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TURE CLASH WHEN HIP HOP MEETS POP, WHEN HIP HOP MEETS POP, CREDIBILITY IS AT STAKE >P.26

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STEVEN'S GARAGE

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2006

Producer DJ Premier teamed up with Christine Aguilera for five tracks or her next album.

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OU OUR TOP MUSIC PUBLISHERS >P.28

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MONDAY, APRIL 10, 2006

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ON THE CHARTS

	ARTIST / TITLE
	JUVENILE / REALITY CHECK
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	THE DEREK TRUCKS BAND / SONGLINES
	ALAN JACKSON / PRECIOUS MEMORIES
	CARRIE UNDERWOOD / SOME HEARTS
	VARIOUS ARTISTS / WOW GOSPEL 2006
	THE FRAY / HOW TO SAVE A LIFE
	HAWTHORNE HEIGHTS / IF ONLY YOU WERE LONELY
	DADDY YANKEE / BARRIO FINO: EN DIRECTO
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JAMES BLUNT / YOU'RE BEAUTIFUL
KENNY CHESNEY / LIVING IN FAST FORWARD
MADONNA / SORRY
MADONNA / Sorry
BEYONCE FEATURING SLIM THUG / CHECK ON IT
NE-YO / SO SICK
NE-YO / SO SICK
MARY J. BLIGE / BE WITHOUT YOU
BEYONCE FEATURING SLIM THUG / CHECK ON IT
DADDY YANKEE / ROMPE
NINE INCH NAILS / EVERY DAY IS EXACTLY THE SAME
NE-YO / SO SICK
MARY J. BLIGE / BE WITHOUT YOU
MARY J. BLIGE / BE WITHOUT YOU
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SCOUNDREL SQUAD FEATURING BUN-B /
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NELLY FEATURING PAUL WALL. ALI & GIPP / GRILLZ

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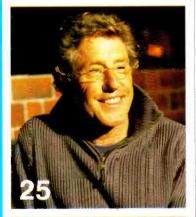
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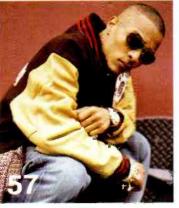
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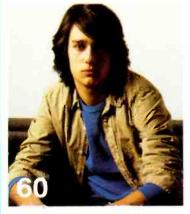
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COVER: (clockwise from top right) Little Steven photo: Djanilla Rosa Cochran, WireImage.com; Christina Aguilera photo Daniele Venterelli/WireImage.com; DJ Premier photo: Francois Bonura

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OPINION EDITORIALS | COMMENTARY | LETTERS

KEN SCHLAGER Executive Editor/Group Editorial Operations **Billboard Music Group**



REASONS TO BE CHEERFUL

Spring is in the air with hints of growth and renewal. Is the music business on the verge of a rebirth, too? Well, not exactly, but there are plenty of signs to feel good about.

To begin with, overall U.S. album sales are down only 2.8% compared with 2005's numbers, the key word being "only." At this point last year, the industry had enjoyed a 1.1 million-unit opening week for 50 Cent's "The Massacre" and a 587,000unit start for The Game's "The Documentary"-the best January opening in Nielsen SoundScan history.

It would have been nice to have such heavy hitters step up to the plate in firstquarter 2006, but, lacking this power boost, the 2.8% slippage in album sales does not look quite so bad.

As we drill deeper into the 2006 sales picture, we uncover more concrete reasons to be cheerful. In individual album genres, we see classical up a whopping 29.3%, Latin up 18.5% (on top of a 12.6% gain for 2005), gospel up 14.6% and country up 10.3%. And kids' music? That's up 58%!

The biggest growth story is still being written by digital tracks sales, which are up 99.7%. And when we count 10 tracks as the equivalent of an album, we find that "albums" are up 2.1%

That is a number that can make accountants happy, but, since it is not based on actual album downloads, it does not tell us anything about artist development.

For that good news we look to the top of The Billboard 200.

There we find Britain's mopey James Blunt, who moves up seven positions to a new personal peak at No. 2 in his 23rd week on the chart. It is the kind of slow and steady build that creates career artists like Norah Iones and John Mayer.

We see "American Idol" grads Carrie Underwood still climbing the chart's top 10 after 17 weeks, and Kelly Clarkson bulleted at No. 20 in week 67. Clarkson's "Breakaway" is at 4.93 million units and growing—without the help of a reissue with "bonus" tracks or a rhythmic remix.

And then there is Matisyahu, who debuts at No. 4 with "Youth" just one week after his earlier release, "Live at Stubb's," reached a new peak at No. 30.

Rebirth? No. Good news? Definitely.

Business Must Open Up To Open-Format Music

BY RICHARD STUMPF

Sometimes things seem so easy and obvious that it feels odd to say them out loud. I feel, however, that the obvious may have escaped us as an industry in the world of digital distribution.

Do we really think we will create a viable market based on digital rights management and noninteroperable files that limit consumers' abilities to transfer and listen to music however they want? Are we serious when we think that customers are satisfied with a subscription service that, once one quits, all of their music vanishes and, while they are subscribers, their songs will not play on an iPod? Or, equally as bad, a store that sells à la carte files only playable on one brand of portable player? Imagine if you had to own a Sony CD player to play a Sony-manufactured CD! Not gonna happen. Has anyone else had a talk with a college kid?

Consider all the resources being wasted on this futile feeling that we have to have complete control over the music allowed to the public. Imagine these resources going toward developing and promoting talent. Think of all the great artists you have heard who need us to get them above the radar. I would rather be putting money behind them than into the pockets of tech companies and lawyers looking to perpetuate this insanity and leech off our business

We have never had complete control of our music—we give it up every day when we sell open-format CDs-and any method we invent to seize control will

most likely be easily and cheaply circumvented by someone in short order. Our challenge is not to stop anyone from taking a song without permission, but to encourage the vast majority of people to pay for songs

1 am suggesting that we move to an open format—MP3 seems the logical choice. Yes, there will be those who simply do not buy the music, but rather rely on their friends and certain peer-to-peer networks for free music, but they are doing this now anyway!

Most kids would opt in to an openformat service that, for a reasonable amount, would give them legitimate access to songs, including hit songs, that could play on an iPod, a Rio, a phone, wherever they wanted.

In this fashion, digital retailers would compete on their ability to be retailers and not tech companies. Interesting and cool promotions would return, and kids would choose what stores to visit based on factors other than compatibility with their portable players. Most importantly, they would not flee to P2P, which is where the open files are now. In other words, we would help create a legitimate marketplace and cut into the billions of files that are shared with zero remuneration.

Do we not see how our very paranoid nature is empowering tech companies to dictate marketplace terms to us? At MIDEM this year, I heard EMI Group chairman Eric Nicoli speak about listening to the consumer. He is on the money, but will EMI actually put its music out in the environment that consumers want?

In the end, it is the majors that have to make this shift. A few digital stores, like eMusic, are shooting for this, but they cannot license major content.



The result: As we continue to pour more and more money into protecting our shrinking world and making tech companies rich, we are losing any type of real connection with the consumers. the fans

We are aggressive at Cherry Lane, We have cut percentage-based mechanical licenses for open-format subscription services that allow labels to get creative with pricing.

We need more publishers and labels to get onboard and give this a shot. If we picked up even 20% of the frustrated consumers who turn to P2P for compatibility and availability, we will all be very, very happy. Who's in?

Richard Stumpf is VP of creative services and marketing at Cherry Lane Music in New York

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BILLBOARD GALA Regional Mexican superstar Lupillo **Rivera and renowned** Spanish TV personality Candela Ferro will co-host the 2006 Billboard Latin Music Awards The awards, produced and broadcast by Telemundo, will take place at 7 p.m. EST April 27 at the Seminole Hard Rock Hotel and Casino in Hollywood, Fla. The gala will cap off the 17th annual Latin Music Conference. which starts April 24 at the Ritz-Carlton in

>>>ARBITRON UPGRADES SERVICE

Arbitron is moving forward with its Portable People Meter radio ratings service and will begin rolling out PPM ratings to the top 50 markets beginning this July in Houston. The rollout calls for the top 10 markets by fall 2008 and the rest of the top 50 by 2010-2011. The pager-sized PPM would replace the current diary-based service, which has been used as the currency to buy and sell radio since 1965.

>>>REPORT: HD **OVER IPOD** Given the choice between highdefinition radio and the iPod at the same price, more than 50% preferred HD according to a poll by Mercury Radio Research. The survey was conducted January-February with a sample of 1,000 respondents. Overall, 53% gave the thumbs up to HD, 37% chose the iPod and 10% answered "don't know." The poll included men and women aged 12-54 of various ethnicities.

>>>THE KILLERS **HIT BACK** The Killers are fighting continued on >>p6



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Hyphy Hike E-40 exposes Bay Area hip-hop subculture





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Big Backers Chris Brown's tour gets HOB, Xbox support

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Little Steven Garage rocks new Billboard 'charts'

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MARCH 25, 2006



Class-Action Suit Eyes Major-Label Pricing Miami Beach.

A group of consumers is suing the major record companies for allegedly hampering the growth of online music and fixing prices to protect the high-profit CD market. The class-action lawsuit was filed in San Francisco within days after the U.S. Department of Justice confirmed its antitrust investigation into music-download practices earlier this month. But the high-profile San Diego law firm Lerach Coughlin Stoia Geller Rudman & Robbins representing the consumers may not have evidence of

wrongdoing yet. The suit primarily focuses on past activities already vetted by the DOJ. Instead, the firm may simply be positioning itself to lead the pack of potential litigators if evidence of wrongdoing turns up in the DOJ investigation and the one confirmed in December by the New York State Attorney General. "If there are a billion downloads and an an-

titrust violation is found—say there's a 10-cent cost saving-with treble damages [tripling that amount] permitted under the Sherman [Antitrust] Act, they're in hog heaven," says Makan Delrahim, head of Brownstein Hyatt & Farber's antitrust department in Washington, D.C., and a former DOJ antitrust attorney. "That law firm has done enough work with securities violations to know how to play the game."

That "game" involves the firm watching for a DOJ announcement of an investigation and then promptly filing a class-action lawsuit. The first firm through the court door has lead-counsel status. Delrahim says. Usually the court appoints that firm as the primary counsel to handle all class-action suits later filed by others in connection with the same allegations. If the investigation reveals a violation, and the suit is then settled or reaches judgment, the lead counsel usually collects most of the hefty legal fees.

John Stoia Jr., however, says his firm—the sole lead counsel in the Enron investors' class-action suit-began investigating online music and CD price fixcontinued on >>p6

LABELS BY MELINDA NEWMAN

Geffen Shuffle: Fair In, Schur Gets New Label Shot

LOS ANGELES-The new face of Geffen Records is taking shape. Former co-presidents Jordan Schur and Polly Anthony are moving on to their next ventures within parent company Universal Music Group, And A&M president Ron Fair has unofficially assumed the additional title of Geffen president.

Fair, whose added role has yet to be announced, met with Geffen staffers March 13 and is running the label, according to inside sources. A UMG spokesman declined to comment; Fair did not respond to request for comment.

In a return to his rock roots. Schur, who was Geffen's president for six years, has formed

Suretone Records, a joint venture with UMG's Interscope Records. The initial length of the multimillion-dollar deal is three-and-a-half years-the time remaining on Schur's Geffen contract-with an additional one-year option. according to sources.

Anthony, who was Geffen co-president since 2004, is renegotiating her deal to move to an overarching position at Interscope, according to label sources. Anthony declined to comment.

The move returns Schur to his label-ownership days when he ran the now-dormant Flip Records, home of Limp Bizkit, Cold and Staind. "What [Interscope continued on >>p6

ROBERT SMITH'S band THE CURE will be one of the first acts on the new Suretone label

5

MARCH 25, 2006 www.billboard.biz



back after their former manager sued the band last month for \$16 million. The band members filed motions to knock the suit out of court and petitioned the California Labor Commissioner to void their contract, asking for return of all commissions. Band members Brandon Flowers, Ronnie Vannucci Jr., Dave Keuning and Mark Stoermer claim that Braden Merrick tried to book employment for them without a talent agent's license. The petition says he later abandoned them at a critical juncture in the band's career and began "double dealing" by secretly working for their A&R rep at the band's label, Island Def Jam.

>>>'STAR' OFFERS DOWNLOADS **USA Network has tapped** PassAlong Networks to power a digital-download service for its "American Idol"-like country music TV series "Nashville Star." The service, which went live after the show's March 14 premiere and is accessible from the program's official site, will feature live recordings of all contestants and select guest-star performances throughout the season. Tracks cost 99 cents each but are discounted 10% if bought through the show's "Passing-and-Points" program.

>>>ROCK HALL'S '06 CLASS INDUCTED

Black Sabbath, Blondie, Miles Davis, Lynyrd Skynyrd, the Sex Pistols and A&M Records cofounders Herb Alpert and Jerry Moss were inducted March 13 into the Rock and Roll Hall of Fame during a ceremony at New York's Waldorf-Astoria. Highlights from the event will be broadcast March 21 on VH1.

>>>ASCAP REVENUE UP \$50 MILLION

ASCAP reported increased revenue for 2005 totaling more than \$749 million, an increase of \$50 million from the prior year. The 6% increase resulted in royalty payments to members topping \$645 million. In 2005, cable TV

continued on >>p8



LABELS SUED from >>p5

ing six to nine weeks before the DOJ announcement after someone from "the industry" approached it. He declined to identify which industry—digital media or music.

Still, the class action's allegations suggest that the firm may be waiting for fresh evidence. Much of the suit relates to the major labels' activities following the launch of Napster in the late 1990s.

The consumers claim that the labels refused to license music to Napster; sued to shut down that service, which provided a viable online distribution method; and formed joint ventures—MusicNet and pressplay—as "frustrating and ineffectual services to head off viable online music competitors from forming and gaining popularity..."

In December 2003, the DOJ closed what it called a "substantial" two-year antitrust investigation into the MusicNet and pressplay joint ventures after finding no evidence that they harmed competition or consumers of digital music.

"The development of the digital music marketplace . . . belies any concerns that the record labels used their joint ventures to stifle the development of the Internet music marketplace and to protect their present positions in the promotion and distribution of prerecorded music in physical form," assistant attorney general R. Hewitt Pate said at the time.

The class-action suit also alleges that the labels refused to grant "meaningful" licenses to any online service that the majors did not own at the time.

The DOJ said in 2003, "The [antitrust] division found no impermissible coordination among the record labels as to the terms on which they would individually license their music to third-party services."

Stoia says his firm plans to dig into those activities again, and that perhaps the DOJ did not get the full story. "We believe that ... ultimately our investigation will show that the [major labels] were not completely truthful and accurate in what they were telling the Department of Justice." Stoia's firm also plans to target CD-pricing activities occurring after the labels settled litigation in 2003 over minimum-advertised-price policies.

As for the current DOJ investigation, it is possible the focus has shifted to different issues. Industry lawyers say that major labels insist on a mostfavored-nations clause (see Legal Matters, page 12) in contracts with online music providers, and that these clauses may be written in a way that triggers an antitrust violation. Other lawyers wonder if the targets are the online music services—some of which set a ceiling for wholesale music prices while generating musicdriven revenue from other sources like MP3 players and advertisements

"This [Bush administration] Justice Department would not just authorize a fishing expedition," Delrahim says. "If they're looking at something, this could be serious."

Class-action lawyers may be banking on that. If any violation is revealed, the group of U.S. consumers who purchased online music or CDs of major-label recordings will be waiting for refunds from the labels.

HASIDIC REGGAE BY BILL WERDE

Matisyahu's Misstep?

Hasidic Reggae Star Says Longtime Management Is Toast

Emerging Hasidic reggae star Matisyahu may sing about his beliefs. But he seems to have experienced a recent crisis of faith—in JDub, his management company.

JDub was informed by Matisyahu via a brief phone call on March 1 that its management services were no longer needed. Meanwhile,



"Youth," the singer's first studio release for a major label (JDub/Or Music/Epic), debuts on The Billboard 200 this week at No. 4, selling nearly 120,000 copies. Matisyahu has also been represented by new management, in the form of former Capitol Records president Gary Gersh, since early March.

What Matisyahu has left behind is a potential legal mess. Aaron Bisman and Jacob Harris are partners in running JDub, a nct-for-profit record label, events and management team that strives to promote Jewish music. The pair say Matisyahu has three years remaining on a fouryear management contract and that they are looking for redress.

"We in no way are out to harm Matisyahu," Bisman says. "But we can't just sit and take this. We have a contract and a longstanding relationship. If he didn't have a gold record and two singles already on MTV, we might understand if he wanted to look for new management."

Matisyahu's lawyer, Valerie Marcus, and Gersh declined to comment, but sources close to the rapper say there are two sides to the story. One source says the rapper had lost "thousands" from bad deals.

Miller and Bisman claim to have no idea what such claims might be about, and say they have played a substantial role in developing Matisyahu's unlikely career as a pop star.

Matisyahu—then Matthew Miller—met Bisman about five years ago. Bisman says that he helped to convince the singer that pursuing a reggae career was not at odds with his faith.

Bisman cites several other examples of delivering as a manager: convincing Matisyahu to play clubs and not synagogues; getting talk show host Jimmy Kimmel to let Matisyahu perform, and not just appear, on a 2005 TV slot that resulted in an unintended, but highly successful viral marketing campaign; and negotiating with Or Music to allow Matisyahu to make his first album a live recording. The result, "Live at Stubb's," has sold more than 500,000 copies.

"We've always had a strategic vision to make this a long-term career and not a novelty act," Bisman says.

Sources close to both JDub and Matisyahu say that JDub is looking for a settlement. JDub's attorney, Greg Clarick from the firm Manatt, Phelps and Phillips, bristled at the suggestion his client's actions justified Matisyahu's move. "Vague ideas of mismanagement and unsubstantiated allegations of loss of money doesn't stand up for anything," Clarick says. "What's clear-cut here is that Matisyahu had a written, signed management agreement with JDub ... He's turned his back on those obligations and breached the contract with no basis, no proper notice and no possible lawful justification."

GEFFEN from >>p5

Geffen A&M chairman] Jimmy lovine and I discussed was Flip sold 33 million records through Interscope worldwide, so that was quite an engine," Schur says. "Right now, the engine is on the urban side with [Eminem's] Shady Records and [Dr. Dre's] Aftermath and G-Unit. The idea was to get the engine back to rock...to build a company that can sell rock records on a massive scale."

Suretone will get some star-studded help to a fast start. A number of acts, including the Cure, Weezer, Rooney, New Found Glory and a new band, Angels and Airwaves—led by Blink-182's Tom DeLonge—will come out on the Suretone imprint, but remain signed to Geffen.

Schur also takes with him three new acts he signed to Geffen: the Pink Spiders, Headway and Eastern Conference Champions. He expects to release eight albums by year's end.

In addition, Schur plans to sign up to four acts per year and will place them through Interscope or Geffen.

Suretone will be housed at Interscope's Santa Monica, Calif., headquarters and will primarily rely on the Interscope and Geffen staffs to work its projects. However, it will have separate A&R and new-media staffers and its own GM and publicist.

R&B/Hip-Hop Writer Joins BIG

CROSLEY

Hillary Crosley is bringing her experience as a print, radio and TV reporter to Billboard.

Crosley joins the magazine in New York as R&B/hip-hop writer. She will cover the hip-hop business for Billboard and Billboard Radio Monitor and the daily Web sites of both pub-

lications. Her Billboard reporting will include a new biweekly column to debut in the coming weeks.

Crosley reports jointly to Paul Heine, executive editor of Billboard Radio Monitor, and Ken Schlager, executive editor-group editorial operations for Billboard Information Group. Crosley also will work closely with Billboard's senior R&B editor Gail Mitchell in developing her coverage. Crosley comes to Billboard from lifestyle publication Trace magazine, where she served as associate editor. In addition, she is a reporter for BBC 1XTRA, researching, writing and reading three news reports per week for the London-based radio service. She will continue

her BBC reports as a Billboard staffer. Prior to joining Trace, Crosley was a hip-hop writer for MTV News and served as assistant to the editor-inchief at The Source. Her freelance work has appeared in XXL, King, Complex, the New York Post and other publications.

Crosley has a bachelor's degree from the University of California at Davis, where she majored in English and African-American studies.





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revenue grew more than 20% to \$126 million, newmedia revenue increased 50% to \$8.1 million and international revenue increased 4.3% to nearly \$215 million.

>>>ORCHARD, NETTWERK PARTNER

Digital distributor the Orchard has added Canadian label/ management company Nettwerk Music Group to its client roster. Under the agreement, the **Orchard** will distribute and market music from Nettwerk's recordedmusic division through online retailers and mobile operators worldwide, Nettwerk. meanwhile, will serve as the Orchard's regional partner for the Canadian market, sourcing artists and labels for the company's ongoing digital-distribution activities.

>>>LOLLAPALOOZA LINEUP SET The Red Hot Chili Peppers, Kanve West and Wilco lead the lineup for this summer's Lollapalooza, which will be held Aug. 4-6 in Chicago's Grant Park. The event will also feature Common, Manu Chao, Queens of the Stone Age, the Shins, Death Cab for Cutie, Matisyahu, Ween and Jack White's new band the Raconteurs, Lollapalooza co-founder Perry Farrell revealed March 16.

>>>TICKETMASTER, EMUSIC DRIVE **FREEBIE DEAL Ticketmaster and eMusic** have teamed up to offer a free digital album download to fans who purchase concert tickets online for the upcoming Road Rage 2006 tour, which pairs the Cars and Blondie, Customers who buy tickets for the tour via either vh1classic.com or ticketmaster.com will receive a promotional code via e-mail. They can redeem it at digital music retailer eMusic for a free album featuring both bands.

Compiled by Chris M. Walsh, Reporting by Katy Bachman, Mike Boyle. Antony Bruno, Susan Butler, Jonathan Cohen and Ray Waddell.



TOURING BY RAY WADDELL

Rock Tours Roll On

Ozzfest And Vans Warped Know What Their Fans Want

While successful festivals like Coachella and Bonnaroo diversify their lineups to maintain relevance, the two longest-running touring fests-Ozzfest and Vans Warped tour-have survived and thrived by keeping their focus narrow.

Ozzfest and Warped are in their 11th and 12th editions, respectively, and while some of the names have changed in their recently announced lineups, the musical styles remain largely the same. For Ozzfest, that is the hardest of rock; for Warped, it is variations of punk.

"You stay within your niche, but you have to explore and understand how a marketplace changes," Warped founder Kevin Lyman explains. "I have to pay attention now to all the little subgenres of punk rock, like emo, screamo, post-hardcore and ska. You have to make sure you have everything covered."

Jane Holman, touring VP for Ozzfest producer Live Nation, adds, "Any marketing person will tell you the first thing you need to do is understand who you're selling to. At Ozzfest, we've been very careful with that, and we know exactly who we're selling to and what they want."

For Ozzfest, that means hard and current, "We actually send out a questionnaire to the ozzfest.com database, and we ask them who they want to see," Holman says. "We definitely take that into consideration.'

The main stage lineup for Ozzfest 2006 will boast founder/namesake Ozzy Osbourne, along with System of a Down, Disturbed, Hatebreed and Lacuna Coil. The second stage features Black Label Society, Atreyu and others.

Holman says it is hard to satisfy everyone. "We always get people saying, 'Why don't you have Goatwhore?' " she says. "You know what? If Goatwhore ever gets 20,000-40,000 votes on ozzfest.com, you'd see 'em on the next Ozzfest."

Ozzfest 2006, booked by MVO, will begin July 1 in San Francisco and will play 20 cities. Since it debuted in 1996, Ozzfest has grossed \$186.2 million and drawn 4.7 million headbangers to 287 shows, according to Billboard Boxscore.

While its numbers are not in the Ozzfest stratosphere because of its value-priced ticket, on many levels the Vans Warped tour, which will start June 15 in Columbia, Md., is a much more massive undertaking than Ozzfest.

Between the 150 acts that will play main and secondary stages, as well as a battle of the bands,

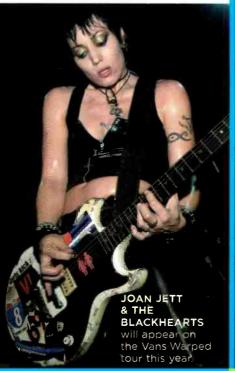
some 600 acts will play Warped during the summer. That is a testament to the depth of the scene and Warped's commitment to showcasing it.

Among the 64 acts confirmed to date are AFL. Against Me, Anti Flag, Bouncing Souls, Buzzcocks, Every Time I Die, Helmet, Joan Jett & the Blackhearts, Less Than Jake, Motion City Soundtrack, NOFX, Rise Against, Saves the Day and Senses Fail.

Juggling schedules on Warped is "definitely labor-intensive and very confusing for someone such as myself who is borderline senile as it is. trying to keep track of all the grids and graphs of who's on what stages, where, doing that schedule each morning," Lyman admits.

Warped will play 49 dates this year, the most ever for the tour. "It's hard to stop this machine when it's going down the road," Lyman says. "There will be over 800 people on the road with Warped this summer."

Last year Warped sold more than 702,000 tickets and grossed \$17.5 million from a \$25 ticket. According to Billboard Boxscore, since 1997 Warped has grossed \$65.5 million and sold 2.7 million tickets to 230 shows. "Not bad for punk rock," Lyman says.



LATIN BY LEILA COBO

Young Latinos A Missed Target

Second-generation Latino teens and young adults are tough to categorize. They may speak English or Spanish, and identify themselves as American, Latin or anything in between.

But according to a recent study commissioned by Latin network mun2, they have one commonality: They are not being reached by marketing messages. The study shows that 79% of young Latino Americans cannot identify a brand or company that is accurately targeting them.

"Me2: Understanding the Young Latino in America" surpanies targeting this market are striving for an exploding demographic. According to census data. Hispanics comprise 20% of kids under the age of 16. And the vast majority of Latinos under 25 were born and raised in the United States.

The number of media outlets, including radio with its bilingual rhythmic stations, targeting young Latinos is increasing rapidly. But there is still a disconnect between marketers and the demographic.

Rich Isaacson of Fuerte, a bilingual entertainment marketing firm, says this is because Latin media companies have a

Marketers are missing an exploding demographic, a recent study says.

veyed 1,800 14- to 34-year-old second-generation Latinospeople born in the United States to at least one foreignborn parent-in seven major Latin markets.

"We felt that in order to produce content for a specific audience, we needed to understand who that audience is, how they think and how they act, especially in a young Hispanic market that hasn't been looked at carefully," mun2 GM Alex Pels says.

The network has already begun to act on the findings: Latinos raised in the United States consume more media in English than in Spanish, so mun2 programming is in English or Spanish with English subtitles.

Mun2 and other media com-

hard time convincing advertisers that they need to target the young, Latin niche.

"When I have meetings with general-market advertisers they say, 'You're talking about these new generation Latinos, but if they listen to Hot 97 [New York radio station WQHT] and watch 'The OC,' I'm already targeting them,' " Isaacson says.

Tony Hernández, president of Latino Broadcasting Co., a producer/distributor of Spanish radio programs, including "El Top 20 Latin Urban Countdown With Frankie Needles," agrees with Isaacson.

"The best analogy I can give is the African-American market," he says, "Programs that target African-Americans specifically continue to do well."

MORE STRIPES FOR SONY'S IENNER

Sony Music Label Group U.S. head Don Ienner is adding the title of chairman to his role as CEO. The promotion is one of the first key staffing moves from newly installed Sony BMG Music Entertainment chief executive Rolf Schmidt-Holtz.

BY BRIAN GARRITY

The bump in title is expected to have little impact on Sony's operations, Last December, Jenner engineered a restructuring of the group's labels and divisions and named Michele Anthony his successor as Sony Music Label Group U.S president.

Ienner still oversees all activities of the labels and divisions within the Sony Music Label Group, including Columbia Records Group, Epic Records, Sony Music Nashville and Sony Urban Music. He also works closely with the company's senior management team to develop and implement strategic initiatives for Legacy Recordings, RED Distribution and Sony Wonder.

Ienner's promotion is steeped in symbolic value to the deeply divided joint venture. The move aims to further stabilize the company's upper-management ranks in the wake of former CEO Andrew Lack's move to the nonexecutive chairman slot. It also represents a vote of confidence in Ienner in the shift to a Bertelsmann-topped Sony BMG.

"During his 18 years with Sony Music, [Ienner] has played a central role in the success of countless numbers of artists and projects," Schmidt-Holtz said in a statement.

As head of Sony Music Label Group U.S., Ienner has created of a number of shared-services initiatives, including Sony Urban Music, and a group-level A&R and artist development team that includes Michael Caplan, David Massey, Keith Naftaly, Jay Landers and Steve Lillywhite. He also revitalized the company's Nashville labels, which introduced groundbreaking artists 🖁 Gretchen Wilson and Miranda Lambert

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A&R ALERT: BAY AREA HIP-HOP BOOM Rap Subculture Hyphy Emerges Behind Lil Jon-Backed E-40 Single



ay Area rapper E-40 has a hit on his hands with the Lil Jon-produced "Tell Me When to Go," but the veteran artist is not the only one standing to benefit from its success.

The song is being positioned as a catalyst to launch the hyphy movement, a hip-hop subculture that has developed in the Bay Area for the last several years. The scene is getting its first major exposure through E-40's hit song and striking black-and-white video.

Hyphy is defined more by the style and habits of its fans than its music, though hyphy tunes do have a discernible sound. The movement's participants wear stunna shades, sunglasses that are distinguishable for their large frames. They perform a spastic dance and participate in sideshows, street driving showcases that include ghostriding (in which a car inches along as the driver walks beside it) and exhibitions of doughnuts, among other stunts.

"It's really the culture of the kids," says Stressmatic of the Federation, who released the song "Hyphy" in 2004 on Virgin Records.

As for the music, hyphy is generally distinguished by its uptempo beats, heavy bass, an emphasis on synthesizer sounds and the rapping and lyrical swagger typical of Bay Area artists. Other rappers in the hyphy movement include Keak Da Sneak, who guests on the E-40 single, and Messy Marv.

The Federation's 2004 release "The Album" failed to garner much interest and sold 26,000 copies, according to Nielsen Sound-Scan, even though the "Hyphy" song featured, ironically, E-40. "It's just us narrating what's going on in the streets in the Bay Area," Stressmatic continues. "If there was a Bay Area movie, the

THREE ARTISTS TO WATCH

FEDERATION

"The Album" (Virgin) With Rick Rock supplying blockrocking beats, Stressmatic, Goldy and Doonie Baby gave the movement a major boost with "Hyphy." featuring E-40, and "Go Dumb."

TURF TALK "The Street Novelist"

KEAK DA SNEAK (Sick Wid' It/30/30 "That's My Word" (Rah Records/All in Da Doe) Records) E-40 and Stressmatic Anchored by Bay Area of the Federation join hits "Super Hyphie" and Turf Talk for the "Hyphie," this collection wickedly infectious. from the Oakland. Calif., rapper delivers a Rick Rock-produced standout "It's Ah saucy look into the Slumper." hyphy movement.

Federation, the Keak Da Sneaks, the Messy Marvs and the E-40s are the soundtrack to what's going on in the streets."

The breakout "Tell Me When to Go," a bass-heavy, but minimal track propelled by a few bizarre synthesizer sounds, was the only song from a Bay Area rap artist in the top 15 on KPWR (Power 106) and KKBT (100.3 the Beat) Los Angeles the week of March 7.

making it easier for everybody else in the Bay to come on in."

The rapper's "My Ghetto Report Card," which includes "Tell Me When to Go," was released March 14. It is his first album on Lil Jon's BME Records,

which is releasing the album in conjunction with Reprise Records.

E-40 has released nine studio albums since the early '90s with Jive Records, selling more than 3.3 million copies. His progression into hyphy is a natural one, as he regularly records with and influences independent Bay Area rappers, and is known as a consistent innovator of rap slang.

Hyphy scene leaders recognize that Lil Jon's involvement has helped the music get a legitimate shot at breaking through.

"His relationships with different people at MTV and all the other things is making it easier for 40 to do his thing," says producer Rick Rock, who produced the Federation's entire album, as well as five songs on E-40's new set. "The hyphy movement is the movement, with or without Lil Jon. But with him putting his stamp on it, motherfuckers are like, 'OK. That's Lil Jon's new shit. He's hot. Let's listen to what he's doing."

> And for the first time in several years, Bay Area fans seem to be excited about their own music. At Rasputin Music, a seven-store record chain in the Bay Area, at least seven of the top 10 rap titles have been from the region's rappers recently.

> "That's never happened before, and I've been working here six years," says Saeed Crumpler, urban buyer for Rasputin Music. "It's definitely a sense of pride and [people] wanting to rep their home. We're tired of seeing artists from other areas benefit and people not play the music that we're making. It's an attitude that's leaked everywhereinto the streets, the retail, the radio to the clubs."

> The hyphy movement has also given the Bay Area scene something it had been lacking for the last several years: a specific sound to rally around.

"Everybody was doing their own thing," Stressmatic says. "Now everybody's kind of coming together. We're going to make it real big this time.

And unlike earlier incarnations of the hyphy scene, E-40 is getting a major push that includes a key component to resonating with

> fans: a video. "It's all about 40's video," Crumpler says. "We can do the music, but if there's no visual and if you're not on a label to take advantage of what's going on, then your music and vision ain't gonna get out there." Other major labels are sniffing around.

"I'm pursuing artists in the movement,"

says Wendy Goldstein, executive VP of urban A&R for Capitol Records; she signed the Roots, when neo-soul was emerging, and met with Keak Da Sneak in February.

"The talent in the [hyphy] scene runs deep," she says. "It's kind of like the beginning of crunk . . . Any time you have a lifestyle associated with something, it's going to sell records. It's bigger than just the music. It's the way these kids live. It's the terminology, their style, their dancing, everything."

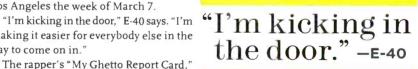
The Federation, for one, has already been enjoying the doors E-40 has opened for the hyphy movement. The group's "18 Dummy" song, produced by Rock and labeled by Stressmatic as "hyphy on steroids," has already been played on influential WQHT (Hot 97) New York, even though it has not been serviced to radio. Rock is shopping a deal for the group and says at least six different labels have approached him.

"It's amazing to me that all these labels are calling me for my groups, not for beats," says Rock, who has also produced for Jay-Z and Fabolous, among others.

Rock started developing the hyphy sound about four years ago. "I saw a weakness in the rap game," he says. "The youngsters were going dumb [what hyphy people say when they are acting hyphy], but to other people's music, to Lil Jon. The Bay was really lacking. The radio wasn't playing our shit. I saw the culture, how the kids were ghostriding the whips, going dumb and getting hyphy. They needed a soundtrack for the movement."

E-40 feels that for hyphy to catch on nationally and to sustain itself—something more than a six-month flash in the pan—it has to keep evolving. That is a formula he has applied to his own major-label career, which spans nearly 15 years.

'You've got to mix it up," E-40 says. "I make gumbo, man. That's how you stay current. You can't be late like FEMA. You've got to be up."



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R&B BY GAIL MITCHELL

Gamble's Goal: Rebrand Philly As R&B Home

Legendary music man Kenny Gamble's latest production might be his most ambitious yet: repositioning Philadelphia as a national center for R&B.

A cornerstone in Gamble's Philadelphia Entertainment Initiative Strategy is already in place. The Rhythm & Blues Foundation has moved its headquarters to the City of Brotherly Love and is relaunching its signature event-the Pioneer Awards.

The event, last held in 2003, should have no trouble making headlines, Billboard has learned that Motown founder Berry Gordy will receive the foundation's lifetime achievement award at the resurrected ceremony to be held June 29 at Philadelphia's Park Hyatt Hotel.

In addition to the alliance with the R&B Foundation, Gamble's vision includes a R&B hall of fame and museum and a performance venue

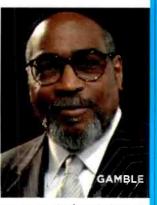
During the last several years, Gamble-a board member of the foundation-has focused on revitalizing Philadelphia's South Street area. Those efforts include low-income housing built under the auspices of his Universal Cos. He has decided to expand that vision.

"Mr. Gamble wanted to broaden his community revitalization to include entertainment," says Patricia Wilson-Aden, Universal VP of entertainment, arts and culture. "Having grown up here, he's committed to continuing to contribute to its economy. Philadelphia isn't New York or Los Angeles, but it has a unique place in the music industry."

In 1971, with partner Leon Huff. Gamble co-founded seminal R&B label Philadelphia International, home to such locally bred artists as Teddy Pendergrass, McFadden & Whitehead and Dee Dee Sharp. The city's R&B legacy also includes Patti LaBelle, the Stylistics, Sister Sledge and Chubby Checker as well as such contemporary figures as Jill Scott and producer Scott Storch.

The alliance with the R&B Foundation, formerly based in Washington, D.C., and New York, is a key component in Gamble's strategy. Founded in 1988, the foundation is dedicated to preserving R&B's heritage, providing financial assistance to the genre's pioneer artists and producing educational outreach programs. Among the foundation's emergency assistance grant programs are the Doc Pomus Fund, which aids songwriters, sidemen and producers, and the Universal/Motown Group Fund, which helps R&B artists who were once affiliated with Universal/Motown or its acguired labels. Individual and group honorees receive Pio-

neer Award honorariums At its upcoming Philadelphia



ceremony, the foundation will also honor the late Otis Redding with its Legacy Award. Individual and group honorees will include Checker, Barbara Mason, Bettye LaVette, Maze featuring Frankie Beverly and the DelFonics. Thom Bell will receive the songwriter/sideman/entrepreneur award.

Hampered in recent years by money woes stemming from reduced contributions by record companies and individuals, the foundation is committed to regaining its financial footing. Initial support in that endeavor is coming from the City of Philadelphia and the Commonwealth of Pennsylvania

"We got waylaid a bit by consolidation and other changes in the industry," foundation executive director Kayte Connelly says. "But now we're like a bear coming back from hibernation, ready to roar."

Installed last September, Connelly has more than 20 years' experience in nonprofit arts management.

Legal Matters

SUSAN BUTLER sbutler@billboard.com

The FYI On MFN Clauses Most-Favored-Nations Clauses Are Not Illegal, But They Can Trigger Illegal Acts

ith a veil of secrecy covering investigations into online music practices by the U.S. Department of Justice and the New York State Attorney General, much speculation among legal experts has revolved around most-favorednations clauses as a likely target of the probes.

No one knows the specific direction of the investigations or who may be the target. The DOJ simply stated, "The antitrust division is looking at the possibility of anticompetitive practices in the music download industry."

While MFN clauses may be under the microscope, other experts wonder if some companies that own online servicesespecially those that drive hardware or advertising revenue by selling downloads-are anticompetitive by effectively setting a ceiling on music's wholesale price.

Whatever the focus, MEN clauses have come under scrutiny in the past.

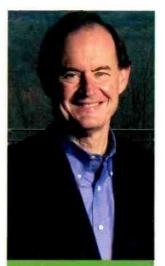
In October 2004, the European Union's competition commissioner dropped an investigation of six U.S. motion picture companies over MFN clauses. They required pay-TV broadcasters to offer the same terms to multiple film suppliers. The studios agreed to remove the clauses

MFN clauses are tailored from international treaties. Often nations will agree to certain terms only if they are assured that they will be treated r.o less favorably than the nation treated most favorably under the treaty. In commercial transactions, MFN clauses typically address compensation or prices in one of two ways

When a company/buyer wants to ensure that it will always get the lowest wholesale price from a seller, it may want the seller to promise not to sell to anyone else at a lower price unless the company/buyer can get that lower price as well.

This can be anticompetitive if the seller has MFN clauses with a large number of buyers -one price reduction triggers a wide-scale price reduction. "That's a powerful disincentive to reduce prices," says David Boies, chairman of Boies Schiller & Flexner and special trial counsel in 1998-2000 for the DOI's antitrust suit against Microsoft.

More typical in the entertainment industry is a provision designed for the seller/licensor. such as a record label, to sell or



An MFN clause could be the plus factor' to cause an antitrust violation. -DAVID BOIES BOIES SCHILLER & FLEXNER

license products at a specified price or royalty rate. That rate is conditioned on the promise that the price will increase to match any higher amount the buyer/ licensee may pay to the seller/ licensor's competitors for a sub-

stantially similar product. MFN clauses have been used for decades and are not illegal, says Makan Delrahim, head of Brownstein, Hyatt & Farber's antitrust department in Washington, D.C., and the former No. 2 DOJ antitrust lawyer. In fact, they can foster competition, especially in a nascent industry such as digital music distribution.

"They can encourage intellectual property holders to license it more freely, rather than holding onto it, when they don't know what the price point will be," Delrahim says. "[The clause] allows for more dissemination of intellectual property."

Antitrust laws can come into play when some activity, such as price fixing, restrains free trade. One type of illegal price fixing is setting minimum or maximum prices among competitors. There must be proof of an agreement among two or more competitors to set prices or, if an



The MFN clause allows for more dissemination of intellectual property.

agreement cannot be shown. proof that nothing other than an agreement could explain the pricing, Delrahim says.

Simply setting the same prices by following an industry leader is not unlawful as long as prices are set independently. But setting prices can become unlawful when combined with something else-a "plus factor," Boies says. A contractual provision that binds an industry together in some way-such as an MFN clause—could be that plus factor, he adds.

Another factor could come into play when a seller with an MFN clause wants to know if the buyer is complying with that clause, even though competitors' contract terms and sales information are confidential. It is the "wanting to know" how com-

petitors price their products or "wanting to verify" equal rates that could trigger an antitrust violation. Boies says

One legal expert described to Billboard a way to verify compliance with an MFN clause.

The provision could require that one or both parties retain an independent auditor. The buyer, such as an online music provider, would promise to provide copies of its sales statements to the auditor, who would then review the way royalties were calculated for all the companies to determine consistency, without looking at actual sales figures. The auditor could then confirm that everyone was being paid the same way.

"As long as it's truly independent—the sharing only goes to an independent reviewer like [accounting firm] KPMG that simply audits that the company has paid the right royalty and doesn't convey to the other company what the prices are—I don't think it triggers an antitrust violation," Boies says.

But even this verification process may indirectly provide pricing information. An unanswered question is whether this knowledge or contractual requirement restrains free trade.

Aside from MFN clauses, communication among companies regarding prices could also lead to antitrust violations. Bojes savs.

"Usually price fixing as an antitrust violation comes from middle- and lower-level people [in companies] who are just trying to stabilize things, get their jobs done and protect their behinds," Boies says. "CEOs may not even be aware of it."

Delrahim says the DOJ investigation could take a few months to a few years. It may end with civil claims, criminal charges or a decision that there is not a problem.

In December 2003, the DOJ closed its two-year investigation of pressplay and MusicNet, which were then joint ventures formed by the major labels. The department said it "uncovered no evidence" that they "harmed competition or consumers of digital music."

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Founder, Chuck D Mobile

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Indies Want In On Wireless Deals

Wireless music is becoming big business, whether it is sales of ringtones, screensavers, ringback tones or full-song downloads—and independent labels want a seat at the table.

To date, the going has been slow. To bulk up music offerings for master ringtones and full-track downloads, wireless carriers have a limited number of people trying to license as much music as possible via the fewest number of deals.

Initially, that meant capturing 80% of the music market through four deals with the major labels. But the problem is that carriers want to follow a similar strategy to acquire independent music.

Verizon launched its VCast Music service in January with 500,000 tracks from the major labels and independent distributor the Orchard. At the South by Southwest music festival, Verizon announced it is expanding that strategy with distributors CD Baby, the Digital Rights Agency and Independent Online Distribution Alliance.

Sprint, meanwhile, launched its music store with 350,000 tracks, none from independent labels. However, the carrier is reportedly close to signing a deal with the Orchard.

Ringtones are another matter. Wireless carriers have largely cut out wireless aggregators like Moderati and 9 Squared from the masterringtone business, opting to deal with labels directly. But the carriers do not deal directly with indies.

Next month, Verizon is expected to announce another deal with the Orchard to add master ringtones and ringback tones from its catalog of participating independent artists. But larger independent la-

bels, including Wind-up Records and TVT Records, do not distribute through third parties like the Orchard. They want to negotiate direct deals with the carriers for master ringtones and fullsong downloads.

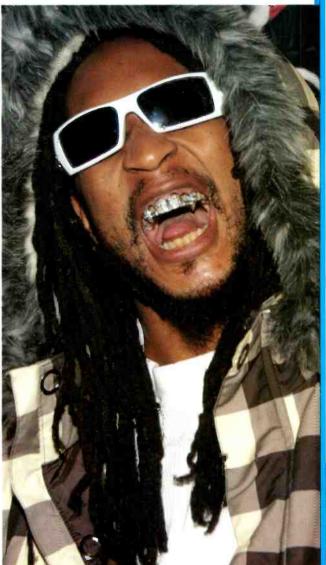
"My market share is closer to one of the smaller majors," Wind-up Records COO/executive VP of business and legal affairs James Cooperman says. "My preference would be to do a direct deal, but right now that's not an option."

By limiting licensing of independent music to distributors, wireless carriers are missing out on a few of today's hottest acts, such as TVT artist Lil Jon and the bestselling soundtrack to the Johnny Cash biopic "Walk the Line" (Wind-up).

"It's the same as with iTunes when it first started up —majors first and indies second," IODA president Kevin Arnold says. "It's a matter of the carriers not understanding the market all that well. You can't just make four deals and get 70%-80% of the indie market like you can of the overall market by just signing the four majors."

Carriers say they simply do not have the resources to negotiate with every independent label out there regardless of market share or catalog.

"The bigger you are right now, the more traction you're going to have . . . for now," a spokesman for one wireless operator says. "From a business perspective, 20% of



Master ringtones and full-song downloads from such hot artists as **LIL JON** are hard to come by since wireless carriers do not work directly with the larger independent labels.

all music may be independent music, but from a human resources perspective it takes well more than 20% of our time to do deals with all of these indie labels. There's a bang-foryour-buck issue here."

But there is a bigger battle brewing. Eventually, carriers will negotiate directly with independent labels and the dia-

logues will begin. But there remains a discrepancy between the cut that major labels receive for master ringtone and full-song download sales and what indie

labels are offered. The few indie labels that have had calls returned are offered downwards of 25% of the cut from a master-ringtone sale, when they would prefer closer to 50%, in line with what major labels get. Inde-

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pendent labels primarily sell master ringtones through the aforementioned marginalized aggregators, who get a lower rate, which leaves even less to split.

"There's a disparity between what they give the majors for ringtones and what they give aggregators," says one independent label source who asked not to be identified. "So, if you're forced to go through a third party and that rate is not competitive, you suffer."

Independent label trade group the American Assn. of Independent Music succeeded last August in convincing MSN Music and the iTunes Music Store to raise the wholesale download rate for independent artists from around 60 cents to 70 cents. Expect a similar struggle on the wireless front.

BITS & BRIEFS

FREEDOMLAND

Musicfreedom.com is a new "artist-centric" online music community designed to allow emerging and established artists to promote their music. The site's approach echoes that of myspace.com, allowing bands to create pages where they can post, market and sell their music. Users can also post comments and monitor the number of sales/ downloads each track receives. The company takes 50% of every sale and does not charge a membership fee. Created by a group of music industry insiders, MusicFreedom will also host live showcases of the more popular acts on the service, as well as offer a "street team" community of music fans to help promote new music and help out at events.

ZINGY'S GOT BIGGIE

Mobile media publisher and aggregator Zingy has won an exclusive worldwide licensing deal with the estate of the late hip-hop artist the Notorious B.I.G. to develop, publish and distribute mobile content featuring the influential rapper. The deal is expected to include voicetones, wallpaper images, videos and even a series of original mobile games starring the rapper, aka Biggie Smalls. Much of the content, including photos of Biggie in concert and as a small child, is available via Zingy's Web site and through carrier partners.

YOU'VE GOT A FRIEND

Friendster, a social networking site predating myspace .com, has joined with the pandora.com music recommendation service to let users build online radio stations and share playlists with friends. Friendster members can use the Pandora service to build custom playlists based on their favorite music, along with recommendations by the service's analysts, and post the final result as a "station" on the site.

ing deal with the estate of the on the site. HOT RINGTONES **Nielsen** WEEKS TITLE THIS AST ARTIST 1 GRILLZ 7 MY HUMPS THE BLACK EYED PEAS 2 26 2 SO SICK 3 13 6 SUPER MARIO BROTHERS THEME 5 74 4 LAFFY TAFFY 8 17 5 TEMPERATURE 6 4 4 BETCHA CAN'T DO IT LIKE ME 7 3 Ŧ FRESH AZIMIZ ROW WOW FEATURING J-KWON & JERMAINE DUPRI 8 7 12 MS. NEW BOOTY BUBBA SPARXXX FEATURING YING YANG TWINS & MR. COLLIPARK 1 9 GOLD DIGGER 33 10 9 Bubba Sparxxx makes his first appearance on the list with "Ms. New Booty." Sparxxx's total of 11,000 downloads is up more than 500% from last week. CHECK ON IT 30 7 11 RUN IT! 23 12 6 THE PINK PANTHER THEME 10 13 72 LOVE KEYSHIA COLE 14 -1 CANDY SHOP 11 16 GASOLINA 37 12 16 LOVERS AND FRIENDS LIL JON & THE EAST SIDE BOYZ FEATURING USHER & LUDACRIS 57 17 41 DON'T CHA THE PLISSYCAT DOLLS FEATURING BUSTA RHYMES 10 12 10 HALLOWEEN 74 111 16 HONKY TONK BADONKADONK 20 26 4 es data p xiji, Fai CTIA

KEYSPAN'S SOLUTION

Sure, Apple Computer's AirPort Express streams iTunes music through your home entertainment system, but you need to walk over to the computer every time to stop, pause or skip a song.

Skip a song. Keyspan hopes to remedy this with its TuneView Remote. The remote control acts as an extension to either an iPod or a computer running iTunes so music can be managed without direct contact. Users can view all their iTunes or iPod music via

Users can view all their iTunes or iPod music via the remote's color LCD screen. It communicates with either device via two-way RF technology. Alone, the TuneView Remote retails for \$100, but it also requires a USB adapter for computers (\$40) or a special docking cradle for iPods (\$80). —Antony Bruno

UpFront

laking The Brand

MICHAEL PAOLETTA mpaoletta@billboard.com

Playbill Casts Itself As A Label With Sony BMG

With the June 6 release of Broadway star Brian Stokes Mitchell's solo debut album, "Just in Time," a potential new star arrives on the Great White Way: Playbill Records.

The Playbill name and iconic yellow-and-black logo are recognized the world over. Playbill magazine's monthly circulation tops out at about 4 million. Though the bulk of Playbill's business is in New York—it is circulated free at all Broadway and major off-Broadway theaters-the publication serves nearly 100 venues in 23 cities. In other words, Playbill plays to a huge audience.

The 122-year-old, family-owned publication hopes to build on its brand with its new label. Playbill Records is a profit-sharing partnership between Playbill and Sony BMG-specifically its Legacy Recordings and Masterworks imprints.

Playbill Records will shine the footlights on new releases (artist albums and new Broadway cast recordings) and archival Broadway recordings from Sony BMG's rich vaults.

'Two series will be created under the Playbill brand: Editors' Choice (multi-artist compilations) and the Editors' Core Collection (full-length reissues).

Playbill publisher/president Philip Birsh acknowledges that he's been toying with the idea of a label for several years. "Right now, it's the perfect environment for a small company like ours," he says.

With access to niche markets, and by keeping costs low and quality high, Birsh believes a label like Playbill can be successful. The Broadway material in the Sony BMG vaults spans the past

60 years and includes 171 original productions. Collectively, the musicals represent nearly 450 Tony Awards (including 35 for best musical), 27 Grammy Awards and four Pulitzer Prizes.

In addition to Mitchell's solo album, Playbill Records will issue two multi-artist compilations and 20-30 catalog titles this year.



Along the way, Sony BMG hopes to tap into new audiences across different entertainment fields. "It's a difficult task to reach new audiences with niche product," Legacy Recordings executive VP Jeff Jones says. "But titles like 'A Chorus Line' and 'West Side Story' transcend audiences."

Birsh agrees, but adds, "We'd like to crawl before we walk. We hope there will be natural extensions beyond Broadway.

Sony BMG will promote and market Playbill releases via traditional and nontraditional avenues (including blogs, ringtones and sync licenses) and also plans to exploit Playbill's multiple marketing platforms.

The publisher's other ventures are the Playbill Club (with 550,000 registered members), playbill.com (with 2.3 million page views per week) and the classical Web site playbillarts.com, which claims 100,000 hits per week.

In the summer, it will launch a 24/7 Internet radio station, Playbill Radio. Podcasts will follow.

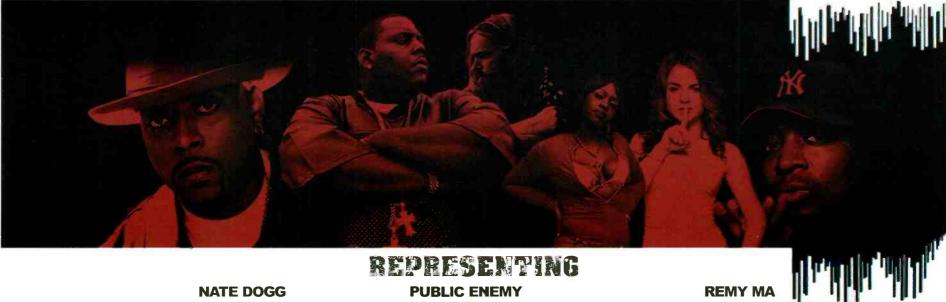
For now, the focus is on the new release from Mitchell. The 2000 Tony Award winner has starred on Broadway in "Kiss Me, Kate," "Man of La Mancha," "Ragtime," "Kiss of the Spider Woman" and other productions. He also has appeared in TV series and movies, including "Trapper John, M.D.," "Frasier," "Crossing Jordan" and § "Roots: The Next Generation."

"What better way to launch the label than with Stokes," Birsh adds. "He's the leading man on Broadway."

The respect goes both ways. "Playbill is synonymous with E Broadway," says Mitchell, who produced his album, a mix of musical theater and standards. "But Playbill is so much more than 🚡 Broadway, because they're all over the U.S. And with the Inter- $\frac{2}{9}$ net, they're all over the world." -----



INDEPENDENT MUSIC PUBLISHING

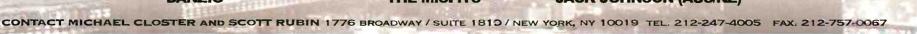


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Lumberjack Mordam's Future: More Labels, More Digital

has fully integrated Mordam Records into its distribution operation, the company has done a bit of reshuffling. The midsized distributor, which handles such labels as Sympathy for the Record Industry and Asian Man Records, has named Tim Hinsley, former VP of acquisitions and development for Koch Entertainment Distribution, as president.

ow that Lumberjack

Mordam Music Group

Hinsley will take over for Andy Leitner, who is staying with LMMG to head the Toledo, Ohio-based company's new-media initiatives. Owner Dirk Hemsath will continue to oversee the distributor, but says he brought on Hinsley to allow him to step back and put a greater focus on his rock label, Doghouse Records, which he recently relocated to New York.

"I also wanted someone who had more experience than I do to come in," Hemsath says. Hinsley spent four years at Koch and previously worked with the defunct Valley Media/DNA. Hinsley sees the rock-oriented LMMG growing by adding labels and improving its digital/mobile offerings, which now account for close to 15% of the distributor's revenue.

"This is a chance to rethink the model of an independent distributor," Hinsley says. "We don't have 60 sales reps in the field. That's an antiquated setup. The setup now is to take care of the chains and do a great job digitally."

Lumberjack acquired Mordam a little over one year ago (Billboard, Feb. 12, 2005). Hemsath says LMMG decided to keep Mordam's Sacramento, Calif.-based warehouse, which will now handle the company's shipping operations. LMMG uses WEA to fulfill larger accounts such as Best Buy, and Doghouse Records is involved in an upstream agreement with Warner Music Group.

Hemsath says Doghouse and Atlantic recently signed Wash-



ington, D.C.-based band Army of Me, and Doghouse and Warner Bros. will together release the next album from the Honorary Title.

"We're kind of like the little kid brother they're making sure doesn't get messed around too much," Hemsath says of the relationship his companies have with WMG.

TAKING AIM: The Alliance of Independent Media Stores recently launched a new price and positioning program. Dubbed Full Tilt Boogie, the marketing initiative acts as an add-on to the listening post program.

Full Tilt Boogie features artist posters, postcards and other branding materials, each customized with the logo of one of AIMS' 31 stores. It adds a level of professionalism to AIMS' displays and gives retailers another portion of their store to offer for sale, AIMS leader Eric Levin says.

*It's unique and it's incredibly localized," Levin says "This is as specifically store-tostore as I've ever seen. When a store sends a postcard of its logo featuring an artist to a customer, that's interesting, grassroots stuff." There are 30 slots available for an AIMS listening post, but considerably less for Full Tilt Boogie. Labels win the opportunity to purchase a \$1,600 listening post slot only after being voted in by AIMS stores. Then, the stores will vote an artist into the customizable-branding program, which itself costs \$1,400, making the total cost to a label \$3,000.

Levin says Full Tilt Boogie, which launched in January, is a success. "We've gotten more interested artists than we can use," he says.

ETC.: New York-based Narnack Records has switched from Caroline Distribution to Allegro/NAIL Distribution in Portland, Ore. Narnack has issued albums from the Fall. Lee "Scratch" Perry, Guitar Wolf and the Coachwhips, among others . . . Chicago's Alligator Records will celebrate its 35 years in business with a two-CD compilation due April 4, "35 x 35: 35 Songs 35 Years." The album is chronologically sequenced with one track from each artist's debut album for the blues-based label and will come with a 40-page booklet from Alligator founder Bruce Iglauer.

HMV Up For Grabs?

Britain's Music And Entertainment Market Leader Ponders Future After Rejecting Bids

For HMV Group, the British market-leading music and entertainment merchant, the early part of 2006 has been its most tumultuous period in recent history.

Following a January confirmation of an earnings collapse and the departure of CEO Alan Giles and some upper-shelf U.K. managers, HMV rebuffed two bids from venture capital firm Permira Advisers.

The company turned down a Feb. 7 Permira bid worth 190 pence (\$3.28) per share. That was described by Charles Stanley Securities retailer analyst Simon Proctor as "a bit of a joke offer."

On March 13, HMV rejected a revised bid of 210 pence (\$3.63) per share in cash, valuing the company at about £842 million (\$1.46 billion).

"In light of . . . the board's view of the medium and long-

term prospects of the business, the board unanimously believes that the revised proposal from Permira continues to undervalue the group," HMV said in a statement.

Stock was down 7 pence to 188.25 pence (\$3.25) at the close of trading that day, marginally below the 192 pence (\$3.32) price for HMV when conditional trading began in May 2002.

"We didn't start the process," a source at HMV notes. "We were approached by Permira, and we think that there's a great deal more value beyond 210 pence per share to be created by this business."

Talks are now off between the two parties.

"Obviously, HMV are keen to remain independent, based on the way they've refused to reenter discussions with Permira," Teather & Greenwood analyst David Stoddart says.

Some analysts suggest that a more suitable bid would be in the region of 220 pence-225 pence (\$3.80-\$3.89). In a separate research note, however, Deutsche Bank analysts say the potential of a raised offer from Permira "is slim, in our view."

At the same time it rejected Permira's advances, HMV said it was moving forward with a new operational strategy for "revitalizing the business."

In early March, the company began a tiered-pricing trial for catalog, chart and DVD titles. Chart CDs are priced at £9.95 (\$17.22) and chart DVDs at £14.95 (\$25.87). There are three price points for catalog CDs and DVDs. The trial has rolled out in five outlets and is expected to run for two months, after which the company's board will consider the system.

"It shows they are staying fo-

cused on the main issue—how to trade in a market against aggressive inroads from Internet retailers and the grocery sector," says Mike McMahon, EMI

As U.K. music sales have dropped, market leader HMV has watched its profits diminish.

U.K. & Ireland senior VP of commercial and digital media.

"For a long period of time, HMV has been head and shoulders above the rest in Britain," Proctor says. "Because of that, maybe they lost a bit of price competitiveness." According to the company's "disappointing" figures published Jan. 12, the group generated operating profit of £2.8 million (\$4.94 million) in the 26

weeks ending Oct. 29, 2005,

down from £15.77 million

(\$27.82 million) in the corre-

sponding period the previous

year. On a like-for-like basis,

group sales declined 6.1% com-

pared with the corresponding

period in 2004. Figures for the

2004-2005 financial year showed flat growth. This follows overall industry retail trends: According to the British Phonographic Industry, consumer spending on recorded music in 2004 fell to £2.048 billion (\$3.57 billion), the lowest level since 2000. HMV accounted for 22.6% of album expenditure in 2004. HMV is also further enhanc-

HMV is also further enhancing its online music service, which it relaunched last September with £10 million (\$17.3 million) in financial backing. The site, which a spokesman admits remains small in terms of downloads sold, will begin home delivery in April.

Another priority has been the search for a successor to the outgoing Giles, who exits in December after eight years in the role. Nonexecutive chairman Carl Symon's search is "making good progress," the company says in a statement.

UpFront



ED CHRISTMAN echristman@billboard.com

TRANS WORLD MESSAGE: MARCH TOWARD GROWTH

Although Trans World posted disappointing earnings in its justcompleted fiscal year and physical music sales continue to decline, that will not stop the company's march toward growth.

So said Trans World chairman/ CEO **Bob** Higgins at the company's annual vendor dinner held March 14 at the Rainbow Room in New York.

If its bid to buy the assets of Musicland is accepted, Trans World will reach about \$1.6 billion in sales in its current fiscal year and nearly \$2 billion in 2007.

Weak fourth-quarter results pushed Trans World into the red for the year ended Jan. 28, with the company showing a net loss of \$1.4 million, or 4 cents per diluted share, on sales of \$1.24 billion (billboard.biz, March 9). That compares with the \$41.8 million in net income, or \$1.15 per diluted share, the company generated in its prior fiscal year when sales totaled \$1.34 billion.

At the dinner, Higgins blamed the loss on the chain's failure to execute properly and weak product offerings from suppliers.

Despite the loss, Trans World has offered to pay \$104 million for nearly 400 Musicland stores. If no other bidder emerges by March 17 (beyond press time), the Albany, N.Y.-based company will move to close on the deal. Musicland filed for bankruptcy protection Jan. 12.

Every industry goes through the occasional downturn, and when that happens strong players can take advantage of opportunities. This is what the planned Musicland acquisition shows, Higgins said.

Trans World runs almost 800 stores and if the Musicland deal goes through, it will have 800 mall stores and 350 freestanding outlets.

Higgins said music was the weakest category for the chain, with sales down 9% for the year. In contrast, video, also showing a sales slowdown, still showed growth even if the category was up only 1% for the year.

The sales of Trans World's top 50 CDs, which represent 16% of its music sales, were down 35% for the fourth quarter. For the year, the top 10 was down 8%.

"One strong release can turn the tide for the entire industry," Higgins said, illustrating his point with some quick math: remove the sales of Usher's topselling "Confessions" from Trans World's 2004 totals, and Mariah Carey's No. 1 "The Emancipation of Mimi" from 2005, and the latter year was actually stronger, by a percentage point.

In video, the company's top 50 DVDs were down 19% in the fourth quarter, but overall, the format was still up 4% during that time period.

That is thanks to certain studios in the movie industry unlike the music industry responding to the weaker release schedule last year with strong catalog promotions during the fourth quarter.

Speaking later that evening, Jim Litwak, who recently rejoined the chain as president after a five-year absence, said that 2006 "will be a year of transition for Trans World."

While the chain will continue to support music, Litwak said, "we need to lay the foundation for a broader and more balanced offering of product." Categories, such as movies, games, electronics and accessories, will be expanded in the chain's stores.

Trans World wants to be known as a company that is open to innovation, embraces technology and is willing to test new product and vendors, he said.

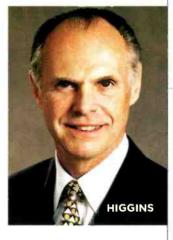
Litwak acknowledged that, in the past, the company might have been too operations-oriented. "We will be dedicated to developing a selling culture that is customerfocused," he said.

Through the rollout of its third-generation listening and viewing stations (LVS), Trans World will have an in-store digital solution by the end of its current year, Litwak said.

Higgins also emphasized the need to strengthen the sampling offered in its stores. He pointed out that thanks to record labels, the chain's LVS has samples from 98% of the top 25,000 selling albums. "But we still need support from other product suppliers," such as movies and videogames, he said.

In the coming year, Trans World plans to shift its marketing efforts from a primary focus on print advertising to dramatically increase its emphasis on TV, with such channels as Fuse, GAC and BET, Litwak said. The company will also experiment with more radio advertising.

In closing, Higgins said, the company plans to reach almost \$2 billion in sales in 2007, and that "we want to be a \$3 billion company quite quickly."



THE ENVELOPE, PLEASE: At the dinner, Trans World presented vendor awards. EMI Music Marketing was named music vendor of the year, while Island Def Jam won the majorlabel award. The staff at Universal Music & Video Distribution dedicated to Trans World won the major-label sales team award.

In the independent sector, RED won vendor of the year for the third time in a row, while Victory won the indie label and Navarre picked up the sales team award.

In video, Paramount's Gina Buchalter was named salesperson of the year. HBO Entertainment won the video vendor prize and 20th Century Fox won the studio award.

Sony Computer Entertainment was named videogame vendor of the year, while Kalen won the boutique vendor award and SanDisk won in the electronics and accessories category.

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Congratulations to Mr. Larry Magid on being named a recipient of the Philadelphia Chapter Recording Academy Honors 2006.

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Thanks for everything!

LIVE NATION

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TOURING BY JILL KIPNIS

HOB, Xbox Boost Teen Star

R&B Up-And-Comer Chris Brown Snags Big Backers For First Headlining Tour

LOS ANGELES—R&B singer Chris Brown may still be a newcomer, but he had no problem attracting such major backers as House of Blues and Microsoft's Xbox 360 for his first headlining tour.

The trek, which begins March 24 at the Showbox in Seattle and runs through April 27 at the Coca Cola Roxy Theatre in Atlanta, will hit about 20 major markets for all-ages shows. Most stops will be HOB clubs with general admission tickets under \$25.

HOB Entertainment senior manager of tour development and sponsorship Randy Fibiger says the company became Brown's national promoter because "we are firm believers that Chris will be a star. He reminds you of Usher. Usher has turned into a megastar, and Chris could do the same."

The 16-year-old Brown's self-titled debut album (Jive/Zomba) peaked at No. 2 on The Billboard 200 and has sold 1.1 million units since its Nov. 29 release, according to Nielsen SoundScan.

Brown's first single, "Run It!," spent five weeks at No. 1 on The Billboard Hot 100. Follow-up single "Yo (Excuse Me Miss)" has reached No. 7 on that chart.

HOB became involved when Brown's booking agent, Dennis Ashley at Creative Artists Agency, called the company about booking shows at its venues.

Although Ashley was also contacting other promoters at the same time, he brought HOB in for a larger role because he "felt that HOB could best facilitate our goal to make Chris' first big tour full of intimate atmospheres that appeal to his core demographic of teenagers and young, college-age kids. We also ended up working with AEG, Live Nation and independent promoters on some dates of the tour."

Most dates are already sold out, with the March 29 stop at Anaheim, Calif.'s HOB, March 30 at Los Angeles' HOB and April 14 at New York's Nokia Theatre Times Square selling the fastest, according to HOB.

Dale Alston, marketing director for Baltimore's 2,036-seat Murphy Fine Arts Center, expects the April 15 show to be "very, very popular. We're courting a new audience for this show and are actually having an earlier start time for a Saturday performance. They're usually at 8 o'clock, but this one is at 6. We wanted to be sensitive that this audience will be adolescent."

Brown's demographic also attracted Xbox 360 to be the tour's presenting sponsor.

Jim Cannella, HOB Entertainment's national director of corporate partnerships, says that Xbox is on retainer to do one-off sponsorship deals with HOB tours.

"These sorts of deals can literally sign themselves when it makes sense," Cannella notes. "Chris is a gamer, and so many of his fans are Xbox users."

Bill Nielsen, director of Xbox's U.S. subsidiary, says that sponsoring tours, which the company does up to five times per year, is a way to build the Xbox brand and engage with fans in an interactive way.

"We'll do a lot of radio promotion and will give away games on the radio, but we won't do a lot of on-site activation," Nielsen says. "We used to carry games around to our tours, but we discovered that didn't work because people are there just in time to see a concert. We'll have signage at the event, but we're focusing on ways to bring the fans and the talent together."

At one stop on the tour, for example, Brown will participate in an Xbox promotion called "Game With Fame" —fans will play a videogame against him live.

