



**DIGITAL BEATLES?!**  
Can A China Biz Go Legit? >P.6

# Billboard

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2006

FOR MORE THAN 110 YEARS

## CATCHING THE LONG TAIL

Labels Eye Profits From The Old & The Niche.  
But Is It Worth The Headache?  
>P.22



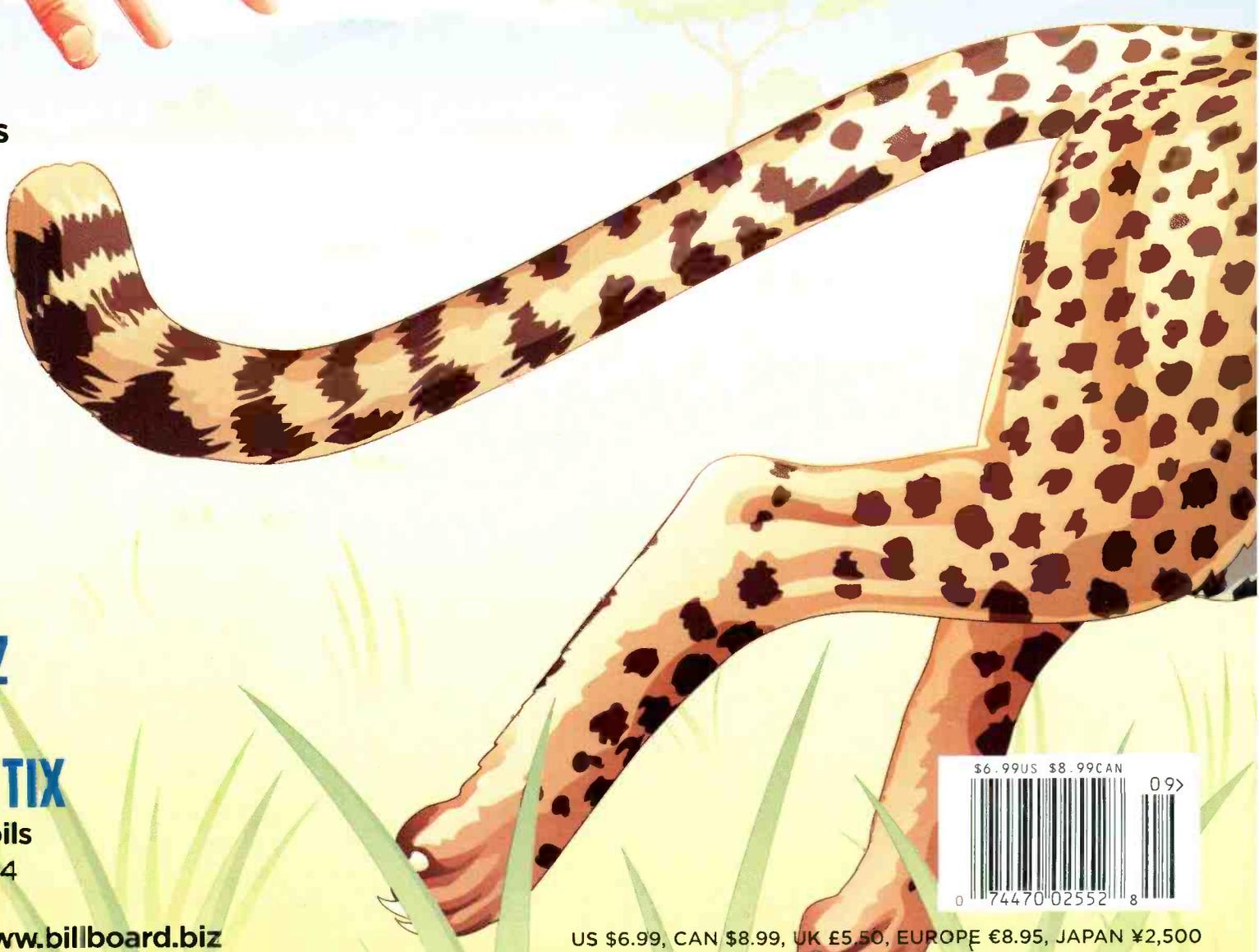
**DIGITAL  
ALBOOM**  
Jack Johnson's  
Record-  
Breaking  
Week >P.5



**NE-YO'S  
RISE**  
From Secret  
Songwriter  
To Top Star  
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**TOURING BIZ  
BATTLES  
SECONDARY TIX**  
Why Let The Spoils  
Go To eBay? >P.24



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# UNFORGETTABLE MUSIC AND A NIGHT TO REMEMBER!



Andy Lack, Tom Corsor, Barry Weiss, Clive Davis, Rolf Schmidt-Holtz, Charles Goldstuck, Richard Palmese



Fergie, Kelly Clarkson, Sheryl Crow, Sharon Stone, Dido



Santana, Shakira Hayek, Joe Perry, Steven Tyler



Jim Urie, Doug Morris, LA Reid



Natalie Cole, Alicia Keys, Diana Ross, Beyoncé, Ciara



Lyor Cohen, Russell Simmons, Jay Z



Clive Davis, Mary J. Blige, Jamie Foxx



Terrence Howard, Babyface, Gabrielle Union



Quincy Jones, Ahmet Ertegun, Clive Davis, Mica Ertegun



Maroon 5



Pharrell Williams, Kanye West, Chad Hugo, Ludacris



Billy F. Gibbons of ZZ Top, Brian Wilson, Burt Bacharach, David Foster, Dusty Hill of ZZ Top



Pat O'Brien, Larry King, Julie Chen, Les Moonves, Neil Portnow, Craig Ferguson



Allen Grubman, Paul McGuinness, Kelly Curtis and Benny Medina



Cameron Crowe, Rob Thomas, Courtney Love, Brett Ratner, Dave Grohl



Jon Voight, Denise Rich, Barbara Davis, Wolfgang Puck



Scott Weiland of Velvet Revolver, The Dixie Chicks, Matt Sorum of Velvet Revolver



Paul Stanley, Snoop Dogg, Gene Simmons, Evander Holyfield



Fantasia, Carrie Underwood, Bo Bice



Quincy Jones, Clive Davis, Ludacris and Charles Goldstuck join Hugh Panero, CEO of XM Satellite Radio

## ALL STAR PERFORMANCES THAT WILL NEVER BE FORGOTTEN!



Charles Goldstuck thanks the night's sponsors and introduces LA Reid.



LA Reid movingly introduces host Clive Davis.



MC for the night, Clive Davis.



Rod Stewart brings the crowd to its feet right at the start of the show.



Chris Brown continues the heat with his smashes "Run It!" and "Yo (Excuse Me Miss)."



Heather Headley dazzles with her stunning new hit "In My Mind."



Kelly Clarkson rocks the house with her smash hits "Since U Been Gone" and "Because of You."



Carlos Santana and Rob Thomas celebrate Arista's 30th anniversary with their all timer "Smooth."



Barry Manilow makes an historic return to celebrate his new #1 album with "Unchained Melody."



Jamie Foxx and Ludacris raise the roof with the hit anthem "Unpredictable."



Jamie Foxx and Kanye West electrify with "Gold Digger."



Jamie Foxx, Kanye West, Snoop Dogg and Doug E. Fresh tear it up.



Fantasia and Anthony Hamilton tribute Luther Vandross with a smoking duet of "Til My Baby Comes Home."



Alicia Keys, Natalie Cole, Fantasia and Mario also tribute Luther to a standing ovation with "The Power of Love."



Join decision-makers at this must-attend event!  
April 4 • Las Vegas Hilton Center  
MECCA—WHERE ENTERTAINMENT PAYS OFF

# No. 1

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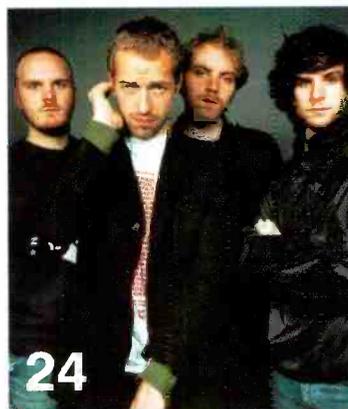
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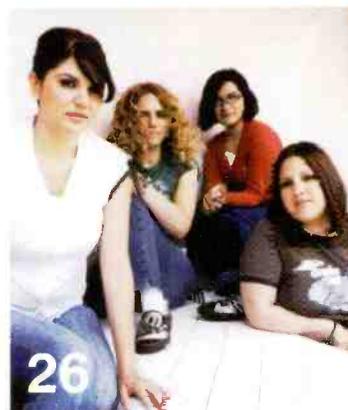
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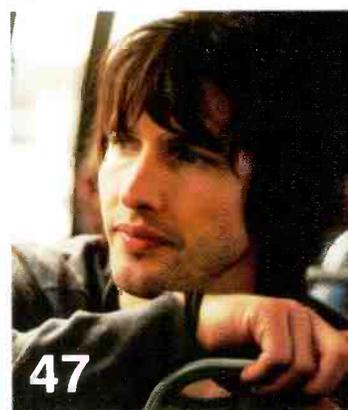
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## BILLBOARD MUSIC & MONEY SYMPOSIUM

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

>> The Billboard Music & Money Symposium is just days away! This is the premier event for music industry decision-makers, entrepreneurs and companies interested in providing funding for entertainment ventures. For a special preview of this year's Symposium, see page 55.

**ABOVE:** Mexican pop act RBD's Dulce Maria and her bandmates are prepared to wow the teen crowd on a 32-city North American tour. See page 18. Photo: Rodrigo Varela/WireImage.com; Go Betty Go Photo: Lisa Johnson

**COVER:** Illustration: Kenneth Batelman; Beatles photo: ADC/Keystone press/Zuma Press; Jack Johnson photo: Jeff Moore/Zuma Press; Ne-Yo photo: Paul Fenton-KPA/Zuma KPA; Coldplay photo: J-M Schulze/Action Press/Zuma Press

# P2P Suits Make No Sense For Music Business

Terry McBride, CEO of Vancouver-based record label and management company Nettwerk Music Group, offered to pay the legal bills of David Greubel, a Texas father of four who the RIAA has targeted with a suit for illegal file sharing (*Billboard*, Feb. 11). McBride contends that the RIAA's suits against music fans are "killing our future." Here, he explains why.

The passionate message of music is in the magic of the song. The more it is consumed, the more it nourishes. Music is ubiquitous; it is a utility like water. It is not a pair of pants, and as such, we need to stop treating music like a product that needs to be controlled.

My goal and my reasons for agreeing to pay the legal fees of the Greubel family are quite straightforward. The goal is to stop all litigation against music fans; the reasons are as follows:

1. The RIAA has relied on data provided by Pew Internet & American Life research to claim that the litigation is working to deter illegal file sharing, stating that broadband Internet penetration is growing faster than the measurable base of peer-to-peer file sharers. Consequently, this litigation is forcing the music fans to use technologies that are not measurable or traceable, such as instant messaging and BitTorrent. The latter now accounts for more than 60% of Internet traffic, according to slyck.com. So, in fact, we are not deterring file sharing, just de-

terrering our chances of monetizing it.

2. Millions of Americans, including the majority of those in the music business, have shared music. This dates back to mixing one's own cassette tapes in the '70s. Breaking the law has never been about volume. Teenagers today are simply using the technology at hand, similar to how we did when we were teens.

3. These same file sharers are great music fans and are breaking new artists with little or no mainstream media support. For example, Clap Your Hands Say Yeah, the Arcade Fire and Sufjan Stevens—not to mention Arctic Monkeys in the United Kingdom—all can thank this grassroots community for the fact that they are selling hundreds of thousands of albums.

4. The music market is down not because of P2P "piracy," but for four simple reasons: a) stiff competition for the entertainment dollar from formats like videogames and movies, both of which have much larger marketing spends; b) the replacement cycle is over—digital music does not scratch or wear out like past formats; c) one now has the ability to purchase and listen only to the great songs without filler; and d) mass-merchant retailers today carry only the current hits, with little to no catalog.

The RIAA's litigation policy has no upside. It is destroying our ability to monetize the P2P market by chasing music fans even further underground. It is hypocritical because we have shared music for

decades. It distorts the focus from the real reasons for the decline in music sales. And, most disturbingly, it undermines the importance of these file sharers. They represent behavioral marketing at its best and as such should be embraced, not sued.

Litigation is destructive. We are a creative community so this approach makes no sense at all. I cannot envision any artist who I have the privilege of representing suing a fan for sharing his or her music.



I applaud the efforts of the French Senate to pass a copyright bill that encompasses all forms of digital distribution, including P2P, as reported in the Jan. 7 issue of *Billboard*. Finally, we have some politicians that have the foresight to see beyond the powerful lobbies and into the future.

## FEEDBACK

# SPRINT LEFT OUT INDIE LABELS

The following is a Feb. 22 letter from Tuhin Roy, managing director of the Digital Rights Agency, addressed to Gary Forsee, CEO of Sprint Nextel.

We are writing to express our deep concern over Sprint's failure to include independent label catalogs in the Sprint full-track download service.

The Digital Rights Agency represents more than 250 leading independent labels whose catalogs feature key titles by recording artists including Daddy Yankee, Chamillionaire, Lil Jon, Death Cab for Cutie, Yellowcard, Bloc Party, Elliott Smith, Sleater-Kinney, RJD2, Smokey Robinson and Count Basie. In total, the

DRA catalog includes 185,000 recordings by 7,000 artists on 250 leading labels in 12 countries.

Together, independent record labels represent 25% of the music sold in the United States and have long been the engine that keeps the music industry vital and growing. Given the existence of DRA and other companies like ours, Sprint could have included more than 4,000 independent labels in its service—including many of the top-selling independent labels in the United States—by doing just 10 deals. Unfortunately, Sprint instead chose to launch its service and spend millions in advertising on the Super Bowl and Grammy Awards, while giving the bene-

fit of the resulting sales exclusively to the four major labels.

It is difficult to understand how Sprint believes it will effectively compete with iTunes, Verizon's VCast service, Yahoo Music Unlimited, MusicNet on AOL, Napster, Real Networks' Rhapsody, eMusic and the other major services in the United States—which all have included thousands of independent label catalogs—when it cannot deliver 25% of the music consumers are looking for. Given this competitive reality and the basic unfairness of the disparate treatment of indies and majors by Sprint, we strongly urge you to ensure that this untenable situation is remedied at the earliest opportunity.

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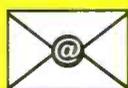
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**Top100's Taboo Trial**  
China's legal download site spikes Beatles' tracks



**Biz Mourns Barretto**  
The Latin jazz giant dies at 76



**California's Combat**  
Gov. Schwarzenegger pumps up against piracy



**Abbott Thinks 'Big'**  
Pantera drummer launches Big Vin label



**A Doll's Ditty**  
UMPG signs Pussycat Dolls' Nicole Scherzinger

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**>>>BILLBOARD, MSN TEAM FOR LATIN OFFERING**  
Billboard and MSN have partnered to produce a co-branded Spanish-language Latin music Web site featuring exclusive Billboard content. Billboard magazine and billboard.com will provide artist interviews, music news, album reviews and the weekly Top Latin Albums and Hot Latin Songs Billboard charts. The new Web site, found at billboard.latin.msn.com, will also offer ongoing information on the Billboard Latin Music Conference & Awards, taking place April 24-27 at the Ritz-Carlton in Miami Beach's South Beach.

**>>>SHOEMAKER LEAVING**  
Warner/Chappell revealed Feb. 23 that president Rick Shoemaker is exiting the publishing arm of Warner Music Group at the end of March. The company did not offer the reasons behind Shoemaker's departure. However, a source close to Warner/Chappell says that the shakeup is believed to be a result of "strategic differences" between the veteran executive and new chairman/CEO Richard Blackstone. Shoemaker has held the post of Warner/Chappell president for the last decade.

**>>>A BILLION ITUNES**  
Apple Computer's iTunes Music Store passed the 1 billion-download mark Feb. 22, less than three years after it launched. The milestone was reached when Alex Gostrowski, from West Bloomfield, Mich., downloaded Coltrane's "Speed of Sound." On Feb. 28, Apple will unveil new products at an

continued on >>p6

# UpFront

MARCH 4, 2006

**RETAIL** BY ED CHRISTMAN

## Tower Records Up For Sale

Will Second Time Be The Charm For Chain's Investor Owners?

NEW YORK—Tower Records, the U.S. record industry's most famous retail brand, is on the block once again. The investment banking firm of Houlihan Lokey Howard & Zukin has been hired to shop the 90-unit, West Sacramento, Calif.-based chain, according to sources.

Houlihan Lokey, based in Los Angeles, has been working for the chain in an advisory role since at least last fall. Initially, its task was to work with Tower senior management on a value-creation enterprise, aimed at boosting the chain's worth. But some time in the last two months, Tower's directors approved the hiring of an investment bank to shop the company, and Houli-

han Lokey won that assignment. The banking firm is said to be preparing a "book" to shop the chain. A spokesman for Houlihan Lokey declined comment.

Since it successfully emerged from a prepackaged Chapter 11 reorganization in March 2004, the chain has been 85% owned by former bondholders, who agreed to convert the debt into equity. The remaining 15% is in the hands of the family of Russ Solomon, the industry legend who founded the chain.

Solomon is still involved in Tower, as chairman emeritus. But for the last three years, CEO Allen Rodriguez has been running the chain. Rodriguez did not return calls seeking comment.

From February 2004 through September 2005, music suppliers gave the chain high marks. But like other U.S. merchants, Tower could do little to stave off the downturn that the entire industry suffered during the holiday selling season. During that period, chains carrying music reported sales declines of 12%-30% from the previous year.

Tower has not made its holiday season numbers public, but sources close to the chain say they did not meet expectations.

In its heyday—right up until its bankruptcy filing, really—

continued on >>p6

**DIGITAL** BY BRIAN GARRITY

## Jack Johnson Surfs To Digital Album Sales Mark

**W**hen Jack Johnson reached the top of The Billboard 200 last issue, his path to No. 1 marked a first for digital music sales.

More than one-quarter of the 163,000 copies of "Sing-a-Longs and Lullabies for the Film Curious George" (Brushfire) sold in the United States the week ending Feb. 12 were purchased digitally, primarily through Apple Computer's iTunes Music Store.

Johnson sold 42,000 album units as downloads, which represented 26% of total sales, according to Nielsen SoundScan. Prior to that, digital album sales had never represented even 10% of a No. 1 selling album's total business.

Hopes are high in music industry circles that big digital sales of "Curious George" are an indicator that consumers are turning to the likes of iTunes for more than just à la carte tracks.

Johnson's success comes as labels increasingly look to de-emphasize individual song sales in favor of bundled digital products, which include liner notes, videos, digital booklets, such promotions as preferred concert ticket offers—and a higher profit margin.

"We're very keen on bundling with everything we do online," says David Ellner, senior VP of operations for Universal Motown Records Group, the label that distributes Johnson's Brushfire Records imprint.

For "Curious George," the label included digital liner notes and a downloadable coloring book. It also worked with iTunes on a monthlong, pre-order promotion that Ellner says generated 12,000 orders. As an incentive for buying the album in advance, consumers received an alternate version of the track "Upside Down" ahead of the release date. Universal

continued on >>p6



Digital sales accounted for one-quarter of the first-week total for JACK JOHNSON'S album "Sing-a-Longs and Lullabies for the Film Curious George."

## TOWER (cont.)

from >>p5

Tower Records generated nearly \$1 billion in annual sales. But after selling off its Japanese affiliate and exiting its other international operations, the chain currently generates about \$450 million-\$500 million in sales, Billboard estimates.

As the longtime darling of the majors and independent labels, Tower has received enthusiastic support from vendors since it began its restructuring in 2001, through the Chapter 11 process and still today. The vendors value the chain's commitment to deep catalog and niche genres—elements they see as essential to their own financial well-being—and will watch any proposed ownership changes closely.

The new owners have now shopped the chain twice. During the summer of 2004, Los Angeles-based Grief & Co. put Tower on the block.

At that time, Dallas-based investment firm Hicks, Muse, Tate & Furst; the Yucaipa Cos., which then owned Alliance Entertainment Corp.; and Pamlico & Co.,

formed by former music and video executives Ralph King and Devandra Mishra to acquire Tower, all bid on the chain. But each bid had a debt component too high to gain the vendors' support and was turned down.

Tower's current valuation is unclear. But any bid has to not only provide some sort of return on equity to the former bondholders, but also consider the chain's debt structure. In 2004, after the chain emerged from Chapter 11, that included a CIT Financial-led revolving credit facility, \$30 million in notes still held by the bondholders and a \$24.5 million term loan held by Chase Capital Partners.

Since then, Tower has sold some of its real estate holdings, taken out a loan against some other properties and is said to be involved in sale-leaseback negotiations for some of those properties. It is likely, sources close to the company suggest, that the Tower board used the funds from its real estate maneuvering to pay down some debt. ...

## MONKEY (cont.)

from >>p5

Motown did not offer any tracks for à la carte purchase ahead of the album's release.

Warner Music Group is also among the companies stressing bundled product sales. It reports that its album bundles are often priced 20%-30% above the average \$9.99 rate for albums on digital services.

WMG reveals its focus on digital albums has been working with acts like Madonna, James Blunt and Depeche Mode. The company reports that 75% of its Madonna sales via iTunes for her album "Confessions on a Dance Floor" came from album bundle purchases.

"Consumers are showing significant demand for new creative bundles of digital album products," WMG chairman/CEO Edgar Bronfman Jr. said in a Feb. 2 conference call with analysts.

In Japan, WMG is also experimenting with bundled product sales for mobile phones—a collection that includes a track, ringtone, text message and wallpaper.

But just how quickly con-

sumers embrace bundled offers remains to be seen.

Universal Motown executives say Johnson's download success is as much about the common demographics of his fans and iTunes users as it is an indicator about the state of the digital album business.

Other digital albums have sold more on a unit basis. Coldplay holds the mark for the largest number of digital album purchases in a single week. "X&Y" (Capitol) sold 62,000 copies the week of June 25, 2005, representing only 8.4% of the 737,000 units the album sold that week.

But as of early 2006, digital album sales continue to grow at a faster pace than digital track sales. Album downloads are selling at double the volume they did a year ago. And year-to-date digital album sales are up 150% to 3.98 million, according to Nielsen SoundScan.

In 2005, consumers purchased more than 352 million digital tracks, compared with 16.2 million digital album bundles. ...

GLOBAL BY STEVE McCLURE

## China Biz Tries Cheap And (Sort Of) Legal

Mainland Gets Digital Download Service

TOKYO—A download service claiming to be mainland China's biggest legitimate digital music store is already attempting to entice Chinese consumers to buy online music. But in China, it appears, "legitimate" may be a relative term.

Web site top100.cn was launched Feb. 15 by Beijing-based digital entertainment network services company Orca Digital. Chinese basketball star Yao Ming, a Houston Rockets center, is one of Orca Digital's major shareholders.

The service offers some 1 million tracks grouped into "top 100" categories based on musical genres, "themes," "moods" and other criteria. International repertoire accounts for about 70% of songs available on the

But a quick scan of the service at launch showed some interesting repertoire, including unlicensed tracks from UMG and WMG, and the rather glaring inclusion of albums from the Beatles, who have never licensed their music to any digital service; their music was taken down following queries from Billboard.

Chen declined to comment on the unlicensed material. But according to John Kennedy, chairman/CEO of international labels group IFPI, Chen told him that "this was just a Top100 trial site." Kennedy says he warned Chen not to use unlicensed repertoire "even on a trial basis," and that he was "creating a great sense of mistrust, which would make it difficult to get legal licenses."

Kennedy adds: "Having of-

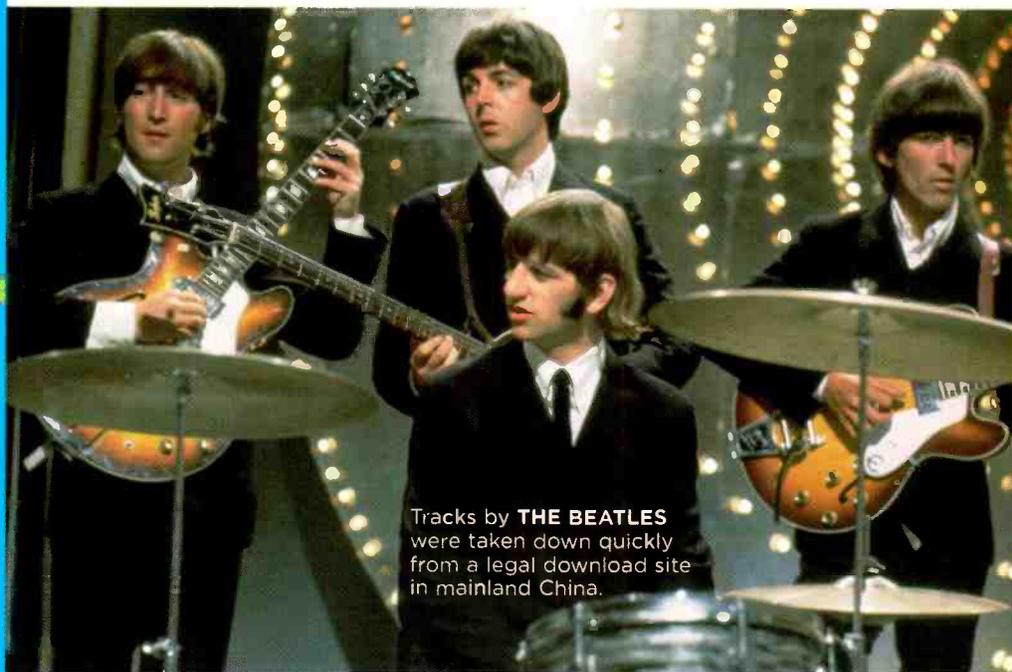
ment, but sources close to the company confirm such music is unlicensed.

Label executives say the arrival of a legitimate service will boost the online music market and curb illegal downloads in China where piracy is more than a problem—it is the norm.

IFPI estimates that 90% of the music sold in China, the world's 20th-largest music market, is from pirated sources.

Analysts say Top100's low prices and wide repertoire may compete with pirated music. "At the levels that Orca Digital has set their prices, music fans will opt to stay legit," Hong Kong-based freelance music consultant Anders Nelsson says.

Piracy in China is mostly confined to the physical world, but



Tracks by **THE BEATLES** were taken down quickly from a legal download site in mainland China.

site, with Chinese music comprising the remainder.

Individual tracks sell within an inexpensive price range of 1-3 renminbi (13 cents-37 cents). The Internet-only service has plans to expand into mobile downloads.

Orca Digital CEO/co-chairman Gary Chen says he is legally targeting China's 100 million Internet users and 400 million mobile users, and label executives are quick to praise such an attempt. But Chen's company has already made some curious missteps.

Chen says Top100 has licensing agreements with EMI, Sony BMG and China Record Corp., among other labels, and that negotiations with other regional players including Universal, Warner Music and Rock Records are ongoing.

ferred support if our trust turned out to be misplaced, we would be extremely disappointed and would take the appropriate legal action."

Caroline Chow, EMI Music's Hong Kong-based director of new media for Greater China, says the British company has a licensing deal with Top100. But, she says, "we have not licensed Beatles tracks to them."

Hong Kong-based Warner Music Asia Pacific new media/business development VP Ken Cheung says he is "concerned" by the presence of Warner repertoire on the site. Cheung says he met with Orca executives, but wanted to know more about their plans before licensing repertoire.

Universal repertoire from the likes of Eminem and Elton John is also available on the site. Universal executives declined com-

label executives have become increasingly concerned with illegal file-sharing services.

For example, popular search engine baidu.com was recently sued for offering free downloads of unlicensed MP3s of hit songs. Warner Music's Cheung says these MP3 searches account for 30% of Baidu's traffic.

Most executives seem to agree the increased presence of legal services in any format amounts to a rising tide.

"As more legitimate channels are available in the market and there is more government support for anti-piracy activities," EMI Music's Chow says, "we believe international music will benefit from these business activities in China." ...

Additional reporting by Tim Culpan in Taipei, China.

invitation-only event at its Cupertino, Calif., campus. Speculation has already run wild about the expected new items, with the possibility of a touch-screen video iPod leading the rumor pack.

### >>>INDIES TAKE RUN AT SPRINT

The Digital Rights Agency, a digital music distributor for more than 250 independent record labels, has sent a letter (see page 4) to the CEO of wireless operator Sprint Nextel, chiding the company for not including independent music in its wireless download music service.

Officials at Sprint tell Billboard that it is in the process of arranging licensing deals with independent record labels for full song downloads, and expects to announce such deals in the near future.

### >>>EDONKEY SERVER SHUT DOWN

Swiss and Belgian police have shut down a major component of the eDonkey file-sharing network mainly used to trade copyrighted movies and music, the Motion Picture Assn. reported Feb. 22.

Razorback 2 was the biggest server on the peer-to-peer network.

Swiss authorities arrested the site's operator at his residence while Belgian police seized the site's servers, located at an Internet hosting center near Brussels. As of last year, eDonkey was estimated to have up to 3 million users spread over 100-200 servers. Razorback 2 was the most popular server with about 1 million users.

### >>>RADIO EXECS NOT IN HARMONY ON HD

Senior executives from four of radio's largest groups—Emmis Communications, Citadel Communications, Clear Channel Radio and CBS Radio—had difficulty voicing a consensus on high-definition radio's direction when they gathered Feb. 16 in

continued on >>p8

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**Jason Fiber**  
President  
Cordless Recordings



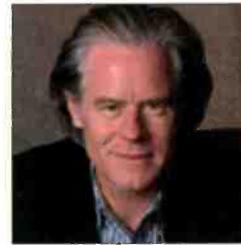
**Jac Holzman**  
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- Lauren Cole, President, Cole Media
- Richard Conlon, VP & Business Development, BMI
- Eric Goldberg, Managing Director, Crossover Technologies
- John Huffman, Founder & CEO, Bully Vision
- Peter Lebow, Instant Films TV
- Seamus McAteer, Chief Product Architect, Senior Analyst, M:Metrics
- Scott Mills, CFO, BET
- Mitch Oliver, Vice President, Product Management, Qualcomm Internet Services
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- Al Ramadan, SVP Mobile & Devices, Adobe
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- Paul Scanlon, Co-Founder & COO, MobiTV
- Larry Shapiro, EVP, Business Development and Operations, Walt Disney Internet Group
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RETAIL BY ED CHRISTMAN

## Trans World's Musicland Bid

What's In Store For Unsecured Creditors?

NEW YORK—If Trans World's \$104 million Feb. 16 bid for 400 Musicland stores wins out, the chain will have a total of 1,150 stores and annualized sales of \$1.65 billion, Billboard estimates.

While the proposed deal is good news for Trans World and secured trade creditors, it may shut unsecured creditors out of any recovery funds due them from the bankrupt Musicland chain.

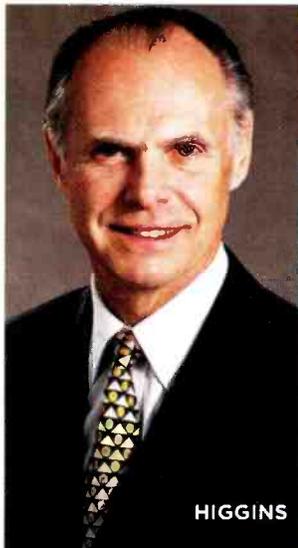
In addition to those 400 stores, Musicland has already liquidated 61 Media Play stores and has hired liquidators to conduct going-out-of-business sales for another 350-400 stores. But any funds freed by those activities must first be allocated to the senior secured banking consortium led by Wachovia and Fleet Retail Finance, and then to subordinated secured trade creditors. As of Jan. 12, the bank was owed \$30 million, which was incorporated into a \$75 million debtor-possession facility, and it is unclear how much of that is outstanding. The secured trade creditors are owed \$186 million.

Unsecured trade creditors are not pleased with what Trans World will likely pay. "This is a tremendous value for [Trans World chairman/CEO Bob] Higgins," says one creditor who is looking at \$2 million-\$3 million in payables due from Musicland. "But this is a bad joke for us."

The Musicland stores that Trans World is bidding on have \$168 million in inventory, according to the purchase agreement, which yields a bid price of 62 cents on the dollar. Musicland was believed to have a total inventory of about \$350 million after the Media Play liquidation. A best-case scenario for remaining inventory may result in the Musicland estate realizing another \$115 million by selling it off, which would nearly satisfy the bank and the secured trade creditors, one unsecured creditor observes. Millions of dollars in lawyer and consultant fees for Musicland will be

covered by lease auctions.

This would leave some unsecured creditors hoping that Trans World's bid will prompt other potential buyers. "At that price, there are plenty of private-equity guys with sharp pencils who can see the positive cash flow of those stores and might make a play for them," one retail executive says. "If they outbid Trans World, they could take over the stores with the agreement that they want to rewrite leases on a shorter term," if the bidders are worried about the



HIGGINS

long-term implications of digital downloads.

Musicland's future ownership will likely be resolved by early April, when the deal might close if there are no other bids. As first in line, Trans World must be outbid by \$3 million. If that occurs, it will trigger an auction on March 21 between Trans World and whoever outbids it. If Trans World loses, it will receive about \$3.5 million in breakup legal fees.

In the meantime, Trans World has agreed to buy the 400 stores on the condition that it will operate at least 250 of them. Trans World hopes to extract lease concessions from the other 150 stores' landlords, otherwise it will have Musicland reject the leases as part of the bankruptcy process.

At the end of the process, Trans World projects that it will operate 345 of the 400 stores it is bidding on. ...

LAUNCH BY LEILA COBO

## VENEVISION, UNIVERSAL TEAM FOR MULTIPLATFORM LABEL

Venevision International and Universal Music Latino have partnered to create a new record label. The companies hope the joint venture will capitalize on Universal's clout as a major music company and Venevision's strength as an international entertainment company with multiple media platforms.

The still-unnamed company will be run out of Venevision's music division in Miami, headed by VP Jorge Pino. Venevision's already existing label, Venemusic, will continue to operate, sign and develop its own artists.

The new effort offers Venevision major international distribution, promotion and positioning for its artists. And it offers Universal exposure in a variety of platforms, from TV to ringtones.

The partnership underscores Latin music's increasing re-

liance on synergies and multimedia promotions. EMI joined with Mexican media giant Televisa in July 2005 to create EMI/Televisa in the United States and Televisa/EMI in Mexico. And of course, Univision Entertainment has a music division, Univision Records, distributed by Universal Music & Video Distribution.

Venevision belongs to the Cisneros Group of Companies, and is one of the largest producers and distributors of Spanish-language TV content in the world. The company also distributes theatrical releases, pay-per-view programming and home video, among other products. In the United States, its artists get promotion on the Univision, Galavision and Telefutura

networks plus other platforms.

"The main focus for Universal and us is the music business," says Luis Villanueva, president/CEO of Venevision International. "But this joint venture allows us to release special artists that can be exploited at many levels."

Villanueva says the new entity will offer acts the possibility to take roles in soap operas, place songs on soundtracks and to book through Venevision's theatrical division.

The first release from the joint venture is Andrea Bocelli's "Amor," which streets Feb. 28 in the United States and Latin America. It will also receive broad TV promotion in the States.

Jesus López, chairman for Universal Music Latin America/Iberian Peninsula, says the deal

TOURING BY RAY WADDELL

## Live Nation Eyes Concessions, Ticketing To Drive Revenue

Live Nation reported fourth-quarter results Feb. 21, but the chatter was in many ways more telling than the numbers.

It seems Live Nation will move toward taking control of some of the revenue streams it currently outsources, including ticketing and food and beverage.

Live Nation's current deal with Ticketmaster, which expires in 2008, allows it to sell 10% of its inventory in-house, a provision that is underutilized, according to Live Nation CEO Michael Rapino.

"In the past, we have not aggressively pursued this," Rapino says. "Going forward, we will pursue this opportunity with the benefit of a united brand and a single destination in live-nation.com. As we build live-nation.com and build traffic and a database, we are confident we can drive our brand and create new ancillary revenue lines."

Rapino says Live Nation would re-evaluate its relationship with Aramark, the food and beverage contractor at Live Nation sheds, when that contract expires in 2007.

"We believe this is an area that we can improve upon from an economic standpoint given food and beverage is one of our top four revenue drivers in our company," Rapino says. "In addition,

by the end of 2008, we should have clarity on ticketing as our current Ticketmaster deal will expire in December of that year.

"The content side of the business is the engine to filling our venues platform," Rapino says. "But our profit drivers are the venue distribution side and all the opportunities that arise from selling to 60 million fans."

Of those 60 million fans, Rapino says about half are going to Live Nation venues, with the other half attending events in third-party venues Live Nation must rent.

"We believe there is an opportunity to reduce some of our third-party shows that are not in high-margin markets or venues as well as just focus more energy around our current existing network and either increasing show count or increasing the quality of the execution to sell more tickets," Rapino says.

And as Live Nation continues to focus on its venue business, the company will look for other arena management opportunities similar to the 15-year deal the company just signed with Wembley Arena in London. This strategy could place Live Nation amid the ranks of other large facility management firms, including SMG and Global Spectrum.

In 2005, the company rang

up revenue of nearly \$3 billion, up 4.7% and driven by a \$121 million increase in global music



RAPINO

revenue. But the company's combined operating loss for the full year was \$13.2 million, compared with a profit of \$59 million in 2004; the losses were largely attributed to litigation and reorganization expenses.

"Our cash balance at year end is increased by \$225 million to \$404 million," Live Nation CFO Alan Ridgeway says. "We plan to . . . either fund investment, repay debt or repurchase stock, depending on the opportunities that arise in the coming months." ...

### >>> LIL JON, TVT REACH NEW DEAL

Hip-hop star Lil Jon has re-signed with TVT, with whom he has been feuding in recent months. His first solo album, and fourth overall full-length, "Crunk Rock," is scheduled for release later this year. It will be preceded by the single "Snap Yo Fingers" featuring E-40. Lil Jon, who has sold 6.3 million records in the United States since 1997, according to Nielsen SoundScan, is currently touring Australia with 50 Cent.

### >>> WEMBLEY STADIUM IN TALKS OVER SUMMER CONCERTS

Promoters are in discussions with directors of the new Wembley Stadium about the future of several high-profile concerts, including Bon Jovi, the Rolling Stones and Robbie Williams, that are booked for this summer. Multiplex, the Australian construction company building Wembley, has been beset by problems that have pushed back the venue's opening. "It is still too early to say exactly when the stadium will open," Wembley Stadium CEO Michael Cunnah said in a statement.

Compiled by Chris M. Walsh. Reporting by Lars Brandle, Antony Bruno, Susan Butler, Leila Cobo, Jonathan Cohen, Brian Garrity, Paul Heine and Reuters.



Venevision International and Universal Music Latino have partnered to start a new label. Pictured at the signing, clockwise from top left, are Universal's **JOHN ECHEVARRIA**, Venevision's **JORGE PINO**, Universal's **JESUS LÓPEZ** and Venevision's **LUIS VILLANUEVA**.

with Venevision is part of Universal's diversification strategy.

"It gives us more capacity to promote certain acts with great sales potential who perhaps don't have the possibility of garnering great airplay due to the current situation of U.S./Latin radio."

Universal and Venevision have already worked together on several key releases, including Juan Luis Guerra's successful 2004 album "Para Ti."

López says the joint venture raises the level of commitment between the two companies, both to promote existing artists and to sign new acts.

Although Pino will head the venture's day-to-day operations, the company will be supervised by a board of directors that includes López, Villanueva, Pino and Universal Music Latino president John Echevarria. ■■■

LEGISLATION BY SUSAN BUTLER

## 'Terminator' Tackles Piracy

### Gov. Schwarzenegger Signs Tougher Piracy Law For California

Music pirates in California now face tougher penalties for dealing in illegitimate recordings. Gov. Arnold Schwarzenegger signed legislation Feb. 22 that amends current law, lowering the number of audio recordings—from 1,000 to 100—that shifts the crime of possession from a misdemeanor to a felony.

California law prohibits advertising, selling, renting, manufacturing or possessing audio or audiovisual recordings that do not disclose their source if concealing the originator is done for commercial advantage or private financial gain (e.g., to make money).

This TN&A—true name and address—law is essentially for consumer protection. It ensures a consumer who believes a CD came from a certain record company or artist that the work truly came from that source (originator). These types of laws, which exist in 48 states, including Washington, D.C., and Puerto Rico, help anti-piracy enforcement since pirates do not identify themselves on the product. In addition, these laws are often used when pirates remove record companies' names to avoid federal trademark infringement penalties.

Only four states do not have TN&A laws to fight commercial trading of illegitimate recordings. Two states, New York and Pennsylvania, still have the higher number of units as a threshold. Ten states make the crime a misdemeanor. The RIAA is in the preliminary stages in its attempt to change

the New York law.

"None of these laws is the final solution," an anti-piracy law enforcement source says. "It's about having as many tools as possible in the toolbox for prosecutors."

On Jan. 4, a Maryland court handed a 10-year prison sentence to a Philadelphia man. An in-state, routine traffic stop the previous summer resulted in the man's arrest and seizure of 354 CD-Rs and 451 DVDs. The court added an additional year under the state's TN&A law to his nine-year sentence for trademark violations.

The California amendment comes at a time when organized crime is becoming increasingly enmeshed in the piracy trade, and the pirates are hard to throw in jail. It is not illegal to possess equipment capable of making millions of counterfeit CDs, so law enforcement officers target the illegitimate product and accompanying advertising fliers to prosecute the activity.

Suspects try to keep their inventory low to avoid felony charges, running what anti-piracy experts call "just-in-time production" operations.

On Feb. 10, the Los Angeles County Sheriff's Department Task Force raided metro stations, arresting three vendors. Two were burning on-demand, one from his nearby vehicle. While the task force seized 2,053 CDs, no individual vendor possessed a thousand or more units—so they could only be charged with misdemeanors under current

law. However, because the vendors had more than 100 DVDs, they were charged with felonies.

In 1990, the motion picture industry successfully lobbied the legislature to lower the so-called felony threshold to 100 units for audiovisual products when VHS movies retailed at a higher price than audiocassettes. Today, DVDs and CDs sell at similar prices.

Like other criminal laws, under the new amendment prosecutors may elect to charge a suspect with a misdemeanor rather than a felony. This would prevent the felony from being counted as a strike under the state's three-strikes felony law and would also help violators avoid possible life imprisonment sentences. Those with criminal records, or those who continue to be arrested for similar or other crimes, may get hit with the felony charge.

"This law ensures that thieves threatening the livelihoods of those in the music industry will face much greater risk of being prosecuted and appropriately punished," RIAA chairman/CEO Mitch Bainwol says.

How effective the TN&A laws have been—or will be—as a deterrent is impossible to measure. No one knows how many people are swayed from counterfeiting because of the law's effect. But, as of last year, more than 1 million pirated CDs were seized in California.

Assemblywoman Rebecca Cohn, D-Saratoga, co-authored AB 64 with Sen. Kevin Murray, D-Culver City. ■■■

OBITUARY BY LEILA COBO

## Latin, Jazz Worlds Mourn

### Passing Of Ray Barretto, 76

The death of legendary percussionist Ray Barretto has left a void in two distinct, yet often overlapping genres—Latin jazz and salsa.

The man known as *Hard Hands* because of his style on the drums, was born to Puerto Rican parents in Brooklyn, N.Y. He rose to fame in the mainstream and Latin jazz worlds, and later became a household name to Latins worldwide thanks to more than two dozen albums with the fabled Fania label.

Barretto passed away Feb. 7 due to complications following heart surgery. He was 76 years old. Prior to his death, he continued to be a prolific bandleader, arranger, com-

poser and, of course, percussionist. In 2005, he released his latest album "Time Was—Time Is" (O+ Music), and on Jan. 13, mere weeks before his death, he received the National Endowment for the Arts Jazz Master award in New York, which heralded him as "the most widely recorded conguero in jazz."

"Ray Barretto was a pioneer, a legend and a leader, and we are proud to have added 'NEA Jazz Master' to that list of superlatives," NEA Chairman Dana Gioia said in a statement.

After a stint with the army in the late 1940s, Barretto began his musical career playing jam sessions in Harlem alongside Sonny Stitt and Charlie Parker, and later, in the Latin bands of musicians including José Curbelo and Tito Puente (for whom he replaced Cuban conga legend Mongo Santamaria).

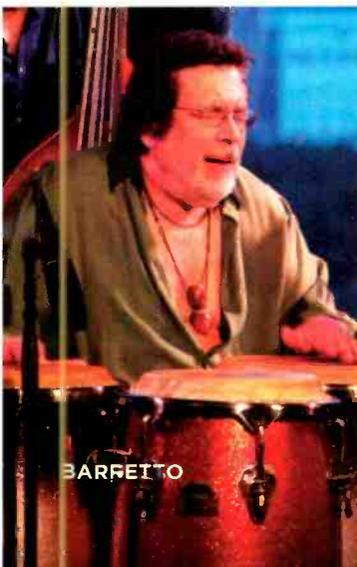
Barretto was a virtuoso conguero and a fixture in New York's fertile Latin jazz scene, equally at ease as a sideman, frontman and session player. He gained broad acclaim after recording "Manteca" with Red Garland, receiving guest artist billing on the album cover.

But Barretto also had a prolific solo career—more than 50

albums strong—kicked off by the success of his 1962 album "Charanga Moderna," whose single "El Watusi" spent several weeks on the Billboard charts. Barretto also released several albums for Fania during the label's glory days in the 1960s and 1970s, and became a key member of the Fania All Stars. He would later record extensively with his New World Spirit sextet on Concord and release albums that explored jazz, soul and Latin music.

"Ray became one of those rare cases where he, himself, became the ideal of fusion *per se*," says Gabriel Abaroa, president of the Latin Recording Academy. "He was a Latin with a straight jazz beat, and at the same time, he was a true jazzist with Latin accent. Who else can navigate so easily the wide range that exists between Dizzy Gillespie and the rhythms of Celia Cruz? Ray was able to cover a universal spectrum with an ease that made him a natural... one of just very few."

Barretto is survived by his wife, Annette Rivera; his four children: Chris, Raun, Ray and Kelly Barretto; and four grandchildren: Jullian Barretto, Aja Peters, Arno Peters and Alex Peters. ■■■



BARRETTO



Witnessing Gov. **ARNOLD SCHWARZENEGGER** (seated) approve new anti-piracy legislation are, from left, the RIAA's **JOEL FLATOW**; Concord Records' **GLEN BARROS**; Assemblywoman **REBECCA COHN**, D-Saratoga; the RIAA's **KIM ALLMAN**; EMI Music Worldwide's **PHIL QUARTARARO**; Universal Music Group's **AMY ISBEL** and **ZACH HOROWITZ**; Sen. **KEVIN MURRAY**, D-Culver City; the RIAA's **CHUCK LAWHORN**; and Warner Music Group's **SUSAN GENCO**.

Legislative Photo: California Office Of The Governor



## Making The Brand

MICHAEL PAOLETTA mpaoletta@billboard.com

# Whiff Of Scandal Sweetens Diddy's Fragrance

Ad Campaign For Mogul's New Scent, Unforgivable, Draws Ire In The Heartland—And National Buzz

**N**ever underestimate the power of negative publicity. That has somewhat become the credo behind the marketing of Sean "Diddy" Combs' new men's fragrance, Unforgivable. Weeks before Unforgivable's Feb. 15 debut in specialty and department stores nationwide, protest erupted in the conservative Midwest (Billboard, Feb. 4). The culprit? The visuals in the fragrance's ad campaign, which many retailers found to be in poor taste. Apparently, it does not take much to shock in the Bible Belt.

Sean John Fragrances president John Demsey says he has not seen this kind of uproar over a campaign since the Calvin Klein Obsession ads featuring a young Kate Moss.

"I was surprised by the controversy," Demsey adds. "I thought the world had evolved."

Needless to say, a second image was lensed for those retailers that could not possibly work with the original.

Of course, the fragrance's name fits all the commotion. In a press release, Combs said he picked the name because "I am unapologetic in who I am and what I represent. You can't forgive someone who's not apologizing for what they stand for, so it represents strength."

For those who have not seen the image in question, it features a naked Combs sitting on the edge of a bed—a sheet covers his bare necessities—along with two photogenic women.

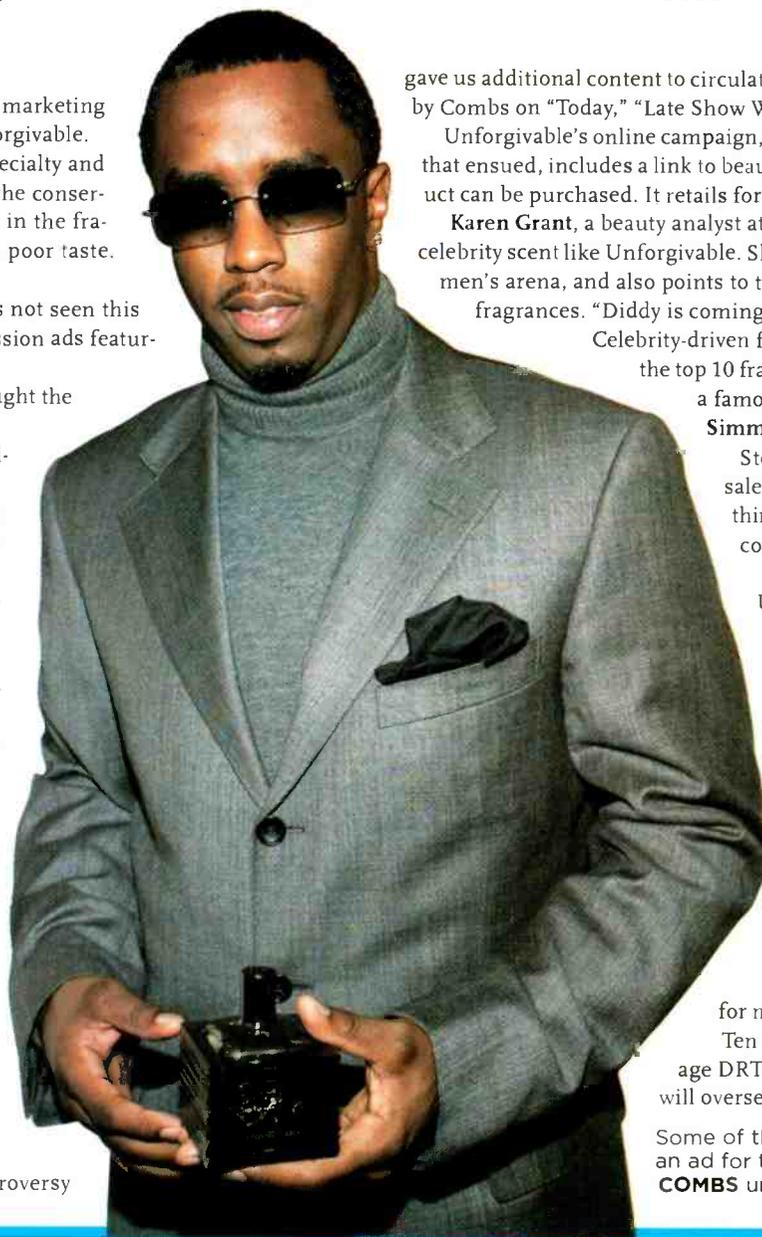
Sure, it is provocative, but it is also tastefully sexy and the type of imagery that has been used for years in ad campaigns for beauty and fragrance products. It is also the type of visual that will appeal to the product's target audience.

Everyone involved in the campaign agrees that the controversy helped build a story. "The reaction against [the campaign] became part of our overall plan," Demsey says. "People were uncomfortable, but they still found it interesting." He credits that to Combs' strong persona.

So does Steve Stoute, founder of New York-based brand imaging and consulting company Translation.

Stoute was hired by Sean John Fragrances—a division of Make-Up Art Cosmetics, which is a subsidiary of the Estée Lauder Cos.—to help with marketing Unforgivable and orchestrating media buys.

According to Stoute, because of who Combs is, "the controversy



gave us additional content to circulate"—to radio, the Internet and TV, including appearances by Combs on "Today," "Late Show With David Letterman" and "Jimmy Kimmel Live."

Unforgivable's online campaign, which spotlights the shooting of the ad and the brouhaha that ensued, includes a link to beauty retailer Sephora's site (sephora.com), where the product can be purchased. It retails for \$55 (2.5 oz.) and \$75 (4.2 oz.).

Karen Grant, a beauty analyst at the NPD Group, believes the timing is right for a men's celebrity scent like Unforgivable. She cites a growing skin care and fragrance business in the men's arena, and also points to the fact that there are not a lot of celebrity-helmed men's fragrances. "Diddy is coming in at a good time," she says.

Celebrity-driven fragrances are big business. Grant says more than half of the top 10 fragrances sold in department stores last year were linked to a famous name. That includes Baby Phat Goddess (Kimora Lee Simmons), Fantasy (Britney Spears) and Live (Jennifer Lopez).

Stoute is confident that the Combs connection will drive sales. "It's about activating a consumer audience that doesn't think of fragrances as an impulse purchase. My job is to make consumers go in and buy."

Come March, they will have more to buy: That is when Unforgivable's ancillary products arrive.

**BRAND EXTENSION:** Razor & Tie Entertainment knows how to build a brand—look at its "Kidz Bop" empire. Now, its media division is expanding its direct-response TV reach via a new partnership with Columbus, Ohio-based ad agency Ten United.

In this strategic marriage—Direct Response@Ten United (DRTU, for short)—R&T's media-buying savvy and TU's client base/infrastructure become one.

DRTU resulted from the two companies working together on the rollout of Elmer's Squeeze'n Brush product. The launch relied heavily on direct-response TV.

DRTU's first official project is the forthcoming campaign for nationally distributed pet treat Better Than Ears.

Ten United VP/group account director John Bajorek will manage DRTU, while Razor & Tie VP of development Roger Tashjian will oversee business-development efforts.

Some of the more conservative parts of the United States find an ad for the men's fragrance Unforgivable by SEAN 'DIDDY' COMBS unacceptable.

VIDEO BY JILL KIPNIS

## FILM STUDIOS (SLOWLY) EXPLORE P2P DELIVERY

LOS ANGELES—Big film studios, wracked with content protection concerns, have been slower than any of the major content industries to take strides in digital delivery. But the latest round of studio news reveals they are taking some digital baby steps.

In March, a joint venture between Warner Bros. Home Entertainment Group and German company Arvato Mobile will bring select European consumers a new option called In2Movies, a peer-to-peer delivery system for films. Movies will be available day-and-date with physical DVDs, the price still to be determined.

Other major studios, most notably Fox, are also exploring their own digital sales initiatives.

Studios report that it is critical to explore new distribution methods. "We are always seeking... opportunities to make the studio's content available to audiences through as many channels, platforms and devices as possible," Warner Home Video president Ron Sanders says.

The key for studios will be making a legal P2P experience with digital rights management more attractive than illegal P2P, which has a leg up in attracting consumers.

Sanders says that according to Warner research, 1.7 million Internet users in Germany—where In2Movies will debut—downloaded 11.9 million movies, and that 20% of illegal downloaders do so on a weekly basis.

He also notes that 73% of these illegal downloaders are interested in using a "paid-for" movie download service.

In2Movies—which utilizes a P2P architecture similar to BitTorrent—is intended to balance the speed and convenience of a P2P with the security of DRM-protected content.

Peter Levinsohn, president of digital media and worldwide pay TV for Fox, says that creating the right content protection system is the biggest challenge going forward with the company's electronic sales service.

"The first thing to do is to get the quality down," he notes.

In the future, legal P2P may edge illegal counterparts by offering "a different product than

the physical DVD," Levinsohn says. "We'll look at adding bonus material, menus and high definition."

Though Levinsohn would not reveal any details about Fox's service, he did say it will be introduced domestically in the next six months.

Industry executives are also concerned that the day-and-date release policy of these services will cannibalize physical DVD sales. Electronic distribution of films on DVD, through video-on-demand or pay-per-view, does not typically occur until much later in a film's release cycle.

Studios, analysts and retailers agree that a distribution shift is unlikely anytime soon given the \$16.3 billion value of the

physical DVD business last year, according to the Digital Entertainment Group. In fact, the industry's biggest debate now is over which physical, next-generation DVD product is best for the market.

"Consumers are used to the DVD format and will take a long time to shift behaviors," Virgin Megastores national DVD manager Chris Anstey says. "But with the market for DVDs having plateaued, studios are looking for opportunities to continue to grow the home video business."

Levinsohn echoes the sentiment. "Our goal isn't to replace one business with another," he says. "It's to expand the pie."

In the United States, potential business for digital film sales

is growing. Jupiter Research analyst Todd Chanko notes that there are 49.4 million broadband households in the country—44% of all TV households. That is more than half of the 82 million DVD households in the United States, according to 2005 year-end statistics from the Digital Entertainment Group.

In2Movies will also be available in Austria and German-speaking Switzerland, but is ultimately a test for Warner. Jupiter Research reports that Germany only has 8.1 million broadband households—21% of its TV households.

Sanders says that Warner will evaluate "international expansion opportunities for the service over time."

Photo: Jemal Countess/WireImage.com

GLOBAL BY AYMERIC PICHEVIN

## Mozart Boxed Set Strikes Gold In France

PARIS—Gold records are a comparative rarity in classical music, so when a boxed set containing no fewer than 170 CDs is certified gold, that is remarkable.

Dutch label Brilliant Classics compiled the complete works by Wolfgang Amadeus Mozart for the boxed set "Mozart: L'Oeuvre Intégrale" to mark the 250th anniversary of the composer's birth.

The set, which was released in October, was certified gold Jan. 27 by labels body SNEP after shipping more than 100,000 units in France through Paris-based distributor Abeille Musique. SNEP counts boxed sets as single units, regardless of how many discs they contain.

"The success in France is exceptional," Brilliant Classics managing director Pieter Van Winkel says. Brilliant is part of Leeuwarden, Netherlands-based Foreign Media Group.

The set has been a mainstream chart hit in France, peaking Feb. 7 at No. 4 on the IFOP/Tite-Live listing. It generally retails at 100 euros (\$119), although some outlets have offered it for as low as 89 euros (\$106).

Van Winkel says the album has been released through independent distributors in more than 40 countries, including Long Island, N.Y.-based Qualiton in the United States, and has shipped a total of 200,000 units. Internationally, the boxed set is titled "Mozart: Complete Works."

He confesses being bemused by the French market's enthusiastic embrace of the set, but praises the support of market-leading French music retailer Fnac, which backed Abeille/Brilliant's national press and radio ads with in-store promotion.

"Fnac has been very supportive of this campaign since the beginning," Van Winkel says. He adds that the chain has accounted for 65% of the set's French sales to date.

"L'Oeuvre Intégrale" contains 170 CDs in simple paper sleeves plus a CD-ROM featuring a booklet in digital form. Van Winkel says 100 of the CDs come from Brilliant's own catalog. Those include all Mozart's sym-

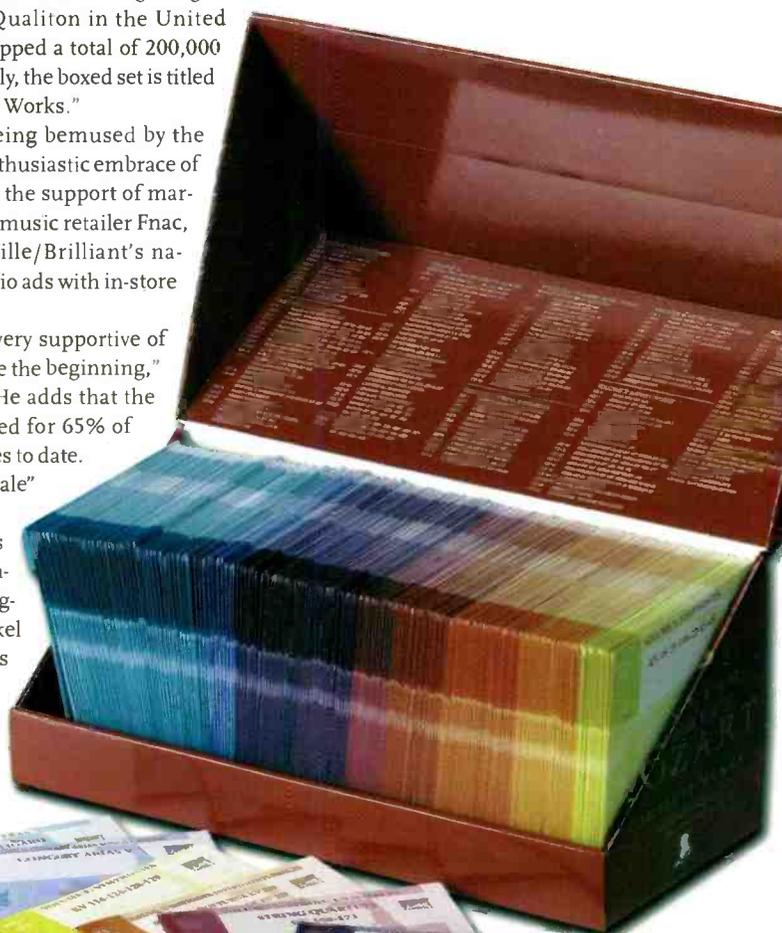
phonies—played by the Amsterdam-based Mozart Akademie and conducted by Dutch baroque specialist Jaap ter Linden—and the composer's sacred works performed by Kurpfälzisches Kammerorchester of Mannheim, Germany, with the Nordic Chamber Choir, directed by German choral conductor Nicol Matt.

The remaining recordings were licensed from various European classical labels, including Edel Classics, Hungaroton and Telarc. Van Winkel declines to reveal production costs but says the break-even point has already been reached.

"Our model is based on quantity," Van Winkel says. "We can get very low manufacturing prices and dilute our production costs, while both Brilliant Classics and Abeille Musique reduce their margins."

According to SNEP, the French classical music market is in good health, posting a 17% increase in wholesale value in 2005 to 54.8 million euros (\$65.1 million).

However, some in the industry see the budget nature of "L'Integrale Mozart" as problematic—the average price of each CD in the box works out to only 0.59 euros (70 **continued on >>p12**)



Dutch label Brilliant Classics compiled a 170-CD boxed set of Mozart's works.



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GLOBAL BY LARRY LeBLANC

## CanCon To Make Waves

Canadian Biz, Broadcasters Ready To Debate Canadian Content Requirements

TORONTO—Battle lines and unexpected alliances are forming ahead of the Canadian Radio-television and Telecommunications Commission's review of its commercial radio policy in May.

Canada's broadcast and music industry sectors will file their submissions on radio policy to federal regulator CRTC by March 15. Among the potentially contentious issues for the May hearings are boosting Canadian content (CanCon) quotas and furthering diversity of broadcast ownership and formats. Also likely to be discussed is broadcasters' ongoing financial commitment to such industry funding organizations as the Foundation to Assist Canadian Talent on Records and its French-language counterpart MusicAction under the CRTC's Canadian Talent Development program.

The music industry groups that will file to the federal regulator are Montreal-based Union des Artistes and ADISQ; the Society of Composers, Authors and Music Publishers of Canada; the Canadian Independent Record Production Assn.; and the Canadian Recording Industry Assn. The Canadian Assn. of Broadcasters will file on behalf of commercial radio broadcasters.

CAB CEO Glenn O'Farrell and CRIA president Graham Henderson declined to comment for this article. However, sources report that the CAB and some of its members have been meeting with CIRPA and ADISQ representatives to head off unnecessary conflicts.

"We're trying to work toward a common solution so we don't end up beating each other up at the hearings," confirms Gary Slaight, president/CEO of Toronto-based Standard Broadcasting.

Also up for discussion at the review is the impact on broadcasters of such digital developments as Apple's iTunes and the down-

load market. Similarly, there is interest in the consequences of the CRTC's June 2005 licensing of Canadian Satellite Radio (XM Canada) and Sirius Canada, which allows the satellite radio providers to carry less domestic music content than terrestrial broadcasters.

