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'DON'T CALL US CHRISTIAN' >P.5**



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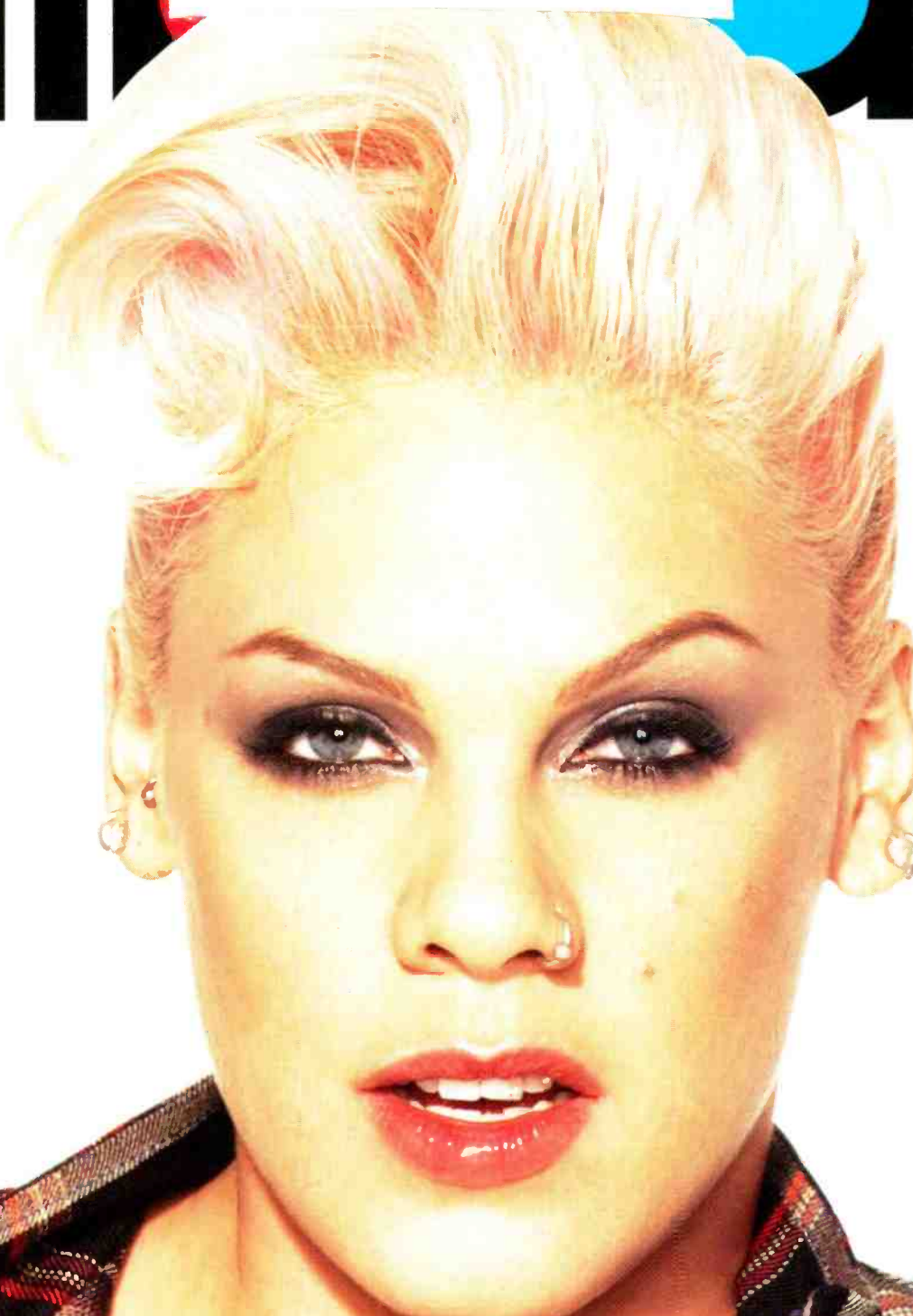
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# THE REAL PINK

**SHE'S NOT A  
'STUPID GIRL'**  
>P.22



**YAHOO  
SNAFU**  
BIZ BLASTS  
WEB GIANT'S  
CHINA SITE >P.5

**THE NEW  
LATINOS**  
ASSIMILATED  
ACTS EYE U.S.  
MAINSTREAM  
>P.26

**PLUS  
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RICKY MARTIN  
COURTNEY LOVE  
KEITH URBAN**

**BABY BOOM**

KIDS' TITLES GRAB  
TOP THREE SPOTS ON  
BILLBOARD 200 >P.24

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# No. 1

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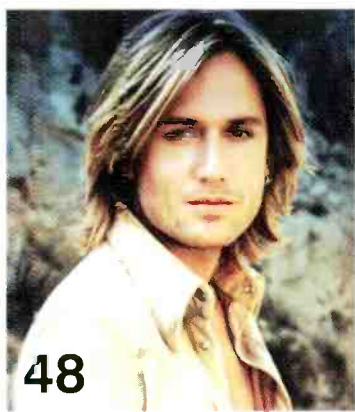
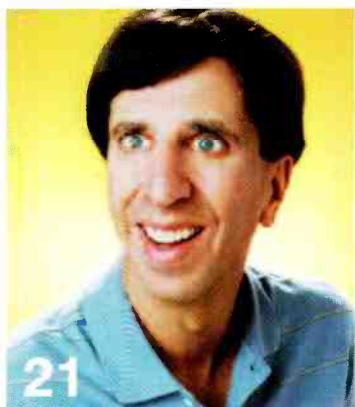
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 Vanessa Anne Hudgens photo: Fred Hayes/Disney Channel

**COVER:** Pink photo: Andrew Macpherson

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# Copyright Term: European Performers Deserve More

BY FRAN NEVRKLA

The Internet introduced radically different means for mass dissemination of intellectual property-based products. It was a revolution that presented very exciting business opportunities while remaining an enormous challenge—and a potential threat to all creators and those who invest in talent.

It became quickly apparent to all copyright haters (especially those with a penchant for anarchy) that music truly is tailor-made for the digital era, because of the earlier advent of CD—the first stage of the digital revolution. They concluded that music no longer should be paid for.

Many individuals, organizations and businesses with their own aggressive agendas, supported by certain sections of the media, positively delighted in a hostile chorus on the theme of “music industry on its knees,” “the record business is dead,” etc.

From public platforms made available through countless seminars, conferences and other events, we were told “the music industry must invent new business models.”

Some of us brave enough to respond suggested the phrase “a new business model” should mean just that—a new way of conducting business.

We were quickly shouted down because that is not what these “thinkers” had in mind at all. In response to a specific challenge, one of these cynics, after much hesitation, declared: “But surely you can start selling more T-shirts instead!” Right . . .

Luckily, we are used to—and indeed thrive on—challenges. The music industry now supports a wide range of legal online services as the result of which an enormous catalog of sound recordings is available to legitimate consumers in return for reasonable payment.

The fact remains, however, that more and more people consume more music worldwide, but fewer and fewer are paying for it.

In recent months, the U.K. and European record industries took a deep breath

and with some degree of nervousness because of the extreme hostility of the outside world (including some political quarters) launched a determined campaign for an extended period of copyright protection for sound recordings.

This initiative has received support from many British and European artists. But again, this is taking place against howls of protest.

Why this hostility? After all, authors, composers and songwriters—as well as publishers, film directors, actors and many others—already enjoy copyright protection throughout their lives plus 70 years.

In the United States, copyright protection for sound recordings has been extended to 95 years, and several other countries have followed suit and extended their copyright term.

Why not in the United Kingdom and Europe, where the sound recording remains a true Cinderella, protected for just 50 years from first release?

America, much-maligned in today's world, has recognized the continuing shift in asset valuation from physical property to intellectual property.

The United States is developing a framework capable of enabling the growth of a modern economy, increasingly dominated by conceptual products. Thank you, Alan Greenspan!

Looking at China, it is no coincidence that in their negotiations to buy British car maker MG Rover in 2004-2005, the Chinese failed to get excited by the offer to purchase clunky machinery or outdated production lines. Shanghai Automotive Industry Corp. instead bought the intellectual property rights for £1 billion (\$1.75 billion).

The U.K. government has acknowledged that “copyright industries” represent 8% of European gross domestic product, rising faster than any other sector.

Accordingly, looking after creative industries, including music, is not a favor. On the contrary, U.K. and European politicians have to recognize the crucial importance of these businesses for future

economic prosperity and stability of the United Kingdom and Europe as a whole.

Talent and success are not dirty words—there is no shame in running a flourishing business. Making a profit is not yet a crime!

All performers deserve proper remuneration for their work and talent by which they enhance our lives.

Copyright is the very foundation of a system that enables performers and those who invest in their talent to generate an economic reward.



NEVRKLA

PPL-type performance income represents a fundamentally important income stream, especially against the backdrop of declining physical sales. A longer term of copyright protection will ensure that orchestral musicians, session players, backing singers and others will continue receiving a modest income in their old age when they most need it. Record companies will be able to continue investing in new music and talent at reasonable levels, which must be good for the consumer, too.

What is wrong with that? ■■■

*Fran Nevrkla is chairman/CEO of London-based PPL, which collects and distributes airplay and public performance royalties in the United Kingdom.*

## FEEDBACK

## U.S. Right, Canada Wrong On Licensing

The United States has got it right and Canada has it wrong in abolishing compulsory licensing (Billboard, Feb. 25).

As a new indie label, we are able to get legitimate mechanical licenses for small test batches of CDs from the Harry Fox SongFile service and make sure we are on the right track on remakes before ramping up the quantity. We also get to avoid chasing the mechanicals from the publishers or worse, the songwriters, wasting both our time and theirs.

The result I expect to see in Canada would be fewer songwriters making more money per song, but on fewer songs. I think on balance, the U.S. approach probably results in more total money in the pockets of the songwriters and publishers.

**Frank Shofner**  
President, ShofCorp  
Lake Forest, Calif.

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KEN SCHLAGER

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BUREAU CHIEFS: Lella Cobo (Miami/Latin America) 305-361-5279; Melinda Newman (L.A.) 323-525-2287; Phyllis Stark (Nashville) 615-321-4284  
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STAFF WRITERS: Jill Kipnis (Touring/Home Video) 323-525-2293; Todd Martens (Indies) 323-525-2292  
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SINGLES REVIEWS EDITOR: Chuck Taylor 646-654-4729  
BILLBOARD.BIZ NEWS EDITOR: Chris M. Walsh 646-654-4904  
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EDITORIAL ASSISTANT: Sarah Han (NY) 646-654-4605  
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### 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  
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ARCHIVE RESEARCH: 646-654-4633

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### BILLBOARD OFFICES

NEW YORK: 770 Broadway, New York, NY 10003  
Phone: 646-654-4400  
Edit. Fax: 646-654-4681  
Adv. Fax: 646-654-4799  
LOS ANGELES: 5055 Wilshire Blvd., Los Angeles, CA 90036  
Phone: 323-525-2300  
Fax: 323-525-2394/2395  
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Phone: 305-361-5279  
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**Sister Labels Split**  
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**Death Cab & Franz**  
Two rock acts, one tour package



**Digital Down Under**  
Brazin unveils its bricks'n'clicks strategy



**Nickelback**  
Band's six nominations lead Juno Awards

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**>>> R&B CONFAB READY FOR ATLANTA**

Billboard's annual R&B/Hip-Hop Conference & Awards will be held Sept. 6-8 at the Renaissance Waverly Hotel in Atlanta. The star-studded awards show will take place on closing night at the Atlanta Symphony Hall and will be produced by Mauldin Brand Agency & DePasse Entertainment. The conference, which moved to Atlanta last year, attracts industry leaders, artists and the media for three days of networking, discussion groups and talent showcases.

**>>> BROADCAST FLAG INTRODUCED**

At a briefing March 2, RIAA execs endorsed the "Audio Broadcast Flag Licensing Act of 2006" as crucial in the music industry's quest for "platform parity" as technological developments make it easier for consumers to capture and retain digital-quality audio without paying a fee for the content. The bill, introduced March 2 by Rep. Mike Ferguson, R-N.J., includes a high-definition radio component and a satellite radio component, according to staffers in Ferguson's office.

**>>> CBS SUES STERN, SIRIUS**

CBS Radio filed suit Feb. 28 against Howard Stern, his company One Twelve, his agent Don Buchwald, his agent's firm Don Buchwald & Associates and Sirius Satellite Radio. The lawsuit is for compensatory and punitive damages for multiple breaches of contract, fraud, unjust enrichment and misappropriation of CBS Radio's

continued on >>p8

# UpFront

MARCH 11, 2006



One of the songs linked to Yahoo China's search engine that has not been licensed for use is **KELLY CLARKSON'S** hit 'Because of You.'

**GLOBAL** BY TIM CULPAN

## YAHOO'S CHINA PROBLEM

'Deep Links' Give Portal A Copyright Headache

TAIPEI, China—Yahoo China's music search engine has turned up bad news for the music industry and possible legal action against the global Web portal.

In a situation that seems to mirror that of market-leading—and already sued—local portal baidu.com, Yahoo China's music pages link directly to unlicensed downloads and streams of songs by domestic and international artists.

"Deep linking," as the practice is known, differs from sending Web searchers to other pages that may host unlicensed music. Instead, the links on Baidu and Yahoo directly trigger a download of music hosted by sites that appear to be unaf-

filiated with Yahoo.

The most obvious examples of apparent copyright infringement on the Yahoo China site include deep links to music by the Beatles. The band's catalog has never been licensed to a digital service. This is similar to top100.cn, a Chinese music Web site that claimed legitimacy but sold unlicensed music (Billboard, March 4).

Yahoo China management denies that such links are examples of copyright violations.

Yahoo "is a directory of what's on the Web," says Porter Erisman, international marketing VP of Beijing-based Alibaba International, the company that manages Yahoo China. Erisman

says that if content is streaming or being downloaded from another site, such violations would be the responsibility of that site. "Yahoo China doesn't actually post the works which [users] are downloading," Erisman says.

California-based Yahoo paid \$1 billion for a 40% stake in Internet auction site Alibaba last August, then turned over management and operation of its China portal to Alibaba. Yahoo China is a wholly owned subsidiary of U.S.-based Internet portal Yahoo. The U.S. operation yahoo.com links directly to yahoo.com.cn, which makes yahoo.com users three clicks from downloading unlicensed music. **continued on >>p8**

**LEGAL** BY TODD MARTENS

## A Question Of Faith

Buzz Band Mute Math, Preferring Secular Rock, Sues Warner

Rock act Mute Math is so frustrated at being branded a Christian band by Warner Music Group's Christian outlet Word Records, it has taken matters into its own hands, self-releasing its debut album Feb. 1. And last September, Billboard has learned, Teleprompt Records—the label started by Mute Math keyboardist Paul Meany, his attorney Kevin Kookogey and producer Tedd Tjornhom—filed suit against Warner Bros. Records and Word.

The suit is for breach of contract and negligent misrepresentation, and seeks punitive damages. Warner, however, might be somewhat pardoned for the marketing approach.

Mute Math was formed by Meany, formerly of the unabashedly Christian act Earthsuit. Mute Math claims to have sold about 10,000 copies of its debut CD in one month, rely-

ing on word-of-mouth among its largely Christian fan base. The album followed an EP—released by Word Records—that sold nearly 30,000 copies in the United States, according to Nielsen SoundScan, with the bulk of sales coming from the Christian market. The act's buzz began when it played a string of Christian festivals last summer. And in October and November, the act supported fellow Christian band Mae.

All of which would be just fine, but for one nagging detail: Mute Math does not consider itself a Christian act.

Meany says he never wanted an EP to come out on Word, a well-known Christian brand. "It was just assumed that because that's where I once was, that was where I was always going to be," he says. "I had no desire to be the Christian version of a real band."

Teleprompt argues that releasing the EP via Word caused significant damage to Mute Math's brand. It claims it was mis- **continued on >>p8**

Photo: Kevin Mazur/WireImage.com

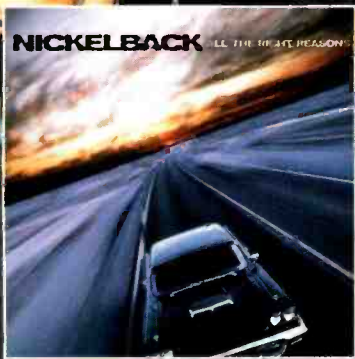
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# WHERE



## NICKELBACK



- **THE #1 ALBUM ALL THE RIGHT REASONS**
- **OVER 2.5 MILLION ALBUMS SOLD**
- New multi-format single, "Savin' Me" Impacted late-February, with over 200 early adds Video premiered on AOL First View 2/21 VH-1 added the video out of the box in Large Rotation
- "Photograph" has surpassed the 1 million download mark, a first in independent label history

• **LEAD SINGLE, "TAKE IT ALL AWAY" ALREADY ADDED AT OVER 60 STATIONS**

- Featured band on National "Girls Gone Wild Rocks America" Tour Now Theory of a Deadman/Hinder tour begins in April
- Self-titled debut in stores March 21st



## FAKTION

## THE DRESDEN DOLLS



- **"RIVETING" – SPIN FEATURE, MARCH '06**
- **NEW ALBUM, YES, VIRGINIA, FEATURING "SING" IN STORES APRIL 18TH**

## NEXT UP:

**STONE SOUR** • THE FOLLOW UP TO THEIR GOLD-SELLING DEBUT  
• IN STORES THIS SUMMER

**TRIVIUM** • WINNER OF YAHOO!'S COVETED "WHO'S NEXT FEATURE"  
• IN STORES THIS SUMMER

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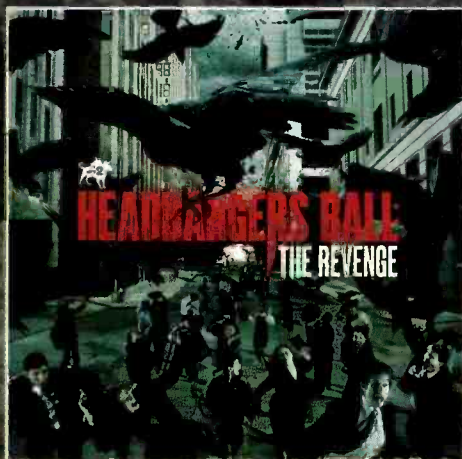
## THEORY OF A DEADMAN

- JUST COMPLETED TOUR WITH STAINED  
CO-HEADLINE RUN WITH HINDER BEGINS IN APRIL
- Preparing for launch of multi-format hit, "Santa Monica",  
A Top 10 pop track and #1 video on Muchmusic in their  
home country, Canada
- Gasoline, In Stores Now



## MTV2 HEADBANGERS BALL: THE REVENGE

- THE ULTIMATE TESTAMENT OF HARD ROCK AND METAL
- 2 CDS, 2 1/2 HOURS OF MUSIC, ONE LOW PRICE.
- IN STORES APRIL 11TH



## KILLSWITCH ENGAGE

- "KILLSWITCH ENGAGE IS AT THE FOREFRONT OF THE METAL-CORE MOVEMENT" – BILLBOARD
- IN STORES THIS FALL

## AND THE RETURN OF THE NEW YORK DOLLS

- IN STORES THIS SUMMER

## YAHOO (cont.)

from >>p5

"Yahoo absolutely supports the widespread protection of copyright laws and strongly opposes the violation of copyright protections by companies or individuals," a Yahoo representative writes in an e-mail. "Yahoo aims to respect all intellectual property rights and will remove any content when we become aware of material that infringes on copyrights. It is worth noting that as of October 2005, alibaba.com operates and manages the Yahoo China business, including its search compliance processes."

Chinese courts have ruled against deep linking in seemingly similar cases. Baidu was found guilty of copyright infringement by the Beijing People's Local Court Sept. 16, 2005, in a case brought by Shanghai Bu-sheng Music Culture Media, the local distributor for EMI. Baidu has appealed the ruling, and appears to continue to post copyright-infringing links.

Like Baidu, Yahoo China deep links to downloads from a host of internationally popular artists. Yahoo.cn takes the unlicensed digital music ex-

perience one step further, offering access to streaming songs. Once users are logged into their Yahoo accounts—U.S. yahoo.com accounts work—they can select from a list of hundreds of artists to open a new Web page with Yahoo formatting and Yahoo's logo that will stream the music. As with the downloads, this music appears to be hosted by sites unaffiliated with Yahoo.

### RINGTONES, TOO

Billboard also found links on yahoo.cn for ringtone downloads at 3721.com, a site bearing the Yahoo name and logo and registered to Alibaba.com Corp. of Hong Kong. Users of 3721 are asked to provide their name, cell phone number and handset model before a ringtone is sent to their phone for a charge of 2 renminbi (25 cents). A Chinese software and keyword engine, 3721 Network Software was acquired by Yahoo for \$120 million in 2003.

Billboard was unable to determine the licensing status of ringtones sold on 3721. But the Beatles' music, which has never

been made available for ringtones, was for sale.

Industry executives say Yahoo China's music service clearly violates their copyrights. "We have not licensed anything to Yahoo China," says Sony BMG China managing director Swee Wong, based in Hong Kong. "Our view is that they are in the same category as Baidu, using 'deep links' to make available our repertoire illegally." Yahoo China links to sites offering downloads of tracks by Sony BMG artists, including Michael Jackson and Avril Lavigne. Sony BMG star Kelly Clarkson's hit "Because of You" could be downloaded and streamed for free and appeared to be for sale as a ringtone.

"Yahoo China is as bad as Baidu, where illegal MP3 search accounts for the majority of the traffic," echoes Warner Music Asia Pacific new media/business development VP Ken Cheung, also based in Hong Kong. Yahoo China deep linked to tracks from Green Day, a Warner Music Group act.

Other links to such acts as Eminem and Coldplay repre-

sent the remaining major labels. Independent labels have also been affected. "We don't have a licensing agreement with Yahoo China," says a representative for leading Tokyo-based independent label Avex. Yet the Yahoo China Web site features links to MP3 files of songs by such Avex acts as Japanese diva Ayumi Hamasaki.

### LEGALLY WARNED?

Wong says that international label group IFPI's Asia Pacific regional office sent Yahoo China cease-and-desist warnings on behalf of the four major international labels in December. In an e-mailed statement, IFPI general counsel Geoff Taylor stopped short of confirming the letters, but wrote, "It appears that the China Yahoo service is infringing our members' copyrights by making available via 'deep links' songs that they have not been licensed to distribute. We have raised our concerns with Yahoo and China Yahoo. We are hoping that this activity will now be stopped. In the meantime, we are reserving our members' rights to take legal ac-

tion if it proves necessary."

China's difficulties in controlling piracy are well documented. The IFPI estimates that 90% of the music sold in China, the world's 20th-largest music market, is from pirated sources.

"Yahoo is facing a lot of competition in China from local search engines and portals, and with Baidu's music service being so popular they need to start offering the same services to keep up," says Vivek Couto, executive director of Hong Kong-based consulting firm Media Partners Asia.

The Yahoo China operation is no stranger to controversy. According to human-rights group Amnesty International, Yahoo provided account-holder information on journalist Shi Tao to Chinese state authorities who had accused Shi in April 2004 of "illegally providing state secrets to foreign entities" by using his Yahoo e-mail account to send an e-mail to the United States. Shi is currently serving a 10-year prison sentence.

Additional reporting by Steve McClure in Tokyo.

broadcast time. It further seeks damages from Sirius for unfair competition and tortious interference with Stern's CBS contract. Just before the suit was announced, Stern accused CBS Corp. president/CEO Les Moonves of having a "personal vendetta" against him.

### >>>NEW TEAM TO DOCTOR SPIN

The team that launched the cheeky music magazine Blender is about to put a new spin on Spin magazine. McEvoy Group acquired Spin, the music magazine founded by Bob Guccione Jr. in 1985, from Vibe/Spin Ventures Feb. 28. Nion McEvoy, CEO of the newly named Spin Media, immediately appointed Tom Hartle as the magazine's president, Malcolm Campbell as publisher and Andy Pemberton as editor-in-chief. Campbell has previously served as Spin's publisher, while Pemberton was editor-in-chief of the British magazine Q. In 2000, Campbell and Pemberton were recruited by Dennis Publications to found Blender.

### >>>UMG PROFITS BOOST VIVENDI

Universal Music Group made a significant contribution to parent company Vivendi Universal's financial results for 2005. UMG's earnings from operations increased to 480 million euros (\$570 million), up 18.8% from 2004 on a comparable basis and at constant currency. In a March 1 statement, VU said the increase "reflects higher sales volumes, continued cost-savings efforts and lower restructuring charges in 2005."

### >>>PRINCE'S BUNDLED HIT

Prince parlayed an exclusive monthlong iTunes promotion into a No. 1 ranking on Hot Singles Sales—and the Hot Shot Debut slot at No. 60 on The Billboard Hot 100—for his track, "Black Sweat." With the chance for four lucky consumers and their guests to win a private concert by Prince, 11,500 digital singles were sold of "Sweat" and a second

continued on >>p10

## MUTE MATH (cont.)

from >>p5

led by Warner Bros.: When the Nashville-based label agreed to a joint venture with Warner Bros., Kookogey says, it was under the impression its releases would not carry the Word name.

"We had an offer to do a deal with the EMI Christian Music Group," Kookogey says. "We did not do that deal because we were not promised that we would have direct access to Capitol and Virgin. We wanted total mainstream credibility, and then have it sold back into the Christian market if it were successful in the mainstream."

For Meany, it was never a question of faith. He is openly Christian, and so is the rest of his band.

"We're not the first band to share these challenges," Meany says, "and there are going to be a lot of Christian fans upset. But I believe the majority of our fans in the Christian community are in support of what we're doing."

Mute Math routinely sells out 500-capacity venues, and Kookogey estimates that Mute

Math's full-length is selling about 100 copies per day via the band's online store. Teleprompt financed the full-length, which the band is selling on the road and online.

"Warner Bros. was yanking our chains," Meany says. "We were being fed a bunch of lines to comply and give them the new CD. But they were going to market it the exact way we didn't want."

A Warner Bros. representative says the company is unable to comment on pending litigation. Kookogey says Warner Bros. recently made overtures to settle and inquired about going forward with the band.

Mute Math has yet to decide its next move. The Creative Artists Agency-booked act was recently offered a slot on the CAA-affiliated Vans Warped tour, and sources say other labels are hot on the band when Sony BMG's Columbia said to be actively pursuing the act. The Mute Math camp says WMG voided their contract when it



was breached. But Meany also acknowledged that his band cannot sign elsewhere until the lawsuit is resolved.

On Jan. 16, Meany posted his disgust with Word online. "While I recognize that there's a purpose for the type of music carried on Word, we simply do not share that purpose," he wrote. "It's sad to me that, at the end of the day, no one at Warner cared enough to intervene and take our vision as seriously as was promised us."

Kookogey says, "There's a

credibility gap. Mute Math is not a worship artist. They don't preach from [the] stage. They don't preach in their interviews. Those things are required of you when you work in the Christian market."

As Mute Math's feelings spread across the Internet, the band risks alienating some of its most diehard fans. John DiBiase, president of 10-year-old Christian Web store Jesusfreakhideout.com, still sells Mute Math's CD. But, he recently posted on Myspace.com, if the

band "so desperately wants mainstream attention without support from the Christian community, why release the EP via Word . . . Why tour with other artists branded as 'Christian'? And finally, why play Christian festivals?"

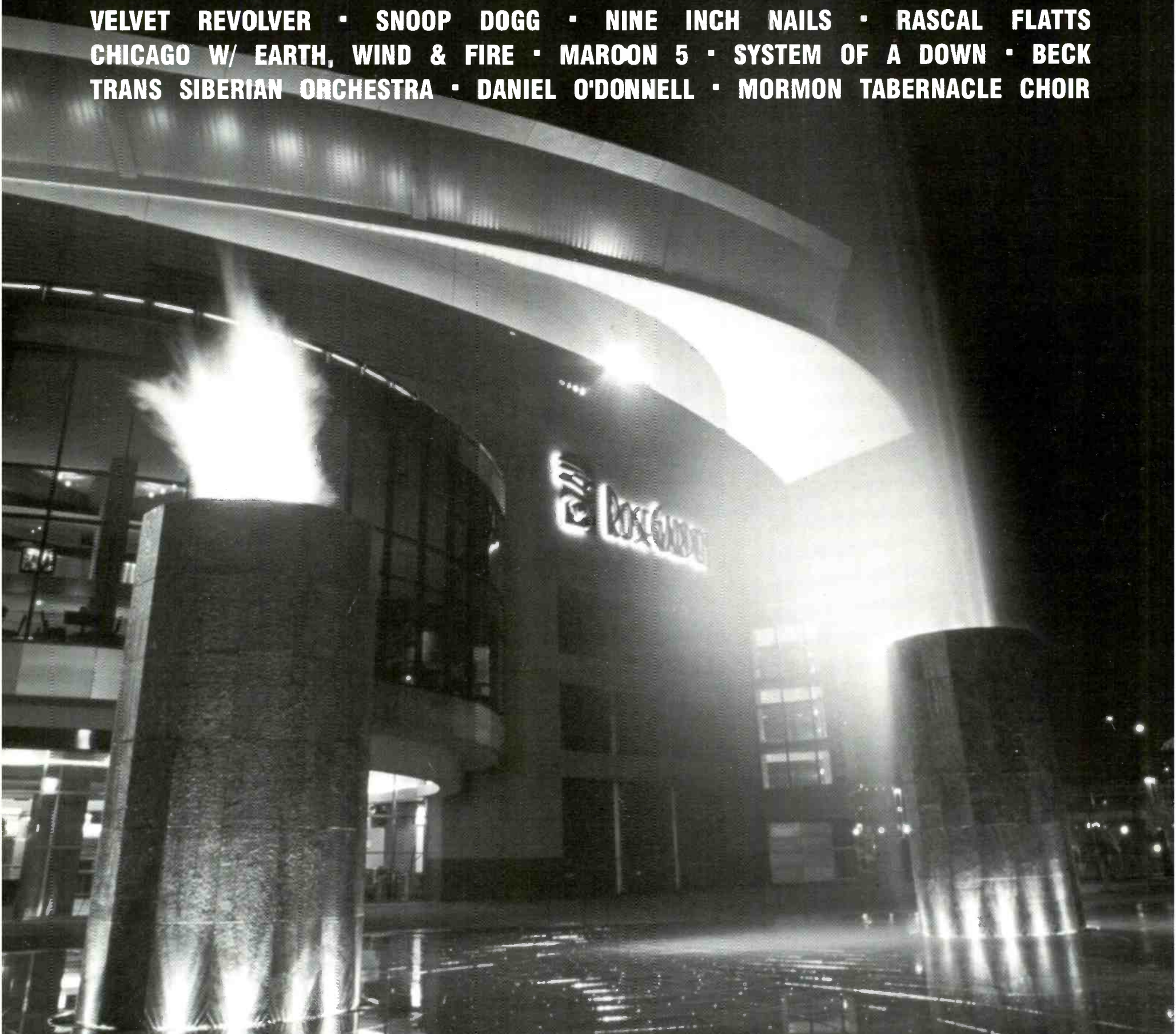
Kookogey says the band has received regular feedback on the topic from fans, but that no one has said they would not buy the record. But other comments, the attorney says, run more toward the "sad and empty."



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## DOJ Follows Spitzer's Lead, Probes Majors On Pricing

The U.S. Department of Justice is piggybacking on New York State Attorney General Eliot Spitzer's investigation into online music pricing, Billboard has learned. Each of the four major labels has either been subpoenaed or are expecting subpoenas from the DOJ in the coming days.

Representatives for Warner Music Group, Sony BMG and Universal Music Group declined comment. "We have not yet received anything," an EMI representative says.

Speaking on the condition of anonymity, however, sources close to each of the

four majors confirmed that the subpoenas were, at the least, expected. "The DOJ has phoned the labels to tell them it's coming," one label source says.

"It is [the] Department of Justice, and it is digital pricing," another says. "As best as we can tell, it's identical to the Spitzer thing."

In January and February, reports surfaced that Spitzer had subpoenaed the major labels, pushing his probe on radio promotion practices into digital music pricing.

Much of the early chatter in the industry surrounding the Spitzer investigation centered on

the major labels' use of "most favored nation" clauses in deals with download and subscription retailers. Digital music service operators have complained that such clauses, which dictate that a label cannot receive worse pricing terms than its competition, are a tool for de facto collusion by the record companies. In some cases, the clause allows labels to audit the terms of deals the online retailers have with other record companies to ensure that they are receiving the best pricing terms possible, digital retail sources say. The probe is believed to be investigating whether anti-competitive practices are at play.

Spitzer's subpoenas began to circulate among digital retailers in late January and early February as well, a source familiar with many of these companies tells Billboard.

What, if anything, either the DOJ's or Spitzer's look at digital music pricing will yield remains to be seen. A previous probe by the DOJ into digital music pricing in 2001 came up empty. After a two-year inquiry, the case was dropped, and no antitrust charges were filed.

As a public company, WMG will likely disclose the subpoena in the coming days. ...

### LATE NEWS

track, "Beautiful, Loved & Blessed." The bundled double single is also available as a 12-inch vinyl; its digital sales were combined with that physical product for its Hot Singles Sales ranking.

#### >>>FEDS NAIL PIRATES

The first federal criminal convictions of members from prerelease music piracy groups were announced Feb. 28 by the Department of Justice.

The four individuals convicted had been arrested as a result of Operation FastLink, part of a federal crackdown against piracy groups.

#### >>>BET JAZZES UP CHANNEL

BET Networks has rebranded its BET Jazz channel as BET J. The new brand launched March 1 on new carrier DirecTV.

According to BET, the addition of the satellite carrier coupled with existing distributors brings the BET J subscriber base to 23 million homes. The rebranded channel is to offer a slate of new programming with a continuing focus on music.

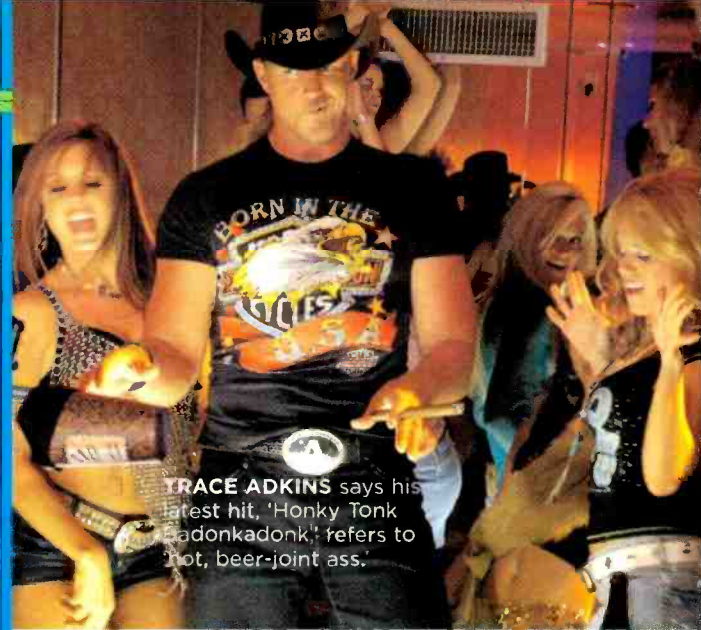
#### >>>NEWS CORP CONTENT GETS MOBILE HOME

News Corp.'s Fox Mobile Entertainment launched a new mobile initiative Feb. 28. Dubbed Mobizzo, the service aggregates the company's content from worldwide divisions, as well as from other media companies, in one online destination. At launch, Mobizzo is available on Cingular and T-Mobile phones. Downloadable content includes games, ringtones and graphics.

#### >>>KEYS WINS BIG AT NAACP AWARDS

With three trophies, Alicia Keys was the top music winner at the 37th annual NAACP Image Awards, held Feb. 27 in Los Angeles. The singer/songwriter took home awards for outstanding female artist plus outstanding song and music video for "Unbreakable" (J).

Compiled by Chris M. Walsh. Reporting by Susan Butler, Tim Culpan, Emmanuel Legrand, Gail Mitchell, Melinda Newman, Silvio Pietroluongo, Tony Sanders and Chris M. Walsh.



TRACE ADKINS says his latest hit, 'Honky Tonk Badonkadonk,' refers to 'hot, beer-joint ass.'

MARKETING BY MICHAEL PAOLETTA

## Adkins' Booty Romp Bumps Album Sales

Trace Adkins' booty-shakin', tongue-in-cheek country jam "Honky Tonk Badonkadonk" has become the darling of Music City—and beyond. The infectious track has proved itself to be the little song that could, pushing sales of Adkins' latest Capitol Records album, "Songs About Me," past the 1 million mark, according to Nielsen SoundScan. The track, whose title Adkins says refers to "hot, beer-joint ass," has clearly breathed new life into an album that was beginning to lag.

"Badonkadonk" is the third single from the nearly year-old "Songs About Me," and was delivered to country radio in late September. Within a couple of weeks, the song's video—think Nelly's "Hot in Herre" set in a Texas barroom—was in heavy rotation on CMT.

The bodacious ode to the derriere cleverly connects country, hip-hop and techno. Remixes by Jason Deere & Silvio were sent to club DJs, college and professional sports teams, dance instructors and cheerleading squads in December.

"Badonkadonk" peaked at No. 2 on the Hot Country Songs chart in early February. It went top 30 and top 40 on The Billboard Hot 100 and Pop 100, respectively.

The "Badonkadonk" approach flies in the face of the traditional album's life cycle. "As an industry, we front end most releases," Capitol senior VP of marketing Fletcher Foster says. "Then, a record settles in and finds its groove. You need a dramatic single or a dramatic

performance at an awards show to alter that groove."

The goal, early on, was to get this song to the consumer, Foster adds. "Because it has a novelty element to it, we did not want to let the industry not take it seriously."

Mission accomplished: Sales of "Songs About Me" increased throughout the fall and early winter, culminating in 134,157 units sold the week ending Dec. 25, 2005, more than doubling the album's chart-topping, opening-week numbers.

Recently, the album has been averaging weekly sales of 40,000 units, compared with weekly sales of 7,000 units last August.

With chart-topping success at the iTunes Music Store and walmart.com, "Badonkadonk" has amassed digital sales of 16,000, according to Nielsen SoundScan.

Meanwhile, its accompanying video maintained a No. 1 or No. 2 ranking on cmt.com's streaming video chart for four months.

And, in less than two months, nearly 100,000 fans have purchased "Badonkadonk" master ringtones, according to Capitol VP of sales Bill Kennedy. This is particularly impressive for a music genre that generally accounts for a small percentage of the ringtone market, which is dominated by R&B/hip-hop.

"I thought the song would be a hit, but this is something else," Adkins says. "It has taken on a life of its own. I'm just standing on the side letting it be."

Pausing, he adds, "It's pretty cool being me right now." ...

RETAIL BY TODD MARTENS

## A Dirty Victory?

Label Says E-Mail Was A Joke, But Not Everyone Is Laughing

The band Hawthorne Heights from Chicago's Victory Records and rising R&B star Ne-Yo, an Island Def Jam artist, are expected to vie for the top of next week's Billboard 200. But Victory seemed to throw a low blow Feb. 28 when an e-mail appeared to urge its street promotions team to "decrease the chances" of a Ne-Yo sale.

In the e-mail, it appears that Victory street team director Abby Valentine urges reps to tamper with Ne-Yo's sales potential. "If you were to pick up [a] handful of Ne-Yo CDs, as if you were about to buy them, but then changed your mind and didn't bother to put them back in the same place," the message read, "that would work... just relocating a handful creates issues."

Within hours of the e-mail's appearance on an industry message board March 1—and a fast call from IDJ to Victory president Tony Brummel, sources close to the matter say—Valentine sent a second e-mail, calling the first message "a joke."

It is unknown how many people received the original message, which contained a list of chains for Victory's street team to visit.

"It was absolutely a joke," Brummel says. "We need people in stores buying every record possible by artists of all genres. No one associated with us is doing anything at retail that they shouldn't be. You will not find Victory's music on iTunes, and that is because we believe in retail, which we prove day in and day out."

Label sources say street teams often move CDs to a store's front, as Victory's e-mail directed for Hawthorne Heights' "If Only You Were Lonely." But the same sources say that specifically targeting another act's record was almost unheard-of.

Sources say IDJ called Brummel after reading the post; Brummel was said to be apologetic and immediately offered to send a retraction e-mail. Valentine's second message followed shortly after.

At least one legal expert thought the "joke" wasn't so funny. "If true, these are outlandish, illegitimate sales tactics that will likely lead to legal liability for Victory Records if the recipients read it and follow the instructions," says Scott Edelman, partner and co-chairman of the Media & Entertainment Practice Group at Gibson Dunn & Crutcher in Los Angeles.

A Universal representative declined to comment. Meanwhile, Jim Urie, president of Universal Music & Video Distribution, sent out his own March 1 e-mail to some of the United States' largest retailers. "We just found out about the below tactics from one of our competitors who up until now we had the utmost respect for," the message read. "Hopefully, this is not wreaking any havoc in your stores but wanted to make you aware nonetheless." ...

Additional reporting by Susan Butler and Ed Christman.

GLOBAL BY LARS BRANDLE and EMMANUEL LEGRAND

## Brits Set On Breaking In America

U.K. Music Industry, Government Join Forces To Push British Acts

LONDON—Buoyed by the recent American success of such acts as Coldplay, James Blunt and Franz Ferdinand, the British music industry is once again focusing its energy on the U.S. market. And the music community here has found an important ally: the government.

On March 3, Secretary of State for trade and industry Alan Johnson announced a series of initiatives to “help British music companies break into the American market.”

“From the Beatles through David Bowie to Coldplay, the U.K. music scene has always led the world, but we have not always capitalized on our talent to break America,” Johnson says. “I want to ensure that government works with the industry and our best artists to showcase talent in the U.S.”

The U.K. government’s initiatives include:

- New research on the U.S. music market broken down by region, available free to British music companies;
- Creation of a new-music portal showcasing the latest British music specifically aimed at the U.S. market, jointly developed by the industry and U.K. Trade and Investment (UKTI), an organization the British government established to foster international trade;
- Training for commercial officers across the network of U.S. diplomatic posts to help them understand the needs of British music companies attempting to enter the market.

James Sellar, secretary general for the Music Managers Forum, admits that in the past the British music industry has been “shy” about joint initiatives with the government. “Because it is a creative industry, I think we were always worried to be associated with the government, but if we were any other industry, no one would bat an eyelid if we worked together with the government in our export efforts,” Sellar says.

This government-industry partnership comes as the Brits prepare to send their biggest contingent of executives and artists to the Austin-based festival-cum-trade show South by Southwest, which runs March 15-19. As part of a mission organized by indie labels body AIM and supported by the UKTI, nearly 100 British music companies will have a presence at SXSW. More than 120 acts from the British Isles will perform.

Warner Music U.K.-signed British alternative rock act Hard-Fi will be among the Brits who will perform March 17 at Exodus. “Anything that can help has got to be a good thing,” the band’s frontman Richard Archer says. “Other products get help [in being marketed overseas] by the Department of Trade and Industry, so why not music?”

The UKTI’s annual budget for the U.K. music industry is £500,000 (\$872,000). Approximately £300,000 (\$523,000) is used to help music firms attend exhibitions and set up missions abroad.

Billboard understands that the UKTI will plug £35,000 (\$61,000) into British music events at SXSW. The AIM-backed mission incorporates travel grants worth about £45,000 (\$78,500).

“We’re supporting the U.K. industry to get into the U.S. because it’s a priority market for them. It’s the largest market in the world, and the share of British music out there has been very low in recent years,” UKTI spokesman Alasdair Crewe says.

In recent years, British repertoire’s U.S. standing has improved to roughly 8% of the market, up from less than 1% in 1999, according to the UKTI. As recently as 1986, British music is believed to have accounted for about 32% of the U.S. market.

Paul Curran, group managing director of BMG Music Publishing U.K.—whose roster includes Coldplay, Keane and Hard-Fi—says there is an increased number of British acts whose music connects with American audiences. But he says the key is touring.

“It is about touring and winning friends and keep making friends,” Curran says. “That’s how British bands used to do it. Take Coldplay—they’ve been touring constantly. It also helps that they make great records.”

Curran says the most useful government input would be to put continuous pressure on the U.S. government to ease its immigration policy regarding temporary visas for performers. ♦♦♦

Additional reporting by Paul Sexton in London.

HARD-FI



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DIGITAL BY BRIAN GARRITY

## Apple On Top, But Under Fire

Digital Music Leader Faces Mounting Litigation and A Mobile Puzzle It Has Yet To Solve

For Apple Computer, life at the top of the digital music heap is not all it is cracked up to be. The company maintains upwards of 60% market share in MP3 player sales and in February crossed the 1 billion songs plateau for sales at its iTunes Music Store. But as its power grows, so grows the list of potential threats to its dominance.

Rivals vying to play the role of "iPod killer" are already lined up out the door and around the corner in the traditional download business, with amazon.com emerging as the latest foe. Now the company is facing even more comers as it is confronted with an increasing number of lawsuits from opportunists looking to take a swipe at the iPod gold mine. Apple is also dealing with a more pronounced challenge in the mobile music space from archenemy Microsoft, which is making deals with the likes of Motorola, Verizon Wireless and Nokia.

"These are all symptoms of what happens to a front-runner," Gartner analyst Mike McGuire says. "It's almost harder to be the one on top than to be the

challenger, because while challengers are building, the one on top is protecting and trying to extend the lead."

Nowhere is the challenge that Apple faces greater than in the mobile music arena. McGuire points out that Apple must protect its existing iPod/iTunes business while at the same time figuring out how to transition to new products and services for the cell phone.

Determined to make that process as difficult as possible is Microsoft, which is seeding its Windows Media technology standard with a host of wireless device manufacturers and carrier services.

Motorola announced at the 3GSM conference Feb. 13 that it will support Microsoft's Windows Media technology in its upcoming devices. The deal seemingly undercuts a similar pact Motorola inked with Apple a year ago.

It was Motorola's reasoning for Microsoft support that underscores Apple's challenges: Company executives say wireless operators want devices that support Microsoft's

technology because these units will let them offer their own music download services, while Apple's technology will not.

Bill Rosenblatt, president of GiantSteps Media Technology Strategies, a consulting firm that specializes in digital rights man-

agement, says Apple's mobile strategy has been tripped up by its focus on side-loading applications. "Apple is not a player in mobile music right now," he says. "They're late. They are not out there yet with a true over-the-air mobile service."

Meanwhile, Microsoft has managed to strike first, teaming with Verizon Wireless to support its VCast Music service.

If worrying about the developing mobile music sector is not

enough, Apple has to contend with myriad lawsuits alleging everything from patent infringement to antitrust violations to liability for hearing loss.

Likely to attract some of the biggest headlines are the cases that legal experts say are the hard-

est to prove. Topping the list is a class action lawsuit that alleges that Apple put consumers at risk of suffering noise-induced hearing loss with its "ear bud" headphones. The complaint, filed Jan. 31 in the U.S. District Court in San Jose, Calif., by John Kiel Patterson, alleges that the iPod fails to contain adequate warnings regarding the likelihood of hearing loss. The suit notes that in 2002, France required Apple to limit personal listening device output

to 100dB. In response, Apple pulled its players from store shelves and upgraded the software in European models to impose such a limit, but the suit alleges that Apple did not change its U.S. models.

Plenty of press scrutiny may

also result from a claim by Thomas Slattery in the U.S. District Court of Northern California that Apple engages in anticompetitive practices by not licensing its Fair Play DRM technology to third parties.

While those cases may grab the public's attention, Bobby Rosenblum, an attorney and shareholder in the entertainment practice at Greenberg Traurig, says the cases with the biggest potential implications for the digital music market are likely to be those involving patent infringement.

Among the cases that will be closely followed: Santa Rosa, Calif.-based burst.com in January filed patent infringement claims against Apple's allegedly unauthorized use of "core audio and video functionality for Apple's iTunes and the iPod." Last year Microsoft settled patent infringement and antitrust claims made by Burst by reportedly paying \$60 million and licensing the same Burst patents listed in the complaint against Apple.

Apple is also set to fight the next round of its court battle with Apple Corps over the computer maker's push into the digital music business with the iTunes Music Store. Apple Corps alleges the move is in violation of a 1991 trademark infringement settlement between the two companies. Trial is set for the week of March 27.

## Burst.com's and the Beatles' lawsuits may sting. But will mobile music be Apple's Waterloo?

"Many of these claims are the type of claims any company faces when it has a successful product or service," Rosenblum says. "When you are No. 1, you have a bull's-eye on your back." ...

KEITH

COUNTRY BY PHYLLIS STARK

## The Honeymoon's Hardly Over, But Show Dog And Big Machine Split

NASHVILLE—Six months after a splashy launch touting their synergy as sister labels, Big Machine Records and Show Dog Nashville have quietly split.

Both labels remain fully functional but are no longer affiliated beyond Show Dog owner/country superstar Toby Keith's financial stake in Big Machine. Both imprints continue to be distributed through Universal Music & Video Distribution.

At their September launch, the labels were structured as sister companies, sharing most of their staff, including the entire promotion team (Billboard, Sept. 3, 2005). They also shared office space in a Music Row building owned by Big Machine president Scott Borchetta.

Keith has since moved his staffers out. They are now housed in temporary office space while Keith and his manager, T.K. Kimbrell, purchase a new building. Show Dog retained most of the shared staff, including VP of sales Johnny Rose and VP of promotion Denise Roberts.

"I didn't think we'd be this busy, this early," Keith says. "My agenda alone will dominate the staff."

Borchetta is in the process of hiring a marketing executive for his label; he recently hired a full promotion team, including new

VP of promotion Jack Purcell, a veteran country record executive.

Both sides say there was no falling out, and Borchetta says, "I don't have a better friend in the business than Toby Keith." In launching Big Machine, Borchetta says, "there was a lot of work I had to do, and [Toby] gave me a huge leg up in getting this together. He was able to fast forward a lot of great opportunities for us."

But Borchetta says the volume of acts each executive was signing made it apparent they needed to split to adequately work them all without scheduling releases on top of each other.

"I wanted to release four or five things a year," Keith says. "He wanted to release four or five, and it was just too many new artists."

The initial structure called for each executive to sign artists separately, and they did so in abundance, particularly Keith. At launch, Show Dog's roster included Keith and his bandmate and frequent songwriting partner Scotty Emerick. Big Machine launched with Jack Ingram, Danielle Peck and Taylor Swift.

Since the launch, Keith has signed Rebecca Lynn Howard and Sarah Johns, and is in the process of signing Lindsey Haun, a co-star in his upcoming feature film debut, "Broken Bridges." Keith is also working on deals with Tim Rushlow and the group Lynnvillle Train.

Borchetta, meanwhile, has added Jimmy Wayne and Dusty Drake to his roster.

Toby Keith Photo: Kevin Mazur/WireImage.com



**THE KILLERS** are being sued by their former manager for breach of contract.

## Legal Matters

SUSAN BUTLER sbutler@billboard.com



# Old Story, New Twists: Manager Sues Killers

Litigation is under way between multiplatinum act the Killers and the group's former manager.

On Feb. 21, Braden Merrick and his company, From the Future, sued band members Brandon Flowers, Ronnie Vannucci Jr., Dave Keuning and Mark Stoermer and their Las Vegas-based lawyer, Robert Reynolds, for \$16 million for breach of contract and interference with that contract.

Merrick claims the band did not have grounds to terminate his 2003 management contract. A source says the band sees things differently.

While the suit raises many interesting legal questions about roles and responsibilities—of managers, lawyers, artists and labels—the story is not new.

A young music lover hooks up with an unsigned band and becomes the band's manager. He helps it record a demo and land an indie deal overseas after the major labels turn up their noses. Then, the music finally attracts a major, which picks up the band. The U.S. debut album goes multiplatinum—and the management relationship hits the skids.

But the Killers' situation brings in a few more twists and turns.

Merrick was an independent A&R rep who first wanted to shop a deal, then manage the band—and then, according to a source close to the act, went to work for the band's label.

Meanwhile, Reynolds, a lawyer relatively inexperienced in the industry, advised the band and then eventually began performing many management duties. Was he just helping out? Merrick alleges that Reynolds wanted to become the manager, thereby wrongfully interfering with his contracts with the band.

Merrick contends in the complaint—filed in U.S. District Court in Las Vegas—that he was a “regional consultant” for a major label when he found the band on the Internet; that label passed on the band.

Merrick also claims he took the Las Vegas-based band to San Francisco to hook up with Jeff Saltzman to produce some masters to shop a deal. Merrick and Saltzman then entered into a producer agreement with the Killers. Under that agreement, if the band entered into a recording deal, it would pay producer royalties (an override) to Merrick and Saltzman on the first three albums, according to the suit.

Merrick's company then entered a management agreement with the band. Eventually Island Def Jam picked up the Killers and released the album, “Hot Fuss.” Sometime after the deal was signed, Merrick allegedly began working for IDJ without disclosing the fact to the band, the source close to the act says.

It is not unusual for a major-label employee to also manage a band, but typically it is an act signed with another label. A manager working for the band's label raises questions about their legal duties.

What should a manager—as a fiduciary of the band—or a label disclose to the band when a manager derives financial benefit directly from the band's label? How does this answer change if the manager is an independent contractor rather than an employee? This is a gray area that will likely be explored in this case.

Sources close to the parties say the band provided written notice of breach to Merrick's company, which had 30 days to cure the

breach. The letter only provided a few examples, essentially saying that Merrick was not available when needed.

Parties are often hesitant to send a formal legal notice to their representative every time there is a problem. Yet when a person has a contractual right to cure the breach, how much information must the party state in the notice when the breach is a pattern of behavior rather than a single event? Is a pattern a material breach that can be cured in 30 days?

A source close to the band says the breach was a pattern of poor services—Merrick was often unreachable, failed to attend meetings and mishandled opportunities. Reynolds and personnel with the band's label, agent and merchandiser had to pick up the slack, but there were still lost deals, lost revenue and other problems, according to the source.

Peter Paterno with Los Angeles-based law firm King, Holmes, Paterno & Berliner represents Merrick and his company, with Howard King handling litigation. Michael Guido with New York-based Carroll, Guido & Groffman is representing the Killers, who have not yet retained a litigator.

The sad part of this saga is how it will affect the parties in their relationships with others. The industry could use more programs to guide and train new managers, artists and lawyers. After all, the story isn't new.

**COO & MORE:** Wind-up Entertainment has expanded Jim Cooperman's role in the company, adding COO to his title of executive VP of business and legal affairs.



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TOURING BY JILL KIPNIS

## Death Cab, Franz: It's A Date

Rising Rock Acts Team Up For Spring Trek

LOS ANGELES—A tour package with rock acts Franz Ferdinand and Death Cab for Cutie was, simply, meant to be.

Both groups were looking to tour this spring as follow-ups to major-market fall outings, and both wanted to play midsize venues to help build audiences.

When the bands' respective booking agents realized the acts had similar game plans, the idea to pair them instantly came to mind.

The package, which features supporting act the Cribs on select dates, kicks off March 22 at the Memorial Coliseum in Portland, Ore., and runs through April 28 at the Pacific Coliseum in Vancouver.

"Everybody was just so into the idea," says Trey Many, Death Cab for Cutie's agent at Seattle-based Aero Booking. "The acts have a lot of fans in common, but they each have the potential to gain a lot of new fans as well with this package."

Franz Ferdinand's fall tour grossed more than \$907,000 and was attended by about 30,000 people, according to Billboard Boxscore.

The band's prior outing in 2004—which featured 18 sellouts for 21 shows—grossed more than \$656,000 and was attended by nearly 37,000 people.

Death Cab for Cutie's fall tour grossed almost \$1.2 million and was attended by more than 50,000 people. Nineteen out of its 20 shows were sellouts.

The group's 2004 trek grossed about \$480,000 and drew nearly 26,000 attendees.

Many says Death Cab for Cutie already had a spring tour routed prior to pairing with Franz Ferdinand. Ultimately, Many and Franz Ferdinand's agent, Marty Diamond of Little Big Man Booking in New York, slightly tweaked the dates to accommodate common goals.

"We wanted to make the tour as intimate as possible," Many says. "This package is too big for a lot of theaters, but it's not quite right for a full-scale arena show. We looked at each band's history in a variety of markets, including secondary and tertiary ones, to determine what venues would work and what was available."

The agents also wanted to keep ticket prices low and offer general admission seating whenever possible.

"We didn't want to double the price even though it's double the headliners," Many says. "I think the lowest price is about \$28, but the highest is only \$40. We also wanted the fans to get up close to the stage, and in most cases, we have a GA floor."

Chris Christiansen, director of entertainment for the Reno (Nev.) Hilton Pavilion, a 3,500-capacity venue that is

hosting the show March 24, predicts the show will sell out, although only 1,200 tickets had moved during its on-sale President's Day weekend.

"Death Cab and Franz are two artists that we have been looking to have here for quite a while," Christiansen says. "Those numbers are expected because sales tend to come much later when it's GA. Fans don't tend to jump in there as early to buy them compared to reserved seating."

Both national and independent promoters are touting the tour.

Allen Scott, talent buyer for Another Planet in Sacramento, Calif., is handling the Reno show. He says that promotion activities are geared toward a college-age crowd.

"We are hitting colleges with handbills because they are the core audience," Scott says.

"This is a one-plus-one-equals-three show. Both acts are getting played at alternative and triple-A stations in the market, and they both have crossover fans that will enjoy the other act. We're really excited."

Tour promoters are also taking advantage of the fact that each act will be working a new single—the second from their respective 2005 releases—this spring.

Franz Ferdinand's "You Could Have It So Much Better" (Domino/Epic) has sold 309,000 units, according to Nielsen SoundScan, and debuted at No. 8 on The Billboard 200.

Death Cab for Cutie's "Plans" (Barsuk/Atlantic) debuted at No. 4 on The Billboard 200 and has sold 580,000 units.

"This tour will help keep up the album cycle for both acts," Many predicts. "Both [acts] need to get out there and do some more work." ●●●



ALEX KAPRANOS of FRANZ FERDINAND, right, and DEATH CAB FOR CUTIE'S BEN GIBBARD. The bands will head out on a package trek this spring.

TOURING BY RAY WADDELL

## Sounds Of The Underground Builds Its Brand Name With Second Tour

The second edition of the Sounds of the Underground tour will again provide a summer home for some of the "bastard children of hard rock," as described by Tim Borror of the Agency Group.

The tour is tentatively set to begin July 7 and will include 25-30 shows. Like last year, SOTU is produced by Borror, House of Blues, Ferret Records label executive/artist manager Paul Conroy, Ferret owner Carl Seversen and artist manager Larry Mazer.

Confirmed acts include As I Lay Dying, In Flames, Trivium, Cannibal Corpse, GWAR, Terror, the Black Dahlia Murder, the Chariot and Through the Eyes of the Dead.

The tour will stop at a variety of venues, including indoor and

outdoor sites ranging from parking lots to civic centers and cut-down arenas. Capacity will be in the 5,000-seat range.

HOB will present with a number of other promoters in many markets.

The audience is ready and waiting, as indicated by buzz on hard music Web sites and chat rooms. "There's already a little culture developing around this tour," Borror says. "This is a tour for a group of kids that didn't have something they could call their own before."

Similarly, SOTU has provided a touring platform for bands that do not nail down slots on other large festival tours. With a somewhat harder edge than Ozzfest and a dash of the punk spirit that pervades the Vans Warped tour, SOTU has created its own niche.

Still, many SOTU bands play Ozzfest and Warped at one time or another. "Ozzfest has been huge for the development of this music and is a good home as well," Borror says. "But I think aesthetically we do something a little different. This isn't a big commercial rock tour that also has platinum artists that are on the radio. This is something that is culturally a little more niche, and, as a result, we go out with ticket prices under \$30."

The niche, however, is tuned in, and fans have been checking out soundsoftheunderground-tour.com since last fall.

"We realized as we were putting together year two that we definitely had established our own brand," Conroy says. "When we made some initial announcements, all the appropri-

ate heavy music lifestyle Web sites just blew up with the kids talking about our tour."

Conroy says the feedback on the lineup has been positive. "We've got a good mix of metal, crossover metal, hardcore, and we've got a couple of bands from Europe again this year," he says.

With perennial summer blockbuster Ozzfest, along with Warped; a Slayer/Lamb of God package with Mastodon and Children of Odom; and the possibility of Megadeth's Gigantour all on the road this summer, the competition for headbangers' dollars will be fierce.

"It's going to be a challenging year in certain regards," Borror says. "The Ozzfest lineup is awesome, the Warped tour lineup is awesome. We compete with all of that, although we stay

out of everyone's way as much as possible."

