

# Billboard

**ROCK'S NOT DEAD! U2, GREEN DAY  
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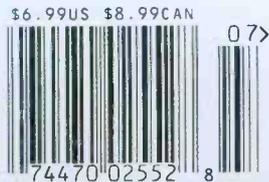
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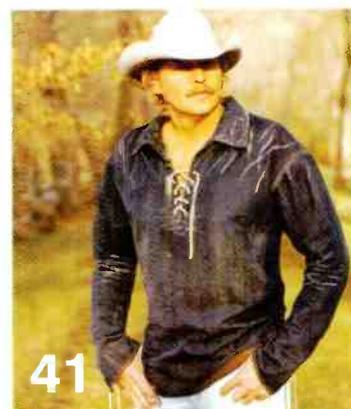
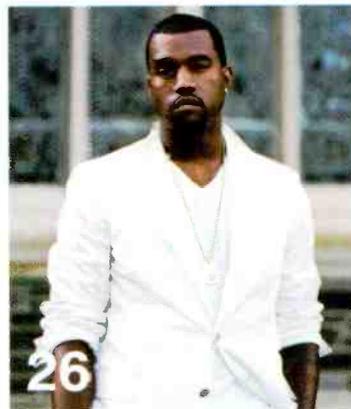
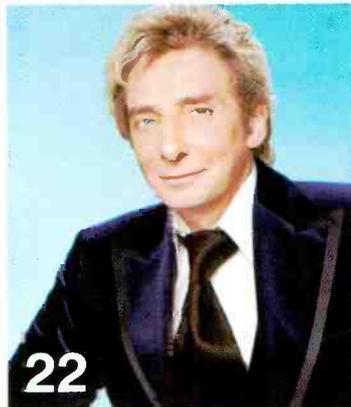
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**Billboard music & money SYMPOSIUM**  
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The Billboard Music & Money Symposium is the premier event for music industry decision-makers, entrepreneurs and companies interested in providing funding for entertainment ventures. Exchange ideas, generate leads and share information with the most influential members of the music, financial and legal communities.

ABOVE:  
Norah Jones and friends are quietly showing their country sides as the Little Willies. See page 42.  
Photo: Maury Phillips/WireImage.com

COVER:  
Illustration © Mark Gerber/  
Gerber Studio



# OPINION

EDITORIALS | COMMENTARY | LETTERS

**RAY WADDELL**  
Senior Touring Editor  
Billboard



## TOURING'S DEEP FREEZE

As the U.S. concert industry hibernates during the February doldrums, box-office windows are frozen shut. Outside of Bon Jovi's and Billy Joel's heroics in a handful of markets, North American blockbusters are hard to find.

It was only a year ago that Mötley Crüe blindsided the concert business by blowing out dates coast to coast after putting tickets on sale in the quiet December-February period.

With little competition for live-music dollars, the veteran metal act far surpassed

the industry's expectations for its tour, which began in mid-February. Had Mötley Crüe waited for the spring months, its tickets would have hit the market at the same time as the bulk of the year's concert fare. In fact, later dates on the tour mostly did not do as well as the earlier shows.

There is an important lesson here, although it seems lost on most managers and agents. Typically, they eschew winter tours, when arenas are busy with sports teams and weather hazards can make travel dicey.

But Mötley Crüe and others have proved that these obstacles can be overcome. And the rewards can be great.

Two months from now, the top 40 North American markets could see on-sales for five to 10 shows every Saturday. Inevitably, some acts will suffer. Those same acts likely could have done significantly better sales had their tickets gone up in the winter months.

The industry talks a good game when it comes to spreading out the business. But memories seem to be short.

## Need For Inspiration Will Drive Next Pop Wave

BY JOHNNY WRIGHT

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

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

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

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

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

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

And so these inspirational acts have transformed themselves into a pop sensibility. But what is pop except what is pop-

ular? Pop music is simply a reflection of culture, an echo of social consciousness.

In the 1960s and 1970s, songs like "All You Need Is Love" and "What's Going On" came from our collective search for a rhyme and reason to the violent social changes taking place in America. Later in the 1970s, disco music took us away from social strife and helped us party.

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

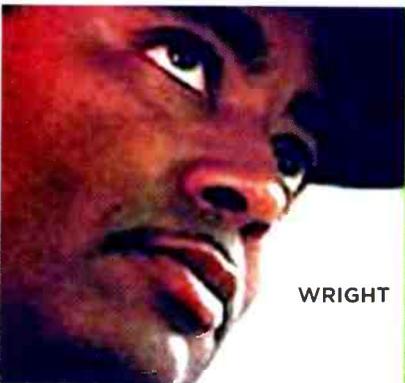
Inspirational music—defined as "music with inspirational messages"—will be the next wave in pop music. Rappers, rockers, divas and crooners will reassure us on top 40 radio. This music will be of the new generation. It will be sung and played by the youth of our nation, who will band together around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

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

There are signs everywhere. Many of the top TV shows and films of the past decade have centered on faith-based themes ("Touched by an Angel," "The Matrix," "The Passion of the Christ"). Every

time one of these offerings comes forward, it is met by swarms of consumers. Yet the entertainment industries are still hesitant to release products they believe to be "overtly spiritual."

Sooner or later the consumer demand will have to be addressed. And it will be addressed, by pioneers who can integrate the marketing techniques already in play



WRIGHT

in the mainstream market with music that makes us feel secure in knowing that it is cool to be inspired by something; it is OK not to have all the answers. Because it is. And we do not.

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

*Johnny Wright is president/CEO of Wright Entertainment Group, whose clients include Justin Timberlake, Janet Jackson, Jonas Brothers, Brian Littrell, Backstreet Boys and Boyz II Men.*

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SCOTT MCKENZIE

### EXECUTIVE EDITOR/ASSOCIATE PUBLISHER

TAMARA CONNIFF

### EXECUTIVE EDITOR-GROUP EDITORIAL OPERATIONS

KEN SCHLAGER

### EDITORIAL

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SENIOR NEWS EDITOR: Bill Werde 646-654-4680

BUREAU CHIEFS: Leila Cobo (Miami/Latin America) 305-361-5279;

Melinda Newman (L.A.) 323-525-2287; Phyllis Stark (Nashville) 615-321-4284

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BILLBOARD.COM EDITOR: Barry Jeckell 646-654-5581

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Ray Waddell (Touring) 615-321-4245

STAFF EDITORS: Anthony Bruno (Digital/Mobile) 323-525-2306;

Susan Butler (Legal/Publishing) 646-654-4646; Brian Garrity (Business) 646-654-4721;

Michael Paoletta (Brand Marketing) 646-654-4726

STAFF WRITERS: Jill Kipnis (Touring/Home Video) 323-525-2293;

Todd Martens (Indies) 323-525-2292

BILLBOARD.COM NEWS EDITOR/ALBUM REVIEWS EDITOR: Jonathan Cohen 646-654-5582

SINGLES REVIEWS EDITOR: Chuck Taylor 646-654-4729

BILLBOARD.BIZ NEWS EDITOR: Chris M. Walsh 646-654-4904

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ASSOCIATE EDITORS: Katie Hasty (Billboard.com) 646-654-4650;

Clover Hope (Billboard.com) 646-654-4780

COPY CHIEF: Chris Woods COPY EDITOR: Wayne Robins

ART DIRECTOR: Jeff Nisbet ASSOCIATE ART DIRECTOR: Christine Bower

EDITORIAL ASSISTANT: Sarah Han (NY) 646-654-4605

CONTRIBUTORS: Jim Bessman, Fred Bronson, Ramiro Burr, Paul Heine, Kerri Mason, Catherine Applefeld Olson, Dan Ouellette, Deborah Evans Price, Tony Sanders, Christa Titus, Steve Traiman, Anastasia Tsoulcas

### GLOBAL

LONDON: EMMANUEL LEGRAND (Bureau Chief/Global Editor) 011-44-207-420-6155;

Tom Ferguson (Deputy Global Editor) 011-44-207-420-6069;

Lars Brandle (Global News Editor) 011-44-207-420-6068

INTERNATIONAL BUREAU CHIEFS: Christie Eliezer (Australia); Larry LeBlanc (Canada);

Steve McClure (Asia); Wolfgang Spahr (Germany)

CONTRIBUTING EDITORS: Sam Andrews, Juliana Koranteng, Paul Sexton

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(The Billboard Hot 100, Pop 100, Hot Digital Songs); Paul Pomfret (Hits of the World, London)

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ASSOCIATE CHART PRODUCTION MANAGER: Alex Vitouliis

ARCHIVE RESEARCH: 646-654-4633

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ASIA-PACIFIC/AUSTRALIA: Linda Matich 612-9440-7777; Fax: 612-9440-7788

JAPAN: Aki Kaneko 323-525-2299; CARIBBEAN: Betty Ward 954-929-5120

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BRAND DEVELOPMENT MANAGER: Joseph Knaus 646-654-4634

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ASSOCIATE INFORMATION MARKETING DIRECTOR: Linda Lam

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INFORMATION MARKETING MANAGER (GROUP): Michele Larsen

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INTERNATIONAL INFORMATION MARKETING EXECUTIVE: Seema Gaglani (London)

INTERNATIONAL INFORMATION MARKETING MANAGER (GROUP): Paul Bridgen (London)

SUBSCRIPTIONS: 818-487-4582 (U.S./Canada); 44-1858-438887 (International)

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SPECIALS PRODUCTION EDITOR: Marc Giaquinto

SYSTEMS/TECHNOLOGY SUPERVISOR: Barry Bishin

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GROUP EXECUTIVE ASSISTANT/SPECIAL PROJECTS COORDINATOR: Kristina Tunzi

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HUMAN RESOURCES DIRECTOR: BILL FINTON

DISTRIBUTION DIRECTOR: Lou Bradford

BILLING: Liza Perez; CREDIT: Shawn Norton

### BILLBOARD OFFICES

NEW YORK: 770 Broadway,

New York, N.Y. 10003

Phone: 646-654-4400

Edit. Fax: 646-654-4681

Adv. Fax: 646-654-4799

NASHVILLE: 49 Music Square

W. Nashville, TN 37203

Phone: 615-321-4290

Fax: 615-320-0454

LOS ANGELES: 5055 Wilshire

Bldv., Los Angeles, CA 90036

Phone: 323-525-2300

Fax: 323-525-2394/2395

WASHINGTON, D.C.: 910 17th St

N.W., Suite 215, Wash., D.C. 20006

Phone: 202-833-8692

Fax: 202-833-8672

LONDON: Endeavour House,

189 Shaftesbury Ave., London

WC2H 8TJ

Phone: 011-44-207-420-6003

Fax: 011-44-207-420-6014

MIAMI: 101 Crandon Blvd., Suite

466, Key Biscayne, FL 33149

Phone: 305-361-5279

Fax: 305-361-5299

**vnu business publications**

usa

Editorial Director: Sid Holt; Vice President:

Joanne Wheatley (Information Marketing)

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VP/Human Resources: Michael Alica; Vice President/Business Management: Joellen Sommer; Vice President/Communications: Deborah Patton; Vice President/Licensing and Events: Howard Appelbaum; Director of Business Planning and Development: Jonathan Gordon

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

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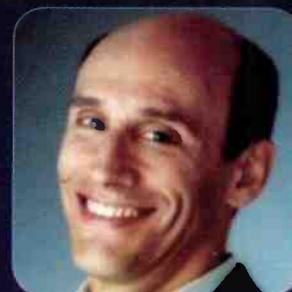
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- LASEAN SMITH** Senior Product Manager, Digital Media, Motorola

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#### DAY 1:

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

#### DAY 2:

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

For agenda, registration and event details, please visit  
[www.digitalmusicforum.com](http://www.digitalmusicforum.com)

### DETAILS

**WHEN:** February 28th - March 1st, 2006

**WHERE:** The French Institute, 55 E. 59th St., New York, NY 10022

**REGISTER:** Online at [www.digitalmusicforum.com](http://www.digitalmusicforum.com)  
or by phone: 310-855-0033.

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**Diddy Dollars**  
Bad Boy royalty  
dispute resolved?



**Best Buy**  
Indies say big-box  
promo is bad news



**A Long Tail**  
DMG finds it niche  
with distrib theory



**From The Vault**  
Promoter Bill Graham's  
recordings hit the Web



**Barry's Back**  
Manilow's first No. 1  
in three decades

10

10

12

14

22

**>>>SERIES OF  
MUSIC BIZ PANELS  
ANNOUNCED**

Billboard, BMI and Gibson Guitar will kick off a Los Angeles-based, bimonthly music industry workshop and panel series Feb. 15. The first edition, to be held at the Gibson Guitar showroom in Beverly Hills, Calif., will focus on the A&R process. The free event is open only to BMI affiliates.

**>>>UNIVISION  
FOR SALE**

Univision Communications, the largest Spanish-language media company in the United States, confirmed Feb. 8 that it is up for sale. Its board of directors has decided to "explore strategic alternatives to enhance shareholder value." These alternatives include, but are not limited to, the "combination, sale or merger" of the company. It is speculated that several companies are possible buyers, including Televisa, News Corp., Time Warner, CBS and Disney.

**>>>XM SIGNS  
WINFREY TO  
\$55M DEAL**

XM Satellite Radio Holdings on Feb. 9 revealed it signed a three-year, \$55 million deal with Oprah Winfrey to introduce a channel on its radio service, causing shares to spike as much as 10%. The new channel, called Oprah and Friends, will launch in September and will include a weekly program hosted by Winfrey, as well as programs featuring other personalities from her popular nationally syndicated TV talk show.

**>>>MORE PAYOLA  
HEARINGS?**

Sen. Russ Feingold, D-Wis., sent a letter Feb. 9 to Commerce Committee chairman Sen. Ted Stevens, R-

continued on >>p8

# UpFront

FEBRUARY 18, 2006

MUSIC BY MICHAEL PAOLETTA

## U2's Big Grammy Night

Carey, Legend, West Each Go 3-For-8; Krauss Tops Country

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

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

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

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

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

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

The five wins give the band a total of eight Grammys for "How to Dismantle an Atomic Band" (which earned three Grammys last year)—nine if Steve Lillywhite's Grammy win for producer of the year is added to the mix. U2 has won 22 Grammys in its career.

Walking into the awards ceremony, Carey, John Legend and Kanye West had the most nominations, with eight each. Each left with three trophies. (For a complete list of winners and photos from Grammy week, see pages 75-77.)

Carey scored the comeback story of 2005 with the year's best-selling album, "The Emancipation of Mimi" (Island Def Jam). But in a major upset, her indefatigable hit single "We Belong Together" did not win the Grammy for record of the year. That award went to Green Day's powerful "Boulevard of Broken Dreams."

Carey was recognized three times in the R&B category (R&B song, female R&B vocal performance, contemporary R&B album). These awards were handed out pre-telecast, meaning there were no televised acceptance speeches from Carey.

West dominated the rap field. The producer-turned-rapper was honored for rap album ("Late Registration," Roc-a-Fella/Def

continued on >>p8

LABELS BY BRIAN GARRITY

## Lack, Schmidt-Holtz Switch Sony BMG Roles

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

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

tive currently serving as chairman, will succeed Lack as CEO.

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

to reject them later.

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

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

continued on >>p8



Photo: Frank Micelotta/Getty Images

## GRAMMYS (cont.)

Alaska, requesting a hearing on payola. The letter preceded the ABC News "Primetime" report that aired the evening of Feb. 9 on New York Attorney General Eliot Spitzer's investigation into the alleged participation in payola by nine of the nation's radio groups. The companies receiving subpoenas from the attorney general are Clear Channel, CBS Radio, Entercom, Emmis, Citadel, Cumulus, Cox, Pamal and ABC.

### >>>EURO COLLECTING SOCIETIES INVESTIGATED

The European Commission on Feb. 7 confirmed a formal investigation into the manner that collecting societies gather royalties for artists from Internet sites and through satellite and cable broadcasting. The EC says a preliminary probe into the agreements among collecting societies suggested that the current rules effectively amounted to a monopoly.

A Statement of Objections has been sent to the International Confederation of Societies of Authors and Composers (CISAC) and all its member agencies in EU countries that collect royalty payments. CISAC rebutted the EC claims Feb. 8 and now has two months to defend itself in writing.

### >>>BILL BOOSTS ANTI-PIRACY EFFORTS

The California Senate passed a bill Feb. 6 that reduces the felony threshold for possession or sale of pirated music from 1,000 units to 100. On a 28-2 vote, the Senate passed the legislation, sending it to the Assembly for approval in mid-February, where it is widely expected to pass. It would then go to the desk of Gov. Arnold Schwarzenegger, who would have 12 days to sign it into law.

>>>NAPSTER GROWTH SPURT  
Napster added 66,000 subscribers to its premium music subscription service for the third fiscal quarter,

continued on >>p10

from >>p7

Jam) rap solo performance ("Gold Digger") and rap song ("Diamonds From Sierra Leone"). He failed to win the album of the year award, although his "Late Registration" topped numerous critics' best-of lists last year.

West said he was not disappointed. "It just gives me another goal to go back in the studio and keep on delivering great albums until they finally let a rapper win this award," he said.

Legend, a West protégé, picked up the best new artist award, which Carey received 16 years ago, as well as top R&B album honors for "Get Lifted" (G.O.O.D./Columbia) and the male R&B vocal performance award for "Ordinary People."

While Legend was thrilled with the awards, he was most honored by the best new artist win. "I have huge respect for those who were nominated," he said.

Legend is among those best-positioned to enjoy a significant sales boost from his awards-show exposure. His appropriately titled "Get Lifted" was released more than a year ago and peaked at No. 4 on The Billboard 200, but had fallen off the chart before re-entering this week at No. 187.

Carey and Clarkson should also enjoy sales benefits from their Grammy glories, says Jim Kaminski, Tower Records' event coordinator for the Northeast region. "Mariah has solidified her R&B audience, while Kelly is now seen as a legitimate artist," he says. As for Legend, "his numerous appearances [on the show] will make him a household name."

Commercial success did not seem to be a factor in Grammy voting in the country category, where bluegrass outfit Alison Krauss + Union Station took three top honors, including best album for "Lonely Runs Both Ways" (Rounder).

Krauss, now the owner of 20 Grammys, called the best country



The industry's comeback artist of the year, **MARIAH CAREY**, was nominated for eight Grammys, and won three, all in R&B categories.

album win "amazing." She said, "We've always kind of made records for ourselves and sent them in [to the record label] when we're done."

While performances from Gorillaz and Madonna, Clarkson, Bruce Springsteen and Paul McCartney dazzled—as did a closing tribute to New Orleans with Allen Toussaint, Dr. John and others—perhaps the evening's most fascinating performance moment belonged to Sylvester Stewart, aka Sly Stone.

Coming out of retirement, Stone made a short, troubling appearance. Sporting a white mohawk and hunched shoulders, Stone walked offstage during the tribute to his chart-topping 1960s/1970s band Sly & the Family Stone. He left in the middle of performing "I Want to Take You Higher," leaving Will.i.am, Maroon5, Steven Tyler and others to carry on.

The live 8-11 p.m. coverage of the Grammy Awards on CBS averaged 17.6 million viewers and a 7.3 rating/18 share in the 18-49 demographic in prime time, according to preliminary estimates from Nielsen Media Research. It was down by more than 1 million viewers compared with last year's telecast.

And what trumped the broadcast? The 8 p.m. edition of "American Idol." Fox's crown jewel far outdrew the Grammys with 28.3 million viewers, earning an 11.3 rating/28 share in the key demo.

Additional reporting by Gail Mitchell and Melinda Newman in Los Angeles.

## SONY BMG (cont.)

from >>p7

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

"That triggered a governance clause that needed to be adjusted," one company insider familiar with the situation says.

The Smellie situation turned out to be the hornets' nest. That fight opened the door to complaints from Bertelsmann about a number of operational issues related to the joint venture, most notably Sony BMG's drop in market share in 2005.

While Lack ultimately delivered on cost-saving goals, Sony BMG market share slipped from 28.5% in 2004 to 25.6% last year as the company found itself bogged down in lingering integration issues in early 2005.

Sony BMG finally started to show positive momentum in its most recent quarter, posting a net income of \$178 million on sales of \$1.49 billion for the three months ended Dec. 31—a sev-

enfold increase from the same quarter a year ago. Bolstering the company's performance was a \$121 million drop in restructuring charges, a signal that the music giant has finally largely integrated Sony's and BMG's operations. Sales declined less than 1% during the quarter.

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

Sony and BMG alums and insiders are beginning to respectively fret and revel over winners and losers as they readjust their

scoring on the seesaw of control shaping the joint venture.

Not only has the BMG side of the company gained influence in the new management alignment, but BMG labels are also on a hot streak. BMG boasts four albums in the top 10 of this issue's Billboard 200, including Barry Manilow at No. 1, and in the early stages of 2006 it is outpacing Sony in year-to-date current market share, 14.2% to 11.3%.

Intended to provide a degree of balance to the new management alignment is Tim Bowen, a music industry vet who has served stints with both companies during his career, most recently BMG, and currently heads Sony BMG's operations in the United Kingdom, Canada, Australia/New Zealand and South Africa. Billboard has learned Bower is in line to be named COO, replacing Smellie.

Sony's lone pre-merger executive still in the day-to-day operations of the company is CFO Kevin Kelleher.

In the move to Schmidt-Holtz, Sony and Bertelsmann

are trading one record-industry outsider with a history in the TV business for another.

Schmidt-Holtz, 57, is BMG's former chairman/CEO who engineered the label's restructuring in 2001. He also played an instrumental role in the merger deal with Sony Music in 2004. But he is best-known for his work with European TV company RTL. He now serves as Bertelsmann Group's chief creative officer and sits on the company's management board in its Gütersloh, Germany-based headquarters. Schmidt-Holtz will drop those roles to take over as CEO of Sony BMG.

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

Corp.'s is centralized and has hierarchically organized structures.

Another key difference between Lack and Schmidt-Holtz is management style. The latter is considered to be a "great communicator, who can bridge gaps and place the differing corporate cultures under a single roof," sources at Bertelsmann say.

A formal announcement on the switch of roles for Lack and Schmidt-Holtz, and new multi-year pacts for both, is imminent. In addition to his duties as non-executive chairman, Lack is expected to have a continuing role in the company's government-affairs efforts and its new film and TV unit, sources say.

Under the terms of the joint venture, Sony has the right to propose the CEO of the company for the period covering 2004-2009.

Sony BMG executives declined to comment. Gütersloh-based Bertelsmann head of press Andreas Grafemeyer says he could not confirm the report. Sony also declined comment.

Additional reporting by Wolfgang Spahr in Germany.

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INDIES BY TODD MARTENS

## Best Buy Promo Raises Ire

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

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

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

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

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

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

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

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

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

Label executives, including Cosley, Swanson and Rhymesayers founder Siddiq Sayers say they were unaware that Best Buy would price the CDs at \$7.99. All labels interviewed say they believed the CDs would be priced at \$9.99.

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

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

"We've never wanted to saturate the

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

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

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

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

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

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

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

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

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



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BUSINESS BY BILL WERDE

## Bad Boy Makes Good In Royalty Dispute—Maybe

Sean "Diddy" Combs' Bad Boy label has resolved a simmering dispute with a number of producers who helped make the label a household name in the mid- to late-'90s—depending on whom you ask.

In March 2003, North Carolina-based consultant Eric Moore hooked up with producer Easy Mo Bee, who said he had not received royalties for his contributions to Bad Boy,

societies in respective territories; others never issued a license, in essence, never asked to be paid.

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

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

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

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

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

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

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

The label and some hitmakers can't seem to agree on who is owed what.

particularly to Biggie Smalls' "Ready to Die" album, in years.

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

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

Exactly what they are happy about, however, remains unclear. According to Bad Boy sources, Moore's group is more like eight or nine individuals, and most were unpaid for administrative reasons: Some of Easy Mo Bee's royalties were held due to a pending sample clearance case, for example.

The source gave a number of reasons why others have not been paid. Some are unrecouped artists; some mistakenly believe Bad Boy owes them for international sales (which would be paid by collecting

Additional reporting by Gail Mitchell in Los Angeles.

Photo: Kevin Mazur/WireImage.com

### >>> ORPHAN WORKS MAY FIND HOME

The continuing effort to streamline music licensing is currently focusing on so-called orphan works.

The U.S. Copyright Office released a report Jan. 23 recommending legislation to permit individuals and companies to use copyrighted works, under certain conditions, even though the owners cannot be identified or located. Under the legislation, potential users would first be required to conduct a "reasonably diligent" search to identify and locate the copyright owner.

### >>> HMV REJECTS TAKEOVER BID

London-based HMV Group has turned down a takeover bid from private equity firm Permira Advisers. In a brief statement issued to the London Stock Exchange shortly after trading closed Feb. 7, the retail giant concluded: "The proposal undervalues HMV Group."

### >>> SMASHING PUMPKINS BEARING NEW FRUIT

According to sources, Billy Corgan and drummer Jimmy Chamberlin will begin work on a new Smashing Pumpkins studio album, the first under the group's name since the original lineup's "MACHINA/The Machines of God." in 2000. When asked for comment, a Corgan representative said there was no information to report at present. It is understood that at this point, original members James Iha and D'arcy Wretzky are not participating.

Compiled by Chris M. Walsh. Reporting by Lars Brandle, Antony Bruno, Susan Butler, Jonathan Cohen, Leo Cendrowicz, Tom Ferguson, Melinda Newman, Tony Sanders, Chuck Taylor, Chris M. Walsh and Reuters.

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DIGITAL BY BRIAN GARRITY

## DMG Bets On 'Long Tail'

Wall Street Rewards Digital Aggregator In Test Of Web Distribution Theory

For all of the talk surrounding the "Long Tail" economic theory, Wall Street has not really had a chance to bet on the concept, until now. Digital Music Group on Feb. 2 became one of the first companies to cash in on the hype, raising \$38 million in an initial public offering priced at \$9.75 per share.

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

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

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

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

But Wall Street loves the idea that DMG may expand the number of tracks available for purchase in digital form.

The IPO was built largely on the promise that DMG is going after music and video not currently available for sale by traditional music retailers, including live performances and radio and TV productions.

So far the company, which specializes in back-catalog music, out-of-print recordings, past hits and independent label recordings, has only 36,000 tracks available for sale through digital retailers including iTunes and Rhapsody. But it lays claim to the digital rights to more than 200,000 recordings and seeks to significantly increase that number.

Catalog expansion is central to the Long Tail, a theory popularized by Wired magazine editor in chief Chris Anderson. The theory contends that infinite choice of niche entertainment goods will collectively drive greater digital consumption.

Right now download and subscription services have a catalog of about 2 million tracks.

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

"Everyone sees value in back catalog. The question is, Can you get the rights,

can you get it digitized, and can you get it merchandised?" asks Kevin Arnold, CEO of San Francisco-based IODA. "There are treasures to be had with that stuff. But . . . you need to make money now, not just five years down the road."

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

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

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

royalties are paid. In most cases, the content owner also receives an advance against future royalties.

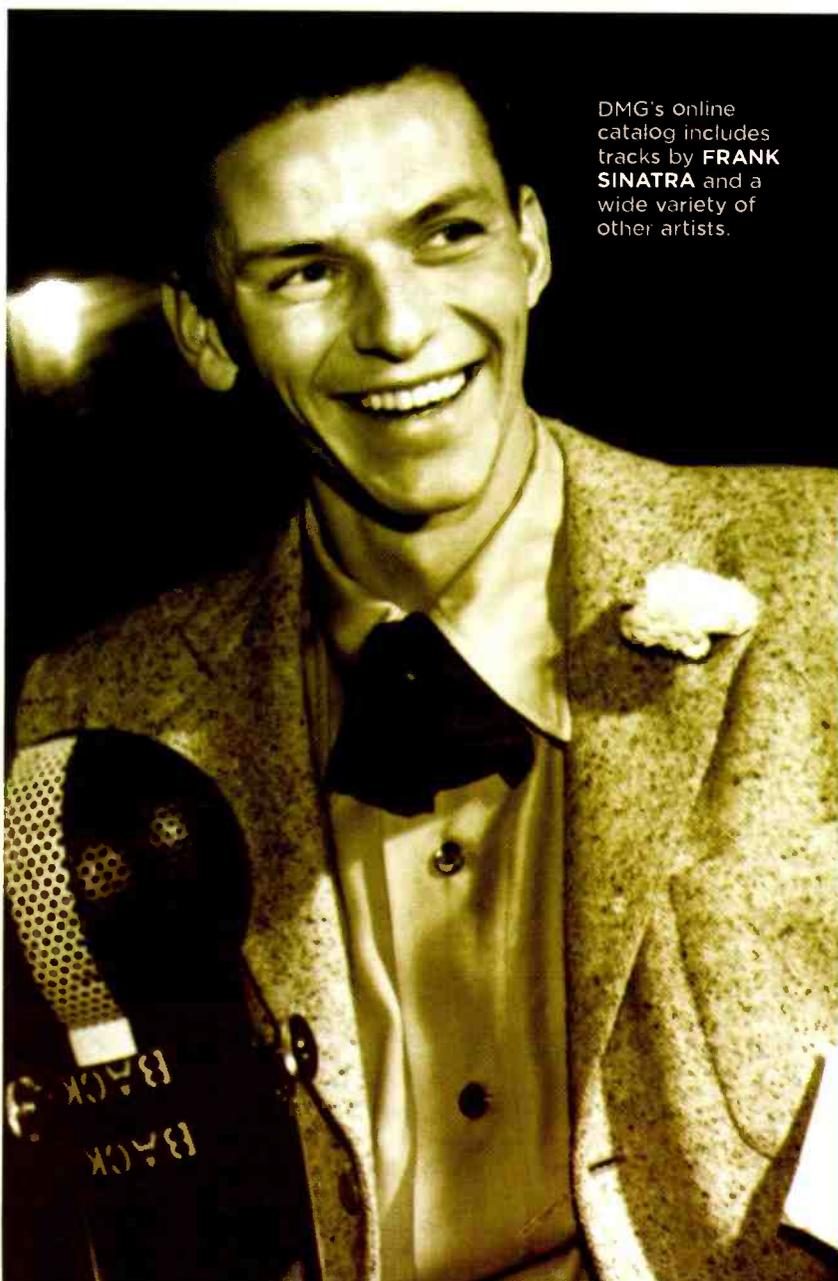
More than two-thirds of DMG's existing revenue comes from iTunes—which pays an average wholesale rate of 70 cents per track and \$7 per album. DMG executives declined comment for this story, citing an IPO "quiet period" mandated by federal securities law.

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

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

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

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



DMG's online catalog includes tracks by **FRANK SINATRA** and a wide variety of other artists.

LABELS BY ED CHRISTMAN

## Sheridan Square Digests V2 Deal; Will Merger Follow?

NEW YORK—Now that Sheridan Square has integrated its purchase of V2 North America (billboard.biz, Feb. 3), the real action begins.

The company is poised to sign a new distribution deal and is eyeing more acquisitions. It may even be rethinking its deal to merge with Hirsch International.

Sheridan Square has signed a distribution deal with WEA that will allow the label to place artists through the major and its indie distribution arm, Alternative Distribution Alliance, according to sources.

Currently, Sheridan Square is distributed by Musicrama, with Koch Entertainment Distribution doing fulfillment for its biggest-selling titles, while the Long Island City, N.Y.-based wholesaler does its own fulfillment for slower-moving albums.

In the Feb. 3 restructuring, V2 president Andy Gershon was named Sheridan Square's chief creative officer, giving him oversight of the company's label group, which includes V2, Artemis, Compendia, Artemis Classics, Light Records and Inter-sound. Compendia head Michael Olsen was named COO, and Chris Scully, CFO for Artemis, was named CFO for the entire company.

The restructuring eliminated 20 positions, including that of Artemis president Daniel Glass. Glass remains involved in the company as an equity owner and consultant, and will start a new label, partially backed by Sheridan Square.

"Now that we have a complete platform and label infrastructure, the strategy is to acquire more catalogs and rights, rather than do more record-label company acquisitions," Sheridan Square co-CEO Anil Narang says. In addition to acquiring masters and making inroads into publishing, the company wants to secure long-term relationships with marquee artists.

The company hopes to expand beyond the troubled record business into the greater music industry, Narang says. To do that, Sheridan Square will try to

acquire rights for artists' merchandise, publishing, touring and visual representation, sharing proceeds from artist and song placement in TV shows, commercials and movies.

Narang says Sheridan Square will fight hard to resign the White Stripes, the crown jewel in the V2 deal, for the United States. The executive notes that the WEA deal allows Sheridan Square to send bigger acts through major-label distribution, and to put such acts as Sugarcult through the indie distribution arm, while allowing still others to go through its current two-step distribution process of Musicrama and Koch.

With its V2 acquisition, Sheridan Square has \$80 million in pro forma total sales, making it one of the largest indies.

That tally is nearly twice the \$44.1 million in net sales the company listed in the prospectus for its proposed merger with Hirsch International, a publicly traded company that distributes industrial embroidery machines; most viewed the merger as a way for Sheridan Square to go public, while allowing the Hirsch owners to eventually cash in on their investment.

Under terms of that deal, Sheridan Square principals would have received 62% of the shares in the new company, with the Hirsch shareholders getting the remaining 38%.

As recently as December, Hirsch said the merger was progressing. But the process was held up because of the V2 acquisition. (Both parties have declined to reveal the V2 price, but sources say Sheridan Square paid about \$15 million.)

Now that Sheridan Square has the V2 assets, sources suggest they may be looking to revise the Hirsch deal, or considering alternative means of fueling growth plans.

Sheridan Square executives declined to comment, and Hirsch executives did not return a call requesting comment. As of Feb. 7, Hirsch shares were trading at \$1.25, giving it a market capitalization of \$10.25 million.

## Clear Channel Radio

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- + Chicago-4 out of Top 5 stations (P25-54) are Clear Channel stations
- + Denver- (P25-54) UP 17.5%
- + Tampa-Pop CHR WFLZ-FM UP 4 books in a row (A25-54 & W25-54)
- + San Diego-Talk KLSD-FM UP 50% (P25-54) Y to Y
- + Cleveland-Country WGAR-FM UP 31.2% (A25-54)

Source: Arbitron Fall Ratings Book (Fall 2004 versus Fall 2005)

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# RADIO

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RADIO

MUSIC BY RAY WADDELL

## Bill Graham's Vault

Late Promoter's Audio/Video Archives Stream Online; CD, DVD Releases Planned

Some of rock's most intriguing content is now in cyberspace via Wolfgang's Vault, a memorabilia seller that offers treasures from the stash of late promoter Bill Graham.

A 75-song playlist culled from between 7,000 and 8,000 vintage audio and video concert recordings made between 1966 and 1999 began streaming on the Wolfgang's Vault Web site Feb. 8 (billboard.biz, Feb. 7). And the owner of the Graham archive is optimistic that some of the seminal performances will make it to retailers' shelves as CDs and DVDs by year's end.

San Francisco-based Wolfgang's Vault sells authentic Graham concert memorabilia from such acts as Johnny Cash, Miles Davis, Santana, Jefferson Airplane, the Rolling Stones, U2, Tom Petty, Jimi Hendrix and the Who.

The cache was obtained for more than \$5 million in 2003 by entrepreneur Bill Sagan who dubbed it in honor of Graham, born Wolfgang Grajonca.

Graham died in a 1991 helicopter crash. In 1997, SFX purchased Bill Graham Presents for \$65 million. Clear Channel acquired SFX in 2000, creating Clear Channel Entertainment, which sold the Graham material to Sagan. He considered the archive an entry into the world of music intellectual property.

"I knew generally what was in [the archive], though there were close to a thousand boxes that we didn't open during due diligence," Sagan says. "I spent very little time listening to the audio archive or looking at the video archive, so a lot of surprises happened after we completed the transaction."

The video footage, much of it expertly shot with multiple

cameras, includes the legendary 1973 San Francisco show by the Who at the Cow Palace when Keith Moon fell into his drum kit; the Sex Pistols final concert; and a four-camera shoot from the Tanglewood (Mass.) concerts of 1970.

"The quality is unbelievable," Sagan says. "I give the BGP people a lot of credit, they kept [the tapes] cold and they kept it at low humidity."

Gregg Perloff, a former exec at BGP hired by Graham in 1977, says that, contrary to some recent press reports, most BGP employees were knowledgeable about the archive. "All of this stuff had been archived and inventoried," says Perloff, now president of Another Planet Entertainment. "We were well aware of what we had."

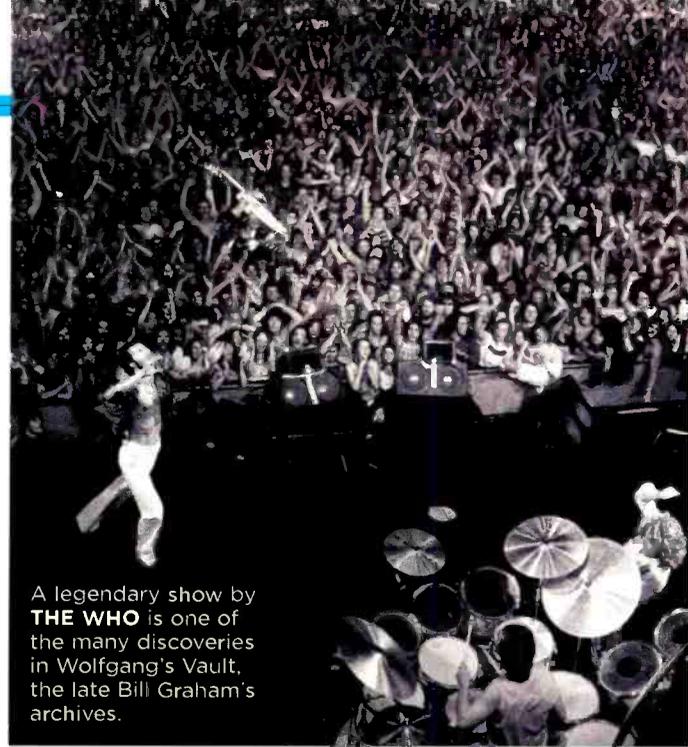
The four asset groups, as described by Sagan, included posters, handbills, tickets and

the copyrights associated with them; photos from virtually every performance from Graham's 30,000 shows; the audio/video masters; and miscellaneous items from Graham's life and career.

Wolfgang's Vault has been selling the memorabilia since 2004. Sagan says he is "damn close" to making back his initial investment. And that is before making a dime from what may prove to be the archive's most valuable asset, the music.

Sagan and his team spent more than a year transferring the recordings to high-end digital format, then mastering virtually every song. Sagan says they have mastered about 80% of what they intend to use.

There is no cost to stream the music at 128k at the Wolfgang's Vault site. Sagan says he hopes the feature will draw more fans to the site and sell more merch.



A legendary show by **THE WHO** is one of the many discoveries in Wolfgang's Vault, the late Bill Graham's archives.

Meanwhile, Sagan is navigating the murky publishing and licensing waters, hopeful that CDs and DVDs of Graham's shows could be on the market by the end of the year. Sagan says he is in talks with record labels.

"The chances of having physical audio product by mid-summer are very high," Sagan says, adding that DVDs could be available by the fall.

"I had imagined it would be a quagmire and now I don't think it will be," Sagan says of obtaining the rights to release this content, which was recorded

legally. "Graham, especially with some of those early performance contracts, got some rights that other [promoters] might not have. He was a visionary in how he structured some of these agreements."

For his part, Perloff is happy that some of these concerts will see the light of day. "It's fantastic what they're doing, in the sense that [the music] will get out into the marketplace and people will get a piece of that period," Perloff says. "People are going to go nuts over this stuff." ...

The Who: Copyright Michael Zagaris. Photo by Michael Zagaris

LABELS BY GAIL MITCHELL

## Johnson Steps Up As IGA Urban Music President

Step Johnson has been appointed president of urban music at Interscope Geffen A&M. With Interscope since 1992, Johnson most recently co-headed the company's urban music staff with Ron Gilyard, who exited the company last year.

The appointment follows news that A&M president Ron Fair is in talks to become chairman of A&M and Geffen, reporting to IGA chairman Jimmy Iovine (Billboard, Feb. 4).

Calling Johnson a "talented executive," Iovine says Johnson's dedication "has been an enormous part of Interscope's success from the beginning."

IGA thrived earlier in Johnson's tenure with such artists as Dr. Dre, Snoop Dogg and 2Pac. The label's recent success stories include Mary J. Blige, 50 Cent and his G-Unit acts, Eminem, Keyshia Cole and the Game.

Acknowledging that executive titles are something that



JOHNSON

Interscope generally shies away from, Johnson says the title is just a formality. "Most people in this business know my name and what I've been doing with urban music at Interscope," he says. "This appointment just makes what I do a little more public."

Johnson broke into the music business in the 1970s as a regional promotion executive for ABC Records in New Orleans after graduating from the city's

Loyola University with a B.A. in marketing. He joined A&M Records in 1981 as senior VP of urban promotion.

Johnson left that Los Angeles post in the mid-'80s when he was named senior VP/GM of urban music at Capitol Records. An introduction to Iovine through former A&M executive/producer John McClain led to Johnson joining Interscope in 1992.

Working with Johnson in the urban department are GM Garnett March, promotion executive Kevin Black, senior VP of A&R Shawn "Tubby" Holiday, Iovine's nephew D.J. Iovine and rhythmic crossover executive Nino Cucinello.

Johnson predicts R&B and hip-hop will evolve in directions represented by Usher and Beyoncé. "You can only push the envelope so far in rap before it has to start re-creating itself again," he says. "The rap game is never going to go away. But you're going to see more fusion between the two. We still have a lot to do at this company." ...

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

A live Q&A with reggaetón star Daddy Yankee will be a centerpiece of the Billboard Latin Music Conference, taking place April 24-27 at the Ritz Carlton Hotel in Miami Beach.

Yankee (real name Raymond Ayala), is No. 1 on Billboard's Top Latin Albums chart for the eighth consecutive week with "Barrio Fino En Directo."

Yankee will discuss the many facets of his artistic and business enterprises at the conference. These include his first album for Interscope Records, due later this year; his clothing line for

Reebok; his syndicated radio show for ABC Radio; a starring role in an upcoming feature film; and his support of varied projects, including a musical based on the life of salsa legend Celia Cruz.

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

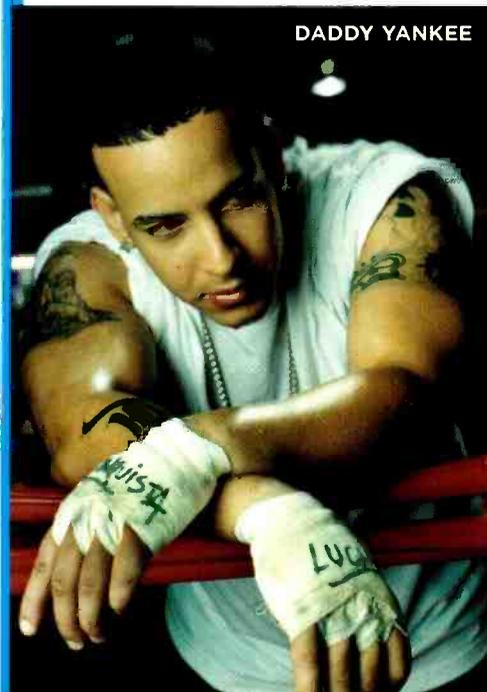
Yankee's Q&A will be part of a four-day lineup of panels and showcases dissecting digital and mobile issues; a president's round table; a teen focus group; a panel on the identification and promotion of new regional Mexican trends; and a discussion on rhythm, rap and reggaetón.

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

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

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

For updated information on the conference, go to [billboardevents.com](http://billboardevents.com). ...



DADDY YANKEE

## Making The Brand

MICHAEL PAOLETTA mpaoletta@billboard.com



### Hilton Campaign Makes Room For Young Artists

**H**ilton Hotels is pouring much money into refurbishing and renovating many of its properties. It is doing the same for a new ad campaign that is designed to reinvigorate the hotel chain's strong global brand.

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

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

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

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

The five TV spots feature five different pieces of music: James Blunt's "High" (in the spottitled "Sunrise"), Jason Mraz's "Life Is Wonderful" ("Dancing Couple"), Persephone's Bees' "Nice Day"

("Hammock"), Vassy's "Wanna Fly" ("Sandcastle") and Ben Folds' "Landed" ("Landed").

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

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

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

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

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

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

Additionally, there is a "create your memory" area on the site, which allows visitors to send an e-mail to someone with a snippet of featured music attached to it. Inherent in the overall campaign is the no-

tion that songs take listeners on a journey.

Without question, this is the type of campaign that wins on numerous fronts.

#### SUPER BOWL SOUNDS:

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

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

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

Additional reporting by Ken Schlager in New York.



**PERSEPHONE'S BEES'** song "Nice Day" is featured in a TV spot for Hilton Hotels. Photo: Fred Hayes/WireImage.com

**More Music BetterRadio.net**  
**Better Ad Environment**  
**More Listeners**

Clear Channel Radio Delivers Year to Year

**AQH Shares P12+ Y to Y UP 3.5% in Top 25 Markets**  
**AQH Shares P12+ Y to Y UP 2.7% in Top 50 Markets**

+ Los Angeles UP 6.2%	+ Pittsburgh LP 2.1%
+ Chicago UP 1.5%	+ Portland UP 7.7%
+ San Francisco UP 1.1%	+ Cleveland LP 4.9%
+ Dallas UP 30.4%	+ Salt Lake LP 9.8%
+ Washington DC UP 8.5%	+ Las Vegas LP 21.6%
+ Detroit UP 1.7%	+ San Jose LP 40.7%
+ Atlanta UP 20.0%	+ Orlando UP 2.3%
+ Boston LP 6.2%	+ Columbus UP 9.7%
+ Seattle LP 24.3%	+ Austin LP 11.9%
+ Minneapolis UP 1.7%	+ Greensboro UP 3.8%
+ San Diego UP 20.8%	+ West Palm JP 1.4%
+ Nassau-Suffolk UP 3.8%	+ Memphis LP 6.7%
+ Tampa UP 5.1%	+ Hartford LP 27.1%
+ St Louis UP 2.0%	+ Richmond UP 2.9%
+ Baltimore UP 3.4%	+ Tucson UP 13.6%
+ Denver UP 10.4%	+ Akron UP 19.2%

Source: Arbitron Fall Ratings Book (AQH Persons 12+ Fall 2004 versus Fall 2005)

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**BILLBOARD STARS:**

**Tom Petty**

**AD CLOSE: FEBRUARY 28**

**POWER PLAYERS:**

**Top 10 Music Publishers  
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**AD CLOSE: FEBRUARY 28**

**APR 1  
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**MUSIC IN CANADA:**

**Juno Awards Preview**

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**CHRISTIAN & GOSPEL MUSIC:**

**Dove Awards Preview**

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**DIGITAL ENTERTAINMENT:**

**Billboard MECCA 2006 Preview**

**AD CLOSE: MARCH 14**

**BILLBOARD STARS:**

**Betty Pino**

**AD CLOSE: MARCH 14**

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ISSUE**

**POWER PLAYERS:**

**Top 20 Music Innovators**

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# UpFront

GLOBAL BY PAUL SEXTON

## The BRITs Are Coming

U.K.'s Top Awards Show Would Like More Recognition

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

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

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

Joining Sexton and BPI chairman Jamieson were Parlophone Records managing director Miles Leonard and Todd Interland of Twenty-First Artists, manager of Atlantic

artist James Blunt.

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

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

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

internationally, particularly in the U.S.

**Todd Interland:** The BRITs as an award ceremony means different things in the U.S., to the industry and the general public. The general public aren't really aware of it—nor do they really take any interest—only because it's not broadcast in any major way.

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

**Peter Jamieson:** It's the classic brand that doesn't "do what it says on the tin." BRITs actually stands for British Record Industry Trust—it is

**KATIE MELUA** says the BRIT Awards should be what they are—a celebration of British music bought by U.K. consumers.



simply an awards show based in Britain for a trust. It hopefully delivers what has been the most successful music available in Britain during the previous year.

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

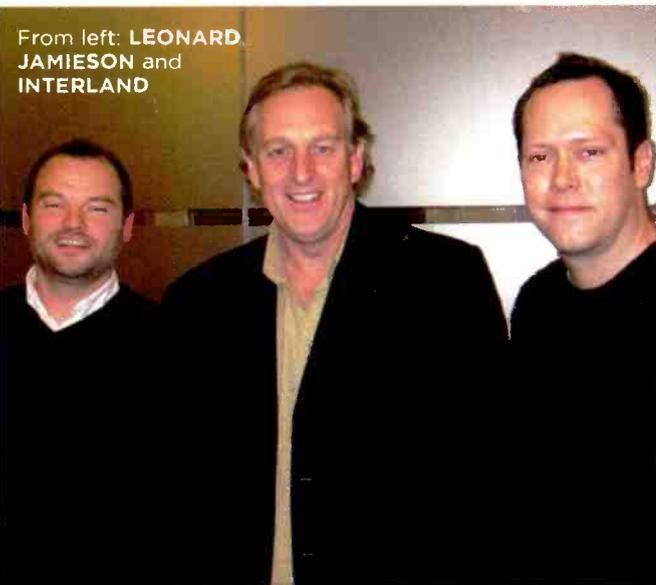
ML: But it's also Europe. The MTV Awards are Pan-European, and I guess that's one of the big competitors for the BRITs across Europe.

PJ: The MTV Awards is driven by television for television—it's commercially supported. The BRITs is a very different type of show. It's absolutely genuine voting from an academy, just like the Os-

cars. Sometimes we don't get the very best acts [to attend that] we would like to get because we can't guarantee they've won anything. In my dreams [laughs], I want to do a fixed show!

*What effect can a BRIT Award*

From left: LEONARD JAMIESON and INTERLAND



or nomination have on an artist's sales and international profile? TI: You have to take it territory by territory. There's resonance for winning, or being nominated for this award, in places like Australia.

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

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

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

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

KM: It would be nice if the BRITs had one extra category dedicated to more alternative artists—maybe world music—so those who are watching, who buy mainstream music, get introduced to one or two

acts they wouldn't otherwise.

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

PJ: We're driving a peak time slot on a very popular commercial TV station. We

have had the BRITs classical award [most recently in 1992]—[and there was] massive turnoff and loss of momentum, and huge difficulty for television purposes. I would love to find a way to feature more specialist awards at the BRITs, but I don't want to lose what I've got going for me right now.

*Miles and Todd, if you were in charge—is there one thing you would bring to the BRITs that it does not do now?*

ML: I don't think there's one key thing that would change the BRITs, because it's generally run very well, and it's an incredible show. If anything, there needs to be much more of an open mind in terms of the artists that are invited on. I understand people need to make a TV program, but at the same time, we need to really support British acts and make sure that at whatever cost, we can get them on.

TI: I wouldn't change a thing. For me, with seven years in this country, I just love the way it's done. It's so different from the American award shows, and such a great time. ●●●

*A full version of this discussion can be found on billboard.biz.*

# DEMO

Demographics

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Increased Listening

Clear Channel Radio Posts  
**Best Share Levels in  
OVER A YEAR**

## TOP 25 Markets

<b>18-49</b>	KKCW-FM Portland	KDGE-FM Dallas	KIOZ-FM San Diego
WHTZ-FM New York	KBPI-FM Denver	WBZY-FM Atlanta	KMYI-FM San Diego
KHYL-FM Sacramento	KESZ-FM Phoenix	WKQI-FM Detroit	KFNK-FM Seattle
KZPS-FM Dallas	WMGE-FM Miami	WMMS-FM Cleveland	WFUS-FM Tampa
KGB-FM San Diego	<b>18-34</b>	WXKS-FM Boston	WDAE-FM Tampa
WDVE-FM Pittsburgh	KIOI-FM San Francisco	KMXP-FM Phoenix	

Source: Arbitron Fall Ratings Book (Fall 2004 versus Fall 2005)



**CLEAR CHANNEL  
RADIO**

# Destra Gets Physical

Oz Online Company Goes On Indie-Label Buying Spree

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

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

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

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

Rajon was an appealing first target, Carosa says, because it offered "experience

in nurturing new talent, licensing content and packaging up that content."

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

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

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

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

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

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

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

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

### >>>VICTOIRES' FRESH FACES

Emerging talent dominates the nominations for this year's French music industry Victoires De La Musique Awards show. The contenders were announced Feb. 6.

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

Established acts picking up multiple nominations included veteran singer/songwriters Jean-Louis Aubert and Alain Souchon, both signed to Virgin France.

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

—Aymeric Pichevin

### >>>GLICK EDGES INTO LIVE BIZ

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

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

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

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

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

—Lars Brandt

### >>>RITTO GOES TO THE MOVIES

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

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

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

—Charles Ferro

### >>>INDIES TURN UP AMPS

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

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

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

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

—Christie Eliezer



## The Publishers' Place

SUSAN BUTLER sbutler@billboard.com

# Pubs Show Cannes-Do Spirit At MIDEM

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

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

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

The response to the height-

ened presence of such investors was mixed.

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

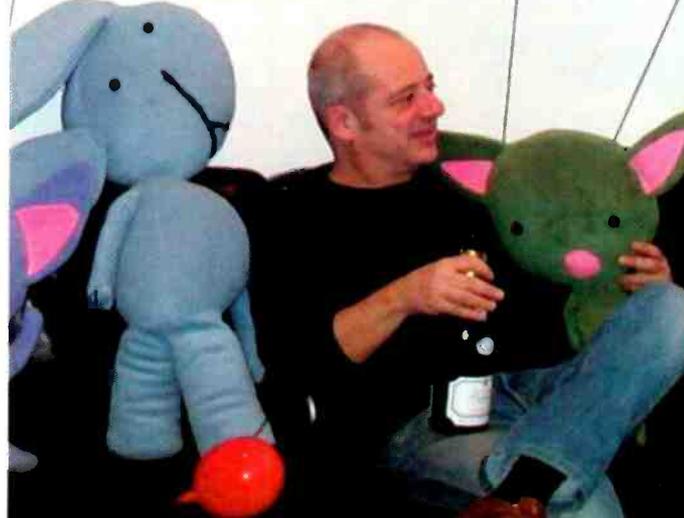
But for some there was hesitation regarding the investors' intent. Some publishers hope that these investors are interested in building the publishing companies rather than making them part of a three-to-five-year exit strategy.

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

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

The international umbrella trade association, which represents such groups as the National Music Publishers' Assn., videotaped the session so it could later educate lawmak-

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





**TINA COUSINS** is one of the domestic artists on Australia's Rajon label, which has been acquired by Destra.

be downloaded to their phone for a \$3 Australian (\$2.26) monthly subscription.

Liebmann expresses skepticism about the immediate prospects for the Destra/3 Mobile service. He notes that the number of 3G users in Australia is small and suggests the majority would be mainly interested

in downloading major acts, rather than smaller names from the indie or unsigned sector.

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

Carosa says Destra would be happy to offer major-label releases through 3 Mobile, al-

though they would have to carry a premium charge. No deals have yet been struck.

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

ers as to what publishers actually do.

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

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

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

Stage Three Music signed Pete Hobbs and Joff Owen

to worldwide songwriter agreements. They perform as the Boy Least Likely To and are signed to the 19 Recordings label.

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

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

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

His songs have also been recorded by Christina Aguilera, Clay Aiken, Jessica Simp-

son, Ricky Martin, Keke Wyatt, Reign and Link.

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

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

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

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Source: Media Monitor Year to Year Comparison December 10, 2004 versus December 9, 2005

**CLEAR CHANNEL RADIO**

INTERNET BY ANTONY BRUNO

# Blogs Now A Fertile Field For Research

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

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

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

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

## PRO AND CON

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

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

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

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

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

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

Although relatively young, the field of CGM research is growing at a rapid clip. Before



the end of the month, another CGM tracking firm called BuzzMetrics is expected to finalize its acquisition of competitor Intelliseek in a marriage many feel marks the maturation of the category.

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

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

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

Given the popularity of

music recommendation sites and services (see story, page 28), the music industry is considered a prime client for CGM tracking research.

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

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

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

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

## BITS & BRIEFS

### PODCASTS TO GO

Rogers Wireless has become the first North American carrier to offer subscribers a mobile podcasting service based on technology provided by Melodeo. The Canadian company’s Mobilcast service allows wireless users to either stream or download their choice of more than 1,500 podcasts in such topics as news, sports, comedy and music. Available podcasts are listed in a menu that is refreshed daily, and users can schedule automatic downloads of the podcasts they choose. Rogers is offering the service for \$5 per month.

### PROMO FOR MP3, VIDEO

Promo Only, which operates a secure distribution system that delivers radio stations digital copies of promotional singles for radio airplay, has expanded the system to support portable

MP3 players and also deliver music videos.

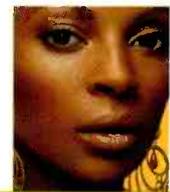
Those using the Promo Only MPE system will be able to view music video previews in Windows Media, QuickTime and RealVideo formats. In addition, users can now transfer the files to iPods or WMA-enabled MP3 players.

The system now also supports high-definition audio, for those stations broadcasting in the new format.

### BANGING CONTENT

Direct-to-consumer mobile content firm Bango has introduced a system that allows virtually anyone to create their own ringtones, videos or other content and sell them to any other mobile customer. Bango handles the billing and payment element, while partner Peperoni will host the content and handle the delivery functions.

Mary J. Blige makes a big debut at No. 4 for the month. An exclusive live performance by the hip-hop/soul artist is available at the Live @ Launch section of Y! Music.



With their second single “Dare” ready to drop, Gorillaz’ “Feel Good Inc” hangs inside Y! Music’s top 20 once again.

YAHOO! MUSIC		FEB 18 2006
TOP 20 STREAMS		
1	BEYONCÉ Check On It COLUMBIA	3,501,539
2	CHRIS BROWN Run It! ZOMBA	2,414,455
3	RAY J One Wish SANCTUARY	2,091,077
4	MARY J. BLIGE Be With You GEFREN	2,082,946
5	KELLY CLARKSON Because Of You RCA	1,857,982
6	THE PUSSYCAT DOLLS Stickwitu INTERSCOPE	1,831,758
7	MARIAH CAREY Don't Forget About Us ISLAND	1,699,880
8	NICKELBACK Photograph ROADRUNNER	1,627,419
9	NELLY Grillz UNIVERSAL	1,624,807
10	T-PAIN I'm Sprung JIVE	1,618,343
11	D4L Laffy Taffy ASYLUM	1,590,416
12	JAMIE FOXX Unpredictable J	1,576,940
13	THE BLACK EYED PEAS My Humps INTERSCOPE	1,576,925
14	SEAN PAUL We Be Burnin' VP/ATLANTIC	1,482,533
15	SHAKIRA La Tortura EPIC	1,461,816
16	CARRIE UNDERWOOD Jesus, Take The Wheel ARISTA	1,393,784
17	T-PAIN I'm in Love Wit A Stripper JIVE	1,366,205
18	CHRIS BROWN Yo! (Excuse Me Miss) JIVE	1,330,383
19	GORILLAZ Feel Good Inc VIRGIN	1,276,183
20	DEM FRANCHIZE BOYZ Lean Wit It, Rock Wit It VIRGIN	1,259,667

The top 20 audio and video streams (combined) for the four weeks ending Jan. 29. Source: Nielsen Broadcast Data Systems



### NEW PODWEAR

Koyono has introduced a new line of outerwear, all featuring integrated connectivity for the iPod and other MP3 devices.

First available is the BlackCoat Work, a lightweight jean and sport coat hybrid with controls for the iPod embedded into special electrically conductive fabric.

The “Made for iPod” jacket is scheduled to be available in March for \$180. Other jackets will follow, including a Sport model, a Minimal model and a “surprise” garment being launched this summer. Prices for the upcoming models range from \$150 to \$1,000.

—Antony Bruno



## The Indies

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

### Fontana Offers Win-Win Discounting

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

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

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

far heavier discounts than the typical savings of 5%-10%.

"Sometimes an independent label might run low on funds, but if we can corral them into offering discounts in exchange for pricing and positioning, we thought we could keep records alive," Fontana VP of sales Ken Gullik says.

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

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

#### CAROLINE HAS A VICE:

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

Caroline VP of label relations Michael Bull says the company will mainly release such documentary-styled films as the "Vice

Guide to Travel" and the "Vice Guide to Sex, Drugs and Rock'n'Roll." Bull expects the first release to hit retail late spring or early summer, and says details on how the company will work with and market the videos through MTV are still being developed.

