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SPANISH STAR JUANES
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FEB 11 2006 FOR MORE THAN 110 YEARS

A Brighter SONG

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SCORES DISNEY A
RECORD FIVE HITS IN
THE TOP 40 >P.13



ASCAP MEMBERS RECEIVED OVER 320 GRAMMY® NOMINATIONS!

Record Of The Year

Jermaine Dupri
Manuel Seal
Gorillaz
Danger Mouse
Green Day
Rob Cavallo
Chris Lord-Alge
Gwen Stefani
Jon Brion

Album Of The Year

Jermaine Dupri
Young Genius
Scam Jones
L'ROC
James Poyser
Manuel Seal
James "Big Jim" Wright
Manny Marroquin (SACM)
Pat "Pat 'Em Down" Viala
Paul McCartney (PRS)
Darrell Thorp
Gwen Stefani
Andre 3000
Dr. Dre
Nellee Hooper (PRS)
Jimmy Jam
Tcny Kanal
Terry Lewis
Linda Perry
Colin "Dog" Mitchell
Ian Rossiter (PRS)
U2 (PRS)
Flood (PRS)
Daniel Lanois
Jacknife Lee (PRS)
Nellee Hooper (PRS)
Jon Brion
Warryn "Baby Dubb" Campbell
Just Blaze
Manny Marroquin (SACM)

Song Of The Year

Bruce Springsteen
U2 (PRS)
Johnta Austin
Jermaine Dupri
Manuel Seal

Best New Artist

Ciara
Keane (PRS)
Sugarland

Best Female Pop Vocal Performance

Kelly Clarkson
Bonnie Raitt
Gwen Stefani

Best Male Pop Vocal Performance

Jack Johnson
Paul McCartney (PRS)
Rob Thomas
Stevie Wonder

Best Pop Performance By A Duo Or Group With Vocal

The Killers
Maroon 5

Best Pop Collaboration With Vocals

Jack Johnson
Foo Fighters
Gorillaz
Stevie Wonder
Irdia Ar e

Best Pop Instrumental Performance

Burt Bacharach
George Duke
Daniel Lanois
Les Paul

Best Pop Instrumental Album

Burt Bacharach
Earl Klugh
Daniel Lanois
Jeff Lorber

Best Pop Vocal Album

Kelly Clarkson
Paul McCartney (PRS)
Gwen Stefani

Best Dance Recording

The Chemical Brothers (PRS)
Q-Tip
Fatboy Slim (PRS)
Lateef
LCD Soundsystem
The DFA
Kylie Minogue (APRA)
Babydaddy
Jake Shears
New Order (PRS)
Stuart Price (PRS)

Best Electronic/Dance Album

The Chemical Brothers (PRS)
Fatboy Slim (PRS)
Kraftwerk (AKM/GEMA)
LCD Soundsystem

Best Traditional Pop Vocal Album

Tony Bennett
Michael Bublé (SOCAN)
Carly Simon
Rod Stewart

Best Solo Rock Vocal Performance

Eric Clapton (PRS)
Robert Plant
Bruce Springsteen
Rob Thomas
Neil Young

Best Rock Performance By A Duo Or Group With Vocal

Coldplay (PRS)
Foo Fighters
Franz Ferdinand (PRS)
The Killers
U2 (PRS)

Best Hard Rock Performance

Audioslave
Nine Inch Nails
Robert Plant
Queens Of The Stone Age

Best Metal Performance

Rammstein (GEMA)
Slipknot

Best Rock Instrumental Performance

Adrian Belew
Les Paul & Friends
Joe Perry
Steve Vai

Best Rock Song

Foo Fighters
U2 (PRS)
Bruce Springsteen
Coldplay (PRS)

Best Rock Album

Coldplay (PRS)
Foo Fighters
The Rolling Stones (PRS)
U2 (PRS)
Neil Young

Best Alternative Music Album

The Arcade Fire (SOCAN)
Beck
Franz Ferdinand (PRS)

Best Female R&B Vocal Performance

Amerie
Beyoncé
Alicia Keys

Best Male R&B Vocal Performance

Usher
Stevie Wonder

Best R&B Performance By A Duo Or Group With Vocals

Beyoncé
Stevie Wonder
Destiny's Child
Alicia Keys
Lauryn Hill
Stevie Wonder

Best Traditional R&B Vocal Performance

Alicia Keys

Best Urban/Alternative Performance

Gorillaz
Damian Marley

Best R&B Song

Beyoncé Knowles
Kelly Rowland
Robert Waller
Michelle Williams
Craig Brockman
Missy Elliott
Nisan Stewart
Garry Glenn
Alicia Keys
Johnta Austin
Jermaine Dupri
Manuel Seal

Best R&B Album

Earth, Wind And Fire
Alicia Keys
Stevie Wonder

Best Contemporary R&B Album

Amerie
Destiny's Child

Best Rap Solo Performance

50 Cent
Ludacris

Best Rap Performance By A Duo Or Group

The Las: Poets
Dr. Dre
50 Cent

Best Rap/Sung Collaboration

Ciara
Missy Elliott
Destiny's Child
Jay-Z
Gwen Stefani
Eve

Best Rap Song

50 Cent
Scott Storch
Devon Harris
Missy Elliott
Ciara Harris

Best Rap Album

Missy Elliott
50 Cent

Best Female Country Vocal Performance

Emmylou Harris
Gretchen Wilson
Lee Ann Womack
Trisha Yearwood

Best Male Country Vocal Performance

Brad Paisley

Best Country Performance By A Duo Or Group With Vocal

Big & Rich
Dixie Chicks
Rascal Flatts

Best Country Collaboration With Vocals

Rodney Crowell
Emmylou Harris
Gretchen Wilson

Best Country Instrumental Performance

Nickel Creek
Brad Paisley



Person of the Year
James Taylor



Lifetime Achievement Award
The Weavers



Trustees Award
Chris Blackwell (PRS)

Best Country Song

Brad Paisley
John Rich
Gretchen Wilson
Natalie Maines
Odie Blackmon

Best Country Album

Brad Paisley
Gretchen Wilson
Trisha Yearwood

Best Bluegrass Album

The Grascals

Best New Age Album

R. Carlos Nakai Quartet

Best Jazz Vocal Album

Dee Dee Bridgewater
Nnenna Freelon
Dianne Reeves

Best Jazz Instrumental Solo

Alan Broadbent
Branford Marsalis

Best Jazz Instrumental Album, Individual or Group

Wynton Marsalis

Best Large Jazz Ensemble Album

John Hollenbeck Large Ensemble
The Bill Holman Band
The Chris Walden Big Band

Best Latin Jazz Album

Caribbean Jazz Project Featuring
Dave Samuels

Best Gospel Song

James Harris III
Terry Lewis
James Q. Wright
Erica Campbell
Joi Campbell
Trecina Campbell
Warryn Campbell
James Moss

Best Rock Gospel Album

Audio Adrenaline
Day Of Fire

Best Pop/Contemporary Gospel Album

Jars Of Clay
Gut Of Eden
Michael W. Smith
Third Day

Best Southern, Country, or Bluegrass Gospel Album

Amy Grant
The Oak Ridge Boys

Best Contemporary Soul Gospel Album

Mary Mary
J Moss

Best Gospel Choir Or Chorus Album

Gladys Knight

Best Latin Pop Album

Ricardo Arjona (SGAE)
Jorge Drexler (SGAE)
Laura Pausini (SIAE)

Best Latin Rock/Alternative Album

Molotov (SGAE)
Orishas (SACEM)
Vico C

Best Traditional Tropical Latin Album

Afro-latin Jazz Orchestra w/Arturo O'Farrill
Tropicana All Stars w/ Israel Kantor

Best Tejano Album

Little Joe Y La Familia
Joe Posada

Best Traditional Blues Album

Maria Muldaur

Best Traditional Folk Album

Tim O'Brien
Tom Paxton
Jo-EL Sonnier

Best Contemporary Folk Album

Rodney Crowell
Nickel Creek
Bruce Springsteen

Best Native American Music Album

Randy Wood

Best Hawaiian Music Album

Kapono Beamer
Sonny Lim
Daniel Ho

Best Reggae Album

Burning Spear (PRS)
Damian Marley
Sean Paul
Shaggy

Best Traditional World Music Album

Mamadou Diabate (BUMDA)
Masters Of Persian Music (GEMA)
Ali Farka Touré (BUMDA)
Toumani Diabaté (BUMDA)

Best Contemporary World Music Album

Amadou & Mariam (SACEM)
Ladysmith Black Mambazo (SAMRO)
The Strings Of The English Chamber Orchestra
Anoushka Shankar

Best Musical Album For Children

Red Grammer
Ralph's World
Cathy Fink
Marcy Marxer
Tom Chapin
Dennis Scott

Best Spoken Word Album

Al Franken

Best Comedy Album

Rick Moranis (SOCAN)
Seth MacFarlane
Chris Rock

Best Musical Show Album

Billy Straus
Galt MacDermot
James Radó
Gerome Ragni
Adam Guettel
William Finn

Best Score Soundtrack Album For Motion Picture, Television Or Other Visual Media

Howard Shore
Michael Giacchino
Clint Eastwood
Craig Armstrong

Best Song Written For Motion Picture, Television Or Other Visual Media

Glen Ballard
Alan Silvestri
The Arcade Fire (SOCAN)
Andrea Guerra (SIAE)
Wyclef Jean
Tom Petty

Best Instrumental Composition

Michael Giacchino
Maria Schneider

Best Instrumental Arrangement

Chris Walden
Gordon Goodwin
John Clayton

Best Instrumental Arrangement Accompanying Vocalist(s)

John Clayton
Claus Ogerman (GEMA)
Don Hart
Jorge Calandrelli
Gil Goldstein
Heitor Pereira

Best Recording Package

Aimee Mann

Best Album Notes

David Ritz

Best Historical Album

Andreas Meyer (GEMA)

Best Engineered Album, Non-Classical

Chris Thile

Producer Of The Year, Non-Classical

Danger Mouse
Jimmy Jam
Terry Lewis

Best Remixed Recording, Non-Classical

Adam Freeland (PRS)
Joachim Garraud (SACM)
David Guetta (SACM)
Jacques Lu Cont (PRS)
Meat Beat Manifesto (SABAM)

Best Surround Sound Album

Mark Knopfler (PRS)
Greg Penny

Best Engineered Album, Classical

Jin Choi (KOMCA)

Best Classical Album

Leonard Slatkin

Best Opera Recording

Brian Couzens (PRS)

Best Choral Performance

Leonard Slatkin

Best Instrumental Soloist(s) Performance (with Orchestra)

Evelyn Glennie (PRS)

Best Small Ensemble Performance (with or without Conductor)

David Starobin
Pierre Boulez (GEMA)
Nicholas White

Best Classical Contemporary Composition

Ned Rorem

Best Classical Crossover Album

Imani Winds

Best Short Form Music Video

Missy Elliott
Ciara
Gorillaz

Best Long Form Music Video

The Ramones
Bruce Springsteen
David Leaf
Dave Goetz



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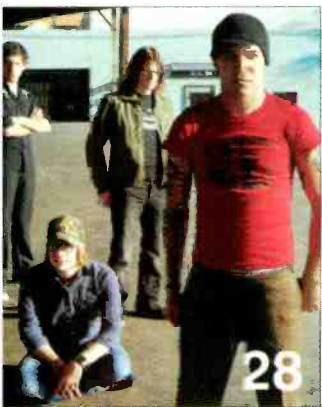
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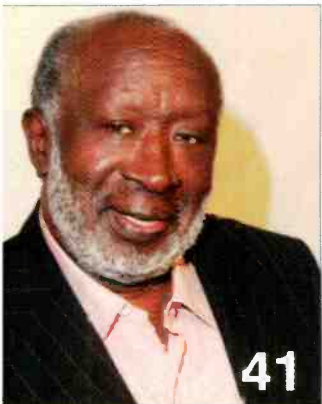
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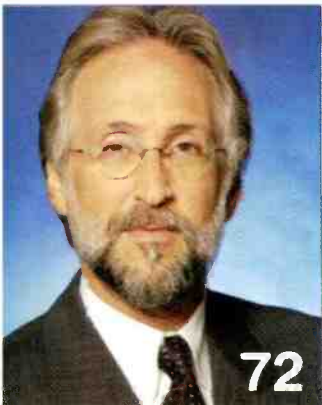
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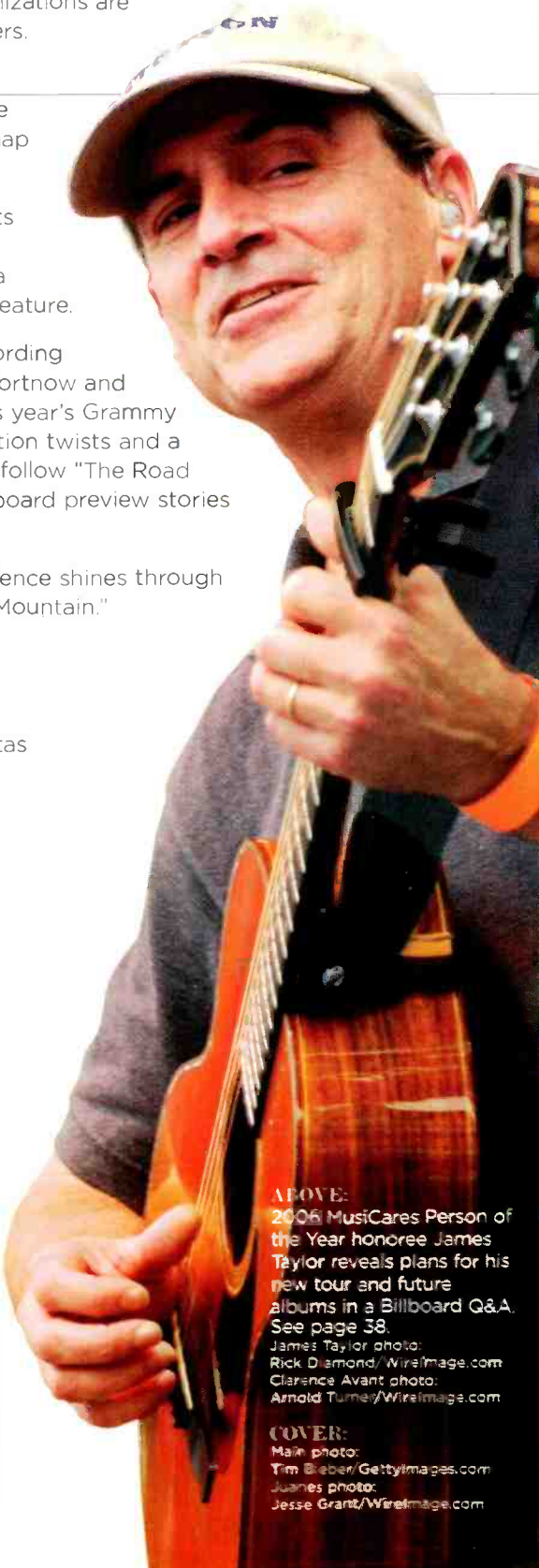
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2006 MusiCares Person of the Year honoree James Taylor reveals plans for his new tour and future albums in a Billboard Q&A. See page 38.
James Taylor photo: Rick Diamond/WireImage.com
Clarence Avant photo: Arnold Turner/WireImage.com

COVER:
Main photo: Tim Bieber/GettyImages.com
James photo: Jesse Grant/WireImage.com

No. 1 ON THE CHARTS

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March 2
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>>> The Billboard Music & Money Symposium is the premier event for music industry decision-makers, entrepreneurs and companies interested in providing funding for entertainment ventures. Exchange ideas, generate leads and share information with the most influential members of the music, financial and legal communities.

A close-up photograph of bamboo stalks and leaves. The stalks are dark green and segmented, running vertically down the left side of the frame. Several long, slender leaves are scattered across the upper right portion of the image, some in sharp focus and others blurred.

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GWEN STEFANI
SPANKIN NEW
MUSIC WEEK

MARIAH CAREY
TOP TRL VIDEOS

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GOOD LUCK TO ALL THE RECORD OF THE YEAR NOMINEES.



GREEN DAY
"BULLET IN A BIBLE" DVD SPECIAL

KEN SCHLAGER
Executive Editor-Group Editorial Operations
Billboard



THE GRAMMY GOES TO . . .

The Grammy Awards play to a tough crowd. I got a taste of that one year ago, when I was interviewed on NPR about the annual awards show.

After handicapping the likely winners, we opened the phone lines for questions. Immediately the callers brought up those four dirty words: Milli Vanilli, Jethro Tull.

Naturally, I explained how the Recording Academy has learned from past fumbles and has improved its practices in recent years. Then, more pounding. A caller wanted to know why the Grammys

were out of touch with hip-hop. I dutifully described the academy's efforts to bring in younger members. OK, so why aren't more hip-hop acts exposed on the telecast?

It is with such scrutiny in mind that the Grammy production crew must prepare for the Feb. 8 show.

But no matter how much they spend, no matter how much they prepare, no matter how fabulous their list of performers and presenters, the Grammy audience at home will be most absorbed by the show's shortcomings and gaffes.

This is, after all, reality TV. Despite all the rehearsals and teleprompted presentations, once each envelope is unsealed, the script goes out the door. Then it is up to the artists. And that is when we are reminded that musical talent and oratory skills are often mutually exclusive.

So, we say good luck to Neil Portnow and the team. Let's hope that all of this year's Grammy moments are great ones.

Still, I have to ask: How did Taste of Honey beat out Elvis Costello for best new artist in 1978?

Digital Music: Make It Cool And Make It Easy

The following is excerpted from EMI Group chairman Eric Nicoli's opening keynote speech Jan. 21 at MidemNet in Cannes.

Since I took on the chairmanship of EMI six-and-a-half years ago, it's been clear to me that digital distribution would play a massive and expanding role in our industry. EMI's philosophy throughout that period has been to make the legal acquisition of music content easy and [a] good value in consumers' eyes—and to make stealing it very difficult and an “un-cool” thing to do.

That's why we licensed our content to legal digital distributors before most; we experimented more than most with new technologies and forged alliances with many companies across the value chain; and we've been at the forefront of industry efforts to contain online piracy since before mp3.com gave everyone a massive wake-up call.

And it's exactly why we've partnered with Microsoft to help us undertake a major technology program. Among other things, this will allow us to respond even more quickly to meet consumer and customer demand for innovative music products and services anywhere in the world.

Notwithstanding the challenging times that the music industry has had in the past five or six years, the accelerating development of technology is presenting us with a truly massive opportunity. And if we grasp it, there can be no doubt that the industry will return to growth soon, and we may even see unprecedented growth rates at some point in the not-too-distant future.

The fact is that digital distribution is still very much in its infancy—indeed, I'm not even sure that it's out of the delivery room yet. The potential for its expansion is unimaginably large.

Thanks to the industry's collective ef-

forts, digital music is now a meaningful proportion of the global recorded-music market—about 6% and rising, in fact—and it's enjoying explosive growth. The day is surely within our sights when digital growth outstrips physical decline and we can all compete for share of a growing pie.

Exciting as the growth opportunities are, I want to stress the importance of our working together to ensure that theft of intellectual property is minimized, even if we can't eradicate it.

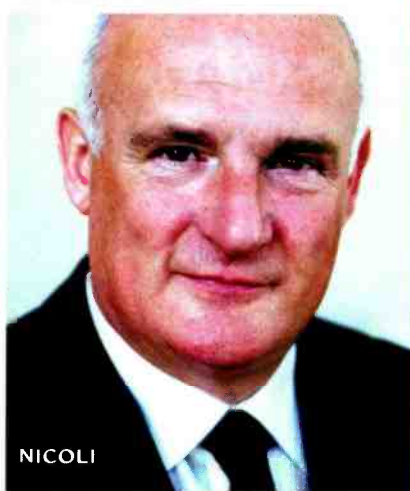
Since we gathered at MIDEM last year, we've seen some fundamentally important developments in the fight against piracy. The landmark court rulings on Grokster and Kazaa sent extremely clear messages to those intent on facilitating theft for any reason, and the music industry's efforts to raise awareness of illegal activity and to discourage theft on a grand scale have certainly had a positive impact.

All that said, I've never been in any doubt that by far the most effective anti-piracy measure is to develop attractive legal alternatives. And to illustrate the point, EMI, together with Avarto Mobile, announced the first-ever European legal peer-to-peer music service on Jan. 20.

So let's make sure we provide not just legal ways for consumers to acquire content, but compelling ways. When it comes to music, consumers want value for money that compares favorably with other forms of entertainment. They want to have access to, and be made aware of, the full breadth of music that already exists and when new work is available. They want to be able to acquire music in ways that are quick and convenient, and many want the freedom and facility to create their own soundtracks for different aspects of their lives. Perhaps most importantly, they want to be able to play these on any portable device.

That brings me to the thorny subject of interoperability. The benefits of it are obvious, and the risks of not having it are equally obvious. If consumers want their devices to talk to each other, I'd like them to have that facility.

Disappointed consumers these days tend not to struggle on, but they switch to something that isn't disappointing, and if that means that we lose them from the music market, I respectfully suggest that we will have failed.



NICOLI

So please, let's innovate and grow through closer cooperation, and let's focus on providing consumers with stunningly attractive experiences. Between us all, we have the creative and technological means to delight consumers—so let's apply them.

It's still very early days for digital music and other content—and the landscape is constantly shifting, which makes accurate predictions extremely difficult. But it also makes for a hugely exciting future.

And we're all very fortunate to be part of it. Create, cooperate, experiment and remember . . . the consumer is the boss! . . .

GROUP EDITORIAL DIRECTOR
SCOTT MCKENZIE
EXECUTIVE EDITOR/ASSOCIATE PUBLISHER
TAMARA CONNIFF
EXECUTIVE EDITOR-GROUP EDITORIAL OPERATIONS
KEN SCHLAGER

EDITORIAL

MUSIC EDITOR: Melinda Newman 323-525-2287
SENIOR NEWS EDITOR: Bill Werde 646-654-4680
BUREAU CHIEFS: Lela Cobo (Miami/Latin America) 305-361-5279; Melinda Newman (L.A.) 323-525-2287; Phyllis Stark (Nashville) 615-321-4284
SPECIAL FEATURES EDITOR: Thom Duffy 646-654-4716
BILLBOARD.COM EDITOR: Barry Jeckell 646-654-5581
SENIOR EDITORS: Ed Christman (Retail) 646-654-4723; Gail Mitchell (R&B) 323-525-2289; Ray Waddell (Touring) 615-321-4245
STAFF EDITORS: Anthony Bruno (Digital/Mobile) 323-525-2306; Susan Butler (Legal/Publishing) 646-654-4646; Brian Garrity (Business) 646-654-4721; Michael Paoletta (Brand Marketing) 646-654-4726
STAFF WRITERS: Jill Kipnis (Touring/Home Video) 323-525-2293; Todd Martens (Indies) 323-525-2292
BILLBOARD.COM NEWS EDITOR/ALBUM REVIEWS EDITOR: Jonathan Cohen 646-654-5582
SINGLES REVIEWS EDITOR: Chuck Taylor 646-654-4729
BILLBOARD.BIZ NEWS EDITOR: Chris M. Walsh 646-654-4904
SENIOR ASSOCIATE EDITOR: Katy Kroll (Special Features) 646-654-4709
ASSOCIATE EDITORS: Katie Hasty (Billboard.com) 646-654-4650; Clover Hope (Billboard.com) 646-654-4780
COPY CHIEF: Chris Woods. **COPY EDITOR:** Wayne Robins
ART DIRECTOR: Jeff Nisbet. **ASSOCIATE ART DIRECTOR:** Christine Bower
EDITORIAL ASSISTANT: Sarah Han (NY) 646-654-4605
CONTRIBUTORS: Jim Bessman, Fred Bronson, Ramiro Burr, Paul Helne, Kerri Mason, Catherine Applefeld Olson, Dan Ouellette, Deborah Evans Price, Tony Sanders, Christa Titus, Steve Traiman, Anastasia Tsioulcas

GLOBAL

LONDON: EMMANUEL LEGRAND (Bureau Chief/Global Editor) 011-44-207-420-6155; Tom Ferguson (Deputy Global Editor) 011-44-207-420-6069; Lars Brandle (Global News Editor) 011-44-207-420-6068
INTERNATIONAL BUREAU CHIEFS: Christie Eliezer (Australia), Larry LeBlanc (Canada), Steve McClure (Asia), Wolfgang Spahr (Germany)
CONTRIBUTING EDITORS: Sam Andrews, Juliana Koranteng, Paul Sexton

CHARTS & RESEARCH

DIRECTOR OF CHARTS/SENIOR ANALYST: GEOFF MAYFIELD (L.A.)
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CHART PRODUCTION MANAGER: Michael Cusson
ASSOCIATE CHART PRODUCTION MANAGER: Alex Vitoulis
ARCHIVE RESEARCH: 646-654-4633

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ASSOCIATE PUBLISHER/INTERNATIONAL: GENE SMITH
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EAST COAST ADVERTISING DIRECTORS: Cindy Mata 646-654-4710; Janine Taormina 646-654-4694
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INTERNATIONAL INFORMATION MARKETING EXECUTIVE: Seema Gagliani (London)
INTERNATIONAL INFORMATION MARKETING MANAGER (GROUP): Paul Bridgen (London)
SUBSCRIPTIONS: 818-487-4582 (U.S./Canada) 44-1858-438887 (International)

PRODUCTION

PRODUCTION DIRECTOR: TERENCE C. SANDERS
ADVERTISING PRODUCTION MANAGER: Chris Dexter
EDITORIAL PRODUCTION SUPERVISOR/QPS ADMINISTRATOR: Anthony T. Stallings
SPECIALS PRODUCTION EDITOR: Marc Giaquinto
SYSTEMS/TECHNOLOGY SUPERVISOR: Barry Blishin
SENIOR COMPOSITION TECHNICIAN: Susan Chicola
COMPOSITION TECHNICIAN: Rodger Leonard
ADVERTISING GRAPHIC ARTISTS: Ray Carlson, Ken Diamond
DIRECTORIES PRODUCTION MANAGER: Len Durham (Nashville)

PUBLISHING & OPERATIONS

PRESIDENT & PUBLISHER: JOHN KILCULLEN
GROUP EXECUTIVE ASSISTANT/SPECIAL PROJECTS COORDINATOR: Kristina Tunzi
VICE PRESIDENT/GENERAL MANAGER: P. ANDREW BILBAO
HUMAN RESOURCES DIRECTOR: BILL FINTON
DISTRIBUTION DIRECTOR: Lou Bradfield
BILLING: Liza Perez. **CREDIT:** Shawn Norton

BILLBOARD OFFICES

NEW YORK: 770 Broadway, N.Y. 10003
Phone: 646-654-4400
Edit. Fax: 646-654-4681
Adv. Fax: 646-654-4799

LOS ANGELES: 5055 Wilshire Blvd., Los Angeles, CA 90036
Phone: 323-525-2300
Fax: 323-525-2394/2395

NASHVILLE: 49 Music Square W., Nashville, TN 37203
Phone: 615-321-4290
Fax: 615-320-0454

WASHINGTON, D.C.: 910 17th St. N.W., Suite 215, Wash., D.C. 20006
Phone: 202-833-8692
Fax: 202-833-8672

LONDON: Endeavour House, 189 Shaftesbury Ave., London WC2H 8TJ.
Phone: 011-44-207-420-6003.
Fax: 011-44-207-420-6014

MIAMI: 101 Crandon Blvd., Suite 466, Key Biscayne, FL 33149
Phone: 305-361-5279
Fax: 305-361-5299

vnu business publications

Editorial Director: Sid Holt; Vice Presidents: Joanne Wheatley (Information Marketing), John Lerner (eMedia), Karen Palmieri (Manufacturing & Distribution)

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Familiar faces start new consultancy



DualDisc Dilemma
Majors divided on format's future



Juanes Trailblazes
Spanish songs, Anglo markets



Sweet Baby James
Taylor reveals plans for solo tour

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>>> GREAT WHITE MANAGER CHANGES PLEA

Former Great White tour manager Daniel Biechele will enter a guilty plea to 100 counts of involuntary manslaughter the week of Feb. 6 and serve no more than 10 years in prison for his role in the Feb. 20, 2003, fire at the Station in East Warwick, R.I. Biechele was responsible for igniting the pyrotechnic devices that led to an inferno that killed 100 audience members and injured more than 200. He maintained he had permission to use the pyro equipment, but the club's owners say he did not.

>>> APPLE SUED OVER IPOD

Apple Computer is the target of a class-action lawsuit for allegedly putting consumers at risk of suffering noise-induced hearing loss. A Louisiana man filed the suit Jan. 31 in the U.S. District Court in San Jose, Calif. The complaint refers to a 2002 demand in France for Apple to limit the sound output of iPods and media coverage of potential risks of hearing loss from ear-bud style earphones like those sold with the iPod.

>>> MYSPACE, UNIVERSAL OFFER VOD

Myspace.com is adding a streaming video-on-demand service to its site, initially offering members access to music videos from Universal Music Group for free. The licensing agreement is similar to VOD deals that UMG has struck with other online portals like Yahoo, Clear Channel's "Stripped" and others.

>>> MUSIC'S OSCAR NOMINATIONS

The Academy Award nominations revealed Jan. 31 included best **continued on >>p14**

UpFront

FEBRUARY 11, 2006

LEGAL BY SUSAN BUTLER

Nettwerk Backs Fan In File-Sharing Suit

Nettwerk One co-owner Terry McBride wants artists to raise their voices against labels suing peer-to-peer file sharers.

In mid-January, his Vancouver-based label and management company, which manages such artists as Avril Lavigne and Sarah McLachlan, decided to foot the legal bill for David Greubel, a father of four, to fight an RIAA-initiated lawsuit in Texas.

"I've gone from silent opposition to vocal opposition," McBride says. "This really has to stop, because Avril Lavigne would never sue a music fan. [The labels] are protecting the interests of the copyright holder. They're not protecting Avril's best interests."

McBride says his initiative began after Greubel's daughter, Elisa, wrote to Nettwerk One artist DJ Lars, who recorded the song "Download Me." She loved the song's message and lamented that her family

"won the lottery"—they were sued for files she shared two years ago when she was 13.

David Greubel tells Billboard that McBride offered to cover the litigation costs and any settlement. Greubel says he does not watch much TV and is not aware of educational efforts to help people understand what may be copyright infringement.

He did say he remembered the record labels shutting down the original Napster. "Subsequently, I didn't know if [other file-trading applications] were doing something differently than Napster was."

The complaint, filed last August and served on Greubel in November, lists more than 500 audio **continued on >>p14**

MARKETING BY BRIAN GARRITY

'Musical' Sales High

Disney TV Movie's Soundtrack, Songs Storm The Charts

Tweens stocked up on iPods and iTunes gift cards during Christmas. Now the 14-and-under set is making its presence felt in digital music sales.

This issue, "High School Musical"—the soundtrack to an immensely successful Disney Channel made-for-TV movie—storms from No. 58 to No. 10 on The Billboard 200 and places nine tracks on The Billboard Hot 100, driven in large part by a surge in downloading through iTunes.

Forty-five percent of the soundtrack's sales—24,000 units in total—came from digital retailers. And proving just how big an impact digital sales can have on the singles chart, its songs' dominance on the Hot 100 (five songs in the top 40 and seven debut tracks) comes without a stitch of airplay among the 1,028 Nielsen BDS-monitored radio stations that factor into that chart. Instead, the chart positions reflect digital sales of 341,000 tracks.

(Coincidentally, this issue marks the one-year anniversary of Billboard factoring digital track sales into the weighting of the Hot 100.)

"High School Musical," which debuted Jan. 20, has steadily laid claim to the top-selling album, the top-selling track ("Breaking Free") and as many as five additional tracks on iTunes' daily top lists in the wake of the TV movie's debut. "Breaking Free" tops the Hot Digital Songs chart this issue with 82,000 paid downloads.

Disney executives say it is no accident that the soundtrack, now in its third week of release via Disney Records, is doing as well online as it is.

"It's novel for a TV movie soundtrack to take over iTunes," says Gary Marsh, president of entertainment for Disney Channel Worldwide, "but you've got **continued on >>p14**



ZAC EFRON and **VANESSA ANNE HUDGENS** are the stars of Disney Channel's "High School Musical," a basic-cable TV movie for kids, tweens and families that spawned a top-selling soundtrack in stores and on iTunes, as well as numerous Billboard Hot 100 singles without any radio airplay.

NETTWERK (cont.)

score nods for Alberto Iglesias ("The Constant Gardner"), Dario Marianelli ("Pride & Prejudice") and Gustavo Santaolalla ("Brokeback Mountain"). Double nominee John Williams rounded out the category for "Memoirs of a Geisha" and "Munich." Best original song noms went to Dolly Parton for "Travelin' Thru" (in the film "Transamerica"), Kathleen "Bird" York and Michael Becker for "In the Deep" ("Crash") and Jordan Houston, Cedric Coleman and Paul Beauregard for "It's Hard Out Here for a Pimp" ("Hustle & Flow"). The Johnny Cash biopic "Walk the Line" received five nominations. The 78th annual Academy Awards will be broadcast live March 5 on ABC.

>>>IMESH HITS CANADA

iMesh has expanded its label-authorized peer-to-peer digital music download and subscription service into Canada. The service has been in a public beta test mode in the United States since October. No word yet on when either the U.S. or Canadian service will emerge from the beta test version.

>>>ARCTIC MONKEYS EARN FASTEST-SELLING U.K. DEBUT

Arctic Monkeys have achieved the fastest-selling debut album in British chart history, opening at No. 1 on Jan. 29 thanks to sales of 360,000 copies of "Whatever People Say I Am, That's What I'm Not" (Domino). That exceeds the 306,000 sales that pop act Hear'Say achieved with its 2001 debut album, "Popstars."

>>>CMT ENTERS GAMING MARKET

Country music network CMT has formed a new division, CMT Games, and has partnered with Konami Digital Entertainment to enter the gaming industry. The partners will release their first collaboration, "CMT Presents: Karaoke Revolution Country," March 28. The title, designed for the PlayStation 2, features 35

continued on >>p18

from >>p13

tracks plus artwork and videos downloaded from Kazaa. Many tracks are by acts known to draw young fans, such as Lavigne, Sublime and the Red Hot Chili Peppers. Other tracks are by artists who typically appeal to an older listener, such as Delbert McClinton, Willie Nelson, Johnny Cash, Gloria Estefan and Elvin Bishop. Chicago-based lawyer Charles Mudd Jr., who says he has represented more than 100 people sued by the labels since 2003, is defending the suit.

He believes there are other alternatives to litigation against file sharers for labels to protect copyrights.

"The litigation tactics that have been adopted are aggressive and aren't accomplishing their goals," Mudd says. "They are putting people in extremely difficult positions—they can't afford to pay attorneys or settlements, and there is no real flexibility [in settlement negotiations]. The process is to demand monetary amounts that are not warranted."

An RIAA representative says that while there may be special circumstances—which he says are then responded to—there must be consistency in the way copyright infringers are treated. The settlement program has evolved and continues to evolve to try to be as effective as possible. The RIAA says that the labels would not be pursuing such an expensive way of protecting their rights if there were any other way that was nearly as effective.

McBride takes a stronger position than Mudd on the lawsuits, calling them hypocritical. "Music has been shared since the invention of the cassette tape," he says. "How can one sue another music fan who's doing the exact same thing, but based on a paradigm of this generation versus their generation?"

McBride says that all music should be made available in return for a \$2-\$5 monthly fee paid by mobile phone and

Internet subscribers.

"Music is not a product," he says. "It's a utility. It's ubiquitous. Music is like water, and you must market music the same way that you market water." ●●●



Nettwerk, which manages **AVRIL LAVIGNE**, says she would not approve of suing file sharers.

'MUSICAL' (cont.)

from >>p13

the perfect iPod storm: holiday gift cards burning holes in kids' pockets and content with themes that speaks to kids, just waiting for them to embrace it."

The movie, a contemporary musical comedy in the vein of "Grease," was a ratings smash.

The debut of "High School Musical" pulled in 7.7 million total viewers, the highest ratings ever for a Disney Channel original movie. And a special encore karaoke-style replay Jan. 21 generated another 6.1 million viewers. The movie has aired five times as of Feb. 2.

As part of the karaoke special, Disney Channel also used its

Web site to make the songs' lyrics available for download for 24 hours. More than 500,000 copies were downloaded within that period.

By the time the first Friday-to-Sunday run of the movie was finished, Disney claimed more than 20 million unduplicated viewers of the movie.

Much of that energized audience was redirected to iTunes, which has ranked as the second-biggest seller of the soundtrack—albeit unintentionally.

"We're definitely driving kids online to our Web site, but there really isn't any direct connection to iTunes," says Damon White-

side, VP of marketing for Disney Records. "They're doing it themselves because they have iPods now."

Even a free download of the song "Breaking Free" on the Disney Web site ran second to iTunes purchases of the track, Whiteside says.

The soundtrack already ranks as the label's top digital seller, with more than 413,000 tracks and 28,000 digital albums sold.

Total album sales, which stand at 53,000 units for this week and 75,000 units to date, still have a way to go to catch up with a similar Disney Channel project from 2003 called

TOURING BY JULIANA KORANTENG

Live Nation, Nokia Plan Mobile Tix

LONDON—Live Nation and Nokia have sealed a partnership that aims to provide U.K. concertgoers with a wireless and ticketless environment.

Live Nation is the leading international live-music promoter. Nokia is the world's biggest mobile phone maker. Together they have launched U.K. digital-ticketing service ticketrush.co.uk.

The venture's short-term goal is to enable customers to make ticket purchases with their handsets.

Within a year or two, Live Nation and Nokia hope to replace hard tickets with two-dimensional bar codes that will be downloaded to phones and scanned for entry into venues. It is the first time anyone has announced plans to roll out a mobile ticketing service. (Ticketmaster will test wireless ticket delivery this year, beginning in the United Kingdom and Australia, and Verizon is testing such a service for a Feb. 5 Fugees show. See story, page 18.)

For now, ticketrush.co.uk subscribers will receive text message or e-mail alerts informing them of ticket availability for new Live Nation shows. Registration for the service is free. Such service already is offered to cell phone users in the United States by ticketmaster.com.

Ultimately, the same technology could be used to buy drinks, programs, food and merchandise at the venues.

"It's about demonstrating that technology can give all

handset owners the opportunity to buy by mobile phones and to reach many more people," says Jenni Cairns, Live Nation's London-based marketing director.

Cairns adds that reaching the consumer directly enables promoters and venue owners to bypass illegal ticket sellers. However, standard service fees will still be charged.

The alliance is the latest in a stream of deals between live-event promoters and new technology companies. It comes less than a year after European telecommunications giant O2 joined forces with Live Nation competitor Anschutz Entertainment Group. They will relaunch London's much troubled Millennium Dome as a major multimedia entertainment venue called the O2.

In the United States, Live Nation and its Instant Live CD operation work with U.S. wireless operator Verizon to offer concert downloads to cell phones. Nokia has ties to venues owned by Anschutz's AEG Live division, including sponsorship of the Nokia Theatre Times Square in New York.

Paul Latham, Live Nation's U.K. CEO of music, does not foresee any conflict in these various partnerships.

He adds that the live-music sector has a lot to gain from such links. "The more we use technology to create demand, the busier we are," Latham says. ●●●

"Cheetah Girls." The soundtrack to that TV movie has scanned 1.5 million-plus units. But Whiteside says sales are already trending ahead of early business for "Cheetah Girls," which peaked at No. 33 on The Billboard 200.

Music targeting kids age 14 and under is emerging as a growth segment for labels. In its most recent annual consumer study, the RIAA reports that the tween genre accounted for 2.8% of all music sales in the United States in 2004. That is by far the highest mark for kids' sales in the survey in the last decade. Prior to 2004, children's music

had never accounted for more than 1% of total sales.

The success of "High School Musical" also represents further validation of Disney Channel's strategic shift away from marketing of major-label teen pop acts to grooming its own hits organically through its original scripted programming.

The cast recordings are outperforming a special version of the track "Get'cha Head in the Game," performed by Bad Boy Records boy band B5 that was included as a bonus on the soundtrack and was positioned to serve as the radio single for the album. ●●●

Photo: Eddie Maluk/WireImage.com

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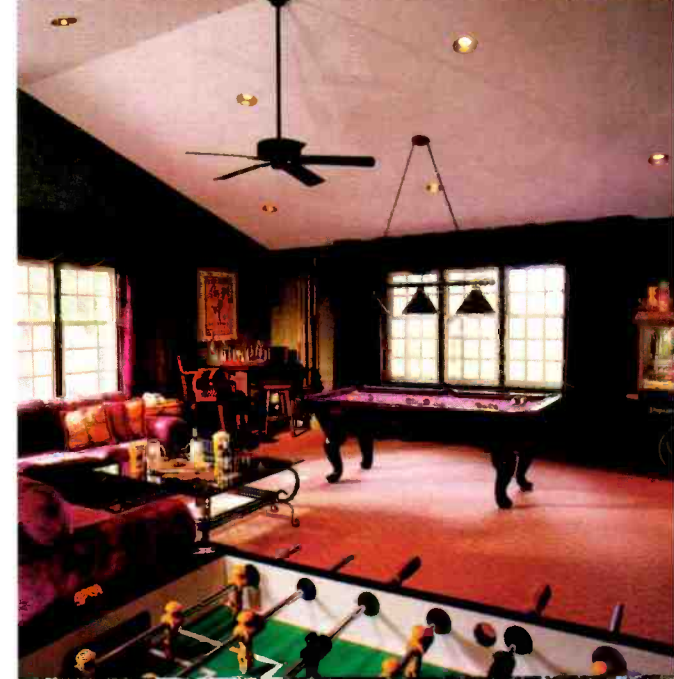
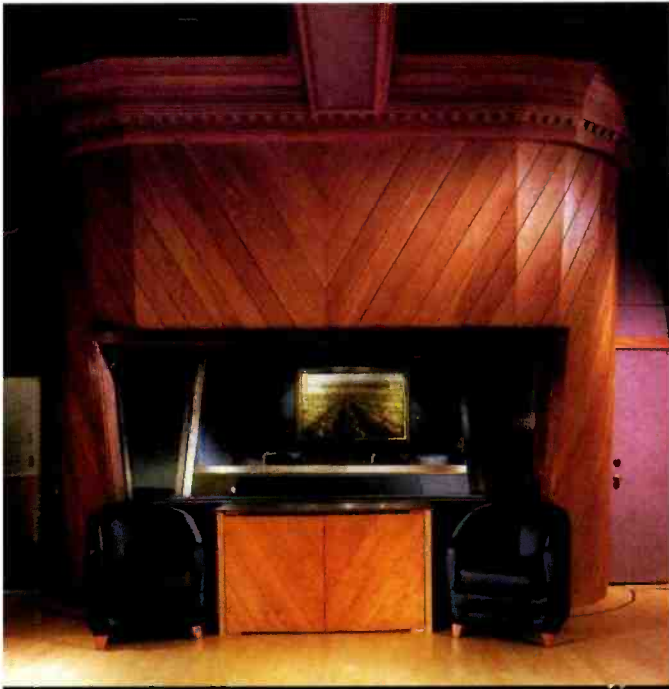
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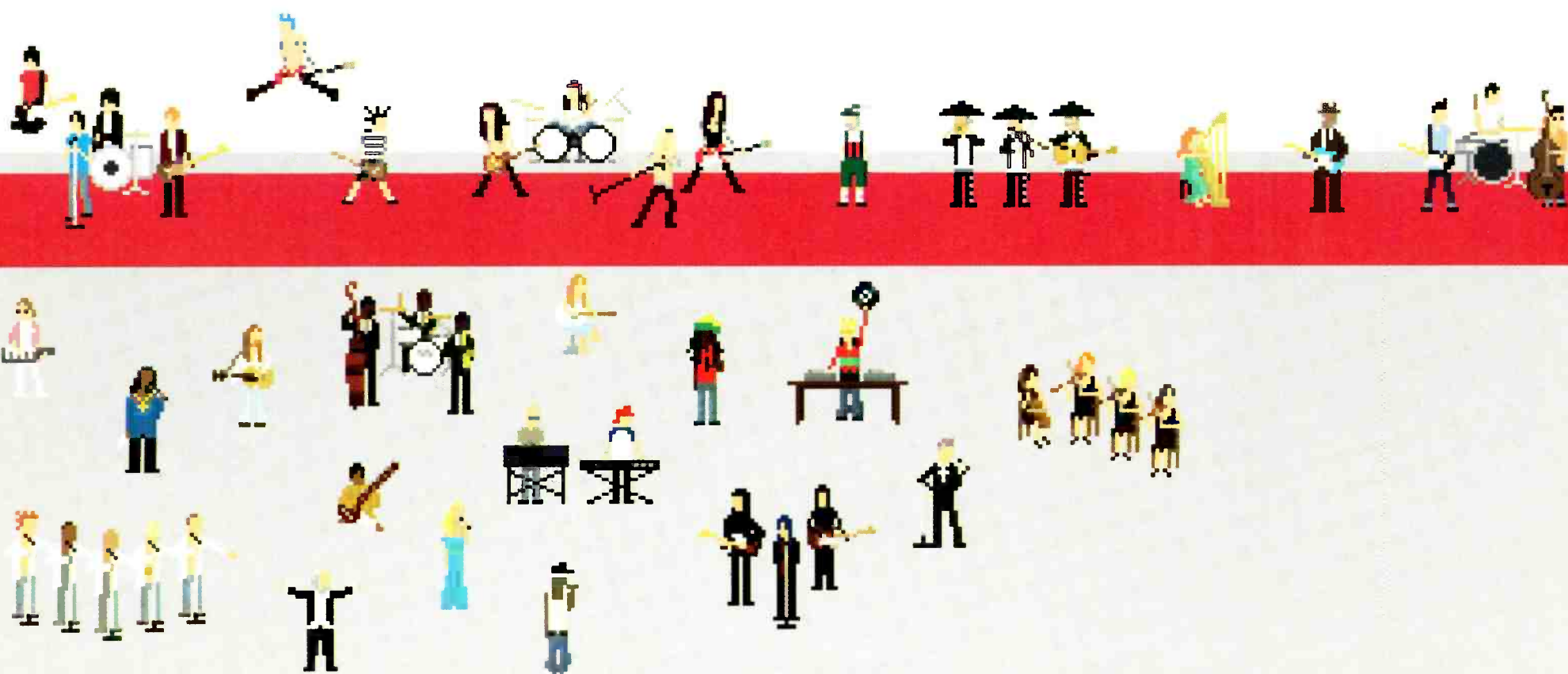
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hit songs and is believed to be the first country music karaoke videogame. The new division will partner with other game publishers to develop, produce and promote games tailored to the CMT audience.

>>>MIAMI STATION MAKES RADIO HISTORY

Spanish Broadcasting System's WXDJ Miami (El Zol 95) has made radio history as the first Hispanic-formatted station to become the top biller in a major market. SBS said Jan. 31 that WXDJ had revenue of more than \$23.3 million in 2005 and that it topped the No. 2 station in Miami by more than \$2.5 million. The figures were tabulated by accounting firm Miller, Kaplan, Arase & Co.

>>>TOMLIN LEADS GOSPEL NOMS

Chris Tomlin leads the list of contenders for the Gospel Music Assn.'s 37th annual GMA Music Awards with nine nominations, among them artist and male vocalist of the year. The David Crowder Band, Natalie Grant, Joy Williams and Relient K also earned six nominations each. Hosted by Kirk Franklin and Rebecca St. James, the GMAs will be held April 5 at Nashville's Grand Ole Opry House. The show will air in syndication from April 15 to May 21.

>>>FLAMINGOS WIN SUIT AGAINST PEPSI

A federal District Court in Chicago ordered PepsiCo and ad agency BBDO Worldwide on Jan. 27 to pay \$250,000 to members of 1950s group the Flamingos. The order confirms an arbitration award over a 1997 Super Bowl ad and other commercials that featured the group's recording of "I Only Have Eyes for You." Attorneys for PepsiCo and BBDO could not be reached for comment.

Compiled by Chris M. Walsh. Reporting by Antony Bruno, Susan Butler, Leila Cobo, Barry A. Jeckell, Deborah Evans Price, Tony Sanders, Paul Sexton, Phyllis Stark and Ray Waddell.

UpFront

MOBILE BY ANTONY BRUNO

Verizon Pilots U.S. Mobile Ticketing With Fugees Gig

Verizon Wireless has partnered with Columbia Records and the reunited Fugees for a series of industry firsts designed to promote Verizon's new VCast music service.

Most significantly, music from the upcoming new Fugees album will be made available exclusively to the service. Although "Take It Easy," the first track from the untitled album, is currently available at a number of digital services (including iTunes and Rhapsody), subsequent singles will be limited to VCast.

And while record labels have made a standard practice of debuting singles as ringtones, this is the first time that studio masters to an unreleased album will debut exclusively via a wireless full-song music download service.

The titles of the upcoming exclusive singles have not yet been released, nor has the street date of the new album.

Additionally, Verizon is using a pre-Grammy Awards Fugees concert as a pilot program for mobile ticketing. The operator sent select subscribers a text message inviting them to the free concert taking place Feb. 5 in Hollywood. Those responding received a multimedia message containing a bar code that can be scanned at a special entrance to the venue in lieu of a paper ticket.

Verizon is evaluating a rollout of the service throughout its Verizon Wireless concert venues nationwide, as well as integrating it into its Music Unleashed concert series for the acts it sponsors.

Clips from the Fugees concert will be available for free to VCast subscribers as well, also an exclusive.

The use of exclusive content is considered essential to drive awareness and adoption of mobile music services. The VCast service went live only last month, with competitor Sprint operating a similar service since last November. Sprint is making the live performance of the Rolling Stones' Super Bowl halftime show available as an exclusive download of its music store, powered by Groove Mobile.

Verizon Wireless was the first wireless carrier to premier a music video on its network before any other medium with John Legend's

"Number One." Verizon has also aggressively sponsored tours through Music Unleashed, making live footage from these events available exclusively through VCast.

Most recently, Verizon taped a live Yellowcard performance Jan. 5 at the VCast launch party at the Hard Rock Cafe in Las Vegas. It began selling the live tracks from this show Jan. 17, a full week before the band's debut album bowed Jan. 24.

Verizon, through consulting partner Tribal Brands, is in discussions with some 30 artists for similar in-studio and live exclusives throughout the year. The company is also backing VCast with a print, TV and outdoor advertising campaign valued in the tens of millions. According to VP of advertising John Harrobin, the bulk of the effort goes to promoting the participating acts, which in the past have included Green Day, Shakira, the Black Eyed Peas and Gwen Stefani.

"When we do these things, we want to do it in an authentic way where the artists' brand is championed," he says. "We're not a lifestyle brand; we're a technology brand. We allow the artist to be the lifestyle brand that makes our service more compelling."

Lauryn Hill's reunited group THE FUGEES will have its music used in VCast's promotions.



Morris To Keynote Music & Money

Doug Morris, chairman/CEO of the world's largest major label, will join Billboard's Music & Money Symposium for an af-



ternoon keynote. He will engage in a Q&A session with Billboard executive editor/associate publisher Tamara Conniff.

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

showcases top technology, music and financial executives discussing investment climates and strategies, along with trends in the music and technology industries. Scheduled panels will explore such issues as venture capital trends, the acquisition of publishing catalogs, how to make money in the mobile and tech spaces and 2006 venture forecasts.

CKX chairman Robert Sillerman will provide the morning keynote. His company owns a controlling share of Elvis Presley Enterprises and 19 Entertainment, the firm responsible for the "American Idol" and "So You Think You Can Dance" TV shows.

For more information or to register for the Music & Money conference or for other Billboard events, go to billboardevents.com.

RADIO BY MIKE BOYLE

Radio Promo Shift

Labels, Trades Must Adjust As Cox, Cumulus Stop Reporting Adds

If record executives want to know which tracks are being added at radio—at least at the nearly 400 combined stations of Cumulus Media and Cox Radio—they better start tuning in. In a nine-day, mid-January span, both companies announced that they would no longer report music adds to trade publications.

Cumulus executive VP John Dickey first hinted at the possibility at last year's NAB Radio Show in Philadelphia. "I'm hoping this will positively affect our business on the programming side," Dickey says. "It's designed to give our program directors and our music directors more discretion and, ultimately, more creativity and leeway to add and play music that they have strong convictions in for reasons above and beyond charts and callout research."

Cox CEO Bob Neil says the policy switch makes life more simple for stations. "It puts the onus back on the trade publications if they want to monitor," Neil says. "And on the record companies to pay attention to what the stations are playing instead of us reporting to them."

Billboard and Billboard Radio Monitor charts will not be affected. Billboard airplay charts are based entirely on electronic monitoring of actual station broadcasts provided by Nielsen BDS.

The move affects publications that rely on such reporting to compile weekly most-added tallies and airplay charts.

As for the labels that relied on such reports, they are already expressing concern and uncertainty about how to know if a new single is gathering steam.

"We're still guided by the spins," Roadrunner Records senior VP of promotion Dave Loncao says. "We're going to have to come up with a new way of finding out if the spins we initially see are test spins or actual commitments to the record. It seems to me that the trades have to take over control as to whether something is an add or not."

Bottom line, Loncao added, "we just need to know if we'll be seeing a steady stream of these spins or if [early spins are] just a one week thing."

Calls to Clear Channel Radio and CBS Radio regarding their policies on reporting adds to the trades were not returned by press time.

Additional reporting by Paul Heine in New York and Tony Sanders in Washington, D.C.

Lauryn Hill Photo: Michael Caulfield/WireImage.com

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GLOBAL BY LARS BRANDLE

Sanctuary's Second Life

Stock Plummets, But Company Secures Fund-Raising Facilities

LONDON—Beleaguered British independent music firm Sanctuary Group is looking to a future that, until recently, few industry observers believed existed.

The company—which represents such artists as Elton John, Morrissey and James Blunt—has secured new funding that it says will re-energize its multifaceted business model.

On Jan. 27, Sanctuary announced it had received indications of support for about £110 million (\$195 million) in new equity, but warned it would be at a substantial discount to its current share price. The company had not named the backers as Billboard went to press.

During trading Jan. 30, Sanctuary shares fell 19% to less than 1 pence (1 cent), giving the group a market capitalization of roughly £3 million (\$5 million). The cash injection represents something of a “rebirth” for the company, explains Sanctuary founder Andy Taylor, who admits that the past financial year represented the most “awful” in its 30-year history.

Taylor says the company will set its sights on “organic growth” in the coming year. “Over the next 12-24 months I would see it getting back to where it was,” Taylor says. Sanctuary’s share price peaked at 45 pence (80 cents) within the past 12 months.

The company also had a £35 million (\$62 million) debt canceled, and has secured an additional £3 million loan to cover immediate working capital requirements.

The disclosure stunned analysts. “I am a little surprised that

existing shareholders are putting hand in pocket to take part in a heavily discounted and dilutive issue to bail this company out, particularly after the company has said . . . that such an event would not happen,” one London-based media analyst says.

Bridgewell Securities analyst Patrick Yau wants to know “how much of the deal has been underwritten by Evolution, the company’s broker. And more crucially, how much they are taking onto their own book.”

The future direction of the company, Taylor concedes, will not feature urban music.

Sanctuary entered the urban sector in September 2003 with the £6.6 million (\$10 million) acquisition of Mathew Knowles’ Music World Entertainment, but now calls the move a misstep. In its preliminary financial report, issued simultaneously with the fund-raising announcement, Sanctuary isolated its Urban Records Group as contributing to “substantial losses” and has shuttered the fledgling unit.

“Mathew had overall responsibility for the urban division, but that doesn’t mean we should blame Mathew,” Taylor says. Knowles will stay with the company as an artist manager.

Sanctuary Urban Records Group was expected to pull in \$24 million annually for the group, Taylor says. For the year ending Sept. 30, 2005, sources say the division generated revenue in the single millions of dollars as a slew of releases failed to materialize. For the financial year, Sanctuary’s group balance sheet reported an anticipated

group loss of £142.6 million (\$252 million), up from £26.7 million (\$47 million) in the corresponding period a year earlier.

At the same time, net borrowings almost doubled to £140.4 million (\$249 million). Revenue fell to £156 million (\$277 million) against £167 million (\$297 million).

Meanwhile, sources close to Sanctuary say that talks continue with five potential investors interested in Sanctuary’s publishing business. And Taylor says that Sanctuary is negotiating final terms on the



TAYLOR

appointment of a non-executive chairman; Taylor would remain as chief executive but step aside as executive chairman.

“To come out the other end of this will require us continuing to restore confidence in the financial model,” Taylor says. “The investors have been convinced and the artists, I think, already believe in the model. We should be able to take it on.”



KAISER CHIEFS

GLOBAL BY LARS BRANDLE and EMMANUEL LEGRAND

UMG Trims U.K. Operations, Promises More A&R Spend

LONDON—Universal Music Group International is streamlining some of its operations in the United Kingdom to put more emphasis on A&R.

In a move first unveiled on billboard.biz, UMGi has begun a consultation process that could eventually result in the loss of 8% of its U.K.-based 1,150-strong work force. It will affect staff at Universal Music UK, as well as at UMGi’s head office at St. James’ Square in London.

The changes are engineered by UMGi chairman/CEO Lucian Grainge, who took over the position last July. Grainge is also acting president of Universal Music UK.

The restructuring comes as parent company Vivendi Universal unveiled its full-year results Jan. 30. UMGi parent Universal Music Group’s revenue rose 1.6% to 5 billion euros (\$6.05 billion) in 2005, despite a 1.7% drop in the final quarter of the year. But UMGi sources are adamant that the restructuring has nothing to do with the most recent, declining quarter. VU attributed the drop to a weaker last-quarter release schedule

compared with 2004.

UMGi sources are just as insistent that the moves will not affect front-line labels, but mostly the human resources or marketing departments. A source at UMGi says that the reorganization is linked to redundancies between Universal Music UK and the office at St. James’ Square. “Lucian is having priorities as to where he wants to invest, which is A&R,” the source says.

A representative for UMGi confirms to Billboard that “last September, we began a wide-ranging review of the head office structure of Universal Music Group International in St. James’ Square, London. The goal was to ensure that we continue to be best-placed to exploit the industry’s future opportunities and changes in the market and to streamline our U.K.-based resources.

“While the resulting reorganization will, unfortunately, lead to some job losses, we believe that it will further strengthen our market-leading ability to discover, nurture and break new and emerging music, while deliv-

ering the very best service to our artists.”

As part of a restructuring of the strategic marketing department, London-based Bert Cloeckert, who until now was senior VP of strategic marketing and commercial affairs at UMGi, is exiting the company; talks are under way regarding a possible consultancy role.

UMG’s best sellers in 2005 included new releases from Mariah Carey, 50 Cent, the Black Eyed Peas, Eminem, Kanye West and Jack Johnson and strong carryover sales from Gwen Stefani. Top debut releases came from the Game, the Pussycat Dolls, Fall Out Boy, Akon and U.K. act Kaiser Chiefs. Regional best sellers included Latin artists Juanes and Daddy Yankee, Germany’s Rammstein, Brazil’s Ivete Sangalo and France’s Chimène Badi.

For the full year, VU says that growth in North America and music publishing offset weakness in Asia. Digital sales reached 259 million euros (\$313.7 million), representing 5.3% of UMGi’s total revenue.

BUSINESS BY BRIAN GARRITY

ROSEN, BERMAN START CONSULTANCY

Former RIAA executives Hilary Rosen and Jay Berman are launching a new-media and entertainment consulting firm.

The venture, Berman Rosen Global Strategies, will have offices in Washington, D.C., and New York. It will focus on communications and public affairs issues surrounding intellectual property protection, digital media technology and distribution, and international trade issues.

Rosen, who exited her role as RIAA chairman/CEO more than two years ago, will work out of Washington, while Berman—another former RIAA head who was chairman of international labels body the IFPI until December 2004—will be based in New York.

The company is yet to announce clients.

“There are lots of issues in digital distribution for companies that are either in the space now or that want to be in it, and we can

help people navigate through that,” Berman says.

Additionally, Berman and Rosen plan to help clients manage piracy costs. The two have teamed with economist Barry Massarsky to develop a product that can help private equity and venture firms and



BERMAN, left and ROSEN

investment banks value the costs of piracy on future deal multiples.

“We can help companies already operating in the entertainment space evaluate their investment in anti-piracy to make sure they are being cost-efficient and meeting their goals,” Rosen says.

The firm will look to leverage Berman’s IFPI background to offer international consulting services. He has spent the past six years working directly with governments in Asia, Latin America and Europe on piracy and market-access issues for the international recording industry and in cooperation with other entertainment industries.

Berman and Rosen will also maintain their respective current consulting clients. Rosen has most recently been working as an adviser to XM Satellite Radio, Viacom and Snocap. Berman will continue to serve as a consultant to the IFPI, among others.

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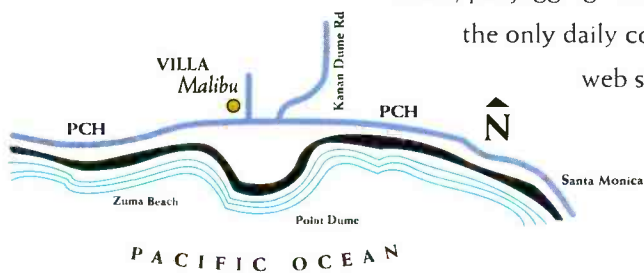


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RETAIL BY JILL KIPNIS

Tall Latte And A DVD?

Starbucks Adds Home Video To Its Retail Offerings

LOS ANGELES—Starbucks' music retail strategy has included an exclusive release from Alanis Morissette, a co-release from Ray Charles and the creation of a record label, Hear Music. Now the coffee giant is hoping customers would like to see music as well as hear it. Beginning Valentine's Day, Starbucks becomes a video retailer.

Its first release is the children's music DVD collection "We Are . . . The Laurie Berkner Band." The project includes a five-song CD and is a co-release from Razor & Tie Entertainment, Two Tomatoes Records and Starbucks Hear Music. It will be available at Starbucks stores in the United States.

Starbucks Entertainment president Ken Lombard says that more than 200 titles featuring a DVD element have been available at the chain's three Hear Music Coffeehouses—outlets that feature record stores and CD-burning kiosks. Lombard says he felt that the family-oriented nature of the DVD merited widespread availability.

