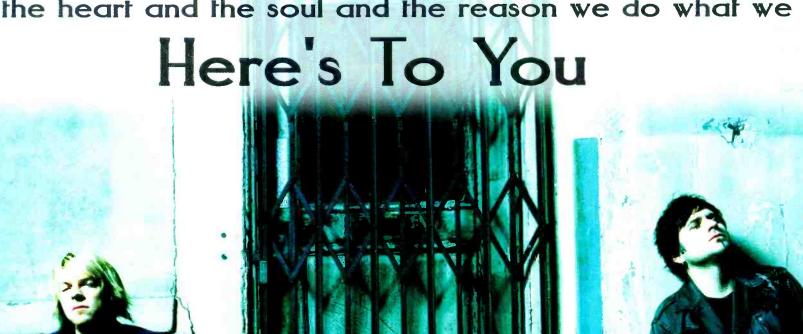


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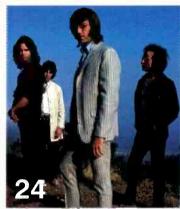
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ABOVE: Dido and other acts under the Nettwerk roster are being set up as their own record label. See page 7.
Photo: Steve Granitz/
Wirelmage.com
Roy Orbison photo: Paul Natkin/WireImage.com Doors photo: Gloria Stavers/

Courtesy of Doors Music Company

COVER: Doors photo: Paul Ferrara/Courtesy of Doors Music Company Mickey Mouse photo: Jim Smeal/Wirelmage.com Powter photo: Andy Stubbs/Wirelmage.com





THE NEW FRONTIER

Despite the oft-repeated notion that this is a business of dinosaurs, music companies of all stripes are undergoing a remarkable strategic transformation.

Start with the major labels. Right before our eyes, they are changing from music production and marketing empires to entertainment repertoire centers. They still take the responsibility to develop talent, but they are unlocking the value of that talent in entirely new ways.

The labels' expansion plans—from digital and mobile distribution to strategic investments—are explored this week in a Billboard report beginning on page 28.

These initiatives require significant sweat and to date are yielding only a fraction of industry revenue. But that fraction is rapidly growing and adds up to an industry that is anything but extinct.

Even as the majors undergo this transformation, at least one industry maverick says it's time to toss out the label paradigm. Terry McBride, CEO of Vancouver-based Nettwerk Music Group, is advising his management clients to forget about label deals, keep control of their repertoire and partner with a capable marketer—like Nettwerk—for distribution (see story, next page). That sounds great for a brand-name artist like Nettwerk's Sarah McLachlan. But will it work for developing acts? Stay tuned.

Of course, no one ever said this transformation thing would be easy. Consider the Yahoo's case, a valued industry partner that has worked hard to create a legitimate digital music business. In its pioneering zeal, Yahoo recently has been stung by affiliations with Web platforms linking to unauthorized downloads (see story, next page).

The message to all is clear: Be careful where you step when entering the

How The Soundtrack **Business Got Off Track**

BY JONATHAN McHUGH

Imagine you are Joe or Jane Consumer. You are sitting in a theater. The movie begins, and you are immersed in the story, characters, special effects—and something else.

What is it? You can't put your finger on it, but as you leave you are humming the end-title song. You and your companion discuss how perfect the music was for the film. You walk into a record store and buy the soundtrack. Then you call or e-mail all your friends and tell them to request the video on MTV. Sounds like a soundtrack executive's dream? Well it was . . . until about five years ago.

Now it's more like this: You are eating takeout, watching a movie from Netflix or TiVo, or maybe you actually went out and sprang \$150 for a babysitter, dinner and a movie. The movie ends, you remember there was some music in there, mostly sandwiched into the background-but there was that one great use.

Instead of going to the mall to buy the CD, you fire up your laptop and download the one memorable song. Sound familiar?

What changed in five years? Was it:

- A) People's moviegoing habits;
- B) The ability to effectively showcase music in film;
 - C) Music buying habits;
 - D) All of the above.

The answer for the most part is D. So, how did the soundtrack get off track?

One key explanation is marketing, which has always been driven by music videos. As video channels played fewer videos, they added even fewer soundtrack videos. Without this crucial national exposure, film companies didn't want to waste marketing money co-funding videos, and the labels lost their biggest promotional driver for soundtrack sales. The whole precarious alliance started to fall apart.

Labels also tired of paying film studios large advances for soundtrack rightsoften unrecouped—where the music was not well-represented in the film or marketing campaign. A filmmaker's "vision" that his or her film had to have a soundtrack also added to the marketplace glut. Consumers were overwhelmed with the volume of releases and underwhelmed with quality. More often than not, a film's music wasn't even on the soundtrack—it was "inspired by" it.

As record company sales plummeted, soundtrack sales dropped off too. Yet, it's not all doom and gloom.

The future is a targeted approach in placing music in films and creating soundtracks. The key is to keep sales expectations modest, and licensing, A&R and marketing costs down. Keep the repertoire focused-and make sure the music is an integral part of the film.

There are several recent examples of successfully integrating music and movies. The independent film "Garden State" won a soundtrack Grammy Award in 2004 for its tremendous use of music. The quirky "Napoleon Dynamite" used quotable dialogue on its soundtrack to help fuel sales. And "The Gospel" featured contemporary gospel artists in acting and singing roles.

These three films' soundtracks were produced at minimal expense with minimal expectations. They all connected with their audiences on a visual and a musical level.

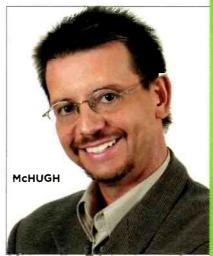
More recently, Disney Channel's perfectly targeted teen film "High School Musical" exploded off its initial TV airing and grew every week until it reached No. 1 on The Billboard 200, selling more than 1 million albums in just over two months.

Other strong-selling soundtracks of the

past year include "Hustle & Flow," with the Academy Award-winning Three 6 Mafia rap song "It's Hard out Here for a Pimp," and "Ray," which won Grammys for best compilation soundtrack and best score.

In each case, these were great films and music played a pivotal role. When music has a strong identity in a film, moviegoers will feel that emotional connection and be propelled to buy the soundtrack.

An upcoming example is Universal's



summer film "Idyllwild," which stars OutKast's André 3000 and Big Boi. The film's music will make up the group's next album. It's the kind of music-driven vehicle that will sell music now and in

Film and TV remain powerful tools to expose music. That will never change. Soundtracks will always have a place on our shelves or iPods—as long as they act as musical souvenirs of a visual pleasure that the consumer wants to cherish.

Jonathan McHugh is VP of creative development at Jive Records.

Billboard

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Internet Insight Web growth sluggish, broadband booms



Carlos Santana Latin venues come alive with top acts



Sampler puts Disturbed in gaming centers

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>>>'FIFTH **BEATLE' HEADED** TO HALL

George Martin will be inducted into the U.K. Music Hall of Fame at the third annual ceremony, which will be held later this year in London. The "fifth Beatle" will receive this year's honorary member trophy for his contribution to British music. Martin will join past honorary members John Peel (2005) and Chris Blackwell (2004).

>>>BILLBOARD TO UNVEIL **NEW CHART**

Billboard this summer will unveil a new Hot MasterTones chart. ranking the bestselling master ringtones in the **United States. The** tally will track ringtones that play a segment of an original recording, rather than a synthesized instrumental version of a hit song. According to performance rights organization BMI, it is estimated that the overall U.S. ringtone market (master and polyphonic ringtones) accounted for \$500 million in 2005 and will grow to \$600 million this year.

>>>SANCTUARY **CEO TO EXIT**

Tom Lipsky, president/CEO of Sanctuary Records Group in North America, will leave the company. effective June 30, to pursue other opportunities. The move is part of the global restructuring the Sanctuary Group has undergone in the past six months. Lipsky will continue with Sanctuary through June 30 to assist with the transition.

>>>CLEAR CHANNEL.

GOOGLE PARTNER On April 5, Clear **Channel Radio chose** Google as the search partner for its

continued on >>p8





TORONTO-Nettwerk Music Group CEO Terry McBride has a simple message for his management clients: You no longer need to sign with a record label.

BY LARRY LEBLANC

To McBride, the benefits for today's artists of keeping control over their musical output outweigh those of being signed to a label.

"We're focused on setting up our artists as their own record label," says the Vancouverbased McBride, whose operation also includes a label (Nettwerk Productions) and a publishing company. "I'm advocating for artists we manage not to sign-or re-sign-with a label unless it's a pressing-and-distribution deal to work back catalog with new projects."

Nettwerk Management's 42-act roster includes stars Avril Lavigne (Sony BMG) and Dido (Sony BMG), as well as lesser-known acts.

McBride says that within three years, "probably 80%" of releases from his management clients will be through their own labels. That includes cornerstone artist Sarah McLachlan, who is signed to Nettwerk's label as well as its management company.

During the past three years Nettwerk has developed an infrastructure to support proiects in North America by its management clients, including three eight-person marketing teams spread across Nettwerk's North American offices in Vancouver, Los Angeles, Nashville, Boston and New York, McBride says a team will be installed later this year in Europe, where Nettwerk has offices in London and Hamburg

Nettwerk first tested the waters for McBride's approach in 2004 with the Barenaked Ladies' "Barenaked for the Holidays" album on the act's Desperation Records label, distributed in North America by Warner Music.

According to Nielsen SoundScan, the album has sold 275,000 units in the United States and 78,000 units in Canada. McBride claims the Barenaked Ladies-formerly a Warner Music act— continued on >>p8

DIGITAL BY SUSAN BUTLER

Webjay Creates New Copyright Woes For Yahoo

Yahoo acquired playlist-sharing site webjay.com in January. But it seems it may have bought itself a problem. Webjay.org makes downloading the Beatles' music or Kanye West's full-length video as easy as a keyword search and a click of a mouse

Webjay enables users to build their own playlists of audio and video that is available elsewhere—anywhere—on the Internet. The site hosts the playlists, which have links that automatically stream or download most files

Webjay founder Lucas Gonze, who began working for Yahoo in California after the acquisition, reportedly developed the site as a way to let users create the Internet equivalent of mix tapes from free music in cyberspace.

Users can then share their playlists with others, include them on their Web sites, browse other users' playlists and play the files.

An April 2004 Wired article, written when about 100 people had contributed playlists to the site, quotes Gonze as saying, "What you can't point to is hit songs. There's no Eminem, there's no Britney [Spears]." The article noted that "the site does not support links to pirated or unauthorized music. Links to such songs will be taken down."

If that was true then, it is no longer the case. Webjay now appears to host tens of thousands of playlists, including hundreds with links to such A-list stars as Spears and Eminem. While some links to hit music were disabled, many continued on >>p8

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network of more than 1,100 radio station Web sites. Users will be able to run Google searches without leaving station sites, and Clear Channel's local advertisers will benefit from the deal-they will have their ads showcased first in search results. According to Clear Channel, its sites have nearly 7 million unique

>>>DMB EMBRACES **ITUNES**

visitors per month.

Dave Matthews Band's entire catalog was made available on Apple's iTunes Music Store April 4. The move marks the first time fans can purchase individual songs from the band's catalog online. DMB has sold more than 27.4 million albums in the United States, according to Nielsen SoundScan

>>> WMG BOLSTERS INDIE EFFORT

Warner Music Group has created the independent Label Group-which comprises Asylum Records, East West **Records and Cordless** Recordings—to oversee the company's indielabel endeavors. Todd Moscowitz, currently president of Asylum, has been named ILG president.

>>>IRADIO SIGNS THIRD MAJOR

Sony BMG has joined Warner Music Group and Universal Music Group to provide content for Motorola's burgeoning iRadio, a service that gives subscribers access to more than 400 channels of commercialfree music and talk programming from their cell phone. In addition to licensing its music for iRadio, Sony BMG will distribute original programming that will debut exclusively on iRadio.

>>>CLARK LEAVES **MERCURY**

Longtime Mercury Records artist Terri Clark has exited the label's roster after 11 years. Clark released seven albums on Mercury, including a 2004 greatest-hits set. All but her self-titled first album

continued on >>p10

UpFront

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earned more than \$3 million in royalties from that album, which he says is more than from any of the group's other releases, except its 1998 career best seller "Stunt" (Reprise Records).

"We're pleased with the money per unit we made, [compared 1 to being within the traditional label system," Barenaked Ladies vocalist Steven Page says. "It's like selling a million records."

Three other Nettwerkmanaged acts-Josh Rouse. State Radio and MC Lars-released albums on their own labels this year. All were distributed through Nettwerk/Sony BMG in Canada: each has territory-by-territory international deals

Nettwerk has close links with Sony BMG Music Canada. Many of Nettwerk's leading management clients are signed to the major locally or globally, and Sony BMG distributes the Nettwerk Productions label.

In 2005 Nettwerk Management struck an additional deal with Sonv BMG Canada (Billboard, Dec. 10, 2005) that gives Nettwerk a role as an international A&R arm of the major.

Sony BMG Music Canada president Lisa Zbitnew describes McBride as "a progressive music entrepreneur" but also cautions: "A number of artists have 'gone it alone' with their own imprint, funding their own investment and marketing costs in return for keeping a longer margin . . . Many of the failures in this regard actually underscore the value added by a music company."

Toronto-based entertain-

ment attorney Susan Abramovitch of Goodman & Carr says she sees the logic behind McBride's plan. "If Nettwerk is providing marketing and promotion, more power to you," Abramovitch says. "As long as there is a strong marketing and promotion team, and the money to finance it. I don't see any fallout to doing this."

McLachlan's five-album deal with Nettwerk Productions recently expired, and future Canadian releases—including a 2006 seasonal album-will appear on her own Tide imprint, with distribution through Nettwerk/Sony BMG, McLachlan has three albums to deliver under her current Sony BMG deal outside Canada, McBride says her future international releases will then be on Tide.

He notes that, while physical sales will likely remain a significant business for some time. such major-label strengths as manufacturing and physical distribution are losing importance in the digital age.

The Internet offers artists access to ancillary revenue, McBride says, through selling exclusive downloads and streaming audio and videos. However, he laments that the music industry remains "locked into a per-unit mentality."

According to McBride, "We should be locked into a perdollar mentality-how much income we can create from downloads, streaming, TV placements, movie placements, selling physical discs [and] selling the live and acoustic versions."

HFA Taps Record Clubs

New Deal Formalizes Licensing Process, Rates

The Harry Fox Agency's first mechanical licensing deal with BMG Columbia House ends more than 50 years during which the record cluband its predecessor companies —did not secure written licenses for records it distributed to club members.

The move comes four years after several songwriters filed a class-action lawsuit over the issue against record clubs. The deal formalizes the licensing process as well as the longstanding 75% royalty rate.

The clubs have long paid most music publishers mechanical royalties at an amount equal to 75% of the rate set by copyright law. This reduction mirrored the rates labels paid to the publishers of their acts/songwriters. The clubs claimed they held implied -rather than written-licenses since publishers accepted their payments. If a publisher objected, the clubs usually stopped distributing records embodying those compositions.

Steven Hayes, an attorney for BMG Columbia House, suggests timing made the licensing process difficult to change. "Given the amount of product that was put out, the job trying to get written licenses was a huge one." He adds that the clubs could not secure written licenses in time to get the product out to meet consumer demand.

For a time, at least, publishers had to carefully tread around such a major retail entity. "Before the advent of the Internet.

record clubs were the only game in town for many consumers, particularly for back catalog," HFA president/CEO Gary Churgin says. "So the lack of licenses was uncomfortable but tolerated."

Hayes explains the dis-

'Before the Internet, record clubs were the only game in town...so the lack of licenses was tolerated.' -GARY CHURGIN

counted rate as industry custom and practice.

"The business model of the clubs has always been based on paying 75% of the statutory amount because of the highgross but thin-margin business," he says. "Most people knew what the arrangements were and were happy with them."

Nevertheless, there were indie publishers and lawvers who complained about the practice for years. But it took songwriter Edward "Kid" Orv's daughter, songwriters William Griffin Ir. and Lerov Preston. and lawyers Neville Johnson and Maxwell Blecher to get things moving by filing the 2002 class-

action suit. The plaintiffs claimed the clubs failed to secure mechanical licenses before distributing their recordings.

Last year a proposed settlement put publishers and HFA up in arms due to a provision that would bind all copyright owners of certain compositions to its terms. The terms included an agreement that publishers would have to opt out of a license by visiting a Web site on an ongoing basis; otherwise their songs would be licensed at a discounted mechanical rate (Billboard, June 4, 2005).

After the court received objections from numerous publishers, the new proposed settlement-set for final approval in June-involves a license scheme similar to the HFA deal plus a \$6.5 million payment for past uses.

Under the separate deal between BMG Columbia House and HFA, music publishers affiliated with HFA will have the option to make their catalogs available to BMG Columbia House for licensing at the nowformalized rate. The club will account quarterly and be subject to audits.

"The advances in the IT capability, both HFA and on our end, have made this easier to do now," Hayes says. "BMG Columbia House is adapting the business practices in order to be able to facilitate [licensing the compositions]." He adds that the record club will also work with publishers not affiliated with HFA.

YAHOO from >>p7

Billboard downloaded or streamed free audio tracks ranging from the Beatles and Beyoncé to 50 Cent and Gorillaz. One playlist linked to 50 videos, including full-length music videos of Madonna, Kelly Clarkson, Norah Jones and Usher. One click automatically downloaded the West/Jamie Foxx full-length music video "Gold Digger" to the computer desktop.

Yahoo executives declined to comment, but Charlene Fitzgibbon, a Yahoo spokeswoman, said: "Yahoo is currently transitioning some of the features of webjay.org into Yahoo Music's products and services. Yahoo aims to respect intellectual property rights and will remove any content when notified of material that infringes copyrights.



Billboard was able to download a free copy of KANYE WEST'S 'Gold Digger' video using Webiav.

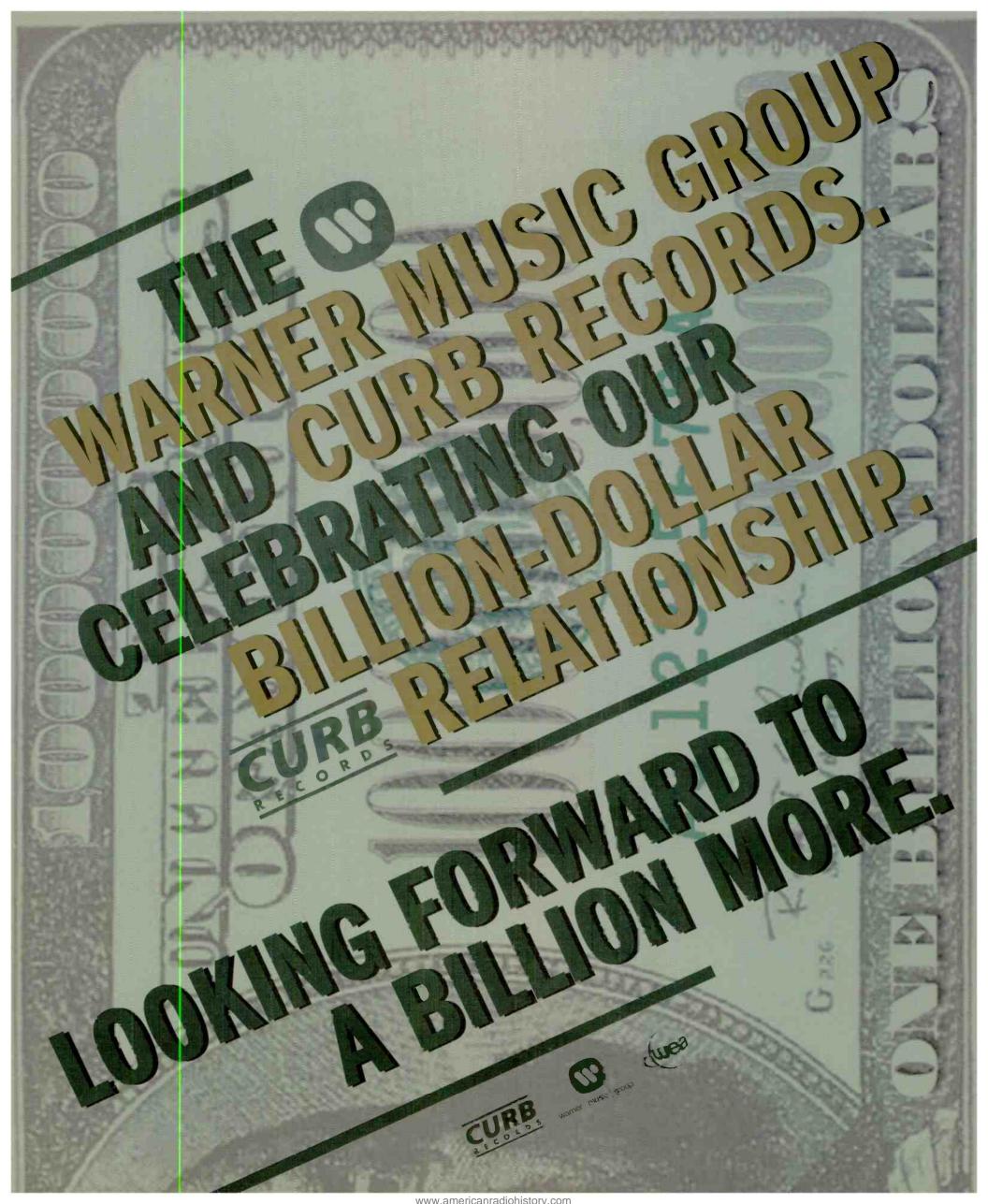
Yahoo is emerging as something of a poster child for the challenge of creating interactive communities while honoring the copyrights of other major media companies—particularly the music business. Webjay's playlists make clear the extent to which the Internet is still-perhaps increasingly-swimming in unlicensed content.

Yahoo has worked closely with the music industry to build a legitimate digital music market. In September 2004, it bought MusicMatch for about \$160 million to sell music downloads. Yahoo (and other such Web destinations as AOL and MySpace) have emerged as crucial players in the promotion of music. Yahoo's online radio network attracted 2.6 million listeners for January, the most recent numbers available from Arbitron and comScore Media Metrix. And the company streams several hundred million videos per month.

But this is not the first time Yahoo has been tied to a site that fails to honor music copyrights. One month before Yahoo acquired Webjay, music copyright holders warned the Internet giant to stop making unlicensed music available through Yahoo China (Billboard, March 11). Yahoo pumped \$1 billion into Internet auction site Alibaba .com last October, which operates Yahoo's China portal. That site links deep into other sites so users can easily download music-much of it unlicensedfor free

Executives from the four major labels and the RIAA declined to comment. Several music industry executives, who did not want to speak on the record, wondered why Yahoo acquired Webjay without immediately implementing some sort of filtering system.

"When you look at services like that, functionally they are no different than the old Napster," says a veteran digital music attorney who asked not to be identified. "It makes you wonder why anyone would bother to do a legitimate music service —to go get licenses—when they have to compete with this kind



reached the top 10 on **Billboard's Top Country** Albums chart.

>>>KNIGHT, DEATH **ROW FILE FOR** BANKRUPTCY

Marion "Suge" Knight Jr. and Death Row Records filed petitions for bankruptcy April 4, to avoid more than \$120 million in debts and the threat of a California judge ordering a court officer to take control of the label. The move came three days after Knight failed to appear—for the fourth time-in a California state court to identify his assets in a receivership proceeding, attorney Steve Goldberg says, Goldberg represents Michael Harris. who, along with ex-wife Lydia Harris, is trying to collect on a \$107 million judgment awarded last year after Knight failed to defend Lydia's claim for profits after helping start Death Row. Suge **Publishing Group did not** file a petition.

>>>IFPI TARGETS FILE SHARERS

The international recorded-music industry has launched a new round of legal proceedings targeting prolific file-sharing "uploaders." Nearly 2.000 new cases were launched April 4 against file sharers across **Europe as the industry** attempts to rein in illegal peer-to-peer activities. The new legal actions brought by the IFPI and its member bodiescover 10 countries, including Portugal for the first time

>>>PEARL JAM **PLANS SECOND LEG**

Following the June 3 close of the first leg of Pearl Jam's North American tour, the band will return to the road June 23 in Pittsburgh. Fourteen dates are set for the second leg through a July 22 show at the Gorge Amphitheatre in George, Wash., with more expected.

Compiled by Chris M. Walsh. Reporting by Lars Brandle, Susan Butler, Jonathan Cohen, Hillary Crosley, Michael Paoletta, Phyllis Stark, Chuck Taylor, Ken Tucker and Chris M. Walsh.

UpFront

BY CHRIS M. WALSH

Hollywood Hits The Net Studios Finally Embrace Downloads—Will Customers Follow?

Six major movie studios began offering their releases for digital download on April 3, through online services Movielink and Cinema Now While this marks the first time consumers can legally download films, the achievement is marred by limitations and high prices.

Movielink, which is owned by Warner Bros., Sony Pictures, Universal, MGM and Paramount, began by offering more than 300 titles from the five studios and Twentieth Century Fox The titles are a mix of classics, blockbusters and Academy Award-winning films including "Brokeback Mountain," "King Kong," "Office Space" and "Breakfast at Tiffany's." Prices range from \$10 to \$30.

CinemaNow, which signed deals with Sony, MGM and Li-

onsgate (which has a stake in the company), began with 85 titles, with prices ranging from \$9.95 to \$19.95

In other words, customers pay as much—or in some cases more—as they would for a DVD. But because of digital rights management restrictions, they get less for their money

Movielink customers download a Windows Media, DRMprotected file to their PC. The download can be played on two other computers and a backup can be burned to a DVD, but it cannot be played on a DVD player. Streaming via home networking is the only way to view a download on a TV. CinemaNow users are able to download one copy to one computer.

The new offerings are being trumpeted by the film indus-

try as groundbreaking. "This is the milestone we've been waiting for," Cinema Now CEO Curt Marvis said in a statement. At a press conference, Universal Pictures president/ COO Rick Finkelstein called it "a very new and exciting way of delivering our film product to consumers."

Kevin Tsujihara, president of Warner Bros. Home Entertainment Group, added during a press conference: "[Movielink] is an important first step in the creation of a digital distribution business.

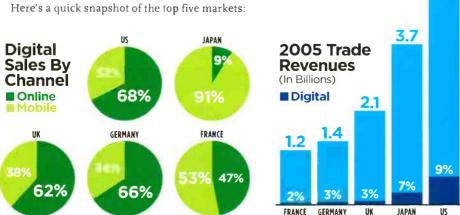
For now, industry analysts think that's all it may be. "Consumers are aware of pricing and portability options," says Russ Crupnick of NPD Group. "Restricting them puts a cloud over the potential [of the appeal] for mainstream people."



A World Of Numbers

International labels body IFPI's just-released annual report mostly confirmed expectations: For 2005, Coldplay's "Speed of Sound" was the world's best seller, and digital sales are growing rapidly, but still not fast enough to offset drops in physical sales.

Globally, digital sales nearly doubled last year, but are still worth 3% or less of music revenue in all but two markets, the world's two largest: the United States and Japan. As the two territories prove, platforms can emerge in different forms. In the States, twothirds of digital sales came online, while in Japan, more than 90% were mobile.





CHRISTIAN BY DEBORAH EVANS PRICE

GMA Awards Worship Tomlin

NASHVILLE-Chris Tomlin took top honors at the 37th annual Gospel Music Assn. Music Awards, netting five Dove trophies, including artist of the year and male vocalist. Tomlin went into the evening the most nominated artist with nine nods. Hosted by Rebecca St. James and Kirk Franklin, the show was held at Nashville's Grand Ole Opry House April 5.

"This is amazing," Tomlin says. "I know it's God's favor. It's nothing I'm doing. It's quite humbling and quite an honor."

Tomlin's wins were indicative of the worship movement's continued strength in the Christian music industry. Tomlin was not the only praise and worship leader to garner a flock of Doves. His sixsteps labelmate the David Crowder Band was a three-time winner, garnering Doves for its participation in the "Chronicles of Narnia" project, along with trophies for rock/contemporary album for "A Collision" and rock/ contemporary recorded song for "Here Is Our King."

Steven Curtis Chapman made history by receiving his 50th Dove Award. The perennial favorite is the most awarded artist in Dove history. He picked up a Dove for special event album of the year for his participation in the "Chronicles of Narnia" project.

Other winners included "American Idol" Carrie Underwood for country song of the year: Backstreet Boy Brian Littrell, inspirational song: Alison Krauss + Union Station, bluegrass song; Natalie Grant, female vocalist; and Christa Wells, songwriter. Casting Crowns won its second consecutive group of the year accolade, while Simple/INO Records band the Afters won the new artist award. The Texasbased rockers recently performed their hit "Beautiful Love" on MTV's "TRL" and look to be the next Christian band mainstream radio and TV will embrace.

The Dove wins cap an especially successful year for Tomlin, whose album "Arriving" is certified gold. "God continues to expand our platform and just give us voice to a bigger audience," Tomlin says. "When you come to the Dove Awards, you don't win anything, you just receive. God has given you something, and you just receive it.'

The GMA Music Awards will air in national syndication April 15-May 21. For more from Tomlin and a complete list of winners, visit billboard.biz.

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The Wisdom Of MECCA (And CTIA)

At Dual Confabs, Mobile Biz Talks Up Big Brands, Bigger Multimedia Experiences

LAS VEGAS—A consensus appeared to emerge from Billboard's MECCA mobile entertainment conference, held during CTIA's wireless industry conference April 4. Technological and operational issues are being resolved. Now it's time to clear the final hurdle: attracting customers.

According to a recent study by Valista, only 18% of respondents downloaded mobile content in the past week. Paul Reddick, VP of business development and product innovation at Sprint, says an average of 15% of subscribers actively download ringtones in a given month.

The figures point to a lack of awareness beyond the early-adopter crowd of what wireless devices can do and what kind of content can be acquired.

The big media brands coming to the table should help drive this effort. Walt Disney Internet Group finally unveiled its anticipated mobile virtual network operator (MVNO) service, Disney Mobile, during CTIA's opening keynote. Fox Mobile Entertainment just launched a direct-to-consumer mobile content Web site called Mobizzo. Rio Caraeff. VP/GM of Universal Music Mobile, said the company is directing buyers to request mobile content via a short message code inserted in CDs.

Mobile social networking is also coming of age. Companies like Buzznet, Juicecast and Intercasting will soon enable users to capture video and photos from their phones and post them to on-

BIG VID DEALS AT CTIA

- Network Live announced a multiyear deal with MediaFlow, a Qualcomm subsidiary that specializes in delivery of high-quality mobile video streams.
- ■VH1 Mobile unveiled two made-for-mobile series.
- Amn'd Mobile teamed with another MTV Networks property, Logo, to deliver lesbian. gay, bisexual and transgender programming.
- Amp'd, Spike TV and Ultimate Fighting Championship plan to simulcast Ultimate Fight Night Live to Amp'd subscribers.
- Nellynoser is powering a new rich-media application from Comedy Central.

line and mobile blogs. MySpace has a mobile deal with soon-to-launch operator Helio. Even Cingular's Jim Ryan, VP of consumer data products, hinted at pending social networking play.

'If you want to give customers what they want, you don't start with access to your stuff," he said. "You start with access to their stuff.'

For many attendees, developing a mobile mass market means content providers and wireless carriers need to take a more hands-off approach to deliver content. The sentiment was heard again and again at MECCA: Enable what customers want, and you'll make money. Force customers into doing things your way, and you won't.

OVERHEARD AT MECCA

Hip-hop was front-and-center at MECCA and CTIA events-T.I., Busta

Rhymes, LL Cool I and Chuck D were all featured artists in presentations and/or party performances. But this may mark the year when the mobile market expands beyond

urban music. Caraeff noted that urban music accounted for 85% of mobile sales in 2005, but 70% so far this year. Bryan Biniak, senior VP/GM of American Greetings Mobile, said retail partners like Univision are diversifying by making genres like regional Mexican music and Spanish rock available . . . Concerns are growing about the Slingbox, a TiVo-like device that just began to allow users access to TV programming with their cell phones. Carriers and TV networks expressed fears that technology would cannibalize new premium video initiatives . . . MobiTV announced it has more than 1 million TV service subscribers worldwide. "People who say, 'Why do you want to watch something on a cell phone?' don't understand what's happening," Network Live CEO Kevin Wall said during his MECCA keynote. "Video programming is entering the wireless world. It's the next killer application." . . . Music and mobile executives say that if Apple is going to enter the mobile space, the MVNO route makes the most sense . . . Cingular claims \$2.68 billion in data revenue last year. That makes it third worldwide, behind only China Mobile and Japan's NTT DoCoMo, Ryan said ... Following the lead of videogames, EMI has launched the first adsupported mobile music service. EMI is working with Rhythm NewMedia, a Silicon Valley mobile advertising company, to test ad-supported on-demand and preprogrammed mobile video in the United States.

MTV 'TRES' AIMS AT U.S. LATINOS

MTV, perhaps the world's bestknown youth brand, is finally making a serious bid for the U.S. Latin market.

MTVTr3s, the network's newest niche channel, will debut in fourth-quarter 2006, revamping MTV's current U.S. Latin offering, MTV Español. But the new MTVTr3s comes with new executive leadership, improved distribution. its own VJs (which MTV Español never had) and unique programming.

MTVTr3s will target 12- to 34-year-old bicultural Latinos and is described as the "validation, voz and vida of young U.S. Latinos," according to GM Lucía Ballas-Traynor. Music programming will center on rock, pop and urban.

MTV Español reaches only 3.1 million Hispanic TV homes and 13 million total homes via cable and satellite, but MTVTr3s expects to have a hybrid distribution platform in place by launch, incorporating cable, broadcast and satellite networks.

The MTV announcement comes on the heels of the relaunch of Latin youth network mun2, owned by Telemundo. Media companies are keen to tap into the quickly growing Hispanic youth population.

MTV's lag in making a similar move, MTV president Christina Norman says, was due to personnel moves. That included getting a GM who knew the marketplace (Ballas-Traynor comes from

Spanish-language cable network Galavision). Programming will be headed by José Tillán, head of programming at MTV Latin America, and MTV vet Lily Neumeyer. Tillán will continue to head programming and talent relations at MTV Latin America as well.

think it was a viable market," Norman says. "It just took us a while to figure out what the right approach is. Everyone sees the big numbers. But, what does it mean, and how do you do it in a meaningful way?"

MTV has had programming in Spanish for 15 years via MTV International, and later MTV Latin America, But neither can be seen in the United States, Here, MTV S. (for Spanish), launched in 1999, and was renamed MTV Español, VHUno was added to the lineup the same year and will continue to operate

ever, MTV has become more interested in Latin acts. Spanishlanguage performances—one by Shakira, and another featuring reggaetón stars Daddy Yankee, Tego Calderon and Don Omar-were included in its Video Music Awards for the first time last year.

While the new MTVTr3s will broadcast these superstars. Norman says it will also be a platform to develop new talent

T.I.MELINE OF A HIT

The King of the South's platinum-selling title "King" didn't arrive overnight. Here's what happened on the road to success. COMPILED BY HILLARY CROSLEY

2004



Releases "Trap Muzik," sells 1 million copies. Releases "Down With the King" mix tape.

Goes to Georgia's **Fulton County jail** for an April 1998 drug charge parole violation. Released in summer and releases platinum-selling "Urban Legend" on Atlantic Records in

November.

2005

ALIGUST: Establishes publishing deal with Warner/ Chappell for Grand Hustle Music to sign artists to publishing deals Performs on 🕌

VH1's "Hip-Hop Honors" during a **Big Daddy Kane** tribute. Wins Vibe magazine's Street

Anthem award for single "U Don't Know Me." Releases T.I. Presents the P\$C's debut CD

"25 to Life" in stores. Headlines **Boost** Mobile's RockCorps concert at Radio City

OCTOBER:

Performs his own set at Jav-Z's sold-out "I Declare War" concert, where Jay reunites with longtime foe Nas.

Goes on six-week Georgia Power Tour circuit with fellow Atlantan

Nominated for two Grammys: best rap/song collaboration for Destiny's Child's "Soldier" and best rap solo performance for "U Don't Know Me," Nominated for rap artist of the year at the 2005 Billboard

Music Awards.

Young Jeezy.

DECEMBER:

Early recordings for "King" are leaked onto Internet. developing an instant buzz among fans, T.I. refuses to include any leaked songs on album and records all new material.

JANUARY:

Releases DJ Drama's "Gangsta Grillz Mixtape: The Leak" to

whet the appetite of fans and to combat piracy.



Releases fourth album "King"

on Atlantic and first feature film "ATL" the same week. Album hits No. 1 on Billboard's Top R&B/Hip-Hop Albums chart and "ATL" charts No. 3 at the box office.

12 | APRIL 15, 2006

for other MTV channels.



The Publishers' Place

SUSAN BUTLER sbutler@billboard.com



Cherry Lane/EA Sell Music At Next Level

herry Lane Music Publishing is testing new waters. Its joint venture with Electronic Arts is licensing digital phonorecord delivery (DPD) rights to Nettwerk Records for permanent and temporary downloads on a percentage basis rather than the statutory 9-cent-per-download rate.

The venture, Next Level Music, owns certain music composed for EA's games under work-for-hire agreements with composers, similar to those that composers enter for motion pictures and other audiovisual works. Next Level entered a deal with Nettwerk to release the music on CDs and to distribute it through online services.

Richard Stumpf, Cherry Lane VP of creative services and marketing, believes the deal is an "innovative and aggressive plan to fight peer-to-peer file sharing by making music more accessible to consumers in the 'anywhere, anyhow' model they demand." (Stumpf described the underlying philosophy in a guest editorial in the March 25 issue.)

The deal permits Nettwerk to pay for all digital reproduction rights at a rate equal to a percentage of the label's receipts. Although the parties will not reveal the exact percentage, Stumpf says it is a rate that "mirrors" the mechanical rate for CDs less certain deductions. Mechanical royalties for CDs will be at the statutory rate.

Several publishers contacted by Billboard were not aware of any other U.S. publisher offering DPD licenses on a percentage basis. The NMPA has been negotiating with the Digital Media Assn. to find a way to streamline licensing for subscription services, which offer temporary downloads at rates that will fairly compensate publishers and songwriters.

In general, percentage rate discussions have been based on revenue generated by the online services, not on revenue received from labels. As for DPD rates, a Copyright Royalty Board proceeding is under way

to determine fair rates for DPDs; a decision is expected later this year.

In the past, some publishers have expressed concerns over subscription services, saying acquisitions that still have the green light. One expert says this is actually a great time to sell to BMG because the publisher may pay a bit more than it otherwise would to increase its value.



that offering so many tracks for a low monthly fee could severely undercut publishers' and songwriters' income.

Stumpf does not believe that letting the label control ultimate rates through its negotiations will have a negative impact.

"I think labels are in the business to make money and so are we," he says. "I don't think labels will be giving these away."

Stumpf says the deal, which is short-term and may be renegotiated, does not extend to Cherry Lane's songwriters who are not part of the EA venture.

NO STOP SIGN FOR BMG:

The last time a major music publisher was part of a corporate sell-off, new deals apparently screeched to a halt. That was 2003, when Time Warner's decision to sell Warner Music Group reportedly put the brakes on any new signings or acquisitions by Warner/Chappell Music.

Now that Bertelsmann is exploring the option to spin off BMG Music Publishing and/or its interests in Sony BMG, some are wondering if BMG's pub arm is also slowing down.

That does not seem to be the case. A source close to the publisher says BMG Music Publishing is currently negotiating about \$30 million in potential

BUG ADDS 'BLACKBIRD':

Bug Music has signed a worldwide administration deal for the Fred Ahlert music catalog. Among the 21 No. 1 hits from the 1920s and the 1930s are "Stormy Weather" and "Bye Bye Blackbird." The catalog was the subject of a landmark copyright case in 1998 against Warner/ Chappell Music. The federal appeals court in New York held that W/C had no authority to license a composition for the soundtrack to "Sleepless in Seattle" after the composer's heirs terminated the agreement.

ROYALTY REVIEWERS:

The members of ASCAP have elected a new Board of Review slate. The independent panel of writers and publishers hears claims by ASCAP members when they have a complaint about their royalty distributions.

Beginning four-year terms April 1 in the popular production division are composer Charles Bernstein; lyricists Arthur Hamilton and John Bettis; and publishers Helene Blue (Helene Blue Musique), Maxyne Lang (Williamson Music) and Keith Mardak (Hal Leonard). In the symphonic and concert division are composer Melinda Wagner and publisher Jennifer Bilfield (Boosey & Hawkes).

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Aussie Biz Has Golden Hopes After Commonwealth Games

MELBOURNE—Australian sportsmen and women dominated the 18th Commonwealth Games March 15-26 here, collecting 84 gold medals. Now Aussie labels aim to mine more precious metal, using local music talent featured during the event.

A dozen Australian acts performed during the opening or closing ceremonies, each held before a sold-out 80,000-strong crowd at the Melbourne Cricket Ground. The free-to-air Nine Network claims the opening ceremony drew 3.8 million TV viewers nationally, while the closing ceremony attracted 3 million. Nine estimates both telecasts reached more than 1 billion viewers globally.

The lengthiest performance over the two ceremonial events came from EMI Music Australia alternative act the Cat Empire. Its hour and 40-minute slot during the opening ceremony included specially written music to accompany athletes from 71 countries entering the arena. The studio recording of that new music appears on a limited edition (20,000 copies), 13-track album "Cities: The Cat Empire Project" (Virgin) released domestically April 1.

The band's Melbourne-based manager Correne Wilkie reports immediate global interest in the Cat Empire as a result of the Games exposure, with 1,500 new overseas visitors logging onto its Web site (thecatempire.com) within 15 minutes of the telecast ending.

The band is signed to Virgin/ EMI for Australasia only. Wilkie says negotiations with labels in the United States and European territories "certainly sped up with the publicity leading up to the Games."

The Melbourne band's April 2005 sophomore album "Two Shoes" has shipped 130,000 units domestically to date, according to EMI. "Their performance will continue to build the band's international story and profile, which is already welldeveloped via constant overseas touring and recording," EMI Music Australia managing director John O'Donnell says.

The Cat Empire begins a 15-date North American trek June 7 in Los Angeles before heading to Europe in July for shows booked through the Agency Group.

Other opening ceremony performers included Sony BMG Australia's multiplatinumselling pop singer/songwriter Delta Goodrem with her specially penned theme song "Together We Are One." It was only intended for inclusion on the label's "M2006 Commonwealth Games Opening Ceremony" album, released March 15, but public demand encouraged Sony BMG to rush its release as a single April 1.

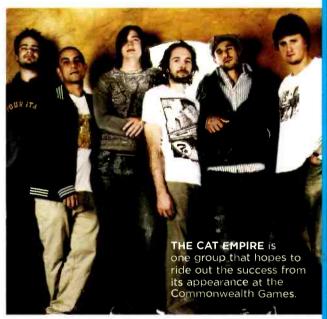
"There is every likelihood we are looking at a platinum [70,000 shipments] single," Sony BMG chairman/CEO Denis Handlin says.

The other key featured act on March 15 was veteran alternative rock band the Church, performing its 1988 Billboard Hot 100 hit "Under the Milky Way" with the Melbourne Symphony Orchestra.

Church guitarist Marty Willson-Piper says the performance set up the April 17 global release of its new album, "Uninvited Like the Clouds" on Cooking Vinyl, for the world outside Australasia where it appears on independent Liberation Music.

"The telecast didn't mean anything in the U.S., which is our tralian Recording Industry Assn. in its release week.

Sony BMG released a second album, "M2006 Commonwealth Games Closing Ceremony," March 26, including material by Grinspoon (Universal), Paul Kelly (EMI), Ben Lee (Inertia), Sarah Blasko (Universal) and John Farnham (Sony BMG). A DVD of sporting highlights is



biggest market," Willson-Piper admits, "but [as a result of it], we're looking at possible touring interest from Asia."

The Church tours Europe during May, booked by Londonbased First Contact, ahead of July U.S. dates through New Yorkbased Entourage.

The band's newly recorded version of "Under the Milky Way" with the MSO is featured on the "Opening Ceremony" album, which was certified gold (35,000 shipments) by the Ausdue April 23. Handlin predicts total CD and DVD sales of 150,000 units.

Blasko performed the Crowded House song "Don't Dream It's Over" at the closing ceremony, which began with rock act Grinspoon and ended with veteran vocalist Farnham.

"The Games brought Grinspoon and Sarah Blasko to the attention of people who hadn't heard of them before," Universal Music Australia managing director George Ash says.

GLOBALNEWSLINE

>>>IFPI HITS UPLOADERS

IFPI members launched 2,000 new legal proceedings against prolific file-sharing uploaders April 4 in 10 European countries, Since the international labels' body resorted to litigation in March 2004, it says 5,500 suits have been brought in 18 countries outside the United States.

'This campaign started in major music markets where sales were falling sharply," IFPI chairman/CEO John Kennedy said in a statement. "Now these legal actions have spread to smaller markets in countries like Portugal where it is not an exaggeration to say the future of the whole national market, and local artists, is at stake."

-Lars Brandle

>>>SAITO DEPARTING TOSHIBA-EMI

Toshiba-EMI chairman Masaaki Saito will retire April 27, after 36 years with the Tokyo-based label.

After joining Toshiba-EMI in 1970, Saito trained with various EMI affiliates in Europe before taking a role in the Japanese company's planning department in 1977. In 1980, he joined TOEMI Music Office, the label's artistmanagement affiliate and became its president in 1982. Saito was appointed manager of Toshiba-EMI's international marketing division in 1986, and was named president of Toshiba-EMI in 1997. He became chairman in January 2005.

Toshiba-EMI will not replace Saito as chairman.

>>>AYLING FLIES IN AT SANCTUARY

Sanctuary Group has named British Airways chief executive Bob Ayling to the post of nonexecutive chairman.

The London-based company had been seeking to fill the post since November 2005 when co-founder Andy Taylor announced he was switching from his executive chairmanship to re-take his old role as CEO.

Sanctuary's previous nonexecutive chairman David Marshall retired in 2003, at which time CEO Taylor became executive chairman.

Ayling helmed British Airways from 1992 to 2000. He will continue to serve as vice chairman of vacuum cleaner manufacturer Dyson and chairman of specialist travel firm Holidaybreak. -Lars Brandle

>>>UNIVERSAL POLAND RESHUFFLES

Universal Music Poland has restructured its executive team, promoting managing director Andrzej Puczynski to the new role of chairman. Puczynski reports to Vico Antippas, the Geneva-based Universal Music Group International president for Central and Eastern Europe. Puczynski continues to chair local IFPI affiliate Zpav.

Magic Records founder and managing director Jan Kubicki replaces Puczynski as managing director at Universal Music Poland, which has a majority stake in Warsaw-based Magic, Kubicki also reports to Antippas.

-Cesco Van Gool

GLOB BY LARRY LeBLANC

Juno Awards Break Out The Bublé

HALIFAX, Nova Scotia-Vancouver crooner Michael Bublé picked up a leading four awards at the 35th Juno Awards, held here April 2 at the Metro Centre.

During the televised show, hosted by Canadian-born actress Pamela Anderson, Bublé won top album for his 143/ Reprise set "It's Time," top single for "Home" and top artist.

A night earlier Bublé won top pop album at the Juno gala in which 32 of the 39 Junos were handed out. Bublé was shut out of a full sweep by Lava/Atlantic rock act Simple Plan winning the fan-voted Fan Choice Award.

Bublé said the next morning that he was still excited by the multiple wins, "I hardly slept last night," he said, "I was on the phone to my family in Vancouver from 3 a.m. to 5 a.m."

Canada's alternative scene. making waves globally, finally received its due on the awards presentation. Toronto-based music collective Broken Social Scene, Kingston, Ontario's reggae-punk group Bedouin Soundclash and Montreal poet/ DJ Buck 65 performed alongside more mainstream acts such as Juno Hall of Fame inductee Bryan Adams and Nickelback.

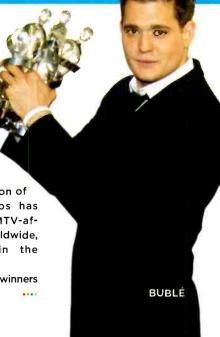
Five of the seven members of the Arcade Fire took home top songwriter honors; Bedouin Soundclash won for top new group; and Broken Social Scene's self-titled CD on Arts & Craft was named top alternative album.

Leading up to the awards, there was considerable media and music industry criticism of Juno organizer CARAS for choosing two non-Canadian acts-Britain's Coldplay and America's Black Eyed Peas-to perform on the televised show. The two tied for international album honors.

Anderson used the evening to make risqué jokes and promote her People for the Ethical Treatment of Animals beliefs, and was roundly booed several times. She told the crowd-from Atlantic Canada. a seal hunting region-that her favorite artist Seal was not there because he was afraid of "being clubbed to death."

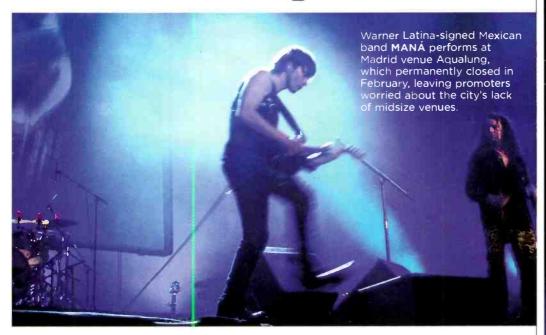
A packaged version of the televised Junos has been offered to 11 MTV-affiliated networks worldwide, including MTV2 in the United States.

For a full list of Juno winners go to junoawards.ca.



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GLOBAL BY HOWELL LLEWELLYN

MADRID'S LIVE-MUSIC SHORTAGE

Venue Closings Unite Concerned Concert Promoters

MADRID-Alarm over ongoing live-music venue closures has spurred 18 local concert organizers to form the Assn. of Independent Promoters (Uniprom) to lobby local and regional government.

Uniprom fears that many midsize international acts may entirely pass by Spain on European tours if a lack of suitable venues causes Madrid to disappear from the circuit.

The permanent closure of Madrid's 2,000-capacity venue Aqualung in February due to site redevelopment has left the Spanish capital desperately short of midsized venues.

It is a situation that particularly concerns promoters of genres like hip-hop, indie rock, world and even Latin music. Without a decent-sized Madrid gig to hang a tour on, the entire Spanish touring market looks less appealing to international acts.

Many such artists, including Latin American and U.S. Latin artists, say it is not worthwhile to tour Spain if they cannot play Madrid, says Rubén Caravaca, director of world music promoter La Fábrica de Ideas.

Caravaca cites Californiabased Mexican band Los Tigres del Norte as an example. "Last year, [they] played five Spanish summer festivals, but only after I got them a Madrid gig," Caravaca says

"For international acts of all origins, but especially from Latin America, coming to Spain and not performing in Madrid

is like not doing London when touring the United Kingdom," says EMI Music Spain and Portugal president Manolo Díaz, a former chairman of the Latin Recording Academy.

"It is not just [about] money," Diaz explains, "but understanding that Madrid is wellcommunicated with the rest of Spain and houses the headquarters of all the media, labels and music associations. If Uniprom can become a strong entity, it could have a major effect on international tours and on the music business here."

Caravaca insists no serious Latin act would tour Spain without a Madrid gig. "We're talking about midsized acts for midsized venues," he says. "Now Aqualung has gone, the only such venue in Madrid is the 2,800-capacity La Riviera. Otherwise, the landscape is completely barren.

Uniprom president Alex de Graniere is director of Madridbased promoter La Nota. He says Uniprom intends to lobby city and regional councils "to draw up specific legislation for the staging of concerts" and to press the point that Madrid cannot be taken seriously as the capital of Europe's fifth-largest music market unless it has a decent venue circuit.

Caravaca says Uniprom will identify alternative venues in the Madrid region, which has a population of 6 million. "All we have to do is somehow supply them with the usual con-

Caravaca notes that a slump in the number of international gigs would have a ripple effect on Spanish workers who make up the sound, lighting, backstage and catering crews.

Madrid's live-music revenue in 2004 (the last year details are available) totaled €21.5 million (\$26.1 million), according to authors' and publishers' society SGAE.

Uniprom member Barnaby Harrod owns Madrid-based independent promoter Mercury Wheels, which in recent years has booked such international acts as Oasis, Iggy Pop, the Strokes, Marianne Faithfull and Primal Scream.

"All of these artists have played in midsized venues of 1,000-3,000," Harrod says, "and at the present rate Madrid won't have a single venue of this size. All bands from the Rolling Stones and U2 down have to play in venues of this size at some point in their careers, and many do so throughout their careers. Moby and Beck, for example, recently played La Riviera.'

Harrod adds that Uniprom must stop "Madrid authorities from depriving the public from seeing many of the great bands of our age through their negligent policy on live music—it's an absolutely ridiculous state of affairs. Uniprom must make them aware of the precarious state of live music in the Spanish capital."



APRIL 25-26, 2006 | NEW YORK CITY

Produced by digitalmediawire in association with Billboard

The 5th Annual Games & Mobile Forum has been expanded to 2 days. The 2-day event is set for April 25-26, 2006 at the Museum of Jewish Heritage in New York City. and includes 4 keynotes and 6 panels.

Over 1,200 senior executives have attended the event over the past four years, including senior participants from Electronic Arts, JAMDAT, Glu Mobile, Nokia, Sony, I-Play, MForma, Sprint, Ericsson, QUALCOMM, Virgin Mobile, PlayFirst, Atari, Playboy, MTV, Wired, GameSpot, Ziff Davis, Digital Chocolate, Turbine, Microsoft, Gameloft, Yahoo!, ADL, UBS Warburg, Deloitie, the UK Government, the Irish Government, Coca-Cola, and FepsiCo, among others. This is a "must attend" event for senior decision-makers from online and motile games companies.

This year's speakers include:

KEYNOTES & FEATURED INTERVIEWS Greg Ballard CEO, Glu Mobile

Chris Early Studio Manager. Microsoft Casual Games Group

David Gosen Chief Executive Officer. I-Play

Tammy Robinson Manager, Games Content & Programming, V≥rizon Wireless

Robert Tercek CEO & Co-Founder, MulitMedia Networks

or (R) Chris Chambers Depusy Project Director. Army Game Project

Alex St. John CEO. WildTangent

PANELISTS
Michael Dowling SVP. Interpret
Jonathan Epstein Agent, Games & Interactive. United Talent Agency

Sam Huxley CSO. Bounce Interactive Gaming / Y&R Brands Mike Vorhaus Managing Director. Frank N. Magid Associates Gabe Zichermann Chief Marketing and Strategy Officer, Boonty

Larry Tanz CEO. LivePlanet
Alex Campbell Co-Founder and CEC, Vibes Media
Stephen Davis President of Mebile & Online Media, InfoSpace
Eric Albert Director of North American Operations. Gameloft
John Cahill General Manage.

Paul Condolora SVP & GM. Cartoon Network New Media
Shaul Olmert Senior Director. Digital Games. Nickelodeon Networks
Chris Baker Associate Editor. Wired Magazine
Alex Campbell Co-Founder & CEO. Vibes Media
Ned Sherman CEO & Publisher. Digital Media Wire

Matthew Bellows GM & VP of Marketing, Floodgate Entertainment Matt Golden SVP of Sales / Co-Founder, Tira Wireless

Scott Jensen VP. Licensing & Brand Partnerships, MFORMA

Ken Ruck Head of Wireless, Nickeloceon Networks

Mike Yuen Senior Director. Gaming Group. QUALCOMM George Borkowski Head of IP & Tech Practice. MS&K Greg Costikyan CEO. Manifesto Games Daniel Hart Vice President, Online Games. MTV Networks

Adeo Ressi CEO & Founder, Games Trust
Michael Schutzler SVP, Games Division. RealNetworks
Margaret Wallace CEO & Co-Founder, Skunk Studios
Suzie Reider SVP, Sales/Mktg, Games & Entertainment, CNET Networks
Teemu Huuhtanen EVP, Sales & Besines Development, Sulake

Leo Jun Manager, Games Division. HELIO (formerly SK-EarthLink)

Gunnar Larsen European Director of Mobile Games, Real Networks

Sean Malatesta VP Americas, Business Development, Indiagames Itd. (India & China)

Emily Della Maggiora Vice Presidant. Nielsen Interactive Entertainment Wade Tinney Partner & Game Designer, Large Animal Games

Eric Zimmerman CEO. GameLab

To register, please visit

www.gamesandmobile.com

or call 323-822-0936.



























Web Adoption Slows, Broadband Grows

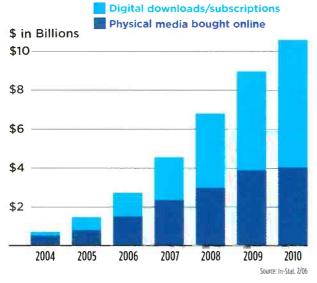
By all accounts, the pace of Internet penetration is slowing.

After years of double-digit growth, the rate of worldwide Internet adoption-new users coming to the medium -dropped to only 5% in 2005, according to a recent study by Ipsos Insight. In the United States, that number was even smaller.

Indeed, another firm. Parks Associates, estimates about 64% of U.S. households have Internet access today. It expects U.S. adoption will grow only 1% this year and will not reach 67% until 2009. Early projections had U.S. Internet penetration at 75% by now, a bar that has been missed even though computer costs and Internet fees have dropped dramatically.

Alarmists may see these figures and fret over the possible implications for the muchlauded Internet economy—or the ability to buy and sell physical and digital goods over the Internet. The Internet economy is particularly important to the music industry, which is placing some heavy bets that digital music distribution will turn around still-declining CD sales and usher in a new age of profitability.

Worldwide Online Music Market Revenue



Still, it's not time to run into the streets screaming. The slowing Internet growth rates do not mean that the Internet is stalling, or that all our assumptions about the consumer adoption of digital media are false

While overall Internet growth is not as robust as in years past, broadband Internet adoption is skyrocketing. A recent Nielsen/NetRatings report found that the number of active U.S. broadband Internet users increased 28% from February 2005 to

February 2006 to 95.5 million. That's 68% of active Internet users today—an all-time high.

With the rise of broadband comes a parallel increase in the amount of time spent on the Web and the amount of content accessed while doing so. Since February 2003, the average time spent online has increased five hours per month to 30.5, according to Nielsen.

Online video is particularly benefitting from this trend MSN Video traffic grew 44% in the last year, while YouTube and Google Video now draw 9 million and 6.2 million unique visitors monthly, respectively. Video search requests on iFilm and Yahoo have tripled.

Music consumption is also on the rise. In-Stat reports that the online music market will experience "healthy growth" for the remainder of the decade, with sales worldwide expected to jump from \$1.5 billion in 2005 to \$10.7 billion by 2010. Jupiter Research predicts digital music will account for 16% of total recorded-music revenue by 2011.

Going further, Parks Associates says revenue from ondemand Internet content of all forms will grow 260% during the next five years to reach \$9 billion in the United States alone by 2010—driven largely by the increase of broadband Internet usage and innovations in digital entertainment services.

The Internet market has matured, not stalled. Usage is reaching the point of critical mass needed to make it a stable distribution platform. The media industry would do better to focus on the changing Internet habits of those consumers actively using the Internet today than concern themselves with whether others are logging on.

Many people will just never use the Internet. Some live in rural areas where it's not available. Some are just too. old to incorporate it into their lifestyle. And some are wellpaid, college-educated people put off by privacy concerns or who prefer more intimate forms of communication.

According to Parks Associates, 18% of those without Internet access today remain so not because of high costs or lack of availability, but because they are simply not interested.

"Most people have heard about the Internet and have the opportunity to access it." Ipsos researcher Adam Wright says. "So what you're seeing is that those who have not yet jumped onboard aren't going to. That group of the market is not even a factor in the Internet world."

While the bad news is that these people will never buy music on the Internet, the good news is that they will not illegally download it, either. They will buy it the oldfashioned way, or not at all.

Meanwhile, those who have driven the Internet to this stage of maturity and who are upgrading to broadband are increasingly reevaluating how they acquire media in the physical and digital worlds.

'Consumers are starting to figure out how to utilize this channel versus the offline channel," Wright says. "When do I go to a movie theater, and when do I download movies online? It signifies that if you don't have your act together or a strategy to utilize the Internet, you have to do it pretty quickly. It's a sign that you have to really start leveraging this channel, because it is mature."



BITS & BRIEFS

ACID REMIXES

Sonv Media Software-the company behind Sound Forge, Acid Pro and other professional-quality audio software and equipment—is offering up to \$10,000 in prizes to amateur music remixers interested in testing their skills through contests listed at its acidplanet.com site.

Through April 12, contestants can download the track "Welcome to the Now 'Evo Devo' " by the Terms and remix it as they like. Judges include producer/engineers Elliot Scheiner and Greg Ladanvi, along with the editors of Remix magazine.

For a separate contest, legendary trumpeter Herb Alpert is contributing the track "Butterball" through April 28.

KEEPING IT CLEAN

File-sharing site LimeWire

has taken its first steps to go legitimate by introducing an optional filtering system that attempts to block copyrighted content sharing. Upon user request, LimeWire will scan all files and block any copyrighted content as identified by content owners.

RIGHTEOUS SOUNDS

Mobile content publisher/aggregator Airborne Entertainment is getting socially conscious with a new line of activist-themed ringtones. ringback tones and wallpaper images called Just Cause. The company will donate 10% of proceeds from the sale of the Just Cause content to a different organization each month. Sample "protestones" ringtones include "Hell No. We Won't Go" and "Viva La Revolution!"

Morning radio got you down? Roadmaster USA has introduced a line of FM transmitters designed to let you stream your MP3 player through your

Such transmitters—which convert audio to FM signals and send them to the car stereo over unused frequencies—have become common. But the Roadmaster series adds a few bells and whis-tles. Designed to plug directly into a cigarette lighter as a power source, the VRFM devices work with not only MP3 devices, but also CD players, USB drives and even has a SD memory card slot to stream stored music.

The four models in the series feature a range of capabilities-from an entry-level basic device to one with random play and display screen. They are available at most major superstores, car dealer-

YAHOO! WUSIC TOP 20 STREAMS 1 SHAKIRA 3,727,189 2 T-PAIN I'm N Luv (Wit A Stripper) JIVE 3,364,682 3 SEAN PAUL 3,132,134 Shakira debuts 4 BEYONCÉ at No. 1 for the 3.001.496 5 JAMES BLUNT month with 2,737,975 'Hips Don't 6 PINK Lie." Last week 2,689,894 7 NE-YO So Sick ISLAND/DEF JAM she performed 2,607,277 the song with 8 NATASHA BEDINGFIELD Wyclef Jean on 2.234,490 "American Idol." 9 CHRIS BROWN 1,941,586 10 MARY J. BLIGE Rascal Flatts 1,940,895 had its video premiere on Y! 11 CHRIS BROWN 1,871,403 12 THE PUSSYCAT DOLLS Music. "What 1 811 710 Hurts the 13 RAY J One Wish SANCTUARY Most" is 1,800,116 currently No. 1 14 KELLY CLARKSON 1.700.937 on Billboard's 15 KELLY CLARKSON Hot Country 1,692.516 16 THE PUSSYCAT DOLLS 1.635.425 17 RASCAL FLATTS 18 SHAKIRA 1.456.283 19 JAMIE FOXX 1,447,814 20 FALL OUT BOY 1,405,783

ships and at roadmasterusa.com for between \$20 and \$70, depending on the model. —Antony Bruno

UpFront

On The Road

RAY WADDELL rwaddell@billboard.com



Roberts Turns 20 Nashville Booking Agency Celebrates Anniversary

ne of Nashville's most successful boutique booking agencies, the Bobby Roberts Co., celebrates a rare 20th anniversary this year.

CEO Bobby Roberts opened BRC in 1986 after a stint managing Leon Russell. He set about building a roster from scratch.

Roberts notes that he booked a lot of \$5,000- to \$10,000-per-night acts in those days, and still does, along with much higherpriced talent. "These artists were all looking to work as much as they could," he says. "We were their answer in

some of them have a very large body of work, like Merle Haggard, John Anderson and Ray Price

"Of course I'm proud of all of the artists we represent. but as far as highlights for me, it would have to be representing icons like Waylon Jennings, Eddie Rabbitt and Tammy Wynette who are no longer with us, along with legends like Merle Haggard, John Anderson, Mark Farner, Don Williams and Ray

Roberts says booking Haggard on tours with Bob Dylan this year and last, and nailing the Hag a recent opening slot with the Rolling Stones

they may be in reference to money, to routed dates, the quality of the dates. It's been fun because I have seen some artists where the quality of the jobs and the money has risen exponentially in our association with them."