Another issue is promoting bands that have very limited exposure and little access to radio airplay some mainstream rock bands enjoy. "The challenge is knowing how to find the audience, which luckily we do," says Elyse Rogers, senior manager of touring and finance at HOB, adding that lack of radio support is something many acts have to deal with.

"Radio is so limited . . . that it's the exception to the rule to have a show that you can sell on radio, so we're used to working without it," Rogers says. "Between MTV2, Fuse, music mags, street marketing and the Internet, you can find the audience. You want to know how to market to them? Get in the pit and talk to them

and figure out what they like."

Sponsors include Hot Topic, Jägermeister, Music Choice and Revolver, and label partners Trustkill, Metal Blade, Prosthetic and Ferret.

"Those are basically our founding partners and will be part of our tour eternally," Conroy says of the labels. A new sponsor this year is cutting-edge indie Eulogy Records.

SOTU has a strategic partnership with the Syndicate for street and radio promotion, as well as marketing.

Borror describes 2006 as a "transition year" for SOTU. "I don't think it will be so much bigger than last year, but what I think we can do is etch our permanent place in the framework here and set ourselves up to continue to grow," he says. ●●●

# BOXSCORE Concert Grosses

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	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$11,682,557 (24,638,513 reales) \$109.06/\$42.67	U2, FRANZ FERDINAND Estádio do Morumbi, São Paulo, Brazil, Feb. 20-21	149,700 two sellouts	The Next Adventure, Planmusic
2	\$10,257,284 (107,943,550 pesos) \$190.05/\$28.51	U2, SECRET MACHINES Estadio Azteca, Mexico City, Feb. 15-16	141,278 two sellouts	The Next Adventure, OCESA
3	\$8,679,025 \$250/\$175/\$100	ELTON JOHN The Colosseum at Caesars Palace, Las Vegas, Jan. 31-Feb. 19	49,043 thirteen sellouts	Caesars Palace, Concerts West/AEG Live
4	\$5,000,589 (2,598,406,000 pesos) \$336.78/\$34.64	U2, FRANZ FERDINAND Estadio Nacional, Santiago, Chile, Feb. 26	77,345 sellout	The Next Adventure, DG Medios and Espectaculos SA
5	\$4,504,026 (47,318,400 pesos) \$152.30/\$33.31	U2, SECRET MACHINES Estadio Tecnológico, Monterrey, Mexico, Feb. 12	50,347 sellout	The Next Adventure, OCESA
6	\$2,247,948 \$225/\$175/\$127.50/ \$87.50	CELINE DION The Colosseum at Caesars Palace, Las Vegas, Feb. 23-26	16,329 four sellouts	Concerts West/AEG Live
7	\$2,130,484 \$89.50/\$49.50	BON JOVI St. Pete Times Forum, Tampa, Feb. 17-18	29,498 two sellouts	Concerts West/AEG Live
8	\$2,100,000 \$1,000/\$500/ \$300/\$100	HEART BENEFIT: CELINE DION, ELTON JOHN, JERRY SEINFELD The Colosseum at Caesars Palace, Las Vegas, Feb. 20	4,118 sellout	Caesars Palace, Concerts West/AEG Live
9	\$1,845,295 \$175/\$30	RICKY MARTIN Coliseo de Puerto Rico, Hato Rey, P.R., Feb. 18-19	28,209 28,419 two shows	Tony Mojena Entertainment
10	\$1,371,285 \$125/\$35	AEROSMITH, LENNY KRAVITZ American Airlines Center, Dallas, Jan. 27	15,491 16,965	Live Nation
11	\$1,286,740 \$99.50/\$69.50	CIRQUE DU SOLEIL'S DELIRIUM HSBC Arena, Buffalo, N.Y., Feb. 13-14	14,872 20,594 two shows	Live Nation
12	\$1,138,949 \$87.50/\$49.50	BON JOVI Gaylord Entertainment Center, Nashville, Feb. 14	14,980 sellout	Concerts West/AEG Live
13	\$1,138,533 (\$1,307,886 Canadian) \$56.18/\$33.53	STAR ACADÉMIE Bell Centre, Montreal, Feb. 23-25	29,284 30,947 three shows	Gillett Entertainment Group, Productions J
14	\$1,123,956 \$89.50/\$49.50	BON JOVI BankAtlantic Center, Sunrise, Fla., Feb. 10	14,895 sellout	Concerts West/AEG Live
15	\$1,090,235 \$125/\$35	AEROSMITH, LENNY KRAVITZ Tacoma Dome, Tacoma, Wash., Feb. 15	13,400 22,200	Live Nation
16	\$1,012,082 \$85/\$49.50	BON JOVI Pepsi Center, Denver, Feb. 23	14,023 sellout	Concerts West/AEG Live
17	\$979,118 \$128/\$58	AEROSMITH, LENNY KRAVITZ iPayOne Center, San Diego, Feb. 10	10,531 12,408	Live Nation
18	\$949,298 \$76/\$56/\$36	GOLDPLAY, FIONA APPLE Palace of Auburn Hills, Auburn Hills, Mich., Feb. 22	16,219 sellout	Live Nation, Palace Sports & Entertainment
19	\$935,394 \$89.50/\$49.50	BON JOVI The Arena at Gwinnett Center, Duluth, Ga., Feb. 15	10,852 sellout	Concerts West/AEG Live
20	\$933,655 \$125/\$35	AEROSMITH, LENNY KRAVITZ Rose Garden, Portland, Ore., Feb. 13	11,451 17,825	Live Nation
21	\$808,859 \$79.50/\$49.50	IL DIVO, HAYLEY WESTENRA Radio City Music Hall, New York, Feb. 10-11	11,896 two sellouts	Live Nation, Radio City Entertainment
22	\$800,988 \$95/\$64.50/ \$49.50	BON JOVI Toyota Center, Houston, Feb. 21	12,723 sellout	Concerts West/AEG Live
23	\$682,982 (\$903,128 Australian) \$62.77	BACKSTREET BOYS, KATE ALEXA Rod Laver Arena, Melbourne, Australia, Feb. 2	11,000 sellout	Frontier Touring
24	\$651,280 (\$880,286 Australian) \$125.77/\$73.25	STEVIE NICKS, JOHN FARNHAM, VANESSA CARLTON Entertainment Centre, Brisbane, Australia, Feb. 20	5,873 6,570	Andrew McManus Presents
25	\$629,142 \$49.50/\$47.50/ \$39.50	PHIL LESH & FRIENDS Beacon Theatre, New York, Feb. 10-12, 14-15	13,808 five sellouts	Live Nation
26	\$584,542 (\$673,412 Canadian) \$43.18/\$34.50	NICKELBACK, LIVE, DANKO JONES Rexall Place, Edmonton, Alberta, Jan. 22	13,792 sellout	House of Blues Canada
27	\$581,585 (\$775,830 Australian) \$62.22	BACKSTREET BOYS, KATE ALEXA Entertainment Centre, Sydney, Jan. 30	9,000 sellout	Frontier Touring
28	\$538,427 (\$620,300 Canadian) \$42.97/\$34.29	NICKELBACK, LIVE, DANKO JONES Pengrowth Saddledome, Calgary, Alberta, Jan. 23	12,699 sellout	House of Blues Canada
29	\$508,780 (\$596,012 Canadian) \$42.26/\$33.72	NICKELBACK, LIVE, DANKO JONES General Motors Place, Vancouver, Jan. 20	12,196 sellout	House of Blues Canada
30	\$485,298 (\$558,719 Canadian) \$43/\$34.91	NICKELBACK, LIVE, DANKO JONES Credit Union Centre, Saskatoon, Saskatchewan, Jan. 26	11,642 sellout	House of Blues Canada
31	\$454,148 (\$521,877 Canadian) \$43.08/\$34.57	NICKELBACK, LIVE, DANKO JONES MTS Centre, Winnipeg, Manitoba, Jan. 28	10,646 sellout	House of Blues Canada
32	\$420,856 \$46/\$25	RASCAL FLATTS, BLAKE SHELTON, JASON ALDEAN Bryce Jordan Center, University Park, Pa., Feb. 10	3,505 9,000	Live Nation
33	\$416,310 (\$474,590 Canadian) \$43.42	HILARY DUFF, HELLO OPERATOR Scotiabank Place, Ottawa, Feb. 2	9,897 sellout	House of Blues Canada
34	\$409,975 \$43.50/\$36.50	KEITH URBAN, PAT GREEN Veterans Memorial Arena, Jacksonville, Fla., Feb. 21	11,178 sellout	AEG Live
35	\$399,124 \$45/\$39.50	KEITH URBAN, PAT GREEN Breslin Center, East Lansing, Mich., Feb. 11	9,771 9,831	Live Nation



## On The Road

RAY WADDELL rwaddell@billboard.com

# Military Finding Lots Of Acts To Entertain The Troops

Regardless of one's political leanings, few in this business would deny U.S. troops "over there" the right to rock.

Marine Corps Capt. Jesse Davidson is circuit manager for Southwest Asia, one of six different circuits through which Armed Forces Entertainment routes tours by entertainers from every genre.

AFE is an Air Force command operation and the lead agency providing transportation and logistical support for the United Services Organization in bringing entertainers to troops. In 2005, AFE conducted 136 tours that totaled 1,268 shows at some 270 military installations worldwide.

Special consideration is given to dangerous, remote and isolated locations. "Our priorities for the program are Iraq, Afghanistan and Djibouti," Davidson says. "But just to get to those areas we have to pass through all these other countries we have bases in, so we make sure the shows hit as many of those places as they can."

Davidson says it is surprisingly easy to recruit acts to play these regions. "There are a lot of acts that, mostly for patriotic reasons, want to go play for the troops," he says. "Sometimes they're a little wary. Some groups are not so

big on going into Iraq and Afghanistan because of the security situation."

But the tours are enough in demand that AFE can be selective. Artists apply to the AFE program by submitting promotional materials including CDs and DVDs. The circuit managers review the acts to determine which, if any, circuit would be appropriate for them.

"Basically, we're looking for talent; that's the primary thing," Davidson says. "And, as best we can, we try to gauge how we think they will do out on tour in terms of organization. These tours last for up to a month, going around the world, traveling the whole time."

The program focuses on up-and-coming, recently signed and unsigned acts. "We prefer to have groups that have released CDs and have regional and maybe a little bit of national attention," Davidson says. "Most of the celebrity stuff is handled by the USO, and we coordinate the military side of it."

AFE covers expenses, and artists volunteer their time and talent. "Commercial airline travel, which is how we get them into the area where they're going to be touring, is probably the biggest expense we have," Davidson says. Once they are in the region, the

groups generally travel by military aircraft.

"In the last year in [my] circuit we had 24 tours, about 300 shows total," Davidson says. Artists play for audiences as few as 250 people to more than 1,000 at the larger bases.

Davidson says the audience in his circuit is generally in the 18- to 25-year-old range. "Some of the other circuits, specifically in Europe, have families they're dealing with they may want to entertain; sometimes it's an older crowd," he says. "Each of the circuits is different."

Acts that have recently toured via AFE include Las Tres Divas, Niki Barr, Carly Goodwin, Inobe, Plunge, SR-71 and Waking Norman. 2005 USO tours coordinated with AFE included Jessica Simpson and Nick Lachey, Toby Keith and Tito Puente Jr.

Davidson says he does not have any aspirations to work in the concert business as a civilian. "I fell into this job kind of randomly," he says. "I don't know if this is something I'm going to pursue after my military career, but I'm definitely gaining a lot of experience in marketing and just putting tours together. It dovetails with my military specialty, which is logistics, transportation."



NIKI BARR is among the artists who have toured recently via AFE.

MOBILE BY ANTONY BRUNO

# M-Commerce Gets Renewed Push

Depending on who you believe, mobile commerce is either enjoying a renewed lease on life or simply heading into another hype loop destined to disappoint.

In the late '90s, mobile commerce was hailed as a killer app for Internet-enabled wireless devices when the wireless industry was convinced people would use their mobile phones to buy everything from vending-machine sodas to tickets for rock concerts and even books from amazon.com.

But like many much-hyped wireless initiatives, the reality never materialized. Major corporations like Ticketmaster and Wells Fargo discontinued m-commerce initiatives after they failed to catch on with the public.

The problem was that for all its marketing potential, mobile phones remained lacking as a purchasing tool for all but the simplest transactions.

M-commerce's potential is based on instant gratification. Customers can browse, purchase and, for digital goods, have delivered a wide variety of content and services, all from their mobile phones. But the laborious process of entering credit card information—whether verbally or via the phone keypad—takes the “instant” out of the equation.

“Those experiences really aren't great on wireless phones right now,” says David Goldberg, executive VP of strategy and business development for Ticketmaster.

On the surface, it seems simple to just add payments to the monthly mobile phone

bill, which is what carriers do to sell mobile content like ringtones, music, games and other services.

But this content is often directly offered by the wireless carrier that has control over every element of the transaction from discovery all the way to delivery. Although carriers will add charges for content or services from third-party providers in certain cases, it is hardly a cure-all.

First, it takes time. Carriers are extremely protective of customer relationships and billing systems and are wary about who they partner with for such “billing on behalf of” services, as they are known.

Second, operators limit the amount that can be charged to the phone bill, which makes it difficult to buy a \$400 Rolling Stones ticket with a phone.

Third, carriers want a cut of the sale, which ultimately raises prices.

Efforts are under way to route mobile charges through customers' banking accounts—either existing or customized. It is no small task.

“There's a lot of difficulty both in technology and in terms of logistics with relationships that have to take place,” Goldberg says. This includes navigating a complex Web of



Motorola's SLVR phone features the M-Wallet application, which allows users to tap into their bank account to make purchases.

partnerships among banking institutions, wireless operators and retailers, not to mention establishing consumer trust.

In early February, the network infrastructure arm of Motorola picked up this gauntlet. The company unveiled its M-Wallet system,

designed to let users link multiple accounts in a virtual bank that can be used to pay for various items. This includes access to bank debit, credit and checking accounts, as well as merchant-branded gift and loyalty cards.

Only customers whose wireless carrier has implemented the system and who download the program to their mobile phone will be able to use it. Motorola expects to announce wireless carrier partners in the next two months.

According to Motorola director of business development

Sarab Sokhey, the company will then take on the heavy lifting to convince various banking institutions to participate. It will also work with vendors to manage their gift- and loyalty-card programs.

“We will manage the whole process,” Sokhey says, adding that he is in advanced discussions with several nationwide retailers. “The large retailers are the ones we are targeting.”

Before the end of the year, Motorola hopes to extend the system to physical transactions as well, essentially replacing credit cards.

Phones equipped with a certain type of chip can transmit users' account information to specially designed scanners at point-of-sale terminals, allowing them to be “swiped,” similar to a credit card.

This is a different technology than that used to scan bar codes displayed on mobile phone screens, which existing bar code scanners

have difficulty reading (Billboard, Feb. 25).

It offers physical retailers the ability to get in the game—issuing opt-in customers wireless coupons that could be redeemed at registers.

Nokia and Cingular are testing such a system at Atlanta's Philips Arena. Season ticket holders with certain models of Nokia phones that contain this chip can use them at concession stands, with charges coming from mobile wallet accounts.

Eventually, the technology may advance to the point where mobile phones can “scan” ads or posters with similar chips embedded in them to request more information and ultimately make a purchase.

Of course, these kinds of grand predictions have been made before. But the market and the technology has matured since then. Online banking has become mainstream. U.S. wireless subscribers bought \$600 million in ringtones with their phones last year alone.

The pieces are there. If all involved just make it easier this time around, m-commerce could have a real shot at success.

## BITS & BRIEFS

### CELL INFO—SAVED

Citing research that shows mobile customers aged 12-24 lose their phones up to two times per year, mobile content provider Oasys Mobile has implemented a “virtual locker” that allows customers to re-download content if they lose, break or switch phones.

The service (formerly known as Summus) is now available from wireless operators Cingular, Sprint and T-Mobile. However, only content purchased from the Oasys store—such as mobile ringtones, games and wallpaper images—can be stored in the locker.

### À LA CARTE RULES

According to a new study from Ipsos Insight, more than half of U.S. music downloaders aged 12 and older report that they have paid to access music over the Internet. The study was based on a December 2005 survey that found 67% of respondents aged 25-34 had paid to download music in the 30 days prior to the poll, with 59% of 35- to 54-year-olds reporting the same. How-

ever, paid usage dropped drastically among college-aged users, of whom only 13% said they have used paid services.

Ipsos analysts say the growth of portable MP3 players is driving this trend, now that one-fifth of Americans 12 and older own such a device. Additionally, of those who do pay for music online, 77% say they prefer à la carte downloads over fee-based subscriptions, and on average download about eight songs per month.

### BEER, SHOTS, HITS

Promo Only MPE, which distributes digital promotional singles from unreleased albums to participating radio stations, has added coin-operated digital jukeboxes to its distribution network. Record labels may now issue their promotional singles via the Internet to Max Fire jukeboxes (distributed by SML Entertainment) in bars and nightclubs as a means to promote upcoming releases to music fans. The program's debut will initially be limited to the Canadian market.

## HOT RINGTONES™ MAR 11 2006 Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ORIGINAL ARTIST
1	1	5	#1 GRILLZ	NELLY FEATURING PAUL WALL, ALI & GIPPI
2	2	24	MY HUMPS	THE BLACK EYED PEAS
3	6	21	RUN IT!	CHRIS BROWN
4	4	72	SUPER MARIO BROTHERS THEME	KOJI KONDO
5	3	31	GOLD DIGGER	KANYE WEST FEATURING JAMIE FOXX
6	16	2	TEMPERATURE	SEAN PAUL
7	5	10	FRESH AZIMIZ	BOW WOW FEATURING J-KWON & JERMAINE DUPRI
8	8	15	LAFFY TAFFY	D4L
9	9	70	THE PINK PANTHER THEME	HENRY MANCINI
10	-	1	BETCHA CAN'T DO IT LIKE ME	D4L
11	10	55	CANDY SHOP	50 CENT FEATURING OLIVIA
12	11	33	DON'T CHA	THE PUSSYCAT DOLLS FEATURING BUSTA RHYMES
13	7	43	WE BELONG TOGETHER	MARIAH CAREY
14	12	39	LOVERS AND FRIENDS	LIL JON & THE EAST SIDE BOYZ FEATURING USHER & LUDACRIS
15	13	19	TRAP STAR	YOUNG JEEZY
16	-	6	FUR ELISE	LUDWIG VAN BEETHOVEN
17	15	72	HALLOWEEN	JOHN CARPENTER
18	23	4	SO SICK	NE-YO
19	18	17	DIRTY LITTLE SECRET	THE ALL-AMERICAN REJECTS
20	20	60	MISSION-IMPOSSIBLE	LALO SCHIFRIN

Based on polyphonic ringtones data provided by In alphabetical order: 9square, Digi, Faith West, Modtones, InfoSpace Mobile, MIDIRingtones/AG Interactive, XRing, Zingy and Zango. A Wider Than Company. Chart endorsed by CTIA - The Wireless Association and Mobile Entertainment Forum.

### DISC MAKERS MAKES A RIPTASTIC OFFER

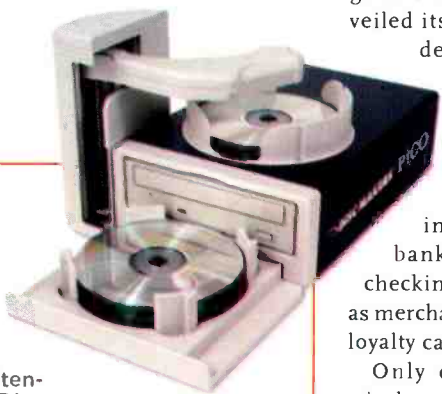
Although digital downloading has taken off in popularity, music fans are still ripping CDs by the thousands to load music into iPods.

Aiming to make that often-tedious process easier is Disc Makers, with the release of the Pico—a single-drive automated CD/DVD duplicator that lets users rip up to 25 CDs at once.

The optional “Riptastic” software converts CDs into MP3 or other digital music files of the user's choice, and also automatically looks up artist, album and track titles from the Internet.

The Pico duplicator costs \$700, with the Riptastic software option an additional \$100. Both are available directly from the company's Web site at discmakers.com.

—Antony Bruno







## Handleman's Craving Takes Bite Out Of Profits

Handleman Co. remained profitable in its fiscal third quarter that ended Jan. 31, with almost \$14 million net income, or 69 cents per diluted share, on sales of \$485.2 million. That represented nearly a one-third drop in profits from the \$20.8 million, or 94 cents per share, generated in the prior year, when sales were \$459.3 million.

The company attributed its sliding profit margin to the addition of Crave Entertainment Group and to the growth of sales in its U.K. operation and in non-serviced accounts.

The main reason for the growth of non-service accounts was Kmart taking over the servicing of its own stores last fall, which means Handleman lost that fee and is charging that account a lower price for product.

Overall, the company reported that its gross margin in its third quarter was 16.8%, versus the 19% it generated in the corresponding period a year earlier.

Selling, general and administrative expenses climbed to 12.2% of revenue from 11.9% in the same quarter in the prior year.

In addition to sliding margins, the company said music revenue was down 5.2% during the quarter, which it attributed to losing 400 Kmart stores to Alliance and about 25 Wal-Mart outlets shifting to Anderson Merchandisers.

In an attempt to offset the decline in music sales, the company acquired CEG Nov. 22, 2005, which contributed \$53.8 million to the company's overall revenue base. That allowed the company to post a 5.6% increase in sales for the quarter.

Handleman reported that CEG, a distributor of videogame software, hardware and accessories, produced \$1 million in operating income on nearly \$54 million in revenue during the 10 weeks that Handleman owned it during the quarter. The company says it has identified several integration opportunities to grow sales as well as synergies that will reduce costs. It also says it expects to benefit from those plans in the second half of calendar 2006.

For the nine-month period, Handleman reported \$20.1 mil-

lion in net income, on sales of \$1.03 billion, versus the \$29.8 million in net income, or \$1.31 per share, it produced last year when sales were \$986.7 million.

The CEG acquisition also affected Handleman's balance sheet. Cash and cash equivalents dropped to \$8.2 million as of Jan. 31, versus the \$25.7 million Handleman had on hand a year earlier. Debt jumped to \$102.3 million versus zero debt a year earlier.

In an unusual move, the company failed to produce guidance

cal front-line album will cost \$12.89 plus freight."

The merchant says that is a big hit to take.

According to those familiar with Sony BMG's thinking, this move is one of the last steps taken in the consolidation of the two distribution arms from the Sony-BMG merger. Those cut apparently do not meet new volume requirements that were implemented, or have other characteristics like paying late or jumping street date, which Sony BMG does not approve of.



ELEFANT

for the remainder of the year. All it said is that it expects its operating results to be substantially below the same period for the prior year.

Handleman announced its results the morning of Feb. 24 before the market opened. The company's weak performance and uncertain short-term results triggered a sell-off, with share pricing dropping 17% during the day to \$9.61, from the previous day's close of \$11.58. On Feb. 27, the stock recaptured 26 cents to close at \$9.87.

**NO BREAKS TODAY:** In another blow to independent merchants, Sony BMG Music Entertainment Sales has dropped a couple of hundred independent stores from direct sales. That means those stores will now have to buy the major's product from one-stops.

As one independent merchant put it, "It's a big blow, because today when we buy from them we get it for \$11.86 with whatever buy-in discounts they are offering and don't have to pay freight charges. Now, when you buy their product from a one-stop, a typi-

**ONLINE ELEFANT:** When Elefant suddenly landed the opening slot on Black Rebel Motorcycle Club's tour, which began Feb. 14, Hollywood Records wanted to have something to sell to capitalize on the exposure. The label could not move up the April 18 street date for the band's album, "The Black Magic Show," because the artwork was not ready. Instead, Hollywood digitally released the album to stores like iTunes and buynow.com. But that alone would have left brick-and-mortars out in the cold, although with Elefant considered a developing act the only ones that would likely care are independent stores.

Nevertheless, Hollywood, working with Universal Music & Video Distribution, set up an online store that indie retailers could tie into. The label then convinced about 170 stores to buy 1,500 shrink-wrapped jewelboxes, without any Elefant music. Instead of a CD, the jewelbox contains download instructions and an access code for the music. Naturally, when the album hits stores in April, it will come with additional tracks. ●●●

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GLOBAL BY CHRISTIE ELIEZER

## Brazin Steps Up Digital Offer Down Under

Music Retailer Outfits Stores With Download Kiosks

SYDNEY—Market leader Brazin is Australia's first music merchant to unveil a "bricks'n'clicks" strategy for the post-iTunes legitimate download market.

Brazin operates 307 stores under the Sanity banner, plus 71 Virgin and 27 HMV outlets.

"The digital market is only 5% of Australia's music market, but [we] expect it to be 25% by the year 2010," says Greg Milne, Brazin's Sydney-based CEO.

Brazin announced its new digital strategy Feb. 15. The highest-profile element is the in-store rollout of download kiosks during the next 12 months.

Milne says the number of machines installed will depend on customer response, but up to four could be placed in larger stores. He declines to reveal the size of the investment.

Brazin has exclusive rights to operate the Fast Track kiosks in Australia through a deal with Salt Lake City-based manufacturer Mediaport. The kiosks give access to 400,000 songs from major and independent labels at \$1.69 Australian (\$1.25) per track. Customers use a touch-sensitive

screen to make selections for a CD—delivered within five minutes—or plug MP3 players into the machine.

Milne says initial customer response is positive. "People are genuinely excited," he claims. "I

suspect the kiosks will be most popular with the older demographic and regional [rural] customers." Consumers outside Australia's major cities do not generally have broadband access, making online delivery of music

files slow.

Brazin markets its three music retail brands separately. In addition to its stores, it operates individual Web sites for HMV and Sanity; its licensing deal with Virgin Entertainment Group does not include online rights.

Milne says the kiosks' brand-specific styling and content will reflect the chains' specific customer profiles. Sanity stores, he explains, appeal mostly to the 18- to 25-year-old or 35-plus demographic and are more heavily visited by female consumers than HMV, which is focused toward males aged 15-25. Most Virgin outlets are based in Myer department stores and target family shoppers.

Other retailers are watching Brazin with interest. Gavin Ward, Sydney-based GM of the 200-outlet Leading Edge chain, says he is looking into kiosks for his operation. "Kiosks are an interesting move, but I don't know if they'll be a significant part of retail," he says. "Spontaneity and the whole social aspect of the shopping experience is what drives music retail."

Paul Heppelwhite, managing director of four-store New South Wales group the Rock Factory, says he is also studying kiosks as part of a "bricks'n'clicks" business.

"I doubt they'll ever be a major part of a music store's business," Heppelwhite concedes. "They're more likely to appeal to people wanting single tracks for special occasions."

Geoff Hudson, director of single-store Perth independent 78 Records, says, "If the demand is there, I'd certainly consider a kiosk."

However, he adds, these "machines appeal to top 40 music fans who buy their records in suburban shopping centers, and our clients are hardcore fans who prefer physical CDs."

On the same day it announced the kiosk rollout, Brazin began selling ringtones over-the-counter to Virgin store customers. Milne says consumers can select from "several thousand" ringtones either displayed in-store or held on a central database. Upon purchase—\$4.55 Australian (\$3.80) for

polyphonic and \$5.55 Australian (\$4.13) for master ringtones—counter staff release the tone to the customer's phone.

Brazin also has expanded features at its Sanity Digital Web Store (sanitydigital.com.au). The download site has added music video clips from majors and independents at \$3.99 Australian (\$2.95), and Milne says Brazin is negotiating with companies for film, TV and sports content.

Milne denies that Brazin's new digital strategy is an attempt to take on Apple's iTunes Music Store, launched last October in Australia. Rather, he says, kiosks could allow Brazin to replace physical CD racks with more diversified stock.

No digital sales figures have yet been released by the Australian Recording Industry Assn.

However, many retailers agree with Milne's assessment that digital accounts for 5% of national sales, up from about 1% in 2004.

Apple has not released sales figures, but label sources suggest it sells 200,000 tracks each month.



GLOBAL BY HOWELL LLEWELLYN

## SGAE Tries New Approach For Indies, Young Writers

MADRID—Spain's authors' rights society SGAE has signed a groundbreaking accord with local independent labels and is making moves to attract new songwriters away from the burgeoning "copyleft" movement.

On Feb. 15, SGAE and independent labels body UFI inked an agreement that frees the latter's members from paying mechanical reproduction advances.

Until now, most Spanish independents have been required to pay SGAE in advance 9% of the trade value (published price to dealer) of however many recordings they wished to press. SGAE would then issue a license to manufacture. The system, common in continental Europe, did not apply to major labels or Spain's largest independents.

UFI secretary general Yann

Padrón calls the new agreement "by far the most important accord we have signed since we formed two-and-a-half years ago."

The trade body has 30 members including well-known indies BOA, Subterfuge Records and Nuevos Medios. "We expect that number to double as a result of the advantages this accord brings us," Padrón says.

Mechanical rights will now be paid on the basis of shipments. Padrón says it previously cost an indie label about 900 euros (\$1,080) to get a SGAE license for 1,000 CDs. "It wasn't so much the money that was the problem as the concept," he claims. "UFI formed in part to solve this problem." Padrón says UFI members have annual revenue of about 30 million euros (\$36 million).

SGAE has simultaneously in-

troduced an online mechanical license request system for all labels called LION.

SGAE GM Enrique Loras says the initiatives emerged from market analysis conducted by SGAE on how to best adapt to new technologies and changing times.

"A new industrial outline is being drawn up," he adds, "and SGAE wants to be there as it takes shape."

In that spirit, SGAE will offer aspiring songwriters free three-year associate memberships even though they may be giving away their songs on the Internet without seeking authors' rights.

SGAE corporate relations director Pedro Farré says the goal is to provide a "promotional license" for new artists who want to distribute their music on the Internet without being full



**"This agreement is the most important accord we have signed since we formed."**

—YANN PADRÓN, UFI

members of SGAE.

"We know many new artists are not interested in the traditional copyright system," he says, "and are more than happy posting their songs on the In-

ternet for free downloading. We see the danger of losing these people."

An associate membership's benefits include free legal advice and access to SGAE's online tracking system. "We will watermark works put online by associate members and track their movement," Farré says. "At any time, the member can ask how many times his work has been downloaded, for example. And if that work is a success, it's likely the author will change his mind about copyright."

Farré says several young artists asked SGAE for details in the first few days. "We expect more interest in time," he says. SGAE has 65,000 members.

Loras and Farré insist the free scheme is not a concession to the so-called "copyleft" movement popular among many young European musicians who argue that music must be freely available on the Internet.

"The new initiatives are commercial, as the end aim is to gain new members," Farré says.

"But we also want the new generation to see SGAE as useful to their careers, and as a cultural service, not just a collecting society."

He adds that other European rights bodies are watching the SGAE initiative. "In Europe, there is some concern about growing support for copyleft," he says. "Our position is unchanged—copyright is sacred! But we are adapting to the changes brought by new technologies. Many young authors in Spain are distant from SGAE, so we have to move ourselves closer to them."

Juan José Castillo, GM of authors' trade body ACAM, says his group supports the SGAE initiative because "it is thought out to bring the world of authors' rights closer to new artists."

"It also transmits the idea that defending their work in the digital society through collective management is the only way to preserve their rights and ensure their professional future."

## GLOBAL NEWSLINE

### >>> JAPANESE DOWNLOADS DOUBLE

Music downloads in Japan doubled in the fourth quarter of 2005 compared with the previous three months, but mobile music sales still dominate the digital market.

Labels body the Recording Industry Assn. of Japan says PC-based download sales by its 41 member companies totaled 5 million in October-December 2005, a 121% rise over July-September. Wholesale value rose 99% to 870.4 million yen (\$7.4 million). The RIAJ counts albums and mini-albums as single units regardless of the number of tracks they contain.

Mobile-based downloads rose 7% to 77.4 million units for the October-December quarter, with wholesale value up 5% to 9.6 billion yen (\$81.3 million). The RIAJ definition of mobile downloads includes full tracks, ringtones and master ringtones.

The RIAJ has been collating digital-sales data since January 2005. It says 267.9 million downloads across all platforms were sold in 2005, with a wholesale value of 34.3 billion yen (\$291.4 million). —Steve McClure

### >>> RUBBER BOUNCES TO EMI

Melbourne-based indie Rubber Records has inked a new distribution deal with EMI Music Australia.

The deal, retroactive to Feb. 1, includes distribution in Australia and New Zealand plus marketing on specified releases, Rubber director/head of A&R David Vodicka says.

The first release under the deal is the self-titled debut album by 1960s-influenced rock act the Exploders, out March 18. Key acts on the Rubber roster include soul-pop band Cordrazine and hip-hop trio 1200 Techniques.

Rubber was previously distributed by independent label group Shock Records. —Christie Eliezer

### >>> SORIBADA'S BACK

South Korea's most popular file-sharing service Soribada says it will be back online shortly, only four months after a court order shut it down.

At a joint press conference Feb. 27 in Seoul, Soribada and the Korean Assn. of Phonogram Producers said they had reached a settlement in a longstanding legal battle over alleged copyright infringement. Soribada will pay the KAPP 8.5 billion won (\$8.9 million) and resume operations using a legal paid-subscription model.

Soribada claimed to have more than 15 million users when the Seoul District Court ordered it to shut down on Oct. 31, 2005, in response to the KAPP's suit. —Mark Russell

### >>> LAST INITIAL MOVE

Malcolm Gerrie, founder and chief executive of British TV production company Initial, will depart this spring after 18 years at the helm.

Gerrie has been a leading player in developing music programming for British TV since he launched the firm as Initial Film and Television in 1988.

In a statement, Gerrie said the "time feels right" to depart. "The entertainment industry is going through a fantastic digital revolution, and it's a very exciting time to be considering new ventures," he said. An announcement about his plans is expected shortly.

In the 1980s and 1990s, Gerrie developed U.K. music programs "The Tube" and "The White Room" for national broadcaster Channel 4. From 1993 to 2000, he presided over Initial's production of the annual BRIT Awards TV show. More recently, he oversaw the launch of the annual televised U.K. Music Hall of Fame event. —Lars Brandle

### >>> MTV ASIA LOVES CHEMICALS

U.S. rock act My Chemical Romance and British singer/songwriter James Blunt—both Warner Music acts—are among the multiple nominees for the fifth annual MTV Asia Awards, to be held May 6 in Bangkok.

MCR is nominated for favorite rock act, video and breakthrough artist. Blunt is up for favorite male artist and breakthrough artist. Awards are decided by public votes.

Asian artists nominated in various regional categories include Singapore's Stefanie Sun (Warner), Taiwan's Jay Chou (Sony BMG), Thailand's Tata Young (Sony BMG) and Malaysia's Too Phat (Positive Tone/EMI). —Steve McClure

GLOBAL BY LARRY LeBLANC

## Indie Acts Feel Snubbed By Juno Awards

TORONTO—The Canadian music industry's annual Juno Awards ceremony may feature a number of the country's leading independent acts, but the indie sector remains aggrieved that entire genres seem to be excluded from the televised show.

This year's Junos will be celebrated over three days, beginning March 31 with Junofest concerts featuring local talent and nominees in venues around Halifax, Nova Scotia. Canadian actress/model Pamela Anderson is confirmed to host the main awards ceremony that will be broadcast live April 2 on national network CTV from the Halifax Metro Centre. "This is going to be one kick-ass awards show," says Anderson, who was raised in Ladysmith, British Columbia.

Independent label signings confirmed for the show's nine performance slots include alternative rock acts Broken Social Scene (Arts & Craft) and Bedouin Soundclash (Stomp), plus urban vocalists Divine Brown (Black Smith Entertainment)



and Massari (Capital Prophet). They will appear alongside major-label stars including Bryan Adams, Nickelback and Michael Bubl .

EMI Canadian act Nickelback leads this year's Juno contenders with six nominations, making the rock band from Alberta an obvious choice to appear on the show. "It'd be a huge gap if we didn't have them," says Ross Reynolds, chairman of the Canadian Academy of Recording Arts and Sciences, which organizes the event.

"We are trying to be reflective of the successes of the previous year," CARAS president Mellanie Berry adds.

However, only about one-quarter of the 39 award categories are expected to be presented during the two-hour televised show. The majority—including the roots and jazz awards—are traditionally presented at the non-televised Juno dinner the night before the Sunday TV show.

As a result, critics say the televised program rarely spotlights alternative, folk, classical, world music, jazz or country acts—all genres that have strong roots in Canada.

"If you are nominated in those categories, you get your award on the Saturday night," complains booker Doug Kirby, president of Live Tour Artists in Oakville, Ontario.

"There's no jazz unless Oscar Peterson or Diana Krall happens to be in town," adds Tim Baker, buyer for Sunrise Records, which operates 30 stores in Ontario.

"As an independent blues label, I know what the answer is before I even lobby for a TV slot," says Fred Litwin, owner of Ottawa-based Northernblues Music. "I'm beyond being upset."

Canadian independent label representation on the TV show might have been even lower in recent years if it were not for the Foundation to Assist Canadian Talent on Records. The group has insisted that a performance slot be reserved for an independent act as part of its Juno sponsorship deal since 2001.

"We felt it was important that up-and-coming artists get an opportunity to be on the television show," FACTOR president Heather Ostertag says.

Several industry figures question the longstanding CARAS contention that some music genres do not work on a national TV broadcast and are therefore not considered for the main event.

"It's sad that CARAS doesn't think they might be able to present some of these acts in an imaginative way," Toronto-based roots and blues publicist Richard Flohil says.

True North Records VP of sales and marketing Stewart Duncan recalls that the 2004 Junos featured notable performances by crooner Bubl —then little known—as well as roots-based indie acts Blackie & the Rodeo Kings with Kathleen Edwards and a native drumming ensemble. "Those are acts that can make the show stand out," Duncan says.

However, Toronto-based Julien Paquin, director of talent booker/artist management company Paquin Entertainment Agency, says, "They need viewer-ship. The more variety, the less likely people are to watch the show."

"There are still some challenges," Reynolds says, "but we are under the constraint of being a TV show where ratings are crucial."

Reynolds rebuts criticism from some industry insiders of broadcaster CTV Media Group's role in the show.

CTV operates 21 TV stations in Canada and has interests in a further 14 specialty channels. Its national CTV network televises the talent show "Canadian Idol" and entertainment program "eTalk Daily," and some complain that the broadcaster attempts to take advantage of the Junos by placing personalities from its shows as presenters of Juno awards.

"CTV treats the Junos as a promotional vehicle for its television shows," Baker claims. "The perception is that CTV is running the Juno show."

"Obviously, we do respect their judgment on what works on television," Reynolds says. "[But] CTV has never dictated what we do."

PAMELA ANDERSON will host the 2006 Juno Awards on April 2.





## The Indies

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

# NEW ICON HOPES TO MAKE MARK IN THE BIZ

Former RED Head Antonelli Unveils Label/Marketing Firm

**K**en Antonelli is back with his own company. The former head of Sony BMG's independent arm RED Distribution has officially launched Icon Music Entertainment Services, which will operate as a sort of label/marketing firm hybrid.

Antonelli says Icon will partner directly with retail and distribution outlets, focusing on a number of nontraditional stores. For instance, Antonelli says Icon will have the ability to service music to grocery and drug retailers like Eckerd Drugs, 7-11, Winn Dixie, Walgreen's, BiLo and Giant Eagle.

Antonelli points to Wal-Mart's direct relationship with Garth Brooks and Starbucks' Hear Music as the kind of retail partnerships and branding Icon will strive to create.

"Wal-Mart can sign a deal with Garth Brooks, but they're

not going to sign a deal with 28 people who suddenly become free from a major label," Antonelli says. "We will be a conduit for those kinds of things. We'll look at new artists, and we'll look at doing some special projects with heritage acts who may be dropped from major labels."

Thus far, Icon has an eight-person staff, with Antonelli expecting to add maybe two more. Antonelli says he has a pick, pack and ship arrangement in place, but declined to name the company.

Sources familiar with Icon say it has some sort of working relationship with one-stop Alliance and IDN, its independent arm. IDN GM/VP Lou DeBiase declined to comment, but sources close to the company say an announcement should be coming soon.

Icon's first project is a joint

venture with Maple Jam Records, a newly formed indie run by producer Greg Ladanyi (Don Henley). The Maple Jam/Icon partnership will release the debut from classic rock-leaning act the Terms this spring.

### IN FONTANA'S BAG:

Toronto-based Paper Bag Records has switched distribution from Southern Records in Chicago to Fontana, Universal Music & Video Distribution's independent arm. The move gives the three-person label blanket coverage in North America via UMVD, which has already handled the label's releases in Canada.

The roster for the budding Paper Bag includes a handful of well-liked indie acts, including the disco-punk of Controller Controller and the female power-pop trio Magneta Lane. The latter will release its full-



Icon's first project is a joint release with Maple Jam Records of THE TERMS' debut album.

length debut, "Dancing With the Daggers," April 4 in the United States.

Also coming April 4 is the intriguing "See You on the Moon," a collection of children's music from such indie rockers as Sufjan Stevens, Broken Social Scene, Mark Kozelek, Alan Sparhawk (Low), Hot Chip and Junior Boys. According to label co-founder Trevor Larocque, the album was initially born out of more capitalistic pursuits.

"I was having a conversation with my lawyer, and we were just talking about what markets were still open," he says. "We said, 'Wouldn't it be funny if we

did a children's label?'"

Future volumes are in the works, but Larocque does not want to divulge who has committed. He says once the label announced the first release, he received a call from a major label in the United States that was working on a similar project. He says he wished the label luck, and never spoke to its representatives again.

In related news, Paper Bag's former distributor recently finalized its own deal with Fontana, according to sources close to UMVD. Southern, which acts as a label and a boutique distributor, sells direct to

a number of indie accounts, and previously used Caroline Distribution to get product at the chain level. Southern distributes such labels as Chocolate Industries, Dischord Records and Brassland, among others. A Southern representative declined to comment.

### MISTAKEN ROMANCE:

More than one reader pointed out a boneheaded error in the Feb. 25 Indies column. It is Epitaph's Matchbook Romance that has a new album released this month; a somewhat similarly named major-label act was incorrectly mentioned. ...



## Making The Brand

MICHAEL PAOLETTA [mpaoletta@billboard.com](mailto:mpaoletta@billboard.com)

# Kinks' Music Komfortable With Kommercials

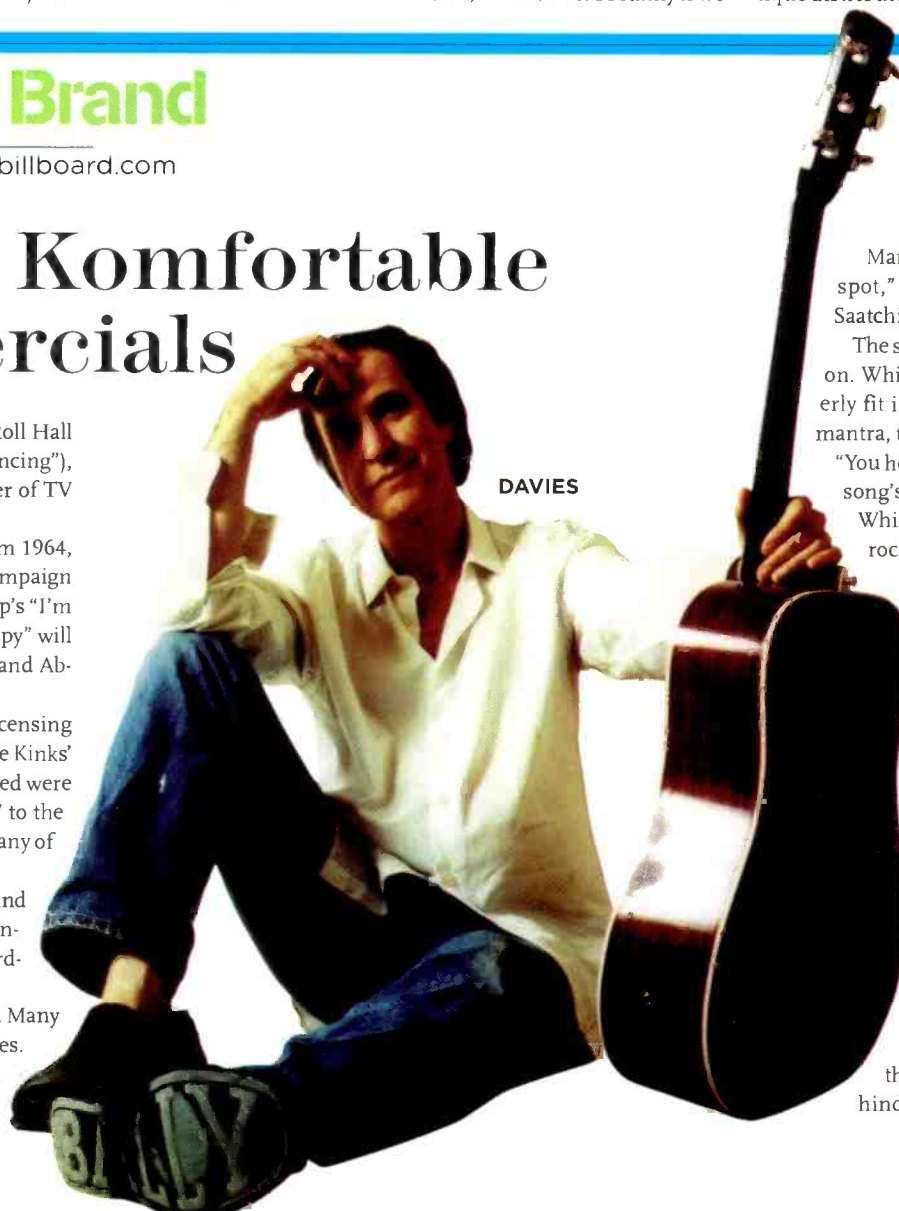
Sixteen years after they were inducted into the Rock and Roll Hall of Fame, and 23 years after their last top 10 hit ("Come Dancing"), the Kinks are in the spotlight again—thanks to a number of TV spots that feature their distinctive pop music.

A couple of weeks ago, the British band's top 10 hit from 1964, "All Day and All of the Night," helped launch a new Tide campaign created by Saatchi & Saatchi. In the coming weeks, the group's "I'm Not Like Everybody Else" and "Everybody's Gonna Be Happy" will be heard in spots for IBM (handled by Ogilvy & Mather) and Abbott Labs (Foote Cone & Belding), respectively.

According to Sanctuary Records Group VP of film/TV licensing Kenny Ochoa, additional sync licensing opportunities for the Kinks' music are in the works. Even though many of the songs used were not big U.S. hits, Ochoa credits this "Kinks renaissance" to the timelessness of the band's music, which has influenced many of today's rock bands.

He says an additional credit must go to Hewlett-Packard and its ad agency (Goodby, Silverstein and Partners in San Francisco), which licensed the Kinks' "Picture Book" for an award-winning 2004 campaign.

Ochoa says that spot opened some new ears to the Kinks. Many of those ears, it turns out, belonged to creatives at ad agencies. "When spots work, they really work," Ochoa says. "The music and visuals drove that spot—it was a perfect marriage."



DAVIES

Many agree. "The song captured the overall spirit of the spot," says Eric Korte, VP/music director of Saatchi & Saatchi in New York.

The same is true of the new Tide spot, which Korte worked on. While the lyrics of "All Day and All of the Night" cleverly fit in with the detergent's clean-clothes-at-all-times mantra, the song's classic guitar lick is just as powerful.

"You hear that guitar part and your brain starts singing the song's hook," Korte says. "This is helpful in advertising." Which helps to explain why many classic '60s and '70s rock songs, with simple hooks and recognizable riffs, are being championed in campaigns today.

Indeed, those paying close attention will recall that "All Day and All of the Night" has been used during the past couple of years in spots for Kohl's, Saab and GM.

Unfortunately, many of these classic songs, including "All Day and All of the Night" and "Picture Book," are not available at the iTunes Music Store.

What is available at iTunes is the new solo album from Kinks' frontman Ray Davies. Issued Feb. 21 in the United States via V2, "Other People's Lives" arrives at a time when there appears to be a renewed interest in the band Davies helped form.

Sadly, V2 says it has no plans to connect the dots between the voice heard in all these TV ads and Davies' new album. This seems like a missed opportunity. Imagine the additional eyes and ears that could have been exposed to the rich heritage behind "Other People's Lives." ...

BY MELINDA NEWMAN

## Jason Flom

**J**ason Flom injected a well-needed dose of humor into the record business when his appointment as chairman/CEO of Virgin Records was revealed in October 2005.

Flom, who had held the same title at Atlantic Records Group, took out an ad in *Billboard* that spoofed the film poster for "The 40-Year-Old Virgin," complete with the dreamy, distant look in his eyes, announcing himself as "The 44-Year-Old Virgin" (see photo, right).

Now it seems that Flom got lucky faster than even he might have hoped.

Among the highlights of Flom's early tenure are releases from British singer/songwriter KT Tunstall and R&B/hip-hop act Dem Franchize Boyz. Tunstall has been boosted by support from triple-A radio, iTunes and VH1 and is poised to break through to the mainstream. Dem Franchize Boyz, signed by Virgin Urban president Jermaine Dupri, are following up their R&B smash "I Think They Like Me" with "Lean Wit It, Rock Wit It."

Flom's tenure also has seen the departure of such Virgin vets as COO/GM Larry Mestel and executive VP of marketing Randy Miller, as well as the arrival of new recruits, including executive VP/GM Lee Trink, executive VP Jeff Kempler and A&R execs Steve Tramosch, Ken Blaustein, Don Rohr and Josh Freni.

The label has signed a number of acts, including rock band the Red Jumpsuit Apparatus and Australian singer Che'Nelle, both of whom will have singles out this spring.

In addition to his official title, Flom sees himself as Virgin's "morale officer in chief," whether that means creating a mash-up of Tunstall and Dem Franchize Boyz songs to herald their high debuts on The *Billboard* 200 or running staff contests. "That's part of my job . . . to inspire people to want to come to work, to walk through walls for Virgin Records."

Flom talked to *Billboard* from Aspen, Colo., where he was working between snowboard runs and mountain hikes.

**Q:** You have been at Virgin for four months. What do you see as its key strengths?

**A:** There are two things that are most important: the roster and the staff. We've made some moves in both areas, and I think things are starting to turn around much more quickly than I had any reason to expect, which is great fortune.

I got a box of records when I accepted the job at Virgin, and I was thinking to myself, "I hope there's one really magical new artist in here that we can grab onto and make a giant priority and really hit it out of the park." I heard the KT Tunstall record and thought, "Wow, this one is something special." This girl, she's got more magic than she even needs. It's a rocket. It's sold over a million in the U.K. but that doesn't always translate [here]. English tastes can be very different, and there can be different reasons why things sell over there.

**Q:** Tunstall is from the United Kingdom, as are the Gorillaz, who are also on your roster. Do you feel like the U.S. arm is too dependent on Virgin U.K. for artists?

**A:** I think we're lucky that we have the best team in the business in our English office. They consistently come up with great, great projects and they also had a real can-do attitude in terms of their view of American repertoire.

But you're absolutely right, we have to shore up our A&R presence here. We've taken great steps toward doing that already. David Wolter is really the senior A&R guy, but on the A&R side what I've chosen to do is get a crew of young, hungry kids that remind me of me when I was 22, who think they know everything and are ready to take on the world—and just give them a little benefit of my experience and try not to take out any of their fire.

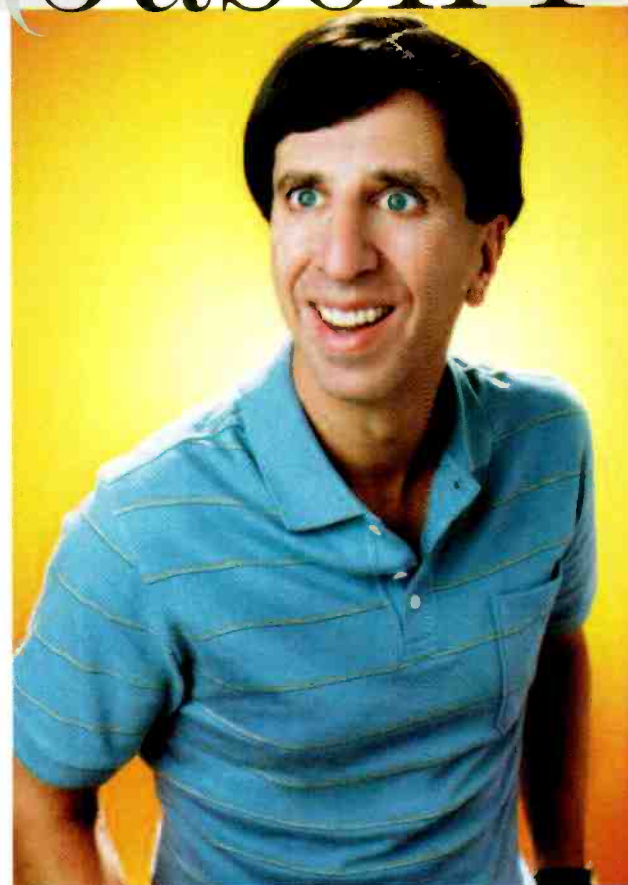
**Q:** What are the weaknesses at Virgin?

**A:** The weaknesses are that there aren't enough great artists on the label. This is a weakness and also a great signing tool for us because when I sit down with a new band and show them a release schedule that's basically empty, generally they get pretty excited. When I got there, the release schedule was practically blank except for the urban side, which, of course, Jermaine, in very short order, has brought a great deal of heat and a tremendous presence to.

Literally, there were four releases on the calendar year, which is April to April for us, on the pop side and two on the rock side. I believe in long-term commitment and less is often more, but you still have to put some records out. You can't have a release schedule with two records on it.

**Q:** Have you pruned the roster you inherited?

**A:** I think we're in a good spot there. There weren't a lot of acts there, but there were some



that unfortunately didn't fit with what we're going to be doing going forward.

**Q:** What mandate were you given by EMI North America chairman David Munns?

**A:** The mandate is basically to turn the place around and to make it a destination record company again; to make it everything you should think of and used to think of when you think of the name Virgin. It's not much more complicated than that.

**Q:** You were at Atlantic for 26 years and worked your way up through the ranks. What is the biggest challenge of walking in at the top of an existing structure?

**A:** That's an easy one to answer. The biggest challenge for me was trying to get to

know and get a sense of the staff. And coming into here, you get a million people talking into your ear saying this one's that and everyone has their own agenda and people are talking trash about people or talking up their friends or whatever it is. So you have a relatively short time to identify the stars and figure out who the team is going to be . . . But I have pretty good intuition, and they were basically a really terrific core of people [here]. It's just they didn't have the right records.

**Q:** Jermaine Dupri publicly announced his disappointment over Larry Mestel's departure. Do you feel you have managed to smooth over that situation?

**A:** Yeah . . . I'm very happy that JD and I are seeing eye to eye, and I think he under-

stands that I am here to help him in any way I can. He's obviously one of the greatest hit-makers of all time, and he's still in his early 30s, and I'd be crazy to want to do anything to interfere with his ability to put points on the board.

If I can do my thing and really work together with [Virgin Urban] to maximize [its hits] and to help drive our pop and rock success, we're going to have a real different story, a real different look for the company, in not a long period of time.

**Q:** Are you looking to do more deals like the Korn deal where EMI has profit participation not only in record sales, but touring, merchandise and publishing?

**A:** Absolutely.

**Q:** Are any of the new signings like the Red Jumpsuit Apparatus and Che'Nelle structured that way?

**A:** [They] are not, although we're discussing with them whether to amend those deals to reflect the new model, and so there's a possibility that they may move in that direction. We needed to move very quickly on those deals, and that's not a move you can make quickly when you do those new model deals.

But I'm very happy to be part of EMI, which has been the most forward thinking when it comes to these new structures and new revenue streams, so I think that bodes really well for us to move ahead for more creative deals; and I've been very delighted in the artist community, they've been very open to it. They see how these other deals are working out, and I think all the skeptics are going to be proven wrong. . . .

# think PINK

**A**LECIA MOORE'S FATHER IS a Vietnam veteran and a staunch Republican. She is a devout Democrat. There was a point when their political differences almost ruined their relationship, until they decided not to talk about the war in Iraq, abortion, the government's failure to locate Osama bin Laden or any of President Bush's speeches or initiatives.

Then, Moore—known to the world as Pink—wrote a simple song called “Dear Mr. President” with songwriter/producer Billy Mann. Taking a young girl's perspective, Moore sings: “Dear Mr. President, What do you feel when you see all the homeless in the street?/Who do you pray for at night before you go to sleep?/What do you feel when you look in the mirror?/Are you proud?”

“This is one of the smarter songs I've ever written,” Moore says. “My way is usually waving the flag and saying, ‘You're wrong, burn in hell.’ This is subtle and provocative, and it's very innocent.”

“Dear Mr. President,” which features the Indigo Girls, may never be released as a commercial single, but Zomba Label Group president/CEO Barry Weiss says it will surely get critical acclaim and buzz.

“I'm Not Dead” (La Face/Zomba), Moore's fourth album, will hit U.S. stores April 4. Weiss says Moore has matured with this release—as a singer and a songwriter. “She is among the best singers in the world, and people don't really realize it.”

Above all, this album is pure Pink: rebellious and beautiful.

Not to worry—Moore does take out her flag and attack stereotypes and negative images. The album's first single, “Stupid Girls,” is an assault on Hollywood's obsession with thin, blonde and beautiful. In the video, which more than 8.6 million people downloaded as soon as it was available on the Internet, Moore

*She is a complex woman—honest, vulgar, sweet, intelligent, hard and vulnerable—like her music.*

*This is the real Pink.*

**By Tamara Conniff**

mocks the likes of Jessica Simpson, Paris Hilton and Lindsay Lohan, among others—and in a very telling scene, shows the repulsiveness and destructiveness of bulimia.

In fact, shortly after the video was released, the International Assn. of Eating Disorder Professionals issued a statement saying the song “highlights the culture's relentless and unrealistic pursuit of thinness and unattainable drive for physical beauty.”

Moore, sitting in a New York bar, bounces in her chair and sips a glass of red wine. She is excited that “Stupid Girls,” a song she fought for, a song her label did not want to release as the first single, is inspiring dialogue and raising awareness. It is healing for her, because she suffers, too. Moore has “fat days.” She has days when she gets depressed and feels like she is not good enough. She is not superhuman, she is honest. She says writing and singing about it is cathartic. She wants young women to know they are not alone.

“I'm not trashing everyone in 12 tracks,” she says. “I don't pick a different group to trash [in] each song. Most of the time, I'm just trashing myself.”

The label changed its tune about “Stupid Girls” once it saw the video. “God, did she hit a chord,” Weiss says.

Zomba Label Group senior VP of marketing Janet Kleinbaum says that because Moore is such a visual artist, the label actually released the video before going to radio with “Stupid Girls.”

“Radio programmers went online to download the audio from the video in order to get it on radio,” Kleinbaum says. “Lyrically, it's an important voice for her. It's a topic that a lot of people have wanted to comment on, but haven't.”

Moore admits, “The first single is always hard, because it's supposed to represent a record that pretty much is like the first single. But with me, my only consistent thread is my voice, not even my humor is the same. My albums are just so eclectic. It's not all just funny, it's not all deep. It's everything in between.”

Moore's breakthrough album was her 2001 sophomore release “Missundaztood,” which sold more than 5.2 million copies in the United States, according to Nielsen SoundScan. Her next effort, “Try This,” which hit stores in 2004, only sold 701,000 copies.

“‘Try This’ was my rebellion against deadlines,” she says. “Fine, you want your fucking records, I'll write 10 songs in a week, and you can press it and put it out. I don't have to think about it, I don't have to get emotionally in-

vested. I was tired of talking about divorce. I was tired of talking about my life and talking about being lonely. I walked out of half of my interviews crying. I needed to coast for a while, and that's what I did.”

Moore did not just coast—she got back to herself; married her longtime boyfriend, motocross star Carey Hart; and spent time with her dogs. When she was ready, she headed back to the recording studio to make the album she wanted to make.

That should suit retailers. Stephanie Ford, Virgin Entertainment Group's rock/pop music and music DVD product manager, says: “We are a big supporter of Pink. We've held several in-store signings with her, and she will be well-represented in our upcoming Girls Rock promotion . . . We are very optimistic for high sales on her latest release.”

There is also optimism globally. The album will be released April 3 internationally.

Zomba Label Group senior VP of international John Fleckenstein is bullish about Moore's overseas impact. He notes that “Try This” did better abroad, selling more than 1.8 million. To support the global push, Moore will do a series of stripped-down showcase gigs throughout Europe. “We want people to hear her,” Fleckenstein says.