Caroline has also picked up West Berlin-based K7 Records for distribution. The label was previously with electronic spe-

cialist Studio Distribution. The label will release a full-length from Voom Voom later this year.

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

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

**ETC.:** Expect to hear more from Brooklyn, N.Y.-based hip-hop indie Nature Sounds this year. The label has new releases on the way from **Masta Killa** and **Pete Rock**, as well as **GhostDoom**, a collaboration between **Ghostface** and indie-rapper-of-the-moment **MF Doom**. The latter has also been producing tracks for **Ghostface's** upcoming Def Jam release. Get a preview on the 14-track sampler "Natural Sounds," available now via Caroline Distribution . . . Megaforce Records has signed metal act **Mushroomhead** to a worldwide deal. The RED-distributed label will issue a new album from the group this summer. The act's last, "XIII," was released in 2003 on Universal and has sold 177,000 copies in the United States, according to Nielsen SoundScan. ●●●



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MUSIC BY MELINDA NEWMAN

## Oldies Good To Manilow

Album Of '50s Hits Takes Singer Back To Top Of Chart

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

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

"Here's proof that if you live long enough, anything is possible," Manilow says with a laugh.

BMG North America chairman Clive Davis—who conceived the Manilow project and the similar series of Rod Stewart albums that limn the great American songbook—says the success of these albums is due to a compatible marriage among the artist, song, arrangement and production.

"I love the fact of the dual association of how long an artist can last and reinvent himself and with the right copyright and arrangement, how many ways a song can be reinvented," Davis says.

A number of other newer artists are finding success with the same idea, whether it be an artist like crooner Michael Bublé or "popera" quartet Il Divo, which debuted at No. 1 with "Ancora" in the Feb. 11 issue.

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

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

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

Manilow revives such mainstream memories as "Love Is a Many Splendored Thing," "Moments to Remember" and "Rags to Riches."

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

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

The album's success has Davis claiming that it has transcended Manilow's traditional fan base.

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

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

Julie Smith, jazz, vocals and classical product manager for Virgin Entertainment Group, believes the swirl of such projects during the last four years

may have created a new audience.

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

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

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

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

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



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# Street Logic: Amazon Profits Up, Stock Down

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

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

On Feb. 2, Amazon reported \$359 million in net income, or 81 cents per diluted share, on sales of \$8.49 billion, for the year ended Dec. 31.

From the close of trading on Feb. 1 through the close of trading on Feb. 6, its share price dropped from \$43.98 to \$37.95, wiping out \$2.6 billion, or 14%, of the company's market capitalization. That left Amazon valued at \$15.7 billion. The market capitalization that it lost during those three trading days was nearly equivalent to the total \$2.7 billion valuation that Wall Street gave Barnes & Noble on Feb. 6.

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

Wall Street was disappointed then because Amazon did not meet its profit expectations. This year, Amazon is catching hell for spending too much on technology and content.

The lower 2005 profits were expected because Amazon paid \$95 million in taxes this year. But back out the \$233 million in tax benefits the company enjoyed in 2004, and 2005 actually shows a slight increase in profits.

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

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

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

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

Au contraire.

Back in Amazon's dot-com era pricing heyday, the company had stratospheric valuations. It stood at \$32.5 billion near the end of 1999, in a year that the company reported heavy losses on \$1.6 billion in total sales. In 2005, Amazon had five times the sales of 1999—it made \$359 million versus a \$719.9 million loss. And yet its market capitalization is currently half the size.

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

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

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

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

So Amazon is catching spit for spending too much on its digital model and coming to the party late, i.e., two years after Apple. But I would argue that Amazon had no choice about when it came out of the box. If it tried to launch its digital model at the same time as Apple, it would have had to push up technology

# 14%

Drop in Amazon's market capitalization after company reported its 2005 numbers

spending. That could have derailed efforts to break even in 2003, and likely would have tried Wall Street's patience.

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

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

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

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BY MICHAEL PAOLETTA

## Ryan Schinman

**P**latinum Rye Entertainment founder Ryan Schinman connects the dots among entertainers, brands and agencies. His New York-based company secures talent and licenses music for such clients as Motorola, Cingular, BBDO and Young & Rubicam. In today's hyperactive world of brand marketing, Schinman and his team get the job done—albeit quietly.

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

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

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

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

**Q:** What types of deals do you have with your clients?

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

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

**Q:** With the music industry evolving, what types of changes are you seeing in your part of the business?

**A:** It's no longer about just leveraging one thing. It's "How do we bring this to life on TV, on the Web, on the road and interactively? How can we grow this and make it bigger?" Labels and

artists are taking a 360-degree approach. How can we make the partnership bigger? And it can start off by simply being a song in a commercial or a promotion.

**Q:** Are you also noticing shifts in media buys?

**A:** Yes. It used to be that 90% [of a media budget] was used for the 30-second spot, and 10% went to outdoor, collateral, print and online. Now, it's more

like 50% for the spot, and the rest is divided among outdoor, collateral, online, mobile ads, branded entertainment and peer-to-peer campaigns.

**Q:** From where you sit, how are labels adapting to change?

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

Also, labels now contact us and say, "Hey, we want to be a part of something." This lets us know who is serious about partnering with brands. Labels are also inviting people like us to artist showcases. Five years ago, that would've been taboo.



SCHINMAN, left, with QUINCY JONES

ciate himself with a brand. Do I think he's behind the times? Yeah. Do I think it would hurt his credibility by licensing one of his tracks to the perfect creative and the perfect brand? Absolutely not.

**Q:** Which brand would be a perfect partnership fit for Springsteen?

**A:** Chevy. Like Bruce, Chevy is a piece of Americana.

**Q:** Is there still a disconnect between the music industry and brand marketers?

**A:** Yes, and that's why we exist. When we deal with an artist, we deal with their whole team—the label president and marketing director, their manager and agent, and their publisher. We work with the artist's entire team to figure out what's important and how best to make it work. We'll do the right thing by the artist, but at the same time, we'll get the best deal for our client.

**Q:** What is the next big trend in branded entertainment?

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

**Q:** Who would you say is ripe for brand partnerships?

**A:** The comeback of 2005: Mariah Carey. If you look at the breadth of her catalog and the range of her music, it is made for corporations—and the corporations are taking notice. I believe you'll see a lot more Mariah, with the right advertising behind her.

**Q:** How do the people you work with view the youth market?

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

**Q:** When it comes to licensing music for spots, what kinds of costs are involved?

**A:** For up-and-coming artists who want to get their music heard, you can get a song for \$10,000-\$20,000. But if you want a track by the Beatles, Michael Jackson or another superstar—

or a hit song—the deal can be in the seven figures. The best is when you get an artist to license a particular piece of music they have never licensed before—or get them to appear in an ad for the first time. We were the first ones to put Metallica in a commercial. We were the first ones to get the Who to license a track for a compilation. We were also the first to get Prince to give us footage of himself and license a piece of music.

**Q:** Why are there still a few hold-outs, like Bruce Springsteen?

**A:** We approach Bruce at least twice a year. My ultimate goal is to work with Bruce in some corporate fashion. He is Americana—with a breadth of music. His songs speak to so many people.

Do I admire him for holding out? Sure, because he obviously doesn't need the money—nor does he feel the need to asso-

### HIGHLIGHTS

#### RYAN SCHINMAN

**1995:** Joins Worldwide Sports and Entertainment as chief marketing officer

**1998:** Founds Platinum Rye Entertainment in New York

**2004:** Negotiates Cingular Sounds deal between Madonna (for her song "Ray of Light") and Microsoft Windows XP

**2005:** Launches Cingular Sounds with Coldplay, the band's first corporate deal

**2005:** Opens Platinum Rye offices in Paris and London

# 50

Cent has a thing for Dom Pérignon, Mercedes-Benz and Hennessy—and he is not afraid to let the world know.

Fellow rappers Ludacris and the Game, meanwhile, speak well of Cadillac and Cristal.

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

This name-checking threesome is far from alone. Ciara, Jamie Foxx, Kanye West, Lil Jon and Trick Daddy also have no problem dropping well-known consumer brand names into their lyrics.

As for poppier acts like Gwen Stefani and the Black Eyed Peas, well, they do not shy away from it either.

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

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

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

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

If the messaging seems overtly commercial, fans do not seem to mind. Jonah Disend, president of New York consulting firm Redscout,

cites a focus group he recently helmed.

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

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

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

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

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

While it is difficult to peg a lyrical mention to

sales, several of these products, including Cadillac and Mercedes-Benz, experienced sales increases in 2005.

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

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

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

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

To illustrate, Reid points to "Pass the Courvoisier Part II," the 2002 smash single by

Busta Rhymes featuring P. Diddy and Pharrell.

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

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

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

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

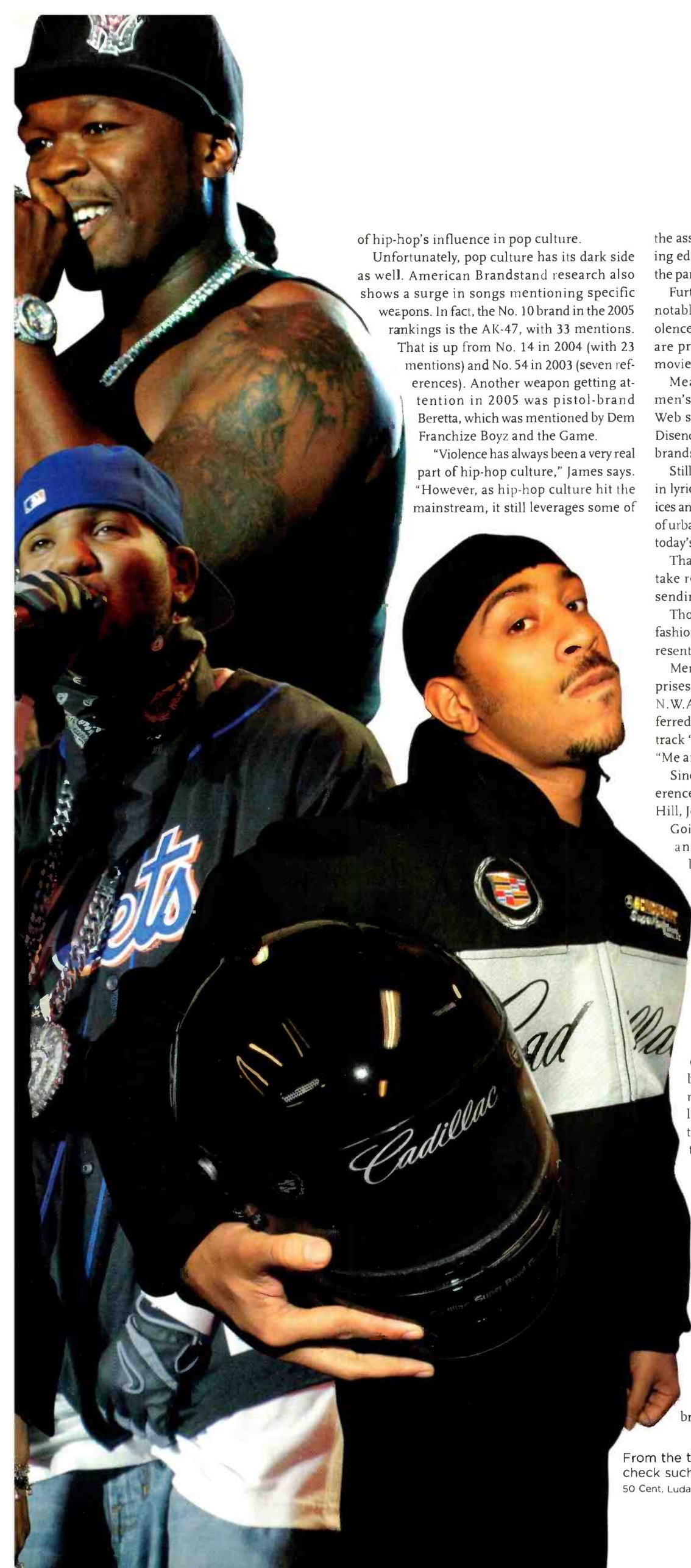
Still, this does not prevent other clients from "happily sending product to rap artists with hopes that they will love it enough to put it in a song," a New York-based brand consulting executive says.

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

# THE NAME GAME

**TODAY'S TOP ACTS ARE EAGER TO REFERENCE BRANDS IN THEIR SONGS—AND MATERIAL INCENTIVES ARE OFTEN BEHIND THEIR INSPIRATION • BY MICHAEL PAOLETTA**





of hip-hop's influence in pop culture.

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

"Violence has always been a very real part of hip-hop culture," James says. "However, as hip-hop culture hit the mainstream, it still leverages some of

the associations with violence that keeps it feeling edgy. [It] intrigues the kids while outraging the parents—the classic youth culture formula."

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

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

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

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

Though mentions of weapons have increased, fashion, automotive and beverage names still represent the main categories of brands referenced.

Mercedes-Benz being in the pole position surprises nobody. In fact, industry observers credit N.W.A. with making Mercedes-Benz the preferred car brand of choice in hip-hop. In its 1989 track "Fuck Tha Police," the rap group rhymed, "Me and Lorenz-o/Rolling in a Benz-o."

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

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

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

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

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

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

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

Or a strategic partnership with the brand in the future. The success of "Pass the

Courvoisier Part II" paved the way to a promotional partnership between Busta Rhymes and the premium liquor.

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

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

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

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

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

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

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

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

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

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

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

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

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

From the top, **50 CENT**, **THE GAME**, **LUDACRIS** and **CIARA** are among the stars who name-check such luxury items as Dom Pérignon and Cristal champagne and the Cadillac Escalade. 50 Cent, Ludacris and Ciara photos: Kevin Mazur/WireImage.com; The Game photo: Theo Wargo/WireImage.com

# Blog JAM

As Internet  
marketing comes  
of age, can the  
majors keep  
themselves from  
ruining the cool?  
BY ANTONY  
BRUNO

**T**wo years ago, Mark Willett was just another music fan who liked to find and discuss new music with his friends.

Today, he is a veritable poster child for the growing pains in grass-roots marketing's digital coming of age.

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

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

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

Music labels have become hip—some might say too hip—to the fact that online recommendations are a powerful tool for promoting music.

"This is rapidly becoming the holy grail of album launch campaigns, and a requirement for marketing both developing and established acts," says Christina Zafiris, senior director of new media at *TVT Records*.

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

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

The fan-to-fan space—which includes blogs and community sites like [myspace.com](http://myspace.com)—has matured. *MySpace* has watched its membership grow to 54 million since it went live in fall 2003. Newcomers like *TagWorld* and *Purevolume* are competing for the same Web audience, and marketers want to use these sites to promote their products. Meanwhile, monitoring the opinions posted in blogs has become a growing business (see story, page 20).

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

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

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

Newer services have emerged that take this a step further. *Pandora.com* employs an

army of music analysts who create a profile for each song in its database. This allows the service to make recommendations based on the traits of the specific song, rather than its genre or the tastes of other users.

*MusicStrands* is another technology able to "learn" individuals' tastes and habits through the sharing of playlists and match these against others in the service's online recommendation community, which will soon extend to mobile phone users.

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

Terry McBride, CEO of *Nettwerk Music Group*, the Vancouver-based label, publishing and management firm, says that is the way it should be.

"We don't want to be locked into thinking there's only 15 cool bloggers or 15 cool radio stations," he says. "That's the traditional paradigm. That's a very short-sighted way of doing it. You're only talking about the tip of the iceberg. The bottom is much wider."

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

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

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

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

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

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

*Warner Music Group* was infamously stung in August 2004 when it released a track from the band *Secret Machines* to a number of blogs, becoming the first label to do so.

Willett was one of the few to post it. The *New York Times* eventually discovered that a number of saccharine comments about the band on the *Music for Robots* message board—purporting to be from just another fan—came from computers within the *WMG* offices. The exposed ploy quickly became a topic of ridicule in the blog community.

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

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

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

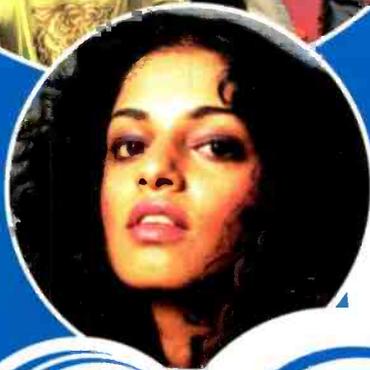
As for Willett and *Music for Robots*, the struggle to retain an independent voice within the harsh glare of the industry has come full circle. By night, he continues to post new music that speaks to him, and is thinking about adding artist interviews, tour-date information and maybe even advertising.

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

"I'm part of the problem," he says. "I turn down people like myself every day." ■■■

Secret Machines: Steve Grantz/WireImage.com; Bloc Party: Philip Ebeling/Retna





Online buzz bands (clockwise from top left) BLOC PARTY, M.I.A., MORNINGWOOD, ARCTIC MONKEYS, THE ARCADE FIRE and SECRET MACHINES all received a marketing boost from MP3 blogs.

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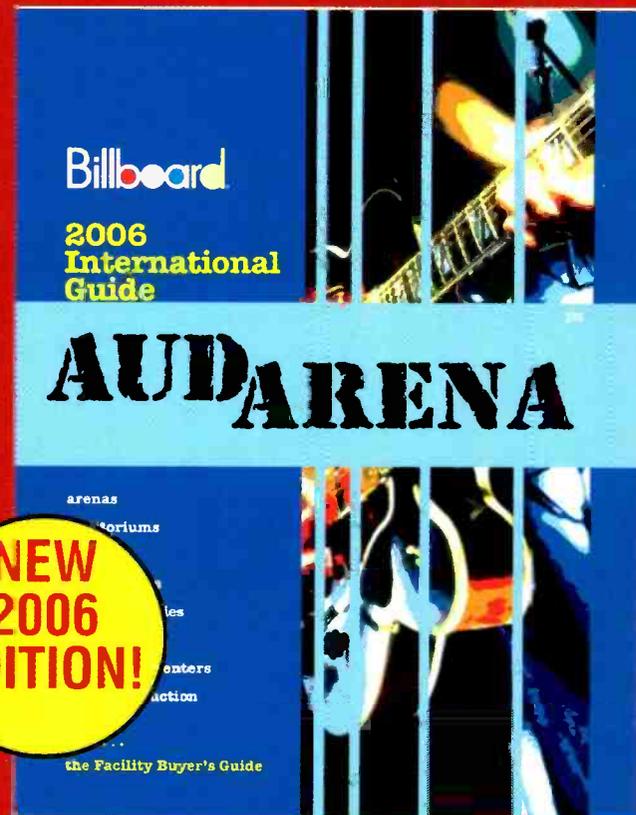
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# Smaller Venues, Bigger Stars

BY JILL KIPNIS

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

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

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

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

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

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

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

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

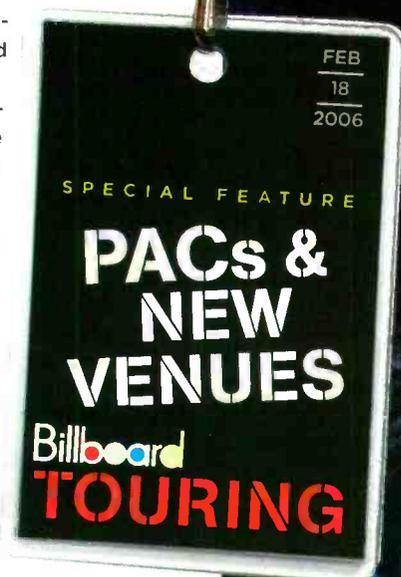
Lee Bell, senior director of programming for the Raymond F. Kravis Center for the Performing Arts in West Palm Beach, Fla., also notes that "there's a comfort level in performing arts centers that is attractive to a lot of artists—once they perform here, they want to come back."

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

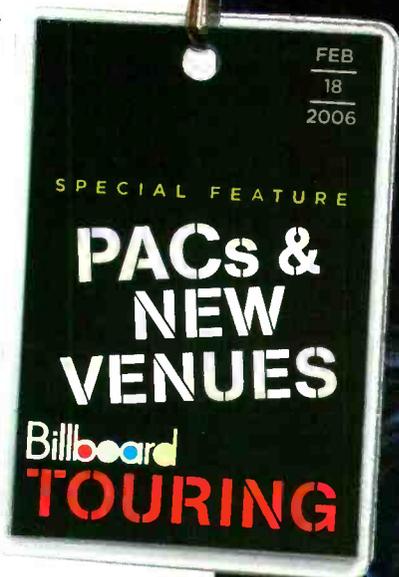
Last year, PACs had a significant presence on Billboard's year-end top 10 chart for venues with capacities of 5,000 or less.

The 2,600-seat Tampa Bay Performing Arts Center in Tampa, Fla., was No. 3 on that chart, grossing almost \$14.9 million. The 3,561-seat Wang Center for the Performing Arts in Boston was No. 5, grossing \$12.8 million, according to Billboard Boxscore.

Audiences are willing to pay higher prices for PAC events in



**TRISHA YEARWOOD** is among the big artists who include performing arts centers on their tours.



return for the intimacy and comfort they provide.

"Ticket prices [for concerts] keep going up and are much higher than a ballet or opera," Bell says. "For Liza, premium prices are \$125. Baby boomers will pay [this] when they get a show in a smaller space with more comfort than arenas."

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

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

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

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

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

"We really captured a good model," Miller says. "Performing [arts] cen- continued on >>p32



## SMALLER VENUES (cont.)

from >>p31

ter audiences really get her. PACs are also very sophisticated tour buyers because they understand symphony, theater, adult contemporary, contemporary country, comedy and more."

### MORE FOR LESS MONEY

PACs' flexibility in making artist deals is a continued selling point.

For example, Dennis Andres, executive director of the 2,500-seat Morris Performing Arts Center in South Bend, Ind., says that last summer he offered free rent to attract shows.

"They had to pay my out-of-pocket expenses and box-office fees, but I gave [them] the building rent-free, saving people several thousand dollars," says Andres, whose venue has hosted a range of artists including Ja Rule and Pretty Ricky. "Today, I think it's about how creative you can be."

Promoters also say that PACs can provide huge marketing opportunities.

Don Kronberg, president of NiteLite Productions in Itasca, Ill., says that shows can often be advertised in PAC mailings, reaching upwards of 100,000 people.

"That's something a promoter can't buy," Kronberg explains. "Try to reach 100,000 people through radio and advertising and posters, but this one piece can reach these captive customers who have bought tickets to the venue already. That's a huge advantage."

Meanwhile, Andres says information on upcoming shows will be sent in e-mail blasts that reach 5,000 potential patrons, and posters will be created for the lobby and outside of the venue at no cost to the promoter.

Many PACs manage to stay profitable, even when offering such marketing services, through concessions and box-office convenience fees.

Andres also sells advertising space on the Morris Center's marquee. "I have local advertising that companies must purchase for a year," he says.

Date availability will, however, continue to be a problem for PACs unless artists announce concerts further in advance.

"We do want more of the contemporary pop artists, but they tend to book their tours about three months out, making it very difficult for us," Bell says. "If we could get them to commit nine months to a year in advance, it would be easier to get high-end names. We'd love to have a Jason Mraz or John Mayer here."

To combat this, PACs in the future may increasingly bypass promoters to get into the game.

"If promoters won't bring me the show that I want, I'll go out and find people to co-promote shows with or I will buy the show myself," Vogel says. "I'm not going to wait for a promoter to come to my door." ◆◆◆

# New Venues Become Major Contenders

BY RAY WADDELL

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

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

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

### NOKIA THEATRE, NEW YORK

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

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

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

Shulman says the venue has hosted several multiples for artists,

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

—MARK SHULMAN, AEG LIVE

a trend that will continue in 2006.

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

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

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

### WELLS FARGO ARENA, DES MOINES, IOWA

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

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

The arena is home to the Iowa Stars of the American Hockey League. Assistant GM Holly Kjeldgaard says the first six months for the building have gone well, with such highlights as back-to-back sellouts from

Paul McCartney and Bon Jovi, the inaugural Stars game and rehearsals and tour kickoff shows for Bon Jovi and George Strait.

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

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

### CHEVROLET CENTRE, YOUNGSTOWN, OHIO

The new Chevrolet Centre in Youngstown, Ohio, opened Oct. 29 with 3 Doors Down, followed the next night by Tony Bennett.

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

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

Events hosted to date include the Australian Pink Floyd Show, Lil Jon, Ying Yang Twins, Trans-Siberian Orchestra and Disney on Ice.

Director of marketing Matt Hufnagel says 90% of the arena's 26 luxury suites and 75% of its 458 club seats have been sold.

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

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

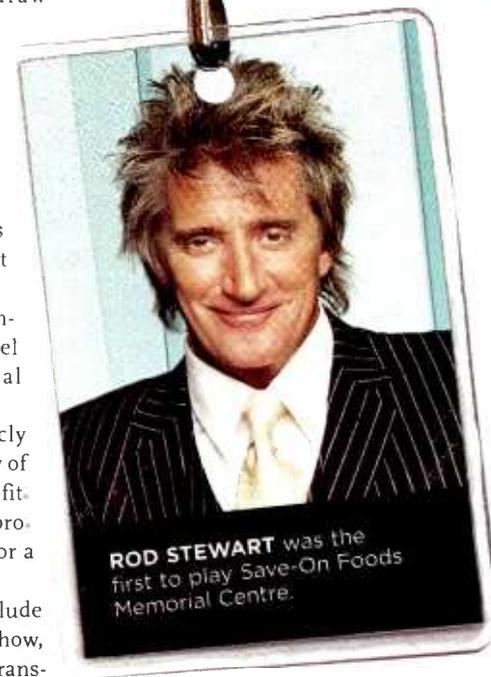
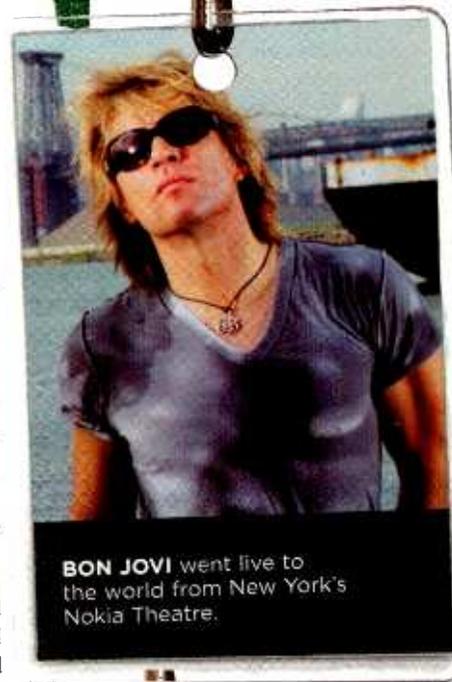
### SAVE-ON FOODS MEMORIAL CENTRE, VICTORIA, BRITISH COLUMBIA

Rod Stewart opened up the \$36 million, 7,000-seat Save-On Foods Memorial Centre March 26 of last year. The public/private facility is the home of the Victoria Salmon Kings of the ECHL.

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

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

Meanwhile, the arena's 28 suites are sold out, its 500 King Club level seats are sold out and 600 regular club **continued on >>p34**



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## NEW VENUES (cont.)

from >>p32

level seats are 80% sold, Dakers says.

This year is "looking extremely strong," he continues. January kicked off with sellouts from Hilary Duff and two sold-out Bryan Adams shows. "We work with House of Blues and [Live Nation], as well as a number of other promoters in Western Canada," Dakers says. "We also work with other talent sellers and purchase a few events each year directly."

### COLISEO DE PUERTO RICO, SAN JUAN, PUERTO RICO

In its first year of operation, the \$252 million, 18,100-capacity Coliseo De Puerto Rico in San Juan has been a busy building, with more than 90 events and 700,000 attendees.

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

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

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

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

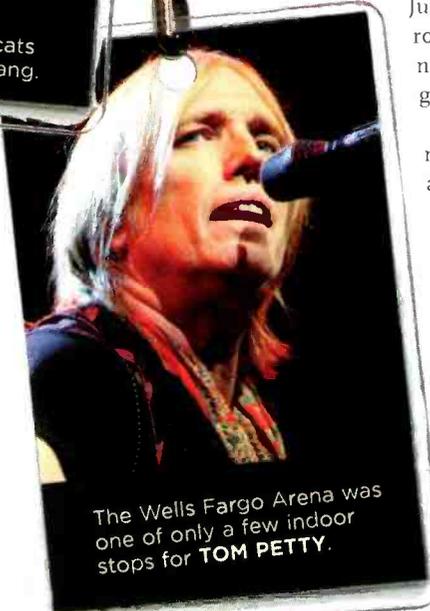
When selling the Coliseo to agents, promoters and artists, Adams and his staff focus on the facts of this U.S. Commonwealth. "There are 4 million people on an area 35 miles by 110 miles," Adams says.

He adds that some other selling points are "no competition, strong sponsorship potential and easy and quick access by air or water."

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



THE ROLLING STONES helped Charlotte's Bobcats Arena start off with a bang.



The Wells Fargo Arena was one of only a few indoor stops for TOM PETTY.

### CHARLOTTE BOBCATS ARENA, CHARLOTTE, N.C.

The new Charlotte arena opened Oct. 21 with the Rolling Stones' A Bigger Bang tour, an explosive debut if there ever was one.

The new home of the NBA Bobcats cost \$265 million—\$200 million for the building and \$65 million for the land and infrastructure. It was funded by hotel/motel tax along with \$100 million underwritten by Bank of America and Wachovia.

Since opening, the Bobcats Arena has been rolling. "We are very happy that we could bring such a diverse range of entertainment to Charlotte," says Marty Bechtold, senior VP of event booking and marketing.

In addition to the Stones, the arena has hosted the United States Hot Rod Assn.'s Monster Jam, Elton John, Bill & Gloria Gaither's Jubilate, Arenacross, Clay Aiken, U2, Mannheim Steamroller, Larry the Cable Guy, Aerosmith/Lenny Kravitz, Disney on Ice, Bon Jovi and Dolly Parton, as well as 18 NBA games and 11 ECHL games.

Bechtold calls the opening run "a tremendous beginning to what promises to be an exciting future" for the arena, which boasts 2,827 club seats (courtside, inner circle club and club seats) and 60 total suites—10 on the founder's level and 50 on the suite level.

"The good majority of the club seats are manifested seats, so when you see 2,827 club seats, those are not off the manifest," Bechtold says.

When pitching the arena to agents and promoters, Bechtold and his staff have plenty of selling points. One of the best is location.

"Geographically, we are conveniently located between Atlanta and Washington, D.C.," Bechtold says, "and we have the added benefit of being in the center of a thriving downtown Charlotte, just blocks away from the second-largest banking center in the country."

Tom Petty photo: Brian Hine/Retna Ltd.

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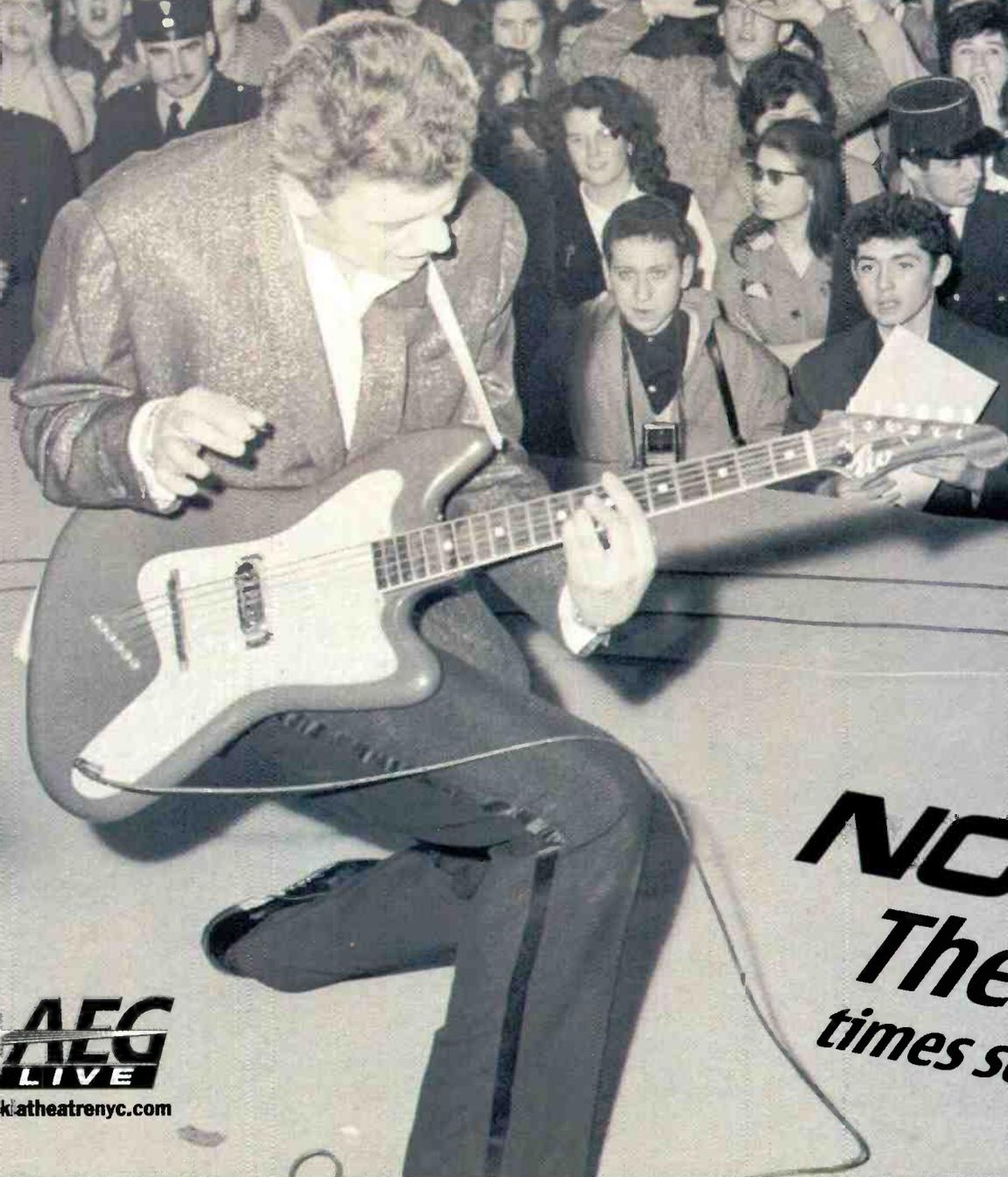
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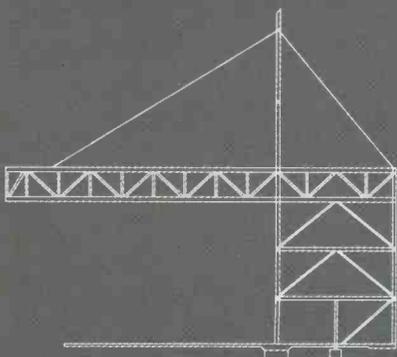
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## On The Road

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

### New Clubs Spell Success For Hard Rock, HOB



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

The latter opened two large clubs in 2005: the HOB San Diego, with an 1,100-capacity music hall, and the 2,400-capacity HOB Atlantic City in New Jersey. Both are multimillion-dollar, state-of-the-art venues.

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

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

Coming up are Disturbed, Cake/Tegan & Sara, Violent Femmes, DJ Quick, Nada Surf, Sinéad

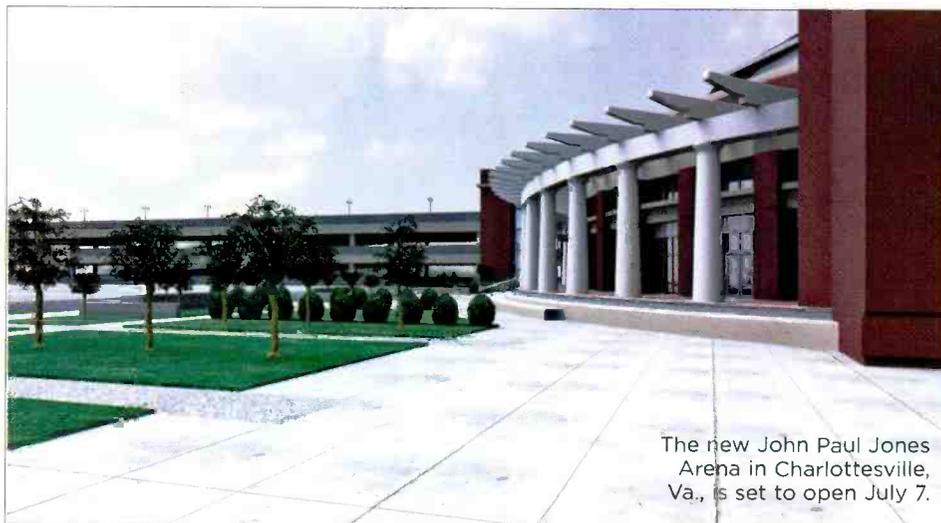
Orbison, Thursday, Badfish, the Used and Story of the Year.

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

Meanwhile, down South—way down South—the 5,500-capacity Seminole Hard Rock Hotel & Casino in Hollywood, Fla., opened July 12 with Styx and REO Speedwagon.

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

Dillon books about 50% of the dates at Seminole Hard Rock, with about 40% divided among



The new John Paul Jones Arena in Charlottesville, Va., is set to open July 7.

O'Connor, Tiger Army, Buddy Guy, Junior Vasquez, the Pretenders and Beth Orton.

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

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

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

Booked so far are Counting Crows, Duran Duran, 311, Phil Lesh & Friends, Bob Weir & Bruce Hornsby, Disturbed, LL Cool J, the White Stripes, Lynyrd Skynyrd, John Legend, Live, Dolly Parton, Billy Idol, Oasis, Social Distortion, Alice Cooper, Slipknot, Ween, H.I.M., Senses Fail/Saves the Day, Rise Against, Coheed and Cam-

Live Nation, Fantasma, AEG Live and Warriors Boxing. The remaining acts can come from a variety of sources, Dillon says.

**NOT THAT JOHN PAUL JONES:** The new John Paul Jones Arena will open July 7 at the University of Virginia in Charlottesville. The \$130 million, privately funded, 15,000-capacity arena will boast a curtaining system that can reduce capacity to 2,000.

Larry Wilson, GM of the arena for facility management firm SMG, says a wide variety of promoters will be active in the building. He will book such family shows as Disney on Ice, Ringling Bros. and Barnum & Bailey Circus, the Harlem Globetrotters and Sesame Street Live.

"I have multiple concert holds as well, and of course we will host all UVA men's and women's basketball games," Wilson says, adding, "We are selling the venue to promoters as the largest venue in Virginia that can be scaled down to many configurations. Our facility is also in a fantastic routing cycle, as we are between Baltimore, Richmond, [Va.], and then on to Charlotte, N.C."

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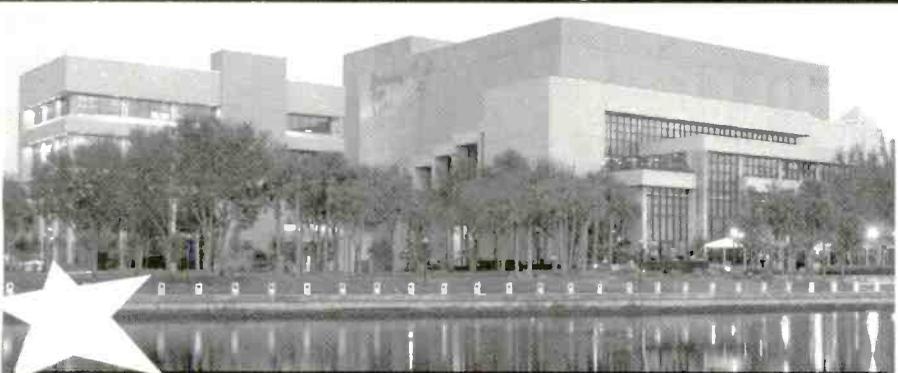
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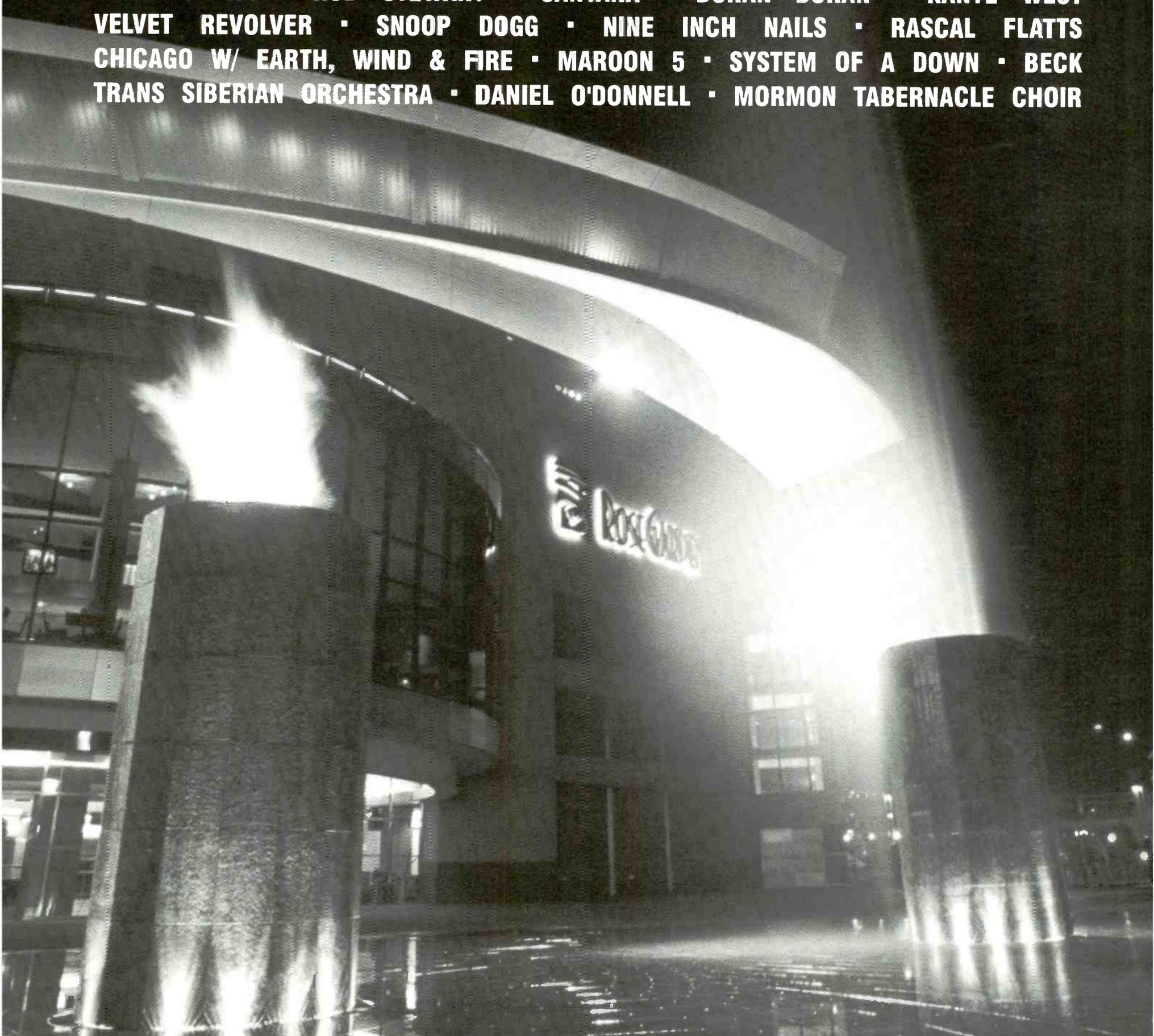
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	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$7,603,008 (\$6,453,290) \$41.24/\$20.62	<b>CLOUSEAU</b> Sportpaleis, Antwerp, Belgium, Dec. 2-29	221,140 229,527 thirteen shows	PSE Belgium
2	\$5,871,898 (\$6,822,265 Canadian) \$109/\$58.50	<b>BON JOVI</b> Air Canada Centre, Toronto, Jan. 21, 23-24, 30	65,690 four sellouts	Concerts West/AEG Live
3	\$3,575,344 \$75/\$39.50	<b>BILLY JOEL</b> TD Banknorth Garden, Boston, Jan. 19, 30, Feb. 4	49,825 three sellouts	Live Nation
4	\$2,806,802 (\$3,231,447 Canadian) \$108.57/\$60.37	<b>CIRQUE DU SOLEIL'S DELIRIUM</b> Beli Centre, Montreal, Jan. 26-29	28,852 32,000 four shows	Gillett Entertainment Group, Cirque du Soleil
5	\$1,204,593 \$89.50/\$49.50	<b>BON JOVI</b> Keel Energy Center, St. Paul, Minn., Jan. 27	15,531 sellout	Concerts West/AEG Live
6	\$1,172,625 \$125/\$35	<b>AEROSMITH, LENNY KRAVITZ</b> Toyota Center, Houston, Jan. 23	12,895 13,063	Live Nation
7	\$1,046,836 \$195.50/\$175.50/ \$115.50/\$44.50	<b>CHINESE NEW YEAR GALA - MYTHS AND LEGENDS</b> Radio City Music Hall, New York, Jan. 20-21	14,046 17,265 three shows	New Tang Dynasty Television
8	\$1,045,775 \$59.50/\$49.50	<b>GEORGE STRAIT, TRACY LAWRENCE, MIRANDA LAMBERT</b> Wachovia Center, Philadelphia, Jan. 27	18,014 sellout	Varnell Enterprises
9	\$1,023,297 \$85/\$49.50	<b>BON JOVI</b> Bradley Center, Milwaukee, Jan. 28	15,106 sellout	Concerts West/AEG Live
10	\$944,926 (\$1,037,885 Canadian) \$119.84/\$43	<b>COLDPLAY, FIONA APPLE</b> General Motors Place, Vancouver, Jan. 26	14,253 sellout	Live Nation
11	\$915,725 \$125/\$55	<b>AEROSMITH, LENNY KRAVITZ</b> Greensboro Coliseum, Greensboro, N.C., Jan. 21	10,738 sellout	Live Nation
12	\$810,486 \$75/\$37.50	<b>COLDPLAY, FIONA APPLE</b> KeyArena, Seattle, Jan. 25	13,050 sellout	Live Nation
13	\$806,873 \$123.65/\$43.65	<b>AEROSMITH, LENNY KRAVITZ</b> AT&T Center, San Antonio, Jan. 25	9,865 12,263	Live Nation, in-house
14	\$685,659 \$145.50/\$120.50/ \$85.50/\$55.50	<b>RAIN</b> Theatre at Madison Square Garden, New York, Feb. 2-3	9,675 10,696 two shows	Trinity International Organization LLC
15	\$642,585 (\$740,280 Canadian) \$47.31/\$38.63	<b>HILARY DUFF, HELLO OPERATOR</b> Air Canada Centre, Toronto, Jan. 22	14,877 sellout	House of Blues Canada
16	\$622,070 \$89.25/\$49.25	<b>INXS</b> Mandalay Bay Events Center, Las Vegas, Jan. 28	8,890 sellout	Fantasma Productions, Metropolitan Talent Presents
17	\$532,885 (\$624,250 Canadian) \$42.26	<b>HILARY DUFF, HELLO OPERATOR</b> Coppes Coliseum, Hamilton, Ontario, Jan. 20	12,748 sellout	House of Blues Canada
18	\$464,300 \$193.50/\$163.50/ \$123.50/\$53.50	<b>THE SAME SONG</b> Radio City Music Hall, New York, Jan. 23	5,408 5,760	East West International Cultural Exchange
19	\$462,907 (\$530,061 Canadian) \$44.10/\$31	<b>HILARY DUFF, HELLO OPERATOR</b> Bell Centre, Montreal, Feb. 1	10,861 11,540	Gillett Entertainment Group, House of Blues Canada
20	\$399,675 \$151.75/\$61.75/ \$41.75/\$26.75	<b>BARENAKED LADIES</b> St. Pete Times Forum, Tampa, Dec. 31	13,704 15,000	in-house
21	\$385,639 \$39.50	<b>NICKELBACK, DEFAULT, TRAPT</b> Wells Fargo Arena, Des Moines, Iowa, Feb. 4	10,235 11,430	AEG Live
22	\$361,350 \$45	<b>LYNYRD SKYNYRD</b> Borgata Event Center, Atlantic City, N.J., Jan. 13-14	5,883 6,035 two shows	Live Nation
23	\$360,945 \$45	<b>KEITH URBAN, DEANA CARTER</b> HP Pavilion, San Jose, Calif., Dec. 17	9,277 11,885	Another Planet Entertainment
24	\$288,459 (\$332,100 Canadian) \$43.43	<b>HILARY DUFF, HELLO OPERATOR</b> Harbour Station, St. John, New Brunswick, Jan. 26	6,642 sellout	Gillett Entertainment Group, House of Blues Canada
25	\$268,085 \$90/\$75/\$55	<b>RICKY MARTIN</b> Chicago Theatre, Chicago, Feb. 2	3,326 sellout	Jam Productions
26	\$245,794 \$47.50/\$29.50	<b>HOW THE EDGE STOLE XMAS: KORN, MUDVAYNE &amp; OTHERS</b> NOKIA Theatre, Grand Prairie, Texas, Dec. 18	5,944 sellout	AEG Live
27	\$245,403 \$85/\$55	<b>CLAY AIKEN</b> Ruth Eckerd Hall, Clearwater, Fla., Dec. 28-30	3,802 4,180 two shows	in-house, Fantasma Productions
28	\$244,934 (\$285,365 Canadian) \$38.62/\$30.04	<b>BLUE RODEO, JUSTIN RUTLEDGE</b> Massey Hall, Toronto, Jan. 19-21	6,969 three sellouts	House of Blues Canada
29	\$244,000 \$40	<b>JAMMIN' Z90 JINGLE JAM: SNOOP DOGG, TWISTA &amp; OTHERS</b> IpsaOne Center, San Diego, Dec. 28	7,948 14,327	Live Nation
30	\$243,570 \$55	<b>SHERYL CROW</b> Fox Theatre, Detroit, Jan. 26	4,804 sellout	Live Nation
31	\$242,953 \$48.50/\$38.50	<b>MARTINA MCBRIDE</b> Wolstein Center, Cleveland, Feb. 3	5,790 6,877	Police Productions
32	\$242,229 (\$280,667 Canadian) \$59.98/\$51.35	<b>50 CENT, RHIANNA, KARDINAL OFFISHALL, G-UNIT</b> Ricoch Coliseum, Toronto, Dec. 20	4,532 5,000	House of Blues Canada, REMG
33	\$241,941 \$49.75/\$34.75/ \$19.75	<b>GAITHER HOMECOMING</b> St. Pete Times Forum, Tampa, Jan. 21	9,408 18,500	Emery Entertainment
34	\$238,169 \$45.75/\$36.75	<b>MARTINA MCBRIDE, WARREN BROTHERS</b> The Mark of the Quad Cities, Moline, Ill., Jan. 21	5,748 sellout	Police Productions
35	\$230,000 \$50/\$48	<b>WILLIE NELSON</b> The Fillmore, San Francisco, Jan. 23-26	4,893 four sellouts	Live Nation

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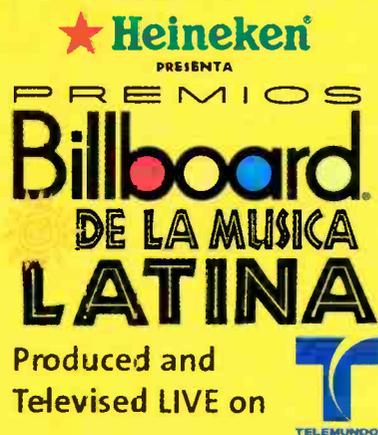
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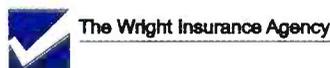
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FEBRUARY 18, 2006

# MUSIC

**GOSPEL** BY DEBORAH EVANS PRICE

## JACKSON TAKES GOSPEL TURN

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

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

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

Jackson finally relented and entered the studio with longtime producer Keith Stegall.

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

Jackson initially printed around 100 copies of the project to give to family and friends for Christmas, still with no plans of releasing it.

However, RCA Label Group chairman Joe Galante, who oversees Arista Nashville, had a different idea once a copy fell into his hands.

"It kind of hits you right between the eyes," Galante says. "It's really emotional and just classic Alan Jackson. The thing that struck me the most about it was I felt like I was sitting in church with him. **continued on >>p42**

Photo: Ben Rose/WireImage.com

## LATEST BUZZ

### >>> NELSON, ADAMS RECORD

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

### >>> CHICAGO COUNTRY?

Rascal Flatts' Jay DeMarcus has produced Chicago's latest album, "Chicago XXX," out March 21. The album is a partnership between Warner Bros. Records and Rhino Records. DeMarcus' bandmates appear on the album. First single "Feel" goes to radio Feb. 14. —Melinda Newman

### >>> MAURICE MEETS MAURICE

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

### >>> CABLE GUY MOVIE

Jack Records/Warner Bros. artist/comedian Larry the Cable Guy will star in Parallel Entertainment's "Larry the Cable Guy: Health Inspector," due for theatrical release next year. The comedian previously co-starred in two theatrical releases, "Blue Collar Comedy Tour: the Movie" in 2003 and "Blue Collar Comedy Tour Rides Again" in 2004. Larry and his "Blue Collar" co-stars Jeff Foxworthy and Bill Engvall are in production for "Blue Collar Comedy Tour: One for the Road." —Phyllis Stark

## FACT FILE

**Label:** ACR/Arista Nashville

**Management:** Nancy Russell (Nashville), Howard Kaufman (Los Angeles)

**Booking:** Creative Artists Agency

**Publishing:** EMI Music Nashville (ASCAP)

**Best-selling studio album:** "A Lot About Livin' (And a Little 'Bout Love)" (1992), 3.7 million

**Last studio album:** "What I Do" (2004), 822,000

## JACKSON (cont.)

from >>p41

When you listen to the songs, there's so much inspiration in them."

Jackson is pleased that Galante wanted to release the album, but admits he is unsure of its commercial potential.

"I thought it turned out right pretty, but I didn't know if people would really appreciate it if they didn't grow up in a Baptist church or singing those hymns every Sunday," says Jackson, who will release a new mainstream country album later this year. "I didn't know if anybody else would care much for it or feel as close to it as I or my wife did."

Although Galante says the label will push the album with promotion that includes a price-and-positioning campaign at retail, the release is targeting the hardcore Jackson fan.

"We aren't going to pursue this with the same effort we would a normal Alan Jackson record, because we really look at this as something to give to the fans and to put out there because there's a need in the marketplace for it," Galante says.

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

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

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

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

hardcore and older fans will add it to their collections."

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

Most of these efforts, like Jackson's, project a deeply personal feel. That is enhanced on "Precious Memories" by the photographs Jackson himself took for the CD package, using a timer to capture his own image in front of a little country church.

"I just decided that I'd take my own dang pictures," he says. "So I went over to a little church that I go by sometimes, and I took a couple pictures. I also took [pictures of] this old Bible that we had at the house. I like the old-looking stuff."

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

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

"I love that music. I grew up listening to it in a Baptist church with a big old pipe organ. That music affected me," he says. "Those songs affected me as a singer and songwriter. . . I go to a church now [that is] more contemporary and plays more modern Christian music. It's good stuff, but it's more like pop music. These old songs just move me."



## The Beat

MELINDA NEWMAN mnewman@billboard.com

# For Love Of Country

Norah Jones And Co. Cover Classic Cuts As The Little Willies

When you have snared a trophy case full of Grammy Awards in one sitting, including ones for album of the year and best new artist, it is a little hard to fly under the radar.

But that is exactly what Norah Jones and her friends are trying to do with the self-titled debut from the Little Willies, out March 7 on Milk-ing Bull Records/EMI.

The album is a loose-limbed collection of country classics with four originals sprinkled in.

For a brief while, the Little Willies were able to keep the crowds at bay during their semi-regular gigs at New York's Living Room, a small club on Manhattan's Lower East Side.

But as word spread of the band's lineup—Jones, Lee Alexander, Richard Julian, Jim Campilongo and Dan Reiser—the lines out the door got longer and longer.

Although the band is named for its devotion to Willie Nelson, its members certainly were not beyond having a little good-natured fun with the name.

"After a while, people rec-

ognized the Little Willies name and the shows were getting too crowded, so they changed to the Well Hungarians," says Zach Hochkeppel, VP of marketing for EMI Jazz and Classics.

Following a few years of gigs, the band members decided to record the songs they had worked up, although from the start they were worried that their effort might be seen as a commercial endeavor instead of the tiny labor of love it was intended to be.

Or worse, people would think they were trying to elbow in on the traditionalist movement. "Our love for this music is authentic, but we're not people preserving the tradition. We don't want to take away from that," Julian says.

In fact, at first the group thought about an Internet-only release, "but Norah and I are signed artists [to EMI], and we didn't think it was fair to do something like that to EMI," Julian says.

He says the band and label have seen eye to eye on the low-key promotion tact ("I don't

think anyone at EMI is focusing on this for the bottom line," he says), and adds, "I heard one rumor that one of the heads of EMI was happy that Norah did this record because he was happy that she got her country kick out [now] so it wouldn't be on her next record."

Hochkeppel says EMI immediately understood the quintet's concerns.

"We want to try to get it out to as many folks as possible, but we don't want people to think it's the next Norah Jones record. There might be people who bought her past two albums who don't dig this, who think she's a country artist now. As much as we think we could have a lot of fun with this and sell a lot of records, we don't want to sell Norah short in her long-term career."

There will be virtually no promotion for the project. Jones is shooting a movie, so even if she had been inclined to promote the record, her schedule will not allow it. TV appearances and tour dates

are not slated. The label is counting primarily on word-of-mouth and strong reviews to drive the album.

EMI is servicing the full set to triple-A and Americana radio stations. "When you drop names like Townes Van Zandt and Kris Kristofferson, programmers get misty," Hochkeppel says, citing two songwriters whose material the Little Willies cover on the album. "We'll let the tastemakers pick a track." An interview conducted by WFUV New York DJ Rita Houston will also be available to all noncommercial stations.

Retail plans include in-store and listening-station play. The album will also be available at Starbucks starting March 14.

As Hochkeppel notes, no one in the band is adverse to the album finding its own water level, wherever that may be.

"I don't think anyone in the band or Norah would be bummed if this becomes very large," he says. "They just don't want it to be pushed out of the box."

Photo: Bill Phelps



THE LITTLE WILLIES

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# Mendes Has 'Will' To Return

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

Now, a broad circle of unlikely fans have conspired to bring the Brazilian pianist/arranger back to center stage via an adventuresome new recording.

"Timeless," set for release Feb. 14, is a joint venture between Concord/Hear Music and will.i.am music. Will.i.am of the Black Eyed Peas produced the album and is also featured on many of its tracks. Other guests include his Peas bandmates, India.Arie, Q-Tip, Erykah Badu, John Legend and Justin Timberlake. India.Arie, Legend and Timberlake all wrote or co-wrote songs for the album.

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

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

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

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

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

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

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

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

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

Concord, in turn, presented the project to Starbucks and its label,

Hear Music, with which Concord has partnered on several projects, including Ray Charles' "Genius Loves Company."

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

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

"Timeless" will be marketed to three distinct segments: Mendes'

core fan base, the Black Eyed Peas' far younger core fan base and the broad base of middle-aged consumers—35-54—who buy two to three CDs per year.

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

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

Concord is also launching an aggressive and broad marketing initiative that includes TV advertising and promotion, Internet marketing, radio promotion and lifestyle marketing, conducted by a number of companies.

"They're all very segmented and specialized as to who they get to," Rumsey says. "And since we have identified all segments, we want to make sure we get to all of them. It's a big effort."