Roberts regards the smaller size of his operation as a plus. "We're very efficient as an agency, we're quick with our answers," he says. "We keep a small enough roster that every one of the acts knows that we care about them, and we're doing everything we can to increase their tour income and the amount of dates they have.

BRC continues to grow,

'We keep a small enough roster that every one of the acts knowsthat we care about them.

TOUR DIARY

escape a beating in

hits a mall in Illinois

-BOBBY ROBERTS



seeking an agency that would really focus on their career, and they were our answer in giving us another act so we could build the roster."

One of Roberts' early clients and best friends is country music's John Anderson, who

Roberts not only books but manages. Anderson, like other BRC clients, likes to work and can deliver the goods onstage.

"Everybody we work with today are artists that enjoy going out and working the road, and are artists that deliver great shows," he says. "The majority of them have a good string of hits, and

were also highlights.

Current BRC staff includes Roberts' sons Lance (senior VP) and Travis James (VP), as well as his wife of 35 years, Diana (CFO). Among the other staffers are senior VP Brian Jones,

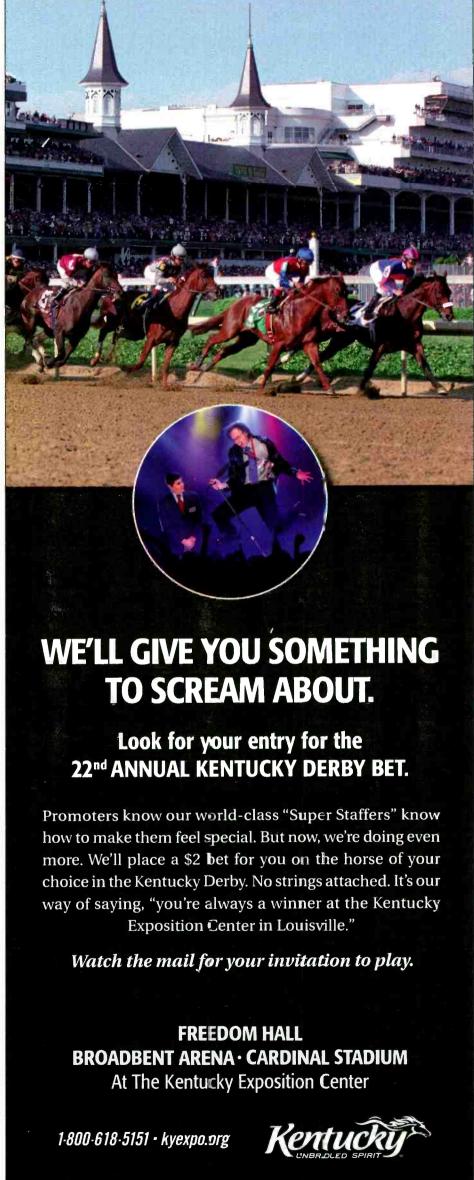
> agents Tim Bowers and Coby Futch. marketing/information systems manager Tara Shore and administrative assistant Marcia Goins.

> 'We want to see the talent buyer have successful shows," Roberts says. "And we want to get the artists out there achieving their goals, whatever

Roberts says. "2005 was the largest volume year we've ever had in the history of the company, from a sales standpoint, the amount of dates and financially," he says.

"I believe what has led to our longevity is, philosophically, we have always strived to treat people the way we want to be treated," he adds. "Anybody can make mistakes now and then, but if we do we always try to correct them."

In marking BRC's 20th anniversary, the company recently built a new, 7,000square-foot office in Goodlettsville, Tenn. It will house the agency and BRC publishing concerns Red Owl Music and Swingin' Mad Monkey Music in partnership with Anderson.



BOXSCORE Concert Grosses \$6,856,592 BILLY JOEL Wachovia Center, Philadelph a 33,955 Feb. 14, March 7, 13, 20, 30 Live Nation \$2,713,642 CEL NE DION 2 Colos.eum at Caesars Palace, Las Vegas, March 22-26 9,812 20,740 five Concerts West/AEG Live ULTRA MUSIC FESTIVAL: THE PRODIGY, THE KILLERS & OTHERS \$2,247,952 3 Bicentarma Park, Miami, Maich 25 50,385 Ultra Productions CIRQUE DU SOLEIL'S DELIR LM \$2,059,712 Kamper Arena, Kansas City Mo. 22,159 March 3-4 Live Nation, Grque du Solell CIRQUE DU SOLEIL'S DELIR LM Amariber Airlines Center, Calas, March 27-28 6,153 20.163 two shows \$1,754,012 Live Nation, Cirque du Soleil CIRQUE DU SOLEIL'S DELIR LM \$1,579,592 Joe Louis Frena, Detroit, Feb 28-24 Live Nation, Cirque du Soleil CIRQUE DU SOLEIL'S DELIR LM \$1,182,982 Corsect Fielchouse, Indianapolis, Feb. 27-28 Live Nation, Cirque du Solell \$1,066,519 QLEEN . PAUL RODGE Air Canaca Centre, Toronto, March 16 1,273 House of Elues Canada \$973,261 CCLOFLAY, RICHARD ASHCROFT Sco labank Place, Ottawa, Ontario, March 17 \$7751/\$4287 CIRQUE DU SOLEILS DELIR LM \$960,416 10 10,488 AT&F Center, San Antonio, March 15-20 Live Nation, Cirque du Soleil GLEEN . PAUL RODGERS \$844,090 11 Verizon Caster, Washington, D.C., March 9 I M D Me-moditan Talent Presents COLDELAY, RICHARD ASHCROFT \$758,574 \$7950/\$3950 12 Bradley Cater, Milwaukee, March 15 Live Nat on \$730,712 CAS E, ARCTIC MONKEYS 13 Air Canaca Centre, Toronto March 20 House of Blues Canada Paleze of Auburn Hills, Aubum Hills, Neich, March 24 Paleze of Auburn Hills, Aubum B0,256 Selicut \$707,235 \$150/\$89.50/ \$69.50/\$39.50 Live Nation, Palace Sports & Entertainment COLDELAY, RICHARD ASHCROFT 15 \$693,641 Quicken Loans Arena, Cleveland, 13,503 March 20 Live Nation \$664.870 BLACK EYED PEAS, PUSSYCAT DOLLS, FLIPSYDE 16 G bear amphitheatre, Universal 2,042 City Calif, Harch 28-29 wo salt House of Blues Concerts, Grass Root Productions, Suave Entertainment REGGAETON HIP HOP LIVE: SNOOP DOGG, DADDY YANKEE \$589,714 \$110/\$41.65 The Forum, Inglewood, Calif., 5,982 March 26 CIRGUE DU SOLEILES DELIRIUM \$570,684 Altel arena, North Little Rcca, Ark. Ma ch 22-23 Live Nation, Cirque du Soleil SIN BANDERA 19 \$557,445 Colites de Puerto Rico, Hato 2,589 Rey, Puerto Rico, April 1 Gianfi Communications BLACK EYED PEAS, PUSSYCAT DOLLS, FLIPSYDE \$502,079 ARGO Arena, Sacramento, Calf., 13,041 Another Planet Entertainment \$469,275 KCRN A SOUNDS ECLECTIC EVENING Gibsor Amphitheatre, Universal 2,825 City Calif., March 25 House of Blues Concerts \$458,804 IL DINO, HAYLEY WESTENRA 22 Odyssey Arana, Belfast, Norther reland, March 27 Aiken Promotions BLACK EYED PEAS, PUSEYCAT DOLLS, FLIPSYDE 23 \$451,950 Save Mart Gerter, Fresno, Calif. 2,052 Another Planet Entertainment FALL OUT BOY, ALL-AMERICAN REJECTS & OTHERS \$431,364 Tweeter Parter at the Waterfrort, 14,966 Camden, H..., March 18-19 R. KELLY 25 \$430,574 \$65/\$45 James L. Knight Center, Miami, \$238 7537 two Fantasma Productions QUEEN - PAUL RODGERS \$421,942 26 Quicken Loans Arena, Cleveland 5,218 March 2 Live Nation \$40**3,7**30 \$39.50 NICKELBACK, CHEVELLE, TRAPT the Messina Group & Concerts West/AEG Live, Fastlane Concerts Freedon Hall Coliseum, Louisville, Ky., March 25 THE STROKES, EAGLES OF DEATH METAL 28 \$397,995 Glosor Amphitheatre, Universal City, Calif., March 30-31 House of Blues Concerts \$375,851 CHRISTY MOORE 29 Waterfrom Hail, Belfast, Northern 352 Ireland Marth 1-2, 28-29 Dur se \$52.33/\$43.61 Aiken Promotions NICKELBACK, CHEVELLE, TRAPT 30 \$364,388 the Messina Group & Concerts West/AEG Live, Fastlane Concerts Challeston Clvic Center, Challeston, W.Va., March 26 PEPE MEUILAR \$362,275 \$110/\$40 31 Dodge Arara, Hidalgo, Texas, March 20 =,328 \$355,102 MČT_EY CRÜE 32 (\$408,765 Canac \$51.69/\$34.31 Copos iseum, Hamilton, Onterio, Parch 9 House of Blues Canada BRAD PAISLEY, SARA EVANS, BILLY CURRINGTON 33 Thompsen-Soing Arena, Knozvěle, Tens., March 30 ٤,718 Live Nation NICKELBACK, CHEVELLE TRAPT \$322,399 \$39.50 34 the Messina Group & Concerts West/AEG Live, Fastlane Concerts Cha locte Beboats Arena, Cha locte, N.C., March 23 £.777 NICKELBACK, CHEVELLE TRAPT \$311,655 Roasoze Civic Center, Roanole, &422 the Mess na Group & Concerts West/AEG Live, Fastlane Concerts

UpFront

BY LEILA COBO

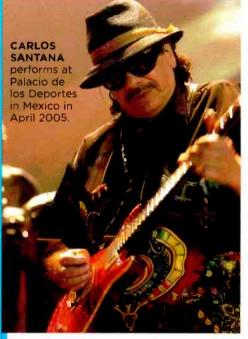
Stones, U2 Tours Shine Light On Latin Markets

The Rolling Stones and U2 had not been to Latin America in nearly eight years. And as the massive success of both tours confirm, the region's touring market has matured a lot in that time.

Between February and March, U2, with Franz Ferdinand opening, played nine sold-out shows at arenas in Mexico, Brazil, Argentina and Chile. On average, each show grossed more than \$5 million with attendance at more than 70,000 every night.

During the same months, the Rolling Stones played six massive concerts in Mexico, Argentina and Puerto Rico, as well as a stop at Copacabana Beach in Rio de Janeiro that the Stones' Web site claims drew 2 million fans.

Promoters agree that overall better infrastructures, new arenas—including the José Miguel Agrelot Coliseum in San Juan, Puerto Rico—and



healthier economies are contributing to a particularly busy concert season in Latin America.

"More and more people are realizing, 'We can't just play America, we can't just play Europe,' " says Jerry Barad, senior VP of touring for the Next Adventure, which booked the U2 tour. Today in Latin America, he says, "there are more promoters, there are more venues and more options."

Historically, touring in Latin America has never been a simple proposal. Unlike Europe, distances between countries are vast. With the exception of Mexico, all travel and transportation of equipment must be done via air. Typically, live shows are more heavily taxed in Latin America than in the United States. And with ever-shifting politics and economics, security can be an issue as well.

"Our business is unpredictable," says Phil Rodríguez, president of Evenpro/Water Brother International, which has offices in Miami, Colombia, Venezuela, Panama and Costa Rica. Rodríguez has been producing shows in Latin America for more than 20 years, booking everything from Rock in Rio to Jamiroquai, who recently performed in Bogotá, Colombia, for the first time.

That stop is an example of artists' willingness to sample new territories that were off-limits just a

Colombia "has made a quantum leap in terms of

improvement with President [Alvaro] Uribe," says Rodríguez, who opened up offices in Bogotá last year and has already brought down Good Charlotte, Ricky Martin, Slipknot and the Black Eyed Peas.

"By the same token, with our efforts and investment, we're slowly showing people that the stereotypes that applied to Colombia—kidnappings, drug lords, 'they're going to kill me'—were completely fictitious. Drop by drop, step by step, you have more and more artists coming down."

While Colombia is a relatively new market for international acts, Argentina could be termed a "renewed" market. The country, always a popular stop for touring acts, virtually shut down its concert activity after the economic and political crisis of 2002, when the local currency crashed, making it prohibitively expensive to bring in outside talent.

Today, the Argentine peso is still devaluated. but the economy is stronger and audiences are willing to pay the ticket prices necessary to lure big acts.

The nation is an important steppingstone to other Latin American territories.

"The distances are too far to play any one country in South America in isolation," says Bruce Moran, president of CIE USA Entertainment, which has offices in Mexico City, Buenos Aires, Santiago de Chile, São Paulo and New York.

Although last year alone Moran took Pearl Jam, Judas Priest, Avril Lavigne and Dream Theater, among others, to South America, the continent "is still not a necessity" for major acts as part of a tour, he says.

But Mexico is.

The country is not only rich in venues, it is also a hop and skip away from the United States.

"Every major artist today feels it is necessary to play Mexico City. And the beauty is, it can be included as part of a U.S. tour or it can be part of a Latin American run," Moran adds.

With a population of 40 million, Mexico City has a variety of venues and, certainly, the breadth of audience to attract virtually any kind of act. Mexico has also benefited from new arenas in smaller cities like Monterrey, Guadalajara and Acapulco.

According to Moran, business in Mexico has seen brisk growth, particularly since 2002. Last year, his company did 105 shows in Mexico, drawing more than 1 million people and a box office of nearly \$30 million.

Even as promoters are booking more international acts, Latin artists are also benefiting from a better touring structure and new venues.

"Compared to our experience of 15 years ago, today there are better venues, better technical facilities and better travel conditions," says Chaf's Enterprises Patricia Bolivar, who handles Chayanne.

The Puerto Rican star has increased his ticket prices along with his fame. But he's also upped his number of shows. In the past 12 months, Bolivar says, he played 100 concerts in Latin America alone.

Chayanne played 32 shows in Mexico, including one for 145,000 fans at the Zócalo in Mexico City. Indeed, local talent—best able to adapt to Latin America's constant market fluxuations—continues to be the driver of the regional concert industry.

"We take it a year at a time and we have short progressions," Rodríguez says. "You have to adapt to changing situations, for better or for worse. And if you do that, you can be in the game for a long time." ••••





sponsorship benefits, including on-site display space, to advertisers in the auto, apparel and other categories.



TOWER TURNS A NEW RETAIL PAGE: BOOKS

ower Records is more fully embracing the multimedia concept. The West Sacramento, Calif.-based chain has beefed up its presence in books, adding the product category to its online store and expanding its representation in brick-andmortar stores.

On March 20, the chain softlaunched its online bookstore, e-mailing the site's top 20,000 customers to notify them about the expanded offering, Tower VP of marketing Mike Jansta says. The book section's home page says the site has 631,358 titles available.

Selling books online is a logical progression, Jansta says, since Tower has always had a book offering, either through dedicated bookstores or through book sections in its music and video stores. Indeed, at one time Tower had a 17-store book chain, but that was truncated to four stores during a restructuring between 2000 and 2004.

Online, the addition of books makes for one-stop shopping since the store already offers music video, videogames, electronics and posters. Although Tower doesn't break out revenue, Billboard estimates that the online store accounts for about \$20 million-\$25 million of the chain's estimated \$450 million-\$500 million in revenue.

Billboard recently reported that the Tower board has voted to shop the chain. Sources say the investment bank hired to conduct the sale, Houlihan Lokey Howard & Zukin, is still readying a "book" with the chain's financials.

Meanwhile, establishing a books category could allow the chain to be positioned as a multimedia merchant, a more desirable trait than being labeled a music specialist while the chain is being shopped.

But Tower VP of books, magazines and ancillary products John Fraser says the company is boosting the area for a simple economic reason. "Books has been a growth area for Tower for the last two years," he says. The chain carries books in all 89 of its brick-and-mortar

stores, including its four dedicated bookstores in California—two in Sacramento and one each in Brea and Mountainview.

Fraser reports that the company will expand its book presence in 44, or half, of the chain's music and video outlets.

The chain has four grades of books presence. In stores where book sales are strongest, Tower carries 1,200 titles. Other outlets, depending on the category's performance, have 750, 500 or 250 titles. Those stores mainly carry music and popculture books, but the occasional hit fiction title also finds its way in. "Of the 44 stores affected by the expansion, 25 will be doubling the title base they currently have," Fraser says.

Tower is already beating its projection in the first week of operation, according to Jansta.

HASTINGS UP: While music-oriented chains continue to have problems, evidence keeps piling up that a multimedia offering is the way to go. Hastings Entertainment —which pioneered the multimedia format in 1972, by combining music, books and magazines in one specialty store, and then adding video rental when that format was introduced—just reported a 44% increase in earnings, posting \$7 million in net income, or 61 cents per diluted share, on sales of \$171.5 million for the three-month period ended Ian 31

That is up from the \$4.8 million in net income, or 40 cents per share, the company made in the prior fiscal fourth quarter when sales were \$173.1 million.

The increase in profitability was attributed to improved cost controls in the company's store and distribution operations as well as a more efficient returns operation. Selling, general and administrative costs actually increased during the quarter, but chain CFO Dan Crow says that is because costs from store closings and relocations are included in the SG&A expenses.

Meanwhile, overall sales were down due to a 0.6% drop

in comparable store sales as well as a 5.7% drop in video rental revenue to \$25.7 million from \$27.3 million.

Breaking out comparablestore sales by other product lines, music sales were down 2.4%. Video sell-through showed a 5% increase while book sales were up 3.1%. The company attributed that in part to testing used book sales in 14 of the chain's 153 stores; it now plans to sell used books in another 23 stores in the current fiscal year. Crow says.

While Hastings has outperformed most other U.S. chains in music sales for the quarter (most chains reported compa-

44%

reported earnings increase for quarter ended Jan. 31

rable-store music sales drops of 12%-20%), the disparity isn't as widespread as it seems because the Amarillo, Texas-based chain includes the sale of music-related items like MP3 players and guitars in that revenue.

For the year ended Jan. 31, Hastings reported net income of \$5.7 million, or 49 cents per diluted share, on sales of \$537.9 million, versus \$5.8 million, or 49 cents per diluted share, on sales of \$542 million in the prior fiscal year.

In giving guidance, the company says that it expects low single-digit, comparable-store increases, which should help produce net income of \$6.8 million-\$7.4 million, or 58 cents-63 cents per diluted share, in the current fiscal year. The company also announced a \$5 million stock repurchase program. This comes on the heels of a stock repurchase program started in September 2001 through Jan. 31, 2006, in which the company bought back \$6.7 million in shares.

Hastings stock closed at \$5.73, up 63 cents on the news; it closed April 3 at \$6.11. Its 52-week range is \$4.34-\$7.36.

Compiled b William Chipps, senlor editor, IEG Sponsorship Report

RETAIL BY ED CHRISTMAN

Labels Hope New Sampler Plays Well In Gaming Network

NEW YORK—The music biz is looking to get in the gameor, at least, in with the gamers.

GameTunes, a sister company of the Sherman Oaks, Calif.-based Musica marketing firm, is putting together newmusic samplers that will be played in roughly 100 gaming centers affiliated with iGames, an organization that provides services to independent and franchised game centers. In addition to listening parties and in-store play at the gaming centers, gamers will be offered coupons that could result in as much as \$4 off at the Virgin Megastore chain.

The initial sampler, put together by Bernard Ross, director of GameTunes, features 10 tracks including Bullets and Octane's "Save Me Sorrow" (Sony BMG), Disturbed's "Just Stop" (Warner), the Vines' "Don't Listen to the Radio" (Capitol) and Wolfmother's "Woman" (Interscope).

The iGames organization puts on more than 200 events a year at gaming centers, a retail format that has grown over the last five years or so. Gaming centers, almost completely dominated by independent operators, allow gamers to play popular videogames against one another, iGames says it caters to 500 centers and 1.2 million gamers in North America.

The songs on the sampler lean toward hard rock, which is just right, according to Bruce Haring, the editor of Global Gaming League and a longtime music industry reporter. So far, gamers tend to like hard music, Haring says. That the music industry is targeting gamers is no surprise to Haring. "Everyone is sniffing around the game space, musicwise, because they sense a new market emerging," he says.

The listening parties will take place between April 4 and May 7. Participating game centers also agree to play the sampler on a daily basis.

"We offer a direct link to a viral community of young people who are equally passionate about music and interactive entertainment," iGames executive director Mark Nielsen said in a statement.

While some record label executives see the sampler as just another "lifestyle mailing," others say the GameTunes collection reaches a key audience.

"It's tough to get the attention of teenage kids," says J Scavo, product manager at Hollywood, whose act Evans Blue is featured on the sampler. "Kids that age, especially the boys, they tune everything out. So you have to put a lot of speed bumps into their normal day to hope that you finally get their attention."

In addition to reaching the desired audience, GameTunes will provide feedback on the music from gaming fans to

artist management and their labels, Ross says.

In turn, gamers will get a chance to participate in contests to win complimentary copies of the individual artist's albums as well as discount coupons at the Virgin Megastore.

The distribution of sam-

new. Musica itself puts together samplers, with the appropriate music, that is distributed to "art" movie houses across the United States, while other marketing firms put together samplers for coffee houses, wine galleries, clothing stores and restaurants.

In this case, GameTunes is starting off distributing samplers on a bimonthly basis. Card rates for track placements are \$2,500 per song, Ross reports. He hopes to up the frequency to monthly next year.





Making The Brand

MICHAEL PAOLETTA mpaoletta@billboard.com

Allergy Campaign Nothing To Sneeze At

Alt-Country Couple Kelly Willis And Bruce Robison ID'd In National Claritan Ad

f vou're like us, vou did a double take upon seeing the new Claritin TV spot for the first time. We're referring to the ad that features alt-country solo artists/ married couple Kelly Willis and Bruce Robison.

Sure, we're mighty pleased to see such under-the-radar musicians in a national campaign. Still, we can't help but wonder what the folks at Claritin, parent company Schering-Plough and ad agency Euro RSCG Worldwide were thinking. Why these two for this campaign?

For the Claritin execs, Robison and Willis are the real deal-and that's ideal for the campaign, which soon expands to radio and print.

"Bruce and Kelly are real allergy sufferers who have a genuine need for long-lasting Claritin-D in order for them to perform," the Claritin brand team explains by e-mail. "Using real people in everyday situations in our advertising allows many of our prospective users to see how Claritin can help them."

Still, Robison believes he and Willis owe a big thanks to someone on the production side at the agency. "It seems like we have some fans over there," he says. Fortunately, he adds, "the concept fit us and our situation."

In other words, the spot shows the two artists—who both use Claritin, Robison notes—in their musical element, singing and playing guitar. Robison penned the ad's jingle, which he says is "just a chorus for a song that's not fully formed yet."

For those that may not recognize Robison and Willis, fear not. Unlike most campaigns, both are identified. Robison says this is because "we're not household names. They probably felt they needed to identify us."

Euro Tonic creative directors Rich Roth and Phil Silvestri. who helmed the campaign, see it differently. "We ID'd them to drive home the fact that they are real people with real allergies," Silvestri says.

The Claritin campaign coin-

cides with the release of Robison's new album, "Eleven Stories," on independent label Sustain Records, Referring to the timing, Jimmy Perkins, president/CEO of the Universal Music & Video Distributiondistributed label, says "we

Other than that, Perkins says

he hasn't reached out to Claritin or Euro Tonic yet regarding cross-promotional opportunities. Which is unfortunate because the possibilities are very much there. Robison is touring after all. Robison admits that he, too, couldn't have scripted it better."

was surprised by the offer from Claritin. "I find it interesting that they picked us—especially when you think about all the other [artists] out there," he says.

"Maybe I'm a moron." Robison says. "But I had no qualms accepting their invitation. I mean, it's so hard to get face time with anyone these days. For me and Kelly, this is like a free marketing and promotion plan. If there's a drawback, maybe I'll see it later on."

FLOWER POWER: Staying with TV spots that initially had us scratching our heads, has anyone else seen the new one

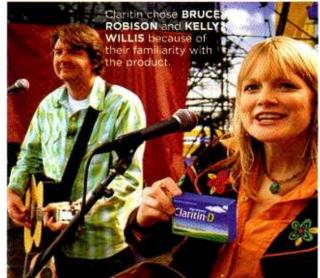
from Fidelity Investments? It features "In-a-Gadda-Da-Vida" by Iron Butterfly. The nearly 40vear-old, ultimate stoner song is now being used to hawk Fidelity's retirement accounts.

When asked about this odd pairing, Fidelity spokeswoman Jenny Engle chuckles and calls the song "a classic for many"particularly the investment firm's target audience: baby boomers.

We wanted a song that would appeal to that audience," she says. Well-known, vintage classics like "In-a-Gadda-Da-Vida" make an emotional connection with Fidelity's core audience, Engle maintains.

Between the music and flowery visual imagery, the spot created by Arnold Worldwide in Boston—for better or worse, leaves a lasting impression.

"The key is to catch people's attention," Engle says. Mission accomplished.



TODD MARTENS tmartens@billboard.com



Lionsgate's New Tracks

Indie Film Distributor Inks Deal With Sony BMG's Red

f "Akeelah and the Bee" doesn't replicate Lionsgate's success with "Crash" next award season, the inspirational movie will still mark a new milestone for the independent film and video distributor, albeit a significantly smaller one. The film's soundtrack is the first to be brought in-house and released via Lionsgate as part of a recently inked, nonexclusive agreement with Sony BMG's RED Distribution.

Lionsgate's launch of a music division also marks a return to the independent world for its president Jay Faires, who founded and ran Mammoth Records for much of the '90s. He ioined Lionsgate in June, and "Akeelah" marks the first soundtrack the film company will release on its own.

Just prior to joining Lionsgate, Faires had been focusing on his publishing firm, Baby New Year, and he will also help Lionsgate build its own publishing firm. His relationship with RED goes back to his Mammoth days, which used RED before linking with Atlantic in 1993.

The "Akeelah" soundtrack features a number of R&B greats, such as the Staple Singers, the Spinners and Curtis Mayfield, but is primarily a showcase for newcomers Keke Palmer, who recently signed to Atlantic, and Oprah Winfrey favorite Heather Small (Billboard, Jan. 7).

Soundtracks may not hold the sales power they once did, but "Akeelah" should benefit from a distribution and marketing partnership Lionsgate struck with Starbucks for the film. The album, released April 4, will ship about 100,000 to start, Faires says.

"We're not out laying out a million dollars for a soundtrack," Faires says. "If we can help labels and indie labels fulfill their objectives, and it helps us open our films, that's what this

Indeed, the pairing with RED could give the distributor's third-party indie labels easier access to films and TV. Faires says he's constantly talking to RED VP of artist development Danny Buch.

"He's already saying, 'Here's our priority singles for the next six months. Can you help me find a film or a TV show they might work for?' There's nothing more I want to do.

While not every Lionsgate soundtrack will go through RED, Faires expects at least 10 albums to go the indie route in 2006. He's working on a soundtrack for Showtime's "Weeds," which will include Death Cab for Cutie and Tom Jones, among others, as well as the soundtrack to William Friedkin's "Bug," which stars Ashley Judd and features scoring work from System of a Down's Seri Tankien.

Newcomer KEKE PALMER appears on the 'Akeelah and the Bee' soundtrack, released by Lionsgate.

REDEYE NEVER SLEEPS: Redeye Distribution in Haw River, N.C., which also includes labels Yep Roc and Eleven Thirty, has made a number of staff changes. Stephen Judge has stepped into the controller role, replacing Chris Shull, who is no longer with the company.

Judge has been with Redeye for about four years and was recently the company's A&R director.

Joining the A&R team is new hire Simon Harper. A co-owner of Repo Management, Harper has managed such acts as the Comas and the Standard and has also worked as a GM of 4AD Records

The company has also hired Josh Wittman to head its marketing department. Wittman was a founding partner in the Splinter Group, which he started with former Mammoth VP Steve Balcon. Wittman steps into a newly created role and will work with Redeye's existing marketing department.

Additionally, two Chicago-based indie rock labels have switched to Redeye: File 13 and Flameshovel. The latter was previously with Southern Records, and File 13 had its releases handled by the Lumberjack Mordam Music Group. Redeye will begin distributing both labels this month.

Also new to its distro roster is A-F Records. Run by punk act Anti-Flag and previously with LMMG, A-F has worked with such acts as the Methadones and the Vacancy, among others. A-F switches to Redeye May 30.



VEN'S UNDERGROUND GARAGE

WELCOME, fellow freaks, misfits and outcasts

The Vines are back with the just released "Vision Valley." Check out the video for "Don't Listen to the Radio" at thevines.com. No tour info is available vet.

They continue to be an interesting garagepunk mix of personal suffering and universal horror at the state of the world, and Craig Nicholls is still doing his best to disguise the fact that he's one of the best singers in rock-'n'roll history.

Lollapalooza will be a three-day festival held Aug. 4-6 at Grant Park in Chicago, and the Raconteurs are playing.

I hope the profound paradigm shift of sponsors supporting new music as opposed to the tradition of making rich artists richer will keep ticket prices low this summer and enable hibernating rock freaks drowning in our permanently bad economy to come out and live.

I miss those mass shared experiences we used to have.

You know, like a band coming to your town before MTV took away the mystery. You couldn't wait to see them.

Or, seeing "Rocky" at the movies. Everybody screaming. It was cool.

I know: What we need is "Rocky VI"!

Oh, well, I guess that's as likely as Bon Jovi getting a hit on the country charts.

See you next week, baby!

For more of this column, go to billboard.com.

COOLEST GARAGE SONGS TITLE/LABEL ARTIST				
TITLE/LABEL	AREIST			
COOLEST SONG SONG SONG SONG SONG SONG SONG SONG	IE VINES			
2 STEADY, AS SHE GOES THE RACO	NTEURS			
WALK OF FAME Teenacide	BOINK!			
WELCOME TO MY HEAD WIL 00:02:59	LIE NILE			
5 CHINESE BURN Laughing Outlaw THE LEN	PRICE 3			
6 ALL SHE WROTE RAY	Y DAVIES			
GALAXY GRAMOPHONE THE SOUNDTRACK OF OU	JR LIVES			
RAZORBLADE THE S	STROKES			
ONE DAY Blackheart THE VAC	CANCIES			
HAPPY SOUTHSIDE JOHNNY & THE ASBUR	Y JUKES			

COOLEST GARAGE ALBUMS

	OTHER PEOPLE'S LIVES		RAY DAVIES
2	STREETS OF NEW YORK		WILLIE NILE
3	FIRST IMPRESSIONS OF EARTH		THE STROKES
4	CHINESE BURN Laughing Outlaw		THE LEN PRICE 3
5	HEY! IT'S A TEENACIDE PAJAMA PARTY! Teenacide		VARIOUS
6	WHATEVER PEOPLE SAY I AM, THAT'S WHAT I'M NOT Domino		ARCTIC MONKEYS
7	A PRESENT FROM THE PAST Warner	THE SOUNDTRACK OF OUR LIVES	
8	CHILDREN OF NUGGETS Rhino		VARIOUS
9	NTO THE HARBOUR SOUTHSIDE JOHNNY & THE ASBURY JUKE		& THE ASBURY JUKES

Little Steven's Underground Garage column is produced excluence information go to UNDERGROUNDGARAGE.COM. ively for Billboard.

A BEAT MISSING OR A SILENCE ADDED

UpFront

BY PHYLLIS STARK

Barbara Orbison arch 8 was a special night in the cramped confines of the historic RCA Studio B on Nashville's Music Row. A small audience was assembled to watch musicians Billy Burnette, Rodney Crowell, Tommy Lee James and Raul Malo pay tribute to Roy Orbison by performing songs written, popularized or inspired by the late Rock and Roll Hall of Famer.

During the show, recorded for an XM Satellite Radio "Heroes Behind the Hits" program set to air April 17, Malo related how he and his fellow band members in the Mavericks like to fill the downtime on the tour bus by naming songs they wish Orbison would have recorded, then performing them as Orbison might have. So distinctive was Orbison's voice, that when Malo suddenly launched into "Puff the Magic Dragon" in that quavery, ethereal tenor, the studio audience immediately got the joke—and the affection behind it.

For Barbara Orbison, Roy's widow and former manager, lovingly exploiting his music and his legacy is a full-time job. But that is just one part of her considerable business ventures, all based in a large white tower known as the Orbison Building near Music Row. That building also houses a yault containing Orbison's instruments, stage costumes, handwritten lyrics, rare recordings and other artifacts and memorabilia from his incredible career.

Since her husband's death in 1988, Orbison has built up a diverse portfolio of music interests, including publishing company Still Working Music Group, Orbison Myers Management, Orbison Records and Orby Records, and Barbara Orbison Productions. Still Working's writers include Burnette, James, Terry McBride, Clay Mills, Danielle Peck, Stephanie Lewis, Jedd Hughes and Nathan Barlowe, lead singer for Warner Bros. group Luna Halo, plus the catalog of Interscope artist Kaci Brown. Big Machine Records artist Peck is a client of the management company.

For the last three years of Roy's life, Orbison served as her husband's manager, a job that was not always easy for the young wife and mother. In 1987, she executive-produced Roy's "Black & White Night," an HBO/Cinemax special now available as a CD and DVD featuring the

artist performing with Elvis Costello, Bruce Springsteen, Raitt, Jackson Browne, k.d. lang and others. In 1992, she produced a Roy Orbison tribute concert to benefit the homeless and created Orbison House, a home for mentally impaired homeless people in Los Angeles.

This year, she has kept busy executive-producing a series of Sony Legacy reissue projects including the recently released "The Essential Roy Orbison." She also helped coordinate a new Orbison exhibit titled "Haunting & Yearning: The Life and Music of Roy Orbison." It will open April 18 at the Rock and Roll Hall of Fame and Museum in Cleveland and remain through Oct. 29

Her latest project is petitioning the U.S. Postal Service to place her husband on a postage stamp in honor of what would have been his 70th birthday this month. Bono, Brad Pitt, Dan Aykroyd and Pamela Anderson are among the celebrities who have signed the online petition.

Q: With the 70th anniversary of his birth coming up April 23, how much of your time is devoted to Roy-related projects?

A: From the day he died, [the job] hasn't changed except he doesn't tour. We have record releases, we are gearing up to do the [reissues]. I just came back from Europe where I did some press, and I was in India doing press. When it's a big release, I have to promote a little more.

Q: What's the secret of running a successful publishing company and all these other businesses in an era where it's hard to be independent? A: You have to have a certain vision, and the most important part in running any business is having just incredible people around you.

Q: Yet you actually manage to run all these businesses with a very small staff.

A: Right. I like a small staff, because the bigger the staff the more it pulls on me. I like working with [people] who have a direction for the company that coincides with mine. I think that's when you create success.

Q: Is there something in particularthat you look for in someone you want to sign?

A: I have to like them. [Still Working executive Clay Myers] has to like them. This life is really short and we are all going to be out of here pretty soon, so we all have to surround ourselves with people [we] can respect. When it comes to Danielle Peck. I have never agreed to manage anybody after Roy. [But] I agreed to manage her with Clay. She's just an outstanding young woman and . . . somebody I like to have in my life.

Q: Has anything changed about the management end of the business since you worked with Roy? A: It's the same, to get an artist into a bigger world and have the bigger world respond to the artist. It's about cross-marketing. Each day you want to get a little slice of the bigger world. You build a foundation.

Q: How did you get involved in managing Roy's career?

A: Roy and I were married 20 years, and we did everything together anyway. It was just like the next step; Roy needed a manager, and the record company felt [I could do it].

Roy would always say we have five different relationships. We always talked as lover to lover, friend to friend, husband to wife, then mother to father [of our children]. And then when we added the fifth

one to it, the manager to the artist, [it was difficult].

I would be in the kitchen doing homework with the boys, and it would be one of those nights where they were [misbehaving] and the artist would call thinking he got the manager on the telephone to discuss something that really went wrong on the road, [but he got the wife instead]. We learned by getting bloody a couple of times, that's what we called it. We learned to make appointments sometimes. I would sometimes visually put on another hat.

Q: But you were very successful as his manager.

A: I had great success, a great feeling of accomplishment, because in those three years he was inducted into the Hall of Fame, [recorded the] legendary "Black & White Night" album and the "Mystery Girl" album and the Traveling Wilburys.

ble day. I considered myself a good manager. I gave it everything I had. I had an artist that was ever so willing and still, after all those years, had great personal fun in what he was doing. He was writing with Bono one day and the Wilburys

Q: Has that experience as a wife, mother and manager helped you in keeping a handle on all the various things you do?

A: When I'd hire somebody, Roy would always say, "Please don't expect them to keep up with you." It's not tiring to me. I get so much good energy from it.

Q: Do people sometimes under estimate you as a businesswoman, and do you enjoy proving them wrong?

A: It's too much energy for me to prove anybody wrong. I'm not perfect. There are much smarter people in business and in life than 1.1'm not at the top or at the bottom. I just get up and do the best I can.

Q: What will visitors see at the Rock and Roll Hall of Fame exhibit?

A: Everything from his Corvettes-Roy collected cars; when I married him, he had 43 cars— [to] his guitars and lyrics. It's a real serious exhibition. [The curators spent] days in our vault.

Q: Why do you think there is still nearly as much interest in Roy and his music as there was when he was alive?

A: I just think that Roy at all times gave his very best. The songs that he wrote were his personal truth and totally connected to his heart. Roy hasn't [always] been the flavor of that month, but then when you hear that voice again, it's like, "Oh, wow, I'd forgotten how good it is."



Reopening the Doors

CDs, T-shirts And Vegas Bring Back Morrison & Co. BY MELINDA NEWMAN

In his book "Riders on the Storm," Doors drummer John Densmore writes, "As long as there's young people, they can look to Jim to help them cut the umbilical chord." • But even Densmore is surprised that the Los Angeles band and its iconic leader, Jim Morrison, who died in 1971, have such potent appeal to recent generations. After all, it has been 40 years since Elektra released the quartet's first album in January 1967. "I'm astounded," he says. "There must be some magic that was captured in a garage in Venice [Calif].

"We've had our disputes," Densmore says of his well-publicized differences with fellow surviving Doors Ray Manzarek and Robby Krieger, "but I'm honored that whatever came through us, that was bigger than us. If each generation seems to glean some inspiration from that, I'm available.

Densmore and his bandmates will have many demands on their time over the next few years as their management team rolls out a 40th anniversary campaign—exclusively

unveiled here-with the intention to appeal to fans old and new.

"We're not trying to remake them or spin the Doors, just expose them to the next generation." Doors manager Jeff Jampol says.

He has partnered with the Firm, which represents the Doors for licensing and assists in other management issues.

The Doors' appeal to younger generations could be due to the band being frozen in its prime. "[The Doors | were not able to grow old in front of the eyes of the world like the Stones [or] the Who. The Doors that people know are forever young, and the image of Morrison is that of young rock god," the Firm's Jeff Rabhan says. "With that image in hand, and the legacy being what it is, our entire outreach is simple exposure and basic education as the history

That means spreading word to the younger market through remixes, videogames, high-end clothing and online and mobile platforms. Meanwhile, the older, existing audience will be targeted through coffee-table books, boxed sets featuring 5.1 surround-sound versions of the group's first six studio albums and more.

An interactive experience in Las Vegas, a touring memorabilia attraction and a filmed documentary are intended to appeal to all fans.

> "Our approach is simple: Is it a good product?" Rabhan says. "Does it represent the legacy

of the band? Will it grow their appeal? If so, we are interested in creating that product and serving our audience."

In fact, the group's surviving members are considering licensing their music to advertisements for

the first time. However, their standards for usage promise to be high (see story, below).

THE VOICE YOU HEAR

Naturally, a rollout of the Doors' studio albums also plays into the birthday plans. By September, Rhino/ Elektra will delete the existing Doors' catalog to make way for a 12-disc boxed set, priced at \$149.98. The fall release will include the Doors' first six studio albums remastered with bonus tracks and paired with six DVDs featuring 5.1 remixes of the studio albums and bonus material. There will also be a vinyl boxed set of the first six albums.

In January 2007, the studio albums will individually come out as double discs with the remastered original and the 5.1 DVD version.

As early as May, a deal with merchandise services company Music Today will allow Doors fans to go to the band's Web site and create their own virtual boxed sets, selecting from previously unreleased live tunes

The Doors' catalog has already been licensed for mobile downloads, ringtones and ringbacks.

THE SHIRT OFF THEIR BACKS

The Doors' merchandise business is already soaring. Dell Furano, CEO of merchandise company Signatures Network, says sales have boomed since the introduction of new lines over the last few years. "In 2005, we probably sold close to \$8 million in Doors shirts and apparel at retail. It was \$2 million in 2003."

Furano says the Doors are at the top of the merchandise heap alongside such acts as the Beatles and Led Zeppelin.

It has not hurt that celebrities like Paris Hilton and Jessica Simpson have been photographed wearing Doors merchandise. "The amount of shirts we're selling to preteens and teenagers is staggering," Furano says.

Hilton and friends are likely buying from a highend Doors line developed two years ago by Trunk Ltd. in partnership with Signatures. The line is sold through stores like Fred Segal, Barney's, Kitson and Nordstrom.

"The first piece, the Jim Morrison Lizard King image on one of our classic shirts, became one of our top sellers overnight," Trunk Ltd. founder and creative director Brad Beckerman says. He says teens respond to Morrison's "irreverence."

Signatures will launch another high-end line. 5:1, this fall. Last year, Signatures introduced a mainstream line. Love Street, which is carried in stores like Target, Wal-Mart and Hot Topic.

Furano expects the 40th anniversary activities to lift merchandise sales at least another 25% and has

For the 40th, Trunk designed a limited edition T-shirt featuring Blondie's Deborah Harry and Morrison, touting the new Blondie vs. the Doors mash-up "Rapture/Riders." The tune is featured on Blondie's new EMI greatest hits set.

ALL THIS AND VEGAS, TOO

But wait, there's more

The Doors are planning an interactive attraction that will open in Las Vegas in 2008. Jampol says video director Jake Nava, who is working on the project, describes it as "a one-hour acid trip, but you don't come down."

"You won't see the Rockettes kicking their legs up in this show, I can assure you," Rabhan adds, noting management is in talks with several casinos to house the show. Sponsors, who "understand the deep-rooted, philosophical beliefs of this band toward the world" are being targeted.

There will also be a traveling Doors memorabilia museum and the Rock and Roll Hall of Fame and Museum will feature the Doors in a major, yearlong exhibit starting April 2007. (The group was inducted into the Hall in 1993.)

A slate of coffee-table books will accompany the 40th anniversary, including "The Doors by the Doors with Ben Fong-Torres," out in November; and "Jim Morrison: Treasures," by Rock Hall curator lim Henke, due in 2007

A Doors documentary directed by two-time Academy Award winner Bill Guttentag will hit theaters by year's end. The film includes new interviews with the band and Morrison's family.

There are also plans to develop a multinight TV special for summer 2007 called "Six Nights, Six Years, Six Records." Each night will highlight a Doors studio album.

While the remaining members have had their spats—Densmore and the Morrison estate won a 2003 lawsuit that prohibits Manzarek and Krieger from using the Doors name while touring ("The Doors are Ray, Robbie, Jim and John," Densmore says)—they all plan to promote the new projects, although it remains to be seen if they'll do so together.

"The three of them are bonded brothers," Jampol says. "They've had disagreements over a side issue, they're trying to sort that out . . . [but] they've never let it stand in the way of letting the legacy move forward."

DOORS SONGS IN ADS? WELL, MAYBE ...

As the Doors' surviving members gear up for the band's 40th a 75% share, and Morrison's families and his late anniversary, there is a possibility that their music may be used in commercials for the first time

It almost happened in 1969, when drummer John Densmore, guitarist Robby Krieger and keyboardist Ray Manzarek agreed to license "Light My Fire" to Buick to advertise its German-made Opel. Singer Jim Morrison, who was out of town for the meeting, vehemently disagreed, and the deal never came to pass. From that point, Densmore has opposed commercial usage, although Krieger and Manzarek have opened up to the possibility.

(All deals, licensing and otherwise, must be approved by all partners in the Doors' assets: The three surviving members have

girlfriend, Pamela Courson, share the other 25%.)

Why the consideration now?

"With older music no longer getting played on the radio and listenership fragmenting, how do we penetrate a whole new generation?" manager Jeff Jampol asks. "Selling out the Doors is not an option, on the other hand, certain commercials can be effective at reaching listeners."

That said, Jampol adds, "We will never license a Doors song for a mundane product like toothpaste or deodorant."

Densmore says, "There's a possibility if something came along that's very 'green' that agreed with where we're at, then maybe' the band would consider commercial usage

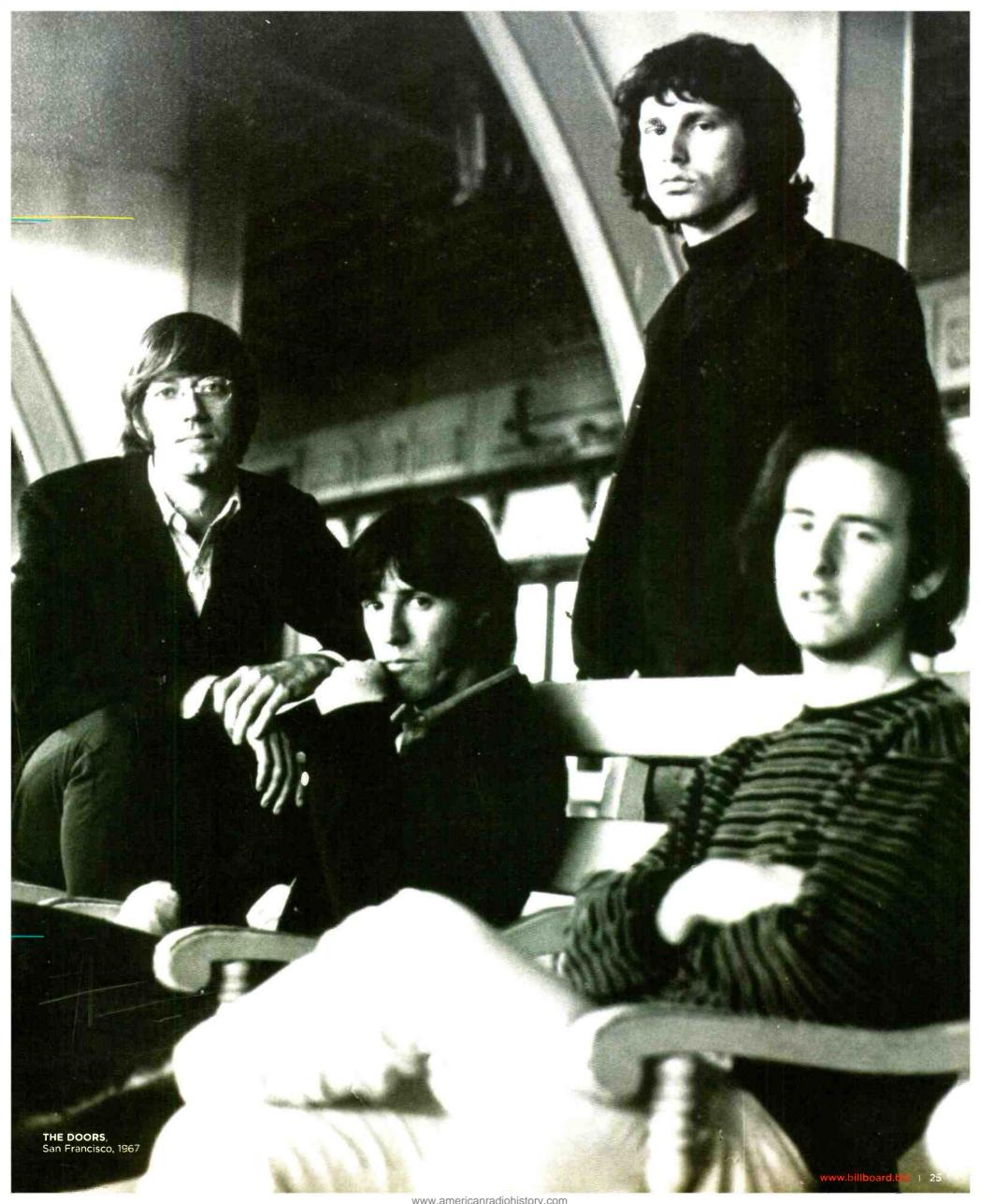


But Densmore puts the emphasis on "maybe." In addition to environmentally friendly products, Jampol says cutting-edge Internet or mobile platforms could be contenders. For

example, Densmore says the SBC Internet commercial featuring Eric Clapton is "very cool."

Densmore hates that there has been industry confusion about the Doors' position on licensing and stresses that the group has allowed numerous movie placements ("Apocalypse Now," "Forrest Gump," "Jarhead") and TV usages ("Alias," "Entourage" and "The Simpsons").

"People think I veto everything," Densmore says, "[but] we are open and excited by an artistic film."



TEN YEARS IN, RADIO DISNEY HAS GONE

FROM UNDER THE RADAR TO POWER PLAYER

BY CHUCK TAYLOR

Robin Jones still recalls the reaction she got requesting product service from record labels in Radio Disney's fledgling days.

"I was told, 'A kids network, yeah, OK, I'm hanging up now,' says Jones, PD since day one. "We actually had to buy our first record library.

Ten years in, nobody is questioning the channel's relevance, impact or ability to attract an audience—12-and-under kids, often accompanied by their moms and other family memberswhose mighty buying power was once underestimated, if not wholly ignored.

Today, Dallas-based Radio Disney boasts 54 affiliate stations, most on AM, five on FM

But that's not the half of it. Radio Disney is also available via satellite broadcasters XM and Sirius, on Music Choice and DirecTV and at radiodisney.com. Recently, a Radio Disney Now! podcast was launched on iTunes and yahoo.com, along with RDTV, a video-on-demand service available via Verizon mobile phones.

Radio Disney's reach is also key to the success of the "Radio Disney Jams" CD series; the latest title in the series, "Volume 8," debuted at No. 2 on the Top Kid Audio chart in late February.

In all, Radio Disney signals reach 97% of the nation, with 7.2 million listeners tuning in weekly. On one recent Saturday, the network logged 232,000 request calls.

"Taking advantage of all available technologies is how you build a brand that stands the test of time," says Jean-Paul Colaco, president/GM of Radio Disney Worldwide. "If you maximize the ways that people spend time and interact, it allows us to continue to drive the brand to new levels."

Jones adds, "All of these outlets are extensions of the brand, not a replacement. We build it and then add on another wing and another."

PROGRAMMING MANDATE

Among Radio Disney's primary drivers is a simple programming mandate: Play what listeners want to hear.

"That explains why you're still hearing Axel F's 'Crazy Frog,' and 'The Hamster Dance,' " Jones says. "There's certainly no lack of research. The kids have no hesitation to tell you exactly what they want to hear.

Over the years, the network has endured dry spells from the label side (the early part of this decade) as well as times when the floodgates were opened wide: think Backstreet Boys, Britney Spears and 'N Sync. While the flow of younger artists is beginning to pick up again, Jones says that Disney has learned where to look for its hits.

"We look at music in the context of what's going on in a kid's world, with songs in movies, in a favorite videogame or in a viral e-mail they're sending back and forth. It's all about what they're latching onto with their friends," Jones says.

How well do the Disney properties read their audience's pulse? Consider the surprise smash "High School Musical," a Disney Channel cable TV movie whose soundtrack sideswiped the entertainment industry this year, topping The Billboard 200, first in the March 11 issue, then again in the April 1 edition. Three songs from the film are in Radio Disney's top 10, including the No. 1 "Breaking Free."

"High School Musical" illustrates the potential of synergies among Disney properties. However, the radio network stresses that it in no way forced the music from "High School" on its audience.

"It's the same organic process that happens with any piece of music: The kids have spoken," says Sarah Stone, VP of marketing for Radio Disney. "Robin doesn't spin the record unless the kids like it. The phenomenon of 'High School Musical' is the result of the convergence of a lot of factors. We support everything going on in the company, but the fact remains, if kids didn't like the music, we wouldn't be playing it."

BACK-SEAT PROGRAMMING

"High School Musical" is also a prime example of Radio Disney's unique ability to target and appeal to the overall family.

"We like to say that we're programming from the back seat," Jones says. "We're still programming straight at the heart of kids, with other family members' participation. What we have seen is that parents enjoy the connection they get listening with their kids, so it's often a joint experience. When they see their kids having fun, they want to participate."

Radio Disney typically adds one new record a week, and it maintains a new song catalog of seven titles, which listeners are encouraged to rate by phone or online







But there is no cut-off for a song that remains popular, because—as anyone who has ever spent time with a youngster knows—repetition rules. As a result, songs by C+C Music Factory. Axel F and Avril Lavigne are permanent fixtures in Radio Disney's top 30, along with newer hits from such artists as Ashlee Simpson and Rihanna.

Among the acts Radio Disney "has taken an early path with," according to Jones, are Backstreet Boys, 'N Sync, Aaron Carter, Jesse McCartney, Christina Milian, 98 Degrees, Hilary Duff and Baha Men.

She also points to acts the network is exposing that have yet to impact at other radio outlets, but whose sales demonstrate Radio Disney's might: Aly & AJ on Hollywood, who have sold 422,000 albums, according to Nielsen SoundScan; and Cheetah Girls on Walt Disney Records, who have moved 1.6 million units.

"It is not a criteria that [a song is] played somewhere else," Jones says. "We look at the song from the standpoint of its style and lyrics being relevant, the artist being aspirational and its profile in the marketplace—whether it comes from e-mails that all the kids are sending each other to a television show they're watching or other radio.

Columbia Records president Steve Greenberg is especially happy with Radio Disney's "Incubator" initiative to expose new

'We're offering the next-generation MTV in a clean, family way.'

-JEAN-PAUL COLACO, RADIO DISNEY



acts. "Radio Disney is open to taking a chance on unknown artists that they think will appeal to their listeners. A program like Incubator will allow the audience to get to know a little about the artists themselves through features and interviews at a very early stage." Greenberg says that connection helps promote album sales, as opposed to single-song downloads.

As a Disney franchise, fastidious standards apply to the music played on the station (a lyric sheet must accompany all pitched records; other songs are either edited or rerecorded with exclusive Disney versions). This, again, supports an important element of the network's success: parental trust.

'Once you cross into the landscape of heavy, negative rock or extremely sexual rap or hip-hop, then parents become uncomfortable listening with their kids," Jones explains. "A lot of families want more positive music that sends you off into the world with a good vibe, that empowers you to have a great day. At concerts we sponsor, parents will stop and thank us for bringing acts to the marketplace that they can take their kids to see together."

That does not mean that rap and rock are off-limits on Radio Disney, but Jones says a song's popularity with kids relates a great deal to texture and whether they get the lyric.

Radio Disney's target audience is in the 6- to 14-year-old range; 10-12 is its "sweet spot," Jones says. Over the years, the median age of the network's audience has steadfastly remained 103/4 years old.

ALL ABOUT THE BRAND

Because Radio Disney has evolved into a family activity, advertisers go way beyond the Fisher-Price products and breakfast cereals that appeal primarily to children. Longtime supporters include the Home Depot, GM OnStar, Kohl's and Build-a-Bear Workshop

Disney offers tailored promotions that integrate on-air features, online ads and sponsorable sweepstakes as well as retailerspecific programs, CD samplers and music downloads.

"Clients now understand our product and the unique embodiment of Disney," Stone says.

Radio Disney executives see plenty of room for their brand

'One of the things we want to continue to develop is making deals that will enable us to move from an audio platform to video, Colaco says. "Radio Disney is, of course, about music that kids want to listen to, but we've been able to take hot artists and develop different ways to deliver content to our audience, like music videos.

'In our way, we're offering the next-generation MTV in a clean, family way. As we continue to add concerts and interviews with the videos, we keep Radio Disney exciting.

In addition to upgrading its AM signals to high-definition stereo, Radio Disney intends to expand its reach globally. Colaco says, "TV is not available everywhere in the world, but radio is." Already, the network is broadcasting in the United Kingdom, Japan and much of South America

'So here's this venture that we started in Dallas, Texas, in 1996 that you can now hear in Guatemala," Colaco says. "It's amazing how global the Walt Disney brand is and by extension, the Radio Disney brand," he explains. "As long as we continue to think of ourselves as a brand and not a radio station that will push the boundaries of technology and creativity so that we come up with the most important things for our audience."

But, he adds, nothing is more important than the network's focus on its audience.

Jones relishes the pivotal role that Radio Disney plays for its young ones, in many cases serving as the first time they are exposed to the wonderful world of music, a gift that will certainly serve them for the rest of their lives

"The age we're targeting is right about that time when music becomes important, right as you're defining who you are, trying out new roles, and you are able to learn through songs you sing and participate in with friends," she says. "I'm happy that we're able to provide music that's happy and relevant."





niversal Music Group in April will quietly mark

the one-year anniversary of the launch of its music TV network, International Music Feed. Nevermind that most people have never heard of the Dish Network-distributed channel, or that record companies don't have expertise in running pay TV operations.

Executives at the major labels are recognizing that surviving the implosion of the CD business requires diversification—and quick. Efforts like IMF are by no means the norm of how labels are branching out, but they illustrate this movement's ambitions. UMG gains a whole new way of making money that is not reliant on an album or single sale. The channel is now featured in just under 10 million satellite TV homes in the United States, and UMG is

collecting 10 cents a subscriber per month. ■ For a global record conglomerate that reported €4.89 billion (\$5.8 billion) in revenue in 2005, an additional \$12 million ir annual subscriber fees plus advertising revenue is a drop in the bucket. But in the world of the "new" music business the name of the game is capturing revenue anywhere and everywhere. 🥦 Four years ago the average music company made money from two sources: CD sales, and film and TV licensing. Today the major labels have more than a half-dozen revenue sources, and the list is growing.

As the latest figures from the RIAA show, most of these are related to digital music: downloads, subscription services, music videos, mobile, kiosks and more. While the size of the overall U.S. business is smaller than it was four year ago—\$13.7 billion in 2001 versus \$12.3 billion in 2005—new revenue streams are offsetting declines in paysical goods. ... "Music publishers for years have been living with multiple revenue streams," says Thomas Hesse, president of global digital business for Sony BMG. "To them, nothing is ancillary. Everything is revenue. That's how record companies are increasingly thinking about their projects. Marketing and licensing and sales are completely intertwined." | Beyond digital growth, labels are further diversifying by investing in a number of more speculative music-related ventures, including bets on film and TV operations, mobile virtual network operators and even artists themselves, via revenue-sharing ceals. "It's imperative that music companies look to as many sources of revenue as possible so we're not subject to the degrees of the market on one distribution method," says Larry Kenswil, president of UMG's eLabs division. "When CDs fell off, there weren't other things to focus on immediately to increase revenue." 📒 The following are some of the leading areas of expansion labels are pursuing:

DOWNLOADS

MARKET SIZE: \$499 million

SNAPSHOT: Driven by the success of the iPod, the music download business now ranks second to the CD as a source of revenue for recorded music companies. Individual track downloads in the United States topped \$363 million in 2005, according to newly released figures from the RIAA. Digital album downloads totaled another \$136 million last year.

GROWTH PROSPECTS: Strong. Digital track sales are running 89% ahead of last year at 144 million, Nielsen SoundScan reports. Credit that in large part to a big jump in iPod sales in 2005, when Apple shipped around 32 million iPods, almost quadruple the previous year's total. Analysts estimate total MP3 player shipments will grow to 78 million by 2008.

MOBILE

MARKET SIZE: \$422 million

SNAPSHOT: Here's why record labels are drooling over the mobile industry: Music-related products sold via cell phones managed to almost match the industry's download business—on less than half the volume. The RIAA reports sales of 170 million units for mobile versus more than 380 million units combined sold online as tracks and album bundles.

GROWTH PROSPECTS: Enormous. Right now ringtones account for the bulk of the mobile business. International label group IFPI estimates that master ringtones comprised 87% of mobile sales on a global basis in 2005. But that mix is about to start shifting rapidly with the rising availability of third-generation phones capable of speedy, over-the-air downloads for music and video. Sprint announced in April that it sold more than 2 million downloads at \$2.50 apiece since introducing its new music service in October. And Verizon is aggressively pushing video downloads from superstar artists like Shakira for \$3.99 a pop. Research estimates for forward momentum in the mobile space are staggering. Worldwide, music downloads and audio streaming are expected to grow from a combined \$135 million in 2005 to \$1.6 billion in 2009. Global 3G phone penetration will grow from 71 million units in 2005 to 576 million in 2009. Keep an eye on the ringback business, too: iSuppli estimates that ringback sales more than doubled in 2005 to \$350 million

SUBSCRIPTION

MARKET SIZE: \$149.2 million

SNAPSHOT: The tortoise business running in a field of hares, digital subscription is growing . . . slowly. By the end of last year 1.3 million consumers were paying for monthly access to digital music, the RIAA says—a strikingly small market relative to the



number and profile of companies pushing it. Napster, RealNetworks, Yahoo, AOL, Virgin, iMesh, Trans World Entertainment, HMV and Cdigix are already marketing services. But there are encouraging

signs. UMG reports that between August 2004 and July 2005, its subscription revenue grew at an average monthly rate of 8%, topping \$1.6 million in July. And the field of players selling subscriptions is only going to get bigger. Amazon, MTV and Target are among the big brands with new services reported to be on the horizon.

GROWTH PROSPECTS: Mixed. Labels and digital music executives like the margins on a \$10-\$15 per month subscriber fee much better than the razor-thin returns of à la carte downloads. But so far retailers see a bigger value in the business model than consumers, who remain squeamish with the prospect of renting music-if they understand the concept at all. Portability is another problem. None of these services work with the iPod, and none of the devices that work with Microsoft's portable subscription technology have connected with consumers. Then there's the publishing problem. The Harry Fox Agency isn't granting licenses for new services until a rate is set for publishing fees connected to subscriptions. That could throw a wrench into the speed with which new retailers enter the market. HFA now wants new subscription services to pay the greater of 12% of gross revenue; a per-play penny rate; or 25% of the total amount paid by the services for all content, according to a source who has seen a proposal from HFA to a digital music company.

VIDEO DOWNLOADS

MARKET SIZE: \$3.7 million

SNAPSHOT: The business is in its infancy, but music video downloading is emerging as an area of rapid expansion for labels and retailers. Leading the charge is Apple Computer, which began selling downloadable videos and iPods capable of video playback in October. Music videos from iTunes cost \$1.99 apiece. Early response has been encouraging, label executives say. The industry sold just under 2 million videos in 2005. Prior to last year, videos were considered a promotional item with limited commercial value.

GROWTH PROSPECTS: Good. Music videos have been steadily selling for \$1.99 a pop at the iTunes Music Store since late last year. But Apple is just now moving into higher margin packages. As part of its video bundling push, iTunes is selling "video albums" (offers of six to seven videos from an artist that have not been released as physical collections) and "vingles" (a bundled offer of a video and its corresponding single). It's also selling physical video collections originally licensed for DVD in complete sets or as à la carte downloads. Meanwhile, the number of companies selling downloadable video figures to grow quickly. Google introduced a video store featuring content from Sony BMG in January, albeit to mixed reaction. Once again

E-MERGING STREAMS

The U.S. music biz of 2001 was worth \$13.7 billion, but its idea of choice meant selling an album on cassette, vinyl or CD. This vear's just-released RIAA numbers place 2005's biz at \$12.3 billion. It is telling. though, that digital products such as video, kiosk tracks and subscription services were included for the first time. As the chart at right shows, new businesses may be incremental—but they're adding up.



A margin-ally better tomorrow: Sprint sells \$2.50 singles, Shakira videos go for \$3.99 on Verizon. and EIGHT TIMES AS MANY broadband-capable mobile phones are expected in use by 2009.

Apple's competitors will have to struggle with portability problems. Only iTunes' files are compatible

with the iPod. But the Windows market has a number of alternative video playback devices set to hit the market later this year.

KIOSKS

MARKET SIZE: \$1 million

SNAPSHOT: The floundering kiosk concept—a retail dream since

the late 1990s-received a major shot in the arm when the 6,400-unit Starbucks chain jumped into the market in 2004. The coffee giant is testing HP kiosks in dozens of stores in Austin, Los Angeles, San Francisco and its company base, Seattle. And in Starbuck's wake, other kiosk initiatives have picked up steam. Mix & Burn, a unit of New Hope, Minn.-based distributor Navarre, is running tests for its own kiosk solution in about a dozen stores around the United States, including Best Buy, Borders Books & Music, Newbury Comics, Trans World Entertainment, Electric Fetus and Nordstrom. A halfdozen other kiosk firms are targeting the market as well. Consumer response has been limited. The RIAA reports 700,000 combined singles and albums were sold via kiosks last vear.