Though details are still coming together, Cannella hopes the "Game With Fame" event can be held at the April 5 stop at HOB in New Orleans so that a charitable benefit for Hurricane Katrina efforts can be included.

Other HOB tour promotional plans will include meet-and-greets in select markets.



On The Road

RAY WADDELL rwaddell@billboard.com

Widespread Panic Hits The Silver Screen

Widespread Panic's agent/comanager Buck Williams has wrangled a Regal Cinemas simulcast of the band's May 9 show at Atlanta's Fox Theatre. Director Blake Morrison will shoot the concert, which fans can view live for \$15 at 150 Regal, United Artists and Edwards screens coast to coast.

The Fox show, to be preceded by a May 8 performance to work out technical issues, is a one-off for the band. The cinema deal is geared to set up the Widespread/ Sanctuary Records June 13 release of the new Panic album "Earth to America," which is also the title of the simulcast. The album's production wrapped in January at Compass Point in Nassau, with veteran

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producer Terry Manning twisting the knobs.

As president of Nashvillebased Progressive Global Agency, Williams hopes the Regal deal will help the album make a bigger splash. "To me, the most attractive thing about doing this is the promotional value we get," he says. "People who don't know or see Widespread Panic will not only be exposed to them in the lobbies at Regal Cinemas with posters but also in the coming attractions at all these theaters."

A live Widespread/Sanctuary DVD will follow, and the tour begins June 21 in Kansas City. "We're still determining how many dates and where we're going," Williams says. "I've got four different routings we're going to consider. We do know we'll top **the Grateful Dead's** total sellouts record at Red Rocks [near Denver] this summer."

NEW GARDEN: After considering whether to renovate or rebuild, it appears Madison Square Garden owner Cablevi-

sion Systems has decided to move the celebrated New York arena from its current location to a new site across Eighth Avenue as part of the James A. Farley Post Office project.

A source close to the situation tells On The Road that the new Garden is targeted to be completed by 2011, at a cost said to be in the \$800 million range. Given the tendency for massive venue plans to go over budget, this could be the world's first \$1 billion arena project.

Since 1879, the Garden has had four incarnations, moving to its current site atop Penn Station in 1968. The new arena deal would include the demolition of



www.americanradiohistory.com

the current Garden arena. Cablevision had been considering renovation plans that would have cost about \$350 million (Billboard, Dec. 17, 2005).

The Garden is the top-grossing arena in the world. It banked a total gross of \$75.2 million and hosted nearly 60 concerts in 2005.

Relocating the arena nearby raises some intriguing possibilities for a grand statement to celebrate the current Garden's final date and the new Garden's gala opening. Theoretically, an act could close the old Garden one night and open the new Garden the next. Some legends may not be touring at that point, but you have to figure the Rolling Stones will still be on the road.

BOXSCORE concert Grosses

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				Phone: 615-321-9171, Fax: 615-321-0878. For research and pricing, call Bob Allen
1	GROSS/ TICKE? PRICE(S)		Attendance Capacity	Promoter FOR MORE BOXSCORES GO TO: BILLBOARD.BIZ
1	\$6,966,821 (21,396,850 pesos)	U2, FRANZ FERDINAND		
	\$81.40/\$24.42	River Plate Stadium, Buenos	150,424 wo sellouts	The Next Adventure, DG Entertainment SRL
2	\$1,573,953	BON JOVI		
2	\$157.50/\$105/\$52		I4,230	Concerts West/AEG Live
3	\$1,194,185	AEROSMITH, LENNY KRA	VITZ	
3	\$125/\$55		12,784 13.289	Live Nation
4	\$1,129,173	COLDPLAY, FIONA APPLI		والألف سيتنهد الأعلاء وتحلي بد
-	\$80.50/\$36		16,111 sellout	Live Nation
5	\$1,124,277	BON JOVI		
2	\$85/\$49.50		14,885	Concerts West/AEG Live
C	\$1,038,928	COLDPLAY, FIONA APPLI		
•	\$76/\$36	American Airlines Center, Dallas, 1 Feb. 26	14,729	Live Nation
7	\$1,007,231	BON JOVI		A CONTRACTOR OF TAXABLE AND
	\$89 50/\$49.50		13,753 sellout	Concerts West/AEG Live
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	(€800,000) \$ 59 .61		16,000 two sellouts	Alken Promotions
9	\$949,108 \$86.50/\$66/	BON JOVI		
	\$48.50		12,649 sellout	Concerts West/AEG Live
10	\$902,168	COLDPLAY, FIONA APPLE		
	\$76/\$36	The second se	14,344 14,544	Live Nation
11	\$863,768	BON JOVI Rose Garden, Portland, Ore., 1	3 240	
	\$79.50/\$49.50	March 5	13,240 sellout	Concerts West/AEG Live
12	\$774,125 \$65/\$45	COLDPLAY, FIONA APPL		
	90J/ 940	Feb. 27	13,818 sellout	Live Nation
13	\$747,892	PLACIDO DOMINGO & OT New Orleans Arena, New		
	\$1,000/\$10	Orleans, March 4	6,038 10.692	New Orleans Opera Assn.
14	\$633,725 \$95/\$45	JUAN GABRIEL	10,203	ide version and a recent work in the ES
		ibyota center, nouscont (co. 20	2.125	Live Nation
15	\$609,915 \$128/\$88/	QUEEN + PAUL RODGER	5 7,697	
	\$68/\$38	N.Y., March 12	1.500	Metropolitan Talent Presents
16	\$511,440 \$150/\$60	JUAN GABRIEL Dodge Arena, Hidalgo, Texas,	5,824	Live Nation
		March 1 S	5.915	Live individ
17	\$449,628 \$42.50/\$39.50	Glendale Arena, Glendale, Ariz., 1	11,653	The Messina Group & Concerts West/AEG Live,
		March 3 SINICKELBACK, CHEVELLE		Fastlane Concerts
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19 20 21 22 23 24 25 26 27	\$39.50 \$376,145 \$94/\$80/\$61 \$363,449 \$45/\$39.50 \$336,227 \$77/\$47 \$336,053 (\$380,650 Canadian) \$50.76 \$335,280 \$40/\$35 \$555/\$50/\$40 \$335,085 \$65/\$50/\$40 \$335,085 \$65/\$50/\$40 \$335,085 \$65/\$5055 \$49.50/\$39.50 \$328,210 \$95/\$55 \$326,744 \$39.50	La., March 8 AVENTURA Theatre at Madiswn Square Garden, New York, March 10 PHIL LESH & FRIENDS Tower Theatre, Upper Darby, Pa., & Feb. 24-26 MÖTLEY CRÜE Sovereign Center, Reading, Pa., Feb. 18 MÖTLEY CRÜE Colisee Pepsi, Guebec City, March 4 NINE INCH NAILS, MOVIN Kemper Arena, kansas City, Mo., Geb. 18 H DIVO, HAYLEY WESTEI Gibson Amphitheatre, Universal City, Calif., Feb. 25 SANTANA, PETE ESCOVE Gibson Amphitheatre, Universal City, Calif., March 2 BRAD PAISLEY, ANGELA Dodge Arena, Hidalgo, Texas, Santa A	5,5399 5,5399 5,643 9,158 three shows two sellouts 5,672 5,672 6,620 3,500 NG UNITS 9,232 9,232 9,232 9,232 5,683 5,921 EDO 5,683 5,778 5,	Fastlane Concerts Fastlane Concerts Camacho Entertainment Live Nation Live Nation Gillett Entertainment Group, House of Blues Canada Live Nation, Mammoth House of Blues Concerts, Live Nation House of Blues Concerts, Live Nation The Messina Group & Concerts west/AEG Live,
19 20 21 22 23 24 25 26 27	\$39.50 \$376,145 \$94/\$80/\$61 \$363,449 \$45/\$39.50 \$336,227 \$336,053 (\$380,650 Canadian) \$50.76 \$335,280 \$40/\$35 \$335,085 \$65/\$50/\$40 \$334,695 \$895/\$59.50/ \$49.50/\$59.50/ \$328,210 \$328,210 \$326,744 \$39.50	La., March 8 AVENTURA Theatre at Madissin Square Sarden, New York, March 10 PHIL LESH & FRIENDS Tower Theatre, Upper Darby, Pa., & Feb. 24-26 MÖTLEY CRÜE Sovereign Centes, Reading, Pa., Feb. 18 MÖTLEY CRÜE Colisee Pepsi, Quebec City, March 4 NINE INCH NAILS, MOVIN Kemper Arena, kansas City, Mo., Feb. 18 IL DIVO, HAYLEY WESTE Gibson Amphitheatre, Universal City, Calif., Feb. 25 SANTANA, PETE ESCOVE Gibson Amphitheatre, Universal City, Calif., March 3 NICKELBACK, CHEVELLE United Spirit Arena, Lubbock, Texas, March 6 GUEEN + PAUL RODGERS Vebrans Memorial Arena, Jacksonville, Fla., March 5 JUANES New Jersey Performing Arts	5,5399 5,5399 5,632 5,672 5,672 5,672 5,672 6,620 3,500 NR A 5,921 5,921 5,683 5,921 5,683 5,921 5,683 5,693 5,693 5,693 5,693 5,693 5,693 5,693 5,793 5	Fastlane Concerts Camacho Entertainment Camacho Entertainment Live Nation Curve Nation Gillett Entertainment Group, House of Blues Concerts, Live Nation House of Blues Concerts, Live Nation House of Blues Concerts Live Nation The Messina Group & Concerts west/AEG Live, Fantasma Productions
19 20 21 22 23 24 25 26 27 28	\$39.50 \$376,145 \$94/\$80/\$61 \$363,449 \$45/\$39.50 \$336,227 \$336,053 (\$380,650 Canadian) \$50.76 \$335,280 \$40/\$35 \$335,280 \$40/\$35 \$335,085 \$55/\$50/\$40 \$335,085 \$55/\$50/\$40 \$334,695 \$895/\$59550 \$328,210 \$95/\$55 \$326,744 \$3950 \$322,135 \$202 50/\$37.50 \$306,775 \$80,545	La., March 8 AVENTURA Theatre at Madissin Square Sarden, New York, March 10 PHIL LESH & FRIENDS Tower Theatre, Upper Darby, Pa., & Feb. 24-26 MÖTLEY CRÜE Sovereign Centes, Reading, Pa., Feb. 18 MÖTLEY CRÜE Colisee Pepsi, Quebec City, March 4 NINE INCH NAILS, MOVIN Kemper Arena, kansas City, Mo., Feb. 18 IL DIVO, HAYLEY WESTE Gibson Amphitheatre, Universal City, Calif., Feb. 25 SANTANA, PETE ESCOVE Gibson Amphitheatre, Universal City, Calif., March 2 BRAD PAISLEY, ANGELA Dodge Arena, Hidalgo, Texas, March 3 NICKELBACK, CHEVELLE United Spirit Arena, Lubbock, Texas, March 6 GUEEN + PAUL RODGER Vebrans Memorial Arena, Jacksonville, Fla., March 1-2	5,5399 seliout 5,399 seliout 8,843 9,158 three shows two seliouts 5,672 5,672 6,620 3,500 5,692 6,620 3,500 5,692 9,232 9,232 9,232 9,232 5,921 5,683 5,921 5,683 5,7845	Fastlane Concerts Camacho Entertainment Live Nation Gillett Entertainment Group, House of Blues Canada Gillett Entertainment Group, House of Blues Canada Live Nation, Mammoth House of Blues Concerts, Live Nation House of Blues Concerts Live Nation The Messina Group & Concerts West/AEG Live, Fastlane Concerts
19 20 21 22 23 24 25 26 27 28	\$39.50 \$376,145 \$94/\$80/\$61 \$363,449 \$45/\$39.50 \$336,227 \$77/\$47 \$336,053 (\$380,650 Canadian) \$50.76 \$335,280 \$40/\$35 \$40/\$35 \$55/\$50/\$40 \$335,085 \$55/\$50/\$40 \$334,695 \$89.50/\$39.50 \$328,210 \$95/\$55 \$328,210 \$95/\$55 \$326,744 \$39.50 \$3221,135 \$202.50/\$37.50 \$306,775	La., March 8 AVENTURA Theatre at Madiswn Square Garden, New York, March 10 PHIL LESH & FRIENDS Tower Theatre, Upper Darby, Pa., & Feb. 24-26 MÖTLEY CRÜE Sovereign Center, Reading, Pa., Feb. 18 MÖTLEY CRÜE Colisee Pepsi, Quebec City, March 4 NINE INCH NAILS, MOVIN Kemper Arena, kansas City, Mo., & Feb. 18 HL DIVO, HAYLEY WESTEI Gibson Amphitheatre, Universal City, Calif., Feb. 25 SANTANA, PETE ESCOVE Gibson Amphitheatre, Universal City, Calif., March 2 BRAD PAISLEY, ANGELA Dodge Arena, Hidalgo, Texas, MICKELBACK, CHEVELLE United Spirit Arena, Lubbock, Texas, March 6 SUBEN + PAUL RODGER Veterans Memorial Arena, Jacksonville, Fla., March 5 JUANES New Jersey Performing Arts Center, Newark, N.J., March 1-2 RASCAL FLATTS, BLAKE NIU Convocation Center,	5,399 seliout 5,399 selout 8,843 9.158 three shows two seliouts 5,672 5,672 5,672 6,620 8,500 NG UNITS 9,232 9,336 NRA 9,232 9,336 NRA 9,232 9,336 NRA 5,921 seliout 5,683 seliout 5,278 seliout 5,000	Fastlane Concerts Camacho Entertainment Camacho Entertainment Live Nation Live Nation Gillett Entertainment Group, House of Blues Canada Gillett Entertainment Group, House of Blues Gillett Gill
19 20 21 22 23 24 25 26 27 28 29	\$39.50 \$376,145 \$94/\$80/\$61 \$363,449 \$45/\$39.50 \$336,227 \$77/\$47 \$336,053 (\$380,650 Canadian) \$50.76 \$335,280 \$335,280 \$335,280 \$335,085 \$65/\$50/\$40 \$334,695 \$89.50/\$39.50 \$328,210 \$55/\$55 \$326,744 \$39.50 \$326,744 \$39.50 \$326,775 \$80/\$45 \$306,356 \$46/\$25	La., March 8 AVENTURA Theatre at Madiswn Square Garden, New York, March 10 PHIL LESH & FRIENDS Tower Theatre, Upper Darby, Pa., & Feb. 24-26 MÖTLEY CRÜE Sovereign Center, Reading, Pa., Feb. 18 MÖTLEY CRÜE Colisee Pepsi, Quebec City, March 4 NINE INCH NAILS, MOVIN Kemper Arena, kansas City, Mo., Feb. 18 KDIVO, HAYLEY WESTEI Gibson Amphitheatre, Universal City, Calif., Feb. 25 SANTANA, PETE ESCOVE Gibson Amphitheatre, Universal City, Calif., March 2 BRAD PAISLEY, ANGELA Dodge Arena, Hidalgo, Texas, MICKELBACK, CHEVELLE United Spirit Arena, Lubbock, Texas, March 6 SUEEN + PAUL RODGERS Vebrans Memorial Arena, Jacksonville, Fla., March 1-2 RASCAL FLATTS, BLAKE NIU Convocation Center, Dekalb, III., Feb. 17	Seliout 5,399 Seliout 8,843<9,158 8,843<9,158 8,843<9,158 8,843<9,158 8,843<9,158 8,620 6,620 8,500 9,232 9,316 NRA 5,921 Seliout 5,921 Seliout 5,921 Seliout S 5,921 Seliout S S,160 PETERSON 5,278 Seliout S 3,769 5,000 4,691 5,000 two shows SHELTON	Fastlane Concerts Camacho Entertainment Camacho Entertainment Live Nation Curve Nation Gillett Entertainment Group, House of Blues Concerts, Live Nation House of Blues Concerts, Live Nation House of Blues Concerts Live Nation The Messina Group & Concerts West/AEG Live, Fantasma Productions
19 20 21 22 23 24 25 26 27 28 29	\$39.50 \$376,145 \$94/\$80/\$61 \$363,449 \$45/\$39.50 \$336,227 \$336,227 \$336,053 (\$380,650 Canadian) \$50.76 \$335,280 \$40/\$35 \$40/\$35 \$55/\$50/\$40 \$335,085 \$65/\$50/\$40 \$335,085 \$65/\$50/\$59.50/ \$3326,744 \$39.50 \$326,744 \$39.50 \$326,775 \$80/\$45 \$306,775 \$80/\$45	La., March 8 AVENTURA Theatre at Madiswn Square Garden, New York, March 10 PHIL LESH & FRIENDS Tower Theatre, Upper Darby, Pa., C Feb. 24-26 MÖTLEY CRÜE Sovereign Center, Reading, Pa., Feb. 18 MÖTLEY CRÜE Colisee Pepsi, Quebec City, Morch 4 NINE INCH NAILS, MOVIN Kemper Arena, kansas City, Mo., S Feb. 18 H DIVO, HAYLEY WESTEI Gibson Amphitheatre, Universal City, Calif., Feb. 25 SANTANA, PETE ESCOVE Gibson Amphitheatre, Universal City, Calif., Harch 2 BRAD PAISLEY, ANGELA Dodge Arena, Hidalgo, Texas, S MICKELBACK, CHEVELLE United Spirit Arena, Lubbock, B Texas, March 6 GUEEN + PAUL RODGERS Vetbrans Memorial Arena, Jacksonville, Fla., March 1-2 RASCAL FLATTS, BLAKE NIU Convocation Center, D Ekalb, III., Feb. 17 JUANES Laredo Entertainment Center, S	5,399 seliout 5,399 seliout 8,843 9,158 three shows two seliouts 5,672 5,692 6,620 0,500 0	Fastlane Concerts Camacho Entertainment Camacho Entertainment Live Nation Gillett Entertainment Group, House of Blues Gillett Entertainment Group, House of Blues Canada Gillett Entertainment Group, House of Blues Canada House of Blues Concerts, Live Nation Live Nation House of Blues Concerts West/AEG Live, Fantasma Productions AEG Live Live Nation
19 20 21 22 23 24 25 26 27 28 29 30	\$39.50 \$376,145 \$94/\$80/\$61 \$363,449 \$45/\$39.50 \$336,227 \$336,227 \$336,053 (\$380,650 Canadian) \$50.76 \$335,280 \$40/\$35 \$355,280 \$40/\$35 \$35,085 \$65/\$50/\$40 \$334,695 \$95/\$59 \$95/\$59 \$95/\$59 \$95/\$59 \$95/\$59 \$326,744 \$39 50 \$326,775 \$80/\$45 \$306,775 \$80/\$45 \$306,356 \$46/\$25 \$33,957 \$63,50/\$33,50	La., March 8 AVENTURA Theatre at Madiswn Square Garden, New York, March 10 PHIL LESH & FRIENDS Tower Theatre, Upper Darby, Pa., & Feb. 24-26 MÖTLEY CRÜE Sovereign Center, Reading, Pa., E MÖTLEY CRÜE Colisee Pepsi, Quebec City, March 4 MINE INCH NAILS, MOVIN Kemper Arena, kansas City, Mo., & Feb. 18 KIL DIVO, HAYLEY WESTEI Gibson Amphitheatre, Universal City, Calif., Feb. 25 SANTANA, PETE ESCOVE Gibson Amphitheatre, Universal City, Calif., Feb. 25 NICKELBACK, CHEVELLE United Spirit Arena, Lubbock, & GUEEN + PAUL RODGERS Veterans Memorial Arena, J JacKash, March 1-2 RASCAL FLATTS, BLAKE NIU Convocation Center, Dekaib, III., Feb. 17 SUANES Laredo Entertainment Center, Laredo, Texas, Feb. 19	5,399 5,399 8,843 8,843 9,158 8,672 5,672 6,620 0,3500 9,232 9,316 NRA 9,232 9,316 NRA 5,563 9,231 5,663 9,316 PETERSON 5,278 5,000 5,278 5,000 5,3769 5,000 4,691 5,000 two shows SHELTON 6,792 sellout	Fastlane Concerts Camacho Entertainment Camacho Entertainment Live Nation Live Nation Gillett Entertainment Group, House of Blues Canada Gillett Entertainment Group, House of Blues Ganada Gillett Entertainment Group, House of Blues Gillett Ganada Gillett
19 20 21 22 23 24 25 26 27 28 29 30	\$39.50 \$376,145 \$94/\$80/\$61 \$363,449 \$45/\$39.50 \$336,227 \$336,053 (\$380,650 Canadian) \$50.76 \$335,280 \$40/\$35 \$335,280 \$40/\$35 \$335,280 \$40/\$55 \$335,280 \$40/\$55 \$335,085 \$55/\$50/\$40 \$3324,695 \$3324,695 \$328,210 \$95/\$55 \$328,210 \$95/\$55 \$326,744 \$39.50 \$326,744 \$39.50 \$326,744 \$39.50 \$326,775 \$40/\$37,50 \$306,775 \$40/\$35 \$306,356 \$40/\$35 \$303,957	La., March 8 AVENTURA Theatre at Madisun Square Garden, New York, March 10 PHIL LESH & FRIENDS Tower Theatre, Upper Darby, Pa., E Feb. 24-26 MÖTLEY CRÜE Sovereign Center, Reading, Pa., Feb. 18 MÖTLEY CRÜE Colisee Pepsi, Quebec City, March 4 NINE INCH NAILS, MOVIN Kemper Arena, kansas City, Mo., Feb. 18 Kuton Amphitheatre, Universal City, Calif., Feb. 25 SANTANA, PETE ESCOVE Gibson Amphitheatre, Universal City, Calif., March 2 BRAD PAISLEY, ANGELA Dodge Arena, Hidalgo, Texas, MICKELBACK, CHEVELLE United Spirit Arena, Lubbock, Texas, March 6 SULEN + PAUL RODGERS Vebrans Memorial Arena, Jacksonville, Fla., March 1-2 RASCAL FLATTS, BLAKE NIU Convocation Center, Dekalb, III., Feb. 17 JUANES Laredo, Texas, Feb. 19 Sut Mariner Arena, Baltimore, Statiner Arena, Baltimore, St	Selfout 5,399 8,843 8,843 9,158 8,672 5,672 6,620 0,3500 9,232 9,316 NRA 9,232 9,316 NRA 5,563 9,232 9,316 NRA 5,563 9,316 NRA 5,563 9,316 NRA 5,563 9,316 S,663 9,979 5,172 5,000 9,379 5,000 4,691 5,000 5,172 5,172 5,160 5,170 6,792 5,100 5,503 5,503 5,135	Fastlane Concerts Camacho Entertainment Camacho Entertainment Live Nation Gillett Entertainment Group, House of Blues Gillett Entertainment Group, House of Blues Live Nation, Mammoth House of Blues Concerts, Live Nation Live Nation House of Blues Concerts Live Nation Ausse of Blues Concerts West/AEG Live, Fantasma Productions Live Nation Live Nation
19 20 21 22 23 24 25 26 27 28 29 30 31 32	\$39.50 \$376,145 \$94/\$80/\$61 \$363,449 \$45/\$39.50 \$336,227 \$77/\$47 \$336,053 (\$380,650 Canadian) \$50.76 \$335,280 \$40/\$35 \$335,280 \$40/\$35 \$335,085 \$55/\$50,540 \$334,695 \$334,695 \$328,210 \$95/\$5950/ \$328,210 \$326,744 \$3950 \$326,744 \$3950 \$326,775 \$202.50/\$37.50 \$306,356 \$46/\$25 \$30,957 \$63.50/\$33.50 \$300,705 \$300,705 \$300,705	La., March 8 AVENTURA Theatre at Madissin Square Garden, New York, March 10 PHIL LESH & FRIENDS Tower Theatre, Upper Darby, Pa., E Feb. 24-26 MÖTLEY CRÜE Sovereign Center, Reading, Pa., Feb. 18 MÖTLEY CRÜE Colisee Pepsi, Quebec City, March 4 NINE INCH NAILS, MOVIN Kemper Arena, kansas City, Mo., Feb. 18 Kuton Amphitheatre, Universal City, Calif., Feb. 25 SANTANA, PETE ESCOVE Gibson Amphitheatre, Universal City, Calif., March 2 BRAD PAISLEY, ANGELA Dodge Arena, Hidalgo, Texas, MICKELBACK, CHEVELLE United Spirit Arena, Lubbock, Texas, March 6 SULEN + PAUL RODGERS Vebrans Memorial Arena, Jacksonville, Fla., March 1-2 RASCAL FLATTS, BLAKE NIU Convocation Center, Dekalb, III., Feb. 17 JUANES Laredo, Texas, Feb. 19 MÖTLEY CRÜE Ist Mariner Arena, Baltimore, Feb. 15	5,399 5,399 8,843 8,843 9,158 8,643 9,158 5,672 5,692 6,620 NG 9,316 NRA 9,316 PETERSON 5,5278 sellout B,979 S,769 5,000 4,691 5,000 two shows SHELTON 6,792 5,592 8,503	Fastlane Concerts Camacho Entertainment Camacho Entertainment Live Nation Gillett Entertainment Group, House of Blues Gillett Entertainment Group, House of Blues Canada Gillett Entertainment Group, House of Blues Canada House of Blues Concerts, Live Nation Live Nation House of Blues Concerts West/AEG Live, Fantasma Productions AEG Live Live Nation
19 20 21 22 23 24 25 26 27 28 29 30 31	\$39.50 \$376,145 \$94/\$80/\$61 \$363,449 \$45/\$39.50 \$336,227 \$77/\$47 \$336,053 (\$380,650 Canadian) \$50.76 \$335,280 \$335,280 \$335,280 \$335,085 \$65/\$50/\$40 \$334,695 \$89.50/\$3350 \$328,210 \$525,55 \$326,744 \$39.50 \$326,744 \$39.50 \$326,775 \$80/\$45 \$306,775 \$80/\$45 \$306,356 \$46/\$25 \$303,957 \$63.50(\$33.50 \$300,705	La., March 8 AVENTURA Theatre at Madiswn Square Garden, New York, March 10 PHIL LESH & FRIENDS Tower Theatre, Upper Darby, Pa., & Feb. 24-26 MÖTLEY CRÜE Sovereign Center, Reading, Pa., Feb. 18 MÖTLEY CRÜE Colisee Pepsi, Guebec City, March 4 NINE INCH NAILS, MOVIN Kemper Arena, kansas City, Mo., Geben, 18 Kemper Arena, kansas City, Mo., Geben, 18 Kanton, Peter ESCOVE Gibson Amphitheatre, Universal City, Calif., Feb. 25 SANTANA, PETE ESCOVE Gibson Amphitheatre, Universal City, Calif., March 2 BRAD PALLEY, ANGELA Dodge Arena, Hidalgo, Texas, Santon 6 GUEEN + PAUL RODGER Veterans Memorial Arena, Jacksonville, Fla., March 5 JUANES New Jersey Performing Arts Center, Newark, N.J., March 1-2 RASCAL FLATTS, BLAKE NIU Convocation Center, Geb. 19 MÖTLEY CRÜE Ist Mariner Arena, Baltimore, Feb. 15 MARTINA MCBRIDE HSBC Arena, Buffalo, N.Y., G	Seliout 5,399 8,843 8,843 8,843 8,843 8,843 9,158 5,692 6,620 0,620 8,800 9,316 NRA 9,316 9,316 PETERSON 5,672 9,316 PETERSON 5,278 sellout 5,000 5,278 sellout 5,278 sellout 5,278 sellout 5,278 sellout 5,278 sellout 5,278 sellout 5,000 S,769 S,000 S,769 S,000 S,000 S,769 S,000 S,769 S,000 S,792 S,592 S,503 S,593 S,593	Fastlane Concerts Camacho Entertainment Camacho Entertainment Live Nation Gillett Entertainment Group, House of Blues Gillett Entertainment Group, House of Blues Live Nation, Mammoth House of Blues Concerts, Live Nation Live Nation House of Blues Concerts Live Nation Ausse of Blues Concerts West/AEG Live, Fantasma Productions Live Nation Live Nation
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On March 21, 2006 Shauna Burns debut album "Eyery Thought" was released by burgeoning independent label Red Rock Music. It will be clear to music consumers that smart and emotional female music did not end with the closing of the Lilith Fair. Her music is set to the landscape of her life. Sháuna's piano driven collection of songs are soothing and emotionally provocative, at times haunting and inspirational, this album stirs a range of emotions in the listeners mind.

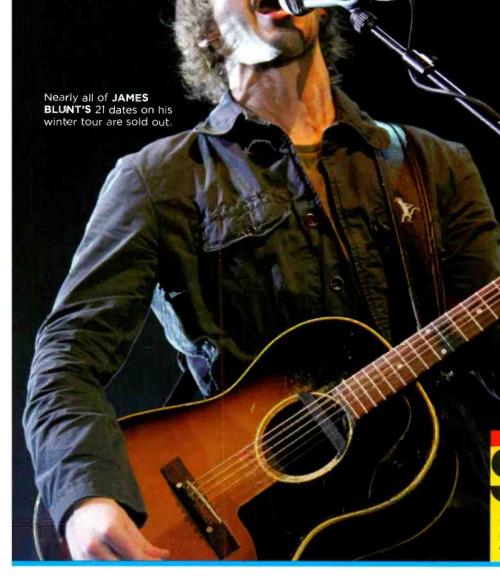


'She draws you in, embraces you, and makes you feel as if you are apart of the journey of which her songs create. Emma, Fanbolt.com

'Every Thought is a gorgeous album and I shout-out with praise in recommending it. I truly look forward to following Shauna Burns's career.'

🗹 Lynda Dale MacLean, The Gelebrity Cafe

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TOURING BY JILL KIPNIS

BLUNT BUILDS UP DEMAND FOR WINTER TOUR

LOS ANGELES—Dates for James Blunt's winter North American tour were booked back in December, well before his single "You're Beautiful" and his debut album, "Back to Bedlam" (Custard/Atlantic), flew up the charts.

With sellouts virtually across the board for the 21-date trek that started March 13 at the 9:30 Club in Washington, D.C., the artist is expected to stage a larger-scale U.S. tour this fall.

"When these first dates were booked, we met the demand at the time," says Frank Riley, Blunt's booking agent at High Road Touring. "When we went on sale this year, most dates sold out in minutes." Blunt will also perform April 30 at the Coachella Festival in Indio, Calif.

In the March 11 issue.

Blunt's "You're Beauti-

ful" reached No. 1 on

The Billboard Hot 100

and "Back to Bedlam"

reached No. 5 on The

Billboard 200. The al-

bum has sold 850,000

\$25 Typical price of a ticket on James Blunt's U.S. club/theater tour units in the United States, according to Nielsen SoundScan, and is expected to have a notable sales increase in the coming weeks due to Blunt's March 8 appearance on "The Oprah Winfrey Show."

Though the U.K. native has already been playing arena dates internationally and his album has topped Billboard's European Top 100 albums chart for nine nonconsecutive weeks, Riley says the strategy to build Blunt's American touring audience by starting with a smaller club/theater tour at a reasonable price (in this case, typically \$25) would not have changed if he had booked it more recently.

"The road is littered with people who failed in the U.S. and were successful overseas," Riley says.

Riley notes that a one-off show that Blunt did Feb. 7 at House of Blues in Los Angeles that drew many industry tastemakers may have helped increase awareness for the artist in America leading up to his winter tour.

Some venues also point to an early November performance that Blunt did on the "Today" show as a prime reason why they booked the

GLOBAL BY AYMERIC PICHEVIN

Victoires Wins Put Spotlight On France's Developing Acts

PARIS—The 21st edition of the French record industry's annual awards ceremony Les Victoires de la Musique confirmed that the wave of local talent that broke ahead of last year's event shows no sign of receding.

With three awards, Capitol-signed singer/songwriter Raphaël was the big winner at the March 4 ceremony in the Zenith concert hall here, topping all three categories in which he was nominated. His EMI stable-mate Camille (Virgin) gave the company further reasons to be pleased with its talent development. She collected two awards.

Other fresh talent taking awards included 20-year-old French pop vocalist Amel Bent (Jive Epic/Sony BMG) and 24-year-old singer/songwriter Emilie Simon (Barclay/Universal). Bent was named best breakthrough artist; Simon took the best soundtrack award with "March of the Penguins" (Barclay/Universal).

Independent label Tôt ou Tard's president Vincent Frerebeau is president of the event's organizer L'Association des Victoires de la Musique. He declares himself "very satisfied" with the 2006 show, which, he says, "showed the dynamism and renewal of our market."

The majority of the 15 Victoires winners were decided by a 1,000strong industry academy; the best song and best breakthrough artist categories were decided by public votes.

The show featured 27 live performances. According to ratings company Médiamétrie, the live broadcast on public channel France 2 attracted a record average of 4.2 million viewers, peaking at 7.6 million. The 2005 show averaged 3.8 million and peaked at 6.5 million.

With most of the artists involved only having been performing for a few years, it's very satisfactory to see they can generate a strong audience—and the Victoires are generating colossal sales in-store,"

Frerebeau says.

EMI Europe chairman/CEO and EMI France president Jean-François Cécillon echoes Frerebeau's theme of artistic rejuvenation. "French indies and major companies are once again willing to sign new artists and to work with them long term," he says. "That's a good sign for our business."

Raphaël's third album "Caravane" was named best pop album and its title track best song. He also picked up the best male artist award. The album has shipped 940,000 copies since its March 2005 release, according to EMI, which expects the Victoires wins to boost sales further.

"It has been a long time since an artist sold a million copies of a studio album [in France]," Cécillon notes.

Insiders expect the biggest immediate post-Victoires sales winner to be Camille, who took the breakthrough album award with sophomore set "Le Fil" and the prize for best live performance by a newcomer.

Virgin says "Le Fil" has shipped 300,000 copies since its February 2005 release. "Our marketing strategy has been not to do 'marketing,'" Virgin local marketing director Françoise Serrault jokes. "Word-of-mouth and touring have built almost all of the sales."

However, Camille is not without support at radio, as Bernard Chérèze, head of music and programming at national radio station France Inter, confirms. "Camille has a real personality," he says. "This album is extraordinary, outside any formats or trends." At retail, Jean-Marc Peri, head of music at Paris-based chain Vir-

gin Megastore, reports week-on-week sales increases for Camille and Raphaël of "up to 30%."

That made Camille the chain's top seller in the week after the

ceremony, with Raphaël in third place. "Other winners or nominees which attracted less media coverage—such as Amel Bent, Juliette, Camille Bazbaz or Anaïs—entered our top 30," Peri says. Chanson vocalist Juliette (Polydor) was named best female

artist, while Columbia/Sony BMG artist Bazbaz and V2's upand-coming pop vocalist Anaïs were Victoires nominees.

EMI is looking to extend Camille's and Raphaël's success overseas. Raphaël is preparing a Spanish-language album, which Cécillon says will appear in Spain around May, with Latin America to follow. "It will include some of his French songs translated in Spanish plus some new ones," Cécillon says.

Peri suggests that Raphaël's mix of French chanson and British pop-rock influences might work in other markets. "Raphaël's obvious melodies could support English lyrics," Peri says.

EMI rolled out Camille's "Le Fil" in Europe after the French release. It appeared in the United Kingdom in April 2005 and is currently available in 12 markets outside France, with a U.S. release scheduled for June.

Camille insists she is keen to reach overseas audiences. "Music is made to cross frontiers," she says. "And it's good for people to hear songs in another language than English."

"We are now really starting our international work on the album," Virgin international development product manager Thibaut Casanova says. "We're giving it a second life." ••••

EMI artists **RAPHAËL** and **CAMILLE** collectively won five awards.

UpFront

artist prior to his chart and sales success. Blunt's album was released Oct. 4 in the United States.

"Usually people call you and ask if you want to book a band, but every once in a while, there is someone you try to solicit," says Jimi Biron, venue director for Portland, Ore.'s 1,500-seat Crystal Ballroom, host to Blunt's April 4 show. "We first saw him on 'Today,' and I said, 'I've got to get him.' His show is the fastest sellout we've done probably ever."

Tom Hoch, president of Hennepin Theater Trust, overseer of Minneapolis' 2,650-seat State Theatre, says that calls have been pouring in from patrons wanting tickets to Blunt's March 27 stop there because of the artist's "Oprah" appearance.

"I have a lot of people saying now that I should book him, and I say, 'Yes, we already have, and he sold out in about 20 minutes,' "Hoch says.

Hennepin Theater Trust, which also promoted the show, had to do very little to advertise Blunt's date, Hoch says. The show was promoted on State Theatre's Web site, which Hoch says gets 40,000 hits per month, and was part of an e-mail notification about upcoming shows.

Following the U.S. dates, Blunt will tour Australasia, Japan and Europe through mid-July. He is planning to write his next album in late summer before coming back to the United States.

Riley is already thinking ahead to Blunt's fall tour, which he says will be booked in 4,000-to 6,000-capacity venues with possibly "a place or two that is larger than that."



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GLOBALNEWSLINE

>>>WIR SIND HELDEN TOPS ECHOES

Rock quartet Wir Sind Helden won the national rock/pop group category at Germany's 15th annual Echo Awards. The band's album "Von Hier an Blind" (Labels/EMI) also garnered a best producer award for Patrick Majer.

EMI stablemates Coldplay and Robbie Williams respectively won the international rock/pop group and male artist categories at the March 12 ceremony in Berlin. Madonna was named best female international rock/pop artist, Fellow Warner Music artist James Blunt was best international newcomer.

Key domestic Echoes went to Island/Universal pop/rock act Tokio Hotel (newcomer), Amadeo/Polydor pop vocalist Christina Stuermer (female rock/pop artist) and SPV-signed Xavier Naidoo (male rock/pop artist). Bob Geldof received a special award for services to music and charitable work.

Winners in the 23 categories are based on sales or industry panel votes. The 2006 ceremony, organized by the German Phonographic Academy, was shown nationally as a delayed telecast March 12 by broadcaster RTL. -Wolfgang Spahr

>>>RECORD YEAR FOR MCPS-PRS

U.K. authors rights society MCPS-PRS Alliance had its most successful year yet in 2005. Unaudited figures issued March 8 show performance and

mechanical royalties collected by the alliance reached £524.7 million (\$919.6 million) in 2005, up nearly 10% from 2004. The alliance redistributed £472 million (\$822.5 million) to members.

The figures were presented at its annual conference at London's Dominion Theatre.

The Performing Right Society collects on behalf of 40.000 composer. songwriter and music

Protection Society has

\$920IV publisher members. Its alliance partner the Mechanical Copyright

Amount of performance and mechanical royalties collected by MCPS-PRS in 2005

16,000 members. Revenue rose across the rights spectrum. The steepest sector was mechanical royalties, up 13% despite declining record sales. Alliance managing director Steve Porter says that was due to the massive volume of CD "covermounts" offered for free by British newspapers. He claims 250 million CDs were bundled with U.K. publications in 2005. -Emmanuel Legrand

>>>DRONES TAKE FIRST-EVER AMP

Melbourne-based "psycho-blues" band the Drones' second album won the inaugural BigPond Australian Music Prize. "Wait Long by the River and the Bodies of Your Enemies Will Float By" (In-Fidelity/Shock Records) won from a short list of eight albums. The award was presented March 8 at a ceremony in Sydney's Museum of Contemporary Art.

There were more than 200 entries in the competition for the best Australian album of the past year. A 61-strong panel of retailers, media and musicians chose the winner.

The Drones received a cash prize of \$25,000 Australian (\$18,500) donated by the Phonographic Performance Co. of Australia. The band, formed in 2000, released its debut album "Here Come the Lies" (Spook) in 2002.

–Christie Eliezer

>>>MEW, TV-2 TOP DANISH AWARDS

Alternative rock act Mew and veteran pop-rock band TV-2 collected four trophies apiece at the 18th annual Danish Music Awards, held March 11 in Copenhagen.

Mew took the best domestic group award; lead singer Jonas Bjerre was named best male vocalist. The band's "Mew and the Glass Handed Kites" (Copenhagen Records/Sony BMG) was voted best album and best rock album.

TV-2's "Først Kærester Paa Maanen" (EMI) was named best pop album and the title track took the best single award. Frontman Stefan Brandt was songwriter of the year and the band also collected a special achievement award. In the three international categories, Gorillaz' "Demon Days" (EMI) was named best album and their "Feel Good Inc" was best single. Best new international act was Antony & the Johnsons (Rough Trade/A:larm).

The three-hour event was broadcast live on public TV station DR-1. The awards are organized by IFPI Denmark and -Charles Ferro winners are picked by an industry panel.

GLOBAL BY TIM CULPAN

Downloads, IPO Top **Rock's Chinese Agenda**

Mobile Division Plans Digital Sales For Mainland

TAIPEI, Taiwan—Mobile entertainment company Rock Mobile plans an initial public offering by the end of 2006-along with the launch of a music download service in mainland China.

Rock Mobile launched in January 2001 as the Wired and Wireless Business division of Taipei-based label group Rock Records. Renamed Rock Mobile, it was spun off in August 2002

Six Japan-based corporate investors injected \$30 million into Rock Mobile as 2005 drew to a close. That diluted Rock Records' holding in Rock Mobile to 25%, but it remains the new-media company's biggest single shareholder.

"Rock Mobile is our own kid, but it's grown up now and has its own life," says Sam Duann, who co-owns Rock Records with his brother, Johnny, and serves as managing director of Rock Records and chairman of Rock Mobile.

He says the latest round of venture capital funding will be used for unspecified merger and acquisition projects and to help launch the digital download service in China and Taiwan.

According to Duann, Rock Mobile's download service will have a subscription model, with customers paying a monthly fee for unlimited downloads. Additional fees will be charged for transferring music to MP3 players or other cell phones. With label negotiations for repertoire not yet concluded, pricing and terms have vet to be decided.

"I don't think we will ever have a pay-per-download model in Greater China, so basically the model will be monthly fee," Duann says. "There's no Apple-type super-brand in this market to help drive paid downloads.

Warner Music Greater China chairman/CEO Holly Tan begs to differ, suggesting that "the model could be download or subscription." However, Tan concedes, "For download, the Chinese government needs to do something about [services like] Baid u. In recent months, Beijing-based search engine

baidu.com has been the subject of legal action from labels for offering free unlicensed music downloads (Billboard, Oct. 1, 2005). More recently, the Asia Pacific office of global trade group the IFPI warned Yahoo China (owned and operated by Beijing-based alibaba.com) that its "deep links" to apparently unauthorized downloads may be infringing copyrights (Billboard, March 11).

Despite such developments, there is a feeling that Rock Mobile may be able to make a subscription service work in China. "The [Duanns] have a great vision for digital entertainment," Yahoo Taiwan director of entertainment business services Dennis Yang says, "and they're doing very well in China.

Duann says the planned IPO will take place by the end of 2006, although Rock Mobile has yet to choose between the U.S. Nasdaq exchange, Tokyo or Hong Kong for its listing. He adds that the IPO will likely see Rock Records further trimming its stake in the company.

Rock Records, which launched in 1979, claims to be Greater China's largest record company and has operations throughout the Asian region. However, the label business has struggled in recent years.

Rock Records declines to give figures for sales or profits, but Duann

GLOBAL BY CHRISTIE ELIEZER

Mushroom Still Trying To Sprout A U.S. Hit

MELBOURNE-Mushroom Group chairman Michael Gudinski makes no secret about it: He still wants a No. 1 album in the United States.

It is something he has coveted since 1973.

That was the year Melbourne-based Gudinski first began putting acts from Mushroom Records on U.S. tours. But while Mushroom acts like Skyhooks, Renee Geyer and Ayers Rock found success Down Under, they failed to engage American audiences.

Instead, Gudinski watched as Aussie acts Little River Band. INXS, Men at Work and Air Supply shipped multiplatinum stateside for rival labels.

"The industry and the way we do business has changed, but I still do have a bee in my bonnet about having that hit album in America," Gudinski says.

The industry veteran says the international success of such independent labels as U.K.-based Domino Records (Franz Ferdinand, Arctic Monkeys) has encouraged him to look again at the U.S. market, albeit from a new perspective.

Mushroom Records-which he launched in 1972-enjoyed domestic success through the 1980s and 1990s with a roster that included Kylie Minogue and Split Enz, while the label's U.K. arm had hits with such names as Peter Andre and Garbage.

In 1998, Gudinski sold Mushroom Records to Rupert Murdoch's News Corp., although he retained the Mushroom Music Publishing division. That remains a key part of the current Mushroom Group, which also includes six labels (distributed by Warner Music) alongside concert touring, talent booking, film, TV and merchandising interests.

The latest addition to the Mushroom stable is the Liberator label, launched March 7. Liberator will primarily license U.S. and U.K. indie labels and acts with chart potential for distribution in Australia and New Zealand. "The plan is to be aggressive in signing and working the catalogs," Gudinski savs.

Liberator is helmed by directors Nick Dunshea and Vince Donato, who report to Gudinski Dunshea was formerly A&R director at Melbourne-based independent Shock Records, where Donato was finance director:

Liberator will not solely concentrate on importing overseas



confirms it posted a small profit last year thanks to growth in newmedia revenue compared with an overall loss in 2004.

UpFront

He adds that CDs accounted for more than 70% of total sales in 2005, with the remainder coming from various sources, including digital sales. Although he declined to give specifics, he says CD sales fell 15% in value last year and are expected to fall 10%-15% in 2006.

"We won't be solely focused on CD sales anymore—we know they'll get smaller and smaller over time," Duann says.

> Despite domestic successes from rapper MC Hotdog and rock band May Day, Duann says Rock Records trimmed back new album releases last year to fewer than 15 titles in a bid to cut costs. Since July 2003, Rock Records' repertoire has been distributed regionally through Hong Kong-based Universal Music Southeast Asia. That deal expires in 2007.

> > Rock Mobile had \$3.2 million in

profit on \$21 million sales in

MC HOTDOG

2005, according to Duann. The company has a staff of more than 800, with about 700 based at Rock Mobile's Greater China headquarters in the southern Chinese city of Guangzhou and the rest in Taipei. While Taiwan was an early adopter of new media, strong mobile penetration in mainlend Chine and growing diapospile

mainland China and growing disposable income there have made that territory the key driver of Rock Mobile's growth. The company's major revenue stream to

date has been mobile ringback tones, using content from Rock Records and other labels. Ringtones and master ringtones comprise its other main sources of revenue.

talent; Gudinski says he is also prepared to invest in U.S. and U.K. labels. Liberator will provide funding in return for equity, allowing those labels to boost recording or marketing budgets in their home markets, for example.

"I'm ready to put funding into these labels and their publishing if they need it. That's how positive I am that indies are the way of the future," Gudinski says.

The label launch follows recent Mushroom Group expansion in New Zealand.

In November, Mushroom Music Publishing and film/TV production house Mushroom Pictures set up a joint office in Auckland under managing director Jackie Dennis, previously Melbourne-based creative manager at Mushroom Music Publishing. Dennis reports to MMP managing director lan James.

MMP's catalog includes about 50 Australian writers and 40 New Zealanders. The latter include Neil Finn, Tim Finn and the Datsuns.

Gudinski says being on the ground in New Zealand has paid immediate dividends, with Dennis winning a bidding war for previously self-published MC Scribe. The rapper has shipped more than 60,000 copies (quadruple platinum) of his 2003 debut album "The Crusader" domestically, according to his label FMR/Warner.

Gudinski says that an added attraction for New Zealand writers looking at MMP is the link to Mushroom Group's concert promotion arm Frontier Touring. That connection offers the possibility of picking up support slots on Frontier's international or Australian tours handled through Mushroom's booking agency Premier Harbour.

Mushroom Pictures also offers access to synchronization opportunities in its film and TV productions.

A dollar value for the New Zealand sync market is not available, but "it's healthy and growing, especially in TV," says Auckland-based Greer Donovan, manager of synchronization and label licensing for the New Zealand arm of the Australasian Performing Right Assn.

Gudinski's new overseas focus follows long-awaited do-

mestic success for Mushroom's front-line record label Liberation Music.

Liberation launched in 2001, but had a slow start. "We signed some wrong acts," Gudinski admits.

However, results have turned around, and Liberation scored its first Australian Recording Industry Assn. No. 1 in July 2005 with rocker Jimmy Barnes' "Double Happiness."

The label has several new signings scheduled to release debut albums this year, including hip-hop act TZU, hardcore band the Hot Lies and 18-year-old singer/ songwriter Kate Alexa (Gudinski's daughter).

"By the end of 2006, Liberation will be a major player," Gudinski predicts.

"Gudinski's on a winning streak," Australian Music Retailers Assn. chairman Geoff Bonoviere says. "His acts are really exciting, there's a real buzz about them at retail. It's good to have someone like him, with all that experience, back in the spotlight—and pushing Australian music."

TOM PETTY & THE HEARTBREAKERS

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LATIN MUSIC QUARTERLY #1

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GREETINGS, SPORTS FANS. This is the debut of our weekly column, which will deliver all things newsworthy in the sexy world of Garageland.

With the "Underground Garage" syndicated show in 200 markets on broadcast radio and our 24/7 channel on Sirius Satellite Radio, we have seen enormous growth in garage rock. Now the genre gets its own "charts."

Garage rock begins with a common spirit that at any given moment might include adventure, desperation, truth-seeking, frustration-venting and just plain fun. Under that broad emotional umbrella we include everything from classic rock to edgy punk, from the liberation cry of our pioneers as they gave birth to rock'n'roll to '60s-style girl-group teen pop.

Our Coolest Song in the World This Week will be new most of the time, but may be an

older track on a new compilation, or occasionally an older song that was unfairly neglected in its first release.

This week's No. 1—"Walk of Fame" by Boink! is quirky, but it represents the vitally important girl group/B-movie/beach blanket subgenre of garage. Boink! is on a compilation of new, mostly teenage girl groups, certainly in spirit, from a fun new label called Teenacide started by the mysterious Jimmy Freek.

Meanwhile, Willie Nile's new album is finally getting him the attention he deserves. The brilliant new album by the Strokes is off to a good start, but the new classic by the equally brilliant Ray Davies is going to have difficulty because not enough classic rock stations are playing new music. Triple-A should be all over this—it's Ray freakin' Davies!

	COULESI	GARAGE SUNGS
5.	TITLE/LABEL	ARTIST
1	COOLEST SONG IN THE WORLD THIS WEEK Teenacide	BOINK!
2	WELCOME TO MY HEAD	WILLIE NILE
3	GALAXY GRAMOPHONE	THE SOUNDTRACK OF OUR LIVES
4	ALL SHE WROTE	RAY DAVIES
5	CHINESE BURN Laughing Outlaw	THE LEN PRICE 3
6	ONE DAY Blackheart	THE VACANCIES
7	RAZORBLADE RCA	THE STROKES
8	RED PLANET	ZOMBINA & THE SKELETONES
9	I BET YOU LOOK GOOD ON	THE DANCEFLOOR ARCTIC MONKEYS
0	SHE CRIED Gearhead	THE LORDS OF ALTAMONT

COOLECT CADAGE CONO

COOLEST GARAGE ALBUMS

	STREETS OF NEW YORK 00:02:59	WILLIE NILE
2	OTHER PEOPLE'S LIVES	RAY DAVIES
3	FIRST IMPRESSIONS OF EARTH	THE STROKES
4	CHILDREN OF NUGGETS	VARIOUS
5	HEY! IT'S A TEENACIDE PAJAMA PARTY! Teenacide	VARIOUS
6	A PRESENT FROM THE PAST Warner	THE SOUNDTRACK OF OUR LIVES
7	CHINESE BURN Laughing Outlaw	THE LEN PRICE 3
8	A BEAT MISSING OR A SILENCE ADDED Blackheart	THE VACANCIES
9	LORDS HAVE MERCY Gearhead	THE LORDS OF ALTAMONT
10	WHATEVER PEOPLE SAY I AM, THAT'S WH	AT I'M NOT ARCTIC MONKEYS

Little Steven's Underground Garage column is produced exclusively for Billboard. The charts are a combination of airpla from the Underground Garage format, sales and coolness. For more information go to UNDERGROUNDGARAGE.COM.

-

UpFront

BY JILL KIPNIS

oger Daltrey, lead singer of legendary British rock act the Who and a solo artist in his own right, was in Los Angeles recently for Rock 'n Roll Fantasy Camp, a four-day event that lets amateur musicians play onstage with rock legends.

This year, Daltrey jammed with eight or nine amateur bands alongside other such participating music greats as Cheap Trick, Neal Schon of Journey, Mickey Hart of the Grateful Dead, Mickey Thomas of Starship and Dickey Betts of the Allman Brothers Band.

The camp came at a time of great activity for Daltrey, who, despite his goal of a life of leisure, is working with songwriter/guitarist Pete Townshend on the first Who studio album in 14 years. Together they are about to set out on their first Who tour since 2004.

Daltrey is also coordinating efforts for a biopic about the late Who drummer Keith Moon, and may be returning to the small screen in an upcoming TV pilot.

Though Daltrey and Townshend have disbanded and re-formed the Who several times since the early 1980s and pursued their own careers, the two keep reuniting to recapture that Who magic

Q: How did you get involved in Rock 'n Roll Fantasy Camp?

A: It was a friend that started it. I was asked to do it, and he said we could do an auction for my charity [the Teenage Cancer Trustl, so I went along with it. Last year, I did it as a counselor. And I've done it this year as a performer. It's great to see people just playing for the joy of it because very often you lose sight of it when you've done a job for so long. These are people that really support our industry at the root.

Q: What is it like working on a Who album again?

A: We are doing it in a very different way. All the time that [the late bassist] John [Entwistlel was in the band, we kind of felt we had to go in as a group. Now, it is really only Pete and I, and Pete wants to do all the guitars and some of the bass playing. Whether we will end up going into the studio with a band and recording it all again, I don't know. These are all the kinds of bridges that we need to cross.

haunting. Imagine how difficult it is for Pete. He doesn't need to write another song. God almighty, all that music out of one head. But he seems driven at the moment, which is great because I've always felt that he was the kind of writer who would write his best stuff at the age he is now. His skills have caught up with his intellect.

Q: Will the album come out this year?

A: It will come out when it is ready. What's the point of trying to give yourself deadlines that aren't really important? I think we have to get it good before we can finish it.

I have three tracks written already. One of them is particularly fantastic in the older Who-type vain. Another is particularly fantastic in a completely different way. These songs are all about the spirit and the emotion. Whether or not they are successful in today's world, who knows? The business is totally different now.

Q: What can you share about upcoming touring plans?

A: We have got a European tour booked. We are starting it in England, where we are doing some shows in June.

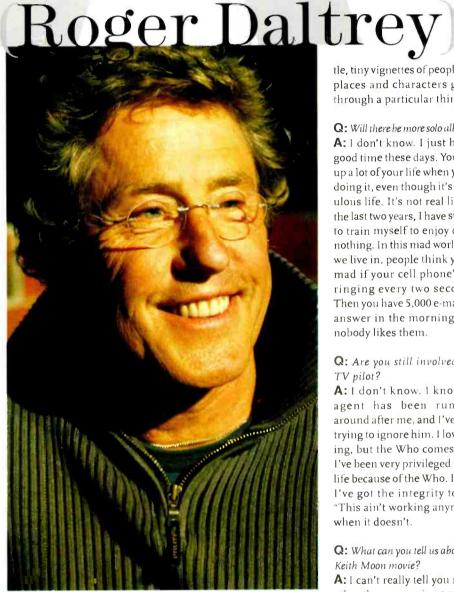
Then we go to France, Italy, Switzerland, Germany. Festivals. We haven't played in Europe for a very long time. They have kind of forgotten about the Who. If we can go out and play festival spots and play our hits, we can relight the fire. It's amazing when young people see the band. We've had an incredible resurgence with young people.

Q: Are there any plans yet for U.S. dates?

A: We are still figuring it out ... It will probably be later in the fall.

Q: Are DVDs, like the recent Rhino release "The Who: Tommy and Quadrophenia Live," helping get your music in front of a new audience?

A: They have got their place. The "Tommy" thing on that title was a charity show that was in '89. The "Quadrophenia" thing, we never thought it would come out in any form at all. We didn't film it as a concert video, and by accident, it seems to have gained strength because it's not shot as a concert video. If we had shot that as a concert film, the director would have done these swooping cameras, all these long shots. I think it would have lost the focus. It seems to speak to young teenagers. Every gen-



eration that comes around discovers "Quadrophenia."

Q: Does it surprise you that you are still working with Pete Townshend? A: We didn't used to think it would last through the end of the week I mean really It's almost like this was the way it should be. I don't know why. There is something that joins us. If I know too much about it, it might go away. It's very weird. It's extraordinary. And you can actually see it. You can see me on the stage on my own and Pete on the stage on his own, and I'm one thing and Pete's another thing. When you put us together, this thing happens. Chemistry. It was even more so, of course, when Keith and John were there.

Q: What continues to inspire you musically?

A: Life. What I hear. If I'm playing anything at home, it's probably classical, mainly because I haven't got much hearing left. What I have got left, I want to keep.

I'm not a natural songwriter. I'm a dramatist of songs. I have to observe and try to understand the space in which the songs exist, the root. They're more than words and notes. To me, they are a whole lot of lit-

tle, tiny vignettes of people and places and characters going through a particular thing.

Q: Will there be more solo albums? A: I don't know. I just have a good time these days. You give up a lot of your life when you're doing it, even though it's a fabulous life. It's not real life. In the last two years, I have started to train myself to enjoy doing nothing. In this mad world that we live in, people think you're mad if your cell phone's not ringing every two seconds. Then you have 5,000 e-mails to answer in the morning, and nobody likes them.

Q: Are you still involved in a TV pilot?

A: I don't know. I know my agent has been running around after me, and I've been trying to ignore him. I love acting, but the Who comes first. I've been very privileged in my life because of the Who. I hope I've got the integrity to say, "This ain't working anymore" when it doesn't.

Q: What can you tell us about the Keith Moon movie?

A: I can't really tell you much other than we are in very early production stages again. We've had three or four scripts written, and we've never quite nailed what we wanted to do We've got a new writer. A very famous writer, a Pulitzer Prize winner indeed I can't name him because I don't know the situation at the moment. You can't tell someone's life story in two hours on film. If I can do it. I hope to make a real rock-'n'roll film that will be funny, poignant, sad, celebratory, all the things that Moon was. But if I can't, I'm very glad that I'm holding the reins and stopping any bad films of Keith Moon being made.



DJ Premier was surprised when he got the phone call last spring. It was RCA Records, saying that Christina Aguilera wanted the producer, best known for his gritty work with rap heavyweights Gang Starr, the Notorious B.I.G., Jay-Z, Nas and KRS-One, to work on the pop singer's forthcoming album.

"It was kind of a shock because I was like, 'How the hell does she know about me?' " DJ Premier says. "I'm one of those guys that really doesn't expect pop artists to really be up on me. My first question was, 'What does she know about me?' "

It turns out Aguilera wanted her forthcoming album to re-create and pay tribute to the music that inspired her: soul, jazz and blues from the 1920s, '30s and '40s. She was familiar with some of Premier's jazz-influenced work with Gang Starr in the late 1980s and early 1990s, especially the song "Jazz Thing."

"It had elements of Miles Davis and Billie Holiday and little horn



RAP PRODUCERS ARE TAKING ON POP PROJECTS. WILL THEIR STREET CRED TAKE A HIT? BY SOREN BAKER

pieces," Aguilera says of the tune. "The way he combined that, I was like, 'Hm. I bet he would get where I'm trying to go with this record.' It was taking a chance. God knows if he would even do it because it was kind of his first time, I think, even venturing into the 'pop' world. I knew that it would be a different and new thing for him."

DJ Premier ended up producing five songs slated to appear on "Back to Basics," Aguilera's new album, which is scheduled for a June release. The seemingly unusual pairing between DJ Premier and Aguilera is the latest combination of rap producers and pop artists working together, a trend that is becoming increasingly commonplace.

The Neptunes' Pharrell Williams and Gwen Stefani have recorded several songs together, most notably "Hollaback Girl," after Williams became famous for his production work with hardcore rappers Noreaga and Ol' Dirty Bastard; Jermaine Dupri logged several hits with Usher and Mariah Carey after establishing himself through the pop-minded rap of Kris Kross and Da Brat. Scott Storch parlayed working with the Roots, Dr. Dre and others into collaborations with Justin Timberlake and Beyoncé.

But rap producers making the leap to pop can be a dicey proposition in a world where credibility is paramount. "The moment you stop being the underdog, when you get 'on' in people's eyes and you're that dude because of the record you did with Britney, that's when the sellout aspect of it comes, when they'll say, 'Oh, he forgot where he came from,' " says Mr. ColliPark, who scored hits for the Ying Yang Twins, David Banner and others before testing the pop waters with Jamie Foxx last year. "I'm a living testimony that people are genuinely happy for you at first—until you get out of their reach, until you actually make it. Then all that hating and shit comes in."

Dancing the fine line between making street-certified songs and crossover smashes is what makes the work of the Neptunes, Dupri and Storch so impressive. But they could be seen as being on the brink of going too pop. In Williams' case, for instance, his work as a producer with Stefani has been much more successful and acclaimed than, say, his beats for Houston rapper Slim Thug, or even his rap song "Can I Have It Like That," which featured Stefani on the hook. The single did not explode at radio or video and Williams' solo album was pushed back from its fourth-quarter 2005 release date to a spring 2006 bow.

"What rap and hip-hop fans are really not accepting is when you start to gear all your music towards pop radio and singers as opposed to breaking new rappers and focusing on hip-hop," says Kevin Faist. director of A&R for Capitol Records. Faist has worked Mack 10, Westside Connection and others during his 13 years in the music industry. "Hip-hop fans get offended by that and eventually you'll lose your hip-hop pass, so to speak," he continues. "Eventually, people will be like, 'Oh, that dude does that and I'm more into this.' It's a really fine line. Hip-hop is very cold to people who turn their back on it and they very seldom let them back in."

This reality makes "Crunk Rock," the debut solo album from Lil Jon due on TVT Records later this year, all the more ambitious. After establishing himself as the king of the hyper, energized crunk music that he helped popularize through his hits with his group the East Side Boyz, Petey Pablo, Lil Scrappy and YoungBloodZ, and later such pop artists as Usher and Ciara, Jon says he wants to expand his reach as a producer.

"They put us in these boxes, and they think you're not supposed to go outside the box," he says. "When I grew up, you listened to the radio [and] you heard everything from Run-D.M.C. to Led Zeppelin. It was just radio. I grew up on all this different types of music. I should be able to make all different types of music."

"Crunk Rock" is scheduled to feature Jon working with Good

JERMAINE DUPRI, top left, produced pop hits for MARIAH CAREY, and THE NEPTUNES' PHARRELL WILLIAMS made tracks with GWEN STEFANI.



Charlotte, Rick Rubin and Williams. "I'm doing some industrychanging shit that'll have ghetto motherfuckers in the South listening to some rock shit," Jon says.

Jon wants to have a similar impact with Samantha J, a teen singer from Australia signed to Jive Records. He says that he worked to produce a "ghetto edge" for the pop singer. Jon says he is able to traverse the pop and hip-hop worlds by giving clients different sounds and feels than what might be expected of them.

"What I do with the YoungBloodZ or with Lil Scrappy is totally different than what I do with a Samantha J," says Jon, who is keeping his rap résumé thick with 2006 releases from E-40, Trillville, Lil Scrappy and Bo Hagon, among others.

"With Samantha J, I did a ballad with her, but I did a ghetto ballad. It's 808s [deep bass sounds, made by the Roland TR-808 drum machine], not something that you would normally hear a pop artist sing over, a joint with heavy 808s and a slow joint. That's when you come up with the magic, when you experiment a little bit. The top part of the track is guitars and piano. That would be the normal pop side, but then the drums are heavy 808, like crazy booming. That's my side. We're bridging them together and we got what we got."

The irony in these established rap producers working with pop acts is that they tend to be more open than rappers in trying new sounds.

"What makes working with a pop act exciting is that today you don't have too many Run-D.M.C.s, or in today's times [artists] like Ying Yang Twins, who are rap artists but they're not afraid to go out and make music, as opposed to being stuck into making street records," Mr. ColliPark says.

"I think that's part of the reason I want to branch out, because I can't experiment with these rappers because they're scared. They're street people before they're artists. So the streets dictate what they make, as far as their music is concerned. I think it winds up hurting them in the long run because they might make two or three albums and then it's time for them to make their big breakout record but they've typecast themselves by not experimenting from the jump."

Aguilera says that her work with DJ Premier is new territory for both of them and continues her legacy of taking creative chances with her music. Likely single "Ain't No Other Man," produced by DJ Premier and Charles Roane, clocks in at 127 beats per minute most pop and rap songs rarely exceed 100—and features energetic horn blares. Another song, "Thank You (Dedication to Fans)," features DJ Premier slicing up pieces of Aguilera's first hit, "Genie in a Bottle," and pairing them with voice-mail messages from Aguilera's fans.

These songs gave Aguilera the sounds she desired and allowed her to fulfill another one of her mandates. "The thing that I try to do with each record, I don't necessarily go to the main people that are the No. 1 chart-toppers in music," she says. "I really like to go left field, think a little bit out of the box and go with someone, maybe a little bit more obscure, that I really respect. Not to say that Premier is that, but just to say that I'm not going to go to the obvious person, say, the Neptunes, Pharrell or Lil Jon. I really like to go someplace different that people haven't approached."

As for Premier, he is proof that, sometimes, a storied producer can be branded as not being pop *enough*. The producer has a full slate of upcoming projects, including production for such rap acts as Nas, the NYGz, Blaq Poet, Khaleel, Teflon and Fabid. But Premier, who has voiced his displeasure with watered-down rap in magazine interviews and on his albums throughout the years, wonders if his work with Aguilera will result in more steady Alist production offers.

"The industry turns their back on me now anyway, which is why Christina is really a blessing, because she's re-emerging me out there," he says. "It's like, 'A lot of y'all forgot about me, but I've still got the funk.' I'm so glad that she even gave me the opportunity to connect with her and do something different. She even told me, 'You know, when this record drops, your whole life is going to change.' I said, 'Well, so is yours.' She said, 'I know.' "

Premier has no fear that his work with Aguilera will tarnish his reputation.

"Every song that we did is totally in the Premier light," he says. "No one will be disappointed. No one will say, 'Oh, he went soft.' I don't like any producer letting me down when it comes to what they make, so the last thing I want to do is let down my fans."



SPECIAL FEATURE

Poter Pares

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

TOP MUSIC PUBLISHEPS

reativity is at the heart of music publishing. Whether developing songwriters, finding new opportunities to license repertoire or protecting the value of a song, publishers contribute to a lush music landscape. For these reasons and more, Billboard salutes the music publishers that continue to flourish in a challenging marketplace.

In this edition of the Power Players series, Billboard spotlights the top 10 music publishers on Billboard's Hot 100 Publishing Corporations chart as listed in our Dec. 24, 2005, issue. Many of these publishers also ranked in the top of the genre categories. For these categories, we have focused primarily on the publishers that did not make the top 10 of the Hot 100.

The top 10s are compiled from year-end recaps. Publishers accumulate points for all their charted songs on applicable weekly charts. If more than one publisher holds rights to a song, points are divided equally among those companies. For the publishing corporation recaps on which this report is based, a parent company received 100% of the points from publishers in which they own at least 50% equity, and 25% of the points compiled by publishers they administer but do not own. *—SUSAN BUTLER*

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Martin Bandier, chairman/CEO

EMI Music Publishing continues its reign as the No. 1 publisher for the ninth year in a row. "We have two stars in our company," says Martin Bandier, EMI Music Publishing chairman/CEO. "We have

songs that we own that may have been written 30 years ago, then we have songwriter/artists and producers who are new, fresh and writing today."

Last year its stellar group with standout success included Jermaine Dupri, Kanye West, Pharrell Williams, Rob

Thomas and Kelly Clarkson.

Bandier also points to James Blunt and Arctic Monkeys as shining examples of the way a publisher can successfully develop songwriter/artists.

As for other top earners, Bandier says that there is a core of 10-15 major songs that continue to earn tremendous money. They include "Somewhere Over the Rainbow" and "Have Yourself a Merry Little Christmas."

Broadway musicals are also providing a nice stream of revenue. EMI shares in the publishing of songs in "Mamma Mia!" and "Jersey Boys."

In the upcoming year, Bandier says the biggest challenge involves the ongoing licensing issues for digital distribution.

"These are very difficult times," he says. "Music is being consumed at rates higher than ever before. For us the trick is to make sure it's licensed and we're paid for it."

Universal Music Publishing Group



Universal Music Publishing Group may be eto get a bigger hat to find room for all the feathers the company has been gathering during the past year.

"In the face of a very challenging business environment, we performed very well, beating our financial projections and expectations," says David Renzer, UMPG chairman/CEO.

As the publisher continued to expand its artist/songwriter roster and catalog, UMPG also launched a production library.

Some of the top songwriter/artists in the business helped propel UMPG to the No. 2 spot for last year. They include Mariah Carey, 50 Cent and U2, who garnered the best song Grammy Award for "Sometimes You Can't Make It on Your Own."