The CRTC's last review of Canadian commercial radio was in 1998, when the quota of domestic music for English-language stations was increased from 30% to 35%. The CRTC stated then that a future review of the quota would take place after five years, when a further increase might be implemented.

Speculation of an increase to 40% CanCon—which insiders expect CIRPA to seek—angers many broadcasters. But one source notes that some 40 of the 60 new stations that have signed on since 1998 have been licensed by the CRTC with a CanCon quota of 40%.

"CIRPA cannot ask for less than 40% when so many broadcasters at [license] hearings have said that 40% is no problem," the source says. "At the same time, broadcasters are behind the eight ball with 40% being usually promised."

Slaight agrees. "Anyone trying to get a license in a market knows someone else will put 40% in. Usually, it's a new player in the market who figures if they don't put 40% in, they aren't going to get in the game."

CIRPA executive director Cori Ferguson downplays talk of a 40% quota, but admits, "We are supportive of more Canadian content rather than less."

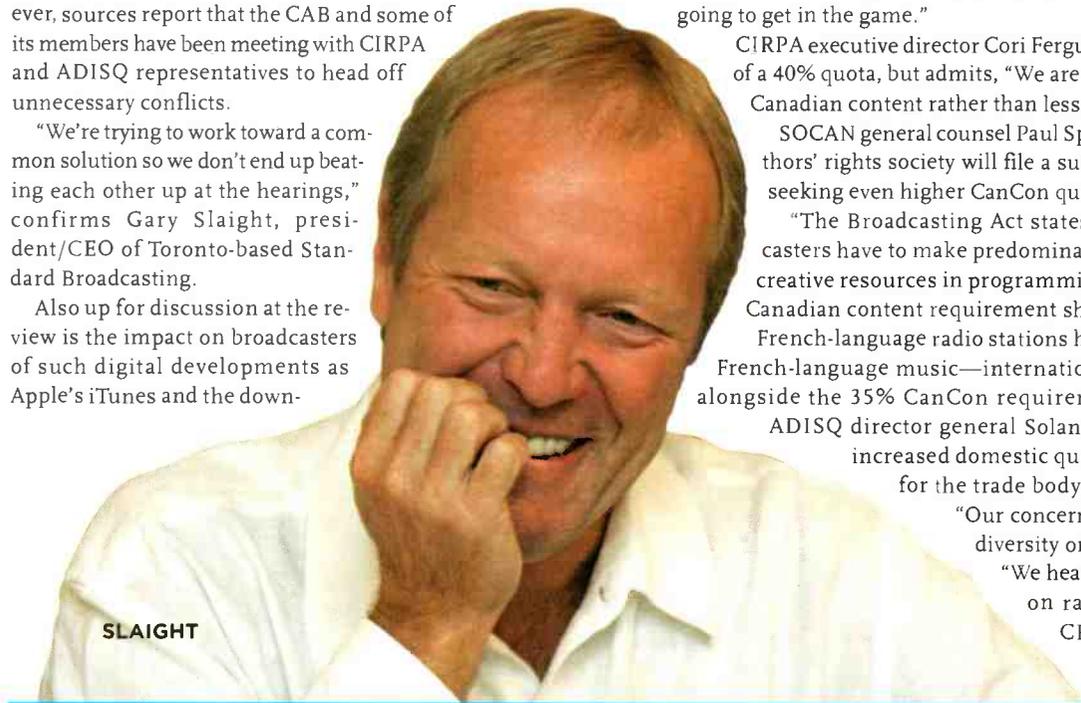
SOCAN general counsel Paul Spurgeon says the authors' rights society will file a submission March 15 seeking even higher CanCon quotas.

"The Broadcasting Act states that radio broadcasters have to make predominant use of Canadian creative resources in programming. Our view is the Canadian content requirement should be 51%."

French-language radio stations have a quota of 65% French-language music—international or domestic—alongside the 35% CanCon requirement. As a result, ADISQ director general Solange Drouin says an increased domestic quota is not a priority for the trade body.

"Our concern is [lack of format] diversity on-air," Drouin says.

"We hear all the same tunes on radio. We want the CRTC to look at that problem." ...



## MOZART (cont.)

from >>p11 cents) per CD.

Industry veteran Patrick Zelnik, chairman of indie label Naive, recently complained in the pages of national daily *Le Monde* that the boxed set would "add to the existing confusion around the price of a CD."

"This is a marketing issue," Naive managing director Hervé Boissière says. "Opportunistic projects of this kind overshadow almost all other productions and do not help us drive customers

to buying new productions or 'difficult' repertoire. If you sold [late conductor Herbert von] Karajan for 5 euros [\$5.95], how would you sell a young, unknown conductor at a normal price? Our [classical] market needs long-term strategies."

Abeille Musique president/ chief executive Yves Riesel counters that the classical industry could benefit from a different view on pricing.

"CDs by new talent should

be sold for a reasonable price, which can be raised when artists become better-known," he says.

Riesel adds that Abeille is looking to offer the complete Mozart set in download form, although he could not confirm a price structure as of yet. "It might be more expensive" than the boxed set, he admits.

At Fnac, head of classical/world/jazz Anne-Marie Robert says, "Even without the Mozart, classical sales are doing well—

we're also selling other Mozart CDs very well, not only low-priced product."

Robert admits, however, to having doubts as to whether the Brilliant Classics project will bring new consumers into the classical music market.

Meanwhile, Brilliant is planning to release a budget complete works boxed set of Johann Sebastian Bach's compositions in September, with a Beethoven collection to follow. ...

## GLOBAL NEWSLINE

### >>> ROSCIC RISES AT DECCA

Deutsche Grammophon VP of A&R Bogdan Roscic has been named president of London-based Decca Music Group. He replaces 17-year company veteran Costa Pilavachi, effective immediately.

Classical music specialist Decca is part of Universal Music Group International. Austria-born Roscic oversees Decca operations for the world outside North America, reporting to UMGI Classics & Jazz president Christopher Roberts, who splits his time between New York and London.

Pilavachi was appointed president of Amsterdam-based Philips Music Group in 1997 and added stripes as president of Decca in January 1999, shortly before Universal merged the two units under Pilavachi's stewardship. A UMGI statement issued Feb. 20 said parent Universal Music has asked Pilavachi to "explore key new business opportunities in classical music for the group."

Roscic took the Deutsche Grammophon role in 2003. He was previously managing director of Universal Music Austria. —Lars Brandle

### >>> WARNER SWITCHES CHINA OPS

Warner Music has switched the operational center of Warner Music Greater China from Taiwan after appointing Hong Kong-based Holly Tan chairman/CEO of the unit Feb. 1.

Singapore-born Tan takes over from Taipei, Taiwan-based Samuel Chou, who departed the company in December 2005. In his new role, Tan reports directly to Hong Kong-based Warner Asia Pacific president Lachie Rutherford.

WMGC's head office has been moved from Taipei to Hong Kong, effective immediately. Details of any other personnel changes are not yet confirmed. Tan was previously GM of Avex Asia, a Hong Kong-based subsidiary of leading Japanese independent label Avex.

WMGC's leading regional repertoire includes Taiwan-based "mandopop" acts Stefanie Sun, FIR and A-mei.

—Tim Culpan

### >>> FNAC PICKS ORANGE

Leading French music and entertainment retailer Fnac says it plans to launch a national mobile phone service in partnership with network operator Orange this spring.

Sources say the service is expected to offer music, ringtones, logos, games, ticketing and entertainment information. It will be available to Orange subscribers on GSM and UMTS networks. A Fnac spokesman says the mobile service will complement its existing online ventures fnac.com and fnacmusic.com.

Orange is an affiliate of France Telecom, operator of the country's leading fixed-line network. —Aymeric Pichevin

### >>> TASHIRO EXITING BMG JAPAN

BMG Japan president/CEO Hidehiko Tashiro is retiring, effective March 31. The former direct-marketing executive has been president of BMG's Tokyo-based Japanese affiliate since November 1998.

Sony BMG Music Entertainment chief marketing officer/ executive VP Tim Prescott will oversee BMG Japan's operations until a permanent replacement is hired.

A spokesman confirms that BMG Japan and Sony Music Entertainment (Japan) will remain separate entities for the time being, despite the Sony-BMG merger in the rest of the world.

—Steve McClure



GLOBAL BY MICHAEL PAOLETTA

## EMI Partnership Should Fuel Catalog Sales For Petrol Records

To celebrate its fifth anniversary, Australian indie label Petrol Records is expanding its global reach via a new worldwide partnership with EMI Music.

Under the terms of the multiyear deal, EMI will license Petrol's back catalog, providing marketing, distribution and sales support for digital and physical releases around the world (Billboard, Feb. 25).

The two companies will share revenue from new products and services, including compilations, DVDs, sync licenses, ringtones and repackaged catalog material. New act signings will have upstreaming potential.

The first titles will appear this summer. They include "Cuban Revolucion," which features musicians and

artists from Santiago de Cuba, and "Road Trip," with electronic DJ/producers recording songs made famous by Dolly Parton ("Jolene"), Marianne Faithfull ("Why'd Ya Do It?") and others. Both titles will have accompanying DVDs.

Petrol founder and CEO Chris Murphy, who discovered INXS and managed the group for 15 years, describes EMI as "a modern major label" that he can work with. "We speak the same language," he says. "EMI knows how to market and distribute and knows what's happening on the digital front. They know what it means to cross-collateralize

A series of musical city guides to such places as Berlin, Melbourne and Paris have been steady sellers for Petrol Records.

across many platforms."

Murphy says he would have had to greatly expand his 22-member, three-city staff to drive the growth he seeks. "EMI has the staff already in

place. And I don't have to be an octopus anymore."

For its part, EMI gets access to a successful lifestyle brand that explores the multicultural roots of popular

music. According to Murphy, Petrol has released 52 physical and more than 100 digital titles, with millions of sales worldwide.

"Chris has created brand equity in Petrol," EMI Music Marketing president Ronn Werre says. He credits this to the brand's content and packaging, which is epitomized by the compilation series "The Sex, the City, the Music"—with titles on Berlin, Melbourne, Paris, Tokyo, New York and Istanbul, Turkey—and "The Greatest Songs Ever."

Meetings between Murphy, EMI Music vice chairman David Munns and EMI Recorded Music chairman/CEO Alain Levy began last summer.

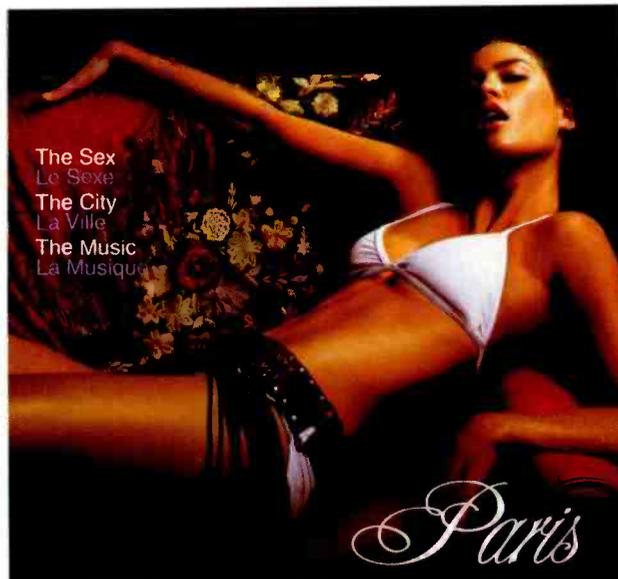
With EMI at its side, Petrol now has access to cen-

tralized global marketing and distribution. In the past, Murphy has created third-party networks to handle his releases.

Richard Bridge, a music product manager for Virgin Entertainment Group, believes the partnership will be beneficial.

According to Bridge, Petrol CDs are "very successful" at Virgin Megastores, which have been the exclusive U.S. outlets of numerous Petrol titles. (Petrol has also been heavily marketed through airport retailer Altitunes.)

Bridge sees the Petrol/EMI partnership as a way to get Petrol product to more people, while also increasing the brand's profile. "As long as EMI's support remains, both parties win," he adds. ♦♦♦



**LAURA**

THANK YOU FOR TAKING US WITH YOU ON THIS WONDERFUL ADVENTURE  
**GABRIELE**

AND ALL YOUR PEOPLE AT  
**GENTEMANAGEMENT**

ALEX  
SARA  
SARAH  
CAROLINA

SOFTWARE BY ANTONY BRUNO

# Open Source To Tear Down Digital Divides

The open source software development community is increasingly turning its attention to digital music applications.

Contrary to perceptions that open source further cracks the door open to piracy, today's efforts hold great potential to resolve one of the most challenging barriers to mass adoption of digital music: interoperability, or lack thereof.

Open source is both a software development philosophy and, at times, a collaborative license that states any product or service released under its terms can be freely used, distributed and altered by anyone.

The idea behind open source counters the notion of copyrights, and is often used to justify peer-to-peer file trading and other copyright violations. But in practice, open source simply means anyone can take an application released under an open source license and add their own features to it.

Open source advocates feel the nascent digital music market offers more fertile ground to mount a challenge than the well-established computer software industry.

"The formats, protocols and methods that attach a media player to a music service are very immature and unsophis-



LORD

ticated," says Rob Lord, CEO of open source developer Pioneers of the Inevitable. "There's a huge opportunity for the open source community to better define this link."

Earlier this month, the company generated a great deal of attention by releasing an open source digital media player called Songbird. Lord, a former Yahoo Music product manager, says Songbird seeks to replace proprietary music engines used by such digital music services as iTunes and Rhapsody, with a single appli-

cation that can aggregate multiple services.

Today's digital music services offer an experience akin to only being able to play CDs bought at Best Buy with a Best Buy-branded CD player. Each digital music retailer today has its own proprietary music player required to access their services.

While, in theory, the Real Networks Rhapsody music player can play WMA-formatted files purchased from Napster or walmart.com, it is difficult to do so without jumping over several hurdles. Users cannot stream subscription music from Napster on Rhapsody's music engine, nor can they directly import music like MP3 blogs. And, of course, iTunes music does not work with anything other than iTunes.

Songbird, meanwhile, is what Lord calls a "media browser" designed to act as a default media player that centralizes the functions of multiple digital music services on both users' hard drives and the Internet—music purchased from Napster, streaming subscription-only tracks from Rhapsody, new music posted on MP3 blogs, Internet radio stations and podcasts.

By itself, Songbird will not be able to play or access iTunes-purchased music, which is where the open

source element comes in. Any open source user who wishes to develop such an extension is free to do so without Lord's permission or even his knowledge.

"We don't know who would make that, and we don't want to know," he says.

And doing so does not circumvent the need to pay for à la carte downloads or subscriptions. Songbird just does not limit tracks to being played in each provider's proprietary media player.

Lord says this expands the digital music marketplace.

"When you introduce interoperability, users are much more likely to go shopping in multiple places," he says. "Just like they use a Web browser to go to any Web site, users can choose whatever store, radio service, subscription service or social networking site they want."

By sharing a media player, digital music providers could collectively mount a more effective challenge to the closed iTunes system than any single new competitor could achieve alone.

"The music industry at large doesn't want to see Apple own the digital music market," Lord says. "It's the really big companies that have the most to lose and are losing the most by being excluded from the digital media value chain. And they're looking to change that very aggressively."

## BITS & BRIEFS

### JUVENILE SET TO RING

UTP/Atlantic hip-hop artist Juvenile is giving fans the ability to create custom ringtones from songs on his album "Reality Check," scheduled to bow March 7.

The CD will include an application that lets users select not only the song, but dictate exactly which portion of it they want for their ringtone. Fans then purchase the ringtone online to have it delivered to their wireless device.

The service uses the Ur-Tone player developed by ID Interactive, and most phone models are supported.

### ITVN LAUNCHES VIDS VOD CHANNEL

Interactive Television Networks has launched Pulse, a video-on-demand music video channel available on the company's TV over Internet protocol network. Pulse features a library of more than 30,000 music videos from all major record labels organized into

dozens of groups and genres for \$5 per month.

Pulse is the latest channel to the ITVN lineup, which also includes movies, sports, radio and other programming. Viewers must purchase ITVN's set-top box, which retails for around \$100, to receive the programming, which is delivered over the Internet to the TV. The box is available from several online retailers.

### OZ DUO VERONICAS BLOG ON

Australian power-pop twins the Veronicas recently posted a video blog of their album release party in New York, using video cam-

eras to capture the day's events. "The Secret Life of . . . the Veronicas" was released on Valentine's Day, and footage of the launch party was uploaded to mobile blog service Text America, which fans can access either from their PCs or from appropriately enabled mobile phones.



### BLADE, SCISSORS, MP3 PLAYER

The famous Swiss Army Knife has added yet another tool to its roster of multi-use capabilities—MP3 player.

The SwissMemory s.beat from Swissbit and Victorinox is an all-in-one, flash memory-based digital audio player and USB storage device built into a full-metal Swiss Army Knife. The detachable player supports all major file formats, includes a time-shifting FM tuner and features eight hours of playback time.

The s.beat also includes standard Swiss Army Knife tools such as scissors, nail file, screwdriver and a blade. An airline-friendly version sans tools is also available.

The 1GB version retails for \$170. Pricing for the 2GB and 4GB versions is not yet available.

—Antony Bruno

## AOL Music

TOTAL MONTHLY STREAMS

MAR 4 2006

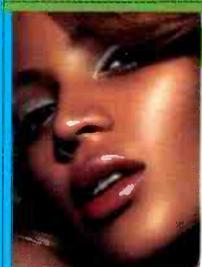
### Top Songs

1	NE-YO	So Sick	1DJMG	791,848
2	NELLY	Grilz	UNIVERSAL	430,599
3	EMINEM	When I'm Gone	INTERSCOPE	411,189
4	CHRIS BROWN	Run It!	ZOMBA	331,874
5	BEYONCÉ	Check On It	COLUMBIA	321,595
6	NICK LACHEY	What's Left Of Me	ZOMBA	300,969
7	CASCADA	Everytime We Touch	ROBBINS	292,382
8	D4L	Laffy Taffy	ATLANTIC	288,494
9	THE BLACK EYED PEAS	My Humps	INTERSCOPE	269,933
10	EMINEM	Shake That	INTERSCOPE	262,861

### Top Videos

1	BEYONCÉ	Check On It	COLUMBIA	4,806,382
2	THE BLACK EYED PEAS	My Humps	INTERSCOPE	1,133,058
3	THE PUSSYCAT DOLLS	Stickwitu	INTERSCOPE	1,028,048
4	EMINEM	When I'm Gone	INTERSCOPE	934,139
5	THE PUSSYCAT DOLLS	Beep	INTERSCOPE	909,424
6	CHRIS BROWN	Yo	ZOMBA	893,754
7	KELLY CLARKSON*	Because of You**	RCA	833,895
8	NE-YO	So Sick	1DJMG	681,283
9	FALL OUT BOY	Dance, Dance	1DJMG	634,636
10	NELLY	Grilz	UNIVERSAL	573,058

Nick Lachey's first solo single in two years makes its debut at No. 6 on AOL Top Songs. The track premiered on AOL as a First Listen.



With more than 4 million streams, Beyoncé has the most-watched video of the month at AOL Music.

\* First Listen/First View \*\* AOL Music Live † Artist of the Month †† Breaker Artist ††† Sessions@AOL Source: AOL Music for the four weeks ended Feb. 24.

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RETAIL BY JILL KIPNIS

## Oscars Boost DVDs

Studios Ramp Up Promotional Tie-Ins With Academy Awards

LOS ANGELES—It is Academy Awards season—which means that, from the time the nominations are read until the golden statues are given out on the internationally viewed telecast (airing March 5), consumers snap up Oscar-related DVDs left and right.

That heightened interest in all things Oscar applies to newly nominated titles as well as old winners and nominees, according to retailers and studios.

"There's such unremitting attention to the Oscars after the nominations come out," says Chris Anstey, national DVD manager for the Virgin Megastores chain, which has created in-store destinations touting nominated films and classics. "That automatically sparks greater sales."

Few of this year's nominated films are actually available on DVD yet because many are still in theaters.

Lions Gate's "Crash" is benefiting handsomely at the cash register as the only best picture

nominee available for sale. It was released on DVD Sept. 6.

Tom Ortenberg, president of Lions Gate's theatrical films division, says that the DVD "had a 150% sales bump from the week before the nomination to the week after. We expect that bump to continue right up through the Oscars, and should we be fortunate to win any awards, my strong hunch is that we will see an even bigger bump from there."

Lions Gate has shipped 4.5 million copies of "Crash."

Fellow best picture nominees "Good Night, and Good Luck" (Warner Home Video) and "Capote" (Sony Pictures Home Entertainment) will be available after the telecast March 14 and March 21, respectively. DVD release dates for "Brokeback Mountain" and "Munich" have not yet been announced.

Anstey says that customers are more likely to pick up a nominated film before the telecast rather than after.

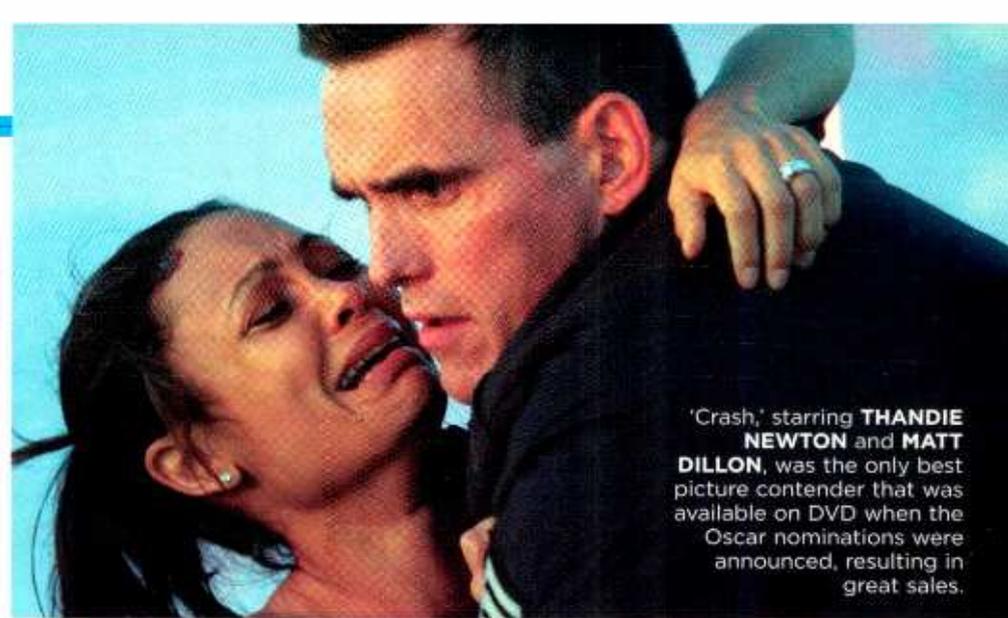
Other available nominated

projects include "Hustle & Flow" (Paramount Home Entertainment), "North Country" (Warner) and "Cinderella Man" and "The Constant Gardener" (both on Universal Studios Home Entertainment). On Feb. 28, Twentieth Century Fox Home Entertainment will release "Walk the Line," and Universal will release "Pride & Prejudice."

"We've found that sales of nominated DVDs do significantly better if they are released prior to the Oscar ceremony compared to after because of all the media," Anstey notes. "Later, it's more about the ceremony itself and not the films."

Studios, however, say that promoting a nominated project after the fact can work by first touting other films featuring nominated stars.

Sony, for example, will promote best actor nominee Philip Seymour Hoffman's performance prior to the actual release of "Capote" through two other catalog DVDs featuring him—"Owning Mahowny" and "Love



'Crash,' starring **THANDIE NEWTON** and **MATT DILLON**, was the only best picture contender that was available on DVD when the Oscar nominations were announced, resulting in great sales.

Liza." Similarly, "Memoirs of a Geisha" (March 28), nominated for best art direction, cinematography and costume design, will be promoted by tie-ins with other Ziyi Zhang catalog titles "Crouching Tiger, Hidden Dragon" and "House of Flying Daggers."

"First, we create a promotion akin to a Father's Day or Mother's Day promotion," says Jennifer Anderson, VP of marketing for Sony. "We'll work with retailers on special kiosk areas. Later, we will have the nominated films that will then feature on the packaging [the] fact that that title was nominated or won an Oscar."

Studios with substantial catalogs of previous Oscar winners know that this is the time to take advantage of them.

Warner, for one, aims to create different Oscar-themed campaigns each year. This time around, the company is promoting a group of six films—"Captains Courageous," "The Champ," "The Good Earth," "Johnny Belinda," "Kitty Foyle" and "Lust for Life"—known for their best actor or best actress wins.

Warner senior VP of classic catalog George Feltenstein says that the titles will be marketed through partnerships with Turner Classic Movies and Barnes & Noble.

Consumers who purchase one of the six titles, or any other Warner Oscar-related DVD at the retailer, will receive a free DVD of shorts about Hollywood.

The program will be advertised on TCM as part of the

cable network's 31 Days of Oscar programming run (during which the cable network broadcasts Academy Award-winning films nonstop). A feature called "TCM Movie News," airing throughout the 31 days, will promote the Warner/Barnes & Noble deal.

Consumers can also expect to find promotions at Best Buy stores, which are distributing an exclusive Oscar nominee booklet to customers produced by Entertainment Weekly, and on amazon.com, which has a store called Oscar Central.

Oscar viewing "becomes a game for many people . . . to view the new and old nominees this time of year," Anstey says. "We also do a sale that features great titles that didn't win, but should have." ...



## The Indies

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

## Big Vin Label Launches With Collaboration Between Pantera Members And Country Artist Coe

**A**fter the tragic death of "Dimebag" Darrell Abbott in 2004, few were aware that three of the four members of Pantera had a full album in the vaults.

On May 4, Dimebag's brother and Pantera/Damageplan drummer Vinnie Paul Abbott will inaugurate his independent Big Vin Records with the release of "Rebel Meets Rebel." The album pairs the Abbott brothers and Pantera bassist Rex Brown with country's David Allen Coe.

"Some of the songs are about gambling, some of them are about broken hearts and some are about drinking," Abbott says. "There's stuff on there that's balls-out metal, and there's stuff that's country. There's even a flamenco guitar song."

Pantera regularly took to the stage while Coe's "Jack Daniels If You Please" played in the background. Dimebag met Coe after one of the country outlaw's shows, and gave him some Pantera merch after the set. Thus began a friendship.

"The next time Coe was in town he brought the tour bus to Dime's house and we all got loaded," Abbott says. "The next morning we were in the studio recording a record."

Abbott says that he and his brother had hoped to release the album after recording a second Damageplan record. After the breakup of Pantera and the launch of Damageplan, Abbott says the two feared fans would be confused by another project.

Big Vin Records is distributed by Fontana, the independent arm of Universal Music & Video Distribution.

Also on May 4, Big Vin will release "Dimevision Vol. 1," a DVD that collects behind-the-scenes footage of Dimebag.

Abbott dismisses those who think he may be cashing in on his brother's legacy. "If the roles were reversed and I was gone, I would want him to be as gung-ho about this as I am. Anyone who says I'm cashing in can kiss my ass. Nobody knows the pain I've been through."



VINNIE PAUL ABBOTT

**BABY PELICAN:** Chicago independent label He Who Corrupts was operating in near heavy metal obscurity while sitting on a rather sellable indie catalog piece. Psychedelic grind outfit Tusk calls the label home. This might mean little to those who are not aficionados of avant metal if three of the four members of Tusk were not also part of instrumental metal group Pelican.

On Feb. 28, the label will rerelease Tusk's intensely satisfying first effort "Get Ready," complete with new artwork from Isis' Aaron Turner, also the founder of Hydra Head. Live footage is available on an enhanced portion of the CD.

The album went out of print about six months ago, and He Who Corrupts had little presence outside of Chicago, making the album a chore to find. The label has hooked up with Southern Records for national distribution this month. The older version of "Get Ready" also had incorrect liner notes and what label co-head Andy Slania describes as "shaky" artwork. In short, it was not the kind of piece Pelican was thrilled to sell on tour, which became important when the band was pegged to join the 2006 edition of Taste of Chaos in March.

Slania hopes the label will not be confined to mail order much longer. "In terms of retail and distribution this is our first real attempt at getting records into Tower's [stores] and stuff like that."

To promote the release, the label is giving away a "safe listening kit," which contains a demolition jumpsuit, underwear, a hard hat, goggles and a copy of the original CD via interpunk.com. ...

Vinnie Paul Abbott Photo: Kevin Koiczynski/WireImage.com

## Retail Track

ED CHRISTMAN echristman@billboard.com



### MUSICLAND SALE SIGNALS RETAIL ENDGAME

Trans World's planned acquisition of the assets in 400 Musicland stores has brought a mixed reaction from the retail/distribution side.

Some feel the Albany, N.Y.-based chain is getting a bargain by paying \$104 million for stores that carry \$168 million in inventory. Others, particularly unsecured creditors, hope that someone emerges to bid against Trans World, if only because it would result in a higher valuation that might leave a few crumbs on the table for them. And to some, this deal looks like the one that signals endgame, at least for this latest incarnation of music specialty retail.

So is Trans World chairman/CEO Bob Higgins and his company getting a bargain? If you look at what he is paying per store—don't sweat it, I'll do the math for you—it comes to \$260,000. That is a far cry from the nearly \$1 million per store that Camelot Music went for back in 1994, but times have changed since then, haven't they?

Others assess Trans World's purchase based on inventory, which comes out to 62 cents on the dollar. I would call 50 cents on the dollar a bargain—that is about the best you could hope for in an outright liquidation. At 62 cents, Trans World is paying a premium. But the unsecured wonder if it really is a premium, considering that the deal basically creams the best Musicland stores.

So if the deal is such a bargain, as some suggest, will it shake loose some other bidders? If we get back to the context of this day and age, I would suggest it is not likely. Sun Capital just got burned by its \$25 million investment in Musicland. What other private equity fund would take a chance on investing in Musicland, after that performance?

In fact, if you go back through time, equity firms have gotten burned more often than not by investing in music retail. Remember Investcorp (Camelot)? Cerebus (Wherehouse)? Castle Harlan (Strawberries)? General Atlantic (Record World)? Yucaipa (Wherehouse)? All these acquisitions wound up in Chapter 11 court. Yes, you read that right: Wherehouse went down twice.

The only ones that came out with their skins intact, if not highly profitable, as I recall, were Shamrock Holdings (Music Plus and Sound Warehouse) and Adler & Shaykin (Wherehouse). Got that? One successful Wherehouse flip was enough to seduce equity investors twice more.

Another reason why it is unlikely that any other private equity players will step up to the plate is because Tower Records is rumored to be up for sale again. With a prime brand like that on the market, it tends to take away interest from the less-than-trophy property deals.

Interestingly, while buyers are scarce on this side of the Atlantic, press reports suggest that the HMV Group is beating away potential bidders with a stick.

Once upon a time music retail was plentiful. Even during the retrenchment of 1994-1996, when a dozen chains either filed Chapter 11 or closed their stores, it was good "holding forth" speculation at the convention bar at 2 a.m. to talk about how consolidation would play out. Back then, it was generally accepted that at the end of the day there would be two mall chains, one free-

standing chain and one superstore chain.

But as the beat of consolidation continued, expectations shrunk. With the impending absorption of Musicland, it looks like Higgins has lived up to his promise to be the industry's consolidator, at least as far as the mall chains are concerned. To the more cynical out there, though, he might just be the last man standing.

**MISSED YOUR CALLS:** I usually get called to task for every little mistake, and I welcome that interaction with my readers. But I thought for sure that when people read the story taking the sales temperature for album sales during the Grammy Awards/Valentine's Day window, I would get a call or two for the following sentence: "Merchants predict strong sales for the likes of Barry Manilow, Il Divo, Remy Ma, Andrea Bocelli and Heather Headley."

First off, I had spelled Ma's name wrong, but I corrected it here. Secondly, at the time I wrote that sentence, I was unaware of the material that rap/hip-hop artist Ma performed, but now that I know, I simply laugh out loud at the company I placed her in. (I won't quote the lyrics in this magazine, but imagine Penthouse Letters set to a beat.) I checked my notes and saw that a retailer was saying that in addition to the traditional albums bought for that holiday, he suggested that title as an example of what teenagers and young adults might buy nowadays as a Valentine's Day gift. And without a doubt, he's right. ♦♦♦



Retail Track got a recent education about the musical output of rap/hip-hop artist **REMY MA.**

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## Hard Rock Live In Florida Is A Hot Ticket

At first blush, Hollywood, Fla., seems an unlikely place for an Indian reservation and a midsized concert venue.

Located in Broward County, just north of Miami, Hollywood is more a sedate suburb than a hub of gambling and nightlife. But nestled between strip malls, its white towers visible from the Florida Turnpike, the Seminole Hard Rock Hotel & Casino has flourished since its inauguration in mid-2004.

A property of the Seminole tribe's Seminole Gaming, the Hard Rock has at its musical center the Hard Rock Live. The 5,600-seat venue has hosted 120 events—not including rehearsals—since it opened its doors in July 2005.

The variety of acts is wide: classic rockers like Meat Loaf, Steve Miller, Journey and the Doobie Brothers; crooners like Tony Bennett and Frank Sinatra Jr.; comedians; family fare like Trans-Siberian Orchestra; a smattering of youth-oriented artists like Kelly Clarkson; and a number of Latin acts.

Ticket prices range from \$20 to \$300, depending upon the act, but the overall average ticket price is \$60. Among upcoming shows are Heart and Juan Luis Guerra.

The eclecticism reflects the increasingly diverse landscape of South Florida in general and Broward County in particular, which lost a similarly sized venue when the Sunrise Theater shut down five years ago.

"In Florida, especially, having a 5,000-seat venue indoors, with air conditioning, is very practical," says Kenny Di Camillo, VP for the William Morris Agency. "In that configuration you can do many things in the adult contemporary world."

The room's musical and physical versatility—it can be curtailed off to accommodate 2,500 people—coupled with its location and the advantages of being part of a full-service casino, hotel and shopping complex, has made the Hard Rock Live a quick success.

"The rationale [for building the hall] was that Broward County was missing a venue this size," says Bernie Dillon, senior VP of entertainment for Seminole Hard Rock Hotel & Casino, who also acts as the theater's booker.

With an 86-foot-by-100-foot floor, Dillon says, the Hard Rock can be used not only for concerts, but also for ice shows, trade shows and business conferences.

Music, however, is the core of the Hard Rock Live's business, comprising up to 80% of its programming. "We'd be profitable if we did nothing else" but music, Dillon says. "But there are a finite number of shows that can fill this venue."

The motto of the entire complex is "Come early, leave late," and the Hard Rock encourages people to do so, not just through the casino, but also the hotel, where visitors can opt to stay rather than driving home late.

This works for locals as well as tourists; Dillon calculates that 65% of his market are Broward County residents. In this, the Hollywood Hard Rock is different from other Hard Rock properties in Las Vegas and Atlantic City, N.J., where the bulk of the audience is out-of-towners.

"Unlike Miami, where there's a street scene, [the Hard Rock has] created their own street scene," Di Camillo says. "That little village there, it's a terrific magnet to draw people, and I think that helps. I think you've seen the transformation. During the day you have a lot of older people, during the evening it's younger people."

Beyond this particular place, Di Camillo says, the South Florida concert scene has grown "by leaps and bounds" in the past few years, fueled by the opening of other similar-sized venues.

Dillon already has plans to further expand the variety of his acts, bringing in at least one more Latin show per month, as well as adding more jazz and classical performances.

"The acts enjoy the smaller venue because the quality of the show is better," he says. "And for the fans, every seat in our house is within 200 feet of the stage."



TRANS-SIBERIAN ORCHESTRA is one of a variety of acts that have performed at the Hard Rock Live in Hollywood, Fla., since the venue opened in 2004.

## RBD Crosses The Border

Mexican Teen Pop Group To Kick Off 32-City North American Tour

In a situation reminiscent of the American teen pop explosion several years ago, Mexican pop group RBD's forthcoming 32-city North American tour is expected to pack in screaming fans.

RBD developed on the popular Univision soap opera "Rebelde," which chronicles the daily dramas of six teen musicians.

The tour, the first for RBD in North America, is produced by Rosas Entertainment. The outing, which opens March 17 in Salinas, Calif., is expected to draw at least 400,000 fans before it wraps June 25 at the Thomas & Mack Center in Las Vegas. A March 18 date at the Los Angeles Coliseum is projected to draw 45,000 people.

"This will be one of the biggest tours the Latin market has ever seen," Rosas Entertainment CEO Guillermo Rosas vows.

"We're looking for capacities of 15,000-20,000 in every single city," the Los Angeles-based Rosas says. "Our test market in San Jose [Calif.] sold over 3,000 tickets in just three hours."

A new Web site, roptus.com, will offer updates and interviews with the artists along with ticket giveaways and other promotions. The tour is actively seeking sponsorships and promotional partners.

Onstage, the group will be backed by a full band and supported by a high-end production. Tickets will range from \$25 to \$100, depending on the market.

The RBD tour will play large venues in traditionally strong Hispanic markets, including the ARCO Arena in Sacramento, Calif. (March 19); the Coors Amphitheatre near San Diego (March 25); the American Airlines Center in Dallas (April 30);

and the U.S. Airways Center in Phoenix (June 17).

Venues are still being confirmed for markets including Houston, New York, Detroit, Atlanta, Boston, Miami and Washington, D.C. But dates have been nailed down in markets with growing Hispanic bases, including the Rose Garden in Portland, Ore. (May 5); the SunDome in Yakima, Wash. (May 6); the Pepsi Center in Denver (April 16); and the RBC Center in Raleigh, N.C. (June 6).

While Rosas Entertainment is producing the tour, the firm will also work with other promoters including Marquez Brothers Entertainment in 17 markets. They also may partner locally with AEG Live and House of Blues in select markets.

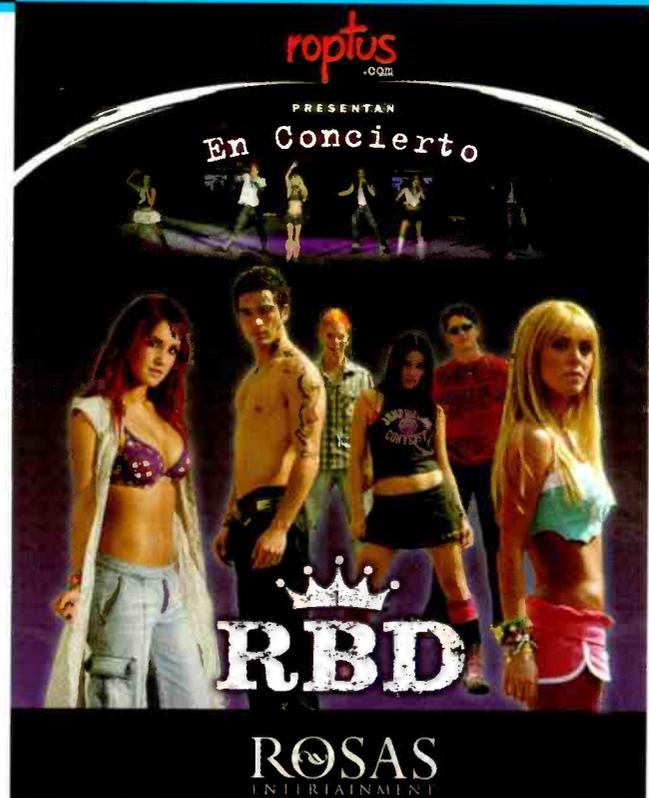
Daren Libonati, GM of the Thomas & Mack Center, thinks his RBD show will do well. "We

have a great relationship with [the Marquez Brothers], and Las Vegas is one of the fast-growing Hispanic populations in the country. We're looking forward to a good date."

Steve Kirsner, director of booking and events for the HP Pavilion in San Jose, Calif., calls his on-sale "very strong" and plans to sell up to 12,000 tickets.

Rosas says the target audience for the tour transcends the Latino market in some cities. "We've actually been doing some general-market advertising in a couple of markets," Rosas says. "[RBD] have a huge following through Myspace.com. And there are a bunch of truly American people who love [RBD], as well as some foreign people from countries like Israel, Chile and Brazil."

The Mexican sextet has become a Latin pop phenomenon with two albums placing in the



top five of Billboard's Top Latin Albums chart since the beginning of the year. The group has already done sellout business on tour in South and Central America and has sold more than 2 million albums worldwide in the

past year alone, according to label EMI/Televisa.

In tandem with the tour, RBD is preparing to release an acoustic album recorded in Los Angeles and also has plans to record in English.

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	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$1,937,572 \$80.50/\$40	<b>COLDPLAY, FIONA APPLE</b> Arrowhead Pond, Anaheim, Calif., Feb. 6-7	27,261 27,809 two shows	Live Nation
2	\$1,326,672 \$41.50	<b>KID ROCK</b> Joe Louis Arena, Detroit, Feb. 3-4	32,859 two sellouts	Live Nation
3	\$1,130,689 \$98.50/\$68.50	<b>CIRQUE DU SOLEIL'S DELIRIUM</b> Pepsi Arena, Albany, N.Y., Feb. 3-4	13,061 19,729 two shows	Live Nation
4	\$1,112,210 \$135/\$45	<b>BON JOVI</b> Boardwalk Hall, Atlantic City, N.J., Feb. 4	12,752 12,942	Live Nation
5	\$1,062,356 \$80.50/\$40	<b>COLDPLAY, FIONA APPLE</b> The Forum, Inglewood, Calif., Feb. 4	15,222 15,387	Live Nation, Goldenvoice/AEG Live
6	\$952,348 \$94.50/\$42	<b>COLDPLAY, FIONA APPLE</b> MGM Grand Garden, Las Vegas, Feb. 3	14,439 sellout	Live Nation
7	\$862,202 \$119.05/\$33.33	<b>AEROSMITH, LENNY KRAVITZ</b> Oakland Arena, Oakland, Calif., Feb. 8	10,329 16,392	Live Nation
8	\$789,318 (\$1069,204 Australian) \$91.02/\$62.60	<b>50 CENT, G-UNIT &amp; OTHERS</b> Sydney SuperDome, Sydney, Australia, Feb. 17	12,435 13,773	Frontier Touring
9	\$564,179 \$39.50	<b>NICKELBACK, TRAPT, DEFAULT</b> Qwest Center, Omaha, Neb., Feb. 10	14,624 sellout	The Messina Group & Concerts West/AEG Live, Fastlane Concerts
10	\$407,315 (\$471,637 Canadian) \$42.75/\$34.11	<b>NICKELBACK, LIVE, DANKO JONES</b> Bell Centre, Montreal, Feb. 17	9,626 10,273	Gillett Entertainment Group, House of Blues Canada
11	\$386,942 \$39.50	<b>NICKELBACK, TRAPT, DEFAULT</b> Peoria Civic Center, Peoria, Ill., Feb. 11	10,230 sellout	The Messina Group & Concerts West/AEG Live, Fastlane Concerts
12	\$385,086 \$39.50	<b>NICKELBACK, TRAPT, DEFAULT</b> Van Andel Arena, Grand Rapids, Mich., Feb. 12	10,272 sellout	The Messina Group & Concerts West/AEG Live, Fastlane Concerts
13	\$358,801 (\$486,424 Australian) \$87.70/\$59.31	<b>50 CENT, G-UNIT &amp; OTHERS</b> Entertainment Centre, Brisbane, Australia, Feb. 15	5,151 5,960	Frontier Touring
14	\$329,865 \$39.50	<b>BRAD PAISLEY, SARA EVANS, BILLY CURRINGTON</b> Columbus Civic Center, Columbus, Ga., Feb. 18	8,351 sellout	Moore Entertainment Group/AEG Live
15	\$322,483 \$39.50	<b>BRAD PAISLEY, SARA EVANS, BILLY CURRINGTON</b> WVU Coliseum, Morgantown, W.Va., Feb. 17	8,502 sellout	in-house, More Music Group
16	\$313,959 \$75/\$45	<b>MÖTLEY CRÜE</b> Germán Arena, Estero, Fla., Feb. 11	4,562 sellout	Fantasma Productions
17	\$305,706 \$49.75/\$39.75	<b>MARTINA McBRIDE, WARREN BROTHERS</b> Paul E. Tsongas Arena, Lowell, Mass., Feb. 15	6,312 sellout	Police Productions
18	\$293,918 \$44.75	<b>KEITH URBAN, PAT GREEN</b> Coliseum, North Charleston, S.C., Feb. 20	6,568 7,827	Outback Concerts, Police Productions
19	\$292,498 \$50/\$40	<b>BRAD PAISLEY, SARA EVANS, BILLY CURRINGTON</b> Mohegan Sun Arena, Uncasville, Conn., Feb. 10	7,405 sellout	Connecticut Concerts, Live Nation
20	\$290,444 \$39.50	<b>BRAD PAISLEY, SARA EVANS, BILLY CURRINGTON</b> Crown Coliseum, Fayetteville, N.C., Feb. 17	7,353 sellout	Outback Concerts
21	\$283,367 \$49.50/\$46.50	<b>MARTINA McBRIDE</b> Patriot Center, Fairfax, Va., Feb. 17	5,979 sellout	Police Productions, Outback Concerts
22	\$264,288 \$41.50/\$29.50	<b>BRAD PAISLEY, BILLY CURRINGTON</b> Verizon Wireless Arena, Manchester, N.H., Feb. 9	6,678 7,500	Jack Utsiak Presents
23	\$235,381 \$39.50	<b>BRAD PAISLEY, SARA EVANS, BILLY CURRINGTON</b> Big Sandy Superstore Arena, Huntington, W.Va., Feb. 16	5,959 sellout	Outback Concerts
24	\$232,905 \$71/\$41	<b>IL DIVO, HAYLEY WESTENRA</b> Chevrolet Theatre, Wallingford, Conn., Jan. 31	4,346 4,519	Live Nation
25	\$230,033 \$43.50/\$33.50/ \$21	<b>GRETCHEN WILSON, VAN ZANT, BLAINE LARSEN</b> Bi-Lo Center, Greenville, S.C., Jan. 21	6,856 9,016	The Messina Group/AEG Live
26	\$226,930 (\$262,268 Canadian) \$42.83/\$17.09	<b>MARIE-ELAINE THISERT</b> Bell Centre, Montreal, Feb. 18	5,441 5,667	Gillett Entertainment Group, Productions J
27	\$223,739 \$37	<b>KID ROCK</b> Dow Event Center Arena, Saginaw, Mich., Jan. 28	6,365 6,736	Live Nation
28	\$222,024 \$95/\$29.99	<b>BODY &amp; SOUL FEATURING KEITH SWEAT &amp; OTHERS</b> Trump Taj Mahal Arena, Atlantic City, N.J., Jan. 15	4,511 5,445	Live Nation
29	\$221,617 \$101/\$50.50	<b>RICKY MARTIN</b> Paramount Theatre, Oakland, Calif., Jan. 29	2,983 3,040	Live Nation
30	\$220,389 \$39	<b>KID ROCK</b> Mohegan Sun Arena, Uncasville, Conn., Jan. 20	7,539 sellout	Live Nation
31	\$219,837 \$44.75/\$36.75	<b>MARTINA McBRIDE, WARREN BROTHERS</b> Allen County Coliseum, Fort Wayne, Ind., Jan. 20	5,842 6,763	Police Productions
32	\$214,974 \$86/\$41	<b>RICKY MARTIN</b> Nokia Theatre, Grand Prairie, Texas, Jan. 19	3,613 sellout	Live Nation, AEG Live
33	\$213,199 \$43.50	<b>MARTINA McBRIDE, WARREN BROTHERS</b> Richmond Coliseum, Richmond, Va., Jan. 14	4,831 5,311	Police Productions, Outback Concerts
34	\$212,148 \$44.50/\$34.50/ \$20	<b>GRETCHEN WILSON, VAN ZANT, BLAINE LARSEN</b> Colonial Center, Columbia, S.C., Jan. 27	6,108 8,800	The Messina Group/AEG Live
35	\$211,980 \$75/\$50/\$40/ \$10	<b>RAP BOWL: YOUNG JEEZY &amp; OTHERS</b> Palace of Auburn Hills, Auburn Hills, Mich., Feb. 3	8,232 14,418	Palace Sports & Entertainment



## On The Road

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

# New Agency, Album, Tour For Diddy

**G**et ready for some live Diddy. One of the best-known figures in pop culture, Sean Combs has signed with the William Morris Agency for exclusive live music representation (billboard.biz, Feb. 13). Combs was last represented in the live business by the now-defunct Evolution Talent.

WMA VP Brent Smith is the agent responsible for Diddy, who has also worked under

there is one package that goes out, and this year it is yet to be nailed down," Smith says. "There's a bunch of people talking about different things, but there is no definitive hip-hop package out there. We'll know probably in the next four weeks whether a package is going to form or not."

Of course, the most common question regarding rap touring continues to be why the promise that hip-hop delivers at retail has yet to be fully realized at the box office.

rock the last 10 years."

**LOLLA'S BACK:** As initially tipped in January (billboard.biz, Jan. 31), Lollapalooza will return to Chicago's Hutchinson Field in Grant Park as a three-day event Aug. 4-6.

Organizers Capital Sports & Entertainment confirmed that the one-time touring festival is not only growing in length but in size, taking over more of the park to house eight stages that will present as many as 130 acts.

**'It's exciting to work with him just because of the realm of possibilities. Who doesn't know him?'**

—BRENT SMITH, WILLIAM MORRIS AGENCY

the Puffy, P. Diddy and Puff Daddy monikers. So what will Smith call Combs? "Boss," Smith says.

While he has great marquee value, Combs does not have an extensive touring history. However, that will change pending the release of his new album on his Bad Boy label later this year. The release date is yet to be set.

"Everything is going to focus around the record, which he is diligently working on now," Smith says. "It's no different from any other hip-hop act; we're going to look for the right opportunities. We're not looking to go out there and do anything stupid like headline arenas."

Smith says WMA international department head Tony Goldring is looking at opportunities in Europe for Combs including festivals. In the United States "it will be about who else is going out that we think is appropriate and then maybe packaging," Smith says.

A major urban package for summer 2006 has not yet come together. "Almost every year

Smith says he has a "ton" of opinions on that issue, most relating to less-than-compelling rap tours in the genre's formative years.

"Throughout the '90s there were a lot of hip-hop packages out there that just didn't really deliver," Smith says. "The booking was unorthodox, a lot of shows would get booked and then cancel, and there was a lot of instability. That has all changed over the last few years, and I think it will take the public a little bit to catch up with it."

Smith points out there have been some huge successes in rap touring, including Dr. Dre's Up in Smoke and Jay-Z's Hard Knock Life packages and such recent headliners as 50 Cent and Eminem. "There are definitely examples, you just have to be a little more careful how you tour," Smith says.

For the moment, Smith is focused on Combs' touring potential. "It's exciting to work with him just because of the realm of possibilities," Smith says. "Who doesn't know him? If you don't know who Diddy is you've been living under a

Both CS&E and Lolla talent buyer Charles Attal Presents are based in Austin and also team up on the Austin City Limits Music Festival in September.

On the other hand, Chicago promoters Jam Productions appear to have been stymied in their attempt to stage a multiband festival at Grant Park this summer.

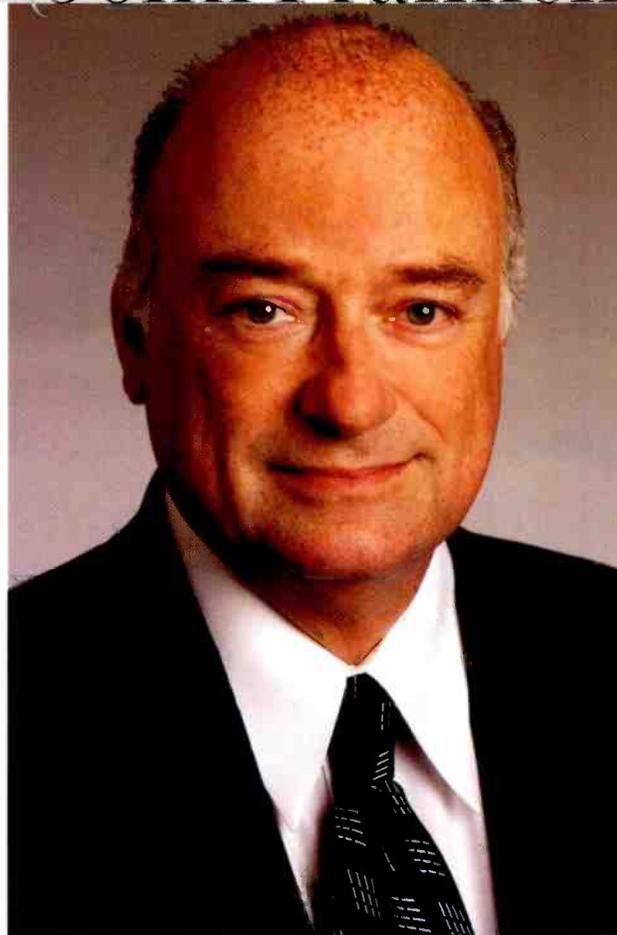
"I tried for six months," says Jerry Mickelson, co-president of Jam with partner Arny Granat. "The [Chicago] Park District would not give me dates. I'm more than disappointed."

Mickelson says Jam "blazed the trail" for producing events in Grant Park, dating back to 2001. "Now Jam is unable to get dates from the Park District and I've given up because it's too late," he says. "This is anti-competitive. As far as I'm concerned, Arny and I and Jam have a right as Chicago taxpayers to rent Park District space, but yet we are being excluded. We're shut out."

Representatives from the Chicago Park District declined to comment.

BY SUSAN BUTLER

## (John Frankenheimer)



**T**he art of the deal has become more of a skill than ever as Wall Street and investors begin to take a closer look at the music industry and its growth areas. As technology advances and consumers are drawn to a variety of digital music services, delivery systems and platforms, these outside investors see fresh opportunity for mergers and outright acquisitions.

The second-oldest law firm in Los Angeles, Loeb & Loeb, has been involved in the conventional areas of finance, banking, litigation and real estate since its inception in 1909. But the firm has also long been part of the entertainment industry. Founders Edwin and Joseph Loeb played a major role in helping establish such institutions as the Academy of Motion Picture Arts and Sciences and Union Bank of California.

Today the firm represents all sectors of the entertainment industry. John Frankenheimer is partner/co-chairman of the firm and chairman of the music group. His practice centers on the entertainment and media industries, often advising on the acquisition, sale and restructuring of companies.

Billboard caught up with Frankenheimer shortly before his participation in the 2006 Billboard Music & Money Symposium, to be held March 2 in New York.

**Q:** What is the most significant change in the music industry during the last year that makes it attractive to outside investors?

**A:** I don't think there's any one thing. I think it's all a continuing trend, if you will. If there is one thing that perhaps refocused everyone's attention, it certainly was the Grokster decision [by the U.S. Supreme Court]. That finally—and hopefully with the Australian Kazaa [lower court] decision—have put to rest any lingering question or uncertainty in the space about the rights of owners and their ability to monetize and protect their assets. I think that lifted that cloud of uncertainty that perhaps it needed.

**Q:** Is there any particular sector of the music industry that attracts the attention of outside investors more than others?

**A:** The investment community appreciates the potential stability of proven catalogs with demonstrable cash flows. It is equivalent to film libraries and similar transactions where they have experience in evaluating the exposure and upside. Notwithstanding the uncertainties surrounding other aspects of the industry, music publishing travels across all platforms and will retain its

relative value irrespective of technological changes in delivery systems.

**Q:** What are some advantages for a music company to seek—or accept—outside investment rather than funds from another music company?

**A:** Typically, when major [music companies] provided funding for a smaller, independent [music] company, they were assured of obtaining distribution or administration rights, which tied the “borrower” to them for an extended period. [The arrangement also] protected the “lender/investors,” because they also received fees off the top. That is avoided with a financial investor—you have more flexi-

bility in choosing industry partners. You also have the opportunity to have experienced, sophisticated investors aiding you in shaping and executing your business plan.

**Q:** What are some disadvantages for a music company accepting outside investment?

**A:** Financial investors may not be in it for the long run. Their responsibility is to their investors. If they can capture a solid return, they may exit the business through a sale of their interest.

**Q:** Many indie labels have built their businesses hoping that the majors would someday acquire them. Is that still happening?

**A:** Yes, but the real issue is the timing of that acquisition. Deals improperly structured often result in a premature transaction, which means the seller didn't have time to fully realize the value of the company and thus never achieved a favorable price. If the entrepreneur can sustain long enough to build a solid roster with long-term potential, the interest [and price] is always far greater.

**Q:** Are you seeing more investment in music companies in any partic-

ular part of the world?

**A:** The United Kingdom seems very active, as does the United States.

**Q:** In any particular region of the United States?

**A:** Not really. The good thing is that experienced investors are used to finding assets everywhere, although it helps to have sophisticated representatives in the various entertainment capitals.

**Q:** If outside investors jump into the music industry with a three-to five-year exit plan rather than planning to build a long-term company, what effect can that have on the industry?

**A:** [That is] yet to be determined. One of the industry-wide problems plaguing the industry now is short-term

pressures caused by quarterly reporting [of earnings] and the search for instant stars that appeal to the largest sector of consumers—not a great formula for developing sustainable or credible artists, which are the artists who provide long-term value to a company.

**Q:** If a company other than a major is approached by outside investors who want to pump money into the company, what are some of the most important questions the company should ask those investors before saying OK?

**A:** What is their goal or reason for the investment, and is that compatible with current ownership? Will they provide long-term funding to fuel growth, expansion or acquisitions? How will management be handled going forward, and will

current management be allowed to stay in place? If so, for how long? What will the composition of the board [of directors] be, and who will have ultimate control? Will there be a business plan with benchmarks, and what will be the consequences if they are not met? What is their track record in investing in this space [or in general]?

**Q:** What are some of the most important things a company should be working toward achieving in order to groom itself to attract investors?

**A:** Continuity of experienced, successful management. Established, long-term relationships with banks and other financial institutions. Solid balance sheets and a demonstrable ability to run a profitable business [irrespective of the current size or scope of the business]. Time spent in the early years learning about the financial side of the business and investing in general will be invaluable later on when decisions have to be made under time restraints. Do your homework, prepare to meet your goals.

**Q:** When should a music company that is selling or acquiring assets involve a broker in addition to its attorney?

**A:** When there is not a clear-cut or limited number of potential buyers, an experienced investment adviser—familiar with the industry—can be very valuable. Similarly, if the attorney is not well-versed in the type of transaction contemplated—or does not have the requisite breadth of experience—investment and/or financial advisers, or even other legal counsel, should be retained.

### HIGHLIGHTS

#### JOHN FRANKENHEIMER

**1973:** Graduates with J.D. from the University of California at Los Angeles School of Law

**2000:** Honored with the Spirit of Music Award from UJA-Federation of New York

**2004:** Receives the Torch of Liberty Award for Community Service from the ACLU of Southern California

## The Publishers' Place

SUSAN BUTLER sbutler@billboard.com



## UMPG Signs Doll To Deal

Pub House Picks Up The Pussycat Dolls' Nicole Scherzinger

Everyone knows about the "triple threat" moniker that Hollywood tags on some performers: If he or she can sing, dance and act then you have a potential star.

But what do you call someone who can sing, dance, act and write songs? "Quadruple threat" just doesn't have the same ring to it.

Nevertheless, Nicole Scherzinger just may fit that bill. The lead vocalist for the Pussycat Dolls, Scherzinger has signed an exclusive, worldwide administration deal with Universal Music Publishing Group. She is the co-writer of several tracks on the group's platinum-selling debut album "PDC" (A&M/Interscope).

The Pussycat Dolls are seeing chart-topping

success. Their first single, "Don't Cha," hit No. 2 on The Billboard Hot 100 in August 2005 and No. 1 on European Hot 100 Singles in October. The second single, "Stickwitu," reached No. 2 on the Pop 100 in January. (Scherzinger is not credited as a writer on these two songs.)

Before fronting the Pussycat Dolls, Scherzinger was a member of Eden's Crush, the group formed on the WB show "Popstars." She then guest-starred on the TV show "My Wife and Kids" and had a role in the feature film "Chasing Papi."

The Pussycat Dolls are booked as the opening act for the Black Eyed Peas' Honda Civic Tour beginning in March.

**PLUMB GOOD:** Curb Records recording artist Plumb (aka Tiffany Arbuckle Lee) followed an unusual path to becoming a songwriter. While saving money to attend nursing school, she took a job as a backup vocalist. One gig led to another, and she found herself doing studio work for a number of artists.

Eventually, Plumb made her way to Nashville and landed a record deal in the 1990s with a small label. But there was a catch: She had to write her own songs.

While shopping for a used guitar, she met another artist, and they started to write songs together.

Since then, Plumb has co-written several successful songs, including Mandy Moore's "I Wanna Be With You" (which reached No. 11 on the Mainstream Top 40 chart in July 2000) and Plummet's "Damaged" (No. 22, Hot Dance Music/Maxi-Singles Sales, August 2001).

Plumb's new album, "Chaotic Resolve," is due this month. Curb Publishing (Curb Congregation Songs) administers her publishing.

**SIGNINGS:** Cherry Lane Music Publishing is expanding its roster of hip-hop writers. The publisher has made deals with three writer/producers: Antwan "Amadeus" Thompson, Shea Taylor and Malcolm Flythe.

Thompson has collaborated with such artists as Mike Jones, Foxy Brown, 50 Cent, Lil Mo', Cam'ron and Talib Kweli.

Taylor has cuts on current albums by Wyclef Jean, Memphis Bleek and Chris Brown. He also has songs on upcoming albums by Ne-Yo, Quiana Space and LL Cool J.

Flythe, who is the great nephew of Duke Ellington, has songs featured on Ashanti's "Concrete Rose" and on albums by Frankie J and Cassidy.



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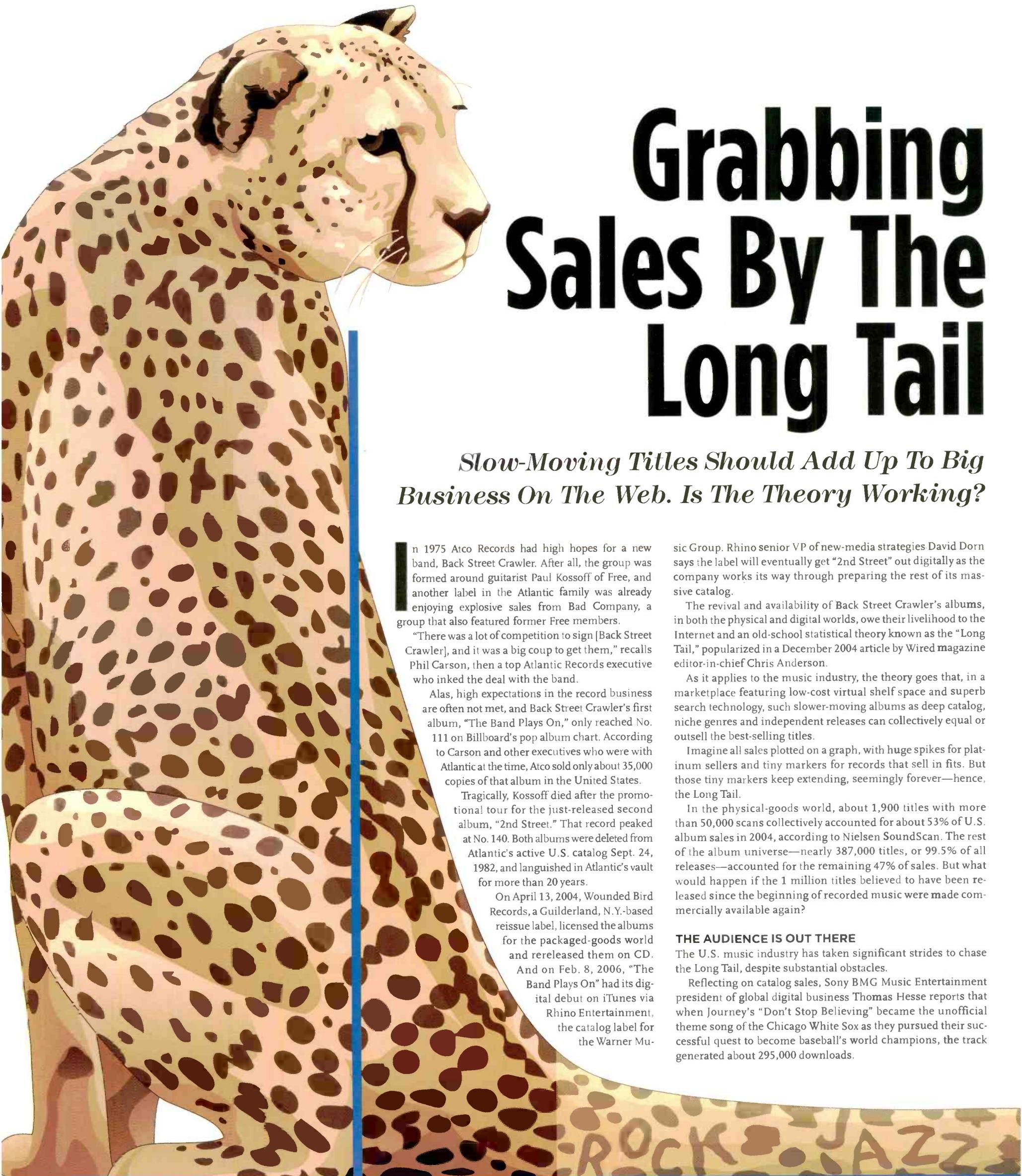
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# Grabbing Sales By The Long Tail

*Slow-Moving Titles Should Add Up To Big Business On The Web. Is The Theory Working?*

In 1975 Atco Records had high hopes for a new band, Back Street Crawler. After all, the group was formed around guitarist Paul Kossoff of Free, and another label in the Atlantic family was already enjoying explosive sales from Bad Company, a group that also featured former Free members.