For Moore, the most fulfilling part of recording “I'm Not Dead” was her father's reaction to “Dear Mr. President.”

“I saw goose bumps on his arms,” Moore recalls. “He said, ‘I feel like I'm back in the '60s. Isn't it great that you live in a country where you can say those things and they can be heard? Good for you for exercising the right that we fought for.’”

In Moore's view, “Bush is the worst president the United States has ever had.” After hearing “Dear Mr. President,” her father told her, “I think you're right.”

Additional reporting by Amy Gavelek.



# KIDS'S

Suddenly—and without warning—the music business is experiencing a baby boom.

Children's music dominates The Billboard 200 this week, with kids-oriented albums—the “High School Musical” soundtrack, “Kidz Bop 9” and “Sing-a-Longs & Lullabies for the Film Curious George”—grabbing the chart's top three slots.

But this is not a one-week phenomenon.

Children's music sales are up 58% year-to-date compared with 2005, according to Nielsen SoundScan data. That vastly outpaces the overall album market, which is down 2.1% this year.

Consumers have already purchased more than 1.9 million children's albums this year versus 1.2 million at this point in 2005. And the 2006 figure does not include the “Curious George” title, which counts as a soundtrack and is not in the Top Kid Audio numbers.

The boom appears to be driven by several factors, starting with a number of compelling releases for the underserved elementary-school and tween markets.

But the kids' market is also enjoying a windfall of post-holiday digital business, with downloads accounting for substantial sales on the biggest hits. Kids' titles are also benefiting from strong media tie-ins and creative retail alliances.

“There is a big audience of kids that are too old for Baby Einstein, but their parents aren't comfortable with them listening to 50 Cent,” says

Cliff Chenfeld, co-owner of Razor & Tie, home of the successful “Kidz Bop” franchise. “There hasn't been a lot of effort to create and market things for that gap between the toddler and adolescent. We continue to see that the market is interested and needs products.”

The biggest hit filling the gap is the TV movie title “High School Musical” (Walt Disney), which has scanned 404,000 units since its Jan. 10 debut. It jumps six places this week on The Billboard 200 to a new peak at No. 1.

The album features songs performed by the movie's actors—including leads Zac Efron and Vanessa Anne Hudgens—and helps retell the story of two teens who meet at a karaoke contest. “High School Musical” originally aired Jan. 20 on the Disney Channel and has had multiple re-airings.

Also strong is Jack Johnson's “Curious George” project from Brushfire/UMRG. The album debuted at No. 1 on The Billboard 200 in the Feb. 25 issue and has sold 369,000 units. In addition to attracting Johnson's audience, the album appeals to a post-toddler crowd and fans of the Universal Pictures film, which opened Feb. 10.

Razor & Tie is well-represented in the kids' market with its “Kidz Bop” series—geared to-

ward children ages 5-12—and strong-selling releases by the popular Laurie Berkner Band, whose new CD/DVD is being marketed in conjunction with Starbucks.

“Kidz Bop 9,” released Feb. 21, sold a franchise record 98,000 units in its first week; it debuts at No. 2 on The Billboard 200 this issue—also a new high for the series. Each “Kidz Bop” CD features well-known pop hits performed by children and adults in a singalong style. The full franchise, which includes 12 separate albums, has sold close to 5.8 million units since its introduction in 2001.

Digital downloading has been especially important for “Curious George” and “High School Musical.” Album downloads account for 20% of sales for “George” and 15% for “Musical.” Disney has been particularly aggressive, building its advance campaign for the soundtrack around online elements.

“Prior to the holidays, we didn't try to drive the digital business much at all. But we knew going into the holidays last year that the paradigm would shift with millions of people buying iPods and the cost of the players going down,” says Damon Whiteside, VP of marketing for Walt Disney Records. “Digital downloading has now revolutionized the kids business. It's the start of a whole new world.”

Whiteside says that before the airing of “High School Musical,” a promotion that ran in tween magazines including Teen People gave consumers a code to download the soundtrack's “Breaking Free” for free on the Disney Channel's Web site.

After the movie aired, demand for a com-

mercial version of the song boomed, and it jumped from No. 86 to No. 4 on The Billboard Hot 100 due to digital downloads. It was the biggest one-week jump on the chart. The track was also No. 1 on iTunes for three weeks.

The full album dominated iTunes the week after the film first aired, becoming the No. 1 most-downloaded album and accounting for six of the site's top 10 most-downloaded tracks.

“Clearly kids have iPods and MP3 players, and they obviously know how to download,” Whiteside says. “We've become obsessed with digital now.”

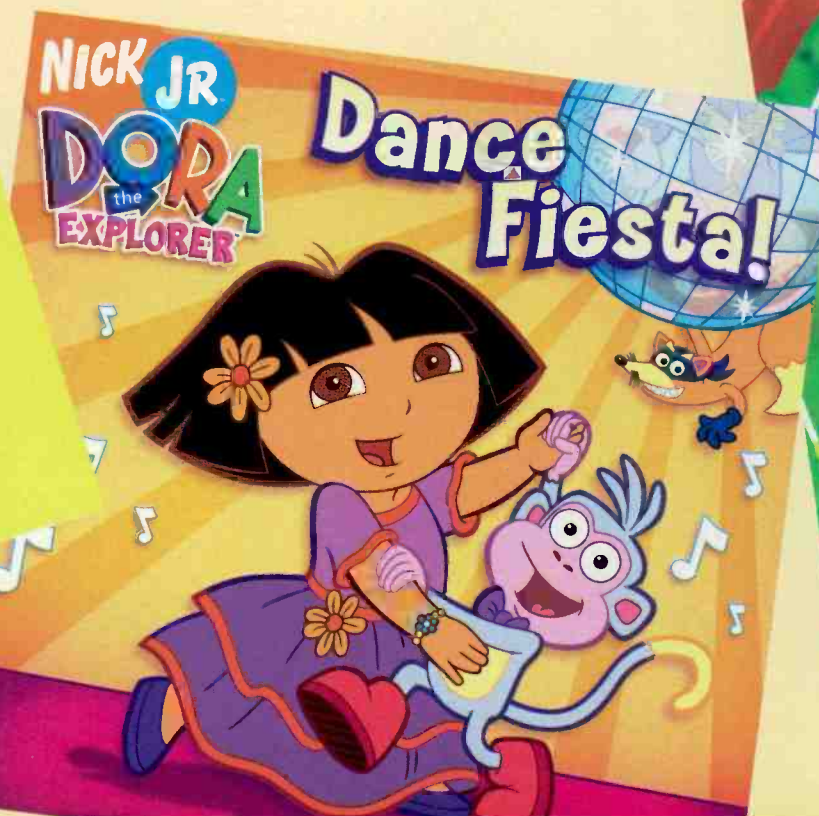
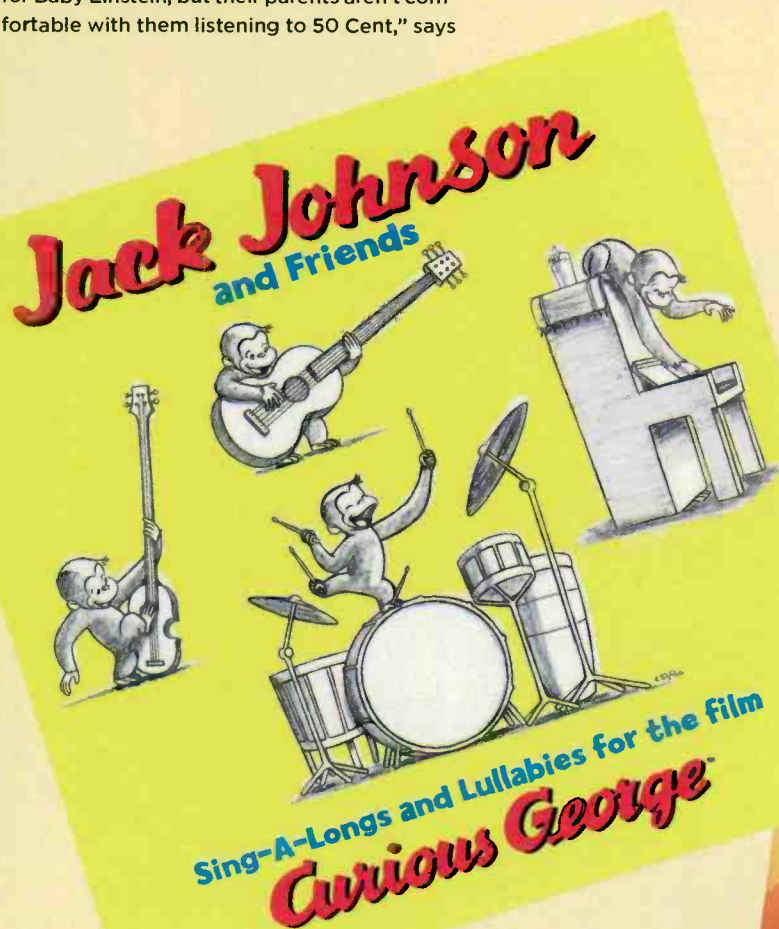
Digital elements are playing an increasing role in all of Disney's upcoming children's projects.

Prior to the March 24 premiere of Disney's new TV series “Hannah Montana,” for example, a music video featuring the main character will be available exclusively on iTunes. The label will launch a major digital initiative surrounding the series' soundtrack debut this summer.

Digital downloads accounted for 26% of first-week sales for the “Curious George” project. It had the second-best opening sales week in iTunes' history, behind only Coldplay's “X&Y” (Billboard, March 4).

Digital album sales had never reached 10% of a No. 1-selling album's total business prior to the “Curious George” release.

“We're not entirely sure who is buying online, though it's probably a combination of parents and kids,” says Monte Lipman, president of Uni-





# TUFE

**CHILDREN'S TITLES TOP THIS WEEK'S BILLBOARD 200. HERE'S WHAT'S DRIVING THE STRENGTH OF THIS OFTEN OVERLOOKED MARKETPLACE**  
**BY JILL KIPNIS**

versal Republic. "We anticipated that this would do well digitally because the music comes from an organic place. Jack says that this was a gift to his son. But this wasn't about attracting the 8-year-old; it was about focusing on parents who want to turn their kids on to good music and about fans of Jack's other studio projects."

While digital sales are encouraging, children's music still makes a strong case for the CD.

"Though the music business is having a hard time on the physical side, there's an audience of consumers that like to buy finished products for their children," Chenfeld says. "They are looking for the whole album experience and don't just want to buy a single."

Increasingly, nontraditional outlets such as coffee, grocery and lifestyle chains are garnering significant portions of overall kid sales.

The "Curious George" project is stocked in grocery chain Whole Foods Markets as part of its "Feed Your Soul" music campaign and has become a top seller for the chain, according to Universal.

"Whole Foods is a perfect account for Jack," says Kim Garner, Universal senior VP of marketing and artist development. "It's mostly known for organic and healthy foods, and Jack fans are part of that whole culture. It's a way to get appropriate music to places where people are

doing things in their everyday lives."

The chain's Doug Wallace describes the project as "a very successful and powerful extension of our brand."

Meanwhile, Starbucks is having its own success with the Laurie Berkner CD/DVD, "We Are... The Laurie Berkner Band" (Razor & Tie/Two Tomatoes Records/Starbucks Hear Music). The title debuted at No. 1 on Billboard's Top Music Videos chart largely due to its availability at the coffee chain, which was responsible for more than 80% of first-week sales.

"This was a very compelling opportunity because Laurie Berkner delights children and parents alike," Starbucks Entertainment president Ken Lombard says. "This is not a specific move on our part to market to children. We spend a tremendous amount of time trying to locate just the right music and entertainment options that will interest our customers."

Berkner—a singer/songwriter who has built a loyal following among kids and parents—was at-

tracted to working with Starbucks because she "assumed the album will seem much more available when it's in every Starbucks versus having to make the trip to a more traditional brick-and-mortar store to pick it up. A lot of people are going to Starbucks anyway, and it's a destination for many parents to go with their kids."

Such special promotions aside, mass merchants are still the primary places where kids' audio gets purchased, accounting for 74% of sales year-to-date.

"That's where children's music gets the best positioning," says Emily Wittman, VP of Nick Records. "Nontraditional chains like groceries and pharmacies and downloading make impacts overall, but the products with strong branding do great at the Wal-Marts and Kmart's."

That is because labels take advantage of cross-marketing opportunities at every level they can.

For example, Nickelodeon's Nick Records, which has a distribution agreement with Sony BMG, can cross-promote its music projects using its TV networks, Web site and print publication. According to the company, Nick sells an average of 12,000 CDs per week, and total album sales in the last 18 months exceeded 1.2 million units.

Its biggest sellers of late include "Dora the Explorer: Dance Fiesta!," which features Nick Jr. cartoon character Dora singing Latin favorites with such acts as Santana and Los Lonely Boys. The title, which was promoted across all Nick properties, has sold 108,000 copies since its October release, according to Nielsen SoundScan.

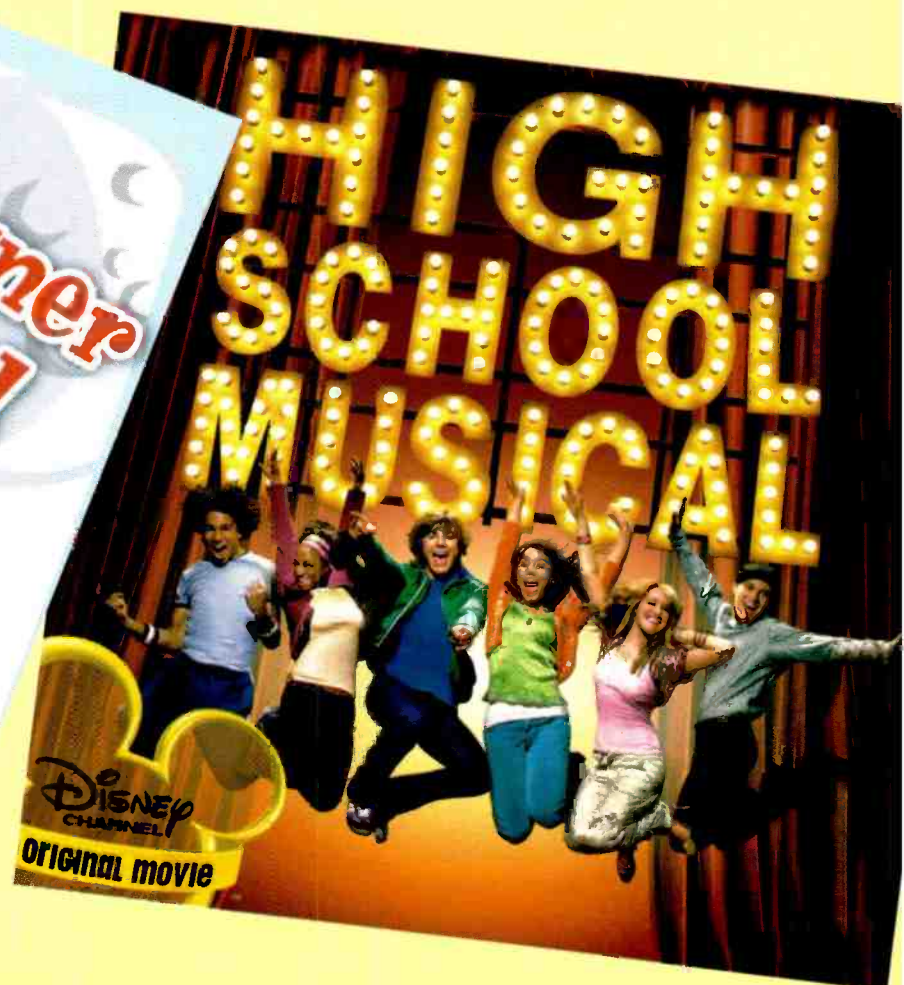
Similarly, "High School Musical" was promoted throughout Disney's media outlets.

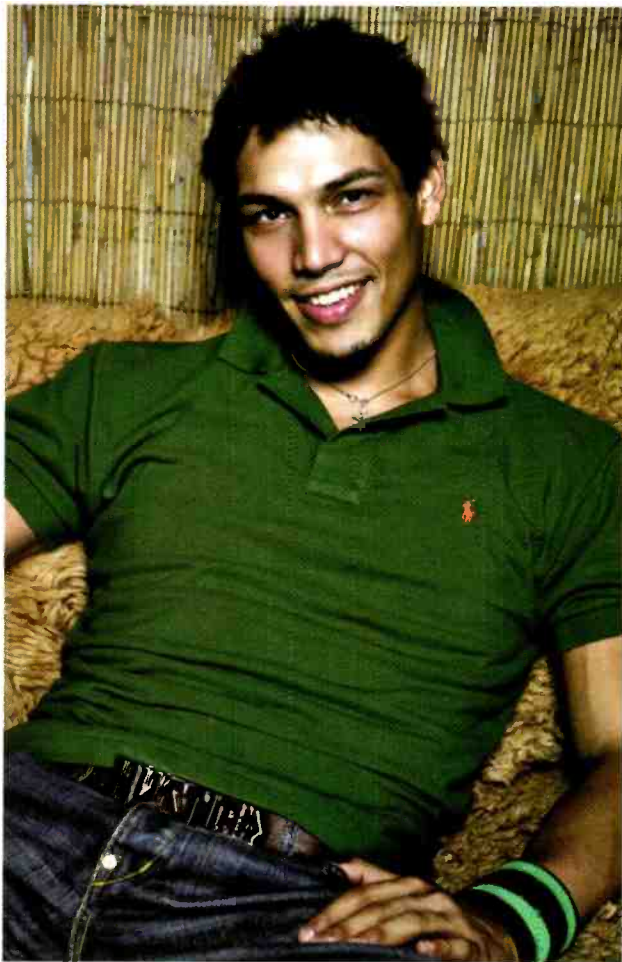
Universal attributes much of the "Curious George" soundtrack's success to its sister studio's film marketing campaign. The project has done especially well at Wal-Mart, where it had a larger percentage of sales than previous Jack Johnson releases.

According to Garner, Universal will continue its campaign for the soundtrack this summer, in conjunction with the children's music tour Jamarama Live!, and into the fall, when the "Curious George" DVD will be released. (The Laurie Berkner Band is another Jamarama performer.)

Without its own media outlets, Razor & Tie leans heavily on direct response prior to a CD's release as a key element of its marketing strategy for the genre.

"Kids are responding just as much or better than before to these ads," Chenfeld says. "The ads help build the brand and build demand before a product is even available at retail." ...





From left:  
MARCOS  
HERNÁNDEZ,  
PITBULL,  
JZABEHL,  
FRANKIE J  
and NINA SKY

# M

arcos Hernández barely speaks Spanish. He grew up listening to Barry Manilow, the Temptations, Michael Jackson and U2. And on his debut album, "About Me," he sings soulful R&B—in English.

But Hernández is of Hispanic heritage, a fact that he, and his label, TVT, have embraced and exploited when it comes to making and promoting his music.

"We were careful about me being Latin, R&B and pop," Hernández says. "About pulling the strings of my Latin heritage."

Although "About Me," released late last year, has Latin tinges on a couple of tracks, and even a Spanish-language remix, it is not a Latin album by any stretch of the imagination. But TVT has been marketing it to the pop mainstream and Latin markets alike, banking on a growing number of Americans who are like Hernández: First-, second- and even third-generation Latinos who may not speak Spanish, but who still define themselves as Latin—"a Mexican kid from the South" is how Hernández describes himself in his album liner notes—and share a common cultural identity.

This growing population of assimilated Latinos—and the growing awareness of their buying power—is changing the way Latin artists are signed, marketed and promoted.

Increasingly, mainstream labels are signing home-grown Latin acts, often with an eye toward the R&B/hip-hop market. Meanwhile, Latin labels are opening up to having their U.S.-born artists record in two languages from the get-go.

At Sony BMG Latin, for example, the philosophy of the label's urban division—founded last year—is to treat its artists as main-



# Targeting The New Latino

HISPANIC ACTS & THEIR FANS  
ARE MOVING QUICKLY INTO THE  
U.S. MAINSTREAM BY LEILA COBO

stream acts who happen to be Latin.

"All we did was ask, 'Who is the audience, and what is their makeup?'" Epic president Charlie Walk says of last year's successful marketing campaign for Frankie J's "The One" (Columbia). The promotion targeted mainstream and Latin audiences alike.

"It's really that simple," Walk says. "There are a lot of assumptions about what language Latinos speak and what music they listen to. If you take a look at the younger generation [of U.S. Latinos] they may speak Spanish at home, but they speak English in the malls. And by not marketing an English-speaking Frankie J to them, you're almost disrespecting that community."

"The One" debuted at No. 3 on The Billboard 200 in April 2005 and has sold 842,000 copies, according to Nielsen SoundScan.

Young Latino artists who sing in English and listen to English-language music are nothing new. The late 1990s saw a slew of rap/metal bands, including Korn, Deftones and P.O.D., with Mexican-American members. But a Latin identity was never promoted with these groups nor was their music or lyrics Latin in any way (save for Rage Against the Machine's Zach de la Rocha).

In the hip-hop world, there have also been Latin acts, including Cypress Hill, Big Pun and Fat Joe. But the "Latino" identity was never a major marketing factor for these acts, despite the fact that in urban markets with large Latino populations, rhythmic and rap radio have high listenership among Latinos.

Things noticeably began to shift last year, with the advent of reggaeton, the launch of bilingual rhythmic radio formats, the growth of bilingual media outlets and the growing awareness that Latinos—of every generation—have become a powerful presence in the marketplace.

What was needed to break out was recognition of a critical mass of fans, says Paul Burgess, executive VP for TVT Records, whose roster includes bilingual rapper Pitbull

and Hernández.

Burgess says the artists also must realize the potential of reaching beyond their core audience.

"Like any genre of music that forms in a niche, then reaches pop mainstream, Latin artists are recognizing, 'I can compete in the pop form, yet still retain my identity as a Latino,'" Burgess says.

According to a 2005 study commissioned by marketing firm Hispanic USA, the number of Spanish-dominant and bilingual Latinos will increase 45% during the next two decades, adding 12.4 million Spanish speakers to today's U.S. population.

But almost all (97%) U.S. Latinos who only speak Spanish were born abroad, according to a 2002 survey by the Pew Hispanic Center/Kaiser Family Foundation. Similarly, most who speak only English (93%) are U.S.-born. Bilingual speakers were evenly divided among those born in and outside of the United States. But proficiency in Spanish diminishes with each generation. The second generation of U.S. Latinos is made up of those who speak only English (21%) and those who are bilingual (74%), with the remainder speaking Spanish alone.

Those demographic characteristics have led to an increasing number of media outlets—including TV networks mun2, LATV and SiTV and magazines like Latina—that cater to English-speaking or bilingual Latinos. Add that to dozens of specialized Web sites, Internet radio, Spanish-language and mainstream media, and suddenly there are massive possibilities to promote Latin artists.

"We are treating Latinos like part of the American mainstream," says Lorenzo Braun, VP of marketing and A&R for Sony BMG's Urbano division, created last year. Its roster includes Spanish-only acts like Calle 13 and Alex's & Fido, bilingual artists like Voltio (who is marketed via a partnership with Columbia) and urban pop acts that sing predominantly in English, like newcomers Jzabehl and Jean.

No matter how much a part of the mainstream these artists are, however, "they are Latin talent," Braun stresses. "Latin promotion will always be important. That's our core, and we are a Latin company."

Other new-generation Latin artists being worked to the mainstream include Tony Touch (EMI/Televisa), Luna (Machete) and Nina Sky (Next Plateau/Universal).

Non-Latin labels are also targeting core Latin audiences. In marketing Pitbull, for example, TVT hired a Latin publicist to work Latin media along with a publicist for mainstream media.

The label may use Latin promoters to work Pitbull's upcoming album at radio. The album, "Mariel," will be released in June, either as a two-disc set—with one album in English and one in Spanish—or as a single, bilingual album. Pitbull's two previous TVT albums have scanned a combined 762,000.

"From a marketing standpoint, the key is how do these artists speak to the mass audience and still speak to the Latin community," Burgess says. "And that's something we've been very careful on, with Pitbull, especially. We put out singles with clear Latin flavor, like 'Culo,' and we've also put out singles that have more of a street kind of hip-hop."

With Hernández, Burgess adds, marketing was mainstream, but the fastest reaction by radio was in markets with a large Mexican population, even though the single had nothing Latin about it.

Epic's Walk advocates campaigns where the same efforts are placed on the Latin and non-Latin sides. Such was the case with Frankie J's "The One," which, Walk says, "was marketed to the mainstream and to second- and third-generation Latinos, down to placement in Latin and non-Latin sections of music stores."

"I think the audience is there," says Katie Valdez, one half of the Dominican-born, U.S.-raised duo Jzabehl. "And I think music is starting to cross over, and genres are starting to cross over into other genres, and that door is open for us to step into." ■■■

Frankie J Photo: Theo Wargo/WireImage.com; Nina Sky Photo: Jemal Countess/WireImage.com



# Discs In Demand

**MEDIA REPLICATORS ARE STILL THRIVING IN AN AGE OF DIGITAL DELIVERY** • BY STEVE TRAIMAN

In an era of dazzling new choices in digital entertainment delivery, reports of the death of the optical disc have been greatly exaggerated.

"The industry is literally 'living' the theme of this year's IRMA Recording Media Forum," says Charles Van Horn, president of the International Recording Media Assn. That theme, he says, is "living in a multiplatform environment."

And with that focus, he says, "we hope to answer the key question: What is the role of packaged media in today's world of incompatible platforms?"

The 36th annual Recording Media Forum, taking place March 9-11 at La Quinta (Calif.) Resort & Club, promises to bring together "an excellent cross-section of the industry," Van Horn says, "including the content community for music, movies and games; all major replicators and their suppliers; and the research and financial community."

The event is positioned as the ideal opportunity for all those involved in packaged media "to catch up on the latest economic, technological and marketing trends facing the global industry," he says.

The North American and global market for optical disc manufacturing remains robust, according to Understanding + Solutions, co-producer of the forum.

"Many people seem too quick to write off the optical disc," U+S president Jim Bottoms says. "But with new formats coming on stream, emerging world markets gathering momentum and the stimulus they can often get from electronic delivery options, I still expect to be involved in projecting disc markets for some time yet."

## BEHIND THE TRENDS

Bottoms will highlight the numbers behind the manufacturing trends in his talk, "Welcome to the New World of Portable and Personal Entertainment."

North American replication topped 6.02 billion units in 2005, up about 2.9% from the prior year, based on fourth-quarter projections by Jeremy Wills, research consultant for U+S optical disc/storage media statistics.

"Exclusive of video CD manufacturing, primarily in the Asian and Middle East markets," he notes, "North American replicators handled 40.4% of worldwide optical disc demand of 14.915 billion units, down slightly from 41.3% in 2004."

While DVD output growth slowed to 10% in North America in 2005, after a 34% gain in 2004, total output was still a solid 2.86 billion units.

The slower growth "was due to a combination of weaker release schedules, a mature DVD hardware market in the United States and fewer twin-disc SKUs sourced by the major Hollywood studios," Wills says. "Our latest music forecasts indicate that 2005 saw a downturn in North American demand, and CD audio output fell 5% to 1.548 billion units."

The maturation of the demand for videogame titles playable on first-generation game consoles also has caused slower growth in the manufacturing of DVD-ROMs. But the total output of 337 million units still represented a 11.6% gain for that format, Wills says.

Similarly, CD-ROM production in North America fell about 3% to 1.27 billion units. That is part of a global decline driven by the increased delivery of computer software online and the shift of PC games to DVD-ROM. Computer software and driver replication has been moving from North America to Asia, following the path of some hardware assembly.

Van Horn notes that the multitude of content delivery sys-

tems announced in January at the Consumer Electronics Show "demonstrates that every means possible will be used to get content to the consumer."

"From our view," he says, "one of the key elements that distinguishes our industry's packaged media from downloaded or mobile delivery is the package itself. While many content owners have viewed the package as a 'necessary evil' and continually looked at lowering costs, the CD album, DVD movie or PlayStation, Xbox or GameCube game package is the one thing that a consumer sees on the shelf to provide that vital impulse buy."

## THE HIGH-DEF BATTLE

However, even the future of packaged media for videos is in flux, as evidenced by the battle shaping up between HD DVD and Blu-ray, the incompatible high-definition video formats. The forum will address the state of that competition.

"Whichever hi-def format prevails—with the consumer making that choice—there has to be more than a better picture and sound quality," Van Horn says. "The higher capacity of the new formats will provide much better interactivity, with onscreen displays offered during movie watching or game play that will allow soundtrack downloads or bonus game codes with just a click."

Van Horn suggests that younger consumers, who have grown up with multitasking, will respond more eagerly to the many choices HD formats present.

Another key topic for the forum is the state of global piracy of movies, games and music, which results in billions of dollars in lost sales, according to estimates.

IRMA has invited representatives from the Motion Picture Assn. of America and Walt Disney Studios to present statistics on how quickly bogus products are getting to market, Van Horn says. "Pirate DVDs are coming out [simultaneously] with the film's release—much better than earlier knockoffs shot in the theater from handheld cameras. It's a global problem, and we certainly hope that copy protection built into the new formats is very robust."

A session billed as "The Battle Against Piracy" will offer an update on how increasingly sophisticated technology is helping in the ongoing fight against intellectual property theft. The panel will feature MPAA executive VP/chief technology officer Brad Hunt and Walt Disney Studios anti-piracy strategy and operations VP Richard Atkinson.

The IRMA anti-piracy plant certification program continues to grow, Van Horn reports, with major expansion into Mexico, Brazil and other South American countries. There is also more interest from Russia and Eastern Europe. The program informs optical disc customers that an IRMA-certified plant has met stringent quality control and anti-piracy client checks, verified by a detailed on-site inspection.

"In hotbeds of pirated media," he explains, "legitimate plants want to distinguish themselves as responsible replicators. IRMA also is working with responsible parties in China to bring their major plants into the program. While we're educating them to our values, it's very difficult to achieve success."

HD video has been hailed as the savior of the optical disc industry, but the switch from analog to HD TV in the United States

is still three years away, and only a small percentage of TV sets today are fully compatible with HD TV broadcasts.

Providing insight on "The Migration to HD" will be Andy Parsons, senior VP of Pioneer Electronics, speaking for the Blu-ray Disc Assn., and a representative of the HD DVD Promotion Group. The two will compare the interactive features of the two formats.

"Cross-Platform Opportunities for Content Delivery" is the forum's opening session. It will feature keynoter Adrian Alperovich, Sony Pictures Home Entertainment executive VP of international. He will focus on the expanding range of consumer options for content access and how his company capitalizes on cross-platform marketing/publishing opportunities. Also slated for the leadoff segment is SanDisk mobile entertainment director Pedro Vargas, who will discuss "Delivering Pre-Recorded Content on Flash Memory."

Information on other speakers slated for the forum is available at [recordingmedia.org](http://recordingmedia.org)

Photo: Gary S. Chapman/Getty Images



## FACT FILE

### RECORDING MEDIA FORUM

**What:** The annual conference of the International Recording Media Assn.

**Where:** La Quinta, Calif.

**When:** March 9-11

**Who:** Attendees include executives involved in replication, music, film, consumer electronics and more.

**Web:** [recordingmedia.org](http://recordingmedia.org)



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**Timothy J. Gorman**  
Worldwide Director  
in the USA  
at +1-609-279-1700  
[tgorman@recordingmedia.org](mailto:tgorman@recordingmedia.org)

**Thea Köhler**  
Director - Europe/Africa  
in The Netherlands  
at +31-23-549-0727  
[info@recordingmedia.nl](mailto:info@recordingmedia.nl)

**James S. Wise**  
Director - Asia  
in Hong Kong at  
+852-2290-9852  
[jwise@recordingmedia.org](mailto:jwise@recordingmedia.org)

**AMERIC DISC, INC.**  
Drummondville, Quebec  
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**AMERIC EVOLVED, INC.**  
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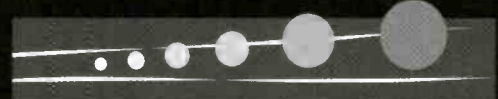
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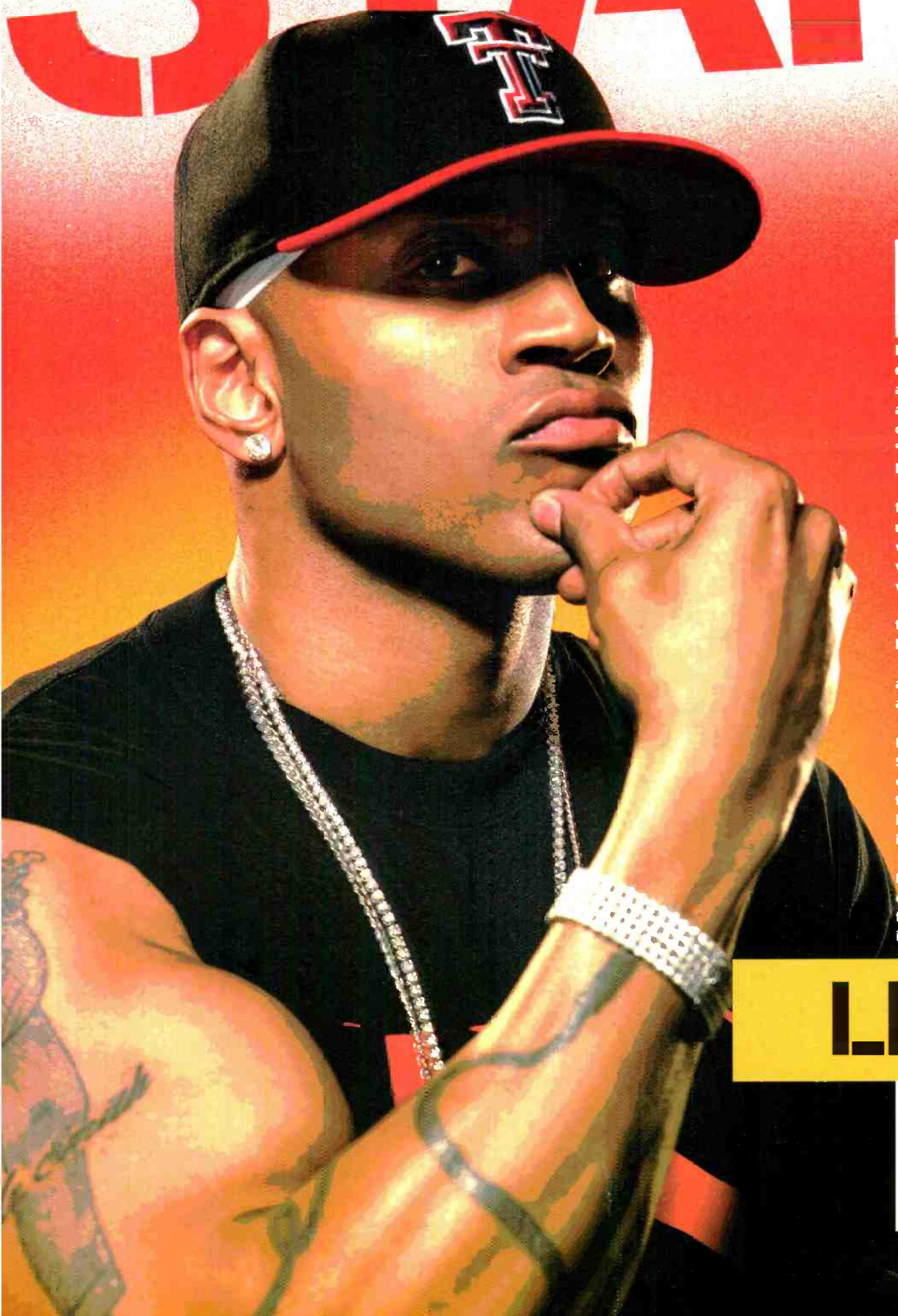
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## STAIRS



It is hard to imagine rap music without LL Cool J.

After more than 20 years, he remains at the top of his game, having spit out hit after hit and increasing his visibility as an actor and sex symbol.

He has endured and, in some instances, outlasted hip-hop trends, lingo and fads. From Kangols and shell-toe Adidas to sagging jeans and glistening grills, from conscious rap and gangsta rap to crunk and snap—LL has seen it all. Year after year, he has always been relevant, and often at the top of the charts. (In fact, his latest single featuring Jennifer Lopez, "Control Myself," marked his highest debut on the R&B/Hip-Hop Songs chart in eight years.)

As an artist, LL has stayed true to his style, never deviating too far from what has worked for him through the years. He has resisted trends, and even when he has stepped left of center—with songs like 2004's "Head Sprung"—fans have followed him willingly, enjoying the creative diversion and knowing that he will always return to the style for which he is best-known.

LL has handily mastered the art of reinvention, consistently finding new ways to be successful not only as an artist but as a businessman.

"I've seen him come through the clinches of this business and manage to keep his head, his integrity and his strength as a strong black brother," Angie Stone says.

But like everyone else, he had to start somewhere, and for LL it was in his beloved New York. Born James Todd Smith in St. Albans, Queens, LL grew up like so many kids of his generation listening to the likes of the Sugar Hill Gang, mouthing their lyrics line for line in front of his bedroom mirror. But unlike most of his peers, LL was destined to claim his own spot in rap music history.

In 1985, at 17 years old, LL Cool J—which stands for "Ladies Love Cool James"—became the first artist to release an album on Def Jam Recordings. From that album, "Radio," came his first hit single, "I Can't Live Without My Radio." He was an immediate standout in the hip-hop com- continued on >>p32

## LL COOL J

**HIP-HOP VETERAN  
HAS SURVIVED FADS  
AND MASTERED  
THE ART OF  
REINVENTION**

**BY RHONDA  
BARAKA**

## LL COOL J (cont.)

from >>p31

munity: good-looking enough to catch the eyes of the ladies and hardcore enough to earn the respect of the fellas.

Indeed, LL paved the way for many of today's hip-hop artists, and Def Jam set an example for other record labels, as well.

"LL Cool J is one of the founders of the hip-hop revolution and without a doubt is one of the most important rap artists of all time," Warner Music Group executive VP Kevin Liles says. "His influence goes beyond music alone. LL Cool J is a cultural force."

Atlantic Records president Julie Greenwald agrees. "LL Cool J did what everyone said was impossible. He defied every rule and paved the way for hip-hop to reach a whole new level of global influence and achievement. LL Cool J was... the first superstar who proved that rap artists could be career artists. Over the past 20 years, he has continued to reinvent himself and stay on top."

### CAREER KUDOS

LL's music career is filled with an impressive list of highlights.

In 1987, "I Need Love" became the first rap song to reach No. 1 on the Hot R&B/Hip-Hop Songs chart.

Then, 1991's "Mama Said Knock You Out" made huge waves, winning an MTV Video Music Award for best rap video and earning LL his first Grammy Award for best rap solo performance in 1992. The song was included among the Rock and Roll Hall of Fame's list of "500 Songs That Shaped Rock and Roll." Also in 1992, he became the first black recording artist to be featured on "MTV Unplugged."

He won his second Grammy in 1997 for "Hey Lover," while "Mr. Smith" was nominated for best rap album. The album earned double-platinum status in the United States. "Hey Lover," featur-

## 'HIS INFLUENCE GOES BEYOND MUSIC. LL COOL J IS A CULTURAL FORCE.'

—KEVIN LILES,  
WARNER MUSIC GROUP

ing Boyz II Men, topped Billboard's Hot Rap Singles chart for eight weeks straight in 1995, while "Loungin" topped that same chart for four weeks.

In 1997, LL received the MTV Video Vanguard Award for career achievement, and the UPN series "In the House" helped him reach an even wider audience. His autobiography, "I Make My Own Rules," soon followed.

At this point, LL began delving into acting even more. He has since co-starred in such films as "Halloween: H20," "Any Given Sunday," "Deep Blue Sea," "In Too Deep" and "Last Holiday."

He won an NAACP Image Award for outstanding hip-hop/rap artist in 2001.

In 2002, "Luv U Better" topped Billboard's Hot R&B/Hip-Hop Songs chart for four weeks, and the album that spawned it, "10," reached pole position on the Top R&B/Hip-Hop Albums chart. The following year, "All I Have" featuring Lopez topped The Billboard Hot 100 for four weeks.

That same year he received the Quincy Jones Award for Outstanding Career Achievement at the Soul Train Music Awards, and VH1 ranked him No. 5 on its program "50 Greatest Hip-Hop Artists."

LL has released 11 albums—all on Def Jam—including five that reached No. 1 on the Top

R&B/Hip-Hop Albums chart: "Bigger & Defer," "Walking With a Panther," "14 Shots to the Dome," "10" and "G.O.A.T."

His latest offering, "Todd Smith," is due May 2. The album's first single, "Control Myself," marks his 40th Hot R&B/Hip-Hop Songs chart appearance since 1985, ranking him third among rappers (Billboard, Feb. 18).

"LL, simply put, gets it," says Phillana Williams, senior VP of marketing at Island Def Jam Music Group. "He is always on the pulse of what's hot and incorporates it into each of his albums, while at the same time staying true to his fans."

Those who know and work with LL say there are several reasons for his longevity and across-the-board success.

"Few are able to get to the top, [but] LL Cool J has stayed there and thrived," Jennifer Lopez says. "From 'Rock the Bells' to 'Around the Way Girl' to our new collaboration, 'Control Myself,' LL's hard work and inspired creativity have allowed him to stay as relevant and influential today as ever. He is a great guy whose positive outlook is contagious to those around him."

Williams adds that LL's marketability can be credited to his knack in appealing to a broad de-



mographic. "He's very talented, which accounts for much of his success as a multimedia talent," she says. "Another key element is that he appeals to the entire family unit: mother, father and kids."

Lyor Cohen, chairman/CEO of U.S. recorded music for Warner Music Group and former Def Jam president agrees. "He had a rare combination of talents and was destined to be a musical pioneer who would forever have a profound impact on the world of music. Hip-hop owes a debt of gratitude to LL Cool J. Hip-hop and rap wouldn't be half of what it is today without his influence and amazing body of work."

Achieving that kind of mainstream acceptance while maintaining the respect of one's peers is challenging at the very least, Williams says, but LL has, once again, written his own rules.

"Respect is definitely hard for an artist to achieve," she says. "LL is a pioneer and a leader. He's also very spiritually grounded, and that's very important and key to his longevity and success. Jay-Z calls LL 'the king of Def Jam.' A comment like that coming from one great man to another sums up how iconic LL truly is." ◆◆◆

Additional reporting by Debbie Galante Block.

# 'I DO WHAT COMES NATURAL; WHAT I LOVE'

BY GAIL MITCHELL

**G**row. That word pops up frequently in conversation with LL Cool J. Indeed, since the rapper became the first Def Jam artist to release a single some 20 years ago, it seems to have become part of his mantra.

His focus on professional and spiritual growth has resulted in a slew of hit records, two Grammy Awards and noteworthy roles on TV and in film. That still does not take into account his numerous humanitarian efforts, his role as a product pitchman or the recent launch of his Todd Smith clothing line during New York's Fashion Week.

Fresh off the success of his latest film with Queen Latifah, "Last Holiday," and on the eve of releasing his 12th Def Jam album—"Todd Smith," which comes from the rapper's given name, James Todd Smith—LL looks back on what has powered his double-decade career.

**The theme of "Last Holiday" was all about possibilities in life. This could be applied to your own. Did you think 20 years ago that you would be where you are now?**

Honest to God, I can tell you that the answer is no. I mean, where I'm at was a fantasy back then. I guess I focus so much on trying to build and trying to grow that maybe sometimes I don't even pay attention to where I'm at.

**In the past you have said you feel you are at the beginning of your career again because there are so many possibilities out there. Do you still feel that is true?**

Yes, of course. I'm still very young in dog years. I've just been doing this a long time in terms of being a professional. I still look forward to having a lot more fun [and] introducing the world to some interesting things I have going on in my life, [like] doing more films [and] working on more companies.

**Since finishing your new album, "Todd Smith," how would you compare the studio process then versus now?**

If I had to choose whether or not it gets easier or harder, I would have to say it gets harder. Well, you know what, maybe that's not correct. It's just different. The challenge always becomes trying to do the best work you can, trying to make the best music you can, trying to do something that's really exciting—and at the same time not repeating yourself.

**In such a youth-oriented industry, do you feel pressured to make records that will attract that market?**

I don't really know how to do that. All I can really do is what I do and what comes natural, what I love.

All I can do is make the best music I can and hope that people enjoy it. Whatever project I'm involved with, I try to make it positive and fun and cool. I just make it to my taste, in other words, and go from there.

**What was your aim when you started out in this business?**

I just wanted to hear my record on the radio and get a Mercedes. In that order. [laughs] That was it. I just kept working at it, and God blessed me.

**What has changed the most about the music industry in the last 20 years?**

Rap music has become much more visually driven, much more money-driven and even more producer-driven.

**Is that a good or bad thing?**

Just different. The visual thing is tough but not necessarily bad. Nowadays, your video is as important as your song. So now you not only have to be a person who can make great music, but you have to be able to deliver a vision on it. But then again, that part is good, because it makes you really have to dig deep as an artist.

As far as it being more economically driven, I mean, you know, that's good and bad. You make more money, but at the same time it's a trade-off.

**Do you think you could start in the record business today?**

It's cool that's a question I'll never have to answer. [laughs] I'll let you answer that. Whatever you say is right. How about no? That's even funnier.

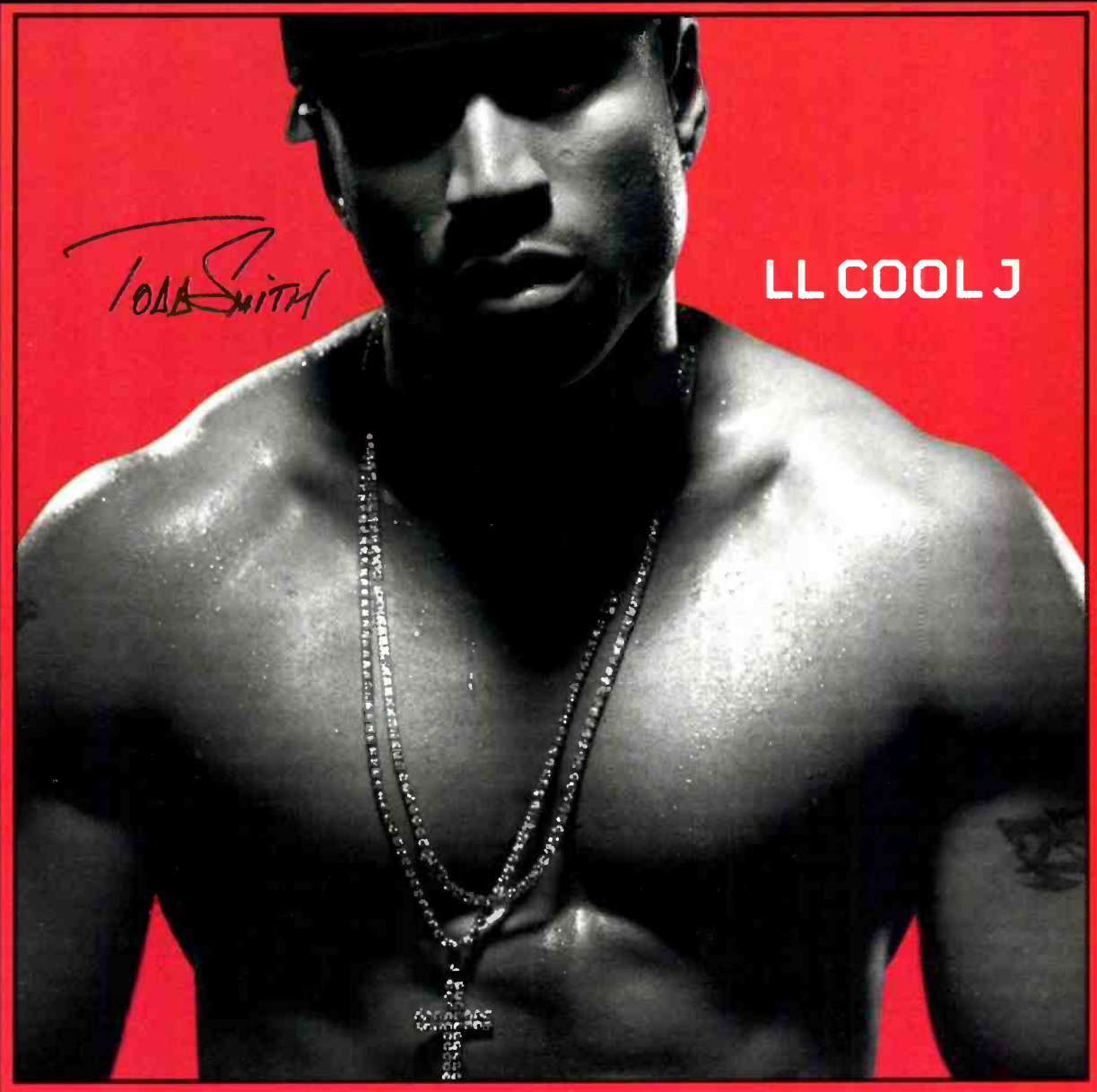
**After all these years, do you consider yourself a legend?**

A legend? I guess I'd say no, only because considering yourself a legend would mean letting your past hold your future hostage, and I don't do that. At some point you embrace what you've done and [are] happy. If you've got your hands on the plow and you look back, the lines won't be straight in the ground. You've got to keep moving forward. But I definitely respect and appreciate the amount of time I've been doing what I'm doing, and I know it's a unique position to be in, and I don't take it for granted.

**Jay-Z once said no one wants to see a 45-year-old rapper. Do you agree there is a shelf life, so to speak, for rappers?**

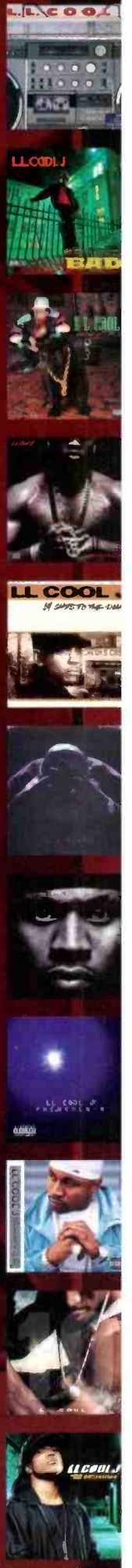
We've got to see where this industry is going. As much as I respect that sentiment, the reality is there will be 45-year-old rap fans. Who will they want to see? So the question more importantly for me would be, **continued on >>p36**





*TOAD SMITH*

LL COOL J



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# "THE KING OF DEF JAM"

-Shawn "Jay-Z" Carter

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## 'I DO WHAT I LOVE' (cont.)

from >>p32

do I want to be doing this in 10 years? I can't answer that. I don't know what I want to do 10 years from now. I don't know if when I'm in my mid-40s I'll want to do what I was willing to do in my mid- to late 30s.

**For the past 10 years you have managed your own music career. Is it hard juggling being an artist and a manager? Do people think they can take advantage?**

[laughs] Well, you can think what you want to think. Now whether or not you can actually pull it off, that's another conversation. This ain't just been . . . 20 years of champagne popping and going chain swinging. I prefer to take a hands-on approach to my career; it just gives me a certain level of comfort. I don't want to make it seem I'm the be-all, end-all and the buck stops here all the time. I have a lot of people I consult with.

**You have had your brushes with disses, and watched the feud between Nas and Jay-Z play out. How do you feel about these types of feuds in the hip-hop community?**

Peace is always better than war. Competition is fun in hip-hop, but you can be competitive by making good records. We don't have to dis one another. But at the same time, there's nothing wrong with that either as long as it stays [rooted] in fun.

**Which of your albums represents the quintessential LL Cool J?**

I don't think there is such a thing as quintessential. To use Michael Jackson as an example, you could compare "ABC" to "Rock With You"—they are from different eras but equally important.

On a sentimental level, "Mama Said Knock You Out" is an important record, because it was dedicated to my grandmother [who] passed away. Album-wise, I don't really have a favorite. Maybe the "Mr. Smith" album to a certain extent, just because it was a time of maturity and a time when I went to a different level in my mind—spiritually, emotionally, mentally, psychologically.

**Art is funny. I don't have one [favorite] record. I have quite a few singles I like lot. My favorite single is "Doin' It."**

**Who are your biggest influences?**

I'm influenced by everything. As music changes, my influences change. What influenced me in 1996 is not necessarily what influences me now. Right now, I'm influenced by everything that's out now, that's going on now.

Madonna has been a strong influence on me in a lot of ways. I've always admired the way she's handled her career. They counted her out, and she's caught up right now.

There's a very what-have-you-done-for-me-lately mentality in the music business. But art and the music business are two different things, and you can never count a great artist out.

**Who haven't you worked with yet who is still on your wish list?**

Those are the types of things I kind of let happen naturally.

**Are you planning to tour?**

I haven't toured on any of my albums since, like, "Mr. Smith," but I think I may tour on this one. I like it. I think it's worthy. Not that the others weren't. But I think this one feels like a record that I want to get out and tour on. It just feels right.

**Do you like touring?**



'This ain't just been 20 years of champagne popping and chain swinging,' LL COOL J says.

I like the actual concert. Everything in between I could do without. [laughs] The airports, [going] in and out of the hotels, that's tough for me. That's why I hardly tour. It's just so grueling. But I think I'm going to go ahead and give people some love on this one.

**What is your take on the whole debate about rappers turning to acting?**

It's our responsibility as human beings to maximize the use of all of our talents. That's a biblical principal. You're supposed to use all of your talents. If you don't put everything to use, then it will be taken from you. So to limit yourself and not take advantage of everything you have the potential to do is foolish.

**Do you find yourself pigeonholed in terms of scripts because you are a rapper?**

People would only be able to pigeonhole me if I was greedy. I could work a lot more as an actor doing stereotypical roles that people associate with rappers, but I choose not to. It's not easy.

They didn't think of me for "Last Holiday," [because the role was] way, way different than anything I've ever done. The studio had to be convinced. People don't associate me with an everyday guy like the guy in the movie. It's not so much about the degree of difficulty, it's about how far away it is from how people perceive you. I've definitely been through that, and I still go through that. But I think "Last Holiday" is a perfect example of me getting the opportunity to get outside of that box.

**This next question is for the ladies. How often do you work out to maintain your physique?**

I'm actually in the process of doing a book. We just put together a deal for a workout book that will give people the ins and outs of how I do what I do physically—my diet, my workout, my philosophy, my ideology. It will probably come at the top of next year.

**Is there a second autobiography on the horizon?**

I want to see what happens with this workout book. It has a lot of material in there, [and] it will be very personal. We'll see what happens from there. If, God willing, I live a little bit more, then we can address the sequel. . . .

# MAKING HIS NAME IN THE WORLD OF FASHION

BY MICHAEL PAOLETTA

**T**wenty-one years after launching his music career with his first hit, "I Can't Live Without My Radio," LL Cool J finds himself entering another profession: the world of high-end fashion.

The rapper-turned-actor's new clothing line, Todd Smith (named after his real name, James Todd Smith), arrives in stores like Neiman Marcus, Bergdorf Goodman and Nordstrom in the coming months (Billboard, Feb. 25). Produced and distributed by Standard Fashion, a company co-founded by LL and Seventh Avenue executive Ronald Gallo, the Todd Smith collections for men and women arrive just in time for the fall '06 season.

"The menswear is a city chic with a lot of suiting and some luxury casual separates including cashmere sweaters and crocodile jackets," says Maureen Cahill, VP of marketing communications at Todd Smith. "The women's collection has a 1970s Bianca Jagger feel to it. Think about the Golden Globes—women are looking more sophisticated, more elegant. The versatile clothes are for someone who has some success in their life."

For both sexes, the "made in Italy," head-to-toe Todd Smith collection is comfortably elegant and decidedly sophisticated, with price points to match.

"Pants could be between \$200 and \$300 or more," LL says. "Suits will be in the \$1,200-\$2,500 range—maybe more."

While LL mentions such European designers as Prada and Zegna when dis-

**LL COOL J, front, smiles backstage at Olympus Fashion Week, where the clothing line bearing his given name, Todd Smith, gained attention.**

cussing the overall quality of Todd Smith, such global brand names were not the inspiration for the line.

"As silly as this will sound, the inspiration for the collection was not clothing. It was [luxury lifestyle magazine] the Robb Report, it was the Rockefellers," he pauses, adding, "It was the luxury spirit."

For LL, this means a combination of classic tailoring, neotraditional lines and new luxury sensibilities—with "added color and flair."

Indeed, LL's sartorial vision in 2006 is much different from that of his earlier forays into fashion. Longtime fans will recall that he helped launch hip-hop brands Troop and Fubu in the '80s and '90s, respectively. Of course, that was then, and this is now. With Todd Smith, LL is actively involved in the design process, which is overseen by head designers Jeremy Brandrick (men's) and Matthew Priestly (women's), formerly of Dolce & Gabbana and Marni, respectively.

LL says he gets final approval on all designs. His reasoning is simple: "Remember, if it's a success, I get credit. If it's a failure, I get even more credit. So, I must be involved in all aspects."

For example, a fit model may be "cool" for a "regular guy fit," LL says, but for a larger size, "please bring me another guy with a little more backside. Everyone's not the same body type."

According to LL, a moderately priced men's and women's collection, TS, is in the works. But for now, he is focused on Todd Smith.

"I want to support this brand in a healthy way—while also giving it room to breathe," he says. "I'm not the front man for Todd Smith. I am the inspiration, and I happen to be a famous guy in another business. We'll see what happens." . . .

*Additional reporting by Debbie Galante Block and Katy Kroll.*



Above left: Michael Caulfield/WireImage.com; below: Joh Parra/WireImage.com



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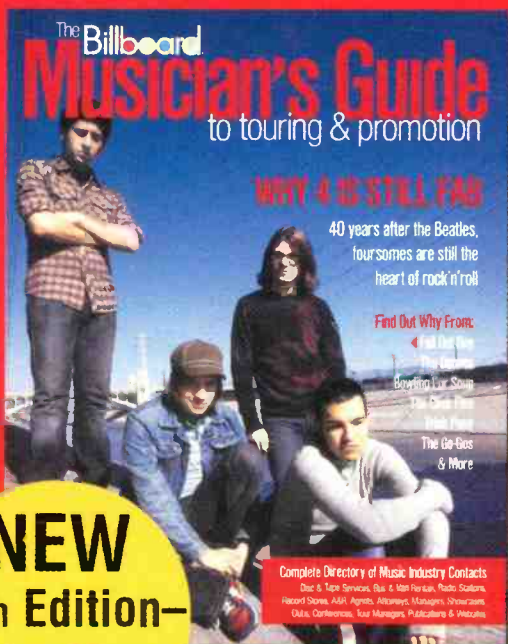
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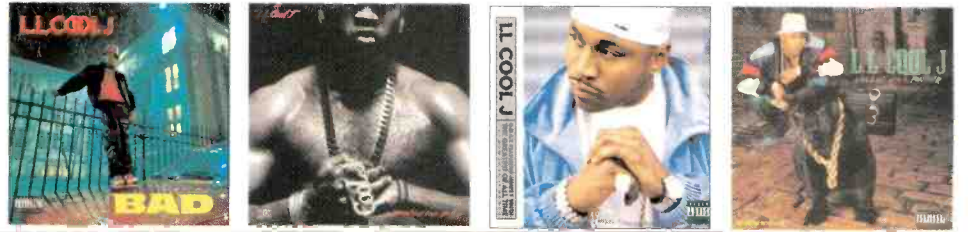


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RANKING  
THE TOP HITS  
AND ALBUMS

LL Cool J's titles on these career recaps are ranked by their peak position on Billboard's Top R&B/Hip-Hop Albums and Hot R&B/Hip-Hop Songs charts through the Feb. 11, 2006, issue. If more than one title peaked at the same position, ties were broken by the number of weeks a title spent at the peak. If ties still remained, they were broken by the number of weeks on the chart, then in the top 10 and/or the top 40, depending on where the title peaked. This chart information was compiled by Keith Caulfield.