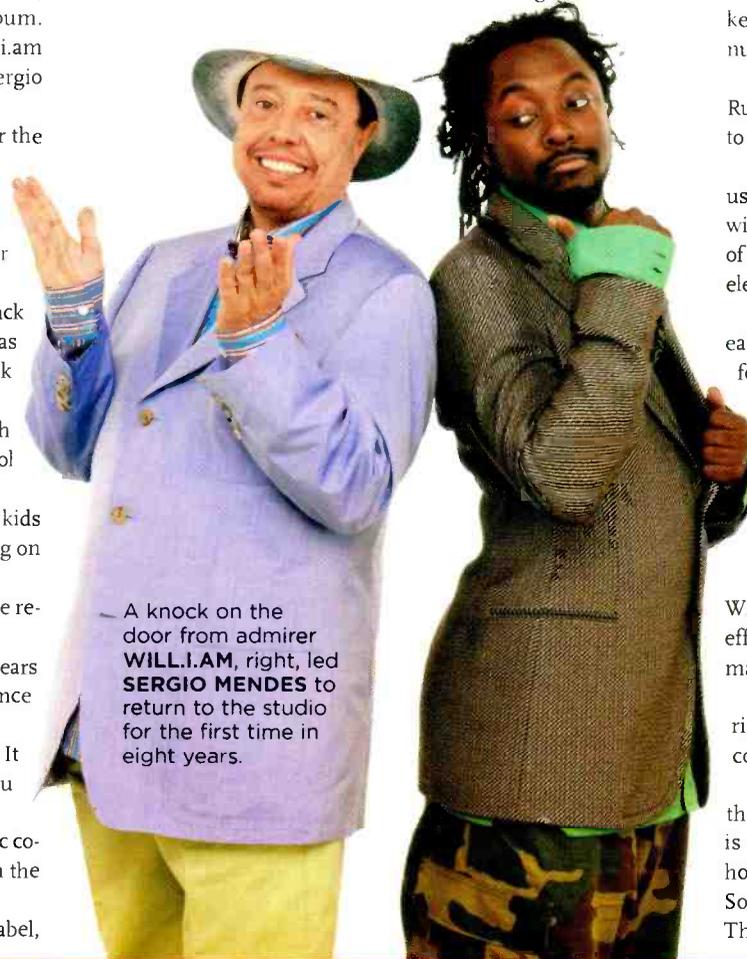
At the radio level, for example, various indie promoters are being used to target different formats, including college and top 40. Likewise, various tracks and remixes are being promoted to a broad range of DJs, clubs and record pools who are taking advantage of the Will.i.am element that defines contemporary cool.

"KCRW [Los Angeles] and other NPR stations that added the record early really helped give this album a lot of exposure to the thirty- [and] fortysomethings, and [the album's] guest artists . . . definitely help this record skew down to a younger demo as well," says Rick Banales, Latin/world music product manager for Virgin Entertainment, citing the factors he thinks will contribute to the album's retail success. "People are ready for more experimentation and risk-taking in R&B and hip-hop, as evidenced by the many successful rap/reggaeton collaborations of late."

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

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

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



A knock on the door from admirer **WILL.I.AM**, right, led **SERGIO MENDES** to return to the studio for the first time in eight years.



## Nashville Scene

PHYLLIS STARK pstark@billboard.com

# Artists Share Their Memorable Radio Moments

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

As artists and broadcasters prepare to descend on Nashville for the Feb. 15-17 Country Radio Seminar, Billboard asked some performers to share anecdotes. In a few cases, the artists may have longer memories than some radio programmers might hope and vice versa.

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

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

"Unfortunately, the next day I was performing at the MCA luncheon in front of a crowd of radio folks and, feeling a bit under the weather, I completely blanked out on the lyrics of 'I Hope You Dance,' of all songs. Lucky for me, most of the audience was hung over too and had a good sense of humor about it. "I still get teased about that

during radio interviews sometimes," Womack adds.

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

"A few months later a guy came to a meet-and-greet with the bra in hand and asked if I wanted it back. Uh, no thanks."

At last year's CRS, in the early morning hours, and with Clear Channel/Jacksonville, Fla. OM Gail Austin aiding and abetting, the members of Van Zant nearly

got arrested while cutting down a Sony Music banner. With Austin's help, they were able to convince the police officer that the banner had their picture on it, and he finally let them take it with them.

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

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

But one incident almost stopped the tour in its tracks.

"We headed down to Lakeland, Fla., to play a little appreciation show for WPCV," he recalls. "The show was supposed to be for about 50 people, but the word got out, and more and more people began showing up. We had stocked up on beer, whiskey and bought all the meat for the next three days of radio visits."

"Before the show, I fired up

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

"My bandmates and I head in to do our acoustic show," Willmon continues. "When the show was over, we discovered that the crowd had eaten every piece of barbecue and drank or carried off all the beer and whiskey."

"About that time, this big monster truck pulls up and these guys yell, 'Y'all wanna go alligator huntin'?' At that moment, I was wondering what I was going to cook for the next three days, and I almost took them up on it."



# Editors Make Headlines

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

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

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

U.K. shows in late February, March and May will follow Editors' current 23-date European tour, with March U.S. dates preceding Australian and Japanese gigs. Bookings are through International Talent Booking internationally; William Morris Agency handles U.S. shows. Publishing is with Soul Kitchen Music.

The band planned to record a second album this summer, but DeMonte admits, "I can't see that happening. There's still

so much life in this album." —STEVE ADAMS

**MATURING MUSIC:** Virgin Italy GM Mario Sala says he is confident that Italian singer/songwriter Niccolò Fabi's fifth album, "Novo Mesto," will outperform its predecessor, "La Cura Del Tempo" (2003), which shipped 40,000 units domestically.

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

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

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

Sala adds that a Spanish/Latin American version of "Novo Mesto" is being considered.

—MARK WORDEN

**VASSY FLIES IN:** Sydney-based urban/jazz singer/songwriter Vassy has already been widely heard stateside—despite not having a U.S. deal.

The 26-year-old's debut Australian single, "Wanna Fly" (Fly Music/Warner Music), was released in August, followed by the album "My Affection" in September. Although neither charted, Vassy picked up club play plus airplay on youth-oriented national radio network Triple J.

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

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

The self-published Vassy visited the United States in early February to meet with agents, publishers and labels.

—CHRISTIE ELIEZER



EDITORS

huge AUDIENCE audiencia ENORME  
tremendous GROWTH tremendo  
increased SHARE CRECIMIENTO  
aumento en ACCION

**SPANISH**

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KFSO-FM +18% P18-49  
La Preciosa

Dallas  
KEGL-FM  
#1 Rated  
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La Preciosa

San Jose  
KSJO-FM  
+116% P25-54  
La Preciosa

Orlando  
WRUM-FM  
#1 Rated  
Hispanic Station  
Rumba

Houston  
KLOL-FM  
+34.8% P12+  
Mega

Albuquerque  
KABQ-FM  
+53.8% P12+  
Mega

San Francisco  
KSJO-FM +82% P12+  
La Preciosa

Tucson  
KXEW-AM  
+77.8% P12+  
Tejano

San Diego  
XHOCL-FM  
+190% P18-49  
La Preciosa

Miami  
WMGE-FM  
+88% P25-54  
Mega

Denver  
KMGG-FM  
+13% P25-54  
Mega

Las Vegas  
KWID-FM  
+215% P25-54  
La Preciosa

Tulsa  
KIZS-FM  
#1 Rated  
Hispanic Station

**BetterRadio.net**

**CLEAR CHANNEL RADIO**

SOURCE: ARBITRON FALL RATINGS BOOK (FALL 2004 VERSUS FALL 2005)

# Miranda Revives Argentine Pop

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

In late 2003, critics praised the quintet's second album, "Sin Restricciones," as a positive step forward in Miranda's catchy techno-pop style. But it barely made a dent at retail, selling only 1,200 copies.

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

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

Now, "Sin Restricciones" has been released in Latin America and (in December) in the United States, where the single "Don" is No. 29 on Billboard's Latin Pop Airplay chart. EMI, which distributes the album, has made Miranda a priority in key territories like Mexico and Colombia, where

it has already been certified gold. According to Miranda's label, indie Pelo Music, "Sin Restricciones" has sold 250,000-plus copies throughout the region.

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

In December 2004 he bought the album's masters from the small imprint Secsy Discos, which had released "Sin Restricciones" a few months earlier.

Pelo Music rereleased the album, and sales took off thanks to first single "Yo Te Diré," which was successfully pushed to radio. By April, Mi-

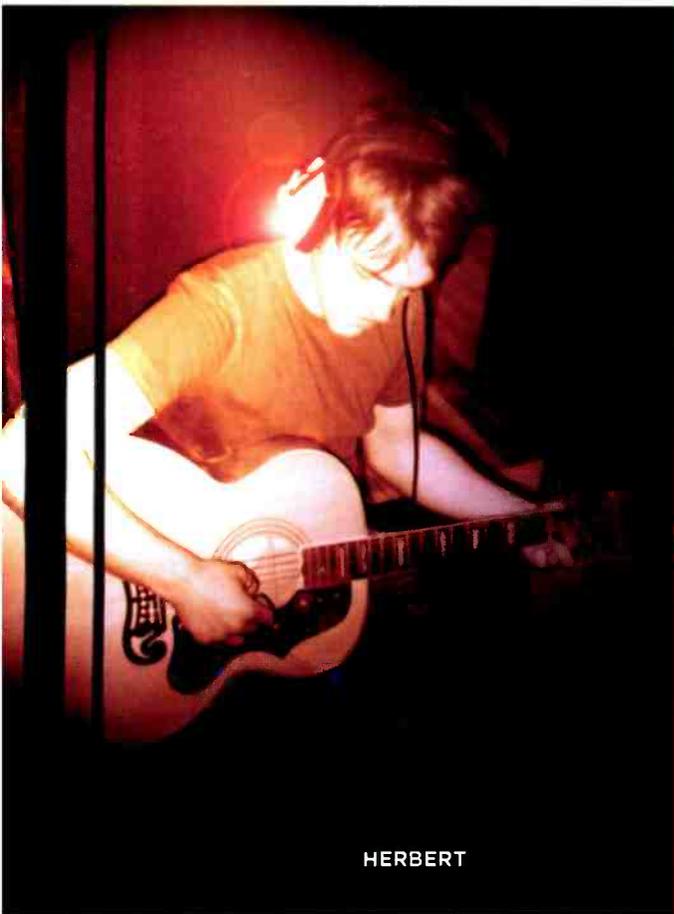
randa had played two sold-out concerts at the 3,200-seat Gran Rex Theater that were taped for a live album and DVD, "En Vivo Sin Restricciones."

At the same time, second single "Don" was delivered to radio and became Miranda's ticket to nationwide success: The song reached the top 10 of Argentina's national airplay chart and remained there for an as-

## >>> DAVID JAMES HERBERT

David James Herbert's full-length album, "Turn Up Your Silence," begins with his raspy vocal rising above a bubbling, primal drum beat. The 22-year-old London-based singer/songwriter may be at the start of his career, but his songs are already heavy with spirit, emotion and sadness. With folk and rock structures, Herbert took a DIY approach to producing his record, constructing raw songs with a Hammond organ, vocal quirks and scuffling tambourines. "I do most of my writing on acoustic guitar, so I feel like approaching my music with different sounds, more wrong-sounding than your standard acoustic set," Herbert says. Recently rounding out his backing band, Herbert is eager to start shows in mid-February in London, bringing with him an arsenal of more than 60 songs. "Turn Up Your Silence" is available for streaming on his Web site, davidjamesherbert.com.

Contact: Elaine Gibson, Hybrid Management, elaine@davidjamesherbert.com —Katie Hasty



HERBERT

## >>> BENYOMEN

The Los Angeles suburbs are not referenced in many hip-hop tunes, but Benyomen is not afraid to show his Palmdale roots. On his first album, self-released on his own LFTB/OPHOTN Records, he finds drama in everyday life, from his relationships with his parents to internal conflicts about materialism. He is a rapper who is more concerned with battling depression than surviving life on the streets, and in this way he sometimes comes off as a younger, less-sarcastic Sage Francis. Behind his slightly nasal delivery and ambitious, psychedelic backdrops, the 21-year-old purchasing coordinator for a publishing firm is already halfway through recording his second album. Now if only the hip-hop scene in L.A. were more welcoming to a kid from the 'burbs. "A lot of cats are unaccepting at first," he says, "but we're very friendly people, and we know how to do it right."

Contact: benyomen@ophotn.com —Todd Martens

EDITED BY TODD MARTENS tmartens@billboard.com



A lyric from MIRANDA'S single 'Don' generated a national catchphrase that helped the song remain in the top 10.



## Classical Score

ANASTASIA TSIOLCAS atsioulcas@billboard.com

# LANG LANG LOOKS BACK

Pianist Revisits Music Of His Childhood On 'Memory'

Chinese pianist Lang Lang is only 23 years old, but already he is glancing back at the music of his childhood. His newest release, "Memory" (Deutsche Grammophon), arrives March 14.

"All of the music on this album made very strong impressions on me as a little kid, and have stayed in my memory ever since—well, not that I'm all that old now," Lang Lang says with a laugh. OK, so he may not be, but his presence on the international scene as a musician and as an international goodwill ambassador for UNICEF has given him a sense of scope far beyond his years.

Some of the music on

"Memory" is material long familiar to Lang Lang, like Schumann's Kinderszenen ("Scenes From Childhood") and Chopin's Piano Sonata No. 3. "I grew up as a pianist with them," he says, "playing them again and again. I lived with them."

Mozart's Piano Sonata No. 10 in C Major, K. 330 has a particularly poignant resonance for Lang Lang. At age 9, the young musician and his father had already left their hometown of Shenyang so that Lang Lang could study in Beijing; his mother stayed behind.

"It was a very difficult time," he recalls. "I was trying hard, but my lessons were

going badly, and just before I was supposed to audition for the top music school in the country, the Central Conservatory, my teacher kicked me out of her studio. She told me that I wasn't meant to be a pianist, and that was devastating. I stopped playing.

"At my school," he continues, "the music teacher asked why I wasn't playing anymore. I started crying and said, 'My teacher told me I had no talent.' The schoolteacher put this Mozart sonata on the piano and said, 'Come on, play the slow movement.' So I did, and as I performed I suddenly realized how much I loved the instrument. Playing the K. 330 brought me

hope again."

Other pieces bring a sweeter recollection. "Liszt's Hungarian Rhapsody No. 2—that was the first piece I ever saw 'performed,' if you can call it that," Lang Lang says. "It was on the cartoon 'Tom and Jerry.'"

"Do you remember that episode?" he asks. "Tom plays the Rhapsody on the piano, and the most amazing thing was that the animators adopted Vladimir Horowitz's flat-fingered technique for Tom. Of course, back then I didn't know Horowitz; I didn't know any pianists. But 'Tom and Jerry,' of all things, opened my eyes. I thought, 'I want to be like that cat!'"



## Rhythm & Blues

GAIL MITCHELL gmitchell@billboard.com

### Bloodz Bizness

Atlanta Rap Duo YoungBloodZ Diversify Their Portfolio

Though enjoying the success of their third album, "Ev'rybody Know Me," the YoungBloodZ—like many contemporary acts—are busy getting their side hustles on.

"Another younger generation will eventually take over," the duo's Sean Paul says. "So you've got to become more business-minded and look to-

restaurant experience.

"I'd be lying if I said I was there every day," Paul says with a laugh. "I just rap. But we've actually been getting a lot of younger cats in here trying the food because of us being a part of it."

In fact, Paul says plans are under way for another Cuban-themed restaurant.

compasses his entire Nate Dogg Music (BMI) catalog and future copyrights. The rap hook master is back on the charts with a featured role on Eminem's "Shake That," which is No. 9 on The Billboard Hot 100 this issue.

**GRAMMYS, TAKE TWO:** Before Grammy Week offi-



YOUNGBLOODZ

ward the future."

Paul (not to be confused with the dancehall star of the same name) and cohort J-Bo (born Jeffrey Grigsby) are ramping up two new ventures: YBZ Records and GMC Productions. The first act on the YBZ roster is GMC (aka Good Music Cuz). The group includes former Jim Crow member Motown and rapper Ben Hated.

First single "White Bronco" is already at college radio with GMC's debut album, "The Struggle," anticipated for the second quarter. YBZ is distributed by Malaco.

Paul adds that he and J-Bo are developing other musical projects, with more to be revealed shortly. Paul collaborated on a song for producer Dallas Austin's Rowdy Records protégé Sammy.

The YoungBloodZ are also tending another investment: Cuban restaurant Mojito. Located in the Westin Peachtree Hotel in midtown Atlanta, the eatery is operated by Paul's uncle and his wife, who have 14 years' worth of

The Dirty South duo broke onto the charts in 1999 with its Ghet-O-Vision/LaFace debut CD, "Against Da Grain." The pair's biggest hit so far is the 2003 No. 2 R&B single "Damn!" featuring Lil Jon, from its second album "Drankin Patnaz."

Their latest LaFace/Zomba album, released late last year, is No. 35 on the Top R&B/Hip-Hop Albums chart. The act, which averages four performances per week, recently taped a "Soul Train" appearance that will air Feb. 18. Additionally, a tour that could team the act with fellow A-towners Young Jeezy and T.I. is being discussed.

Despite collaborating with such in-demand producers as Scott Storch on "Ev'rybody," Paul says the YoungBloodZ remain true to their crunk roots.

"Crunk music ain't going anywhere," he says. "We still grind old school but our hearts are young."

**NATE'S REACH:** Reach Global has signed Nate Dogg to his first worldwide publishing agreement. The deal en-

cially winds down, belated kudos to the artists behind the songs and albums newly inducted into the Grammy Hall of Fame. R&B inductees include Bessie Smith's "Downhearted Blues," B.B. King's "Live at the Regal," the Miracles' "Shop Around" and the O'Jays' "Love Train."

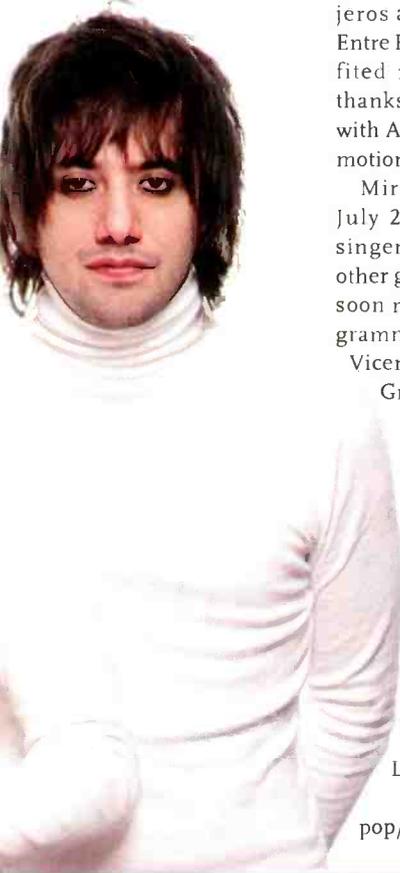
The induction of the O'Jays' peace anthem was especially poignant for Philadelphia International co-founder Kenny Gamble. The heralded label recently lost one of its key songwriter/producers, Gene McFadden (Billboard, Feb. 11).

Lamenting the passings of Lou Rawls, Wilson Pickett, McFadden and, two years ago, McFadden's partner John Whitehead, Gamble says, "All around me, friends of mine are passing away. What we did will never be again. But the music we did was special and thankfully, remains a work of art today."

That is something to not lose sight of during a time of change and uncertainty in this industry.

tounding eight months.

In addition, an ad-libbed line by singer Ale Sergi to introduce guitarist Lolo Fuentes' brief solo ("¡Es la guitarra de Lolo!, which means, "It's Lolo's guitar!") became a catchphrase among teenagers that the media picked up to convey myriad meanings. Aprile quickly took note of the



phenomenon and organized a series of radio giveaways around the phrase, which further fueled album sales.

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

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

Miranda's story began in July 2001 when Sergi met singer Juliana Gattas in another group. They clicked and soon recruited Fuentes, programming wizard Bruno De Vicenti and bassist Monoto

Grimaldi. Secs Discos released Miranda's debut album, "Es Mentira," in mid-2003 to good reviews. The group was soon playing electronic festivals and small 600-seat theaters. MTV invited Miranda to perform at the local nomination party for the MTV Video Music Awards Latin America.

"Miranda renewed the pop/rock scene in Argentina

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

"They are successful because teen fans that used to hear 'Popstars'-style bands like Bandana, Mambu and Erreway adopted them," Vazquez adds.

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

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

Aprile adds, "It is a true band and not a marketing concept sold through a television show."

Beyond record sales, Miranda has also sold 4 million ringtones in South America, and the group was invited to perform at February's Viña Del Mar festival in Chile.

Miranda will begin its North American promotion with a weeklong stay in Puerto Rico. Plans call for the release of "Sin Restricciones" in Spain and Portugal this month, through Dro/Warner.

#### MUSICAL ADVENTURES:

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

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

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



LANG LANG

by **LEILA COBO**

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

Posse, who was most recently international VP of A&R for BMG's Latin operation, has written for or produced dozens of artists, from Luis Miguel to Alexandre Pires, and was involved in signing and developing such talents as Thalía, Belinda and Aleks Syntek.

Now, as senior creative VP for the newly created partnership between EMI and media conglomerate Televisa, he makes the creative decisions for a unique hybrid.

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

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

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

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

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

For example, we have a project with flamenco dancer Rafael Amargo where we're fusing music and dance, Spanish rumba and reggaetón. And pop/flamenco group Azúcar Moreno is releasing a 20th-anniversary album that fuses tropical music, reggaetón, rumba and salsa.

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

**A:** It's an idea that [EMI/Televisa president] Rodolfo Lopez Negrete and I came up with. The notion of having a company like

Televisa have its own label made all the sense in the world. We presented it to Televisa's [general director of artistic development] Alejandro Benitez, and finally [Televisa group VP of operations] José Bastón and Televisa chairman Emilio Azcárraga approved



POSSE

it. After that, we went to negotiate with different music companies, because we wanted the infrastructure of a major. I pushed very hard for EMI. And of course, [EMI Music Latin America president/CEO Marco Bissi] thought it was a good idea.

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

**A:** We go back to the same issue. It's a fusion, strategic as well as musical. Today, people not only listen. If they see you, they believe. We are selling music through images.

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

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

**Q:** Many of the albums you have released are themed, such as Pilar Montenegro singing reggaetón. Why?

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

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

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



## Latin Notas

LEILA COBO lcobo@billboard.com

# White Lion's Reggaetón Roar

When it comes to reggaetón, the name White Lion is a Puerto Rican institution.

Founded by producer Elías De León, White Lion is best known as the label that released Tego Calderón's "El Abayarde" in 2002, helping propel the reggaetón artist to become a local phenomenon. It then presented him to the mainstream via a pioneering distribution deal with BMG U.S. Latin.

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

And yet, White Lion has managed to stay ahead of the curve thanks to De León's knack for identifying talent and to a series of unique arrangements.

On the label end, White Lion is now distributed by Sony

BMG, which also handles marketing and promotion duties for White Lion artists. The two labels split the profits.

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

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

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

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

The only area that White Lion steers clear of is management.

"I see it as a conflict of interest," White Lion president Ri-

cardo Cordero says. "We look for experienced managers, but we want that outside point of view that comes from them."

Cordero, who was most recently Robi Rosa's manager, was brought in as president of White Lion a year ago.

"My objective was to organize the company in every sense of the word," he says.

White Lion, like many reggaetón labels, often functioned solely on friendly handshakes. Occasionally, as was the case with Calderón, record deals were not even signed.

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

and splits were negotiated.

This issue, Voltio and Calle 13 are in the top 20 of Billboard's Top Latin Albums chart.

The label also plans to release an album by Lisa M. in the coming months. ●●●



CALLE 13



## Higher Ground

DEBORAH EVANS PRICE dprice@billboard.com

# 4Him's Fond Farewell

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

"The years pass by, and you wake up one day and say, 'What do I want to do the rest of my life?'" 4Him's Mark Har-

ris says. "It's not that doing 4Him is a bad thing, it's just that you kind of get to the point where you are thinking, 'I know there's more that God has for me to accomplish.'"

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

Released last month on INO Records, "Encore . . . For Future Generations" includes nine 4Him classics, a medley

and new track "Unity." There are also bonus solo songs from each member.

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

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

The group is proud of what it has accomplished. "The ministry aspect of it has always been the priority," Harris says. "The art was a form that we used to spread the message of Jesus. That was a priority from the beginning, and that's the reason we felt so

strongly in knowing when the timing was right to say farewell."

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

**NEWS NOTES:** Crystal Burchette is exiting her publicity post at Daywind Music Group for the Crabb Family's new imprint, Clear Cool Music (Billboard, Feb. 4). In her new post, Burchette will work in management and publicity. Kasey Embry will assume Burchette's Daywind duties. ●●●



4HIM

# 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



#### BÉLA FLECK & THE FLECKTONES

**The Hidden Land**  
**Producer:** Béla Fleck  
**Columbia**

**Release Date:** Feb. 14  
 While the banjo figured prominently in

early jazz history, Béla Fleck revolutionized its stature as a virtuoso instrument. His bluegrass-meets-bebop purview was novel and commercially palatable, yet lukewarm overall. But after a two-year-plus hiatus, Fleck and the Flecktones return with by far their best album, essentially recorded live in the studio. What makes this quartet date—sans the usual guest artists—so appealing beyond its spontaneity is its breadth of repertoire, opening with a jazz spin through two Bach fugues and closing with a bluegrass-y melody. Fleck and company put fusion flame into “Labyrinth,” go blu-bop on “Kaleidoscope” and cruise through a variety of charged soundscapes on the segueing “Weed Wacker” and “Couch Potato.” Best track: Fleck’s lyrical Gershwin-esque original “Who’s Got Three.”—*DO*



#### SERGIO MENDES

**Timeless**  
**Producers:** Will.i.am, Sergio Mendes, Printz Board  
**Concord/Starbucks Hear Music**

**Release Date:** Feb. 14

On Sergio Mendes’ “Timeless,” hip-hop rubs beats with the samba and bossa nova. His first studio album in eight years is an outgrowth of the Latin pioneer’s earlier collaborations with the Black Eyed Peas on the group’s “Elephunk” album and the “Be

Cool” soundtrack. Mendes and Peas frontman Will.i.am blend Brazilian poly-rhythms, hip-hop beats, contemporary R&B and rap for an intriguing change of pace. Artists joining in this syncopation celebration include Stevie Wonder, Erykah Badu, Justin Timberlake and John Legend. The troupe breathes new life into such Brazilian classics as “Mas Que Nada” (a 1966 hit for Mendes’ Brasil ’66) and “Let Me.” However, the original tracks—especially Legend’s “Please Baby Don’t” and “Timeless” with India.Arie—are what boost the album beyond novelty status.—*GM*



#### MARTY STUART & HIS FABULOUS SUPERLATONES

**Live at the Ryman**  
**Producers:** Marty Stuart, Harry Stinson  
**Superlatone/Universal South**

**Release Date:** Feb. 7

On the third release on his own Superlatone imprint, Marty Stuart maintains the standard of excellence with this live bluegrass workout. The liner notes say he was unaware the show was being recorded, which likely contributes to these free-wheeling performances. Stuart’s own mandolin and his killer Superlatones are joined by Stuart Duncan on fiddle, Charlie Cushman on banjo and Josh Graves on dobro as they work without a net on a wild “Orange Blossom Special,” a swingin’ “No Hard Times” and a reverent “The Great Speckled Bird.” Reworkings of Stuart country gems like “The Whiskey Ain’t Workin’ Anymore” and a sizzling “Hillbilly Rock” fit nicely alongside chestnuts like “Shuckin’ the Corn” and “Sure Wanna Keep My Wine.” Stuart is on a hell of a roll.—*RW*

### SINGLES

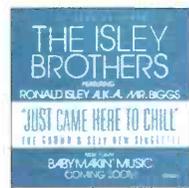


#### T.I. What You Know (4:34)

**Producer:** DJ Toomp  
**Writers:** C. Harris, A. Davis, C. Mayfield, L. Hutson, D. Hathaway  
**Publishers:** Crown Club/Toomp Stone (BM)

Atlantic (CD promo)

With his last album, “Urban Legend,” T.I. proved to be on his way to becoming a leading rap figure. This first cut from the Atlanta artist’s upcoming fourth effort, “King,” has the same self-assured tone as previous singles “Bring Em Out” and “U Don’t Know Me,” but with less intensity. Alongside a fittingly majestic tune (including a tuba and shrieking violin), the self-proclaimed “King of the South” coolly flaunts the high life (“50 on the pinky ring just to make my fist glow”) while defending his “street cred.” His flow is still commanding, his metaphors crisp and his swagger intact. But now that T.I. is a force, we expect more than just boasting; we hope the rest of “King” will deliver.—*CH*



#### THE ISLEY BROTHERS Just Came Here to Chill (4:12)

**Producers:** Troy Taylor, Gordon Chambers  
**Writers:** T. Taylor, G. Chambers

**Publisher:** not listed

Def Soul/Def Jam (CD promo)

The Isley Brothers return with the fourth installment of Ronald Isley’s incarnation as the suave Mr. Biggs. With an album title like “Baby Makin’ Music,” it is pretty clear that this is not a collection about shooting tequila and doing the limbo. First single “Just Came Here to Chill” accomplishes everything you might hope it to, from Isley’s super-smooth vocal and a romantic lyric about a VIP room just for two, to hip-swaying production that conjures timeless R&B from the 1970s. All that is needed is champagne and a flickering candle. The rest will take care of itself. As vital as the day these guys first got it going on some 40 years ago.—*CT*

### POP

#### ROSANNE CASH

**Black Cadillac**  
**Producers:** John Leventhal, Bill Bottrell  
**Capitol**

**Release Date:** Jan. 24

★ During the past two years, death has claimed Cash’s step-mother, June Carter Cash; her father, Johnny Cash; and her mother, Vivian Liberto Cash Distin. This album is like reading her private journal, and her pain is nearly palpable on such songs as “The World Unseen” (“Now that we must live apart I have a lock of hair and one-half of my heart”). “House on the Lake” refers to Johnny and June’s Tennessee home, while “I Was Watching You” speaks to the eternal power of love and the bonds of family. As personal as the album is, there is a universal quality to Cash’s songwriting that will make listeners embrace the intimate feelings here as their own. The understated production places the focus where it should be: the potent songs and Cash’s compelling vocals, which convey strength and vulnerability in equal measure.—*DEP*

### R&B

#### JAHEIM

**Ghetto Classics**  
**Producers:** various  
**Warner Bros.**

**Release Date:** Feb. 14

▶ Like Jaheim’s previous titles, “Ghetto Love” and “Still Ghetto,” “Ghetto Classics” paints the raspy-voiced singer as a sensitive roughneck, and it is a fitting contradiction. But the gem of this old school-flavored set is its low-key grooves that rely on thought-out storylines and not just sweet-talking jargon. Though Jaheim finds love on tracks like “The Chosen One” and lead single “Every Time I Think of Her” featuring Jadakiss, alongside those sugary lyrics are equally soulful cuts that are endearing yet aggressive. “Daddy Thing” finds him embracing his father-figure role (“I’m about you and your little one”), while

“Forgetful” scolds his unappreciative lady. Though “Fiend” featuring Styles P. falls into the love-as-drug cliché, Jaheim still manages to come off genuine, and with his third consistent album in a row, remains one of the best at crafting meaty narratives.—*CH*

### ROCK

#### THE SUBWAYS

**Young for Eternity**  
**Producer:** Ian Broudie  
**Sire**

**Release Date:** Feb. 14

★ There was talk of a rock’n’roll revival with the debut of the Strokes and the ensuing “The” bands, but most turned out to be more flash than substance. The exceedingly youthful (average age: 20) coed British trio the Subways buck that trend. Exceptional technical ability, lyrical insight far beyond their years and unbridled exuberance merge into one of the most promising rock entrances since Radiohead’s “Pablo Honey.” Anthems like the title track and “Rock & Roll Queen,” which peaked at No. 29 on the Modern Rock chart, will hook the kids but have enough irresistible edge to gratify the hipster set. Also startling is the breadth of the band’s abilities: dreamy acoustic ballads, ’50s-style bop’n’roll and aggressive grunge workouts, all in a mere 35 minutes.—*SV*

### THE SWORD

**Age of Winters**  
**Producer:** JD Cronise  
**Kemado/Hollywood**

**Release Date:** Feb. 14

★ The Sword forged a name for itself at last year’s South by Southwest gathering, and the advance hype on the Austin-based retro metal act would have one believe this is the second coming of Black Sabbath. Not quite, but in spite of the multiple medieval/fantasy references in the lyrics, the Sword’s debut is full of hard-hitting guitar mastery—so much so that at times “Age of Winters” feels like it is more about showboating than it is

about songs. Yet it is hard to argue with the fury of “Bareal’s Blade,” even if the lyrics could have been ripped from a Dungeons & Dragons module. Indeed, the Sword can already stand alongside a contemporary like the High on Fire, as it proves with the complex arrangements of “March of the Lor” or “Iron Swan,” where a Renaissance-fair opening gives way to some of the album’s most lacerating riffs.—*TM*

### HIP-HOP

#### VARIOUS ARTISTS

**Run the Road 2**  
**Producers:** various  
**Vice**

**Release Date:** Feb. 7

“Run the Road 2” does not live up to its crack predecessor, but that observation is neither a surprise nor a slam. Where the original compilation of British gutter grime was a breath of fresh air, its follow-up aspires to mere solidity, which is maybe the best it can do. On the first album, Dizzie Rascal and Lady Sovereign led grime’s crawl out of the electroclash club to infiltration of the domestic hipster scene: This volume is not as strong without them. Though tracks like Low Deep’s “Get Set (Run the Road Edition)” and Big Seac’s “Nah Nah” are schizoid club bangers, Klashnekoff’s “Can’t You See?” and Crazy Titch’s “World Is Crazy” rely too much on standard American hip-hop elements.—*JV*

### COUNTRY

#### JAMEY JOHNSON

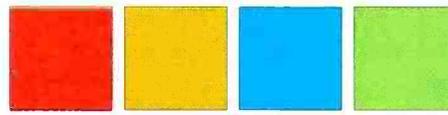
**The Dollar**  
**Producer:** Buddy Cannon  
**BNA Records**

**Release Date:** Jan. 31

★ Jamey Johnson’s BNA debut, “The Dollar,” showcases his unique voice, a barroom-tempered Southern drawl put to good use on such uptempo tunes as “Ray John’s Juke Joint” and ballads like the gospel prayer “Lead Me Home.” One of Music Row’s most skilled producers, Buddy Cannon puts the

continued on >>p50

# REVIEWS



## SINGLES

from >>p49

emphasis squarely on Johnson's weathered vocals. The songs, however, are a mixed bag. A couple run-of-the-mill redneck anthems like "Redneck Side of Me" and "Rebelicious" are stale filler, but the Johnson original "My Saving Grace" is a poignant portrait of a dysfunctional family. The Alabama native is at his best on traditional country fare like "Keeping Up With the Jonesin'," which features the legendary George Jones. —DEP

### FOLK

#### VARIOUS ARTISTS

##### I Am the Resurrection: A Tribute to John Fahey

**Producers:** M. Ward, Stephen Brower  
**Vanguard**  
**Release Date:** Feb. 14  
Late guitar legend John Fahey was nothing if not irreverent, so one wonders what he would make of this lovingly assembled tribute featuring several indie rock notables. Peter Case's version of "When the Catfish Is in Bloom" is nearly identical to the source, and Pelt's "Sunflower River Blues" comes close. But the best moments come when these devotees attempt a new twist, such as Howie Gelb retrofitting "My Grandfather's Clock" for an endearing out-of-tune piano. Fruit Bats sprinkle wordless vocals, weird effects and a light drumbeat atop the usually spartan "Death of the Clayton Peacock," while Sufjan Stevens' "Variation on 'Commemorative Transfiguration & Communion at Magruder Park'" could have been an outtake from his own "Illinois" album. It is all pleasant enough, but in no way a substitute for Fahey's trailblazing originals. —JC

### LATIN

#### GRACIELA BELTRÁN

##### Rancherísimas Con Banda

**Producer:** Louis Enrique

*Payán*

*Univision*

**Release Date:** Jan. 31

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

### FULANO

#### Individual

**Producers:** Elsten Torres,

*Brendan Buckley*

*Self-released*

**Release Date:** Jan. 31

★ Why is Fulano not signed to a major—or an indie, for that matter? The group is led by Miami-based singer/songwriter Elsten Torres, who writes evocative, heartfelt songs that are emotional but never sappy. The material is catchy and well-crafted. It veers from decidedly commercial fare that could play well on radio (the uptempo, guitar-rich "De Aquí A Mañana" and the warmly intimate "Olvidaré") to English tracks with a harder rock edge.

Traces of *tropicalia* are inserted in the Spanish songs, but elegantly so, for an effect that is organic and uncontrived. While the Spanish-language tracks are more palatable, Torres is equally convincing on his English renditions. Standouts include "I Will Always Have This Love," sung huskily over bluesy piano. As this album seeks a home, you can purchase it at fulanomusic.com. It is worth checking out. —LC

### WORLD

#### FLOOK

##### Haven

**Producers:** Flook, Mark

*Tucker*

*World Village*

**Release Date:** Feb. 14

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

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#### ADDITIONAL REVIEWS:

- She Wants Revenge, "She Wants Revenge" (Geffen)
- Bad Wizard, "Sky High" (Howler)
- Califone, "Roomsound" (Thrill Jockey)

### POP

#### JAMIE FOXX FEATURING

##### TWISTA DJ Play a Love Song (3:59)

**Producers:** Polow Da Don,

*Sean Garrett, the Practice Team*

**Writers:** J. Jones, S. Garrett,

*J. Perry*

**Publishers:** various

*J Records (CD promo)*

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

### R&B

#### PRINCE Black Sweat (3:11)

**Producer:** Prince

**Writer:** Prince

**Publisher:** not listed

*Universal (CD promo)*

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

#### TAMAR FEATURING

#### PRINCE Beautiful, Loved & Blessed (5:43)

**Producer:** Prince

**Writers:** Tamar, Prince

**Publisher:** not listed

*Universal (CD promo)*

Prince protégé Tamar gets the royal treatment with her first Universal single. "Beautiful, Loved & Blessed" was written by the pair and features a vocal with Prince, who also produced and played all the instruments. The neo-soul joint offers a new age-y lyric: "When U found me/Was just a piece of clay/Was 4mless, U gave me a new name/With the breath of life/Now live abundantly." It also has an oddball melody that is at times creative and inspired, at others meandering and curiously sparse. Nice touches like an electric guitar and Tamar's versatile vocal style make this warrant repeated listening. But in today's radio world, this is not the song to launch a new artist. —CT

### ROCK

#### THRICE Red Sky (4:17)

**Producer:** Steve Osborne

**Writer:** Thrice

**Publishers:** Sceptor of

*Malice/BMG (ASCAP)*

*Island (CD promo)*

One reason Thrice's latest album, "Vheissu," is so impressive is that the foursome rocks just as thoroughly in the deep grooves of its midtempo jams as it does during its post-hardcore raves. New single "Red Sky" is one of the former. Instead of focusing on the heavens, Dustin Kensrue's elegant lyric speaks of sailors dying at sea. "I've seen the flash of teeth/Conspiring with the reef to sink our ship" hints that the well-read frontman might have been inspired by the myth of Scylla and Charybdis. The song's wave gathers amid muted knocks of percussion, watery blubs of guitar and a rumbling bass current that reflect the muffled audio quality heard beneath the ocean. The wall of sound breaks at the chorus, as the guitars and the crashes of drummer Riley Breckenridge's cymbals roar like a storm-tossed sea. A richly cultivated ode to death. —CLT

### COUNTRY

#### HAL KETCHUM Just This Side of Heaven (Hal-Lelujah) (3:56)

**Producer:** Doug Johnson

**Writers:** D. Johnson,

*J. McElroy*

**Publishers:** various

*Asylum/Curb (CD promo)*

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

### NEW & NOTEWORTH

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

**Producer:** Sam Williams

**Writer:** G. Jones

**Publishers:** Wicked Broth/

*Viovodes (ASCAP)*

*Wind-up (CD promo)*

★ Arriving from Cardiff, Wales, newcomer People in Planes carries a cargo of atmospheric post-Radiohead riff-rock, rubbing shoulders with fellow U.K. acts Snow Patrol and Muse. Their paranoid debut anthem boasts a hypnotically soothing chorus, delivered with typical indie understatement. This quintet loves a good hook, but distrusts gloss. Gareth Jones' moody vocals are raw and rooted as he repeats, "If you talk too much my head will explode," slow-burning his one-liner into a powerful mantra. With its ambitious arrangement—a soaring bridge launches late to rebuild the song—"If You Talk" transcends formula. It is a first burst of brilliance, beautifully balanced, that will strike a sensitive nerve with rock radio. Its video is directed by actor Joaquin Phoenix; watch out for the debut album March 28. —SP

## LEGEND & CREDITS

**EDITED BY JONATHAN COHEN (ALBUMS) AND CHUCK TAYLOR (SINGLES)**

**CONTRIBUTORS:** Leila Cobo, Jonathan Cohen, Clover Hope, Todd Martens, Gail Mitchell, Dan Ouellette, Sven Philipp, Deborah Evans Price, Chuck Taylor, Christa L. Titus, Philip Van Vleck, Susan Visakowitz, Jeff Vrebel, 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.

# THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS

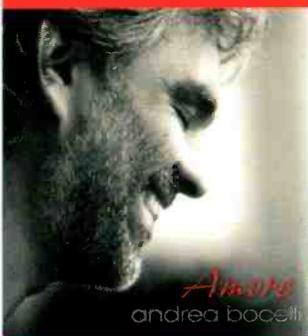


## TWENTY-FIVE

>> Kenny Chesney scores his 25th top 10 on Hot Country Songs with "Living in Fast Forward," which jumps 12-9 with the Greatest Gainer nod (2.5 million Impressions). Eight of his top 10 songs have spent time in the No. 1 box. Chesney first appeared in the top 10 when "Fall in Love" peaked at No. 6 in July 1995.

## FIVE FROM ONE

>> Kelly Clarkson earns a fifth consecutive top 10 from her "Breakaway" album on Billboard Radio Monitor's Mainstream Top 40 chart with "Walk Away" (13-10). She is the first artist since Usher in 2004 to place five singles from the same album in that chart's top 10.



## THREE ON TOP

>> Andrea Bocelli sees his highest Billboard 200 rank, but not his best sales week, as "Amore" enters at No. 3 (13,000 copies). This also marks his third straight No. 1 on Top Classical Crossover.

Billboard

# CHARTS

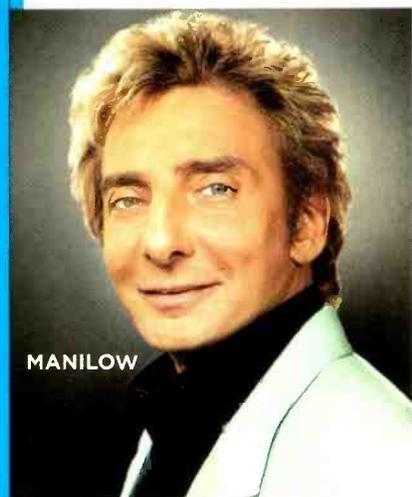


## Over the Counter

GEOFF MAYFIELD gmayfield@billboard.com

## Manilow Rules; Waiting For Grammys' Muscle

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



MANILOW

"The Greatest Songs of the Fifties" starts with 156,000 copies, by far his biggest Nielsen SoundScan week. That dusts the 113,000 units that hits collection "Ultimate Manilow" sold when it bowed at No. 3 in 2002 to become his first top 10 album since 1979.

The big chart also sees new peaks for Andrea Bocelli and Heather Headley at

Nos. 3 and 5, respectively. Headley also enters Top R&B/Hip-Hop Albums at No. 1 (see Between the Bullets, page 61).

**THE CHALLENGE:** Call it the Grammy Awards' Super Bowl shuffle.

Following the example the Academy Awards set a few years earlier, the Recording Academy moved to a Sunday broadcast for the coronation of Norah Jones... I mean, the Grammy telecast of 2003.

A Sunday show worked particularly well the next year, when a move forward by the Oscars prompted CBS and the Grammys to seek an earlier perch.

The Feb. 8 telecast in 2003 created a tent that had the Grammys hitting airwaves the night before the tracking week began, with Valentine's Day parked on a Saturday toward the end of the week, with the release of Jones' second Blue Note album and its million-plus opener sandwiched in the middle.

Music retailers and this columnist quickly fell in love with the idea of a Sunday Grammys leading into Valentine shopping, as 17.3 million album units were sold, more than in any other week outside of a November or December since Nielsen SoundScan opened its doors in 1991.

That, however, was one of those rare years when the NFL took only a one-week

break between its playoffs and the Super Bowl. The NFL moved back to its preferred two-week window last year, prompting the Grammys to drop back one week, just one day before Valentine's Day.

Squaring off against ABC's then-breakout hit "Desperate Housewives," the Grammys fell from a 15.7 rating and a 24 share to an 11.6/18 showing. OK, so I understand CBS and the academy shying away from Sunday, but I have a hard time figuring out why the Grammys returned to its old night, Wednesday, rather than an alternative.

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

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

And lose out it did. According to Nielsen Media Research, the Grammys averaged

17.6 million viewers and pulled a 7.3 rating/18 share among adults 18-49. "Idol," meanwhile, reeled in 28.3 million viewers and a 11.3/28 in the demo, allowing Fox to claim the nightly victory in viewers (20.5 million) and adults 18-49 (8.1/19).

Despite the ratings decline, the Grammys will in all likelihood still be the year's most-watched music awards show and will absolutely have an impact on sales.

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

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

We are eager to see the telecast's ripples on next week's charts, as well as the album volume resulting from the combined influence of the Grammys, Valentine's Day and the music showcased at the Super Bowl and during the first weekend of Olympics coverage. Could be fun. ♦♦♦

# CHART BEAT

READ FRED BRONSON EVERY WEEK AT [BILLBOARD.COM/FRED](http://BILLBOARD.COM/FRED)

>> Copenhagen-born musician Bent Fabric, best-known for his 1962 hit "Alley Cat," returns to the Billboard charts after a 43-year absence. Now 81 years old, Fabric's "Jukebox" takes a 10-point hike to No. 26 on Hot Dance Club Play. It is the first release under the Hidden Beach International banner.

>> Fred Bronson also reports on the latest achievements of Arista labelmates Barry and Carrie (Manilow and Underwood, of course). On The Billboard Hot 100, James Blunt is the highest-charting U.K. artist since Elton John released "Candle in the Wind 1997" in, um, 1997. Plus, Merle Haggard has a double presence on Hot Country Songs, and the Temptations split from Motown for the second time.

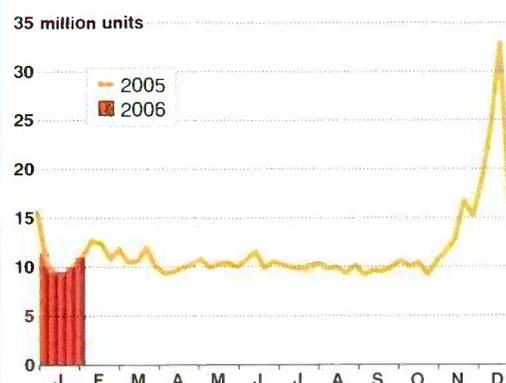
## Market Watch

A Weekly National Music Sales Report

### WEEKLY UNIT SALES

	ALBUMS	STDRE SINGLES	DIGITAL TRACKS
This Week	10,985,000	61,000	10,970,000
Last Week	9,932,000	58,000	11,139,000
Change	10.6%	5.2%	-1.5%
This Week Last Year	11,439,000	78,000	5,538,000
Change	-4.0%	-21.8%	98.1%

### WEEKLY ALBUM SALES



### YEAR-TO-DATE

	2005	2006	CHANGE
<b>OVERALL UNIT SALES</b>			
Albums	51,703,000	51,225,000	-0.9%
Digital Tracks	26,180,000	57,113,000	118.2%
Store Singles	393,000	313,000	-20.4%
<b>Total</b>	<b>78,276,000</b>	<b>108,651,000</b>	<b>38.8%</b>
Albums w/TEA*	54,321,000	56,936,300	4.8%

\*Includes track equivalent album sales (TEA) with 10 track downloads equivalent to one album sale.

### Digital Tracks Sales

'05	26.2 million
'06	57.1 million

### SALES BY ALBUM FORMAT

CD	50,080,000	48,204,000	-3.7%
Digital	1,118,000	2,764,000	147.2%
Cassette	393,000	161,000	-59.0%
Other	112,000	96,000	-14.3%

For week ending Feb. 5, 2006. Figures are rounded. Nielsen SoundScan  
Compiled from a national sample of retail store and rack sales reports collected and provided by

	2005	2006	CHANGE
<b>YEAR-TO-DATE SALES BY ALBUM CATEGORY</b>			
Current	31,336,000	30,613,000	-2.3%
Catalog	20,367,000	20,612,000	1.2%
Deep Catalog	14,074,000	14,224,000	1.1%

### Current Album Sales

'05	31.3 million
'06	30.6 million

### Catalog Album Sales

'05	20.4 million
'06	20.6 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.

# FEB 13 2006 THE Billboard 200



THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION	THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	<b>#1</b> BARRY MANILOW	The Greatest Songs Of The Fifties		1	51	42	38	LUDACRIS AND DTP	Ludacris Presents...Disturbing Tha Peace		11
2	4	7	<b>GREATEST GAINER</b> MARY J. BLIGE	The Breakthrough		1	52	47	37	JUELZ SANTANA	What The Game's Been Missing!		1
3	3	1	ANDREA BOCELLI	Amore		3	53	52	47	D4L	Down For Life		22
4	3	1	JAMIE FOXX	Unpredictable		1	54	56	50	CHAMILLIONAIRE	The Sound Of Revenge		10
5	NEW	1	HEATHER HEADLEY	In My Mind		5	55	24	-	KENNY ROGERS	21 Number Ones		24
6	1	-	IL DIVO	Ancora		1	56	48	43	THE ALL-AMERICAN REJECTS	Move Along		6
7	8	3	EMINEM	Curtain Call: The Hits		1	57	59	53	BILLY CURRINGTON	Doin' Somethin' Right		11
8	7	4	CARRIE UNDERWOOD	Some Hearts		2	58	58	60	BROOKS & DUNN	Hillbilly Deluxe		3
9	11	9	JAMES BLUNT	Back To Bedlam		9	59	53	48	DISTURBED	Ten Thousand Fists		1
10	NEW	1	TRAIN	For Me, It's You		10	60	40	24	MADONNA	Confessions On A Dance Floor		1
11	2	-	JOSH TURNER	Your Man		2	61	45	28	SYSTEM OF A DOWN	Hypnotize		1
12	6	-	VARIOUS ARTISTS	NOW #1's		6	62	65	56	BON JOVI	Have A Nice Day		1
13	10	58	SOUNDTRACK	High School Musical		10	63	39	52	PANIC! AT THE DISCO	A Fever You Can't Sweat Out		38
14	16	10	MARIAH CAREY	The Emancipation Of Mimi		5	64	63	69	LITTLE BIG TOWN	The Road To Here		63
15	12	7	CHRIS BROWN	Chris Brown		2	65	50	40	FAITH HILL	Fireflies		2
16	13	6	NICKELBACK	All The Right Reasons		2	66	55	34	GREEN DAY	American Idiot		4
17	18	11	THE BLACK EYED PEAS	Monkey Business		3	67	71	64	JACK JOHNSON	In Between Dreams		2
18	NEW	1	VARIOUS ARTISTS	Monster Ballads: Platinum Edition		10	68	66	65	GWEN STEFANI	Love. Angel. Music. Baby.		3
19	17	5	JOHNNY CASH	The Legend Of Johnny Cash		5	69	69	75	BRAD PAISLEY	Time Well Wasted		2
20	NEW	1	VARIOUS ARTISTS	WOW Gospel 2006		20	70	61	57	ANTHONY HAMILTON	Ain't Nobody Worryin'		19
21	20	16	TRACE ADKINS	Songs About Me		11	71	68	71	GUNS N' ROSES	Greatest Hits		2
22	21	18	RASCAL FLATTS	Feels Like Today		3	72	64	49	KIRK FRANKLIN	Hero		13
23	26	23	KEYSHIA COLE	The Way It Is		6	73	73	61	COLDPLAY	X&Y		3
24	19	12	KELLY CLARKSON	Breakaway		5	74	54	30	SOUNDTRACK	Get Rich Or Die Tryin'		2
25	22	15	THE PUSSYCAT DOLLS	PCD		5	75	74	140	IL DIVO	Il Divo		8
26	5	-	YELLOWCARD	Lights And Sounds		5	76	77	74	THREE 6 MAFIA	Most Known Unknown		3
27	15	8	THE NOTORIOUS B.I.G.	Duets: The Final Chapter		3	77	75	73	DIERKS BENTLEY	Modern Day Drifter		1
28	23	14	FALL OUT BOY	From Under The Cork Tree		2	78	84	-	ROSANNE CASH	Black Cadillac		78
29	25	13	VARIOUS ARTISTS	Now 20		2	79	83	95	NATASHA BEDINGFIELD	Unwritten		26
30	27	19	DESTINY'S CHILD	#1's		1	80	NEW	80	THE TEMPTATIONS	Reflections		80
31	31	27	KEITH URBAN	Be Here		3	81	70	62	REBA MCENTIRE	Reba: #1's		12
32	14	-	VARIOUS ARTISTS	2006 Grammy Nominees		14	82	34	-	CAT POWER	The Greatest		34
33	60	66	<b>PACE SETTER</b> MICHAEL BUBLE	It's Time		7	83	72	39	DEATH CAB FOR CUTIE	Plans		8
34	32	33	MATISYAHU	Live At Stubb's		32	84	94	84	VARIOUS ARTISTS	WOW Hits 2006		42
35	28	17	KENNY CHESNEY	The Road And The Radio		2	85	78	67	HILARY DUFF	Most Wanted		1
36	29	20	LIL WAYNE	Tha Carter II		2	86	81	72	YING YANG TWINS	U.S.A. Still United		45
37	36	35	NELLY	Sweatsuit		25	87	NEW	87	JAMEY JOHNSON	The Dollar		87
38	NEW	1	SHE WANTS REVENGE	She Wants Revenge		38	88	79	63	AVENGED SEVENFOLD	City Of Evil		30
39	37	31	SUGARLAND	Twice The Speed Of Life		2	89	57	32	THE STROKES	First Impressions Of Earth		4
40	9	-	P.O.D.	Testify		9	90	82	70	ASHLEE SIMPSON	I Am Me		1
41	41	46	T-PAIN	Rappa Ternt Sanga		16	91	87	55	JUANITA BYNUM	A Piece Of My Passion		55
42	30	21	ENYA	Amarantine		6	92	62	22	NEIL DIAMOND	12 Songs		4
43	46	41	SEAN PAUL	The Trinity		7	93	76	44	BO BICE	The Real Thing		4
44	36	29	SOUNDTRACK	Walk The Line		29	94	85	68	MARTINA MCBRIDE	Timeless		3
45	35	25	DADDY YANKEE	Barrio Fino: En Directo		24	95	90	78	ALICIA KEYS	Unplugged		1
46	45	59	MIRANDA LAMBERT	Kerosene		15	96	80	54	SOUNDTRACK	Brokeback Mountain		54
47	44	42	YOUNG JEEZY	Let's Get It: Thug Motivation 101		2	97	95	97	JASON ALDEAN	Jason Aldean		37
48	35	26	KORN	See You On The Other Side		3	98	86	86	INXS	Switch		17
49	51	45	GORILLAZ	Demon Days		6	99	89	88	HIM	Dark Light		18
50	43	36	KANYE WEST	Late Registration		2	100	102	89	CELTIC WOMAN	Celtic Woman		75

With 62,000, band comes in at No. 2 on Top Rock Albums. Current single "Cab" moves 16-14 on Adult Top 40.

CD of lighter-waving '80s and '90s rock tunes surpasses peaks of two previous "Ballads" sets.

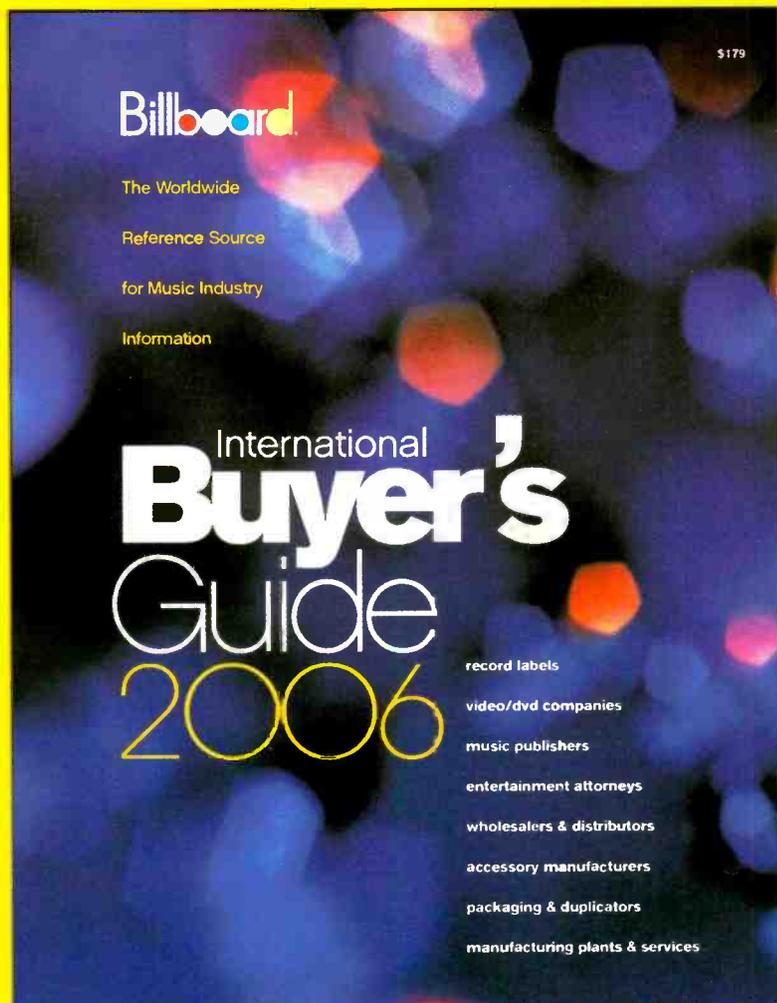
Ironically, the album (the act's first on a label other than Motown) is devoted to covers of Motown classics.

Price tags of \$5.99 at Circuit City and \$6.99 at Best Buy and Target help duo's debut fly high (26,000).

Grammy opener sees 19% increase (20,000) as latest single "Dare" holds its bullet at No. 13 on Modern Rock.