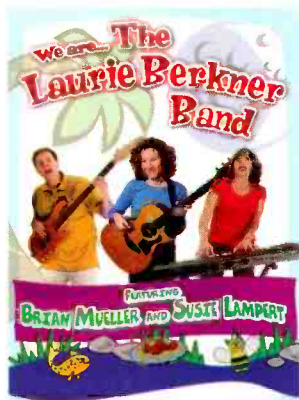
Lombard stopped short of linking the Berkner release to a concentrated, DVD initiative. "Families are an impor-

tant part of our customer base," he says. "We will look at each project on an individual basis."

Michael Krumper, senior VP of marketing for Razor & Tie, agrees. "The demographic of people that have bought Laurie Berkner in the past is a group that Starbucks serves," Krumper says. "This was also a way to tap into a new audience for children's music that had not been done before."

The Berkner release features 11 music videos and the bonus CD. The videos should be familiar to viewers of Noggin, Nickelodeon's preschool network. Berkner's CDs have sold 359,000 copies, according to Nielsen SoundScan.

DVDs appear to be becoming more central to Starbucks'



entertainment strategies. The company recently announced a large-scale marketing initiative with Lions Gate and 2929 Entertainment to promote the theatrical release of family drama "Akeelah and the Bee." The coffee chain will carry the film's soundtrack and the DVD when it is available later this year.

"We wanted to position our assets in a way that would help address the concern in the industry about declining box-office revenues," Lombard says.

Starbucks will ultimately share in the revenue of the film, its soundtrack and the DVD release. Lombard also notes that Starbucks is searching for the right book to add yet another component to its non-coffee options.

Meanwhile, DVD retailers say they do not feel threatened. "If there's not an exclusive window and things are available to all concerned parties, I don't have a problem with it," says Larry Mansdorf, senior buyer of home entertainment for the Brighton, Mass.-based Newbury Comics chain. "Starbucks is hitting a different customer, one that drinks coffee more than goes into record or DVD stores." ●●●

TOURING BY RAY WADDELL

Knitting Factory Buys Bravo, Plans Expansion

A January deal for Knitting Factory Entertainment to acquire a majority interest in regional concert promoter Bravo Entertainment will lead to the opening of a spate of new venues, according to KFE CEO Jared Hoffman.

opened his company in 1993, says Bravo has been approached in the past about selling but neither the timing nor the potential partners were right—until now.

"We've been growing at a good clip for the last six,

we liked some different name better," Thornton says.

Bravo's strength in small markets was a key factor for Hoffman. "They've found a great place to build and to grow away from the fire and overheated competitive markets in New York, L.A. and the other major cities," he says. "So much of the music audience exists outside of New York and L.A."

The fruits of what Hoffman calls a "green field opportunity" should become apparent soon. "We hope to make an announcement with regard to target markets within this quarter," Hoffman says.

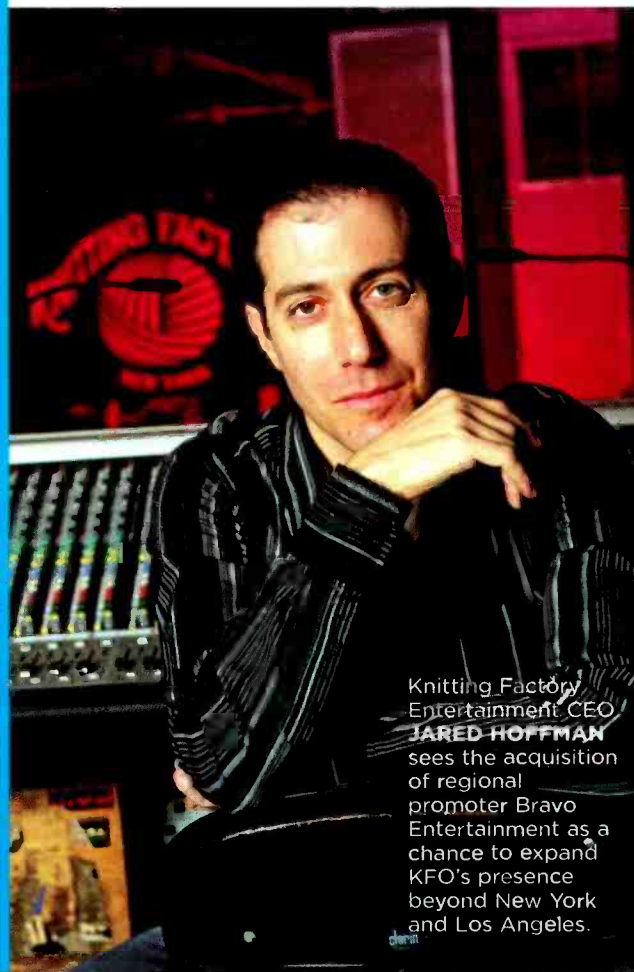
Thornton will continue to operate Bravo under its own name in Boise. The deal provides the company with a cash infusion that will allow it to be more active on the venue and the concert touring/promotion side. "We have every confidence with the help of our backing we can build a very formidable national presence," Hoffman says.

Hoffman says the Bravo and Knitting Factory philosophies are similar. "We both share a fierce independence, we both share an incredible commitment to developing new artists and doing every thing we possibly can to work with them and support them for as much of their career as possible," he says. "It's about bringing more music to a larger audience."

Thornton adds, "Both of us agree we don't like how corporate the business has gotten."

Asked if the future might hold more acquisitions for the Knitting Factory, Hoffman responds, "We are cautious, careful and organic in approach, but we are in growth mode." ●●●

Billboard Information Group and the Knitting Factory are partners in Billboard Underground: Live From the Knitting Factory, a series of industry-only concerts in New York and Los Angeles that spotlight unsigned artists.



Knitting Factory Entertainment CEO JARED HOFFMAN sees the acquisition of regional promoter Bravo Entertainment as a chance to expand KFO's presence beyond New York and Los Angeles.

Billboard Taps Klenert As Creative Director

Josh Klenert joins the Billboard Information Group as creative director, effective March 6. In his new position, he will oversee creative direction of all Billboard-branded properties, including magazine covers and all inside pages, marketing and sales materials on all platforms, online/digital/video branding, positioning and design.

Prior to Billboard, Klenert worked as art director for Don Morris Design. He began

there as a senior designer in 1995 and since then has worked in numerous media, including print, online, film and video.

In recent years, Klenert has concentrated on branding and rebranding companies and designing and redesigning magazines. Clients have included the Sundance Institute, MTV Networks, Nick Jr. Family magazine, PC World, Entertainment Weekly, InStyle, Bloomberg Press, Budget Travel, InfoWorld and Smithsonian. ●●●

Most recently, he was art director of Biography magazine for A&E Television Networks and Hearst Custom Publishing. The publication won numerous design awards.

Klenert has also worked with Hearst Magazine Development and SmartMoney magazine. In 2005, he served as a judge for the Society of Publication Designers' annual competition. He is a graduate of Rochester Institute of Technology. ●●●

KFE has been looking for an opportunity to expand its presence, Hoffman says. "We've certainly been trying to figure out how we can grow our national platform," he says. "We love [Bravo's] strategy of bringing bands in the 1,000- to 2,000-seat range to markets that simply don't have those facilities."

Bravo, based in Boise, Idaho, books and promotes concerts in 19 states and owns the Big Easy Concert House venues in Boise and in Spokane, Wash. The company employs 65 people in Boise and about 120 in Spokane, and will expand its promoter footprint under the new structure.

Bravo founder and president Paul Thornton, who

seven years, but being completely, personally funded, starting this company on my credit card 12 years ago and working two jobs to get it going, you get to the point where it's nice to have a strong financial partner that says, 'We believe in you and in what you're doing, and we want to help you do it faster,' " Thornton says.

The move means KFE, which currently operates Knitting Factory venues in New York and Los Angeles, will be expanding with the development of several new 1,000- to 2,000-seat venues each year in secondary and tertiary markets.

The clubs will likely operate under the Big Easy Concert House brand "unless we all got together and decided

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Artist: Kanye West

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Album of the Year

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Artist: Mariah Carey

Late Registration

Artist: Kanye West

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Artist: Gwen Stefani

Song of the Year

Ordinary People

Artist: John Legend

Best New Artist

Artist: John Legend

Best Female Pop Vocal Performance

Hollaback Girl

Artist: Gwen Stefani

Best Pop Performance by a Duo or Group with Vocal

Don't Lie

Artist: Black Eyed Peas

Best Pop Collaboration with Vocals

Gone Going

Artist: Black Eyed Peas

& Jack Johnson

A Song for You

Artist: Herbie Hancock

featuring Christina Aguilera

Best Pop Vocal Album

Love. Angel. Music. Baby.

Artist: Gwen Stefani

Best Hard Rock Performance

Doesn't Remind Me

Artist: Audioslave

Production, Non-Classical

Artist: The Neptunes

Best Rap Song

Diamonds from Sierra Leone

Artist: Kanye West

Don't Phunk with My Heart

Artist: Black Eyed Peas

Best Rap Album

Late Registration

Artist: Kanye West

Best Rap Solo Performance

Gold Digger

Artist: Kanye West

Best Rap Performance by a Duo or Group

Don't Phunk With my Heart

Artist: Black Eyed Peas

Best R&B Song

Ordinary People

Artist: John Legend

Best Contemporary R&B Album

The Emancipation of Mimi

Artist: Mariah Carey

Best Male R&B Vocal Performance

Ordinary People

Artist: John Legend

Best Traditional R&B Vocal Performance

Stay with You

Artist: John Legend

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A Time To Love

Artist: Stevie Wonder

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Artist: Mos Def

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My Grammy Campaign Nurtures Iconic Award's Stature

The Recording Academy is up to something. And it started late last year.

The Dec. 12 issue of *People* magazine contained six pages of advertising spotlighting the Grammy Awards. Each page featured a different Grammy-winning artist—Melissa Etheridge, Neil Diamond, Steven Tyler, Justin Timberlake, James Brown and Lenny Kravitz—sharing a Grammy moment.

Flipping through the layout, which included a back cover gatefold, it became readily apparent that the academy is, in addition to honoring and celebrating music, pulling out all the stops to strengthen the Grammy brand.

Indeed, the six-page spread launched the My Grammy campaign. Recording Academy president Neil Portnow says it was created to reinforce the Grammys' importance and iconic status around the world.

From the academy's standpoint, it is important to get fans out of that "one-night, three-and-a-half-hour" way of thinking," Portnow says. To accomplish this, he says the academy will introduce a number of marketing ideas in the coming months to remind fans of the academy and the Grammys year-round.

A healthy by-product of the campaign will surely be an enriched relationship among the Grammys, the artists and the fans. With a personal and human touch, the My Grammy campaign is meant to strengthen the bonds among the three components.

Consider this stage one of the re-branding of the Grammys—and the Recording Academy as a whole.

OH WICKED ONE: Chances are good that you are aware of Bird York's voice and music, but not necessarily her name. If you find yourself scratching your head, thinking, "Bird who?," fear not, you are surely not alone.

"It's interesting," York says, "I get scores of e-mails from fans around the world telling me how they discovered me." Slowly but surely, "people are figuring out the voice behind the songs."

While York's songs have been heard in TV shows ("Nip/Tuck," "House," "Everwood") and movies ("Happy Campers," "Betrayed"), it was Paul Haggis' film "Crash" that made most folks take notice.

York's beautifully haunting "In the Deep" (equal parts Annie Lennox, Imogen Heap and Sarah McLachlan) was prominently heard in the Lions Gate film and appeared on its soundtrack. Now, it has been nominated in the music (song) category of the 78th annual Academy Awards.

"It's like getting a free publicity budget," York says of the nomination. "People around the world pay attention to the Oscars."

"In the Deep" is one of numerous winning moments on York's third album, "Wicked Little High."

Due Feb. 21 from Narada/EMI, the disc is a compendium of York's two previously self-released CDs along with two new songs ("Freedom" and a cover of "Hold On, I'm Coming"). Larry Klein and Thom Russo are among the producers.

With a major label now on her side—as well as a new manager (industry veteran Ray Cooper of Zama) and the Oscar nod—more and more people are likely to connect the dots between York the recording artist and the faceless voice behind songs heard on big and small screens.

"Her voice has definitely been in the air," Narada senior VP David Neidhart says. "People have heard the voice in many places, and when they hear [this album], it all comes together."

In addition to sticking the CD with the "In the Deep"/"Crash" connection, Narada is educating radio and retail about York and her voice. Lifestyle marketing is also part of the game plan.

York, meanwhile, will do her part, whether performing at Hotel Cafe in Los Angeles or "playing to thousands at a UCLA benefit." She views Narada/EMI as a distribution arm, which she says helps her maintain her indie spirit. "I always look at what I can bring to the table," she says.

Well, it is time to connect even more dots. The singer's real name is Kathleen York, the actress who has appeared in numerous TV shows, including "The West Wing," "The OC" and "Curb Your Enthusiasm." Soon, York will be seen opposite Anne Heche and Eric Roberts in Lifetime's made-for-TV film "Fatal Desire." And if all goes according to plan, she will find herself appearing on "Desperate Housewives."

According to York, the hit show's creator Mark Cherry recently approached her about playing Marcia Cross' younger sister. "I told him she has to be one roguish character," York says with a laugh. "We'll see what happens."

Additional reporting by Jill Kipnis in Los Angeles.

TOURING BY RAY WADDELL

Big Fests Boast Similar Bills

Same Acts Slated For Bonnaroo, Coachella

Now that the basic lineups for Bonnaroo and Coachella have been unveiled, this much is clear: The musical identities of the two events have blurred.

Both festivals—which are among North America's most successful—maintain distinct differences. Not the least is geography: Coachella is in the Southern California desert, and Bonnaroo is in the hills of Tennessee.

But the events' talent lineups are starting to look more similar, with at least a half-dozen acts playing both. Talent buyers are trying to stay true to the fans as they attempt to gauge where the next big music trend may emerge.

Bonnaroo, set for June 16-18 in rural Manchester, Tenn., trotted out Radiohead, Tom Petty & the Heartbreakers, Elvis Costello & the Imposters and Beck as its headliners. Tickets go on sale Feb. 11.

A day earlier, Tool and Depeche Mode were named as the headliners for the 2006 Coachella Valley Music & Arts Festival, which will be held April 29-30 at Empire Polo Field in Indio, Calif. Tickets go on sale Feb. 4.

Bonnaroo's roots are firmly planted in the jam-band scene. But this year's lineup tilts toward mainstream and indie rock, with acts like Death Cab for Cutie, Clap Your Hands Say Yeah, Cat Power and Bright Eyes booked alongside more traditional jam bands like Blues Traveler, Phil Lesh & Friends and others.

Conspicuously absent are such jam titans as Gov't Mule, Dave Matthews, Widespread Panic and Trey Anastasio.

"We've always tried to reflect people's diverse music collections," says Jonathan Mayers, president of Superfly Presents, co-producer of Bonnaroo with A.C. Entertainment. "We don't want to dismiss our core in any way, but . . . as great as Widespread Panic has been to us and has been a really big part of what we've done, we can't have Widespread Panic every single year."

Mayers stops short of saying Bonnaroo talent bookers were responding to a jam-band scene that lost some commercial clout during the past two years. Bonnaroo's gross

and attendance dipped in 2005, to \$13.4 million and 76,049, respectively, from \$14.5 million and 90,000 in 2004.

"I don't think that [dip] consciously entered into it," Mayers says. "From a creative standpoint, each year we want to keep our programming fresh."

Mayers adds that the lineup introduced Jan. 31 is just the initial bill, and that "once the lineup is complete, I think that our fans are going to be satisfied."

Meanwhile, Coachella has a marquee attraction in Tool, which performed at the first Coachella in 1999 but has not played live in the United States since late 2002. Other acts on the bill include Bloc Party, TV on the Radio, Sigur Rós, Scissor Sisters, Tricky, Common and Dangerdoom, a collaboration between producer Danger Mouse and masked rapper MF Doom.

Paul Tollett, president of Coachella producer Goldenvoice (a division of AEG Live), says he is particularly excited about some of the lesser-known acts, comparing their ranks to last year's crop of the Arcade Fire, Keane and M.I.A.

"When the ad came out last year, maybe those bands weren't so big, but when the day came around, they'd blown up," he says.

Among the acts playing both Bonnaroo and Coachella are Damian Marley, My Morning Jacket, Clap Your Hands Say Yeah, the Magic Numbers and Hasidic reggae rapper Matisyahu.

There is sure to be more duplication as the rest of both lineups are revealed, along with the New Orleans Jazz & Heritage Festival, set for April/May, Ultra Music Fest March 25 in Miami and Lollapalooza, tentatively set for Aug. 4-6 in Chicago. These events compete for acts and try to maintain separate identities.

All of this creates a real seller's advantage. "It's an extremely healthy market," says Kirk Sommer, William Morris agent for such acts as the Killers, Hard-Fi and Louis XIV. "I'm a big, big believer in the festival circuit. It couldn't be a better situation."

Additional reporting by Jonathan Cohen in New York.

Justin Timberlake Photo: Dimitrios Kambouris/WireImage.com
Neil Portnow and Melissa Etheridge Photos: Lester Cohen/WireImage.com



Recording Academy president NEIL PORTNOW, center, enlisted such talents as JUSTIN TIMBERLAKE and MELISSA ETHERIDGE to appear in the My Grammy ad campaign.

THE GRAMMYS

MUSIC'S BIGGEST NIGHT



8 Kanye West



8 Mariah Carey



8 John Legend



3 Black Eyed Peas



4 Common



4 Foo Fighters



4 The Neptunes



4 Gorillaz (PRS)



3 Faith Hill



3 Herbie Hancock



3 Sheryl Crow



3 Eminem



3 Yolanda Williams



3 John Williams



3 Alison Krauss

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Numbers in photos indicate multiple nominations

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Legal Matters

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Simplifying Euro Licenses

Alliance Wants To Make Access To Information, Funds Easier

EMI Music Publishing is taking the first commercial step toward changing the European licensing model for digital distribution. The publisher announced Jan. 23 at MIDEM that a "heads of agreement"—known as a deal memo to us Yanks—had been signed by the publisher and two collecting societies (Billboard, Feb. 4). Britain's MCPS-PRS Alliance and Germany's GEMA agreed to form a joint entity to administer Pan-European licenses for online and mobile uses of what EMI refers to as its Anglo-American repertoire.

The road to the deal began about two years ago, EMI executives told Legal Matters in Cannes. They recognized the difficulty faced by online and mobile service users that were forced to license rights from more than 25 societies to secure Pan-European

and collect the money from companies located elsewhere. Many times this collection process is unsuccessful. As a result, not every user is licensed properly for all territories, users are infringing copyrights and publishers and songwriters are not getting paid.

A third hole in the revenue stream is caused by the lack of agreement over tariffs (i.e., royalty rates). Some online and mobile service providers are not paying the amounts requested.

"They just use the fact that they know they will get a license," says Peter Ende, president/CEO of EMI Music Publishing Continental Europe. "They just say, 'You want 12%, and we'll only pay you 6.5%. The rest is going into a bank account, and once [the rates are] sorted out, you and your writers will get the money.'

Fees charged by local societies that work with the joint entity would have to come out of the single administration fee agreed between EMI and the joint entity. This essentially makes the EMI deal an at-source arrangement. It should result in writers and composers getting their money quicker and with less deduction, EMI Music Publishing U.K. executive VP William Booth says.

Tax laws will likely dictate where the entity will be located. Look for tariffs to be set per territory, probably close to any current rates publishers request.

Companies that want to use songs co-administered by other publishers or songs other than the Anglo-American repertoire will still need to license rights



'Everyone responds to the same economic conditions. Either you provide the service, or it's serviced for you.'

—ADAM SINGER, GROUP CEO of the MCPS-PRS/GEMA ALLIANCE



rights. They also noticed holes in the collective licensing stream that resulted in lost revenue.

One such hole exists because some societies do not reveal information to its members about specific online and mobile licenses. "There is a lack of cooperation at the moment between societies on this issue," EMI Music Publishing Continental Europe COO Terry Foster-Key says. As societies battle each other to sign up users—sometimes offering discount rates if users sign as a group—publishers are unable to learn which society has licensed which user or the license terms.

Another hole is in the ringtone market. Sometimes societies have licensed ringtones for only one territory, Foster-Key says. Yet the company sells the sounds in other European countries. Societies in those countries then have to track down

The online market and the mobile market are developing quite nicely, but we are not getting paid for it as we hoped."

About 15 months ago, chairman/CEO Marty Bandier and the EMI board decided it was time for a change. They tendered a request for a proposal to collecting societies, resulting in the Alliance/GEMA joint collecting entity for EMI.

EMI's aim is for this entity to issue Pan-European licenses and to work with local societies when a user wants rights only in a certain territory. That society would only be permitted to license rights per the EMI deal terms. This will likely require the local society to agree not to undercut—or charge more than—the set tariff, to pay the money within a certain time period and to provide all the details about the transactions as required by EMI.

from other publishers or societies. "A number of countries make it difficult for authors/songwriters who create their works in that country to register and license them except through the local society," EMI Music Publishing president/COO Roger Faxon says.

"We are galloping forward," says Adam Singer, group CEO for the alliance. "Everyone responds to the same economic conditions. Either you [provide] the service, or it's serviced for you. You have to take the experiment."

Some critics say the deal does not create a true one-stop shop for all licenses. Others note that similar deals could create a few huge societies exerting an inordinate amount of power.

Still, the deal is in line with the European Commission's Oct. 12 recommendation to make collecting societies more competitive.

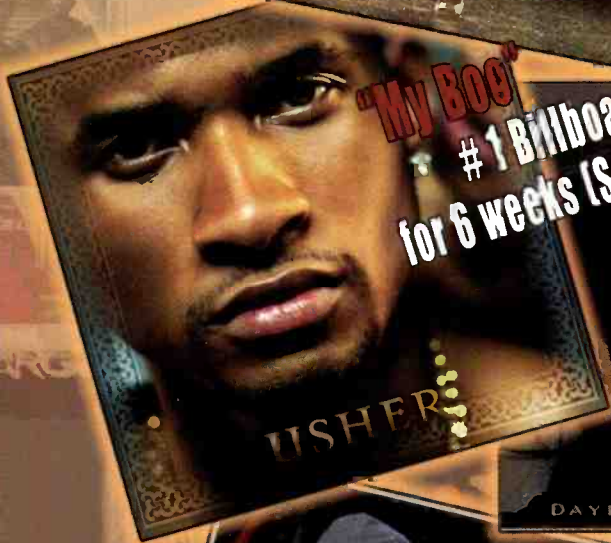
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MANUEL SEAL ON HIS GRAMMY NOMINATION AND 10 YEARS OF SUCCESS

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"We Belong Together" #1 Billboard Hot 100
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for 6 weeks (Songwriter / Producer)

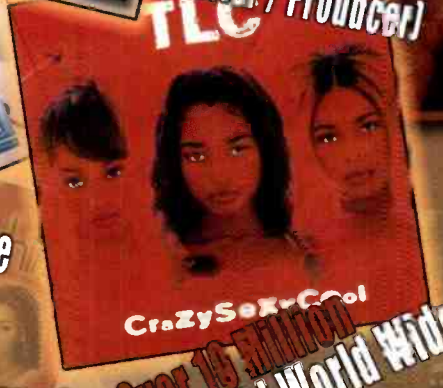


"Always Be My Baby"
#1 Billboard Hot 100
for 2 weeks (Songwriter / Producer)



"Nice & Slow"
#1 Billboard Hot 100
for 2 weeks (Songwriter / Producer)

"You Make Me Wanna"
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ONLINE BY ANTONY BRUNO

Rockers Map Out Ticket Promotion

When red-hot pop-punk outfit Fall Out Boy was preparing to launch its upcoming U.S. tour, all involved knew the band needed to do something special to fill the arena-sized venues it had booked.

So they turned to the Internet—the medium largely responsible for catapulting the band from Chicago-area hometown favorites to an international major-label success. With the help of its label, Island Def Jam, Fall Out Boy added an interactive map to its Web site that turned a routine tour kickoff into a narrowly targeted social networking site and virtual treasure hunt.

Expect to see more—much more—of the same, as a sagging touring industry looks to new, interactive marketing concepts to spice up ticket sales.

“We wanted to do something different and have a cool way to announce the tour,” manager Bob McLynn of Crush Music Media Management says.

Rather than just posting a list of venues and dates, Fall Out Boy gradually unveiled new cities and dates a handful at a time on a daily basis for a week, forcing fans to keep checking the Web site to see when the tour was coming to their town.

Each time a city was added, an icon appeared on a Google Maps interface. These icons link to a social networking application that allows fans in the same city to post their profile



FALL OUT BOY

and communicate with each other about the show—like a mini-MySpace but only for people in the same city planning to attend the concert.

Fans registering with the system were given a chance to pre-order tickets before they went on sale to the general public. Registered users in a given city also can collectively earn points by sending an e-mail to their friends encouraging them to register to the site and buy tickets. Points are gained for each message sent, each friend who joins as a result and other activities like finding hidden Easter eggs in the map and uploading photos taken at the shows.

When the tour ends in May, the city with the most points will win a secret per-



LINKING UP WITH YAHOO

Extending music stored on the PC to the home stereo is expected to boost the adoption of digital music in general, and music subscription services in particular.

Assisting in that effort is WiFi hardware provider Linksys, with its new Wireless-G Music Bridge. The device connects to any home entertainment center, stereo receiver or powered speakers to link them to a home WiFi network. Any PC connected to the same WiFi network can then wirelessly stream music through them. That includes tracks purchased via iTunes or downloaded from various subscription services.

Yahoo Music Unlimited has partnered with Linksys to simplify the experience for subscribers. The two companies created a plug-in that works directly with the bridge, so users can simply select a button on the Yahoo Music interface that immediately streams music through the WiFi network. Yahoo is offering a \$20 rebate for the Linksys Music Bridge for users who sign up for a yearly subscription to the music service.

The bridge is available for a suggested retail price of \$99.

—Antony Bruno

formance by Fall Out Boy.

“We want to keep doing new, interesting things for the fans because they are so active online,” McLynn says. “Make it like a game where the more they do, the more they get.”

According to Daniel Kruchkow, VP of digital media and commerce at Island Def Jam, the plan worked beautifully. Within three weeks of going live, 30,000 users registered, 60,000 messages were sent and all the allotted presale tickets were purchased immediately.

“Because they were talking about it and because it was on their mind, I think they went and bought the tickets right away,” booking agent Andrew Simon of Agency for the Performing Arts says. “When kids see a bunch of other kids talking about something, they don’t want to miss out on it.”

This type of digital marketing is considered an inevitable necessity for the touring industry, as it looks to reverse a two-year slump in revenue and attendance. According to Billboard Boxscore, 2005 touring revenue was down 6.2%, attendance dropped 3.8%, per-show gross was down 15% and per-show attendance dipped 12.8%.

“Creative rollouts for the bigger arena tours are the thing right now,” Simon says. “Your standard press release just gets buried in the grand scheme of things.”

Fall Out Boy’s interactive tour map is based on an application created by mylocalbands.com called TourMaps. According to company founder Dan Berman, other bands utilizing the application include A Wilhelm Scream—currently touring with Less Than Jake—and

Loser, another Island Def Jam act on tour with Staind.

And as more fans turn to online retailers for their music needs, expect to see further integration with online concert ticketing applications. Ticketmaster, for instance, last September teamed with Depeche Mode for a combination concert ticket and digital download presale. Fans who pre-ordered a digital version of the band’s new album, “Playing the Angel,” via iTunes were given a password to purchase advance tickets online from Ticketmaster.

“The interactive medium is critical in that it offers a relatively inexpensive way of targeting different audiences, but also a direct way to make it transactional,” says David Goldberg, executive VP of strategy and business development for Ticketmaster.

The company also began introducing presale auctions on its Web site for registered users, and will be adding a ticket alert/reminder system for mobile phones in the near future.

Ultimately, the Internet and other digital channels provide the music industry with a marketing canvas of unlimited potential at a time when its primary audience—teens—are growing increasingly wary of the advertising messages sent their way.

“We’re at the point online where kids and fans know it’s an on-demand world,” Kruchkow says. “They don’t want to be programmed to. We want to give them as much control as possible and dictate what happens on the Web site. We’re going to be launching many more things like this through the year.”

BITS & BRIEFS

ENDING THE SILENCE

First there were ringtones, then ringback tones. Now a new company, Endtones, has come up with a concept with that name. It seeks to replace the beeping, or silence, that occurs when a call has been dropped, concluded or otherwise disconnected, with endtones. The company has filed a patent for its technology, and is speaking with wireless operators and music labels for a test.

UNIVERSAL DELIVERS FUNMAIL

Universal Music Mobile struck a music licensing agreement with FunMail for the use of master ringtones. FunMail operates the TrueTones Universe

application available via several U.S. wireless carriers. The deal allows TrueTones to offer master ringtone recordings of Universal acts like 50 Cent, Kanye West, Weezer and Mariah Carey, among others.

HOW MUCH WOULD YOU PAY?

As record labels continue to push for variable pricing on per-track downloads, a new company called Digonex has emerged with a technology solution. Its Digital Online Exchange software uses algorithms to determine how much a track should cost based on how well or poorly it has sold. The company has been testing the system on its music-rebellion.com music service.

HOT RINGTONES™ FEB 11 2006 Billboard

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE | ORIGINAL ARTIST |
|-----------|-----------|----------------|----------------------------|---|
| 1 | - | 1 | #1 GRILLZ | NELLY FEATURING PAUL WALL, ALI & GIPP |
| 2 | 1 | 20 | MY HUMPS | THE BLACK EYED PEAS |
| 3 | 2 | 68 | SUPER MARIO BROTHERS THEME | KOJI KONO |
| 4 | 3 | 27 | GOLD DIGGER | KANYE WEST FEATURING JAMIE FOXX |
| 5 | 4 | 17 | RUN IT! | CHRIS BROWN |
| 6 | 6 | 6 | FRESH AZIMIZ | BOW WOW FEATURING J-KWON & JERMAINE DUPRI |
| 7 | 5 | 51 | CANDY SHOP | 50 CENT FEATURING OLIVIA |
| 8 | 12 | 39 | WE BELONG TOGETHER | MARIAH CAREY |
| 9 | 7 | 5 | TRAP STAR | YOUNG JEEZY |
| 10 | 9 | 29 | DON'T CHA | THE PUSSYCAT DOLLS FEATURING BUSTA RHYMES |
| 11 | 8 | 35 | LOVERS AND FRIENDS | LIL JON & THE EAST SIDE BOYZ FEATURING USHER & LUDACRIS |
| 12 | 11 | 9 | DANCE, DANCE | FALL OUT BOY |
| 13 | 10 | 9 | WE BE BURNING | SEAN PAUL |
| 14 | 15 | 68 | HALLOWEEN | JOHN CARPENTER |
| 15 | 16 | 66 | THE PINK PANTHER THEME | HENRY MANCINI |
| 16 | 13 | 37 | WAIT (THE WHISPER SONG) | Y'ING Y'ANG TWINS |
| 17 | 19 | 38 | BECAUSE I GOT HIGH | AFROMAN |
| 18 | 18 | 11 | LAFFY TAFFY | D4L |
| 19 | 20 | 35 | BACK THEN | MIKE JONES |
| 20 | 21 | 35 | LA TORTURA | SHAKIRA FEATURING ALEJANDRO SANZ |

Based on polyphonic ringtones data provided by, in alphabetical order: 9squared, Digi, Faith West Modtones, InfoSpace Mobile, MIDRingtones/AG Interactive, XRinger, Zingy and Zango, A WiderThan Company. Chart endorsed by CTIA - The Wireless Association and Mobile Entertainment Forum.

Fall Out Boy Photo: Dan BoczarSKI



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Labels Back Off DualDisc, But Sony BMG Presses On

The DualDisc marks its one-year anniversary of mass distribution this month, but the new hybrid CD/DVD once expected to become the physical successor to the CD may already be on life support.

A year after a consortium of major and indie labels announced they would back the product, its future appears to be riding on the one leading music company actually pushing it as a priority: Sony BMG Music Entertainment.

All the majors are sold on the notion of using bundled audiovisual experiences to add value to physical goods. And hit-starved retailers are clamoring for more combo products. But the majors are divided on DualDisc's role in that effort.

In one corner is Sony BMG, which is set to release more than 100 DualDisc titles in 2006. The shipment total is expected to surpass its 2005 output of more than 13 million units on 102 titles. Among the acts with DualDisc titles in the first half of this year are Pink, Dixie Chicks, Barry Manilow, Teddy Geiger, Miranda Lambert, Clay Aiken, Weird Al Yankovic, the Fray, the Jonas Brothers and London Pigg.

In the other corner are Universal Music Group, Warner Music Group and EMI. Combined, the three companies did not come close to Sony BMG's DualDisc output last year. The prospects for 2006 do not look any better.

While all three majors are officially reviewing the product, few, if any, DualDisc titles are on the way this year. "It's just about a dead issue," a source at one major label says. "We'll put out a few here and there, but it's not anywhere near a major initiative."

The rub in the debate over DualDisc remains cost. The price of manufacturing a DualDisc is double the average CD—about \$1.20, versus 50 cents-60 cents for the traditional CD with jewel box and booklet, distribution sources say (Billboard, March 19, 2005).

UMG, WMG and EMI all are balking at the notion of dramatically increasing their manufacturing costs for a product that they say lacks clearly defined consumer demand. An NPD study of DualDisc usage published in August found that nearly half of all DualDisc buyers did not realize they were purchasing the configuration until after they left the store.

Other roadblocks to acceptance include mixed enthusiasm from artists about producing DualDisc content, the long lead time

to properly produce the hybrid titles and a limited number of manufacturers that can actually make the discs.

UMG, WMG and EMI are more attracted to 2-in-1 CD/DVD combo packages, which are cheaper to produce than the all-in-one DualDiscs. They also are releasing combo packs in greater numbers.

Still, Sony BMG is not dissuaded by the resistance of the other majors. The company's executives are heartened by another set of NPD stats, indicating that 72% of consumers that own a DualDisc title would buy another one in the next six months.

Sony BMG is also creating new dedicated senior staffing roles to oversee its initiative. On Feb. 3, the company will name William Sondheim, a one-time president of PolyGram Video USA, executive VP of DualDisc worldwide, reporting to CEO Andrew Lack. Sony BMG also recently named producer/director Andrew Wilk chief creative officer of content, DualDisc and DVD. Wilk also reports to Lack.

In an effort to keep costs down, Sondheim says the company is looking at increased automation on the production and manufacturing end. That would require disc manufacturers to automate ahead of demand—a risky proposition. But Sondheim argues that the industry needs to create opportunities to strike quickly with DualDisc.

The hope also is that increased automation from manufacturers can drive wider industry adoption of the hybrid discs.

"We believe over time we will achieve support from our competitors, and that will be an important ingredient to the long-term success of DualDisc," Sondheim adds. "It's not important in the short term, but we can only carry the ball on DualDisc by ourselves for so long."

Already onboard with DualDisc are retailers, who are charging anywhere from the same price for both versions of an album to \$3 more for DualDisc. They are pressing the labels for more DualDisc product.



Among the more than 100 DualDiscs Sony BMG will release this year are those by **MIRANDA LAMBERT**, top, and **PINK**. The three other U.S. majors have much less enthusiasm for the format.



The Indies

TODD MARTENS tmartens@billboard.com

The Grammys: Where's The Relevance?

Telecast, Top Categories Continue To Be Dominated By Major-Label Acts

Ask today's top independent labels to comment on the 48th annual Grammy Awards, and the response is nearly unanimous: silence. The independent community seems to greet the awards with a collective shrug.

But why should they bother to chat about the Grammys? The telecast serves as a promotional tool for the major labels. Despite claims for inclusiveness, indie labels are largely cut out of any TV time.

Performers this year include **Bruce Springsteen**, **Sugarland**, **Kanye West** and **Coldplay**, but nary an indie at press time. It would have been easy to toss a developing artist a verse during an overdue tribute to **Sly Stone**, but why highlight a rich underground R&B scene when **Aerosmith's** Steven Tyler and **LFO's** Devin Lima are available?

The independent label community is the fastest-growing sector of the business, and the Grammys still have no relevance to them. It is foolish to think **Bright Eyes** or the **Perceptionists** or the **New Pornographers** could nudge a U2 from an album of the year nod,

but how about some love in the rock or rap album categories?

To be fair, there are categories where indies have a strong showing, such as best pop instrumental album or best traditional blues album, but there is no reason why the full breadth of the independent label community should not be represented in nominations.

The **Arcade Fire** was nominated for best alternative music album, a category created in 1991 that has become the token ghetto for somewhat adventurous music. But really, the Arcade Fire nod was a no-brainer. After all, the group has received seals of approval from **David Bowie** and **David Byrne**, making the band all the more palatable to Grammy voters.

The one category that is tailor-made for independents is perhaps the longest-standing joke of the awards, best new artist. Since 2000, not one artist on an independently distributed label has garnered a nod. **Los Lonely Boys** were recognized last year, but were affiliated with Epic long before Grammy time. Likewise, **Susan Tedeschi**

in 2000 and **Evanescence** in 2003 were on indies with major-label distribution when nominated.

The one independent-bred act included in the best new artist nominations, **Fall Out Boy**, has had plenty of success on an indie. Yet it was not until the band signed to a major that the Grammys recognized it. Same with best alternative nominee **Death Cab for Cutie**—impressive success on Barsuk Records, but not a mention until Atlantic began promoting the band.

Could Fall Out Boy have been nominated prior to joining forces with Island? Fueled by Ramen owner **John Janick** says, "This is a difficult question. I think Island opened the band up to some audiences that may have been difficult for us to reach last year."

If we must take the size of a fan base into consideration, few bands enjoyed the mix of commercial and critical success in 2005 as **Bright Eyes**, but Saddle Creek head **Robb Nansel** says he was not surprised that the act did not receive a nomination.

Neither were we.

Retail Track

ED CHRISTMAN echristman@billboard.com



Digital Album Sales Show Impact On Marketplace

While everyone is focusing on the digital tracks explosion, as such singles have beat unit album sales every week so far this year, some distribution executives are equally fascinated with digital album sales.

In the first three weeks of this year, digital album sales totaled 1.6 million, a 135.9% increase over the 679,000 scanned in the first three weeks of 2005, according to Nielsen SoundScan.

That 1.6 million amounts to 5.3% of all U.S. album sales, a volume that—as one distribution executive puts it—would make it the seventh-largest U.S. account.

Digital sales are already showing that they can help niche genres move product. But expect digital album sales to also have an impact on record stores, particularly in their rock sections.

The top 100 digital album sales lean much heavier toward rock than does the top half of The Billboard 200.

The top three digital albums are the Strokes' "First Impressions of Earth," with 24,000 scans; James Blunt's "Back to Bedlam," with about 14,000; and Jack Johnson's "In Between Dreams," with nearly 9,000.

So if you are a brick-and-mortar store leaning rock without an online site selling digital downloads, you might want to follow sales trends of the digital album configuration.

PICK UP THE PIECES: The fate of Musicland Group, currently operating under Chap-

ter 11 protection, is still up in the air, but its Media Play store leases were auctioned Jan. 6, and a variety of parties put in winning bids. Trans World Entertainment picked up six of the leases: two in Buffalo, N.Y., and four in Salt Lake City.

BY THE WAY: Speaking of Musicland, the jobs of two veteran buyers were among the 85 positions cut Feb. 23. Dieter Wilkenson spent more than 40 years with the chain, going all the way back to the days of Pickwick. He handled a number of roles at the company through the years, but for the last 20 was best-known for buying classical music, among other genres. Also losing out in the sweep is Scott Burtness, a VP who logged 24 years at Musicland.

GOOD CALL: Bob Benjamin, a good old friend of the music retail/sales and distribution business, can use a call from pals, if you have a spare moment.

Benjamin, who was diagnosed with Parkinson's disease in 1996, has been hospitalized since Jan. 17 after falling and becoming immobile in his home for four nights without food, water or medicine. He is now recuperating at JFK Medical Center in Edison, N.J., and is undergoing physical therapy to regain his stamina and the use of his muscles.

The unfortunate incident occurred one month after the West Coast debut of his Light of Day

concert series in Los Angeles. Since being diagnosed with the disease, Benjamin has become a leading activist in raising funds for the Parkinson's Disease Foundation. So far, he has held six Light of Day concerts, named after a Bruce Springsteen song. The artist has actively supported the efforts, appearing at five of the events.

Benjamin, along with Salvador Trepal—publisher of Spanish Springsteen fanzine Point Blank—issued the double-CD "Light of Day: A Tribute to Bruce Springsteen" on Benjamin's Schoolhouse Records (Billboard, Oct. 11, 2003). Between album sales and the annual concerts, Benjamin estimates nearly \$1 million has been raised for charities devoted to fighting Parkinson's disease.

Benjamin has his own retail marketing company, the Marketing Dept., and calls stores throughout the country, working product and taking inventories.

Here's hoping he is back working the phones shortly. In the mean time, Benjamin can be reached at 732-690-7004 or at njbob113@aol.com.

OOPS: Two weeks ago, I ran an item about Larry Feldstein losing his gig as Northeast marketing director for Sony BMG Music Entertainment Sales and looking for opportunities. But I shortchanged his e-mail address by one digit. His correct e-mail: lmf1717@hotmail.com. ♦♦♦

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The Strokes Photo: Stephen Lovelace/WireImage.com



THE STROKES' "First Impressions of Earth" is the top-selling digital album of the year so far.

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GLOBAL BY AYMERIC PICHEVIN and EMMANUEL LEGRAND

French Industry Picks Up

Physical Units Dipped, But Digital Sales Soared In 2005

PARIS—After four years of gloom, the French industry is seeing signs of light.

According to figures released last month by labels body SNEP at the MIDEM trade show in Cannes, the physical market has begun to stabilize and digital sales are picking up. Simultaneously, the government announced a series of measures to support labels and retailers.

"The digital economy is beginning to be a tangible reality," says SNEP president Gilles Bressand, who is also chief executive of indie label XIII Bis Records.

SNEP says France's recorded music market remained fairly stable in 2005 with shipments rising 0.8% in trade value to 961 million euros (\$1.177 billion), up from 953 million euros (\$1.155 billion) in 2004.

The value of physical shipments dropped 2.6% to 929 million euros (\$1.138 billion), a loss offset by revenue from online and mobile sales rising to 32.4 million (\$39.7 million), a 24 million euro (\$29.4 million) gain over the previous year.

Some 18.6 million units were sold digitally, up from 2 million in 2004. Overall, digital sales accounted for 4% of revenue, slightly below the industry's average of 6%.

Jean-Francois Cecillon, chairman/CEO of EMI Music Continental Europe and acting CEO of EMI Music France, says the current scenario marks "a key moment for the industry" in the transition from physical to digital sales. But he adds, "This key moment will last half a generation."

SNEP also published total retail value figures this year, based on sales monitored by chart compiler IFOP/Tite Live. The figures showed a market flat in volume, but dropping 7.8% in value to 1.47 billion euros (\$1.8 billion). During the past two years, SNEP says, average retail prices have dropped 23% on singles and 15% on albums.

In 2005, "sales stabilized in volume, which is a good thing," Warner Music France president/CEO Thierry Chassagne says, "but we should not forget that this is due to a drop in prices."

In 2006, Chassagne is hopeful that price erosion will be "largely compensated by overall growth in digital sales."

He adds: "The growth of MP3 portable devices in 2005 gives us high hopes for download sales in 2006."

According to SNEP, Universal Music remained the industry leader in France with a 35.3% market share, followed by Sony BMG at 27.6%, EMI at 18.6% and Warner at 14.2%.

Local product accounted for 65% of the wholesale market, marginally down from 66% last year. Raphael (Capitol) was the top-selling album artist in 2005, followed by Johnny Hallyday (Mercury), Chimène Badi (AZ), Calogero (Mercury) and Mylène Farmer (Polydor).

Many French label executives have complained that the shrinking market has made sustained investment in local acts difficult in recent years. Those anxieties now seem to have resonated at the government level.

Acknowledging that it is "vital to boost investment and revive risk taking" in domestic repertoire, French minister of culture Renaud Donnedieu De Vabres announced a new support plan during MIDEM.

Donnedieu De Vabres plans to introduce a tax credit system that would allow labels to offset part of their recording costs.

Stephan Bourdoiseau, chairman of indie labels' body UPFI and chief executive of France's leading independent distributor Wagram, says this measure could benefit labels to the tune of 10 million euros annually (\$12.27 million).

"We are very pleased with the speed at which this deci-

sion was made," Bourdoiseau says.

The tax credit plan will apply to production costs and expenses linked to the digitization of catalog, although the proposal states that total annual credits per company should not exceed 500,000 euros (\$613,000).

The French government has notified the European Commission of its plans, which should be integrated into a bill before the French parliament this spring.

Donnedieu De Vabres has also launched a 2 million euro (\$2.4 million) fund to help new specialized independent retailers launch. Philippe Person, director-general of music retailers body SDS, says the fund should help create five to six new stores each year.

"This is a significant support scheme," Person says. "[But] for the moment, procedures to access these funds are complex and I hope they will be simplified."

According to Donnedieu De Vabres: "It was urgent to take measures that would sustain the economy of this sector, which is currently facing a deep structural crisis."

65%
Wholesale value of French music sales in 2005 represented by domestic product



French artist **RAPHAEL** had the top-selling album in 2005.

>>> TAKEOVER TALK BOOSTS HMV

U.K.-based retailer HMV Group saw its share price climb after revealing Jan. 30 in a statement to the London Stock Exchange that it had received a preliminary takeover offer. The identity of the potential buyer was not revealed. HMV Group shares closed Jan. 30 at £1.92 (\$3.39), up from an opening £1.64 (\$2.90).

In its half-year figures to Oct. 29, 2005 (published Jan. 12), HMV Group reported sales down 0.1% to £759.7 million (\$1.34 billion), with operating profit down 85% to £2.8 million (\$4.95 million).

On Jan. 12, HMV also confirmed its chief executive Alan Giles would retire in December to "develop a portfolio of nonexecutive roles." Four days later, HMV U.K. & Ireland announced the exit of product director Steve Gallant, replaced by operations director Simon Peck.

—Tom Ferguson

>>> SONY BMG U.K. RESTRUCTURES

Sony BMG Entertainment U.K. has organized its front-line music divisions into two new label groups, effective Jan. 31.

The two units of the London-based company, Columbia Label Group and the RCA Label Group, will handle releases from Columbia, Epic, Jive, J and RCA, and domestic imprints Cheeky, Deltasonic, Modest, Phonogenic and Syco Music. Columbia will work most rock/alternative acts, while RCA will deal with pop and urban projects—although "there will be exceptions," a spokesman says.

Sony BMG Music U.K. chairman/CEO Rob Stringer says the move is intended to give the U.K. company and its roster "a greater external identity through two distinct label groups."

Mike Smith, former senior VP/director of A&R at EMI Music Publishing U.K., is named managing director of Columbia Label Group. Craig Logan, previously VP of international marketing at EMI Records, is named RCA Label Group managing director. Logan most recently managed Sony BMG artist Pink. Smith and Logan report to Ged Doherty, Sony BMG Entertainment U.K. president of the music division.

—Lars Brandle

>>> PIRACY SEIZURES UP IN ITALY

The Italian music industry's anti-piracy group FPM says more than 1.6 million illegal prerecorded CD-Rs were seized in 2005, up 21% from 2004. FPM says increased anti-piracy action also saw the seizure of 800,000 illegal music DVDs, 6 million blank CD-Rs and 1,509 high-speed disc burners. Raids also led to a 35% year-on-year increase in the number of arrests, which totaled 519.

However, 2005 also saw Italy's parliament pass the controversial "Ex-Cirielli Law" (Billboard, Dec. 10, 2005), which reduces the statute of limitations in trials for a range of white-collar offenses, including piracy. Labels fear this will cripple many prosecutions in a country with a notoriously slow-paced legal system. Enzo Mazza, president of FPM and its parent, labels body FIMI, says, "We are still waiting to see what effect this law will have on both current and future anti-piracy trials."

—Mark Worden

>>> MCPS-PRS, SGAE PARTNER

U.K. authors' rights body MCPS-PRS is partnering with Spanish collecting society SGAE to develop a new joint-licensing platform for Anglo-Latin repertoire across Europe.

The London-based alliance says extensive trials on the collaborative initiative, dubbed "electronic Licensing of Online Services" (eLOS), will take place during the first quarter.

SGAE executive president Teddy Bautista said in a statement that the move showed the trade bodies were "gambling on the convergence of business and technology in a multilateral environment." MCPS-PRS Alliance CEO Adam Singer added: "SGAE is a hot society when it comes to technology, and together we want to make eLOS the leading infrastructure in harvesting a digital Europe."

—Howell Llewellyn

GLOBAL BY LARRY LeBLANC

Nova Scotia's Sampson Shows His Strength In Nashville

TORONTO—Few Canadian artists have made the same kind of impact in Nashville as singer/songwriter/producer Gordie Sampson, who hails from the Cape Breton region of Nova Scotia.

Working in Music City has long been the goal for many Canadian singers and songwriters, and several have toiled there since the 1970s.

But Sampson's success has been striking, underlined when Carrie Underwood's single "Jesus, Take the Wheel" (Arista/Arista Nashville)—Sampson's co-write with Nashville-based Brett James and Hilary Lindsey—topped Billboard's Hot Country Songs chart Jan. 21.

Nashville "is the basket I'm putting most of my eggs in," the 33-year-old Sampson says. "But I will spend summers in Cape Breton, doing some playing in Canada."

"There's a major buzz here about Gordie's first Billboard No. 1," says producer Glenn Meisner at state broadcaster CBC Radio in Halifax, Nova Scotia. "His success indicates that if you work hard enough and get the right breaks, you can get your songs out there."

During the 1990s, the international success of Shania Twain plus U.S. breakthroughs by Terri Clark and Paul Brandt opened the door for Canadians in Nashville. Several leading domestic acts including Clark, Brandt, Aaron Lines and the Wilkinsons began working from there, alongside noted Canadian songwriters like Naoise Sheridan, Johnny Douglas, Steve Fox and Cyril Rawson.

Sampson signed with Nashville-based publisher Combustion Music four years ago and moved to Nashville in September 2005.

His songs have been re-recorded by Faith Hill ("Paris"), Keith Urban ("The Hard Way" and "You [Or Somebody Like You]") and George Canyon ("My Name"). He recently penned two with LeAnn Rimes, and has plans to write with Urban.

"Gordie is a pleasure to be around as a writer," says Universal South artist Canyon, who also hails from Nova Scotia. "He isn't the type to write safe [lyrics] or work with melodies that fit with what everybody else is writing—he thinks outside the box."

In September, "My Name"

won top single and top song honors at the 2005 Canadian Country Music Awards.

Sampson is highly acclaimed as a producer/arranger and session player in Atlantic Canada. He has toured and recorded with most of the major acts there. His songs have also been covered by fellow Canadians Great Big Sea, Jimmy Rankin and Damhnait Doyle.

He records for MapleMusic Recordings in Toronto. After the release of his second album, "Sunburn" (2004), he gained a Juno Award nomination for songwriting and took home five awards at the 2005 East Coast Music Awards. The annual, nationally broadcast awards—organized by trade body the East Coast Music Assn.—honor outstanding contributions to Atlantic Canadian Music.

Sampson has four nominations for this year's ECMA's, which will take place Feb. 27 in Charlottetown, Prince Edward Island.

The artist is also co-owner, with producer/guitarist Fred Lavery, of a state-of-the-art studio, Lakewind Sound in Port Alconi, Cape Breton.

Sampson's recent produc-

tion work includes "Forerunner" (Rounder), the Jan. 10 U.S. debut album by Cape Breton act the Cottars.

Cape Breton is the heartland of Scottish culture in Canada. Growing up there, Sampson started playing piano when he was 5. He cites 1970s rock as his earliest influence, notably Black Sabbath and Pink Floyd.

Before first visiting Nashville a decade ago, he recalls, "I listened to no country music, except what my mother used to sing" in a cover band.

Today, Sampson's regular Nashville co-writers include Lindsey, James, Troy Verges and Blair Daly. He says his covers come equally from impromptu moments and formal pitching.

He recalls Hill first hearing "Paris" during a session break when Nashville studio player Tom Bukovac played it on piano. Sampson's friend, session drummer Chris McHugh, tipped off Urban to "The Hard Way" and "You (Or Somebody Like You)."

Underwood's recording of "Jesus, Take the Wheel" is "a case of my publisher pitching it on the phone," he adds. ●●●



SAMPSON

GLOBAL BY STEVE MCCLURE

Japan Biz Sends Mixed Messages

Digital Sales Growing, But Are Yet To Make Up For Decline In Physical CDs

TOKYO—The Japanese music market remains in a state of flux as the industry here waits for digital growth to compensate for declining CD shipments.

"We have to accept the fact that this is a market in transition, with all the challenges that entails," Warner Music Asia Pacific president Lachie Rutherford says. "My wish for 2006 would be for more comprehensive agreement between the Japanese music industry and Web portals and online music sites."

Shipment figures in Japan—the world's second-largest recorded-music market—send a mixed message about 2005, according to data from the Recording Industry Assn. of Japan.

Shipments of recorded music (including music videos and DVDs) in 2005 by the RIAJ's 41

member companies rose 2% over the prior year to 357.2 million units, with a wholesale value of 422.2 billion yen (\$3.7 billion), down 2%. That compares with declines of 4% in volume and 5% in value for 2004.

Stripping out music videos and DVDs, shipments of audio software fell 1% on a volume basis to 310 million units and 3% in value to 367.2 billion yen (\$3.2 billion).

The RIAJ figures are based on trade shipments. SoundScan Japan published its own 2005 market report Jan. 30, based on point-of-sale data from some 2,700 music retailers nationwide.

According to SoundScan Japan, audio sales (excluding music videos and music DVDs) in the 2005 calendar year fell 12% to 361 billion yen (\$3.1 bil-

lion) in retail value. Total volume was 164.6 million units, down 11% from 2004. SoundScan does not cover sales through e-tailers, convenience stores and other nontraditional outlets.

Sources at brick-and-mortar retailers say sales dropped as more Japanese consumers purchased music digitally from download services and mobile phones or on physical CDs through online retailers.

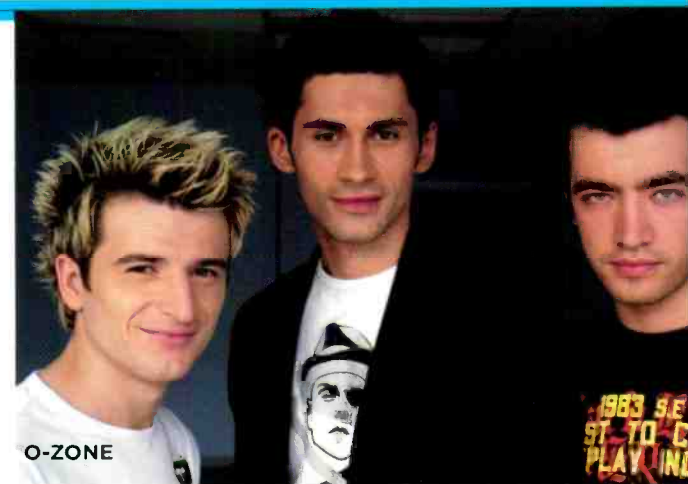
Neither the RIAJ nor SoundScan include digital sales in their data.

According to SoundScan, 2005's top-selling domestic album was the self-titled set from pop-rap duo Def Tech (Ill Chill), which sold 2.3 million copies. The year's top-selling international album was "Disco-Zone—Koi No Maihai" (Avex

by Romanian trio O-Zone, with 426,635 units.

The RIAJ says shipments of domestic repertoire (excluding music videos and DVDs) in 2005 fell 3% to 228.2 million units. Wholesale value was unchanged at 271.8 billion yen (\$2.4 billion). International product (excluding music videos and DVDs) rose 4% in volume terms to 81.8 million units, with value down 8% to 5.4 billion yen (\$839.9 million).

The rise in shipments of international repertoire reflects efforts during the year by labels to shift sales of overseas product from imports to local pressings, HMV Asia Pacific president Paul Dezelsky says. "Record companies have gradually reduced prices of international domestic catalog to be closer to the price of [previously cheaper] imports,"



O-ZONE

Dezelsky says.

"The good news," he adds, "is the leveling out of the domestic market in value terms after several years of decline."

Rutherford says labels are also cutting prices of international catalog to compete with high-profile new releases. The increase in shipment volume also reflects labels' decision to bar Japan's sizable music rental sector from offering international product until one year after release, he adds.

Toshiba-EMI president/CEO

Shoji Doyama notes that the RIAJ includes Western classical recordings as international repertoire, and the fall in value reflects the emergence of "many low-priced products" on the classical market.

Sony Music Entertainment (Japan) remained the territory's biggest label in 2005, with a market share of 18.5%, according to SoundScan Japan. Avex was No. 2 with a 13.6% share, followed by Universal Music Japan (10.8%), Toshiba-EMI (7.8%) and Victor Entertainment (7.6%). ●●●

Juanes: All Spanish, All The Time

Artist Cracks Tour Markets That Latin Acts Tend To Avoid

As Juanes begins the final leg of an ambitious international tour, the Colombian rocker continues to break nontraditional markets in North America and abroad.

The artist is doing so while performing in his native language. "He sings in Spanish and only in Spanish, but he plays the guitar in English," Juanes' manager Fernan Martinez says. "When you are Hispanic and sing in English, you're Latin for the Anglos and Anglo for the Latins, and that's not good."

The second leg of Juanes' Mi Sangre tour began Jan. 28 at the Bank Atlantic Center in Sunrise, Fla. While South Florida is a given for any Latin act touring the States, Juanes is also playing such markets as Portland, Ore.; Milwaukee; Cleveland; Newark, N.J.; and Des Moines, Iowa; as well as cities across Europe.

Michel Vega, Juanes' Miami-based agent at the William Morris Agency, says covering the map has been the strategy since he began booking the artist in 2000. "We play as many secondary and tertiary markets as

possible," Vega says. "When we started with him, typically a Spanish-language act would play the obvious 10 or 12 Hispanic markets like Miami, L.A., Houston, Chicago, New York."

Even early on in his career, Vega says, Juanes would play places that most Spanish artists

would either never visit or would only do so much later in their career. Thus, Juanes has built a fan base in those markets "to the point where on this current album's tour, we're going to do 53 shows in the United States. Outside of the regional Mexican genre, I don't

know any other Spanish-language artist that does that."

Juanes—whose full name is Juan Esteban Aristizabal—says he is all about spreading his music. "The reason we play a lot everywhere is because that's what I love to do," he says. "For me, it's about growing as a mu-

sician and an artist."

This strategy means Juanes goes from playing stadiums in South America to arenas in several U.S. markets to theaters and large clubs in other nontraditional U.S. regions. "It's tough to do, but that's what we want to do to spread out in the States," Martinez says.

On the first leg of the Mi Sangre tour, Juanes sold 2,600 tickets in Minneapolis; sold 1,700 seats in Jacksonville, Fla.; and sold out the Opera House in Detroit, according to Vega. "These are not known as strong Hispanic markets. However, the audience is there, and because we worked them early he already had a [fan base] in these markets."

Juanes first gained notice in the United States on the 2000 Watcha tour of rock en Español acts. "He became the guy to watch on the Watcha tour," Martinez says.

Last year, Juanes reported \$6.3 million in grosses and 127,328 in attendance to Billboard Boxscore from 22 shows, primarily in the States. He played nearly 100 dates total, and Vega

estimates Juanes sold 900,000 tickets worldwide.

National promoters working with Juanes include Live Nation, House of Blues and AEG Live, along with independent Latin promoters, casinos and performing arts centers. "It is challenging, but that's what needs to be done in this environment," Vega says. "There's not one answer to 53 markets."

Juanes' tour of Europe begins March 8 in London, and the same strategy of breaking markets applies. This time around, for example, he is playing an 8,000-seater in Zurich, a 4,000-seater in Mannheim, Germany, and a 5,000-seater in Munich.

"And this is for a Spanish-language artist who sings in Spanish," Vega says. "Put it this way—Spanish artists in Spain don't play venues as big as those Juanes will play in Germany.

Juanes speaks English fluently, but is not interested in it for singing. "I'm still thinking in Español, I still dream in Español, and I write my music in Español," he says. "I don't see why I need to change." ...



JUANES



On The Road

RAY WADDELL rwaddell@billboard.com

Live Nation Builds U.K. Base With Wembley Deal

Live Nation's 15-year deal to manage and promote London's Wembley Arena gives the company an even stronger base of operations in the United Kingdom.

The deal, which coincides with the unveiling of a \$60 million refurbishment of Wembley, was brokered by Live Nation subsidiary Hamsard with developer Wembley London Limited, a subsidiary of Quintain Estates and Development.

Wembley joins the Hallam FM Arena in Sheffield as Live Nation's other management deal in the United Kingdom, along with a number of regional theaters. Faisal Durrani, president of marketing for Live Nation, says his company is looking for other opportunities internationally and in the United States.

"Expanding our venue network is a priority," Durrani says.

Wembley Arena will reopen in April. The deal is important strategically for Live Nation, with rival AEG Live set to open the 23,000-capacity O2 arena in 2007 at London's Millennium Dome site.

Historically, Wembley has been one of London's top-grossing venues. Madonna's four sellouts at Wembley during her 2004 Re-Invention tour grossed nearly \$10 million. Wembley was the top-grossing arena in the 10,000-15,000 capacity range in the world in 2004, racking up \$26.8 million from 35 concerts, according to Billboard Boxscore.

Paul Latham, CEO of international venues and U.K. music

for Live Nation, is the company's point person at Wembley.

SPACED OUT: Myspace.com continues to develop as a player in the music business. The 51-million member Internet community is sponsoring the tour by Fort Minor. The trek supports the band's debut album, "The Rising Tied," on Linkin Park's Machine Shop Recordings. Fort Minor is the hip-hop side project of Linkin Park member Mike Shinoda.

The tour is short but significant. It will play 500- to 800-seat clubs in nine cities in two weeks, ending Feb. 10 at Nation in Washington, D.C. MySpace will select DJs from each market to open the shows. The DJs will appear onstage and have the op-

portunity to create an online mix tape including samples from Fort Minor and other featured tour artists to stream on their MySpace profiles.

Fort Minor's 11-piece lineup consists of Shinoda, Styles of Beyond, a live string section, backup singers and BeatDown on drums.

Following the U.S. run, which includes a one-off Feb. 21 at the Fillmore in San Francisco, Fort Minor will embark on a brief Asian tour that includes dates with 50 Cent in Taipei, Taiwan, and Bangkok, Thailand, then headlining dates in Singapore and Kuala Lumpur, Malaysia. Next, Fort Minor has booked early March dates in Sydney, Melbourne and Brisbane in Australia and in Auckland, N.Z.