"There was a lot of competition to sign [Back Street Crawler], and it was a big coup to get them," recalls Phil Carson, then a top Atlantic Records executive who inked the deal with the band.

Alas, high expectations in the record business are often not met, and Back Street Crawler's first album, "The Band Plays On," only reached No. 111 on Billboard's pop album chart. According to Carson and other executives who were with Atlantic at the time, Atco sold only about 35,000 copies of that album in the United States.

Tragically, Kossoff died after the promotional tour for the just-released second album, "2nd Street." That record peaked at No. 140. Both albums were deleted from Atlantic's active U.S. catalog Sept. 24, 1982, and languished in Atlantic's vault for more than 20 years.

On April 13, 2004, Wounded Bird Records, a Guilderland, N.Y.-based reissue label, licensed the albums for the packaged-goods world and rereleased them on CD. And on Feb. 8, 2006, "The Band Plays On" had its digital debut on iTunes via Rhino Entertainment, the catalog label for the Warner Mu-

sic Group. Rhino senior VP of new-media strategies David Dorn says the label will eventually get "2nd Street" out digitally as the company works its way through preparing the rest of its massive catalog.

The revival and availability of Back Street Crawler's albums, in both the physical and digital worlds, owe their livelihood to the Internet and an old-school statistical theory known as the "Long Tail," popularized in a December 2004 article by Wired magazine editor-in-chief Chris Anderson.

As it applies to the music industry, the theory goes that, in a marketplace featuring low-cost virtual shelf space and superb search technology, such slower-moving albums as deep catalog, niche genres and independent releases can collectively equal or outsell the best-selling titles.

Imagine all sales plotted on a graph, with huge spikes for platinum sellers and tiny markers for records that sell in fits. But those tiny markers keep extending, seemingly forever—hence, the Long Tail.

In the physical-goods world, about 1,900 titles with more than 50,000 scans collectively accounted for about 53% of U.S. album sales in 2004, according to Nielsen SoundScan. The rest of the album universe—nearly 387,000 titles, or 99.5% of all releases—accounted for the remaining 47% of sales. But what would happen if the 1 million titles believed to have been released since the beginning of recorded music were made commercially available again?

## THE AUDIENCE IS OUT THERE

The U.S. music industry has taken significant strides to chase the Long Tail, despite substantial obstacles.

Reflecting on catalog sales, Sony BMG Music Entertainment president of global digital business Thomas Hesse reports that when Journey's "Don't Stop Believing" became the unofficial theme song of the Chicago White Sox as they pursued their successful quest to become baseball's world champions, the track generated about 295,000 downloads.

But sometimes people just seek out their favorites songs, and the Internet makes that easy. Survivor's "Eye of the Tiger" has moved 220,000 downloads, for example. Ozzy Osbourne's "Crazy Train" has sold 170,000 and Michael Jackson's "Thriller" 160,000 units. The video for Jackson's song sold more than 100,000 copies, to boot.

In fact, in the physical-goods world, current albums—titles released within the last 18 months—account for almost 63% of sales while catalog comprises 37%, according to Nielsen SoundScan. But just the opposite appears to be true in the digital space. SoundScan does not track digital sales in this context, but major-label executives say that catalog accounts for 50%-70% of digital sales.

In the ringtones market, Hesse notes that catalog sales are booming: The company has sold 750,000 copies of "Crazy Train," 800,000-plus copies of AC/DC's "Back in Black," 630,000 copies of Mariah Carey's "Always Be My Baby" and 600,000 copies of Marvin Gaye's "Sexual Healing."

Some executives say niche genres are capturing a greater portion of sales online than they do in brick-and-mortar stores. However, this cannot be backed up by data from Nielsen SoundScan, which does not yet break out digital track sales by genre.

Meanwhile, the annual new-release total has ballooned by 35%, reaching an astounding 60,000-plus titles, up from 44,000 in 2004. The difference between the two years is equivalent to the 16,500 albums that were issued only in the digital format.

Some of those digital-only releases may be from labels repackaging songs from different albums or picking some tracks to form digital bundles (see story, page 5), but the majority of the digital-only releases are from artists who market their own music and cannot afford to compete in the physical-goods world.

"Any little band can digitally put product out there with very little effort," Nielsen Entertainment director of retail relations and research services Chris Muratore says.

Also, major-label imprints like WMG's Cordless are issuing new music from developing bands only in the digital format, while Universal Music Entertainment Digital is doing the same for older, cult-like acts. And EMI Music is testing the U.S. digital release of international repertoire.

Further proof that the labels are actively taking advantage of virtual inventory: Nowadays titles deleted in the physical world remain available digitally.

Independent label owners and major-label executives alike are seeing the impact of digital capabilities on delivering Long Tail promise. New York-based Gotham Records owner Patrick Arn says, "It really works; it's amazing the sales we get off of iTunes for albums that we haven't worked in years."

#### LET'S GET DIGITAL

The real treasure trove of the Long Tail will come when the industry gets farther along in putting long-deleted titles up for digital sale. Something like 60% or 70% of albums that debuted in the CD era are now out of print, says Mike Dreese, CEO of Brighton, Mass.-based Newbury Comics. Uncounted tens of thousands of titles from the industry's vinyl and 78 rpm days were never even produced on CD.

And the music of a certain Mr. Kossoff? Internet marketing and search features mean labels can take some chances with what they release. This was the idea behind Rhino's launch of its Handmade imprint, which puts out special limited-edition packages that are sold only through its Web site. And it was why Wounded Bird could issue long-out-of-print titles like Back Street Crawler's first two albums on CD—which, according to Nielsen SoundScan, have sold a combined 1,000 units since being made available again.

Getting all those old titles out is not easy. "You can't just press

a button for 100,000 SKUs to be digitized and then you are done," says Jim Caparro, president of Entertainment Distribution.

The majors began digitizing their assets within the last five to seven years, but the effort gained steam in response to the launch of Apple's iTunes in May 2003. "When Apple launched iTunes, we were hit with an atomic bomb and looking to run, when we should have been jogging all along," one major-label executive says.

So far EMI reports that in the United States it has digitized 100,000 tracks; WMG says it has digitized 120,000; Sony BMG, 135,000; and Universal Music Group, 200,000. Those numbers suggest that each major is digitizing 2,000-3,000 albums per year, which nowadays is almost equivalent to their annual new-release totals.

But what remains undigitized is hard to gauge. EMI sources say it has digitized music from about 60% of its 12,000 active albums, and will complete that task before moving on to deleted titles. WMG, which has digitized 10,000 releases (including singles), is already working on deleted albums, since

## The full effect of the Long Tail will come when the industry gets farther along in putting deleted titles up for digital sale.

it has only about 6,000 active titles.

Sony BMG says it has digitized 70% of its active catalog of 17,000 titles, while UMG has digitized 16,000-17,000 of the company's own active albums. The remaining 1,000 albums need to have either rights clearances or source material located and must be cleaned up before they can be digitized, Universal Music & Video Distribution senior VP of media Susan Roberts says. Meanwhile, the company is getting ready to tackle the 2,000 inactive titles that she says it has the rights to in the United States, which, when finished, will result in digital availability for its entire catalog.

The other three majors either would not or could not provide an estimate for the number of inactive catalog titles that still need to be digitized. But all appear to have made at least some titles available digitally.

"When speaking to all the [digital services] we ask them what their needs are and try providing that," says Jeff Jones, executive VP of Legacy Records for Sony BMG catalog worldwide. "Also, the company looks to issue albums that no longer meet brick-and-mortar turn-rate requirements." For example, Joe Strummer's first solo album, "Earthquake Weather," is being made available as a download.

Likewise, the independent labels appear to stand at different levels of readiness in regards to digitizing their assets.

The process is "a major, major undertaking," says Randy Chin, VP of VP Records. "It takes a hell of a lot more work than putting out physical albums." So far Jamaica, N.Y.-based VP has put up about half of its 500 active titles and has not even begun to think about issuing the other 500 inactive titles it owns.

New York-based ROIR also seems to have half of its catalog

digitally ready at e-tailers, while Chicago-based Alligator has practically all of its catalog available digitally.

Most independents are still wrestling with the high costs and the complex process needed to build the systems that will drive their digital efforts. Even if one uses an aggregator or digital distributor, Chin says that building the software to handle digital royalty accounting is "a nightmare, because you have to track each [song]. It's all in pennies, and each penny has to be recorded."

Previously royalty statements from VP had two lines for vinyl and CD, but now each album and its tracks can result in an additional 22 lines of data. That means the normal artist statement that used to be 10 pages long can run 50-75 pages.

#### A CASE FOR SHERLOCK HOLMES

Preparing albums for digital sales is a time-consuming process. First, contracts need to be read to determine what rights are included. Even if one has all the master and publishing rights in perpetuity to issue an album in all physical formats, digital publishing licenses may still be needed. Between all that, "there is gray matter all over the place," ROIR owner Lucas Cooper notes. He says he tries to speak to artists before issuing albums in the new format.

Also, the original source masters need to be located and cleaned up, which in the words of Rhino's Dorn, can "really turn into a Sherlock Holmes expedition."

Finally a huge amount of metadata—including the usual information found on album sleeves as well as items like UPC and ISRC codes, the genre, cover artwork and one-sheet—needs to be gathered to encapsulate with every album and every track.

Some artists and publishers want to renegotiate their royalties for digital sales because they think label costs are lower. "But we are still stuck in the physical world with returns and conventional marketing, in addition to all the abstract ways you market on the Web," Cooper says. "The thing about digital is there is more to do."

And marketing is key to putting out catalog on the Web. A label cannot say, "Let's take a large amount of SKUs, open the top and pour it in," says Greg Scholl, CEO of the Orchard. Dimensional Fund Associates (the parent company of the Orchard) has invested heavily in the Long Tail theory, acquiring the Orchard and eMusic, which serve the independent label community as a digital distributor and e-tailer, respectively. "You have to have a plan about how to put it out," Scholl says. That is why even though the Orchard has licensed about 800,000 tracks of independent label music, only half has been issued so far.

WMG releases about 150 titles per month but focuses on about 25 so that marketing can be done around them, Dorn says.

When working on deleted titles, some labels say they prioritize how they put up albums based on what kind of sales they expect. But others say they only do that up to a point. Obviously, "we make sure we put up the most popular stuff first, and then work from there," Sony BMG's Jones says.

But he also says an economic threshold may not necessarily apply even with slow-moving titles. There are only the one-time costs of making them available, and after that, labels might annually reap sales of 1,000 units, year after year, he says.

Besides, as fans themselves, label executives say sometimes the reward is just making great music available again. When all is said and done, "If there are 500 people out there who want Back Street Crawler digitally," Dorn says, "it makes it worth it to us to put it out." ♦♦♦

## by Ed Christman





# WHAT AM I BID?

After watching Internet entrepreneurs jack up the price of tickets for the past few years, the core concert business now appears ready for a wholesale buy-in on dynamic pricing.

Dynamic pricing—where consumers set the ticket price via online auctions—has met with some resistance from the players in the primary touring business, including artists, venues, promoters and recognized ticketing companies like Ticketmaster.

Secondary-market outlets like eBay, StubHub, TicketsNow and RazorGator originated and have profited from the online auction market—and ticket buyers have embraced the concept.

Promoters are paying attention. “It is clear the StubHubs of the world are showing all of us that fans will pay the price for great seat access, and we want to figure out a way to ensure the artist is benefiting,” Live Nation CEO Michael Rapino says.

“If you think about it logically, [dynamic pricing] puts the fan on an even playing field with the broker in terms of access to the best seats, where the market, more than greed, dictates the ultimate price of a ticket,” AEG Live CEO Randy Phillips observes. “It is the ultimate example of laissez-faire economics at work.”

Some artists have experimented with their own online auctions, but none on as large a scale as Coldplay and Bon Jovi. Both are successfully offering portions of their current ticket inventory for dynamic pricing. For Bon Jovi’s tour, officially auctioned tickets are averaging \$150-\$175 above face value. That is an increase in revenue that other artists will not long ignore.

“Toward the end of last year we started seeing some critical successful uses of dynamic pricing as a way to capture some of this revenue for the primary market versus the secondary market,” says David Goldberg, executive VP of strategy and business development for Ticketmaster.

“I think people now get the concept that we’re trying to take money that goes to brokers and scalpers and the secondary market, and we’re trying to put it in the primary market where the people who put on the shows can actually benefit,” Goldberg says.

Many believe that 2006 will be the tipping point when dynamic pricing takes hold. “You may find a dozen to a couple dozen major tours this year that have auctions or dynamic pricing as a significant component” of sales, Goldberg says.

The number of auctions Ticketmaster facilitates is already growing rapidly. In 2005, total auctions for Ticketmaster clients jumped 237% over the prior year. The average number of tickets sold per auction rose from 17 in 2004 to 61 in 2005.

## DYNAMIC MOVE FORWARD

As a whole, the industry seems poised to move quickly on dynamic pricing. “There certainly seems to be more discussion among agents, managers and promoters about the use of auctions as a tool to keep dollars out of the secondary market and in the artist’s gross at settlement,” Nederlander Concerts CEO Adam Friedman says. “I believe that the fans, artists, promoters and venues will all benefit from this distribution methodology.”

“Oftentimes it takes an outside force to make those inside the industry realize what kind of change needs to happen,” Goldberg admits.

The numbers on secondary sites are eye-catching, with tickets often going for several times face value in plain view of an increasingly frustrated concert industry.

“The transparency of the secondary marketplace has really led a lot of people in our industry to say auctions are a good thing,” Goldberg says.

“The artist should be the main benefactor of any premium on a concert ticket,” Rapino says,



“and [after the artist] should be anyone else that has financial interest in the show.”

But jumping into the auction game on a mass scale is not so easy. Many strategic factors go into launching a legitimate on-sale—while the secondary market simply waits until the opening rush has passed to offer tickets.

Goldberg says the delay in coming fully on-board with dynamic pricing can be partially tied to the complexity of launching an auction simultaneously with a heavily marketed on-sale.

“I think people got over their fear that doing an auction might cannibalize primary ticket sales, especially at an on-sale,” Goldberg says.

Phillips says AEG Live was the first concert touring company to use the Ticketmaster auction function for a large-scale arena tour, Bon Jovi’s 2005-2006 North American tour. About 2% of the total inventory on the tour has been or will be auctioned.

“We worked with Ticketmaster to address some of the early bugs in the software and the timing and execution of the sale,” Phillips says, adding that using Ticketmaster’s site gives consumers confidence. “Since Ticketmaster controls the original bar code, it provides that crucial element of the process—that the ticket is not a counterfeit or scam.”

Geno Yoham, executive director of AOL Tickets/CityGuide, which offers access to primary and secondary tickets, says the industry “is reacting to what consumers are already doing.” He says auctions are convenient for consumers because fans “don’t have to time themselves around the on-sales. They can pick

their choice of seats and pay more for premium seats if they want.”

While venues and promoters seem ready to embrace dynamic pricing, artists tend to be more concerned about their fans’ perception of auctions.

“There was certainly a concern among some [artists] that it would be viewed as gouging of fans,” Goldberg says, “but the way we’ve been doing a lot of these auctions—starting them at what a typical face price would be—everyone has gotten over the perception we might be gouging

fans, because the only reason it would go above face price is because the fans bid it up.”

Goldberg says Ticketmaster research indicates that about 15%-20% of seats in a given inventory end up trading on the secondary market.

“And that’s really the same type of inventory that does best in an auction,” he says. “That’s not to say for some events you couldn’t use more than that, and plenty of artists use a lot less than that, but they at least use that quantity of inventory if they want to drive auction proceeds the highest.”

Gold-circle seating—the 10% or so of a venue’s best seats that are priced highest and sell the fastest—seems an obvious choice for dynamic pricing. Will there come a time when all of these premium seats are officially auctioned?

“A lot of that depends on how adoption happens over the next couple of years,” Goldberg says. “Depending on the level of success that the promoters, venues and artists have with it this year, that may dictate quite a bit how it gets used to replace some of the conventions that we’ve had in the past.”

## PRICES CAN DECLINE, TOO

Nederlander’s Friedman believes the public is ready. “In essence, the fans have jumped the emotional hurdle of paying premium prices, and now the artists need to do the same in allowing the market to set the price,” he says.

Friedman points out that “market price” does not necessarily mean “higher price.”

“If the artists capture the premium of the better tickets, it should allow for more rational pricing of the balance of the house,” he says. “The

auction premiums on the better seats will cover a greater portion of the talent guarantees, reducing the need to overprice the rest.”

So conceivably, inventory that is not moving could be skewed downward in price to jump-start sales. Such a concept should be welcomed by an industry accused of “fire sale” discounts and papering houses excessively in recent years.

“While most of my peers are focused on the ‘lift’—the difference between face value and the final purchase price of the ticket—I have my Web and ticketing execs working on a business model that uses dynamic pricing to help move unsold inventory,” Phillips says. “AEG would rather set the ‘lowest price acceptable’ at a dollar to spur bidding than completely devalue an artist’s ticket by papering a house.”

Friedman agrees. “Even if it is a \$5 ticket, it’s new cash that can go toward the guarantees and into the gross for the artist,” he says. “This also will re-educate the consumer to buy earlier and not wait for the freebies, [because] these tickets will move faster since they are ‘in play’ and not just sitting on the system.”

Ticketmaster is developing “declining-price auctions” to address just such a slumping sales scenario, where, for example, tickets may be \$20 the first hour, \$15 the second and \$10 the third.

“Perhaps this is a way to get people to say, ‘Maybe I need to jump in there at the \$20 level because those tickets may not be there at \$15 or \$10,’” Goldberg explains. “It’s just a way to create some buzz around a ticketed event that might not otherwise be there.”

## CONFUSING THE PUBLIC?

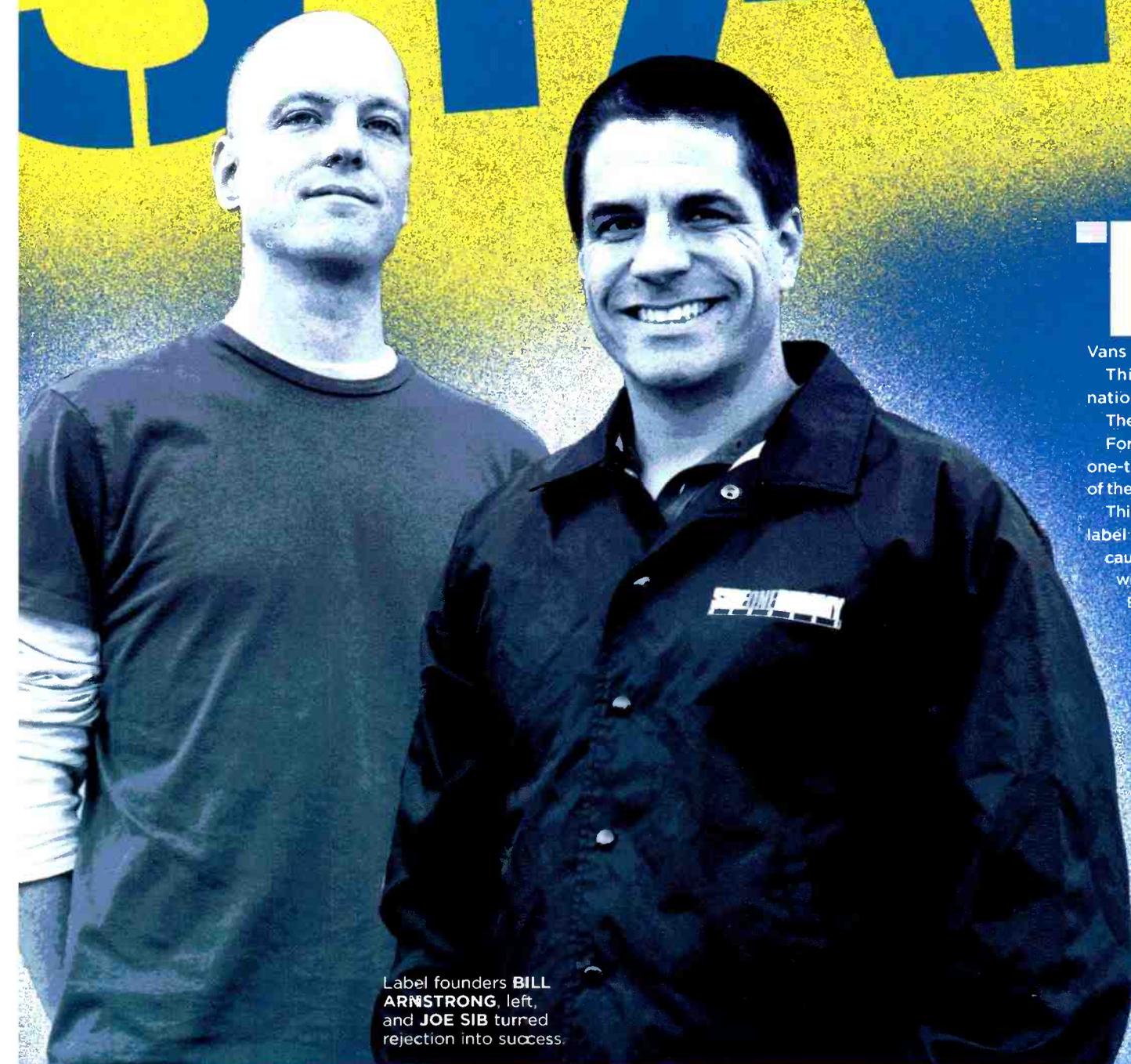
With so many possible ticketing options, the industry appears to be at risk of creating confusion for consumers.

“I don’t think we’re at that point yet, but we’re always cognizant of not introducing things that really make it so confusing that it’s going to turn off the buyer,” Goldberg says. “You don’t want three or four different types of presales, plus an auction, plus maybe a back-of-house declining-price auction—all these things that start to add up and make it more complicated.”

The Ticketmaster dynamic model is unique in the industry, Goldberg says. “If you wanted to auction off 50 pairs of tickets, instead of having 50 individual auctions, which from a consumer perspective is a nightmare to have to monitor, we can put all 50 pairs into one auction and have the bids correspond with the quality of the seats,” he explains. “The first row goes for the highest, then second, third and so on. It lets the consumer go in at any point in time and see where they might need to place a bid to get into what type of row.”

Meanwhile, it appears dynamic pricing will soon become commonplace in the concert business. “Of course, it’s better for Ticketmaster and the venues and promoters to control this than the brokers for financial reasons,” Friedman says, “but quite frankly, that control will result in a better and more effective sales campaign for the artist and a greater share of the profits.”

## STARS



Label founders **BILL ARMSTRONG**, left, and **JOE SIB** turned rejection into success.

**T**he year was 1998, and SideOneDummy Records had just caught its first break.

After almost three years of flirting with punk rock obscurity, the label had been given the green light to release a compilation album tied to the Vans Warped tour.

This was the album that would finally get the label national distribution.

Then someone wanted to take it away.

For Bill Armstrong, who founded SideOneDummy with his one-time roommate Joe Sib, it was a quick lesson in the ways of the music industry.

This year marks the 10th anniversary of SideOneDummy, a label that Armstrong and Sib, both musicians, launched because no other label wanted to sign the bands they played with. It is home today to the likes of Flogging Molly, Gogol Bordello, Go Betty Go and many others.

But at that early point, Sib and Armstrong were still getting used to the idea of competing with the labels they admired; the Warped compilation had only landed in their lap because tour founder Kevin Lyman was a friend.

Sib first floated the idea to Lyman when his band 22 Jacks was on the touring circuit. "We were in a parking lot somewhere on the tour, and Kevin said he wanted to do something more than the concert business," Sib says. "And that's when we came up with the Warped tour compilations."

In 1998, the Warped tour was only 4 years old. The punk-meets-skateboarding trek was a success, but not quite the internationally recognizable brand it is today. If it were, a larger label—one with national distribution, at least—would have already been releasing compilations related to it.

"At that point, Warped tour wasn't a proven entity in people's eyes," *continued on page 28*

## SIDEONEDUMMY

BY TODD  
MARTENS

INDIE LIFESTYLE  
LABEL HITS ITS 10TH  
BIRTHDAY BY  
PLAYING IT SMART  
WITH COOL BANDS

## RECORDS



CREATIVE ARTISTS AGENCY  
Congratulates

**SIDE ONE DUNNY**  
R E C O R D S

10 on  
Amazing Years!

GO FOLLY GO  
Nothing is More  
EDOUIN SOUNDCLASH • SOUNDING • MOSAIC  
SD1257

**C44**

## SIDEONEDUMMY (cont.)

from >>p28

says the label built relationships with retailers when Sib was on tour and he went store-hopping. SideOneDummy was using a hodgepodge of small distribution companies, but no one would take the label seriously enough to go direct. That changed with the first Warped compilation, and a little persistence.

A friend of a friend had given Sib and Armstrong the number for Andy Allen, president of the Alternative Distribution Alliance. "We called him direct after finishing the deal with Kevin Lyman," Sib says. "It was about 8 p.m. New York time, and he answered his phone. We were told he was going to be coming to L.A., so we didn't hang up until he agreed to take a meeting with us. We had nothing to lose, so we were just crazy."

In addition to getting the band a deal with ADA, the Warped tour association helped SideOneDummy attract talent. Its first major signing after securing national distribution was Flogging Molly, a moment that Armstrong says was just as instrumental in building the label.

"The Warp comp was huge, but Flogging Molly was a band," he says. "The Warp comp is kind of compiling the successes of a lot of other people's hard work. It's great to sell it, but it's selling the momentum of what these people have done long before we were around. . . . But today, you can walk through an airport in New York and see three people wearing a Flogging Molly shirt."

After experiencing a little success, SideOneDummy's owners found people were willing to invest in its label.

"After a few years of doing the Warped records they came to me and asked if we could figure out a better relationship," Lyman says. "So I'm a minority partner in the label."

Despite launching his own Warcon Records last year, Lyman has maintained his interest in SideOneDummy. He even brought the label two of its most recent signees, Gogol Bordello and reggae act Bedouin Soundclash. There was never a question that Lyman would take the Warped compilations to his new label.

"He made it clear that our relationship won't come to an end," Armstrong says.

Through Lyman, SideOneDummy was able to build a relationship with talent firm Creative Artists Agency. The firm is available to help on a project-by-project basis.

"To help the label succeed helps the Warped compilation and all these bands," CAA partner Rob Light says. "We helped Flogging Molly get on late-night television when bands like that on indie labels couldn't get late-night television. Our support of them is more because we need new music coming into the system."

Armstrong adds, "We work with them on all kinds of projects. They've helped us set up

movie soundtracks, and in a weird way, they kind of represent Joe and I. One day we broke it all out. If we took all of the percentage of all the projects we had done together, it would be somewhere between 5% and 7% of the label."

But do not be fooled by SideOneDummy's high-placed friends. The label is still very much an independent. Amy Blackman of Tsunami Entertainment, who manages Go Betty Go, says working with such a small label was a bit of an adjustment for her.

"To learn how to make a record on a \$10,000 budget was a whole new thing for me as a manager," she says. "But at the end of the day, everybody there dug in and pulled all kinds of favors, and the record sounded like a \$100,000 record."

She says she would bring another act to the label in an instant. And the relationships with Lyman and CAA do not hurt, she says. "They're very comprehensive. A lot of bands on their labels don't have managers, so they function as a sort of all-encompassing vehicle. They give touring advice, and could help a band get a merch company."

But now that the label is firmly established—Armstrong says Lyman and CAA could blow him off tomorrow and SideOneDummy would be just fine—there is one thing that can never change: the name.

"Ten years ago," Sib says, "we were like, 'We'll call it SideOneDummy for one year.' Ten years later I'm one of the owners of SideOneDummy. It's like a tattoo you get when you're a kid. You don't really put a lot of thought into it, and then you're stuck with it."



CAA, Kevin Lyman, Vans Warped Tour  
Congratulates SideOneDummy Records  
on their 10 year and thanks for 7 years  
of Vans Warped Tour compilation  
including three Golds in a row.

**We're amped and stoked  
to be your distribution partner!**



# SAVVY MARKETING,

# NOT ANARCHY,

BY THOM DUFFY

# RULES IN THE U.K.



SideOneDummy has made a U.K. push for such acts as MXPX.

**A**merican punk bands have found acclaim in the United Kingdom ever since the Ramones stormed London on the Fourth of July in 1976. No surprise, then, that SideOneDummy Records has targeted U.K. fans with several of its acts.

Beginning in the summer of 2004, the label has worked with U.K. street marketing firm Xtaster to develop its acts in Britain.

SideOneDummy's U.K. label manager, Russell Aldrich, had previously worked with Xtaster and tapped the company that summer to leverage appearances by Flogging Molly at the Leeds and Reading music festivals.

Since then, Xtaster has worked across the pond with such SideOneDummy acts as MXPX, Gogol Bordello, Bedouin Soundclash and Go Betty Go.

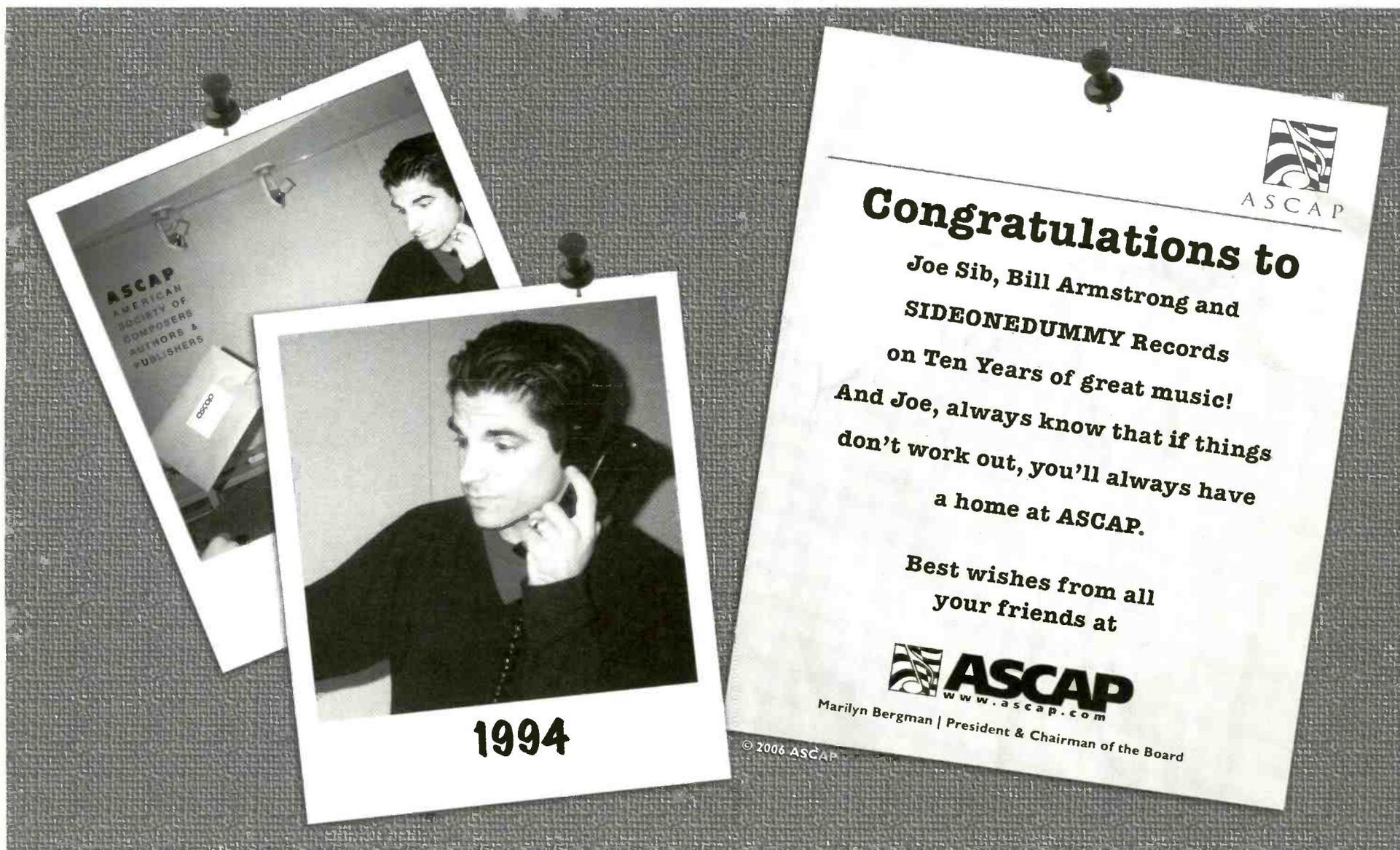
"We have run a series of dedicated club nights including dedicated media partners to help get this fine music over there," Xtaster creative director

Stuart D. Knight explains. "We are active through the summer at festivals with [tailor-made] activities and promotions, as well as allowing the fans to meet the bands, enjoy a beer and genuinely integrate with the campaigns, the artists and events."

SideOneDummy has achieved its most notable success through Xtaster in the United Kingdom with Flogging Molly and Gogol Bordello.

"These are breaking artists here in the U.K.," Knight adds. "Basically, we kick-start the hard part of the campaign, going from zero to 10,000 [unit] sales. Both of these artists are achieving that, and that is largely and initially with little or no mainstream media support. Word-of-mouth, online and regional promotions power these early sales and allow the artists' profiles to grow."

MXPX just concluded a European tour that included 11 shows in the United Kingdom. Gogol Bordello's nine-city U.K. tour begins March 2 and includes a performance March 10 at the Mean Fiddler in London.



1994

**Congratulations to**

**Joe Sib, Bill Armstrong and  
SIDEONEDUMMY Records**

**on Ten Years of great music!  
And Joe, always know that if things  
don't work out, you'll always have  
a home at ASCAP.**

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Marilyn Bergman | President & Chairman of the Board

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# SIDE ONE DUMMY WOULD LIKE TO THANK ALL OF OUR BANDS without them we would just be a logo!

FLOGGING MOLLY 7SECONDS THE CASUALTIES maxeen THE MIGHTY MIGHTY BOSSTONES  
THE BRIGGS american eyes THE DAN BAND MXPX GOGOL BORDELLO VCR  
KILL YOUR IDOLS piebald THE SUICIDE MACHINES BEDOUIN SOUNDCLASH Go Betty Go  
AVOID ONE THING

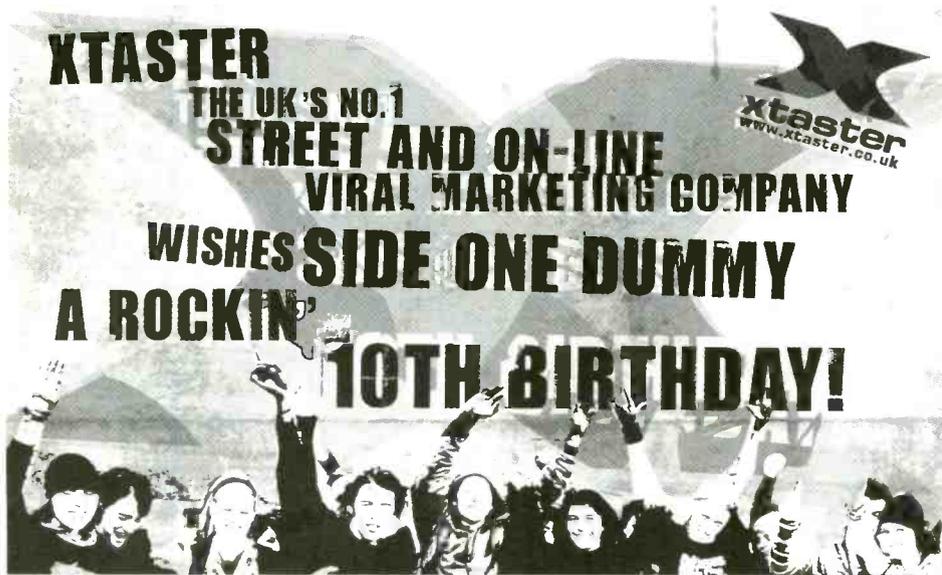
## THANKS TO ALL THE BANDS WHO HAVE SUPPORTED US OVER THE PAST DECADE

FLOGGING MOLLY - THE DAN BAND - MXPX - THE CASUALTIES - GOGOL BORDELLO - BEDOUIN SOUNDCLASH - THE SUICIDE MACHINES - PIEBALD - AMERICAN EYES - 7 SECONDS - AVOID ONE THING - THE BRIGGS - GO BETTY GO - KILL YOUR IDOLS - VCR - 22 JACKS - CUSTOM MADE SCARE - MADCAP - MAXEEN - MIGHTY MIGHTY BOSSTONES - ROYAL CROWN REVUE - SLICK SHOES - THE SMOOTHS - SUPPERBELL ROUNDUP - SWINGIN' UTTERS - ZOX - H2O - REVEREND HORTON HEAT - NO USE FOR A NAME - AVAIL - AFI - NOFX - BUCK-O-NINE - HEPCAT - BAD RELIGION - UNWRITTEN LAW - CHERRY POPPIN' DADDIES - DIE TOTEN HOSEN - THE SPECIALS - ROCKET FROM THE CRYPT - HOT WATER MUSIC - THRICE - ALKALINE TRIO - FINCH - DROPKICK MURPHYS - BLINK 182 - SPARTA - DILLINGER FOUR - LAGWAGON - FURTHER SEEMS FOREVER - JETS TO BRAZIL - BOXCAR RACER - TRANSPLANTS - TAKING BACK SUNDAY - RISE AGAINST - MATCHBOOK ROMANCE - HOT ROD CIRCUIT - DOWN BY LAW - OVER MY DEAD BODY - BANE - NEW FOUND GLORY - THE MOVIELIFE - AUTOPILOT OFF - MIDTOWN - RIVAL SCHOOLS - AMERICAN NIGHTMARE - SUGARCULT - GLASSJAW - BAD ASTRONAUT - THE STARTING LINE - SIMPLE PLAN - NAME TAKEN - THE USED - AGENT 51 - KUT U UP - JIMMY EAT WORLD - GRATITUDE - MOTION CITY SOUNDTRACK - LUCERO - DEATH CAB FOR CUTIE - FALL OUT BOY - THE BLEED - LYDIA - ALEXISONFIRE - FUNERAL FOR A FRIEND - THE SOUNDS - THE KINISON - SAOSIN - STREET DOGS - RECOVER - MURDER BY DEATH - MAE - ALL - STRUNG OUT - PENNYWISE - SICK OF IT ALL - DESCENDENTS - RED 5 - MAD CADDIES - TILT - EL CENTRO - FURIOUS IV - NO KNIFE - SUICIDAL TENDENCIES - 98 MUTE - LESS THAN JAKE - THE LIVING END - THE ATARIS - TSUNAMI BOMB - LOST CITY ANGELS - SUM 41 - BIGWIG - RANCID - GOOD CHARLOTTE - THE LAWRENCE ARMS - FACE TO FACE - RUFIO - LETTER KILLS - YELLOWCARD - JACKSON - AUDIO KARATE - NONE MORE BLACK - S.T.U.N. - KICKED IN THE HEAD - SENSES FAIL - STAIRWELL - STORY OF THE YEAR - USELESS ID - THE EARLY NOVEMBER - ALLISTER - ANDREW WK - COHEED AND CAMBRIA - DEATH BY STEREO - PISTOL GRIP - POISON THE WELL - WESTERN WASTE - MISSING 23RD - AUTHORITY ZERO - MEST - CORDALENE - ATMOSPHERE - 1208 - THE MATCHES - STUTTERFLY - NEAR MISS - LIGHTWEIGHT HOLIDAY - DENVER HARBOR - JERSEY - MELEE - BLEED THE DREAM - PEPPER - AMBER PACIFIC - HAZEN STREET - CHRONIC FUTURE - FEAR BEFORE THE MARCH OF FLAMES - PULLEY - THE F UPS - THE REAL MCKENZIES - LEFT ALONE - DOWN TO EARTH APPROACH - FROM FIRST TO LAST - THE OFFSPRING - THE ACADEMY IS - ATREYU - HOPESFALL - UNDEROATH - BOYS NIGHT OUT - PLAIN WHITE T'S - A WILHELM SCREAM - UNDERMINDED - NURAL - ZAO - GREELEY ESTATES - BIG D AND THE KIDS TABLE - STRIKE ANYWHERE - HAWTHORNE HEIGHTS - MILLENCOLIN - BLEEDING THROUGH - HALIFAX - ARMOR FOR SLEEP - SILVERSTEIN - GATSBYS AMERICAN DREAM - ROSES ARE RED - YOUTH GROUP - HIDDEN IN PLAIN VIEW - THE PHENOMENAUTS - GYM CLASS HEROES - MANIC HISPANIC - ANTIFREEZE - OZMA - TOO RUDE - THROW RAG - UNSUNG ZEROS - DIVIT - FROM AUTUMN TO ASHES - SLOPPY MEATEATERS - REACH THE SKY - THURSDAY - OZOMATLI - THE DAMNED - BREATHE IN - THE EYELINERS - DAG NASTY - VENDETTA RED - DEATH ON WEDNESDAY - DEVIATES - GODD RIDDANCE - RIVERFENIX - CLOWNS FOR PROGRESS - MOLOTOV - VODOO GLOW SKULLS - AMAZING CROWNS - THE AQUABATS! - MUSTARD PLUG - ASSORTED JELLYBEANS - FRENZAL RHOMB - LONG BEACH DUB ALLSTARS - LIT - GOB - SUPERSUCKERS - PAPA ROACH - THE LINE - ONE MAN ARMY - LUNACHICKS - ANTI-FLAG - BLAZING HALEY - THE BLEEDERS - EL DIABLO - GAZA STRIPPERS - PHANTOM ROCKERS - HELLBILLYS - THE HYPERIONS - MATT HOLE AND THE HOT ROD GANG - TEEN IDOLS - LOS INFERNOS - REO SPEEDEALER - TURD - LOS GUSANOS - THE AMERICAN FUSE - NOBODYS - GO TO HELLS - FLAME TRICK SUBS - RADIO OUTLAW - HAYRIDE TO HELL - THE VERDICTS - CALAVERA - SPEEDBUGGY - HELLDRIVER - HAI KARATE - LOS CREEPERS - BLUE FLAMES - THE DITCH BANK OKIES - ODD NUMBERS - THE BOUNCING SOULS - SCREW 32 - BLUE MEANIES - THE PILFERS - THE INDEPENDENTS - MURPHY'S LAW - U.S. BOMBS - THE PIETASTERS - DANCE HALL CRASHERS - WANK - KEMURI - BIM SKALA BIM - THE SUPERTONES - FISHBONE - THE OTHERCUTS - THE SKELETONS - ME FIRST AND THE GIMME GIMMES - THE PRISSTEENS - HAGFISH - BLOUNT - YOUTH BRIGADE - THE RUDIMENTS - THE FORGOTTEN - THE ABUSE - CHEAP SEX - DRASTIC ACTIONS - A GLOBAL THREAT - STATE CONTROL - THE LAB RATS - KRUMBUMS - COMPLETE CONTROL - RAID - 86'D - ABIOTX - FRONTLINE ATTACK - DAMAGE CASE - MONSTER SQUAD - THE ESCAPED - TOTAL ANNIHILATION - STREET BRATS - VOIDS - ZOMBIE VANDALS - THE VIRUS - CLIT 45 - CHAOTIC ALLIANCE - WEDNESDAY NIGHT HEROS - THE HOMEWRECKERS - TOXIC NARCOTIC - RESIDUALS - THE HYPODERMIX - THE UNSEEN - CRANKED UP - DESTRUCTION MADE SIMPLE - M16 - AVENGED SEVENFOLD - AGAINST ALL AUTHORITY - UNEARTH - SICK OF IT ALL - BORN FROM PAIN - SLAPSHOT - CATARACT - BLACK FRIDAY 29 - THE BONES - KNUCLEDUST - MAD SIN - FEAR MY THOUGHTS - DISCIPLINE - DESTINY - DEATH BY STEREO - FIVE KNUCKLE - IGNITE - MAROON - NO TURNING BACK - DEALINE - DEADSOIL - AGNOSTIC FRONT - BACKFIRE - LENGTH OF TIME - PUNISHABLE ACT

## AND THANKS TO THE LABELS TOO...

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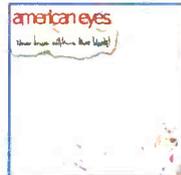
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## NO DUMMIES:

## CREATIVITY RULES ROSTER

The success of the Vans Warped tour compilations released by SideOneDummy Records has been matched in recent years by the growth of the label's own lineup. Here is a quick look at key acts on the SideOneDummy roster and the latest release from each band. Quotes cited here appear on sideonedummy.com.



**ARTIST:** American Eyes  
**LATEST RELEASE:** "Never Trust Anything That Bleeds"

**QUOTE:** "We've gotten to where we are because we've made personal connections with everyone," according to vocalist David Henry, who notes that the band actively responds to e-mail from its fans.

**ARTIST:** 7 Seconds  
**LATEST RELEASE:** "Take It Back, Take It On, Take It Over"

**QUOTE:** "The main theme of the new album," frontman Kevin Seconds says, "is the battle to feel valid and relevant as veteran punk rock 'wise old men' in a scene that is overwhelmingly dominated by younger, cuter, more fashionable boys."

**ARTIST:** Avoid One Thing  
**LATEST RELEASE:** "Chopstick Bridge"  
**QUOTE:** Bassist/singer Joe Gittleman says of the band's approach to this album: "There's a level of shared ownership that we never had before."



**ARTIST:** Bedouin Soundclash  
**LATEST RELEASE:** "Sounding a Mosaic"

**QUOTE:** "We're a bunch of Canadian kids making [reggae-influenced] music that is really far from our homes, so we try to make it true to what we grew up with," guitarist/vocalist Jay Malinowski says.

**ARTIST:** Gogol Bordello  
**LATEST RELEASE:** "Gypsy Punks: Underdog World Strike"  
**QUOTE:** "All great bands are a cultural revolution army of creative individuals," violinist Serge Rjabtzev says.

**ARTIST:** Go Betty Go  
**LATEST RELEASE:** "Nothing Is More"  
**QUOTE:** On this album, guitarist Betty Cisneros says, "we discovered a whole new method of writing." Lead singer Nicolette Vilar adds: "I realized that I had a lot to offer and became a much better writer."



**ARTIST:** Flogging Molly  
**LATEST RELEASE:** "Within a Mile of Home"

**QUOTE:** "We've developed a really unique sound," singer/songwriter Dave King says. "And it wasn't due to any single ingredient, instrument or individual."

**ARTIST:** Kill Your Idols  
**LATEST RELEASE:** "From Companionship to Competition"  
**QUOTE:** "They are one of the last true New York hardcore bands," writes critic Michael Ramek of the Suburban (New Jersey) Voice.

**ARTIST:** Maxeen  
**LATEST RELEASE:** "Maxeen"  
**QUOTE:** "Our songs are like people," guitarist Shawn McMurray says. "They are complex, with different levels that reveal themselves through time."



**ARTIST:** MXPX  
**LATEST RELEASE:** "Panic"

**QUOTE:** "The idea," vocalist/bassist Mike Herrera says, "was to hit people with something they've never heard from us."

**ARTIST:** Slick Shoes  
**LATEST RELEASE:** "Slick Shoes"  
**QUOTE:** "Really, if a few people listen to us and it cheers them up, then we've done our job," drummer Joe Nixon says.



**ARTIST:** Piebald  
**LATEST RELEASE:** "Killa Bros and Killa Bees"

**QUOTE:** "I have pride in all of my children," guitarist/vocalist Travis Shettel says of the outtakes on this CD/DVD compilation.

**ARTIST:** The Casualties  
**LATEST RELEASE:** "On the Front Line"  
**QUOTE:** "Initially, we weren't politically oriented at all," says bassist Rick, who along with his bandmates forgoes his surname. "But now the state of the world is so bad, it's stuff we can't just get drunk and be blind to."



**ARTIST:** The Dan Band  
**LATEST RELEASE:** "The Dan Band Live"

**QUOTE:** "I can't believe this all started with me being drunk at a karaoke bar," band leader Dan Finnerty says.

**ARTIST:** The Mighty Mighty Bosstones  
**LATEST RELEASE:** "A Jackknife to a Swan"  
**QUOTE:** "I just want the people who like the Bosstones to get this album and go, 'This is great,'" band leader Dicky Barrett says. "It's familiar yet new."



**ARTIST:** The Suicide Machines  
**LATEST RELEASE:** "War Profiteering Is Killing Us All"

**QUOTE:** "I really like where we're at right now," guitarist Dan Lukacinsky says. "I like being in a position where we can keep shit edgy and really say something."

**ARTIST:** VCR  
**LATEST RELEASE:** "VCR"  
**QUOTE:** "What we try to do is make as future-sounding music as we possibly can," keyboardist Mya Anitai says.

# MUSIC & MONEY

The Industry Emerges From Another Year Of Wheelin' And Dealin' • BY BRIAN GARRITY



In a busy year for deal-making in the recording industry, private equity investors have emerged as a formidable presence in the buying and selling of music-related assets.

During the last 12 months, financial sponsors have been involved in transactions large and small, varying from the initial public offering of Warner Music Group in May to the acquisition of a string of publishing catalogs including Rykomusic and Warlock Music.

"The Warner Music Group deal turned a lot of private equity investors' attention to music," John Rudolph, president of Aspen, Colo.-based Music Analytics, told Billboard in November. "Prior to the WMG deal, if you were shopping a decent-sized music company, there was a list of 15 people you could go to between industry and money people. Now, that list is about 50—and it's domestic and foreign."

Indeed, WMG has been an ongoing source of interest for the finance community, since an Edgar Bronfman Jr.-led investment group acquired the music giant from Time Warner two years ago.

The label group raised \$554.2 million in the May 2004 deal—20% less than its initial target.

However, after a slow start, the stock, which was priced at \$16 and initially slipped below its offering price, has rallied and in late January and early February was trading at around \$20 per share.

As WMG's investors continued to wring value out of the company, other buyers beefed up their asset portfolios during the last year.

Leading the pack was EverGreen Copyright Acquisitions, which in the past 12 months has pumped \$25 million into publishing assets.

The company, launched in early 2005, has acquired the publishing assets of Rykomusic and Warlock Music, as well as the catalogs of Teddy Riley, Audigram, Bill Monroe Music and Sixpence None the Richer's Matt Slocum.

EverGreen, financed by the Lehman Brothers Merchant Banking III fund, was founded by Joel A. Katz, a leading entertainment attorney who is an investor and nonexecutive partner in the company; Richard Perna, formerly COO of Hamstein Music Group; and David Schulhof, formerly VP of motion picture music for Miramax, where he served as executive producer on more than 100 soundtracks.

EverGreen's new portfolio comprises some 15,000 copyrights that include songs by Slocum, Bill Monroe, Nick Drake, Mark Sandman of Morphine, Jon Martyn, Fairport Convention, J.J. Cale and the Supreme Beings of Leisure. Songs in the acquired catalogs include "Blue Moon of Kentucky," Michael Jackson's "Dangerous," Bobby Brown's "My Prerogative," Keith Sweat's "I Want Her" and Kool Moe Dee's "How Ya Like Me Now."

Elsewhere, Muze, one of the two main providers of music data content to online and brick-and-mortar retailers, was sold in May 2005 to Enterprise Partners Venture Capital, a firm that invests in technology companies, for an undisclosed sum.

Private equity groups were not the only ones making waves in the music market in 2005. Strategic investor Sheridan Square Entertainment expanded its asset portfolio with a pair of purchases. In November, the company—best-known as the owner of Artemis Records and Musicrama—bought the North American assets of V2 Records, home to the White Stripes and Moby, from entrepreneur/Vir-

continued on >>p36

## WHEELIN' & DEALIN' (cont.)

from >>p35

gin Records founder Richard Branson for an undisclosed sum.

In January, Sheridan Square also acquired the Compendia Music Group to serve as its Nashville presence. Compendia's catalog includes material by the Beach Boys, Robert Palmer, Joan Osborne, the Tony Rich Project, the Oak Ridge Boys, Dionne Warwick, Pete Townshend, the Bellamy Brothers, Phoebe Snow, Andraé Crouch and George Clinton.

Also, ROW Entertainment Income Fund, the Canadian firm that owns the 100-unit CD Plus retail chain, in May 2005 acquired Koch Entertainment for about \$80 million Canadian (\$63.3 million).

### MORE DEALS, CHANGES

There has been a lot of other wheeling and dealing in the last year.

In December, Concord Music Group acquired Telarc for an undisclosed sum. The deal is part of Concord's continuing push into the "adult music" market, an effort that began with Concord's estimated \$83 million acquisition of Fantasy in November 2004.

London-based Stage Three Music in April acquired the Mosaic Music Publishing catalog, the Los Angeles-based publishing arm of Mosaic Media Group, for an estimated \$50 million. The catalog includes 44 No. 1 country hits and songs written by members of Aerosmith and ZZ Top.

In May, Glenayre Technologies acquired Universal Music Group's U.S. and Hanover, Germany, CD and DVD manufacturing and distribution facilities for \$122 million. The deal was engineered by former Universal and WEA executive Jim Caparro, who is managing the assets for Glenayre through a new division, Entertainment Distribution Co.

Robert Sillerman's CKX in March 2005 acquired Simon Fuller's 19 Entertainment, the company behind the "American Idol" TV franchise, in a cash-and-stock deal worth £100 million (\$174.6 million). In addition to "American Idol" and versions of the program in 30 countries, 19 Entertainment also consists of a record label and a management company.

Radio giant Clear Channel Communications in December spun off 100% of Clear Channel Entertainment, its live-concert division, into a separately traded company called Live Nation. Clear Channel purchased it as SFX in 2000 for \$4.5 billion.

Also in December, MTV Viacom split itself into two separate publicly traded companies. The company's cable networks and film studio division formed one company and retained the name Viacom, while the radio and broadcast TV divisions were spun off into a separate entity called CBS.

More deals figure to be on the way as 2006 progresses. Talk of an EMI-Warner merger continues to swirl, though nothing has been announced. Meanwhile, private equity-backed deals figure to continue to play out in the coming year. Investors including EverGreen executives are on record as being on the hunt for "several other large acquisitions." ...

Additional reporting by Ed Christman in New York.

# INTERNET INVESTMENTS ON THE RISE . . . AGAIN

## Strategic Moves In Technology, Content Delivery Expected • BY ANTONY BRUNO

The Internet is yet again a hotbed of investment activity, with big bets being made on the future of digital entertainment.

In the year ahead, investors expect major moves in Internet video, multimedia search and mobile. Unlike their "Internet bubble" brethren, today's firms in play have viable business models backing one or all of three things that big media firms desire: useful technology, interesting content and an established network of users.

### INTERNET VIDEO

Leading the charge is video content, as movie studios and TV networks realize the content delivery model is changing.

CBS recently created a new division called CBS Vision—tasked with exploring new-media technologies and consumer viewing habits on digital platforms—and is said to be eyeing potential acquisitions.



"The media business is in a state of transition from the analog, linear model of the past to the digital, non-linear model that is rapidly approaching," CBS Vision head David Poltrack said in a statement when the unit was announced.

One deal with potential Internet video ramifications is Disney's acquisition of animation company Pixar and adding Pixar CEO Steve Jobs on the board. Jobs, of course, also runs Apple Computer, whose iTunes music store sells digital videos for \$1.99 each. The alliance with Jobs could result in Disney selling more content on iTunes, and is expected to bring technical know-how to Disney as it more deeply embraces digital delivery.

### MULTIMEDIA SEARCH ENGINES

As more video, music and other entertainment content makes its way to the Web, the need for more effective search engines to sift through the detritus is considered

the next frontier of Internet growth.

Early this year, AOL bought video search firm Truveo for an undisclosed amount. Truveo has a Web-crawler technology that can recognize visual images and match them against text-based search queries.



The acquisition is a precursor to AOL's pending (at press time) launch of In2TV—an Internet-based video-on-demand service offering old Warner Bros. TV episodes for free. Fee-based programming is planned for later this year.

The move placed considerable attention on Blinkx, a Truveo competitor that has gained a strong following. Blinkx co-founder Suranga Chandratillake says he would rather not sell the company, preferring an investment from a larger Internet or media company instead. News Corp., Yahoo and Google are all rumored to be interested.

### MOBILE DEVELOPMENT

And then there is mobile. Electronic Arts' \$680 million acquisition of mobile game developer Jamdat is pointed to as an "implicit permission slip for other public companies who may be interested in making strategic moves" in the mobile space, says Rajeev Chand, director of research at Rutberg & Co.

Some mobile content categories, like gaming, are incredibly hot. Ringtone companies, however, are yesterday's news—most have either been acquired by foreign companies looking to break into the U.S. market or have consolidated.

Instead, Chand sees great potential in

mobile blogging companies like Inter-casting, and mobile search, such as newcomer JumpTap.

"There is a next wave of applications that are emerging," he says. "We continue to see strong interest in the mobile industry."

Looking further ahead, the growing proliferation of digital music services may soon result in a greater supply of online stores than there is demand for digital content.

Analysts point to the situation in Europe, where this trend is already developing. As of late 2005, more than 200 "legitimate" music download sites were live in Europe, with some countries like the United Kingdom hosting as many as 38.

"Clearly, there will be significant consolidation," says Mark Mulligan, an analyst with Jupiter Research, "though probably not this year, as there is still lots of investment floating around."

Loudeye, which provides the back-end technology and catalog for online and mobile



music stores, recently hired Allen & Co. to help it identify such "strategic alternatives" as a potential sale or merger.

CEO Mike Brochu feels that while the market can sustain multiple competitors, there is room for consolidation in the space.

"There's not only room [for consolidation]; I think it's the right answer," he says. "Right now as competitors, we tend to beat each other up a bit. But taking the best of both worlds and putting them together would be a good idea." ...



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# PREVIEW OF THE MUSIC & MONEY SYMPOSIUM

Facing The Financial Realities One Step At A Time • BY BRIAN GARRITY

Venture capital trends, publishing valuations and profit opportunities in the mobile and tech spaces will dominate discussion at the fifth annual Music & Money Symposium.

The event, in association with law firm Loeb & Loeb, will be held March 2 at the St. Regis Hotel in New York.

Headlining this year's confab are Universal Music Group chairman/CEO Doug Morris, who will be featured in an afternoon Q&A session with Billboard executive editor/associate publisher Tamara Conniff, and CKX chairman Robert Sillerman, who will kick off the day with the morning keynote. (CKX owns a controlling share of Elvis Presley En-

terprises and 19 Entertainment, the firm responsible for the "American Idol" and "So You Think You Can Dance" TV shows.)

Also on tap is John Frankenheimer, co-chairman of Loeb & Loeb, who will head up an afternoon analysis of the latest venture capital trends affecting the music business. Speakers will include Erik

Brooks, partner at ABRY Partners.

In another session, Nicholas Firth, chairman/CEO of BMG Music Publishing; Joel A. Katz, chairman of Greenberg Traurig's Global Entertainment Practice; Mark Levinsohn, managing partner of Epstein Levinsohn Bodine Hurwitz & Weinstein; and Duncan Reid, commercial director of Ingenious, will break down the state of the publishing business.

On the digital entertainment front, Greg Clayman, VP of wireless strategy and operations for MTV Networks; CTIA wireless Internet development executive Mark Desautels; Simon Wilkinson, senior VP/GM of content and hosted services for Openwave; Shahid Khan, partner at Interactive Broadband Consulting Group; and Ted

Casey, head of mobile music at Verizon Wireless, are set to explore opportunities in the mobile space.

In the morning, Cherry Lane Digital managing director Jim Griffin, BitTorrent co-founder/COO Ashwin Navin and the Orchard CEO Greg Scholl will be among the featured participants in a "view from the top" session on the latest trends in digital music.

In the final session of the day, Music Analytics president John Rudolph, Pali Research Media analyst Rich Greenfield, entertainment industry economist Harold Vogel and FTI senior managing director Jerry Gold will break down the deal-making prospects for labels, publishers and digital companies in the year ahead. ▶▶▶

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**Wisin Y Yandel**  
Latin duo makes chart history



**To Catch A 'Fox'**  
Neko Case readies Anti-/Epitaph release



**Fagen Returns**  
Artist's first solo effort in more than 10 years



**A Rowdy Release**  
Sammie puts his R&B soul into self-titled CD

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# MUSIC

MARCH 4, 2006

**R&B** BY GAIL MITCHELL and JOY MITCHELL

## 'WORD' IS SPREADING ABOUT NE-YO

**A**fter landing at No. 1 as co-writer of Mario's 2004 smash "Let Me Love You," R&B singer/songwriter Ne-Yo is poised to hit the top of the charts as an artist.

Virgin Entertainment Group's Carlos Adams predicts the 23-year-old newcomer's debut, "In My Own Words," will bow at No. 1 on The Billboard 200 despite stiff competition from Hawthorne Heights and Alan Jackson.

"There has been great buzz," says Adams, the Los Angeles-based urban and soundtracks product manager for the chain. "We've been receiving requests for the album for quite some time now."