13 YEARS	124	GARY ALLAN	184	BOX ORCHESTRA	198	BLINK-182	138	JAMES BLUNT	9	ANDREA BOCELLI	3	CHRIS CAGLE	156	MARIAH CAREY	14	HARMONY	163	MARY J. BLIGE	2	BUN-B	103	CELTIC WOMAN	100	BILLY CURRINGTON	57	ROCKEY JARAL	183	FOO FIGHTERS	194	ANTHONY HAMILTON	70	INXS	98	THE KILLERS	123
50 COUNTRY	127	ALY & AJ	171	BAD BOY JOE & JOHNNY	162	ANDREA BOCELLI	3	BONE THUGS-N-HARMONY	163	BON JOVI	62	CHRIS CAGLE	156	MARIAH CAREY	14	BON JOVI	62	MARY J. BLIGE	2	BUN-B	103	CELTIC WOMAN	100	BILLY CURRINGTON	57	ROCKEY JARAL	183	FOO FIGHTERS	194	ANTHONY HAMILTON	70	INXS	98	THE KILLERS	123
TRACY ADAMS	126	FIONA APPLE	172	BUZ	162	BONE THUGS-N-HARMONY	163	BON JOVI	62	BON JOVI	62	CHRIS CAGLE	156	MARIAH CAREY	14	BON JOVI	62	MARY J. BLIGE	2	BUN-B	103	CELTIC WOMAN	100	BILLY CURRINGTON	57	ROCKEY JARAL	183	FOO FIGHTERS	194	ANTHONY HAMILTON	70	INXS	98	THE KILLERS	123
TRACE ADKINS	21	AQUALUNG	190	NATASHA BEDINGFIELD	79	BONE THUGS-N-HARMONY	163	BON JOVI	62	BON JOVI	62	CHRIS CAGLE	156	MARIAH CAREY	14	BON JOVI	62	MARY J. BLIGE	2	BUN-B	103	CELTIC WOMAN	100	BILLY CURRINGTON	57	ROCKEY JARAL	183	FOO FIGHTERS	194	ANTHONY HAMILTON	70	INXS	98	THE KILLERS	123
ALANIS MORISSE	120	AUDIOSLAVE	168	BEE GEES	197	BONE THUGS-N-HARMONY	163	BON JOVI	62	BON JOVI	62	CHRIS CAGLE	156	MARIAH CAREY	14	BON JOVI	62	MARY J. BLIGE	2	BUN-B	103	CELTIC WOMAN	100	BILLY CURRINGTON	57	ROCKEY JARAL	183	FOO FIGHTERS	194	ANTHONY HAMILTON	70	INXS	98	THE KILLERS	123
JASON ALDEAN	87	AVENGED SEVENFOLD	88	BEE GEES	197	BONE THUGS-N-HARMONY	163	BON JOVI	62	BON JOVI	62	CHRIS CAGLE	156	MARIAH CAREY	14	BON JOVI	62	MARY J. BLIGE	2	BUN-B	103	CELTIC WOMAN	100	BILLY CURRINGTON	57	ROCKEY JARAL	183	FOO FIGHTERS	194	ANTHONY HAMILTON	70	INXS	98	THE KILLERS	123
THE ALL-AMERICAN REJECTS	56	THE BABY EINSTEIN MUSIC	17	BIG & RICH	112	BONE THUGS-N-HARMONY	163	BON JOVI	62	BON JOVI	62	CHRIS CAGLE	156	MARIAH CAREY	14	BON JOVI	62	MARY J. BLIGE	2	BUN-B	103	CELTIC WOMAN	100	BILLY CURRINGTON	57	ROCKEY JARAL	183	FOO FIGHTERS	194	ANTHONY HAMILTON	70	INXS	98	THE KILLERS	123

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**WHERE STARS EARN THEIR STRIPES**

# FEB 18 2006 THE Billboard 200



THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
101	101	106	<b>TOBY KEITH</b> DREAMWORKS (NASHVILLE) 002323/UMGN (13.98)	Greatest Hits 2	3	3
102	105	104	<b>STAINED</b> FLIP ATLANTIC 62982/AG (18.98) ⊕	Chapter V	●	1
103	109	100	<b>BUN-B</b> RAP-A-LOT 4 LIFE 68539/ASYLUM (18.98)	Trill	●	1
104	104	92	<b>DANE COOK</b> COMEDY CENTRAL 0034 (18.98 CD/DVD) ⊕	Retaliation	●	1
105	112	138	<b>CREED</b> WIND-UP 13103 (18.98 CD/DVD) ⊕	Greatest Hits	●	15
106	107	99	<b>PAUL WALL</b> SWISHHOUSE/ATLANTIC 63806/ASYLUM (18.98)	The Peoples Champ	●	1
107	92	85	<b>SANTANA</b> ARISTA 59773/RMG (18.98)	All That I Am	●	2
108	133	127	<b>ROB THOMAS</b> MEL/SMA/ATLANTIC 63723/AG (18.98 DD) ⊕	...Something To Be	●	1
109	97	94	<b>DON OMAR</b> VIMACHETE 005850/UMRG (13.98)	Da Hitman Presents Reggaeton Latino	●	1
110	99	93	<b>GRETCHEN WILSON</b> EPIC (NASHVILLE) 94169/SONY MUSIC (18.98) ⊕	All Jacked Up	●	1
111	111	9	<b>VARIOUS ARTISTS</b> INO 19223/TIME LIFE (19.98)	I Can Only Imagine	●	49
112	91	79	<b>BIG &amp; RICH</b> WARNER BROS. (NASHVILLE) 49470/WRN (18.98)	Comin' To Your City	●	1
113	111	113	<b>SOUNDTRACK</b> VERITY 71620/ZOMBA (18.98)	The Gospel	●	82
114	126	126	<b>GRETCHEN WILSON</b> EPIC (NASHVILLE) 90903/SONY MUSIC (18.98) ⊕Ⓢ	Here For The Party	●	4
115	100	76	<b>WEEZER</b> Geffen 004520*/INTERSCOPE (13.98)	Make Believe	●	1
116	114	103	<b>SARA EVANS</b> RCA NASHVILLE 69486/RLG (18.98)	Real Fine Place	●	3
117	106	107	<b>KIDZ BOP KIDS</b> RAZOR & TIE 89104 (18.98)	Kidz Bop 8	●	8
118	117	110	<b>THIRD DAY</b> ESSENTIAL 10795 (17.98)	Wherever You Are	●	8
119	93	122	<b>HAWTHORNE HEIGHTS</b> VICTORY 220 (13.98)	The Silence In Black And White	●	58
120	NEW	1	<b>ALABAMA</b> RCA NASHVILLE/LEGACY 71918/RMG (36.98)	Livin' Lovin' Rockin' Rollin': The 25th Anniversary Collection	●	120
121	118	108	<b>JOHN FOGERTY</b> FANTASY 9686/CONCORD (18.98)	The Long Road Home: The Ultimate John Fogerty-Creedence Collection	●	13
122	103	87	<b>MONTGOMERY GENTRY</b> COLUMBIA (NASHVILLE) 77512/SONY MUSIC (18.98)	Something To Be Proud Of: The Best Of 1999-2005	●	20
123	96	77	<b>SHAKIRA</b> EPIC 97708/SONY MUSIC (18.98)	Oral Fixation Vol. 2	●	5
124	125	120	<b>10 YEARS</b> REPUBLIC/UNIVERSAL 005018/UMRG (9.98)	The Autumn Effect	●	72
125	122	125	<b>JOE NICHOLS</b> UNIVERSAL SOUTH 004796 (13.98)	III	●	7
126	150	155	<b>YOLANDA ADAMS</b> ELEKTRA/ATLANTIC 83789/AG (18.98)	Day By Day	●	23
127	141	131	<b>50 CENT</b> SHADY/AFTERMATH 004092*/INTERSCOPE (13.98/8.98) ⊕	The Massacre	●	5
128	121	96	<b>THE KILLERS</b> ISLAND 002468*/IDJMG (13.98)	Hot Fuss	●	7
129	131	115	<b>SOUNDTRACK</b> GRAND HUSTLE/ATLANTIC 83822*/AG (18.98)	Hustle & Flow	●	30
130	144	139	<b>LYFE JENNINGS</b> COLUMBIA 90946/SONY MUSIC (12.98) ⊕Ⓢ	Lyfe 268-192	●	39
131	119	128	<b>RBD</b> EMI LATIN 35902 (14.98)	Nuestro Amor	●	86
132	110	81	<b>RICKY NELSON</b> CAPITOL 12262 (18.98)	Greatest Hits	●	56
133	127	111	<b>ROD STEWART</b> J 69286/RMG (18.98)	Thanks For The Memory... The Great American Songbook Vol. IV	●	1
134	116	98	<b>SOUNDTRACK</b> LAKESHORE 33846 (18.98)	Underworld: Evolution	●	98
135	120	90	<b>DAMIAN "JR. GONG" MARLEY</b> GHE110 YOUTHSTUFF GONG 005416*/UMRG (13.98)	Welcome To Jamrock	●	7
136	139	133	<b>BOW WOW</b> COLUMBIA 91505*/SONY MUSIC (18.98) ⊕Ⓢ	Wanted	●	3
137	142	129	<b>PITBULL</b> DIAZ BROTHERS 2750/TVT (11.98 CD/DVD) ⊕	Money Is Still A Major Issue	●	25
138	115	91	<b>BLINK-182</b> Geffen 005607*/INTERSCOPE (13.98)	Greatest Hits	●	8
139	130	112	<b>YOUNGBLOODZ</b> LAFACE 73175*/ZOMBA (18.98) ⊕	Evrybody Know Me	●	44
140	67	2	<b>MARTY CASEY &amp; LOVEHAMMERS</b> BURNETT/EPIC 76873/SONY MUSIC (15.98)	Marty Casey & Lovehammers	●	57
141	134	114	<b>RBD</b> EMI LATIN 75852 (14.98)	Rebelde	●	2
142	157	146	<b>FLOETRY</b> ERVINGWONDER/GEFFEN 005609/INTERSCOPE (13.98)	Flo' Ology	●	7
143	123	51	<b>VARIOUS ARTISTS</b> INO/EPIC 63649/SONY MUSIC (19.98)	Open The Eyes Of My Heart	●	51
144	140	119	<b>SHERYL CROW</b> A&M 005229/INTERSCOPE (13.98) ⊕	Wildflower	●	2
145	146	167	<b>TIM MCGRAW</b> CURB 78658 (18.98)	Live Like You Were Dying	●	3
146	137	135	<b>RAY J</b> KNOCKOUT 87521/SANCTUARY (18.98)	Raydiation	●	48
147	113	83	<b>JOHN MAYER TRIO</b> AWARE/COLUMBIA 95115/SONY MUSIC (18.98)	Try! Live in Concert	●	34
148	129	2	<b>GAITHER VOCAL BAND</b> GAITHER MUSIC GROUP 42648 (17.98)	Give It Away	●	129
149	132	118	<b>STEVIE WONDER</b> MOTOWN 002402/UMRG (13.98)	A Time To Love	●	5
150	158	2	<b>ORIGINAL BROADWAY CAST RECORDING</b> ANGEL 42954 (18.98)	The Color Purple	●	150

After "Today" and "Elen" performances during tracking week, his collected albums jump 62% in sales.

Boxed set containing 51 tracks is band's fifth anthology release since 2001. It debuts at No. 28 on Country Albums.

Latest single "SOS" is featured in a Nike ad campaign and is the lead track from her new album, due April 11.

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

Cast recording to Broadway revival of "Sweeney Todd" misses chart by 100 units. Debuts at No. 3 on Top Cast Albums at billboard.biz.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
151	RE-ENTRY	8	<b>MICHAEL BUBLE</b> 143/REPRISE 49444/WARNER BROS. (32.98 CD/DVD) ⊕	Caught In The Act	●	82
152	136	121	<b>SYSTEM OF A DOWN</b> AMERICAN/COLUMBIA 90648/SONY MUSIC (18.98)	Mezmerize	●	1
153	135	102	<b>MY CHEMICAL ROMANCE</b> REPRISE 48615/WARNER BROS. (18.98)	Three Cheers For Sweet Revenge	●	28
154	148	117	<b>NINE INCH NAILS</b> NOTHING 004553*/INTERSCOPE (13.98) ⊕	With Teeth	●	1
155	147	137	<b>PURPLE RIBBON ALL-STARS</b> PURPLE RIBBON 1220*/VIRGIN (18.98)	Big Boy Presents...Got Purp? Vol. II	●	49
156	138	159	<b>CHRIS CAGLE</b> CAPITOL (NASHVILLE) 77380 (18.98)	Anywhere But Here	●	24
157	191	20	<b>MARY MARY</b> MY BLOCK/COLUMBIA 77733/SONY MUSIC (18.98)	Mary Mary	●	8
158	169	165	<b>TREY SONGZ</b> SONG BOOK/ATLANTIC 83721/AG (15.98)	I Gotta Make It	●	20
159	145	109	<b>VARIOUS ARTISTS</b> THE EMI GROUP/UNIVERSAL/SONY BMG/ZOMBA 12133/CAPITOL (18.98)	Now 19	●	2
160	128	82	<b>SOUNDTRACK</b> WALT DISNEY 861374 (18.98) ⊕	The Chronicles Of Narnia: The Lion, The Witch And The Wardrobe	●	43
161	143	134	<b>SHINEDOWN</b> ATLANTIC 83817/AG (18.98)	Us And Them	●	28
162	98	2	<b>BAD BOY JOE &amp; JOHNNY BUDZ</b> ULTRA 1358 (19.98)	UltraDance.07	●	98
163	198	43	<b>BONE THUGS-N-HARMONY</b> RUTHLESS 25423 (18.98)	Greatest Hits	●	98
164	162	152	<b>JUANES</b> SURCO 003475/UNIVERSAL LATIN (17.98) ⊕	Mi Sangre	●	33
165	174	151	<b>CASTING CROWNS</b> BEACH STREET 10770/REUNION (17.98)	Lifesong	●	1
166	170	173	<b>CHARLIE WILSON</b> JIVE 69429/ZOMBA (18.98)	Charlie, Last Name Wilson	●	10
167	200	88	<b>USHER</b> LAFACE 63982/ZOMBA (18.98/12.98)	Confessions	●	9
168	152	143	<b>AUDIOSLAVE</b> EPIC 004603/INTERSCOPE (13.98)	Out Of Exile	●	1
169	183	176	<b>VARIOUS ARTISTS</b> TVT 2505 (18.98) ⊕	Crunk Hits	●	55
170	88	2	<b>JENNY LEWIS WITH THE WATSON TWINS</b> TEAM LOVE 08 (13.98)	Rabbit Fur Coat	●	88
171	165	144	<b>ALY &amp; AJ</b> HOLLYWOOD 162505 (18.98)	Into The Rush	●	36
172	149	101	<b>FIONA APPLE</b> CLEAN SLATE 86683*/EPIC (18.98) ⊕	Extraordinary Machine	●	7
173	188	186	<b>CIARA</b> SHO NUFF/MUSICLINE/LAFACE 62819*/ZOMBA (18.98/12.98)	Goodies	●	2
174	161	156	<b>TWISTA</b> ATLANTIC 83820*/AG (18.98)	The Day After	●	2
175	167	166	<b>GEORGE STRAIT</b> MCA NASHVILLE 00459/UMGN (25.98)	50 Number Ones	●	1
176	166	142	<b>LIFEHOUSE</b> Geffen 004308/INTERSCOPE (13.98)	Lifehouse	●	10
177	155	150	<b>REGGAETON NINOS</b> AFUEGO/URBAN BOX OFFICE 46957/EMI LATIN (13.98)	Reggaeton Ninos Vol. 1	●	148
178	164	148	<b>BIG &amp; RICH</b> WARNER BROS. (NASHVILLE) 48520/WRN (18.98)	Horse Of A Different Color	●	2
179	124	2	<b>KAREN CLARK-SHEARD</b> WORD-CURB 86379/WARNER BROS. (17.98)	It's Not Over	●	124
180	176	162	<b>WISIN &amp; YANDEL</b> MACHETE 561402 (15.98)	Pa'l Mundo	●	30
181	190	168	<b>RIHANNA</b> SRP/DEF JAM 004937/IDJMG (13.98)	Music Of The Sun	●	10
182	173	171	<b>CHRIS BOTTI</b> COLUMBIA 77505/SONY MUSIC (18.98) ⊕	To Love Again: The Duets	●	18
183	NEW	1	<b>ROCIO DURCAL</b> SONY BMG NORTE 77124 (15.98) ⊕	Amor Eterno	●	183
184	175	164	<b>GARY ALLAN</b> MCA NASHVILLE 003711/UMGN (13.98)	Tough All Over	●	3
185	156	105	<b>THE WHITE STRIPES</b> THIRD MAN 27256-V2 (18.98)	Get Behind Me Satan	●	3
186	153	132	<b>DEPECHE MODE</b> SIRE REPRISE 49348*/WARNER BROS. (18.98) ⊕	Playing The Angel	●	7
187	RE-ENTRY	48	<b>JOHN LEGEND</b> G O D.../COLUMBIA 92776*/SONY MUSIC (18.98) ⊕Ⓢ	Get Lifted	●	4
188	154	153	<b>NEIL YOUNG</b> REPRISE 49593*/WARNER BROS. (18.98) ⊕	Prairie Wind	●	11
189	159	130	<b>GREEN DAY</b> REPRISE 49466/WARNER BROS. (25.98 CD/DVD) ⊕	Bullet In A Bible	●	8
190	108	157	<b>AQUALUNG</b> COLUMBIA 93671*/SONY MUSIC (16.98) ⊕	Strange And Beautiful	●	108
191	186	199	<b>THE FRAY</b> EPIC 93931/SONY MUSIC (11.98)	How To Save A Life	●	199
192	178	149	<b>TOBY KEITH</b> DREAMWORKS (NASHVILLE) 004300/UMGN (13.98)	Honkytonk University	●	2
193	163	147	<b>RELIENT K</b> GOTE 72953/CAPITOL (14.98)	MMHMM	●	15
194	189	161	<b>FOO FIGHTERS</b> ROSWELL/RCA 68038*/RMG (19.98) ⊕	In Your Honor	●	2
195	194	172	<b>VARIOUS ARTISTS</b> CHENCHO/CHOSEN FEW EMERALD 1056/URBAN BOX OFFICE (9.98)	Boy Wonder & Chencho Records Present: El Draft 2005	●	124
196	181	145	<b>IMOGEN HEAP</b> RCA VICTOR 72532 (11.98)	Speak For Yourself	●	145
197	RE-ENTRY	2	<b>BEE GEES</b> POLYDOR/UNIVERSAL 005561/UME (13.98)	Love Songs	●	168
198	180	170	<b>THE BABY EINSTEIN MUSIC BOX ORCHESTRA</b> BUENA VISTA 861083/WALT DISNEY (7.98)	Baby Einstein: Lullaby Classics	●	168
199	187	179	<b>TRINA</b> SLIP-N-SLIDE/ATLANTIC 83710*/AG (18.98)	Glamorest Life	●	11
200	192	3	<b>HINDER</b> UNIVERSAL 005390/UMRG (9.98)	Extreme Behavior	●	192

LUDACRS AND DTP	5	TIM MCGRAW	145	NINE INCH NAILS	154	PITBULL	137	RELIENT K	193	STRAIN	102	THE CHRONICLES OF NARNIA: THE LION, THE WITCH & THE WARDROBE	43	TWISTA	174	BOY WONDER & CHENCHO RECORDS PRESENT: EL DRAFT 2005	124	OPEN THE EYES OF MY HEART	143	GRETCHEN WILSON	110	114
MADONNA	60	MONTGOMERY GENTRY	122	THE NOTORIOUS B.I.G.	27	PURPLE RIBBON ALL-STARS	155	RIHANNA	181	THE NOTORIOUS B.I.G.	27	WITCH A JO THE WARDROBE	118	CARRIE UNDERWOOD	8	DRAFT 2005	195	WOW GOSPEL 2006	20	WISIN & YANDEL	160	180
BARRY MANILLOW	60	MY CHEMICAL ROMANCE	153	DON OMAR	109	THE PUSSYCAT DOLLS	25	KENNY RODGERS	55	WARDROBE	175	THREE 6 MAFIA	76	KEITH URBAN	31	WOW HITS 2006	64	WOW HITS 2006	64	STEVIE WONDER	149	149
DAMIAN "JR. GONG" MARLEY	7	ROMANCE	153	THE COLOR PURPLE	150	THE STROKES	89	JUELZ SANTANA	52	THE GOSPEL	113	T-PAIN	41	I CAN ONLY IMAGINE	111	MONSTER BALLADS: PLATINUM EDITION	18	PAUL WALL	106	YELLOWCARD	26	26
MARY MARY	153	THE COLOR PURPLE	150	RASCAL FLATTS	22	THE GOSPEL	113	SANTANA	107	HIGH SCHOOL MUSICAL	13	TRAIN	10	PLATINUM EDITION	18	NOW 19	159	WEEZER	115	YING YANG TWINS	86	86
MATISYAHU	34	RASCAL FLATTS	22	RAY J	146	HUSTLE & FLOW	129	SEAN PAUL	43	UNDERWORLD: EVOLUTION	134	TREY SONGZ	158	NOW #1'S	12	NOW 19	159	WEEZER	115	NEIL YOUNG	188	188
JOHN MAYER TRIO	147	RAY J	146	RBD	131, 141	EVOLUTION	134	SHAKIRA	123	WALK THE LINE	44	TREY SONGZ	158	NOW #1'S	12	NOW 19	159	WEEZER	115	NEIL YOUNG	188	188
MARTIN MCBRIDE	94	RBD	131, 141	REGGAETON NINOS	177	WALK THE LINE	44	SHE WANTS REVENGE	38	SHINEDOWN	161	TREY SONGZ	158	NOW #1'S	12	NOW 19	15					

AIRPLAY MONITORED BY SALES DATA COMPILED BY



# Billboard HOT 100

FEB 18 2006

## HOT 100 AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	14	<b>#1</b> CHECK ON IT	3 WKS BEYONCE FEAT. SLIM THUG (COLUMBIA)
2	2	13	BE WITHOUT YOU	MARY J. BLIGE (GEFFEN)
3	3	11	SO SICK	NE-YO (DEF JAM/DJMG)
4	4	15	GRILLZ	NELLY FEAT. PAUL WALL, ALI & GIPP (DERRTY/FO REEL/UMRG)
5	5	12	UNPREDICTABLE	JAMIE FOXX FEAT. LUDACRIS (J/RMG)
6	9	7	YO (EXCUSE ME MISS)	CHRIS BROWN (JIVE/ZOMBA)
7	6	25	RUN IT!	CHRIS BROWN (JIVE/ZOMBA)
8	8	16	STICKWITU	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)
9	11	26	ONE WISH	RAY J (KNOCKOUT/SANCTUARY)
10	7	18	DON'T FORGET ABOUT US	MARIAH CAREY (ISLAND/DJMG)
11	10	24	BECAUSE OF YOU	KELLY CLARKSON (RCA/RMG)
12	12	7	I'M N LUV (WIT A STRIPPER)	T-PAIN FEAT. MIKE JONES (KONVICT MUZIK/JIVE/ZOMBA)
13	16	3	LOVE	KEYSHIA COLE (A&M/INTERSCOPE)
14	17	9	TOUCH IT	BUSTA RHYMES (AFTERMATH/INTERSCOPE)
15	13	18	THERE IT GO! (THE WHISTLE SONG)	JUELZ SANTANA (DIPLOMATS/DEF JAM/DJMG)
16	21	5	LEAN WIT IT, ROCK WIT IT	DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)
17	20	7	SHAKE THAT	EMINEM FEAT. NATE DOGG (SHADY/AFTERMATH/INTERSCOPE)
18	23	10	DANCE, DANCE	FALL OUT BOY (FUELED BY RAMEN/ISLAND/DJMG)
19	24	6	YOU'RE BEAUTIFUL	JAMES BLUNT (CUSTARD/ATLANTIC)
20	19	12	DIRTY LITTLE SECRET	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)
21	15	24	PHOTOGRAPH	NICKELBACK (ROADRUNNER/DJMG)
22	41	4	TEMPERATURE	SEAN PAUL (VP/ATLANTIC)
23	18	13	JESUS, TAKE THE WHEEL	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE/PLG)
24	14	21	I THINK THEY LIKE ME	DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)
25	22	40	YOU AND ME	LIFEHOUSE (GEFFEN)

1,028 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)	HIT PREDICT
1	1	25	<b>#1</b> PHOTOGRAPH	17 WKS NICKELBACK (ROADRUNNER/DJMG)	☆
2	3	22	YOU'RE BEAUTIFUL	JAMES BLUNT (CUSTARD/ATLANTIC)	
3	4	13	EVER THE SAME	ROB THOMAS (MELISMA/ATLANTIC)	☆
4	2	20	BECAUSE OF YOU	KELLY CLARKSON (RCA/RMG)	☆
5	5	20	BETTER DAYS	GOO GOD DOLLS (WARNER BROS.)	☆
6	7	26	SHE SAYS	HOWIE DAY (EPIC)	☆
7	6	53	YOU AND ME	LIFEHOUSE (GEFFEN)	
8	8	14	PRETTY VEGAS	INXS (BURNETT/EPIC)	☆
9	11	25	RIGHT HERE	STAINED (FLIP/ATLANTIC)	
10	9	22	WAKE ME UP WHEN SEPTEMBER ENDS	GREEN DAY (REPRISE)	☆
11	10	15	SUGAR, WE'RE GOIN' DOWN	FALL OUT BOY (FUELED BY RAMEN/ISLAND/DJMG)	☆
12	12	14	OVER MY HEAD (CABLE CAR)	THE FRAY (EPIC)	
13	13	9	JUST FEEL BETTER	SANTANA FEAT. STEVEN TYLER (ARISTA/RMG)	
14	16	12	CAB	TRAIN (COLUMBIA)	
15	15	20	BAD DAY	DANIEL POWTER (WARNER BROS.)	
16	18	18	HOW DO YOU LOVE?	COLLECTIVE SOUL (EL)	☆
17	21	5	TALK	COLOPLAY (CAPITOL)	
18	23	9	DIRTY LITTLE SECRET	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)	
19	22	9	UNWRITTEN	NATASHA BEDINGFIELD (EPIC)	☆
20	19	15	IN THE ROUGH	ANNA NALICK (COLUMBIA)	
21	25	4	WHO SAYS YOU CAN'T GO HOME	BON JOVI (ISLAND/DJMG)	☆
22	20	16	HUNG UP	MADONNA (WARNER BROS.)	
23	30	5	WALK AWAY	KELLY CLARKSON (RCA/RMG)	☆
24	17	17	CRAZY	ALANIS MORISSETTE (MAVERICK/REPRISE)	
25	24	16	BLIND	LIFEHOUSE (GEFFEN)	

## ADULT CONTEMPORARY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	33	<b>#1</b> YOU AND ME	5 WKS LIFEHOUSE (GEFFEN)	
2	2	52	LONELY NO MORE	ROB THOMAS (MELISMA/ATLANTIC)	☆
3	3	26	YOU'RE BEAUTIFUL	JAMES BLUNT (CUSTARD/ATLANTIC)	
4	4	55	HOME	MICHAEL BUBLE (143/REPRISE)	☆
5	5	17	BECAUSE OF YOU	KELLY CLARKSON (RCA/RMG)	
6	6	21	I'M FEELING YOU	SANTANA FEAT. MICHELLE BRANCH (ARISTA/RMG)	☆
7	7	25	WINDOW TO MY HEART	JON SECADA (BIG3)	☆
8	10	6	MAKING MEMORIES OF US	KEITH URBAN (CAPITOL (NASHVILLE)/EMC)	
9	8	27	ONE LOVE	HOOTIE & THE BLOWFISH (SNEAKY LONG/VANGUARD)	
10	9	21	BEAUTIFUL	JIM BRICKMAN FEAT. WAYNE BRADY (WALT DISNEY HOLLYWOOD)	☆
11	11	4	SAVE THE LAST DANCE FOR ME	MICHAEL BUBLE (143/REPRISE)	
12	12	18	I RUN FOR LIFE	MELISSA ETHERIDGE (ISLAND/DJMG)	
13	13	6	BAD DAY	DANIEL POWTER (WARNER BROS.)	
14	15	16	WHERE IS YOUR HEART TONIGHT	JORDAN KNIGHT (TRANS CONTINENTAL)	
15	16	4	PROBABLY WOULDN'T BE THIS WAY	LEANN RIMES (CURB)	
16	14	14	AMARANTINE	ENYA (REPRISE)	☆
17	17	11	BETTER DAYS	GOO GOD DOLLS (WARNER BROS.)	
18	18	14	WAKE ME UP WHEN SEPTEMBER ENDS	GREEN DAY (REPRISE)	
19	20	17	TIME AFTER TIME	CYNDI LAUPER FEAT. SARAH MCLACHLAN (DAYLIGHT/EPIC)	
20	21	8	EVER THE SAME	ROB THOMAS (MELISMA/ATLANTIC)	
21	19	20	GOOD IS GOOD	SHERYL CROW (A&M/INTERSCOPE)	
22	22	12	PHOTOGRAPH	NICKELBACK (ROADRUNNER/DJMG)	
23	23	19	LIKE WE NEVER LOVED AT ALL	FAITH HILL (WARNER-CURB/WARNER BROS.)	
24	25	19	COOL	GWEN STEFANI (INTERSCOPE)	
25	27	3	UNCHAINED MELODY	BARRY MANLOW (ARISTA/RMG)	

## HOT DIGITAL SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
1	4	15	<b>#1</b> YOU'RE BEAUTIFUL	1 WK JAMES BLUNT (CUSTARD/ATLANTIC)	■
2	2	12	CHECK ON IT	BEYONCE FEAT. SLIM THUG (COLUMBIA)	2
3	3	11	GRILLZ	NELLY FEAT. PAUL WALL, ALI & GIPP (FO REEL/DERRTY/UMRG)	
4	1	3	BREAKING FREE	ZAC EFFRON, ANDREW SEELEY & VANESSA ANNE HUGHES (WALT DISNEY)	
5	5	11	UNWRITTEN	NATASHA BEDINGFIELD (EPIC)	■
6	15	5	I'M N LUV (WIT A STRIPPER)	T-PAIN FEAT. MIKE JONES (KONVICT MUZIK/JIVE/ZOMBA)	
7	14	7	SHAKE THAT	EMINEM (SHADY/AFTERMATH/INTERSCOPE)	
8	12	11	L.O.V.E.	ASHLEE SIMPSON (GEFFEN)	
9	8	30	DIRTY LITTLE SECRET	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)	
10	10	16	DANCE, DANCE	FALL OUT BOY (FUELED BY RAMEN/ISLAND/DJMG)	
11	20	27	MY HUMPS	THE BLACK EYED PEAS (A&M/INTERSCOPE)	
12	6	3	GET'CHA HEAD IN THE GAME	ANDREW SEELEY (WALT DISNEY)	
13	13	17	LAFFY TAFFY	D4L (DEEMONEY ASYLUM/ATLANTIC)	■
14	17	4	TEMPERATURE	SEAN PAUL (VP/ATLANTIC)	
15	23	9	EVERYTIME WE TOUCH	CASCADA (ROBBINS)	
16	19	23	GOLD DIGGER	KANYE WEST FEAT. JAMIE FOXX (RCA-A&M/DEF JAM/DJMG)	
17	24	20	PUMP IT	THE BLACK EYED PEAS (A&M/INTERSCOPE)	
18	18	17	THERE IT GO! (THE WHISTLE SONG)	JUELZ SANTANA (DIPLOMATS/DEF JAM/DJMG)	
19	30	4	YO (EXCUSE ME MISS)	CHRIS BROWN (JIVE/ZOMBA)	
20	21	20	RUN IT!	CHRIS BROWN (JIVE/ZOMBA)	●
21	22	22	PHOTOGRAPH	NICKELBACK (ROADRUNNER/DJMG)	2
22	11	2	WHAT I'VE BEEN LOOKING FOR	LUCAS GRABEEL & ASHLEY TISDALE (WALT DISNEY)	
23	27	11	WHEN I'M GONE	EMINEM (SHADY/AFTERMATH/INTERSCOPE)	
24	28	16	STICKWITU	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)	
25	7	2	START OF SOMETHING NEW	ZAC EFFRON, ANDREW SEELEY & VANESSA ANNE HUGHES (WALT DISNEY)	

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
26	26	4	LIGHTS AND SOUNDS	YELLOWCARD (CAPITOL)	
27	9	2	WE'RE ALL IN THIS TOGETHER	HIGH SCHOOL MUSICAL CAST (WALT DISNEY)	
28	43	8	BE WITHOUT YOU	MARY J. BLIGE (GEFFEN)	
29	40	2	LEAN WIT IT, ROCK WIT IT	DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)	
30	31	34	SUGAR, WE'RE GOIN' DOWN	FALL OUT BOY (FUELED BY RAMEN/ISLAND/DJMG)	3
31	32	14	JESUS, TAKE THE WHEEL	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)	●
32	35	14	HONKY TONK BADONKADONK	TRACE ADKINS (CAPITOL (NASHVILLE))	●
33	37	39	FEEL GOOD INC	GORILLAZ (PARLOPHONE/VIRGIN)	●
34	36	39	DON'T CHA	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)	
35	41	8	PERFECT SITUATION	WEEZER (GEFFEN)	
36	16	2	STICK TO THE STATUS QUO	HIGH SCHOOL MUSICAL CAST (WALT DISNEY)	
37	54	4	ROMPE	DADDY YANKEE (EL CARTEL/INTERSCOPE)	
38	38	24	BECAUSE OF YOU	KELLY CLARKSON (RCA/RMG)	●
39	25	2	GOODBYE FOR NOW	P.O.D. (ATLANTIC)	
40	51	7	UNPREDICTABLE	JAMIE FOXX FEAT. LUDACRIS (J/RMG)	
41	46	19	STAY FLY	THREE 6 MAFIA (HYPNOTIZE MINDS/COLUMBIA)	■
42	57	4	UPSIDE DOWN	JACK JOHNSON (BRUSH/FIRE/UMRG)	
43	44	10	FIREMAN	LIL WAYNE (CASH MONEY/UMRG)	
44	42	16	HUNG UP	MADONNA (WARNER BROS.)	
45	50	13	ONE WISH	RAY J (KNOCKOUT/SANCTUARY)	
46	49	62	SINCE U BEEN GONE	KELLY CLARKSON (RCA/RMG)	5
47	53	24	THESE WORDS	NATASHA BEDINGFIELD (EPIC)	■
48	29	2	BOB TO THE TOP	LUCAS GRABEEL & ASHLEY TISDALE (WALT DISNEY)	
49	47	45	BEVERLY HILLS	WEEZER (GEFFEN)	●
50	58	5	WHO I AM HATES WHO I'VE BEEN	RELIENT K (GOTTE/CAPITOL)	

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
51	67	2	MOVE ALONG	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)	
52	45	21	WE BE BURNIN'	SEAN PAUL (VP/ATLANTIC)	■
53	56	21	100 YEARS	FIVE FOR FIGHTING (AWARE/COLUMBIA)	2
54	62	18	BETTER DAYS	GOO GOD DOLLS (WARNER BROS.)	
55	52	36	BLESS THE BROKEN ROAD	RASCAL FLATS (LYRIC STREET)	■
56	59	7	NASTY GIRL	THE NOTORIOUS B.I.G. (BAD BOY/ATLANTIC)	
57	74	2	KING WITHOUT A CROWN	MATISYAHU (JDBU/OR EPIC)	
58	55	51	YOU AND ME	LIFEHOUSE (GEFFEN)	●
59	61	18	I'M SPRUNG	T-PAIN (KONVICT MUZIK/JIVE/ZOMBA)	
60	48	19	SOUL SURVIVOR	YOUNG JEEZY FEAT. ANON (CORPORATE THUGZ/DEF JAM/DJMG)	
61	-	1	WALK AWAY	KELLY CLARKSON (RCA/RMG)	
62	-	2	GOODBYE MY LOVER	JAMES BLUNT (CUSTARD/ATLANTIC)	
63	72	11	TURN IT UP	CHAMILLIONAIRE FEAT. LIL FLIP (UNIVERSAL/UMRG)	
64	64	47	HOLLABACK GIRL	GWEN STEFANI (INTERSCOPE)	5
65	60	26	WAKE ME UP WHEN SEPTEMBER ENDS	GREEN DAY (REPRISE)	
66	68	66	YEAH!	USHER FEAT. LIL JON & LUDACRIS (LAFACE/ZOMBA)	3
67	75	3	FRESH AZIMIZ	BOW WOW FEAT. J-KWON & JERMAINE DUPRI (COLUMBIA)	
68	-	1	WHEN I GET WHERE I'M GOING	BRAD PAISLEY FEAT. DOLLY PARTON (ARISTA NASHVILLE)	
69	-	1	FOR YOU I WILL (CONFIDENCE)	TEDDY GEIGER (CRED COLUMBIA)	
70	63	17	I THINK THEY LIKE ME	DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)	
71	65	59	MR. BRIGHTSIDE	THE KILLERS (ISLAND/DJMG)	3
72	70	27	LOSE YOURSELF	EMINEM (SHADY/INTERSCOPE)	■
73	71	5	BOONDOCKS	LITTLE BIG TOWN (EQUITY)	
74	-	1	YOUR MAN	JOSH TURNER (MCA NASHVILLE)	
75	66	8	DON'T FORGET ABOUT US	MARIAH CAREY (ISLAND/DJMG)	

## MODERN ROCK

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	18	<b>#1</b> PERFECT SITUATION	4 WKS WEEZER (GEFFEN)	
2	2	26	WASTELAND	10 YEARS (REPUBLIC/UNIVERSAL/UMRG)	
3	3	18	HYPNOTIZE	SYSTEM OF A DOWN (AMERICAN/COLUMBIA)	☆
4	6	8	EVERY DAY IS EXACTLY THE SAME	NINE INCH NAILS (NOTHING/INTERSCOPE)	
5	4	14	DANCE, DANCE	FALL OUT BOY (FUELED BY RAMEN/ISLAND/DJMG)	☆
6	5	14	TALK	COLDPLAY (CAPITOL)	
7	7	24	BAT COUNTRY	AVENGED SEVENFOLD (HOPELESS/WARNER BROS.)	
8	9	14	KING WITHOUT A CROWN	MATISYAHU (JDBU/OR EPIC)	
9	12	12	LIGHTS AND SOUNDS	YELLOWCARD (CAPITOL)	
10	8	25	SAVE ME	SHINEDOWN (ATLANTIC)	
11	11	20	TWISTED TRANSISTOR	KORN (VIRGIN)	☆
12	10	24	DOA	FOO FIGHTERS (ROSWELL/RCA/RMG)	☆
13	13	15	DARE	GORILLAZ FEAT. SHAUN RYDER (PARLOPHONE/VIRGIN)	
14	15	12	OUT OF EXILE	AUDIOSLAVE (EPIC/INTERSCOPE)	
15	19	10	THE DENIAL TWIST	THE WHITE STRIPES (THIRD MAN/V2)	
16	16	29	ONLY	NINE INCH NAILS (NOTHING/INTERSCOPE)	☆
17	17	11	ANIMALS	NICKELBACK (ROADRUNNER/DJMG)	
18	14	25	SOUL MEETS BODY	DEATH CAB FOR CUTIE (ATLANTIC)	
19	21				

**POP 100**

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	15	<b>1</b> CHECK ON IT	BEYONCE FEAT. SLIM THUG (COLUMBIA)
2	8	15	YOU'RE BEAUTIFUL	JAMES BLUNT (CUSTARDO/ATLANTIC)
3	3	11	GRILLZ	NELLY FEAT. PAUL WALL, ALI & GIPP (DERRTY/FO REEL/UMRG)
4	2	19	STICKWITU	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)
5	5	30	DIRTY LITTLE SECRET	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)
6	7	15	UNWRITTEN	NATASHA BEDINGFIELD (EPIC)
7	4	23	RUN IT!	CHRIS BROWN (JIVE/ZOMBA)
8	9	17	DANCE, DANCE	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)
9	10	28	BECAUSE OF YOU	KELLY CLARKSON (RCA/RMG)
10	12	9	SO SICK	NE-YO (DEF JAM/IDJMG)
11	16	9	SHAKE THAT	EMINEM FEAT. NATE DOGG (SHADY/AFTERMATH/INTERSCOPE)
12	15	33	PUMP IT	THE BLACK EYED PEAS (A&M/INTERSCOPE)
13	27	6	I'M N LUV (WIT A STRIPPER)	T-PAIN FEAT. MIKE JONES (KONVICT MUZIK/JIVE/ZOMBA)
14	20	11	EVERYTIME WE TOUCH	CASCADA (ROBBINS)
15	14	18	THERE IT GO! (THE WHISTLE SONG)	JUELZ SANTANA (DIPLOMATS/DEF JAM/IDJMG)
16	13	24	GOLD DIGGER	KANYE WEST FEAT. JAMIE FOXX (ROC-A-FELLA/DEF JAM/IDJMG)
17	11	25	PHOTOGRAPH	NICKELBACK (ROADRUNNER/IDJMG)
18	18	17	ONE WISH	RAY J (KNOCKOUT/SANCTUARY)
19	31	9	BE WITHOUT YOU	MARY J. BLIGE (GEFFEN)
20	19	35	SUGAR, WE'RE GOIN' DOWN	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)
21	17	29	MY HUMPS	THE BLACK EYED PEAS (A&M/INTERSCOPE)
22	26	8	WALK AWAY	KELLY CLARKSON (RCA/RMG)
23	22	13	L.O.V.E.	ASHLEE SIMPSON (GEFFEN)
24	6	3	BREAKING FREE	ZAC EFFRON, ANDREW SEELEY & VANESSA ANNE HUGGINS (WALT DISNEY)
25	21	18	DON'T FORGET ABOUT US	MARIAH CAREY (ISLAND/IDJMG)
26	28	44	FEEL GOOD INC	GORILLAZ (PARLOPHONE/VIRGIN)
27	25	19	IF IT'S LOVIN' THAT YOU WANT	RIHANNA (SRP/DEF JAM/IDJMG)
28	24	17	LAFFY TAFFY	D4L (DEEMONEY/ASYLUM/ATLANTIC)
29	33	5	TEMPERATURE	SEAN PAUL (VP/ATLANTIC)
30	29	13	WHEN I'M GONE	EMINEM (SHADY/AFTERMATH/INTERSCOPE)
31	36	7	YO (EXCUSE ME MISS)	CHRIS BROWN (JIVE/ZOMBA)
32	35	24	WE BE BURNIN'	SEAN PAUL (VP/ATLANTIC)
33	44	4	CRASH	GWEN STEFANI (INTERSCOPE)
34	23	3	GETCHA HEAD IN THE GAME	ANDREW SEELEY (WALT DISNEY)
35	39	12	WHO I AM HATES WHO I'VE BEEN	RELIENT K (GOTEE/CAPITOL)
36	38	22	I'M SPRUNG	T-PAIN (KONVICT MUZIK/JIVE/ZOMBA)
37	47	27	RIGHT HERE	STAINED (FLIP/ATLANTIC)
38	40	20	STAY FLY	THREE 6 MAFIA (HYPNOTIZE MINDS/COLUMBIA/SUM)
39	50	8	BEEP	THE PUSSYCAT DOLLS FEAT. WILLIAM (A&M/INTERSCOPE)
40	53	7	UNPREDICTABLE	JAMIE FOXX FEAT. LUDACRIS (J/RMG)
41	34	3	WHAT I'VE BEEN LOOKING FOR	LUCAS GRABEEL & ASHLEY TISDALE (WALT DISNEY)
42	41	20	SOUL SURVIVOR	YOUNG JEEZY FEAT. AKON (CORPORATE THUGZ/DEF JAM/IDJMG)
43	30	2	START OF SOMETHING NEW	ZAC EFFRON, ANDREW SEELEY & VANESSA ANNE HUGGINS (WALT DISNEY)
44	60	4	LEAN WIT IT, ROCK WIT IT	DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)
45	43	7	LIGHTS AND SOUNDS	YELLOWCARD (CAPITOL)
46	32	2	WE'RE ALL IN THIS TOGETHER	HIGH SCHOOL MUSICAL CAST (WALT DISNEY)
47	51	14	JESUS, TAKE THE WHEEL	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)
48	62	10	GIRL NEXT DOOR	SAVING JANE (ALERT/TOUCAN COVE)
49	4E	1E	HUNG UP	MADONNA (WARNER BROS.)
50	5E	8	NASTY GIRL	THE NOTORIOUS B.I.G. (BAD BOY/ATLANTIC)

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
31	49	27	WAKE ME UP WHEN SEPTEMBER ENDS	GREEN DAY (REPRISE)
32	39	3	FOR YOU I WILL (CONFIDENCE)	TEDDY GEIGER (CRED/COLUMBIA)
33	37	10	PERFECT SITUATION	WEEZER (GEFFEN)
34	58	15	HONKY TONK BADONKADONK	TRACE ADKINS (CAPITOL (NASHVILLE))
35	45	18	HERE WE GO	TRINA FEAT. KELLY ROWLAND (SLIP-N-SLIDE/ATLANTIC)
36	54	20	BETTER DAYS	GOO GOO DOLLS (WARNER BROS.)
37	57	5	ROMPE	DADDY YANKEE (EL CARTEL/INTERSCOPE)
38	87	2	SOS	RIHANNA (SRP/DEF JAM/IDJMG)
39	37	2	STICK TO THE STATUS QUO	HIGH SCHOOL MUSICAL CAST (WALT DISNEY)
40	65	13	TURN IT UP	CHAMILLIONAIRE FEAT. LIL FLIP (UNIVERSAL/UMRG)
41	42	2	GOODBYE FOR NOW	P.O.D. (ATLANTIC)
42	52	1E	LUXURIOUS	GWEN STEFANI (INTERSCOPE)
43	63	10	FIREMAN	LIL WAYNE (CASH MONEY/UMRG)
44	68	4	UPSIDE DOWN	JACK JOHNSON (BRUSHFIRE/UMRG)
45	61	1E	I THINK THEY LIKE ME	DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)
46	46	2	POP TO THE TOP	LUCAS GRABEEL & ASHLEY TISDALE (WALT DISNEY)
47	72	2	MOVE ALONG	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)
48	74	3	KING WITHOUT A CROWN	MATISYAHU (J/DUB/DR/EPIC)
49	-	2	GOODBYE MY LOVER	JAMES BLUNT (CUSTARDO/ATLANTIC)
50	71	27	YOUR BODY	PRETTY RICKY (ATLANTIC)
51	75	7	FRESH AZIMIZ	BOB WOW FEAT. J-KWON & JERMAINE DUPRI (COLUMBIA)
52	82	9	WHEN I GET WHERE I'M GOING	GORILLAZ FEAT. DOLLY PARTON (ARISTA NASHVILLE)
53	70	22	BOYFRIEND	ASHLEE SIMPSON (GEFFEN)
54	73	13	BOONDOCKS	LITTLE BIG TOWN (EQUITY)
55	90	8	TOUCH IT	BUSTA RHYMES (AFTERMATH/INTERSCOPE)
56	88	2	YOUR MAN	JOSH TURNER (MCA NASHVILLE)
57	79	29	YOU'LL THINK OF ME	KEITH URBAN (CAPITOL (NASHVILLE))
58	56	2	WHEN THERE WAS ME AND YOU	VANESSA ANNE HUGGINS (WALT DISNEY)
59	54	2	WHAT I'VE BEEN LOOKING FOR (REPRISE)	ANDREW SEELEY & VANESSA ANNE HUGGINS (WALT DISNEY)
60	83	10	KRYPTONITE (I'M ON IT)	PURPLE RIBBON ALL-STARS (PURPLE RIBBON/VIRGIN)
61	81	16	MUST BE DOIN' SOMETHIN' RIGHT	BILLY CURRINGTON (MERCURY)
62	78	8	GEORGIA	LUDACRIS & FIELD MOB FEAT. JAMIE FOXX (DTP/IDJMG)
63	8E	7	KEROSENE	MIRANDA LAMBERT (EPIC (NASHVILLE))
64	9E	7	EVER THE SAME	ROB THOMAS (MELISMA/ATLANTIC)
65	-	1	I WRITE SINS NOT TRAGEDIES	PANIC! AT THE DISCO (DECA/DANCE/FUELED BY RAMEN)
66	84	10	GONE	KELLY CLARKSON (RCA/RMG)
67	77	25	SOUL MEETS BODY	DEATH CAB FOR CUTIE (ATLANTIC)
68	-	15	SHAKE	YING YANG TWINS FEAT. PITBULL (COLLIPARK/TVT)
69	76	18	HEARD 'EM SAY	KANYE WEST FEAT. ADAM LEVINE (ROC-A-FELLA/DEF JAM/IDJMG)
70	-	1	STUPID GIRLS	PINK (LAFACE/ZOMBA)
71	89	15	BAT COUNTRY	AVENGED SEVENFOLD (HOPELESS/WARNER BROS.)
72	-	1	OVER MY HEAD (CABLE CAR)	THE FRAY (EPIC)
73	93	16	HYPNOTIZE	SYSTEM OF A DOWN (AMERICAN/COLUMBIA)
74	95	15	DARE	GORILLAZ FEAT. SHAUN RYDER (PARLOPHONE/VIRGIN)
75	59	5	WE BELONG TOGETHER	GAVIN DEGRAW (J/RMG)
76	98	23	LIKE YOU	BOB WOW FEAT. CIARA (COLUMBIA)
77	97	15	LIKE WE NEVER LOVED AT ALL	FAITH HILL (WARNER-CURB/WRN/WARNER BROS.)
78	-	1	MY HOOD	YOUNG JEEZY (CORPORATE THUGZ/DEF JAM/IDJMG)
79	96	12	PRETTY VEGAS	INXS (BURNETT/EPIC)
80	9	15	TEQUILA MAKES HER CLOTHES FALL OFF	JOE NICHOLS (UNIVERSAL SOUTH)

**POP 100 AIRPLAY**

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	1	15	<b>1</b> CHECK ON IT	BEYONCE FEAT. SLIM THUG (COLUMBIA)	
2	4	9	SO SICK	NE-YO (DEF JAM/IDJMG)	☆
3	2	19	STICKWITU	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)	
4	3	21	RUN IT!	CHRIS BROWN (JIVE/ZOMBA)	
5	5	27	BECAUSE OF YOU	KELLY CLARKSON (RCA/RMG)	☆
6	6	18	DIRTY LITTLE SECRET	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)	☆
7	11	9	GRILLZ	NELLY FEAT. PAUL WALL, ALI & GIPP (DERRTY/FO REEL/UMRG)	
8	7	12	DANCE, DANCE	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	☆
9	10	12	ONE WISH	RAY J (KNOCKOUT/SANCTUARY)	☆
10	13	8	WALK AWAY	KELLY CLARKSON (RCA/RMG)	☆
11	15	13	UNWRITTEN	NATASHA BEDINGFIELD (EPIC)	☆
12	17	10	PUMP IT	THE BLACK EYED PEAS (A&M/INTERSCOPE)	
13	8	24	PHOTOGRAPH	NICKELBACK (ROADRUNNER/IDJMG)	☆
14	23	3	BE WITHOUT YOU	MARY J. BLIGE (GEFFEN)	
15	14	24	SUGAR, WE'RE GOIN' DOWN	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	☆
16	12	19	IF IT'S LOVIN' THAT YOU WANT	RIHANNA (SRP/DEF JAM/IDJMG)	
17	9	19	DON'T FORGET ABOUT US	MARIAH CAREY (ISLAND/IDJMG)	☆
18	18	10	THERE IT GO! (THE WHISTLE SONG)	JUELZ SANTANA (DIPLOMATS/DEF JAM/IDJMG)	
19	20	10	EVERYTIME WE TOUCH	CASCADA (ROBBINS)	☆
20	16	23	GOLD DIGGER	KANYE WEST FEAT. JAMIE FOXX (ROC-A-FELLA/DEF JAM/IDJMG)	
21	21	8	SHAKE THAT	EMINEM FEAT. NATE DOGG (SHADY/AFTERMATH/INTERSCOPE)	
22	22	27	FEEL GOOD INC	GORILLAZ (PARLOPHONE/VIRGIN)	
23	24	4	CRASH	GWEN STEFANI (INTERSCOPE)	☆
24	19	26	MY HUMPS	THE BLACK EYED PEAS (A&M/INTERSCOPE)	
25	27	4	YOU'RE BEAUTIFUL	JAMES BLUNT (CUSTARDO/ATLANTIC)	☆

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

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
26	30	7	RIGHT HERE	STAINED (FLIP/ATLANTIC)	
27	25	20	WE BE BURNIN'	SEAN PAUL (VP/ATLANTIC)	
28	42	2	SOS	RIHANNA (SRP/DEF JAM/IDJMG)	
29	28	13	WHEN I'M GONE	EMINEM (SHADY/AFTERMATH/INTERSCOPE)	☆
30	34	7	BEEP	THE PUSSYCAT DOLLS FEAT. WILLIAM (A&M/INTERSCOPE)	
31	33	7	L.O.V.E.	ASHLEE SIMPSON (GEFFEN)	☆
32	32	9	WHO I AM HATES WHO I'VE BEEN	RELIENT K (GOTEE/CAPITOL)	☆
33	40	3	I'M N LUV (WIT A STRIPPER)	T-PAIN FEAT. MIKE JONES (KONVICT MUZIK/JIVE/ZOMBA)	
34	26	14	HERE WE GO	TRINA FEAT. KELLY ROWLAND (SLIP-N-SLIDE/ATLANTIC)	
35	29	20	I'M SPRUNG	T-PAIN (KONVICT MUZIK/JIVE/ZOMBA)	
36	36	7	GIRL NEXT DOOR	SAVING JANE (ALERT/TOUCAN COVE)	☆
37	39	3	YO (EXCUSE ME MISS)	CHRIS BROWN (JIVE/ZOMBA)	
38	31	18	LUXURIOUS	GWEN STEFANI (INTERSCOPE)	
39	35	13	LAFFY TAFFY	D4L (DEEMONEY/ASYLUM/ATLANTIC)	
40	46	2	TEMPERATURE	SEAN PAUL (VP/ATLANTIC)	
41	37	12	STAY FLY	THREE 6 MAFIA (HYPNOTIZE MINDS/COLUMBIA/SUM)	
42	38	18	SOUL SURVIVOR	YOUNG JEEZY FEAT. AKON (CORPORATE THUGZ/DEF JAM/IDJMG)	
43	43	25	YOUR BODY	PRETTY RICKY (ATLANTIC)	
44	-	1	STUPID GIRLS	PINK (LAFACE/ZOMBA)	
45	-	1	UNPREDICTABLE	JAMIE FOXX FEAT. LUDACRIS (J/RMG)	
46	47	2	FOR YOU I WILL (CONFIDENCE)	TEDDY GEIGER (CRED/COLUMBIA)	
47	44	25	WAKE ME UP WHEN SEPTEMBER ENDS	GREEN DAY (REPRISE)	☆
48	48	17	SHAKE	YING YANG TWINS FEAT. PITBULL (COLLIPARK/TVT)	
49	45	4	GONE	KELLY CLARKSON (RCA/RMG)	
50	-	1	NASTY GIRL	THE NOTORIOUS B.I.G. (BAD BOY/ATLANTIC)	

**HOT SINGLES SALES**

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	5	<b>1</b> HEARTBREAK HOTEL	ELVIS PRESLEY (RCA/SONY BMG STRATEGIC MARKETING GROUP)
2	7	3	GOTTA GET TO MY BABY	JOVAN DAVIS (ANDTHA DAVIS)
3	2	12	HUNG UP	MADONNA (WARNER BROS.)
4	-	1	HEAD LIKE A HOLE	NINE INCH NAILS (RYKO/DISC)
5	3	7	TE AMO CORAZON	PRINCE (UNIVERSAL/UMRG)
6	6	1	ONE WISH	RAY J (KNOCKOUT/SANCTUARY)
7	32	7	CHECK ON IT	BEYONCE FEAT. SLIM THUG (COLUMBIA)
8	5	13	BABY GIRL	TRE (SEL/SUM)
9	11	19	I THINK THEY LIKE ME	DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)
10	12	4	TOP NOTCH DIVA	QUIARRE LEE FEAT. TRINA & TRICK DADDY (KEY MONEY GRIP)
11	8	34	LONELY	AKON (SRC/UNIVERSAL/UMRG)
12	18	9	I AM NOT MY HAIR	INDIA ARIE (MOTOWN/UMRG)
13	13	34	INSIDE YOUR HEAVEN/VEHICLE	BO BICE (RCA/RMG)
14	24	5	EVERYTIME WE TOUCH	CASCADA (ROBBINS)
15	29	10	DELUSIONS OF GRANDEUR	THE J PROJECT FEAT. LASALLE GABRIEL (SLR)
16	20	23	GO CRAZY	YOUNG JEEZY FEAT. JAY-Z (CORPORATE THUGZ/DEF JAM/IDJMG)
17	4	15	TEAR YOU APART	SHE WANTS REVENGE (PERFECT/ISS/FLAWLESS/GEFFEN)
18	30	12	IT'S YOU	URBAN MYSTIC (SOBE/WARNER BROS.)
19	10	52	WE WILL BECOME SILHOUETTES/BE STILL MY HEART	THE POSTAL SERVICE (SUB POP)
20	9	4	TOUCH IT	BUSTA RHYMES (AFTERMATH/INTERSCOPE)
21	22	3	SEASONS OF LOVE	CAST OF RENT (WARNER BROS.)
22	15	3E	INSIDE YOUR HEAVEN/INDEPENDENCE DAY	CARRIE UNDERWOOD (ARISTA/RMG)
23	16	14	NUMBER 1	GOLDFRAPP (MUTE)
24	14	2	NASTY GIRL	THE NOTORIOUS B.I.G. (BAD BOY/ATLANTIC)
25	27	21	THERE IT GO! (THE WHISTLE SONG)	JUELZ SANTANA (DIPLOMATS/DEF JAM/IDJMG)

**HITPREDICTOR**

DATA PROVIDED BY **promosquad**

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

ARTIST/Title/LABEL/(Score) Chart Rank

**POP 100 AIRPLAY**

- ☆ THE VERONICAS Never Warner Bros. (68.1) -
- NE-YO So Sick IDJMG (65.0) 2
- THE ALL-AMERICAN REJECTS Dirty Little Secret INTERSCOPE (76.1) 6
- FALL OUT BOY Dance, Dance IDJMG (82.5) 8
- RAY J One Wish SANCTUARY (66.0) 9
- KELLY CLARKSON Walk Away RMG (83.8) 10
- NATASHA BEDINGFIELD Unwritten EPIC (70.2) 11
- CASCADA Everytime We Touch ROBBINS (70.0) 19
- GWEN STEFANI Crash INTERSCOPE (68.9) 23
- JAMES BLUNT You're Beautiful ATLANTIC (65.2) 25
- ASHLEE SIMPSON L.O.V.E. GEFEN (67.8) 31
- RELIENT K Who I Am Hates Who I've Been CAPITOL (71.6) 32
- SAVING JANE Girl Next Door ALERT (65.4) 36
- DEFAULT Count On Me TVT (68.1) -

**ADULT TOP 40**

- ROB THOMAS Ever The Same ATLANTIC (84.5) 3
- GOO GOO DOLLS Better Days WARNER BROS. (86.2) 5
- HOWIE DAY She Says EPIC (70.4) 6
- INXS Pretty Vegas EPIC (65.9) 8
- FALL OUT BOY Sugar, We're Going Down IDJMG (71.1) 11
- COLLECTIVE SOUL How Do You Love? EL (71.9) 16
- NATASHA BEDINGFIELD Unwritten EPIC (65.9) 19
- BON JOVI Who Says You Can't Go Home IDJMG (73.6) 21
- KELLY CLARKSON Walk Away RMG (68.3) 23

**ADULT CONTEMPORARY**

- SANTANA FEAT. NICHELLE BRANCH I'm Feeling You RMG (66.7) 6
- JON SECADA Window To My Heart BIG3 (89.4) 7
- JIM BRICKMAN FEAT. FAYNE BRADY Beautiful Hollywood (88.8) 10
- EMM Amaranthine REPRISE (72.4) 16

**MODERN ROCK**

- ☆ FOO FIGHTERS No Way Back RMG (67.5) 25
- FALL OUT BOY Dance, Dance IDJMG (71.1) 5
- ANBERLIN Paperthin Hymn EMR (6E.6) -