LL Cool J's Top Singles

RANK	TITLE	PEAK POSITION	DEBUT DATE	LABEL
1	Luv U Better	1 (4 weeks)	Aug. 3, 2002	Def Jam
2	I Need Love	1	Aug. 8, 1987	Def Jam/Columbia
3	This Is For The Lover In You (Babyface Featuring LL Cool J, Howard Hewett, Jody Watley & Jef)	2	Oct. 26, 1996	Epic
4	Hey Lover	3	Nov. 11, 1995	Def Jam
5	Loungin'	4	July 6, 1996	Def Jam
6	All I Have (Jennifer Lopez Featuring LL Cool J)	4	Dec. 14, 2002	Epic
7	I'm Bad	4	May 23, 1987	Def Jam/Columbia
8	Around The Way Girl	5	Nov. 10, 1990	Def Jam/Columbia
9	The Boomin' System	6	Aug. 18, 1990	Def Jam/Columbia
10	Headsprung	7	June 12, 2004	Def Jam
11	Doin It	7	March 9, 1996	Def Jam
12	I'm That Type Of Guy	7	June 3, 1989	Def Jam/Columbia
13	Mama Said Knock You Out	12	March 2, 1991	Def Jam/Columbia
14	Father	12	Jan. 31, 1998	Def Jam
15	Going Back To Cali (From "Less Than Zero")	12	Feb. 6, 1988	Def Jam/Columbia
16	Paradise (Featuring Amerie)	14	Oct. 26, 2002	Def Jam
17	Hush	14	Sept. 11, 2004	Def Jam
18	I Can't Live Without My Radio	15	Nov. 23, 1985	Def Jam/Columbia
19	Phenomenon	16	Nov. 1, 1997	Def Jam
20	Rock The Bells	17	March 8, 1986	Def Jam/Columbia

LL Cool J's Top Albums

RANK	TITLE	PEAK POSITION	DEBUT DATE	LABEL
1	Bigger & Deffer	1 (11 weeks)	June 20, 1987	Def Jam
2	Walking With A Panther	1 (5)	July 1, 1989	Def Jam
3	14 Shots To The Dome	1 (2)	April 10, 1993	Def Jam
4	10	1 (2)	Nov. 10, 2002	Def Jam
5	G.O.A.T. The Greatest Of All Time	1 (2)	Sept. 30, 2000	Def Jam
6	Mama Said Knock You Out	2	Oct. 6, 1990	Def Jam
7	The Definition	3	Sept. 18, 2004	Def Jam
8	Mr. Smith	4	Dec. 9, 1995	Def Jam
9	Phenomenon	4	Nov. 1, 1997	Def Jam
10	Radio	6	Dec. 28, 1985	Columbia

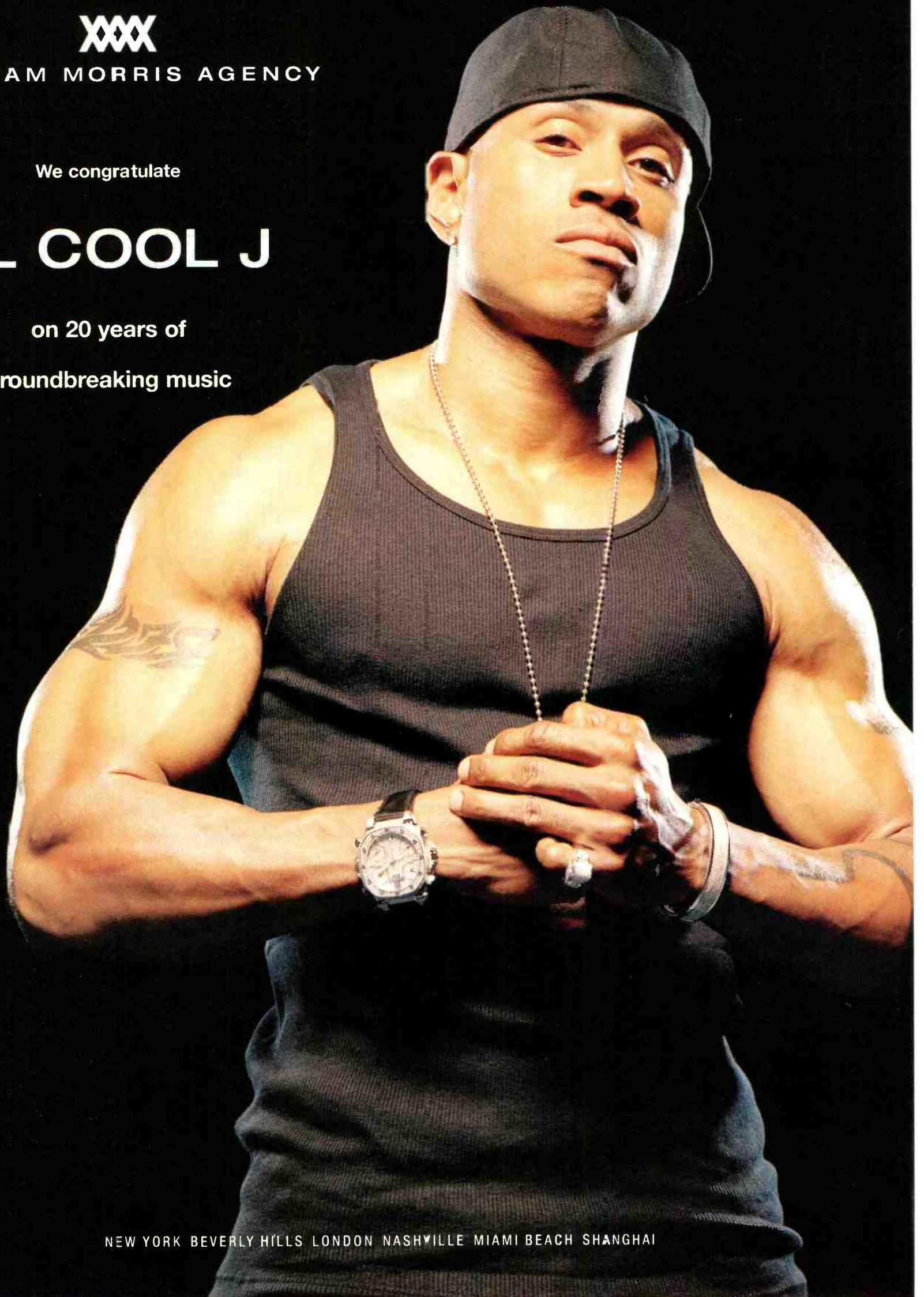


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Ricky Martin plays to sellout crowds



**More Love**  
Courtney Love works on new solo set



**Bryan Michael Cox**  
Making R&B records artists can shine on



**Urban Terrain**  
Keith Urban talks touring in 6 Questions

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# MUSIC

MARCH 11, 2006

**LATIN** BY LEILA COBO

## ROMANTIC SOUND DRIVES PRIMAVERA TO NO. 1

There are very few constants in the music industry, but this is one: When Conjunto Primavera releases a single, there is a good chance it will hit No. 1 on Billboard's Regional Mexican Airplay chart.

During the past nine years, the Mexican group has placed 27 titles on the chart, with 12 of those reaching No. 1 and 20 going top 10.

And so it continues with the first single from the group's Feb. 28 album, "Algo de Mí." The title track from the Fonovisa release is No. 1 on the Regional Mexican Airplay chart for its fifth consecutive week.

The secret of Primavera's success lies in its perennially favored romantic *norteño* sound, which is married to the achingly beautiful

and distinctive voice of lead singer Tony Meléndez. In addition, Primavera maintains direct interaction with its audience, and this has an impact on everything the group records, down to its decision never to drastically change its sound, look or arrangements.

"Lots of people had been telling us to record songs that were more *norteño*, like on our older albums," Meléndez says. "The mix of *norteño* and romantic styles is very natural for us. The important thing is that people like it."

For Primavera, and many other purveyors of a romantic, regional Mexican sound, what worked 20 years ago con- **continued on >>p42**

## LATEST BUZZ

### >>>TV CHANGES LABELS

Former Shortlist Prize winner TV on the Radio has moved from Touch & Go to Interscope. Its sophomore set will come out later this year. It follows the New York rock band's 2004 album "Desperate Youth, Blood Thirsty Babes." The act will start a tour April 18. —Jonathan Cohen

### >>>GET SET FOR SOUL

John Legend, Chris Brown, Keyshia Cole and Charlie Wilson are among those scheduled to perform at the 20th annual Soul Train Music Awards. Co-hosted by Tyrese and Vivica A. Fox, the show will be taped March 4 at the Pasadena (Calif.) Civic Auditorium. It will air in national syndication via Tribune Broadcasting between March 11-19. —Gail Mitchell

### >>>CAREY'S MOVIE MOVE

Mariah Carey will begin shooting "Tennessee" this spring. She will play a waitress in search of her estranged father in the independent film directed by Aaron Woodley. The movie role is her first since 2002's "WiseGirls." There is no word yet on whether she will contribute music to the movie. —Melinda Newman

### >>>CROW CANCELS TOUR

Sheryl Crow has canceled her North American tour to undergo radiation treatment for breast cancer. The two-month tour was slated to begin this month. According to her Web site, Crow's doctors say her prognosis is excellent. —Melinda Newman

### >>>CMT AWARDS IN APRIL

Toby Keith, Kenny Chesney, Rascal Flatts and Brooks & Dunn will perform at the 2006 CMT Music Awards, set to air live April 10 on the network. Also slated to appear are Trace Adkins, Gretchen Wilson and Sugarland. Comedian Jeff Foxworthy will host the show, which will be held at the Curb Event Center at Belmont University in Nashville. —Phyllis Stark

CONJUNTO PRIMAVERA



**FACT FILE**

**Label:** Fonovisa Records  
**Booking/Management:** Jesus Guillen  
**Best-selling album:** "Morir de Amor" (2000), 200,000  
**Latest album:** "Hoy Como Ayer" (2004), 116,000



## PRIMAVERA (cont.)

from >>p41

tinues to work today. While other acts may worry about evolving, this is not the case or expectation with Primavera or such similar acts as Palomo and Bryndis.

"Palomo, for example, has been selling between 300,000 and 400,000 of each of their albums for the past 10 years," says Humberto González, director of A&R for Disa. "What I see is that romance has never stopped being relevant in any genre, not just regional."

But González says, particularly in regional Mexican, even uptempo genres, like *duranguense*, do best when the repertoire is romantic.

"Usually, the best songs we release as first singles are romantic," González says. "You can't go wrong with love."

Of course, Latin music does not have an exclusivity on romance, but romantic regional Mexican music remains resilient. Now, with the expansion of new radio formats like "José"

The stations play music that spans from 1975 to as recent as six months ago. "And the growth of oldies stations—including our José format in some respects—is about listening to music they were comfortable with when they were young. So, there's still emotional attachment," Liberman adds.

This explains why many *duranguense* groups, for example, sing covers of romantic standards from the 1970s and 1980s.

While it does not veer far from romance, Primavera has broadened its audience with the insertion of a few pop tracks on recent albums.

In February, the group played a sold-out show at the Gibson Amphitheater in Los Angeles, a departure from its usual route of county fairs, arenas and large dance halls.

"The romantic approach to their songs is more appealing to a wider audience than the upbeat *norteño*, or at least that is what we noticed with the previous release," says Monica

'During that hour, we live with our audience. Because, without a doubt, everything we have is thanks to them.'

—TONY MELÉNDEZ, CONJUNTO PRIMAVERA

(a sort of Spanish-language "Jack") and "La Preciosa," which play mostly regional Mexican romantic hits—both contemporary and oldies—romantic regional Mexican music is likely to surge.

"The interesting thing is in the past 10 years, Primavera's audience has diversified," the group's manager Jesús Guillén says. "In the past, they mostly had an adult audience. Now, I see lots of young children."

"Also, before, only Mexicans bought the albums," he continues. "Now, I see a greater variety of people at their shows."

The lure of romance is attracting fans across the board, González adds. "Romantic music is a constant in all the genres—*duranguense*, *tierra caliente*," he says.

A look at the Regional Mexican Airplay chart confirms this trend.

In addition to Primavera at No. 1, the remaining top five tracks are all romantic, including "Contra Viento y Marea" by Intocable—a group similar to Primavera, but more progressive in sound and lyrics—plus three romantic *duranguense* tracks: K-Paz de la Sierra's "Pero Te Vas A Arrepentir," Alacranes Musical's "Si Yo Fuera tu Amor" and Grupo Montez de Durango's "Lagrimillas Tontas." There are not any *corridos* or *banda* tracks in the top five.

"Latinos are very romantic people," says Jeffrey Liberman, president of Entravision Communications, which owns the José format.

Ricardez, national Latin product director for MTS Incorporated/Tower Records.

But Primavera's core audience is still Mexican, and that audience has carried the group's sales over the years to the tune of three RIAA gold certifications and one platinum album.

Mindful of that audience, Meléndez does not want to upset his balance of success.

Every weekend, after every gig, Primavera sets one hour aside to meet and greet fans.

"During that hour, we live with our audience," Meléndez says. "Because, without a doubt, everything we have is thanks to them. It is very important to us to have that contact with the people who buy tickets to see us."

Thanks to that contact, Meléndez says his direction is perfectly clear. He will continue to sing *norteño* music, imbued with romance, set apart by his voice: "Our audience is used to one line of songs, and they identify us with that."

## Loca For Martin

Artist Shows Staying Power With Latin Market

Quite often, when people recall Ricky Martin's glory days, they speak of "Livin' La Vida Loca" with affection and of "She Bangs" with derision.

If they were to see Martin's new rendition of "She Bangs" as he performs it on his current tour, One Night With Ricky Martin, they might have a drastic change of opinion.

The revamped "She Bangs" is acoustic, featuring a white-clad flamenco dancer "banging" on the wooden floor with her heels. The ability to turn around what was, quite frankly, a rather cheesy track into something compelling and credible speaks not to reinvention, but to staying power.

Particularly in the Latin market.

On Feb. 19, Martin played the second of two shows in San Juan, Puerto Rico, ending the U.S. leg of his tour. Tickets for the 15,000-seat Coliseo José Miguel Agrelot sold

out in mere hours, setting a record for the venue. Martin played a total of 20 sold-out concerts in 18 U.S. cities. Last year, on the tour's first leg, he played South and Central America.

Adviser Bruno del Granado says his U.S. audience was overwhelmingly Hispanic.

The fact has not gone unnoticed.

This week Martin premiered the video of his new Columbia single, "Déjate Llevar," the Spanish-language version of "It's All Right." The track also shipped to Latin radio and expectations are high following positive response in Mexico.

There is still no release date for "It's All Right"—the English version—in the United States, although the track will be worked initially in Europe with Martin scheduled to begin his European tour April 22 in London.

The hope is that "Déjate Llevar," with its pop leanings, will perform better at radio than the hip-hop-tinged "I Don't Care."

Regardless of what Martin sings, he is clearly retaining his Latin fan base, and this will influence his future direction.

"He is anxious to get back into the studio to record his next Spanish-language album," Del Granado says.

**MADACY LIKES MAYA:** "Maya & Miguel," the popular animated PBS children's series about bilingual, bicultural Maya and her family and friends, is extending its brand into music via a series of albums designed to appeal to mainstream and bilingual audiences.

The three-CD collection will be released on Madacy Latino; the first set, "Best Friends," came out Feb. 28. The "Maya & Miguel" discs feature hits performed by Madacy's in-house kiddie group, the Tweens.

"Best Friends" features 15 pop standards, including "Happy Together," "I'd Like to Teach the World to Sing" and "Imagine." The other two albums, "Radio Favorites" (featuring mostly Latin pop songs) and "Party Fiesta" (containing radio hits in both languages) are slated for release in the spring. Also in the works is a Christmas disc and a second CD collection for 2007.

Because music is such an integral part of "Maya & Miguel," extending the brand in that direction made sense, "Maya & Miguel" project director Arminda Figueroa says.

The program's music "supports the show's authentic and natural cultural portrayal," Figueroa says. "It also allows the Santos family, in the show, to experience family quality time and explore creativity in the show—great values to emulate."

"Maya & Miguel" is produced by Scholastic Media ("Clifford," "Magic School Bus"), and is the first bilingual show from the children's publishing and media company.





## Hip-Hop On The Up And Up

Hip-hop's mainstream status is getting a double boost.

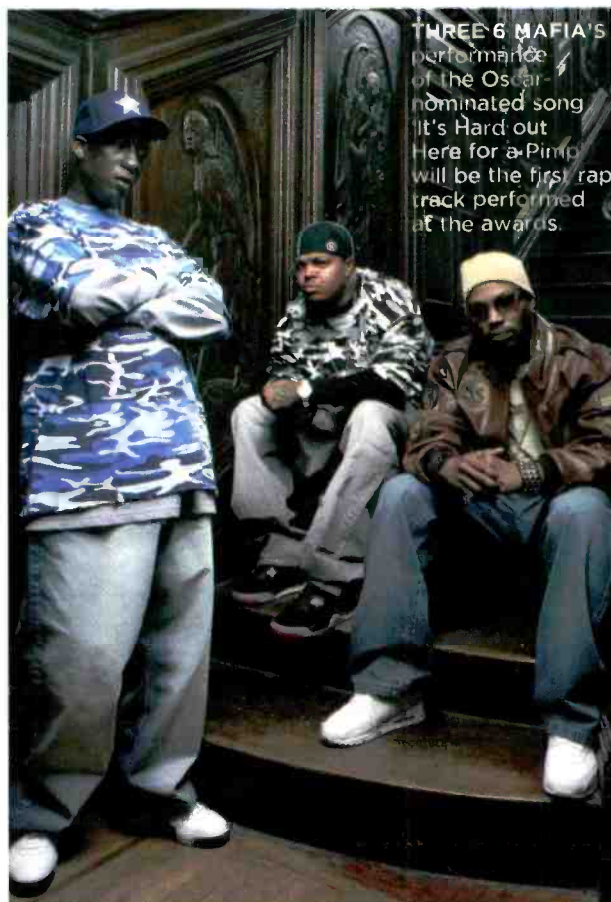
The Smithsonian's National Museum of American History is launching a new permanent exhibition, "Hip-Hop Won't Stop: The Beat, the Rhymes, the Life." Russell Simmons, Kool Herc, Afrika Bambaataa, Grandmaster Flash and other rap pioneers came together Feb. 28 for the museum's formal announcement and donation ceremony at the New York Hilton. A launch date for the exhibit has not been set.

Stretching from rap's 1970s origins to its current global popularity, the multiyear project will feature a range of artifacts. Among items on the collection's wish list are vinyl records, boomboxes, clothing, DJ equipment, videos and interviews. Initial funding comes from Universal Music.

No doubt a candidate for inclusion in this exhibit will be Three 6 Mafia's upcoming performance of best original song Academy Award nominee "It's Hard out Here for a Pimp."

The Memphis group's March 5 appearance will mark the first time a rap song will be performed at the Oscars. However, this is not the first time the awards have flirted with hip-hop. Eminem's "Lose Yourself" from 2002 movie "8 Mile" won the best song statuette, but the rapper declined to perform at the ceremony.

"Hip-hop is here to stay," Three 6 Mafia's Jordan "Julcy J" Houston says. "It's in clothes, perfumes, rims, cars. Everything is hip-hop now." Houston, together with fellow member Paul "DJ Paul" Bearegard and Cedric "Frayser Boy" Coleman (an artist on the Hypnotize Minds label), co-wrote the music and lyrics for "Pimp." The song, a centerpiece of the movie "Hustle & Flow," was performed in the film and on the soundtrack by the movie's main character, pimp-turned-rapper Djay. The role was played by best actor nominee Terrence Howard.



Joining Houston, Bearegard and Coleman onstage will be another group member, Darnell "Crunchy Black" Carlton, and actress Taraji P. Henson, who sings the song's hook in "Hustle & Flow."


Although some of the song's more colorful language will be altered, Houston does not see the changes as a cop-out. "We've done a lot of clean shows in the past on BET and MTV," he says. "We're not trying to make everyone upset. We just want to put on a good performance, letting everyone know rappers aren't bad. We know how to keep it business and still have fun."

Speaking of business, Houston notes the nomination has resulted in several potential deals to write for other movies. He adds that Three 6 Mafia is working on a new album by Project Pat (Houston's brother Patrick) as well as the group's next album. Both projects are due this year. Three 6 Mafia's gold-certified album "Most Known Unknown" (Hypnotize Minds/Columbia/Sony Music) is No. 16 on Billboard's Top R&B/Hip-Hop Albums chart.

While most predict Dolly Parton's "Travelin' Thru" from "Transamerica" will claim best song, Houston is not fazed by the forecast. "We haven't thought about winning or losing. Being nominated and also performing, we've already won." However, there remains an even deeper bottom line for Houston. "This is big for hip-hop, but we're also representing for the black community, letting kids know you can do something positive and make it bigger than life."

**IN BRIEF:** Veteran industry executive Ernie Singleton (MCA, Warner Bros., Ruthless Records) is consulting new independent label Birmingham Entertainment and Publishing through his Los Angeles-based Egg Entertainment. Headed by Ron Pole, the label has offices in Birmingham, Ala., and Inglewood, Calif. Due in spring are projects by rapper Trend and gospel rapper LP.

FROM "ROCKING THE BELLS" BECAUSE "I NEED LOVE",  
 "I'M BAD" BUT "I AM THAT TYPE OF GUY" THAT KEEPS THEM  
 "JINGLING BABY" BUT REMEMBER "MAMA SAID KNOCK THEM OUT"  
 AND SOMETIMES IN THE "BACK SEAT OF MY JEEP" I SAY  
 "HEY LOVER" KEEP "DOING IT" WHILE I AM  
 "LOUNGIN' " WITH THE "PHENOMENOM"  
 REMEMBER I AM "ALL WORLD" THAT'S WHAT KEEPS THEM "HEADSPRUNG"...  
 IN HIP HOP THERE IS ONLY ONE MR. SMITH...JAMES TODD THAT IS.



20 YEARS LONG, 20 YEARS STRONG

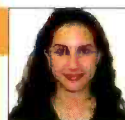
## The Beat

MELINDA NEWMAN mnewman@billboard.com



## BeatBox

KERRI MASON kmason@billboard.com



## Love On The Way

Artist Working On Follow-Up To 'America's Sweetheart'

Courtney Love is on her second set of demos for her first solo record since "America's Sweetheart," which came out in February 2004.

"I'm working on [them] with Linda Perry, she's going to produce the album," Love says. Love has written much of the material herself or with such co-writers as Billy Corgan.

If her current album rotation is any indication, her new set could be very interesting: "I'm listening exclusively to [Bob Dylan's] 'Blood on the Tracks,' so that's where I'm kind of going. I haven't used a drummer yet."

In addition to Perry, Dylan collaborator Daniel Lanois has heard some cuts, although Love says she does not know if they will work together on this project. "But I got some really good feedback from him."

Still up in the air is a label home for Love. Her manager Peter Asher says he "doesn't know" if it will come out on Virgin, home of "America's Sweetheart." "We're thinking about all that," he says. "All label options are open to us."

**SEEKING SEEGER:** What took him so long? Bruce Springsteen will release "The Seeger Sessions" April 25 on Columbia. The album features songs made famous by one of Springsteen's main influences, Pete Seeger. Although we do not think the Boss would ever do anything so mundane as a series, we could see him following this path with full albums featuring the music of Woody Guthrie or other influences like Bob Dylan. But we have to say, we would love a full-on rock album from Bruce and the band sooner rather than later.

**ATO SEES RED:** ATO Records has amended its distribution deal with Sony BMG to allow titles to go through either the major distribution arm or its indie wing, RED. The first album to go through RED will be the May 2 release from Gomez, "How We Operate."

"We were just looking at RED's recent successes in a world that we feel we live in and, to an extent, were thinking there could be similar [results]," ATO president Michael McDonald says. RED has helped launch the careers of Matisyahu, Los Lonely

Boys and Aqualung.

Also contributing to the decision was Bob Morelli, who is now executive VP/GM of RED. Morelli was "our first point of contact at Sony," McDonald says. "We have a tremendous relationship with him."

McDonald says decisions will be individually made on which projects will move through RED or Sony BMG. He adds that a target has not been set as to when a well-selling project should move from RED to Sony BMG. Among the acts signed to ATO are Patty Griffin and Gov't Mule.

Any acts signed to ATO's joint venture with RCA, such as Ben Kweller or Jem, will continue to come out through Sony BMG Distribution.

Speaking of Jem, her 2-year-old album, "Finally Woken," is seeing nice gains thanks to the usage of the track "24" in the trailer for forthcoming flick "Ultraviolet." For the week ending Feb. 19, sales were up 51% over the previous week, according to Nielsen SoundScan. Digital sales of "24" increased 123% over the same time frame.

**AT YOUR SERVICE:** Producer Gavin MacKillop, drummer Victor Indrizzo, bassist Martyn LeNoble and singer/songwriter Ari Shine have formed Slim Music Productions. The Los Angeles-based company will offer a full range of services from co-writing to session work to production out of Full Kilt Studios. Individually, the foursome have worked with such diverse acts as Jane's Addiction, Porno for Pyros (LeNoble was a member from 1992 to 1996), Beck, Macy Gray, Sarah McLachlan, Willie Nelson and Café Tacuba. The group is collectively seeking a publishing deal.

**UPDATE:** "Sing Me Back Home," an album featuring such New Orleans icons as Dr. John, Irma Thomas and members of the Meters and the Neville Brothers, has found a label home.

The Leo Sacks-coordinated project (Billboard, Oct. 15, 2005) will come out April 4 on Honey Darling/Burgundy/Sony BMG under the collective artists name the New Orleans Social Club.

Executive producer Andy Kowalczyk is donating a portion of the proceeds to MusiCares, the Salvation Army and the New Orleans Musicians Clinic Health Fund. ●●●



LOVE

## A 'Lively' Record

Influential DJ Paul Oakenfold Makes His Second Artist Album

It was just shy of a decade ago when Paul Oakenfold was first introduced to the United States via two releases on compilation powerhouse Global Underground. Now, he is primarily thought of as a DJ on the cheesier side of trance, a somewhat unfair categorization.

Oakenfold's interests were always diverse: Those first double-CDs featured tastes of break-beat, hip-hop and plaintive, folky vocals, in addition to the mentholated soundscapes of early trance. Before the launch of his DJ career, he served as A&R manager of London-based Champion Records, a veritable stockpile of classics, signing records by then-unknowns like Salt-N-Pepa, DJ Jazzy Jeff & the Fresh Prince, Raze and Royal House.

His debut artist album, 2002's "Bunkka" (Maverick), was a licensing gold mine, with pop-conscious single "Starry Eyed Surprise" becoming the very recognizable soundtrack to a sun-baked Diet Coke commercial. A 2003 remix of Justin Timberlake's "Rock Your Body" was straight-faced disco nostalgia, and landed on the radio.

So if you have been listening closely all these years, Oakenfold's second artist album, "A Lively Mind," out April 11 on Maverick, makes a whole lot of sense. The 12-track set is undoubtedly the work of a trend-aware, genre-independent, former A&R guy with an eye on more mainstream success.

And while each track is an independently licensable vignette, the overall sound is trance-rock: guitar licks ranging from Dick Dale surf to Foo Fighters power pop, over tough beats and basic synth riffs. For an artist sprung from the trance genre, where 14-minute tracks and all-night sets are the norm, it is catchy, smart, expertly rendered stuff.

"I can make a DJ compilation with my eyes closed," Oakenfold says. "But songs are really hard to come up with. You bare your soul. You put everything on the table."

Like "Bunkka," "Mind" features blockbuster collaborations: Pharrell Williams does his hip-pop/soul thing on "Sex N' Money"; Grandmaster Flash gives "Set It Off" shades of "Planet Rock." But the album's finest moments belong to the unknowns Oakenfold has chosen to embrace.

"They were exciting, they were vulnerable, they were nervous: They were everything you'd want to find in a young, developing act," he gushes about Bad Apples, a band he first heard at Los Angeles' Key Club. Lead singer Ashley contributes vocals to cry-for-mercy ballad "Vulnerable."

Oakenfold found Spitfire—his favorite collaborator on "Mind"—outside a coffee shop. The singer shares writing credits and performs on "No Compromise" (reminiscent of "Bunkka" hit "Ready Steady Go") and "Feed Your Mind" (a paean to after-hours antics with a "Sympathy for the Devil" interpolation). Both artists have signed album deals with Oakenfold's Perfecto label.

And in her music debut, actress Brittany Murphy coos it up Juliette Lewis-style on first single "Faster Kill Pussycat," which could pass as a remix of last year's guitar-sampling Deep Dish hit "Flashdance." It seems that riffs are standard equipment for dancefloor bombs these days. "Finally, eh?" Oakenfold agrees. "Where has everyone been?"



OAKENFOLD

**GRAMMY REVIEW:** With all the ballyhoo over Grammy Award nomination pros and cons, the outcome of the Feb. 8 telecast set a few things right. The Chemical Brothers finally wrested best dance recording away from a pop artist (last year's winner? Britney Spears), and also took the second-ever best dance/electronic album trophy for "Push the Button" (Astralwerks). And living legend Little Louie Vega got his best remixed recording Grammy, watermarking a career already packed with time-withstanding work. Kudos to both. ●●●

DANCE BY JILL KIPNIS

## SHOUT FACTORY WHIPS UP AN ALPERT CLASSIC

LOS ANGELES—It takes a lot of nerve to mess with a classic album, and in this case, also a lot of whipped cream.

On March 7, Shout Factory is issuing a sweet new take on the 40-year-old legendary project "Whipped Cream & Other Delights" by Herb Alpert's Tijuana Brass.

Titled "Whipped Cream & Other Delights: Re-Whipped," the album features the original's 12 tracks, though here they are each reimagined by remixers including John King of the Dust Brothers, DJ Foosh, Mocean Worker, Thievery Corporation, Ozomatli, Medeski Martin & Wood and Camara Kambon. Alpert himself also recorded new trumpet solos for each remix.

The LP's iconic cover—a half-naked woman covered in whipped cream—is also "re-whipped" with Guess model Bree Condon.

The album is the brainchild of Shout Factory VP of A&R Shawn Amos, who says the idea to remix "Whipped Cream" came to him after the company acquired Alpert's catalog several months ago.

Shout Factory started releasing remastered versions of the artist's projects under the "Herb Alpert Signature Series" moniker in February. The initial remasters included the first two Alpert & the Tijuana Brass albums, 1962's "The Lonely Bull" and 1965's "South of the Border," as well as a new compilation of unreleased tracks from 1963 to 1974 called "Lost Treasures" (Billboard, Dec. 4, 2004).

"Everyone has a memory of 'Whipped Cream,'" Amos says. "It's the first record of my parents' that I dug as well. I wanted to introduce Herb to a new generation of people, so a remix album was always in my mind from the beginning."

The original "Whipped Cream" was Alpert's first No. 1 album and was in the top 10 of the chart for more than a year.

The album featured "Taste of Honey," which reached No. 7 on The Billboard Hot 100, as well as "Whipped Cream," which was used as the theme to "The Newlywed Game."

Working with remix producer Anthony Miranelli, Amos developed a wish list of artists for the project.

Ozomatli member Wil-dog, who remixed "Love Potion #9," says the idea of remaking a track of his former boss' was in-

stantly appealing. Ozomatli's first album was released on Almo Sounds, a label founded by Alpert and his A&M Records co-founder/partner Jerry Moss.

"It seemed like a no-brainer to do it," Wil-dog says. "Growing up, it was an album I remember hearing all the time and I knew every song on there."

After each group remixed a song, it was sent directly to Alpert, who then added his horn solos via Pro Tools.

"Some of them worked even better than they did on the original album," Alpert says. "I just feel that there is a good, interesting album here."

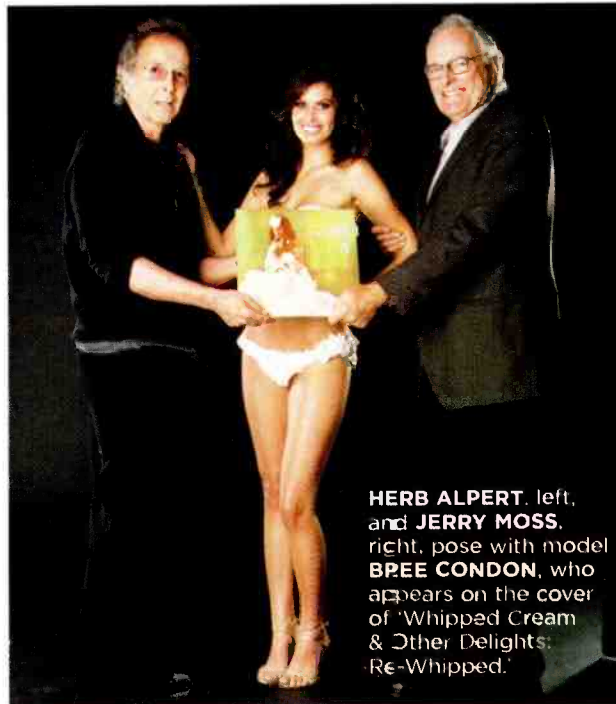
The new album cover, designed by the firm Meat and Potatoes, features much less whipped cream than the 1965 original, though the dessert treat is still meticulously placed to hide parts of the scantily clad Condon.

"What was racy in '65 isn't racy now, and we had a lot of discussions figuring out how to do it," Amos says of the cover. "In the end, we went with what we thought the 21st-century version of what this whipped-cream girl would look like."

Amos says some tracks from "Re-Whipped" are already getting played on triple-A station KCRW Los Angeles, and that the full album will be serviced to smooth jazz stations and underground dance programs nationwide.

Mike Fratt, GM of Nebraska chain Homer's Records, says radio play will be key for the project. "If it gets some traction on radio, it may get some sales," he says. "One would think that due to the awareness of Herb Alpert's music over the years that this might have some potential, but we're seeing remix packages having varying degrees of success."

The company is promoting the project via acidplanet.com, where users can re-edit an Alpert track.



HERB ALPERT, left, and JERRY MOSS, right, pose with model BREE CONDON, who appears on the cover of "Whipped Cream & Other Delights: Re-Whipped."

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smerial@jvcdiscusa.com

### Southeast Account Executive

Alan Cooper

770.475.6991

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### Northwest Account Executive

Tom Kelly

310.274.2221

kellyjvc@aol.com

### OEM Account Executive

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## Costello 'Burns' Bright

Artist Jazzes Up His Own Material And Others' On Live Set

With his latest CD, "Live With the Metropole Orkest: My Flame Burns Blue," released Feb. 28 on Deutsche Grammophon, Elvis Costello builds another strong case for his prowess as a vibrant jazz vocal stylist.

Previously Costello, best-known as a wistful yet raucous rocker with a multiple musical personality, exhibited this on his 2003 piano-based "North" (also on Deutsche Grammophon), as well as on the Mingus Big Band's 2002 CD, "Tonight at Noon: Three of Four Shades of Love" (Dreyfus), on which he wrote lyrics to Charles Mingus' "Invisible Lady" and performed the tune with exuberant perfection.

"My Flame Burns Blue" was recorded live at the 2004 North Sea Jazz Festival in the Hague, Netherlands. Costello gives jazz spins to some of his own com-

positions (such as "Almost Blue"), while adding newly crafted lyrics to such jazz standards as Billy Strayhorn's "Blood Count" (retitled "My Flame Burns Blue") and another Mingus gem, "Hora Decubitis." The latter tune opens the CD with string-swelled intrigue and solo trumpet, saxophone and guitar jolts.

"It's not straight jazz," Costello says, chatting in a suite at New York's W hotel in Union Square the day of his Joe's Pub showcase with Allen Toussaint for their dynamic "River in Reverse" collaboration (to be released in May on Verve Forecast). "But I am playing with a great jazz orchestra. I'm not trying to prove anything. This captures the freedom to just go up there and sing a song. It was a terrific experience."

As for his jazz-orchestral rendition of his pop hit "Watching the Detectives," Costello says, "It was fun realizing the song in the kind of idiom that I dreamed of when I wrote it. Back then I didn't have the access to all those sounds."

**AVANT HILL:** "I don't believe in a hope chest of music," says 68-year-old pianist/composer Andrew Hill, whose brilliant new Blue Note CD, "Time Lines," was released Feb. 21. "This is all new music that I've written over the last couple years, so none of it is old-fashioned or outdated."

In fact, if Hill had revisited music from his classic Blue Note period (1963-66), it would be deemed advanced harmonically and rhythmically. Case in point: his 1964 album, "Point of De-

parture," a landmark recording that is still considered ahead of its time.

This is Hill's third go-round with Blue Note (he also recorded two discs in '89-'90), which to him means "going full circle" career-wise. As for being off the radar screen for much of his 40-plus years as a leader, he waxes philosophically: "I don't feel overlooked. I feel like I've been supported. I love the music, and that's enough in itself."

Regarding having to deal with lung cancer, which is currently in remission, Hill says that he has had to "adapt to living with a terminal illness." As a result, he says, "Right now, I'm focusing on quality, not quantity."

**THREE DOT LOUNGE:** Phil Elwood, the dean of the San Francisco Bay Area's jazz



writers who died Jan. 10, will be celebrated by the jazz community March 18 at a matinee memorial/tribute show at Yoshi's jazz club in Oakland, Calif. That date would have been his 80th birthday. . . . In celebrating the Feb. 21 release of his Palmetto Records solo

album, "Fred Hersch in Amsterdam: Live at the Bimhuis," pianist Fred Hersch will perform Feb. 28-March 6 at the Village Vanguard in what is, remarkably, the first time in the legendary Greenwich Village club's history that a pianist has played an entire week solo.

PRO-FILE BY GAIL MITCHELL

## Cox's R&B Toolbox

Songwriter/Producer Builds Hits For Carey, Blige And Others

**S**ongwriter/producer Bryan Michael Cox is a music lover who plays jazz piano in his spare time. But right now he is on a quest to save R&B.

"Several years ago nobody was trying to feel me when I said I was doing R&B," Cox recalls. "But this current hip-hop generation is growing up and finding there's nothing wrong with some R&B in your life."

Those who were not feeling the 28-year-old Atlantan back then are no doubt feeling him now. During the last several years, Cox has been crafting quite a résumé, anchored by his work on two Grammy Award-winning blockbusters, Mariah Carey's "The Emancipation of Mimi" and Usher's "Confessions." The former boasts Cox's imprint on the No. 1 R&B/pop hit "Don't Forget About Us." The latter features his handiwork on the crossover hits "Burn," "U Got It Bad" and the title track.

Before ringing out 2005, Cox added Chris Brown's "Say Goodbye" to his credits. Then he ushered in 2006 with Mary J. Blige's No. 1 hit "Be Without You."

Though his reputation is building among the industry cognoscenti, Cox and his Blackbaby Entertainment production company are not exactly household names. And Cox is cool with that.

"Producers are instrumental in making an artist popular, but I don't want to overshadow the artist," he says. "I don't jump into the video or the TV show; I'm not out there tap dancing. And I don't put a label on my sound. I only want to make records an artist can shine on."

Cox's writing partners include Johnta Austin (also a solo artist on Virgin Records), Adonis Shropshire and newcomer Kendrick "Wyldcard" Dean. Austin, who co-penned Blige's "Be Without You," traces his relationship with Cox back to 1998. Among their other collaborations is the 2002 Ginuwine top 10 R&B track "Stingy." Shropshire co-wrote Usher and Alicia Keys' "My Boo," while Dean collaborated with him on Brown's "Say Goodbye" and a new Toni Braxton track, "Trippin'."

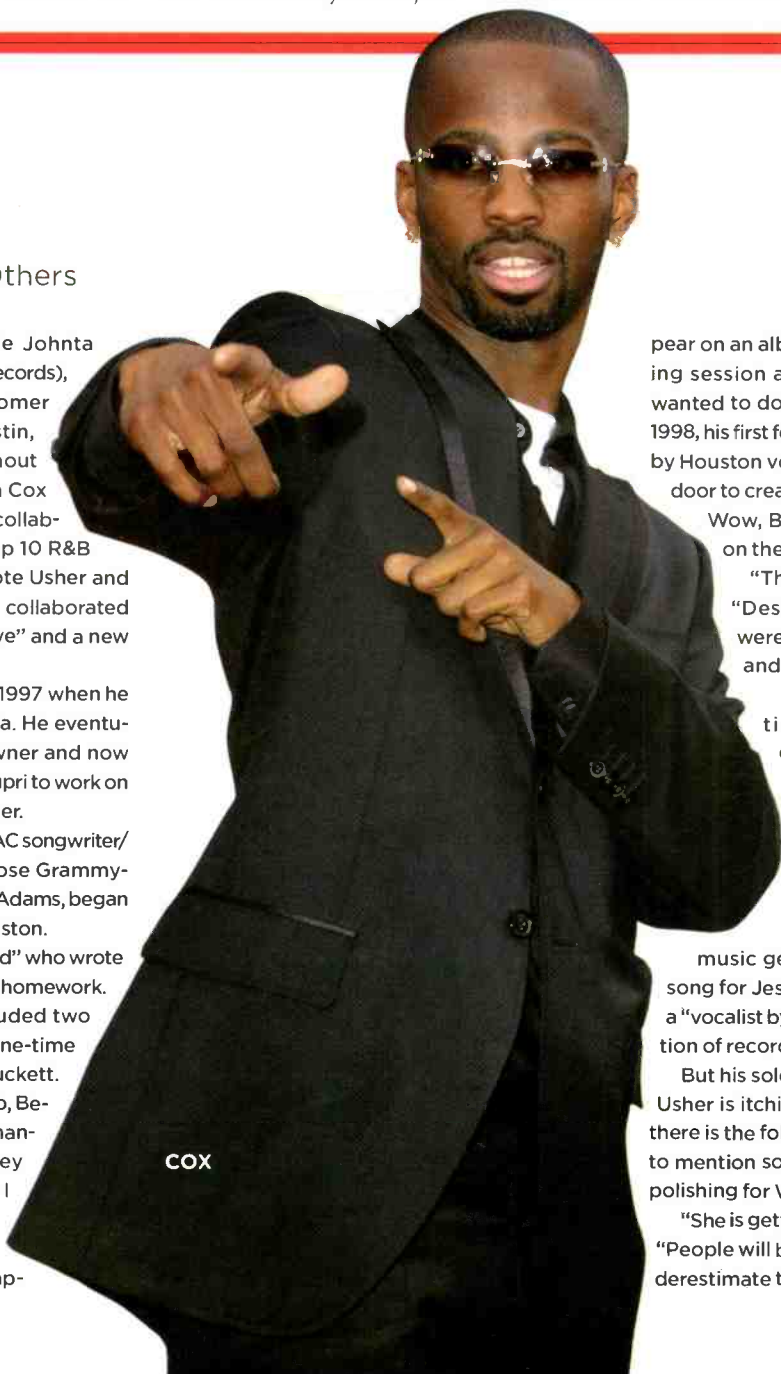
Cox's team spirit dates back to 1997 when he relocated from Houston to Atlanta. He eventually hooked up with So So Def owner and now Virgin Urban president Jermaine Dupri to work on projects for Jagged Edge and Usher.

An earlier mentor was fellow SESAC songwriter/producer Greg Curtis. Curtis, whose Grammy-nominated credits include Yolanda Adams, began coaching high schooler Cox in Houston.

Cox admits he was a "strange child" who wrote fictitious album credits while doing homework. As a senior, his schoolmates included two freshmen: Beyoncé Knowles and one-time Destiny's Child member LeToya Luckett.

After Columbia signed the group, Beyoncé suggested to her dad and manager Mathew Knowles that they should work with Cox. "Greg and I . . . later recorded three songs with the group," Cox says.

Although those songs did not ap-



pear on an album, Cox remembers that recording session as the day "I knew this is what I wanted to do." Producing professionally since 1998, his first formal credit was 1999's "Get Gone" by Houston vocal group Ideal. That opened the door to creative pairings with Aaliyah, Lil' Bow Wow, B2K, Fantasia and Destiny's Child on the trio's final album.

"That was surreal," Cox says of the "Destiny Fulfilled" experience. "We were kids together, dreaming together and now we're adults doing it."

A partner with Noontime production/management company's Christopher Hicks in the Beatfactory label, Cox is grooming projects by Luckett (whose debut album is on Capitol), female group Bella, singer Q.Amey and male group Dirty Rose.

Aspiring to "make a mark in every music genre," Cox recently completed a song for Jessica Simpson. And calling himself a "vocalist by nature," he is entertaining the notion of recording his own album.

But his solo debut will have to wait. Cox says Usher is itching to get back in the studio. And there is the follow-up to Carey's comeback. Not to mention songs that he, Austin and Dupri are polishing for Whitney Houston.

"She is getting her mojo back," Cox promises. "People will be surprised. You should never underestimate true talent."



EDITED BY TOM FERGUSON tferguson@eu.billboard.com

## Mexico Go Bragh

Duo Finds A Welcome Home In Ireland

Acoustic guitar duo **Rodrigo y Gabriela** is an unlikely chart-topper in Ireland.

The Mexican act's self-titled third album entered the IRMA chart at No. 1 one week after its Feb. 17 release on RMG-distributed independent Rubyworks. The album appears in the United Kingdom and continental Europe through local distributors March 13.

Produced by **John Leckie** (Radiohead, Muse), "Rodrigo y Gabriela" teams original flamenco/Mexican folk-styled tracks (published by Dublin-based Elevate) with instrumental covers of **Led Zeppelin** and **Metallica** songs. Its success rewards **Rodrigo Sanchez** and **Gabriela Quintero's** constant gigging since 1999, when they moved to Europe from Mexico after playing in a heavy metal band for seven years.

Eventually, they settled in Dublin and worked up from busking in the streets to supporting local favorite **Damien Rice** and the touring **Buena Vista Social Club**. Dublin-based artist manager **Niall Muckian** signed Rodrigo y Gabriela to launch his own Rubyworks label, rerecording its demo CD "Foc" as "Re-Foc" in 2002.

"Because it's all instrumental," he says, "we found it hard getting major-label interest or any radio play, so I put it out myself." More European touring preceded "Live Manchester and Dublin," a July 2004 IRMA top 20 album.

Muckian says "Rodrigo y Gabriela" has had enthusiastic mainstream and specialist radio support in Ireland and reports interest from a number of American labels.

U.K. shows in March, booked through London-based GAA, precede Australian dates in April. The act is signed to IMN for U.S. work.

—NICK KELLY

**TELEX REACTIVATED:** Pioneering Belgian electronica trio **Telex** may have been silent for two decades, but never really went away. "We stopped making new records in 1986, but didn't actually split up—or re-form," founder **Marc Moulin** declares.

The band returned with the 10-track album "How Do You Dance?," released in Belgium on Virgin and across continental Europe through EMI Feb. 27. U.K. and U.S. releases are not finalized.

The set mixes self-penned material, published through the act's own Telex Something, with covers including **Elvis Presley's** "Jailhouse Rock" and **Canned Heat's** "On the Road Again."

Jazz pianist **Moulin** formed Telex in 1978 with recording engineer **Dan Lacksman** and vocalist **Michel Moers**. Moulin says Telex shipped 2 million units across five witty, keyboard-driven albums on various labels between 1978 and 1986.

During Telex's extended sabbatical, Moulin worked as a writer, broadcaster and jazz artist—releasing albums on Blue Note in 2001 and 2004—while Lacksman founded Brussels'

Synsound Studios and Moers worked in graphic design.

"This new album is a top priority for us," EMI Belgium product manager **Gilbert Lederman** says. "It reflects the spirit of [Telex's] early work, ready to be discovered by a new generation."

—MARC MAES

**RUM RUNNERS:** A quarter century after first crashing sales charts worldwide, **Duran Duran's** two founders are releasing a compilation that pays homage to the band's influences.

Keyboardist **Nick Rhodes** and bassist **John Taylor** have compiled "Only After Dark" (EMI)—18 tracks of the glam rock, post-punk and elec-

RODRIGO Y GABRIELA



tronic music that helped develop the group's early sound.

As regulars at the now-defunct Rum Runner club in their English hometown Birmingham, the duo were regularly exposed to a cross-section of music from the likes of **David Bowie**, **Kraftwerk** and **Ultravox**—all featured on the album.

"As we were developing our own sound, this was the backdrop," Rhodes says. "Everything was at a crossroads. Everything was in flux."

Coming out May 1 in the United Kingdom, the album's art incorporates images from photographer **Paul Edmond's** new book "Duran Duran Unseen" (Reynolds & Hearn), which chronicles the 1979-82 Birmingham scene.

—LARS BRANDLE

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A6BG14

by KEN TUCKER

It is good to be Keith Urban.

The Australian artist's three solo albums, the first of which came out six years ago, collectively have sold more than 6 million copies, according to Nielsen SoundScan. His most recent, "Be Here," is at 2.5 million copies and climbing and appears destined to eclipse sales of "Golden Road," his previous release.

Two singles from "Be Here"—"Making Memories of Us" and "Better Life"—spent a combined 11 weeks atop Billboard's Hot Country Songs chart in 2005. "Memories" is now a top 10 hit at adult contemporary, while "You'll Think of Me" from "Golden Road" is still a mainstay at adult top 40.

On the road, Urban grossed nearly \$11 million in 2005, according to Billboard Boxscore, ranking him No. 7 on the list of top-grossing country artists last year.

In November, Urban won his second straight Country Music Assn. Award for male vocalist of the year and also scored a dark horse win as entertainer of the year.

And on Feb. 8, the Capitol artist picked up his first Grammy Award for best male country vocal performance.

Urban's *Still Alive* in '06—a continuation of his *Live* in '05 outing—wrapped up at the end of February. The rest of the year will be spent working on a new album.

**Q: You just finished your second headlining tour. Is there more pressure as a headliner than as an opener?**

**A:** I don't feel it if there is. I look forward to playing longer. We normally play a couple of hours in our shows. It's great to have the time to stretch out a little bit and have more stage space.

**Q: Instead of running your fans through a quick grip-and-grin at your shows, you have created the "Keith Urban backstage experience." Select fans get to hear a song performed acoustically and ask you a few questions. Why did you go that route?**

**A:** I found that sometimes at a meet-and-greet you barely met the person. You come away from those things like the Wal-Mart greeter. I wanted to make it more personal, but not so much that we had to limit the amount of people.

I do a song acoustically backstage and then do a little Q&A session. And then we do some group photos with everyone. It's not one-on-one, but it's allowed me to spend longer with, say, 50 people. You get to spend 20 minutes as opposed to 30 seconds with each person.

**Q: Capitol has worked your records to formats other than country. Do you feel like you have had to prove yourself all over again?**

**A:** Not in the same way, because I was fortunate to have just made music that in a certain song situation worked in another format. The label took it to them and they loved it and they played it. That allowed us to get to a whole new group of people that hadn't heard our music before. I was fortunate that I didn't have to go and record specific crossover material.

**Q: Country programmers are notoriously proprietary when it comes to artists crossing over. Have you gotten any flak because your music is now heard on other formats?**

**A:** I haven't personally heard any flak about it. I try to leave the business side of it up to my record company and my management and have faith that they know what we're doing. My job is to make music, and they find a home for it.

**Q: You still make time for radio, doing phoners, cutting liners, etc. Why is that important to you?**

**A:** There's a lot more requests for [my] time, which [is] the one thing that hasn't increased—



URBAN

my time. Trying to spread it around and stay connected to everybody is a hard job to do.

It's obviously important for me to stay connected through doing something like the [Country Radio Seminar] show and to show my gratitude. [Radio has] been extraordinarily good to me and continues to be. I think it's a team effort. You recognize that hopefully you need each other.

**Q: Your Web site has an international tone, asking visitors to select which country they are from. How has your international fan base grown?**

**A:** We've done a couple of tours over to Europe, particularly to Germany. We seem to have a great following in Germany, Ireland and Scotland, and London and France seem to like the music. We recognize that there's fans all over the world, and the Internet obviously embraces that.



## Nashville Scene

PHYLLIS STARK pstark@billboard.com

### Six For The Seminar

Country Label Leaders Address Genre's Challenges At CRS

Radio's shortcomings, Eliot Spitzer, digital downloads and the dearth of female artists were among the hot topics tackled by six country label heads at a recent Country Radio Seminar session in Nashville.

While country music sales are holding up, Universal Music Group Nashville co-chairman Luke Lewis said labels are still grappling with competition from illegal downloads. "I don't see anything on the horizon that looks like an answer to that yet," he said.

Warner Bros. Nashville executive VP Bill Bennett agreed that "country consumers are stealing the shit out of records and there's nothing to stop it right now."

The result of downloading—illegal or legal—according to Capitol Records Nashville president/CEO Mike Dungan, is that "we're turning into a one-song industry. We're making beautiful albums and people are buying one song, one download. It's only going to get worse when the telephone revolution hits," he said, referring to the rising popularity of mobile music.

The ongoing payola investigation by New York Attorney General Spitzer has dramatically altered the business, said Joe Galante, chairman of RCA Label Group, whose parent

company Sony BMG has settled with Spitzer. The biggest change, Galante said, is that the company now has "this compliance officer sitting on our heads all the time."

Sony Music Nashville president John Grady noted that because of Spitzer, "the rule book has changed. We'd better change with it."

Dungan, whose parent company EMI has not settled with Spitzer, said business might be easier if it does so because his company has clamped down so tightly on its own. "Our corporate attorneys have basically taken away our ability to market."

When the topic shifted to country radio, panelists agreed that it was still the prime source of exposure for their music, but there are more options than ever for getting artists heard.

"Radio is still the No. 1 part of our plan," Grady said, "but thank God it's not the only plan."

And the panelists had no shortage of answers when it came to what radio could be doing better. Lewis said it could be "playing more current music." Grady encouraged radio to "jump off the cliff with us more. Take more . . . chances" with current music.

Big Machine Records president Scott Borchetta wants radio to "get with the excite-

ment. This process [of breaking a record] should not take six months. Have a little bit more faith."

Galante said radio should stop testing records in callout research before they have enough spins to be familiar. Early testing, he said, kills too many records too early.

While noting that such trends are cyclical, moderator R.J. Curtis, operations manager of Emmis' KZLA Los Angeles, pointed to the relative dearth of female artists in the format. With the exception of female-fronted Sugarland, Miranda Lambert, Carrie Underwood and some established stars, he said, there are few female acts.

Lewis said his company is now "afraid" to sign female acts and "tensed up about it . . . There's a big, bloody pile of female artists from last year that didn't work," he said. "We're hearing from radio that maybe they have enough."

Grady said, "I just got my teeth kicked in on a Gretchen Wilson record, so maybe the era [of women artists] is over."

Dungan said it is harder for women artists to break because "if you're female it's tough to play a rocking club doing traditional female material." But he also noted that the gender balance issue in country music is one that "we have always over-thought."



Pictured at the record label heads panel at Country Radio Seminar in Nashville are, from left, Universal Music Group Nashville co-chairman LUKE LEWIS, Warner Bros. Nashville executive VP BILL BENNETT, Sony Music Nashville president JOHN GRADY, RCA Label Group chairman JOE GALANTE, moderator and KZLA Los Angeles OM R.J. CURTIS, Big Machine Records president SCOTT BORCHETTA and Capitol Nashville president/CEO MIKE DUNGAN.



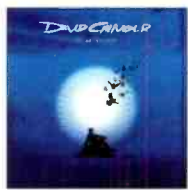
# REVIEWS

## SPOTLIGHTS

Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or *Billboard* chart potential.