FORT MINOR'S CHEAPSHOT, TAK, MIKE SHINODA, RUY and BEATDOWN, from left, launch a world tour.

Fort Minor and Linkin Park are booked by Michael Arfin at Artists Group International. Linkin Park is looking at a fall release for a new record and a U.S. tour possibly as early as first-quarter 2007. The band may play some Pacific Rim dates at some point this summer.

IOWA UPDATE: Global Spectrum, operator of the Iowa Events Center complex in Des Moines, has named Matthew Homan as its new GM. Homan comes to Des Moines from the

Global Spectrum-managed Colonial Center in Columbia, S.C., where he was assistant GM/director of event services.

Scott Kavanaugh, formerly with the Overland Park (Kan.) Convention Center, has been named assistant GM in Des Moines, joining Holly Kjeldgaard, who had been interim GM. Kjeldgaard will continue her role as assistant GM/director of marketing, focusing on events and attractions at the complex's new Wells Fargo Arena. ...

BOXSCORE Concert Grosses

Copyright 2006, VNU Business Media, Inc. All rights reserved. Boxscores should be submitted to: Bob Allen, Nashville, Phone: 615-321-9171, Fax: 615-321-0878. For research and pricing, call Bob Allen. FOR MORE BOXSCORES GO TO: BILLBOARD.BIZ

| | GROSS/ TICKET PRICE(S) | ARTIST(S) Venue, Date | Attendance Capacity | Promoter |
|----|--|---|--|---|
| 1 | \$3,915,607 \$97/\$67/\$49.50 | BCN _OV Continental Airlines Arena, East Rutherford, N.J., Dec. 9-21-22 | 52,075 three sellouts | Concerts West/AEG Live |
| 2 | \$2,685,555 \$225/\$175/ \$127.50/\$87.50 | CELINE DION The Coliseum at Caesar's Palace Las Vegas, Jan. 25-29 | 15,774 20,740 five shows three sellouts | Concerts West/AEG Live |
| 3 | \$2,542,409 (\$2,938,110 Canadian) \$107.50/\$58 | BCN _OV Bell Centre, Montreal, Dec. 14-15 | 29,860 two sellouts | Concerts West/AEG Live |
| 4 | \$2,365,314 \$75/\$39.50 | BILLY JOEL BankAtlantic Center, Sunrise, Fla., Jan. 7, 15 | 33,019 two sellouts | Live Nation |
| 5 | \$2,230,413 \$95/\$75/\$49.50 | BCN _OV TD Banknorth Garden, Boston, Dec. 9-10 | 27,941 two sellouts | Concerts West/AEG Live |
| 6 | \$1,387,755 \$125/\$55 | AEROSMITH, LENNY KRAVITZ BankAtlantic Center, Sunrise, Fla., Jan. 19 | 14,532 sellout | Live Nation, in-house |
| 7 | \$1,179,297 \$98/\$68/\$49.50 | BCN _OV MCI Center, Washington D.C., Dec. 17 | 15,128 sellout | Concerts West/AEG Live |
| 8 | \$1,176,555 \$125/\$55 | AEROSMITH, LENNY KRAVITZ Philips Arena Atlanta, Jan. 15 | 11,904 sellout | Live Nation |
| 9 | \$1,150,714 \$125/\$55 | AEROSMITH, LENNY KRAVITZ St. Pete Times Forum, Tampa, Jan. 17 | 14,831 sellout | Live Nation |
| 10 | \$1,105,187 \$89.50/\$49.50 | BCN _OV American Airlines Center, Dallas, Jan. 15 | 15,373 sellout | Concerts West/AEG Live |
| 11 | \$1,095,715 \$89.50/\$49.50 | BCN _OV Philips Arena Atlanta, Jan. 17 | 14,262 sellout | Concerts West/AEG Live |
| 12 | \$1,068,439 \$89.50/\$49.50 | BCN _OV Foral Center, Oklahoma City, Jan. 14 | 15,236 sellout | Concerts West/AEG Live |
| 13 | \$972,789 \$75/\$49.50 | BCN _OV HSEC Arena, Buffalo, N.Y., Jan. 20 | 15,124 sellout | Concerts West/AEG Live |
| 14 | \$938,136 \$89.50/\$49.50 | BCN _OV Charlotte Bobcats Arena, Charlotte, Jan. 16 | 14,628 sellout | Concerts West/AEG Live |
| 15 | \$809,463 \$89.50/\$49.50 | BCN JOV Pepsi Arena, Albany, N.Y., Dec. 12 | 12,060 sellout | Concerts West/AEG Live |
| 16 | \$588,455 \$35 | O.A.R. (O = A REVOLUTION...), MATISYAHU Madison Square Garden, New York, Jan. 4 | 17,021 sellout | Live Nation |
| 17 | \$363,438 (\$417,750 Canadian) \$43.50 | HILARY DUFF, HELLO OPERATOR Halifax Metro Centre, Halifax, Nova Scotia, Jan. 30 | 8,355 sellout | Gillett Entertainment Group/ House of Blues Canada |
| 18 | \$335,656 (\$389,393 Canadian) \$58.19/\$40.95 | 50 CENT, RIANNA, KARDINAL OFFISHALL, G-UNIT Coral Centre, Ottawa, Ontario, Dec. 21 | 6,254 sellout | House of Blues Canada |
| 19 | \$330,092 \$86/\$46 | RICKY MARTIN Dodge Arena Hidalgo, Texas, Jan. 12 | 4,794 sellout | Live Nation |
| 20 | \$314,608 (\$417,989 Australian) \$64.65 | BACKSTREET BOYS, KATE ALEXA Entertainment Centre, Brisbane, Australia, Jan. 26 | 4,865 5,222 | Frontier Touring Co. |
| 21 | \$296,719 \$93/\$54.75 | MARTINA McBRIDE Rosemont Theatre, Rosemont, Ill., Jan. 29 | 4,187 sellout | Police Productions |
| 22 | \$290,805 \$100/\$75/\$55/ \$35 | SHERYL CROW Auntie's Theatre, Chicago, Jan. 23 | 3,697 sellout | Jam Productions |
| 23 | \$277,880 \$60/\$40/\$30 | SCUND TRIBE SECTOR 9 The Tabernacle, Atlanta, Dec. 29-31 | 7,606 three sellouts | Live Nation |
| 24 | \$273,350 \$150/\$30 | MANNHEIM STEAMROLLER TD Banknorth Garden Boston, Dec. 17 | 5,242 11,000 | AEG Live |
| 25 | \$273,301 \$39.50 | BRAD PILEY, SARA EVANS, SUGARLAND Roanoke Civic Center, Roanoke, Va., Dec. 11 | 6,919 sellout | AEG Live, Outback Concerts |
| 26 | \$269,260 \$75/\$20 | KRBE 104 JINGLE JAM: BACKSTREET BOYS & OTHERS Reliant Arena, Houston, Dec. 10 | 6,385 8,279 | KRBE 104 |
| 27 | \$269,228 \$48.75/\$36.75 | MARTINA McBRIDE, WARREN BROTHERS Kemper Arena, Kansas City, Mo., Jan. 28 | 6,546 sellout | Police Productions |
| 28 | \$267,087 \$43/\$37.50 | GRETCHEN WILSON, BIG & RICH, COWBOY TROY Tyson Events Center, Sioux City, Iowa, Dec. 11 | 6,318 7,804 | AEG Live |
| 29 | \$260,327 \$44.75/\$38.75 | GRETCHEN WILSON, BIG & RICH, COWBOY TROY Pershing Center, Lincoln, Neb., Dec. 10 | 5,956 sellout | AEG Live |
| 30 | \$258,466 \$39.50/\$29.50 | KEITH URBAN, DEANA CARTER Save Mart Center, Fresno, Calif., Dec. 15 | 7,500 sellout | Goldenvoice/AEG Live |
| 31 | \$258,414 \$48.50/\$28.50 | KELLY CLARKSON, GRAHAM COLTON Aladdin Theatre, Las Vegas, Dec. 10 | 7,019 sellout | Evening Star Productions |
| 32 | \$254,679 \$57/\$50/\$37/\$32 | THE DISCO BISCUITS, SPIN DOCTORS Hammerstein Ballroom, New York, Dec. 30-31 | 6,358 6,912 two shows one sellout | Live Nation |
| 33 | \$253,110 \$50/\$25 | YONDER MOUNTAIN STRING BAND & OTHERS The Fillmore, Denver, Dec. 30-31 | 7,400 two sellouts | Live Nation |
| 34 | \$247,600 (\$285,250 Canadian) \$43.40 | HILARY DUFF, HELLO OPERATOR Moncton Coliseum, Moncton, New Brunswick, Jan. 25 | 5,705 sellout | Gillett Entertainment Group/House of Blues Canada |
| 35 | \$245,941 \$59.50/\$29.50 | ANDRE RIEU Selland Arena, Fresno, Calif., Dec. 16 | 5,699 6,517 | Andre Rieu Productions |

Clarence,
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and thanks
for being there.



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TOURING BY CHRISTA TITUS

Chaos Tour Ready For Its Second Run

Despite its name, the second incarnation of the Taste of Chaos tour is coming together rather smoothly.

The inaugural tour, created by the organizers of the Vans Warped tour as a winter equivalent to the summer outing, brought punkers indoors for the cold-weather months in 2005, traveling through North America, the United Kingdom, Germany, Australia and Japan. According to Billboard Boxscore, the tour sold 180,065 tickets for 30 reported shows, grossing more than \$4.8 million.

The outing is now called the Rockstar Energy Drink Taste of Chaos tour, as part of a three-year title sponsorship deal with beverage company Rockstar. Among the 20-plus companies also supporting

the tour are Hot Topic, Alternative Press, Fuse, Ferret Music and Best Buy.

Rockstar executive VP of marketing Jason May says Taste of Chaos is "the perfect property" for Rockstar Energy Drink. The company waited to sponsor a tour until it found one with "a recognized household brand name." He adds that "the naming rights on a tour that will have a different incarnation every year is exciting for us."

According to May, on-site sampling of Rockstar and getting the beverage into people's hands is more important than signage, which he calls low-key. "Our objective is not to try and outshine the bands."

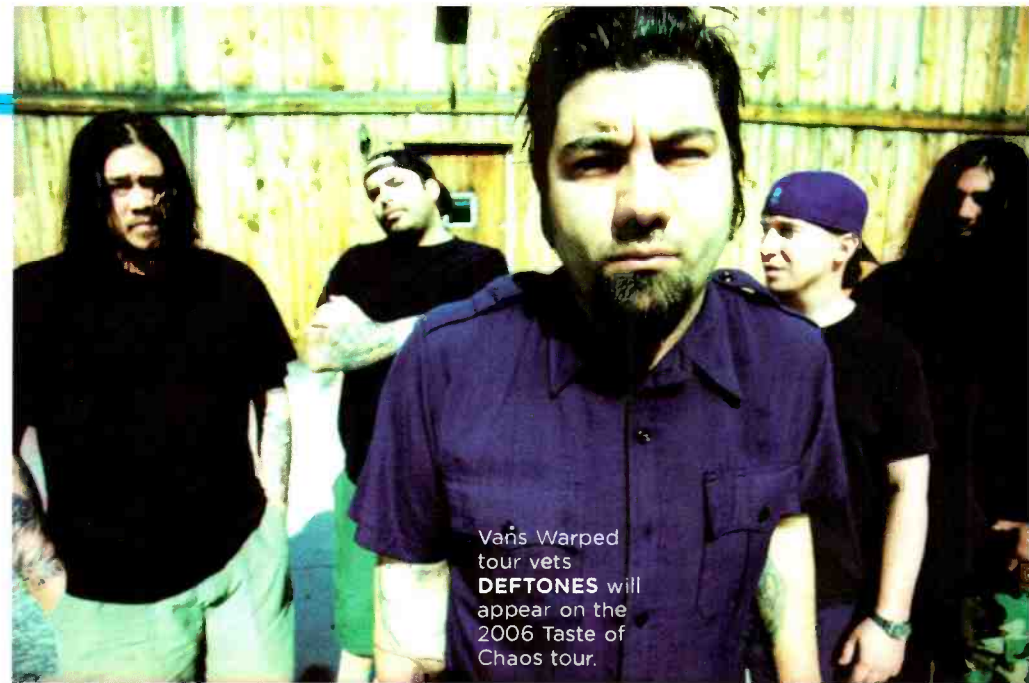
Co-headlining this year are Deftones and Thrice. The hard-edged, multi-act lineup also includes As I Lay Dying, Funeral for a Friend, Atreyu, Pelican and Street Drum Corps.

The route has expanded from last year's 37 dates to 44. The regular ticket price is \$25, although some seats are \$15.50.

Chaos founder and partner Kevin Lyman says "momentum has picked up" for 2006's ticket sales. "I think some of the markets started off pretty slow, but today I actually feel pretty confident." As of Jan. 27, more than 82,000 tickets have been sold.

The U.S./Canada tour, which starts Feb. 16 at the 12,000-plus-capacity San Diego Sports Arena, will visit venues that range from 1,800 seats to 13,000. The route is varied since "a lot of the smaller cities just don't have available spaces," Lyman says. "Last year we didn't have the hockey season. We had a lot of flexibility to get into venues."

Lyman notes that the tour's



Vans Warped tour vets **DEFTONES** will appear on the 2006 Taste of Chaos tour.

promoters—a mix of independents, as well as larger entities like Live Nation—feel sales are equivalent to last year, but he says the central Midwest is a tough sell right now, noting that other tours have also had a hard time in that region.

"I know we need to work there, so we're going to be focusing a lot of our marketing efforts there," he says. "But in places where we didn't go last year, [like] Texas markets, we'll start seeing sellouts." Lyman also says his people will rely on the street-

marketing savvy they have developed through the years since much of the lineup is currently between recording or promoting new albums.

One such group is Deftones, who have appeared on the Vans Warped tour numerous times. As the band preps the follow-up to its 2003 self-titled Maverick release for an early spring bow, drummer Abe Cunningham calls Taste of Chaos "the perfect thing for us to sort of get back in. We've been gone for a while, relaxing for a while and making a record, and the timing was perfect."

The tour has quickly spawned related audio and video products, with last year's arrival of the "Taste of Chaos" CD and DVD (both through Image Entertainment), along with the Warcon Records set "Taste of Christmas." The "Chaos" CD has sold less than 3,000 copies, according to Nielsen SoundScan. Just arrived Jan. 24 is the double compilation album "The Best of the Taste of Chaos" (Warcon), featuring previously released tracks and B-sides by bands on the 2005 and 2006 tours.

Photo: Michael Muller

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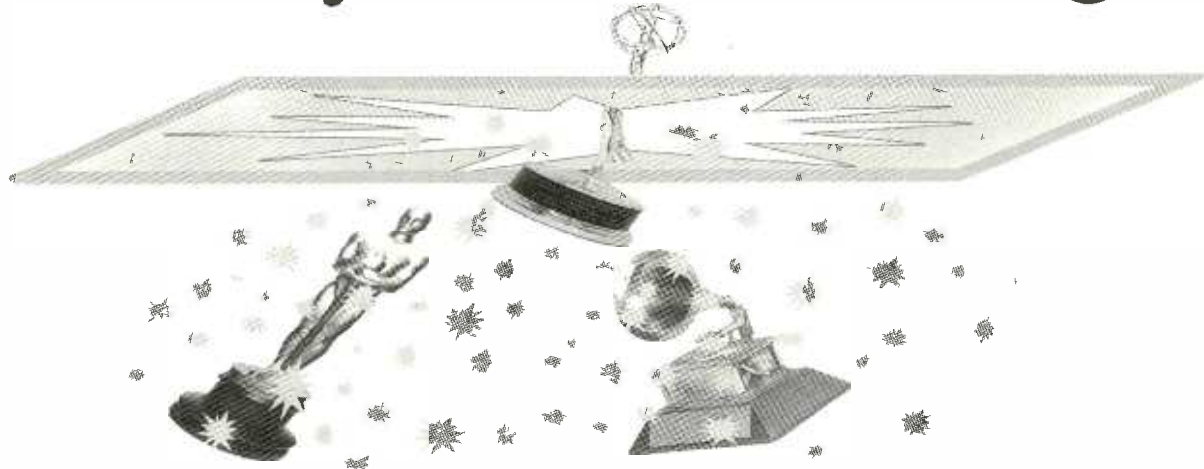
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of your lifetime. Thanks for making a difference.*

*Happy birthday
Ernie Singleton*

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BY MELINDA NEWMAN

James Taylor

For more than 35 years, James Taylor has been making music that touches people to their core. With modern-day standards like “Fire and Rain,” “Carolina in My Mind” and “Shower the People,” Taylor has sold more than 35 million albums in the United States alone.

The singer/songwriter also gives generously of his time and wallet to support numerous causes, which include the Rainforest Foundation, the National Resources Defense Council, the Juvenile Diabetes Foundation and Vote for Change.

On Feb. 6, Taylor—who was the Billboard Century Award honoree in 1998—will be recognized for his considerable musical and philanthropic contributions as the 2006 MusiCares Person of the Year. Among the artists saluting him at the Los Angeles event, produced by the Recording Academy, will be Bruce Springsteen, Jackson Browne, Dixie Chicks, Taj Mahal, Paul Simon, Alison Krauss and fellow Century Award recipient Randy Newman.

Taylor admits that after years of seeing his contemporaries receive honors, he is a bit undone at the prospect of all the attention. “I’ll probably be in some kind of a state [at MusiCares]. I’m thinking of taking a bullhorn to the show and yelling at people onstage.”

One result of the honor? Taylor jokes that he will no longer be able to fuss that he has not gotten his due. “I can’t complain about anything,” he says. “It’s been such an important part of my life, complaining; I don’t know what I’ll do with the spare time.”

Undoubtedly, he will work on what he does best: a new tour and a new album. A few years ago, Taylor left Sony Music after more than two decades. He talked to Billboard about his future plans while on vacation on the East Coast.

Q: You just finished another great year of touring. How do you keep it fresh after so many years?

A: You learn how to pace yourself after a while and not to take on too much work. You sort of strike a delicate balance between being in good shape and fit and up for the show with your chops up, and going too far and getting tired of it and tired of the material and stuff. And it’s really amazing how every night the presence of an enthusiastic audience and being onstage with great players just wakes you up and brings that out of you.

That’s the best thing about it. It’s almost like there’s another force operating that continues to be a real factor.

Q: You are working on a special concept for the next tour. What can you tell us about it?

A: I’m going to go out and essentially do solo work. Larry Goldings is going to play keyboards with me, at least to start with. We’re going to play small-ish theaters, houses of around 3,000, I think, performing arts centers and stuff. We’ll do that

in the first half of March, the first of April, the first half of May, and beyond that we’ll see.

It’s been a number of years since I worked solo. That’s all I used to do, and that’s how I started out. So it’s nice to get back to that every once in a while.

Q: Are you going to play new material?

A: I’ve got four or five things started and near completion. Maybe I’ll have something ready by March, but I wouldn’t want to promise it.

Q: In 2004, you successfully put out a Christmas album through Hallmark. What did you learn from that experience?

A: I finished up my commitment to Sony [in 2002 with “October Road”], and it’s a very changing, shifting kind of landscape in the record business these days, and I figured we’d keep our options open. [Taylor’s manager] Gary [Borman] got this offer in from Hallmark, and I figured, “Sure, let’s give it a try.” It was an interesting experiment to work

outside of the record company model, and it’s definitely a way to go.

I think it was a positive experience. I had a certain amount of trepidation going into it, not knowing what it was going to be like, but the Hallmark people were clearly on their game and knew what they wanted with just a surprising level of organization. They kept us on track for a whole year ahead of time with deadlines for this and deadlines for that. It was very interesting to see how tight their business model was. It was great.

Q: What are your thoughts on a new label home?

A: I don’t know. I’m assuming it’s probably a good idea to find somebody to partner up with, but my feeling is that it’s best to do it on a project-by-project basis at this point.

I was with Sony for, oh, close to 20 years, I guess, maybe longer. The thing about it is you can find yourself in a situation where you sign with one company and then five years later, you’ve delivered two of



your five albums and you don’t know anybody there. People [say], “I want a key man clause,” but no one’s going to accept that, it never works out that way.

So I think with the other way, when you make an album and get a certain of the way through the album on your own with your own money and your own production, you can then let a company take a look at it and go, “We like this, we know what we can do with this” or “We want to pass on this.”

When it’s your fourth album [on a contract] and you signed with a whole different crew, you just sort of deliver it out of thin air, they may take a look at it and say, “We don’t know what to do with this thing” or “This isn’t what we expected,” so this is a much easier and straightforward and honest way to go at it.

Also, we’re in state now where you can really get started at home and get into the project without needing a big company to bankroll you, so it’s

probably a good idea to do that, and that’s how I anticipate we’ll work on it, on a project-by-project basis.

Q: One cause of the upheaval in the industry is the digital and mobile landscape. Do you pay attention to that and ponder how many ringtones of “Shower the People” you can sell?

A: I have kind of a narrow focus on it. I’m not much of a businessman, I really depend on other people I work with to think about those things. I think it distracts me from what my job [is], which is to write, perform and record songs.

Q: What did you think when you heard you were to be honored by MusiCares?

A: It takes a while for things to sink in, but it turns out to be quite an honor. Quite the feather in my cap.

Q: MusiCares has expanded its mission in the last few years with initiatives like the Emergency Financial Assistance Plan and by providing relief to musicians in the wake of Hurricane Katrina. Have you had the opportunity to become familiar with the organization?

A: I’ve had a chance to talk to a few people about it. I think it’s a great opportunity for musicians and people in the business to directly help and do something positive for fellow musicians.

Q: How involved have you been in picking the artists for your tribute?

A: My management [Borman and Barbara Rose] has been much more active. I asked that my band be the house band because they know the material, so that seemed the easiest way to go about it, but aside from that, I’ve kept myself out of the loop, so there’s an element of surprise to it.

Happy Birthday Clarence,

“Thanks for everything, if it weren't for you I would be still trying to get out of bad contracts.

The music industry would not be the same without you and when I grow up I'm gonna be just like you.”

Love,
Dallas Austin

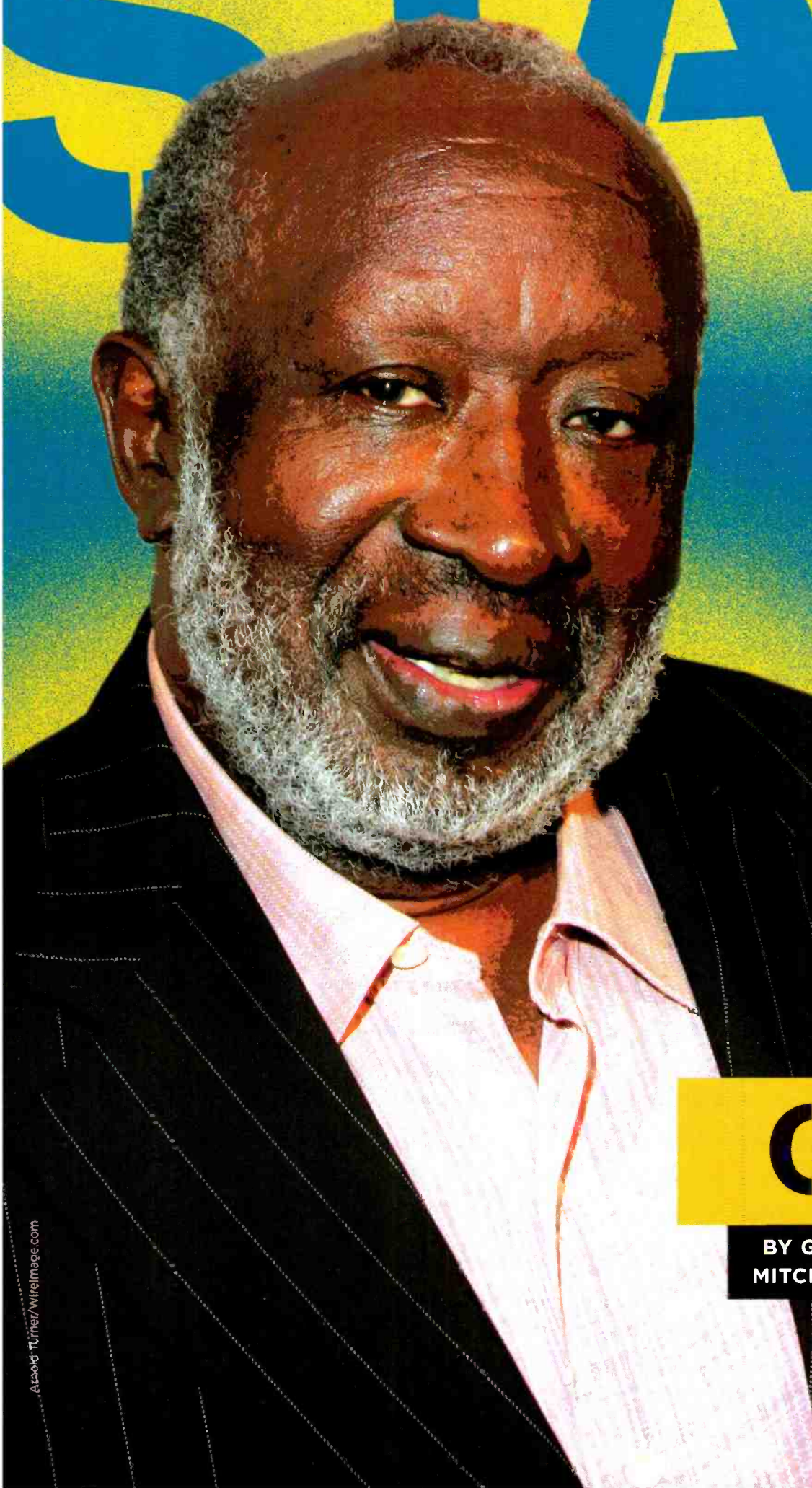
ROWDY.

Happy Birthday Clarence,
Thank you for dreaming first!

Kanye West

Artist and CEO of Getting Out Our Dreams Music

STARS



His influence reverberates throughout the music industry. Yet Clarence Avant—pioneering label executive, shrewd deal-maker and mentor extraordinaire—remains the spotlight-shunning person who first entered the game more than 40 years ago. Longtime friend Quincy Jones distills the essence of the Avant mystique: “He’s the perennial godfather of our business. Everyone in this business has been by Clarence’s desk, if they’re smart.”

“Everyone” includes such industry personages as Jimmy Levine, Barbra Streisand, Jimmy Jam & Terry Lewis, David Munnis, Doug Morris, Kenny Gamble, Sylvia Rhone, Holland/Dozier/Holland, Walter Yetnikoff, Antonio “L.A.” Reid and Kenneth “Babyface” Edmonds. But the list is not music industry-exclusive.

Avant’s colleagues also include presidents (Bill Clinton and Jimmy Carter), ambassadors (Andrew Young), politicians (Maxine Waters), entrepreneurs (BET founder Robert Johnson, Black Enterprise publisher Earl Graves), social activists (the Rev. Jesse Jackson) and TV personalities (Oprah Winfrey). As impressive as his Rolodex is his résumé: artist manager, record-label founder, broadcaster, former chairman of Motown Records, entrepreneur and a tireless advocate of opportunities for African-Americans within the music business and beyond.

The ever-jumble Avant, who turns 75 this month, insists he is just a country boy. But look deeper, and you will find a no-nonsense yet funny man determined to simultaneously live life and give back.

If you search online for his name you will find Avant’s birthplace listed. **continued on >>p42**

**MUSIC BUSINESS PIONEER
MARKS FOUR DECADES AS A
CONSUMMATE DEAL-MAKER**

CLARENCE

BY GAIL
MITCHELL

AVANT

MUSIC BUSINESS PIONEER (cont.)

from >>p41

as Greensboro, N.C. And he will tell you the same thing himself. But he was actually born in Climax, a small town outside of Greensboro. Adopting his mother's maiden name of Avant, he never really knew his father and did not finish high school.

Moving up north at the age of 16, he eventually worked at Macy's in New York and for a law directory in Newark, N.J.

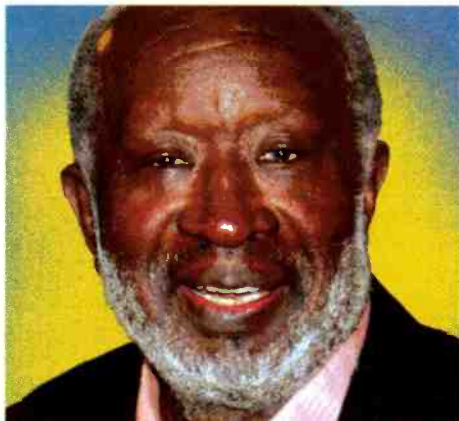
In his 20s, Avant was initiated into the music business when he worked at a club called Teddy P's Lounge. Blues artist Little Willie John played the club and was so impressed by Avant that he hired the young man as his manager. Soon other clients followed, notably jazz organist Jimmy Smith, composer Lalo Schifrin, jazz producer Creed Taylor and recording pioneer Tom Wilson.

Before exercising his own considerable mentoring skills, Avant was tutored by a key figure in the music industry of the '50s and '60s: Joe Glazer of Associated Booking. At the time, Glazer managed Louis Armstrong. He also booked gigs for a who's who in jazz and pop that included Dizzy Gillespie, Duke Ellington, Sarah Vaughan, Lionel Hampton, Billie Holiday and an ingénue by the name of Barbra Streisand.

Quoted in "The Autobiography of Quincy Jones," Avant says Glazer taught him two important lessons that have served him well through the years: One, keep your mouth quiet about what you know. Two, when you make a deal, ask for as much money as you can without stuttering.

That second lesson sparked Avant's decades-long friendship with Jones.

It was the early '60s, and Jones was a VP at Mercury Records—the first such position held by a black man at a U.S. record label. Avant got wind that Jones had signed jazz artists Gillespie and Gerry Mulligan for \$100,000. So he decided to talk to Jones about his signing



Smith, one of his clients.

However, Avant wanted a little more than \$100,000. Four-and-a-half times more, to be exact.

Jones laughs as he recalls asking Avant, "Are you smoking Kool-Aid?"

Avant moseyed over to Verve Records, then a division of MGM, and signed Smith there for a huge sum. He and Jones celebrated by seeing the Supremes at the Copa—and getting drunk.

"He went and got the deal," Jones says. "I respected him for that."

Avant's deal-making prowess was called into play in the late '60s when he negotiated the first joint venture between an African-American executive and a major record label. The executive was Motown A&R man Mickey Stephenson, the label Venture Records. Although Venture did

Avant said, 'Look, I can't make it in that world. I'll make my own world so I can make money.'

Avant got his chance in 1971 when he founded Sussex Records.

The name is evidence of Avant's sly humor. Jones recalls that Avant, who co-founded Sussex with the late Ronald Moseley, once told a group of MBA students that the name was in-

'Clarence . . . Our high priest of culture. Our deal-making Renaissance man. Our pope. Our rebel. Our consigliere. He's been a great mentor to many over the years, creating a world of opportunity for others to follow.'

—SYLVIA RHONE, UNIVERSAL RECORDS EXECUTIVE VP/MOTOWN RECORDS PRESIDENT

not pan out, Avant decided to try his hand at running a label.

Black music executives at major labels were rare at the time. And there were not any formal R&B music departments. Black music was placed under the "special markets" banner.

As veteran label executive and Urban Network publisher Miller London told *Billboard* last year, "People like Berry Gordy and Clarence

spired by two words: success and sex.

The label's eclectic roster included Dennis Coffey, the Presidents, Gallery and Wadsworth Mansion. But the best-known artist to emerge during Sussex's heyday was Bill Withers.

For Island Def Jam chairman Antonio "L.A." Reid, Withers' work on Sussex is one of the most significant achievements in Avant's storied career.

continued on >>p46

Jeffrey Mayer/WireImage.com

*Dear Clarence,
Thanks for the memories
And your friendship
Congratulations
With Love,
Ani & Jerry*

❧ To Clarence Avant, ❧

The Original, Triple “OG”
And Godfather Of Our Business

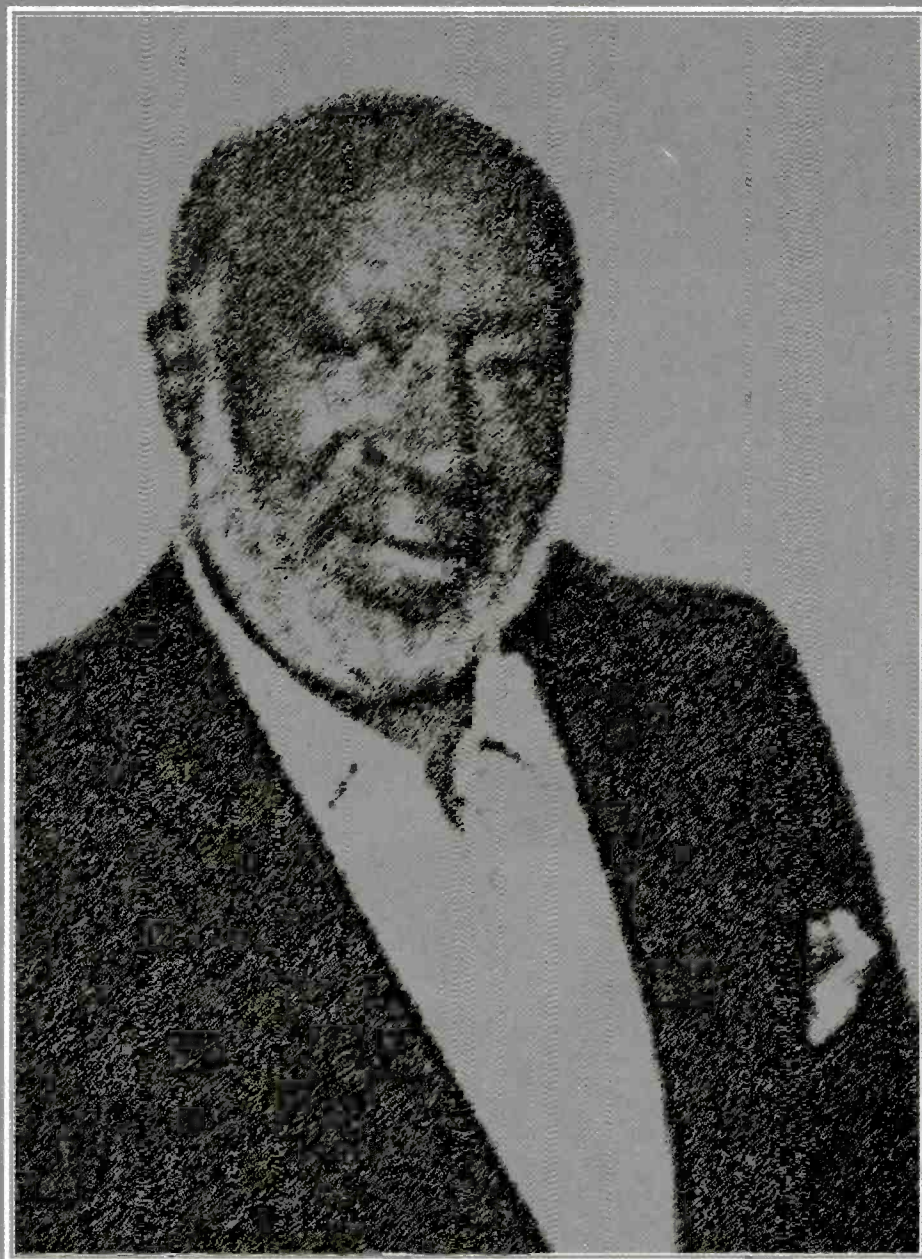
If There Is A Better Brother/Friendship
On This Planet, God Must Have Kept It
For Him Or Herself

Thank You For Almost Half A Century Together

Happy Birthday
With Love From Deep Down,



P.S.: The Only Problematic Issues We’ve Ever Had
Concerned You Denying Your Roots In Climax, NC.
And Your Insistence On Putting Ice In
My 1961 Château Petrus. 😊



Clarence,

From one chairman
of Motown to another ~

Love you, man! You're an
inspiration to us all.

Happy Birthday!
Berry Gordy

To My Husband

You were a giant when I met you
always with a hand extended to lift someone
climbing or trying to find his or her way.

You haven't changed in all these years.

I love you!

Jacquie

To Our Father Clarence Avant

It is said that there are only two lasting
things one can give his children. One is roots,
the other wings. Thank you for grounding
us and allowing us to fly.

We love you!

Nicole and Alex

MUSIC BUSINESS PIONEER (cont.)

from >>p42

"Clarence is an amazing music man," Reid says. "To have that kind of an artist on your roster and still hear his records every day, not to mention others recutting his songs . . . that's impressive."

Avant's barrier-breaking continued in the '70s with the purchase of Los Angeles radio station KAGB. The move made him one of the first African-Americans to own an FM station.

After Sussex folded, Avant launched a second record label, Tabu. The label scored its first No. 1 R&B hit in 1980 with the S.O.S. Band's "Take Your Time (Do It Right)." Labelmates included Cherrille and Alexander O'Neal.

A subsequent single by S.O.S., "High Hopes," did not fare as well on the R&B chart, peaking at No. 25. But it precipitated a fortuitous meeting in 1982 between Avant and the song's writers, Jimmy "Jam" Harris and Terry Lewis, moonlighting members of Morris Day's band, the Time.

Avant called Jam & Lewis a year later and asked them to pen a couple of songs for the S.O.S. Band's next album. The pair crafted the back-to-back top five singles "Just Be Good to Me" and "Tell Me If You Still Care." And the fledgling songwriting/production duo was off and running. But not before learning a valuable lesson from Avant.

After the duo's representative negotiated a price for the songs, Jam & Lewis received a phone call from Avant's office requesting a meeting. The two newcomers—whom the sweatshirt-wearing Avant would teasingly call thugs because they wore suits and hats—thought they had blown the situation by asking for too much money. It turns

'When I think about my life's journey, I realize the enormous impact Clarence has had on every part of it. And I am grateful.'

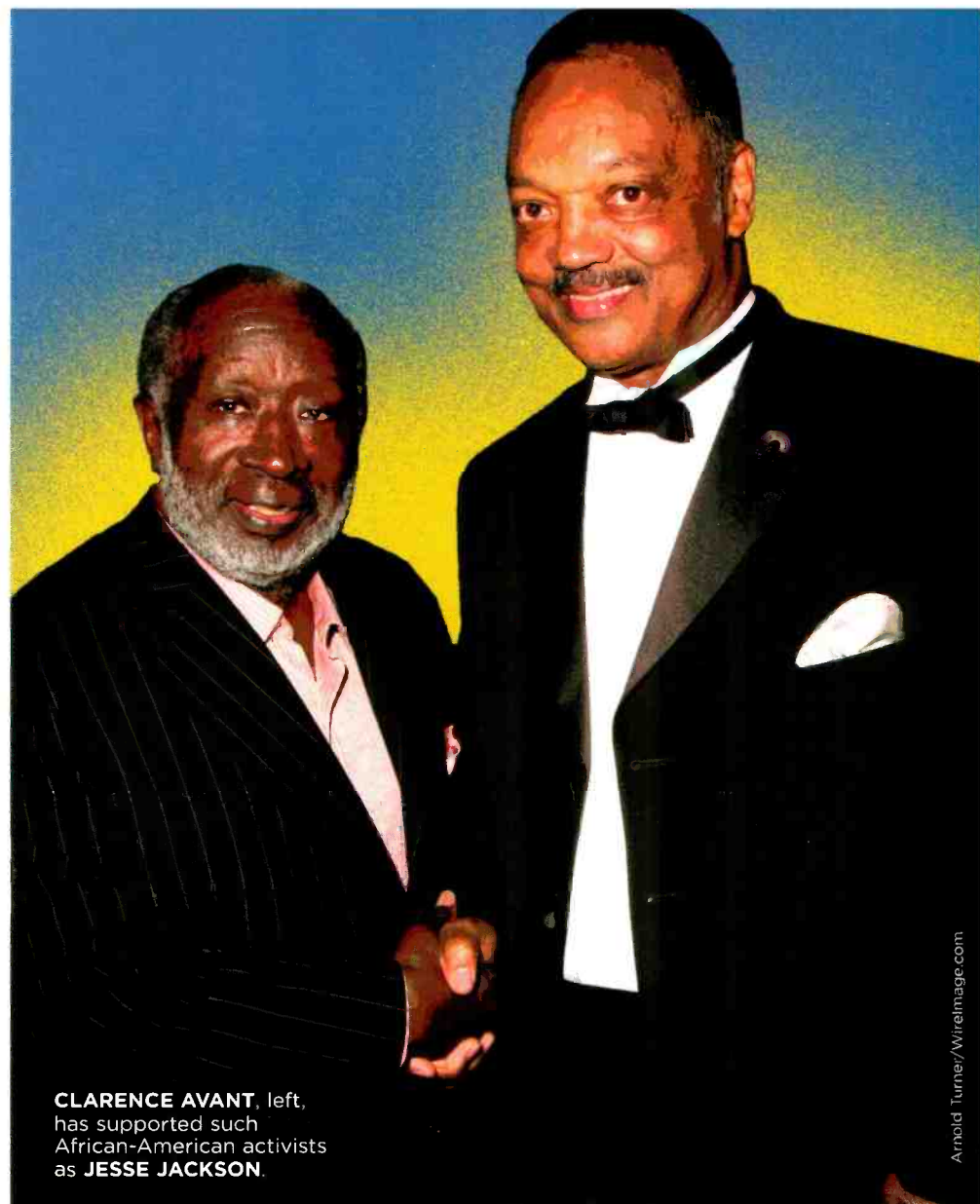
—**JHERYL BUSBY, HIDDEN BEACH RECORDINGS CONSULTANT AND FORMER MOTOWN RECORDS PRESIDENT**

out they had not asked for enough.

"He said, 'Here's what you're worth and what the budget should be,'" Jam says. "That spoke to Clarence's fairness. There's not one person who has been more instrumental to the success of myself and Terry than Clarence Avant."

Jam in turn introduced Avant to another up-and-coming production team, L.A. Reid & Babyface. With Avant's guidance, the prolific pair would go on to establish the pivotal Atlanta-based label LaFace Records.

"I had never heard of Clarence until Jimmy Jam told me how he could help us organize our business," Reid recalls. **continued on >>p50**



CLARENCE AVANT, left, has supported such African-American activists as **JESSE JACKSON**.

Congrats, Clarence.

From Alain Levy, David Munns
and all of your friends at

EMI

Happy Birthday, Clarence!

From your family at UMG
and Universal Music Publishing Group



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DAVID GEFFEN

Clarence,

Happy Birthday my friend.

David

An extraordinary leader
and caring friend who has
always put others before himself.

Happy Birthday, Clarence!

With love and respect from
Clive Davis
and everyone at the RCA Music Group



MUSIC BUSINESS PIONEER (cont.)

from >>p46

"His contribution to my career has and continues to be invaluable. We still talk at least a couple of times a month. His career guidance is maybe less celebrated because it's behind the scenes. But the advice he's contributed—to Quincy 30 years ago, me 20 years ago, Puffy 10 years ago and those coming up now—is clearly significant."

Avant was recruited by the major leagues in 1993, taking on the chairman role at Motown Records. That was the year PolyGram purchased Berry Gordy's legendary label. During his five years as chairman, Avant counseled the Motown management team on restructuring its operations. He was also appointed to the international management board of parent PolyGram Holding, making him the first African-American board member.

Among the executives Avant became acquainted with during this time was PolyGram senior VP of worldwide pop marketing David Munns. Now EMI Music vice chairman, Munns credits Avant's sage advice, hard-to-match integrity and humor ("he's hilarious when he's on form") as the reasons behind his strong connections inside and outside the music industry.

"You may not like what he has to say, but he says it straight up," Munns says. "There are no hidden agendas with him. If everybody in the world had the same values as Clarence Avant, the world would be a much better place."

Making the world a better place is a prevailing theme in Avant's various endeavors outside the music business. An active member of the Democratic Party, he campaigned for President Clinton, was a delegate to the Domini-

can Republic during the Carter administration and served as a member of the Trade Mission to the African Nations for former United Nations ambassador Andrew Young.

A major supporter of Operation Push and the NAACP, Avant secured funds to ensure the completion of the 1973 film "Save the Children." The moving documentary featured a host of artists

"Clarence has the most amazing mind," Jones marvels. "I'd swear he's been reading The Wall Street Journal since he was 2. He's aware of every business deal—and its details—on the planet."

A deal of his own making occurred in 2004 when he selected Universal Music Publishing Group to administer his Los Angeles-based publishing companies, Avant Garde and Interior

the Heroes Award from the Los Angeles chapter of the Recording Academy and the Thurgood Marshall Lifetime Achievement Award.

Avant's lessons in business and life are not lost on the younger generation. Songwriter/producer Rodney Jerkins says, "This is a hard industry to stay around in, especially for people of color. He put his stamp and mark on the game. He's not

'As one of contemporary music's greatest architects, Clarence has done it all, from executive and label owner, to manager and publisher. But one of his greatest achievements has been combining a tireless work ethic with an intuitive knack for discovering and nurturing talent that created a movement and helped define popular culture.'

—BRUCE RESNIKOFF, UNIVERSAL MUSIC ENTERPRISES PRESIDENT

from Cannonball Adderley to Curtis Mayfield.

Avant promoted Michael Jackson's first solo tour, hiring promoter Al Haymon to assist him. The 14-month Bad world tour, which opened in Tokyo in September 1987, grossed a reported \$125 million. In the early '90s, Avant brought together African-American investors (including Shaquille O'Neal) in a \$20 million investment partnership in South Africa. New Age Beverages, established in 1994, later teamed with PepsiCo to build a bottling plant in South Africa.

Music. The worldwide deal covers such classic songs as Bill Withers' "Lean on Me" and "Ain't No Sunshine," Dennis Coffey's "Scorpio" and the Jam & Lewis-penned "Saturday Love," popularized by former Tabu artists Cherrelle and Alexander O'Neal.

In addition to serving as president of Avant Garde and Interior Music, Avant remains an active member of the Pepsi-Cola African-American Advisory Board and the NAACP Legal Defense Fund. Among the accolades he has received are an honorary doctorate from Morehouse College,

going anywhere."

Nor are they forgotten by those who consider him a father. "Here's a guy who forsakes no one," Lewis says. "He's done for his family and his career, and helped everybody else at the same time. There's not a person I know who doesn't respect him."

Jam adds, "He reinforced our ethics and morals. He showed you can still be in the music business, retain those values and still be successful."

Or as Jones eloquently states, "He is Mr. True." ■■■

HAPPY BIRTHDAY, CLARENCE!

THANK YOU FOR ALL THAT YOU DO FOR SO MANY.

WE LOVE YOU,
CONGRESSWOMAN MAXINE WATERS,
AMBASSADOR SIDNEY WILLIAMS,
AND FAMILY



Because time itself is like a spiral, something special happens on your birthday each year: The same energy that God invested in you at birth is present once again.

-Menachem Mendel Schneerson

*Happy Birthday to the Great
Clarence Avant*

Jermaine Dupri

RECORDINGS



Clarence,
Happy Birthday!
Thank you for being
a part of our lives.
With much love,
Ron, Michi, Jacques
& Justin Sweeney

P.S. Write the book.

Avant, Clarence. (Á/vönt klär'ens) 1. Mentor. 2. Role model. 3. Friend.

Thanks for being my coach.

Always,

Big Jon

'I BECAME THIS

CAT MAKING

BY GAIL MITCHELL

CRAZY DEALS'

Talking with music industry veteran Clarence Avant, you can count on one thing: The conversation will be anything but boring.

Peppering his stories with salty language and humor, Avant reels off colorful anecdotes that illuminate and teach still-valuable lessons he has learned on the path from his native North Carolina to the executive suites of the music business.

You realize he is a precious commodity—one of the record industry's few remaining griots. During a freewheeling exchange over breakfast at one of his favorite Los Angeles hangouts, the Four Seasons Hotel, Avant lets loose on the past, present and future.

What got you out of Climax, N.C.?

I'm what you'd call "country." I've done everything from picking cotton to sucking tobacco and sugar cane. I stopped school after about eight grades. I was born out of wedlock; Avant is my mother's name. When my mother married [my

stepfather], I left home when I was around 12 and stayed with my cousins Frances and Roy.

I had another close cousin, Richard "Dickie" Avant, whom I'm extremely close to. He and his mother lived in New Jersey. So at 16 I came to New Jersey and got a job. Then I went to

work for Macy's in New York.

How did you break into the music?

I later worked for a law directory in Newark [N.J.] where I met another black guy from North Carolina who was also a promoter. His name was Teddy Powell, and he booked acts like Jackie Wilson, Sam Cooke, the Platters and Little Willie John in his nightclub, Teddy P's Lounge. This was the late '50s. Teddy made me a manager of the club.

That's where I met Little Willie John, who asked me to be his road manager. I took the job. But it's a wonder I didn't jump off a building or commit suicide. Willie was plain genius when it came to performing but a pain in the ass. I was so green.

His band was looking for me to pay them. I had waited until after the gig was over to pick up the pay. I found out Willie had come in a couple of days before and gotten the money. The band wanted to kick my ass. [laughs]

Willie John was slick, but he remained a friend of mine. He also taught me one thing: Don't believe everything you see, and you better watch your shit.

You have credited Joe Glazier's influence. He was an early mentor?

He was with Associated Booking. He managed Louis Armstrong and booked jazz acts. In Vegas he was the king. He was one of those friendly boys from Chicago. Very Al **continued on >>p58**

CONGRATULATIONS, CLARENCE, FOR THIS VERY WELL-DESERVED TRIBUTE, AND A VERY BIG THANK YOU FOR EVERYTHING YOU HAVE DONE FOR ME.

STRAIGHT AHEAD!
LALO SCHIFRIN



**IN THIS BUSINESS THINGS ALWAYS CHANGE.
LUCKILY, YOU HAVEN'T.**

Happy Birthday to a living legend, from all your friends at Warner Music Group.



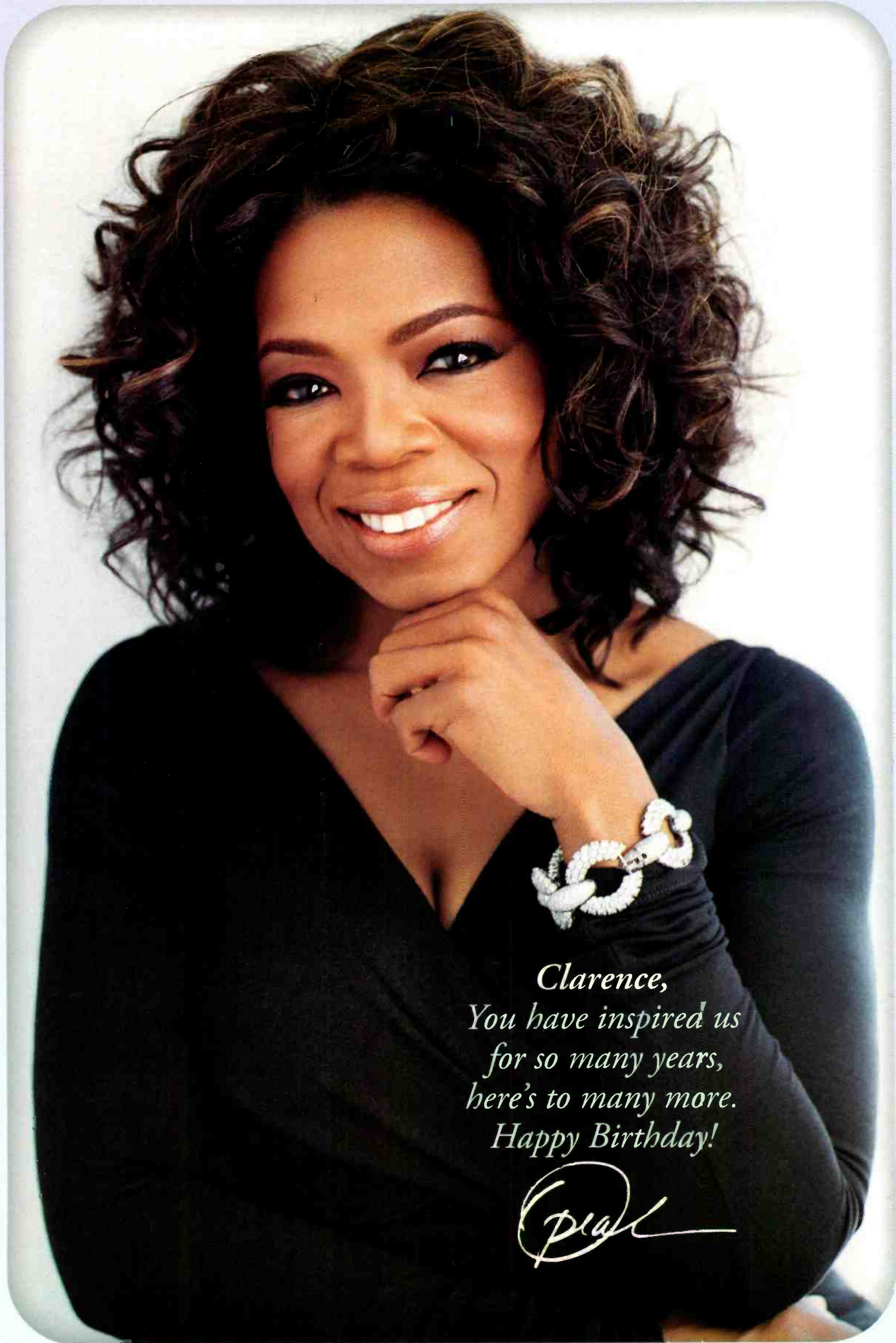
warner | music | group



*Happy Birthday
Clarence!*

*Thanks for your inspiration and
wisdom for so many years*

~Jamie Foxx~



*Clarence,
You have inspired us
for so many years,
here's to many more.
Happy Birthday!*

Paul

©2006 Healy Productions, Inc. / Cluff Watts

'MAKING CRAZY DEALS' (cont.)

from >>p54

Capone-ish. [laughs] But he taught me to believe in yourself first.

What led you to start your first label, Sussex?

Venture Records, the joint venture I put together for Motown's Mickey Stephenson, didn't get off the ground, unfortunately. That's what made me determined to form a record label. I would have to say Sussex was one of the first black record companies to have white artists with hit records, like Dennis Coffey ["Scorpio"], the Gallery ["It's So Nice to Be With You"] and Wadsworth Mansion ["Sweet Mary"].

Was such an eclectic roster your intent?

I thought music was color blind, I didn't want anybody telling me what I couldn't sign. If Goddard Lieberson could sign Johnny Mathis, I could sign who I wanted. I was just glad to be in the game.

Undoubtedly, Sussex's most successful artist was Bill Withers.

It took me damn near four years to find someone to produce his records. Everyone who heard him would say, "It ain't going to work." But I was determined. One song I really liked was "Grandma's Hands." I figured everyone has a grandma and could relate. Then he had "Lean on Me." And I'll never forget his version of "Harlem."

I had a lot of material by various [Sussex] acts but didn't have enough money. What I did wrong was buy that radio station, KAGB. Avant Garde Broadcasting. All of a sudden, I had 100 employees

and didn't have the checks to pay them. That's why [Sussex] went under.

What did you do then?

I was so bitter, so angry about Sussex. If I had it to do all over again, I would have probably had at least 15 artists signed. What I learned is you can have two good records, but the rest can wipe your ass out. That's why Bill Withers and I fell out. It was a small label, and he was really the first one to have any hits in succession, although the Gallery had a couple of small ones. It took me almost three years to get my mind straightened out again. Because when you lose something like that, you lose everything. And we were dead broke. My house was in foreclosure.

But you went on to establish another label, Tabu Records.

I want to give a lot of credit to Walter Yetnikoff. He was at CBS [Records, [continued on >>p62](#)

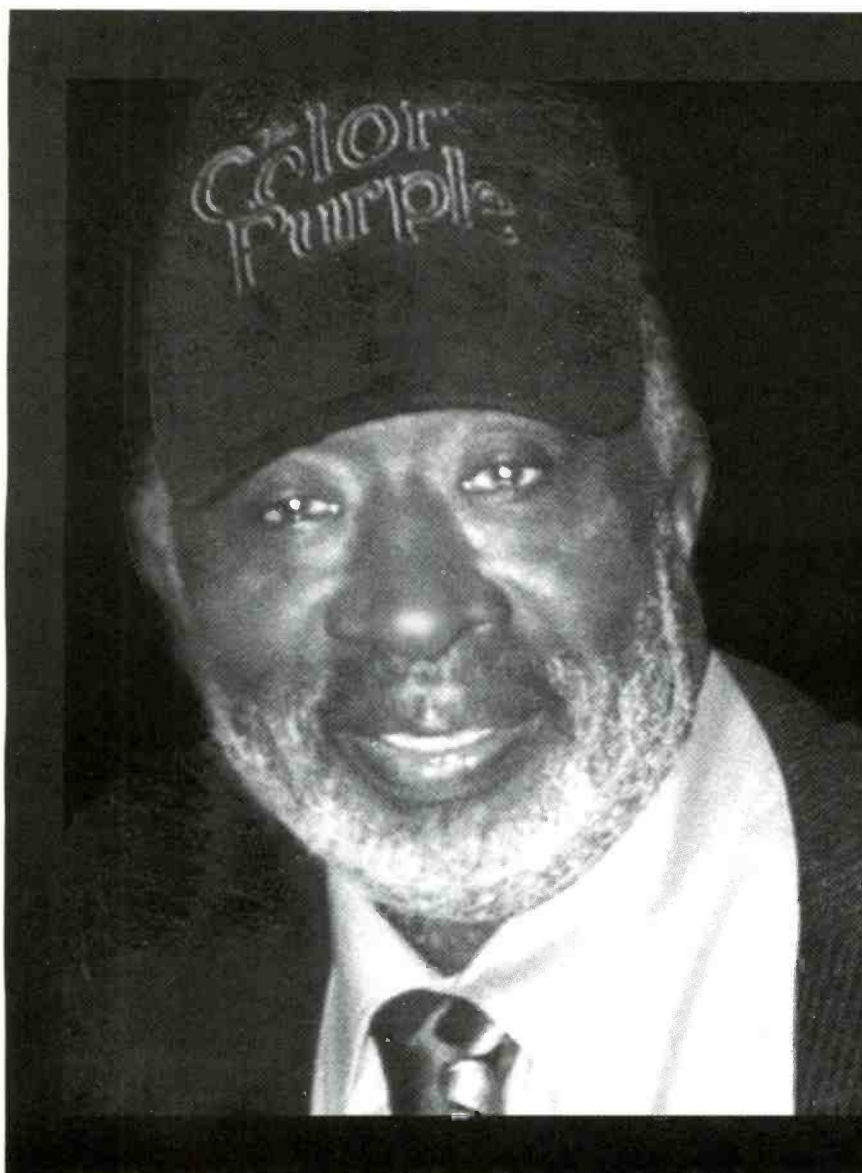


CLARENCE AVANT, right, 'is the perennial godfather of our business,' QUINCY JONES says.

Jeffrey Mayer/WireImage.com

'He is the silent hero behind a lot of people, especially in the African-American community. L.A. [Reid] and I went to Clarence because we wanted to be like Jimmy [Jam] and Terry [Lewis]. He helped us get our first record deal, and ultimately helped us with many other things beyond. He has touched far more lives than so many other people.'

—KENNY 'BABYFACE' EDMONDS



HAPPY BIRTHDAY CLARENCE AVANT

LEADER | COUNSELOR | MENTOR
FEARLESS ADVOCATE
LOYAL FRIEND & FAMILY MAN

THANKS FOR ENRICHING
OUR LIVES.
BEST WISHES FOR
A MEMORABLE CELEBRATION!

BRENDA ANDREWS
&
TOM DRAPER

**After all that we've been through,
Time won't change the way we feel about you
Clarence, you are truly the finest...**

And you just get better with age.



**Happy Birthday Godfather!
We Love You
Your 2 Thugs
Jimmy and Terry**



"The Earth Has Music For Those Who Listen"

LBR, INC.



Clarence,

You have been a mentor and a friend. As a wordsmith, even I cannot accurately describe the impact you have had on my career. As a friend, it is easy: Thanks!

A handwritten signature in cursive script, appearing to read 'LBR'.

- Lionel Brockman Richie

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THE RECORDING ACADEMY®

proudly honors

CLARENCE AVANT

industry leader, visionary,
entrepreneur, mentor, friend,
recipient of our esteemed
Governors Award
...and true industry legend.

MUSIC BUSINESS PIONEER (cont.)

from >>p58

as head of the company] when the label signed Bill Withers. I'll never forget going to Walter's office; I was so emotional. And if you know Walter Yetnikoff, you can appreciate his undiplomatic sense. He said to me, "What the fuck are you crying for? If you're going to cry, get the fuck out of here." I was scared and didn't know what to think. [laughs]

Then he calls me back in, and he's laughing. He sits me down and says, "Schmuck, schmuck. So you lose a guy. Start another goddamn label." And that's how I started Tabu [which was initially distributed by Columbia].

A lot of guys didn't like Walter. But I'm here to tell you that Walter Yetnikoff is a friend of mine. He screamed at me and got me turned around.

We started with the S.O.S. Band and then had Cherrelle, Alexander O'Neal and the band Brainstorm. By that time, though, at CBS you had Kenny Gamble, the Jackson 5, Earth, Wind & Fire. We were depending on the promotion people with kind of a mix. We had some hits with Jimmy [Jam] and Terry [Lewis]; some of the best records I've ever heard, period. Those guys were hot. But again we were in the way of the Gambles and EWFs.

Plus nobody sat me down and said, "Here's the math. You've got to do this and this to equal this." I just wanted to do something and take my shots. My attitude about life was, "Hell, you're not going to know until you try it." Then you find out one goddamned thing: One and one is two, not six.

When did you know you possessed an

aptitude for deal-making?

I never knew. I just had a con, some talk. I have no idea, to be honest with you. I just became this cat that people knew was making crazy deals.

For example?

One of the most fascinating was with Creed Taylor. He'd just left ABC Impulse; he'd started that label there. Then he was at MGM, where he was running Verve. That's when he signed acts like Jimmy Smith and Stan Getz.