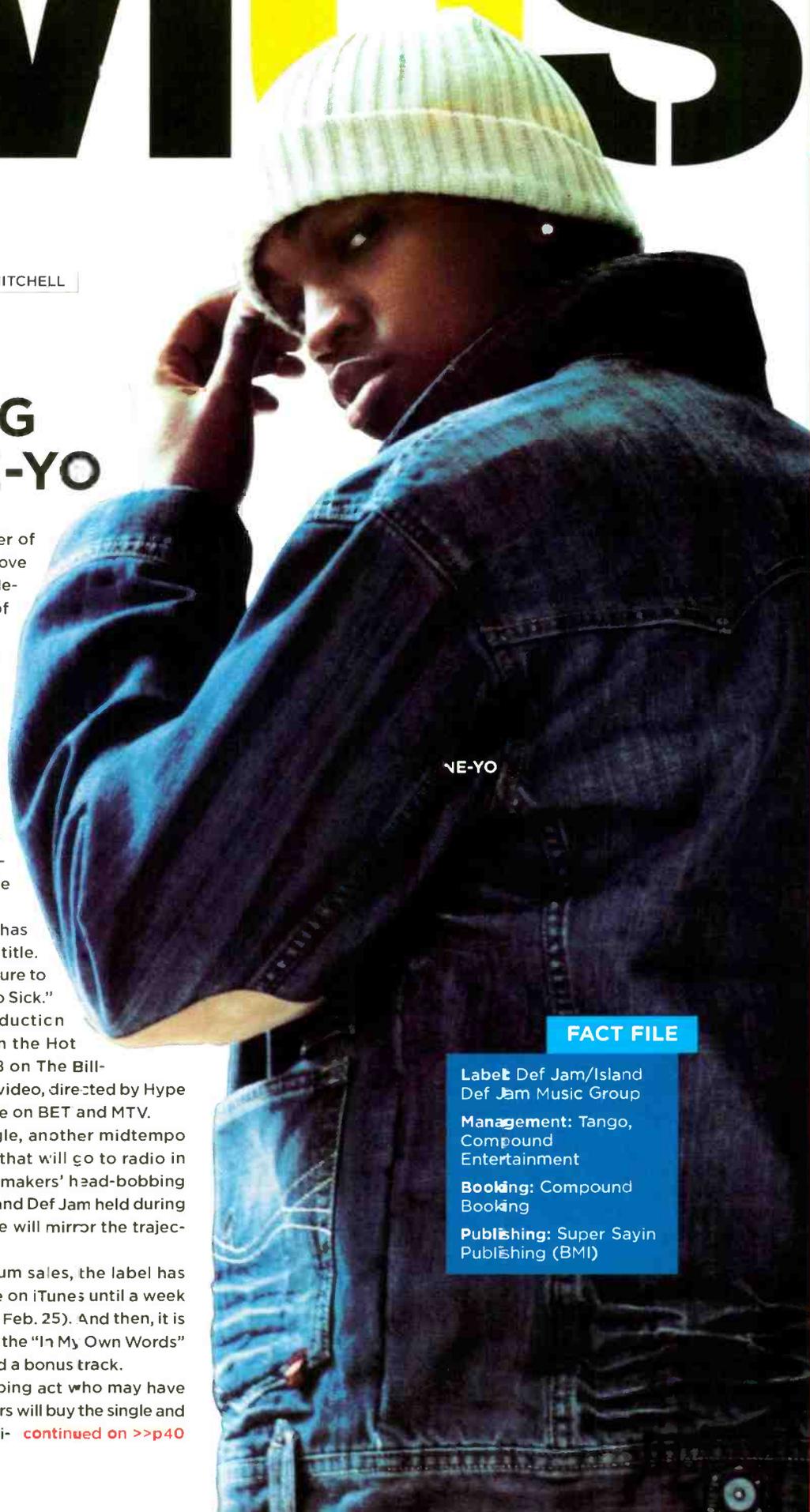
Anticipating a big seller, Def Jam has shipped 700,000 units of the Feb. 28 title. That high number is due in large measure to Ne-Yo's explosive crossover single, "So Sick."

Produced by the Norwegian production team Stargate, "So Sick" is No. 4 on the Hot R&B/Hip-Hop Songs chart and No. 8 on The Billboard Hot 100. The midtempo song's video, directed by Hype Williams, is an equally popular fixture on BET and MTV.

Waiting in the wings is a third single, another midtempo number called "When You're Mad," that will go to radio in March. Judging by Los Angeles tastemakers' head-bobbing reactions at a listening session that Island Def Jam held during Grammy Awards week, the new single will mirror the trajectory of "So Sick."

In a key move to further drive album sales, the label has opted not to make "So Sick" available on iTunes until a week before the album's release (Billboard, Feb. 25). And then, it is only available to customers who order the "In My Own Words" album. They will receive the single and a bonus track.

"We've noticed that with a developing act who may have an album on top of one single, consumers will buy the single and not the full-length album," Def Jam di-



NE-YO

### FACT FILE

**Label:** Def Jam/Island  
Def Jam Music Group

**Management:** Tango,  
Compound  
Entertainment

**Booking:** Compound  
Booking

**Publishing:** Super Sayin  
Publishing (BMI)

## LATEST BUZZ

### >>>CRS HOT FOR SIGNINGS

The Feb. 15-17 Country Radio Seminar in Nashville brought with it a flurry of new record deals for country artists both new and established. Category 5 Records, which recently signed Travis Tritt, has signed Sammy Kershaw. Kershaw recorded for Mercury from 1992 to 1999 and has scored 11 top 10 singles, including the chart-topper "She Don't Know She's Beautiful."

Artist/label owner Neal McCoy has signed former DreamWorks artist Darryl Worley to his 903 Music label. Worley's most successful album, 2003's "Have You Forgotten?," was certified gold.

Toby Keith has signed Rebecca Lynn Howard and newcomer Sarah Johns to his Show Dog Nashville label. Howard recorded two albums for MCA Nashville, including 2002's "Forgive," which peaked at No. 5 on Billboard's Top Country Albums chart.

Big Machine Records president Scott Borchetta is signing Jimmy Wayne and Dusty Drake. The deal reunites Borchetta with Wayne, whose 2003 self-titled set for DreamWorks peaked at No. 7 on the country albums chart.

Midas Records has inked a joint venture with Steve Azar and his own label, Dang Records. Azar's 2002 Mercury album spawned the No. 2 hit "I Don't Have to Be Me ('Til Monday)."

—Phyllis Stark

### >>>LISBON LINEUP

The Red Hot Chili Peppers, Guns N' Roses, Roger Waters, Shakira, Carlos Santana, Sting and Anastacia are among the acts that will appear at Rock in Rio-Lisbon. The festival—which moved from Rio de Janeiro, Brazil, to Lisbon, Portugal, last year—takes place May 26-27 and June 2-4. Network Live has secured all sales rights for distribution outside of Portugal and Brazil.

—Melinda Newman

## NE-YO (cont.)

from >>p39

director of marketing Ashaunna Ayars says. "We want people to be vested in Ne-Yo, to let them know he's a solid artist."

### BEHIND THE HYPE

Billboard named Ne-Yo as one of 10 "Faces to Watch" earlier this year, alongside such acts as Arctic Monkeys and Teddy Geiger (Billboard, Jan. 7). But just what is it about Ne-Yo—who was born Shaffer C. Smith in Camden, Ark., and raised in Las Vegas—and his music that is creating all the hoopla?

"So Sick" and "When You're Mad" exemplify Ne-Yo's talent at spinning everyday situations into meaningful lyrics that touch a broad spectrum of people. Pair that skill with emotive vocals and arresting melodies, and Ne-Yo's game plan be-

cause of his musical instincts. "I was like, 'Forget the whole artist thing. I'll just be a writer.'"

Columbia confirms it signed Ne-Yo under the name Schaffer. A record was not released.

While shopping songs in New York with producer (and Somethin' for the People member) Curtis "Sauce" Wilson, Ne-Yo accidentally stumbled back into artist mode.

They were visiting Wilson's friend Tina Davis at Def Jam. Impressed by the songs she heard, the former Def Jam A&R executive (who now manages Chris Brown) asked Ne-Yo to perform for her and Island Def Jam chairman Antonio "L.A." Reid.

On his first Def Jam outing, Ne-Yo takes a no-frills approach, unadorned by big-

with Def Jam labelmates Rihanna and Teairra Mari on a Teen People-sponsored listening-lounge tour. In addition to showcases for key retailers like Target, Virgin and Trans World, Ne-Yo began building his consumer fan base through visits to high schools and colleges across the country, logging video diary entries along the way on his Web site.

Reid and Jay-Z also hosted a Feb. 23 showcase called A Night With Ne-Yo, sponsored by Nokia, in Los Angeles. A similar showcase is set for Feb. 27 in New York. More dates may be added.

Circuit City is running a presale promotion offering consumers who advance-purchase the album a chance to win tickets to one of the Night With Ne-Yo events. Mer-

**'I'm trying to give people quality R&B music.'**

—NE-YO

comes clear: Push R&B back to the forefront.

"I'm glad to see that people like Alicia Keys, John Legend and Trey Songz are bringing a face back to R&B," Ne-Yo says. "And I'm trying to be one of those people, giving people quality R&B music that's going to trigger some kind of emotion."

National audiences first got a taste of Ne-Yo's lyrical talent with Mario's No. 1 pop and R&B hit "Let Me Love You," co-written with Scott Storch and Kam Houf. Ne-Yo earned his first major song placement when Marques Houston recorded his composition "That Girl."

Houston's 2003 album cut was actually going to be Ne-Yo's first single under a recording pact with Columbia Records. The Columbia album that Ne-Yo subsequently recorded was never released. That was when he opted to concentrate on songwriting.

"The whole thing left a real bad taste in my mouth," recalls Ne-Yo, who earned his "Matrix" character nickname

name producers or guests. Other than Peedi Peedi, who is featured on the album's first single, "Stay," "it's all me," says Ne-Yo, who wrote every track. "I've got to make sure people get to know me. Then the [high-profile collaborations] will come."

In addition to Stargate, up-and-coming producers on the album include Ron "Neff-U" Feemstar, Brian "B-Nasty" Reid and Boola. Two other producers, the aforementioned Wilson and Ervin "EP" Pope, belong to Ne-Yo's production company, Compound Entertainment. Ne-Yo's partner in that enterprise is his manager Tango.

Though Ne-Yo's revived recording career may have been accidental, the marketing and branding strategies behind "In Your Own Words" are not. The push began last summer when tastemakers received samplers accompanied by a personal note from Reid and Def Jam president/CEO Shawn "Jay-Z" Carter.

Major components of the launch included Ne-Yo opening for John Legend, spot dates with Ciara and pairing

cedes-Benz is also sponsoring a Ne-Yo sweepstakes in early March; the grand prize is a Mercedes-Benz CLS500.

Touring domestically until mid-March, Ne-Yo will then fulfill a host of international TV appearances.

Remarkably, he still finds time to write on outside projects, having racked up additional credits on cuts by Brown, Heather Headley, Javier, Ghostface, Remy Ma, Mary J. Blige and Christina Milian. And he has already lined up soundtrack slots—and roles—for two upcoming films: "Save the Last Dance 2" and "Step Show."

Ne-Yo says breaking out of the songwriter mold was difficult at first, and his now busy schedule has caused him to sacrifice sleep, nourishment and a love life. But he is growing fond of the new pace.

"As a songwriter you go into a studio and it doesn't matter what you look like in there. As an artist, you have to look right and make sure you say the right things. It's an interesting transition, but I'm making it."



## Latin Notas

LEILA COBO lcobo@billboard.com

## Dynamic Latin Duo

Wisin Y Yandel Land Four Top 10 Tracks At Once

For the first time in the history of Billboard's Hot Latin Songs chart, one act has simultaneously placed four tracks in the top 10.

In the Feb. 25 issue, reggaeton duo Wisin y Yandel made history with tracks culled from "Pa'l Mundo," their 2005 release on Machete, as well as tracks from "Más Flow 2," the Mas Flow/Machete compilation from the production team of Luny Tunes.

Prior to that, Selena held the record for most tracks in the top 10 of this chart, with three simultaneous titles in 1995. Wisin y Yandel tied that feat in the Feb. 18 issue. Now, they have surpassed it.

The duo's charting titles were "Rákata" (No. 5); "Llamé Pa'Verte" (No. 6); "Noche De Sexo," featuring Aventura (No. 8); and "Mayor Que Yo," (No. 10), a collaboration track from "Más Flow 2" that also features Daddy Yankee and Hector "El Father."

Chart watchers have observed the rise of Wisin y Yandel for several months. "Rákata" peaked at No. 2 on Hot Latin Songs last November, and "Mayor Que Yo" reached No. 3 this January. Both are from "Más Flow 2," which was released in April 2005.

But even without "Más Flow" behind them,

Wisin y Yandel have done just fine. "Llamé Pa'Verte," the first single from "Pa'l Mundo," also peaked at No. 2 in January.

At least part of the success stems from Wisin y Yandel being signed to Machete, a Universal imprint fully dedicated to urban Latin music with an aggressive promotion department that made the duo a priority long before the release of "Pa'l Mundo."

Prior to that, Wisin y Yandel were signed to indie Líderes and were little-known outside their native Puerto Rico. Their fortunes changed when their pals Luny Tunes (the production team of Luny and Tunes) asked them to contribute a track to "Más Flow 2." In exchange, they would produce Wisin y Yandel's upcoming solo album.

That track was "Rákata," with lyrics by Wisin y Yandel and beats by Luny Tunes. It was so catchy that Machete—which also distributes and promotes "Más Flow"—gave additional attention to Wisin y Yandel.

"The key is all the things we did around the 'Más Flow' album," Machete president Gustavo López says. "They did all the promotion they needed to do for 'Rákata,' and when this album came out, there was so



## Nashville Scene

PHYLLIS STARK pstark@billboard.com

## COLTER'S ON THE RISE

Artist Records First Contemporary Album In 20 Years

Jessi Colter may not have recorded a new mainstream album in more than 20 years, but she is quick to point out that she never left the music business.

With late husband Waylon Jennings, Colter perpetually toured, stopping only in the last six months before Jen-

nings' death in 2002. And she has never stopped writing songs and recording demos.

With producer Don Was at the helm, Colter will issue "Out of the Ashes" Feb. 28 on Shout Factory. The project is her eighth solo album and, other than two children's CDs, her first since 1984.

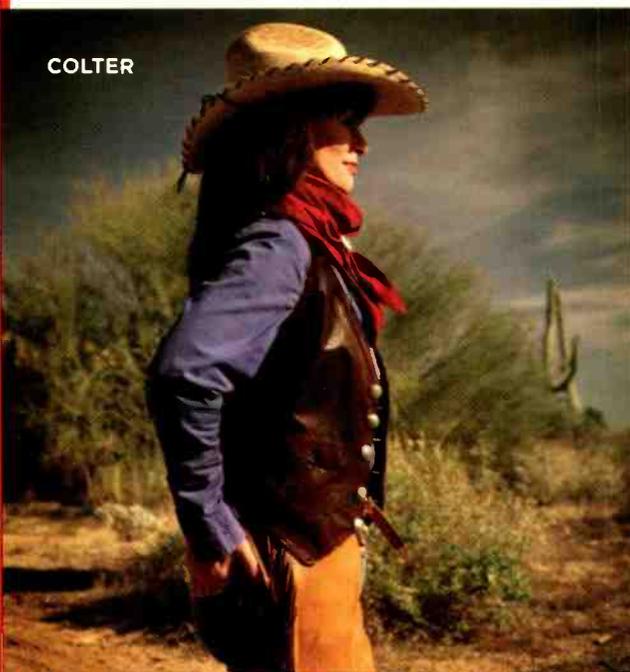
Colter is best-known for her country and pop hits in the '70s and early '80s and for performing on the groundbreaking 1976 country album "Wanted! The Outlaws."

Colter says one reason she has been out of the record business for so long is that she never found a producer or a label she "clicked with. And it wasn't like I was chasing it."

"I've always been a little on the edge," and record labels "never knew what to do with me," Colter adds. In fact, she says her biggest hit, "I'm Not Lisa," was turned down by six labels before Capitol released it in 1975 and it went to No. 1.

True to form, on "Out of the Ashes" Colter mixes various styles, including country, rock and gospel. It is being worked to triple-A, country, satellite and public radio outlets.

In Was Colter found a producer who was "so thrilling to work with and so encouraging."



COLTER



WISIN & YANDEL

much anticipation."

This issue, "Pa'l Mundo" is No. 7 on Top Latin Albums. The duo has been in the top 10 of the sales chart since the album's release 15 weeks ago, clearly indicating that Wisin y Yandel are not just a radio fad.

López says that pushing so many tracks simultaneously has not been deliberate.

"In this particular case, I felt 'Llamé Pa' Verte' had run its course, and its chances to get to No. 1 were very difficult," López says. "Luckily for us, radio took it down slightly and brought in 'Noche de Sexo.'"

Now, López says, his focus is on the international exploitation of Wisin y Yandel. "Pa'l Mundo," which Universal Music & Video Distribution distributes internationally, has already been released in Mexico, Colombia, Venezuela, Chile, Central America and Spain, and Wisin y Yandel have begun to travel to several of those territories.

On March 28, Machete will also release a deluxe version of "Pa'l Mundo" that will include previously unreleased remixes of some tracks, as well as five videos. ●●●

She calls Was "a truly humble genius" and "a maestro."

But it was friend and fellow artist Ben Harper who first convinced Colter to record again. Harper, she says, "made me feel like maybe the world can accept what I write."

The CD was recorded during a two-year period, with the Arizona-based Colter penning much of the material. Exceptions include the gospel standard "His Eye Is on the Sparrow" and Bob Dylan's "Rainy Day Women #12 & 35."

It includes a duet with her son, Universal South artist Shooter Jennings, on the track "Please Carry Me Home." Colter and Was also completed a late-'80s-era Waylon song, "Out of the Rain," which features vocals from Colter, Waylon and Tony Joe White.

In the aftermath of her husband's death, a period Colter refers to as her "time of trouble," she began "researching the cornerstones of rock. I

wasn't the least bit interested in country." And in records by Dylan, AC/DC and especially the Rolling Stones' "Exile on Main Street" she found music that, she says, "pushed me onward." Those records and others helped her "fall back in love with the music."

Now, Colter is ready to keep recording and already has plans for Shooter to produce her next project. "My life has been a great ride," she says, "and I'm not about done."

She connected with Shout Factory because of the enthusiasm for her album among label execs. Asked if she will continue to record for the label, Colter says, "This is our beginning. We'll just see how it goes."

Colter will perform at the South by Southwest Music and Media Conference in Austin in March and will also briefly tour to support the album.

"I'm going to do things for fun and money," she says. ●●●

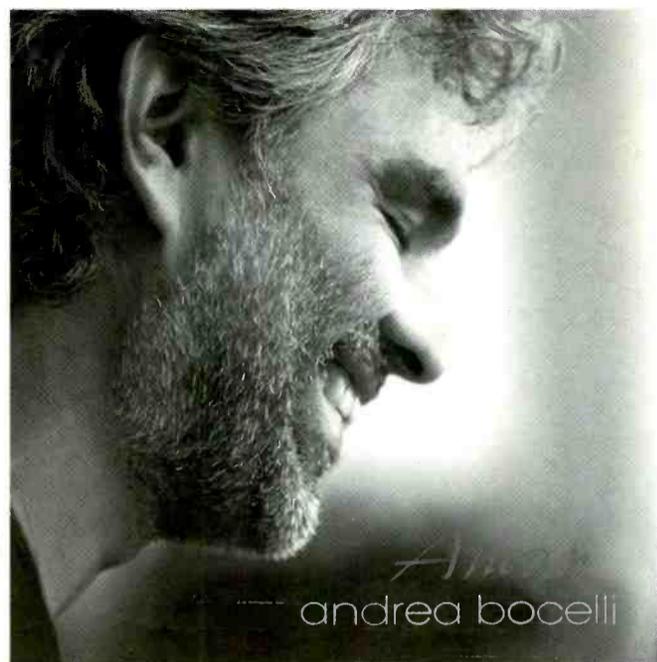
"That's what I'm about as far as touring because . . . I've toured and circled the globe all my life. For me now, it's a matter of choice."

**ON THE ROW:** Big Machine Records has inked a Canadian distribution deal with Open Road Recordings. Jack Ingram's "Live—Wherever You Are," which was recently released in the United States, hits stores March 21 in Canada. Big Machine is distributed in the States through Universal Music & Video Distribution.

Publicist Holly Gleason is shuttering her PR firm Joe's Garage after 13 years to return to her career as a writer and music critic. Gleason's high-profile clients included Kenny Chesney and Brooks & Dunn.

Joyce Rice exits her position as director of writer/publisher relations at BMI in Nashville for a career in real estate. She has been with BMI for 15 years. ●●●

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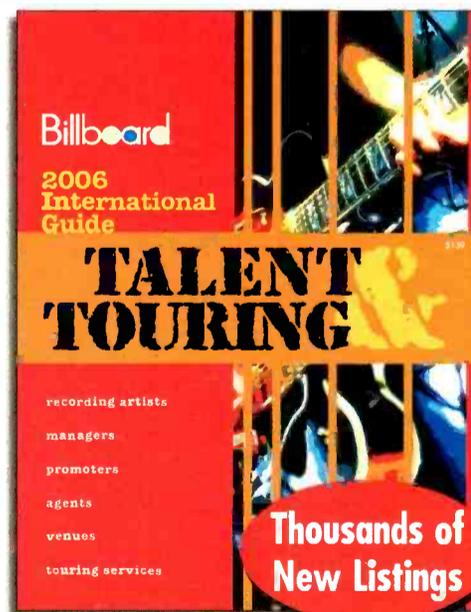
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## Stevenson Revs Up His Own Label

When Rob Stevenson dreamt of running his own imprint, he had two role models in mind: Factory Records and Fierce Panda. The two seminal U.K. labels first brought the music of such acts as Joy Division, Supergrass, Happy Mondays and many others to the world.

"Fierce Panda always put out great singles and didn't follow trends," Stevenson says. "They were the first on so many bands that went on to be massive."

So is his hope with Stolen Transmission, the new joint venture he has formed with Island Def Jam. The label will be distributed through Fontana, Universal Music & Video Distribution's indie-label arm.

Sources say Stevenson, who has signed such acts as the Killers, Thrice, Fall Out Boy (through a deal with Fueled by Ramen) and the Bravery, was being courted by a number of other labels and that the joint venture was part of a new multiyear contract he has signed with IDJ. He has also been upped from VP to executive VP of A&R at IDJ.

Stevenson is president of Stolen Transmission. Running the label with him will be Sarah Lewitinn, best-known for running the ultragrtrrl.com blog.

The label's first signing is Long Island, N.Y.-based Permanent Me. A May EP will be followed in October by a full-length album produced by Matt Squire.

Stolen Transmission (which takes part of its name from a Joy Division song) has also signed L.A. band OohLa's—which Lewitinn found on craigslist.com after the band advertised for a drummer (it is still looking)—and Sacramento, Calif.-based Bright Light Fever.

"Major labels are like aircraft carriers," Stevenson says. "If you've got something huge, they're great, but to get them to turn and change course takes a lot of time, energy and money. They need something like a destroyer beside it."

Therefore, he wants Stolen Transmission to be able to move quickly and stealthily. He also wants to give acts time to develop, as Fall Out Boy did after Fueled by Ramen and IDJ partnered to help break the band in 2002.

"The deal that [Fueled by Ramen founder] John Janick and I crafted gave the band time to

grow and build a fan base," Stevenson says. "It gave them time to get their live show down and learn how to deal with interviews. I saw that and said, 'This is the way A&R has to go if it's going to survive.' Those days of just getting a hit on radio are over."

For immediate feedback, the label has stolen a page from Factory's playbook and launched Stolen Transmission night every Thursday at Annex in New York where it will road test mixes and new records. "We get instant, honest feedback," Stevenson says.

While acts from Stolen Transmission can upstream to Island—which is funding the venture—Stevenson says there will not be a magic sales number for moving to the major. "But I hope they all end up on Island," he says, "because it means we're doing it right and they're successful, but it will also depend upon what the band wants."

**IRON MEN:** Jude Cole and actor Kiefer Sutherland have launched Ironworks Music. The first release on the Fontana-distributed indie is "I Trust You to Kill Me" from Long Beach, Calif.-based Rocco DeLuca & the Burden.

Cole, whose 1990 Reprise album "A View From 3rd Street" still gets a lot of play on our CD player, says the label's philosophy is simple: "Our goal is to make it about real artists and real music."

Other signings include 19-year-old rapper Booyay and, quite possibly, Cole himself, who has not released a record in ages. "I made a homespun record in 2000, but that was just to say 'FU' to all the labels who put me on the back burner and ultimately dropped me," he says with a laugh.

Given his "difficult" label experiences, he vows that at Ironworks "every record should count. We want to put out stuff that means something to us. It's not our agenda to grow big and large so we can sell [the label] for a billion dollars." The label is fully owned by Cole and Sutherland.

Cole continues to manage Geffen act Lifehouse, whose monster hit "You and Me" has spent more than a year on Billboard's Adult Top 40 chart. ♦♦♦

## Case Courts A Crowd With New Set

Anti-/Epitaph is hoping Neko Case's many small pockets of fans will add up to a substantial following for her new album, "Fox Confessor Brings the Flood," out March 7.

Case spent much of the past year recording and touring with the New Pornographers in support of their third album, "Twin Cinema." Add that audience to her devotees from her other exercises—including her 2004 solo live set, her albums under the moniker Neko Case & Her Boyfriends and her punk past with bands like Cub and Maow—and Case has developed a diverse audience.

"There's just a contingency of fans that is pretty dedicated to her stuff, more so than your normal buyer," says Stephen Sowley, new product manager for the two-store Reckless Records chain in Chicago. "It's a weird generalization, but then there's the NPR type of crowd, people in their mid-30s who pick up on things unique to them, but music that's still 'safe.' Plus people who know the New Pornographers pick her up."

"Fox Confessor" takes up where her last studio album, 2002's "Blacklisted," left off, with swinging ballads, Southern gothic ghost stories and players who know how to deliver the Case gospel. With the aid of frequent collaborator Darryl Neudorf (Sarah McLachlan, the New Pornographers), Case produced the effort herself and enlisted the help of pals like former backing band the Sadies, Calex-

ico's Joey Burns, Giant Sand's Howe Gelb, Visqueen's Rachel Flotard, Kelly Hogan and the Band's Garth Hudson.

Given her hectic work schedule, it is a good thing that Case can meld the personal and professional: "My personal time is the same as my road time and my studio time. Personal time is working and touring," Case says. "All my closest friends and family are already in the bands that I'm around, anyway."

Her ability to move effortlessly between projects is perhaps rooted in her upbringing. Born in Virginia, raised in Washington and art-schooled in Vancouver, she has strong bases all over North America, from her ties with Chicago's Bloodshot Records (on which she released "Blacklisted" and her Neko Case & Her Boyfriends albums), her former bands in Canada, an early career in Seattle and her affinity to record in Tucson, Ariz.

Case plans on working with the Pornographers again, but her experience is vastly different from working on her solo albums.

"With the Pornographers, I just show up and I have a job. Carl [Newman] already knows what he wants me to do. I'm not the focus of the band," she says. "It's really nice for me to do that. It's easier for me to let go of that project once it's done and move on. Plus, they don't sound anything like me."

"Fox Confessor" is Case's first studio release for Los Angeles-based Anti-. The label also released her live album, "The Tigers Have Spoken."

Case's blend of country, folk, rock and gospel heard on "Fox Confessor" came years after her initial punk era in the '90s, when she helmed drums for Maow and Cub. Her appeal reaches beyond the ubiquitous "alt-country" genre, according to Anti- Records president Andy Kaulkin.

"Blacklisted" introduced a whole new element to her sound, with all these dissonant chords [and] atmospherics expanding the language," he says. "Her appeal is that she took off outside of the country-roots music thing and created a whole new beast."

"Fox Collector" reads like a collection of fables and prose, dark stories told with fluorescent lights of organ, steel guitar and stacked harmonies. She tells tales of ruined love in "Star Witness," channels her inner '60s homecoming queen with "That Teenage Feeling" and turns Bible thumper with her spin on "John Saw That Number." Animals play a prominent role in several songs.

"Growing up, my family was very, very into animals. Animals were treated like other people; they slept in the bed with you," Case says. "I come from an agrarian background. That's how my family's fairy tales are structured, where animals have a lot of power. It gets into people's psyche."

Anti- hopes to enter consumers' psyche through a variety of lifestyle marketing and retail campaigns coordinated with Filter Marketing. "Fox Confessor" will be spun at 90 Urban Outfitters stores and has been serviced for in-flight play as well as for play in hundreds of coffee bars and cafes.

Anti- has partnered with independent retailers coalition CIMS to provide an Anti- sampler to customers who buy Case's disc through CIMS members' stores. Barnes & Noble will provide two-song samplers on countertops, and sample tracks will be featured on Filter and Paste magazine compilation CDs. The label is planning extensive marketing campaigns with Best Buy, Borders Books & Music and Target as well.

### FACT FILE

**Label:** Anti- (United States)/Mint Records (Canada)/Epitaph Europe (Europe)

**Management:** Amy Lombardi

**Booking:** Ali Giampino, Billions Corp.

**Publishing:** Nedotykomka, ASCAP (United States)/Neko Case, SOCAN (Canada)

**Best-selling/last studio album:** "Blacklisted" (2002), 84,000

"We've looked at accounts that have done well with the New Pornographers as well as campaigns for artists like Beth Orton and Cat Power," Epitaph marketing director Kerri Borsuk says. "But since her music doesn't sound like theirs, we're not explicitly pairing them up. We're just looking for examples."

A tour will kick off March 17 at the South by Southwest Music and Media conference in Austin. Other stops include the Sasquatch Music Festival in Quincy, Wash., and the Telluride (Colo.) Bluegrass Festival, with more to be added.

"I love touring, but it's because I don't go for very long at one time," Case says. "If I don't spend enough time with my dog, I get pretty crabby." ♦♦♦



ROCK BY JONATHAN COHEN

## Fagen Preps For 'Morph'

Steely Dan Principal Gets Personal And Political On His Latest

inding love in an airport security line, a ghostly feline hovering above New York and imaginary conversations with the late Ray Charles are not usual topics addressed in rock'n'roll. But they are in the alternate musical universe of Steely Dan principal Donald Fagen, whose third album, "Morph the Cat," arrives March 14 via Reprise/Warner Bros.

This is Fagen's first solo effort since 1993's "Kamakiriad," and his first away from his main band since Steely Dan broke a 20-year hiatus from the studio with 2000's Grammy Award-winning "Two Against Nature."

For more than 30 years, Steely Dan's music has been synonymous with a disconnect between the mood it conveys and what its lyrics actually mean. And while a number of tunes on "Morph" offer the usual blend of smooth sounds and sarcastic sentiments, others strike a more unified chord, touching on such personal subjects as death, love and mortality.

"Sept. 11 on a global scale and my mother dying on a personal level were the two major things that got me thinking about all of

this," the 58-year-old Fagen says. Tying it all together is the title track, different versions of which bookend the album.

"I was walking along one day and had this image of a phantom cat looking into people's windows," Fagen recalls of the "Morph" concept. "It's a terrifying image, but at the same time, there's something nice about the cat too. On the surface, it's something that would make you feel really good, but there is something sinister about it as well."

That dichotomy also informs "Mary Shut the Garden Door," which describes a "thuggish" cult overtaking the U.S. government. To be sure, Fagen is not shy about voicing displeasure with the current administration, likening its tactics to "a cumulative brainwashing. People's minds seem to be asleep. The death of the brain seems to be prevalent in a political sense."

Elsewhere, the artist ponders his own mortality atop funky grooves ("Brite Nightgown"), traces the history of an unheralded band posthumously given the bad biopic treatment (emphasis track "H Gang," which is

garnering Triple-A airplay) and receives life lessons from Ray Charles ("What I Do"). Fagen is backed by familiar Steely Dan sidemen including drummer Keith Carlock; guitarists Wayne Krantz, Jon Herington and Hugh McCracken; clarinetist Lawrence Feldman; pianist Ted Baker; and saxophonist Walt Weiskopf.

Most of the material was written since Steely Dan's 2003 album "Everything Must Go"; co-

incidentally, Dan principal Walter Becker is also at work on his solo project. The two men plan to regroup this summer for Steely Dan's first tour since 2003, but beforehand, Fagen will spend most of March on his first solo outing as a headliner, backed by a number of musicians from "Morph."

Dates begin March 1 in New Brunswick, N.J., and run through March 31 in Santa Bar-

bara, Calif. "I will probably do a lot of the new album and then some stuff from my previous solo albums," Fagen speculates about the set list. "Then, a couple of Steely Dan tunes and maybe some surprise tunes or covers I've been thinking about."

To prick up the ears of the many audiophiles amid the Steely Dan fan base, Reprise is releasing a CD/DVD combo edition of "Morph" on street date, featuring a surround sound mix by engineer Elliot Scheiner. Additionally, Fagen's solo tour will be sponsored by Panasonic.

According to Warner Bros. VP of marketing Eric Fritschi, the label will sweeten the pot for digital retailers by offering "Morph" with a bonus cover of Al Green's "Rhymes," produced by and featuring Todd Rundgren. Cell-phone ringback tones are also available for "H Gang," Fritschi says. "This is where rock and pop and mellow music can really work well together, because it's 30 or 40 seconds [of music] instead of just five or six."

To ensure Steely Dan's core audience is well-informed about

"Morph," the label is targeting key tour markets with an "aggressive" TV campaign as well as online listening parties the week of release with AOL, MSN and Real Rhapsody, Fritschi says.

Calling "Morph" a "beautifully played and produced" effort, Trans World rock/pop buyer Mark Hudson will utilize in-store signage, card attachments in the Steely Dan section and in-store play reels and listening stations to get the message out.

"We're doing a similar thing with David Gilmour's new album," he says, noting that the last two Steely Dan albums "did great" at the chain. "Once people hear the sound walking around the store, they will immediately think it is Steely Dan anyway."

Fagen hopes that Steely Dan can work on a new album sometime this year. One thing he does not concern himself with is the band's legacy. "It's sort of hard for me to relate to," he says. "A lot of the older things I don't relate to anymore myself that well. Or, I just wish I had done it better . . . I'm always much more interested in what I'm doing at the moment." ■■■



FAGEN

### FACT FILE

**Label:** Reprise/Warner Bros.

**Management:** Azoff-music Management

**Booking:** Creative Artists Agency

**Publishing:** Freejunkt Music (ASCAP)

**Last/best-selling solo album:** "Kamakiriad" (1993), 596,000



## Classical Score

ANASTASIA TSIULCAS atsioulcas@billboard.com

## NEW YORK'S PHIL TO RECORD ALBUMS

It has been quite a while since the New York Philharmonic has made recordings on a regular basis. However, the Phil and current music director Lorin Maazel are taking a plunge into a new era with two deals, one of which underscores the growing importance of a digital presence in the marketplace.

The agreements represent a multipronged approach to offering and distributing recordings. In the first, the Philharmonic will make two traditional CDs per year of new American music for small independent label New World Records.

The first New World recording will be available in May and will include two works commissioned by the Philharmonic in recent years: Stephen Hartke's Symphony No. 3, writ-

ten in 2003 and featuring the renowned vocal group the Hilliard Ensemble, and Augusta Read Thomas' 2004 piece "Gathering Paradise" with soprano Heidi Grant Murphy. The third piece on the album, 1991's "Summer Lightning," was written by the late Jacob Druckman, a former composer-in-residence at the Philharmonic.

The more groundbreaking deal is with Universal Classics. Under the terms of this three-year agreement, Universal will release one physical disc and digitally distribute four concerts per year.

The first digital release is slated to arrive at various download sites next month and will feature January performances of Mozart's Symphonies Nos. 39, 40 and 41 conducted by Maazel. While

the Universal imprint for these releases is still unconfirmed, orchestra officials indicated that they would likely be assigned to Deutsche Grammophon.

While the Philharmonic has made a scattering of new recordings during the past few years, including the world premiere of John Adams' Pulitzer Prize-winning work "On the Transmigration of Souls" for Nonesuch (which won three Grammys last year including best classical album), the last multi-album deal these players had was with Warner's Teldec label in the 1990s.

The New York musicians restructured their terms from a flat-fee agreement into a revenue-sharing deal to make the recordings economically feasible. Even so, the physical

product and digital-only offerings will be the result of live recordings, since studio sessions would be too pricey. Indeed, the deal with New World is viable only with the aid of foundation funds.

Making money through these deals does not appear to be the orchestra's foremost concern. In announcing them, Philharmonic president/executive director Zarin Mehta cheerfully said that revenue, particularly for the digital-only releases, "is a big question mark since we don't know what the market is." More importantly, it seems the deals are to stake an early claim in what is still largely unexplored territory for orchestras.

**TRIUMPH:** The success of William Bolcom's "Songs of



MAAZEL

Innocence and of Experience" at the Feb. 8 Grammy Awards is particularly sweet. The three awards the recording earned (not to mention another nod for its producer) represent the first Grammys that Naxos—the indie that has become such an important classical market force—has won for a classical recording. Factor in the length

of time Bolcom spent shaping and recording the massive "Songs" makes the prize one to especially savor. The composer began "Songs" in the mid-1950s and worked on it intermittently over decades. As Bolcom has dryly observed, "Songs" is "one of those works one does without commission." ■■■



### SAMMIE SET FOR ROWDY RELEASE

**R**&B singer Sammie, who first burst on the scene in 2000, is all grown up—he is 17—and set to resurface on producer Dallas Austin's Rowdy Records. His self-titled album, distributed through Motown/Universal Music Group, is due in June.

Those with long memories will recall that Sammie—a "Showtime at the Apollo" finals winner and the subject of a "48 Hours" segment—released an album through Austin's Capitol-distributed Freeworld label in 2000. "From the Bottom to the Top" was certified gold, spinning off the top 10 Austin-produced R&B hit "I Like It." Sammie last charted with the album cut "Hardball" featuring Lil' Bow Wow, Lil' Wayne and Lil' Zane. It was also the title song on the So So Def soundtrack to the 2001 Keanu Reeves movie. Afterward, Sammie took a hiatus to finish high school.

In addition to Austin, Sammie's new studio album features production collaborations with Bryan Michael Cox, Jazze Pha, 112's Daron Jones, Adonis Shopshire and Novel. (As a matter of fact, Novel, whose tasty Rawkus/MCA album was never released, is now signed to Rowdy). Sammie is managed by Malcolm Lee of Atlanta-based MEG Management.

During a recent stopover in Los Angeles during Grammy Awards week, Sammie (whose last name is Bush) sang the national anthem at a Feb. 5 NBA game and taped a "Soul Train" appearance. Sammie describes the new album as "soulful" and "passion-

ate." When asked about going up against such new teen idols as Chris Brown, Sammie confidently asserts that he welcomes the "friendly competition. It's all good. No problem."

**MOORE MUSIC:** "American Idol" judge Randy Jackson has found time to don his production hat. The project: "Sam Moore: Overnight Sensational." The Rhino Records release is due May 16. This marks the second solo album for Moore, half of the legendary duo Sam & Dave ("Soul Man," "I Thank You"). The first was 2002's "Plenty Good Lovin'."

**BRIEFLY:** Veteran rapper MC Eiht has inked a distribution pact for his West Music label with Paid in Full/Koch. He plans to release his first album under the new deal, "Affiliated," this spring. . . . The National Assn. of Black Owned Broadcasters will present its Communications Awards dinner March 10. Comedian Steve Harvey will host the 22nd annual affair at the Marriott Wardman Park



SAMMIE

in Washington, D.C. Honorees include Alicia Keys, Etta James, Albertina Walker and BET founder Robert L. Johnson. Aretha Franklin will perform.

Speaking of BET, if you did not get your gospel groove on Feb. 23 for the network's premiere of the 2006 "Celebration of Gospel," encores are on tap. The two-hour special re-airs Feb. 26 and March 12.

Before Black History Month ends, keep an ear out for Teddy Pendergrass, who goes live on Shout Factory's concert DVD "Teddy! Live in '79." The March 21 release spotlights Pendergrass heating up the audience at the Sahara Hotel in Lake Tahoe, Calif. In addition to such hits as "Close the Door" and "If You Don't Know Me by Now," the DVD sports a bonus interview with the singer recorded in 2002. . . .



### Global Pulse

EDITED BY TOM FERGUSON tferguson@eu.billboard.com

### Capossela Tops Charts

Warner Music Italy president/CEO Massimo Giuliano is pleasantly surprised by the success of Vinicio Capossela's eighth album "Ovunque Proteggi" (Atlantic), which has given the singer/songwriter the first chart-topper of his 15-year Warner career.

The self-published Capossela has been widely described as Italy's answer to Tom Waits. Released Jan. 20, the 13-track "Ovunque Proteggi" entered the FIMI/AC Nielsen sales chart Feb. 6 at No. 1.

"Capossela's albums usually sell between 50,000 and 80,000," Giuliano says. "This one has already passed the 50,000 mark. Releasing in January—not in a crowded December—certainly helped, as did the fact that this was his first studio album since 2000."

But the biggest factor influencing sales, Giuliano suggests, was "the incredible word-of-mouth following Capossela has built up over the years, mainly through live performances."

There are not any international release plans, but Giuliano hopes Capossela's newfound status will change Italian radio and TV's traditional indifference toward him. "That an artist like this can produce career-best



CAPOSSELA

sales while the market is down shows there's still room for quality music," he adds.

—MARK WORDEN

**DEHLI DELIGHTS:** In late January, British-Asian DJ and radio presenter Nihal played three nights in Delhi clubs to promote his India-only compilation "Bombay Bronx" (Universal).

The Jan. 1 release includes urban-related tracks by various largely unsigned acts of Asian origin from the United Kingdom and the United States.

The album "is named after my weekly club night in London where I play Indian music

and bhangra mixed with hip-hop," Nihal says. "It was quite a feeling to share this vibe with an Indian audience who are definitely open to Asian-flavored hip-hop."

Universal Music India says the 15-track album has shipped 40,000 units.

The highest-profile U.S. artist on "Bombay Bronx" is Pakistan-born Bay Area rapper Bohemia.

In the United Kingdom, Nihal co-hosts a weekly contemporary Asian music show with fellow DJ Bobby Friction on the BBC's top 40 station Radio One. —NYAY BHUSHAN



### Higher Ground

DEBORAH EVANS PRICE dprice@billboard.com

### Clark Sheard Far From 'Over'

Just mention the Clark Sisters, and fans like Missy Elliott, Mariah Carey, Faith Evans and Mary J. Blige line up to sing their praises. In addition to the group's accomplishments, the siblings have also launched successful solo careers. The latest sister to issue a new project is Karen Clark Sheard, whose Word/Curb/Warner Bros. album "It's Not Over" debuted at No. 4 on Billboard's Top Gospel Albums chart. It is No. 9 this issue.

Produced by Israel Houghton and Aaron Lindsey, the project was recorded at Clark Sheard's home church, Greater Emmanuel Institutional Church of Christ in Detroit. "I wanted to stick with praise and worship music, and Israel is just awesome," Clark Sheard says.

Her 1997 solo debut, "Finally Karen," on Island/DefJam featured a hit duet with Evans and garnered four Stellar Awards and a Grammy Award nomi-

nation. She followed with "Second Chance" in 2002 and "The Heavens Are Telling" in 2003 on Elektra.

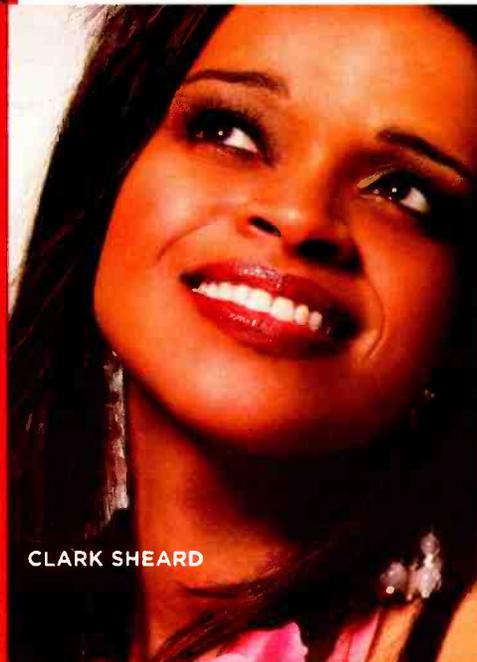
Church, family and music have always been an integral part of Clark Sheard's life. Her mother was gospel music pioneer Dr. Mattie Moss Clark. The Clark Sisters expanded the boundaries of gospel music with its 1983 hit "You Brought the Sunshine," which peaked at No. 16 on Billboard's R&B singles chart.

Clark Sheard will reunite with her sisters to perform at the Church of God in Christ convention this summer in Houston, where they plan to record a live album. There is also a movie in the works about the Clark Sisters.

These days, Clark Sheard is just happy to still be performing. A few years ago, after minor surgery, she developed a blood clot, went into a coma and nearly died. "I'm just thankful to God for being alive, because the doctor had given me a 2% chance to live," she says. "Afterwards, I was trying to sing and play, and it was hard because of what my lungs went through. That's when I started thinking it was over for me and I wouldn't be able to sing. That's when God spoke to me and said, 'It's not over until God says it's over.'"

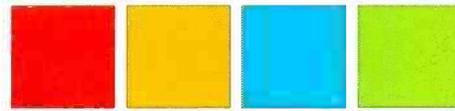
**SMITH ONSCREEN:** "The Second Chance," a new film starring Michael W. Smith and Jeff Obafemi Carr, opened Feb. 17 in 35 U.S. cities. Distributed by Sony Pictures, the film was co-written and directed by Steve Taylor. Taylor is better-known as an artist/songwriter/producer who launched the Squint label several years ago and introduced the world to Sixpence None the Richer.

The plot revolves around a white church in a wealthy suburb discovering that its outreach to an inner-city black congregation is creating resentment. . . .



CLARK SHEARD

# REVIEWS



## SPOTLIGHTS

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

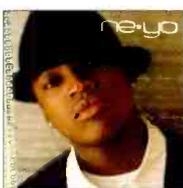
## ALBUMS

### ALBUMS



**ELVIS COSTELLO WITH THE METROPOLE ORKEST**  
**My Flame Burns Blue**  
Producer: *Gert-Jan van den Dolder*  
*Deutsche Grammophon*  
Release Date: *Feb. 28*

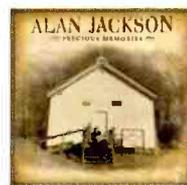
"My Flame Burns Blue" finds Costello diving headfirst into the jazzy waters he has waded in nearly his entire career. Recorded live at the North Sea Jazz Festival in 2004 with the Metropole Orkest, the album juggles new songs ("Speak Darkly, My Angel," "Put Away Forbidden Things") and little-known B-sides ("Almost Ideal Eyes") with Costello hits ("Watching the Detectives," "Clubland"), as well as reworkings of compositions by Charles Mingus and Billy Strayhorn. Even with the sweeping orchestral backdrop, Costello's voice still towers, especially on the album's numerous ballads; the Burt Bacharach co-penned "God Give Me Strength" is particularly strong. While this release (Costello's fourth on Deutsche Grammophon) might not please "angry young Elvis" rock traditionalists, it rewards those willing to follow the artist with his ongoing exploration of popular music.—*BF*



**NE-YO**  
**In My Own Words**  
Producers: *various*  
*Def Jam*  
Release Date: *Feb. 28*

Though known among peers like Mary J. Blige and Mario for his masterful pen stroke, Ne-Yo is not your average singer/songwriter. On his impressive debut album, the young

crooner's crafty verses mate well with his fine vocals as he maneuvers his way through various relationship scenarios. It all starts with the catchy drumline of "Stay" featuring Peedi Peedi, and from there, the singer maintains his winning sincerity. On the top 10 *Billboard* Hot 100 hit "So Sick," he laments obsessing about love lost ("I'm so fed up with my thoughts of you,") while "When You're Mad" teases that his lady's angry fits are endearing. Though, at times, the lyrics are a bit too sentimental ("Time") and production is spotty, "In My Own Words" should have listeners clinging to Ne-Yo's every word.—*CH*



**ALAN JACKSON**  
**Precious Memories**  
Producer: *Keith Stegall*  
*ACR/Arista Nashville*  
Release Date: *Feb. 28*

What began as the ultimate in-house project (a Christmas gift for his mother) emerges as a landmark work by one of country's singular artists. A collection of Jackson's 15 most beloved hymns, these evergreens need little more than his warm, rich baritone and minimal instrumentation to shine like polished gemstones. Jackson and producer Stegall, a master of understatement, grasp the beauty and power of simplicity as acoustic guitar, piano, a touch of organ and sweet vocal harmony are the album's only embellishments. With a stellar song list that includes tunes familiar to church and unchurched alike ("Blessed Assurance," "How Great Thou Art," "The Old Rugged Cross") Jackson has never sounded better or more invested in his material. Absent all routine commercial considerations, he has delivered a masterpiece.—*GE*

### SINGLES



**HOOBASTANK** **If I Were You (3:59)**  
Producer: *Howard Benson*  
Writers: *D. Estrin, D. Robb*  
Publisher: *not listed*  
*Island (CD promo)*

Hoobastank's 2004 mainstream breakthrough single "The Reason" was a moment of reinvention for the rock band—and it seems to have enjoyed the success, based on "If I Were You," the first single from upcoming album "Every Man for Himself" due April 18. No blur of instrumental histrionics here; instead, the guys serve up another memorable, straight-ahead pop/rock ballad with a melody that gets a grip from the first spin. Vocalist/lyricist Doug Robb displays restrained passion as swirling strings mesh with plugged-in guitars and even a toy piano. This is the kind of song adult top 40 aches for, but "If I Were You" sounds like it could break out across the board at mainstream top 40, rock, even AC. All systems go.—*CT*



**MARIAH CAREY** **Fly Like a Bird (3:53)**  
Producers: *Mariah Carey, James Wright*  
Writers: *M. Carey, J. Wright*  
Publishers: *various*  
*Island (digital download)*

Now that Mariah Carey's comeback year is officially in the history books—complete with three Grammy Awards, two No. 1 singles and the best-selling album of 2005—it is time to get down to business. "The Emancipation of Mimi" spawns yet another career-redefining hit in the sweet, soulful "Fly Like a Bird," an honest-to-God religious mantra about redemption. Set against a low-key, organ-spiced groove that recalls mid-'70s R&B, Carey opens with a pretty, wispy vocal and buoyant harmonies throughout the first chorus before she waves her arms, parts the clouds and wails to the heavens as a mile-high wall of gospel background vocals joins in for the crescendo. The flight of "Bird" from humble call for deliverance into a frenzied ecclesiastic hymn is utterly spine-tingling. A joyful noise.—*CT*

### ROCK

**BRUCE SPRINGSTEEN & THE E STREET BAND**  
**Hammersmith Odeon, London '75**

Producer: *Thom Zimny*  
*Columbia*

Release Date: *Feb. 28*

▶ When Bruce Springsteen climbed the London stage in 1975, his breakthrough album, "Born to Run," had just taken off. At 26, New Jersey's boardwalk Mozart bursts with passion and ambition here, and the E Street Band cooks. This recording captures 16 classics in all their vintage glory. Early favorites feel loose and organic ("Spirit in the Night," "Kitty's Back")—propelled by larger-than-life sax man Clarence Clemons—while material from "Born to Run" provides the signature moments. From the opening piano version of "Thunder Road" to the ecstatic rush of the title track and the gritty majesty of "Backstreets," Springsteen and company show they were born to perform. It is a dazzling snapshot of a career-defining moment, a must-have for all fans and those catching up with the pre-stadium days.—*SP*

**HAWTHORNE HEIGHTS**  
**If Only You Were Lonely**

Producer: *David Bendeth*  
*Victory*

Release Date: *Feb. 28*

▶ Opener "This Is Who We Are" and second track "We Are So Last Year" are the prototypes for Hawthorne Heights' new album. On the former, hardcore screams rip across the band's poppy rock/slightly punk canvas. On the latter—and basically the rest of the album—singer J.T. Woodruff refrains from shouting, and a little change of color is mixed into the sound palette. "Dead in the Water," "Breathing in Sequence" and "Where Can I Stab Myself in the Ears" have more appeal since the beefed-up guitars give a whiff of the group's potential as a hard rock entity. If Hawthorne Heights stopped trying to please several different audiences and decided whether it wanted to be a pop band or a post-hardcore group, it could make a more definitive musical statement.—*CLT*

### RHETT MILLER

**The Believer**

Producer: *George Drakoulias*  
*Verve Forecast*

Release Date: *Feb. 28*

★ Second solo album by the Old 97's frontman has less twang but more bang than any of his previous work. The smartly crafted songs often deal with high-maintenance girlfriends who are, nevertheless, generally worth the trouble ("My Valentine," "Delicate"). But not always: On the gorgeous midtempo "Meteor Shower," the ache is palpable, but the next song, "Brand New Way," is flooded with optimism. Producer Drakoulias places each song in a colorful musical frame with strings that rock and percussion that floats while Miller's melodies soar. A guest shot by Rachael Yamagata ("Fireflies") and a cover of the Aimee Mann/Jon Brion tune ("I Believe She's Lying") are part of the fabric on this leap of faith from Miller, who is ready to stake his claim as one of today's great artists.—*WR*

### COUNTRY

**HANK WILLIAMS III**  
**Straight to Hell**

Producer: *Hank Williams III*  
*Curb*

Release Date: *Feb. 28*

★ Hank III's third *Curb* release (spelled backwards here in true Satanic fashion) is, like his others, an enthusiastic tribute to altered states and fatalism, just far more outrageous than ever. Disc one of this two-CD set is relatively straightforward (if weirdly themed and often X-rated) backwoods honky-tonk that indeed raises hell from the insistent shuffle of the title cut, the good-natured "Pills I Took" and the wild-eyed, profane "Dick in Dixie." Williams' voice is razor-thin and oddly paced, but he sings with confidence and vigor amid the reverb, and writes with decidedly politically incorrect humor and a lack of self-consciousness. Among his best are the haunting "Country Heroes," the resigned "Angel of Sin" and the overdose anthem "Crazed Country Rebel," but most of it is likely to

offend half of Nashville. The experimental disc two is mostly unlistenable and indeed a hellish experience, but if this set finds its audience it will likely be dearly loved.—*RW*

**JESSI COLTER**  
**Out of the Ashes**

Producer: *Don Was*  
*Shout Factory*

Release Date: *Feb. 28*

Colter's first album in 20 years has a sad, resigned feel best showcased on the mournful cut "The Canyon." Waylon Jennings' widow and the feminine face of outlaw country, Colter was never a prolific recording artist, and the album feels like it served as therapy. It is, perhaps predictably, an uneven effort with sometimes shaky vocals paired with Colter's fine gospel piano on cuts like "His Eye Is on the Sparrow" and "The Phoenix Arises." Things considerably grease up on the bawdy "You Can Pick 'Em" and "Velvet & Steel." The stirring centerpiece is "Out of the Rain" penned by Tony Joe White that features White and previously recorded vocals from Jennings. Later, son Shooter Jennings appears on the spiritual "Please Carry Me Home." The quality of the pickers (Reggie Young, Richie Albright, Ray Kennedy) reflects the respect Colter receives and rightfully so.—*RW*

### LATIN

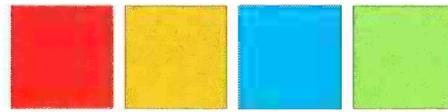
**CONJUNTO PRIMAVERA**  
**Algo de Mí**

Producers: *Conjunto Primavera, Chuy Guillen*  
*Fonovisa*

Release Date: *Feb. 28*

▶ Norteño romantic group Conjunto Primavera is one of Latin music's most consistent sellers and radio pleasers, in part thanks to singer Tony Meléndez's truly gorgeous, high tenor, a rarity in this genre. Although the group has veered into more pop-driven material in the past, here the focus is norteño, from the danceable, lilting "Diganle" to rancheras set to norteño beats ("Con La Mitad"). The title track (currently No. 1 on the regional airplay chart) is a slower **continued on >>p46**

# REVIEWS



## SINGLES

from >>p45

norteño ballad designed to showcase Meléndez's voice in a bolero-like arrangement where acoustic guitars are replaced by clarinets. Pure pop is tackled on closer "Gracias Por Estar Conmigo," which makes it clear Meléndez could be comfortable in this arena. But listeners do not look to this group for surprises. Instead, enjoy the fine melodies, clean arrangements and, of course, the voice.—LC

### FOLK

#### MARLEY'S GHOST Spooked

**Producer:** Van Dyke Parks  
**Sage Arts**

**Release Date:** Feb. 21

★ In a shrewd branding move, this singing, swinging four-man string band materializes in the form of an R. Crumb cover drawing, a '60s boomer seal of approval. In a winning musical move, they have producer Van Dyke Parks doing what he does best when he is not working with Brian Wilson—acting as enabler and collaborator on a journey through early American song styles. Traditional seafaring tunes, abolitionist anthems, cowboy songs, spirituals and a Bob Dylan track ("Wicked Messenger") are vibrantly brought to life by the four-voice, harmonically gifted Ghost. Originals are competitive and mischievously funny, especially the nutty French travelogue that becomes "The Ballad of Johnny Hallyday." For dark humor, it is hard to beat "Last Words" with its favors asked of a dying brother: "Do you mind if I have a few records/Just the Beatles, the Stones and the Dead." Distributed by Ryko.—WR

### WORLD

#### HOSSEIN ALIZADEH & DJIVAN GASPARYAN

#### Endless Vision

**Producer:** Hossein Alizadeh  
**World Village**

**Release Date:** Feb. 14

★ The crossroads of two distant lands have never seemed closer than they do now, thanks to this groundbreaking live performance featuring two musical titans. Grammy Award-nominated Iranian instrumentalist and composer Hossein Alizadeh (here playing the shurangiz, a plucked lute that he has modified into an instrument of his own invention) and Armenian duduk virtuoso Djivan Gasparyan team up to celebrate the bonds of their art. Along with their fine ensembles, Alizadeh and Gasparyan turn in sublime performances that beautifully illustrate the historical and cultural bonds between their two countries. However, it is not necessary to be familiar with those connective threads in order to appreciate these gloriously graceful, deeply evocative and sumptuously colored performances.—AT

### GOSPEL

#### CINDY MORGAN Postcards

**Producer:** Wayne Kirkpatrick  
**Reunion**

**Release Date:** Feb. 7

▶ It has been five years since Cindy Morgan released a new project, and this poignant effort finds the singer/songwriter delivering her most impressive work to date. Always a beautiful voice, Morgan's has matured and sounds more passionate and compelling than ever on these 11 songs. On "Mother," she explores the complexities of the mother/daughter relationship ("For whatever reason the mother and daughter live on a double-edged sword") while the title cut paints a vivid portrait of a

woman on a journey to self-discovery. "Glory" is a powerful song about losing a loved one. "Eternal Sunshine," "Enough" and "The River" are among the other highlights on this moving body of work. Here's hoping Morgan does not wait too long before her next album; her perspective provides clarity in a far too murky world.—DEP

### NEW & NOTEWORTHY

#### NINE BLACK ALPS Everything Is

**Producer:** Rob Schnapf  
**Interscope**

**Release Date:** Feb. 28

★ On its debut album, "Everything Is," U.K. rock act Nine Black Alps gazes back to the '90s, when the term "alternative" actually sort of meant something. Although Nirvana is a clear influence here, one can also pick out shades of Jawbox and Jane's Addiction in the mix, which balances hard rock with killer hooks. Cuts like "Cosmopolitan," "Ironsides," "Unsatisfied" and "Just Friends" are modern rock radio-ready with

predictable structures, ultra-thick guitars and delicious choruses. Indeed, "Everything Is" is everything big and addictive save for the softies "Behind Your Eyes" and "Intermission" (recorded the day Iraqi citizens tore down the Saddam Hussein statue in Baghdad). Overall, Nine Black Alps makes forceful, if somewhat unoriginal, rock. But what they lack in ingenuity, they make up for by turning each song into a full-out event.—KH

### POP

#### THE VERONICAS 4ever (3:33)

**Producers:** Max Martin, Lukaz "Dr Luke" Gottwald  
**Writers:** M. Martin, L. Gottwald  
**Publisher:** Zomba/Masz Money (ASCAP)  
**Sire/Warner Bros. (CD promo)**

▶ These 20-year-old identical twins from Brisbane, Australia, are the perfect teen pop/rock dream. Jess and Lisa Origlasso, better-known as the Veronicas, present a cutesy concoction of sure-fire hooks, self-affirming vocals and youthful energy. The recent release of their debut album, "The Secret Life of . . . the Veronicas," should generate momentum for lead single "4ever," which has been out for a while but has yet to earn major airplay. Co-written and co-produced by millennium hit guru Max Martin, "4ever" has a giant live-in-the-moment chorus destined for top 40 radio—its verse is energized by jagged faux rock guitars, Martin's signature feature. Of course, the overdue bridge kicks everything up a notch. If the Veronicas offer nothing new, they still sound amazingly fresh.—SP

#### ASHLEY PARKER ANGEL Let U Go (3:35)

**Producers:** Max Martin, Lukaz "Dr Luke" Gottwald  
**Writers:** A. Angel, M. Martin, L. Gottwald  
**Publishers:** various  
**Universal (CD promo)**

★ Former O-Town singer Ashley Parker Angel returns to the reality TV airwaves in search of a second shot at fame, as well as an income. Apparently, or so he says, contracts with the ABC show "Making the Band" were so binding that 18 months after the boy band dissolved in 2003, Angel was all but broke. That at least makes his struggle for notoriety come across as sincere, and the blond pretty boy is not without his charms. "Let U Go" is a wheely-squealing pop/rock headbanger, written with and produced by the mighty Max Martin, and it fits well within the "TRL" template for uptempo pubescent pop. Angel sounds great and looks great, too. Hey, why not?—CT

### COUNTRY

#### JOSH GRACIN Favorite

#### State of Mind (3:18)

**Producer:** Marty Williams  
**Writers:** Marcel, B. Daly  
**Publishers:** various  
**Lyric Street (CD promo)**

▶ Perhaps it is no longer fashionable to mention that Josh Gracin is a season two "American Idol" finalist. Then again, season four winner Carrie Underwood recently topped the country singles chart, and debut victor Kelly Clarkson is now a two-time Grammy Award winner. Certainly, statistics are in the former Marine's favor: He has already scored three top five hits, including the No. 1 "Nothin' to Lose" last March. "Favorite State of Mind" is a rousing, party-hardy jukebox directive, targeting fans who enjoy an embossed familiarity with classic giddy-up country. Gracin's vocal is convincing, and the fast-paced melody and its percussion-heavy opening are destined to be a two-step staple at apropos dance halls. Like Clarkson before him, with this Gracin glides toward a "State" of independence.—CT

#### CHRIS CAGLE Wal-Mart Parking Lot (3:30)

**Producers:** Robert Wright, Chris Cagle  
**Writer:** B. James  
**Publishers:** Sony/ATV Cross Keys/Onaly Music (ASCAP)  
**Capitol (CD promo)**

▶ Brett James has become one of Music Row's hottest songwriters, largely due to his ability to pen songs that country audiences can relate to and claim as personal anthems. "Wal-Mart Parking Lot" has that Everyman kind of appeal, and Chris Cagle's smooth, effortless delivery gives it an easygoing charm. It is a quintessential small-town portrait that will make listeners smile and nod. After all, what says country these days better than the Wal-Mart parking lot? It is often the center of activity in a small town, and that is exactly the picture James paints in this lyric about kids hanging out in the lot, falling in love, getting hearts broken and hiding beer from the cops—all those moments that become memorable slices of life. It is a good song and a solid performance that should add up to a perfect fit for country radio.—DEP

### ROCK

#### DAVID GILMOUR On an Island (4:42)

**Producers:** various  
**Writers:** D. Gilmour, P. Samson  
**Publisher:** not listed  
**Columbia (CD promo)**

▶ Pink Floyd guitarist/vocalist David Gilmour breaks the silence following the band's reunion at Live 8 last summer. "On an Island," the leadoff single and title track from his third solo album—his first studio recording in 12 years—is a beautiful, atmospheric ballad that launches with acoustic chords and signature smooth vocals to create a classic Floydish backdrop. On Gilmour's "Island," melody is still king. Instantly recognizable, his bluesy guitar cracks the dreamy haze open, unleashing a soaring melodic solo with maximum lyrical force. With David Crosby and Graham Nash on harmonies and Floyd's Rick Wright guesting on organ, the song has a gentle supergroup feel, while the sound remains pure and intimate. After making waves at heritage rock radio, the scenic "Island" is destined to build inroads to triple-A.—SP

#### THE SWORD Winter's Wolves (4:33)

**Producer:** J.D. Cronise  
**Writer:** J.D. Cronise  
**Publisher:** Blood of Kings (ASCAP)

▶ *Kemando* (album track)  
★ The irony of newcomer the Sword releasing its debut album on the eve of Black Sabbath's Rock and Roll Hall of Fame induction is so thick that the cognoscenti who once critically snubbed the former band must surely be choking. The Sword is one of the best examples of how far the iconic metal band's influence has spread. "Winter's Wolves" sounds like Sabbath's grandkids popping into the studio to play musical dress-up, right down to the stop/start guitar riffs, the warm audio quality and the stoner-rock, jam-session vibe. The Sword does not come across as foreboding as its forefather; it is more gloom than dark. What might sound novel to the current generation may not impress those who grew up playing Sabbath on vinyl. But the Sword's wolf howls at the song's end are a crowning touch.—CLT

## LEGEND & CREDITS

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

CONTRIBUTORS: Leila Cobo, Gordon Ely, Katie Hasty, Clover Hope, Ben French, Sven Philipp, Deborah Evans Price, Wayne Robins, Chuck Taylor, Christa L. Titus, Anastasia Tsioulcas, Ray Waddell

PICK ▶: A new release predicted to hit the top half of the chart in the corresponding format.