GROWTH PROSPECTS Mixed. The idea seems great: Place CD-burning kiosks that can manufacture out-of-stock albums and customized compilations in retail stores. But after numerous false starts, retailers, hardware suppliers and major labels say a quagmire of issues threatens to overwhelm the initiative. Retailers say in-store CD manufacturing remains unprofitable because the hardware and related software systems cost too much. What's more, the labels remain divided on standards, usage rules and pricing for kiosks.

RADIO

MARKET SIZE. \$40 million

SNAPSHOT: Emerging forms of radio are growing, but contentious, opportunities. Labels remain at odds with webcasters and satellite radio companies over royalty rates. Terrestrial radio does not pay a sound-recording performance royalty, but the Digital Performance Right in Sound Recordings Act and the Digital Millennium Copyright Act in the mid-1990s established such a payment for digital transmissions. SoundExchange, the organization the RIAA created to collect and negotiate digital radio royalties, and webcasters are still ironing out a new deal for sound recording use in digital performances for 2006-2010. The Digital Media Assn., which represents the webcasting divisions of companies such as Microsoft, Real Networks, Apple and AOL, wants Internet radio broadcasters to pay recording companies and artists 5.5% of revenue, about half the current royalty rate of 10.9 %. SoundExchange wants the rate to almost triple to 30% of revenue. The issue is just

as thorny with satellite companies. Sirius and XM inked a reported \$80 million deal with the recording industry in 2002. That pact expires this year, and the labels have their eyes on the big bucks that XM and Sirius have doled out for sports and entertainment brands. Tensions also run high over new satellite radio devices that can record programming and double as an MP3 player.

Mixed. Just how much money the industry makes from radio

likely hinges on the outcome of arbitration cases. The webcasting fight is being argued in front of the Copyright Royalty Board, and satellite negotiations are expected to end in arbitration, too. Some Wall Street analysts expect the music industry will seek a package in the range of \$1 billion. Any agreement/settlement approaching that number could meaningfully affect the way labels divvy up the revenue pie. The industry also just finalized a promising settlement deal with Sirius over its \$50 device, which allows users to record programming—the labels will receive a fee for each unit sold.

AD-SUPPORTED ON-DEMAND

MARKET SIZE: N/A

SNAPSHOT: One big fish for music revenue expansion remains the global advertising market, which totals more than \$300 billion. The labels are just now starting to participate in ad-based revenue through video-on-demand offerings from the likes of AOL, Yahoo and MSN. Efforts are afoot to launch ad-based, music-on-demand models in 2006 that tap into the enormous demand for free music and generate value from those who can't or won't pay.

GROWTH PROSPECTS: Mixed. VOD is expected to grow at healthy rates, but the majors may be leaving mega-cash on the table. For example, peer-to-peer monitoring service BigChampagne estimates that some 12 billion songs were downloaded through fileswapping networks last year by a worldwide audience of roughly 100 million; as of late 2005, more than 8.9 million users were on P2P networks at any given time, a 26% gain over 2004. But the devil will be in the details. Licensing, usage rights and royalty rates associated with ad-backed, audio-on-demand models still have to be worked out. It's unclear whether a legitimate, ad-supported offering will be attractive enough to lure the P2P crowd.

STRATEGIC INVESTMENTS

MARKET SIZE: N/A

SNAPSHOT: The major labels' mantra is transformation from "record companies" to "music entertainment companies." The Big Four are investing in new businesses that stretch the traditional definition of the music business. The majors are looking to participate in their acts' merch, touring and sponsorship dollars—once the artist's exclusive domain. EMI's revenue sharing pacts with Korn and Robbie Williams are the most notable examples of the trend. Elsewhere, labels are focusing on film and TV. Sony BMG launched a film unit last August that just acquired the rights to "The Sasquatch Dumpling Gang," and is expected to start production on "Reggaeton," in conjunction with Jennifer Lopez's Nuyorican Productions. UMG's Interscope Records released the 50 Cent movie "Get Rich or Die Tryin' " through its film unit last fall. The label also released a 50 Cent videogame in conjunction with VU Games. UMG is also targeting the mobile market. In August, the company announced plans to introduce its own mobile phone service, Move U, in conjunction with Single Touch Interactive and Sprint.

GROWTH PROSPECTS: Intriguing. Execution will be key to all of these efforts. That will be no small task, given that labels must first and foremost be focused on developing hit songs—a process that has little to do with making films, providing cell phone service or selling merch. But label executives stress the need for thinking big when it comes to driving growth. Warner Music Group chairman Edgar Bronfman Jr. underscored the point at a Goldman Sachs investor conference in October, telling attendees that the health of the music business needs to be based on dollars, not units. "Twenty years ago we gave our music videos to MTV, and MTV has since created an outstanding business," he noted. "Even more recently we have been selling our songs to iPods, but we don't have a share of iPods' revenue. We have to keep thinking how we are going to monetize for our shareholders the value we are creating for so many other streams."

Additional reporting by Susan Butler and Ed Christman.

.3% RADIO

.1% CASSETTE

2.9% DOWNLOAD SINGLE

1.1% DOWNLOAD ALBUM

.008% DIGITAL KIOSK

1.2% SUBSCRIPTION

.03% DIGITAL MUSIC VIDEO

30 | APRIL 15, 2006



FLATIS

WITH THE ARRIVAL
OF 'ME AND
MY GANG,'
HIT-MAKING
COUNTRY TRIO
CONFIRMS ITS
NASHVILLE 'CRED'

SPECIAL FEATURE





THE HIGH

NOTES

BY KEN TUCKER

HOW RASCAL FLATTS
CONQUERED SKEPTICS
AT RADIO, RETAIL
AND BURGER JOINTS

Rascal Flatts, a group some-initially branded as a country "boy band," has proved its chops with amazing success.

The trio that played for dozens is now entertaining thousands. Once dismissed by naysayers, the band may finally be getting just recognition.

With the April 4 release of the band's fourth album, "Me and My Gang," on Lyric Street Records, the Rascal Flatts lineup of Jay DeMarcus, Gary LeVox and Joe Don Rooney is on a roll.

But back in the early days, it was a different story. Perhaps it was the tight harmonies. Perhaps it was the pop lean to their songs. Perhaps it was the group's arrival at a time when the Backstreet Boys and 'N Sync were still forces in the pop world.

Whatever the reason, Rascal Flatts was first viewed as country music's version of the boy-band phenomenon. But the trio has overcome that misconception, among other obstacles, with its enduring work ethic and competitive desire to succeed.

In six short years, Rascal Flatts has made as quick an impact on Billboard's Hot Country Songs chart as any new act in recent memory. Consider this: Every one of its 13 singles has gone top 10—five to No. 1—and each of its three previous albums sold better than its predecessor.

Rascal Flatts' story begins in Columbus, Ohio, where DeMarcus and second cousin LeVox grew up playing in family jam sessions. In the early '90s, DeMarcus moved to Nashville as part of Christian group East to West. In 1997, he convinced LeVox to give up his day job and follow his music dreams.

The two began to perform with a guitarist at the Fiddle and Steel Guitar Bar in Nashville's famous Printer's Alley. DeMarcus had a gig as a touring bandleader for Chely Wright, but he performed with LeVox whenever he was not on the road.

When their guitarist could not make it to the club one night, DeMarcus invited Wright's guitar player, Joe Don Rooney, to fill in.

The trio discovered it had a natural three-part harmony, the kind normally found among family members, helped, of course, by the fact that DeMarcus and LeVox are kin.

Doug Nichols, who co-manages Rascal Flatts with Trey Turner, says that harmony cannot be manufactured.

"I've seen labels try to create acts like [Rascal Flatts], which is the ultimate compliment," he says. "But Gary is such a great singer, and Joe Don naturally sings the high part over Gary. It's naturally where his voice is. Jay sings the fifth below, which is naturally where his voice is. You can't go find three people like that."

Working with producers Mark Bright and Marty Williams, who also served as the band's first managers, Rascal Flatts put together a three-song demo that it pitched to Lyric Street Records.

Senior VP of A&R Doug Howard was impressed with the demo and had a copy sent overnight to label president Randy Goodman, who was on vacation at the time.

The next step was to find out if the band could pull off live what it had done on the demo, so Howard invited the threesome for a meeting.

"They sang a song, and, really in the first 30 seconds, it was like, 'Thank you, God,' " Howard remembers thinking. "But, as I've been told, I keep my cards really close to the chest."

After the song, Howard thanked the band and said he needed to call Goodman. "They [said], 'Don't you want us to sing another one?,' and I'm like, 'Yeah, if you want to,' "Howard says. "I was thinking, 'I need to call, Randy,' and they're thinking, 'God, what have we done wrong?' "

After conferring with Goodman, Howard got continued on >>p36



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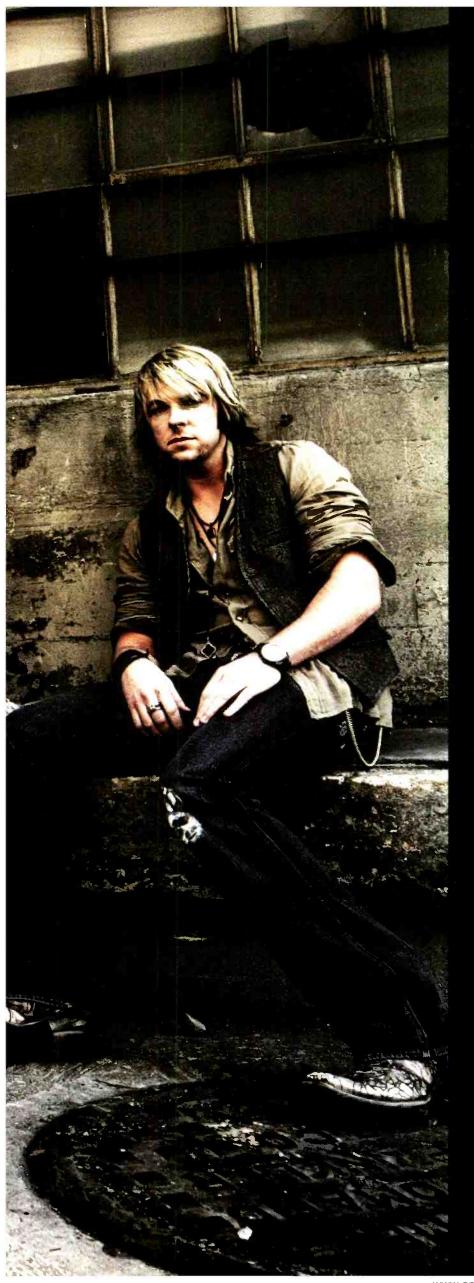
HERE'S TO YOU,

DOUG & TREY

TURNER & NICHOLS & ASSOCIATES

ARTIST MANAGEMENT





GARY, JAY, AND JOE DON,

FROM A SQUEAKING FAN

TO SCREAMING FANS,

THANKS FOR THE FAST

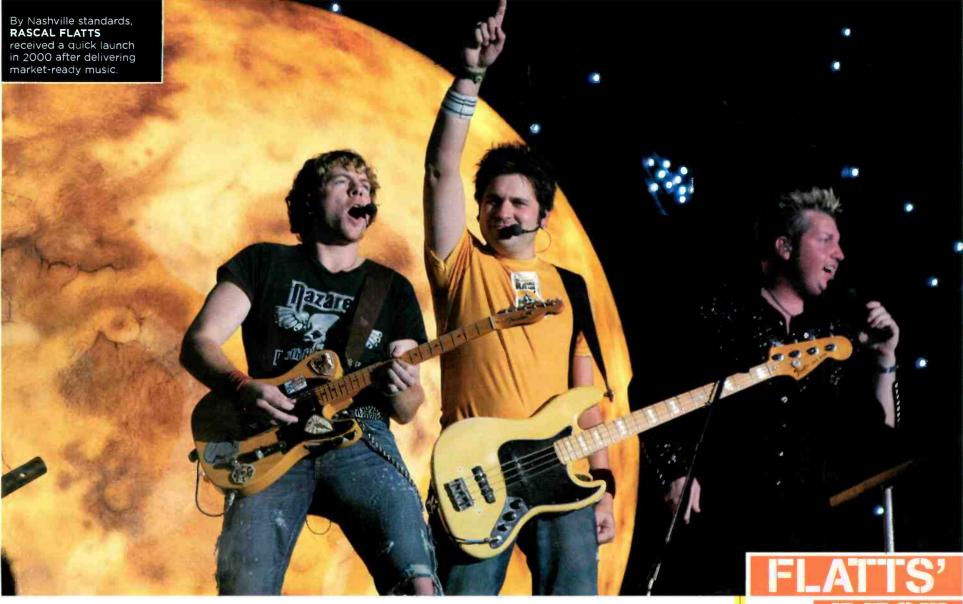
AND FURIOUS RIDE.

IT HAS BEEN A BLAST.

HERE'S TO YOU!

FROM YOUR GANG AT

LYRIC STREET



from >>p32

the go-ahead to sign the band.

"When I called Mark Bright 30 minutes later, I said, 'I just got with Randy, and we're on,' " Howard recalls. "Mark said, 'God, we thought you hated us.' "

Signed in the summer of 1999, the band experienced a quick launch—by Nashville standards—and was visiting radio by early 2000 to promote its self-titled debut album.

The quick launch was partially because of the ability of the band and its producers to deliver market-ready music and Lyric Street's well-placed paranoia that there would be copycat bands.

The label's fear was born out of its experience with female trio SheDaisy, which was accused early on of being a Dixie Chicks clone.

"When the Rascal guys got signed, we had heard rumblings" about other male trios, VP of marketing Greg McCarn recalls. "We wanted to get them out as quickly as possible. I remember how proud I was that we were able to pull off what we did in the amount of time that we did."

Nichols, the band's road manager at the time, remembers watching the group work its magic on the radio tour for sometimes less-than-recentive audiences, and that made him a believer.

"You could never put them in a situation that they didn't win," he says. "Even in the worst situation, they would find some way."

When the band visited country KATM Modesto, Calif., for example, PD Randy Black decided to take it to a local eatery, Bub's Burgers, to perform.

"We went into the middle of this little burger place . . . and literally stood in the middle of all these tables of this little fast food restaurant while everybody ate and ignored us," DeMarcus remembers. "I finally started walking around to the tables and stood right in front of the people who were eating and sang to them. That's my fondest memory of the whole radio tour."

Nichols remembers that day. "There were a couple of [construction] guys in there... they only had 30 minutes for lunch... they just wanted to come in and get a burger," he recalls. "They didn't want a bunch of slick-looking guys playing songs. The guys found a way to engage them."

The road work paid off, and country radio embraced the band. "Prayin' for Daylight," which was on that initial demo, peaked at No. 3 on Hot Country Songs. The next two singles, "This Everyday Love"—another demo—and "While You Loved Me," were also top 10 hits.

If you talk to the band and those around it, you quickly learn that there are a number of "moments" that helped define Rascal Flatts' future.

Among those was the risky decision to release "I'm Movin' On" as the fourth single from the debut album. The song was something of a departure from the previous singles. Lyrically, it was more substantial, and

it was a slow-moving ballad

But the band's inner circle agreed that it was a chance worth taking. "We all sat on the bus and said, 'You've got one more song to pick off this album,' "Nichols recalls. " 'What do you think would make the most impact out there and would say something that you want to say?' We all said. 'I'm Movin' On.' "

So, despite perceived challenges at radio, the band and the label moved forward. "The guys stood behind it," Nichols says. "It was a pivotal moment in their career."

It was the right decision. The single peaked at No. 4 on Hot Country Songs and made the impact all had hoped for.

"We got letters and still receive e-mails on that song, how it's changed people's lives and [helped them] get over alcohol and depression," Rooney says. "It's wonderful to know that your music can be a healer like that."

Meanwhile, the trio was still battling the boy-band image problem. Taking the bull by the horns, Lyric Street approached CMT with a proposal to fund a Rascal Flatts special.

"They wanted to do more longform programming, but didn't have the budget for it, so we provided the programming," Goodman says.

The resulting show, "Rascal Flatts: Live From the Sunset Strip," had the desired effect—it spotlighted the band's musicianship, which McCarn says, "we wanted to make the rest of the world aware of."

The move provided an added bonus: The video for "I'm Movin' On" came out of the special.

Video exposure in general, and CMT in particular, continues to be an important avenue for Rascal Flatts. After the success of the first special, the band did a spring break special with the network.

"We continued hammering it home that they are a live band, they are fun and they've got a youthful audience," McCarn says, noting that the band did another special for the "Feels Like Today" album. "We have finally driven a stake in the heart of them being a boy band at this point."

Touring and live shows were an important part of the band's early success. The trio capitalized on its quick start at radio and on music video channels by opening for superstars Brooks & Dunn, Toby Keith and Kenny Chesney, among others.

"One of the smartest things they've ever done was to keep the touring going," McCarn says. "These guys have never been off the road."

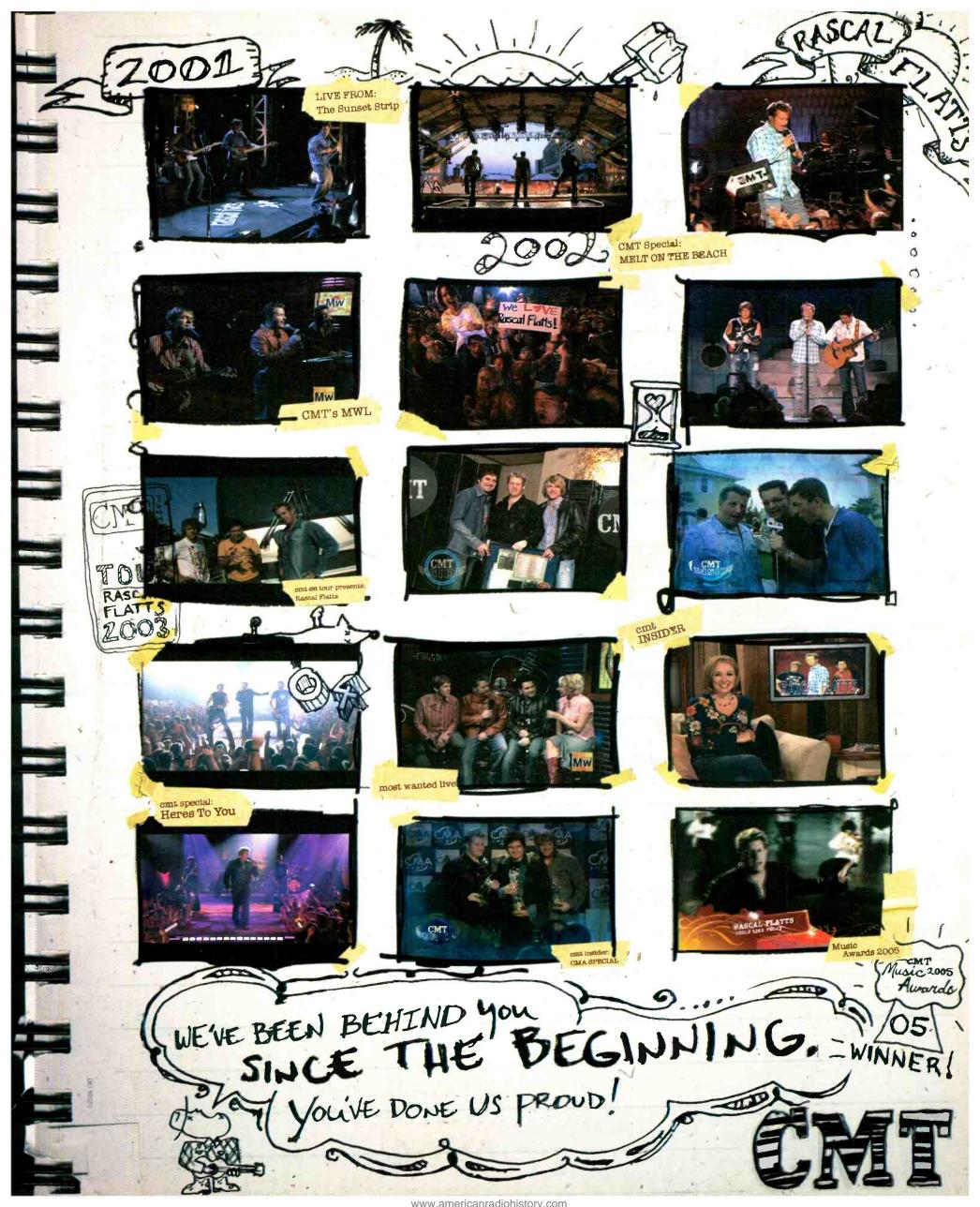
Howard agrees. "From the get-go, they were going to play their hardest," he says. "They were competitive, so if they were your opening act, their idea was, 'You'd better be on tonight, because it's our goal to go out here and kick it."

BEST

As Rascal Flatts releases its fourth album, "Me and My Gang," April 4 on Lyric Street Records, the act's business colleagues paused to look back and pick their favorite song to date from the group's repertoire.

"'I'm Movin' On' was a career-changing song. We've had uptempo songs that worked great on radio and showed that side of the guys, [but] I think 'I'm Movin' On' took them to a level where people took them more seriously. The song just changed a lot of people's lives."

—DOUG NICHOLS, CO-MANAGER



from >>p36

Success continued with Rascal Flatts' second release, "Melt." In addition to achieving a three-week run at No. 1 with "These Days," the band headlined a CMT-sponsored tour. Radio was firmly behind it, and so was its growing legion of fans.

While the third single from the album, "I Melt," peaked at No. 2 on Hot Country Songs, the accompanying video and the resulting controversy propelled the group into the public spotlight.

The brief—or rather, "no briefs"—appearance of Rooney's behind and revealing shots of a female extra in a bedroom-scene clip caused fallout at video channels. CMT dayparted the video, playing a censored version with Rooney's offending cheeks blurred out, while allowing the bare buttocks at night. Video channel GAC declined to play the clip at all. And coast-to-coast headlines made hay of the video.

"We weren't trying to squash their creativity," CMT VP of music and talent Chris Parr says now, "because every day we challenge people to do something a little different and try to reinvent the wheel. They just pushed the envelope, and we weren't quite comfortable with that.

"But we worked on some pretty creative solutions, and it seemed to work for everybody," Parr says. "And they got a ton of press over it, which is what I think they were trying to do. Looking back on it, that seems like such a blip on the screen."

Indeed, a string of hits that includes "Bless the Broken Road," "Fast Cars and Freedom" and the powerful "Skin (Sarabeth)" has helped the band move well beyond the brief uproar.

And Rascal Flatts' members share a common bond when it comes to song selection.

"There's a connection between them when it comes to music; they know what they want to do," Nichols says. "There's not a song on the record that all three didn't say, '100%, this is the song.' When they [get pitched on] a song, and it's the right song, they all know immediately."

Lyric Street VP of promotion Kevin Herring says that instinct is part of the band's consistent radio success.

"We've had sales stories, we've had request stories, we've had research stories," he says. "We've always had an element that has worked with them."

Radio programmers agree. "Point blank, period, no negotiation, no questions asked, they have established themselves as one of our core

artists," says Mike Peterson, PD of country WUSN (US 99.5) Chicago.

And while songwriting is important for Rascal Flatts—every one of its albums has included songs written by one or more band members—it has avoided the mistake made by countless other singer/songwriters.

"They aren't caught up in recording their [own] songs," Nichols says. "They realize that they are fortunate to get pitched just phenomenal songs."

The band's video appeal led Lyric Street to take an interesting approach to keep Rascal Flatts in front of fans, even when the label did not have a single to work at radio. Lyric Street has twice shot videos for songs that were not radio singles—"My Worst Fear" from its second album and "Here's to You" from its third.

Because CMT and GAC reach an estimated 75 million and 38 million households, respectively, McCarn says having a video on those channels—and the multiple impressions they generate—helps keep album sales steady between projects.

Despite airplay success and millions of record sales, the band sensed a gap between the live shows and its records to date.

So it made a bold move and turned to a new producer for "Me and My Gang." Rascal Flatts enlisted Dann Huff, who has produced records for acts as diverse as Faith Hill, Megadeth, Rebecca St. James and Lonestar.

Huff is also a guitar virtuoso whose playing can be heard on records by Whitesnake, Reba McEntire, Michael Jackson and Phil Keaggy. But it was Huff's experience as a member of such bands as White Heart and Giant that sealed the deal with Rascal Flatts, whose members already were fans of his work.

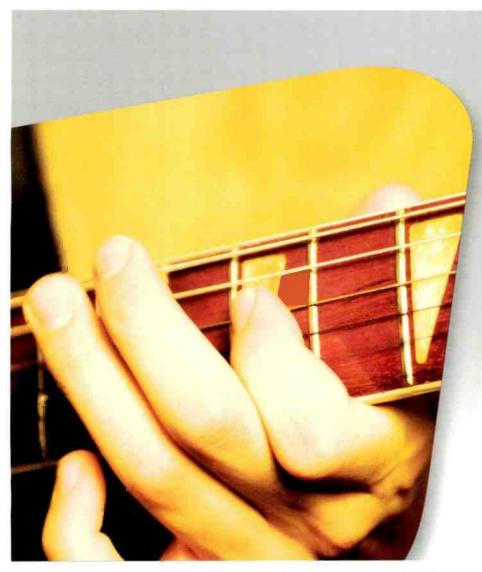
"It was just time for a change," LeVox says. "It was time for some new life to be spread into what we were doing, and we really thought Dann could really capture it."

"Dann came from a very band-oriented point of view, being a musician himself and playing in several bands," DeMarcus says.

"He knew exactly what we needed and what we wanted to do and the direction to take us," Rooney says. "It was basically just encompassing what we do live and in the studio all in one. He was able to bring more of us individually, from Jay's bass and keyboard playing and my guitar playing and Gary's singing. It was just like Gary's on steroids all of a sudden. Dann has really been the magical missing piece." continued on >>p40

"Some Say,' from the first album. I just love the groove of that record. It sounds to me like some cool Todd Rundgren song. It's a little bit different from anything else they've ever done. That one just kicked my ass from the first time I heard it."

-GREG McCARN, VP OF MARKETING, LYRIC STREET RECORDS



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from >>p38

In addition to TV, radio and online advertising, marketing for the new album has included radio-sponsored events in the band's historically best-selling markets; appearances on "The Tonight Show With Jay Leno," "Good Morning America" and "The View"; and a series of features with fan magazine Country Weekly.

Lyric Street is also working to do "something special and unique with all of our retail partners," McCarn says. The band's famously fervent street team, the Dog Pound, is also part of the mix.

At least initially, the gambit appears to have paid off. The first single from the new album, "What Hurts the Most," already has hit No. 1 on the Hot Country Songs chart ahead of the album's release.

While the band has captured the hearts of fans and the respect of radio and other media outlets, some observers still feel that Rascal Flatts has not garnered the recognition it deserves from the country music community.

Although the band has picked up numerous awards, including multiple top vocal group nods from the Country Music Assn. and the Academy of Country Music (ACM), those close to the group believe that Rascal Flatts has not been fully recognized.

If you ask label president Goodman whether it has gotten the respect it deserves, you will get a quick "No, I don't" before you even finish asking the question. "It's frustrating," he says.

While the lack of respect has been a sticking point for Goodman, he has tried to put it behind him. "I'll take the commercial success," he says, "and the tickets these guys are selling on the road."

Likewise, Nichols says Rascal Flatts has re-

alized that "you can only control what you can control."

The band that prides itself on its live show has yet to be tapped.

The band that prides itself on its live show has yet to be tapped as entertainer of the year at any awards show, but perhaps this is its year.

Rascal Flatts is one of the finalists for the top honor May 23 at the ACM Awards along with three other nominations—a first.

Industry recognition aside, insiders agree the band has just begun to scratch the surface.

"We're not even close to their potential yet," Nichols says. "As great as it's been, I really feel that we still have a long way to go."

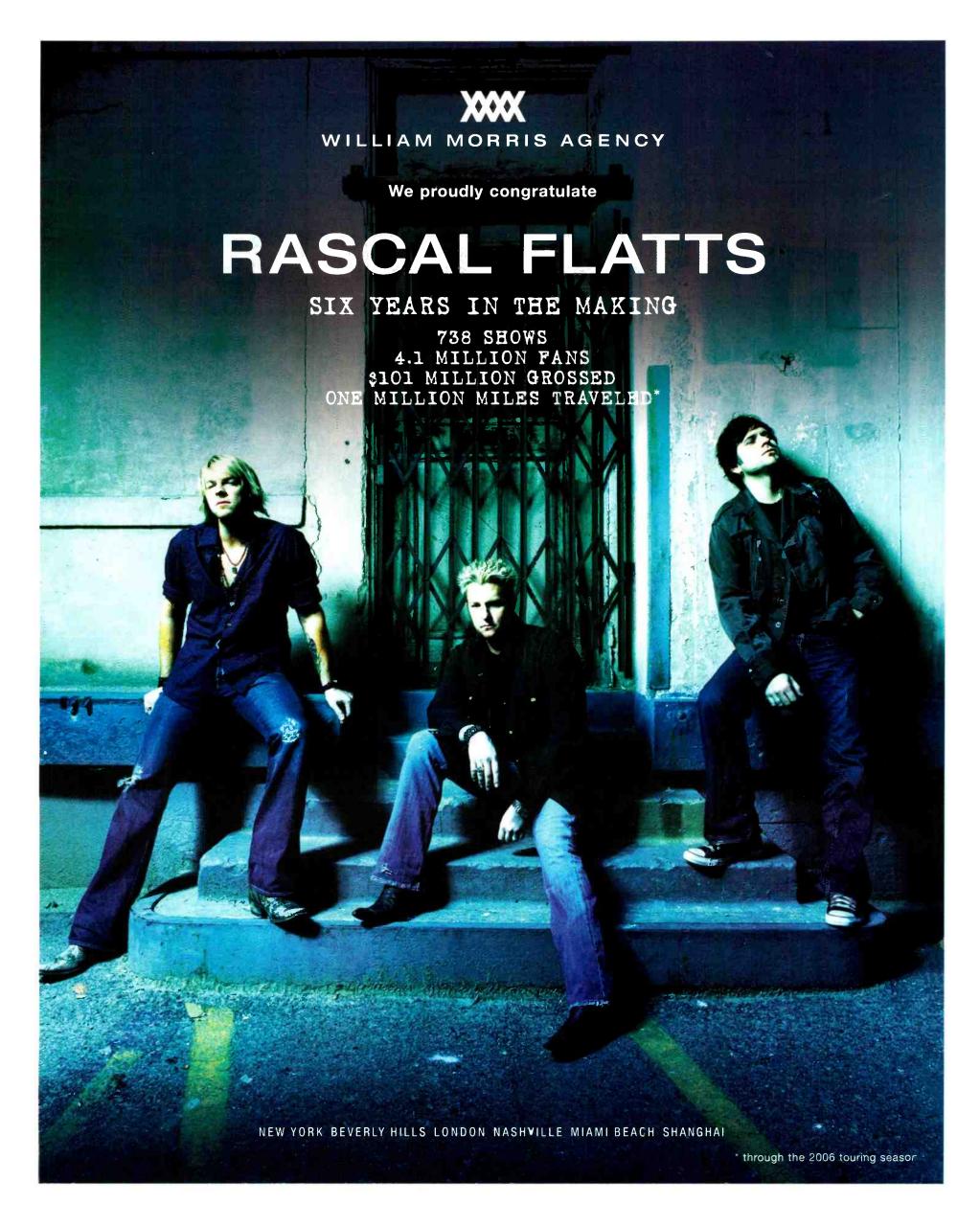
"T'm Movin' On.'
That was a song
that when you
looked at that first
album, you said, 'I
hope that we can
get these guys to
the point where we
can release this.'"

-RANDY GOODMAN,
PRESIDENT,
LYRIC STREET RECORDS

"These Days.' I
don't know why,
I just never get
tired of it. When
it comes on the
radio, I still love it.
If I could compare
it to a pop song, it's
like 'More Than a
Feeling' by Boston."

-KEVIN HERRING, VP OF PROMOTION, LYRIC STREET RECORDS





THE BILLBOARD Q+A

RASCAL FLATTS BY KEN TUCKER ON ROOTS, WRITING AND RECOGNITION

'OUR GOAL NOW IS TO BE BETTER THAN WE WERE YESTERDAY' ascal Flatts has achieved in six short years what many acts can only hope for in the length of a career.

In addition to numerous awards, the band has sold more than 8.8 million records, according to Nielsen SoundScan; scored 13 top 10 hits, including five No. 1 singles; and is one of the top touring acts on the road, country or otherwise.

In February, the band's hit "Bless the Broken Road," which spent five weeks at No. 1 on Billboard's Hot Country Songs chart, was named best country song at the 48th annual Grammy Awards.

Although the honor goes to the writers of the song—Bobby Boyd, Jeff Hanna and Marcus Hummon—the award gave the band cause to celebrate as well.

On the eve of the release of its highly anticipated fourth album, "Me and My Gang," on Lyric Street Records, Jay DeMarcus, Gary LeVox and Joe Don Rooney talked with Billboard about their past, their future, their music and working with a new producer.

Who were some of your early influences?

LeVox: Alabama was huge for us—the songs that they chose and the

harmonies. Shenandoah—[lead singer] Marty Raybon, to this day, is the finest country singer on the planet. Shenandoah had a huge impact on me. Of course, George Jones and Earl Thomas Conley—just the tone of their voices and songs they've recorded. Keith Whitley and Stevie Wonder, too. [Stevie] is one of the best singers on the planet.

Rooney: Being a guitar player . . . people like Eric Clapton. I love Jeff Beck's playing and Chet Atkins and Vince Gill, those styles. I love technical players like Steve Vai and Larry Carlton. [I am a] huge Brent Mason fan. Dann Huff is one of my heroes, too. He always has been. He can do it all, the rock stuff, he can blues it up, too, and he can do some country chicken pickin', which I think is incredible.

DeMarcus: My mother and father are big musical heroes of mine. I think it was because it was the first memories that I have of actually hearing music and falling in love with it and wanting to be a part of it in some way. Both my father and mother made their living as musicians in Columbus, Ohio, and that was a big part of my early life growing up.

Some of my biggest commercial musical influences would be people like Merle Haggard, George Jones, of course, Johnny Cash. People that wrote and sang their own stuff, I really admired. I was an '80s child, so I grew up

continued on >>p44

SOUND IMAGE

Gary, Jay, Joe Don Doug and Trey-

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from >>n42

loving all kinds of '80s rock. I like R&B, too.

'I always had my sights set on Nashville, never anywhere like New York or L.A.'

-JOE DON ROONEY

When did you first realize that performing was what you wanted to do for a living?

LeVox: The first thing that I recorded [was when] I was 7 years old. My granddad and I would play on the weekend. We had a little old recorder, and we'd just sit there and play music. I knew I loved it. As I grew up, sports became a big part of my life, but I always sang. We had the concert choirs in school, [and] I did all the musicals and all that stuff. Being from Columbus, Ohio, you didn't have all the outlets like being in Music City on Broadway. I knew I

wanted to [be a singer] in high school, but I just didn't know where to start.

DeMarcus: I was at a Dolly Parton concert when I was about 9 years old. I saw her at the Ohio State Fair, and it was my first real concert that I'd been to. I saw that crowd and how they reacted and how great of a performer she was and the band. Just the energy of the whole thing collectively really captured me. I remember specifically that night telling my mom that that's exactly what I want to do someday.

Rooney: By the time I was 15 or 16 years old, I'd get little gigs here and there. A light bulb went off, and it was like, "Damn, I could play guitar and make money from this. Wow, what a concept." I started taking it serious around that time. That's when I knew that was what I wanted to do. I always had my sights set on Nashville, never

anywhere like New York or L.A. I always knew that Nashville was where I needed to be.

How did you get signed to Lyric Street Records?

LeVox: We were playing the Fiddle and Steel Guitar Bar [in Nashville] every Monday and Tuesday night, so we had kind of built a fan base already. We were starting to get a buzz around town, and so we had other [label] meetings set up. But Lyric Street was our first stop. We really liked the whole Disney connection. After we left Lyric Street, we really didn't think they liked us, so we thought, "Well, maybe we should take some of these other meetings." We went home,

and about an hour later they called back and said, "Hey, we love you guys." That was in '99. Rooney: We [had] just cut a three-song demo, which really was a little LP because . . . we completely mastered them and everything, and they sounded great. They were ready to be sent out. We did that with [producers] Mark Bright and Marty Williams. Dann [Huff] at the time was producing SheDaisy on Lyric Street, and Mark Bright and Dann were also good friends. He played it for Dann, and Dann was like, "Hey, I'll call Lyric Street right now," so we never went anywhere else.

That just happened to be the first label we got a hold of, and they just jumped all over it. Hats off to Dann for kicking it off for us, and now here we are working with him. It's funny how things work out.

What were some of the band's early goals?

LeVox: It was a miracle in the first place to get signed. We wanted a record deal real bad, and we were just going to keep doing it until somebody said stop. After we got signed, the thing was to get played on radio, to have a gold record and have platinum and to have a No. 1 song. All the basic things that any other artist would want, just to be successful at something you love to do.

DeMarcus: We were kind of young and naïve and didn't realize how hard it really is to compete for a spot at radio. [Lyric Street] took us on a bus, and they schlepped us around all over the country for four months. We would go singing in these conference rooms and doing these interviews with these program directors and music directors for radio stations and do our best to sell ourselves. Our main goal was to get our first



single played on the radio and, hopefully, it would start a groundswell of excitement.

What are your goals now as a band?

DeMarcus: Our goal now is to be better than we were yesterday. There's a danger in becoming complacent and sort of settling with what you have. The thing that I try to preach all the time is, "Don't ever think that you've arrived. You can do better than you were yesterday," and I think that's what we try to do with each record, each concert, each show that we put out on the road. Just try to be better than we were before.

You changed producers for the new album, from Mark Bright and Marty Williams, who produced your first three records, to Dann Huff. What is the story behind that?

Rooney: Sometimes in this business you can sit idle for too long, and we kind of felt like we were sitting idle. We were having success and were in a good place, but still felt like something needed to give or be inspired, really. It was nothing against them, it was just that we wanted to go another direction.

DeMarcus: Not to diminish the things those guys have done for us-they were very, very much a big part of where we are right nowbut I felt like it was time for a change, and I know the other guys did, too.

We'd known Dann for a long, long time and respected his work. Dann came from a very band-oriented point of view—being a musician himself and playing in several bands. He got what we were trying to communicate live. He'd come out and watch the shows.

LeVox: Looking at Dann's record, we absolutely

knew that he was the man for where we were trying to go. He pushed us into different areas that we hadn't been pushed before. All producers have a standard thing: They get session players to come in, and they kind of do things the same way. But Dann said, "I think we should cut this record like a band." We love that band aspect, so we went in and cut it like a band. Joe Don played guitar on everything, Jay played bass on every song on the album. It was a lot of fun, it was a nice change.

Have the types of songs you have recorded changed as you have gotten older and matured?

DeMarcus: As time has gone on, we've definitely cut different types of things. When your youth starts to fade, different things are important to you than they were even six

LeVox: But the foundation for it is still the same, no matter if we wrote it or whoever wrote it. At the end of the day, it all starts from a great song. We spend all of our time trying to write those songs and trying to find those songs. Once you get to a certain point in your career, all the songs that are getting pitched to you are good, so it's just finding the great gems.

Rooney: Yes, we've probably gotten a little older now and grown a little more as artists and probably are gravitating more towards songs that speak more to our age maybe. All I know is when we listen to a song, we know if we love it or not usually by the end of the first chorus. [If] it's got us hooked and we have that little thing we call the "goose bump factor" . . . that's usually a song we'll take in and try to cut and see what we can do with it. continued on >>p46

This chart ranks the top 10 singles from each of Rascal Flatts' albums. The songs are ranked by peak position on Billboard's Hot Country Songs chart. 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 reflects data through the week of March 25, 2006, and the group's latest single, "What Hurts the Most," has since hit No. 1 on Hot Country Songs, which would boost its overall ranking below. This chart information was compiled by Keith Caulfield.







RANK	TITLE	PEAK POSITION	DEBUT DATE	LABEL
	Bless The Broken Road	1 (5 weeks)	Nov. 6, 2004	Lyric Street
2	These Days	1 (3)	June 29, 2002	Lyric Street
3	Fast Cars And Freedom	1 (3)	March 26, 2005	Lyric Street
4	Mayberry	1	Jan. 3, 2004	Lyric Street
5	I Melt	2	July 12, 2003	Lyric Street
6	Skin (Sarabeth)	2	Jan. 15, 2005	Lyric Street
7	Love You Out Loud	3	Jan. 25, 2003	Lyric Street
8	Prayin' For Daylight	3	March 4, 2000	Lyric Street
9	What Hurts The Most	3	Jan. 7, 2006	Lyric Street
10	I'm Movin' On	4	Oct. 13, 2001	Lyric Street

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Jon Small
PICTURE VISION
PICTURES

from >>p45

As writers, band members have contributed songs to each of your previous albums. Did you end up with something on the new album?

LeVox: Yes, absolutely. There's one on this album that the three of us wrote together, and Jay has one on here that he co-wrote and Joe Don has one that he co-wrote. You start getting into trouble as an artist when you say, "We're only going to record things that we've written," especially when you live in a town where some of the greatest songwriters in the world live. Our egos aren't the ones speaking, it's our hearts. We just want to have longevity in what we are doing, [so when songwriters] Jeffrey Steele and Neil Thrasher and Wendell Mobley and Danny Orton and those kind of cats pitch you a song, you listen to them.

Is there a story behind "Pieces," the song you three wrote together?

DeMarcus: We brought a writer out named Monty Powell, and he spent the weekend with us. We churned out about five songs that weekend, and that was one of the first ones we wrote to-

gether. I think Joe Don had the title "Rest in Pieces," and I started playing this groove on a chorus and we had the first couple of lines. Then we came back to the bus after the show and finished the song in about 40 minutes.

What is next for you? Are there solo projects in the future? Do you want to produce other acts?

LeVox: Rascal Flatts is always first and foremost. Joe Don, on the side, is working with a band in L.A., and Jay just produced Chicago's latest record. Producing is a real big thing for Jay. His

creativity as an artist really fuels his fire, producing. As long as none of that stuff gets in the way of Rascal Flatts, it's all good. That really pushes Jay, which carries over and brings new light into our projects and what we do.

We're excited for Jay. He's a really, really good producer and has a great ear. Of course, we coproduced [our] last three albums. That's a really cool thing and a nice asset to have, but Rascal Flatts will, hopefully, be around for a long time. As long as the fans want us, we'll be here.

DeMarcus: My main focus has been and always will be Rascal Flatts, and I wouldn't do anything detrimental to what we're trying to do. Our focus right now is this new record and trying to promote it as much as possible, and really honing in on this new show that we've got out this year, which is one of the things that I'm most proud of. It's a great show and a great set, and I'm really excited about this year.

Over the next few months I'm going to be looking for something else to do now that the Chicago thing is behind me. I'm sort of getting the bug again to produce something else, and there are a few irons that I have in the fire.

Rooney: We want [to be involved in] every part of the industry. I would love to be able to one day in the future—hopefully short future—have our own publishing company. I don't want to say "have our own label," but if that would pop up, I don't think we'd ever turn it down—but at one point, one day. We're extremely excited about being on Lyric Street Records right now. [We could] maybe have that on the side and bring

new artists in that [we] believe in. I would love to do that, to give people a chance to make it in this business like people gave us a chance. Not only that, I would love to work with artists and produce them. I'm producing some things on the side right now, just little things, but not with anyone with a record deal yet.

To help launch this new record you visited radio stations, and you continue to do what you can with radio as far as phoners, station visits, etc., are concerned. Why is that important to you?

DeMarcus: They are our biggest allies. It just makes sense, because they are our voice and they got us to where we are. Along with the fans, [they] allow us to do what we do every day for a living. I don't feel like [we] could ever forget that. I don't think [we] could ever stop remembering the one that brought [us] to the dance.

What has been the band's biggest success to date? Is there an award that stands out, a No. 1 record, a show?

Rooney: I think it just happened, that Grammy.

'Radio got us to where we are, along with the fans. I don't think we could ever stop remembering the one that brought us to the dance.'

-JAY DeMARCUS

Of course, it goes to the songwriters for "Bless the Broken Road" [but] proves what Rascal Flatts can do. I think it shows what true artists we are. For the industry or for maybe the naysayers out there that don't really believe . . . that just lets them know that we are here and we are for real. We can make music that anybody can be proud of and that anybody can like. It kind of puts a more serious label on us, and I like that. That Grammy is a step in the right direction for us and a big moment for us.

LeVox: It is the culmination of everything at this point. A No. 1 record is amazing, but it is the total of all the great things that have happened. Perhaps it's the freedom to make the kind of music we want to.

Do you feel like you get the industry recognition you deserve?

Rooney: Not necessarily. It's that old cliché of the boy-band thing we fought so long. Luckily we've been able to sustain our career and have been successful with each project, and we finally got to the place where the Grammy nods are happening. That's the ultimate as an artist.

[For] some artists it happens with their first album, and some artists I guess it takes a lot longer if it even happens. The industry now is looking at us a little more serious. I think they can't help but do that. We've had a little longevity now, and I think our success climb has been like a stair step, it's been rising. They are seeing that, and I'm proud that they are seeing that. I think there's a lot on the horizon for Rascal Flatts.

PRODUCER AIMS BY PHYLLIS STARK TO BRING LIVE **ENERGY TO RASCAL** FLATTS' NEW ALBUM

efore he took on the task of co-producing Rascal Flatts' latest album, Dann Huff spent some time on tour with the country supergroup.

What he saw—and wanted to fix with this project—was a gap between the energy of the band's live shows and the slick sound on the group's many radio hits.

On "Me and My Gang," released April 4 on Lyric Street Records, Huff helped the band record the best album of its career.

The 13-song set is the group's most diverse collection to date, ranging from the poignant "Ellsworth" to the spiritual "He Ain't the Leavin' Kind" with a reggae-flavored song thrown in as a pleasant surprise ("Yes I Do")

Huff has been a longtime fan of the band, and even made a phone call that helped it land its deal on Lyric Street Records in 1999. And he respects the work the group's previous producers, Mark Bright and Marty Williams, did on the act's first three albums.

Huff describes taking over as co-producer (the group members share production credits with him) as "bittersweet" because Bright and Williams are his friends. "There was some loss with my gain," he says. "But musically, I was elated."

While Huff knows Rascal Flatts is likely to receive critical acclaim and industry awards for this album, he modestly says the momentum the band already had was pushing it in that direction anyway.

"I'm not the savior of anything," Huff says. "I have absolute respect for their past recordings. I'll probably receive a little too much credit for things that happen."

After watching the band's live performances, Huff decided on an approach to the project. "Obviously, they have no problem getting hits, so that wasn't necessarily a thing I needed" to help them with, Huff says. But he saw "a little disconnect between the raw power of the live concerts and the sound sometimes on radio. I was hoping to bring [in] what I felt in some of those arena performances."

What he was going for in the studio, Huff says, was "a bit more of what they are as a band. Their presentation live is so powerful, so [my job was] just trying to straddle that fence and still make songs that have the same commercial viability . . . and tighten the gap between that and their powerhouse performances live.'

In concert, he says, "they really go at it hard. With Rascal, the intensity is the thing.'

One of the new album's biggest strengths is the quality of the songs. Huff credits the group for its savvy in the song-picking process.

"The guys very intelligently reduce their listening to the way we all really listen to music, as fans, not as the industry," Huff says.

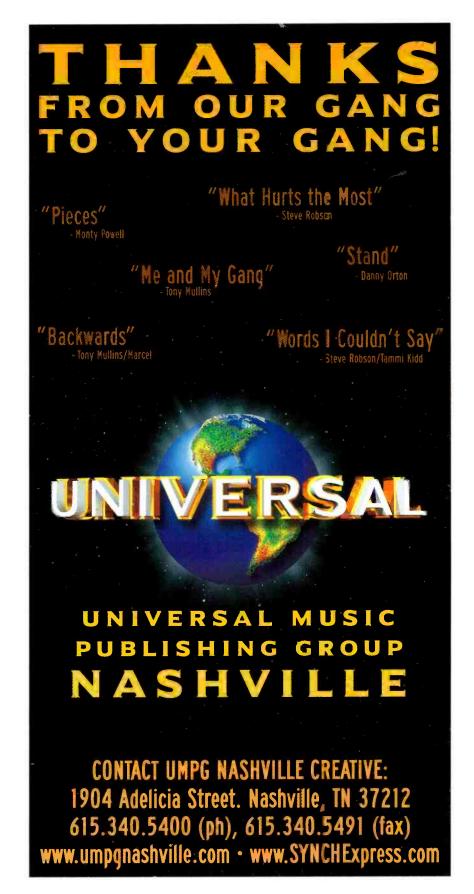
While it was not a top-of-mind goal, Huff was aware going into this project that the music industry's perception of Rascal Flatts has never quite equaled its impressive sales and hit-making track records.

Part of the reason, he says, is the band's pop sound. "The industry never tends to favor pop-esque things," he says. But he sees Music Row coming around to give the band the kudos it has earned.

"It's a matter of being in the game for a long enough time," Huff says. "Ultimately, critics are silenced by consistency over a period of time.

"The main thing about them is they are continuing a growth spurt," Huff adds. "They are growing as musicians and as artists. They [always] want to be better, and that is as big a statement as you can make about someone.













RASCAL RISES ON THE ROAD

BY RAY WADDELL

THE 'GANG' BECOMES
A BONA FIDE HEADLINER
ON LATEST TOUR

n the road, Rascal Flatts is anything but flat.

The country trio has taken headliner status on and off since 2002, but it saw its ticket-selling clout dramatically rise last year.

The band cracked Billboard's year-end roundup of the top 25 tours for the first time in 2005, grossing \$26.3 million and drawing 777,384 people, according to Billboard Boxscore.

Those numbers were strong enough to name the group breakthrough act at the 2005 Billboard Touring Awards, besting runner-up Coldplay.

The members of Rascal Flatts—Gary LeVox, Jay DeMarcus and Joe Don Rooney—released their first album in June 2000 and took key opening tour slots before headlining a CMT tour in fall 2002.

"We sold that tour out, and that opened up opportunities to go to the next level," says Rob Beckham, agent for Rascal Flatts at the William Morris Agency.

Although the band proved it was capable of topping marquees, the trio continued to open for bigger country acts, notably Brooks & Dunn in 2002, Toby Keith in 2003 and Kenny Chesney in 2004.

The Chesney tour, which also featured Uncle Kracker on the bill, was named top package at the Billboard Touring Awards in 2004.

Those supporting roles helped the band build its chops. "It got us in front of a lot of people early, early on in our career, and I think we were very, very fortunate to get those slots," DeMarcus says.

"Again, when you are competing with so many other acts that are at the same level as you are, trying to get into those slots, we were very blessed to have gotten them, and I think we could never put a price tag on how valuable those slots were to us, given the magnitude of the crowds that Toby and Kenny draw."

Now Rascal Flatts has become a sizable draw on its own

"We've still got a long way to go; that's the exciting part," says Flatts promoter Brian O'Connell, president of Live Nation's country music division. "We're not close to being done."

The band is set to prove once again on its current Me and My Gang tour, which launched Jan. 27 at the Mohegan Sun in Uncasville, Conn. Live Nation is promoting the tour nationally.

Blake Shelton is the supporting artist on the first leg of the tour, with Jason Aldean and Keith Anderson alternating on the opening slot.

Gary Allan will support on the summer leg, with an opening act to be announced. Rascal Flatts will play about 80 dates this year.

The band has invested heavily in its production to make the 2006 tour a bigger and better show. "The Feels Like Today tour was a big show,

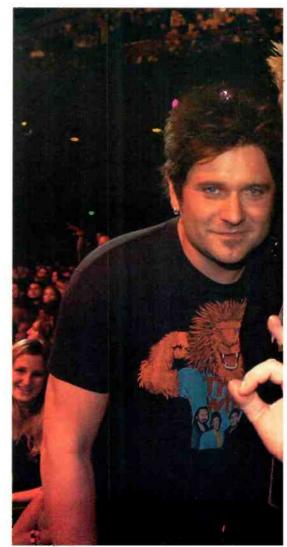
but they were never afraid to take a step and be bigger," Beckham says.

"This year's show is a much larger, more faninteractive show," he continues. "I would equate it as being along the same lines as if you went to see the Rolling Stones or U2, it's that big a show. U2 and Rascal Flatts are the only two [bands] that have this certain video technology that's out there right now. It's mesmerizing."

An aggressive projection for Rascal Flatts in 2006 calls for the band to hit 1 million tickets sold and a \$50 million gross. Much of the group's ability to scale those heights will hinge on large amphitheater dates, beginning May 26 in Holmdel, N.J., on a tour leg that will run until the middle of September.

If the first leg of the tour is any indication, those lofty goals are within reach. Twenty-one of the 24 shows on that leg have been sellouts, moving somewhere around 200,000 tickets and grossing about \$10 million, according to Beckham.

Rascal Flatts will have to hold its own in a particularly busy summer for country music touring, with such major stars as the Dixie Chicks and Tim McGraw/Faith Hill playing indoors and perennials like Keith, Chesney and Brooks



& Dunn playing outdoors. Up-and-comers like Keith Urban, Brad Paisley and Gretchen Wilson will also be vying for country fans' dollars.

"There is ample competition, but there's an opportunity for [Rascal Flatts] to really set their sights up this year," Beckham says. "And we're still looking to grow and build new fans. We're still breaking new markets."

O'Connell points out that the Rascal Flatts touring plan is part of a well-laid overall strategy. "This isn't a one-year plan," he says. "We've always looked at Rascal Flatts as long term. The goal here is to make them a dominant touring act for as long as they want to do it."

From the first days of touring, Rascal Flatts has played a mixed bag of venues. "Just depends on the time of year," Rooney says. "We're really arena guys. There's something about the energy that's captured in an arena setting. To have 10,000 people out there going crazy, it's so loud. You have to crank your ear pack back up really loud."

LeVox likes performing indoors and out. "We'd play in someone's backyard if they'd have us," he says. "I think now that this has grown to the level that it has grown, the sound is always better indoors. Outside is kind of like a party, inside is a party, but a little more tamed than some of those amphitheaters and fairs and things."

But DeMarcus is an outdoor guy. "There are different things about . . . sheds that you just don't get indoors," he says. "There's an energy outside that you can't capture indoors, and I think it's because of the people on the lawn, the party atmosphere, summertime. It's just a feeling that's unparalleled to anything else. So, I think if I had my choice, I'd play outdoors amphitheaters all the time."

Rascal Flatts manages to keep the large fairs on its route as well.

"Because of their fan base, they love the idea of playing some of these big fairs that can handle a show of this size, like the Minnesota State Fair, the Indiana State Fair and the Ohio State Fair." Beckham says.

The guys in the band agree that fan feedback

makes for a more intense show.

"The energy is what carries you through the show," Rooney says. "The crowd is really what runs the show. The fans, I don't know if they realize that or not, but that's how we perceive it, so the more they give us, the more we can give them."

O'Connell is seeing a higher energy level than ever on the 2006 shows. "The difference this year, in my opinion, is how exhausted the guys are after the show," he observes. "They come off the stage, and they're just spent."

No city gets shortchanged, O'Connell stresses. "This show is just so big and so elaborate, and they try as hard as they can to make it special each night, incorporating some localization in there beyond just yelling out the name of the city," he says. "They talk during the day about different things that are germane to that town and work it into the show. It's not just, 'Hello, Cleveland.'"

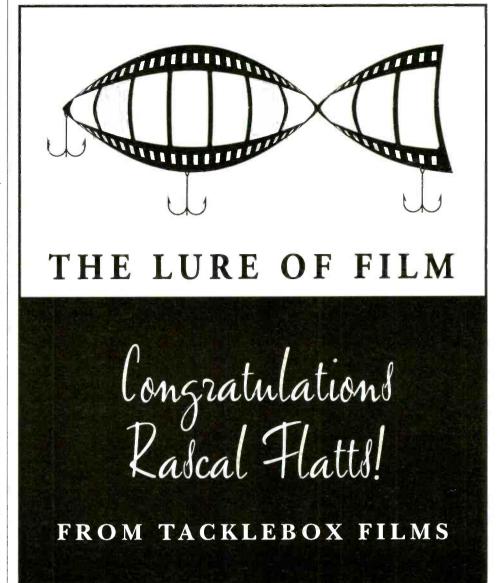
Live performance ranks very high among Rascal Flatts' priorities.

"I think that's one of the biggest parts that makes Rascal Flatts," LeVox says. "It's so important to us. It's just all about [us trying] to put on a show that we'd want to go see. The best thing for us is to perform, and there's no better promotion than word-of-mouth. It's just all about having fun."

Asked what is the key to Rascal Flatts' touring success, O'Connell says, "Attention to the fans, first and foremost. From their first days, they started paying attention to the fans, listening to the fans, talking to the fans through their street teams and fan club. They haven't wavered from that. The guys sit and talk about it, which is something that's fun to be privy to, to see how they sit there and are brought up to speed with what issues the fans may or may not have."

Beckham adds, "There's nobody that works harder out there. They take it all very personally, and they're really enjoying what they're doing."









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Placebo Rocks .K. act hopes States will take its 'Meds'



Eddie Fernández Talks Latin publishing in 6 Questions



Gospel 'Finale' Tri-City Singers cut two-CD swan song



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Violinist records Mozart sonatas

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BY MICHAEL PAOLETTA **Bad Day?** No Way As Charts **Take A Powter**

aniel Powter is having anything but a bad day. A few hours ago, he learned that his debut single, "Bad Day," reached the summit of The Billboard Hot 100 and Pop 100—as well as the Adult Top 40 tally. The piano-infused pop song has also been the most

digitally downloaded single at iTunes for the past couple of weeks. Its accompanying Marc Webb-lensed video (featuring Samaire Armstrong of "The OC"), meanwhile, was recently put into heavy rotation on VH1.

And in what has perhaps become the highest-profile promo spot a song could ask for, Powter's tune has become one of several de facto theme songs for contestant booting on Fox's smash TV show, "American Idol."

Indeed, on the eve of his self-titled album's U.S. release, due April 11 from Warner Bros., Powter is having a good day.

While Powter acknowledges that topping the Hot 100 is an ego boost, it is more importantly, "a validation for all of us who write our own music."

Pausing for a few seconds, he adds, "There's just something very special about making it in America."

The Canadian singer/songwriter (he is not French-Canadian, as has been widely reported) can't help but stress that "American Idol" is only one piece of the puzzle—albeit an important piece.

Warner Bros. Records chairman/CEO Tom Whalley, who signed Powter in 2001, agrees. "In today's world, it's about impressions," Whalley says. "Radio is an important part of the puzzle and research plays into that. But you need stuff happening around that."

Warner Bros. VP of marketing Eric Fritschi adds that the label began building a "big base" for Powter via radio, online initiatives (the video is nearing 3 million streams on Yahoo) and synch licenses (Showtime and AMC spots) last year. "American Idol" helped "pop the song into the mainstream," he says.

The song was first heard on the Feb. 7 episode of "American Idol." For the week ending Feb. 26, "Bad Day" registered 27,000 digital downloads, according to Nielsen SoundScan. This number jumped to 113,000 for the week ending March 26. continued on >>p52



APRIL 15, 2006

>>>MICHAEL'S NEW MUSIC

George Michael has extended his publishing administration deal with Warner/Chappell Music U.K. to cover the world. Michael is working on his first album since 2004's "Patience." Last year, after 15 years, he reunited with Michael Lippman, who managed him through the "Faith" era. Last September, Lippman told Billboard that Michael, who is signed to Epic Records worldwide, may have a new album out by year's end. In 2004, U.K.based Phonographic Performance Ltd. honored Michael as the most-played artist on British radio over the past 20 years. -Susan Butler

>>>EMI LATIN ON A ROLL Continuing its run of high-profile reggaetón and hip-hop signings, EMI Music Publishing Latin America has signed Julio Voltio to an exclusive, worldwide co-publishing deal and entered into an administration and co-publishing agreement with DJ Nelson and his companies, D.I Nelson Music Publishing and Nelflow Music Publishing. -Leila Cobo

>>> VELVET'S SECOND GO

Velvet Revolver is at work on its sophomore RCA album with an unlikely collaborator: über-hip-hop producer Pharrell Williams. Williams is also working with Velvet Revolver frontman Scott Weiland on a song titled "Happy," which will likely appear on Weiland's second solo album.

—Jonathan Cohen and Susan Butler

>>>TUNSTALL'S 'DESPERATE'

KT Tunstall's "Black Horse & the Cherry Tree" is climbing the radio charts, but it's also getting healthy exposure via TV: It is appearing in TV and radio promos for "Desperate Housewives" and "Pepper Dennis." -Melinda Newman

>>> 'SNAKE' CHARMERS

New Line Cinema has launched a contest for unsigned musicians to have a song featured in the movie and on the soundtrack to "Snakes on a Plane," Samuel L. Jackson's summer movie. Deadline for submissions is April 12. Artists can submit songs through tagworld.com/snakesonaplane.

-Melinda Newman

In total, fans have paid for 467,000 digital downloads of "Bad Day." Meanwhile, the album's digital version, scanning since last July (when it was physically released in Canada), has sold 20,000 downloads. And like the single, sales picked up in March.

This is poised to continue, with Powter confirmed to perform April 6 on MTV's "TRL."

2005. He says that was the first, real indication that something was brewing in America with Powter

"From day one, Tom [Whalley] gave us his unconditional support on Daniel," Margo says. "We ran with the artist internationally without a release schedule."

"Bad Day" was the No. 1 radio airplay song of 2005 in Europe. It repeated this feat in several countries throughout Europe, including France, where it all began for Powter.

Coca-Cola in France needed a song to accompany its 2004 holiday TV campaign. Enter "Bad Day." The commercial



Then, in the two weeks following the album's physical release, Powter will appear on "Today," "Late Night With Conan O'Brien," "Live With Regis and Kelly" and "The Tonight Show With Jay Leno."

Surrounding this activity are 15- and 30-second TV spots promoting "Daniel Powter."

Rick Krim, executive VP of music and talent programming at VH1, likens Powter's success to that of James Blunt. "In both cases, you have a song with universal appeal that connected on all levels," he says. "Now, we're trying to connect the dots between Powter and his music so that we break an artist—and not just one song."

Those who have been following Powter's career know that his U.S. chart success is a repeat of what has happened elsewhere. Powter first broke overseas, where he has sold more than 1 million albums, according to Warner Brossenior VP of international Steve Margo.

Internationally, Powter is on his fourth single, "Lie to Me." (Yahoo will premiere the video April 12.) All four of Powter's videos have been championed by Yahoo.

Fritschi notes that, at Yahoo, the "Bad Day" video received 1 million streams by August paved the way to radio networks RTL, NRJ and Europe 2 embracing the track in early 2005. The song ended up spending 11 consecutive weeks at No. 1 in France.

The United Kingdom, Germany, Italy and other countries followed suit. In the midst of radio promo tours, Powter performed at Live 8 in Berlin, toured with Bryan Adams in Italy and opened Sheryl Crow's June 4 show at London's Hammersmith Apollo.

Late last month, "Bad Day" and "Daniel Powter" simultaneously reached the summit of Japan's singles and album charts, respectively—with the album selling 80,000 copies in its first 10 days of release, according to the label.

Now, Powter is confirmed to perform "Bad Day" at the MTV Asia Awards May 6 in Bangkok.

Then, it's back to the United Kingdom to commence a soldout European tour. A U.S. trek is in the works.

Through it all, Powter, a self-described self-deprecating Canadian, says he is humbled by the whole experience. "I made the record I wanted to make and delivered it to the label," he says. "There is great validation when you make a record and it connects with people."

ROCK BY EMMANUEL LEGRAND

PLACEBO GETS ROCKIER

LONDON—British alternative act Placebo's fifth studio album, "Meds," has already topped Billboard's European charts. Now the band is keen to make it in America where it has never sold more than 100,000 copies of an album.

Released April 4 in the United States on EMI's Astralwerks imprint, "Meds" displays a more straightforward rock sound than the act's last release, 2003's "Sleeping With Ghosts," which indulged in heavy electronic experimentation.