I was approached by Jerry Moss and Herb Alpert in 1967. They were looking for a jazz guy. Off the cuff, I said, "I can deliver Creed." But Moss and Alpert pointed out he was signed to MGM. "So what?" I said. "I'll deliver him."

Creed was making \$35,000 a year on a three-year contract. I told Jerry I wanted \$150,000 a year. He told me I was out of my goddamn mind. But Glazer taught me that it's easier to walk down but harder to walk up. It took me a year, but I delivered. I got Creed Taylor \$150,000 a year, times three years. I never budged. Moss had said he wasn't going to budge. But I said to myself, "Why are they going from \$75,000 to \$90,000 and \$100,000?" I said, "We may as well stay with the \$150." Herb called me and said they really wanted Creed, but they might have to pass. I said, "Pass." I was scared they might, but I also had enough nerve to say I wouldn't take \$100,000 either.

What is your perspective on today's music business?

continued on >>p64



CLARENCE AVANT was joined by his wife, JACKIE, at the NAACP Legal Defense Fund's inauguration in 2002 of the Hank Aaron Humanitarian Award in Sports.

©Berliner Studio/BEImages.net

'I've known Clarence for three decades, and what I admire most about him is his ability to put issues into their proper perspective. He separates ego from accomplishment, and that is the definition of wisdom.'

—LES BIDER, FORMER WARNER/CHAPPELL MUSIC CHAIRMAN/CEO

*Happy Birthday
and Congratulations*





CLARENCE AVANT

THANK YOU FOR BEING AN UNCONDITIONAL
FRIEND AND A LIFE LONG MENTOR.
ONLY MY DAD JOSEPH BUSBY HAS HAD
THE IMPACT YOU HAVE MADE IN
MY LIFE'S JOURNEY.

HAPPY BIRTHDAY

MAY GOD CONTINUE TO BLESS YOU
AND YOUR FAMILY

I LOVE YOU
JHERYL BUSBY

CLARENCE,
WE CONGRATULATE YOU FOR
ALL THAT YOU ARE AND
ALL THAT YOU HAVE DONE.
WE KNOW YOU WOULD NEVER TAKE A BOW,
BUT WE'RE GONNA APPLAUD
YOU ANYWAY.

THE HIDDEN BEACH
RECORDINGS FAMILY



*"Men of integrity lead by example,
and those wise enough to follow - reap the rewards."*

CLARENCE AVANT

WE CELEBRATE
YOUR WISDOM,
YOUR LOYALTY,
AND YOUR
BIRTHDAY
BIG TIME!

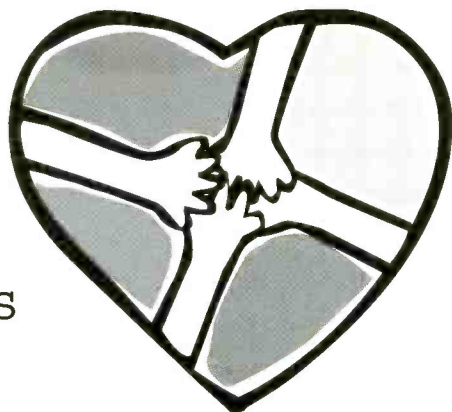
*Queen Latifah, Shakim Compere
&
The staff of Flavor Unit Entertainment*



Dear Mr. Avant:

**mentor (n): a wise and
trusted guide and advisor.**

Thank you for taking
the time, time after time.



Jeanie Weems

MUSIC BUSINESS PIONEER (cont.)

from >>p62

I have these records from Time Life, the best of soul, the best of pop . . . Listen, and you'll be amazed at the pure songwriting. But I don't know what you can do 20 years from now with some of the stuff I hear today.

I do think rap is very important. It's opened up the door for a lot of kids to make a living. But when it comes down to real talent, Kanye West is one thing, as are Jay-Z and Ludacris. I just don't like some of the lyrics.

We tend to degrade ourselves by degrading ourselves. When we hear a white person say, "nigger, bitch, whore," [then] the NAACP, Urban League, Brotherhood Crusade and congressmen would be all over a person's ass if he were white and saying those words. One month of black history doesn't do us any good. We need 52 weeks, and maybe we'll catch on then as to why we have to make some stronger choices. We're so far behind, especially economically. Yet we have the talent to do everything.

Did you accomplish what you wanted to during your Motown tenure?

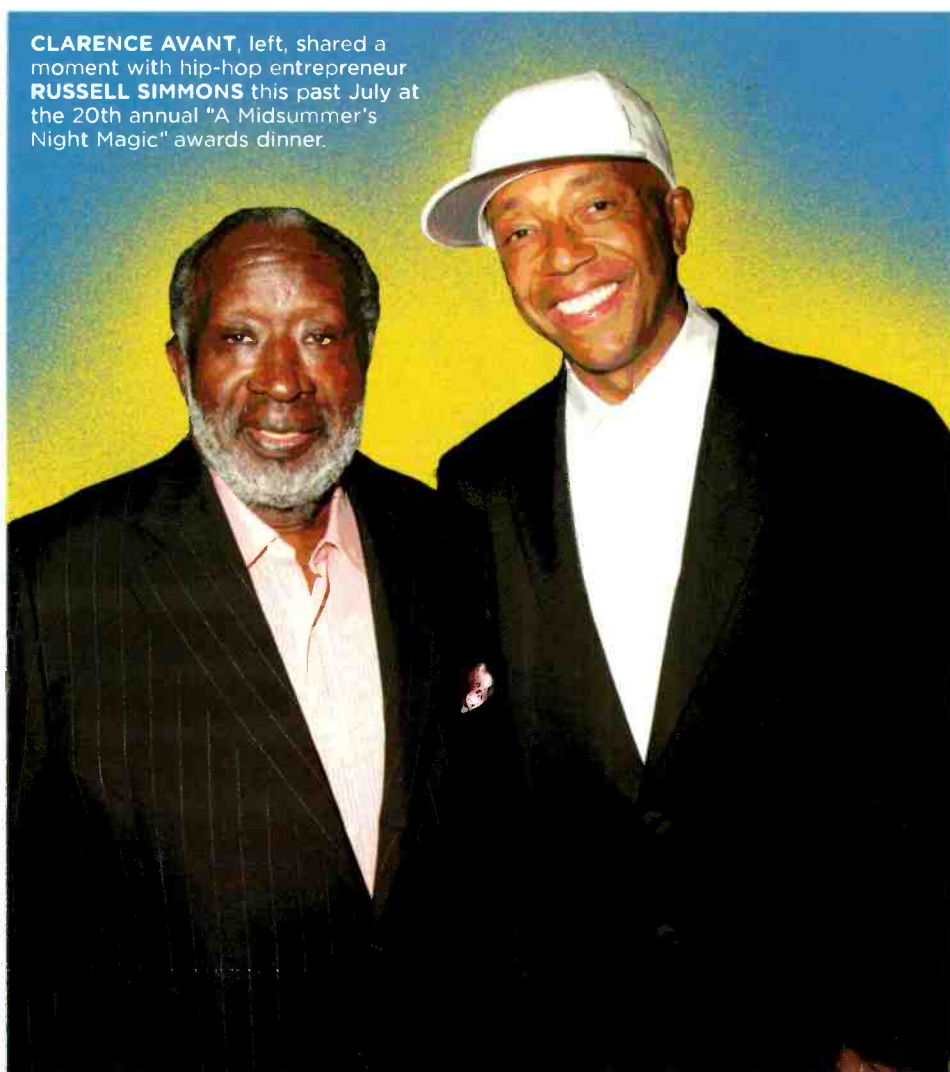
No. What Berry Gordy did is something no other label could ever do again. He had a machine, an assembly line that nobody has ever been able to duplicate.

When I went to Motown, he had sold the company to Boston Ventures. Jheryl Busby was running it, and he was into branding the Motown name through cafes, animation and clothes. We had Boyz II Men then; when I left we still had Boyz II Men. Stevie [Wonder], Lionel [Richie], Diana [Ross] and everybody was since past tense.

As big as Motown was, all of a sudden you've got just Boyz II Men and maybe a couple of other little things. It takes two years to develop two or three artists, and we didn't have time for that. So it fell apart.

Then Edgar Bronfman bought the company and brought in Doug Morris. Doug decided to replace Motown president George Jackson. Doug and I had a heavy disagreement about that, but we're still friends. It was just business. I like people I can argue with and still be friends. I don't like no son of a bitch I can't cuss out and be friends with tomorrow. So Doug **continued on >>p68**

CLARENCE AVANT, left, shared a moment with hip-hop entrepreneur RUSSELL SIMMONS this past July at the 20th annual "A Midsummer's Night Magic" awards dinner.



Arnold Turner/WireImage.com

'Clarence was one of the first African-Americans to really get to sit at the table. He opened the doors and blazed the trail that people, like myself, continue to walk on. He's a great man. It goes beyond the business. He teaches civil and political responsibilities, and he reminds us not to forget how blessed we are.'

—'BIG JON' PLATT, EMI MUSIC PUBLISHING EXECUTIVE VP



Boost Mobile Recognizes the Audacious Career of Clarence Avant

There was once a kid named Clarence raised in the deep south. Little did his mother know that nearly anything was liable to come out of this child's mouth.

He designed a life that was rooted in giving. His words, heart, and intellect haven't changed since the beginning.

The number of lives that his has positively touched is beyond comprehension. Yet he has asked none of them to contribute a penny toward his pension.

From upstart rookie to persons of fame. He treats everyone he meets precisely the same.

Some may wonder why it took so long for this honor to come up. Because he's been waiting for the rest of us to catch up.

For those who read this issue and ask, why bother. The answer is simple, there is only one true GODFATHER!



Dr. Clarence Avant

When Clarence speaks people listen.

The E.F. Hutton of the music business.

The Jesus Garber Company

Happy Birthday

to the real
Godfather.

From your family at the Coalition

Troy Carter, Tony Davis, Jay Erving,
Eve, Nelly, Fat Joe, Kelis, Mario, Floetry,
Patti Labelle and Famlay.

CLARENCE HAPPY BIRTHDAY

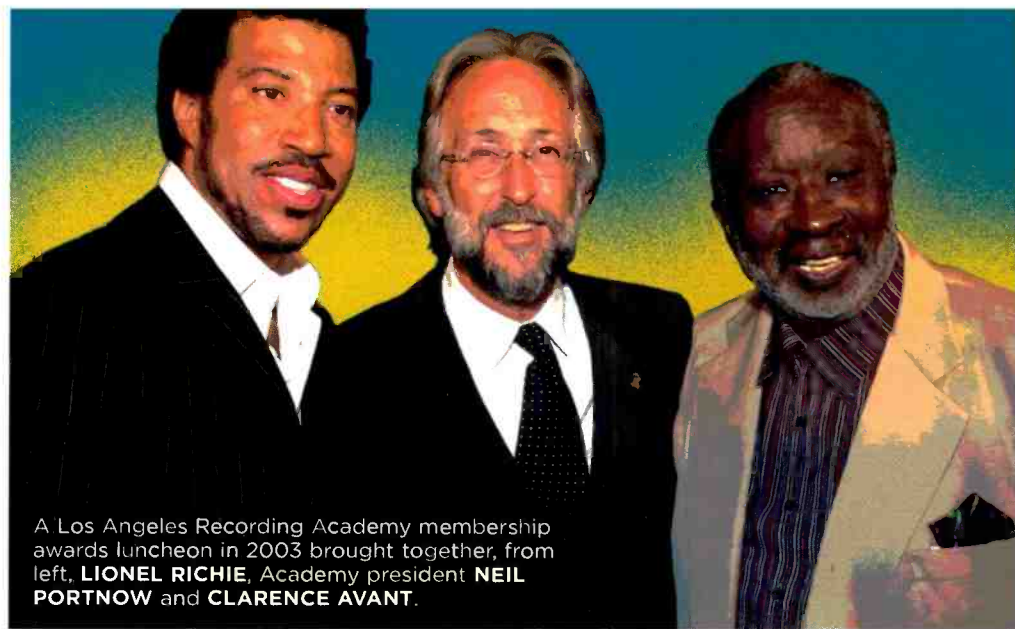
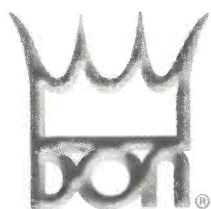
FROM YOUR FRIENDS AT
TXTSTATION & MATT COLEMAN



Clarence,
You can still
"Lean On Me"
if times get tough...
Only in America!
Happy Birthday
from your old friend.

Don King

"It's a long way from Little Willie John!"



A Los Angeles Recording Academy membership awards luncheon in 2003 brought together, from left, **LIONEL RICHIE**, Academy president **NEIL PORTNOW** and **CLARENCE AVANT**.

'MAKING CRAZY DEALS' (cont.)

from >>p64

brought in Kedar [Massenburg], and with the sale, there was no room for me.

Alain Levy [then-president/CEO of PolyGram] probably gave me the best five years of my life, because economically he took care of me and also gave me the chance [beginning in 1993] to be a Motown chairman. There have only been two: Berry Gordy and myself. Berry has the money, I had the title. [laughs] But Motown still has that ring with people when you tell them you were once its chairman.

I still think the company can be turned around. I wouldn't have minded a shot at it again. I talked to one personality who shall remain nameless, and this person said, "Hey man, how old are you? I heard you're seventy-something." I'd rather stop here with this part of the conversation, because I refuse to cry.

You have been nicknamed "the Godfather." Do you think the moniker applies? I certainly didn't get paid maybe the way I should have, because I didn't ask anyone for 10%, 12% or whatever. Maybe I should have. Then I wouldn't be sitting here talking to you. I'd be a rich guy sitting in Bel Air. I did it because there was no one else out here doing it. Black folks [in this industry] had never had anybody they could talk to. The white boys would only give up so much information. My doors were open. And I got involved.

What does the future hold for the music industry?

The 21st century is becoming more technology-driven. You've got Steve Jobs, whose Apple has made a huge dent. You look at downloads, ringtones. The industry has a long way to go from where it was in 1999. In 1999 it was a \$40 billion industry. Today, we're somewhere around \$24 or \$25 billion.

Is it going to get any better? It's all about good songs. I put it this way: I admire guys like [Interscope Geffen A&M chairman] Jimmy Iovine, who is a brilliant executive. I look at [Island Def Jam chairman Antonio] "L.A." Reid, another brilliant executive. He's a song guy. I would have bet that no one could bring Mariah Carey back. But listen to her music on this album. It's about the songs. I look at Clive Davis, who can take someone like Rod Stewart and have him sell 4 or 5 million records in his 60s.

As I've said before: I have a lot of respect for some rap. But I look at [Billboard] every week to see what tours are doing. Established acts like the Rolling Stones, Bruce Springsteen, Eagles, Paul McCartney and Madonna, they have songs. I don't give a damn if you're 50, 60 or 70, you go see people who can sing songs.

This is where I think Motown has a chance to

'It is ultimately Clarence's unique ability to analyze and judge situations, combined with his willingness to advise, mentor and help others in our industry, that makes him such a respected and beloved leader and visionary.'

—NEIL PORTNOW, RECORDING ACADEMY PRESIDENT

return. I feel sorry for artists like a James Ingram or Patti LaBelle for whom there's no marketplace, only because the record companies are so big now. They have to make numbers. They haven't got time to work those kinds of artists.

With all your stories, have you thought about writing a book?

Cathy Hughes [chairperson of broadcasting company Radio One], one of my closest friends, has been kicking my ass about that for the last five years. Quincy [Jones] is on me every other week. I have never wanted to think about the responsibility of writing a book. Plus some of the things I've been involved in will be hard for people to believe. Luckily, I have a lot of documents to prove them.

Looking back on your life, what would you change, if anything?

I'd look at the errors I made and be a much better businessman, much more focused. I was never focused on anything. I just tried to survive.

But I've always said if I had my life to live over again, I'd want to be an investment banker. I like numbers. Either an investment banker—or Bill Gates.

Comments from music industry executives about Clarence Avant were compiled by Debbie Galante Block.

Happy Birthday Clarence!

Your positive influence on the entertainment industry is only surpassed by your enormous impact on the many people whose lives you have touched. I am one of those fortunate people who have been mentored by you for many years and am honored to say that you are truly my friend. You are one of a kind!

Your friend always,

Alan Haymon

ONE SAW



KATRINA

Like nearly every house in New Orleans, Bethany Bultman's home has holes in its roof. Buckets to catch rainwater surround her desk, and she is hesitant to go out at night. Much of her neighborhood is still completely without power.

She is one of the lucky ones. Leaky roof aside, her house suffered little damage, and she has a second one in Massachusetts, a world away from the devastation Hurricane Katrina inflicted last August. Bultman admits to missing her Cape Cod getaway, but she cannot bring herself to abandon New Orleans. There would be the guilt of leaving behind the city and those who are suffering, but more important, there are checks to write.

Bultman inscribes upwards of 70 per week, each for \$100, each given to a New Orleans musician. To date, her efforts have been funded largely by donations from Pearl Jam and nonprofit organization Jazz Aspen Snowmass; she recently was promised \$250,000 from MusiCares, the Recording Academy's charitable arm.

The checks Bultman writes are allocated only to those who work, which these days in New Orleans can mean performing at a club in front of a handful of Federal Emergency Management Agency workers.

On many nights, money from the door is minimal or nonexistent. Bultman hopes her \$100 subsidy is enough to dissuade someone from taking a gig in another city. If instruments and artifacts from the city's musical heritage were washed away, then New Orleans' soul—the musicians who define it—must stay.

"As the time wore on," Bultman says, "more and more musicians who were dumped all over the country wanted to come back. We soon realized that this is really about giving people instruments and giving people hope, and that's when we started paying the gig fees."

Two months ago, Bultman, a writer/historian and the co-founder of the New Orleans Musicians' Clinic, was urging displaced musicians to return to the city. She started the clinic with her husband in 1998 with the assistance of Dr. Jack B. McConnell, the developer of Tylenol tablets whose son, Page, played keyboards for the band Phish. With a mix of pride and a dedication to preserving a music culture that she says "percolates out of the ground," Bultman hoped all New Orleans' evacuees would soon be returning.

'NEW ORLEANS IS NOT A HEALTHY PLACE'

Reality, however, soon sunk in, and now she is not so sure. "The goal was to get everyone we could get back to New Orleans," she says. "Now that we're back, we've moved away from that. We've moved away from the fantasy that everything would go back to the way it was. New Orleans is just not a healthy place for everyone to come to."

Eight of the city's ZIP codes are still without full power, according to the Jan. 24 status report from the mayor's office. The area affected most by Katrina—the Ninth Ward—remains under curfew, and 911 emergency availability is scattered. Few hospitals are open, and the NOMC, which had free use of the Louisiana State University School of Medicine in New Orleans, has lost such privileges, as much of the facility needs extensive repairs.

And for many, life was not all that great before Katrina. One in four of the city's residents lived below the poverty line, and a great number of its working musicians relied on a steady influx of tourists.

Bultman stays in touch with the national organizations providing relief to New Orleans musicians, including MusiCares, which announced its pledge in support of her efforts Jan. 25.

She is heartened by the outpouring of generosity of her top donors and has nothing but praise for MusiCares. But five months after Katrina, Bultman feels that little has been accomplished. Nearly all of the 200 musicians she helps lack a place to live. She worries the situation will only get worse with a dearth of health care and tries to communicate to the national associations that the effort to restore the music community in New Orleans is one that will take years—and one that will happen one saxophone at a time.

"MusiCares are all really good people," she says. "I said if they had the opportunity, they should discourage any musician with any kind of health issue whatsoever from coming back. Everyone wants to come home, but home is just not a good place to be."

MusiCares made news when it offered an initial donation of \$1 million for Katrina relief efforts just days after the hurricane. With the muscle of the Recording Academy behind it, and an-

MUCH OF NEW ORLEANS REMAINS UNINHABITABLE, BUT EFFORTS CONTINUE TO RESTORE THE CITY'S MUSICAL HERITAGE. HERE'S HOW ORGANIZATIONS LIKE MUSICARES ARE TRYING TO HELP • BY TODD MARTENS

nual revenue in excess of \$4 million, MusiCares was better-suited than most to inspire headlines, even without a chapter office in New Orleans.

The initial response was wide, says Debbie Carroll, MusiCares senior director of health and human services. "We had no idea at that time that the scope would be as large as it has been," Carroll says. "All of the information we were receiving in that first week was from the media. Shortly after we announced that effort we began receiving well more than 100 phone calls per day. Within the first eight weeks we had dispersed that first million to over 1,700 clients who had relocated in 36 states."

To date, Carroll estimates that MusiCares has aided more than 2,300 people from its general assistance fund, which is designated to cover basic living expenses. MusiCares was able to use the Recording Academy's 12 nationwide chapters to provide assistance—largely in the form of \$500 debit cards—to those who had fled New Orleans.

But the charity was also dedicated to reaching those who remained. Reid Wick, the president of small independent jazz label STR Records and a member of the Recording Academy's board of governors representing New Orleans at the Memphis chapter, became the charity's liaison with the city.

Aside from having deep connections within the New Orleans music scene, Wick had firsthand knowledge of Katrina's might. "My wife worked at a local hospital in New Orleans," Wick says.

"Instead of evacuating, I went to the hospital to be with her. I had two days of clothes with me, and I thought that would be enough. We spent the next week rescuing patients and lifting them into helicopters."

Now Wick divides his months between New Orleans and Memphis, and spent the early part of January meeting with local charities. He has talked with Bultman and the Musicians' Clinic, who are also working with Wendy Oxenhorn of the Jazz Foundation of America, to ensure MusiCares' efforts in New Orleans assist those with the most need.

"MusiCares has really stepped up to the plate these past few weeks," Bultman says. "We're in the trenches, and if there has been something we couldn't take care of, like paying someone's rent, they can come in and do it."

RETURN TO SELF-SUFFICIENCY

Pianist Joe Krown was playing 12 gigs per week prior to Katrina. His wife, who worked at Tulane University Hospital, was laid off after the hurricane. He filled out the paperwork for nearly every charity dedicated to helping musicians.

"I have a mortgage and a rent and no income, and before I said anything more to a couple of them, there was a check in the mail," Krown says. "That happened with MusiCares and the Musicians' Clinic and the Jazz Foundation."

He also benefited from the New Orleans Musicians' Relief Fund, which was started by one-time dB's member Jeff Beninato and his wife, Karen. Along with Chicago rock group Wilco, the couple brought Krown and such musicians as Leroy Jones, George French, Craig Klein and Cranston Clements to Chicago for a benefit show that raised more than \$100,000.

Beninato says he started the charity two days after Katrina hit New Orleans, and a few days after that he heard from MusiCares. He began working with the national organization, providing names of musicians he knew were still in New Orleans.

Beninato is re-outfitting the New Wave Brass Band, hoping to get the big band in marching form for Mardi Gras. Providing instruments for working New Orleans musicians has become a group effort, and MusiCares is at the forefront. Wick says the charity has helped more than 600 musicians get new instruments, and he says MusiCares receives between 30 and 80 applications per day.

MusiCares has partnered with Gibson and the Guitar Center chain and launched its Music Rising replacement initiative in New Orleans with U2's the Edge. While an unknown number of musicians still need a place to live, they need the instruments to make a living.

Krown, for one, says he was able to replace some equipment thanks to MusiCares, and the program has made it easier for him to be self-sufficient. "It was starting to feel like I was begging, and I have too much pride for that," Krown says.

Wick says MusiCares will team with an organization like the NOMC if someone needs an instrument that costs more than the charity's grants allot. As for a lack of housing, he is unsure where to begin, but he knows he is on the right track.

"There's always more we can do," he says. "This is such a big problem. I got a call today from a guy who just got his new bass guitar, and he was happy to be able to go out and hustle and just have the therapeutic outlet of music again. It's a start." ♦♦♦



PUTTING ON T

AS PRODUCERS SWEAT THE DETAILS, AN ARRAY OF

LOS ANGELES—From the staging details to the cars dropping off nominees and performers, the 48th annual Grammy Awards are calculated to maximize the sense of community that music can create.

This year's show, taking place Feb. 8 at the Staples Center here, will engender that spirit of community through a telecast heavy on special performances and unlikely combinations of talent, but also through a slew of marketing sponsors crafting music-centric promotions in the weeks leading up to the CBS telecast.

The three-and-a-half-hour show, which will be broadcast live at 8 p.m. ET, is expected to contain a number of "water cooler moments," according to executive producers John Cossette, of John Cossette Productions, and Ken Ehrlich, of Ken Ehrlich Productions.

"Every year, the challenge is to push the envelope in the staging and production of the Grammys," Ehrlich says. "For us, that's always secondary to the talent and their ability to deliver a great performance. The Grammys will

have many segments that combine artists that have some commonality and some that don't. By doing that, we promote this kind of 'community of music' that we all share."

This year's performances will bring together U2 and Mary J. Blige, Faith Hill and Keith Urban, Christina Aguilera and Herbie Hancock, and Jamie Foxx and Kanye West. There also will be performances by Bruce Springsteen, Coldplay and Mariah Carey, who will be joined by Hezekiah Walker & Love Fellowship Choir.

Additionally, Cossette and Ehrlich are excited by a Sly & the Family Stone tribute that will feature Aerosmith's Steven Tyler and Joe Perry, the Black Eyed Peas' Will.i.am, Maroon5, Joss Stone, Robert Randolph and John Legend.

And then there is the technically challenging pairing of the always animated Madonna and the literally animated Gorillaz.

"We had to add a day of tech time to make this work," Cossette says of the Gorillaz/Madonna pairing. "Right now, we are expecting north of 20 total performances."

Recording Academy president Neil Portnow says music is "the critical and most important element of any year's presentation. We want those Grammy moments, where you have an element of the performance that is unique and that might be unexpected, instructive and educational, that connects the dots between generations and genres and sees musicians really stretch and take chances on our stage."

Though the producers would not reveal any visual details about the set, Cossette says that 275,000 pounds of scenery will hang from the ceiling of the Staples Center, and more than 900 computerized lights and 50 high-definition projectors will be used for the show.

There is no obvious theme to the telecast nor a designated host, because, Ehrlich says, "the fewer rules and constraints will give a freshness to the show."

One of the production twists will see some artists introducing their own performances through previously taped segments.

Confirmed presenters include artists Big &

Rich, Michael Bublé, Common and Ludacris; actors Tom Hanks, Matt Dillon and Terrence Howard; and last year's Grammy host Queen Latifah.

While final production elements are still coming together, many of this year's official Grammy sponsors unveiled their music-oriented campaigns weeks or months ago. Partners include Dr Pepper, Heineken, Cadillac, Verizon, People magazine, Yahoo Music, Westwood One Radio, XM Satellite Radio, Hilton Hotels and Continental Airlines.

Verizon kicked off its second annual Grammy partnership by sponsoring the Grammy Charity Holiday Auction on eBay from Nov. 28 through Dec. 8.

The telecommunications company has launched a special Web site exclusively for Verizon broadband subscribers that features such Grammy-oriented content as photos, trivia and a contest to win a trip to this year's show.

"Music is definitely an important area for us in terms of marketing and sponsorships because our customer base is so diverse and





THE GRAMMYS

PARTNERS HELP BUILD THE BRAND • BY JILL KIPNIS

music is so diverse," says Dana Moscato, senior manager of entertainment marketing for Verizon. "We will be involved with the Grammys up to at least 2008."

Yahoo Music and XM Satellite Radio are debuting exclusive content as first-time Grammy partners.

Yahoo is hosting the official Web site of the Grammys (grammy.yahoo.com).

In addition to news and updates the night of the show, the site has continually updated such features as "On the Rise," which focuses on this year's best new artist nominees through special interviews; "Dress Quest," about Kimberly Stewart's search for Grammy attire; and highlight clips from the last 30 years of Grammy telecasts.

The site will be promoted on Yahoo's home page, and there will be ad bumpers about it on the Grammy telecast.

"This partnership really fits in with what we are trying to do, which is . . . expose our users to great new music," says Dave Goldberg, head of music for Yahoo.

Similarly, XM will further its promotional goals as the official satellite radio network of the Grammys starting this year.

XM is creating the Grammy Radio channel (XM 200) for three days—Feb. 6-8. It will broadcast a variety of Grammy-related events including the Recording Academy's Salute to Classical Music lunch, the MusiCares Person of the Year Tribute honoring James Taylor and the pre-Grammy Clive Davis party—which is not associated with the Recording Academy. (For an exclusive interview with Taylor, see page 38.)

Scott Waltherman, executive producer of Grammy Radio for XM, says, "There are so many things that we can do in the coming years, including going back into their archives for programming."

Portnow says that though marketing and linking with corporate sponsors was one of his major goals when he became president of the Recording Academy three years ago, he looks beyond the financial and promotional elements that these partnerships bring to the organization.

"They create value for both entities," Portnow explains. "There's a thin line between commercial exploitation and things that are done in good taste. That becomes an interesting challenge, but an exciting one, because it means that what we are doing with corporate America for the most part is quite a bit different than the typical brand-to-brand associations."

This year's roster of sponsorship partners also includes Cadillac, which will serve as the official car of the Grammys for the second year running.

A limited number of 2007 Cadillac Escalades will be used to transport talent to Grammy events, and one will be auctioned at the MusiCares Taylor tribute.

More than 100 other Escalades—2006 ESVs—featuring distinctive Grammy badging will also be used for Grammy transportation. The cars will be available for sale at Cadillac dealerships in Southern California after the show.

Mike Jackson, general manager of GM's Western region, says the special Escalades the Grammys used last year were all sold three

weeks after the telecast.

"Associating with the Grammys allows us to showcase our products tied to an organization that has great prestige," Jackson says.

Heineken is partnering with the Grammys for the third time this year.

Using the theme "Think Green & Gold: Heineken Helps Keep the Music of New Orleans Alive," the brewing company will promote awareness of the hurricane-stricken city with a green carpet for arrivals Feb. 8 at the Staples Center and its Fais Do Do (a Cajun dance party) event Feb. 7 at the Henry Fonda Music Box Theater, which will feature a Mardi Gras theme and New Orleans musicians including the New Orleans Social Club.

Mike McCann, Heineken's director of integrated marketing, promotions and sponsorships, says the company is developing music as its main promotional platform.

He adds, "We share with the Grammys the sensibility of not being overly garish in how we brand."

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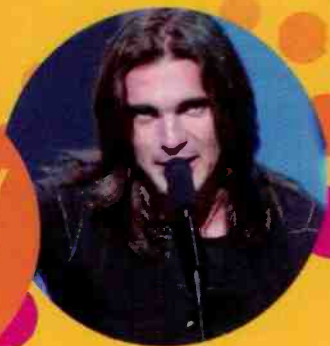
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FEBRUARY 11, 2006

MUSIC

COUNTRY BY PHYLLIS STARK

NAVARRE MOVES INTO MUSIC CITY

NASHVILLE—A little more than a year ago, Navarre Distribution set its sights on Music Row's flourishing independent label scene. The effort is paying off, with Navarre emerging as an important player here.

Although New Hope, Minn.-based Navarre first dipped its toe into Nashville's distribution waters in 2003 by partnering with Clint Black's Equity Music Group, the real action has come during the past 12 months, as Navarre partnered with four more Nashville labels. Dualtone Music Group, home to Chely Wright and the Greencards, signed a three-year deal with Navarre last September, switching from RED Distribution. Startups 903 Music, Midas Records and Aspirion Records have also come aboard.

The drive was spearheaded by Navarre VP/GM Bob Freese, who joined the company's distribution division, Navarre Entertainment Media, in December 2004.

"The independent distribution opportunity is bigger than ever in Nashville," he says, "and I believe that is where some of the greatest opportunities lie."

"The timing was perfect," Freese says of his company's Nashville push, which started not long after the impact of the Sony-BMG merger began to be felt here. "The consolidation of major labels creates opportunity."

Navarre and its affiliated labels have already achieved some strong success stories.

Equity act Little Big Town has sold 263,000 copies of its album "The Road to Here" since its release last October. The CD has been steadily selling more than 13,000 units per week since early November, according to Nielsen SoundScan. It is currently in the top 20 and rising on Billboard's Top Country Albums chart.

Meanwhile, Neal McCoy, the owner and flagship artist at 903 Music, has sold 144,000 copies of his "That's Life" **continued on >>p76**



Equity Music Group's pact with Navarre Distribution has led to steady sales for Equity act **LITTLE BIG TOWN**.

LATEST BUZZ

>>>VAN HITS THE ROAD

Van Morrison will play five dates in March supporting "Pay the Devil," his country album coming out March 7 on Lost Highway. The album features three originals and 12 covers, including his take on "Your Cheatin' Heart" and "Things Have Gone to Pieces." The tour starts March 3 at San Francisco's Masonic Hall. —Melinda Newman

>>>DISNEY NABS NESLER

Disney Music Publishing/Nashville has signed singer/songwriter Mark Nesler to its roster and acquired the rights to his Buna Boy and NEZ Music catalogs, which include more than 200 copyrights. He is the fifth songwriter signed to the newly opened Nashville division, and its biggest catalog acquisition to date. Nesler previously recorded for Asylum Records in the late 1990s. Among the hits he has penned are Tim McGraw's "Just to See You Smile" and two George Strait cuts, "Living and Living Well" and "Go On." —Phyllis Stark

>>>DUALTONE SIGNS DENNEN

Dualtone Music Group has signed singer/songwriter Brett Dennen to its artist roster. His first album for the label is due later this year. Dennen previously released a self-titled album on the California-based Three Angels & A Saint label. That album is now distributed through Flagship Recordings and Fontana Distribution. —Phyllis Stark

>>>SoCAL AWARDS DEBUT

The inaugural Southern California Music Awards will take place Feb. 11 at the Warner Grand Theatre in San Pedro, Calif. Statuettes will be presented in 26 categories. Performers will include such area musicians as Thunder Road, Eha, Swamp House and Corday. Legendary surf guitarist Dick Dale will also appear. A portion of the evening's proceeds will go to Right to Rock, a California nonprofit that provides funding for school music programs. —Melinda Newman

NAVARRE (cont.)

from >>p75

album since its release late last summer. Peaking at No. 8 on Top Country Albums, it is McCoy's most successful CD since 1997 when his former label, Atlantic, issued a greatest-hits set.

The figures for both acts are remarkable in the small-margin world of indie labels.

Equity president Mike Kraski says he has been "impressed from the beginning with the quality of [Navarre's] sales and distribution staff. It's competitive with any of

label scene, which has been booming with startups of late, some more successful than others.

"The opportunities for independents have grown dramatically," Spielberg says.

Another factor behind the growth of indie labels in Nashville and Navarre's affiliations with them has been what Freese calls the "quality" of artists now available to these independent labels. Many of the new indies, he notes, are signing such established

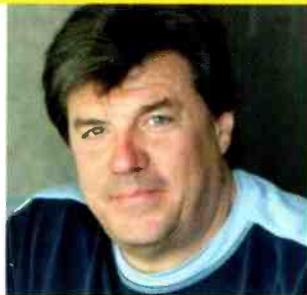
In deciding which labels to take on distribution for, Freese says he primarily looks for "the infrastructure that's in place, and that's usually human resources—who's at the helm and what kind of experience they've had in Nashville."

He also scrutinizes business plans. "We're trying to build a quality repertoire of labels [in Nashville], so it's most importantly [about] what kind of marketing plans they have in place."

Freese says having a suc-

'The independent distribution opportunity is bigger than ever in Nashville.'

—BOB FREESE



the major labels, and many of them have come from the major labels. The follow-through is tremendous."

Asked if having the Navarre reps working more country product now than just Equity's helps or hurts his business, Kraski says, "It's my job to make sure it doesn't dilute" Equity's share. But he thinks it is more of an advantage than a downside. "There is always strength in numbers," he says. "We independents have to stick together."

Neal Spielberg deals directly with Navarre—and other distributors—in his capacity as president of Nashville-based Spielberg Consulting. Clients for his sales, marketing and distribution consulting firm include several of the Navarre-distributed indie labels. His view of Navarre is that the company "has done a fabulous job in supporting [its] Nashville labels . . . They've gotten the job done in a very professional way."

Spielberg is also impressed with how much the distributor has ramped up its Nashville presence during the past year. That has been helped along, he says, by the growth of the Nashville indie-

artists as McCoy, Collin Raye (Aspiration) and Travis Tritt (expected to sign with startup Category 5 Records shortly). Such artists, he says, "can't find any room at the majors. So we're getting quality, proven artists" with established fan bases.

Freese also thinks artist mentalities about majors vs. independents have changed. "The artists themselves recognize that they can get their product in Wal-Mart through an independent distribution company as well as a major."

It is not surprising that the man behind Navarre's Nashville push is a Music Row veteran. Although based in New Hope, his background includes a stint in Nashville, where he was VP of sales and marketing at Liberty Records (now Capitol Nashville) from 1991 to 1994. And he has been developing relationships here for years. He founded and ran Cleveland-based FreeFalls Entertainment in 1999, which released numerous country albums by such acts as Willie Nelson, Lee Greenwood and Highway 101.

"I'm really comfortable with the people there," Freese says of Nashville. "The music community has always really supported each other there." . . .

cessful record is "not about major or independent, it's about the marketing plans and the support you're going to be able to deliver to back [up] radio and CMT and everything else."

Navarre distributes its releases to more than 18,000 retail and distribution center locations in the United States and Canada.

Freese plans to continue building the company's country presence and possibly open a branch office to augment the one staffer already based here. He hopes to have seven or eight country labels signed up by the end of this year. Meanwhile, he is also looking toward Nashville's contemporary Christian music industry.

Country and Christian, he says, "have never really flourished in the indie sector" before now, mostly because they have been largely untapped markets.

With any luck, he plans to change that.

"Neal McCoy and Little Big Town's success here has really raised a lot of eyebrows in Nashville and also in retail that an independent can really deliver the music," Freese claims. "That's certainly helped our cause." . . .



The Beat

MELINDA NEWMAN mnewman@billboard.com

Sometimes, Best New Artist Is Truly A Winner

Every year, one of the most heavily debated Grammy Award categories is that of best new artist. While all of this year's candidates—Ciara, Fall Out Boy, Keane, John Legend and Sugarland—are worthy entries, there really should be no doubt that Legend is going to take home the award.

We looked at the best new artist recipients during the past 30 years and the list shows only two jaw-dropping choices: Starland Vocal Band (1976) and Debby Boone (1977).

However, that is in part because Milli Vanilli, which won in 1990 and had its Grammy revoked, has been wiped right off the Grammy Web site. There is simply no best new artist category listed for 1989 (the year that was honored at the 1990 ceremony).

In what is clearly the Grammy equivalent of a marriage annulment, it is as if the award just did not even exist that year: "Oops! We forgot to give that one out!"

There are some amazing artists who have surfaced during the last 30 years, who, in hindsight, surely should have won, including Madonna, U2, R.E.M., Garth Brooks, Eminem, the Fugees and John Mayer.

Additionally, Grammy voters have routinely ignored certain genres.

Despite several country booms and the development of truly talented superstars in the format in the last 30 years, the only country artist who has won is LeAnn Rimes (1996). On a very fringe tip, some may include Shelby Lynne (2000). The only rap artist, if we want to consider her more rap than R&B, who has won is Lauryn Hill (1998).

Lynne's and Hill's wins bring up another sore point. Although the definition of the award is broad enough to include an artist's breakthrough effort, it really should not. For example, as talented as she is, it is just not right to have someone like Lynne win best new artist after releasing albums for more than a decade.

Additionally, artists who lead other acts, like Hill and the Fugees, should not be eligible when they put out a solo effort. If taken to its extreme, Tom Petty could have been nominated for his solo debut, "Full Moon Fever," in 1989, or Don Henley in 1982 for "I Can't Stand Still." As much as we love Gwen Stefani, the voters were right not to nominate her for best new artist.

Looking over the list, several artists peaked commercially with the effort that lead to their Grammy win, including Paula Cole (1997), Marc Cohn (1991), Arrested Development (1992), Christopher Cross (1980) and Hootie & the Blowfish (1995).

Which brings up an interesting point: How do you determine who is the best new artist? Is it the act that has put out the best release that year among the contenders or the one that shows the most promise for a long-term career?

All we know for sure is that one only has to look at this year's top overall nominee, Mariah Carey, to know the voters certainly got it right in 1990, when she was named best new artist.

Carey, along with Legend and Kanye West—whom it should be noted lost best new artist last year to Maroon5—each snared eight nom-

inations this year.

Two other career artists who stand out among the past best new artist winners are Sheryl Crow (1994) and Alicia Keys (2001).

While we have already pegged Legend to take home the best new artist trophy on Feb. 8, we also expect Carey to take home the statue for record of the year for "We Belong Together."

Carey also deserves album of the year for "The Emancipation of Mimi," but that may go to Grammy fave U2 for "How to Dismantle an Atomic Bomb."

For song of the year, we also expect U2 to get the nod for "Sometimes You Can't Make It on Your Own." . . .




ALICIA KEYS is among the more notable best new artist winners.

Alicia Keys Photo: Theo Wargo/WireImage.com

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Tozer Gets A 'Lift'

While the eight Grammy Award nominations John Legend received for his debut album "Get Lifted" have certainly raised his status, the profile of some of his colleagues has risen as well.

Songwriter/producer Dave Tozer, who worked on eight tracks on "Get Lifted," has inked a production deal with Sony Music Label Group that will see him producing and writing for acts across the record group.

Concurrently, he has renewed his worldwide co-publishing agreement with Famous Music Publishing. His Tozertunes Publishing was originally affiliated with Famous Music in March 2005.

Tozer's Sony Music pact is nonexclusive and covers all the Sony labels, including Sony Urban, Columbia and Epic. His most recent credits include songs for R&B singer Heather Headley, pop artist Natasha Bedingfield and British rapper/singer Estelle. Tozer is also working with another British newcomer on Sony, R&B singer Shean Williams. Williams and Epic's Bedingfield are the first Sony artists that Tozer is working with under his new production agreement.

"Dave's strength is in his writing and producing for a wide variety of artists," Famous Music president/COO Ira Jaffe says. "The fact that he's doing well in the urban arena and can work with an artist like Natasha bodes very well for him."

Sony Urban Music president Lisa Ellis calls Tozer an "exceptional musician and songwriter who has broken through with new and fresh music in a tough environment."

Tozer is also preparing to return to the studio in late February/early March to start recording Legend's sophomore set.

Among the "Get Lifted" tracks Tozer contributed to are "I Can Change" featuring Snoop Dogg, the Kanye West-produced "Let's Get Lifted" and "Stay With You," which received a Grammy nomination for best traditional R&B performance. That song was also heard last year on two TV shows, UPN's "Kevin Hill" and NBC's "Medium."

Tozer says he and Legend have a few songs from their "Get Lifted" collaborations that may be considered for Leg-



Songwriter/producer **DAVE TOZER** worked on eight tracks on John Legend's 'Get Lifted' album.

end's new album. Beyond that, nothing definite has been decided regarding the album's musical direction.

Tozer notes, however, that the pair approaches the creative process in "an organic way. He's more of a keyboardist; I'm a guitarist. But we're both songwriting aficionados. At the core, it has to be a moving song. Plus we like changes and moods in our music. We don't want to get bogged down in one bag."

Legend and Tozer have been writing together since they first met in 1998. South Jersey native Tozer was a studio musician in Philadelphia (where he remains based), and Legend was a student at the University of Pennsylvania. After meeting through a mutual friend, the pair began collaborating on demos. Tozer later became the guitarist/musical director of Legend's band before the latter signed with Philadelphia (where he remains based), and Legend was a student at the University of Pennsylvania. After meeting through a mutual friend, the pair began collaborating on demos. Tozer later became the guitarist/musical director of Legend's band before the latter signed with

As a musician, Tozer appeared on West's "Diamonds From Sierra Leone," which is up

for a Grammy for best rap song. Tozer was also a producer on another album that earned several Grammy nominations: the Luther Vandross tribute "So Amazing: An All-Star Tribute." He produced Legend's cover of "Love Won't Let Me Wait."

Tozer is managed by David Sonenberg of DAS Communications, whose clients include Legend and the Black Eyed Peas.

Tozer says that he and Sony began talking about a possible production association last March. "Working with John helped put me on their radar," he adds. "This is a very appealing opportunity at this stage in my career, giving me the chance to branch out and utilize my diversity."

Other recent Famous Music signings include singer/songwriter P.J. Morton, production team the Co-Stars and SPK & Kyze, who wrote the reggaeton hit "Oye Mi Canto." Additional members of the company's urban division are Irv Gotti, Fred Jerkins, Busta Rhymes and Akon.



Nashville Scene

PHYLLIS STARK pstark@billboard.com

Highway To A Grammy

5-Year-Old Boutique Lost Highway Notches Its 44th Nomination

As Lost Highway Records marks its fifth anniversary this year, it is also celebrating a remarkable Grammy Awards achievement. Since its inception, the label has released 50 albums, and netted an astonishing 44 nominations.

It has also scored 11 Grammy wins, including album of the year in 2001 for the "O Brother, Where Art Thou?" soundtrack.

The label's diversity is reflected in its Grammy victories. It has seen winners in categories ranging from best male country vocal performance (Ralph Stanley) and best female rock vocal performance (Lucinda Williams) to best traditional folk album ("Down From the Mountain") and best historical album ("Night Train to Nashville: Music City Rhythm & Blues, 1945-1970").

Luke Lewis, co-chairman of Universal Music Group Nashville and president of Lost Highway, says the label is still endeavoring to "shatter that alt-country image that we started with." He has even considered signing some hip-hop artists that company execs consider "genius songwriters."

This year, the label goes into the Grammys with a nomination in the best country

collaboration with vocals category for "Dreams Come True," by Willie Nelson featuring Norah Jones.

Lewis thinks Lost Highway's Grammy track record is due to its roster. "We've just been blessed with these amazing artists," he says. "They all have a body of work that's been recognized by their peers."

Lost Highway is the current label home to Elvis Costello, Van Morrison, Nelson and Lyle Lovett (the last of whom in partnership with Curb Records) and the catalog of Hank Williams. There are also three artists who have been with Lost Highway since it started: Williams, Ryan Adams and Tift Merritt. More recent signings include Mary Gauthier, Golden Smog, Tim O'Reagan of the Jayhawks and Donavon Frankenreiter.

The Nashville-based boutique label launched in early 2001 by Universal Music Group Nashville in partnership with Island Def Jam Music Group.

Given its relatively small size, Lewis is surprised Lost Highway has kept up a pace of about 10 releases per year, although he notes with a laugh that the release schedule has been bolstered by the prolific Adams, who has been known to release three albums a year, and the almost equally prolific Nelson.

Lost Highway has been helped along in its Grammy quest by critical acclaim and hard touring on the part of its artists, many of whom Lewis describes as "iconic."

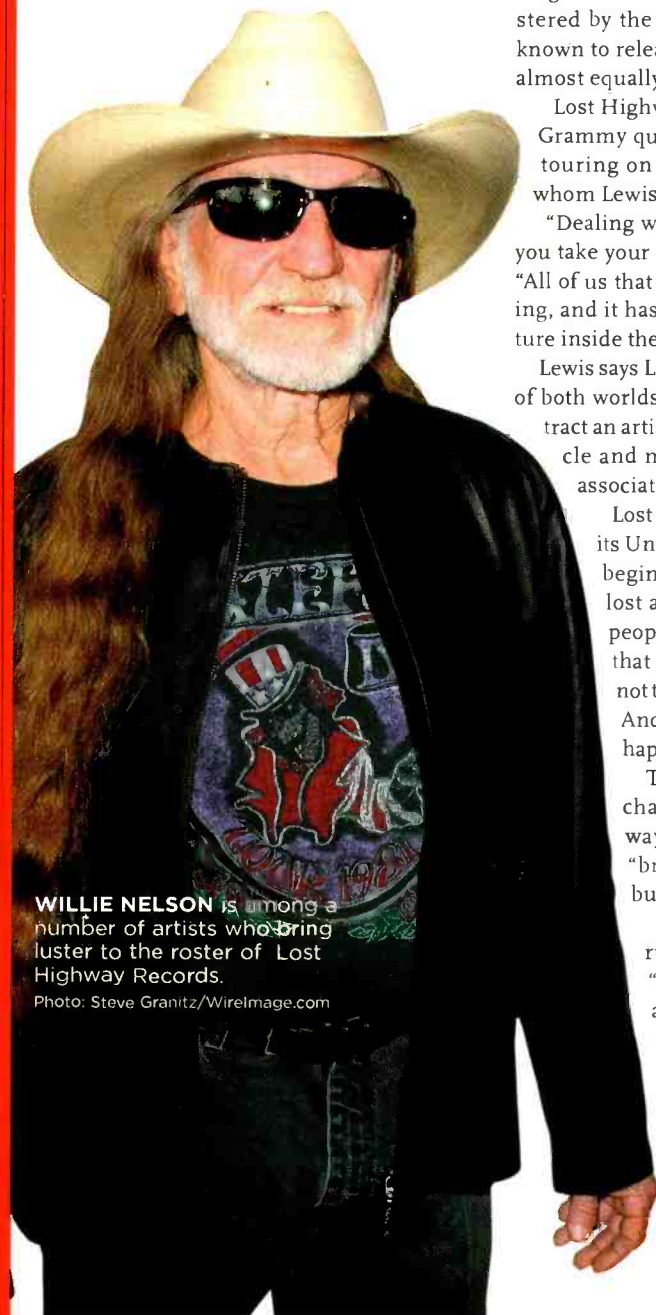
"Dealing with these kinds of artists makes you take your game to another level," he says. "All of us that work at the label have that feeling, and it has a way of creating a bit of a culture inside the label."

Lewis says Lost Highway has enjoyed the best of both worlds—the boutique feel that can attract an artist like Morrison—and the "muscle and money" that comes from being associated with a major.

Lost Highway has had the support of its Universal parent company since the beginning. "Thankfully, we've never lost any money," Lewis says. "When people say, 'How do you function in that huge environment?' [I say] 'It's not that tough if you don't lose money. And if you make some, everybody's happy and leaves you alone.'"

That is not to say it has not been challenging. Running Lost Highway, he says, sometimes feels like "breaking every rule in the music business."

His dream is to one day end his run having released at least one "classic" album from each of the artists. "Someday I'm going to be in a rocking chair—maybe sooner than later," Lewis says, "and I'll be able to say I got to work with Lyle Lovett and Willie Nelson and Lucinda Williams. I feel like the luckiest guy in the world."



WILLIE NELSON is among a number of artists who bring luster to the roster of Lost Highway Records.

Photo: Steve Granitz/WireImage.com



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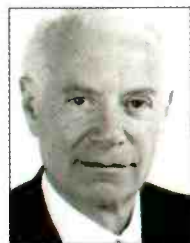
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KEYNOTES



Jason Fiber
President
Cordless Recordings



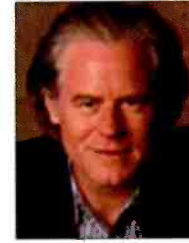
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Rhythm & Blues

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Who's Gonna Win?

Picking Favorites For The 48th Annual Grammy Awards

It is that time of year again: the countdown to the Grammy Awards.

As always, handicapping fever is in full bloom as industry pundits crowd TV screens, online sites and print publications with their predictions on this year's crop of likely winners. And, as always, there are still some musings as to who was not nominated and why. Among the R&B/hip-hop talents name-checked most frequently in that area are Scott Storch and Jermaine Dupri for producer of the year and Fantasia and The Game for best new artist.

In years past, I have steered clear of sharing my predictions. However, on this 48th Grammy go-round, I thought I would break that precedent.

But before I share my humble opinion, I would like to reveal the outcome of a straw poll I recently conducted. This totally unscientific but revealing survey of my kids, their schoolmates and other relatives—about 20 people—represented a snapshot of the consumer demos coveted by the music industry: preteens to young adults (12-25).

It probably comes as no real surprise that if this group were handing out Grammys, most of the statuettes would be bestowed on Kanye West, who is nominated for eight Grammys.

In the marquee categories (record and album of year) and two of the rap categories (best rap solo performance, best rap album), West emerges hands down as the winner via his No. 1 single "Gold Digger" and sophomore album "Late Registration." West's "Diamonds From Sierra Leone" lost out to Missy Elliott's "Lose Control" in the best rap song category while his collaboration with Common and John Legend ("They Say") under best rap/sung collaboration was trumped by Gwen Stefani's "Rich Girl" featuring Eve.

Fellow eight-time nominee and comeback diva Mariah Carey was shut out of the key categories in which she is nominated: record, album and song of the year. The straw poll recognized her in the best female R&B vocal performance category and best R&B song (both for "We Belong Together") as well as best contemporary R&B album ("The Emancipation of Mimi").

The Grammys' third eight-time nominee and West protégé Legend is another favorite among this group. He picked up nods for song of the year ("Ordinary People"), best new artist and best male R&B vocal performance ("Ordinary People"). Alicia Keys' "Unplugged" earned the singer/songwriter props for best traditional R&B vocal performance ("If I Was Your Woman") and best R&B album.

Destiny's Child weighed in with best R&B performance by a duo or group with vocals ("Cater 2 U"), while Damien Marley ("Welcome to Jamrock") is the hands-down winner in the best urban/alternative performance category. The Black Eyed

Peas walk away with best rap performance by a duo or group ("Don't Phunk With My Heart").

Here are my own predictions for the marquee and R&B/rap categories:

Carey (record of the year, song of the year, best female R&B vocal, best contemporary R&B album), Legend (best new artist, best male R&B vocal, best R&B song, best R&B album), Destiny's Child (best R&B performance by a duo or group), Keys (best traditional R&B vocal), Marley (best urban/alternative performance), West (best rap solo, best rap album), Elliott (best rap song, best rap/sung collaboration with Ciara on "1, 2 Step") and the Game featuring 50 Cent (best rap performance by duo or group for "Hate It or Love It").

And because I believe that West and Carey will split votes on album of the year, U2's "How to Dismantle an Atomic Bomb" will rise to the top.

We will see come Feb. 8.



KANYE WEST is Billboard's pick to win the Grammy for best rap solo performance and best rap album.

FOLK BY LARRY LeBLANC

Harmer Shows Her Range

Benefit Concerts Lead To A New Album For Singer/Songwriter

TORONTO—When Canadian singer/songwriter Sarah Harmer went into Reaction Studio here in July 2005 to record "I'm a Mountain," her first album in two years, she knew exactly what she wanted.

The project was recorded, mixed and mastered within a week. The brevity was in part due to the fact that Harmer and her band were coming off a tour where they had already worked up much of the material.

"There's nothing like confidence when you [are] in the studio," Harmer says. "We were feeling really good."

That confidence clearly shows. The album is garnering Harmer some of the best reviews of her career in the United States in such publications as Time and The New York Times.

Zöe/Rounder is hoping that advance word on the album, which comes out Feb. 7 in the United States, will translate to sales for the artist, who has been a critical darling in Canada for years.

Rounder GM Paul Foley is pleased "with the exceptional early media we've had." He adds, "We expect a very strong first week. We've also had a tremendous response from Borders, Barnes & Noble and all of the independents."

Foley cautions, however, that "there's not a radio single here." He says, "We have shipped the full-length album to radio. We think it will get a great response at Americana formats. We will let non-commercial stations gravitate to a track. We will also ship to folk and bluegrass formats."

The genesis of the album took shape last summer when the 35-year-old artist hiked and performed in southern Ontario with concert

proceeds benefiting an advocacy group trying to preserve the Niagara Escarpment that winds through the region.

"She had the confidence to put the songs onto the CD without much production," BBC2 announcer Bob Harris says. "The natural setting highlights the strength of the songs, and her great voice. She sounds as if she really has her heart in this album."

Harmer's manager, Patrick Sambrook of Eggplant Entertainment in Toronto, adds, "The album didn't come from a commercial place. It came from touring and getting great players together."

"I'm a Mountain" is the follow-up to Harmer's 2004 album, "All of Our Names." In Canada, the new album was issued Nov. 8 on Harmer's own Cold Snap Records, which is distributed by Universal Music Canada. As of Jan. 22, it has sold 25,000 copies, according to Nielsen SoundScan. The album comes out on Rounder March 6 in Europe.

"With this album, we expect to establish Sarah in the roots scene here," says Bert Pijpers, managing director of Rounder Europe.

Harmer's 2000 debut, "You Were Here," was first issued in Canada by Cold Snap, and was initially only available via mail order or at Harmer's shows. She financed the album herself without seeking major-label backing. Rounder and Universal Music Canada separately licensed her to their respective territories in 2000.

"You Were Here" has scanned 115,000 units in Canada and 74,000 units in the United States, making it her top-selling effort.

"I'm a Mountain" is centered on Harmer's observations on nature, relationships and human-



Latin Notas

LEILA COBO lcobo@billboard.com

GRAMMYS' LATIN GAP

These are the facts: Latinos are now the biggest minority in the United States.

Last year, music sales overall were down, according to Nielsen SoundScan, but sales of Latin music were up from the previous year by 12.6%.

Most major labels have Latin artists—from Frankie J to Shakira and Daddy Yankee—signed to their rosters, and reggaetón may have been the single most-talked-about musical trend of the year. So big was Latin music, that even the MTV Video Music Awards acknowledged its popularity, booking not one, but two Spanish-language performances for its 2005 awards show.

And yet, as of press time, not a single Latin artist is booked

to perform at the upcoming Grammy Awards (Christina Aguilera does not count).

Perhaps I am missing something, but it seems to me that it takes phenomenal effort to ignore such a humongous elephant in the living room.

Yes, we know Latin artists and Latin categories are not a priority for the Grammy ceremony. Save for occasional appearances—including Ricky Martin's now-fabled performance of "The Cup of Life" in 1999—Latinos have been largely out of the picture, limited to—in a good year—a single slot.

While that may have been acceptable 10 years ago, today it is anachronistic. And while certainly the Recording Academy needs to wake up and smell the

proverbial coffee (most of it comes from Latin America, we should note), we Latinos are also partly to blame.

Academy members, myself included, were flummoxed when we received a list of entries where many recordings were glaringly absent. In the tropical categories, in particular, it seemed like half the stars were AWOL. Entire catalogs, including that of Miami Records, which releases much of Colombia's fine salsa product, were not entered.

Then, there is the supremely annoying best Latin rock/alternative album category, which houses everything under the sun, from rock to alternative to rap to reggaetón. As a result, in a year that has seen urban Latin music flourish, the genre has



Jazz Notes

DAN OUELLETTE douellette@billboard.com

The Indies Have It

DIY Efforts Share The Spotlight For Grammys' Jazz Noms

Micro-indie and artist-run labels once again show their mettle in the Grammy Awards competition, in light of 2005's win by Maria Schneider. Her CD "Concert in the Garden" snared the statuette for best large jazz ensemble, making it the first Grammy-winning album that was not available on retail shelves. She sold it exclusively on her ArtistShare-powered Web site.

This year trumpeter Dave Douglas, who started his own Greenleaf Music label, is a best contemporary jazz album contender for his funky, electrified "Keystone." His stiffest competition comes from two Nonesuch recordings: "The Way Up" by the Pat Metheny Group and "Momentum" by Joshua Redman's Elastic Band. Expect Metheny to get the nod, even though Douglas' hip, imaginative music to accompany legendary actor Roscoe "Fatty" Arbuckle's silent films merits the trophy.

Bassist Dave Holland likewise ditched longtime label ECM in favor of his own Dare2 imprint,

on which he recorded his buoyant big-band album, "Overtime," distributed by indie Sunnyside Records. He deserves the Grammy for best large jazz ensemble album, even though another strong Sunnyside project—the Mingus Big Band, Orchestra & Dynasty's "I Am Three," released by the DIY Sue Mingus Music imprint—is up for the same award.

Sunnyside also boasts Luciana Souza's "Duos II" for best jazz vocal album, though the favorite is Dianne Reeves' "Good Night, and Good Luck" (Concord Jazz) from the George Clooney film of the same name. My vote goes to Dee Dee Bridgewater's French album "J'ai Deux Amours," recorded for boutique indie Sovereign Artists.

While Wynton Marsalis' "Live at the House of Tribes" (Blue Note) was particularly strong and will probably win, the Wayne Shorter Quartet's intrepid live outing "Beyond the Sound Barrier" (Verve) is most worthy of best jazz instrumental album. And yet another live outing (is there a trend here?), Sonny Rollins' "Without a Song—The 9/11 Concert" (Milestone/Concord), features a best jazz instrumental solo nomination. The saxophonist's exhilarating improvisation on the song "Why Was I Born?" will score the Grammy.

LATIN JAZZ MASTER: Nominated in the best Latin jazz album category for his "Time Was—Time Is" (O-Plus Music), *conguero* Ray Barretto shrugs at what he figures is his 11th or 12th Grammy Award nod.

"It's a momentary little joke you get when somebody takes notice," he says, noting that he figures he once won half a Grammy for a Latin jazz album he recorded with vocalist Celia Cruz.

Barretto feels truly honored in talking about another recognition: being named a National Endowment for the Arts Jazz Master at this year's International Assn. for Jazz Educators conference Jan. 13 in New York.

"I never expected it, because some people don't consider me a jazz artist," he says. "But I've always thought of myself that way, so this indicates the NEA sees my involvement in jazz seriously. To me jazz is the last bastion of honest music."

Barretto deems the Jazz Master accolade a once-in-a-lifetime triumph. "I might get nominated for another Grammy next year," he says, "but I'll never get nominated for a Jazz Master again."

Other 2006 Jazz Masters honored at IAJE included singer Tony Bennett, arranger/composer Bob Brookmeyer, keyboardist Chick Corea, clarinetist Buddy DeFranco, trumpeter Freddie Hubbard and artist manager John Levy. NEA chairman Dana Gioia presented the awards.

FACT FILE

Label: Zöe/Rounder (United States), Cold Snap (Canada)

Management: Eggplant Entertainment, Toronto

Booking: The Agency Group

Publishing: Pare Publishing (SOCAN)

Last album: "All of Our Names" (2004), 53,000 (in Canada)

Best-selling album: "You Were Here" (2000), 115,000 (in Canada)

ity. Whereas "Escarpment Blues" and "Salamandre" (written by friends Kate Fenner and Chris Brown) are specifically connected to Harmer's environmental advocacy, "Luther's Got the Blues" is a wry character sketch and "Goin' Out" was written for an AIDS vigil. There is also a fine cover of Dolly Parton's "Will He Be Waiting for Me?"

This month, Harmer, who is booked by the Agency Group, kicks off a 36-date North American tour. Included is a March 17 stop at the South

by Southwest Music and Media Conference in Austin. The leg will be followed by stints in Europe and Australia.