SALES DATA COMPILED BY



# Billboard R&B/HIP-HOP

FEB  
18  
2006

## TOP R&B/HIP-HOP ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	<b>#1</b> HEATHER HEADLEY RCA 64492/RMG (18.98) ⊕	In My Mind	1	1
2	2	2	MARY J. BLIGE MTRIARCH/GEFFEN 005722*/INTERSCOPE (13.98/8.98)	The Breakthrough	1	1
3	1	1	JAMIE FOXX J 71779*/RMG (18.98) ⊕	Unpredictable	1	1
4	4	5	<b>GREATEST GAINER</b> KEYSHIA COLE A&M 003554*/INTERSCOPE (13.98)	The Way It Is	2	2
5	3	3	CHRIS BROWN JIVE 82876/ZOMBA (18.98) ⊕	Chris Brown	1	1
6	8	8	MARIAH CAREY ISLAND 005784*/IDJMG (13.98) ⊕	The Emancipation Of Mimi	5	7
7	5	4	THE NOTORIOUS B.I.G. BAD BDY 83885*/AG (19.98)	Duets: The Final Chapter	3	3
8	6	6	LIL WAYNE CASH MONEY 005124*/UMRG (13.98)	Tha Carter II	1	1
9	7	7	EMINEM SHADY/AFTERMATH 005881*/INTERSCOPE (13.98/8.98)	Curtain Call: The Hits	2	2
10	13	13	T-PAIN KONVICT MUZIK/JIVE 73200/ZOMBA (18.98)	Rappa Ternt Sanga	8	8
11	10	9	JUELZ SANTANA DIPLOMATS/DEF JAM 005426*/IDJMG (13.98/8.98) ⊕	What The Game's Been Missing!	1	1
12	9	10	ANTHONY HAMILTON SO SO DEF 74278/ZOMBA (18.98)	Ain't Nobody Worryin'	4	4
13	12	12	YOUNG JEEZY CORPORATE THUGZ/DEF JAM 004421*/IDJMG (13.98)	Let's Get It: Thug Motivation 101	1	1
14	NEW		THE TEMPTATIONS NEW DOOR 005170/UME (13.98)	Reflections	14	14
15	14	14	DESTINY'S CHILD COLUMBIA 97765/SONY MUSIC (18.98) ⊕	#1's	1	1
16	11	11	LUDACRIS AND DTP DTP/DEF JAM 005786*/IDJMG (13.98) ⊕	Ludacris Presents...Disturbing Tha Peace	1	1
17	17	17	SEAN PAUL VP/ATLANTIC 83788*/AG (18.98)	The Trinity	4	4
18	19	22	THE BLACK EYED PEAS A&M 004341*/INTERSCOPE (13.98/8.98)	Monkey Business	3	1
19	15	15	KIRK FRANKLIN FO YO SOUL/GOSPO CENTRIC 71019/ZOMBA (18.98)	Hero	4	4
20	18	18	CHAMILLIONAIRE UNIVERSAL 005423*/UMRG (13.98)	The Sound Of Revenge	2	2
21	16	19	NELLY FO REEL/ERRTY 005825*/UMRG (13.98)	Sweatsuit	5	5
22	20	25	THREE 6 MAFIA HYPNOTIZE MINDS/COLUMBIA 94724/SONY MUSIC (18.98) ⊕	Most Known Unknown	1	1
23	25	26	BUN-B RAP-A-LOT 4 LIFE 68539/ASYLUM (18.98)	Trill	1	1
24	21	20	KANYE WEST ROC-A-FELLA/DEF JAM 004813*/IDJMG (13.98)	Late Registration	2	1
25	24	23	D4L DEEMONEY/ASYLUM 83890/AG (18.98)	Down For Life	1	1
26	23	16	YING YANG TWINS COLLIPARK 2790/TVT (11.98 CD/DVD) ⊕	U.S.A. Still United	16	16
27	22	21	SOUNDTRACK G-UNIT 005605*/INTERSCOPE (13.98/8.98)	Get Rich Or Die Tryin'	1	1
28	29	31	FLOETRY ERVINGWONDER/GEFFEN 005609/INTERSCOPE (13.98)	Flo' Ology	2	2
29	31	29	TREY SONGZ SONG BOOK/ATLANTIC 83721/AG (15.98)	I Gotta Make It	6	6
30	26	27	PURPLE RIBBON ALL-STARS PURPLE RIBBON 12207*/VIRGIN (18.98)	Big Boi Presents... Got Purp? Vol. II	5	5
31	27	28	ALICIA KEYS J 67424/RMG (18.98) ⊕	Unplugged	1	1
32	28	32	CHARLIE WILSON JIVE 69429/ZOMBA (18.98)	Charlie, Last Name Wilson	3	3
33	33	36	LYFE JENNINGS COLUMBIA 90946/SONY MUSIC (12.98) ⊕⊕	Lyfe 268-192	7	7
34	32	33	PAUL WALL SWISHHOUSE/ATLANTIC 83808/ASYLUM (18.98)	The Peoples Champ	1	1
35	30	30	YOUNGBLOODZ LAFACE 73175*/ZOMBA (18.98) ⊕	Ev'rybody Know Me	7	7
36	36	40	YOLANDA ADAMS ELEKTRA/ATLANTIC 83789/AG (18.98)	Day By Day	4	4
37	34	37	SOUNDTRACK VERITY 71620/ZOMBA (18.98)	The Gospel	22	22
38	37	38	RAY J KNDCKOUT 87521/SANCTUARY (18.98)	Raydiation	13	13
39	40	42	KEM MOTOWN 004232/UMRG (13.98) ⊕	Album II	1	1
40	38	35	BOW WOW COLUMBIA 93505*/SONY MUSIC (18.98) ⊕⊕	Wanted	3	3
41	48	51	MARY MARY MY BLOCK/COLUMBIA 77733/SONY MUSIC (18.98)	Mary Mary	4	4
42	35	34	PITBULL DIAZ BROTHERS 2750/TVT (11.98 CD/DVD) ⊕	Money Is Still A Major Issue	4	4
43	55	57	<b>PAGE SETTER</b> BONE THUGS-N-HARMONY RUTHLESS 25423 (18.98)	Greatest Hits	30	30
44	47	45	GINUWINE EPIC 93455/SONY MUSIC (18.98)	Back II Da Basics	3	3
45	41	41	SOUNDTRACK GRAND HUSTLE/ATLANTIC 83822*/AG (18.98)	Hustle & Flow	7	7
46	42	48	TONI BRAXTON BLACKGROUND 005441/UMRG (13.98)	Libra	2	2
47	46	46	TRINA SLIP-N-SLIDE/ATLANTIC 83710*/AG (18.98)	Glamorest Life	2	2
48	44	47	TWISTA ATLANTIC 83820*/AG (18.98)	The Day After	1	1
49	45	39	DAMIAN "JR. GONG" MARLEY GHETTO YOUTHS/TUFF GONG 005416*/UMRG (13.98)	Welcome To Jamrock	4	4
50	43	44	WARREN G HAWING/G-FUNK 54707*/LIGHTYEAR (18.98)	In The Mid-Nite Hour	15	15
51	49	43	DWELE VIRGIN 71410 (17.98)	Some Kinda...	10	10
52	57	55	STEVIE WONDER MOTOWN 002402/UMRG (13.98)	A Time To Love	2	2
53	62	63	JOHN LEGEND G.O.O.D./COLUMBIA 92776*/SONY MUSIC (18.98) ⊕⊕	Get Lifted	1	1
54	74	74	COMMON G.O.O.D./GEFFEN 004670*/INTERSCOPE (13.98/8.98) ⊕	Be	1	1
55	39	24	TOO SHORT UP ALL NITE 0011 (14.98 CD/DVD) ⊕	Pimpin' Incorporated	24	24

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
56	59	54	50 CENT SHADY/AFTERMATH 004092*/INTERSCOPE (13.98/8.98) ⊕	The Massacre	1	1
57	60	53	R. KELLY JIVE 70214/ZOMBA (18.98/12.98) ⊕	TP3 Reloaded	1	1
58	53	52	PRETTY RICKY ATLANTIC 83786/AG (18.98)	Bluestars	5	5
59	54	64	MARQUES HOUSTON T.U.G./UNIVERSAL 004696/UMRG (13.98)	Naked	5	5
60	51	56	R. KELLY JIVE 74688/ZOMBA (18.98)	Remix City Volume 1	14	14
61	65	68	LEELA JAMES WARNER BROS. 48027 (13.98)	A Change Is Gonna Come	42	42
62	64	70	DAVID BANNER SRC/UNIVERSAL 004975*/UMRG (13.98) ⊕	Certified	3	3
63	76	77	USHER LAFACE 63982/ZOMBA (18.98/12.98)	Confessions	9	1
64	58	58	LIL' KIM QUEEN BEE/ATLANTIC 83818*/AG (18.98)	The Naked Truth	3	3
65	50	49	GOPELE SKYBLAZE/COLUMBIA 92910/SONY MUSIC (11.98)	Change It All	32	32
66	69	71	KINDRED THE FAMILY SOUL HIDDEN BEACH/EPIC 96512/SONY MUSIC (18.98)	In This Life Together	15	15
67	56	61	ERIC BENET FRIDAY/REPRISE 47970/WARNER BROS. (18.98)	Hurricane	27	27
68	63	59	RIHANNA SRP/DEF JAM 004937/IDJMG (13.98)	Music Of The Sun	5	5
69	75	86	VARIOUS ARTISTS TVT 2505 (18.98) ⊕	Crunk Hits	32	32
70	66	69	CIARA SHO'NUFF/MUSICLINE/LAFACE 62819*/ZOMBA (18.98/12.98)	Goodies	2	1
71	61	62	MIKE JONES SWISHHOUSE/ASYLUM 49340*/WARNER BROS. (18.98)	Who Is Mike Jones?	1	1
72	71	76	YING YANG TWINS COLLIPARK 2520*/TVT (17.98/11.98)	U.S.A.: United State Of Atlanta	1	1
73	77	75	BABYFACE ARISTA 70568/RMG (18.98)	Grown & Sexy	3	3
74	86	88	T.I. PRESENTS THE P&C GRAND HUSTLE/ATLANTIC 83797*/AG (18.98)	25 To Life	4	4
75	80	83	CECE WINANS PURESPRINGS GOSPEL/INO 93997/SONY MUSIC (18.98)	Purified	12	12

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

## TOP REGGAE ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	1	42	<b>#1</b> MATISYAHU DR/EPIC 96464/SONY MUSIC	Live At Stubb's	1
2	2	19	SEAN PAUL VP/ATLANTIC 83788*/AG	The Trinity	4
3	3	2	DAMIAN "JR. GONG" MARLEY GHETTO YOUTHS/TUFF GONG 005416*/UMRG	Welcome To Jamrock	4
4	4	13	BOB MARLEY AND THE WAILERS ISLAND/TUFF GONG 005723/UME/IDJMG	Africa Unite: The Singles Collection	1
5	5	56	BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND/CHRONICLES 004008/UME	Gold	1
6	6	2	UB40 F+H NO 73305	Who You Fighting For?	1
7	8	18	SINEAD O'CONNOR WHAT'S WHY THERE'S CHOCOLATE AND VANILLA 001	Throw Down Your Arms	1
8	13	32	O.K. VP 1711*	Unknown Language	1
9	9	30	WILLIE NELSON LST HIGHWAY 004706*/UMGN	Countryman	1
10	10	33	VARIOUS ARTISTS VP 1729*	Reggae Gold 2005	1
11	11	1	VARIOUS ARTISTS VP 1739*	Strictly The Best 33	1
12	12	20	SHAGGY BIG YARD/GEFFEN 004180*/INTERSCOPE	Clothes Drop	1
13	14	10	VARIOUS ARTISTS VP 1740*	Strictly The Best 34	1
14	RE-ENTRY		BOB MARLEY MADACY SPECIAL PRODUCTS 50501/MADACY	Bob Marley Collection	1
15	15	31	BOB MARLEY MADACY SPECIAL PRODUCTS 50541/MADACY	20 Best Of Bob Marley	1

BETWEEN THE BULLETS rgeorge@billboard.com

### HEADLEY HEADS THE LIST

Heather Headley scores her first No. 1 on Top R&B/Hip-Hop Albums and the video is enjoying top five rotation at VH1 Soul with 36 plays. Leading up to its release Headley stopped by "The Tonight Show With Jay Leno" (Jan. 20) and "The Ellen DeGeneres Show" (Jan. 27). She also made the rounds at radio, hitting stations in Los Angeles, New York, Atlanta, Chicago and Washington, D.C.



The album's title cut gains more than 18 million on Hot

—Raphael George



# FEB 18 2006 R&B/HIP-HOP Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	1	15	<b>#1</b> BE WITHOUT YOU	MARY J. BLIGE (Geffen/Interscope)	☆
2	2	18	UNPREDICTABLE	JAMIE FOXX FEAT. LUDACRIS (J/RMG)	☆
3	5	14	SO SICK	NE-YO (DEF JAM/IDJMG)	☆
4	3	12	CHECK ON IT	BEYONCE FEAT. SLIM THUG (COLUMBIA/SUM)	☆
5	4	16	GRILLZ	NELLY FEAT. PAUL WALL, ALI & GIPP (DERRTY/FD' REEL/UMRG)	☆
6	6	10	YO (EXCUSE ME MISS)	CHRIS BROWN (JIVE/ZOMBA)	☆
7	7	8	LOVE	KEYSHIA COLE (A&M/INTERSCOPE)	☆
8	8	17	TOUCH IT	BUSTA RHYMES (AFTERMATH/INTERSCOPE)	☆
9	11	11	LEAN WIT IT, ROCK WIT IT	DEM FRANCHIZE BOYZ FEAT. LIL PEANUT & CHARLAY (SO SO DEF/VIRGIN)	☆
10	9	18	DON'T FORGET ABOUT US	MARIAH CAREY (ISLAND/IDJMG)	☆
11	14	9	I'M N LUV (WIT A STRIPPER)	T-PAIN FEAT. MIKE JONES (KONVICT MUZIK/JIVE/ZOMBA)	☆
12	12	20	KRYPTONITE (I'M ON IT)	PURPLE RIBBON ALL-STARS (PURPLE RIBBON/VIRGIN)	☆
13	10	30	I THINK THEY LIKE ME	DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)	☆
14	13	19	GOTTA GO	TREY SONGZ (SONG BOOK/ATLANTIC)	☆
15	18	13	FRESH AZIMIZ	BOW WOW FEAT. J-KWON & JERMAINE DUPRI (COLUMBIA/SUM)	☆
16	23	8	OH YES (AKA 'POSTMAN')	JUELZ SANTANA (DIPLOMATS/DEF JAM/IDJMG)	☆
17	17	21	LOOKING FOR YOU	KIRK FRANKLIN (FO YO SOUL/GOSPO CENTRIC/ZOMBA)	☆
18	16	14	RODEO	JUVENILE (UTP/ATLANTIC)	☆
19	19	26	UNBREAKABLE	ALICIA KEYS (J/RMG)	☆
20	15	24	ONE WISH	RAY J (KNOCKOUT/SANCTUARY)	☆
21	22	15	IN MY MIND	HEATHER HEADLEY (RCA/RMG)	☆
22	32	7	TEMPERATURE	SEAN PAUL (VP/ATLANTIC)	☆
23	20	24	I SHOULD HAVE CHEATED	KEYSHIA COLE (A&M/INTERSCOPE)	☆
24	26	15	CAN'T LET GO	ANTHONY HAMILTON (SO SO DEF/ZOMBA)	☆
25	31	8	BETCHA CAN'T DO IT LIKE ME	D4L (DEEMONEY/ASYLUM/ATLANTIC)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
26	25	29	RUN IT!	CHRIS BROWN (JIVE/ZOMBA)	☆
27	38	7	MS. NEW BOOTY	BUBBA SPARXXX (NEW SOUTH/PURPLE RIBBON/VIRGIN)	☆
28	30	15	TRU LOVE	FAITH EVANS (CAPITOL)	☆
29	34	4	TOUCH THE SKY	KANYE WEST FEAT. LUPE FIASCO (ROC-A-FELLA/DEF JAM/IDJMG)	☆
30	24	25	THERE IT GO! (THE WHISTLE SONG)	JUELZ SANTANA (DIPLOMATS/DEF JAM/IDJMG)	☆
31	27	19	FIREMAN	LIL WAYNE (CASH MONEY/UMRG)	☆
32	28	51	MUST BE NICE	LYFE JENNINGS (COLUMBIA/SUM)	☆
33	21	12	NASTY GIRL	THE NOTORIOUS B.I.G. (BAD BOY/ATLANTIC)	☆
34	29	13	MAGIC	CHARLIE WILSON (JIVE/ZOMBA)	☆
35	9	9	MY HOOD	YOUNG JEEZY (CORPORATE THUGZ/DEF JAM/IDJMG)	☆
36	37	12	GEORGIA	LUDACRIS & FIELO MOB (DTP/IDJMG)	☆
37	39	27	LAFFY TAFFY	D4L (DEEMONEY/ASYLUM/ATLANTIC)	☆
38	35	29	STAY FLY	THREE 6 MAFIA (HYPNOTIZE MINDS/COLUMBIA/SUM)	☆
39	47	6	CONCEITED (THERE'S SOMETHING ABOUT REMY)	REMY MA (TERROR SQUAD/SRC/UMRG)	☆
40	50	10	STILL IN LOVE	TYRA (GG&L)	☆
41	59	7	GETTIN' SOME	SHAWNNA (DTP/DEF JAM/IDJMG)	☆
42	36	22	HERE WE GO	TRINA FEAT. KELLY ROWLAND (SLIP-N-SLIDE/ATLANTIC)	☆
43	52	3	JUST CAME HERE TO CHILL	THE ISLEY BROTHERS (DEF SOUL/DEF JAM/IDJMG)	☆
44	—	2	4 MINUTES	AVANT (MAGIC JOHNSON/GEFFEN/INTERSCOPE)	☆
45	33	31	SHAKE IT OFF	MARIAH CAREY (ISLAND/IDJMG)	☆
46	43	32	GOLD DIGGER	KANYE WEST FEAT. JAMIE FOXX (ROC-A-FELLA/DEF JAM/IDJMG)	☆
47	40	28	SOUL SURVIVOR	YOUNG JEEZY FEAT. AKON (CORPORATE THUGZ/DEF JAM/IDJMG)	☆
48	49	14	HYPOTHETICALLY	LYFE JENNINGS (COLUMBIA/SUM)	☆
49	48	47	WE BELONG TOGETHER	MARIAH CAREY (ISLAND/IDJMG)	☆
50	68	3	POPPIN' MY COLLAR	THREE 6 MAFIA (HYPNOTIZE MINDS/COLUMBIA/SUM)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	1	12	<b>#1</b> BE WITHOUT YOU	MARY J. BLIGE (Geffen/Interscope)	☆
2	5	7	UNPREDICTABLE	JAMIE FOXX FEAT. LUDACRIS (J/RMG)	☆
3	3	22	UNBREAKABLE	ALICIA KEYS (J/RMG)	☆
4	2	13	IN MY MIND	HEATHER HEADLEY (RCA/RMG)	☆
5	1	15	MAGIC	CHARLIE WILSON (JIVE/ZOMBA)	☆
6	6	21	LOOKING FOR YOU	KIRK FRANKLIN (FO YO SOUL/GOSPO CENTRIC/ZOMBA)	☆
7	7	25	I WANNA BE LOVED	ERIC BENET (FRIDAY/REPRISE/WARNER BROS.)	☆
8	11	10	CAN'T LET GO	ANTHONY HAMILTON (SO SO DEF/ZOMBA)	☆
9	3	21	GROWN & SEXY	BABYFACE (ARISTA/RMG)	☆
10	3	35	FIND YOUR WAY (BACK IN MY LIFE)	KEM (MOTOWN/UMRG)	☆
11	—	—	TRU LOVE	FAITH EVANS (CAPITOL)	☆
12	—	—	JUST CAME HERE TO CHILL	THE ISLEY BROTHERS FEAT. RONALD ISLEY (DEF SOUL/DEF JAM/IDJMG)	☆
13	12	12	DON'T FORGET ABOUT US	MARIAH CAREY (ISLAND/IDJMG)	☆
14	14	25	WHERE WOULD I BE (THE QUESTION)	KINDRED THE FAMILY SOUL (EPIC/HDDEN BEACH)	☆
15	10	42	GOTTA GO GOTTA LEAVE (TIRED)	VIVIAN GREEN (COLUMBIA/SUM)	☆
16	19	1	FIND MYSELF IN YOU	BRIAN MCKNIGHT (MOTOWN/UMRG)	☆
17	16	10	I AM NOT MY HAIR	INDIA.ARIE (MOTOWN/UMRG)	☆
18	18	13	TO YOU	EARTH, WIND & FIRE FEAT. BRIAN MCKNIGHT (SANCTUARY)	☆
19	20	18	EVERYTIME I THINK ABOUT HER	JAHEIM FEAT. JAOAKISS (DIVINE MILL/WARNER BROS.)	☆
20	21	13	I REMEMBER	MELI'SA MORGAN (LU ANN/ORPHEUS)	☆
21	—	—	HYPOTHETICALLY	LYFE JENNINGS FEAT. FANTASIA (COLUMBIA/SUM)	☆
22	32	9	INTO YOU	KEM (MOTOWN/UMRG)	☆
23	34	3	SO SICK	NE-YO (DEF JAM/IDJMG)	☆
24	27	2	WEEKEND LOVE	DWELE (VIRGIN)	☆
25	33	12	INDECENT PROPOSAL	JAVIER (CAPITOL)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	1	16	<b>#1</b> BABY GIRL	TRE (SEL/SUM)	☆
2	2	3	GOTTA GET TO MY BABY	JOVAN DAIS (ANOTHA DAIS)	☆
3	22	3	TOP NOTCH DIVA	QUIARRE LEE FEAT. TRINA & TRICK DADDY (KEY MONEY GRIP)	☆
4	8	12	IT'S YOU	URBAN MYSTIC (SOBE/WARNER BROS.)	☆
5	15	19	I THINK THEY LIKE ME	DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)	☆
6	3	5	TOUCH IT	BUSTA RHYMES (AFTERMATH/INTERSCOPE)	☆
7	13	7	ALWAYS	SPAIDE R.I.P.P.E.R. (HASSLE LIFE)	☆
8	—	1	GOTTA LOVE	AARON KANE (INVIGORATOR RECORDZ)	☆
9	9	29	RUN IT!	CHRIS BROWN (JIVE/ZOMBA)	☆
10	12	9	I AM NOT MY HAIR	INDIA.ARIE (MOTOWN/UMRG)	☆
11	6	3	GET LOOSE	BLU CRUSH (BLU CRUSH)	☆
12	11	11	ONE WISH	RAY J (KNOCKOUT/SANCTUARY)	☆
13	14	—	TE AMO CORAZON	PRINCE (UNIVERSAL/UMRG)	☆
14	7	7	WHAT YOU GOT	VIRGINIA'S FRONTLINE FEAT. PORSHCA (CNI ENTERTAINMENT)	☆
15	4	6	RAIN'S FALLIN'	STORMTROOPERZ (IMPERIAL ENTERTAINMENT)	☆
16	17	—	LEAN WIT IT, ROCK WIT IT	DEM FRANCHIZE BOYZ FEAT. LIL PEANUT & CHARLAY (SO SO DEF/VIRGIN)	☆
17	5	5	THE HOOCHIE SONG	D4K (HAVING YOURS/SOWELL ENTERTAINMENT)	☆
18	21	13	GRILLZ	NELLY FEAT. PAUL WALL, ALI & GIPP (DERRTY/FD' REEL/UMRG)	☆
19	26	7	CHECK ON IT	BEYONCE FEAT. SLIM THUG (COLUMBIA/SUM)	☆
20	16	3	SO SICK	NE-YO (DEF JAM/IDJMG)	☆
21	29	23	GO CRAZY	YOUNG JEEZY FEAT. JAY-Z (CORPORATE THUGZ/DEF JAM/IDJMG)	☆
22	24	12	NO STRINGS	LOLA (SOBE/WARNER BRDS.)	☆
23	14	3	NASTY GIRL	THE NOTORIOUS B.I.G. (BAD BOY/ATLANTIC)	☆
24	45	—	MS. NEW BOOTY	BUBBA SPARXXX (NEW SOUTH/PURPLE RIBBON/VIRGIN)	☆
25	34	9	CONCEITED (THERE'S SOMETHING ABOUT REMY)	REMY MA (TERROR SQUAD/SRC/UMRG)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	1	16	<b>#1</b> GRILLZ	NELLY FEAT. PAUL WALL, ALI & GIPP (DERRTY/FD' REEL/UMRG)	☆
2	2	12	SO SICK	NE-YO (DEF JAM/IDJMG)	☆
3	3	14	CHECK ON IT	BEYONCE FEAT. SLIM THUG (COLUMBIA/SUM)	☆
4	4	9	BE WITHOUT YOU	MARY J. BLIGE (Geffen/Interscope)	☆
5	5	8	I'M N LUV (WIT A STRIPPER)	T-PAIN FEAT. MIKE JONES (KONVICT MUZIK/JIVE/ZOMBA)	☆
6	7	10	UNPREDICTABLE	JAMIE FOXX FEAT. LUDACRIS (J/RMG)	☆
7	13	6	YO (EXCUSE ME MISS)	CHRIS BROWN (JIVE/ZOMBA)	☆
8	12	9	SHAKE IT OFF	EMINEM FEAT. NATE DOGG (SHADY/AFTERMATH/INTERSCOPE)	☆
9	8	22	TURN IT UP	CHAMILLIONAIRE FEAT. LIL FLIP (UNIVERSAL/UMRG)	☆
10	15	8	MS. NEW BOOTY	BUBBA SPARXXX (NEW SOUTH/PURPLE RIBBON/VIRGIN)	☆
11	10	27	RUN IT!	CHRIS BROWN (JIVE/ZOMBA)	☆
12	11	19	STICKWITU	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)	☆
13	14	25	ONE WISH	RAY J (KNOCKOUT/SANCTUARY)	☆
14	6	17	THERE IT GO! (THE WHISTLE SONG)	JUELZ SANTANA (DIPLOMATS/DEF JAM/IDJMG)	☆
15	—	—	DON'T FORGET ABOUT US	MARIAH CAREY (ISLAND/IDJMG)	☆
16	18	11	BRING OUT THE FREAK IN YOU	LIL ROB (UPSTAIRS)	☆
17	16	23	LAFFY TAFFY	D4L (DEEMONEY/ASYLUM/ATLANTIC)	☆
18	—	—	TEMPERATURE	SEAN PAUL (VP/ATLANTIC)	☆
19	17	18	I THINK THEY LIKE ME	DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)	☆
20	34	2	LEAN WIT IT, ROCK WIT IT	DEM FRANCHIZE BOYZ FEAT. LIL PEANUT & CHARLAY (SO SO DEF/VIRGIN)	☆
21	22	10	FRESH AZIMIZ	BOW WOW FEAT. J-KWON & JERMAINE DUPRI (COLUMBIA/SUM)	☆
22	25	3	CONTROL MYSELF	LL COOL J FEAT. JENNIFER LOPEZ (DEF JAM/IDJMG)	☆
23	20	12	RODEO	JUVENILE (UTP/ATLANTIC)	☆
24	23	10	NASTY GIRL	THE NOTORIOUS B.I.G. (BAD BOY/ATLANTIC)	☆
25	24	8	MY HOOD	YOUNG JEEZY (CORPORATE THUGZ/DEF JAM/IDJMG)	☆

## HITPREDICTOR

DATA PROVIDED BY promosquad

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

ARTIST / (T/B/L) / (Score)	Chart Rank
<b>R&amp;B/HIP-HOP AIRPLAY</b>	
☆ <b>AVANT</b> 4 Minutes INTERSCOPE (71.1)	44
JAMIE FOXX FEAT. LUDACRIS Unpredictable RMG (95.5)	2
NE-YO So Sick IDJMG (81.4)	3
CHRIS BROWN Yo (Excuse Me Miss) ZOMBA (90.9)	6
KEYSHIA COLE Love INTERSCOPE (89.6)	7
BUSTA RHYMES Touch It INTERSCOPE (84.5)	8
DEM FRANCHIZE BOYZ Lean Wit It, Rock Wit It VIRGIN (86.8)	9
T-PAIN FEAT. MIKE JONES I'm N Luv (Wit A Stripper) ZOMBA (77.6)	11
BOW WOW Fresh Azimiz SUM (82.1)	15
JUELZ SANTANA Oh Yes (aka 'Postman') IDJMG (93.8)	16
SEAN PAUL Temperature ATLANTIC (79.6)	22
D4L Betcha Can't Do It Like Me ATLANTIC (71.4)	25
FAITH EVANS Tru Love CAPITOL (84.8)	28
KANYE WEST FEAT. LUPE FIASCO Touch The Sky IDJMG (89.0)	29
REMY MA Conceited (There's Something About Remy) UMRG (71.6)	39
TYRA Still In Love UMRG (65.3)	40
<b>RHYTHMIC AIRPLAY</b>	
☆ LL COOL J FEAT. JENNIFER LOPEZ Control Myself IDJMG (68.8)	22
☆ SO CENT & OLIVIA Best Friend INTERSCOPE (73.1)	—
NE-YO So Sick IDJMG (88.7)	2
BEYONCE FEAT. SLIM THUG Check On It sum (91.6)	3
MARY J. BLIGE Be Without You INTERSCOPE (94.2)	4
T-PAIN FEAT. MIKE JONES I'm N Luv (Wit A Stripper) ZOMBA (68.2)	5
JAMIE FOXX FEAT. LUDACRIS Unpredictable RMG (94.7)	6
CHRIS BROWN Yo (Excuse Me Miss) ZOMBA (88.5)	7
SEAN PAUL Temperature ATLANTIC (73.0)	18
BOW WOW Fresh Azimiz SUM (77.0)	21
YOUNG JEEZY My Hood IDJMG (65.7)	25
JUELZ SANTANA Oh Yes (aka 'Postman') IDJMG (95.0)	31
BLACK EYED PEAS Pump It INTERSCOPE (80.7)	35
GIVEN S'EPANI Crash INTERSCOPE (66.3)	38
KANYE WEST FEAT. LUPE FIASCO Touch The Sky IDJMG (84.1)	—
D4L Betcha Can't Do It Like Me ATLANTIC (75.3)	—

ADULT R&B AND RHYTHMIC AIRPLAY: 60 adult R&B stations and 66 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.

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Billboard COUNTRY FEB 8 2006

## HOT COUNTRY SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	IMPRINT & NUMBER / PROMOTION LABEL	CERT.	PEAK POSITION	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	IMPRINT & NUMBER / PROMOTION LABEL	CERT.	PEAK POSITION
1	1	16	<b>#1</b> JESUS, TAKE THE WHEEL M. BRIGHT (B. JAMES, H. LINDSEY, G. SAMPSON)	Carrie Underwood	ARISTA/ARISTA NASHVILLE		1	31	3	33	16	LIPSTICK T. BROWN, K. LAW, B. CHANCEY (R. LYNNE, M. PRENTICE)	Rockie Lynne		31
2	3	4	WHEN I GET WHERE I'M GOING F. ROGERS (R. RUTHERFORD, G. TEREN)	Brad Paisley Featuring Dolly Parton	ARISTA NASHVILLE		2	32	35	38	7	EVERY TIME I HEAR YOUR NAME J. STEELE (K. ANDERSON, T. HAMBRIDGE, J. STEELE)	Keith Anderson		32
3	2	2	HONKY TONK BADONKADONK D. HUFF (R. HOUSER, D. DAVIDSON, J. JOHNSON)	Trace Adkins	CAPITOL		2	33	32	34	12	TWENTY YEARS AND TWO HUSBANDS AGO B. GALLIMORE (L.A. WOMACK, D. DODSON, D. DILLON)	Lee Ann Womack		32
4	8	10	YOUR MAN F. ROGERS (C. STAPLETON, C. DUBOIS, J. EVERETT)	Josh Turner	MCA NASHVILLE		4	34	33	37	11	I GOT YOU C. MORGAN, P. O'DONNELL (C. MORGAN, P. O'DONNELL, T. OWENS)	Craig Morgan		33
5	6	7	LIKE WE NEVER LOVED AT ALL D. HUFF, F. HILL (J. RICH, S. SAX, V. MCGEHE)	Faith Hill	WARNER-CURB/WRN		1	35	34	35	10	NOT GOING DOWN B. GALLIMORE, T. MCGRAW (K. SAVIGAR, S. BOLTON)	Jo Dee Messina		34
6	10	9	TONIGHT I WANNA CRY D. HUFF, K. URBAN (M. POWELL, K. URBAN)	Keith Urban	CAPITOL		1	36	25	25	10	I DON'T FEEL LIKE LOVING YOU TODAY G. WILSON, J. RICH, M. WRIGHT (M. BERG, J. COLLINS)	Gretchen Wilson		22
7	9	8	JUST MIGHT (MAKE ME BELIEVE) G. FUNDIS (K. HALL)	Sugarland	MERCURY		1	37	38	46	4	SIZE MATTERS (SOMEDAY) B. CANNON (B. HILL, M. DEKLE)	Joe Nichols		37
8	7	6	MY OLD FRIEND B. GALLIMORE, T. MCGRAW, D. SMITH (C. WISEMAN, S. MCEWAN)	Tim McGraw	CURB		6	38	4	40	12	I LOVE MY LIFE K. STEGALL (J. O'NEAL, S. SMITH, T. NICHOLS)	Jamie O'Neal		38
9	12	14	<b>GREATEST GAINER</b> LIVING IN FAST FORWARD B. CANNON, K. CHESNEY (D. L. MURPHY, R. RUTHERFORD)	Kenny Chesney	BNA		9	39	39	41	11	I CAN'T UNLOVE YOU D. HUFF (W. KIRBY, W. ROBINSON)	Kenny Rogers		39
10	5	5	MUST BE DOIN' SOMETHIN' RIGHT C. CHAMBERLAIN (P. J. MATTHEWS, M. DOOSON)	Billy Currington	MERCURY		1	40	42	43	5	LIFE AIN'T ALWAYS BEAUTIFUL M. WRIGHT, G. ALLAN (C. GOODMAN, T. JAMES)	Gary Allan		40
11	13	15	WHAT HURTS THE MOST D. HUFF, RASCAL FLATTS (J. STEELE, S. ROBSON)	Rascal Flatts	LYRIC STREET		11	41	43	44	5	IF YOU'RE GOING THROUGH HELL (BEFORE THE DEVIL EVEN KNOWS) T. HEWITT (S. TATE, A. TATE, D. BERG)	Rodney Atkins		41
12	4	3	SHE LET HERSELF GO T. BROWN, G. STRAIT (K. K. PHILLIPS, D. DILLON)	George Strait	MCA NASHVILLE		1	42	45	53	3	NEVER MIND ME B. KENNY, J. RICH, P. WORLEY (B. KENNY, J. RICH, E. CLAWSON)	Big & Rich		42
13	11	13	SHE DON'T TELL ME TO R. RUTHERFORD, M. WRIGHT (B. DIPIERO, T. SHAPIRO, R. RUTHERFORD)	Montgomery Gentry	COLUMBIA		11	43	46	47	10	I'LL DIE TRYIN' J. NIEBANK (S. BOGARD, J. STOVER)	Lonestar		43
14	14	17	GET DRUNK AND BE SOMEBODY L. WHITE, T. KEITH (T. KEITH, S. EMERICK)	Toby Keith	SHOW DOG NASHVILLE		14	44	47	56	3	LAST DAY OF MY LIFE F. ROGERS (P. VASSAR, T. TRYAN)	Phil Vassar		44
15	15	16	CHEATIN' S. EVANS, M. BRIGHT (B. JAMES, D. SCHLITZ)	Sara Evans	RCA		15	45	4	42	13	IF I DON'T MAKE IT BACK J. STROUD, T. LAWRENCE (B. PINSON, B. JONES)	Tracy Lawrence		42
16	17	20	NOBODY BUT ME B. BRADDOCK (P.B. WHITE, S. CAMP)	Blake Shelton	WARNER BROS./WRN		16	46	46	47	10	BRAND NEW GIRLFRIEND L. MILLER (S. MINOR, B. ALLMAN, J. STEELE)	Steve Holy		46
17	16	18	KEROSENE M. WRUCKE, F. LIDDELL (M. LAMBERT)	Miranda Lambert	EPIC		16	47	RE-ENTRY	2	BRING IT ON HOME W. KIRKPATRICK, LITTLE BIG TOWN (W. KIRKPATRICK, G. BIECK, T. H. BIECK)	Little Big Town		47	
18	18	21	BELIEVE T. BROWN, R. DUNN, K. BROOKS (R. DUNN, C. WISEMAN)	Brooks & Dunn	ARISTA NASHVILLE		18	48	HOT SHOT DEBUT	1	THE SEASHORES OF OLD MEXICO T. BROWN, G. STRAIT (M. HAGGARD)	George Strait		48	
19	19	23	THE DOLLAR B. CANNON (J. JOHNSON)	Jamey Johnson	BNA		19	49	50	50	9	NO SHAME K. BEARD, B. CHANCEY (J. BATES, K. BEARD, J. YEARY)	Jeff Bates		49
20	20	24	<b>AIR POWER</b> WHO SAYS YOU CAN'T GO HOME J. SHANKS, J. BON JOVI, R. SAMBORA (J. BON JOVI, R. SAMBORA)	Bon Jovi Duet With Jennifer Nettles	ISLAND/IDJMG		20	50	RE-ENTRY	2	POLITICALLY INCORRECT G. WILSON, J. RICH, M. WRIGHT (L. SATCHER, D. STEAGAL, B. HENDERSON)	Gretchen Wilson Featuring Merle Haggard		50	
21	23	26	NOBODY GONNA TELL ME WHAT TO DO M. WRIGHT, J. SCAIFE (T. MULLINS, T. NICHOLS, C. WISEMAN)	Van Zant	COLUMBIA		21	51	48	-	2	GOOD TO GO D. S. MILLER, T. NOVICK (T. NICHOLS, R. CLAWSON)	John Corbett		48
22	21	19	GOOD RIDE COWBOY A. REYNOLDS (B. KENNEDY, J. L. NIEMAN, R. BROWN, B. OOLYE)	Garth Brooks	PEARL/LYRIC STREET		3	52	NEW	1	THE LAST OF A DYING BREED E. SILVER (T. CONNERS, D. ROLLINS, D. WILLIAMS)	Neal McCoy		52	
23	24	27	WHEREVER YOU ARE J. STOVER (J. STOVER, S. BOGARD)	Jack Ingram	BIG MACHINE/SHOW DOG NASHVILLE		23	53	NEW	1	I STILL MISS SOMEONE M. MCBRIDE (J. CASH, R. CASH, JR.)	Martina McBride With Dolly Parton		53	
24	26	28	DRUNKER THAN ME T. TOMLINSON, HILLBILLY (T. TOMLINSON, A. UNDERWOOD)	Trent Tomlinson	LYRIC STREET		24	54	51	51	5	DRINKIN' IN MY SUNDAY DRESS D. HUFF, M. WRIGHT (M. MCKEE)	Susan Haynes		51
25	27	29	WHY M. KNOX (J. RICH, V. MCGEHE, R. CLAWSON)	Jason Aldean	BROKEN BOW		25	55	60	59	3	ON AGAIN TONIGHT F. ROGERS (M. GREEN, J. MELTON, P.B. WHITE)	Trent Willmon		55
26	28	32	SOMETHING'S GOTTA GIVE D. HUFF (C. WISEMAN, T. MULLINS)	LeAnn Rimes	ASYLUM-CURB		26	56	54	-	2	DRINKIN' SONGS & OTHER LOGIC C. BLACK (C. BLACK, H. NICHOLAS, S. WARINER)	Clint Black		54
27	36	36	LOVE WILL ALWAYS WIN A. REYNOLDS (G. KENNEDY, W. KIRKPATRICK)	Garth Brooks & Trisha Yearwood	PEARL/LYRIC STREET		27	57	56	-	2	THIS TIME AROUND M. MCCLURE, CROSS CANADIAN RAGWEED (C. CANAOF, R. ROGERS)	Cross Canadian Ragweed		57
28	29	30	I DON'T B. GALLIMORE (O. PECK, C. MILLS, B. COLLINS)	Danielle Peck	BIG MACHINE/SHOW DOG NASHVILLE		28	58	49	49	17	DOWN AND OUT R. FOSTER (R. ROGERS)	Randy Rogers Band		48
29	30	31	I'M TAKING THE WHEEL J. SHANKS (K. OSBORN, J. SHANKS)	SheDaisy	LYRIC STREET		29	59	NEW	1	BEFORE HE CHEATS M. BRIGHT (C. TOMPKINS, J. KEAR)	Carrie Underwood		59	
30	37	45	SETTLE FOR A SLOWDOWN B. BEAVERS (T. MARTIN, B. BEAVERS, D. BENTLEY)	Dierks Bentley	CAPITOL		30	60	NEW	1	HOW 'BOUT YOU J. JOYCE (E. CHURCH, E. CHURCH, B. BEAVERS)	Eric Church		60	

Lead single logs a fifth week at No. 1; radio gets follow-up in late March titled "Don't Forget to Remember Me."

Duet with Sugarland's Nettles gets Airpower stripes, makes 16.2 million impressions during tracking week.

Spins at 10 stations give newcomer first national chart action exclusively in Billboard.

## HITPREDICTOR

DATA PROVIDED BY  
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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>SARA EVANS</b> Cheatin' RCA (87.3)	15	<b>LEE ANN WOMACK</b> Twenty Years And Two Husbands Ago MCA NASHVILLE (78.0)	33
<b>BRAD PAISLEY FEAT. DOLLY PARTON</b>		<b>BLAKE SHELTON</b> Nobody But Me WARNER BROS. (85.5)	16	<b>CRAIG MORGAN</b> I Got You BROKEN BOW (83.3)	34
<b>When I Get Where I'm Going</b> ARISTA NASHVILLE (83.8)	2	<b>MIRANDA LAMBERT</b> Kerosene EPIC (75.0)	17	<b>☆ JOE NICHOLS</b> Size Matters (Someday) UNIVERSAL SOUTH (92.2)	37
<b>JOSH TURNER</b> Your Man MCA NASHVILLE (76.7)	4	<b>BROOKS &amp; DUNN</b> Believe ARISTA NASHVILLE (78.8)	18	<b>JAMIE O'NEAL</b> I Love My Life CAPITOL (80.3)	38
<b>KEITH URBAN</b> Tonight I Wanna Cry CAPITOL (92.8)	6	<b>JAMEY JOHNSON</b> The Dollar BNA (86.6)	19	<b>KENNY ROGERS</b> I Can't Unlove You CAPITOL (90.3)	39
<b>SUGARLAND</b> Just Might (Make Me Believe) MERCURY (84.2)	7	<b>BON JOVI WITH JENNIFER NETTLES</b>	20	<b>RODNEY ATKINS</b> If You're Going Through Hell CURB (75.0)	41
<b>TIM MCGRAW</b> My Old Friend CURB (80.2)	8	<b>Who Says You Can't Go Home</b> IDJMG (81.7)	20	<b>LONESTAR</b> I'll Die Tryin' BNA (86.2)	43
<b>KENNY CHESNEY</b> Living In Fast Forward BNA (94.7)	9	<b>VAN ZANT</b> Nobody Gonna Tell Me What To Do COLUMBIA (77.8)	21		
<b>RASCAL FLATTS</b> What Hurts The Most LYRIC STREET (87.3)	11	<b>JASON ALDEAN</b> Why BROKEN BOW (76.9)	25		
<b>MONTGOMERY GENTRY</b> She Don't Tell Me To COLUMBIA (91.7)	13	<b>LEANN RIMES</b> Something's Gotta Give ASYLUM-CURB (75.0)	26		
<b>TOBY KEITH</b> Get Drunk And Be Somebody SHOW DOG (83.2)	14	<b>☆ DIERKS BENTLEY</b> Settle For A Slowdown CAPITOL (87.8)	30		

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BillboardRadioMonitor.com

**HOT COUNTRY SONGS:** 123 country stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. © 2006 VNU Business Media, Inc. All rights reserved.

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**ALL CHARTS:** See Chart Legend for rules and explanations.

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

## STRAIT PUTS HAGGARD BACK ON THE MAP

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

The third single from Strait's "Somewhere Down in Texas" album, "Seashores" was written by Country Music Hall of Fame member Merle Haggard, and has been patiently waiting to become a hit for more than 30 years. It was never a single for its venerated composer, first appearing on "Merle Haggard Presents His

30th Album" in the fall of 1974.

Strait, who recently celebrated his 40th No. 1 single, has an enviable record covering songs others have made famous. Eight of his 72 top 10 singles were updated versions of country classics from the likes of Bob Wills & His Texas Playboys, Hank Williams, George Jones, Faron Young and Vern Gosdin. Two of those top 10 covers reached No. 1, including Wills' "Right or Wrong" (1984) and Young's "If You Ain't Lovin' (You Ain't Livin')" (1988).

—Wade Jessen



# FEB 18 2006 LATIN Billboard

## HOT LATIN SONGS

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHIT	TITLE	Artist	PEAK POSITION	THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHIT	TITLE	Artist	PEAK POSITION
1	1	1	14	<b>#1</b> ROMPERE MONSERRATE, DJ URBA, S. FISHER (R. AYALA, V. CABRERA)	Daddy Yankee EL CARTEL / INTERSCOPE	1	26	29	34	4	UN BESO L. SANTOS, A. SANTOS (A. SANTOS)	Aventura PREMIUM LATIN	26
2	2	2	1	CONTRA VIENTO Y MAREA R. MUNOZ, R. MARTINEZ (J. E. MURGIA, M. L. ARRIAGA)	Intocable EMI LATIN	2	27	43	48	3	ANDA Y VE F. GOMEZ, S. GOMEZ (S. GOMEZ, F. GOMEZ, M. ALEJANDRO, A. MAGDALENA)	Akwid UNIVISION	27
3	3	5	1	ELLA Y YO E. LINO, L. SANTOS (W. O. LANDRON, A. SANTOS)	Aventura Featuring Don Omar PREMIUM LATIN	7	28	47	-	2	<b>GREATEST GAINER</b> NO HAY NADIE H. DELGADO (M. DELGADO, J. TORRES, P. HERNANDEZ)	Hector "El Father" Featuring Yomo & Victor Manuelle GOLD STAR / MACHETE	28
4	6	4	1	VEN BAILALO J. TORRES (A. RIVERA, C. COLON, J. TORRES)	Angel & Khriz LUAR/MVP / MACHETE	3	29	NEW	1	LIBERTAD R. MERCENARIO (M. J. PESANTE)	Ivy Queen LA CALLE / UNIVISION	29	
5	4	3	1	RAKATA LUNY TUNES (WISIN, YANDEL)	Wisn & Yandel MAS FLOW / MACHETE	2	30	22	16	15	ACOMPANAME A ESTAR SOLO T. TORRES (R. ARJONA)	Ricardo Arjona SONY BMG NORTE	7
6	8	7	1	LLAME PA' VERTE LUNY TUNES (WISIN, YANDEL)	Wisn & Yandel MACHETE	2	31	24	19	18	A CHILLAR A OTRA PARTE PESADO (M. A. PEREZ)	Pesado WARNER LATINA	14
7	5	4	1	MAYOR QUE YO Baby Ranks, Daddy Yankee, Tonny Tun Tun, Wisn, Yandel & Hector LUNY TUNES (R. AYALA, WISIN, YANDEL, H. DELGADO)	MAS FLOW / MACHETE	3	32	25	25	12	MALO C. JEAN (BEBE)	Bebe EMI LATIN	21
8	11	11	1	LA TORTURA S. MEBARAK R., L. MENDEZ (S. MEBARAK R., L. E. DCHOA)	Shakira Featuring Alejandro Sanz EPIC / SONY IIMG NORTE	1	33	31	37	14	OIGA LOS HOROSCOPOS DE DURANGO (J. M. FIGUEROA)	Los Horoscopos De Durango DISA	26
9	7	6	1	NUESTRO AMOR A. AVILA (A. AVILA)	RBD EMI LATIN	6	34	37	41	9	NO LE TEMAS A EL J. ROSARIO (G. MATIAS, H. PAGAN, J. ROSARIO)	Trebol Clan GOLD STAR / MACHETE	34
10	9	9	1	CUENTALE R. MERCENARIO (M. J. PESANTE)	Ivy Queen LA CALLE / UNIVISION	3	35	41	36	19	COSAS DEL AMOR S. VEGA (L. G. PADILLA)	Sergio Vega SONY BMG NORTE	12
11	10	13	1	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	10	36	38	46	12	TU NO ESTAS R. AKIM, KEN Y (J. NIEVES, K. VASQUEZ)	Rakim & Ken Y CHENCHO/CHOSEN FEW EMERALD / URBAN BOX OFFICE	36
12	12	24	1	COMO SI NO NOS HUBIERAMOS AMADO C. VALLI (L. PAUSINI, CHEPE, L. TRISTAN, DANIEL)	Laura Pausini WARNER LATINA	12	37	35	28	7	NO TE APARTES DE MI G. GRACA M. LLO (R. CARLOS, E. CARLOS, E. GOMEZ ESCOLAR)	Yahir WARNER LATINA	28
13	16	20	1	LO QUE ME GUSTA A MI G. SANTAOLALLA, JUANES (JUANES)	Juanes SURCO / UNIVERSAL LATINO	13	38	RE-ENTRY	3	3	NO PUEDO MAS G. ALGARAZ, N. SEPULVEDA (A. CEJUDO)	El Coyote Y Su Banda Tierra Santa UNIVISION	38
14	15	14	1	PERO TE VAS A ARREPENTIR K-PAZ DE LA SIERRA (M. A. SOLIS)	K-Paz De La Sierra With Jose Manuel Zamacona DISA	14	39	46	43	5	DALE DON DALE E. LIND (W. O. LANDRON, L. J. JACKSON)	Don Omar Featuring Fabelous VI / MACHETE	39
15	21	40	1	ALGO DE MI J. GUILLÉN (O. VILLARREAL)	Conjunto Primavera FONOVI SA	15	40	NEW	1	1	DE CONTRABANDO PRIVERA (J. SEBASTIAN)	Jenni Rivera FONOVI SA	40
16	19	21	1	LAGRIMILLAS TONTAS J. L. TERRAZAS (J. VELAZQUEZ AGUILAR)	Grupo Montez De Durango DISA	16	41	40	39	14	SE TE OLVIDO M. SALCEDO, M. CAZARES (K. SANTANDER, G. SANTANDER)	Pablo Montero UNIVISION	25
17	28	-	1	SI YO FUERA TU AMOR O. URBINA JR., R. URBINA (NOT LISTED)	Alacranes Musical UNIVISION	17	42	49	50	3	ENSENAMA A OLVIDAR L. E. PAVAN (B. CAVAZOS)	Graciela Beltran UNIVISION	42
18	30	29	1	BANDOLEROS ECHO, DISEL (W. O. LANDRON)	Los Bandoleros Featuring Don Omar & Tego Calderon ALLSTAR/VI / MACHETE	18	43	NEW	1	1	QUE VIDA LA MIA A. VAZQUEZ, K. CIBRAN (K. CIBRAN, M. RUZ)	Reik SONY BMG NORTE	43
19	NOT SHOT DEBUT	1	1	NOCHE DE SEXO NELLY (WISIN, YANDEL, A. SANTOS, NELLY)	Wisn & Yandel Featuring Aventura MACHETE	19	44	RE-ENTRY	7	7	POR TU MALDITO AMOR A. A. ALBA (F. MENDEZ)	Los Temerarios FONOVI SA	22
20	13	18	1	CHULIN CULIN CHUNFLY (THE RATTLESNAKE SONG) NESTY (J. RAMOS, R. PEREZ, E. F. PADILLA, R. GOMES BOLANDS)	Voltio Featuring Calle 13 WHITE LION/EPIC / SONY BMG NORTE	13	45	NEW	1	1	MACHUCANDO LUNY TUNES (R. AYALA, E. DAVIDA)	Daddy Yankee EL CARTEL / INTERSCOPE	45
21	14	12	1	SUELTA MI MANO A. BAQUEIRO (L. GARCIA)	Sin Bandera SONY BMG NORTE	6	46	NEW	1	1	DIA DE ENERO S. MEBARAK R. (S. MEBARAK R.)	Shakira EPIC / SONY BMG NORTE	46
22	20	17	1	ESO EHH...!! ALEXIS, FIDO (ALEXIS, FIDO)	Alexis & Fido SONY BMG NORTE	7	47	45	38	8	QUE VOY A HACER CON MI AMOR A. BAQUEIRO (L. C. MONROY, R. ORNELAS)	Alejandro Fernandez SONY BMG NORTE	38
23	17	10	1	TE HE QUERIDO, TE HE LLORADO R. MERCENARIO (M. J. PESANTE)	Ivy Queen LA CALLE / UNIVISION	10	48	32	32	19	MIL AMORES MASTER JOE, D. G. BLACK (MASTER JOE, D. G. BLACK)	Master Joe & O.G. Black OLE	27
24	18	15	1	AMOR ETERNO C. LOPEZ (V. JOTA)	Christian Castro UNIVERSAL LATINO	1	49	NEW	1	1	TE ECHO DE MENOS F. PINERO JR., C. PONCE (C. PONCE, F. PINERO JR.)	Chayanne SONY BMG NORTE	49
25	23	22	1	BAILANDO YAGA, MACKIE (J. A. MARTINEZ, L. E. PIZARRO)	Yaga & Mackie Featuring Nina Sky LA CALLE / UNIVISION	18	50	NEW	1	1	ALIADO DEL TIEMPO NOT LISTED (NOT LISTED)	Mariano Barba THREE SOUND	50

"Anda y Ve" moves 14-1 on Tropical Airplay, its first No. 1 on that chart.

Colombian rocker's album gains 13%, thanks to Jan. 31 appearance on "The Tonight Show With Jay Leno."

Reggaeton duo's third top 20 debut on this chart, after "Rakata" and "Llame Pa' Verte."