"We had become conscious for some time that the unfashionable racket we made in 1996 was gradually becoming part of the language of alternative rock, which pushed us to walk against the wave and embrace electronics," frontman Brian Molko says. "We simply couldn't take this any further, so under the expert direction of our producer Dimitri Tikovoi, we decided to make an album that was as analog as possible."

"Meds" is "a return to the guitar-driven sound of our first album," Molko says, "but with the added value of 10 years' experience in the studio. 'Meds' is the sound of three guys in a room hitting things hard and falling in love with loud, distorted guitars again."

Molko, bassist/keyboardist Stefan Olsdal and drummer Steve Hewitt wrote the album's 13 songs in the south of France during the summer of 2004 and recorded it over four months in 2005. It was mixed by Flood of U2 and Smashing Pumpkins' fame.

"Meds" also features a collaboration with R.E.M.'s Michael Stipe on the track "Broken Promise"; Alison (aka VV) from the Kills sings with Molko on the title track.

Alex Weston, Placebo's manager for the past 10 years and co-director of London-based Riverman Management, says a lot of emphasis was put into trying "to make the band a

little more accessible to the fans than we have in the past."

In Europe, the effort paid off as "Meds" came in at No. 1 on Billboard's European Top 100 Albums chart March 22, and stayed on top the following week. In the United Kingdom, the first single, "Because I Want You," reached No. 13 on the Official U.K. Charts Co.'s singles chart. In the rest of Europe, "Song to Say Goodbye" was serviced to radio stations. The first single in the States is "Infra Red."

Pete Selby, senior music buyer at 36-store books and entertainment chain Borders U.K., says the band "is now a massive turn in Continental Europe." He notes that Placebo managed to shift 29,000 units in the United Kingdom in its first week, which is almost identical to the opening tally on "Sleeping With Ghosts," suggesting the band has "a very healthy and dedicated" U.K. fan base.

"Sleeping With Ghosts"





—Todd Martens

NOWHEARTHIS YOUR GUIDE TO UNSIGNED BANDS

OFFIC

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The grind of the working world has consumed the artwork of Scott Mason. He has built sculptures out of discarded office supplies and adopted the word Office as his singer/songwriter namesake. "It's a very boring word," Mason says, "but also an exciting, important and relevant word to a lot of different people." Mason has completed three albums as Office, which recently became a quartet. Office's first album as a four-piece, "Q+A," is a blast of electro-pop perfection. With a Phil Spector-meets-Kraftwerk approach to production, the 12 tracks of "Q+A" effortlessly provide a snapshot of the cubicle bounds' daydreams and anxieties. "There's a very cosmopolitan sort of vibe to [the album]," Mason says. "I have this dream of people listening to this in their office while they work." Those in Chicago can see the band every Monday in May at Schubas. Those stuck at a desk can sample the act at reachoffice.com.

THE FATALES

As the name implies, Brooklyn four-piece the Fatales infuse elements of mystery, sadness and danger into their synth-driven rock. The latest release from the Virginia Tech alums, the seventrack EP "Pretty in Pixels," is filled with the kind of melodic peaks and valleys that recall such acts as Muse, Coldplay and Wolf Parade. "The mood all depends on what time I write the songs," multi-instrumentalist/vocalist Wayne Switzer says. "They're mostly done late at night or early morning. I guess exhaustion will do that." With an ability to bridge the worlds of electronic and modern rock, the Fatales have opened for a diverse crop of acts, including the Dresden Dolls, Stars and the Album Leaf. The Fatales have another EP nearly in the can awaiting release. The act is on the hunt for a producer and a label.

Contact: band@thefatales.com —Katie Hasty

EDITED BY TODD MARTENS tmartens@billboard.com





shipped more than 1.4 million units worldwide, according to EMI. Overall, Placebo has sold more than 6 million albums during its 10-year career.

EMI Music's London-based senior VP of global marketing Matthieu Lauriot-Prevost says the band and the label initially concentrated on its key territories—the United Kingdom, continental Europe, Australia and Japan. Mexico and Brazil have also received a fair share of the band's attention.

France has a particular affinity for the band. "The Bitter End" achieved crossover success. Capitol managing director Benjamin Chulvanij says Placebo has toured "a lot" in France, "but the band really exploded the day Brian started speaking French on TV and radio, and then when Placebo recorded the song 'Protège Moi' [in French in 2004]." Placebo sold 200,000-300,000 copies per album before that song, but it boosted sales to 800,000 units after. "Meds" debuted atop the French SNEP/IFOP/ Tite Live sales charts at No. 1.

selling 52,000 units.

A world tour started in February at the Bangkok 100 Rock Festival in Thailand and will include performances throughout the summer at some of Europe's largest festivals.

In the United States, Astrafwerks is committed to a longterm campaign for the record. The New York-based label's general manager Errol Kolosine says the initial task will be to play to the band's fan base.

"They have an extremely passionate fan base in this country," he says. "We'll reach for the fans first, and because we have a terrific record, it has the potential to go as far as reaching the rock audience."

Kolosine says he'll service all relevant radio formats with an emphasis on alternative and rock stations.

Breaking the American market is a band goal, Weston says. She concedes that radio and TV outlets for rock bands like Placebo are increasingly difficult to find, but adds that a strong digital campaign planned for the album should help reach out to the fans.

"We don't have to rely on success in the U.S. [as] we have a successful career in pretty much the rest of the world," she says. "That said, if things start moving in America, we will be right there to follow it up."

Additional reporting by Aymeric Pichevin in Paris.

FACT FILE

Labet: Virgin/ Astra werks (United States)

Management: Alex Weston, Riverman Maragement

Eocking: Rob Prinz, United Talent (United States); Rod NacSween, ITB

Publishing: Famous

Last album: "Sleeping With Ghosts" (2003), E1,000

Eest-selling album: "Without You I'm Noth ng" (1998), 157.030



Music

with EDDIE FERNÁNDEZ

by LEILA COBO

Last month, at the El Premio ASCAP Latin Music Awards. Sony ATV was named publisher of the year for the seventh consecutive occasion. On hand to pick up the trophy was Eddie Fernández, who for the past two years has been VP for the company's Latin America and U.S. Latin operations. Fernández, who was previously VP of A&R for Universal Music Latin America, is also a professional musician, whose career as a pianist and arranger define his work as an

synchronizations to make up for the downturn in album sales [overall in the Latin region]. It's a business focus that goes hand in hand with creativity as well.

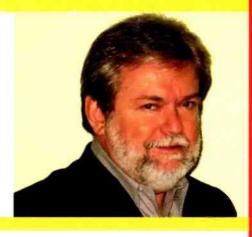
Compared with two years ago, our revenue has increased in all countries by 20%.

Synchronizations are our area of biggest growth financially. We are targeting advertising agencies very aggressively, including licensing tracks for master use where we act as an agent. I used to do jingles so I know what agencies need. In

gressive in pitching songs. I try to directly contact the artist and give them conceptual ideas, as was the case with Manny Manuel [who recently recorded an album of bolero standards]. I also try to get our composer/producers production gigs. Just last week we got our writer Gene Evaro a gig writing and producing for Ha*Ash. Andrés Castro will write and produce for Manny Manuel, Our platform can accommodate these composer/producers.

'We're looking for other sources of income. Publishers have to diversify.

-EDDIE FERNÁNDEZ



executive. He answered six questions for Billboard.

Q: What has been your focus these past two years?

A: We changed things around. We are more focused in synchronizations and are far more aggressive in the digital and mobile arenas. And we have taken a very creative approach, hiring people with strong A&R backgrounds. In Mexico. I changed the entire structure of the office and brought in Simón Medina as managing director. He is a very creative guy who used to work at peermusic and had signed [Mexican pop band] Elefante, In Brazil, I brought in Aloysio Reis, the former [managing director] of EMI. And in Argentina, I brought Jorge Naiman, who was instrumental in Warner/Chappell's success in that country.

Q: What exactly are you doing with synchs?

A: We're increasing sales of

the A&R arena, we're looking at singer/songwriters where Sony ATV can produce their album and then license it to a label. We're looking at very select, cost-effective projects, and we will do part of the marketing.

Q: What does this have to do with being a publishing company?

A: We're looking for other sources of income. Publishers have to diversify. The industry is in crisis, and if we wait for the 8 cents from the mechanicals-it's not that it will disappear, but it is limited. We need to grow in as many areas the publishing arm of Puerto as possible.

Q: What has been the major driver in getting the ASCAP award?

A: Great writers, like Ricardo Ariona, Sin Bandera, Amaury Gutierrez, Mario Domm. We are perhaps one of the smallest companies, as far as maiors are concerned, and that is why we try to be very aqQ: How important is Latin America to your business?

A: Extremely important. You have places like Mexico and Brazil, where, because of the sheer population, sales of local repertoire far outpace imported repertoire. That's why it's so important to sign local repertoire. We recently signed León Gieco in Argentina, for example. Roughly 50% of our income comes from the Latin region, meaning outside the U.S. and Puerto Rico.

Q: You recently signed Mafer, Rican reggaetón powerhouse Pina Records. What is your opinion on reggaetón?

A: I think reggaetón is a hype and it will turn into a music genre like salsa, bachata, merengue, etc. Hip-hop in the U.S., forró in Brazil and bachata in the Dominican Republic were born in the streets: that's exactly what happened with reggaetón.

Drive-By's Unagenda

Drive-By Truckers Ditch Old Ways On 'A Blessing And A Curse'

After six albums full of Dixie-fried themes and musical mayhem, Alabama's Drive-By Truckers entered the studio for their seventh release with a different agenda.

DBT frontman Patterson Hood calls it the ʻun-agenda.

"We wanted to make a record that was strictly song-oriented and wasn't attached to a bigger narrative," Hood says. "We almost had more of a list of what we didn't want than what we did want."

"A Blessing and a Curse," produced by David Barbe and primarily recorded at the Fidelitorium in Kernersville, N.C., streets April 18 on New West Records.

Known for its triple-guitar/triple-songwriter attack in Hood, Mike Cooley and Jason Isbell (bassist Shonna Tucker and drummer Brad Morgan round out the lineup), DBT wanted to be as "current" as possible this time.

As such, the band set aside a "pretty big backlog" of songs and went with all new material. "Most of it was written either while [we] were in the studio or in the weeks leading up to it as opposed to years leading up to it," Hood explains.

For the most part, the songs are more economic than those on previous DBT records, with the majority clocking in the three- to four-minute range. "We're all big Big Star fans and fans of pop and power pop, and we wanted to experiment with those influences a little more than we have in the past," Hood says.

A year spent listening to the Faces boxed set influenced such songs as the fatalistic "Aftermath USA." "I fell madly in love with the Faces boxed set and kept it in heavy, heavy rotation," he says.

Recorded in about two weeks, "Blessing" is a tightly crafted, less raw work that mostly abandons the Southern themes that dominated early material.

"I write a lot of songs [about the South] and will continue to, but we wanted to do a record that wasn't so specific in the geography," Hood says. "We're from the South, but that's not all we can do.'

What "Blessing" does have in common with previous albums is a running theme of loss and coming to terms with it on songs like the tragic death of a child in "Little Bonnie," a lost mate in the sparse "Space City" or an ex-friend in the bluesy "Goodbye."

"The biggest thing this has in common with almost all of our records is the dualities are still there,"

Hood says. "We kind of stripped down the other things we were writing about, and that's what was left. A lot of good things have happened to us in the last couple of years both as a band and in our personal lives. But something as wonderful as having children also brings along these new fears and terrors and responsibilities.

Hood calls "Aftermath USA" a "sort of thinly veiled political song about our collective national hangover I think we're all starting to wake up to. Some of us didn't buy into all that shit in the first place, but we're all having to experience together the downside of these years and years of neglect from the federal government. I kind of likened that to our crank [crystal meth] problem, and the irony of it being the biggest epidemic in the more Red-State-type places didn't escape me."

Drive-By Truckers are booked by Frank Riley at High Road Touring and managed by Mike Luba at Madison House. A fierce live band that is drawing increasing numbers on the road, DBT will predictably tour hard to support "Blessing." And Hood also hopes to get a little help from airplay, something that has largely eluded the band in the past.

New West president Cameron Strang says the label has already gone to college radio with the record to strong reception. "We're going to AAA with 'Don't Be So Easy on Yourself,' and we're also going to alternative and rock radio with 'Aftermath USA,' "Strang says. "We're going after a bunch of different formats.'

Manager Luba agrees these songs are more suitable for radio than previous DBT cuts. But he adds that the game plan for promoting the record by necessity transcends radio.

"We work really hard to spread the word on the Web, and we hope that radio gets onboard for this record, but the best thing the band has going for it is themselves and the shows that they play," Luba says. "The word-of-mouth on the band is phenomenal. If you see the band live or get a chance to hear them on record then you become a fan. That's how

So far retail seems to be responding. "We're going to ship about 60,000 units, which is great, probably more than twice whatever's been done with them," Strang says. "Everybody's been really supportive to be able to ship those kind of numbers right out of the gate."





Tri-City Goes Out With Double Bang

Carolinas Gospel Group To Release Two 'Finales'

With the April 4 release of "Donald Lawrence Presents Tri-City Singers Finale," a creative chapter in gospel music history comes to a close. This project marks the Tri-City Singers' finale as the 35-voice group disbands.

Recorded live during two shows last November at the Tabernacle in Atlanta, "Finale" consists of two double-disc sets, "Finale: Act I" and "Finale: Act II," that are sold separately, but can be folded together into an innovative package. EMI Gospel is also releasing the event on DVD as well as issuing "Finale: Limited Collector's Edition," a set that includes all four CDs plus a DVD, bonus tracks and 12-page booklet.

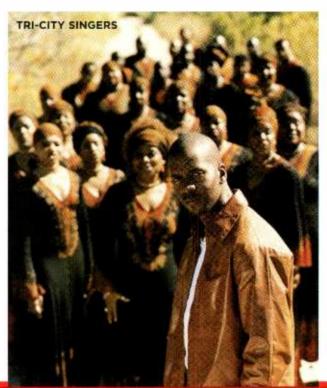
The packaging looks impressive, and the content celebrates the artistry behind one of the gospel community's most innovative choirs. Formed in 1981, the Tri-City Singers are so named because the members hail from the Carolina cities Charlotte and Gastonia (North) and Spartanburg (South).

Donald Lawrence took over the choir in 1991 after spending nearly a decade touring with and producing albums for Stephanie Mills. Lawrence brought a contemporary sensibility and fashion-forward flair to the choir's music and stage presentation. He was the mastermind behind five highly successful albums, including "A Songwriter's Point of View," "Bible Stories" and "Go Get Your Life Back,"

"It's time for us to transition." Lawrence says of the group's swan song. "There are a lot of acts inside the group that are getting ready to do things in the industry. Sometimes when you have something that is a comfort zone, the longer you hang onto it, you don't move into the next phase."

Lawrence, the most awarded artist at January's Stellar Awards with six trophies, will continue to record for his own Quiet Water Entertainment, an imprint in partnership with Jive/Zomba, From the Tri-City ranks, he's signed the Murrills to his label as well as Dewayne Woods. Both will release product this year. Other Tri-City standouts, including LeJuene Thompson and Erica McCullough, are also pursuing solo opportunities with McCullough setting her sights on Broadway.

"This hasn't been a choir that's had a big turnover, so it was either all of us or none of us." Lawrence says of the group's ending. "As I saw people ready to move on, rather than replacing them. I wanted us all to come together [to record the finale] then all retire and transition to the next phase. I would rather do it while we're on top than when we're declining. We want to do it with class."



"Finale" is a mix of such Tri-City classics as "God's Favor," "When the Saints Go to Worship" and "I Walk With the King" along with new songs such as "Giants," "You Are an Heir" and "The Blessings of Abraham." The last of which is already a gospel radio hit; it is No. 5 on Billboard's Hot Gospel Songs chart. "Finale" also includes quest appearances by Walter Hawkins, Vanessa Bell Armstrong and Karen Clark Sheard, among others.

Lawrence and the choir will promote the album with appearances in Chicago; Nashville; Washington, D.C.; Los Angeles; Baltimore; Greensboro, N.C.; and Gastonia.

"We have such a strong catalog that it was hard to pick songs." Lawrence says of culling the choir's catalog for "Finale," but he's pleased with the results. "It's a collector's item we can hold the rest of our lives. We can say: 'This is who we were. This is what we did. This is what we accomplished."

ASCAP HONORS: One of Gospel Music Week's highlights is always the ASCAP Christian Awards banquet, recognizing the organization's top writers and publishers in contemporary Christian music. This year Jeremy Camp took home songwriter and song of the year honors at the April 3 event in Nashville.

Camp's "Take You Back" was named song of the year, and he was also recognized for penning "This Man."

EMI CMG Publishing was named publisher of the year. The company was recognized for numerous songs, including Nichole Nordeman's "Brave" and Switchfoot's "Meant to Live" and "Stars."

Switchfoot frontman Jon Foreman received the Impact Award, which celebrates "the success and influence of his songs in mainstream rock music," according to ASCAP.

The Crescendo Award recognized the late Keith Green, the pioneering singer/songwriter who lost his life in a plane crash. In honoring Green, ASCAP commended his "musical legacy [that] lives on and continues to inspire Christian artists and songwriters."



Selling 'Rebelde' American Style

Brands Planet To Market RBD's Mexican TV Soap Opera In United States, Puerto Rico

Brands Planet Television and Film has signed a licensing agreement with the Televisa network to develop licensing and promotional opportunities in the United States and Puerto Rico for Televisa soap "Rebelde."

Among other things, Brands Planet will market T-shirts, perfumes, calendars, notebooks, cellular accessories, toys and beauty products. Although the deal doesn't encompass musical group RBD, the star of "Rebelde," it indirectly benefits

For example, the "Rebelde" T-shirts, which will be sold in major retailers starting in May, will bear approved photos that include group members.

The exclusive deal runs

through mid-2007. Although the TV show will finish airing in the United States in October, conversations are under way for a "Rebelde" movie.

Brands Planet, a licensing and promotional company specializing in film and TV properties, is owned by Andy Thomas and Marcia Olival, an independent sales contractor who represents Billboard. among other clients.

CONFERENCE TWIST:

One constant in the history of the Billboard Latin Music Conference has been identifying new talents. Through the vears, countless acts have made their industry debut at our conference showcases, including Jon Secada, Shakira,

Marc Anthony, Elvis Crespo and Bacilos.

This year, we continue this tradition, with a twist.

The "We Hear the Future— Escuchamos El Futuro" showcase, sponsored by Heineken. will also serve as a competition for new signed and unsigned artists. Acts will get the opportunity to perform for a marquee panel of judges, with the winner to be profiled in

azine and on the "Billboard Latino" TV show, among other perks.

Why a competition and not merely a showcase? Because we want people to really

"listen." And we want our iudges—all industry opinion makers-to make a difference. Those interested in "We Hear the Future" can go to billboardevents.com for more information.

And, while on the subject of new talent, the Billboard Latin Music Conference has added a new panel to its lineup. "TV Stars" will officially open the conference at 10 a.m. April 25.

Billboard mag- www.billboard.latino.msn.com The panel will discuss the role of TV in identifying and developing new talent. Already confirmed is Arturo Velasco, head of Televisa Música, and Jack Alfandary of FremantleMedia, the company behind "Latin American Idol.

Meantime, "We Hear the Future" celebrity judge Ricardo Montaner is fully utilizing the music/TV synergies available to him as an EMI/ Televisa artist. Montaner wrote the title song for the Televisa soap opera "Herida de Amor," which began airing April 3 in Mexico. The song will be added as a bonus track on Montaner's current album, "Todo y Nada," which will be rereleased in May.

"I've had some 22 songs in soap operas, so they have always been part of my career," Montaner says. While album sales generally benefit from this kind of exposure, interest right now is even higher, he says, "because I have a contract that allows me to have television exposure I didn't have before. That directly benefits sales."

NOTEWORTHY: Spanish composer Rafael Perez Botija (who penned the classic "La Gata Bajo La Lluvia"), on the late Rocio Durcal: "She died young, but she would have died young had she lived to be 100. She flooded with freshness any stage and any song; even the most dramatic. She took the hardest jump: Going from being an icon of traditional Spanish song to an icon of traditional Mexican song. She had the deference to sing my songs, and the unconscious generosity of inspiring them."

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Downtown Goes Global

Record Label Inks Download Streaming Deals To Distribute Hot Acts Worldwide

osh Deutsch's Downtown Records couldn't hope for a stronger launching pad than Gnarls Barkley's debut

The collaboration between Danger Mouse and Cee-lo is already causing an international ruckus, especially after first single, the insanely infectious "Crazv," hit No. 1 on the U.K. singles chart based on download sales alone.

The pair's album, "St. Elsewhere," comes out May 9 in the United States as the first release in an upstreaming deal between Downtown and Atlantic. Downtown inked the group for North America; the duo is signed to Warner Bros. elsewhere "I signed them to North America and then helped negotiate a home for the rest of the world. There was already

tremendous interest in the album, we jumped at it straight away," says Deutsch, an A&R veteran who, through his various label stints, signed and worked with such acts as Jet. Jason Mraz, A Perfect Circle. Lenny Kravitz and Megadeth. Deutsch owns Downtown with a group of private investors.

Downtown has two deal structures: a number of releases such as April 11's "Death by Sexy," the new album from Eagles of Death Metal (which features Queens of the Stone Age's Josh Homme), and the upcoming album from U.K. rockers Art Brut, will go directly through a P&D deal with the Alternative Distribution Alliance. WFA's independent distribution arm. Others, such as Gnarls Barkley and this summer's "Entourage" soundtrack, are part of a joint venture with Atlantic (Gnarls Barkley will go through ADA, not WEA).

Deutsch says he expects to release 10 albums this year, up to four of which will go through Atlantic, "We're also signing some urban artists who likely will be upstreamed to the joint venture," he says. "Our point of view is to have a broad mix of artists, we're not

New York-based Downtown has a staff of seven. In addition to the deal with Atlantic and ADA, Downtown has a partnership with Vice Records' sales staff to push Downtown's titles.

DON'T PANIC! If nothing else, Panic! at the Disco has some of the best song titles in

recent memory on its album "A Fever You Can't Sweat Out": "The Only Difference Between Martyrdom and Suicide Is Press Coverage," "I Write Sins, Not Tragedies," "Lying Is the Most Fun a Girl Can Have Without Taking Her Clothes Off" and my favorite, "I Constantly Thank God for Esteban."

But the act has given us much more: an artist development story. In this age of Nielsen SoundScan, we've all grown used to an album, even from a new act, peaking its first week (think Ne-Yo). The band has sold 401,000 units since the album came out in September, according to Nielsen SoundScan, and continues to move up The Billboard 200, climbing to No. 24 this issue.

The band is the first release

on Decaydance, the imprint helmed by Fall Out Boy's Pete Wentz that goes through Fueled by Ramen. Wentz signed the act after discovering the group online. "We signed them off of two songs," FBR's founder John Janick says.

Although Lava Records' promotion department is working "Suicide" to radio, and Atlantic is helping wherever FBR needs it, Janick is determined to keep it low key; the album will continue to be distributed through ADA.

"Lava is doing a great job, but we told them, 'We don't want you to go in and do what you do with some of your other records and beg them to play it. We don't care.' ". Janick says. Beg-free, "Suicide" climbs to No. 7 this issue on Billboard's Modern Rock chart.

PANIC! AT THE DISCO



Nashville Scene Global Pulse

PHYLLIS STARK pstark@billboard.com



EDITED BY TOM FERGUSON tferguson@eu.billboard.com

Country's Regional Shift LEFT IS ALL RIGHT The South Cools To Country—Is Clear Channel To Blame? LEFT IS ALL RIGHT Socialist Principles Pay Off For Barcelona's Ojos

If you thought the South was the support base for country music, think again.

Most record promoters and label executives now rank the Southwest and the Southeast as the worst regions in the country when it comes to breaking a new act or getting airplay on a single. And the Northeast-long thought of as the region least attuned to country music-is, for many record promoters, now their second-best area.

According to promoters, the Southwest is the dead-last place they're likely to break a new act or get airplay on a new single. And the Southeast, which includes such country-friendly states as Georgia, Alabama, Tennessee, Mississippi and the Carolinas, has become a difficult region for new music, according to label executives.

Meanwhile, the Western region has quietly ramped up, becoming the most fertile ground

The region that encompasses Texas, Oklahoma, Louisiana and Arkansas has become the biggest trouble spot for labels.

"The Southwest, if you're not George Strait, is absolutely the hardest place to start any record, whether it's an established act or a new artist," Warner Bros. Nashville senior VP of promotion Gator Michaels says.

When Bob Reeves recently joined Midas Records Nashville as national director of radio promotion, he realigned the traditional regions so that his Southwest rep could also work stations in Colorado and Kansas to ensure that the regional -"didn't go weeks without any airplay and get discouraged."

When Quarterback Records national promotion director Anne Weaver was a Southwest regional promoter in the early '90s, "it was the region artists [and] songs broke from. Not anymore," she says, "and I think it's because of consolidation and very conservative [radio] brand managers."

Weaver is not alone in citing corporate consolidation as part of the Southwest's problem. Off the record, many label reps specifically finger Clear Channel as the main culprit.

While different labels assign certain states and stations to their regional promotion staff in slightly different ways, generally speaking the Southwest comprises 18 Nielsen BDS-monitored country stations. Of those, Clear Channel owns eight.

One label promotion head says the conservative nature of Clear Channel stations in the Southwest "causes a huge void in that region." Ten years ago, he says, it was "not uncommon to get half the region on a record in the first week."

Curb/Asylum Records VP of promotion Adrian Michaels says he could get 60% of Southwest stations on a record in the first week 10 years ago. Now, he says, "you're lucky to get two or three."

Most of the good news seems to come from the West, which encompasses 11 states and 25 reporting stations. Lyric Street Records senior director of national promotion Renee Leymon says that region is just "a little more open to new music." ••••

Socialist Principles Pay Off For Barcelona's Ojos De Brujo

Barcelona-based eight-piece Oios de Brujo's mix of flamenco. hip-hop and "street rumba" has made the band a commercial success in Spain-a status achieved without its members having to compromise their socialist beliefs.

The act's third album 'Techarí" (Diquela) entered Spain's Nielsen Media Control chart a week after its Feb. 20 release and shipments have already passed the 35,000 mark, manager Javi Zarco says.

Distributor PIAS issued "Techarí" across Europe March 20. Zarco says a Japanese release through Ahora is imminent and talks are under way with labels in the United States and Latin —Howell Llewellyn America.

FEELING BULLE-ISH: Female hip-hop vocalist Diam's has been reaching beyond a rap audience with her third album "Dans ma Bulle" (Hostile/EMI).

The self-penned set, published by BMG Music Publishing France, entered the IFOP/Tite Live chart at No. 1 one week after its Feb. 6 release. According to EMI, it shipped 50,000 copies in that first week. The album was released simultaneously in Belgium and Switzerland, EMI will issue it April 18 in Canada.

Hostile launched "Dans ma Bulle" through an online campaign with MSN France that the label says attracted 600,000 unique visitors to a temporary (Jan. 25-Feb. 28) "mini-site."

-Aymeric Pichevin

TOOTS SUITE: Octogenarian jazz harmonica player Toots Thielemans joins a new generation of jazz-influenced performers in tribute to composer Harold Arlen on his latest album "One More for the Road" (Verve/Universal).

The album features Thielemans and guests-including Jamie Cullum, Madeleine Peyroux and Oleta Adams-interpreting such Arlencomposed standards as "Somewhere Over the Rainbow," "One for My Baby" and "It's Only a Paper Moon." -Marc Maes



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Heavies New Again

Definitive British R&B Band Back With Singer N'Dea Davenport

There's more news to report from the British R&B/soul music front

Billboard has learned that soul/funk connoisseurs the Brand New Heavies are reuniting with lead singer N'Dea Davenport and former label Delicious Vinyl. "Get Used to It," due June 27, will be sold through Starbucks and traditional music retail outlets the same day. Delicious Vinyl has a production/distribution agreement with Universal Music & Video Distribution.

The album-recorded in New York and London-is being mastered now, A lead single will drop the first week of May. Following the album's release, look for the Brand New Heavies to roll out a 25-city nationwide tour in July and August.

It has been 15 years since the band first invaded the United States with its energetic brand of live R&B/soul and funk. The self-titled debut album-powered by guitarist Simon Bartholomew, drummer/keyboardist Jan Kinkaid, bassist Andrew Love Levy and Davenport-sparked a No. 3 R&B hit in 1991 with "Never Stop." Subsequent U.S.-issued singles "Stay This Way" (1991), "Dream On Dreamer" (1994) and "Sometimes" (1997) notched top 20 status

So nearly 10 years later, can the group reengage stateside attention?

Delicious Vinyl co-founder Michael Ross believes that is a moot point. "They have a definitive sound, a creative dynamic that's timeless and universal," he says. "As far as their music hitting and connecting? No question."

As for his label's inaugural alliance with Starbucks, Ross says he approached the coffee chain when the group began working on the new album. "The retail world has changed so much more than anything else in the last 10 years," he says. "Starbucks presents an interesting alternative where there are openminded people drinking coffee and chilling. I

thought that would be cool for this project."

London school chums Bartholomew, Kinkaid and Levy founded the group in 1985. The trio parlayed its love of music by James Brown and the Meters into an instrumental unit that eventually fueled the city's acid jazz scene.

When the band signed with indie label Acid Jazz, Jay Ella Ruth was the featured vocalist. She was on the group's 1990 critically acclaimed self-titled debut, which netted a licensing deal with Delicious Vinyl.

For its U.S. introduction, Brand New Heavies rerecorded tracks from the debut album, this time with spicy Atlanta-to-Los Angeles import and then-Delicious Vinyl solo artist-Davenport. Follow-up albums included the hip-hopinfluenced "Heavy Rhyme Experience: Vol. 1" (1992) and "Brother Sister" (1994), Davenport's last recording with the group before pursuing a solo career. Siedah Garrett stepped in as vocalist for the 1997 album "Shelter."

British compilation "Trunk Funk: The Best of the Brand New Heavies" came out in 1999. An American version, "Trunk Funk Classics 1991-2000," was released the next year and sported a new track recorded with Davenport. In the interim, the band dabbled with other recording projects in Europe.

Delicious Vinvl's other acts include Mr. Vegas and former Pharcyde member Fatlip, who has a new album out and is touring with Blackalicious.

FAST TAKE: Singer/songwriter Abenaa ("Tuesday's Child") is completing her sophomore Nkunim Entertainment release, titled "A." The set is pegged for July. Having wrapped an opening stint for the Fugees in Europe, Abenaa will get right back on the road April 15 when she joins Charlie Wilson on his national tour. Stops include Cleveland, Boston. New York and Los Angeles.



Classical Score ANASTASIA TSIOULCAS atsioulcas@billboard.com



Mutter's Intimate Mozart



Mutter began a new series of Mozart projects last November with her double-disc recording with the London Philharmonic Orchestra of the complete violin concertos and the Sinfonia Concertante, recorded with star violist Yuri Bashmet. Her trio of new releases concludes this November with a four-CD set of Mozart violin sonatas, made with pianist and frequent concert partner Lambert Orkis.

"When I was 9, I made my debut as a soloist playing his Second Violin Concerto, and then I made my more prominent debut with Herbert von Karajan and the Berlin Philharmonic playing the third concerto, the G Major," Mutter says. "As a child, one connects to Mozart because he was in so many cases so young himself when he composed certain works. But as one grows older, you start to be more curious about the way he structures his music, about the details in his scores. For me, this has been a natural evolution after spending 30 years performing his music."

Mutter adds that in many ways, her approach to Mozart remains the same, whether she is playing his chamber music, or, as she has done for several years, conducting his concertos or performing as a soloist in them. "I never really leave the chamber setting when I play Mozart," the violinist says. "All of this music is so intimate—it was meant to be played and heard in relaxed, small settings in the evening. And it is so operatic as well, even the instrumental music. This man loved drama, and always gives such a theatrical narrative."

NEW & NOTEWORTHY: Deutsche Grammophon has just signed 35-year-old Siberian-born violinist Vadim Repin to its label roster. Info about the youngest-ever Queen Elisabeth Competition winner's first recording is forthcoming . . . Because of space restrictions in the April 1 issue, our coverage on Universal Classics' "DG Concerts" initiative, which kicks off with digital-only releases by the New York Philharmonic and the Los Angeles Philharmonic, was short on details. The first two L.A. Phil releases went live at iTunes March 31. One program, conducted by Robert de Leeuw, includes Arvo Part's Tabula Rasa and Louis Andriessen's De Staat as well as his Racconto dell'Inferno. The second, led by Stefan Asbury, is an all-Steve Reich program, featuring the Variations for Winds, Strings and Keyboards; Three Movements; and Tehillim. At a time when many orchestras are offering "safer," crowd-pleasing repertoire picks online, it's refreshing to see the L.A. Phil coming out of the gate with programming that speaks to why it is at the forefront of American orchestras today. As Deborah Borda. president/CEO of the Los Angeles Philharmonic Assn., explains, "We have a very particular sense of mission, and this programming is so reflective of who we are."



REVIEWS SPOTLIGHTS **ALBUMS**

on the basis of musical merit and/or Billboard chart potential.

ALBUMS



TOBY KEITH White Trash With Money

Producer: Lari White Show Dog Records Release Date: April 11 When "White Trash With Money" is good,

it's very good. And when it's not so good, it's still OK. The exquisitely produced "It's a Little Too Late" is among the bestsounding tracks Keith has ever laid down, and the swampy "Can't Buy You Money practically gozes out of the speakers. Producer Lari White gets sound for days out of horns and guitars on "Grain of Salt." and the trademark Keith charisma brightly shines on the driving "I Ain't Already There." Elsewhere, "Crash Here Tonight" is a killer ballad, and "Hell No" is a hard-edged classic. On the other hand, the single "Get Drunk and Be Somebody" is a retread, if a good one, and "Ain't No Right Way" is too preachy. Which leads to the twangy "Runnin' Block." It's funny and well-played, but it's also unnecessarily hurtful and wrongheaded.-RW



DANIEL POWTER Daniel Powter

Producers: Mitchell Froom, Jeff Dawson Warner Bros. Release Date: April 11

Newcomer Daniel Powter dominated

international charts in 2005 with this debut album and its lead single, "Bad Day." These days, he is well on his way to repeating the process in the United States. In last week's issue, "Bad Day" topped The Billboard Hot

100 and Pop 100 charts. With his self-titled full-length, Powter firmly establishes himself as a singer/songwriter who sits somewhere between James Blunt and early recordings by Elton John-albeit one who also knows the power of blue-eved soul. While "Bad Day" has become an anthem for many, it is certainly not the only single here. The buoyant "Lie to Me" must be considered as a follow-up: It's one of those first-listen songs that immediately grabs hold of the brain. The same is true of Song 6" and "Free Loop," too.—MP



LL COOL J **Todd Smith**

Producers: various Def Jam

Release Date: April 11 The first artist released on Def Jam, LL Cool J has minted his share of

musical memories since 1985 and has become a hip-hop icon. On his 12th album. the artist hooks up with a diverse array of collaborators and such big-name producers as the Neptunes, Scott Storch, the Trackmasters and Jermaine Dupri. The better tracks, like "Favorite Flavor" featuring Mary J. Blige and "Freeze" featuring Lyfe, draw on LL's penchant for melodic foundations. Also noteworthy are the Latin-infused "#1 Fan"—the only song here without a guest cameo—and bonus track "So Sick Remix" featuring labelmate Ne-Yo. Overall, though, the album doesn't really push the creative envelope and relies too heavily on guests at the expense of the principal artist. It leaves you wondering what else LL might have up his musical sleeve without the added props.-GM

BUILT TO SPILL You in Reverse

Producer: Built to Spill Warner Bros.

Release Date: April 11

Built to Spill frontman Doug Martsch has a knack for anthemic melodies, epic song construction and the occasional godlike guitar solo. But he also seems more comfortable as a shy homebody, and Built to Spill has propably disillusioned many fans with its glacial release schedule (this is only its second studio album in seven years). Thankfully, 'You in Reverse" is probably the best thing Built to Spill could have released in 2006, in that it can be seen as a return to form (epic songs, blistering guitar work) and a step in a new direction (rougharound-the-edges production, lavered percussion). Creative efforts like "Goin' Against Your Mind," "Gone" and "The Wait" are particularly refreshing this late in the group's career. Built to Spill still hasn't taken over the world, but after hearing this album, most listeners will be happy

LACUNA COIL Karmacode

that's the case.-TC

Producer: Waldemar Sorvchta Century Media

Release Date: April 4

The metal world has practically crowned Lacuna Coil the new ruler of the mainstream; the release of "Karmacode" will be the unofficial coronation. Here, the sextet tampers little with the sound that built its dynasty. Propulsive, immediately catchy guitar licks and percussion. simmering keyboards. electro accents, gothic atmospheres and vocalist Cristina Scabbia's lofty arias intertwine most effectively on "Fragile," "Our Truth" and "What | See." More variety is found in the Italian lyrics and concertina sample used in the mellower "Without Fear." A cover of Depeche Mode's "Enjoy the Silence" also smoothly translates into the band's style. Century Media is making "Karmacode" a

top priority, so don't be surprised if Lacuna Coil becomes a crossover star by year's end.—CLT

COUNTRY

SHOOTER JENNINGS **Electric Rodeo**

Producer: Dave Cobb Universal South Release Date: April 4

Shooter Jennings' sophomore release is actually far less sophomoric than his debut last year. These 11 songs showcase a confident artist very comfortable in an outlaw's boots. The title cut busts lose with a Texas rock asswhuppin' that pretty much sets up what's to follow on the pounding "Little White Lines" (a vice Daddy Waylon was well-familiar with) and the raging epic "Bad Magick." "Gone to Carolina" is a mighty fine ballad, and Jennings cops to his dad's tastes and vocal tricks in "Some Rowdy Women." "The Song Is Still Slipping Away" is ragged but very right, the soulful "It Ain't Easy" is starkly honest, and "Alligator Chomp" is like Tony Joe White on acid. Overall, "Electric Rodeo" is a defining statement about how good this Shooter guy really is.-RW

POP

NEW ORLEANS SOCIAL

Producers: Leo Sacks, Ray Bardani

watchword for this diaspora instilling a revival, "Sing Me Back Home" is a heartfelt. scattered. Unlike prior benefit discs that feature artists recording independently, "Sing Me Back Home" is a super session with guests

soul, high-flying funk, rumba, roots rock, zydeco, gospel, reggae and oldschool rhythm and blues. High points include Cyril Neville's socially aware "This Is My Country." Ivan Neville's groovy take on "Fortunate Son" and the Mighty Chariots of Fire's hope-rallying "99 1/2 Won't Do."-DO

JAZZ

CHARLES LLOYD Sangram

Producers: Charles Lloyd, Dorothy Darr

ECM Release Date: April 4

Recorded in 2004 live in Santa Barbara, Calif., "Sangram" is Lloyd's mesmerizing homage to late drummer/collaborator Billy Higgins, Lloyd delivers rapturous journey music with his trio mates, tabla master Zakir Hussain and fine young drummer Eric Harland. Lloyd's signature probing lyricism embellished by high-note flights of passion (the exhilarating title track and the jog-paced "Tender Warriors") certainly serve as the CD's calling card. But the engine propelling the set is the double percussion drive, which showcases the underexposed talents of Hussain. His rapid-fire tabla flutters and gallops; "Tales of Rumi" and the "Lady in the Harbor" fascinate with North Indian hue and weave. Noteworthy tracks include "Nataraj," Lloyd's relatively short piano muse; "Little Peace," fueled by his jaunty melodic flute lines; and "Dancing on One Foot," the slowly simmering album opener.-DO

CASSANDRA WILSON Thunderbird

Producer: T Bone Burnett Blue Note

Release Date: April 4 Wilson produced by T Bone Burnett seemed like a great idea on paper, but "Thunderbird" is at best inconsistent. The Wilsonpenned opener "Go to Mexico" has an addictive club groove out of the Dust Brothers' playbook, but other originals ("Poet," "Tarot") are listless. Usually a savvy interpreter. Wilson's choices here fall short, the nadir continued on >>p60

SINGES



JAMES BLUNT High (4:03)

Producer: Tom Rothrock Writers: Blunt, Ross Publisher: EMI Blackwood, BMI; Warner/Chappell

Custard/Atlantic (album cut) The No. 1 Billboard Hot 100 success of James Blunt's "You're Beautiful" restored much faith to those who feared that straightahead pop melodies were a wistful memory on top 40 radio. Follow-up "High" is getting its trial run at triple-A radio. The ballad is similar in tempo and vocal intonation to his striking debut, though pleasingly seasoned with a more robust production imprint and resourceful instrumentation. Thankfully, it works perfectly as a forward step to cement the platinum act's career. Success is seldom guaranteed for even the most acclaimed new artist when it comes to act two, but Blunt has packed album "Back to Bedlam" with enough memorable songs to go the distance, from twinkling star to lustrous constellation in the pop stratosphere, All systems go.-CT



RED HOT CHILI PEPPERS Dani California

Producer: Rick Rubin Writers: Red Hot Chili Peppers Publisher: not listed

Warner Bros. (videoclip)

The Red Hot Chili Peppers return with a killer lead from upcoming double disc 'Stadium Arcadium," their first studio release in four years. In typical Chili fashion, the verse finds frontman Anthony Kiedis rhyming "black bandana" with "sweet Louisiana" over stripped-down guitar funk, while bassist extraordinaire Flea and drummer Chad Smith work up an outrageous groove. "Dani California" boasts a monster punk-infused riff that makes U2's "Vertigo" look like a stick figure penciled on a Post-it note—a wild showcase of concentrated power and mature songwriting. While millennial hits "Scar Tissue" (1999) and "By the Way" (2002) chased pop nuggets with restraint, here the Peppers launch their career's biggest radio hook without

sacrificing energy.-SP

CLUB Sing Me Back Home

Burgundy/Honey Darling Release Date: April 4

Never say die is the collaboration that takes its cue from the Buena Vista Social Club. An invigorating meeting of the New Orleans passionate faith for cultural celebration/reunion of the supported by a core band featuring, among others, Meters bassist George Porter Jr. and guitarist Leo Nocentelli. All the Big Easy bases are covered: deep

REVIEWS

SINGLES

from >>p59

being a torpid version of that secular Texas hymn "Red River Valley." Always strong at redefining Bob Dylan material, Wilson this time goes to his son Jakob for the unexceptional "Closer to You" in a performance that is more gloomy than intimate. She throws more energy behind Willie Dixon's "I Want to Be Loved," but the motor on Blind Lemon Jefferson's "Easy Rider" never turns over. Overall, the emphasis placed on mood and tone comes at the expense of the vivid expressiveness of Wilson's best work.-WR

WORLD

GOTAN PROJECT Lunático

Producers: Philippe Cohen Solal, Christoph H. Müller, Eduardo Makaroff XL/Ya Basta

Release Date: April 11

"Lunático" opens with "Lunatico opena." a blast of feedback, an electronic clarion call that dissolves into one of the loveliest sounds civilization offers: the tango. Solal, Müller and Makaroff-a Frenchman, a Swiss and an Argentine-offered a bold new take on tango on the Gotan Project's debut, 2002's "La Revancha Del Tango." The new album continues in that innovative spirit, both elemental and experimental. A rap by Argentine MCs Koxmoz blends gracefully with the accordion-like bandoneon vamps of "Mi Confesión. The music's elasticity is underlined, on various tracks, with appearances by Calexico ("Amor Porteño"), suave narrations, lush strings, seductive vocals (by Barcelona-based Cristina Vilallonga), Kraftwerk-ian speech synthesizer and other electronic kinks and the luxurious vet sharply syncopated classicism of

LILA DOWNS La Cantina-Entre Copa y Copa

Producers: Aneiro Taño. Paul Cohen, Lila Downs Narada

Release Date: April 4

Downs continues her fascinating exploration of Mexican music with this virtuoso effort. Many of the tunes on "La Cantina" are from the cancion ranchera tradition. romantic songs one might hear in a cantina. One of the disc's most powerful rancheras, "Pa' Todo el Año," is a piece by famed songwriter Jose Alfredo Jimenez. Downs sings this tune with an operatic grandeur befitting the heartbroken lyrics. When this spellbinding musical excursion strays from rancheras, it does so to satisfying effect. Opener "Cumbia del Mole" offers the recipe for the classic mole sauce via a tune that's as spicy as the food it describes. Also note the vivid corrido "La Telbolera," about a girl who runs away from her husband and becomes a table dancer.-PVV

GUY DAVIS Skunkmello

Producer: John Platania Red House

Release Date: April 4

Davis has been turning out extraordinary records for Red House since 1995, but "Skunkmello" is one of his

most compelling to date. The album is loaded with originals, some inspired by family members. "Hooking Bull at the Landing" is based on an expression Davis' late father, Ossie, was fond of repeating. Davis also lays down three covers, including an excellent, extended rendition of the classic "Going Down Slow" and a choice acoustic

version of the Tommy Johnson song "Maggie Campbell Blues." Davis does a fine job of mixing elemental country blues like "Blackberry Ramble" with more contemporary arrangements like "It Takes Love to Make a Home."-PVV

GOSPEL

DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS

Finale: Act I and Act II

Producer: Donald Lawrence EMI Gospel

Release Date: April 4 Lawrence concludes his 15-year, hit-filled collaboration with the 35voice Tri-City Singers with this live collection, reprising a formidable portion of the group's classic repertoire ("Seasons," "Never Seen the Righteous," "I Am God," "When Sunday Comes"), and offering an equal helping of strong, stirring new material led by "The Blessing of Abraham, which is No. 5 on the Hot Gospel Songs chart. Having had a significant hand in

www.billboard.com

COIT

ADDITIONAL REVIEWS:

Eagles of Death Metal, "Death by Sexy" (Downtown)

modern choral gospel, while maintaining a connection to the music's roots, the choir bids farewell with vibrancy and excitement. Big-name,

appearances

molding

Rye Coalition "Curses" (Gern Blandsten) Aloha, "Some Echoes" (Polyvinyl) powerful guest

abound with Walter Hawkins, Daryl Coley, LaShun Pace, Vanessa Bell Armstrong, Karen Clark Sheard and Darwin Hobbs. Deep in strong singles candidates ("Giants," "Encourage Yourself," "You Are an Heir"), "Finale" only expands what will remain one of gospel's enduring legacies.-GE

GOO GOO DOLLS Stay With You (5:01)

Producer: Glenn Ballard Writer: J. Rzeznik Publisher: not listed Warner Bros. (CD promo)

Goo Goo Dolls have the Midas touch at adult top 40. The format has buddied up to the longlived act for more than a decade now, and except for the occasional too-muchlike-the-last-song release. John Rzeznik and his mates have consistently delivered. "Stay With You," from the upcoming "Let Love In," is quintessential Goos and a nice step forward from previous paint-by-numbers Supertramp cover "Give a Little Bit." A plenitude of acoustic and electric quitars, Rzeznik's recognizable vocal and masterful, melodic production from the mighty Glenn Ballard combine to produce a surefire No. 1. Good to hear that all these years later, the Goo Goo Dolls have neither gone too soft nor lost touch with their most important asset: melody.-CT

MERCYME So Long Self (3:40)

Producer: Brown Bannister Writer: MercyMe Publishers: Simpleville/Wet As a Fish, ASCAP

INO/Columbia (CD promo) After a dozen years and three albums, Christian-rooted MercyMe has touched the airplay charts enough times to arrive at a crossroads: Does it maintain a somewhat random path with the occasional poignant hit ballad or record a focused, commercial project with songs that wallop radio instead of slowly seeping across the airwaves? Resulting "Coming Up to Breathe" certainly renders a successful makeover for the usually dulcet group, led by debut single "So Long Self," a punchy pop/rock number reminiscent of prime time Barenaked Ladies. The frenetic rhythm, madcap chorus and fun factor will surprise fans used to the group's sentimental musings, but the potential for a much broader

audience is the name of

this game.-CT

COUNTRY

MARK WILLS Hank (3:20) Producer: Brett James Writers: B. James, B. Luther Publishers: various

Equity Music Group (CD promo)

Wills is a recent addition to the Equity roster, and he weighs in with a solid single that should perk up programmers' ears. Though the title might suggest another tribute to Hank Williams Sr., in reality it's about tolerance and freedom of expression. Wills has always had an appealing vocal quality that he put to good use on a string of hits during his tenure with Mercury. He returns with a more mature, self-confident sound that melds well with the organic

BARRY MANILOW Love Is a Many Splendored Thing (2:39)

production and earthy feel

of this banjo-laced

number.-DEP

Producers: Barry Manilow, Clive Davis, David Benson Writers: S. Fain, P. Webster Publishers: EMI Miller/EMI April, ASCAP Arista (CD promo)

There's a distinguishable line between schmaltz and melodrama. Push about five notches past the latter and you've got Barry Manilow's Love Is a Many Splendored Thing," as close to pure camp as you're going to find without a wig and press-on fingernails. The classic 1955 movie theme. which hit No. 1 by the Four Aces, is taken from Manilow's No. 1 "The Greatest Songs of the Fifties," and it bows to its original with mountainous period-appropriate background vocals, harps and whispy, sentimental instrumentation that carry it to the skies. Add Manilow's forceful vocal and a key change that makes the heartbeat hasten, and you've got a guintessential guilty pleasure. Best of all, there's little doubt that Manilow knows exactly what he's playing with here (he co-produced); his

humor, matched only by

bravado, deserves a

standing ovation.-CT

ANDREA BOCELLI Because We Believe (4:37)

Producers: David Foster, Humberto Gatica, Tony Renis

Writer: not listed Publisher: not listed Sugar/Decca/Universal (album track) Andrea Bocelli has endeared himself to those with a penchant for elegant pop classical, but "Because We Believe" seems ambitious for radio airplay. particularly given its bilingual English/Italian delivery. Fans of new album "Amore"—which popped onto The Billboard 200 at No. 3 in Feburary—are sure to find the melodramatic cut inspiring, but the slim odds of this grandiose operatic production fitting sonically alongside Train. Rob Thomas and Natasha Bedingfield on AC radio. prompt a questionable use of promotional pull. Pretty on its own terms, but a curious bid for the airwaves.-CT

STAIND Everything Changes (4:00)

Producer: David Bottrill Writer: A. Lewis Publisher: not listed Flip/Atlantic (CD promo) Musically, it is hard to find fault with Staind, one of the few bands that survived the nü metal era, thanks to its considerable performance and songwriting talents. And there's really nothing wrong with wistful new single "Everything Changes" from goldcertified "Chapter V." The song has an unplugged feel, but its sparse arrangement carries weight. Singer Aaron Lewis gives another moving lyrical delivery and aptly handles the acoustic guitar. Mike Mushok minimizes the presence of the electric to sustain the track's serious vibe. And therein lies the issue. It's no crime to record midtempo numbers, but that has been Staind's modus operandi long enough. The group has proved its capabilities as fierce rockers and sensitive balladeers. Evolution is pounding on the door: We hope Staind lets it dictate the act's next chapter.-CLT

LEGEND & CREDITS

EDITED BY JONATHAN COHEN (ALBUMS) AND CHUCK TAYLOR (SINGLES)

CONTRIBUTORS: Troy Carpenter, Gordon Ely, Gail Mitchell, Dan Ouellette, Michael Paoletta, Sven Philipp, Deborah Evans Price, Wayne Robins, Chuck Taylor, Christa L. Titus, Philip Van Vleck, Ray Waddell

PICK ▶: A new release predicted to hit the top half of the chart in the corresponding format

CRITICS' CHOICE *: A new release, regardless of chart potential, highly recommended for musical merit

All albums commercially available in the United States are eligible. Send album review copies to Jonathan Cohen and singles review copies to Chuck Taylor (both at *Billboard*, 770 Broadway, Sixth Floor, New York, N.Y. 10003) or to the writers in the appropriate bureaus.

the beat -WR



FOND ADIOS

>>In the wake of her death, adored Latin chanteuse Rocid Dúrcal reaches a new peak on The Billboard 200, "Amor Eterno" moves 168-61 on a 155% sales galp. It also rises 9-2 on Top Latin Albums, her the Latin list.

CRABB WALK

Crabb Family earns its best 'Blurthe Lines" enters at No. 7. act's first lnk on The Billboard Albums at No. 13, matching a



START AGAIN

No. 1 on Top Contemporary 12-week relan, "New Beginthird topper on this list, but with Will Downing

Billocard CHARTS



Over the Counter

GEOFF MAYFIELD gmayfield@billboard.com

T.I., Rascal Flatts Heat Up Sales Climate

T.I. powers the biggest sales frame of this still-young 2006, with 522,000 in the album's first full week at retail-but the rapper won't hold that title for long.

Opening-day numbers reported by chains suggest the new album from



country trio Rascal Flatts, profiled elsewhere in this issue (see story, page 31), will record an even louder start on next issue's Billboard 200.

Buena Vista Music Group thinks Flatts' "Me and My Gang" will start in the range of 750,000-780,000, although number crunchers in other corners think it could start at 800,000. Even if it falls shy of the most modest projection, it seems certain that Rascal Flatts-like T.I. this weekwill enjoy a career-best week

The country act's best prior Nielsen SoundScan frame was 201,000 for third album "Feels Like Today," which bowed atop The Billboard 200 in the Oct. 16, 2004, issue. T.I.'s prior high was 193,000, when third charting album "Urban Legend" started at No. 7 on The Billboard 200.

With his new set and Rascal Flatts rolling big numbers in consecutive weeks, album numbers are starting to see a spring-like thaw. Thanks to T.I.'s start, the 2006 deficit from last year narrows by half of 1%, from 3.8% a week ago to 3.3%. Competing with the stanza when 50 Cent's "The Massacre" clocked its sixth and final week at No. 1 on 165,000 copies, Rascal Flatts' big start should shave that gap even closer.

Still, the 3.3% lag is smaller than one might suspect given that T.I.'s arrival marks just the second time in 2006 when sales beat those of the same 2005 week.

The very first week of 2006, which ended Jan. 8, was this year's only other winner. And, yes, year-to-date album numbers include the booming growth of digital albums, up by 144%.

MORE WITH LESS: Somewhere between the 1991 launch of Nielsen Sound-Scan and the mid-'90s, sales executives

determined that a record company needed to ship twice as many copies as a big album's first-week total.

That was conventional wisdom until recently and remains relevant in some cases. Rascal Flatts' new record, for example, brought an initial shipment of 1.5 million and seems certain to sell half of that lot in week one.

That said, T.I.'s chart-topping "King" his second No. 1 on Top R&B/Hip-Hop Albums-becomes the second set from that list in about three months' time to challenge that formula.

Although total orders at press time had reached 1.25 million, T.I.'s album had an initial shipment of only 800,000 copies. Thus, starting above half a million represents an incredibly efficient yield when you consider that less than 2% of those sales are from digital downloads (10,000 units).

During Christmas week 2005, Jamie Foxx's "Unpredictable" virtually sold through its entire opening shipment of 600,000 when it bowed at No. 2 with 598,000 sold.

Would either album have sold more with added units in the pipeline? Maybe, but in an environment where distributors discipline labels to avoid overexposure that leads to eventual returns, the

> -6.1% 143.5%

> -56.3%

-20.4%

risks of encouraging an account to increase its opening order are substantial.

Beefing up an album's shipment was once standard operating procedure. But were it even possible for a label VP to persuade a buyer to up the ante, only to excess stock at stores, that would lead to an unhappy customer, a cranky distributor, financial implications and a crestfallen sales team. Or, have you forgotten Jerry Seinfeld's "I'm Telling You for the Last Time," the 1998 album that got armtwisted up to a initial ship of 1 million?

In case you don't recall that record's box score: A No. 59 peak during its 14week stay on The Billboard 200 with just 23,000 sold in the first week, less than half a million copies sold to date . . . and at least one career change.

ROYAL WELCOME: Greatest-hits sets have already staged five Billboard 200 runs for Queen, so do we need another?

Before you answer, know that "Stone Cold Classics" arrives in stores April 11, the same day the band's surviving members appear on "American Idol." That and a Wal-Mart sale price practically ensures the new one will outperform the first week by latest compilation "Greatest Hits: We Will Rock You," which started with 25,000 in 2004.

>>T.I. surges 5-2 on Hot R&B/Hip-Hop Songs with "What You Know," but it's not enough to depose Mary J. Blige's "Be Without You," which racks up a 15th week at No. 1 and thus enters the record books as the longest-running No. 1 of the modern running No. 1 of the modern era. To find another R&B No. 1 that reigned for 15 weeks, you'd have to go back to the 1949 hit "Trouble Blues" by the Charles Brown Trio.

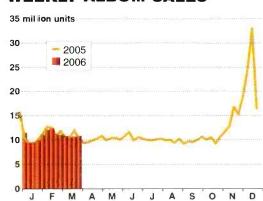
Fred Bronson also reports on . scoring the biggest solo hit of his career on The Billboard Hot 100, Tim McGraw's highest-debuting solo effort and Morrissey's first No. 1 single.

Market Watch WEEKLY UNIT SALES

A Weekly National Music Sales Report

ALBUMS This Week 10,801,000 64,000 10,342,000 Last Week 10,662,000 65,000 10,698,000 1.3% -1.5% 10,378,000 83,000 7,111,000 4.1% -22.9% 45.4%

WEEKLY ALBUM SALES



YEAR-TO-DATE

76,157,000	140,444,000	00.00
	1 10,000,000	89.0%
1,096,000	899,000	-18.0%
222,463,000	285,293,000	28.2%
152,825,700	154,839,000	1.3%
	222,463,000 152,825,700	222,463,000 285,293,000



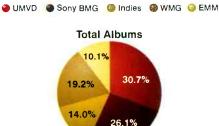
SALES BY ALBUM	FORMAT		
CD	140,967,000	132,416,000	
Digital	3,034,000	7,387,000	
Cassette	895,000	391,000	
Other	314,000	250,000	

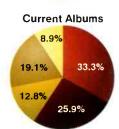
For week ending April 2, 2006. Figures are rounded.
Compiled from a national sample of retail store and rack sales reports collected and provided by

Nielsen
SoundSca



DISTRIBUTORS' MARKET SHARE: 02/27/06-04/02/06





Other

THE Billoward 200



Billboard HOT 1

15 2006

HOT 100 AIRPLAY...