In explaining Harmer's mainstream popularity in Canada, Toronto booking agent Jack Ross of the Agency Group says, "Sarah's got indie credibility. She's a contemporary of bands like Broken Social Scene, Metric and the Arcade Fire. Meanwhile, a lot of the older singer/songwriter generation are fans of hers as well."

only two representatives in the Grammy nominations.

Finally, there is the insistence on nominating music no one has heard.

We are all for recognizing quality over sales, but turning such a blind eye to what people actually listen to results in nominations that are not only esoteric but also irrelevant.

So here we are, with an anemic Latin field and no Latin performers.

Granted, last year's Latin field was phenomenal—but what did we get?

Marc Anthony and Jennifer Lopez in a tacky boudoir scene.

Perhaps if Latins were more involved in the entire Grammy process such scenes would not ensue.

Why aren't labels submitting their product to the Academy? Some mistakenly think that submission to the Latin Grammys—which is an entirely different award process—automatically enters them into the Grammy Awards.

It should be noted that submitting music to the Grammys is free. The only excuse for not doing so is lack of motivation. If labels are not doing their job, Latin artists, songwriters and producers should shake themselves out of their stupor and submit their own material.

If the creation of an urban category is in order, members should be clamoring for it.

And if members do not feel adequately represented on the Grammy telecast, they should

also speak up, instead of griping among themselves.

The fact that the Latin Grammys exist should have no bearing on the existence or importance of the Latin categories of the mainstream Grammys, as some people have suggested to me.

The Latin Grammys honor material released worldwide; the Grammys honor U.S. releases and celebrate the music heard in the United States.

Latins represent 14% of the U.S. population. They are our prime time anchors, our Miss Americas, our attorney general and, increasingly, our musicians. They should be part of the Grammys. Pretending they are not important will not make them go away.



Conga player, composer and bandleader **RAY BARRETTO** has been named a National Endowment for the Arts jazz master.



KERRI MASON kmason@billboard.com

Awards Divide Dancefloor

An Annual Tale Of Purist Vs. Popster ... Maybe This Year Will Be Different

Nothing highlights the divisions within the dance music community more thoroughly than the annual announcement of the Grammy Award nominees. And no group has been quite so divided as the class of 2005.

In one corner, we have the pure of heart: the chart-flouting, music-first, dance/electronic careerists, for whom pop crossover success is neither a requirement nor a goal.

Grammy has not been historically kind to this crew. In 2000, for example, poster boy Moby shared the best dance recording category with bubble-pop outfits like Eiffel 65, Jennifer Lopez and Enrique Iglesias. All lost to Baha Men's "Who Let the Dogs Out." Woof.

On the far side of the ring are the pragmatists: the hit-hungry, radio-loving business people who see dance as stunted by its unwillingness to

embrace pop. But it does not do them any good to have pop stars like Cher, Britney Spears and Janet Jackson claim best dance recording prizes either, eclipsing artists groomed for dance-specific success: It seems a bit like letting pro athletes compete in the Olympics.

The twain shall never meet for these two groups, and last year, it did not have to. The best electronic/dance album category debuted, after years of lobbying by electro-stars like BT and the Crystal Method's Ken Jordan. Basement Jaxx won for the noisy, unapologetic "Kish Kash," and the purists seemed content, finally gaining a Grammy foothold.

Meanwhile, the 8-year-old best remixed recording, non-classical category chugged along as scheduled. It added soon-to-be Madonna producer Jacques Lu Cont to the pan-

theon of honored remixers, for No Doubt's "It's My Life." He joined Frankie Knuckles, David Morales, Club 69 (Peter Rauhofer), Hex Hector, Deep Dish, Roger Sanchez and Maurice Joshua, all of whom snagged golden gramophones for their work on major pop hits, pleasing the chart-watchers.

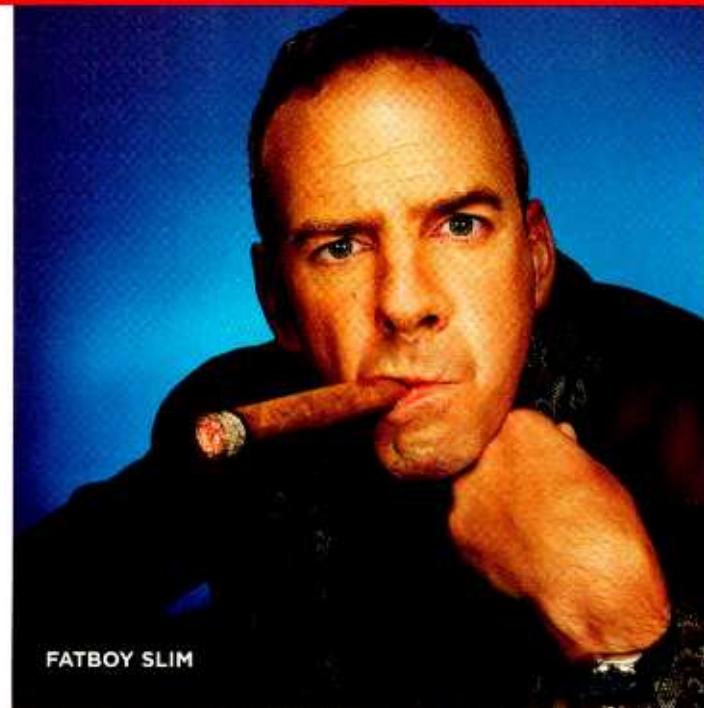
But this year, things are askew. It is flat-out impossible for a popster to win best dance recording. In fact, odds are that a regular dance hero could pull it off. Old-guard members the Chemical Brothers, Fatboy Slim and Deep Dish; new pioneer LCD Soundsystem; and classic band New Order are all nominated. Yes, Kylie Minogue snuck in there too ... but for a Scissor Sisters-produced track. Advantage: the electron-istas.

For best remixed recording, times have suddenly become tough for the pop apologists.

Lu Cont is nominated again, this time for the Killers' "Mr. Brightside," but his fellow nominees are head-scratchers: practically unknown "nu skool" breaks pioneer Adam Freeland, for a quirky Sarah Vaughan remix; Guetta & Garraud, for their underplayed rerub of Deep Dish's "Flashdance"; the overdue Louie Vega, for a compilation-only release (Curtis Mayfield's "Superfly"); and industrial mainstays Meat Beat Manifesto, for a Tower of Power remix, of all things. Advantage: Nobody. And that really is unfortunate, all metaphoric bouts aside.

It is great that best dance recording is finally honoring dance artists, not vacationing pop stars. And the new album category is long overdue and on the right track.

But the remixer category was always where we could



FATBOY SLIM

honor the producers who translated mainstream music into the utilitarian language of the dancefloor; studio wizards who used bombast and beats to illicit emotion rather than thought, which might be the essence of dance music.

It was also where we quietly paid tribute to overlooked heroes. Did Joshua win in 2003 for his classy Beyoncé remix alone, or also for 1988 underground classic "This Is Acid"? If Ralphie Rosario was nominated this

year, as he should have been, would it have been only for his delightfully catty Pussycat Dolls remix, or for the 1987 superclassic "You Used to Hold Me"?

By changing the nature of the category, the Recording Academy is eliminating dance's ability to honor its own and devaluing the power and complexity (or blissful, elusive simplicity) of a successful pop remix. Let's hope the stakes will return to normal with next year's nominees.

Fatboy Slim Photo: Timothy Saccenti



Global Pulse

EDITED BY TOM FERGUSON tferguson@eu.billboard.com

Rammstein's Grammy Nom Fires Up Universal

Company's German Subsidiary Stoked By Recognition For Incendiary Industrial/Metal Group

Rammstein's status as Germany's leading rock export of recent years is underscored by its Grammy Award nomination for best metal performance with "Mein Teil."

Since forming in 1994, the Universal Music Germany industrial/metal act has built an international cult following thanks largely to its—literally—incendiary live show featuring flame throwers and exploding stage gear.

"Mein Teil" is taken from the Berlin sextet's 2004 album, "Reise, Reise," released in the United States on Republic/Universal. According to Universal Music Germany, the album has shipped 1.5 million copies globally.

Universal Music Germany president/CEO Frank Briegmann says the label is "very proud" of the band's Grammy nomination. Through the years, he adds, Rammstein "has been

wowing fans around the globe by always setting new standards with their musical creativity."

Rammstein's new album, "Rosenrot," was released across Europe in October, and Universal reports total shipments in excess of 1 million. A U.S. release will follow in first-quarter 2006.

Rammstein is signed to BMG Music Publishing in Berlin.

—WOLFGANG SPAHR

BOLLYWOOD HEIGHTS:

Indian singer Asha Bhosle and U.S.-based Kronos Quartet will

present their Grammy Award-nominated Nonesuch set, "You've Stolen My Heart: Songs From R.D. Burman's Bollywood," at U.S. concert halls on the East Coast this spring. The record is up for best contemporary world music album.

Following shows last September in Los Angeles and San Francisco, veteran Bollywood film singer Bhosle is rejoining the foursome April 8 at Carnegie Hall in New York and April 9 at Berklee Performance Center in Boston. The dates were booked

through Kronos Quartet's San Francisco office.

"During Kronos' long association with us, they've been nominated for Grammys in a variety of categories, but never world music, so we're especially happy for them to receive this recognition," Nonesuch senior VP David Bither says. "It's a record of great wit and invention [and] also features one of the world's great voices."

The tribute to the music of Bhosle's late husband, R.D. Burman, was released globally in August 2005 and spent the next 20 weeks on Billboard's Classical Crossover chart.

—NIGEL WILLIAMSON

NEW BOUNDARIES: Another cross-cultural collaboration besides the Kronos Quartet/Asha Bhosle set is vying for the Grammy Award for best contemporary world music album.

South Africa's Ladysmith Black Mambazo won the best traditional folk album Grammy in 1987 with "Shaka Zulu" (Warner Bros.) and took the traditional world music album prize in 2004 with "Raise Your Spirit Higher" (Heads Up). This year the group is nominated with the Strings of the English Chamber Orchestra for "No Boundaries" (Gallo Record Company/Heads Up).

The project is the brainchild of Robert Brook, founder and director of South Africa's annual Music Is a Great Investment festival. The event brings together classical, indigenous and jazz acts from home and abroad. In 2001 and 2002 Ladysmith performed with the orchestra at the festival's shows in the South African capital of Pretoria. "The [idea of] the recording came directly out of those performances," Brook says.

"No Boundaries" features band-leader Joseph Shabalala's songs (published by Gallo Music Publishers) alongside compositions by Bach, Schubert and Mozart.

Ladysmith is touring America through April, followed by U.K. shows in May and June. All dates are booked through International Music Network.

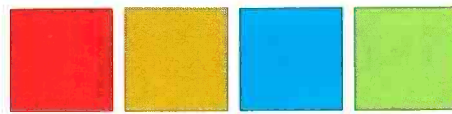
Gallo released the act's new album, "Long Walk to Freedom," Jan. 23 in South Africa; Heads Up is handling the set internationally. It features new recordings of Ladysmith songs with such guest vocalists as Melissa Etheridge, Emmylou Harris, Taj Mahal, Sarah McLachlan and Hugh Masekela.

—DIANE COETZER

FOR THE RECORD: Corinne Bailey Rae (Global Pulse, Feb. 4) is signed as a songwriter to Global Talent Publishing U.K.



REVIEWS



SPOTLIGHTS

Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or *Billboard* chart potential.

ALBUMS

ALBUMS



BETH ORTON
Comfort of Strangers
Producer: *Jim O'Rourke*
Astralwerks
Release Date: *Feb. 7*
With "Comfort of Strangers," her first

record in nearly four years, Beth Orton shakes off any remaining rave dust from her early collaborations with William Orbit and the Chemical Brothers. The U.K. singer/songwriter instead enlists eclectic indie icon Jim O'Rourke as producer, and the result is a lovely set of pop-flavored neo-folk. Even at its most languid, Orton's voice has always suggested hidden reserves of strength, and the new songs' more traditional structures showcase that backbone. So do her lyrics: "I think I'm gonna cry/But I'm gonna laugh about it all in time," she sings in the one-of-those-days lament "Shopping Trolley." As Orton wrestles with uncertainty, hypocrisy and heartbreak, the mood ranges from wistful ("Absinthe," "A Place Aside") to anthemic ("Heart of Soul"). But in the end, you know she is going to be OK.—*JM*



BELLE & SEBASTIAN
The Life Pursuit
Producer: *Tony Hoffer*
Matador
Release Date: *Feb. 7*
Belle & Sebastian received a shot in the arm with 2003's "Dear

Catastrophe Waitress." Long having revealed in a mix of precious arrangements and sly lyrics, the expectations ensured the album's cynicism arrived like a sucker-punch. That set also re-established Stuart

Murdoch as the voice of the group and added some vigor to the band's chamber pop. "The Life Pursuit" continues B&S' growth into more of a timeless pop act, its wry eye toward U.K. life refocused into tighter, swifter arrangements. There is upbeat confidence from the start, as the band explores funkier, glammier material. Opener "Act of the Apostle" is a glistening blend of keyboards and harmonies. Other standouts include the sharp "White Collar Boy" and swinging "Dress Up in You."—*TM*



MYLO
Destroy Rock & Roll
Producers: *various*
Breastfed/RCA
Release Date: *Feb. 7*
Whether or not Mylo destroys rock'n'roll is beside the point. With

his debut album, originally released in the United Kingdom on his own label in 2004, Scottish DJ/producer Myles MacInnes has re-energized dance/electronic music. Though far from groundbreaking, "Destroy Rock & Roll" spotlights an artist who has a knack for cleverly referencing music that has come before, from Kim Carnes and Prince to Daft Punk and Röyksopp. In Mylo's world, orchestral movements cavort with electro hijinks. Melodic opener "Valley of the Dolls" could very well be the soundtrack to the sun rising, while "Muscle Cars" recalls '80s Italo-disco. The cream of this ass-kicking collection is "In My Arms," a melancholic slab of synth swirls, warm beats and "Bette Davis Eyes." Also included is British hit "Doctor Pressure," which effortlessly mashes up Miami Sound Machine's "Dr. Beat" and Mylo's own "Drop the Pressure."—*MP*

SINGLES



RIHANNA SOS (4:01)
Producer: *Jonathan Rotem*
Writers: *J. Rotem, E. Bogart, E. Cobb*
Publisher: *not listed*
Def Jam (CD promo)
Nike's new spokes-

model Rihanna needs little "SOS" to get her name back atop the charts. This song is featured in her ad campaign, and it is so immediately adhesive and begging for party-time play that that rare can't-miss quality abounds. It does not hurt that "SOS" cleverly samples Soft Cell's 1982 classic "Tainted Love" (how did it take more than 20 years for that to happen?), adding a throwback urgency and a fun, throbbing beat that works beautifully with Rihanna's quick turns of phrase. Previous single "If It's Lovin' That You Want" failed to garner the heat of last year's Caribbean-flavored debut, "Pon De Replay," which practically made the 17-year-old from Barbados a revolution. "SOS" weaves its spell without the reggae, displaying the young

singer's versatility. A major talent is brewing.—*CT*



GWEN STEFANI
Crash (4:06)
Producer: *Tony Kanal*
Writers: *G. Stefani, T. Kanal*
Publishers: *Harajuku Lover/Pirate Ship (ASCAP)*

Interscope (CD track)
The record-setting sixth single from Gwen Stefani's triple-platinum "Love. Angel. Music. Baby." returns the pop princess to her sing-songy nursery school persona, after a couple of truly musical moments with "Cool" and "Luxurious." But as juvenile as "Crash" is, it is also clever and catchy enough to become an instant anthem for top 40 disciples. For those looking beneath the surface, Stefani offers a shrewd shout-out here to everything from Midnight Star's "Operator" to 2 Live Crew's "Me So Horny," along with other cunning '80s references. Warning: impossible to dislodge from the brain once inserted.—*CT*

ROCK

RICHARD THOMPSON
RT: The Life and Music of Richard Thompson
Producers: *various*
Free Reed

Release Date: *Feb. 7*
★ Richard Thompson generally deals in degrees of greatness, so it is easy to take the songwriter for granted. Yet Thompson's prolificacy makes the five thematically organized CDs here (six, if you include the mail-in bonus disc of other archival recordings) difficult to tackle. Die-hards will wonder where to begin: the disc focusing on epic guitar solos? The fan-selected "essential" collection? Or the compilations of sessions, covers, tales and traditional songs? More casual fans, overwhelmed by so much new material (or at least unfamiliar renditions) will take one look at this imposing wealth of tracks and wonder where it all ends. But "RT" is not meant for occasional fans, even if they would surely get a kick out of the giddy kiddie history lesson "Alexander Graham Bell" or Thompson's cover of "Oops!... I Did It Again." Rather, it is intended for the faithful collectors who catch every show, compare versions, will not mind the varying sound quality and feel an almost familial affinity for the self-deprecating performer whose modesty is constantly undermined by his prodigious playing and musical and lyrical wit.—*JK*

KT TUNSTALL
Eye to the Telescope
Producer: *Steve Osborne*
Relentless/Virgin
Release Date: *Feb. 7*

▶ Though her single "Black Horse & the Cherry Tree" has stormed to No. 1 on *Billboard* Radio Monitor's Triple-A chart, U.K. folk-pop sensation KT Tunstall has yet to ride into the mainstream. That should change with the release of her debut, "Eye to the Telescope," which offers a delicious blend of acoustic guitar, raw grooves and sublime melodies. Tunstall has a stunning, sultry voice full of life and longing. From perfect pop hooks ("Suddenly, I See") to Björk-ish lullabies ("Silent Sea"), she adds her own earthy edge to the realm of female guitar

pop. "Black Horse" cooks a raw blues riff into a dance groove with a roaring singalong chorus; the layered harmonies on "Heal Over" are riveting. There are also several soulful ballads perfectly suited to coffee shops and latté lovers. America, what are you waiting for?—*SP*

THE MINUS 5
The Gun Album
Producers: *Scott McCaughey, Kurt Bloch*
Yep Roc
Release Date: *Feb. 7*

★ The Minus 5's seventh album belies the modest beginnings of the band, still run in ever-enterprising fashion by Scott McCaughey. The idea: recruit some formidable talent (Peter Buck, Ken Stringfellow, members of Wilco and the Decemberists) to act as session players and bring to life his endearingly sarcastic rock songs. Such sidemen would not respond as quickly to the casting call if McCaughey's writing wasn't so consistently captivating—check the bouncy, Zombies-ish "Rifle Called Goodbye," the whiskey-thrashed "Aw Shit Man" and the electro pop oddity "Hotel, Senator" for proof. A good-time, classic rock feel permeates them all. Even the touching ballad "Cemetery Row," sung by the Decemberists' Colin Meloy, gets the point across: Everything is alright; let's party and play some rock'n'roll.—*TC*

IN FLAMES
Come Clarity
Producers: *various*
Ferret Music
Release Date: *Feb. 7*

★ Swedish godfathers of melodic death metal In Flames deliver a blitzkrieg of guitars on "Come Clarity." The dual-axe attack of Jesper Strömblad and Björn Gelotte leads cuts like thrashy opener "Take This Life" and shout-out anthem "Scream." Bassist Peter Iwers and drummer Daniel Svensson hold down the bottom with a coordinated stampede of beats (see "Pacing Death's Trail"). The galloping charge does halt for the acoustic-driven title track and "Dead End." Genre boundaries are ignored on the latter, which

features Swedish pop singer/songwriter Lisa Miskovsky. The album closes with the contemplative "Your Bedtime Story Is Scaring Everyone," on which the static from a TV set chatters against a bare melody.—*CLT*

HIP-HOP

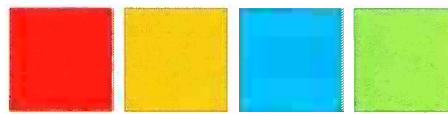
DEM FRANCHIZE BOYZ
On Top of Our Game
Producers: *various*
So So Def/Virgin
Release Date: *Feb. 7*

▶ By focusing less on lyrical content and more on getting bodies on the dancefloor, Dem Franchise Boyz have helped spur the recent rise of club-oriented rap songs. Whether it is beneficial or not is still up for debate. But on "On Top of Our Game" (co-executive-produced by Jermaine Dupri), the Atlanta-bred foursome continues to do what works for them, generating more energetic tracks akin to "White Tee" and "I Think They Like Me," featuring Dupri, Da Brat and Bow Wow, a former Hot R&B/Hip-Hop Songs No. 1. Logically, production here favors uptempo whistles and boom-boom claps with not much variation, but Houston rapper Bun B ("My Music") and crooner Trey Songz ("Freaky As She Wanna Be") add much-needed diversity. While the songs become monotonous after a while—they are either "posted on the block" or detracting "haters"—they do get the job done.—*CH*

POP

JACK JOHNSON AND FRIENDS
Sing-a-Longs and Lullabies for the Film Curious George
Producers: *Robert Carranza, Jack Johnson*
Brushfire
Release Date: *Feb. 7*

▶ At a recent screening of "Curious George" packed with kids and their parents, the lack of excited laughter and howls was unbearable. This crowd was not buying the far-from-curious storyline. But the soundtrack, well, that was another story. Walking out of the theater, it was endearing to hear some singing **continued on >>p84**



SINGLES

from >>p83

the title of the buoyant track "Upside Down" over and over again. Indeed, "Upside Down" is one of those one-listen songs, with Jack Johnson offering a relaxed, in-the-sun delivery. On this soundtrack, he is joined by a handful of musician friends, including Ben Harper and G. Love. Highlights include a cover of the White Stripes' "We're Going to Be Friends" and "The Three R's," which is Johnson's reworking of the "Schoolhouse Rock" staple "Three Is a Magic Number." In Johnson's hands, it becomes a protect-the-environment anthem. Nice job.—MP

SARAH HARMER I'm a Mountain

Producer: Sarah Harmer
Cold Snap Records/Zoë/
Rouder

Release Date: Feb. 7

★ Somewhere on the way to recording her fourth solo album, Sarah Harmer found her inner Emmylou Harris. The Canadian singer/songwriter's "I Am a Mountain" is an acoustic home-brew of influences: a handful of family farm roots, a cup of bluegrass inspiration and a few dashes of pop experience. Harmer's winsome vocals recall Harris at times; recording with friends and family (including dad Clem) adds homespun authenticity. First single "I Am Aglow," "Luther's Got the Blues" and the title track bubble like a fresh mountain spring. "Oleander," a song she has been toying with since 2000, is tender and feels right in this spare setting, while a closing cover of Dolly Parton's "How Deep in the Valley" is cozy and welcome. Harmer's ongoing personal discovery has been a joy through these past few years, and this latest turn is no different.—BAJ

LYNN MILES

Love Sweet Love

Producer: Ian LeFeuvre
Red House

Release Date: Feb. 7

★ Canadian songbird Lynn Miles sings lusciously on her fifth country-tinged, folk-pop album. Smart lyrics abound as she expounds on love lost and gained, sketched with dark hues and rising tempos. The haunting loneliness that prevails here finds its best expression on two road tunes, "Night Drive" and the upbeat "8 Hour Drive," supported by producer Ian LeFeuvre's down-home banjo picking. Other highlights include the guitar-strummed rhythmic opener "Flames of Love" and the title cut. The first, inspired by Sufi poetry, posits a deep love of saints, heroes and martyrs who take risks in the flames of desire in the face of cynics and doubters; the second, partially informed by the Sept. 11, 2001, cell phone calls to loved ones from hijacked planes, affirms the pain and pleasure of "sweet love."—DO

ELECTRONIC

PREFUSE 73

Security Screenings

Producer: Scott Herren
Warp

Release Date: Feb. 7

▶ A companion of sorts to last year's "Surrounded by Silence," this new Prefuse 73 offering eschews its predecessor's slew of hip-hop guest spots in favor of the idiosyncratic electronica for which the group is best-known. A disjointed affair on first listen, "Security Screenings" eventually reveals itself as the mirror image of main man Scott Herren's multiple musical personalities. Tracks like "When the Grip Lets You Go" and "Matrimoniods" are refreshingly rough around the edges, while two versions of "With Dirt and Two Texts" beam the same

warm melody through cut-up beats that are alternately jazzy and club-friendly. The old movie samples are distracting, and contributions from members of Four Tet and TV on the Radio do not leave much of an impression. But when Herren is left to his own devices, his rattling of electronica's rusty cage makes a singular sound.—JC

LATIN

INDIA

Soy Diferente

Producers: various
SGZ/Univision

Release Date: Jan. 31

On her first album for SGZ, India more than hints at being unique, as she states in album title "Soy Diferente." The promise is fulfilled at times, most prominently on the title track, a mix of salsa and reggaetón featuring up-and-coming reggaetón artist Cheka. Catchy, danceable and distinctive, it brings together the street sensibility of producer Sergio Geroge with India's still-powerful, multi-octave vocals. The momentum is also there in the cumbia-imbued "Bugarrón" and "Cuando Hieres A Una Mujer," featuring a singing Ivy Queen. The romantic "No Es Lo Mismo," a duet with Tito Nieves, floats thanks to the beautiful harmonies. But the album often drags, with romantic tracks sounding like they have been forced to adhere to midtempo salsa beats. Despite its name, this is not all that different from other romantic salsa product.—LC

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THIS WEEK ON
com

ADDITIONAL
REVIEWS:

- Brother's Keeper, "Beyond Beautiful" (Training Union/Ardent)
- Syd Matters, "Syd Matters" (v2)
- Shelley Short, "Captain Wild Horses" (Hush)

POP

THE PUSSYCAT DOLLS

FEATURING WILL.I.AM

Beep (3:49)

Producers: Will.i.am, Ron Fair
Writers: W. Adams,

K. DioGuardi, J. Lynne

Publishers: various

A&M (CD promo)

The "Beep" in the Pussycat Dolls' third single refers to the frequency with which the naughty lyrical bits are censored. How scandalous! Even if it were not such a cheap gimmick to draw attention to the song's faux audacity, there would be enough reasons to question this disposable composition. With a rap from Will.i.am, a staccato Destiny's Child-like verse, a (likable) chorus and a sample from ELO wedged in, "Beep" is a series of car-crash nonsequiturs. "Don't Cha" and "Stickwitu" were surprise hits because of their instantaneous melodic charms. "Beep" tries to check off every novelty du jour, all in less than four minutes—and it ends up sounding like most everything else today: clichéd and overwrought by production. We had higher hopes.—CT

MORNINGWOOD Nth

Degree (3:00)

Writer: Peter Yanowitz

Producer: Gil Norton

Publisher: not listed

Capitol (CD promo)

★ Morningwood's eyebrow-raising band name seems to work. Its self-titled debut is climbing Billboard's Top Heatseekers chart, and has entered The Billboard 200. Aiming for grittiness, this sexed-up troupe from New York pours shots of stadium rock and retro pop into a glammed-out, hipster cocktail, mixed by Gil Norton (Pixies, Foo Fighters). To prove it is serious, an eye-catching lead singer named Chantal is said to regularly strip onstage. Leadoff single "Nth Degree" kick-starts with a disco-rock spelling bee that shouts out the group's name, just in case you missed it, then elevates into a wild bubble gum chorus that marries Cheap Trick with Gwen Stefani. It is loud, upbeat and catchy, and has already made noise at modern rock; adult top 40 is next. Even when the throwback thrill is gone, Morningwood maintains.—SP

COUNTRY

DIERKS BENTLEY Settle

for a Slowdown (3:36)

Producer: Brett Beavers

Writers: B. Beavers,

T. Martin, D. Bentley

Publishers: Sony/ATV Tree/

Goldwatch (BMI), Sony/ATV

Cross Keys (ASCAP)

Capitol (CD promo)

▶ There have been a million songs about a woman leaving her man brokenhearted, but Dierks Bentley's latest serves up that scenario with a creative lyric that finds a fresh way of saying what we have all heard before. Penned by Brett Beavers, Tony Martin and Bentley, this paints a picture of a man standing in the rain, watching as his loved one pulls away. He knows he cannot hold her back, but just hopes he will see brake lights indicating that she at least paused for a moment before leaving him behind. Just knowing she hesitated would be a measure of comfort, but it is not to be. Bentley turns in a beautifully measured, thoughtful performance that oozes hurt tempered with reluctant resignation. It is another strong single in a career that is sizzling.—DEP

R&B

LL COOL J FEATURING

JENNIFER LOPEZ Control

Myself (3:56)

Producer: Jermaine Dupri

Writer: not listed

Publisher: not listed

Def Jam (CD promo)

During the past 10 years, LL Cool J has lured ladies with his suave rhymes and proved his lyrical agility on hardcore rap joints. Now he wants us to boogie like Madonna, complete with pounding bass and synthesized chords. "Control Myself" is the techno-inspired lead single from his 11th album, "Todd Smith" (Def Jam). This song tries to capitalize on the recent surge of dance-oriented rap tracks, but while LL's delivery is still potent, his lyrical savvy has clearly deteriorated ("You know I know you like it/Let me hit you on your Sidekick"). And of all the talented singers available, he elects Jennifer Lopez and her dissonant vocals? The pair caps things off with the meaningless phrase "za-za-

za-za," (think Gwen Stefani's "b-a-n-a-n-a-s"). But such simplified ditties admittedly tend to propel these types of songs up the charts.—CH

ROCK

DAVID GRAY Tell Me

Something (Hospital

Food) (4:45)

Producers: various

Writers: Gray, Malone

Publishers: various

IHT/ATO/RCA (CD track)

▶ A waterfall of synths and jangly guitars tee off "Tell Me Something (Hospital Food)," the follow-up to David Gray's triple-A chart-topping "The One I Love," his first since the career-defining "Babylon" in 2000. Easy-rolling and understated, "Tell Me Something" showcases Gray's instantly recognizable vocals and a chorus that quickly gets under your skin and stays there. With bells that would make Phil Spector sit up and smile, the nuanced arrangement winds up like an ambulance siren. Double-digit weekly spins in numerous major and large markets have already garnered a No. 17 debut on Billboard Radio Monitor's Triple-A chart. Adult top 40 has every reason to search out parallel inroads.—PH

DEPECHE MODE Suffer

Well (3:49)

Producer: Ben Hillier

Writers: Gahan, Eigner,

Phillpot

Publishers: JJSR/Universal

Mute/Reprise (CD track)

▶ Depeche Mode's 2005 album "Playing the Angel" is a welcome return to "Violator" glory days with such standout tracks as the David Gahan co-penned "Suffer Well." The opening '80s-inspired electro-pop sounds are quickly overruled by dark, brooding guitar—a familiar template that fans love, triggering all the feelings of trauma and despair that were not as present in previous recent albums. Multilayers of synth electronica create a pulsating beat, adding to the fervor and drama and making "Suffer" a definitive return to form. Throw in such foreboding lyrics as "An angel led me when I was blind/I said take me back I've changed my mind," and a moody Mode classic is born.—KT

LEGEND & CREDITS

EDITED BY JONATHAN COHEN (ALBUMS) AND
CHUCK TAYLOR (SINGLES)

CONTRIBUTORS: Troy Carpenter, Leila Cobo, Jonathan Cohen, Paul Heine, Clover Hope, Barry A. Jeckell, Joshua Klein, Todd Martens, Jackie McCarthy, Dan Ouellette, Michael Paoletta, Sven Philipp, Deborah Evans Price, Chuck Taylor, Christa L. Titus, Kristina Tunzi

PICK ▶: A new release predicted to hit the top half of

the chart in the corresponding format.

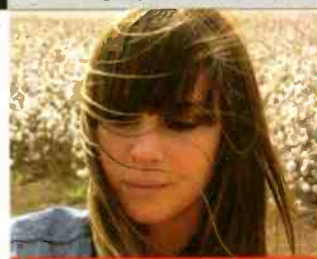
CRITICS' CHOICE ★: A new release, regardless of chart potential, highly recommended for musical merit.

All albums commercially available in the United States are eligible. Send album review copies to Jonathan Cohen and singles review copies to Chuck Taylor (both at *Billboard*, 770 Broadway, Sixth Floor, New York, N.Y. 10003) or to the writers in the appropriate bureaus.

THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS

Chan Marshall Photo: Stefano Giovannini



CATBIRD SEAT

>>Chan Marshall, above, is the woman behind Cat Power, which debuts at No. 34 on The Billboard 200 with a career-best 23,000 sold. Supported by a \$7.99 sale price at Best Buy, "The Greatest"—not a hits set—also bows at No. 1 on the Top Independent Albums and Tastemakers charts.

NIPPER'S RUN

>>"American Idol" again tops the TV ratings, just as current champ Carrie Underwood led Top Country Albums for nine of the last 10 weeks. Her reign was part of a streak that saw RCA Label Group own a share of the chart's No. 1 for 14 straight weeks, the longest run by any label in 12 months.



IL DIVO

WALKING TALL

>>Following visits to "The Tonight Show With Jay Leno" and "The Ellen DeGeneres Show," Ladysmith Black Mambazo enters Top World Albums at No. 2, the South African vocal group's best bow among the seven titles it has placed on this chart.

Billboard

CHARTS

Over the Counter

GEOFF MAYFIELD gmayfield@billboard.com

We Are Divo-ed; Grammys' Shift; R&B Panel Bulks Up

We interrupt your winter doldrums to bring you fireworks in the top 10 of The Billboard 200. Not enough bang to keep album sales ahead of the same 2005 week, mind you, but with three acts scoring career-high bows, enough to enliven cocktail party chatter during Grammy Awards week.

29 weeks since it bowed there in the May 7, 2005, issue.

Combined, Il Divo's three albums have led that chart for 40 of the last 41 weeks.

In earning his first No. 1 on Top Country Albums with 102,000 sold, Josh Turner also enters The Billboard 200 at No. 2 (see Between the Bullets, page 94). His first album peaked at No. 3 on the country list and No. 29 on the big chart in 2004.

Second time also becomes the charm for Yellowcard (90,000 copies), entering The Billboard 200 at No. 5 and our fledgling Top Rock Albums chart on billboard.biz at No. 1. The band's freshman album peaked at No. 23 in 2004.

This marks career-best Nielsen SoundScan weeks for all three. The chart-topper's 156,500 copies beat the 147,000-unit start when "Il Divo" hit the big chart at No. 4. Yet even with five debuts in the top 10, album sales cannot compete with the 2005 week when Kenny Chesney's "Be As You Are: Songs From an Old Blue Chair" bowed at No. 1 on The Billboard 200 with 311,000 sold.

Things could be worse. Although sales have been down from the comparable week in three of this young year's first four weeks, album volume is only 0.1%

shy from the year-to-date pace of 2005.

MOVING TARGETS: What do Lauryn Hill, Diana Krall, Jill Scott, Norah Jones and India.Arie have in common?

Like the soundtrack to "O Brother, Where Art Thou?" in 2002, each of those artists rode to higher chart terrain after they garnered attention from nominations in key Grammy Award categories.

In 2000, for example, the first Macy Gray album began a steady climb after nods were announced that led her from No. 135 in early January to No. 6 the week after the Grammy telecast. That same year, Krall ended a four-month absence from The Billboard 200, starting a run to her then-best peak of No. 56 when jazz set "When I Look in Your Eyes" got nominated for album of the year.

Similarly quick trajectories pushed Scott's first album from No. 102 to No. 18 in 2001 and Jones' debut set from outside the top 10 to No. 1 in 2003.

Developing artists have not garnered as much chart visibility from Grammy nominations in the last few years. Blame it on the Oscars.

When the film awards moved from March to late February in 2004, the Grammys shifted to an earlier airdates. That means the Grammy nominations are an-

nounced in December, the busiest shopping month in the year. When the Grammys aired in late February, contenders were revealed in January, when soft sales weeks made it easier for newer names to realize chart advances.

The payoff for the earlier telecast is that the Grammys air before Valentine's Day, which amps up an already potent sales frame. With this year's awards running on Feb. 8, five days before Valentine's Day, the Grammys can wield more influence than last year, when it ran just one day ahead of the gift-giving occasion.

MORE STORES: With this issue, Nielsen SoundScan and Billboard complete an update of the core-stores panel that governs the magazine's R&B/hip-hop sales charts.

Stores on the panel carry a broader-than-average inventory of titles from those genres and are located in markets that include at least one currents-based station from relevant radio formats.

Revised by Raphael George, Billboard chart manager, and Chris Muratore, director of retail relations and research services for Nielsen Entertainment, the panel grows to 1,263 independent, chain and mass merchant stores from 966 in the revamp of November 2004.

CHART BEAT

READ FRED BRONSON EVERY WEEK AT BILLBOARD.COM/FRED

>>"Saturday Night Fever," "Grease," "Purple Rain," "The Bodyguard." Four of the biggest soundtracks of all time. But did any of them have nine original songs on The Billboard Hot 100 at the same time? Did any of them produce four singles that were the four highest-debating songs on the Hot 100 in the same week? Did any of them contain a song that made the biggest jump of all time on the Hot 100? No, the only soundtrack that has accomplished all of that—and more, as detailed in Chart Beat—is "High School Musical" on the Walt Disney label.

>>Fred Bronson also reports that Carrie Underwood is only the fifth solo female artist to rule Hot Country Songs for four weeks or more this century.

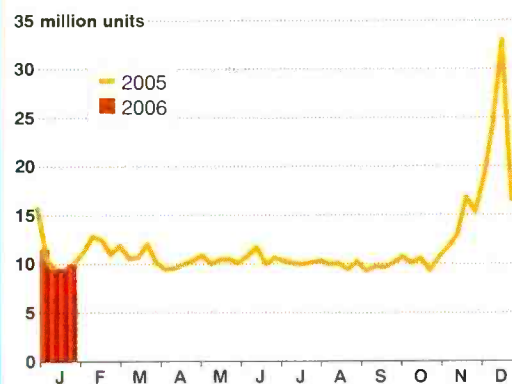
Market Watch

A Weekly National Music Sales Report

WEEKLY UNIT SALES

| | ALBUMS | STORE SINGLES | DIGITAL TRACKS |
|---------------------|------------|---------------|----------------|
| This Week | 9,932,000 | 58,000 | 11,139,000 |
| Last Week | 9,487,000 | 69,000 | 11,650,000 |
| Change | 4.7% | -15.9% | -4.4% |
| This Week Last Year | 10,424,000 | 80,000 | 4,700,000 |
| Change | -4.7% | -27.5% | 137.0% |

WEEKLY ALBUM SALES



YEAR-TO-DATE

| | 2005 | 2006 | CHANGE |
|--------------------|------------|------------|--------|
| OVERALL UNIT SALES | | | |
| Albums | 40,265,000 | 40,240,000 | -0.1% |
| Digital Tracks | 20,641,000 | 46,143,000 | 123.6% |
| Store Singles | 315,000 | 252,000 | -20.0% |
| Total | 61,221,000 | 86,635,000 | 41.5% |
| Albums w/TEA* | 42,329,100 | 44,854,300 | 6.0% |

*Includes track equivalent album sales (TEA) with 10 track downloads equivalent to one album sale.

Album Sales

| | |
|-----|--------------|
| '05 | 40.3 million |
| '06 | 40.2 million |

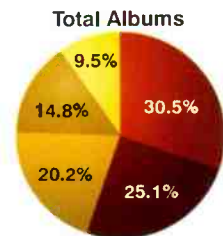
SALES BY ALBUM FORMAT

| | | | |
|----------|------------|------------|--------|
| CD | 38,982,000 | 37,851,000 | -2.9% |
| Digital | 880,000 | 2,186,000 | 148.4% |
| Cassette | 311,000 | 125,000 | -59.8% |
| Other | 92,000 | 78,000 | -15.2% |

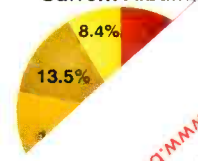
For week ending Jan. 29, 2006. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by Nielsen SoundScan

DISTRIBUTORS' MARKET SHARE: 01/02/06-01/29/06

UMVD Sony BMG Indies WEA EMM



Current Albums



Go to www

FEB 11 2006 THE Billboard 200

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST | Title | CERT. | PEAK POSITION |
|-----------|-----------|----------------|--|--|-------|---------------|
| 1 | 1 | 1 | #1 IL DIVO SYCO/COLUMBIA 7691/SONY MUSIC (18.98) | Ancora | 1 | 1 |
| 2 | NEW | 1 | JOSH TURNER MCA NASHVILLE 004744/UMGN (13.98) | Your Man | 2 | 2 |
| 3 | 1 | 2 | JAMIE FOXX J 71779/RMG (18.98) Ⓢ | Unpredictable | 1 | 1 |
| 4 | 2 | 1 | MARY J. BLIGE MATRIARCH GEFEN 005722/INTERSCOPE (13.98/8.98) | The Breakthrough | 1 | 1 |
| 5 | NEW | 1 | YELLOWCARD CAPITOL 70960 (18.98) Ⓢ | Lights And Sounds | 5 | 5 |
| 6 | NEW | 1 | VARIOUS ARTISTS UNIVERSAL/EMI/SONY BMG/ZIMBA 005959/UME (18.98) | NOW #1's | 6 | 6 |
| 7 | 4 | 3 | CARRIE UNDERWOOD ARISTA/ARISTA NASHVILLE 71197/RMG (18.98) | Some Hearts | 2 | 2 |
| 8 | 3 | 4 | EMINEM SHADY/AFTERMATH 005881/INTERSCOPE (13.98/8.98) | Curtain Call: The Hits | 1 | 1 |
| 9 | NEW | 1 | P.O.D. ATLANTIC 83857/AG (18.98) | Testify | 9 | 9 |
| 10 | 58 | 143 | GREATEST GAINER WALT DISNEY 861426 (12.98) | High School Musical | 10 | 10 |
| 11 | 9 | 13 | JAMES BLUNT CUSTARD/ATLANTIC 97250/AG (15.98) | Back To Bedlam | 9 | 9 |
| 12 | 7 | 8 | CHRIS BROWN JIVE 82876/ZIMBA (18.98) Ⓢ | Chris Brown | 2 | 2 |
| 13 | 6 | 7 | NICKELBACK ROADRUNNER 618300/IDJMG (18.98) | All The Right Reasons | 2 | 1 |
| 14 | NEW | 1 | VARIOUS ARTISTS GRAMMY COLUMBIA 74277/SONY MUSIC (18.98) | 2006 Grammy Nominees | 14 | 14 |
| 15 | 8 | 5 | THE NOTORIOUS B.I.G. BAD BOY 03665/AG (19.98) | Duets: The Final Chapter | 3 | 3 |
| 16 | 10 | 6 | MARIAH CAREY ISLAND 005784/IDJMG (13.98) Ⓢ | The Emancipation Of Mimi | 5 | 1 |
| 17 | 5 | 10 | JOHNNY CASH LEGACY COLUMBIA (NASHVILLE)/AMERICAN/ISLAND 005288/UME (13.98) | The Legend Of Johnny Cash | 5 | 5 |
| 18 | 11 | 9 | THE BLACK EYED PEAS A&M 004341/INTERSCOPE (13.98/8.98) | Monkey Business | 3 | 2 |
| 19 | 12 | 12 | KELLY CLARKSON RCA 64491/RMG (18.98) | Breakaway | 5 | 3 |
| 20 | 16 | 16 | TRACE ADKINS CAPITOL (NASHVILLE) 64512 (18.98) | Songs About Me | 11 | 11 |
| 21 | 18 | 21 | RASCAL FLATTS LYRIC STREET 165049/HOLLYWOOD (18.98) | Feels Like Today | 3 | 1 |
| 22 | 15 | 15 | THE PUSSYCAT DOLLS A&M 005374/INTERSCOPE (13.98) | PCD | 5 | 5 |
| 23 | 14 | 14 | FALL OUT BOY FUELED BY RAMEN/ISLAND 004140/IDJMG (13.98) | From Under The Cork Tree | 2 | 9 |
| 24 | NEW | 1 | KENNY ROGERS CAPITOL (NASHVILLE) 40469/CAPITOL (18.98) | 21 Number Ones | 24 | 24 |
| 25 | 13 | 11 | VARIOUS ARTISTS SONY BMG/ZIMBA/EMI 005740/UME (18.98) | Now 20 | 2 | 1 |
| 26 | 23 | 32 | KEYSHIA COLE A&M 003554/INTERSCOPE (13.98) | The Way It Is | 6 | 6 |
| 27 | 19 | 25 | DESTINY'S CHILD COLUMBIA 97765/SONY MUSIC (18.98) Ⓢ | #1's | 1 | 1 |
| 28 | 17 | 19 | KENNY CHESNEY BNA 72960/RMG (18.98) | The Road And The Radio | 2 | 1 |
| 29 | 20 | 17 | LIL WAYNE CASH MONEY 005124/UMRG (13.98) | Tha Carter II | 2 | 2 |
| 30 | 21 | 23 | ENYA REPRISE 49474/WARNER BROS. (18.98) | Amarantine | 1 | 1 |
| 31 | 27 | 26 | KEITH URBAN CAPITOL (NASHVILLE) 77489 (18.98) | Be Here | 3 | 3 |
| 32 | 33 | 44 | MATISYAHU OR/EPIC 96464/SONY MUSIC (13.98) | Live At Stubb's | 32 | 32 |
| 33 | 26 | 24 | KORN VIRGIN 45889 (18.98) | See You On The Other Side | 3 | 3 |
| 34 | NEW | 1 | CAT POWER MATADOR 626 (15.98) | The Greatest | 34 | 34 |
| 35 | 25 | 27 | DADDY YANKEE EL CARTEL 005792/INTERSCOPE (13.98 CD/DVD) Ⓢ | Barrio Fino: En Directo | 24 | 24 |
| 36 | 35 | 32 | NELLY FO' REEL/DERRTY 005825/UMRG (13.98) | Sweatsuit | 28 | 28 |
| 37 | 31 | 31 | SUGARLAND MERCURY 002172/UMGN (13.98) | Twice The Speed Of Life | 2 | 16 |
| 38 | 29 | 38 | SOUNDTRACK FOX 13109/WIND-UP (18.98) | Walk The Line | 29 | 29 |
| 39 | 52 | 74 | PANIC! AT THE DISCO DECADANCE 077/FUELED BY RAMEN (13.98) | A Fever You Can't Sweat Out | 38 | 38 |
| 40 | 24 | 20 | MADONNA WARNER BROS. 49460 (18.98) | Confessions On A Dance Floor | 1 | 1 |
| 41 | 46 | 58 | T-PAIN KONVICT MUZIK/JIVE 73200/ZIMBA (18.98) | Rappa Ternt Sanga | 40 | 40 |
| 42 | 38 | 30 | LUDACRIS AND DTP DTP/DEF JAM 005786/IDJMG (13.98) Ⓢ | Ludacris Presents...Disturbing Tha Peace | 1 | 1 |
| 43 | 36 | 29 | KANYE WEST RCA-A-FELLA/DEF JAM 004813/IDJMG (13.98) | Late Registration | 2 | 2 |
| 44 | 42 | 33 | YOUNG JEEZY CORPORATE THUGZ/DEF JAM 004421/IDJMG (13.98) | Let's Get It: Thug Motivation 101 | 2 | 2 |
| 45 | 28 | 22 | SYSTEM OF A DOWN AMERICAN/COLUMBIA 93871/SONY MUSIC (18.98) Ⓢ | Hypnotize | 1 | 1 |
| 46 | 41 | 52 | SEAN PAUL VP/ATLANTIC 83788/AG (18.98) | The Trinity | 7 | 7 |
| 47 | 37 | 28 | JUELZ SANTANA DIPLOMATS/DEF JAM 005426/IDJMG (13.98/8.98) Ⓢ | What The Game's Been Missing! | 9 | 9 |
| 48 | 43 | 45 | THE ALL-AMERICAN REJECTS DOGHOUSE 004791/INTERSCOPE (13.98) | Move Along | 8 | 8 |
| 49 | 59 | 53 | MIRANDA LAMBERT EPIC (NASHVILLE) 92026/SONY MUSIC (12.98) Ⓢ | Kerosene | 18 | 18 |
| 50 | 40 | 35 | FAITH HILL WARNER BROS. (NASHVILLE) 48794/WRN (18.98) | Fireflies | 2 | 1 |

Series' 23rd edition boasts 20 Billboard No. 1s, dating back to Britney Spears' 1998 hit "...Baby One More Time."

Direct-response TV ads and exposure for exclusive CD at Hallmark Good Crown stores aid set's 14% jump.

Rogers' highest rank since '94 and best opening sales week in SoundScan era (27,000).

Panic! at the Disco and Hawthorne Heights both gain more than 25% in the wake of \$7.99 sale tags at Best Buy Program included three other titles on chart.

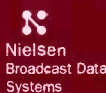
Alibi m's title cut scoots 18-6 on Hot Country Songs; video is in the top 10 at CMT.

THE BILLBOARD 200 ARTIST INDEX

| | | | | | | | | | | | | | | | | | |
|--------------|-----|----------------|-----|---------------------------------------|-----|------------------|-----|---------------------------|-----|--------------|----|-------------------|-----|------------------|------|-----------------------------------|-----|
| 3 DOORS DOWN | 199 | REJECTS | 48 | THE BABY EINSTEIN MUSIC BOX ORCHESTRA | 180 | EMINEM | 8 | ENYA | 30 | EMINEM | 8 | FLOETRY | 157 | GUNS N' ROSES | 68 | ALICIA KEYS | 90 |
| 12 YEARS | 141 | GARY ALLAN | 175 | THE BLACK EYED PEAS | 18 | KEYSHIA COLE | 26 | JOHNNY CASH | 7 | ENYA | 30 | JOHN FOGERTY | 118 | IL DIVO | 1,74 | KIDZ BOB KIDS | 106 |
| CENT | 141 | ALY & AJ | 165 | BLEEDING THROUGH | 172 | DANE COOK | 104 | ROSSANNE CASH | 4 | KEYSHIA COLE | 26 | FOO FIGHTERS | 189 | INXS | 86 | THE KILLERS | 121 |
| | 185 | FIONA APPLE | 149 | MARY J. BLIGE | 4 | DAVE NAVARRO | 112 | CASTING CROWNS | 14 | KEYSHIA COLE | 26 | FURT MINOR | 193 | CHARLIE HALL | 184 | KORN | 33 |
| | 150 | AQUALUNG | 108 | BAD BOY JOE & JOHNNY | 115 | SHERYL CROW | 140 | BLINK-182 | 60 | KEYSHIA COLE | 26 | JAMIE FOXX | 3 | ANTHONY HAMILTON | 61 | | |
| | | AUDIOSLAVE | 152 | JAMES BLUNT | 11 | BILLY CURRINGTON | 59 | BONE THUGS-N-HARMONY | 198 | KEYSHIA COLE | 26 | KIRK FRANKLIN | 64 | LYFE JENNINGS | 144 | MIRANDA LAMBERT | 49 |
| | | AVALON | 160 | BON JOVI | 65 | EMINEM | 8 | CHRIS CAGLE | 138 | ENYA | 30 | THE FRAY | 186 | JACK JOHNSON | 71 | JENNY LEWIS WITH THE WATSON TWINS | 88 |
| | | DAVE NAVARRO | 112 | CHRIS BOTTI | 173 | ENYA | 30 | MARIAH CAREY | 16 | ENYA | 30 | GATHER VOCAL BAND | 129 | JUANES | 162 | LIFEHOUSE | 166 |
| | | DEEP SEVENFOLD | 79 | BOW WOW | 139 | ENYA | 30 | MARTY CASEY & LOVEHAMMERS | 67 | ENYA | 30 | HINDER | 192 | LIL WAYNE | 29 | | |

LEGEND FOR HOT 100 AIRPLAY LOCATED BELOW CHART. HOT DIGITAL SONGS: Top-selling paid download songs compiled from Internet sales reports collected and provided by Nielsen SoundScan. This data is used to compile both The Billboard Hot 100 and Pop 100. ADULT TOP 40/ADULT CONTEMPORARY/MODERN ROCK: 78 adult top 40 stations, 83 adult contemporary stations and 75 modern rock stations are electronically monitored 24 hours a day, 7 days a week. See Chart Legend for additional rules and explanations. © 2006, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

AIRPLAY MONITORED BY SALES DATA COMPILED BY



Billboard HOT 100

FEB 11 2006

HOT 100 AIRPLAY

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE | ARTIST (IMPRINT / PROMOTION LABEL) |
|-----------|-----------|----------------|---------------------------------|---|
| 1 | 1 | 13 | #1 CHECK ON IT | BEYONCÉ FEAT. SLIM THUG (COLUMBIA) |
| 2 | 4 | 12 | BE WITHOUT YOU | MARY J. BLIGE (Geffen) |
| 3 | 2 | 10 | SO SICK | NE-YO (DEF JAM/IDJMG) |
| 4 | 3 | 14 | GRILLZ | NELLY FEAT. PAUL WALL, ALI & GIPP (DERRITY/FO' REEL/UMRG) |
| 5 | 8 | 11 | UNPREDICTABLE | JAMIE FOXX FEAT. LUDACRIS (J/RMG) |
| 6 | 6 | 24 | RUN IT! | CHRIS BROWN (JIVE/ZOMBA) |
| 7 | 5 | 17 | DON'T FORGET ABOUT US | MARIAH CAREY (ISLAND/IDJMG) |
| 8 | 7 | 17 | STICKWITU | THE PUSSYCAT DOLLS (A&M/INTERSCOPE) |
| 9 | 11 | 6 | YO (EXCUSE ME MISS) | CHRIS BROWN (JIVE/ZOMBA) |
| 10 | 9 | 23 | BECAUSE OF YOU | KELLY CLARKSON (RCA/RMG) |
| 11 | 10 | 19 | ONE WISH | RAY J (KNOCKOUT/SANCTUARY) |
| 12 | 16 | 6 | I'M N LUV (WIT A STRIPPER) | T-PAIN FEAT. MIKE JONES (KONVIKT MUZIK/JIVE/ZOMBA) |
| 13 | 12 | 17 | THERE IT GO! (THE WHISTLE SONG) | JUELZ SANTANA (DIPLOMATS/DEF JAM/IDJMG) |
| 14 | 13 | 20 | I THINK THEY LIKE ME | DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN) |
| 15 | 14 | 23 | PHOTOGRAPH | NICKELBACK (ROADRUNNER/IDJMG) |
| 16 | 59 | 2 | LOVE | KEYSHIA COLE (A&M/INTERSCOPE) |
| 17 | 33 | 8 | TOUCH IT | BUSTA RHYMES (AFTERMATH/INTERSCOPE) |
| 18 | 17 | 12 | JESUS, TAKE THE WHEEL | CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE/PLG) |
| 19 | 21 | 11 | DIRTY LITTLE SECRET | THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE) |
| 20 | 28 | 6 | SHAKE THAT | EMINEM FEAT. NATE DOGG (SHADY/AFTERMATH/INTERSCOPE) |
| 21 | 37 | 4 | LEAN WIT IT, ROCK WIT IT | DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN) |
| 22 | 19 | 39 | YOU AND ME | LIFEHOUSE (Geffen) |
| 23 | 23 | 4 | DANCE, DANCE | FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG) |
| 24 | 30 | 5 | YOU'RE BEAUTIFUL | JAMES BLUNT (CUSTARD/ATLANTIC) |
| 25 | 18 | 29 | GOLD DIGGER | KANYE WEST FEAT. JAMIE FOXX (ROC-A-FELLA/DEF JAM/IDJMG) |

1,028 stations, comprised of top 40, adult contemporary, R&B/hip-hop, country, rock, gospel, Latin, and Christian formats, are electronically monitored 24 hours a day, 7 days a week. This data is used to compile The Billboard Hot 100.