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

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

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### ADDITIONAL REVIEWS:

- Destroyer, "Destroyer's Rubies" (Merge)
- Cracker, "Greatest Hits: Redux" (Cooking Vinyl)
- Charlie Hunter, "Copperopolis" (Rope-a-Dope)

# THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



## WHAT'S BREWING

>>The Starbucks coffee chain accounts for more than 80% of the 16,000 first-week sales for a children's DVD from Razor & Tie, "We Are... The Laurie Berkner Band," above, and about half of the 28,000 copies that return Sergio Mendes to The Billboard 200 with his Concord bow (No. 44).

## THRICE NAILED

>>Nina Inch Nails' "Every Day Is Exactly the Same" moves to No. 1 at Modern Rock. It is the third straight No. 1 from the album "With Teeth" and makes the band only the fifth act to score three consecutive No. 1s at that format.



## 'BEAUTIFUL' ONE

>>James Blunt's "You're Beautiful" becomes the first song by a British artist to top Adult Top 40 since Dido's "Thank You" in March 2001. He leads Hot Digital Songs for a third week, holds at No. 2 on The Billboard Hot 100 and jumps to No. 1 on the Pop 100.

Billboard

# CHARTS



## Over the Counter

GEOFF MAYFIELD gmayfield@billboard.com

## Canadian Digital Chart Bows; Jaheim's Third Charms

This issue's Hits of the World section greets a chart that is also new to the Nielsen Music family: Canada's Digital Songs chart (see page 60).

Although Nielsen SoundScan International compiles digital track lists for 17 countries outside of North America, the new Canadian log is the first Nielsen chart outside the United States that merges sales from various digital versions of the same song title.

The chart's launch comes a year and a week after Nielsen SoundScan Canada began posting data on that country's digital track sales, and some 13 months after the U.S. Hot Digital Songs chart bowed in Billboard.

Nielsen Music announced the launch of Nielsen SoundScan International during the NARM convention in August 2005 (Billboard, Aug. 27, 2005).

Since May of last year, the international division has monitored more than 36 million digital track sales in Europe from more than 110 data providers, with the United Kingdom accounting for more than half of those transactions. Billboard added the division's Euro Digital Tracks chart in the Oct. 22, 2005, issue.

The Canadian songs list culls data from that country's four dominant digital merchants: Archambault, iTunes,

Napster and Puretracks.

"Our new Digital Songs chart will be more comprehensive and easier to read for comparisons than the earlier Digital Tracks chart," says Vanessa Thomas, GM of Nielsen Entertainment Canada.

"Digital sales are strong here. It will be interesting to watch the growth of this market in the months to come."

Digital track volume in Canada for the week ending Feb. 19 stood at 243,000 transactions, up 115% over the same week in 2005.

That is in sharp contrast to the sale of physical singles, which, as is the case in the United States, have become more scarce in Canada. Year-to-date single sales there stand at 14,000, down one-third from where the category tracked in 2005. In most weeks, the No. 1 single in Canada sells less than 200 copies.

Thus, the new Digital Songs chart replaces the Canadian Singles chart that previously appeared every other week in Billboard and weekly on billboard.biz.

The first No. 1 on the new Canadian list mirrors the top-selling digital offering in the States: British singer/songwriter James Blunt's "You're Beautiful."

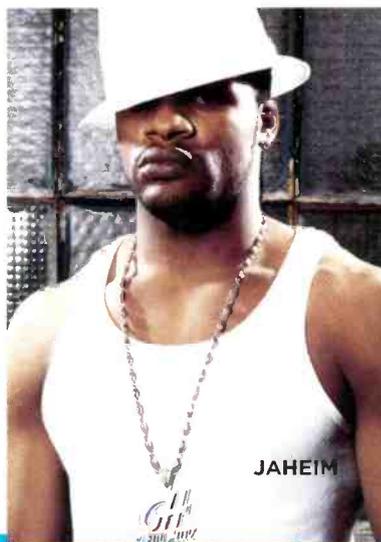
**THIRD TIME LUCKY:** The third set from Jaheim strikes the right note, as

"Ghetto Classics" becomes the R&B singer's first No. 1 on The Billboard 200.

This also marks his first No. 1 on Top R&B/Hip-Hop Albums and, with 152,000 copies sold at the overall Nielsen SoundScan panel, his best sales week.

First album "[Ghetto Love]" owned his prior R&B/hip-hop chart peak (No. 2 in 2001), but second set "Still Ghetto" held his best prior marks on the big chart and on Nielsen SoundScan's scoreboard: It hit No. 8 in 2002, selling 111,000 copies in its first week.

The New Jersey native engaged in a



busy release-week schedule, appearing on multiple radio stations and at numerous stores in the New York metro area.

Jaheim's appearances on "Soul Train" and BET's "106 & Park," a commercial buy in major markets during an episode of UPN's "Girlfriends" and the use of one of his songs in a Verizon commercial touting the cellular service's VCast platform helped raise the singer's national visibility.

That exposure makes up for an iffy radio picture. Lead track "Everytime I Think About Her" peaked at No. 36 on Hot R&B/Hip-Hop Airplay, while "The Chosen One" bows at No. 67.

**OOPS:** A keystroke error in last issue's column vastly shortchanged the ratings for the Country Music Assn. Awards, which pulled 17.7 million viewers for CBS Nov. 15, 2005, a little more than 1 million shy of what that same network drew for the Grammy Awards in February 2005.

Also, a complication in our flagging process prevented the original cast recording of "Billy Elliot" from bowing at No. 6 last issue on the Top Cast Albums chart on billboard.biz. It appears as a new entry this week at No. 13. ♦♦♦

# CHART BEAT

READ FRED BRONSON EVERY WEEK AT [BILLBOARD.COM/FRED](http://BILLBOARD.COM/FRED)

>>Reba McEntire could do it in February 2018 and Carrie Underwood could attempt it in March 2041, but Dolly Parton does it this week. "It" is revealed in Chart Beat, as Parton collects her 25th No. 1 hit, thanks to a collaboration with Brad Paisley. (It is his fifth chart-topper.) Also revealed: the reason Willie Nelson's latest country tune debuts on The Billboard Hot 100 but not Hot Country Songs.

>>Other Chart Beat news, Fred Bronson consoles Kristine W for "only" peaking at No. 2 on Billboard's Hot Dance Club Play chart with her latest, "I'll Be Your Light."

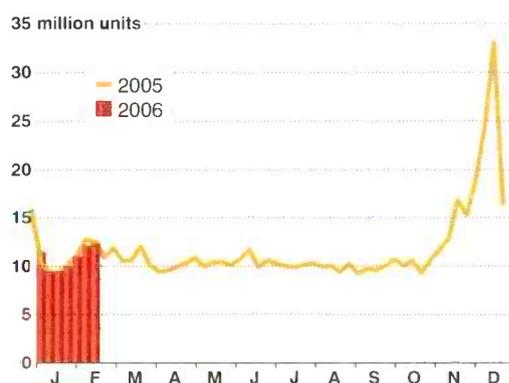
## Market Watch

A Weekly National Music Sales Report

### WEEKLY UNIT SALES

	ALBUMS	STORE SINGLES	DIGITAL TRACKS
This Week	12,364,000	77,000	11,611,000
Last Week	12,075,000	74,000	10,858,000
Change	2.4%	4.1%	6.9%
This Week Last Year	12,731,000	93,000	6,160,000
Change	-2.9%	-17.2%	88.5%

### WEEKLY ALBUM SALES



### YEAR-TO-DATE

	2005	2006	CHANGE
<b>OVERALL UNIT SALES</b>			
Albums	77,467,000	75,664,000	-2.3%
Digital Tracks	37,993,000	79,582,000	109.5%
Store Singles	581,000	465,000	-20.0%
Total	116,041,000	155,711,000	34.2%
Albums w/TEA*	81,266,300	83,622,200	2.9%

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

### Digital Tracks Sales

'05	38.0 million
'06	79.6 million

### SALES BY ALBUM FORMAT

CD	75,159,000	71,317,000	-5.1%
Digital	1,607,000	3,983,000	147.9%
Cassette	540,000	226,000	-58.1%
Other	161,000	138,000	-14.3%

For week ending Feb. 19, 2006. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by Nielsen SoundScan

	2005	2006	CHANGE
<b>YEAR-TO-DATE SALES BY ALBUM CATEGORY</b>			
Current	47,351,000	45,763,000	-3.4%
Catalog	30,116,000	29,901,000	-0.7%
Deep Catalog	20,744,000	20,670,000	-0.4%

### Current Album Sales

'05	47.4 million
'06	45.8 million

### Catalog Album Sales

'05	30.1 million
'06	29.9 million

Nielsen SoundScan counts as current only sales within the first 18 months of an album's release (12 months for classical and jazz albums). Titles that stay in the top half of The Billboard 200, however, remain as current. Titles older than 18 months are catalog. Deep catalog is a subset of catalog for titles out more than 36 months.

# MAR 4 2006 THE Billboard 200

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	<b>JAHEIM</b> IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE) DIVINE MILL 48802/WARNER BROS. (18.98)	Ghetto Classics	1	1
2	1	2	<b>JACK JOHNSON</b> BRUSHFIRE 006116/UMRG (13.98)	Curious George (Soundtrack)	1	1
3	1	3	<b>BARRY MANILOW</b> ARISTA 74509/RMG (13.98) D	The Greatest Songs Of The Fifties	1	1
4	2	2	<b>MARY J. BLIGE</b> MTRIAARCH/GEFFEN 005722/INTERSCOPE (13.98/8.98)	The Breakthrough	1	1
5	4	3	<b>ANDREA BOCELLI</b> SUGAR/DECCA 006069/UNIVERSAL CLASSICS GROUP (13.98)	Amore	3	3
6	13	6	<b>GREATEST SOUNDTRACK</b> WALT DISNEY 861426 (12.98)	High School Musical	6	6
7	11	8	<b>CARRIE UNDERWOOD</b> ARISTA/ARISTA NASHVILLE 71197/RMG (18.98)	Some Hearts	2	2
8	12	9	<b>JAMES BLUNT</b> CUSTARD/ATLANTIC 97250/AG (18.98)	Back To Bedlam	8	8
9	10	4	<b>JAMIE FOXX</b> J 71779/RMG (18.98) D	Unpredictable	1	1
10	9	7	<b>EMINEM</b> SHADY/AFTERMATH 005881/INTERSCOPE (13.98/8.98)	Curtain Call: The Hits	1	1
11	8	24	<b>KELLY CLARKSON</b> RCA 64491/RMG (18.98)	Breakaway	5	3
12	5	2	<b>DEM FRANCHIZE BOYZ</b> SO SO DEF 53423/VIRGIN (18.98) +	On Top Of Our Game	5	5
13	29	33	<b>MICHAEL BUBLE</b> 143/RP/REPRISE 48946/WARNER BROS. (18.98) D	It's Time	1	1
14	20	17	<b>THE BLACK EYED PEAS</b> A&M 004341/INTERSCOPE (13.98/8.98)	Monkey Business	3	1
15	7	14	<b>MARIAH CAREY</b> ISLAND 005784/IDJMG (13.98) D	The Emancipation Of Mimi	6	1
16	19	16	<b>NICKELBACK</b> ROADRUNNER 618300/IDJMG (18.98)	All The Right Reasons	2	1
17	16	1	<b>JOSH TURNER</b> MCA NASHVILLE 004744/UMGN (13.98)	Your Man	2	2
18	6	5	<b>IL DIVO</b> SYCO/COLUMBIA 76914/SONY MUSIC (18.98)	Ancora	1	1
19	27	23	<b>KEYSHIA COLE</b> A&M 003554/INTERSCOPE (13.98)	The Way It Is	1	1
20	23	15	<b>CHRIS BROWN</b> J/VI 52876/ZOMBA (18.98) D	Chris Brown	2	2
21	21	22	<b>RASCAL FLATTS</b> LYRIC STREET 165049/HOLLYWOOD (18.98)	Feels Like Today	4	1
22	24	19	<b>JOHNNY CASH</b> LEGACY/COLUMBIA (NASHVILLE)/AMERICAN/ISLAND 005288/UMG (13.98)	The Legend Of Johnny Cash	1	1
23	22	5	<b>HEATHER HEADLEY</b> RCA 64492/RMG (18.98) D	In My Mind	5	5
24	14	2	<b>RON WHITE</b> IMAGE 3061 (18.98)	You Can't Fix Stupid	14	14
25	26	21	<b>TRACE ADKINS</b> CAPITOL (NASHVILLE) 64512 (18.98)	Songs About Me	11	11
26	32	31	<b>KEITH URBAN</b> CAPITOL (NASHVILLE) 77489 (18.98)	Be Here	3	3
27	35	23	<b>THE PUSSYCAT DOLLS</b> A&M 005374/INTERSCOPE (13.98)	PCD	1	1
28	25	12	<b>VARIOUS ARTISTS</b> UNIVERSAL/EMI/SONY BMG/ZOMBA 005959/UMG (18.98)	NOW #1's	6	6
29	17	2	<b>VARIOUS ARTISTS</b> WARNER MUSIC GROUP/SONY BMG MUSIC 77145/SONY MUSIC (18.98)	Totally Country 5	17	17
30	28	28	<b>FALL OUT BOY</b> FUELED BY RAMEN/ISLAND 004140/IDJMG (13.98)	From Under The Cork Tree	2	9
31	15	32	<b>VARIOUS ARTISTS</b> GRAMMY 74277/SONY BMG STRATEGIC MARKETING GROUP (18.98)	2006 Grammy Nominees	14	14
32	18	17	<b>JOHN LEGEND</b> G D O D /COLUMBIA 92776*/SONY MUSIC (18.98) D	Get Lifted	4	4
33	46	43	<b>SEAN PAUL</b> VP/ATLANTIC 83788*/AG (18.98)	The Trinity	7	7
34	51	42	<b>ENYA</b> REPRISE 49474/WARNER BROS. (18.98)	Amarantine	6	6
35	44	11	<b>T-PAIN</b> KONVICT MUZIK/JIVE 73200/ZOMBA (18.98)	Rappa Ternt Sanga	35	35
36	48	35	<b>KENNY CHESNEY</b> BNA 72960/RLG (18.98)	The Road And The Radio	2	1
37	42	39	<b>SUGARLAND</b> MERCURY 002172/UMGN (13.98)	Twice The Speed Of Life	2	16
38	34	49	<b>GORILLAZ</b> PARLOPHONE 73838*/VIRGIN (18.98)	Demon Days	6	6
39	40	29	<b>VARIOUS ARTISTS</b> SONY BMG/ZOMBA/EMI 005740/UMG (18.98)	Now 20	2	1
40	43	34	<b>MATSIYAHU</b> DR/EPIC 96464/SONY MUSIC (13.98)	Live At Stubb's	32	32
41	31	65	<b>FAITH HILL</b> WARNER BROS. (NASHVILLE) 48794/WRN (18.98)	Fireflies	2	1
42	30	50	<b>KANYE WEST</b> ROC-A-FELLA/DEF JAM 004813*/IDJMG (13.98)	Late Registration	2	1
43	NEW	1	<b>MATCHBOOK ROMANCE</b> EPITAPH 86774 (13.98)	Voices	43	43
44	NEW	1	<b>SERGIO MENDES</b> HEAR 2263/CONCORD (18.98)	Timeless	44	44
45	37	18	<b>VARIOUS ARTISTS</b> RAZOR & TIE 89107 (18.98)	Monster Ballads: Platinum Edition	18	18
46	39	27	<b>THE NOTORIOUS B.I.G.</b> BAD BOY 83585*/AG (19.98)	Duets: The Final Chapter	3	3
47	41	26	<b>YELLOWCARD</b> CAPITOL 70960 (18.98) D	Lights And Sounds	1	1
48	53	37	<b>NELLY</b> FO/REEL/DEPRTY 005825*/UMRG (13.98)	Sweatsuit	26	26
49	60	67	<b>JACK JOHNSON</b> JACK JOHNSON BRUSHFIRE 004149*/UMRG (13.98)	In Between Dreams	1	1
50	59	60	<b>MADONNA</b> WARNER BROS. 49460 (18.98)	Confessions On A Dance Floor	1	1

A \$7.99 tag at Best Buy aids se's 24% spike. Or The Billboard Hot 100, "Dirty Little Secret" holds at #1.

It is the album's best rank since its debut last July, likely because of Best Buy's \$9.99 pricing.

As set spends its 73rd straight week in the top 40, act preps new CD, "Me and My Gang," due April 4.

At No. 43, band sees its first ink on this chart with 28,000-unit debut. Asc opens at No. 8 on Top Rock Albums.

He is "Never Gonna Let" us go. Members' first entry since 1984 rang up half of its first-week sales at Startz cks.

### THE BILLBOARD 200 ARTIST INDEX

10 YEARS	136	10 YEARS	136
50 CENT	150	50 CENT	150
YOLANDA ADAMS	17	YOLANDA ADAMS	17
TRACE ADKINS	25	TRACE ADKINS	25
JASON ALOEAN	28	JASON ALOEAN	28
THE ALL-AMERICAN REJECTS	51	THE ALL-AMERICAN REJECTS	51
ALY & AJ	101	ALY & AJ	101
FIONA APPLE	152	FIONA APPLE	152
RICARDO ARJONA	200	RICARDO ARJONA	200
AUDIOLABE	187	AUDIOLABE	187
AVENGED SEVENFOLD	84	AVENGED SEVENFOLD	84
BO BICE	110	BO BICE	110
BIG & RICH	131	BIG & RICH	131
THE BLACK EYED PEAS	14	THE BLACK EYED PEAS	14
MARY J. BLIGE	4	MARY J. BLIGE	4
BLINK-182	169	BLINK-182	169
JAMES BLUNT	8	JAMES BLUNT	8
ANDREA BOCELLI	3	ANDREA BOCELLI	3
BONE THUGS-N-HARMONY	188	BONE THUGS-N-HARMONY	188

BON JOVI	70	CHRIS CAGLE	192	COLDPLAY	12
CHRIS BOTTI	130	MARIAH CAREY	15	KEYSHIA COLE	63
BOW WOW	178	JOHNNY CASH	22	DANE COOK	19
BROOKS & DUNN	66	ROSANNE CASH	20	NEIL DIAMOND	144
CHRIS BROWN	20	CASTING CROWNS	143	DISTURBED	76
MICHAEL BUBLE	13	CAT POWER	151	SHERRY CROW	73
BULLET FOR MY VALENTINE	127	CELEST WDMAN	123	BILLY CURRINGTON	72
BUN-B	149	CHAMILLIONAIRE	74	EMINEM	10
JUANITA BYNUM	124	DADDY YANKEE	67	ENYA	34
		DEATH CAB FOR CUTIE	93	SARA EVANS	107

DEM FRANCHIZE BOYZ	12	FALL OUT BOY	30	AND THEIR HOMECOMING FRIENDS	183
DESTINY'S CHILD	52	FLOETRY	162	GAITHER VOCAL BAND	163
NEIL DIAMOND	144	JOHN FOGERTY	197	GORILLAZ	38
DISTURBED	76	FOO FIGHTERS	195	GREEN DAY	55
HILARY DUFF	115	JAMIE FOXX	9	GUNS N' ROSES	86
		KIRK FRANKLIN	83	IL DIVO	18
		THE FRAY	147	IN FLAMES	111
				INDS	113
				J	
				ANTHONY HAMILTON	73
				HAWTHORNE HEIGHTS	142
				HEATHER HEADLEY	23

FAITH HILL	41	JACK JOHNSON	2	MIRANDA LAMBERT	5
HIM	97	JUANES	166	JOHN LEGEND	10
				LIFEHOUSE	10
				LIL WAYNE	7
				LITTLE BIG TOWN	7
				LUDACRIS AND DTP	11
				MADONNA	5
				BARRY MANILOW	3

AIRPLAY MONITORED BY SALES DATA COMPILED BY



# Billboard HOT 100

MAR 4 2006

HOT 100 AIRPLAY™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	15	<b>#1</b> BE WITHOUT YOU MARY J. BLIGE (Geffen)
2	2	16	CHECK ON IT BEYONCÉ FEAT. SLIM THUG (Columbia)
3	3	13	SO SICK NE-YO (Def Jam/IDJMG)
4	4	17	GRILLZ NELLY FEAT. PAUL WALL, ALI & GIPP (Derrty/Fo' Reel/UMRG)
5	6	9	YO (EXCUSE ME MISS) CHRIS BROWN (Jive/Zomba)
6	5	14	UNPREDICTABLE JAMIE FOXX FEATURING LUDACRIS (J/RMG)
7	7	9	I'M N LUV (WIT A STRIPPER) T-PAIN FEAT. MIKE JONES (Konvict Muzik/Jive/Zomba)
8	14	6	TEMPERATURE SEAN PAUL (VP/Atlantic)
9	11	7	LEAN WIT IT, ROCK WIT IT DEM FRANCHIZE BOYZ (SO SO Def/Virgin)
10	8	20	STICKWIT THE PUSSYCAT DOLLS (A&M/Interscope)
11	9	27	RUN IT! CHRIS BROWN (Jive/Zomba)
12	10	26	BECAUSE OF YOU KELLY CLARKSON (RCA/RMG)
13	13	5	LOVE KEYSHIA COLE (A&M/Interscope)
14	12	22	ONE WISH RAY J (Knockout/Sanctuary)
15	16	11	TOUCH IT BUSTA RHYMES (Aftermath/Interscope)
16	19	8	YOU'RE BEAUTIFUL JAMES BLUNT (Custard/Atlantic)
17	15	20	DON'T FORGET ABOUT US MARIAH CAREY (Island/IDJMG)
18	17	9	SHAKE THAT EMINEM FEAT. NATE DOGG (Shady/Aftermath/Interscope)
19	18	12	DANCE, DANCE FALL OUT BOY (Fueled by Ramen/Island/IDJMG)
20	20	14	DIRTY LITTLE SECRET THE ALL-AMERICAN REJECTS (Doghouse/Interscope)
21	27	9	UNWRITTEN NATASHA BEDINGFIELD (Epic)
22	29	5	MS. NEW BOOTY BUBBA SPARXXX (New South/Purple Ribbon/Virgin)
23	22	26	PHOTOGRAPH NICKELBACK (Roadrunner/IDJMG)
24	26	6	WALK AWAY KELLY CLARKSON (RCA/RMG)
25	23	15	JESUS, TAKE THE WHEEL CARRIE UNDERWOOD (Arista/Arista Nashville/PLG)

1,024 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	2	24	<b>#1</b> YOU'RE BEAUTIFUL JAMES BLUNT (CUSTARD/ATLANTIC)
2	3	15	EVER THE SAME ROB THOMAS (MELISMA/ATLANTIC)
3	1	27	PHOTOGRAPH NICKELBACK (ROADRUNNER/IDJMG)
4	4	22	BECAUSE OF YOU KELLY CLARKSON (RCA/RMG)
5	5	22	BETTER DAYS GOD GOD DOLLS (WARNER BROS.)
6	6	28	SHE SAYS HOWIE DAY (EPIC)
7	8	55	YOU AND ME LIFEHOUSE (Geffen)
8	9	27	RIGHT HERE STAINED (FLIP/ATLANTIC)
9	7	16	PRETTY VEGAS INXS (BURNETT/EPIC)
10	13	22	BAD DAY DANIEL POWTER (WARNER BROS.)
11	10	17	SUGAR, WE'RE GOIN' DOWN FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)
12	11	16	OVER MY HEAD (CABLE CAR) THE FRAY (EPIC)
13	12	14	CAB TRAIN (COLUMBIA)
14	14	11	JUST FEEL BETTER SANTANA FEAT. STEVEN TYLER (ARISTA/RMG)
15	15	24	WAKE ME UP WHEN SEPTEMBER ENDS GREEN DAY (REPRISE)
16	16	6	WHO SAYS YOU CAN'T GO HOME BON JOVI (ISLAND/IDJMG)
17	20	11	UNWRITTEN NATASHA BEDINGFIELD (EPIC)
18	19	7	TALK COLDPLAY (CAPITOL)
19	18	11	DIRTY LITTLE SECRET THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)
20	21	7	WALK AWAY KELLY CLARKSON (RCA/RMG)
21	17	20	HOW DO YOU LOVE? COLLECTIVE SOUL (EL)
22	26	2	ALWAYS ON YOUR SIDE SHERYL CROW & STING (A&M/INTERSCOPE)
23	22	18	BLIND LIFEHOUSE (Geffen)
24	23	9	LOVE AND MEMORIES O.A.R. (EVERETT/LAVA)
25	27	4	BLACK HORSE & THE CHERRY TREE KT TUNSTALL (RELENTLESS/VIRGIN)

ADULT CONTEMPORARY™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	35	<b>#1</b> YOU AND ME LIFEHOUSE (Geffen)
2	2	28	YOU'RE BEAUTIFUL JAMES BLUNT (CUSTARD/ATLANTIC)
3	3	54	LONELY NO MORE ROB THOMAS (MELISMA/ATLANTIC)
4	4	19	BECAUSE OF YOU KELLY CLARKSON (RCA/RMG)
5	5	57	HOME MICHAEL BUBLE (143/REPRISE)
6	6	8	MAKING MEMORIES OF US KEITH URBAN (CAPITOL (NASHVILLE)/EMC)
7	7	23	I'M FEELING YOU SANTANA FEAT. MICHELLE BRANCH (ARISTA/RMG)
8	8	27	WINDOW TO MY HEART JON SECADA (BIG3)
9	9	6	SAVE THE LAST DANCE FOR ME MICHAEL BUBLE (143/REPRISE)
10	10	8	BAD DAY DANIEL POWTER (WARNER BROS.)
11	12	23	BEAUTIFUL JIM BRICKMAN FEAT. WAYNE BRADY (WALT DISNEY/HOLLYWOOD)
12	13	6	PROBABLY WOULDN'T BE THIS WAY LEANN RIMES (CURB)
13	11	29	ONE LOVE HOOTIE & THE BLOWFISH (SNEAKY LONG/VANGUARD)
14	14	20	I RUN FOR LIFE MELISSA ETHERIDGE (ISLAND/IDJMG)
15	15	16	AMARANTINE ENYA (REPRISE)
16	18	10	EVER THE SAME ROB THOMAS (MELISMA/ATLANTIC)
17	20	21	LIKE WE NEVER LOVED AT ALL FAITH HILL (WARNER-CURB/WARNER BROS.)
18	17	13	BETTER DAYS GOD GOD DOLLS (WARNER BROS.)
19	16	18	WHERE IS YOUR HEART TONIGHT JORDAN KNIGHT (TRANS CONTINENTAL)
20	23	5	UNCHAINED MELODY BARRY MAMLOW (ARISTA/RMG)
21	21	16	WAKE ME UP WHEN SEPTEMBER ENDS GREEN DAY (REPRISE)
22	25	2	SOME HEARTS CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE/RMG)
23	26	2	WHEN DID YOU FALL? CHRIS RICE (EB+FLOR/INO/EPIC)
24	19	19	TIME AFTER TIME CYNDI LAUPER FEAT. SARAH MCLACHLAN (DAYLIGHT/EPIC)
25	22	14	PHOTOGRAPH NICKELBACK (ROADRUNNER/IDJMG)

HOT DIGITAL SONGS™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	17	<b>#1</b> YOU'RE BEAUTIFUL JAMES BLUNT (CUSTARD/ATLANTIC)
2	6	6	TEMPERATURE SEAN PAUL (VP/Atlantic)
3	4	7	I'M N LUV (WIT A STRIPPER) T-PAIN FEAT. MIKE JONES (Konvict Muzik/Jive/Zomba)
4	3	13	GRILLZ NELLY FEAT. PAUL WALL, ALI & GIPP (Derrty/Fo' Reel/UMRG)
5	7	13	UNWRITTEN NATASHA BEDINGFIELD (Epic)
6	5	9	SHAKE THAT EMINEM (SHADY/AFTERMATH/INTERSCOPE)
7	2	14	CHECK ON IT BEYONCÉ FEAT. SLIM THUG (Columbia)
8	8	2	STUPID GIRLS PINK (LAFACE/ZOMBA)
9	13	11	EVERYTIME WE TOUCH CASCADA (ROBBINS)
10	17	4	LEAN WIT IT, ROCK WIT IT DEM FRANCHIZE BOYZ (SO SO Def/Virgin)
11	10	32	DIRTY LITTLE SECRET THE ALL-AMERICAN REJECTS (Doghouse/Interscope)
12	14	22	PUMP IT THE BLACK EYED PEAS (A&M/Interscope)
13	9	25	GOLD DIGGER KANYE WEST FEAT. JAMIE FOXX (ROC-A-FELLA/DEF JAM/IDJMG)
14	12	18	DANCE, DANCE FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)
15	11	13	L.O.V.E. ASHLEE SIMPSON (Geffen)
16	16	29	MY HUMPS THE BLACK EYED PEAS (A&M/Interscope)
17	19	6	YO (EXCUSE ME MISS) CHRIS BROWN (Jive/Zomba)
18	20	19	LAFFY TAFFY D4L (DEEMONEY/ASYLUM/ATLANTIC)
19	18	6	UPSIDE DOWN JACK JOHNSON (Brushfire/UMRG)
20	-	27	BREATHE (2 AM) ANNA NALICK (Columbia)
21	15	5	BREAKING FREE ZAC EFFRON, ANDREW SEELEY & VANESSA ANNE HUDGENS (WALT DISNEY)
22	23	10	BE WITHOUT YOU MARY J. BLIGE (Geffen)
23	21	19	THERE IT GO! (THE WHISTLE SONG) JUELZ SANTANA (DIPLOMATS/DEF JAM/IDJMG)
24	25	41	FEEL GOOD INC GORILLAZ (PARLOPHONE/VIRGIN)
25	22	22	RUN IT! CHRIS BROWN (Jive/Zomba)

MODERN ROCK™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	3	10	<b>#1</b> EVERY DAY IS EXACTLY THE SAME NINE INCH NAILS (NOTHING/INTERSCOPE)
2	1	28	WASTELAND 10 YEARS (REPUBLIC/UNIVERSAL/UMRG)
3	4	16	DANCE, DANCE FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)
4	2	20	PERFECT SITUATION WEEZER (Geffen)
5	5	20	HYPNOTIZE SYSTEM OF A DOWN (AMERICAN/COLUMBIA)
6	6	14	LIGHTS AND SOUNDS YELLOWCARD (CAPITOL)
7	7	16	KING WITHOUT A CROWN MATISYAHU (JDOB/EPIC)
8	11	17	DARE GORILLAZ FEAT. SHAUN RYDER (PARLOPHONE/VIRGIN)
9	8	16	TALK COLDPLAY (CAPITOL)
10	9	26	BAT COUNTRY AVENGED SEVENFOLD (HOPELESS/WARNER BROS.)
11	15	4	NO WAY BACK FDD FIGHTERS (ROSWELL/RCA/RMG)
12	13	12	THE DENIAL TWIST THE WHITE STRIPES (THIRD MAN/V2)
13	14	11	TEAR YOU APART SHE WANTS REVENGE (PERFECTKISS/FLAWLESS/GEFFEN)
14	12	22	TWISTED TRANSISTOR KORN (VIRGIN)
15	10	27	SAVE ME SHINEDOWN (ATLANTIC)
16	18	13	ANIMALS NICKELBACK (ROADRUNNER/IDJMG)
17	19	9	CASH MACHINE HARD FI (NECESSARY/ATLANTIC)
18	16	26	DOA FDD FIGHTERS (ROSWELL/RCA/RMG)
19	17	14	OUT OF EXILE AUIDISLAVE (EPIC/INTERSCOPE)
20	23	4	HATE ME BLUE OCTOBER (UNIVERSAL/UMRG)
21	26	3	THE ONLY DIFFERENCE BETWEEN MARTYRDOM AND SUICIDE IS... PANIC! AT THE DISCO (DECADANCE/FUELED BY RAMEN)
22	21	5	HEART IN A CAGE THE STROKES (RCA/RMG)
23	34	2	SPEAK GODSMACK (REPUBLIC/UNIVERSAL/UMRG)
24	25	4	SAYING SORRY HAWTHORNE HEIGHTS (VICTORY)
25	22	15	WINGS OF A BUTTERFLY HIM (SIRE/WARNER BROS.)

**POP 100**

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	17	<b>YOU'RE BEAUTIFUL</b>	JAMES BLUNT (CUSTARD/ATLANTIC)
2	1	17	<b>CHECK ON IT</b>	BEYONCE FEAT. SLIM THUG (COLUMBIA)
3	3	13	<b>GRILLZ</b>	NELLY FEAT. PAUL WALL, ALI & GIPP (DERRTY/FO REEL/UMRG)
4	4	17	<b>UNWRITTEN</b>	NATASHA BEDINGFIELD (EPIC)
5	16	7	<b>TEMPERATURE</b>	SEAN PAUL (VP/ATLANTIC)
6	5	32	<b>DIRTY LITTLE SECRET</b>	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)
7	8	8	<b>I'M N LUV (WIT A STRIPPER)</b>	T-PAIN FEAT. MIKE JONES (KONVICT MUZIK/JIVE/ZOMBA)
8	6	11	<b>SHAKE THAT</b>	EMINEM FEAT. NATE DOGG (SHADY/AFTERMATH/INTERSCOPE)
9	15	11	<b>BE WITHOUT YOU</b>	MARY J. BLIGE (GEFFEN)
10	9	19	<b>DANCE, DANCE</b>	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)
11	7	21	<b>STICKWITU</b>	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)
12	13	13	<b>EVERYTIME WE TOUCH</b>	CASCADA (ROBBINS)
13	11	11	<b>SO SICK</b>	NE-YO (DEF JAM/IDJMG)
14	14	35	<b>PUMP IT</b>	THE BLACK EYED PEAS (A&M/INTERSCOPE)
15	22	3	<b>STUPID GIRLS</b>	PINK (LAFACE/ZOMBA)
16	10	25	<b>RUN IT!</b>	CHRIS BROWN (JIVE/ZOMBA)
17	12	30	<b>BECAUSE OF YOU</b>	KELLY CLARKSON (RCA/RMG)
18	18	10	<b>WALK AWAY</b>	KELLY CLARKSON (RCA/RMG)
19	17	26	<b>GOLD DIGGER</b>	KANYE WEST FEAT. JAMIE FOXX (ROC-A-FELLA/DEF JAM/IDJMG)
20	21	19	<b>ONE WISH</b>	RAY J. (KNOCKOUT/SANCTUARY)
21	19	27	<b>PHOTOGRAPH</b>	NICKELBACK (ROADRUNNER/IDJMG)
22	23	31	<b>MY HUMPS</b>	THE BLACK EYED PEAS (A&M/INTERSCOPE)
23	20	20	<b>THERE IT GO! (THE WHISTLE SONG)</b>	JUELZ SANTANA (DIPLOMATS/DEF JAM/IDJMG)
24	27	9	<b>YO (EXCUSE ME MISS)</b>	CHRIS BROWN (JIVE/ZOMBA)
25	25	15	<b>L.O.V.E.</b>	ASHLEE SIMPSON (GEFFEN)
26	24	37	<b>SUGAR, WE'RE GOIN' DOWN</b>	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)
27	26	46	<b>FEEL GOOD INC</b>	GORILLAZ (PARLOPHONE/VIRGIN)
28	28	6	<b>CRASH</b>	GWEN STEFANI (INTERSCOPE)
29	35	6	<b>LEAN WIT IT, ROCK WIT IT</b>	DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)
30	30	26	<b>WE BE BURNIN</b>	SEAN PAUL (VP/ATLANTIC)
31	40	4	<b>SOS</b>	RIHANNA (SRP/DEF JAM/IDJMG)
32	29	19	<b>LAFFY TAFFY</b>	DAL (DEEMONEY/ASYLUM/ATLANTIC)
33	39	10	<b>BEEP</b>	THE PUSSYCAT DOLLS FEAT. WILL I AM (A&M/INTERSCOPE)
34	34	29	<b>RIGHT HERE</b>	STAINED (FLIP/ATLANTIC)
35	32	21	<b>IF IT'S LOVIN' THAT YOU WANT</b>	RIHANNA (SRP/DEF JAM/IDJMG)
36	33	20	<b>DON'T FORGET ABOUT US</b>	MARIAH CAREY (ISLAND/IDJMG)
37	43	5	<b>FOR YOU I WILL (CONFIDENCE)</b>	TEDDY GEIGER (CRED/COLUMBIA)
38	42	9	<b>UNPREDICTABLE</b>	JAMIE FOXX FEAT. LUDACRIS (J/RMG)
39	37	14	<b>WHO I AM HATES WHO I'VE BEEN</b>	RELIENT K (GOTEE/CAPITOL)
40	31	15	<b>WHEN I'M GONE</b>	EMINEM (SHADY/AFTERMATH/INTERSCOPE)
41	38	6	<b>UPSIDE DOWN</b>	JACK JOHNSON (BRUSHFIRE/UMRG)
42	41	18	<b>HUNG UP</b>	MADONNA (WARNER BROS.)
43	36	5	<b>BREAKING FREE</b>	ZAC EFRON, ANDREW SEELEY & VANESSA ANNE HUGHES (WALT DISNEY)
44	45	12	<b>GIRL NEXT DOOR</b>	SAVING JANE (ALERT/TOUCAN COVE/UMRG)
45	57	2	<b>BAD DAY</b>	DANIEL POWTER (WARNER BROS.)
46	-	1	<b>COWBOYS ARE FREQUENTLY SECRETLY (FOND OF EACH OTHER)</b>	WILLIE NELSON (LOST HIGHWAY)
47	47	29	<b>WAKE ME UP WHEN SEPTEMBER ENDS</b>	GREEN DAY (REPRISE)
48	48	16	<b>JESUS, TAKE THE WHEEL</b>	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)
49	51	12	<b>PERFECT SITUATION</b>	WEEZER (GEFFEN)
50	44	24	<b>I'M SPRUNG</b>	T-PAIN (KONVICT MUZIK/JIVE/ZOMBA)

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
51	46	22	<b>STAY FLY</b>	THREE 6 MAFIA (HYPNOTIZE MINDS/COLUMBIA)
52	56	17	<b>HONKY TONK BADONKADONK</b>	TRACE ADKINS (CAPITOL (NASHVILLE))
53	59	4	<b>MOVE ALONG</b>	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)
54	53	22	<b>BETTER DAYS</b>	GOO GOO DOLLS (WARNER BROS.)
55	79	2	<b>MS. NEW BOOTY</b>	BUBBA SPARKXX (NEW SOUTH/PURPLE RIBBON/VIRGIN)
56	50	10	<b>NASTY GIRL</b>	THE NOTORIOUS B.I.G. (BAD BOY/ATLANTIC)
57	64	20	<b>LUXURIOUS</b>	GWEN STEFANI (INTERSCOPE)
58	52	22	<b>SOUL SURVIVOR</b>	YOUNG JEEZY FEAT. AKON (CORPORATE THUGZ/DEF JAM/IDJMG)
59	61	9	<b>LIGHTS AND SOUNDS</b>	YELLOWCARD (CAPITOL)
60	58	7	<b>ROMPEY</b>	DADDY YANKEE (EL CARTEL/INTERSCOPE)
61	65	10	<b>TOUCH IT</b>	BUSTA RHYMES (AFTERMATH/INTERSCOPE)
62	67	20	<b>I THINK THEY LIKE ME</b>	DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)
63	62	5	<b>KING WITHOUT A CROWN</b>	MATIS YAHU (J DUB/DR/EPIC)
64	71	9	<b>FRESH AZIMIZ</b>	BOW WOW FEAT. J-KWON & JERMAINE DUPRI (COLUMBIA)
65	54	5	<b>GET'CHA HEAD IN THE GAME</b>	ANDREW SEELEY (WALT DISNEY)
66	60	15	<b>TURN IT UP</b>	CHAMILLIONAIRE FEAT. LIL' FLIP (UNIVERSAL/UMRG)
67	-	3	<b>RUSH</b>	ALY & AJ (HOLLYWOOD)
68	66	4	<b>START OF SOMETHING NEW</b>	ZAC EFRON, ANDREW SEELEY & VANESSA ANNE HUGHES (WALT DISNEY)
69	69	4	<b>WE'RE ALL IN THIS TOGETHER</b>	HIGH SCHOOL MUSICAL CAST (WALT DISNEY)
70	97	2	<b>RODEO</b>	JUVENILE (JTP/ATLANTIC)
71	68	5	<b>WHAT I'VE BEEN LOOKING FOR</b>	LUCAS GRABEL & ASHLEY TISDALE (WALT DISNEY)
72	70	12	<b>FIREMAN</b>	LIL WAYNE (CASH MONEY/UMRG)
73	73	11	<b>WHEN I GET WHERE I'M GOING</b>	BRAD PAISLEY FEAT. DOLLY PARTON (ARISTA NASHVILLE)
74	87	2	<b>TONIGHT I WANNA CRY</b>	KEITH URBAN (CAPITOL (NASHVILLE))
75	82	3	<b>OVER MY HEAD (CABLE CAR)</b>	THE FRAY (EPIC)
76	80	9	<b>EVER THE SAME</b>	ROB THOMAS (MELISMAT/ATLANTIC)
77	-	1	<b>SORRY</b>	MADONNA (WARNER BROS.)
78	76	18	<b>LIKE WE NEVER LOVED AT ALL</b>	FAITH HILL (WARNER-CURB/WARNER BROS.)
79	55	2	<b>IN THE SUN</b>	MICHAEL STIPE (WARNER BROS.)
80	77	17	<b>SHAKE</b>	YING YANG TWINS FEAT. PITBULL (COLLIPARK/TVT)
81	75	4	<b>YOUR MAN</b>	JOSH TURNER (MCA NASHVILLE)
82	72	4	<b>GOODBYE MY LOVER</b>	JAMES BLUNT (CUSTARD/ATLANTIC)
83	74	4	<b>STICK TO THE STATUS QUO</b>	HIGH SCHOOL MUSICAL CAST (WALT DISNEY)
84	90	17	<b>DARE</b>	GORILLAZ FEAT. SHAUN RYDER (PARLOPHONE/VIRGIN)
85	92	3	<b>I WRITE SINS NOT TRAGEDIES</b>	PANIC! AT THE DISCO (DECADANCE/FUELED BY RAMEN)
86	83	24	<b>BOYFRIEND</b>	ASHLEE SIMPSON (GEFFEN)
87	88	9	<b>KEROSENE</b>	MIRANDA LAMBERT (EPIC (NASHVILLE))
88	63	20	<b>HERE WE GO</b>	TRINA FEAT. KELLY ROWLAND (SLIP-N-SLIDE/ATLANTIC)
89	-	1	<b>LOVE</b>	KEYSHIA COLE (A&M/INTERSCOPE)
90	81	18	<b>MUST BE DOIN' SOMETHIN' RIGHT</b>	BILLY CURRINGTON (MERCURY)
91	91	12	<b>GONE</b>	KELLY CLARKSON (RCA/RMG)
92	99	2	<b>TALK</b>	COLDPLAY (CAPITOL)
93	94	3	<b>MY HOOD</b>	YOUNG JEEZY (CORPORATE THUGZ/DEF JAM/IDJMG)
94	86	12	<b>KRYPTONITE (I'M ON IT)</b>	PURPLE RIBBON ALL-STARS (PURPLE RIBBON/VIRGIN)
95	85	4	<b>POP TO THE TOP</b>	LUCAS GRABEL & ASHLEY TISDALE (WALT DISNEY)
96	-	9	<b>HOME</b>	MICHAEL BUBLE (143/REPRISE)
97	84	15	<b>BOONDOCKS</b>	LITTLE BIG TOWN (EQUITY)
98	78	29	<b>YOUR BODY</b>	PRETTY RICKY (ATLANTIC)
99	-	1	<b>TOUCH THE SKY</b>	KANYE WEST FEAT. LUPE FIASCO (ROC-A-FELLA/DEF JAM/IDJMG)
100	95	2	<b>THE REAL THING</b>	BO BICE (RCA/RMG)

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

**POP 100 AIRPLAY**

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	1	17	<b>1 CHECK ON IT</b>	4 WKS BEYONCE FEAT. SLIM THUG (COLUMBIA)	
2	2	11	<b>SO SICK</b>	NE-YO (DEF JAM/IDJMG)	☆
3	3	21	<b>STICKWITU</b>	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)	
4	9	5	<b>BE WITHOUT YOU</b>	MARY J. BLIGE (GEFFEN)	
5	-	1	<b>DIRTY LITTLE SECRET</b>	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)	☆
6	7	14	<b>DANCE, DANCE</b>	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	☆
7	5	-	<b>RUN IT!</b>	CHRIS BROWN (JIVE/ZOMBA)	
8	8	11	<b>GRILLZ</b>	NELLY FEAT. PAUL WALL, ALI & GIPP (DERRTY/FO REEL/UMRG)	
9	29	-	<b>BECAUSE OF YOU</b>	KELLY CLARKSON (RCA/RMG)	☆
10	-	-	<b>UNWRITTEN</b>	NATASHA BEDINGFIELD (EPIC)	☆
11	10	-	<b>WALK AWAY</b>	KELLY CLARKSON (RCA/RMG)	☆
12	14	12	<b>EVERYTIME WE TOUCH</b>	CASCADA (ROBBINS)	☆
13	14	-	<b>ONE WISH</b>	RAY J. (KNOCKOUT/SANCTUARY)	☆
14	13	12	<b>PUMP IT</b>	THE BLACK EYED PEAS (A&M/INTERSCOPE)	
15	-	4	<b>SOS</b>	RIHANNA (SRP/DEF JAM/IDJMG)	
16	17	10	<b>SHAKE THAT</b>	EMINEM FEAT. NATE DOGG (SHADY/AFTERMATH/INTERSCOPE)	
17	15	26	<b>PHOTOGRAPH</b>	NICKELBACK (ROADRUNNER/IDJMG)	☆
18	23	6	<b>YOU'RE BEAUTIFUL</b>	JAMES BLUNT (CUSTARD/ATLANTIC)	☆
19	16	12	<b>THERE IT GO! (THE WHISTLE SONG)</b>	JUELZ SANTANA (DIPLOMATS/DEF JAM/IDJMG)	
20	8	26	<b>SUGAR, WE'RE GOIN' DOWN</b>	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	☆
21	22	6	<b>CRASH</b>	GWEN STEFANI (INTERSCOPE)	☆
22	19	21	<b>IF IT'S LOVIN' THAT YOU WANT</b>	RIHANNA (SRP/DEF JAM/IDJMG)	
23	20	25	<b>GOLD DIGGER</b>	KANYE WEST FEAT. JAMIE FOXX (ROC-A-FELLA/DEF JAM/IDJMG)	
24	25	9	<b>RIGHT HERE</b>	STAINED (FLIP/ATLANTIC)	
25	27	5	<b>I'M N LUV (WIT A STRIPPER)</b>	T-PAIN FEAT. MIKE JONES (KONVICT MUZIK/JIVE/ZOMBA)	

117 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	1	9	<b>1 CHECK ON IT</b>	4 WKS BEYONCE FEAT. SLIM THUG (COLUMBIA)
2	-	1	<b>WHEN THE SUN GOES DOWN</b>	ARCTIC MONKEYS (DOMINO)
3	7	9	<b>TE AMO CORAZON</b>	PRINCE (UNIVERSAL/UMRG)
4	-	1	<b>SISTER</b>	SCUNDFREY FEAT. BUN-B (INVISIBLE)
5	7	7	<b>HEARTBREAK HOTEL</b>	ELVIS PRESLEY (MCA/SONY BMG STRATEGIC MARKETING GROUP)
6	14	14	<b>HUNG UP</b>	MADONNA (WARNER BROS.)
7	5	5	<b>GOTTA GET TO MY BABY</b>	JOVANN DAVIS (AMOTHA DAIS)
8	3	3	<b>HEAD LIKE A HOLE</b>	NINE INCH NAILS (RYKODISC)
9	-	1	<b>ONE WISH</b>	RAY J. (KNOCKOUT/SANCTUARY)
10	10	11	<b>I AM NOT MY HAIR</b>	INDIA ARIE (MOTOWN/UMRG)
11	-	-	<b>EVERYTIME WE TOUCH</b>	CASCADA (ROBBINS)
12	11	15	<b>BABY GIRL</b>	TRE (SEL/SUM)
13	16	4	<b>WE WILL BECOME SILHOUETTES/BE STILL MY HEART</b>	THE POSTAL SERVICE (SUB POP)
14	12	6	<b>LONELY</b>	AKON (SRC/UNIVERSAL/UMRG)
15	13	36	<b>INSIDE YOUR HEAVEN/VEHICLE</b>	BO BICE (RCA/RMG)
16	6	6	<b>TOUCH IT</b>	BUSTA RHYMES (AFTERMATH/INTERSCOPE)
17	24	16	<b>NUMBER 1</b>	GOLDFRAPP (MUTE)
18	14	37	<b>INSIDE YOUR HEAVEN/INDEPENDENCE DAY</b>	CARRIE UNDERWOOD (ARISTA/RMG)
19	15	25	<b>GO CRAZY</b>	YOUNG JEEZY FEAT. JAY-Z (CORPORATE THUGZ/DEF JAM/IDJMG)
20	18	12	<b>DELUSIONS OF GRANDEUR</b>	THE J PROJECT FEAT. LASALLE GABRIEL (SLR)
21	6	6	<b>TOP NOTCH DIVA</b>	QUIARRE LEE FEAT. TRINA & TRICK DADDY (KEY MONEY GRIP)
22	21	21	<b>I THINK THEY LIKE ME</b>	DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)
23	-	-	<b>LAFFY TAFFY</b>	DAL (DEEMONEY/ASYLUM/ATLANTIC)
24	39	23	<b>FROM THE BOTTOM OF MY HEART</b>	STEVIE WONDER (MOTOWN/UMRG)
25	27	16	<b>S.S.T.</b>	PRINCE (NPG/COLUMBIA)

**HITPREDICTOR**

DATA PROVIDED BY promosquad

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

ARTIST: (H/W) (S/C) (Score) Chart Rank

**POP 100 AIRPLAY**

- ☆ NICK LACHEY What's Left Of Me ZOMBA (68.3) 48
- NE-YO So Sick IDJMG (65.0) 2
- FALL OUT BOY Dance, Dance IDJMG (62.5) 6
- NATASHA BEDINGFIELD Unwritten EPIC (70.2) 18
- KELLY CLARKSON Walk Away RMG (83.8) 11
- CASCADA Everytime We Touch ROBBINS (70.0) 12
- JAMES BLUNT You're Beautiful ATLANTIC (65.2) 18
- GWEN STEFANI Crash INTERSCOPE (68.9) 21
- SAVING JANE Girl Next Door UMRG (65.4) 38
- NICKELBACK Savin' Me IDJMG (78.5) -
- THE VEVOVICAS Never WARNER BROS. (68.1) -

**ADULT TOP 40**

- ROB THOMAS Ever The Same ATANTIC (84.5) 2
- FALL OUT BOY Sugar, We're Going Down IDJMG (71.1) 13
- BON JOVI Who Says You Can't Go Home IDJMG (73.6) 15
- NATASHA BEDINGFIELD Unwritten EPIC (65.9) 17
- THE ALL-AMERICAN REJECTS Dirty Little Secret INTERSCOPE (73.4) 19
- KELLY CLARKSON Walk Away RMG (68.3) 28

**ADULT CONTEMPORARY**

- SANTANA feat. MICHELLE BRANCH I'm Feeling You RMG (66.7) 7
- JON SECCADA Window To My Heart BIG (89.4) 3
- JIM BRICKMAN feat. WAYNE BRADY Beautiful -Dollywood (88.8) 18
- ENYA Amaranthine REPRISE (72.4) 15

**MODERN ROCK**

- FALL OUT BOY Dance, Dance IDJMG (71.1) 3
- FOO FIGHTERS No Way Back RMG (67.5) 18

SALES DATA COMPILED BY



# Billboard R&B/HIP-HOP

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## TOP R&B/HIP-HOP ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	<b>#1</b> <b>JAHEIM</b> IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE) DIVINE MILL 48802/WARNER BROS. (18.98)	Ghetto Classics	1	1
2	10	10	<b>JAMIE FOXX</b> J 71779*/RMG (18.98) ⊕	Unpredictable	1	1
3	2	10	<b>MARY J. BLIGE</b> MTRIARCH/GEFFEN 005722*/INTERSCOPE (13.98/8.98)	The Breakthrough	1	1
4	1	3	<b>HEATHER HEADLEY</b> RCA 64492/RMG (18.98) ⊕	In My Mind	1	1
5	2	2	<b>DEM FRANCHIZE BOYZ</b> SO SO DEF 53423*/VIRGIN (18.98) ⊕	On Top Of Our Game	2	2
6	6	4	<b>GREATEST GAINER</b> <b>KEYSHIA COLE</b> A&M 003554*/INTERSCOPE (13.98)	The Way It Is	2	2
7	8	12	<b>CHRIS BROWN</b> JIVE 82876/ZOMBA (18.98) ⊕	Chris Brown	1	1
8	5	15	<b>MARIAH CAREY</b> ISLAND 005784*/DJMGM (13.98) ⊕	The Emancipation Of Mimi	1	1
9	10	10	<b>ANTHONY HAMILTON</b> SO SO DEF 74278/ZOMBA (18.98)	Ain't Nobody Worryin'	4	4
10	12	10	<b>T-PAIN</b> KONVICT MUZIK/JIVE 73200/ZOMBA (18.98)	Rappa Ternt Sanga	8	8
11	11	11	<b>LIL WAYNE</b> CASH MONEY 005124*/UMRG (13.98)	Tha Carter II	1	1
12	9	11	<b>EMINEM</b> SHADY/AFTERMATH 005881*/INTERSCOPE (13.98/8.98)	Curtain Call: The Hits	2	2
13	16	17	<b>SEAN PAUL</b> VP/ATLANTIC 83788*/AG (18.98)	The Trinity	4	4
14	7	2	<b>REMY MA</b> SRC/UNIVERSAL 005122*/UMRG (13.98)	There's Something About Remy: Based On A True Story	7	7
15	14	9	<b>THE NOTORIOUS B.I.G.</b> BAD BOY 83885*/AG (19.98)	Duets: The Final Chapter	3	3
16	20	18	<b>THE BLACK EYED PEAS</b> A&M 004341*/INTERSCOPE (13.98/8.98)	Monkey Business	1	1
17	15	13	<b>YOUNG JEEZY</b> CORPORATE THUGZ/DEF JAM 004421*/DJMGM (13.98)	Let's Get It: Thug Motivation 101	1	1
18	19	11	<b>JUELZ SANTANA</b> DIPLOMATS/DEF JAM 005426*/DJMGM (13.98/8.98) ⊕	What The Game's Been Missing!	1	1
19	13	26	<b>KANYE WEST</b> ROC-A-FELLA/DEF JAM 004813*/DJMGM (13.98)	Late Registration	1	1
20	10	50	<b>JOHN LEGEND</b> G.O.O.D./COLUMBIA 92776*/SONY MUSIC (18.98) ⊕Ⓜ	Get Lifted	1	1
21	2	21	<b>THREE 6 MAFIA</b> HYPNOTIZE MINDS/COLUMBIA 94724/SONY MUSIC (18.98) ⊕	Most Known Unknown	1	1
22	23	19	<b>KIRK FRANKLIN</b> FO YO SOUL/GOSPO CENTRIC 71019/ZOMBA (18.98)	Hero	4	4
23	25	10	<b>LUDACRIS AND DTP</b> DTP/DEF JAM 005786*/DJMGM (13.98) ⊕	Ludacris Presents...Disturbing Tha Peace	1	1
24	17	17	<b>DESTINY'S CHILD</b> COLUMBIA 97765/SONY MUSIC (18.98) ⊕	#1's	1	1
25	24	13	<b>CHAMILLIONAIRE</b> UNIVERSAL 005423*/UMRG (13.98)	The Sound Of Revenge	2	2
26	26	13	<b>NELLY</b> FO REEL/DEPRTY 005825*/UMRG (13.98)	Sweatsuit	6	6
27	29	15	<b>D4L</b> DEEMONEY/ASYLUM 83890/AG (18.98)	Down For Life	4	4
28	27	16	<b>SOUNDTRACK</b> G-UNIT 005605*/INTERSCOPE (13.98/8.98)	Get Rich Or Die Tryin'	1	1
29	23	15	<b>FLOETRY</b> ERVINGWONDER/GEFFEN 005609/INTERSCOPE (13.98)	Flo' Ology	2	2
30	28	13	<b>PURPLE RIBBON ALL-STARS</b> PURPLE RIBBON 12207*/VIRGIN (18.98)	Big Boi Presents...Got Purp? Vol. II	5	5
31	30	18	<b>BUN-B</b> RAP-A-LOT 4 LIFE 68539/ASYLUM (18.98)	Trill	1	1
32	32	8	<b>YING YANG TWINS</b> COLLIPARK 2790/TVT (11.98 CD/DVD) ⊕	U.S.A. Still United	16	16
33	37	23	<b>CHARLIE WILSON</b> JIVE 69429/ZOMBA (18.98)	Charlie, Last Name Wilson	3	3
34	33	30	<b>TREY SONGZ</b> SONG BOOK/ATLANTIC 83721/AG (15.98)	I Gotta Make It	6	6
35	36	40	<b>KEM</b> MOTOWN 004232/UMRG (13.98) ⊕	Album II	1	1
36	35	23	<b>PAUL WALL</b> SWISHHOUSE/ATLANTIC 83808/ASYLUM (18.98)	The Peoples Champ	1	1
37	41	33	<b>YOLANDA ADAMS</b> ELEKTRA/ATLANTIC 83789/AG (18.98)	Day By Day	4	4
38	34	33	<b>LYFE JENNINGS</b> COLUMBIA 90946/SONY MUSIC (12.98) ⊕Ⓜ	Lyfe 268-192	7	7
39	35	39	<b>SERGIO MENDES</b> HEAR 2263/CONCORD (18.98)	Timeless	39	39
40	39	41	<b>MARY MARY</b> MY BLOCK/COLUMBIA 77733/SONY MUSIC (18.98)	Mary Mary	4	4
41	22	31	<b>ALICIA KEYS</b> J 67424/RMG (18.98) ⊕	Unplugged	1	1
42	40	49	<b>DAMIAN "JR. GONG" MARLEY</b> GHETTO YOUTHS/TUFF GONG 005416*/UMRG (13.98)	Welcome To Jamrock	4	4
43	45	14	<b>PITBULL</b> DIAZ BROTHERS 2750/TVT (11.98 CD/DVD) ⊕	Money Is Still A Major Issue	4	4
44	52	22	<b>RAY J</b> KNOCKOUT 87521/SANCTUARY (18.98)	Raydiation	13	13
45	54	19	<b>WARREN G</b> HAWINO/G-FUNK 54707*/LIGHTYEAR (18.98)	In The Mid-Nite Hour	15	15
46	33	18	<b>YOUNGBLOODZ</b> LAFACE 73175*/ZOMBA (18.98) ⊕	Ev'rybody Know Me	7	7
47	43	24	<b>SOUNDTRACK</b> GRAND HUSTLE/ATLANTIC 83822*/AG (18.98)	Hustle & Flow	7	7
48	46	21	<b>SOUNDTRACK</b> VERITY 71620/ZOMBA (18.98)	The Gospel	22	22
49	44	40	<b>BOW WOW</b> COLUMBIA 93505*/SONY MUSIC (18.98) ⊕Ⓜ	Wanted	3	3
50	43	44	<b>GINUWINE</b> EPIC 93455/SONY MUSIC (18.98)	Back II Da Basics	3	3
51	51	43	<b>BONE THUGS-N-HARMONY</b> RUTHLESS 25423 (18.98)	Greatest Hits	30	30
52	88	73	<b>PACE SETTER</b> <b>BABYFACE</b> ARISTA 70568/RMG (18.98)	Grown & Sexy	3	3
53	47	21	<b>TONI BRAXTON</b> BLACKGROUND 005441/UMRG (13.98)	Libra	2	2
54	42	14	<b>THE TEMPTATIONS</b> NEW DOOR 005170/UME (13.98)	Reflections	14	14
55	73	51	<b>DWELE</b> VIRGIN 71410 (17.98)	Some Kinda...	10	10

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
56	50	52	<b>STEVIE WONDER</b> MOTOWN 002402/UMRG (13.98)	A Time To Love	1	1
57	53	47	<b>TRINA</b> SLIP-N-SLIDE/ATLANTIC 83710*/AG (18.98)	Glamorest Life	1	1
58	69	61	<b>LEELA JAMES</b> WARNER BROS. 48027 (13.98)	A Change Is Gonna Come	42	42
59	56	56	<b>50 CENT</b> SHADY/AFTERMATH 004092*/INTERSCOPE (13.98/8.98) ⊕	The Massacre	5	5
60	57	67	<b>ERIC BENET</b> FRIDAY/REPRISE 47970/WARNER BROS. (18.98)	Hurricane	27	27
61	58	65	<b>GOAPELE</b> SKYBLAZE/COLUMBIA 92910/SONY MUSIC (11.98)	Change It All	32	32
62	59	48	<b>TWISTA</b> ATLANTIC 83820*/AG (18.98)	The Day After	1	1
63	73	62	<b>DAVID BANNER</b> SRC/UNIVERSAL 004975*/UMRG (13.98) ⊕	Certified	1	1
64		25	<b>RIHANNA</b> SRP/DEF JAM 004937/DJMG (13.98)	Music Of The Sun	1	1
		39	<b>COMMON</b> G.O.O.D./GEFFEN 004670*/INTERSCOPE (13.98/8.98) ⊕	Be	1	1
66	76	66	<b>KINDRED THE FAMILY SOUL</b> HIDDEN BEACH/EPIC 96512/SONY MUSIC (18.98)	In This Life Together	1	1
67	66	64	<b>LIL' KIM</b> QUEEN BEE/ATLANTIC 83818*/AG (18.98)	The Naked Truth	1	1
68	68	99	<b>USHER</b> LAFACE 63982/ZOMBA (18.98/12.98)	Confessions	1	1
69	71	59	<b>MARQUES HOUSTON</b> T.U.G./UNIVERSAL 004696/UMRG (13.98)	Naked	1	1
	64	60	<b>R. KELLY</b> JIVE 74688/ZOMBA (18.98)	Remix City Volume 1	1	1
	62	57	<b>R. KELLY</b> JIVE 70214/ZOMBA (18.98/12.98) ⊕	TP3 Reloaded	1	1
72	75	75	<b>CECE WINANS</b> PURESPRINGS GOSPEL/INO 93997/SONY MUSIC (18.98)	Purified	12	12
73	83	79	<b>JODECI</b> UNIVERSAL/CHRONICLES 001812/UME (13.98)	Back To The Future: The Very Best Of Jodeci	6	6
74	63	55	<b>TOO SHORT</b> UP ALL NITE 0011 (14.98 CD/DVD) ⊕	Pimpin' Incorporated	24	24
75	65	58	<b>PRETTY RICKY</b> ATLANTIC 83786/AG (18.98)	Bluestars	5	5

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

## TOP REGGAE ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	2	21	<b>SEAN PAUL</b> VP/ATLANTIC 83788*/AG	The Trinity	1
2	1	44	<b>MATISYAHU</b> OR/EPIC 96464/SONY MUSIC	Live At Stubb's	1
3	3	24	<b>DAMIAN "JR. GONG" MARLEY</b> GHETTO YOUTHS/TUFF GONG 005416*/UMRG	Welcome To Jamrock	1
4	15	15	<b>BOB MARLEY AND THE WAILERS</b> ISLAND/TUFF GONG 005723/UMEDJMG	Africa Unite: The Singles Collection	1
5	58	58	<b>BOB MARLEY AND THE WAILERS</b> TUFF GONG/ISLAND/CHRONICLES 004008/UME	Gold	1
6	4	4	<b>UB40</b> RHINO 73305	Who You Fighting For?	1
7	32	32	<b>WILLIE NELSON</b> LOST HIGHWAY 004706*/UMGN	Countrym' an	1
8	7	34	<b>T.O.K.</b> VP 1711*	Unknown Language	1
9	20	20	<b>SINEAD O'CONNOR</b> THAT'S WHY THERE'S CHOCOLATE AND VANILLA 001	Throw Down Your Arms	1
10	10	35	<b>VARIOUS ARTISTS</b> VP 1729*	Reggae Gold 2005	1
11	12	22	<b>SHAGGY</b> BIG YARD/GEFFEN 004180*/INTERSCOPE	Clothes Drop	1
12	13	33	<b>BOB MARLEY</b> MADACY SPECIAL PRODUCTS 50501/MADACY	Bob Marley Collection	1
13	14	33	<b>BOB MARLEY</b> MADACY SPECIAL PRODUCTS 50541/MADACY	20 Best Of Bob Marley	1
14	11	13	<b>VARIOUS ARTISTS</b> VP 1739*	Strictly The Best 33	1
15	13	12	<b>VARIOUS ARTISTS</b> VP 1740*	Strictly The Best 34	1

BETWEEN THE BULLETS rgeorge@billboard.com

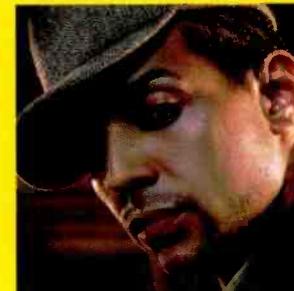
### PAUL'S 'TEMPERATURE' IS HOT

Sean Paul's "The Trinity" turns up the heat, earning its best rank in five months on Top R&B/Hip-Hop Albums (No. 13). With gains around 20% at the core store panel that determines this chart and in the overall Nielsen SoundScan universe, "The Trinity" leaps 46-33 on The Billboard 200, his best real estate on both surveys since the Oct. 29, 2005, issue.