THIS	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	THIS
1	1	21	#1 BE WITHOUT YOU swics MARY J. BLIGE (GEFFEN)	26
2	2	12	TEMPERATURE SEAN PAUL (VP/ATLANTIC)	27
3	3	19	SO SICK NE-YO (DEF JAM/IDJMG)	28
4	4	13	LEAN WIT IT, ROCK WIT IT DEM FRANCHIZE BOYZ (SO SO DEFIVIRGIN)	29
5	5	15	YO (EXCUSE ME MISS)	30
6	8	14	YOU'RE BEAUTIFUL	31
0	14	7	WHAT YOU KNOW	32
Ö	10	11	T.I. (GRAND HUSTLE/ATLANTIC) MS. NEW BOOTY	33
0	11	15	BUBBA SPARXXX (NEW SDUTH/PURPLE RIBBON/VIRGIN) UNWRITTEN	34
10.	7	11	NATASHA BEDINGFIELD (EPIC) LOVE	35
-			KEYSHIA COLE (A&M/INTERSCOPE) CHECK ON IT	
11	6	22	BEYONCE FEAT. SLIM THUG (COLUMBIA)	36
12	13	9	RIHANNA (\$RP/DEF JAM/IDJMG)	37
13	9	15	I'M N LUV (WIT A STRIPPER) T-PAIN FEAT. MIKE JONES (KONVICT MUZIK/JIVE/ZOMBA)	38
14	12	20	UNPREDICTABLE JAMIE FOXX FEATURING LUDACRIS (J/RMG)	39
1	16	6	BAD DAY DANIEL POWTER (WARNER BROS.)	40
16	26	4	HIPS DON'T LIE SHAKIRA FEAT. WYCLEF JEAN (EPIC)	41
17	17	12	WALK AWAY KELLY CLARKSON (RCA/RMG)	42
10	19	11	WHO SAYS YOU CAN'T GO HOME BON JOYI (ISLAND/IDJMG)	43
19	22	19	ROMPE DADDY YANKEE (EL CARTEL/INTERSCOPE)	44
20	29	5	RIDIN' CHAMILLIONAIRE (UNIVERSAL MOTOWN)	45
2	21	17	TOUCH IT BUSTA RHYMES (AFTERMATH/INTERSCOPE)	46
22	15	23	GRILLZ	47
23	18	32	HELLY FEAT PAUL WALL ALL & GIPP (DERRTY/FO' REEL/UNIVERSAL MOTOWN) BECAUSE OF YOU WELLY SURPLEY (COADMAC)	48
24	24	5	POPPIN' MY COLLAR	49
26	30	4	WHEN YOU'RE MAD	50

THIS	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
26	23	12	EVERYTIME WE TOUCH CASCADA (ROBBINS)
27	20	18	DANCE, DANCE FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)
28	25	12	WHAT HURTS THE MOST RASCAL FLATTS (LYRIC STREET)
29	31	33	RUN IT! CHRIS BROWN (JIVE ZOMBA)
30	33	6	TELL ME WHEN TO GO E-40 FEAT, KEAK OA SNEAK (SICK WID' IT/BME/REPRISE)
31	28	14	TONIGHT I WANNA CRY KEITH URBAN (CAPITOL (NASHVILLE))
32	35	20	LOOKING FOR YOU KIRK FRANKLIN (FO YO SOUL GOSPO CENTRIC ZOMBA)
33	27	17	FRESH AZIMIZ BOW WOW FEAT. J-KWON & JERMAINE DUPRI (COLUMBIA)
34	42	5	GIRL PAUL WALL (SWISHAHDUSE/ASYLUM/ATLANTIC)
35	40	11	GET DRUNK AND BE SOMEBODY TOBY KEITH (SHOW DOG NASHVILLE)
38	47	6	BEST FRIEND 50 CENT & OLIVIA (G-UNIT/INTERSCOPE)
37	38	11	NOBODY BUT ME BLAKE SHELTON (WARNER BROS (NASHVILLE)/WRN)
38	34 ,	20	DIRTY LITTLE SECRET THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)
39	37	48	YOU AND ME LIFEHOUSE (GEFFEN)
40	50	4	SAVIN' ME NICKELBACK (ROADRUNNER/IDJMG)
41	39	14	SHE DON'T TELL ME TO MONTGOMERY GENTRY (COLUMBIA (NASHVILLE))
42	41	7	BEEP THE PUSSYCAT OOLLS FEAT. WILL.LAM (A&M/INTERSCOPE)
43	45	6	CAN'T LET GO ANTHONY HAMILTON (SO SO DEF/ZOMBA)
44	36	26	STICKWITU THE PUSSYCAT COLLS (A&M/INTERSCOPE)
45	69	2	LO QUE SON LAS COSAS ANAIS (UNIVISION)
46	63	3	GETTIN' SOME SHAWNNA (DTP/DEF JAM/IDJMG)
47	32	12	LIVING IN FAST FORWARD KENNY CHESNEY (BNA)
48	44	32	PHOTOGRAPH Nickelback (Roadrunner/idjmg)
40	40	10	BELIEVE

WHEREVER YOU ARE
JACK INGRAM (BIG MACHINE)

THIS	LAST	WEEKS DN CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
0	1	28	#1 BAD DAY 2 WKS DANIEL POWTER (WARNER BROS.)
2	2	30	YOU'RE BEAUTIFUL JAMES BLUNT (CUSTARD ATLANTIC)
3	3	21	EVER THE SAME ROB THOMAS (MELISMA/ATLANTIC)
4	4	17	UNWRITTEN NATASHA BEDINGFIELD (EPIC)
5.	5	22	OVER MY HEAD (CABLE CAR) THE FRAY (EPIC)
6	8	13	WALK AWAY KELLY CLARKSON (RCA/RMG)
ŏ	9	12	WHO SAYS YOU CAN'T GO HOME
8	7	33	BON JOVI (ISLANDIDJMG) RIGHT HERE STAIND (FLIP/ATLANTIC)
9	6	33	PHOTOGRAPH NICKELBACK (ROADRUNNER/IDJMG)
10	11	28	BETTER DAYS
11	10	28	BECAUSE OF YOU
æ	13	8	ALWAYS ON YOUR SIDE
13	14	10	BLACK HORSE & THE CHERRY TREE
14	12	20	KT TUNSTALL (RELENTLESS/VIRGIN) CAB
B	15	13	TALK
1	16	8	SAVIN' ME
0	18	10	NICKELBACK (ROADRUNNER/IDJMG) UPSIDE DOWN
18	17	17	JACK JOHNSON (BRUSHFIRE/UNIVERSAL REPUBLIC) DIRTY LITTLE SECRET
10	19	6	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE AGAIN AND AGAIN
20	21	15	JEWEL (ATLANTIC) LOVE AND MEMORIES
		5	O.A.R. (EVERFINE LAVA) IF I WERE YOU
a	23		HOOBASTANK (ISLAND/IDJMG) SOME HEARTS
22	22	17	CARRIE UNOERWOOD (ARISTA/ARISTA NASHVILLE/RMG JUST FEEL BETTER
23	20	17	SANTANA FEAT. STEVEN TYLER (ARISTA/RMG) GIRL NEXT DOOR
54	24	12	SAVING JANE (TOUCAN COVE UNIVERSAL REPUBLIC) MAKING MEMORIES OF US
25	25	9	KEITH URBAN (CAPITOL (NASHVILLE)/EMC)

	A	1	C	ONTEMPORARY	Yna
	WEEK	LAST	WEEKS ON CHT		PREDICT
	1	2	41	YOU AND ME SWKS LIFEHOUSE (GEFFEN)	
	2	1	34	YOU'RE BEAUTIFUL JAMES BLUNT (CUSTARD/ATLANTIC)	
	3	4	14	BAD DAY DANIEL POWTER (WARNER BROS.)	
	4	3	25	BECAUSE OF YOU KELLY CLARKSON (RCA-RMG)	
	6	7	12	SAVE THE LAST DANCE FOR ME	
	6	5	14	MAKING MEMORIES OF US KEITH URBAN (CAPITOL (NASHVILLE)/EMC)	Ī
	7	6	60	LONELY NO MORE ROB THOMAS (MELISMA ATLANTIC)	山
	8	8	63	HOME MICHAEL BUBLE (143/REPRISE)	仚
	9	9	29	I'M FEELING YOU SANTANA FEAT, MICHELLE BRANCH (ARISTA/RMG)	山
	10	10	12	PROBABLY WOULDN'T BE THIS WAY LEANN RIMES (CURB)	
	0	11	27	LIKE WE NEVER LOVED AT ALL FAITH HILL (WARNER-CURB/WARNER BROS)	山
	13	12	16	EVER THE SAME ROB THOMAS (MELISMA/ATLANTIC)	
	13	14	5	UNWRITTEN NATASHA BEDINGFIELD (EPIC)	山
	14	13	8	SOME HEARTS Carrie underwood (Arista Arista Nashville/RMG)	
	15	15	8	WHEN DID YOU FALL (IN LOVE WITH ME) CHRIS RICE (INO/COLUMBIA)	仚
	16	17	7	ALWAYS ON YOUR SIDE SHERYL CROW & STING (A&M/INTERSCOPE)	
	1	19	20	PHOTOGRAPH NICKELBACK (ROADRUNNER/IOJMG)	
	18	18	19	BETTER DAYS G00 G00 OOLLS (WARNER BROS)	
	19	20	9	CAB TRAIN (COLUMBIA)	仚
	20	22	4	FEEL CHICAGO (RHINO)	
	2	23	8	WHO SAYS YOU CAN'T GO HOME BON JOVI (ISLANDIIDJMG)	
	22	24	4	GET OUT OF MY MIND HOOTIE & THE BLOWFISH (SNEAKY LONG/VANGUARD)	
	23	21	11	UNCHAINED MELODY BARRY MANILOW (ARISTA RMG)	
	24	25	10	COLOUR EVERYWHERE DIAN DIAZ (STRIP CITY)	
	25	26	14	THIS IS HOW A HEART BREAKS ROB THOMAS (MELISMA/ATLANTIC)	
ı					

HOT DIGITAL SONGS

		, a =				
SE.	LAST	N CH	TITLE	CERT.		
			ARTIST (IMPRINT / PROMOTION LABEL)	5		
U	1	8	3 WKS DANIEL POWTER (WARNER BROS.)			
2	3	12	TEMPERATURE SEAN PAUL (VP/ATLANTIC)			
3	2	23	YOU'RE BEAUTIFUL JAMES BLUNT (CUSTARD/ATLANTIC)	2		
0	~	1	WHAT YOU KNOW T.I. (GRAND HUSTLE/ATLANTIC)			
5	4	19	UNWRITTEN NATASHA BEDINGFIELD (EPIC)	3		
6	5	10	MOVE ALONG THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)			
7	6	7	BEEP THE PUSSYCAT DOLLS FEAT. WILL, AM (A&M/INTERSCOPE)			
0	10	7	MS. NEW BOOTY BUBBA SPARXXX (NEW SOUTH/PURPLE RIBBON; VIRGIN)			
9	8	17	EVERYTIME WE TOUCH CASCADA (ROBBINS)			
10	7	5	SO SICK NE-YO (DEF JAM/IDJMG)	To good and the same of the sa		
11	9	13	I'M N LUV (WIT A STRIPPER) T-PAIN FEAT. MIKE JONES (KONVICT MUZIK/JIVE/ZOMBA)			
12	12	9	WALK AWAY KELLY CLARKSON (RCA/RMG)			
13	13	10	LEAN WIT IT, ROCK WIT IT DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)			
1	18	8	STUPID GIRLS PINK (LAFACE/ZOMBA)			
1	16	3	SAVIN' ME NICKELBACK (ROADRUNNER/IDJMG)			
1	20	5	RIDIN' CHAMILLIONAIRE FEAT. KRAYZIE BONE (UNIVERSAL MOTOWN)			
17	14	8	TOUCH IT BUSTA RHYMES (AFTERMATH/INTERSCOPE)			
1	21	5	OVER MY HEAD (CABLE CAR) THE FRAY (EPIC)	•		
19	15	19	GRILLZ NELLY FEAT, PAUL WALL ALI & SIPP (DERRTY/FO REAL/UNIVERSAL MOTOWN)			
20	11	15	SHAKE THAT EMINEM (SHADY/AFTERMATH/INTERSCOPE)			
21	17	9	FOR YOU ! WILL (CONFIDENCE) TEDDY GEIGER (CRED / COLUMBIA)			
22	19	28	PUMP IT THE BLACK EYED PEAS (A&M/INTERSCOPE)			
23	30	4	POPPIN' MY COLLAR THREE 6 MAFIA (HYPNOTIZE MINDS/COLUMBIA)			
24	26	5	I WRITE SINS NOT TRAGEDIES PANIC! AT THE OISCO (DECAYDANCE/FUELED BY RAMEN/LAVA)			
25	27	16	BE WITHOUT YOU MARY J. BLIGE (GEFFEN)			

EEK	AST	EEKS 4 CHT	TITLE	SERT.
产务		30	DIRTY LITTLE SECRET	2
26	25	38	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)	
27	24	35	MY HUMPS THE BLACK EYEO PEAS (A&M INTERSCOPE)	
28	23	20	CHECK ON IT BEYONCE FEAT. SLIM THUG (COLUMBIA)	3
29	22	24	DANCE, DANCE FALL OUT BOY (FUELED BY RAMEN/ISEAND/IDJMG)	2
30	29	12	YO (EXCUSE ME MISS) CHRIS BROWN (JIVE ZOMBA)	
31	37	6	GIRL NEXT DOOR SAVING JANE (TOUGAN COVE/UNIVERSAL REPUBLIC)	
32	34	11	FRESH AZIMIZ BOW WOW FEAT. J-KWON & JERMAINE DUPRI (COLUMBIA)	•
33	28	22	JESUS, TAKE THE WHEEL CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)	•
34	46	32	BECAUSE OF YOU KELLY CLARKSON (RCA RMG)	2
35	32	8	RUSH ALY & AJ (HOLLYWOOD)	
36	38	12	ROMPE DAODY YANKEE (EL CARTEL/INTERSCOPE)	
37	43	6	WHO SAYS YOU CAN'T GO HOME BON JOVI (ISLAND IDJMG)	
38	31	10	KING WITHOUT A CROWN MATISYAHU (JDUB:0R:EPIC)	•
39	33	31	GOLD DIGGER KANYE WEST FEAT. JAMIE FOXX (ROC-A-FELLA/DEF JAM/IDJMG)	5
40	44	47	DON'T CHA THE PUSSYCAT DOLLS (A&M/INTERSCOPE)	
41	-	1	DROPS OF JUPITER (TELL ME) TRAIN (COLUMBIA)	
42	55	6	WHAT'S LEFT OF ME NICK LACHEY (JIVE ZOMBA)	
43	42	12	UPSIDE DOWN JACK JOHNSON (BRUSHFIRE/UNIVERSAL REPUBLIC)	
44	40	30	PHOTOGRAPH NICKELBACK (RUADRUNNER DJMG)	2
45	35	42	SUGAR, WE'RE GOIN' DOWN FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	4
46	36	5	TOUCH THE SKY KANYE WEST FEAT. LUPE FIASCO (POC-A-FELLA/DEF JAM/IDJMG)	
47	54	28	RUN IT! CHRIS BROWN (JIVE ZDMBA)	•
48	5 0	33	BREATHE (2 AM) ANNA NALICK (COLUMBIA)	2
49	6 6	2	A LITTLE LESS SIXTEEN CANDLES, A LITTLE MORE TOUCH ME FALL OUT BOY (FUELEO BY RAMEN/ISLANO/IDJMG)	
50	52	5	EVER THE SAME ROB THOMAS (MELISMA/ATLANTIC)	

WEEK	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	CERT.			
51	51	47	FEEL GOOD INC GORILLAZ (PARLOPHONE/VIRGIN)				
62	61	11	REAKING FREE C EFRON, ANDREW SEELEY & VANESSA ANNE HUDGENS (WALT DISNEY)				
53	48	29	WE BE BURNIN' SEAN PAUL (VPIATLANTIC)	2			
54	49	25	LAFFY TAFFY D4L (DEEMONEY/ASYLUM/ATLANTIC)	3			
55	45	19	L.O.V.E. ASHLEE SIMPSON (GEFFEN)				
56	53	24	STICKWITU THE PUSSYCAT DOLLS (A&M/INTERSCOPE)				
57	59	6	TONIGHT I WANNA CRY KEITH URBAN (CAPITOL (NASHVILLE))				
58	41	3	TELL ME WHEN TO GO E-40 FEAT. KEAK DA SNEAK (SICK WID: IT BME REPRISE)				
59	60	22	HONKY TONK BADONKADONK TRACE ADKINS (CAPITOL (NASHVILLE))	•			
60	-	1	WHEN THE STARS GO BLUE TIM MCGRAW (CURB)				
61	vio	1	LOVE KEYSHIA COLE (A&M/INTERSCOPE)				
62	39	2	BEAUTIFUL LOVE THE AFTERS (SIMPLE/IND/EPIC)				
63	-	1	HOW TO SAVE A LIFE THE FRAY (EPIC)				
64	63	29	100 YEARS FIVE FOR FIGHTING (AWARE/COLUMBIA)	2			
65	62	70	SINCE U BEEN GONE KELLY CLARKSON (RCA/RMG)	5			
66	64	59	YOU AND ME LIFEHOUSE (GEFFEN)	•			
67		4	ALWAYS ON YOUR SIDE SHERYL CROW & STING (A&M/INTERSCOPE)				
68	71	3	THE REAL THING BO BICE (RCA RMG)				
69	56	4	WHAT HURTS THE MOST MARK WILLS (MERCURY)				
70	47	8	RING OF FIRE JOHNNY CASH (LEGACY/COLUMBIA)				
7	67	2	THE ONLY DIFFERENCE BETWEEN MARTYROOM AND SUICIDE IS Panic! at the Oisco (Decaydance/Fueled by Ramen/Lava)				
72	72	72	YEAH! USHER FEAT. LIL JON & LUOACRIS (LAFACE/ZOMBA)	3			
73	68	7	RIGHT HERE STAIND (FLIP/ATLANTIC)	•			
0	73	42	BLESS THE BROKEN ROAD RASCAL FLATTS (LYRIC STREET)	2			
75	57	4	I WALK THE LINE JOHNNY CASH (SUN/LEGACY/COLUMBIA)				

		W	ODERN ROCK	j ^e
THIS	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	4	WORLD WIDE SUICIDE PEARL JAM (J/RMG)	
2	2	10	NO WAY BACK FOO FIGHTERS (ROSWELL/RCA/RMG)	山
3	5	10	HATE ME BLUE OCTOBER (UNIVERSAL MOTOWN)	
4	4	22	DANCE, DANCE FALL OUT BOY (FUELED BY RAMEN ISLAND IDJMG)	山
5	3	16	EVERY DAY IS EXACTLY THE SAME NINE INCH NAILS (NOTHING INTERSCOPE)	
6	7	17	TEAR YOU APART SHE WANTS REVENGE (PERFECTKISS/FLAWLESS/GEFFEN)	
0	10	9	THE ONLY DIFFERENCE BETWEEN MARTYROOM AND SUICIDE IS PANIC! AT THE DISCO (DECAYDANCE FUELED BY RAMEN, LAVA)	
8	6	34	WASTELAND 10 YEARS (UNIVERSAL REPUBLIC)	
9	12	10	SAYING SORRY HAWTHORNE HEIGHTS (VICTORY)	
10	11	8	SPEAK GDDSMACK (UNIVERSAL REPUBLIC)	
11	9	20	LIGHTS AND SOUNDS YELLOWCARD (CAPITOL)	
13	15	10	CROOKED TEETH DEATH CAB FOR CUTIE (ATLANTIC)	
13	8	18	THE DENIAL TWIST THE WHITE STRIPES (THIRD MAN/V2)	
14	16	8	GOLD LION YEAH YEAH YEAHS (DRESS UP/INTERSCOPE)	
15	17	7	SYSTEM OF A DOWN (AMERICAN COLUMBIA)	
16	20	5	1 BET YOU LOOK GOOD ON THE DANCEFLOOR ARCTIC MONKEYS (DOMINO)	
17	14	26	PERFECT SITUATION WEEZER (GEFFEN)	
13	19	7	I DARE YOU SHINEDOWN (ATLANTIC)	
19	13	23	DARE GORILLAZ FEAT. SHAUN RYDER (PARLOPHONE/VIRGIN)	
20	24	2	STEADY, AS SHE GOES THE RACONTEURS (THIRD MAN V2)	
21	21	21	WINGS OF A BUTTERFLY HIM (SIRE/WARNER BROS)	
22	22	4	YOUTH MATISYAHU (JDUB OR EPIC)	
23	30	7	THE KILL (BURY ME) 30 SECONDS TO MARS (IMMORTAL/VIRGIN)	
24	25	8	JUST STOP DISTURBED (REPRISE)	
25	27	7	UPSIDE DOWN JACK JOHNSON (BRUSHFIRE/UNIVERSAL REPUBLIC)	

POP Billboard

4	A	PO	DP 100 _{ss}				
THIS	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	THIS WEEK	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
0	1	3	#1 BAD DAY 2 WKS DANIEL POWTER (WARNER BROS.)	61)	64	2	A LITTLE LESS SIXTEEN CANDLES, A LITTLE MORE TOUCH ME FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)
2	2	-3	TEMPERATURE	52	56	12	UPSIDE DOWN
3	3	23	UNWRITTEN	53	49	21	JACK JOHNSON (BRUSHFIRE/UNIVERSAL REPUBLIC) L.O.V.E.
			NATASHA BEDINGFIELD (EPIC) YOU'RE BEAUTIFUL				ASHLEE SIMPSON (GEFFEN) LOVE
4	4	23	JAMES BLUNT (CUSTARD/ATLANTIC)	54	69	7	KEYSHIA COLE (A&M/INTERSCOPE)
5	6	V	BE WITHOUT YOU MARY J. BLIGE (GEFFEN)	55	54	25	LAFFY TAFFY D4L (DEEMONEY/ASYLUM/ATLANTIC)
6	8	15	WALK AWAY KELLY CLARKSON (RCA/RMG)	56	57	26	DON'T FORGET ABOUT US MARIAH CAREY (ISLAND/IDJMG)
7	7	T.A.	EVERYTIME WE TOUCH CASCADA (ROBBINS)	57	50	4	TELL ME WHEN TO GO E-40 FEAT. KEAK DA SNEAK (SICK WID' IT/BME/REPRISE)
8	5	17	SO SICK	58	82	2	SAY SOMETHIN'
9	9	13	NE-YO (DEF JAM/IDJMG) BEEP	59	65	11	MARIAH CAREY FEAT. SNDOP DOGG (ISLANO/IDJMG) BREAKING FREE
			THE PUSSYCAT DOLLS FEAT. WILL.I.AM (A&M/INTERSCOPE) CHECK ON IT		-	F	ZAC EFRON, ANDREW SEELEY & VANESSA ANNE HUDGENS (WALT DISNEY) BETTER DAYS
10	10	23	BEYONCE FEAT. SLIM THUG (COLUMBIA)	30	58	28	GOO GOO DOLLS (WARNER BROS.)
U	13	10	SOS RIHANNA (SRP/DEF JAM/IDJMG)	31	60	8	TONIGHT I WANNA CRY KEITH URBAN (CAPITOL (NASHVILLE))
12	170	1	WHAT YOU KNOW T.I. (GRAND HUSTLE/ATLANTIC)	32	61	23	HONKY TONK BADONKADONK TRACE ADKINS (CAPITOL (NASHVILLE))
13	11	00	I'M N LUV (WIT A STRIPPER) T-PAIN FEAT, MIKE JONES (KONVICT MUZIK/JIVE/ZOMBA)	63		4	WHEN THE STARS GO BLUE TIM MCGRAW (CURB)
14	12	25	DANCE, DANCE	154	53	3	BEAUTIFUL LOVE
			MS. NEW BOOTY				THE AFTERS (SIMPLE/IND/EPIC) HOW TO SAVE A LIFE
115	19	3	BUBBA SPARXXX (NEW SOUTH/PURPLE RIBBON/VIRGIN) DIRTY LITTLE SECRET	65		2	THE FRAY (EPIC) THE ONLY DIFFERENCE BETWEEN MARTYRDOM AND SUICIDE IS
16	14	3	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)	66	63	5	PANIC! AT THE DISCO (DECAYDANCE/FUELED BY RAMEN/LAVA)
17	18	15	YO (EXCUSE ME MISS) CHRIS BROWN (JIVE/ZOMBA)	67	78	5	ALWAYS ON YOUR SIDE SHERYL CROW & STING (A&M/INTERSCOPE)
18	15	10	MOVE ALONG THE ALL-AMERICAN REJECTS (DDGHOUSE/INTERSCOPE)	68	93	5	GOLD LION YEAH YEAH YEAHS (DRESS UP/INTERSCOPE)
19	20	6	SAVIN' ME	69	55	15	UNPREDICTABLE
20	17	15	GRILLZ	70	66	7	JAMIE FOXX FEAT. LUDAÇRIS (J/RMG) SORRY
			NELLY FEAT. PAUL WALL, ALI & GIPP (DERRITY/FO REEL/UNIVERSAL MOTOWN) SHAKE THAT				MADONNA (WARNER BROS.) GIRL
21	16	11	EMINEM FEAT. NATE DOGG (SHADY/AFTERMATH/INTERSCOPE)	9	89		PAUL WALL (SWISHAHOUSE/ASYLUM/ATLANTIC)
22	21	9	STUPID GIRLS PINK (LAFACE/ZOMBA)	72	68	30	I'M SPRUNG T-PAIN (KONVICT MUZIK/JIVE/ZOMBA)
23	23	12	LEAN WIT IT, ROCK WIT IT DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)	73	74	6	BLACK HORSE & THE CHERRY TREE KT TUNSTALL (RELENTLESS/VIRGIN)
24	24	41	PUMP IT THE BLACK EYED PEAS (A&M/INTERSCOPE)	74	62	28	SOUL SURVIVOR YDUNG JEEZY FEAT. AKON (CORPORATE THUGZ/DEF JAMIDJMG)
25	22	11	FOR YOU I WILL (CONFIDENCE)	75	72	24	HUNG UP
26	27	35	RIGHT HERE	76	67	10	MADONNA (WARNER BROS.) GOODBYE MY LOVER
			STAIND (FLIP/ATLANTIC) HIPS DON'T LIE				JAMES BLUNT (CUSTARD/ATLANTIC) GONE
20	36	6	SHAKIRA FEAT. WYCLEF JEAN (EPIC) RUN IT!	W	81	18	KELLY CLARKSON (RCA/RMG) WHEN I GET WHERE I'M GOING
28	29	31	CHRIS BROWN (JIVE/ZOMBA)	78	73	17	BRAD PAISLEY FEAT. DOLLY PARTON (ARISTA NASHVILLE)
29	26	36	BECAUSE OF YOU KELLY CLARKSON (RCA/RMG)	79		21	TURN IT UP CHAMILLIONAIRE FEAT. LIL' FLIP (UNIVERSAL MOTOWN)
30	25	27	STICKWITU THE PUSSYCAT DOLLS (A&M/INTERSCOPE)	80	75	20	WHO I AM HATES WHO I'VE BEEN RELIENT K (GOTEE/CAPITOL)
31	30	18	GIRL NEXT DOOR	81	90	21	SHAKE
32	32	9	OVER MY HEAD (CABLE CAR)	822		1	VING YANG TWINS FEAT. PITBULL (COLLIPARK/TVT) LET U GO
			THE FRAY (EPIC) RIDIN'		0.4		ME'RE ALL IN THIS TOGETHER
33)	34	6	CHAMILLIONAIRE FEAT. KRAYZIE BONE (UNIVERSAL MOTOWN)	83	84	10	HIGH SCHOOL MUSICAL CAST (WALT DISNEY) HOME
34	31	16	TOUCH IT BUSTA RHYMES (AFTERMATH/INTERSCOPE)	84	E.	11	MICHAEL BUBLE (143/REPRISE)
35	35	6	WHAT'S LEFT OF ME NICK LACHEY (JIVE/ZOMBA)	665	97	2	GET DRUNK AND BE SOMEBODY TOBY KEITH (SHOW DOG NASHVILLE)
36	33	13	ROMPE DADDY YANKEE (EL CARTEL/INTERSCOPE)	85	80	10	YOUR MAN JOSH TURNER (MCA NASHVILLE)
37	46		POPPIN' MY COLLAR	87	71	18	PERFECT SITUATION
			KING WITHOUT A CROWN				WHERE'D YOU GO
38	37	11	MATISYAHU (JDUB/OR/EPIC) I WRITE SINS NOT TRAGEDIES	83		1	FORT MINOR (MACHINE SHOP/WARNER BROS.) STAY FLY
39	38	9	PANICI AT THE DISCO (OECAYDANCE/FUELED BY RAMEN/LAVA)	89	86	28	THREE 6 MAFIA (HYPNOTIZE MINOS/COLUMBIA)
40	41	8	THE REAL THING BO BICE (RCA/RMG)	90	85	2 3	DARE GORILLAZ FEAT. SHAUN RYDER (PARLOPHONE/VIRGIN)
41	48	5	WHEN YOU'RE MAD NE-YO (DEF JAM/IDJMG)	91	83	95	LIGHTS AND SOUNDS YELLOWCARD (CAPITOL)
42	44	15	FRESH AZIMIZ	92	76	21	WHEN I'M GONE EMINEM (SHADY/AFTERMATH/INTERSCOPE)
43	40	26	THERE IT GO! (THE WHISTLE SONG)	93	-		SPEAK
			JUELZ SANTANA (DIPLOMATS/DEF JAM/IOJMG) RUSH				GODSMACK (UNIVERSAL REPUBLIC) GONE GOING GONE
44	45	9	ALY & AJ (HOLLYWOOD)	94		1	THE BLACK EYED PEAS FEAT, JACK JOHNSON (A&M/INTERSCOPE)
15	52	6	WHO SAYS YOU CAN'T GO HOME BON JOVI (ISLAND/IDJMG)	95	87	26	I THINK THEY LIKE ME DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)
46	39	25	ONE WISH RAY J (KNOCKOUT/SANCTUARY)	96	96	10	START OF SOMETHING NEW 2AC EFRON, ANDREW SEELEY & VANESSA ANNE HUDGENS (WALT DISNEY)
47	43	22	JESUS, TAKE THE WHEEL CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)	97	88	1	4EVER THE VERONICAS (ENGINERDOM/SIRE/WARNER BROS.)
18	47	15	EVER THE SAME	98		20	LIKE WE NEVER LOVED AT ALL
Table 2		100.0	TOUCH THE SKY	99	92	6	FAITH HILL (WARNER-CURB/WRN/WARNER BROS.) BEST FRIEND
49	42	.6.	KANYE WEST FEAT. LUPE FIASCO (ROC-A-FELLA/DEF JAM/DJMG) IF IT'S LOVIN' THAT YOU WANT		34.		50 CENT & OLIVIA (G-UNIT/INTERSCOPE) RIDE WIT ME
50	51	27	RIHANNA (SRP/DEF JAM/IDJMG)	100	-	1	T.I. (GRAND HUSTLE/ATLANTIC)

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

WEEK	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	PREDICT	THIS	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	HIT
0	2	10	# TEMPERATURE 1 WK SEAN PAUL (VP/ATLANTIC)		26	25	15	GIRL NEXT DOOR SAVING JANE (TOUCAN COVE/UNIVERSAL REPUBLIC)	1
2	1	11	BE WITHOUT YOU MARY J. BLIGE (GEFFEN)		2	33	4	WHEN YOU'RE MAD NE-YO (DEF JAM/IDJMG)	
3	3	21	UNWRITTEN NATASHA BEDINGFIELD (EPIC)	业	28	29	10	FOR YOU I WILL (CONFIDENCE) TEDDY GEIGER (CRED./COLUMBIA)	
9	4	10	SOS RIHANNA (SRP/DEF JAM/IDJMG)		21	30	5	MS. NEW BOOTY BUBBA SPARXXX (NEW SOUTH/PURPLE RIBBON/VIRGIN)	
5	6	12	YOU'RE BEAUTIFUL JAMES BLUNT (CUSTARD/ATLANTIC)	thr.		п	9	STUPID GIRLS PINK (LAFACE/ZOMBA)	
•	7	16	WALK AWAY KELLY CLARKSON (RCA/RMG)	th.	3-	34	4	ROMPE	
	5	17	SO SICK	th	32	31	10	THERE IT GO! (THE WHISTLE SONG	
8	9	18	NE-YO (DEF JAM/IDJMG) EVERYTIME WE TOUCH	1	33	26	20	JUELZ SANTANA (DIPLOMATS/DEF JAM/(DJMG) ONE WISH	1
9		23	CHECK ON IT		3	36	8	THE REAL THING	
10	10	20	DANCE, DANCE	廿	35	35	27	IF IT'S LOVIN' THAT YOU WANT	Ī
10			YO (EXCUSE ME MISS)	щ	36			RIHANNA (SRP/DEF JAM/IOJMG) MOVE ALONG	
4	*0	,	CHRIS BROWN (JIVE/ZOMBA) HIPS DON'T LIE		-03	39	2	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE) SAY SOMETHIN'	1
12	19	7	SHAKIRA FEAT. WYCLEF JEAN (EPIC) DIRTY LITTLE SECRET	THE REAL PROPERTY.	30	40	2	MARIAH CAREY FEAT SNOOP DOGG (ISLAND/IDJMG) LEAN WIT IT. ROCK WIT IT	
13	11	26	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)	W	3E	38	3	DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)	
	13	15	THE PUSSYCAT DOLLS FEAT, WILLLAM (A&M/INTERSCOPE) BAD DAY		39	37	27	DON'T FORGET ABOUT US MARIAH CAREY (ISLAND/IDJMG)	
5	22	9	DANIEL POWTER (WARNER BROS.)	血	4C	46	H	LET U GO ASHLEY PARKER ANGEL (BLACKGROUND/UNIVERSAL MOTOWN)	
16	14	15	RIGHT HERE STAIND (FLIP/ATLANTIC)		0	41	3	KING WITHOUT A CROWN MATISYAHU (JDUB/OR/EPIC)	Dies.
17	20	29	RUN IT! Chris Brown (JIVE/ZOMBA)		42	42	12	GONE KELLY CLARKSON (RCA/RMG)	
18	15	27	STICKWITU THE PUSSYCAT DOLLS (A&M/INTERSCOPE)		43	44	25	SHAKE YING YANG TWINS FEAT. PITBULL (COLLIPARK/TVT)	
19	24	6	SAVIN' ME NICKELBACK (ROADRUNNER/IDJMG)	W	44	17.0	1	WHERE'D YOU GO FORT MINOR (MACHINE SHOP/WARNER BROS.)	
20	16	11	I'M N LUV (WIT A STRIPPER) T-PAIN FEAT. MIKE JONES (KONVICT MUZIK/JIVE/ZOMBA)	Select Profession	45	48	4	EVER THE SAME ROB THOMAS (MELISMA/ATLANTIC)	
21	17	17	GRILLZ NELLY FEAT. PAUL WALL, ALI & GRPP (DERRITY/FO REEL/UNIVERSAL MOTOWN)		46		1	GONE GOING GONE	
22	18	35	BECAUSE OF YOU	山	47	49	2	THE BLACK EYED PEAS FEAT, JACK JOHNSON (ARMINTERSCOP) OVER MY HEAD (CABLE CAR)	
23	21	16	KELLY CLARKSON (RCA/RMG) SHAKE THAT			47	27	THE FRAY (EPIC) I'M SPRUNG	-
24	27	18	EMINEM FEAT. NATE DDGG (SHADY/AFTERMATH/INTERSCOPE) PUMP IT		20	50	2	T-PAIN (KONVICT MUZIK/JIVE/20MBA) FRESH AZIMIZ	Section 1
25	32	7	THE BLACK EYED PEAS (A&M/INTERSCOPE) WHAT'S LEFT OF ME	ŵ	7.4	43	-	BOW WOW (COLUMBIA) UNPREDICTABLE	

4		10 \$1	T NGLES SALES
IHIS	LAST WEEK	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
0	-	1	YOU HAVE KILLED ME NORRESSEY (ATTACK/SANCTUARY)
2	5	7	SISTER Scoundrel Squad Feat. Bun-B (INVISIBLE)
3	1	15	CHECK ON IT BEYONCE FEAT. SLIM THUG (COLUMBIA)
24	2	6	GOLD LION YEAH YEAH YEAHS (DRESS UP/INTERSCOPE)
10	3	e	SORRY MADONNA (WARNER BROS.)
6	4	12	TOUCH IT BUSTA RHYMES (AFTERMATH/INTERSCOPE)
7	6	23	GHETTO SCOUNDRELS FEAT. PASTOR TROY (INVISIBLE)
8	8	13	HEARTBREAK HOTEL ELVIS PRESLEY (RCA/SONY BMG STRATEGIC MARKETING GROUP)
9	11	4	THE W.A.N.D. THE FLAMING LIPS (WARNER BROS.)
10	16	6	MS. NEW BOOTY BUBBA SPARXXX (NEW SOUTH/PURPLE RIBBON/VIRGIN)
11	7	6	BLACK SWEAT/BEAUTIFUL, LOVED & BLESSED PRINCE (UNIVERSAL REPUBLIC)
12	13	5	SWEAT JES (CELESTIAL ARTS PUBLISHING)
13		1	STRAIGHT TO VIDEO MINDLESS SELF INDULGENCE (METROPOLIS)
14	12	9	HEAD LIKE A HOLE NINE INCH NAILS (RYKODISC)
15	14	2C	HUNG UP MADONNA (WARNER BROS.)
16	17	8	DELUSIONS OF GRANDEUR THE J PROJECT FEAT. LASALLE GABRIEL (SLR)
17	15	2	SHAKE YING YANG TWINS FEAT. PITBULL (COLLIPARK/TVT)
1B	22	7	I AM NOT MY HAIR INDIA ARIE (UNIVERSAL MOTOWN)
19	32	2	WELCOME TO MY PARTY AHMIR (AHMIR)
20	19	-2	INSIDE YOUR HEAVEN/VEHICLE BO BICE (RCA/RMG)
21	26	2	REMEMBER RENA SCOTT (AMOR/K.E.S.)
22	9	-5	TE AMO CORAZON PRINCE (UNIVERSAL REPUBLIC)
23	27	3	THINKIN' BOUTCHOO GARY ESCOE (TCB/ESCOTICA PRODUCTIONS)
24	21	2 2	S.S.T. PRINCE (NPG/COLUMBIA)
25		2	IT'S WHATEVER FREDDY P FEAT. RAYZOR & PRESSURE (MOMAX/PMG)

DATA PROVIDED BY	Ra
See-chart legend for rules and explanations. Yellow indicates lested title, Mr indicates New Release. ARTIST/Title/LABEL/(Score) Chart PCP 100 AIRPLAY NATASHA BEDINGFIELD Unwritten EPIC (70.2) JAMES BLUNT You're Beautiful ATLANTIC (55.2) KELLY CLARKSON Walk Away RMG (83.8) SHAKIRA FEAT. WYCLEF JEAN Hipe Don't Lie &PIC (67.0) DA NIEL POWTER BAD DAY WARNER BROS. (68.7) NICK ELBACK Savin' Me IDJMG (79.5) NICK LACHEY What's Left Of Me ZOMGA (68.3) THE ALL-AMFRICAN REJECTS Mowe Along INTERSCOPE (66.9) AD JLT TOP 40 NATASHA BEDINGFIELD Unwritten EPIC (55.9) KELLY CLARKSON Walk Away RMG (68.3) BON JOVI WNO SAYS YOU Can't GO HOME IDJMG (73.6) HO DBASTANK II WERE YOU IDJMG (55.2) KEITH URBAN MAKING MEMORIES OF US EMC (78.2) INCS Afterglow EPIC (66.2)	Ra
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INXS Afterglow EPIC (66.2)	
Annua Courrey	
ADULT CONTEMPORARY	
FAITH HILL	
Like We Never Loved At All warner eros. (82.3)	
MATASHA BEDINGFIELD Unwritten EPIC (72.3)	
Whes Did You Fall In Love With Me COLUMBIA (75.2)	
TRAIN Cab COLUMBIA (82.9)	
MODERN ROCK	
=DC FIGHTERS No Way Back RMG (67.5)	

Billoward R&B/HIP-HOF

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1			
		JS	B/HIP-HOP ALBU
AK	HT.	Title	ARTIST
3	8	King	IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE) #1 GREATEST T.I.
- 2	Ť	18.98) ⊕ FishScale	GHOSTFACE KILLAH
150	0"	3121	PRINCE
		In My Own Words	UNIVERSAL REPUBLIC 006296/UMRG (13.98) NE-YO
		e Heart Of Tha Streetz, Vol. 2 (I Am What I Am)	DEF JAM 004934*/IDJMG (13 98) B.G.
		Reality Check	CHOPPA CITY 5849/KOCH (17.98) JUVENILE
	16.		UTP/ATLANTIC 83790*/AG (18.98) KEYSHIA COLE
	-	The Way It Is	A&M 003554*/INTERSCOPE (13.98) MARY J. BLIGE
	16	The Breakthrough	MATRIARCH/GEFFEN 005722*/INTERSCOPE (13.98/8.98) HEATHER HEADLEY
		In My Mind	RCA 64492/RMG (18.98) ® JAMIE FOXX
U	2	Unpredictable	J 71779*/RMG (18.98) (1)
		My Ghetto Report Card	E-40 SICK WID' IT/BME 49963/WARNER BROS. (18.98)
1		Tyler Perry's Madea's Family Reunion	SOUNDTRACK UNIVERSAL MOTOWN 006212/UMRG (13.98)
1		Tha Carter II	LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 005124*/UMRG (13.98)
2	•	On Top Of Our Game	DEM FRANCHIZE BOYZ SO SO DEF 53423*/VIRGIN (18.98) ⊕
4		The Trinity	SEAN PAUL VP/ATLANTIC 83788*/AG (18.98)
1		The Sounc Of Revenge	CHAMILLIONAIRE UNIVERSAL MOTOWN 005423*/UMRG (*3.98)
		Chris Brown	CHRIS BROWN JIVE 82876/ZOMBA (18.98) (D)
ı	•	Ghetto Classics	JAHEIM DIVINE MILL 48802/WARNER BROS. (18,98)
		My Fomies Part 2	SCARFACE J PRINCE 68516/RAP-A-LOT 4 LIFE (18.98)
	•	Ain't Nobody Worryin'	ANTHONY HAMILTON
i		Most Known Unknown	SO SO DEF 74278/ZOMBA (18.98) THREE 6 MAFIA
	•	Rappa Ternt Sanga	HYPNOTIZE MINDS/COLUMBIA 94724/SONY MUSIC (18.98) T-PAIN
		Monkey Business	THE BLACK EYED PEAS
			A&M 004341*/INTERSCOPE (13.98/8.98) EMINEM
	94	3314111 34111 1110 11110	SHADY/AFTERMATH 005881*/INTERSCOPE (13.98/8.98) SOUNDTRACK
		Get Rich Or Die Tryin'	G-UNIT 005605*/INTERSCOPE (13:98/8.98) MARIAH CAREY
-	200	The Emancipation Of Mimi	ISLAND 005784*/IDJMG (13.98) ⊕ YOUNG JEEZY
		Let's Get It: Thug Motivation 101	CORPORATE THUGZ/DEF JAM 004421*,IDJMG (13.98) KIRK FRANKLIN
100		Hero	
2		Get That Paper	
		What The Game's Been Missing!	DIPLOMATS/DEF JAM 005426*/IDJMG 13.98/8.98) ⊕
		Duets: The Final Chapter	THE NOTORIOUS B.I.G. BAD BDY 83885*/AG (19.98)
1	•	Ludacris PresentsDisturbing Tha Peace	LUDACRIS AND DTP DTP/DEF JAM 005786*/IDJMG (13.98) ⊕
1		The Peoples Champ	PAUL WALL SWISHAHOUSE/ATLANTIC 83808/ASYLJM (18.98)
		Flo' Ology	FLOETRY ERVINGWONDER/GEFFEN 005609/INTERSCOPE (13.98)
	•	Mary Mary	MARY MARY MY BLOCK/COLUMBIA 77733/SONY MUSIC (18.98)
		Something About Remy: Based On A True Story	REMY MA SRC/UNIVERSAL MOTOWN 005122*/UWRG (13.98) Ther
	27	#1's	DESTINY'S CHILD COLUMBIA 97765/SDNY MUSIC (18.98) ®
1		Charlie, Last Name Wilson	CHARLE WILCOM
1		Raydlation	PACE RAY J SETTER KNOCKOUT 87521/SANCTUARY (18.98)
I.	80	Trill	BUN-B
1		U.S.A. Still United	YING YANG TWINS
	3	Late Registration	KANYE WEST RDC-A-FELLA/DEF JAM 004813*/IDJMG (13.98)
	6	Welcome To Jamrock	DAMIAN "JR. GONG" MARLEY
		Get Lifted	GHETTO YOUTHS/TUFF GONG/UNIVERSAL REPUBLIC 00541 JOHN LEGEND
		Hustle & Flow	G.O.O.D./COLUMBIA 92776*/SONY MUSIC (18.98) ⊕® SOUNDTRACK
		Urban Legend	GRAND HUSTLE/ATLANTIC 83822*/AG (18.98) T.I.
4			GRAND HUSTLE/ATLANTIC 83734*/AG (18.98)
	-		FO' REEL/OERRTY/UNIVERSAL MOTOWN 005825*/UMRG (1
12		Slow Motion 2	RAZOR & TIE 89121 (18.98)
		Down For Life	
		Album II	KEM UNIVERSAL MOTOWN 004232/UMRG (13 98) ®
-	•	Album II Day By Day	KEM UNIVERSAL MOTDWN 004232/UMRG (13.98) ® YOLANDA ADAMS ELEKTRA/ATLANTIC 83789/AG (18.98)
-	•	Album II Day By Day	KEM UNIVERSAL MOTOWN 004232/UMRG (13 98) ® YOLANDA ADAMS ELEKTRA/ATLANTIC 83789/AG (18.9£) SCARFACE PRESENTS THE PRODU UNDERGROUND RAILROAD 5828*/KCCH (17.98)
-	•	Album II Day By Day	KEM UNIVERSAL MOTOWN 004232/UMRG (13 98) ® YOLANDA ADAMS ELEKTRAATLANTIC 83789/AG (18.98) SCARFACE PRESENTS THE PRODU
	•	Album II Day By Day One Hunid	KEM UNIVERSAL MOTOWN 004232/UMRG (13 98) ® YOLANDA ADAMS ELEKTRAATLANTIC 83789/AG (18.98) SCARFACE PRESENTS THE PRODU UNDERGROUND RAILROAD 5828*/KCCH (17.98) BONE THUGS-N-HARMONY RUTHLESS 25423 (18.98) URBAN MYSTIC

WEEK	WEN.	AGO	WEEKS ON CHT	ARTIST IMPRINT & NUMBER / DISTRIBUTING LAREL (PRICE)	Title	CERT	05.88
6	93	55		WARREN G HAWINO/G-FUNK 54707*/LIGHTYEAR (18.98)	In The Mid-Nite Hour		
7	50	43	16	YOUNGBLOODZ LAFACE 73175*/ZOMBA (18.98) ®	Ev'rybody Know Me		I
8	59		85	LYFE JENNINGS COLUMBIA 90946/SONY MUSIC (12.98) ⊕®	Lyfe 268-192		
9		64	31	RIHANNA SRP/DEF JAM 004937/IDJMG (13.98)	Music Of The Sun	•	I
60	£7	42		TREY SONGZ SONG BOOK/ATLANTIC 83721/AG (15.98)	I Gotta Make It	/4 / 10 /	
51	58	45	19	PURPLE RIBBON ALL-STARS PURPLE RIBBON 12207*/VirGin (18.98)	Big Boi PresentsGot Purp? Vol. II		
32	64	51		PITBULL DIAZ BROTHERS 2750/TVT (11.98 CD/DVD) ⊕	Money Is Still A Major Issue	-	Time
33	52	H		DEAD PREZ PRESENTS M-1 SOTTI 9895/K0CH (17.98 0D) ®	Confidential		
34	52	52	27	LIL' KIM QUEEN BEE/ATLANTIC 83818*/AG (18.98)	The Naked Truth		Ì
55	35	53	27	SOUNDTRACK VERITY 71620/ZOMBA (18.98)	The Gospel		
6	36	57	38	BOW WOW COLUMBIA 93505*/SONY MUSIC (18.98) ⊕®	Wanted		
37	76	66	14	GOAPELE SKYBLAZE/COLUMBIA 92910/SONY MUSIC (11.98)	Change It All		
88	30	63	20	GINUWINE EPIC 93455/SONY MUSIC (18.98)	Back II Da Basics		ì
9	73	70	33	SOUNDS OF BLACKNESS SLR 54693/LIGHTYEAR.(17.98)	Unity		1
70	47		2	BIZZY BONE REAL TALK 20 (17.98)	The Story		
70	68	55	25	ALICIA KEYS J 67424/RMG (18.98) ⊕	Unplugged	•	
20	31		2	THE GAME FAST LIFE 65 (15.98)	G.A.M.E.		
73	78	65	57	50 CENT SHADV/AFTERMATH 004092*/INTERSCOPE (13.98/8.98) ⊕	The Massacre	8	
74	88	67	27	TONI BRAXTON BLACKGROUND/UNIVERSAL MOTOWN 005441/UMRG (13 98)	Libra	•	
75	71	81	4	SHOW N' TELL CUT THROAT ENTERTAINMENT 77/OMNi (15.98)	Blood, Sweat & Tears		

WEEK	LAST	WEEKS ON CHT	ARTIST IMPRINT & NUMBER / DISTRIBUTING LABEL	Title
1	1	5	#1 MATISYAHU 4 wks OR/EPIC 97695*/SONY MUSIC	Youth
2	2	27	SEAN PAUL VP/ATLANTIC 83788*/AG	The Trinity
	W	50	MATISYAHU OR/EPIC 96464/SDNY MUSIC	Live At Stubb's
4	4	30	DAMIAN "JR. GONG" MARLEY GHETTO YOUTHS/TUFF GONG/UNIVERSAL REPUBLIC 005416*/UMRG	Welcome To Jamrock
5	5	21	BOB MARLEY AND THE WAILERS ISLAND/TUFF GONG 005723/UME/IDJMG	Africa Unite: The Singles Collection
6	6	64.	BOB MARLEY AND THE WAILERS TUFF GDNG/ISLAND/CHRONICLES 004008/UME	Gold
7	7	10	UB40 RHINO 73305	Who You Fighting For?
	ć	28	SHAGGY BIG YARD/GEFFEN 004180*/INTERSCOPE	Clothes Drop
•	19	39	BOB MARLEY MADACY SPECIAL PRODUCTS 50541/MADACY	20 Best Of Bob Marley
10	٤	3	PAPA SAN GOSPD CENTRIC 71280/ZOMBA	Real & Personal
11	1	41	VARIOUS ARTISTS VP 1729*	Reggae Gold 2005
12	13	38	WILLIE NELSON LOST HIGHWAY 004706*/UMĞN	Countryman
13	12	5	BOB MARLEY MADACY SPECIAL PRODUCTS 51850/MADACY	Golden Legends: Bob Marley
14	13	26	SINEAD O'CONNOR THAT'S WHY THERE'S CHOCDLATE AND VANILLA 001	Throw Down Your Arms
1/5	15	19	VARIOUS ARTISTS	Strictly The Best 33

BET WEEN THE BULLETS rgeorge@billboard.com

R&B/Hip-Hop Albums. T.I.

(see Over the Counter, page

61), who races 69-1, would

have earned that distinction had street-date violations

GHOSTFACE LANDS BIG BOW

Gaestface Killah's "FishScale" jumps in where he starts at No. 4. All five of his solo with Hot Shot Debut honors at No. 2 on Top — albums have reached the R&B/Hip-Hop list's

top five.

His good fortune continues at radio as "Back Like That," featuring Def Jam labelmate Ne-Yo, climbs 21-20. His prior peak, either solo or with Wu-Tang Clan, was No. 32 in 1994 for the group's "C.R.E.A.M."

-Raphael George

R&B/HIP-HOP Billboard

4		R	B/HIP-HOP AIRPLAY	
\$24 \$24 \$24	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	PREDICT
1	1	23	BE WITHOUT YOU MARY J. BLIGE (GEFFEN/INTERSCOPE)	廿
0	6	9	WHAT YOU KNOW T.I. (GRAND HUSTLE/ATLANTIC)	位
3	2	19	LEAN WIT IT, ROCK WIT IT DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)	
4	4	22	SO SICK NE-YO (DEF JAM/IDJMG)	故
5	5	26	UNPREDICTABLE JAMIE FOXX FEAT. LUDACRIS (J/RMG)	廿
6	8	15	TEMPERATURE SEAN PAUL (VP/ATLANTIC)	100
7	3	16	LOVE KEYSHIA COLE (A&M/INTERSCOPE)	仚
8	7	18	YO (EXCUSE ME MISS) CHRIS BROWN (JIVE/ZOMBA)	
9	9	25	TOUCH IT BUSTA RHYMES (AFTERMATH/INTERSCOPE)	位
10	10	11	POPPIN' MY COLLAR THREE 6 MAFIA (HYPNOTIZE MINDS/COLUMBIA/SUM)	
(1)	12	29	LOOKING FOR YOU KIRK FRANKLIN (FO YO SOUL/GOSPO CENTRIC/ZOMBA)	位
1	11	15	MS. NEW BOOTY BUBBA SPARXXX (NEW SOUTH/PURPLE RIBBON/VIRGIN)	
1	13	23	CAN'T LET GO ANTHONY HAMILTON (SO SO DEF/ZOMBA)	
0	18	10	GETTIN' SOME SHAWNNA (DTP/DEF JAM/IDJMG)	
63	17	10	4 MINUTES AVANT (MAGIC JOHNSON/GEFFEN/INTERSCOPE)	4
16	14	17	I'M N LUV (WIT A STRIPPER) T-PAIN FEAT. MIKE JONES (KONVICT MUZIK/JIVE/ZOMBA)	
17	16	23	IN MY MIND HEATHER HEADLEY (RCA/RMG)	
18	15	20	CHECK ON IT BEYONCE FEAT. SLIM THUG (COLUMBIA/SUM)	位
0	21	9	BACK LIKE THAT GHOSTFACE KILLAH FEAT. NE-YO (DEF JAM/IDJMG)	
20	24	9	IT'S GOIN' DOWN YUNG JOC (BLOCK/BAD BDY SOUTH/ATLANTIC)	
0	26	10	BEST FRIEND 50 CENT FEAT. OLIVIA (G-UNIT/INTERSCOPE)	
22	:2	27	GOTTA GO TREY SONGZ (SONG BOOK/ATLANTIC)	
(2)	.8	11	JUST CAME HERE TO CHILL THE ISLEY BROTHERS (DEF SOUL/DEF JAM/IDJMG)	
(3)	:9	6	WHEN YOU'RE MAD NEYO (DEF JAM/IOJMG)	ŵ
25	:3	22	RODEO JUVENILE (UTP/ATLANTIC)	仚
	CO.	NE.		

39 15 CHRISTINA MILIAN FEAT. YOUNG JEEZY (ISLAND/IDJMG) 10 GOOD LUCK CHARM 31 ENOUGH CRYIN 41 3 ENOUGH CRYIN 42 14 CONCEITED (THERE'S SOMETHING ABOUT REMY) 32 25 14 CONCEITED (THERE'S SOMETHING ABOUT REMY) 33 35 ETONN 45 ITONN 46 16 INDIN' 57 CHAMILLIONAIRE (UNIVERSAL MOTOWN) 36 27 RIDIN' 58 17 END MYSELF IN YOU 58 BRIAN MCKNIGHT (UNIVERSAL MOTOWN) 37 BRID MYSELF IN YOU 58 BRIAN MCKNIGHT (UNIVERSAL MOTOWN) 38 30 13 ALICIA KEYS (JARMG) 40 6 FLY LIKE A BIRD 40 6 FLY LIKE A BIRD 40 6 FLY LIKE A BIRD 40 6 MARIAH CARY (ISLAND/IDJMG) 50 ANALY OF FINGERS 51 LI JON (BME/TVT) 51 A B HUSTLIN' 52 RILL KIM (QUEEN BEE/ATLANTIC) 53 A JUSTLER MUSIK 54 A JUSTLER MUSIK 55 A JUSTLER MUSIK 56 LAD FEAT. KEAN DASNAK (SICK WID' IT/BME/WARNER BROS.) 41 B HUSTLIN' 56 RILL KIM (QUEEN BEE/ATLANTIC) 57 A JAMIE FOXX FEAT. TWISTA (J/RMG) 58 LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN) 59 A JUSTLER MUSIK 50 LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN) 51 A JUSTLER MUSIK 51 LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN) 51 A SILL CONTROL OF THE STANDARD 52 CHARLE WILSON (JIVE/ZOMBA) 53 LIL THINK THEY LIKE ME 54 DOM FRANCHIZE BOYZ (SO SO DEF/VIRGIN) 55 CHARLE WILSON (JIVE/ZOMBA) 56 LIL THINK THEY LIKE ME 56 DOM FRANCHIZE BOYZ (SO SO DEF/VIRGIN) 57 BEDROOM BOOM 71 YING YANG TWINS FEAT. AVANT (COLLIPARK/TVT)		至至	LAST	FFKS ON CHT	TITLE ARIJST (IMPRINT / PROMOTION LABEL)	HIT OBEDICT
CHRISTINA MILIAN FEAT. YOUNG JEEZY (ISLAND/IDJMG) GOOD LUCK CHARM JAGGED EDBE (COLUMBIA/SUM) ENOUGH CRYIN MARY J. BLIGE FEAT. BROOK-LYN (MATRIARCH/GEFFEN/INTERSCOPE) TORN JEDYA (CAPITOL) TORN CHAMILLIONAIRE (UNIVERSAL MOTOWN) TORN CHAMILLIONAIRE (UNIVERSAL MOTOWN) TORN CHAMILLIONAIRE (UNIVERSAL MOTOWN) TORN TORN THOU THE CHAMILLIONAIRE (UNIVERSAL MOTOWN) TORN THO LOVE FAITH EVANS (CAPITOL) TORN TORN THO LOVE FAITH EVANS (CAPITOL) TORN TORN TORN TORN THO LOVE FAITH EVANS (CAPITOL) TORN TORN TORN TORN TORN THO LOVE FAITH EVANS (CAPITOL) TORN TORN TORN TORN TORN TORN THO LOVE FAITH EVANS (CAPITOL) TORN TORN TORN TORN TORN TORN TORN TOR	1	25	19	21		1
GOOD LUCK CHARM JAGGED EDGE (COLUMBIA/SUM) 4: 3 ENOUGH CRYIN MARY J. BLIGE FEAT. BROOK-LYN (MATRIARCH/GEFFEN/INTERSCOPE) 30 2: 14 CONCEITED (THERE'S SOMETHING ABOUT REMY) REMY MA (SRC/UNIVERSAL MOTOWN) 31 3: 5 TORN LETOYA (CAPITOL) 32 3: 7 CRINL RIDIN' RIDIN' TORN LETOYA (CAPITOL) 33 3: 17 FIND MYSELF IN YOU BRIAN MCKNIGHT (UNIVERSAL MOTOWN) 34 3: 11 FIND MYSELF IN YOU BRIAN MCKNIGHT (UNIVERSAL MOTOWN) 35 3: 26 FAITH EVANS (CAPITOL) 36 33 34 AUGUSTA	Ī	10	3#	B	SAYI	th
SHOUGH CRYIN MARY J. BLIGE FEAT. BROOK-LYN (MATRIARCH/GEFFEN/INTERSCOPE) 30 21 14 CONCEITED (THERE'S SOMETHING ABOUT REMY) REMY MA (SRC/UNIVERSAL MOTOWN) 31 38 5 TORN LETOYA (CAPITOL) 32 37 CHAMILLIONAIRE (UNIVERSAL MOTOWN) 33 2C 24 GRILL Z NELLY FEAT. PAUL WALL, ALI & GIPP (DERRTY/FO' REEL/UNIVERSAL MOTOWN) 34 36 17 FIND MYSELF IN YOU BRIAN MCKNIGHT (UNIVERSAL MOTOWN) 35 31 23 TRU LOVE FIND MYSELF IN YOU BRIAN MCKNIGHT (UNIVERSAL MOTOWN) 36 33 34 UNBREAKABLE ALICIA KEYS (JARMG) 40 6 FLY LIKE A BIRD MARIAH CAREY (SLAND/IDJING) 30 39 14 SNAP YO FINGERS LIL JON (BME/TYT) 41 8 RICK ROSS (SLIP-N-SLIDE/DEF JAM/IDJING) 42 8 WHOA LIL' KIM (QUEEN BEE/ATLANTIC) 43 JAME FOXX FEAT. TWISTA (JARMG) 44 B TILL REMUSIK LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN) 45 14 8 THE STATE OF THE STATE		1		10	GOOD LUCK CHARM	1
10 21 14			4:	3	ENOUGH CRYIN	t
31 36 5 TORN LETOYA (CAPITOL) 32 37 7 RIDIN' CHAMILLIONAIRE (UNIVERSAL MOTOWN) 33 2C 24 GRILLZ NELLY FEAT. PAUL WALL, ALI & GIPP (DERRTY/FO' REEL/UNIVERSAL MOTOWN) 34 36 17 FIND MYSELF IN YOU BRIAN MCKNIGHT (UNIVERSAL MOTOWN) 35 31 23 TRU LOVE FAITH EVANS (CAPITOL) 36 33 34 UNBREAKABLE ALICIA KEYS (JARMG) 40 6 FLY LIKE A BIRD MARIAH CAREY (SLAND/IDJING) 31 39 14 SNAP YO FINGERS LIL JON (BME/TYT) 41 8 RICK ROSS (SLIP-N-SLIDE/DEF JAM/IDJING) 42 8 WHOA LIL' KIM (QUEEN BEE/ATLANTIC) 43 3 JAME FOXX FEAT. TWISTA (JARMG) 44 8 18 CK ROSS (SLIP-N-SLIDE/DEF JAM/IDJING) 54 3 JAME FOXX FEAT. TWISTA (JARMG) 45 4 3 JAME FOXX FEAT. TWISTA (JARMG) 46 FUSTLER MUSIK LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN) 47 6 GIRL PAUL WALL (SWISHAHOUSE/ASYLUM/ATLANTIC) 48 21 1 3 GET THROWED 48 21 1 3 GET THROWED 51 BIRD MOON SHOW ON THE MEDICAL PARK/TVT) 54 21 7 BEDROOM BOOM VING YANG TWINS FEAT. AVANT (COLLIPARK/TVT)		30	2:	14	CONCEITED (THERE'S SOMETHING ABOUT REMY)	也
32 37 7 RIDIN' CHAMILLIONAIRE (UNIVERSAL MOTOWN) 33 2C 24 GRILLZ GRILLZ GRILLZ HELLY FEAT PAUL WALL, ALI & GIPP (DERRTY)/FO' REEL/UNIVERSAL MOTOWN) 34 36 13 FIND MYSELF IN YOU BRIAN MCKNIGHT (UNIVERSAL MOTOWN) 35 31 23 TRU LOVE FAITH EVANS (CAPITOL) 36 33 34 UNBREAKABLE ALICIA KEYS (JARMG) 40 6 FLY LIKE A BIRD MARIAH CAREY (ISLAND/IDJMG) 39 14 SNAP YO FINGERS LIL JON (BME/TYT) 41 18 RICK ROSS (SILP-I-SLIDE/DEF JAM/IDJMG) 42 14 8 RICK ROSS (SILP-I-SLIDE/DEF JAM/IDJMG) 43 3 JAMIE FOXX FEAT. TWISTA (J/RMG) 44 3 JAMIE FOXX FEAT. TWISTA (J/RMG) 45 4 3 DAY YOU WANNA TIL (SWISHAHOUSE/ASYLUM/ATLANTIC) 46 7 12 MAGIC CHARLE WILSON (JIVE/ZOMBA) 47 14 18 GET THROWED 48 21 13 GET THROWED 48 21 13 GET THROWED 49 BEDROOM BOOM YING YANG TWINS FEAT. AVANT (COLLIPARK/TVT)	9	31)	38	5	TORN	th
33 2C 24 GRILLZ NELLY FEAT PAUL WALL, ALI & GIPP (DERRTY/FO' REEL/UNIVERSAL MOTOWN) 34 36 11 FIND MYSELF IN YOU BRIAN MCKNIGHT (UNIVERSAL MOTOWN) 35 31 23 TRU LOVE FAITH EVANS (CAPITOL) 36 33 34 UNBREAKABLE ALICIA KEYS (J/RMG) 40 6 FLY LIKE A BIRD MARIAH CAREY (ISLAND/IDJMG) 30 14 SNAP YO FINGERS LIL JON (BME/TYT) 41 8 RICK ROSS (SLIP-N-SLIDE/DEF JAM/IDJMG) 42 40 FEAT KEAK DA SNEAK (SICK WID' IT/BME/WARNER BROS.) 44 8 RICK ROSS (SLIP-N-SLIDE/DEF JAM/IDJMG) 45 WHOA LIL' KIM (QUEEN BEE/ATLANTIC) 46 JAME FOXX FEAT. TWISTA (J/RMG) 47 12 6 GIRL PAUL WALL (SWISHAHOUSE/ASYLUM/ATLANTIC) 48 2 WHY YOU WANNA T.L (GRAND HUSTLE/ATLANTIC) 48 21 13 GET THROWED BUN-B (RAP-A-LOT 4 LIFE/ASYLUM) 49 21 17 BEDROOM BOOM YING YANG TWINS FEAT. AVANT (COLLIPARK/TVT)		32	37	Ť.	RIDIN'	
34 32 13 FIND MYSELF IN YOU BRIAN MCKNIGHT (UNIVERSAL MOTOWN) 35 3 23 FAITH LOVE FAITH EVANS (CAPITOL) 36 33 34 UNBREAKABLE ALICIA KEYS (J/RMG) 40 6 FLY LIKE A BIRD MARIAH CAREY (ISLAND/IDJMG) 3 39 14 SINAP YO FINGERS LIL JON (BME/TVT) 4 18 RICK ROSS (SILP-SLIDE/DEF JAM/IDJMG) 4 18 RICK ROSS (SILP-SLIDE/DEF JAM/IDJMG) 4 19 14 ROSS (SILP-SLIDE/DEF JAM/IDJMG) 5 18 18 HUSTLEN MUSIK LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN) 4 19 6 GIRL PAUL WAYNE (CASH MONEY/UNIVERSAL MOTOWN) 5 2 T. I. (SMRAND HUSTLE/ATLANTIC) 5 3 2 T. I. (SMRAND HUSTLE/ATLANTIC) 5 3 2 T. I. (SMISHAHOUSE/ASYLUMATLANTIC) 5 MAGIC CHARLIE WILSON (JIVE/ZOMBA) 6 T. THINK THEY LIKE ME DOM FRANCHIZE BOYZ (SO SO DEF/VIRGIN) 5 GET THROWED BUN-B (RAP-A-LOT 4 LIFE/ASYLUM) 5 EDDROM BOOM YING YANG TWINS FEAT. AVANT (COLLIPARK/TVT)	-	33	20	24	GRILLZ	t
33 34 UNBREAKABLE ALICIA KEYS (JARMG) 14 40 6 FLY LIKE A BIRD MARIAH CAREY (SLAND/IDJMG) 15 16 17 17 18 18 19 19 19 19 19 19	-	34	32	13	FIND MYSELF IN YOU	
ALICIA KEYS (J/RMG) 40 6 FLY LIKE A BIRD MARIAH CAREY (SLAND/IDJMG) 30 14 SNAP YO FINGERS LIL JON (BME/TYT) 36 8 -40 FEAT. KEAK DA SMEAK (SICK WID' IT/BME/WARNER BROS.) 44 8 HUSTLIN' RICK ROSS (SLIP-N-SLIDE/DEF JAM/IDJMG) WHOA LII' KIM (QUEEN BEE/ATLANTIC) 54 3 JAME FOXX FEAT. TWISTA (J/RMG) HUSTLER MUSIK LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN) 12 6 GIRL PAUL WALL (SWISHAHOUSE/ASYLUM/ATLANTIC) WHY YOU WANNA T.I. (SRAND HUSTLE/ATLANTIC) TAGNO JAME FOX FEAT. TWISTA (J/RMG) 17 2 WHY YOU WANNA T.I. (SRAND HUSTLE/ATLANTIC) MAGIC CHARLIE WILSON (JIVE/ZOMBA) 1 THINK THEY LIKE ME DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN) 2 17 BEDROOM BOOM VING YANG TWINS FEAT. AVANT (COLLIPARK/TVT)	1	35	31	23		
MARIAH CAREY (ISLAND/IDJMG) 3 39 14 ILLON (BME/TVT) 36 TELL ME WHEN TO GO E-40 FEAT. KEAK DA SNEAK (SIGK WID' IT/BME/WARNER BROS.) 44 8 HUSTLIN' RICK ROSS (SILP-N-SLIDE/DEF JAM/IDJMG) 8 WHOA LIL' KIM (QUEEN BEE/ATLANTIC) JAMIE FOXX FEAT. TWISTA (J/RMG) 43 JAMIE FOXX FEAT. TWISTA (J/RMG) 44 18 LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN) 45 18 5 HUSTLER MUSIK LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN) 46 7 12 MAGIC CHARLIE WILSON (JIVE/ZOMBA) 47 10 38 LITHINK THEY LIKE ME DIEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN) 48 21 13 GET THROWED 48 21 13 GET THROWED 49 BEDROOM BOOM VING YANG TWINS FEAT. AVANT (COLLIPARK/TVT)	I	36	33	34	UNBREAKABLE	垃
TELL ME WHEN TO GO E-40 FEAT, KEAK DA SNEAK (SICK WID' IT/BME/WARNER BROS.) HUSTLIN' RICK ROSS (SLIP-N-SLIDE/DEF JAM/IDJMG) WHOA LII' KIM (QUEEN BEE/ATLANTIC) JAMIE FOXX FEAT. TWISTA (J/RMG) HUSTLER MUSIK LII WAYNE (CASH MONEY/UNIVERSAL MOTOWN) 12 6 GIRL PAUL WALL (SWISHAHOUSE/ASYLUM/ATLANTIC) WHY YOU WANNA TI. (GRAND HUSTLE/ATLANTIC) MAGIC CHARLIE WILSON (JIVE/ZOMBA) TI HINK THEY LIKE ME DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN) GET THROWED BUN-B (RAP-A-LOT 4 LIFE/ASYLUM) BEDROOM BOOM YING YANG TWINS FEAT. AVANT (COLLIPARK/TVT)		0	40	6		山
### FACTOR OF THE PROPERTY OF		(31)	39	14		位
A RICK ROSS (SLIP-N-SLIDE/DEF JAM/IDJMG) WHOA LII's KIM (QUEEN BEE/ATLANTIC) JP PLAY A LOVE SONG JAMIE FOXX FEAT. TWISTA (J/RMG) HUSTLER MUSIK LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN) 12 6 GIRL PAUL WAIL (SWISHAHOUSE/ASYLUM/ATLANTIC) 38 2 T.L (GRAND HUSTLE/ATLANTIC) MAGIC CHARLIE WILSON (JIVE/ZOMBA) 1 THINK THEY LIKE ME DIEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN) GET THROWED BUN-8 (RAP-A-LOT 4 LIFE/ASYLUM) BEDROOM BOOM YING YANG TWINS FEAT. AVANT (COLLIPARK/TVT)		(#)	36	8		
LIL' KIM (QUEEN BEE/ATLANTIC) DJ PLAY A LOVE SONG JAMIE FOXX FEAT. TWISTA (J/RMG) 18 5 HUSTLER MUSIK LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN) 12 6 GIRL PAUL WALL (SWISHAHOUSE/ASYLUM/ATLANTIC) WHY YOU WANNA T.I. (GRAND HUSTLE/ATLANTIC) MAGIC CHARLIE WILSON (JIVE/ZOMBA) 1 THINK THEY LIKE ME DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN) GET THROWED BUN-B (RAP-A-LOT 4 LIFE/ASYLUM) BEDDROOM BOOM YING YANG TWINS FEAT. AVANT (COLLIPARK/TVT)	1		14	8		
JAMIE FOXX FEAT. TWISTA (J/RMG) HUSTLER MUSIK LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN) 12 6 GIRL PAUL WAIL (SWISHAHOUSE/ASYLUM/ATLANTIC) 38 2 T. (GRAND HUSTLE/ATLANTIC) MAGIC CHARLIE WILSON (JIVE/ZOMBA) 1 THINK THEY LIKE ME DIST FRANCHIZE BOYZ (SO SO DEF/VIRGIN) GET THROWED 11 13 GET THROWED 12 17 BEDROOM BOOM YING YANG TWINS FEAT. AVANT (COLLIPARK/TVT)	Ì	0		8	***************************************	
LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN) GIRL PAUL WALL (SWISHAHOUSE/ASYLUM/ATLANTIC) WHY YOU WANNA T.I. (GRAND HUSTLE/ATLANTIC) MAGIC CHARLIE WILSON (JIVE/ZOMBA) THINK THEY LIKE ME DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN) GET THROWED BUN-B (RAP-A-LOT 4 LIFE/ASYLUM) BEDDROOM BOOM YING YANG TWINS FEAT, AVANT (COLLIPARK/TVT)		1	54	3		山
12 6 PAUL WALL (SWISHAHOUSE/ASYLUM/ATLANTIC) 1 1 1 1 1 1 1 1 1	1	#3	18	5		
T.I. (GRAND HUSTLE/ATLANTIC) 46 17 21 MAGIC CHARLIE WILSON (JIVE/ZOMBA) 1 THINK THEY LIKE ME DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN) 48 21 13 GET THROWED BUN-B (RAP-A-LOT 4 LIFE/ASYLUM) BEDROOM BOOM YING YANG TWINS FEAT. AVANT (COLLIPARK/TVT)			12	6		位
CHARLIE WILSON (JIVE/ZOMBA) 7 0 38	١		38	2.		
DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN) GET THROWED BUN-8 (RAP-A-LOT 4 LIFE/RSYLUM) BEDROOM BOOM YING YANG TWINS FEAT, AVANT (COLLIPARK/TVT)		46	17	2+		
BUN-B (RAP-A-LOT 4 LIFE/ASYLUM) BEDROOM BOOM YING YANG TWINS FEAT. AVANT (COLLIPARK/TVT)		47	-0	38		w
YING YANG TWINS FEAT, AVANT (COLLIPARK/TVT)	ĺ	48	:1	13		
MOVE ABOUND		8	12	17		ŵ
12 7 MOVE AROUND B.G. FEAT. MANNIE FRESH (CHOPPA CITY/KOCH)		100	!2	7	MOVE AROUND B.G. FEAT. MANNIE FRESH (CHOPPA CITY/KOCH)	

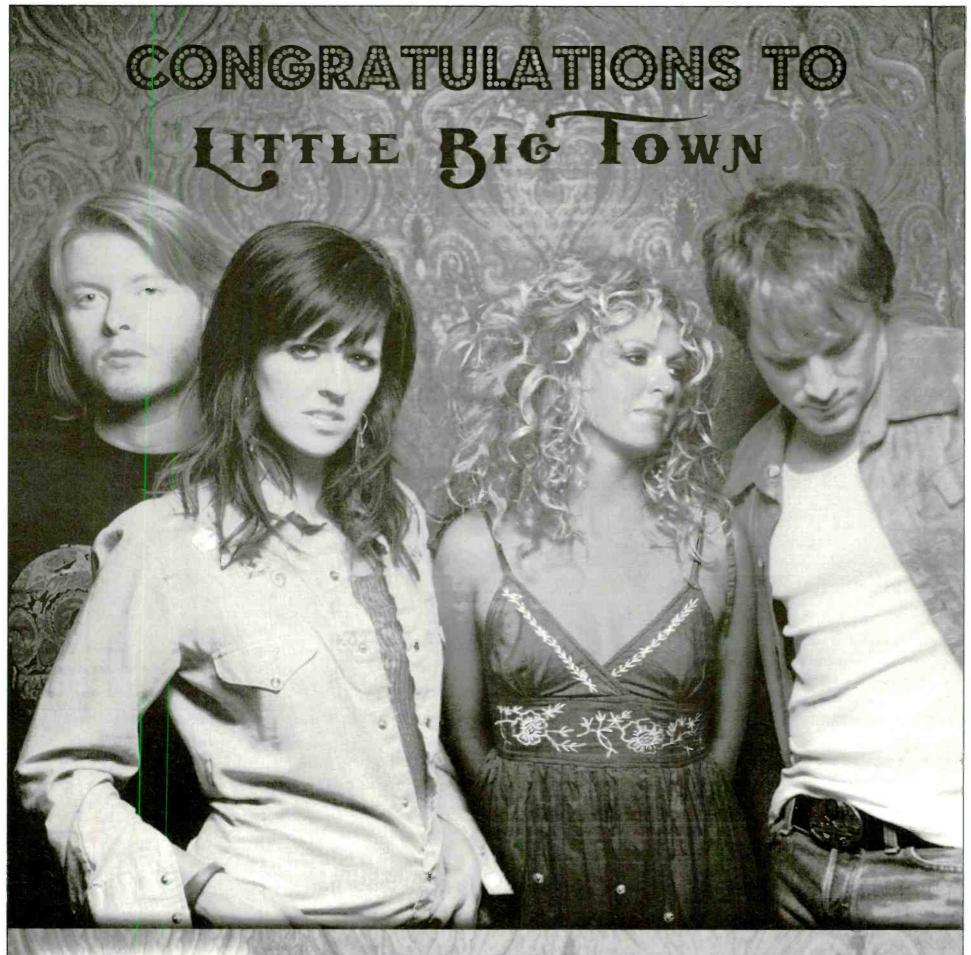
4	A	10 SI	TR&B/HIP HOP NGLES SALES
THIS	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
0	1	5	SISTER SCOUNDREL SQUAD FEAT, BUN-B (INVISIBLE)
0	2	17	GHETTO SCOUNDRELS FEAT. PASTOR TROY (INVISIBLE)
63		4	SWEAT
0		- 0	JES (CELESTIAL ARTS PUBLISHING) WELCOME TO MY PARTY
			AHMIR (AHMIR) THINKIN' BOUTCHOO
	5	3	GARY ESCOE (TCB/ESCOTICA PRODUCTIONS)
6	2	2	REMEMBER RENA SCOTT (AMOR/K.E.S.)
7	5	15	CHECK ON IT BEYONCE FEAT. SLIM THUG (COLUMBIA/SUM)
8			I TRADE IT ALL
9	16	2	ORLANDO BROWN (UP ONE ENTERTAINMENT) IT'S WHATEVER
	-		FREDDY P FEAT. RAYZOR & PRESSURE (MOMAX/PMG) ONLY LIVE ONCE
10	101	2	TIMBUK II (RAW NAKED)
11	6.	6	OOOH ALYZE ELYSE FEAT. CELINSKI (SOUL CITY/TRUMP)
12	9	11	GET LOOSE BLU CRUSH (BLU CRUSH)
13		17	SHOULDER WORK GEL FEAT. STAT QUO (FORESEEN LEGENOS/SUPERNATURAL)
14	12	5	GRIND WINTERS OUT MIKE WATTS FEAT. JIZ NICKLEZ & PAUL WALL (WATTS)
15	13	17	I AM NOT MY HAIR INDIA-ARE (UNIVERSAL MOTOWN)
0	22	12	MS. NEW BOOTY
17		2	MY EVERYTHING
18		1	THE NEXT ONE (GITIT2GETHA)
1987			JOSEPHINE SINCERE (KIXX) BABY GIRL
19	14	23	TRE' (SEL'SUM) BOOM DRAH
20	18	8	Y.G.O. (NEGRIL WEST/ORPHEUS)
21	20	37	RUN IT! CHRIS BROWN (JIVE/ZOMBA)
0	30		I REMEMBER MELI'SA MDRGAN (LU ANN/ORPHEUS)
1	36	13	SHAKE YING YANG TWINS FEAT. PITBULL (COLLIPARK/TVT)
24	29	6	YO (EXCUSE ME MISS) CHRIS BROWN (JIVE/ZOMBA)
25	32	13	TOUCH IT BUSTA RHYMES (AFTERMATH/INTERSCOPE)
NAME OF TAXABLE PARTY.			