ADULT TOP 40

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE | ARTIST (IMPRINT / PROMOTION LABEL) |
|-----------|-----------|----------------|--------------------------------|--|
| 1 | 1 | 24 | #1 PHOTOGRAPH | NICKELBACK (ROADRUNNER/IDJMG) |
| 2 | 2 | 19 | BECAUSE OF YOU | KELLY CLARKSON (RCA/RMG) |
| 3 | 4 | 21 | YOU'RE BEAUTIFUL | JAMES BLUNT (CUSTARD/ATLANTIC) |
| 4 | 5 | 12 | EVER THE SAME | ROB THOMAS (MELISMA/ATLANTIC) |
| 5 | 3 | 19 | BETTER DAYS | GOO GOO DOLLS (WARNER BROS.) |
| 6 | 6 | 52 | YOU AND ME | LIFEHOUSE (Geffen) |
| 7 | 8 | 25 | SHE SAYS | HOWIE DAY (EPIC) |
| 8 | 9 | 13 | PRETTY VEGAS | INXS (BURNETT/EPIC) |
| 9 | 7 | 21 | WAKE ME UP WHEN SEPTEMBER ENDS | GREEN DAY (REPRISE) |
| 10 | 10 | 14 | SUGAR, WE'RE GOIN' DOWN | FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG) |
| 11 | 13 | 24 | RIGHT HERE | STAINED (FLIP/ATLANTIC) |
| 12 | 16 | 13 | OVER MY HEAD (CABLE CAR) | THE FRAY (EPIC) |
| 13 | 18 | 8 | TURN IT UP | SANTANA FEAT. STEVEN TYLER (ARISTA/RMG) |
| 14 | 11 | 33 | YOU'LL THINK OF ME | KEITH URBAN (CAPITOL (NASHVILLE)/EMC) |
| 15 | 19 | 19 | BAD DAY | DANIEL POWTER (WARNER BROS.) |
| 16 | 17 | 11 | CAB | TRAIN (COLUMBIA) |
| 17 | 12 | 16 | CRAZY | ALANIS MORISSETTE (MAVERICK/REPRISE) |
| 18 | 21 | 17 | HOW DO YOU LOVE? | COLLECTIVE SOUL (E) |
| 19 | 15 | 14 | IN THE ROUGH | ANNA NALICK (COLUMBIA) |
| 20 | 20 | 15 | HUNG UP | MAONNA (WARNER BROS.) |
| 21 | 24 | 4 | TALK | COLDPLAY (CAPITOL) |
| 22 | 25 | 8 | UNWRITTEN | NATASHA BEDINGFIELD (EPIC) |
| 23 | 26 | 8 | DIRTY LITTLE SECRET | THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE) |
| 24 | 22 | 15 | BLIND | LIFEHOUSE (Geffen) |
| 25 | 29 | 3 | WHO SAYS YOU CAN'T GO HOME | BON JOVI (ISLAND/IDJMG) |

ADULT CONTEMPORARY

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE | ARTIST (IMPRINT / PROMOTION LABEL) |
|-----------|-----------|----------------|--------------------------------|--|
| 1 | 1 | 32 | #1 YOU AND ME | LIFEHOUSE (Geffen) |
| 2 | 2 | 51 | LOVELY NO MORE | ROB THOMAS (MELISMA/ATLANTIC) |
| 3 | 4 | 25 | YOU'RE BEAUTIFUL | JAMES BLUNT (CUSTARD/ATLANTIC) |
| 4 | 3 | 54 | HOME | MICHAEL BUBLE (143/REPRISE) |
| 5 | 6 | 16 | BECAUSE OF YOU | KELLY CLARKSON (RCA/RMG) |
| 6 | 5 | 20 | I'M FEELING YOU | SANTANA FEAT. MICHELLE BRANCH (ARISTA/RMG) |
| 7 | 8 | 24 | WINDOW TO MY HEART | JON SECADÁ (BIG3) |
| 8 | 7 | 26 | ONE LOVE | HOOTIE & THE BLOWFISH (SNEAKY LONG/VANGUARD) |
| 9 | 9 | 20 | BEAUTIFUL | JIM BRICKMAN FEAT. WAYNE BRADY (WALT DISNEY/HOLLYWOOD) |
| 10 | 10 | 5 | MAKING MEMORIES OF US | KEITH URBAN (CAPITOL (NASHVILLE)/EMC) |
| 11 | 16 | 3 | SAVE THE LAST DANCE FOR ME | MICHAEL BUBLE (143/REPRISE) |
| 12 | 11 | 17 | I RUN FOR LIFE | MELISSA ETHERIDGE (ISLAND/IDJMG) |
| 13 | 14 | 5 | BAD DAY | DANIEL POWTER (WARNER BROS.) |
| 14 | 15 | 13 | AMARANTINE | ENYA (REPRISE) |
| 15 | 12 | 15 | WHERE IS YOUR HEART TONIGHT | JORDAN KNIGHT (TRANS CONTINENTAL) |
| 16 | 19 | 3 | PROBABLY WOULDN'T BE THIS WAY | LEANN RIMES (CURB) |
| 17 | 16 | 10 | BETTER DAYS | GOO GOO DOLLS (WARNER BROS.) |
| 18 | 21 | 13 | WAKE ME UP WHEN SEPTEMBER ENDS | GREEN DAY (REPRISE) |
| 19 | 17 | 19 | GOOD IS GOOD | SHERYL CROW (A&M/INTERSCOPE) |
| 20 | 20 | 16 | TIME AFTER TIME | CYNDI LAUPER FEAT. SARAH MCLACHLAN (DAYLIGHT/EPIC) |
| 21 | 23 | 7 | EVER THE SAME | ROB THOMAS (MELISMA/ATLANTIC) |
| 22 | 22 | 11 | PHOTOGRAPH | NICKELBACK (ROADRUNNER/IDJMG) |
| 23 | 18 | 18 | LIKE WE NEVER LOVED AT ALL | FAITH HILL (WARNER-CURB/WARNER BROS.) |
| 24 | 26 | 12 | REMEMBERING YOU | STEVEN CURTIS CHAPMAN (WALDEN MEDIA/EMR) |
| 25 | 27 | 18 | COOL | GWEN STEFANI (INTERSCOPE) |

HOT DIGITAL SONGS

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE | ARTIST (IMPRINT / PROMOTION LABEL) |
|-----------|-----------|----------------|---------------------------------|---|
| 1 | 57 | 2 | #1 BREAKING FREE | ZAC EFRON & VANESSA ANNE HUDGENS (WALT DISNEY) |
| 2 | 1 | 11 | CHECK ON IT | BEYONCÉ FEAT. SLIM THUG (COLUMBIA) |
| 3 | 2 | 10 | GRILLZ | NELLY FEAT. PAUL WALL, ALI & GIPP (FO' REEL/DERRITY/UMRG) |
| 4 | 3 | 14 | YOU'RE BEAUTIFUL | JAMES BLUNT (CUSTARD/ATLANTIC) |
| 5 | 7 | 10 | UNWRITTEN | NATASHA BEDINGFIELD (EPIC) |
| 6 | 71 | 2 | GET'CHA HEAD IN THE GAME | ZAC EFRON (WALT DISNEY) |
| 7 | - | 1 | START OF SOMETHING NEW | ZAC EFRON & VANESSA ANNE HUDGENS (WALT DISNEY) |
| 8 | 4 | 29 | DIRTY LITTLE SECRET | THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE) |
| 9 | - | 1 | WE'RE ALL IN THIS TOGETHER | HIGH SCHOOL MUSICAL CAST (WALT DISNEY) |
| 10 | 5 | 15 | DANCE, DANCE | FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG) |
| 11 | - | 1 | WHAT I'VE BEEN LOOKING FOR | LUCAS GABRIEL & ASHLEY TISDALE (WALT DISNEY) |
| 12 | 9 | 10 | L.O.V.E. | ASHLEE SIMPSON (Geffen) |
| 13 | 6 | 16 | LAFFY TAFFY | D4L (DEEMONEY/ASYLUM/ATLANTIC) |
| 14 | 18 | 6 | SHAKE THAT | EMINEM (SHADY/AFTERMATH/INTERSCOPE) |
| 15 | 19 | 4 | I'M N LUV (WIT A STRIPPER) | T-PAIN FEAT. MIKE JONES (KONVIKT MUZIK/JIVE/ZOMBA) |
| 16 | - | 1 | STICK TO THE STATUS QUO | HIGH SCHOOL MUSICAL CAST (WALT DISNEY) |
| 17 | 17 | 3 | TEMPERATURE | SEAN PAUL (VP/ATLANTIC) |
| 18 | 12 | 16 | THERE IT GO! (THE WHISTLE SONG) | JUELZ SANTANA (DIPLOMATS/DEF JAM/IDJMG) |
| 19 | 13 | 22 | GOLD DIGGER | KANYE WEST FEAT. JAMIE FOXX (ROC-A-FELLA/DEF JAM/IDJMG) |
| 20 | 16 | 26 | MY HUMPS | THE BLACK EYED PEAS (A&M/INTERSCOPE) |
| 21 | 10 | 19 | RUN IT! | CHRIS BROWN (JIVE/ZOMBA) |
| 22 | 11 | 21 | PHOTOGRAPH | NICKELBACK (ROADRUNNER/IDJMG) |
| 23 | 21 | 8 | EVERYTIME WE TOUCH | CASCADA (ROBBINS) |
| 24 | 22 | 19 | PUMP IT | THE BLACK EYED PEAS (A&M/INTERSCOPE) |
| 25 | - | 1 | GOODBYE FOR NOW | P.D.D. (ATLANTIC) |

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE | ARTIST (IMPRINT / PROMOTION LABEL) |
|-----------|-----------|----------------|--------------------------------------|--|
| 26 | 55 | 3 | LIGHTS AND SOUNDS | YELLOWCARD (CAPITOL) |
| 27 | 15 | 10 | WHEN I'M GONE | EMINEM (SHADY/AFTERMATH/INTERSCOPE) |
| 28 | 14 | 15 | STICKWITU | THE PUSSYCAT DOLLS (A&M/INTERSCOPE) |
| 29 | - | 1 | BOB TO THE TOP | LUCAS GABRIEL & ASHLEY TISDALE (WALT DISNEY) |
| 30 | 36 | 3 | YO (EXCUSE ME MISS) | CHRIS BROWN (JIVE/ZOMBA) |
| 31 | 20 | 33 | SUGAR, WE'RE GOIN' DOWN | FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG) |
| 32 | 25 | 13 | JESUS, TAKE THE WHEEL | CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE) |
| 33 | - | 1 | WHAT I'VE BEEN LOOKING FOR (REPRISE) | ZAC EFRON & VANESSA ANNE HUDGENS (WALT DISNEY) |
| 34 | - | 1 | WHEN THERE WAS ME AND YOU | VANESSA ANNE HUDGENS (WALT DISNEY) |
| 35 | 28 | 13 | HONKY TONK BADONKADONK | TRACE ADKINS (CAPITOL (NASHVILLE)) |
| 36 | 24 | 38 | DON'T CHA | THE PUSSYCAT DOLLS (A&M/INTERSCOPE) |
| 37 | 35 | 38 | FEEL GOOD INC | GORILLAZ (PARLOPHONE/VIRGIN) |
| 38 | 33 | 23 | BECAUSE OF YOU | KELLY CLARKSON (RCA/RMG) |
| 39 | 8 | 3 | WE BELONG TOGETHER | GAVIN DEGRAW (J/RMG) |
| 40 | - | 1 | LEAN WIT IT, ROCK WIT IT | DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN) |
| 41 | 34 | 7 | PERFECT SITUATION | WEEZER (Geffen) |
| 42 | 29 | 15 | HUNG UP | MAONNA (WARNER BROS.) |
| 43 | 47 | 7 | BE WITHOUT YOU | MARY J. BLIGE (Geffen) |
| 44 | 38 | 9 | FIREMAN | LIL WAYNE (CASH MONEY/UMRG) |
| 45 | 31 | 20 | WE BE BURNIN' | SEAN PAUL (VP/ATLANTIC) |
| 46 | 30 | 18 | STAY FLY | THREE 6 MAFIA (HYPNOTIZE MINDS/COLUMBIA) |
| 47 | 23 | 44 | BEVERLY HILLS | WEEZER (Geffen) |
| 48 | 26 | 18 | SOUL SURVIVOR | YOUNG JEEZY FEAT. AKON (CORPORATE THUGZ/DEF JAM/IDJMG) |
| 49 | 44 | 61 | SINCE U BEEN GONE | KELLY CLARKSON (RCA/RMG) |
| 50 | 32 | 12 | ONE WISH | RAY J (KNOCKOUT/SANCTUARY) |

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE | ARTIST (IMPRINT / PROMOTION LABEL) |
|-----------|-----------|----------------|--------------------------------|--|
| 51 | 52 | 6 | UNPREDICTABLE | JAMIE FOXX FEAT. LUDACRIS (J/RMG) |
| 52 | - | 38 | BLESS THE BROKEN ROAD | RASCAL FLATS (LYRIC STREET) |
| 53 | 61 | 23 | THESE WORDS | NATASHA BEDINGFIELD (EPIC) |
| 54 | 54 | 3 | ROMPE | DADDY YANKEE (EL CARTEL/INTERSCOPE) |
| 55 | 41 | 50 | YOU AND ME | LIFEHOUSE (Geffen) |
| 56 | 37 | 20 | 100 YEARS | FIVE FOR FIGHTING (AWARE/COLUMBIA) |
| 57 | 27 | 17 | UPSIDE DOWN | JACK JOHNSON (BRUSHFIRE/UMRG) |
| 58 | 43 | 17 | WHO I AM HATES WHO I'VE BEEN | RELIENT K (GOTTE/CAPITOL) |
| 59 | 60 | 6 | NASTY GIRL | THE NOTORIOUS B.I.G. (BAD BOY/ATLANTIC) |
| 60 | 40 | 25 | WAKE ME UP WHEN SEPTEMBER ENDS | GREEN DAY (REPRISE) |
| 61 | 42 | 17 | I'M SPRUNG | T-PAIN (KONVIKT MUZIK/JIVE/ZOMBA) |
| 62 | 58 | 17 | BETTER DAYS | GOO GOO DOLLS (WARNER BROS.) |
| 63 | 49 | 16 | I THINK THEY LIKE ME | DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN) |
| 64 | 51 | 46 | HOLLABACK GIRL | GWEN STEFANI (INTERSCOPE) |
| 65 | 53 | 58 | MR. BRIGHTSIDE | THE KILLERS (ISLAND/IDJMG) |
| 66 | 39 | 7 | DON'T FORGET ABOUT US | MARIAH CAREY (ISLAND/IDJMG) |
| 67 | - | 1 | MOVE ALONG | THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE) |
| 68 | 56 | 65 | YEAH! | USHER FEAT. LIL JON & LUDACRIS (LAFACE/ZOMBA) |
| 69 | 46 | 21 | BOYFRIEND | ASHLEE SIMPSON (Geffen) |
| 70 | 45 | 26 | LOSE YOURSELF | EMINEM (SHADY/INTERSCOPE) |
| 71 | 62 | 4 | BOONDOCKS | LITTLE BIG TOWN (EQUITY) |
| 72 | 66 | 10 | TURN IT UP | CHAMILLIONAIRE FEAT. LIL FLIP (UNIVERSAL/UMRG) |
| 73 | 50 | 27 | JUST THE GIRL | THE CLICK FIVE (LAVA) |
| 74 | - | 1 | KING WITHOUT A CROWN | MATSYAHU (JDUB/OR/EPIC) |
| 75 | 75 | 2 | FRESH AZIMIZ | BOW WOW FEAT. J-KWON & JERMAINE DUPRI (COLUMBIA) |

MODERN ROCK

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE | ARTIST (IMPRINT / PROMOTION LABEL) |
|-----------|-----------|----------------|-------------------------------|---|
| 1 | 1 | 17 | #1 PERFECT SITUATION | WEEZER (Geffen) |
| 2 | 5 | 25 | WASTELAND | 10 YEARS (REPUBLIC/UNIVERSAL/UMRG) |
| 3 | 2 | 17 | HYPNOTIZE | SYSTEM OF A DOWN (AMERICAN/COLUMBIA) |
| 4 | 8 | 13 | DANCE, DANCE | FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG) |
| 5 | 7 | 13 | TALK | COLDPLAY (CAPITOL) |
| 6 | 11 | 7 | EVERY DAY IS EXACTLY THE SAME | NINE INCH NAILS (NOTHING/INTERSCOPE) |
| 7 | 6 | 23 | BAT COUNTRY | AVENGED SEVENFOLD (HOPELESS/WARNER BROS.) |
| 8 | 4 | 24 | SAVE ME | SHINEDOWN (ATLANTIC) |
| 9 | 9 | 13 | KING WITHOUT A CROWN | MATSYAHU (JDUB/OR/EPIC) |
| 10 | 3 | 23 | DOA | FOO FIGHTERS (ROSWELL/RCA/RMG) |
| 11 | 10 | 19 | TWISTED TRANSISTOR | KORN (VIRGIN) |
| 12 | 13 | 11 | LIGHTS AND SOUNDS | YELLOWCARD (CAPITOL) |
| 13 | 15 | 14 | DARE | GORILLAZ FEAT. SHAUN RYDER (PARLOPHONE/VIRGIN) |
| 14 | 4 | 24 | SOUL MEETS BODY | DEATH CAB FOR CUTIE (ATLANTIC) |
| 15 | 17 | 11 | OUT OF EXILE | AUDIOSLAVE (EPIC/INTERSCOPE) |
| 16 | 12 | 28 | ONLY | NINE INCH NAILS (NOTHING/INTERSCOPE) |
| 17 | 19 | 10 | ANIMALS | NICKELBACK (ROADRUNNER/IDJMG) |
| 18 | 18 | 41 | FEEL GOOD INC | GORILLAZ (PARLOPHONE/VIRGIN) |
| 19 | 23 | 9 | THE DENIAL TWIST | THE WHITE STRIPES (THIRD MAN/V2) |
| 20 | 16 | 17 | THE GHOST OF YOU | MY CHEMICAL ROMANCE (REPRISE) |
| 21 | 25 | 8 | TEAR YOU APART | SHE WANTS REVENGE (PERFECTKISS/FLAWLESS/Geffen) |
| 22 | 21 | 14 | FALLING | STAINED (FLIP/ATLANTIC) |
| 23 | 24 | 9 | SPEAK EASY | 311 (VOLCANO/ZOMBA) |
| 24 | 22 | 15 | BOM BOM BOM | LIVING THINGS (JIVE/ZOMBA) |
| 25 | 28 | 6 | CASH MACHINE | HARD-FI (NECESSARY/ATLANTIC) |

POP 100

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE | ARTIST (IMPRINT / PROMOTION LABEL) |
|-----------|-----------|----------------|---------------------------------|---|
| 1 | 1 | 14 | #1 CHECK ON IT | BEYONCE FEAT. SLIM THUG (COLUMBIA) |
| 2 | 2 | 13 | STICKWITU | THE PUSSYCAT DOLLS (A&M/INTERSCOPE) |
| 3 | 4 | 10 | GRILLZ | NELLY FEAT. PAUL WALL, ALI & GIPP (DERRTY/FO REEL/UMRG) |
| 4 | 22 | | RUN IT! | CHRIS BROWN (JIVE/ZOMBA) |
| 5 | 29 | | DIRTY LITTLE SECRET | THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE) |
| 6 | 64 | 2 | BREAKING FREE | ZAC EFRON & VANESSA ANNE HUDGENS (WALT DISNEY) |
| 7 | 9 | 14 | UNWRITTEN | NATASHA BEDINGFIELD (EPIC) |
| 8 | 12 | 14 | YOU'RE BEAUTIFUL | JAMES BLUNT (CUSTARD/ATLANTIC) |
| 9 | 6 | 16 | DANCE, DANCE | FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG) |
| 10 | 8 | 27 | BECAUSE OF YOU | KELLY CLARKSON (RCA/RMG) |
| 11 | 7 | 24 | PHOTOGRAPH | NICKELBACK (ROADRUNNER/IDJMG) |
| 12 | 21 | 8 | SO SICK | NE-YO (DEF JAM/IDJMG) |
| 13 | 10 | 23 | GOLD DIGGER | KANYE WEST FEAT. JAMIE FOXX (ROC-A-FELLA/DEF JAM/IDJMG) |
| 14 | 13 | 17 | THERE IT GO! (THE WHISTLE SONG) | JUELZ SANTANA (DIPLOMATS/DEF JAM/IDJMG) |
| 15 | 19 | 32 | PUMP IT | THE BLACK EYED PEAS (A&M/INTERSCOPE) |
| 16 | 24 | 8 | SHAKE THAT | EMINEM FEAT. NATE DOGG (SHADY/AFTERMATH/INTERSCOPE) |
| 17 | 16 | 28 | MY HUMPS | THE BLACK EYED PEAS (A&M/INTERSCOPE) |
| 18 | 18 | 16 | ONE WISH | RAY J (KNOCKOUT/SANCTUARY) |
| 19 | 14 | 34 | SUGAR, WE'RE GOIN' DOWN | FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG) |
| 20 | 23 | 10 | EVERYTIME WE TOUCH | CASCADA (ROBBINS) |
| 21 | 11 | | DON'T FORGET ABOUT US | MARIAH CAREY (ISLAND/IDJMG) |
| 22 | 20 | 12 | L.O.V.E. | ASHLEE SIMPSON (GEFFEN) |
| 23 | 7 | 2 | GET-CHA HEAD IN THE GAME | ZAC EFRON (WALT DISNEY) |
| 24 | 15 | 16 | LAFFY TAFFY | D4L (DEEMONEY/ASYLUM/ATLANTIC) |
| 25 | 22 | 16 | IF IT'S LOVIN' THAT YOU WANT | RIHANNA (SRP/DEF JAM/IDJMG) |
| 26 | 31 | 7 | WALK AWAY | KELLY CLARKSON (RCA/RMG) |
| 27 | 35 | 5 | I'M N LUV (WIT A STRIPPER) | T-PAIN FEAT. MIKE JONES (KONVICT MUZIK/JIVE/ZOMBA) |
| 28 | 27 | 43 | FEEL GOOD INC | GORILLAZ (PARLOPHONE/VIRGIN) |
| 29 | 17 | 12 | WHEN I'M GONE | EMINEM (SHADY/AFTERMATH/INTERSCOPE) |
| 30 | 1 | | START OF SOMETHING NEW | ZAC EFRON & VANESSA ANNE HUDGENS (WALT DISNEY) |
| 31 | 8 | | BE WITHOUT YOU | MARY J. BLIGE (GEFFEN) |
| 32 | 1 | | WE'RE ALL IN THIS TOGETHER | HIGH SCHOOL MUSICAL CAST (WALT DISNEY) |
| 33 | 33 | 4 | TEMPERATURE | SEAN PAUL (VP/ATLANTIC) |
| 34 | 10 | 2 | WHAT I'VE BEEN LOOKING FOR | LUCAS GABRIEL & ASHLEY TISDALE (WALT DISNEY) |
| 35 | 26 | 23 | WE BE BURNIN' | SEAN PAUL (VP/ATLANTIC) |
| 36 | 40 | 6 | YO (EXCUSE ME MISS) | CHRIS BROWN (JIVE/ZOMBA) |
| 37 | 1 | | STICK TO THE STATUS QUO | HIGH SCHOOL MUSICAL CAST (WALT DISNEY) |
| 38 | 30 | 21 | I'M SPRUNG | T-PAIN (KONVICT MUZIK/JIVE/ZOMBA) |
| 39 | 36 | 11 | WHO I AM HATES WHO I'VE BEEN | RELIENT K (GOTTEE/CAPTOL) |
| 40 | 32 | 16 | STAY FLY | THREE 6 MAFIA (HYPNOTIZE MINDS/COLUMBIA) |
| 41 | 34 | 15 | SOUL SURVIVOR | YOUNG JEEZY FEAT. AKON (CORPORATE THUGZ/DEF JAM/IDJMG) |
| 42 | 1 | | GOODBYE FOR NOW | P.O.D. (ATLANTIC) |
| 43 | 62 | | LIGHTS AND SOUNDS | YELLOWCARD (CAPITOL) |
| 44 | 50 | 3 | CRASH | GWEN STEFANI (INTERSCOPE) |
| 45 | 37 | 17 | HERE WE GO | TRINA FEAT. KELLY ROWLAND (SLIP-N-SLIDE/ATLANTIC) |
| 46 | 1 | | BOP TO THE TOP | LUCAS GABRIEL & ASHLEY TISDALE (WALT DISNEY) |
| 47 | 48 | | RIGHT HERE | STAINED (FLIP/ATLANTIC) |
| 48 | 42 | 15 | HUNG UP | MADONNA (WARNER BROS.) |
| 49 | 39 | 26 | WAKE ME UP WHEN SEPTEMBER ENDS | GREEN DAY (REPRISE) |
| 50 | 52 | 7 | BEEP | THE PUSSYCAT DOLLS FEAT. WILL.I.AM (A&M/INTERSCOPE) |

POP 100: The top Pop singles & tracks, according to mainstream top 40 radio audience impressions measured by Nielsen Broadcast Data Systems, and sales compiled by Nielsen SoundScan. See Chart Legend for rules and explanations. © 2006, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. POP 100 AIRPLAY: Legend located below chart. SINGLES SALES: This data is used to compile both the Billboard Hot 100 and Pop 100. See Chart Legend for rules and explanations. © 2006, VNU Business Media, Inc. All rights reserved. HITPREDICTOR: See Chart Legend for rules and explanations. © 2006, Promosquad and HitPredictor are trademarks of Think Fast LLC.

POP 100 AIRPLAY

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE | ARTIST (IMPRINT / PROMOTION LABEL) | HIT PREDICTOR |
|-----------|-----------|----------------|---------------------------------|---|---------------|
| 1 | 2 | 14 | #1 CHECK ON IT | BEYONCE FEAT. SLIM THUG (COLUMBIA) | |
| 2 | 1 | 13 | STICKWITU | THE PUSSYCAT DOLLS (A&M/INTERSCOPE) | |
| 3 | 20 | | RUN IT! | CHRIS BROWN (JIVE/ZOMBA) | |
| 4 | 5 | 8 | SO SICK | NE-YO (DEF JAM/IDJMG) | ☆ |
| 5 | 4 | 26 | BECAUSE OF YOU | KELLY CLARKSON (RCA/RMG) | ☆ |
| 6 | 17 | | DIRTY LITTLE SECRET | THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE) | ☆ |
| 7 | 11 | | DANCE, DANCE | FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG) | ☆ |
| 8 | 8 | 23 | PHOTOGRAPH | NICKELBACK (ROADRUNNER/IDJMG) | ☆ |
| 9 | 6 | 3 | DON'T FORGET ABOUT US | MARIAH CAREY (ISLAND/IDJMG) | ☆ |
| 10 | 11 | 11 | ONE WISH | RAY J (KNOCKOUT/SANCTUARY) | ☆ |
| 11 | 14 | 8 | GRILLZ | NELLY FEAT. PAUL WALL, ALI & GIPP (DERRTY/FO REEL/UMRG) | |
| 12 | 9 | 18 | IF IT'S LOVIN' THAT YOU WANT | RIHANNA (SRP/DEF JAM/IDJMG) | |
| 13 | 17 | 7 | WALK AWAY | KELLY CLARKSON (RCA/RMG) | ☆ |
| 14 | 12 | 23 | SUGAR, WE'RE GOIN' DOWN | FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG) | ☆ |
| 15 | 18 | 12 | UNWRITTEN | NATASHA BEDINGFIELD (EPIC) | ☆ |
| 16 | 13 | 22 | GOLD DIGGER | KANYE WEST FEAT. JAMIE FOXX (ROC-A-FELLA/DEF JAM/IDJMG) | |
| 17 | 15 | 9 | PUMP IT | THE BLACK EYED PEAS (A&M/INTERSCOPE) | |
| 18 | 19 | 9 | THERE IT GO! (THE WHISTLE SONG) | JUELZ SANTANA (DIPLOMATS/DEF JAM/IDJMG) | |
| 19 | 16 | 25 | MY HUMPS | THE BLACK EYED PEAS (A&M/INTERSCOPE) | |
| 20 | 21 | 9 | EVERYTIME WE TOUCH | CASCADA (ROBBINS) | ☆ |
| 21 | 27 | 7 | SHAKE THAT | EMINEM FEAT. NATE DOGG (SHADY/AFTERMATH/INTERSCOPE) | |
| 22 | 26 | 26 | FEEL GOOD INC | GORILLAZ (PARLOPHONE/VIRGIN) | |
| 23 | 38 | 2 | BE WITHOUT YOU | MARY J. BLIGE (GEFFEN) | |
| 24 | 29 | 3 | CRASH | GWEN STEFANI (INTERSCOPE) | ☆ |
| 25 | 25 | 19 | WE BE BURNIN' | SEAN PAUL (VP/ATLANTIC) | |

117 mainstream top 40 stations are electronically monitored 24 hours a day, 7 days a week. This data is used to compile the Pop 100.

HOT SINGLES SALES

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE | ARTIST (IMPRINT / PROMOTION LABEL) |
|-----------|-----------|----------------|--|--|
| 1 | 1 | 4 | #1 HEARTBREAK HOTEL | ELVIS PRESLEY (RCA/SONY BMG STRATEGIC MARKETING GROUP) |
| 2 | 2 | 11 | HUNG UP | MADONNA (WARNER BROS.) |
| 3 | 6 | | TE AMO CORAZON | PRINCE (UNIVERSAL/UMRG) |
| 4 | 5 | 14 | TEAR YOU APART | SHE WANTS REVENGE (PERFECT13SS/FLAWLESS/GEFFEN) |
| 5 | 16 | 12 | BABY GIRL | TRE (SEL SUM) |
| 6 | 3 | 10 | ONE WISH | RAY J (KNOCKOUT/SANCTUARY) |
| 7 | 6 | 2 | GOTTA GET TO MY BABY | JOVAN DAIS (ANOTHA DAIS) |
| 8 | 10 | 33 | LONELY | AKON (SRC/UNIVERSAL/UMRG) |
| 9 | 7 | 3 | TOUCH IT | BUSTA RHYMES (AFTERMATH/INTERSCOPE) |
| 10 | 12 | 51 | WE WILL BECOME SILHOUETTES/BE STILL MY HEART | THE POSTAL SERVICE (SUB POP) |
| 11 | 18 | | I THINK THEY LIKE ME | DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN) |
| 12 | 17 | 3 | TOP NOTCH DIVA | QUIARRE LEE FEAT. TRINA & TRICK DADDY (KEY MONEY GRIP) |
| 13 | 11 | 33 | INSIDE YOUR HEAVEN/VEHICLE | BO BICE (RCA/RMG) |
| 14 | 1 | | NASTY GIRL | THE NOTORIOUS B.I.G. (BAD BOY/ATLANTIC) |
| 15 | 14 | 34 | INSIDE YOUR HEAVEN/INDEPENDENCE DAY | CARRIE UNDERWOOD (ARISTA/RMG) |
| 16 | 13 | 13 | NUMBER 1 | GOLDFRAPP (MUTE) |
| 17 | 25 | 12 | GRILLZ | NELLY FEAT. PAUL WALL, ALI & GIPP (DERRTY/FO REEL/UMRG) |
| 18 | 19 | 8 | I AM NOT MY HAIR | INDIA.ARIE (MOTOWN/UMRG) |
| 19 | 23 | 7 | JUICEBOX | THE STROKES (RCA/RMG) |
| 20 | 10 | 22 | GO CRAZY | YOUNG JEEZY FEAT. JAY-Z (CORPORATE THUGZ/DEF JAM/IDJMG) |
| 21 | 1 | | THE BLESSING OF ABRAHAM | DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS (EMI GOSPEL) |
| 22 | 36 | 2 | SEASONS OF LOVE | CAST OF REW (WARNER BROS.) |
| 23 | 27 | 9 | AMARANTINE | ENYA (REPRISE/WARNER BROS.) |
| 24 | 32 | 4 | EVERYTIME WE TOUCH | CASCADA (ROBBINS) |
| 25 | 20 | 3 | LEAN WIT IT, ROCK WIT IT | DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN) |

HITPREDICTOR

PROVIDED BY **promosquad**

See chart legend for rules and explanations. Yellow indicates recently tested title. ☆ indicates New Release.

| ARTIST (Label/Score) | Chart Rank |
|--|------------|
| POP 100 AIRPLAY | |
| NE-YO So Sick IDJMG (65.0) | 4 |
| FALL OUT BOY Dance, Dance IDJMG (82.5) | 7 |
| RAY J One Wish SANCTUARY (66.0) | 10 |
| KELLY CLARKSON Walk Away RMG (83.8) | 13 |
| NATASHA BEDINGFIELD Unwritten EPIC (70.2) | 15 |
| CASCADA Everytime We Touch ROBBINS (70.0) | 20 |
| GWEN STEFANI Crash INTERSCOPE (68.9) | 24 |
| JAMES BLUNT You're Beautiful ATLANTIC (65.2) | 27 |
| RELIENT K Who I Am Hates Who I've Been CAPITOL (71.6) | 32 |
| ASHLEE SIMPSON L.O.V.E. GEFFEN (67.8) | 33 |
| SAVING JANE Girl Next Door ALETT (65.4) | 36 |
| DEFAULT Count On Me TVT (68.1) | - |
| ADULT POP 40 | |
| KELLY CLARKSON Because Of You RMG (70.9) | 2 |
| ROB THOMAS Ever The Same ATLANTIC (84.5) | 4 |
| GOO-GOO DOLLS Better Days WARNER BROS. (86.2) | 5 |
| HOWIE DUNAY She Says Epic (70.4) | 7 |
| INXS Pretty Vegas Epic (65.9) | 8 |
| FALL OUT BOY Sugar, We're Going Down IDJMG (71.1) | 10 |
| COLLECTIVE SOUL How Do You Love? EL (71.9) | 18 |
| NATASHA BEDINGFIELD Unwritten EPIC (65.9) | 22 |
| BON JOVI Who Says You Can't Go Home IDJMG (73.8) | 25 |
| KELLY CLARKSON Walk Away RMG (68.3) | 30 |
| ADULT CONTEMPORARY | |
| JON SECCA Window To My Heart BIG (89.4) | 7 |
| JIM BRACKMAN FEAT. WAYNE BRADY Beautiful Fallwood (88.8) | 9 |
| ENYA Ave Maria REPRISE (72.4) | 14 |
| MODERN ROCK | |
| FALL OUT BOY Dance, Dance IDJMG (71.1) | 4 |
| ANBERLIN Paperthin Hymn EMI (69.8) | - |

SALES DATA COMPILED BY



Billboard R&B/HIP-HOP

FEB
11
2006

TOP R&B/HIP-HOP ALBUMS

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST | Title | CERT. | PEAK POSITION |
|-----------|----------------|----------------|--|--|-------|---------------|
| 1 | 1 | 4 | JAMIE FOXX IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE) #1 GREATEST GAINER 4 WKS J 71779*/RMG (18.98) Ⓢ | Unpredictable | 1 | 1 |
| 2 | 2 | 1 | MARY J. BLIGE MTRIAARCH/GEFFEN 005722*/INTERSCOPE (13.98/8.98) | The Breakthrough | 1 | 1 |
| 3 | 3 | 4 | CHRIS BROWN JIVE 82876/ZOMBA (18.98) Ⓢ | Chris Brown | 1 | 1 |
| 4 | 5 | 10 | KEYSHIA COLE A&M 003554*/INTERSCOPE (13.98) | The Way It Is | 2 | 2 |
| 5 | 3 | 3 | THE NOTORIOUS B.I.G. BAD BOY 83885*/AG (19.98) | Duets: The Final Chapter | 3 | 3 |
| 6 | 6 | 5 | LIL WAYNE CASH MONEY 005124*/UMRG (13.98) | Tha Carter II | 1 | 1 |
| 7 | 7 | 3 | EMINEM SHADY/AFTERMATH 005881*/INTERSCOPE (13.98/8.98) | Curtain Call: The Hits | 2 | 2 |
| 8 | 7 | 4 | MARIAH CAREY ISLAND 005784*/DJMGM (13.98) Ⓢ | The Emancipation Of Mimi | 1 | 1 |
| 9 | 10 | 7 | ANTHONY HAMILTON SD SO DEF 74278/ZOMBA (18.98) | Ain't Nobody Worryin' | 1 | 1 |
| 10 | 9 | 9 | JUELZ SANTANA DIPLOMATS/DEF JAM 005426*/DJMGM (13.98/8.98) Ⓢ | What The Game's Been Missing! | 1 | 1 |
| 11 | 7 | 7 | LUDACRIS AND DTP DTP/DEF JAM 005786*/DJMGM (13.98) Ⓢ | Ludacris Presents...Disturbing Tha Peace | 1 | 1 |
| 12 | 17 | 7 | YOUNG JEEZY CORPDRATE THUGZ/DEF JAM 004421*/DJMGM (13.98) | Let's Get It: Thug Motivation 101 | 1 | 1 |
| 13 | 3 | 3 | T-PAIN KONVICT MUZIK/JIVE 73200/ZOMBA (18.98) | Rappa Ternt Sanga | 8 | 8 |
| 14 | 14 | 18 | DESTINY'S CHILD COLUMBIA 97765/SONY MUSIC (18.98) Ⓢ | #1's | 1 | 1 |
| 15 | 15 | 7 | KIRK FRANKLIN FO YD SOUL/GOSPO CENTRIC 71019/ZOMBA (18.98) | Hero | 4 | 4 |
| 16 | 19 | 14 | NELLY FO REEL/DERRTY 005825*/UMRG (13.98) | Sweatsuit | 6 | 6 |
| 17 | 17 | 22 | SEAN PAUL VP/ATLANTIC 83788*/AG (18.98) | The Trinity | 4 | 4 |
| 18 | 15 | 10 | CHAMILLIONAIRE UNIVERSAL 005423*/UMRG (13.98) | The Sound Of Revenge | 2 | 2 |
| 19 | 22 | 16 | THE BLACK EYED PEAS A&M 004341*/INTERSCOPE (13.98/8.98) | Monkey Business | 1 | 1 |
| 20 | 25 | 23 | THREE 6 MAFIA HYPNOTIZE MINDS/COLUMBIA 94724/SONY MUSIC (18.98) Ⓢ | Most Known Unknown | 1 | 1 |
| 21 | 20 | 21 | KANYE WEST ROC-A-FELLA/DEF JAM 004813*/DJMGM (13.98) | Late Registration | 2 | 2 |
| 22 | 21 | 19 | SOUNDTRACK G-UNIT 005605*/INTERSCOPE (13.98/8.98) | Get Rich Or Die Tryin' | 1 | 1 |
| 23 | 16 | 20 | YING YANG TWINS COLLIPARK 2790/TVT (11.98 CD/DVD) Ⓢ | U.S.A. Still United | 16 | 16 |
| 24 | 23 | 24 | D4L DEEMONEY/ASYLUM 83890/AG (18.98) | Down For Life | 4 | 4 |
| 25 | 26 | 25 | BUN-B RAP-A-LOT 4 LIFE 68539/ASYLUM (18.98) | Trill | 1 | 1 |
| 26 | 27 | 26 | PURPLE RIBBON ALL-STARS PURPLE RIBBON 12207*/VIRGIN (18.98) | Big Boi Presents...Got Purp? Vol. II | 5 | 5 |
| 27 | 28 | 29 | ALICIA KEYS J 67424/RMG (18.98) Ⓢ | Unplugged | 1 | 1 |
| 28 | 32 | 35 | CHARLIE WILSON JIVE 69429/ZOMBA (18.98) | Charlie, Last Name Wilson | 3 | 3 |
| 29 | 31 | 27 | FLOETRY ERVINGWONDER/GEFFEN 005609/INTERSCOPE (13.98) | Flo' Ology | 2 | 2 |
| 30 | 30 | 28 | YOUNGBLOODZ LAFACE 73175*/ZOMBA (18.98) Ⓢ | Ev'rybody Know Me | 7 | 7 |
| 31 | 30 | 11 | TREY SONGZ SONG BOOK/ATLANTIC 83721/AG (15.98) | I Gotta Make It | 6 | 6 |
| 32 | 33 | 34 | PAUL WALL SWISHAHOUSE/ATLANTIC 83808/ASYLUM (18.98) | The Peoples Champ | 1 | 1 |
| 33 | 37 | 37 | LYFE JENNINGS COLUMBIA 90946/SONY MUSIC (12.98) Ⓢ | Lyfe 268-192 | 7 | 7 |
| 34 | 31 | 31 | SOUNDTRACK VERITY 71620/ZOMBA (18.98) | The Gospel | 22 | 22 |
| 35 | 34 | 32 | PITBULL DIAZ BROTHERS 2750/TVT (11.98 CD/OVD) Ⓢ | Money Is Still A Major Issue | 4 | 4 |
| 36 | 40 | 38 | YOLANDA ADAMS ELEKTRA/ATLANTIC 83789/AG (18.98) | Day By Day | 4 | 4 |
| 37 | 38 | 33 | RAY J KNOCKOUT 87521/SANCTUARY (18.98) | Raydiation | 13 | 13 |
| 38 | 35 | 39 | BOW WOW COLUMBIA 93505*/SONY MUSIC (18.98) Ⓢ | Wanted | 3 | 3 |
| 39 | 24 | 7 | TOO SHORT UP ALL NITE 0011 (14.98 CD/OVD) Ⓢ | Pimpin' Incorporated | 24 | 24 |
| 40 | 42 | 43 | KEM MOTOWN 004232/UMRG (13.98) Ⓢ | Album II | 1 | 1 |
| 41 | 41 | 45 | SOUNDTRACK GRAND HUSTLE/ATLANTIC 83822*/AG (18.98) | Hustle & Flow | 7 | 7 |
| 42 | 48 | 40 | TONI BRAXTON BLACKGROUND 005441/UMRG (13.98) | Libra | 2 | 2 |
| 43 | 4 | 49 | WARREN G HAWINO/G-FUNK 54707*/LIGHTYEAR (18.98) | In The Mid-Nite Hour | 15 | 15 |
| 44 | 47 | 46 | TWISTA ATLANTIC 83820*/AG (18.98) | The Day After | 1 | 1 |
| 45 | 39 | 50 | DAMIAN "JR. GONG" MARLEY GHETTO YOUTHS/TUFF GONG 005416*/UMRG (13.98) | Welcome To Jamrock | 4 | 4 |
| 46 | 46 | 11 | TRINA SLIP-N-SLIDE/ATLANTIC 83710*/AG (18.98) | Glamorest Life | 2 | 2 |
| 47 | 45 | 41 | GINUWINE EPIC 93455/SONY MUSIC (18.98) | Back II Da Basics | 3 | 3 |
| 48 | 51 | 54 | MARY MARY MY BLOCK/COLUMBIA 77733/SONY MUSIC (18.98) | Mary Mary | 4 | 4 |
| 49 | 43 | 47 | DWELE VIRGIN 71410 (17.98) | Some Kinda... | 18 | 18 |
| 50 | 49 | 42 | GOAPELE SKYBLAZE/COLUMBIA 92910/SONY MUSIC (11.98) | Change It All | 32 | 32 |
| 51 | 56 | 50 | R. KELLY JIVE 74688/ZOMBA (18.98) | Remix City Volume 1 | 14 | 14 |
| 52 | HOT SHOT DEBUT | 1 | INCOGNITO NARADA JAZZ 31897/NARADA (17.98) | Eleven | 52 | 52 |
| 53 | 52 | 52 | PRETTY RICKY ATLANTIC 83786/AG (18.98) | Bluestars | 5 | 5 |
| 54 | 54 | 54 | MARQUES HOUSTON T.U.G./UNIVERSAL 004696/UMRG (13.98) | Naked | 5 | 5 |
| 55 | 57 | 61 | BONE THUGS-N-HARMONY RUTHLESS 25423 (18.98) | Greatest Hits | 30 | 30 |

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST | Title | CERT. | PEAK POSITION |
|-----------|-----------|----------------|--|---------------------------------|-------|---------------|
| 1 | 1 | 7 | ERIC BENET FRIDAY/REPRISE 47970/WARNER BROS. (18.98) | Hurricane | 1 | 1 |
| 2 | 2 | 8 | STEVIE WONDER MOTOWN 002402/UMRG (13.98) | A Time To Love | 1 | 1 |
| 3 | 3 | 11 | LIL' KIM QUEEN BEE/ATLANTIC 83818*/AG (18.98) | The Naked Truth | 1 | 1 |
| 4 | 4 | 57 | 50 CENT SHADY/AFTERMATH 004092*/INTERSCOPE (13.98/8.98) Ⓢ | The Massacre | 5 | 5 |
| 5 | 5 | 33 | R. KELLY JIVE 70214/ZOMBA (18.98/12.98) Ⓢ | TP3 Reloaded | 1 | 1 |
| 6 | 6 | 32 | MIKE JONES SWISHAHOUSE/ASYLUM 49340*/WARNER BROS. (18.98) | Who Is Mike Jones? | 1 | 1 |
| 7 | 7 | 39 | JOHN LEGEND G.O.O.D./COLUMBIA 92776*/SONY MUSIC (18.98) Ⓢ | Get Lifted | 1 | 1 |
| 8 | 8 | 22 | RIHANNA SRP/DEF JAM 004937/DJMGM (13.98) | Music Of The Sun | 6 | 6 |
| 9 | 9 | 19 | DAVID BANNER SRC/UNIVERSAL 004975*/UMRG (13.98) Ⓢ | Certified | 3 | 3 |
| 10 | 10 | 32 | LEELA JAMES WARNER BROS. 48027 (13.98) | A Change Is Gonna Come | 42 | 42 |
| 11 | 11 | 70 | CIARA SHO'NUFF/MUSICLINE/LAFACE 62819*/ZOMBA (18.98/12.98) | Goodies | 2 | 2 |
| 12 | 12 | 75 | THREE 6 MAFIA HYPNOTIZE MINDS/COLUMBIA 75007/SONY MUSIC (18.98) | Most Known Hits | 38 | 38 |
| 13 | RE-ENTRY | 13 | WILL DOWNING GRP 005215/VG (18.98) | Soul Symphony | 1 | 1 |
| 14 | 14 | 19 | KINDRED THE FAMILY SOUL HIDDEN BEACH/EPIC 96512/SONY MUSIC (18.98) | In This Life Together | 15 | 15 |
| 15 | 15 | 24 | SOUNDS OF BLACKNESS SLR 54693/LIGHTYEAR (17.98) | Unity | 47 | 47 |
| 16 | 16 | 31 | YING YANG TWINS COLLIPARK 2520*/TVT (17.98/11.98) | U.S.A.: United State Of Atlanta | 1 | 1 |
| 17 | 17 | 8 | ASHANTI THE INC. 005824*/DJMGM (13.98) | Collectables By Ashanti | 10 | 10 |
| 18 | 18 | 29 | WEBBIE TRILL 83825/ASYLUM (18.98) | Savage Life | 1 | 1 |
| 19 | 19 | 36 | COMMON G.O.O.D./GEFFEN 004670*/INTERSCOPE (13.98/8.98) Ⓢ | Be | 1 | 1 |
| 20 | 20 | 11 | VARIOUS ARTISTS TVT 2505 (18.98) Ⓢ | Crunk Hits | 32 | 32 |

FOR A COMPLETE LISTING OF THE HOT R&B HIP-HOP ALBUMS, CHECK OUT WWW.BILLBOARD.COM

TOP BLUES ALBUMS

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST | Title | CERT. |
|-----------|-----------|----------------|---|---|-------|
| 1 | 1 | 69 | GEORGE THOROGOOD & THE DESTROYERS CAPITOL 98430 | Greatest Hits: 30 Years Of Rock | 1 |
| 2 | 2 | 16 | SUSAN TEDESCHI VERVE FORECAST 005111/VG | Hope And Desire | 1 |
| 3 | 4 | 20 | B.B. KING GEFFEN/CHRONICLES 005263/UME | B.B. King & Friends: 80 | 1 |
| 4 | 5 | 3 | ETTA JAMES HIP-O/CHRONICLES 004010/UME | The Definitive Collection | 1 |
| 5 | 6 | 18 | BUDDY GUY SILVERTONE 72426/ZOMBA | Bring 'Em In | 1 |
| 6 | 7 | 46 | B.B. KING GEFFEN/CHRONICLES 003854/UME | The Ultimate Collection | 1 |
| 7 | 9 | 23 | DELBERT MCCLINTON NEW WEST 6079 | Cost Of Living | 1 |
| 8 | 3 | 3 | DION DIMENSIONAL 06/THE ORCHARD | Bronx In B ue | 1 |
| 9 | 8 | 8 | BETTIE LAVETTE ANTI- 86772*/EPITAPH | I've Got My Own Hell To Raise | 1 |
| 10 | 10 | 21 | NORTH MISSISSIPPI ALLSTARS ATO 21541* | Electric Blue Waterme on | 1 |
| 11 | 14 | 2 | RAY CHARLES MADACY SPECIAL PRODUCTS 51843/MADACY | Golden Legends: Ray Charles Live | 1 |
| 12 | 12 | 91 | AEROSMITH COLUMBIA 87025*/SONY MUSIC | Honkin' On Bcbo | 1 |
| 13 | 15 | 2 | VARIOUS ARTISTS HIP-O 005714/UME | Blues: Gold | 1 |
| 14 | NEW | 1 | GEORGE THOROGOOD & THE DESTROYERS CAPITOL 11895 | The Best Of George Thorogood & The Destroyers | 1 |
| 15 | RE-ENTRY | 1 | VARIOUS ARTISTS MADACY 50799 | Best Of Blues: 50 Hits | 1 |

BETWEEN THE BULLETS rgeorge@billboard.com

TV LOCKS FOXX IN AT NO. 1

Fresh off his high-profile TV week, Jamie Foxx tightens his grip at No. 1 with Greatest Gainer Unpredictable's fourth week atop the list. It has a 2.5% gain at Nielsen SoundScan's overall panel. As rap albums led the R&B/hip-hop list in

NBC's two airings of "Jamie Foxx: Unpredictable" and visits to "The Tonight Show With Jay Leno" and "The Ellen DeGeneres Show" result in a 13% gain at core R&B stores on the "Unpredictable" album's way to its



31 of the past 52 weeks, four weeks at No. 1 for Foxx's R&B set looks all the more impressive. Mariah Carey's "The Emancipation of Mimi," the best-selling album of 2005, led this chart for five weeks.

—Raphael George

FEB 11 2006 R&B/HIP-HOP Billboard



| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE | ARTIST (IMPRINT / PROMOTION LABEL) | HIT PREDICT |
|-----------|-----------|----------------|---------------------------------|--|-------------|
| 1 | 1 | 14 | #1 BE WITHOUT YOU | MARY J. BLIGE (Geffen/Interscope) | ☆ |
| 2 | 2 | 17 | UNPREDICTABLE | JAMIE FOXX FEAT. LUDACRIS (J/RMG) | ☆ |
| 3 | 5 | 11 | CHECK ON IT | BEYONCE FEAT. SLIM THUG (COLUMBIA/SUM) | ☆ |
| 4 | 3 | 15 | GRILLZ | NELLY FEAT. PAUL WALL, ALI & GIPP (DERRTY/FO' REEL/UMRG) | ☆ |
| 5 | 4 | 13 | SO SICK | NE-YO (DEF JAM/IDJMG) | ☆ |
| 6 | 7 | 9 | YO (EXCUSE ME MISS) | CHRIS BROWN (JIVE/ZOMBA) | ☆ |
| 7 | 15 | 7 | LOVE | KEYSHIA COLE (A&M/INTERSCOPE) | ☆ |
| 8 | 10 | 16 | TOUCH IT | BUSTA RHYMES (AFTERMATH/INTERSCOPE) | ☆ |
| 9 | 6 | 17 | DON'T FORGET ABOUT US | MARIAH CAREY (ISLAND/IDJMG) | ☆ |
| 10 | 8 | 29 | I THINK THEY LIKE ME | DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN) | ☆ |
| 11 | 11 | 10 | LEAN WIT IT, ROCK WIT IT | DEM FRANCHIZE BOYZ FEAT. LIL PEANUT & CHARLAY (SO SO DEF/VIRGIN) | ☆ |
| 12 | 9 | 19 | KRYPTONITE (I'M ON IT) | PURPLE RIBBON ALL-STARS (PURPLE RIBBON/VIRGIN) | ☆ |
| 13 | 12 | 18 | GOTTA GO | TREY SONGZ (SONG BOOK/ATLANTIC) | ☆ |
| 14 | 22 | 8 | I'M N LUV (WIT A STRIPPER) | T-PAIN FEAT. MIKE JONES (KONVICT MUZIK/JIVE/ZOMBA) | ☆ |
| 15 | 13 | 23 | ONE WISH | RAY J (KNOCKOUT/SANCTUARY) | ☆ |
| 16 | 21 | 13 | RODEO | JUVENILE (UTP/ATLANTIC) | ☆ |
| 17 | 17 | 20 | LOOKING FOR YOU | KIRK FRANKLIN (FO YO SOUL/GOSPO CENTRIC/ZOMBA) | ☆ |
| 18 | 19 | 12 | FRESH AZIMIZ | BOW WOW FEAT. J-KWON & JERMAINE DUPRI (COLUMBIA/SUM) | ☆ |
| 19 | 14 | 25 | UNBREAKABLE | ALICIA KEYS (J/RMG) | ☆ |
| 20 | 16 | 23 | I SHOULD HAVE CHEATED | KEYSHIA COLE (A&M/INTERSCOPE) | ☆ |
| 21 | 23 | 11 | NASTY GIRL | THE NOTORIOUS B.I.G. (BAD BOY/ATLANTIC) | ☆ |
| 22 | 24 | 14 | IN MY MIND | HEATHER HEADLEY (RCA/RMG) | ☆ |
| 23 | 30 | 7 | OH YES (AKA 'POSTMAN') | JUELZ SANTANA (DIPLOMATS/DEF JAM/IDJMG) | ☆ |
| 24 | 18 | 24 | THERE IT GO! (THE WHISTLE SONG) | JUELZ SANTANA (DIPLOMATS/DEF JAM/IDJMG) | ☆ |
| 25 | 20 | 28 | RUN IT! | CHRIS BROWN (JIVE/ZOMBA) | ☆ |

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE | ARTIST (IMPRINT / PROMOTION LABEL) | HIT PREDICT |
|-----------|-----------|----------------|--|--|-------------|
| 35 | 14 | 14 | CAN'T LET GO | ANTHONY HAMILTON (SO SO DEF/ZOMBA) | ☆ |
| 27 | 25 | 18 | FIREMAN | LIL WAYNE (CASH MONEY/UMRG) | ☆ |
| 28 | 26 | 50 | MUST BE NICE | LYFE JENNINGS (COLUMBIA/SUM) | ☆ |
| 29 | 27 | 12 | MAGIC | CHARLIE WILSON (JIVE/ZOMBA) | ☆ |
| 37 | 14 | 14 | TRU LOVE | FAITH EVANS (CAPITOL) | ☆ |
| 36 | 7 | 7 | BETCHA CAN'T DO IT LIKE ME | D4L (DEEMONEY/ASYLUM/ATLANTIC) | ☆ |
| 32 | 42 | 6 | TEMPERATURE | SEAN PAUL (VP/ATLANTIC) | ☆ |
| 33 | 31 | 30 | SHAKE IT OFF | MARIAH CAREY (ISLAND/IDJMG) | ☆ |
| 34 | 66 | 3 | TOUCH THE SKY | KANYE WEST FEAT. LUPE FIASCO (ROC-A-FELLA/DEF JAM/IDJMG) | ☆ |
| 35 | 29 | 28 | STAY FLY | THREE 6 MAFIA (HYPNOTIZE MINDS/COLUMBIA/SUM) | ☆ |
| 36 | 21 | 21 | HERE WE GO | TRINA FEAT. KELLY ROWLAND (SLIP-N-SLIDE/ATLANTIC) | ☆ |
| 37 | 32 | 11 | GEORGIA | LUDACRIS & FIELD MOB (DTP/IDJMG) | ☆ |
| 47 | 6 | 6 | MS. NEW BOOTY | BUBBA SPARXXX (NEW SOUTH/PURPLE RIBBON/VIRGIN) | ☆ |
| 39 | 34 | 26 | LAFFY TAFFY | D4L (DEEMONEY/ASYLUM/ATLANTIC) | ☆ |
| 40 | 33 | 27 | SOUL SURVIVOR | YOUNG JEEZY FEAT. AKON (CORPORATE THUGZ/DEF JAM/IDJMG) | ☆ |
| 41 | 43 | 26 | I'M SPRUNG | T-PAIN (KONVICT MUZIK/JIVE/ZOMBA) | ☆ |
| 42 | 40 | 27 | GIRL TONITE | TWISTA FEAT. TREY SONGZ (ATLANTIC) | ☆ |
| 43 | 46 | 31 | GOLD DIGGER | KANYE WEST FEAT. JAMIE FOXX (ROC-A-FELLA/DEF JAM/IDJMG) | ☆ |
| 44 | 41 | 8 | MY HOOD | YOUNG JEEZY (CORPORATE THUGZ/DEF JAM/IDJMG) | ☆ |
| 45 | 38 | 7 | LUXURIOUS | GWEN STEFANI (INTERSCOPE) | ☆ |
| 46 | 5 | 5 | SNAP YA FINGERS | LIL JON (BME/TVT) | ☆ |
| 47 | 55 | 5 | CONCEITED (THERE'S SOMETHING ABOUT REMY) | REMY MA (TERROR SQUAD/SRC/UMRG) | ☆ |
| 48 | 45 | 46 | WE BELONG TOGETHER | MARIAH CAREY (ISLAND/IDJMG) | ☆ |
| 49 | 48 | 13 | HYPOTHETICALLY | LYFE JENNINGS (COLUMBIA/SUM) | ☆ |
| 50 | 57 | 9 | STILL IN LOVE | TYRA (GG&L) | ☆ |

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE | ARTIST (IMPRINT / PROMOTION LABEL) | HIT PREDICT |
|-----------|-----------|----------------|--------------------------------------|--|-------------|
| 1 | 1 | 11 | #1 BE WITHOUT YOU | MARY J. BLIGE (Geffen/Interscope) | ☆ |
| 2 | 3 | 18 | IN MY MIND | HEATHER HEADLEY (RCA/RMG) | ☆ |
| 3 | 2 | 21 | UNBREAKABLE | ALICIA KEYS (J/RMG) | ☆ |
| 4 | 4 | 14 | MAGIC | CHARLIE WILSON (JIVE/ZOMBA) | ☆ |
| 5 | 7 | 6 | UNPREDICTABLE | JAMIE FOXX FEATURING LUDACRIS (J/RMG) | ☆ |
| 6 | 20 | 20 | LOOKING FOR YOU | KIRK FRANKLIN (FO YO SOUL/GOSPO CENTRIC/ZOMBA) | ☆ |
| 7 | 6 | 27 | I WANNA BE LOVED | ERIC BEWET (FRIDAY/REPRISE/WARNER BROS.) | ☆ |
| 8 | 8 | 34 | FIND YOUR WAY (BACK IN MY LIFE) | KEM (MOTOWN/UMRG) | ☆ |
| 9 | 9 | 20 | GROWN & SEXY | BABYFACE (ARISTA/RMG) | ☆ |
| 10 | 10 | 41 | GOTTA GO GOTTA LEAVE (TIRED) | VIVIAN GREEN (COLUMBIA/SUM) | ☆ |
| 11 | 15 | 9 | CAN'T LET GO | ANTHONY HAMILTON (SO SO DEF/ZOMBA) | ☆ |
| 12 | 16 | 16 | DON'T FORGET ABOUT US | MARIAH CAREY (ISLAND/IDJMG) | ☆ |
| 13 | 12 | 14 | TRU LOVE | FAITH EVANS (CAPITOL) | ☆ |
| 14 | 11 | 24 | WHERE WOULD I BE (THE QUESTION) | KINRED THE FAMILY SOUL (EPIC/HIDDEN BEACH) | ☆ |
| 15 | 14 | 38 | MUST BE NICE | LYFE JENNINGS (COLUMBIA/SUM) | ☆ |
| 16 | 18 | 18 | I AM NOT MY HAIR | INDIA ARIE (MOTOWN/UMRG) | ☆ |
| 17 | 23 | 23 | JUST CAME HERE TO CHILL | THE ISLEY BROTHERS FEATURING RONALD ISLEY (DEF SOUL/DEF JAM/IDJMG) | ☆ |
| 18 | 17 | 10 | TO YOU | EARTH, WIND & FIRE FEATURING BRIAN MCKNIGHT (SANCTUARY) | ☆ |
| 19 | 20 | 3 | FIND MYSELF IN YOU | BRIAN MCKNIGHT (MOTOWN/UMRG) | ☆ |
| 20 | 19 | 17 | EVERYTIME I THINK ABOUT HER | JAHEIM FEATURING JADAKISS (D/WINE MILL/WARNER BROS.) | ☆ |
| 21 | 24 | 12 | I REMEMBER | MEL'S A MORGAN (LU ANN/ORPHEUS) | ☆ |
| 22 | 21 | 11 | CURSED | VIVIAN GREEN (COLUMBIA/SUM) | ☆ |
| 23 | 22 | 11 | INDECENT PROPOSAL | JAVIER (CAPITOL) | ☆ |
| 24 | 25 | 18 | TRIPPIN' (THAT'S THE WAY LOVE WORKS) | TONI BRAXTON (BLACKGROUND/UMRG) | ☆ |
| 25 | 33 | 2 | HYPOTHETICALLY | LYFE JENNINGS FEATURING FANTASIA (COLUMBIA/SUM) | ☆ |

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE | ARTIST (IMPRINT / PROMOTION LABEL) | HIT PREDICT |
|-----------|-----------|----------------|--------------------------|--|-------------|
| 9 | 15 | 15 | #1 BABY GIRL | JOVAN DAIS (ANOTHA DAIS) | ☆ |
| 2 | 3 | 2 | GOTTA GET TO MY BABY | JOVAN DAIS (ANOTHA DAIS) | ☆ |
| 3 | 2 | 4 | TOUCH IT | BUSTA RHYMES (AFTERMATH/INTERSCOPE) | ☆ |
| 4 | 11 | 5 | RAIN'S FALLIN' | STORMTROOPERZ (IMPERIAL ENTERTAINMENT) | ☆ |
| 5 | 12 | 4 | THE HOOCHIE SONG | D4K (HAVING YOURS/SOWELL ENTERTAINMENT) | ☆ |
| 6 | 7 | 2 | GET LOOSE | BLU CRUSH (BLU CRUSH) | ☆ |
| 7 | 10 | 6 | WHAT YOU GOT | VIRGINIA'S FRONTLINE FEAT. PORSHCA (CNI ENTERTAINMENT) | ☆ |
| 8 | 8 | 11 | IT'S YOU | URBAN MYSTIC (SOBE/WARNER BROS.) | ☆ |
| 9 | 1 | 28 | RUN IT! | CHRIS BROWN (JIVE/ZOMBA) | ☆ |
| 10 | 32 | 2 | NASTY GIRL | THE NOTORIOUS B.I.G. (BAD BOY/ATLANTIC) | ☆ |
| 11 | 6 | 10 | ONE WISH | RAY J (KNOCKOUT/SANCTUARY) | ☆ |
| 12 | 17 | 8 | I AM NOT MY HAIR | INDIA ARIE (MOTOWN/UMRG) | ☆ |
| 13 | 4 | 6 | ALWAYS | SPAIDE R.I.P.P.E.R. (HASSLE LIFE) | ☆ |
| 14 | 18 | 6 | TE AMO CORAZON | PRINCE (UNIVERSAL/UMRG) | ☆ |
| 15 | 15 | 18 | I THINK THEY LIKE ME | DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN) | ☆ |
| 16 | 23 | 2 | SO SICK | NE-YO (DEF JAM/IDJMG) | ☆ |
| 17 | 5 | 4 | LEAN WIT IT, ROCK WIT IT | DEM FRANCHIZE BOYZ FEAT. LIL PEANUT & CHARLAY (SO SO DEF/VIRGIN) | ☆ |
| 18 | 25 | 10 | PADLOCK | STARR BLAZZ (STARR BLAZZ/EMPIRE) | ☆ |
| 19 | 1 | 1 | THE BLESSING OF ABRAHAM | DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS (EMI GOSPEL) | ☆ |
| 20 | 13 | 14 | DON'T TEST US | MR. POOKIE (CRAWL 2 BAWL/BOSS) | ☆ |
| 21 | 14 | 12 | GRILLZ | NELLY FEAT. PAUL WALL, ALI & GIPP (DERRTY/FO' REEL/UMRG) | ☆ |
| 22 | 2 | 2 | TOP NOTCH DIVA | QUIARRE LEE FEAT. TRINA & TRICK DADDY (KEY MONEY GRIP) | ☆ |
| 23 | 22 | 4 | HAVE A PARTY | MOBB DEEP FEAT. 50 CENT & NATE DOGG (G-UNIT/INTERSCOPE) | ☆ |
| 24 | 31 | 11 | NO STRINGS | LOLA (SOBE/WARNER BROS.) | ☆ |
| 25 | 20 | 6 | CHECK ON IT | BEYONCE FEAT. SLIM THUG (COLUMBIA/SUM) | ☆ |

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE | ARTIST (IMPRINT / PROMOTION LABEL) | HIT PREDICT |
|-----------|-----------|----------------|---------------------------------|--|-------------|
| 1 | 1 | 15 | #1 GRILLZ | NELLY FEAT. PAUL WALL, ALI & GIPP (DERRTY/FO' REEL/UMRG) | ☆ |
| 2 | 2 | 11 | SO SICK | NE-YO (DEF JAM/IDJMG) | ☆ |
| 3 | 3 | 13 | CHECK ON IT | BEYONCE FEAT. SLIM THUG (COLUMBIA/SUM) | ☆ |
| 4 | 7 | 8 | BE WITHOUT YOU | MARY J. BLIGE (Geffen/Interscope) | ☆ |
| 5 | 12 | 7 | I'M N LUV (WIT A STRIPPER) | T-PAIN FEAT. MIKE JONES (KONVICT MUZIK/JIVE/ZOMBA) | ☆ |
| 6 | 5 | 16 | THERE IT GO! (THE WHISTLE SONG) | JUELZ SANTANA (DIPLOMATS/DEF JAM/IDJMG) | ☆ |
| 7 | 11 | 9 | UNPREDICTABLE | JAMIE FOXX FEAT. LUDACRIS (J/RMG) | ☆ |
| 8 | 8 | 21 | TURN IT UP | CHAMILLIONAIRE FEAT. LIL FLIP (UNIVERSAL/UMRG) | ☆ |
| 9 | 4 | 16 | DON'T FORGET ABOUT US | MARIAH CAREY (ISLAND/IDJMG) | ☆ |
| 10 | 6 | 26 | RUN IT! | CHRIS BROWN (JIVE/ZOMBA) | ☆ |
| 11 | 10 | 18 | STICKWITU | THE PUSSYCAT DOLLS (A&M/INTERSCOPE) | ☆ |
| 12 | 13 | 8 | SHAKE THAT | EMINEM FEAT. NATE DOGG (SHADY/AFTERMATH/INTERSCOPE) | ☆ |
| 13 | 16 | 5 | YO (EXCUSE ME MISS) | CHRIS BROWN (JIVE/ZOMBA) | ☆ |
| 14 | 9 | 24 | ONE WISH | RAY J (KNOCKOUT/SANCTUARY) | ☆ |
| 15 | 18 | 7 | MS. NEW BOOTY | BUBBA SPARXXX (NEW SOUTH/PURPLE RIBBON/VIRGIN) | ☆ |
| 16 | 14 | 22 | LAFFY TAFFY | D4L (DEEMONEY/ASYLUM/ATLANTIC) | ☆ |
| 17 | 17 | 17 | I THINK THEY LIKE ME | DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN) | ☆ |
| 18 | 20 | 10 | BRING OUT THE FREAK IN YOU | LIL ROB (UPSTAIRS) | ☆ |
| 19 | 15 | 20 | STAY FLY | THREE 6 MAFIA (HYPNOTIZE MINDS/COLUMBIA/SUM) | ☆ |
| 20 | 19 | 11 | RODEO | JUVENILE (UTP/ATLANTIC) | ☆ |
| 21 | 22 | 7 | TEMPERATURE | SEAN PAUL (VP/ATLANTIC) | ☆ |
| 22 | 25 | 9 | FRESH AZIMIZ | BOW WOW FEAT. J-KWON & JERMAINE DUPRI (COLUMBIA/SUM) | ☆ |
| 23 | 26 | 9 | NASTY GIRL | THE NOTORIOUS B.I.G. (BAD BOY/ATLANTIC) | ☆ |
| 24 | 24 | 7 | MY HOOD | YOUNG JEEZY (CORPORATE THUGZ/DEF JAM/IDJMG) | ☆ |
| 25 | 23 | 20 | HERE WE GO | TRINA FEAT. KELLY ROWLAND (SLIP-N-SLIDE/ATLANTIC) | ☆ |

HITPREDICTOR

DATA PROVIDED BY promosquad

See chart legend for rules and explanations. Yellow indicates recently tested title, ☆ indicates New Release.

| ARTIST/Title/LABEL (Score) | Chart Rank |
|---|------------|
| R&B/HIP-HOP AIRPLAY | |
| ☆ LIL JON FEAT. E-40 & SEAN PAUL Snap Ya Fingers TVT (74.9) | 46 |
| BEYONCE FEAT. SLIM THUG Check On It sum (92.8) | 3 |
| NE-YO So Sick IDJMG (81.4) | 5 |
| CHRIS BROWN Yo (Excuse Me Miss) ZOMBA (90.9) | 6 |
| KEYSHIA COLE Love INTERSCOPE (89.6) | 7 |
| BUSTA RHYMES Touch It INTERSCOPE (68.6) | 8 |
| DEM FRANCHIZE BOYZ Lean Wit It, Rock Wit It VIRGIN (66.8) | 11 |
| T-PAIN FEAT. MIKE JONES I'm N Luv (Wit A Stripper) ZOMBA (77.6) | 14 |
| JUVENILE Rodeo ATLANTIC (71.2) | 16 |
| BOW WOW Fresh Azimiz sum (82.1) | 18 |
| JUELZ SANTANA Oh Yes (aka 'Postman') IDJMG (93.8) | 23 |
| FAITH EVANS Tru Love CAPITOL (84.8) | 30 |
| D4L Betcha Can't Do It Like Me ATLANTIC (71.4) | 31 |
| SEAN PAUL Temperature ATLANTIC (79.6) | 32 |
| KANYE WEST FEAT. LUPE FIASCO Touch The Sky IDJMG (89.0) | 34 |
| REMY MA Conceited (There's Something About Remy) UMRG (71.6) | 47 |
| TYRA Still In Love UMRG (65.3) | 50 |
| RHYTHMIC AIRPLAY | |
| ☆ GWEN STEFANI Crash INTERSCOPE (66.3) | 40 |
| ☆ THE PUSSYCAT DOLLS FEAT. WILL.I.A.M. Beep INTERSCOPE (79.5) | - |
| NE-YO So Sick IDJMG (88.1) | 2 |
| BEYONCE FEAT. SLIM THUG Check On It sum (91.6) | 3 |
| MARY J. BLIGE Be Without You INTERSCOPE (94.2) | 4 |
| T-PAIN FEAT. MIKE JONES I'm N Luv (Wit A Stripper) ZOMBA (68.2) | 5 |
| JAMIE FOXX FEAT. LUDACRIS Unpredictable RMG (94.7) | 7 |
| CHRIS BROWN Yo (Excuse Me Miss) ZOMBA (88.5) | 13 |
| SEAN PAUL Temperature ATLANTIC (73.0) | 21 |
| BOW WOW Fresh Azimiz sum (77.0) | 22 |
| YOUNG JEEZY My Hood IDJMG (65.7) | 24 |
| BLACK EYED PEAS Pump It INTERSCOPE (80.7) | 36 |
| JUELZ SANTANA Oh Yes (aka 'Postman') IDJMG (95.0) | - |
| D4L Betcha Can't Do It Like Me ATLANTIC (75.3) | - |
| KANYE WEST FEAT. LUPE FIASCO Touch The Sky IDJMG (84.1) | - |

ADULT R&B AND RHYTHMIC AIRPLAY: 60 adult R&B stations and 67 rhythmic stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. © 2006 VNU Business Media, Inc. and Nielsen SoundScan, Inc. HOT R&B/HIP-HOP SINGLES SALES: this data is used to compile Hot R&B/Hip-Hop Singles & Tracks. © 2006 VNU Business Media, Inc. and Nielsen SoundScan, Inc. HITPREDICTOR: © 2006, Promosquad and HitPredictor are trademarks of Think Fast LLC.