## ALBUMS

### ALBUMS



**DAVID GILMOUR**  
**On an Island**  
Producers: David Gilmour, Phil Manzanera, Chris Thomas  
Columbia

Release Date: March 7

Even without having released any new music in more than a decade, David Gilmour remains a towering figure in rock: a guitar hero and master song craftsman whose influence has never waned. Close your eyes, and a host of songs on this solo effort will transport you right back to Pink Floyd's '90s salad days, from the "Mecdle"-ish title cut (with vocals by David Crosby and Graham Nash) to the languid stoner's delight "The Blue" and the elegant "A Pocketful of Stones." Gilmour's guitar work is as memorable as ever, even when he unexpectedly veers off into the straight-up blues of "This Heaven." To be sure, the majority of "Island" could be Pink Floyd in all but name only. Still, the project is a success on its own merits, thanks to its substantial songs rooted in a still-classic sound.—*JC*



**NEKO CASE**  
**Fox Confessor Brings the Flood**  
Producer: Neko Case, Darryl Neudorf  
Anti-  
Release Date: March 7

With each solo album, Neko Case sounds more and more like a voice from another era. And at a time when "American Idol" winners walk away with multiple Grammy Awards, Case has never sounded as vital as she does on "Fox Confessor Brings the Flood." Her

fourth effort is arguably her most engrossing, and it certainly features some of her more peculiar arrangements. The groove on "That Teenage Feeling" snaps to a close before nostalgia takes the reins, while the guitar on the title track sounds like it is stumbling through an empty house. With a voice that carries a bit of soul, romance and heartache, she waltzes her way around a backing band that features members of Calexico, the Band's Garth Hudson and Giant Sand's Howe Gelb, effortlessly creating a collection of what should be Western standards.—*TM*

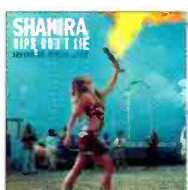


**GOLDFRAPP**  
**Supernature**  
Producers: Alison Goldfrapp, Will Gregory  
Mute

Release Date: March 7

Last year, Goldfrapp took the stage in New York to Cerrone's late-'70s disco hit "Supernature," which was a postcard-perfect introduction to material from the group's disco-sparkled album of the same name. Sure, the songs featured on Goldfrapp's third disc are steeped very much in the supersonic present, but damned if "Ride a White Horse," "Lovely 2 C U" and chart-toppers "Ooh La La" and "Number 1" don't recall the synth workouts of pioneering disco and new wave artists like Giorgio Moroder and Gary Numan. Elsewhere, the quietly gorgeous "Let It Take You" and psychedelic "Time Out From the World" offer respite from the dancefloor. With the mesmerizing Alison Goldfrapp leading the way, a glam-rock fierceness reigns supreme throughout this stunning collection.—*MP*

### SINGLES



**SHAKIRA FEATURING WYCLEF JEAN**  
**Hips Don't Lie (3:38)**  
Producer: Jerry "Wonda" Duplessis  
Writers: Shakira, Wyclef, J. Duplessis, O. Alfanno, L. Parker

Publishers: various  
Epic (CD promo)  
Epic Records senses that it has an event on its hands with "Hips Don't Lie." The collaboration between Shakira and Wyclef Jean absolutely comes across as inspired, original and a reaction record. Best of all, it is just plain fun, the kind of throwdown that could become an anthemic keepsake for summer 2006. The song serves as an ode to the fact that a decent rhythm never betrays Shakira's hips. No doubt the forthcoming video will lend credence to such a notion. Her previous single "Don't Bother" failed to propel current album "Oral Fixation Vol. 2," but this song will undoubtedly restore Shakira's rep as a sexy mama here to get the party started.—*CT*



**JEWEL**  
**Again and Again (3:50)**  
Producers: Rob Cavallo, Jewel  
Writers: Jewel, J. Shanks  
Publishers: various  
Atlantic (CD promo)  
Jewel's fans may have

had a jolly time with previous über-pop effort "0304," but critics accused her of selling out, and consumers were ultimately indifferent. After a healthy three-year break, the honey-voiced singer/songwriter returns to more organic roots. "Again and Again" is consummate Jewel, beautifully composed and not in the least self-conscious in light of her more recent challenges at radio. So while the goods are undoubtedly in the bag, the tougher challenge will be getting Atlantic to back an artist who was once a priority—when most of her proponents have since left the label. Adult top 40, meanwhile, should be paving a pathway in gold for Jewel's return. From the upcoming "Goodbye Alice in Wonderland," her sixth album, due May 2.—*CT*

### POP

**THE LITTLE WILLIES**  
**The Little Willies**  
Producer: Lee Alexander  
Milking Bull/EMI  
Release Date: March 7  
Norah Jones gets in touch with her inner honky-tonk woman on the self-titled debut of the Little Willies, a cover-happy side project cheekily named after Willie Nelson. In the studio, Jones and musical friends, including Richard Julian and Lee Alexander, distill the fun, down-to-earth spirit of their live shows. Fred Rose's revved-up country swing "Roly Poly" sets the stage with smooth vocals, brushed drums and killer guitar licks courtesy of Jim Campilongo. Jones bathes in piano glitz (Elvis Presley's "Love Me") and gets tipsy on Nelson's "I Gotta Get Drunk," but sparks fly when her honeyed verve blends with Julian's sandpaper vocals on the poignant "No Place to Fall." Still, with such outstanding musicianship, couldn't these guys have taken more risks than writing a song about Lou Reed and the questionable practice of cow tipping?—*SP*

### ROCK

**AL ANDERSON**  
**After Hours**  
Producers: Al Anderson, Scott Baggett  
Legacy  
Release Date: March 7  
Diehard NRBQ fans may still bemoan Big Al Anderson's withdrawal from the group in 1993, but you cannot begrudge his decision to retire to Nashville and become a hit-making country music songwriter. On his first solo album in 10 years, Anderson crafts a multifaceted gem that ranges from chugging rockers and country twangers to slow romancers and jazzy swingers. Highlights include the soulful, pedal steel-and-violin-spiced "Better Word for Love," the bluegrass-y "Blues About You Baby," the gently swaying "Let's Get Away for the Weekend," the lyrical beauty "Two Survivors" and the country-tinged "Trip Around the Sun" (a 2004 hit for Jimmy Buffett and Martina McBride). Guest vocalists

include Sharon Vaughn on the ebullient, horn-litling "Do Nothin' Day," co-written by Delbert McClinton, and Tia Sillers on the catchy "What's a Thousand Miles." Highly recommended.—*DO*

**EXENE CERVENKA & THE ORIGINAL SINNERS**  
**Sev7en**

Producers: Exene Cervenka, Jason Edge  
Nitro  
Release Date: March 7  
★ Having just turned 50, the doyenne of L.A. punk is still operating at high intensity here. As backed by the Sinners, Cervenka has the ballast to roar like X's early-'80s glory days while bopping like a latter-day Wanda Jackson. "Born Yesterday" sets the tone: She rails against one of the great injustices of aging—no longer getting proofed at liquor stores. Speaking of alcohol, "Tavern" and "Hollywood Signs" are straight shots, rocking, rueful yet unapologetic. The harmonies on "History Now" will remind you of the one-two punch Ex once delivered with her ex from X, John Doe. The reverb-drenched "Long Distance" is ace L.A. punkabilly, a better example of the subgenre than the cover of Gun Club's "Ghost on the Highway." Less angry but far from complacent, Cervenka's voice is justifiably, effectively torn-and-frayed; after all, she wasn't born yesterday.—*WR*

### COUNTRY

**KRIS KRISTOFFERSON**  
**This Old Road**  
Producer: Don Was  
New West  
Release Date: March 7  
★ Nearly 40 years removed from when this helicopter pilot/Rhodes scholar/janitor revolutionized Nashville songwriting, Kristofferson returns with his first studio record in 11 years. Kristofferson at 70 is at his best when he looks inward and backward, as on the beautifully written title cut, the wry writers' lament "The Last Thing to Go" and showbiz tributes "Final Attraction" and "The Show Goes On." But he cannot resist social commentary,

most aggressively on "In the News," but to better effect on "Wild American." As a singer, Kristofferson remains a hell of an actor, but there is a lot to love about this record, not the least of which is Don Was' hands-off production, which puts us in the middle of the room.—*RW*

**VAN MORRISON**  
**Pay the Devil**  
Producer: Van Morrison  
Lost Highway  
Release Date: March 7

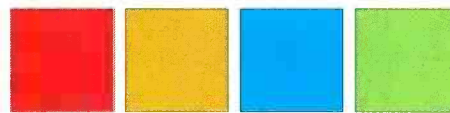
★ It requires either incredible audacity or singular brilliance for a singer to tackle classic songs to which other superstar artists have long ago affixed their names and definitive interpretations. Luckily, on Morrison's first full-blown foray into the country music catalog, brilliance shines throughout. On these 12 covers and three solid originals, Morrison repeatedly finds his own unique connection with evergreens that include "There Stands the Glass," "Your Cheatin' Heart," "Once a Day" and "I'll Be Gain Control Again," rendering them fresh and vibrant with his own inimitable imprint. Pitch-perfect arrangements and instrumentation notwithstanding, it would be crass reductionism to consider "Pay the Devil" the "Van Morrison country album." It is simply the man and his music, as amazing as ever.—*GE*

### ELECTRONIC

**COLDCUT**  
**Sound Mirrors**  
Producer: Coldcut  
Ninja Tune  
Release Date: Feb. 27  
▶ The musically eclectic Coldcut's first studio offering since 1997. Was the wait worth it? Well, that depends on where your head is at in 2006. The peaks of this uneven set are two sublime house tracks, "Walk a Mile in My Shoes" and "This Island Earth," featuring Robert Owens and Mpho Skeef, respectively. Nearly as good is the M.I.A.-flavored "True Skool" (featuring Roots

continued on >>p50

# REVIEWS



## SINGLES

from >>p49

Manuva). A song like "Man in a Garage," which opens the disc, may surprise Coldcut fans with its alternative rock sensibilities. But give it time: It, too, is a cool track. Unfortunately, "Everything Is Under Control" (with Jon Spencer and Mike Ladd) and "Just for the Kick" (featuring Annette Peacock) falter with tired, big beats. On the closing title cut, Coldcut reimagines the aural sensations of *Air*, and such previous missteps are somewhat forgotten.—MP

### WORLD

#### CESARIA EVORA Rogamar

Producer: Fernando Andrade

*Bluebird/RCA Victor*

Release Date: March 7

★ Since she captivated global audiences a decade ago as queen of the morna, Cape Verde native Cesaria Evora has continued to rack up accolades while expanding her horizons through collaborations with Bonnie Raitt and Caetano Veloso. "Rogamar"—an ode to the sea—is highlighted by the sexagenarian star's duet with Afro-pop icon Ismael Lo on "Africa Nossa," a song that speaks of the bond between her island nation and its closest mainland neighbor, Senegal. Elsewhere, Evora lends her sweet, melancholy voice to tunes that evoke familiar Cape Verdean themes: exile, island life, carnival, strong family ties and a unique worldview born of the country's mixed heritage as a Portuguese colony and an independent African nation. As always, Evora demonstrates an unrelenting passion for bringing plaintive stories to life.—PV

#### BOMBAY DUB ORCHESTRA

#### Bombay Dub Orchestra

Producers: Garry Hughes, Andrew T. Mackay

*Six Degrees*

Release Date: Feb. 28

★ Despite the title of this double-CD, this is neither a Bollywood extravaganza nor a Jamaican dub project. Rather, it is an absolutely dream-inducing brainwave from noted U.K. musicians Garry Hughes and Andrew T. Mackay. The deal here is chill music on an orchestral scale, written by the duo and performed by a massively talented collection of Indian and English players. Disc one opens with the drowsy trip-hop of "Compassions," while the remaining 11 tunes fuzz out into an electronic/acoustic ambience that would be an ideal soundtrack for an out-of-body experience. Disc two offers remixed versions of some of these tunes, and here is where rhythm, groove and jittery electronica supplant the ethereal, chilled vibe of the first CD.—PVV

### GOSPEL

#### BISHOP EDDIE LONG & THE NEW BIRTH TOTAL PRAISE CHOIR

A New Beginning

Producer: Kevin Bond

*EMI Gospel*

Release Date: Feb. 21

▶ This Atlanta megachurch choir's debut effort shot quickly to No. 1 on the gospel chart in 2004, and this successor appears poised to follow the same trajectory. With Grammy Award-winning hitmaker Kevin Bond back as producer and principle songwriter, New Birth Total Praise Choir retains its hooky accessibility and contemporary sensibilities within a fully choral framework that will surely find a ready home on radio and in the pews. The ever-eclectic Bond and NBTPC

strike winning notes with a diverse but cohesive and always-engaging set that includes immediately memorable anthems ("It Shall Come to Pass"), backbeat-driven gospel/rock ("God Is") and the steady rolling R&B-flavored gospel of the title song. Uplifting and inspired.—GE

### NEW & NOTEWORTHY

#### I LOVE YOU BUT I'VE CHOSEN DARKNESS Fear Is on Our Side

Producer: Paul Barker

*Secretly Canadian*

Release Date: March 7

★ The world hardly needs another indie rock band with its head stuck in the 1980s, but somehow this awesomely named Austin-based outfit transcends obvious touchstones like the Chameleons and Talk Talk on its stellar full-length debut. From note one, the listener is hermetically sealed into Chosen Darkness' unique musical universe where overdriven bass leads, pinpoint guitar lines and ominous synths hit with maximum impact. Mood pieces like "Last Ride Together" and "We Choose Faces" are remarkably evocative of those times when the sad realities of life cannot be ignored, while tense rockers like "Lights" and "The Ghost" offer karmic strength to anybody wallowing in old memories that still sting. Another great find by Indiana indie Secretly Canadian, Chosen Darkness permeates the brain while jolting the heart.—JC

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#### ADDITIONAL REVIEWS:

- Nicolai Dunger, "Here Is My Song You Can Have It . . ." (Zoe)
- The M's, "Future Women" (Polyvinyl)
- Television Personalities, "My Dark Places" (Domino)

### POP

#### LISA LOEB Single Me Out (3:11)

Producer: not listed

Writer: not listed

Publisher: not listed

*Geffen/UMe (CD promo)*

★ With the launch of unscripted TV series "#1 Single" for E! Networks—which trails her return to New York and search for love in the city—Lisa Loeb releases a new single appropriately titled "Single Me Out." From her retrospective "The Very Best of Lisa Loeb" and also the series theme, it is a fitting song to mark the indie darling's return to the airwaves. Winning hooks, a driving beat and smooth harmonies complement Loeb's folksy-pop sound and smart songwriting. Loeb's indie credibility and commercial appeal have always been a winning combination among fans of catchy pop, and "Single Me Out" could win a whole new crowd of admirers.—KT

#### MICHAEL STIPE FEATURING CHRIS MARTIN AND JOSEPH ARTHUR In the Sun (4:56)

Producer: not listed

Writer: J. Arthur

Publisher: not listed

*WB Records (CD single)*

Choose your version. R.E.M. frontman and Georgia native Michael Stipe leads an effort to raise money for Hurricane Katrina victims six months after the catastrophe with this charity single's proceeds going to Mercy Corps. Six mixes are offered, including a truly definitive Stipe solo version. Another mix features Stipe and Coldplay lead Chris Martin (an inspired, albeit disparate alliance of octaves and generations). There are also remixes featuring folk/rock artist and songwriter Joseph Arthur, less a commercial venture than artistic expression. The song is lovely, but radio seems like a long shot. So how do Stipe and friends exactly hope to lead consumers to support the cause? That remains the million-dollar question.—CT

### COUNTRY

#### CAROLINA RAIN Get Outta My Way (2:57)

Producers: Carolina Rain,

Clint Black

Writers: R. E. Orral,

C. Wright

Publishers: Songs of Peer,

Fixation Music, ASCAP

Equity Music Group

★ Equity Music Group

owner Clint Black takes this talented trio under his wing, co-producing its latest effort, and it sounds like a winner. Penned by Robert Ellis Orrall and Curtis Wright, the lyric captures that rush of adrenaline when a couple makes that first visual connection. The guy here knows what he wants and admonishes his buddy to just get out of his way as he makes his move. The production is taut and teeming with energy, and it offers great tempo that programmers should find easy to slide onto the airwaves. Lead vocalist Rheaun Boyer's appealing performance is the icing on the cake. Look for the group's debut album to street this August.—DEP

### ROCK

#### QUEENSRYCHE I'm American (2:53)

Producers: Geoff Tate,

Jason Slater

Writers: G. Tate, J. Slater,

M. Stone

Publisher: not listed

*Rhino (CD promo)*

★ After nearly 20 years, Queensryche finally fires off the first shot to the sequel to "Operation: Mindcrime," which arrives April 4. Frenetic lead single "I'm American" touches on elements of the first record such as the authoritative guitar intro and lyrics that criticize the country's lesser virtues, this time kicking at the culture of entitlement. However, its modern sound shows the band living in the present, displaying the strength of its veteran songwriters and musicians. The stop-start bridge is a new twist in the group's oeuvre, but not the incendiary guitars, which sear the air with speed and style. Queensryche has not rocked this hard on a single in ages, and all five members' performances are vigorous and inspired. The question is not whether this is a good song, but how fans—with their high expectations—will react.—CLT

#### GODSMACK Speak (3:58)

Producer: S. Erna

Writers: S. Erna, T. Rombola

Publishers: Universal Music/

Hammerclaw/Meeengya

Music/Mick Dog (ASCAP)

Universal (CD promo)

It has been a while since we heard from Godsmack. Its last record was the 2004 EP "The Other Side," an acoustic collection of revamped songs and rarities that breathed some life into its music, which had become formulaic. Singer Sully Erna is the sole producer on Godsmack's upcoming new album, which may explain why lead track "Speak" sounds fresher than the group's last few singles. Announcing itself with a distorted squall that sounds like a launch into orbit, the song has a commanding guitar hook and blazing solo by Tony Rombola, Robbie Merrill's sturdy bassline and Shannon Larkin's crash-filled drums. The instruments sound more raw than usual, another mark in the track's favor. But Erna's by-rote performance and the songwriting again fail to push boundaries. If Godsmack wants to remain viable, its album better have a lot more to say than "Speak."—CLT

### AC

#### CYNDI LAUPER FEATURING JEFF BECK Above the Clouds (4:00)

Producers: Cyndi Lauper,

Rick Chertoff, William

Whitman

Writer: not listed

Publishers: various

*Epic (CD promo)*

"Above the Clouds" is among the gentlest, most affecting songs in this long-lived artist's catalog—and that is saying something, given its depth and grace. The second release from Cyndi Lauper's low-key "The Body Acoustic" is not a rerub of a previous hit, which makes it all the more exciting a discovery. The song's super-gentle arrangement is a little subtle for radio, though the melodic guitar accompaniment from Jeff Beck goes a long way in holding together a structure that might be friendly enough for AC. In any case, just beautiful. She's still got it.—CT

## LEGEND & CREDITS

EDITED BY JONATHAN COHEN (ALBUMS) AND  
CHUCK TAYLOR (SINGLES)

CONTRIBUTORS: Jonathan Cohen, Gordon Ely, Todd Martens, Dan Ouellette, Michael Paoletta, Sven Philipp, Deborah Evans Price, Wayne Robins, Chuck Taylor, Christa L. Titus, Kristina Tunzi, Philip Van Vleck, Paul Verna, 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



## TO THE WINNERS

>>Ana Gabriel sees the biggest sales lift from Univision's Feb. 23 telecast of its annual Premio Lo Nuestro Awards, as the veteran singer wins **Greatest Gainer on Top Latin Albums** (11-8, up 25%). The show also produces bullets on the chart at Nos. 5, 20, 24, 26 and 46.

## MARY S BACK

>>Mary J. Blige reaches No. 1 on the Rhythmic chart for the first time in five years, as "Be Without You" climbs 3-1 in its 12th week. The track also leads **Hot R&B/Hip-Hop Songs** for a 10th week and is No. 1 at **Adult R&B and Hot Dance Club Play**. "Family Affair" was Blige's last Rhythmic No. 1.



## CHANGING ROLES

>>As an actress, Jada Pinkett Smith has appeared on Billboard's video charts, but her rock band, **Wicked Wisdom**, now draws its first chart ink. Its self-titled debut enters **Top Heatseekers** at No. 44 and **Top Independent Albums** at No. 45.

# CHART BEAT

READ FRED BRONSON EVERY WEEK AT [BILLBOARD.COM/FRED](http://BILLBOARD.COM/FRED)

>>The **Union Jack** is flying atop The Billboard Hot 100 for the first time in slightly more than eight years, as James Blunt becomes the first British-born artist to reach No. 1 since Elton John ruled for 14 weeks with "Candle in the Wind 1997." With "You're Beautiful," Blunt becomes the fourth solo male to top the chart since John without also appearing on Hot R&B/Hip-Hop Songs.

>>Fred Bronson also reports on Madonna's 12th No. 1, another chart first for the "High School Musical" TV soundtrack and Ray Davies making his solo debut on The Billboard 200, 41 years and three months after he first charted as lead singer of the Kinks.

Billboard

# CHARTS

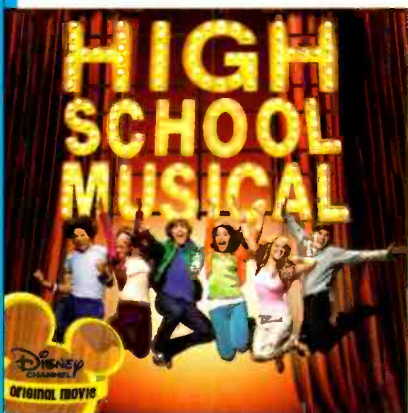


## Over the Counter

GEOFF MAYFIELD [gmayfield@billboard.com](mailto:gmayfield@billboard.com)

## CHILDREN'S ALBUMS RULE THE BIG CHART

The third album from an opera-light boy band. A collection of '50s songs from a '70s superstar. The soundtrack to a children's film. An R&B singer's third album. The soundtrack to a cable channel's movie. That list may sound like the remnants



of a one might have found in a cutout bin a few years ago—back when cutouts were still an option—but in this curious year that is 2006, those descriptions apply to the last five albums to reach No. 1 on The Billboard 200. The already successful set from Disney Channel's "High School Musical" continues that improbable run of chart-toppers as a 4% gain prompts a 6-1 jump.

Even more improbable is the company that "Musical" keeps in the penthouse,

as **Kidz Bop Kids** bow at No. 2—the highest rank ever by that child-friendly series—with **Jack Johnson's** former No. 1 from the movie "Curious George" following at No. 3. Safe to say that this is the first time in the chart's 50-year history that kid-leaning albums have occupied all of the top three slots on The Billboard 200 (see story, page 24).

(Johnson's album is absent from Top Kid Audio because motion picture soundtracks do not qualify for that chart.)

The Disney album basks in further glory, becoming the first TV soundtrack to top the big chart since "Miami Vice" in 1986. "High School Musical" is also the first album from either a cable channel or from any made-for-TV movie to rule The Billboard 200.

"Musical" is the only title from last issue's top 10 to post a gain over prior-week sales (101,000 copies, up 4,000). Its increase is quirky, as the movie—which ran for a seventh time the evening of Feb. 28—did not appear on the Disney Channel schedule during the tracking week that ended Feb. 26.

Razor & Tie's **Kidz Bop Kids** series gives "Musical" a run for its money, earning the best sales week and highest Billboard 200 peak of any of the 11 "Kidz" sets (including three seasonal offerings) that have ap-

peared on the big chart (98,000). Last year, "Kidz Bop 8" peaked at No. 6, while an opening week of 74,000 for "Kidz Bop 7" had owned the line's best Nielsen SoundScan frame.

As one might expect of kids' music, a decent share of each of this week's top three titles have come from mass merchants, with department stores accounting for 58% of the opening take for "Kidz Bop 9," 39% of the 403,000 copies so far sold of "Musical" and 34% of the 369,000 "Curious George" has swung.

Newer channels have also been meaningful to this trio of titles, as "Curious" is No. 1 for a third week on Top Digital Albums and "Kidz Bop 9" bows at No. 1 on Top Internet Albums. While downloads only account for less than 1% in the "Kidz" title's start, digital distribution accounts for higher-than-average shares of "George" (20%) and "Musical" (14.9%).

**WELL-RESPECTED MAN:** "Other People's Lives" is by no means the first solo album for the Kinks' leading man **Ray Davies**. But believe it or not—and this surprised me—none of his earlier solo works saw the light of The Billboard 200. So, despite his obvious fame, Davies still qualifies for **Top Heatseekers**, where he bows at No. 2. He also enters **Tastemakers** at

No. 6 and the big chart at No. 122.

The Kinks have not charted since 1993, when their Columbia release "Phobia" peaked at No. 166.

**ZERO HOUR:** Promising R&B rookie **Ne-Yo** not only looks good for a No. 1 start on The Billboard 200 but also promises to break up the chart's doldrums with a first week that could exceed 275,000 copies.

Based on first-day numbers cited by retailers, chart watchers expect his "In My Own Words" to start in the neighborhood of 250,000-300,000 copies, while **Hawthorne Heights'** new "If Only You Were Lonely" should surpass 100,000. "Precious Memories," a gospel album by country star **Alan Jackson**, might also reach 100,000. Makes sense. On last issue's sales charts, which included sales from Valentine's Day and the day before, seven of the 25 sets on **Top Jazz Albums** had the word "love" in the title (a count that included French, with **Dee Dee Bridgewater's** "J'Ai Deux Amours"). Visitors this week to [billboard.biz](http://billboard.biz) will find that with **Cupid's** rounds finished, that count has fallen to four. . . . One artist who reaped sales from Valentine's Day, **Michael Bublé**, continues to lead **Top Catalog Albums**. His self-titled first record has been No. 1 for four straight weeks.

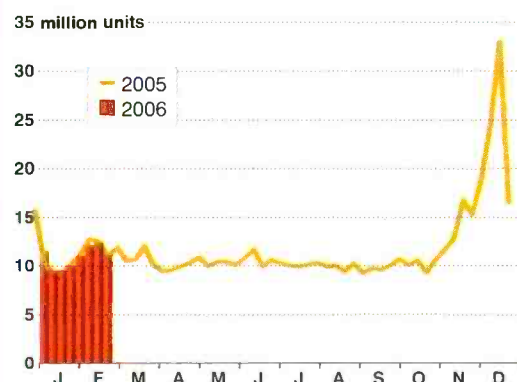
## Market Watch

A Weekly National Music Sales Report

### WEEKLY UNIT SALES

	ALBUMS	STORE SINGLES	DIGITAL TRACKS
This Week	11,105,000	85,000	11,453,000
Last Week	12,370,000	77,000	11,611,000
Change	-10.2%	10.4%	-1.4%
This Week Last Year	11,208,000	88,000	5,938,000
Change	-0.9%	-3.4%	92.9%

### WEEKLY ALBUM SALES



### YEAR-TO-DATE

	2005	2006	CHANGE
<b>OVERALL UNIT SALES</b>			
Albums	88,675,000	86,775,000	-2.1%
Digital Tracks	43,931,000	91,035,000	107.2%
Store Singles	669,000	550,000	-17.8%
<b>Total</b>	<b>133,275,000</b>	<b>178,360,000</b>	<b>33.8%</b>
Albums w/TEA*	93,068,100	95,878,500	3.0%

\*Includes track equivalent album sales (TEA) with 10 track downloads equivalent to one album sale.

### Album Sales

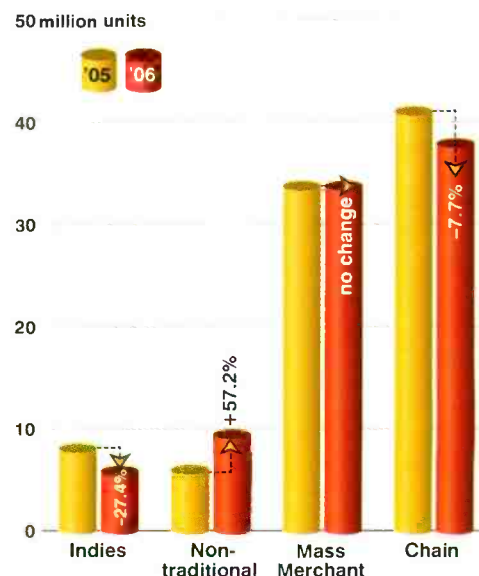


### SALES BY ALBUM FORMAT

CD	86,044,000	81,776,000	-5.0%
Digital	1,840,000	4,585,000	149.2%
Cassette	606,000	255,000	-57.9%
Other	185,000	159,000	-14.1%

For week ending Feb. 26, 2006. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by Nielsen SoundScan.

### YEAR-TO-DATE ALBUM SALES BY STORE TYPE



# MAR 11 2006 THE Billboard 200

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	6	13	<b>SOUNDTRACK</b> WALT DISNEY 861426 (12.98)	High School Musical	●	1
2	HOT SHOT DEBUT	1	<b>KIDZ BOP KIDS</b> RAZOR & TIE 89112 (16.98)	Kidz Bop 9	●	2
3	2	1	<b>JACK JOHNSON</b> BRUSHFIRE 006115/UMRG (13.98)	Curious George (Soundtrack)	●	3
4	4	2	<b>MARY J. BLIGE</b> MTRIARCH/GEFFEN 005722*/INTERSCOPE (13.98/8.98)	The Breakthrough	●	4
5	8	12	<b>JAMES BLUNT</b> CUSTARD ATLANTIC 97250/AG (18.98)	Back To Bedlam	●	5
6	3	3	<b>BARRY MANILOW</b> ARISTA 74509/RMG (18.98) Ⓢ	The Greatest Songs Of The Fifties	●	6
7	5	4	<b>ANDREA BOCELLI</b> SUGAR/OCCA 005069/UNIVERSAL CLASSICS GROUP (13.98)	Amore	●	7
8	10	9	<b>EMINEM</b> SHADY AFTERMATH 005881*/INTERSCOPE (13.98/8.98)	Curtain Call: The Hits	●	8
9	7	11	<b>CARRIE UNDERWOOD</b> ARISTA/ARISTA NASHVILLE 71197/RMG (18.98)	Some Hearts	●	9
10	1	-	<b>JAHEIM</b> DIVINE MILL 48802/WARNER BROS. (18.98)	Ghetto Classics	●	10
11	14	20	<b>THE BLACK EYED PEAS</b> A&M 004311*/INTERSCOPE (13.98/8.98)	Monkey Business	●	11
12	9	10	<b>JAMIE FOXX</b> J 71779*/RMG (18.98) Ⓢ	Unpredictable	●	12
13	19	27	<b>KEYSHIA COLE</b> A&M 003554*/INTERSCOPE (13.98)	The Way It Is	●	13
14	11	8	<b>KELLY CLARKSON</b> RCA 64491/RMG (18.98)	Breakaway	●	14
15	12	5	<b>DEM FRANCHIZE BOYZ</b> SO SO DEF 53423*/VIRGIN (18.98) Ⓢ	On Top Of Our Game	●	15
16	17	16	<b>JOSH TURNER</b> MCA NASHVILLE 004744/UMGN (13.98)	Your Man	●	16
17	16	19	<b>NICKELBACK</b> ROADRUNNER 618300/OJMG (18.98)	All The Right Reasons	●	17
18	20	23	<b>CHRIS BROWN</b> JIVE 82876/ZOMBA (18.98) Ⓢ	Chris Brown	●	18
19	13	29	<b>MICHAEL BUBLE</b> 143 REPRISE 48948/WARNER BROS. (18.98) Ⓢ	It's Time	●	19
20	22	24	<b>JOHNNY CASH</b> LEGACY COLUMBIA (NASHVILLE)/AMERICAN/ISLAND 005288/UM (13.98)	The Legend Of Johnny Cash	●	20
21	21	21	<b>RASCAL FLATTS</b> LYRIC STREET 165049/HOLLYWOOD (18.98)	Feels Like Today	●	21
22	15	7	<b>MARIAH CAREY</b> ISLAND 005781*/IDJMG (13.98) Ⓢ	The Emancipation Of Mimi	●	22
23	25	26	<b>TRACE ADKINS</b> CAPITOL (NASHVILLE) 64512 (18.98)	Songs About Me	●	23
24	NEW	1	<b>ARCTIC MONKEYS</b> DOMINO 0861 (13.98)	Whatever People Say I Am, That's What I'm Not	●	24
25	27	35	<b>THE PUSSYCAT DOLLS</b> A&M 005374*/INTERSCOPE (13.98)	PCD	●	25
26	NEW	1	<b>SOUNDTRACK</b> MIDTOWN 005212/UMRG (13.98)	Tyler Perry's Madea's Family Reunion	●	26
27	33	46	<b>SEAN PAUL</b> VP/ATLANTIC 83788*/AG (18.98)	The Trinity	●	27
28	26	32	<b>KEITH URBAN</b> CAPITOL (NASHVILLE) 77489 (18.98)	Be Here	●	28
29	28	25	<b>VARIOUS ARTISTS</b> UNIVERSAL/EMI/SONY BMG ZOMBA 005959/UM (18.98)	NOW #1's	●	29
30	18	6	<b>IL DIVO</b> SYCO/COLUMBIA 76914/SONY MUSIC (18.98)	Ancora	●	30
31	23	22	<b>HEATHER HEADLEY</b> RCA 64492/RMG (18.98) Ⓢ	In My Mind	●	31
32	30	28	<b>FALL OUT BOY</b> FUELED BY RAMEN/ISLAND 004140*/IDJMG (13.98)	From Under The Cork Tree	●	32
33	35	44	<b>T-PAIN</b> KONVICI MUSIC/JIVE 73200/ZOMBA (18.98)	Rappa Ternt Sanga	●	33
34	40	43	<b>MATISYAHU</b> OR/EPIC 94464/SONY MUSIC (13.98)	Live At Stubb's	●	34
35	29	17	<b>VARIOUS ARTISTS</b> WARNER MUSIC GROUP/SONY BMG MUSIC 77145/SONY MUSIC (18.98)	Totally Country 5	●	35
36	70	67	<b>PACE SETTER</b> <b>BON JOVI</b> ISLAND 005371/IDJMG (18.98) Ⓢ	Have A Nice Day	●	36
37	24	14	<b>RON WHITE</b> IMAGE 3061 (18.98)	You Can't Fix Stupid	●	37
38	39	40	<b>VARIOUS ARTISTS</b> SONY BMG/ZOMBA/EMI 005740/UM (18.98)	Now 20	●	38
39	42	30	<b>KANYE WEST</b> RCA-A&M/DEF JAM 004813*/IDJMG (13.98)	Late Registration	●	39
40	125	104	<b>GREATEST GAINER</b> <b>JUANITA BYNAM</b> FLOW 8301 (17.98)	A Piece Of My Passion	●	40
41	48	53	<b>NELLY</b> FD REEL/DEPRTY 005825*/UMRG (13.98)	Sweatsuit	●	41
42	38	34	<b>GORILLAZ</b> PARLOPHONE 73838*/VIRGIN (18.98)	Demon Days	●	42
43	37	42	<b>SUGARLAND</b> MERCURY 002172/UMGN (13.98)	Twice The Speed Of Life	●	43
44	36	48	<b>KENNY CHESNEY</b> BNA 72960/RLG (18.98)	The Road And The Radio	●	44
45	53	57	<b>SOUNDTRACK</b> FOX 13109/WIND-UP (18.98)	Walk The Line	●	45
46	68	71	<b>PANIC! AT THE DISCO</b> DECAYDANCE 077/FUELED BY RAMEN (13.98)	A Fever You Can't Sweat Out	●	46
47	61	82	<b>NATASHA BEDINGFIELD</b> EPIC 77515/SONY MUSIC (11.98) Ⓢ	Unwritten	●	47
48	45	37	<b>VARIOUS ARTISTS</b> RAZOR & TIE 89107 (18.98)	Monster Ballads: Platinum Edition	●	48
49	44	-	<b>SERGIO MENDES</b> HEAR 2263/CONCORD (18.98)	Timeless	●	49
50	51	66	<b>THE ALL-AMERICAN REJECTS</b> DOGHOUSE 004781/INTERSCOPE (13.98)	Move Along	●	50

His "You're Beautiful" becomes the first single since 2000 to top both the Hot 100 and Adult Top 40.

German-born English singer scores (17,000) thanks to title hit, which reaches top 10 on Hot 100.

U.K. band's album, which already hit No. 1 in its homeland, enters with 34,000. Also tops Indie and Tastemakers charts.

Group's performance on NBC's Feb. 19 Daytona 500 preshow ignites 25% increase

After hosting T&A's "Praise the Lord" Feb. 21, her album lands at art's biggest unit gain (up 13,000).

## THE BILLBOARD 200 ARTIST INDEX

10 YEARS	12	FIONA APPLE	185	BELLE AND SEBASTIAN	128	CHAMILLIONAIRE	71	EADY YANKEE	57	SARA EVANS	144	GREEN DAY	66	IL DIVO	30, 109	TOBY KEITH	129	LIL WAYNE	55
50 CENT	15	ARCTIC MONKEYS	24	BON JOVI	184	KENNY CHESNEY	44	FAY DAVIES	122	ANA GABRIL	173	GUNS N' ROSES	79	IN FLAMES	139	LITTLE BIG TOWN	85	LUDACRIS AND DTP	92
YCLANDF ADAMS	17	AVENGED SEVENFOLD	91	CHRIS BOTTI	181	KELLY CLARKSON	13	CEATH CAE FOR CUTIE	104	FALL OUT BOY	32	FALL OUT BOY	32	THE KILLERS	153	KIDZ BOP KIDS	2	MAONNA	56
TRACE ADKINS	2	BD BICE	132	BOW WOW	182	COLDPLAY	73	CESTNY'S CHILO	58	FLYLEA	171	ANTHONY HAMILTON	83	THE KILLERS	153	KORN	63	BARRY MANILOW	6
JASON A. DEAN	9	BIG & RICH	176, 194	BROOKS & DUNN	178	DAVE COOK	108	DILATED PEOPLES	97	JAMIE DODD	12	HAWTHORNE HEIGHTS	135	THE KILLERS	153	KORN	63	REMY MA	95
THE ALL-AMERICAN	5	THE BLACK EYED PEAS	11	CHRIS BROWN	72	CREED	115	THE DISTURBED	76	KIRK FRANKLIN	75	HEATHER HEADLEY	31	THE KILLERS	153	KORN	63	DAMIAN "JR. GONG"	137
FE. ECT'S	5	MARY J. BLIGE	4	MICHAEL BUBLE	19, 142	SHERYL CROW	141	HILARY DUFF	123	THE FRAY	124	FAITH HILL	64	THE KILLERS	153	KORN	63	MARLEY	137
ALY & AJ	9	BOX ORCHESTRA	190	VALENTINE	196	BILLY C. JARRINGTON	86	EMINEM	8	ANA GABRIL	173	HINDER	191	THE KILLERS	153	KORN	63	MARY MARY	138
		NATASHA BEDINGFIELD	47					ENYA	69										
		BEE GEES	200																

LEGEND FOR HOT 100 AIRPLAY LOCATED BELOW CHART. HOT DIGITAL SONGS: Top selling paid download songs compiled from Internet sales reports collected and provided by Nielsen SoundScan. This data is used to compile both The Billboard Hot 100 and Pop 100. ADULT TOP 40/ADULT CONTEMPORARY/MODERN ROCK: 75 adult top 40 stations, 83 adult contemporary stations and 75 modern rock stations are electronically monitored 24 hours a day, 7 days a week. See Chart Legend for additional rules and explanations. © 2006, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

AIRPLAY MONITORED BY SALES DATA COMPILED BY



# Billboard HOT 100

MAR 11 2006

## HOT 100 AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	16	#1 BE WITHOUT YOU	MARY J. BLIGE (GEFFEN)
2	3	14	SO SOCK	NE-YO (DEF JAM/DJMG)
3	2	17	CHECK ON IT	BEYONCE FEAT. SLIM THUG (COLUMBIA)
4	5	10	YO (EXCUSE ME MISS)	CHRIS BROWN (JIVE/ZOMBA)
5	4	18	GRILLZ	NELLY FEAT. PAUL WALL, ALI & GIPP (DEPRTY/FO' REAL/UMRG)
6	6	15	UNPREDICTABLE	JAMIE FOXX FEAT. LUDACRIS (J/RMG)
7	8	7	TEMPERATURE	SEAN PAUL (VP/ATLANTIC)
8	7	10	I'M N LUV (WIT A STRIPPER)	T-PAIN FEAT. MIKE JONES (KONVIC' MUZIK/JIVE/ZOMBA)
9	9	8	LEAN WIT IT, ROCK WIT IT	DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)
10	13	6	LOVE	KEYSHIA COLE (A&M/INTERSCOPE)
11	16	9	YOU'RE BEAUTIFUL	JAMES BLUNT (CUSTARD/ATLANTIC)
12	15	12	TOUCH IT	BUSTA RHYMES (AFTERMATH/INTERSCOPE)
13	12	27	BECAUSE OF YOU	KELLY CLARKSON (RCA/RMG)
14	10	21	STICKWITU	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)
15	11	28	RUN IT!	CHRIS BROWN (JIVE/ZOMBA)
16	14	23	ONE WISH	RAY J (KNOCKOUT/SANCTUARY)
17	19	13	DANCE, DANCE	FALL OUT BOY (FUELED BY RAMEN/ISLAND/DJMG)
18	22	6	MS. NEW BOOTY	BUBBA SPARXXX (NEW SOUTH/PURPLE RIBBON/VIRGIN)
19	18	10	SHAKE THAT	EMINEM FEAT. NATE DOGG (SHADY/AFTERMATH/INTERSCOPE)
20	20	15	DIRTY LITTLE SECRET	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)
21	21	10	UNWRITTEN	NATASHA BEDINGFIELD (EPIC)
22	24	7	WALK AWAY	KELLY CLARKSON (RCA/RMG)
23	28	4	SOS	RIHANNA (SRP/DEF JAM/DJMG)
24	17	21	DON'T FORGET ABOUT US	MARIAH CAREY (ISLAND/DJMG)
25	23	27	PHOTOGRAPH	NICKELBACK (ROADRUNNER/DJMG)

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

## ADULT TOP 40

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
26	29	10	YOUR MAN	JOSH TURNER (MCA NASHVILLE)
27	26	43	YOU AND ME	LIFEHOUSE (GEFFEN)
28	32	12	FRESH AZIMIZ	BOW WOW FEAT. J-KWON & JERMAINE DUPRI (COLUMBIA)
29	25	16	JESUS, TAKE THE WHEEL	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE/PLG)
30	27	13	WHEN I GET WHERE I'M GOING	BRAD PAISLEY FEAT. DOLLY PARTON (ARISTA NASHVILLE)
31	33	7	EVERYTIME WE TOUCH	CASCADA (ROBBINS)
32	34	7	LIVING IN FAST FORWARD	KENNY CHESNEY (BNA)
33	38	6	WHO SAYS YOU CAN'T GO HOME	BON JOVI (ISLAND/DJMG)
34	31	14	ROMPE	DADDY YANKEE (EL CARTEL/INTERSCOPE)
35	36	7	WHAT HURTS THE MOST	RASCAL FLATTS (LYRIC STREET)
36	37	9	TONIGHT I WANNA CRY	KEITH URBAN (CAPITOL (NASHVILLE))
37	30	21	THERE IT GO! (THE WHISTLE SONG)	JUELZ SANTANA (DIPLOMATS/DEF JAM/DJMG)
38	42	15	LOOKING FOR YOU	KIRK FRANKLIN (FO YO SOUL/GOSPO CENTRIC/ZOMBA)
39	43	14	RODEO	JUVENILE (UTP/ATLANTIC)
40	35	33	GOLD DIGGER	KANYE WEST FEAT. JAMIE FOXX (ROC-A-FELLA/DEF JAM/DJMG)
41	44	9	SHE DON'T TELL ME TO	MONTGOMERY GENTRY (COLUMBIA (NASHVILLE))
42	39	26	SUGAR, WE'RE GOIN' DOWN	FALL OUT BOY (FUELED BY RAMEN/ISLAND/DJMG)
43	40	14	GOTTA GO	TREY SONGZ (SONG BOOK/ATLANTIC)
44	59	4	TOUCH THE SKY	KANYE WEST FEAT. LUPE FIASCO (ROC-A-FELLA/DEF JAM/DJMG)
45	51	3	CONTROL MYSELF	LL COOL J FEAT. JENNIFER LOPEZ (DEF JAM/DJMG)
46	41	10	PUMP IT	THE BLACK EYED PEAS (A&M/INTERSCOPE)
47	47	6	GET DRUNK AND BE SOMEBODY	TOBY KEITH (SHOW DOG NASHVILLE)
48	55	6	NOBODY BUT ME	BLAKE SHELTON (WARNER BROS. (NASHVILLE)/WRN)
49	46	5	OH YES (AKA 'POSTMAN')	JUELZ SANTANA (DIPLOMATS/DEF JAM/DJMG)
50	45	14	JUST MIGHT (MAKE ME BELIEVE)	SUGARLAND (MERCURY)

## ADULT CONTEMPORARY

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	25	#1 YOU'RE BEAUTIFUL	JAMES BLUNT (CUSTARD/ATLANTIC)	☆
2	2	16	YOU'RE THE SAME	ROB THOMAS (MELISMA/ATLANTIC)	☆
3	3	28	PHOTOGRAPH	NICKELBACK (ROADRUNNER/DJMG)	☆
4	4	23	BECAUSE OF YOU	KELLY CLARKSON (RCA/RMG)	☆
5	10	23	BAD DAY	DANIEL POWTER (WARNER BROS.)	☆
6	5	23	BETTER DAYS	GOO GOO DOLLS (WARNER BROS.)	☆
7	8	28	LIVING HERE	STAIN'D (FLIP/ATLANTIC)	☆
8	7	56	YOU AND ME	LIFEHOUSE (GEFFEN)	☆
9	12	17	OVER MY HEAD (CABLE CAR)	THE FRAY (EPIC)	☆
10	11	18	SUGAR, WE'RE GOIN' DOWN	FALL OUT BOY (FUELED BY RAMEN/ISLAND/DJMG)	☆
11	13	15	CAB	TRIN (COLUMBIA)	☆
12	6	29	SHE SAYS	HOWIE DAY (EPIC)	☆
13	9	17	PRETTY VEGAS	INXS (BURNETT/EPIC)	☆
14	14	12	JUST FEEL BETTER	SANTANA FEAT. STEVEN TYLER (ARISTA/RMG)	☆
15	16	7	WHO SAYS YOU CAN'T GO HOME	BON JOVI (ISLAND/DJMG)	☆
16	17	12	UNWRITTEN	NATASHA BEDINGFIELD (EPIC)	☆
17	19	12	DIRTY LITTLE SECRET	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)	☆
18	20	8	WALK AWAY	KELLY CLARKSON (RCA/RMG)	☆
19	18	8	TALK	COLDFEEL (CAPITOL)	☆
20	22	3	ALWAYS ON YOUR SIDE	SHERYL CROW & STING (A&M/INTERSCOPE)	☆
21	25	5	BLACK HORSE & THE CHERRY TREE	KT TUNSTALL (RELENTLESS/VIRGIN)	☆
22	26	5	UPSIDE DOWN	JACK JOHNSON (BRUSHFIRE/UMRG)	☆
23	27	12	SOME HEARTS	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE/RMG)	☆
24	24	10	LOVE AND MEMORIES	D.A.R. (EVERFINE/LAVA)	☆
25	30	4	MAKING MEMORIES OF US	KEITH URBAN (CAPITOL (NASHVILLE)/EMC)	☆

## MODERN ROCK

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	11	#1 EVERY DAY IS EXACTLY THE SAME	NINE INCH NAILS (NOTHING/INTERSCOPE)	☆
2	3	17	DANCE, DANCE	FALL OUT BOY (FUELED BY RAMEN/ISLAND/DJMG)	☆
3	2	29	WASTELAND	10 YEARS (REPUBLIC/UNIVERSAL/UMRG)	☆
4	6	15	LIGHTS AND SOUNDS	YELLOWCARD (CAPITOL)	☆
5	4	21	PERFECT SITUATION	WEezer (Geffen)	☆
6	11	5	NO WAY BACK	FOO FIGHTERS (ROSWELL/RCA/RMG)	☆
7	5	21	HYPNOTIZE	SYSTEM OF A DOWN (AMERICAN/COLUMBIA)	☆
8	8	18	DARE	GORILLAZ FEAT. SHAUN RYDER (PARLOPHONE/VIRGIN)	☆
9	7	17	KING WITHOUT A CROWN	MATISYAHU (JDUUB/OR/EPIC)	☆
10	12	13	THE DENIAL TWIST	THE WHITE STRIPES (THIRD MAN/W2)	☆
11	13	12	TEAR YOU APART	SHE WANTS REVENGE (PERFECTKISS/FLAWLESS/GEFFEN)	☆
12	10	27	BAT COUNTRY	AVENGED SEVENFOLD (HOPELESS/WARNER BROS.)	☆
13	9	17	TALK	COLDPLAY (CAPITOL)	☆
14	14	23	TWISTED TRANSISTOR	KORN (VIRGIN)	☆
15	17	10	CASH MACHINE	HARD-FI (NECESSARY/ATLANTIC)	☆
16	23	3	SPEAK	GOOSMACK (REPUBLIC/UNIVERSAL/UMRG)	☆
17	15	28	SAVE ME	SHINEDOWN (ATLANTIC)	☆
18	20	5	HATE ME	BLUE OCTOBER (UNIVERSAL/UMRG)	☆
19	21	4	THE ONLY DIFFERENCE BETWEEN MARTYRDOM AND SUICIDE IS PRESS COVERAGE	PANIC! AT THE DISCO (DECAYDANCE/FUELED BY RAMEN)	☆
20	24	5	SAVING SORRY	HAWTHORNE HEIGHTS (VICTORY)	☆
21	16	14	ANIMALS	NICKELBACK (ROADRUNNER/DJMG)	☆
22	22	6	HEART IN A CAGE	THE STROKES (RCA/RMG)	☆
23	26	5	CROOKED TEETH	DEATH CAB FOR CUTIE (ATLANTIC)	☆
24	25	16	WINGS OF A BUTTERFLY	HIM (SIRE/WARNER BROS.)	☆
25	27	3	GOLD LION	YEAH YEAH YEAHS (DRESS UP/INTERSCOPE)	☆

## HOT DIGITAL SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
1	1	18	#1 YOU'RE BEAUTIFUL	JAMES BLUNT (CUSTARD/ATLANTIC)	2
2	2	7	TEMPERATURE	SEAN PAUL (VP/ATLANTIC)	2
3	5	14	UNWRITTEN	NATASHA BEDINGFIELD (EPIC)	2
4	9	12	EVERYTIME WE TOUCH	CASCADA (ROBBINS)	2
5	3	8	I'M N LUV (WIT A STRIPPER)	T-PAIN FEAT. MIKE JONES (KONVIC' MUZIK/JIVE/ZOMBA)	2
6	4	14	GRILLZ	NELLY FEAT. PAUL WALL, ALI & GIPP (DEPRTY/FO' REAL/UMRG)	2
7	7	15	CHECK ON IT	BEYONCE FEAT. SLIM THUG (COLUMBIA)	2
8	6	10	SHAKE THAT	EMINEM (SHADY/AFTERMATH/INTERSCOPE)	2
9	8	3	STUPID GIRLS	PINK (LAFACE/ZOMBA)	2
10	10	5	LEAN WIT IT, ROCK WIT IT	DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)	2
11	12	23	PUMP IT	THE BLACK EYED PEAS (A&M/INTERSCOPE)	2
12	11	33	DIRTY LITTLE SECRET	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)	2
13	16	30	MY HUMPS	THE BLACK EYED PEAS (A&M/INTERSCOPE)	2
14	27	3	BAD DAY	DANIEL POWTER (WARNER BROS.)	2
15	14	19	DANCE, DANCE	FALL OUT BOY (FUELED BY RAMEN/ISLAND/DJMG)	2
16	13	26	GOLD DIGGER	KANYE WEST FEAT. JAMIE FOXX (ROC-A-FELLA/DEF JAM/DJMG)	2
17	17	7	YO (EXCUSE ME MISS)	CHRIS BROWN (JIVE/ZOMBA)	2
18	18	20	LAFFY TAFFY	DAL (DEEMONEY/ASYLUM/ATLANTIC)	2
19	15	14	L.O.V.E.	ASHLEE SIMPSON (Geffen)	2
20	22	11	BE WITHOUT YOU	MARY J. BLIGE (Geffen)	2
21	51	2	BEEP	THE PUSSYCAT DOLLS FEAT. WILL.I.AM (A&M/INTERSCOPE)	2
22	49	2	MS. NEW BOOTY	BUBBA SPARXXX (NEW SOUTH/PURPLE RIBBON/VIRGIN)	2
23	20	28	BREATHE (2 AM)	ANNA NALICKI (COLUMBIA)	2
24	34	17	JESUS, TAKE THE WHEEL	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)	2
25	53	3	TOUCH IT	BUSTA RHYMES (AFTERMATH/INTERSCOPE)	2

## HOT DIGITAL SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
26	19	7	UPSIDE DOWN	JACK JOHNSON (BRUSHFIRE/UMRG)	2
27	67	3	RUSH	ALY & AJ (HOLLYWOOD)	2
28	25	23	RUN IT!	CHRIS BROWN (JIVE/ZOMBA)	2
29	29	25	PHOTOGRAPH	NICKELBACK (ROADRUNNER/DJMG)	2
30	35	11	PERFECT SITUATION	WEezer (Geffen)	2
31	24	42	FEEL GOOD INC	GORILLAZ (PARLOPHONE/VIRGIN)	2
32	28	19	HUNG UP	MADONNA (WARNER BROS.)	2
33	46	4	WALK AWAY	KELLY CLARKSON (RCA/RMG)	2
34	32	24	WE BE BURIN'	SEAN PAUL (VP/ATLANTIC)	2
35	37	37	SUGAR, WE'RE GOIN' DOWN	FALL OUT BOY (FUELED BY RAMEN/ISLAND/DJMG)	2
36	36	4	FOR YOU I WILL (CONFIDENCE)	TEDDY GEIGER (CRED./COLUMBIA)	2
37	23	20	THERE IT GO! (THE WHISTLE SONG)	JUELZ SANTANA (DIPLOMATS/DEF JAM/DJMG)	2
38	31	19	STICKWITU	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)	2
39	38	17	HONKY TONK BADONKADONK	TRACE ADKINS (CAPITOL (NASHVILLE))	2
40	41	5	MOVE ALONG	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)	2
41	30	27	BECAUSE OF YOU	KELLY CLARKSON (RCA/RMG)	2
42	33	65	SINCE U BEEN GONE	KELLY CLARKSON (RCA/RMG)	2
43	21	6	BREAKING FREE	ZAC EFRON, ANDREW SEELY & VANESSA ANNE HUDGENS (WALT DISNEY)	2
44	52	42	DON'T SHA	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)	2
45	60	6	FRESH AZIMIZ	BOW WOW FEAT. J-KWON & JERMAINE DUPRI (COLUMBIA)	2
46	44	10	UNPREDICTABLE	JAMIE FOXX FEAT. LUDACRIS (J/RMG)	2
47	66	5	KING WITHOUT A CROWN	MATISYAHU (JDUUB/OR/EPIC)	2
48	64	2	CRASH	GWEN STEFANI (INTERSCOPE)	2
49	50	7	LIGHTS AND SOUNDS	YELLOWCARD (CAPITOL)	2
50	58	21	BETTER DAYS	GOO GOO DOLLS (WARNER BROS.)	2

## HOT DIGITAL SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
51	47	54	YOU AND ME	LIFEHOUSE (Geffen)	2
52	-	1	WHO SAYS YOU CAN'T GO HOME	BON JOVI (ISLAND/DJMG)	2
53	39	8	WHO I AM HATES WHO I'VE BEEN	RELIENT K (GOTTEE/CAPITOL)	2
54	45	24	100 YEARS	FIVE FOR FIGHTING (AWARE/COLUMBIA)	2
55	63	48	BEVERLY HILLS	WEezer (Geffen)	2
56	-	1	SORRY	MADONNA (WARNER BROS.)	2
57	48	27	THESE WORDS	NATASHA BEDINGFIELD (EPIC)	2
58	40	39	BLESS THE BROKEN ROAD	RASCAL FLATTS (LYRIC STREET)	2
59	42	14	WHEN I'M GONE	EMINEM (SHADY/AFTERMATH/INTERSCOPE)	2
60	75	2	RODEO	JUVENILE (UTP/ATLANTIC)	2
61	-	1	GIRL NEXT DOOR	SARAH JANE (ALERT/TOUCAN COVE/UMRG)	2
62	55	16	ONE WISH	RAY J (KNOCKOUT/SANCTUARY)	2
63	57	7	ROMPE	DADDY YANKEE (EL CARTEL/INTERSCOPE)	2
64	-	1	TONIGHT I WANNA CRY	KEITH URBAN (CAPITOL (NASHVILLE))	2
65	61	20	I THINK THEY LIKE ME	DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)	2
66	65	50	HOLLABACK GIRL	GWEN STEFANI (INTERSCOPE)	2
67	68	29	WAKE ME UP WHEN SEPTEMBER ENDS	GREEN	

**POP 100**

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	18	<b>#1 YOU'RE BEAUTIFUL</b>	JAMES BLUNT (CUSTARD/ATLANTIC)
2	2	18	<b>CHECK ON IT</b>	BEYONCE FEAT. SLIM THUG (COLUMBIA)
3	4	18	<b>UNWRITTEN</b>	NATASHA BEDINGFIELD (EPIC)
4	5	8	<b>TEMPERATURE</b>	SEAN PAUL (VP/ATLANTIC)
5	12	14	<b>EVERYTIME WE TOUCH</b>	CASCADA (ROBBINS)
6	3	14	<b>GRILLZ</b>	NELLY FEAT. PAUL WALL, ALI & GIPP (DERRTYFO/REEL/UMRG)
7	9	12	<b>BE WITHOUT YOU</b>	MARY J. BLIGE (GEFFEN)
8	7	9	<b>I'M N LUV (WIT A STRIPPER)</b>	T-PAIN FEAT. MIKE JONES (KONVICT MUZIK/JIVE/ZOMBA)
9	6	33	<b>DIRTY LITTLE SECRET</b>	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)
10	8	12	<b>SHAKE THAT</b>	EMINEM FEAT. NATE DOGG (SHADY/AFTERMATH/INTERSCOPE)
11	10	20	<b>DANCE, DANCE</b>	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)
12	13	12	<b>SO SICK</b>	NE-YO (DEF JAM/IDJMG)
13	11	22	<b>STICKWITU</b>	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)
14	14	36	<b>PUMP IT</b>	THE BLACK EYED PEAS (A&M/INTERSCOPE)
15	18	11	<b>WALK AWAY</b>	KELLY CLARKSON (RCA/RMG)
16	16	26	<b>RUN IT!</b>	CHRIS BROWN (JIVE/ZOMBA)
17	15	4	<b>STUPID GIRLS</b>	PINK (LAFACE/ZOMBA)
16	17	31	<b>BECAUSE OF YOU</b>	KELLY CLARKSON (RCA/RMG)
19	24	10	<b>YO (EXCUSE ME MISS)</b>	CHRIS BROWN (JIVE/ZOMBA)
20	19	27	<b>GOLD DIGGER</b>	KANYE WEST FEAT. JAMIE FOXX (ROC-A-FELLA/DEF JAM/IDJMG)
21	22	32	<b>MY HUMPS</b>	THE BLACK EYED PEAS (A&M/INTERSCOPE)
22	20	20	<b>ONE WISH</b>	RAY J (KNOCKOUT/SANCTUARY)
23	21	28	<b>PHOTOGRAPH</b>	NICKELBACK (ROADRUNNER/IDJMG)
24	33	11	<b>BEEP</b>	THE PUSSYCAT DOLLS FEAT. WILLIAM (A&M/INTERSCOPE)
25	23	21	<b>THERE IT GO! (THE WHISTLE SONG)</b>	JUELZ SANTANA (DIPLOMATS/DEF JAM/IDJMG)
26	26	38	<b>SUGAR, WE'RE GOIN' DOWN</b>	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)
27	31	5	<b>SOS</b>	RIHANNA (SRP/DEF JAM/IDJMG)
28	27	47	<b>FEEL GOOD INC</b>	GORILLAZ (PARLOPHONE/VIRGIN)
29	29	7	<b>LEAN WIT IT, ROCK WIT IT</b>	DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)
30	28	7	<b>CRASH</b>	GWEN STEFANI (INTERSCOPE)
31	25	16	<b>L.O.V.E.</b>	ASHLEE SIMPSON (GEFFEN)
32	30	27	<b>WE BE BURNIN'</b>	SEAN PAUL (VP/ATLANTIC)
33	34	30	<b>RIGHT HERE</b>	STAIN'D (FLIP/ATLANTIC)
34	45	3	<b>BAD DAY</b>	DANIEL POWTER (WARNER BROS.)
35	38	10	<b>UNPREDICTABLE</b>	JAMIE FOXX FEAT. LUDACRIS (J/RMG)
36	44	13	<b>GIRL NEXT DOOR</b>	SAVING JANE (ALERT/TOUCAN COVE/UMRG)
37	37	6	<b>FOR YOU I WILL (CONFIDENCE)</b>	TEDDY GEIGER (CRED/COLUMBIA)
38	32	20	<b>LAFFY TAFFY</b>	D4L (OEMONEY/ASYLUM/ATLANTIC)
39	35	22	<b>IF IT'S LOVIN' THAT YOU WANT</b>	RIHANNA (SRP/DEF JAM/IDJMG)
40	55	3	<b>MS. NEW BOOTY</b>	BUBBA SPARKXX (NEW SOUTH/PURPLE RIBBON/VIRGIN)
41	36	21	<b>DON'T FORGET ABOUT US</b>	MARIAH CAREY (ISLAND/IDJMG)
42	61	11	<b>TOUCH IT</b>	BUSTA RHYMES (AFTERMATH/INTERSCOPE)
43	48	17	<b>JESUS, TAKE THE WHEEL</b>	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)
44	67	4	<b>RUSH</b>	ALY & AJ (HOLLYWOOD)
45	41	7	<b>UPSIDE DOWN</b>	JACK JOHNSON (BRUSHFIRE/UMRG)
46	42	19	<b>HUNG UP</b>	MADONNA (WARNER BROS.)
47	40	16	<b>WHEN I'M GONE</b>	EMINEM (SHADY/AFTERMATH/INTERSCOPE)
48	49	13	<b>PERFECT SITUATION</b>	WEEZER (GEFFEN)
49	39	15	<b>WHO I AM HATES WHO I'VE BEEN</b>	RELIENT K (GOTEE/CAPITOL)
50	-	1	<b>BLACK SWEAT</b>	PRINCE (NPG/UNIVERSAL/UMRG)

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

**POP 100 AIRPLAY**

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	1E	<b>#1 CHECK ON IT</b>	BEYONCE FEAT. SLIM THUG (COLUMBIA)	☆
2	2	12	<b>SO SICK</b>	NE-YO (DEF JAM/IDJMG)	☆
3	4	6	<b>BE WITHOUT YOU</b>	MARY J. BLIGE (GEFFEN)	☆
4	10	1E	<b>UNWRITTEN</b>	NATASHA BEDINGFIELD (EPIC)	☆
5	3	22	<b>STICKWITU</b>	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)	☆
6	5	21	<b>DIRTY LITTLE SECRET</b>	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)	☆
7	6	1E	<b>DANCE, DANCE</b>	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	☆
8	11	11	<b>WALK AWAY</b>	KELLY CLARKSON (RCA/RMG)	☆
9	-	-	<b>GRILLZ</b>	NELLY FEAT. PAUL WALL, ALI & GIPP (DERRTYFO/REEL/UMRG)	☆
10	12	13	<b>EVERYTIME WE TOUCH</b>	CASCADA (ROBBINS)	☆
11	24	-	<b>RUN IT!</b>	CHRIS BROWN (JIVE/ZOMBA)	☆
12	-	-	<b>SOS</b>	RIHANNA (SRP/DEF JAM/IDJMG)	☆
13	9	30	<b>BECAUSE OF YOU</b>	KELLY CLARKSON (RCA/RMG)	☆
14	13	15	<b>ONE WISH</b>	RAY J (KNOCKOUT/SANCTUARY)	☆
15	18	7	<b>YOU'RE BEAUTIFUL</b>	JAMES BLUNT (CUSTARD/ATLANTIC)	☆
16	14	13	<b>PUMP IT</b>	THE BLACK EYED PEAS (A&M/INTERSCOPE)	☆
17	30	5	<b>TEMPERATURE</b>	SEAN PAUL (VP/ATLANTIC)	☆
18	16	11	<b>SHAKE THAT</b>	EMINEM FEAT. NATE DOGG (SHADY/AFTERMATH/INTERSCOPE)	☆
19	25	6	<b>I'M N LUV (WIT A STRIPPER)</b>	T-PAIN FEAT. MIKE JONES (KONVICT MUZIK/JIVE/ZOMBA)	☆
20	17	27	<b>PHOTOGRAPH</b>	NICKELBACK (ROADRUNNER/IDJMG)	☆
21	29	6	<b>YO (EXCUSE ME MISS)</b>	CHRIS BROWN (JIVE/ZOMBA)	☆
22	24	10	<b>RIGHT HERE</b>	STAIN'D (FLIP/ATLANTIC)	☆
23	19	13	<b>THERE IT GO! (THE WHISTLE SONG)</b>	JUELZ SANTANA (DIPLOMATS/DEF JAM/IDJMG)	☆
24	20	27	<b>SUGAR, WE'RE GOIN' DOWN</b>	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	☆
25	23	26	<b>GOLD DIGGER</b>	KANYE WEST FEAT. JAMIE FOXX (ROC-A-FELLA/DEF JAM/IDJMG)	☆