## TOP LATIN ALBUMS

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHIT	ARTIST	Title	CERT.	PEAK POSITION	THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHIT	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	8	<b>#1</b> DADDY YANKEE EL CARTEL 005792/INTERSCOPE (13.98 CD/DVD) ⊕	Barrio Fino: En Directo	1	1	26	NEW	1	1	VARIOUS ARTISTS DISA 720741 (11.98)	Historia Musical Del Pasito Duranguense 2	26	
2	2	2	9	DON OMAR VI/MACHETE 005850/UMRG (13.98)	Da Hitman Presents Reggaeton Latino	1	1	27	17	23	4	VARIOUS ARTISTS FONOVI SA 352234/UG (13.98) ⊕	Megartistas Del Ano 2006	15	
3	3	4	1	RBD EMI LATIN 35902 (14.98)	Nuestro Amor	1	1	28	23	20	12	GRUPO MONTEZ DE DURANGO DISA 720689 (11.98)	Los Super Exitos: Lagrimillas Tontas	8	
4	4	3	1	RBD EMI LATIN 75852 (14.98)	Rebelde	2	2	29	33	28	60	<b>PAGE SETTER</b> A. B. QUINTANILLA III PRESENTS KUMBIA KINGS EMI LATIN 90595 (15.98)	Fuego	2	
5	6	6	1	JUANES SURCO 003475/UNIVERSAL LATINO (17.98) ⊕	Mi Sangre	1	1	30	27	22	47	LUNY TUNES & BABY RANKS MAS FLOW 230037/MACHETE (14.98)	Mas Flow 2	2	
6	5	5	9	REGGAETON NINOS AFUEGO/URBAN BOX OFFICE 46957/EMI LATIN (13.98)	Reggaeton Ninos Vol. 1	5	5	31	31	11	11	SIN BANDERA SONY BMG NORTE 96872 (17.98) ⊕	Manana	4	
7	8	7	1	WISIN & YANDEL MACHETE 561402 (15.98)	Pa'l Mundo	1	1	32	30	26	14	BEBE EMI LATIN 43178 (9.98)	Pafuera Telaranas	23	
8	NOT SHOT DEBUT	1	1	ROCIO DURCAL SONY BMG NORTE 77124 (15.98) ⊕	Amor Eterno	8	8	33	29	24	6	VOLTIO WHITE LION/EPIC 96526/SONY MUSIC (11.98)	Voltio	17	
9	9	8	1	VARIOUS ARTISTS CHENCHO/CHOSEN FEW EMERALD 1056/URBAN BOX OFFICE (9.98)	Boy Wonder & Chencho Records Present: El Draft 2005	4	4	34	21	-	2	VARIOUS ARTISTS DISA 720728 (12.98)	15 Duranguenses De Corazon 2	28	
10	11	12	1	ANA GABRIEL SONY BMG NORTE 95902 (15.98)	Historia De Una Reina	5	5	5	22	17	11	VICENTE FERNANDEZ SONY BMG NORTE 96895 (14.98) ⊕	Mis Duetos	12	
11	NEW	1	1	INDIA SGZ/UNIVISION 340004/UG (14.98)	Soy Diferente	11	11	36	RE-ENTRY	19	19	LUIS FONSI UNIVERSAL LATINO 004881 (14.98)	Paso A Paso	2	
12	14	13	1	DADDY YANKEE EL CARTEL/VI 450639/MACHETE (15.98)	Barrio Fino	1	1	37	32	27	28	GRUPO BRYNDIS DISA 720561 (11.98)	La Mejor... Coleccion	7	
13	19	21	1	ANDY ANDY WEPA 1060/URBAN BOX OFFICE (9.98 CD/DVD) ⊕	Ironia	4	4	38	44	43	20	JENNI RIVERA FONOVI SA 352165/UG (13.98) ⊕	Parrandera, Rebelde Y Atrevida	10	
14	18	19	1	RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE 1890 (16.98)	Antologia De Un Rey	11	11	39	NEW	7	7	VARIOUS ARTISTS UNIVISION 310692/UG (12.98) ⊕	Parranda Tequilera 2006	3	
15	NEW	1	1	GRUPO MONTEZ DE DURANGO DISA 720744 (12.98) ⊕	500 Novillos	15	15	40	24	29	9	VOZ A VOZ URBAN BOX OFFICE 1019 (13.98)	En Presencia Del Futuro	24	
16	25	31	44	<b>GREATEST GAINER</b> INTOCABLE EMI LATIN 98613 (16.98)	X	2	2	41	36	32	8	LOS TEMERARIOS DISA 720719 (16.98)	La Mejor... Coleccion	32	
17	13	10	1	SHAKIRA EPIC 93700/SONY MUSIC (18.98) ⊕	Fijacion Oral Vol. 1	1	1	42	40	40	51	LOS CAMINANTES SONY BMG NORTE 95637 (9.98)	Tesoros De Coleccion: Lo Romantico De Los Caminantes	22	
18	12	14	1	RICARDO ARJONA SONY BMG NORTE 67549 (18.98)	Adentro	3	3	43	34	30	11	LUIS MIGUEL WARNER LATINA 62753 (18.98)	Grandes Exitos	1	
19	10	9	1	BRONCO LOS BUKIS FONOVI SA 352231/UG (13.98) ⊕	Cronica De Dos Grandes: Los Inicios De Nuestra Historia	8	8	44	38	35	41	AVENTURA PREMIUM LATIN 94082/SONY BMG NORTE (13.98)	God's Project	1	
20	7	-	1	GRACIELA BELTRAN UNIVISION 310383/UG (14.98) ⊕	Rancherisimas Con Banda	7	7	45	35	44	4	CARDENALES DE NUEVO LEON DISA 720735 (10.98)	La Mejor... Coleccion	35	
21	16	18	1	JOSE ALFREDO JIMENEZ SONY BMG NORTE 96888 (13.98) ⊕	La Historia Del Rey	16	16	46	41	36	18	IVY QUEEN LA CALLE/UNIVISION 310546/UG (13.98) ⊕	Flashback	10	
22	26	-	1	ANA GABRIEL EMI LATIN 46956 (15.98)	Dos Amores Un Amante	22	22	47	39	34	8	VARIOUS ARTISTS SONY BMG NORTE 96902 (17.98)	Top Latino	28	
23	20	11	1	LOS HOROSCOPOS DE DURANGO DISA 720701 (11.98) ⊕	Antes Muertas Que Sencillas	11	11	48	47	49	5	GRUPO BRYNDIS/VIENTO Y SOL/LADRON DISA 720681 (10.98)	La Mejor... Coleccion	47	
24	21	16	1	K-PAZ DE LA SIERRA DISA 720626 (11.98) ⊕	Mas Capaces Que Nunca	1	1	49	42	33	7	VARIOUS ARTISTS GOLD STAR 180016/MACHETE (14.98 CD/DVD) ⊕	Gold Star Music: Reggaeton Hits	5	
25	15	15	1	VARIOUS ARTISTS DISA 720710 (11.98) ⊕	Agarron Duranguense 2006	15	15	50	46	38	29	RBD EMI LATIN 32384 (15.98)	Tour Generacion: RBD En Vivo	22	

AIRPLAY MONITORED BY SALES DATA COMPILED BY  
 Nielsen Broadcast Systems Nielsen SoundScan

# LATIN

# Billboard DANCE

FEB 18 2006

## LATIN AIRPLAY POP

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	COMO SI NO NOS HUBIERAMOS AMADO	LAURA PAUSINI (WARNER LATINA)
2	3	LO QUE ME GUSTA A MI	JUANES (SURCO/UNIVERSAL LATINO)
3	2	NUESTRO AMOR	RBD (EMI LATIN)
4	6	NO	SHAKIRA (EPIC/SONY BMG NORTE)
5	4	SUELTA MI MANO	SIN BANDERA (SONY BMG NORTE)
6	8	SOLO QUEDATE EN SILENCIO	RBD (EMI LATIN)
7	5	AMOR ETERNO	CHRISTIAN CASTRO (UNIVERSAL LATINO)
8	9	ALGO MAS	LA 5A ESTACION (SONY BMG NORTE)
9	11	NO TE PREOCUPES POR MI	CHAYANNE (SONY BMG NORTE)
10	7	ACOMPANAME A ESTAR SOLO	RICARDO ARJONA (SONY BMG NORTE)
11	12	DARIA	LA 5A ESTACION (SONY BMG NORTE)
12	13	MALO	BEBE (EMI LATIN)
13	10	LA TORTURA	SHAKIRA FEATURING ALEJANDRO SANZ (EPIC/SONY BMG NORTE)
14	15	NO TE APARTES DE MI	YAHIR (WARNER LATINA)
15	25	QUE VIDA LA MIA	REIK (SONY BMG NORTE)

## LATIN ALBUMS POP

THIS WEEK	LAST WEEK	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	RBD	NUESTRO AMOR (EMI LATIN)
2	2	RBD	REBELDE (EMI LATIN)
3	1	JUANES	MI SANGRE (SURCO/UNIVERSAL LATINO)
4	-	ROCIO DURCAL	AMOR ETERNO (SONY BMG NORTE)
5	4	ANA GABRIEL	HISTORIA DE UNA REINA (SONY BMG NORTE)
6	6	SHAKIRA	FIJACION ORAL VOL. 1 (EPIC/SONY MUSIC)
7	5	RICARDO ARJONA	ADENTRO (SONY BMG NORTE)
8	8	ANA GABRIEL	DOS AMORES UN AMANTE (EMI LATIN)
9	11	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS	FUEGO (EMI LATIN)
10	10	SIN BANDERA	MANANA (SONY BMG NORTE)
11	9	BEBE	PAFUERA TELARANAS (EMI LATIN)
12	-	LUIS FONSI	PASO A PASO (UNIVERSAL LATINO)
13	15	VOZ A VOZ	EN PRESENCIA DEL FUTURO (URBAN BOX OFFICE)
14	12	LUIS MIGUEL	GRANDES EXITOS (WARNER LATINA)
15	14	VARIOUS ARTISTS	TOP LATINO (SONY BMG NORTE)

## TROPICAL

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	14	ANDA Y VE	AKWID (UNIVISION)
2	3	TU AMOR ME HACE BIEN	MARC ANTHONY (SONY BMG NORTE)
3	2	AMOR DE UNA NOCHE	N'KLABE (NU/SONY BMG NORTE)
4	7	UN BESO	AVENTURA (PREMIUM LATIN)
5	8	LLAME PA' VERTE	WISIN & YANDEL (MACHETE)
6	5	SOY DIFERENTE	INDIA FEATURING CHEKA (SGZ/UNIVISION)
7	6	NUESTRO AMOR	RBD (EMI LATIN)
8	9	LLORO	ANTONY SANTOS (DESCARGA)
9	20	SI ME FALTAS TU	TITO ROJAS (M.P.)
10	13	PRINCESA	FRANK REYES (J&N)
11	2	EL BAILE PEGAO	LIMI-T 21 (UNIVISION)
12	-	BANDOLEROS	LOS BANDOLEROS FEAT. DON OMAR & TEGO CALDERON (ALL STARS/MACHETE)
13	16	CHULIN CULIN CHUNFLY (THE RATTLESNAKE SONG)	VOLTRON FEAT. CALLE 13 (WHITE LION/EPIC/SONY BMG NORTE)
14	1	ROMPE	DADDY YANKEE (EL CARTEL/INTERSCOPE)
15	10	NO HAY NADIE	HECTOR "EL FATHER" FEAT. YOMI & VICTOR MANUELLE (GOLD STAR/MACHETE)

## TROPICAL

THIS WEEK	LAST WEEK	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	-	INDIA	SOY DIFERENTE (SGZ/UNIVISION/UG)
2	1	ANDY ANDY	IRONIA (WEPA/URBAN BOX OFFICE)
3	2	AVENTURA	GOD'S PROJECT (PREMIUM LATIN/SONY BMG NORTE)
4	3	GILBERTO SANTA ROSA & VICTOR MANUELLE	DOS SONEROS, UNA HISTORIA (SONY BMG NORTE)
5	1	MARC ANTHONY	VALIO LA PENA (SONY BMG NORTE)
6	5	JUAN LUIS GUERRA	PARA TI (VENEMUSIC/UNIVERSAL LATINO)
7	6	TITO NIEVES	HOY, MANANA Y SIEMPRE (SGZ/UNIVISION/UG)
8	7	N'KLABE	I LOVE SALSAL (NU/SONY BMG NORTE)
9	9	MONCHY & ALEXANDRA	HASTA EL FIN (J&N/SONY BMG NORTE)
10	9	VARIOUS ARTISTS	BACHATA HITS 2006 (J&N/SONY BMG NORTE)
11	10	LIMI-T 21	RANKEAD (UNIVISION/UG)
12	11	JOSEPH FONSECA	ADIOS AMOR (KAREN/UNIVERSAL LATINO)
13	19	TITO ROJAS	BORRON Y CUENTA NUEVA (M.P.)
14	15	VARIOUS ARTISTS	SUPER BACHATAZOS 2006 (J&N/SONY BMG NORTE)
15	16	INDIA	GRANDES EXITOS + (UNIVERSAL LATINO)

## REGIONAL MEXICAN

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	CONTRA VIENTO Y MAREA	INTOCABLE (EMI LATIN)
2	2	PERO TE VAS A ARREPENTIR	K-PAZ DE LA SIERRA WITH JOSE MANUEL ZAMACONA (DISA)
3	4	ALGO DE MI	CONJUNTO PRIMAVERA (FONOVISA)
4	3	LAGRIMILLAS TONTAS	GRUPO MONTEZ DE DURANGO (DISA)
5	6	SI YO FUERA TU AMOR	ALACRANES MUSICAL (UNIVISION)
6	5	NO PUEDO OLVIDARTE	BETO Y SUS CANARIOS (DISA)
7	9	FRUTA PROHIBIDA	LOS ELEGIDOS (FONOVISA)
8	7	OIGA	LOS HOROSCOPOS DE DURANGO (DISA)
9	11	COSAS DEL AMOR	SERGIO VEGA (SONY BMG NORTE)
10	8	A CHILLAR A OTRA PARTE	PESADO (WARNER LATINA)
11	17	NO PUEDO MAS	EL COYOTE Y SU BANDA TIERRA SANTA (UNIVISION)
12	19	DE CONTRABANDO	JENNI RIVERA (FONOVISA)
13	15	ENSENAME A OLVIDAR	GRACIELA BELTRAN (UNIVISION)
14	24	POR TU MALDITO AMOR	LOS TEMERARIOS (FONOVISA)
15	39	ALIADO DEL TIEMPO	MARIANO BARBA (THREE SOUND)

## REGIONAL MEXICAN

THIS WEEK	LAST WEEK	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	6	RAMON AYALA Y SUS BRAVOS DEL NORTE	ANTOLOGIA DE UN REY (FREDDIE)
2	-	GRUPO MONTEZ DE DURANGO	500 NOVILLOS (DISA)
3	11	INTOCABLE	X (EMI LATIN)
4	2	BRONCO/LOS BUKIS	CRONICA DE DOS GRANDES: LOS NIÑOS DE NUESTRA HISTORIA (FONOVISA/UG)
5	1	GRACIELA BELTRAN	RANCHERISIMAS CON BANDA (UNIVISION/UG)
6	4	JOSE ALFREDO JIMENEZ	LA HISTORIA DEL REY (SONY BMG NORTE)
7	7	LOS HOROSCOPOS DE DURANGO	ANTES MUERTAS QUE SENCILLAS (DISA)
8	8	K-PAZ DE LA SIERRA	MAS CAPACES QUE NUNCA (DISA)
9	3	VARIOUS ARTISTS	AGARRON DURANGUENSE 2006 (DISA)
10	-	VARIOUS ARTISTS	HISTORIA MUSICAL DEL PASITO DURANGUENSE 2 (DISA)
11	5	VARIOUS ARTISTS	MEGARTISTAS DEL AÑO 2006 (FONOVISA/UG)
12	10	GRUPO MONTEZ DE DURANGO	LOS SUPER EXITOS: LAGRIMILLAS TONTAS (DISA)
13	12	VARIOUS ARTISTS	15 DURANGUENSES DE CORAZON 2 (DISA)
14	9	VICENTE FERNANDEZ	MIS QUETOS (SONY BMG NORTE)
15	13	GRUPO BRYNDIS	LA MEJOR... COLECCION (DISA)

## HOT DANCE CLUB PLAY

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	IN MY MIND (FREEMASONS/D. HERNANDEZ MIXES)	HEATHER HEADLEY RCA PROMO/RMG
2	3	RHYTHM INTOXICATION	RUSABEL SILVER LABEL 2498/TOMMY BOY
3	7	GUILT IS A USELESS EMOTION	NEW ORDER WARNER BROS. PROMO
4	10	DARE	GORILLAZ FEAT. SHAUN RYDER PARLOPHONE PROMO/VIRGIN
5	9	CAN'T LET GO	JOHNNY VICIOUS FEAT. JUDY ALBANES NERVOUS PROMO
6	10	I'LL BE YOUR LIGHT	KRISTINE W SILVER LABEL 248/TOMMY BOY
7	5	CHECK ON IT	BEYONCE FEATURING SLIM THUG COLUMBIA 77047
8	10	UNWRITTEN	NATASHA BEDINGFIELD EPIC PROMO
9	10	NUMBER 1	GOLDFRAPP MUTE 9304
10	3	BE WITHOUT YOU	MARY J. BLIGE GEFEN PROMO
11	6	A PAIN THAT I'M USED TO	DEPECHE MODE SIRE/MUTE PROMO/REPRISE
12	5	DOCTOR PRESSURE	MYLO VS. THE MIAMI SOUND MACHINE BREASTFED/RCA PROMO/RMG
13	14	HOUSE IS NOT A HOME (T. MORAN/W. RIGG/DIO MIXES)	DEBORAH COX OCEANO PROMOTIONS
14	12	DON'T FORGET ABOUT US	MARIAH CAREY ISLAND 006095/IDJMG
15	4	TALK (FRANCOIS K./JUNKIE XL MIXES)	COLDPLAY CAPITOL PROMO
16	7	NEED YOU TONIGHT (STATIC REVENGER/KOISHII & HUSH MIXES)	INXS RHINO PROMO
17	7	NICE DAY	PERSEPHONE'S BEES COLUMBIA PROMO
18	4	GLORY OF LIFE	MINK RHYTHM ZONE 1124/KING STREET
19	11	JUST LIKE THAT	AMBER J.M.C.A. 00007/SOUND ADVISORS
20	2	SORRY	MADONNA WARNER BROS. PROMO
21	5	I WASN'T KIDDING	ANGIE STONE J 76274/RMG
22	6	RAIN FALL DOWN	THE ROLLING STONES VIRGIN PROMO
23	9	BOYFRIEND	ASHLEE SIMPSON GEFEN 005574
24	12	CRAZY	ALANIS MORISSETTE MAVERICK 42855/REPRISE
25	12	WORK THAT BODY (OH REALLY)	FRISCM & LAMBOY PRESENT ANTHONY LAMONT LIVE PROMOTIONS/MUSIC PLANT
26	3	JUKEBOX	BENT FABRIC HIDDEN BEACH IMPORT
27	7	UNBELIEVABLE	KACI BROWN THE DAS LABEL PROMO/INTERSCOPE
28	9	BEAUTY QUEEN	SNAP MINISTRY OF SOUND PROMO
29	5	GO DADDY-O	TOO MINER LIVE 007/MUSIC PLANT
30	12	RELENTLESS (JUST A GAME)	TIM REX EXPERIMENT FEAT. VERONICA RED-HOUSE PROMO/SNEAKY MOOD
31	3	POWER PICK	LET EVERYTHING THAT HAS BREATH CEDE WINANS PURESPPRINGS GOSPEL/INO PROMO/EPIC
32	3	PEOPLE ARE PEOPLE	RUPAUL RUCC 039
33	11	WAITING	TAXI DOLL WWW.TAXIDOLL.COM PROMO
34	4	SUPASTAR	FLOETRY FEAT. COMMON ERMINGHOWER/GEFFEN PROMO/INTERSCOPE
35	11	MY HOUSE IS YOUR HOUSE	CHRIS THE GREEK PANAGHI DJG PROMO
36	9	AUTOMATIC	RICHARD VISSIEN FEAT. STRANGER DAYS SYSTEM 1067
37	14	CRAZY	AMY BELL SANCTUARY 84776
38	2	YOU WANT ME	CHANTAL CHAMANDY NINE MUSE IMPORT
39	2	TEARY EYED	MISSY ELLIOTT THE GOLD MIND 94161/ATLANTIC
40	7	TAKE A GOOD LOOK	ALYSON PM MEDIA 2309
41	NEW	OH YEAH, OH SIX	YELLOW DATASOUND IMPORT
42	16	LOVE GENERATION	BOB SINCLAR FEAT. GARY PINE YELLOW/SILVER LABEL 2490/TOMMY BOY
43	12	SUNSHINE	JACINTA CHUNKY 005
44	15	SLEEPLESS	SYLVIA TOSUN DUSK PROMO
45	17	HUNG UP	MADONNA WARNER BROS. 42845
46	NEW	AFTER DARK 2006	PATTIE BROOKS NU & IMPROVED PROMO
47	13	SEASONS OF LOVE	CAST OF REHT WARNER BROS. 42866
48	NEW	UN ALMA SENTENCIADA (HEX HECTOR & MAC QUAYLE MIXES)	THALIA EMI LATIN PROMO
49	NEW	BRING IT ON	DEBBY HOLIDAY NEBULA 9 1355
50	11	MUSIC	LEELA JAMES WARNER BROS. 42806

## TOP ELECTRONIC ALBUMS

THIS WEEK	LAST WEEK	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	2	GORILLAZ	DEMON DAYS PARLOPHONE 73838*/VIRGIN
2	1	MADONNA	CONFESIONS ON A DANCE FLOOR WARNER BROS. 49460
3	2	BAD BOY JOE & JOHNNY BUDZ	ULTRADANCE 07 ULTRA 1358
4	16	DEPECHE MODE	PLAYING THE ANGEL SIRE/REPRISE 49346*/WARNER BROS.
5	14	IMOGEN HEAP	SPEAK FOR YOURSELF RCA VICTOR 72532
6	19	VARIOUS ARTISTS	DISNEYREMIXMANIA WALT DISNEY 861354
7	11	BRITNEY SPEARS	B IN THE MIX: THE REMIXES JIVE 74062/ZOMBA
8	46	M.I.A.	ARULAR XL 004844*/INTERSCOPE
9	2	THE CRYSTAL METHOD	LONDON (SOUNDTRACK)
10	2	SAINT ETIENNE	TALES FROM TURNPIKE HOUSE SAVOY JAZZ 17580
11	13	THE HAPPY BOYS	DANCE PARTY (LIKE IT'S 2006) ROBBINS 75063
12	2	THIEVERY CORPORATION	SOUNDS FROM THE THIEVERY HILL EIGHTEENTH STREET LOUNGE 00
13	20	MIKE RIZZO/ST. JOHN	THRIVEMIX01 THRIVEDANCE 90734/THRIVE
14	29	D.H.T. FEATURING EDMEE	LISTEN TO YOUR HEART ROBBINS 75061
15	20	JAMIROQUAI	DYNAMITE EPIC 97716*/SONY MUSIC
16	18	LADYTRON	WITCHING HOUR RYKODISC 10828
17	22	SARAH MCLACHLAN	BLOOD: REMIX ALBUM NETWERK/ARISTA 69798/RMG
18	2	VARIOUS ARTISTS	FUTURE RETRO RHINO 73198*
19	20	PAUL VAN DYK	THE POLITICS OF DANCING 2 VANDIT 9293*/MUTE
20	35	VARIOUS ARTISTS	MOTOWN: REMIXED MOTOWN 003900/UME
21	14	LOUIE DEVITO	NYC UNDERGROUND PARTY VOL. 7 OEE VEE 15
22	14	VARIOUS ARTISTS	MINISTRY OF SOUND: THE ANNUAL 2006 ULTRA 1341
23	9	NEW ORDER	SINGLES LONDON/WARNER BROS. 73304/RHINO
24	50	THIEVERY CORPORATION	CELESTIAL GAME EIGHTEENTH STREET LOUNGE 0081
25	NEW	VARIOUS ARTISTS	FIRE UP! 2 RAZOR & THE 89091

## HOT DANCE AIRPLAY

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	SORRY	MADONNA WARNER BROS.
2	1	EVERYTINE WE TOUCH	CASCADA ROBBINS
3	4	DREAMS	DEEP DISH FEATURING STEVIE NICKS DEEP DISH/THRIVE
4	7	DARE	GORILLAZ FEATURING SHAUN RYDER PARLOPHONE/VIRGIN
5	13	SOMEONE	D.H.T. FEATURING EDMEE ROBBINS
6	15	FAITHFULLY	JUDY TORRES ROBBINS
7	8	DOCTOR PRESSURE	MYLO VS. THE MIAMI SOUND MACHINE BREASTFED/RCA/RMG
8	7	UNWRITTEN	NATASHA BEDINGFIELD EPIC
9	9	ONE WISH	RAY J KNOCKOUT/SANCTUARY
10	13	JUST LIKE THAT	AMBER J.M.C.A./SOUND ADVISORS
11	12	DON'T FORGET ABOUT US	MARIAH CAREY ISLAND/IDJMG
12	7	ALRIGHT	RED CARPET SUBLIMINAL
13	3	CHECK ON IT	BEYONCE FEATURING SLIM THUG COLUMBIA
14	17	BECAUSE OF YOU	KELLY CLARKSON RCA/RMG
15	17	HUNG UP	MADONNA WARNER BROS.
16	4	EVERY SINGLE DAY	BENASSI BROS. FEATURING OHANY ULTRA
17	19	MESMERIZED	FAITH EVANS CAPITOL
18	6	I'LL BE YOUR LIGHT	KRISTINE W SILVER LABEL/TOMMY BOY
19	6	DANCIN'	AARON SMITH FEATURING LUVLI MOODY
20	2	BE WITHOUT YOU	MARY J. BLIGE GEFEN
21	NEW	WINDOW TO MY HEART	JON SECADA BIG3
22	10	CRAZY	ALANIS MORISSETTE MAVERICK/REPRISE
23	2	RAINDROPS	STUNT ULTRA
24	NEW	LOVE GENERATION	BOB SINCLAR FEAT. GARY PINE YELLOW/SILVER LABEL/TOMMY BOY
25	NEW	STICKWITU	THE PUSSYCAT DOLLS A&M/INTERSCOPE

# FEB 18 2006 HITS OF THE WORLD Billboard

JAPAN		SINGLES		(SOUNDSKAN JAPAN) FEBRUARY 7, 2006	
THIS WEEK	LAST WEEK				
1	NEW	SOMEI YOSHINO (LTD EDITION)	ENDLICHERI ENDLICHERI JOHNNY'S ENTERTAINMENT		
2	NEW	SAKURA NO HANABIRATACHI	AKB48 AKS		
3	NEW	I BELIEVE	AYAKA HIRAHARA WARNER		
4	1	SHOUDOU	B'Z VERMILION RECORDS		
5	NEW	IMASUGU HOSHII (LTD EDITION)	KUMI KODA AVEV TRAX		
6	NEW	SOMEI YOSHINO	ENDLICHERI ENDLICHERI JOHNNY'S ENTERTAINMENT		
7	7	KONAYUKI	REMIDROMEN VICTOR		
8	8	VENUS (CD+DVD)	TACKY & TSUBASA AVEV TRAX		
9	2	NO REGRET	KUMI KODA AVEV TRAX		
10	3	5SENCHI	WAT UNIVERSAL		

FRANCE		SINGLES		(SNEP/FOP/TITE-LIVE) FEBRUARY 7, 2006	
THIS WEEK	LAST WEEK				
1	2	J'VOULAIS	AMINE VIRGIN		
2	1	NOLWENN OHWO!	NOLWENN LEROY MERCURY		
3	5	AIMER JUSQU'A L'IMPOSSIBLE	TINA ARENA COLUMBIA		
4	4	UN ANGE FRAPPE A MA PORTE	NATASHA ST-PIER COLUMBIA		
5	6	DORA L'EXPLORATRICE	A. DOPOURDIS/M. SEDEL/F. WORCEL TF1 MUSIQUE		
6	3	LA CAMISA NEGRA	JUANES UNIVERSAL		
7	11	GABRIEL	NAJWA BELYZEL SCORPIO		
8	12	HOU! LA MENTEUSE	DOROTHEE LABEL ONE		
9	9	GOODBYE MY LOVER	JAMES BLUNT ATLANTIC		
10	8	DONNE	MYRIAM ABEL RCA		

ITALY		SINGLES		(FIMI/NIELSEN) FEBRUARY 6, 2006	
THIS WEEK	LAST WEEK				
1	1	HUNG UP	MADONNA WARNER BRDS		
2	2	DENTRO ALLA SCATOLA	MARCIO MONDO VIRGIN		
3	4	WAKE UP	HILARY DUFF HOLLYWOOD RECORDS		
4	8	I BAMBINI FANNO OH	POVIA TARGET DISTRIBUTION		
5	7	SOLO TE	STUDIO 3 NEW MUSIC		
6	12	ADVERTISING SPACE	ROBBIE WILLIAMS CHRYSALIS		
7	6	BIG CITY LIFE	MATTAFIX BUDDHIST PUNK		
8	15	MORE'N'MORE (I LOVE YOU)	HAIDUCH UNIVERSO		
9	3	BREAK THE NIGHT WITH COLOUR	RICHARD ASHCROFT PARLOPHONE		
10	5	SWAN	ELISA SUGAR		

NORWAY		SINGLES		(VERDEN'S GANG NORWAY) FEBRUARY 6, 2006	
THIS WEEK	LAST WEEK				
1	1	ENHJORNING	DUMDUM BOYS OH YEAH!		
2	10	LIFT ME	MADRUGADA FT. ANE BRUN VIRGIN		
3	4	CHECK ON IT	BEYONCE FT. SLIM THUG COLUMBIA		
4	5	WHAT ELSE IS THERE?	ROYKSOPP VIRGIN		
5	2	HUNG UP	MADONNA WARNER BRDS		

ALBUMS			
1	1	MADRUGADA	LIVE AT TRALFAMADORE VIRGIN
2	3	JOHNNY CASH	RING OF FIRE - THE LEGEND OF COLUMBIA/UMTV
3	2	MINOR MAJORITY	REASONS TO HANG AROUND BIG OPPER
4	5	MIRA CRAIG	MIRA MIRA HOME/MEADE
5	4	HENNING KVIKNES	UT AV VEGGEN BONNIER

UNITED KINGDOM		SINGLES		(THE OFFICIAL UK CHARTS CO.) FEBRUARY 5, 2006	
THIS WEEK	LAST WEEK				
1	1	NASTY GIRL	THE NOTORIOUS B.I.G. BAD BOY/ATLANTIC		
2	NEW	RUN IT!	CHRIS BROWN FT. JUELZ SANTANA JIVE/ZOMBA		
3	9	BOYS WILL BE BOYS	ORDINARY BOYS B UNIQUE		
4	3	CHECK ON IT	BEYONCE FT. SLIM THUG COLUMBIA		
5	NEW	YOU SPIN ME ROUND (LIKE A RECORD)	DEAD OR ALIVE EPIC		
6	4	SAY SAY SAY (WAITING 4 U)	HI-TACK GUT		
7	6	THAT'S MY GOAL	SHAYNE WARD SYCO/SONY BMG		
8	2	WHEN THE SUN GOES DOWN	ARCTIC MONKEYS DOMINO		
9	5	ALL TIME LOVE	WILL YOUNG S RECORDS		
10	7	JCB SONG	NIZLOPI FDM		

AUSTRALIA		SINGLES		(ARIA) FEBRUARY 5, 2006	
THIS WEEK	LAST WEEK				
1	2	RUN IT!	CHRIS BROWN FT. JUELZ SANTANA JIVE/ZOMBA		
2	3	FAR AWAY	NICKELBACK ROADRUNNER		
3	7	LOVE GENERATION	BOB SINCLAR FT. GARY PINE YELLOW PRODUCTION		
4	1	WHEN I'M GONE	EMINEM INTERSCOPE		
5	6	GOODBYE MY LOVER	JAMES BLUNT ATLANTIC		
6	4	WASABI	LEE HARDING SONY BMG		
7	NEW	WATCHING YOU	ROGUE TRADERS COLUMBIA		
8	5	STICKWITU	THE PUSSYCAT DOLLS A&M/INTERSCOPE		
9	8	JUST FEEL BETTER	SANTANA FT. STEVEN TYLER COLUMBIA		
10	9	IF IT'S LOVIN' THAT YOU WANT	RIHANNA SRP/DEF JAM		

SPAIN		SINGLES		(PROMUSICAE/MEDIA) FEBRUARY 8, 2006	
THIS WEEK	LAST WEEK				
1	4	FIRST DAY OF MY LIFE	MELANIE C. RED GIRL RECORDS		
2	2	HUNG UP	MADONNA WARNER BRDS		
3	NEW	IMAGINA	KANNON WARNER		
4	3	CAPABLE	NAJWA D R O		
5	6	TE AMO CORAZON	PRINCE UNIVERSAL		
6	8	A PAIN THAT I'M USED TO	DEPECHE MODE MUTE		
7	7	LA POSADA DE LOS MUERTOS	MAGO DE OZ LOCOMOTIVE MUSIC		
8	9	ALL BECAUSE OF YOU	U2 ISLAND		
9	NEW	JEALOUSY	MARTIN SOLVEIG DEFECTED		
10	14	THE TROOPER	IRON MAIDEN EMI		

DENMARK		SINGLES		(IFPI/NIELSEN MARKETING RESEARCH) FEBRUARY 7, 2006	
THIS WEEK	LAST WEEK				
1	1	MR. NICE GUY	TRINE DYRHOLM CMC		
2	2	ARGHHH	DOLPHIN FT. NBTB EMI		
3	3	THE CYNIC	KASHMIR SONY BMG		
4	4	GLENN FRANCISCO	NIARN RUN FOR COVER		
5	5	THE HJARTA & SMARTA EP	KENT RCA		

ALBUMS			
NEW	1	BIG FAT SNAKE	BETWEEN THE DEVIL AND THE BIG BLUE SEA CMC
2	1	TV-2	DE FORSTE KAERESTER PA MANEN EMI
3	3	KATIE MELUA	PIECE BY PIECE DRAMATICO
4	2	NIELS HAUSGAARD	FLYV SAI RECARAT
5	4	JAMES BLUNT	BACK TO BEDLAM ATLANTIC

GERMANY		SINGLES		(MEDIA CONTROL) FEBRUARY 7, 2006	
THIS WEEK	LAST WEEK				
1	NEW	I BELONG TO YOU	EROS RAMAZZOTTI/ANASTACIA ARIOLA		
2	2	LOVE GENERATION	BOB SINCLAR FT. GARY PINE YELLOW PRODUCTION		
3	1	BIG CITY LIFE	MATTAFIX BUDDHIST PUNK		
4	NEW	1001 ARABIAN NIGHTS	CHIPZ UNIVERSAL		
5	NEW	RUN IT!	CHRIS BROWN FT. JUELZ SANTANA JIVE/ZOMBA		
6	3	KLICK KLACK	PINOCCHIO CAPITOL		
7	4	HUNG UP	MADONNA WARNER BRDS		
8	10	NASTY GIRL	THE NOTORIOUS B.I.G. BAD BOY/ATLANTIC		
9	5	DIESER WEG	XAVIER NAIDOO NAIDOO		
10	7	MY HUMPS	THE BLACK EYED PEAS A&M/INTERSCOPE		

CANADA		SINGLES		(SOUNDSKAN) FEBRUARY 18, 2006	
THIS WEEK	LAST WEEK				
1	1	HUNG UP	MADONNA WARNER		
2	2	ALIVE	MELISSA O'NEIL VIK/SONY BMG MUSIC		
3	4	GET RIGHT	JENNIFER LOPEZ EPIC/SONY MUSIC		
4	3	DON'T CHA	THE PUSSYCAT DOLLS FT. BUSTA RHYMES A&M/INTERSCOPE/UNIVERSAL		
5	6	BETTER DAYS	GOD GOO DOLLS WARNER		
6	5	INSIDE YOUR HEAVEN/INDEPENDENCE DAY	CARRIE UNDERWOOD ARISTA/SONY BMG MUSIC		
7	9	TE AMO CORAZON	PRINCE UNIVERSAL		
8	RE	JUICEBOX	THE PUSSYCAT DOLLS A&M/SONY BMG MUSIC		
9	RE	PRECIOUS	DEPECHE MODE SIRE/MUTE/REPRISE/WARNER		
10	7	WE WILL BECOME SILHOUETTES/BE STILL MY HEART	THE POSTAL SERVICE SUB POP		

THE NETHERLANDS		SINGLES		(MEGA CHARTS BV) FEBRUARY 3, 2006	
THIS WEEK	LAST WEEK				
1	NEW	AANZOEK ZONDER RINGEN	SOUNDTRACK EMI		
2	2	TALK	COLOPLAY PARLOPHONE		
3	1	BECAUSE OF YOU	KELLY CLARKSON RCA		
4	8	CHECK ON IT	BEYONCE FT. SLIM THUG COLUMBIA		
5	17	IK WIL KNALLEN	PATTY BRARD/OME HENK PRINCESS		

ALBUMS			
3	1	KELLY CLARKSON	BREAKAWAY RCA
2	10	RACON	ANOTHER DAY PIAS
3	1	KATIE MELUA	PIECE BY PIECE DRAMATICO
4	2	IL DIVO	ANDORA SYCO/SONY BMG
5	8	LUCIE SILVAS	BREATHE IN MERCURY

PORTUGAL		ALBUMS		(RIM) FEBRUARY 7, 2006	
THIS WEEK	LAST WEEK				
1	1	IL DIVO	ANDORA SYCO/SONY BMG		
2	3	JAMES BLUNT	BACK TO BEDLAM ATLANTIC		
3	2	DEMIS ROUSSOS	THE VERY BEST OF MERCURY		
4	16	MICHAEL BUBLE	CAUGHT IN THE ACT - LIVE WARNER BRDS.		
5	6	D'ZRT	AO VIVO NO COLISEU FAROL		
6	5	MADONNA	CONFESSIONS ON A DANCE FLOOR WARNER BRDS.		
7	4	ROBERTO CARLOS	ROBERTO CARLOS COLUMBIA		
8	8	ROUXINOL FADUNCHO	GRANDES EXITOS SOM LIVRE		
NEW	NEW	SIMONE	SIMONE AO VIVO CAPITOL		
10	NEW	VITORINO	TUOO EMI		

EURO DIGITAL TRACKS		SINGLES		(NIELSEN SOUNDSKAN INTERNATIONAL) FEBRUARY 18, 2006	
THIS WEEK	LAST WEEK				
1	3	BOYS WILL BE BOYS	THE ORDINARY BOYS B-UNIQUE		
2	2	NASTY GIRL	THE NOTORIOUS B.I.G. BAD BOY/ATLANTIC		
3	4	CHECK ON IT	BEYONCE FT. SLIM THUG COLUMBIA		
4	1	WHEN THE SUN GOES DOWN	ARCTIC MONKEYS DOMINO		
5	4	RUN IT!	CHRIS BROWN JIVE/ZOMBA		
6	5	SAY SAY SAY (WAITING 4 U)	HI-TACK GUT		
7	6	HUNG UP (ALBUM VERSION)	MADONNA WARNER BRDS.		
NEW	NEW	SUGAR, WE'RE GOIN DOWN	FALL OUT BOY FUELED BY RAMEN/ISLAND		
13	13	SORRY (ALBUM VERSION)	MADONNA WARNER BRDS.		
10	10	ALL TIME LOVE	WILL YOUNG S		
NEW	NEW	BEEP	THE PUSSYCAT DOLLS FT. WILL.I.AM A&M/INTERSCOPE		
12	10	GOODBYE MY LOVER	JAMES BLUNT ATLANTIC		
13	9	HEARTBEATS	JOSE GONZALEZ PEACEFROG		
14	NEW	THUNDER IN MY HEART AGAIN	MECK FT. LEO SAYER FREE2AIR		
15	12	YOU'RE BEAUTIFUL	JAMES BLUNT ATLANTIC		
16	RE	BECAUSE OF YOU	KELLY CLARKSON RCA		
17	11	UGLY	SUGABABES ISLAND		
18	16	PUSH THE BUTTON	SUGABABES ISLAND		
19	19	STICKWITU	THE PUSSYCAT DOLLS A&M/INTERSCOPE		
20	NEW	I BELONG TO YOU (IL RITMO DELLA PASSIONE)	EROS RAMAZZOTTI & ANASTACIA ARIOLA		

AUSTRIA		SINGLES		(AUSTRIAN IFPI/AUSTRIA TOP 40) FEBRUARY 6, 2006	
THIS WEEK	LAST WEEK				
1	1	LOVE GENERATION	BOB SINCLAR FT. GARY PINE YELLOW PRODUCTION		
2	2	BIG CITY LIFE	MATTAFIX BUDDHIST PUNK		
NEW	NEW	1001 ARABIAN NIGHTS	CHIPZ UNIVERSAL		
NEW	NEW	I BELONG TO YOU	EROS RAMAZZOTTI/ANASTACIA ARIOLA		
5	4	KLICK KLACK	PINOCCHIO CAPITOL		

ALBUMS			
1	1	RAINHARD FENDRICH	HER/JETZT ARIOLA
2	2	MARISS JANSONS/WP	NEUJAHRSKONZERT 2006 UNIVERSAL
3	16	JAMES BLUNT	BACK TO BEDLAM ATLANTIC
4	17	EROS RAMAZZOTTI	CALMA APPARENTE ARIOLA
5	3	XAVIER NAIDOO	TELEGRAMM FUER X NAIDOO RECORDS

GREECE		SINGLES		(IFPI GREECE/DELOITTE & TOUCHE) FEBRUARY 6, 2006	
THIS WEEK	LAST WEEK				
1	1	MAMBO!	HELENA PAPIRIZOU COLUMBIA		
2	3	TELIA	VICTORIA HALKITI HEAVEN		
3	2	EFIGES	AGGELOS MIKHAIL MELON MUSIC		
4	5	IMOUN AGGELOS TOU TSARLI	DANAI FAVILLI LEGEND		
5	4	GINE OLIMPIAKOS	VARIOUS ARTISTS UNIVERSAL		

ALBUMS			
1	1	MADONNA	CONFESSIONS ON A DANCE FLOOR WARNER BRDS.
2	3	EROS RAMAZZOTTI	CALMA APPARENTE ARIOLA
3	2	ANASTACIA	PIECES OF A DREAM EPIC
4	5	GREEN DAY	AMERICAN IDIOT REPRISE
5	2	EMINEM	CURTAIN CALL - THE HITS INTERSCOPE

## EUROCHARTS

### SINGLE SALES

EUROCHARTS ARE COMPILED BY BILLBOARD FROM THE NATIONAL SINGLES AND ALBUM SALES CHARTS OF 20 EUROPEAN COUNTRIES. FEBRUARY 8, 2006

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	NEW	CHRIS BROWN FT. JUELZ SANTANA	JIVE/ZDMBA
2	2	NASTY GIRL	THE NOTORIOUS B.I.G. BAD BOY/ATLANTIC
3	1	HUNG UP	MADONNA WARNER BROS.
4	3	LOVE GENERATION	BOB SINCLAR FT. GARY PINE YELLOW PRODUCTION
5	88	I BELONG TO YOU	EROS RAMAZZOTTI/ANASTACIA ARIOLA
6	12	J'VOULAIS	AMINE VIRGIN
7	4	BIG CITY LIFE	MATTAFIX BUDDHIST PUNK
8	5	NOLWENN OHWO!	NOLWENN LEROY MERCURY
13	13	GOODBYE MY LOVER	JAMES BLUNT ATLANTIC
10	8	CHECK ON IT	BEYONCE FT. SLIM THUG COLUMBIA
11	17	AIMER JUSQU'A L'IMPOSSIBLE	TINA ARENA COLUMBIA
12	42	BOYS WILL BE BOYS	ORDINARY BOYS B UNIQUE
13	6	MY HUMPS	THE BLACK EYED PEAS A&M/INTERSCOPE
14	9	SAY SAY SAY (WAITING 4 U)	HI-TACK GUT
15	16	UN ANGE FRAPPE A MA PORTE	NATASHA ST-PIER COLUMBIA

### ALBUMS

FEBRUARY 8, 2006

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	1	JAMES BLUNT	BACK TO BEDLAM ATLANTIC
2	2	MADONNA	CONFESSIONS ON A DANCE FLOOR WARNER BROS.
3	5	ARCTIC MONKEYS	WHATEVER PEOPLE SAY I AM, THAT'S WHAT I'M NOT DOMINO
4	3	ROBBIE WILLIAMS	INTENSIVE CARE CHRYSALIS
5	4	RICHARD ASHCROFT	KEYS TO THE WORLD PARLOPHONE
6	9	EMINEM	CURTAIN CALL - THE HITS INTERSCOPE
8	7	IL DIVO	ANCORA SYCO/SONY BMG
9	6	ENYA	AMARANTINE WARNER BROS.
10	29	DEPECHE MODE	PLAYING THE ANGEL MUTE
11	10	XAVIER NAIDOO	TELEGRAM FUER X NAIDOO RECORDS
12	11	COLDPLAY	X&Y PARLOPHONE
13	12	KELLY CLARKSON	BREAKAWAY RCA
14	22	EROS RAMAZZOTTI	CALMA APPARENTE ARIOLA
15	21	ANASTACIA	PIECES OF A DREAM EPIC

### RADIO AIRPLAY

RADIO AIRPLAY INFORMATION FROM 17 EUROPEAN COUNTRIES AS MONITORED AND TABLATED BY NIELSEN MUSIC CONTROL. FEBRUARY 8, 2006

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	1	ADVERTISING SPACE	ROBBIE WILLIAMS CHRYSALIS
2	2	TALK	COLDPLAY PARLOPHONE
3	5	SORRY	MADONNA WARNER BROS.
4	6	RUN IT	CHRIS BROWN JIVE/ZOMBA
5	4	DON'T BOTHER	SHAKIRA EPIC
6	7	STICKWITU	THE PUSSYCAT DOLLS A&M/INTERSCOPE
15	15	BE WITHOUT YOU	MARY J. BLIGE GEPFEN
8	8	UGLY	SUGABABES ISLAND
3	3	HUNG UP	MADONNA WARNER BROS.
10	17	NASTY GIRL	THE NOTORIOUS B.I.G. BAD BOY/ATLANTIC
10	10	BREAK THE NIGHT WITH COLOUR	RICHARD ASHCROFT PARLOPHONE
9	9	GOODBYE MY LOVER	JAMES BLUNT ATLANTIC
13	11	PUSH THE BUTTON	SUGABABES ISLAND
14	12	DON'T LOVE YOU NO MORE (I'M SORRY)	CRAIG DAVID WARNER BROS.
15	16	CHECK ON IT	BEYONCE FT. SLIM THUG COLUMBIA

SALES DATA COMPILED BY



### TOP JAZZ

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE
1	1	52	MICHAEL BUBLE	IT'S TIME 143/REPRISE 48946/WARNER BROS. @
2	3	11	MICHAEL BUBLE	CAUGHT IN THE ACT 143/REPRISE 48944/WARNER BROS. @
3	2	16	CHRIS BOTTI	TO LOVE AGAIN: THE DUETS COLUMBIA 77505/SONY MUSIC @
4	4	19	THELONIOUS MONK QUARTET WITH JOHN COLTRANE	AT CARNEGIE HALL THELONIOUS 35173*/BLUE NOTE
5	5	9	VARIOUS ARTISTS	OUR NEW ORLEANS 2005: A BENEFIT ALBUM NONESUCH 79934/WARNER BROS.
6	6	71	CHRIS BOTTI	WHEN I FALL IN LOVE COLUMBIA 92872/SONY MUSIC @
7	7	73	MADELEINE PEYROUX	CARELESS LOVE ROUNDER 613192
8	10	17	DIANNE REEVES	GOOD NIGHT, AND GOOD LUCK (SOUNDTRACK) CONCORD JAZZ 2307/CONCORD
11	11	94	DIANA KRALL	THE GIRL IN THE OTHER ROOM VERVE 001826/VG @
10	12	13	STEVE TYRELL	SONGS OF SINATRA HOLLYWOOD 162550
11	11	NEW	CHRIS POTTER	UNDERGROUND SUNNYSIDE 3034
12	13	17	JOHN COLTRANE	ONE DOWN, ONE UP: LIVE AT THE HALF NOTE IMPULSE! 002380/VG
13	8	2	LOUIS ARMSTRONG	THE DEFINITIVE COLLECTION HIP-0/VERVE/CHRONICLES 004893/UME
14	RE-ENTRY	TONY BENNETT	TONY BENNETT SINGS FOR LOVERS CONCORD 6023	
15	14	2	PAUL MOTIAN BAND	GARDEN OF EDEN ECM 006065/UNIVERSAL CLASSICS GROUP
16	25	16	DIZZY GILLESPIE / CHARLIE PARKER	TOWN HALL, NEW YORK CITY, JUNE 22, 1945 UPTOWN 2751
17	16	11	VARIOUS ARTISTS	HIGHER GROUND: HURRICANE RELIEF BENEFIT CONCERT BLUE NOTE 45238
18	17	35	PAUL ANKA	ROCK SWINGS VERVE 004751/VG
19	20	34	HARRY CONNICK, JR.	OCCASION MARSALIS 613313/ROUNDNER
20	RE-ENTRY	WYNTON MARSALIS	LIVE AT THE HOUSE OF TRIBES BLUE NOTE 77132	
21	15	2	HIROMI	SPIRAL TELARC JAZZ 83631/TELARC @
22	RE-ENTRY	DEE DEE BRIDGEWATER	J'AI DEUX AMOURS SOVEREIGN ARTISTS 1962	
21	21	3	NINA SIMONE	FOREVER YOUNG, GIFTED & BLACK: SONGS OF FREEDOM & SPIRIT LEGACY/RCA 74413/PMG
24	23	76	RENEE OLSTEAD	RENEE OLSTEAD 143/REPRISE 48704/WARNER BROS.
25	NEW	ERIN BODE	OVER AND OVER MAX JAZZ 121	

### TOP CLASSICAL

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE
1	14	13	JANINE JANSEN	VIVALDI: THE FOUR SEASONS DECCA 005507/UNIVERSAL CLASSICS GROUP
2	3	19	ANDRE RIEU	THE FLYING DUTCHMAN DENON 17570
3	1	5	SOUNDTRACK	CASANOVA HOLLYWOOD 162575
4	2	19	DAWN UPSHAW & ANDALUCIAN DOGS	GOLJUV: AYRE, BERIO: FOLKSONGS DG 004782/UNIVERSAL CLASSICS GROUP
5	4	19	RENEE FLEMING	SACRED SONGS DECCA 005193/UNIVERSAL CLASSICS GROUP
6	6	20	JOSHUA BELL/BERLIN PHILHARMONIC (THOMAS)	TCHAIKOVSKY: VIOLIN CONCERTO SONY CLASSICAL 94832/SONY BMG MASTERWORKS
7	7	4	SOUNDTRACK	MATCH POINT MILAN 36145
8	5	21	CECILIA BARTOLI	OPERA PROIBITA DECCA 005151/UNIVERSAL CLASSICS GROUP
9	11	15	ANDRE RIEU	NEW YEARS IN VIENNA DENON 17572
10	8	47	THE 5 BROWNS	THE 5 BROWNS RED SEAL 66007/SONY BMG MASTERWORKS @
11	10	72	ANDRE RIEU	TUSCANY DENON 7431
12	12	17	BRYN TERFEL/LONDON SYMPHONY (WORDSWORTH)	SIMPLE GIFTS DG 004772/UNIVERSAL CLASSICS GROUP
13	9	18	HILARY HAHN/NATALIE ZHU	MOZART: VIOLIN SONATAS DG 004771/UNIVERSAL CLASSICS GROUP
14	13	71	YO-YO MA WITH ROMA SINFONETTA ORCHESTRA (MORRICONE)	YO-YO MA PLAYS ENnio MORRICONE SONY CLASSICAL 93456/SONY BMG MASTERWORKS @
15	16	44	YO-YO MA/THE SILK ROAD ENSEMBLE	SILK ROAD JOURNEYS: BEYOND THE HORIZON SONY CLASSICAL 93962/SONY BMG MASTERWORKS
16	25	78	MORMON TABERNACLE CHOIR	PEACE LIKE A RIVER MORMON TABERNACLE CHOIR 8188
17	18	24	THE SIXTEEN (CHRISTOPHERS)	RENAISSANCE: MUSIC FOR INNER PEACE DECCA 004531/UNIVERSAL CLASSICS GROUP
18	15	13	LONDON PHILHARMONIC/ANNE-SOPHIE MUTTER	MOZART: VIOLIN CONCERTOS 1-5 DG 005078/UNIVERSAL CLASSICS GROUP
19	17	21	JOSHUA BELL	THE ESSENTIAL JOSHUA BELL DECCA 005185/UNIVERSAL CLASSICS GROUP
20	23	95	YO-YO MA WITH AMSTERDAM BAROQUE ORCHESTRA (KOOPMAN)	VIVALDI'S CELLO SONY CLASSICAL 90916/SONY BMG MASTERWORKS
21	19	2	THE ENGLISH CONCERT (MANZE)	MOZART: VIOLIN CONCERTOS 216, 218, & 219 HARMONIA MUNDI 907385
22	NEW	THE HILLIARD ENSEMBLE	GOMBERT: MISSA MEDIA VITA ECM 005917/UNIVERSAL CLASSICS GROUP	
23	NEW	PIOTR ANDERSZEWSKI	SZYMANOWSKI: PIANO SONATA NO. 3 VIRGIN CLASSICS 45730/ANGEL	
24	NEW	LEIF OVE ANDSNES/BERLIN PHILHARMONIC ORCHESTRA (PAPPANO)	RACHMANINOV: PIANO CONCERTOS 1 & 2 EMI CLASSICS 74813/ANGEL	
25	21	19	BRYN TERFEL/PAUL GROVES/YING HUANG	ROGER WATERS: CA IRA SONY CLASSICAL 96439/SONY BMG MASTERWORKS

### TOP CONTEMPORARY JAZZ

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE
1	1	23	HERBIE HANCOCK	POSSIBILITIES HEAR/HANCOCK 70013/VECTOR
2	4	17	JAMIE CULLUM	CATCHING TALES VERVE FORECAST/UNIVERSAL 005478/VG/UMRG @
3	1	7	VARIOUS ARTISTS	HIDDEN BEACH RECORDINGS PRESENTS: UNWRAPPED VOL. 4 HIDDEN BEACH/EPIC 75466/SONY MUSIC
4	3	2	KENNY G	THE ESSENTIAL KENNY G LEGACY/ARISTA 75487/RMG
5	2	2	INCOGNITO	ELEVEN NARADA JAZZ 31897/NARADA
6	6	18	KIRK WHALUM	KIRK WHALUM PERFORMS THE BABYFACE SONGBOOK RENDEZVOUS 5112
7	8	19	VARIOUS ARTISTS	WE GET A KICK OUT OF JAZZ VERVE 004202/VG
8	12	2	STREETWIZE	STREETWIZE DOES DRE SHANACHIE 5134
9	9	28	BRIAN CULBERTSON	IT'S ON TONIGHT GRP 004535/VG
10	10	91	JAMIE CULLUM	TWENTYSOMETHING UNIVERSAL/VERVE 002273/VG @
11	14	64	KENNY G	AT LAST... THE DUETS ALBUM ARISTA 62470/RMG
12	15	24	NAJEE	MY POINT OF VIEW HEADS UP
13	20	32	RICHARD ELLIOT	METRO BLUE ARTIZEN 10010
14	16	34	LIZZ WRIGHT	DREAMING WIDE AWAKE VERVE FORECAST 004069/VG
15	13	15	RICK BRAUN	YOURS TRULY ARTIZEN 10011
16	NEW	VARIOUS ARTISTS	NO. 1 SMOOTH JAZZ HITS! SHANACHIE 5135	
17	18	20	KIM WATERS	ALL FOR LOVE SHANACHIE 5133
18	17	23	EUGE GROOVE	JUST FEELS RIGHT NARADA JAZZ 60499/NARADA
19	21	26	VARIOUS ARTISTS	DEF JAZZ GRP 004890/VG
20	11	17	SOULIVE	BREAK OUT CONCORD 2302
21	19	11	NORMAN BROWN	THE VERY BEST OF NORMAN BROWN GRP 005630/VG
22	23	23	PAUL HARDCASTLE	HARDCASTLE 4 TRIPPIN' 'N' RHYTHM 90517/V2
23	22	19	RAMSEY LEWIS	WITH ONE VOICE NARADA JAZZ 60699/NARADA
24	RE-ENTRY	EARL KLUGH	NAKED GUITAR 861 9949/KOCH	
25	24	14	BRUCE COCKBURN	SPEECHLESS ROUNDNER 613250

### TOP CLASSICAL CROSSOVER

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE
1	NEW	ANDREA BOCELLI	AMORE SUGAR/DECCA 006069/UNIVERSAL CLASSICS GROUP	
2	1	3	IL DIVO	ANCORA SYCO/COLUMBIA 76914/SONY MUSIC
3	2	2	IL DIVO	IL DIVO SYCO/COLUMBIA 93963/SONY MUSIC @
4	3	11	JOHN WILLIAMS/YO-YO MA/ITZHAK PERLMAN	MEMOIRS OF A GEISHA (SOUNDTRACK) SONY CLASSICAL 74708/SONY BMG MASTERWORKS
5	5	65	ANDREA BOCELLI	ANDREA PHILIPS 003513/UNIVERSAL CLASSICS GROUP
6	4	40	SOUNDTRACK	STAR WARS EPISODE III: REVENGE OF THE SITH SONY CLASSICAL 94220/SONY BMG MASTERWORKS @
7	6	13	SOUNDTRACK	PRIDE & PREJUDICE DECCA 005620/UNIVERSAL CLASSICS GROUP
8	7	16	HAYLEY WESTENRA	ODYSSEY DECCA 005440/UNIVERSAL CLASSICS GROUP
9	9	15	SARAH BRIGHTMAN	LOVE CHANGES EVERYTHING: THE ANDREW LLOYD WEBBER COLLECTION VOL. 2 DECCA 00670/UNIVERSAL CLASSICS GROUP
10	8	19	THE EAST VILLAGE OPERA COMPANY	THE EAST VILLAGE OPERA COMPANY DECCA 005181/UNIVERSAL CLASSICS GROUP
11	10	4	CHLOE	WALKING IN THE AIR MANHATTAN 42961
12	11	21	MORMON TABERNACLE CHOIR	LOVE IS SPOKEN HERE MORMON TABERNACLE CHOIR 0017
13	13	15	IL DIVO	THE CHRISTMAS COLLECTION SYCO/COLUMBIA 97715/SONY MUSIC
14	NEW	BOND	EXPLOSIVE: THE BEST OF BOND MBD/DECCA 004748/UNIVERSAL CLASSICS GROUP @	
15	16	21	THE IRISH TENORS	SACRED: A SPIRITUAL JOURNEY RAZOR & TIE 82929
16	15	21	RUSSELL WATSON	AMORE MUSICA DECCA 004439/UNIVERSAL CLASSICS GROUP
17	12	33	AMICI FOREVER	DEFINED RCA VICTOR 68883/RMG
18	17	31	NIGEL HESS FEATURING JOSHUA BELL	LADIES IN LAVENDER (SOUNDTRACK) SONY CLASSICAL 92689/SONY BMG MASTERWORKS
19	19	9	VARIOUS ARTISTS	STRING QUARTET TRIBUTE TO FALL OUT BOY VITAMIN 9085
20	NEW	THE TEN TENORS	LARGER THAN LIFE RHINO 76525/WARNER STRATEGIC MARKETING	
21	18	92	ANDRE RIEU	AT THE MOVIES DENON 17348
22	20	71	SARAH BRIGHTMAN	LIVE FROM LAS VEGAS NEMO STUDIO 57801/ANGEL
23	21	96	HAYLEY WESTENRA	MARE DECCA 001866/UNIVERSAL CLASSICS GROUP
24	NEW	MARIO FRANGULIS	FOLLOW YOUR HEART SONY CLASSICAL 93803/SONY BMG MASTERWORKS	
25	24	49	RONAN TYNAN	RONAN DECCA 003863/UNIVERSAL CLASSICS GROUP

# CHARTS LEGEND

SEE BELOW FOR COMPLETE LEGEND INFORMATION.

# FEB 18 2006 ALBUMS

SALES DATA COMPILED BY



## ALBUM CHARTS

Sales data compiled from a comprehensive pool of U.S. music merchants by Nielsen SoundScan. Sales data for R&B/hip-hop retail charts is compiled by Nielsen SoundScan from a national subset of core stores that specialize in those genres.

● Albums with the greatest sales gains this week.

**GREATEST GAINER** 66 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. ● Singles with the greatest sales gains.

### CONFIGURATIONS

Ⓢ CD single available. Ⓢ Digital Download available. Ⓢ DVD single available. Ⓢ Vinyl Maxi-Single available. Ⓢ Vinyl Single available. Ⓢ CD Maxi-Single available. Configurations are not included on all singles charts.