AIRPLAY MONITORED BY

SALES DATA COMPILED BY

Nielsen
Broadcast Data
SystemsNielsen
SoundScanBillboard **COUNTRY** FEB 1 2006

HOT COUNTRY SONGS

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE | Artist | PEAK POSITION | THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE | Artist | PEAK POSITION |
|-----------|-----------|----------------|--|---|---------------|-----------|-----------|----------------|---|--|---------------|
| 1 | 1 | 15 | #1 JESUS, TAKE THE WHEEL M. BRIGHT (B. JAMES, H. LINDSEY G. SAMPSON) | Carrie Underwood ARISTA NASHVILLE | 1 | 31 | 33 | 15 | LIPSTICK T. BROWN, K. LAW, B. CHANCEY (R. LYNNE, M. PRENTICE) | Rockie Lynne UNIVERSAL SOUTH | 31 |
| 2 | 2 | 3 | HONKY TONK BADONKADONK D. HUFF (R. HOUSSER, D. DAVIDSON, J. JOHNSON) | Trace Adkins CAPITOL | 2 | 32 | 34 | 11 | TWENTY YEARS AND TWO HUSBANDS AGO B. GALLIMORE (L. A. WOMACK, D. DODSON, D. DILLON) | Lee Ann Womack MCA NASHVILLE | 32 |
| 3 | 4 | 5 | WHEN I GET WHERE I'M GOING F. ROGERS (R. RUTHERFORD, G. TEREN) | Brad Paisley Featuring Dolly Parton ARISTA NASHVILLE | 3 | 33 | 37 | 10 | I GOT YOU C. MORGAN, P. DONNELL (C. MORGAN, P. DONNELL, T. DWENS) | Craig Morgan BROKEN BOW | 33 |
| 4 | 3 | 2 | SHE LET HERSELF GO T. BROWN, G. STRAIT (K. K. PHILLIPS, D. DILLON) | George Strait MCA NASHVILLE | 1 | 34 | 35 | 9 | NOT GOING DOWN B. GALLIMORE, T. MCGRAW (K. SAVIGAR, S. BDLTON) | Jo Dee Messina CURB | 34 |
| 5 | 5 | 4 | MUST BE DOIN' SOMETHIN' RIGHT C. CHAMBERLAIN (P. J. MATTHEWS, M. DODSON) | Billy Currington MERCURY | 1 | 35 | 38 | 6 | EVERY TIME I HEAR YOUR NAME J. STEELE (K. ANDERSON, T. HAMBRIDGE, J. STEELE) | Keith Anderson ARISTA NASHVILLE | 35 |
| 6 | 7 | 11 | LIKE WE NEVER LOVED AT ALL D. HUFF, F. HILL (J. RICH, S. SAX, V. MCGEHE) | Faith Hill WARNER-CURB/WRN | 6 | 36 | - | 2 | LOVE WILL ALWAYS WIN A. REYNOLDS (G. KENNEDY, W. KIRKPATRICK) | Garth Brooks & Trisha Yearwood PEARL/LYRIC STREET | 36 |
| 7 | 6 | 6 | MY OLD FRIEND B. GALLIMORE, T. MCGRAW, D. SMITH (C. WISEMAN, S. MCEWAN) | Tim McGraw CURB | 6 | 37 | 45 | 3 | SETTLE FOR A SLOWDOWN B. BEAVERS (T. MARTIN, B. BEAVERS, D. BENTLEY) | Dierks Bentley CAPITOL | 37 |
| 8 | 10 | 13 | GREATEST GAINER YOUR MAN F. ROGERS (C. STAPLETON, C. DUBDIS, J. EVERETT) | Josh Turner MCA NASHVILLE | 8 | 38 | 46 | 3 | SIZE MATTERS (SOMEDAY) B. CANNON (B. HILL, M. DEKLE) | Joe Nichols UNIVERSAL SOUTH | 38 |
| 9 | 8 | 9 | JUST MIGHT (MAKE ME BELIEVE) G. FUNDIS (K. HALL) | Sugarland MERCURY | 8 | 39 | 41 | 10 | I CAN'T UNLOVE YOU D. HUFF (W. KIRBY, W. ROBINSON) | Kenny Rogers CAPITOL | 39 |
| 10 | 9 | 12 | TONIGHT I WANNA CRY D. HUFF, K. URBAN (M. POWELL, K. URBAN) | Keith Urban CAPITOL | 9 | 40 | 39 | 24 | MY KIND OF MUSIC P. MOORE, B. CANNON (R. SCOTT) | Ray Scott WARNER BROS./WRN | 39 |
| 11 | 13 | 15 | SHE DON'T TELL ME TO R. RUTHERFORD, M. WRIGHT (B. DIPIERO, T. SHAPIRO, R. RUTHERFORD) | Montgomery Gentry COLUMBIA | 11 | 41 | 40 | 11 | I LOVE MY LIFE K. STEGALL (J. O'NEAL, S. SMITH, T. NICHOLS) | Jamie O'Neal CAPITOL | 40 |
| 12 | 14 | 20 | LIVING IN FAST FORWARD B. CANNON, K. CHESNEY (D. L. MURPHY, R. RUTHERFORD) | Kenny Chesney BNA | 12 | 42 | 43 | 4 | LIFE AIN'T ALWAYS BEAUTIFUL M. WRIGHT, G. ALLAN (C. GOODMAN, T. L. JAMES) | Gary Allan MCA NASHVILLE | 42 |
| 13 | 15 | 19 | WHAT HURTS THE MOST D. HUFF, RASCAL FLATTS (J. STEELE, S. ROBSON) | Rascal Flatts LYRIC STREET | 13 | 43 | 44 | 4 | IF YOU'RE GOING THROUGH HELL (BEFORE THE DEVIL EVEN KNOWS) T. HEWITT (S. TATE, A. TATE, D. BERG) | Rodney Atkins CURB | 43 |
| 14 | 17 | 23 | AIR POWER GET DRUNK AND BE SOMEBODY L. WHITE, T. KEITH (T. KEITH, S. EMERICK) | Toby Keith SHOW DOG NASHVILLE | 14 | 44 | 42 | 12 | IF I DON'T MAKE IT BACK J. STROUD, T. LAWRENCE (B. PINSON, B. JONES) | Tracy Lawrence MERCURY | 42 |
| 15 | 16 | 18 | CHEATIN' S. EVANS, M. BRIGHT (B. JAMES, D. SCHLITZ) | Sara Evans RCA | 15 | 45 | - | 2 | NEVER MIND ME B. KENNY, J. RICH, P. WDRLEY (B. KENNY, J. RICH, E. CLAWSON) | Big & Rich WARNER BROS./WRN | 45 |
| 16 | 18 | 17 | KEROSENE M. WRUCKE, F. LIDDELL (M. LAMBERT) | Miranda Lambert EPIC | 16 | 46 | 47 | 9 | I'LL DIE TRYIN' J. NIEBANK (S. BOGARD, J. STOVER) | Lonestar BNA | 45 |
| 17 | 20 | 22 | NOBODY BUT ME B. BRADDOCK (P. B. WHITE, S. CAMP) | Blake Shelton WARNER BROS./WRN | 17 | 47 | 56 | 2 | LAST DAY OF MY LIFE F. ROGERS (P. VASSAR, T. RYAN) | Phil Vassar ARISTA NASHVILLE | 47 |
| 18 | 21 | 21 | BELIEVE T. BROWN, R. DUNN, K. BROOKS (R. DUNN, C. WISEMAN) | Brooks & Dunn ARISTA NASHVILLE | 18 | 48 | NOV. SHOT | 1 | GOOD TO GO D. S. MILLER, T. NOVICK (T. NICHOLS, R. CLAWSON) | John Corbett FUN BONE/COS | 48 |
| 19 | 23 | 25 | AIR POWER THE DOLLAR B. CANNON (J. JOHNSON) | Jamey Johnson BNA | 19 | 49 | 49 | 16 | DOWN AND OUT R. FOSTER (R. ROGERS) | Randy Rogers Band SMITH MUSIC GROUP/SMITH ENTERTAINMENT | 48 |
| 20 | 24 | 27 | WHO SAYS YOU CAN'T GO HOME J. SHANKS, J. BON JOVI, R. SAMBORA (J. BON JOVI, R. SAMBORA) | Bon Jovi Duet With Jennifer Nettles ISLAND/DMG | 20 | 50 | 50 | 8 | NO SHAME K. BEARD, B. ALLAN (J. BATES, K. BEARD, J. YEARY) | Jeff Bates RCA | 50 |
| 21 | 19 | 7 | GOOD RIDE COWBOY A. REYNOLDS (B. KENNEDY, J. L. NIEMAN, R. BROWN, B. DOYLE) | Garth Brooks PEARL/LYRIC STREET | 3 | 51 | 51 | 5 | DRINKIN' IN MY SUNDAY DRESS D. HUFF, M. WRIGHT (M. MCKEE) | Susan Haynes EPIC | 51 |
| 22 | 22 | 16 | WHO YOU'D BE TODAY B. CANNON, K. CHESNEY (B. LUTHER, A. MAYO) | Kenny Chesney BNA | 2 | 52 | 54 | 4 | BRAND NEW GIRLFRIEND L. MILLER (J. STEELE, B. ALLMAND, S. MINDR) | Steve Holy CURB | 52 |
| 23 | 26 | 26 | NOBODY GONNA TELL ME WHAT TO DO M. WRIGHT, J. SCAIFE (T. MULLINS, T. NICHOLS, C. WISEMAN) | Van Zant COLUMBIA | 23 | 53 | 48 | 19 | AIN'T WASTIN' GOOD WHISKEY ON YOU C. HOWARD (B. MOORE, W. WILSON) | Trick Pony ASYLUM-CURB | 42 |
| 24 | 27 | 29 | WHEREVER YOU ARE J. STOVER (J. STOVER, S. BOGARD) | Jack Ingram BIG MACHINE/SHOW DOG NASHVILLE | 24 | 54 | NEW | 1 | DRINKIN' SONGS & OTHER LOGIC C. BLACK (C. BLACK, H. NICHOLS, S. WARINER) | Clint Black EQUITY | 54 |
| 25 | 25 | 24 | I DON'T FEEL LIKE LOVING YOU TODAY G. WILSON, J. RICH, M. WRIGHT (M. BERG, J. COLLINS) | Gretchen Wilson EPIC | 22 | 55 | 55 | 16 | CORN FED J. RICH (S. BROWN, V. MCGEHE, J. RICH) | Shannon Brown WARNER BROS./WRN | 50 |
| 26 | 28 | 30 | DRUNKER THAN ME T. TOMLINSON, HILLBILLY (T. TOMLINSON, A. UNDERWOOD) | Trent Tomlinson LYRIC STREET | 26 | 56 | - | 2 | JUST THIS SIDE OF HEAVEN (HAL-LELUJAH) D. JOHNSON (D. JOHNSON, J. MCELROY) | Hal Ketchum ASYLUM-CURB | 56 |
| 27 | 29 | 31 | WHY M. KNOX (J. RICH, V. MCGEHE, R. CLAWSON) | Jason Aldean BROKEN BOW | 27 | 57 | 57 | 4 | KISS MY COUNTRY ASS J. SCAIFE (R. AKINS, D. DAVIDSON, J. STONE) | Rhett Akins BNA | 57 |
| 28 | 32 | 9 | SOMETHING'S GOTTA GIVE D. HUFF (C. WISEMAN, T. MULLINS) | LaAnn Rimes ASYLUM-CURB | 28 | 58 | NEW | 1 | THIS TIME AROUND M. MCCLURE, CROSS CANADIAN RAGWEED (C. CANADA, R. ROGERS) | Cross Canadian Ragweed UNIVERSAL SOUTH | 58 |
| 29 | 30 | 32 | I DON'T B. GALLIMORE (D. PECK, C. MILLS, B. COLLINS) | Danielle Peck BIG MACHINE/SHOW DOG NASHVILLE | 29 | 59 | NEW | 1 | I'D STILL HAVE YOU B. GALLIMORE (J. PIERCE, M. HEENEY, J. SPILLMAN) | John Pierce RCA | 59 |
| 30 | 31 | 34 | I'M TAKING THE WHEEL J. SHANKS (K. OSBORN, J. SHANKS) | SheDaisy LYRIC STREET | 30 | 60 | 59 | 2 | ON AGAIN TONIGHT F. ROGERS (M. GREEN, J. MELTON, P. B. WHITE) | Trent Willmon COLUMBIA | 59 |

Cleverly written song rallies most new stations (24) and chart's second-largest gain (2.1 million impressions).

Artist crosses Airpower threshold after 24 chart weeks; similarly titled debut album will bow next week on Top Country Albums.

With spins at 26 stations, newcomer makes his first national chart appearance exclusively in Billboard.

☆ HITPREDICTOR

DATA PROVIDED BY

promosquad

See chart legends for rules and explanations. Yellow indicates recently tested title. * indicates New Release.

| ARTIST/Title/LABEL(Score) | Chart Rank | ARTIST/Title/LABEL(Score) | Chart Rank | ARTIST/Title/LABEL(Score) | Chart Rank |
|---|------------|--|------------|--|------------|
| COUNTRY | | RASCAL FLATTS What Hurts The Most LYRIC STREET (87.3) | 13 | LEANN RIMES Something's Gotta Give ASYLUM-CURB (75.0) | 28 |
| CARRIE UNDERWOOD Jesus, Take The Wheel ARISTA NASHVILLE (91.9) | 1 | TOBY KEITH Get Drunk And Be Somebody SHOW DOG (83.2) | 14 | LEE ANN WOMACK Twenty Years And Two Husbands Ago MCA NASHVILLE (78.0) | 32 |
| TRACE ADKINS Honky Tonk Badonkadonk CAPITOL (78.0) | 2 | SARA EVANS Cheat'n' RCA (87.3) | 15 | CRAIG MORGAN I Got You BROKEN BOW (83.3) | 33 |
| BRAD PAISLEY FEAT. DOLLY PARTON When I Get Where I'm Going ARISTA NASHVILLE (83.8) | 3 | MIRANDA LAMBERT Kerosene EPIC (75.0) | 16 | KENNY ROGERS I Can't Unlove You CAPITOL (90.3) | 39 |
| TIM MCGRAW My Old Friend CURB (80.2) | 7 | BLAKE SHELTON Nobody But Me WARNER BROS. (85.5) | 17 | RAY SCOTT My Kind Of Music WARNER BROS. (78.7) | 40 |
| JOSH TURNER Your Man MCA NASHVILLE (76.7) | 8 | BROOKS & DUNN Believe ARISTA NASHVILLE (78.8) | 18 | JAMIE O'NEAL I Love My Life CAPITOL (80.3) | 41 |
| SUGARLAND Just Might (Make Me Believe) MERCURY (84.2) | 9 | BON JOVI WITH JENNIFER NETTLES Who Says You Can't Go Home ISLIME (81.7) | 20 | RODNEY ATKINS If You're Going Through Hell CURB (75.0) | 43 |
| KEITH URBAN Tonight I Wanna Cry CAPITOL (92.8) | 10 | VAN ZANT Nobody Gonna Tell Me What To Do COLUMBIA (77.8) | 23 | LONESTAR I'll Die Tryin' BNA (86.2) | 46 |
| MONTGOMERY GENTRY She Don't Tell Me To COLUMBIA (91.7) | 11 | JASON ALDEAN Why BROKEN BOW (76.9) | 27 | | |
| KENNY CHESNEY Living In Fast Forward BNA (94.7) | 12 | | | | |

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COUNTRY MUSIC UPDATE

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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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BETWEEN THE BULLETS - wjessen@billboard.com

BIG FAT CHART BOW FOR ACTOR'S DEBUT SINGLE

With spins detected at 48 monitored stations, actor John Corbett—best-known for his roles in “Sex and the City,” “My Big Fat Greek Wedding” and “Northern Exposure”—makes his first national chart splash exclusively in the pages of Billboard and sister magazine Billboard Radio Monitor.

At No. 48, Corbett takes the Hot Shot Debut with “Good to Go” released on his own Fun Bone imprint and promoted to country stations by national-promotion-team-for-



hire COS.

Corbett's single makes 803,000 audience impressions during the tracking week. His currently untitled debut album will begin scanning April 4. Marketing will be handled by Nashville-based indie label Aspirion, and the record will be racked by Navarre.

Among lead singles by new artists on independently distributed labels, Corbett's bow is the highest in the Nielsen BDS era.

—Wade Jessen

FEB 11 2006 LATIN Billboard

HOT LATIN SONGS™

| THIS WEEK | LAST WEEK | 2 WEEKS AGO | WEEKS ON CHART | TITLE | Artist | PEAK POSITION |
|-----------|-----------|-------------|----------------|---|---|---------------|
| 1 | 1 | 1 | 13 | #1 ROMPE <small>9 WKS</small> MONSERRATE, DJ URBA, S. FISHER (R. AYALA, V. CABRERA) | Daddy Yankee EL CARTEL/INTERSCOPE | 1 |
| 2 | 2 | 12 | 7 | GREATEST GAINER CONTRA VIENTO Y MAREA <small>9 WKS</small> R. MUÑOZ, R. MARTINEZ (J.F. MURGIA, M.L. ARRIAGA) | Intocable EMI LATIN | 2 |
| 3 | 5 | 4 | 3 | ELLA Y YO E. LIND, L. SANTOS (W.O. LANDRON, A. SANTOS) | Aventura Featuring Don Omar PREMIUM LATIN | 2 |
| 4 | 3 | 5 | 3 | RAKATA LUNY TUNES (WISIN, YANDEL) | Wisin & Yandel MAS FLOW/MACHETE | 2 |
| 5 | 8 | 3 | 5 | MAYOR QUE YO LUNY TUNES (LUNY TUNES, R. AYALA, WISIN, YANDEL, H. DELGADO) | Baby Ranks, Daddy Yankee, Tonny Tun Tun, Wisin, Yandel & Hector MAS FLOW/MACHETE | 3 |
| 6 | 4 | 7 | 3 | VEN BAILALO J. TORRES (A. RIVERA, C. COLON, J. TORRES) | Angel & Khriz LUAR/MVP/MACHETE | 3 |
| 7 | 6 | 8 | 1 | NUESTRO AMOR A. AVILA (A. AVILA) | RBD EMI LATIN | 6 |
| 8 | 7 | 2 | 14 | LLAME PA' VERTE LUNY TUNES (WISIN, YANDEL) | Wisin & Yandel MACHETE | 2 |
| 9 | 9 | 10 | 15 | CUENTALE R. MERCENARIO (M.I. PESANTE) | Ivy Queen LA CALLE/UNIVISION | 3 |
| 10 | 13 | 21 | 15 | NA NA NA (DULCE NINA) A.B. QUINTANILLA III, C. "CK" MARTINEZ (A.B. QUINTANILLA III, C. "CK" MARTINEZ, L. GIRALDO) | A.B. Quintanilla III Presents Kumbia Kings EMI LATIN | 10 |
| 11 | 11 | 9 | 9 | LA TORTURA S. MEBARAK R., L. MENDEZ (S. MEBARAK R., L.F. OCHOA) | Shakira Featuring Alejandro Sanz EPIC/SONY BMG NORTE | 1 |
| 12 | 24 | 33 | 5 | COMO SI NO NOS HUBIERAMOS AMADO C. VALLI (L. PAUSINI, CHEOPE, L. TRISTAN, DANIEL) | Laura Pausini WARNER LATINA | 12 |
| 13 | 18 | 19 | 6 | CHULIN CULIN CHUNFLY (THE RATTLESNAKE SONG) NESTY (J. RAMOS, R. PEREZ, E. PADILLA, R. GOMES BOLAÑOS) | Voltio Featuring Calle 13 WHITE LION/EPIC/SONY BMG NORTE | 13 |
| 14 | 12 | 6 | 15 | SUELTA MI MANO A. BAQUEIRO (L. GARCIA) | Sin Bandera SONY BMG NORTE | 6 |
| 15 | 14 | 16 | 11 | PERO TE VAS A ARREPENTIR K-PAZ DE LA SIERRA (M.A. SOLIS) | K-Paz De La Sierra With Jose Manuel Zamacona DISA | 14 |
| 16 | 20 | - | 2 | LO QUE ME GUSTA A MI G. SANTAOLALLA, JUANES (JUANES) | Juanes SURCO/UNIVERSAL LATINO | 16 |
| 17 | 10 | 13 | 1 | TE HE QUERIDO, TE HE LLORADO R. MERCENARIO (M.I. PESANTE) | Ivy Queen LA CALLE/UNIVISION | 16 |
| 18 | 15 | 15 | 1 | AMOR ETERNO C. LOPEZ (V. JOTA) | Christian Castro UNIVERSAL LATINO | 1 |
| 19 | 21 | 23 | 1 | LAGRIMILLAS TONTAS J.L. TERRAZAS (J. VELAZQUEZ AGUILAR) | Grupo Montez De Durango DISA | 19 |
| 20 | 17 | 14 | 12 | ESO EHH...!! ALEXIS, FIDO (ALEXIS, FIDO) | Alexis & Fido SONY BMG NORTE | 7 |
| 21 | 40 | 48 | 3 | ALGO DE MI J. GUILLEN (D. VILLARREAL) | Conjunto Primavera FONOVISA | 21 |
| 22 | 16 | 11 | 14 | ACOMPANAME A ESTAR SOLO T. TORRES (R. ARJONA) | Ricardo Arjona SONY BMG NORTE | 7 |
| 23 | 22 | 26 | 9 | BAILANDO YAGA, MACKIE (J.A. MARTINEZ, L.E. PIZARRO) | Yaga & Mackie Featuring Nina Sky LA CALLE/UNIVISION | 18 |
| 24 | 19 | 20 | 1 | A CHILLAR A OTRA PARTE PESADO (M.A. PEREZ) | Pesado WARNER LATINA | 14 |
| 25 | 25 | 25 | 1 | MALO C. JEAN (BEBE) | Bebe EMI LATIN | 21 |

Group's first top 10 hit on Regional Mexican Airplay marks its first appearance on this chart.

Italian singer scores fourth No. 1 on Latin Pop Airplay.

Beltran's new album enters Top Heat-seekers at No. 3 and The Billboard 200 at No. 168.

| THIS WEEK | LAST WEEK | 2 WEEKS AGO | WEEKS ON CHART | TITLE | Artist | PEAK POSITION |
|-----------|-----------------------|-------------|----------------|--|--|---------------|
| 26 | 31 | 43 | 20 | DONCELLA E. LIND (ZIO, LENOX) | Zion & Lennox WHITE LION/SONY BMG NORTE | 23 |
| 27 | 27 | 22 | 4 | EL BAILE PEGAO E.F. TORRES SERRANT (R. MATOS) | Limit-21 UNIVISION | 22 |
| 28 | HOT SHOT DEBUT | - | 1 | SI YO FUERA TU AMOR O. URBINA, JR., R. URBINA (NOT LISTED) | Alacranes Musical UNIVISION | 28 |
| 29 | 34 | 40 | 3 | UN BESO L. SANTOS, A. SANTOS (A. SANTOS) | Aventura PREMIUM LATIN | 29 |
| 30 | 29 | 2 | 18 | BANDOLEROS ECHO, DISEL (W.O. LANDRON) | Los Bandoleros Featuring Don Omar & Tego Calderon ALLSTAR/VI/MACHETE | 24 |
| 31 | 37 | - | 1 | OIGA LOS HOROSCOPOS DE DURANGO (J.M. FIGUEROA) | Los Horoscops De Durango DISA | 26 |
| 32 | 32 | 49 | 18 | MIL AMORES MASTER JOE, O.G. BLACK (MASTER JOE, O.G. BLACK) | Master Joe & O.G. Black OLE | 27 |
| 33 | 23 | 18 | 20 | NO TE PREOCUPES POR MI E. PINERO JR., C. PONCE (C. PONCE, E. PINO JR., T.M. WILLIAMS) | Chayanne SONY BMG NORTE | 6 |
| 34 | - | 30 | 20 | FRUTA PROHIBIDA A. BARBARA (A. BARBARA) | Los Elegidos FONOVISA | 26 |
| 35 | 28 | 45 | 6 | NO TE APARTES DE MI G. GRACA MELLO (R. CARLOS, E. CARLOS, L. GOMEZ ESCOLAR) | Yahir WARNER LATINA | 28 |
| 36 | 33 | 36 | 14 | NOVIEMBRE SIN TI A. VAZQUEZ, K. GIBRIAN (G. VAZQUEZ, A. VAZQUEZ) | Reik SONY BMG NORTE | 22 |
| 37 | 41 | 34 | 1 | NO LE TEMAS A EL J. ROSARIO (G. MATIAS, H. PAGAN, J. ROSARIO) | Trebol Clan GOLD STAR/MACHETE | 34 |
| 38 | 46 | 41 | 11 | TU NO ESTAS RAKIM KEN Y (J. NIEVES, K. VASQUEZ) | Rakim & Ken Y CHENCHO/CHOSEN FEW EMERALD/URBAN BOX OFFICE | 37 |
| 39 | 42 | - | 2 | YA NO PUEDO OLVIDARTE A. RAMIREZ CORRAL (H. CAMPOS) | Patrulla 81 DISA | 39 |
| 40 | 39 | 27 | 13 | SE TE OLVIDO M. SALCEDO, M. CAZARES (K. SANTANDER, G. SANTANDER) | Pablo Montero UNIVISION | 25 |
| 41 | 36 | 31 | 15 | COSAS DEL AMOR S. VEGA (L.G. PADILLA) | Sergio Vega SONY BMG NORTE | 12 |
| 42 | 26 | 3 | 3 | ATREVETE TE, TE! E. CABRA, D. FORNARI (R. PEREZ) | Calle 13 WHITE LION/SONY BMG NORTE | 26 |
| 43 | 48 | - | 2 | ANDA Y VE F. GOMEZ, S. GOMEZ (S. GOMEZ, F. GOMEZ, M. ALEJANDRO, A. MAGDALENA) | Akwid UNIVISION | 43 |
| 44 | 35 | 37 | 8 | DIRECTO AL CORAZON LOS TIGRES DEL NORTE (PEASTRO) | Los Tigres Del Norte FONOVISA | 28 |
| 45 | 38 | - | 1 | QUE VOY A HACER CON MI AMOR A. BAQUEIRO (L.C. MONROY, H. ORNELAS) | Alejandro Fernandez SONY BMG NORTE | 38 |
| 46 | 43 | - | 4 | DALE DON DALE E. LIND (W.O. LANDRON, L. JACKSON) | Don Omar Featuring Fabolous VI/MACHETE | 41 |
| 47 | NEW | - | 1 | NO HAY NADIE H. DELGADO (H. DELGADO, J. TORRES, P. HERNANDEZ) | Hector "El Father" Featuring Yomo & Victor Manuelle GOLD STAR/MACHETE | 47 |
| 48 | RE-ENTRY | 11 | 11 | LA CAZADORA R. MERCENARIO (TITO "EL BAMBINO") | Tito "El Bambino" PLATINUM/SONY BMG NORTE | 38 |
| 49 | 50 | - | 2 | ENSENAME A OLVIDAR L.E. PAYAN (R. CAVAZOS) | Graciela Beltran UNIVISION | 49 |
| 50 | RE-ENTRY | 10 | 10 | PARA TU AMOR G. SANTAOLALLA, JUANES (JUANES) | Juanes SURCO/UNIVERSAL LATINO | 10 |

TOP LATIN ALBUMS™

| THIS WEEK | LAST WEEK | 2 WEEKS AGO | WEEKS ON CHART | ARTIST | Title | CERT. | PEAK POSITION |
|-----------|-----------------------|-------------|----------------|---|---|-------|---------------|
| 1 | 1 | 1 | 7 | #1 DADDY YANKEE <small>7 WKS</small> EL CARTEL 005792/INTERSCOPE (13.98 CD/DVD) ⊕ | Barrio Fino: En Directo | | 1 |
| 2 | 2 | 2 | 6 | DON OMAR Da Hitman Presents Reggaeton Latino VI/MACHETE 005850/UMG (13.98) | Da Hitman Presents Reggaeton Latino | | 1 |
| 3 | 4 | 4 | 4 | RBD EMI LATIN 35902 (14.98) | Nuestro Amor | | 1 |
| 4 | 3 | 3 | 16 | RBD EMI LATIN 75852 (14.98) | Rebelde | | 2 |
| 5 | 5 | 5 | 5 | REGGAETON NINOS AFUEGO/URBAN BOX OFFICE 46957/EMI LATIN (13.98) | Reggaeton Ninos Vol. 1 | | 5 |
| 6 | 6 | 6 | 7 | JUANES SURCO 003475/UNIVERSAL LATINO (17.98) ⊕ | Mi Sangre | | 1 |
| 7 | HOT SHOT DEBUT | - | 1 | GRACIELA BELTRAN UNIVISION 310383/UG (14.98) ⊕ | Rancherisimas Con Banda | | 7 |
| 8 | 7 | 7 | 12 | WISIN & YANDEL MACHETE 561402 (15.98) | Pa'l Mundo | | 1 |
| 9 | 8 | 10 | 11 | VARIOUS ARTISTS Boy Wonder & Chencho Records Present: El Orfit 2005 CHENCHO/CHOSEN FEW EMERALD 1056/URBAN BOX OFFICE (9.98) | Boy Wonder & Chencho Records Present: El Orfit 2005 | | 4 |
| 10 | 9 | 8 | 8 | BRONCO/LOS BUKIS FONOVISA 352231/UG (13.98) ⊕ | Los Inicios De Nuestra Historia | | 8 |
| 11 | 12 | 13 | 26 | ANA GABRIEL SONY BMG NORTE 95902 (15.98) | Historia De Una Reina | | 5 |
| 12 | 14 | 14 | 8 | RICARDO ARJONA SONY BMG NORTE 67549 (18.98) | Adentro | | 3 |
| 13 | 10 | 9 | 34 | SHAKIRA EPIC 93700/SONY MUSIC (18.98) ⊕ | Fijacion Oral Vol. 1 | | 1 |
| 14 | 13 | 11 | 1 | DADDY YANKEE EL CARTEL/VI 450639/MACHETE (15.98) | Barrio Fino | | 1 |
| 15 | 15 | 25 | 7 | VARIOUS ARTISTS DISA 720710 (11.98) ⊕ | Agarron Duranguense 2006 | | 15 |
| 16 | 18 | 16 | 19 | JOSE ALFREDO JIMENEZ SONY BMG NORTE 96888 (13.98) ⊕ | La Historia Del Rey | | 16 |
| 17 | 23 | 15 | 3 | GREATEST GAINER VARIOUS ARTISTS FONOVISA 352234/UG (13.98) ⊕ | Megartistas Del Ano 2006 | | 15 |
| 18 | 19 | 19 | 31 | RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE 1890 (16.98) | Antologia De Un Rey | | 11 |
| 19 | 21 | 29 | 32 | ANDY ANDY WEPA 1060/URBAN BOX OFFICE (9.98 CD/DVD) ⊕ | Ironia | | 4 |
| 20 | 11 | 12 | 6 | LOS HOROSCOPOS DE DURANGO DISA 720701 (11.98) ⊕ | Antes Muertas Que Sencillas | | 11 |
| 21 | 16 | 22 | 1 | K-PAZ DE LA SIERRA DISA 720628 (11.98) ⊕ | Mas Capaces Que Nunca | | 1 |
| 22 | 17 | 17 | 16 | VICENTE FERNANDEZ SONY BMG NORTE 96895 (14.98) ⊕ | Mis Duetos | | 12 |
| 23 | 20 | 20 | 7 | GRUPO MONTEZ DE DURANGO DISA 720689 (11.98) | Los Super Exitos: Lagrimillas Tontas | | 8 |
| 24 | 29 | 26 | 1 | VOZ A VOZ URBAN BOX OFFICE 1019 (13.98) | En Presencia Del Futuro | | 24 |
| 25 | 31 | 27 | 32 | PAGE SETTER INTOCABLE EMI LATIN 98613 (16.98) | Intocable | X | 2 |

| THIS WEEK | LAST WEEK | 2 WEEKS AGO | WEEKS ON CHART | ARTIST | Title | CERT. | PEAK POSITION |
|-----------|------------|-------------|----------------|---|--|-------|---------------|
| 26 | NEW | - | 1 | ANA GABRIEL EMI LATIN 49956 (15.98) | Dos Amores Un Amante | | 26 |
| 27 | 22 | 18 | 46 | LUNY TUNES & BABY RANKS MAS FLOW 230007/MACHETE (14.98) | Mas Flow 2 | | 2 |
| 28 | NEW | - | 1 | VARIOUS ARTISTS DISA 720728 (12.98) | 15 Duranguenses De Corazon 2 | | 28 |
| 29 | 24 | 23 | 5 | VOLTIO WHITE LION/EPIC 96526/SONY MUSIC (11.98) | Voltio | | 17 |
| 30 | 26 | 34 | 13 | BEBE EMI LATIN 43178 (9.98) | Pa'fuera Telaranas | | 23 |
| 31 | 25 | 24 | 10 | SIN BANDERA SONY BMG NORTE 96872 (17.98) ⊕ | Manana | | 4 |
| 32 | 27 | 30 | 27 | GRUPO BRYNDIS DISA 72056 (11.98) | La Mejor... Coleccion | | 7 |
| 33 | 28 | 30 | 59 | A.B. QUINTANILLA III PRESENTS KUMBIA KINGS EMI LATIN 92595 (15.98) | Fuego | | 2 |
| 34 | 30 | 28 | 10 | LUIS MIGUEL WARNER LATINA 52753 (18.98) | Grandes Exitos | | 8 |
| 35 | 44 | 42 | 3 | CARDENALES DE NUEVO LEON DISA 720735 (10.98) | La Mejor... Coleccion | | 35 |
| 36 | 32 | 36 | 7 | LOS TEMERARIOS DISA 720719 (10.98) | La Mejor... Coleccion | | 32 |
| 37 | 37 | 43 | 7 | YURIDIA SONY BMG NORTE 76550 (12.98 CD/DVD) ⊕ | La Voz De Un Angel | | 37 |
| 38 | 35 | 38 | 40 | AVENTURA PREMIUM LATIN 94082/SONY BMG NORTE (13.98) | God's Project | | 5 |
| 39 | 34 | 32 | 7 | VARIOUS ARTISTS SONY BMG NORTE 96902 (17.98) | Top Latino | | 28 |
| 40 | 40 | 37 | 54 | LOS CAMINANTES SONY BMG NORTE 95637 (9.98) | Tesoros De Coleccion: Lo Romantico De Los Caminantes | | 22 |
| 41 | 36 | 35 | 17 | IVY QUEEN LA CALLE/UNIVISION 310546/UG (13.98) ⊕ | Flashback | | 10 |
| 42 | 33 | 21 | 6 | VARIOUS ARTISTS GOLD STAR 180016/MACHETE (14.98 CD/DVD) ⊕ | Gold Star Music: Reggaeton Hits | | 5 |
| 43 | NEW | - | 1 | VARIOUS ARTISTS DISA 720729 (11.98) | 100% Romanticos | | 43 |
| 44 | 43 | 45 | 19 | JENNI RIVERA FONOVISA 332133/UG (13.98) ⊕ | Parrandera, Rebelde Y Atrévete | | 10 |
| 45 | 39 | 40 | 83 | VICENTE FERNANDEZ SONY BMG NORTE 95241 (9.98) | Tesoros De Coleccion | | 8 |
| 46 | 38 | 39 | 28 | RBD EMI LATIN 32384 (15.98) | En Vivo | | 22 |
| 47 | 49 | 58 | 4 | GRUPO BRYNDIS/VIENTO Y SOL/LADRON DISA 72068 (10.98) | La Mejor... Coleccion | | 47 |
| 48 | 52 | 64 | 10 | CONJUNTO PRIMAVERA FONOVISA 332323/UG (14.98) | 2 En 1 | | 34 |
| 49 | 41 | 41 | 13 | ALEJANDRO FERNANDEZ SONY BMG NORTE 96864 (17.98) ⊕ | Mexico-Madrid: En Directo Y Sin Escalas | | 10 |
| 50 | 45 | 48 | 31 | REIK SONY BMG NORTE 95680 (14.98) | Reik | | 34 |

| THIS WEEK | LAST WEEK | 2 WEEKS AGO | WEEKS ON CHART | ARTIST | Title | CERT. | PEAK POSITION |
|-----------|-----------------|-------------|----------------|--|--|-------|---------------|
| 51 | 46 | 53 | 36 | MARCO ANTONIO SOLIS FONOVISA 351643/UG (13.98) ⊕ | La Historia Continua... Parte II | | 2 |
| 52 | 42 | 31 | 11 | LOS TIGRES DEL NORTE FONOVISA 352301/UG (13.98) ⊕ | Cumbias Y Algo Mas... | | 17 |
| 53 | 55 | 50 | 9 | CALLE 13 WHITE LION 96875/SONY BMG NORTE (15.98) | Calle 13 | | 6 |
| 54 | NEW | - | 1 | CHRISTIAN CASTRO/MARCO ANTONIO SOLIS/ALVARO TORRES FONOVISA 352237/UG (13.98) ⊕ | Tres Romances Le Cantan Al Amor | | 54 |
| 55 | 47 | 44 | 10 | GILBERTO SANTA ROSA & VICTOR MANUELLE SONY BMG NORTE 95615 (13.98) | Dos Soneros, Una Historia | | 18 |
| 56 | 53 | 51 | 22 | LOS TEMERARIOS AFG SIGMA/FONOVISA 352171/UG (13.98) ⊕ | Sueno De Amor | | 3 |
| 57 | 51 | 55 | 15 | LOS REHENES PLATINO/FONOVISA 352008/UG (10.98) | 30 Recuerdos | | 44 |
| 58 | 58 | 56 | 17 | LOS REHENES DISA 720569 (10.98) | La Mejor... Coleccion | | 30 |
| 59 | 60 | 69 | 48 | JOSE ALFREDO JIMENEZ SONY BMG NORTE 95209 (9.98) | Tesoros Musicales | | 24 |
| 60 | NEW | - | 1 | ISABELA DISA 720733 (11.98) ⊕ | Completamente Tuya | | 60 |
| 61 | 66 | 61 | 6 | VARIOUS ARTISTS MADACY LATINO 1813/MADACY (12.98) | Reggaeton Vs. Urban | | 57 |
| 62 | 50 | 47 | 40 | LA 5A ESTACION SONY BMG NORTE 62127 (12.98) | Flores De Alquiler | | 7 |
| 63 | 65 | 57 | 58 | JAVIER SOLIS SONY BMG NORTE 95328 (9.98) | Tesoros De Coleccion | | 21 |
| 64 | 59 | 54 | 17 | REYLI SONY BMG NORTE 93414 (15.98) | En La Luna | | 16 |
| 65 | 67 | 67 | 15 | LIBERACION DISA 720585 (10.98) | La Mejor... Coleccion | | 21 |
| 66 | RE-ENTRY | 12 | 12 | LOS TUCANES DE TIJUANA SONY BMG NORTE 95551 (9.98) | Tesoros De Coleccion: Puros Corridos De Los Buenos | | 49 |
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LATIN

Billboard DANCE

FEB 11 2006

| LATIN AIRPLAY | | |
|---------------|-----------|---|
| POP | | |
| THIS WEEK | LAST WEEK | TITLE |
| 1 | 7 | COMO SI NO NOS HUBIERAMOS AMADO LAURA PAUSINI (WARNER LATINA) |
| 2 | 2 | NUUESTRO AMOR RBD (EMI LATIN) |
| 3 | 5 | LO QUE ME GUSTA A MI JUANES (SURCO/UNIVERSAL LATINO) |
| 4 | 1 | SUELTA MI MANO SIN BANDERA (SONY BMG NORTE) |
| 5 | 4 | AMOR ETERNO CHRISTIAN CASTRO (UNIVERSAL LATINO) |
| 6 | 10 | NO SHAKIRA (EPIC/SONY BMG NORTE) |
| 7 | 3 | ACOMPANAME A ESTAR SOLO RICARDO ARJONA (SONY BMG NORTE) |
| 8 | 11 | SOLO QUEDATE EN SILENCIO RBD (EMI LATIN) |
| 9 | 15 | ALGO MAS LA SA ESTACION (SONY BMG NORTE) |
| 10 | 8 | LA TORTURA SHAKIRA FEATURING ALEJANDRO SANZ (EPIC/SONY BMG NORTE) |
| 11 | 6 | NO TE PREOCUPES POR MI CHAYANNE (SONY BMG NORTE) |
| 12 | 9 | DARIA LA SA ESTACION (SONY BMG NORTE) |
| 13 | 12 | MALO BEBE (EMI LATIN) |
| 14 | 14 | NOVIEMBRE SIN TI REIK (SONY BMG NORTE) |
| 15 | 13 | NO TE APARTES DE MI YAHIR (WARNER LATINA) |

| LATIN ALBUMS | | |
|--------------|-----------|--|
| POP | | |
| THIS WEEK | LAST WEEK | TITLE |
| 1 | 2 | RBD NUESTRO AMOR (EMI LATIN) |
| 2 | 1 | RBD REBELDE (EMI LATIN) |
| 3 | 3 | JUANES MI SANGRE (SURCO/UNIVERSAL LATINO) |
| 4 | 5 | ANA GABRIEL HISTORIA DE UNA REINA (SONY BMG NORTE) |
| 5 | 6 | RICARDO ARJONA ADETRON (SONY BMG NORTE) |
| 6 | 4 | SHAKIRA FIJACION ORAL VOL. 1 (EPIC/SONY MUSIC) |
| 7 | 10 | VOZ A VOZ EN PRESENCIA DEL FUTURO (URBAN BOX OFFICE) |
| 8 | - | ANA GABRIEL DOS AMORES UN AMANTE (EMI LATIN) |
| 9 | 8 | BEBE PAFUERA TELARANAS (EMI LATIN) |
| 10 | 7 | SIN BANDERA MANANA (SONY BMG NORTE) |
| 11 | 9 | A.B. QUINTANILLA III PRESENTS KUMBIA KINGS FUEGO (EMI LATIN) |
| 12 | 11 | LUIS MIGUEL GRANDES EXITOS (WARNER LATINA) |
| 13 | 13 | YURIDIA LA VOZ DE UN ANGEL (SONY BMG NORTE) |
| 14 | 12 | VARIOUS ARTISTS TOP LATINO (SONY BMG NORTE) |
| 15 | 14 | RBD EN VIVO (EMI LATIN) |

| HOT DANCE CLUB PLAY | | | |
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| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE |
| 1 | 2 | 9 | UNWRITTEN NATASHA BEDINGFIELD EPIC PROMO |
| 2 | 3 | 8 | IN MY MIND HEATHER HEADLEY RCA PROMO/RMG |
| 3 | 7 | 6 | RHYTHM INTOXICATION ROSABEL SILVER LABEL 2498/TOMMY BOY |
| 4 | 6 | 9 | GUILT IS A USELESS EMOTION NEW ORDER WARNER BROS. PROMO |
| 5 | 1 | 9 | NUMBER 1 GOLDFRAPP MUTE 9304 |
| 6 | 8 | 9 | DARE GORILLAZ FEATURING SHAUN RYDER PARLOPHONE PROMO/VIRGIN |
| 7 | 4 | 11 | DON'T FORGET ABOUT US MARIAN CAREY ISLAND 006059/IJUMG |
| 8 | 10 | 8 | I'LL BE YOUR LIGHT KRISTINE W SILVER LABEL 2481/TOMMY BOY |
| 9 | 12 | 8 | CAN'T LET GO JOHNNY VICIOUS FEATURING JUDY ALBANES NERVOUS PROMO |
| 10 | 9 | 10 | JUST LIKE THAT AMBER JMGCA 00007/SOUND ADVISORS |
| 11 | 5 | 13 | HOUSE IS NOT A HOME (T. MORAN W. RIGG/DIO MIXES) OEBORAH COX DECO PROMO/NERVOUS |
| 12 | 22 | 4 | CHECK ON IT BEYONCE FEATURING SLIM THUG COLUMBIA 77047 |
| 13 | 17 | 5 | A PAIN THAT I'M USED TO DEPECHE MODE SIRE/MUTE PROMO/REPRISE |
| 14 | 21 | 4 | DOCTOR PRESSURE MYLO VS. THE MIAMI SOUND MACHINE BREASTFED/RCA PROMO/RMG |
| 15 | 33 | 2 | BE WITHOUT YOU MARY J. BLIGE GEFEN PROMO |
| 16 | 14 | 11 | CRAZY ALANIS MORISSETTE MAVERICK 42855/REPRISE |
| 17 | 24 | 6 | NEED YOU TONIGHT (STATIC REVENGER/KOISHII & HUSH MIXES) INXS RHINO PROMO |
| 18 | 15 | 11 | WORK THAT BODY (OH REALLY) FRISCHIA & LAMBOY PRESENT ANTHONY LAMONT LIVE PROMO/MUSIC PLANT |
| 19 | 19 | - | BOYFRIEND ASHLEE SIMPSON GEFEN 005574 |
| 20 | 13 | 11 | RELENTLESS (JUST A GAME) TIM REX EXPERIMENT FEATURING VERONICA RENHOUSE PROMO/SNEAKY MOOD |
| 21 | 18 | 13 | CRAZY ANDY BELL SANCTUARY 84776 |
| 22 | 27 | 4 | I WASN'T KIDDING ANGIE STONE J 78274/RMG |
| 23 | 37 | 3 | POWER PICK TALK (FRANCOIS K./JUNKIE XL MIXES) GOLDPLAY CAPITOL PROMO |
| 24 | 39 | 3 | NICE DAY PERSEPHONE'S BEES COLUMBIA PROMO |
| 25 | 38 | 3 | GLORY OF LIFE MINK RHYTHM ZONE 1124/KING STREET |

| RHYTHM | | |
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| THIS WEEK | LAST WEEK | TITLE |
| 1 | 1 | ROMPE DADDY YANKEE (EL CARTEL/INTERSCOPE) |
| 2 | 2 | ELLA Y YO AVENTURA FEATURING DON OMAR (PREMIUM LATIN) |
| 3 | 3 | RAKATA WISIN & YANDEL (MAS FLOW/MACHETE) |
| 4 | 4 | MAYOR QUE YO BABY RANKS, DADDY YANKEE, TONY TUN TUN, WISIN, YANDEL & HECTOR (MAS FLOW/MACHETE) |
| 5 | 5 | CUENTALE IVY QUEEN (LA CALLE/UNIVISION) |
| 6 | 7 | LLAME PA' VERTE WISIN & YANDEL (MACHETE) |
| 7 | 9 | REGGAETON LATINO DON OMAR (CHOSEN FEW EMERALD/MACHETE/URBAN BOX OFFICE) |
| 8 | 8 | VEN BAILALO ANGEL & KHRIZ (LUAR/MVP/MACHETE) |
| 9 | 11 | CHULIN CULIN CHUNFLY (THE RATTLESNAKE SONG) VOLTIO FEATURING CALLE 13 (WHITE LION/EPIC/SONY BMG NORTE) |
| 10 | 6 | TE HE QUERIDO, TE HE LLORADO IVY QUEEN (LA CALLE/UNIVISION) |
| 11 | 10 | ESO EHH...!! ALEXIS & FIDO (SONY BMG NORTE) |
| 12 | 13 | YO VOY ZION & LENOX FEATURING DADDY YANKEE (WHITE LION/SONY BMG NORTE) |
| 13 | 14 | ESTA NOCHE DE TRAVESURA HECTOR "EL BAMBINO" FEATURING DIVINO (FLOW/MACHETE) |
| 14 | 16 | DONCELLA ZION & LENOX (WHITE LION/SONY BMG NORTE) |
| 15 | 15 | BANDOLEROS LOS BANDOLEROS FEATURING DON OMAR & TEGO CALDERON (ALL STAR/VI/MACHETE) |

| RHYTHM | | |
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| THIS WEEK | LAST WEEK | TITLE |
| 1 | 1 | DADDY YANKEE BARRIO FINO: EN DIRECTO (EL CARTEL/INTERSCOPE) |
| 2 | 2 | DON OMAR DON HITMAN PRESENTS REGGAETON LATINO (VI/MACHETE/UMRG) |
| 3 | 3 | REGGAETON NINOS REGGAETON NINOS VOL. 1 (AFUEGO/URBAN BOX OFFICE/EMI LATIN) |
| 4 | 4 | WISIN & YANDEL PA' MUNDO (MACHETE) |
| 5 | 5 | VARIOUS ARTISTS MY WONDER & CHOSEN FEW PRESENT EL DOPPELGANGERS (CHOSEN FEW EMERALD/URBAN BOX OFFICE) |
| 6 | 6 | DADDY YANKEE BARRIO FINO (EL CARTEL/VI/MACHETE) |
| 7 | 7 | LUNY TUNES & BABY RANKS MAS FLOW 2 (MAS FLOW/MACHETE) |
| 8 | 3 | VOLTIO VOLTIO (WHITE LION/EPIC/SONY MUSIC) |
| 9 | 10 | IVY QUEEN FLASHBACK (LA CALLE/UNIVISION/UG) |
| 10 | 9 | VARIOUS ARTISTS GOLD STAR MUSIC: REGGAETON HITS (GOLD STAR/MACHETE) |
| 11 | 12 | CALLE 13 CALLE 13 (WHITE LION/SONY BMG NORTE) |
| 12 | 13 | VARIOUS ARTISTS REGGAETON VS. URBAN (MADACY LATINO/MADACY) |
| 13 | 11 | ANGEL & KHRIZ LOS MVP'S (LUAR/MVP/MACHETE) |
| 14 | 15 | VARIOUS ARTISTS CHOSEN FEW: EL DOCUMENTAL (CHOSEN FEW EMERALD/URBAN BOX OFFICE) |
| 15 | - | VARIOUS ARTISTS REGGAETON HITMAKERS: LOVE STORIES (VI/MACHETE) |

| REGIONAL MEXICAN | | |
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| THIS WEEK | LAST WEEK | TITLE |
| 1 | 1 | CONTRA VIENTO Y MAREA INTOCABLE (EMI LATIN) |
| 2 | 2 | PERO TE VAS A ARREPENTIR K-PAZ DE LA SIERRA WITH JOSE MANUEL ZAMACONA (DISA) |
| 3 | 3 | LAGRIMILLAS TONTAS GRUPO MONTEZ DE DURANGO (DISA) |
| 4 | 10 | ALGO DE MI CONJUNTO PRIMAVERA (FONOVISIA) |
| 5 | 5 | NO PUEDO OLVIDARTE BETO Y SUS CANARIOS (DISA) |
| 6 | 20 | SI YO FUERA TU AMOR ALACRANES MUSICAL (UNIVISION) |
| 7 | 9 | OIGA LOS HOROSCOPOS DE DURANGO (DISA) |
| 8 | 4 | A CHILLAR A OTRA PARTE PESADO (WARNER LATINA) |
| 9 | 6 | FRUTA PROHIBIDA LOS ELEGIDOS (FONOVISIA) |
| 10 | 11 | YA NO PUEDO OLVIDARTE PATRULLA 81 (DISA) |
| 11 | 8 | COSAS DEL AMOR SERGIO VEGA (SONY BMG NORTE) |
| 12 | 22 | NA NA NA (DULCE NINA) A.B. QUINTANILLA III PRESENTS KUMBIA KINGS (EMI LATIN) |
| 13 | 14 | MI CREDO K-PAZ DE LA SIERRA (DISA) |
| 14 | 7 | DIRECTO AL CORAZON LOS TIGRES DEL NORTE (FONOVISIA) |
| 15 | 5 | ENSENAMA A OLVIDAR GRACIELA BELTRAN (UNIVISION) |

| REGIONAL MEXICAN | | |
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| THIS WEEK | LAST WEEK | TITLE |
| 1 | - | GRACIELA BELTRAN RANCHERISIMAS CON BANDA (UNIVISION/UG) |
| 2 | 1 | BRONCO/LOS BUKIS LOS INICIOS DE NUESTRA HISTORIA (FONOVISIA/UG) |
| 3 | 3 | VARIOUS ARTISTS AGARRON DURANGUENSE 2006 (DISA) |
| 4 | 6 | JOSE ALFREDO JIMENEZ LA HISTORIA DEL REY (SONY BMG NORTE) |
| 5 | 9 | VARIOUS ARTISTS MEGARTISTAS DEL AÑO 2006 (FONOVISIA/UG) |
| 6 | 7 | RAMON AYALA Y SUS BRAVOS DEL NORTE ANTLOGIA DE UN REY (FREDDIE) |
| 7 | 2 | LOS HOROSCOPOS DE DURANGO ANTES MUERTAS QUE SENCILLAS (DISA) |
| 8 | 4 | K-PAZ DE LA SIERRA MAS CAPACES QUE NUNCA (DISA) |
| 9 | 5 | VICENTE FERNANDEZ MIS CUETOS (SONY BMG NORTE) |
| 10 | 8 | GRUPO MONTEZ DE DURANGO LOS SUPER EXITOS: LAGRIMILLAS TONTAS (DISA) |
| 11 | 1 | INTOCABLE X (EMI LATIN) |
| 12 | - | VARIOUS ARTISTS 15 DURANGUENSES DE CORAZON 2 (DISA) |
| 13 | 10 | GRUPO BRYNDIS LA MEJOR... COLECCION (DISA) |
| 14 | 17 | CARDENALES DE NUEVO LEON LA MEJOR... COLECCION (DISA) |
| 15 | 12 | LOS TEMERARIOS LA MEJOR... COLECCION (DISA) |

| HOT DANCE SINGLES SALES | | | |
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| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE |
| 1 | 1 | 11 | HUNG UP MADONNA WARNER BROS. 42845 |
| 2 | 2 | 51 | WE WILL BECOME SILHOUETTES THE PDSTAL SERVICE SUB POP 70656 |
| 3 | 4 | 13 | NUMBER 1 GOLDFRAPP MUTE 9304 |
| 4 | 5 | 15 | EVERYTIME WE TOUCH CASCADA ROBBINS 72130 |
| 5 | 16 | 2 | SEASONS OF LOVE CAST OF RENT WARNER BROS. 42866 |
| 6 | NEW | - | RITUAL NOISE COVENANT METROPOLIS 405 |
| 7 | 3 | 7 | I GOT YOUR LOVE DONNA SUMMER MERCURY 006043/UME |
| 8 | NEW | - | WHAT ELSE IS THERE? ROYKSOPP WALL OF SOUND 47546/ASTRALWERKS |
| 9 | 8 | 11 | NO STRINGS LOLA SOBE 42841/WARNER BROS. |
| 10 | 6 | 16 | PRECIOUS DEPECHE MODE SIRE/MUTE/REPRISE 42831/WARNER BROS. |
| 11 | 7 | 8 | CRAZY ALANIS MORISSETTE MAVERICK/REPRISE 42855/WARNER BROS. |
| 12 | 12 | 40 | GOTTA GO GOTTA LEAVE (TIRED) VIVIAN GREEN COLUMBIA 72898/SONY MUSIC |
| 13 | 22 | 3 | FASCINATED SUZANNE PALMER STAR 69 1310 |
| 14 | NEW | - | YOU GOT ME VHS OR BETA ASTRALWERKS 48069 |
| 15 | 25 | 28 | DON'T CHA (R. ROSARIO/KASKADE/DJ DAN MIXES) THE PUSHCAT DOLLS FEATURING BUSTA RHYMES ASM 005205/INTERSCOPE |
| 16 | 9 | 3 | JUST LIKE THAT AMBER JMGCA 00007/SOUND ADVISORS |
| 17 | NEW | - | LOVES WE LOST TIESTO PRESENTS ALLURE ULTRA 1353 |
| 18 | 23 | 40 | LISTEN TO YOUR HEART D.H.T. ROBBINS 72116 |
| 19 | RE-ENTRY | - | TAKE ECSTASY WITH ME III (CHK CHK CHK) TOUCH AND GO 20987 |
| 20 | 13 | 21 | THE OTHER SIDE PAUL VAN DYK FEATURING WAYNE JACKSON VANDIT 9292/MUTE |
| 21 | 14 | 5 | TASTERS DJ ICEY DUB PLATE 0001/ZONE |
| 22 | 24 | 42 | ONE WORD KELLY OSBOURNE SANCTUARY 84751 |
| 23 | RE-ENTRY | - | ADAGIO FOR STRINGS TIESTO BLACK HOLE 33252/NETTWERK |
| 24 | RE-ENTRY | - | MUSIC LEELA JAMES WARNER BROS. 42806 |
| 25 | RE-ENTRY | - | ENJOY THE SILENCE...04 DEPECHE MODE MUTE/REPRISE 42757/WARNER BROS. |

| HOT DANCE AIRPLAY | | | |
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| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE |
| 1 | 1 | 22 | EVERYTIME WE TOUCH CASCADA ROBBINS |
| 2 | 3 | 4 | SORRY MADONNA WARNER BROS. |
| 3 | 2 | 11 | DON'T FORGET ABOUT US MARIAN CAREY ISLAND/IJUMG |
| 4 | 4 | 13 | DREAMS DEEP DISH FEATURING STEVIE NICKS DEEP DISH/THRIVE |
| 5 | 5 | 12 | SOMEONE D.H.T. FEATURING EDMEE ROBBINS |
| 6 | 9 | 8 | ONE WISH RAY J KNOCKOUT/SANCTUARY |
| 7 | 7 | 10 | DARE GORILLAZ FEATURING SHAUN RYDER PARLOPHONE/VIRGIN |
| 8 | 10 | 12 | JUST LIKE THAT AMBER JMGCA/SOUND ADVISORS |
| 9 | 6 | 7 | DOCTOR PRESSURE MYLO VS. THE MIAMI SOUND MACHINE BREASTFED/RCA/RMG |
| 10 | 11 | 6 | ALRIGHT RED CARPET SUBLIMINAL |
| 11 | 12 | 6 | UNWRITTEN NATASHA BEDINGFIELD EPIC |
| 12 | 8 | 16 | HUNG UP MADONNA WARNER BROS. |
| 13 | 13 | 16 | BECAUSE OF YOU KELLY CLARKSON RCA/RMG |
| 14 | 16 | 3 | EVERY SINGLE DAY BENASSI BROS. FEATURING DHANY ULTRA |
| 15 | 14 | 7 | FAITHFULLY JUDY TORRES ROBBINS |
| 16 | 21 | 2 | CHECK ON IT BEYONCE FEATURING SLIM THUG COLUMBIA |
| 17 | 17 | 9 | I'VE GOT A LIFE (IT'S THE ONLY THING THAT'S MINE) EURHYTHMICS ARISTA/RMG |
| 18 | 18 | 5 | I'LL BE YOUR LIGHT KRISTINE W SILVER LABEL/TOMMY BOY |
| 19 | 15 | 3 | LOVE OF MY LIFE MORRISON NO LABEL |
| 20 | 22 | 18 | MESMERIZED FAITH EVANS CAPITOL |
| 21 | 19 | 5 | DANCIN AARON SMITH FEATURING LUVLI MOODY |
| 22 | RE-ENTRY | - | CRAZY ALANIS MORISSETTE MAVERICK/REPRISE |
| 23 | NEW | - | RAINDROPS STUNT ULTRA |
| 24 | NEW | - | RUN IT! CHRIS BROWN JIVE/ZOMBA |
| 25 | NEW | - | BE WITHOUT YOU MARY J. BLIGE GEFEN |