- /		51	HYTHINIC AIRPLAY	
	I AST WEEK	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	HET
0		10	LEAN WIT IT, ROCK WIT IT DEM FRANCHIZE BOYZ FEAT. LIL PEANUT & CHARLAY (SO SO DEF/VIRGIN)	
0		15	TEMPERATURE SEAN PAUL (VP/ATLANTIC)	*
3		15	MS. NEW BOOTY BUBBA SPARDOX FEAT, YING YANG TWINS & MR. COLLIPARK (NEW SOUTH/PURPLE RIBBON/VIRGIN)	
۷		17	BE WITHOUT YOU	1
έĒ		11	MARY J. BLIGE (GEFFEN/INTERSCOPE) RIDIN'	
	4	14	YO (EXCUSE ME MISS)	1
7		7	CHRIS BROWN (JIVE/ZOMBA) LOVE	1
			KEYSHIA COLE (A&M/INTERSCOPE) GIRL	9130
8		7	PAUL WALL (SWISHAHOUSE/ASYLUM/ATLANTIC) I'M N LUV (WIT A STRIPPER)	1
9	ŧ	16	T-PAIN FEAT. MIKE JONES (KONVICT MUZIK/JIVE/ZOMBA) TELL ME WHEN TO GO	1
10)	1=	9	E-40 FEAT, KEAK DA SNEAK (SICK WIO' IT/BME/WARNER BROS.)	
19	1:	18	FRESH AZIMIZ BOW WOW FEAT, J-KWON & JERMAINE DUPRI (COLUMBIA/SUM)	12
12	8	20	SO SICK NE-YO (DEF JAM/IDJMG)	1
3	16	12	ROMPE DADDY YANKEE (EL CARTEL/INTERSCOPE)	
ے -	1=	9	SOS RIHANNA (SRP/DEF JAM/IDJMG)	1
- 5	18	24	GRILLZ NELLY FEAT. PAUL WALL, ALI & GIPP (DERRTY/FO' REEL/UNIVERSAL MOTOWN)	1
-6	25	5	WHAT YOU KNOW T.I. (GRAND HUSTLE/ATLANTIC)	
100	18	22	CHECK ON IT BEYONGE FEAT. SLIM THUG (COLUMBIA/SUM)	ť
1 E		5	WHEN YOU'RE MAD	t
16	4	8	NE-YO (DEF JAM/IDJMG) BEST FRIEND	
₹C	32	4	50 CENT & OLIVIA (G-UNIT/INTERSCOPE) SO WHAT	
11			FIELD MOB FEAT. CIARA (DTP/GEFFEN/INTERSCOPE) SNAP YO FINGERS	
			LIL JON FEAT. E-40 & SEAN PAUL OF THE YOUNGBLOODZ (BME/TVT) POPPIN' MY COLLAR	
22			THREE 6 MAFIA (HYPNOTIZE MINDS/COLUMBIA/SUM) GIT IT	
33	T	1	YING YANG TWINS FEAT. BUN-B (COLLIPARK/TVT) BRING OUT THE FREAK IN YOU	
34	8	g	LIL ROB (UPSTAIRS) UNPREDICTABLE	
35	:1	8	JAMIE FOXX FEAT. LUDACRIS (J/RMG)	-

Â)	Al	DULT R&B.
11	LAST WEEN	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
	1	20	BE WITHOUT YOU MARY J. BLIGE (GEFFEN/INTERSCOPE)
0	Sec.	18	CAN'T LET GO ANTHONY HAMILTON (SO SO DEF/ZOMBA)
3	2	27	IN MY MIND HEATHER HEADLEY (RCA/RMG)
(1)	6	12	JUST CAME HERE TO CHILL THE ISLEY BROTHERS FEAT. RONALD ISLEY (DEF SOUL/DEF JAM/IDJMG)
5	5	29	LOOKING FOR YOU KIRK FRANKLIN (FO YO SOUL/GOSPO CENTRIC/ZOMBA)
6	4	15	UNPREDICTABLE
7	7	12	JAMIE FOXX FEAT. LUDACRIS (J/RMG) FIND MYSELF IN YOU BRIAN MCKNIGHT (UNIVERSAL MOTOWY)
	3	23	MAGIC
9	9	30	CHARLIE WILSON (JIVE/ZOMBA) UNBREAKABLE
6	10	11	ALICIA KEYS (J/RMG) SO SICK NEYO (DEF JAM/IDJMG)
a	12	6	OOH WEE
12	13	11	TEENA MARIE (CASH MONEY/UNIVERSAL MOTOWN) I REFUSE URBAN MYSTIC (SOBE/WARNER BROS.)
13	11	23	TRU LOVE FAITH EVANS (CAPITOL)
10	17		GOD'S GIFT
15	14	36	JEFF MAJORS FEAT. KELLY PRICE (MUSIC ONE/EPIC/SUM) I WANNA BE LOVED TO ANNE (CONDITIONS OF ANNE DAGS)
16	21	4	FILY LIKE A BIRD
0	19	10	MARIAH CAREY (ISLAND/IDJMG) LOVE
(II)	20	8	KEYSHIA COLE (A&MINTERSCOPE) PRETTY BABY FOLD SPERT (FOLDAY DEPOLE MARINED DOOS.)
19	13	10	ERIC BENET (FRIDAY/REPRISE/WARNER BROS.) INTO YOU FOR (MINEROEL MOTOWAL)
20	16	18	KEM (UNIVERSAL MOTOWN) I AM NOT MY HAIR INDIA ABIE (UNIVERSAL MOTOWAL)
City.	22	16	INDIA ARIE (UNIVERSAL MOTOWN) FIRST LOVE GOAPELE (SKYBLAZE/COLUMBIA/SUM)
	23	7	ELAY DOWN FLOETRY (ERVINGWONDER/GEFFEN/INTERSCOPE)
git.	29	4	YOU RAHEEM DEVAUGHN (JIVE/ZOMBA)
24	24	20	DON'T FORGET ABOUT US
25	26	8	MARIAH CAREY (ISLAND/IOJMG) BEAUTIFUL, LOVED & BLESSED TAMAR FEAT. PRINCE (INIVERSAL REPUBLIC)
			TOWALL FOR SUITOR (ALLIANDE DELABETO)

☆ HITPREDICTOR	77
DATA PROVIDED BY promosquad	
See ≼hart legend for rules and explanations. Yettow indicates recently tested to	ile,
AREIST TRIE/LABEL/(Score) Cr	art Ran
R&B/HIP-HOP AIRPLAY	
KIFK FRANKLIN Looking For You ZOMBA (84.5)	1
AVENT 4 Minutes INTERSCOPE (71.1)	1
NE (O Alhen You're Mad (DJMG (79.8)	2
CHRISTINA MILIAN Say I (BJMG (82.8)	2
JAEGED EDGE Good Luck Charm sum (85.4)	2
MARY J. BLIGE FEAT. BROOK-LYN Enough Cryin INTERSCOPE (93.0)	2
LETOYA Forn Capitol (73.8)	3
MARIAH CAREY Fly Like A Bird IBJME (90.1)	3
LIL JON FEAT. E-40 & SEAN PAUL Snap Ya Fingers TVT (74.9)	3
JAPIE = DXX FEAT. TWISTA DJ Pley & Lova Song RMG (85.3)	4
PABL WALL Girl ATLANTIC (69.9)	4
FIELD MOB FEAT. CIARA So What INTERSCOPE (78.6)	5
RAT J What I Need SANCTUARY (77.0)	6
☆ JONELL JONES I'M GOBA2 Be ZEMBA (68.5)	6
BLACK EUDDAFLY FEAT. FABOLOUS Bad Girl IDJMG (73.9)	
☆ CHRIS BROWN Gimme That ZDMEA (86.3)	
RHSTHMIC AIRPLAY	
PALL W. FLL Girl atlantic (77.9)	
BOY WCW Fresh Azimiz SUM (77.0)	1
RIHANNA SOS IDJMG (95.0)	1
NE-d⊙ Witen You're Mad IDJMG (77.6)	1
50 CENT-8 OLIVIA Best Friend INTERSCOPE (73.1)	1
FIE_D MOB FEAT. CIARA So What INTERSCOPE (71.3)	2
SHAKIRA FEAT. WYCLEF JEAN Hips Don't Lie (SUM) (72.0)	2
CHRESTINA MILIAN Say Fiding (76.2)	2
RAY J What I Need SANCTUARY (81.1)	2
PALLA DEANDA FEAT, BABY BASH Doing Too Much EVIDENT (69.3)	3
TO MARIAH CAREY FEAT. SNOOP DOGG Say Somethin' IDJMG (68.4)	
CHPS BROWN Gimme That ZOMBA (85.9)	
MIL 3 J Complete Universal MOTOWN (69.4)	
CHERISH DO II TO II CAPITOL (66.9)	
MARIO VAZQUEZ Gallery RM3 (65.7)	
THE PARY J. BLIGE FEAT. BROOK-LYN Enough Cryin' INTERSCOPE (93.9)	
TISS'S ELLIOTT We Run This ATLANTIC (97.2)	
JAGGED EDGE Good Luck Charm SUM (83.4)	

ADULT R&B AND RHYTHMIC AIRPLAY: 63 adult R&B stations and 64 rhythmic stations are electronically monitored by Nielsen Broaccast 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. HITPREDICTOR: © 2006, Promosquad and HitPredictor are trademarks of Think Fast LLC.





... For achieving GOLD Sales for "The Road to Here" and a GOLD digital download for their hit single, "Boondocks"!

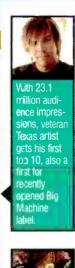


N



COUNTRY Billogard

HOT COUNTRY, SONGS TITLE PRODUCER (SONGWRITER) 1 2 15 WHAT HURTS THE MOST **Rascal Flatts** Keith Urban G CAPITOL TONIGHT I WANNA CRY WHO SAYS YOU CAN'T GO HOME Bon Jovi Duet With Jennifer Nettles NOBODY BUT ME GET DRUNK AND BE SOMEBODY Toby Keith SHOW DOG NASHVILLE Montgomery Gentry O COLUMBIA SHE DON'T TELL ME TO 5 € LIVING IN FAST FORWARD 3 1 BELIEVE Brooks & Dunn 10 1 WHEREVER YOU ARE Jack Ingram 12 13 BIG MACHINE YOUR MAN F.ROGERS (C.STAPLETON, C.DUBOIS, J.EVERETT) 10 8 5 Jason Aldean 13 14 OX (J.RICH, V.MCGEHE, R.CLAWSON) BROKEN BOW THE LUCKY ONE Faith Hill WARNER BROS/WRN 14 16 SOMETHING'S GOTTA GIVE LeAnn Rimes 13 16 17 Dierks Bentley © CAPITOL SETTLE FOR A SLOWDOWN 15 5 14 Tim McGraw WHEN THE STARS GO BLUE 15 15 17 20 Joe Nichols SIZE MATTERS (SOMEDAY) 16 THE SEASHORES OF OLD MEXICO George Strait MCA NASHVILLE 17 Phil Vassar AIR LAST DAY OF MY LIFE 18 EVERY TIME I HEAR YOUR NAME Keith Anderson Craig Morgan 20 THE WORLD Brad Paisley ● ARISTA NASHVILLE 21 21 25 . 37 EY,K.LOVELACE,L.T.MILLER) SheDaisy URIC STREET I'M TAKING THE WHEEL 22 22 23 22 Gretchen Wilson Featuring Merle Haggard OF EPIC Gretchen Wilson Featuring Merle Haggard OF EPIC POLITICALLY UNCORRECT 23 24 27 STEAGALL.B.HENDERSON LIFE AIN'T ALWAYS BEAUTIFUL Gary Allan MCA NASHVILLE 24 27 30 Kenny Rogers I CAN'T UNLOVE YOU 25 26 29 I LOVE MY LIFE Jamie O'Neal O CAPITOL 26 26 28 31 SMITH, T. NICHOLS) BRING IT ON HOME W.KIRKPATRICK, LITTLE BIG TOWN (W.KIRKPATRICK, G. BIECK, T.H. BIECK Little Big Town • EQUITY 27 31 33 27 Rodney Atkins © CURB IF YOU'RE GOING THROUGH HELL (BEFORE THE DEVIL EVEN KNOWS) 28 28 29 32 Carrie Underwood DON'T FORGET TO REMEMBER ME 29 39 46 HOW 'BOUT YOU Eric Church © CAPITOL 30 34







dua. Draws 988,000

audlence

WEEK	LAST	2 WEEKS AGO	WEEKS ON CHT	TITLE PRODUCER (SONGWRITER)	Artist	CERT.	DEAN
37)			2	GREATEST SUMMERTIME B.CANNON.K.CHESNEY (S.MCEWAN.C.WISEMAN)	Kenny Chesney BNA		
32	32	39		WHY, WHY, WHY C.CHAMBERLAIN (B.CURRINGTON,T.MARTIN,M.NESLER)	Billy Currington • MERCURY		
33	35	40	4	DOWN IN MISSISSIPPI (UP TO NO GOOD) G.FUNDIS (K.BUSH, K.HALL. J. NETTLES)	Sugarland • MERCURY		
4	34	35	11	NEVER MIND ME B.KENNY, J.RICH. P.WORLEY (B.KENNY, J.RICH. E.CLAWSON)	Big & Rich • WARNER BROS /WRN		
35	36	38	11	ON AGAIN TONIGHT FROGERS (M. GREEN, J. MELTON, P.B. WHITE)	Trent Willmon © COLUMBIA		
6	37	42	6	YEE HAW J.RITCHEY (J.OWEN, C. BEATHARD, K. MARVELL)	Jake Owen © RCA		
7	38	44		FAVORITE STATE OF MIND M. WILLIAMS (M. CHAGNON, B. OALY)	Josh Gracin LYRIC STREET		
88	40	36		NOT READY TO MAKE NICE	Dixie Chicks COLUMBIA		
a	41	41		R.RUBIN (E.ROBISON,M.MAGUIRE.N.MAINES.O.WILSON) THE LAST OF A DYING BREED	Neal McCoy		
10	33	28	18	E.SILVER (T.CONNERS,D.ROLLINS,D.WILLIAMS) NOT GOING DOWN	Jo Dee Messina		
7	43	45	5	B.GALLIMORE,T.MCGRAW (K.SAVIGAR,S.BOLTON) AIN'T WHAT IT USED TO BE	● CURB Megan Mullins		
2	45	60		M.BRIGHT (T.MARTIN,M.NESLER) FINDIN' A GOOD MAN	Danielle Peck		
13	47	47	7	J.STOVER (J.STOVER,B.D. MAHER,C. KDESEL) I DON'T KNOW WHAT SHE SAID	Blg MACHINE Blaine Larsen		
14				T.JOHNSON,R.L.FEEK (C.BATTEN,K.BLAZY,L.TURNER) SATISFIED	GIANTSLAYER/BNA Ashley Monroe		
	50	51		M. WRIGHT (A.MONROE, S. BARRIS) THAT'S HOW THEY DO IT IN DIXIE Hank Williams Jr. With Green	COLUMBIA		
5		8	7	D.JOHNSON (C.TOMPKINS, J.KEAR, M.IRWIN) WAL-MART PARKING LOT	ASYLUM-CURB Chris Cagle		
16	40	3	7	R.WRIGHT,C.CAGLE (B.JAMES) BRAND NEW GIRLFRIEND	© CAPITOL Steve Holv		
7	48	49	13	L.MILLER (S.MINOR, B.ALLMANO, J. STEELE)	● CURB		
8	42	26	11	A.REYNOLDS (G.KENNEDY, W.KIRKPATRICK)	h Brooks & Trisha Yearwood PEARL/LYRIC STREET		
9	51	54	10	THIS TIME AROUND M.MCCLURE,CROSS CANADIAN RAGWEED (C.CANADA,R.ROGERS)	Cross Canadian Ragweed • UNIVERSAL SOUTH		
0		SHOT BU T	1	ME AND MY GANG D. HUFF, RASCAL FLATTS (J. STEELE, T.MULLINS, J. STONE)	Rascal Flatts O LYRIC STREET		
1	49	50	10	GOOD TO GO D.S.MILLER,T.NOVICK (T.NICHOLS,R.CLAWSON)	John Corbett FUN BONE/C05		
2	53	-		GOD ONLY CRIES M.D.CLUTE, DIAMOND RIO (T.JOHNSON)	Diamond Rio ARISTA NASHVILLE		
13	N	EW	1_	LEAVE THE PIECES J.LEVENTHAL,R.DEPOFI.J.SHANKS,M.BRANCH,P.WORLEY (J.HANSON,B.AUST	The Wreckers N) • MAVERICK/WARNER BROS./WRN		
34)	N	EW	1	BACKWARDS D.HUFF.RASCAL FLATTS (M.CHAGNON.T.MULLINS)	Rascal Flatts • LYRIC STREET		
55	59	E	2	COUNTRY MUSIC LOVE SONG C. HOWARD.E. PITTARELLI, (BUF.E. PITTARELLI, R. ROYER)	Bomshel • CURB		
56	N	EW	1	ELLSWORTH D.HUFRASCAL FLATTS (N.THRASHER.W.MOBLEY.M.DULANEY)	Rascal Flatts • LYRIC STREET		
57	N	EW	1	D.HOFFRASCAL FLATTS (N. IMAGAREK, W. MOBLET, M. DOLANET) PIECES D.HUFFRASCAL FLATTS (J. DEMARCUS, J. D. ROONEY, G. LEVOX, M. POWELL)	Rascal Flatts • LYRIC STREET		
58)	54	58	1	EASY DOES IT	Hot Apple Pie		
59	57	60	6	R.LANDIS (K.PLUSH, A.DORFF) BEFORE HE CHEATS	Carrie Underwood	Park C	
30		EW		M.BRIGHT (C.TOMPKINS, J.KEAR) A GOOD MAN	ARISTA/ARISTA NASHVILLE Emerson Drive		
				B.ALLEN,K.FOLLESE (K.FOLLESE, A.FOLLESE, V.SHAW)	MIDAS		Į

☆ HITPREDICTOR

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les and explanations. Yellow indicates recently tested title

		ŵ ind⊭catas New Relea
ARTIST/Title/LABEL/(Score)	Chart Rank	ARTIST/Title/LABEL/(Score)
COUNTRY		TIM MCGRAW When The Stars Go Blue cure (78.5)
RASCAL FLATTS What Hurts The Most LYRIC STREET (87.3)	1	JOE NICHOLS Size Matters (Someday Universal South (92.2)
BON JOVEWITH JENNIFER NETTLES		GEORGE STRAIT The Seashores Of O d Mexico MCA NASHV LLE (85.0)
Who Says You Can't Go Home IDJMG (81.7)	3	PHIL VASSAR Last Day Of My Life Arista NASHVILLE (98.4)
BLAKE SHELTON Nobody But Me WARNER BROS. (85.5)	4	CRAIG MORGAN I Got You BROKEN BOW (83.3)
TOBY KEITH Get Drunk And Be Somebody Show bog (83.2)	5	BRAD PAISLEY The World ARISTA NASHWLLE (87.5)
BROOKS & DUNN Believe ARISTA NASHVILLE (78.8)	8	GRETCHEN WILSON FEAT, MERLE HAGGARD
JASON ALDEAN Why BROKEN BOW (76.9)	11	Politically Uncorrect EPIC (76.1)
FAITH HIL. The Lucky One warner BROS. (77.4)	12	GARY ALLAN Life Ain't Always Beautiful McA NASHVILLE (87.6)
LEANN RIMES Something's Gotta Give ASYLUM-CURB (75.0)	13	KENNY ROGERS I Can't Uniove You CAPITOL (90.3)
Cattle Faul Claudaus Assista (07.0)	- 14	LAMIE CONTRAL I Love My Life CADITOL (20 3)

ARTIST/Title/LABEL/(Score) If You're Going Through Hell curs (75.0) INS If You're Going Inrough Hell CURB (75.0)
ERWOOD Donft Forget To Remember Me ARISTA NASHVILLE (93.7)
5 Not Ready To Make Nice COLUMBIA (94.3)
7 The Last Of A Dying Breed 903 MUSIC (82.6)
SEN I Don't Know What She Said BNA (75.1) CHRIS CAGLE Wal-Mart Parking Lot CAPITOL (78.7)
DIAMOND RIO God Only Cries Arista Nashville (94.7)
THE WRECKERS Leave The Pieces Warner Bros. (79.1)

Don't miss another important

BillboardRadioMonitor.com

HOT COUNTRY SONGS: 123 country stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. © 2006 VNU Business Media, Inc. All rights reserved.

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ALL CHARTS: See Chart Legend for rules and explanations.

BETWEEN THE BULLETS wjessen@billboard.com

'SUMMERTIME' ARRIVES EARLY FOR CHESNEY

With spins detected at 62 monitored signals, the third single from Kenny Chesney's "The Road and the Radio" gleans Greatest Gainer and most new stations.

The song re-enters the chart, having spent one week on its lower end when the album hit programmers' in-poxes last fall.

"Summertime" gathers 5.2 million audience impressions, up 4.8 million. It pulled in at least six plays from 33 stations on Billboard's Nielsen BDS-monitored panel that previously had the song in rctation.



Los Angeles, Seattle and Atlanta are the hottest markets for the single so far, with 793,000 impressions noted at KZLA Los

> Angeles, 463,000 at KMPS Seattle and 449,000 at WKHK Atlanta. More than 20 plays during the tracking week are counted at seven monitored stations, led by 31 spins at KTYS Dallas.

> Chesney's current tour opened March 23 at Dayton, Ohio's Nutter Center and runs through early September.

-Wade Jessen

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Samantha Sley Senior Vice Fresident Strategic Marketing Alloy Media + Marketing



Dave Knox Teen External Relations Manager P&G Beauty



Gleg Tseng Chief Executive Officer Tagged.com

HIGHLIGHTS

- Keynote: Explore how Virgin markets its brands to meet the everchanging needs of today's savvy teens.
- Street Smarts: What's bubbling up from the streets into the mainstream, the latest emerging trends and the buzz of the moment.
- Style Wise: How to launch a new product using teens as marketers, how to mix media to let teen consumers navigate through retail environments, and what trends will make it though to the next season.
- Movie Madness: Get the inside story or how Hollywood uses nontraditional marketing strategies to attract teens.
- Tech Heads: Where is the wireless revolution taking teen products?
- Music to Their Ears: Music carries the moment on every screen
 case studies on using music as a successful marketing strategy.
- Teens call the shots in a candid conversation of what turns them on and what turns them away.

We left What Teens Want with some fantastic marketing and partnership ideas that we're using today!

-Tori Watt, Marketing Manager, Dualstar Entertainment Group

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Sponsorship

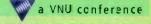
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Sergio Vega

N Nielsen Broadcast Data N

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HOT LATIN SONGS ... TITLE OF CHILD PRODUCER (SONGWRITER) PRODUCER (SONGWRITER) PRODUCER (SONGWRITER) PRODUCER (SONGWRITER) S. GEDRGE, E. RUFFINENGO (L.A.MARQUEZ) LO QUE ME GUSTA A MI Anais Juanes SURCO /UNIVERSAL LATINO 5 3 Wisin & Yandel LLAME PA' VERTE ES.NELLY (WISIN, YANDEL) ROMPE MONSERRATE, DJ. URBA, S. FISHER (R. AYALA, V. CABRERA) Daddy Yankee EL CARTEL /INTERSCOPE 4 2 MACHUCANDO TIMES (R. AYALA, E. DAVILA) Daddy Yankee EL CARTEL /INTERSCOPE Wisin & Yandel Featuring Aventura NOCHE DE SEXO 9 7 Conjunto Primavera ALGO DE MI J.GUILLEN (O.VILLARREAL) DOWN MAMPO Rakim & Ken-Y 8 21 MAMBO KINGS (G.CRUZ,K.VASQUEZ,J.NIEVES) ALIADO DEL TIEMPO Mariano Barba 12 15 COMO SI NO NOS HUBIERAMOS AMADO Laura Pausini 10 10 10 10 ELLA Y YO Aventura Featuring Don Omar 2 6 4 Los Tigres Del Norte SENOR LOCUTOR 12 22 25 NA NA NA (DULCE NINA) AB. Quintanilla III Presents Kumbia Kings AB. QUINTANILLA III,C.*CK* MARTINEZ (A.B. QUINTANILLA III,C.*CK* MARTINEZ,L.GIRALDO) CHULIN CULIN CHUNFLY (THE RATTLESNAKE SONG) Voltio Featuring Calle 13 13 11 12 14 15 22 UN BESO CANTÓS, A SANTOS (A SANTOS) 14 0 15 TEMPERATURE R.FULLER (S.PHENRIQUES.A.MARSHALL, R.FULLER) Sean Paul 16 16 25 32 CAILE CAILE CAILE CAMPA THINES (TITO "EL BAMBINO") T QUE VIDA LA MIA A.VAZQUEZ,K.CIBRIAN (K.CIBRIAN,M.RUIZ) Reik SONY BMG NORTE 18 20 26 Chayanne SONY BMG NORTE 26 28 19 SI YO FUERA TU AMOR Alacranes Musical 17 16 20 Jenni Rivera 21 DE CONTRABANDO 29 27 PRIVERA (JOEDANIAN) HIPS DON'T LIE WIFANJ.DUPLESSIS,S.MEBARAK R. (W.JEAN.J. OUPLESSIS,S. MEBARAK R., O. ALFANNOL, PARKER Shakira Featuring Wyclef Jean 27 -POR UNA MUJER LIBERTAD Ivy Queen LA CALLE /UNIVISION 13 18 13 (M.I.PESANTE) NUESTRO AMOR

	Song is the first to appear in the	THIS	LAST	2 WEEKS AGO	WEEKS ON CHT	TITLE PRODUCER (SONGWBITER) Artist IMPRINT / PROMOTION LABEL	PEAK
K	top 20 of all	26	13	8	16	CONTRA VIENTO Y MAREA Intocable R.MUNDZ,R.MARTINEZ (J.E.MURGIA,M.L.ARRIAGA) EMILLATIN	2
	four Latin genre charts, thanks	27	21	23	6	SIN TU AMOR Christian Castro CLOPEZ (C SOROKIN) UNIVERSAL LATINO	21
	to five versions:	28	m	41	6	DIAMOND GIRL D.PAVEL.J.CHAN (A.LAMMOGLIA, J.A.GRANDA) BALBOA	28
	ballad, reggaetón, -	29	31	30	519	PARA QUE REGRESES El Chapo De Sinaloa E-PEREZ (G RAMIREZ FLORES) DISA	28
	duranguense,	30	24	29		PERDICION La 5A Estacion	24
	salsa and techno, it also	3	37	39	·	A.AVILA (N.JIMENEZ) SONY BMG NORTE QUE ME ALCANCE LA VIDA Sin Bandera	30
	bows at No. 79	32	36	48	3	A.BAQUEIRO (L.GARCIA,N.SCHAJRIS) SONY 8MG NORTE ABRAZAME Camila	
	on The Bill- board Hot 100.	33	40	42		M.DOMM (M.00MM) SONY 8MG NORTE ATREVETE TE, TE! Calle 13	26
		34	34	40		E.C.ABRA.D.FDRNARIS (R.PEREZ) WHITE LION /SONY BMG NORTE ME PREGUNTO Belanova	3/
		35	42	31		C.LOPEZ (D.GUERRERD) UNIVERSAL LATINO VIVA EL AMOR Control	2.
	190		-			J.G.DEGOLLADO S.DEGOLLADO (M.A.SDLIS) UNIVISIDN SEDUCCION Thalia	3
	Singer/song-	36	32	35		ESTEFANO (ESTEFANO.J.L.PAGAN) EMILATIN UNO Y UNO ES IGUAL A TRES Jeremias	34
	writer's first	37	43	-	2	S.KRYS (C.ELIPEZ AVILA) OJOS DE CIELO El Sueno De Morfeo	37
	appearance on this chart, His	38	47	49	4	M.SANTIESTEBAN (EL SUENO DE MORFEO) WARNER LATINA	38
	debut album	39	RE-E	NTRY	14	NO TE APARTES DE MI G.GRACA MELLO (R.CARLOS,E.CARLOS,L.GOMEZ ESCOLAR) WARNER LATINA	28
	streets May 16.	100	15:	34	10	NO HAY NADIE Hector "El Father" Featuring Yomo & Victor Manuelle H.DELGADO (H.DELGADO, J.TORRES, P.HERNANDEZ) GOLD STAR /MACHETE	15
	Y	41	35	-		TU PRINCIPE Daddy Yankee Featuring Zion & Lennox LUNY TUNES (R. AVALA,G.PIZARRO,F.OHTIZ) EL CARTEL /INTERSCOPE	35
K		42	33	37	9	DIA DE ENERO S MEBARAK RL.MENDEZ (S.MEBARAK R.) EPIC /SONY BMG NORTE	25
		43	39	36	16	QUE VOY A HACER CON MI AMOR ABQUEIRD (L.C.MONROY,R.ORNELAS) SONY BMG NORTE	3
	"Caile" is the	44	н	W		TAKE THE LEAD (WANNA RIDE) Bone Thugs-N-Harmony & Wisin & Yandel Featuring Fat Man Scoop & Melissa Jimenez SWIZZ BEATZ (K DEAN S HOWSE A HENDERSON,C SCRUGGS,M JIMENEZ) FREEMAN III.WISIN YANDEL) MACHETE/LATIUM /UNIVERSAL REPUBLIC	4
	fifth song by a reggaetón artist	45	38	33	20	TE HE QUERIDO, TE HE LLORADO R.MERCENARIO (M.I.PESANTE) LA CALLE /UNIVISION	16
	to debut in	46	46	38	5	AUN HAY ALGO CLARA, M.OI CARLO (C.LARA, K. SOKOLOFF) RBD CLARA, M.OI CARLO (C.LARA, K. SOKOLOFF) EMILATIN	36
	the top 20, following Daddy	47	49	-	3	MOJADO Ricardo Arjona Featuring Intocable C.CABRAL *JUNIOR* (R.ARJONA) SONY BMG NORTE	47
	Yankee's	48	N	W	1	CUANTO TENGO QUE ESPERAR Zion & Lennox	48
	"Rompe" and three by Wisin	49	41	43	7	ANGEL Yuridia	WACON.
	8. Vandel					J.ROMAGOSA (G.CHAMBERS, R. WILLIAMS) SONY BMG NORTE	

MUCHACHITA DE OJOS TRISTES

6	4			IN ALBUWS,		
THIS	LAST	A WKEKE	WEEKS	ARTIST Title IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	CERT.	PEAK
1	1	-	5	VARIOUS ARTISTS NOW Latino		1
2	9	3	3	GREATEST ROCIO DURCAL Amor Eterno SONY BMG NORTE 77124 (15.98) ⊕	0	2
3	2		16	DADDY YANKEE Barrio Fino: En Directo EL CARTEL 005792/INTERSCOPE (13.98 CD/DVD) €		4
4	4	3		ANDREA BOCELLI Amor SUGAR/VENEMUSIC 006144/UNIVERSAL LATINO (18.98)		17
5	3	1	26	RBD Nuestro Amor EMI LATIN 35902 (14.98)		TI.
6	7	4		RAKIM & KEN-Y Masterpiece: Nuestra Obra Maestra PINA 270183/UNIVERSAL LATINO (15.98)		*
7	6	-	21	WISIN & YANDEL Pa'l Mundo MACHETE 561402 (15.98)		1
8	0	2	17	REGGAETON NINOS Reggaeton Ninos Vol. 1 AFUEGO/URBAN BOX OFFICE 46957/EMI LATIN (13.98)		5
9	5	2	20	RBD Rebelde EMI LATIN 75852 (14.98)	2	2
10	HOT DE	SH OT Bu	1	MONCHY & ALEXANDRA Jan/FANIA 50078/SONY BMG NORTE (16.98) Exitos Y Mas		10
11	3	E	17/	DON OMAR Da Hitman Presents Reggaeton Latino VI/MACHETE 005850/UMRG (13.98)		W
12	-3	13		ANA GABRIEL Historia De Una Reina SONY BMG NORTE 95902 (15.98)		5
13	12	13	41	SHAKIRA Fijacion Oral Vol. 1 EPIC 93700/SONY MUSIC (18.98) ®	•	(0)
14	17	18	7	JOSE JOSE La Historia Del Principe SONY BMG NORTE 77517 (15.98) ⊕		12
15	11	12		JUANES Mi Sangre SURCO 003475/UNIVERSAL LATINO (17.98) ⊕	•	1
16	11	7	ā	CONJUNTO PRIMAVERA Algo De Mi FONOVISA 352250/UG (13.98) €		2
17	21	1"	2"	VARIOUS ARTISTS Boy Wonder & Chencho Records Present El Draft 2005 CHENCHO/CHOSEN FEW EMERALD 1056/URBAN BOX DFFICE (9.98)		4
18	116	2=	15	YURIDIA La Voz De Un Angel SONY BMG NORTE 76550 (12.98 CO/DVD) ⊕	0	16
19	13	15	3	LUNY TUNES Reggaeton Hits MAS FLOW 230010/MACHETE (17.98 CO/DVD) €	I V	15,
20	22	2		RICARDO ARJONA Adentro SONY BMG NORTE 67549 (18.98)		3
21	E	32	17	VOZ A VOZ En Presencia Del Futuro URBAN BOX DFFICE 1019 (13.98)	1	21
22	13	16	GE	RAMON AYALA Y SUS BRAVOS DEL NORTE Antologia De Un Rey FREDDIE 1890 (16.98)		11
23	24	2:	100	ANDY ANDY Ironia WEPA 1060/URBAN BDX OFFICE (9.98 CD/DVD) Ironia		4
24	15	10		GILBERTO SANTA ROSA Directo Al Corazon SONY BMG NORTE 96814 (16.98)		10
25	30	65	10	PACE ANA GABRIEL Dos Amores Un Amante SETTER EMI LATIN 46956 (15.98)		22

TOP

CAST WEEK	2 WEEKS AGO	WEEKS ON CHT	ARTIST Title IMPRINT & NUMBERY DISTRIBUTING LABEL (PRICE)	CERT.	PEAK
26	26		LAURA PAUSINI Escucha Atento warner Latina 61896 (17.98)	0	20
36	31	5	SELENA/ANA BARBARA UNIVISION 310872/UG (12.98) ⊕ Dos Historias		21
29	29	90	DADDY YANKEE Barrio Fino EL CARTEL/VI 450639/MACHETE (15.98)		×
25	23	52	INTOCABLE K EMI LATIN 98613 (16.98)		E
47	35	6	LOS ORIGINALES DE SAN JUAN El Tequilero EMI LATIN 50400 (14.98)		30
28	27	68	A.B. QUINTANILLA III PRESENTS KUMB A KINGS Fuego EMI LATIN 90595 (15.98)		2
30	1111	2	MICHAEL STUART Back To Da' Barrio MACHETE 006302 (14.98)		30
32	36	16	CALLE 13 Calle 13 WHITE LION 96875/SONY BMG NORTE (15.98)		
35	25	16	VARIOUS ARTISTS Top Latino SONY BMG NORTE 96902 (17.98)		24
23	-	2	TONO Y FREDDY Morer ita Labios Rojos DISA 720777 (10.98)		23
NE	w	1	LUPILLO RIVERA 15 Exitos VENEMUSIC 653071/UNIVERSAL LATINO (14.98)		36
45	42	6	EL CHICHICUILOTE La Pluma Negra		33
33	24	19	JOSE ALFREDO JIMENEZ LE Historia Del Rey SONY BMG NORTE 96888 (13.98) ⊕		
37	39	49	AVENTURA God's Project PREMIUM LATIN 94082/SONY BMG NORTE (13.98)		
31	30	26	K-PAZ DE LA SIERRA Mas Capaces Que Nunca DISA 720626 (11.98) ⊕		E
42	28		VARIOUS ARTISTS Grupo Montez De Durango E Invitados DISA 720765 (11 98)		28
11	U	28	JENNI RIVERA Parrandera, Rebelde Y Atrevida	0	10
34	33	15	LOS HOROSCOPOS DE DURANGO Antes Muertas Que Senci las DISA 720701 (11.98) ⊕		11
71	67	4	GUARDIANES DEL AMOR Corazon Formantico: Los Exitos SONY BMG NORTE 78625 (13.98)		44
3.0	40	31	LOS TIGRES DEL NORTE 20 Nortenas Famosas FONOVISA 351480/UG (13.98)		4
50	49	59	LOS CAMINANTES Tesoros De Coleccion: Lo Romantico De Los Caminantes SONY BMG NORTE 95637 (9.98)		22
40	38	55	LUNY TUNES & BABY RANKS Mas Flow 2 MAS FLOW 230007/MACHETE (14.98)		2
18	34	5	GRUPO EXTERMINADOR Ahora Con Lcs Huevos En La Mano FONOVISA 352263/UG (12.98) ⊕		23
46	48	14	VOLTIO Voltio		17
41	44	43	MONCHY & ALEXANDRA J&N 95422/SONY BMG NORTE (15.98) Hasta El Fin	1	7
	36 29 25 47 28 30 32 35 2° NE 48 33 37 31 42 42 40 40 18 46	36 31 29 29 25 23 47 35 28 27 30 - 32 36 35 25 2° - NEW 45 42 37 39 31 30 42 28 34 33 71 67 10 40 50 49 40 38 18 34	26 26 1.4 36 31 5 29 29 90 25 23 52 47 35 6 28 27 68 30 − 2 32 36 16 35 25 16 2° − 2 NEW 1 45 42 5 37 39 49 31 30 26 42 28 3 34 33 15 71 67 4 11 40 31 50 49 59 40 38 55 18 34 5	26 26 LAURA PAQUSINI WARNER LATINA 61896 (17.98) 36 31 5 SELENA/ANA BARBARA UNIVISION 310872/UG (12.99) ⊕ DOADDY YANKEE EL CARTEL/NI 450639/MACHETE (15.98) 29 29 90 DADDY YANKEE EL CARTEL/NI 450639/MACHETE (15.98) 25 23 52 INTOCABLE EMI LATIN 98613 (16.98) 27 35 0 LOS ORIGINALES DE SAN JUAÑ EI Tequilero EMI LATIN 90400 (14.98) 28 27 58 A.B. QUINTANILLA III PRESENTS KUMB A KINGS Fuego EMI LATIN 90595 (15.98) 30 - 2 MICHAEL STUART MACHETE 006302 (14.98) 31 36 16 VARIOUS ARTISTS CALLE 13 WHITE LION 96875/SONY BMG NORTE (15.98) 32 36 16 VARIOUS ARTISTS SONY BMG NORTE 96902 (17.98) 33 24 15 JOSE ALFREDO JIMENEZ LE Historia Del Rey SONY BMG NORTE 96898 (13.98) 34 34 AVENTURA PREMIUM LATIN 94082/SONY BMG NORTE (13.93) 35 25 15 VARIOUS ARTISTS GOD'S PROJECT LIDERES 950808 (13.98) 36 26 LC HICHICUILOTE LIDERES 950808 (13.98) 37 39 45 AVENTURA PREMIUM LATIN 94082/SONY BMG NORTE (13.98) 38 26 17 VARIOUS ARTISTS GO'S Project PREMIUM LATIN 94082/SONY BMG NORTE (13.98) 39 40 AVENTURA PREMIUM LATIN 94082/SONY BMG NORTE (13.98) 40 28 JENNI RIVERA PREMIUM LATIN 94082/SONY BMG NORTE (13.98) 41 40 31 LOS HOROSCOPOS DE DIRANGO DISA 72076 (11.98) ⊕ 42 28 JENNI RIVERA PREMIUM LATIN 94082/SONY BMG NORTE (13.98) 43 30 15 LOS HOROSCOPOS DE DIRANGO DISA 72076 (11.98) ⊕ 44 40 31 LOS HOROSCOPOS DE DURANGO DISA 72076 (11.98) ⊕ 45 40 31 LOS HOROSCOPOS DE DURANGO DISA 720701 (11.98) ⊕ 46 48 40 VOLTTIO WHITE LION/HERS & BABY RANKS MAS FLOW 230007/MACHETE (14.98) 47 40 31 LOS TIGRES DEL MORTE SONY BMG MORTE 96526/SONY MUSIC (11.98) 48 34 5 GRUPO EXTERNIMINDOR ANDRE COLLEGE ILA MANO WHITE LION/HERS & BABY RANKS MAS FLOW 230007/MACHETE (14.98) 48 34 6 GRUPO EXTERNIMINDOR ANDRE COLLEGE ILA MANO WHITE LION/HERS & BABY RANKS MAS FLOW 230007/MACHETE (14.98) 49 59 LOS CAMINANTES GRUPO EXTERNIMINDOR ANDRE COLLEGE ILA MANO WHITE LION/HERS & BABY RANKS MAS FLOW 230007/MACHETE (14.98) 40 38 55 LUNY TUNES & BABY RANKS MAS FLOW 230007/MACHETE (14.98) 40 WOLTTIO WHITE LION/HERS & BABY RANKS MAS FLOW 230007/MACHETE (14.98) 40 WO	26 26

ARTIST Title IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	AGO NEENS ON CHT	WEEK	WEEK
VARIOUS ARTISTS Los 20 Sencillos Del Ano Y Sus Videos DISA 725977 (14.98 CD/DVD) ⊕	46 50	51	51
VICENTE FERNANDEZ SONY BMG NORTE 95241 (9.98) Tesoros De Coleccion	58 32	5⊕	52
BANDA LAMENTO SHOW DE DURANGO Pude DISA 720780 (11.98)	w i	NE	53
GRUPO MONTEZ DE DURANGO Los Super Exitos: Lagrimillas Tontas OISA 720689 (11.98)	37 20	43	54
REIK SONY 8MG NORTE 95680 (14.98)	60 40	53	55
ROCIO DURCAL Su Historia Y Exitos Musicales Vol. 3 SONY BMG NORTE 60221 (16.98)	w 1	NE	56
EL CHAPO Tu, Yo, Y La Luna DISA 720359 (11.98)	66	62	57
GRUPO MONTEZ DE DURANGO Y Sigue La Mata Dando DISA 720464 (12.98) ⊕	14	58	58
INDIA Soy Diferente SGZ/UNIVISION 340004/UG (14.98)	55 3	65	59
SIN BANDERA Manana SONY BMG NORTE 96872 (17.98) ®	57 39	57	60
VARIOUS ARTISTS Premio Lo Nuestro A La Musica Latina 2006 FONOVISA 352242/UG (14.98) €	50 7	61	61
LUIS FONSI Paso A Paso UNIVERSAL LATINO 004881 (14.98)	47 27	60	62
AKWID / JAE-P Still Kickin' It UNIVISION 310737/UG (13.98) ⊕	41	49	63
JAVIER SOLIS Tesoros De Coleccion SONY BMG NORTE 95328 (9.98)	ITRY #2	RE-EN	64
LOS DRIGINALES DE SAN JUAN/GRUPD EXTERMINADDR Los Mas Pesados UNIVISION 310875/UG (12.98) ⊕	= 2	44	65
GRACIELA BELTRAN UNIVISION 310881/UG (13.98) ⊕ Mi Historia	w	NE	66
MARCO ANTONIO SOLIS FONOVISA 351643/UG (13.98) ⊕ La Historia Continua Parte II	62 25	67	67
LIBERACION Juntitos Los Dos DISA 720782 (11.98)	w a	NE	68
ADAN SANCHEZ & CHALINO SANCHEZ Los Inmortales UNIVISION 310903/UG (13.98)	w	NE	69
VARIOUS ARTISTS DISA 720710 (11.98) ⊕ Agarron Duranguense 2006	51 15	66	70
VICENTE FERNANDEZ SONY 8MG NORTE 96895 (14.98) Mis Duetos	56	56	71
GRUPO BRYNDIS DISA 720561 (11.98) La Mejor Coleccion	63 😇	63	72
LOS TEMERARIOS DISA 720719 (10.98) La Mejor Coleccion	61 15	64	73
JOSE ALFREDO JIMENEZ SDNY 8MG NORTE 95209 (9.98) Tesoros Musicales	TRY E	RE-EN	74
ALACRANES MUSICAL Simplemente Lo Mejor UNIVISION 310704/UG (13.98) €	43	52	75

LATIN AIRPLAY

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WICK	WEEK	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
0		LO QUE ME GUSTA A MI JUANES (SURCO/UNIVERSAL LATINO)
2	2	COMO SI NO NOS HUBIERAMOS AMADO LAURA PAUSINI (WARNER LATINA)
3	3	QUE VIDA LA MIA REIK (SONY BMG NORTE)
4	100	TE ECHO DE MENOS CHAYANNE (SONY BMG NORTE)
6	1	SUELTA MI MANO SIN BANDERA (SONY BMG NORTE)

3		SIN BANDERA (SONY BMG NORTE)	
6	0	LO QUE SON LAS COSAS ANAIS (UNIVISION)	
7	3	POR UNA MUJER Luis Fonsi (Universal Latino)	
8	15	PERDICION LA SA ESTACION (SONY BMG NORTE)	
		MULECTRO AMOR	-

10	9	SIN TU AMOR CHRISTIAN CASTRO (UNIVERSAL LATINO)
O	4	QUE ME ALCANCE LA VIDA SIN BANDERA (SONY BMG NORTE)
of Street, or other Designation of the last of the las	Name and Address of the Owner, where	

2	4	SIN BANDERA (SONY BMG NORTE)	•
2	13	ABRAZAME CAMILA (SONY RMG NORTE)	

THE RESERVE OF THE PERSON NAMED IN	1000	
13	2	ME PREGUNTO BELANOVA (UNIVERSAL LATIN
	-	

	-	SHAKIHA (EPIC/SUNY BMG NORTE
15	21	OJOS DE CIELO
	-61	EL CHEND DE MODERO AMADNED I

TROPICAL

WEEK WEEK	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
12	LO QUE ME GUSTA A MI JUANES (SURCO/UNIVERSAL LATINO)
2 1	LO QUE SON LAS COSAS ANAIS (UNIVISION)
3 4	PRINCESA FRANK REYES (J&N)
4 5	SE LE VE ANDY MONTANEZ (SGZ/UNIVISION)
5 7	LLAME PA' VERTE WISIN & YANDEL (MACHETE)
6 9	MAYOR QUE YO MICHAEL STUART (MACHETE)
7 3	MACHUCANDO DADDY YANKEE (EL CARTEL/INTERSCOPE)
8 2	TU AMOR ME HACE BIEN MARC ANTHONY (SONY BMG NORTE)
9	CAILE TITO "EL BAMBINO" (EMI LATIN)
10 8	EVITARE N'KLABE FEATURING VICTOR MANUELLE (NU/SONY BMG NORTE)
18	NOCHE DE SEXO WISIN & YANDEL FEATURING AVENTURA (MACHETE)
12 16	AMOR DE UNA NOCHE N'KLABE (NU/SONY BMG NORTE)
27	A LAS MUJERES HAY QUE MANTENERLAS CONTENTAS JOSE PENA SUAZO Y SU BANDA GORDA (M.P.)
14 6	ANTONY SANTOS (DESCARGA)
(15)	NUESTRO AMOR SE HA VUELTO AYER VICTOR MANUELLE WITH YURIDIA (SONY 8MG NORTE)

REGIONAL MEXICAN,

NEW YES	LAST	TITLE ARTEST (IMPRINT / PROMOTION LABEL)
0	1	ALGO DE MI CONJUNTO PRIMAVERA (FONOVISA)
2	2	ALIADO DEL TIEMPO MARIANO BARBA (THREE SOUND)
3	4	SENOR LOCUTOR LOS TIGRES DEL NORTE (FDNDVISA)
4	3	SI YO FUERA TU AMOR ALACRANES MUSICAL (UNIVISION)
5	6	DE CONTRABANDO JENNI RIVERA (FONOVISA)
8	5	PERO TE VAS A ARREPENTIR K-PAZ DE LA SIERRA WITH JOSE MANUEL ZAMACONA (DISA)
0	7	PARA QUE REGRESES EL CHAPO DE SINALOA (DISA)
8	9,	VIVA EL AMOR CONTROL (UNIVISION)
8	8	NO PUEDO OLVIDARTE BETO Y SUS CANARIOS (DISA)
10	10	FRUTA PROHIBIDA LOS ELEGIDOS (FONOVISA)
0	36	LO QUE SON LAS COSAS ANAIS (UNIVISION)
0	14	MUCHACHITA DE OJOS TRISTES SERGIO VEGA (SONY BMG NORTE)
13	12	PENSANDO EN TI BETO Y SUS CANARIOS (DISA)
C	21	COMO UNA MARIPOSA DIANA REYES (MUSIMEX/UNIVERSAL LATINO)
15	13:	HAY AMOR BANDA EL RECODO (FONOVISA)

LATIN ALBUMS

		O.
X	ARTIST	
Z.	ARTIST TITLE (IMPRINT / DISTRIBUTING LABEL)	
0.	VARIOUS ARTISTS	
1	NOW LATING (THE EMI GROUP/UNIVERSAL/TOMBA/SONY BMG NORTE/SONY BMG	STR

POP.