Newer acts with members signed with the publisher have also tallied millions in record sales, including the Killers, the Darkness, Ciara and Franz Ferdinand. UMPG also signed 16-year-old Jive Records artist/songwriter Chris Brown.

The publisher also landed separate global deals in the United Kingdom with Elton John and Bernie Taupin last year. Prince renewed and extended his deal for his catalog and plans to release a new album this year.

"We take a very holistic view of an artist and catalog when we sign them," Renzer says. "We do things from a marketing perspective that I think are unique."

Warner/Chappell Music

Richard Blackstone, chairman/CEO

Warner/Chappell Music has the clarity, conviction and renewed commitment to become the leading global music publisher, says Richard Blackstone, who took the reins as chairman/CEO of the Warner Music Group's publishing arm last May.

Green Day, Missy Elliott and Madonna are among the songwriter/artists who made the publisher No. 3 for the year. Matthew Gerrard and Tim Nichols penned songs that reached the top of the charts. Gerrard co-wrote Kelly Clarkson's "Breakaway" while Nichols co-wrote Tim McGraw's "Live Like You Were Dying."

Songwriter/producer John Shanks had hits with Ashlee Simpson, Bon Jovi and Keith Urban. Songwriter/artist John Rich contributed to a number of successful singles, including Gretchen Wilson's "All Jacked Up."

"We are very focused on growing and maximizing our contemporary catalog by, among other methods, expanding our creative network in order to reach and attract the best creative talent," Blackstone says. The publisher has ramped up its signings, inking new or renewal deals with a slew of hit-makers. They include T.I., Dr. Dre, Lil Wayne, Alan and Marilyn Bergman, and the songs of the late Lou Rawls.

Blackstone notes that he also is very proud of the company's standards catalog. The main goal for this catalog is to expand it through creative exploitation, he says. "As the music community comes to realize that we do this better than anyone else, acquisitions will increase and growth in catalog exploitation will follow."

The publisher is also forming new alliances. It landed a worldwide administration deal with Lucas Arts, which controls musical copyrights for the "Indiana Jones" films.

Hip-Hop Maintains Mainstream Hold

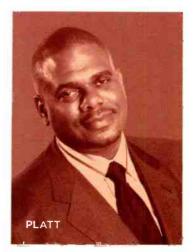
It is no surprise that in 2005 the top 10 R&B/hip-hop music publishing corporations mirrored their top 10 mainstream counterparts. A quick glance at The Billboard Hot 100 in any given week during the past several years is proof of R&B/hip-hop music's crossover power.

Leading the charge in both instances: EMI Music Publishing, whose senior VP of West Coast creative, "Big Jon" Platt, was promoted to executive VP of urban music last August.

EMI's rule comes as no surprise, given the company's stable of top writers, including Jermaine Dupri, Kanye West, Pharrell Williams (one-half of the Grammy Award-nominated production team the Neptunes), Snoop Dogg, Rich Harrison, Rodney Jerkins, Mr. Collipark and Lil Jon's crew of writers under his company, BME.

Among the EMI songs that claimed No. 1 on the Hot R&B/Hip-Hop Songs chart in 2005: Mariah Carey's "We Belong Together" and "Don't Forget About Us," Snoop Dogg's "Drop It Like It's Hot," West's "Gold Digger," Ciara's "Goodies," Mario's "Let Me Love You," Alicia Keys' "If I Ain't Got You," Bow Wow's "Like You," Young Jeezy's "Soul Survivor" and the "I Think They Like Me" remix by Dem Franchize Boyz featuring Jermaine Dupri.

Rounding out 2005's top 10 R&B/hip-hop publishers were Universal Music Publishing, Warner/Chappell Music, BMG/Zomba Music, Sony/ATV Music, Cherry Lane Music, Windswept Holdings Music, Chrysalis Music, Famous Music and 50 Cent Music. —Gail Mitchell



THE BIGGEST LITTLE CATALOG IN THE WORLD

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Niche Latin Labels Score Hits

Although major publishers rule the Hot Latin Publishing chart, a handful of smaller companies attained top 10 status. Those companies reflect Latin music's many subgenres and the importance of niche placement within the industry. At No. 4, PeerMusic is the biggest, and broadest-reaching, of these companies. It boasts the catalog of Colombian rocker Juanes. This past year, Peer also signed a co-publishing deal with reggaetón writer/producer Naldo Santos. At No. 7 is Monterrey, Mexico-

based indie publisher Edimonsa. Its catalog includes multiple writers-such as Cuahtemoc González-whose works have been recorded by chart-topping Disa acts like Beto y Sus Canarios and Palomo.

Another Mexican indie, Crisma (at No. 8), is dedicated to a single writer, Marco Antonio Solís. Rounding out the top 10 are **Foreign Imported Productions** and Estefan Enterprises-the publishing companies of Emilio Estefan Jr. —Leila Cobo

Indies Earn Top Christian Spots

Christian music publishing divisions have been enjoying solid business because of an ongoing supply of hit songs from established acts and successful newcomers. In 2005, the upper echelon of top-ranking Christian publishers was dominated by such corporate giants as EMI, BMG/Zomba, Warner/Chappell and Word Music, which take first through fourth place, respectively. However, there are several scrappy, independent companies in the top 10. Among those is Consuming Fire, which is owned by Essential Records band Third Day. The company places No. 6 in

the rankings. Coming in at No. 9 is Sixsteps Music, publishing home to such noted worship leaders as Chris Tomlin, Charlie Hall and the David Crowder Band. Tomlin currently has seven of the top 50 songs on the list by Christian **Copyright Licensing** International, an organization that monitors music performed in more than 1,700 churches. Club Zoo and SWECS Music tie at No. 10, buoyed by the success of Casting Crowns. -Deborah Evans Price

BMG/Zomba Music Publishing

Nicholas Firth, chairman/CEO



BMG Music Publishing rose to the top in 2005 with the help of its songwriter/artists and its Zomba Enterprises arm

Maroon5, Coldplay, Nelly and R. Kelly continued de livering hits. The publisher also shared credits for its writers contributing to Mariah Carey's "We Belong Together," Kelly Clarkson's "Since U Been Gone," the Black Eyed Peas' "Don't Phunk With My Heart," Kenny Chesney's "The Woman With You" and Linkin Park's "Breaking the Habit."

"First and foremost for us is finding and developing new artists," says Nicholas Firth, BMG Music Publishing Worldwide chairman/CEO. Following on the heels of the publisher's success with Coldplay and Maroon5 are Yellowcard, Hard-Fi and Keane.

Not only did the publisher have chart success last year, but it also reported some of the strongest revenue in the company's history.

"We enjoyed growth across all of our business lines, and we continue to plan for the future by expanding our foothold in the digital arena," Firth says.

Maintaining a diversified stream of revenue was a key to staying ahead of the game. "Film and television music in addition to sync licensing is terribly important to us," Firth says. Last year the publisher acquired the old music catalog of the BBC Worldwide.

BMG is also a leader in production music, classical music and Christian music.

Firth notes that the European Commission's Statement of Objections with regard to the way European collecting societies operate in connection with digital music distribution will have a major impact on the industry.

"It's going to change the way performing rights are licensed," he says, though it is uncertain whether the effect will be positive or negative.

In the upcoming year, BMG is looking forward to new releases by Maroon5, Christina Aguilera, Justin Timberlake, Joss Stone, Chingy, Alanis Morissette and others.

Chrysalis Music

Kenny MacPherson, president/senior executive



About four years ago, London-based Chrysalis Mus gave a directive to its American office Reinvent you self. With its net publishers' share up by about 659 since then, the company is on its way says Kenn MacPherson, president/senior executive of the Nor American division, who came onboard the

Songwriter/artists who wrote some of the top earners for Chrysalis in 2005 are members of OutKast, Velvet Revolver and Blondie. Its writers have penned hits for artists including Mary J. Blige, the Gorillaz and Ryan Cabrera.

Johnta Austin, who co-wrote Mariah Carey's "We Belong Together," also bolstered the publisher. "I have a lot of high hopes for him," MacPherson savs

Like other publishers, Chrysalis focuses much of its efforts on developing new talent.

"We continue to develop talent from the ground up," MacPherson says. "Because of the size of the company, we really have to always be involved in developing talent here and overseas."

MacPherson says he is excited about the development of My Morning Jacket, the Yeah Yeahs, Secret Machines and Ray LaMontagne.

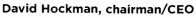
"We're also very happy with the continued collaboration with all of our companies," MacPherson adds.

One such collaboration with its overseas offices was the teaming of German jazz artist Til Brauner and American writer/producer Larry Klein to record a jazz album.

Chrysalis has also reentered the Nashville market after an absence of many years. The publisher partnered with songwriter/producer Trey Bruce to develop new talent with him.

As for the state of the industry, MacPherson shares a word of caution. "I see a sort of frightening trend of people, especially on the recorded-music side, doing gratis licenses for not only new artists, but established artists. I think it's a very dangerous precedent," he says. "It's very important that our catalogs aren't devalued by people trying to give music away because they think it will help them in a promotional way."

Sony/ATV Music Publishing





Sony/ATV Music Publishing is in the mix of succes ful publishers with a variety of general vet its showing in country music is especially strong landing the country music spot for 2005. Among ilso try songwriter/artists are Gretchen Wilson, Rascal Flatts, Brooks & Dunn and Dierks Bentley.

The publisher also showed its strength last year through songwriter/artist Destiny's Child farewell album, with such hits as "Soldier" and "Cater 2 U."

Meanwhile newcomers, developed with the help of the publisher, began bearing fruit.

We've made really giant strides in finding and developing new talent, the lifeblood of publishers," says David Hockman, Sony/ATV Music Publishing chairman/CEO.

He points to Fall Out Boy's "Sugar, We're Goin' Down" and "Dance, Dance," Crossfade's "Cold" and Lyfe Jennings' "Must Be Nice."

Other top earners were in rock, with songwriter/artists System of a Down, Beck and Richie Sambora penning songs that helped earn the company its top spot this year.

Overseas. KT Tunstall's debut album, "Eye to the Telescope," and Katie Melua's new album, "Piece by Piece," showed strong sales in the United Kingdom.

Hockman says this year will see the publisher continuing to build its new-talent foundation. Continuing to find innovative ways to market rights is also on the agenda.

"Every publisher is looking to find new and interesting ways to license sync rights," he says.

Hockman predicts that an important focus for the industry will be on Europe. "The next big thing is the changing landscape of the European collection societies and how that will affect the industry," he says. "It's going to be the precursor of significant change, which I think is going to be only good for the Anglo-American rights holders as well as the local European rights holders.'

Windswept Holdings

Evan Medow, CEO



Windswept Holdings is flourishing like a welltended garden.

During the last year, its co-venture with LA, Feid's Hitco Music Publishing has seen an earnings growth by at least 30%, Windswept Holdings CFO Evan Medow says.

In addition to Beyoncé, songwriters under the Hitco banner who had a stellar year include Carlton Mahone, for his contribution to OutKast's "The Way You Move" and Sean Garrett, for his contributions to Ciara's "Goodies," Beyoncé's "Check on It," Destiny's Child's "Lose My Breath" and "Soldier," Nelly's "Grillz" and Chris Brown's "Run It!," among others.

Some of the top earners for Windswept were Bridget Benenate for her contributions to Kelly Clarkson's "Breakaway" and Michael Elizondo for co-writing Eminem's "Just Lose It" and "Encore," the Game's "How We Do," Gwen Stefani's "Rich Girl," 50 Cent's "Outta Control" and others. Pete Townshend's "Who Are You," performed by the Who, is still a top earner for the publisher as well.

Medow is also proud of the continued growth of the publisher's standards catalog, particularly the Trio and Quartet Music Publishing assets, acquired a few years ago.

The acquisitions give Windswept publishing rights to the Turtles hit "Happy Together" and James Brown's "I Feel Good," among other compositions.

"We've been working hard on our Trio and Quartet assets. In the last two years, [earnings] have grown by a little over 30%," he says.

The publisher has also cranked up its activities in Los Angeles and Nashville with a number of production deals, he says.

As with other publishers, Medow says the challenges in the year ahead include still trying to get paid for music and sorting out digital licensing rights and rates with online companies and labels.

The issue will affect all sectors of the music business.

"There is an ongoing turf battle between the record companies and the publishers that should be resolved, because it's to everyone's benefit," he says.

PovePajes

Famous Music Irwin Robinson, chairman/CEO

Famous Music is eyeing expanded opportunities for its repertoire after a corporate restructuring at parent company Viacom. Famous now joins MTV Networks, BET and Paramount under the new Viacom banner. Irwin Robinson, Famous Music chairman/CEO, is especially excited about this new positioning.

"The synergies are unbelievable," Robinson says. "We're able to get to the people [easily] with new signings for themes and with music from our production library. There is a lot of inter-company usage."

Last year the songwriter/artists who helped the publisher land in the top 10 included Akon and Jet. Linda Perry's "What You Waiting For?," co-written and performed by Gwen Stefani, and Shakira—with the ink barely dry on her deal—also charted for Famous.

Robinson counts songwriter/producer Dave Tozer's contributions to John Legend's album "Get Lifted" among the standouts for 2005.

Other activity of note last year was the publisher's purchase of the London-based Extreme Music production library. In the coming year, Robinson is look-

ing forward to continuing success in the urban arena and growth in its Latin repertoire. Among the new songwriter/artists is Jay Valentine.

Cherry Lane Music Publishing Peter Primont, president/CEO



Cherry Lane Music Publishing scores in the top 10 with such hits as "Don't Lie," "Let's Get It Started" and "Pump It," recorded by the Black Eyed Peas; "Ordinary People" and "Used to Love U," sung by John Legend; "Free Yourself" and "Truth Is," sung by Fantasia; and others. The publisher's big earners for last year also include the

publisher's big earners for last year also include the classics "Disco Inferno" and John Denver's "Take Me Home Country Roads."

For president/CEO Peter Primont, it is the cross-pollination at Cherry Lane that he is especially proud of. The publisher's joint ventures and other arrangements with such organizations as NASCAR, NFL Films and Electronic Arts are garnering attention and revenue for songwriters and artists.

"We're really proud of the fact that in the preceding year, we've actually delivered on our promises to the clients that we've signed up," Primont says.

In addition to co-writing such hits as "Let's Get It Started," "Don't Lie" and "Ordinary People," Will Adams, aka will.i.am, wrote the NFL network theme song. Will.i.am's group the Black Eyed Peas also became part of Electronic Arts' game "The Urbz."

Dave Robidoux, one of the main composers for NFL Films, wrote the theme song for NASCAR, Primont says. Jean Rodriguez, whose new album will be released on Sony Norte, was teamed up with the World Cup Tour. He is expected to write the theme song for the World Cup and to perform in Germany for World Cup Soccer.

As the publisher moves forward this year, controlling the company's growth is important, Primont says. "It's being selective in who we sign, being able to maximize relationships that we already have so all clients are happy."

As an industry, Primont notes that indie publishers are at a distinct disadvantage when negotiating deals in the digital and wireless market since they do not control market share.

"Indies need to band together more than ever before to forge relationships with new media companies."

50 Cent Music

Curtis Jackson III, owner



50 Cent Music is the only artist-owned publisher that made the top 10. Entrepreneur/artist/songwriter Curtis Jacksor III--aka 50 Cent—publishes his own compositions as well as those of several recording artists.

Notable 50 Cent hits for the publisher include "Candy Shop," "Hustler's Ambition," "Just a Lil Bit, "Outta Control," "Piggy Bank" and "Window Shopper."

"Candy Shop" also was the top Hot Ringtones hit of 2005 and contributed to 50 Cent's strong year end showing.

Other hits last year for the publisher include contributions to Mary J. Blige's "Da MVP" featuring the Game and 50 Cent, Eminem's "Encore" featuring Dr. Dre and 50 Cent, and the Game's "Hate It or Love It" and "How We Do" featuring 50 Cent.

Songwriter/artists under the 50 Cent Music banner are Lloyd Banks, Young Buck and Tony Yayo, all signed with G-Unit/Interscope. Banks' "Karma" featuring Avant, Yayo's "So Seductive" featuring 50 Cent and Three 6 Mafia's "Stay Fly" featuring Young Buck, Eightball and MJG also helped the publisher land at the top.

Theo Sedlmayr, 50 Cent Music general counsel who runs the publishing company, says that the most notable signings last year were worldwide publishing deals with Olivia, Spider Loc and Freeway. Top earners for the company in addition to 50 Cent were Banks' platinum-selling album "Hunger for More," Young Buck's platinum-selling album "Straight Out of Cashville" and Yayo's gold album "Thoughts of a Predicate Felon."

New solo albums are expected to be released this year by Banks, Young Buck, Olivia and Spider Loc on G-Unit/Interscope. An album by Freeway is scheduled for release by Def Jam.

50 Cent Music is administered worldwide by Universal Music Publishing.

The top 10 publishing company profiles were written by Susan Butler.

Once Again, Indies Land On Country Chart

Scattered among the wellknown names on 2005's Hot Country Publishing Corporations chart are four independents that achieved considerable success last year.

Three of the four—Ten Ten Music, Tokeco Tunes and Curb Music—repeat the top 10 status they earned in 2004. For 2005, they were joined by one new name, Stage Three Music, the 3-year-old, Londonbased company.

Owned and operated by Barry and Jewell Coburn, Ten Ten ranked No. 6, netting five charted titles. Ten Ten's writers include Keith Urban, Harley Allen, Tim Finn, Paul Brady, Cory Mayo and Angela Kaset. In January, the company hired Famous Music's Van Wesley Stephenson as catalog manager.

Toby Keith's Tokeco Tunes ranked No. 8. It netted four charted titles last year—all from Keith. His plans to launch a second publishing company were put on hold when he left DreamWorks and launched his own label, Show Dog Nashville, last summer.

Stage Three Music's Nashville division, run by GM Tim Hunze, stormed the chart

at No. 9 with 12 charted titles. In addition to a writer roster that includes Dan Demay, Jenny Farrell, Steve Leslie and former RCA Label Group artist Bobby Pinson, Stage Three forged several new deals



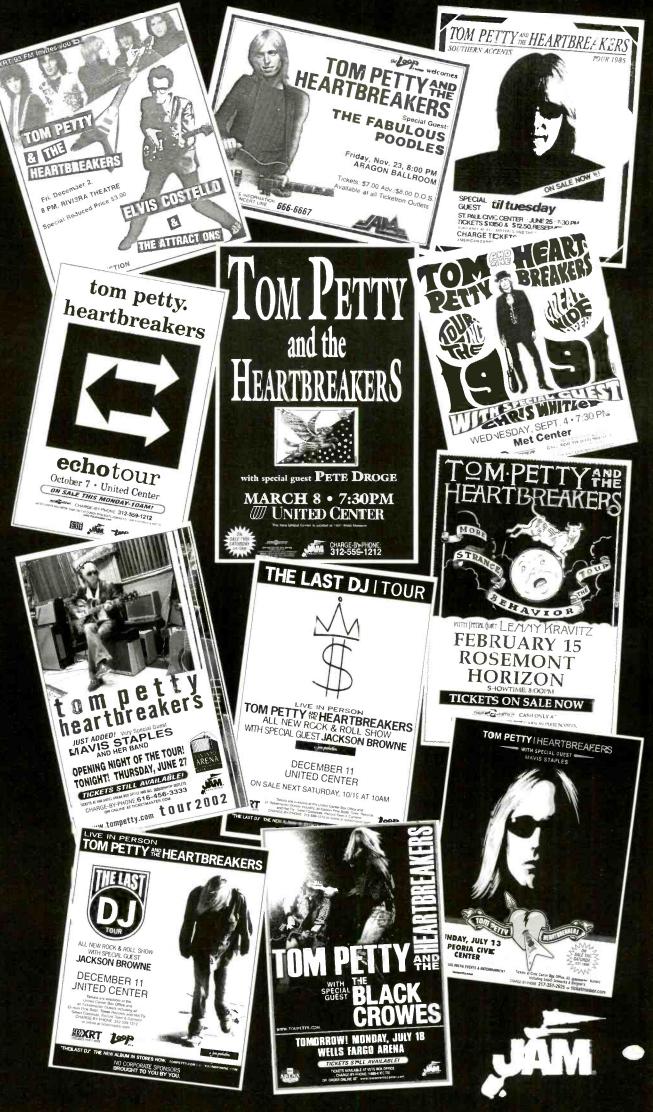
in 2005. The Nashville division signed veteran writer Steve Leslie, the company's first signing since it acquired the Mosaic Music catalog in April 2005, and NewKastle Music, which included key country copyrights by D. Vincent Williams and Jerry Lynn Williams.

Curb Music came in at No. 10, notching 10 charted titles last year. The company is owned by Curb Records chairman Mike Curb and run by director of publishing Drew Alexander. —Phyllis Stark

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Jammin' thru the years....



om Petty & the Heartbreakers rang in this year-which marks the the 30th anniversary of their debut album doing what many bands do on

New Year's Eve: performing. Yet the sextet was not rocking a sports arena or making a high-profile televised appearance. Rather, it was jamming at a house party in the Los Angeles suburb of Woodland Hills.

this special feature is available at billboarc.com "We set up in the corner of the living room,"

ONLINE EXCLUSIVE

An expanded

Heartbreakers keyboardist Benmont Tench recalls, Flike it was someone's parents' house." The parent, in this case, was Heartbreakers guitarist

Mike Campbell, and the crowd was largely made up of friends of his 17-year-old son. "About 50 were invited and 150 weren't," Campbell quips.

The band treated the crowd to a nearly hourlong set that included its take on Sam the Sham & the Pharaohs' "Wooly Bully" and covers of classic material by Jimmy Reed, the Zombies, Slim Harpo, the Animals and the **Rolling Stones.**

Everyone was having so much fun that they failed to count down to the new year. "We were just finishing up a song, so we just missed it," Campbell recalls, "but robody seemed to care."

The fact that these veteran musicians would like nothing more than to pick up their instruments and jam illustrates how the band has endured continued or >>p36

30 YEARS SINCE THEIR DEBUT, BANDMATES **STILL REVEL IN** THE JOYS OF **ROCK'N'ROLL**

SPECIAL FEATURE

TON PETTY & BY CRAIG

ROSEN

THE HEARTBREAKERS

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three decades. More than anything else, Tom Petty & the Heartbreakers love to make music together.

"Our greatest joy is just setting up and playing in the corner of the house with the crowd right next to us," Campbell says. "We get off on that."

They may be celebrating a 30th anniversary of their debut album, but Tom Petty & the Heartbreakers show no sign of slowing down. On April 22, Petty will be interviewed at ASCAP's I Create Music Expo. In mid-June, the band will co-headline the annual Bonnaroo Music & Arts Festival in Manchester, Tenn., with Radiohead.

"Highway Companion," Petty's third solo set, is tentatively scheduled to arrive in June. At the Billboard Music Awards in December, offstage, Petty said the new album will be released on Rick Rubin's American Recordings, which is distributed by Warner Bros. However, confirmation of the deal still was pending at press time.

the pre-Heartbreakers ensemble Mudcrutch.

"There've been some low points over the years when you wonder," Campbell says. "When Howie died, that was a tough time. We questioned if we wanted to carry on And when Stan left, that was hard. There have been moments when conflicts have flared up over ego or women or money, whatever it might be. But every time, the joy of playing together always outweighed whatever the issue was. That's why we're still here."

Soon after moving to Los Angeles from Gainesville, Fla., Petty landed a solo deal. Meanwhile, Tench opted to record some demos with an assembled cast of players that included Lynch, Campbell and Blair.

"I called Tom, and I said, 'Do you want to come down here and give me some pointers on how to sing this demo?' He came down and he liked the sound of the bunch of us, so he quit his solo record, and we made the first band record. So he snaked my band," Tench quips.

Along the way, Petty came up with a game

manager Reggie Locke were looking for a new client, they called Shelter in hopes of landing representation for Twilley, only to learn he already had a manager. But another new act with an album set for release on the label was looking for an adviser.

We went and listened to it, met Tom and became the managers of the band," Dimitriades recalls. "It's amazing that we went in to listen to this particular album and it had 'American Girl' and 'Breakdown' on it.'

Similarly, Jimmy Iovine, current Interscope/ Geffen/A&M chairman, but then a fledgling producer, recalls his first meeting with Petty, before the pair went on to produce "Damn the Torpedoes," the Heartbreakers' third set and 1979 breakthrough.

"The first two songs he played me were 'Refugee' and 'Here Comes My Girl,'" Iovine remembers. "That doesn't happen every day. I always wait for someone to walk into my office and tell me they're playing me their new album and have two songs that [are as] good as [those]



This summer Petty and the Heartbreakers will mount a 30th-anniversary tour that will pair the band with a number of hot acts, including Pearl Iam. The tour, which will likely hit sheds. will also be documented on a live DVD. Westwood One Radio Networks will carry one show live, and other specials are in the works. Meanwhile, Petty continues to host XM Satellite Radio's weekly "Buried Treasure." The satcaster also has some Petty-related specials in the works, including a proposed eight-hour historical retrospective of the band.

In addition, acclaimed director Peter Bogdanovich is at work on a documentary, tentatively set to premiere in November, which will chronicle the band's history.

Since the release of "Tom Petty & the Heartbreakers" on Nov. 9, 1976, there have been some changes and tragedies along the way. Bassist Ron Blair left the band in 1982, but returned for a second tour of duty in 2002 and remains a current member. Howie Epstein, his replacement-who played with the Heartbreakers for two decades-died in 2003 of drug-related causes. Drummer Stan Lynch left in 1994 and was replaced by Steve Ferrone, and guitarist Scott Thurston joined the fold in 1991.

Yet Petty, Campbell and Tench have been onboard for the whole ride, even dating back to

TOM PETTY & THE HEARTBREAKERS, above left, created a musical bond in their younger days. In live performance, above right, Petty and guitarist MIKE CAMPBELL play to their strengths. The band will co-headline the Bonnaroo Music and Arts Festival in June.

plan for the Heartbreakers. "The idea was to take the same people and keep them together no matter what and see what we could produce. And so far, it's still holding our interest," he quips.

British-born manager Tony Dimitriades, who has been there from nearly the start, notes the band's strong family-like bond.

'Benmont, Mike and Tom are very close," he says, "which makes sense, because they were the guys from the very beginning. They've gone through all the things that a family goes through. They've had incredibly high times, disappointing times and tiffs, but overall the love has remained."

Dimitriades moved to Los Angeles with Ace, the band known for the Paul Carrack-sung hit "How Long," only to see the act break up. While listening to the radio driving around Los Angeles, "I'm On Fire" by Dwight Twilley caught Dimitriades' ear. The DJ announced that the track was released on Shelter Records, the new label launched by fellow Brit Denny Cordell and singer/songwriter Leon Russell.

Since Dimitriades and former Joe Cocker

first two songs."

Those songs, two of 25 hits, are just a small part of a legacy. To date, Tom Petty & the Heartbreakers have sold more than 50 million records. worldwide and have been inducted into the Rock and Roll Hall of Fame. Last December, Petty was presented with Billboard's Century Award for artistic achievement.

Aside from those honors, Campbell, Tench and Dimitriades have their own personal highlights. For Tench, it was a surprise gig at the famed Whisky a Go Go on the Sunset Strip following the night after a sold-out date at the Los Angeles Forum, in support of "Damn the Torpedoes," the first US Festival in 1982 and a run of 20 shows at San Francisco's Fillmore Auditorium in early 1997.

For Campbell, it was the 1986-87 trek in which the Heartbreakers supported and served as Bob Dylan's backup band. "That was eye-opening," he says. There were also the Gainesville homecoming shows, headlining New York's Madison Square Garden for the first time and the band's initial U.K. visit.

He does not remem- continued on >>p38

FRIENDS GLADLY PLAY FAVORITES

To mark the 30th anniversary of Tom Petty & the Heartbreakers' debut album, Billboard asked colleagues who have worked closely with the group through the years to name their favorite song by the band.

"I like all Tom's songs because of lyrical content, but in the case of 'Even the Losers.' when I hear it on the radio or when it's playing, even after all these years, I sort of tune in to it again. If I'm in the car, I put the volume up.'

> -TONY DIMITRIADES, MANAGER, EAST END MANAGEMENT

"If I had to pick one favorite song it would be 'Refugee,' but I loved 'Breakdown,' gorgeous and stark. Raw. but well-produced. There was a lot of emotion in 'Even the Losers,' 'Free Fallin' ' and 'Won't **Back Down.' There** has been integrity and substance in every hit record." -NILS LOFGREN



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ber the exact time or place, but Dimitriades recalls one moment when he felt the band had truly arrived.

"For me as a manager that's been involved in this from the beginning, it was the first time that they played in front of 15,000," he says. "I felt pretty proud of that, more so than all the awards and charts."

It was William Morris Agency senior VP Barbara Skydel, who along with Premier Talent founder Frank Barsalona helped build Tom Petty & the Heartbreakers into one of the country's top live attractions. Last summer, the band scored career-high numbers at the box office, taking in slightly less than \$600,000 per night and 16,500 per night in ticket sales.

Premier Talent signed Tom Petty & the Heartbreakers in 1978 to a roster that already included Led Zeppelin and Bruce Springsteen as well as relative newcomers Van Halen, Journey and Talking Heads.

"We always felt that we wanted to work with artists that had the potential to have a 20- or 30year career," Skydel says. "Even at the beginning we felt Tom and the Heartbreakers had the potential to do that."

Some attribute the Heartbreakers' longevity to the fact that its members are allowed to work on outside projects, including Petty himself. Although several Heartbreakers make appearances on Petty's solo discs, 1989's "Full Moon Fever" and 1994's "Wildflowers," Tench admits he feels "a little left out" during Petty's solo forays, but understands. "He's got to do what he's got to do. I get to play with other people, so if he wants to do one without me," he says, "go have fun."

It is that understanding that has allowed Tom Petty & the Heartbreakers to carry on through the years. After co-producing "Full Moon Fever" with Petty and Campbell, former Electric Light Orchestra frontman Jeff Lynne collaborated with Petty, George Harrison, Bob Dylan and Roy Orbison in the Traveling Wilburys. He then went on to co-produce 1991's "Into the Great Wide Open," which is credited to Tom Petty &

'They've maintained their status as legends for 30 years.'

-TOM WHALLEY, WARNER BROS. RECORDS

the Heartbreakers. He is also at the helm of Petty's forthcoming solo album.

"I think they love Tom," Lynne says of the Heartbreakers, "and Tom's a real hard-working guy, and he loves his group. It's a mutual thing. That's how they carry on."

Petty began his relationship with Warner Bros. when the label issued the first of two Traveling Wilbury albums in 1988.

"He was obviously a great artist and a great songwriter and singer," says Lenny Waronker, former president of Warner Bros., who along with former Warner Bros. chairman/CEO Mo Ostin, brought Petty to the label in the early 1990s. "He was somebody we felt had a long career ahead of him, so it was an easy decision when he became available. It's hard to find people who have that kind of talent that special thing that makes them their own person."

Tom Whalley, the current chairman/CEO of Warner Bros., concurs: "The word legend gets thrown around way too often, but in the case of Tom Petty & the Heartbreakers, it's a perfect fit. They've earned the title and have maintained their status as true legends for 30 years. Tom's voice and the sound of the band has never steered from the course of brining great rock music to their fans," says Whalley. "Tom will be a member of the Warner Bros. Records family for years to come."

American Recordings chief Rick Rubin has also co-produced a Petty solo set ("Wildflowers") and worked with him and the Heartbreakers on "Mary Jane's Last Dance," one of two new tracks recorded to flesh out 1993's MCA Records "Greatest Hits" set.

"Mary Jane's Last Dance" topped the Main-

stream Rock chart and helped propel the album to No. 5. "Greatest Hits" went on to score an RIAA Diamond Award for sales of 10 million copies.

Mutual respect, Rubin says, has turned Tom Petty & the Heartbreakers into a fine-tuned "rock'n'roll machine" that few can match. "In the recording process, when it works its best, Tom will bring in a song. He'll play it on the acoustic guitar, and then the whole band will then play it the next round with no one discussing what anyone else is going to do. Everyone just knows what to do. Everyone just knows what their role is in the band. What space to fill, what space to leave. It's very organic."

With a production résumé that runs from Beastie Boys and Red Hot Chili Peppers to Johnny Cash and Neil Diamond, Rubin is wellqualified to rank Tom Petty & the Heartbreakers with rock royalty. "The only bands that you compare them to, who have that ability, would probably be the Stones and maybe AC/DC. There are not a lot of rock bands that have that."

While such praise is nice, Tench still sees some future challenges. "I just want to see what we can do next," he says.

As for Petty, he has a comment about the band's touring prowess that could just as well apply to its career perspective. "I think if I ever feel that I'm not doing it well, I would just stop," he says. "But as long as we're doing it and we're doing it at the standard we want to be playing and the people are happy, we'll keep doing that."

Additional reporting by Melinda Newman in Los Angeles.

"'American Girl' is the song that means the most to me, because it's the first one I heard him do. I recorded it myself because I liked it so much. We went on the road together, played it in a lot of places and had a good time. The song brings back good memories for me. Tom and I also wrote a song together, 'King of the Hill,' which we recorded for my album 'Back From Rio.' The song was a moderate hit, and he sang it with me." -ROGER McGUINN

"When I thought I was dving in rehab in 1994. 'I Won't Back Down' was my mantra. It lifted me up out of the pain and made me fight through it. 'The Waiting' . . . summed up my life. We can't stand waiting, we rock'n'roll men and women. Tom Petty's songs are like a great book that you revisit when you need help. His songs make me better."

-STEVIE NICKS

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EARTBREAKERS



OM PETTY

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REFLECTIONS AND GRATTUDE AT MILESTONE PASSES

ast October, in an interview that coincided with his receiving the Billboard Century Award, Tom Petty said that he could not believe his band was staring down its 30th year.

"I specifically remember thinking if we get five years out of this, it would be really successful," he recalled. "I never thought we'd do it this long."

And yet, here comes the 30th anniversary, and Petty feels nothing but gratitude that he and his bandmates are still at it, with a fan base that is just as fervent as always.

Billboard caught up again with Petty in late February as he cruised down the Pacific Coast Highway to the recording studio to put the finishing touches on "Highway Companion," his forthcoming solo album, produced by Jeff

Lynne. The new album is expected to arrive in June. Petty, offstage at the Billboard Music Awards in December, said the album will be released on Rick Rubin's American Recordings label, which is distributed by Warner Bros.. However, at press time, confirmation of the deal was still pending.

Although the solo album beckoned, he genially discussed 30 years' worth of the Heartbreakers' music and what is still to come.

This year marks the 30th anniversary of your first album. What do you remember about being in the studio with producer Denny Cordell and your boys?

We were really excited in those days. We weren't afraid to try anything, I'll say that. I hear those records now and I can't hardly believe that we did them, but we somehow did.

The songs came really effortlessly and the tracks were all played live. It was a joy, really. We were really proud of it when we got it done.

It sounds like you were not afraid to try anything, and that is a spirit you never lost even as success came and you had a lot to lose by taking risks.

Well, we kind of go where the wind blows us, you know [laughs]. We've never really played it safe or tried to make the same record again, it's a lot more fun that way.

Director Peter Bogdonavich is trailing you and the band for a film that will come out later this year. You are a very private person. What made you decide to let someone document your life? I think it's a worthwhile project, and I think it's good that he's going to finally tell this story completely. He's put a lot of effort into it so far. Sometimes, giving up your privacy is a little like going to the dentist, and we have let him have access that no one's ever had. So far, it's looking good. We're all pretty excited about it. I think he's going to make a good movie.

You are headed to the studio to wrap up "Highway Companion." When we talked in October, you said the album is about the passage of time. What else can you say about it? I'm reaching there to try and find a theme. It's just really a nice collection of songs. I think it does have an underlying theme of time and what it does to you.

What does it do to you?

It makes you old, if you're lucky [laughs].



TOM PETTY in December received the Billboard Century Award to acknowledge his creative achievements and ongoing work.

Between the biography you did last year with Paul Zollo, receiving Billboard's Century Award, the documentary and the 30th anniversary, you are spending a lot of time looking over your past. Are there any revelations coming up as you stroll down memory lane?

Well, the question I'm asked all the time is, "Does it feel like 30 years?," and I'd say, "Yes, it sure does." [laughs] It absolutely does. But I think, mainly, I'm just glad to still be doing it, still be taken seriously. I haven't been relegated to the oldies file yet, and I'm enjoying what I'm doing. The movie I just think will put a nice bow on the whole thing, and then we can quit dealing with the past . . . We'll forget about it and get on to part two.

What is in part two?

It's probably more of the same, I suppose. We're already building up songs for a Heartbreakers record, but that's down the road. We've talked a long time about doing a definitive live record, and that could be on the horizon, I don't know. I'd like to do more recording. I don't see us touring forever. Every time we do it now, I wonder if it's going to be the last one, but you know, I think we'll continue to do that, everybody's gung-ho to do it, so...

Why do you think it could be the last one?

I don't know how many more 50-city tours I want to take on. I've spent my life doing that, and I'd like to have some part of my life where I could concentrate more on recording.

Last October you said that you now make records for yourself. How has that changed from how you used to make them before? I think we always made them for ourselves, really, but you used to have more concerns about [wanting] to have one that's going to be a hit so everybody will buy the record, and I think as time has gone on, I'm more interested in—I don't know how to put [it]—what kind of catalog of stuff I can compile.

Do you have any kind of checklist of projects you still want to complete? Like a duets album or an album of blues standards?

No, it's just song to song. I'm amazed that they keep coming. That's about it. It's funny, every year or so a batch of songs appear. I don't really un-

derstand it, but I'm just glad. I'm not going to question it, because it keeps happening.

In an interview last summer, your wife, Dana, said that you were still a "nervous wreck" before you went onstage. Is that true after all these years?

I am, yes. I'm really nervous before I play. I just, I don't know what it is, but I get to where I can't even speak a few hours before the show, and once I get out there I'm OK.

I don't take it for granted ever. I always want to do my best and give them all I can, so, I really take it seriously.

Any plans for reissues for the 30th or other ways to celebrate besides the tour?

You'd have to ask [my] office, I don't know. Between the press and the film and finishing the record right now, I'm one busy guy. So it's nuts, but I love it, it's great. I'm glad to be employed. "'Zombie Zoo' always puts a smile on my face, because George and I and Tom and a gang of us were together on the night that inspired the song. What makes Tom Petty a unique live performer is that he is a storyteller. I call him 'Aesop Wilbury.' " -OLIVIA HARRISON

"One of my favorite songs is 'Southern Accents.' I also remember being in **England and** getting a real jolt of electricity when I first heard 'Refugee.' It was such a structured song, great words ... I was turned on by that. The first time I heard it sung live, I was in shock at how powerful the performance was." -DAVE STEWART

"I have a fondness for some of his early songs that he made popular when we both were just starting out; songs like 'American Girl' and 'Breakdown.' I also appreciate still that he sang on my hit song, 'Girls,' in 1984."

Quotes compiled by Craig Rosen and Debbie Galante Block.

Rebels with a Cause.

TOM PETTY AND HEARTBREAKERS

30 Years of Great Stories...



HEARTBREAKERS BRING CONSISTENCY AND PASSION TO SHOWS

usic fads have come and gone during the past 30 years, but Tom Petty & the Heartbreakers remain one of the most enduring live acts by playing their own intelligent version of basic rock-'n'roll—and playing it very well.

For Petty, the formula for ongoing road success is rather simple. "We enjoy playing with each other, which I think is a pretty important part of this," Petty says. "If we didn't, we'd have given it up a long time ago."

This year will see Tom Petty & the Heartbreakers stage an extensive tour in the summer and fall to mark their 30th anniversary. And plans call for notable musical friends to join the bill too.

Petty and his band have proved to be remarkably consistent in a touring business known for inconsistency. But, like all great bands, they had to start somewhere.

When manager Tony Dimitriades came onboard with the band, they were still playing

small clubs, though they were already seasoned stage performers.

"You have to remember that the main nucleus of the band—Ben [Tench], Mike [Campbell] and Tom—had been playing together in Mudcrutch in Florida for several years before I met them," Dimitriades points out. "So they were definitely a great live band even then."

Just before the release of its first album in 1976, the band returned to play some old Mudcrutch haunts in Florida to tune up its live show.

"That was the first thing they did as Tom Petty & the Heartbreakers, apart from a gig somewhere in the Valley in L.A., and at some point they had played the Whiskey as well," Dimitriades recalls.

Supporting dates for Al Kooper and such bands as Kiss followed. But even with its Southern roots and West Coast base, it was in England where the band first gained footing on the road.

The first album had garnered good reviews in the British press, and London agents Barry Dickens and Ian Wright, Dimitriades' friends and countrymen, were interested in booking the band.

"They liked the album, they saw there was a little buzz, and they offered me a tour opening for Nils Lofgren in Europe, which at the time was the perfect tour," Dimitriades says. "That's where it broke wide open. We went around Europe, then came back to England and did a headline tour of the same venues we'd just opened in."

While England was definitely onboard. it took a little more effort stateside with the band jockeying to get in the middle of three-act bills and snag some scattered headlining dates.

"What we tried not to do at that time, much to the chagrin of promoters and our agents, I would say, was open for the wrong acts," Dimitriades says. "Sometimes we made a decision to play for 500 or 600 people rather than in front of 5,000 people with an act who we thought our audience was not compatible with."

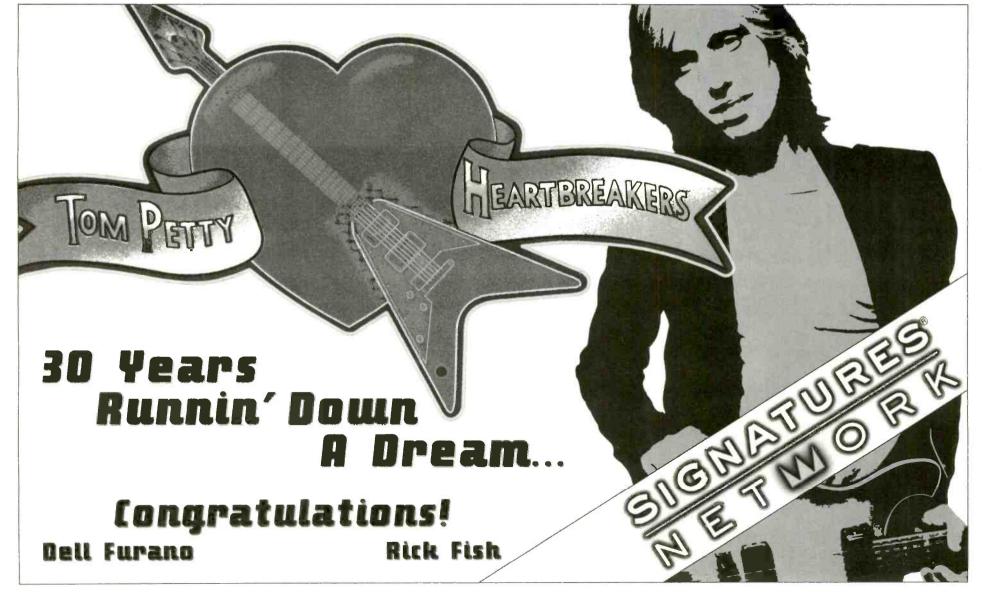
Dimitriades says the band had early believers in markets like Boston, San Francisco and Los Angeles. But when the seminal "Damn the Torpedoes" was released in 1979 and the hits followed, it went straight to headlining.

The foundation was properly laid. "There were about four years before 'Damn the Torpedoes' where the band did a lot of touring," Dimitriades says. "They could play, and they could turn people on. The band went up there and did what they were supposed to do, and even other major acts' crowds appreciated them."

In the 1980s, Tom Petty & the Heartbreakers became one of America's top touring acts, with the 1985 tour in support of "Southern Accents" documented as the fierce live album "Pack Up the Plantation—Live!"

Barbara Skydel at the William Morris Agency has been Petty's agent since before the Damn the Torpedoes tour.

"The progression was incredible," she says. "The impression we always had of Tom, and really what we always looked for, was 'career artist,' artists that had that something special that it wasn't going to be a flash in the pan. You could tell that this was a guy that could be around for as long as he wanted to **continued on >>p44**



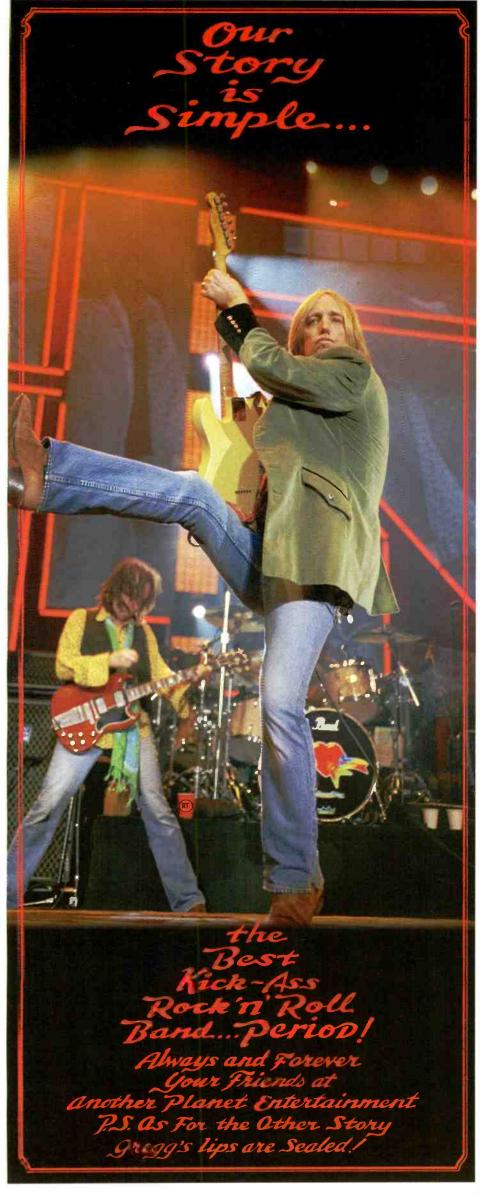
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from >>p42 be around."

Longtime Phoenix promoter Danny Zelisko, now with Live Nation, was also an early believer. "I have always loved Tom Petty. From the very start," Zelisko says. "The band and he liked coming to a club I booked called Dooley's back in the '70s. Tom and the boys got up with the Muddy Waters Blues Band and rocked the house to maybe 100 people that stayed behind, hoping something would happen."

Skydel sees it as a commitment by the band to deliver the goods onstage. "Tom has always stayed true to his craft," she says. "The Heartbreakers are fabulous, they always deliver a great show, and I think that people know that when they go to see a Tom Petty show they're going to see the best."

One of the key testaments of the band's onstage prowess was not part of one of its own huge headlining tours. Bob Dylan invited Tom Petty & the Heartbreakers to join him on his True Confessions world tour in 1986-1987, giv-

ing a superstar band the chance to be sidemen for one of rock's most intriguing tours.

"First of all, it was a joy for all of them," Dimitriades says of the Dylan tour. "Secondly, it was a learning experience to step outside their normal comfort zone and play with someone who's a legend they admired and were fans of, and someone who keeps you on your toes through an entire tour."

The Dylan tour allowed Petty and band to step back from their own still-exploding career.

"I think, particular for Tom, it took some pressure off from being the front guy and responsible for the entire thing," Dimitriades says. "My observation is he enjoyed sitting back sometimes and observing how somebody else did it."

Even with various solo and side projects, Tom Petty & the Heartbreakers remain a major force on the road. Last year, Petty and his band put up some of the best numbers of their career, averaging \$600,000 in gross and 15,763 in attendance as one of the top tours of 2005.

The band drew more on a per-night basis than box-office titans including Neil Diamond and the Eagles. "The fact of the matter is our ticket prices were lower, so the grosses might have been lower," Skydel says. "But the attendance was incredible, and there was a tremendous amount of excitement around the shows."

Dimitriades adds, "What we charge is not because we couldn't charge more, it's because that's what we all choose to do."

While Petty's box-office feats in 2005 were impressive, it is really nothing new for the band. For The Last DJ tour in 2002, the band's most recent trek with a like number of large-venue dates, the averages were \$468,767 at the box office and 15,490 in tickets sold, for a total attendance of 681,592 for 44 shows.

Petty does not focus on the numbers as much as the performances and calls touring "as much fun as you can legally have, I think." Packed houses are something to which the artist has become accustomed.

"We sort of feel like, 'Well, we do this all the

time,' " Petty says. "We're always there, if people want to notice."

Petty leaves the number crunching to his handlers. "I'm not really involved in the business," he admits. "I'm fortunate—I've been with the same manager since I started out 30 years ago, and he has always been very good at looking after our tours and things. But who would've dreamed that 30 years later we'd still be doing these kind of numbers?"

For Petty and the Heartbreakers, the focus is more on the art than the business, and much of his art, it seems, is connecting with fans.

And Petty notes the band is connecting with a new generation of fans. "We've seen this over the years, the torch being passed down and younger people coming in," he says. "But we still maintain a core audience. A lot of them were even there in the '70s."

In support of a new album and the 30th anniversary milestone, Tom Petty & the Heartbreakers will tour extensively in 2006, with dates



BOB DYLAN, right, invited **TOM PETTY & THE HEARTBREAKERS** to back him up on his 1986-87 True Confessions world tour.

concentrated in the June-July and September-October time frames. True to form, they will try something different.

"What we're trying to do is a bunch of shows with different artists that either we like or think would be an interesting show," Dimitriades says.

"One of the main things we're doing is a bunch of shows with Pearl Jam," Dimitriades continues. "We're also talking to John Mayer about doing some dates, as well as the Strokes. And maybe in the occasional show there will be a friend [to] come on the road with us for a few days."

Asked to boil down the essence of the touring longevity of Tom Petty & the Heartbreakers, Dimitriades cites two key factors: "A great band that delivers live consistently. And the songwriting. Songs that resonate and last through the years and don't go out of fashion."

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GETTING AT THE ESSENCE OF THE HEARTBREAKERS

ow do you convey the live power of a great rock'n'roll band and the essential gift of its songwriter?

For Tom Petty & the Heartbreakers, old friends and colleagues were more than willing to try for this report celebrating the band's 30th anniversary. And band members Mike Campbell and Benmont Tench weighed in as well.

"As 'Damn the Torpedoes' was coming out [in 1979], Tom and the Heartbreakers opened a long European tour for my solo band," Nils Lofgren recalls. "It was unusual to have such an incredible rock band opening for us.

"They were great every night," Lofgren says. " I was shocked. Right from the get-go, the band had an innate ability to present great songs in a very well-produced streamlined presentation. Not a lot of frayed edges, everything in its place. They were able to present that live with quite a bit of passion."

Tony Dimitriades of East End Management, who has represented the band from the start, declares: "They can play anything. They're so tuned in to each other and so similar in their tastes they can do things that nobody else can do."

Petty and the Heartbreakers are "arguably the best American rock band," says producer Rick Rubin, head of American Recordings, who is co-producer of the "Wildflowers" album and "Mary Jane's Last Dance," one of the band's many hit singles. "So you have a great band, with great songs, who make great records. It's really hard to beat."

Each member of the band "brings tremendous musicianship," says Barbara Skydel, senior VP at the William Morris Agency and the band's booking agent. "Mike Campbell is incredible as is Ben [Tench]. You're talking about world-class musicians. Tom's no slouch on his instrument either. It's the way they connect with the audience and the way they connect with each other. That's what makes a great live show."

The band in concert is "just so tight," says Jeff Lynne, co-producer of "Full Moon Fever," "Into the Great Wide Open" and "Highway Companion."

"They kind of know what they're going to do before they do it," Lynne continues, "And Tom's a great frontman. That's the key to it all."

Sonically, "what makes them sound the way they do is as much their imperfections as it is their talent and originality," says Jimmy lovine, the chairman of Interscope/Geffen/A&M Records, who co-produced "Damn the Torpedoes," "Hard Promises" and "Long After Dark."

"It's the way Tom lays on a beat, and the bass and drums are slightly right behind. It was incredible chemistry. When you put all the instruments up, it would just lock. Mike's guitar, Benmont's organ and Tom's guitar go so well together. What you really have is an orchestra. When blended together it has a real concert sound."

From his onstage perspective, guitarist Campbell says, "It's the old cliché of chemistry and the way we play. There's a certain talent that Ben has, that Tom has, and that I might have, and when you put it together, something happens that's better than all of us."

Tench agrees. "If it's really good live," he says, "it's because we're all aiming at the same thing. There should be some telepathy there. Ron Blair is back in the band and as the new guy he's been in the band 10 years. If you've got a lot of really good songs and play them with heart and you're aiming at the song, that's going to make for a really good show."

And few bands get to play songs as rich as those Petty has written.

"We have a great songwriter," Campbell says. "His character is very powerful and it's easy to play with someone like that and sound good. It worked to his advantage that he found a group of players that had empathy and an instinctual understanding of how his songs could be realized."

Tench adds: "There are 30 years of great songs that this guy wrote—and he wrote a lot of them with Mike. They run deeper than they seem on the top, which is a great thing about rock'n' roll. You can run things past people and they don't even know what they're getting."

Dimitriades notes that **continued on >>p48**

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from >>p46

Petty has "the entire package—lyric and melody. Also, he can tell an entire story in one line or paint a picture in one line. You don't have to listen to the entire song or an entire verse to get a meaning from it. One line will do the job for you."

"His songs are unique," Lynne says. "He's got his own little spot in the whole spectrum of music. He's got tremendous words and very different kind of melodies. I always admire what he does with them. And he's a great singer. I think his singing has even gotten better over the years."

Rubin echoes that view. "If you look at his body of work, there are so many great songs. He's an incredible songwriter and when it comes to record making, he's a true craftsman. There are just not a lot of people that can do that. It's somewhat of a lost art."

Petty was "one of the original guys to hark back to American songwriters and also a lot of English songwriters," lovine says. " It was a Billie Joe Armstrong of Green Day had the honor of introducing Petty when he received the Billboard Century Award in December. "He's just timeless," he says. "He still has something to say in all his songs. Music has gone through so many different trends and Tom Petty has always been a solid and he just keeps getting better and better."

Petty has "the capacity to really tell the story in the simplest way," says Warren Zanes, formerly of the Del Fuegos, who has toured on a bill with the Heartbreakers and admired Petty's songwriting since his own adolescence.

"Petty's stories were distilled in such a way that it allowed you to identify with the protagonist in the deepest way," he adds. "When 1 was going through terrible shit, there was [al-

On their first U.K. tour, **TOM PETTY & THE HEARTBREAKERS** opened for Nils Lofgren, who recalls, 'They were great every night.'



'They're so tuned in to each other [that] they can do things that nobody else can do.'

-TONY DIMITRIADES

time when there were these long rock songs, but he would write a three- to four-minute piece that had all the passion of any Led Zeppelin song or Bruce Springsteen song, but yet he condensed it in a three- or four-minute rock song. And he's very good at it."

Lenny Waronker, former president of Warner Bros. Records, notes that "most great writers have their own take on the world. Tom sees things in his way, which makes it unique. I can't exactly explain that, except that you know his language when you hear his songs."

Even other acclaimed songwriters admire Petty's craft. "Tom's a really good guy," Randy Newman says. "We worked together on a track for a record of mine and he worked harder than I did. He's a great songwriter and has been since the beginning of his career. He's remained consistent. Not all of us have."

Dave Stewart, who produced "Southern Accents," says, "Tom is incredibly smart and has a beautiful mind. He has a way of distilling what he wants to say fluently, and he doesn't take any prisoners. Everything is spot on and not messy." ways] a Petty song. I could tell you my life from 15 years old on with Petty songs better than I could with photographs. He has a distinct gift as a writer."

Stevie Nicks, a longtime friend of Petty's who recorded the hit duet "Stop Dragging My Heart Around" with the singer, says: "What makes Tom so good at this is that he writes about everything. Love in theory. Love in euphoria. Love in disappointment. Love in how it affects everyone; love after a long time. Divorce and how that affects everyone. New love and old love and how that affects everyone. Then he writes about personal growth and how that ebbs and flows.

"He writes about the world," Nicks says. "He writes about the record business. He writes about monopolies and the nurturing of new artists that has ceased to exist. He writes about his girls: girlfriends, daughters and wives.

"He has always been my great inspiration," she adds. "He is magical. There is not, and never will be, another like him."

Additional reporting by Melinda Newman in Los Angeles.

Runnin' Down A Dream

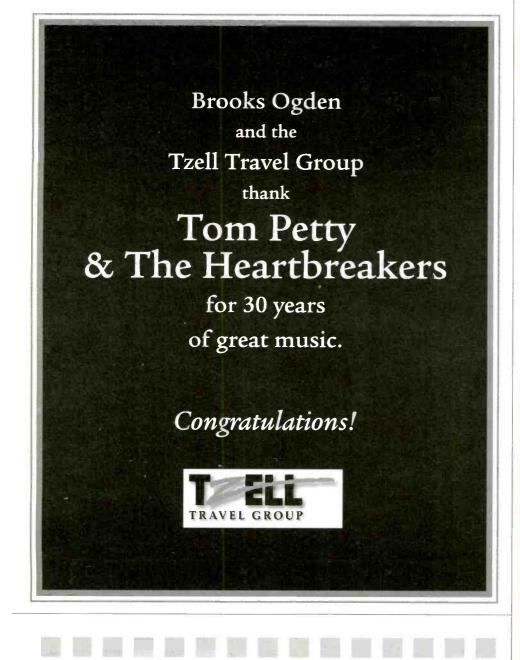
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HIT TRACKS AND DISCS SPAN YEARS

The following charts rank the top 10 singles and albums recorded by Tom Petty & the Heartbreakers, Petty as a solo artist and the Traveling Wilburys. They are ranked by peak position on The Billboard Hot 100 and The Billboard 200. If more than one title peaked at the same position, ties were broken by the number of weeks a title spent at the peak. Remaining ties 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.

Ranking The Top Singles

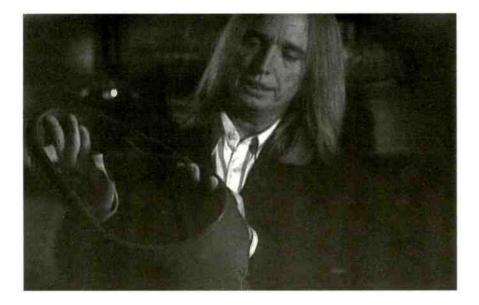
	ARTIST	TITLE Peak Position	Debut Date	abel
	Stevie Nicks With Tom Petty & the	STOP DRAGGI	N' MY HEART AROUND	
	Heartbreakers	3	July 25, 1981	Modern
	Tom Petty	FREE FALLIN		
	TomPetty	7	Nov. 4, 1989	MCA
	Tom Petty & the	DON'S DO ME	LIKE THAT	
1	Heartbreakers	10	Nov. 17, 1979	Backstreet
	Tom Petty	I WON'T BAC	DOWN	
1	Tom Petty	12	April 29, 1989	MCA
	Tom Petty	YOU DON'T KI	NOW HOW IT FEELS	
1		13	Dec. 3, 1994	Warner Bros.
	Tom Petty & the	DON'T COME	AROUND HERE NO MOI	RE
	Heartbreakers	13	March 16, 1985	MCA
,	Tom Petty & the	MARY JANE'S	LAST DANCE	
1	Heartbreakers	14	Dec. 25, 1993	MCA
	Tom Petty & the	REFÜGEE		
	Heartbreakers	15	Jan. 26, 1980	Backstreet
	Tom Petty & the	JAMMIN' ME		
	Heartbreakers	18	April 25, 1987	MCA
	Tom Petty & the	THE WAITING		
	Heartbreakers	19	May 2, 1981	Backstreet

Ranking The Top Albums

	ARTIST	TITLE Peak Position	Debut Date	Label
	Tom Petty & the	DAMN THE TOR	PEDOES	
2	Heartbreakers	2	Nov. 10, 1979	Backstreet
	Traveling	VOLUME ONE		
2	Wilburys	3	Nov. 12, 1988	Wilbury
	Ton Dates	FULL MOON FE	VER	
3	Tom Petty	3	May 13, 1989	MCA
	Tom Petty & the	GREATEST HITS		
4	Heartbreakers	5	Dec. 4, 1993	MCA
5	Tom Petty & the	HARD PROMISE	S	
ి	Heartbreakers	S	May 23, 1981	Backstreet
6	Tom Petty & the	SOUTHERN ACC	ENTS	
•	Heartbreakers	7	April 13, 1985	MCA
7	Town Date	WILDFLOWERS		
-	Tom Petty	8	Nov. 19, 1994	Warner Bros,
	Tom Petty & the	LONG AFTER D	ARK	
8	Heartbreakers	9	Nov. 20, 1982	Backstreet
9	Tom Petty & the	THE LAST DJ		
	Heartbreakers	9	Oct. 26, 2002	Warner Bros,
-	Tom Petty & the	ECHO		
10	Heartbreakers	10	May 1, 1999	Warner Bros.

eorge Harrison was cleaning out a closet. He said, 'Hey, Tom, you dig Elvis, don't you?' He said 'Well here, I want you to have this—this is Elvis' gun belt. I've kept it ever since. That's the only piece of memorabilia I have at all of anything." — TOM PETTY

> (as told to writer David Wild for the Elvis Presley Enterprises production of *Elvis Lives*)





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David Saltz Executive Producer, *Elvis Lives*



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CAREAR FILM WILLOFFER ANAONY OF A NOCKBAND

ne highlight of this year's 30th anniversary of Tom Petty & the Heartbreakers is the release of a career-encompassing documentary about the group that will be coming to theaters this fall. Directed by Peter Bogdanovich ("The Last Picture Show," "Paper Moon"), the project has the working title "Anatomy of a Rock Band."

"The idea is to paint a collage, a picture of this group who came from Gainesville [Fla.] and what happened to them," Bogdanovich says. "The price you pay for fame and stardom ... nothing is free. What is the price in terms of broken hearts and divorces and arguments and children and all that things that people go through? How do the private lives reflect the public and artistic lives?"

The film will feature footage and music videos from throughout the band's career, as well as new performances that have not been available duced fleetingly to Elvis Presley and it changed his life," Bogdanovich says. "You can't listen to Tom's music without knowing that he's heard a lot of other music like the Beatles, Elvis, the Byrds and Bob Dylan. But he's made a niche for himself, and he understands that it's important to know what preceded you. I agree with that sensibility, and we really got along intelligently."

After signing on to the project, Bogdanovich's first major task was going through the wealth of old footage from the band.

"We are asking the editors to put that material into chronological order, and we're making notes on all of that," he explains. "This is everything from previous TV interviews to different performances and footage of the group, home movies, stuff on the bus, rehearsals, tour stuff. All of that."

The director has just started conducting new interviews for the project, and much of the new performance and rehearsal footage for

'We want to explain what impact the group had on the world and the world on it. We will try to put their career into perspective.'

elsewhere. Viewers can also expect to see new interviews from such people as Stevie Nicks and Rick Rubin.

The project will follow the band's entire career from its early days, when it started recording in Los Angeles, to the present. Original band members include Mike Campbell (guitar), Benmont Tench (keyboards), Ron Blair (bass) and Stan Lynch (drums). (Lynch left the group in 1994; Blair left in 1982 and returned in 2002.)

A special 30th-anniversary concert that is expected to take place this summer will be included in the film's final cut.

Bogdanovich admits that he had not closely followed the band's career when he was approached late last year by producer George Drakoulias—who has worked on several of the group's albums and Petty's solo material—about a potential documentary.

He became intrigued by the group's story, and, after having a three-hour meeting with Petty about it, he was hooked.

"Tom is really a child of the rock'n'roll age in the sense that when he was 11, he was introthe film will be compiled during a span of four to six months.

The group's videos will also play a crucial role in the film because they are "so iconic," Bogdanovich says.

" 'Don't Come Around Here No More' with the 'Alice in Wonderland' theme was so different," he explains. "I think they were the first to do a 'story' video."

Bogdanovich expects the film to be released in some theaters close to the anniversary of the band's debut in November. It will also be shown on TV or cable around that time, though details are still being determined.

Additionally, a DVD will arrive shortly after the theatrical release. Bogdanovich says the DVD will likely include one of the group's complete concerts in addition to the documentary.

"We will be as candid as we can in the film," Bogdanovich says. "We want to explain what impact the group had on the world and the world on it. We will try to put their career into perspective, and we will really get into what Tom meant by his songs."

The balance in the same way in the same way in the same in the same way in the same in the of the greatest events in the history one of the greatest events in the history of the company was their 20 show run at the Filmore in Jan-Feb of 1997. The band had been in hibernation for awhile and decided had been together and just have fun alout the twentern wan-Feb of 1997. The band to get back together and just have fun, play to get back together and just have fun, play their favorite songs, not just the hits. They did a shitload of covers, songs they played before they were the Heartbreakers, more obscure songs they their catalogue. They had several different from throughout including Wallflowers, Fete from Sthroughout including Wallflowers, Fete proge, Brendan Benson, Frank Błack Roger WcGuinn. Orge, Brendan Benson, Frank Błack Roger McGuinn in We even had a newsletter that was they were jokingly referred to as the "Fillmore bistfbuted to band, crew and house staff with House Band". We even had a newsletter that was they set. The shows were legendary. I have news, etc. The shows were legendary. I have that was so amazing and musically connected that we with artists and audience, simula never been associated with another event that was so amazing and musically connected that with artists and audience, similar that was so amazing and musically connected so much with artists and audience, simultan-eously. out face.

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Lee Smith & Rick Mueller Bill Graham presents A Live Nation

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MILLION STORIES

never know how cool and understanding someone can be until you put them into a situation. When The Verizon Wireless mphitheater outside of San Antonio, Texas originally opened, I was very fortunate that Tom Petty & the Heartbreakers accepted my offer to be the inaugural artist to play the venue. I was pumped. Opening night with Tom Petty of the Heartbreakers! with Tom Petty and the Heartbreakers!

As we approached the week of the show, the grand opening happened to fall on the same night as the Western Conference Finals which included the the World Champion San Antonio Spuis.

Now the wrong Judgment cause that I cannot part of this small into to say "weekend! Tom this small into Tom and Tony D, where the play Jones Beach of this anona she at a man man solar the solar is and the s Congratulations Ton, You've been on top 30 straight Tony discussed the situation with Tom and I waited for the call. Tom suggested we rent some additional screens and let everyone know 1 40 the office of the state of We would carry the game before the concert one state of the art video, with concert caliber Sound. The Spurs won their game and the show Went on a little later, well maybe quite s but later, and Tom Petty & the Heartbreakers on a truly magical show. We found the new curfew for the venue on our inaudral area to and even threatened with a or our and you and even threatened with a or and nade the best of the situation made the best of the situation onto bring the nume dom. We would carry the game before the concert on said alet ne annunce ic. private jet. and let ne annunce ic. private jet. and it would take i kind of recomport. said al it back the one show love the the take in the show love the the take is a private in the take is an interval on the show love the the take is a private in the take is a private in the take is a private in the show of the take is a private in the show of the take is a private in the show of the take is a private in the show of the take is a private it i the at Back in Bl, 3 Back in bands in bands Back in Stanson Reper Association Reper Association Reper Association Bob Bout Pace constants on A Live Batton on

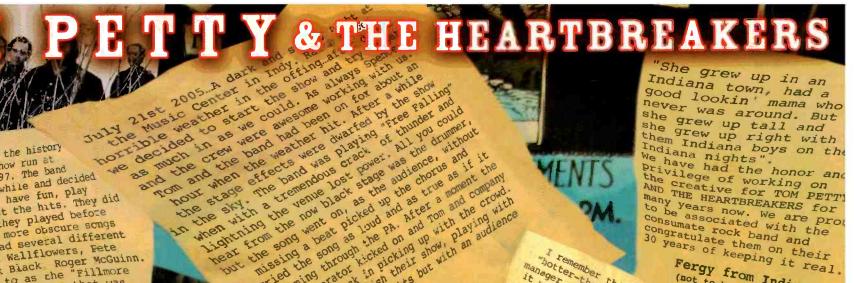
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THE LAST DJ' GETS IN THE LAST WORD

race the evolution of Tom Petty's bimonthly XM Satellite Radio freeform show, "Buried Treasure," and you will find it begins with the first single and title track from his last studio album, 2002's "The Last DJ."

The song was "a scathing critique on the state of terrestrial radio then and now," says XM chief creative officer Lee Abrams, the guy responsible for bringing Petty's show to satellite radio.

Abrams has a longstanding relationship with Petty and his manager, Tony Dimitriades, and used the song's release as an opportunity to get the artist onboard at XM.

"Tom obviously wasn't thrilled with the state of terrestrial radio at the time of the song's release," Abrams recalls. "So, I thought maybe he should show us how he'd like to do radio."

Petty was a perfect choice to do this type of show for XM because, as Abrams points out, he is a multidimensional artist and Abrams knew the show would be anything but a "best of" classic rock catalog you could hear in Anywhere, U.S.A.