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

**HOT SINGLES SALES**

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	1	<b>#1 BLACK SWEAT</b>	PRINCE (NPG/UNIVERSAL/UMRG)
2	1	10	<b>CHECK ON IT</b>	BEYONCE FEAT. SLIM THUG (COLUMBIA)
3	2	2	<b>WHEN THE SUN GOES DOWN</b>	ARCTIC MONKEYS (DOMINO)
4	-	1	<b>GOLD LION</b>	YEAH YEAH YEAHS (DRESS UP/INTERSCOPE/UNIVERSAL)
5	4	2	<b>SISTER</b>	SCOUNDREL SQUAD FEAT. BUN-B (INVISIBLE)
6	5	8	<b>HEARTBREAK HOTEL</b>	ELVIS PRESLEY (RCA/SONY BMG STRATEGIC MARKETING GROUP)
7	-	1	<b>SORRY</b>	MADONNA (WARNER BROS.)
8	3	10	<b>TE AMO CORAZON</b>	PRINCE (UNIVERSAL/UMRG)
9	7	6	<b>GOTTA GET TO MY BABY</b>	JOVAN DAVIS (ANOTHA DAI)
10	15	15	<b>HUNG UP</b>	MADONNA (WARNER BROS.)
11	8	4	<b>HEAD LIKE A HOLE</b>	NINE INCH NAILS (RYKO/ISIC)
12	11	8	<b>EVERYTIME WE TOUCH</b>	CASCADA (ROBBINS)
13	9	14	<b>ONE WISH</b>	RAY J (KNOCKOUT/SANCTUARY)
14	26	2	<b>LIPSTICK</b>	ROCKIE LYNNE (UNIVERSAL SOUTH)
15	-	17	<b>NUMBER 1</b>	GOLOFRAPP (MUTE)
16	-	-	<b>TOUCH IT</b>	BUSTA RHYMES (AFTERMATH/INTERSCOPE)
17	10	12	<b>I AM NOT MY HAIR</b>	INDIA ARIE (MOTOWN/UMRG)
18	13	55	<b>WE WILL BECOME SILHOUETTES/BE STILL MY HEART</b>	THE POSTAL SERVICE (SUB POP)
19	-	26	<b>GO CRAZY</b>	YOUNG JEEZY FEAT. JAY-Z (CORPORATE THUGZ/DEF JAM/IDJMG)
20	15	37	<b>INSIDE YOUR HEAVEN/VEHICLE</b>	BO BICE (RCA/RMG)
21	14	37	<b>LONELY</b>	AKON (SRC/UNIVERSAL/UMRG)
22	27	2	<b>RODEO</b>	JUVENILE (UTP/ATLANTIC)
23	25	17	<b>S.S.T.</b>	PRINCE (NPG/COLUMBIA)
24	21	7	<b>TOP NOTCH DIVA</b>	QUIARRE LEE FEAT. TRINA & TRICK DADDY (KEY MONEY GRIP)
25	32	7	<b>LEAN WIT IT, ROCK WIT IT</b>	DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)

**HITPREDICTOR**

DATA PROVIDED BY **promosquad**

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

ARTIST/TITLE (LABEL) (Score)	Chart Rank
<b>POP 100 AIRPLAY</b>	
☆ SHAKIRA FEAT. WYCLEF JEAN <b>Hips Don't Lie</b> (EPIC) (67.0)	39
NE-YO <b>So Sick</b> IDJMG (65.0)	2
NATASHA BEDINGFIELD <b>Unwritten</b> EPIC (70.2)	4
FALL OUT BOY <b>Dance, Dance</b> IDJMG (82.5)	7
KELLY CLARKSON <b>Walk Away</b> RMG (83.8)	8
CASCADA <b>Everytime We Touch</b> ROBBINS (70.0)	10
JAMES BLUNT <b>You're Beautiful</b> ATLANTIC (65.2)	15
SAVING JANE <b>Girl Next Door</b> UMRG (65.4)	34
NICK LACHEY <b>What's Left of Me</b> ZOMBA (68.3)	42
NICKELBACK <b>Savin' Me</b> IDJMG (79.5)	49
THE VERONICAS <b>4ever</b> WARNER BROS. (68.1)	-
<b>ADULT TOP 40</b>	
☆ KEITH URBAN <b>Making Memories Of Us</b> EMC (78.2)	25
☆ HOBBASTANK <b>If I Were You</b> IDJMG (65.2)	-
ROB THOMAS <b>Ever The Same</b> ATLANTIC (84.5)	2
FALL OUT BOY <b>Sugar, We're Going Down</b> IDJMG (71.1)	10
BOB JOVI <b>Who Says You Can't Go Home</b> IDJMG (73.6)	15
NATASHA BEDINGFIELD <b>Unwritten</b> EPIC (65.9)	16
THE ALL-AMERICAN REJECTS <b>Dirty Little Secret</b> INTERSCOPE (73.3)	17
KELLY CLARKSON <b>Walk Away</b> RMG (68.3)	18
<b>ADULT CONTEMPORARY</b>	
☆ FAITH HILL <b>Like We Never Loved At All</b> WARNER BROS. (82.3)	15
SANTANA FEAT. MICHELLE BRANCH <b>I'm Feeling You</b> RMG (66.7)	7
JIM BRICKMAN FEAT. WAYNE BRADY <b>Beautiful</b> HOLLYWOOD (88.8)	12
<b>MODERN ROCK</b>	
FALL OUT BOY <b>Dance, Dance</b> IDJMG (71.1)	2
FOO FIGHTERS <b>No Way Back</b> RMG (67.5)	6
ANBERLIN <b>Paperthin Anthem</b> EMR (69.6)	39

# Billboard R&B/HIP-HOP

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**2006**

## TOP R&B/HIP-HOP ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	2	<b>JAHEIM</b> IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE) DIVINE MILL 48802/WARNER BROS. (18.98)	Ghetto Classics		1
2	3	1	<b>MARY J. BLIGE</b> MTRIARCH/GEFFEN 005722*/INTERSCOPE (13.98/8.98)	The Breakthrough		1
	6	6	<b>KEYSHIA COLE</b> A&M 003554*/INTERSCOPE (13.98)	The Way It Is		
	5	2	<b>DEM FRANCHIZE BOYZ</b> SO SO DEF 53423*/VIRGIN (18.98) ⊕	On Top Of Our Game		
	2	3	<b>JAMIE FOXX</b> J 71779*/RMG (18.98) ⊕	Unpredictable		1
<b>HOT DEBUT</b>			<b>SOUNDTRACK</b> MOTOWN 006212/UMRG (13.98)	Tyler Perry's Madea's Family Reunion		6
	4	4	<b>HEATHER HEADLEY</b> RCA 64492/RMG (18.98) ⊕	In My Mind		1
	7	8	<b>CHRIS BROWN</b> JIVE 82876/ZOMBA (18.98) ⊕	Chris Brown		1
	10	12	<b>T-PAIN</b> KONVICT MUZIK/JIVE 73200/ZOMBA (18.98)	Rappa Ternt Sanga		1
	11	11	<b>LIL WAYNE</b> CASH MONEY 005124*/UMRG (13.98)	Tha Carter II		1
	12	9	<b>EMINEM</b> SHADY/AFTERMATH 005881*/INTERSCOPE (13.98/8.98)	Curtain Call: The Hits		2
	8	5	<b>MARIAH CAREY</b> ISLAND 005784*/DJMGM (13.98) ⊕	The Emancipation Of Mimi		1
	13	16	<b>SEAN PAUL</b> VP/ATLANTIC 83788*/AG (18.98)	The Trinity		1
			<b>SCARFACE PRESENTS THE PRODUCT</b> UNDERGROUND RAILROAD 5828/KOCH (17.98)	One Hunid		1
	9	18	<b>ANTHONY HAMILTON</b> SO SO DEF 74278/ZOMBA (18.98)	Ain't Nobody Worryin'		1
	21	22	<b>THREE 6 MAFIA</b> HYPNOTIZE MINDS/COLUMBIA 94724/SONY MUSIC (18.98) ⊕	Most Known Unknown		1
	16	20	<b>THE BLACK EYED PEAS</b> A&M 004341*/INTERSCOPE (13.98/8.98)	Monkey Business		1
	13	14	<b>THE NOTORIOUS B.I.G.</b> BAD BOY 83885*/AG (19.98)	Duets: The Final Chapter		3
	14	7	<b>REMY MA</b> SRC/UNIVERSAL 005122*/UMRG (13.98)	There's Something About Remy: Based On A True Story		7
	17	15	<b>YOUNG JEEZY</b> CORPORATE THUGZ/DEF JAM 004421*/DJMGM (13.98)	Let's Get It: Thug Motivation 101		1
	18	19	<b>JUELZ SANTANA</b> DIPLOMATS/DEF JAM 005426*/DJMGM (13.98/8.98) ⊕	What The Game's Been Missing!		1
	22	23	<b>KIRK FRANKLIN</b> FD YD SOUL/GOSPO CENTRIC 71019/ZOMBA (18.98)	Hero		4
			<b>KANYE WEST</b> ROC-A-FELLA/DEF JAM 004813*/DJMGM (13.98)	Late Registration		1
	24	17	<b>DESTINY'S CHILD</b> COLUMBIA 97765/SONY MUSIC (18.98) ⊕	#1's		1
	25	24	<b>CHAMILLIONAIRE</b> UNIVERSAL 005423*/UMRG (13.98)	The Sound Of Revenge		2
	26	26	<b>NELLY</b> FO' REEL/DEPRTY 005825*/UMRG (13.98)	Sweatsuit		6
	23	25	<b>LUDACRIS AND DTP</b> DTP/DEF JAM 005786*/DJMGM (13.98) ⊕	Ludacris Presents...Disturbing Tha Peace		1
			<b>NELLY &amp; THE ST. LUNATICS</b> FAST LIFE 66 (15.98)	Who's The Boss		28
	20	10	<b>JOHN LEGEND</b> G.O.O.D./COLUMBIA 92776*/SONY MUSIC (18.98) ⊕⊕	Get Lifted		1
			<b>SHANICE</b> IMAJAH 90001/PLAYTYME (16.98)	Every Woman Dreams		11
	31	30	<b>BUN-B</b> RAP-A-LOT 4 LIFE 68539/ASYLUM (18.98)	Trill		1
	27	29	<b>D4L</b> DEEMONEY/ASYLUM 83890/AG (18.98)	Down For Life		4
	28	27	<b>SOUNDTRACK</b> G-UNIT 005605*/INTERSCOPE (13.98/8.98)	Get Rich Or Die Tryin'		1
	32	32	<b>YING YANG TWINS</b> COLLIPARK 2790/TVT (11.98 CD/DVD) ⊕	U.S.A. Still United		16
			<b>DILATED PEOPLES</b> ABB 11783/CAPITOL (18.98)	20/20		35
	30	28	<b>PURPLE RIBBON ALL-STARS</b> PURPLE RIBBON 12207*/VIRGIN (18.98)	Big Boi Presents...Got Purp? Vol. II		5
	36	35	<b>PAUL WALL</b> SWISHHOUSE/ATLANTIC 83808/ASYLUM (18.98)	The Peoples Champ		1
	40	39	<b>MARY MARY</b> MY BLOCK/COLUMBIA 77733/SONY MUSIC (18.98)	Mary Mary		4
	33	37	<b>CHARLIE WILSON</b> JIVE 69429/ZOMBA (18.98)	Charlie, Last Name Wilson		3
	34	33	<b>TREY SONGZ</b> SONG BOOK/ATLANTIC 83721/AG (15.98)	I Gotta Make It		6
	29	31	<b>FLOETRY</b> ERVINGWONDER/GEFFEN 005609/INTERSCOPE (13.98)	Flo' Ology		7
	37	41	<b>YOLANDA ADAMS</b> ELEKTRA/ATLANTIC 83789/AG (18.98)	Day By Day		4
	35	36	<b>KEM</b> MOTOWN 004232/UMRG (13.98) ⊕	Album II		1
	42	40	<b>DAMIAN "JR. GONG" MARLEY</b> GHETTO YOUTHS/TUFF GONG 005416*/UMRG (13.98)	Welcome To Jamrock		4
	46	38	<b>YOUNGBLOODZ</b> LAFACE 73175*/ZOMBA (18.98) ⊕	Ev'rybody Know Me		1
	38	34	<b>LYFE JENNINGS</b> COLUMBIA 90946/SONY MUSIC (12.98) ⊕⊕	Lyfe 268-192		7
	41	22	<b>ALICIA KEYS</b> J 67424/RMG (18.98) ⊕	Unplugged		1
	48	46	<b>SOUNDTRACK</b> VERITY 71620/ZOMBA (18.98)	The Gospel		22
	43	45	<b>PITBULL</b> DIAZ BROTHERS 2750/TVT (11.98 CD/DVD) ⊕	Money Is Still A Major Issue		4
	49	44	<b>BOW WOW</b> COLUMBIA 93505*/SONY MUSIC (18.98) ⊕⊕	Wanted		3
	50	15	<b>GINUWINE</b> EPIC 93455/SONY MUSIC (18.98)	Back II Da Basics		3
	51	51	<b>BONE THUGS-N-HARMONY</b> RUTHLESS 25423 (18.98)	Greatest Hits		30
	54	4	<b>THE TEMPTATIONS</b> NEW DDDR 005170/UME (13.98)	Reflections		14
	44	52	<b>RAY J</b> KNOCKOUT 87521/SANCTUARY (18.98)	Raydiation		13
	47	48	<b>SOUNDTRACK</b> GRAND HUSTLE/ATLANTIC 83822*/AG (18.98)	Hustle & Flow		7

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
5	59	71	<b>MARQUES HOUSTON</b> T.U.G./UNIVERSAL 004696/UMRG (13.98)	Naked		5
57	8	2	<b>SERGIO MENDES</b> HEAR 2263/CONCORD (18.98)	Timeless		39
	57	33	<b>ERIC BENET</b> FRIDAY/REPRISE 47970/WARNER BROS. (18.98)	Hurricane		27
59	61	58	<b>GOAPELE</b> SKYBLAZE/COLUMBIA 92910/SONY MUSIC (11.98)	Change It All		32
	58	52	<b>50 CENT</b> SHADY/AFTERMATH 004092*/INTERSCOPE (13.98/8.98) ⊕	The Massacre		5
61	5	26	<b>WARREN G</b> HAWING/G-FUNK 54707*/LIGHTYEAR (18.98)	In The Mid-Nite Hour		15
62	53	47	<b>TONI BRAXTON</b> BLACKGROUND 005441/UMRG (13.98)	Libra		2
63	55	70	<b>DWELE</b> VIRGIN 71410 (17.98)	Some Kinda...		10
	64	76	<b>RIHANNA</b> SRP/DEF JAM 004937/DJMG (13.98)	Music Of The Sun		6
65	57	53	<b>TRINA</b> SLIP-N-SLIDE/ATLANTIC 83710*/AG (18.98)	Glamorest Life		2
66	NEW	1	<b>ROME</b> SONY BMG CUSTOM MARKETING GROUP 96046 (8.98)	The Best Of Rome		66
67	67	66	<b>LIL' KIM</b> QUEEN BEE/ATLANTIC 83818*/AG (18.98)	The Naked Truth		3
68	62	59	<b>TWISTA</b> ATLANTIC 83820*/AG (18.98)	The Day After		1
69	72	75	<b>CECE WINANS</b> PURESPRINGS GOSPEL/INO 93997/SONY MUSIC (18.98)	Purified		12
70	68	10	<b>USHER</b> LAFACE 63982/ZOMBA (18.98/12.98)	Confessions		1
71	56	50	<b>STEVIE WONDER</b> MOTOWN 002402/UMRG (13.98)	A Time To Love		2
72	74	14	<b>THREE 6 MAFIA</b> HYPNOTIZE MINDS/COLUMBIA 75007/SONY MUSIC (18.98)	Most Known Hits		38
73	63	73	<b>DAVID BANNER</b> SRC/UNIVERSAL 004975*/UMRG (13.98) ⊕	Certified		3
74	70	64	<b>R. KELLY</b> JIVE 74688/ZOMBA (18.98)	Remix City Volume 1		14
	82	35	<b>YING YANG TWINS</b> COLLIPARK 2520*/TVT (17.98/11.98)	U.S.A.: United State Of Atlanta		1

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

## TOP BLUES ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	NEW		<b>THE DEREK TRUCKS BAND</b> COLUMBIA 92844/SONY MUSIC	Songlines	
2	1	93	<b>GEORGE THOROGOOD &amp; THE DESTROYERS</b> CA *ITOL 98430	Greatest Hits: 30 Years Of Rock	
3	2	24	<b>B.B. KING</b> SE FEN/CHRONICLES 005263/UME	B.B. King & Friends: 80	
4	7	22	<b>BUDDY GUY</b> SI *ERTONE 72426/ZOMBA	Bring 'Em In	
5	3	7	<b>E'TA JAMES</b> HI *O/CHRONICLES 004010/UME	The Definitive Collection	
6	5	20	<b>SUSAN TEDESCHI</b> VERVE FORECAST 005111/VG	Hope And Desire	
7	4	27	<b>DELBERT MCCLINTON</b> VE *WEST 6079	Cost Of Living	
8	6	50	<b>B.B. KING</b> SE FEN/CHRONICLES 003854/UME	The Ultimate Collection	
9	8	7	<b>DION</b> DI *ENSIONAL 06/THE ORCHARD	Bronx In B ue	
10	9	6	<b>VARIOUS ARTISTS</b> HI *O 005714/UME	Blues: Gold	
11	11	25	<b>NORTH MISSISSIPPI ALLSTARS</b> AT * 21541*	Electric Blue Watermelon	
12	10	22	<b>BETTYE LAVETTE</b> AN *L 86772*/EPITAPH	I've Got My Own Hell To Raise	
13	12	6	<b>RAY CHARLES</b> MADJACY SPECIAL PRODUCTS 51843/MADJACY	Golden Legends: Ray Charles Live	
			<b>SUSAN TEDESCHI</b> NE *Y WEST 6065	Live From Austin TX	
15	15	4	<b>GEORGE THOROGOOD &amp; THE DESTROYERS</b> CA *ITOL 11895	The Best Of George Thorogood & The Destroyers	

BETWEEN THE BULLETS rgeorge@billboard.com

## PERRY SOUNDTRACK HITS TOP 10

"Tyler Perry's Madea's Family Reunion" hosts movie hit theaters. The "Family Reunion" soundtrack was executive-produced by Perry, and all 10 songs are featured in the film including "Find Myself in Soundtracks and at No. 29 on The Billboard 200.

The "Family Reunion" set trails the start of Perry's "Diary of a Mad Black Woman" (38,000), but that album was released two months after the



You" by Brian McKnight, which rises 66-52 on the Hot R&B/Hip-Hop Songs chart.

The movie bowed at No. 1 with more than \$30 million in receipts its first weekend.

—Raphael George

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# R&B/HIP-HOP Billboard

Nielsen  
Broadcast Data  
Systems

Nielsen  
SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	18	#1 BE WITHOUT YOU	MARY J. BLIGE (Geffen/Interscope)	☆
2	2	2	UNPREDICTABLE	JAMIE FOXX FEAT. LUDACRIS (J/RMG)	☆
3	3	13	YO (EXCUSE ME MISS)	CHRIS BROWN (JIVE/ZOMBA)	☆
4	4	17	SO SICK	NE-YO (DEF JAM/IDJMG)	☆
5	6	11	LOVE	KEYSHIA COLE (A&M/INTERSCOPE)	☆
6	7	14	LEAN WIT IT, ROCK WIT IT	DEM FRANCHIZE BOYZ FEAT. LIL PEANUT & CHARLAY (SO SO DEF/VIRGIN)	☆
7	5	15	CHECK ON IT	BEYONCE FEAT. SLIM THUG (COLUMBIA/SUM)	☆
8	9	20	TOUCH IT	BUSTA RHYMES (AFTERMATH/INTERSCOPE)	☆
9	8	19	GRILLZ	NELLY FEAT. PAUL WALL, ALI & GIPP (DERRTY/FO' REEL/UMRG)	☆
10	10	10	TEMPERATURE	SEAN PAUL (VP/ATLANTIC)	☆
11	11	12	I'M N LUV (WIT A STRIPPER)	T-PAIN FEAT. MIKE JONES (KONVICT MUZIK/JIVE/ZOMBA)	☆
12	14	24	LOOKING FOR YOU	KIRK FRANKLIN (FO YO SOUL/GOSPO CENTRIC/ZOMBA)	☆
13	15	17	RODEO	JUVENILE (JTP/ATLANTIC)	☆
14	12	22	GOTTA GO	TREY SONGZ (SONG BODK/ATLANTIC)	☆
15	13	16	FRESH AZIMIZ	BOW WOW FEAT. J-KWON & JERMAINE DUPRI (COLUMBIA/SUM)	☆
16	16	18	IN MY MIND	HEATHER HEADLEY (RCA/RMG)	☆
17	17	10	MS. NEW BOOTY	BUBBA SPARXXX (NEW SOUTH/PURPLE RIBBON/VIRGIN)	☆
18	20	4	WHAT YOU KNOW	T.I. (GRAND HUSTLE/ATLANTIC)	☆
19	25	18	CAN'T LET GO	ANTHONY HAMILTON (SO SO DEF/ZOMBA)	☆
20	19	11	OH YES (AKA 'POSTMAN')	JUELZ SANTANA (DIPLOMATS/DEF JAM/IDJMG)	☆
21	27	7	TOUCH THE SKY	KANYE WEST FEAT. LUPE FIASCO (RDC-A-FELLA/DEF JAM/IDJMG)	☆
22	21	11	BETCHA CAN'T DO IT LIKE ME	D4L (DEEMONEY/ASYLUM/ATLANTIC)	☆
23	18	21	DON'T FORGET ABOUT US	MARIAH CAREY (ISLAND/IDJMG)	☆
24	30	5	4 MINUTES	AVANT (MAGIC JOHNSON/GEFFEN/INTERSCOPE)	☆
25	23	27	ONE WISH	RAY J (KNOCKOUT/SANCTUARY)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
26	24	29	UNBREAKABLE	ALICIA KEYS (J/RMG)	☆
27	29	18	TRU LOVE	FAITH EVANS (CAPITOL)	☆
28	26	33	I THINK THEY LIKE ME	DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)	☆
29	31	6	POPPIN' MY COLLAR	THREE 6 MAFIA (HYPNOTIZE MINDS/COLUMBIA/SUM)	☆
30	32	4	CONTROL MYSELF	LL COOL J FEAT. JENNIFER LOPEZ (DEF JAM/IDJMG)	☆
31	33	6	JUST CAME HERE TO CHILL	THE ISLEY BROTHERS (DEF SOUL/DEF JAM/IDJMG)	☆
32	43	5	BEST FRIEND	50 CENT FEAT. OLIVIA (G-UNIT/INTERSCOPE)	☆
33	28	27	I SHOULD HAVE CHEATED	KEYSHIA COLE (A&M/INTERSCOPE)	☆
34	22	23	KRYPTONITE (I'M ON IT)	PURPLE RIBBON ALL-STARS (PURPLE RIBBON/VIRGIN)	☆
35	36	10	GETTIN' SOME	SHAWNNA (OTY/DEF JAM/IDJMG)	☆
36	34	16	MAGIC	CHARLIE WILSON (JIVE/ZOMBA)	☆
37	35	12	MY HOOD	YOUNG JEEZY (CORPORATE THUGZ/DEF JAM/IDJMG)	☆
38	37	9	CONCEITED (THERE'S SOMETHING ABOUT REMY)	REMY MA (SRC/UNIVERSAL/UMRG)	☆
39	38	9	SNAP YA FINGERS	LIL JON (BME/TVT)	☆
40	42	17	HYPOTHETICALLY	LYFE JENNINGS (COLUMBIA/SUM)	☆
41	48	4	I LOVE YOU	CHERI DENNIS (BAD BOY/ATLANTIC)	☆
42	51	4	BACK LIKE THAT	GHOSTFACE KILLAH FEAT. NE-YO (DEF JAM/IDJMG)	☆
43	52	5	GOOD LUCK CHARM	JAGGED EDGE (COLUMBIA/SUM)	☆
44	41	32	RUN IT!	CHRIS BROWN (JIVE/ZOMBA)	☆
45	44	13	STILL IN LOVE	TYRA (GG&L)	☆
46	39	34	SHAKE IT OFF	MARIAH CAREY (ISLAND/IDJMG)	☆
47	49	50	WE BELONG TOGETHER	MARIAH CAREY (ISLAND/IDJMG)	☆
48	50	8	TRAP STAR	YOUNG JEEZY (CORPORATE THUGZ/DEF JAM/IDJMG)	☆
49	47	31	SOUL SURVIVOR	YOUNG JEEZY FEAT. AKON (CORPORATE THUGZ/DEF JAM/IDJMG)	☆
50	62	5	FIND MYSELF IN YOU	BRIAN MCKNIGHT (MOTOWN/UMRG)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	18	#1 BE WITHOUT YOU	MARY J. BLIGE (Geffen/Interscope)	☆
2	2	10	UNPREDICTABLE	JAMIE FOXX FEAT. LUDACRIS (J/RMG)	☆
3	3	22	IN MY MIND	FAITH EVANS (CAPITOL)	☆
4	6	24	LOOKING FOR YOU	KIRK FRANKLIN (FO YO SOUL/GOSPO CENTRIC/ZOMBA)	☆
5	4	18	MAGIC	CHARLIE WILSON (JIVE/ZOMBA)	☆
6	7	13	CAN'T LET GO	ANTHONY HAMILTON (SO SO DEF/ZOMBA)	☆
7	5	25	UNBREAKABLE	ALICIA KEYS (J/RMG)	☆
8	4	7	JUST CAME HERE TO CHILL	THE ISLEY BROTHERS FEAT. RONALD ISLEY (DEF SOUL/DEF JAM/IDJMG)	☆
9	10	7	FIND MYSELF IN YOU	BRIAN MCKNIGHT (MOTOWN/UMRG)	☆
10	9	31	I WANNA BE LOVED	ERIC BENET (FRIDAY/REPRISE/WARNER BROS.)	☆
11	11	13	TRU LOVE	FAITH EVANS (CAPITOL)	☆
12	12	23	WHERE WOULD I BE (THE QUESTION)	KINDRED THE FAMILY SOUL (EPIC/HIDDEN BEACH)	☆
13	15	15	DON'T FORGET ABOUT US	MARIAH CAREY (ISLAND/IDJMG)	☆
14	13	33	I AM NOT MY HAIR	INDIA ARIE (MOTOWN/UMRG)	☆
15	14	24	GROWN & SEXY	BAFFYFACE (ARISTA/RMG)	☆
16	16	14	TO YOU	EARTH, WIND & FIRE FEAT. BRIAN MCKNIGHT (SANCTUARY)	☆
17	15	1	I REFUSE	URBAN MYSTIC (SOBE/WARNER BROS.)	☆
18	20	8	HYPOTHETICALLY	LYFE JENNINGS FEAT. FANTASIA (COLUMBIA/SUM)	☆
19	17	1	SO SICK	NE-YO (DEF JAM/IDJMG)	☆
20	19	5	INTO YOU	KEM (MOTOWN/UMRG)	☆
21	22	11	FIRST LOVE	GOAPELE (SKYBLAZE/COLUMBIA/SUM)	☆
22	24	4	GOD'S GIFT	JEFF MAJORS FEAT. KELLY PRICE (MUSIC ONE/EPIC/SUM)	☆
23	25	5	WEEKEND LOVE	DWELE (VIRGIN)	☆
24	23	15	I REMEMBER	MELI'SA MORGAN (LU ANN/ORPHEUS)	☆
25	25	3	BEAUTIFUL, LOVED & BLESSED	TAMAR FEAT. PRINCE (UNIVERSAL/UMRG)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	1	#1 SISTER	SCOUNDREL SQUAD FEATURING BUN-B (INVISIBLE)	☆
2	1	10	CHECK ON IT	BEYONCE FEAT. SLIM THUG (COLUMBIA/SUM)	☆
3	2	6	GOTTA GET TO MY BABY	JOVAN DAVIS (ANOTHA DAVIS)	☆
4	6	6	GET LOOSE	BLU CRUSH (BLU CRUSH)	☆
5	4	10	TE AMO CORAZON	PRINCE (UNIVERSAL/UMRG)	☆
6	27	2	KRYPTONITE (I'M ON IT)	PURPLE RIBBON ALL-STARS (PURPLE RIBBON/VIRGIN)	☆
7	18	4	GOTTA LOVE	AARON KANE (INVIGORATOR RECORDS)	☆
8	8	10	WHAT YOU GOT	VIRGINIA'S FRONTLINE FEAT. PORSHCA (CNI ENTERTAINMENT)	☆
9	12	8	TOUCH IT	BUSTA RHYMES (AFTERMATH/INTERSCOPE)	☆
10	14	8	THE HOOCHIE SONG	D4L (HAVING YOURS/SOWELL ENTERTAINMENT)	☆
11	13	10	ALWAYS	SPAIDE R.I.P.P.E.R. (HASSLE LIFE)	☆
12	10	9	RAIN'S FALLIN'	STORMTROOPERZ (IMPERIAL ENTERTAINMENT)	☆
13	9	15	IT'S YOU	URBAN MYSTIC (SOBE/WARNER BROS.)	☆
14	3	19	BABY GIRL	TRE' (SEL/SUM)	☆
15	1	1	OOOH...	ALYZE ELYSE FEAT. CELINSKI (SOUL CITY/TRUMP)	☆
16	17	8	LEAN WIT IT, ROCK WIT IT	DEM FRANCHIZE BOYZ FEAT. LIL PEANUT & CHARLAY (SO SO DEF/VIRGIN)	☆
17	5	6	TOP NOTCH DIVA	QUIARRE LEE FEAT. TRINA & TRICK DADDY (KEY MONEY GRIP)	☆
18	16	6	SO SICK	NE-YO (DEF JAM/IDJMG)	☆
19	11	14	ONE WISH	RAY J (KNOCKOUT/SANCTUARY)	☆
20	30	3	BOOM DRAH	Y.G.O. (NEGRIL WEST/ORPHEUS)	☆
21	7	12	I AM NOT MY HAIR	INDIA ARIE (MOTOWN/UMRG)	☆
22	25	16	GRILLZ	NELLY FEAT. PAUL WALL, ALI & GIPP (DERRTY/FO' REEL/UMRG)	☆
23	20	22	I THINK THEY LIKE ME	DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)	☆
24	1	1	YO (EXCUSE ME MISS)	CHRIS BROWN (JIVE/ZOMBA)	☆
25	14	14	SHOULDER WORK	GEL FEAT. STAT QUO (FORESEEN LEGENDS/SUPERNATURAL)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	3	12	#1 BE WITHOUT YOU	MARY J. BLIGE (Geffen/Interscope)	☆
2	2	15	SO SICK	NE-YO (DEF JAM/IDJMG)	☆
3	1	17	CHECK ON IT	BEYONCE FEAT. SLIM THUG (COLUMBIA/SUM)	☆
4	5	11	I'M N LUV (WIT A STRIPPER)	T-PAIN FEAT. MIKE JONES (KONVICT MUZIK/JIVE/ZOMBA)	☆
5	6	9	YO (EXCUSE ME MISS)	CHRIS BROWN (JIVE/ZOMBA)	☆
6	4	19	GRILLZ	NELLY FEAT. PAUL WALL, ALI & GIPP (DERRTY/FO' REEL/UMRG)	☆
7	7	13	UNPREDICTABLE	JAMIE FOXX FEAT. LUDACRIS (J/RMG)	☆
8	8	11	MS. NEW BOOTY	BUBBA SPARXXX (NEW SOUTH/PURPLE RIBBON/VIRGIN)	☆
9	9	5	LEAN WIT IT, ROCK WIT IT	DEM FRANCHIZE BOYZ FEAT. LIL PEANUT & CHARLAY (SO SO DEF/VIRGIN)	☆
10	10	11	TEMPERATURE	SEAN PAUL (VP/ATLANTIC)	☆
11	11	12	SHAKE THAT	EMINEM FEAT. NATE DOGG (SHADY/AFTERMATH/INTERSCOPE)	☆
12	12	14	BRING OUT THE FREAK IN YOU	LIL ROB (UPSTAIRS)	☆
13	13	25	TURN IT UP	CHAMILLIONAIRE FEAT. LIL FLIP (UNIVERSAL/UMRG)	☆
14	14	30	RUN IT!	CHRIS BROWN (JIVE/ZOMBA)	☆
15	15	22	STICKWITU	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)	☆
16	18	13	FRESH AZIMIZ	BOW WOW FEAT. J-KWON & JERMAINE DUPRI (COLUMBIA/SUM)	☆
17	23	6	RIDIN'	CHAMILLIONAIRE FEAT. KRATZIE BONE (UNIVERSAL/UMRG)	☆
18	19	6	CONTROL MYSELF	LL COOL J FEAT. JENNIFER LOPEZ (DEF JAM/IDJMG)	☆
19	1	1	TELL ME WHEN TO GO	E-40 FEAT. KEAK DA SNEAK (SICK WID' IT/BME/WARNER BROS.)	☆
20	22	6	GIT IT	YING YANG TWINS FEAT. BUN-B (COLLIPARK/TVT)	☆
21	26	9	TOUCH IT	BUSTA RHYMES (AFTERMATH/INTERSCOPE)	☆
22	27	4	SOS	RIHANNA (SRP/DEF JAM/IDJMG)	☆
23	17	20	DON'T FORGET ABOUT US	MARIAH CAREY (ISLAND/IDJMG)	☆
24	28	7	ROMPE	DADDY YANKEE (EL CARTEL/INTERSCOPE)	☆
25	36	2	LOVE	KEYSHIA COLE (A&M/INTERSCOPE)	☆

## HITPREDICTOR

DATA PROVIDED BY **promosquad**

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

ARTIST / TITLE (Score)	Chart Rank
R&B / HIP-HOP AIRPLAY	
☆ JAGGED EDGE Good Luck Charm sum (85.4)	43
CHRIS BROWN Yo (Excuse Me Miss) ZOMBA (90.9)	3
NE-YO So Sick IDJMG (81.4)	4
KEYSHIA COLE Love INTERSCOPE (89.6)	5
DEM FRANCHIZE BOYZ Lean Wit It, Rock Wit It virgin (66.8)	6
BUSTA RHYMES Touch It INTERSCOPE (68.6)	8
SEAN PAUL Temperature ATLANTIC (79.6)	10
KIRK FRANKLIN Looking For You ZOMBA (84.9)	12
JUVENILE Fodeo ATLANTIC (71.2)	13
T.I. What You Know ATLANTIC (75.0)	18
KANYE WEST FEAT. LUPE FIASCO Touch The Sky IDJMG (89.0)	21
AVANT 4 Minutes INTERSCOPE (71.1)	24
FAITH EVANS Tru Love CAPITOL (84.8)	27
LIL JON FEAT. E-40 & SEAN PAUL Snap Ya Fingers tv (74.9)	39
RHYTHMIC AIRPLAY	
☆ FIELD MOB FEAT. CIARA So What INTERSCOPE (71.3)	-
☆ JAGGED EDGE Good Luck Charm sum (88.4)	-
☆ SHAKA FEAT. WYCLEF JEAN Hips Don't Lie sum (72.0)	-
MARY J. BLIGE Be Without You Interscope (94.2)	1
T-PAIN FEAT. MIKE JONES I'm N Luv (Wit A Stripper) ZOMBA (68.2)	4
CHRIS BROWN Yo (Excuse Me Miss) ZOMBA (88.5)	5
SEAN PAUL Temperature ATLANTIC (73.0)	10
BOW WOW Fresh Azimiz sum (77.0)	16
LL COOL J FEAT. JENNIFER LOPEZ Control Myself IDJMG (68.8)	18
RIHANNA SOS IDJMG (95.0)	22
KEYSHIA COLE Love INTERSCOPE (83.9)	25
KANYE WEST FEAT. LUPE FIASCO Touch The Sky IDJMG (84.1)	27
PAUL WALL Girl ATLANTIC (77.9)	28
50 CENT & OLIVIA Best Friend INTERSCOPE (73.1)	29
THE PUSSYCAT DOLLS FEAT. WILL.I.A.M. Beep INTERSCOPE (79.5)	31
D4L Betcha Can't Do It Like Me ATLANTIC (75.3)	35
PAUL DEANDA FEAT. BABY BASH Doing Too Much Eminent (69.3)	-
NE-YO When You're Mad IDJMG (77.6)	-

ADULT R&B AND RHYTHMIC AIRPLAY: 63 adult R&B stations and 64 rhythmic stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. © 2006 VNU Business Media, Inc. and Nielsen SoundScan, Inc. HOT R&B/HIP-HOP SINGLES SALES: this data is used to compile Hot R&B/Hip-Hop Singles & Tracks. © 2006 VNU Business Media, Inc. and Nielsen SoundScan, Inc. HITPREDICTOR: © 2006 Promosquad and HitPredictor are trademarks of Think Fast LLC.





## HOT COUNTRY SONGS

WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	IMPRINT & NUMBER / PROMOTION LABEL	CERT.	PEAK POSITION
1	2	32	<b>#1</b> YOUR MAN F. ROGERS (C. STAPLETON, C. DUBOIS, J. EVERETT)	Josh Turner	MCA NASHVILLE		1
2	1	23	WHEN I GET WHERE I'M GOING F. ROGERS (R. RUTHERFORD, G. TEREN)	Brad Paisley Featuring Dolly Parton	ARISTA NASHVILLE		1
3	4	7	LIVING IN FAST FORWARD B. CANNON, K. CHESNEY (D. L. MURPHY, R. RUTHERFORD)	Kenny Chesney	BNA		3
4	5	7	WHAT HURTS THE MOST D. HUFF, R. SCALF (J. STEELE, S. ROBINSON)	Rascal Flatts	LYRIC STREET		4
5	6	4	TONIGHT I WANNA CRY D. HUFF, K. URBAN (M. POWELL, K. URBAN)	Keith Urban	CAPITOL		4
6	3	9	JESUS, TAKE THE WHEEL M. BRIGHT (B. JAMES, H. LINDSEY, G. WISEMAN)	Carrie Underwood	ARISTA/ARISTA NASHVILLE		1
7	8	10	SHE DON'T TELL ME TO R. RUTHERFORD, M. WRIGHT (B. DIPIERO, T. SHAPIRO, R. RUTHERFORD)	Montgomery Gentry	COLUMBIA		7
8	5	15	GET DRUNK AND BE SOMEBODY L. WHITE, T. KEITH (T. KEITH, S. EMERICK)	Toby Keith	SHOW DOG NASHVILLE		8
9	7	8	JUST MIGHT (MAKE ME BELIEVE) G. FLINDS (K. HALL)	Sugarland	MERCURY		1
10	14	16	NOBODY BUT ME B. F. ADDOCK (P. B. WHITE, S. CAMP)	Blake Shelton	WARNER BROS./WRN		10
11	15	19	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		11
12	13	19	CHEATIN' S. EVANS, M. BRIGHT (B. JAMES, D. SCHLITZ)	Sara Evans	RCA		12
13	17	21	BELIEVE T. BROWN, R. DUNN, K. BROOKS (R. DUNN, C. WISEMAN)	Brooks & Dunn	ARISTA NASHVILLE		13
14	10	6	HONKY TONK BADONKADONK D. HUFF (R. HOUSER, D. DAVIDSON, J. JOHNSON)	Trace Adkins	CAPITOL		2
15	16	17	KEROSENE M. W. LUCKE, F. LIIDELL (M. LAMBERT)	Miranda Lambert	EPIC		15
16	18	20	THE DOLLAR B. CANNON (J. JOHNSON)	Jamey Johnson	BNA		16
17	19	21	NOBODY GONNA TELL ME WHAT TO DO M. WRIGHT, J. SCALF (T. MULLINS, T. NICHOLS, C. WISEMAN)	Van Zant	COLUMBIA		17
18	20	22	<b>AIR POWER</b> WHEREVER YOU ARE J. STOVER (J. STOVER, S. BOGARD)	Jack Ingram	BIG MACHINE		18
19	21	25	<b>AIR POWER</b> WHY M. KNOX (J. RICH, V. MCGHEE, R. CLAWSON)	Jason Aldean	BROKEN BOW		19
20	22	21	<b>AIR POWER</b> DRUNKER THAN ME T. TOMLINSON, HILLBILLY (T. TOMLINSON, A. UNDERWOOD)	Trent Tomlinson	LYRIC STREET		20
21	24	26	SETTLE FOR A SLOWDOWN B. B. AVERS (T. MARTIN, B. BEAVERS, D. BENTLEY)	Dierks Bentley	CAPITOL		21
22	23	26	SOMETHING'S GOTTA GIVE D. HUFF (C. WISEMAN, T. MULLINS)	LeAnn Rimes	ASYLUM-CURB		22
23	25	27	LCVE WILL ALWAYS WIN A. REYNOLDS (G. KENNEDY, W. KIRKPATRICK)	Garth Brooks & Trisha Yearwood	PEARLY LYRIC STREET		23
24	27	31	SIZE MATTERS (SOMEDAY) B. CANNON (B. HILL, M. DEKLE)	Joe Nichols	UNIVERSAL SOUTH		24
25	28	30	EVERY TIME I HEAR YOUR NAME J. STEELE (K. ANDERSON, T. HAMBIDGE, J. STEELE)	Keith Anderson	ARISTA NASHVILLE		25
26	36	47	<b>#2</b> THE LUCKY ONE B. GALLIMORE, F. HILL (B. WARREN, B. WARREN, J. JOYCE)	Faith Hill	WARNER BROS./WRN		26
27	30	32	I GOT YOU C. MORGAN, P. O'DONNELL (C. MORGAN, P. O'DONNELL, T. OWENS)	Craig Morgan	BROKEN BOW		27
28	29	16	I'M TAKING THE WHEEL J. SHANKS (K. OSBORN, J. SHANKS)	SheDaisy	LYRIC STREET		28
29	34	44	THE SEASHORES OF OLD MEXICO T. BROWN, G. STRAIT (M. HAGGARD)	George Strait	MCA NASHVILLE		29
30	35	43	LAST DAY OF MY LIFE F. ROGERS (P. VASSAR, T. RYAN)	Phil Vassar	ARISTA NASHVILLE		30
31	32	36	NOT GOING DOWN B. GALLIMORE, T. MCGRAW (K. SAVIGAR, S. BOLTON)	Jo Dee Messina	CURB		31
32	31	35	LIPSTICK T. BROWN, K. LAW, B. CHANCEY (R. LYNNE, M. PRENTICE)	Rockie Lynne	UNIVERSAL SOUTH		31
33	33	34	TWENTY YEARS AND TWO HUSBANDS AGO B. GALLIMORE (L. A. WOMACK, D. OGDON, D. DILLON)	Lee Ann Womack	MCA NASHVILLE		32
34	38	37	I CAN'T UNLOVE YOU D. HUFF (W. KIRBY, W. ROBINSON)	Kenny Rogers	CAPITOL		34
35	37	38	I LOVE MY LIFE K. STEGALL (J. O'NEAL, S. SMITH, T. NICHOLS)	Jamie O'Neal	CAPITOL		35
36	39	39	LIFE AIN'T ALWAYS BEAUTIFUL M. WRIGHT, G. ALLAN (C. GOODMAN, T. L. JAMES)	Gary Allan	MCA NASHVILLE		36
37	40	41	IF YOU'RE GOING THROUGH HELL (BEFORE THE DEVIL EVEN KNOWS) T. HEWITT (S. TATE, A. TATE, D. BERG)	Rodney Atkins	CURB		37
38	41	40	NEVER MIND ME B. KENNY, J. RICH, P. WORLEY (B. KENNY, J. RICH, E. CLAWSON)	Big & Rich	WARNER BROS./WRN		38
39	42	49	POLITICALLY INCORRECT G. WILSON, J. RICH, M. WRIGHT (L. SATCHER, D. STEAGALL, B. HENDERSHEN)	Gretchen Wilson Featuring Merle Haggard	EPIC		39
40	44	46	BRING IT ON HOME W. KIRKPATRICK, LITTLE BIG TOWN (W. KIRKPATRICK, G. BIECK, T. H. BIECK)	Little Big Town	EQUITY		40
41	50	57	HOW 'BOUT YOU J. JOYCE (E. CHURCH, E. CHURCH, B. BEAVERS)	Eric Church	CAPITOL		41
42	45	51	ON AGAIN TONIGHT F. ROGERS (M. GREEN, J. MELTON, P. B. WHITE)	Trent Willmon	COLUMBIA		42
43	60	53	GOOD TO GO D. S. MILLER, T. NOVICK (T. NICHOLS, R. CLAWSON)	John Corbett	FUN BONE/COS		43
44	56	-	WAL-MART PARKING LOT R. WRIGHT, C. CAGLE (B. JAMES)	Chris Cagle	CAPITOL		44
45	54	-	THE LAST OF A DYING BREED E. SILVER (T. CONNERS, D. ROLLINS, D. WILLIAMS)	Neal McCoy	903 MUSIC		45
46	46	50	BRAND NEW GIRLFRIEND L. MILLER (S. MINOR, B. ALLMAND, J. STEELE)	Steve Holy	CURB		46
47	58	-	THAT'S HOW THEY DO IT IN DIXIE D. JOHNSON (C. TOMPKINS, J. KEAR, M. IRWIN)	Hank Williams Jr. With Gretchen Wilson, Big & Rich & Van Zant	ASYLUM-CURB		47
48	48	48	IF I DON'T MAKE IT BACK J. STROUD, T. LAWRENCE (B. PINSON, B. JONES)	Tracy Lawrence	MERCURY		42
49	52	54	DON'T FORGET TO REMEMBER ME M. BRIGHT (M. HAYES, K. LOVELACE, A. GORLEY)	Carrie Underwood	ARISTA/ARISTA NASHVILLE		49
50	51	56	I STILL MISS SOMEONE M. MCBRIDE (J. CASH, R. CASH, JR.)	Martina McBride With Dolly Parton	RCA		50
51	59	-	I DON'T KNOW WHAT SHE SAID T. JOHNSON, R. L. FECK (C. BATTEN, K. BLAZYL, L. TURNER)	Blaine Larsen	GIANTS/SLAYER/BNA		51
52	53	58	JUST THIS SIDE OF HEAVEN (HAL-LELUJAH) D. JOHNSON (D. JOHNSON, J. MCELROY)	Hal Ketchum	ASYLUM-CURB		52
53	49	52	THIS TIME AROUND M. MCCLURE, CROSS CANADIAN RAGWEED (C. CANADA, R. ROGERS)	Cross Canadian Ragweed	UNIVERSAL SOUTH		49
54	NOT SHOT DEBUT	-	WHY, WHY, WHY C. CHAMBERLAIN (B. CURRINGTON, T. MARTIN, M. NESLER)	Billy Currington	MERCURY		54
55	43	45	I'LL DIE TRYIN' J. NIEBANK (S. BOGARD, J. STOVER)	Lonestar	BNA		43
56	NEW	-	FAVORITE STATE OF MIND M. WILLIAMS (M. CHAGNIN, B. DALY)	Josh Gracin	LYRIC STREET		56
57	47	59	NO SHAME K. BEARD, B. CHANCEY (J. BATES, K. BEARD, J. YEARY)	Jeff Bates	RCA		47
58	55	-	DRINKIN' SONGS & OTHER LOGIC C. BLACK (C. BLACK, H. NICHOLAS, S. WARINER)	Clint Black	EQUITY		54
59	RE-ENTRY	3	BEFORE HE CHEATS M. BRIGHT (C. TOMPKINS, J. KEAR)	Carrie Underwood	ARISTA/ARISTA NASHVILLE		59
60	NEW	-	YEE HAW J. RITCHEY (J. OWEN, C. BEATHARD, K. MARVELL)	Jake Owen	RCA		60



Single fetches 3.3 million audience impressions and brings legend Merle Haggard back to the top 40 for the first time since November 1989.



Singer's first top 20 single achieves Airpower in 22nd chart week, posting 3.6 million audience impressions.



Florida student catches golf scholarship for music career, makes first exclusive national chart appearance in Billboard.

## HITPREDICTOR

DATA PROVIDED BY



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

ARTIST/Title/LABEL/(Score)	Chart Rank	ARTIST/Title/LABEL/(Score)	Chart Rank	ARTIST/Title/LABEL/(Score)	Chart Rank
<b>COUNTRY</b>					
JOSH TURNER Your Man MCA NASHVILLE (76.7)	1	BROOKS & DUNN Believe ARISTA NASHVILLE (78.8)	13	PHIL VASSAR Last Day Of My Life ARISTA NASHVILLE (96.4)	38
KENNY CHESNEY Living In Fast Forward BNA (94.7)	3	JAMEY JOHNSON The Dollar BNA (86.6)	16	KENNY ROGERS I Can't Unlove You CAPITOL (90.3)	32
RASCAL FLATTS What Hurts The Most LYRIC STREET (87.3)	4	VAN ZANT Nobody Gonna Tell Me What To Do COLUMBIA (77.8)	17	JAMIE O'NEAL I Love My Life CAPITOL (80.3)	35
KEITH URBAN Tonight I Wanna Cry CAPITOL (92.8)	5	JASON ALDEAN Why BROKEN BOW (76.9)	19	RODNEY ATKINS If You're Going Through Hell CURB (75.0)	37
MONTGOMERY GENTRY She Don't Tell Me To COLUMBIA (91.7)	7	DIERKS BENTLEY Settle For A Slowdown CAPITOL (87.8)	21	☆ GRETCHEN WILSON FEAT. MERLE HAGGARD Politically Incorrect EPIC (76.1)	39
TOBY KEITH Get Drunk And Be Somebody SHOW DOG (83.2)	8	☆ LEANN RIMES Something's Gotta Give ASYLUM-CURB (75.0)	22	☆ NEAL MCCOY The Last Of A Dying Breed 903 MUSIC (82.6)	45
BLAKE SHELTON Nobody But Me WARNER BROS. (85.5)	10	☆ GARTH BROOKS & TRISHA YEARWOOD Love Will Always Win LYRIC STREET (78.4)	23	☆ BLAINE LARSEN I Don't Know What She Said BNA (75.1)	51
BON JOVI WITH JENNIFER NETTLES Who Says You Can't Go Home IDJMG (81.7)	11	JOE NICHOLS Size Matters (Someday) UNIVERSAL SOUTH (95.2)	24		
SARA EVANS Cheat It RCA (87.3)	12	CRAIG MORGAN I Got You BROKEN BOW (83.3)	27		
		GEORGE STRAIT The Seashores Of Old Mexico MCA NASHVILLE (85.0)	29		

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## COUNTRY MUSIC UPDATE

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

## TURNER'S 'MAN' TAKES HIS TIME

South Carolina native Josh Turner scores his first chart-topping single with "Your Man," which took 32 weeks to reach the summit and ties the Nielsen BDS-era record for the longest walk to No. 1.

Turner's song matches the watermark set when Tim McGraw's "My Next Thirty Years" reigned in the Dec. 16, 2000, issue.

While the two songs rang the top bell with the same number of chart weeks, the circumstances greatly differ. McGraw's song accumulated several weeks at the chart's lower end based on un-

solicited album play before being issued as a radio single.

Turner's accomplishment is a textbook case of sheer determination and a successful—if gradual—infiltration of station playlists. The single drove a No. 1 bow for his similarly titled album (102,000 copies) in the Feb. 11 issue.

Previously, Turner rose as high as No. 13 with "Long Black Train," a feat that also took time. That single jumped 16-13 in the Feb. 14, 2004, issue in its 38th chart week, which set a standing record for the slowest climb into the top 15. —Wade Jesse



**MAR 11 2006** **LATIN Billboard**

**HOT LATIN SONGS™**

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHIT	TITLE	Artist	PEAK POSITION
1	1	1	17	<b>#1</b> ROMPE MONSERRATE, DJ URBA, S. FISHER (R. AYALA, V. CABRERA)	Daddy Yankee EL CARTEL / INTERSCOPE	1
2	3	6	18	<b>GG</b> LLAME PA' VERTE LUNY TUNES (WISIN, YANDEL)	Wisin & Yandel MACHETE	2
3	2	3	36	ELLA Y YO E. LIND L. SANTOS (W. O. LANDRON, A. SANTOS)	Aventura Featuring Don Omar PREMIUM LATIN	2
4	4	2	11	CONTRA VIENTO Y MAREA R. MUNOZ, R. MARTINEZ (J.E. MURGIA, M.L. ARRIAGA)	Intocable EMI LATIN	2
5	5	5	36	RAKATA LUNY TUNES (WISIN, YANDEL)	Wisin & Yandel MAS FLOW / MACHETE	2
6	9	11	19	NA NA NA (DULCE NINA) A.B. QUINTANILLA III, C. "CK" MARTINEZ (A.B. QUINTANILLA III, C. "CK" MARTINEZ, L. GIRALDO)	A.B. Quintanilla III Presents Kumbia Kings EMI LATIN	6
7	12	7	6	LO QUE ME GUSTA A MI G. SANTAOLALLA, JUANES (JUANES)	Juanes SURCO / UNIVERSAL LATINO	7
8	8	14	10	CHULIN CULIN CHUNFLY (THE RATTLESNAKE SONG) NESTY (J. RAMOS, R. PEREZ, E. F. PADILLA, R. GOMES BOLANOS)	Voltio Featuring Calle 13 WHITE LION/EPIC / SONY BMG NORTE	8
9	11	8	4	NOCHE DE SEXO NELLY (WISIN, YANDEL, A. SANTOS, NELLY)	Wisin & Yandel Featuring Aventura MACHETE	8
10	13	9	7	ALGO DE MI J. GUILLEN (O. VILLARREAL)	Conjunto Primavera FONOVISA	9
11	16	23	4	MACHUCANDO LUNY TUNES (R. AYALA, E. DAVILA)	Daddy Yankee EL CARTEL / INTERSCOPE	11
12	6	4	36	VEN BAILALO J. TORRES (A. RIVERA, C. COLON, J. TORRES)	Angel & Khriz LUAR/MVP / MACHETE	3
13	10	12	23	CUENTALE R. MERCENARIO (M.I. PESANTE)	Ivy Queen LA CALLE / UNIVISION	3
14	22	20	5	SI YO FUERA TU AMOR D. URBINA JR., R. URBINA (NOT LISTED)	Alacranes Musical UNIVISION	14
15	20	19	15	NUESTRO AMOR A. AVILA (A. AVILA)	RBD EMI LATIN	6
16	17	17	4	PERO TE VAS A ARREPENTIR K-PAZ DE LA SIERRA (M.A. SOLIS)	K-Paz De La Sierra With Jose Manuel Zamacona OISA	14
17	14	16	7	UN BESO L. SANTOS, A. SANTOS (A. SANTOS)	Aventura PREMIUM LATIN	14
18	21	25	15	TE HE QUERIDO, TE HE LLORADO R. MERCENARIO (M.I. PESANTE)	Ivy Queen LA CALLE / UNIVISION	10
19	7	10	45	MAYOR QUE YO LUNY TUNES (LUNY TUNES, R. AYALA, WISIN, YANDEL, H. DELGADO)	Baby Ranks, Daddy Yankee, Tony Tun Tun, Wisin, Yandel & Hector MAS FLOW / MACHETE	3
20	15	15	9	COMO SI NO NOS HUBIERAMOS AMADO C. VALLI (L. PAUSINI, CHEPEL, L. TRISTAN, DANIEL)	Laura Pausini WARNER LATINA	12
21	23	30	5	NO HAY NADIE H. DELGADO (H. DELGADO, J. TORRES, P. HERNANDEZ)	Hector "El Father" Featuring Yomo & Victor Manuelle GOLD STAR / MACHETE	21
22	27	33	4	DE CONTRABANDO R. RIVERA (J. SEBASTIAN)	Jenni Rivera FONOVISA	22
23	30	48	4	ALIADO DEL TIEMPO M. BARBA (M. BARBA)	Mariano Barba THREE SOUND	23
24	18	18	18	ESO EHH...!! ALEXIS FIDO (ALEXIS FIDO)	Alexis & Fido SONY BMG NORTE	7
25	32	27	20	SUELTA MI MANO A. BAQUEIRO (L. GARCIA)	Sin Bandera SONY BMG NORTE	6

Juanes' sixth No. 1 on Latin Pop Airplay is also his fourth chart-topper from "Mi Sangre."

Fonsi wins two Premio Lo Nuestro Awards; he bullets 31-24 on Top Latin Albums.