П	F3.	33	TITLE (IMPRINT / DISTRIBUTING LABEL)
	1	1	VARIOUS ARTISTS NOW LATING (THE EMI GROUP/UNIVERSAL/ZOMBA/SONY BING NORTR/SONY BING STRATEGIC MARKETIN
	2	5	ROCIO DURCAL AMOR ETERNO (SONY BMG NORTE)
	3	3	ANDREA BOCELLI AMOR (SUGAR/VENEMUSIC/UNIVERSAL LATINO)
	4	2	RBD NUESTRO AMOR (EMI LATIN)
		of Street, or other	

5	4	REBELDE (EMI LATIN)
6	7	ANA GABRIEL HISTORIA DE UNA REINA (SONY 8MG NOR
7	6	SHAKIRA FIJACION ORAL VOL. 1 (EPIC/SONY MUSIC

	7	6	SHAKIRA FIJACIDN ORAL VOL. 1 (EPIC/SONY MUSIC)
İ	8	10	JOSE JOSE LA HISTORIA DEL PRINCIPE (SONY BMG NORTE)
Ī	9	8	JUANES Mi Sangre (Surco/Universal Latino)
	10	9	YURIDIA LA VOZ DE UN ANGEL (SONY BMG NOR"E)
î	44	100	RICARDO ARJONA

MI SANGRE (SURCO/UNIVERSAL LATINO)		MI SANGRE (SURCO/UNIVERSAL LATINO)
10	9	YURIDIA LA VOZ DE UN ANGEL (SONY BMG NOR"E)
11	11	RICARDO ARJONA ADENTRO (SONY BMG NORTE)
12	13	VOZ A VOZ EN PRESENCIA DEL FUTURO (URBAN BOX OFFICE)
0	18	ANA GABRIEL DOS AMORES UN AMANTE (EMI LATIN)
14	12	LAURA PAUSINI ESCUCHA ATENTO (WARNER LATINA)
15	14	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS FUEGO (EMI LATIN)

THIS	TS ST	ARTIST TITLE (IMPRINT / DISTRIBUTING LASEL)		
0		MONCHY & ALEXANDRA EXITOS Y MAS (J&N/FANIA/SONY BMG NORTE)		
2	2	ANDY ANDY IRONIA (WEPA/UR8AN BOX OFFICE)		
3	1	GILBERTO SANTA ROSA DIRECTO AL CORAZON (SONY BMG NORTE)		
4	3	MICHAEL STUART BACK TO DA' BARRIO (MACHETE)		
5	4	AVENTURA BOD'S PROJECT (PREMIUM LATIN/SONY BMG NORTE)		
6	5	MONCHY & ALEXANDRA HASTA EL FIN (J&N/SONY BMG NORTE)		
7	6	INDIA SOY DIFERENTE (SGZ/UNIVISION/UG)		
8	7	GILBERTO SANTA ROSA & VICTOR MANUELLE DOS SONEROS, UNA HISTORIA (SONY 3MG NORTE)		
	Name and Address of the Owner, where	MARC ANTHONY		
9	8	VALIO LA PENA (SONY BMG NORTE)		
9	8			
		VALIO LA PENA (SONY BMG NORTE) JUAN LUIS GUERRA		
10	9	VALIO LA PENA (SONY BMG NORTE) JUAN LUIS GUERRA PARA TI (VERBUUSIC/UNIVERSAL LATINO) N'KLABE		
10	9	VALIO LA PENA (SONY BMG NORTE) JUAN LUIS GUERRA PARA TI (VENEMUSIC/UNIVERSAL LATINO) N'KLABE I LOVE SALSAI (NU/SONY BMG NORTE) INDIA BRANDES EXITOS + (UNIVERSAL LATINO) TITO NIEVES		
10	9 10 11	VALIO LA PENA (SONY BMG NORTE) JUAN LUIS GUERRA PARA TI (VENEMUSIC/UNIVERSAL LATINO) N'KLABE I LOVE SALSAI (NU/SONY BMG NORTE) INDIA GRANDES EXITOS + (UNIVERSAL LATINO)		

R	E	GIONAL MEXICAN
THIS	LAST	ARTIST
1	1	CONJUNTO PRIMAVERA ALGO DE MI (FONOVISA/UG)
2	2	RAMON AYALA Y SUS BRAVOS DEL NORTE ANTOLOGIA DE UN REY (FREDDIE)
(3)	8	SELENA/ANA BARBARA DOS HISTORIAS (UNIVISION/UG)
4	4	INTOCABLE x (EMI LATIN)
5	14	LOS ORIGINALES DE SAN JUAN EL TEQUILERO (EMI LATIN)
6	3	TONO Y FREDDY MORENITA LABIOS ROJOS (DISA)
7		LUPILLO RIVERA 15 EXITOS (VENEMUSIC/UNIVERSAL LATINO)
8	6	JOSE ALFREDO JIMENEZ LA HISTORIA DEL REY (SONY BMG NORTE)
9	5	K-PAZ DE LA SIERRA MAS CAPACES QUE NUNCA (DISA)
10	11	VARIOUS ARTISTS GRUPO MONTEZ DE DURANGO E INVITADOS (DISA)
11	10	JENNI RIVERA PARRANDERA, REBELDE Y ATREVIOA (FONOVISA/UG)
12	7	LOS HOROSCOPOS DE DURANGO ANTES MUERTAS QUE SENCILLAS (D SA)
13	-	GUARDIANES DEL AMOR CORAZON ROMANTICO: LOS EXITOS (SONY BMG NORTE)

15 LOS CAMINANTICO: LOS EATIOS 150M
16 LOS CAMINANTES
1880ROS DE COLECCION: LO ROMANTICO DE LOS CAMINANTES

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2	y	D	ANCE CLUB PLAY,
THIS	CAST WEEK	WEEKS ON CHT	TITLE ARTIST IMPRINT & NUMBER / PROMOTION LABEL
0	2	9	OH YEAH, OH SIX YELLO DATASOUND IMPORT
2	3	6	OOH LA LA GOLDFRAPP MUTE 35613
3	4	7	GIVE ME YOUR LOVE CARL COX FEATURING HANNAH ROBINSON KOCH 9893
4	9	6	IT MAKES A DIFFERENCE KIM ENGLISH NERVOUS 20571
5	8	6	FEVER (L.E.X. MIXES) BETTE MIDLER COLUMBIA B1803
6	1	12	GLORY OF LIFE MINK RHYTHM ZONE 1124/KING STREET
7	12	8	I WANT MORE (CLING ON TO ME)
В	10	8	STARS ABOVE US SAINT ETIENNE SAVOY JAZZ PROMO
	7	12	TALK (JUNKIE XL/FRANCOIS K/J, LU CONT MIXES) COLDPLAY CAPITOL PROMO
	6	10	SORRY MADONNA WARNER BROS, 42892
11			HELLO ALEX SANTER TWISTED 5004B
12	15		WHY SHOULD I BELIEVE YOU JENNA DREY AUDIO ONE PROMO
13	21	4	SOS (J. NEVINS/CHRIS COX MIXES)
14	18	5	LOVE WILL FIND A WAY VERNESSA MITCHELL JVM 029
15	16	8	DISCO LIBIDO (D. AUDE/J. HARRIS MIXES) JESSICA VALE EXPLICIT PROMO
18	13	10	TAKE A GOOD LOOK ALYSON PM MEDIA 2309
17	14	12	NICE DAY PERSEPHONE'S BEES COLUMBIA PROMO
18	22	4	THE WINGS (THEME FROM BROKEBACK MOUNTAIN) GUSTAVO SANTAOLALLA VERVE FORECAST PROMO/VERVE
19	23	3	KISS YOU IIO MADE PROMO
20	19	11	LET EVERYTHING THAT HAS BREATH CECE WINANS PURESPRINGS GOSPEL/INO PROMO/EPIC
21	17	11	JUKEBOX BENT FABRIC HIDDEN BEACH IMPORT
22	20	9	BRING IT ON DEBBY HOLIDAY NEBULA 9 1355
	24	5	RAPTURE RIDERS BLONDIE VS. THE DOORS CAPITOL PROMO
24	11	11	BE WITHOUT YOU MARY J. BLIGE GEFFEN PROMO
25	30	3	POWER WALK AWAY (R. ROSARIO CHRIS COX/CRAIG J MIXES) PICK KELLY CLARKSON RCA PROMO/RMG

тм				
	WEEK	LAST	WEEKS ON CHT	TITLE ARTIST IMPRINT & NUMBER / PROMOTION LABEL
	28	26	6	KISS THE SKY DANIELLE BOLLINGER ESNTION SILVER PROMO/ESNTION
	27	25	7	TO LIFE, TO LOVE ANDY HUNTER SPARROW PROMO
		32	4	SO SPECIAL JUDGE JULES KOCH PROMO
		34	3	CONTROL MYSELF (J. NEVINS/J. BERMUDEZ MIXES) LL COOL J FEATURING JENNIFER LOPEZ DEF JAM PROMO/IDJMG
	30	28	10	YOU WANT ME CHANTAL CHAMANDY NINE MUSE/AEZRA IMPORT/EMI
	31	27	12	SUPASTAR FLOETRY FEATURING COMMON ERVINGWONDER PROMO/GEFFEN
	32	29	8	DANCE, DANCE FALL OUT BOY FUELED BY RAMEN/ISLAND PROMO/IDJMG
	33	36	8	DREAMS DEEP DISH FEATURING STEVIE NICKS DEEP DISH PROMO/THRIVE
	34	33	6	LET ME BE (B. HALLQUIST/XAQ MIXES) OZZIE BONGIOVI PROMO/ZONE
	3 5	44	2	YOU KNOW HOW TO LOVE ME LDRI JENAIRE DAUMAN PROMO
	36	45	2	CHA CHA CHELO SONY BMG NORTE PROMO
	37	35	13	CHECK ON IT BEYONCE FEATURING SLIM THUG COLUMBIA 80277
	-11	39	2	NEVER ENDING RONNIE VENTURA FEATURING LATRICE VERRETT NUUF PROMO
	:39	31	11	PEOPLE ARE PEOPLE RUPAUL RUCO 039
	40	HOT SHOT DEBUT		SAY SOMETHIN' (D. MORALES MIXES) MARIAH CAREY FEATURING SHOOP DOGS ISLAND PROMOZIDJING
	41	38	3	INCREDIBLE SHAPE: UK NOCTURNAL GROOVE IMPORT/POSITIVA
	42	縅		HANDS UP TO HEAVEN HEAVEN 17 NINTHWAVE 10040
	43	NE	w	SUFFER WELL DEPECHE MODE SIRE/MUTE PROMO/REPRISE
j	44	NE	w	TAKE ME OR LEAVE ME (T. YOUNG/J. CHRISTIE/G.D. VINE MIXES) IDINA MENZEL & TRACIE THOMS WARNER BROS. PROMO
J	45	40	15	RHYTHM INTOXICATION ROSABEL SILVER LABEL 249B/TOMMY 80Y
	46	42	8	DREAMER (J.J. SANCHEZ/J. BERMUDEZ/TWISTED DEE MIXES) JANICE ROBINSON RED ZEBRA PROMO
	47	46	10	TEARY EYED MISSY ELLIDIT THE GOLD MIND 94161/ATLANTIC
	48	41	17	CAN'T LET GO JOHNNY VICIOUS FEATURING JUDY ALBANESE NERVOUS PROMO
	49	37	13	DOCTOR PRESSURE MYLO VS. THE MIAMI SOUND MACHINE BREASTFED/RCA PROMO/RMG
	50	47	13	I WASN'T KIDDING ANGIE STONE J 76274/RMG

THIS	WEEK	WEEKS ON CHI	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LASEL	CERT.
1	1	45	#1 GORILLAZ 30 WKS DEMON DAYS PARLOPHONE 73838*/VIRGIN	2
2	2	21	MADONNA CONFESSIONS DIN A DANCE FLOOR WARNER BROS. 49460	
4	3	6	CASCADA EVERYTIME WE TOUCH ROBBINS 75064	
4.	4	8	SHE WANTS REVENGE SHE WANTS REVENGE SHE WANTS REVENGE PERFECTXISS/FLAWLESS/GEFFEN DOSS87*/INTERSCOPE	
5	6	22	IMOGEN HEAP SPEAK FOR YOURSELF RCA VICTOR 72532	
6	5	4	GOLDFRAPP SUPERNATURE MUTE ®	
7	7	84	DEPECHE MODE PLAYING THE ANGEL SIRE/REPRISE 49348*/WARNER BROS.	
	8	6	VARIOUS ARTISTS FIRED UP! 3 RAZOR & TIE 89118	
3	9	10	BAD BOY JOE & JOHNNY BUDZ ULTRADANCE.07 ULTRA 1358	
(10)	10	27	VARIOUS ARTISTS DISNEYREMIXMANIA WALT DISNEY 861354	
11	11	8	THE PRODIGY THEIR LAW - THE SINGLES 1990-2005 XL 190/BEGGARS GROUP	
1	15	19	BRITNEY SPEARS B IN THE MIX: THE REMIXES JIVE 74062/ZOMBA	
13	12	54	M.I.A. ARULAR XL 004844*/INTERSCOPE	
14	13	4	NIGHTMARES ON WAX IN A SPACE OUTTA SOUND WARP 133	
15	17	35	TIESTO IN SEARCH OF SUNRISE 4: LATIN AMERICA SONG BIRD 08/BLACK HOLE	
(10)	25	55	THIEVERY CORPORATION COSMIC GAME EIGHTEENTH STREET LOUNGE 00B1	
17	16	28	JAMIROQUAI DYNAMITE EPIC 97716*/SONY MUSIC®	
18	20	4	THE RIDDLER CLUB ANTHEMS VOL. 3 ULTRA 1388	
19	18	28	MIKE RIZZO/ST. JOHN THRIVEMIX01 THRIVEDANCE 90734/THRIVE	
20	14.	2	DAVE SEAMAN RENAISSANCE THE MASTER 7 THRIVE	
21	19	47	VARIOUS ARTISTS FIRED UP! 2 RAZOR & TIE 89091	
			THE CHEMICAL BROTHERS PUSH THE BUTTON FREESTYLE DUST 63282*/ASTRALWERKS	
23			LOUIE DEVITO NYC UNDERGROUND PARTY VDL. 7 DEE VEE 15	
24		-	THE HAPPY BOYS DANCE PARTY (LIKE IT'S 2006) ROBBINS 75083	
25	21	30	SARAH MCLACHLAN BLOOM: REMIX ALBUM NETTWERK/ARISTA 69798/RMG	4

			ANGIE STONE J 78274/RMG
/=		7	
A		HO	
A		D/	ANCE AIRPLAY
25 E	- 2	EKS	TITLE
E	SE	N N	ARTIST (IMPRINT / PROMOTION LABEL)
0	1	10	BE WITHOUT YOU MARY J. BLIGE GEFFEN
0	2	7	SOS RIHANNA SRP/DEF JAM/IDJMG
3	3	13	SORRY MADONNA WARNER BROS.
7	4	5	WALK AWAY
	8	4	WAITING
*			TAXI DOLL WWW.TAXIDOLL.COM
6	5	15	NATASHA BEDINGFIELO EPIC
	7	10	STUNT ULTRA
8	11	31	EVERYTIME WE TOUCH CASCADA ROBBINS
9	9	15	ALRIGHT RED CARPET SUBLIMINAL
10	6	11	CHECK ON IT BEYONCE FEATURING SLIM THUG COLUMBIA
11		14	DANCIN
m	18	3	OOH LA LA
	-	4	GOLDFRAPP MUTE
	13		FERRY CORSTEN ULTRA SO SPECIAL
Œ.	12	5	JUDGE JULES KOCH
III	16	7	LOVE OF MY LIFE LUCAS PRATA & REINA ULTRA
16	22	2	WATERMAN OLAV BASOSKI FEATURING MICHIE ONE ROBBINS
17	21	2	FARAWAY DEBBIE LOEB ULTRA
18	19	8	KISS YOU
19	17	4	TALK
, KIN			COLDPLAY CAPITOL KISS THE SKY
10	23	2	DANIELLE BOLLINGER ESNTION SILVER/ESNTION DANCE, DANCE
4	20	5	FALL OUT BOY FUELED BY RAMEN/ISLAND/IDJMG
22	14	12	EVERY SINGLE DAY BENASSI BROS. FEATURING DHANY ULTRA
23	15	8	AND THEN WE KISS BRITNEY SPEARS JIVE/ZOMBA
3	NE	W	INCREDIBLE SHAPE: UK NOCTURNAL GROOVE/POSITIVA
25	25	3	STUPID GIRLS PINK LAFACE/ZOMBA

S OF WORLD Billoward

(SOUNDSCAN-JAPAN) APRIL 4, 2008 JUNRENKA SHONAN NO KAZE TOY'S FACTORY REAL FACE NINGEN JYAROGAI/SAYONARANO UTA (CD/DVD) SHUNSUKE KIYOKIBA AVEX TRAX 10 MY PLACE SUNSET SWISH MUSIC RAYN INC AGE AGE EVERY KNIGHT (CD+DVD) DJ OZMA TOSHIBA/EMI 6 NEW VS (CD/DVD) MISONO AVEX TRAX 9 AROUND THE WORLD MONKEY MAJIK AVEX TRAX NEW GLORIOUS/PRECIOUS PLACE RINA AUDEN GEZA STILINIA NEW JIRIRI KITERU BERRYZ KOUBOU PICOLO TOWN 18 I BELIEVE AYAKA HIRAHARA WARNER 10

	SINGLES				
SE	LAST	(THE OFFICIAL UK CHARTS CO.) APRIL 2, 2008			
1	NEW	CRAZY GNARLS BARKLEY WARNER BROS.			
2	1	SO SICK NE-YO DEF JAM			
-	NEW	YOU HAVE KILLED ME MORRISSEY ATTACK/SANCTUARY			
	2	NATURE'S LAW EMBRACE INDEPENDIENTE			
	1	NO TOMORROW ORSON MERCURY			
6	28	NAIVE KOOKS VIRGIN			
	7	PUMP IT THE BLACK EYED PEAS A&M/INTERSCOPE			
	NEW	WHEN YOU WASN'T FAMOUS THE STREETS 679 RECORDINGS			
9		BEEP			

		SINGLES	
WEEK	LAST	(MEDIA CONTROL)	
1	NEW	I STILL BURN TOBIAS REGNER HANSA	
2	1	LOVE GENERATION BOB SINCLAR FT. GARY PINE YELLOW PRODUCT	
3	1	NO NO NEVER TEXAS LIGHTNING X-CELL/SONY BMG	
4	6	BECAUSE OF YOU KELLY CLARKSON RCA	
5	4	I BELONG TO YOU EROS RAMAZZOTTI/ANASTACIA ARIOLA	
6	9	JUST BE GOOD TO ME	
7	5.	ICH BIN ICH (WIR SIND WIR)	
8	10	STUPID GIRLS PINK LAFACE/ZOMBA	
9	8	DING SEEED DOWNBEAT/WARNER	
10	7	HAPPY BIRTHDAY FLIPSYOE INTERSCOPE	

APRIL 4, 2006

FRANCE						
	SINGLES					
THIS	LAST	(SNEP/IFOP/TITE-LIVE)	APRIL 4, 2005			
		LE PAPA PINGOUIN PIGLOO SCORPIO/M6 INTERACTIONS				
8.	3	LA BOULETTE DIAM'S CAPITOL				
		BAILA MORENA ZUCCHERO FORNACIARI POLYDOR				
	5	TOUS CES MOTS NADIYA FT. SMARTZEE COLUMBIA				
	4	TEMPERATURE SEAN PAUL VP/ATLANTIC				
	7	GABRIEL NAJOUA BELYZEL SCORPIO				
2	NEW	L'AMOUR N'EST RIEN MYLENE FARMER POLYOOR				
	6	LE TEMPS PASSE JOHNNY HALLYDAY/MINISTERE AMER MERCURY				
2.100/93/0		IT'S ALRIGHT RICKY MARTIN FT. MATT POKORA COLUMBIA				
10	NEW	ALLO PAPY BEBE LILLY HEBAN MUSIC				

	AUSTRALIA 🦥						
	SINGLES						
THIS	LAST	(ARIA) APRIL 2, 2006					
	2	FOREVER YOUNG YOUTH GROUP IVY RECORDS					
2	1	FLAUNT IT! TV ROCK BIMBO ROCK					
3	NEW	BEEP THE PUSSYCAT DOLLS FT. WILL I AM A&M/INTERSCOPE					
4	5	YOU RAISE ME UP WESTLIFE S RECORDS					
		LOVE GENERATION BOB SINCLAR FT. GARY PINE YELLOW PRODUCTION					
6	4	STUPID GIRLS PINK LAFACE/ZOMBA					
		WHEN IT ALL FALLS APART THE VERONICAS WARNER BROS.					
8	6	PUMP IT THE BLACK EYED PEAS A&M/INTERSCOPE					
9	13	ALL I HEAR KATE ALEXA LIBERATION					
10	7	GOODBYE MY LOVER JAMES BLUNT ATLANTIC					

		CANADA 🔛	
		DIGITAL SINGLES	
THIS	LAST	(SOUNDSCAN) APRIL 15, 200	
1	1	YOU'RE BEAUTIFUL JAMES BLUNT CUSTARO/ATLANTIC/WARNER	
2	NEW	EVERYTIME WE TOUCH CASCADA ROBBINS	
3	3	TEMPERATURE SEAN PAUL VP/ATLANTIC/WARNER	
4	6	UNWRITTEN NATASHA BEDINGFIELD EPIC/SONY BMG MUSIC	
1	2	SAVIN' ME NICKELBACK EMI	
6	9	STUPID GIRLS PINK LAFACE/SONY BMG MUSIC	
7	5	BEEP THE PUSSYCAT DOLLS FT. WILL.I.AM A&M/INTERSCOPE/UNIVERSAL	
8	7	SORRY MADONNA WARNER	
9		DANCE, DANCE FALL OUT BOY FUELED BY RAMEN/ISLAND/UNIVERSAL	
10	8	PUMP IT THE BLACK EYED PEAS A&M/INTERSCOPE/UNIVERSAL	





	SPAIN					
		SINGLES				
THIS	LAST	(PROMUSICAE/MEDIA), APRIL 5, 2008				
1	NEW	BAD MICHAEL JACKSON EPIC				
2	5	SUFFER WELL DEPECHE MODE MUTE				
3	-6	BEAT IT MICHAEL JACKSON EPIC				
4	NEW	SUENOS DE AYER SONBLUE BLANCO Y NEGRO				
5	2	BILLIE JEAN MICHAEL JACKSON EPIC				
6	3	THRILLER MICHAEL JACKSON EPIC				
117		ROCK WITH YOU MICHAEL JACKSON EPIC				
(0)	10	BLOODYMARY LAS KETCHUP WARNER				
(0)	7	DON'T STOP TILL YOU GET ENOUGH MICHAEL JACKSON EPIC				
=	NEW	LA MITAD DE NUESTRAS VIDAS LA BUENA VIDA SINNAMON				

MEXICO					
		ALBUMS			
WEEK	LAST	(BIMSA) APRIL 4, 200			
1	NEW	PLACEBO MEDS VIRGIN			
2	2	YURIDIA LA VOZ DE UN ANGEL SONY BMG			
3	1	YURI Y MIJARES ACMOPANAME SONY BMG			
4	3	IL DIVO IL DIVD SYCO/SDNY BMG			
5	5	RBD NUESTRO AMOR EMI			
6	4	ANDREA BOCELLI AMORE POLYDOR			
4	3	VARIOUS ARTISTS AMOR EN CUSTODIA UNIVERSAL			
8	NEW	ALEJANDRA GUZMAN INDELEBLE SONY BMG			
	6	JAMES BLUNT BACK TO BEDLAM ATLANTIC			
10	36	VARIOUS ARTISTS LOS MEJORES DJ'S DEL MUNDO VOL.4 WARNER MUSIC/MAS			

		WALLONIA	
		SINGLES	
WEEK	LAST WEEK	(PROMUVI)	APRIL 5, 200
1	1	GABRIEL NAJOUA BELYZEL SCORPIO	
,2	2	LA BOULETTE DIAM'S CAPITOL	
0	9	TEMPERATURE SEAN PAUL VP/ATLANTIC	
(#)	4	LA CAMISA NEGRA JUANES UNIVERSAL	
		BAILA MORENA ZUCCHERO/MANA POLYDOR	
		ALBUMS	
4	2	PATRICK BRUEL DES SOUVENIRS DEVANT RCA	
2	1	PLACEBO MEDS VIRGIN	
3	3	RAPHAEL CARAVANE CAPITOL	
4	5	DAVID GILMOUR ON AN ISLAND EMI	
5	4	DIAM'S DANS MA BULLE CAPITOL	

	SINGLES					
WEEK	WEEK	(MEDIA CONTROL)	APRIL 4, 2000			
1	LEM	I STILL BURN TOBIAS REGNER HANSA				
2	1	BECAUSE OF YOU KELLY CLARKSON RCA				
3	2	STUPID GIRLS PINK LAFACE/ZOMBA				
4	3	LOVE GENERATION BOB SINCLAR FT. GARY PINE YELLOV	PRODUCTIONS			
5	4	I BELONG TO YOU EROS RAMAZZOTTI/ANASTACIA ARIO	LA			
		ALBUMS				
M)	3	PRINCE 3121 NPG/UNIVERSAL				
	2	PLACEBO MEDS VIRGIN				
		JACK JOHNSON & FRE				
	NEW	MASSIVE ATTACK COLLECTED - BEST OF VIRGIN				
		DJ BOBO GREATEST HITS MINISTRY OF SOUN	0			

	۰	FINLAND ==	
		SINGLES	
WEEK	WEEK	(YLE) APRIL 5, 2006	
1	1	PUNAINEN VIIVA TIMO RAISANEN KING FOO	
2	2	CARNIVAL OF RUST POETS OF THE FALL POFT	
3	NEW	ALL WRONG BITCH ALERT GAGA GOODIES	
4	NEW	REACH ME, HELEN KELLER ULTRANOIR QUIET LIFE	
5	NEW	YOU HAVE KILLED ME MORRISSEY ATTACK/SANCTUARY	
		ALBUMS	
1	1	ANDREA BOCELLI AMORE POLYDOR	
2	VEM	ILKKA Vuosisadan rakkaustarina RCA	
		JUANES MI SANGRE UNIVERSAL	
4	NEW	MORRISSEY RINGLEADER OF THE TORMENTORS ATTACK/SANCTUARY	
Ē.	NEW	STELLA PELKAAJAN PAIKALLA ELEMENTS MUSIC	

POLAND =						
ALBUMS						
WEEK	LAST	(ZWI.ZEK PRODUCENTOW AUDIO VIDEO) MARCH 31, 200				
1	1	PIOTR RUBIK RUBIKON MJM				
n	2	DAVID GILMOUR ON AN ISLAND EMI				
	3	VARIOUS ARTISTS TU ES PETRUS - TY JESTES SKALA MAGIC				
9	NEW	T. LOVE I HATE ROCK 'N' ROLL POMATON				
	25	VARIOUS ARTISTS RMF FM NAJLEPSZA MUZYKA NA WIOSNE SONY BMG				
6	18	VOO VOO 21 POMATON				
7	32	VARIOUS ARTISTS BRAVO HITS WIOSNA 2006 SONY BMG				
8	4	CESARIA EVORA ROGAMAR RCA				
9	5	SOUNDTRACK TYLKO MNIE KOCHAJ POMATON				
10	6	O.S.T.R. 7 ASFALT RECORDS				

		SINGLES	
THIS	LAST WEEK	(MAHASZ)	MARCH 31, 200
1	NEW	MEG 1X DEPRESSZIO HAMMER MUSIK	
2	1	SORRY MADONNA WARNER BROS.	
1	2	SZERELEM SZALL PEAT JR./FERNANDO P&F RECORDS	
	4	HUNG UP MADONNA WARNER BROS.	
, e b.	g V	STUPID GIRLS PINK LAFACE/ZOMBA	
	-	ALBUMS	
1	1	ANDREA BOCELLI AMORE POLYDOR	
2	12	DAVID GILMOUR ON AN ISLAND EMI	
3	2	MADONNA CONFESSIONS ON A DANCE FLOOR WARNER BROS.	
4	NEW	ROAD MASODIK HARAPAS HAMMER MUSIK	
6	4	MUSICAL BEST OF MUSICAL UNIVERSAL	

SUFFER WELL DEPECHE MODE MUTE

EUROCHARTS

		SINGLE SALES
THIS	LAST	EUROCHARTS ARE COMPILED BY BILLBOARD FROM THE NATIONAL SINGLES AND ALBUM SALES CHARTS OF 20 EUROPEAN COUNTRIES. APRIL 5, 2008
	1	SO SICK NE-YO DEF JAM
2	14	BECAUSE OF YOU KELLY CLARKSON RCA
3	2	STUPID GIRLS PINK LAFACE/ZOMBA
4	NEW	I STILL BURN TOBIAS REGNER HANSA
5	7	LE PAPA PINGOUIN PIGLOD SCORPIO/MG INTERACTIONS
8	NEW	CRAZY GNARLS BARKLEY WARNER BROS.
7	8	PUMP IT THE BLACK EYED PEAS A&M/INTERS#OPE
8	5	TEMPERATURE SEAN PAUL VP/ATLANTIC
9	9	LA BOULETTE DIAM'S CAPITOL
10	3	SORRY MADONNA WARNER BROS.
11	4	LOVE GENERATION BOB SINCLAR FT. GARY PINE YELLOW PRODUCTION
12	NEW	YOU HAVE KILLED ME MORRISSEY ATTACK/SANCTUARY
13	6	I BELONG TO YOU EROS RAMAZZOTTI/ANASTACIA ARIOA
14	11	BAILA MORENA ZUCCHERO POLYDOR
and the same of	SECTION S. P. LEWIS CO., LANSING, MICH.	

		ALBUMS	
WEEK	LAST		APRIL 6, 2000
1	8	PRINCE 3121 NPG/UNIVERSAL	
2	3	DAVID GILMOUR DN AN ISLAND EMI	
3	NEW	MASSIVE ATTACK COLLECTED - BEST OF VIRGIN	
4	2	ANDREA BOCELLI AMORE POLYDOR	
5	1	PLACEBO MEDS VIRGIN	
6	4	KATIE MELUA PIECE BY PIECE DRAMATICO	
7	5	KELLY CLARKSON BREAKAWAY RCA	
8	9	MADONNA CONFESSIONS ON A DANCE FLOOR WARNER BRDS.	
9	11	ROSENSTOLZ DAS GROSSE LEBEN ISLAND	
10	6	CORINNE BAILEY RAE CORINNE BAILEY RAE GOOD GROONE/EMI	
11	56	TOKIO HOTEL SCHREI ISLAND	
12	7	BEN HARPER BOTH SIDES OF THE GUN VIRGIN	
13	NEW	EMBRACE THIS NEW DAY INDEPENDIENTE	
14	10	JAMES BLUNT BACK TO BEDLAM ATLANTIC	
15	14	COLDPLAY X&Y PARLOPHONE	

		RADIO AIRPLAY	Nielsen Music Control
THIS	LAST	RADIO AIRPLAY INFORMATION FROM 17 EUROPEAN COUNTRIES AS TABULATED BY NIELSEN MUSIC CONTROL	MONITORED AND APRIL 5, 200
1	2	SO SICK NE-YO DEF JAM	
2	1	SORRY MADDNNA WARNER BROS	
3	3.	STUPID GIRLS PINK LAFACE/ZOMBA	
8	4	BECAUSE OF YOU KELLY CLARKSON RCA	
) [6	PUMP IT THE BLACK EYED PEAS A&M/INTEFSCOPE	
6	7	PUT YOUR RECORDS ON CORINNE BAILEY RAE GOOD GROGWE/EMI	
7	5	ADVERTISING SPACE ROBBIE WILLIAMS CHRYSALIS	2
8	9	S.O.S RIHANNA SRP/DEF JAM	
9	8	STICKWITU THE PUSSYCAT DOLLS A&M/INTEFSCOPE	
10	10	CHECK ON IT BEYONCE FT. SLIM THUG COLUMB A	
11	23	HIPS DONÍT LIE SHAKIRA FT. WYCLEF JEAN SDNY 3MG	
12	11	TALK COLDPLAY PARLOPHONE	
13	12	BE WITHOUT YOU MARY J. BLIGE GEFFEN	
14	14	TEMPERATURE SEAN PAUL VP/ATLANTIC	
15	26	CRAZY GMARLS BARKLEY WARNER BROS	_

SALES DATA COMPILED BY Nielsen SoundScan

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	T	O		-
1			77	
THIS	WEEK	ON CHT	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	ı
0	1	•0	MICHAEL BUBLE IT'S TIME 143/REPRISE 48946/WARNER BROS.	
2	2	:4	CHRIS BOTTI TO LOVE AGAIN: THE DUETS COLUMBIA 77505/SONY MUSIC ®	
3	3	9	MICHAEL BUBLE CAUGHT IN THE ACT 143/REPRISE 49444/WARNER BROS. €	Ш
4	4	25	DIANNE REEVES GOOD NIGHT, AND GOOD LUCK. (SOUNDTRACK) CONCORD JAZZ 2307/CONCORD	
5	6	79	CHRIS BOTTI WHEN I FALL IN LOVE COLUMBIA 92872/SONY MUSIC ®	
6	5	:7	THELONIOUS MONK QUARTET WITH JOHN COLTRANE AT CARNEGIE HALL THELONIOUS 35173*/BLUE NOTE	
	8	51	MADELEINE PEYROUX CARELESS LOVE ROUNDER 613192	
	7	5	ELVIS COSTELLO WITH THE METROPOLE ORKEST MY FLAME BURNS BLUE DG 005994/UNIVERSAL CLASSICS GROUP	
9	9	17	VARIOUS ARTISTS OUR NEW ORLEANS 2005: A BENEFIT ALBUM NONESUCH 79934/WARNER BROS.	
10	NE		JACO PASTORIUS BIG BAND THE WORD IS OUT! HEADS UP 3110	
11	10	5	STEVE TYRELL THE DISNEY STANDARDS WALT DISNEY 861441	
12	11	02	DIANA KRALL THE GIRL IN THE OTHER ROOM VERVE 001826/VG ®	•
13	All	1	CHRISTIAN SCOTT REWIND THAT CONCORD JAZZ 2244/CONCORD	
14	13	10	LOUIS ARMSTRONG THE DEFINITIVE COLLECTION HIP-O/VERVE/CHRONICLES 004893/JME	
15	-	3	TAYLOR EIGSTI LUCKY TO BE ME CONCORD JAZZ 2299/CONCORD	
16	12	21	STEVE TYRELL SONGS OF SINATRA HOLLYWOOD 162550	
17	14	8	CHICK COREA THE ULTIMATE ADVENTURE STRETCH 9045/CONCORD	
18	15	4	GLENN MILLER Golden Legends: The Sound of Glenn Miller Madacy Special Products 51852/Madacy	
18	16	84	RENEE OLSTEAD RENEE OLSTEAD 143/REPRISE 48704/WARNER BROS.	
20	19	25	JOHN COLTRANE ONE DOWN, ONE UP: LIVE AT THE HALF NOTE IMPULSE! 002380/vG	
21	17	2	JOEY DEFRANCESCO ORGANIC VIBES CONCORD JAZZ 2306/CONCORD	
22	18	2	LOU RAWLS THE BEST OF LOU RAWLS: THE CAPITOL JAZZ & BLUES SESSIONS BLUE NOTE 54956	
23	-	114	DIANA KRALL FEAT. THE CLAYTON/HAMILTON JAZZ ORCHESTRA CHRISTMAS SONGS VERVE 004717*/VG	
24	20	41	PAUL ANKA ROCK SWINGS VERVE 004751/VG	
25	W-11	1111	WYNTON MARSALIS LIVE AT THE HOUSE OF TRIBES BLUE NOTE 77132	

護	LAST	WFFK:	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL
0	H		GERALD ALBRIGHT NEW BEGINNINGS PEAK 8540/CONCORD
2	1	31	HERBIE HANCOCK POSSIBILITIES HEAR/HANCOCK 70013/VECTOR
3	2	25	JAMIE CULLUM CATCHING TALES VERVE FORECAST/UNIVERSAL 005478/VG/UMRG €
4	4	4	HERB ALPERT'S TIJUANA BRASS WHIPPED CREAM & OTHER OELIGHTS RE-WHIPPED SHOUTI FACTORY 97641/SONY MUSK
6	7	7	BELA FLECK & THE FLECKTONES THE HIDDEN LAND COLUMBIA 96417/SONY MUSIC ®
6	8	10	KENNY G THE ESSENTIAL KENNY G LEGACY/ARISTA 75467/RMG
7	g	36	BRIAN CULBERTSON ITS ON TONIGHT GRP 004535/VG
8	6	5	SPYRO GYRA WRAPPEO IN A DREAM HEADS UP 3107
8	5	2	SONDRE LERCHE AND THE FACES DOWN QUART DUPER SESSIONS ASTRALWERKS 52660
10	10	4	ERIC DARIUS JUST GETTING STARTED NARADA JAZZ 60556/NARADA
0 🖂		1	PIECES OF A DREAM PILLOW TALK HEADS UP 13105
12	11	26	KIRK WHALUM KIRK WHALUM PERFORMS THE BABYFACE SONGBOOK RENDEZVOUS 5112
18	15	6	NICK COLIONNE KEEPIN' IT COOL NARADA JAZZ /NARADA
14	13	98	JAMIE CULLUM TWENTYSOMETHING UNIVERSAL/VERVE 002273/VG ®
15	3	2	PAMELA WILLIAMS ELIXIR SHANACHIE 5138
16	12	15	VARIOUS ARTISTS HIDDEN BEACH RECORDINGS PRESENTS: UNWRAPPED VOL. 4 HIDDEN SEACHEPIC 75466-SONY MUSIC
17	18	4	LARRY CARLTON FIRE WIRE BLUEBIRD 79375/RCA VICTOR
18	16	72	KENNY G AT LAST THE DUETS ALBUM ARISTA 62470/RMG
19	19	42	LIZZ WRIGHT DREAMING WIDE AWAKE VERVE FORECAST 004069/VG
20	14	10	INCOGNITO ELEVEN NARADA JAZZ 31897/NARADA
21	25	21	RICK BRAUN YOURS TRULY ARTIZEN 10011
22	17	6	BOB JAMES URBAN FLAMINGO TAPPAN ZEE 9979/KOCH
23	22	32	NAJEE MY POINT OF VIEW HEADS UP RICHARD ELLIOT
24	23	41	METRO BLUE ARTIZEN 10010
25		H	EARL KLUGH NAKED GUITAR 861, 9949/KOCH

CLAS	SSICAL	
	PRINT & NUMBER / DISTRIBUTING LABEL	CERT
	ANG LANG IEMORY DG 005827/UNIVERSAL CLASSICS GROUP	
	E RIEU G Dutchman denon 17570	T A I I
	BROWNS WAS RED SEAL 66007/SONY BMG MASTERWORKS ®	
	DIEGO FLOREZ ITO LATINO DECCA 006295/UNIVERSAL CLASSICS GFOUP	
	E FLEMING ONGS DECCA 005193/UNIVERSAL CLASSICS GROUP	L
6 × Y0-Y0 N	MA WITH ROMA SINFONIETTA ORCHESTRA (MORRICONE) PLAYS ENNIO MORRICONE SONY CLASSICAL 93456/SONY BING MASTERWORKS (\$\infty\$)	
	E RIEU DENON 7431	
ANNA	NETREBKO/ROLANDO VILLAZON SELECTIONS FROM LA TRAVIATA DG 006188/UNIVERSAL CLASSICS GROUP	
	LISLEVAND ISICHE ECM 005070/UNIVERSAL CLASSICS GROUP	1
25 65 MORMON	TABERNACLE CHOIR WITH ORCHESTRA AT TEMPLE SQUARE (JESSOP) OMETHING LIKE A STAR MORMON TABERNACLE CHOIR 0005	
	E RIEU "S IN VIENNA DENON 17572	
	NDO VILLAZON CITAL VIRGIN CLASSICS 44733/ANGEL	-
13 1 5 YO-YO	MA/THE SILK ROAD ENSEMBLE JOURNEYS: BEYOND THE HORIZON SONY CLASSICAL 93962/SONY BMG MASTERWORKS	ì
	JA BELL/BERLIN PHILHARMONIC (THOMAS) SKY: VIDLIN CONCERTO SDNY CLASSICAL 94832/SONY BMG MASTERWORKS	
15 23 7 YUNDI	LI CITAL DG 006090/UNIVERSAL CLASSICS GROUP	
	NGLISH CONCERT (MANZE) VIOLIN CONCERTOS 218, 218, & 219 HARMONIA MUNCI 907385	
	ER/PREVIN/MULLER-SCHOTT PIANO TRIOS DG 006099/UNIVERSAL CLASSICS GRO JP	
PHILH	ARMONIA ORCHESTRA (ZANDER) SYMPHONY NO. 1 TELARC 80628	
SHARON	I ISBIN & NEW YORK PHILHARMONIC (SEREBRIER) DINCIERTO DE ARANJUEZ FHINO/WARNER CLASSICS 60296/WARNER STRATEGIC MARKETING	
	NY KISSIN/JAMES LEVINE : Piano Music for four hands red seal 69282/Sony BMG masterworks	
24 18 30 CECIL	IA BARTOLI Oibita decca 005151/Universal Classics grou?	
22 21 13 JANIN	E JANSEN HE FOUR SEASONS DECCA 005507/UNIVERSAL CLASSICS GROUP	
23 20 % BRYN	TERFEL/PAUL GROVES/YING HUANG Ners: Ca ira sony classical 96439/sony BMG Masterworks	
24 22 % HILAR	Y HAHN/NATALIE ZHU Violin sonatas dg 004771/Universal Classics Group	
DAWN	UPSHAW & ANDALUCIAN DOGS Ayre, Berio: Folksongs og 004782/Universal Classics group	

and all and a			THACL BOTHE OUT 5040/NOOT	
		ro	Delica research that I have been been been been been been been be	- 8
(C	LASSICAL CROSSOVER	?
HIS	MEEK	MEN.	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	ENT
1	1	٤	ANDREA BOCELLI 9WKS AMORE SUGAR/DECCA 006069/UNIVERSAL CLASSICS GROUP	_
2	2	1i	IL DIVO ANCORA SYCO/COLUMBIA 76914/SONY MUSIC	•
3	3	50	IL DIVO	
4	5		IL DIVE SYCO/COLUMBIA 93963/SONY MUSIC MORMON TABERNACLE CHOIR	
	4		THEN SINGS MY SOUL MORMON TABERNACLE CHOIR 70036 ANDREA BOCELLI	
8	6	21	AMOR SUGAR/VENEMUSIC 006144/UNIVERSAL LATINO SOUNDTRACK	
7		12	PRIDE & PREJUDICE DECCA 005620/UNIVERSAL CLASSICS GROUP JOHN WILLIAMS/YO-YO MA/ITZHAK PERLMAN	_
	7		MEMOIRS OF A GEISHA (SOUNDTRACK) SONY CLASSICAL 74708/SONY BMG MASTERWORKS ANDREA BOCELLI	
8	8	73	ANDREA PHILIPS 003513/UNIVERSAL CLASSICS GROUP SOUNDTRACK	
9	9	46	STAR WARE EPISODE III: REVENDE OF THE SITH SONY CLASSICAL 94220/SONY BIMG MASTERWORKS (*) HAYLEY WESTENRA	
10	10	4	ODYSSEY DECCA 005440/UNIVERSAL CLASSICS GROUP	
0	15	29	MORMON TABERNACLE CHOIR LOVE IS SPOKEN HERE MORMON TABERNACLE CHOIR 0017	
12	11	-2	CHLOE WALKING IN THE AIR MANHATTAN 42961	
13	14	:3	SARAH BRIGHTMAN LOVE CHANGES EVERYTHING: THE ANDREW LLOVE WEBBER COLLECTION VOL 2 DECCA 005570 LINNERSAL CLASSICS GROUP	
14	16	7	SISSEL Into paradise decca 006140/universal classics group	
15	13	5	THE CELTIC TENORS REMEMBER ME TELARC 80867	
16	17	5	TIM JANIS Coastal America Tim Janis ensemble 1116	
17	19	40	BOND EXPLOSIVE: THE BEST OF BOND MBO/DECCA 004748/UNIVERSAL CLASSICS GROUP ©	
18	18	29	THE IRISH TENORS SACRED: A SPIRITUAL JOURNEY RAZOR & TIE 82929	
19	20	41	AMICI FOREVER DEFINED RCA VICTOR 68883/RMG	
20	23	7	RONAN TYNAN RONAN DECCA 003863/UNIVERSAL CLASSICS GROUP	
21		1	DANIEL RODRIGUEZ IN THE PRESENCE BLIX STREET 10083	
22	22	23	THE CHRISTMAS COLLECTION SYCO/COLUMBIA 97715/SONY MUSIC	•
23	CT.	-111	RUSSELL WATSON AMORE MUSICA DECCA 004439/UNIVERSAL CLASSICS GROUP	
24	21	28	SARAH BRIGHTMAN	
25	24	02	LIVE FROM LAS VEGAS NEMO STUDIO 57801/ANGEL HAYLEY WESTENRA	
			PURE DECCA 001886/UNIVERSAL CLASSICS GROUP	

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.



Where included, this award indicates the title with the chart's largest unit increase.



PACE SEITER Where included, this award indicates the title with the chart's biggest percentage growth.

HEATSEEKER Indicates album entered top 100 of The Billboard 200 grabuate and has been removed from Heatseekers chart.

PRICING/CONFIGURATION

CD/Cassette prices are suggested list or equivalent prices, which are projected from wholesale prices. (D) after price indicates album only available on DualDisc. CD/DVD after price indicates CD/DVD combo only available.

DualDisc available.

CD/DVD combo available.

Indicates vinyl LP is available. Pricing and vinyl LP availability are not included on all charts.

SINGLESCHARIS

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. Charts are ranked by number of gross audience impressions, co ed 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 18&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 seiling 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/Hlp-Hop Singles Sales, sales data is compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen Soundscan.

Singles with the greatest sales gains.

CONFIGURATIONS ⊕ CD single available.
● Digital Download available.
● DVD single available. ● Vinyl Maxi-Single available. ● Vinyl Single available. ● CD Maxi-Single available. Configurations are not included on all singles charts

HITPREDICTOR

Indicates title earned HitPredictor status In that particular format based on research data provided by Promosquad. Songs are blind tested online by Promosquad using multiple listens and a nationwide sample of carefully profiled music consumers. Songs are rated on a 1-5 scale; final results are based on weighted positives. Songs with a score of 65 or more (75 or more for country) are judged to have Hit Potential; although that benchmark number can fluctuate per format based on the strength of available music. For a complete and updated list of current songs with Hit Potential, commentary, polls and more, please visit www.hitpredictor.com.

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 CHRILLEVELS

 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). PIAA certification for net shipment of 10 million units (Diamond). Numeral within Platinum or Diamond symbol indicates album's

multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RiAA multiplies shipments by the number of discs and/ or tapes. ○ Certification for net shipments of 100,000 units (Oro). □ Certification of 200,000 units (Platino). 2 Certification of 400,000 units (Multi-Platino).

SINGLES CHARTS

■ RIAA certification for 100,000 paid downloads (Gold). ■ RIAA certification for 200,000 paid downloads (Platinum). Numeral within platinum symbol indicates song's multiplatinum level. O RIAA certification for net shipment of 500,000 singles (Gold).

USIC 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.

D SALES/VHS SALES/VIDEO RENTALS

■ RIAA gold certification for net shipment of 50,000 units or \$1 million in sales at suggested retail price. ■ RIAA platinum certification for sales of 100,000 units or \$2 million in sales at suggested retail price. ○ IRMA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs; or of at least 25,000 units and \$1 million at suggested retail for non-theatrical titles. IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for non-theatrical titles

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LBUMS

	7	ГО		
(P(OP CATALOG.	- 10
S I	ST	EKS	ARTIST	E
	1	127	TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE) #1 JOHNNY CASH	2
2	6	276	15 WKS 16 BIGGEST HITS LEGACY/COLUMBIA (NASHVILLE) 69739/SONY MUSIC (11.98/7.98) GREATEST TIM MCGRAW	5
	2	4	GAINER GREATEST HITS CURB 77978 (18.98/12.98) JEREMY CAMP	
	010	94	STAY BEC 40456 (16.98) MICHAEL BUBLE	
	That	140	MICHAEL BUBLE 143/REPRISE 48376/WARNER BROS. (18.98) JOHNNY CASH	3
	5	723	JOHNNY CASH AT FOLSOM PRISON LEGACY/COLUMBIA (NASH-MLLE) 66965/SONY MUSIC (11.98/7.98) AC/DC	
140	8	1496	BACK IN BLACK LEGACY/EPIC 80207*/SDNY MUSIC (18.98) PINK FLOYD	•
8	29	35	DARK SIDE OF THE MOON CAPITOL 46001* (18.98/10.98) ROB ZOMBIE	•
	29	281	PAST, PRESENT & FUTURE GEFFEN 001041/UME (12.98 CO/OVO) THE BEATLES	
10	10	27	1 APPLE 29325/CAPITOL (18.98/12.98) DANE COOK	•
	10		HARMFUL IF SWALLOWED COMEDY CENTRAL 0017 (16.98 CD/DVO) € JOHNNY CASH	
Syra		30	THE ESSENTIAL JOHNNY CASH LEGACY/COLUMBIA (NASHVILLE) 86290/SONY MUSIC (24.98/17.98) SHERYL CROW	3
12	11	98	THE VERY BEST OF SHERYL CROW A&M 001521/INTERSCOPE (16.98) RASCAL FLATTS	2
13	56	163	MELT LYRIC STREET 165031/HOLLYWOOD (18.98/12.98) KEITH URBAN	-
14	15	183	GOLDEN ROAD CAPITOL (NASHVILLE) 32936 (18.98/10.98) ORIGINAL BROADWAY CAST RECORDING	
15	18		WICKED DECCA BROADWAY 001882/UNIVERSAL CLASSICS GROUP (18.98) BOB SEGER & THE SILVER BULLET BAND	
16	16	59	GREATEST HITS CAPITOL 30334 (16.98) THE BEACH BOYS	
10	20	147	THE VERY BEST OF THE BEACH BOYS: SOUNDS OF SUMMER CAPITOL 82710 (18.98) QUEEN	2
18	13	632	GREATEST HITS HOLLYWOOD 161265 (18.98/11.98) JACK JOHNSON	7
19	24		ON AND ON JACK JOHNSON/UNIVERSAL REPUBLIC 075012*/UMRG (18.98) BON JOVI	
20	22	184	CROSS ROAD MERCURY 526013/UME (18.98/11.98) COLDPLAY	4
21	23	182	A RUSH OF BLOOD TO THE HEAD CAPITOL 40504* (18.98/11.98) BARRY MANILOW	4
22	14	92	ULTIMATE MANILOW BMG HERITAGE 10800 (18.98/12.98) THE BABY EINSTEIN MUSIC BOX ORCHESTRA	
23	25	18	NORAH JONES	-
24	21	214	COME AWAY WITH ME BLUE NOTE 32088* (17.98) STEVIE WONDER	•
25	12	118	THE DEFINITIVE COLLECTION UNIVERSAL MOTOWN/UTV 066164/UME (18.98) LYNYRD SKYNYRD	
26	19	74	JOURNEY	
27	27	656	JOURNEY SCRAFEST HITS COLUMBIA 44493/SONY MUSIC (18 98/12.98) JACK JOHNSON	•
28		157	JACK JOHNSON BRUSHFIRE FAIRYTALES ENJOY/UNIVERSAL REPUBLIC 860994*/UMRG (18.98) JOHNNY CASH	
29	17	23	SUPER HITS LEGACY/COLUMBIA (NASHVILLE) 66773/SONY MUSIC (9.98/5.98) CREEDENCE CLEARWATER REVIVAL	
30		486	CHRONICLE THE 20 GREATEST HITS FANTASY 2*/CONCORD (17.98/12.98) TOM PETTY AND THE HEARTBREAKERS	4
31	31	541	GREATEST HITS MCA 1108/3/UME (18.98/12.98) LED ZEPPELIN	•
32	35	135	BON JOV!	
33	30	209	GREEN DAY GREEN DAY	•
34	36	104	NICKELBACK	
35	37	103	THE LONG ROAD ROADRUNNER 618400/IDJMG (18.98/12.98) METALLICA	3
36	38	744	METALLICA METALLICA 61113*/AG (18.98/11.98) AEROSMITH	•
37	32	431	ACROSMITH A ACROSMITH S GREATEST HITS COLUMBIA 57367/SONY MUSIC (11.98/3.98)	•
38	46	193	JANIS JOPLIN	2
30	33	311	GREATEST HITS COLUMBIA/LEGACY 65869/SONY MUSIC (11.98/7.98) 50 CENT	7
40	45	133	BET RICH OR DIE TRYIN' SHADY/AFTERMATH 493544*/INTERSCOPE (13.98/8.98) KELLY CLARKSON	6
41	42	97	THANKFUL RCA 68159/RMG (18.98)	
42	39	115	JOSH GROBAN CLOSER 143/REPRISE 48450/WARNER BROS. (18.98) ⊕	1
43	48	85	EAGLES THE VERY BEST OF WARNER STRATEGIC MARKETING 73971 (25.98)	5
	40	109	BEYONCE DANGEROUSLY IN LOVE COLUMBIA 86386*/SONY MUSIC (18.98/12.98)	
45	RE-E	1011	AL GREEN GREATEST HITS HI/THE RIGHT STUFF 30800/CAPITOL (17.98/10.98) ⊕	
	-	431	ABBA GOLD GREATEST HITS POLYDOR/A&M 517007/UME (18.98/12.98)	6
47	19.1	•	U2 THE BEST OF 1980-1990 ISLAND 524613/IDJMG (18.98/12.98)	2
48	50	84.1	BOB MARLEY AND THE WAILERS LEBEND: THE BEST OF BOS MARLEY AND THE WAILERS TUFF SONG/ISLAND 548904/LINE (13.99/8.96) THINKING A DEV	•
49	10E E	* *	LINKIN PARK [HYBRID THEORY] WARNER BROS. 47755 (18.9B/12.98)	•
60	43	25	FALL OUT BOY TAKE THIS TO YOUR GRAVE FUELED BY RAMEN 061 (12.98)	-

TOP POP CATALOG: Catalog Albums are 2-year old titles that have fallen below No. 100 on The Billboard 200 or re-issues of older albums. Total Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. TOP INTERNET: Reflects physical albums ordered through Internet merchants, based on data collected by Nielsen SoundScan. Catalog titles are included. TOP DIGITAL: Release sold as a complete album bundle through digital download services. BILLBOARD.BIZ CHART: See Chart Legend for rules and explar ations. © 2006, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

(0	TO	GITAL.			
THIS	WEFE WEEK3 ON CHT	ARTIST IMPRINT / DISTRIBUTING LABEL	Title	BB 200 RANKING	CCMT
1	NEW	#1 T.I. TWK GRAND HUSTLE/ATLANTIC /AG	€	1	
2	NEW	YEAH YEAH YEAHS ORESS UP /INTERSCOPE	Show Your Bones	11	
11		BEN HARPER VIRGIN	Both Sides Of The Gun	23	
110	FE-INTRY	SHAKIRA EPIC /SONY MUSIC	Oral Fixation Vol. 2	6	•
. 5	2 24	JAMES BLUNT CUSTARO/ATLANTIC /AG	Back To Bediam		
6	3 '5	THE FRAY EPIC /SONY MUSIC	How To Save A Life	5.1	
	NEW	TIM MCGRAW CURB	Greatest Hits Vol 2: Reflected	2	
1.0	3 2	TEDDY GEIGER CREO./COLUMBIA /SONY MUSIC (1)	Underage Thinking	557	
	7	MATISYAHU OR/EPIC /SONY MUSIC	Youth	16	
112	³ 14	PANICI AT THE DISCO DECAYDANCE /FUELED BY RAMEN	A Fever You Can't Sweat Out	24	
1411		DANIEL POWTER WARNER BROS.	Daniel Powter	-	
12	ID 11	SOUNDTRACK WALT DISNEY	High School Musical	3	2
13	•	JACK JOHNSON BRUSHFIRE/UNIVERSAL REPUBLIC /UMF	Curious George (Soundtrack)		
14	NEW	ROB ZOMBIE GEFFEN /INTERSCOPE	Educated Horses	5	
15	t 1	SOUNDTRACK FOX /WIND-UP	Walk The Line		•

SALES DATA COMPILED BY

0	3	ΓO	P TERNET.		
THIS	LAST	遊戲	ARTIST Title	BB 200 RANKING	CENT
1	41	W	TIM MCGRAW Greatest Hits Vol 2: Reflected	2	
2	N.	ž	PRINCE 3121 UNIVERSAL REPUBLIC 006296/UMRG	8	
		10	BARRY MANILOW The Greatest Songs Of The Fifties ARISTA 74509/RMG ©	12	ij
		16	SOUNDTRACK High School Musical WALT DISNEY 861426		2
		g	ANDREA BOCELLI Amore SUGAR/DECCA D06069/UNIVERSAL CLASSICS GROUP	27	-
		5	ALAN JACKSON Precious Memories ACR/ARISTA NASHVILLE 80281/RLG	10	
H	5	4	DAVID GILMOUR On An Island COLUMBIA 80280/SONY MUSIC	55	
8		•	T.1. King Grano hustle/atlantic 83800*/AG ⊕		
9	9	8	JACK JOHNSON Curious George (Soundtrack) BRUSHFIRE/UNIVERSAL REPUBLIC 006116/UMRG	18	
10	6	18"	JAMES BLUNT Back To Bediam CUSTARD/ATLANTIC 97250/AG	7	H
	4	2	BEN HARPER Both Sides Of The Gun VIRGIN 57446	29	
12	15	17	JOHNNY CASH Johnny Cash At Folsom Prison LEGACY/COLUMBIA (NASHVILLE) 65955/SONY MUSIC	-	Ð
13	15	11	SOUNDTRACK Walk The Line FOX 13109/WIND-UP	190	•
14	12	3	DONALD FAGEN Morph The Cat REPRISE 49975/WARNER BROS.	102	
16			ANTI-FLAG For Blood And Empire RCA 76836/RMG	151	



Nielsen VideoScar

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HEATSEEKERS.

SEE BELOW FOR COMPLETE LEGEND INFORMATION.

APR

15 2006

6		0	P VD SALES			
WEEK	LAST	-		Principal Performers	CERT.	RATING
1	NE		CHICKEN LITTLE WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 36890 (29.	98) Animated		G
2	NE	W	DREAMER: INSPIRED BY A TRUE STORY (WIDESCREEN) DREAMWORKS HOME ENTERTAINMENT 91976 (29.98)	Kurt Russell/Dakota Fanning	Ш	PG
1	NE	w	DREAMER: INSPIRED BY A TRUE STORY (FULL SCREEN) DREAMWORKS HOME ENTERTAINMENT 91977 (29.88)	Kurt Russell/Dakota Fanning		PG
	182	*	CAPOTE Philip Se	ymour Hoffman/Catherine Keener		R
	162	*	DERAILED (WIDESCREEN UNRATED VERSION) THE WEINSTEIN COMPANY 78649 (29 98)	Clive Owen/Jenrifer Aniston		MR
10)	7	4	LADY AND THE TRAMP: 50TH ANNIVERSARY EDITION WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 40233 (29.98)	Animated		G
711	Ū		A HISTORY OF VIOLENCE NEW LINE HOME ENTERTAINMENT/NEW LINE HOME VIDED 10095 (28.98)	Viggo Mortensen/Maria Bello		7
	U	3.	HARRY POTTER AND THE GOBLET OF FIRE (2 DISC SPECIAL EDITION) WARNER HOME VIDEO 76453 (30.98)	Daniel Radcliffe/Ralph Fiennes		PG-13
-		-0	HARRY POTTER AND THE GOBLET OF FIRE (WIDESCREEN) WARNER HOME VIDEO 59388 (28.98)	Daniel Radcliffe/Emma Watson		PB-13
10	3	3	HARRY POTTER AND THE GOBLET OF FIRE (FULL SCREEN) WARNER HOME VIDEO 59387 (28.98)	Daniel Radcliffe/Ralph Fiennes		PG-13
11	NE	w	SOUTH PARK: THE COMPLETE SEVENTH SEASON PARAMOUNT HOME ENTERTAINMENT 89144 (49.98)	Animated		NR
12	5	2	BARBIE FAIRYTOPIA: MERMAIDIA LIONS GATE HOME ENTERTAINMENT 18812 (19.98)	Animated		NR
13	9	4	WALK THE LINE (WIDESCREEN) FOXVIDEO 32422 (29 98) Joa	quin Phoenix/Reese Witherspoon		PG-13
(14)	6	2	GOOD NIGHT AND GOOD LUCK WARNER HOME VIDED 73678 (28.98)	George Clooney/David Strathairn		PG
000	NE	W	DERAILED (UNRATED FULL SCREEN VERSION) THE WEINSTEIN COMPANY 78639 (29 98)	Clive Owen/Jennifer Aniston		NR
16	8	3	JARHEAD (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 27842 (29.98)	Jake Gyllenhaa/Jamie Foxx		R
377	13	14	CRASH (WIDESCREEN) LIONS GATE HOME ENTERTAINMENT 17938 (19.98)	Don Cheadle/Matt Dillon		U
18	12	4	WALK THE LINE (FULL SCREEN) FOXVIDED 32417 (29.98) JOS	aquin Phoenix/Reese 'Witherspoon		P6-11
19	NE	W	IN THE MIX (FULL SCREEN) LIONS GATE HOME ENTERTAINMENT 19117 (27.98)	Usher/Chazz Palminteri		PG-13
20	NE	W	IN THE MIX (WIDESCREEN) LIONS GATE HOME ENTERTAINMENT 19120 (27.98)	Usher/Chazz Palminter		PG-11
21	10	4	PRIDE & PREJUDICE (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 28072 (29.98) Kei	ira Knightley/Matthew MacFadyen		PG
22	NE	W	DERAILED (WIDESCREEN) THE WEINSTEIN COMPANY 78629 (29.98)	Clive Owen/Jennifer Aniston		R
23	18	7	BAMBI II WALT DISNEY HOME ENTERTAINMENT/WALT DISNEY HOME VIDED 35242 (29.98)	Animated		
24		+	MIND OF MENCIA: UNCENSORED FIRST SEASON PARAMOUNT HOME ENTERTAINMENT 89114 (26.98)	Carlos Mencia		103
25	11	3	JARHEAD (FULL SCREEN) UNIVERSAL STUDIOS HOME VIDEO 27843 (29.98)	Jake Gyllenhaal/Jamie Foxx		K

AC.	A	ľO	MR Back	ě	
6	Y	VI	HS SALES		
THIS	LAST	WEEKS ON CHART	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	CERT.	RATING
1	N	w	TITANIC (FULL SCREEN VERSION) 1WK PARAMOUNT 34813 (9.98)		PG
2	3	9	GREASE (ANNIVERSARY EDITION) PARAMOUNT 54463 (9.98)	B	PG
3	2	24	REQUIEM FOR A DREAM LIONS GATE 11793 (7.98)		i.
4	-		BARNEY & FRIENDS: SONGS FROM THE PARK BARNEY/HIT 2079 (9.98)		NR
5	1	19	20,000 LEAGUES UNDER THE SEA (SPECIAL EDITION) WALT DISNEY /BUENA VISTA 17179 (9.98)		
	4	3	THE LORD OF THE RINGS (SPECIAL EDITION) NEW LINE/WARNER 5548 (9.98)		PG-13
7	5	57	SHARK TALE DREAMWORKS 91879 (24.98)		PG
	9	33	THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING NEW LINE/WARNER 5415 (20.98)		PG-13
1	6	63	SHREK 2 DREAMWORKS/UNIVERSAL STUDIOS 90874 (24.98)		•
10	15	19	AUSTIN POWERS IN GOLDMEMBER NEW LINE/WARNER 5723 (9.98)		P6-13
11	RE-E	E-ENTRY THE LORD OF THE RINGS: RETURN OF THE KING NEW LINE/WARNER 06927 (20.98)			B-13
12	19	7	THE WORLD IS NOT ENOUGH MGM 08103 (9.98)		1303
13	RE-E	NTRY	BOB THE BUILDER TO THE RESCUE! HIT 24100 (9.98)		
14	8	5	SPONGEBOB SQUAREPANTS: LOST IN TIME PARAMOUNT 89543 (14.98)		
15	***		AUSTIN POWERS: THE SPY WHO SHAGGED ME NEW LINE/WARNER 4754 (9.94)		**
16	7	5	GO DIEGO GO! THE GREAT DINOSAUR RESCUE PARAMOUNT 80983 (12.98)		ā
10	NE	EW	THE PASSION OF THE CHRIST (2 PACK) FOXVIDEO 66416 (14.98)		MR
18	14	27	DORA THE EXPLORER: SUPER BABIES PARAMOUNT 77413 (14.98)		NR
19	RE-E	NTRY	MY LITTLE PONY: PRINCESS PROMENADE PARAMOUNT 89263 (9.98)		6
20	17	9	ROBOTS F0XVIDEO 29403 (24.98)	_ !	PG
21	12	11	DORA THE EXPLORER: DORA SAVE THE DAY PARAMOUNT 889023 (9.98)		MIT
22	RE-E	NTRY	CHEAPER BY THE DOZEN (2003) F0XVIDEO 21602 (9.98)		PO
23	20	47	DORA THE EXPLORER: BIG SISTER DORA PARAMOUNT 86643 (9.98)		Б
24	16	21	RUSH HOUR 2 NEW LINE /WARNER 5402 (9.98)		PG-13
25	13	61	SCOOBY DOO 2: MONSTERS UNLEASHED WARNER 28397 (9.98)		#1

6	9	VI	DEO RENTALS	
THIS	LAST	WEEKS ON CHT	TITLE LABEL/ DISTRIBUTING LABEL	NATING
1	NE	W	DERAILED THE WEINSTEIN COMPANY	R
2	1	2	A HISTORY OF VIOLENCE NEW LINE HOME ENTERTAINMENT/NEW LINE HOME VIDEO	
=	NEW		CHICKEN LITTLE WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT	
254	NE	W	DREAMER: INSPIRED BY A TRUE STORY DREAMWORKS HOME ENTERTAINMENT	PG.
5	2	4	WALK THE LINE	
6	3	3	JARHEAD UNIVERSAL STUDIOS HOME VIDEO	
77	NE	W	CAPOTE	
8	6	4	YOURS, MINE & OURS	FG _o
9	5	3	JUST FRIENDS	PG- \$
10	4	3	NEW LINE HOME ENTERTAINMENT/NEW LINE HOME VIDEO HARRY POTTER AND THE GOBLET OF FIRE	PE3
1			WARNER HOME VIDEO sentials. © 2006 Rentrack Corporation. All Rights Reserv	ed
A	A T	Ю	VIDEO GAME	-53
()	Ò	ro R	P VIDEO GAME	ĨĀLS
() 2. H		R	ENTALS REFIRMS (SSENT	IALS BALL
WEEK	LAST	WEEKS SO OH CHT	ENTALS ENTRAK (SECUTION OF SECUTION OF SEC	HATING
LHIS MEEK	LAST	WEEKS BO	TITLE MANUFACTURER PS2: THE GODFATHER EA SPORTS	HATING MATING
1 2	LUST	WEEKS ON CHI	TITLE MANUFACTURER PS2: THE GODFATHER EA SPORTS XBOX: THE GODFATHER EA SPORTS	KALINU KALINU
- Area	LAST	WEEKS PON CHIL	TITLE MANUFACTURER PS2: THE GODFATHER EASPORTS XBOX: THE GODFATHER	
- Area	LSYT MEEK	3M	TITLE MANUFACTURER PS2: THE GODFATHER EA SPORTS XBOX: THE GODFATHER EA SPORTS PS2: BLACK	M
2	LSYI MEEK	3M 4	TITLE MANUFACTURER PS2: THE GODFATHER EA SPORTS XBOX: THE GODFATHER EA SPORTS PS2: BLACK EA SPORTS XBOX: BLACK	M
2		4 4	TITLE MANUFACTURER PS2: THE GODFATHER EA SPORTS YBOX: THE GODFATHER EA SPORTS PS2: BLACK EA SPORTS XBOX: BLACK EA SPORTS PS2: EA SPORTS PS2: EA SPORTS FIGHT NIGHT ROUND 3	M
4 5	3	4 4 5	TITLE MANUFACTURER PS2: THE GODFATHER EA SPORTS XBOX: THE GODFATHER EA SPORTS PS2: BLACK EA SPORTS XBOX: BLACK EA SPORTS PS2: EA SPORTS FIGHT NIGHT ROUND 3 EA SPORTS PS2: NEED FOR SPEED: MOST WANTED	W
2 4 5	3	4 4 5 19	TITLE MANUFACTURER PS2: THE GODFATHER EA SPORTS XBOX: THE GODFATHER EA SPORTS PS2: BLACK EA SPORTS XBOX: BLACK EA SPORTS XBOX: BLACK EA SPORTS YBOX: BLACK YBOX: BLACK YBOX:	W W
2 4 5 6 7	3 4 5	4 4 5 19 3	TITLE MANUFACTURER PS2: THE GODFATHER EA SPORTS XBOX: THE GODFATHER EA SPORTS PS2: BLACK EA SPORTS SBUNCK EA SPORTS PS2: EA SPORTS FIGHT NIGHT ROUND 3 EA SPORTS PS2: NEED FOR SPEED: MOST WANTED EA SPORTS XBOX: TOM CLANCY'S GHOST RECON & ADVANCE WARFIGHTEN UB XBOX: TOM CLANCY'S GHOST RECON & SUMMIT STRIKE	
2 4 5 6 7	3 4 5	4 4 4 5 19 3	TITLE MANUFACTURER PS2: THE GODFATHER EA SPORTS XBOX: THE GODFATHER EA SPORTS YEA SPORTS XBOX: BLACK EA SPORTS XBOX: BLACK EA SPORTS XBOX: BLACK EA SPORTS YEA	V V

1	-	27	LABEL & NUMBER / DISTRIBUTING LABEL (PRICE) #1 HINDER 2WKS UNIVERSAL REPUBLIC 005390/UMRG (9.98)	Extreme Behavior
2		7	RAKIM & KEN-Y PINA 270183/UNIVERSAL LATINO (15.98)	Masterpiece: Nuestra Obra Maestra
3	1	6	GREATEST EVANS BLUE THE POCKET 162585/HOLLYWOOD (11.98)	The Melody And The Energetic Nature Of Volume
4		2	THE SOUNDS SCRATCHIE 39060/NEW LINE (11.98)	Dying To Say This To You
5		13	REGGAETON NINOS AFUEGO/URBAN BOX DFFICE 46957/EMI LATIN (13.98)	Reggaeton Ninos Vol. 1
6	HB" DE	SHOT But	MONCHY & ALEXANDRA J&N/FANIA 50078/SONY BMG NORTE (16.98) ®	Exitos Y Mas
7	H	W	THE CRABB FAMILY CLEAR COOL/DAYWINO 71477/WARNER BROS. (17.98)	Blur The Lines
8	1		MATT COSTA BRUSHFIRE/UNIVERSAL REPUBLIC 006264/UMRG (13.98)	Songs We Sing
9	5	34	ANA GABRIEL SONY BMG NORTE 95902 (15.98)	Historia De Una Reina
10	*	22	IMOGEN HEAP RCA VICTOR 72532 (11.98)	Speak For Yourself
11	21	7.	JOSE JOSE SONY BMG NORTE 77517 (15.98) €	La Historia Del Principe
12	-1	4	GOLDFRAPP MUTE 9296* (15.98) ⊕	Supernature
13	7	2	HURT CAPITOL 41137 (12.98)	Vol. 1
14	21	6	THE DEREK TRUCKS BAND COLUMBIA 92844/SONY MUSIC (18.98)	Songlines
15	::	7	THE VERONICAS ENGINEROOM/SIRE 49913/WARNER BROS. (13.98)	The Secret Life Of
16			GERALD ALBRIGHT	New Beginnings
17	-6	2	PEAK 8540/CONCORD (18.98) EDITORS	The Back Room
18	ç	8	YURIDIA	La Voz De Un Angel
19	4	2	SONY BMG NORTE 76550 (12.98 CD/DVO) ⊕ MURS AND 9TH WONDER	Murray's Revenge
20	**	7	BULLET FOR MY VALENTINE	The Poison
21	5	2	TRUSTKILL 74 (13.98) CANNIBAL CORPSE	Kill
	1-		METAL BLADE 14560 (13.98) VOZ A VOZ	En Presencia Del Futuro
22	1900	15	URBAN BOX OFFICE 1019 (13.98) RAMON AYALA Y SUS BRAVOS DEL NORTE	
23	15	37	FREDDIE 1890 (16.98) ANDY ANDY	Antologia De Un Rey
24	3%	39	WEPA 1060/URBAN BOX OFFICE (9.98 CD/DVO) ⊕ SHAWN MCDONALD	Ironia
25	7	4	SPARROW 11569 (12.98) GILBERTO SANTA ROSA	Ripen
26	12	3	SONY BMG NORTE 96814 (16.98) ANA GABRIEL	Directo Al Corazon
V	EN		EMI LATIN 46956 (15.98) URBAN MYSTIC	Dos Amores Un Amante
28	13	2	SOBE 49998/WARNER BROS. (13.98)	Ghetto Revelations: II
29	33	12	GOI BEAT 48103/ASTRALWERKS (16.98) THE ACADEMY IS	Colour The Small One
30		22	FUELED BY RAMEN 071 (11.98) LAURA PAUSINI	Almost Here
31	39	7	WARNER LATINA 61896 (17.98) JOSH ROUSE	Escucha Atento
32	13	2	BEDROOM CLASSICS 30477/NETTWERK (15.98) BAND OF HORSES	Subtitulo
33	25	2	SUB POP 70690* (13.98)	Everything All The Time
34	48	12	MORNINGWOOD CAPITOL 64753 (12.98)	Morningwood
35	3F-6	NTRY	LOS ORIGINALES DE SAN JUAN EMI LATIN 50400 (14.98)	El Tequilero
36	12	5	FAKTION ROADRUNNER 618200/IDJMG (12.98)	Faktion
37	46	2	MICHAEL STUART MACHETE 006302 (14.98)	Back To Da' Barrio
38	32	2	MATES OF STATE BARSUK 50* (13.98)	Bring It Back
39	49	13	CALLE 13 WHITE LIDN 96875/SONY BMG NORTE (\$5.98)	Calle 13
40			PEOPLE IN PLANES WIND-UP 13117 (11.98)	As Far As The Eye Can See
0	#24		GOAPELE SKYBLAZE/COLUMBIA 92910/SONY MUSIC (11.98)	Change It All
42			CEDARMONT KIDS CEDARMONT KIDS 80335/SONY MUSIC (4.98)	Easter Favorites
	RE		THE BABY EINSTEIN MUSIC BOX ORCHESTRA BUENA VISTA 861320/WALT DISNEY (7.98)	laby Einstein: Traveling Melodies - A Concert For Little Ears
44	48	20	CLAP YOUR HANDS SAY YEAH CLAP YOUR HANDS SAY YEAH 26494* (12.98)	Clap Your Hands Say Yeah
45	0	4	MOGWAI MATADOR 681* (15.98) ⊕	Mr. Beast
46.	:4	2	TONO Y FREDDY DISA 720777 (10.98)	Morenita Labios Rojos
47	C		LUPILLO RIVERA VENEMUSIC 653071/UNIVERSAL LATINO (14.98)	15 Exitos
48	-4	40	AQUALUNG CDLUMBIA 93671*/SONY MUSIC (16.98)	Strange And Beautiful
5			THE BABY EINSTEIN MUSIC BOX ORCHEST	RA Baby Einstein: Playtime Music Box
5 C	RE-E	NTRY	ARMOR FOR SLEEP	What To Do When You Are Dead
			EQUAL VISION 104 (13.98)	
			BREAKING & ENTERING	TUIC WEEK /



The Des-selling albums by new and developing acts, defined as those who have never appeared in the top 100 of The Billboard 200. If a Hearseekers title reaches that level, it and the act's subsequent albums are immediately ineligible to appear on the Heabes-wers chart. See Chart Legend for rules and explanations. © 2006, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

Blooms

SINGLES & TRACKS

SONG INDEX

Chart Codes: CS (Hot Country Songs); H100 (Hot 100 Songs); LT (Hot Latin Songs); POP (Pop 100 Song and RBH (Hot R&B/Hip-Hop Songs). TITLE (Publisher - Licensing Org.) Sheet Music Dist., Chart, Position.