"He'll go from Billie Holiday into an indie band that just came out yesterday," Abrams says. "He's the kind of artist we like on XM because he's intelligent, and he's also musically diverse, and he's not just going to play a bunch of classic-rock hits. It's really music from his soul."

"Buried Treasure" has been on XM's Deep Tracks channel for the past two years, and Abrams reports the artist just re-upped for another year.

Petty records a new show every two weeks at a studio in Los Angeles with the help of a producer. The program is then repeated in different dayparts throughout the week, so that a trucker driving in the middle of Nebraska at 3 a.m. will hear it at the same time as somebody who listens in the morning or afternoon.

As for how music is selected for the program, that is a ball that falls only in Petty's court.

"There's no real format you can pigeonhole the show into," Abrams says, "it's totally freeform. It's radio, as Tom likes to do it. That was one of the prerequisites he had for it, and we were more than happy to honor it; anything he wants to do, anything he wants to say, he just lets it flow. It's the music he would play in his living room."

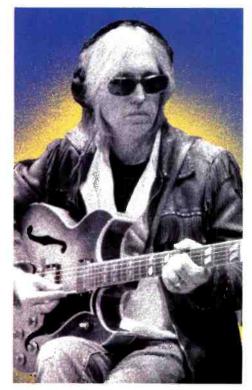
Abrams also notes the amount of effort Petty puts into preparing the show.

"He's well prepared musically, and he goes into each and every show knowing exactly what he wants to say too."

And the result?

While satellite broadcasters cannot yet measure listenership to specific programs, Abrams notes that he looks at "just the sheer volume of phone calls, letters and e-mails [Tom] gets each week" to gauge reaction.

"There's so much content on XM from everywhere," Abrams adds, "but Tom's show probably gets more response than just about anything."



PLAYLIST

How varied is the music on a typical installment of "Buried Treasure"? Here is the playlist from the Feb. 21 show:

OTIS REDDING, "Love Man" GEORGE HARRISON, "Art of Dying" THE ROLLING STONES, "Down the Road Apiece" KING CURTIS, "Soul Twist" CHUBBY CHECKER, "Slow Twistin' " TRAFFIC, "Medicated Goo" ELVIS PRESLEY, "My Baby Left Me" CHUCK BERRY, "You Never Can Tell" **DEL SHANNON**, "Keep Searchin' (We'll Follow the Sun)" THE JIMI HENDRIX EXPERIENCE, "Little Miss Lover" JOHNNY CASH, "Everybody's Trying to Be My Baby" LITTLE WALTER, "Roller Coaster" VAN MORRISON, "Enlightenment" BOOKER T. & THE MG'S, "Time Is Tight" SPIRIT, "Girl in Your Eye" FATS DOMINO, "Blue Monday" THE BEATLES, "Baby It's You" THE YARDBIRDS, "I'm a Man" WILSON PICKETT, "New Orleans"

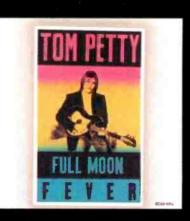
THE QUIK BERT'S, "Apple Crumble"

-Mike Boyle

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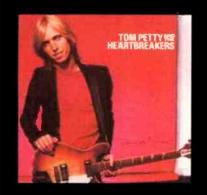
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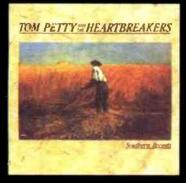
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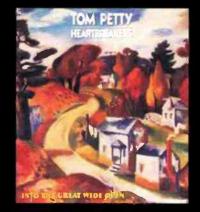
















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Ireland's Prize Gal Julie Feeney's '13 Songs' wins Choice Music Prize

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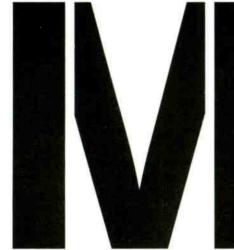
'Underage Thinking' Teddy Geiger's album inspired by youth



62

6 Questions 4 Prince He is all for one-album deals and new CD '3121' CMT Music Awards Faith Hill earns three nominations this year

64



RAP BY GAIL MITCHELL

'KING' T.I. HOLDS COURT

LOS ANGELES—Rapper T.I. is too busy getting his career hustle on to ponder where he expects to be in five years.

"I couldn't have predicted five years ago that I'd be where I am now," the Bankhead, Ga., native says. "So it's hard for me to judge. I'm just going to keep grinding like I've been doing."

That grinding is paying off. At the end of 2005, T.I. (born Clifford Harris) became a first-time best rap solo performance Grammy Award nominee for "U Don't Know Me." He also co-executive-produced the "Hustle & Flow" soundtrack, which yielded the newly minted Academy Award-winning best song, "It's Hard out Here for a Pimp." The soundtrack was released last year through T.I.'s Grand Hustle joint venture with Atlantic Records.

But there is no time right now for glory-basking. T.I. is in the midst of a promotional tour for his third Grand Hustle/Atlantic album, "King" (March 28), as well as his feature-film acting debut in "ATL." In theaters March 31, the Warner Bros. Pictures film was co-written by Antwone Fisher and directed by noted video lensman Chris Robinson. Robinson is also a producer of the film together with Will Smith's Overbrook Entertainment, music producer Dallas Austin and TLC's Tionne "T-Boz" Watkins.

In "ATL" T.I. plays lead character Rashad, one of four friends dealing with life's challenges after high school. Much of the comedy/drama's action takes place at the local roller-skating rink, Jellybeans. OutKast's Big Boi portrays a drug dealer in the film.

T.I. says he tried out for the part after "pretty much bugging people until they gave me a shot."

Ask him how well he thinks the movie will do in the wake of recent artist film ventures like 50 Cent's "Get Rich or Die Tryin' " or Usher's less successful "In the Mix," and he says simply, "I'm not them. Usher's movie was definitely in its own lane. So was 50 Cent's. This is a different kind of movie. It has more of a sense of timelessness to it. But I'll let the people decide."

There is no official "ATL" soundtrack; however, several tracks from "King" are heard in the film including first single "What You Know" (No. 10 on Hot R&B/Hip-Hop Songs), "Front Back" and "Ride Wit Me," which is featured in the film's trailer.

For the new album, T.I. says, "what I set out to do was keep everything that people appreciated from my other projects. Then I just added whatever I thought was missing."

"King," whose title is derived from T.I.'s self-anointed sobriquet "king of the South," is primed to deliver on the promise of his first two Atlantic albums, 2003's "Trap Muzik" (featuring "Rubber Band Man"), which peaked at No. 2 on Billboard's Top R&B/Hip-Hop Albums chart, and 2004's "Urban Legend" ("Bring 'Em Out" and "U Don't Know Me"), continued on >>p58 T.I.

FACT FILE

Label: Grand Hustle/ Atlantic Management: Jason Geter, Grand Hustle Management Booking: Jason Geter, Grand Hustle Tours Publishing: Club Crown Publishing/Warner/ Chappell (BMI) Last/best-selling album: "Urban Legend" (2004), 1.3 million

www.americanradiohistorv.com

LATESTBUZZ

MARCH 25, 2006

>>>ATLANTIC ON FILM

Atlantic Records and Bryan Turner's Melee Entertainment have entered into a multifaceted agreement to develop film and recording projects. Melee, which has a multipicture deal with Paramount Pictures, will develop theatrical properties featuring Atlantic artists using the label's creative and/or financial resources. On the album side, Atlantic may release companion soundtracks when appropriate and has a first-look option on acts signed to Melee. —Melinda Newman

>>>BNA PULLS SONG

Nashville-based BNA Records has pulled the first single from its new group the Lost Trailers. In a letter to country radio, BNA senior VP of legal and business affairs Katherine Woods says changing the single from "Chicken Fried" to "Call Me Crazy" was necessary because one of the song's writers changed his mind about licensing it to BNA. Although not named in the letter. song co-writer Zac Brown decided he wanted to keep it for himself. The track will also be pulled from the band's forthcoming album. Although the single had not officially shipped to country radio, enough stations were playing advance copies for it to debut on Billboard's Hot Country Songs chart at No. 53.

—Ken Tucker

>>>TIPPIN LEAVES LYRIC ST.

Country artist Aaron Tippin has exited the roster of Nashville-based Lyric Street Records, which has now pared its roster back to six acts. Lyric Street's roster comprises Rascal Flatts, Shedaisy, Josh Gracin and newcomers Trent Tomlinson, Sarah Buxton and Lisa Shafer. —Phyllis Stark

Music

T.I. from >>p57

which reached No. 1. Offering up a mix of street anthems and club jams, the album includes cameos by Jamie Foxx ("Live in the Sky"), UGK ("Front Back"), BG and Young Jeezy (both on "I'm Straight") and Pharrell and Common ("Goodlife") plus Grand Hustle artists Young Dro, Governor and PSC (Pimp Squad Click). Producers include longtime cohorts the Neptunes, Just Blaze, Kevin "Khao" Cates, Swizz Beatz and Mannie Fresh.

Carlos Adams, Virgin Entertainment Group's Los Angelesbased urban/soundtracks product manager, says the setup between the album and movie could not be better. Predicting that "King" will debut at No. 1, Adams notes that "this record is not about first-week sales. It should continue to sell well throughout the year. T.I. has clearly established himself in the rap game as one of its most valuable players."

T.I. has been steadily building his star quotient since 2001. That is when Arista Records released his album debut "I'm Serious." After the title track featuring Beenie Man managed to reach only No. 72 on the R&B chart, T.I. left the label. Before signing with Atlantic in 2003, he self-issued several releases and mix tapes. He also recorded a guest appearance with Killer Mike on Bone Crusher's top 10 R&B hit "Never Scared." Then

Singer/songwriter

was the surprise winner of

Ireland's Choice Music Prize for best album

with her selfproduced and self-distributed

'13 Songs.'

he hit with the R&B top 15 single "Rubber Band Man."

A side trip into a work release program soon after to satisfy a probation violation for a 1998 conviction on a controlled substance charge did not impede T.I.'s drive. "Urban Legend" followed. T.I. also made the rounds on a number of projects by a variety of artists including Cee-Lo, Slim Thug, Mario and Destiny's Child, whose "Soldier," also featuring Lil Wayne, nabbed a 2005 Grammy nod for best rap/ sung collaboration.

SPRINT CONNECTION

A linchpin in the marketing of "King" is the "T.I. Sprint Takeover" campaign. Sprint cellphone customers will be able to download "What You Know" and "Ride Wit Me" from the new album before its release and also have access to exclusive ringers, call tones and images. Patrons will also have exclusive access to a video shot by T.I.'s crew during the album's launch week and be able to view full T.I. music videos and "ATL" clips. The rapper will be Sprint's April artist of the month.

Supplementing that campaign will be an appearance on MTV's "TRL" (March 27), a sweepstakes contest in association with BET, online chats/ interviews (Yahoo, AOL, myspace.com) and a hosting gig on MTV2's Sucker Free Sundays programming. Listening parties and movie premieres are scheduled for Houston, Dallas, Chicago and Detroit before the release dates. Larger premiere events are being slated for Atlanta and Los Angeles the week of March 27.

The album will come packaged with a bonus DVD featuring footage from T.I.'s concert last fall with Young Jeezy, new video footage shot with UGK and a "Ride Wit Me" video. According to Atlantic president Julie Greenwald, the promotional juggernaut will extend into the second week of April. As CEO of Grand Hustle, T.I.

is also responsible for upcoming albums by such label acts as R&B singer Governor, R&B newcomer Rashad and rapper Big Kuntry King. This summer, T.I. is sponsoring two teen girls through the "It's Cool to Be Smart" program. This inaugural T.I. music sponsorship project helps support the local Boys & Girls Club in Atlanta.

Future business plans include a clothing and shoe line, in addition to such ongoing enterprises as a construction company, a nightclub and a car concierge company. T.I. says it all boils down to one thing: vision. "I've just always had a vision," he says. "I think things and try to make them happen."

Rhythm & Blues

GAIL MITCHELL gmitchell@billboard.com

Confab Back To The ATL

Adopting the sentiment behind the Staple Singers' oldschool hit, "Let's Do It Again," Billboard is returning to Atlanta for its seventh annual R&B/Hip-Hop Conference. Mark Sept. 6-8 on your calen-

But that was then. The last time Billboard checked in with Tim & Bob, the pair had wrapped executive-production duties on Disturbing Tha Peace's first R&B artist, Bobby Valentino.

debut spun off the track "Slow

Down," which reached No. 1

on Billboard's Hot R&B/Hip-

Hop Songs chart and No. 8 on

The Billboard Hot 100. Collab-

orating with the singer on his

sophomore CD, Tim & Bob

are among a contingent of

R&B-focused producers cash-

ing in on the genre's current

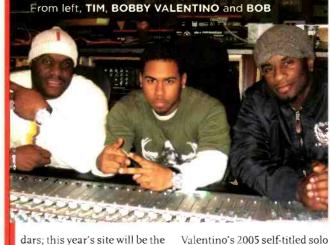
"There was a lull before

Bobby," Bob says. "We were just

kind of waiting until we could

find our lane again. Then John

wave of popularity.



dars; this year's site will be the Renaissance Waverly Hotel. Stay tuned to billboard events.com as well as this space for updates regarding panels, showcases and our annual awards show.

BEYOND THE 'THONG': Sometimes a hit song can leave too indelible an impression. Just ask production duo Tim & Bob. At one point in 2000, you could not go anywhere without hearing Dru Hill frontman Sisqo's first solo smash, "Thong Song." Legend made an impact with 'Ordinary People.' That was a good sign that people were more open to this kind of music."

"We were going to different companies and being told, 'You're not stars,' "Tim adds. "We won't name names, but it's good to prove people wrong. We've been doing this for 15 years and know what we're doing, having worked with **Boyz II Men, TLC, Jon B., Case** and others."

The pair's current production slate includes work with Joe, Donell Jones, Ronald Isley, Heavy D, Mya and Brian McKnight. Tim & Bob are also developing a number of new acts, including R&B singer Eddie Cole.

SNIPPETS: Pharoahe Monch has signed with Steve Rifkind's Universal Records-distributed SRC Records. The first album, due later this year, is called "Desire" and was produced by Lee Stone and Denaun Porter. "Push" will be the project's first commercial single.

Songwriter/producer Jonathan "J.R." Rotem is racking up chart and airplay attention by way of Rihanna's hard-charging new single "SOS." He also produced Lil' Kim's new single, "Whoa." The song is on the incontinued on >>p60

Global Pulse

EDITED BY TOM FERGUSON tferguson@eu.billboard.com

A Choice New Galway Gal

Ireland's Feeney Has Labels Beckoning After Winning Music Prize

Galway-based singer/songwriter Julie Feeney says she is weighing options in the wake of her unexpected Feb. 28 win of the Irish music industry's inaugural Choice Music Prize.

Multi-instrumentalist Feeney says major and independent labels in Ireland and the United Kingdom are calling since the Choice panel of media/music industry professionals chose her self-produced, self-released debut "13 Songs" as the Irish album of the year.

The album was issued in Ireland last September through 27year-old Feeney's Web site (juliefeeney.com) and distributor RMT. She reports shipments of 5,000, including online sales from as far away as Japan.

Feeney currently does not have a manager, label or publishing deal. "I'd hope to have a deal in place soon so that I can keep the momentum going," Feeney says. "But I feel so lucky winning the Choice prize. It's amazing—it's increased my profile so much."

That raised profile has already seen Feeney's subtle brand of "chamber pop" picking up airplay on Irish national broadcasters RTE and Today FM. A classically trained singer and composer, Feeney graduated from Trinity College Dublin's music school before touring internationally in the Irish National Chamber Choir for four years a job she only quit the week she won the Choice prize.

-NICK KELLY

SENSE OF DIRECTION: Since its Nov. 25 release, a three-CD career retrospective by late singer/songwriter Fabrizio de André has been a constant fixture in the top 20 of the FIMI album charts in Italy.

"In Direzione Ostinata e Contraria" (Ricordi/Sony BMG) has shipped more than 300,000 units domestically to date, Ricordi/ Sony BMG local main project manager Maria Brindisi says. "It's proving one of this year's best-selling records. De André's songs remain contemporary and yet timeless."

De André was a towering figure in Italian songwriting from the 1960s until his death in 1999, a few weeks before what would have been his 59th birthday. Several de André compilations have appeared since, but the 54-track, three-CD set is the most complete, covering his Ricordi/BMG record- continued on >>p60

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- VOZ LATINA, MARKETING TO HISPANICS, 18-34



POP BY JILL KIPNIS

Teen Angst's New Voice

17-Year-Old Teddy Geiger Gets Personal On 'Underage Thinking'

LOS ANGELES-Teddy Geiger is already a renaissance man. and he is only 17 years old.

On his debut pop album, "Underage Thinking" (Cred/Columbia), out March 21, Geiger sings, plays guitar, piano, bass and drums. He wrote or cowrote 11 of its 12 tracks.

Geiger's appearance on the VH1 reality show "In Search of the New Partridge Family" led him to meet producer/songwriter Billy Mann. Mann signed Geiger to his Cred imprint and brought him to Columbia.

Geiger also had a recurring role on the now-canceled CBS show "Love Monkey," for which his first album single, "For You I Will (Confidence)," served as the theme song.

Geiger's life during the last year and a half also included an opening-act stint on Hilarv Duff's Still Most Wanted arena tour and supporting gigs for artists including Gavin DeGraw, Jesse McCartney, Kelly Clarkson and the Click 5.

All this and Geiger still wants to expand his career.

"Half of the reason I'm in music is performing and writing songs, but I'm also into the recording side. I totally want to produce," Geiger says. "I am also open to doing more acting."

Mann adds that at the least, Geiger will co-produce his next album, "With Teddy, it's only a matter of when with every facet of his career," he says,

When Geiger started to record his first album, he already had years of experience behind him. He was writing and arranging his first tunes on guitar and piano by the time he was 8, and he began performing at teen venues in his hometown of Rochester, N.Y., by high school. The songs on "Underage Thinking" are inspired by issues about life and romance with which all adolescents grapple.

"Most of the songs on the album I wrote recently, though there are some that are very old," Geiger says. "'Try Too Hard' I wrote when I was 10 or 11. All different things inspired these songs. I also had a relationship with a girl for a while, and that gave me a couple of songs."

With producer Mann, Geiger recorded 1S songs before paring the track list down to 12. As the process developed. Geiger became more assertive about arrangements and production.

" 'Gentleman' is probably my favorite song, partly because it was toward the end of making the album," Geiger says. "At the beginning, I let the guys just work, and I saw what they came up with for the arrangements.

As time went on, I would say, 'Let's try this or that.' The more I was involved, the more my sound got into the music."

The album blends an obvious pop sensibility with melodic arrangements replete with strong guitar hooks.

"Musically and lyrically, you listen to this record and you forget how old this kid is," Mann savs.

First single "For You I Will (Confidence)" is No. 53 on The Billboard Hot 100 and No. 33 on the Pop 100.

The track has streamed 364.000 times at AOL through March 5, according to data provided by the company.

The marketing campaign for Geiger has been in action for almost a year, according to Columbia senior VP of marketing Barbara Jones.

"We started the marketing process in April of last year because we know that this artist is a long-term development project for us," Jones says. "We expect to be working this record for 18 months to two years."

Jones says the strategy involved getting Geiger in front of the 18-34 demographic even though he also has a younger following.

"Just because his personal experiences may have been about something happening to him in high school, anybody can relate to things he is saying in their own way," Jones says.

"We are really looking forward to the release of this title," says Holley Stein, spokeswoman for Ann Arbor, Mich.based Borders Books & Music.



"He seems to have a really big appeal, and all the media attention he has gotten has been helpful. We will have this title on a display with other new and emerging artists that we are excited about."

In addition to booking him on several tours during the last year and releasing a single to top 40 and adult top 40 radio in January, pre-album marketing included releasing a six-track EP ("Step Ladder") over the summer, which featured songs including "Under-

Label: Cred/Columbia Management: Billy Mann, Stealth Entertainment Booking: Craig Bruck, ICM Publishing: Sony V/Teddy Geiger

Publishing (BMI)

FACT FILE

In September, Columbia teamed with Clear Channel Radio online (clearchannel.com/ radio) on a program called "New," which placed Geiger's information on a variety of the company's top 40 Web sites.

In January, Geiger was also chosen as one of AOL's "Breakers," a quarterly program that highlights new artists, and he has been prominently featured on AOL's welcome page and on its teen Web pages.

The "For You I Will (Confi-

dence)" music video features Kristen Cavallari of MTV series "Laguna Beach." The video was the subject of a makingof segment on MTV's "TRL" and has been streamed 500,000 times on AOL since its late-January premiere, according to Jones

Release week, Geiger will play his hometown and will also appear on "TRL," "CBS Saturday Morning" and "Late Show With David Letterman." In addition, he will be featured as the sole spokesman for Levi's

new iPod-wired jeans fall campaign. Jones says the Levi's plan will also feature a large outdoor advertising push.

GEIGER

Geiger is already looking ahead despite his full calendar. which is expected to include a slate of all-ages concerts throughout spring.

"I've written about 30 g songs since we finished the album," Geiger says. "I promised myself I wouldn't start thinking about the second $\overset{\overline{a}}{\circlearrowright}$ album, but on March 21, I start thinking about it."

GLOBAL PULSE from >>p58 ings from 1967 to 1997.

"The project was a labor of love on the part of de André's widow. Dori Ghezzi, who selected the tracks," Brindisi says. De André's songwriting catalog is published principally by BMG Ricordi Music Publishing.

-MARK WORDEN

BLUE TRACKS: EMI Music Belgium A&R manager Jean-François Soenens reports interest from overseas labels and EMI affiliates in releasing its

Belgian DJs to mold Blue Note classics into their own continuous mix. Launched in 2001, EMI says the first five albums have averaged about 10,000 shipments each.

"Sidetracks Vol. 6: Mad About Blue" appeared [an. 6 in Belgium, the Netherlands and Luxembourg. Bassist/songwriter/ producer Alex Callier of Sony BMG Belgium jazz-influenced alternative act Hooverphonic compiled the set, heftily remixing 11 of its 13 tracks.

"With Hooverphonic," Callier says, "we tend to write sad songs; one cloudy day, the rebellious part in me put 'Dark' by Julie London into my equipment and I started remixing it. I was pleasantly surprised by the result, so I gave the rest the 'Callier treatment.' " Other tracks

include Peggy Lee's "Fever" and Sarah Vaughan's "Ill Wind." "We're [now] taking the proj-

ect beyond DJs," Brusselsbased Soenens says. He says Vol. 7 will be "treated" by Tom Barman, vocalist with Island/ Universal alternative rock quintet Deus.

"It's good to see these musicians can relate to classic jazz records, although they may not be their roots," Soenens says. -MARC MAES

R&B from >>p58

carcerated rapper's fourth studio album, "The Naked Truth," and is featured on her BET reality show "Countdown to Lockdown," which premiered March 9. BET's partner in the six-episode, half-hour series is Edmonds Entertainment.

Kevin "Khao" Cates, a producer on T.I.'s upcoming "King" (see story, page 57), is readying his own debut album for release this year. The project's first single, through T.I.'s Atlantic-distributed Grand Hustle label and Cates' Intaprize label, is "Grand Hustle Beatmaker.

Black History Month may be officially a wrap for 2006 but it does not have to be. With a foreword by **Quincy Jones**, "On This Day in Black Music History" chronicles 100 years of black music through daily entries that comprise more than 2,000 facts. Jay Warner wrote the book, which is published by Hal Leonard Corp.

age Thinking."

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Music

UESTIONS with **PRINCE**

by TAMARA CONNIFF

Prince quietly sits at a corner table during Universal Music Group chairman/CEO Doug Morris' Feb. 8 post-Grammy Award party. Universal Republic president Monte Lipman joins him to talk about his March 21 release "3121" Prince's debut for the label under a one-album pact.

Since Prince's self-described "slavery" tenure at Warner Bros. Records ended in 1995. he has agreed to only onealbum deals and has had similar arrangements between his Web-centric NPG Music Club and EMI. Arista and Columbia. Prince has said he does not understand why all the labels cannot distribute his albums at the same time. One music executive responded, "Well, it sounds like a good idea, but think about it, we all supply the same retailers. They can only stock so many records!"

Lipman says he is bullish about "3121," which features guest appearances from new Prince protégé Tamar as well as legendary saxophonist Maceo Parker, Universal will ship almost 1 million copies the first week. Prince's last release, 2004's "Musicology," debuted at No. 3 on The Billboard 200 and has sold 2 million units, according to Nielsen SoundScan.

A Billboard reporter approaches Prince's table to schedule an interview. Prince smiles and says, "When the time is right, we will talk." Prince does not like to talk much. He prefers to make music and perform, and if it is very, very important, he will correspond via e-mail, which is how Billboard received this worldwide exclusive.

The likely reason for Prince's desire to write instead of talk might be so he can use his signature Prince-isms: "2" is "to," "b" is "be," "c" is "see," "eye" is "l" and "nrg" is "energy." Appreciative of a platform to speak his mind, he signs his e-mail: "Thanx 4 granting us this forum 2 holla from. Peace.'

Q: Why is making one-album deals a good business model for you? A: This was the first agreement that was designed by us without the clause / claws of the standard recording deal. The best business model is one that is freeflowing, just like the music.



Q: What do your fans not know about you?

A: There's a lot that fans don't know about me. People tend 2 project on 2 U whatever they want 2 c.

Q: What are your thoughts on the music business with the advent of mobile and digital?

A: Music is a sound nrg wave that is best xperienced LIVE. Because eye play music, eye have a different perspective on how it should h delivered. That said, eye [am] not so sure a musician would have come up with the idea 2 sell music in the digital realm.

Q: Do you see yourself as an innovator?

A: Innovator? It's not a word eye use, but we do try 2 introduce new ideas or methods 2 business that more resemble the common-sense principles taught in the Bible.

Q: What inspires you?

A: 2 c someone breaking free from the limitations of the world.

Q: Who are you listening to right now?

A: Musically, eye am listening 2 Tamar right now. She is a brilliant writer and a kind soul. Her 1st album is coming out in May of this year.



MELINDA NEWMAN mnewman@billboard.com

Remembering Townes Van Zandt

DVD Documentary Explores Life Of Late Texas Songwriter

Close to 10 years after his death. Townes Van Zandt remains revered by other tunesmiths, especially fellow Texans like Guy Clark, Lyle Lovett, Willie Nelson, Ioe Ely and Norah Jones. His tragic, self-destructive life and soulful, songwriting mastery are explored in the documentary "Be Here to Love Me" (Palm Pictures) which came out on DVD March 14. Best-known for writing the country hits "Pancho & Lefty" and "If I Needed You," Van Zandt died in 1997 of a heart attack at the age of 52

Ely, who is no slouch at songwriting himself, had a chance encounter with Van Zandt that changed his life. Ely picked up a hitchhiker more than 35 years ago who left Ely with a copy of Van Zandt's new album at the time, "Our Mother the Mountain," as he hopped out of the car. That hitchhiker was Van Zandt. "He handed me a record out

of his backpack that he'd just made in San Francisco," Ely says "We played that record for the next days, months and years. It was an eye-opener. We were just beginning to write songs and Townes set a whole new standard for how songs should be written."

Van Zandt never achieved substantial fame or financial success, because, as the documentary points out, he seemingly sabotaged himself at every turn. "When he was supposed to show up for an interview," Ely recalls, "he'd be at the corner bar writing a song."

Van Zandt from the Margaret Brown-directed film, including that Van Zandt received shock treatments that wiped out many of his childhood memories. "I [think] he was trying to find some hint of his childhood," Ely says. "He struggled with the memories. That may be why his songs were so dark: He was looking into a well."

Elv last saw Van Zandt in November 1996. "Two months before he died, he came to a show I was doing in Italy," he says. "We sat and talked for a long time, and he was still on a quest. He just never felt like he'd ever written anything that had ever satisfied him. He just kept thinking about that."

MORE SCENE & HEARD:

Speaking of music films, the American Film Institute will hold its fifth music documentary series in Los Angeles starting April 5.

Held for six consecutive Wednesdays, this year's festival kicks off with "Everyone Stares: The Police Inside Out," Police drummer Stewart Copeland's first-person account of his years in one of the world's biggest bands (Billboard, Jan. 28). It will be followed by "Metal: A Headbanger's Journey" (April 12); "Ziggy Stardust and the Spiders from Mars" (April 19); "loudOuietloud: A Film About the Pixies" (April 26); "George Michael-A Different Story" (May 3); and "Leonard Cohen: I'm Your Man" (May 10). Tickets went on sale March 8.

BABY ON BOARD:

Dave Grohl tells Billboard that he and his fellow Foo Fighters are off the road until his first baby is born

"We'll probably start doing some shows here and there in June and July," he says, "but for the most part, we're just going to kind of take it easy."

The first-time papa is getting plenty of advice from those who have gone before him, includng: Keep any potential baby names to yourself. "That's the first advice people gave me:

Jazz Notes

DAN OUELLETTE douellette@billboard.com

Organist's New Vibes

DeFrancesco Teams Up With Hutcherson On Concord Release

Last summer Hammond B3 organist Joev DeFrancesco caught vibes maestro Bobby Hutcherson at the Jazz Showcase in Chicago. The evening proved to be a moment of convergence, both musically and personally.

On the music front, De-Francesco was so inspired by Hutcherson's playing that he asked him to guest on his next album, "Bobby was playing his butt off with heavy emotion," says DeFrancesco, who three years earlier played a few Midwest dates with Hutcherson, "He's a legend. He took up where Milt Jackson left off on the vibraphone and has built upon it."

DeFrancesco enlisted another master, tenor saxophonist George Coleman, for the harmonically rich "Organic Vibes," out March 21 on Concord Jazz. It is DeFrancesco's follow-up to "Legacy," last year's summit of B3 bombers with Jimmy Smith, and the final recording before Smith's death. While DeFrancesco, who

sparked renewed popularity of

the dynamic instrument in the

'90s, characteristically speeds

on the keys through the new disc, he also opens up the tunes for more band engagement. "This record is a whole new vibe for me," he says. "We

stretch out, and I feel like J'm coming into my own."

Seemingly a jazz mainstav for several decades, De-Francesco turns 35 April 10.



Ely learned a great deal about

in April.



LEILA COBO lcobo@billboard.com

Miami Gets Mega TV

New Channel By Radio Giant SBS Will Offer Syndication

The recent launch of Miami TV station Mega TV included the presence of Latin stars Ricky Martin, Daddy Yankee, Chayanne, Carlos Vives, Enrique Iglesias and Alejandro Sanz.

In other words, it was the sort of lineup one would most likely run across at an internationally televised award show rather than the launch of a TV channel.

But such is the power wielded by station owner Spanish Broadcasting System, the largest Hispanic-owned radio network in the country. Stars who have been supported by SBS' outlets (including top Los Angeles radio station KXOL) or hope to be supported by them, flocked to chairman/CEO Raul Alarcón's private event at his home.

However, Mega TV (channel 22 in Miami) aspires to be more than a local station.

"This is part of a bigger plan and strategy," says Cynthia Hudson Fernández, SBS' newly named chief creative officer and executive VP.

"It's not that we're taking over another company. We're developing from the bottom up."

The bottom-up development involves the creation of original programming (approximately 75% of Mega's shows are self-produced) that focuses on music and entertainment.

Much of the content stems from SBS' existing talent, including its extremely popular onair personalities.

"It was content that could have life in other media," Hudson Fernández says.

Mega TV plans to offer its programming for syndication in the United States as early as this summer. By fall, the hope is to launch international syndication.

RICK CON SABOR: In other SBS news, Los Angeles listenters may by now have heard an unusual voice over the KXOL airwaves on Sunday morning. Sounds like **Rick Dees**? It should.

Dees has launched "The Rick Dees Weekly Top 40 Con Sabor (With Flavor)," a countdown of hits played by KXOL, which spins hip-hop, reggaeton, urban and top 40 Latin and mainstream music.

Dees, formerly with KISS Los Angeles, is best-known for that other countdown show—the nationally syndicated "Rick Dees Weekly Top 40."

"Con Sabor," which airs Sundays from 6 a.m. to 10 a.m., is exclusively produced for KXOL. Although the station has reveled in its bilingual format, this is its first all-English show, SBS programming VP Pio Ferro says.

"In all the years I've been programming, I've never done anything like this," Ferro says, referring to an English show on a Latin station. "We think it fits." **QUOTABLE:** "The first 15 years of my life, I didn't like at all," said **Ricardo Arjona**, accepting his ASCAP Latin Heritage award at the El Premio ASCAP ceremony March 7, which honored the writers and publishers of ASCAP's most-performed songs. "That's why I decided to become an author and create my own life. In my songs, I changed the presidents I didn't like, and I went to bed with women who didn't want to go to bed with me."

Then, Arjona surprised the audience with the story behind "Mojado," one of the hits from his current album, "Adentro" (Sony BMG). The track, which he recorded with regional Mexican group Intocable, is ostensibly the tale of many immigrants.

But one in particular.

"This song is for my mother, who came here as an undocumented alien," Arjona said. "I wrote it for her."

Then, he sang, accompanied only by his guitar and a solo violin. Nothing else was needed for this voice to drive his point home.

"I've been at it for a long time," he says. "I was playing with Miles [Davis] when I was 17. That was incredible. We became tight. But I had to quit his band to promote my first album."

"Organic Vibes" features standards like Hutcherson's cool, but simmering "Little B's Poem," derived from the set list of their



first onstage performances. But DeFrancesco also wrote new tunes, including the sumptuous, gently grooved "Colleen."

GROHL

"That's for my fiancée," says DeFrancesco, who will tie the knot in October. "Actually, our first date was Bobby's show in Chicago."

PALMETTO PULSATION: Sixteen-vear-old vibrant jazz indie Palmetto Records is excavating its vaults to reissue significant titles. The series will be called Palmetto Classics, with CDs priced at \$11.98. The first installment bows March 21 with albums by drummer Matt Wilson ("As Wave Follows Wave," 1996); chamber jazz trio Thirteen Ways, featuring pianist Fred Hersch, reeds player Michael Moore and drummer Gerry Hemingway ("Focus," 2000); pianist Andrew Hill ("Dusk," 2000); and bassist Ben Allison ("Medicine Wheel," 1998).

On April 18 Allison will release "Cowboy Justice" with his new quartet featuring guitarist Steve Cardenas, trumpeter Ron Horton and drummer Jeff Ballard.

BIRDLAND ITALIANS: Outside the United States, the

'Look, when you

start thinking about names, don't fucking tell your family.

Everyone will start

piping in there.' " He

would not spill the beans to Bill-

board either but adds "It's a fam-

ily name, so it's very nice. It's not

like Moonchild or Tinkerbell or

Fatherhood may affect his

songwriting, but he says a greater

pull right now is the piano his

wife recently gave him for his

birthday. "I've never played

piano, and I've always wanted to.

I taught myself how to play every

instrument that I play. I've never

taken lessons. Just before my

birthday, I sat down and started

to figure out how to play piano.

just by ear. I'm not fucking Lib-

Regardless, he promises he

will not turn into a softy: "Oh, I

can't not make a rock record. I

gotta do that!"

erace, but I'm figuring it out."

something like that.

most vibrant jazz scene is in Italy, which has contributed a wealth of top-tier performers. As they have done regularly in recent years, the Italians once again storm New York en masse, this time at Birdland. March 28-April 2. Marquee bandleaders include trumpeter Enrico Rava (with rising-star trombonist Gianluca Petrella in his group); pianists Dado Moroni, Stefano Bollani and Enrico Pieranunzi (with renowned American drummer Paul Motian in his trio); bassist Giovanni Tommaso; and precocious saxophonist Francesco Cafiso.

THREE DOT LOUNGE:

Singer Dianne Reeves leads a five-day workshop for jazz vocalists at the Weill Music Institute at Carnegie Hall April 5-9, culminating in a Zankel Hall performance ... Smooth jazz saxophonist Najee, whose latest album is "My Point of View" on Heads Up International, was honored as outstanding jazz artist at this year's NAACP Image Awards show, broadcast on Fox March 3.

ARJONA



Nashville Scene

PHYLLIS STARK pstark@billboard.com

From Movies To Videos

Phoenix And Witherspoon (Johnny And June) Nominated For CMT Music Award

Actors Joaquin Phoenix and Reese Witherspoon probably never expected to star in a music video when they signed on for the film "Walk the Line," but their version of "Jackson" has netted them a CMT Music Award nomination for collaborative video of the year. The pair portray Johnny Cash and June Carter Cash in the film and the video, which is taken from the movie.

There are few other surprises in this year's nominations announced March 15. Winners will claim awards at the April 10 ceremony, which airs live on CMT from the Curb Event Center at Belmont University in Nashville.

Faith Hill, who earned just one nomination in the recently announced Academy of Country Music Awards categories, makes up for it here with three CMT nominations plus one for her director Sophie Muller, who lensed Hill's bighaired, retro-costumed "Like We Never Loved at All" video.

That clip, which also stars her husband Tim McGraw, earned nods in the video of the year and collaborative video categories, while Hill's performance-based "Mississippi Girl" clip is nominated for female video of the year.

Other triple nominees are Brooks & Dunn, Brad Paisley, Keith Urban, Trace Adkins and Carrie Underwood.

Brooks & Dunn's "Believe" netted nods in the video of the year, group/duo video and most in-

spiring video categories. Paisley's "Alcohol" is a video of the year contender, and his "When I Get Where I'm Going," which features Dolly **Parton**, is nominated in the collaborative and inspiring video categories.

Urban's "Better Life" earns nods for video of the year and male video, while his "Making Memories of Us" is nominated in the "hottest video" category, which honors the year's sexiest clips.

Despite offending a few female viewers with its T&A theme, Adkins' smash "Honky Tonk Badonkadonk" turns up in the video of the year, male video and hottest video categories. On the other end of the spectrum, Underwood's "Jesus, Take the Wheel" earns accolades in the female video, breakthrough video and inspiring video categories.

For a complete list of nominees, which are chosen by CMT viewers, go to billboard.com/ awards.

ON THE ROW: Bryan Switzer has joined ABC Radio Networks as director of affiliate relations for the **Kix Brooks**-hosted "American Country Countdown." Switzer's previous positions include VP of promotion at Universal South Records from 2002 to 2004 and, before that, VP/GM of Atlantic Records in Nashville. Most recently, he was a consultant for Gulf Coast Records.

Peter Cronin joins the Country Music Assn.

as editor of its magazine, CMA Close Up, March 20. Cronin, a former Billboard associate editor, was a publicist at SESAC and editor of SESAC Focus magazine. Prior to joining SESAC, he was creative director at Bug Music and Maverick Music in Nashville.

BOARD ROOM: Murrah Music's Roger Murrah has been elected chairman of the Nashville Songwriters Foundation board of directors. Murrah was a 2005 inductee into the Nashville Songwriters Hall of Fame.

Other officers elected to serve terms for 2006 are vice chairman John Van Mol, CEO of Dye, Van Mol & Lawrence; secretary Brian Williams, senior VP/director of the entertainment private banking group at SunTrust Bank; and treasurer Cecilia Mynatt, VP of business development for Centerstone.

In other news, Tamara Saviano, owner of American Roots Publishing and Saviano Media in Nashville, has been elected president of the Americana Music Assn.'s board of directors for 2006. She previously served as the trade group's VP. Mattson Rainer, PD of KNBT New Braunfels/San Antonio, was elected VP. Bug Music Nashville creative director John Allen was elected secretary while SESAC president/COO Pat Collins was voted the group's treasurer.

HILL



KERRI MASON kmason@billboard.com

Digital EP Makes A Move

Labels Embrace Format's Immediacy For Acts New And Old

Faster than a speeding album, more powerful than a single, able to leap online sales charts in a single bound, the digital EP is dance/electronic's new superhero format.

Record labels are using the three- to five-track collections to do everything from build new acts and foster continual connectivity between artists and fans to simply avoid the costs associated with creating tangible product.

San Francisco-based Six Degrees, home to substantial artists like Banco de Gaia, DJ Spooky and State of Bengal, has been using digital EPs for more than a year. The label's latest is a collection of remixes for Niyaz, a Persian-influenced trio anchored by superproducer Carmen Rizzo.

"I think that fans of dance and electronic music are generally Internet-savvy," Six Degrees co-founder/president **Bob** Duskis says. "That, coupled with DJs' desires to get new music first and get it out to the dancefloor as quickly as possible, makes the electronic genre perfect for this method of distribution."

Ann Arbor, Mich.-based Ghostly International is one of the dance world's most adventurous and well-conceived young labels, specializing in "avant-pop," or surprisingly accessible left-field electronic music. It launched the Ghostly Digital EP series in January with "Swamp," containing five new tracks from electro-pop outfit Midwest Product.

"We want to validate the idea of digital to our customers as a way of hearing solid music that's not just the B-sides," Ghostly founder and president Sam Valenti says. "Retail is the center of our universe; indie retail especially, and EPs don't really sell. So [the digital EP series] is a chance to release new music from artists in between albums and to show that the digital format isn't ad hoc stuff. These are strong releases that could come off an album."

Valenti plans to release a new installment from a different artist on his roster every month this year. The EPs are available as iTunes exclusives for three months, after which they move to other online retailers like Rhapsody and Bleep. So far, it is working: "Swamp" was one of iTunes' top 30 electronic albums during the first three weeks of release.

The whole model of Cordless Records, a Warner Bros. subsidiary launched in November, is based on digital EPs, or as the label calls them, "clusters." Recent signing Maven, a three-piece featuring former Nitzer Ebb frontman Bon Harris, will release its first digital EP April 4, to coincide with the act's



appearance at the MECCA conference in Las Vegas, sponsored by Billboard and the CTIA.

Cordless head of sales and marketing Howard Wulkan says that format works equally well in any specialty genre and lets an artist "gauge the reaction of their fan base," almost in real time. "The [digital EP] allows the artist to release only the very best of what they've written and every few months, repeat the process," he says. "The connection between fan and artist, once made, is immediate and lasting."

ILLUMINATION: Lovely Latrice Barnett celebrated the Feb. 7 release of her solo debut album, "Illuminate" (Ultra), with a listening party at New York house music haven Cielo. Grabbing a mic and mounting a subwoofer, the singer/songwriter performed four album cuts and thus answered the ultimate question of any new artist: No, her youthful, sunny voice is not the result of studio tweaking; it is right there at her command.

Album co-producers Jay-J (who spun the entire night at Cielo) and Kaskade wisely sidestepped the "electronic soul" pigeonhole, heading more in the pop direction with hooks to match. "Illuminate," therefore, offers more than dewy soundscapes and breathy vocal samples: There are actually memorable songs.

REVEENENS LINE SPOTLIGHTS Bease deemed by the review editors to deserve special attention

Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or *Billboard* chart potential.

ALBUMS



BEN HARPER Both Sides of the Gun Producer: Ben Harper Virgin

Release Date: March 21 On his first solo album in three years, Harper seeks perfect polarity,

offering a two-disc set that separates heavier songs from tender ballads. The Eastern-flavored, feel-good single "Better Way" opens disc one, which mixes Motown funk with orchestra ("Black Rain," a reaction to Hurricane Katrina), a demo-ish Rolling Stones parody ("Please Don't Talk About Murder While I'm Eating") and smoky bar swing ("The Way You Found Me"). Playing all instruments and producing himself, Harper embraces a sound that is surprisingly rock-driven, but also less vibrant than his last solo set, "Diamonds on the Inside." To be sure, the quiet side is the more powerful. From string-dusted folk reveries ("Morning Yearning") to intimate power ballads ("Picture in a Frame") and delicate piano vignettes, it showcases Harper's knack for handcrafted acoustic grooves and haunting melodies. On this sparse canvas, his raw talent shines with familiar earthy elegance.-SP



PRINCE 3121

3121 Producers: various NPG Music/Universal **Release Date:** March 21 Prince is one of those rare artists who can remain relevant

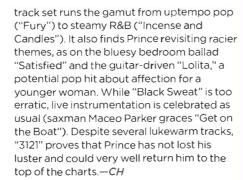
without compromising his eccentric style. Though his last few albums have been less than stellar, "3121" is a testament to the singer's versatility and musicianship. The 12-

Mall 4-



NE-YO When You're Mad (3:43) Producer: Shea Taylor Writers: S. Smith, S. Taylor Publisher: not listed Def Jam (CD promo) Ne-Yo's third single,

"When You're Mad," from the singer/ songwriter's Def Jam debut, "In My Own Words," may not be as instantly memorable as his first cuts, "Stay" and "So Sick." But the song scores because of its novel narrative (a man relishing his woman's angry fits) and playful banter. With the aid of faint piano tinkles and strings. Ne-Yo's tenor teases. "It's just the cutest thing when you get to fussin', cussin', yellin' and throwin' things." He is clearly gifted at penning quality songs, but whereas his first two singles were one-spin overachievers, "When You're Mad" is more subtle and less striking. Still, it will likely grow on listeners craving the next single from a young man who is on his way to becoming a name brand. No doubt, a star continues to develop his craft.-CH



LOOSE FUR Born Again in the U.S.A. Producer: Loose Fur Drag City

Drag City Release Date: March 21 Jeff Tweedy's career is full of highlights, but

there is no denying that his music has risen to another level since he began collaborating with multi-instrumentalist Jim O'Rourke and drummer Glenn Kotche during the "Yankee Hotel Foxtrot" era. The trio's second album as Loose Fur is a modest but consistently satisfying affair, rich in music and message. The jolly, countrified "The Ruling Class" imagines a reborn, sharp-dressed Jesus turning frowns upside down, while O'Rourke's "Answers to Your Questions" deconstructs a relationship in his usual devastating detail. Other highlights: the undulating guitar jam "Apostolic" and 'Wreckroom," an eight-minute masterpiece equally flecked by gorgeous piano and bursts of distorted guitar. Tweedy's ragged rock and O'Rourke's impeccable downer pop seamlessly meld, with a host of tasty, harmonized guitar leads underscoring their intuitive musical bond.-JC

BLONDIE VS. THE

Producer: Mark Vidler

Publishers: EMI/WEA

Capitol (CD promo)

DOORS Rapture

Riders (3:49)

Writers: D. Harry.

International

New wave icon Blondie meets the

psychedelic Doors in a wildly clever,

kaleidoscopic collaboration called

"Rapture Riders." Pairing the eerily

rare blending of two timeless acts to

atmospheric and nihilistic "Riders on the

Storm" with disco-rap classic "Rapture" is

not about garnering airplay, but rather the

produce a funky, once-in-a-lifetime mash-

Hits: Sound and Vision." the combination

styles produces a highly danceable track

appeal to the younger listener as well as

those who were around for each classic

of disparate yet surprisingly malleable

with an unstoppable groove that will

the first time.-KT

up. Featured on the new "Blondie Greatest

C. Stein the Doors

ROCK MY CHEMICAL ROMANCE

Life on the Murder Scene Producers: various Reprise Release Date: March 21 My Chemical Romance's bulletproof vest outfits and bed-head hair beg a parent to wonder why their middleschool-aged daughters are crazy about them. But if they watched the comprehensive tour diary on this one-CD/two-DVD package, they would see the fivesome has a sweet spirit and plenty of heart: Cocksure rock stars do not fidget during on-camera interviews like these guys do. The CD contains cuts from performances on "Sessions@AOL" and MTV's "\$2 Bill," where the band rips through punkinflected rockers like "Cemetery Drive." One DVD provides the visuals from those events, but including five different versions of "I'm Not Okay (I Promise)" is overkill. Some of the best footage is the making-of segments for latter tracks "Helena" and "The Ghost of You," where MCR's unique vision is brought to life in videos that deserve to become classics.-CLT

EDITORS The Back Room

Producer: Jim Abbiss Fader Label/Kitchenware Release Date: March 21 No one is going to give Editors points for originality. On their debut album, this Birmingham, England-based buzz band so unapologetically apes the Joy Division 2.0 sound associated with Interpol that it borders on shameless. But to their credit, it is such a perfect counterfeit that it feels like the genuine article. Where do late, great Joy Division frontman Ian Curtis vocals end, Interpol's Paul Banks' begin and Editors' frontman Tom Smith's pick up? It is hard to tell here on propulsive rockers as good as "Munich" and "Blood." And anyone with a weakness for "24 Hour Party People" goth is going to have too much fun knowingly nodding along with the music to care.-BG

RICHARD ASHCROFT Keys to the World Producer: Richard Ashcroft

Virgin Release Date: March 21 Two words best sum up the latest from Richard Ashcroft: cryin' shame. The ex-Verve frontman possesses one of the definitive rock voices and has an undeniable gift for melody, but he pairs those talents here with truly insipid lyrics and uninspired MOR arrangements. His solocareer love affair with cloving strings and illadvised effects unabashedly continues ("Why Do Lovers?" and the title track, respectively), and he manages to drive good hooks into the ground with incessant repetition ("Cry Til the Morning," "Why Not Nothing?"). Moving into ever-safer territory, Ashcroft now offers little for the Brit rock enthusiasts he once rallied. With adult contemporary the most suitable designation for these songs, take "Keys to the World" as a sign: Mad Richard has lost his touch and maybe his mind.-SV

COUNTRY

KENNY ROGERS Water & Bridges Producer: Dann Huff

Capitol Release Date: March 21 Say this for Kenny Rogers: The guy refuses to go away. Having managed radio hits in five decades, Rogers has another one with "I Can't Unlove You," the leadoff single here. This, and tracks like the ballad "One Life," are vintage Rogers: light in substance and especially vocals, seasoned with selfimportance. Getting a little long in the tooth, Rogers is less than convincing in relating his manly exploits on "Half a Man," and "My Petition" may be too maudlin even for country radio. But he deserves credit for taking chances with some edgy themes as on the title cut, where he conjures an appropriately regretful vocal and more than a little style. Elsewhere, "Someone Is Me" takes on social responsibility atop a faux

rock beat, and Rogers' "comfort food" singing is perfect for the up-to-theminute "The Last Ten Years (Superman)."—*RW*

HIP-HOP

MURS **Murray's Revenge** Producer: 9th Wonder Record Collection Release Date: March 21 While many major hiphop releases come pitifully overstuffed, "Murray's Revenge" is smartly judicious in the way that it leaves you wanting more. Having long inhabited the indie-rap underground. Murs moves from Definitive Jux to Record Collection but keeps his parts in place. There are plenty of lightly smoked rhymes on bigticket issues that weave in enough occasional '80s shtick rhymes on Transformers and G.I. Joe to help keep up his Everyman vibe ("Without pimping soul. gangster limping was old, so I walked like a man and talked to my fans"). As he did on his previous "3:16-The 9th Edition," Murs has hooked up with 9th Wonder, a producer equally at home with Mary J. Blige and Jay-Z as he is with Buckshot and Jean Grae. He is again a crucial element in Murs' plan to lav down a largely effective mix of grime and soul.-JV

JAZZ

RABIH ABOU-KHALIL Journey to the Centre of an Egg

Producers: Rabih Abou-Khalil, Joachim Kühn, Walter Quintus Justin Time/Enja Release Date: March 21 One of jazz's most captivating crosscultural composer/ improvisers, Rabih Abou-Khalil has not only helped introduce the oud as an evocative jazz instrument, but he has also brilliantly melded Arabic music sensibility into the idiom. Virtually unheard-of stateside, Abou-Khalil has recorded more than a dozen albums, ranging from rousing big-band forays to quiet small-group affairs. His latest features adventurous Joachim Kühn, the first time

Joachim Kühn, the first time aux Abou- <mark>continued on >>p66</mark>

REVIEWS SINGLES

from >>p65

Khalil has collaborated with a pianist. Augmented by frame drummer Jarrod Cagwin, the pair embark on excursions like "Mango" that open with reflection, then buoy with velocity. The longest journey, the suitelike "Natwasheh and Kadwasheh." likewise builds in intensity as Abou-Khalil twangs and bends strings and Kühn responds with out-leaning piano flourishes. The shortest piece, "Little Camels," is one of the most vibrant, a lyrical dance for Abou-Khalil and Kühn.-DO

DON BRADEN Workin'

Producer: Cecil Brooks III HighNote

Release Date: March 14 Tenor saxophonist Braden proceeds straight ahead on "Workin,' " a fine groovin' and romancin' trio date recorded at New Jersey's Cecil's Jazz Club. His band comprises organist Kyle Koehler and drummer Cecil Brooks III, who is both club owner and CD producer. The disc captures the saxist in groove territory, leading off with an R&B-fueled take on Earth, Wind & Fire's "You Can't Hide Love" and picks up downhill speed with the bright Braden original "The Vail Jumpers." Braden also stars on two short tenor solos that serve as reflective pauses. It is a mixed bag for two other pop-oriented covers. While the balladic muse on the Roberta Flack/Donny Hathaway hit "The Closer I Get to You" is a beauty, the bluesy saunter through Flack's "Feel Like Makin' Love" slants smooth despite Braden's solo exuberance.-DO

WORLD

KARSH KALE Broken English Producer: Karsh Kale Six Degrees

LEGEND & CREDITS

EDITED BY JONATHAN COHEN (ALBUMS) AND CHUCK TAYLOR (SINGLES) CONTRIBUTORS: Jonathan Cohen, Gordon Ely, Brian

Garrity, Clover Hope, Dan Ouellette, Michael Paoletta, Sven Philipp, Deborah Evans Price, Chuck Taylor, Christa L. Titus, Kristina Tunzi, Philip Van Vleck, Susan Visakowitz, Jeff Vrabel, Ray Waddell

PICK .: A new release predicted to hit the top half of

Release Date: March 21 Karsh Kale has an enviable reputation in the biz as a brilliant percussionist, yet, as his solo records have demonstrated, his talent goes way beyond his drum chops "Broken English" paints Kale's musical world in the most vivid colors Rock, electronica, Southern Indian carnatic music. Bollywood strings and hiphop are all factors here as is everything from tabla to guitar to electric santoor. The album opens with "Manifest" featuring MC Napoleon rapping in one language while Vishal Vaid sings in another, both underscored by a deep groove. It is quintessential Kale-the Asian underground in the Bronx, the carnatic vibe in Alphabet City-and it is

some of the most creative

music out there.-PVV

GOSPEL TAKE 6 **Feels Good**

Producer: Mark Kibble Take 6 Records Release Date: March 21 Kings of gospel/R&B/ jazz sung a cappella show no signs of flagging after 20 years of hits, awards, accolades and albums. In fact, long after one would have thought this brilliant ensemble would have explored and exhausted every conceivable vein of a cappella singing, it continues to amaze with an ever-evolving sound that melds sophisticated melody, harmony and counterpoint with a driving. percussive bottom end. 'Come On" and "Feels Good" explode with energy and utterly infectious grooves. "More Than Ever is an entrancing, subtle midtempo call for divine assistance in everyday life, and "Set U Free" is

irresistibly hooky R&B/ pop. "Take 6" continues to take the possibilities of the human voice to places entirely, and delightfully, its own.-GE

VITAL REISSUES COCTEAU TWINS

Lullabies to Violaine Producers: Cocteau Twins. Ivo Watts-Russell, Alan Rankine, John Fryer 4AD/Beggars Group Release Date: March 21 In the dreamy universe \star of the Cocteau Twins, sounds are massaged into verses, choruses and bridges. In the middle of the atmospheric sonics lounges Elizabeth Fraser, whose lips wrap themselves around lyrics from another planet. When Fraser and bandmates Robin Guthrie and Simon Raymonde become one, their music positively soars, uplifting the spirit in the process. This project—available as two separately sold, twodisc sets

www.billboard.com ("Volume 1" and "Volume 2") or as one incredibly ADDITIONAL REVIEWS: rare four-disc box-features Clogs. music from "Lantern" the 1982 EP Mates of State, "Bring It Back" (Barsul "Lullabies" through the 1996 album Margot & the "Violaine" Nuclear So and So's, Rare material The Dust of Retreat' (Artemis) on "Volume 1" (the band's 4AD/Capitol Fontana/Capitol era) of "Aikea-Guinea" and Gifts," "Rilkean Heart" and

years) and "Volume 2" (the includes alternate versions "Pearly-Dewdrops' Drops" and acoustic takes of "Half-

others. "Volume 2" is also home to holiday cheer like "Frosty the Snowman" and "Winter Wonderland." Consider "Lullabies to Violaine" an early gift to oneself.-MP

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.

SWITCHFOOT We Are One Tonight (3:41) Producers: John Fields, Switchfoot Writers: J. Foreman, T. Foreman Publishers: Meadowgreen/ Sugar Pete/EMI, ASCAP Columbia (album track) Switchfoot is gliding up the Hot Christian Songs chart with "We Are One Tonight," the second single from album "Nothing Is Sound." In just five weeks, the track has hit the top 20, and crossover action is likely close behind. The pop/rock fusion that is "We Are One Tonight" does not lean as much to the rock side as did the buzzing "Stars," the album's lead single, but it has some meat on its bones. Here, Switchfoot grabs an acoustic guitar and skips the distortion on the electric. The drums keep a lively tempo, and the bass rumbles intermittently Emphasizing the feelgood message is a lofty chorus and lyrics like 'Though the world is flawed/These scars will heal." It is a clean slice of top 40 rock with obvious appeal.-CLT

THE FRAY Over My Head

(Cable Car) (3:58) Producers: Mike Flynn. Aaron Johnson Writers: I. Slade, J. King Publishers: Aaron Edwards/ EMI April, ASCAP Epic (CD promo) Denver-based Denver-based newcomer the Fray crafts melodic, pianodriven songs that are pure and earnest—and radio is getting hooked. Last week. "Over My Head" entered Billboard Radio Monitor's top 40 chart at No. 35 after cracking adult top 40 and triple-A radio. The leadoff single from 2005 debut "How to Save a Life" is a timeless pop-rock smash that soars with lightness and ease. Launching with a simple, efficient piano riff. the song soon crescendos into a beautiful chorus that sticks without trying too hard. Favorable comparisons to Keane and Counting Crows are inevitable. What makes

this band special is singer/

pianist Isaac Slade's softly graveled voice, which reminds one of David Gray's melancholia without the introspection. With its gentle but epic sweep, "Over My Head" will continue to leap into the upper regions of top 40 - SP

DANIELLE BOLLINGER Kiss the Sky (3:29)

Producer: Anthony Fonseca Writer: A. Fonseca Publishers: Anthony Fonseca/Mike Guerriero/ Gary and Joe/Blessed Ears, BMI Remixer: Mike Rizzo EsNtion Records (CD promo)

With acts like Cascada and D.H.T. stirring up frivolity on the pop airwaves for the first time in years, it is logical to expect other worthy dance artists to push back the curtain and make their own bold bid for mainstream acceptance. Danielle Bollinger scored last year on Billboard's Dance Club Play chart with the tasty dancefloor twirler, "When the Broken Hearted Love Again." Follow-up "Kiss the Sky" is another high-energy hand-waver, given the Mike Rizzo industrystandard remix treatment to favorable effectthough the pop-rock edit and original version are just as worthy of airplay. Attention from the nation's dance and satellite outlets is a nobrainer but "Kiss" really deserves serious consideration from programmers who understand that audiences are ready for more than the standard rock and hiphop staples. For Bollinger. the "Sky" is the limit-with a little help from forwardthinking PDs.-CT

COUNTRY

DIAMOND RIO God Only Cries (3:50)

Producer: Michael D. Clute Writer: T. Johnson Publishers: Dimensional Songs of Rve/Cev Jack. SESAC

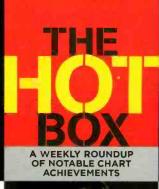
Arista Nashville (CD promo) Country radio seems especially receptive these days to songs with spiritual overtones (Brad Paisley's "When I Get Where I'm Going," Carrie

Underwood's "Jesus, Take the Wheel"), so this poignant ballad should meet enthusiastic approval. Everyone has suffered through the loss of a loved one, and songwriter Tim Johnson offers a beautiful, comforting lyric that helps put loss into perspective. The chorus says, "God only cries for the living/Cause it's the living that are left to carry on." Lead vocalist Marty Roe delivers a sweet performance, brimming with emotion. He is backed by his Rio cohorts, one of the most talented group of musicians ever to grace country radio. Mike Clute's stealth production pulls it all together to create one of the most memorable records so far this year. Like the group's previous hit "One More Day," this is going to hit fans right in the heart.-DEP



CHICAGO Feel (Horn Mix) (3:58)

Producer: Jay DeMarcus Writers: D. Orton, B. Daly Publisher: not listed Rhino (digital stream) Talk about longevity. Chicago is releasing its 30th album, "XXX," this month. By now the band has a firm grip on what makes a hit, and the set's lead single, "Feel," has three such hallmarks in place. The signature horns are in the background instead of taking the lead as they did on the classic "25 or 6 to 4." The lyric addresses inner emotions. encouraging the subject to break free from a miserable existence. ("Your heart is cold/Your soul is numb" is not that original, but it gets the point across.) Then there are the grand, multilayered vocals in the chorus. Meanwhile, the intro of a keyboard andis that a drum sample?keep "Feel" from sounding retro. And just when you think the song has done its duty, it kicks back in for a few more seconds before fading out with twittering flutes and marching drums. Not bad. Chicago was once a staple of many formats, but whether radio feels this is anybody's guess.-CLT





RING OF FIRE

>>The DVD release of biopic "Walk the Line," as well as the Academy Awards spotlight moves sets from the late Johnny Cash into the first three slots on Top Pop Catalog Albums. No other artist has owned the top three in one week during that Chart's 15-year history

RADIO ACTIVE

>>Pearl Jam's "World Wide Sulcide" debuts at No. 3 on Modern Rock, the highest start for the band and the chart's best bow by any act since 2003...Indie artist Aaron Shust earns his first No. 1 as "My Savior, My God" goes 5-1 with Greatest Gainer honors on Hot Christian Songs_at illboard.biz.



HIT MENSCH

th" bows >>Matisyahu's "Youth" bows at No. 4 on The Biliboard 200 and debuts at No. 1 on Top Reggae Albums. His 118,500unit start breaks Sean Paul's record (107,000) for the best Nielsen SoundScan week by a reggae album.



>>Consistency is the key word for Van Morrison, who returns to The Billboard 200 with his 39th chart entry in 40 years. During those four decades, only three of his albums have charted higher than "Pay the Devil," which bows at No. 26. Counting back to the debut of the first Them LP, Morrison's 40-year, eight-month chart span is considerably longer than bic considerably longer than his span on Top Country Albums, which now stands at one week. "Pay the Devil" is that chart's Hot Shot Debut at No. 7.

Fred Bronson also reports on two other veterans who debut with new albums this week: Kris Kristofferson and David Gilmour.

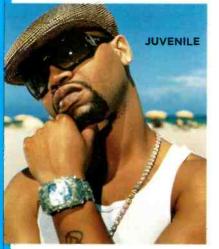
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Over the Counter

GEOFF MAYFIELD gmayfield@billboard.com

Atlantic Plays Monopoly; Billboard 200 Turns 50

As rapper Juvenile scores his first No. 1 on The Billboard 200, and the Atlantic label plays Monopoly with the chart's top two, this column is brought to you by the numbers 25 and 50.



This marks the first time in 25 years that Atlantic has commanded the chart's first two ranks (see Inside Track, page 90). It is also the 50th anniversary of the issue that saw a national album chart become a weekly Billboard fixture.

Juvenile rings the bell with 174,000 copies for "Reality Check," the music industry's reality check being that he leads the big chart with less than his best

Market Watch

JFMAMJJASO

WEEKLY UNIT SALES

- 2005

2006

This Week

Nielsen SoundScan score.

With no intention of detracting from Juvenile's first time atop The Billboard 200, the simple fact is that during Christmas week 1999, his "Tha G-Code" sold 290,000 when it bowed at No. 10, and "Project English" opened with 213,000 when it reached No. 2.

"Reality Check" becomes his second No. 1 on Top R&B/Hip-Hop Albums, joing "G-Code" in his winner's circle, and his sixth top 10 on that list. It is also Juvenile's first album since moving from Cash Money and Universal Motown Records Group to his own UTP label through Atlantic.

JAMES' TOWN: The album at No. 2 represents not only bragging rights for Atlantic, but also for the U.K. music scene, so it seems appropriate that royalty plays a role in James Blunt's eyecatching leap. It is, however, the queen of daytime TV, rather than an heir to the British throne, who helps him score The Billboard 200's biggest sales burst.

A generous 20-minute stretch on the March 8 "Oprah Winfrey Show," in which he performed two songs, more than doubles his prior-week sum as "Back to Bedlam" gallops 9-2 (161,000, up 142%).

Think any music publicists are trying

to curry the favor of Oprah's team right about now? It is good to be queen.

GOLDEN YEAR: The March 24, 1956, issue, when Harry Belafonte's "Belafonte" led Best Selling Pop Albums, did not mark Billboard's first attempt at an album chart, but it was the first time such a list would hold a regular appointment.

Film adaptations of Broadway musicals "Oklahoma!" and "Carousel" were among the four soundtracks that kept Belafonte company at the top. But it would be disingenuous to make a big deal about the albums in the top 10, because the chart was only 10 titles long.

Billboard had launched Best-Selling Popular Record Albums in 1945, with the Nat "King" Cole Trio's "Collection of Favorites" serving as its first No. 1, but the commitment was far from steady. For the next five years, the chart's length varied from five to 10 titles.

There was a four-month gap in 1953 when Billboard did not print an allinclusive albums chart. From 1954 through March 1956, there were a few gaps of three weeks, and one of seven weeks, that interrupted the publication of Best-Selling Popular Albums.

During the next three years, the chart would expand from 10 to 30 titles. The

CHANGE

111.6 million

108.5 million

2006

inauguration of separate charts for mono and stereo albums began in 1959. By 1961, Top LPs-Mono had grown to 150 albums, with the stereo counterpart running 50 deep.

The stereo and mono configurations moved under the same roof when Top LPs bowed in August 1963. That chart expanded from 175 titles to its current 200 in the May 13, 1967, issue.

The Monkees' "More of the Monkees" held at No. 1 that week, while its first album bulleted at No. 7. The Mamas & the Papas, Lovin' Spoonful, Ed Ames, Aretha Franklin and the Temptations all held real estate in the top 10, as did three soundtracks, the best-ranked being "The Sound of Music" at No. 6.

The chart underwent three more name changes until September 1991, when then MCA Nashville chief Bruce Hinton suggested that Top Pop Albums lose the word "pop" in favor of the more inclusive moniker that continues today, The Billboard 200.

This week, Juvenile's new set becomes the 280th album in the chart's history to bow at No. 1, with all but six of those happening since the May 25, 1991, issue, when the list adopted point-of-sale data from Nielsen SoundScan.

Happy anniversary.

For week ending March 12, 2006. Figures are round-ed. Compiled from a national sample of retail store and rack sales reports collected and provided by SoundSca



Last Week Change This Week Last Year 10,8 Change **WEEKLY ALBUM SALES** 35 million units 30 25

20 15 10

A Weekly National Music Sales Report YEAR-TO-DATE

	TRACKS	SINGLES	ALBUMS
OVERALL UNIT SALES	10,973,000	71,000	10,744,000
Albums 111	10,369,000	78,000	11,001,000
Digital Tracks 56	5.8%	-9.0%	-2.3%
Store Singles	6.273.000	87,000	10,809,000
Total 168	74.9%	-18.4%	-0.6%
Albums w/TEA* 117	14.375		01010
*Includes track equivalent albun			

N D

OVERALE ONTO ONE					
Albums	111,628,000	108,520,000	-2.8%		
Digital Tracks	56,271,000	112,377,000	<mark>9</mark> 9.7%		
Store Singles	837,000	699,000	-16.5%		
Total	168,736,000	221,596,000	31.3%		
Albums w/TEA*	117,255,100	119,757,700	2.1%		
*Includes track equivalent album sales (TEA) with 10 track downloads equivalent to one album sale.					

Album Sales

'06

'05			

- Andrew	 _	_		_

	_	Harrow		
_			 _	

SALES BY ALBUM I	FORMAT		
CD	108,331,000	102,278,000	-5.6%
Digital	2,333,000	5,732,000	145.7%
Cassette	728,000	315,000	-56.7%
Other	236,000	195,000	-17.4%

CHANGE 2005 2006 YEAR-TO-DATE SALES BY ALBUM CATEGORY Current 68,716,000 65,496,000 -4.7% Catalog 42.912.000 43.024.000 0.3% 29,502,000 29,832,000 Deep Catalog 1.1% **Current Album Sales**

100

	60.7 minon
'06	65.5 million

Catalog Album Sales

05		42.9 million
06	and the second rates of th	43.0 million

Nielsen SoundScan counts as current only sales with-in the first 18 months of an album's release (12 months for classical and jazz albums). Titles that stay in the top half of The Billboard 200, however, remain as current. Titles older than 18 months are catalog. Deep catalog is a subset of catalog for titles out more than 36 months.