Bachata trio makes debut on this chart. Song is finalist for tropical airplay and new-artist honors at the April 27 Billboard Latin Awards.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHIT	TITLE	Artist	PEAK POSITION
26	33	40	4	TE ECHO DE MENOS F. PINERO JR., C. PONCE (C. PONCE, F. PINERO JR.)	Chayanne SONY BMG NORTE	26
27	34	28	4	LIBERTAD R. MERCENARIO (M.I. PESANTE)	Ivy Queen LA CALLE / UNIVISION	27
28	39	-	2	PARA QUE REGRESES E. PEREZ (G. RAMIREZ FLORES)	El Chapo De Sinaloa DISA	28
29	29	31	4	QUE VIDA LA MIA A. VAZQUEZ, K. CIBRIAN (K. CIBRIAN, M. RUIZ)	Reik SONY BMG NORTE	29
30	25	22	17	LAGRIMILLAS TONTAS J.L. TERRAZAS (J. VELAZQUEZ AGUILAR)	Grupo Montez De Durango DISA	16
31	31	46	11	QUE VOY A HACER CON MI AMOR A. BAQUEIRO (L. C. MONROY, R. ORNELAS)	Alejandro Fernandez SONY BMG NORTE	31
32	38	39	10	NO TE APARTES DE MI G. GRACA MELLO (R. CARLOS, E. CARLOS, L. GOMEZ ESCOLAR)	Yahir WARNER LATINA	28
33	35	29	6	ENSENAME A OLVIDAR L.E. PAPAN (R. CAVAZOS)	Graciela Beltran UNIVISION	29
34	41	-	2	ANGEL J. ROMAGOSA (G. CHAMBERS, R. WILLIAMS)	Yuridia SONY BMG NORTE	34
35	24	-	2	SEÑOR LOCUTOR LOS TIGRES DEL NORTE (M.E. TOSCANO)	Los Tigres Del Norte FONOVISA	24
36	37	24	13	BAILANDO YAGA MACKIE (J.A. MARTINEZ, L.E. PIZARRO)	Yaga & Mackie Featuring Nina Sky LA CALLE / UNIVISION	18
37	36	32	4	DIA DE ENERO S. MEBARAK R. L. MENDOZ (S. MEBARAK R.)	Shakira EPIC / SONY BMG NORTE	32
38	HOT SHOT DEBUT	1	1	SIN TU AMOR C. LOPEZ (C. SOROKIN)	Christian Castro UNIVERSAL LATINO	38
39	28	26	6	ANDA Y VE F. GOMEZ, S. GOMEZ (S. GOMEZ, F. GOMEZ, M. ALEJANDRO, A. MAGDALENA)	Akwid UNIVISION	26
40	40	-	2	SEDUCCION ESTEFANO (ESTEFANO J. L. PAGAN)	Thalia EMI LATIN	46
41	48	-	2	POR UNA MUJER S. KRYS (M. CHAN E. TORRES)	Luis Fonsi UNIVERSAL LATINO	41
42	44	47	14	ACOMPANAME A ESTAR SOLO T. TORRES (R. ARJONA)	Ricardo Arjona SONY BMG NORTE	4
43	NEW	1	1	QUE ME ALCANCE LA VIDA A. BAQUEIRO (L. GARCIA, N. SCHAHRIS)	Sin Bandera SONY BMG NORTE	43
44	NEW	1	1	CHECK ON IT SWIZZ BEATZ, B. KNOWLES (B. KNOWLES, K. DEAN, S. GARRETT, A. BEYNCE, S. THOMAS)	Beyonce Featuring Slim Thug COLUMBIA	44
45	NEW	1	1	HAY AMOR A. LIZARRAGA, J. LIZARRAGA (A. SERRANO, A. LIZARRAGA)	Banda El Recodo FONOVISA	45
46	50	-	2	COMO UNA MARIPOSA NOT LISTED (O. VARELA LLAYONA, J. M. MUNETA GOMEZ)	Diana Reyes MUSIMEX / UNIVERSAL LATINO	46
47	43	37	6	ATREVETE TE, TE! E. CABRA D. FORNARIS (R. PEREZ)	Calle 13 WHITE LION / SONY BMG NORTE	26
48	26	38	12	NO LE TEMAS A EL J. ROSARIO (G. MATIAS, H. PAGAN, J. ROSARIO, H. DELGADO)	Trebol Clan GOLD STAR / MACHETE	26
49	NEW	1	1	TE EXTRANO M. DELEON, M. RIVERA, A. HOALGO (D. MEJIA)	Xtreme SGZ	49
50	NEW	1	1	MOJADO C. CABRAL "JUNIOR" (R. ARJONA)	Ricardo Arjona Featuring Intocable SONY BMG NORTE	50

**TOP LATIN ALBUMS™**

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHIT	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	11	<b>#1</b> DADDY YANKEE EL CARTEL 005792/INTERSCOPE (13.98 CD/DVD) ⊕	Barrio Fino: En Directo	1	1
2	3	3	21	RBD EMI LATIN 35902 (14.98)	Nuestro Amor	1	1
3	4	4	50	RBD EMI LATIN 75852 (14.98)	Rebelde	2	2
4	5	2	12	DON OMAR VU/MACHETE 005850/UMRG (13.98)	Da Hitman Presents Reggaeton Latino	1	1
5	7	7	16	WISIN & YANDEL MACHETE 561402 (15.98)	Pa'l Mundo	1	1
6	2	-	2	RAKIM & KEN-Y PINA 270183/UNIVERSAL LATINO (15.98)	Masterpiece	2	2
7	6	5	74	JUANES SURCO 003475/UNIVERSAL LATINO (17.98) ⊕	Mi Sangre	1	1
8	11	11	30	<b>GG</b> ANA GABRIEL SONY BMG NORTE 95902 (15.98)	Historia De Una Reina	5	5
9	9	12	12	REGGAETON NINOS AFUEGO/URBAN BOX OFFICE 46957/EMI LATIN (13.98)	Reggaeton Ninos Vol. 1	1	1
10	10	9	4	ROCIO DURCAL SONY BMG NORTE 77124 (15.98) ⊕	Amor Eterno	8	8
11	15	17	14	JOSE ALFREDO JIMENEZ SONY BMG NORTE 96888 (13.98) ⊕	La Historia Del Rey	11	11
12	4	14	47	INTOCABLE EMI LATIN 98613 (16.98)	X	2	2
13	2	-	2	JOSE JOSE SONY BMG NORTE 77517 (15.98) ⊕	La Historia Del Principe	12	12
14	13	10	27	VARIOUS ARTISTS CHENCHO/CHDSEN FEW EMERALD 1056/URBAN BOX OFFICE (9.98)	Boy Wonder & Chencho Records Present: El Draft 2005	4	4
15	8	12	12	RICARDO ARJONA SONY BMG NORTE 67549 (18.98)	Adentro	3	3
16	19	15	90	RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE 1890 (16.98)	Antologia De Un Rey	11	11
17	30	49	11	YURIDIA SONY BMG NORTE 76550 (12.98 CD/DVD) ⊕	La Voz De Un Angel	17	17
18	17	16	34	SHAKIRA EPIC 93700/SONY MUSIC (18.98) ⊕	Fijacion Oral Vol. 1	1	1
19	16	8	3	ALACRANES MUSICAL UNIVISION 310704/UG (13.98) ⊕	Simplemente Lo Mejor	8	8
20	26	52	29	LAURA PAUSINI WARNER LATINA 61895 (17.98)	Escucha Atento	20	20
21	24	20	85	DADDY YANKEE EL CARTEL/VI 450639/MACHETE (15.98)	Barrio Fino	1	1
22	40	29	4	VARIOUS ARTISTS DISA 720741 (11.98)	Historia Musical Del Pasito Duranguense 2	22	22
23	20	-	2	VARIOUS ARTISTS FONOVISA 352242/UG (14.98) ⊕	Premio Lo Nuestro A La Musica Latina 2006	20	20
24	31	37	22	LUIS FONSI UNIVERSAL LATINO 004881 (14.98)	Paso A Paso	2	2
25	21	19	36	ANDY ANDY WEPA 1060/URBAN BOX OFFICE (9.98 CD/DVD) ⊕	Ironia	4	4

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHIT	ARTIST	Title	CERT.	PEAK POSITION
26	39	31	50	LUNY TUNES & BABY RANKS MAS FLOW 230007/MACHETE (14.98)	Mas Flow 2	2	2
27	23	34	12	VOZ A VOZ URBAN BDX OFFICE 1019 (13.98)	En Presencia Del Futuro	23	23
28	27	22	53	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS EMI LATIN 90595 (15.98)	Fuego	2	2
29	18	13	4	INDIA SGZ/UNIVISION 340004/UG (14.98)	Soy Diferente	11	11
30	28	26	21	K-PAZ DE LA SIERRA DISA 720626 (11.98) ⊕	Mas Capaces Que Nunca	1	1
31	35	40	14	VICENTE FERNANDEZ SONY BMG NORTE 96895 (14.98) ⊕	Mis Duetos	12	12
32	32	30	23	JENNI RIVERA FONOVISA 352165/UG (13.98) ⊕	Parrandera, Rebelde Y Atrevida	10	10
33	48	43	11	VARIOUS ARTISTS SONY BMG NORTE 96902 (17.98)	Top Latino	28	28
34	33	24	15	GRUPO MONTEZ DE DURANGO DISA 720689 (11.98)	Los Super Exitos: Lagrimillas Tontas	8	8
35	29	25	5	ANA GABRIEL EMI LATIN 46956 (15.98)	Dos Amores Un Amante	22	22
36	25	18	5	GRACIELA BELTRAN UNIVISION 310383/UG (14.98) ⊕	Rancherisimas Con Banda	7	7
37	60	56	10	<b>PAGE SETTER</b> GOLD STAR 180016/MACHETE (14.98 CD/DVD) ⊕	Gold Star Music: Reggaeton Hits	5	5
38	36	27	11	VARIOUS ARTISTS DISA 720710 (11.98) ⊕	Agarron Duranguense 2006	15	15
39	43	39	9	VOLTIO WHITE LION/EPIC 96526/SONY MUSIC (11.98)	Voltio	17	17
40	NOT SHOT DEBUT	1	1	EL CHICHICUILOTE LIDERES 950808 (13.98)	La Pluma Negra	40	40
41	38	28	10	LOS HORROSCOPOS DE DURANGO DISA 720701 (11.98) ⊕	Antes Muertas Que Sencillas	11	11
42	NEW	1	1	LOS ORIGINALES DE SAN JUAN EMI LATIN 50400 (14.98)	El Tequilero	42	42
43	44	35	14	VARIOUS ARTISTS MACHETE 005410 (9.98)	30 Reggaeton Superhits	32	32
44	RE-ENTRY	45	5	VARIOUS ARTISTS DISA 726977 (14.98 CD/DVD) ⊕	Los 20 Sencillos Del Ano Y Sus Videos	5	5
45	37	32	17	BEBE EMI LATIN 43178 (9.98)	Pafuera Telaranas	23	23
46	58	54	40	MARCO ANTONIO SOLIS FONOVISA 351643/UG (13.98) ⊕	La Historia Continua... Parte II	2	2
47	22	23	14	SIN BANDERA SONY BMG NORTE 96872 (17.98) ⊕	Manana	4	4
48	45	44	54	LOS CAMINANTES SONY BMG NORTE 95637 (9.98)	Tesoros De Coleccion: Lo Romantico De Los Caminantes	22	22
49	46	41	31	GRUPO BRYNDIS DISA 720561 (11.98)	La Mejor... Coleccion	7	7
50	50	45	44	AVENTURA PREMIUM LATIN 94082/SONY BMG NORTE (13.98)	God's Project	5	5

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHIT	ARTIST	Title	CERT.	PEAK POSITION
51	49	11	11	LOS TEMERARIOS DISA 720719 (10.98)	La Mejor... Coleccion	32	32
52	75	72	30	REYLI SONY BMG NORTE 93414 (15.98)	En La Luna	16	16
53	RE-ENTRY	26	26	LOS TIGRES DEL NORTE FONOVISA 351480/UG (13.98) ⊕	20 Nortenas Famosas	4	4
54	51	51	32	RBD EMI LATIN 32384 (15.98)	Tour Generacion: RBD En Vivo	22	22
55	34	42	14	LUIS MIGUEL WARNER LATINA 62753 (18.98)	Grandes Exitos	8	8
56	42	21	4	GRUPO MONTEZ DE DURANGO DISA 720744 (12.98) ⊕	500 Novillos	15	15
57	52	58	35	REIK SONY BMG NORTE 95680 (14.98)	Reik	34	34
58	41	33	7	BRONCO/LOS BUKIS FONOVISA 352231/UG (13.98) ⊕	Cronica De Dos Grandes: Los Inicios De Nuestra Historia	8	8
59	RE-ENTRY	13	13	CHRISTIAN CASTRO SONY BMG NORTE 96837 (17.98) ⊕	Nunca Voy A Olvidarte... Los Exitos	20	20
60	53	48	87	VICENTE FERNANDEZ SONY BMG NORTE 95241 (9.98)	Tesoros De Coleccion	8	8
61	RE-ENTRY	39	39	GRUPO MONTEZ DE DURANGO DISA 720464 (12.98) ⊕	Y Sigue La Mata Dando	1	1
62	69	68	23	DIANA REYES MUSIMEX 005158/UNIVERSAL LATINO (11.98)	La Reina Del Pasito Duranguense	24	24
63	54	38	7	VARIOUS ARTISTS FONOVISA 352234/UG (13.98) ⊕	Megartistas Del Ano 2006	15	15
64	59	50	21	IVY QUEEN LA CALLE/UNIVISION 310546/UG (13.98) ⊕	Flashback	10	10
65	71	-	30	MONCHY & ALEXANDRA J&N 95422/SONY BMG NORTE (15.98)	Hasta El Fin	7</	

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**AIRPLAY MONITORED BY** SALES DATA COMPILED BY  
 Nielsen Broadcast Data Systems  
 Nielsen SoundScan

# LATIN

# Billboard DANCE

**MAR**  
**11**  
**2006**

LATIN AIRPLAY		POP	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	LO QUE ME GUSTA A MI	JUANES (SURCO/UNIVERSAL LATINO)
2	2	COMO SI NO NOS HUBIERAMOS AMADO	LAURA PAUSINI (WARNER LATINA)
3	3	NUESTRO AMOR	RBD (EMI LATIN)
4	7	TE ECHO DE MENOS	CHAYANNE (SONY BMG NORTE)
5	4	QUE VIDA LA MIA	REIK (SONY BMG NORTE)
6	9	SUELTA MI MANO	SIN BANDERA (SONY BMG NORTE)
7	5	QUE VOY A HACER CON MI AMOR	ALEJANDRO FERNANDEZ (SONY BMG NORTE)
8	10	NO TE APARTES DE MI	YAHIR (WARNER LATINA)
9	6	SOLO QUEDATE EN SILENCIO	RBD (EMI LATIN)
10	8	DIA DE ENERO	SHAKIRA (EPIC/SONY BMG NORTE)
11	13	ANGEL	YURIDIA (SONY BMG NORTE)
12	22	SIN TU AMOR	CHRISTIAN CASTRO (UNIVERSAL LATINO)
13	19	POR UNA MUJER	LUIS FONSI (UNIVERSAL LATINO)
14	12	ALGO MAS	LA 5A ESTACION (SONY BMG NORTE)
15	16	ACOMPANAME A ESTAR SOLO	RICARDO ARJONA (SONY BMG NORTE)

LATIN ALBUMS		POP	
THIS WEEK	LAST WEEK	TITLE	ARTIST (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	6	ANA GABRIEL	HISTORIA DE UNA REINA (SONY BMG NORTE)
5	5	ROCIO DURCAL	AMOR ETERNO (SONY BMG NORTE)
6	7	JOSE JOSE	LA HISTORIA DEL PRINCIPE (SONY BMG NORTE)
7	4	RICARDO ARJONA	ADEPTO (SONY BMG NORTE)
8	14	YURIDIA	LA VOZ DE UN ANGEL (SONY BMG NORTE)
9	8	SHAKIRA	FIJACION ORAL VOL. 1 (EPIC/SONY MUSIC)
10	11	LAURA PAUSINI	ESCUCHA ATENTO (WARNER LATINA)
11	15	LUIS FONSI	PASO A PASO (UNIVERSAL LATINO)
12	14	VOZ A VOZ	EN PRESENCIA DEL FUTURO (URBAN BOX OFFICE)
13	12	A.B. QUINTANILLA III	PRESENTS KUMBIA KINGS FUEGO (EMI LATIN)
14	18	VARIOUS ARTISTS	TOP LATINO (SONY BMG NORTE)
15	13	ANA GABRIEL	DOS AMORES UN AMANTE (EMI LATIN)

RHYTHM		RHYTHM	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	ROMPE	DADDY YANKEE (EL CARTEL/INTERSCOPE)
2	2	LLAME PA' VERTE	WISIN & YANDEL (MACHETE)
3	3	ELLA Y YO	AVENTURA FEATURING DON OMAR (PREMIUM LATIN)
4	4	RAKATA	WISIN & YANDEL (MAS FLOW/MACHETE)
5	5	CHULIN CULIN CHUNFLY (THE RATTLESNAKE SONG)	VOLTIO FEAT. CALLE 13 (WHITE LION/EPIC/SONY BMG NORTE)
6	7	NOCHE DE SEXO	WISIN & YANDEL FEATURING AVENTURA (MACHETE)
7	6	CUENTALE	IVY QUEEN (LA CALLE/UNIVISION)
8	8	MAYOR QUE YO	BABY FRANKS, DADDY YANKEE, TOMMY TUN TUN, WISIN, YANDEL & HECTOR (MAS FLOW/MACHETE)
9	12	MACHUCANDO	DADDY YANKEE (EL CARTEL/INTERSCOPE)
10	9	VEN BAILALO	ANGEL & KHRIZ (LUAR/MVP/MACHETE)
11	16	TE HE QUERIDO, TE HE LLORADO	IVY QUEEN (LA CALLE/UNIVISION)
12	11	DONCELLA	ZION & LENNOX (WHITE LION/SONY BMG NORTE)
13	10	ESO EHH...!!	ALEXIS & FIDO (SONY BMG NORTE)
14	17	NO HAY NADIE	HECTOR "EL FATHER" FEAT. YOMO & VICTOR MANUELLE (GOLD STAR/MACHETE)
15	15	UN BESO	AVENTURA (PREMIUM LATIN)

RHYTHM		RHYTHM	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)
1	1	DADDY YANKEE	BARRIO FINO: EN DIRECTO (EL CARTEL/INTERSCOPE)
2	3	DON OMAR	DA HITMAN PRESENTS REGGAETON LATINO (VI/MACHETE/UMRG)
3	4	WISIN & YANDEL	PAL MUNDO (MACHETE)
4	2	RAKIM & KEN-Y	MASTERPIECE (PINA/UNIVERSAL LATINO)
5	5	REGGAETON NINOS	REGGAETON NINOS VOL. 1 (AFUEGO/URBAN BOX OFFICE/EMI LATIN)
6	6	VARIOUS ARTISTS	BOY WONDER & CHENCHO RECORDS PRESENT: EL DIFANT 2006 (EPIC/SONY MUSIC/SONY BMG NORTE)
7	7	DADDY YANKEE	BARRIO FINO (EL CARTEL/VI/MACHETE)
8	8	LUNY TUNES & BABY RANKS	MAS FLOW 2 (MAS FLOW/MACHETE)
9	13	VARIOUS ARTISTS	GOLD STAR MUSIC: REGGAETON HITS (GOLD STAR/MACHETE)
10	9	VOLTIO	VOLTIO (WHITE LION/EPIC/SONY MUSIC)
11	10	VARIOUS ARTISTS	30 REGGAETON SUPERHITS (MACHETE)
12	12	IVY QUEEN	FLASHBACK (LA CALLE/UNIVISION/UG)
13	14	CALLE 13	CALLE 13 (WHITE LION/SONY BMG NORTE)
14	11	DIVINO	TODD A SU TIEMPO: PLATINUM EDITION (MACHETE)
15	15	ALEXIS & FIDO	THE PITBULLS (SONY BMG NORTE)

REGIONAL MEXICAN		REGIONAL MEXICAN	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	ALGO DE MI	CONJUNTO PRIMAVERA (FONOVISA)
2	4	SI YO FUERA TU AMOR	ALACRANES MUSICAL (UNIVISION)
3	2	PERO TE VAS A ARREPENTIR	K-PAZ DE LA SIERRA WITH JOSE MANUEL ZAMAONA (DISA)
4	3	CONTRA VIENTO Y MAREA	INTOCABLE (EMI LATIN)
5	7	DE CONTRABANDO	JENNI RIVERA (FONOVISA)
6	8	ALIADO DEL TIEMPO	MARIANO BARBA (THREE SOUND)
7	10	PARA QUE REGRESES	EL CHAPO DE SINALOA (DISA)
8	6	LAGRIMILLAS TONTAS	GRUPO MONTEZ DE DURANGO (DISA)
9	5	SEÑOR LOCUTOR	LOS TIGRES DEL NORTE (FONOVISA)
10	9	NO PUEDO OLVIDARTE	BETO Y SUS CANARIOS (DISA)
11	11	ENSEÑAME A OLVIDAR	GRACIELA BELTRAN (UNIVISION)
12	15	HAY AMOR	BANDA EL RECCO (FONOVISA)
13	13	COMO UNA MARIPOSA	DIANA REYES (MUSIMEX/UNIVERSAL LATINO)
14	12	FRUTA PROHIBIDA	LOS ELEGIDOS (FONOVISA)
15	16	YA NO PUEDO OLVIDARTE	PATRULLA 81 (DISA)

REGIONAL MEXICAN		REGIONAL MEXICAN	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)
1	2	JOSE ALFREDO JIMENEZ	LA HISTORIA DEL REY (SONY BMG NORTE)
2	1	INTOCABLE	X (EMI LATIN)
3	4	RAMON AYALA Y SUS BRAVOS DEL NORTE	ANTOLOGIA DE UN REY (FREDDIE)
4	3	ALACRANES MUSICAL	SIMPLEMENTE LO MEJOR (UNIVISION/UG)
5	13	VARIOUS ARTISTS	HISTORIA MUSICAL DEL PASITO DURANGUENSE 2 (DISA)
6	5	VARIOUS ARTISTS	PREMIO LO NUESTRO A LA MUSICA LATINA 2006 (FONOVISA/UG)
7	7	K-PAZ DE LA SIERRA	MAS CAPACES QUE NUNCA (DISA)
8	10	VICENTE FERNANDEZ	MIS DUETOS (SONY BMG NORTE)
9	8	JENNI RIVERA	PARRANDERA, REBELDE Y ATRAVEIDA (FONOVISA/UG)
10	9	GRUPO MONTEZ DE DURANGO	LOS SUPER EXITOS: LAGRIMILLAS TONTAS (DISA)
11	6	GRACIELA BELTRAN	RANCHERISIMAS CON BANDA (UNIVISION/UG)
12	11	VARIOUS ARTISTS	AGARRON DURANGUENSE 2006 (DISA)
13	12	LOS HOROSCOPOS DE DURANGO	ANTES MUERTAS QUE SENCILLAS (DISA)
14	-	LOS ORIGINALES DE SAN JUAN	EL TEQUILERO (EMI LATIN)
15	-	VARIOUS ARTISTS	LOS 20 SENCILLOS DEL AND Y SUS VIDEOS (DISA)

HOT DANCE CLUB PLAY		HOT DANCE CLUB PLAY	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT & NUMBER / PROMOTION LABEL)
1	1	BE WITHOUT YOU	MARY J. BLIGE GEFEN PROMOS
2	6	SORRY	MADONNA WARNER BROS. 42892
3	5	TALK	COLDPLAY CAPITOL PROMO
4	9	GLORY OF LIFE	MINK RHYTHM ZONE 1124/KING STREET
5	1	CHECK ON IT	BEYONCE FEATURING SLIM THUG COLUMBIA 80277
6	10	NICE DAY	PERSEPHONE'S BEES COLUMBIA PROMO
7	4	CAN'T LET GO	JOHNNY VICIOUS FEAT. JUDY ALBANESE NERVOUS PROMO
8	18	OH YEAH, OH SIX	YELLO DATASOUND IMPORT
9	14	JUKEBOX	BENT FABRIC HIDDEN BEACH IMPORT
10	8	DOCTOR PRESSURE	MYLO VS. THE MIAMI SOUND MACHINE BREASTFED/RCA PROMO/RMG
11	12	I'LL BE YOUR LIGHT	KRISTINE W SILVER LABEL 2481/TOMMY BOY
12	17	LET EVERYTHING THAT HAS BREATH	CECE WINANS PURESPPRINGS GOSPEL/INO PROMO/EPIC
13	7	A PAIN THAT I'M USED TO	DEPECHE MODE SIRE/MUTE PROMO/REPRISE
14	10	RHYTHM INTOXICATION	ROSABEL SILVER LABEL 2498/TOMMY BOY
15	12	IN MY MIND (FREEMASONS/D. HERNANDEZ MIXES)	HEATHER HEADLEY RCA PROMO/RMG
16	19	PEOPLE ARE PEOPLE	RUPAUL RUCO 039
17	13	GUILT IS A USELESS EMOTION	NEW ORDER WARNER BROS. PROMO
18	16	DARE	GORILLAZ FEAT. SHAUN RYDER PARLOPHONE PROMO/VIRGIN
19	21	SUPASTAR	FLOETRY FEAT. COMMON ERVINGWONER PROMO/GEFFEN
20	28	HELLO	ALEX SANTER TWISTED 50048
21	20	I WASN'T KIDDING	ANGIE STONE J 76274/RMG
22	27	YOU WANT ME	CHANTAL CHAMANDY NINE MUSE/AEZA IMPORT/EMI
23	29	TAKE A GOOD LOOK	ALYSON PM MEDIA 2309
24	24	NEED YOU TONIGHT (STATIC REVENGER/KOISHII & HUSH MIXES)	INXS RHINO PROMO
25	34	STARS ABOVE US	SAINT ETIENNE SAVOY JAZZ PROMO

HOT DANCE SINGLES SALES		HOT DANCE SINGLES SALES	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)
1	1	CHECK ON IT	BEYONCE FEAT. SLIM THUG COLUMBIA 80277/SONY MUSIC
2	2	HUNG UP	MADONNA WARNER BROS. 42845
3	4	EVERYTIME WE TOUCH	CASCADA ROBBINS 72130
4	3	WE WILL BECOME SILHOUETTES	THE POSTAL SERVICE SUB PDP 70656
5	16	HELICOPTER	BLOC PARTY DIM MAR 095/VICE
6	6	NUMBER 1	GOLDFRAPP MUTE 9304
7	7	SEASONS OF LOVE	CAST OF RENT WARNER BROS. 42866
8	5	TEARY EYED	MISSY ELLIOTT THE GOLD MIND/ATLANTIC 94161/AG
9	NEW	SORRY	MADONNA WARNER BROS. 42892
10	10	WHAT ELSE IS THERE?	ROYKSOPP WALL OF SOUND 47546/ASTRALWERKS
11	20	PRECIOUS	DEPECHE MODE SIRE/MUTE/REPRISE 42831/WARNER BROS.
12	9	I GOT YOUR LOVE	DONNA SUMMER MERCURY 006043/UME
13	19	NO STRINGS	LOLA SOBE 42841/WARNER BROS.
14	11	CRAZY	ALANIS MORISSETTE MAVERICK/REPRISE 42855/WARNER BROS.
15	12	THE HAND THAT FEEDS	NINE INCH NAILS NOTHING 005127 & 005129/INTERSCOPE
16	RE-ENTRY	FAITHFULLY	JUDY TORRES ROBBINS 72137
17	14	GOTTA GO GOTTA LEAVE (TIRED)	VIVIAN GREEN COLUMBIA 72898/SONY MUSIC
18	24	THE OTHER SIDE	PAUL VAN DYK FEAT. WAYNE JACKSON VANDIT 9292/MUTE
19	RE-ENTRY	LISTEN TO YOUR HEART	D.H.T. ROBBINS 72116
20	21	SWAY/SPIDER-MAN THEME	MICHAEL BUBLE 143/REPRISE 42740/WARNER BROS.
21	15	RITUAL NOISE	COVENANT METROPOLIS 405
22	25	I'LL BE YOUR LIGHT	KRISTINE W SILVER LABEL 2481/TOMMY BOY
23	20	DON'T CHA (R. ROSARIO/KASKADEE/DJ DAN MIXES)	THE PUSSYCAT DOLLS FEAT. BUSTA RHYMES A&M 005205/INTERSCOPE
24	13	JUST LIKE THAT	AMBER JMCA 00007/SOUND ADVISORS
25	22	ADAGIO FOR STRINGS	TIESTO BLACK HOLE 33252/NETTWERK

HOT DANCE AIRPLAY		HOT DANCE AIRPLAY	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	SORRY	MADONNA WARNER BROS.
2	2	UNWRITTEN	NATASHA BEDINGFIELD EPIC
3	4	BE WITHOUT YOU	MARY J. BLIGE GEFEN
4	7	CHECK ON IT	BEYONCE FEATURING SLIM THUG COLUMBIA
5	10	ALRIGHT	RED CARPET SUBLIMINAL
6	3	DREAMS	DEEP DISH FEATURING STEVIE NICKS DEEP DISH/THRIVE
7	5	FAITHFULLY	JUDY TORRES ROBBINS
8	8	DOCTOR PRESSURE	MYLO VS. THE MIAMI SOUND MACHINE BREASTFED/RCA/RMG
9	10	EVERYTIME WE TOUCH	CASCADA ROBBINS
10	11	DARE	GORILLAZ FEATURING SHAUN RYDER PARLOPHONE/VIRGIN
11	12	EVERY SINGLE DAY	BENASSI BROS. FEATURING DHANY ULTRA
12	16	DANCIN	AARON SMITH FEATURING LUVU MOODY
13	15	SOS	RIHANNA SRP/DEF JAM/IDJMG
14	9	SOMEONE	D.H.T. FEATURING EDMEE ROBBINS
15	17	BECAUSE OF YOU	KELLY CLARKSON RCA/RMG
16	22	LOVE OF MY LIFE	LUCAS PRATA & REINA ULTRA
17	19	I'LL BE YOUR LIGHT	KRISTINE W SILVER LABEL/TOMMY BOY
18	18	WINDOW TO MY HEART	JON SECADA BIG3
19	14	JUST LIKE THAT	AMBER JMCA/SOUND ADVISORS
20	21	RAINDROPS	STUNT ULTRA
21	23	AND THEN WE KISS	BRITNEY SPEARS JIVE/ZOMBA
22	25	HUNG UP	MADONNA WARNER BROS.
23	20	DON'T FORGET ABOUT US	MARIAH CAREY ISLAND/IDJMG
24	24	KISS YOU	IID MADE
25	13	ONE WISH	RAY J KNOCKOUT/SANCTUARY



## EUROCHARTS

### SINGLE SALES

EUROCHARTS ARE COMPILED BY BILLBOARD FROM THE NATIONAL SINGLES AND ALBUM SALES CHARTS OF 20 EUROPEAN COUNTRIES. MARCH 1, 2006

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	NEW	SORRY	MADONNA WARNER BROS.
2	2	RUN IT!	CHRIS BROWN FT. JUELZ SANTANA JIVE/ZOMBA
3	8	LOVE GENERATION	BOB SINCLAR FT. GARY PINE YELLOW PRODUCTION
4	1	NASTY GIRL	THE NOTORIOUS B.I.G. BAD BOY/ATLANTIC
5	3	I BELONG TO YOU	EROS RAMAZZOTTI/ANASTACIA ARIOLA
6	NEW	BAILA MORENA	ZUCCHERO POLYDOR
7	5	J'VOULAIS	AMINE VIRGIN
8	NEW	PUT YOUR RECORDS ON	CORINNE BAILEY RAE EMI
9	4	HUNG UP	MADONNA WARNER BROS.
10	6	THUNDER IN MY HEART AGAIN	MECK FT. LEO SAYER APPDO/FREE 2 AIR
11	NEW	LA BOULETTE	DIAM'S CAPITOL
12	7	UN ANGE FRAPPE A MA PORTE	NATASHA ST-PIER COLUMBIA
13	14	ICH BIN ICH (WIR SIND WIR)	ROSENSTOLZ ISLAND
14	NEW	AMAZING	WESTLIFE 5 RECORDS
15	9	GOODBYE MY LOVER	JAMES BLUNT ATLANTIC

### ALBUMS

MARCH 1, 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	3	ARCTIC MONKEYS	WHATEVER PEOPLE SAY I AM, THAT'S WHAT I'M NOT ODMINO
4	17	JACK JOHNSON	IN BETWEEN DREAMS JACK JOHNSON/BRUSHFIRE/UNIVERSAL
5	5	KATIE MELUA	PIECE BY PIECE DRAMATICO
6	49	JACK JOHNSON & FRIENDS	SING-A-LONG AND LULLABIES: CURIOUS GEORGE JACK JOHNSON/BRUSHFIRE/UNIVERSAL
7	7	KELLY CLARKSON	BREAKAWAY RCA
8	8	DEUTSCHLAND SUCHT D. SUPERSTAR	LOVE SONGS HANSA
9	9	COLDPLAY	X&Y PARLOPHONE
10	6	EROS RAMAZZOTTI	CALMA APPARENTE ARIOLA
11	4	ROBBIE WILLIAMS	INTENSIVE CARE CHRYSALIS
12	NEW	NEIL DIAMOND	12 SONGS COLUMBIA
13	16	KT TUNSTALL	EYE TO THE TELESCOPE RELENTLESS
14	14	JOHNNY CASH	RING OF FIRE - THE LEGEND OF COLUMBIA/UMTV
15	11	KAISER CHIEFS	EMPLOYMENT B-UNIQUE/POLYDOR

### RADIO AIRPLAY

RADIO AIRPLAY INFORMATION FROM 17 EUROPEAN COUNTRIES AS MONITORED AND TABULATED BY NIELSEN MUSIC CONTROL. MARCH 1, 2006

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	1	SORRY	MADONNA WARNER BROS.
2	2	ADVERTISING SPACE	ROBBIE WILLIAMS CHRYSALIS
3	4	RUN IT	CHRIS BROWN JIVE/ZOMBA
4	3	TALK	COLDPLAY PARLOPHONE
5	5	STICKWITU	THE PUSSYCAT DOLLS A&M/INTERSCOPE
6	19	PUMP IT	THE BLACK EYED PEAS A&M/INTERSCOPE
7	6	BE WITHOUT YOU	MARY J. BLIGE GEFFEN
8	9	CHECK ON IT	BEYONCE FT. SLIM THUG COLUMBIA
9	8	NASTY GIRL	THE NOTORIOUS B.I.G. BAD BOY/ATLANTIC
10	7	DON'T BOTHER	SHAKIRA EPIC
11	21	STUPID GIRLS	PINK LAFACE/ARISTA
12	15	BECAUSE OF YOU	KELLY CLARKSON RCA
13	10	HUNG UP	MADONNA WARNER BROS.
14	22	SO SICK	NE-YO UNIVERSAL
15	11	PUSH THE BUTTON	SUGABABES ISLAND

SALES DATA COMPILED BY



## TOP CHRISTIAN

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	CERT.
1	1	21	KIRK FRANKLIN	HERO FO YO SOUL/GOSPEL CENTRIC 71019/PROVIDENT-INTEGRITY	●
2	2	5	P.O.D.	TESTIFY ATLANTIC 83857/WORD-CURB	●
3	4	21	VARIOUS ARTISTS	WOW HITS 2006 EMICMG/PROVIDENT-INTEGRITY/WORD-CURB 1247	●
4	3	17	THIRD DAY	WHEREVER YOU ARE ESSENTIAL 10795/PROVIDENT-INTEGRITY	●
5	3	32	MARY MARY	MARY MARY MY BLOCK/INTEGRITY GOSPEL/COLUMBIA 3537/PROVIDENT-INTEGRITY	●
6	3	18	VARIOUS ARTISTS	OPEN THE EYES OF MY HEART INO/EPIC 3649/PROVIDENT-INTEGRITY	●
7	5	26	CASTING CROWNS	LIFESONG BEACH STREET/REUNION 10770/PROVIDENT-INTEGRITY	●
8	1	75	CHRIS TOMLIN	ARRIVING SIXSTEPS/SPARROW 4243/EMICMG	●
9	3	9	FLYLEAF	FLYLEAF OCTONE 50005/PROVIDENT-INTEGRITY	●
10	5	69	RELIENT K	MMHMM GOTE/CAPITOL 2953/EMICMG	●
11	4	16	JEREMY CAMP	LIVE-UNPLUGGED: FRANKLIN, TN BEC 7661/EMICMG	●
12	8	62	VARIOUS ARTISTS	I CAN ONLY IMAGINE INO/TIME LIFE 19223/PROVIDENT-INTEGRITY	●
13	7	5	GAITHER VOCAL BAND	GIVE IT AWAY GAITHER MUSIC GROUP 2648/EMICMG	●
14	6	24	SWITCHFOOT	NOTHING IS SOUND COLUMBIA/SPARROW 13837/EMICMG	●
15	5	24	CECE WINANS	PURIFIED PURESPRINGS GOSPEL/INO 3634/PROVIDENT-INTEGRITY	●
16	17	18	ISRAEL & NEW BREED	ALIVE IN SOUTH AFRICA INTEGRITY GOSPEL/EPIC 3647/PROVIDENT-INTEGRITY	●
17	24	22	GREATEST GAINER DAVID CROWDER BAND	A COLLISION OR (3 + 4 = 7) SIXSTEPS/SPARROW 1229/EMICMG	●
18	22	22	BARLOWGIRL	ANOTHER JOURNAL ENTRY FERVENT 86446/WORD-CURB	●
19	23	22	VARIOUS ARTISTS	INSPIRED BY THE CHRONICLES OF NARNIA: THE LION, THE WITCH AND THE WARDROBE SPARROW 1457/EMICMG	●
20	10	3	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS	CANADIAN HOMECOMING GAITHER MUSIC GROUP 2644/EMICMG	●
21	29	14	REBECCA ST. JAMES	IF I HAD ONE CHANCE TO TELL YOU SOMETHING FOREFRONT 1566/EMICMG	●
22	20	40	NICHOLE NORDEMAN	BRAVE SPARROW 3575/EMICMG	●
23	31	72	TOBYMAC	WELCOME TO DIVERSE CITY FOREFRONT 6417/EMICMG	●
24	39	5	VARIOUS ARTISTS	ABSOLUTE MODERN WORSHIP (YELLOW) FERVENT 86501/WORD-CURB	●
25	19	9	CHRIS TOMLIN	LIVE FROM AUSTIN MUSIC HALL SIXSTEPS/SPARROW 2448/EMICMG	●

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	CERT.
26	34	18	RANDY TRAVIS	GLORY TRAIN: SONGS OF FAITH, WORSHIP AND PRAISE WORD-CURB 86402	●
27	12	3	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS	GAITHER HOMECOMING TOUR: LIVE FROM TORONTO GAITHER MUSIC GROUP 2643/EMICMG	●
28	27	9	HILLSONG	ULTIMATE WORSHIP: THE VERY BEST LIVE WORSHIP SONGS FROM HILLSONG HILLSONG AUSTRALIAN/INTEGRITY 3814/PROVIDENT-INTEGRITY	●
29	28	49	JARS OF CLAY	REDEMPTION SONGS ESSENTIAL 10758/PROVIDENT-INTEGRITY	●
30	21	5	AVOLON	STAND SPARROW 4733/EMICMG	●
31	45	39	AMY GRANT	ROCK OF AGES... HYMNS & FAITH WORD-CURB 86391	●
32	36	48	SUPERCHIC(K)	BEAUTY FROM PAIN INPOP 1279/EMICMG	●
33	30	52	KUTLESS	STRONG TOWER BEC 5391/EMICMG	●
34	25	49	NATALIE GRANT	AWAKEN CURB 78860/WORD-CURB	●
35	35	87	UNDEROATH	THEY'RE ONLY CHASING SAFETY SOLID STATE/TOOTH & NAIL 3184/EMICMG	●
36	26	67	JEREMY CAMP	RESTORED BEC 8615/EMICMG	●
37	40	31	THOUSAND FOOT KRUTCH	THE ART OF BREAKING TOOTH & NAIL 4819/EMICMG	●
38	41	13	ERNIE HAASE & SIGNATURE SOUND	ERNIE HAASE & SIGNATURE SOUND GAITHER MUSIC GROUP 2619/EMICMG	●
39	32	27	SELAH	GREATEST HYMNS CURB 78890/WORD-CURB	●
40	33	47	VARIOUS ARTISTS	WOW #1S PROVIDENT/WORD-CURB/EMICMG 10769/PROVIDENT-INTEGRITY	●
41	38	66	SMOKIE NORFUL	NOTHING WITHOUT YOU EMI GOSPEL 7795/EMICMG	●
42	46	16	FALLING UP	DAWN ESCAPES TOOTH & NAIL/BEC 0364/EMICMG	●
43	RE-ENTRY		PASSION WORSHIP BAND	PASSION: HOW GREAT IS OUR GOD SIXSTEPS/SPARROW 3574/EMICMG	●
44	RE-ENTRY		MARK SCHULTZ	STORIES & SONGS WORD-CURB 86410	●
45	43	22	TODD AGNEW	REFLECTION OF SOMETHING ARDENT/SRE 2526/PROVIDENT-INTEGRITY	●
46	RE-ENTRY		GUY PENROD	THE BEST OF GUY PENROD GAITHER MUSIC GROUP 2612/EMICMG	●
47	48	19	VARIOUS ARTISTS	INTEGRITY'S WORSHIP A TOTAL WORSHIP EXPERIENCE: NO BOUNDRIES INO/INTEGRITY 2644/PROVIDENT-INTEGRITY	●
48	RE-ENTRY		ANBERLIN	NEVER TAKE FRIENDSHIP PERSONAL TOOTH & NAIL 6607/EMICMG	●
49	49	15	RELIENT K	APATHETIC EP GOTE/CAPITOL 2009/EMICMG	●
50	RE-ENTRY		EMERY	THE QUESTION TOOTH & NAIL 0604/EMICMG	●

## TOP GOSPEL

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	CERT.
1	3	7	GREATEST GAINER JUANITA BYNUM	A PIECE OF MY PASSION FLOW 9301	●
2	1	5	VARIOUS ARTISTS	WOW GOSPEL 2006 EMICMG/WORD-CURB 75160/ZOMBA	●
3	2	22	KIRK FRANKLIN	HERO FO YO SOUL/GOSPEL CENTRIC 71019/ZOMBA	●
4	5	32	MARY MARY	MARY MARY MY BLOCK/COLUMBIA 77733/SONY MUSIC	●
5	4	22	SOUNDTRACK	THE GOSPEL VERITY 71620/ZOMBA	●
6	6	26	YOLANDA ADAMS	DAY BY DAY ELEKTRA/ATLANTIC 83789/AG	●
7	7	24	CECE WINANS	PURIFIED PURESPRINGS GOSPEL/INO 93997/SONY MUSIC	●
8	8	19	ISRAEL & NEW BREED	ALIVE IN SOUTH AFRICA INTEGRITY GOSPEL/EPIC 94893/SONY MUSIC	●
9	9	5	KAREN CLARK-SHEARD	IT'S NOT OVER WORD-CURB 86379/WARNER BROS.	●
10	NOT SHOT DEBUT		BISHOP EDDIE L. LONG PRESENTS NEW BIRTH TOTAL PRAISE CHOIR	A NEW BEGINNING EMI GOSPEL 31706	●
11	11	13	BYRON CAGE	AN INVITATION TO WORSHIP GOSPEL CENTRIC 71281/ZOMBA	●
12	10	48	DONNIE MCCLURKIN	PSALMS, HYMNS & SPIRITUAL SONGS VERITY 64137/ZOMBA	●
13	21	61	SHEKINAH GLORY MINISTRY	LIVE KINGDOM 1011/800KORLD	●
14	12	22	HEZEKIAH WALKER & LFC	20.85 THE EXPERIENCE VERITY 62829/ZOMBA	●
15	13	73	SMOKIE NORFUL	NOTHING WITHOUT YOU EMI GOSPEL 7795	●
16	15	25	SHIRLEY CAESAR	I KNOW THE TRUTH ARTEMIS GOSPEL 51635	●
17	14	22	VARIOUS ARTISTS	GOTTA HAVE GOSPEL 3 INTEGRITY GOSPEL/INTEGRITY/GOSPEL CENTRIC/EPIC 94426/SONY MUSIC	●
18	17	58	VARIOUS ARTISTS	WOW GOSPEL 2005 WORD-CURB/EMICMG/VERITY 65344/ZOMBA	●
19	16	45	BISHOP G.E. PATTERSON & CONGREGATION	SINGING THE OLD TIME WAY PODIUM 2504	●
20	18	72	J MOSS	THE J MOSS PROJECT GOSPEL CENTRIC 70068/ZOMBA	●
21	20	4	LISA MCCLENDON	LIVE FROM THE HOUSE OF BLUES: NEW ORLEANS INTEGRITY GOSPEL/EPIC 76585/SONY MUSIC	●
22	19	12	NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE	THE REUNION NEW LIFE/VERITY 71623/ZOMBA	●
23	35	22	THE BROOKLYN TABERNACLE CHOIR	I'M AMAZED...LIVE INO 96415/SONY MUSIC	●
24	25	22	VICKI YOHE	HE'S BEEN FAITHFUL PURESPRINGS GOSPEL 86353/EMI GOSPEL	●
25	28	31	SOUNDS OF BLACKNESS	UNITY SLR 54693/LIGHTYEAR	●

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	CERT.
26	27	49	KURT CARR PROJECT	ONE CHURCH GOSPEL CENTRIC 70058/ZOMBA	●
27	26	48	MICAH STAMPLEY	THE SONGBOOK OF MICAH DEXTERITY SOUNDS 66933/EMI GOSPEL	●
28	23	94	ISRAEL & NEW BREED	LIVE FROM ANOTHER LEVEL INTEGRITY GOSPEL/EPIC 91263/SONY MUSIC	●
29	22	78	TYE TRIBBETT & G.A.	LIFE INTEGRITY GOSPEL/COLUMBIA 90549/SONY MUSIC	●
30	40	20	GEORGE HUFF	MIRACLES WORD-CURB 86380/WARNER BROS.	●
31	31	90	FRED HAMMOND	SOMETHIN' 'BOUT LOVE VERITY/JIVE 58744/ZOMBA	●
32	37	31	LEE WILLIAMS AND THE SPIRITUAL QCS	TELL THE ANGELS: LIVE IN MEMPHIS MCG 7034/MALACO	●
33	29	50	GLADYS KNIGHT AND THE SAINTS UNIFIED VOICES	ONE VOICE MANY ROADS 0003	●
34	24	26	DORINDA CLARK-COLE	LIVE FROM HOUSTON-THE ROSE OF GOSPEL GOSPEL CENTRIC 70611/ZOMBA	●
35	30	37	TAMELA MANN	GOTTA KEEP MOVIN' TILLYMANN 10117	●
36	38	39	LYNDA RANDLE	GOD ON THE MOUNTAIN GAITHER MUSIC GROUP 42611	●
37	32	60	DONALD LAWRENCE & CO.	I SPEAK LIFE VERITY 62228/ZOMBA	●
38	34	66	VARIOUS ARTISTS	GOTTA HAVE GOSPEL VOL. 2 INTEGRITY GOSPEL/GOSPEL CENTRIC 70072/ZOMBA	●
39	36	24	DA T.R.U.T.H.	THE FAITH CROSS MOVEMENT 30017	●
40	46	47	THE GOSPEL MIRACLES	BREAK THROUGH AMEN 1505	●
41	45	6	SOWETO GOSPEL CHOIR	BLESSED SHANACHIE 66038	●
42	39	14	MYRON BUTLER & LEVI	SET ME FREE EMI GOSPEL	●
43	44	31	MARVIN SAPP	BE EXALTED VERITY 69951/ZOMBA	●
44	43	26	THE WILLIAM MURPHY PROJECT	...ALL DAY EPIC 94420/SONY MUSIC	●
45	47	22	DARWIN HOBBS	WORSHIPPER EMI GOSPEL 77797	●
46	RE-ENTRY		OLEVIA WILLIAMS	NO LIMITS KING DAVID 3822	●
47	42	3	VARIOUS ARTISTS	WOMEN OF GOSPEL: 8 GREAT HITS EMI GOSPEL 46134	●
48	41	37	DR. CHARLES G. HAYES AND THE WARRIORS	THE REMIX ICEE INSPIRATIONAL 7206/ICEE	●
49	RE-ENTRY		YOUTHFUL PRAISE	LIVE! THE PRAISE...THE WORSHIP EVIDENCE GOSPEL 51709/ARTEMIS GOSPEL	●
50	48	52	MISSISSIPPI MASS CHOIR	NOT BY MIGHT, NOR BY POWER MALACO 6035	●

# CHARTS LEGEND

SEE BELOW FOR COMPLETE LEGEND INFORMATION.

# MAR 11 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** Where included, this award indicates the title with the chart's largest unit increase.

**PAGE 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 CEREMONES

### ALBUM CHARTS

● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 albums (Gold). ■ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral 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 multiples shipments by the number of discs and/or tapes. ○ Certification for net shipments of 100,000 units (Oro). □ Certification of 200,000 units (Platino). ⊕ Certification of 400,000 units (Multi-Platino).

### SINGLES CHARTS

● RIAA certification for 100,000 paid downloads (Gold). ■ RIAA certification for 200,000 paid downloads (Platinum). Numeral 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 INDEPENDENT				CERT
THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	
			TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL)	
1	1	3	<b>ARCTIC MONKEYS</b> #1 <b>WHATEVER PEOPLE SAY I AM, THAT'S WHAT I'M NOT</b> DOMINO 086* (13.98)	
2	1	3	<b>RON WHITE</b> YOU CAN'T FIX STUPID IMAGE 3061 (16.98)	
3	10	6	<b>GREATEST GAINER</b> <b>JUANITA BYNUM</b> A PIECE OF MY PASSION FLOW 9301 (17.98)	
4	3	22	<b>PANIC! AT THE DISCO</b> A FEVER YOU CAN'T SWEAT OUT DECA/DANCE 077/FUELED BY RAMEN (13.98)	
5	NEW		<b>SCARFACE PRESENTS THE PRODUCT</b> ONE HUND UNDERGROUND RAILROAD 5828/KOCH (17.98)	
6	4	21	<b>LITTLE BIG TOWN</b> THE ROAD TO HERE EQUITY 3010 (13.98)	
7	NEW		<b>SHAGGY 2 DOPE</b> F.T.O. PSYCHOPATHIC 4056 (15.98)	
8	5	31	<b>JASON ALDEAN</b> JASON ALDEAN BROKEN BOW 7657 (12.98)	●
9	8	31	<b>DANE COOK</b> RETRIBUTION COMEDY CENTRAL 0034 (18.98 CD/DVD) ⊕	■
10	2	2	<b>MATCHBOOK ROMANCE</b> VOICES EPITAPH 86774 (13.98)	
11	9	9	<b>YING YANG TWINS</b> U.S.A. STILL UNITED COLLIPARK 2790/TVT (11.98 CD/DVD) ⊕	
12	NEW		<b>NELLY &amp; THE ST. LUNATICS</b> WHO'S THE BOSS FAST LIFE 66 (15.98)	
13	NEW		<b>RAY DAVIES</b> OTHER PEOPLE'S LIVES V2 27285 (16.98)	
14	6	3	<b>BELLE AND SEBASTIAN</b> LIFE PURSUIT MATADOR 687* (15.98) ⊕	
15	2	90	<b>HAWTHORNE HEIGHTS</b> THE SILENCE IN BLACK AND WHITE VICTORY 220 (13.98)	●
16	7	3	<b>IN FLAMES</b> COME CLARITY FERRET 062 (13.98) ⊕	
17	13	5	<b>CAT POWER</b> THE GREATEST MATADOR 626* (15.98)	
18	15	15	<b>PITBULL</b> MONEY IS STILL A MAJOR ISSUE DIAZ BROTHERS 2750/TVT (11.98 CD/DVD) ⊕	
19	16	67	<b>BONE THUGS-N-HARMONY</b> GREATEST HITS RUTHLESS 25423 (18.98)	
20	NEW		<b>SHANICE</b> EVERY WOMAN DREAMS IMAJAH 90001/PLAYTIME (16.98)	
21	11	2	<b>BULLET FOR MY VALENTINE</b> THE POISON TRUSTKILL 74 (13.98)	
22	14	7	<b>SOUNDTRACK</b> UNDERWORLD: EVOLUTION LAKESHORE 33846 (18.98)	
23	17	15	<b>VARIOUS ARTISTS</b> CRUNK HITS TVT 2505 (18.98) ⊕	
24	18	5	<b>JENNY LEWIS WITH THE WATSON TWINS</b> RABBIT FUR COAT TEAM LOVE 08 (13.98)	
25	20	5	<b>BAD BOY JOE &amp; JOHNNY BUDZ</b> ULTRADANCE 07 ULTRA 1358 (19.98)	
26	19	22	<b>VARIOUS ARTISTS</b> ROY WUNDER & CHENCHO RECORDS PRESENT: EL DRAPE 2006 CHENCHO KOSEN FEW EMERALD 10556/URBAN BOX OFFICE (9.98)	
27	22	52	<b>RAMON AYALA Y SUS BRAVOS DEL NORTE</b> ANTOLOGIA DE UN REY FREDDIE 1890 (16.98)	
28	24	35	<b>YING YANG TWINS</b> U.S.A.: UNITED STATE OF ATLANTA COLLIPARK 2520*/TVT (17.98/11.98)	■
29	32	3	<b>VARIOUS ARTISTS</b> THE BEST OF TASTE OF CHAOS WARCON 06 (17.98)	
30	NEW		<b>DESTROYER</b> DESTROYER'S RUBIES MERGE 268 (14.98)	
31	23	34	<b>ANDY ANDY</b> IRONIA WEPA 1060/URBAN BOX OFFICE (9.98 CD/DVD) ⊕	
32	28	7	<b>BLEEDING THROUGH</b> THE TRUTH TRUSTKILL 72 (13.98)	
33	25	9	<b>VOZ A VOZ</b> EN PRESENCIA DEL FUTURO URBAN BOX OFFICE 1019 (13.98)	
34	27	15	<b>THE ACADEMY IS...</b> ALMOST HERE FUELED BY RAMEN 071 (11.98)	
35	37	14	<b>CLAP YOUR HANDS SAY YEAH</b> CLAP YOUR HANDS SAY YEAH CLAP YOUR HANDS SAY YEAH 26494* (12.98)	
36	NEW		<b>VARIOUS ARTISTS</b> TAKE ACTION! VOLUME 5 SUB CITY 032 (6.98)	
37	36	3	<b>JIM GAFFIGAN</b> BEYOND THE PALE COMEDY CENTRAL 0039 (13.98)	
38	31	28	<b>SUFJAN STEVENS</b> ILLINOIS ASTHMATIC KITT 014* (15.98)	
39	34	32	<b>ARMOR FOR SLEEP</b> WHAT TO DO WHEN YOU ARE DEAD EQUAL VISION 104 (13.98)	
40	26	6	<b>TOO SHORT</b> PIMPIN' INCORPORATED UP ALL NITE 0011 (14.98 CD/DVD) ⊕	
41	21	3	<b>J DILLA AKA JAY DEE</b> DONUTS STONES THROW 2126* (15.98)	
42	29	51	<b>CRAIG MORGAN</b> MY KIND OF LIVIN' BROKEN BOW 75472 (17.98)	
43	38	68	<b>LIL JON &amp; THE EAST SIDE BOYZ</b> CRUNK JUICE BME 2690*/TVT (17.98/11.98) ⊕	2
44	RE-ENTRY		<b>SHEKINAH GLORY MINISTRY</b> LIVE KINGDOM 1011/BOOKWORLD (17.98/11.98)	
45	NEW		<b>WICKED WISDOM</b> WICKED WISDOM 100% WOMON 89/SUBURBAN NOIZE (11.98)	
46	NEW		<b>REMEMBERING NEVER</b> GOD SAVE US FERRET 063 (13.98)	
47	35	3	<b>COLLECTIVE SOUL</b> HOME EL 90601 (18.98)	
48	42	14	<b>NONPOINT</b> TO THE PAIN BIELEBROS. 70007 (15.98)	
49	43	27	<b>SILVERSTEIN</b> DISCOVERING THE WATERFRONT VICTORY 257* (15.98)	
50	RE-ENTRY		<b>MARY DUFF</b> WHEN YOUR OLD WEDDING RING WAS NEW BMC 1012 (18.98)	

**TOP INDEPENDENT ALBUMS:** Independent Albums are current titles that are sold via independent distribution, including those that are fulfilled by major branch distributors. **TASTEMAKERS:** Top selling albums from a core panel of trend-setting independent and small-chain stores. **WORLD:** See charts legend for rules and explanations. **FROM BILLBOARD.BIZ:** A weekly spotlight on one of the charts that are updated weekly on billboard.biz, including ones that are exclusive to Billboard's web sites. © 2006, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

TASTEMAKERS				CERT
THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	
			TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL)	
1	NEW		<b>ARCTIC MONKEYS</b> #1 <b>WHATEVER PEOPLE SAY I AM, THAT'S WHAT I'M NOT</b> DOMINO 086*	
2	1	3	<b>JACK JOHNSON</b> CURIOUS GEORGE (SOUNDTRACK) BRUSHFIRE 006116/UMRG	
3	3	3	<b>BELLE AND SEBASTIAN</b> LIFE PURSUIT MATADOR 687* ⊕	
4	10	10	<b>MATISYAHU</b> LIVE AT STUBB'S OR/EPIC 96464/SONY MUSIC	
5	6	11	<b>JAMES BLUNT</b> BACK TO BEDLAM CUSTARD/ATLANTIC 97250/AG	
6	NEW		<b>RAY DAVIES</b> OTHER PEOPLE'S LIVES V2 27285	
7	4	3	<b>DEM FRANCHIZE BOYZ</b> ON TOP OF OUR GAME 50 50 DEF 53423*/VIRGIN ⊕	
8	2	2	<b>JAHEIM</b> GHETTO CLASSICS DIVINE MILL 48802/WARNER BRDS	
9	5	10	<b>MARY J. BLIGE</b> THE BREAKTHROUGH MATRIARCH/GEFFEN 005722*/INTERSCOPE	■
10	7	5	<b>CAT POWER</b> THE GREATEST MATADOR 626*	
11	NEW		<b>SHAGGY 2 DOPE</b> F.T.O. PSYCHOPATHIC 4056	
12	8	3	<b>BETH ORTON</b> COMFORT OF STRANGERS ASTRALWERKS 49847	
13	11	3	<b>KT TUNSTALL</b> EYE TO THE TELESCOPE RESTLESS 50729/VIRGIN	
14	13	5	<b>JENNY LEWIS WITH THE WATSON TWINS</b> RABBIT FUR COAT TEAM LOVE 08	
15	15	12	<b>EMINEM</b> CURTAIN CALL: THE HITS SHADY/AFTERMATH 005881*/INTERSCOPE	2

TOP WORLD				CERT
THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	
			TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL)	
1	1	52	<b>CELTIC WOMAN</b> #1 <b>CELTIC WOMAN MANHATTAN 60233</b>	●
2	3	7	<b>MARY DUFF</b> WHEN YOUR OLD WEDDING RING WAS NEW BMC 1012	
3	2	5	<b>LADYSMITH BLACK MAMBAZO</b> LONG WALK TO FREEDOM GALLO 3109/HEADS UP	
4	4	14	<b>JORGE SEU</b> THE LIFE AQUATIC STUDIO SESSIONS HOLLYWOOD 162576	
5	3	13	<b>CIRQUE DU SOLEIL</b> KA CIRQUE DU SOLEIL 20024	
6	5	7	<b>CHLOE</b> WALKING IN THE AIR MANHATTAN 42961	
7	NEW		<b>VARIOUS ARTISTS</b> PUTUMAYO PRESENTS: BRAZILIAN LOUNGE PUTUMAYO 247	
8	5	2	<b>KATCHAFIRE</b> REVIVAL MAI 001	
9	3	6	<b>SOWETO GOSPEL CHOIR</b> BLESSO SHANACHIE 66038	
10	9	9	<b>CIRQUE DU SOLEIL</b> VAREKA CIRQUE DU SOLEIL 20017	
11	2	21	<b>CIRQUE DU SOLEIL</b> LE BEST OF CIRQUE DU SOLEIL CIRQUE DU SOLEIL 20022	
12	7	7	<b>LISA</b> LISA MANHATTAN 42964	
13	NEW		<b>DANIEL O'DONNELL</b> ROCK 'N' ROLL SHOW DPTV MEDIA 245	
14	14	21	<b>THE IRISH TENORS</b> SACRED: A SPIRITUAL JOURNEY HAZOR & TIE 82929	
15	NEW		<b>GREAT BIG SEA</b> THE HARD AND THE EASY ZOE 431080/ROUNDER	

TOP KID AUDIO ALBUMS				CERT
THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	
			TITLE (IMPRINT / DISTRIBUTING LABEL)	
1	7	7	<b>TV SOUNDTRACK</b> #1 <b>HIGH SCHOOL MUSICAL (WALT DISNEY)</b>	
2	1	1	<b>KIDZ BOP KIDS</b> KIDZ BOP 9 (RAZOR & TIE)	
3	3	3	<b>VARIOUS ARTISTS</b> RADIO DISNEY JAMS 8 (WALT DISNEY)	
4	7	94	<b>THE BABY EINSTEIN MUSIC BOX ORCHESTRA</b> BABY EINSTEIN: LULLABY CLASSICS (BUENA VISTA/WALT DISNEY)	
5	4	8	<b>REGGAETON NINOS</b> REGGAETON NINOS VOL. 1 (AFUEGO/URBAN BOX OFFICE/EMI LATIN)	
6	3	30	<b>KIDZ BOP KIDS</b> KIDZ BOP 8 (RAZOR & TIE)	
7	6	74	<b>TV SOUNDTRACK</b> DORA THE EXPLORER (NICK/SONY BMG STRATEGIC MARKETING GROUP)	
8	9	33	<b>TV SOUNDTRACK</b> THE CHEETAH GIRLS (EP) (WALT DISNEY)	
9	1	57	<b>VARIOUS ARTISTS</b> DISNEY'S GREATEST: VOL. 1 (WALT DISNEY)	
10	16	20	<b>DORA THE EXPLORER</b> DORA THE EXPLORER: DANCE FIESTA! (NICK/SONY BMG STRATEGIC MARKETING GROUP)	
11	7	22	<b>VARIOUS ARTISTS</b> DISNEYREMIXMANIA (WALT DISNEY)	
12	1	1	<b>EL CHICHICUILOTE</b> LA FLUMA NEGRA (LJORES)	
13	2	26	<b>VARIOUS ARTISTS</b> DISNEY'S GREATEST: VOL. 2 (WALT DISNEY)	
14	8	38	<b>VARIOUS ARTISTS</b> DISNEY GIRLZ ROCK (WALT DISNEY)	
15	3	35	<b>VARIOUS ARTISTS</b> WORSHIP JAMZ (FUSEIC/RAZOR & TIE)	