### HITPREDICTOR

☆ Indicates title earned HitPredictor status in that particular format based on research data provided by Promosquad. Songs are blind tested online by Promosquad using multiple listens and a nationwide sample of carefully profiled music consumers. Songs are rated on a 1-5 scale; final results are based on weighted positives. Songs with a score of 65 or more (75 or more for country) are judged to have Hit Potential; although that benchmark number can fluctuate per format based on the strength of available music. For a complete and updated list of current songs with Hit Potential, commentary, polls and more, please visit [www.hitpredictor.com](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 CERTIFICATIONS

### ALBUM CHARTS

● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 albums (Gold). ■ RIAA certification for net shipment for 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical within 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). 2 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™		ARTIST	Title	WEEKS ON CHART	LAST WEEK	WEEKS ON CHART	BB 200 RANKING	CERT
1	4	86	<b>#1 GREATEST GAINER</b> MICHAEL BUBLE MICHAEL BUBLE 143/REPRISE 48376/WARNER BROS. (18.98)	1	1	3	13	
2	1	715	AC/DC BACK IN BLACK LEGACY/EPIC 80207/SONY MUSIC (18.98) Ⓢ	3	3	268	3	
3	3	268	TIM MCGRAW GREATEST HITS CURB 77978 (18.98/12.98)	4	6	176	4	
4	6	176	BON JOVI CROSS ROAD MERCURY 526013/UMG (18.98/11.98)	5	2	119	2	
5	2	119	JOHNNY CASH 16 BIGGEST HITS LEGACY/COLUMBIA (NASHVILLE) 69739/SONY MUSIC (11.98/7.98)	6	5	19	5	
6	5	19	DANE COOK HARMFUL IF SWALLOWED COMEDY CENTRAL 0017 (16.98 CD/DVD) Ⓢ	7	8	90	3	
7	8	90	SHERYL CROW THE VERY BEST OF SHERYL CROW A&M 001521/INTERSCOPE (16.98)	8	7	1488	4	
8	7	1488	PINK FLOYD DARK SIDE OF THE MOON CAPITOL 46001* (18.98/10.98)	9	14	478	4	
9	14	478	CREDENCE CLEARWATER REVIVAL CHRONICLE THE 20 GREATEST HITS FANTASY 2*/CONCORD (17.98/12.98)	10	9	174	3	
10	9	174	KEITH URBAN GOLDEN ROAD CAPITOL (NASHVILLE) 32936 (18.98/10.98)	11	10	648	3	
11	10	648	JOURNEY JOURNEY'S GREATEST HITS COLUMBIA 44493/SONY MUSIC (18.98/12.98)	12	11	110	3	
12	11	110	STEVIE WONDER THE DEFINITIVE COLLECTION MOTOWN/UTV 066164/UMG (18.98)	13	15	585	3	
13	15	585	BOB SEGER & THE SILVER BULLET BAND GREATEST HITS CAPITOL 30334 (16.98)	14	12	624	3	
14	12	624	QUEEN GREATEST HITS HOLLYWOOD 161265 (18.98/11.98)	15	16	273	3	
15	16	273	THE BEATLES 1 APPLE 29325/CAPITOL (18.98/12.98)	16	17	206	3	
16	17	206	NORAH JONES COME AWAY WITH ME BLUE NOTE 32088* (17.98)	17	22	66	3	
17	22	66	LYNYRD SKYNYRD ALL TIME GREATEST HITS MCA 112229/UMG (18.98/12.98)	18	13	43	3	
18	13	43	ORIGINAL BROADWAY CAST RECORDING WICKED DECCA BROADWAY 001682/UNIVERSAL CLASSICS GROUP (18.98)	19	18	174	3	
19	18	174	COLDPLAY A RUSH OF BLOOD TO THE HEAD CAPITOL 40504* (18.98/11.98)	20	21	89	3	
20	21	89	KELLY CLARKSON THANKFUL RCA 68159/RMG (18.98)	21	RE-ENTRY		3	
21	RE-ENTRY		THE O'NEILL BROTHERS FROM THE HEART: A ROMANTIC CD COLLECTION THE O'NEILL BROTHERS 1401/SHAMROCK-N-ROLL (29.98)	22	24	96	3	
22	24	96	GREEN DAY INTERNATIONAL SUPERHITS! REPRISE 48145/WARNER BROS. (18.98)	23	28	736	3	
23	28	736	METALLICA METALLICA ELEKTRA 61113*/AG (18.98/11.98)	24	20	22	3	
24	20	22	JOHNNY CASH THE ESSENTIAL JOHNNY CASH LEGACY/COLUMBIA (NASHVILLE) 86290/SONY MUSIC (24.98/17.98)	25	RE-ENTRY		3	
25	RE-ENTRY		BARRY MANILOW ULTIMATE MANILOW BMG HERITAGE 10600 (18.98/12.98)	26	35	107	3	
26	35	107	JOSH GROBAN CLOSER 143/REPRISE 48150/WARNER BROS. (18.98) Ⓢ	27	27	16	3	
27	27	16	JOHNNY CASH SUPER HITS LEGACY/COLUMBIA (NASHVILLE) 66773/SONY MUSIC (9.98/5.98)	28	19	533	3	
28	19	533	TOM PETTY AND THE HEARTBREAKERS GREATEST HITS MCA 110613/UMG (18.98/12.98)	29	37	12	3	
29	37	12	50 CENT GET RICH OR DIE TRYIN' SHADY/AFTERMATH 493544*/INTERSCOPE (13.98/8.98)	30	34	155	3	
30	34	155	RASCAL FLATTS MELT LYRIC STREET 165031/HOLLYWOOD (18.98/12.98)	31	26	132	3	
31	26	132	JOHNNY CASH JOHNNY CASH AT FOLSOM PRISON LEGACY/COLUMBIA (NASHVILLE) 65955/SONY MUSIC (11.98/7.98)	32	30	88	3	
32	30	88	JACK JOHNSON ON AND ON JACK JOHNSON 075012*/UMRG (18.98)	33	44	103	3	
33	44	103	BEYONCE DANGEROUSLY IN LOVE COLUMBIA 86386*/SONY MUSIC (18.98/12.98)	34	32	95	3	
34	32	95	NICKELBACK THE LONG ROAD ROADRUNNER 618400/IDJMG (18.98/12.98)	35	25	139	3	
35	25	139	THE BEACH BOYS THE VERY BEST OF THE BEACH BOYS: SOUNDS OF SUMMER CAPITOL 82710 (18.98) Ⓢ	36	38	29	3	
36	38	29	ROB ZOMBIE PAST, PRESENT & FUTURE GEFEN 001041/UMG (12.98 CD/DVD) Ⓢ	37	23	155	3	
37	23	155	JIMI HENDRIX EXPERIENCE HENDRIX: THE BEST OF JIMI HENDRIX EXPERIENCE HENDRIX 111671*/UMG (18.98/12.98)	38	36	127	3	
38	36	127	LINKIN PARK METEORA WARNER BROS. 48186* (19.98)	39	41	149	3	
39	41	149	JACK JOHNSON BRUSHFIRE FAIRYTALES ENJOY 860994*/UMRG (18.98)	40	43	427	3	
40	43	427	ABBA GOLD -- GREATEST HITS POLYDOR/A&M 517007/UMG (18.98/12.98)	41	49	185	3	
41	49	185	COLDPLAY PARACHUTES NETWORK 30162/CAPITOL (18.98)	42	33	77	3	
42	33	77	EAGLES THE VERY BEST OF WARNER STRATEGIC MARKETING 73971 (25.98)	43	40	176	3	
43	40	176	GREEN DAY 000KIE REPRISE 45529*/WARNER BROS. (12.98/7.98)	44	31	178	3	
44	31	178	U2 THE BEST OF 1980-1990 ISLAND 524613/IDJMG (18.98/12.98)	45	29	20	3	
45	29	20	FALL OUT BOY TAKE THIS TO YOUR GRAVE FUELED BY RAMEN 061 (12.98)	46	42	217	3	
46	42	217	DISTURBED THE SICKNESS GIANT 24738/WARNER BROS. (11.98/17.98)	47	39	127	3	
47	39	127	LED ZEPPELIN EARLY DAYS & LATTER DAYS: THE BEST OF LED ZEPPELIN VOLUMES ONE AND TWO ATLANTIC 83619/AG (19.98)	48	RE-ENTRY		3	
48	RE-ENTRY		SADE THE BEST OF SADE EPIC 85287/SONY MUSIC (18.98/12.98)	49	50	135	3	
49	50	135	EVANESCENCE FALLEN WIND-UP 13063 (18.98)	50	48	133	3	
50	48	133	MAROONS SONGS ABOUT JANE OCTONE/J 50001*/RMG (18.98)					

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™		ARTIST	Title	WEEKS ON CHART	LAST WEEK	WEEKS ON CHART	BB 200 RANKING	CERT
1	1	3	<b>#1 SOUNDTRACK</b> WALT DISNEY High School Musical	1	1	3	13	
2	3	16	JAMES BLUNT CUSTARD/ATLANTIC /AG Back To Bedlam	3	NEW		3	
3	NEW		WYNTON MARSALIS JAZZ AT LINCOLN CENTER iTunes Session (Live EP) (iTunes Exclusive)	4	NEW		3	
4	NEW		ANDREA BOCELLI SUGAR/DECCA /UNIVERSAL CLASSICS GROUP Amore	5	2	2	26	
5	2	2	YELLOWCARD CAPITOL Ⓢ Lights And Sounds	6	10	4	34	
6	10	4	MATISYAHU OR/EPIC /SONY MUSIC Live At Stubb's	7	6	6	63	
7	6	6	PANIC! AT THE DISCO DECAYDANCE /FUELED BY RAMEN A Fever You Can't Sweat Out	8	NEW		5	
8	NEW		HEATHER HEADLEY RCA /RMG Ⓢ In My Mind	9	4	2	40	
9	4	2	P.O.D. ATLANTIC /AG Testify	10	RE-ENTRY		2	
10	RE-ENTRY		MARY J. BLIGE MATRIARCH/GEFFEN /INTERSCOPE The Breakthrough	11	7	2	62	
11	7	2	CAT POWER MATADOR The Greatest	12	13	13	67	
12	13	13	JACK JOHNSON JACK JOHNSON/BRUSHFIRE /UMRG In Between Dreams	13	NEW		1	
13	NEW		BARRY MANILOW ARISTA /RMG Ⓢ The Greatest Songs Of The Fifties	14	23	7		
14	23	7	DANE COOK COMEDY CENTRAL Ⓢ Harmful If Swallowed	15	21	8	104	
15	21	8	DANE COOK COMEDY CENTRAL Ⓢ Retaliation					

TOP INTERNET™		ARTIST	Title	WEEKS ON CHART	LAST WEEK	WEEKS ON CHART	BB 200 RANKING	CERT
1	5	2	<b>#1 BARRY MANILOW</b> ARISTA 74509/RMG Ⓢ The Greatest Songs Of The Fifties	1	5	2	1	
2	1	2	IL DIVO SYCO/COLUMBIA 76914/SONY MUSIC Ancora	3	17	2	13	
3	17	2	ANDREA BOCELLI SUGAR/DECCA 006069/UNIVERSAL CLASSICS GROUP Amore	4	17	2	10	
4	17	2	SOUNDTRACK WALT DISNEY 861426 High School Musical	6	12	5	9	
5	12	5	TRAIN COLUMBIA 94472/SONY MUSIC For Me, It's You	7	6	5	96	
6	6	5	JAMES BLUNT CUSTARD/ATLANTIC 97250/AG Back To Bedlam	8	15	2	78	
7	15	2	SOUNDTRACK FOCUS/VERVE FORECAST 005604/VG Brokeback Mountain	9	9	6	2	
8	9	6	ROSANNE CASH CAPITOL 48738 Black Cadillac	10	NEW			
9	NEW		MARY J. BLIGE MATRIARCH/GEFFEN 005722*/INTERSCOPE The Breakthrough	11	NEW			
10	NEW		THE NEW BROADWAY CAST RECORDING NONESUCH 79916/WARNER BROS. Sweeney Todd	11	NEW			
11	NEW		SHE WANTS REVENGE PERFECTKISS/FLAWLESS/GEFFEN 005587*/INTERSCOPE She Wants Revenge	12	13	6	4	
12	13	6	JAMIE FOXX J 71779*/RMG Ⓢ Unpredictable	13	14	11	42	
13	14	11	ENYA REPRISE 49474/WARNER BROS. Amarantine	14	RE-ENTRY		75	
14	RE-ENTRY		IL DIVO SYCO/COLUMBIA 93963/SONY MUSIC Ⓢ Il Divo	15	4	2	11	
15	4	2	JOSH TURNER MCA NASHVILLE 004744/UMGN Your Man					

MAINSTREAM TOP 40 SONGS		TITLE	WEEKS ON CHART	LAST WEEK	WEEKS ON CHART	BB 200 RANKING	CERT
1	1	14	<b>#1 CHECK ON IT</b> 2 WKS BEYONCE FEATURING SLIM THUG (COLUMBIA)	1	1	14	
2	2	19	STICKWIT THE PUSSYCAT DOLLS (A&M/INTERSCOPE)	4	8		
3	4	8	SO SICK NE-YO (DEF JAM/IDJMG)	4	3	19	
4	3	19	RUN IT! CHRIS BROWN (JIVE/ZOMBA)	5	6	17	
5	6	17	DIRTY LITTLE SECRET THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)	6	5	25	
6	5	25	BECAUSE OF YOU KELLY CLARKSON (RCA/RMG)	7	7	12	
7	7	12	DANCE, DANCE FALL OUT BOY (FUELED BY RAMEN/ISLAND/				

## VIDEO

TOP  
DVD SALES™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Principal Performers	CERT.	RATING
1	NEW	1	<b>FLIGHTPLAN (WIDESCREEN)</b> TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 38960 (29.98)	Jodie Foster	PG-13	
2	NEW	1	<b>FLIGHTPLAN (FULL SCREEN)</b> TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 38659 (29.98)	Jodie Foster	PG-13	
3	NEW	1	<b>THE FOG (WIDESCREEN UNRATED EDITION)</b> SONY PICTURES HOME ENTERTAINMENT 13655 (28.98)	Tom Welling/Selma Blair	NR	
4	4	4	<b>WEDDING CRASHERS (WIDESCREEN UNCORKEDED EDITION)</b> NEW LINE HOME ENTERTAINMENT/NEW LINE HOME VIDEO 08490 (28.98)	Owen Wilson/Vince Vaughn	NR	
5	3	3	<b>TRANSPORTER 2</b> 20TH CENTURY FOX 2231969 (29.98)	Jason Statham	PG-13	
6	1	2	<b>LORD OF WAR (WIDESCREEN)</b> LIONS GATE HOME ENTERTAINMENT 18739 (28.98)	Nicolas Cage/Ethan Hawke	R	
7	2	2	<b>TWO FOR THE MONEY (WIDESCREEN)</b> UNIVERSAL STUDIOS HOME VIDEO 28495 (29.98)	Al Pacino/Matthew McConaughey	R	
8	7	4	<b>WEDDING CRASHERS (FULL SCREEN UNCORKEDED EDITION)</b> NEW LINE HOME ENTERTAINMENT/NEW LINE HOME VIDEO 08390 (28.98)	Owen Wilson/Vince Vaughn	NR	
9	NEW	1	<b>THE FOG (FULL SCREEN UNRATED EDITION)</b> SONY PICTURES HOME ENTERTAINMENT 11151 (28.98)	Tom Welling/Selma Blair	NR	
10	NEW	1	<b>THE ARISTOCRATS</b> LIONS GATE HOME ENTERTAINMENT 81874 (29.98)	Various Artists	R	
11	9	3	<b>HUSTLE &amp; FLOW</b> MTV HOME VIDEO/PARAMOUNT HOME ENTERTAINMENT 345654 (23.98)	Terrence DaShon Howard/DJ Qualls	R	
12	5	2	<b>TWO FOR THE MONEY (FULL SCREEN)</b> UNIVERSAL STUDIOS HOME VIDEO 28496 (29.98)	Al Pacino/Matthew McConaughey	R	
13	2	2	<b>LORD OF WAR (FULL SCREEN)</b> LIONS GATE HOME ENTERTAINMENT 18798 (28.98)	Nicolas Cage/Ethan Hawke	R	
14	8	2	<b>THE MAN</b> NEW LINE HOME ENTERTAINMENT/NEW LINE HOME VIDEO 10090 (27.98)	Samuel L. Jackson/Eugene Levy	PG-13	
15	13	7	<b>THE 40 YEAR-OLD VIRGIN (WIDESCREEN UNRATED VERSION)</b> MCA HOME VIDEO, INC./UNIVERSAL STUDIOS HOME VIDEO 28766 (25.98)	Steve Carell/Catherine Keener	NR	
16	12	3	<b>THE CONSTANT GARDENER (WIDESCREEN)</b> UNIVERSAL STUDIOS HOME VIDEO 26292 (26.98)	Ralph Fiennes/Rachel Weisz	R	
17	3	3	<b>RED EYE (WIDESCREEN)</b> DREAMWORKS HOME ENTERTAINMENT 94472 (26.98)	Rachel McAdams/Cillian Murphy	PG-13	
18	18	5	<b>TOY STORY 2: 2 DISC SPECIAL EDITION</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 41212 (29.98)	Animated	G	
19	16	23	<b>THE NOTEBOOK</b> NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 27497 (19.98)	Ryan Gosling/Rachel McAdams	PG-13	
20	NEW	1	<b>OLIVER TWIST</b> SONY PICTURES HOME ENTERTAINMENT 13065 (28.98)	Ben Kingsley/Barney Clark	PG-13	
21	23	11	<b>MADAGASCAR (WIDESCREEN)</b> DREAMWORKS HOME ENTERTAINMENT 94566 (9.98)	Animated	PG	
22	22	9	<b>MARCH OF THE PENGUINS (WIDESCREEN)</b> WARNER HOME VIDEO 73657 (28.98)	Luc Jacquet/Morgan Freeman	G	
23	14	9	<b>FAMILY GUY: VOLUME 3: SEASON 4</b> FOXVIDEO 31295 (39.98)	Animated	NR	
24	20	9	<b>MR. AND MRS. SMITH (WIDESCREEN)</b> FOXVIDEO 31371 (29.98)	Brad Pitt/Angelina Jolie	PG-13	
25	40	12	<b>BATMAN BEGINS (WIDESCREEN)</b> WARNER HOME VIDEO 59415 (28.98)	Christian Bale/Liam Neeson	PG-13	

TOP  
VHS SALES™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Principal Performers	CERT.	RATING
1	2	5	<b>BUNS OF STEEL 4: ADVANCED</b> WARNER 01375 (9.98)		NR	
2	3	5	<b>BUNS OF STEEL 7: INTERMEDIATE/ADVANCED STEP WORKOUT</b> WARNER 80159 (9.98)		NR	
3	4	4	<b>LEGS OF STEEL 2000</b> WARNER 01833 (9.98)		NR	
4	4	5	<b>BUNS &amp; ABS OF STEEL 9: POST-PREGNANCY WORKOUT</b> WARNER 51300 (9.98)		NR	
5	16	16	<b>REQUIEM FOR A DREAM</b> LIONS GATE 11793 (7.98)		R	
6	14	11	<b>20,000 LEAGUES UNDER THE SEA (SPECIAL EDITION)</b> WALT DISNEY/BUENA VISTA 17179 (9.98)		G	
7	10	10	<b>BUNS OF STEEL 10: CIRCUIT TRAINING WORKOUT</b> WARNER 51301 (9.98)		NR	
8	RE-ENTRY	1	<b>ALL AMERICAN MURDER</b> WARNER 96743 (12.98)		NR	
9	5	5	<b>THIGHS OF STEEL 2</b> WARNER 80228 (9.98)		NR	
10	7	4	<b>LEGS OF STEEL</b> WARNER 01413 (9.98)		NR	
11	9	10	<b>PLATINUM SERIES: LEGS OF STEEL 2000</b> WARNER 13023 (9.98)		NR	
12	12	3	<b>DORA THE EXPLORER: DORA SAVE THE DAY</b> PARAMOUNT 889023 (9.98)		NR	
13	16	55	<b>SHREK 2</b> DREAMWORKS/UNIVERSAL STUDIOS 90874 (24.98)		PG	
14	10	5	<b>TAMILLEE WEBB: ARMS &amp; ABS OF STEEL</b> WARNER 01423 (9.98)		NR	
15	19	49	<b>SHARK TALE</b> DREAMWORKS 91879 (24.98)		PG	
16	11	4	<b>THIGHS OF STEEL 2000</b> WARNER 80158 (9.98)		NR	
17	15	2	<b>GREASE (ANNIVERSARY EDITION)</b> PARAMOUNT 54463 (9.98)		PG	
18	17	37	<b>NATIONAL LAMPLOON'S CHRISTMAS VACATION</b> WARNER 11893 (9.98)		PG	
19	RE-ENTRY	1	<b>THE LORD OF THE RINGS: THE RETURN OF THE KING</b> NEW LINE/WARNER 06927 (20.98)		PG-13	
20	RE-ENTRY	1	<b>THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING</b> NEW LINE/WARNER 5415 (20.98)		PG-13	
21	RE-ENTRY	1	<b>BARNEY: LET'S GO TO THE FARM</b> HIT ENTERTAINMENT 20117 (12.98)		NR	
22	RE-ENTRY	1	<b>THOMAS THE TANK ENGINE &amp; FRIENDS: CALLING ALL ENGINES</b> HIT 08995 (12.98)		NR	
23	RE-ENTRY	1	<b>THOMAS THE TANK ENGINE: HOORAY FOR THOMAS (W/TOY)</b> HIT 08992 (12.98)		NR	
24	RE-ENTRY	1	<b>RUSH HOUR 2</b> NEW LINE/WARNER 5402 (9.98)		PG-13	
25	22	4	<b>MUPPETS FROM SPACE</b> SONY PICTURES 04251 (9.98)		G	

TOP  
VIDEO RENTALS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Principal Performers	CERT.	RATING
1	NEW	1	<b>FLIGHTPLAN</b> TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT		PG-13	
2	1	2	<b>LORD OF WAR</b> LIONS GATE HOME ENTERTAINMENT		R	
3	NEW	1	<b>THE FOG</b> SONY PICTURES HOME ENTERTAINMENT		NR	
4	2	4	<b>WEDDING CRASHERS</b> NEW LINE HOME ENTERTAINMENT/NEW LINE HOME VIDEO		R	
5	4	2	<b>TWO FOR THE MONEY</b> UNIVERSAL STUDIOS HOME VIDEO		R	
6	3	3	<b>RED EYE</b> DREAMWORKS HOME ENTERTAINMENT		PG-13	
7	5	3	<b>TRANSPORTER 2</b> 20TH CENTURY FOX		PG-13	
8	7	2	<b>THE MAN</b> NEW LINE HOME ENTERTAINMENT/NEW LINE HOME VIDEO		PG-13	
9	6	3	<b>THE CONSTANT GARDENER</b> UNIVERSAL STUDIOS HOME VIDEO		R	
10	8	7	<b>THE 40 YEAR-OLD VIRGIN</b> MCA HOME VIDEO, INC./UNIVERSAL STUDIOS HOME VIDEO		R	

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TOP  
VIDEO GAME RENTALS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	MANUFACTURER	CERT.	RATING
1	1	11	<b>PS2: NEED FOR SPEED: MOST WANTED</b> ELECTRONIC ARTS		T	
2	NEW	1	<b>PS2: 25 TO LIFE</b> EIDOS		NR	
3	2	24	<b>PS2: MADDEN NFL 2006</b> ELECTRONIC ARTS		R	
4	9	11	<b>XBOX: NEED FOR SPEED: MOST WANTED</b> ELECTRONIC ARTS		T	
5	NEW	1	<b>XBOX: 25 TO LIFE</b> EIDOS		NR	
6	3	13	<b>PS2: STAR WARS BATTLEFRONT II</b> LUCASARTS ENTERTAINMENT		T	
7	4	10	<b>PS2: WWE SMACKDOWN! VS. RAW 2006</b> THQ		T	
8	10	9	<b>PS2: GUN</b> ACTIVISION		M	
9	7	10	<b>PS2: 50 CENT: BULLETPROOF</b> UNIVERSAL GAMES		M	
10	RE-ENTRY	1	<b>XBOX: STAR WARS BATTLEFRONT II</b> LUCASARTS ENTERTAINMENT		T	

## LAUNCH PAD

FEB  
18  
2006TOP  
HEATSEEKERS®

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	2	5	<b>REGGAETON NINOS</b> AFUEGO/URBAN BOX OFFICE 46957/EMI LATIN (13.98)	Reggaeton Ninos Vol. 1	
2	NO SHOT DEBUT	1	<b>ROCIO DURCAL</b> SONY BMG NORTE 77124 (15.98) ⊕	Amor Eterno	
3	1	32	<b>AQUALUNG</b> COLUMBIA 93671*/SONY MUSIC (16.98) ⊕	Strange And Beautiful	
4	8	21	<b>THE FRAY</b> EPIC 93931/SONY MUSIC (11.98)	How To Save A Life	
5	5	14	<b>IMOGEN HEAP</b> RCA VICTOR 72532 (11.98)	Speak For Yourself	
6	4	68	<b>THE BABY EINSTEIN MUSIC BOX ORCHESTRA</b> BUENA VISTA 861085/WALT DISNEY (7.98)	Baby Einstein: Lullaby Classics	
7	9	19	<b>HINDER</b> UNIVERSAL 005390/UMRG (9.98)	Extreme Behavior	
8	12	26	<b>ANA GABRIEL</b> SONY BMG NORTE 95902 (15.98)	Historia De Una Reina	
9	NEW	1	<b>INDIA</b> SG2/UNIVISION 340004/UG (14.98)	Soy Diferente	
10	1E	8	<b>GREATEST FLYLEAF GAINER</b> OCTONE 50005 (9.98)	Flyleaf	
11	20	31	<b>ANDY ANDY</b> WEPA 1060/URBAN BOX OFFICE (9.98 CD/DVD) ⊕	Ironia	
12	18	29	<b>RAMON AYALA Y SUS BRAVOS DEL NORTE</b> FREDDIE 1890 (16.98)	Antologia De Un Rey	
13	10	4	<b>BRONCO/LOS BUKIS</b> FONOVISA 352231/UG (13.98) ⊕	Cronica De Dos Grandes: Los Inicios De Nuestra Historia	
14	16	26	<b>SUFJAN STEVENS</b> ASTHMATIC KITTY 014* (15.98)	Illinois	
15	15	4	<b>MORNINGWOOD</b> CAPITOL 64753 (12.98)	Morningwood	
16	3	2	<b>GRACIELA BELTRAN</b> UNIVISION 310383/UG (14.98) ⊕	Rancherisimas Con Banda	
17	17	6	<b>GOAPELE</b> SKYBLAZE/COLUMBIA 92910/SONY MUSIC (11.98)	Change It All	
18	32	2	<b>ANA GABRIEL</b> EMI LATIN 46956 (15.98)	Dos Amores Un Amante	
19	22	12	<b>CLAP YOUR HANDS SAY YEAH</b> CLAP YOUR HANDS SAY YEAH 26494* (12.98)	Clap Your Hands Say Yeah	
20	28	33	<b>LEELA JAMES</b> WARNER BROS. 48027 (13.98)	A Change Is Gonna Come	
21	31	10	<b>BYRON CAGE</b> GOSPO CENTRIC 71281/ZOMBA (17.98)	An Invitation To Worship	
22	25	12	<b>GRUPO MONTEZ DE DURANGO</b> DISA 720689 (11.98)	Los Super Exitos: Lagrimillas Tontas	
23	2	2	<b>CHARLIE HALL</b> SIXSTEPS 43917/SPARROW (17.98)	Flying Into Daybreak	
24	14	14	<b>THE ACADEMY IS...</b> FUELED BY RAMEN 071 (11.98)	Almost Here	
25	26	4	<b>SIA</b> GO! BEAT 48103/ASTRALWERKS (16.98)	Colour The Small One	
26	49	11	<b>SIN BANDERA</b> SONY BMG NORTE 96872 (17.98) ⊕	Manana	
27	45	7	<b>BEBE</b> EMI LATIN 43178 (9.98)	Pafuera Telaranas	
28	27	2	<b>LADYSMITH BLACK MAMBAZO</b> GALLO 3109/HEADS UP (17.98)	Long Walk To Freedom	
29	43	6	<b>HILLSONG</b> HILLSONG AUSTRALIA/INTEGRITY 97798/SONY MUSIC (17.98)	Ultimate Worship: The Very Best Live Worship Songs From Hillsong	
30	11	58	<b>THE ARCADE FIRE</b> MERGE 225* (15.98)	Funeral	
31	13	45	<b>BLOC PARTY</b> VICE/DIM MAK 93815*/ATLANTIC (13.98)	Silent Alarm	
32	35	46	<b>NATALIE GRANT</b> CURB 78860 (17.98)	Awaken	
33	33	6	<b>TRICK-TRICK</b> WONDERBOY/MOTOWN 005934*/UMRG (13.98)	The People Vs.	
34	39	11	<b>RAY SCOTT</b> WARNER BROS. (NASHVILLE) 48827/WRN (13.98)	My Kind Of Music	
35	41	6	<b>VOLTIO</b> WHITE LION/EPIC 96526/SONY MUSIC (11.98)	Voltio	
36	21	69	<b>UNDEROATH</b> SOLID STATE 83184/T00TH & NAIL (13.98)	They're Only Chasing Safety	
37	RE-ENTRY	1	<b>MARK SCHULTZ</b> WORD-CURB 86410/WARNER BROS. (17.98)	Stories & Songs	
38	24	11	<b>VICENTE FERNANDEZ</b> SONY BMG NORTE 96895 (14.98) ⊕	Mis Duetos	
39	40	66	<b>RISE AGAINST</b> GEPHEN 002967/INTERSCOPE (9.98)	Siren Song Of The Counter Culture	
40	RE-ENTRY	1	<b>HEZEKIAH WALKER &amp; LFC</b> VERITY 62829/ZOMBA (17.98)	20/85 The Experience	
41	44	28	<b>ARMOR FOR SLEEP</b> EQUAL VISION 104 (13.98)	What To Do When You Are Dead	
42	50	20	<b>GRUPO BRYNDIS</b> DISA 720561 (11.98)	La Mejor... Coleccion	
43	RE-ENTRY	1	<b>SHIRLEY CAESAR</b> ARTEMIS GOSPEL 51635 (17.98)	I Know The Truth	
44	RE-ENTRY	1	<b>JENNI RIVERA</b> FONOVISA 352165/UG (13.98) ⊕	Parrandera, Rebelde Y Atrevida	
45	42	11	<b>RAUL MIDON</b> MANHATTAN 71330 (9.98)	State Of Mind	
46	46	4	<b>WE ARE SCIENTISTS</b> VIRGIN 11586 (12.98)	With Love And Squalor	
47	NEW	1	<b>LISA MCCLENDON</b> INTEGRITY GOSPEL/EPIC 76585/SONY MUSIC (15.98)	Live From The House Of Blues: New Orleans	
48	RE-ENTRY	1	<b>FLIPSYDE</b> CHERRYTREE 006058/INTERSCOPE (12.98)	We The People	
49	RE-ENTRY	1	<b>HELLOGOODBYE</b> DRIVE-THRU 83620 (7.98)	Hellogoodbye (EP)	
50	29	7	<b>VOZ A VOZ</b> URBAN BOX OFFICE 1019 (13.98)	En Presencia Del Futuro	

## BREAKING &amp; ENTERING

THIS WEEK ON  
.com

"Nothing Left to Lose" by singer/songwriter Mat Kearney enters Billboard Radio Monitor's Triple-A audience chart at No. 19. Discover developing artists making their inaugural Billboard chart runs each week in Breaking &amp; 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

Chart Codes: CS (Hot Country Songs); H100 (Hot 100 Songs); LT (Hot Latin Songs); POP (Pop 100 Song and RBH (Hot R&B/Hip-Hop Songs). TITLE (Publisher - Licensing Org.) Sheet Music Dist., Chart, Position.

4 MINUTES (Grindtime, BMJ/First Avenue, PRS/BMG Songs, ASCAP/Demis Hot Songs, ASCAP/Antonio Dixon's Musik, ASCAP/Kenney Music, ASCAP/Christopher Mathew, BMJ/Hitco Music, BMJ) RBH 44

A

ACOMPANAME A ESTAR SOLO (Ariana Musical, ASCAP/Sony/ATV Discos, ASCAP) LT 30
ALGO DE MI (Ser-Ca, BMJ) LT 15
ALIADO DEL TIEMPO (Not Listed) LT 50
ALWAYS (Joyce Hawthorne Publishing, ASCAP) RBH 37

B

BABY GIRL (Simply Productions, ASCAP) RBH 56
BACK LIKE THAT (Rich Kid, BMJ/Slarks, BMJ/Nahlist, BMJ/Super Sayin Publishing, BMJ/Zomba Songs, BMJ/Stone Diamond Music, BMJ) WBM, RBH 80
BALANCO (Univision, ASCAP) LT 25
BANDOLERO (Crown P, BMJ/EMI April, ASCAP) LT

C

BAT COUNTRY (Darkness Coats Us Publishing, ASCAP/EMI April, ASCAP) HL, H100 96, POP 91
BECAUSE OF YOU (EMI April, ASCAP/Smelly Songs, ASCAP/206 Publishing, ASCAP/Smells Like Metal, SDCAN/Dwight Frye, BMJ) HL/WBM, H100 15, POP 9
BEDROOM BOOM (Collipark Music, BMJ/EMI Blackwood, BMJ/EWC Music, BMJ/Da Crippler Music, BMJ/Gnndtime, BMJ/Persevere, BMJ/Drive-in, BMJ) HL, RBH 59

D

BEEP (Will I am, BMJ/STuff, BMJ/ArtHouse, BMJ/EMI Blackwood, BMJ) HL/WBM, H100 76, POP 39
BEFORE HE CHEATS (That Little House, ASCAP/Mighty Underdog, ASCAP/Sony/ATV Cross Keys, ASCAP) HL, CS 59
BELIEVE (Sony/ATV Tree, BMJ/Showbilly, BMJ/Blue Liquid Shrrt Industries, ASCAP/IG, ASCAP) HL, CS 18, H100 78

E

BEST FRIEND (60 Cent Music, ASCAP/Universal, ASCAP/DJ H-Tek, BMJ/Songs Of Windswept Pacific, BMJ/Jordanth Rotem Music, BMJ/Lovefly Music, ASCAP/Southside Independent Music, BMJ/Cotton Music, BMJ/Walden Music, ASCAP/Warner-Tamerlane, BMJ) HL/WBM, RBH 59
BETCHA CANT DO IT LIKE ME (Perry Home Music, ASCAP/BLK-ID, ASCAP) H100 99, RBH 27
BETTER DAYS (Cormer Of Clark And Kent Music, ASCAP/EMI Virgin, ASCAP) HL, H100 54, POP 56

F

BETTER START TALKING (Aspen Songs, ASCAP/Next Selection, ASCAP/Team S/Dol Publishing, BMJ/Hitco Music, BMJ/Songs Of Windswept Pacific, BMJ/EMI April, ASCAP/Shaniah Cymone Music, ASCAP) HL, RBH 99
BE WITHOUT YOU (Mary J. Blige, ASCAP/Universal-MCA, ASCAP/WBM, SESAC/Babyboys Little, SESAC/Noontime South, SESAC/Jada And Jaden's Publishing, SESAC/Naked Under My Clothes, ASCAP/Chrislays Music, ASCAP) HL/WBM, H100 4, POP 19, RBH 1

G

BODY ROCK (Crown Kingz Publishing, BMJ/Oi Boy Music, BMJ/Anytims Music, ASCAP/The Royal Network, ASCAP) RBH 61
BOONDOCKS (Warner-Tamerlane, BMJ/Sell The Cow, BMJ/lover One, BMJ/WB, ASCAP/lover Two, ASCAP/BLA, ASCAP) WBM, H100 67, POP 74
BOP TO THE TOP (Wonderland, BMJ) H100 87, POP 66
BOYFRIEND (Big A Nikki, ASCAP/EMI April, ASCAP/K-Stuff, BMJ/ArtHouse, BMJ/EMI Blackwood, BMJ/John Shanks Music, ASCAP/WB, ASCAP) HL/WBM, POP 2

H

BRAND NEW GIRLFRIEND (EMI Blackwood, BMJ/Shane Minor, BMJ/3 Ring Circus, BMJ/Songs Of Windswept Pacific, BMJ/Jeffrey Steele Music, BMJ) HL, CS 46
BREAKING FREE (Walt Disney, ASCAP) H100 19, POP 24
BRING IT ON HOME (Warner-Tamerlane, BMJ/Sell The Cow, BMJ/WB, ASCAP/Black, ASCAP/Bloom, ASCAP) WBM, CS 47

I

CANT LET GO (Songs Of Universal, BMJ/Tappy Whytes, BMJ/Bal Future, BMJ) HL, RBH 26
CAN YOU BELIEVE IT (Lil Jon 00017 Music, BMJ/White Rhino, BMJ/Panig's Publishing, BMJ/Lustin Combs, ASCAP/EMI April, ASCAP/Bye-tall Music, ASCAP/Famous, ASCAP/Amore Music, BMJ/6th Grade Music Publishing, BMJ/Swozle Music, BMJ/EMI Blackwood, BMJ/Me & Mia, ASCAP/Bassamba, ASCAP/Group Control, BMJ/Sony/ATV Songs, BMJ/Warner-Tamerlane, BMJ) HL/WBM, RBH 89
CHEATIN' (Sony/ATV Cross Keys, ASCAP/Onaly, BMJ/Gehrig Music, ASCAP/Scrambler, ASCAP/Car-nival, ASCAP) HL, CS 15, H100 91

J

CHECK ON IT (Christopher Garrett's Publishing, ASCAP/Hitco Music, BMJ/Songs Of Windswept Pacific, BMJ/Beyonce, ASCAP/Swizz Beatz, SESAC/Universal Tunes, SESAC/EMI April, SESAC/Angela Beyonce, ASCAP/Slim Thug Publishing, BMJ/EMI Blackwood, BMJ/Sony/ATV Tunes, ASCAP) HL, H100 1, POP 1, RBH 4
A CHILILAR A OTRA PARTE (Ser-Ca, BMJ) LT 31
CHULIN CULIN CHUNFLY (THE RATTLENAKE SONG) (EMI Blackwood, BMJ/Leon Bianco, BMJ/Pete Perez, BMJ/Blue Krall, BMJ/Warner-Tamerlane, BMJ) LT 20
COMO SI NO NOS HUBIERAMOS AMADO (WB, ASCAP/Sony/ATV Tunes, ASCAP) LT 12

K

CONCEITED (THERE'S SOMETHING ABOUT REMY) (Scott Storch, ASCAP/EMI April, ASCAP/Remy's Music, ASCAP/Reach Global, ASCAP) RBH 37
CONTRA VIENTO Y MAREA (San Angel, ASCAP) LT
CONTROL MYSELF (Lil Cool J, ASCAP/Sony/ATV Tunes, ASCAP/Shaniah Cymone Music, ASCAP/EMI April, ASCAP/Bassamba, ASCAP/Piadis Music, ASCAP/Nuyoncan, BMJ/Warner-Tamerlane, BMJ/Shakir Baker, BMJ) HL/WBM, RBH 61
COSAS DEL AMOR (Huna, BMJ) LT 35
CRASH (Harajuku Lover Music, ASCAP/Pirate Ship Music, ASCAP) H100 74, POP 33
CUENTALE (Filtro, BMJ) LT 10

L

DALE DON DALE (Crown P, BMJ/Luar, ASCAP/J Brasco, ASCAP/Desert Storm, BMJ) LT 39
DANCE, DANCE (Chicago X Softcore, BMJ/Sony/ATV Songs, BMJ) HL, H100 14, POP 8
DARE (EMI Blackwood, BMJ/Gonilaz, BMJ/Underground Animals, ASCAP/Chrislays Music, ASCAP) POP 94
DE CONTRABANDO (Edimusa, ASCAP/Vander America, BMJ) LT 40
DIA DE ENERO (Sony/ATV Latin, BMJ/EMI Black-

wood, BMJ/Apollinaire Music, BMJ) LT 46
DIRTY LITTLE SECRET (Crown P, BMJ/Phys Ed, ASCAP/Sony, SESAC) HL, H100 13, POP 5
THE DOLLAR (EMI Blackwood, BMJ/BiG Gassed Hitties, BMJ) HL, CS 19

M

DON'T FORGET ABOUT US (Rye Songs, BMJ/Songs Of Universal, BMJ/Shaniah Cymone Music, ASCAP/EMI April, ASCAP/Babyboys Little, SESAC/Noontime South, SESAC/WB, ASCAP/Naked Under My Clothes, ASCAP/Chrislays Music, ASCAP) HL/WBM, H100 20, POP 25, RBH 10
DOWN AND OUT (Lonely Motel, BMJ) CS 58
DRINKIN' IN MY SUNDAY DRESS (Little Diva, BMJ) CS
DRINKIN' SONGS & OTHER LOGIC (Blackened, BMJ/Sleeve Warner, BMJ) CS 56
DRUNKER THAN ME (Hope-N-Cal, BMJ/Tent Tom-linson Songs, BMJ/Geomac Publishing, SESAC) CS 24

N

ELLA Y YO (Premium Latin, ASCAP/Crown P, BMJ) LT
ENSENAME A OLVIDAR (EMI Blackwood, BMJ) LT 42
ESO EHH...! (Wild Dogz, BMJ) LT 22
EVER THE SAME (U Rule Music, ASCAP/EMI April, ASCAP) HL, H100 80, POP 84
EVERY TIME I HEAR YOUR NAME (EMI April, ASCAP/Homeo Cowboy Music, ASCAP/Tom Ham-bredg Tunes, ASCAP/Songs Of Windswept Pacific, BMJ/Gottahaveable, BMJ) HL, CS 32

O

EVERYTIME I THINK ABOUT HER (E-Ballad Music, ASCAP/Jesane Drama Music, ASCAP/Jagwons Pub-lishing, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/One Shot Deal Muzak, SESAC/Unichappell Music, BMJ/WB, ASCAP) HL/WBM, RBH 71
EVERYTIME WE TOUCH (Mambo Music/verlags-nu Produktorfors, M B H/Ridge Music, BMJ/Sounds Of Jupiter Music, BMJ) H100 27, POP 14

P

FEEL GOOD INC (EMI Blackwood, BMJ/80's Kid Music, BMJ/Underground Animals, ASCAP/Chrislays Music, ASCAP) HL, H100 36, POP 26
FIND MYSELF IN YOU (Cancelled Lunch, ASCAP/Universal-PolyGram International, ASCAP) HL, RBH 73
FIREMAN (Money Mack, BMJ) H100 56, POP 63, RBH 31
FIRST LOVE (Life Is What We Music, ASCAP/Above The Line, BMJ) RBH 94
FOR YOU I WILL (CONFIDENCE) (Teddy Geiger Publishing, BMJ/Sony/ATV Timber, SESAC/Turtie Victory, ASCAP) HL, H100 90, POP 52

Q

FRESH AZIMIZ (EMI April, ASCAP/Shaniah Cymone Music, ASCAP/EMI April, ASCAP/Bassamba, ASCAP) HL, H100 47, POP 71, RBH 14
GANGSTA PARTY (EMI April, ASCAP/C Broady Music, ASCAP/Give Me Me Publishing, ASCAP/Pimp My Pen International, ASCAP/Zomba Enterprises, ASCAP/All My Publishing, BMJ) HL/WBM, RBH 82
GEORGIA (Vudu Spellz Entertainment, ASCAP/Ludacris Music Publishing, ASCAP/Univer-sal, ASCAP/2413 Publishing, BMJ/Kuntury Slim Pub-lishing, BMJ/Notting Hill Music, BMJ/Permuic III, BMJ) HL, H100 79, POP 82, RBH 34
GETCHA HEAD IN THE GAME (Walt Disney, ASCAP/Five Hundred South Songs, SESAC) H100 40, POP 34

R

GET DRUNK AND BE SOMEBODY (Tokeco Tunes, BMJ/Fortia Room, BMJ) CS 14, H100 88
GET LOOSE (Pimp My Pen International, ASCAP/Zomba Enterprises, ASCAP/Young Jeezy Music, BMJ/Carter Boys Publishing, ASCAP/EMI April, ASCAP/The Water, ASCAP) HL/WBM, RBH 62
GETTIN' SOME (Zomba Songs, BMJ/Zomba Enter-prises, ASCAP) WBM, RBH 41
GIRL NEXT DOOR (Tosha, ASCAP) POP 48
GOLD DIGGER (Please Gimme My Publishing, BMJ/EMI Blackwood, BMJ/Unichappell Music, BMJ/Miac, BMJ) HL/WBM, H100 22, POP 16, RBH 45

S

GONE (K-Stuff, BMJ/ArtHouse, BMJ/EMI Blackwood, BMJ/Dylan Jackson, ASCAP/WB, ASCAP) HL/WBM, POP 86
GOODBYE FOR NOW (Ripped Off Publishing, ASCAP/Jason Turby Music, ASCAP/Universal, ASCAP) HL, H100 70, POP 61
GOODBYE MY LOVER (EMI Blackwood, BMJ/David Rasz, BMJ) HL, H100 100, POP 69
GOOD LUCK CHARM (EMI April, ASCAP/Air Control, ASCAP/EMI April, ASCAP/353 Music Pub-lishing, SESAC/Universal-PolyGram Internation-als, SESAC/Rags II Richard, BMJ/Unleash Willmess Music, ASCAP) HL, RBH 64
GOOD RIDE COWBOY (Cowboy Hat Trick, ASCAP/EMI Blackwood, BMJ/Songs Of Sea Gyle, BMJ/First Wind Music, BMJ/Major Bob, ASCAP) HL/WBM, CS 22

T

GOOD TO GO (Warner-Tamerlane, BMJ/New Extre-me Songs, BMJ/Cuts Of Cedar, BMJ/Cedar Music, BMJ) CS
GOTTA GET TO MY BABY (NonJamin Music, ASCAP/Ofstaf, BMJ/Soundtrn Tunes, BMJ) RBH 74
GOTTA GO (April's Boy Music, BMJ/Warner-Tamer-lane, BMJ/No Quynceance Music Publishing, BMJ/Kizzo Music, ASCAP/Chappell & Co., ASCAP) WBM, H100 95, RBH 16
GOTTA LOVE (Invigorator Publishing, ASCAP) RBH 88
GRILLZ (Jackie Frost, ASCAP/BMG Songs, ASCAP/Paul West, ASCAP/Z Kingz Publishing, ASCAP/WB, ASCAP/Sucreme Lee, ASCAP/Univer-sal, ASCAP/Mutant Mindframe, BMJ/Shaniah Cymone Music, ASCAP/EMI April, ASCAP/Bassamba, ASCAP/Air Control, ASCAP/EMI Blackwood, BMJ/Dam Rich Music, BMJ/Money Mack, BMJ/Sony/ATV Tunes, ASCAP/Beyonce, ASCAP/Kelendia, ASCAP/Dorami And Ya Majesty's Music, ASCAP/Music Of Windswept Pacific, ASCAP/Hitco Music, ASCAP) HL/WBM, H100 3, POP 3, RBH 5

U

GROWN & SEXY (FAZE 2 Music, BMJ/Boobie & DJ Songs, BMJ/Warner-Tamerlane, BMJ) WBM, RBH 60
HAVE A PARTY (Universal, ASCAP/P Noid, BMJ/BMG Songs, ASCAP/Juvenile Hell, ASCAP/Nate Dogg, BMJ/Reach Global Songs, BMJ/Karam's Kids Songs, ASCAP/ArtHouse Entertainment, ASCAP) HL, RBH 57
HEARD EM SAY (Please Gimme My Publishing, BMJ/EMI Blackwood, BMJ/Careers-BMG, BMJ/Febra-ny Twenty Second, BMJ/Green Gems-BMG, BMJ/BMG Songs, ASCAP) HL, POP 89, RBH 58
HERE WE GO (Pas And Tai, BMJ/Black Boy Hatchel Music, BMJ/EMI Blackwood, BMJ/EMI April, ASCAP/Flyte Tyme Tunes, ASCAP) HL, H100 77,

V

POP 55, RBH 42
HONKY TONK BADONKADONK (Music Of Windswept Pacific, ASCAP/Big Borassa Music, BMJ/Third Tier Music, BMJ/EMI Blackwood, BMJ) HL, CS 3, H100 32, POP 54
THE HOOCIE SONG (Hawking Yours Entertainment, ASCAP) RBH 98
HOW 'BOUT YOU (Sony/ATV Tree, BMJ/Copyright Control) HL, CS 60
HUNG UP (WB, ASCAP/Webo Girl, ASCAP/Univer-sal-PolyGram International, ASCAP/Universal, ASCAP/Union Songs, Music Foragskietekolog, ASC/EMI Waterford, ASCAP/Toar Music International, ABS/Universal Music Sweden, ABS/Warner Chappell, PRS/Darkancer, PRS) HL/WBM, H100 64, POP 49
HUSTLER MUSIK (Young Money Publishing, BMJ/Warner-Tamerlane, BMJ/Money Mack, BMJ) WBM, RBH 96
HYPNOTIZE (Sony/ATV Songs, BMJ/Malikian Pub-lishing, BMJ/Stunning Suppository Sounds, BMJ) HL, H100 92, POP 93
HYPOTHETICALLY (Lyle In, ASCAP) RBH 48

W

I'AM NOT MY HAIR (Warner-Tamerlane, BMJ/Wang Out, BMJ/Combustion, BMJ/Songs Of Windswept Pacific, BMJ) WBM, RBH 55
I CANT UNDO YOU (WB, ASCAP/Scott And Soda, ASCAP/Warner-Tamerlane, BMJ/Writers Extreme, BMJ/Warner Danger, BMJ) WBM, CS 39
I DONT (MXC Music, ASCAP/Still Working For The Woman, ASCAP/Belladiva Music, BMJ/Still Working For The Man, BMJ/CMX Songs, BMJ/Burton B. Collins, SESAC) CS 28
I DONT FEEL LIKE LOVING YOU TODAY (Songs Of Universal, BMJ/Hannberg, BMJ/Warner-Tamerlane, BMJ/Makeshift, BMJ) HL/WBM, CS 36
IF I DONT MAKE IT BACK (Music Of Stage Three, BMJ/Jones/Bone Music, ASCAP) CS 45
IF IT'S LOVIN' THAT YOU WANT (EKOP, BMJ/Sony/ATV Songs, BMJ/ENOT, ASCAP/Sony/ATV Songs, ASCAP/Janice Combs Publishing, BMJ/EMI Blackwood, BMJ/Yoga Flames Music, BMJ/Abassard Moseley, ASCAP/Zomba Enterprises, ASCAP) HL/WBM, H100 60, POP 27

X

IF YOU'RE GOING THROUGH HELL (BEFORE THE DEVIL EVEN KNOWS) (Gravton, SESAC/Whad-daydell, SESAC/Carnival Music, SESAC/Cal, IV, ASCAP/BergBrain, ASCAP) CS 41
I GOT YOU (Magic Mustang, BMJ/Triple Shoes, BMJ/100 Tonic Music, ASCAP/Phillylly Songs, ASCAP/Songs Of Bud Dog, ASCAP/Music Of Windswept Pacific) CS 34
ILL DIE TRYIN' (Warner-Tamerlane, BMJ/WB, ASCAP/Platinum Prow, ASCAP) WBM, CS 43
I LOVE MY LIFE (EMI April, ASCAP/Pang Ton-z Music, BMJ/EMI Blackwood, BMJ/Shaye Smith Music, BMJ/Warner-Tamerlane, BMJ) HL/WBM, CS 38
I LOVE YOU (Not Listed) RBH 70
I'M N LUV (WIT A STRIPPER) (Nappy Publishing, BMJ/Warner-Tamerlane, BMJ/Z Plays Publishing, BMJ/Who Is Mike Jones Music, BMJ) WBM, H100 5, POP 13, RBH 11
IM SPRUNG (Nappy Publishing, BMJ) WBM, H100 42, POP 11
I'M TAKING THE WHEEL (Emerto, ASCAP/WB, ASCAP/John Shanks Music, ASCAP) WBM, CS 43
I'M IN MY MIND (Combustion, BMJ/Songs Of Windswept Pacific, BMJ/Wang Out, BMJ/Sony/ATV Songs, BMJ) HL, H100 94, RBH 22
I SHOULD HAVE CHEATED (Tavaris Jones Music, BMJ/Janice Combs Publishing, BMJ/EMI Blackwood, BMJ/Da 12 Music, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Sne Wrote It, ASCAP) HL/WBM, RBH 23
I STILL MISS SOMEONE (Chappell & Co., ASCAP) WBM, CS 53
I THINK THEY LIKE ME (Franchise Recordz Publish-ing, ASCAP/Shaniah Cymone Music, ASCAP/EMI April, ASCAP/Thrown Taniuns, ASCAP/Air Control, ASCAP/The Kid Slim Music, ASCAP/Slide That Music, BMJ) HL, H100 35, POP 65, RBH 12
IT'S GOIN' DOWN (Not Listed) RBH 73
IT'S MY OWN LIFE (EMI April, ASCAP/WB, ASCAP/Chi Trend, ASCAP/Spirit Two, ASCAP/Not-Affiliated, SESAC/Jahrua Joins, SESAC) RBH 79
I WRITE SINS NOT TRAGEDIES (Sweet Chin Music, ASCAP) POP 85

Y

JESUS, TAKE THE WHEEL (Sony/ATV Tunes, ASCAP/Onaly, BMJ/Paylene Music, ASCAP/No Such Music, SDCAN/Passing Stranger, ASCAP/1609 Songs, ASCAP/Music Of Windswept Pacific, ASCAP) HL, CS 1, H100 29, POP 47
JUST CAME HERE TO CHILL (No Quynceance Music Publishing, BMJ/October 12th, ASCAP/Hitco South, ASCAP) WBM, RBH 43
JUST MIGHT (MAKE ME BELIEVE) (GreatGood Songs, ASCAP) CS 7, H100 68

LIKE YOU (Universal, ASCAP/EMI April, ASCAP/Shaniah Cymone Music, ASCAP/Chrislays Music, ASCAP/Naked Under My Clothes, ASCAP/The Kid Slim Music, ASCAP/Jump And Shoot, ASCAP) HL, POP 96
LIPSTICK (Carolina Blue Sky Music, BMJ/Careers-BMG, BMJ) HL, CS 31
LIVING IN FAST FORWARD (Old Desperados, ASCAP/N2D, ASCAP/Universal, ASCAP/Memphers-ield, ASCAP) HL, CS 9, H100 75
LLAME PA VERTE (Universal-Musica Unica, BMJ) LT

Z

LOOKING FOR YOU (Zomba Songs, BMJ/Lilly Mack, BMJ/Baby Fingers, ASCAP/Mims, ASCAP/Show-n-Breec, ASCAP/Freddie Dee, BMJ) WBM, H100 82, RBH 18
LO QUE ME GUSTA A MI (Camaleon, BMJ/Permuic III, BMJ) LT 13
L.O.V.E. (Big A Nikki, ASCAP/EMI April, ASCAP/K-Stuff, BMJ/ArtHouse, BMJ/John Shanks Music, ASCAP/WB, ASCAP) HL/WBM, H100 28, POP 2
LOVE (Candragye, SESAC/BMG Songs, ASCAP/She Wrote It, ASCAP) H100 33, RBH 7
LOVE WILL ALWAYS WIN (Universal-PolyGram International, ASCAP/Soundance Kid, ASCAP/Warner-Tamerlane, BMJ/Sell The Cow, BMJ) WBM, CS 27
LUXURIOS (Harajuku Lover Music, ASCAP/Pirate Ship Music, ASCAP/EMI April, ASCAP/Bovina Music, ASCAP) HL, H100 86, POP 62, RBH 54

M

MACHUCANDO (Los Cangris, ASCAP/Eddie Dee, ASCAP) LT 45
MAGIC (Zomba Songs, BMJ/R.Kelly, BMJ) WBM, RBH 35
MALO (EMI April, ASCAP) LT 32
MAYOR QUE UY (Universal-Musica Unica, BMJ/EMI Blackwood, BMJ/Rompediscotea, BMJ) HL, LT 7
MI AMORES (Not Listed) LT 48
MOVE ALONG (Smells Like Phys Ed, ASCAP/BMG Songs, ASCAP) HL, H100 85, POP 67
MS. NEW BOOTY (Sogor Luser Music, BMJ/EMI Blackwood, BMJ/Collipark Music, BMJ/Da Crippler Music, BMJ/EWC Music, BMJ) HL, H100 61, RBH 25

N

MUST BE DOIN' SOMETHIN' RIGHT (EMI April, ASCAP/Songlighter Music, ASCAP/Back In The Sad-die, ASCAP) HL, CS 10, H100 51, POP 81
MUST BE NICE (Lyle In, ASCAP) RBH 33
MY HOOD (Young Jezy Music, BMJ/One Life Pub-lishing, ASCAP/Dorami And Ya Majesty's Music, ASCAP/Crump Tight Publishing, ASCAP/EMI Black-wood, BMJ) HL, H100 89, POP 99, RBH 36
MY HUMPS (Will I am, BMJ/Sugar Hill, BMJ/Cherry River, BMJ) CLM, H100 25, POP 21, RBH 100
MY OLD FRIEND (Big Loud Shirt Industries, ASCAP/CG, ASCAP/BMG Music Publishing, MOPS/Trinifold, PRS) CS 8, H100 81

O

NA NA NA (DULCE NINA) (King Of Bling, BMJ/C K. Jozin, BMJ/Warner-Tamerlane, BMJ/Universal-Musica Unica, BMJ) LT 11
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/Anay Nicole Publishing, BMJ/Janice Combs Publish-ing, BMJ/EMI Blackwood, BMJ) HL/WBM, H100 48, POP 80, RBH 30
NEVER MIND ME (Big Love, BMJ/WB, ASCAP/Rich Texan, ASCAP/Warner-Tamerlane, BMJ) WBM, CS 42
NOBODY BUT ME (Sony/ATV Tree, BMJ/Travelin' Assassyn, BMJ/Big Yellow Dog, BMJ) HL, CS 16, H100 98
NOBODY GONNA TELL ME WHAT TO DO (Aimo Music, ASCAP/Multinote Music, ASCAP/Warner-Tamerlane, BMJ/BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP) HL/WBM, CS 21
NOCHES DE SEXO (Universal-Musica Unica, BMJ) LT 19

P

NO HAY NADIE (Universal-Musica Unica, BMJ) LT 28
NO PUEDO MAS (Arga, BMJ) LT 38
NO SHAME (Warner-Tamerlane, BMJ/Smith-Haven, BMJ/Red Tractor, ASCAP/How Bout That Skyline Music, BMJ) WBM, CS 49
NO TE APARTES DE MI (Sony/ATV Discos, ASCAP) LT 37
NOT GOING DOWN (Aimo Music, ASCAP/Kevin Savitar, ASCAP/EMI April, ASCAP/Snaunna's Songs, ASCAP) CS 35
NOTHING BUT A NUMBER (Marco Biele Publishing, BMJ/Star Publishing, BMJ/Carroll Diamond Publishing, BMJ/Silverplatinum2k Publishing, BMJ/The Nickel Publishing, BMJ/Black Boy Hatchel Music, BMJ/EMI Blackwood, BMJ) HL, RBH 90
NUESTRO AMOR (San Angel, ASCAP) LT 9

Q

OH YES (AKA 'POSTMAN') (Jobete Music, ASCAP/EMI Blackwood, BMJ/Stone Agate, BMJ) HL, CS 63, RBH 15
OIGA (Not Listed) WJ, LT 33
ON AGAIN TONIGHT (Warner-Tamerlane, BMJ/Mur-rah, BMJ/Texabarra Music, BMJ/katank Music, BMJ/Circle C, ASCAP/Full Circle, ASCAP) WBM, CS 55
ONE WISH (Stop Trying To Copy My Music, BMJ/Rodney Jenkins Productions, BMJ/Fred Jenkins III, BMJ/Ensign Music, BMJ/LaShawn Daniels Pro-ductions, ASCAP/EMI Blackwood, BMJ/EMI April, ASCAP) HL, H100 17, POP 18, RBH 19
OVER MY HEAD (CABLE CAR) (EMI April, ASCAP/Aaron Edwards Publishing, ASCAP) HL, POP 92

R

PERFECT SITUATION (E.C. Smith, BMJ) H100 55, POP 53
PERO TE VAS A ARREPENTIR (Crisma, SESAC) LT 14
PHOTOGRAPH (Warner-Tamerlane, BMJ/Am Your Thro, SDCAN/Zero G, SDCAN/Black Diesel), SDCAN/Black Zoder Music, SDCAN) WBM, H100 24, RBH 23
POLITICALLY INCORRECT (EMI April, ASCAP/Sound Island Publishing, ASCAP/Mop Up Music, BMJ/Lightwoodnkt, BMJ/Ensign Music, BMJ) HL, CS 50
POPPIN' MY COLLAR (Tefelone, BMJ/Music Resources, BMJ/Mr. Biggs, ASCAP/Jobete Music, ASCAP) RBH 5
POR TU MALDITO AMOR (Zomba Golden Sands, ASCAP) LT 44
PRETTY YEGAS (X2 Publishing, APR/AKucha Music Publishing, ASCAP) POP 99
PUMP IT (EMI April, ASCAP/Will I am, BMJ/Jeepeep, BMJ/Cherry River, BMJ/Avenue XII, BMJ/Reach Glob-al Songs, BMJ/Headphone Junkie Publishing, ASCAP/EMI Grove Park, BMJ) CLM/HL, H100 26;

S

QUE VIDA LA MIA (Riko Man, BMJ/EMI Blackwood, BMJ) LT 43
QUE VOY A HACER CON MI AMOR (Red Wine, BMJ/Maximo Aguirre, BMJ/Sony/ATV Discos, ASCAP/Universal Musica, ASCAP) LT 47
RAINS FALLIN' (Patterson Projects, ASCAP) RBH 95
RAKATA (Brown Marie, ASCAP/EMI Blackwood, BMJ/Blue Krall, BMJ) HL, LT 5
RAIN (Carmilitary Camp Music, ASCAP/Play-N-Schitz, ASCAP/EMI April, ASCAP/Leathaface Music, ASCAP) HL, RBH 83
RIGHT HERE (Greentund, ASCAP/i.m.nobody, ASCAP/My Blue Car, ASCAP/pimpYug, ASCAP/WB, ASCAP) WBM, POP 37
RODEO (EMI Blackwood, BMJ/Breka Music, BMJ/Dade Co. Project Music, BMJ/Zomba Songs, BMJ/R.Kelly, BMJ) HL/WBM, H100 58, RBH 17
ROMPE (Los Cangris, ASCAP/Eddie Dee, ASCAP) H100 38, LT 1, POP 57
RUN IT (Scott Storch, ASCAP/TV, ASCAP/Team S/Dol Publishing, BMJ/Hitco Music, BMJ/Songs Of Windswept Pacific, BMJ) HL, H100 11, POP 7, RBH 24

T

THE SEASHORES OF OLD MEXICO (Sony/ATV Tree, BMJ) HL, CS 48
SENSUALITY (Universal, ASCAP/Culbertson Music, ASCAP/Fourth Of Four Music, ASCAP/MTI Music, SESAC) HL, RBH 68
SE TE OLVIDO (EMI Blackwood, BMJ/Kike Santander Music, BMJ/famous, ASCAP/Santander Melodies, ASCAP) LT 41
SETTLE FOR A SLOWDOWN (Sony/ATV Tree, BMJ/Gold Watch, BMJ/Sony/ATV Cross Keys, ASCAP) HL, CS 30
SEX WITH YOU (First Avenue, PRS/BMG Songs, ASCAP/Demis Hot Songs, ASCAP/Edmonds Music, ASCAP/EMI April, ASCAP/Underdogs Music, BMJ/Wring, BMJ/E D Due It, BMJ/Tank 1176 Music, ASCAP/Black Fountain Publishing, ASCAP/Strange Motel Music, ASCAP/Antonio Daniels Music, ASCAP/Anthony Nance Music, ASCAP) HL, RBH 83
SHAKE (Collipark Music, BMJ/EMI Blackwood, BMJ/EWC Music, BMJ/Da Crippler Music, BMJ/PMH, ASCAP/Buff, BMJ) POP 88
SHAKE IT UP (Rye Songs, BMJ/Songs Of Universal, BMJ/Shaniah Cymone Music, ASCAP/EMI April, ASCAP/Babyboys Little, SESAC/Noontime South, SESAC/WB, ASCAP/Naked Under My Clothes, ASCAP/Chrislays Music, ASCAP) HL/WBM, RBH 46

U

SHAKE THAT (Shroom Shady Music, BMJ/Resto World Music, ASCAP/Dirty Steve's Music, BMJ/Nate Dogg, BMJ/Reach Global Songs, BMJ) H100 9, POP 11
SHE DONT TELL ME TO (Sony/ATV Tree, BMJ/Love Monkey, BMJ/EMI Blackwood, BMJ/Phano Wire Music, BMJ/Universal, ASCAP/Memphersfield, ASCAP) HL, CS 13, H100 83
SHE LET HERSELF GO (Zomba Songs, BMJ/Sufferin' Succotash, ASCAP/Sony/ATV Tree, BMJ) HL/WBM, H100 12, H100 84
SI YO FUERA TU AMOR (Copyright Control) LT 17
SIZE MATTERS (SOMEDAY) (Aimo Music, ASCAP/Great Escape, ASCAP/Square D, ASCAP) HL, CS 37
SNAP YA FINGERS (White Rhino, BMJ/E-40, BMJ/Zomba Songs, BMJ/Drugstore, ASCAP) WBM, RBH 81
SO LONELY (Staying High Music, ASCAP/Rondor, ASCAP/Rye Songs, BMJ/Songs Of Universal, BMJ/Rodney Jenkins Productions, BMJ/EMI Black-wood, BMJ/Adonis Shropshire, ASCAP/Phoenix Ave. Music Publishing, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/LaShawn Daniels Pro-ductions, ASCAP/Makeeba Riddick, BMJ/Yoga Flames Music, BMJ/Janice Combs Publishing, BMJ) HL, RBH 81
SOMETHING'S GOTTA GIVE (Mrs. Lumpkins Poo-die, ASCAP/BMG Songs, ASCAP/WB, ASCAP/Plat-inum Prow, ASCAP) WBM, CS 26
SOS (Jonathan Rotem Music, BMJ/Southside In-dependent Music, BMJ/Here's Lookin At You Kidd Music, BMJ) POP 58
SO SICK (Super Sayin Publishing, BMJ/Zomba Songs, BMJ/Sony/ATV Tunes, ASCAP/EMI April, ASCAP) HL/WBM, H100 6, POP 10, RBH 3
SOUL MEETS BODY (EMI Blackwood, BMJ/EMI April, ASCAP/Universal, ASCAP) HL, POP 87
SOUL SURVIVOR (Young Jezy Music, BMJ/Beytal Music, ASCAP/Famous, ASCAP/EMI Blackwood, BMJ) HL, POP 42, RBH 47
START OF SOMETHING NEW (Walt Disney, ASCAP) H100 57, POP 43
STAY FLY (Tefelone, BMJ/Music Resources, BMJ/All My Publishing, BMJ/roid My Own, ASCAP/Mouth Full O' Gold, ASCAP/Jobete Music, ASCAP/EMI April, ASCAP/Universal, ASCAP) CS 21, H100 83, ASCAP) HL, H100 42, POP 38, RBH 39
STICK TO THE STATUS QUO (Walt Disney, ASCAP) H100 72, POP 59
STICKWITTY (Frankie Gee, BMJ/Warner-Tamerlane, BMJ/Dads Dreamer, BMJ/Parchi Music, BMJ/Cherry River, HL Music, BMJ) WBM, H100 12, POP 4, RBH 65
STILL IN LOVE (G&L, ASCAP) RBH 40
STUPIO GIRLS (EMI Blackwood, BMJ/Pink Inlet Publishing, BMJ/Sony/ATV Songs, BMJ/Turtle Victo-ry, SESAC/WB, ASCAP/F-head Music, STIM) HL/WBM, POP 97

V

SUETA MI MANO (Sony/ATV Discos, ASCAP) LT 21
SUGAR, WE'RE GOIN' DOWN (Chicago X Softcore, BMJ/Sony/ATV Songs, BMJ) HL, H100 30, RBH 32
TE AMO CORAZON (Controversy, ASCAP/Univer-sal, ASCAP) HL, RBH 92
TE ECHO DE MENOS (Pop Media, BMJ/F.I.P.P. BMJ) HL, CS 49
TE HE QUERIDO, TE HE LLORADO (Filtro, BMJ) LT 23
TEMPERATURE (Dutty Rock, PRS/EMI April, ASCAP/Lendone Snowcone Music, ASCAP/STB Music, ASCAP) HL, H100 18, POP 29, RBH 21
TEQUILA MAKES HER CLOTHES FALL OFF (Heavy Leather, BMJ/Chobe, BMJ/Notewrite, BMJ/Idle-stock, BMJ) H100 93, POP 100
THERE IT GO! (THE WHISTLE SONG) (Darin Joseph, ASCAP/Terence Anderson Publishing, Deserve, ASCAP) H100 16, POP 15, RBH 32
THIS TIME AROUND (ShanCan, BMJ/Lonely Motel, BMJ/Steel Wheels, BMJ) CS 57
TONIGHT I WANNA CRY (Universal, ASCAP/Lanark Village Tunes, ASCAP/Coburn, BMJ/Guitar Monkey, BMJ) HL/WBM, CS 6, H100 62
TOP NOTCH DIVA (Wormo Shell, BMJ/Diamond

W

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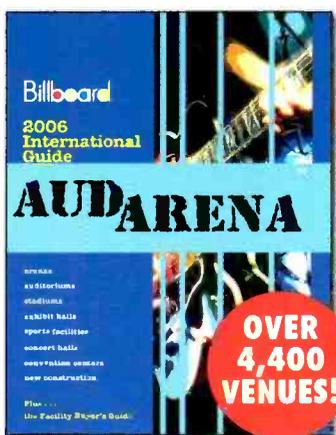
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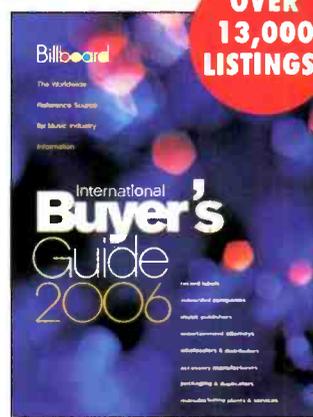
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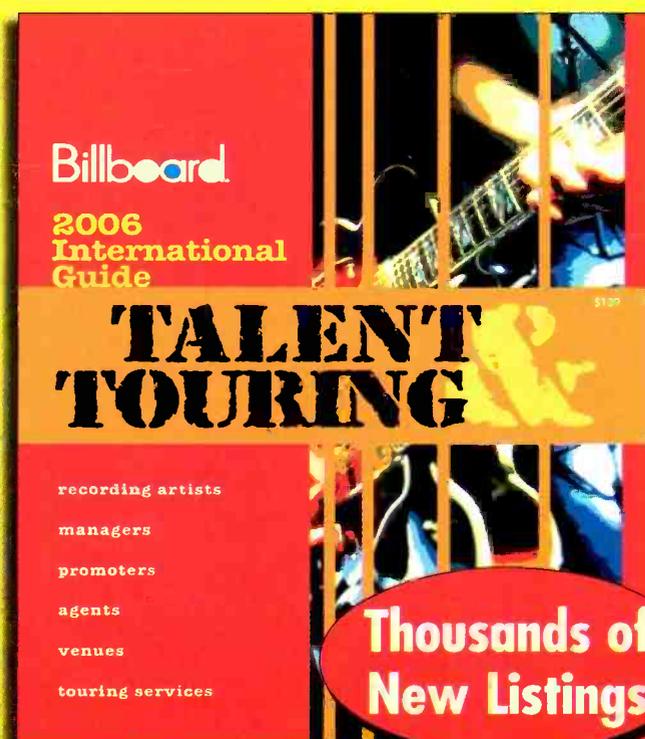
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NOTICE OF PUBLIC SALE OF ASSETS  
OF  
THE SONGWRITER COLLECTIVE, LLC

Notice is hereby given that Fortress Credit Opportunities I LP, a Delaware limited partnership, as a lender and as agent on behalf of the lenders (the "Agent") under that certain Loan Agreement, dated as of March 1, 2004, as amended (the "Loan Agreement"), among The Songwriter Collective, LLC, a Delaware limited liability company, as borrower (the "Debtor"), the Agent and the lenders, having postponed the public sales scheduled for November 4, 2005, December 14, 2005 and January 31, 2006, intends to sell at public sale in accordance with the provisions of the New York Uniform Commercial Code, certain personal property assets of the Debtor, generally described as all of the Debtor's right, title and interest of every kind and nature in and to all accounts, chattel paper, deposit accounts, documents, electronic chattel paper, equipment, general intangibles, goods, instruments, inventory, investment property, payment intangibles and software belonging to the Debtor, in each case whether tangible or intangible, wherever located or situated, including all rights to a portfolio of musical compositions, including, in some instances, copyrights of the musical compositions, the right to and interest in any and all revenues and licenses derived from such musical compositions, and all claims and causes of action related to the musical compositions accruing at any time and all other rights of the Debtor of any nature whatsoever in the musical compositions (the "Collateral"). A more detailed description of the Collateral will be provided to you upon execution of a confidentiality agreement. The public sale will take place at the office of Sidley Austin LLP at 787 Seventh Avenue, New York, New York 10019, on Tuesday, March 14, 2006 at 11:00 a.m., New York time. The Agent reserves the right to cancel the sale, without notice, in its entirety, or to adjourn the sale to a future date. The Agent may further adjourn the sale herein described to another date from time to time, before, during or after commencement of bidding, without written notice, by announcement at the time and place appointed for such auction, or any adjournment thereof, and, without further notice, such auction may be made at the time and place to which the auction may have been so adjourned.