THE Billooard 200 MAR 25 2006

HIE WEEK	AST VEEK	WEEKS 60	VEEKS IN CHT	ARTIST Title	ERT.	EAK OSITION
0	HOT	SHOT BUT	1	JUVENILE Reality Check	6	1
2	9	5	23	CREATEST JAMES BLUNT GAINER CUSTAROALDANTG 97250/AG (18.98) Back To Bediam		2
0	2	1	9	SOUNDTRACK High School Musical		
ň	N	W	1	MATI USNET 861426 (12.96) MATISYAHU Youth		
	1		2	NE-YO In Mu Own Words		
A	M	W		DAVID GILMOUB	-	
B	_			CARRIE UNDERWOOD Control Contr		
U	8	9	17	ARISTA/ARISTA NASHVILLE 71197/RMG (18.98) Some Hearts	-	Z
8	6	20	20	Control Cost Cost Cost Cost Cost Cost Cost Cost		
9	11	45	17	FOX 13109/WIND-UP (18.98) Walk The Line	•	
10	7	3	5	JACK JOHNSON Curious George (Soundtrack) BRUSHIRE 006116/UMRG (13.98)		
. 31	5	4	12	MARY J. BLIGE The Breakthrough MATRIARCH/GEFFEN 005722*/INTERSCOPE (13.98/8.98)	2	
2	N	W		SCARFACE My Homies Part 2 J PRINCE 68516 RAP-A-LOT 4 LIFE (18.98)		12
13	4	-	2	ALAN JACKSON ACR/ARISTA NASHVILLE 80281/RLG (18.98) Precious Memories		10
14	1)	7	6	ANDREA BOCELLI SUGAR/DECCA 006069/UNIVERSA_ CLASSICS GROUP (13.98) Amore		
15	13	8	14	EMINEM SHADY/AFTERMATH 005881*/INTERSCOPE (13.98/8.98) Curtain Call: The Hits	2	1
13	3	-	2	HAWTHORNE HEIGHTS VICTORY 255 & 256 (15.98 CD/0VD) ⊕ If Only You Were Lonely		
17	梧	11	40	THE BLACK EYED PEAS Monkey Business	8	
18	18	17	23	AAM DUGGE TINTERSEDUE (13.9010.90) NICKELBACK All The Right Reasons	2	
19	16	16	7	JOSH TURNER Vision Visi	•	2
20	26		67	MCA NASHVILLE 004734/UMGN (13.98) KELLY CLARKSON Breakaway	5	
21	14	6	6			
				KEYSHIA COLE	-	
22	21	13	38	A&M 003554*/INTERSCOPE (13.98)		
23	27	21	76	LYRIC STREET 165049/HOLLYWOOD (18.98)	4	
24	24	12	12	J 71779*/RMG (18 98) @ Onpredictable	-	
25	22	18	15	CHRIS BROWN JVE 82876/20MBA (18.98) (0)		
26	NE	W	1	VAN MORRISON Pay The Devil POLYDOR/LOST HIGHWAY 005968*/UMGN (13.98) Pay The Devil		26
27	17	15	5	DEM FRANCHIZE BOYZ On Top Of Our Game S0 S0 0EF 53423 '/VIRGIN (18.98) ⊕ On		4
28	19	25	28	THE PUSSYCAT DOLLS A&M 005374/INTERSCOPE (13:98)		
29	31	27	24	SEAN PAUL The Trinity VP/ATLANTIC 83788'/AG (18.98)	٠	1
30	23	2	3	KIDZ BOP KIDS Kidz Bop 9 RAZOR & TIE 89112 (18 98) Kidz Bop 9	Ē	2
31	32	28	π	KEITH URBAN Be Here CAPITOL (NASHVILLE) 77489 (18.98)	3	
32	28	23	51	TRACE ADKINS CAPITOL (NASHVILLE) 64512 (18.98) Songs About Me		
33	29	19	57	MICHAEL BUBLE 143/REPRISE 48946/WARNER BROS. (18.98) ⊕ It's Time		
34	25	26	3	SOUNDTRACK MOTOWN 006212 (UMRG (13.98) Tyler Perry's Madea's Family Reunion		25-
35	20	=0	4	JAHEIM Ghetto Classics		
36	30	34	18	DIVINE MILL 48802/WARNER BROS. (13.98) MATISYAHU DIVINE MILL 48802/WARNER BROS. (13.98) Live At Stubb's	•	30
37	54		48	OR/EPIC 96464/SONY MUSIC (13.98) MARIAH CAREY The Emancipation Of Mimi	6	
38	12	-	2	KID ROCK & THE TWISTED BROWN TRUCKER BAND		12
39	33	33	14	TOP DOG/ATLANTIC 83914/AB (18.98) T-PAIN Rappa Ternt Sanga		33
					-	
40	54	52	5	RESTLESS 50729/VIRGIN (12 98)		40
41		46	14	DECAYDANCE 077/FUELED BY RAMEN (13.98)	_	39
42		32	45	FUELED BY RAMEN/ISLAND 004140*/JDJ/MG (13.98)		
43	55	47	21	EPIC 77515/SONY MUSIC (11.98) @ Onwitten	•	26
44		W	1	SOUNDTRACK That's So Raven Too!		44
45	35	31	6	HEATHER HEADLEY In My Mind		5
46	36	29	7	VARIOUS ARTISTS NOW #1's UNIVERSAL/EM//SONY BMG/ZOMBA 005959/UME (18.98)		6
47	-3	36	25	BON JOVI Have A Nice Day ISLAND 005371/IDJMG (18.98) (18.98) (18.98)		2
48			1	THE LITTLE WILLIES The Little Willies The Little Willies		48
49	46	50	35	THE ALL-AMERICAN REJECTS Move Along Dochouse 04/91/INTERSCOPE (13.98)	•	
50	3	35	5	VARIOUS ARTISTS WARNER MUSIC GROUP SOMY BMG MUSIC 77145/SONY MUSIC (18 98) Totally Country 5		17
					ENNY	CHESNI
THE	= 8	IL	B			CLARKS

ST EK	VEEKS	EKS	ARTIST	Title	HT.	SITION
WE	AG AG	NO	IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)		CERT	PEI
60	71	16	UNIVERSAL 005423"/UMRG (13.98)	The Sound Of Revenge	-	10
39	24	3	DOMINO 086* (13.98) What is a second	atever People Say I Am, That's What I'm Not	-	24
	30	7	SYCO COLUMBIA 76914/SONY MUSIC (18.98)	Ancora	-	
	EW	λ	ANTI- 86777/EPITAPH (16.98) JACK JOHNSON	Fox Confessor Brings The Flooc	_	54
52	54	54	JACK JOHNSON/BRUSHFIRE 004149*/UMRG (13.98)		2	
45	43	60	VARIOUS ARTISTS	Twice The Speed Of Life	2	16
47	38	19	SONY BMG/ZOMBA EMI 005740/UME (18 98)	Now 20	2	1
40	44	18	KENNY CHESNEY BNA 72960/RLG (18.98)	The Road And The Radio	2	+
51	48	6	VARIOUS ARTISTS RAZOR & TIE 89107 (18.98)	Monster Ballads: Platinum Edition		18
53	56	17	MADONNA WARNER BROS 49460 (18.98)	Confessions On A Dance Floor	-	4
49	55	14	LIL WAYNE CASH MONEY 005124*/UMRG (13.98)	Tha Carter II	•	
50	53	12	THE NOTORIOUS B.I.G. BAD BOY 83885° AG (19.98)	Duets: The Final Chapter		э
56	42	42	GORILLAZ PARLOPHONE 73838*/VIRGIN (18.98)	Demon Days		
70	65	24	THREE 6 MAFIA HYPNOTIZE MINDS/COLUMBIA 94724/SONY MUSIC (18.98)	Most Known Unknown	•	
æ	41	16	NELLY FO' REEL/DERRTY 005825*/UMRG (13.98)	Sweatsuit	•	26
57	57	13	DADDY YANKEE EL CARTEL 005792/INTERSCOPE (13.98 CD/DVD) ④	Barrio Fino: En Directo		24
53	39	28	KANYE WEST ROC-A-FELLA/OEF JAM 004813* IDJMG (13.98)		3	1
6-	63	14	KORN VIRGIN 45889 (18.98)	See You On The Other Side		
62	79	103	GUNS N' ROSES GEFFEN 001714/INTERSCOPE (16.98)	Greatest Hits	2	3
48	37	5	RON WHITE IMAGE 3061 (16.98)	You Can't Fix Stupid		14
68	74	30	BRAD PAISLEY	Time Well Wasted		T.
66	72	28	ARISTA NASHVILLE 69642 RLG (18 98) BROOKS & DUNN ARISTA NASHVILLE 69946 RLG (18.98)	Hillbilly Deluxe	•	3
148	174	21	PACE SOUNDTRACK	Hustle & Flow		30
67	68	33	YOUNG JEEZY	Let's Get It: Thug Motivation 101		-
64 -	58	20	CORPORATE THUGZ/DEF JAM 004421*/IDJMG (13.98) DESTINY'S CHILD	#1's		
59	62	48	COLUMBIA 97765/SDNY MUSIC (18.98) ® MIRANDA LAMBERT	Kerosene	•	18
	61	6	EPIC (NASHVILLE) 92026/SONY MUSIC (12.98) VARIOUS ARTISTS	WOW Gospel 2006	•	20
71	75	23	EMICMG/WORD-CUR8 75160/ZOMBA (19.98)	Hero		13
69	64	32	FO YO SOUL/GOSPO CENTRIC 71019/ZOMBA (18.98) FAITH HILL	Fireflies	2	
	76	25	WARNER BROS (NASHVILLE) 48794/WRN (18.98) DISTURBED	Ten Thousand Fists		
	73	40	COLDPLAY (18.98) €		3	
65		4	SERGIO MENDES	Timeless	-	44
	-47	10	HEAR 2263 CONCORD (18.98) SOUNDTRACK	Brokeback Mountain		54
	37	16	FOCUS VERVE FORECAST 005604/VG (18.98) SYSTEM OF A DOWN	Hypnotize		
78	35	23	AMERICAN/COLUMBIA 93871*/SONY MUSIC (18.98) (1)	The Road To Here		63
83	69	16	EQUITY 3010 (13.98) ENYA	Amarantine		6
79	66	77	GREEN DAY		4	1
	40		REPRISE 48777*/WARNER BROS. (18.98) JUANITA BYNUM	A Piece Of My Passion		40
	127	50	CELTIC WOMAN	Celtic Woman	•	73
	51		MANHATTAN 60233 (18.98) YELLOWCARD	Lights And Sounds		
75		12	CAPITOL 70960 (18 98) ⊕ ANTHONY HAMILTON			10
	83	13	SO SO DEF 74275 ZOMBA (18.98)	Ain't Nobody Worryin'		19
	82	18	DEEMONEY/ASYLUM 83890/AG (18.98)	Down For Life		22
	7:	24	SIRE 49284*/WARNER BROS. (15.98)	Dark Light		38
91	-	16	DIPLOMATIS/DEF JAM 005426*/IDJMG (13.98/8.98) TRENT TOMLINSON		-	
		1	LYRIC STREET 165060/HOLLYW000 (15.98)	Country Is My Rock		95
	93	30	HOLLYWOOD 162505 (18.98)	Into The Rush		36.
	132	13	0.01 T1-00/01-0 110 001 (D)	The Real Thing		
85		68	INTERSCOPE 000469* (13.98) SHE WANTS REVENGE		3	123
	100	6	PERFECTKISS/FLAWLESS/GEFFEN 005587*/INTERSCOPE (S			-
88	94	33	BRDKEN BOW 7657 (12.98)	Jason Aldean	•	39
_						

	BON JOVI	C	KENNY CHESNEY	D	E		HEATHER HEADLEY45		
THE BILLBOARD 200 ARTIST INDEX	CHRIS BOTTI	MARIAH CAREY	KELLY CLARKSON20	CAL	EMINEM	a	FAITH HILL	ALAN JACKSON	BAND
10 YEARS	BOW WOW	CASCADA	COLOPLAY	DADEY WANKEE	ENYA	ANA GABRIEL	HIM	JAHEIM	KIDZ BOP KIDS
10 YEARS	BROOKS & DUNN	NEKO CASE	KEYSHIA COLE	DAVID SLMOUR	SARA EVANS	GOLDFRAPP	HINDER	JACK JOHNSON 10, 55	THE KILLERS
50 CENT	CHRIS BROWN	JOHNNY CASH	CONJUNTO	DEATH : B FOR CUTIE 121		GORILLAZ		JUANES	KORN
DAGON ALDENT	JUANITA BYNUM	ROSANNE CASH	CREED	DSILFED	FLYLEAF		BANG		L
THE ALE-AMERICAN NATACITA DEDITION AND DEDITION OF A SAME DEDITION		CASTING CROWNS130	SHERYL CROW 126	HLAFYCU=	JAMIE FOXX	H	ISRAEL & NEW BREED 196	10DT NEITH	MIRANDA LAMBERT73
REJECTS 49 BELLE AND SEBASTIAN 157 ANDREA BCCELLI 14. 117		CELTIC WOMAN	BILLY CURRINGTON 112		KIRK FRANKLIN			ALICIA KEYS	
ALY & AJ		CHAMILLIONAIRE			THE FILAY			KID ROCK & THE TWISTED	LIL WAYNE
ARCTIC MONKEYS						HEIGHTS			

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At No. 54, Neko Zase's sixtn set

brings her best sales (18,000) and chart debut; CD

cost \$999

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Norah Jone:

Top Country Albums

(20,000)

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) Niel	Sen Isen		SALES DATA COMPILED BY S Nielsen SoundScan			uiiy i	nonitored 24 hours a day, 7 days a week. See Ch									•
		H	01	100 AIRPLAY					Å		A	DULT TOP 40.		Å			
THIS WEEK	LAET	WEEKS	TITI ARTIS	LE ST (IMPRINT / PROMOTION LABEL)	WEEK	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	THIS	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	PREDICT	THIS	LAST WEEK	WEEKS	TITLE ARTIST (IMP
0	1	18	# 5 WK	BE WITHOUT YOU (S MARY J. BLIGE (GEFFEN)	28	27	16	ROMPE DADDY YANKEE (EL CARTEL/INTERSCOPE)		1	27	WI YOU'RE BEAUTIFUL		0	1	31	2WKS JAM
2	2	11	SO NE-YO	SICK D (DEF JAM/IDJMG)	27	22	12	SHAKE THAT EMINEM FEAT. NATE DOGG (SHADY/AFTERMATH/INTERSCOPE)	2	2	18	EVER THE SAME ROB THOMAS (MELISMA/ATLANTIC)	t	2	2	38	YOU AN
3	5	9	TEN	MPERATURE PAUL (VP/ATLANTIC)	0	25	9	LIVING IN FAST FORWARD	3		25	BAD DAY DANIEL POWTER (WARNER BROS.)		3	3	22	BECAUS
4	3	1	YO	(EXCUSE ME MISS) S BROWN (JIVE/ZDMBA)	29	40	4	WHAT YOU KNOW T.I. (GRAND HUSTLE/ATLANTIC)	4	3	30	PHOTOGRAPH NICKELBACK (ROADRUNNER/IDJMG)	立	4	4	57	LONELY ROB THOMAS
5	4	1	CH	ECK ON IT NCE FEAT. SLIM THUG (COLUMBIA)	30	28	9	WHAT HURTS THE MOST RASCAL FLATTS (LYRIC STREET)	6	8	19	OVER MY HEAD (CABLE CAR) THE FRAY (EPIC)		0	6	11	
0	8	1	LEA	AN WIT IT, ROCK WIT IT FRANCHIZE BOYZ (SO SO DEF/VIRGIN)	31	29	11	TONIGHT I WANNA CRY KEITH URBAN (CAPITOL (NASHVILLE))	6	6	25	BETTER DAYS GOO GOO DOLLS (WARNER BROS.)	t	G	8	11	BAD DA
Ø	.9	1	I'M	N LUV (WIT A STRIPPER) N FEAT. MIKE JONES (KONVICT MUZIK/JIVE/ZOMBA)	32	32	45		0	7	30	RIGHT HERE STAIND (FLIP/ATLANTIC)		Q	7	9	SAVE TH
8	7	1	, UNF			43	16	GOTTA GO TREY SONGZ (SONG BDOK/ATLANTIC)	в	5	25		t	8	5	60	HOME MICHAEL BUE
9	6	21	GRI	ILLZ (FEAT. PAUL WALL, ALI & GIPP (DERRTY/FO' REEL/UMRG)	34	31	12	YOUR MAN JOSH TURNER (MCA NASHVILLE)	0	9	17	CAB TRAIN (COLUMBIA)		9	9	26	I'M FEEL SANTANA FEA
10	11	1 1	YOU	U'RE BEAUTIFUL s BLUNT (CUSTARD/ATLANTIC)	35	37	17	LOOKING FOR YOU KIRK FRANKLIN (FD YO SOUL/GDSPO CENTRIC/ZOMBA)	0	12	14	UNWRITTEN NATASHA BEDINGFIELD (EPIC)	th	10	11	ç	PROBABL
11	10) 8	LOV		36	34	18	JESUS, TAKE THE WHEEL CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE/PLG)	0	14	10	WALK AWAY KELLY CLARKSON (RCA/RMG)	t	11	13	24	
12	15	5 12	UN	WRITTEN SHA BEDINGFIELD (EPIC)	37	33	29	PHOTOGRAPH NICKELBACK (ROADRUNNER/IDJMG)	œ	13	9	WHO SAYS YOU CAN'T GO HOM BDN JOVI (ISLAND/IDJMG)	t	12	12	25	
13	14	4 8	MS.	. NEW BOOTY A SPARXXX (NEW SDUTH/PURPLE RIBBON/VIRGIN)	38	45	3	TELL ME WHEN TO GO E-40 FEAT. KEAK DA SNEAK (SICK WID' IT/BME/WARNER BROS.)	13	11	20	SUGAR, WE'RE GOIN' DOWN FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	t	13	10	30	WINDOW JON SECADA
14	19	9 6	SOS		39	39	11	SHE DON'T TELL ME TO MONTGOMERY GENTRY (COLUMBIA (NASHVILLE))	•	18	5	ALWAYS ON YOUR SIDE SHERYL CROW & STING (A&MINTERSCOPE)		0	15	13	EVER TH ROB THOMAS
15	13	3 29	BEC	CAUSE OF YOU	0	42	8	NOBODY BUT ME BLAKE SHELTON (WARNER BROS. (NASHVILLE)/WRN)	15	17	14	DIRTY LITTLE SECRET THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOP	- TÌT		16	5	SOME H
16	21	1 9	WA	CLARKSON (RCA/RMG)	4	51	3	BAD DAY	16	19	10	TALK		10	17	21	WHERE JORDAN KNIG
17		0 1	DAN	CLARKSON (RCA/RMG)	42	35	15	DANIEL POWTER (WARNER BROS.) WHEN I GET WHERE I'M GOING	17	15	14	COLOPLAY (CAPITOL) JUST FEEL BETTER		17	19	16	BETTER
18	2	2 14	TOL	OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	43	47	8	BRAD PAISLEY FEAT. DOLLY PARTON (ARISTA NASHVILLE)	18	100	19	SANTANA FEAT. STEVEN TYLER (ARISTA/RMG)	107	18		19	GOO GOO OOL
.9	16	5 23	STI	A RHYMES (AFTERMATH/INTERSCOPE)	-	46	4	TOBY KEITH (SHOW DOG NASHVILLE)	19	W	7	INXS (BURNETT/EPIC) BLACK HORSE & THE CHERRY TREE			26	2	ENYA (REPRI
20		3 30	RUN	PUSSYCAT DOLLS (A&M/INTERSCOPE)	45	38	16	THE PUSSYCAT DOLLS FEAT. WILL.I.AM (A&M/INTERSCOPE)	20	21	7	KT TUNSTALL (RELENTLESS/VIRGIN)	-	20	21	5	WHEN D
21		7 25	ON	S BROWN (JIVE/ZOMBA) E WISH	46	44		JUVENILE (UTP/ATLANTIC) SUGAR, WE'RE GOIN' DOWN	0	-	5	JACK JOHNSON (BRUSHFIRE/UMRG) SAVIN' ME		2"	20	8	UNCHAI
22	30		FRE	(KNOCKOUT/SANCTUARY) ESH AZIMIZ	47		10	FALL OUT BOY (FUELEO BY RAMEN/ISLAND/IDJMG) CHEATIN'	622		14	NICKELBACK (ROADRUNNER/IDJMG) SOME HEARTS	2	22	22	1200	WAKE ME
23	-	1 8	WH	WOW FEAT. J-KWON & JERMAINE DUPRI (COLUMBIA) O SAYS YOU CAN'T GO HOME	0		3	SARA EVANS (RCA NASHVILLE)	23	25	1	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE/RM)		23	17	GREEN DAY
24		3 17	DIR	IOVI (ISLAND/IOJMG)	49		2	ANTHONY HAMILTON (SO SO DEF/ZOMBA) POPPIN' MY COLLAR	2	23		JEWEL (ATLANTIC)	-	õ	24	6	NICKELBACK CAB
25	20		EVE	ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)	50	63	2	THREE 6 MAFIA (HYPNOTIZE MINDS/COLUMBIA)	ā	29	3	0.A.R. (EVERFINE/LAVA) STUPID GIRLS		ā	25	4	TRAIN (COLU ALWAYS
			CASC	ADA (ROBBINS) ised of top 40, adult contemporary, R&B/hip-hop				CHAMILLIONAIRE (UNIVERSAL/UMRG)	-188	100	1.28	PINK (LAFACE/ZOMBA)		-			SHERYL CROW

LEGEND FOR HOT 100 AIRPLAY LOCATED BELOW CHART. HOT DIGITAL SONGS: Tcp selling paid download songs compile is used to compile both The Billboard Hot 100 and Pop 100. ADULT TOP 40/ADULT CONTEMPORARY/MODERN ROCK: 75

HOT DIGITAL SONGS.

WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	CERT.	WEA	LAST WEEK	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	CERT.	1110 WEEK	LAST WEEK	WEEKS.	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	CSRT
1	1	2	SO SICK NE-YO (DEF JAM/IDJMG)		26	23	28	GOLD DIGGER KANYE WEST FEAT. JAMIE FOXX (ROC-A-FELLA/DEF JAM/IDJMG)	8	51	31	13	PERFECT SITUATION WEEZER (GEFFEN)	
2	ĉ	5	BAD DAY DANIEL POWTER (WARNER BROS.)		3	33	6	WALK AWAY KELLY CLARKSON (RCA/RMG)		52	-	5	RING OF FIRE JOHNNY CASH (LEGACY/COLUMBIA)	
3	2	20	YOU'RE BEAUTIFUL JAMES BLUNT (CUSTARD/ATLANTIC)	2	28	24	5	RUSH ALY & AJ (HOLLYWOOD)		53	48	19	HONKY TONK BADONKADONK TRACE ADKINS (CAPITOL (NASHVILLE))	
0	3	9	TEMPERATURE SEAN PAUL (VP/ATLANTIC)		89	-	1	IN THE DEEP BIRD YORK (BLISSED OUT/SUPERB/NARADA)		-		1	WHAT HURTS THE MOST MARK WILLS (MERCURY)	
6	5	.6	UNWRITTEN NATASHA BEDINGFIELO (EPIC)	2	30	26	2	HEMORRHAGE (IN MY HANDS)		55	51	21	STICKWITU THE PUSSYCAT DOLLS (A&M/INTERSCOPE)	
0	4	10	I'M N LUV (WIT A STRIPPER) T-PAIN FEAT. MIKE JONES (KONVICT MUZIK/JIVE/ZOMBA)		•	73	2	RIDIN' CHAMILLIONAIRE FEAT. KRAYZIE BONE (UNIVERSAL/UMRG)		56	69	4	RODEO JUVENILE (UTP/ATLANTIC)	
7	6	14	EVERYTIME WE TOUCH CASCADA (ROBBINS)		32	25	16	L.O.V.E. ASHLEE SIMPSON (GEFFEN)		57	37	30	BREATHE (2 AM) ANNA NALICK (COLUMBIA)	
8	7	12	SHAKE THAT EMINEM (SHADY/AFTERMATH/INTERSCOPE)		3	-	4	GOODBYE MY LOVER		58	50	9	LIGHTS AND SOUNDS YELLOWCARD (CAPITOL)	
0	16	4	BEEP THE PUSSYCAT DOLLS FEAT. WILLIAM (A&M/INTERSCOPE)		34	27	22	LAFFY TAFFY D4L (DEEMONEY ASYLUM/ATLANTIC)	3	59	57	12	UNPREDICTABLE JAMIE FOXX FEAT. LUDACRIS (J/RMG)	
13	8	16	GRILLZ NELLY FEAT. PAUL WALL, ALI & GIPP (DERRTY/FO' REAL/UMRG)			30	6	FOR YOU I WILL (CONFIDENCE) TEDDY GEIGER (CRED./COLUMBIA)		60	49	23	BETTER DAYS G00 G00 DOLLS (WARNER BROS.)	
0	-2	7	LEAN WIT IT, ROCK WIT IT DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)			58	2	OVER MY HEAD (CABLE CAR) THE FRAY (EPIC)		161	52	29	BECAUSE OF YOU KELLY CLARKSON (RCA/RMG)	2
E	13	25	PUMP IT THE BLACK EYED PEAS (A&M/INTERSCOPE)		37	28	9	UPSIDE DOWN JACK JOHNSON (BRUSHFIRE/UMRG)		62	44	21	HUNG UP MADONNA (WARNER BROS.)	
13	36	7	KING WITHOUT A CROWN MATISYAHU (JDUB/DR/EPIC)		38	34	25	RUN IT! CHRIS BROWN (JIVE/ZOMBA)		63	59	67	SINCE U BEEN GONE KELLY CLARKSON (RCA/RMG)	
14	11	5	STUPID GIRLS PINK (LAFACE/ZOMBA)		39	38	3	GIRL NEXT DOOR SAVING JANE (ALERT/TOUCAN COVE/UMRG)		64	64	3	TONIGHT I WANNA CRY KEITH URBAN (CAPITOL (NASHVILLE))	
15	10	17	CHECK ON IT BEYONCE FEAT. SLIM THUG (COLUMBIA)	2	40	35	27	PHOTOGRAPH NICKELBACK (ROADRUNNER/IDJMG)	2	65	56	22	THERE IT GO! (THE WHISTLE SONG) JUELZ SANTANA (DIPLOMATS/DEF JAM/IDJMG)	
1	15	2	ALWAYS ON YOUR SIDE SHERYL CROW & STING (A&M/INTERSCOPE)		•	42	9	ROMPE DADDY YANKEE (EL CARTEL/INTERSCOPE)		66	66	26	100 YEARS FIVE FOR FIGHTING (AWARE/COLUMBIA)	12
12	14	32	MY HUMPS THE BLACK EYED PEAS (A&M/INTERSCOPE)		42	40	8	FRESH AZIMIZ BDW WOW FEAT. J-KWON & JERMAINE DUPRI (COLUMBIA)	•	67	53	4	CRASH GWEN STEFANI (INTERSCOPE)	
15	20	19,	JESUS, TAKE THE WHEEL CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)	•	43	39	39	SUGAR, WE'RE GOIN' DOWN FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	•	68	46	3	WHAT'S LEFT OF ME NICK LACHEY (JIVE/ZOMBA)	
15	22	4	MS. NEW BOOTY BUBBA SPARXXX (NEW SOUTH/PURPLE RIBBON/VIRGIN)		44	41	44	FEEL GOOD INC GORILLAZ (PARLOPHONE/VIRGIN)		69	61	2	EVER THE SAME ROB THOMAS (MELISMA/ATLANTIC)	
20	18	21	DANCE, DANCE FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	83	45	43	26	WE BE BURNIN' SEAN PAUL (VP/ATLANTIC)	85	70	-	21	SOUL SURVIVOR YOUNG JEEZY FEAL AKON (CORPORATE THUGZ/DEF JAM/IDJN	VIG) 2
21	-9	9	YO (EXCUSE ME MISS) CHRIS BROWN (JIVE/ZOMBA)		48	45	8	BREAKING FREE ZAC EFRON, ANDREW SEELEY & VANESSA ANNE HUDGENS (WALT DISNEY)		71	47	39	SAVE A HORSE (RIDE A COWBO) BIG & RICH (WARNER BROS. (NASHVILLE)/WRN)	Y)
2	29	5	TOUCH IT BUSTA RHYMES (AFTERMATH/INTERSCOPE)		47	63	2	TOUCH THE SKY KANYE WEST FEAT. LUPE FIASCO (ROC-A-FELLA/DEF JAM)	-	72	-	1	POPPIN' MY COLLAR THREE 5 MAFIA (HYPNOTIZE MINDS/COLUMBIA)	
23	17	35	DIRTY LITTLE SECRET THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)		0	65	2	I WRITE SINS NOT TRAGEDIES PANICI AT THE DISCO (DECAYOANCE/FUELEO BY RAMEN)		73	62	56	YOU AND ME LIFEHOUSE (GEFFEN)	10
2	32	7	MOVE ALONG THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)		49	54	3	WHO SAYS YOU CAN'T GO HOME BON JOVI (ISLAND/IDJMG)		74	67	4	WHEN I GET WHERE I'M GOING BRAD PAISLEY FEAT. DOLLY PARTON (ARISTA NASHVILL	LE)
25	21	13	BE WITHOUT YOU MARY J. BLIGE (GEFFEN)		50	55	44	DON'T CHA THE PUSSYCAT DOLLS (A&M/INTERSCOPE)		75	68	50	BEVERLY HILLS WEEZER (GEFFEN)	

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A			ONTEMPORARY	тм
THIS	LAST WEEK	WEEKS	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	PREDICT
0	1	31	YOU'RE BEAUTIFUL	
2	2	38	YOU AND ME LIFEHOUSE (GEFFEN)	
3	3	22	BECAUSE OF YOU KELLY CLARKSON (RCA/RMG)	
4	4	57	LONELY NO MORE ROB THOMAS (MELISMA ATLANTIC)	ŵ
0	6	11	MAKING MEMORIES OF US KEITH URBAN (CAPITOL (NASHVILLE)/EMC)	E
0	8	11	BAD DAY DANIEL POWTER (WARNER BROS.)	
0	7	9	SAVE THE LAST DANCE FOR ME MICHAEL BUBLE (143/REPRISE)	
8	5	60	HOME MICHAEL BUBLE (143/REPRISE)	t
9	9	26	I'M FEELING YOU SANTANA FEAT. MICHELLE BRANCH (ARISTA/RMG)	1
10	11	ç	PROBABLY WOULDN'T BE THIS WAY LEANN RIMES (CURB)	
11	13	24	LIKE WE NEVER LOVED AT ALL FAITH HILL (WARNER-CURB/WARNER BRDS)	仚
12	12	25	BEAUTIFUL JIM BRICKMAN FEAT. WAYNE BRADY (WALT DISNEY/HOLLYWOOD)	1
13	10	30	WINDOW TO MY HEART JON SECADA (BIG3)	中
0	15	13	EVER THE SAME RDB THOMAS (MELISMA/ATLANTIC)	
•	18	5	SOME HEARTS CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE/RMG)	
10	17	21	WHERE IS YOUR HEART TONIGHT JORDAN KNIGHT (TRANS CONTINENTAL)	2
17	19	16	BETTER DAYS GOO GOO OOLLS (WARNER BRDS.)	
18	18	19	AMARANTINE ENYA (REPRISE)	\$
0	26	2	UNWRITTEN NATASHA BEDINGFIELD (EPIC)	
20	21	5	CHRIS RICE (EB + FLO/INO/EPIC)	
2*	20	8	UNCHAINED MELODY BARRY MANILOW (ARISTA/RMG)	
22	22	19	WAKE ME UP WHEN SEPTEMBER ENDS GREEN DAY (REPRISE)	
8	23	17	PHOTOGRAPH NICKELBACK (ROADRUNNER/IDJMG)	
2	24	6	CAB TRAIN (COLUMBIA)	
20	25	4	ALWAYS ON YOUR SIDE SHERYL CROW & STING (A&M/INTERSCOPE)	

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MAR 25 2006

		M	ODERN ROCK.	
THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	HIT
-	1	13	EVERY DAY IS EXACTLY THE SAME	
z	2	19	DANCE, DANCE FALL OUT BOY (FUELED BY RAMEN/ISLANO/IOJMG)	2
D	-	4	WORLD WIDE SUICIDE PEARL JAM (JIRMG)	
0	5	7	NO WAY BACK FD0 FIGHTERS (ROSWELL/RCA/RMG)	-
5	3	17	LIGHTS AND SOUNDS YELLOWCARD (CAPITOL)	
9	3	31	WASTELAND 10 YEARS (REPUBLIC/UNIVERSAL/UMRG)	
0	6	15	THE DENIAL TWIST THE WHITE STRIPES (THIRD MAN/V2)	
8	9	14	TEAR YOU APART SHE WANTS REVENCE (PERFECTKISS/FLAWLESS/GEFFEN)	
-	7	23	PERFECT SITUATION WEEZER (GEFFEN)	
-0	8	20	DARE GORILLAZ FEAT. SHAUN RYDER (PARLOPHONE/VIRGIN)	
0	13	71	HATE ME BLUE OCTOBER (UNIVERSAL/UMRG)	

			BLUE OCTOBER (UNIVERSAL/UMRG)	
- 2	10	23	HYPNOTIZE SYSTEM OF A DOWN (AMERICAN/COLUMBIA)	1
3	16	5	SPEAK GODSMACK (REPUBLIC/UNIVERSAL/UMRG)	
0	14	6	THE ONLY DIFFERENCE BETWEEN MARTYRDOM AND SUICIDE IS PANICI AT THE DISCO (DECAYDANCE/FUELED BY RAMEN)	
15	11	19	KING WITHOUT A CROWN MATISYAHU (JDUB/OR/EPIC)	
16	12	29	BAT COUNTRY AVENGED SEVENFOLD (HOPELESS/WARNER BROS.)	
0	18	7	SAYING SORRY HAWTHORNE HEIGHTS (VICTORY)	
88	17	12	CASH MACHINE HARD-FI (NECESSARY/ATLANTIC)	
19	20	5	GOLD LION YEAH YEAH YEAHS (DRESS UP/INTERSCOPE)	
20	21	7	CROOKED TEETH DEATH CAB FOR CUTIE (ATLANTIC)	
21	22	18	WINGS OF A BUTTERFLY HIM (SIRE/WARNER BROS.)	
-	24	4	LONELY DAY SYSTEM OF A DOWN (AMERICAN/COLUMBIA)	
23	23	8	HEART IN A CAGE THE STROKES (RCA/RMG)	
24	15	19	TALK COLDPLAY (CAPITOL)	
25	27	4	I DARE YOU SHINEDOWN (ATLANTIC)	

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WEEK	WEEK	WEEKS ON CH	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	14	SO SICK NE-YO (DEF JAM/IDJMG)
2	2	20	YOU'RE BEAUTIFUL
3		20	JAMES BLUNT (CUSTARD/ATLANTIC)
~			
Q	3	10	SEAN PAUL (VP/ATLANTIC)
	22	5	BAD DAY DANIEL POWTER (WARNER BROS.)
6	4	20	CHECK ON IT BEYDNCE FEAT. SLIM THUG (COLUMBIA)
2	6	16	EVERYTIME WE TOUCH CASCADA (ROBBINS)
8	7	14	BE WITHOUT YOU
0	9	11	MARY J. BLIGE (GEFFEN) I'M N LUV (WIT A STRIPPER)
-			T-PAIN FEAT. MIKE JONES (KDNVICT MUZIK/JIVE/ZOMBA)
10	8	16	NELLY FEAT. PAUL WALL, ALI & GIPP (DERRTY/FO' REEL/UMRG)
11	12	22	DANCE, DANCE FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)
12	13	13	WALK AWAY KELLY CLARKSON (RCA/RMG)
13	10	35	DIRTY LITTLE SECRET
14	11	14	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)
			EMINEM FEAT. NATE DOGG (SHADY/AFTERMATH/INTERSCOPE)
15	19	13	THE PUSSYCAT OOLLS FEAT. WILL.I.AM (A&M/INTERSCOPE)
16)	17	12	YO (EXCUSE ME MISS) CHRIS BROWN (JIVE/ZOMBA)
17	14	38	PUMP IT THE BLACK EYED PEAS (A&M/INTERSCOPE)
18	15	6	STUPID GIRLS PINK (LAFACE/ZOMBA)
19	16	24	STICKWITU
20	1	7	THE PUSSYCAT DOLLS (A&M/INTERSCOPE) SOS
	-		RIHANNA (SRP/DEF JAM/IDJMG)
-	8	28	CHRIS BROWN (JIVE/ZOMBA)
22	23	34	MY HUMPS THE BLACK EYED PEAS (A&M/INTERSCOPE)
23	20	33	BECAUSE OF YOU KELLY CLARKSON (RCA/RMG)
24	25	29	GOLD DIGGER
	27	9	LEAN WIT IT, ROCK WIT IT
			DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)
26	29	32	STAIND (FLIP/ATLANTIC) KING WITHOUT A CROWN
W	50	8	MATISYAHU (JDUB/OR/EPIC)
28	26	30	PHOTOGRAPH NICKELBACK (ROADRUNNER/IDJMG)
	35	5	MS. NEW BOOTY BUBBA SPARXXX (NEW SOUTH/PURPLE RIBBON/VIRGIN)
30	28	40	SUGAR, WE'RE GOIN' DOWN FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)
31	24	22	ONE WISH
32	31	15	GIRL NEXT DOOR
		1	SAVING JANE (TOUCAN COVE/UMRG) FOR YOU I WILL (CONFIDENCE)
33	33	W	TEDOY GEIGER (CRED./COLUMBIA)
34	36	2	ALWAYS ON YOUR SIDE SHERYL CRDW & STING (A&M/INTERSCOPE)
35	30	23	THERE IT GO! (THE WHISTLE SONG) JUELZ SANTANA (DIPLOMATS/DEF JAM/IDJMG)
36	39	19	JESUS, TAKE THE WHEEL CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)
37	32	29	WE BE BURNIN'
38	45	13	SEAN PAUL (VP/ATLANTIC)
		-	BUSTA RHYMES (AFTERMATH/INTERSCOPE)
39	47	7	THE ALL-AMERICAN REJECTS (DOGHDUSE/INTERSCOPE)
40	37	12	JAMIE FOXX FEAT. LUDACRIS (J/RMG)
41	34	18	L.O.V.E. ASHLEE SIMPSON (GEFFEN)
42	40	3	WHAT'S LEFT OF ME
43	48	10	NICK LACHEY (JIVE/ZOMBA)
-	-		DADDY YANKEE (EL CARTEL/INTERSCOPE)
44	42	24	RIHANNA (SRP/DEF JAM/IDJMG)
	44	6	RUSH ALY & AJ (HOLLYWOOD)
46	58	3	SAVIN' ME NICKELBACK (ROADRUNNER/IOJMG)
47	43	22	LAFFY TAFFY
48	54	4	DAL (DEEMONEY/ASYLUM/ATLANTIC) TOUCH THE SKY
-			KANYE WEST FEAT. LUPE FIASCO (ROC-A-FELLA/DEF JAM/IDJMG) OVER MY HEAD (CABLE CAR)
49	55	6	THE FRAY (EPIC)
-			RIDIN'

9	55	6	OVER MY HEAD (CABLE CAR) THE FRAY (EPIC)	99	-	1	BETCHA CAN'T DO IT LIKE ME D4L (DEEMONEY/ASYLUM/ATLANTIC)
0	78	3	RIDIN' CHAMILLIONAIRE FEAT. KRAYZIE BONE (UNIVERSAL/UMRG)	100	97	3	GOLD LION YEAH YEAH YEAHS (DRESS UP/INTERSCOPE)
P 1	00: T	he t	op Pop singles & tracks, according to mainstream Systems, and sales compiled by Nielsen SoundSo	top 40 ra	dio a	UCie	nce impressions measured by Nielsen
sine	ss M	edia	Inc. and Nielsen SoundScan. Inc. All rights reserve	/ed. POP	100	ARR	PLAY: Legend located below chart. SINGLES
LES	: Thi	is da	ta is used to compile both the Billboard Hot 100 a	nd Pop 1	00. S	e÷ C	hart Legend for rules and explanations. © 2006,
UΒ	usine	ess N	Media, Inc. All rights reserved. HITPREDICTOR: Se	ee Chart I	_eg∈r	nc fo	or rules and explanations. © 2006, Promosquad
1 Hi	Prec	licto	r are trademarks of Think Fast LLC.				

WEEK TITLE ARTIST (IMPRINT / PROMOTION LABEL) IN THE DEEP BIRD YORK (BLISSED OUT/SUPERB/NARADA) 1 2 FRESH AZIMIZ W WOW FEAT. J-KWON & JERMAINE DUPRI (CDLUMBIA) GOODBYE MY LOVER 3 JAMES BLUNT DON'T FORGET ABOUT US MARIAH CAREY (ISLAND/IDJMG) 4 CRASH GWEN STEFANI (INTERSCOPE 5 6 UPSIDE DOWN BETTER DAYS 7 8 GOO GOO DOLLS (WARNER BROS EVER THE SAME THE REAL THING 8 BO BICE (RCA/RMG) SOUL SURVIVOR 10 3 JEEZY FEAT. AKON (CORPORATE THUGZ/DEF JAM/10.JMG) 11 HIPS DON'T LIE SHAKIRA FEAT. WYCLEF JEAN (EP SORRY MADONNA (WARNER BROS 12 BREAKING FREE ZAC EFRON, ANDREW SEELEY & VANESSA ANNE HUDGENS (WALT DISNEY) 13 14 15 WHO SAYS YOU CAN'T GO HOME I WRITE SINS NOT TRAGEDIES PANICI AT THE DISCO (DECAYDANCE/FUELED BY RAMEN PANICI AT THE DISCO (DECAYDANCI PERFECT SITUATION 16 WEEZER (GEEEEN 21 HUNG UP MADONNA (WARNER BROS.) 17 **18** 19 RODEO UTP/ATLANTIC HONKY TONK BADONKADONK LIGHTS AND SOUNDS 20 YELLOWCARD (TURN IT UP CHAMILLIONAIRE FEAT. LIL' FLIP (UNIVERSAL/UMRG 21 TONIGHT I WANNA CRY 22 **KEITH URBAN** WHEN I'M GONE 23 TH/INTERSCOPE POPPIN' MY COLLAR 24 THREE 6 MAFIA (HYPNOTIZE MINDS/COLUMBIA) WHO I AM HATES WHO I'VE BEEN 25 RELIENT K (GOTEE/CAPITOL) WHEN I GET WHERE I'M GOING BRAD PAISLEY FEAT, DOLLY PARTON (ARISTA NASHVI I'M SPRUNG ULIZIK/.UVE/ZOMBA LUXURIOUS GWEN STEFANI (INTERSCOPE I THINK THEY LIKE ME DEM FRANCHIZE BOYZ (SO SD DEF/VIRGIN) STAY FLY THREE & MAFIA (HYPNOTIZE MINDS/COLUMBIA) ARTIST (IMPRINT / PROMOTION LABEL) BEST FRIEND 1 3 12 UNIT/INTERSCOPE) 50 CENT & OLIVIA (G 2 3 GOLD LION YEAH YEAH'S (DRESS UP/INTERSCOPE) WHEN YOU'RE MAD M/IDJMG 1 3 SORRY NASTY GIRL THE NOTORIOUS B.I.G. (BAD BOY/ATLANTIC) 3 YOUR MAN JOSH TURNER (MCA NASHVILLE) 4 - 1 GONE 6 4 5 KELLY CLARKSON (RCA/RMG WE'RE ALL IN THIS TOGETHER 6 BLACK HORSE & THE CHERRY TREE 79 7) KT TUNSTALL (RELENTLES DARE GORILLAZ FEAT SHAUN RYDER (PARLOPHDNE/VIRGIN) 8 2 3 LOVE KEYSHIA COLE (A&M/INTERSCOPE) 9 KEROSENE MIRANDA LAMBERT (EPIC (NASHVILLE)) START OF SOMETHING NEW 10 ZAC EFRON, ANDREW SEELEY & VANESSA ANNE HUDGENS (WALT DISNEY) THE ONLY OFFFERENCE BETWEEN MARTYADOM AND SUICIDE IS... PANICI AT THE DISCO (DECAYDANCE/FUELED BY RAMEN) GEEK IN THE PINK 10 6 13 ASON MRAZ (ATLANTIC TELL ME WHEN TO GO 14 /BME/WARNER BROS.) E-40 FEAT KEAK DA SNEAK GET'CHA HEAD IN THE GAME 11 8 15 ANDREW SEELEY (WALT DISNEY) 16

8 10 HEARTBREAK HOTEL FLVIS PRESLEY 5 12 TE AMO CORAZON PRINCE (UNIVERSAL/UMRG)
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 17
 HUNG UP MADONNA (WARNER BRDS.).

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 SWEAT JES (CELESTIAL ARTS PUBLISHING)
 HEAD LIKE A HOLE MY HOOD YOUNG JEEZY (CORPORATE THUGZ/DEF JAM/IDJMG) I AM NOT MY HAIR 13 14 NDIA.ARIE (N WINGS OF A BUTTERFLY 9 17 DEM FRANCHIZE BOYZ (SO SO DEF/ 16 ONE WISH RAY J (KNOCKOUT/SANCTUARY WHAT I'VE BEEN LOOKING FOR 14 AS GRABEEL & ASHLEY TISDALE (WAL 24 3 MS. NEW BOOTY 19 25 4 LIPSTICK 20

POP 100 AIRPLAY

LAST	WEEKS ON CH	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	PREDI
3	8	# BE WITHOUT YOU 1WK MARY J. BLIGE (GEFFEN)	
4	18	UNWRITTEN	曲
17	10	NATASHA BEDINGFIELD (EPIC)	ш
1	14	SO SICK NE-YO (DEF JAM/IDJMG)	1
2	20	CHECK ON IT BEYONCE FEAT. SLIM THUG (CDLUMBIA)	
9	7	TEMPERATURE SEAN PAUL (VP/ATLANTIC)	
ō	13	WALK AWAY KELLY CLARKSON (RCA/RMG)	位
8	7	SOS RIHANNA (SRP/DEF JAM/IDJMG)	
5	23	DIRTY LITTLE SECRET	
	20	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)	W
7	17	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	ŵ
13	9	YOU'RE BEAUTIFUL JAMES BLUNT (CUSTARD/ATLANTIC)	山
12	15	EVERYTIME WE TOUCH CASCADA (ROBBINS)	
10	24	STICKWITU THE PUSSYCAT DDLLS (A&M/INTERSCOPE)	
11	14	GRILLZ NELLY FEAT. PAUL WALL, ALI & GIPP (DERRTY/FO' REEL/UMRG)	
17	8	YO (EXCUSE ME MISS) CHRIS BROWN (JIVE/ZOMBA)	
18	8	I'M N LUV (WIT A STRIPPER) T-PAIN FEAT. MIKE JONES (KONVICT MUZIK/JIVE/ZOMBA)	
14	32	BECAUSE OF YOU KELLY CLARKSON (RCA/RMG)	1
15	26	RUN IT! Chris Brown (JIVE/ZOMBA)	
21	12	BEEP THE PUSSYCAT DOLLS FEAT. WILLI.AM (A&M/INTERSCOPE)	
22	12	RIGHT HERE Staind (FLIP/ATLANTIC)	
16	17	ONE WISH RAY J (KNOCKOUT/SANCTUARY)	4
19	13	SHAKE THAT EMINEM FEAT. NATE DOGG (SHADY/AFTERMATH/INTERSCOPE)	
20	15	PUMP IT THE BLACK EYEO PEAS (A&M/INTERSCOPE)	
24	6	STUPID GIRLS PINK (LAFACE/ZOMBA)	
23	29	PHOTOGRAPH NICKELBACK (ROADRUNNER/IDJMG)	曲
27	29	SUGAR, WE'RE GOIN' DOWN FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	1

H8 EEK	LST EEK	EEKS N CHT	TITLE	REDICT
<u>53</u>	33	30	ANTIST (IMPRINT / PROMOTION LABEL)	E.C.
26	26	28	KAIIYE WEST FEAT. JAMIE FOXX (ROC-A-FELLA/DEF JAM/IDJMG)	
27	28	31	MY HUMPS THE BLACK EYED PEAS (A&M/INTERSCOPE)	
28	25	15	THERE IT GO! (THE WHISTLE SONG) JUELZ SANTANA (DIPLOMATS/DEF JAM/IDJMG)	1
29	30	24	IF IT'S LOVIN' THAT YOU WANT RIHANNA (SRP/DEF JAM/IDJMG)	
30	32	12	GURL NEXT DOOR SAVING JANE (TDUCAN CDVE/UMRG)	1
31	36	4	HIPS DON'T LIE Shakira feat. Wyclef Jean (EPIC)	山
32	34	7	FOR YOU I WILL (CONFIDENCE) TEDDY GEIGER (CRED./COLLIMBIA)	
33	29	24	DON'T FORGET ABOUT US MABIAH CAREY (ISLAND/IDJMG)	山
34	31	25	WE BE BURNIN' SEAN PAUL (VP/ATLANTIC)	
35	40	3	SAVIN' ME NICEELBACK (RDADRUNNER/IDJMG)	\$
36	33	6	UNPREDICTABLE JAMIE FOXX FEAT. LUDACRIS (J/RMG)	
37	39	4	WHAT'S LEFT OF ME NICH LACHEY (JIVE/ZOMBA)	¢
38	42	5	THE REAL THING BD EICE (RCA/RMG)	
39	37	23	LUXURIOUS GWEN STEFANI (INTERSCOPE)	
40	46	2	MS. NEW BOOTY BUBINA SPARXXX (NEW SOUTH/PURPLE RIBBON/VIRGIN)	
41	41	9	GCNE KELLY CLARKSON (RCA/RMC)	
42	48	2	BAD DAY DANIEL POWTER (WARNER BROS.)	
43	38	12	L.C.V.E. ASHUEE SIMPSON (GEFFEN)	t
44	43	22	SHAKE YING YANG TWINS FEAT. PITBULL (COLLIPARK/TVT)	
45	-	1	ROMPE DADEY YANKEE (EL CARTEL/INTERSCOPE)	
(16)	50	2	TO JCH THE SKY KANY: WEST FEAT. LUPE FLASCO (ROC-A-FELLA/DEF JAM/DJMG)	
47	35	9	CRASH GWED STEFANI (INTERSCOPE)	-tr
48	-	1	WHEN YOU'RE MAD NE-YC (DEF JAM/IDJMG)	
0	-	1	EVER THE SAME ROB THOMAS (MELISMA/ATLANTIC)	Ē
50	-	24	I'M SPRUNG T-PAIN (KONVICT MUZIK/JIVE/ZOMBA)	

Chart Rank

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SINGLES SALES **合 HITPREDICTOR** See chart legend for rules and explanations. Yellow indicates recent tested fille, the Indicates New Release. #1 CHECK ON IT BEYONCE FEAT. SLIM THUG ARTIST/Title/LABEL/(Score) POP 100 AIRPLAY THE ALL-AMERICAN REJECTS STRAIGHT TO VIDEO MINDLESS SELF INDULGENCE (METRDPOLIS) SISTER SCOUNDREL SQUAO FEAT. BUN-B (INVISIBLE) THE W.A.N.D. THE FLAMING LIPS (WARNER BROS.) ASHA BEDINGFIELD Unwritten EPIC (70.2) Y CLARKSON Walk Away RMG (33.8) ES BLUNT Yøs're Beautiful at LANRC (65.2) CADA Everytin e We Touch Robbins (70.0) NG JANE Girl Next Door UNRG (65.4) TOUCH IT BUSTA RHYMES (AFTERMATH/INTERSCOPE BLACK SWEAT/BEAUTIFUL, LOVED & BLESSED Heps Don't Lie (EPIC) (67.0) VICKELBACK Savin' Me iojmg (79.5) NICK LACHEY What's Left Of Me zomba (68.3) ADULT TOP 40 B THOMAS Ever The Same ATLANTIC (84.5) DINGFIELD Unwritten EPIC (65.9) LARKSON Walk Away RMG (68.3) VI Who Says You Can't Go Home IDJMG (73.6) 20 39 INSIDE YOUR HEAVEN/VEHICLE Dirty Little Secret INTERSCOPE (73.4) GOTTA GET TO MY BABY RBAN Making Memories Of Us ENC (78.2) TANK If I Were You IDJMG (65.2) Attergiow EPIC (66.2) LEAN WIT IT, ROCK WIT IT Get Out Of My Mind VANGUARD (71.8) ADULT CONTEMPORARY BUBBA SPARXXX (NEW SOUTH/PURPLE RIBBON/VIRGIN) I'm Feeling You AMG (6E.7) UNIVERSAL SOUTH 18 10 EVERYTIME WE TOUCH Like We Never Loved A: All WARNER BROS. (82.3) I REFUSE Benutiful HOLLYWOOD (88.8) 15 DELUSIONS OF GRANDEUR THE J PROJECT FEAT. LASALLE GABRIEL (SLR) MODERN ROCK 21 28 GO CRAZY Youns Jezy Feat. Jay.z (CORPORATE THUGZ/DEF JAM/IDJMG) 22 39 LONELY AKON (SRC/UNIVERSAL/UMRG) LL OUT BOY Dance, Dance IDJMG (71.1) S No Way Back RMG (67.5)

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CASCADA (ROBBINS)



Nielsen

Billoord R&B/HIP-HO MAR 25 2006

TOP **R&B/HIP-HOP ALBUMS**...

	CERT.	Title	ARTIST	NI EE	VEEK	404
		Reality Check	T SHAT 1 JUVENILE EPUT 1 JUK UTP/ATLANTIC 83790*/AG (18.98)	- 11		Ī
1	and the second	In My Own Words	NE-YO		1	ľ
		My Homies Part 2	DEF JAM 004934*/IDJMG (13.98) SCARFACE	w	N	ľ
t	2	The Breakthrough	2 MARY J. BLIGE		2	
1	4	Tyler Perry's Madea's Family Reunion	SOUNDTRACK			-
			D 3 MOTOWN 006212/UMRG (13.98)		4	+
+		The Way It Is	3 38 A&M 003554*/INTERSCOPE (13.98)	Contraction of the local distance of the loc	6	ł
		Ghetto Classics	DIVINE MILL 48802/WARNER BROS. (18.98)	0.000	3	
-		On Top Of Our Game	A 5 DIEM FRANCHIZE BOYZ S0 S0 DEF 53423*/VIRGIN (18.98) ⊕	COCOL I	5	
1	H	Unpredictable	5 13 JAMIE FOXX J 71779*/RMG (18.98) @	1923	7	
and and a	2	In My Mind	7 6 HEATHER HEADLEY RCA 64492/RMG (18.98) @		8	
		Chris Brown	8 15 CHRIS BROWN JI¥E 82876/ZOMBA (18.98) @	No. of Street, or other	9	
- Contraction	•	The Trinity .	13 24. SEAN PAUL VP/ATLANTIC 83788*/AG (18.98)	1	12	
	•	Tha Carter II	10 14 LIL WAYNE CASH MONEY 005124*/UMRG (13.98)	-	1.	
đ		Rappa Ternt Sanga	T-DAIN		10	5
Ľ	6	The Emancipation Of Mimi	MARIAH CAREY	1	17	đ
	2	Curtain Call: The Hits	ISLAND 005784*/IDJMG (13.98) ⊕ III 14 EMINEM	1	14	
1		Most Known Unknown	THREE & MAELA			1
1	1		HYPNOTIZE MINDS/COLUMBIA 94724/SONY MUSIC (18.9	10	20	
		Ain't Nobody Worryin'	5 15 15 SO SO DEF 74278 ZOMBA (18.98)	-	13	
	8	Duets: The Final Chapter	BAD BOY 83885*/AG (19.98)		15	
	3	Monkey Business	A&M 004341*/INTERSCOPE (13.96/8.98)	No.	10	
		The Sound Of Revenge	UNIVERSAL 005423*/OMRG (13 98)	True I	4	
		Let's Get It: Thug Motivation 101	A 20 33 YOUNG JEEZY CORPORATE THUGZ/DEF JAM 004421*/IDJMG (13 98)	• *	19	
1	•	What The Game's Been Missing!	7 74 16 JUELZ SANTANA DIPLOMATS/DEF JAM 005426*/IDJMG (13.98/8.98) €	Const.	23	
	•	Hero	3 22 23 KIRK FRANKLIN FO YO SOUL/GOSPO CENTRIC 71019/ZOMBA (18.98)	12	18	
		s Something About Remy: Based On A True Story	DEMV MA		2.	Ì
	-	Hustle & Flow	GREATEST SOUNDTRACK		41	
1	18		KANYE WEST		26	1
	c	Ludacris PresentsDisturbing Tha Peace	ROC-A-FELLA/DEF JAM 004813"/IDJMG (13.98)	ł	28	1
		#1's	DESTINYS CHILD			i
		CT.	SCAPEACE DESENTS THE DEOL		27	8
		One Hand	1 4 3 UNDERGROUND RAILROAD 5828/KOCH (17.98) YING YANG TWINS	2	21	
		U.S.A. Still United	COLLIPARK 2790/TVT (11.98 CD/0VD) ①	1	31	
		Get Rich Or Die Tryin'	G-UNIT 003005 /INTERSCOPE (15,30/0.30)	1	33	1
	No.	Down For Life	0 32 18 D4L DEEMONEY/ASYLUM 83890/AG (18.98)	2000	:10	
	•	Sweatsuit	5 26 16 NELLY FO' REEL/DERRTY D05825*/UMRG (13.98)		25	ĺ
		The Peoples Champ	6 37 26 PAUL WALL SWISHAHOUSE/ATLANTIC 83808/ASYLUM (18.98)		86	
	N	Trill	2 31 21 BUN-B		32	
	ALC: N	Left Of Center	JAVIER	2'	N	
		Mary Mary	MARY MARY	-	29	
1	Ē	Get Lifted	S0 S0 S0 MY BLOCK/COLUMBIA 77733/SONY MUSIC (18.98) S0 S0 </td <td></td> <td>35</td> <td>l</td>		35	l
	A AN	l Gotta Make It			38	
	100	Charlie, Last Name Wilson	CHARLIE WILSON		34,	
			DAMIAN "JR. GONG" MARLEY			1000
	-	Welcome To Jamrock	GHETTO YOUTHS TUFF GONG 005416*/UMRG (13.98)	ł	42	
-	-	Flo' Ology	41 ¹⁰ ERVINGWONDER/GEFFEN 005609/INTERSCOPE (13.98) DARE 111 KIM			
	1 a	The Naked Truth	D 07 24 SETTER QUEEN-BEE/ATLANTIC 83818*/AG (18.98)	1	5ō	p
100		Big Boi PresentsGot Purp? Vol. II	PURPLE RIBBON 1220/ / VIRGIN (18.98)		37	
100	1	me Life Presents: The Very Best Of Peabo Bryson-	EW 1 PEABO BRYSON EMI SPECIAL MARKETS 20260/TIME LIFE (13 98)	EV		l
1000		Day By Da y	42 28 YOLANDA ADAMS ELEKTRA ATLANTIC 83789/AG (18.98)		40	
		Album II	4 43 13 KEM MOTOWN 004232/UMRG (13.98) (0)	Į.	44	
and and		Tyler Perry's Diary Of A Mad Black Woman	ENTRY 27 SOUNDTRACK RDW0Y.M0T0WN 004615/UMRG (13.98)	EN	RE I	
SUCCESSION OF STREET	2	Money Is Still A Major Issue	AD 17 PITBULL	L	45	
	1	Ev'rybody Know Me	TOUNGBLOODZ	ł	48	No.
			BONE THUGS-N-HARMONY			
		Greatest Hits	C 52 69 RUTHLESS 25423 (18.98)		50	3
14 10 and 10			IVEE IENNINGS			
1 - 1 - 1 - 1 - 1 - 1 - 1 - 1 - 1 - 1 -		Lyfe 268-192 Rebirth Of A Nation	5 46 82 LYFE JENNINGS COLUMBIA 90946/SONY MUSIC (12.98) ⊕ NEW 1 PUBLIC ENEMY FEATURING PARIS		101	

No.	AST	C WEEKS	WEEKS	ARTIST	Title	CERT.	PEAK
56	55	54	25	RAY J KNOCKOUT 87521/SANCTUARY (18.98)	Raydiation		13
57	53	50	35	BOW WOW COLUMBIA 93505*/SONY MUSIC (18.98) 100	Wanted	-	
58	47	47	22	ALICIA KEYS J 67424/RMG (18.98) 🕑	Unplugged	•	1
59	54	51	17	GINUWINE EPIC 93455/SONY MUSIC (18.98)	Back II Da Basics		3
60	39	+	2	BIZZY BONE PMC/CERTIFIED 2K ENT, 900094/B-DUB (17.98)	Thugs Revenge		39
61	NE-3	NTRY	20	JUVENILE CASH MONEY 003548*/UMRG (13.98)	The Greatest Hits		9
62	61	59	11	GOAPELE SKYBLAZE COLUMBIA 92910/SONY MUSIC (11.98)	Change It All		32
(63	15	64	28	RIHANNA SRP/DEF JAM 004937/IDJMG (13.98)	Music Of The Sun	•	6
64	re	W	1	LIL WAYNE/MICHAEL "5000" WATTS CASH MONEY 006324/UMRG (9.98)	Tha Carter II: Chopped & Screwed		64
65	33	78	42	COMMON G.O.O.D./GEFFEN 004670*/INTERSCOPE (13.98/8.98) ④	Ве	•	1
66	59	60	54	50 CENT SHAOY/AFTERMATH 004092*/INTER\$COPE (13 98/8.98) ④	The Massacre	5	1
67	56	35	3	DILATED PEOPLES ABB 11783*/CAPITOL (18.98)	20/20		35
66	5?	62	24	TONI BRAXTON BLACKGROUND 005441/UMRG (13.98)	Libra	•	2
69	75	85	61	T.I. GRAND HUSTLE/ATLANTIC 83734*/AG (18.98)	Urban Legend		1
70	62	63	23	DWELE VIRGIN 71410 (17.98)	Some Kinda		10
70	69	68	23	TWISTA ATLANTIC 83820"/AG (18.98)	The Day After		1
72	70	76	38	LEELA JAMES WARNER BROS. 48027 (13.98)	A Change Is Gonna Come	-	42
73	57	61	22	WARREN G HAWINO/G-FUNK 54707*/LIGHTYEAR (18.98)	In The Mid-Nite Hour		15
70	67	72	16	THREE 6 MAFIA HYPNOTIZE MINDS/COLUMBIA 75007/SONY MUSIC (18.98)	Most Known Hits	4	38
75	58	30	3	SHANICE IMAJAH 90001/PLAYTYME (16.98)	Every Woman Dreams	4	30
H- F	CR	A C	ОМР	LETE LISTING OF THE HOT R&B/HIP-HOP ALBUN	IS, CHECK OUT WWW.BILLBOARD.COM		

TOP **BLUES ALBUMS** ARTIST Title 3 Songlines JAMES HUNTER People Gonna Talk 2 NEW GEORGE THOROGOOD & THE DESTROYERS Greatest Hits: 30 Years Of Rock 3 2 95 B.B. KING B.B. King & Friends: 80 4 3 26 LES 005263/UN ETTA JAMES 4 9 The Definitive Collection 5 SUSAN TEDESCHI Hope And Desire 5 22 R BUDDY GUY 6 24 Bring 'Em In 7 2426/ZOMB B.B. KING The Ultimate Collection 7 52 8 FS 003854/UM DELBERT MCCLINTON Cost Of Living 8 29 9 LEE ROY PARNELL Back To The Well 10 NEW BETTYE LAVETTE I've Got My Own Hell To Raise 1 11 24 **RAY CHARLES** 12 9 8 Golden Legends: Ray Charles Live TS-51843/MADACY VARIOUS ARTISTS 10 8 Blues: Gold 13 12 27 NORTH MISSISSIPPI ALLSTARS Electric Blue Watermelon 14 DION 13 9 13 Bronx In Blue

BETWEEN THE BULLETS rgeorge@billboard.com SCARFACE RETURNS . . . AGAIN

ies Part 2" checks in at No. 3. With virtually

no radio airplay, the album's 58,000 copies put him at No. 12 on The Billboard 200. The former Geto Boy has

managed respectable sales despite the lack of radio support. To date he has sold more than 6.8 million units as a



Scarface claims his second bow this month solo artist, according to Neilsen SoundScan, on Top R&B/Hip-Hop Albums, as "My Hom- yet has reached the top 10 of Hot R&B/Hip-Hop Songs only once, when "Smile" peaked at No. 4 in 1997.

> "Part 2" went for an appealing \$9.99 at Best Buy, Circuit City and Kmart. Two weeks ago, "Scarface Presents the Product: One Hunid" entered this chart at No. 14. —Raphael George

See Charts Legend for rules and explanations. All rights reserved. HOT R&B/HIP-HOP AIRPLAY: 149 stations are electronically monitored 24 hours a day, 7 days a week. This dara is used to compile the Hot R&B/Hip-Hop Songs chart. © 2006, VNU Business Media, Inc. and Nielsen SoundScan. Inc. Legend information continues at bottom of page.

R&B/HIP-HOP AIRPLAY.