Thanks to the radio smash "Temperature," the set reclaims the top spot on Top Reggae Albums after spending eight weeks at No. 2.

The track earns Greatest Gainer Airplay and Sales badges on The Billboard Hot 100 and gives Paul his first top 10 on Hot R&B/Hip-Hop Songs since 2003.

Paul will kick off a national tour March 15 in Fort Lauderdale, Fla. —Raphael George



# MAR 4 2006 R&B/HIP-HOP Billboard



THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	17	<b>#1</b> BE WITHOUT YOU	MARY J. BLIGE (Geffen/Interscope)	☆
2	2	20	UNPREDICTABLE	JAMIE FOXX FEAT. LUDACRIS (J/RMG)	☆
3	3	12	YO (EXCUSE ME MISS)	CHRIS BROWN (JIVE/ZOMBA)	☆
4	4	16	SO SICK	NE-YO (DEF JAM/IDJMG)	☆
5	7	14	CHECK ON IT	BEYONCE FEAT. SLIM THUG (COLUMBIA/SUM)	☆
6	5	10	LOVE	KEYSHIA COLE (A&M/INTERSCOPE)	☆
7	8	13	LEAN WIT IT, ROCK WIT IT	DEM FRANCHIZE BOYZ FEAT. LIL PEANUT & CHARLAY (SO SO DEF/VIRGIN)	☆
8	6	18	GRILLZ	NELLY FEAT. PAUL WALL, ALI & GIPP (DERRTY/FO' REEL/UMRG)	☆
9	9	19	TOUCH IT	BUSTA RHYMES (AFTERMATH/INTERSCOPE)	☆
10	11	9	TEMPERATURE	SEAN PAUL (VP/ATLANTIC)	☆
11	10	11	I'M N LUV (WIT A STRIPPER)	T-PAIN FEAT. MIKE JONES (KONVICIT MUZIK/JIVE/ZOMBA)	☆
12	14	21	GOTTA GO	TREY SONGZ (SONG BOOK/ATLANTIC)	☆
13	15	15	FRESH AZIMIZ	BOW WOW FEAT. J-KWON & JERMAINE DUPRI (COLUMBIA/SUM)	☆
14	12	23	LOOKING FOR YOU	KIRK FRANKLIN (FO YO SOUL/GOSPO CENTRIC/ZOMBA)	☆
15	16	16	RODEO	JUVENILE (UTP/ATLANTIC)	☆
16	18	17	IN MY MIND	HEATHER HEADLEY (RCA/RMG)	☆
17	24	9	MS. NEW BOOTY	BUBBA SPARXXX (NEW SOUTH/PURPLE RIBBON/VIRGIN)	☆
18	13	20	DON'T FORGET ABOUT US	MARIAH CAREY (ISLAND/IDJMG)	☆
19	19	10	OH YES (AKA 'POSTMAN')	JUELZ SANTANA (DIPLOMATS/DEF JAM/IDJMG)	☆
20	51	3	WHAT YOU KNOW	T.I. (GRAND HUSTLE/ATLANTIC)	☆
21	25	10	BETCHA CAN'T DO IT LIKE ME	D4L (DEEMONEY/ASYLUM/ATLANTIC)	☆
22	17	22	KRYPTONITE (I'M ON IT)	PURPLE RIBBON ALL-STARS (PURPLE RIBBON/VIRGIN)	☆
23	22	26	ONE WISH	RAY J. (KNOCKOUT/SANCTUARY)	☆
24	20	28	UNBREAKABLE	ALICIA KEYS (J/RMG)	☆
25	26	17	CAN'T LET GO	ANTHONY HAMILTON (SO SO DEF/ZOMBA)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
26	21	32	I THINK THEY LIKE ME	DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)	☆
27	28	6	TOUCH THE SKY	KANYE WEST FEAT. LUPE FIASCO (ROC-A-FELLA/DEF JAM/IDJMG)	☆
28	23	26	I SHOULD HAVE CHEATED	KEYSHIA COLE (A&M/INTERSCOPE)	☆
29	27	17	TRU LOVE	FAITH EVANS (CAPITOL)	☆
30	31	4	4 MINUTES	AVANT (MAGIC JOHNSON/GEFFEN/INTERSCOPE)	☆
31	36	5	POPPIN' MY COLLAR	THREE 6 MAFIA (HYPNOTIZE MINDS/COLUMBIA/SUM)	☆
32	45	3	CONTROL MYSELF	LL COOL J FEAT. JENNIFER LOPEZ (DEF JAM/IDJMG)	☆
33	32	5	JUST CAME HERE TO CHILL	THE ISLEY BROTHERS (DEF SOUL/DEF JAM/IDJMG)	☆
34	29	15	MAGIC	CHARLIE WILSON (JIVE/ZOMBA)	☆
35	30	11	MY HOOD	YOUNG JEEZY (CORPORATE THUGZ/DEF JAM/IDJMG)	☆
36	37	9	GETTIN' SOME	SHAWNNA (DTP/DEF JAM/IDJMG)	☆
37	42	8	CONCEITED (THERE'S SOMETHING ABOUT REMY)	REMY MA (SRC/UNIVERSAL/UMRG)	☆
38	49	8	SNAP YA FINGERS	LIL JON (BME/TVT)	☆
39	34	33	SHAKE IT OFF	MARIAH CAREY (ISLAND/IDJMG)	☆
40	35	14	GEORGIA	LUDACRIS & FIELD MOB (DTP/IDJMG)	☆
41	38	31	RUN IT!	CHRIS BROWN (JIVE/ZOMBA)	☆
42	43	16	HYPOTHETICALLY	LYFE JENNINGS (COLUMBIA/SUM)	☆
43	47	4	BEST FRIEND	50 CENT FEAT. OLIVIA (G-UNIT/INTERSCOPE)	☆
44	50	12	STILL IN LOVE	TYRA (GG&L)	☆
45	46	14	NASTY GIRL	THE NOTORIOUS B.I.G. (BAD BOY/ATLANTIC)	☆
46	44	29	LAFFY TAFFY	D4L (DEEMONEY/ASYLUM/ATLANTIC)	☆
47	48	30	SOUL SURVIVOR	YOUNG JEEZY FEAT. AKON (CORPORATE THUGZ/DEF JAM/IDJMG)	☆
48	61	3	I LOVE YOU	CHERI DENNIS (BAD BOY/ATLANTIC)	☆
49	41	49	WE BELONG TOGETHER	MARIAH CAREY (ISLAND/IDJMG)	☆
50	69	7	TRAP STAR	YOUNG JEEZY (CORPORATE THUGZ/DEF JAM/IDJMG)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	14	<b>#1</b> BE WITHOUT YOU	MARY J. BLIGE (Geffen/Interscope)	☆
2	2	9	UNPREDICTABLE	JAMIE FOXX FEAT. LUDACRIS (J/RMG)	☆
3	3	21	IN MY MIND	HEATHER HEADLEY (RCA/RMG)	☆
4	5	17	MAGIC	CHARLIE WILSON (JIVE/ZOMBA)	☆
5	4	24	UNBREAKABLE	ALICIA KEYS (J/RMG)	☆
6	6	23	LOOKING FOR YOU	KIRK FRANKLIN (FO YO SOUL/GOSPO CENTRIC/ZOMBA)	☆
7	8	12	CAN'T LET GO	ANTHONY HAMILTON (SO SO DEF/ZOMBA)	☆
8	9	6	JUST CAME HERE TO CHILL	THE ISLEY BROTHERS (DEF SOUL/DEF JAM/IDJMG)	☆
9	7	30	I WANNA BE LOVED	ERIC BENET (FRIDAY/REPRISE/WARNER BROS.)	☆
10	13	6	FIND MYSELF IN YOU	BRIAN MCKNIGHT (MOTOWN/UMRG)	☆
11	17	17	TRU LOVE	FAITH EVANS (CAPITOL)	☆
12	11	27	WHERE WOULD I BE (THE QUESTION)	KINDRED THE FAMILY SOUL (EPIC/HIDDEN BEACH)	☆
13	15	12	I AM NOT MY HAIR	INDIA ARIE (MOTOWN/UMRG)	☆
14	12	20	GROWN & SEXY	BAFFACE (ARISTA/RMG)	☆
15	14	14	DON'T FORGET ABOUT US	MARIAH CAREY (ISLAND/IDJMG)	☆
16	16	13	TO YOU	EARTH, WIND & FIRE FEAT. BRIAN MCKNIGHT (SANCTUARY)	☆
17	19	5	SO SICK	NE-YO (DEF JAM/IDJMG)	☆
18	22	5	I REFUSE	URBAN MYSTIC (SOBE/WARNER BROS.)	☆
19	20	4	INTO YOU	KEM (MOTOWN/UMRG)	☆
20	18	5	HYPOTHETICALLY	LYFE JENNINGS FEAT. FANTASIA (COLUMBIA/SUM)	☆
21	17	20	EVERYTIME I THINK ABOUT HER	JANEHEIM FEAT. JADAKISS (DIVINE MILL/WARNER BROS.)	☆
22	24	10	FIRST LOVE	GOAPELE (SKYBLAZE/COLUMBIA/SUM)	☆
23	21	15	I REMEMBER	MELI'SA MORGAN (LU ANN/ORPHEUS)	☆
24	27	3	GOD'S GIFT	JEFF MAJORS FEAT. KELLY PRICE (MUSIC ONE/EPIC/SUM)	☆
25	23	4	WEEKEND LOVE	DWELE (VIRGIN)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	9	<b>#1</b> CHECK ON IT	BEYONCE FEAT. SLIM THUG (COLUMBIA/SUM)	☆
2	2	5	GOTTA GET TO MY BABY	JOVAN DAVIS (ANOTHA DAVIS)	☆
3	3	18	BABY GIRL	TRE (SEL-SUM)	☆
4	18	9	TE AMO CORAZON	PRINCE (UNIVERSAL/UMRG)	☆
5	12	5	TOP NOTCH DIVA	QUIARRE LEE FEAT. TRINA & TRICK DADDY (KEY MONEY GRIP)	☆
6	4	5	GET LOOSE	BLU CRUSH (BLU CRUSH)	☆
7	11	11	I AM NOT MY HAIR	INDIA ARIE (MOTOWN/UMRG)	☆
8	1	1	WHAT YOU GOT	VIRGINIA'S FRONTLINE FEAT. PORSHCA (CNI ENTERTAINMENT)	☆
9	5	14	IT'S YOU	URBAN MYSTIC (SOBE/WARNER BROS.)	☆
10	10	8	RAIN'S FALLIN'	STORMTROOPERZ (IMPERIAL ENTERTAINMENT)	☆
11	14	13	ONE WISH	RAY J. (KNOCKOUT/SANCTUARY)	☆
12	8	7	TOUCH IT	BUSTA RHYMES (AFTERMATH/INTERSCOPE)	☆
13	15	9	ALWAYS	SPAIDE R.J.P.P.E.R. (HASSLE LIFE)	☆
14	16	7	THE HOOCHIE SONG	D4K (HAVING YOURS/SOWELL ENTERTAINMENT)	☆
15	25	31	RUN IT!	CHRIS BROWN (JIVE/ZOMBA)	☆
16	9	5	SO SICK	NE-YO (DEF JAM/IDJMG)	☆
17	13	7	LEAN WIT IT, ROCK WIT IT	DEM FRANCHIZE BOYZ FEAT. LIL PEANUT & CHARLAY (SO SO DEF/VIRGIN)	☆
18	7	3	GOTTA LOVE	AARON KANE (INVIGORATOR RECORDZ)	☆
19	24	11	CONCEITED (THERE'S SOMETHING ABOUT REMY)	REMY MA (SRC/UNIVERSAL/UMRG)	☆
20	23	21	I THINK THEY LIKE ME	DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)	☆
21	19	5	NASTY GIRL/SPIT YOUR GAME	THE NOTORIOUS B.I.G. (BAD BOY/ATLANTIC)	☆
22	22	25	GO CRAZY	YOUNG JEEZY FEAT. JAY-Z (CORPORATE THUGZ/DEF JAM/IDJMG)	☆
23	28	7	HAVE A PARTY	MDBB DEEP FEAT. 50 CENT & NATE DOGG (G-UNIT/INTERSCOPE)	☆
24	35	13	PADLOCK	STARR BLAZZ (STARR BLAZZ/EMPIRE)	☆
25	17	15	GRILLZ	NELLY FEAT. PAUL WALL, ALI & GIPP (DERRTY/FO' REEL/UMRG)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	2	16	<b>#1</b> CHECK ON IT	BEYONCE FEAT. SLIM THUG (COLUMBIA/SUM)	☆
2	1	14	SO SICK	NE-YO (DEF JAM/IDJMG)	☆
3	3	11	BE WITHOUT YOU	MARY J. BLIGE (Geffen/Interscope)	☆
4	4	16	GRILLZ	NELLY FEAT. PAUL WALL, ALI & GIPP (DERRTY/FO' REEL/UMRG)	☆
5	5	16	I'M N LUV (WIT A STRIPPER)	T-PAIN FEAT. MIKE JONES (KONVICIT MUZIK/JIVE/ZOMBA)	☆
6	7	8	YO (EXCUSE ME MISS)	CHRIS BROWN (JIVE/ZOMBA)	☆
7	6	12	UNPREDICTABLE	JAMIE FOXX FEAT. LUDACRIS (J/RMG)	☆
8	8	10	MS. NEW BOOTY	BUBBA SPARXXX (NEW SOUTH/PURPLE RIBBON/VIRGIN)	☆
9	15	4	LEAN WIT IT, ROCK WIT IT	DEM FRANCHIZE BOYZ FEAT. LIL PEANUT & CHARLAY (SO SO DEF/VIRGIN)	☆
10	14	10	TEMPERATURE	SEAN PAUL (VP/ATLANTIC)	☆
11	9	11	SHAKE THAT	EMINEM FEAT. NATE DOGG (SHADY/AFTERMATH/INTERSCOPE)	☆
12	16	13	BRING OUT THE FREAK IN YOU	LIL ROB (UPSTAIRS)	☆
13	11	24	TURN IT UP	CHAMILLIONAIRE FEAT. LIL' FLIP (UNIVERSAL/UMRG)	☆
14	10	29	RUN IT!	CHRIS BROWN (JIVE/ZOMBA)	☆
15	12	21	STICKWITU	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)	☆
16	13	27	ONE WISH	RAY J. (KNOCKOUT/SANCTUARY)	☆
17	17	19	DON'T FORGET ABOUT US	MARIAH CAREY (ISLAND/IDJMG)	☆
18	21	12	FRESH AZIMIZ	BOW WOW FEAT. J-KWON & JERMAINE DUPRI (COLUMBIA/SUM)	☆
19	22	5	CONTROL MYSELF	LL COOL J FEAT. JENNIFER LOPEZ (DEF JAM/IDJMG)	☆
20	19	25	LAFFY TAFFY	D4L (DEEMONEY/ASYLUM/ATLANTIC)	☆
21	18	19	THERE IT GO! (THE WHISTLE SONG)	JUELZ SANTANA (DIPLOMATS/DEF JAM/IDJMG)	☆
22	23	5	GIT IT	YING YANG TWINS FEAT. BUN-B (COLLIPARK/TVT)	☆
23	27	5	RIDIN'	CHAMILLIONAIRE FEAT. KRAYZIE BONE (UNIVERSAL/UMRG)	☆
24	26	3	TELL ME WHEN TO GO	E-40 FEAT. KEAK DA SNEAK (SICK WID' IT/BME/WARNER BROS.)	☆
25	20	20	I THINK THEY LIKE ME	DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)	☆

## 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
<b>R&amp;B/HIP-HOP AIRPLAY</b>	
☆ T.I. What You Know ATLANTIC (75.0)	20
CHRIS BROWN Yo (Excuse Me Miss) ZOMBA (90.9)	3
NE-YO So Sick IDJMG (81.4)	4
BEYONCE FEAT. SLIM THUG Check On It sum (92.8)	5
DEM FRANCHIZE BOYZ Lean Wit It, Rock Wit It VIRGIN (66.8)	7
BLSTA RHYMES Touch It INTERSCOPE (68.6)	9
SEAN PAUL Temperature ATLANTIC (79.6)	10
T-PAIN FEAT. MIKE JONES I'm N Luv (Wit A Stripper) ZOMBA (77.6)	11
BOW WOW Fresh Azimiz SUM (82.1)	13
JUVENILE Rodeo ATLANTIC (71.2)	15
D4L Betcha Can't Do It Like Me ATLANTIC (71.4)	21
KANYE WEST FEAT. LUPE FIASCO Touch The Sky IDJMG (89.0)	27
AVANT 4 Minutes INTERSCOPE (71.1)	30
REMY MA Conceited (There's Something About Remy) UMRG (71.6)	37
LIL JON FEAT. E-40 & SEAN PAUL Snap Ya Fingers TV (74.9)	38
<b>RHYTHMIC AIRPLAY</b>	
☆ KEYSHIA COLE Love INTERSCOPE (83.9)	36
☆ PAUL WALL Girl ATLANTIC (77.9)	39
☆ PAULA DEANDA FEAT. BABY BASH Doing Too Much EVIDENT (69.3)	-
☆ NE-YO When You're Mad IDJMG (77.6)	-
BEYONCE FEAT. SLIM THUG Check On It sum (91.6)	1
MARY J. BLIGE Be Without You INTERSCOPE (94.2)	3
T-PAIN FEAT. MIKE JONES I'm N Luv (Wit A Stripper) ZOMBA (68.2)	5
CHRIS BROWN Yo (Excuse Me Miss) ZOMBA (88.5)	6
JAMIE FOXX FEAT. LUDACRIS Unpredictable RMG (94.7)	7
SEAN PAUL Temperature ATLANTIC (73.0)	10
BOW WOW Fresh Azimiz SUM (77.0)	18
LL COOL J FEAT. JENNIFER LOPEZ Control Myself IDJMG (68.8)	19
RHAWNNA SOS IDJMG (95.0)	27
KANYE WEST FEAT. LUPE FIASCO Touch The Sky IDJMG (84.1)	29
50 CENT & OLIVIA Best Friend INTERSCOPE (73.1)	35
THE PUSSYCAT DOLLS FEAT. WILL I AM Beep INTERSCOPE (79.5)	40
D4L Betcha Can't Do It Like Me ATLANTIC (75.3)	-

ADULT R&B AND RHYTHMIC AIRPLAY: 60 adult R&B stations and 64 rhythmic stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. © 2006 VNU Business Media, Inc. and Nielsen SoundScan, Inc. HOT R&B/HIP-HOP SINGLES SALES: this data is used to compile Hot R&B/Hip-Hop Singles & Tracks. © 2006 VNU Business Media, Inc. and Nielsen SoundScan, Inc. HITPREDICTOR: © 2006, Promosquad and HitPredictor are trademarks of Think Fast LLC.

HOT  
COUNTRY SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	2	22	<b>#1</b> WHEN I GET WHERE I'M GOING F. ROGERS (R. RUTHERFORD, G. TEREN)	Brad Paisley Featuring Dolly Parton ARISTA NASHVILLE		1	31	35	18	LIPSTICK T. BROWN, K. LAW, B. CHANCEY (R. LYNNE, M. PRENTICE)	Rockie Lynne UNIVERSAL SOUTH		31
2	3	31	<b>GREATEST YOUR MAN GAINER</b> F. ROGERS (C. STAPLETON, C. DUBOIS, J. EVERETT)	Josh Turner MCA NASHVILLE		2	32	36	12	NOT GOING DOWN B. GALLIMORE, T. MCGRAW (K. SAVIGAR, S. BOLTON)	Jo Dee Messina CURB		32
3	1	19	JESUS, TAKE THE WHEEL M. BRIGHT (B. JAMES, H. LINDSEY, G. SAMPSON)	Carrie Underwood ARISTA/ARISTA NASHVILLE		1	33	34	14	TWENTY YEARS AND TWO HUSBANDS AGO B. GALLIMORE (L.A. WOMACK, D. DODSON, D. DILLON)	Lee Ann Womack MCA NASHVILLE		32
4	5	16	LIVING IN FAST FORWARD B. CANNON, K. CHESNEY (D. L. MURPHY, R. RUTHERFORD)	Kenny Chesney BNA		4	34	44	3	THE SEASHORES OF OLD MEXICO T. BROWN, G. STRAIT (M. HAGGARD)	George Strait MCA NASHVILLE		34
5	6	9	WHAT HURTS THE MOST D. HUFF, RASCAL FLATTS (J. STEELE, S. ROBSON)	Rascal Flatts LYRIC STREET		5	35	43	5	LAST DAY OF MY LIFE F. ROGERS (P. VASSAR, T. RYAN)	Phil Vassar ARISTA NASHVILLE		35
6	4	14	TONIGHT I WANNA CRY D. HUFF, K. URBAN (M. POWELL, K. URBAN)	Keith Urban CAPITOL		6	36	47	2	THE LUCKY ONE B. GALLIMORE, F. HILL (B. WARREN, B. WARREN, J. JOYCE)	Falch Hill WARNER BROS./WRN		36
7	8	24	JUST MIGHT (MAKE ME BELIEVE) G. FUNDIS (K. HALL)	Sugarland MERCURY		7	37	38	14	I LOVE MY LIFE K. STEGALL (J. O'NEAL, S. SMITH, T. NICHOLS)	Jamie O'Neal CAPITOL		37
8	10	20	SHE DON'T TELL ME TO R. RUTHERFORD, M. WRIGHT (B. DIPIERO, T. SHAPIRO, R. RUTHERFORD)	Montgomery Gentry COLUMBIA		8	37	39	13	I CAN'T UNLOVE YOU D. HUFF (W. KIRBY, W. ROBINSON)	Kenny Rogers CAPITOL		37
9	15	10	GET DRUNK AND BE SOMEBODY L. WHITE, T. KEITH (T. KEITH, S. EMERICK)	Toby Keith SHOW DOG NASHVILLE		9	39	39	7	LIFE AIN'T ALWAYS BEAUTIFUL M. WRIGHT, G. ALLAN (C. GOODMAN, T. L. JAMES)	Gary Allan MCA NASHVILLE		39
10	6	24	HONKY TONK BADONKADONK D. HUFF (R. HOUSER, D. DAVIDSON, J. JOHNSON)	Trace Adkins CAPITOL		2	40	41	7	IF YOU'RE GOING THROUGH HELL (BEFORE THE DEVIL EVEN KNOWS) T. HEWITT (S. TATE, A. TATE, D. BERG)	Rodney Atkins CURB		40
11	9	22	MY OLD FRIEND B. GALLIMORE, T. MCGRAW, D. SMITH (C. WISEMAN, S. MCEWAN)	Tim McGraw CURB		11	41	40	5	NEVER MIND ME B. KENNY, J. RICH, P. WORLEY (B. KENNY, J. RICH, E. CLAWSON)	Big & Rich WARNER BROS./WRN		40
12	12	39	MUST BE DOIN' SOMETHIN' RIGHT C. CHAMBERLAIN (P. J. MATTHEWS, M. DODSON)	Billy Currington MERCURY		12	42	49	4	POLITICALLY INCORRECT G. WILSON, J. RICH, M. WRIGHT (L. SATCHER, D. STEAGALL, B. HENDERSON)	Gretchen Wilson Featuring Merle Haggard EPIC		42
13	14	18	CHEATIN' S. EVANS, M. BRIGHT (B. JAMES, O. SCHLITZ)	Sara Evans RCA		13	43	45	12	I'LL DIE TRYIN' J. NIEBANK (S. BOGARD, J. STOVER)	Lonestar BNA		43
14	16	27	NOBODY BUT ME B. BRADDOCK (P. B. WHITE, S. CAMP)	Blake Shelton WARNER BROS./WRN		14	44	46	3	BRING IT ON HOME M. WRIGHT, J. RICH, P. WORLEY (B. KENNY, J. RICH, E. CLAWSON)	Little Big Town EQUITY		44
15	19	14	WHO SAYS YOU CAN'T GO HOME J. SHANKS, J. BON JOVI, R. SAMBORA (J. BON JOVI, R. SAMBOFA)	Bon Jovi Duet With Jennifer Nettles ISLAND/JMG		15	45	51	5	ON AGAIN TONIGHT F. ROGERS (M. GREEN, J. MELTON, P. B. WHITE)	Trent Willmon COLUMBIA		45
16	17	21	KEROSENE M. WIRUCKE, F. LIDDELL (M. LAMBERT)	Miranda Lambert EPIC		16	46	50	7	BRAND NEW GIRLFRIEND L. MILLER (S. MINOR, B. ALLMANN, J. STEELE)	Steve Hooley CURB		46
17	18	20	BELIEVE T. BROWN, R. DUNN, K. BROOKS (R. DUNN, C. WISEMAN)	Brooks & Dunn ARISTA NASHVILLE		17	47	59	11	NO SHAME K. BEARD, B. CHANCEY (J. BATES, K. BEARD, J. YEARY)	Jeff Bates RCA		47
18	20	27	THE DOLLAR B. CANNON (J. JOHNSON)	Jamey Johnson BNA		18	48	48	19	IF I DON'T MAKE IT BACK J. STROUD, T. LAWRENCE (B. PINSON, B. JONES)	Tracy Lawrence MERCURY		48
19	21	22	<b>NEW</b> NOBODY GONNA TELL ME WHAT TO DO M. WRIGHT, J. SCAIFE (T. MULLINS, T. NICHOLS, C. WISEMAN)	Van Zant COLUMBIA		19	49	52	4	THIS TIME AROUND M. MCCLURE, CROSS CANADIAN RAGWEED (C. CANADA, R. ROGERS)	Cross Canadian Ragweed UNIVERSAL SOUTH		49
20	22	23	WHEREVER YOU ARE J. STOVER (J. STOVER, S. BOGARD)	Jack Ingram BIG MACHINE		20	50	57	6	HOW 'BOUT YOU J. JOYCE (E. CHURCH, E. CHURCH, S. BEAVERS)	Eric Church CAPITOL		50
21	25	14	WHY M. KNOX (J. RICH, V. MCGEHE, R. CLAWSON)	Jason Aldean BROKEN BOW		21	51	56	3	I STILL MISS SOMEONE M. MCBRIDE (J. CASH, R. CASH, JR.)	Martina McBride With Dolly Parton RCA		51
22	23	20	DRUNKER THAN ME T. TOMLINSON, HILL BILLY (T. TOMLINSON, A. UNDERWOOD)	Trent Tomlinson LYRIC STREET		22	52	54	2	DON'T FORGET TO REMEMBER ME M. BRIGHT (M. HAYES, K. LOVELACE, A. GORLEY)	Carrie Underwood ARISTA/ARISTA NASHVILLE		52
23	24	12	SOMETHING'S GOTTA GIVE D. HUFF (C. WISEMAN, T. MULLINS)	LeAnn Rimes ASYLUM-CURB		23	53	58	4	JUST THIS SIDE OF HEAVEN (HAL-LELUJAH) D. JOHNSON (D. JOHNSON, J. MCCELROY)	Hal Ketchum ASYLUM-CURB		53
24	28	6	SETTLE FOR A SLOWDOWN B. BEAVERS (T. MARTIN, B. BEAVERS, D. BENTLEY)	Dierks Bentley CAPITOL		24	54	RE-ENTRY	2	THE LAST OF A DYING BREED E. SILVER (T. CONNERS, D. ROLLINS, D. WILLIAMS)	Neal McCoy B3 MUSIC		54
25	24	5	LOVE WILL ALWAYS WIN A. REYNOLDS (G. KENNEDY, W. KIRKPATRICK)	Garth Brooks & Trisha Yearwood PEARL/LYRIC STREET		25	55	RE-ENTRY	3	DRINKIN' SONGS & OTHER LOGIC C. BLACK (C. BLACK, H. NICHOLS, S. WARINER)	Clint Black EQUITY		54
26	24	20	GOOD RIDE COWBOY A. REYNOLDS (B. KENNEDY, J. L. NIEMAN, R. BROWN, B. DOYLE)	Garth Brooks PEARL/LYRIC STREET		3	56	NOT SHOT DEBUT	1	WAL-MART PARKING LOT R. WRIGHT (C. CAGLE, B. JAMES)	Chris Cagle CAPITOL		56
27	31	6	SIZE MATTERS (SOMEDAY) B. CANNON (B. HILL, M. OCKLE)	Joe Nichols UNIVERSAL SOUTH		27	57	42	36	I DON'T FEEL LIKE LOVING YOU TODAY G. WILSON, J. RICH, M. WRIGHT (M. BERG, J. COLLINS)	Gretchen Wilson EPIC		57
28	30	9	EVERY TIME I HEAR YOUR NAME J. STEELE (K. ANDERSON, T. HAMBIDGE, J. STEELE)	Keith Anderson ARISTA NASHVILLE		28	58	NEW	1	THAT'S HOW THEY DO IT IN DIXIE D. JOHNSON (C. TOMPKINS, J. KEAR, M. IRWIN)	Hank Williams Jr. With Gretchen Wilson, Big & Rich & Van Zant ASYLUM-CURB		58
29	29	15	I'M TAKING THE WHEEL J. SHANKS (K. OSBORN, J. SHANKS)	SheDaisy LYRIC STREET		29	59	NEW	1	I DON'T KNOW WHAT SHE SAID T. JOHNSON, R. L. FEEK (C. BATTEN, K. BLAZY, L. TURNER)	Blaine Larsen GIANTS/LAYER/BNA		59
30	32	13	I GOT YOU C. MORGAN, P. O'DONNELL (C. MORGAN, P. O'DONNELL, T. OWENS)	Craig Morgan BROKEN BOW		30	60	53	51	GOOD TO GO D. S. MILLER, T. NOVICK (T. NICHOLS, R. CLAWSON)	John Corbett FUN BONE/CO5		43



Up 1.8 million audience impressions, single is CMA's 31st top 10. Fifteen of those songs reached No. 1.



Gains 8-6,000 impressions to cross Allpower threshold. Brother duo is also one of three supporting acts on new entry at No. 58.



With help from Gretchen Wilson and others, legendary bad boy charts for the first time since November 2004.

## HITPREDICTOR

DATA PROVIDED BY



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

ARTIST/Title/LABEL/(Score)	Chart Rank	ARTIST/Title/LABEL/(Score)	Chart Rank	ARTIST/Title/LABEL/(Score)	Chart Rank
<b>COUNTRY</b>		<b>BLAKE SHELTON</b> Nobody But Me WARNER BROS. (85.5)	14	<b>CRAIG MORGAN</b> I Got You BROKEN BOW (83.3)	30
<b>BRAD PAISLEY</b> FEAT. DOLLY PARTON When I Get Where I'm Going ARISTA NASHVILLE (83.8)	1	<b>BON JOVI</b> WITH JENNIFER NETTLES Who Says You Can't Go Home IJMG (81.7)	2	☆ <b>GEORGE STRAIT</b> The Seashores Of Old Mexico MCA NASHVILLE (85.0)	34
<b>JOSH TURNER</b> Your Man MCA NASHVILLE (76.7)	2	<b>MIRANDA LAMBERT</b> Kerosene EPIC (75.0)	3	<b>PHIL VASSAR</b> Last Day Of My Life ARISTA NASHVILLE (96.4)	35
<b>KENNY CHESNEY</b> Living In Fast Forward BNA (94.7)	4	<b>BROOKS &amp; DUNN</b> Believe ARISTA NASHVILLE (78.8)	4	<b>JAMIE O'NEAL</b> I Love My Life CAPITOL (80.3)	37
<b>RASCAL FLATTS</b> What Hurts The Most LYRIC STREET (87.3)	5	<b>JAMEY JOHNSON</b> The Dollar BNA (86.6)	5	<b>KENNY ROGERS</b> I Can't Unlove You CAPITOL (90.3)	38
<b>KEITH URBAN</b> Tonight I Wanna Cry CAPITOL (92.8)	6	<b>VAN ZANT</b> Nobody Gonna Tell Me What To Do COLUMBIA (77.8)	6	<b>RODNEY ATKINS</b> If You're Going Through Hell CURB (75.0)	40
<b>SUGARLAND</b> Just Might (Make Me Believe) MERCURY (84.2)	7	<b>LEANN RIMES</b> Something's Gotta Give ASYLUM-CURB (75.0)	7	<b>LONESTAR</b> I'll Die Tryin' BNA (86.2)	43
<b>MONTGOMERY GENTRY</b> She Don't Tell Me To COLUMBIA (91.7)	8	<b>DIERKS BENTLEY</b> Settle For A Slowdown CAPITOL (87.8)	8	<b>BLAINE LARSEN</b> I Don't Know What She Said BNA (75.1)	59
<b>TOBY KEITH</b> Get Drunk And Be Somebody SHOW DOG (83.2)	9	<b>JOE NICHOLS</b> Size Matters (Someday) UNIVERSAL SOUTH (92.2)	9		
<b>SARA EVANS</b> Cheat In' RCA (87.3)	13				

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**ALL CHARTS:** See Chart Legend for rules and explanations.

BETWEEN THE BULLETS wjessen@billboard.com

## PAISLEY GETS PARTON 'GOING' AGAIN AT NO. 1

Brad Paisley's vocal collaboration with Country Music Hall of Famer Dolly Parton gives both artists newly minted No. 1 tallies, although Cash's version never charted, three subsequent versions did by Flatt & Scruggs in 1965, Don King in 1981 and Emmylou Harris in 1989. It is the second single from McBride's "Timeless" set.

It is Paisley's first since "Mud on the Tires" led the list in the Feb. 5, 2005, issue, and Parton's first since her duet with Ricky Van Shelton, "Rockin' Years," in May 1991.

Parton is also gaining notice with Martina McBride on a cover of Johnny Cash's classic "I Still Miss Someone," which rises 56-51.



PARTON

Paisley's song is the sixth Parton collaboration to reach No. 1. In addition to the aforementioned Shelton duet, she has also done time at the top of the page with Porter Wagoner, Kenny Rogers and as a third of the Trio, with Linda Ronstadt and Emmylou Harris.

—Wade Jessen

MAR 4 2006 **LATIN Billboard**

**HOT LATIN SONGS**

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
1	1	1	16	<b>#1 ROMPE</b> E.LIND, L.SANTOS (W.D.LANDRON, A.SANTOS) 12 WKS MONSERRATE, DJ URBA, S.FISHER (R.AYALA, V.CABRERA)	Daddy Yankee EL CARTEL / INTERSCOPE	1
2	3	3	35	ELLA Y YO	Aventura Featuring Don Omar PREMIUM LATIN	2
3	6	6	17	<b>GREATEST GAINER</b> LLAME PA VERTE LUNY TUNES (WISIN, YANDEL)	Wisn & Yandel MACHETE	2
4	2	2	10	CONTRA VIENTO Y MAREA R.MUNOZ, R.MARTINEZ (J.E.MURGIA, M.L.ARRIAGA)	Intocable EMI LATIN	2
5	5	5	35	RAKATA LUNY TUNES (WISIN, YANDEL)	Wisn & Yandel MAS FLOW / MACHETE	2
6	4	4	85	VEN BAILALO J.TORRES (A.RIVERA, C.COLON, J.TORRES)	Angel & Khriz LUAR/MVP / MACHETE	3
7	10	7	44	MAYOR QUE YO LUNY TUNES (LUNY TUNES, R.AYALA, WISIN, YANDEL, H.OLGADO)	Baby Ranks, Daddy Yankee, Tonny Tun Tun, Wisin, Yandel & Hector MAS FLOW / MACHETE	3
8	14	20	9	CHULIN CULIN CHUNFLY (THE RATTLESLAKE SONG) NESTY (J.RAMOS, R.PEREZ, E.F.PADILLA, R.GOMES BOLANDS)	Voltio Featuring Calle 13 WHITE LION/EPIC / SONY BMG NORTE	8
9	11	11	18	NA NA NA (DULCE NINA) A.B.QUINTANILLA III, C."CK" MARTINEZ (A.B.QUINTANILLA III, C."CK" MARTINEZ, L.GIRALDO)	A.B. Quintanilla III Presents Kumbia Kings EMI LATIN	9
10	12	10	22	CUENTALE R.MERCENARIO (M.I.PESANTE)	Ivy Queen LA CALLE / UNIVISION	3
11	8	19	3	NOCHE DE SEXO NELLY (WISIN, YANDEL, A.SANTOS, NELLY)	Wisn & Yandel Featuring Aventura MACHETE	8
12	7	13	5	LO QUE ME GUSTA A MI G.SANTADALLA, JUANES (JUANES)	Juanes SURCO / UNIVERSAL LATINO	7
13	9	15	8	ALGO DE MI J.GUILLEN (O.VILLARREAL)	Conjunto Primavera FONOVISA	9
14	16	26	5	UN BESO L.SANTOS, A.SANTOS (A.SANTOS)	Aventura PREMIUM LATIN	14
15	15	12	8	COMO SI NO NOS HUBIERAMOS AMADO C.VALLI (L.PAUSINI, CHEOPE L.TRISTAN, DANIEL)	Laura Pausini WARNER LATINA	12
16	23	45	3	MACHUCANDO LUNY TUNES (R.AYALA, E.DAVILA)	Daddy Yankee EL CARTEL / INTERSCOPE	16
17	17	14	19	PERO TE VAS A ARREPENTIR K-PAZ DE LA SIERRA (M.A.SOLIS)	K-Paz De La Sierra With Jose Manuel Zamacona DISA	14
18	18	22	15	ESO EHH...!! ALEXIS FIDO (ALEXIS FIDO)	Alexis & Fido SONY BMG NORTE	7
19	13	8	45	LA TORTURA S.MEBARAK R., L.MENDEZ (S.MEBARAK R., L.F.OCHOA)	Shakira Featuring Alejandro Sanz EPIC / SONY BMG NORTE	1
20	19	9	14	NUUESTRO AMOR A.AVILA (A.AVILA)	RBD EMI LATIN	6
21	25	23	14	TE HE QUERIDO, TE HE LLORADO R.MERCENARIO (M.I.PESANTE)	Ivy Queen LA CALLE / UNIVISION	10
22	20	17	4	SI YO FUERA TU AMOR O.URBINA, JR., R.URBINA (NOT LISTED)	Alacranes Musical UNIVISION	17
23	30	28	4	NO HAY NADIE H.DELGADO (H.DELGADO, J.TORRES, PHERNANDEZ)	Hector "El Father" Featuring Yomo & Victor Manuelle GOLD STAR / MACHETE	23
24	<b>HOT SHOT DEBUT</b>		1	SEÑOR LOCUTOR LOS TIGRES DEL NORTE (M.E.TOSCANO)	Los Tigres Del Norte FONOVISA	24
25	22	16	16	LAGRIMILLAS TONTAS J.L.TERRAZAS (J.VELAZQUEZ AGUILAR)	Grupo Montez De Durango DISA	16

Daddy Yankee is a 10-time finalist in eight categories at the upcoming Billboard Latin Music Awards on Telemundo.

"La Academia" finalist appears for the first time on this chart with a Spanish-language cover of Robbie Williams' "Angels."

"Dale Don Dale" bows at No. 89 on Hot R&B/Hip-Hop Songs.



THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
26	38	34	11	NO LE TEMAS A EL J.ROSARIO (G.MATIAS, H.PAGAN, J.ROSARIO)	Trebol Clan GOLD STAR / MACHETE	26
27	33	40	3	DE CONTRABANDO PRIVERA (J.BEBASTIAN)	Jenni Rivera FONOVISA	27
28	26	27	5	ANDA Y VE J.BOMEZ, S.GOMEZ (S.GOMEZ, F.GOMEZ, M.ALEJANDRO, A.MAGDALENA)	Akwid UNIVISION	26
29	31	43	2	QUE VIDA LA MIA A.VAZQUEZ, K.CIBRIAN (K.CIBRIAN, M.RUIZ)	Reik SONY BMG NORTE	29
30	48	50	3	ALIADO DEL TIEMPO M.BARBA (M.BARBA)	Mariano Barba THREE SOUND	30
31	46	47	10	QUE VOY A HACER CON MI AMOR A.BAQUEIRO (L.C.MONROY, R.ORNELAS)	Alejandro Fernandez SONY BMG NORTE	31
32	27	21	19	SUELTA MI MANO A.BAQUEIRO (L.GARCIA)	Sin Bandera SONY BMG NORTE	5
33	40	49	3	TE ECHO DE MENOS F.PINERO, JR., C.PONCE (C.PONCE, F.PINERO, JR.)	Chayanne SONY BMG NORTE	33
34	28	29	3	LIBERTAD R.MERCENARIO (M.I.PESANTE)	Ivy Queen LA CALLE / UNIVISION	28
35	29	42	5	ENSENAMA A OLVIDAR L.E.PAYAN (R.CAVAZOS)	Graciela Beltran UNIVISION	29
36	32	46	3	DIA DE ENERO S.MEBARAK R., L.MENDEZ (S.MEBARAK R.)	Shakira EPIC / SONY BMG NORTE	32
37	24	25	12	BAILANDO YAGA, MACKIE (J.A.MARTINEZ, L.E.PIZARRO)	Yaga & Mackie Featuring Nina Sky LA CALLE / UNIVISION	18
38	39	37	8	NO TE APARTES DE MI G.GRACA MELLO (R.CARLOS, E.CARLOS, L.GOMEZ ESCOLAR)	Yahir WARNER LATINA	28
39	<b>NEW</b>		1	PARA QUE REGRESES E.PEREZ (G.RAMIREZ FLORES)	El Chapo De Sinaloa DISA	39
40	<b>NEW</b>		1	SEDUCCION ESTEFANO (ESTEFANO, J.L.PAGAN)	Thalia EMI LATIN	40
41	<b>NEW</b>		1	ANGEL J.ROMAGOSA (G.CHAMBERS, R.WILLIAMS)	Yuridia SONY BMG NORTE	41
42	<b>NEW</b>		1	OJOS DE CIELO M.ANTIESTEBAN (EL SUENO DE MORFEO)	El Sueno De Morfeo WARNER LATINA	42
43	37	-	5	ATREVETE TE, TE! E.CABRA, D.FORNARI (R.PEREZ)	Calle 13 WHITE LION / SONY BMG NORTE	26
44	47	30	17	ACOMPANAME A ESTAR SOLO T.TORRES (R.ARJONA)	Ricardo Arjona SONY BMG NORTE	7
45	41	32	14	MALO C.JEAN (BEBE)	Bebe EMI LATIN	21
46	<b>RE-ENTRY</b>		5	DALE DON DALE E.LIND (W.O.LANDRON, L.J.JACKSON)	Don Omar Featuring Fabolous VI / MACHETE	39
47	49	41	10	SE TE OLVIDO M.SALCEDO, M.CAZARES (K.SANTANDER, G.SANTANDER)	Pablo Montero UNIVISION	25
48	<b>NEW</b>		1	POR UNA MUJER S.BRYNDIS (M.CHAN, E.TORRES)	Luis Fonsi UNIVERSAL LATINO	48
49	<b>RE-ENTRY</b>		5	EL BAILE PEGAO E.F.TORRES SERRANT (R.MATOS)	Limit-121 UNIVISION	22
50	<b>NEW</b>		1	COMO UNA MARIPOSA NOT LISTED (O.VARELA LLAYONA, J.M.MUNETA GOMEZ)	Diana Reyes MUSIMEX / UNIVERSAL LATINO	50

**TOP LATIN ALBUMS**

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	10	<b>#1 DADDY YANKEE</b> EL CARTEL 005792/INTERSCOPE (13.98 CD/DVD) +	Barrio Fino: En Directo		1
2	<b>HOT SHOT DEBUT</b>		1	RAKIM & KEN-Y UNIVERSAL LATINO 270183 (15.98)	Masterpiece		2
3	3	3	20	RBD EMI LATIN 35902 (14.98)	Nuestro Amor		1
4	4	4	49	RBD EMI LATIN 75852 (14.98)	Rebelde		2
5	2	2	11	DON OMAR VI/MACHETE 005850/UMRG (13.98)	Da Hitman Presents Reggaeton Latino		1
6	5	5	73	JUANES SURCO 003475/UNIVERSAL LATINO (17.98) ⊕	Mi Sangre		1
7	7	7	15	WISIN & YANDEL MACHETE 561402 (15.98)	Pa'l Mundo		1
8	12	18	11	RICARDO ARJONA SONY BMG NORTE 67549 (18.98)	Adentro		3
9	6	6	11	REGGAETON NINOS AFUGEO/URBAN BOX OFFICE 46957/EMI LATIN (13.98)	Reggaeton Ninos Vol. 1		5
10	9	8	3	ROCIO DURCAL SONY BMG NORTE 77124 (15.98) ⊕	Amor Eterno		8
11	11	10	28	ANA GABRIEL SONY BMG NORTE 95902 (15.98)	Historia De Una Reina		5
12	<b>NEW</b>		1	JOSE JOSE SONY BMG NORTE 77517 (15.98) ⊕	La Historia Del Principe		12
13	10	9	21	VARIOUS ARTISTS Boy Wonder & Chercho Records Present: El Draft 2005 CHENCHO CHOSEN FEW EMERALD 1056/URBAN BOX OFFICE (9.98)	Boy Wonder & Chercho Records Present: El Draft 2005		4
14	14	16	46	INTOCABLE EMI LATIN 99113 (16.98)	X		2
15	17	21	13	JOSE ALFREDO JIMENEZ SONY BMG NORTE 96888 (13.98) ⊕	La Historia Del Rey		15
16	8	-	2	ALACRANES MUSICAL UNIVISION 310704/UG (13.98) ⊕	Simplemente Lo Mejor		8
17	16	17	37	SHAKIRA EPIC 93700/SONY MUSIC (18.98) ⊕	Fijacion Oral Vol. 1		1
18	13	11	3	INDIA SGZ/UNIVISION 340004/UG (14.98)	Soy Diferente		11
19	15	14	29	RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE 1690 (16.98)	Antologia De Un Rey		11
20	<b>NEW</b>		1	VARIOUS ARTISTS FONOVISA 352242/UG (14.98) ⊕	Premio Lo Nuestro A La Musica Latina 2006		20
21	19	13	35	ANDY ANDY WEPA 1060/URBAN BOX OFFICE (9.98 CD/DVD) ⊕	Ironia		4
22	23	31	13	SIN BANDERA SONY BMG NORTE 96872 (17.98) ⊕	Manana		4
23	34	40	11	VOZ A VOZ URBAN BOX OFFICE 1019 (13.98)	En Presencia Del Futuro		23
24	20	12	14	DADDY YANKEE EL CARTEL VI 450639/MACHETE (15.98)	Barrio Fino		1
25	18	20	4	GRACIELA BELTRAN UNIVISION 310383/UG (14.98) ⊕	Rancherismas Con Banda		7

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
26	52	-	27	<b>GREATEST GAINER</b> LAURA PAUSINI WARNER LATINA 61896 (17.98)	Escucha Atento		26
27	22	29	62	A.B.QUINTANILLA III PRESENTS KUMBIA KINGS EMI LATIN 90595 (15.98)	Fuego		2
28	26	24	20	K-PAZ DE LA SIERRA DISA 720626 (11.98) ⊕	Mas Capaces Que Nunca		1
29	25	22	4	ANA GABRIEL EMI LATIN 46956 (15.98)	Dos Amores Un Amante		22
30	49	52	10	<b>PACE SETTER</b> YURIDIA SONY BMG NORTE 76550 (12.98 CD/DVD) ⊕	La Voz De Un Angel		30
31	37	36	21	LUIS FONSI UNIVERSAL LATINO 004881 (14.98)	Paso A Paso		2
32	30	38	22	JENNI RIVERA FONOVISA 352165/UG (13.98) ⊕	Parrandera, Rebelde Y Atrevida		10
33	24	28	14	GRUPO MONTEZ DE DURANGO DISA 720689 (11.98)	Los Super Extras: Lagrimillas Tontas		8
34	42	43	13	LUIS MIGUEL WARNER LATINA 62753 (18.98)	Grandes Exitos		8
35	40	35	19	VICENTE FERNANDEZ SONY BMG NORTE 96895 (14.98) ⊕	Mis Duetos		12
36	27	25	10	VARIOUS ARTISTS DISA 720710 (11.98) ⊕	Agarron Duranguense 2006		15
37	32	32	16	BEBE EMI LATIN 43178 (9.98)	Pafuera Telaranas		23
38	28	23	8	LOS HOROSCOPOS DE DURANGO DISA 720701 (11.98) ⊕	Antes Muertas Que Sencillas		11
39	31	30	41	LUNY TUNES & BABY RANKS MAS FLOW 230007/MACHETE (14.98)	Mas Flow 2		2
40	29	26	3	VARIOUS ARTISTS DISA 720741 (11.98)	Historia Musical Del Pasito Duranguense 2		26
41	33	19	6	BRONCO/LOS BUKIS FONOVISA 352231/UG (13.98) ⊕	Cronica De Dos Grandes: Los Inicios De Nuestra Historia		8
42	21	15	3	GRUPO MONTEZ DE DURANGO DISA 720744 (12.98) ⊕	500 Novillos		15
43	39	33	8	VOLTIO WHITE LION/EPIC 96526/SONY MUSIC (11.98)	Voltio		17
44	35	-	13	VARIOUS ARTISTS MACHETE 005410 (9.98)	30 Reggaeton Superhits		32
45	44	42	33	LOS CAMINANTES SONY BMG NORTE 95637 (9.98)	Tesoros De Coleccion: Lo Romantico De Los Caminantes		22
46	41	37	30	GRUPO BRYNDIS DISA 720561 (11.98)	La Mejor... Coleccion		7
47	<b>NEW</b>		1	DIVINO MACHETE 375210 (15.98)	Todo A Su Tiempo: Platinum Edition		47
48	43	47	10	VARIOUS ARTISTS SONY BMG NORTE 96902 (17.98)	Top Latino		28
49	46	41	10	LOS TEMERARIOS DISA 720719 (16.98)	La Mejor... Coleccion		32
50	45	44	33	AVENTURA PREMIUM LATIN 94082/SONY BMG NORTE (13.98)	God's Project		5

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
61	51	50	31	RBD EMI LATIN 32384 (15.98)	Tour Generacion: RBD En Vivo		22
62	58	56	24	REIK SONY BMG NORTE 95680 (14.98)	Reik		34
63	48	51	16	VICENTE FERNANDEZ SONY BMG NORTE 95241 (9.98)	Tesoros De Coleccion		8
64	38	27	1	VARIOUS ARTISTS FONOVISA 352234/UG (13.98) ⊕	Megartistas Del Ano 2006		15
65	36	34	4	VARIOUS ARTISTS DISA 720728 (12.98)	15 Duranguenses De Corazon 2		28
66	47	48	7	GRUPO BRYNDIS VIENTO Y SOL/LADRON DISA 720729 (11.98)	La Mejor... Coleccion		47
67	61	-	14	LA 5A ESTACION SONY BMG NORTE 96879 (18.98 CD/DVD) ⊕	Acustico		28
68	54	55	35	MARCO ANTONIO SOLIS FONOVISA 351643/UG (13.98) ⊕	La Historia Continua... Parte II		2
69	50	46	28	IVY QUEEN LA CALLE/UNIVISION 310546/UG (13.98) ⊕	Flashback		10
70	56	49	5	VARIOUS ARTISTS GOLD STAR 180016/MACHETE (14.98 CD/DVD) ⊕	Gold Star Music: Reggaeton Hits		5
71	57	45	1	CARDENALES DE NUEVO LEON DISA 720735 (10.98)	La Mejor... Coleccion		35
72	53	61	4	VARIOUS ARTISTS DISA 720729 (11.98)	100% Romanticos		43
73	66	59	18	ALEJANDRO FERNANDEZ SONY BMG NORTE 96864 (17.98) ⊕	Mexico-Madrid: En Directo Y Sin Escalas		10
74	63	54	13	GILBERTO SANTA ROSA & VICTOR MANUELLE SONY BMG NORTE 95615 (13.98)	Dos Soneros, Una Historia		18
75	<b>RE-ENTRY</b>		10	CALLE 13 WHITE LION 96875/SONY BMG NORTE (15.98)	Calle 13		6
76	55	39	3	VARIOUS ARTISTS UNIVISION 310821/UG (12.98) ⊕			



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# HITS OF THE WORLD

JAPAN		SINGLES			
THIS WEEK	LAST WEEK	(SOUNDSCAN JAPAN)	FEBRUARY 21, 2006		
1	NEW	WORLD APART ASIAN KUNG-FU GENERATION KIOON			
2	NEW	WIND (LTD EDITION) KUMI KODA AVEV TRAX			
3	NEW	KAGE KOU SHIBASAKI UNIVERSAL			
4	3	I BELIEVE AYAKA HIRAHARA WARNER			
5	7	KONAYUKI REMIOROMEN VICTOR			
6	NEW	KURURI KURURI NANAMU JIKA WARNER			
7		SHODOU BZ VERMILLION RECORDS			
8	NEW	SAFAIA NO HOSHI TOKYO SKA PARADISE ORCHESTRA CUTTING EDGE			
9	15	VENUS (CD+DVD) TACKY & TSUBASA AVEV TRAX			
10	NEW	HARERUYA (CD+DVD) AAA AVEV TRAX			

UNITED KINGDOM		SINGLES			
THIS WEEK	LAST WEEK	(THE OFFICIAL UK CHARTS CO.)	FEBRUARY 19, 2006		
1	1	THUNDER IN MY HEART AGAIN MECK FT. LEO SAYER APPOLO/FREE 2 AIR			
2	2	NASTY GIRL THE NOTORIOUS B.I.G. BAD BOY/ATLANTIC			
3	3	BOYS WILL BE BOYS ORDINARY BOYS B UNIQUE			
4	4	RUN IT! CHRIS BROWN FT. JUELZ SANTANA JIVE/ZOMBA			
5	NEW	WOMAN IN LOVE/I GET THE SWEETEST FEELING LIZ MCCLARNON ALL AROUND THE WORLD			
6	6	CHECK ON IT BEYONCE FT. SLIM THUG COLUMBIA			
7	11	ALL TIME LOVE WILL YOUNG S RECORDS			
8	5	YOU SPIN ME ROUND (LIKE A RECORD) DEAD OR ALIVE EPIC			
9	7	YOU GOT THE LOVE SOURCE FT. CANDI STATON POSITIVA			
10	8	SUGAR WE'RE GOIN DOWN FALL OUT BOY MERCURY			

GERMANY		SINGLES			
THIS WEEK	LAST WEEK	(MEDIA CONTROL)	FEBRUARY 21, 2006		
1	2	I BELONG TO YOU EROS RAMAZZOTTI/ANASTACIA ARIOLA			
2	NEW	ICH BIN ICH (WIR SIND WIR) ROSENSTOLZ ISLAND			
3	NEW	COME BACK TO ME BABY US 5 GLOBAL MUSIC			
4	1	LOVE GENERATION BOB SINCLAR FT. GARY PINE YELLOW PRODUCTION			
5	3	1001 ARABIAN NIGHTS CHIPZ UNIVERSAL			
6	4	BIG CITY LIFE MATTAFIX BUDDHIST PUNK			
7	6	RUN IT! CHRIS BROWN FT. JUELZ SANTANA JIVE/ZOMBA			
8	NEW	DING SEED DOWNBEAT/WARNER MUSIC			
9	5	KLICK KLACK PINOCCHIO CAPITOL			
10	9	NASTY GIRL THE NOTORIOUS B.I.G. BAD BOY/ATLANTIC			

EURO		DIGITAL TRACKS			
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	MARCH 4, 2006		
1	4	SORRY (ALBUM VERSION) MADONNA WARNER BROS.			
2	2	THUNDER IN MY HEART AGAIN MECK FT. LEO SAYER FREE2AIR			
3	1	PUT YOUR RECORDS ON CORINNE BAILEY RAE EMI			
4	5	BEEP THE PUSSYCAT DOLLS FT. WILL.I.AM A&M/INTERSCOPE			
5	3	BOYS WILL BE BOYS THE ORDINARY BOYS B-UNIQUE			
6	6	NASTY GIRL THE NOTORIOUS B.I.G. FT. DIDDY, NELLY, JAGGED EDGE & AVERY STORM BAD BOY/ATLANTIC			
7	7	CHECK ON IT BEYONCE FT. SLIM THUG COLUMBIA			
8	9	RUN IT! CHRIS BROWN JIVE/ZOMBA			
9	11	HUNG UP (ALBUM VERSION) MADONNA WARNER BROS.			
10	15	STUPID GIRLS PINK LAFACE/ZOMBA			
11	12	BECAUSE OF YOU KELLY CLARKSON RCA			
12	9	SUGAR, WE'RE GOIN DOWN FALL OUT BOY FUELED BY RAMEN/ISLAND			
13	18	ALL TIME LOVE WILL YOUNG S			
14	NEW	PUMP IT THE BLACK EYED PEAS A&M/INTERSCOPE			
15	10	WHEN THE SUN GOES DOWN ARCTIC MONKEYS DOMINO			
16	17	YOU'RE BEAUTIFUL JAMES BLUNT ATLANTIC			
17	14	GOODBYE MY LOVER JAMES BLUNT ATLANTIC			
18	16	HEARTBEATS JOSE GONZALEZ PEACEFROG			
19	RE	GOLD DIGGER (EXPLICIT ALBUM VERSION) KANYE WEST FT. JAMIE FOXX ROC-A-FELLA/DEF JAM			
20	RE	PUSH THE BUTTON SUGABABES ISLAND			

FRANCE		SINGLES			
THIS WEEK	LAST WEEK	(SNEP/IFOP/TITE-LIVE)	FEBRUARY 21, 2006		
1	1	J'VOULAIS AMINE VIRGIN			
2	3	UN ANGE FRAPPE A MA PORTE NATASHA ST-PIER COLUMBIA			
3	7	GABRIEL NAJOUA BELYZEL SCORPIO			
4	8	LA CAMISA NEGRA JUANES UNIVERSAL			
5	5	AIMER JUSQU'A L'IMPOSSIBLE TINA ARENA COLUMBIA			
6	4	NOLWENN OHWO! NOLWENN LEROY MERCURY			
7		HOU! LA MENTEUSE DOROTHEE LABEL ONE			
8	11	GOODBYE MY LOVER JAMES BLUNT ATLANTIC			
9	9	NA NA NA (GO CLUBBIN') PETEY AND JADEE MG INT.			
10	10	DONNE MYRIAM ABEL RCA			

AUSTRALIA		SINGLES			
THIS WEEK	LAST WEEK	(ARIA)	FEBRUARY 19, 2006		
1	2	LOVE GENERATION BOB SINCLAR FT. GARY PINE YELLOW PRODUCTION			
2	1	RUN IT! CHRIS BROWN FT. JUELZ SANTANA JIVE/ZOMBA			
3	NEW	FLAUNT IT! TV ROCK SONY BMG			
4	3	GOODBYE MY LOVER JAMES BLUNT ATLANTIC			
5	5	WATCHING YOU ROGUE TRADERS COLUMBIA			
6	6	FAR AWAY NICKELBACK ROADRUNNER			
7	4	WHEN I'M GONE EMINEM INTERSCOPE			
8	NEW	PUMP IT THE BLACK EYED PEAS A&M/INTERSCOPE			
9	7	JUST FEEL BETTER SANTANA FT. STEVEN TYLER COLUMBIA			
10	8	WASABI LEE HARDING SONY BMG			

CANADA		DIGITAL SONGS			
THIS WEEK	LAST WEEK	(SOUNDSCAN)	MARCH 4, 2006		
1	NEW	YOU'RE BEAUTIFUL JAMES BLUNT CUSTARD/ATLANTIC/WARNER			
2	NEW	MADONNA WARNER			
3	NEW	STUPID GIRLS PINK LAFACE/SONY BMG MUSIC			
4	NEW	HUNG UP MADONNA WARNER			
5	NEW	GOLD DIGGER KANYE WEST FT. JAMIE FOXX ROC-A-FELLA/DEF JAM/UNIVERSAL			
6	NEW	DANCE, DANCE FALL OUT BOY FUELED BY RAMEN/ISLAND/UNIVERSAL			
7	NEW	PUMP IT THE BLACK EYED PEAS A&M/INTERSCOPE/UNIVERSAL			
8	NEW	CHECK ON IT BEYONCE FT. SLIM THUG COLUMBIA/SONY BMG MUSIC			
9	NEW	UNWRITTEN NATASHA BEDINGFIELD EPIC/SONY BMG MUSIC			
10	NEW	TEMPERATURE SEAN PAUL VP/ATLANTIC/WARNER			

ITALY		SINGLES			
THIS WEEK	LAST WEEK	(FIMI/NIELSEN)	FEBRUARY 20, 2006		
1	NEW	TEACH ME AGAIN ELISA & TINA TURNER SUGAR			
2	1	HUNG UP MADONNA WARNER BROS.			
3	NEW	BECAUSE YOU LIVE JESSE MCCARTNEY VIRGIN			
4	4	WAKE UP HILARY DUFF HOLLYWOOD RECORDS			
5	10	CE LA FARO' ANTONIO ARIOLA			
6	2	DENTRO ALLA SCATOLA MARCIO MONDO VIRGIN			
7	19	TE AMO CORAZON PRINCE UNIVERSAL			
8	25	SWAN ELISA SUGAR			
9	3	STRADE DI FUOCO BERTE LOREDANA NAR			
10	9	SOLO TE STUDIO 3 NEW MUSIC			

SPAIN		SINGLES			
THIS WEEK	LAST WEEK	(PROMUSICAE/MEDIA)	FEBRUARY 22, 2006		
1	NEW	LLAMALO PERDON ESTIRPE UNIVERSAL			
2	2	HUNG UP MADONNA WARNER BROS.			
3	1	FIRST DAY OF MY LIFE MELANIE C. RED GIRL RECORDS			
4	6	PRECIOUS DEPECHE MODE MUTE			
5	10	HIMNO OFICIAL DEL SEVILLA FC EL ARREBATO CAPITOL			
6	5	A PAIN THAT I'M USED TO DEPECHE MODE MUTE			
7	4	VAMPIRE GLAMOUR TO KILL SUBTERFUGE RECORDS			
8	14	CAPABLE NAJWA D.R.O.			
9	8	TE AMO CORAZON PRINCE UNIVERSAL			
10	11	THE TROOPER IRON MAIDEN EMI			

MEXICO		ALBUMS			
THIS WEEK	LAST WEEK	(BIMSA)	FEBRUARY 21, 2006		
1	1	YURIDIA LA VOZ DE UN ANGEL SONY BMG			
2	2	VARIOUS ARTISTS AMOR EN CUSTODIA UNIVERSAL			
3	3	IL DIVO IL DIVO SYCO/SONY BMG			
4	7	THE BLACK EYED PEAS MONKEY BUSINESS A&M/INTERSCOPE			
5	5	ALEJANDRO FERNANDEZ MEXICO - MADRID EN DIRECTO Y SIN ESCALAS SONY BMG			
6	4	PANDA PARA TI CON DESPRECIO WARNER			
7	17	VARIOUS ARTISTS MAS NESCAFE AND 2 WARNER MUSIC/MAS			
8	9	JAMES BLUNT BACK TO BEDLAM ATLANTIC			
9	11	MADONNA CONFESSIONS ON A DANCE FLOOR WARNER BROS.			
10	6	LUIS MIGUEL GRANDES EXITOS WARNER BROS.			