Interested persons should take notice that the Collateral will be sold on the following terms and conditions:

1. All bids must be given orally at the public sale.
2. The Agent reserves the right to bid for and purchase the Collateral and to credit the purchase price against the expenses of sale and principal, interest and any and all other amounts due and payable to the Agent pursuant to the terms of any and all indebtedness secured by the security interest in the Collateral.
3. The Agent has sole discretion to determine which offer is the highest or best offer, and to reject any offer which it deems to be insufficient.
4. Concurrently with the acceptance of any bid, the prospective purchaser shall be required to execute and deliver to the Agent the Asset Purchase Agreement, a copy of which may be obtained by contacting the one of the person's identified in the final paragraph of this notice, containing terms of sale and conditions precedent to the Agent's obligation to sell, in each case, in addition to those set forth herein, including, without limitation, the requirement that the sale of the Collateral pursuant to the Asset Purchase Agreement be consummated no earlier than 30 days following execution thereof.
5. Upon acceptance of any bid, the prospective purchaser shall be required to deposit (the "Deposit") with the Agent earnest money in an amount equal to ten percent of the purchase price. Such Deposit shall only be refunded to such prospective purchaser as, and to the extent, provided in the Asset Purchase Agreement. In all other cases, the Agent shall have the right to retain such Deposit. If such sale of the Collateral is consummated with such prospective purchaser, the full amount of such Deposit shall be applied to the purchase price. If such sale is not consummated, the Agent shall have the right, but shall have no obligation, to reoffer the Collateral for sale, without further notice. The prospective purchaser shall not be entitled to any interest on the Deposit held by the Agent, whether or not the Deposit is required to be refunded to such prospective purchaser by the Agent pursuant to the Asset Purchase Agreement.
6. No bids may be withdrawn once made, but no sale is final until accepted by the Agent.
7. Only cash or cashier's check or other immediately available funds will be accepted for the Deposit or for payment of the purchase price. The bid of any prospective purchaser who fails to tender proper payment may be rejected and the Agent may, subject to the other terms hereof, (i) accept any alternative bid made at the sale, in which case the Agent shall have no obligation to reconvene the sale, accept additional bids, or notify any other bidders of the acceptance of such bid, or (ii) reoffer the Collateral for sale without further notice, in each case, at the Agent's option. Notwithstanding anything contained herein to the contrary, the Agent shall not be obligated to make any sale of the Collateral pursuant to this notice.
8. In the event the Agent is unable to consummate any sale and deliver the Collateral to a purchaser, then the sole liability of the Agent to such purchaser shall be to refund the purchase price, if any, previously paid to the Agent.
9. The Collateral will only be sold in its entirety unless the Agent announces otherwise at the outset of the public sale.
10. Subject to satisfaction of all of the conditions precedent to the Agent's obligation to sell the Collateral pursuant to the Asset Purchase Agreement and the terms and conditions hereof, consummation of the sale of the Collateral will be made immediately upon receipt by the Agent of the purchase price and shall be evidenced by delivery of the Collateral to the purchaser thereof, **BUT WITHOUT DELIVERY OF A BILL OF SALE, WITHOUT GUARANTEE OF SIGNATURES, WITHOUT PAYMENT OF ANY TRANSFER OR OTHER TAX, AND WITHOUT REPRESENTATION OR WARRANTY BY THE AGENT, AND SUBJECT TO ALL DEFENSES.**
11. The above terms and conditions of sale may be subject to additional or amended terms and conditions to be announced at the time of sale.
12. If any dispute arises between two or more bidders, the Agent may decide the same or put the Collateral up for sale again and resell to the purchaser submitting the best bid, as determined by the Agent. In all cases, the Agent's decision shall be final.
13. All bidders and other persons attending this auction agree that they have full knowledge of the terms set forth above and contained in the Asset Purchase Agreement and agree to be bound by the terms hereof and thereof.
14. The Debtor shall have the right to redeem the Collateral in accordance with, and only to the extent provided for, under applicable law. Persons desiring further information as to the public sale of the Collateral, and the terms and condition relating thereto, and/or desiring to obtain copies of the confidentiality agreement or the Asset Purchase Agreement, may contact either Martin Jackson (212/839-6726) of Sidley Austin LLP, 787 Seventh Avenue, New York, New York 10019 or Colleen McDonald (415/772-1207) of Sidley Austin LLP, 555 California Street, San Francisco, California 94104, counsel for the Agent.

February 11, 2006

# Mileposts

COMPILED BY SARAH HAN shan@billboard.com

## Manager Louise Scruggs, 78

Louise Certain Scruggs, manager and wife of Country Music Hall of Fame banjoist Earl Scruggs, died Feb. 2 at the Baptist Hospital in Nashville. The 78-year-old suffered from respiratory disease.

Scruggs was widely hailed as country's first female music manager in a male-dominated business. Born Louise Certain in 1927, the music pioneer met Earl Scruggs in 1946 at the Grand Ole Opry in Nashville, where he was playing with Bill Monroe's Blue Grass Boys. She was in the audience as she watched Earl display his signature three-finger banjo-playing technique. The couple met after the show and married two years later, in 1948.

Scruggs was the pillar supporting her husband and his many musical incarnations, including the legendary duo Flatt & Scruggs and his later family group, the Earl Scruggs Revue. Guiding her husband's career, she helped expand his audience and pushed bluegrass into the mainstream. Through her efforts, Flatt & Scruggs provided the theme song for TV's "The Beverly Hillbillies" and the background music for the 1972 movie "Deliverance." Earl Scruggs' "Foggy Mountain Breakdown" was also used on the soundtrack to the 1967 film "Bonnie and Clyde."

She is survived by her husband and their renowned musician sons, Gary and Randy Scruggs.

—Sarah Han



SCRUGGS

Photo: Courtesy of the Country Music Hall of Fame & Museum

**BIRTHS** BOY: Jett Francis, to Brandi and Scott Kirkland, Jan. 24 in Glendale, Calif. Father is a member of the Crystal Method.

GIRL: Lacey Mariah, to Angie and Guy Penrod, Jan. 24 in Tennessee. Father is lead singer for the Gaither Vocal Band.

### INDUSTRY EVENTS

**FEB. 15-17** Country Radio Seminar, Nashville Convention Center. 615-327-4487. crb.org.

**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 Con-

ference, Wyndham Miami Beach Resort. 954-563-4444. wmcon.com.

**APRIL 2** Juno Awards, Halifax (Nova Scotia) Metro Centre. junonawards.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. gmamusic-awards.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.

### FOR THE RECORD

Contrary to a story in the Feb. 4 issue, the Spanish-language version of Andrea Bocelli's new album, "Amor," will be released Feb. 28 in the United States and Feb. 24 in other territories.

In the Feb. 11 issue, a story on peer-to-peer file-sharing lawsuits should have identified Terry McBride as co-owner and CEO of Nettwerk

Music Group. Further, the Nettwerk artist mentioned in the story is MC Lars; his track is titled "Download This Song."

A story on mobile ticketing in the Feb. 11 issue should have identified Yellowcard's latest album as the group's second release. In the same story, the wrong date was given for the Fugees' free Verizon concert. It was held Feb. 6.

# 48th Annual Grammy Awards

Following is the complete list of winners of the Recording Academy's 48th annual Grammy Awards.

## GENERAL FIELD

**RECORD OF THE YEAR:** "Boulevard of Broken Dreams," Green Day, Rob Cavallo and Green Day, producers: Chris Lord-Alge and Doug McKean, engineers/mixers (Reprise).

**ALBUM OF THE YEAR:** "How to Dismantle an Atomic Bomb," U2. Brian Eno, Flood, Daniel Lanois, Jacknife Lee, Steve Lillywhite and Chris Thomas, producers. Greg Collins, Flood, Carl Glanville, Simon Gogerly, Nellee Hooper, Jacknife Lee and Steve Lillywhite, engineers/mixers. Arnie Acosta, mastering engineer (Interscope Records).

**SONG OF THE YEAR:** "Sometimes You Can't Make It on Your Own," U2, songwriter (U2), Interscope Records; Publisher: Universal Music Publishing.

**BEST NEW ARTIST:** John Legend.

## POP

**BEST FEMALE POP VOCAL PERFORMANCE:** "Since U Been Gone," Kelly Clarkson (RCA Records).

**BEST MALE POP VOCAL PERFORMANCE:** "From the Bottom of My Heart," Stevie Wonder (Motown Records).

**BEST POP PERFORMANCE BY A DUO OR GROUP WITH VOCAL:** "This Love," Maroon 5 (Octone Records/J Records).

**BEST POP COLLABORATION WITH VOCALS:** "Feel Good Inc.," Gorillaz Featuring De La Soul (Virgin Records).

**BEST POP INSTRUMENTAL PERFORMANCE:** "Caravan," Les Paul (Capitol Records).

**BEST POP INSTRUMENTAL ALBUM:** "At This Time," Burt Bacharach (Columbia Records).

**BEST POP VOCAL ALBUM:** "Breakaway," Kelly Clarkson (RCA Records).

## DANCE

**BEST DANCE RECORDING:** "Galvanize," the Chemical Brothers Featuring Q-Tip. The Chemical Brothers, producers. The Chemical Brothers and Steve Dub, mixers (Astralwerks).

**BEST ELECTRONIC/DANCE ALBUM:** "Push the Button," the Chemical Brothers (Astralwerks).

## TRADITIONAL POP

**BEST TRADITIONAL POP VOCAL ALBUM:** "The Art of Romance," Tony Bennett (RPM Records/Columbia Records).



YOLANDA ADAMS

## ROCK

**BEST SOLO ROCK VOCAL PERFORMANCE:** "Devils and Dust," Bruce Springsteen (Columbia Records).

**BEST ROCK PERFORMANCE BY A DUO OR GROUP WITH VOCAL:** "Sometimes You Can't Make It on Your Own," U2 (Interscope Records).

**BEST HARD ROCK PERFORMANCE:** "B.Y.O.B.," System of a Down (Columbia Records).

**BEST METAL PERFORMANCE:** "Before I Forget," Slipknot (Roadrunner Records).

**BEST ROCK INSTRUMENTAL PERFORMANCE:** "69 Freedom Special," Les Paul and Friends (Capitol Records).

**BEST ROCK SONG:** "City of Blinding Lights," U2, songwriter (U2), Interscope Records; Publisher: Universal Music Publishing.

**BEST ROCK ALBUM:** "How to Dismantle an Atomic Bomb," U2 (Interscope Records).

## ALTERNATIVE

**BEST ALTERNATIVE MUSIC ALBUM:** "Get Behind Me Satan," the White Stripes (Third Man/V2 Records).

## R&B

**BEST FEMALE R&B VOCAL PERFORMANCE:** "We Belong Together," Mariah Carey (Island Records).

**BEST MALE R&B VOCAL PERFORMANCE:** "Ordinary People," John Legend (Getting Out Our Dreams/Sony Urban Music/Columbia).

**BEST R&B PERFORMANCE BY A DUO OR GROUP WITH VOCALS:** "So Amazing," Beyoncé and Stevie Wonder (J Records).

**BEST TRADITIONAL R&B VOCAL PERFORMANCE:** "A House Is Not a Home," Aretha Franklin (J Records).

**BEST URBAN/ALTERNATIVE PERFORMANCE:** "Welcome to Jamrock," Damian Marley (Tuff Gong/Universal).

**BEST R&B SONG:** "We Belong Together," J. Austin, M. Carey, J. Dupri, M. Seal, D. Bristol, K. Edmonds, S. Johnson, P. Moten, S. Sully and B. Womack, songwriters (Mariah Carey), Island. Publishers: Rye Songs, Shaniah Cymone Music, EMI April, Seal Music, BMG Songs, Naked Under My Clothes, Ballads by Design, Chrysalis Music, Sony/ATV Songs, Hip Chic Music, Mister Johnson's Jams, Warner-Tamerlane, ABKCO Music.

**BEST R&B ALBUM:** "Get Lifted," John Legend

(Getting Out Our Dreams/Sony Urban Music/Columbia).

**BEST CONTEMPORARY R&B ALBUM:** "The Emancipation of Mimi," Mariah Carey (Island Records).

## RAP

**BEST RAP SOLO PERFORMANCE:** "Gold Digger," Kanye West (Roc-a-Fella).

**BEST RAP PERFORMANCE BY A DUO OR GROUP:** "Don't Phunk With My Heart," the Black Eyed Peas (A&M Records).

**BEST RAP/SUNG COLLABORATION:** "Numb/Encore," Jay-Z Featuring Linkin Park (Roc-a-Fella/Def Jam/Machine Shop/Warner Bros.).

**BEST RAP SONG:** "Diamonds From Sierra Leone," D. Harris, Kanye West, J. Barry and D. Black, songwriters (Kanye West), Roc-a-Fella. Publisher: EMI Unart Catalog.

**BEST RAP ALBUM:** "Late Registration," Kanye West (Roc-a-Fella).

## COUNTRY

**BEST FEMALE COUNTRY VOCAL PERFORMANCE:** "The Connection," Emmylou Harris (Warner Bros. Records/Rhino).

**BEST MALE COUNTRY VOCAL PERFORMANCE:** "You'll Think of Me," Keith Urban (Capitol Records Nashville).

**BEST COUNTRY PERFORMANCE BY A DUO OR GROUP WITH VOCAL:** "Restless," Alison Krauss + Union Station (Rounder).

**BEST COUNTRY COLLABORATION WITH VOCALS:** "Like We Never Loved at All," Faith Hill and Tim McGraw (Warner Bros.).

**BEST COUNTRY INSTRUMENTAL PERFORMANCE:** "Unionhouse Branch," Alison Krauss + Union Station (Rounder).

**BEST COUNTRY SONG:** "Bless the Broken Road," Bobby Boyd, Jeff Hanna and Marcus Hummon, songwriters (Rascal Flatts), Lyric Street Records. Publishers: Careers-BMG Music, Floyd's Dream Music, Jeff Diggs Music.

**BEST COUNTRY ALBUM:** "Lonely Runs Both Ways," Alison Krauss + Union Station (Rounder).

**BEST BLUEGRASS ALBUM:** "The Company We Keep," the Del McCoury Band (McCoury Music/Sugar Hill Records).

## NEW AGE

**BEST NEW AGE ALBUM:** "Silver Solstice," Paul Winter Consort (Living Music).

## JAZZ

**BEST CONTEMPORARY JAZZ ALBUM:** "The Way Up," Pat Metheny Group (Nonesuch).

**BEST JAZZ VOCAL ALBUM:** "Good Night, and Good Luck," Dianne Reeves (Concord Jazz).

**BEST JAZZ INSTRUMENTAL SOLO:** "Why Was I Born?," Sonny Rollins, soloist (Milestone).

**BEST JAZZ INSTRUMENTAL ALBUM, INDIVIDUAL OR GROUP:** "Beyond the Sound Barrier," Wayne Shorter Quartet (Verve).

**BEST LARGE JAZZ ENSEMBLE ALBUM:** "Overtime," Dave Holland Big Band (Sunmyst/Dare2).

**BEST LATIN JAZZ ALBUM:** "Listen Here!," Eddie Palmieri (Concord Picante).

## GOSPEL

**BEST GOSPEL PERFORMANCE:** "Pray," CeCe Winans (Puresprings Gospel/INO/Sony Urban Music/Epic).

**BEST ROCK GOSPEL SONG:** "Be Blessed," Yolanda Adams, James Harris III, Terry Lewis and James Q. Wright, songwriters (Yolanda Adams), Elektra/Atlantic. Publishers: EMI April Music, Flyte Tyme Tunes, Jibranda Music Works, Minneapolis Guys Music, Jamyo Music.

**BEST ROCK GOSPEL ALBUM:** "Until My Heart Caves In," Audio Adrenaline (ForeFront Records).

**BEST POP/CONTEMPORARY GOSPEL ALBUM:** "Lifesong," Casting Crowns (Beach Street/Reunion Records).

**BEST SOUTHERN, COUNTRY, OR BLUEGRASS GOSPEL ALBUM:** "Rock of Ages . . . Hymns and Faith," Amy Grant (Word Records).

**BEST TRADITIONAL SOUL GOSPEL ALBUM:** "Psalms, Hymns and Spiritual Songs," Donnie McClurkin (Verity Records).

**BEST CONTEMPORARY SOUL GOSPEL ALBUM:** "Purified," CeCe Winans (Puresprings Gospel/INO/Sony Urban Music/Epic).

**BEST GOSPEL CHOIR OR CHORUS ALBUM:** "One Voice," Gladys Knight, choir director. Saints Unified Voices (Many Roads Records).

## LATIN

**BEST LATIN POP ALBUM:** "Escucha," Laura Pausini (Warner Music Latina).

**BEST LATIN ROCK/ALTERNATIVE ALBUM:** "Fijación Oral, Vol. 1," Shakira (Sony).

**BEST TRADITIONAL TROPICAL LATIN ALBUM:** "Bebo De Cuba," Bebo Valdés (Calle 54 Records).

**BEST SALSA/MERENGUE ALBUM:** "Son Del Alma," Willy Chirino (Latinum Music).

**BEST MEXICAN/MEXICAN-AMERICAN ALBUM:** "México En La Piel," Luis Miguel (Warner Music Latina).

**BEST TEJANO ALBUM:** "Chicanismo," Little Joe Y La Familia (TDI Records).

## BLUES

**BEST TRADITIONAL BLUES ALBUM:** "80," B.B. King & Friends (Geffen).

**BEST CONTEMPORARY BLUES ALBUM:** "Cost of Living," Delbert McClinton (New West Records).

## FOLK

**BEST TRADITIONAL FOLK ALBUM:** "Fiddler's Green," Tim O'Brien (Sugar Hill Records).

**BEST CONTEMPORARY FOLK ALBUM:** "Fair and Square," John Prine (Oh Boy Records).

**BEST NATIVE AMERICAN MUSIC ALBUM:** "Sacred Ground—A Tribute to Mother Earth," various artists (Silverwave Records).

**BEST HAWAIIAN MUSIC ALBUM:** "Masters of Hawaiian Slack Key Guitar—Vol. 1," various artists (Daniel Ho Creations).

## REGGAE

**BEST REGGAE ALBUM:** "Welcome to Jamrock," Damian Marley (Tuff Gong/Universal).



## WORLD

**BEST TRADITIONAL WORLD MUSIC ALBUM:** "In the Heart of the Moon," Ali Farka Touré and Toumani Diabaté (World Circuit/Nonesuch).

**BEST CONTEMPORARY WORLD MUSIC ALBUM:** "Eletracústico," Gilberto Gil (Warner Music Latina).

## POLKA

**BEST POLKA ALBUM:** "Shake, Rattle and Polka!," Jimmy Sturr & His Orchestra (Rounder).

## CHILDREN'S

**BEST MUSICAL ALBUM FOR CHILDREN:** "Songs From the Neighborhood—The Music of Mister Rogers," various artists (Memory Lane Syndications).

**BEST SPOKEN WORD ALBUM FOR CHILDREN:** "Marlo Thomas and Friends: Thanks and Giving All Year Long," various artists (Warner Strategic Marketing).

## SPOKEN WORD

**BEST SPOKEN WORD ALBUM:** "Dreams From My Father," Senator Barack Obama (Random House Audio).

## COMEDY

**BEST COMEDY ALBUM:** "Never Scared," Chris Rock (Geffen).

## MUSICAL SHOW

**BEST MUSICAL SHOW ALBUM:** "Monty Python's Spamalot," John Du Prez and Eric Idle, producers. John Du Prez, composer. Eric Idle, composer/lyricist. Original Broadway Cast Including David Hyde Pierce, Tim Curry, Hank Azaria and Sara Ramirez (Decca Broadway).

## FILM/TV/VISUAL MEDIA

**BEST COMPILATION SOUNDTRACK ALBUM FOR MOTION PICTURE, TELEVISION OR OTHER VISUAL MEDIA:** "Ray," Ray Charles (Atlantic/Rhino/WMG Soundtracks).

**BEST SCORE SOUNDTRACK ALBUM FOR MOTION PICTURE, TELEVISION OR OTHER VISUAL MEDIA:** "Ray," Craig Armstrong, composer (Atlantic/Rhino/WMG Soundtracks).

**BEST SONG WRITTEN FOR MOTION PICTURE, TELEVISION OR OTHER VISUAL MEDIA:** "Believe" (from "The Polar Express"), Glen Ballard and Alan Silvestri, songwriters (Josh Groban), Warner Sunset/Reprise. Publishers: Warner Olive Music, Aerostation, Universal-MCA Music Publishing, Jobanala Music.

## COMPOSING/ARRANGING

**BEST INSTRUMENTAL COMPOSITION:** "Into the Light," Billy Childs, composer (Billy Childs Ensemble) (Lunacy Music/Artistshare).

**BEST INSTRUMENTAL ARRANGEMENT:** "The Incredits," Gordon Goodwin, arranger (various artists) (Walt Disney Records).

**BEST INSTRUMENTAL ARRANGEMENT ACCOMPANYING VOCALIST(S):** "What Are You Doing for the Rest of Your Life?," Billy Childs, Gil Goldstein & Heitor Pereira, arrangers (Chris Botti & Sting) (Columbia Records).

## PACKAGE

**BEST RECORDING PACKAGE:** "The Forgotten Arm," Aimee Mann and Gail Marowitz, art directors (Aimee Mann), SuperEgo Records.

**BEST BOXED OR SPECIAL LIMITED EDITION PACKAGE:** "The Legend," Ian Cutler, art director (Johnny Cash), Columbia Records/Legacy Recordings.

## ALBUM NOTES

**BEST ALBUM NOTES:** "The Complete Library of Congress Recordings by Alan Lomax," John Swzed, album notes writer (Jelly Roll Morton), Rounder Records.

## HISTORICAL

**BEST HISTORICAL ALBUM:** "The Complete Library of Congress Recordings by Alan Lomax," Jeffrey Greenberg and Anna Lomax Wood, compilation producers. Adam Ayan and Steve Rosenthal, mastering engineers (Jelly Roll Morton), Rounder Records.

## PRODUCTION, NON-CLASSICAL

**BEST ENGINEERED ALBUM, NON-CLASSICAL:** "Back Home," Alan Douglas and Mick Guzauski, engineers (Eric Clapton), Reprise/Duck Records.

**PRODUCER OF THE YEAR, NON-CLASSICAL:**

Steve Lillywhite, "How to Dismantle an Atomic Bomb" (U2), "Mr. A-Z" (Jason Mraz).

**BEST REMIXED RECORDING, NON-CLASSICAL:** "Superfly (Louie Vega EOL Mix)," Louie Vega, remixer (Curtis Mayfield), Rhino Records.

## SURROUND SOUND

**BEST SURROUND SOUND ALBUM:** "Brothers in Arms—20th Anniversary Edition," Chuck Ainlay, surround mix engineer; Bob Ludwig, surround mastering engineer; Chuck Ainlay & Mark Knopfler, surround producers (Dire Straits) (Warner Bros.).

## PRODUCTION, CLASSICAL

**BEST ENGINEERED ALBUM, CLASSICAL:** "Mendelssohn: The Complete String Quartets," Da-Hong Seetoo, engineer (Emerson String Quartet) (Deutsche Grammophon).

**PRODUCER OF THE YEAR, CLASSICAL:** Tim Handley, "Adams: Shaker Loops (Marin Alsop), "Bolcom: Songs of Innocence and of Experience" (Leonard Slatkin, Christine Brewer & Joan Morris), "Brahms: Sym. No. 1" (Marin Alsop & London Philharmonic Orchestra), "Daugherty: Philadelphia Stories" (Marin Alsop & Evelyn Glennie), "Glass: Syms. Nos. 2 and 3" (Marin Alsop & Bournemouth Symphony Orchestra).

## CLASSICAL

**BEST CLASSICAL ALBUM:** "Bolcom: Songs of Innocence and of Experience," Leonard Slatkin, conductor; Jerry Blackstone, William Hammer, Jason Harris, Christopher Kiver, Carole Ott & Mary Alice Stollak, choir directors; Tim Handley, producer (Christine Brewer & Joan Morris; University of Michigan School of Music Symphony Orchestra) (Naxos).

**BEST ORCHESTRAL PERFORMANCE:** "Shostakovich: Sym. No. 13," Mariss Jansons, conductor (Sergei Aleksashkin; Chor Des Bayerischen Rundfunks; Symphonieorchester Des Bayerischen Rundfunks) (EMI Classics).

**BEST OPERA RECORDING:** "Verdi: Falstaff," Sir Colin Davis, conductor; Carlos Alvarez, Bülent Bezdüz, Marina Domashenko, Jane Henschel, Ana Ibarra, Maria José Moreno & Michele Pertusi; James Mallinson, producer (London Symphony Chorus; London Symphony Orchestra) (LSO Live).

**BEST CHORAL PERFORMANCE:** "Bolcom: Songs of Innocence and of Experience," Leonard Slatkin, conductor; Jerry Blackstone, William Hammer, Jason Harris, Christopher Kiver, Carole Ott & Mary Alice Stollak, choir directors (Christine Brewer, Measha Brueggergosman, Ilana Davidson, Nmon Ford, Linda Hohenfeld, Joan Morris, Carmen Pelton, Marietta Simpson & Thomas Young; Michigan State University Children's Choir, University of Michigan Chamber Choir, University of Michigan Orpheus Singers, University of Michigan University Choir & University Musical Society Choral Union; University of Michigan School of Music Symphony Orchestra) (Naxos).

**BEST INSTRUMENTAL SOLOIST(S) PERFORMANCE (WITH ORCHESTRA):** "Beethoven: Piano Cons. Nos. 2 & 3," Claudio Abbado, conductor; Martha Argerich (Mahler Chamber Orchestra) (Deutsche Grammophon).

**BEST INSTRUMENTAL SOLOIST PERFORMANCE (WITHOUT ORCHESTRA):** "Scriabin, Medtner, Stravinsky," Evgeny Kissin (BMG Classics RCA Red Seal).

**BEST CHAMBER MUSIC PERFORMANCE:** "Mendelssohn: The Complete String Quartets," Emerson String Quartet (Deutsche Grammophon).

**BEST SMALL ENSEMBLE PERFORMANCE (WITH OR WITHOUT CONDUCTOR):** "Boulez: Le Marteau Sans Maitre, Dérive 1 & 2," Pierre Boulez, conductor; Hilary Summers; Ensemble Intercontemporain (Deutsche Grammophon).

**BEST INSTRUMENTAL SOLOIST(S) PERFORMANCE (WITH ORCHESTRA):** "Beethoven: Piano Cons. Nos. 2 & 3," Claudio Abbado, conductor; Martha Argerich (Mahler Chamber Orchestra) (Deutsche Grammophon).

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**BEST CLASSICAL VOCAL PERFORMANCE:** "Bach: Cantatas," Thomas Quasthoff (Rainer Kussmaul; Members of the RIAS Chamber Choir; Berlin Baroque Soloists) (Deutsche Grammophon).

**BEST CLASSICAL CONTEMPORARY COMPOSITION:** "Bolcom: Songs of Innocence and of Experience," William Bolcom (Leonard Slatkin) (Naxos).

**BEST CLASSICAL CROSSOVER ALBUM:** "4 + Four," Turtle Island String Quartet & Ying Quartet (Telarc).

**BEST SHORT FORM MUSIC VIDEO:** "Lose Control," Missy Elliott Featuring Ciara & Fat Man Scoop (Missy Elliott & Dave Meyers, video directors; Joseph Sasson, video producer) (Goldmind/Atlantic).

**BEST LONG FORM MUSIC VIDEO:** "No Direction Home," Bob Dylan (Martin Scorsese, video director; Margaret Bodde, Susan Lacy, Jeff Rosen, Martin Scorsese, Nigel Sinclair & Anthony Wall, video producers (Columbia Legacy/Paramount Home Video).

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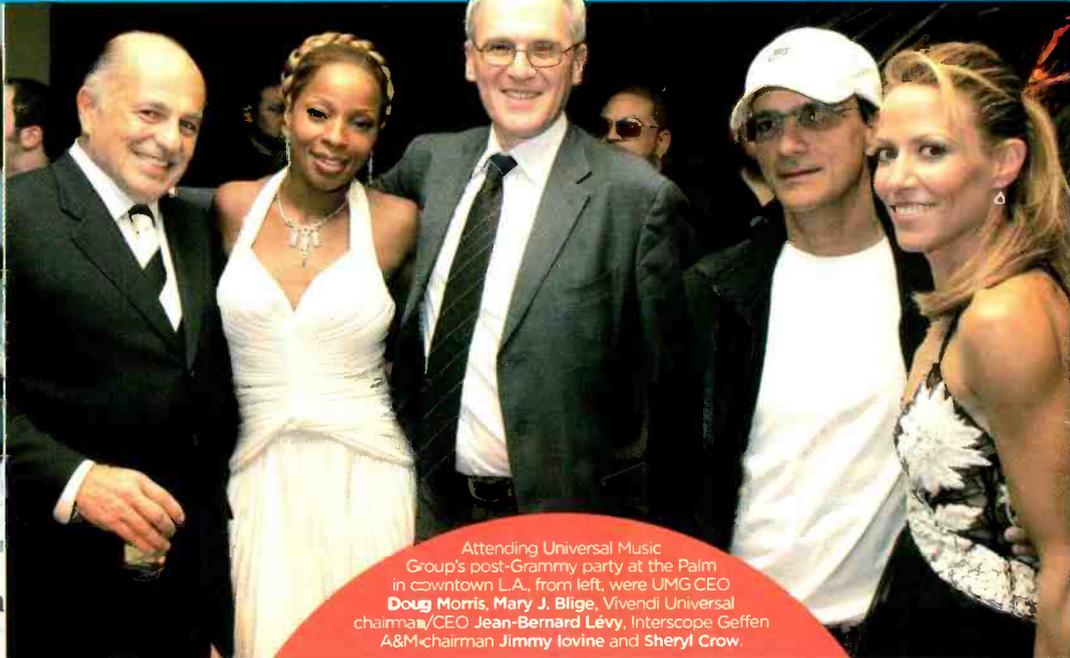
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# 48th Annual Grammy Awards



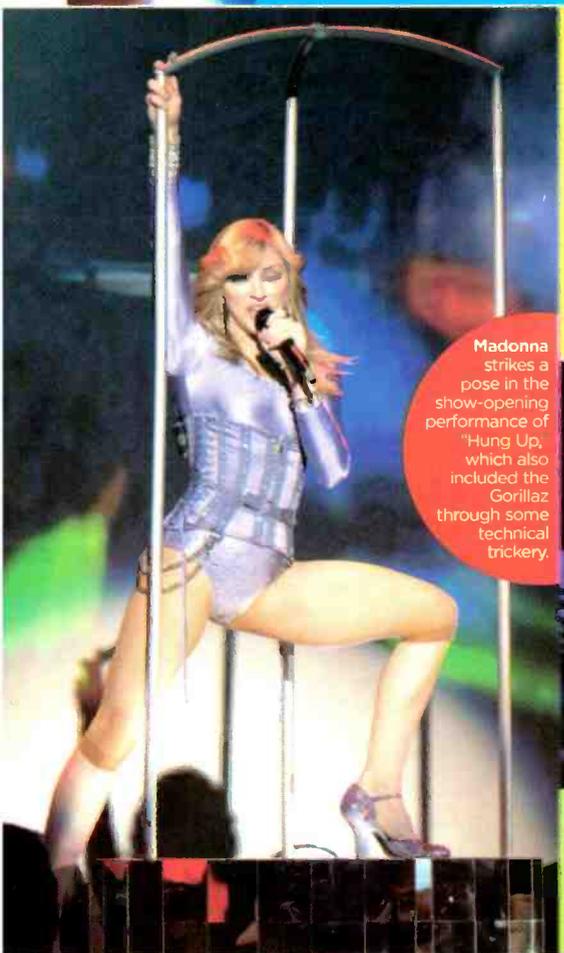
Jamie Foxx, left, and Kanye West—winner of three Grammys, including best rap album (Roc-a-Fella/Def Jam's "Late Registration") and best rap song ("Diamonds From Sierra Leone")—colorfully command their own marching bands during a performance of "Gold Digger," which also earned West a best rap solo performance award.



Attending Universal Music Group's post-Grammy party at the Palm in downtown L.A., from left, were UMG CEO Doug Morris, Mary J. Blige, Vivendi Universal chairman/CEO Jean-Bernard Lévy, Interscope Geffen A&M chairman Jimmy Iovine and Sheryl Crow.

The 48th annual Grammy Awards, held Feb. 8 at the Staples Center in Los Angeles, featured performances by Madonna and Gorillaz, Mariah Carey, Coldplay, Bruce Springsteen, U2 and Mary J. Blige, Kanye West and Jamie Foxx, Faith Hill and Keith Urban, Christina Aguilera and Herbie Hancock, and all-star tributes to Sly & the Family Stone and the city of New Orleans. The major labels all hosted Grammy-night parties at locations across the city.

Other Grammy Week festivities included the Feb. 6 MusiCares Person of the Year event honoring James Taylor at the L.A. Convention Center and Clive Davis' annual pre-Grammy bash Feb. 7 at the Beverly Hilton Hotel, which included performances from Barry Manilow, Rod Stewart, Kelly Clarkson, Carlos Santana and Rob Thomas, Jamie Foxx, Fantasia Barrino and Heather Headley. (Photos: WireImage's Larry Busacca, Michael Caulfield, Lester Cohen, Gregg DeGure, Jeffrey Mayer, Kevin Mazur and Steve Granitz.)



Madonna strikes a pose in the show-opening performance of "Hung Up," which also included the Gorillaz through some technical trickery.



At his pre-Grammy party, music biz legend Clive Davis introduces rising star Heather Headley to an A-list crowd of industry executives, movie stars and artists.



Sly Stone commands the stage during an all-star tribute performance to the Family Stone.



Sony BMG executives come together at their Grammy after-party at the Roosevelt Hotel in Hollywood. From left are Sony Music Label Group U.S. president/COO Michele Anthony, BMG Label Group U.S. president/COO Charles Goldstuck, Sony BMG chairman Rolf Schmidt-Holtz, BMG Label Group U.S. chairman/CEO Clive Davis, Sony BMG Music Entertainment CEO Andrew Lack and Sony Music Label Group U.S. CEO Don Jenner.



The Beatles classic "Yesterday" gets a whole new spin with a performance by, from left, rap star/label chief Jay-Z, Paul McCartney and Linkin Park's Chester Bennington.

# Backstage With Billboard

Billboard staffers Jonathan Cohen, Todd Martens, Gail Mitchell and Melinda Newman offer a behind-the-scenes look at the Grammy Awards, held Feb. 8 at the Staples Center in Los Angeles, and surrounding events.

U2, who were the night's big winners with five statues for "How to Dismantle an Atomic Bomb," feel a rock'n'roll resurgence is afoot. "Rock'n'roll at its best is four kids who commit to forming a gang and go out west and want to win," Bono said. "Not just robbing the bank, which is nice, but stealing hearts, which is always better. You have this opportunity to make rage into a chorus or hurt into a verse. Sorrow is always so much sweeter when it rhymes."

CALLING U2 "my boys," Kanye West said he figured the group would win album of the year because of vote-splitting between his and Mariah Carey's albums. "I understand the politics of it. ['Late Registration'] didn't win it by a technicality and not because I didn't deserve it," said the self-confident West, who took home three trophies. "[Producer] Jon Brion really put it down [on the album] with the strings and the cinematic sound. We broke a lot of boundaries, things not done in hip-hop before."

A HIGHLIGHT of the evening was reclusive funk pioneer Sly Stone's first performance in 13 years. Joining Sly's brother, guitarist Freddy Stone, and drummer Gregg Errico backstage—sans Sly—were original Family Stone members Cynthia Robinson, Jerry Martini and Sly's sister Rose Banks. (Bassist Larry Graham was ill.) Freddy stated that Sly is healthy—and writing new music: "He's jazzed and very much interested in letting fans hear the new material." There is even talk of a Family Stone tour with Sly: "It is conceivable that we would go without him, Freddy said. "But it would be better and more complete with him."

DON'T TELL best new artist recipient John Legend that there is a curse on the winner of that award. "I don't believe in new-artist jinxes. The Beatles won best new artist. Mariah Carey is one of the top-selling female artists of all times. And then there's Alicia Keys? If that's a jinx, I'll take it."

KELLY CLARKSON was grilled on why she omitted "American Idol" from her acceptance speech. The winner of two trophies, including one for best

pop vocal album, said it was an honest mistake. "I forgot! I didn't thank my dad either. I didn't thank a lot of people. I have like 30 [messages] in my BlackBerry yelling at me . . . I was shaking so badly I couldn't stop crying. Your 12-year-old self is kicking yourself going, 'What in the hell is going on?' I wanted to talk to my mom. I was against a Beatle, for crying out loud."

IT TOOK 12 YEARS FOR best country song winner "Bless the Broken Road" to find its path. Co-writer Jeff Hanna says the tune was written and first recorded for his group the Nitty Gritty Dirt Band in 1994. The song's co-writer, Marcus Hummon, also recorded the song in 1995. Rascal Flatts considered cutting it for several albums before finally doing so. "It's a perfect case of timing is everything," Hanna said. "They did a great version, sang their butts off and people responded."

GORILLAZ, who won best pop collaboration by a duo or group with vocals for "Feel Good Inc.," kicked off the broadcast by sharing the stage with Madonna. During rehearsals, group member Murdoc said he was in no way star-struck by the Material Girl. "I can honestly say that since jamming with us at the Grammys, Madonna can really say to herself, 'I've arrived.' She should be very proud of herself." But once it came time for the real thing, Murdoc found himself severely distracted by his collaborator. "I was right in the middle of a really tricky bass part when I saw her coming towards me," he said. "I immediately thought, 'Uh, oh! Stage invasion.' I almost swung my bass-axe at her. That frisky Ms. Madonna was all over me like a virulent case of thrush. I tell you, though, close up, she's a real cracker. I mean, she even looks good when you squint."

ONCE THE TARGET of a possible lawsuit, Danger Mouse's mash-up of Jay-Z's "The Black Album" and the Beatles' "White Album" is now inspiring performances at the Grammy Awards. Linkin Park's Chester Bennington said Danger Mouse was the only one missing from a performance with Jay-Z and Paul McCartney. "We thought we'd try to tie all those things together, and Sir Paul McCartney was gracious enough to cooperate," he said. Playing with McCartney was "the most surreal, awesome experience of my life and probably of everyone onstage with me," he added. In other Linkin Park

news, the group confirmed it has enlisted the services of producer Rick Rubin for its new album, the follow-up to 2003's "Metemora." Linkin Park has resolved its differences with Warner Bros., with which it was at one point attempting to sever all ties.

AUDIO ADRENALINE, which is disbanding after 15 years because of lead singer Mark Stuart's vocal problems, took home a Grammy for best rock gospel album. The band's Ben Cissell said the group "toyed with [replacing Mark by] getting some of our friends who we'd met to be singers, but Mark's the best frontman in Christian music. For us to go on would be wrong."

BURT BACHARACH, who won for best pop instrumental album, was outspoken about the Bush administration. "I never like to be lied to by a girlfriend or an agent and certainly not the president," he said. He expressed similar sentiments on the winning album, "At This Time." (Qualifying albums must contain at least 51% instrumental playing time.)

ALISON KRAUSS and her band, Union Station, took home three trophies, bringing Krauss' total to 22 Grammys. Although the group won for best country album, she remains a little fazed that country radio continues to all but ignore the group. "We know the radio programmers don't really see us," Krauss said. "We don't spend a lot of time [trying to] figure it out."

BEST MALE COUNTRY vocal performance winner Keith Urban is working on the follow-up to his triple-platinum album, "Be Here." He expects to be back in the studio with producer Dann Huff in April or May, and sheepishly answered, when asked, that no, there will not be any songs dedicated to his girlfriend Nicole Kidman.

JAMES TAYLOR was a man of few words when honored Feb. 6 as the 2006 MusiCares Person of the Year at the Los Angeles Convention Center. "It's strange to be at an event like this and still be alive," he quipped following an evening when the likes of Paul Simon, Bruce Springsteen, Sting and the Dixie Chicks performed his songs. Sheryl Crow recalled that the first time she smelled pot was at a JT concert, while Springsteen playfully recommended that everyone rent Taylor's one and only film role, 1971's road racer flick "Two-Lane Blacktop."



James Taylor, right, certainly has a friend in Recording Academy president Neil Portnow as he accepts the MusiCares Person of the Year award.



Kelly Clarkson leaves her "American Idol" days behind with Grammy wins for best female pop vocal performance ("Since U Been Gone") and best pop vocal album (RCA's "Breakaway").



From left, Warner Bros. Records chairman/CEO Tom Whalley, Green Day's Mike Dirnt and Billie Joe Armstrong, and Warner Music Group chairman/CEO Edgar Bronfman Jr. celebrate Green Day's Grammy wins for record of the year and best rock album during WME's post-Grammy bash at the Pacific Design Center.



Allison Krauss and her Union Station band members Jerry Douglas, left, and Dan Tyminski revel in their three Grammy wins for country collaboration with vocals ("Breathless"), country instrumental ("Unionhouse Branch") and country album (Rounder's "Lonely Runs Both Ways").



At their post-Grammy party at Paramount Studios, EMI Music chairman/CEO Alan Levy, left, and EMI Music North America chairman/CEO David Murr, right, congratulate Cori'az's Damon Albarn on the group's win for best pop collaboration with vocals.

# INSIDE TRACK

EDITED BY MICHAEL PAOLETTA

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

## JERKINS JOINS DEF TEAM

Hanging out at Island Def Jam's pre-Grammy lunch-and-listen soiree at Cherokee Studios in Los Angeles, Track learned that Grammy-nominated producer Rodney Jerkins has joined the label's ranks as VP of A&R. At the event, IDJ honchos Antonio "L.A." Reid, Shawn "Jay-Z" Carter and Steve Bartels played tracks from a variety of upcoming projects, including songs by Rihanna (new single "SOS"), Christina Milian (new album "So Amazing," due in April), Hoobastank (new single "If I Were You") and newcomer Megan Rochell, for whom Jerkins has produced several tracks.

## MUSIC MAN MOVES ON

Neil Gillis has been with Warner/Chappell Music for nearly 16 years. But Track hears that come Feb. 24, he will wave goodbye to WC and his post as senior VP of Creative Music Solutions, and say hello to a senior position at Concord Music Group, likely as East Coast GM.



MANILOW

## NEVER MIND

For months, rumors flew on the Web that a number of high-profile acts were signing on for the 2006 Coachella Valley Music & Arts Festival in Indio, Calif. First it was Roxy Music reuniting, even including Brian Eno. Then it was Smashing Pumpkins. Then it was My Bloody Valentine, which dropped off the face of the musical earth in the mid-'90s. Not surprisingly, none of those groups wound up as part of the lineup, which will be headlined by Depeche Mode and Tool. Track can now slay another Coachella rumor: A well-placed source tells us that Madonna will not drop by the festival, either to perform or DJ. But fear not: With artists like Daft Punk, Scissor Sisters, Carl Cox and Coldcut on the bill, there will be plenty to dance about.



LEGEND

## BOXERS OR BRIEFS

While football fanatics were trying to pick the winner of the big game, celebrities touching down in Detroit for Super Bowl XL had more important things to ponder—like boxers or briefs. For three days (Feb. 2-4), men's fashion brand 2(x)ist, which specializes in oh-so-stylish undergarments (that the ladies like wearing, too), set up shop at On 3 Productions' NFL Superbowl Celebrity Gift Lounge at the Motor City's Marriott Renaissance Center. According to sources, John Legend stopped by and walked away with several tank tops, one of which he may have been wearing under his outfit at the Grammys. Joss Stone and Patti LaBelle picked up some tanks too. Detroit native Teaira Mari picked up a couple of 2(x)ist Luxe T-shirts—apparently for her label boss, Jay-Z. 'N Sync boys Joey Fatone and Chris Kirkpatrick opted for boxers, as did André "3000" Benjamin of OutKast.

## ANOTHER DISC, ANOTHER DECADE

With his new album "The Greatest Songs of the Fifties" debuting this week at No. 1, Barry Manilow has already planned his next move with BMG North America chairman Clive Davis (see story, page 22). When asked if Manilow's "Fifties" disc could be the first in a series, Davis, who masterminded and co-produced the set, tells Track, "Yes, plain and simple. But not so much for the '50s. We've [already] begun the '60s." Expect the same drill: Davis will pull together a list of hit songs appropriate for Manilow and the singer/arranger will have final say on what makes the cut.

## JACK HITS THE ROAD

Singer/songwriter Jack Ingram will begin a series of dates opening for Sheryl Crow Feb. 28 at Bass Performance Hall in Austin. He will open for Crow through the end of March, performing a 40-minute set with his full band. Ingram is touring in support of his debut for Big Machine Records, "Live Wherever You Are."

## CATEGORY 5 SEES RED

New Nashville indie Category 5 Records has signed with Sony BMG's RED for distribution. As first tipped in Billboard's Jan. 28 issue, Travis Tritt has been inked as the label's flagship artist. Tritt scored 20 top 10 singles on Billboard's Hot Country Songs chart while on Warner Bros. and Sony Nashville.

# Executive TURNTABLE

EDITED BY SARAH HAN

**RECORD COMPANIES:** Sony Music Label Group U.S. in New York names **Michael Caplan** senior VP of A&R. In addition, he will also serve as president of NuHaven Music in New York. He was president of Or Music.

**Columbia Records** in New York names **Samantha Saturn** VP of digital media marketing. She was VP of sales and marketing at **Zingy Inc.**

**Koch Records** in New York ups **Chuck Oliner** to VP of radio and video promotion. He was VP of radio promotion.

**3.1 Music** in Cool Springs, Tenn., names **Troy Collins** VP of sales and marketing. He was VP/GM at **BHT Entertainment**.

**Razor & Tie Entertainment** in New York promotes **Sandi Hemmerlein** to senior director of marketing. She was director of marketing.

**Waxploitation Inc.** in Los Angeles names **Ayiko Carmichael** GM. She was assistant to the film soundtrack division at **EMI Music Publishing**. Waxploitation also names **Dawn Englehart** director of artist operations. She was merchandise director and head of artist management at **Okayplayer**.

**PUBLISHING:** Warner/Chappell Music in New York names **Jim Rondinelli** senior VP of digital strategy and business development. He was portfolio adviser at **Avalon LLC**.

**Famous Music Publishing** in New York ups **John Pires** to VP of business development. He was director of special projects.

**Sony/ATV Music Publishing** Nashville's former director of licensing **Marc Wood** returns to the company as senior director of film and TV licensing and advertising.



CAPLAN

SATURN

RONDINELLI

PIRES

**DISTRIBUTION:** WEA Corp. in New York names **Allan Golden** VP of video sales. He was the founder of **Proficio**.

**MEDIA:** MTV in New York ups **Dave Sirulnick** to executive VP of MTV multiplatform production, news and music. He was executive VP of news and production.

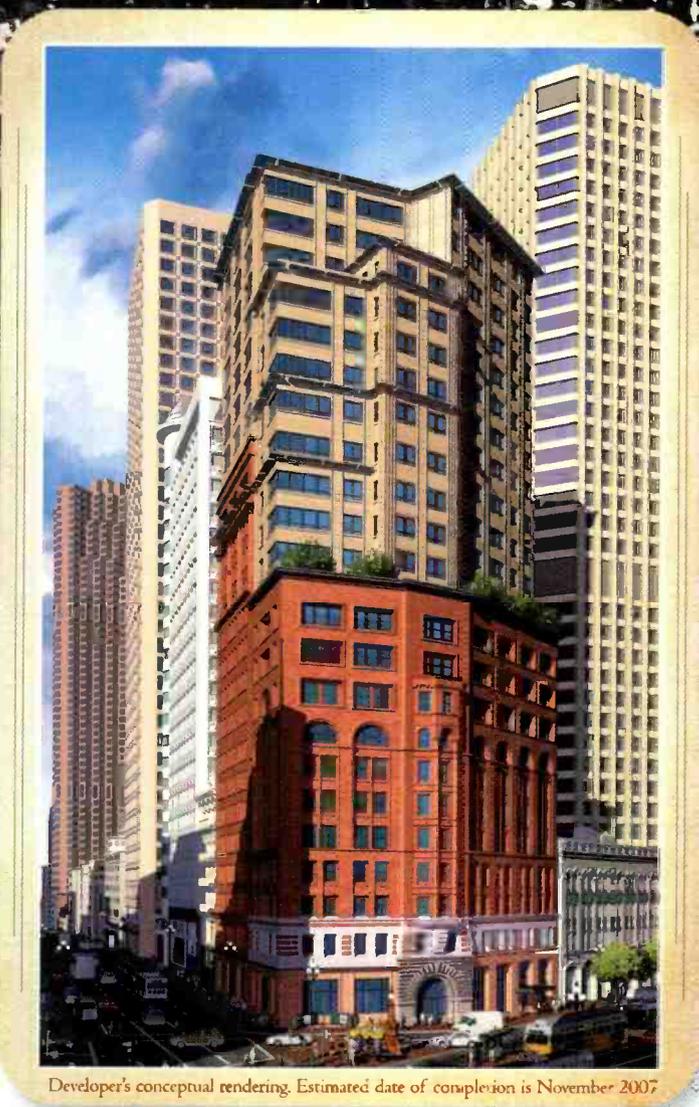
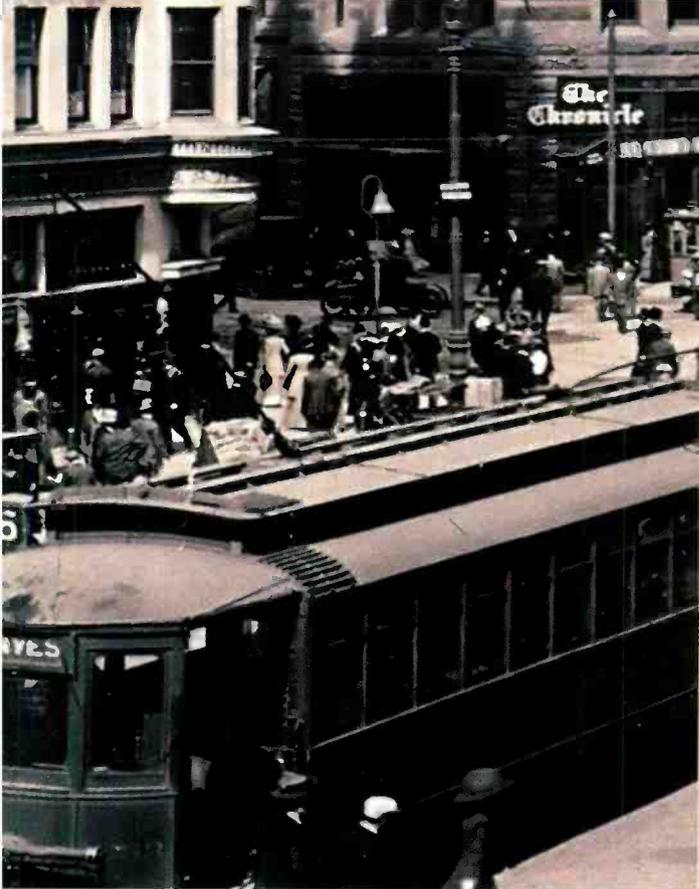
**VH1** in New York promotes **Jim Ackerman** to senior VP of development and production. He was VP of development production and programming.

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

# GOODWORKS

## A PIANO IN EVERY ROOM

Hilton Hotels has partnered with the Recording Academy for the Hilton Harmony Tour to raise funds and awareness for the Grammy Foundation and its many programs. The focus of the HHT is a grand piano that is on a yearlong cross-country tour—collecting signatures from artists and musicians along the way. For every celebrity that signs the piano—donated by Gibson/Baldwin—Hilton will donate \$1,000 to the Grammy Foundation. The HHT launched Feb. 6 at the 2006 MusiCares Person of the Year soiree. The piano then spent time backstage at the 48th annual Grammy Awards. James Taylor, Mariah Carey, the Dixie Chicks, Sheryl Crow, Keith Urban, Nancy Wilson and others have already put pen to piano. The piano will be auctioned off after the Grammy Awards in 2007.



THEY WERE THE MAGICIANS OF THEIR time. Daniel Burnham of Chicago, whose skyscrapers lifted architecture into once-impossible realms. César Ritz, whose hotels embodied the opulence of the Golden Age. They meet at last, as the 1890 Chronicle Building in the center of San Francisco, at the intersection of Market and Kearny Streets, becomes The Ritz-Carlton Club® and Residences, San Francisco. Only 52 luxurious Private Ownership Residences and 49 Deeded Fractional Ownership Club Residences will occupy the \$90 million

Developer's conceptual rendering. Estimated date of completion is November 2007

restoration, a rare example of Burnham & Root architecture west of the Mississippi. When it was new, the building towered above the rest of San Francisco. When it reopens, it will elevate urban living to soul-stirring heights. Make no little plans. Forty-nine Club Residences are available for Deeded Fractional Ownership from approximately \$200,000 to over \$300,000<sup>1</sup>. Fifty-two extraordinary Private Residences approximately \$1.1 million to over \$4.5 million<sup>1</sup>. To add your name to our VIP list of interested parties, telephone 415.247.1140 or toll-free 888.425.5585.

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- Architect Daniel Burnham, 1846 - 1912

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<sup>1</sup>Prices subject to change. A fact sheet on facilities, including association assessments is available upon request. The Ritz-Carlton Club and Residences, San Francisco are not owned or developed by The Ritz-Carlton Hotel Company, L.L.C. R.C. Chronicle Building, L.P., in which an affiliate of The Ritz-Carlton Hotel Company, L.L.C. owns an interest, uses the Ritz-Carlton trademarks under a license from The Ritz-Carlton Hotel Company, L.L.C. which may be terminated or revoked according to its terms.



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