NEEK	CASY WEEK	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	HIT
0	1	20	BE WITHOUT YOU MARY J. BLIGE (GEFFEN/ NTERSCOPE)	立
2	1	15	YO (EXCUSE ME MISS) CHRIS BROWN (JIVE/ZOMBA)	
0	6	16	LEAN WIT IT, ROCK WIT IT DEM FRANCHIZE BOYZ FEAT. LIL PEANUT & CHARLAY (SO SO DEF/VIRGIN).	
4	4	23		盘
5	3	19	SO SICK NEYD (DEF JAM/IDJMG)	ŵ
6	5	13	LOVE Kershik cole (A&M/INTERSCOPE)	ŵ
7	9	12	TEMPERATURE SEAN PAUL (VP/ATLANTIC)	
8	8	17	CHECK ON IT BEYONCE FEAT. SLIM THUG (COLUMBIA/SUM)	廿
9	7	22	TOUCH IT Busta RHYMES (AFTERMATH/INTERSCOPE)	1
10	15	6	WHAT YOU KNOW T.I. (GRAND HUSTLE/ATLANTIC)	1
11	14	24	GOTTA GO TREY SDNGZ (SONG BODK/ATLANTIC)	
12		26	LOOKING FOR YOU KIRK FRANKLIN (FO YO SOUL/GOSPO CENTRIC/ZOMBA)	ŵ
13	11	14	I'M N LUV (WIT A STRIPPER) T-PAIN FEAT MIKE JONES (KONVICT MUZIK/JIVE/ZOMBA)	
0	20	18	FRESH AZIMIZ BOW WOW FEAT. J-KWON & JERMAINE DUPRI (COLUMBIA/SUM)	ŵ
15	0	21	GRILLZ NELLY FEAT. PAUL WALL, ALI & GIPP 'DERRTY/FO' REEL/UMRG)	ŵ
0	9	20	CAN'T LET GO ANTHONY HAMILTON (SO SO DEF/ZOMBA)	
17	-2	19	RODEO JUVENILE (UTP/ATLANTIC)	1
0	18	12	MS. NEW BOOTY BUBBA SPARXXX (NEW SOUTH/PURPLE RIBBON/VIRGIN)	
19	17	20	IN MY MIND HEATHER HEADLEY (RCA/RMG).	
2	21	8	POPPIN' MY COLLAR THREE 6 MAFIA (HYPNOTIZE MINDS/COLUMBIA/SUM)	
()	21	7	4 MINUTES AVANT (MAGIC JOHNSON/GEFFEN/INTERSCOPE)	1
22	1=	13	OH YES (AKA 'POSTMAN') JUELZ SANTANA (DIPLOMATS/DEF JAM/IDJMG)	Ŵ
0		7	BEST FRIEND 50 CENT FEAT. OLIVIA (G-UNIT/INTERSCOPE)	
24	25	9	TOUCH THE SKY KANYE WEST FEAT. LUPE FIASCO (ROC-A-FELLA/DEF JAM/IDJMG)	¢
25		8	JUST CAME HERE TO CHILL THE ISLEY BROTHERS (OEF SOUL/DEF JAM/IDJMG)	
				100 million 100

	LAS	WEE ON. C	ARTIST (IMPRINT / PROMOTION LABEL)	HIT
26	22	13	BETCHA CAN'T DO IT LIKE ME	th
27	26	20	D4L (DEEMONEY/ASYLUM/ATLANTIC) TRU LOVE	
			FAITH EVANS (CAPITOL)	
28	33	29	RAY J (KNOCKOUT/SANCTUARY)	Û
29	30	23	DON'T FORGET ABOUT US MARIAH CAREY (ISLAND/IDJMG)	t
10	35	11	CONCEITED (THERE'S SOMETHING ABOUT REMY) REMY MA (SRC/UNIVERSAL/UMRG)	t
31	28	12	GETTIN' SOME SHAWNNA (DTP/DEF JAM/IDJMG)	
32	29	31	UNBREAKABLE ALICIA KEYS (J/RMG)	क्षे
33	31	6	CONTROL MYSELF LL COOL J FEAT. JENNIFER LOPEZ (DEF JAM/IDJMG)	
3)	40	7	GOOD LUCK CHARM JAGGED EDGE (COLUMBIA/SUM)	t
35	23	35	I THINK THEY LIKE ME Dem Franchize BDY2 (SD SD DEF/VIRGIN)	1
36	41	7	FIND MYSELF IN YOU Brian Micknicht (MotoW/UMRG)	
D	44	19	HYPOTHETICALLY LYFE JENNINGS (COLUMBIA/SUM)	
38	37	11	SNAP YA FINGERS LIL JON (BME/TVT)	1
9	3	6	GOIN' DOWN YUNG JOC (BLOCK ENTERTAINMENT/BAD BOY SOUTH/ATLANTIC)	
0	48	5	TELL ME WHEN TO GO E-40 FEAT. KEAK DA SNEAK (SICK WID' IT/BME/WARNER BROS.)	
41	38	- 8	MAGIC CHARLIE WILSON (JIVE/ZOMBA)	
42	47	3	BACK LIKE THAT GHOSTFACE KILLAH FEAT. NE-YO (DEF JAM/IDJMG)	
43	63	3	WHEN YOU'RE MAD	a
44	50	3	SAY I CHRISTINA MILIAN FEAT. YOUNG JEEZY (ISLAND/IDJMG)	
45	34	25	KRYPTONITE (I'M ON IT) PURPLE RIBBON ALL-STARS (PURPLE RIBBON/VIRGIN)	
46	45	52	WE BELONG TOGETHER MARIAH CAREY (ISLAND/IDJMG)	ŵ
47	43	14	MY HOOD YOUNG JEEZY (CORPORATE THUGZ/DEF JAM/IDJMG)	
48	39	29	I SHOULD HAVE CHEATED KEYSHIA GULE (A&M/INTERSCOPE)	位
49	49	6	CHERI DENNIS (BAD BOY/ATLANTIC)	
50	59	3	GIRL Pall wall (swishahouse/asylum/atlantic)	효
-	2014	-		-

SINGLES SALES

1000			
		HT K	
THIS	U)S1	WEE ON C	TITLE ARTIST, (IMPRINT / PROMOTION LABEL)
0	-	2	SISTER
	a men	t i i	SCOUNDREL SQUAD FEAT. BUN-B (INVISIBLE)
2	1	12	CHECK ON IT BEYONCE FEAT. SLIM THUG (COLUMBIA/SUM)
3	5	3	OOOH Alyze Elyse Feat. Celinski (soul city/trump)
4	2	2	I REFUSE
		_	URBAN MYSTIC (SOBE/WARNER BROS.) GET LOOSE
5	4	8	BLU CRUSH (BLU CRUSH)
6	7	6	GOTTA LOVE AARON KANE (INVIGORATOR RECORDZ)
7	46	2	GRIND WINTERS OUT MIKE WATTS FEAT. JIZ NICKLEZ & PAUL WALL (WATTS)
8	10	14	I AM NOT MY HAIR INDIA.ARIE (MOTOWN/UMRG)
9	11	12	TE AMO CORAZON
			PRINCE (UNIVERSAL/UMRG) RAIN'S FALLIN'
10	6	11	STORMTROOPER2 (IMPERIAL ENTERTAINMENT)
11	16	5	BOOM DRAH Y.G.D. (NEGRIL WEST/ORPHEUS)
12	9	10	THE HOOCHIE SONG D4K (HAVING YOURS/SOWELL ENTERTAINMENT)
13	8		SWEAT
1			JES (CELESTIAL ARTS PUBLISHING) GOTTA GET TO MY BABY
15	12		LEAN WIT IT, ROCK WIT IT
13			DEM FRANCHIZE BOYZ FEAT. LIL PEANUT & CHARLAY (SO SO DEF/VIRGIN)
O	102	4	KRYPTONITE (I'M ON IT) PURPLE RIBBON ALL-STARS (PURPLE RIBBON/VIRGIN)
17	26	76	SHOULDER WORK GEL FEAT. STAT QUO (FORESEEN LEGENDS/SUPERNATURAL)
18	14		BEST FRIEND 50 CENT & OLIVIA (G-UNIT/INTERSCOPE)
19	17	15	ONE WISH RAY J (KNOCKOUT/SANCTUARY)
0	33	2	WHAT YOU KNOW
21	19	2	T.I. (GRAND HUSTLE/ATLANTIC) YO (EXCUSE ME MISS)
		1 m	CONTROL MYSELF
22	18	4	LL COOL J FEAT. JENNIFER LOPEZ (DEF JAM/iDJMG)
23	23	14	TOUCH IT BUSTA RHYMES (AFTERMATH/INTERSCOPE)
0	25	25	GO CRAZY YOUNG JEEZY FEAT. JAY-Z (CORPORATE THUGZ/DEF JAM/IDJMG)
25	24	12	ALWAYS SPAIDE R.I. PPE-R. (HASSLE LIFE)
30.40	1.00	-	

RHYTHMIC AIRPLAY

	-			1
×	t M	EKS	TITLE	DICT
	LA5 WEI	ME	ARTIST UMPRINT PROMOTION LABEL	1H
	1	14		1
-	(- 1	3WKS MARY J. BLIGE (GEFFEN/INTERSCOPE) YO (EXCUSE ME MISS)	100
	4	11	CHRIS BROWN (JIVE/ZOMBA)	T
	6	8	LEAN WIT IT, ROCK WIT IT DEM FRANCHIZE BOYZ FEAT. LIL PEANUT & CHARLAY (SO SO DEF/VIRGIN)	
	3	13	I'M N LUV (WIT A STRIPPER) T-PAIN FEAT. MIKE JONES (KONVICT MUZIK/JIVE/ZOMBA)	Ŵ
5	2	17	SO SICK NE-YO (DEF JAM/IOJMG)	th
	7	13	MS. NEW BOOTY BUBBA SPARXXX (NEW SOUTH/PURPLE RIBBON/VIRGIN)	
3	9	13	TEMPERATURE SEAN PAUL (VP/ATLANTIC)	1
3	5	19	CHECK ON IT BEYONCE FEAT. SLIM THUG (COLUMBIA/SUM)	ŵ
	8	21	GRILLZ NELLY FEAT. PAUL WALL, ALI & GIPP (DERRTY/FO' REEL/UMRG)	ŵ
0	12	8	RIDIN' CHAMILLIONAIRE FEAT. KRAYZIE BONE (UNIVERSAL/UMRG)	
1	13	6	TELL ME WHEN TO GO E-40 FEAT. KEAK DA SNEAK (SICK WID' IT/BME/WARNER BROS.)	
2	10	15	UNPREDICTABLE JAMIE FOXX FEAT. LUDACRIS (J/RMG)	1
3	15	15	FRESH AZIMIZ BOW WOW FEAT. J-KWON & JERMAINE DUPRI (COLUMBIA/SUM)	Ŵ
4	11	16	BRING OUT THE FREAK IN YOU LIL ROB (UPSTAIRS)	
5)	21	4	LOVE FEYSHIA COLE (A&M/INTERSCOPE)	位
6	14	14	SHAKE THAT Eminem Feat. Nate OOGG (SHADY/AFTERMATH/INTERSCOPE)	
7	18	8	GIT IT VING YANG TWINS FEAT, BUN-B (COLLIPARK/TVT)	
8	25	4	GIRL PAUL WALL (SWISHAHOUSE/ASYLUM/ATLANTIC)	t
9	24	9	ROMPE DADDY YANKEE (EL CARTEL/INTERSCOPE)	
D	22.	'6	SOS REHANNA (SRP/DEF JAM/IDJMG)	Ŵ
1	16	8	CONTROL MYSELF LL COOL J FEAT. JENNIFER LOPEZ (DEF JAM/IDJMG)	t
2	23	13	TOUCH IT BUSTA RHYMES (AFTERMATH/INTERSCOPE)	
3	26	5	BEST FRIEND 50 CENT & OLIVIA (G-UNIT/INTERSCOPE)	1
4	27	5	TOUCH THE SKY KANYE WEST FEAT. LUPE FLASCD (ROC-A-FELLA/DEF JAM/IDJMG)	या
5	36	2	WHEN YOU'RE MAD NE-YO (DEF JAM/IDJMG)	t

2

ADULT R&B

- m			
		SI	
	AT I	WEED	ARTIST (IMPRINT / PROMOTION LABEL)
1	3	17	#1 BE WITHOUT YOU SWKS MARY J. BLIGE (GEFFEN INTERSCOPE)
2	:	12	UNPREDICTABLE JAMIE FOXX FEAT. LUDACRIS (J/RMG)
з	:	24	
4	- 44	15	CAN'T LET GO
5	4	26	ANTHONY HAMILTON (SO SO DEF ZOMBA)
6	6	9	KIRK FRANKLIN (FO YO SOUL/GOEPO CENTRIC/ZOMBA)
7		20	THE ISLEY BROTHERS FEAT. RONALD ISLEY (DEF SOUL/DE ⁻ JAM/IDJMG) MAGIC
-	-	E	CHARLIE WILSON (JIVE/ZOMBA)
U	7	9	BRIAN MCKNIGHT (MOTOWN/UMRG)
9	3	27	UNBREAKABLE ALICIA KEYS (J/RMG)
10	Ð	20	TRU LOVE FAITH EVANS (CAPITOL)
11	17	33	I WANNA BE LOVED ERIC BENET (FRIDAY/REPRISE/WAFNER BROS.)
12	13	8	SO SICK NEYD (DEF JAM/IDJMG)
13	12	30	WHERE WOULD I BE ITHE QUESTION) KINDRED THE FAMILY SOUL (EPIC/H DDEN BEACH)
14	1-	15	I AM NOT MY HAIR INDIA.ARIE (MDTOWN/UMRG)
0	1.	17	DON'T FORGET ABOUT US Market CAREY (ISLAND/IDJMG)
16	15	8	I REFUSE URBAN MYSTIC (SOBE/WARNER BR#S.)
67	20	3	OOH WEE TEENA MARIE (CASH MONEY/UMRG)
18	15	7	INTO YOU KEM (MOTOWN/UMRG)
19	17	16	TO YOU EARTH, WIND & FIRE FEAT. BRIAN MCXNIGHT (SANCTUARY)
20	23	7	LOVE KEYSHA COLE (A&M/INTERSCOPE)
21	18	3	HYPOTHETICALLY
22	20	ŝ	LYFE JENNINGS FEAT. FANTASIA (COLIMBIA/SUM) GOD'S GIFT FFE JENNINGS FEAT. FANTASIA (COLIMBIA/SUM)
23	21	13	JEFF MAJORS FEAT. KELLY PRICE (MUSIC ONE/EPIC/SUM) FIRST LOVE CONFLETENT AFT(COLUMNIA/SUB.)
3			GDAPELE (SKYBLAZE/COLUMBIA/SUM) PRETTY BABY
24	30	5	ERIC BENEY (FRIDAY/REPRISE/WARNER BROS.)
63	28	1	GOTTA GO TREY SONGZ (SONG BOOK/ATLANTIC)

RPLAY MONITORED BY

Nielsen Broadcast Data SALES DATA COMPILED BY

N

Nielsen SoundScan

☆ HITPREDICTOR

DATA PROVIDED BY OF OMOSQUAD

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

ARTIST/TEle/LABEL/(Score)	Chart Rank
R&B/HIP-HOP AIRPLAY	
☆ JAHE M The Chosen One warner enos. (775) ☆ RAY & What I Need sanctuary (77.0)	57
DEM FRENCHIZE BOYZ Lean Wit It, Rock Wit It VIRGIN (66.8)	3
SEAN PALL Temperature ATLANTIC (79.6)	7
T.I. What You Know ATLANTIC (75.0)	10
KIRK FRADKLIN Looking For You ZOMBA (84.9)	12
AVANT 4 Manutes INTERSCOPE (71.1)	21
REMY MA Conceiled (There's Something Abou. Remy) UMRG (71.6)	30
JAGGED DGE Good Luck Charm SUM (85.4)	34
NE-YO Whee You're Mad IDJMG (79.8)	43
PAUL WA Girl ATLANTIC (69.9)	50
LETOYA Tem CAPITOL (73.8)	52

MARY J. BUGE Be Without You INTERSCOPE (94.2)	
CHRIS BR DWN Yo (Excuse Me Miss) zomba (84.5)	
	4
SEAN PAUL Temperature ATLANTIC (73.0)	
BOW WOV Fresh Azimiz SUM (77.0)	13
EYSHIA COLE Love INTERSCOPE (83.9)	15
PAUL WAL GIN ATLANTIC (77.9)	18
RIMANNA SCS IDJMG (95.0)	20
50-CENT & OLIVIA Best Friend INTERSCOPE (73.1)	23
CANYE WEST FEAT. LUPE FIASCO Touch The Sky IDJMG (84.1)	24
VE-YO When You're Mad IDJMG (77.6)	25
THE PUSSTCAT DOLLS FEAT. WILL.I.AM Beep INTERSCOPE (79.5)	27
FIELD MOE FEAT. CIARA So What INTERSCOPE (71.3)	35
PAJLA DELLIDA FEAT. BABY BASH Doing Too Much Evident (69.3)	38
SHA- (IRA FEAT. WYCLEF JEAN Hips Don't Lie (SUM) (72.0)	
JAGGED ED 3E Good Luck Charm SUM (88.4)	

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/HIPHOP SINGLES SALES: this data is used to compile Hot R&B/Hip-Hop Singles & Tracks, © 2006 VNU Business Media, Inc. and Nielsen SoundScan, Inc. HTPREDICTOR: © 2006, Promosquad and HitPredictor are trademarks of Think Fast LLC.

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HOT COUNTRY SONGS

THIS	LAST WEEK	2 WEEKS	WEEKS ON CHT	TITLE PRODUCER (SONGWRITER)	Artist	CERT.	PEAK
0	1	3	19	LIVING IN FAST FORWARD B,CANNON,K,CHESNEY (D.L.MURPHY,R,RUTHERFORD)	Kenny Chesney O BNA		1
0	4	5	7	DHUFFK URBAN (M. POWELL, K. URBAN)	Keith Urban • CAPITOL		2
3	3	4	12	WHAT HURTS THE MOST D.HUFF, RASCAL FLATTS (J.STEELE, S.ROBSON)	Rascal Flatts		211
4	2	3		YOUR MAN FROGERS (C. STAPLETON, C. DUBOIS, J. EVERETT)	Josh Turner MCA NASHVILLE		1
6	6	7	23	SHE DON'T TELL ME TO R.RUTHERFORD.M.WRIGHT (B.DIPIERO,T.SHAPIRO,R.RUTHERFORD	Montgomery Gentry		5
6	8	11	17	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		•
+	5	1		WHEN I GET WHERE I'M GOING F.ROGERS (R.RUTHERFORD,G.TEREN)	Brad Paisley Featuring Dolly Parton		(1)
6	9	10		NOBODY BUT ME B.BRADDOCK (P.B.WHITE, S.CAMP)	Blake Shelton • WARNER BROS / WRN		8
		6		JESUS, TAKE THE WHEEL M.BRIGHT (B.JAMES,H.LINDSEY,G.SAMPSON)	Carrie Underwood ARISTA/ARISTA NASHVILLE	•	l'm'
10	10	8		GET DRUNK AND BE SOMEBODY L.WHITE.T.KEITH (T.KEITH.S.EMERICK)	SHOW DOG NASHVILLE		
1	11	12	21	CHEATIN' S.EVANS,M.BRIGHT (B.JAMES, O.SCHLITZ)	Sara Evans		**
12	12	13	23	BELIEVE	Brooks & Dunn @ ARISTA NASHVILLE		12
13		18		T.BROWN.R.DUNN,K.BROOKS (R.DUNN,C.WISEMAN) WHEREVER YOU ARE J.STOVER (J.STOVER,S.BOGARD)	Jack Ingram BIG MACHINE		13
14	14	16		THE DOLLAR	Jamey Johnson		14
15	17	19		B.CANNON (J.JOHNSON)	Jason Aldean BROKEN BOW		15
6	16	17	25	M.KNOX (J.RICH.V.MCGEHE,R.CLAWSON)	Van Zant © COLUMBIA		16
5	22	26		M.WRIGHT,J.SCAIFE (T.MULLINS,T.NICHOLS,C.WISEMAN) THE LUCKY ONE	Faith Hill		**
TE	18	21		B.GALLIMORE,F.HILL (B.WARREN.B.WARREN.J.JOYCE)	WARNER BROS./WRN Dierks Bentley Output		18
m	1.	37		B.BEAVERS (T.MARTIN.B. BEAVERS.D.BENTLEY) SOMETHING'S GOTTA GIVE	© CAPITOL LeAnn Rimes		19
20	20	20	23	DRUNKER THAN ME	ASYLUM-CURB Trent Tomlinson		20
	21	24	9	T.TOMLINSON.HILLBILLY (T.TOMLINSON.A.UNDERWOOO)	LYRIC STREET Joe Nichols		T
22	25	29		B.CANNON (B.HILL.M.DEKLE) THE SEASHORES OF OLD MEXICO	OO UNIVERSAL SOUTH George Strait		1
23	23	25		T.BROWN,G.STRAIT (M.HAGGARD)	MCA NASHVILLE Keith Anderson		23
2	26	28		J.STEELE (K.ANOERSON,T.HAMBRIDGE,J.STEELE)	ARISTA NASHVILLE SheDaisy		24
	35		2	J.SHANKS (K.OSBORN, J.SHANKS) GREATEST WHEN THE STARS GO BLUE	LYRIC STREET Tim McGraw		25
26	24	23		CAINER B. GALLIMORE.T.MCGRAW, D.SMITH (R.ADAMS)	Garth Brooks & Trisha Yearwood		23
27	28	30		A.REYNOLDS (G.KENNEDY,W.KIRKPATRICK)	PEARL/LYRIC STREET Phil Vassar	5	27
24	27	27		EROGERS (EVASSAR,T.RYAN)	ARISTA NASHVILLE Craig Morgan		27
	32				BROKEN BOW hen Wilson Featuring Merle Haggard		29
30		39	91	G.WILSON, J.RICH, M.WRIGHT (L.SATCHER.D.STEAGALL, B.HENDER	RSON) © EPIC Rockie Lynne		29
30	29	32	124	T.BROWN.K.LAW.B.CHANCEY (R.LYNNE, M. PRENTICE)	OOO UNIVERSAL SOUTH		23

	WEEK	Z WEFKS AGO	WEEKS UN CHI	TITLE PRODUCER (SONGWRITER)	Artist	ICERT.	PEAK
	30	31	15	NOT GOING DOWN B.GALLIMORE,T.MCGRAW (K.SAVIGAR,S.BOLTON)	Jo Dee Messina O CURB		30
			19	LIFE AIN'T ALWAYS BEAUTIFUL M.WRIGHT,G.ALLAN (C.GOODMAN,T.L.JAMES)	Gary Alfan		31
)	33	35		I LOVE MY LIFE K.STEGALL (J.O'NEAL,S.SMITH,T.NICHOLS)	Jamie O'Neal © CAPITOL		33
	34	34	16	I CAN'T UNLOVE YOU D.HUFF (W.KIRBY,W.ROBINSON)	Kenny Rogers © CAPITOL		34
	39	37	10	IE YOU'RE GOING THROUGH HELL (BEFORE THE DEVIL EVEN KNOWS) Bodney Atkins		t	
	37	38		NEVER MIND ME B.KENNY, J.RICH, P.WORLEY (B.KENNY, J.RICH, E.CLAWSON)	Big & Rich WARNER BROS/WRN		3
	40	40		BRING IT ON HOME W.KIRKPATRICK,LITTLE BIG TOWN (W.KIRKPATRICK,G.BIECK,T.H.BIECK)	Little Big Town © EQUITY	1	37
	38	41		HOW 'BOUT YOU J.JOYCE (E.CHURCH,E.CHRUCH,B.BEAVERS)	Eric Church © CAPITOL		38
		-	3	WHY, WHY, WHY C.CHAMBERLAIN (B.CURRINGTON, T.MARTIN, M.NESLER)	Billy Currington		39
	39	42		ON AGAIN TONIGHT FROGERS (M.GREEN, J.MELTON, P.B. WHITE)	Trent Willmon		39
	41	45		THE LAST OF A DYING BREED E SILVER (T.CONNERS.D. ROLLINS.D. WILLIAMS)	Neal McCoy 903 MUSIC		11
	-	44		WAL-MART PARKING LOT R.WRIGHT,C.CAGLE (B.JAMES)	Chris Cagle © CAPITOL	Ň	42
		SHOT. SUT	1	DOWN IN MISSISSIPPI (UP TO NO GOOD) G.FUNDIS (K.BUSH,K.HALL J.NETTLES)	Sugarland MERCURY		43
	51	60	3	YEE HAW J.RITCHEY (J.OWEN,C.BEATHARD.K.MARVELL)	Jake Owen © RCA		44
ē	5			AIN'T WHAT IT USED TO BE M.BRIGHT (T.MARTIN.M.NESLER)	Megan Mullins BROKEN BOW		45
	54	49		DON'T FORGET TO REMEMBER ME M.BRIGHT (M.HAYES,K.LOVELACE,A.GORLEY)	Carrie Underwood		46
	49	56	3	FAVORITE STATE OF MIND M. WILLIAMS (M. CHAGNON, B. DALY)	Josh Gracin		47
	44	43		GOOD TO GO D.S.MILLER, T.NOVICK (T.NICHOLS, R.CLAWSON)	John Corbett FUN BONE/C05		10
	48	47		THAT'S HOW THEY DO IT IN DIXIE Hank Williams Jr. With C D.JOHNSON (C. TOMPKINS, J. KEAR, M. IRWIN)			47
	50	46	10	BRAND NEW GIRLFRIEND	Steve Holy © CURB		46
Ì	46	(d)		T JON'T KNOW WHAT SHE SAID	Blaine Larsen GIANTSLAYER/BNA	0	46
	47	52		JUST THIS SIDE OF HEAVEN (HAL-LELUJAH) D.JDHNSON (D.JDHNSON, J.MCELROY)	Hal Ketchum ASYLUM-CURB		47
Î	Ы	EW'	1	CHICKEN FRIED B.CHANCEY (Z.BROWN, W.DURRETTE)	The Lost Trailers	1	53
	PI	•	1	NOT READY TO MAKE NICE R.RUBIN (E.ROBISON, M. MAGUIRE, N. MAINES, D. WILSON)	Dixie Chicks		5.1
	59	53	7	THIS TIME AROUND M.MCCLURE, CROSS CANADIAN RAGWEED (C.CANADA.R.ROGERS)	Cross Canadian Ragweed O UNIVERSAL SOUTH		49
	57	-8		J STROUD, TLAWRENCE (8. PINSON, B.JONES)	Tracy Lawrence MERCURY		42
			15	SATISFIED M.WRIGHT (A.MONROE,S.BARRIS)	Ashley Monroe © COLUMBIA		57
	43	33	17	TWENTY YEARS AND TWO HUSBANDS AGO B.GALLIMORE (L.A. WOMACK.D. 00DS0N.D. 0ILLON)	Lee Ann Womack MCA NASHVILLE		32
				FINDIN' A GOOD MAN J.STOVER (J.STOVER, B.D. MAHER, C. KOESEL)	Danielle Peck		58-
	55	58		DRINKIN' SONGS & OTHER LOGIC C.BLACK (C.BLACK, H.NICHOLAS, S.WARINER)	Clint Black • EQUITY		54
							1

Chart Rank

11

See chart legend for rules and explanations. Yellow indicates recently tested title indicates New Release. ARTIST/Title/LABEL/(SCORE) Chart Baok ARTIST/Title/LABEL/(Score The Dollar BNA (86.6) DEAN Why BROKEN BOW (76.9) Nobody Gonna Tell Me What To Do Columbia (77.8)

14	CRAIG MORGAN I GOT YOU BROKEN BOW (83.3)	28
15		
16	Politically Uncorrect EPIC (76.1)	29
17	GARY ALLAN Life Ain't Always Beautiful MCA NASHVILLE (87.6)	32
18	JAMIE O'NEAT. I LOVE My Life CAPITOL (80.3)	33
19	KENNY ROGERS I Can't Unlove You CAPITOL (90.3)	34
21	RODNEY ATKINS If You're Going Through Hell CURB (75.0)	35
22	NEAL MCCOY The Last Of A Dying Breed 903 MUSIC (82.6)	41
	CHRIS CAGLE Wal-Mart Parking Lot CAPITOL (78.7)	42
26	BLAINE LARSEN 1 Don't Know What She Said BNA (75.1)	51,
27		

Don't miss another important

Cheatin' RCA (87.3)

Who Says You Can't Go Home IDJMG (81.7)

ARTIST/Title/LABEL/(Score)

COUNTRY



Living In Fast Forward BNA (94.7) Tonight I Wanna Cry CAPITOL (92.8) TS What Hurts The Most LYRIC STREET (87.3)

TOM Nobody But Me wARNER BROS. (85.5) Get Drunk And Be Somebody show oog (83.2)

Believe ARISTA NASHVILLE (78.8)

She Don't Tell Me To COLUMBIA (91.7)

BillboardRadioMonitor.com

HOT COUNTRY SONGS: 123 country stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. © 2006 VNU Business Media, Inc. All rights reserved. HITPREDICTOR: © 2006, Promosquad and HitPredictor are trademarks of Think Fast LLC. ALL CHARTS: See Chart Legend for rules and explanations.

BETWEEN THE BULLETS wjessen@billboard.com WILL RADIO 'MAKE NICE' WITH DIXIE CHICKS?

Led by CBS Radio's WUSN Chicago, which drew 444,000 audi-sial comments about President George W. Bush in early 2003. ence impressions with 17 plays, Dixie Chicks return to Hot That single spent nine weeks on the chart, peaking at No. 48. Country Songs with their first official ra-

dio single in three years.

Love Will Always Win LYRIC STREET (79.4)

"Not Ready to Make Nice" starts at No. 54 with more than 1 million impressions and spins detected at 19 monitored stations.

The Lucky One wARNER BROS. (77.4) NTLEY Settle For A \$lowdown CAPITOL (87.8)

Something's Gotta Give ASYLUM-CURB (75.0) Size Matters (Someday) UNIVERSAL SOUTH (92.2)

Last Day Of My Life ARISTA NASHVILLE (96.4)

The Seashores Of Old Mexico MCA NASHVILLE (85.0

It is the trio's first foray into the format since it issued "Godspeed (Sweet Dreams)" shortly after being exiled from most country stations following controver-



A charity single, "Hope," was issued following Hurricane Katrina. It charted for three weeks and rose to No. 54 last fall but was not worked by the label. Just in case "Nice" ultimately gets a cold shoulder at country, it has also been serviced to adult contemporary stations. New album "Taking the Long Way" is due at retail —Wade Jessen May 23.

Chart Bank

ATIN Billooord MAR 25 2006

HOT LATIN SONGS A

THIS	LAST WEEK	2 WEEKS	WEEKS	PRODUCER (SONGWRITER) IMPRINT / PROMOTION LAE	St NEL		THIS	AST	WEEK 2 WEEKS AGO WEEKS	TITLE PRODUCER (SONGWRITER)	Artist IMPRINŢ / PROMOTION LABEL
1	1	1	19	#1 ROMPE Daddy Yank 15 WKS MONSERRATE,DJ URBA,S.FISHER (R.AYALA.V.CABRERA) EL CARTEL /INTERSCO		Anthen .	26	10.00	8 22 0	DE CONTRABANDO PRIVERA (J.SEBASTIAN)	Jenni Rivera FDNOVISA
2	2	2	20	LLAME PA' VERTE Wisin & Yand LUNY TUNES (WISIN, YANDEL) MACHE		2.04	27	2	3 26	TE ECHO DE MENOS E.PINERO JR., C.PONCE (C.PONCE, E.PINERO JR.)	Chayanne SONY BMG NORTE
3	a	3	38	ELLA Y YO Aventura Featuring Don Om ELIND.L.SANTOS (W.O.LANORON.A.SANTOS) PREMIUM (A		Quartet	28		.6 17	TE HE QUERIDO, TE HE LLORADO R.MERCENARIO (M.I.PESANTE)	Ivy Queen LA CALLE /UNIVISION
4	6	9	6	NOCHE DE SEXO Wisin & Yandel Featuring Aventu NELLY (WISIN,YANDEL, A. SANTOS, NELLY) WACHE	ra 🔒	scores third career top 10	29) 3	15 35 4	SENOR LOCUTOR LOS TIGRES DEL NORTE (M.E.TOSCANO)	Los Tigres Del Norte
5	8	7	8	LO QUE ME GUSTA A MI Juan G.SANTAOLALLA,JUANES (JUANES) SURCO /UNIVERSAL LATI	es .	hit on this	30) 3	13 45 8	QUE ME ALCANCE LA VIDA A.BAQUEIRO (L GARCIA,N.SCHAJRIS)	Sin Bandera S0NY BMG NORTE
6	12	17	9	GREATEST UN BESO Aventu GAINER LSANTOS, SANTOS (A. SANTOS) PREMUM LA	ra 6	chart; act appears on	31	1	i0 - 2	LO QUE SON LAS COSAS	Anais
7	4	4:	13	CONTRA VIENTO V MAREA Intocab R.MUNOZ MARTINEZ (J.E.MURGIA, M.L.ARRIAGA) EN L	le ,	half of this	32	1	2 2	S.GEORGE.E.RUFFINENGO (L.A.MARQUEZ) PERDICION	UNIVISION La 5A Estacion
8	5	11		MACHUCANDO Daddy Yanki	ee s	 week's top six tracks. 	33	1 2	9 2 6	A AVILA (N JIMENEZ) DIA DE ENERO	SONY BMG NORTE Shakira
9	10	6	21	LUNY TUNES (R.AYALA.E.OAVILA) EL CARTEL /INTERSCO NA NA NA (DULCE NINA) A.B. Quintanilla III Presents Kumbia King	gs a		34		28 4	S.MEBARAK R., L.MENDEZ (S.MEBARAK R.) PARA QUE REGRESES	EPIC /SONY BMG NORT
10	7	10	9	A.B.QUINTANILLA III.C. "CK" MARTINEZ (A.B.QUINTANILLA III,C. "CK" MARTINEZ,L.GIRALOO) EMI LA ALGO DE MI Conjunto Primave	ra 🔒		35		NEW 1	E.PEREZ (G.RAMIREZ FLORES) TEMPERATURE	DIS/ Sean Pau
11		5	38	J.GUILLER (0. VILLARREAL) FONOVI RAKATA Wisin & Yand	lei ,	L 🕐	36	4	2 0 3	R.FULLER (S.P.HENRIQUES, A.MARSHALL, R.FULLER)	Christian Castro
12	11	-	25	LUNY TUNES (WISIN, YANOEL) MAS FLOW /MACHE CUENTALE Ivy Quee	en 🎝	PROTOCOL T	37		9 31 13	CLOPEZ (C.SOROKIN) QUE VOY A HACER CON MI AMOR	UNIVERSAL LATINO Alejandro Fernandez
13	13		11	R.MERCENARIO (M.I.PESANTE) LA CALLE JUNIVISI COMO SI NO NOS HUBIERAMOS AMADO Laura Pausi	ni 12	Calle 13's	38		4 36 15	A BAQUEIRO (L.C.MONROY,R ORNELAS) BAILANDO	Yaga & Mackie Featuring Nina Sky
14	22			C VALLI (L.PAUSINI, CHEOPE, L. INISTAN, DANIEL) WARNER LATI ALIADO DEL TIEMPO Mariano Bart		album dains	39		0 - 3	YAGA,MACKIE (J.A.MARTINEZ,L.E.PIZARRO)	LA CALLE /UNIVISION
15	16	-	7	M BARBA (M BARBA) THREE SOU SI YO FUERA TU AMOR Alacranes Music	al 1	in part to	40		NEW	D.PAVEL,J.CHAN (A.LAMMOGLIA.J.A.GRANDA)	Centrol
16	20	K	6	0.URBINA JR. R URBINA (NDT LISTED) UNIVISI LIBERTAD Ivy Quee	en 1	an in-store appearance	41	а.	8 40 4	J.G.DEGOLLADO,S DEGOLLAOD (M.A.SOLIS) SEDUCCION	UNIVISION Thalia
17	14		30	R.MERCENARIO (M.I.PESANTE) LA CALLE /UNIVISI VEN BAILALO Angel & Khr	iz ,	March 10	42		1 47 8	ESTEFANO (ESTEFANO,J.L.PAGAN) ATREVETE TE, TE!	EMI LATIN Calle 13
18	19		00	J.TORRES (A.RIVERA,C.COLON,J.TORRES) LUAR/MVP /MACHE PERO TE VAS A ARREPENTIR K-Paz De La Sierra With Jose Manuel Zamacor		at Rincon Musical in the	42		-	E.CABRA D FORNARIS (R PEREZ)	WHITE LION /SONY BMG NORTE RBD
10			10		SA	Bronx, N.Y.	43	-	6 - 2	C.LARA M DI CARLO (C.LARA,K.SOKOLOFF)	EMI LATIN Grupo Montez De Durango
19	21	10	11	A.AVILA (A.AVILA) EMI LAI ESO EHH!! Alexis & Fic	fin 🦉	Group's new	44		1 30 19	J.L. TERRAZAS (J. VELAZQUEZ AGUILAR)	Disa Yuridia
20		14	18	ALEXIS,FID0 (ALEXIS,FID0) SONY BING NOR POR UNA MUJER Luis Fon	ITE 🤺	set hows at	45		2 34	J.ROMAGOSA (G.CHAMBERS.R.WILLIAMS)	SUNY BMG NURTE
41		.97	4	S.KRYS (M.GHAN,E.TORRES) UNIVERSAL LATI	NU	1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1	46	- 1-	5 49 3	M.DELEON,M.RIVERA,A.HIDALGO (D.MEJIA)	Xtreme Sgz /UNIVISION
22	25	29	6	A.VAZGOLZ, K.OIDHIAN (K.OIDHIAN, M.DOZ) 30NT BING NOR		Alburno anu	47		7 - 2	A.BAQUEIRO, M.SANDOVAL (M.SANDOVAL)	Lu WARNER LATINA
23	DE	SHUT	1	MAMBD KINGS (G.CRUZ, K. VASQUEZ, J. NIEVES) PINA /UNIVERSAL LATI	NU -	No. 16 on Regional	48		E-ENTRY 13	NO LE TEMAS A EL J.ROSARIO (G.MATIAS.H.PAGAN,J.ROSARIO,H.DELGADO)	Trebol Clan GOLD STAR /MACHETE
24	18	8	12	CHULIN CULIN CHUNFLY (THE RATTLESNAKE SONG) NESTY (J. RANDS, R-PEREZ, E. F. PADILLA, R. GOMES BOLANOS) WHITE LION EPIC (SDNY BMG NOR	TE °	Mexican Albums.	49	5 4	9 - 2	PENSANDO EN TI 6. GARCIA (A. GARCIA, C. GONZALEZ)	Beto Y Sus Canarios DISA
25	10			NO HAY NADIE Hector "El Father" Featuring Yomo & Victor Manuel H DELGADU (H DELGADU, J. TORRES, PHERNANDEZ) GOLD STAR (MACHE	Ie 15	Aiburns.	50	4	4 11 12	NO TE APARTES DE MI G.GRACA MELLO (R CARLOS,E.CARLOS,L.GOMEZ ESCOLAR)	Yahir WARNER LATINA

TOP

THIS	LAST WEEK	2 WEEK	WEEKS ON CHT	ARTIST Title	CERT.	PEAK
1	1	1	13	#1 DADDY YANKEE Barrio Fino: En Directo 13 WKS EL CARTEL 005792/INTERSCOPE (13.98 CD/DVD) ⊕		1
2	ż			CONJUNTO PRIMAVERA Algo De Mi F0N0VISA 352250/UG (13.98) ⊕		2
3	6	-,	2	GREATEST ANDREA BOCELLI Amor SAINER SUGAR/VENEMUSIC 006144/UNIVERSAL LATINO (18.98)		3
4	3	2	21	RBD Nuestro Amor EMI LATIN 35902 (14.98)		1
5	5	5	18	WISIN & YANDEL Pa'l Mundo MACHETE 561402 (15.98)		
6	4	4		DON OMAR Da Hitman Presents Reggaeton Latino VI/MACHETE 005850/UMRG (13.98)		1
7	7	3		RBD Rebelde	2	Ł
0	11	9	14	REGGAETON NINOS Reggaeton Ninos Vol. 1 AFUEGQ/URBAN BOX OFFICE 46957/EMI LATIN (13.98)		5
9	8	5		RAKIM & KEN-Y Masterpiece: Nuestra Obra Maestra PINA 270183/UNIVERSAL LATINO (15.98)		fi.
10	9	7		JUANES Mi Sangre SURCO 003475/UNIVERSAL LATINO (17.98)	•	1
11	10	8		ANA GABRIEL SONY BMG NORTE 95902 (15.98) Historia De Una Reina		A .
12	12	14		VARIOUS ARTISTS Boy Wonder & Chencho Records Present: El Draft 2005 CHENCHO/CHOSEN FEW EMERALD 1056/URBAN BOX OFFICE (9.98)		
13	13	10		ROCIO DURCAL Amor Eterno	0	
-	15	13		JOSE JOSE La Historia Del Principe SONY BMG NORTE 77517 (15.98) €		12
15	16	16	92	RAMON AYALA Y SUS BRAVOS DEL NORTE Antologia De Un Rey FREODIE 1890 (16.98)		11
16	17	17	13	YURIDIA La Voz De Un Angel SONY BMG NORTE 76550 (12.98 CD/DVD) ①		16
Ð	29	28	65	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS Fuego EMI LATIN 90595 (15.98)		2
18	18	25	38	ANDY ANDY Ironia WEPA 1060/URBAN BOX OFFICE (9.98 CD/DVD) (*)		4
19	27	-	16	JOSE ALFREDO JIMENEZ SONY BMG NORTE 96888 (13.98) (1)		11
20	19	18	40	SHAKIRA Fijacion Oral Vol. 1 EPIC 93700/SONY MUSIC (18.98) (1)	•	1
21	22	-	2	SELENA/ANA BARBARA Dos Historias UNIVISION 310872/UG (12.98) €		21
22	30	30	23	K-PAZ DE LA SIERRA DISA 720526 (11.98) ↔ Mas Capaces Que Nunca		1
23	20	15	14	RICARDO ARJONA Adentro SONY BMG NORTE 67549 (18.98)		E
24	38	33	13	VARIOUS ARTISTS Top Latino SONY BMG NORTE 96902 (17.98)		24
25	24	21	87	DADDY YANKEE Barrio Fino EL CARTEL/VI 450639/MACHETE (15.98)		1

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WEEK	LAST WEEK	2 WEEKS	WEEKS ON CHT	ARTIST Title	CERT.	PEAK
26	14	12	4	INTOCABLE X EMI LATIN 98613 (15:98)		
27	43	41	12	LOS HOROSCOPOS DE DURANGO DISA 720701 (11.98) ⊕		11
28	21	19		ALACRANES MUSICAL NIVISION 310704/UG (13.98) ⊕ Simplemente Lo Mejor		
29	25	26	52	LUNY TUNES & BABY RANKS Mas Flow 2		2
30	28	20	30	MAS FLOW 230007/MACHETE (14.98) LAURA PAUSINI Escucha Atento	C	20
31	32	-	2	WARNER LATINA 61896 (17.98) AKWID / JAE-P Still Kickin' It UNIVISION 310737/UG (13.98) ⊕		31
32	70	72	13	PACE CALLE 13 Calle 13 SETTER WHITE LION 96875/SONY BMG NORTE (15.98)		6
33	33	40	3	EL CHICHICUILOTE La Pluma Negra		33
34	39	34		LIDERES 950808 (13.98) GRUPO MONTEZ DE DURANGO Los Super Exitos: Lagrimillas Tontas		6
35	23			DISA 720689 (11.98) GRUPO EXTERMINADOR Ahora Con Lcs Huevos En La Mano		23
36	35	23		FONOVISA 352263/UG (12 98) ⊕ VARIOUS ARTISTS Premio Lo Nuestro A _a Musica Latina 2006		20
37	26	27	4	FONOVISA 352242/UG (14.98) ⊕ VOZ A VOZ En Presencia Del Futuro		23
38	44	42	3	URBAN BOX OFFICE 1019 (13.98) LOS ORIGINALES DE SAN JUAN El Tequilero		38
39	31	24	24	EMI LATIN 50400 (14.98) LUIS FONSI Paso A Paso	0	2
40	52	53	28	UNIVERSAL LATINO 004881 (14.98) LOS TIGRES DEL NORTE 20 Nortenas Famosas		4
41	60	65	40	FONOVISA 351480/UG (13.98) MONCHY & ALEXANDRA Hasta El Fin		7
42	68	44	47	J&N 95422/SONY BMG NORTE (15.98) VARIOUS ARTISTS Los 20 Sencillos De Ano Y Sus Videos		5
43	37	31	16	DISA 726977 (14.98 CD/0VD) ⊕ VICENTE FERNANDEZ Mis Duetos SONY BMG NORTE 96895 (14.98) ⊕		12
44	HOT		1	BETO Y SUS CANARIOS A Todo Calor		44
45	45	39	11	DISA 720764 (12.98) VOLTIO VULTE UDVEDIC GEORGE/CONV MUSIC (11.08) VOLTO		17
46	34	29	112	WHITE LION/EPIC 96526/SONY MUSIC (11.98) INDIA Soy Diferente		11
47	36	35	7	SGZ/UNIVISION 340004/UG (14.98) ANA GABRIEL Dos Amores Un Amante		22
48	48	38	13	EMI LATIN 46956 (15.98) VARIOUS ARTISTS Agarron Duranguense 2006		15
49	40	50	46	DISA 720710 (11 98) ⊕ AVENTURA God's Project		5
50	65	61	41	PREMIUM LAT:N 94082/SONY BMG NORTE (13.98) GRUPO MONTEZ DE DURANGO Y Sigue La Mata Dando	•	1
and the	<u>هــــــــــــــــــــــــــــــــــــ</u>	1	- Ale	DISA 720464 (12.98) +		a gant

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHT	ARTIST Title	CERT.	PFAK
51	47	47	16	SIN BANDERA Manana SONY BMG NORTE 96872 (17.98) (10)	1-	4
52	41	36		GRACIELA BELTRAN UNIVISION 310383/UG (14.98) (*)		T
53	49	48	58	LOS CAMINANTES Tesoros De Coleccion: Lo Romantico De Los Caminantes SONY BMG NORTE 95637 (9.98)		22
54	42	32		JENNI RIVERA Parrandera, Rebelde Y Atrevida F0N0VISA 352165/UG (13.98) ⊕	0	10
55	53	57	37	REIK Reik SONY BMG NORTE 95680 (14.98)	0	34
56	N	EW		VARIOUS ARTISTS Durango: Tierra Caliente Mix 2006 DISA 720763 (12.98)		56
57	50	45		BEBE Pafuera Telaranas EMI LATIN 43178 (9.98)	0	23
58	N	EW		GUARDIANES DEL AMOR SONY BMG NORTE 78625 (13.98) Corazon Romantico: Los Exitos		58
59	N	EW		SERGIO VEGA Corazon De Oropel SONY BMG NORTE 95492 (13.98)		55
60	54	22		VARIOUS ARTISTS Historia Musical Del Pasito Duranguense 2 0ISA 720741 (11.98)		22
61	58	60		VICENTE FERNANDEZ SONY BMG NORTE 95241 (9.98) Tesoros De Coleccion		8
62	72	59		CHRISTIAN CASTRO Nunca Voy A OlvidarteLos Exitos SONY BMG NORTE 96837 (17.98) ⊕		20
63	61	49		GRUPO BRYNDIS La Mejor Coleccion DISA 720561 (11.98)		7
64	55	51		LOS TEMERARIOS La Mejor Coleccion DISA 720719 (10.98)		32
65	71	4		EL CHAPO DE SINALOA Tu, Yo, Y La Luna DISA 720359 (11.98)		65
66	69	62		DIANA REYES La Reina Del Pasito Duranguense MUSIMEX 005158/UNIVERSAL LATINO (11.98)	0	24
67	45	46		MARCO ANTONIO SOLIS FONOVISA 351643/UG (13.98) ⊕		2
68	51	52	52	REYLI En La Luna SONY BMG NORTE 93414 (15.98)		16
69	63	55	16	LUIS MIGUEL Grandes Exitos WARNER LATINA 62753 (18.98)		8
70	74	70		GILBERTO SANTA ROSA & VICTOR MANUELLE Dos Soneros, Una Historia SONY BMG NORTE 95615 (13.98)		18
71	59	64	23	IVY QUEEN Flashback	0	10
72	67	-	2	VARIOUS ARTISTS 30 Reggaeton Superhits 2006 MACHETE 006124 (9.98 CD/DVD) 🕀		67
73	66	÷	2	LOS RIELEROS DEL NORTE 20 Rieles De Oro F0N0VISA 352267/UG (12.98) ⊕ €		66
74	64	75	5	ISABELA Completamente Tuya 0ISA 720733 (11.98) 🛞		60
75	56	-	2	LA ARROLLADORA BANDA EL LIMON La Otra Cara De La Moneda DISA 720761 (10.98)		56

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MPILED BY Nielsen SoundScar

	LAY FOR	Theb BY SALES DATA CUMPTED BY €n Nielsen 5ast Data SoundScan	reserved. A I VNU Busir	BUM ess M	CHARTS: See Charts Legend for rules and explanations. ledia, Inc. and Nielsen SoundScan, Inc. All rights reserved.	and	I Niel Bro
(LATIN AIRPLAY	0		LATIN ALBUMS	4	2
		POP			POP	THIS WIFFIL	LAST
THIS	LAOT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	THUS	LAST WEEK	ARTIST TITLE (IMPRINT / DISTRIBUTING LABEL)	1	1
(1	1	LO QUE ME GUSTA A MI JUANES (SURCO/UNIVERSAL LATINO)	0	2	ANDREA BOCELLI AMOR (SUGAR/VENEMUSIC/UNIVERSAL LATINO)	0	-
2	2	COMO SI NO NOS HUBIERAMOS AMADO	2	1	RBD NLESTRD AMOR (EMI LATIN)	139	- 4-
3		QUE VIDA LA MIA	3	3	RBD REBELDE (EMI LATIN)	4	5
1	1 e	POR UNA MUJER	4	4	JUANES	0	6
		LUIS FONSI (UNIVERSAL LATINO) TE ECHO DE MENOS	5	5	MI SANGRE (SURCO/UNIVERSAL LATINO)	6	3
	T		6	6	HISTORIA DE UNA REINA (SONY BMG NORTE)	7	7
	-	SIN BANDERA (SONY BMG NORTE)	7	7		8	8
		LA 5A ESTACION (SONY BMG NORTE)	-	-	LA HISTORIA DEL PRINCIPE (SONY BMG NORTE)	19	14
e	7	SHAKIRA (EPIC/SONY BMG NORTE)	8	8	LA VOZ DE UN ANGEL (SONY BMG NORTE)	10	9
9	5	SUELTA MI MANO SIN BANDERA (SONY BMG NORTE)	9	13	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS FUEGO (EMI LATIN)	10	18
-	3 0	NUESTRO AMOR BBD (EMI LATIN)	10	9	SHAKIRA FLIACION ORAL VOL. 1 (EPIC/SONY MUSIC)	1	100
1	1 43	QUE VOY A HACER CON MI AMOR ALEJANDRO FERNANDEZ (SONY BMG NORTE)	11	10	RICARDO ARJONA ADENTRO (SONY BMG NORTE)	-2	12
6	13	SIN TU AMOR	12	17	VARIOUS ARTISTS	13	20
		CHRISTIAN CASTRO (UNIVERSAL LATINO)	13	12	TOP LATINO (SONY BMG NORTE)	14	22
1:		SHAKIRA (EPIC/SONY BMG NORTE)	1000	12		15	25
. 14	• •	AUN HAT ALGO RBD (EMI LATIN)	14	15	LA PLUMA NEGRA (LIDERES)	16	19

15 11 VOZ A VOZ EN PRESENCIA DEL FUTURO (URBAN BOX OFFICE)

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RHYTHM

BARRIO FINO: EN DIRECTO (EL CARTEL/INTERSCOPE)

REGGAETON NINOS VOL. 1 (AFUEGD/URBAN BOX OFFICE/EN RAKIM & KEN-Y Masterpiece: Nuestra obra Maestra (pina/universal

DON OMAR DA HITMAN PRESENTS REGGAETON LATIND (VI/MACHETE/UMRG)

ARTIST TITLE (IMPRINT / DISTRIBUTING LABEL) DADDY YANKEE

0 (MACHETE)

REGGAETON NINOS

WISIN & YANDEL

RHYTHM

ARTIST (IMPRINT / PROMOTION LABEL) ROMPE DADDY YANKEE (EL CARTEL/INTERSCOPE) 1 LLAME PA' VERTE 2 IN & YANDEL (MACHETE) NOCHE DE SEXO WISIN & YANDEL FEATURING AVENTURA (MACHETE) ELLA Y YO AVENTURA FEATURING OON OMAR (PREMIUM LATIN) 3 RAKATA WISIN & YANDEL (MAS FLOW/MACHETE) 2 35 CUENTALE IVY QUEEN (LA CALLE/UNIVISION) 5 MACHUCANDO DADDY YANKEE (EL CARTEL/INTERSCOPE) 7 UNDERSONAL (CARTEL/INTERSOUPE) UN BESO AVENTURA (PREMIUM LATIN) DONCELLA ZION & LENNDX (WHITE LION/SONY BMG NORTE) 14 E 9 . 12 LIBERTAD IVY QUEEN (LA CALLE/UNIVISION 10 10 VEN BAILALO ANGEL & KHRIZ (LUAR/MVP/MACHETE) 41 ANUEL & KHRIZ (LUAR/MVP/MACHE ESO EHH...!! ALEXIS & FIDD (SONY BMG NORTE) 8 MAYOR QUE YO BBY BAKE NADY WHET YMMO 12 12 BABY RANKS, DADDY YANKEE, TONNY TUN TUN, WISIN, YANDEL & HECTOR (MAS FLOW/MACHETE) 21 15 LOS BANDOLEROS FEATURING DON OMAR & TEGO CALDERON (ALLSTAR/VU/MACHETE

2 ANGEL YURIDIA (SONY BMG NORTE)

AIRPLAY CHARTS: Panels of 29 Lati

REGIONAL MEXICAN

11	WEEK	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	2월
	1	ALGO DE MI CONJUNTO PRIMAVERA (FONOVISA)	1
0	4	ALIADO DEL TIEMPO MARIANO BARBA (THREE SOUND)	2
1	2	SI YO FUERA TU AMOR ALACRANES MUSICAL (UNIVISION)	3
4	3	PERO TE VAS A ARREPENTIR K-PAZ DE LA SIERRA WITH JOSE MANUEL ZAMACONA (DISA)	4
3	5	CONTRA VIENTO Y MAREA INTOCABLE (EMI LATIN)	6
0	6	DE CONTRABANDO JENNI RIVERA (FONOVISA)	6
0	9	SENOR LOCUTOR LOS TIGRES DEL NORTE (FONOVISA)	2
8	7	PARA QUE REGRESES EL CHAPO DE SINALDA (DISA)	8
9	24	VIVA EL AMOR Control (Univision)	9
10	10	NO PUEDO OLVIDARTE BETO Y SUS CANARIOS (DISA)	10
11	8	LAGRIMILLAS TONTAS GRUPO MONTEZ DE DURANGO (DISA)	44
12	15	FRUTA PROHIBIDA LOS ELEGIDOS (FONOVISA)	12
13	12	PENSANDO EN TI BETO Y SUS CANARIOS (DISA)	13
-4	14	HAY AMOR BANDA EL RECODO (FONOVISA)	-
5	16	QUE TE VAS A IR LA NOBLEZA DE AGUILILLA (PLATINO/FONOVISA)	15

VARIOUS ARTISTS VARIOUS ARTISTS DADDY YANKEE BARRID FIND (EL CARTEL/VI/MACHETE) BARHID FIND (EL CARTEC/V/MACHETE) LUNY TUNES & BABY RANKS MAS FLOW 2 (MAS FLOW/MACHETE) AKWID / JAE-P STILL KICKIN' IT (UNIVISION/UG) 8 9 CALLE 13 CALLE 13 CALLE 13 CALLE 13 CALLE 10(WHTE LION/SONY BMG NORTE) VOLTIO VOLTIO VOLTIO VOLTIO VOLTIO

- 11 12 IVY QUEEN FLASHBACK (LA CALLE/UNIVISION/UG) 12
- 13 VARIOUS ARTISTS 13 30 REGGAETON SUPERHITS 2006 (MACHETE)
- VARIOUS ARTISTS BOLD STAR MUSIC: REGGATION HITS (GOLO STAR/MACHETE)

 15
 ALEXIS & FIDO THE PITBULLS (SONY BMG NORTE)
 14 11 15

REGIONAL MEXICAN

ŝ.		
WEEK	ARTIST TITLE (IMPRINT / DISTRIBUTING LABEL)	
1	CONJUNTO PRIMAVERA ALGD DE MI (FDNOVISA/UG)	
3	RAMON AYALA Y SUS BRAVOS DEL NORTE ANTOLOGIA DE UN REY (FREDDIE)	
7	JOSE ALFREDO JIMENEZ LA HISTORIA DEL REY (SONY BMG NORTE)	
5	SELENA/ANA BARBARA DOS HISTORIAS (UNIVISION/UG)	
8	K-PAZ DE LA SIERRA MAS CAPACES QUE NUNCA (DISA)	
2	INTOCABLE X (EMI LATIN)	
14	LOS HOROSCOPOS DE DURANGO ANTES MUERTAS QUE SENCILLAS (DISA)	
4	ALACRANES MUSICAL SIMPLEMENTE LO MEJOR (UNIVISION/UG)	
11	GRUPO MONTEZ DE DURANGO LOS SUPER EXITOS: LAGRIMILLAS TONTAS (OISA)	
6	GRUPO EXTERMINADOR AHORA CON LOS HUEVOS EN LA MANO (FONOVISA/UG)	
9	VARIOUS ARTISTS PREMIO LO NUESTRO A LA MUSICA LATINA 2006 (FONOVISA/UG)	
15	LOS ORIGINALES DE SAN JUAN EL TEDUILERO (EMI LATIN)	
18	LOS TIGRES DEL NORTE 20 NORTENAS FAMOSAS (FONOVISA/UG)	
2	VARIOUS ARTISTS LOS 20 SENCILLOS DEL ANO Y SUS VIDEOS (DISA)	
10	VICENTE FERNANDEZ MIS DUETOS (SONY BMG NORTE)	

			st Data Systems. See chart legend for rules and ex	12-		<u>.</u>	A MARKED AND A SALE OF A SALE MARKED AND
			illooard. D	7.		N	MAR
		Ľ		IL			25
10		10	T				
	9	X	ANCE CLUB PLAY.				and the second
	××	SKS	TITLE	50 M		SH1	TITLE
ALL N	MEI	WEI	ARTIST IMPRINT & NUMBER / PROMOTION LABEL		NES	N N	ARTIST IMPRINT & NUMBER / PROMOTION LABEL
1	1	7	2 WKS MADONNA WARNER BROS, 42892	26	27	3	DEBBY HOLIDAY NEBULA 9 1355
2	2	2	TALK (JUNKIE XL/FRANCOIS KJJ. LU CONT MIXES) COLOPLAY CAPITOL PROMO	27	Э	5	DANCE, DANCE FALL OUT BOY FUELED BY RAMEN/ISLAND PROMO/IDJMG
3	4	ç	GLORY OF LIFE MINK RHYTHM ZONE 1124/KING STREET	28	40	2	POWER I WANT MORE (CLING ON TO ME) PICK AMUKA KULT 174
4	5	٤	NICE DAY PERSEPHONE'S BEES COLUMBIA PROMO	29	-1	12	RHYTHM INTOXICATION ROSABEL SILVER LABEL 2498/TOMMY BOY
	6		OH YEAH, OH SIX YELLO DATASOUND IMPORT	30	:9	2	LOVE WILL FIND A WAY VERNESSA MITCHELL JVM 029
6	3		BE WITHOUT YOU	31	46	4	TO LIFE, TO LOVE ANDY HUNTER SPARROW PROMD
-	7	3	JUKEBOX	32	23	10	I WASN'T KIDDING
		3	BENT FABRIC HIDDEN BEACH IMPORT	33	-14	3	ANGIE STONE J 76274/RMG KISS THE SKY
	8		CECE WINANS PURESPRINGS GOSPEL/INO PROMD/EPIC	34		-	DANIELLE BOLLINGER ESNTION SILVER PROMO/ESNTION
- 9	14	Ĵ	ALEX SANTER TWISTED 50048 CHECK ON IT	-	33	10	TOD MINER LIVE 007/MUSIC PLANT
10	9	0	BEYONCE FEATURING SLIM THUG COLUMBIA 80277	35	45	2	BLONDIE VS. THE DOORS CAPITOL PROMO
- 11	18	4	GIVE ME YOUR LOVE CARL COX FEATURING HANNAH ROBINSON KOCH 9893	36	45	3	LET ME BE (B. HALLQUIST/XAQ MIXES) OZZIE BONGIOVI PROMO/ZONE
-2	12	14	CAN'T LET GO JOHNNY VICIOUS FEATURING JUDY ALBANESE NERVOUS PROMO	37	38	7	TEARY EYED MISSY ELLIOTT THE GOLD MIND 94161/ATLANTIC
13	20	5	STARS ABOVE US SAINT ETIENNE SAVOY JAZZ PROMO	38	43	5	DREAMER (J.J. SANCHEZIJ. BERMUDEZ/TWISTED DEE MIXES) Janice Robinson Red Zebra promo
14	22	3	FEVER (L.E.X. MIXES) BETTE MIDLER COLUMBIA PROMO	39	34	11	RAIN FALL DOWN THE ROLLING STONES VIRGIN PROMO
15	25	3	OOH LA LA GOLDFRAPP MUTE 35613	40	31	15	DARE Gorillaz Featuring Shaun Ryder Parlophone Promo/virgin
16	19	7	YOU WANT ME CHANTAL CHAMANDY NINE MUSE/AEZRA IMPORT/EMI	41	26	14	IN MY MIND (FREEMASONS/D. HERNANDEZ MIXES) HEATHER HEADLEY RCA PROMO/RMG
-7	15	9	SUPASTAR FLOETRY FEATURING COMMON ERVINGWONDER PROMO/GEFFEN	42	37	6	AFTER DARK 2006 PATTIE BROOKS NU & IMPROVED 3903
18	13	14		43	42	6	UN ALMA SENTENCIADA (HEX HECTOR & MAC QUAYLE MIXES) THALIA EMI LATIN PROMO
19	21	7	TAKE A GOOD LOOK	(ac)	112	SHOT	THE WINGS (THEME FROM BROKEBACK MOUNTAIN) GUSTAVD SANTAOLALLA VERVE FORECAST PROMO/VERVE
20	16	10	ALYSON PM MEDIA 2309 DOCTOR PRESSURE	48	32	15	GUILT IS A USELESS EMOTION
21	10	8	MYLO VS. THE MIAMI SOUND MACHINE BREASTFED/RCA PROMO/RMG PEOPLE ARE PEOPLE	46	40	2	NEW ORDER WARNER BROS PROMO
-	28	3	RUPAUL RUCO 039	-		EW	DEEP DISH FEATURING STEVIE NICKS DEEP DISH PROMO/THRIVE
22			KIM ENGLISH NERVOUS 20571	43		EW	RIHANNA SRP/DEF JAM PROMO/IDJMG
23	29	4	JENNA DREY AUDIO ONE PROMO DISCO LIBIDO (D. AUDE/J. HARRIS MIXES)	-	-		JUDGE JULES KOCH PROMO NEED YOU TONIGHT (STATIC REVENGER/KOISHII & HUSH MIXES)
24	24	5	JESSICA VALE EXPLICIT PROMO	49	5	12	
25	17	11	DEPECHE MODE SIRE/MUTE PROMO/REPRISE	50	41	15	NATASHA BEDINGFIELD EPIC PROMO

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HOT DANCE SINGLES SALES TITLE EEK

	38	30	ARTIST IMPRINT / DISTRIBUTING LABEL
		5	#1 CHECK ON IT
_	-		4 WVKS BEYONCE FEATURING SUM THUG COLUMBIA BO277/SONY MUSIC
		3	SORRY MADONNA WARNER BROS. 42892 00
)	-	W	
k	З	17	HUNG UP MADONNA WARNER BROS. 42845 00
	4	57	WE WILL BECOME SILHOUETTES THE POSTAL SERVICE SUB POP 70656 @0
	5	21	
	6	19	NUMBER 1 GOLDFRAPP MUTE 9304 Ø
ŧ	7	4	
1	9	22	PRECIOUS DEPECHE MODE SIRE/MUTE/REPRISE 42831/WARNER BROS.
3	8	8	SEASONS OF LOVE CAST OF RENT WARNER BROS. 42866 O
0	15	34	THE HAND THAT FEEDS NINE INCH NAILS NOTHING 005127 & 005129/INTERSCOPE @
2	12	13	I GOT YOUR LOVE DONNA SUMMER MERCURY 006043/UME @
3	13	2	HUMANITY ATB WATER MUSIC DANCE 060509/VARESE SARABANDE @
\$	1)	5	TEARY EYED MISSY ELLIOTT THE GOLD MIND/ATLANTIC 94161/AG
5	11	14	CRAZY Alanis Morissette Maverick/Reprise 42855/Warner Bros: 00
6	RE-E	NTRE	MAKE-UP SEX CLEAR STATIC MAVERICK 42843/WARNER BRDS. 00
7	14	33	DON'T CHA (R. ROSARIO/KASKADE/DJ DAN MIXES) The pussycat dolls featuring busta rhymes and 005205/Interscope
2	E.	۳,	TENDER BLACK TIE DYNASTY IDOL 055 3
9	16	7	WHAT ELSE IS THERE? ROYKSOPP WALL OF SOUND 47546/ASTRALWERKS
0	RE-E	RTRY	JUST BE TIESTO FEATURING KIRSTY HAWKSHAW BLACK HOLE 33236/NETTWERK OO
1	19	64	ENJOY THE SILENCE04 DEPECHE MODE MUTE/REPRISE 42757/WARNER BROS. OO
2	RE-E	NTHI	LISTEN TO YOUR HEART
3	RE-E	SI TRI	ONE WORD Kelly Osbourne Sanctuary 84751 🞯
4	23	27	THE OTHER SIDE PAUL VAN DYK FEATURING WAYNE JACKSON VANDIT 9292/MUTE 🕶
5	Re-e	NTRY	TASTERS DJ ICEY DUB PLATE 0001/ZONE 0

HOT DANCE AIRPLAY TITLE 왩 1 10 #1 SORRY 1 2 12 UNWRITTEN NATASHA BEDINGFIELD EPIC 2 BE WITHOUT YOU MARY J. BLIGE GEFFEN 3 3 7 4 8 CHECK ON IT BEYONCE FEATURING SLIM THUG COLUMBI 16 2 WALK AWAY KELLY CLARKSON RCA/RMG ε 5 12 ALRIGHT RED CARPET SUBLIMINAL EVERY SINGLE DAY BENASSI BRDS. FEATURING DHAM 9 3 CHANY ULTRA 11 7 RAINDROPS 0 9 13 4 SOS RIHANNA SRP/DEF JAM/IDJMG 10 12 4 LOVE OF MY LIFE LUCAS PRATA & REINA ULTRA 10 11 DANCIN AARON SMITH FEATURING LUVLI MOODY -1 Image: Constraint of the 13 Item WAITING 14 Item WAITING 15 19 5 AND THEN WE KISS BRINEY SPEARS JIVE/ZOMBA BRINEY SPEARS JIVE/ZOMBA 16 14 16 DARE GORILAZ FEATURING SHAUN RYDER PARLOPHONE/ 17 15 13 FAITHFULLY JUDY TORRES ROBBINS NEW FIRE FERRY CORSTEN ULTRA 21 5 KISS YOU HO MADE 18 19 21 5 20 23 2 DANCE, DANCE FALL OUT BOY FUELED BY RAMEN/ISLAND/IDJMG 3 13 DOCTOR PRESSURE MYLO VS. THE MIAMI SOUND MACHINE BREASTFED/RCA 21 SO SPECIAL 24 2 JUDGE JULES SAY SAY SAY (WAITING 4 U) HI TACK ULTRA WHY SHOULD I BELIEVE YOU JENNA OREY AUDIO ONE 8 2 25 2

Data for week of MARCH 25, 2006 | For chart reprints call 646.654.4633

11.

TALK COLDPLAY CAPITOL

MAR D. Billooar 25 2006 UNITED KINGDOM JAPAN • GERMANY

ALBUMS SINT STATE (SOUNDSCAN JAPAN) MARCH 14, 2006 NEW BEST SECOND SESSION (LTD EDITION/CD+DVD) AVEX TRAX NEW KUMI KODA BEST SECOND SESSIDN (CD+DVD) AVEX TRAX KUMI KODA NEW BEST SECOND SESSION AVEX TRAX KAELA KIMURA CIRCLE (LTD EDITION) COL SOUL'D OUT NEW NEW SOULHEAD NAKED (LTD EDITION) SONY MEGARYU DAY BY DAY CUTTING EDGE NEW

7 NEW

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- DREAMS COME TRUE
- 8 6
- AQUA TIMEZ SORAIPPAINI KANADERU INDRI SWEET HÜNEY RECORDS 9 3
- SWEETBOX 10 7

NEW DAVID GILMOUR WEEK MARCH 12, 2006 1 CORINNE BAILEY RAE CORINNE BAILEY RAE GOOD GROOVE/ JACK JOHNSON 1 2 . 2 IN BETWEEN DREAMS JACK JOHNSON/BRUSHFIRE/UNIVERSAL ANDREA BOCELLI 4 NEW ARCTIC MONKEYS 3 5 WHATEVER PEOPLE SAY I AM, THAT'S WHAT I'M NDT DOMINO KT TUNSTALL 6 4 SIMON WEBBE 9 SANCTUARY INNOCENT VAN MORRISON PAY THE DEVIL LOST HIGHY 8 NEW NEIL DIAMOND 6 10 10 JAMES BLUNT

AUSTRALIA

ALBUMS

JACK JOHNSON & FRIENDS

U2 How to dismantle an atomic bomb island

SPAIN

ALBUMS

ARCTIC MONKEYS WHATEVER PEOPLE SAY I AM, THAT'S WHAT I'M NDT DOMINO

CURIOUS GEORGE (SOUNDTRACK) JACK JOH NICKELBACK ALL THE RIGHT REASONS ROADRUNNEE

THE VERONICAS SECRET LIFE OF US WARNER BROD

WOLFMOTHER

OTHER N

MARCH 12. 2006

MARCH 15, 2006

ALBUMS

NEW ROSENSTOLZ 1 DAS GROSSE LEBEN ISLA KATIE MELUA PIECE BY PIECE DRAMATICO DAVID GILMOUR 11 2 NEW ON AN ISLAN KELLY CLARKSON BREAKAWAY RCA 4 CHIPZ THE WORLD OF CHIPZ UNIVERSAL 5 NEW JAMES BLUNT BACK TO BEDLAM ATLAN SASHA 6 2 7 NEW OPEN WATER WARNER BRO JACK JOHNSON & FRIENDS 8 4 DEUTSCHLAND SUCHT D. SUPERSTAR 9 XAVIER NAIDOO TELEGRAMM FUER X NAIDOO RECORDS 10 3 * CANADA ALBUMS

(MEDIA CONTROL)

WEEK

	-	
WEEK	LAST WEEK	(SOUNDSCAN) MARCH 25, 2006
1	2	JAMES BLUNT Back to Bedlam Custard/Atlantic/Warner
2	NEW	DAVID GILMOUR ON AN ISLAND COLUMBIA/SONY BMG MUSIC
3	1	JACK JOHNSON CURIDUS GEORGE (SOUNDTRACK) BRUSHFIRE/UNIVERSAL
4	6	SOUNDTRACK WALK THE LINE FOX WIND-UP/WARNER
•	3	MADONNA Confessions on a dance floor warner
6	5	ANDREA BOCELLI AMORE SUGAR/DECCA/UNIVERSAL CLASSICS GROUP
7	NEW	MARIO PELCHAT Monde ou je vais le Mp3/Select
8	7	JOHNNY CASH The legend of Legacy/Columbia/American/Island/Universal
9	8	MICHAEL BUBLE IT'S TIME 143/REPRISE/WARNER
10	4	BARRY MANILOW THE GREATEST SONGS OF THE FIFTIES ARISTA/SONY BMG MUSIC

MEXICO

ALBUMS

U2 HOW TO DISMANTLE AN ATOMIC BOMB ISLAND

ALBUMS

MARCH 14, 2006

SHRIRE/UNIVERSAL

+

-3

MARCH 14, 2006

EURO N Nielsen DIGITAL TRACKS

19		
VEEK	AST	(NIELSEN SDUNDSCAN INTERNATIONAL) MARCH 25, 2006
1	1	
z	2	SO SICK NE-YO DEF JAM
-	4	PUMP IT THE BLACK EVED PEAS A&M/INTERSCOPE
4	3	SORRY (ALBUM VERSION) MADONNA WARNER BROS.
6	16	PUT YOUR RECORDS ON CORINNE BAILEY RAE GOOD GROOVE/EMI
	6	BEEP THE PUSSYCAT DOLLS FT. WILL.I.AM A&M/INTERSCOPE
	9	BECAUSE OF YOU KELLY CLARKSON RCA
	1	TOUCH THE SKY Kanye west FT. Lupe Flascd Roc-A-Fella/Def Jam
	8	THUNDER IN MY HEART AGAIN MECK FT. LEO SAYER FREEZAIR
	10	SEWN (RADIO EDIT) THE FEELING ISLAND
	15	STUPID GIRLS PINK LAFACE/ZOMBA
12	11	CHECK ON IT BEYONCE FT. SLIM THUG COLUMBIA
13	NEW	NO NO NEVER TEXAS LIGHTNING X-CELL
	20	BETTER TOGETHER JACK JOHNSON JACK JOHNSON/BRUSHFIRE/UNIVERSAL
15	RE	NINE MILLION BICYCLES KATIE MELUA DRAMATICO
16	12	HUNG UP (ALBUM VERSION) MADONNA WARNER BROS.
	13	NASTY GIRL THE NOTORIOUS B.I.G. BAD BOY/ATLANTIC
18	18	WHEN THE SUN GOES DOWN ARCTIC MONKEYS DOMINO
	RE	HEARTBEATS JOSE GONZALEZ PEACEFROG
20	14	SUGAR, WE'RE GOIN DOWN FALL OUT BOY FUELED BY RAMEN/ISLAND

WALLONIA SINGLES WEEK (PROMUVI) MARCH 15. 200 UN ANGE FRAPPE A MA PORTE NATASHA ST-PIER COLUMBIA 1 2 GABRIEL NAJDUA BELYZEL SCORPIO 2 5 LA BOULETTE 3 3 UIAM'S CAPITOL AIMER JUSQU'A L'IMPOSSIBLE TINA ARENA COLUMBIA LA CAMISA NEGRA JUANES UNIVERSAL 4 3 5 ALBUMS PLACEBO MEDS VIRGIN 1 NEW NATASHA ST-PIER 2 2 JAMES BLUNT BACK TO BEDLAM ATLAN RAPHAEL 3 1 4 4 CARAVAN

JAMES BLUNT CHASING TIME: THE BEDLAM SESSIONS ATLANTIC 5 3

SINGLES		
WEEK	LAST WEFK	(MAHASZ) MARCH 10, 20
1	2	SORRY MADONNA WARNER BROS.
2	1	HUNG UP MADONNA WARNER BROS
3	3	HOLNAPUTAN KOZMIX MAGNEOTON
4	5	APACHE ROCKS THE BOTTOM SCOOTER EDEL
5	8	I BELONG TO YOU EROS RAMAZZOTTI/ANASTACIA ARIOLA
		ALBUMS
1	3	MADONNA Confessions on a dance floor warner bros.
2	NEW	ANDREA BOCELLI AMORE POLYDOR
3	1	MUSICAL BEST OF MUSICAL UNIVERSAL
4	2	PINOKKIO AZ EN ALBUMOMI EMI
5	5	JUANES MI SANGRE UNIVERSAL

FRANCE ALBUMS

SHIR (ARIA)

6

7 6

11 7

8 8

5 .