# MUSIC VIDEO

## TOP MUSIC VIDEOS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Principal Performers	CERT.
1	2	3 WKS	<b>#1 WE ARE... THE LAURIE BERKNER BAND</b> HEAR/RAZOR & TIE/SONY BMG VIDEO 86009 (16.98 DVD)	The Laurie Berkner Band	
2	4	66	<b>GREATEST HITS</b> WIND-UP VIDEO/SONY BMG VIDEO 13103 (11.98 CD/DVD)	Creed	
3	2	14	<b>CAUGHT IN THE ACT</b> REPRISE MUSIC VIDEO/WARNER HOME VIDEO 49444 (29.98 DVD/CD)	Michael Buble	
4	3	5	<b>ENCORE</b> SYCO/COLUMBIA/SONY MUSIC ENTERTAINMENT 76909 (14.98 DVD)	Il Divo	
5	9	37	<b>THE SILENCE IN BLACK AND WHITE</b> VICTORY 250 (15.98 CD/DVD)	Hawthorne Heights	
6	6	15	<b>BULLET IN A BIBLE</b> REPRISE MUSIC VIDEO/WARNER MUSIC VISION 49466 (24.98 CD/DVD)	Green Day	
7	11	37	<b>FAREWELL I TOUR: LIVE FROM MELBOURNE</b> RHINO HOME VIDEO 70423 (29.98 DVD)	Eagles	
8	12	112	<b>PAST, PRESENT &amp; FUTURE</b> Geffen Home Video/Universal Music & Video Dist. 001041 (18.98 DVD)	Rob Zombie	
9	10	15	<b>VERTIGO 2005: LIVE FROM CHICAGO</b> INTERSCOPE VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 570909 (32.98 DVD)	U2	
10	13	16	<b>TOUR GENERATION: RBD EN VIVO</b> EMI LATIN VIDEO 44234 (14.98 DVD)	RBD	
11	3	3	<b>CANADIAN HOMECOMING</b> Gaither Music Video/EMM Music Video 44697 (19.98 DVD)	Bill & Gloria Gaither And Their Homecoming Friends	
12	14	120	<b>LIVE AT DONINGTON</b> EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 56963 (14.98 DVD)	AC/DC	5
13	7	3	<b>GAITHER HOMECOMING: LIVE FROM TORONTO</b> Gaither Music Video/EMM Music Video 44695 (19.98 DVD)	Bill & Gloria Gaither And Their Homecoming Friends	
14	5	2	<b>FADE TO RED: TORI AMOS VIDEO COLLECTION</b> EPIC MUSIC VIDEO/SONY BMG VIDEO 70295 (24.98 DVD)	Tori Amos	
15	23	101	<b>NUMBER ONES</b> EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 56999 (14.98 DVD)	Michael Jackson	4
16	16	17	<b>TRAPPED IN THE CLOSET: CHAPTERS 1-12</b> JIVE/ZOMBA VIDEO 73481 (19.98 DVD)	R. Kelly	2
17	17	14	<b>R30</b> Anthem/Zoe Vision Video/Rounder 431032 (39.98 DVD)	Rush	3
18	20	15	<b>ROCK OF AGES: THE DEFINITIVE COLLECTION</b> Island Video 47309 (14.98 DVD)	Def Leppard	6
19	18	48	<b>FAMILY JEWELS</b> EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 58843 (19.98 DVD)	AC/DC	5
20	15	51	<b>MTV ULTIMATE MASH-UPS PRESENTS: COLLISION COURSE</b> ROC-A-FELLA/DEF JAM/WARNER BROS./WARNER MUSIC VISION 38629 (19.98 DVD/CD)	Jay-Z/Linkin Park	
21	1	1	<b>IRON MAIDEN: DEATH ON THE ROAD</b> Columbia Music Video/Sony Music Entertainment 51506 (21.98 DVD)	Iron Maiden	
22	19	3	<b>GRETCHEN WILSON: UNDRESSED</b> EPIC HOME VIDEO/SONY MUSIC ENTERTAINMENT 52573 (14.98 DVD)	Gretchen Wilson	
23	26	105	<b>THE BEST OF PANTERA: FAR BEYOND THE GREAT SOUTH BAY ■ COWBOYS' VULGAR HITS</b> Elektra/Rhino Home Video/Warner Music Vision 73932 (18.98 DVD)	Pantera	
24	29	25	<b>LIVE AT MONTREUX 1994</b> Eagle Vision 39042 (14.98 DVD)	Johnny Cash	
25	24	93	<b>GREATEST HITS 1978-1997</b> Columbia Music Video/Sony Music Entertainment 56032 (14.98 DVD)	Journey	

## HOT VIDEOCLIPS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	13	<b>#1 BE WITHOUT YOU</b> 3 WKS MARY J. BLIGE/GEFFEN	
2	3	5	<b>SO SICK</b> NE-YO/DEF JAM/IDJMG	
3	1	2	<b>TOUCH THE SKY</b> Kanye West feat. Lupe Fiasco/Roc-A-Fella/Def Jam/IDJMG	
4	1	10	<b>CHECK ON IT (PINK PANTHER)</b> Beyoncé featuring Slim Thug/Columbia	
5	20	2	<b>CONTROL MYSELF</b> LL Cool J featuring Jennifer Lopez/Def Jam/IDJMG	
6	4	12	<b>UNPREDICTABLE</b> Jamie Foxx featuring Ludacris/JRMG	
7	7	3	<b>STUPID GIRLS</b> Pink/LaFace/Zomba	
8	11	12	<b>YO (EXCUSE ME MISS)</b> Chris Brown/Jive/Zomba	
9	12	5	<b>LOVE</b> Keyshia Cole A&M/Interscope	
10	13	2	<b>BLACK SWEAT</b> Prince NPG/Universal/UMRG	
11	5	6	<b>LEAN WIT IT, ROCK WIT IT</b> Dem Franchize Boyz feat. Lil Peanut & Charlamagne So So Def/Virgin	
12	9	4	<b>TEMPERATURE</b> Sean Paul VP/Atlantic	
13	14	3	<b>BLACK HORSE &amp; THE CHERRY TREE</b> KT Tunstall/Reckless/Virgin	
14	10	3	<b>RODEO</b> Juvenile UTP/Atlantic	
15	18	9	<b>YOU'RE BEAUTIFUL</b> James Blunt/Custard/Atlantic	
16	16	3	<b>BETCHA CAN'T DO IT LIKE ME</b> D4L/Deermeat/Asylum/Atlantic	
17	NEW	1	<b>SORRY</b> Madonna/Warner Bros.	
18	19	4	<b>UNWRITTEN</b> Natasha Bedingfield/Epic	
19	6	10	<b>TOUCH IT</b> Busta Rhymes Aftermath/Interscope	
20	24	4	<b>KING WITHOUT A CROWN</b> Matisyahu/JDUB/OR/Epic	
21	21	5	<b>PERFECT SITUATION</b> Weezer/Geffen	
22	22	3	<b>PUMP IT</b> The Black Eyed Peas A&M/Interscope	
23	25	2	<b>POPPIN' MY COLLAR</b> Three 6 Mafia Hypnotize Minors/Columbia	
24	NEW	1	<b>WHO SAYS YOU CAN'T GO HOME</b> Bon Jovi Duet with Jennifer Nettles/Island/IDJMG	
25	RE-ENTRY	1	<b>MOVE ALONG</b> The All-American Rejects/Doghouse/Interscope	

## VIDEO MONITOR

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE
1	1	1	<b>CMT</b>
2	2	1	<b>JOSH TURNER, YOUR MAN</b>
3	3	1	<b>SUGARLAND, JUST MIGHT (MAKE ME BELIEVE)</b>
4	4	1	<b>SARA EVANS, CHEATIN'</b>
5	5	1	<b>CARRIE UNDERWOOD, JESUS TAKE THE WHEEL</b>
6	6	1	<b>JASON ALDEAN, WHY</b>
7	7	1	<b>KENNY CHESNEY, LIVING IN FAST FORWARD</b>
8	8	1	<b>MIRANDA LAMBERT, KEROSENE</b>
9	9	1	<b>RASCAL FLATTS, WHAT HURTS THE MOST</b>
10	10	1	<b>BROOKS &amp; DUNN, BELIEVE</b>
11	11	1	<b>BRAD PAISLEY, WHEN I GET WHERE I'M GOING</b>
12	12	1	<b>VH1 Soul</b>
13	13	1	<b>PRINCE, BLACK SWEAT</b>
14	14	1	<b>MARY J. BLIGE, BE WITHOUT YOU</b>
15	15	1	<b>NE-YO, SO SICK</b>
16	16	1	<b>KEYSHIA COLE, LOVE</b>
17	17	1	<b>BEYONCÉ, CHECK ON IT</b>
18	18	1	<b>LL COOL J, CONTROL MYSELF</b>
19	19	1	<b>DWELE, WEEKEND LOVE</b>
20	20	1	<b>KANYE WEST, TOUCH THE SKY</b>
21	21	1	<b>SEAN PAUL, TEMPERATURE</b>
22	22	1	<b>JAMIE FOXX, UNPREDICTABLE</b>
23	23	1	<b>MTV Hits</b>
24	24	1	<b>THE ALL-AMERICAN REJECTS, MOVE ALONG</b>
25	25	1	<b>MARY J. BLIGE, BE WITHOUT YOU</b>
26	26	1	<b>FALL OUT BOY, DANCE, DANCE</b>
27	27	1	<b>NATASHA BEDINGFIELD, UNWRITTEN</b>
28	28	1	<b>MADONNA, SORRY</b>
29	29	1	<b>RAY J, ONE WISH</b>
30	30	1	<b>BEYONCÉ, CHECK ON IT</b>
31	31	1	<b>THE BLACK EYED PEAS, PUMP IT</b>
32	32	1	<b>JAMIE FOXX, UNPREDICTABLE</b>
33	33	1	<b>WEEZER, PERFECT SITUATION</b>

# LAUNCH PAD

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## TOP HEATSEEKERS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title
1	1	1 WK	<b>#1 EVANS BLUE</b> THE POCKET 162585/HOLLYWOOD (11.98)	The Melody And The Energetic Nature Of Volume
2	NEW	1	<b>RAY DAVIES</b> V2 27285 (16.98)	Other People's Lives
3	4	24	<b>THE FRAY</b> EPIC 93931/SONY MUSIC (11.98)	How To Save A Life
4	1	2	<b>RAKIM &amp; KEN-Y</b> PINA 270183/UNIVERSAL LATINO (15.98)	Masterpiece
5	NEW	1	<b>THE DEREK TRUCKS BAND</b> COLUMBIA 92844/SONY MUSIC (18.98)	Songlines
6	3	2	<b>THE VERONICAS</b> ENGINEEROM/SIRE 49913/WARNER BROS. (13.98)	The Secret Life Of...
7	5	11	<b>FLYLEAF</b> OCTONE 50005 (9.98)	Flyleaf
8	10	23	<b>ANA GABRIEL</b> SONY BMG NORTE 95902 (15.98)	Historia De Una Reina
9	9	71	<b>THE BABY EINSTEIN MUSIC BOX ORCHESTRA</b> BUENA VISTA 861085/WALT DISNEY (7.98)	Baby Einstein: Lullaby Classics
10	7	22	<b>HINDER</b> UNIVERSAL 005390/UMRG (9.98)	Extreme Behavior
11	6	8	<b>REGGAETON NINOS</b> AFUJEO/URBAN BOX OFFICE 46957/EMI LATIN (13.98)	Reggaeton Ninos Vol. 1
12	2	2	<b>BULLET FOR MY VALENTINE</b> TRUSTKILL 74 (13.98)	The Poison
13	8	4	<b>ROCIO DURCAL</b> SONY BMG NORTE 77124 (15.98)	Amor Eterno
14	12	17	<b>IMOGEN HEAP</b> RCA VICTOR 72532 (11.98)	Speak For Yourself
15	11	2	<b>JOSE JOSE</b> SONY BMG NORTE 77517 (15.98)	La Historia Del Principe
16	17	32	<b>RAMON AYALA Y SUS BRAVOS DEL NORTE</b> FREDDIE 1890 (16.98)	Antologia De Un Rey
17	32	3	<b>YURIDIA</b> SONY BMG NORTE 76550 (12.98 CD/DVD)	La Voz De Un Angel
18	14	3	<b>ALACRANES MUSICAL</b> UNIVISION 310704/UG (13.98)	Simplemente Lo Mejor
19	13	35	<b>AQUALUNG</b> COLUMBIA 93671/SONY MUSIC (16.98)	Strange And Beautiful
20	23	2	<b>LAURA PAUSINI</b> WARNER LATINA 61896 (17.98)	Escucha Atento
21	25	7	<b>MORNINGWOOD</b> CAPITOL 64753 (12.98)	Morningwood
22	24	9	<b>GOAPELE</b> SKYBLAZE/COLUMBIA 92910/SONY MUSIC (11.98)	Change It All
23	NEW	1	<b>BISHOP EDDIE L. LONG PRESENTS NEW BIRTH TOTAL PRAISE CHOIR</b> EMI GOSPEL 31706 (17.98)	A New Beginning
24	NEW	1	<b>DESTROYER</b> MERGE 268 (14.98)	Destroyer's Rubies
25	18	34	<b>ANDY ANDY</b> WEPA 1060/URBAN BOX OFFICE (9.98 CD/DVD)	Ironia
26	34	15	<b>BYRON CAGE</b> GOSPO CENTRIC 71281/ZOMBA (17.98)	An Invitation To Worship
27	20	10	<b>VOZ A VOZ</b> URBAN BOX OFFICE 1019 (13.98)	En Presencia Del Futuro
28	22	19	<b>THE ACADEMY IS...</b> FUELEO BY RAMEN 071 (11.98)	Almost Here
29	26	32	<b>NICHOLE NORDEMAN</b> SPARROW 63575 (17.98)	Brave
30	16	4	<b>INDIA</b> SGZ/UNIVISION 340004/UG (14.98)	Soy Diferente
31	15	2	<b>THE SUBWAYS</b> SIRE/REPRISE 49918/WARNER BROS. (13.98)	Young For Eternity
32	31	7	<b>SIA</b> GO! BEAT 48103/ASTRALWERKS (16.98)	Colour The Small One
33	38	15	<b>CLAP YOUR HANDS SAY YEAH</b> CLAP YOUR HANDS SAY YEAH 26494* (12.98)	Clap Your Hands Say Yeah
34	37	3	<b>JIM GAFFIGAN</b> COMEDY CENTRAL 0039 (13.98)	Beyond The Pale
35	29	29	<b>SUFJAN STEVENS</b> ASTHMATIC KITTY 014* (15.98)	Illinois
36	40	14	<b>VICENTE FERNANDEZ</b> SONY BMG NORTE 96895 (14.98)	Mis Duetos
37	35	3	<b>ARMOR FOR SLEEP</b> EQUAL VISION 104 (13.98)	What To Do When You Are Dead
38	33	15	<b>JENNI RIVERA</b> FONDVISA 352165/UG (13.98)	Parrandera, Rebelde Y Atrevida
39	36	15	<b>GRUPO MONTEZ DE DURANGO</b> DISA 720889 (11.98)	Los Super Exitos: Lagrimillas Tontas
40	30	5	<b>ANA GABRIEL</b> EMI LATIN 46956 (15.98)	Dos Amores Un Amante
41	42	1	<b>HILLSONG</b> Ultimate Worship: The Very Best Live Worship Songs From Hillsong HILLSONG AUSTRALIA/INTEGRITY 97798/SONY MUSIC (17.98)	
42	NEW	1	<b>SHEKINAH GLORY MINISTRY</b> KINGDOM 1011/BOOKWORLD 117.98/11.98	Live
43	21	5	<b>GRACIELA BELTRAN</b> UNIVISION 310383/UG (14.98)	Rancherisimas Con Banda
44	NEW	1	<b>WICKED WISDOM</b> 100% WOMON 89/SUBURBAN NOIZE (11.98)	Wicked Wisdom
45	27	35	<b>LEELA JAMES</b> WARNER BROS. 48027 (13.98)	A Change Is Gonna Come
46	NEW	1	<b>REMEMBERING NEVER</b> FERRET 063 (13.98)	God Save Us
47	48	29	<b>SUPERCHIC(K)</b> INPOP 71279 (12.98)	Beauty From Pain
48	39	49	<b>NATALIE GRANT</b> CURB 78860 (17.98)	Awaken
49	46	72	<b>UNDEROATH</b> SOLID STATE 83184/TODTH & NAIL (13.98)	They're Only Chasing Safety
50	45	9	<b>VOLTIO</b> WHITE LION/EPIC 96526/SONY MUSIC (11.98)	Voltio

### BREAKING & ENTERING

Rock band Wicked Wisdom, featuring actress Jada Pinkett Smith on vocals, debuts on the Top Heatseekers chart at No. 44. Discover developing artists making their inaugural Billboard chart runs each week in Breaking & Entering on billboard.com.

THIS WEEK 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.

MAR 11 2006

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 Muzik, ASCAP/Kerokeo Music, ASCAP/Christopher Mathew, BMJ/Hico Music, BMJ) RBH 27

A

ACOMPANAME A ESTAR SOLO (Argona Musical, ASCAP/Sony/ATV Discos, ASCAP) LT 42
ALGO DE MI (Ser-Ca BMJ) LT 10
ALIAJO DEL TIEMPO (Three Sound, BMJ) LT 23
ALWAYS (Joey Hawthorne Publishing, ASCAP) RBH 53

B

ANDA Y VE (BMG Songs, ASCAP) LT 39
ANHEL (EMI Blackwood, BMJ/BMG Songs, ASCAP) LT 3

C

BABY GIRL (Simply Productions, ASCAP) RBH 96
BACK LIKE THAT (Ricki-Lee, BMJ) Stars, BMJ/AniShit, BMJ/Super Savin Publishing, BMJ/Zomba Songs, BMJ/Stone Diamond Music, BMJ) WBM, RBH 41

D

BAD DAY (Song 6 Music, BMJ) H100 29; POP 34
BALANDO (Universal, ASCAP) LT 36
BECAUSE OF YOU (EMI April, ASCAP/Smelly Songs, ASCAP/1206 Publishing, ASCAP/Smells Like Metal, SOCAN/Dwright Frye, BMJ) HL/WBM, H100 20; POP 9

E

BEDROOM BOOM (Collipark Music, BMJ/EMI Blackwood, BMJ/EVC Music, BMJ/Da Crippler Music, BMJ/Grindtime, BMJ/Persevere, BMJ/Drive-in, BMJ) HL, RBH 60
BEEP (will.i.am, BMJ/K'Stuff, BMJ/ArtHouse, BMJ/EMI Blackwood, BMJ) HL/WBM, H100 31; POP 24

F

BEFORE HE CHEATS (That Little House, ASCAP/Mighty Underdog, ASCAP/Sony/ATV Cross Keys, ASCAP) HL, CS 59
BELIEVE (Sony/ATV Tree, BMJ/Showbiz, BMJ/Big Loud Shift Industries, ASCAP/CG, ASCAP) HL, CS 13; H100 75

G

BEST FRIEND (50 Cent Music, ASCAP/Universal, ASCAP/DJ H-Tek, BMJ/Songs Of Windswept Pacific, BMJ/Jonathan Rotem Music, BMJ/O'Lovely Music, ASCAP/Southside Independent Music, BMJ/Cotillion Music, BMJ/Walden Music, ASCAP/Warner-Tamerlane, BMJ) HL/WBM, H100 72; POP 90; RBH 32
BETCHA CAN'T DO IT LIKE ME (Perry Home Music, ASCAP/BLK-ID, ASCAP) H100 77; RBH 24

H

BETTER DAYS (Corner Of Clark And Kent Music, ASCAP/EMI Virgin, ASCAP) HL, CS 52
BE WITHOUT YOU (Mary J. Blige, ASCAP/Universal-MCA, ASCAP/WBM, SESAC/Babyboy's Little SESAC/Noontime South, SESAC/Jada And Jaden's Publishing, SESAC/Naked Under My Clothes, ASCAP/Chrysalis Music, ASCAP) HL/WBM, H100 5, POP 7; RBH 1

I

BLACK SWEAT (Controversy, ASCAP/Universal, ASCAP) HL, H100 60; POP 50; RBH 83
BODY ROCK (Crown King Publishing, BMJ/Oi Boy Music, BMJ/Aniyah's Music, ASCAP/The Royalty Network, ASCAP) RBH 55

J

BOON DRAH (Negrit West, ASCAP/UIM, ASCAP) RBH 4
BOONOCKS (Warner-Tamerlane, BMJ/Sell The Cow, BMJ/Tower One, BMJ/WB, ASCAP/Tower Two, ASCAP/BLA, ASCAP) WBM, H100 91
BRANO NEW GIRLFRIEND (EMI Blackwood, BMJ/Shane Minor, BMJ/3 Ring Circus, BMJ/Songs Of Windswept Pacific, BMJ/Jeffrey Steele Music, BMJ) HL, CS 46

K

BREAKING FREE (Walt Disney, ASCAP) H100 80; POP 60
BRING IT ON HOME (Warner-Tamerlane, BMJ/Sell The Cow, BMJ/WB, ASCAP/Bleek, ASCAP/Bloom, ASCAP) WBM, CS 40
BRING OUT THE FREAK IN YOU (Upstairs Music, ASCAP/Lit Rob Rojas, BMJ/Moowah Muzik, BMJ) H100 92

L

CAN I TAKE YOU HOME (Virginia Beach, ASCAP/WB, ASCAP) WBM, RBH 75
CANT LET GO (Songs Of Universal, BMJ/Tappy Whies, BMJ/Bat Future, BMJ) HL, RBH 19
CHEATIN' (Sony/ATV Cross Keys, ASCAP/Analy, BMJ/Gehrig Music, ASCAP/Scrambler, ASCAP/Carnegie, ASCAP) HL, CS 12; H100 84

M

CHECK ON IT (Christopher Garrett's Publishing, ASCAP/Hico Music, BMJ/Songs Of Windswept Pacific, BMJ/Beyonce, ASCAP/Swizz Beatz, SESAC/Universal Tunes, SESAC/EMI April, ASCAP/Angela Beyonce, ASCAP/Slim Thug Publishing, BMJ/EMI Blackwood, BMJ/Sony/ATV Tunes, ASCAP) HL, H100 2; LT 44; POP 2; RBH 6

N

CHOP CHOP (Drugstore, ASCAP/Scott Storch, ASCAP/ATV, ASCAP) RBH 80
THE CHOSEN ONE (Divine Hill Music, ASCAP/WB, ASCAP/B Funk Music, ASCAP/Line 4 Line, ASCAP/Walt My Daddy's Records, ASCAP/Jahque Joins, SESAC/Universal-PolyGram International Tunes, SESAC/Monsoon Music, SESAC/Dem Drawz Muzik, BMJ/Jobete Music, ASCAP) RBH 78

O

CHULIN CULIN CHUNFLY (THE RATTLENAKE SONG) (EMI Blackwood, BMJ/Lion Black, BMJ/Rene Perez, BMJ/Blue Kraft, BMJ/Warner-Tamerlane, BMJ) LT 9
CÓMO SI NO NOS HUBIERAMOS AMADO (WB, ASCAP/Sony/ATV Tunes, ASCAP) LT 46
CONCETED (THERE'S SOMETHING ABOUT REMY) (Scott Storch, ASCAP/TVT, ASCAP/Remynose Music, ASCAP/Reach Global, ASCAP) RBH 37

P

CONTRA VIENTO Y MAREA (San Angel, ASCAP) LT
CONTROL MYSELF (LL Cool J, ASCAP/Sony/ATV Tunes, ASCAP/Shaniah Cymone Music, ASCAP/EMI April, ASCAP/Basajamba, ASCAP/Pladis Music, ASCAP/Nuyorcan, BMJ/Warner-Tamerlane, BMJ/Shakir Baker, BMJ) HL/WBM, H100 93; RBH 26

Q

COWBOYS ARE FREQUENTLY SECRETLY (FONO OF EACH OTHER) (Ned Sublette Music, ASCAP) POP 93
CRASH (Harajuku Lover Music, ASCAP/Pirate Ship Music, ASCAP) H100 49; POP 30
CUENTALE (Filtro, BMJ) LT 13

R

DANCE, DANCE (Chicago X Score, BMJ/Sony/ATV Songs, BMJ) HL, H100 15; POP 11
DARE (EMI Blackwood, BMJ/Sonlight, BMJ/Underground Animals, ASCAP/Chrysalis Music, ASCAP) HL, H100 98; POP 87
DE CONTRABANDO (Edrussa, ASCAP/Wander America, BMJ) LT 22
DIA DE ENERO (Sony/ATV Latin, BMJ/The Caramel House, BMJ/Nomad, BMJ) LT 37
DIRTY LITTLE SECRET (Smells Like Phys Ed, ASCAP/BMG Songs, ASCAP) HL, H100 14; POP 9

THE DOLLAR (EMI Blackwood, BMJ/Big Gassed Hitties, BMJ) HL, CS 16
DON'T FORGET ABOUT US (Rye Songs, BMJ/Songs Of Universal, BMJ/Shaniah Cymone Music, ASCAP/EMI April, ASCAP/Babyboy's Little SESAC/Noontime South, SESAC/WB, ASCAP/Naked Under My Clothes, ASCAP/Chrysalis Music, ASCAP) HL/WBM, H100 47; POP 41; RBH 25
DON'T FORGET TO REMEMBER ME (W22 Songs, BMJ/EMI Blackwood, BMJ/Didnt Have To Be Music, ASCAP/EMI April, ASCAP/1609 Songs, ASCAP/Music Of Windswept Pacific, BMJ, CS 49
DRINKIN' SONGS & OTHER LOGIC (Blackened, BMJ/Steve Warner, BMJ) WBM, CS 58
ORUNKER THAN ME (House-N-Cal, BMJ/Trent Tomlinson Songs, BMJ/Geomac Publishing, SESAC) CS 20

S

ELLA Y YO (Premium Latin, ASCAP/Crown P, BMJ) LT 3
ENSENAMA A OLVIDAR (EMI Blackwood, BMJ) LT
ESO EHH... II (Afild Dargz, BMJ) LT 24
EVER THE SAME (J Rulle Music, ASCAP/EMI April, ASCAP) HL, H100 57; POP 70
EVERY TIME I HEAR YOUR NAME (EMI April, ASCAP/Promo Cowboy Music, ASCAP/Tom Hambridge Tunes, ASCAP/Songs Of Windswept Pacific, BMJ/Gottaveivable, BMJ) HL, CS 25

T

EALYTIME WE TOUCH (Mambo Musikverlags-nd Produktionesges, M.B.H./Ridge Music, BMJ/Sounds Of Jupiter Music, BMJ) H100 10; POP 5

F

FAVORITE STATE OF MIND (Universal, ASCAP/Chaggy Buss, ASCAP/Music Of Combustion, BMJ/Songs Of Windswept Pacific, BMJ) HL, CS 56
FEEL GOOD INC (EMI Blackwood, BMJ/80's Kid Music, BMJ/Underground Animals, ASCAP/Chrysalis Music, ASCAP) H100 4; POP 28
FIND MYSELF IN YOU (Cancelled Lunch, ASCAP/Universal-PolyGram International, ASCAP) HL, RBH 52

G

FIREMAN (Money Mack, BMJ) H100 96; POP 86
FIRST LOVE (Life Is What We Music, ASCAP/Above The Line, BMJ) RBH 81
FLY LIKE A BIRD (Rye Songs, BMJ/Songs Of Universal, BMJ/Phys-Tune Tunes, ASCAP) HL, RBH 72
FOR YOU I WILL (CONFIDENCE) (Teddys Garage Publishing, BMJ/Sony/ATV Timber, SESAC/Turtle Victory, SESAC) HL, H100 53; POP 37

H

FRESH AZIMIZ (EMI April, ASCAP/Shaniah Cymone Music, ASCAP/Air Control, ASCAP/Basajamba, ASCAP) HL, H100 32; POP 58; RBH 15

I

GANGSTA PARTY (EMI April, ASCAP/C Broady Music, ASCAP/Give Me Me Publishing, ASCAP/Primo My Pen International, ASCAP/Zomba Enterprises, ASCAP/All My Publishing, BMJ) HL, WBM, RBH 80

J

GEEK IN THE PINK (Goo Eyed, ASCAP/Slogowy Songs, ASCAP/WB, ASCAP/Scott Storch, ASCAP/TVT, ASCAP/Donkeydie Music, ASCAP/No BS Publishing, ASCAP) WBM, POP 97
GEORGIA (Budi Spellz Entertainment, ASCAP/Ludacris Music Publishing, ASCAP/Universal, ASCAP/24 15 Publishing, BMJ/Kuntly Stim Publishing, BMJ/Notting Hill Music, BMJ/Peermusic III, BMJ) HL, RBH 53

K

GETCHA HEAD IN THE GAME (Walt Disney, ASCAP/Five Hundred Soul Songs, SESAC) POP 80
GET DRUNK AND BE SOMEBODY (Toco Tunes, BMJ/Future Tone, BMJ) CS 8; H100 68
GET THROUGH (Blue Crush Publishing, ASCAP) RBH 82
GET THE WHEEL (EMI April, ASCAP/EMI Blackwood, ASCAP/Zomba Enterprises, ASCAP/Young Jeezy Music, BMJ/Carter Boys Publishing, ASCAP/EMI April, ASCAP/N-The Water, ASCAP) HL/WBM, RBH 61

L

GETTIN' SOME (Zomba Songs, BMJ/Zomba Enterprises, ASCAP) WBM, RBH 36
GETTIN' STONY (EMI Blackwood, BMJ/Madhouse, BMJ) RBH 100
GIRL (Paul Wall, ASCAP/2 Kingpins Publishing, ASCAP/WB, ASCAP/Unichappell Music, BMJ) WBM, RBH 70

M

GIRL NEXT DOOR (Tosha, ASCAP) H100 62; POP 36
GOING DOWN (Granny Man Publishing, BMJ/Malik Mekki Music, BMJ/Reginas Son Music, ASCAP/Diemer Music, ASCAP) RBH 57
GOLD DIGGER (Pleasure Limme My Publishing, BMJ/EMI Blackwood, BMJ/Unichappell Music, BMJ/Miac, BMJ) HL/WBM, H100 23; POP 10

N

GONE (K'Stuff, BMJ/ArtHouse, BMJ/EMI Blackwood, BMJ/Dylan Jackson, ASCAP/WB, ASCAP) HL/WBM, POP 83
GOODBYE MY LOVER (EMI Blackwood, BMJ/David Byrne, BMJ) HL, RBH 80
GOOD LUCK CHARM (EMI April, ASCAP/Air Control, ASCAP/Them Damn Twins, ASCAP/353 Music Publishing, SESAC/Universal-PolyGram International Tunes, SESAC/Rags II Richard, BMJ/Uncle Wilmes Music, ASCAP) HL, RBH 45

O

GOOD TO GO (Warner-Tamerlane, BMJ/New Extreme Song, BMJ/Cuts Of Cedar, BMJ/Cedar Music, BMJ) WBM, CS 49
GOTTA GET TO MY BABY (Vomiam Music, ASCAP/Instal, BMJ/Soundtrons Tunes, BMJ/EMI Blackwood, BMJ/Toompstone Publishing, BMJ) HL, RBH 68

P

GOTTA GO (April's Boy Music, BMJ/Warner-Tamerlane, BMJ/No Quincidence Music Publishing, BMJ/Kizzo Music, ASCAP/Chappell & Co., ASCAP) WBM, H100 87; RBH 14
GOTTA LOVE (Innovator Publishing, ASCAP) RBH 89
GRILLZ (Jackie Frost, ASCAP/BMG Songs, ASCAP/Paul Wall, ASCAP/2 Kingpins Publishing, ASCAP/WB, ASCAP/Supreme Lane, ASCAP/Universal, ASCAP/Mutant Mindframe, BMJ/Shaniah Cymone Music, ASCAP/EMI April, ASCAP/Basajamba, ASCAP/Air Control, ASCAP/EMI Blackwood, BMJ/Dam Rich Music, BMJ/Money Mack, BMJ/Sony/ATV Tunes, ASCAP/Beyonce, ASCAP/Helendria, ASCAP/Michelle MM, ASCAP/Dorran And Ya Majestys Music, ASCAP/Music Of Windswept Pacific, ASCAP/Christopher Garrett's Publishing, ASCAP) HL/WBM, H100 4; POP 6; RBH 9

Q

HAY AMOR (LGA, BMJ) LT 45
HEARD 'EM SAY (Please Gimme My Publishing, BMJ/EMI Blackwood, BMJ/Careers-BMG, BMJ/February Twenty Second, BMJ/Screen Gems-EMI, BMJ/BMG Songs, ASCAP) HL, RBH 87

R

HERE WE GO (Rag And Taj, BMJ/Black Boy Hatchet Music, BMJ/EMI Blackwood, BMJ/EMI April, ASCAP/Lytle Tyme Tunes, ASCAP) HL, POP 96
HIPS DON'T LIE (Not Listed) POP 88
HOLLA AT ME (Not Listed) RBH 79
HOLLA (Michael Bublie Publishing/Designee, BMJ/Almost October Songs, BMJ/Universal-MCA, ASCAP/Arly, BMJ/Cross Publishing/Designee, ASCAP/WB, ASCAP) HL/WBM, POP 99

S

HONKY TONK BADONKADONK (Music Of Windswept, ASCAP/Big Borassa Music, BMJ/Third Tier Music, BMJ/EMI Blackwood, BMJ) HL, CS 14; H100 46; POP 57
THE HOOGIE SONG (Having Yous Entertainment, ASCAP) RBH 9
HUNG ABOUT YOU (Sony/ATV Tree, BMJ/Copyright Control, HL, CS 41)
HUNG UP (WB, ASCAP/Wave Girl Publishing, ASCAP/Universal-PolyGram International, ASCAP/Universal, ASCAP/Union Songs Music For-lagsakiebiolag, AB/EMI Waterford, ASCAP/Polar Music International, AB/Universal Music Sweden, AB/Warner Chappell, PRS/Darkdancer, PRS) HL/WBM, H100 54; POP 46

T

HUSTLER MUSIK (Young Money Publishing, BMJ/Warner-Tamerlane, BMJ/Money Mack, BMJ) WBM, RBH 73
HUSTLIN' (3 Blunts, Life At Once, ASCAP/First N Gold, BMJ) RBH 64
HYPOTHETICALLY (Lytle In, ASCAP) RBH 43

I

I AM NOT MY HAIR (Warner-Tamerlane, BMJ/Wang Out, BMJ/Combustion, BMJ/Songs Of Windswept Pacific, BMJ) WBM, RBH 54
I CAN'T UNLOVE YOU (WB, ASCAP/Scott And Soda, ASCAP/Warner-Tamerlane, BMJ/Writers EMI, BMJ/Warner, Danger, BMJ) WBM, CS 34
I DON'T KNOW WHAT SHE SAID (Create Real, ASCAP) Want To Hold Your Songs, BMJ/Major Bob, ASCAP) CS 51

J

IF I DON'T MAKE IT BACK (Music Of Stage Three, BMJ/Jonesone Music, BMJ) CS 48
IF IT'S LOVIN' THAT YOU WANT (KOP, BMJ/Sony/ATV Tunes, BMJ/EMI April, ASCAP/Sony/ATV Tunes, ASCAP/Janicie Combs Publishing, BMJ/EMI Blackwood, BMJ/Yoga Flames Music, BMJ/Alexander Moseley, ASCAP/Zomba Enterprises, ASCAP) HL/WBM, POP 39

IF YOU'RE GOING THROUGH HELL (BEFORE THE DEVIL EVEN KNOWS) (Graviton, SESAC/Wind-cayade, SESAC/Carnival Music, SESAC/Cal, V, ASCAP/Bertrand, ASCAP) CS 37

K

I GOT YOU (Magic Mustang, BMJ/Triples Shoes, BMJ/Town Music, ASCAP/Philby Music, ASCAP/Song Of Bud Dog, ASCAP/Music Of Windswept, ASCAP) CS 27

L

ILL DIE TRYIN' (Warner-Tamerlane, BMJ/WB, ASCAP/Platinum Plow, ASCAP) WBM, CS 55
I LOVE MY LIFE (EMI April, ASCAP/Pang Toun Music, BMJ/EMI Blackwood, BMJ/Steve Smith Music, BMJ/Warner-Tamerlane, BMJ) HL/WBM, CS 35

M

I LOVE YOU (Next Selection, ASCAP/Moltola, ASCAP/Aspen Songs, ASCAP) RBH 44
IM IN LOVE (Milk Chocolate Factory, ASCAP/Sony/ATV Tunes, ASCAP/Jaedon Christopher, ASCAP/Hand In My Pocket, ASCAP/Music Of Music, ASCAP) HL, RBH 77

N

IM IN LUV (WIT A STRIPPER) (Nappy Publishing, BMJ/Warner-Tamerlane, BMJ/2 Playas Publishing, BMJ/Who Is Mike, Jones Music, BMJ) WBM, H100 6; POP 8; RBH 11
IM SPRUNG (Nappy Publishing, BMJ) WBM, POP 62

O

IM TAKING THE WHEEL (Emerto, ASCAP/WB, ASCAP/John Shanks Music, ASCAP) WBM, CS 28
IN MY MIND (Combit, BMJ/Songs Of Windswept Pacific, BMJ/Wang Out, BMJ/Sony/ATV Songs, BMJ) HL, H100 90; RBH 16

P

I SHOULD HAVE CHEATED (Tavaris Jones Music, BMJ/Janicie Combs Publishing, BMJ/EMI Blackwood, BMJ/Da 12 Music, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/She Wrote It, ASCAP) HL/WBM, RBH 35

Q

IS IT ALL ABOUT SOMEONE (Chappell & Co., ASCAP) WBM, CS 38

R

I THINK THEY LIKE ME (Franchise Recordz Publishing, ASCAP/Shaniah Cymone Music, ASCAP/EMI April, ASCAP/Thorn Instruments, ASCAP/Air Control, ASCAP/The Kid Sirin Music, ASCAP/Slide That Music, ASCAP) HL, H100 50; POP 71; RBH 26

S

IT'S YOU (Divine Hill Music, ASCAP/WB, ASCAP/Chi Trend, ASCAP/Spirit Tye, ASCAP/Non-Alleliated, ASCAP/Larvae Jones, SESAC) RBH 95

T

I WRITE SINS NOT TRAGEDIES (Sweet Chin Music, ASCAP) POP 78

J

JESUS, TAKE THE WHEEL (Sony/ATV Tunes, ASCAP/Analy, BMJ/Raylene Music, ASCAP/No Such Music, SOCAN/Passing Stranger, ASCAP/1609 Songs, ASCAP/Music Of Windswept, ASCAP) HL, CS 42

K

JUST CAME HERE TO CHILL (No Quincidence Music Publishing, BMJ/October 12th, ASCAP/Hitco South, ASCAP) WBM, RBH 34

L

JUST MIGHT (MAKE ME BELIEVE) (GreatGood Songs, ASCAP) CS 9; H100 79

M

JUST THIS SIDE OF HEAVEN (HAL-LELUJAH) (Mike Curb Music, BMJ/Sweet Radical, BMJ/Songs Of Mighty Isis Music, BMJ/Mighty Isis Music, BMJ/Vista Larga Music, BMJ) WBM, CS 52

N

KEROSENE (Sony/ATV Tree, BMJ/Bill Heviele, BMJ) CS 15; H100 64; POP 82
KING WITHOUT A CROWN (Neither Nor Music, ASCAP/Moshach Now, ASCAP/Jashua Music, ASCAP) H100 61; POP 56

O

KRYPTONITE (IM ON IT) (West Savannah Music, ASCAP/White Boy Leroy's Soul Song, ASCAP/Misquid Pass, ASCAP/Chrysalis Music, ASCAP/Aniyah's Music, ASCAP/Re-Up Music, ASCAP/Christopher P. Bailey, ASCAP) HL, H100 76; RBH 28

L

LUFFY TAFFY (Perry Home Music, ASCAP/Dennis Butler Publishing/Designee, ASCAP/Sumner Publishing, ASCAP/803 Publishing, ASCAP/ARI Music, ASCAP/Heroic Music, ASCAP/Boston International, ASCAP/Coigens-EMI, ASCAP/EMI April, ASCAP/Maurice Starr, ASCAP) HL, H100 34; POP 38

M

LAGRIMILLAS TONTAS (BMG Songs, ASCAP) LT 30
LAST DAY OF MY LIFE (Phylvestor, ASCAP/Mission Publishing, ASCAP) H100 15; POP 11
THE LAST OF A DYING BREED (Peermusic, BMJ/R. Josey, BMJ/Warner-Tamerlane, BMJ) WBM, CS 45

N

LEAN WIT IT, ROCK WIT IT (Franchise Recordz Publishing, ASCAP/EMI April, ASCAP) HL, H100 11; POP 29; RBH 5

LIBERTAD (Filtro, BMJ) LT 27
LIFE AINT ALWAYS BEAUTIFUL (Sony/ATV Cross Keys, ASCAP/STI Working For The Man, BMJ/Balaid Boy, BMJ/CG, BMJ) HL, CS 36

L

LIGHTS AND SOUNDS (Bromada, ASCAP/BMG Songs, ASCAP) HL, H100 66; POP 63
LIKE THAT (Till Productions, ASCAP) RBH 76
LIKE WE NEVER LOVED AT ALL (WB, ASCAP/ScottsaxSongs, ASCAP/Pen, ASCAP/Warner-Tamerlane, BMJ) WBM, POP 92

M

LIPSTICK (Carolina Blue Sky Music, BMJ/Careers-BMG, BMJ) HL, CS 32
LIVING IN FAST FORWARD (Old Despardes, ASCAP/N2D, ASCAP/Universal, ASCAP/Memphersville, ASCAP) HL, CS 3; H100 55

N

LLAME PA' VERTE (Universal-Musica Unica, BMJ) LT 11
LOOKING FOR YOU (Zomba Songs, BMJ/Ily Muck, BMJ/Baby Fingers, ASCAP/Mims, ASCAP/Slack Book, ASCAP/Fredie Dee, BMJ) WBM, H100 69; RBH 12

O

LO QUE ME GUSTA A MI (Carnaleon, BMJ/Peermusic III, BMJ) LT 7
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 45; POP 46

P

LOVE (Cardygrape, SESAC/BMG Songs, ASCAP/She Wrote It, ASCAP) H100 25; POP 79; RBH 7
LOVE WILL ALWAYS WIN (Universal-PolyGram International, ASCAP/Sonadine Kid, ASCAP/Warner-Tamerlane, BMJ/Sell The Cow, BMJ) WBM, CS 23

Q

THE LUCKY ONE (Sony/ATV Tree, BMJ/Sony/ATV Songs, BMJ/Johnny Music, BMJ) HL, CS 26
LUXURIOUS (Harajuku Lover Music, ASCAP/Pirate Ship Music, ASCAP) HL, H100 94; POP 61; RBH 58

M

MACHUCANDO (Los Cangris, ASCAP/Eddie Dee, ASCAP) LT 11
MAGIC (Zomba Songs, BMJ/R. Kelly, BMJ) WBM, RBH 38

M

MAYOR QUE YO (Universal-Musica Unica, BMJ/EMI Blackwood, BMJ/Pompedisoleca, BMJ) HL, LT 19
MAYO DIO (Argona Musical, ASCAP/Sony/ATV Discos, ASCAP) LT 29

M

MOVE ALONG (Smells Like Phys Ed, ASCAP/BMG Songs, ASCAP) HL, H100 71; POP 55

M

MOVE AROUND (Chopper City, BMJ/Chubby Boy, ASCAP) RBH 67
MS. NEW BOOTY (Soar Loser Music, BMJ/EMI Blackwood, BMJ/Collipark Music, BMJ/Da Crippler Music, BMJ/EVC Music, BMJ) HL, H100 21; POP 40; RBH 17

M

MY HOOD (Young Jeezy Music, BMJ/One Life Publishing, ASCAP/Domani And Ya Majestys Music, ASCAP/Crump Tight Publishing, ASCAP/EMI Blackwood, BMJ) HL, H100 85; POP 10; RBH 39

M

MY HUMPS (will.i.am, BMJ/Sugar Hill, BMJ/Cherry River, BMJ) CLM, H100 24; POP 21

N

NA NA NA (DULCE NINA) (King Of Bing, BMJ/C. K. Jorin, BMJ/Warner-Tamerlane, BMJ/Universal-Musica Unica, BMJ) LT 6

N

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/Aniyah's Music, ASCAP/Philby Music, ASCAP/Song Of Bud Dog, ASCAP/Music Of Windswept, ASCAP) CS 27

N

NEVER MIND ME (Big Love, BMJ/WB, ASCAP/Rich Texan, ASCAP/Warner-Tamerlane, BMJ) WBM, CS 38

N

NOBODY BUT ME (Sony/ATV Tree, BMJ/Travelin' Arraxanவர், BMJ/Big Yellow Dog, BMJ) HL, CS 10; H100 82

N

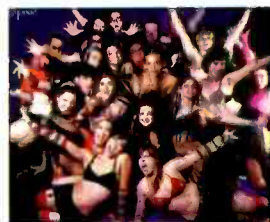
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Founder, Chuck D Mobile  
Co-Founder, Public Enemy



**Jason Fiber**  
President  
Cordless Recordings



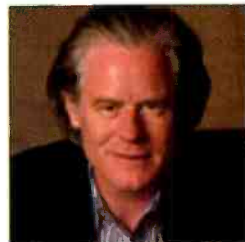
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Cordless Recordings



**Lucy Hood**  
President  
Fox Mobile



**Jim Ryan**  
VP Consumer Data Products  
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**Kevin Wall**  
CEO  
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## SPEAKERS



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GM, The Americas  
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**David J. Del Beccaro**  
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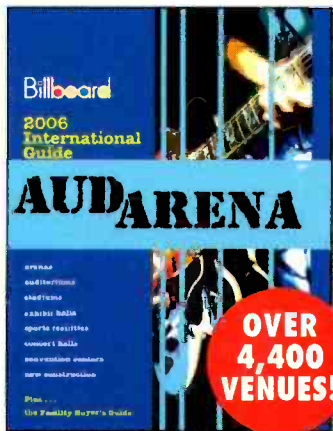
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# Mileposts

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

**DEATHS** Al Altman, 68, of lung cancer, Feb. 22 in Las Vegas. The 23-year SESAC veteran was manager of broadcast licensing and a respected member of the broadcasting community.

Altman worked in music publishing with Chappell Music and April Blackwood Music. He is credited with pitching hit song "Brandy" to the band Looking Glass, and produced several recordings, including Black Satin's "Tears, Tears, Tears" on the Buddah label.

He is survived by his wife, Evie; sons Andrew and Eric; daughter Lorin; and six grandchildren.

**John Martin**, 57, of cancer, Feb. 23 in Toronto. Manchester, England-born Martin is widely hailed as Canada's father of music video programming.

After a stint in the current affairs department of government broadcaster CBC-TV, Martin launched weekly tabloid music show "The New Music" in 1979 at Toronto TV station CITY-TV, owned by CHUM Ltd. Before MTV existed in the United States, "The New Music"

offered the type of information found in such print sources as Rolling Stone and England's New Musical Express.

In 1984, Martin launched specialty TV music channel MuchMusic, also owned by CHUM Ltd. As director of music programming, he developed the look and feel of the channel and its contents, which included studio and concert performances, interviews, and music and arts news coverage.

MuchMusic programming helped launch the careers of such notable Canadian acts as Bryan Adams, Red Rider, Blue Rodeo, the Cowboy Junkies and Sarah McLachlan.

Martin left MuchMusic to work as an independent filmmaker. In 1999, he directed the acclaimed film biography of Canadian jazz guitarist Lenny Breau, "The Lenny Breau Story," a co-venture with Toronto's Sleeping Giant Productions and Winnipeg's Buffalo Gal Pictures.

Martin is survived by his son, David, and sister, Madeline Caldwell.

## INDUSTRY EVENTS

**MARCH 7** 14th annual ASCAP Latin Music Awards, Beverly Hilton Hotel, Los Angeles. 323-883-1000. [ascap.com](http://ascap.com).

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

**MARCH 24-28** Winter Music Conference, Wyndham Miami Beach Resort. 954-563-4444. [wmcon.com](http://wmcon.com).

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

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

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

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

**APRIL 11** 21st annual Film & Television Music Awards, Beverly Hilton Hotel, Los Angeles. 323-883-1000. [ascap.com](http://ascap.com).

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

**APRIL 22-23** Music City Tennis Invitational Tournament, Brownlee O. Currey Jr. Tennis Center, Nashville. 615-322-7733. [musiccitytennis.com](http://musiccitytennis.com).

**APRIL 24-27** Billboard Latin Music Conference & Awards, Eden Roc Resort, Miami Beach. 646-654-4660. [billboardevents.com](http://billboardevents.com).

**APRIL 24-27** NAB 2006, Las Vegas Convention Center. 888-740-4622. [nabshow.com](http://nabshow.com).

**MAY 10-12** Electronic Entertainment Expo, Los Angeles Convention Center. [e3expo.com](http://e3expo.com).

**MAY 11** Blues Music Awards, Memphis Cook Convention Center. 901-527-2583. [blues.org](http://blues.org).

**MAY 16** BMI Pop Awards, Beverly Wilshire Hotel, Los Angeles. [bmi.com](http://bmi.com).

**MAY 17** BMI Film/TV Awards, Beverly Wilshire Hotel, Los Angeles. [bmi.com](http://bmi.com).

**JUNE 15** Songwriters Hall of Fame, New York Marriott Marquis in Times Square. 212-573-6933. [songwriters-halloffame.org](http://songwriters-halloffame.org).

**AUG. 2-5** NARM Convention & Marketplace, Gaylord Palms, Orlando, Fla. 646-654-4660. [narm.com](http://narm.com).

EDITED BY SARAH HAN



Artists from the Big Machine Records and Show Dog Records rosters lined up to display their country spirit Feb. 15 during a performance at the Ricketts in Nashville. From left are Big Machine VP of promotion **Jack Purcell**; artists **Dusty Drake**, **Danielle Peck**, **Jimmy Wayne**, **Taylor Swift** and **Jack Ingram**; and Big Machine president/CEO **Scott Borshetta**. (Photo: Billy Kingsley)



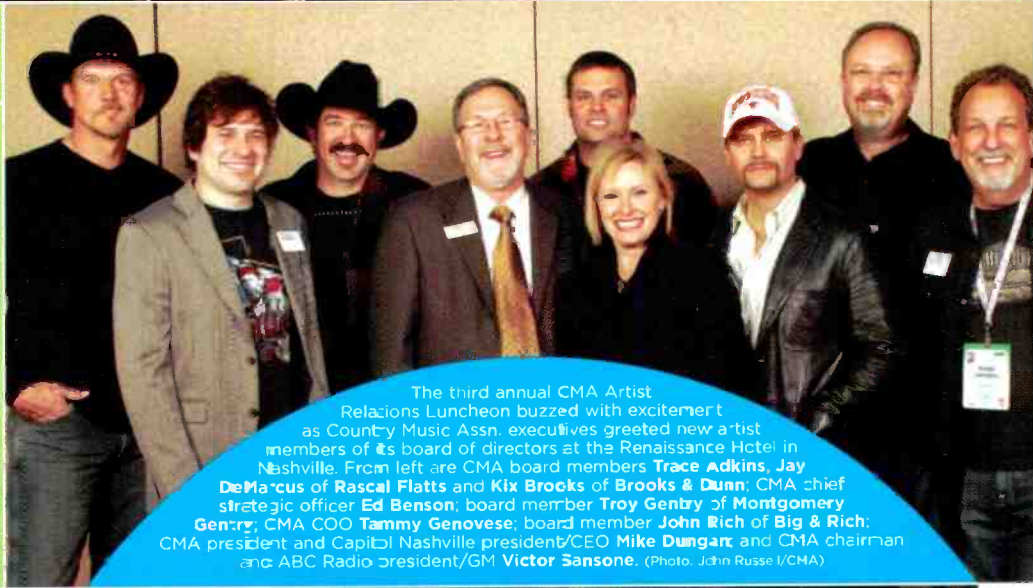
Curb artist **Hank Williams Jr.** performed Feb. 16 at a private ABC Radio acoustic event at the Country Music Hall of Fame and Museum's Ford Theatre. From left are manager **Ken Levitan**, **Williams**, **Kix Brooks** of **Brooks & Dunn**, booking agent **Greg Oswald** and producer **Doug Johnson**. (Photo: Randi Ratcliff)



**Gretchen Wilson** gave radio execs a taste of her Redneck Revolution tour Feb. 15 as she and **Van Zant** performed at the Fontaine, the former Nashville home of legendary country artist **Barbara Mandrell**. Premier Radio Networks' "AfterMidnite" personality **Blair Garner** hosted the evening's festivities. In the front row, from left, are **Donnie Van Zant**, **Wilson**, **Johnny Van Zant** and Epic VP of national promotion **Bill Mackley**. Behind them, from left, are Sony Music Nashville president **John Grady** and Columbia senior VP of national promotion **Larry Pareigis**. (Photo: Alan Pizner)

## 37TH COUNTRY RADIO SEMINAR

The 37th Country Radio Seminar, held Feb. 15-17 at the Nashville Convention Center, offered attendees multiple networking opportunities at various day and evening gatherings and panel discussions, as well as live showcases of country music's best talent. The event ended with the **New Faces of Country Music** show featuring such acts as **Jeff Bates** and **Little Big Town**.



The third annual CMA Artist Relations Luncheon buzzed with excitement as Country Music Assn. executives greeted new artist members of its board of directors at the Renaissance Hotel in Nashville. From left are CMA board members **Trace Adkins**, **Jay DeMarcus** of **Rascal Flatts** and **Kix Brooks** of **Brooks & Dunn**; CMA chief strategic officer **Ed Benson**; board member **Troy Gentry** of **Montgomery Gentry**; CMA COO **Tammy Genovese**; board member **John Rich** of **Big & Rich**; CMA president and Capital Nashville president/CEO **Mike Dungan**; and CMA chairman and ABC Radio president/GM **Victor Sansone**. (Photo: John Russell/CMA)



Equity Music Group's artists and executives attended the New Faces Show in support of the label's Little Big Town, which closed the evening's concert. Backstage after the show, from left, are artist **Mark Willis**; Equity label partner **Charles Sussman**; Equity president **Mike Kraski**; Little Big Town's **Phillip Sweet**, **Karen Fairchild** and **Kimberly Roads**; Equity chief creative officer **Tim Wiperman**; Little Big Town's **Jimi Westbrook**; artist **Laura Bryna**; and Equity senior VP of promotion **David Haley**. (Photo: Alan Meyer)



BNA Records artist **Pat Green** bumped into Alabama frontman **Randy Owen** during an RCA Label Group showcase at the B.B. King Club in Nashville. Shown, from left, are Green, RLG senior VP of A&R **Renee Bell**, Owen and RLG chairman **Joe Galante**. (Photo: Tony Phipps)



The 20th anniversary of the RCA Label Group Boat Show was the place to be during CRS week as **Carrie Underwood** accepted a plaque celebrating the success of her album "Some Hearts." The record is the fastest debut country album in RIAA history to earn a double-platinum certification. From left are Arista Nashville VP of national promotion **Skip Bishop**, Underwood, RLG chairman **Joe Galante** and RLG executive VP **Butch Waugh**. (Photo: Tony Phipps)



Universal South Records execs and artists take a break between panels and performances at the Universal South suite in the Renaissance Hotel. From left are artists **Rockie Lynne** and **Erika Jo**; Universa Records executive VP **Kevin Law**; Universal South senior partner **Tony Brown**; artists **Joe Nichols**, **Matt Jenkins** and **Katrina Elam**; and Universal South senior VP of promotion **Michael Powers**. (Photo: Alan Meyer)

# INSIDE TRACK

EDITED BY MICHAEL PAOLETTA

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## WHAT'S BREWING AT STARBUCKS?

Despite two high-profile departures from its music division, Starbucks Entertainment president Ken Lombard says it is business as usual at the coffee chain. Some in the industry are not so sure. Don MacKinnon, Starbucks VP of music and entertainment, resigned Feb. 27. In addition to MacKinnon, who leaves April 14, Starbucks director of artists and repertoire Brenda Walker left the week of Feb. 20.

MacKinnon, who joined the company in 1999 when it purchased his Hear Music chain, was a key liaison between the music biz and Starbucks. But Lombard says, "What we were doing with labels, artists and management was, frankly, bigger than any one person." However, a source familiar with Starbucks' deals, says, "Without Don there, it remains to be seen if they can deliver on the original promise of being about the artist, the music and the consumer."

To further enhance its entertainment ties, Starbucks will move up to eight staffers on its content team from its Seattle base to a new Los Angeles office as early as summer. Lombard says the move will allow the content team to "discover new artists, but maintain contacts with labels." There are not any plans to open a New York office.

A search is under way for MacKinnon's replacement. In the interim, the content team, which had reported to MacKinnon, will report to Geoff Cottrill, who joined the company in August 2005 as VP of marketing and product management.

MacKinnon declined to comment. Walker could not be reached.

## DOING IT AGAIN

Track hears that Michael McDonald and Steely Dan may be reuniting. McDonald, who played keyboards and sang backing vocals with the band on such projects as "The Royal Scam," "Katy Lied" and "Aja," is in talks to co-headline its summer tour.

Each act would do its own set, and then McDonald would join Steely Dan for a number of hits on which he performed, including "Peg."

## INDEPENDENT MAN

Ice Cube is planning a June release for his seventh solo album, "Laugh Now, Cry Later." Cube tells Track that he wants to keep it indie, so he will be releasing it on his own label, Lench Mob Records. That said, according to what Cube told Track at a recent listening session for the album, Fontana is poised to snare its distribution rights. Lead single "Why We Thugs" was produced by Scott Storch. Other producers on the album include Swizz Beatz and Lil Jon. Snoop Dogg and WC are guests on the set. This news comes at a time when Cube fans are awaiting the March 8 premiere of "Black. White." on FX Networks. Cube is one of the documentary series' executive producers.

## CLEANING UP AMERICA'S IDLE (AIR)

Sure, chart-topping country artist Trace Adkins is fond of a healthy badonkadonk (see story, page 10). But he also cares about the air that we breathe. Track hears that Adkins has entered into a stock-sharing partnership with IdleAire Technologies. The specifics of the deal will be announced at a March



GOLDFRAPP

14 press conference at Cotton Eyed Joe in Knoxville, Tenn. Adkins, who tours the country by bus, will be a spokesman/advocate for IdleAire, which installs and operates, among other things, air-filtration systems at long-haul truckstops and fleet terminals—wherever trucks and buses congregate and idle.

## GOOD AS GOLDFRAPP

Goldfrapp is not a nominee, but the British duo will be a winner during the Academy Awards March 5. A new Diet Coke spot to debut during the ABC awards telecast features Goldfrapp's track "Ooh La La," which perfectly captures the sassy vibe of the commercial, created by Foote Cone & Belding. Goldfrapp's third album, "Supernature," arrives March 7 from Mute.

## NO LONGER A VIRGIN

On March 3, Richard Bridge waves goodbye to his post as music product manager for dance and singles at Virgin Entertainment Group. Track hears Bridge has accepted an A&R and product development position with Petrol Records, the Australian lifestyle indie that recently inked a worldwide partnership with EMI Music (Billboard, March 4).

# Executive TURNTABLE

EDITED BY SARAH HAN

**RECORD COMPANIES:** Universal Music U.K. in London names **Hassan Choudhury** VP of international. He was senior director of global marketing/Europe at Sony BMG Music Entertainment.

Reprise/Warner Bros. Records in New York promotes **Tommy Page** to VP of A&R. He was VP of national top 40 promotion.

Big Machine Records in Nashville names **Jack Purcell** VP of promotion. He held the same position at Audium/Koch Records.

Universal South Records in Nashville names **Chuck Swaney** director of Northeast regional promotion. He was director of national promotion at Capitol Records.

Equity Music Group in Nashville names **Jack Christopher** Northeast regional promotion manager. He held the same position at Columbia Records.

**PUBLISHING:** Sony/ATV Music Publishing in Santa Monica, Calif., names **Ron Broitman** senior VP of film, TV and advertising music. He was VP of film and TV music at BMG Music Publishing U.S.

**RETAIL:** Handleman Co. in Troy, Mich., promotes **Paul Ignasinski** to assistant VP/GM of artist to market distribution. He was director of merchandise planning and analysis. Handleman also ups **Kerry Fly** to director of genre development. He was rock/pop product manager.



**DISTRIBUTION:** The Orchard in New York names **Nick Gordon** manager of artist and label relations. He was distributed labels manager at Caroline Distribution.

**RELATED FIELDS:** Network Live in Los Angeles names **Aaron Grosky** VP of music. He was head of artist-label relations and programming at Virgin Digital.

CenterStaging Musical Productions in Burbank, Calif., names **Tommy Nast** executive VP of business development. He held the same position at AEG Live.

UltraStar Entertainment in New York taps **Ed Micone** to lead its artist acquisition and business development efforts. He will continue to produce projects for his Micone Entertainment Group. Micone was executive VP at Radio City Entertainment.

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

# GOODWORKS

## SAVE THE SEALS

Animal-rights activists Paul McCartney and his wife, Heather, were scheduled to join the Humane Society of the United States March 2-3 on Canada's Gulf of St. Lawrence's ice floes to protest the annual hunt and skinning of seals. For additional info, log on to [hsus.org](http://hsus.org).

## SOLE II SOUL

Fashion retailer Kenneth Cole launches its annual shoe/clothes drive for the homeless March 8 with A Concert From the Soul. The live event at the retailer's Rockefeller Center store in New York will feature Collective Soul. For the remainder of the month, customers who bring in gently worn clothing and/or shoes to any Kenneth Cole location will receive 20% off their next purchase. A portion of proceeds from these purchases will benefit HelpUSA, which provides jobs, housing and services for the homeless.

Ice Cube Photo: Steve Grantz/WireImage.com

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- Gustavo López, President, Machete
- Sergio Lopes, VP Marketing/Digital Development & Distribution, EMI Music Latin America
- Mayna Nevarez, Nevarez Communications
- Jessica Phillips, Latin Music Buyer, Entertainment Division, Target Corporation
- Jenni Rivera, Artist, Fonovisa
- Nestor "Pato" Rocha, VP Programming, Entravision Radio
- Boy Wonder, Producer, Chosen Few/Emerald Entertainment
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