WALLONIA		SINGLES			
THIS WEEK	LAST WEEK	(PROMUVI)	FEBRUARY 22, 2006		
1		LA CAMISA NEGRA JUANES UNIVERSAL			
2	3	UN ANGE FRAPPE A MA PORTE NATASHA ST-PIER COLUMBIA			
3	2	AIMER JUSQU'A L'IMPOSSIBLE TINA ARENA COLUMBIA			
4	4	GOODBYE MY LOVER JAMES BLUNT ATLANTIC			
5		NOLWENN OHWO! NOLWENN LEROY MERCURY			

ALBUMS		
1	1	JAMES BLUNT BACK TO BEDLAM ATLANTIC
2	2	NATASHA ST-PIER LONGUEUR D'ONDES COLUMBIA
3	5	RAPHAEL CARAVANE CAPITOL
4	20	JAMES BLUNT CHASING TIME: THE BEDLAM SESSIONS ATLANTIC
5		WOLFGANG AMADEUS MOZART L'OEUVRE DE MOZART - COFFRET BRILLIANT CLASSICS

SWITZERLAND		SINGLES			
THIS WEEK	LAST WEEK	(MEDIA CONTROL)	FEBRUARY 21, 2006		
1	1	I BELONG TO YOU EROS RAMAZZOTTI/ANASTACIA ARIOLA			
2	2	LOVE GENERATION BOB SINCLAR FT. GARY PINE YELLOW PRODUCTION			
3	4	1001 ARABIAN NIGHTS CHIPZ UNIVERSAL			
4	NEW	COME BACK TO ME BABY US 5 GLOBAL MUSIC			
5	3	BIG CITY LIFE MATTAFIX BUDDHIST PUNK			

ALBUMS		
1	1	JAMES BLUNT BACK TO BEDLAM ATLANTIC
2	NEW	JAMES BLUNT CHASING TIME: THE BEDLAM SESSIONS ATLANTIC
3	2	JACK JOHNSON & FRIENDS SING-A-LONG AND LULLABIES: CURIOUS GEORGE RUSHFIRE/UNIVERSAL
4	3	EROS RAMAZZOTTI CALMA APPARENTE ARIOLA
5	5	MADONNA CONFESSIONS ON A DANCE FLOOR WARNER BROS.

FINLAND		SINGLES			
THIS WEEK	LAST WEEK	(YLE)	FEBRUARY 22, 2006		
1	NEW	REVENGE IS COARSE SINKING EDEL			
2	1	GUARDIAN ANGEL LOVEK CAPITOL			
3	NEW	DRAGONHEADS ENSIFERUM SPINEFARM			
4	NEW	DADDY COOL VINYLSHAKERZ EDEL			
5	NEW	ASS UP BARACUDA ZEITGEIST			

ALBUMS		
1	NEW	AMORPHIS ECLIPSE NUCLEAR BLAST
2	1	MOKOMA KUOLEMAN LAULUKUNNAAT SAKARA
3	4	MADONNA CONFESSIONS ON A DANCE FLOOR WARNER BROS.
4	5	NIGHTWISH HIGHEST HOPES - BEST OF SPINEFARM
5	2	YO YON VALOISA PUOLLI POKD

POLAND		ALBUMS			
THIS WEEK	LAST WEEK	(ZWI.ZEK PRODUCCENTOW AUDIO VIDEO)	FEBRUARY 17, 2006		
1	1	SOUNDTRACK TYLKO MNIE KOCHAJ POMATON			
2	2	VARIOUS ARTISTS TU ES PETRUS - TY JESTES SKALA MAGIC			
3	12	SOUNDTRACK JA WAM POKAZE SONY BMG			
4	4	KATIE MELUA PIECE BY PIECE DRAMATICO			
5	3	KULT POLIGONO INDUSTRIAL SP			
6	5	VIRGIN FICCA MERCURY			
7	6	MARIA PESZEK MIASTO MANIA KAVAX			
8	7	BEATA KOZIDRAK TERAZ PLYNE POMATON			
9	8	TOKIO HOTEL SCHREI ISLAND			
10	11	MADONNA CONFESSIONS ON A DANCE FLOOR WARNER BROS.			

HUNGARY		SINGLES			
THIS WEEK	LAST WEEK	(MAHASZ)	FEBRUARY 17, 2006		
1	2	HUNG UP MADONNA WARNER BROS.			
2	NEW	APACHE ROCKS THE BOTTOM SCOOTER EDEL			
3	1	EN UNIQUE MAGNEOTON			
4	4	AZ EJJEL DRED DANCEMIX/CLS			
5	NEW	I BELONG TO YOU EROS RAMAZZOTTI/ANASTACIA ARIOLA			

ALBUMS		
1	1	MUSICAL BEST OF MUSICAL UNIVERSAL
2	2	RAPULOK RISZAJLING SONY BMG
3	3	PINOKKIO AZ EN ALBUMOMI EMI
4	9	JUANES MI SANGRE UNIVERSAL
5	6	CARAMEL NYUGALOMTERAPIA TOM TOM RECORDS

# EURO

## EUROCHARTS

### SINGLE SALES

THIS WEEK	LAST WEEK	EUROCHARTS ARE COMPILED BY BILLBOARD FROM THE NATIONAL SINGLES AND ALBUM SALES CHARTS OF 20 EUROPEAN COUNTRIES. FEBRUARY 22, 2006
1	2	<b>NASTY GIRL</b> THE NOTORIOUS B.I.G. BAD BOY/ATLANTIC
2	1	<b>RUN IT!</b> CHRIS BROWN FT. JUELZ SANTANA JIVE/ZOMBA
3	5	<b>I BELONG TO YOU</b> EROS RAMAZZOTTI/ANASTACIA ARIOLA
4	4	<b>HUNG UP</b> MADONNA WARNER BROS.
5	7	<b>J'VOULAIS</b> AMINE VIRGIN
6	6	<b>THUNDER IN MY HEART AGAIN</b> MECK FT. LEO SAYER APPOLO/FREE 2 AIR
7	8	<b>UN ANGE FRAPPE A MA PORTE</b> NATASHA ST-PIER COLUMBIA
8	3	<b>LOVE GENERATION</b> BOB SINCLAR FT. GARY PINE YELLOW PRODUCTION
9	12	<b>GOODBYE MY LOVER</b> JAMES BLUNT ATLANTIC
10	26	<b>GABRIEL</b> NAJOUA BELYZEL SCORPIO
11	NEW	<b>COME BACK TO ME BABY</b> US 5 GLOBAL
12	13	<b>BOYS WILL BE BOYS</b> ORDINARY BOYS B UNIQUE
13	23	<b>LA CAMISA NEGRA</b> JUANES UNIVERSAL
14	NEW	<b>ICH BIN ICH (WIR SIND WIR)</b> ROSENSTOLZ ISLAND
15	15	<b>CHECK ON IT</b> BEYONCE FT. SLIM THUG COLUMBIA

### ALBUMS

THIS WEEK	LAST WEEK	FEBRUARY 22, 2006
1	1	<b>JAMES BLUNT</b> BACK TO BEDLAM ATLANTIC
2	2	<b>MADONNA</b> CONFESSIONS ON A DANCE FLOOR WARNER BROS.
3	3	<b>ARCTIC MONKEYS</b> WHATEVER PEOPLE SAY I AM, THAT'S WHAT I'M NOT DOMINO
4	4	<b>ROBBIE WILLIAMS</b> INTENSIVE CARE CHRYSALIS
5	6	<b>KATIE MELUA</b> PIECE BY PIECE IRAMINGO
6	13	<b>EROS RAMAZZOTTI</b> CALMA APPARENTE ARIOLA
7	7	<b>KELLY CLARKSON</b> BREAKAWAY RCA
8	NEW	<b>DEUTSCHLAND SUCHT D. SUPERSTAR</b> LOVE SONGS HANSA
9	11	<b>COLDPLAY</b> X&Y PARLOPHONE
10	9	<b>IL DIVO</b> ANCORA SYCO/SONY BMG
11	27	<b>KAISER CHIEFS</b> EMPLOYMENT B-UNIQUE/POLYDOR
12	12	<b>XAVIER NAIDOO</b> TELEGRAM FUEER X NAIDOO RECORDS
13	14	<b>ENYA</b> AMARANTINE WARNER BROS.
14	16	<b>JOHNNY CASH</b> RING OF FIRE - THE LEGEND OF COLUMBIA/UMTV
15	NEW	<b>TOTO</b> FALLING IN BETWEEN KING

### RADIO AIRPLAY

THIS WEEK	LAST WEEK	RADIO AIRPLAY INFORMATION FROM 17 EUROPEAN COUNTRIES AS MONITORED AND TABLATED BY NIELSEN MUSIC CONTROL FEBRUARY 22, 2006
1	1	<b>SORRY</b> MADONNA WARNER BROS.
2	2	<b>ADVERTISING SPACE</b> ROBBIE WILLIAMS CHRYSALIS
3	4	<b>TALK</b> COLDPLAY PARLOPHONE
4	3	<b>RUN IT</b> CHRIS BROWN JIVE/ZOMBA
5	1	<b>STICKWITU</b> THE PUSSYCAT DOLLS A&M/INTERSCOPE
6	5	<b>BE WITHOUT YOU</b> MARY J. BLIGE GEFEN
7	5	<b>DON'T BOTHER</b> SHAKIRA EPIC
8	8	<b>NASTY GIRL</b> THE NOTORIOUS B.I.G. BAD BOY/ATLANTIC
9	14	<b>CHECK ON IT</b> BEYONCE FT. SLIM THUG COLUMBIA
10	10	<b>HUNG UP</b> MADONNA WARNER BROS.
11	13	<b>PUSH THE BUTTON</b> SUGABABES ISLAND
12	11	<b>GOODBYE MY LOVER</b> JAMES BLUNT ATLANTIC
13	12	<b>UGLY</b> SUGABABES ISLAND
14	9	<b>BREAK THE NIGHT WITH COLOUR</b> RICHARD ASHCROFT PARLOPHONE
15	17	<b>BECAUSE OF YOU</b> KELLY CLARKSON RCA

SALES DATA COMPILED BY



# ALBUMS

MAR 4 2006

## TOP JAZZ

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	1	54	<b>#1 MICHAEL BUBLE</b> 43 WKS IT'S TIME 143/REPRISE 48944/WARNER BROS. Ⓢ		
2	2	13	<b>MICHAEL BUBLE</b> CAUGHT IN THE ACT 143/REPRISE 49444/WARNER BROS. Ⓢ		
3	3	18	<b>CHRIS BOTTI</b> TO LOVE AGAIN: THE DUETS COLUMBIA 77505/SONY MUSIC Ⓢ		
4	4	21	<b>THELONIOUS MONK QUARTET WITH JOHN COLTRANE</b> AT CARNegie HALL THELONIOUS 35173/BLUE NOTE		
5	5	19	<b>DIANNE REEVES</b> GOOD NIGHT, AND GOOD LUCK. (SOUNDTRACK) CONCORD JAZZ 2307/CONCORD		
6	6	11	<b>VARIOUS ARTISTS</b> OUR NEW ORLEANS 2005: A BENEFIT ALBUM NONESUCH 79934/WARNER BROS.		
7	9	73	<b>CHRIS BOTTI</b> WHEN I FALL IN LOVE COLUMBIA 92872/SONY MUSIC Ⓢ		
8	10	75	<b>MADELEINE PEYROUX</b> CARELESS LOVE ROUNDER 613192		
9	7	2	<b>CHICK COREA</b> THE ULTIMATE ADVENTURE STRETCH 9045/CONCORD		
10	12	4	<b>LOUIS ARMSTRONG</b> THE DEFINITIVE COLLECTION HIP-0/VERVE/CHRONICLES 004893/UME		
11	11	96	<b>DIANA KRALL</b> THE GIRL IN THE OTHER ROOM VERVE 001826/VG Ⓢ		
12	13	15	<b>STEVE TYRELL</b> SONGS OF SINATRA HOLLYWOOD 162550		
13	23	37	<b>PAUL ANKA</b> ROCK SWINGS VERVE 004751/VG		
14	18	36	<b>HARRY CONNICK, JR.</b> OCCASION MARSALIS 613313/ROUNDER		
15	16	5	<b>TONY BENNETT</b> TONY BENNETT SINGS FOR LOVERS CONCORD 6023		
16	15	19	<b>JOHN COLTRANE</b> ONE DOWN, ONE UP: LIVE AT THE HALF NOTE IMPULSE! 002380/VG		
17	8	2	<b>CHARLIE HUNTER TRIO</b> COPPERPOLIS ROPEADOPE 0601		
18	22	22	<b>WYNTON MARSALIS</b> LIVE AT THE HOUSE OF TRIBES BLUE NOTE 77132		
19	NEW		<b>ELLA FITZGERALD &amp; LOUIS ARMSTRONG</b> ELLA FITZGERALD & LOUIS ARMSTRONG FOR LOVERS VERVE 004404/VG		
20	NEW		<b>DAVE BRUBECK</b> DAVE BRUBECK PLAYS FOR LOVERS FANTASY 6028/CONCORD		
21	RE-ENTRY		<b>VARIOUS ARTISTS</b> PUTUMAYO PRESENTS: NEW ORLEANS PUTUMAYO 0232		
22	24	78	<b>RENEE OLSTEAD</b> RENEE OLSTEAD 143/REPRISE 48704/WARNER BROS.		
23	RE-ENTRY		<b>DEE DEE BRIDGEWATER</b> J'AI DEUX AMOURS SOVEREIGN ARTISTS 1962		
24	14	3	<b>CHRIS POTTER</b> UNDERGROUND SUNNYSIDE 3034		
25	19	13	<b>VARIOUS ARTISTS</b> HIGHER GROUND: HURRICANE RELIEF BENEFIT CONCERT BLUE NOTE 45238		

## TOP CLASSICAL

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	NEW		<b>#1 ANNA NETREBKO/ROLANDO VILLAZON</b> 1 WK VIOLETTA: SELECTIONS FROM LA TRAVIATA DG 005188/UNIVERSAL CLASSICS GROUP		
2	1	2	<b>ROLANDO VILLAZON</b> OPERA RECITAL VIRGIN CLASSICS 44733/ANGEL		
3	2	25	<b>CECILIA BARTOLI</b> OPERA PROIBITA DECCA 005151/UNIVERSAL CLASSICS GROUP		
4	3	21	<b>ANDRE RIEU</b> THE FLYING DUTCHMAN DENON 17570		
5	6	22	<b>JOSHUA BELL/BERLIN PHILHARMONIC (THOMAS)</b> TCHAIKOVSKY: VIOLIN CONCERTO SONY CLASSICAL 94832/SONY BMG MASTERWORKS		
6	10	73	<b>YO-YO MA WITH ROMA SINFONETTA ORCHESTRA (MORRICONE)</b> YO-YO MA PLAYS ENNIO MORRICONE SONY CLASSICAL 93456/SONY BMG MASTERWORKS Ⓢ		
7	NEW		<b>YUNDI LI</b> VIENNA RECITAL DG 006090/UNIVERSAL CLASSICS GROUP		
8	9	74	<b>ANDRE RIEU</b> TUSCANY DENON 7431		
9	8	6	<b>SOUNDTRACK</b> MATCH POINT MILAN 36145		
10	7	2	<b>RENEE FLEMING</b> SACRED SONGS DECCA 005193/UNIVERSAL CLASSICS GROUP		
11	NEW		<b>POLYPHONY (LAYTON)</b> WHITECRE: CLOUDBURST AND OTHER CHORAL WORKS HYPERION 67543/HARMONIA MUNDI		
12	5	21	<b>DAWN UPSHAW &amp; ANDALUCIAN DOGS</b> GOLJUV: AYRE, BERIO: FOLKSONGS DG 004782/UNIVERSAL CLASSICS GROUP		
13	13	17	<b>ANDRE RIEU</b> NEW YEAR'S IN VIENNA DENON 17572		
14	16	4E	<b>YO-YO MA/THE SILK ROAD ENSEMBLE</b> SILK ROAD JOURNEYS: BEYOND THE HORIZON SONY CLASSICAL 93962/SONY BMG MASTERWORKS		
15	14	7	<b>SOUNDTRACK</b> CASANOVA HOLLYWOOD 162575		
16	NEW		<b>EVGENY KISSIN/JAMES LEVINE</b> SCHUBERT: PIANO MUSIC FOR FOUR HANDS RED SEAL 68282/SONY BMG MASTERWORKS		
17	20	8E	<b>MORMON TABERNACLE CHOIR</b> PEACE LIKE A RIVER MORMON TABERNACLE CHOIR 6188		
18	17	25	<b>THE SIXTEEN (CHRISTOPHERS)</b> RENAISSANCE: MUSIC FOR INNER PEACE DECCA 004531/UNIVERSAL CLASSICS GROUP		
19	19	9E	<b>YO-YO MA WITH AMSTERDAM BAROQUE ORCHESTRA (KOPMAN)</b> VIVALDI'S CELLO SONY CLASSICAL 90916/SONY BMG MASTERWORKS		
20	12	23	<b>HILARY HAHN/NATALIE ZHU</b> MOZART: VIOLIN SONATAS DG 004771/UNIVERSAL CLASSICS GROUP		
21	15	19	<b>BRYN TERFEL/LONDON SYMPHONY (WORDSWORTH)</b> SIMPLE GIFTS DG 004772/UNIVERSAL CLASSICS GROUP		
22	24	4E	<b>ANNA NETREBKO WITH THE MAHLER CHAMBER ORCHESTRA (ABBADO)</b> SEMPRE LIBERA DG 002999/UNIVERSAL CLASSICS GROUP		
23	RE-ENTRY		<b>NIKOLAJ ZNAIDER/ISRAEL PHILHARMONIC (MEHTA)</b> BEETHOVEN, MENDELSSOHN: VIOLIN CONCERTOS RED SEAL 69216/SONY BMG MASTERWORKS		
24	22	23	<b>JOSHUA BELL</b> THE ESSENTIAL JOSHUA BELL DECCA 005185/UNIVERSAL CLASSICS GROUP		
25	RE-ENTRY		<b>ANNA NETREBKO/ROLANDO VILLAZON</b> VERDI: LA TRAVIATA DG 005529/UNIVERSAL CLASSICS GROUP		

## TOP CONTEMPORARY JAZZ

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	1	25	<b>#1 HERBIE HANCOCK</b> 15 WKS POSSIBILITIES HEAR/HANCOCK 70013/VECTOR		
2	NEW		<b>BELA FLECK &amp; THE FLECKTONES</b> THE HIDDEN LAND COLUMBIA 96417/SONY MUSIC Ⓢ		
3	6	20	<b>KIRK WHALUM</b> KIRK WHALUM PERFORMS THE BABYFACE SONGBOOK RENDEZVOUS 5112		
4	3	4	<b>KENNY G</b> THE ESSENTIAL KENNY G LEGACY/ARISTA 75487/RMG		
5	2	19	<b>JAMIE CULLUM</b> CATCHING TALES VERVE FORECAST/UNIVERSAL 005478/VG/UMRG Ⓢ		
6	5	4	<b>INCOGNITO</b> ELEVEN NARADA JAZZ 31897/NARADA		
7	4	9	<b>VARIOUS ARTISTS</b> HIDDEN BEACH RECORDINGS PRESENTS: UNWRAPPED VOL. 4 HIDDEN BEACH/EPIC 75466/SONY MUSIC		
8	7	21	<b>VARIOUS ARTISTS</b> WE GET A KICK OUT OF JAZZ VERVE 004202/VG		
9	15	17	<b>RICK BRAUN</b> YOURS TRULY ARTIZEN 10011		
10	8	30	<b>BRIAN CULBERTSON</b> IT'S ON TONIGHT GRP 004535/VG		
11	9	66	<b>KENNY G</b> AT LAST... THE DUETS ALBUM ARISTA 62470/RMG		
12	11	3	<b>VARIOUS ARTISTS</b> NO. 1 SMOOTH JAZZ HITS! SHANACHIE 5135		
13	10	4	<b>STREETWIZE</b> STREETWIZE DOES DRE SHANACHIE 5134		
14	12	93	<b>JAMIE CULLUM</b> TWENTYSOMETHING UNIVERSAL/VERVE 002273/VG Ⓢ		
15	14	26	<b>NAJEE</b> MY POINT OF VIEW HEADS UP		
16	19	34	<b>RICHARD ELLIOT</b> METRO BLUE ARTIZEN 10010		
17	20	25	<b>EUGE GROOVE</b> JUST FEELS RIGHT NARADA JAZZ 60499/NARADA		
18	13	36	<b>LIZZ WRIGHT</b> DREAMING WIDE AWAKE VERVE FORECAST 004069/VG		
19	16	34	<b>PAT METHENY GROUP</b> THE WAY UP NONE/UCH 79876/WARNER BROS.		
20	17	22	<b>KIM WATERS</b> ALL FOR LOVE SHANACHIE 5133		
21	18	9	<b>SOULIVE</b> BREAK OUT CONCORD 2302		
22	25	28	<b>VARIOUS ARTISTS</b> DEF JAZZ GRP 004890/VG		
23	RE-ENTRY		<b>RAMSEY LEWIS</b> WITH ONE VOICE NARADA JAZZ 60699/NARADA		
24	RE-ENTRY		<b>EARL KLUGH</b> NAKED GUITAR 861 9949/KOCH		
25	RE-ENTRY		<b>MIKE PHILLIPS</b> UNCOMMON DENOMINATOR HIDDEN BEACH/EPIC 27499/SONY MUSIC		

## TOP CLASSICAL CROSSOVER

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	1	3	<b>#1 ANDREA BOCELLI</b> AMORE SUGAR/DECCA 006069/UNIVERSAL CLASSICS GROUP		
2	2	5	<b>IL DIVO</b> ANCORA SYCO/COLUMBIA 76914/SONY MUSIC		
3	3	44	<b>IL DIVO</b> IL DIVO SYCO/COLUMBIA 93963/SONY MUSIC Ⓢ		
4	4	13	<b>JOHN WILLIAMS/YO-YO MA/ITZHAK PERLMAN</b> MEMOIRS OF A GEISHA (SOUNDTRACK) SONY CLASSICAL 74708/SONY BMG MASTERWORKS		
5	5	57	<b>ANDREA BOCELLI</b> ANDREA PHILIPS 003513/UNIVERSAL CLASSICS GROUP		
6	7	42	<b>SOUNDTRACK</b> STAR WARS EPISODE III: REVENGE OF THE SITH SONY CLASSICAL 94220/SONY BMG MASTERWORKS Ⓢ		
7	8	18	<b>HAYLEY WESTENRA</b> ODYSSEY DECCA 005440/UNIVERSAL CLASSICS GROUP		
8	9	15	<b>SOUNDTRACK</b> PRIDE & PREJUDICE DECCA 005620/UNIVERSAL CLASSICS GROUP		
9	10	17	<b>SARAH BRIGHTMAN</b> LOVE CHANGES EVERYTHING: THE ANDREW LLOYD WEBBER COLLECTION VOL. 2 DECCA 005570/UNIVERSAL CLASSICS GROUP		
10	11	6	<b>CHLOE</b> WALKING IN THE AIR MANHATTAN 42961		
11	6	23	<b>MORMON TABERNACLE CHOIR</b> LOVE IS SPOKEN HERE MORMON TABERNACLE CHOIR 0017		
12	NEW		<b>SISSSEL</b> INTO PARADISE DECCA 006140/UNIVERSAL CLASSICS GROUP		
13	14	23	<b>THE IRISH TENORS</b> SACRED: A SPIRITUAL JOURNEY RAZOR & TIE 82929		
14	12	3E	<b>THE TEN TENORS</b> LARGER THAN LIFE RHINO 76525/WARNER STRATEGIC MARKETING		
15	16	3E	<b>BOND</b> EXPLOSIVE: THE BEST OF BOND MBO/DECCA 004748/UNIVERSAL CLASSICS GROUP Ⓢ		
16	17	17	<b>IL DIVO</b> THE CHRISTMAS COLLECTION SYCO/COLUMBIA 97715/SONY MUSIC		
17	15	3E	<b>AMICI FOREVER</b> DEFINED RCA VICTOR 88883/RMG		
18	13	2E	<b>THE EAST VILLAGE OPERA COMPANY</b> THE EAST VILLAGE OPERA COMPANY DECCA 005181/UNIVERSAL CLASSICS GROUP		
19	22	7E	<b>SARAH BRIGHTMAN</b> LIVE FROM LAS VEGAS NEMO STUDIO 57801/ANGEL		
20	19	9E	<b>ANDRE RIEU</b> AT THE MOVIES DENON 17348		
21	18	2E	<b>RUSSELL WATSON</b> AMORE MUSIC DECCA 004439/UNIVERSAL CLASSICS GROUP		
22	20	1E	<b>VARIOUS ARTISTS</b> STRING QUARTET TRIBUTE TO FALL OUT BOY VITAMIN 9085		
23	23	9E	<b>HAYLEY WESTENRA</b> PURE DECCA 001866/UNIVERSAL CLASSICS GROUP		
24	21	3E	<b>NIGEL HESS FEATURING JOSHUA BELL</b> LADIES IN LAVENDER (SOUNDTRACK) SONY CLASSICAL 92689/SONY BMG MASTERWORKS		
25	24	5E	<b>RONAN TYNAN</b> RONAN DECCA 003863/UNIVERSAL CLASSICS GROUP		

# CHARTS LEGEND

SEE BELOW FOR COMPLETE LEGEND INFORMATION.

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# ALBUMS

SALES DATA COMPILED BY



## ALBUM CHARTS

Sales data compiled from a comprehensive pool of U.S. music merchants by Nielsen SoundScan. Sales data for R&B/hip-hop retail charts is compiled by Nielsen SoundScan from a national subset of core stores that specialize in those genres.

● Albums with the greatest sales gains this week.

**GREATEST GAINER** GG Where included, this award indicates the title with the chart's largest unit increase.

**PACE SETTER** Where included, this award indicates the title with the chart's biggest percentage growth.

**HEATSEEKER GRADUATE** Indicates album entered top 100 of The Billboard 200 and has been removed from Heatseekers chart.

### PRICING/CONFIGURATION

CD/Cassette prices are suggested list or equivalent prices, which are projected from wholesale prices. Ⓢ after price indicates album only available on DualDisc. CD/DVD after price indicates CD/DVD combo only available. Ⓣ DualDisc available. ⊕ CD/DVD combo available. \* indicates vinyl LP is available. Pricing and vinyl LP availability are not included on all charts.

## SINGLES CHARTS

### RADIO AIRPLAY SINGLES CHARTS

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. Charts are ranked by number of gross audience impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. The exceptions are the Rhythmic Top 40, Adult Top 40, Adult Contemporary, Modern Rock and Adult R&B charts, which are ranked by total detections.

● Songs showing an increase in audience (or detections) over the previous week, regardless of chart movement.

### RECURRENT RULES

Songs are removed from the Hot 100 and Hot 100 Airplay charts simultaneously if they have been on the Hot 100 for more than 20 weeks and rank below 50. Songs are removed from the Hot R&B/Hip-Hop Songs and Hot R&B/Hip-Hop Airplay charts simultaneously if they have been on the Hot R&B/Hip-Hop Singles & Tracks for more than 20 weeks and rank below 50. Songs are removed from the Pop 100 and Pop 100 Airplay charts simultaneously if they have been on the Pop 100 for more than 30 weeks and rank below 30. Titles are removed from Hot Country Songs if they have been on the chart for more than 20 weeks and rank below 15 in detections or audience, provided that they are not still gaining enough audience points to bullet. Songs are removed from the Adult Top 40, Adult Contemporary, Adult R&B, and Hot Dance Airplay charts if they have been on the chart for more than 20 weeks and rank below 15 (20 for Modern Rock and Latin) or if they have been on the chart for more than 52 weeks and below 10.

### SINGLES SALES CHARTS

The top selling singles compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by Nielsen SoundScan. For R&B/Hip-Hop Singles Sales, sales data is compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan.

### CONFIGURATIONS

Ⓢ CD single available. Ⓣ Digital Download available. Ⓣ DVD single available. ⊕ Vinyl Maxi-Single available. ⊕ Vinyl Single available. ⊕ CD Maxi-Single available. Configurations are not included on all singles charts.

### HITPREDICTOR

☆ Indicates title earned HitPredictor status in that particular format based on research data provided by Promosquad. Songs are blind tested online by Promosquad using multiple listeners and a nationwide sample of carefully profiled music consumers. Songs are rated on a 1-5 scale; final results are based on weighted positives. Songs with a score of 65 or more (75 or more for country) are judged to have Hit Potential, although that benchmark number can fluctuate per format based on the strength of available music. For a complete and updated list of current songs with Hit Potential, commentary, polls and more, please visit [www.hitpredictor.com](http://www.hitpredictor.com).

### DANCE CLUB PLAY

Compiled from a national sample of reports from club DJs.

● Titles with the greatest club play increase over the previous week.

## AWARD CERTIFICATION LEVELS

### ALBUM CHARTS

● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 albums (Gold). ■ RIAA certification for net shipment for 1 million units (Platinum). Ⓢ RIAA certification for net shipment of 10 million units (Diamond). Numerical within Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. ○ Certification for net shipments of 100,000 units (Oro). □ Certification of 200,000 units (Platino). Ⓣ Certification of 400,000 units (Multi-Platino).

### SINGLES CHARTS

● RIAA certification for 100,000 paid downloads (Gold). ■ RIAA certification for 200,000 paid downloads (Platinum). Numerical within platinum symbol indicates song's multi-platinum level. ○ RIAA certification for net shipment of 500,000 singles (Gold).

### MUSIC VIDEO SALES CHARTS

● RIAA gold certification for net shipment of 25,000 units for video singles. ○ RIAA gold certification for net shipment of 50,000 units for shortform or longform videos. ■ RIAA platinum certification for net shipment of 50,000 units for video singles. □ RIAA platinum certification for sales of 100,000 units for shortform or longform videos.

### DVD SALES/VHS SALES/VIDEO RENTALS

● RIAA gold certification for net shipment of 50,000 units or \$1 million in sales at suggested retail price. ■ RIAA platinum certification for sales of 100,000 units or \$2 million in sales at suggested retail price. ○ IRMA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs; or of at least 25,000 units and \$1 million at suggested retail for non-theatrical titles. □ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for non-theatrical titles.

## TOP POP CATALOG™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / DISTRIBUTING LABEL (PRICE)	CERT
1	1	88	<b>#1 GREATEST GAINER</b> MICHAEL BUBLE	MICHAEL BUBLE 143/REPRISE 48376/WARNER BROS. (18.98)		
2	4	176	KEITH URBAN	GOLDEN ROAD CAPITOL (NASHVILLE) 32936 (18.98/10.98)		
3	3	717	AC/DC	BACK IN BLACK LEGACY/EPIC 80207*/SONY MUSIC (18.98) Ⓣ		
4	2	270	TIM MCGRAW	GREATEST HITS CURB 77978 (18.98/12.98)		
5	5	121	JOHNNY CASH	16 BIGGEST HITS LEGACY/COLUMBIA (NASHVILLE) 69739/SONY MUSIC (11.98/7.98)		
6	9	21	DANE COOK	HARMFUL IF SWALLOWED COMEDY CENTRAL 0017 (16.98 CD/DVD) ⊕		
7	6	173	BON JOVI	CROSS ROAD MERCURY 526013/UMI (18.98/11.98)		
8	8	92	SHERYL CROW	THE VERY BEST OF SHERYL CROW A&M 001521/INTERSCOPE (16.98)		
9	11	149	PINK FLOYD	DARK SIDE OF THE MOON CAPITOL 46001* (18.98/10.98)		
10	10	275	THE BEATLES	1 APPLE 29325/CAPITOL (18.98/12.98)		
11	17	206	NORAH JONES	COME AWAY WITH ME BLUE NOTE 32088* (17.98)		
12	22	90	JACK JOHNSON	ON AND ON JACK JOHNSON 075012*/UMRG (18.98)		
13	13	176	COLDPLAY	A RUSH OF BLOOD TO THE HEAD CAPITOL 40504* (18.98/11.98)		
14	12	91	KELLY CLARKSON	THANKFUL RCA 68159/RMG (18.98)		
15	26	157	RASCAL FLATTS	MELT LYRIC STREET 165031/HOLLYWOOD (18.98/12.98)		
16	16	587	BOB SEGER & THE SILVER BULLET BAND	GREATEST HITS CAPITOL 30334 (16.98)		
17	24	151	JACK JOHNSON	BRUSHFIRE FAIRYTALES ENJOY 860994*/UMRG (18.98)		
18	14	650	JOURNEY	JOURNEY'S GREATEST HITS COLUMBIA 44493/SONY MUSIC (18.98/12.98)		
19	19	109	JOSH GROBAN	CLOSER 143/REPRISE 48450/WARNER BROS. (18.98) ⊕		
20	18	45	ORIGINAL BROADWAY CAST RECORDING	WICKED DECCA BROADWAY 001682/UNIVERSAL CLASSICS GROUP (18.98)		
21	7	112	STEVIE WONDER	THE DEFINITIVE COLLECTION MOTOWN/UTV 066164/UME (18.98)		
22	20	626	QUEEN	GREATEST HITS HOLLYWOOD 161265 (18.98/11.98)		
23	21	98	GREEN DAY	INTERNATIONAL SUPERHITS! REPRISE 48145/WARNER BROS. (18.98)		
24	15	480	CREEDENCE CLEARWATER REVIVAL	CHRONICLE THE 20 GREATEST HITS FANTASY 2*/CONCORD (17.98/12.98)		
25	38	79	EAGLES	THE VERY BEST OF WARNER STRATEGIC MARKETING 73971 (25.98)		
26	43	129	LED ZEPPELIN	EARLY DAYS & LATTER DAYS: THE BEST OF LED ZEPPELIN VOLUMES ONE AND TWO ATLANTIC 83619/AG (19.98)		
27	27	201	SAM COOKE	PORTRAIT OF A LEGEND 1951-1964 ABKCO 782642 (18.98)		
28	23	178	U2	THE BEST OF 1980-1990 ISLAND 524613/DJMG (18.98/12.98)		
29	33	187	COLDPLAY	PARACHUTES NETTWERK 30162/CAPITOL (18.98)		
30	34	141	THE BEACH BOYS	THE VERY BEST OF THE BEACH BOYS: SOUNDS OF SUMMER CAPITOL 62710 (18.98) ⊕		
31	30	738	METALLICA	METALLICA ELEKTRA 61113*/AG (18.98/11.98)		
32	25	68	LYNYRD SKYNYRD	ALL TIME GREATEST HITS MCA 112229/UME (18.98/12.98)		
33	29	127	50 CENT	GET RICH OR DIE TRYIN' SHADY/AFTERMATH 493544*/INTERSCOPE (13.98/8.98)		
34	31	97	NICKELBACK	THE LONG ROAD ROADRUNNER 618400/DJMG (18.98/12.98)		
35	28	535	TOM PETTY AND THE HEARTBREAKERS	GREATEST HITS MCA 110913/UME (18.98/12.98)		
36	40	157	JIMI HENDRIX	EXPERIENCE HENDRIX: THE BEST OF JIMI HENDRIX EXPERIENCE HENDRIX 111671*/UME (18.98/12.98)		
37	27	89	BARRY MANILOW	ULTIMATE MANILOW BMG HERITAGE 10600 (18.98/12.98)		
38	35	24	JOHNNY CASH	THE ESSENTIAL JOHNNY CASH LEGACY/COLUMBIA (NASHVILLE) 86290/SONY MUSIC (24.98/17.98)		
39	RE-ENTRY		FRANK SINATRA	CLASSIC SINATRA: HIS GREAT PERFORMANCES 1953-1960 CAPITOL 23502/EMM (17.98/11.98)		
40	36	134	JOHNNY CASH	JOHNNY CASH AT FOLSOM PRISON LEGACY/COLUMBIA (NASHVILLE) 65955/SONY MUSIC (11.98/7.98)		
41	39	178	GREEN DAY	DOOKIE REPRISE 45529*/WARNER BROS. (12.98/7.98)		
42	50	93	LUTHER VANDROSS	GREATEST HITS LEGACY/EPIC 66068/SONY MUSIC (14.98/3.98)		
43	44	35	MAROONS	SONGS ABOUT JANE OCTONE/J 50001*/RMG (18.98)		
44	32	18	JOHNNY CASH	SUPER HITS LEGACY/COLUMBIA (NASHVILLE) 66773/SONY MUSIC (9.98/5.98)		
45	48	211	AL GREEN	GREATEST HITS HI/THE RIGHT STUFF 30800/CAPITOL (17.98/10.98) ⊕		
46	RE-ENTRY		ELTON JOHN	GREATEST HITS 1970-2002 ROCKET/UTV 063478/UME (19.98)		
47	RE-ENTRY		FALL OUT BOY	TAKE THIS TO YOUR GRAVE FUELED BY RAMEN 061 (12.98)		
48	RE-ENTRY		THE BLACK EYED PEAS	ELEPHUNK A&M 002854/INTERSCOPE (18.98)		
49	41	105	BEYONCE	DANGEROUSLY IN LOVE COLUMBIA 86386*/SONY MUSIC (18.98/12.98)		
50	45	203	BON JOVI	SLIPPERY WHEN WET MERCURY 538089/UME (11.98/6.98) ⊕		

TOP POP CATALOG: Catalog Albums are 2-year old titles that have fallen below No. 100 on The Billboard 200 or re-issues of older albums. Total Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. TOP INTERNET: Reflects physical albums ordered through Internet merchants, based on data collected by Nielsen SoundScan. Catalog titles are included. TOP DIGITAL: Release sold as a complete album bundle through digital download services. BILLBOARD.BIZ CHART: See Chart Legend for rules and explanations. © 2006, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

## TOP DIGITAL™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / DISTRIBUTING LABEL	BB 200 RANKING	CERT
1	1	2	<b>#1</b> JACK JOHNSON	Curious George (Soundtrack)	BRUSHFIRE /UMRG	2	
2	2	1E	JAMES BLUNT	Back To Bedlam	CUSTARD/ATLANTIC /AG	8	
3	3	5	SOUNDTRACK	High School Musical	WALT DISNEY	6	
4	9	2	SOUNDTRACK	One Tree Hill Volume 2: Friends With Benefits	WARNER SUNSET/MAVERICK /WARNER BROS.	60	
5	4	2	KT TUNSTALL	Eye To The Telescope	RESTLESS /VIRGIN	5	
6	6	2	FIONA APPLE	iTunes Originals	CLEAN SLATE/EPIC /SONY MUSIC	—	
7	6	2	JOHN LEGEND	Get Lifted	G.O.O.D./COLUMBIA /SONY MUSIC ⊕Ⓢ	32	
8	12	2	BELLE AND SEBASTIAN	Life Pursuit	MATAADOR ⊕	106	
9	8	2	U2	How To Dismantle An Atomic Bomb	INTERSCOPE	56	3
10	RE-ENTRY		DANE COOK	Harmful If Swallowed	COMEDY CENTRAL ⊕	—	
11	NEW		MICHAEL BUBLE	It's Time	143/REPRISE /WARNER BROS. ⊕	13	
12	14	15	JACK JOHNSON	In Between Dreams	JACK JOHNSON/BRUSHFIRE /UMRG	49	
13	13	6	MATISYAHU	Live At Stubbs	OR/EPIC /SONY MUSIC	40	
14	2	2	TRAIN	For Me, It's You	COLUMBIA /SONY MUSIC	54	
15	16	8	PANIC! AT THE DISCO	A Fever You Can't Sweat Out	DECAYDANCE /FUELED BY RAMEN	68	

## TOP INTERNET™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / DISTRIBUTING LABEL	BB 200 RANKING	CERT
1	1	4	<b>#1</b> SOUNDTRACK	High School Musical	WALT DISNEY 861426	6	
2	2	4	BARRY MANILOW	The Greatest Songs Of The Fifties	ARISTA 74509/RMG ⊕	3	
3	3	3	ANDREA BOCELLI	Amore	SUGAR/DECCA 006069/UNIVERSAL CLASSICS GROUP	5	
4	3	2	JACK JOHNSON	Curious George (Soundtrack)	BRUSHFIRE 006116/UMRG	2	
5	25	29	U2	How To Dismantle An Atomic Bomb	INTERSCOPE 003613	56	3
6	10	7	JAMES BLUNT	Back To Bedlam	CUSTARD/ATLANTIC 927250/AG	8	
7	6	4	IL DIVO	Ancora	SYCO/COLUMBIA 76914/SONY MUSIC	18	
8	18	17	MICHAEL BUBLE	It's Time	143/REPRISE 48946/WARNER BROS. ⊕	13	
9	RE-ENTRY		JOHN LEGEND	Get Lifted	G.O.O.D./COLUMBIA 92776*/SONY MUSIC ⊕Ⓢ	32	
10	11	8	MARY J. BLIGE	The Breakthrough	MATRIARCH/GEFFEN 005722*/INTERSCOPE	4	
11	RE-ENTRY		KELLY CLARKSON	Breakaway	RCA 64491/RMG	11	5
12	7	2	KT TUNSTALL	Eye To The Telescope	RESTLESS 50729/VIRGIN	57	
13	5	2	SOUNDTRACK	One Tree Hill Volume 2: Friends With Benefits	WARNER SUNSET/MAVERICK 49425/WARNER BROS.	50	
14	14	2	BETH ORTON	Comfort Of Strangers	ASTRALWERKS 49847	31	
15	RE-ENTRY		JACK JOHNSON	In Between Dreams	JACK JOHNSON/BRUSHFIRE 004149*/UMRG	49	

## TOP MUSIC VIDEOS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	1	1	<b>#1</b> WE ARE... THE LAURIE BERKNER BAND	THE LAURIE BERKNER BAND (HEAR/RAZOR & TIE/SONY BMG)
2	4	13	CAUGHT IN THE ACT	MICHAEL BUBLE (REPRISE/WARNER)
3	2	4	ENCORE	IL DIVO (SYCO/COLUMBIA/SONY BMG)
4	5	65	GREATEST HITS	CREED (WIND-UP/SONY BMG)
5	1	1	FADE TO RED: TORI AMOS VIDEO COLLECTION	TORI AMOS (EPIC/SONY BMG)
6	6	14	BULLET IN A BIBLE	GREEN DAY (REPRISE/WARNER)
7	1	2	GAITHER HOMECOMING: LIVE FROM TORONTO	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS (GAITHER MUSIC GROUP/EMM)
8	3	2	CANADIAN HOMECOMING	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS (GAITHER MUSIC GROUP/EMM)
9	7	36	THE SILENCE IN BLACK AND WHITE	HAWTHORNE HEIGHTS (VICTORY)
10	11	14	VERTIGO 2005: LIVE FROM CHICAGO	U2 (INTERSCOPE/UNIVERSAL)
11	8	36	FAREWELL I TOUR: LIVE FROM MELBOURNE	EAGLES (RHINO/WARNER)
12	10	111	PAST, PRESENT & FUTURE	ROB ZOMBIE (GEFFEN/UNIVERSAL)
13	14	15	TOUR GENERATION: RBD EN VIVO	RBD (EMI LATIN/EMM)
14	15	119	LIVE AT DONINGTON	AC/DC (EPIC/SONY BMG)
15	16	50	MTV ULTIMATE MASH-UPS PRESENTS: COLLISION COURSE	JAY-Z/LINKIN PARK (ROC-A-FELLA/DEF JAM/WARNER BROS./WARNER)

# VIDEO

# LAUNCH PAD

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THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Principal Performers	PG-13	RATING
1	NEW	1 WK	<b>#1 BAMBI II</b> WALT DISNEY HOME ENTERTAINMENT/WALT DISNEY HOME VIDEO 35242 (29.98)	Animated		G
2	NEW	1 WK	<b>DOOM: UNRATED EXTENDED (WIDESCREEN)</b> UNIVERSAL STUDIOS HOME VIDEO 20312 (29.98)	The Rock/Karl Urban		NR
3	NEW	1 WK	<b>WALLACE &amp; GROMIT: THE CURSE OF THE WERE-RABBIT (WIDESCREEN)</b> DREAMWORKS HOME ENTERTAINMENT 94342 (29.98)	Animated		G
4	NEW	1 WK	<b>WAITING: UNRATED AND RAW (WIDESCREEN 2 DISC EDITION)</b> LIONS GATE HOME ENTERTAINMENT 18941 (29.98)	Ryan Reynolds/Anna Faris		NR
5	NEW	1 WK	<b>JUST LIKE HEAVEN (WIDESCREEN)</b> DREAMWORKS HOME ENTERTAINMENT 91973 (29.98)	Reese Witherspoon/Mark Ruffalo		PG-13
6	NEW	1 WK	<b>WALLACE AND GROMIT: THE CURSE OF THE WERE-RABBIT (FULL SCREEN)</b> DREAMWORKS HOME ENTERTAINMENT 94343 (29.98)	Animated		G
7	NEW	1 WK	<b>JUST LIKE HEAVEN (FULL SCREEN)</b> DREAMWORKS HOME ENTERTAINMENT 91974 (29.98)	Reese Witherspoon/Mark Ruffalo		PG-13
8	17	28	<b>THE NOTEBOOK</b> NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 07497 (19.98)	Ryan Gosling/Rachel McAdams		PG-13
9	NEW	1 WK	<b>DOOM: UNRATED EXTENDED (FULL SCREEN)</b> UNIVERSAL STUDIOS HOME VIDEO 20313 (29.98)	The Rock/Karl Urban		NR
10	NEW	1 WK	<b>ELIZABETHTOWN (WIDESCREEN)</b> PARAMOUNT HOME ENTERTAINMENT 43364 (29.98)	Orlando Bloom/Kirsten Dunst		PG-13
11	NEW	1 WK	<b>ELIZABETHTOWN (FULL SCREEN)</b> PARAMOUNT HOME ENTERTAINMENT 45184 (29.98)	Orlando Bloom/Kirsten Dunst		PG-13
12	1	2	<b>TIM BURTON'S CORPSE BRIDE (WIDESCREEN)</b> WARNER HOME VIDEO 59351 (29.98)	Animated		PG
13	3	2	<b>TIM BURTON'S CORPSE BRIDE (FULL SCREEN)</b> WARNER HOME VIDEO 59350 (29.98)	Animated		PG
14	2	2	<b>THE LEGEND OF ZORRO (WIDESCREEN SPECIAL EDITION)</b> SONY PICTURES HOME ENTERTAINMENT 10232 (28.98)	Antonio Banderas/Catherine Zeta-Jones		PG
15	NEW	1 WK	<b>THE SISTERHOOD OF THE TRAVELING PANTS (FULL SCREEN)</b> WARNER HOME VIDEO 59333 (19.98)	Amber Tamblyn/Alexis Bledel		PG
16	4	1	<b>IN HER SHOES (WIDESCREEN)</b> FOXVIDEO 32381 (29.98)	Cameron Diaz/Toni Collette		PG-13
17	NEW	1 WK	<b>WAITING: UNRATED AND RAW (FULL SCREEN 2 DISC EDITION)</b> LIONS GATE HOME ENTERTAINMENT 18941 (29.98)	Ryan Reynolds/Anna Faris		NR
18	NEW	1 WK	<b>CHARLIE AND THE CHOCOLATE FACTORY 2005 (FULL SCREEN)</b> WARNER HOME VIDEO 59336 (19.98)	Johnny Depp/Freddie Highmore		PG
19	31	4	<b>BATMAN BEGINS (WIDESCREEN)</b> WARNER HOME VIDEO 59415 (28.98)	Christian Bale/Liam Neeson		PG-13
20	6	3	<b>FLIGHTPLAN (WIDESCREEN)</b> TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 38960 (29.98)	Jodie Foster		PG-13
21	23	9	<b>CRASH (WIDESCREEN)</b> LIONS GATE HOME ENTERTAINMENT 17938 (19.98)	Don Cheadle/Matt Dillon		G
22	8	2	<b>FLIGHTPLAN (FULL SCREEN)</b> TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 38959 (29.98)	Jodie Foster		PG-13
23	NEW	1 WK	<b>THE WEDDING DATE (FULL SCREEN)</b> UNIVERSAL STUDIOS HOME VIDEO 27221 (19.98)	Debra Messing/Dermot Mulroney		PG-13
24	5	2	<b>THE LEGEND OF ZORRO (FULL SCREEN SPECIAL EDITION)</b> SONY PICTURES HOME ENTERTAINMENT 1417 (28.98)	Antonio Banderas/Catherine Zeta-Jones		PG
25	9	6	<b>WEDDING CRASHERS (WIDESCREEN UNCORRECTED EDITION)</b> NEW LINE HOME ENTERTAINMENT/NEW LINE HOME VIDEO 06480 (28.98)	Owen Wilson/Vince Vaughn		NR

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Principal Performers	PG-13	RATING
1	1	2	<b>#1 LEGS OF STEEL 2000</b> WARNER 01833 (9.98)			NR
2	NEW	1 WK	<b>BAMBI II</b> WALT DISNEY/BUENA VISTA 35248 (29.98)			G
3	2	3	<b>REQUIEM FOR A DREAM</b> LIONS GATE 11793 (7.98)			R
4	11	51	<b>SHARK TALE</b> DREAMWORKS 91879 (24.98)			PG
5	15	87	<b>SHREK 2</b> DREAMWORKS/UNIVERSAL STUDIOS 90874 (24.98)			PG
6	NEW	1 WK	<b>BUNS OF STEEL 7: INTERMEDIATE/ADVANCED STEP WORKOUT</b> WARNER 80159 (9.98)			NR
7	NEW	1 WK	<b>BUNS OF STEEL 10: CIRCUIT TRAINING WORKOUT</b> WARNER 51301 (9.98)			NR
8	NEW	1 WK	<b>MY LITTLE PONY: PRINCESS PROMENADE</b> PARAMOUNT 89263 (9.98)			G
9	NEW	1 WK	<b>BUNS OF STEEL 4: ADVANCED</b> WARNER 01375 (9.98)			NR
10	3	13	<b>20,000 LEAGUES UNDER THE SEA (SPECIAL EDITION)</b> WALT DISNEY/BUENA VISTA 17179 (9.98)			G
11	RE-ENTRY	1 WK	<b>BAMBI (SPECIAL EDITION)</b> WALT DISNEY/BUENA VISTA 36336 (19.98)			G
12	9	4	<b>BARNEY: LET'S GO TO THE FARM</b> HIT 20117 (12.98)			NR
13	7	3	<b>AUSTIN POWERS IN GOLDMEMBER</b> NEW LINE/WARNER 5723 (9.98)			PG-13
14	6	6	<b>RUSH HOUR 2</b> NEW LINE/WARNER 5402 (9.98)			PG-13
15	10	7	<b>BUNS &amp; ABS OF STEEL 9: POST-PREGNANCY WORKOUT</b> WARNER 51300 (9.98)			NR
16	12	2	<b>BATHING BEAUTY</b> WARNER 13753 (9.98)			NR
17	24	35	<b>SCOOBY DOO 2: MONSTERS UNLEASHED</b> WARNER 28397 (9.98)			PG
18	5	15	<b>THE LORD OF THE RINGS: RETURN OF THE KING</b> NEW LINE/WARNER 06927 (20.98)			PG-13
19	20	27	<b>THOMAS THE TANK ENGINE: HOOBY FOR THOMAS (W/TOY)</b> HIT 08992 (12.98)			NR
20	9	27	<b>THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING</b> NEW LINE/WARNER 5415 (20.98)			PG-13
21	15	5	<b>DORA THE EXPLORER: DORA SAVE THE DAY</b> PARAMOUNT 88923 (9.98)			NR
22	25	12	<b>THOMAS THE TANK ENGINE &amp; FRIENDS: CALLING ALL ENGINES</b> HIT 08995 (12.98)			NR
23	25	4	<b>GREASE (ANNIVERSARY EDITION)</b> PARAMOUNT 54463 (9.98)			PG
24	NEW	1 WK	<b>DORA THE EXPLORER: SUPER BABIES</b> PARAMOUNT 77413 (14.98)			NR
25	NEW	1 WK	<b>MADAGASCAR</b> DREAMWORKS 91959 (22.98)			PG

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Principal Performers	PG-13	RATING
1	NEW	1 WK	<b>#1 JUST LIKE HEAVEN</b> DREAMWORKS HOME ENTERTAINMENT			PG-13
2	NEW	1 WK	<b>DOOM</b> UNIVERSAL STUDIOS HOME VIDEO			G
3	1	3	<b>FLIGHTPLAN</b> TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT			PG-13
4	NEW	1 WK	<b>ELIZABETHTOWN</b> PARAMOUNT HOME ENTERTAINMENT			PG-13
5	NEW	1 WK	<b>WAITING</b> LIONS GATE HOME ENTERTAINMENT			NR
6	3	2	<b>IN HER SHOES</b> FOXVIDEO			PG-13
7	2	2	<b>THE LEGEND OF ZORRO</b> SONY PICTURES HOME ENTERTAINMENT			PG
8	5	4	<b>LORD OF WAR</b> LIONS GATE HOME ENTERTAINMENT			PG
9	NEW	1 WK	<b>WALLACE &amp; GROMIT: THE CURSE OF THE WERE-RABBIT</b> DREAMWORKS HOME ENTERTAINMENT			PG
10	4	2	<b>TIM BURTON'S CORPSE BRIDE</b> WARNER HOME VIDEO			PG

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Principal Performers	PG-13	RATING
1	1	13	<b>PS2: NEED FOR SPEED: MOST WANTED</b> ELECTRONIC ARTS			T
2	2	3	<b>PS2: 25 TO LIFE</b> EIDOS			MA
3	3	15	<b>PS2: STAR WARS BATTLEFRONT II</b> LUCASARTS ENTERTAINMENT			T
4	NEW	1 WK	<b>PS2: EA SPORTS ARENA FOOTBALL</b> EA SPORTS			T
5	5	13	<b>XBOX: NEED FOR SPEED: MOST WANTED</b> ELECTRONIC ARTS			T
6	4	3	<b>XBOX: 25 TO LIFE</b> EIDOS			MA
7	RE-ENTRY	1 WK	<b>PS2: CALL OF DUTY 2: BIG RED ONE</b> ACTIVISION			T
8	6	11	<b>PS2: GUN</b> ACTIVISION			MA
9	7	11	<b>XBOX: STAR WARS BATTLEFRONT II</b> LUCASARTS ENTERTAINMENT			T
10	10	26	<b>PS2: MADDEN NFL 2006</b> ELECTRONIC ARTS			E

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	PG-13	RATING
1	NEW	1 WK	<b>#1 RAKIM &amp; KEN-Y</b> UNIVERSAL LATINO 270183 (15.98)	Masterpiece		G
2	NEW	1 WK	<b>BULLET FOR MY VALENTINE</b> TRUSTKILL 74 (13.98)	Poison		MA
3	NEW	1 WK	<b>THE VERONICAS</b> ENGINEER/SIRE 49913/WARNER BROS. (13.98)	The Secret Life Of...		PG
4	1	28	<b>THE FRAY</b> EPIC 93931/SONY MUSIC (11.98)	How To Save A Life		MA
5	3	10	<b>FLYLEAF</b> OCTONE 50005 (9.98)	Flyleaf		MA
6	2	7	<b>REGGAETON NINOS</b> AFUEGO/URBAN BOX OFFICE 46957/EMI LATIN (13.98)	Reggaeton Ninos Vol. 1		MA
7	5	2	<b>HINDER</b> UNIVERSAL 005390/UMRG (9.98)	Extreme Behavior		MA
8	4	3	<b>ROCIO DURCAL</b> SONY BMG NORTE 77124 (15.98) ⊕	Amor Eterno		MA
9	7	7	<b>THE BABY EINSTEIN MUSIC BOX ORCHESTRA</b> BUENA VISTA 861085/WALT DISNEY (7.98)	Baby Einstein: Lullaby Classics		G
10	9	2	<b>ANA GABRIEL</b> SONY BMG NORTE 95902 (15.98)	Historia De Una Reina		MA
11	NEW	1 WK	<b>JOSE JOSE</b> SONY BMG NORTE 77517 (15.98) ⊕	La Historia Del Principe		MA
12	10	13	<b>IMOGEN HEAP</b> RCA VICTOR 72532 (11.98)	Speak For Yourself		MA
13	8	3	<b>AQUALUNG</b> COLUMBIA 93671*/SONY MUSIC (16.98) ⊕	Strange And Beautiful		MA
14	3	1	<b>ALACRANES MUSICAL</b> UNIVISION 310704/UG (13.98) ⊕	Simplemente Lo Mejor		MA
15	NEW	1 WK	<b>THE SUBWAYS</b> SIRE/REPRISE 49918/WARNER BROS. (13.98)	Young For Eternity		MA
16	1	1	<b>INDIA</b> SGZ/UNIVISION 340004/UG (14.98)	Soy Diferente		MA
17	13	2	<b>RAMON AYALA Y SUS BRAVOS DEL NORTE</b> FREDDIE 1890 (16.98)	Antologia De Un Rey		MA
18	15	3	<b>ANDY ANDY</b> WEPA 1060/URBAN BOX OFFICE (9.98 CD/DVD) ⊕	Ironia		MA
19	19	3	<b>SIN BANDERA</b> SONY BMG NORTE 96872 (17.98) ⊕	Manana		MA
20	33	1	<b>VOZ A VOZ</b> URBAN BOX OFFICE 1019 (13.98)	En Presencia Del Futuro		MA
21	14	1	<b>GRACIELA BELTRAN</b> UNIVISION 310383/UG (14.98) ⊕	Rancherisimas Con Banda		MA
22	26	3	<b>THE ACADEMY IS...</b> FUELED BY RAMEN 071 (11.98)	Almost Here		MA
23	NEW	1 WK	<b>LAURA PAUSINI</b> WARNER LATINA 61896 (17.98)	Escucha Atento		MA
24	16	1	<b>GOAPELE</b> SKYLAZE/COLUMBIA 92910/SONY MUSIC (11.98)	Change It All		MA
25	18	3	<b>MORNINGWOOD</b> CAPITOL 64753 (12.98)	Morningwood		MA
26	29	1	<b>NICHOLE NORDEMAN</b> SPARROW 63575 (17.98)	Brave		MA
27	24	5	<b>LEELA JAMES</b> WARNER BROS. 48027 (13.98)	A Change Is Gonna Come		MA
28	RE-ENTRY	1 WK	<b>KIRK WHALUM</b> RENDEZVOUS 5112 (17.98)	Kirk Whalum Performs The Babyface Songbook		MA
29	17	28	<b>SUFJAN STEVENS</b> ASTHMATIC KITTIE 014* (15.98)	Illinois		MA
30	21	4	<b>ANA GABRIEL</b> EMI LATIN 46956 (15.98)	Dos Amores Un Amante		MA
31	31	6	<b>SIA</b> GO! BEAT 48103/ASTRALWERKS (16.98)	Colour The Small One		MA
32	NEW	1 WK	<b>YURIDIA</b> SONY BMG NORTE 76550 (12.98 CD/DVD) ⊕	La Voz De Un Angel		MA
33	27	14	<b>JENNI RIVERA</b> FONOVISA 352165/UG (13.98) ⊕	Parrandera, Rebelde Y Atrevida		MA
34	23	12	<b>BYRON CAGE</b> GOSPO CENTRIC 71281/ZOMBA (17.98)	An Invitation To Worship		MA
35	43	30	<b>ARMOR FOR SLEEP</b> EQUAL VISION 104 (13.98)	What To Do When You Are Dead		MA
36	20	14	<b>GRUPO MONTEZ DE DURANGO</b> DISA 720689 (11.98)	Los Super Exitos: Lagrimillas Tontas		MA
37	28	2	<b>JIM GAFFIGAN</b> COMEDY CENTRAL 0039 (13.98)	Beyond The Pale		MA
38	25	14	<b>CLAP YOUR HANDS SAY YEAH</b> CLAP YOUR HANDS SAY YEAH 26494* (12.98)	Clap Your Hands Say Yeah		MA
39	36	48	<b>NATALIE GRANT</b> CURB 78860 (17.98)	Awaken		MA
40	42	13	<b>VICENTE FERNANDEZ</b> SONY BMG NORTE 96895 (14.98) ⊕	Mis Duetos		MA
41	30	9	<b>BEBE</b> EMI LATIN 43178 (9.98)	Pafuera Telaranas		MA
42	35	8	<b>HILLSONG</b> HILLSONG AUSTRALIA/INTEGRITY 97798/SONY MUSIC (17.98)	Ultimate Worship: The Very Best Live Worship Songs From Hillsong		MA
43	2	6	<b>BRONCO/LOS BUKIS</b> FONOVISA 352231/UG (13.98) ⊕	Cronica De Dos Grandes: Los Inicios De Nuestra Historia		MA
44	45	7	<b>TRIVIUM</b> ROADRUNNER 618251/IDJMG (17.98)	Ascendancy		MA
45	40	8	<b>VOLTIO</b> WHITE LION/EPIC 96526/SONY MUSIC (11.98)	Voltio		MA
46	47	71	<b>UNDEROATH</b> SOLID STATE 83184/TOOTH & NAIL (13.98)	They're Only Chasing Safety		MA
47	9	4	<b>LADYSMITH BLACK MAMBAZO</b> GALLO 3109/HEADS UP (17.98)	Long Walk To Freedom		MA
48	NEW	1 WK	<b>SUPERCHICK</b> INPOP 71279 (12.98)	Beauty From Pain		MA
49	NEW	1 WK	<b>HELLOGOODBYE</b> DRIVE-THRU 83620 (7.98)	Hellogoodbye (EP)		MA
50	NEW	1 WK	<b>LOS CAMINANTES</b> SONY BMG NORTE 95637 (9.98)	Tesoros De Coleccion: Lo Romantico De Los Caminantes		MA

BREAKING & ENTERING

THIS WEEK ON  
**billboard.com**

"Poison" by U.K. band Bullet for My Valentine enters the Top Heatseekers chart at No. 2 and Top Independent Albums at No. 11. Discover developing artists making their inaugural Billboard chart runs each week in Breaking & Entering on billboard.com.