SHA LEAN (PROMUSICAE/MEDIA)

NINA PASTORI

10 27

WEEK

1 3

2 1

1 2 2 8

LORDI THE AROCKALYPSE RCA

DAVID GILMOUR ON AN ISLAND EMI

4 5

5 NEW

2006

4 1

2 4 WESTLIFE FACE TO FACE S RECO

SOUNDTRACK

JAMES BLUNT BACK TO BEDLAM ATLANTIC ROGUE TRADERS HERE COME THE DRUMS COLU

-	⊢×	
=	LAST	(SNEP/IFOP/TITE-LIVE) MARCH 14, 2006
1	2	DIAM'S DANS MA BULLE CAPITOL
2	11	RAPHAEL Caravane Capitol
3	15	THE BLACK EYED PEAS Monkey Business A&M/INTERSCOPE
4	7	CAMILLE LE FIL VIRGIN
5	1	UN DOS TRES UN, DOS, TRES ULM
6	20	ANAIS THE CHEAP SHOW V2
7	3	AMEL BENT UN JOUR D'ETE JIVE
8	NEW	VARIOUS ARTISTS FRA MONSIEUR GAINSBOURG REVISITED BARCLAY
9	6	SEAN PAUL The trinity vp/Atlantic
10	88	CHIMENE BADI DIS-MOI QUE TU M'AIMES UNIVERSAL

ITALY

- ALBUMS
- WEER (FIMI/NIELSEN) MARCH 13. 2006
- DAVID GILMOUR 1 NEW
- GIANNA NANNINI GRAZIE POLYDOR 2 1
- NOMADI CDN ME O CONTRO DI ME ATLANTIC 3
- ANDREA BOCELLI 4 NEW
- EROS RAMAZZOTTI 2
- CALMA APPARENTE ARIOL
- MADONNA CONFESSIONS DN & DANCE FLODR WARNER BROS 6 4
- JESSE MCCARTNEY 7 7 BEAUTIFUL SOUL HOLLYWOOD RED
- HILARY DUFF 8 10 YWDDD RECORDS
- VINICIO CAPOSSELA 9
- OVUNQUE PROTEGGI ATLANTIC DE GREGORI FRANCESCO 3 10

SWITZERLAND • SINGLES

	EN	23	(MEDIA CONTROL)	MARCH 14, 1
		-1	I BELONG TO YOU EROS RAMAZZOTTI/ANASTACIA ARIOLA	
	2	2	LOVE GENERATION BOB SINCLAR FT. GARY PINE YELLOW PRODU	ICTION
	3	3	BECAUSE OF YOU KELLY CLARKSON RCA	
	4	5	SORRY MADONNA WARNER BROS.	
	5	NEW	SECRETS OF LOVE DJ BOBO/SANORA MINISTRY OF SOUND	
I			ALBUMS	
I	1	NEW	SIR COLIN MANHATTAN (SCRATCH TA HOUSE) TBA	
	2	•	JAMES BLUNT BACK TO BEOLAM ATLANTIC	
	3	4	KELLY CLARKSON EREAKAWAY RCA	
	4	NBW	DAVID GILMOUR CN AN ISLAND EMI	
	5	٤	JAMES BLUNT CHASING TIME:THE BEDLAM SESSIONS ATLA	NTIC

		JOYAS PRESTADAS SONY BMG
2	2	CAMELA SE CIEGA POR AMOR CAPITOL
3	NEW	REVOLVER Basico 3 Warner
4	5	IL DIVO ANCORA SYCO/SONY BMG
5	6	MONJES BUDISTAS Sakya Tashi ling vale music
6	13	ANDREA BOCELLI AMORE POLYDOR
	4	OJOS DE BRUJO TECHARI DIQUELA
8	3	BUNBURY CANCIONES 1996-2006 CAPITOL
9	7	ROCIO JURADO ROCID SIEMPRE SONY BMG
10	8	LUCIE SILVAS BREATHE IN MERCURY

BREATHE IN MERCONT	
FINLAND	- He
SINGLES	
(YLE)	MARCH 15, 2006
FASHION NINJA POPYHTIO	
FALLING PASSIONWORKS ROWAN3/EDEL	-
ENERGIAA PETE SEPPALA RCA	
ALONE TONIGHT ABOVE & BEYOND ANJUNABEATS	
SORRY MADONNA WARNER BROS.	
ALBUMS	
ANDREA BOCELLI AMORE POLYDOR	
JUANES MI SANGRE UNIVERSAL	
EGOTRIPPI VIELA KOITTAA UUSI AIKA SUOMEN MUSIIKI	
1000	

5	29	YURI Y MIJARES ACOMPANAME SONY BMG
6	9	IL DIVO IL DIVO SYCO/SONY BMG
	8	THE BLACK EYED PEAS MONKEY BUSINESS A&M/INTERSCOPE
8	6	ALEJANDRO FERNANDEZ MEXICO - MAORID EN DIRECTO Y SIN ESCALAS SONY BMG
9	7	RICARDO ARJONA ADENTRO SONY BMG
10	5	LUIS MIGUEL GRANDES EXITOS WARNER BRDS

1 YURIDIA LA-VOZ DE UN ANGEL SONY BMG

PANDA PARA TI CON DESPRECIO WARNE

VARIOUS ARTISTS

WEEK

1

2 4

3 3

4 2

(BIMSA)

POLAND

	ALBUMS			
WEEK	LAST WEEK	(ZWI.ZEK PRODUCENTOW AUDIO VIDEO) MARCH 10, 2006		
1	1	SOUNDTRACK TYLKO MNIE KOCHAJ POMATON		
2	4	O.S.T.R. 7 ASFALT RECORDS		
3	3	VARIOUS ARTISTS TOP KIDS 6 MAGIC RECORDS		
4	2	VARIOUS ARTISTS TU ES PETRUS · TY JESTES SKALA MAGIC		
5	NEW	DAVID GILMOUR ON AN ISLAND EMI		
6	5	KATIE MELUA PIECE BY PIECE DRAMATICD		
7	7	KASIA CEREKWICKA FENIKS SONY BMG		
8	27	VARIOUS ARTISTS RADIO ZET - CZULE GRANIE POMATON		
9	9	KULT POLIGONO INDUSTRIAL SP		
10	6	SOUNDTRACK JA WAM POKAZE SONY BMG		

EURO

EUROCHARTS

SINGLE SALES

THIS	LAST WEEK	EUROCHARTS ARE COMPILED BY BILLBOARD FROM THE NATIONAL SINGLES AND ALBUM SALES CHARTS OF 20 EUROPEAN COUNTRIES. MARCH 15, 2006
1	1	SORRY MADONNA WARNER BROS.
2	2	LOVE GENERATION BOB SINCLAR FT. GARY PINE YELLDW PRODUCTION
	5	I BELONG TO YOU EROS RAMAZZOTTI/ANASTACIA ARIOLA
•	4	IT'S CHICO TIME CHICO SONY BMG
5	6	BAILA MORENA ZUCCHERO POLYDOR
6	14	LA BOULETTE DIAM'S CAPITOL
7		BEEP THE PUSSYCAT OOLLS FT. WILL I AM A&M/INTERSCOPE
8	3	RUN IT! CHRIS BROWN FT. JUELZ SANTANA JIVE/ZOMBA
9	22	NO TOMORROW ORSON MERCURY
10	10	LE PAPA PINGOUIN PIGLOD SCORPIO/M6 INTERACTIONS
11	12	ICH BIN ICH (WIR SIND WIR) ROSENSTOLZ ISLANO
12	11	NASTY GIRL THE NOTORIOUS B.I.G BAD BOY/ATLANTIC
13	17	BECAUSE OF YOU KELLY CLARKSON RCA
u	NEW	RED DRESS SUGABABES ISLAND
15	NEW	TEMPERATURE SEAN PAUL VP/ATLANTIC

ALBUMS

HIS	LAST	
HI	N.	MARCH 452 2006
1	NEW	DAVID GILMOUR ON AN ISLAND EMI
2	11	ANDREA BOCELLI AMORE POLYDOR
3	1	JAMES BLUNT BACK TO BEOLAM ATLANTIC
1	4	KATIE MELUA PIECE BY PIECE DRAMATICO
۰	3	KELLY CLARKSON BREAKAWAY RCA
	2	MADONNA Confessions on a dance floor warner bros.
1	10	CORINNE BAILEY RAE CORINNE BAILEY RAE GOOD GROOVE/EMI
8	NEW	ROSENSTOLZ DAS GROSSE LEBEN ISLAND
9	15	THE BLACK EYED PEAS MONKEY BUSINESS A&M/INTERSCOPE
10	7	JACK JOHNSON IN BETWEEN OREAMS JACK JOHNSON/BRUSHFIRE/UNIVERSAL
11	5	ARCTIC MONKEYS WHATEVER PEOPLE SAY I AM, THAT'S WHAT I'M NOT DOMINO
12	NEW	VAN MORRISON PAY THE DEVIL LOST HIGHWAY
13	8	JACK JOHNSON & FRIENDS SING-A-LONG AND LULLABIES:CURIOUS GEORGE JACK JOHNSON/BRUSHFIRE/UNIVERSAL
14	17	JOHNNY CASH RING OF FIRE - THE LEGEND OF COLUMBIA/UMTV
15	20	IL DIVO Ancora syco/sony amg

		RADIO AIRPLAY
THIS WEEK	LAST WEEK	RADIÓ AIRPLAY INFORMATION FROM 17 EUROPEAN COUNTRIES AS MONITORED AND TABLATED BY NIELSEN MUSIC CONTROL. MARCH 15, 2006
		MADONNA WARNER BROS
	2	ADVERTISING SPACE ROBBIE WILLIAMS CHRYSALIS
	3	STICKWITU THE PUSSYCAT COLLS A&M/INTERSCOPE
	10	STUPID GIRLS PINK LAFACE/ZOMBA
	8	SO SICK NE-YO UNIVERSAL
	5	TALK COLDPLAY PARLOPHONE
		PUMP IT The Black eyed peas A&M/INTERSCOPE
8	7	CHECK ON IT BEYONCE FT. SLIM THUG COLUMBIA
	12	PUT YOUR RECORDS ON CORINNE BAILEY RAE GOOD GROOVE/EMI
-	11	BECAUSE OF YOU KELLY CLARKSON RCA
11	4	RUN IT Chris Brown Jive/Zomba
12	9	BE WITHOUT YOU MARY J. BLIGE GEFFEN
13	14	PUSH THE BUTTON SUGABABES ISLAND
14	63	TEMPERATURE SEAN PAUL VP/ATLANTIC
15	13	NASTY GIRL THE NOTORIOUS B.I.G BAD BOY/ATLANTIC

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THIS WEEK	LAST	ON CHT	ARTIST TTLE IMPRINT & NUMBER / DISTRIBUTING LABEL ALAN JACKSON	CERT
-		-	PRECIOUS MEMORIES ACR/ARISTA NASHVILLE 80281/PROVIDENT-INTEGRITY	2002.0
2	2	23	KIRK FRANKLIN HERD FO YO SOUL/GOSPO CENTRIC 71019/PROVIDENT-INTEGRITY	•
3		н,	SHAWN MCDONALD RIPEN SPARROW 1569/EMICMG	
4	5	23	VARIOUS ARTISTS wow hits 2006 EmicMg/PROVIDENT-INTEGRITY/WORD-CURB 1247	
6		7	P.O.D. TESTIFY ATLANTIC 83857/WORD-CURB	
6	9	11	FLYLEAF FLYLEAF OCTONE 50005/PROVIDENT-INTEGRITY	
7	8	28	CASTING CROWNS UFESONG BEACH STREET/REUNION 10770/PROVIDENT-INTEGRITY	•
8	7	19	THIRD DAY WHEREVER YOU ARE ESSENTIAL 10795/PROVIDENT-INTEGRITY	
9	33	64	GREATEST VARIOUS ARTISTS GAINER I CAN ONLY IMAGINE INO/TIME LIFE 19223/PRDVIDENT-INTEGRITY	•
10	6	34	MARY MARY MARY MARY MY BLOCK/INTEGRITY GOSPEL/COLUMBIA 3537/PROVIDENT-INTEGRITY	
11	1-	77	CHRIS TOMLIN ARRIVING SIXSTEPS/SPARROW 4243/EMICMG	
12	11	20	ISRAEL & NEW BREED ALIVE IN SOUTH AFRICA INTEGRITY GOSPEL/EPIC 3647/PROVIDENT-INTEGRITY	
13	12	71	RELIENT K MMHMM GOTEE/CAPITOL 2953/EMICMG	
14	15	7	GAITHER VOCAL BAND GIVE IT AWAY GAITHER MUSIC GROUP 2648/EMICMG	
15	1	20-	VARIOUS ARTISTS DPEN THE EYES OF MY HEART INO/EPIC 3649/PROVIDENT-INTEGRITY	
16	13	5	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS CANADIAN HOMECOMING GAITHER MUSIC GROUP 2644/EMICMG	
17			CAEDMON'S CALL IN THE COMPANY OF ANGELS II: THE WORLD WILL SING ESSENTIAL 10793/PROVIDENT-INTEGRITY	
18	0	5	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS GAITHER HOMECOMING TOUR: LIVE FROM TORONTO GAITHER MUSIC GROUP 2643/EMICMG	
19	-6	18	JEREMY CAMP LIVEUNPLUGGED: FRANKLIN, TN BEC 7661/EMICMG	
20	.1	2•	DAVID CROWDER BAND A COLLISION OR (3 + 4 = 7) SIXSTEPS/SPARROW 1229/EMICMG	
21	4	2	SWITCHFOOT NOTHING IS SOUND COLUMBIA/SPARROW 1383*/EMICMG (D)	•
22	C	2	PLUMB Chaotic resolve curb 78882/WORO-CURB	
23	48	25	CECE WINANS PURIFIED PURESPRINGS GOSPEL/IND 3634/PROVIDENT-INTEGRITY	a.c.
24	22	42	NICHOLE NORDEMAN BRAVE SPARROW 3575/EMICMG	

25 25 24 BARLOWGIRL ANOTHER JOURNAL EN ENT 86446/WORD-CURE

6	TO		
0	G	OSPEL,	
THIS	WEEK VICEKS ON CHT	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT
1	7	SWKS WOW GOSPEL 2006 EMICMG/WORO-CURB 75160/ZOMBA	•
2	2 24	KIRK FRANKLIN HERO FO YO SOUL/GOSPO CENTRIC 71019/ZOMBA	•
	1	JUANITA BYNUM A PIECE OF MY PASSION FLOW 9301	
4	4 34	MARY MARY MARY MARY MY BLOCK/COLUMBIA 77733/SONY MUSIC	•
5	5 24	SOUNDTRACK THE GOSPEL VERITY 71620/ZOMBA	
6	8 21	GREATEST ISRAEL & NEW BREED GAINER ALIVE IN SOUTH AFRICA INTEGRITY GOSPEL/EPIC 94893/SONY MUSIC	
7	6 23	YOLANDA ADAMS Day by day Elektra/Atlantic 83789/AG	
8	7 26	CECE WINANS PURIFIED PURESPRINGS GOSPEL/INO 93997/SONY MUSIC	
9	12 3	BISHOP EDDIE L. LONG PRESENTS NEW BIRTH TOTAL PRAISE CHOIR A NEW BEGINNING EMI GOSPEL 31706	
10	10 15	BYRON CAGE AN INVITATION TO WORSHIP GOSPO CENTRIC 71281/ZOMBA	
11	9 50	DONNIE MCCLURKIN PSALMS, HYMNS & SPIRITUAL SONGS VERITY 64137/ZOMBA	•
12	11 7	KAREN CLARK-SHEARD IT'S NOT OVER WORD-CURB 86379/WARNER BROS.	
13	16 63	SHEKINAH GLORY MINISTRY LIVE KINGDOM 1011/BOOKWORLD	
14	14 75	SMOKIE NORFUL NOTHING WITHOUT YOU EMI GOSPEL 77795 ①	
15	17 24	HEZEKIAH WALKER & LFC 20:85 THE EXPERIENCE VERITY 62829/ZOMBA	
16	REPT.	ANTHONY EVANS LETTING GO INO/COLUMBIA 78033/SONY MUSIC	
1	HEW	GRITS 7 GOTEE 42655	
18	15 27	SHIRLEY CAESAR I KNOW THE TRUTH ARTEMIS GOSPEL 51635	
19	13 2	JEFF MAJORS SACRED CHAPTER 6 MUSIC ONE/EPIC 83743/SONY MUSIC	
20	16 24	VARIOUS ARTISTS GOTTA HAVE GOSPEL 3 INTEGRITY GOSPEL/INTEGRITY/GOSPO CENTRIC/EPIC 94426/SONY MUSIC	
21	20 47	BISHOP G.E. PATTERSON & CONGREGATION SINGING THE OLD TIME WAY PODIUM 2504	
22	11 60	VARIOUS ARTISTS wow Gospel 2005 Word-Curb/Emicmg/Verity 65344/Zomba	
23	2 74	J MOSS The J MOSS PROJECT GOSPO CENTRIC 70068/ZOMBA	
24	23 14	NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE THE REUNION NEW LIFE/VERITY 71623/ZOMBA	
25	25 96	ISRAEL & NEW BREED Live from another level integrity gospel/epic 91263/sony music	

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THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST TTLE IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT
26	27	7¢	TOBYMAC	
27	31	16	REBECCA ST. JAMES IF I HAD ONE CHANCE TO TELL YOU SOMETHING FDREFRONT 1566/EMICMG ④	
28	42	7	VARIOUS ARTISTS ABSOLUTE MODERN WORSHIP (YELLOW) FERVENT 86501/WORD-CURB	
29	24	54	KUTLESS STRONG TOWER BEC 5391/EMICMG	
30	23	13	CHRIS TOMLIN LIVE FROM AUSTIN MUSIC HALL SIXSTEPS/SPARROW 2448/EMICMG	
31	28	69	JEREMY CAMP DESTORED 8EC 8615/EMICMG	
32	40	24	TODD AGNEW BEFLECTION OF SOMETHING ARDENT/SRE 2526/PROVIDENT-INTEGRITY D	
33	34	29	SELAH BREATEST HYMNS CURB 78890/WORD-CURB	
34	36	-1	HILLSONG IX TIMATE WORSHIP THE VERY BEST LIVE WORSHIP SONGS FROM HILSONG HILSONG ALSTRALIANTEGRTY 3814/PROVIDENT-ATTEGRTY	
35	35	50	SUPERCHIC[K] BEAUTY FROM PAIN INPOP 1279/EMICMG	
36	26	ā1	NATALIE GRANT AWAKEN CURB 78860/WORD-CURB	
37	310	11	VARIOUS ARTISTS THE BEST WORSHIP SONGS EVERI WORSHIP TOGETHER/LIBERTY 7177/EMICMG	
38	37	35	UNDEROATH THEY'RE ONLY CHASING SAFETY SOLIO STATE/TOOTH & NAIL 3184/EMICMG	
39	H		WARREN BARFIELD REACH ESSENTIAL 10100/PROVIDENT-INTEGRITY	
40	32	-	JARS OF CLAY REDEMPTION SONGS ESSENTIAL 10758/PROVIDENT-INTEGRITY	
41	38	2*	RANDY TRAVIS GLORY TRAIN: SONGS OF FAITH, WORSHIP AND PRAISE WORD-CURB 86402	
42	30	6₫	SMOKIE NORFUL NOTHING WITHOUT YOU EMI GOSPEL 7795/EMICMG @	
43	39	4	VARIOUS ARTISTS wow #18 PROVIDENT/WORD-CURB/EMICMG 10769/PROVIDENT-INTEGRITY	
44	20	1	AVALON STAND SPARROW 4733/EMICMG	
45	29	a.	VARIOUS ARTISTS INSPIRED BY THE CHRONICLES OF NARMAL THE LION, THE WITCH AND THE WARDROBE SPARROW 1457/EMICING	
46	41	13	THOUSAND FOOT KRUTCH THE ART OF BREAKING TOOTH & NAIL 4819/EMICMG	
47			ANTHONY EVANS LETTING GO INO 3868/PROVIDENT-INTEGRITY	
48	44	1	MARK SCHULTZ STORIES & SONGS WORD-CURB 86410	
49			GRITS 7 GOTEE 2655/EMICMG	
50		in,	NEWSONG RESCUE (LIVE WORSHIP) INTEGRITY 83391/PROVIDENT-INTEGRITY	

MAR 25 2006

			Section 2.			
NEEK	ICIN	LINI H	ARTIST	CERT		
26	25	33	TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL SOUNDS OF BLACKNESS	5		
27	2.	E.	UNITY SLR 54693/LIGHTYEAR LISA MCCLENDON			
28	29	31	VE FROM THE HOUSE OF BLUES: NEW ORLEANS INTEGRITY GOSPELEPIC 76585, SONY MUSIC YE TRIBBETT & G.A.			
29	50	ε	LIFE INTEGRITY GOSPEL/COLUMBIA 90549/SONY MUSIC SOWETO GOSPEL CHOIR BLESSED SHANACHIE 66038			
30	27	52	GLADYS KNIGHT AND THE SAINTS UNIFIED VOICES ONE VOICE MANY ROADS 0003			
31	32	61	KURT CARR PROJECT ONE CHURCH GOSPO CENTRIC 70058/ZOMBA			
32	40	24	THE BROOKLYN TABERNACLE CHOIR I'M AMAZEDLIVE INO 96415/SONY MUSIC			
33	30	24	VICKI YOHE HE'S BEEN FAITHFUL PURESPRINGS GOSPEL 86353/EMI GOSPEL			
34	36	39	TAMELA MANN GOTTA KEEP MOVIN' TILLYMANN 10117			
35	:8	50	MICAH STAMPLEY THE SONGBOOK OF MICAH DEXTERITY SOUNDS 66933/EMI GOSPEL			
36	33	33	LEE WILLIAMS AND THE SPIRITUAL QC'S TELL THE ANGELS: LIVE IN MEMPHIS MCG 7034/MALACO			
37	34	32	FRED HAMMOND SOMETHIN' BOUT LOVE VERITY/JIVE 58744/ZOMBA			
38	Æ	28	DORINDA CLARK-COLE LIVE FROM HOUSTON-THE ROSE OF GOSPEL GOSPO CENTRIC 70611/ZOMBA			
39	39	22	GEORGE HUFF MIRACLES WORD-CURB 86380/WARNER BROS.			
40	38	68	VARIOUS ARTISTS GOTTA HAVE GOSPELI VOL. 2 INTEGRITY GOSPEL/GOSPO CENTRIC 70072/ZOMBA			
41	4	49	THE GOSPEL MIRACLES BREAK THROUGH AMEN 1505			
42	37	62	DONALD LAWRENCE & CO. I SPEAK LIFE VERITY 62228/ZOMBA			
43	4.	3	OLEVIA WILLIAMS NO LIMITS KING DAVID 3822			
44	4:	26	DA T.R.U.T.H. THE FAITH CROSS MOVEMENT 30017			
45		P	DR. CHARLES G. HAYES AND THE WARRIORS THE REMIX ICEE INSPIRATIONAL 7206/ICEE			
46	4	24	DARWIN HOBBS WORSHIPPER EMI GOSPEL 77797			
47	5	16	MYRON BUTLER & LEVI SET ME FREE EMIGOSPEL			
48	2	41	LYNDA RANDLE GOD ON THE MOUNTAIN GAITHER MUSIC GROUP 42611			
49	10	54	MISSISSIPPI MASS CHOIR NOT BY MIGHT, NOR BY POWER MALACO 6035			
50	- Al	26	THE WILLIAM MURPHY PROJECT ALL DAY EPIC 94420/SONY MUSIC			

Data for week of MARCH 25, 2006 | For chart reprints call 646.654.4533

CHARTS LEGEND

ALBUM CHARKS

Sales data compiled from a comprehesive 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.

CREATERST CC Where Included, this award indicates the title with the chart's largest unit increase.

RACE SETTER the chart's biggest percentage growth.

REATSEEKER Indicates album entered top 100 of The Billboard 200 GRADUATE and has been removed from Heatseekers chart.

PRICING/CONFIGURATION

CD/Cassette prices are suggested list or equivalent prices, which are projected from wholesale prices. (1) after price indicates album only available on DualDisc. CD/DVD after price indicates CD/DVD combo only available. (1) DualDisc available. (2) DVD combo available. * indicates vinyl LP is available. Pricing and vinyl LP availability are not included on all charts.

SINCE SCHARTS

HADIO 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 Pop100 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 Maxt-Single available. ● Vinyl Single available. ● CD Maxi-Single available. Configurations are not included on all singles charts.

HITPREDICTOR

■ PREDICTION
Imprecision
Imprecis

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 CHRIMIAVIES

ALBUM CHAP

- Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 albums (Gold). RIAA certification for net shipment for 1 million units (Platinum). RIAA certification for net shipment of 10 million units (Diamond). Numeral within Platinum or Diamond symbol indicates album's multi-clatinum level for boxed sets, and double albums with a running time of the shipment time of the shipment of
- units (Diamond). Numeral within Platnum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/ or tapes, O 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). Ill RIAA certification for 200,000 paid downloads (Platinum). Numeral within platinum symbol indicates song's multiplatinum level. O 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 on-theatrical titles. ■ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$1 million at suggested retail for on-theatrical titles. ■ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at suggested retail for non-theatrical titles.

SEE BELOW FOR COMPLETE LEGEND INFORMATION.

INDEPENDENT

NFFW NFFW NFFW NEEK ARTIST CERT

 1
 1
 2
 ITTLE IMPRINT & NUMBER / DISTRIBUTING LABEL

 1
 1
 2
 ITTLE IMPRINT & NUMBER / DISTRIBUTING LABEL

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 1
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 ITTLE IMPRINT & NUMBER / DISTRIBUTING LABEL

 2
 3
 24
 ITTLE IMPRINT & NUMBER / DISTRIBUTING LABEL

 2
 3
 24
 GREATEST PANIC! AT THE DISCO GAINER OT/FUELED BY RAMEN (13.9%)

 ARCTIC MONKEYS
 WHATEVER PROPLE CALL AN UNEXA NUMBER OF THE PROPLECAN OF THE PROPLE CALL AN UNEXA NUMBER OF THE PROPLE CALL AND UNEXA PRINT & NUMBER / DISTRIBUTING LABEL ARCTIC MONKEYS
 WHATEVER PEOPLE SAY I AM, THAT'S WHAT I'M NOT DOMINO 086* (13.98)
 NEKO CASE
 FOX CONFESSOR BRINGS THE FLOOD ANTI- 86777/EPITAPH (16.98)
 S 4 5 RON WHITE
 YOU CAN'T FIX STUDYED TO A 5 23 LITTLE BIG TOWN 6 3010 (13.98) 7 8 JUANITA BYNUM A PIECE OF MY PASSION FLOW 9301 (17.98) 7 33 JASON ALDEAN JASON ALDEAN JASON ALDEAN BROKEN BOW 7 YING YANG TWINS U.S.A. STUL HUTER COURSE 80W 7657 (12.98) 1 U.S.A. STILL UNITED COLLIPARK 2790/TVT (11.98 CD/DVD) ① 10 10 10 33 DANE COOK RETALIATION COMEDY CENTRAL 0034 (18.98 CD/DVD) ⊕ MICGWAT MR. BEAST MATADOR 681* (15.98) BELLE AND SEBASTIAN LIFE PURSUIT MATAOOR 687* (15.98) 12 12 5 13 11 92 HAWTHORNE HEIGHTS THE SILENCE IN BLACK AND WHITE VICTORY 220 (13.98) KRIS KRISTOFFERSON 14 NEW PITBULL MONEY IS STILL A MAJOR ISSUE DIAZ BROTHERS 275D/TVT (11.98 CD/OVD) (*) 15 13 17 16 PUBLIC ENEMY FEATURING PARIS BONE THUGS-N-HARMONY 17 15 69 GREATEST HITS RUTHLESS 25423 (18.98) SCARFACE PRESENTS... THE PRODUCT ONE HUNID UNDERGROUND RAILROAD 5828/KOCH (17.98) 9 3 18 16 5 IN FLAMES 19 COME CLARITY FERRET 062 (13.98) . CAT POWER THE GREATEST MATADOR 626* (15.98) 20 17 7 21 14 4 MATCHBOOK ROMANCE VOICES EPITAPH 8 VARIOUS ARTISTS 22 21 24 TE EL DRAFT 2005 CHENCHOLOHOSEN FEW EMERALD 1056/URBAN BOX OFFICE (9.98) VARIOUS ARTISTS 23 20 .7 JENNY LEWIS WITH THE WATSON TWINS 24 24 7 BULLET FOR MY VALENTINE 25 22 SOUNDTRACK UNDERWORLD: EVOLUTION LAKESHORE 33848 (18.98) 26 23 9 RAMON AYALA Y SUS BRAVOS DEL NORTE ANTOLOGIA DE UN REY FREDDIE 1890 (16.98) 27 17 54 28 :9 35 BAD BOY JOE & JOHNNY BUDZ ULTRADAVCE 07 ULTRA 1358 (19.98) RAY DAVIES 0THER PEOPLE'S LIVES V2 27285 (16.98) 29 26 7 30 25 3 SHAGGY 2 DOPE 31 1 3 6 (15.98) YING YANG TWINS U.S.A.: UNITED STATE OF ATLANTA COLLIPARK 2520*/TVT (17.98/11.98) 3D 37 32 VABIOUS ABTISTS 33 . . HE BEST OF TASTE OF CHAOS WARCON 06 (17.98) THE LAWRENCE ARMS 34 NEW WRECK CHORDS 703* (13.98) STEREOLAB 35 dEW E TOO PURE 190/8EGGARS GROUP (11.98)
 36
 31
 31
 CLAP YOUR HANDS SAY YEAH

 37
 35
 23
 SILVERSTEIN DISCOVERING THE WATERFRONT VICTORY 257* (15.98)
 THE ACADEMY IS ... VARIOUS ARTISTS 38 31 3 39 1 = IELED BY RAMEN 071 (11.98) ALMOST HERE FUELED BY THAT SUFJAN STEVENS III INDIS ASTHMATIC KITTY 014* (15.98) 40 40 30 CRAIG MORGAN MY KIND OF LIVIN' BROKEN BOW 75472 (17.98) ARMOR FOR SLEEP WHAT TO DO WHEN YOU ARE DEAD EQUAL VISION 104 (13.98) 6 34 43 37 9 BLEEDING THROUGH JSTKILL 72 (13.98) VOZ A VOZ EN PRESENCIA DEL FUTURO URBAN BOX OFFICE 1019 (13.98) 33 11 44 38 7) LIL JON & THE EAST SIDE BOYZ CE BME 2690*/TVT (17.98/11.98) 🖲 ATREYU 46 44 45 VICTORY 218 (15.98) -JIM GAFFIGAN BEYOND THE PALE COMEDY CENTRAL 0039 (13.98) 45 5 47 STREETLIGHT MANIFESTO 48 NEW KEASRI BAYSIDE 18 2 TORY 293 (15.98 CO/DVD) @ 50 RE-LETRY J DILLA AKA JAY DEE DONUTS STONES TUPOU ACTION DW 2126* (15.98)

TOP INDEFENDENT ALBUMS: Independent Albums are current titles that are sold via independent distribution, including those that are fulfilled via 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 BILLEDOARD.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. © 2003, VVU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

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TASTEMAKERS

WEEK	LAOT	WEEKS ON CHT	ARTIST TITLE IMPRINTSNUMBER/DISTRIBUTING LABEL	CERT
0	N	W	MATISYAHU TWW YOUTH OR/EPIC 97695*/SONY MUSIC	
8	N	EW .	DAVID GILMOUR ON AN ISLAND COLUMBIA 80280/SONY MUSIC	
0			JUVENILE Reality Check utp/atlantic 83790*/AG	
0	NEW		NEKO CASE FOX CONFESSOR BRINGS THE FLOOD ANTI- 86777/EPITAPH	
6	3	13	JAMES BLUNT BACK TO BEDLAM CUSTARD/ATLANTIC 97250/AG	
0	N	EW .	VAN MORRISON PAY THE DEVIL POLYDOR/LOST HIGHWAY 005968*/UMGN	
0	NEN		MOGWAI MR. BEAST MATADOR 681* ①	2
6	NEW		SCARFACE MY HOMIES PART 2 J PRINCE 68516/RAP-A-LOT 4 LIFE	
£	÷	5	JACK JOHNSON CURIOUS GEORGE (SOUNDTRACK) BRUSHFIRE 006116/UMRG	
18	1	2	NE-YO IN MY OWN WORDS DEF JAM 004934*/IDJMG	
۲.	1	3	ARCTIC MONKEYS WHATEVER PEOPLE SAY I AM, THAT'S WHAT I'M NOT OOMINO 086*	
Ð	F	5	KT TUNSTALL EYE TO THE TELESCOPE RESTLESS 50729/VIRGIN	
12	9	5	BELLE AND SEBASTIAN LIFE PURSUIT MATADOR 687*	
Ø			GOLDFRAPP SUPERNATURE MUTE 9296* ①	
15	e	2	HANK WILLIAMS III STRAIGHT TO HELL CURB 78869	
				- 1a

10		01		
6		M	ORLD	
THIS	LAST WECH	UN CHIT	ARTIST TITLE IMPRINTANUMBER/DISTRIBUTING LABEL	CERT
0	1	54	ST WKS CELTIC WOMAN MANHATTAN 60233	•
2	2	7	LADYSMITH BLACK MAMBAZO LONG WALK TO FREEDOM GALLO 3109/HEADS UP	
з	4	9	MARY DUFF WHEN YOUR OLO WEDDING RING WAS NEW BMC 1012	
4	3	16	JORGE SEU THE LIFE AQUATIC STUDIO SESSIONS HOLLYWOOD 162576	
6	8	3	DANIEL O'DONNELL ROCK 'N' ROLL SHOW DPTV MEDIA 245	
0	RE-D	rr"	ALI FARKA TOURE & TOUMANI DIABATE In the Heart of the MOON WORLD CIRCUIT/NONESUCH 79920/WARNER BROS.	
7	5	3	VARIOUS ARTISTS PUTUMAYO PRESENTS: BRAZILIAN LOUNGE PUTUMAYO 247	
8	11	2	THE CHIEFTAINS THE ESSENTIAL CHIEFTAINS LEGACY/RCA VICTOR 75398/RMG	
9	6	15	CIRQUE DU SOLEIL FA CIRQUE DU SOLEIL 20024	
10	12	8	SOWETO GOSPEL CHOIR ELESSED SHANACHIE 66038	
11	7	9	CHLOE WALKING IN THE AIR MANHATTAN 42961	
12	NE		CESARIA EVORA RDGAMAR RCA VICTDR 78993	
13	NET		VARIOUS ARTISTS WHISKEY IN THE JAR: ESSENTIAL IRISH DRINKING SONGS & SING ALONGS LEGACY/EPIC 78305/SONY MUSIC	
14	Э	3	LISA LISA MANHATTAN 42964	
15	13	4	KATCHAFIRE REVIVAL MAI 001	

0			ATALOG ALBUMS
WEEK	1	HIEEKE	ARTIST THE (IMPRINT / DISTRIBUTING LABEL)
0	1	121	JOHNNY CASH 12VVKS 16 BIGGEST HITS (LEGACY/COLUMBIA (NASHVILLE)/SONY MUSIC)
2	3	137	JOHNNY CASH IORNNY CASH AT FOLSOM PRISON (LEGACY/COLUMBIA (NASHVILLE)/SONY MUSIC)
3	3	a	JOHNNY CASH THE ESSENTIAL JOHNNY CASH (LEGACY/CDLUMBIA (NASHVILLE)/SDNY MUSIC)
4	8	51	WICHAEL BUBLE WICHAEL BUBLE (143/REPRISE/WARNER BROS.)
0	Ħ	Z	JCHNNY CASH SUFER HITS (LEGACY/COLUMBIA (NASHVILLE)/SONY MUSIC)
6		7 L	AC/DC EACX IN BLACK (LEGACY/EPIC/SONY MUSIC)
7	1)	1413	PINK FLOYD LARK SIDE OF THE MOON (CAPITOL)
8		111	BCN JOVI GROSS ROAD (MERCURY/UME)
9	1	273	TIM MCGRAW GREATEST HITS (CURB)
10	Ē	95	SHERYL CROW THE JERY BEST OF SHERYL CROW (A&M/INTERSCOPE)
11	9	171	KEITH URBAN GJLEEN RDAD (CAPITOL (NASHVILLE))
12	12	24	CANE COOK HARNFUL IF SWALLDWED (COMEDY CENTRAL)
13	12	590	BOB SEGER & THE SILVER BULLET BAND
14	15	71	
15	19	278	THE BEATLES
(Income of the local division of the local d			

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HOT VIDED MONITOR

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TOP HEATSEEKERS

		VU		And the Real Property in the real of the	
THIS	LAST WFFK	2 WEEKS ADD	TITLE LABEL / DISTRIBUTING LABEL & NUMBER (PRICE)	Principal Performers	CERT.
1	1	4	WE ARE THE LAURIE BERKNER BAND	The Laurie Berkner Band	
	2	61	GREATEST HITS WIND-UP VIDEO/SONY BMG VIDED 13103 (13.98 CO/DVO)	Creed	
	T	7	ENCORE SYC0/COLUMBIA/SONY MUSIC ENTERTAINMENT 76909 (14.98 DVD)	II Divo	
	6	39	FAREWELL I TOUR: LIVE FROM MELBOURNE RHINO HOME VIDED 70423 (29.98 DVD)	Eagles	
L	4.	39	THE SILENCE IN BLACK AND WHITE VICTORY 250 (15.98 CD/DVD)	Hawthorne Heights	
	9	1.4	PAST, PRESENT & FUTURE GEFFEN HOME VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 001041 (18.98 CD/OVC	Rob Zombie	
	ä	17	LIVE AT MONTREUX 1994 EAGLE VISION 39042 (14.98 DVO)	Johnny Cash	
	E	76	CAUGHT IN THE ACT REPRISE MUSIC VIDEO/WARNER HOME VIDEO 49444 (29.98 DVD/CD)	Michael Buble	
-	¥.	-7	BULLET IN A BIBLE REPRISE MUSIC VIDED/WARNER MUSIC VISION 49466 (24.98 CO/OVO)	Green Day	
10	10	5	ANTHER HOMEOONING THE FROM FORONTO	Bill & Gloria Gaither And Their Homecoming Friends	
- 11	12	5	CANADIAN HOMECOMING GAITHER MUSIC VIDEO/EMM MUSIC VIDEO 44697 (19.98 DVD)	Bil & Gloria Gaither And Their Homecoming Friends	
12	14	-22	LIVE AT DONINGTON EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 56963 (14.98 DVD)	AC/DC	6
13	ß	18	TOUR GENERACION: RBD EN VIVO EMI LATIN VIDEO 44234 (14.98 DVD)	RBD	
-	-1	1	VERTIGO 2005: LIVE FROM CHICAGO INTERSCOPE VIDEO/UNIVERSAL MUSIC & VIDED DIST. 570909 (32.98 DVD)	U2	
10	5	G	NUMBER ONES EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 56999 (14.98 DVD)	Michael Jackson	۵
16	6	1*	ROCK OF AGES: THE DEFINITIVE COLLECTION ISLAND VIDEO 47309 (14.98 DVD)	Def Leppard	•
	20	-	LIVE FROM AUSTIN TEXAS NEW WEST RECORDS 08015 (19.98 DVD)	Johnny Cash	
18			BAD RELIGION: LIVE AT THE PALLADIUM EPITAPH VIDEO 86659 (19.98 DVD)	Bad Religion	a
19	79	5	GREATEST HITS 1978-1997 COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 56032 (14.98 DVD)	Journey	
20	18	50	FAMILY JEWELS EPIC MUSIC VIOEO/SDNY MUSIC ENTERTAINMENT 58843 (19.98 DVD)	AC/DC	5
21	28	16	LIVE AT WOODSTOCK (SPECIAL EDITION) GEFFEN HDME VIDEO 28309 (19.98 DVD)	Jimi Hendrix	
22	17	6	R30 ANTHEM/ZOE VISION VIDEO/ROUNDER 431082 (39.98 DVD)	Rush	3
23	22	107	THE BEST OF PANTERA: FAR BEYOND THE GREAT SOUTHERN C ELEKTRA/RHINO HOME VIDEO/WARNER MUSIC VISION 73932 (18.98 CD/DVD)	DWBOYS' VULGAR HITS Pantera	-
24	24	39	QUEEN: LIVE AT WEMBLEY '86 HOLLYWOOD MUSIC VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 162400 (19.98/19	98) Quêên	
25	27	10	LIVE AT THE RAINBOW ISLAND VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 82409 (44.98 DVD)	Bob Marley And The Wailers	•
100					

VIDEO MONITOR

VEEK	WEEKS	ARTIST (IMPRINT / PROMOTION LABEL)
2	7	#1 SO SICK
3	4	TOUCH THE SKY KANYE WEST FEAT. LUPE FLASCO ROC-A-FELLA/DEF JAM/IDJMG
	4	CONTROL MYSELF LL COOL J FEATURING JENNIFER LOPEZ DEF JAM/IDJMG
6	6	TEMPERATURE SEAN PAUL VP/ATLANTIC
	15	BE WITHOUT YOU MARY J. BLIGE GEFFEN
21	12	TOUCH IT BUSTA RHYMES AFTERMATH/INTERSCOPE
3	11	YOU'RE BEAUTIFUL JAMES BLUNT CUSTARD/ATLANTIC
7	5	RODEO JUVENILE UTP/ATLANTIC
	4	BLACK SWEAT PRINCE NPG/UNIVERSAL/UMRG
11	6	UNWRITTEN NATASHA BEDINGFIELD EPIC
	w	WHAT YOU KNOW TI: GRAND HUSTLE/ATLANTIC
12	5	STUPID GIRLS PINK LAFACE/ZOMBA
E,		LOVE KEYSHIA COLE A&M/INTERSCOPE
25	5	MOVE ALONG THE ALL-AMERICAN REJECTS DOGHOUSE/INTERSCOPE
15	14	YO (EXCUSE ME MISS) CHRIS BROWN JIVE/ZOMBA
æ	6	KING WITHOUT A CROWN MATISYAHU JDUB/OR/EPIC
19	4	POPPIN' MY COLLAR THREE 6 MAFIA HYPNOTIZE MINDS/CDLUMBIA
-8	3	WHO SAYS YOU CAN'T GO HOME BON JOVI DUET WITH JENNIFER NETTLES ISLAND/IDJMG
-0	12	CHECK ON IT (PINK PANTHER) BEYONCE FEATURING SLIM THUG COLUMBIA
17	3	SORRY MADONNA WARNER BROS.
16	8	LEAN WIT IT, ROCK WIT IT DEM FRANCHIZE BOYZ FEAT. LIL PEANUT & CHARLAY SO SO DEF/VIRGIN
13	14	UNPREDICTABLE JAMIE FOXX FEATURING LUDACRIS J/RMG
NE	w	SAYING SORRY HAWTHORNE HEIGHTS VICTORY
14	5	BETCHA CAN'T DO IT LIKE ME D4L DEEMONEY/ASYLUM/ATLANTIC
		BELIEVE BROOKS & DUNN ARISTA NASHVILLE
	 £ £ £ 21 3 7 41 12 5 15 20 15 20 15 20 15 20 16 13 NE 14 	2 7 \$\$\vee 4\$ \$\$\vee 4\$ \$\$\vee 6\$ 15 21 12 3 11 7 5 4 4 41 6 12 5 15 14 20 6 19 4 -8 3 -0 12 7 3 16 8 13 14 NEW

VIDEOCLIPS

NO

25

ARTIST TITLE
TV
NE-YO, SO SICK THE ALL-AMERICAN REJECTS, MOVE ALONG KANYE WEST, TOUCH THE SKY JAMES BLUNT, YOU'RE BEAUTIFUL MATISYAHU, KING WITHOUT A CROWN MARY J. BLIGE, BE WITHOUT YOU SEAN PAUL, TEMPERATURE CHRIS BROWN, YO (EXCUSE ME MISS)
PINK, STUPID GIRLS PRINCE, BLACK SWEAT
ii Vi
NATASHA BEDINGFIELD, UNWRITTEN JAMES BLUNT, YOU'RE BEAUTIFUL BEYONCE, CHECK ON IT (PINK PANTHER) MARY J. BLIGE, BE WITHOUT YOU KT TUNSTALL, BLACK HORSE & THE CHERRY TREE BON JOVI, WHO SAYS YOU CAN'T GO HOME JAMIE FOXX, UMPREDICTABLE P!NK, STUPID GIRLS PRINCE, BLACK SWEAT NICKELBACK, SAVIN'ME

GAC (CAC) KEITH URBAN, TONIGHT I WANNA CRY TOBY KEITH, GET DRUNK AND BE SOMEBODY BRAD PAISLEY, WHEN I GET WHERE I'M GOING JOSH TURNER, YOUR MAN RASCAL FLATTS, WHAT HURTS THE MOST SARA EVANS, CHEATIN' CARRIE UNDERWOOD, JESUS, TAKE THE WHEEL

SUGARLAND, JUST MIGHT (MAKE ME BELIEVE) BLAKE SHELTON, NOBODY BUT ME KENNY CHESNEY, LIVING IN FAST FORWARD 10

:5	KST EEK	FRA		Title	ERIT.
6		10	LABEL & NUMBER / DISTRIBUTING LABEL (PRICE)	How To Save A Life	3
6	HDT	SHOT	3 WKS EPIC 93931/SONY MUSIC (11.98) SHAWN MCDONALD	Ripen	
0		.10	SPARROW 11569 (12.98) FLYLEAF	Flyleaf	Terrare I
0	3	-	OCTONE 50005 (9.98)		
0			MATAOOR 681* (15.98) ⊕ HINDER	Mr. Beast	-
0	/	26 (1)	GOLDFRAPP	Extreme Behavior	
6			MUTE 9296* (15.98) ⊕ EVANS BLUE	Supernature	
7	4	3	THE POCKET 162585/HDLLYWODD (11.98)	Melody And The Energetic Nature Of Volume	
0	10	78	REGGAETON NINOS AFUEGO/URBAN BOX DFFICE 46957/EMI LATIN (13.98)	Reggaeton Ninos Vol. 1	
٤.	5	20	PINA 270183/UNIVERSAL LATIND (15.98)	Masterpiece: Nuestra Obra Maestra	
12	1	73	THE BABY EINSTEIN MUSIC BOX ORCHESTRA BUENA VISTA 861085/WALT DISNEY (7.98)	Baby Einstein: Lullaby Classics	٠
11	8	31	ANA GABRIEL SONY BMG NORTE 95902 (15.98)	Historia De Una Reina	
12	15	6	ROCIO DURCAL SONY BMG NORTE 77124 (15 98) ⊕	Amor Eterno	
13	23	-	IMOGEN HEAP RCA VICTOR 72532 (11.98)	Speak For Yourself	
14	13	1	THE VERONICAS ENGINEROOM/SIRE 49913/WARNER BROS. (13.98)	The Secret Life Of	
-5	14	4	BULLET FOR MY VALENTINE TRUSTKILL 74 (13.98)	The Poison	
-6		54	RHETT MILLER VERVE FORECAST 005616/VG (15.98)	The Believer	-
17	21	4	JOSE JOSE	La Historia Del Principe	
18	-2		SONY BMG NORTE 77517 (15.98) ⊕ RAMON AYALA Y SUS BRAVOS DEL NORTE	Antologia De Un Rey	1
39	23	5	FREDDIE 1890 (16.98) YURIDIA	La Voz De Un Angel	
	-		SONY BMG NORTE 76550 (12.98 CD/DVD) AQUALUNG		-
0	26		COLUMBIA 93671*/SDNY MUSIC (16.98) @ ANDY ANDY	Strange And Beautiful	
21	24		WEPA 1060/URBAN BDX OFFICE (9.98 CD/DVD) ⊕ SHANNON BROWN	Ironia	
22	6	2	WARNER BROS (NASHVILLE) 49323/WRN (13.98)	Corn Fed	100
23	TE	3	THE DEREK TRUCKS BAND COLUMBIA 92844/SONY MUSIC (18.98)	Songlines	
24	11	3	RAY DAVIES V2 27285 (16 98)	Other People's Lives	2.54
25	5	2	PLUMB CURB 78882 (13.98)	Chaotic Resolve	
26			THE LAWRENCE ARMS FAT WRECK CHORDS 703* (13.98)	Oh! Calcutta!	4
27	32	3	BISHOP EDDIE L. LONG PRESENTS NEW BIRTH TO EMI GOSPEL 31706 (17.98)	DTAL PRAISE CHOIR A New Beginning	î
28	E		STEREOLAB TOO PURE 190/BEGGARS GROUP (11.98)	Fab Four Suture	-
29	20	5	ALACRANES MUSICAL UNIVISION 310704/UG (13.98) @	Simplemente Lo Mejor	
зc	34	34	NICHOLE NORDEMAN SPARROW 63575 (17.98)	Brave	
31	:3	9	MORNINGWOOD	Morningwood	
32	34	17	CAPITOL 64753 (12.98) CLAP YOUR HANDS SAY YEAH	Clap Your Hands Say Yeah	
32	1'e	19	CLAP YOUR HANDS SAY YEAH 26494* (12.98) THE ACADEMY IS	Almost Here	-
33	X	4	LAURA PAUSINI	Escucha Atento	
35	4		SUFJAN STEVENS		1
33	3"	31 9	ASTHMATIC KITTY 014* (15 98)	Illinois	
1.016		10.2	GOI BEAT 48103/ASTRALWERKS (16.98) BYRON CAGE		
37	34	15	GOSPO CENTRIC 71281/20MBA (17.98)	An Invitation To Worship	
36	23	11	AKWID / JAE-P	Change It All	
39	63	2	THE SUBWAYS	Still Kickin' It	
40	4	4	SIRE/REPRISE 49918/WARNER BROS. (13.98)	Young For Eternity	
41	25	33	ARMOR FOR SLEEP EQUAL VISION 104 (13.98)	What To Do When You Are Dead	
42	RE-E	NTRY	CALLE 13 WHITE LION 96875/SONY BMG NORTE (15.98)	Calle 13	
•	RE-E	NTRY	FLIPSYDE CHERRYTREE 006058/INTERSCOPE (12.98)	We The People	
44	11	2	EL CHICHICUILOTE LIDERES 950808 (13.98)	La Pluma Negra	
•	1E-E	NTRY	GRUPO MONTEZ DE DURANGO DISA 720689 (11.98)	Los Super Exitos: Lagrimillas Tontas	
46	27	2	GRUPO EXTERMINADOR FONOVISA 352263/UG (12.98) 🛞	Ahora Con Los Huevos En La Mano	H N
47	48	38	LEELA JAMES WARNER BROS. 48027 (13.98)	A Change Is Gonna Come	1
48	28	12	VOZ A VOZ URBAN BOX OFFICE 1019 (13.98)	En Presencia Del Futuro	
49	ht	EW	LOS ORIGINALES DE SAN JUAN	El Tequilero	
50		DW.	EMI LATIN 50400 (14.98) BIRD YORK NURSE VIEW (14.90)	Wicked Little High	
			BLISSED OUT 54128/NARADA (15.98)		

SEE BELOW FOR COMPLETE LEGEND INFORMATION.

P

MAR

25 2006

Chicago punk-rock trio the Lawre Heatseekers, entering at No. 26 wi Ca cutta!" Discover developing artists ma -energy indepe rd chart ru week in B ng on billb

The best-selling albums by new and developing acts, defined as those who have never appeared in the top 100 of The Billboard 20e. 1a Heatseekers title reaches that level, it and the act's subsequent albums are immediately ineligible to appear on the Heatseekers chart. See Chart Legend for rules and explanations. © 2006, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

SINGLES & TRACKS 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. MAR 2006

4 MINUTES (Grindtime, BM/First Avenue, PRS/BMG Songs, ASCAP/Demis Hot Songs, ASCAP/Antonio Dixons Muzik, ASCAP/Keriokey Music, ASCAP/Christopher Mathew, BM/Hitco Music, BMI) H100 94, RBH 21

A AINT REALLY LOVE (Mary J. Blige, ASCAP/Univer sal-MCA, ASCAP/WBM, SESAC/Babyboys Little, SESAC/Norntime South, SESAC/Naked Under My Clothes, ASCAP (Enrysale Music, ASCAP)/Shoe Money, ASCAP), HL/WBM, RBH 76 AINT WHAT IT USED TO BE (Mosaic Music, BM/Sony/ATV Tree, BM/Glitterish, BM/Buna Boy BMD, EU/ C 54.5

BM/SonviATV Tree, BM/Gilttérlish, BM/Buna Boy, BMI), HL CS 45. ALGO DE MI (Ser-Ca, BMI) LT 10 ALIADO DEL TIEMPO (Three Sound, BMI) LT 14 ALIWAYS ON YOUR SIDE (Warner-Tamerlane, BM/Diol Crow Music, BMI) WBM. H100 33; POP 34. ANGEL (EMI Blackwood, BM/BMG Songs, ASCAP) ATREVETE TE, TE! (Warner-Tarmerlane, BMI/Rene AUN HAY ALGO (San Angel, ASCAP) LT 43

B BACK LIKE THAT (Rich Kid, BM//Starks, BM//Starks, BM//Starks, BM//Starks, BM//Zeniba Songs, BM//Stone Diamond Music, BM/ WBM, ABH 40 BaD DAY (Song 6 Music, BM/) H100 5; POP 5 BAI LANDO (Uniwsion, ASCAP) LT 38 BECAUSE OF YOU (EM LAPIN, ASCAP/Smelly Songs, ASCAP/12 06 Publishing, ASCAP/Smelly Like Metal, SOCAV/Owght Frye, BM/), HL/WBM, H100 26: POP 23 Like Metal, SUCA/UDwight Frye, BMI), HL/WBM, H100 26: POP 23 BEDROOM BOOM (ColliPark Music, BMVEMI Black-wood, BMI/KEW Chusic, BMI/O Crippler Music, BMI/Grindtime, BMI/Persevere, BMI/Drive-in, BMI), HL, RBH 38 BEEP (wiii.tam, BMI/KStuft, BMI/ArtHouse, BMI/EMI Blackwood, BMI), HL/WBM, H100 16: POP 15 BELIEVE (Sony/ATV Tree, BMI/Showbilly, BMI/Big Loud Shrt Industres, ASCAP/ICG, ASCAP), HL CS 12: H100 67

BELTEY LOW/RATE OF ACCE, ASCAP), HL CS 12, ASCAPCU, H-READ, ASCAP/CG, ASCAP), HL CS 12, H100 67 BEST FRIEND (50 Cent Music, ASCAP/Universal, ASCAPCU, H-RE, BM/USong, O'Windswepf Pacific, Mul Jonathan Relem, Music, BM/UClowely Music, ASCAP/Southside Independent Music, BM/Cotilion Music, BM/Waiter Music, BSCAP(Wane-Ameri-tane, BM), HL/WBM, H100 60, POP 81, RBH 23 BETCHA CANT DO IT LIKE ME (Perry Home Music, ASCAPRUL-10, ASCAP) HL POP 57 BETCHA CANT DO IT LIKE ME (Perry Home Music, ASCAPRUS (Comer Of Clark And Kent Music, ASCAPRUS Comer Of Clark And Kent Music, ASCAPCINTY OU (Mary J, Bige, ASCAP/Universal-MCA, ASCAP/WBM, SESAC/Bab yoby's Lifte, ESEAC/Montime South, SESAC/Bab And Jadens Publishing, SESAC/Bak du Horder My Clothes, ASCAPCINgalis Music, ASCAP), HL WBM, H100 4, EOP 8, RBH 1, SUF CHERDAY DEE (Sourd) (DV)

BLACK HORSE & THE CHERRY TREE (Sony/ ATV

BLACK HURSE & THE CHEMIT THEE (SONI/ ATV TImber SESCO, HEL HOU 91: POP 87 BLACK SWEAT (Controversy, ASCAP/Universal, ASCAP) HE RBH 83 BLOW THE WHISTLE (Zomba Songs, BM/C Shaw, BM/CSAnge Music Publishing, BM/Switzel Music, ASCAP/LW MBM, BBH 95 BODY ROCK (Crown Kingz Publishing, BM/OI Boy Music, BM/CAnyaths Music, ASCAP/The Royalty Network, ASCAP) RBH 64 BOOM DRAH (Negril West, ASCAP/The Royalty Network, ASCAP) RBH 64 BOOM DRAH (Negril West, ASCAP/The Royalty RBH 100

RBH 100 BRAND NEW GIRLFRIEND (EMI Blackwood, BMI/Shane Minor, BMI/3 Ring Circus, BMI/Songs O Windswept Pacific, BMI/Jeffrey Steele Music, BMI).

HL CS 50 BREAKING FREE (Walt Disney, ASCAP) H100 79; BRING IT ON HOME (Warner-Tamerlane, BMI/Sell The Cow. BMI/WB, ASCAP/Bieck, ASCAP/Bloom

ASCAP, WBM, CS 37 BRING OUT THE FREAK IN YOU (Upstairs Music, ASCAPA II Rob Rolas, BMI/Mooxwork Muziq, BMI) H100 85

С

CAN I TAKE YOU HDME (Virginia Beach, ASCAPWB, ASCAPATMI April, ASCAP/Black Foun-tain Publishing, ASCAP/Herbilicious Music, ASCAP HUWBM, RBH 66 CANT LEF GD ISORS U Universal. BMI/Tapoy Wirytes: BMWBat Future, BMM, HL. H100 86, RBH

Ler Lu I Songs Or Dinversal. BMV/Jappy Whyte's BMV/Baf Hiture. BMM, HL. H100 BK, BH 18
 CHEATIN' (Sony/ATV Cross Keys, ASCAP/Oraly, BMV/Getrig Music, ASCAP/Scrambler. ASCAP/Car-mail. ASCAP/H2, HL, SS 11; H100 76
 CHECK ON IT (Christopher Garefts Publishing, ASCAP/H0 Music, BMV/Songs Of Windswept Pacific, BM/Beyonce, ASCAP/Swaz Beatz SEAD(Jinkersal Tunes, SEACEMI April, ASCAP/H0. Blackwood, BMV/Song/ATV Tunes, ASCAP/H0. Blackwood, BMV/Song/ATV ChricKen FHED (Convention Control) OS 53
 CHOP CHOP (Dingster, ASCAP/Sol Storch, ASCAP/H1, H200 B; POP 6, BBH', ASCAP/H1, ASCAP, HED (Convent) Control) OS 53
 CHOP CHOP (Dingster, ASCAP/Sol Storch, ASCAP/H1, H200 B; POP 6, BBH', ASCAP/H2, ASCAP, BCH/Control D; S53
 CHOP CHOP (Dingster, ASCAP/Sol Storch, ASCAP/H2, ASCAP, BCH/Control D; S53
 CHOP CHOP (Dingster, ASCAP/Sol Storch, ASCAP/H2, ASCAP, BCH/Control D; S53
 CHOP CHOP (Dingster, ASCAP/AP, BCH 60)
 CHULIN CULNE (LIVIC) (LTHE RATILESNAKE

BMU Jobete Music. ASCAP) RBH 60 CHUIN CULIN CHUNFLY THE RATTLESNAKE SONG) (CM Backwood: WW/Loon Blanco, BMU/Rene Perez, BMU/Blue Kraft, BMU/Warner-Tamer-iane, BMU 12 42 CLOCKWORK (L2 42 Order, ASCAP) RBH 73

COMO SI NO NOS HUBIERAMOS AMADO (WB, ASCAP/SONVATV TUNES, ASCAP) LT 13 CONCEITED (THERE'S SOMETHING ABOUT REMY) (Scott Store) ASCAP/TVT

scott Storch, ASCAP/1V1, emynisce Music, ASCAP/Reach Global, ASCAPI RBH 30 CONTRA VIENTO Y MAREA (San Angei, ASCAP) LT

CONTROL MYSELF (LL Cool J, ASCAP/Sony/ATV Tunes, ASCAP/Shaniah Cymone Music, ASCAP/EMI April, ASCAP/Basiamba, ASCAP/Piadis Music, ASCAP/Nuyorican. BMW/smarer-fameriane, BMV/Shakim Baker, BMI). HL/WBM, H100 95, RBH

32 CRASH (Harajuku Lover Music, ASCAP/Pirate Ship Music, ASCAP) H100 84, POP 55 CUENTALE (Filtro, BMI) LT 12

D DANCE, DANCE (Chicago X Softcore, BMI/Sony/ATV Songs, BMI), HL H10017, POP11 DARE (EMI Blackwood, BWI/Goillaz, BMI/Under-ground Animals, ASCAP/Chrysalis Music, ASCAP),

84 Go to www.billboard.biz for complete chart data

HL, H100 96, POP 88 DE CONTRABANDO (Edimusa, ASCAP/Vander De CONTRACATUD (Contras, ACAR-Valide) Anterica, BMU (L26) DIA DE ENERO (SUM) (L26) Houdt, TWINNomad, BMU (L33) DIAMOND GIRL (Universal Musica, ASCAP/Joe Granta, BMU (L39) DIME PIEDE (N-Can-N Music, ASCAP/Hip City Music, BMU-In-fost Publishing, BMI) RBH 75 DIRTY LITTLE SECRET (Smells Like Phys Ed, ASCAP/BWG Songs, ASCAP, HL, H102 (L7, PO 13) THE DOLLAR (EMI Blackwood, BM/Big Gassed Hit-tes, BMI), HLCS 14

THE DUILAH (EMI Didumou), Distance ties, BMI), HL CS 14 DON'T FORGET ABOUT US (Rye Songs, BMI/Songs DMI/Schanab Dumone Music. Of Universal, BMI/Shaniah Cynione Music, ASCAP/EMI April, ASCAP/Babyboys Little SESAC/Noontime South, SESAC/WB ASCAP/Naked Under Mu Clothes, ASCAP/Chrysalis Music,

ASCAP), HL/WBM, POP 54; RBH 33 DON'T FORGET TO REMEMBER ME (WZ2 Songs, RM//FMI Blackwood, BMI/Didn't Have To Be Music. BMI/EMI Blackwood, BMI/Didn't Have to Be Music ASCAP/EMI April: ASCAP/1609 Songs, ASCAP/Music 01 Windswept, ASCAP). HL, CS 46 DWMI (Adving ASCAP). LT 22 DOWN (Mater, ASCAP) LT 23 DOWN (Mater, ASCAP) LT 23 DOWN IN MISSISSIPPI (UP TO ND GOOD)

(Dirkpri, BMI/Greatergoodsongs, ASCAP/Jennifer Nettles, ASCAP) CS 43 DRINKIN' SONGS & OTHER LOGIC (Blackened,

BMI/Steve Wariner BMI), WBM, CS 60 DRUNKER THAN ME (Hope-N-Cal, BMI/Trent Tom-linson Songs, BMI/Geormac Publishing, SESAC) CS

E ELLA Y YO (Premium Latin, ASCAP/Crown P, BMI) L1

3 ESO EHH...!! (Wild Dogz, BMI) LT 20 EVER THE SAME (U Ruie Music, ASACP/EMI April, ASAAD JULIUM DECT, POR

ASCAPTURE HILLING CONSIGNATION AND CONSIGNATION PUR-EVERY TIME I HEAR YOUR NAME (EM/ April ASCAP, Romeo Cowboy Music, ASCAP/Tom Ham-bridge Tunes, ASCAP/Songs Of Windswept Pacific, MM/Gotthaveable, BM/H, LC S23 EVERYTIME WE TOUCH (Mambo Musikvetags-nu Produktionsee, M B H, Ardige Music, BM/Sounds Of Jupiter Music, BMI) H100 12; POP 7

F FAVORITE STATE OF MIND (Universal: ASCAP. Chaggy Buss, ASCAP. Music Of Combus-tion, BMV Songs Of Windswept Pacific. BMI), HL, CS

tion. BMU/Sdrigs DI Windswept Pacific: BMI), HL, CS 47 FEEL GOOD INC (EMI Blackwood, BMU/80s Kid Mussc, BMU/Underpound Annals, ASCAP/Chrysalis Music, ASCAP (Hold 3 FINDIN A GOOD MAN (His And Smashes Music, ASCAP/820 Music, ASCAP/20mba Enterprises, ASCAP/800 Countin Mornin, ASCAP/West Morane, ASCAP/Welk, ASCAP/Lithelle, ASCAP/800 Bob, ASCAP), Welk, CS 59 FINDIM YSELF IN YOU (Cancelled Lunch, ASCAP/800 Bbb, ASCAP), Welk, CS 59 FINDIM YSELF IN YOU (Cancelled Lunch, ASCAP/800 Bbb, ASCAP), Welk, CS 59 FINDIM YSELF IN YOU (Cancelled Lunch, ASCAP/Morisea), ASCAP, Welk, CS 59 FINDIM YSELF IN YOU (Cancelled Lunch, ASCAP/Mark, BMI/Songs Of Univer-sal, BMI/19H (Par Songs, BMI/Songs Of Univer-sal, BMI/19H (Imit Lines, ASCAP/EMI/April, ASCAP/Minneapoils Guys Music, ASCAP), HL, RBH

63 FOR YOU I WILL (CONFIDENCE) (Teddy Geiger DAI/Conv/ ATV Timber SESAC/Turtle

rublishing, BM/Sony/ ATV Timber, SESAC/Türtle Victory, SESACI, HL, H100 53; POP 33 FRESH AZIMIZ (EMI April, ASCAP/Shaniah Cymone Music, ASCAP/Art Control, ASCAP/Shaajamba, ASCAP), HL, H100 29, POP 52, RBH 14

G GANGSTA PARTY (EMI April, ASCAP/C. Broady Music, ASCAP/Give Me Me Publishing, ASCAP/Fing My Pan International, ASCAP/Zomba Enterprises, ASCAP/All My Publishing, BMI),

GEEK IN THE PINK (Goo Eyed, ASCAP/Slowguy Songs ASCAP/WB ASCAP/Scott Storch

JEEN IN THE FITM (UDU Eyes), ASCAP/SIOMGUY Songs, SACSAP/WB, SACAP/Sont Slorch, ASCAP/NT, ASCAP/Donkeyfiddle Music, ASCAP/ND BS Publishing, ASCAP), WBM, POP 93 EEORGIA (Vidu Speliz Entertainment, ASCAP/Ludacris Music Publishing, BM/Kunitry Slim Pub-lishing, BM/(Notling Hill Music, BM//Peermusic III, BMI, Hul RHH 62 GEORGIA

Sal, Advantag Hill Musik, Stat. BMI, HL, RBH 62 GETCHA HEAD IN THE GAME (Walt Disney, GETCHA HEAD (WALT DISNE) (WALT DISNE)

LEL ONA REAU IN THE GAME (Wall Using), ASCAP/Ive Hundred South Songs, SESACI POP 95 GET DRUNK AND BE SOMEBODY (Tokeco Tunes, BM/Fioria Room, BMI) CS 10, H100 GS GET LOSE (Blue Crush Publishing, ASCAP) RBH 90 GET THROWED (Primg My Are International, ASCAP/Zornba Enterprisés, ASCAP/Young Jeezy Music, BM/Carte Boys Pholishing, ASCAP/EMI April, ASCAP/N-The Water, ASCAP), HL/WBM, RBH 67

67 GETTIN' SOME (Zomba Songs, BMI/Zomba Enter-prises, ASCAP), WBM, RBH'31 GHETTO STORY (EMI Blackwood, BMI/Madhouse DMI) DOTY

BMI) RBH 97 GIRL (Paul Wall, ASCAP/2 Kingpins Publishing, ASCAP/WB, ASCAP/Unichappell Music, BMI), WBM, H100 83, RBH 52 GIRL NEXT DOOR (Tosha, ASCAP) H100 54; POP

GOD'S GIFT (Avoeah, ASCAP/WB, ASCAP), WBM.