4EVER (Maratone AB, STIM/Zomba Enterprises, ASCAP/Kasz Money Publishing, ASCAP), WBM,

PÖP 97

4 MINUTES (Grindtime BM/First Avenue PRS/BMG Songs, ASCAP/Demis Hot Songs, ASCAP/Antonio Dixons Muzik, ASCAP/Keriokey Music, ASCAP/Christopher Matthew, BM/Fitto Music, BM/FeMI April, ASCAP), HL, H100 72; RBH 17

ABRAZAME (Sony/ATV Zalin, BMf) LT 32 AIN'T REALLY LOVE (Mary J. Bling: ASCAP/Univer-sal-MCA, ASCAP/WBM, SESAC/Naked Under My ESBAC/Nosinime South, SESAC/Naked Under My Clothes, ASCAP/Chrysalis Music, ASCAP/Shoe Money, ASCAP) HJ MWBM, BH 81

Clothes, ASCAP/CHIV98alls Misls, ASCAP/Shoe Money, ASCAP/Shoe Money, ASCAP/Shoe Money, ASCAP/Shoe Money, ASCAP/Shoe Money, ASCAP/Shoe Money, ASCAP, H. Wall M. Ball H.
ATREVETE TE, TE! (Warner-Tamerlane, BMI/Rene AUN HAY ALGO (San Angel, ASCAP) LT 46

BACK LIKE THAT (Rich Kid, BM/Starks, BM/Wiahilis, BM/Super Sayin Publishing, BM/Super Saying,
Loud Shirt Industries, ASCAP/IGC, ASCAP/, HL, CS
8-H10 BC
8-H30 BC

BLACK HORSE & THE CHERRY TREE (Sony/ ATV

Timber SESAC), HL, H100 86, POP 73
BLACK SWEAT (Controversy, ASCAP/Universal, ASCAP) HL, RBH-97
BODY RDCK (Crown Kingz Publishing, BMI/Ol Boy Music, BMI/Aniyahs Music, ASCAP/The Royalty Network ASCAP RBH-91

Music, BMI/Aniyah's Music, ASUAP-111e nuyany Network, ASCAP) RBH 91 BRAND NEW GIRLPRIEND (EMI Blackwood, BMI/Shane Minor, BMI/3 Ring Circus, BMI/Songs Windiawelf Pacific, BMI/Jeffrey Steele Music, BMI) HI CS 47

BREAKING FREE (Walt Disney, ASCAP) H100 90: BRING IT ON HOME (Warner-Tamerlane, BMI/Sell The Cow. BMI/WB, ASCAP/Bieck, ASCAP/Bloom.

Ine Low, BM/WB, ASCAP/Bleck, ASCAP/Blootin, ASCAP, WBM, CS Z, BUMPIN MY MUSIC (Ray Cash Musik, ASCAP/Cyphercleff Music, ASCAP/EM April, ASCAP/Brid Jordan, ASCAP/BB The Sixee The Chump, ASCAP/Fluthiess Artlack Muzick, ASCAP/Reach Global Songs, BMI/Songs Of Univer-sal, BMI), H., BBH 68

CAILE ISony/ATV Discos ASCAP) LT 17
CAN I TAKE YOU HOME (Virginia Beach,
ASCAP/WB, ASCAP/EM/April, ASCAP/Black Fourian Publishing, ASCAP/Herbilicious Music, ASCAP)
LLWBM, BBH 80

CANT LET GD (Songs Of Universal, BMI/Tappy Whyte's, BMI/Bat Future, BMI), HL, H100 71, RBH

Whytes, BMWball Hubre, BWII, HL, HTUD 71, RBH 13
CHEATIN (Sony/ATV Cross Keys, ASCAP/Onal-BMWGehrig Music, ASCAP/Scrambler, ASCAP/Carinal ASCAP): HL, HTUD 99
CHECK ON TI Christopher Garretts Publishing, ASCAP/Hitco Music, BM/Boynes OI Windswept Pacific, BM/Beynee, ASCAP/Swizz Beatz, SSAC(Jiniversal Tunes, SESAC/EMI April, ASCAP/Angela Beynce, ASCAP/Simit Thug Publishing, BM/EMB Blackwood, BM/Sony/ATV Tunes, ASCAP, HL, H100 15, POP 10, RBH-18
CHEVY RIDIN HIGH (Zomba Songs, BM/Dade Co Project Music, BM/S Blunts Life At Once, ASCAP).
WBM, BBH 95

Project Music, BM/3 Blunts Lite At Once, ASCAP), WBM, RBH 90. E (Divine Mill Music, ASCAP/WB, ASCAP) Funk Music, ASCAP/Line 4 Line, ASCAP/Want My Daddys Records, ASCAP/Line 4 Line, ASCAP/Want My Daddys Records, ASCAP/Line 4 Line, ASCAP/Line, ASCA

BM/Jobee Music, ASCAP/ RBH 67
CHULIN CULIN CHUNFLY (THE RATTLESNAKE
SONG) (BM Blackwood, BM/Leon Blanco,
BM/Tene Perez, BM/LBlue Kraft, BM/Warner-lame,
BM/J 11 14
CLOCKWORK (LaRon Jr.'s Music, ASCAP/Chaos &
Guer ASCAP/ RBH 77
COMO SI NO 100 HUBIERAMOS AMADO (WB.
ASCAD/COMO CANT TURNER ASCAP/LT HI

CONCEITED (THERE'S SOMETHING ABOUT REMY) (Scott Store) ASCAP III

REMY) (Scott Storch, ASCAP/IVT, ASCAP/Hemynisce Music, ASCAP/Reach Global, ASCAP) HT00 92: BB1 31 CONTRA VIENTO Y MAREA (San Angel, ASCAP) LT 00: 120 - 120

26
CONTROL MYSELF (LL Cool J, ASCAP/Sony/ATV Tunes, ASCAP/Shaniah Cymone Music, ASCAP/EMI April, ASCAP/Basajamba, ASCAP/Hadis Music, ASCAP/Basajamba, ASCAP/Hadis Music, ASCAP/Mysicra, BMI/Shakin Baker, BMI, HL/WBM, BBH 72
COUNTRY MUSIC LOVE SDMG (Midas Wagic, ASCAP/RMI April, ASCAP/Robroy West Music, BMI), AS

HL, CS 55 CUANTO TENGO QUE ESPERAR (EMI April ACCADICAN RISCHMOND BMIN HAR, ASCAP) LT 48

DANCE, DANCE (Chicago X Softcore, BM/Sony/ATV Songs, BM), HL. H100 25, POP 14 DARE (EM Blackwood BM/Gorilaz, BM/Under-ground Animals, ASCAP/Chrysalis Music, ASCAP).

Ground Animals, ASOA 70111756110 INSTANTANT POP 90
DE CONTRABANDO (Edimusa, ASCAP/Vander

DE CONTRABANDO (Edimusa, ASCAP/Vander America, BMIL 12 st. DIA DE ENERO (Sony/ATV Latin, BMI/The Caramet House, BMI/Nomad, BMI) Li 42 plan (BMI) Control (BMI) (BM

BBH 45
D0 IT 10 If (Publishing Designee, BM/Rags II
Richard Music, BM/Uncle Wilmese Music,
ASCAPHOW YE Luv Dat Music, ASCAP I BBH 66
DONT FORGET ABOUT US, (Rye Songs, BM/Songs
Of Universal, BM/Shamah Cymone Music, DONT FOREIT OR DUTY OF THE WAY OF

BM/FM/ Blackwood, BM/Oldnt Have To Be Music ASCAP/EMI April, ASCAP/1609 Songs, ASCAP/Music Of Windswept, ASCAP), HL. CS 29

ASCAP/Music UI VVIIIuawep.
DOWN (Mater, ASCAP) L.1 8
DOWN IM MISSISSIPPI (UP TO NO GOOD)

2 MI/Creatermondsonos, ASCAP/Jennifer

EASY DOES IT (Soot Of Eye Music, ASCAP/Haber Corporation, BMI/Father to Son Music, BMI) CS 58 ELLA Y YO (Premium Latin, ASCAP/Crown P. BMI) LT

ELLA Y YO (Premium Latin, ASCAP/Cown P, BMI) LT
ELL SWORTH (Major Bob, ASCAP/Sweet Summer,
ASCAP/Warnel-Hamerlane, BMI/Libris Palm Tree
Music, BMI/Clinice C, ASCAP/Mojave Pain Music,
ASCAP/Full Cricle C, ASCAP/Mojave Pain Music,
ASCAP/Carl Cricle C, ASCAP/Mojave Pain Music,
ASCAP/Carl Cricle C, ASCAP/Mojave Pain Music,
ASCAP/Carl Christin Productions, BMI/EMI Blackwood BMI/Pain S Dor Publishing, BMI/HI OMISIC,
BMI/Songs OI Windswept Pacific, BMI/EMI April,
ASCAP/Carter Boys Publishing, ASCAP)—ILL, RBHI
30
EVERY TIME SAME (U Rule Music, ASACP/EMI April,
ASCAP/Sorrie H HAN YOUR NAME (EMI April,
ASCAP/The H HAN YOUR NAME (EMI April,
ASCAP/Thome Cowboy Music, ASCAP/Tiom Hambridge Tunes, ASCAP/Sorgo OI Windswept Pacific,
BMI/Gottahaveable, BMI), HL. CS 19
EVERYTIME WE TOUCH (Mambo Musicvettags-nu.
Produktionsges, M.B.H. /Ridge Music, BMI/Sounds
Of Jupiter Music, BMI), H1 Of 12, POP 7

ASCAP/Chaggy Buss, ASCAP/Music Of Combus-tion, BM/VSongs Of Windswept Pacific, BMI), HL, CS

FINDIN's GOOD MAN (Hils And Smashes Music, ASCAP/2620 Music, ASCAP/270mba Enterprises, ASCAP/2620 Music, ASCAP/270mba Enterprises, ASCAP/3600 Country Mornin; ASCAP/Wels Moraine, ASCAP/Wels, ASCAP/Walor Bob, ASCAP), Wels, CS 42 FIND MYSELF IN YOU (Cancelled Lunch, ASCAP/Universal-rolyGram International, ASCAP), HL, BBH, 33

ASCAP/Universal-PolyGram International, ASCAP), HL RBH 35 FIRST LOVE (Life Is What We Music, ASCAP/Above The Line, BMI; RBH 90
FLY LIKE A BIRD (Rye Songs, BMI/Songs Of Univer-sal, BMI/Flyte Tyme Tunes, ASCAP/EMI April, ASCAP/Minneapolis Guys Music, ASCAP), HL, RBH

78
FOR YOU I WILL (CONFIDENCE) (Teddy Geiger
Building RMI/Sony/ ATV Timber, SESAC/Turtle

Publishing, BMI/Sonyl ATV Imber, SESAC/Turtle Victory SESAC). HL, H100 34; PD 25 FRESH AZIMIZ (EMI April, ASCAP/Shaniah Cymone Music, ASCAP/Air Control, ASCAP/Basajamba, ASCAP), HL, H100 32; PDP 42; BBH 26

GANGSTA PARTY (EMI April, ASCAP/C. Broady Music, ASCAP/Give Me Me Publishing, ASCAP/Amp My Pen International, ASCAP/Zomba Enterprises, ASCAP/All My Publishing, BMI), HI WHM. RBH 100 GEORGIA (Vudu Spellz Entertainment, ASCAP/Judacris Music Publishing, BMI/Nattiny Slim Pub-lishing, BMI/Natting Hill Music, BMI/Permusic III. BM), HL. RBH 176

Islam J. BigNylouing Fill Nousie, Dawlercentrissis in BMT). HL RBH 70 BE SOMEBODY Tokeco Tunes. BMM-Florida Room, BMM CS 5, H100 48; POP 85 GET THROWED (Pinn) My Pen International. ASCAP/Zomp Lettepriss; ASCAP/Young Jezzy Music, BMWCarter Bbys Publishing, ASCAP/SOM, Agril, ASCAP/N-The Water, ASCAP). HLWYBM, RBH.

51
GETTIN' SOME (Zomba Songs, BM/Zomba Enterprises, ASCAP), WBM, H100 67; BBH 15
GHETTIO (Mr. Mait Music, ASCAP) Cutta Music,
BM/902 Music, ASCAP, BBH 42
GHETTO STORY (EMI Blackwood, BM/Madhouse,
DEMI 002 MB BLACKWOOD, BM/Madhouse,

BMI) RBH 83 GIRL (Paul Wall, ASCAP/2 Kingpins Publishing, ASCAP/WB, ASCAP/Unichappell Music, BMI), WBM, H100 53; POP 71; RBH 46 GIRL NEXT DOOR (Tosha, ASCAP) H100 47; POP 21

31
GOD ONLY CRIES (Dimensional Songs Of Rye, SESAC/Cey Jack Music, SESAC/Cherry Blosson, SESAC) CS 52
GOD'S GIFT (Avoeah, ASCAP/WB, ASCAP), WBM,

RBH 55 GOLD DIGGER (Please Gimme My Publishing, BM/EMI Blackwood, BMI/Unichappell Music, BMI/Milac, BMI), HL/WBM, H100 44 GOLD LION (Chrysalis Songs, BMI) H100 88; POP 68

GONE (K'Stuff, BMI/ArlHouse, BMI/EMI Blackwood, BMI/Dylan Jackson, ASCAP/WB, ASCAP), HL/WBM GONE GOING GONE (Not Listed) POP 94 GOODBYE MY LOVER (EMI Blackwood, BMI/David

Pelaz BM), HL POP 76
GODD LUCK CHARM (EMI April, ASCAP/Air Control, ASCAP/Ther Darm Iwns, ASCAP/The Salmusic Publishing, SESAC/Universal-PolyGram International Tunes, SESAC/Universal-PolyGram International Tunes, SESAC/May IR (IR of Music, BM/Uncle Willimese Music, ASCAP), HL RBH 29
A GODD MAN (IMdas Magic, ASCAP/Amimal Planet, ASCAP/AwaRu Music, SESAC/Multisongs BMG.

SESACI CS 60 GOOD TO GO (Warner-Tameriane, BMI/New Extreme Sonas, BMI/Cuts Of Cedar, BMI/Cedar Music, BMI) Songs, BM/Cuts Ut Leuar, prive Cook WBM, CS1 WBM, CS1 GOTTA GO (April's Boy Music, BM/Marmer-Tamer-laine, BM/No Quincydence Music Publishing BM/Mizica Music, ASCAP/Chappell & Co., ASCAP), WBM, RBH 23 GRILLZ (Jackie Frost, ASCAP/BMG Songs, ASCAP/Paul Wall, ASCAP/2 Kingpins Publishing, ASCAP/MB, ASCAP/Supterme Lée, ASCAP/Univer-sal, ASCAP/Mutan Mindirame, BM/Shaniah Cymone Music, ASCAP/EM Jackie, ASCAP/Basajam-ha, ASCAP/T Control, ASCAP/EM Blackwood, BM/Dam Rich Music, BM/Money Mack, BM/Sony/ATV Tunes, ASCAP/Beypone, BM/Sony/ATV Tunes, ASCAP/Beyonce, ASCAP/Kelendria, ASCAP/Michelle MW, ASCAP/Domain and Ya Miesetyis Music ASCAP/Music OI Windswept, ASCAP/Hico South, ASCAP/Christopher Garrettis Publishing, ASCAP), HL/WBM, H100 19; POP 20; RBH 34

HIPS DON'T LIE (Sony/ATV Tunes, ASCAP/Huss Zwingir, ASCAP/Hus Backwood, BM/IP-Bass Zwingir, ASCAP/EM Blackwood, BM/IP-Bass Zwingir, ASCAP/EM Blackwood, BM/IP-Bass AMJer, BBM/IP-Bass BM/IP-Bass BM/IP-Bass BM/IP-Bass BM/IP-Bass BM/IP-Bass BM/IP-Bass BM/IP-BM/I

HOW BOUT TO COMPATY THE CAST STATE OF THE CONTROL HE CS 30 HOW TO SAVE A LIFE (AARON Edwards Publishing, ASCAP/MM Agril, ASCAP, HL, H100 93; PDP 65 HUNG UP (W.B., ASCAP/Wheb Girl Publishing, ASCAP/Universal, AS AB/Warner Chappen, Fno/Danagariser, Fno/, HL/WBM, POP 75 HUSTLER MUSIK (Young Money Publishing, BM/Warner-Tamerlane, BMI/Money Mack, BMI),

WBM, RBH 44

HUSTLIN' (3 Blunts Life At Once, ASCAP/First N
Cold RM) RBH 41

Gold, BMI) no. ...

I AM NOT MY HAIR (Warner Tamerfane, BMI/Wang Out, BMI/Combustion, BMI/Songs Of Windswer) Facilitie, BMI, WBM, BBI-59 (CAN'T UNLOYE' YOU (WB, ASCAP/Scott And Soda, ASCAP/Warner Tamerfane, BMI/Writers Extreme, AMI), WBM, CS 25

ASCAP/Warner-Tamerlane, BM/Winters Extreme, BM/Warning Danger BMI), WBM, CS 25 I DON'T KNOW WHAT SHE SAID (Create Real, ASCAP/I Want To Hold Your Songs, BM/Major Bob.

DEVIL EVEN KNUWS) (Gravifon, SESAL/Whad-dayade; SESAC/Cannival Music, SESAC/Cal IV. ASCAP/BergBrain, ASCAP) CS 28 IGOT YOU (Magic Mustang, BM/Triple Shoes, BM/M Town Mura: ASCAP/Philbilly Songs, ASCAP/Songs OI Bud Dog, ASCAP/Music OI Windswept, ASCAP/ S 20

CS 20 I LOVE MY LIFE (EMI April, ASCAP/Pang Toon Music, BMI/EMI Blackwood, BMI/Shaye Smith Music, BMI/Warner-Tamerlane, BMI). HL/WBM, CS

Music BM/Warner-lameriane, bmin, htt.wnbwi. G3
26
1 LOVE YOU (Next Selection ASCAP/Moltola, ASCAP/Aspen Songs, ASCAP/Atil Music Publishing, ASCAP) BBH 64.
TM GONNA BE (WB ASCAP/Checkman, BM/Tyrne 4 Fivtes, BWh, WBM, BBH 71
TM TH LOVE (Milk Chocolate Factory, ASCAP/Moltolate, ASCAP/Alaedon Christopier, ASCAP/Alaed in My bocket, ASCAP/Music Of Windswept, ASCAP, H. BBH 34
TM N LUV (WITA STRIPPEN) (Nappy Publishing, BM/Warner-lameliane, BW/Z Playas Publishing,

BMI/Warner-Tamerlane, BMI/2 Playas Publishing, " BMI/Who (s. Mike Jones Music, BMI), WBM, H100 10, POP 13, RBH 16 IMPOSSIBLE (Not Listed) RBH 75 I'M SPRUNG (Nappy Publishing, BMI), WBM, POP 72

PM SPRUNG (Nappy Publishing, BMI), WBM, POP 17 TAKING THE WHEEL (Emerio, ASCAP/WB, ASCAP/JOhn Shanks Music, ASCAP), WBM, CS 22 IN MY MIND (Combustion, BMI/Songs OI Windswert Facilic, BMI/Wang Out, BMVSony/ATV Sonjis, BMI), HL, H100 77, RBH 19 TREFUSE (Barker, ASCAP/Soci Storch, ASCAP/TVI, ASCAP) RBH 69 TREMEMBER: (Abendot Music, ASCAP/Joynel Music, ASCAP) RBH 87 THINK THEY LIKE ME (Franchise Records Publishing, ASCAP) RBH 87 THINK THEY LIKE ME (Franchise Records Publishing, ASCAP/They Kind Silm Music, ASCAP/Silm Asid, ASCAP/SILM

93
IT'S GOIN' DOWN (Granny Man Publishing,
BMI/Malik-Mekhi Music, BMI/Regina's Son Music,
ASCAP/Dieniahmar Music, ASCAP) H100 95; RBH

JESUS, TAKE THE WHEEL (Sony/ATV Tunes, ASCAP/Onaly, BM/Maylene Music, ASCAP/No, Such Music, SOCAW-Passing Stranger, ASCAP/1609 Songs, ASCAP/Music Of Windswept, ASCAP), HL, H101 39, PDP 47 H100 39, POP 47 JUST CAME HERE TO CHILL (No Quincydence Music Publishing, BM/October 12th, ASCAP/Hitco South, ASCAP), WBM, RBH 25

KING WITHOUT A CROWN (Neither Nor Music, ASCAP/Moshiach Nowl, ASCAP/Jashua Music, ASCAP) H100 55: POP 38

LAFFY TAFFY (Peny Home Music, ASCAP/Dennis Butter Publishing Designee, ASCAP/Sunthman Pub-lishing, ASCAP/30318 Publishing, ASCAP/ARI Music, ASCAP/Wallock Music, ASCAP/Music, ASCAP/Music Star, ASCAP, HL. PDP 55 LAST DAY DF MY LIFE (Phylvester, ASCAP/Mission Valley, ASCAP CS 18

Valley ASCAP) CS 18
THE CAST OF A DYING BREED (Peermusic. BMI/R. Joseph BMW/Armer-lamerlane, BMI), WBM. CS 39
LEAN WIT IT, ROCK WIT IT (Franchise Recordz Publishing, ASCAP/EMI April, ASCAP), HL, H100 8;

lishing, AsLAY/EVIII Apin, Assert, Aslay Eyed PDP 28 BRUSE (Barefoot And Stary Eyed Music BM/Sony/ATV Songs, BM/Sony/ATV Tunes, ASCAP/WB, ASCAP/Songs Of Alexhan, ASCAP), HJWBM, CS 33 LETU GO (Weencopter Music, ASCAP/Maratone AB, STIM/Kasz Money Publishing, ASCAP) POP 82

LIBERTAD (Filtro, BMI) LT 24 LIFE AIN'T ALWAYS BEAUTIFUL (Sony/ATV Cross Keys, ASCAP, Still Working For The Mari, BMI/Ball Boy, BMI/CG, BMI), HL, CS 24 LIGHTS AND SOUNDS, (Bromuda, ASCAP/BMG

Songs, ASCAP), FIL POP 91

LIKE WE NEVER LOVED AT ALL (WB.

ASCAP/SootSaySongs, ASCAP/Pen, ASCAP/Warner-ASCAP/ScotSaxSongs, ASCAP/Pen, ASCAP/Warmer-Jameriane, BMI, WeW. POP 98
A LITTLE LESS SIXTEPE (ANDLES, A LITTLE MORE TOUCH ME (Chicago X Softcore, BMI) H100 80 POP 51
LIVING IN FAST FORWARD (Old Desperados, ASCAP/MZD, ASCAP/Joinversal, ASCAP/Memphers-held, ASCAP), HI., CS.7; H100 64
LLAME PA' VERTE (Universal-Musica Unica, BMI) LT

3
LOOKING FOR YOU (Zomba Songs, BMVLilly Mack, BMVBaby Fingers, ASCAP/Mims, ASCAP/Shown birder, ASCAP/Fieddie Dee, BMI), WBM, H100 61; BBH 12.
LO QUE ME GUSTA A MI (Camaleon, BMV/Peermulsion BMM) H100 04; IT 2

LO QUE SON LAS COSAS (Not Listed) H100 79; LT 1 L.O.V.E. (Big A Nikki, ASCAP/EMI April, ASCAP/K'Stuff, BMVAriHouse, BMI/John Shanks Music, ASCAP/WB, ASCAP), HL/WBM, H100 87:

ASCAPA'Sun, province and the ASCAPA'Sun, province and the ASCAPA'She Music, ASCAPA'She MAG Songs, ASCAPA'She Wrote il, ASCAPA'She Magadane kid, ASCAPA'She Tareriane BMMSell The Cow, BMJ, WRM, CS.48

THE LUCKY ONE (Sony/AIV Tree, BMJ/Sony/AIV Songs, BMJ/Sohnnyo Music, BMJ), HL, CS.12, H100

M MACHUCANDO (Los Cangris, ASCAP/Eddie Dee, ASUAP) LI 5 MAGIC (Zomba Songs, BMI/R.Kelly, BMI), WBM,

HADIE ZUTING SUIGS, BIVIVI. NEWI, HEBH 49
ME AND MY GANG (Jetfrey Steele Music, BMI/Almo Music, ASCAP/Mullintone Music, ASCAP/Breaking New Ground Publishing, BMI/BFI/ Administration, ASCAP/Son/AIV Cross Keys, ASCAP), H.L. CS 50
ME PREGUNTO (WB, ASCAP), LT, 34
MOJADO (Arjona Musical, ASCAP), Sony/AIV Discos, ASCAP, LT, 47
MOVE ALONG (Smells Like Phys Ed, ASCAP/BMG Songs, ASCAP), H.L. H100 (18; POP 18
MOVE AROUND (Chopper City, BMI/Chubby Boy, ASCAP), BMI 52

ASCAP) RBH 52

MS. NEW BOOTY (Soar Loser Music, BM/VB Crippier
Blackwood, BM/VColliPark Music, BM/VB Crippier
Music, BM/VEWC Music, BMI), HL, H100 9, POP 15;
RBH 11

RBH 1.1 MUCHACHITA DE OJOS TRISTES (BMG Songs, ASCAP IT 50
MY HOOD Young Jeezy Music, BM/One Life Publishing, ASCAP/Domani And Ya Majeshys Music, ASCAP/Chump Tight Publishing, ASCAP/EMI Blackwood, BMIJ, HL, 18H 88
MY HUMPS (will, Lam, BM//Sugar Hill, BM/Cherry Rive, BMI), LCM, H100 37

NA NA NA (DULCE NINA) TKing Of Bling, BM/C K. Jointz, BM/Warner-Tamerlane, BM/Winiversal-Musi-ca Unica, BM/III 13 NEVER MIND ME (Big Love, BM/WB, ASCAP/Rich Igan, ASCAP/Warner-Tamerlane, BM), WBM, CS

34 NOBODY BUT ME (Sony/ATV Tree, BMI/Travelin Arkansawyer, BMI/Big Yellow Dog, BMI), HL, CS 4; NOCHE DE SEXO (Universal-Musica Unica, BMI) LT NO HAY NADIE : Universal-Musica Unica, BMI) LT 40 NO TE APARTES DE MI (Sony/ATV Discos, ASCAP)

NOT GOING DOWN (Almo Music, ASCAP/Kevin Savigar, ASCAP/EMI April, ASCAP/Shaunna's Songs ASCAP (25 40)

NOT READY TO MAKE NICE (Woolly Puddin', BM/Scrapin' Toast, ASCAP/Chrysalis Music, ASCAP, Supar Lake Mirste, ASCAP), HI, CS 38 NUESTRO AMOR (San Angel, ASCAP) LT 25

NUESTRO AMOR (San Angel, ASCAP) LT 25

OH YES (AKA 'POSTMAN') (Jobele Music, ASCAP) EMI Blackwood, BMI/Stone Agate, BMI), HL. RBH 58 (San Again, BMI) LT 38

ON AGAIN TONIGHT (Warner-Brieriane, BMI/Murfath BMI/Edebarra Music, BMI/Katank Music, BMI/Gicle C, ASCAP/Full Circle, ASCAP), WBM, CS 55

ONE WISH (Stop Tryng To Copy My Music, BMI/Find Jerkins Productions, ASCAP) Full Blackwood BMI/EMI STAP GLICK BMI/LaShawn Daniels Productions, ASCAP FMI Blackwood BMI/EMI ASCAP), HL. POP 46

THE ONLY DIFFERENCE BETWEEN MARTYRDOM

ASCAP). HL. POP 46
THE ONLY DIFFERENCE BETWEEN MARTYRDOM
AND SUICIOE IS PRESS COVERAGE (Sweet Chin
Music, ASCAP/EMI April, ASCAP), HL. H100 78:
POP 66

OVER MY HEAD (CABLE CAR) (EMI April, ASCAP/Aaron Edwards Publishing, ASCAP), HL,

PARA QUE REGRESES (Maximo Aguirre, BMI) 172 PERDICIÓN (EM Agril, ASCAP) LT 30 PERFECT SITUATIÓN (E.O. Smith, BMI) H100 97.

POP 87
PHOTOGRAPH (Wamer-Tamerlane, BMI/Arm Your
Dillo, SOCAN/Zero-G, SOCAN/Black Diesel,
SOCAN/Black Adder Music, SOCAN), WBM, H100

43
PIECES (Sony/ATV Tree, BMI/Dimensional Songs Of The Knoll, BMI/Sony/ATV Cross Keys, ASCAP/Dimensional Music Of 1091, ASCAP/Universal, ASCAP/Lanark Village Tunes, ASCAP), HL, CS-57

POLITICALLY UNCORRECT (EMI April.
ASCAP/Sound Island Publishing, ASCAP/Mop Up
Music, BMI/Liphiwoodknot, BMI/Ensign Music,
BMI/Liphiwoodknot, BMI/Ensign Music,
BMI/Liphiwoodknot, BMI/Ensign Music,
BMI/Liphiwoodknot, BMI/Ensign Music,
Resources, BMI/Mr Biggs, ASCAP/Jobete Music,
ASCAP, HTIO 22, PDF 37, RBH 10
ASCAP, HTIO 22, PDF 37, RBH 10
BMI/LI 23
BMI/LI BMI) LT 23
PHETTY BABY (India B. Music, BMI/Songs Of Universal PolyGram International, BMI/Demonte's Music, Publishing, BMI/Paradise Forever Music, BMI), HL,

RBH 61
PUMP IT (EMI April, ASCAP/will.i.am, BMI/Jeepney,
BMI/Cherry River, BMI/Avenue XIII, BMI/Peach Glob-al Songs, BMI/Headphone Junkie Publishing,
ASCAP/EMI Grove Park, BMI), CLM/HL, H100 35;

www.americanradiohistory.com

ASCAP/Kyerne Miller, ASCAP/Careers-BMG, BMI/BMG Songs, ASCAP/Juvenile Hell, ASCAP), WBM, RBH 63

Q QUE ME ALCANCE LA VIDA (Sony/ATV Discos. OUE VIDA LA MIA (Kiko Man, BMI/EMI Blackwood, QUE VOY A HACER CON MI AMOR (Red Wine, BMt/Maximo Aguirre, BMt/Sony/ATV Disc ASCAP/Universal Musica, ASCAP) LT 43

THE REAL THING (K'Stuff, BMI/Arithouse, BMI/White Pearl Songs, BMI/Sony/ATV Songs, BMI), HL/WBM, H100 70 PoP 40 REMEMBER (Orumatk, ASCAP/Rensco Music, BMI)

REMEMBER (Drumalk, ASCAP/Rensco Music, BMI) BBH 89
RIDE WIT ME (Not Listed) POP 100.
RIDIN' (Chamillitary Camp Music, ASCAP/Liniversal, ASCAP/Play For Play-N-Solitz, ASCAP/H. April, ASCAP/Play For Play-N-Solitz, ASCAP/H. H. H100 17: POP 33, BBH GBH THERE (Greenland, ASCAP/II. mobody, ASCAP/N BBH Carl ASCAP/Dimph'ug, ASCAP/MB, ASCAP/N BBL Cat, ASCAP/Dimph'ug, ASCAP/MB, ASCAP/N BBL Cat, ASCAP/Dimph'ug, ASCAP/MB, ASCAP/N BBL Cat, ASCAP/BBL Cat, ASCAP/DIMPH Cat, BAMI/ASCAP, ASCAP/MB, BMI/H. H100 24; LT, POP 36
RUN ITI' (Scott Storch, ASCAP/MB, ASCAP/MB, ASCAP/MB, BMI/HD, ASCAP/MB, BMI/MB, BMI/HB ASCAP/MB, BMI/MB, BMI/HB ASCAP/MB, BMI/MB, BMI/MB H14H Heart Music, BMI/Seven Surmits, BMI/MB H14H Heart Music, BMI/Seven Surmits, BMI/MB and Lab Music, BMI/Careers-BMG, BMI), HL, H100 68, POP 44

SATISFIED, Beynsong, BMIVAyden, BMIVWiensong, ASCAP) CS 44
SAVIN ME (Warner-Tamerlane, BMIVArm Your Dillo, SOCAN/267–G, SOCAN/2616 Diesel, SOCAN/2616 Adder Music, SOCAN), WBM, H 100 21; PDP 19
SAY 1 (Dade for project Music, BMI/Zomba Songs, BMI/Nagy Puddy, ASCAP/Zomba Enterprises, ASCAP/Young Jeezy Music, BMIV/Cotillon Music, BMIVEMI April, ASCAP), HLWBM, H100 98; RBH 28

SAY SOMETHIN' (Rye Songs, BM//Songs Of Universal BM/The Waters Of Nazareh, BM/EM Blackword, BM/CAREERS AMG, BM/HAYINCHASE, BM/

SEDUCCION (World Deep, BMVSony/ATV Latin, BMI)

BMI/Gold Walch, BMI/Sony/ATV Cross Keys, ASCAP), HL, CS 14, H100 73 SHAKE (ColiPark Music, BMI/EMI) Biackwood, BMI/EWC Music, BMI/Da Crippler Music, BMI/EWC Music, BMI/Da Crippler Music, BMI/EMI SCAP Marinpero Music, ASCAP/sudde, BMI) POP 81 SHAKE THAT (Shroom Shady Music, BMI/Pesto World Music, ASCAP/Dirty Stevers Music, BMI/Nate Dogg, BMI/Peach Global Songs, BMI) H100 27; POP 721

SHE DON'T TELL ME TO (Sony/ATV Tree, BM/LLove Monkey, BM/EM Blackwoot, BM/Pano Wire Music, BM/Llowersal, ASCAP Memphersiteid, ASCAP 11, CS6, H100 C SHOULDER LEAN (Vol Lister) RBH 78 SIN TU AMOR (Doble Acuarela Songs, ASCAP/WB,

ASCAP) LT 27
SISTER (Mr. Malt Music, ASCAP/Cutta Music, ASCAP) RBH 14 BIVILABGIA MUSIC, ASCAP) HBH 14 SIYO FUERA TU AMOR (Copyright Control) LT 20 SIZE MATTERS (SOMEDAY) (Almo Music, ASCAP/Great Escape, ASCAP/Square D, ASCAP), HL CS 14 HD (TO)

ASCAP/Great Escape, ASCAP/Square U, ASCAP, HL, CS 16, H100 100 SNAP YO FINGERS (White Rhino, BM/E-40, RMI/Zomiba Songs, BM/Drugstore, ASCAP), WBM, BM/201103 S010S, DIVIVOTUOSIUE, ASCAP). WOIVI H100 89 RBH 39 SOMETHING'S GOTTA GIVE (Mrs. Lumpkins Poo-dle ASCAP/RMG Sonns ASCAP/WB, ASCAP/Plat dle, ACCAPPIMC Sonis, ASCAPMIE, ASCAPPIAt-IBLER PION, ASCAP, WBM, CS.13, H.100 TS. SORRY (Webo Girl Publishing, ASCAP) Bandancer, PRSWB, ASCAP, WBM, H.100 91-P07 (SOS SOS Jonathan Rotem Music, BM/Southsire Inde-pendent Music, BM/Herez, Looking AT you Kidd Music, BM/Herez, BM

Music, BM/Meach (Global Songs, BM/) HTUU 33; POP 11
SO SICK (Super Sayin Publishing, BM/Zomba Songs, BM/Sony/ATV Lines, ASCAP/EM/April. ASCAP), HLWBM, HT00 7; POP 8; RBH 4
SOUL SURFWOR (Young Jeezy Music, BM/Byetall Music, ASCAP/Emous, ASCAP/EM/Blackwood, BM/), HLP POP 74
SO WHAT (Bubba Gee, BM/Moontime Tunes, BM/Mart-Eameriane, BM/Monting Hill Music, BM/J2415 Publishing, BM/Kuntry Sim Publishing, BM/Cat (Key Music, ASCAP/Stimord Wusic, BM/Cat (Sey Music, ASCAP/Stimord Wusic, BM/Moyally Rightlings, ASCAP/Merengya Music, ASCAP/Merengya Music, ASCAP/Merengya Music, ASCAP/Music, ASCAP/Music, ASCAP/Music, ASCAP/HL, HL, HITO 85 PEAK (Universal, ASCAP/Meengya Music, ASCAP/Music, ASCAP/HL, HL, HT00 85 POP 93

START UP SUME HINIG NEW (Wall Disney.
ASCAP POP 96
STAY FLY (Tetroise, BMI/Music Bosourges, BMI/AII
My Fulishing, BMI/Fold My Own, ASCAP/Mouth
Full O Gold, ASCAP/Jobete Music, ASCAP/EMI
April ASCAP/Liniversal, ASCAP/50 Cent Music,
ASCAP, H. POP 89
STICKWITU (Frame Gee, BMI/Warner-Lamerlane,
BMI/Dad's Dreamer, BMI/Parchi Music, BMI/Notting
HIM Music BMI), WBM, H100, 46, POP 30
STILL IN LOYE (GGEL, ASCAP) RBH 62
STUPID GIRLS (EMI Blackwood, BMI/Pink Inside
Publishing BMI/Son/AIV Songs, BMI/Inte Victory, SESAC/WB, ASCAP/Fishead Music, STIM).
HLWBM, H100 30, POP 20

V SESACWB. ASCAP/Fishead Music, Shivy, H. AVEM. H100 30, POP 22 SUGAR, WERE GOIN DOWN (Chicago X Soficore, BM/SonvArV Songs, BMM, H.L. H100 49, SUMMERTIME (EM Blackwood, BM/Big Loud Shirt Industres, ASCAP), H.L. CS 31, SWEAT (Celestial Arts Publishing, ASCAP) RBH 82

TAKE THE LEAD (WANNA RIDE) (Swizz Beatz SESAC/Universal Tunes, SESAC/Songs Of Universa SESAC/Assasin Muzik. ASCAP/Leathalace Wusk ASCAP/SIN Gaketel Muzik. ASCAP/WH. BM/Whei J. BM/Visi Colorado Music. BM/Universal-Musica Unica BM/Monza Ronza. SESAC/ UT 44 TE ECHO DE MENOS (Pop Media, BM/F.L.P., BMI) TE HE QUERIDO, TE HE LLORADO (Filtro, BMI) LT 45
TELL ME WHEN TO GO (Lil Jizzei Music Publishing, BM/Heavy On The Grind Enlergament Publishing, BM/Heavy On The Grind Enlergament Publishing, BM/Sepas Deak Publishing Designee, BM/WPASCAP/Lil Do 00017 Music, BM/Songo 10 TV, BM/W WBM, H 100 38; POP 57; RBH 40
TEMPERATURE (Dutty Rock, PRS/EM/April, ASCAP/STB House, ASCAP/Words & Music, ASCAP/Sony/ATA Cross Keys, ASCAP/Mighty Underdog, ASCAP/Scrambler, ASCAP/Camival, ASCAP), HL,

CS 45
THERE IT GO! (THE WHISTLE SONG) (Darin Joseph ASCAP/Terrence Anderson Publishing

Designee, ASCAP) POP 43

THINKIN' BOUTCHOO (Escotica Productions, BMI)

Designee, ASCAP, 190 Pa3
THINKIN BOUTCHOO (Escotica Productions, BMI)
BBH BB
THINKIN BOUTCHOO (Escotica Productions, BMI)
BBH BB
THIS TIME AROUND (ShanCan, BMI/Lonely Motel,
BMI/Stee Wheels BMII CS 49
TONIGHT I WANNA CRY (Universal, ASCAP/Lanark
Village Tunes, ASCAP/Coburn, BMI/Guitar Monkey,
BMI, HL/WBM, CS 2, H100 40; PDP 61
TORN (Hotteathanu, ASCAP/Nooritime,
ASCAP/Lopay Music, ASCAP/Tochoer Eighth,
BMI/Warner-lametriane, BMI), WBM, RBH 32
TOUCH TI (TZHAS Music, BMI/Ensign Music,
BMI/Songs 01 Universal, BMI/Morza Ronza,
SESAC/Intersal Tunes, SESAC/) HL, H100 16; POP
34 RBH 9
TOUCH TI (TZHAS Music, BMI/Ensign Music,
BMI/EMI Blackwood, BMI/N O, C. ASCAP/TO, BA
ASCAP/Herway As Heaven Music, BMI/Ensign
TRAP STAR Young Jeezy Music, BMI/Ensign
Music, BMI/EMI Blackwood, BMI/H, LRBH 92
TRAP STAR Young Jeezy Music, BMI/Ensign
Music, BMI/EMI Blackwood, BMI/H, LRBH 93
TRU LOVE (Babyboy's LITIE, SSAC/Nontime South,
SESAC/Failt Eyans Publishing, ASCAP/Nakad Unider
W, Clothes, ASCAP/Chrominal Componential Component

UN BESO (Premum Latin, ASCAP) LT 15 UNBREAKABLE (Lellow Productions, ASCAP/EMI April, ASCAP/Please Gimme My Publishing BMLEMI Blackwood, BM/Uncle Bobby's Music, BM/EMI Prog. ASCAP, 14, 1891.37 BMI/Full Force, ASCAP). HL. RBH 37 UNO Y UNO ES IGUAL A TRES (WB.

ASCAP(Graftira: ASCAP) IT 37 UNPREDICTABLE (Incie Bobbys Music, BM/EMI Blackwood BM/Black By Hatcher Music, BM/Ludacris Music Publishing, ASCAP/Methwert Lunes BM/Universtal, ASCAP), HIL, H100 28, POP 69 RBH 5 UNWARTIEN (EMI Blackwood, BM/Gator Baby, BM/WSRJ, Music, ASCAP), HIL, H100 6, POP 3 UPSIDE DOWN (Bubble Toss, ASCAP/Universal, ASCAP), HIL, H100 58; POP 32

WALK AWAY (Nevenwould ravethough) Music, SOCAN/Smelly Songs, ASCAP///Stirf, BMJ/Art-House, BWI/EMI April, ASCAP/Copyright Control), HL WBM, HID 13: PDP 6.

HL/WBM, H100 1.5; POP 6
WAL-MART PARKING LOT (Sony/ATV Cross Keys,
ASCAPIOnally BMI), HL CS 46 ASCAP Onaly BMI), HL CS 46 WANNA LOVE YOU GIRL (The Waters Of Nazareth BMI/FMI Blackwood, BMI/T Like Em Thicke, ASCAP)

HL RBH 86 WELCOME TO MY PARTY (Roynet Music, ASCAP) WE'RE ALL IN THIS TOGETHER (Walt Disney,

WERE ALL IN 'HIS 'OBCHIER (WAIL DISHEY, ASCAP) PID '83
WHAT HURTS THE MOST (Gottahveable, BMI/Songs Of Windswepl Pacific, BMI/Almo Music, ASCAP). HL. CS 1: HIOD 52
WHAT I NEED Roghey Jerkins Productions, BMI/EMI Blackwood, BMI/Ensign Music, BMI/Famous, ASCAP/LaShawn Damiels Productions, ASCAP/EMI April. ASCAP). HL. RBH 65
WHATS HAPPENIN' (EMI Blackwood, BMI/Breka Music, BMI/HL. RBH 60 WHAI S HAPTERINI (LIVII) DISLAMFOULD, DIVING DEND MUSIC, BMI) HL. RBH 60 US HATS LEFT OF ME (Ikenator Music, ASCAP/Right Bank Music, ASCAP) (Setaway Driver ASCAP) Roditis Music, ASCAP/Universal-PolyGram International, ASCAP)Angelou Music, ASCAP), HL. H100 54 POP 35
WHAIT THEY WANNA HEAR (Copyright Control) DBU 70 DBU 70 E

WHEN I GET WHERE I'M GOING (Universal, ASCAP/Memohersfield, ASCAP/House Of Full Cir-WHEN I GET WHERE I'M GOING (Universal. ASCAP/Mouse OI Full Circle, BMI), HL, H100 63, P0P 78
WHEN I'M GOME (Shroom Shady Music, BMI/Resto World Music, ASCAP) P10P 92
WHEN THE STARS GO BLUE (Bug, BMI/Barland, BMII, WBM, CS 15, H100 57, P0P 63
WHEN THE STARS H100 57, P0P 63
WHEN YOU'PE MAD (Super Sayin Publishing, BMI/Zomba Enterprises, ASCAP/W22nd Publishing, BMI/Zomba Enterprises, ASCAP/W22nd Publishing, BMI/Zomba Enterprises, ASCAP/W22nd Publishing, BMI/Zomba WHEN YOU'PE MAD (Super Sayin Publishing, BMI/Zomba Stages, BMI, WBM, P0P 88
WHEREVER YOU ABE (WB, ASCAP/Platinum Plow, ASCAP) WBM, CS9 H100 81
WHOA (Notionious KLIM, BMI/Lonalhan Rotern Music, BMI/Southside Independent Music, BMI/Southside Independent Music, BMI/Encess Publishing, ASCAP/Billotter, ASCAP/BIBH 43

Music BM/Southside Independent Music, BM/Pencess Publishing, ASCAP/Blotter, ASCAP/Music Of WindSwept, ASCAP, RBH 43 WHO 1AM HATES WHO IVE BEEN Grapck, ASCAP/Red Coats Are Gorning, BM/) PDP 80 WHO SAYS YOU CANT GO HOME (Universal-Poly-Com International ASCAP/Reg, Jov.) who sars fro Ant Tig Munic (Dilwessal-Foli Gram international, ASCAP/Sony,ATV Tunes, ASCAP, FILE, CS S, HOO 25, POP 45 WHY WB, ASCAP/Warner-famerane, BMWniters Extreme Shift, WBM, CS 11, H100 58 WHY, WHY, WHY (Universal, ASCAP/Off My Rocke SCAP)Song/ATV Tree, BMM/Sold Watch, BM/NEZ,

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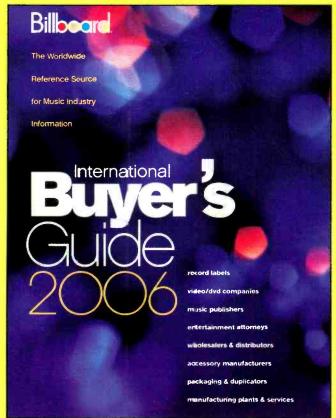
ASCAP) H100 83

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YO (EXCUSE ME MISS), (Dirly Dre, ASCAP/Universal, ASCAP/III (Vidal Music, ASCAP), AscaPuniversal, ASCAP/III (Vidal Music, ASCAP), HL, H100 11, PDP 17, BH B YOU (Zomba Songs, BMI/Anmads World, ASCAP), WBM, RBH 74 YOU AND ME (G-Chills, BMI/Colession, BMI/Dimensional Songs, G1 The Knoll, BMI/Colession, BMI/Colession, BMI/Colession, BMI/Colession, BMI/Colession, BMI/Colession, BMI/Colession, BMI/Colession, BMI/Colession, BMI/Colession

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We currently have rewarding career opportunities for experienced professionals to join Billboard.

Event Registration Manager

We have an outstanding career opportunity for an Event Registration Manager in our New York office. This position will work with the Executive Director of Events and will manage all aspects of attendee event registration from sales, to implementation of process including database management, on-line system, marketing partnerships and on site logistics.

Responsibilities include management of attendee registration sales with a goal to increase registration year over year; providing reports to management concerning registration tracking & analysis to improve processes; conducting competitive event analysis and incorporating new techniques into the Billboard system; maintenance and management of database and registration lists; telemarketing to potential attendees; negotiation of industry trades & partnerships for cross-promotion; providing excellent customer service and answering conference registration inquiries; revenue management and reconciliation for each event; on-site logistics and management for registration; coordination of pre-event logistics.

Qualified candidate must demonstrate proven success in managing registrations systems for high-end events; excellent customer service and ability to work with conference attendees; proven ability to provide creative solutions to increase attendee registration year over year. Must be energetic, highly organized and an aggressive self-starter. Will need 2-3 years of registration experience, preferably in the music industry. A college degree in a relevant area of study is required. Travel required within the US. Events are currently held in Miami, Atlanta, LA, NY and Las Vegas.

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A minimum of 3-5 years of creative management experience in Newspaper/Magazine Publishing, or at a Creative Agency/Design Firm/Publicity Firm required. Knowledge of digital and e-media platforms preferred. Some exposure to the entertainment industry preferred but not required. A degree in a relevant area of study is necessary.

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TEXTRON FINANCIAL CORPORATION, or its nominee - Secured Party SOURCE ENTERPRISES, INC. AND SOURCE MAGAZINE, LLC - Debtors DAVID MAYS - Pledgor On April 26, 2006 at 10:00 a.m., at the offices of Paul, Hastings, Janofsky & Walker LLP, 75 East 55th Street, New York, NY 10022 (Attention: Kristine Shryock, Esq.), to enforce the rights of Textron Financial Corporation: (i) under (a) a Securities Pledge Agreement dated as of July 31, 2002 between Secured Party and Pledgor; and (b) Trademark and Copyright Security Agreement dated as of July 31, 2002, between Secured Party and Debtors; and (ii) pursuant to Section 9-610 of Revised Article 9 of the UCC, the following collateral, will be offered for sale and sold at public auction with reserve in accordance with the terms of sale to be distributed at the auction: 976,146.95 shares of Ordinary Common Stock of Source Enterprises, Inc., 28,851.05 shares of Ordinary Common Stock of Source Entertainment, Inc., and certain trademarks and copyrights owned by Debtors THE SALE SHALL BE "AS IS, WHERE IS, WITH ALL FAULTS," WITHOUT EXPRESS OR IMPLIED WARRANTIES OF MERCHANTABILITY, QUALITY OR FITNESS OR ANY OTHER EXPRESS OR IMPLIED WARRANTIES. THERE ARE NO WARRANTIES RELATING TO TITLE, POSSESSION, QUIET ENJOYMENT OR THE LIKE OR ANY OTHER MATTER IN THIS DISPOSITION, WHICH IN ANY WAY EXTEND BEYOND THE DESCRIPTION OF THE FACE HEREOF, AND NO REPRESENTATION OR WARRANTY IS OR WILL BE MADE AS TO ANY OF THE COLLATERAL

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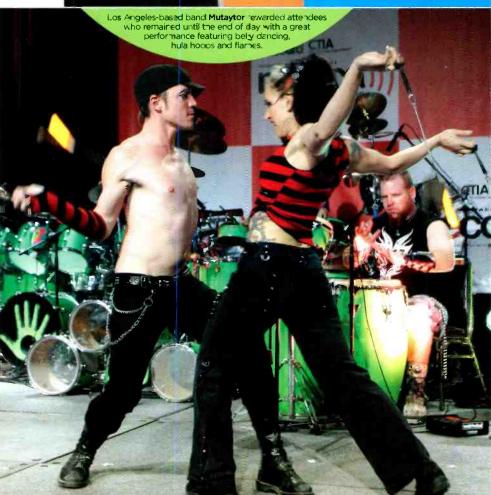


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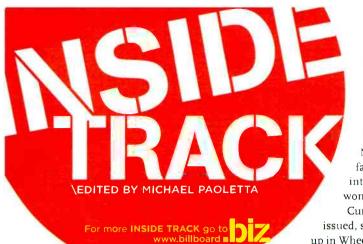
Billboard and CTIA-The Wireless Assn. hosted MECCA, the official CTIA mobile the official CTIA mobile entertainment conference, April 4 at the Las Vegas Hilton Center. Attendees were exposed to a full day of key insights from top decision-makers and creative visionaries from all corners of the mobile and entertainment fields.

(Photos: Denise Truscello/ Wirelmage.com)









SIMPLY IRRESISTIBLE

Female employees of Billboard's parent company, VNU, came out of the woodwork to gawk and squeal at actor-turned-musician John Corbett. Best-known for his roles in TV shows "Northern Exposure" and "Sex and the City" and the movie "My Big Fat Greek Wedding," Corbett stopped by Billboard's New York office for a meet and greet. With a huge grin on his face—now bookended by huge sideburns—Corbett bounded into the packed room and immediately asked, "Do this many women really work at Billboard?" In a word, no!

Currently trekking across the United States in support of his justissued, self-titled debut album, Corbett shared stories about growing up in Wheeling, W.Va., and how he first discovered his love for music at age 7. Although many may not know it, Corbett has been writing and performing songs for years. He even owned a live music venue in Seattle during his

"There's not a turd on it.

Instead of signing with a major, Corbett released the disc on his own label, Fun Bone. Though he named the Navarredistributed label after his dog's favorite toy, the ladies on hand weren't buying it. Which prompted Corbett to utter something about a "double-entendre." Pearly whites were everywhere.

With the impromptu Q&A session over, Corbett spent nearly an hour signing autographs and doling out hugs and kisses to the glazed-over contingent. As each person wrapped her—or his (yes, there was a handful on hand)—arms around Corbett, he'd say, "Give me some love." Insert squeals here.

UMPG RUNS WITH BROWN

Chris Brown has signed an exclusive, worldwide publishing deal with Universal Music Publishing Group. Brown's "Run It!," produced by Scott Storch, was No. 1 on The Billboard Hot 100, Pop 100 and Hot R&B/Hip-Hop Songs charts. His self-titled debut on Jive/Zomba debuted at No. 1 on the Top R&B/Hip-Hop Albums chart and No. 2 on The Billboard 200. He is managed by Tina Davis and Joyce Hawkins, UMPG's R&B/hip-hop roster includes 50 Cent, Ciara, Prince, Ice Cube, Ludacris and Mary J. Blige. Ethiopia Habtemariam, UMPG's East Coast director of urban music, brought Brown to the table.

50 CHECKS OUT DEATH ROW

Now that Marion "Suge" Knight Jr. and Death Row Records have filed for bankruptcy, a number of parties flush with cash are snooping around the master and publishing catalogs. Everyone's on the same quest to figure out what's for sale. Are albums by Snoop Dogg, Dr. Dre, 2Pac, Petey

Pablo, Kurupt and others up for grabs? Who knows, but Track does hear that 50 Cent is sniffing around the catalogs.

HELP!

Capitol Records is excitedly gearing up for the April 11 release of "The Beatles: The Capitol Albums, Vol. 2." The boxed set includes the four Beatles albums by Capitol in 1965: "The Early Beatles," "Beatles VI," "Help!" and the American version of "Rubber Soul." What makes this collection especially appealing to fans is that all tracks have been digitally remastered and are presented in stereo and mono. Of these, many appear in stereo for the very first time on CD.

Unfortunately, Capitol realized after manufacturing that the original mono masters from "Beatles VI" and "Rubber Soul" never made it onto the initial pressing of this collection.

According to a statement from Capitol, the third-party mastering facility incorrectly sent stepdown masters instead of the mono masters ordered by the label to the

BROWN



manufacturing plant. When Capitol became aware of this, the correct masters were sent, and the adjustment was made in another manufacturing run.

Although Track is told there is no discernible difference in sound quality in the initial run, Capitol made the adjustment for historical accuracy. Consumers, with proof of purchase. will soon be able to have their "damaged goods" replaced.

HIGH ON CRYSTAL

For Fannypack's Fancy and Matt Goias, being called into their label head's office is scary enough. Add to that an intense fear of shattering the huge, priceless and fragile amethyst crystal Tommy Boy chief Tom Silverman keeps precariously perched near the edge of his desk, and even the most sedate employee might be alarmed. But the boys of Fannypack try to keep it all in check. In fact, Track hears they have a \$5,000 bet on who will fumble first and send the delicate gem tumbling to the floor. Sources overheard them discussing their lil' wager with Tommy Boy labelmates Arthur Baker and Disco D at Fancy's brand spanking new rock club, Studio A, in Miami.

BROWN'S NEW POST

Tanya Brown joins Zomba Music Publishing in the newly created post of VP of urban. She comes to the company following a seven-year stint with Famous Music, most recently as senior creative director of urban. While there, she signed Irv Gotti, Busta Rhymes and others. Prior to that, Brown held A&R gigs at Def Jam and Uptown/Universal. Brown will be based in New York and report to Zomba Music Publishing president David Mantel.

SWEPT AWAY

Track hears that Windswept Holdings, one of Billboard's top 10 publishers last year, is looking for suitors with deep pockets who want to acquire publishing rights.

Executive

EDITED BY SARAH HAN

RECORD COMPANIES: Sony BMG Music Entertainment in New York promotes Larry Kanusher to senior VP of business and legal affairs for global digital business. He was VP. Sony BMG Music Entertainment also ups Thomas Gewecke to executive VP of global digital business. He was senior VP.

Universal Motown Records Group in New York taps Kirk Harding as senior VP of international. He was executive VP at SRC Records.

Machete Music in New York names David Junk GM. He was managing director at Universal Music Russia.

Warner Music Group in New York names Mel Fox VP of corporate communications of Warner Music International. He is based in London. Fox was VP of communications at MTV Networks U.K. and Ireland.

Zomba Label Group in New York names Julia Kadarusman Lipari senior VP/head of marketing. She was senior VP of special projects and marketing at Jive Records.

Palm Pictures in New York names Susan Rosenberg head of music marketing. She was president at Magenta Marketing.

Capitol Records Nashville names Van Haze director of regional promotion for the Midwest. He was Southwest regional promotions manager at Universal South.

RETAIL: Handleman Co. in Troy, Mich., names Maria de Lourdes Saona Latin product marketing manager, She was format administrator of Latin and Christian genres at Nielsen BDS Entertainment.









TOURING/VENUES: Live Nation in Los Angeles names Jason Miller senior VP of touring. He was senior VP of talent at House of Blues Concerts.

Palace Sports and Entertainment in Auburn Hills, Mich., names Jim Reid event coordinator. He was production manager at Hemisphere Entertainment

BOOKING AGENCIES: Harry Fox Agency in New York names Stephen H. Block VP of business affairs/senior counsel. He joins HFA from his own private practice.

The Agency Group in Los Angeles names Keith Naisbitt senior agent. He was an agent at William Morris Agency.

MEDIA: International Music Feed in Santa Monica, Calif., names Greg Drebin executive VP of programming and production. He was senior VP of program development at Infinity Broadcasting.

RELATED FIELDS: Landmark Digital Services in Nashville names David De Busk VP of business development. He was assistant VP of strategic development at BMI

Network Live in Los Angeles names Elisa Wiefel director of marketing. She was an account supervisor at Edelman

Bennett Productions in Los Angeles names Gary Lux senior VP of music development and audio production. He was VP of music production at 5.1 Entertainment Group.

Tsunami Entertainment in Los Angeles names Dana Childs producer manager. She was project coordinator at Nettwerk Producer Management.

Send submissions to shan@billboard.com.

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