The best-selling albums by new and developing acts, defined as those who have never appeared in the top 100 of The Billboard 200. If a Heatseekers title reaches that level, it and the act's subsequent albums are immediately ineligible to appear on the Heatseekers chart. See Chart Legend for rules and explanations. © 2006, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

# SINGLES & TRACKS

## SONG INDEX



MAR  
4  
2006

Chart Codes: CS (Hot Country Songs), H100 (Hot 100 Songs), LT (Hot Latin Songs), POP (Pop 100 Song) and RBH (Hot R&B/Hip-Hop Songs). TITLE (Publisher - Licensing Org.) Sheet Music Dist., Chart, Position.

**4 MINUTES** (Grindtime, BMJ/First Avenue, PRS/BMG Songs, ASCAP/Demis Hot Songs, ASCAP/Antonio Dixonz Musik, ASCAP/Kenokey Music, ASCAP/Christopher Mathew, BMJ/Hitco Music, BMI) RBH 30

### A

**ACOMPANAME A ESTAR SOLO** (Arjona Musical, ASCAP/Sony/ATV Tunes, ASCAP) LT 44  
**ALGO DE MI** (S+Ca, BMI) LT 13  
**ALIADO DEL TIEMPO** (Three Sound, BMI) LT 30  
**ALWAYS** (Joy Hawthorne Publishing, ASCAP) RBH 94  
**ANDA Y VE** (BMG Songs, ASCAP) LT 28  
**ANGEL** (EMI Blackwood, BMJ/BMG Songs, ASCAP) LT 41  
**ATREVE TE, TE!** (Warner-Tamerlane, BMJ/Rene Perez, BMI) LT 43

### B

**BABY GIRL** (Simply Productions, ASCAP) RBH 62  
**BACK LIKE THAT** (Rich Kid, BMJ/Stars, BMJ/Nehlist, BMJ/Sony/ATV Tunes, ASCAP) RBH 10  
**BAD DAY** (Song 6 Music, BMI) H100 41; POP 45  
**BAILANDO** (Univision, ASCAP) LT 37  
**EL BAILE PEGAO** (AMR, ASCAP) LT 49  
**BECAUSE OF YOU** (EMI April, ASCAP/Smetly Songs, ASCAP) 2.06 Publishing, ASCAP/Smetly Like Me, SDCAN/Dwight Frye, BMI) HL/WBM, H100 19; POP 12

**BEDROOM BOOM** (ColliPark Music, BMJ/EMI Blackwood, BMJ/EWC Music, BMJ/De Crippler Music, BMJ/Grindtime, BMJ/Persevere, BMJ/Drive-in, BMI) HL, RBH 71  
**BEEP** (Will.i.am, BMJ/K-Stuff, BMJ/ArHouse, BMJ/EMI Blackwood, BMI) HL/WBM, H100 50; POP 33  
**BELIEVE** (Sony/ATV Tree, BMJ/Showbilly, BMJ/Big Loud Shit Industries, ASCAP/ICC, ASCAP), HL, CS 17; H100 76  
**BEST FRIEND** (50 Cent Music, ASCAP/Universal, ASCAP/DJ Hi-Tek, BMJ/Songs Of Windswept Pacific, BMJ/Jonathan Rotem Music, BMJ/Lowery Music, ASCAP/Southside Independent Music, BMJ/Cotillion Music, BMJ/Walden Music, ASCAP/Warner-Tamerlane, BMI) HL/WBM, RBH 44

**BETCHA CAN'T DO IT LIKE ME** (Perry Home Music, ASCAP/BLK-ID, ASCAP) H100 72; RBH 23  
**BETTER DAYS** (Corner Of Clark And Kent Music, ASCAP/EMI Virgin, ASCAP), HL, POP 54  
**BETTER START TALKING** (Aspen Songs, ASCAP/Next Selection, ASCAP/Team 5 Dot Publishing, BMJ/Hitco Music, BMJ/Songs Of Windswept Pacific, BMJ/EMI April, ASCAP/Shaniah Cymone Music, ASCAP), HL, RBH 92

**BE WITHOUT YOU** (Mary J. Blige, ASCAP/Universal/MCA, ASCAP/WBM, SESAC/Babyboy's Little, SESAC/Noonline South, SESAC/Jada And Jaden's Publishing, SESAC/Naked Under My Clothes, ASCAP/Chrysalis Music, ASCAP), HL/WBM, H100 5, POP 9; RBH 1  
**BODY ROCK** (Crown Kingz Publishing, BMJ/Ol Boy Music, BMJ/Anyah's Music, ASCAP/The Royalist Network, ASCAP) RBH 60

**BONDROCKS** (Warner-Tamerlane, BMJ/Sell The Cow, BMJ/Tower One, BMJ/WB, ASCAP/Tower Two, ASCAP/B.L.A. ASCAP), WBM, H100 85; POP 97  
**BOY TO THE TOP** (Wonderland, BMI) POP 95  
**BOYFRIEND** (Big A Nikki, ASCAP/EMI April, ASCAP/K-Stuff, BMJ/ArHouse, BMJ/EMI Blackwood, BMJ/John Shanks Music, ASCAP/WB, ASCAP), HL/WBM, POP 86

**BRAND NEW GIRLFRIEND** (EMI Blackwood, BMJ/Shane Minor, BMJ/3 Ring Circus, BMJ/Songs Of Windswept Pacific, BMJ/Jeffrey Steele Music, BMI), HL, CS 48  
**BREAKING FIRE** (Walt Disney, ASCAP) H100 51, POP 43  
**BRING IT ON HOME** (Warner-Tamerlane, BMJ/Sell The Cow, BMJ/WB, ASCAP/Bleek, ASCAP/Bloom, ASCAP), WBM, CS 44  
**BRING OUT THE FREAK IN YOU** (Upstairs Music, ASCAP/LI Rob Rojas, BMJ/Moowork Music, BMI) H100 93

### C

**CAN'T LET GO** (Songs Of Universal, BMJ/Tappy Whyles, BMJ/Bat Future, BMI) HL, RBH 26  
**CHEATIN'** (Sony/ATV Cross Keys, ASCAP/Oranly, BMJ/Gehrig Music, ASCAP/Scrambler, ASCAP/Carnival, ASCAP), HL, CS 13; H100 84  
**CHECK ON IT** (Christopher Garrett's Publishing, ASCAP/Hitco Music, BMJ/Songs Of Windswept Pacific, BMJ/Beyonce, ASCAP/Swiz Beatz, SESAC/Universal Tunes, SESAC/EMI April, ASCAP/Angela Beyonce, ASCAP/Sim Thun Publishing, BMJ/EMI Blackwood, BMJ/Sony/ATV Tunes, ASCAP), HL, H100 1, POP 2; RBH 5

**THE CHOSEN ONE** (Divine Mill Music, ASCAP/WB, ASCAP/B Funk Music, ASCAP/Line 4 Line, ASCAP/Walt My Daddy's Records, ASCAP/Jahaja Joints, SESAC/Universal-PolyGram International Tunes, SESAC/Monsoon Music, SESAC/Dem Drawz Musik, BMJ/Jonete Music, ASCAP) RBH 70  
**CHULIN CULIN CHUNFLY (THE RATTLENAKES)** (EMI Blackwood, BMJ/Leon Blanco, BMJ/Pierre Ross, BMJ/Blue Kraft, BMJ/Warner-Tamerlane, BMI) LT 8  
**COMO SI NO NOS HUBIERAMOS AMADO** (WB, ASCAP/Sony/ATV Tunes, ASCAP) LT 15  
**COMO UNA MARIPOSA** (Not Listed), LT 50  
**CONCECATED (THERE'S SOMETHING ABOUT REMY)** (Scott Storch, ASCAP/TVT, ASCAP/Remyx Music, ASCAP/Reach Global, ASCAP) RBH 33

**CONTRA VIENTO Y MAREA** (San Angel, ASCAP) LT 4  
**CONTROL MYSELF** (LL Cool J, ASCAP/Sony/ATV Tunes, ASCAP/Shaniah Cymone Music, ASCAP/EMI April, ASCAP/Basajamba, ASCAP/Patris Music, ASCAP/Nuyorcan, BMJ/Warner-Tamerlane, BMJ/Shakir Baker, BMI) HL/WBM, RBH 51  
**COWBOYS ARE FREQUENTLY SECRETLY (FOND OF EACH OTHER)** (Ned Sublette Music, ASCAP) H100 52; POP 46  
**CRASH** (Harajuku Lover Music, ASCAP/Pirate Ship Music, ASCAP) H100 49; POP 28  
**CUENTALE** (Filtro, BMI) LT 10

### D

**DALE DON DALE** (Crown P, BMJ/Univ, ASCAP/J. Brasco, ASCAP/Deez Storm, BMI) LT 46; RBH 89  
**DANCE, DANCE** (Chicago X Software, BMJ/Sony/ATV Songs, BMI) HL, H100 15; POP 10  
**DARE** (EMI Blackwood, BMJ/Gonilaz, BMJ/Underground Animals, ASCAP/Chrysalis Music, ASCAP), HL, H100 10; POP 84  
**DE CONTRABANDO** (Edimusa, ASCAP/Vander America, BMI) LT 27  
**DIA DE ENERO** (Sony/ATV Latin, BMJ/The Caramel House, BMJ/Novam, BMI) LT 36

**DIRTY LITTLE SECRET** (Smells Like Phys Ed, ASCAP/BMG Songs, ASCAP), HL, H100 14; POP 6  
**THE DOLLAR** (EMI Blackwood, BMJ/Big Gassed Hitties, BMI) HL, CS 18

**DON'T FORGET ABOUT US** (Rye Songs, BMJ/Songs Of Universal, BMJ/Shaniah Cymone Music, ASCAP/EMI April, ASCAP/Babyboy's Little, SESAC/Noonline South, SESAC/WB, ASCAP/Naked Under My Clothes, ASCAP/Chrysalis Music, ASCAP), HL/WBM, H100 37; POP 36; RBH 19  
**DON'T FORGET TO REMEMBER ME** (WZ Songs, BMJ/EMI Blackwood, BMJ/Draft Have To Be Music, BMJ/EMI April, ASCAP/1609 Songs, ASCAP/Music Of Windswept Pacific, HL, CS 52  
**DRAPED UP** (Pimp My Pen International, ASCAP/Zomba Enterprises, ASCAP/Carnival Beats, ASCAP/Universal, ASCAP), HL/WBM, RBH 10  
**DRINKIN' SONGS & OTHER LOGIC** (Blackened, BMJ/Slave Warner, BMI) WBM, CS 55  
**DRUNKER THAN ME** (Hope-N-Kal, BMJ/Trent Tomlinson Songs, BMJ/Geomac Publishing, SESAC) CS 22

### E

**ELLA Y YO** (Premium Latin, ASCAP/Crown P, BMI) LT 2  
**EN SENDO A OLVIDAR** (EMI Blackwood, BMI) LT 35  
**ESO EHH...!!** (Wild Dogz, BMI) LT 18  
**EVER THE SAME** (Iru Rule Music, ASCAP/EMI April, ASCAP), HL, H100 68; POP 76  
**EVERY TIME I HEAR YOUR NAME** (EMI April, ASCAP/Romeo Cowboy Music, ASCAP/Tom Hornbridge Tunes, ASCAP/Songs Of Windswept Pacific, BMJ/Cottinweave, BMI), HL, CS 28  
**EVERYTIME WE TOUCH** (Mambo Musikevags-nu, Trockdances, M+B Hitwise Music, BMJ/Sounds Of Jupiter Music, BMI) H100 16; POP 12

### F

**FEEL GOOD INC** (EMI Blackwood, BMJ/80's Kid Music, BMJ/Underground Animals, ASCAP/Chrysalis Music, ASCAP) H100 34; POP 27  
**FIND MYSELF IN YOU** (Cancelled Lunch, ASCAP/Universal-PolyGram International, ASCAP), HL, RBH 66  
**FIRMAN** (Wormy Mack, BMI) H100 78; POP 72  
**FIRST LOVE** (I'll Be There What We Music, ASCAP/Abowe The Loud, BMI) RBH 76

**FOR YOU I WILL (CONFIDENCE)** (Teddy Geiger Publishing, BMJ/Sony/ATV Timber, SESAC/Turtle Victory, SESAC), HL, H100 55; POP 37  
**FRESH AZIMIZ** (EMI April, ASCAP/Shaniah Cymone Music, ASCAP/Air Control, ASCAP/Basajamba, ASCAP), HL, H100 38; POP 64; RBH 33

### G

**GANGSTA PARTY** (EMI April, ASCAP/C. J. Jorally Music, ASCAP/Give Me Me Publishing, ASCAP/Pimp My Pen International, ASCAP/Zomba Enterprises, ASCAP/All My Publishing, BMI), HL/WBM, RBH 82  
**GEORGIA** (Vudu Speitz Entertainment, ASCAP/Lucaris Music Publishing, ASCAP/Universal, ASCAP/2415 Publishing, BMJ/Kuntzy Slim Publishing, BMJ/Nothing Hill Music, BMJ/Petermusic III, BMI), HL, RBH 41  
**GETCHA HEAD IN THE GAME** (Walt Disney, ASCAP/Five Hundred South Songs, SESAC) H100 87; POP 65

**GET DRUNK AND BE SOMEBODY** (Tekeo Tunes, BMJ/Florida Room, BMI) CS 9; H100 74  
**GET LOOSE** (Blue Crush Publishing, ASCAP) RBH 83  
**GET THROWN** (Pimp My Pen International, ASCAP/Zomba Enterprises, ASCAP/Young Jeezy Music, BMJ/Carter Boys Publishing, ASCAP/EMI April, ASCAP/N-The Water, ASCAP), HL/WBM, RBH 58  
**GETTIN' SOME** (Zomba Songs, BMJ/Zomba Enterprises, ASCAP), WBM, RBH 38  
**GHETTO STORY** (EMI Blackwood, BMJ/Madhouse, BMI) RBH 93

**GOOD BYE DOOR** (Tosca, ASCAP) H100 83; POP 44  
**GOING DOWN** (Granny Man Publishing, BMJ/Malki Meikhi Music, BMJ/Pedagos Son Music, ASCAP/Dienahmar Music, ASCAP) RBH 61  
**GOLD DIGGER** (Please Gimme My Publishing, BMJ/EMI Blackwood, BMJ/Unichappell Music, BMJ/M.I.A.C., BMI) HL/WBM, H100 21; POP 19  
**GONE** (K-Stuff, BMJ/ArHouse, BMJ/EMI Blackwood, BMJ/Dylan Jackson, ASCAP/WB, ASCAP), HL/WBM, POP 9

**GOODBYE MY LOVER** (EMI Blackwood, BMJ/David Platt, BMI) HL, POP 31  
**GOOD LUCK CHARM** (EMI April, ASCAP/Air Control, ASCAP/Them Damn Twins, ASCAP/353 Music Publishing, Sony/ATV Cross Keys, ASCAP/No Such Music, SESAC/Rags II Richard, BMJ/Uncle Willmese Music, ASCAP), HL, CS 13; H100 84  
**GOOD RIDE COWBOY** (Cowboy Hat Trick, ASCAP/EMI Blackwood, BMJ/Songs Of Sea Gayle, BMJ/First Wind Music, BMJ/Major Bob, ASCAP), HL/WBM, CS 26

**GOOD TO GO** (Warner-Tamerlane, BMJ/New Extreme Sound, BMJ/Cuts Of Cedar, BMJ/Cedar Music, BMI), WBM, CS 60  
**GOTTA GET TO MY BABY** (Nonjamm Music, ASCAP/Ostia, BMJ/Soundtrons Music, BMI) RBH 55  
**GOTTA GO** (April's Boy Music, BMJ/Warner-Tamerlane, BMJ/No Quincidence Music Publishing, BMJ/Kizzio Music, ASCAP/Chappell & Co., ASCAP), WBM, H100 75; RBH 12

**GOTTA LOVE** (Invigorator Publishing, ASCAP) RBH 99  
**GRILLZ** (Jackie Frost, ASCAP/1609 Songs, ASCAP/EMI April, ASCAP/2 Kingsz Publishing, ASCAP/WB, ASCAP/Supreme Lee, ASCAP/Universal, ASCAP/Mutant Mindframe, BMJ/Shaniah Cymone Music, ASCAP/EMI April, ASCAP/Basajamba, ASCAP/Air Control, ASCAP/EMI Blackwood, BMJ/Diam Rich Music, BMJ/Money Mack, BMJ/Sony/ATV Tunes, ASCAP/Beyonce, ASCAP/Kelenkira, ASCAP/Michelle MW, ASCAP/Dorriani And Ya Majesty's Music, ASCAP/Music Of Windswept Pacific, ASCAP/Hitco South, ASCAP/Christopher Garrett's Publishing, ASCAP), HL/WBM, H100 3; POP 5; RBH 8

**GROWN & SEXY** (FAZE 2 Music, BMJ/Boobie & DJ Songs, BMJ/Warner-Tamerlane, BMI), WBM, RBH 65  
**HAVE A PARTY** (Universal, ASCAP/P. Noid, BMJ/BMG Songs, ASCAP/Juvenile Hell, ASCAP/Nate Ogg, BMJ/Reach Global Songs, BMJ/Karam's Kids Songs, ASCAP/ArHouse Entertainment, ASCAP), HL, RBH 59  
**HEARD ME SAY** (Please Gimme My Publishing, BMJ/EMI Blackwood, BMJ/Careers-BMG, BMJ/February Twenty Second, BMJ/Screen Gems-EMI, BMJ/BMG Songs, ASCAP), HL, RBH 72

**HERE WE GO** (Pas And Taj, BMJ/Black Boy Hatchet Music, BMJ/EMI Blackwood, BMJ/EMI April, ASCAP/Flyte Time Tunes, ASCAP), HL, POP 88  
**HOLLA AT ME** (Not Listed) RBH 68  
**HOLE** (Michael Bublie Publishing Designee, BMJ/Almost October Songs, BMJ/Universal-MCA, ASCAP/Aian Chang Publishing Designee, ASCAP/WB, ASCAP) H100 3; POP 16  
**HONOLULU TONK BADONKADONK** (Music Of Windswept Pacific, ASCAP/Big Bossa Music, BMJ/Third Tier Music, BMJ/EMI Blackwood, BMI), HL, CS 10; H100 42; POP 52  
**THE HOOCHEE** (Having Yours Entertainment, ASCAP) RBH 95

### H

**HOW 'BOUT YOU** (Sony/ATV Tree, BMJ/Copyright Out, BMJ/Comstock, BMJ/Songs Of Windswept Pacific, BMI) WBM, RBH 47  
**I CAN'T UNLDO YOU** (WB, ASCAP/Scott And Soda, ASCAP/Warner-Tamerlane, BMJ/Writers Extreme, BMJ/Warner Danger, BMI) WBM, CS 38  
**I DON'T FEEL LIKE LOVING YOU TODAY** (Songs Of Universal, BMJ/Hannberg, BMJ/Warner-Tamerlane, BMJ/Maeshift, BMI) WBM, CS 57  
**I DON'T KNOW WHAT SHE SAID** (Creala Real, ASCAP) Want To Hold Your Songs, BMJ/Major Bob, ASCAP), CS 59  
**IF I DON'T MAKE IT BACK** (Music Of Stage Three, BMJ/Stone Music, ASCAP) CS 48  
**IT'S LONELY THAT YOU WANT** (EKOP, BMJ/Sony/ATV Songs, BMJ/ENOT, ASCAP/Sony/ATV Tunes, ASCAP/Janicie Combs Publishing, BMJ/EMI Blackwood, BMJ/Yoga Flames Music, BMJ/Alexander Mosely, ASCAP/Zomba Enterprises, ASCAP), HL/WBM, H100 82; POP 35

**IF YOU'RE GOING THROUGH HELL (BEFORE THE DEVIL EVEN KNOWS)** (Gavroff, SESAC/Whad-Whad, SESAC/Carnival Music, SESAC/Cal IV, ASCAP/BorgBrain, ASCAP) CS 40  
**I GOT YOU** (Magic Mustang, BMJ/Triples Songs, BMJ/Town Music, ASCAP/Phillylly Songs, ASCAP/Songs Of Bud God, ASCAP/Music Of Windswept Pacific, ASCAP) CS 30  
**ILL DIE TRYIN'** (Warner-Tamerlane, BMJ/WB, ASCAP/Platinum Prow, ASCAP), WBM, CS 43  
**I LOVE MY LIFE** (EMI April, ASCAP/Pang Toun Music, BMJ/EMI Blackwood, BMJ/Slave Smith Music, BMJ/Warner-Tamerlane, BMI), HL/WBM, CS 37  
**I LOVE YOU** (Next Selection, ASCAP/Motiva, ASCAP/Aspen Songs, ASCAP) RBH 49

**I'M IN LOVE** (Milk Chocolate Factory, ASCAP/Sony/ATV Tunes, ASCAP/Laedon Christopher, ASCAP/Hand In My Pocket, ASCAP/Music Of Windswept Pacific, ASCAP), HL, RBH 77  
**I'M N LUV (WIT A STRIPPER)** (Nappy Publishing, BMJ/Warner-Tamerlane, BMJ/2 Plays Publishing, BMJ/Who Is Mike Jones Music, BMI), WBM, H100 6, POP 1; RBH 11

**I'M SPRING** (Nappy Publishing, BMI) WBM, POP 50  
**I'M TAKING THE WHEEL** (Emerto, ASCAP/WB, ASCAP/John Shanks Music, ASCAP) WBM, CS 29  
**IN MY MIND** (Combustion, BMJ/Songs Of Windswept Pacific, BMJ/Wang Ur, BMJ/Sony/ATV Songs, BMI), HL, H100 98; RBH 16  
**IN THE SUN** (Real World Music, ASCAP) POP 79  
**I SHOULD HAVE CHEATED** (Tavaris Jones Music, BMJ/Janicie Combs Publishing, BMJ/EMI Blackwood, BMJ/Da 12 Music, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/She Wrote It, HL/WBM, RBH 28

**IT STILL MISS SOMEONE** (Chappell & Co., ASCAP), WBM, CS 5  
**I THINK THEY LIKE ME** (Franchise Recordz Publishing, ASCAP/Shaniah Cymone Music, ASCAP/EMI April, ASCAP/Throm Tantrums, ASCAP/Air Control, ASCAP/The Kid Slim Music, ASCAP/Slide That Music, ASCAP), HL, H100 46; POP 82; RBH 25  
**IT'S YOU** (Divine Mill Music, ASCAP/WB, ASCAP/Chi Trend, ASCAP/Spirit 2, ASCAP/Non-Affiliated, SESAC/Jahaja Joints, SESAC) RBH 30  
**I WRITE SINS NOT TRAGEDIES** (Sweet Chin Music, ASCAP) POP 85

### J

**JESUS, TAKE THE WHEEL** (Sony/ATV Tunes, ASCAP/Oranly, BMJ/Raylene Music, ASCAP/No Such Music, SDCAN/Passing Stranger, ASCAP/1609 Songs, ASCAP/Music Of Windswept Pacific, HL, CS 3, H100 29; POP 48  
**JUST CAME HERE TO CHILL** (No Quincidence Music Publishing, BMJ/October 12th, ASCAP/Hitco South, ASCAP), WBM, RBH 34  
**JUST MIGHT (MAKE ME BELIEVE)** (Great Good Songs, ASI AP) CS 7; H100 65  
**JUST THIS SIDE OF HEAVEN (HAL-LELUJAH)** (Mike Curb Music, BMJ/Sweet Padical, BMJ/Songs Of Mighty Isis Music, BMJ/Mighty Isis Music, BMJ/Vista Larga Music, BMI), WBM, CS 53

### K

**KEROSENE** (Sony/ATV Tree, BMJ/Bill Reveille, BMI) CS 39  
**KING WITHOUT A CROWN** (Neither Nor Music, ASCAP/Mochach Now, ASCAP/Jashua Music, ASCAP) H100 73; POP 63  
**KRYPTONITE (I'M ON IT)** (West Savannah Music, ASCAP/White Boy Leroy's Soul Shop, ASCAP/Misquitol Puss, ASCAP/Chrysalis Music, ASCAP/Anyah's Music, ASCAP/Re-Up Music, ASCAP/Kristopher P Bailey, ASCAP), HL, H100 61; POP 94; RBH 21

### L

**LAFFY TAFFY** (Perry Home Music, ASCAP/Demis Butler Publishing Designee, ASCAP/Sturman Publishing, ASCAP/30318 Publishing, ASCAP/ARI Music, ASCAP/Warlock Music, ASCAP/Boston International, ASCAP/Colegms, EMI, ASCAP/EMI April, ASCAP/Maurice Starr, ASCAP), HL, H100 27; POP 32; RBH 46  
**LAGRIMILLAS TONTAS** (BMG Songs, ASCAP) LT 25  
**LAST DAY OF MY LIFE** (Physivester, ASCAP/Mission Valley, ASCAP) CS 35  
**THE LAST OF A DYING BREED** (Peasmusic, BMJ/R. Joseph, BMJ/Warner-Tamerlane, BMI) WBM, CS 54  
**LA TORTURA** (The Caramel House, BMJ/Sony/ATV Latin, BMJ/Normad, BMI) LT 19  
**LEAN WIT IT, ROCK WIT IT** (Franchise Recordz Publishing, ASCAP/EMI April, ASCAP), HL, H100 1; POP 29; RBH 6

**LIBERTAD** (Filtro, BMI) LT 34  
**LIFE AIN'T ALWAYS BEAUTIFUL** (Sony/ATV Cross Keys, ASCAP/Still Working For The Man, BMJ/Balad Rock, BMJ/C.G. BMI), HL, CS 39  
**LIGHTS AND SOUNDS** (Bromuda, ASCAP/BMG Songs, ASCAP), HL, H100 66; POP 59  
**LIKE THAT** (Inil Productions, ASCAP) RBH 80  
**LIKE WE NEVER LOVED AT ALL** (WB, ASCAP/Scot-SawSons, ASCAP/Pen, ASCAP/Warner-Tamerlane, BMI), WBM, POP 78

**LIPSTICK** (Carolina Blue Sky Music, BMJ/Careers-BMG, BMI), HL, CS 31  
**LIVING IN FAST FORWARD** (Old Desperados, ASCAP/NZD, ASCAP/Universal, ASCAP/Memphersfield, ASCAP), HL, CS 4; H100 63  
**LLAME PA VERTE** (Universal-Musica Unica, BMI) LT 3  
**LOOKING FOR YOU** (Zomba Songs, BMJ/Jly Mack, BMJ/Baby Finings, ASCAP/Mims, ASCAP/Stown Breese, ASCAP/Freddie Dee, BMI), WBM, H100 77; RBH 14  
**LO QUE ME GUSTA A MI** (Carnaelon, BMJ/Petermusic III, BMI) LT 12  
**L.O.V.E.** (Big A Nikki, ASCAP/EMI April, ASCAP/K-Stuff, BMJ/ArHouse, BMJ/John Shanks Music, ASCAP/WB, ASCAP), HL/WBM, H100 30; POP 25  
**LOVE** (Cardrayve, SESAC/BMG Songs, ASCAP/She Wrote It, ASCAP) H100 28; POP 89; RBH 1  
**LOVE WILL ALWAYS WIN** (Universal-PolyGram International, ASCAP/Soundance Kid, ASCAP/Warner-Tamerlane, BMJ/Sell The Cow, BMI), WBM, CS 25

**THE LUCKY ONE** (Sony/ATV Tree, BMJ/Sony/ATV Songs, BMJ/Johnny O Music, BMI), HL, CS 36  
**LUXURIOUS** (Harajuku Lover Music, ASCAP/Pirate Ship Music, ASCAP/EMI April, ASCAP/Bovina Music, ASCAP), HL, H100 90; POP 57; RBH 56

### M

**MACHUCANDO** (Los Cangris, ASCAP/Eddie Dee, ASCAP) LT 16  
**MAGIC** (Zomba Songs, BMJ/R. Kelly, BMI), WBM, RBH 36  
**MALO (EMERIL)** (ASCAP) LT 45  
**MAYOR QUE YO** (Universal-Musica Unica, BMJ/EMI Blackwood, BMJ/Rompedescotea, BMI), HL, LT 7  
**MOVE ALONG** (Smells Like Phys Ed, ASCAP/BMG Songs, ASI AP), HL, H100 67; POP 53  
**MOVE AROUND** (Chopper City, BMJ/Chubby Boy, ASCAP) RBH 73  
**MS. NEW BOOTY** (Scar Loser Music, BMJ/EMI Blackwood, BMJ/ColliPark Music, BMJ/De Crippler Music, BMJ/EWC Music, BMI), HL, H100 31; POP 55; RBH 17

**MUST BE DOIN' SOMETHIN' RIGHT** (EMI April, ASCAP/Songlighter Music, ASCAP/Back In The Saddle, ASCAP), HL, CS 12; H100 60; POP 90  
**MY HOOD** (Young Jeezy Music, BMJ/One Life Publishing, ASCAP/Dorriani And Ya Majesty's Music, ASCAP/Chump Tight Publishing, ASCAP/EMI Blackwood, BMI), HL, H100 80; POP 93; RBH 37  
**MY HUMPS** (Will.i.am, BMJ/Sugar Hill, BMJ/Cherry River, BMI), CS, H100 23; POP 22  
**MY OLD FRIEND** (Big Loud Shit Industries, ASCAP/CG, ASCAP/BMG Music Publishing, MCFPS/Trinidad, PRS) CS 11; H100 94

### N

**NA NA NA (DULCE NINA)** (King Of Bling, BMJ/C Joints, BMJ/Warner-Tamerlane, BMJ/Universal Musica Unica, BMI) LT 9  
**NASTY GIRL** (Big Poppa Music, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Steven A. Jordan, ASCAP/WB, ASCAP/Jackie Frost, ASCAP/Them Damn Twins, ASCAP/Air Control, ASCAP/Anya Nicole Publishing, BMJ/Janicie Combs Publishing, BMJ/De Crippler Music, BMI), HL/WBM, H100 57; POP 56; RBH 42  
**NEVER MIND ME** (Big Love, WB, ASCAP/Rich Tejan, ASCAP/Warner-Tamerlane, BMI), WBM, CS 41  
**NOBODY BUT ME** (Sony/ATV Tree, BMJ/Travelin' Arkansawyer, BMJ/Big Yellow Dog, BMI), HL, CS 14; H100 87

**NOBODY GONNA TELL ME WHAT TO DO** (Alamo Music, ASCAP/Junitone Music, ASCAP/Warner-Tamerlane, BMJ/BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP), HL/WBM, CS 19  
**NOCHE DE SEXO** (Universal-Musica Unica, BMI) LT 11  
**NO HAY NADIE** (Universal-Musica Unica, BMI) LT 23  
**NO LE TEMAS A EL** (Not Listed) LT 26  
**NO SHAME** (Warner-Tamerlane, BMJ/Smith Haven, BMJ/Big Red Tractor, ASCAP/How Bout That Skyline Music, ASCAP), WBM, CS 47  
**NO TE APARTES DE MI** (Sony/ATV Discos, ASCAP) LT 10

**NOT GOING DOWN** (Almo Music, ASCAP/Kevin Sarragar, ASCAP/EMI April, ASCAP/Shanna's Songs, ASCAP) CS 32  
**NOTHING BUT A NUMBER** (Marco Bleu Publishing, BMJ/Blue Star Publishing, BMJ/Blue Carrot Diamond Publishing, BMJ/Silverplatinum 2k Publishing, BMJ/The Nickel Publishing, BMJ/Black Boy Hatchet Music, BMJ/EMI Blackwood, BMI), HL, RBH 96  
**NUESTRO AMOR** (San Angel, ASCAP) LT 20

### O

**OH YES (AKA POSTMAN)** (Jobete Music, ASCAP/EMI Blackwood, BMJ/Stone Agate, BMI), HL, H100 64; RBH 19  
**OJOS DE CIELO** (Not Listed) LT 42  
**ON AGAIN TONIGHT** (Warner-Tamerlane, BMJ/Murrah, BMJ/Leaganda Music, BMJ/Katank Music, BMJ/Circle C, ASCAP/Fall Circle, ASCAP), WBM, CS 45  
**ONE WISH** (Stop Trying To Copy My Music, BMJ/Rodrey Jenkins Productions, BMJ/Rodrey Jenkins III, BMJ/Terem Music, BMJ/ASiawn Daniels Productions, ASCAP/EMI Blackwood, BMJ/EMI April, ASCAP), HL, H100 22; POP 81  
**OVER MY HEAD (CABLE CAR)** (EMI April, ASCAP/Aaron Edwards Publishing, ASCAP), HL, H100 89; POP 75

### P

**PARA QUE REGRESAS** (Maximo Aguirre, BMI) LT 39  
**PERFECT SITUATION** (E. O. Smith, BMI) H100 53; POP 49  
**PERO TE VAS A ARREPENTIR** (Cristina, SESAC) LT 17  
**PHOTOGRAPH** (Warner-Tamerlane, BMJ/Arm Your Drip, SDCAN/Zero-G, SDCAN/Black Diesel, SDCAN/Black Acker Music, SDCAN), WBM, H100 25; POP 21  
**POLITICALLY INCORRECT** (EMI April, ASCAP/Sound Island Publishing, ASCAP/Mop Up Music, BMJ/Ightwoodnot, BMJ/Ensign Music, BMI), HL, CS 42  
**POPPIN' MY COLLAR** (Telmose, BMJ/Music Resources, BMJ/Air Biggs, ASCAP/Jobete Music, ASCAP) H100 91; RBH 32  
**POR UNA MUJER** (WBM, SESAC/Warner-Tamerlane, BMI) LT 40  
**PUMP IT** (EMI April, ASCAP/Will.i.am, BMJ/Jeezy, BMJ/Cherry River, BMJ/Avenue 11, BMJ/Reach Global Songs, BMJ/Headphone Junkie Publishing, ASCAP/EMI Grove Park, BMI), CLM/HL, H100 20; POP 14

**PUT EM IN THEIR PLACE** (221 Music, ASCAP/Kyrene Miller, ASCAP/Careers-BMG, BMJ/BMG Songs, ASCAP/Juvenile Hell, ASCAP), WBM, RBH 74  
**QUE VIDA LA MIA** (Kiko Man, BMJ/EMI Blackwood, BMI) LT 29  
**QUE VOY A HACER CDN MI AMOR** (Red Wine, BMJ/Maximo Aguirre, BMJ/Sony/ATV Discos, ASCAP/Universal Musica, ASCAP) LT 31

### Q

**QUE VIDA LA MIA** (Kiko Man, BMJ/EMI Blackwood, BMI) LT 29  
**QUE VOY A HACER CDN MI AMOR** (Red Wine, BMJ/Maximo Aguirre, BMJ/Sony/ATV Discos, ASCAP/Universal Musica, ASCAP) LT 31

### R

**RAINY FALLIN'** (Patterson Projects, ASCAP) RBH 91  
**RAVATA** (Brown Marble, ASCAP/EMI Blackwood, BMJ/Blue Kraft, BMI), HL, LT 5  
**THE REAL THING** (K-Stuff, BMJ/ArHouse, BMJ/White Pearl Songs, BMJ/Sony/ATV Songs, BMI), HL, POP 100  
**RIDIM** (Chamilitary Camp Music, ASCAP/Play-N-Ski-L, ASCAP/EMI April, ASCAP/Leathalace Music, ASCAP), HL, H100 88; RBH 79  
**RIGHT HERE** (Greenlurd, ASCAP/I'm nobody, ASCAP/My Blue Car, ASCAP/pimpitug, ASCAP/WB, ASCAP), WBM, POP 25

**ROAD TO ZION** (Ivring Berlin, ASCAP/Williamson, ASCAP) RBH 87  
**ROOED** (EMI Blackwood, BMJ/Breka Music, BMJ/Dade Co. Project Music, BMJ/Zomba Songs, BMJ/R. Kelly, BMI), HL/WBM, H100 47; POP 70; RBH 15  
**ROMPE** (Los Cangris, ASCAP/Eddie Dee, ASCAP/Blue Kraft, BMI) H100 36; LT 1; POP 60  
**RUN IT!** (Scott Storch, ASCAP/TVT, ASCAP/Team 5 Dot Publishing, BMJ/Hitco Music, BMJ/Songs Of Windswept Pacific, BMI), HL, H100 17; POP 16; RBH 25

**RUSH** (Half Heart Music, BMJ/Seven Summits, BMJ/Stream Lab Music, BMJ/Careers-BMG, BMI), HL, H100 92; POP 67  
**THE SEASONS OF OLD MEXICO** (Sony/ATV Tree, BMI), HL, CS 34  
**SEDUCCION** (World Deep, BMJ/Sony/ATV Latin, BMI) LT 1  
**SENIOR LOCUTOR** (TN Ediciones, BMI) LT 24  
**SE TE OLVIDO** (EMI Blackwood, BMJ/like Santander Music, BMJ/Amorus, ASCAP/Santander Melodies, ASCAP) LT 47

**SETTLE FOR A SLOWDOWN** (Sony/ATV Tree, BMJ/Gold Watch, BMJ/Sony/ATV Cross Keys, ASCAP), HL, CS 24  
**SEX WITH YOU** (First Avenue, PRS/BMG Songs, ASCAP/Demis Hot Songs, ASCAP/Edmonds Music, ASCAP/EMI April, ASCAP/Underdogs Songs, BMJ/Ivring, BMI) LT Duz It, BMJ/Tank 1176 Music, ASCAP/Black Fountain Publishing, ASCAP/Strange Motel Music, ASCAP/Antonia Divers, ASCAP/Anthony Nance Music, ASCAP), HL, RBH 98  
**SHAKE** (ColliPark Music, BMJ/EMI Blackwood, BMJ/EWC Music, BMJ/Da Crippler Music, BMJ/PMH, ASCAP/Marmarone Music, ASCAP/Budde, BMI) POP 80

**SHAKE IT OFF** (Rye Songs, BMJ/Songs Of Universal, BMJ/Shaniah Cymone Music, ASCAP/EMI April, ASC

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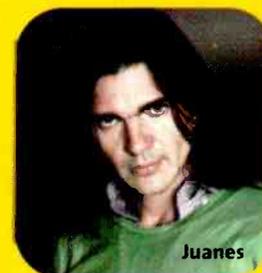
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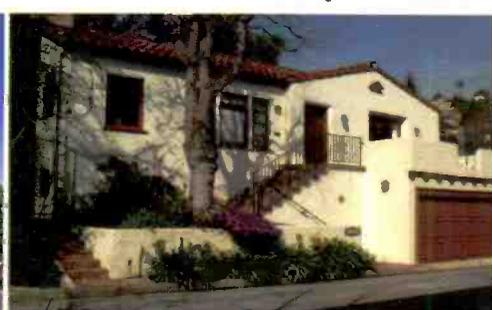
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# Mileposts

COMPILED BY SARAH HAN shan@billboard.com

**BIRTHS** GIRL: Caitlin Fiona, to Patti Matheny and Pat Moroney, Nov. 17, 2005, in New York. Mother is director of A&R planning at Legacy Recordings. Father is president of Moroney Advertising.

BOY: Jack Philip, to Misti and Jim Bryson, Jan. 19 in Greenville, Texas. Father is a keyboardist for MercyMe.

BOY: Levi Troy, to Margaret and Robby Shaffer, Jan. 23 in Greenville, Texas. Father is a drummer for MercyMe.

**MARRIAGES** Faith Quesenberry to Mitch Malloy, Dec. 14, 2005, in Nashville. Bride is an artist manager at Curiosita Entertainment. Groom is a singer/songwriter.

Jaclyn Nesheiwat to Scott Stapp, Feb. 10 in Miami. Groom is a Wind-up Records artist and former frontman for Creed.

Suzanne Vega to Paul Mills, Feb. 11 in New York. Bride is a Grammy Award-winning singer/songwriter.

**DEATHS** William "Billy" Cowsill, 58, of failing health from maladies including emphysema and osteoporosis, Feb. 17 at his home in

Calgary, Alberta.

Cowsill was the lead singer of the popular 1960s Rhode Island band that bore the family name. Other members of the Cowsills were his mother Barbara, sister Susan and brothers Barry, Bob, John and Paul. The act charted eight pop singles from 1967 to 1969; its biggest hits were "The Rain, the Park and Other Things" and the title song from the musical "Hair." Both reached No. 2 on The Billboard Hot 100.

The Cowsills served as the model for the Partridge Family, the fictitious family band fronted by David Cassidy and Shirley Jones, whose 1970-74 TV series spawned its own run of hits.

Cowsill moved to Canada more than 30 years ago and was a member of Canadian groups the Blue Northern, the Blue Shadows and most recently the Co-Dependents. Cowsill's latest work is featured on the Co-Dependents' 2005 release, "Live at the Mecca Cafe Volume 2."

In January, Cowsill's brother Barry was found dead in New Orleans, more than four months after he went missing following Hurricane Katrina's devastation of the city (Billboard, Jan. 21).

In addition to his remaining siblings, Cowsill is survived by his sons Travis and Del.

## INDUSTRY EVENTS

**MARCH 1-4** 24th annual Canadian Music Week, Fairmont Royal York, Toronto. cmw.net.

**MARCH 2** Billboard Music & Money Symposium, St. Regis Hotel, New York. 646-654-4660. billboard-events.com.

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

**MARCH 10-19** South by Southwest Music and Media Conference, Austin Convention Center. 512-467-7979. sxsw.com.

**MARCH 24-28** Winter Music Conference, Wyndham Miami Beach Resort. 954-563-4444. wmcon.com.

**APRIL 2** Juno Awards, Halifax (Nova Scotia) Metro Centre. junoawards.ca.

**APRIL 4** Billboard MECCA, Los Angeles Convention Center. 646-654-4660. billboardevents.com.

**APRIL 5** 37th annual Dove Awards, Grand Ole Opry House, Nashville. 615-242-0303. gmamusicawards.com.

**APRIL 7** 13th annual BMI Latin Awards, Metropolitan Pavilion, New York. bmlatin.com.

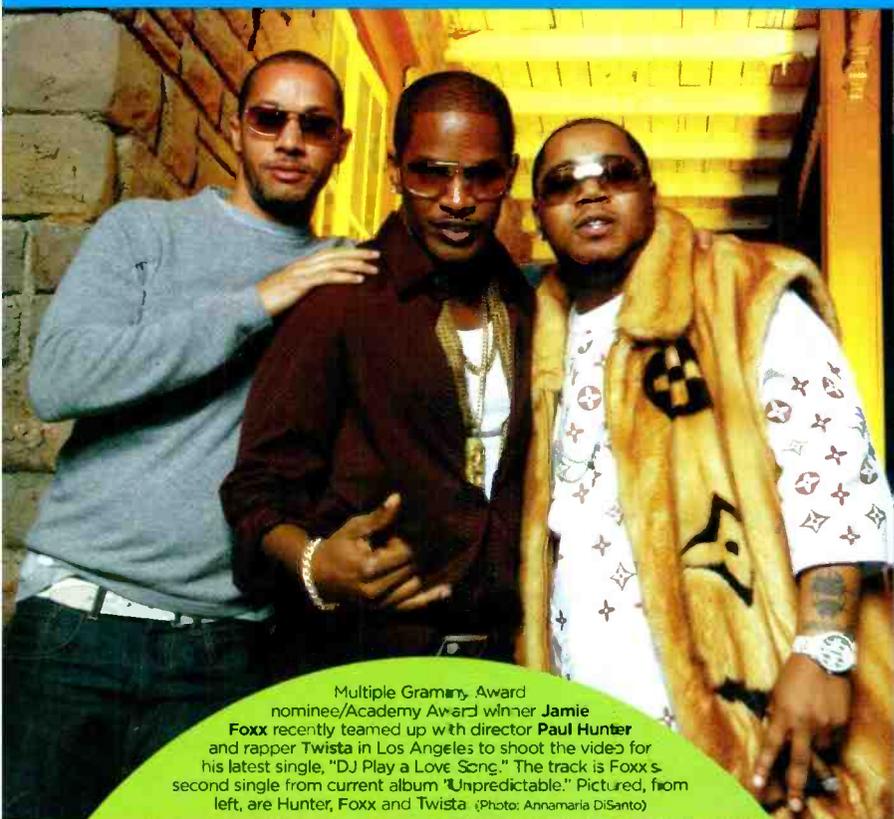
**APRIL 20-22** ASCAP I Create Music Expo, Hollywood Renaissance Hotel, Los Angeles. 800-278-1287. ascap.com/expo.

**APRIL 22-23** Music City Tennis Invitational Tournament, Brownlee O. Currey Jr. Tennis Center, Nashville. 615-322-7733. musiccitytennis.com.

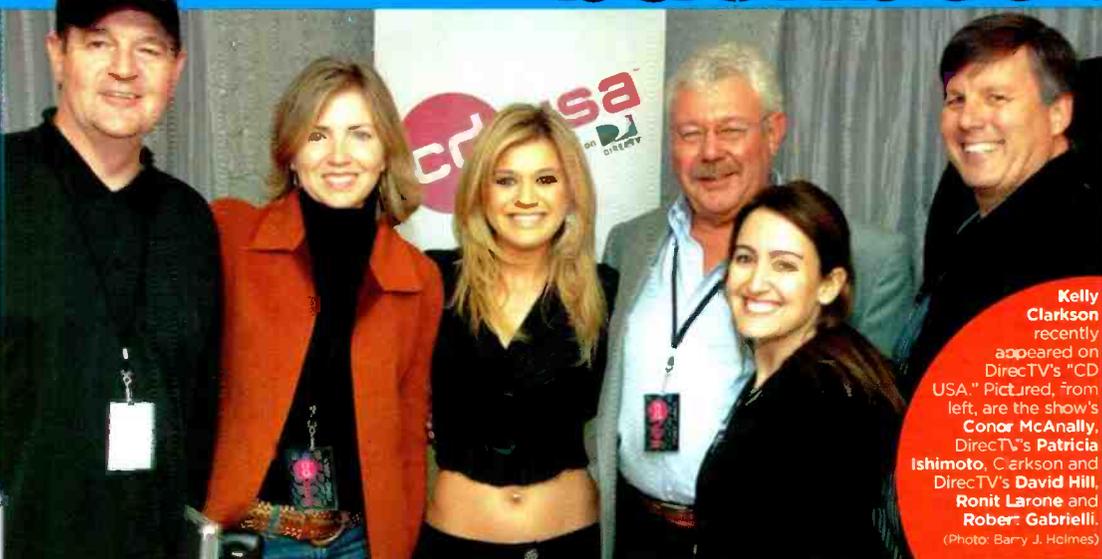
### FOR THE RECORD

Due to an editing error, total sales for Hawthorne Heights' "The Silence in Black and White" (Victory Records) were incorrectly stated in the Feb. 25 issue. To date, the album has sold 772,000 copies in the United States, according to Nielsen SoundScan.

In the Feb. 18 issue, two staffers were misidentified in a story on Step Johnson's new role as president of urban music at Interscope Geffen A&M. The staffers are D.J. Mormile and Nino Cuccinello. Also, Garnett March does not formally hold the title of GM.



Multiple Grammy Award nominee/Academy Award winner **Jamie Foxx** recently teamed up with director **Paul Hunter** and rapper **Twista** in Los Angeles to shoot the video for his latest single, "DJ Play a Love Song." The track is Foxx's second single from current album "Unpredictable." Pictured, from left, are Hunter, Foxx and Twista. (Photo: Annamaria DiSanto)



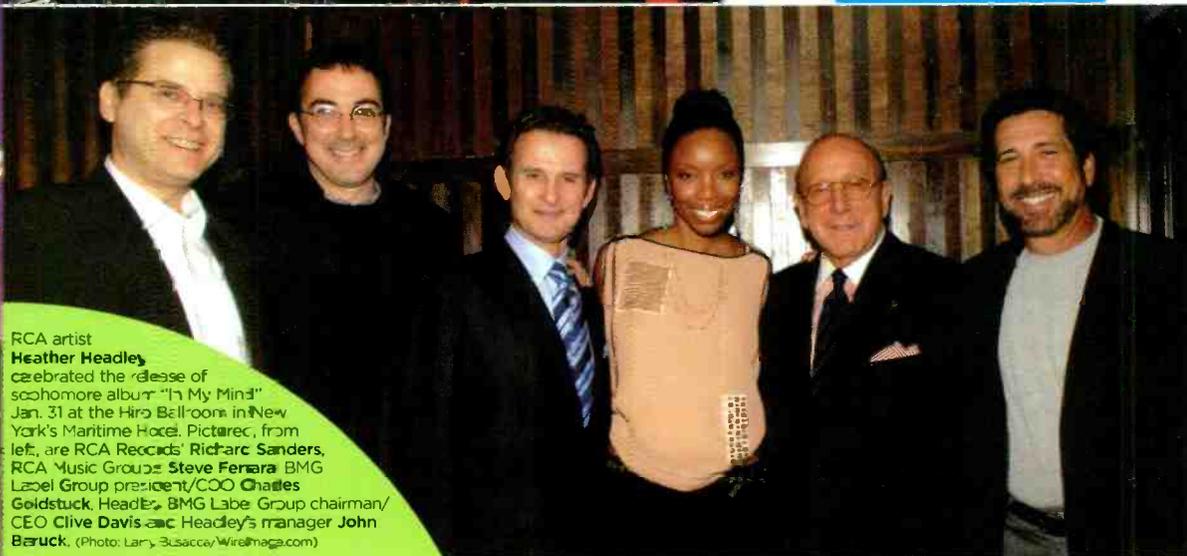
**Kelly Clarkson** recently appeared on DirecTV's "CD USA." Pictured, from left, are the show's **Conor McAnally**, DirecTV's **Patricia Ishimoto**, Clarkson and DirecTV's **David Hill**, **Ronit Larone** and **Robert Gabrielli**. (Photo: Barry J. Helmes)



**Nick Lachey** discussed his new single "What's Left of Me" during a live interview on XM Satellite Radio's Top 20 on 20 channel Feb. 10 at XM's New York studios. From left are XM senior director of label relations **Steve Kingston**, XM PD/on-air personality **Michelle Cartier** and Lachey. (Photo: Larry Busacca/WireImage.com)



Grammy Award winner **Michael McDonald** recently received a RIAA-certified gold record for his album "Through the Many Winters," which was available in Hallmark's Gold Crown stores. The ceremony took place at **Arun Vermani's** Hallmark store in Virginia Beach, Va., which sold more than seven times the number of CDs than any other Gold Crown store. McDonald is flanked by Hallmark public relations manager **Eileen Gaffen**, left, and Hallmark integrated marketing manager **Ann Herrick**. (Photo: John Lesko/Chicks Beach Photography)



RCA artist **Heather Headley** celebrated the release of sophomore album "In My Mind" Jan. 31 at the Hiro Ballroom in New York's Maritime Hotel. Pictured, from left, are RCA Records' **Richard Sanders**, RCA Music Group's **Steve Ferrara**, BMG L'Oréal Group president/COO **Charles Goldstuck**, Headley, BMG Label Group chairman/CEO **Clive Davis** and Headley's manager **John Beruck**. (Photo: Larry Busacca/WireImage.com)



The 54th National Prayer Breakfast was eventful with **U2** frontman **Bono's** keynote and a performance by **Word Records** act **Point of Grace** Feb. 2 at the Hilton Washington Hotel in Washington, D.C. Co-chaired by Senators **Norin Coleman**, R-Minn., and **Mark Pryor**, D-Ark., the event's speakers included **King Abdullah II** of Jordan and President **George W. Bush**. Shown, from left, are Point of Grace members **Shelley Breen** and **Denise Jones**, Bono, and Point of Grace members **Heather Payne** and **Leigh Cappillino**. (Photo: Word Label Group)



Legendary rapper **Darryl "D.M.C." McDaniels** of **Run-D.M.C.** was on hand as an ambassador for DKMS (Deutsche Knochenmarkspenderdatei, or German Bone Marrow Donor Center) at a Feb. 13 press conference announcing a nationwide search for a donor for **Janet Ovalles**, a 29-year-old New Yorker diagnosed with blood cancer.

Pictured at the event at the **Hard Rock Cafe** in New York's Times Square, from left, are DKMS' **Katharina Harf**, New York-Presbyterian/Waill Cornell Medical Center's Dr. **Michael Schuster** and McDaniels. Ovalles is sitting on an autographed Harley-Davidson motorcycle that will be auctioned to benefit DKMS. (Photo: Hard Rock/Lori Berkwitz)

# INSIDE TRACK

EDITED BY MICHAEL PAOLETTA

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## LOST & FOUND IN ASPEN

Virgin Records chairman/CEO Jason Flom figures he must have a guardian angel. On Feb. 20, he and Virgin senior VP of A&R David Wolter were snowboarding in Aspen when they decided to veer off the beaten path.

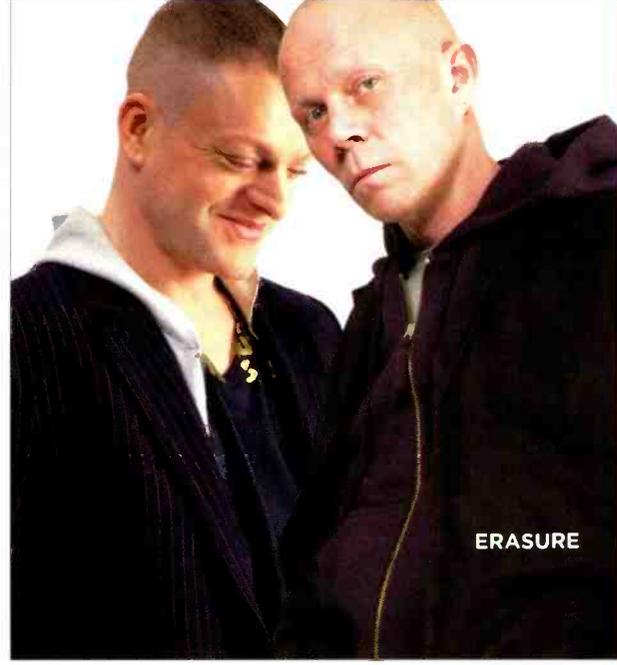
"We see a gate that says, 'Warning, danger, proceed at your own risk,'" Flom recalls. Naturally, boys being boys, they proceeded at their own risk and promptly got lost. "We're nowhere near the ski area anymore, and we have to make sure we're continually going downhill because if you get stuck, there's no getting out. They'll find you in the spring."

With the snow too deep to hike, the two boarded over hill and dale and a creek until they eventually made their way to a highway. But they still were at least five miles from their destination with no cars in sight. "Earlier in the day, I was telling David [Wolter] about a guy in Aspen who's world famous who rides his unicycle everywhere," Flom says. "He's ridden up all the biggest mountains here on his unicycle."

Well, who should magically appear on the road but the unicyclist. A few minutes later, a car came by, picked up the errant hitchhikers and delivered them safely back home. Flom felt especially watched over when he was later told he and Wolter had been in a prime avalanche zone.

## IN THE STUDIO WITH VANESSA

Vanessa Carlton is in the midst of mastering her new collection. Due later this year, the artist's as-yet-untitled third set was produced by, among others, Linda Perry (who co-wrote songs with the singer) and former Third Eye Blind frontman Stephan Jenkins. Carlton worked with Jenkins, whom she is dating, and Perry on her last album, 2004's "Harmonium." The Pennsylvania-born Carlton is currently on tour with Stevie Nicks in Australia and New Zealand through March 7.



ERASURE

## COUNTRY GENTLEMEN

You are likely aware that British duo Erasure—Andy Bell and Vince Clarke—is readying its first-ever, all-acoustic album, "Union Street," due April 3 internationally and April 18 in the United States via Mute. The twang-tinged album finds Erasure revisiting gems from its own catalog, including "Stay With Me," "Home," "How Many Times?" and "Love Affair."

Track hears that the lead single, "Boy," has been remixed by engineer/producer Brian Scheuble (Train, Sheryl Crow) and Dwight Yoakam's former producer Pete Anderson. Track also hears that Mute may even service the track to—gasp!—country radio.

On May 6, Erasure commences a 10-city U.S. trek at Nashville's storied Ryman Auditorium—the first time Erasure will play Music City. And do not be surprised if this performance ends up on a DVD for mass consumption later this year.

## NOTHING'S GONNA STOP HER NOW

Is superstar songsmith Diane Warren flirting with the idea of starting her own label? "I might be," she coyly tells Track. But in the meantime, she remains forever busy, working on potential hits for artists from Jo Jo, Frankie J and Enrique Iglesias to Ashanti, Natasha Bedingfield and, yes, Kid Rock. "I did a great song [for him]," she says. "He hasn't done it yet, but it's a great song, and he's the only one who could do it." Paging Mr. Rock . . .

## HOT FUN IN THE SUMMERTIME

The multi-act, hard-rock tour Sounds of the Underground will be resurrected for a second run of 25-30 summer shows tentatively set to begin July 7. Confirmed acts include As I Lay Dying, In Flames, Trivium, Cannibal Corpse, GWAR, Terror, Black Dahlia Murder, Behemoth, the Chariot and Through the Eyes of the Dead. Sounds of the Underground is booked by Tim Borrer at the Agency Group.



FLOM

# Executive TURNTABLE

EDITED BY SARAH HAN

**RECORD COMPANIES:** Universal Motown Records Group in New York names **Troy Marshall** VP of rap promotion. He was national senior director of rap promotion at Warner Bros. Records.

Show Dog Nashville names **Denise Roberts** VP of promotion. She was national director of promotion at Universal South Records.

Razor & Tie Entertainment in New York promotes **Michael Anderson** to VP of project development. He was senior director of project development.

St. Clair Entertainment Group in Los Angeles names **John Lappen** director of product development. He was executive VP of music licensing at Paradise Artists.

**RETAIL:** Handleman Co. in Troy, Mich., names **Dana Abood** manager of music marketing. He was marketing manager at Kmart.

**TOURING/VENUES:** Philips Arena in Atlanta promotes **Trey Feazell** to senior VP. He was VP of bookings.

**HOME VIDEO:** Twentieth Century Fox Home Entertainment in Century City, Calif., elevates **Simon Swart** to executive VP/GM for North America. He was executive VP of national sales.

New Line Home Entertainment in Los Angeles promotes **Katie Whittemore** to executive director of marketing. She was director of marketing. New Line also ups **Jesse Torres** to VP of content development. He was supervising producer of DVD audio/video.



**MEDIA:** VH1 in New York promotes **Chris Ficarra** to VP of integrated marketing for VH1, vh1.com and VH1 Classic. He was director of integrated marketing. VH1 also ups **Matt Hanna** to VP of development. He was director of development.

**DIGITAL:** Ecast in San Francisco elevates **John Taylor** to CEO. He was senior VP of sales and business development and has served as the company's interim CEO since April 2005.

**RELATED FIELDS:** Mediaguide in New York names **Steve Lubin** CEO. He was VP of ASCAP's Enterprises Group.

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

# GOODWORKS

## MUSICAL MARCH

To celebrate Music in Our Schools Month in March, the VH1 Save the Music Foundation will donate \$4 million in new instruments to 140 public school music programs. For this initiative, the foundation is working with several cable-affiliate partners including Time Warner Cable, Comcast and Cox Communications, and with music education partners such as the International Music Products Assn. and the National Assn. for Music Education.

## PEACE, LOVE & UNDERSTANDING

On April 25, Nile Rodgers' We Are Family Foundation will honor Elton John, Quincy Jones, Tommy Hilfinger and Comcast for their humanitarian efforts. Proceeds from the New York event will benefit WAFF, which creates and supports programs that educate people about diversity and multiculturalism. For more info, log on to [wearefamilyfoundation.org](http://wearefamilyfoundation.org).

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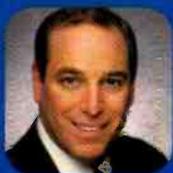
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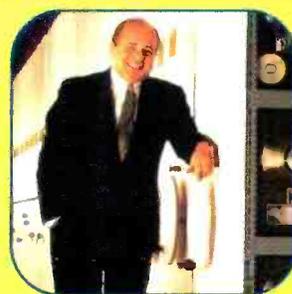
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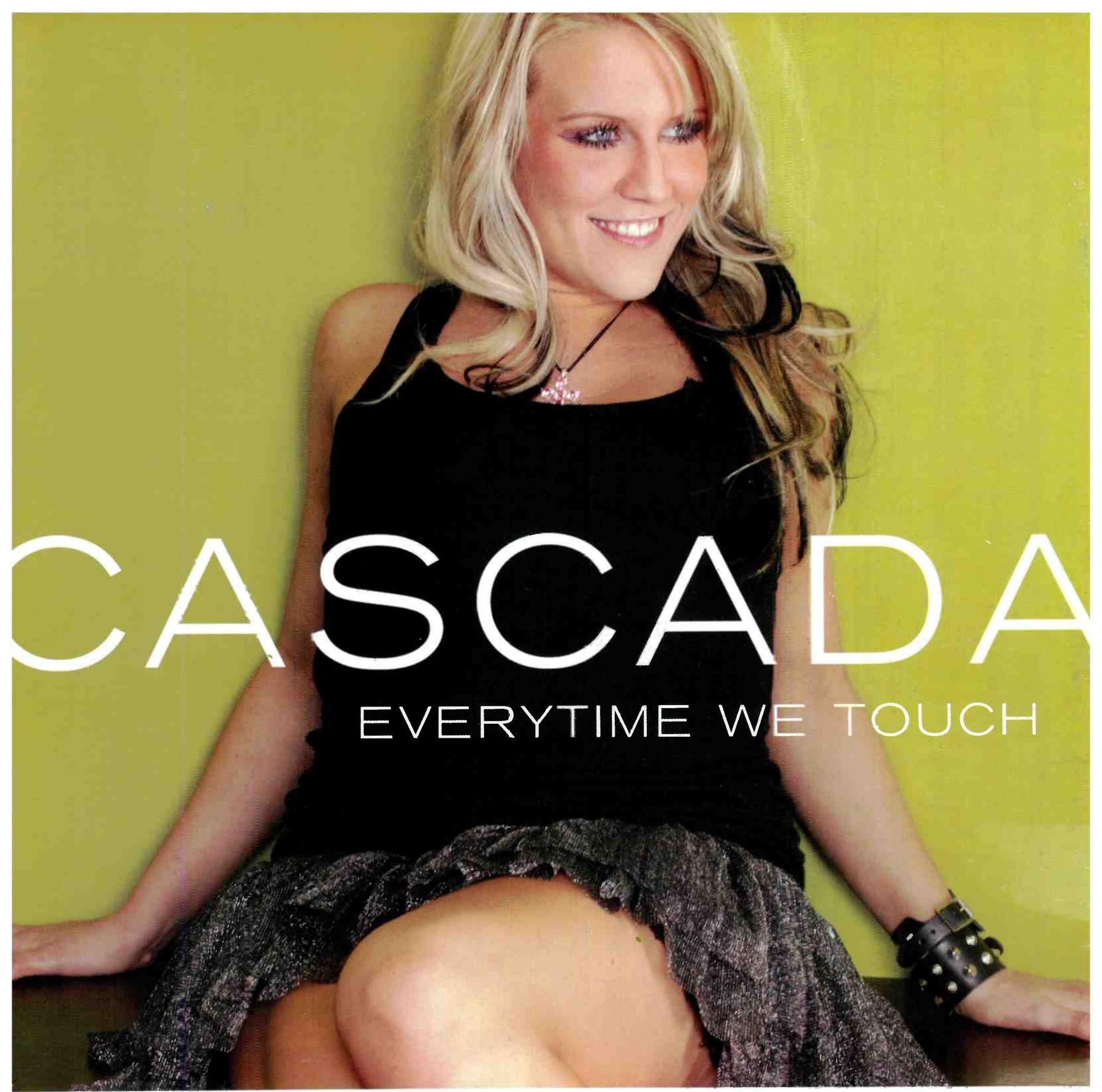
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