COLD UNIT (Process), RSUMPT/WD, ASCAP), WBM. RBH 79 GOIN DOWN (Granty Man Publishing, BM/Malik-Mekh Miss, BM/Reginals Son Music, ASCAP/Demiahmar Music, ASCAP) RBH 41 GOLD DIGGER (Please Gimme My Publishing, BM/EMI Backwood, BM/Unicrappell Music, BM/Muiac BMI), HL/MBM, H100 34, POP 24 GOLD LIGN, Chrysails Songs BMI) POP 100 GONE (KSluft, BM/Arthouse, BM/EMI Blackwood, BM/Dylan Jackson, ASCAP/WB, ASCAP), HL/WBM, PUP, 85

GUNE (KStuit BMI/Arthouse BMI/VEM Blackwood, BMI/Dyian Jackson, ASCAP/WB, ASCAP), HL/VBM, POP 85 GOODBYE MY LOVER (EMI Blackwood, BMI/David Platz, BMI), HL, H100 66, POP 53 GOOD LUCK CHARM (EMI April, ASCAP/Ar Control, ASCAP/Thern Darm Twins, ASCAP/353 Music Pub-lishing, SEAC/Inversal-PolyGram International Tunes, SEAC/Inages, IRichard, BMI/Uncle Willmese Music, ASCAP), HL, BBH 36 GOOD TO GO (Warner-Tamerlane, BMI/Alex Edterne Songs, BMI/Cuts 01 Cedar, BMI/Cedar Music, BMI), WEM, CS 46 GOOD TO GO (Warner-Tamerlane, BMI/Alex Edterne Songs, BMI/Cuts 01 Cedar, BMI/Cedar Music, BMI), WEM, CS 46 GOTTA GO (April's Boy Music, BMI/Warner-Tamer-lane, BMI/No Duincv/dence Music Availishing, BMI/Kazio Music, ASCAP/Chappel & Co., ASCAP), WEM, HOY 70, BBH - 14 GOTTA LOVE (Invigorator Publishing, ASCAP) BBH 94 GRILLZ (Jack Frost, ASCAP/2Kingpins Hzblishing, ASCAP/Mul Wait, ASCAP/2Kingpins Hzblishing, ASCAP/Mul Wait, ASCAP/2Kingpins Hzblishing, ASCAP/Mul Mindrame, BMI/Sbaniah Cymone Music, ASCAP/RMI Spinsh BMI/SonyATV Tunes, ASCAP/BMI Blackwood, BMI/Dam Rich Music, BMI/Money Mack, BMI/SonyATV Tunes, ASCAP/Revionce, ASCAP/Aer Control, ASCAP/Mit Blackwood, BMI/SonyATV Tunes, ASCAP/Bit Blackwood, BMI/Son

ASCAP/Music 01 Windswept, ASCAP/Hitco South, ASCAP/Christoother Garrettis Publishing, ASCAP), HL/WBM, H100 11, POP 10, RBH 15 GRIND WINTERS, OUT_(Mikaila Music, BM/Lavish

HIPS DON'T LIE (Not Listed) POP 61 HOLLA AT ME (Not Listed) POP 61 HOLLA AT ME (Not Listed) RMH 71 HONKY TONK BADONKADOWN (Music Of Windswept ASCAPRig Borass Music Of Ter Music BM/EMI Backwood BM)). HL, POP 69 HOW BOLT YOU (Sony/ATV Iree, BM/Copyright Contrait). HL, CS 38 Control, H. C. S38 HUNG UP (WB, ASCAP/Webp Girl Publishing, ASCAP/Universal. Poblycam international, ASCAP/Universal. ASCAP/Union Songs Music For-tagsakitebolag, AB/EMI waterford, ASCAP/Polar Music international, AB/Universal Music Sweden, AB/Warner Chappell, PRS/Darkdancer, PRS), H WRM, PDP 67

HUWBM, POP 67 HUSTLER MUSIK (Young Money Publishing, BMI/Winner Tamerlane, BMI/Money Mack, BMI) BMI/WinnerTamertane, DWI/Works, WBM, RBH 61 HUSTLIN, 3 Blunts Lite At Once, ASCAP/First N

HYPOTHETICALLY (Lyfe In, ASCAP) RBH 38

AM NOT MY HAIR (Wanee-Jamertane, BM/Wang Jul BM/Combustion, BM/Songs OI Windswept Pacific, BM/J, WBM, RBH 55 CART UNLOVE YOU (WB, ASCAP/Scott And Soda, ASCAP Wanne-Jamertane, BM/Withers Extreme, BM/Wanning Dameer BM/J, WBM, CS 34 IONT KNOW WHAT SHE SAID (Create Real, ASCAP/ Want To Hold Your Songs, BM/Major Bob, ASCAP/ WM CS 51

ASCAP/I Want To Hold Your Solids, Diversion Cost ASCAP), WBM CS 51 IFI DON'T MAKE IT BACK (Music Of Stage Three, BEACHING ASCAP) CS 56

I DAVIT IMARE II DAVA [WUSIC UF Stage Infee, BMU/Jonesbine Music, ASAPI CS 56 IF IT'S LOVIN' THAT YOU WANT (EKOP BMU/Sony/ATV Song, BMU/ENOT, ASCAP/Sony/ATV Tures, ASCAP/Janice Combis Publishing, BMI/EMI Biackwood, BMU/Oga Flames Music, BMI/Alaxsander Mosely, ASCAP/Zomba Enterprises, ASCAP, I-LWBM. POP 44

IF YOU'RE GOING THROUGH HELL (BEFORE THE DEVIL EVEN KNOWS) (Gravitron, SESAC/Whad-

DEVIL EVEN KNOWS) (Graviton, SESACMhad-dayadel, SESAC/Carmval Music, SESAC/Cal N, ASCAP/Bergbrain, ASCAP) CS 35. I GDT YDU (Magic Muslang, BM/Tipile Shoes, BM// Town Music, ASCAP/Philips (Song, ASCAP/Songs Of Bud Dog, ASCAP/Music Of Windswept, ASCAP) CS 28.

CS 28 "LL WHIP YA HEAD BOY (50 Cent Music, ASCAP/Universal, ASCAP/Mouth Full O'Gold, ASCAP/Browz, BMVBlind Man's Bluff, ASCAP), HL, RBH 74

RBH 74 ILOVE MY LIFE (EMI April, ASCAP/Pang Toon Music, BM/EMI Blackwood, BM/Shave Smith Music, BMI/Warner-Tameriane, BMI), HL/WBM. CS 33

Music, biv/uwarine-iannerane, biv/u, HU/Wolv, CS 33 I LOVE YOU (Next Selection, ASCAP/Mottola, ASCAP/Aspen Songs, ASCAP/Latil Music Publish-ing, ASCAP RBH 51 FM NLOVE (Milk Chocorate Factory, ASCAP/Sony/ATV Tunes, ASCAP/Maedon Christo-pher, ASCAP/Rand In My Proket, ASCAP/Music OI Windswept, ASCAP), HL, RBH 70 FM NLUV (WIT A STRIPPER), Vlagoy Publishing, BivliWarner-Tameitane, BM/V2 Playas Publishing, BivliWarner, BM/V2 Playas Publishing, BivliWarner, BM/V2 Playas Publishing, BivliWarner, BM/V2 Playas Publishing, BivliWarner, BM/V2 Playas Publishing, BM/V2 Playas Publishing, BivliWarner, BM/V2 Playas Publishing, BM/V2 Playas Publishing, BivliWarner, BM/V2 Playas Publishing, BW/V2 Playas Publi

THE STREAM STREA

ASCAP) RBH 57 I SHOULD HAVE CHEATED (Tavaris Jones Music. BMI/Janice Combs Publishing, BMI/EMI Blackwood, BMI/Da 12 Music, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/She Wrote II, ASCAP), IL ANDAR DI 40

ASUAP/LMI APIII, ASUAP/OITE WINDE IN CAUCH J. HUAYBM, RBH 49 I THINK THEY LIKE ME (Franchise Record: Publish-ing, ASCAP/Smainh Cymone Music, ASCAP/Air Control, April, ASCAP/Thrown: Tantrums, ASCAP/Air Control, ASCAP/THE KIG Slim, Music, ASCAP/Slite That Music, ASCAP/LHI, POP 79, RBH 35 I WRITE Sins NOT TRAGEDIES (Sweet Chin Music, ASCAP/LMI April, ASCAP), HL, H100 82, PDP 65

J JESUS, TAKE THE WHEEL (Sony/ATV Tunes, ASCAP/Onaly, BM/Taylene Music, ASCAP/No Such Music, SOCAP/Music OI Windswept, ASCAP/, HL, CS d, HLIO OP DP 26 CS 9, H100 20: POP 36 JUST CAME HERE TO CHILL (No Quincydence Munic Publichung RMI/October 12th, ASCAP/Hitco

Music Publishing, BMI/October 12th, ASGAP/Hittor South, ASCAP) WBM, RBH 27 JUST THIS SIDE OF HEAVEN (HAL-LELUJAH) A the Cust Music BMI/Super Partical, BMI/Songs (Mike Curb Music, BMI/Sweet Radical, BMI/ Of Mighty Isis Music, BMI/Mighty Isis Music BMI/Vista Larga Music, BMI), WBM, CS 52

K KEROSENE (Sony/ATV Tree, BMI/Biîl Reveille, BMI)

H100 87: POP 90 KING WITHOUT A CROWN (Neither Nor Music, ASCAP/Moshiach Now! ASCAP/Jashua Music,

ASCAPI HIVOVINIAUTI NOWI, ASCAP/Jashua Music, ASCAPI H100 28, POP 27 KRYPTONITE (IM ON TI) (West Savannah Music, ASCAPWhite Boy Leroys Soul Shop, ASCAP/Mis-guito Puss, SCAP/Cinyasiis Music, ASCAP/Aniyah's Music, ASCAP/Re-Up Music, ASCAP/Aniyah's Music, ASCAP/Re-Up Music, ASCAP/Aniyah's Music, ASCAP, HL, H100 93, RBH 39

L LAFFY TAFFY (Perry Home Music, ASCAP/Dennis-Buiter Publishing Designee, ASCAP/Sturitman Pub-lishing, ASCAP/0318 Publishing, ASCAP/Rail Music, ASCAP/Martock Music, ASCAP/Baston Inter antional, ASCAP/Cogens-EMI, ASCAP/RMI April, ASCAP/Maurice Starr, ASCAP), HL, H100 47, POP 47

47 LAGRIMILLAS TONTAS (BMG Songs, ASCAP) LT LAST DAY OF MY LIFE (Phylvester. ASCAP/Mission Valley, ASCAP) CS 27 THE LAST OF A DYING BREED (Peermusic. BM/R, Joseph, BM/Warner-Fameriane, BMI), WBM, CS 41 LEAN WIT IT, ROCK WIT IT (Franchise Record: Pub Lishing, ASCAP/EMI April, ASCAP), HL, H100 9,

LIBERTAD (Filtro, BMI) LT 16 LIFE AIN'T ALWAYS BEAUTIFUL (Sony/ATV Cross

Keys, ASCAP/Still Working For The Man, BMI/Ballad Boy, BMI/ICG, BMI), HL, CS 32 LIGHTS AND SOUNDS (Bromuda, ASCAP/BMG Sonis, ASCAP), HL, H100 Y8, POP 70 LIPSTICK (Carolina Blue Sky Music, BMI/Careers-BMG BMI), HL CS 30 LIVING IN FAST FORWARD (Old Desperados, ASCAP/N2D, ASCAP/Universal, ASCAP/Memphers-

Q QUE ME ALCANCE LA VIDA (Sony/ATV Discos,

ASCAP) LI 30 QUE VIDA LA MIA (Kiko Man, BMI/EMI Blackwood,

QUE VOY A HACER CON MI AMOR (Red Wine,

RAIN'S FALLIN' (Patietson Projects, ASCAP) RBH 98 RAKATA (Brown Marble, ASCAP/EMI Blackwood, BM/Blue Krait, BMI), HL LT 11 THE FRAL THING (KStuff BMU/ArtHouse, BM/White Parl Sories, BMU/Soriy/ATV Songs, BMI), HL/WBM, L+ron QR Pap 50

Pearl Songs, BMI/Sony/ATV Songs, BMI), HL/WBM, H100 98, POP 59 RIDINY (Chemilitary Camp Music, ASCAP/Parl For Play-N-Skillz, ASCAP/PMI April, ASCAP/Leathatace Music, ASCAP, HL, H100 36; POP 50: BH 50 RIGHT HERE (Greentund, ASCAP/Im nobody, ASCAP/MP, Bue Car, ASCAP/pim/PYug, ASCAP/WB, ASCAP, WBM, POP 26 ROAD TO ZION (Inving Berlin, ASCAP/Williamson, ASCAP) RBI 64

ASCAP) BBH 84 RODEO (EMI Blackwood, BM//Breka Music, BM//Dade Co. Project Music, BM//Zomba Songs BM//R.Keity, BMI), HL/WBM, H100 41, POP 68;

BBH 16 ROMPE (Los Cangris, ASCAP/Eddie Dee ASCAP/Blue Kati, BMI) H100 30, UT : POP 43 RUM ITY (Scott Storch, ASCAP/IVI, ASCAP/Team S Dol Phulishing, BMI/H1co Music, BMI/Sorag 501 Windswept Pacific, BMI), HL, H100 27: POP 21 RUSH (Hail Heart Music, BMI/Seven Summis, BMI/Diream Lab Music, BMI/Seven Summis, BMI/Diream

S SATISFIED (Reynsong, BMI/Ayden, BMI/Wrensong, ASCAP) CS 57

Children La ricerisong, Drivrydelt, DrivryWellsUng, ASCAP, CS. SAVIM: ME (Warner-Tameritane, BMI/Arm Your Dillo, SOCANZERO G. SOCANZERAC Disest, SOCANVBlack Andrer Music, SOCAN), WBM, H100 75, PDP 46 SAY I (Date G. Project Music, BWI/Zomba Songs, BMI/Reav Puddy, ASCAP/Zomba Enterprises, ASCAP/YOUNg Jezy Music, BWI/Zomba Songs, BMI/ENI AproxP, HU/WBM RBH 45 THE SEASHORES OF OLD MEXICO (Sony/ATV Iree, BMI), HL, CS 22

SEDUCCIÓN (World Deep, BMI/Sony/ATV Latin, BMI)

BM/Gold Watch, BM/Sony/ATV Cross Keys, ASCAP, HL CS 18 SHAKE HAT (Shroom Shady Music, BM/Resto World Music, ASCAP/Dirty Steves Music, BM/Nate Dogg, BM/Reach Global Songs, BMI) H100 13; POP 14

PDP14 SHE DON'T FELL ME TO (Sony/ATV Tree, BM/Love Monkey, BM/EM Blackwood, BM/Pano Wire Music, BM/Universal, ASCAP/Memphersfield, ASCAP) - HL CS 5: H100 68 SIN TU AMOR (Doble Acuarela Songs, ASCAP/WB, ASCAP June (Soble Acuarela Songs, ASCAP/WB,

ASCAP) LT 36 SISTER (Mr. Mait Music, ASCAP/Cutta Music, BMI/Aiacia Music, ASCAP) BBH 24

BMI/Ajacia Music ASCAP) RBH 24 SI YO FUERA TU AMOR (Copyright Control) LT 15 SIZE MATTERS (SOMEDAY) (Almo Music. ASCAP/Great Escape, ASCAP/Square D, ASCAP),

HL, CS 21 SNAP YA FINGERS (White Rhino, BMI/E-40, BMI/Zomba Songs, BMI/Drugstore, ASCAP), WBM.

BMI/Zamba Songs. DWI/D/ugsiote, AssAre J, Hown, RBH 42.
S0 LONELY (Slaving High Music, ASCAP/Rondor, ASCAP/Hys Songs, BMI/Songs Of Universal, BMI/Rodney Jerkins Productions, BMI/EMI Black-wood, BMI/Phoema Ave. Music Publishing, ASCAP/JASTaham Danels Productions, ASCAP/JAStaham Danels Productions, BMI/Janice Combs Publishing, BMI, HL, RBH 86.

ASCARDAGE and Bandbart Kollowards S. BML/SMARGER Bindlick Kollowards S. BML/SMARGER Bindlick Kill Min Gar Flames Kusic, BML/SMARGER Bindlick Kill Kill Kill Kill Kill SOMETHING'S GOTTA GIVE Mills Limpkins Poo-die, ASCAP/BML Songs, ASCAP/WB, ASCAP/Bart Inium How, ASCAP, WBM, CS 19, H100 100 SORPY Webo Giri Abbishing, ASCAP/Darkancer, PRSWB, ASCAP, WBM, H100 77, POF 62 SOS (Linantian Refern Music, BML/Southside Indo penden Music, BMI/Hergs Lookin Af vio Kidd Music, BMI) H100 44, POP 20 SO SICK (Super Sayin Publishing, BML/Zomba Songs, BML/Sony/AITV Tunes, ASCAP/EMI Aprill, ASCAP, HL, WBM, H100 LIP OPT 1, RBH S SOL SUBRYVOR (Young Jeezy Music, BXCAP/EMI Aprill, Music, ASCAP/EMI Barckwood, BMI), HL, POP 60 SOTT YOUR GAME (Big Popga Music, ASCAP/Listin Combs, ASCAP/EMI Aprill, ASCAP/Steven A, Jordan, ASCAP, PL, BASCAP/EMI Barckwood, BMI, HL, POP 60

Combs. ASCAP/EMI April "ASCAP/Sieven A. Jordan ASCAP/WB, ASCAP/Seir Music, ASCAP/Layzie Bone, ASCAP/Bizy Bone Productions, ASCAP/Layzie Indep Music, ASCAP/Rondor, ASCAP/Childhap-pell Music, BMI: HLVMBM, RBH 72 START OF SOMETHING NEW (Wait Disney, ASCAP, POP 91

START DF SOMETHING NEW (Walt Disney, ASCAP, POP 91 STAY FLY (Behoise, BM/Music Bosources, BM/All My Publishing, BM/Hold My Own, ASCAP/Mouth Full O Gold, ASCAP/Johere Music, ASCAP/AM April, ASCAP/Inversal, ASCAP/SO Ceni Music, ASCAP, I-H, POP 80 STICKWITU (Frame Gee, BM/Warch Music, BM/Oats Demere, BM/Parch Music, BM/Nothing Hill Music, BMI), WBM, H100 31; POP 19, RBH 78 STILL IN LOYE (GSAL ASCAP) RBH 54 STILL IN LOYE (GSAL ASCAP) RBH 54 STILL IN LOYE (GSAL ASCAP) RBH 54 STUPID GIRLS (EM Blackwood, BM/PInk Inside Publishing, BM/Smy/ATV Songs, BM/Unit le victo-ry, SESAC/WE, ASCAP/Tishead Music, STIM), HU/WBM, H100 22, PDP 18 SUGAR, WERE GOIN DOWN (Chicago X Softcore, BM//Sony/ATV Songs, BM/), HL, H100 38; POP 30

TALK (BMG Songs, ASCAP/Sony/ATV Music Publish ing, GmbH/Warner/Chappell, GmbH), HL/WBM, H 100 99

HIQ GITUPY Warter / Orapport, Gitue , , HIGO 99 HIQO 99 TE AMO CORAZON (Controversy, ASCAP/Universal,

TE_ECHO DE MENOS (Pop Media, BMI/F.I.P. BMI)

TE EXTRANO (SGZ, ASCAP) LT 46 TE HE QUERIDO, TE HE LLORADO (Filtro, BMI) LT

TE HE GUERIDO, TE HE LLORADO (HIITO, BMI) LI 28 TEL ME WHEN TO GO (LI) Jizel Music Publishing, BMI/Heav On The Grind Entergament Publishing, BMI/Keak Da Sheak Publishing Designee BMI/WB, ASCAP/LI Jon 00017 Music, BM/Songs 01 VT, BMI) WBM, H100 38, PO94, BBH 46 TEMPERATURE (Ultity Rock, PRS/EMI April, ASCAP/JENCE-Snove, Snovcore Music, ASCAP/STB Music, ASCAPI, HL H100 2, LT 35, POP 4, RBH 8 HATS H GWTHEY DO IT IN DIXIE (That Liftle HOUSE, ASCAP/MINU ING BK, POSCAP/SON/ATV Creek Wax, ASCAP/MINU Indedtog,

House, ASCAP/Words & Music, ASCAP/Sony/AP Cross Keys, ASCAP/Mighty Underdog, ASCAP/Scrambler, ASCAP/Camival, ASCAP), HL,

THERE IT GO! (THE WHISTLE SONG) (Darin

Data for week of MARCH 25, 2006

SEDUCCIUM (WORD COUPLE) LT 41 SENOR LOCUTOR (I'N Ediciones, BMI) LT 29 SETTLE FOR A SLOWDOWN (Sony/ATV Tree, SETTLE FOR A SLOWDOWN (Sony/ATV Cross Keys,

R

BMI/Maximo Aguirre, BMI/Sony/ATV Disc ASCAP/Universal Musica, ASCAP) LT 37

Billesord

Designee. ASCAPI H100 50: POP 35 THIS TIME AROUND (SharCan, BM/Loneiy Molel, BM/Steel Wheels, BM/J CS 55 TONIGHT I WANNA CRY (Universal, ASCAP/Larark Wilage Tunes, ASCAP/Coburn, BM/Kolutar Monkey, BM/J, HL/WBM, CS 2; H100 37; POP 72 TORN (Hotigatharu, ASCAP/Norotime, ASCAP/Lef (Bubba Ge, BM/Kolontime South, SSCAPCorump Tight Publishing, ASCAP) RBH 82 TOUCHING (Bubba Ge, BM/Kholontime South, SSCAPCorump Tight Publishing, ASCAP RBH 82 TOUCHING (Bubba Ge, BM/Kholontime South, SSCAPCorump Tight Publishing, ASCAP RBH 82 TOUCHING (Bubba Ge, BM/Kholontime South, SSCAPC Bubba Sec, SM/L, H100 18; POP SG, BBH 9; SG, BBH 9; SKAPC Bubba Sec, SM/L, H100 18; POP SG, BBH 9; SKAPC Bubba Sec, SM/L, H100 18; POP SG, BBH 9; SKAPC Bubba Sec, SM/L, H100 18; POP SG, BBH 9; SKAPC Bubba Sec, SM/L, H100 18; POP SG, BBH 9; SKAPC Bubba Sec, SM/L, H100 18; POP SG, BBH 9; SKAPC Bubba Sec, SM/L, H100 18; POP SG, BBH 9; SKAPC Bubba Sec, SM/L, H100 18; POP SKAPC Bubba Sec, SM/L, H100 18;

SESAC/Universal funces, SESAC), HL, H100 18; POP 38, BBH 9 TOUCH THE SKY (Please Gimme Mv Publishing, BM/EMI Blackwood, BM/N.O.C., ASCAP/F.O.B., ASCAP/Heavy As Heaven Music, BM/Warner-lamer-lame BMI), HL/WBM, H100 42, POP 48, RBH 25 TO YOU (cancelled Lunch, ASCAP/Inwest-Abiy-Gram International, ASCAP, RBH 99 TRAP STAR YOUNG Jeavy Music, BM/ColliPark Music, BM/EMI Blackwood, BMI), HL, RBH 89 TRU LOVE (Bayhov's Linter, ESSAC: Noonime's South, SESAC/Faith Evans, Publishing, ASCAP/Naked Under w/ Clothes, ASCAP/EMI April, ASCAP/Naked Under W, Clothes, ASCAP/EMI April, ASCAP/Nami-ah Cymone Music, ASCAP/EMI April, ASCAP/Nami-ASCAP/Charentilitary Camp Music, ASCAP/Clover G, BMI, POP 71

BMI) POP 71 TWENTY YEARS AND TWO HUSBANDS AGD (Drip Rock Creek, ASCAP/Sony/ATV Cross Keys, ASCAP/Sony/ATV Acuff Rose, BMI/Unwound, BMi) HL, CS 58

U UNA CONFUSION (WB, ASCAP) LT 47 UN BESO (Pietnium Latin, ASCAP) LT 6 UNBERAKABLE (Jellow Productions, ASCAP/EMI April, ASCAP/Please Gimme My Publishing, BM/Eul Force ASCAP), LL, BBH 34 UNPEDICTABLE (Uncle Bobbys Music, BM/EMI Blackwood, BM/Black Boy Hatchet Music, BM/Euldaris Music Publishing, ASCAP/Nertwerk Tunes, BM/Universal, ASCAP), HL, H100 15, POP 40, RBH 4

40; RBH 4 UNWRITTEN (EMI Blackwood, BMI/Gator Baby, BMI/WSRU Music, ASCAP), HL, H100 7; POP 3 UPSIDE DOWN (Bubble Toes, ASCAP/Universal ASCAP), HL, H100 59; POP 56

WALK AWAY (Neverwouldhavethought Music, SOCAN/Smelly Songs, ASCAP/K'Sluff, BMI/Art-House, BMI/EMI April ASCAP/Copyright Control), ULMUM Alson 14 Dop 129-201

HL/WBM_HT00 T9, POP 12 WAL-MART PARKING LOT (Sony/ATV Cross Keys, ASCAP/Opaix_RMI)_HL_CS 42

WAL-WIAN FARNING LOT (Solig/ATV Closs Ress), ASCAP/Onaly BMI) HL CS 42
 WANNA LOVE YOU GIRL (The Waters Of Nazareth, BMI/EMI Backwood, BMI/Like Em Thicke, ASCAP), HL Rith 92
 WE BE BURNIY (Dutty Rock PRS/EMI April, ASCAP/Davail Music, ASCAP/DelanoRenaissance, ASCAP/ToDuail Music, ASCAP/DelanoRenaissance, ASCAP/ToDuail Music, ASCAP/Ultra, ASCAP/Chawa, ASCAP/PO: Style Music Publishing, ASCAP/Chawa, ASCAP/ToD Style Music Publishing, ASCAP/Control/EMI Blackwood, BMI), HL, HTO 48 PP0 37

ASCAP Objinitual Collinar Evaluation Backwood, Uwin, HL H100 48, POP 37 HE BELONG TOGETHER (Rye Songs, BMI/Songs Of Universal, BM/Shaniah Oymone Music, ASCAP/EMI April ASCAP/Seal Music, ASCAP/EMI Songs, Music, ASCAP/Sony/AIV Songs, BM/Hip Chie, BMI/ABKO, BMI/Waiter Johnsonis, Jams, BMI/ABKO, BMI/Waiter Johnsonis, Jams, BMI/Epic Song, BMI, HIWSH, HABH 47 WERE ALL IN THIS TOGETHER (Walt Disney, ASCAP, DRD BG

ASCAP) PUP 86 WHAT HURTS THE MOST (Gottahaveable, BMI/Sonos Of Windswept Pacific, BMI/Almo Music

BMI/Songs Of Windswept Pacific, BMI/Almo Music ASCAP) HL CS 3, H100 49 WHAT IVE BEEN LOOKING FOR (Walt Disney, ASCAP/Dving Ego, ASCAP/Dodd ASCAP) P0P 98 WHATS HAPPENIN' (EMI Blackwood, BMI/Breka Music, BMI), HL, RBH 77

Music, BMI), HL, RBH 77 WHATS LEFT OF ME (Ikenator Music, ASCAP/Right Bank Music, ASCAP/My Getaway Driver, ASCAP/Roditis Music, ASCAP/Universai-PolyGram international, ASCAP/Angelou Music, ASCAP), HL, UKD 27, Do 242

H100 73, POP 42 WHAT YOU KNOW (Crown Club Publishing BMI/Toompstone Publishing, BMI/Warner-Tameriane, BMI/BMG Songs, ASCAP/Careers-BMG, BMI/WB, ASCAP/EMI Blackwood, BMI), HL/WBM, H100 65:

BBH 10 WHEN I GET WHERE I'M GOING (Universal, ASCAP/Memphersfield, ASCAP/House 01 Full Cir-cle, BMI), HL, CS 7; H100 46, POP 76 WHEN I'M GONE (Shroom Shady Music, BMI/Resto Whord Music & SCAP, PDP 73.

World Music, ASCAP) POP 73 WHEN THE STARS GO BLUE (Bug, BMI/Barland,

WHEN THE STARS GU BLUE (Bug, BM/USariand, BMI) CS 25 BMI CS 25 BMI/CZM5 Enterprises, ACA/PN22nd Publishing, BM//Zomba Enterprises, ACA/PN22nd Publishing, ASCAPI, WBM, HOI 08 II: POP 82, BBH 44 WHEREVER YOU ABC (WB, ASCAP/Platinum Plow, ASCAP), WBM, CS 13, H100 97 WHOA (Notionius K. M. BW/Uonathan Roltern Music, BMI/Southside Independent Music, BMI/Pencess Publishing, ASCAP/Blotter, ASCAP/Music Of Wind/Swept, ASCAP/ BH5 91 WHOA (Notic Cast Are Commer, BMI) POP 75 WHO AXY YOU CARY GD HOM; Universal-Poly-Gam International, ASCAP/Blotter,

Gram International ASCAP/Bon Joni, ASCAP/Agnessive, ASCAP/Sony/ATV Tunes, ASCAP/Agnessive, ASCAP/Sony/ATV Tunes, ASCAP/ HL (SS 6) H100 32; POF 64 WHY (WH SCAP/Sonrey Tameriane BMIW/inters Extreme BMI) WBM, CS 15; H100 88 WHY WHY Universit, ASCAP/Off fw Rocke WHY WHY Universit, ASCAP/Off fw Rocke BMI/ H2 AP/Sony/ATV free, BMI/Gold Warch, BMI/NEZ, BMI/ H2 VA

ASCAP/SONVALV IFEE, DIVIDUO TOTAL, 2008 BMI), HL CS 39 WINGS OF A BUTTERFLY (Heartagram, STIM/EMI Discharged, RMI/Heartgram (VY, BMI), HL, POP 97

Ver Haw (Shitake Maki, BMI/Sony/ATV Acuff Rose, BMI/Lavender Conduction (Conduction) Source (Conduction) Vol (EXCUSE two Music, BMI), HL, CS 44 Vol (EXCUSE two Music, BMI), HL, CS 44 Vol (EXCUSE two Music, ASCAP), Maked Under Wy Clothes, SCAP/Chrissia Music, ASCAP), HL, H100 10 P0P 16, RBH 2 VOU AND ME (G-Chills, BMI/Colleision, BMI/Dimen-sional Songs 01 The Knotl, BMI/Cherry River, BMI/Warne-Tamerlane, BMI, CLMWBM, H100 39 VOU'RE BEAUTIFUL (EMI Blackwood, BMI/Bucks, BMI/David Piatz, BMI), HL, H100 3, POP 2 VOU RA ME (MI), API, H100 3, POP 2 VOUR MAR (EMI April, ACAP/Sea Gayle Music, ASCAP/EMI Blackwood, BMI), HL, CS 4; H100 45; POP 84

CHARTS LEGEND on Page 82

V VEN BAILALO (Luar, ASCAP) LT 17 VIVA EL AMOR (Crisma, SESAC) LT 40

W

ASCAP/N2D ASCAP/Universal, ASCAP/Memphers-field, ASCAP), HL CS 1: H100 55 LLAME PA' VERTE (Universal-Musica Unica, BMI) LT 2 LOOKING FOR YOU (Zomba Songs, BMI/Lilly Mack,

BMI/Baby Fingers, ASCAP/Mims, ASCAP/Shown Bren ASCAP/Freddie Dee, BMI), WBM. H100 71 RBH 13 I O OLIE ME GLISTA A MI (Camaleon . BMI/Peermu-

sic it. BMI) LI 5 LO QUE SON LAS COSAS (Not Listed) LT 31 L.O.V.E. (Big A Nikki, ASCAP/EMI April L.O.V.E. (Big A Nikki, ASCAP/EMI April, ASCAP/KStuif, BMI/AriHouse, BMI/John Shanks Music, ASCAP/WB, ASCAP), HL/WBM, H100 61 POP 41

Music, ASCAP/WB, ASCAP), HU/WBM, H100 51, POP 41 LOVE (Cardraygee, SESAC/BMG Songs, ASCAP/She Wrote II, ASCAP/H100 23, POP 98, BBH 6 LDVE WILL ALWAYS WIN (Universal-PolyGram International, ASCAP/Sondardee Kid, ASCAP/Wamer-lameriane BM/Sell The Cow, BMI), WBM, CS 26 THE LUCKY ONE (Sony/ATV Tree BM/Sony/ATV Songs, BM/JohnnyO Music, BMI), LC 51 7 LUXCIPIOUS (Harajuku Lover Music, ASCAP/Priate Ship Music, ASCAP/EM pril. ASCAP/Proto-Ship Music, ASCAP/II, ASCAP/Bovina Music, ASCAP), HL, POP 78; RBH 85

MACHUCANDD (Los Cangris, ASCAP/Eddie Dee

ASCAP) LI 8 MAGIC (Zomba Songs, BMI/R.Keliy, BMI). WBM,

RBH 43 MOVE ALDING (Smells Like Phys Ed, ASCAP/BMG Songs, ASCAP), HL, H100 51; POP 39 MOVE AROUND (Chopper City, BMI/Chubby Boy, ACCAD BULLED

ASCAP) RBH 59 MS. NEW BOOTY (Soar Loser Music, BMI/EMI BAUColliPort Music, BMI/Da Cring MS. NEW BUULY (Soar LSser Music, BM/UEMI Backwood, BM/Collifar Music, BM/US Crippler Music, BM/EWG Music, BM/), HL, H100 14; POP 29; RBH 17 MY HOOD (Young Jeezy Music, BM//One Life Pub-lishing, ASCAP/Domani And Ya Majestys Music, ASCAP/Comma Tight Publishing, ASCAP/EWI Black-wood, BMIt, HL, R100 92; POP 96; RBH 48 MY HUMPS (will i am, BM/USugar Hill, BM/Cherry River, BMI), CLM, H100 25; POP 22

N

N NA NA NA (DULCE NINA) (King Of Bling, BM//C K Jointz, BM//Warner-Tamefane, BM//Universal-Musi-ca Unica, BM/ LT 9 NASTY GIRL, Big Poppa Music, ASCAP/Justin Combs, ASCAP/EM April, ASCAP/Sleven A. Jorian, ASCAP/WB, ASCAP/Jack Forst, ASCAP/Them Damn Twins, ASCAP/Air Control, ASCAP/Aniay Nicole Publishing, BM/Jancie Combs Publishing, BM/IEAM Blackwood, BM/), HL/WBM, H100 90; POP 83; RBH 65

NEVER MIND ME (Big Love, BMI/WB, ASCAP/Rich Texan, ASCAP/Warrer-Tameriane, BMI), WBM, CS

36 NOBODY BUT ME (Sony/ATV Tree, BMI/Travelin' Arkansawyer, BMI/Big Yellow Dog, BMI), HL, CS 8;

Arkansawyer, BMI/Big Yellow Dug, Divin, H. Cook, H100 72 NOBODY GONNA TELL ME WHAT TO DO (Almo NOBODY GONNA TELL ME WHAT TO DO (Almo

Music, ASCAP/Mullintone Music, ASCAP/Warner-Tameriane, BM/BMC Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP), HL/WBM, CS 16 NOCHE DE SEXO (Universal-Musica Unica, BMI) LT

NO HAY NAOIE (Universal-Musica Unica, BMI) LT 25 NO LE TEMAS A EL (Universal-Musica Unica, BMI) NO TE APARTES DE MI (Sony/ATV Discos, ASCAP)

NOT GOING OOWN (Almo Music, ASCAP/Kevin Savigar, ASCAP/EMI April, ASCAP/Shaunna's Songs

0

OH YES (AKA 'POSTMAN') (Jobete Music, ASCAP/EMI Blackwood, BM/Stone Agate, BMi), HL, H100 74, RBH 22 ON AGAIN TONIGHT (Warner-Jamerlane, BMI/Mur-rah, BMI/Reabama Music, BMI/Katanik Music, BMI/Circle C, ASCAP/Full Circle, ASCAP), WBM, CS 40

40 ONE WISH (Stop Trying To Copy My Music, BMI/Rodney Jerkins Productions, BMI/Fred Jerkins III, BMI/Ensign Music, BMI/LaShawn Oaniels Pro-ductions, ASCAP/EMI Blackwood, BMI/EMI April, ASCADU, III, HUDO (OF DOD 21, DBM) 26

ASSAP) HL H100 40 PDP 31 B8H 26. THE ONLY DIFFERENCE BETWEEN MARTY FROM AND SUICIDE IS PRESS COVERAGE (Sweet Chin Music, ASCAPIEMI April, ASCAP) HL, POP 32. ON WEE (Alarose Music, BMI/Julie Moosekick, BMI) RPH 69. OOPL, (Substance Music, BMI/Trump Music Pub-

Ushing BMI RBH 87 OVER MY HEAO (CABLE CAR) (EMI April, ASCAP(Aaron Edwards Publishing, ASCAP), HL,

PARA QUE REGRESES (Maximo Aguirre, BMI) LT 34 PENSANDO EN TI (Edimonsa, ASCAP) LT 49 PENDICION (EMI April, ASCAP) LT 32 PERFECT SITUATION (E.O. Smith, BMI) H100 69;

PERO TE VAS A ARREPENTIR (Crisma, SESAC) LT

18 PHOTOGRAPH (Warner-Tamerlane, BMI/Arm Your Dillo, SOCAV/Zero-G, SOCAN/Black Diesel SOCAV/Black Adder Music, SOCAN), WBM, H100

35, POP 28 POLITICALLY UNCORRECT (EMI April ASCAP/Sound Island Publishing, ASCAP/Mop Up Music, BMI/Lightwoodknot, BMI/Ensign Music, BMI), HL, CS 29

BMI), HL, CS 29 POPPIN MY COLLAR (Tetnoise, BMI/Music Resources, BMI/Mr, Biggs, ASCAP/Jobete Music, ASCAP, Hr 100 52, POP 74, RBH 20 POR UNA MUJER (WBM, SESAC/Warner-Tamerlane.

PUMP IT (EMI April, ASCAP/will.i.am, BMI/Jeepney, BMI/Cherry River, BMI/Avenue XIII, BMI/Reach Glob

BMI/Cherry River. BMI/Avenue All, province and al Songs, BMI/Headphone Junkie Publishing. ASCAP/EMI Grove Park, BMI). CLM/HL, H100 24;

POP 17 PUT EM IN THEIR PLACE (221 Music, ASCAP/Kyeme Miller, ASCAP/Careers-BMG, BM//BMG Songs, ASCAP/Juvenile Heil, ASCAP), WBM, RBH 68

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H100 56; POP 49

ASCAP) CS 31 NOT READY TO MAKE NICE (Woolly Puddin', BMI/Scrapin' Toast, ASCAP/Chrysalis Music, ASCAP/Sugar Lake Music, ASCAP), HL CS 54 NUESTRO ÁMOR (San Angel, ASCAP) LT 19

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NOTICE OF PUBLIC SALE OF ASSETS OF

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Notice is hereby given that Fortress Credit Opportunities | LP, a Delaware limited partnership, as a lender and as agent on behalf of the lenders (the "Agent") under that certain Loan Agreement, dated as of March 1, 2004, as amended (the "Loan Agreement"), among The Songwriter Collective, LLC, a Delaware limited liability company, as borrower (the "Debtor"), the Agent and the lenders, having postponed the public sales scheduled for November 4, 2005, December 14, 2005, January 31, 2006 and March 14, 2006, intends to sell at public sale in accordance with the provisions of the New York Uniform Commercial Code, certain personal property assets of the Debtor, generally described as all of the Debtor's right, title and interest of every kind and nature in and to all accounts, chattel paper, deposit accounts, documents, electronic chattel paper, equipment, general intangibles, goods, instruments, inventory, investment property, payment intangibles and software belonging to the Debtor, in each case whether tangible or intangible, wherever located or situated, including all rights to a portfolio of musical compositions, including, in some instances, copyrights of the musical compositions, the right to and interest in any and all revenues and licenses derived from such musical compositions, and all claims and causes of action related to the musical compositions accruing at any time and all other rights of the Debtor of any nature whatsoever in the musical compositions (the "Collateral"). A more detailed description of the Collateral will be provided to you upon execution of a confidentiality agreement.

The public sale will take place at the office of Sidley Austin LLP at 787 Seventh Avenue, New York, New York 10019, on Tuesday, April 25, 2006 at 11:00 a.m., New York time. The Agent reserves the right to cancel the sale, without notice, in its entirety, or to adjourn the sale to a future date. The Agent may further adjourn the sale herein described to another date from time to time, before, during or after commencement of bidding, without written notice, by announcement at the time and place appointed for such auction, or any adjournment thereof, and, without further notice, such auction may be made at the time and place to which the auction may have been so adjourned.

Interested persons should take notice that the Collateral will be sold on the following terms and conditions: 1. All bids must be given orally at the public sale.

The Agent reserves the right to bid for and purchase the Collateral and to credit the purchase price against the expenses of sale and principal, interest and any and all other amounts due and payable to the Agent pursuant to the terms of any and all indebtedness secured by the security interest in the Collateral.
 The Agent has sole discretion to determine which offer is the highest or best offer, and to reject any offer which it deems to be insufficient.

4. Concurrently with the acceptance of any bid, the prospective purchaser shall be required to execute and deliver to the Agent the Asset Purchase Agreement, a copy of which may be obtained by contacting the one of the person's identified in the final paragraph of this notice, containing terms of sale and conditions precedent to the Agent's obligation to sell, in each case, in addition to those set forth herein, including, without limitation, the requirement that the sale of the Collateral pursuant to the Asset Purchase Agreement be consummated no earlier than 30 days following execution thereof.

5. Upon acceptance of any bid, the prospective purchaser shall be required to deposit (the "Deposit") with the Agent earnest money in an amount equal to ten percent of the purchase price. Such Deposit shall only be refunded to such prospective purchaser as, and to the extent, provided in the Asset Purchase Agreement. In all other cases, the Agent shall have the right to retain such Deposit. If such sale of the Collateral is consummated with such prospective purchaser, the full amount of such Deposit shall be applied to the purchase price. If such sale is not consummated, the Agent shall have the right, but shall have no obligation, to reoffer the Collateral for sale, without further notice. The prospective purchaser shall not be entitled to any interest on the Deposit held by the Agent, whether or not the Deposit is required to be refunded to such prospective purchaser by the Agent pursuant to the Asset Purchase Agreement. No bids may be withdrawn once made, but no sale is final until accepted by the Agent.

7. Only cash or cashier's check or other immediately available funds will be accepted for the Deposit or for payment of the purchase price. The bid of any prospective purchaser who fails to tender proper payment may be rejected and the Agent may, subject to the other terms hereof, (i) accept any alternative bid made at the sale, in which case the Agent shall have no obligation to reconvene the sale, accept additional bids, or notify any other bidders of the acceptance of such bid, or (ii) reoffer the Collateral for sale without further notice, in each case, at the Agent's option. Notwithstanding anything contained herein to the contrary, the Agent shall not be obligated to make any sale of the Collateral pursuant to this notice.

then the sole liability of the Agent to such purchaser shall be to refund the purchase price, if any, previously paid to the Agent.

9. The Collateral will only be sold in its entirety unless the Agent announces otherwise at the outset of the public sale.

10. Subject to satisfaction of all of the conditions precedent to the Agent's obligation to sell the Collateral pursuant to the Asset Purchase Agreement and the terms and conditions hereof, consummation of the sale of the Collateral will be made immediately upon receipt by the Agent of the purchase price and shall be evidenced by delivery of the Collateral to the purchaser thereof, BUT WITHOUT DELIVERY OF A BILL OF SALE, WITHOUT GUARANTEE OF SIGNATURES, WITHOUT PAYMENT OF ANY TRANSFER OR OTHER TAX, AND WITHOUT REPRESENTATION OR WARRANTY BY THE AGENT, AND SUBJECT TO ALL DEFENSES.

11. The above terms and conditions of sale may be subject to additional or amended terms and conditions to be announced at the time of sale.

12. If any dispute arises between two or more bidders, the Agent may decide the same or put the Collateral up for sale again and resell to the purchaser submitting the best bid, as determined by the Agent. In all cases, the Agent's decision shall be final.

13. All bidders and other persons attending this auction agree that they have full knowledge of the terms set forth above and contained in the Asset Purchase Agreement and agree to be bound by the terms hereof and thereof.

14. The Debtor shall have the right to redeem the Collateral in accordance with, and only to the extent provided for, under applicable law.

Persons desiring further information as to the public sale of the Collateral, and the terms and condition relating thereto, and/or desiring to obtain copies of the confidentiality agreement or the Asset Purchase Agreement, may contact either Martin Jackson (212/839-6726) of Sidley Austin LLP, 787 Seventh Avenue, New York, New York 10019 or Colleen McDonald (415/772-1207) of Sidley Austin LLP, 555 California Street, San Francisco, California 94104, counsel for the Agent. March 18, 2006

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235 TILDEN AVENUE \$3 295 000 Westwood. English Tudo by Perci Lewis Architect, renovated, gourmet kit w/Viking & Subzero, 4bd/ 3.5ba, den, formal din rm, all systems upgaded. Sondra Off 310 387 1996



OLD LAS PALMAS \$1,995,000 Palm Springs. Walled and gated Spanish estate updated & upgraded w/ 5bd/4.5ba outdoor gazebo w/ fpl & bbg all surround, pool/spa w/ excep vu's. Svan Vennen 760.327.9792



VICTORIAN & TRIPLEX \$1,575,000 Silver Lake, Victorian in Angelino Hts HPOZ, 4bd 3ba, no rent cntrl. Triplex 7bd/4ba. Appx 6000sqft, near dwntown. www.829eastKensignton.com Henni Bouwmeester 323.671.2346



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Palm Desert

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James Respondek 310.255.5411

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\$2,899,000

SIERRA MADRE TREASURE \$1,800.000 Sierra Madre. Foothill loc w/panoramic views. 1.93 acres, 2 contiguous lots, gated entry, prvt driveway, potential for grand estate or separate homes. Don Bozick/Maureen Williams 626.229.09(9



VENICE ARCHITECTURAL \$1,293,000 Venice: Unique arch'l 3bd/2.5ba twhm w loft, soaring ceilings, fpl, open granite kit, ftp deck w/ 360 degree vws, close to Abbot Kinney. Marny Maslon 310.26C.8259



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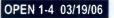
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ED BY SARAH

BIRTHS GIRL: Harper Lynn, to Van Haze and Haley McLemore, Feb. 23, in Nashville. Mother is senior director of Southeast promotion at Mercury Records. Father is a former Southwest regional promotion manager at Universal South Records.

DEATHS Rosina DeStefano, 93, of a stroke, Jan. 23 in New York. The Brooklyn, N.Y.-born singer was known for her interpretation of classical Neapolitan songs of the 20th century.

DeStefano was a recording artist for RCA Victor. In the 1940s, she made one of her biggest musical contributions with the original version of "Senza Mamma E'nnammurata." The song was resurrected as Connie Francis' single "Mama," which reached No. 8 on The Billboard Hot 100 in 1960.

DeStefano's performance was favored among first-generation Italian-Americans throughout the New York metropolitan area. RCA Records rereleased many of her original 78 rpm recordings.

DeStefano is survived by her husband, Harry A. Rosenfeld; her son, Steven I, Rosenfeldpresident and founder of WorldWide Management—and her daughter, singer/songwriter Sandi Rose.

INDUSTRY EVENTS

MARCH 24-28 Winter Music Conference, Wyndham Miami Beach-Resort, 954-563-4444, wmcon.com.

APRIL 2 Juno Awards, Halifax (Nova Scotia) Metro Centre, junoawards.ca.

APRIL 4 Billboard MECCA, Los Angeles Convention Center. 646-654-4660, billboardevents.com.

APRIL 5 37th annual Dove Awards, Grand Ole Opry House, Nashville. 615-242-0303. gmamusicawards.com.

APRIL 7 13th annual BMI Latin Awards, Metropolitan Pavilion, New York. bmilatin.com.

APRIL 11 21st annual Film & Television Music Awards, Beverly Hilton Hotel, Los Angeles. 323-883-1000. ascap.com.

APRIL 20-22 ASCAP | Create Music Expo, Hollywood Renaissance Hotel, Los Angeles. 800-278-1287. ascap.com/expo.

APRIL 22-23 Music City Tennis Invitational Tournament, Brownlee O. Currey Jr. Tennis Center, Nashville. 615-322-7733. musiccitytennis.com. Jesse "Guitar" Taylor, 55, of failing health from maladies including hepatitis C and cirrhosis, March 7, at his home in Austin. Taylor was a longtime lead guitarist for Joe Ely.

Known for his stellar guitar skills, Taylor earned a place in Texas lore as the first white musician to play at the original Stubb's Bar-B-Q in the town of Lubbock. His involvement in the Stubb's Bar-B-Q Sunday jam sessions played a part in turning the restaurant into an incubator for the Lubbock music scene, which revolved around the likes of Willie Nelson and Stevie Ray Vaughan.

Joining the Joe Ely Band in 1975, Taylor toured with the group in support of British punk rock icons the Clash. Taylor's guitar skills caught the attention of singer Bonnie Raitt, who offered him a spot in her band. He refused the offer and remained in Austin to play for acts like Billy Joe Shaver and the Flatlanders

In addition to his musical career, Taylor was a former Golden Glove boxer and also had a passion for drawing and painting. Recently, he sold \$5,000 worth of his drawings during an exhibition at the South Austin Museum of Popular Culture.

He is survived by his daughters, Chelsea, Nicole and Carrie; two grandsons; and girlfriend Kim Maxwell.

APRIL 22-27 NAB 2006, Las Vegas Convention Center. 888-740-4622. nabshow.com

APRIL 24-27 Billboard Latin Music Conference & Awards, Eden Roc Resort, Miami Beach. 646-654-4660. billboardevents.com.

APRIL 30-MAY 3 MUSEXPO 2006, Bel Age Hotel, West Hollywood, Calif. 310-286-0231. musexpo.net.

MAY 10-12 Electronic Entertainment Expo, Los Angeles Convention Center, e3expo.com.

MAY 11 Blues Music Awards, Memphis Cook Convention Center. 901-527-2583. blues.org.

MAY 16 BMI Pop Awards, Beverly Wilshire Hotel, Los Angeles, bmi.com.

MAY 17 BMI Film/TV Awards, Beverly Wilshire Hotel, Los Angeles. bmi.com.

FOR THE RECORD

R&B/pop artist Ne-Yo is signed to Zomba Music Publishing. The incorrect publisher was listed in a story in the March 4 issue.

www.americanradiohistory.com

EDITED BY SARAH HAN

SCAP Latin

erforms "Mojado

Heritage Award recipient **Ricardo Arjona**

backbeat

2.0



The 14th annual E Premio ASCAP Latin Music Awards honored the most-performed Latin songs of the year March 7 at the Bevery Hilton Hotel in Bevery Hilton Hotel in Bevery Hilton Hotel in Bevery Hilton Calif. Based on Billboard's 2005 charts, the awards shined on regraetón star Daddy Yankee and singel/songwriter Ricardo Arjona Sony/ATV Music Publishing won publisher of the year for the seventh straight year.

ing the event, from let, are ASCAP serior VP of Latin membersh Alexandra Lioutikoff songwriter of the year Daddy Yankee, ASCAP president/chairman Marilyn Bergman, ASCAP Latin Haritage Award honoree Ricardo Arjona and ASCAP CEO John LoFrumento. (Photo: Jeffrey Mayer/ WireImage.com)

SCA



Maria Conchita Alonso is fianked by songwriters OG Black, left, and Master Joe, who won an award for "Mil Amore: (Photo: Lester Cohen/



THE BILLBOARD UNDERGROUND, a series of exclusive showcases at New York's alite clubs, recently featured unsigned artist Wes Hutchinson at the Core Club in Naw York. (Photas: Theo Wargs/Wirelmage.com)





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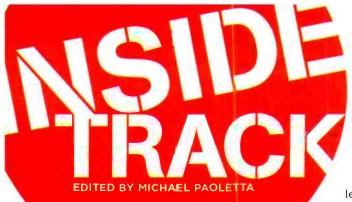
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ASCAP's Music Cafe hosted Derformances Dy up-and-coming artists like Schuyler Fisk as well as such established favorites as Darren Hayes during 'he 2006 Sundance Film Festiva at the Star Bar in Park City, Jtah. Backstage, from left, are artist Martin Sexton, ASCAP's Randy Grimmett, Fisk, artist Mat Dauz Hayes, ASCAP's Marc Hullier, actress Sissy Spacek (who sam Hayes, ASCAP's Marc Hullier, actress Sissy Spacek (who sam

MARCH 25, 2006 | www.billboard.biz | 89



For more INSIDE TRACK go to

A NU CONTROVERSY 4 U

From what Track can tell, there are two versions of Rhino's two-disc Prince set, "Ultimate Prince," which was scheduled to street March 14, but never arrived: the one fans will likely never hear and a new version with an updated tracklist that appears to have been yanked from Rhino's release schedule. (There goes Rhino's plan to capitalize on the March 21 release of Prince's new studio album, "3121.")

Gone from the original version are four tracks: "Purple Medley," the 12-inch version of "Erotic City," "Sexy MF" and the acoustic version of "7." In their places are "Delirious," the regular version of "7" and dance mixes of "Let's Work" and ""Pop Life." Track cannot help but wonder what prompted the tracklist switcheroo and the postponement of the release. Consider this: None of Prince's

Warner Bros. albums have been remastered and rereleased (though tracks have been remastered for greatest-hits sets). Could it be that Prince may have given the label permission to remaster only the singles—and not the overtly sexual ones—but not album cuts? And does Prince wield enough power to push back an album's release indefinitely? Which raises the question:

Who is the slave now? (Want more Prince? See page 62.)

LET THE CHAMPAGNE FLOW

Big props to all at Atlantic Records, which claims the top two positions on The Billboard 200 this week. Juvenile's label debut, "Reality Check" (UTP/Atlantic), enters the

> chart at No. 1, while James Blunt's debut "Back to Bedlam" (Custard/ Atlantic), ascends seven spots to No. 2.

This is indeed great news for Atlantic chairman/CEO Craig Kallman, president Julie Greenwald and company. Atlantic has not claimed the top two positions on the chart since Foreigner's "4" and the Rolling Stones' "Tattoo You" turned the trick (at Nos. 1 and 2, respectively) in the chart dated Nov. 28 1981

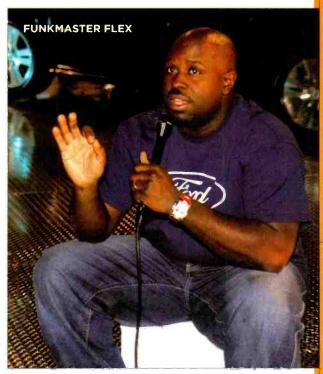
NOT VALENTINE'S DAY

Abby Valentine, who oversaw the Victory Records street team, has resigned, sources say. Valentine authored the Victory memo that earned the label the ire of the music industry by directing the street team to tamper with a rival artist's releases at retail (Billboard, March 11). She later declared the memo "a joke," but few saw it as a laughing matter.

TROPICAL TOUCH

PRINCE

Univision acts Anais, Ana Barbara, Pablo Montero and Mariana are heading to Germany where they are scheduled to shoot the video for "Arriba Arriba." The track has been earmarked to be the Univision Network's theme for its upcoming World Cup coverage. The video will be lensed in Berlin and Munich stadiums-where many of the main matches will take place -but it will have a touch of the tropical thanks to Puerto Rican director David Impeluso. "Arriba Arriba" will be used in all Univision-related activities surrounding the World Cup.



ALL FLEXED UP

Track hears that Funkmaster Flex has inked a deal with Ford to add design elements and marketing punch for the company's vehicles. This arrives on the heals of recent endorsement deals with JL Audio and Syntec/Castrol, which figure into Flex's TV shows— ESPN2's "All Muscle" and Spike TV's "Ride With Funkmaster Flex."

STYLIN' WITH SCION

Talk of a Scion-branded clothing line has been rumored for several months. Now, rumor becomes fact. The youthtargeted automaker will launch Release, its first fashion line (think traditional golf wear with an urban edge), March 20-21 at the Scion Release Invitational at the Arizona Biltmore Resort & Spa in Phoenix. The celebrity golf tournament—a partnership among Toyota-owned Scion, Hennessy, IMG, Beyond Marketing and malbon Brothers Farms —will raise money for the Boys & Girls Club of America. From what Track hears, 50 Cent, RZA, Timbaland, Mike Jones and others are confirmed to participate. Actor Jeremy Piven, of HBO's "Entourage," has signed on as host.

GO SOUTH, YOUNG MAN

The law firm of Weil, Gotshal & Manges will have some bait for its tech clients who are crossing over into the music biz. Track hears the firm's New York office snagged Joe Salvo from Sony BMG's law department. Salvo has spent 12 years with Sony, Arista and Sony BMG. He leaves later this month for the law firm. Track hopes that, prior to starting his new gig, Salvo and his wife, Barbara, will take some time away from their five kids and head south for a Costa Rica getaway. Hell, the Billboard staff may even join them, as we could use a break, too.

Executive TURNIABLE EDITED BY SARAH HAN

RECORD COMPANIES: Universal Motown Records Group in New York elevates Michael Reinert to executive VP of business and legal affairs. He was senior VP of business and legal affairs.

Kobalt Music Group in London names Benjamin Groff West Coast senior VP of creative. He is based in West Hollywood, Calif. Groff was senior creative director at EMI Music Publishing.

Roadrunner Records in New York promotes **Elias Chios** to VP of national modern rock and video promotion. He was senior director of national modern rock and video promotion. Roadrunner also ups **Harlan Frey** to VP of touring and artist development. He was senior director of touring and artist development.

Virgin Entertainment Group in Los Angeles ups Dee McLaughlin to director of brand marketing. She was senior manager of creative and content. VEG also names Wayne Scholes director of strategic marketing. He was an independent consultant.

RETAIL: Handleman Co. in Troy, Mich., promotes Sarah Scherer to manager of merchandise coordination and analysis. She was senior financial analyst.

HOME VIDEO: Buena Vista Home Entertainment in Burbank, Calif., promotes Jeanne Hobson to senior VP of sales and distribution. She was VP of trade marketing. Liberation Entertainment in Los Angeles names Griffin Gmelich VP of DVD sales and distribution. He was director of sales at Warner Home Video.



DISTRIBUTION: Entertainment One in Toronto promotes Terry Stevens to senior VP/GM. He was VP/GM.

PUBLISHING: Cherry Lane Music Publishing in New York names Joei Alvarez West Coast creative director. She was a music consultant at J. Alvarez Group. Cherry Lane also promotes Kim Vlachos to mechanical licensing agent. She was coordinator of mechanical licensing.

RADIO: Univision Radio in Miami promotes Gary Stone to president/COO. He was senior VP/COO.

Send submissions to shan@billboard.com.

GOODWORKS

YOUTH ART

Russell and Kimora Lee Simmons will host the second annual Art for Life Palm Beach fund-raiser April 8 at Donald Trump's Mar-A-Lago Club in Palm Beach, Fla. Jamie Foxx, Antonio "L.A." Reid and Denise Rich will be honored for their philanthropic efforts to promote and support exposure and access to the arts for urban youth. Funds raised will benefit the Rush Philanthropic Arts Foundation, which donates money to youth arts organizations in Palm Beach County and New York. For more info, log on to rushphilanthropic.org.

CARING FOLK

Metallica co-founder James Hetfield and concert promoter/manager Bill Silva will be the honorees at the second annual MusiCares MAP Fund benefit concert. Hetfield and Silva are being feted at the May 12 event, held at the Music Box at the Fonda in Los Angeles, for their work to help musicians in need. For more info, log on to grammy.com.

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500,000 SPINS

Waterfalls/ TLC /LAFACE

400,000 SPINS

You And Me/ **Lifehouse** /GEFFEN When It's Over/ **Sugar Ray** /LAVA/ATLANTIC Since U Been Gone/ Kelly Clarkson /RCA If I Ain't Got You/ Alicia Keys /J Big Yellow Taxi/ Counting Crows /GEFFEN

300,000 SPINS

Back That Thang Up/ Juvenile /CASH MONEY/UNIVERSAL I Can Still Feel You/ Collin Raye /EPIC Mr. Brightside/ Killers /ISLAND Scars/ Papa Roach /GEFFEN Shake It Off/ Mariah Carey /ISLAND/IDJMG Song 2/ Blur /VIRGIN Trippin' On A Hole In A Paper Heart/ Stone Temple Pilots /ATLANTIC

200,000 SPINS

Check On It/ Beyonce Knowles Feat. Slim Thug /SONY URBAN MUSIC/COLUMB Feel Good Inc/ Gorillaz /VIRGIN Grind With Me/ Pretty Ricky /ATLANTIC Hands Clean/ Alanis Morissette /MAVERICK/REPRISE On A Night Like This / Trick Pony /WARNER BROS. Show Me How To Live/ Audioslave /EPIC Soul Survivor/ Young Jeezy Feat. Akon /DEF JAM/IDJMG Stickwitu/ Pussycat Dolls /INTERSCOPE/A&M Three Wooden Crosses/ Randy Travis /WORD/CURB/WARNER BROS.

100,000 SPINS

Be Without You/ Mary J. Blige /GEFFEN Dance, Dance/ Fall Out Boy /ISLAND Dirty Little Secret/ All-American Rejects /INTERSCOPE Doesn't Remind Me/ Audioslave /INTERSCOPE/EPIC Forty Six And 2/ Tool /VOLCANO Jesus Take The Wheel/ Carrie Underwood /ARISTA Like We Never Loved At All/ Faith HIII /WARNER BROS. Miserable/ Lit /RCA Save Me/ Shinedown /ATLANTIC She Let Herself Go/ George Strait /MCA Think About You/ Luther Vandross /J This Is How A Heart Breaks/ Rob Thomas /MELISMA/ATLANTIC Unpredictable/ Jamie Foxx /J You're Beautiful/ James Blunt /ATLANTIC

50,000 SPINS

SO, OOO SPINS Yo (Excuse Me Miss)/ Chris Brown /JIVE/ZOMBA Who'I Am Hotes Who'I've Been/ Relient K /GOTEE/CAPITOL Walk Away/ Kelly Clarkson /RCA Tonight I Wanna Cry/ Keith Urban /CAPITOL NASHVILLE Tempered To Touch/ Rupee /ATLANTIC Tempered To Touch/ Rupee /ATLANTIC Tempered To Touch/ Rupee /ATLANTIC Talk/ Coldplay /CAPITOL Soul Meets Body/ Death Cab For Cutie /ATLANTIC A Proise Chorus / Jimmy Eats World /DREAMWORKS Boby I Love U/ Jennifer Lopez /EPIC Believe/ Brooks & Dunn /ARISTA Cheatin / Sara Evans /RCA Fres Divinal/ Patrulla 81 /DISA Ever The Same / Rob Thomas /MELISMA/ATLANTIC Fireman/ Lil Wayne /UNIVERSAL Gorta Go Gotta Leave (Tired)/ Vivian Greeen /SONY URBAN/COLUMBIA Grace Like Rain/ Todd Agnew /ARDENT Heaven/ Salvador /WORD/CURB 'm N Luv (With A Stripper)/ T-Pain /JIVE/ZOMBA Kerosene/ Miranda Lambert /EPIC Lean Wit Ir, Rock Wit Ir/ Dem Franke Boyz /SO SO DEF/VIRGIN Legacy/ Nichole Nordeman /SPARROW Lifesong/ Casting Crowns /REUNION Lighters Up/ Lil' Kim /QUEEN BEE/ATLANTIC How Gwe Y Bady Kenks, Daddy Yonkes, Formy Iun Yun, Ssin, Yandel & Heaor /MASROW/MACHEE My Sister/ Reba MEEntire /MCA Nada Valgo Sin Tu Amor / Juanes /UNIVERSAL LATINO Nobody But Me/ Blake Shelton /WARNER BROS. Perfect Situation/ Weezer /GEFFEN Pobre Diabla/ Don Omar / UBO/MACHETE/UNIVERSAL Pretty Vegas / INXS /EPIC/BURNETT Pump Ir/ Black Eyed Peas /INTERSCOPE Regaerion Latine/ Don Omar /UBO/MACHETE/UNIVERSAL Rodeo/ Juvenile /ATLANTIC Shoke That' Finic Mit A Stripper] Shoke That' Brinem Feal. Nate Pogg /AFTERMATH/SHADY/INTERSCOPE She Don't Tell Me To/ Mongomery Gentry /COLUMBIA



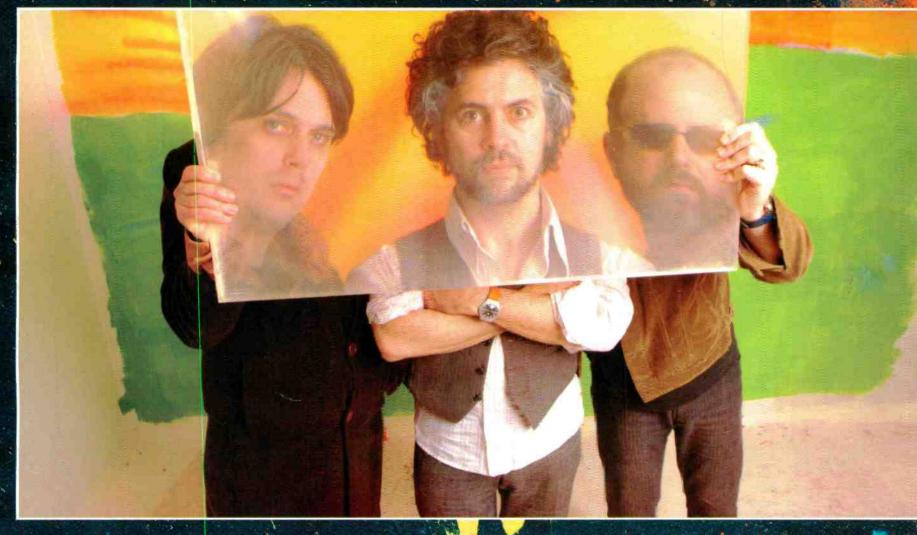
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