| JAPAN | | |
|-----------|-----------|---|
| ALBUMS | | |
| THIS WEEK | LAST WEEK | (SOUNDSCAN JAPAN) JANUARY 31, 2006 |
| 1 | NEW | TOKYO JIHEN ADULT (LTD EDITION) TOSHIBA/EMI |
| 2 | 5 | AQUA TIMEZ SORAIPPAINI KANADERU INORI SWEET HONEY RECORDS |
| 3 | NEW | KIMIMARO AYANOKOUJI BAKUSHO SUPER LIVE NO.2 TEICHIKU |
| 4 | 3 | KOBUKURO NAMELESS WORLD WARNER |
| 5 | NEW | ARCTIC MONKEYS WHATEVER PEOPLE SAY I AM, THAT'S WHAT I'M NOT DOMINO |
| 6 | 7 | YUZU RIBBON TOY'S FACTORY |
| 7 | NEW | YUKO ANDO MERRY ANDREW CUTTING EDGE |
| 8 | NEW | TOKYO JIHEN ADULT TOSHIBA/EMI |
| 9 | 9 | KUMI KODA BEST FIRST THINGS (CD+DVD) AVEX TRAX |
| 10 | 1 | YUZU RIBBON (LTD EDITION) TOY'S FACTORY |

| UNITED KINGDOM | | |
|----------------|-----------|---|
| ALBUMS | | |
| THIS WEEK | LAST WEEK | (THE OFFICIAL UK CHARTS CO.) JANUARY 29, 2006 |
| 1 | NEW | ARCTIC MONKEYS WHATEVER PEOPLE SAY I AM, THAT'S WHAT I'M NOT DOMINO |
| 2 | NEW | RICHARD ASHCROFT KEYS TO THE WORLD PARLOPHONE |
| 3 | 1 | HARD-FI STARS OF CCTV ATLANTIC/NECESSARY |
| 4 | 2 | EDITORS THE BACK ROOM KITCHENWARE |
| 5 | NEW | DANIEL O'DONNELL FROM DANIEL WITH LOVE DMG TV |
| 6 | 3 | JAMES BLUNT BACK TO BEDLAM ATLANTIC |
| 7 | 4 | WILL YOUNG KEEP ON S RECORDS |
| 8 | 7 | JOSE GONZALES VENER IMPERIAL |
| 9 | NEW | KOOKS INSIDE IN/INSIDE OUT VIRGIN |
| 10 | 8 | KAISER CHIEFS EMPLOYMENT B UNIQUE/POLYDOR |

| GERMANY | | |
|-----------|-----------|--|
| ALBUMS | | |
| THIS WEEK | LAST WEEK | (MEDIA CONTROL) JANUARY 31, 2006 |
| 1 | 1 | XAVIER NAIDOO TELEGRAMM FUER X NAIDOO RECORDS |
| 2 | 3 | JAMES BLUNT BACK TO BEDLAM ATLANTIC |
| 3 | 6 | MARIO BARTH MAENNER SIND SCHWEINE FRAUEN ABER AUCH ZAMPANO |
| 4 | 4 | ENYA AMARANTINE WARNER BROS |
| 5 | 2 | ROBBIE WILLIAMS INTENSIVE CARE CHRYSALIS |
| 6 | NEW | RICHARD ASHCROFT KEYS TO THE WORLD PARLOPHONE |
| 7 | 5 | MADONNA CONFESSIONS ON A DANCE FLOOR WARNER BROS |
| 8 | NEW | EDGUY ROCKET RIDE NUCLEAR BLAST |
| 9 | 7 | DIE TOTEN HOSEN UNPLUGGED I'M WIENER BURGTHEATER WARNER |
| 10 | 8 | EMINEM CURTAIN CALL - THE HITS INTERSCOPE |

| EURO DIGITAL TRACKS | | |
|---------------------------------|-----------|--|
| Nielsen SoundScan International | | |
| THIS WEEK | LAST WEEK | (NIELSEN SOUNDSCAN INTERNATIONAL) FEBRUARY 11, 2006 |
| 1 | 1 | WHEN THE SUN GOES DOWN ARCTIC MONKEYS DOMINO |
| 2 | 2 | NASTY GIRL THE NOTORIOUS B.I.G. FT. DIDDY, NELLY, JAGGED EDGE & AVERY STORM BAD BOY/ATLANTIC |
| 3 | 19 | BOYS WILL BE BOYS THE ORDINARY BOYS B-UNIQUE |
| 4 | 4 | CHECK ON IT BEYONCE FEATURING SLIM THUG COLUMBIA |
| 5 | 7 | SAY SAY SAY (WAITING 4 U) HI TACK GUT |
| 6 | 6 | ALL TIME LOVE WILL YOUNG S |
| 7 | 5 | HUNG UP (ALBUM VERSION) MADONNA WARNER BROS |
| 8 | 3 | BREAK THE NIGHT WITH COLOUR RICHARD ASHCROFT PARLOPHONE |
| 9 | 11 | HEARTBEATS JOSE GONZALEZ PEACEFROG |
| 10 | 13 | GOODBYE MY LOVER JAMES BLUNT ATLANTIC |
| 11 | 12 | UGLY SUGABABES ISLAND |
| 12 | 18 | YOU'RE BEAUTIFUL JAMES BLUNT ATLANTIC |
| 13 | NEW | SORRY (ALBUM VERSION) MADONNA WARNER BROS |
| 14 | NEW | RUN IT! CHRIS BROWN JIVE/ZOMBA |
| 15 | RE | NINE MILLION BICYCLES KATIE MELUA DRAMATICO |
| 16 | NEW | SAY SAY SAY (WAITING 4 U) (ORIGINAL VERSION) HI TACK GUT |
| 17 | 8 | I BET YOU LOOK GOOD ON THE DANCEFLOOR ARCTIC MONKEYS DOMINO |
| 18 | 17 | PUSH THE BUTTON SUGABABES ISLAND |
| 19 | 16 | STICKWITU THE PUSSYCAT DOLLS A&M/INTERSCOPE |
| 20 | 15 | MY HUMPS THE BLACK EYED PEAS A&M/INTERSCOPE |

| FRANCE | | |
|-----------|-----------|---|
| ALBUMS | | |
| THIS WEEK | LAST WEEK | (SNEP/FOP/TITE-LIVE) JANUARY 31, 2006 |
| 1 | NEW | MATT POKORA PLAYER ULM |
| 2 | 2 | JAMES BLUNT BACK TO BEDLAM ATLANTIC |
| 3 | 1 | NATASHA ST-PIER LONGUEUR D'ONDES COLUMBIA |
| 4 | 5 | RAPHAEL CARAVANE CAPITOL |
| 5 | 4 | MADONNA CONFESSIONS ON A DANCE FLOOR WARNER BROS |
| 6 | 12 | WOLFGANG AMADEUS MOZART INTERGRALE BRILLIANT CLASSICS |
| 7 | 10 | ROBBIE WILLIAMS INTENSIVE CARE CHRYSALIS |
| 8 | 3 | CHIMENE BADI LIVE A L'OLYMPIA 2005 AZ/UNIVERSAL |
| 9 | 16 | ENYA AMARANTINE WARNER BROS |
| 10 | 30 | THE BLACK EYED PEAS MONKEY BUSINESS A&M/INTERSCOPE |

| AUSTRALIA | | |
|-----------|-----------|--|
| ALBUMS | | |
| THIS WEEK | LAST WEEK | (ARIA) JANUARY 29, 2006 |
| 1 | 1 | JAMES BLUNT BACK TO BEDLAM ATLANTIC |
| 2 | 3 | NICKELBACK ALL THE RIGHT REASONS ROADRUNNER |
| 3 | 8 | WOLFMOOTHER WOLFMOOTHER MODULAR |
| 4 | 12 | ROGUE TRADERS HERE COME THE DRUMS COLUMBIA |
| 5 | 4 | BERNARD FANNING TEA AND SYMPATHY UNIVERSAL |
| 6 | 6 | THE VERONICAS THE SECRET LIFE OF... WARNER BROS |
| 7 | 10 | HUMAN NATURE REACH OUT: THE MOTOWN RECORD COLUMBIA |
| 8 | 2 | EMINEM CURTAIN CALL - THE HITS INTERSCOPE |
| 9 | 7 | THE BLACK EYED PEAS MONKEY BUSINESS A&M/INTERSCOPE |
| 10 | 5 | KELLY CLARKSON BREAKAWAY RCA |

| CANADA | | |
|-----------|-----------|---|
| ALBUMS | | |
| THIS WEEK | LAST WEEK | (SOUNDSCAN) FEBRUARY 11, 2006 |
| 1 | 2 | JAMES BLUNT BACK TO BEDLAM CUSTARD/ATLANTIC/WARNER |
| 2 | 1 | EMINEM CURTAIN CALL: THE HITS SHADY/AFTERMATH/INTERSCOPE/UNIVERSAL |
| 3 | 3 | MADONNA CONFESSIONS ON A DANCE FLOOR WARNER |
| 4 | NEW | YELLOWCARD LIGHTS AND SOUNDS EMI |
| 5 | 6 | JOHNNY CASH THE LEGEND OF JOHNNY CASH LEGACY/COLUMBIA (NASHVILLE)/AMERICAN ISLAND/UNIVERSAL |
| 6 | 7 | IL DIVO ANCORA SYCO/SONY BMG MUSIC |
| 7 | 5 | NICKELBACK ALL THE RIGHT REASONS EMI |
| 8 | 4 | VARIOUS ARTISTS MUCHDANCE 2006 SONY BMG MUSIC |
| 9 | NEW | VARIOUS ARTISTS 2006 GRAMMY NOMINEES GRAMMY/COLUMBIA/SONY BMG MUSIC |
| 10 | 10 | FALL OUT BOY FROM UNDER THE CORK TREE FUELED BY RAMEN/ISLAND/UNIVERSAL |

| ITALY | | |
|-----------|-----------|--|
| ALBUMS | | |
| THIS WEEK | LAST WEEK | (EMI/NIelsen) JANUARY 30, 2006 |
| 1 | NEW | VINICIO CAPOSELLA D'UNQUE PROTEGGI ATLANTIC |
| 2 | 2 | VASCO ROSSI BUONI O CATTIVI LIVE ANTHOLOGY CAPITOL |
| 3 | 1 | FABRIZIO D'ANDRE IN DIREZIONE OSTINATA E CONTRARIA RICORDI |
| 4 | 4 | MADONNA CONFESSIONS ON A DANCE FLOOR WARNER BROS |
| 5 | 3 | ROBBIE WILLIAMS INTENSIVE CARE CHRYSALIS |
| 6 | 6 | HILARY DUFF MOST WANTED HOLLYWOOD RECORDS |
| 7 | 5 | RENATO ZERO IL DONO TATTICA |
| 8 | 8 | ANASTACIA PIECES OF A DREAM EPIC |
| 9 | 7 | EROS RAMAZZOTTI CALMA APPARENTE ARIOLA |
| 10 | 9 | CLAUDIO BAGLIONI TUTTI QUI COLUMBIA |

| SPAIN | | |
|-----------|-----------|---|
| ALBUMS | | |
| THIS WEEK | LAST WEEK | (PROMUSICAE/MEDIA) FEBRUARY 1, 2006 |
| 1 | 2 | IL DIVO ANCORA SYCO/SONY BMG |
| 2 | 1 | THE BEATLES 1 APPLE |
| 3 | 3 | BATUKA BATUKA LATIN VALE MUSIC |
| 4 | 5 | MECANO GRANDES EXITOS SONY BMG |
| 5 | 4 | MANOLO GARCIA SINGLES DIRECTOS Y SINGROS SONY BMG |
| 6 | 7 | MERCHE NECESITO LIBERTAD VALE MUSIC |
| 7 | 6 | ESTOPA VOCES DE ULTRARUMBA SONY BMG |
| 8 | 9 | MADONNA CONFESSIONS ON A DANCE FLOOR WARNER BROS |
| 9 | 10 | EL ARREBATO GRANDES EXITOS CAPITOL |
| 10 | 12 | ALEJANDRO FERNANDEZ MEXICO - MADRID EN DIRECTO Y SIN ESCALAS SONY BMG |

| MEXICO | | |
|-----------|-----------|---|
| ALBUMS | | |
| THIS WEEK | LAST WEEK | (BIMSA) JANUARY 31, 2006 |
| 1 | 1 | YURIDIA LA VOZ DE UN ANGEL SONY BMG |
| 2 | 10 | VARIOUS ARTISTS AMOR EN CUSTODIA UNIVERSAL |
| 3 | 8 | IL DIVO IL DIVO SYCO/SONY BMG |
| 4 | 5 | PANDA PARA TI CON DESPRECIO WARNER |
| 5 | 3 | LUIS MIGUEL GRANDES EXITOS WARNER BROS |
| 6 | 9 | ALEJANDRO FERNANDEZ MEXICO - MADRID EN DIRECTO Y SIN ESCALAS SONY BMG |
| 7 | 2 | ROBBIE WILLIAMS INTENSIVE CARE CHRYSALIS |
| 8 | 4 | RBD NUESTRO AMOR EMI |
| 9 | 6 | RICARDO ARJONA ADENTRO SONY BMG |
| 10 | 18 | VARIOUS ARTISTS MAS NESCAFE AND 2 WARNER/MAS |

| WALLONIA | | |
|-----------|-----------|--|
| SINGLES | | |
| THIS WEEK | LAST WEEK | (PROMUVI) FEBRUARY 1, 2006 |
| 1 | 3 | AIMER JUSQU'A L'IMPOSSIBLE TINA ARENA COLUMBIA |
| 2 | 2 | GOODBYE MY LOVER JAMES BLUNT ATLANTIC |
| 3 | 1 | MON AMOUR KAMEL ARS |
| 4 | 7 | LA CAMISA NEGRA JUANES UNIVERSAL |
| 5 | 4 | HUNG UP MADONNA WARNER BROS |

| ALBUMS | | |
|--------|---|---|
| 1 | 1 | JAMES BLUNT BACK TO BEDLAM ATLANTIC |
| 2 | 4 | NATASHA ST-PIER LONGUEUR D'ONDES COLUMBIA |
| 3 | 2 | INDOCHINE ALICE & JUNE EPIC |
| 4 | 3 | CHIMENE BADI LIVE A L'OLYMPIA 2005 AZ/UNIVERSAL |
| 5 | 6 | ENYA AMARANTINE WARNER BROS |

| SWITZERLAND | | |
|-------------|-----------|---|
| SINGLES | | |
| THIS WEEK | LAST WEEK | (MEDIA CONTROL) JANUARY 31, 2006 |
| 1 | 1 | BIG CITY LIFE MATTAFIX BUDDHIST PUNK |
| 2 | NEW | I BELONG TO YOU EROS RAMAZZOTTI/ANASTACIA ARIOLA |
| 3 | 2 | HUNG UP MADONNA WARNER BROS |
| 4 | 4 | LOVE GENERATION BOB SINCLAR FT. GARY PINE YELLOW PRODUCTION |
| 5 | 8 | BE WITHOUT YOU MARY J. BLIGE GEFEN |

| ALBUMS | | |
|--------|----|--|
| 1 | 2 | JAMES BLUNT BACK TO BEDLAM ATLANTIC |
| 2 | 1 | ROBBIE WILLIAMS INTENSIVE CARE CHRYSALIS |
| 3 | 4 | MADONNA CONFESSIONS ON A DANCE FLOOR WARNER BROS |
| 4 | 5 | IL DIVO ANCORA SYCO/SONY BMG |
| 5 | 15 | DIV. SCHWEIZER BANDS REBER ROCK PHONOGENIC |

| FINLAND | | |
|-----------|-----------|--|
| SINGLES | | |
| THIS WEEK | LAST WEEK | (YLE) FEBRUARY 1, 2006 |
| 1 | NEW | SO LONG GOODBYE X-PROPHETS EMI |
| 2 | NEW | LIHKA FLINCH GBFAM RECORDS |
| 3 | 2 | KILLING LONELINESS NIM HMC |
| 4 | NEW | REVOLUTION NAKED MEGAMANIA |
| 5 | NEW | KATSASTUSLAULU POPEDA POKO |

| ALBUMS | | |
|--------|-----|--|
| 1 | NEW | YO YON VALOISA PUOLI POKO |
| 2 | 1 | DIABLO MIMIC47 GAGA GOODIES |
| 3 | 2 | MADONNA CONFESSIONS ON A DANCE FLOOR WARNER BROS |
| 4 | 3 | NIGHTWISH HIGHEST HOPES - BEST OF SPINEFARM |
| 5 | NEW | VARTTINA MIERO VIRGIN |

| POLAND | | |
|-----------|-----------|--|
| ALBUMS | | |
| THIS WEEK | LAST WEEK | (ZWI.ZEK PRODUCENTOW AUDIO VIDEO) JANUARY 27, 2006 |
| 1 | 1 | KULT POLIGNO INDUSTRIAL SP |
| 2 | 2 | VARIOUS ARTISTS TU ES PETRUS - TY JESTES SKALA MAGIC |
| 3 | 5 | VIRGIN FICCA MERCURY |
| 4 | 4 | KATIE MELUA PIECE BY PIECE DRAMATICO |
| 5 | 11 | BEATA KOZIDRAK TERAZ PLYNE POMATON |
| 6 | 7 | MARIA PESZEK MIASTO MANIA KAYAX |
| 7 | 3 | TOKIO HOTEL SCHREI ISLAND |
| 8 | NEW | SOUNDTRACK TYLKO MNIE KOCHAJ POMATON |
| 9 | 49 | ANITA LIPNICKA & JOHN PORTER INSIDE STORY HOUSE MANAGEMENT |
| 10 | 6 | VARIOUS ARTISTS RADIO ZET - PRZEBOJE 2005/2006 MAGIC RECORDS |

| HUNGARY | | |
|-----------|-----------|---|
| SINGLES | | |
| THIS WEEK | LAST WEEK | (MAHASZ) JANUARY 27, 2006 |
| 1 | 1 | HUNG UP MADONNA WARNER BROS |
| 2 | 9 | HELLO! (GOOD TO BE BACK) SCOOTER EDEL |
| 3 | 3 | A KORBEN ZORAN UNIVERSAL |
| 4 | 5 | INSOMNIA 2005 FAITHLESS CHEEKY/SONY BMG |
| 5 | NEW | PON DE REPLAY RIHANNA SRP/DEF JAM |

| ALBUMS | | |
|--------|-----|--|
| 1 | NEW | RAPULOK RISZAJLING MAGNETON |
| 2 | 1 | PINOKKIO AZ EN ALBUMOMI EMI |
| 3 | 8 | RAPULOK RAPULOK MAGNETON |
| 4 | 6 | RAPULOK RAPETA MAGNETON |
| 5 | 3 | CARMEL NYUGALOMTERAPIA TOM TOM RECORDS |

EUROCHART'S

SINGLE SALES

EUROCHARTS ARE COMPILED BY BILLBOARD FROM THE NATIONAL SINGLES AND ALBUM SALES CHARTS OF 20 EUROPEAN COUNTRIES. FEBRUARY 1, 2006

| THIS WEEK | LAST WEEK | ARTIST | TITLE | IMPRINT & NUMBER / DISTRIBUTING LABEL |
|-----------|-----------|---------------------------|--|---------------------------------------|
| 1 | 1 | HUNG UP | MADONNA WARNER BROS. | |
| 2 | 2 | NASTY GIRL | NOTORIOUS B.I.G. FT. P. DIDDY/NELLY/JAGGED EDGE/AVERY STORM BAD BOY/ATLANTIC | |
| 3 | 5 | LOVE GENERATION | BOB SINCLAR FT. GARY PINE YELLOW PRODUCTION | |
| 4 | 3 | BIG CITY LIFE | MATTAFOX BUDDHIST PUNK | |
| 5 | NEW | NOLWENN OHWO! | NOLWENN LEROY MERCURY | |
| 6 | 4 | MY HUMPS | THE BLACK EYED PEAS A&M/INTERSCOPE | |
| 7 | 7 | LA CAMISA NEGRA | JUANES UNIVERSAL | |
| 8 | 14 | CHECK ON IT | BEYONCE FT. SLIM THUG COLUMBIA | |
| 9 | 15 | SAY SAY SAY (WAITING 4 U) | HI-TACK GUT | |
| 10 | 6 | WHEN THE SUN GOES DOWN | ARCTIC MONKEYS DOMINO | |
| 11 | 13 | WHEN I'M GONE | EMINEM INTERSCOPE | |
| 12 | 8 | J'VOULAIS | AMINE VIRGIN | |
| 13 | 9 | GOODBYE MY LOVER | JAMES BLUNT ATLANTIC | |
| 14 | 22 | KLICK KLACK | PINOCCHIO CAPITOL | |
| 15 | 10 | STICKWITU | THE PUSSYCAT DOLLS A&M/INTERSCOPE | |

ALBUMS

FEBRUARY 1, 2006

| THIS WEEK | LAST WEEK | ARTIST | TITLE | IMPRINT & NUMBER / DISTRIBUTING LABEL |
|-----------|-----------|---------------------|--|---------------------------------------|
| 1 | 1 | JAMES BLUNT | BACK TO BEDLAM ATLANTIC | |
| 2 | 2 | MADONNA | CONFESSIONS ON A DANCE FLOOR WARNER BROS. | |
| 3 | 3 | ROBBIE WILLIAMS | INTENSIVE CARE CHRYSALIS | |
| 4 | NEW | RICHARD ASHCROFT | KEYS TO THE WORLD PARLOPHONE | |
| 5 | NEW | ARCTIC MONKEYS | WHATEVER PEOPLE SAY I AM, THAT'S WHAT I'M NOT DOMINO | |
| 6 | 6 | ENYA | AMARANTINE WARNER BROS. | |
| 7 | 7 | IL DIVO | ANCORA SYCO/SONY BMG | |
| 8 | 5 | KATIE MELUA | PIECE BY PIECE DRAMATIC | |
| 9 | 4 | EMINEM | CURTAIN CALL - THE HITS INTERSCOPE | |
| 10 | 8 | XAVIER NAIDOO | TELEGRAMM FUER X NAIDOO RECORDS | |
| 11 | NEW | COLDPLAY | X&Y PARLOPHONE | |
| 12 | 12 | KELLY CLARKSON | BREAKAWAY RCA | |
| 13 | 10 | HARD-FI | STARS OF CCTV ATLANTIC/NECESSARY | |
| 14 | 9 | THE STROKES | FIRST IMPRESSIONS OF EARTH RCA | |
| 15 | 16 | THE BLACK EYED PEAS | MONKEY BUSINESS INTERSCOPE | |

RADIO AIRPLAY

RADIO AIRPLAY INFORMATION FROM 17 EUROPEAN COUNTRIES AS MONITORED AND TABLATED BY NIELSEN MUSIC CONTROL. FEBRUARY 1, 2006

| THIS WEEK | LAST WEEK | ARTIST | TITLE | IMPRINT & NUMBER / DISTRIBUTING LABEL |
|-----------|-----------|------------------------------------|---|---------------------------------------|
| 1 | 1 | ADVERTISING SPACE | ROBBIE WILLIAMS CHRYSALIS | |
| 3 | 2 | TALK | COLDPLAY PARLOPHONE | |
| 3 | 2 | HUNG UP | MADONNA WARNER BROS. | |
| 4 | 4 | DON'T BOTHER | SHAKIRA EPIC | |
| 5 | 11 | SORRY | MADONNA WARNER BROS. | |
| 6 | 9 | RUN IT | CHRIS BROWN JIVE/ZOMBA | |
| 7 | 5 | STICKWITU | THE PUSSYCAT DOLLS A&M/INTERSCOPE | |
| 8 | 7 | UGLY | SUGABABES ISLAND | |
| 9 | 6 | GOODBYE MY LOVER | JAMES BLUNT ATLANTIC | |
| 10 | 10 | BREAK THE NIGHT WITH COLOUR | RICHARD ASHCROFT PARLOPHONE | |
| 11 | 8 | PUSH THE BUTTON | SUGABABES ISLAND | |
| 12 | 15 | DON'T LOVE YOU NO MORE (I'M SORRY) | CRAIG DAVID WARNER BROS. | |
| 13 | 18 | WINDOW SHOPPER | 50 CENT G-UNIT/INTERSCOPE | |
| 14 | 16 | LOVE GENERATION | BOB SINCLAR FT. GARY PINE YELLOW PRODUCTION | |
| 15 | 12 | BE WITHOUT YOU | MARY J. BLIGE GEFFEN | |

SALES DATA COMPILED BY



TOP CHRISTIAN

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST | TITLE | IMPRINT & NUMBER / DISTRIBUTING LABEL |
|-----------|-----------|--------------------|---|---|---------------------------------------|
| 1 | 1 | 17 | P.O.D. | TESTIFY ATLANTIC 63857/WORD-CURB | |
| 2 | 1 | 17 | KIRK FRANKLIN | HERO FO YO SOUL/GOSPO CENTRIC 71019/PROVIDENT-INTEGRITY | |
| 3 | 3 | 17 | VARIOUS ARTISTS | WOW HITS 2006 EMICMG/PROVIDENT-INTEGRITY/WORD-CURB 1247 | |
| 4 | 4 | 13 | THIRD DAY | WHEREVER YOU ARE ESSENTIAL 10795/PROVIDENT-INTEGRITY | |
| 5 | 2 | 14 | VARIOUS ARTISTS | OPEN THE EYES OF MY HEART INO/EPIC 3649/PROVIDENT-INTEGRITY | |
| 6 | NEW | GAITHER VOCAL BAND | GIVE IT AWAY GAITHER MUSIC GROUP 2648/EMICMG | | |
| 7 | NEW | AVALON | STAND SPARROW 4733/EMICMG | | |
| 8 | 5 | 65 | RELIENT K | MMHMM GOTEI/CAPITOL 2953/EMICMG | |
| 9 | 6 | 22 | CASTING CROWNS | LIFESONG BEACH STREET/REUNION 10770/PROVIDENT-INTEGRITY | |
| 10 | NEW | CHARLIE HALL | FLYING INTO DAYBREAK SIXSTEPS/SPARROW 3917/EMICMG | | |
| 11 | 10 | 28 | GREATEST GAINER MARY MARY | MARY MARY MY BLOCK/INTEGRITY GOSPEL/COLUMBIA 3537/PROVIDENT-INTEGRITY | |
| 12 | 12 | 71 | CHRIS TOMLIN | ARRIVING SIXSTEPS/SPARROW 4243/EMICMG | |
| 13 | 7 | 14 | ISRAEL & NEW BREED | LIVE IN SOUTH AFRICA INTEGRITY GOSPEL/EPIC 3647/PROVIDENT-INTEGRITY | |
| 14 | 9 | 12 | JEREMY CAMP | LIVE - UNPLUGGED: FRANKLIN, TN BEC 7661/EMICMG | |
| 15 | 8 | 20 | SWITCHFOOT | NOTHING IS SOUND COLUMBIA/SPARROW 1383*/EMICMG | |
| 16 | 14 | 5 | FLYLEAF | FLYLEAF OCTONE 50005/PROVIDENT-INTEGRITY | |
| 17 | 16 | 83 | UNDEROATH | THEY'RE ONLY CHASING SAFETY SOLID STATE/TOOTH & NAIL 3184/EMICMG | |
| 18 | 13 | 5 | CHRIS TOMLIN | LIVE FROM AUSTIN MUSIC HALL SIXSTEPS/SPARROW 2448/EMICMG | |
| 19 | 11 | 18 | VARIOUS ARTISTS | INSPIRED BY THE CHRONICLES OF NARMA: THE LION, THE WITCH AND THE WARDROBE SPARROW 1457/EMICMG | |
| 20 | 18 | 20 | CECE WINANS | PURIFIED PURESPPRINGS GOSPEL/INO 3634/PROVIDENT-INTEGRITY | |
| 21 | 22 | 45 | NATALIE GRANT | AWAKEN CURB 78860/WORD-CURB | |
| 22 | 17 | 18 | DAVID CROWDER BAND | A COLLISION OR (3 + 4 = 7) SIXSTEPS/SPARROW 1229/EMICMG | |
| 23 | 19 | 5 | HILLSONG | ULTIMATE WORSHIP: THE VERY BEST LIVE WORSHIP SONGS FROM HILLSONG HILLSONG ALISTATA/INTEGRITY 3814/PROVIDENT-INTEGRITY | |
| 24 | 23 | 14 | RANDY TRAVIS | GLORY TRAIN: SONGS OF FAITH, WORSHIP AND PRAISE WORD-CURB 86402 | |
| 25 | 20 | 10 | REBECCA ST. JAMES | IF I HAD ONE CHANCE TO TELL YOU SOMETHING FOREFRONT 1566/EMICMG | |

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST | TITLE | IMPRINT & NUMBER / DISTRIBUTING LABEL |
|-----------|-----------|-----------------------|--|--|---------------------------------------|
| 26 | 24 | 45 | JARS OF CLAY | REDEMPTION SONGS ESSENTIAL 10758/PROVIDENT-INTEGRITY | |
| 27 | 15 | 58 | VARIOUS ARTISTS | I CAN ONLY IMAGINE INO/TIME LIFE 19223/PROVIDENT-INTEGRITY | |
| 28 | 27 | 23 | SELAH | GREATEST HYMNS CURB 78890/WORD-CURB | |
| 29 | 21 | 33 | JEREMY CAMP | RESTORED BEC 8615/EMICMG | |
| 30 | 35 | 36 | NICHOLE NORDEMAN | BRAVE SPARROW 3575/EMICMG | |
| 31 | 26 | 18 | BARLOWGIRL | ANOTHER JOURNAL ENTRY FERVENT 86446/WORD-CURB | |
| 32 | 26 | 43 | VARIOUS ARTISTS | WOW #15 PROVIDENT/WORD-CURB/EMICMG 10769/PROVIDENT-INTEGRITY | |
| 33 | 30 | 58 | TOBYMAC | WELCOME TO DIVERSE CITY FOREFRONT 6417/EMICMG | |
| 34 | 29 | 44 | SUPERCHIC[K] | BEAUTY FROM PAIN INPOP 1279/EMICMG | |
| 35 | 34 | 62 | SMOKIE NORFUL | NOTHING WITHOUT YOU EMI GOSPEL 7795/EMICMG | |
| 36 | NEW | VARIOUS ARTISTS | YOU CAN'T HANDLE THE TOOTH VOLUME 1 TOOTH & NAIL 5533/EMICMG | | |
| 37 | 40 | 38 | VARIOUS ARTISTS | MORE THAN 50 MOST LOVED HYMNS LIBERTY 0812/EMICMG | |
| 38 | 32 | 48 | KUTLESS | STRONG TOWER BEC 5391/EMICMG | |
| 39 | NEW | VARIOUS ARTISTS | ABSOLUTE MODERN WORSHIP (YELLOW) FERVENT 86501/WORD-CURB | | |
| 40 | 35 | 27 | THOUSAND FOOT KRUTCH | THE ART OF BREAKING TOOTH & NAIL 4819/EMICMG | |
| 41 | 37 | 15 | VARIOUS ARTISTS | INTEGRITY'S WORSHIP: A TOTAL WORSHIP EXPERIENCE: NO BOUNDRIES INO/INTEGRITY 2644/PROVIDENT-INTEGRITY | |
| 42 | 4 | 68 | VARIOUS ARTISTS | WOW HITS 2005 WORD-CURB/PROVIDENT-INTEGRITY 1106/EMICMG | |
| 43 | 36 | 13 | FALLING UP | DAWN ESCAPES TOOTH & NAIL/BEC 0364/EMICMG | |
| 44 | 31 | 12 | RELIENT K | APATHETIC EP GOTEI/CAPITOL 2009/EMICMG | |
| 45 | 45 | 80 | ELVIS PRESLEY | ELVIS: ULTIMATE GOSPEL RCA 57868/SONY BMG STRATEGIC MARKETING GROUP | |
| 46 | NEW | SULLIVAN | HEY, I'M A GHOST TOOTH & NAIL 1728/EMICMG | | |
| 47 | NEW | BILL & GLORIA GAITHER | A TRIBUTE TO GEORGE YOUNG GAITHER MUSIC GROUP 2642/EMICMG | | |
| 48 | 44 | 92 | MERCYME | UNDONE INO B2947/PROVIDENT-INTEGRITY | |
| 49 | 38 | 48 | J MOSS | THE J MOSS PROJECT GOSPO CENTRIC 70068/PROVIDENT-INTEGRITY | |
| 50 | NEW | 4HIM | ENCORE...FOR FUTURE GENERATIONS INO 3744/PROVIDENT-INTEGRITY | | |

TOP GOSPEL

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST | TITLE | IMPRINT & NUMBER / DISTRIBUTING LABEL |
|-----------|-----------|--------------------|--|--|---------------------------------------|
| 1 | 1 | 1E | KIRK FRANKLIN | HERO FO YO SOUL/GOSPO CENTRIC 71019/ZOMBA | |
| 2 | 2 | 3 | JUANITA BYNUM | A PIECE OF MY PASSION FLOW 9301 | |
| 3 | 3 | 1E | SOUNDTRACK | THE GOSPEL VERITY 71620/ZOMBA | |
| 4 | NEW | KAREN CLARK-SHEARD | IT'S NOT OVER WORD-CURB 86379/WARNER BROS. | | |
| 5 | 4 | 22 | YOLANDA ADAMS | DAY BY DAY ELEKTRA/ATLANTIC 83769/AG | |
| 6 | 6 | 2E | GREATEST GAINER MARY MARY | MARY MARY MY BLOCK/COLUMBIA 77733/SONY MUSIC | |
| 7 | 5 | 1E | ISRAEL & NEW BREED | LIVE IN SOUTH AFRICA INTEGRITY GOSPEL/EPIC 94893/SONY MUSIC | |
| 8 | 8 | 2C | CECE WINANS | PURIFIED PURESPPRINGS GOSPEL/INO 93997/SONY MUSIC | |
| 9 | 7 | 9 | BYRON CAGE | AN INVITATION TO WORSHIP GOSPO CENTRIC 71281/ZOMBA | |
| 10 | 9 | 44 | DONNIE MCCLURKIN | PSALMS, HYMNS & SPIRITUAL SONGS VERITY 64137/ZOMBA | |
| 11 | 10 | 1E | HEZEKIAH WALKER & LFC | 20/05 THE EXPERIENCE VERITY 62829/ZOMBA | |
| 12 | 11 | 1E | VARIOUS ARTISTS | GOTTA HAVE GOSPEL 3 INTEGRITY GOSPEL/INTEGRITY/GOSPO CENTRIC/EPIC 94426/SONY MUSIC | |
| 13 | 12 | 5E | VARIOUS ARTISTS | WOW GOSPEL 2005 WORD-CURB/EMICMG/VERITY 65344/ZOMBA | |
| 14 | 18 | 4 | BISHOP G.E. PATTERSON & CONGREGATION | SINGING THE OLD TIME WAY P0010M 2504 | |
| 15 | 17 | 2 | SHIRLEY CAESAR | I KNOW THE TRUTH ARTEMIS GOSPEL 51635 | |
| 16 | 13 | 6E | SMOKIE NORFUL | NOTHING WITHOUT YOU EMI GOSPEL 7795 | |
| 17 | 14 | 6E | J MOSS | THE J MOSS PROJECT GOSPO CENTRIC 70068/ZOMBA | |
| 18 | 1E | 8 | NEW LIFE COMMUNITY CHOIR FEAT. JOHN P. KEE | THE REUNION NEW LIFE/VERITY 71623/ZOMBA | |
| 19 | NEW | VARIOUS ARTISTS | WOW GOSPEL 2006 EMICMG/WORD-CURB 75160/ZOMBA | | |
| 20 | 22 | 2 | SOUNDS OF BLACKNESS | UNITY SLR 54693/LIGHTYEAR | |
| 21 | 27 | 5 | SHEKINAH GLORY MINISTRY | LIVE KINGDOM 1011/800KWORLD | |
| 22 | 20 | 9E | ISRAEL & NEW BREED | LIVE FROM ANOTHER LEVEL INTEGRITY GOSPEL/EPIC 91263/SONY MUSIC | |
| 23 | 15 | 4E | KURT CARR PROJECT | ONE CHURCH GOSPO CENTRIC 70058/ZOMBA | |
| 24 | 24 | 74 | TYE TRIBBETT & G.A. | LIFE INTEGRITY GOSPEL/COLUMBIA 90549/SONY MUSIC | |
| 25 | 21 | 1E | THE BROOKLYN TABERNACLE CHOIR | I'M AMAZED...LIVE INO 96415/SONY MUSIC | |

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST | TITLE | IMPRINT & NUMBER / DISTRIBUTING LABEL |
|-----------|-----------|----------------------------------|---------------------------------------|---|---------------------------------------|
| 26 | 29 | 27 | LEE WILLIAMS AND THE SPIRITUAL QCS | TELL THE ANGELS: LIVE IN MEMPHIS MCG 7034/MALACO | |
| 27 | 40 | 33 | TAMELA MANN | GOTTA KEEP MOVIN' TILLYMANN 10117 | |
| 28 | 35 | 62 | VARIOUS ARTISTS | GOTTA HAVE GOSPEL VOL. 2 INTEGRITY GOSPEL/GOSPO CENTRIC 70072/ZOMBA | |
| 29 | 34 | 86 | FRED HAMMOND | SOMETHIN' 'BOUT LOVE VERITY/JIVE 58744/ZOMBA | |
| 30 | 18 | 18 | VICKI YOHE | HE'S BEEN FAITHFUL PURESPPRINGS GOSPEL 86353/EMI GOSPEL | |
| 31 | 25 | 22 | DORINDA CLARK-COLE | LIVE FROM HOUSTON- THE ROSE OF GOSPEL GOSPO CENTRIC 70611/ZOMBA | |
| 32 | 30 | 33 | DR. CHARLES G. HAYES AND THE WARRIORS | THE REMIX ICEE INSPIRATIONAL 7206/ICEE | |
| 33 | 31 | 43 | THE GOSPEL MIRACLES | BREAK THROUGH AMEN 1505 | |
| 34 | 32 | 16 | GEORGE HUFF | MIRACLES WORD-CURB 86380/WARNER BROS. | |
| 35 | 26 | 44 | MICAH STAMPLEY | THE SONGBOOK OF MICAH DEXTERITY SOUNDS 66933/EMI GOSPEL | |
| 36 | 37 | 20 | DA T.R.U.T.H. | THE FAITH CROSS MOVEMENT 30017 | |
| 37 | 35 | 40 | SHADRACH | I WON'T WORRY NO MORE JUANA/KNIGHT 2012/MALACO | |
| 38 | 28 | 56 | DONALD LAWRENCE & CO. | I SPEAK LIFE VERITY 62228/ZOMBA | |
| 39 | 33 | 10 | MYRON BUTLER & LEVI | SET ME FREE EMI GOSPEL | |
| 40 | 44 | 48 | MISSISSIPPI MASS CHOIR | NOT BY MIGHT, NOR BY POWER MALACO 6035 | |
| 41 | NEW | DARRELL MCFADDEN & THE DISCIPLES | I'VE GOT A RIGHT EMI GOSPEL 32482 | | |
| 42 | 23 | 18 | DARWIN HOBBS | WORSHIPPER EMI GOSPEL 77797 | |
| 43 | 43 | 2 | SOWETO GOSPEL CHOIR | BLESSED SHANACHIE 66038 | |
| 44 | 31 | 22 | THE WILLIAM MURPHY PROJECT | ...ALL DAY EPIC 94420/SONY MUSIC | |
| 45 | 45 | 8 | FLAME | REWIND CROSS MOVEMENT 30018 | |
| 46 | 41 | 27 | MARVIN SAPP | BE EXALTED VERITY 69951/ZOMBA | |
| 47 | 38 | 35 | LYNDA RANDLE | GOD ON THE MOUNTAIN GAITHER MUSIC GROUP 42611 | |
| 48 | 48 | 24 | KIERRA KIKI SHEARD | JUST UNTIL... EMI GOSPEL 74632 | |
| 49 | 50 | 13 | DETRICK HADDON | JUST THE HITS TYSOT 4148 | |
| 50 | 42 | 5E | DETRICK HADDON | CROSSROADS TYSOT/VERITY 59482/ZOMBA | |

CHARTS LEGEND

SEE BELOW FOR COMPLETE LEGEND INFORMATION.

FEB 11 2006 ALBUMS

SALES DATA COMPILED BY



ALBUM CHARTS

Sales data compiled from a comprehensive pool of U.S. music merchants by Nielsen SoundScan. Sales data for R&B/hip-hop retail charts is compiled by Nielsen SoundScan from a national subset of core stores that specialize in those genres.

● Albums with the greatest sales gains this week.

GREATEST GAINER Where included, this award indicates the title with the chart's largest unit increase.

PACE SETTER Where included, this award indicates the title with the chart's biggest percentage growth.

HEATSEEKER GRADUATE Indicates album entered top 100 of The Billboard 200 and has been removed from Heatseekers chart.

PRICING/CONFIGURATION

CD/Cassette prices are suggested list or equivalent prices, which are projected from who resale prices. Ⓛ after price indicates album only available on DualDisc. CD/DVD after price indicates CD/DVD combo only available. Ⓛ DualDisc available. Ⓛ CD/DVD combo available. * indicates vinyl LP is available. Pricing and vinyl LP availability are not included on all charts.

SINGLES CHARTS

RADIO AIRPLAY SINGLES CHARTS

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. Charts are ranked by number of gross audience impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. The exceptions are the Rhythmic Top 40, Adult Top 40, Adult Contemporary, Modern Rock and Adult R&B charts, which are ranked by total detections.

● Songs showing an increase in audience (or detections) over the previous week, regardless of chart movement.

RECURRENT RULES

Songs are removed from the Hot 100 and Hot 100 Airplay charts simultaneously if they have been on the Hot 100 for more than 20 weeks and rank below 50. Songs are removed from the Hot R&B/Hip-Hop Songs and Hot R&B/Hip-Hop Airplay charts simultaneously if they have been on the Hot R&B/Hip-Hop Singles & Tracks for more than 20 weeks and rank below 50. Songs are removed from the Pop 100 and Pop 100 Airplay charts simultaneously if they have been on the Pop 100 for more than 30 weeks and rank below 30. Titles are removed from Hot Country Songs if they have been on the chart for more than 20 weeks and rank below 15 in detections or audience, provided that they are not still gaining enough audience points to bullet. Songs are removed from the Adult Top 40, Adult Contemporary, Adult R&B, and Hot Dance Airplay charts if they have been on the chart for more than 20 weeks and rank below 15 (20 for Modern Rock and Latin) or if they have been on the chart for more than 52 weeks and below 10.

SINGLES SALES CHARTS

The top selling singles compiled from a national sample of retail store, mass merchant, and Internet sales reports collected, compiled, and provided by Nielsen SoundScan. For R&B/Hip-Hop Singles Sales, sales data is compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan.

● Singles with the greatest sales gains.

CONFIGURATIONS

Ⓛ CD single available. Ⓛ Digital Download available. Ⓛ DVD single available. Ⓛ Vinyl Maxi-Single available. Ⓛ Vinyl Single available. Ⓛ CD Maxi-Single available. Configurations are not included on all singles charts.

HITPREDICTOR

☆ Indicates title earned HitPredictor status in that particular format based on research data provided by Promosquad. Songs are blind tested online by Promosquad using multiple listens and a nationwide sample of carefully profiled music consumers. Songs are rated on a 1-5 scale; final results are based on weighted positives. Songs with a score of 65 or more (75 or more for country) are judged to have Hit Potential; although that benchmark number can fluctuate per format based on the strength of available music. For a complete and updated list of current songs with Hit Potential, commentary, polls and more, please visit www.hitpredictor.com.

DANCE CLUB PLAY

Compiled from a national sample of reports from club DJs.
● Titles with the greatest club play increase over the previous week.

AWARD CERTIFICATION LEVELS

ALBUM CHARTS

● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 albums (Gold). ■ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical within Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. ○ Certification for net shipments of 100,000 units (Oro). □ Certification of 200,000 units (Platino). Ⓛ Certification of 400,000 units (Multi-Platino).

SINGLES CHARTS

● RIAA certification for 100,000 paid downloads (Gold). ■ RIAA certification for 200,000 paid downloads (Platinum). Numerical within platinum symbol indicates song's multi-platinum level. ○ RIAA certification for net shipment of 500,000 singles (Gold).

MUSIC VIDEO SALES CHARTS

● RIAA gold certification for net shipment of 25,000 units for video singles. ○ RIAA gold certification for net shipment of 50,000 units for shortform or longform videos. ■ RIAA platinum certification for net shipment of 50,000 units for video singles. □ RIAA platinum certification for sales of 100,000 units for shortform or longform videos.

DVD SALES/VHS SALES/VIDEO RENTALS

● RIAA gold certification for net shipment of 50,000 units or \$1 million in sales at suggested retail price. ■ RIAA platinum certification for sales of 100,000 units or \$2 million in sales at suggested retail price. ○ IRMA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs; or of at least 25,000 units and \$1 million at suggested retail for non-theatrical titles. □ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for non-theatrical titles.

| TOP INDEPENDENT | | | | |
|-----------------|-----------|----------------|------------------------------------|---|
| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST | TITLE (IMPRINT / DISTRIBUTING LABEL) |
| 1 | NEW | 1 WK | CAT POWER | THE GREATEST MATADOR 626* (15.98) |
| 2 | 1 | 18 | GREATEST GAINER | panic! at the disco A FEWER YOU CAN'T SWEAT OUT DECAY/DANCE 077/FUELED BY RAMEN (13.98) |
| 3 | 3 | 17 | LITTLE BIG TOWN | THE ROAD TO HERE EQUITY 3010 (13.98) |
| 4 | 4 | 5 | YING YANG TWINS | U.S.A. STILL UNITED COLLIPARK 2790/TVT (11.98 CD/DVD) Ⓛ |
| 5 | 2 | 2 | JUANITA BYNUM | A PIECE OF MY PASSION FLDW 9301 (17.98) |
| 6 | NEW | NEW | JENNY LEWIS WITH THE WATSON TWINS | RABBIT FUR COAT TEAM LOVE 80008 (13.98) |
| 7 | 9 | 86 | HAWTHORNE HEIGHTS | THE SILENCE IN BLACK AND WHITE VICTORY 220 (13.98) |
| 8 | 7 | 27 | JASON ALDEAN | JASON ALDEAN BROKEN BOW 7657 (12.98) |
| 9 | NEW | NEW | BAD BOY JOE & JOHNNY BUDZ | ULTRADANCE.07 ULTRA 1358 (19.98) |
| 10 | 6 | 27 | DANE COOK | RETALIATION COMEDY CENTRAL 0034 (18.98 CD/DVD) Ⓛ |
| 11 | 8 | 3 | SOUNDTRACK | UNDERWORLD: EVOLUTION LAKESHORE 33846 (18.98) |
| 12 | 11 | 11 | PITBULL | MONEY IS STILL A MAJOR ISSUE DIAZ BROTHERS 2750/TVT (11.98 CD/DVD) Ⓛ |
| 13 | 5 | 2 | TOO SHORT | PIMPIN' INCORPORATED UP ALL NITE 0011 (14.98 CD/DVD) Ⓛ |
| 14 | 10 | 3 | BLEEDING THROUGH | THE TRUTH TRUSTKILL 72 (13.98) |
| 15 | 13 | 11 | VARIOUS ARTISTS | CRUNK HITS TVT 2505 (18.98) Ⓛ |
| 16 | 16 | 11 | THE ACADEMY IS... | ALMOST HERE FUELED BY RAMEN 071 (11.98) |
| 17 | 12 | 18 | VARIOUS ARTISTS | BOY WONDER & CHENCHO RECORDS PRESENT: EL DRAFT 2005 CHENCHO/CHOSEN FEW EMERALD 1056/URBAN BOX OFFICE (9.98) |
| 18 | 15 | 63 | BONE THUGS-N-HARMONY | GREATEST HITS RUTHLESS 25423 (18.98) |
| 19 | 26 | 60 | THE ARCADE FIRE | FUNERAL MERGE 255* (15.98) |
| 20 | 22 | 44 | BLOC PARTY | SILENT ALARM VICE/DIM MAK 93815*/ATLANTIC (13.98) |
| 21 | 29 | 16 | DANGER DOOM | THE MOUSE AND THE MASK EPITAPH 86775* (13.98) |
| 22 | NEW | NEW | ACTION ACTION | AN ARMY OF SHAPES BETWEEN WARS VICTORY 285 (15.98) |
| 23 | 25 | 34 | MOTION CITY SOUNDTRACK | COMMIT THIS TO MEMORY EPITAPH 86765 (13.98) |
| 24 | 14 | 24 | SUFJAN STEVENS | ILLINOIS ASTHMATIC KITTY 014* (15.98) |
| 25 | 18 | 31 | YING YANG TWINS | U.S.A.: UNITED STATE OF ATLANTA COLLIPARK 2520*/TVT (17.98/11.98) |
| 26 | 20 | 48 | RAMON AYALA Y SUS BRAVOS DEL NORTE | ANTOLOGIA DE UN REY FREDDIE 1890 (16.98) |
| 27 | 30 | 24 | SILVERSTEIN | DISCOVERING THE WATERFRONT VICTORY 257* (15.98) |
| 28 | 23 | 30 | ANDY ANDY | IRONIA WEPA 1060/URBAN BOX OFFICE (9.98 CD/DVD) Ⓛ |
| 29 | 21 | 10 | CLAP YOUR HANDS SAY YEAH | CLAP YOUR HANDS SAY YEAH CLAP YOUR HANDS SAY YEAH 26494* (12.98) |
| 30 | 17 | 5 | SEVENDUST | BEST OF SEVENDUST (CHAPTER ONE 1997-2004) TVT 6051 (15.98) |
| 31 | NEW | NEW | TORTOISE & BONNIE 'PRINCE' BILLY | THE BRAVE AND THE BOLD OVERCOAT 27* (13.98) |
| 32 | 45 | 11 | THE NEW PORNOGRAPHERS | TWIN CINEMA MATADOR 621* (15.98) |
| 33 | NEW | NEW | LADYSMITH BLACK MAMBAZO | LONG WALK TO FREEDOM GALLO 3109/HEADS UP (17.98) |
| 34 | 33 | 5 | VOZ A VOZ | EN PRESENCIA DEL FUTURO URBAN BOX OFFICE 1019 (13.98) |
| 35 | 50 | 11 | BROKEN SOCIAL SCENE | BROKEN SOCIAL SCENE ARTS & CRAFTS 014* (15.98) |
| 36 | 24 | 47 | CRAIG MORGAN | MY KIND OF LIVIN' BROKEN BOW 75472 (17.98) |
| 37 | 34 | 8 | FROM FIRST TO LAST | DEAR DIARY, MY TEEN ANGST HAS A BODY COUNT EPITAPH 86707 (14.98) |
| 38 | NEW | NEW | THA ALKAHOLIKS | FIREWATER WAXPLOITATION 8472/KOCH (17.98) |
| 39 | RE-ENTRY | RE-ENTRY | ATMOSPHERE | YOU CAN'T IMAGINE HOW MUCH FUN WE'RE HAVING RHYMESAYERS ENTERTAINMENT 0069 (15.98) |
| 40 | 35 | 9 | AIDEN | NIGHTMARE ANATOMY VICTORY 259 (13.98) |
| 41 | NEW | NEW | ROBERT POLLARD | FROM A COMPOUND EYE MERGE 272* (15.98) |
| 42 | 27 | 16 | JACKSON BROWNE | SOLO ACOUSTIC VOL. 1 INSIDE 5251 (16.98) |
| 43 | 32 | 64 | LIL JON & THE EAST SIDE BOYZ | CRUNK JUICE BME 2690*/TVT (17.98/11.98) Ⓛ |
| 44 | 31 | 25 | NICKEL CREEK | WHY SHOULD THE FIRE DIE? SUGAR HILL 3990 (17.98) |
| 45 | 19 | 28 | ARMOR FOR SLEEP | WHAT TO DO WHEN YOU ARE DEAD EQUAL VISION 104 (13.98) |
| 46 | 28 | 16 | SEVENDUST | NEXT 7BROS 07/WINEDARK (15.98) Ⓛ |
| 47 | NEW | NEW | THE ELECTED | SUN. SUN. SUN SUB POP 70701* (13.98) |
| 48 | 38 | 3 | MARY DUFF | WHEN YOUR OLD WEDDING RING WAS NEW BMC 1012 (18.98) |
| 49 | 36 | 10 | NONPOINT | TO THE PAIN BIELER BROS. 70007 (15.98) |
| 50 | RE-ENTRY | RE-ENTRY | PLAIN WHITE T'S | ALL THAT WE NEEDED FEARLESS 30072 (13.98) |

TOP INDEPENDENT ALBUMS: Independent Albums are current titles that are sold via independent distribution, including those that are fulfilled via major branch distributors. **TASTEMAKERS:** Top selling albums from a core panel of trend-setting independent and small-chain stores. **WORLD:** See charts legend for rules and explanations. **FROM BILLBOARD.BIZ:** A weekly spotlight on one of the charts that are updated weekly on billboard.biz, including ones that are exclusive to [Billboard's](http://billboard.biz) web sites. © 2006, WNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

| TASTEMAKERS | | | | |
|-------------|-----------|----------------|-----------------------------------|---|
| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST | TITLE (IMPRINT / DISTRIBUTING LABEL) |
| 1 | NEW | 1 WK | CAT POWER | THE GREATEST MATADOR 626* |
| 2 | 2 | 6 | JAMIE FOXX | UNPREDICTABLE J 71779*/RMG Ⓛ |
| 3 | NEW | NEW | JENNY LEWIS WITH THE WATSON TWINS | RABBIT FUR COAT TEAM LOVE 80008 |
| 4 | 1 | 6 | MARY J. BLIGE | THE BREAKTHROUGH Matriarch/Geffen 005722*/INTERSCOPE |
| 5 | 5 | 6 | MATISYAHU | LIVE AT STUBB'S DR/EPIC 96464/SONY MUSIC |
| 6 | NEW | NEW | YELLOWCARD | LIGHTS AND SOUNDS CAPITOL 70960 Ⓛ |
| 7 | 4 | 8 | EMINEM | CURTAIN CALL: THE HITS SHADY/AFTERMATH 005881*/INTERSCOPE |
| 8 | 3 | 4 | THE STROKES | FIRST IMPRESSIONS OF EARTH RCA 73177*/RMG |
| 9 | NEW | NEW | P.O.D. | TESTIFY ATLANTIC 83857/AG |
| 10 | 6 | 6 | THE NOTORIOUS B.I.G. | DUETS: THE FINAL CHAPTER BAD BOY 83885*/AG |
| 11 | NEW | NEW | ROSANNE CASH | BLACK CADILLAC CAPITOL 48738 |
| 12 | 8 | 7 | JAMES BLUNT | BACK TO BEDLAM CUSTARD ATLANTIC 97250/AG |
| 13 | NEW | NEW | TORTOISE & BONNIE 'PRINCE' BILLY | THE BRAVE AND THE BOLD OVERCOAT 27* |
| 14 | 7 | 10 | DEATH CAB FOR CUTIE | PLANS BAR/SUK ATLANTIC 83834*/AG |
| 15 | NEW | NEW | IL DIVO | ANCORA SYCO/COLUMBIA 76914/SONY MUSIC |

| TOP WORLD | | | | |
|-----------|-----------|----------------|-------------------------|--|
| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST | TITLE (IMPRINT / DISTRIBUTING LABEL) |
| 1 | 1 | 48 | #1 CELTIC WOMAN | 45 WEEKS CELTIC WOMAN MANHATTAN 60233 |
| 2 | NEW | NEW | LADYSMITH BLACK MAMBAZO | LONG WALK TO FREEDOM GALLO 3109/HEADS UP |
| 3 | 2 | 3 | MARY DUFF | WHEN YOUR OLD WEDDING RING WAS NEW BMC 1012 |
| 4 | 3 | 10 | JORGE SEU | THE LIFE AQUATIC STUDIO SESSIONS HOLLYWOOD 162576 |
| 5 | 4 | 3 | CHLOE | WALKING IN THE AIR MANHATTAN 42961 |
| 6 | 13 | 2 | VARIOUS ARTISTS | PUTUMAYO PRESENTS: THE CARIBBEAN PUTUMAYO 245 |
| 7 | 8 | 14 | KEALI'I REICHEL | KAMAHIWA: THE KEALI'I REICHEL COLLECTION PUNAHOLE 11128 |
| 8 | 6 | 6 | EKOLU | EKOLU MUSIC WAIEHU 004/ALoha |
| 9 | 10 | 2 | SOWETO GOSPEL CHOIR | BLESSED SHANACHIE 66038 |
| 10 | 5 | 3 | LISA | LISA MANHATTAN 42964 |
| 11 | NEW | NEW | VARIOUS ARTISTS | ZIRIGUIMBO: THE NOW SOUND OF BRAZIL 2 SIX DEGREES 361122 |
| 12 | 11 | 25 | AMADOU & MARIAM | DIMANCHE A BAMAKO NONESUCH 79912/WARNER BROS |
| 13 | 9 | 3 | ORLA | THE WATER IS WIDE MANHATTAN 42966 |
| 14 | 14 | 14 | VARIOUS ARTISTS | PUTUMAYO PRESENTS LATIN LOUNGE PUTUMAYO 241 |
| 15 | NEW | NEW | CIRQUE DU SOLEIL | LE BEST OF CIRQUE DU SOLEIL CIRQUE DU SOLEIL 20022 |

| TOP COMPILATION ALBUMS | | | | |
|------------------------|-----------|----------------|--|--|
| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE | ARTIST (IMPRINT / DISTRIBUTING LABEL) |
| 1 | 1 | 1 WK | NOW #1'S | VARIOUS ARTISTS (UNIVERSAL/EMI/SONY BMG/ZOMBA/UME) |
| 2 | 1 | 1 | 2006 GRAMMY NOMINEES | VARIOUS ARTISTS (GRAMMY/COLUMBIA/SONY MUSIC) |
| 3 | 1 | 13 | NOW 20 | VARIOUS ARTISTS (SONY BMG/ZOMBA/EMI/UME) |
| 4 | 3 | 17 | WOW HITS 2006 | VARIOUS ARTISTS (EMICMG/PROVIDENT-INTEGRITY/WORD-CURB/SPARROW) |
| 5 | 2 | 11 | OPEN THE EYES OF MY HEART | VARIOUS ARTISTS (IND/EPIC/SONY MUSIC) |
| 6 | 4 | 28 | NOW 19 | VARIOUS ARTISTS (THE EMI GROUP/UNIVERSAL/SONY BMG/ZOMBA/CAPITOL) |
| 7 | 6 | 11 | CRUNK HITS | VARIOUS ARTISTS (TVT) |
| 8 | 5 | 16 | BOY WONDER & CHENCHO RECORDS PRESENT: EL DRAFT 2005 | VARIOUS ARTISTS (CHENCHO/CHOSEN FEW EMERALD/URBAN BOX OFFICE) |
| 9 | 8 | 5 | AGARRON DURANGUENSE 2006 | VARIOUS ARTISTS (DISA) |
| 10 | 12 | 3 | MEGARTISTAS DEL AÑO 2006 | VARIOUS ARTISTS (FONO/ISA/UG) |
| 11 | 7 | 18 | INSPIRED BY THE CHRONICLES OF NARNIA: THE LION, THE WITCH AND THE WARDROBE | VARIOUS ARTISTS (SPARROW) |
| 12 | 9 | 2 | BYOU | VARIOUS ARTISTS (SONY BMG STRATEGIC MARKETING GROUP) |
| 13 | 11 | 28 | WORSHIP JAMZ | VARIOUS ARTISTS (FUSEIC/RAZOR & TIE) |
| 14 | 14 | 15 | DISNEYREMIXANIA | VARIOUS ARTISTS (WALT DISNEY) |
| 15 | 15 | 1 | 15 DURANGUENSES DE CORAZON 2 | VARIOUS ARTISTS (DISA) |

MUSIC VIDEO

| THIS WEEK | LAST WEEK | TITLE | Principal Performers | CERT. |
|-----------|-----------|--|----------------------|-------|
| 1 | NEW | #1 ENCORE SYCO/COLUMBIA/SONY MUSIC ENTERTAINMENT 76909 (11.98 DVD) | Il Divo | |
| 2 | 2 | THE SILENCE IN BLACK AND WHITE VICTORY 250 (15.98 CD/DVD) | Hawthorne Heights | |
| 3 | 3 | GREATEST HITS WIND-UP VIDEO/SONY BMG VIDEO 13103 (13.98 CD/DVD) | Creed | |
| 4 | 1 | BULLET IN A BIBLE REPRISE MUSIC VIDEO/WARNER MUSIC VISION 49466 (24.98 CD/DVD) | Green Day | |
| 5 | 4 | FAREWELL I TOUR: LIVE FROM MELBOURNE RHINO HOME VIDEO 70423 (29.98 DVD) | Eagles | |
| 7 | 108 | PAST, PRESENT & FUTURE Geffen Home Video/Universal Music & Video Dist. 001041 (19.98 CD/DVD) | Rob Zombie | |
| 8 | 8 | CAUGHT IN THE ACT REPRISE MUSIC VIDEO/WARNER HOME VIDEO 49444 (29.98 DVD/D) | Michael Buble | |
| 8 | 5 | VERTIGO 2005: LIVE FROM CHICAGO INTERSCOPE VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 570909 (32.98 DVD) | U2 | |
| 9 | 6 | R30 Rounder 31082 (39.98 DVD) | Rush | |
| 10 | 9 | TRAPPED IN THE CLOSET: CHAPTERS 1-2 JIVE/ZOMBA VIDEO 73481 (19.98 DVD) | R. Kelly | |
| 11 | 116 | LIVE AT DONINGTON EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 56963 (14.98 DVD) | AC/DC | |
| 12 | 10 | TOUR GENERACION EN VIVO EMI LATIN VIDEO 44234 (14.98 DVD) | RBD | |
| 13 | 12 | THE BEST OF PANTERA: FAR BEYOND THE GREAT SOUTHERN COWBOYS' VULGAR HITS ELEKTRA/RHINO HOME VIDEO/WARNER MUSIC VISION 73932 (18.98 CD/DVD) | Pantera | |
| 14 | 19 | FAMILY JEWELS EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 58843 (19.98 DVD) | AC/DC | |
| 15 | 18 | ROCK OF AGES: THE DEFINITIVE COLLECTION ISLAND VIDEO 47309 (14.98 DVD) | Def Leppard | |
| 16 | 15 | NUMBER ONES EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 56999 (14.98 DVD) | Michael Jackson | |
| 17 | 20 | GREATEST HITS 1978-1997 COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 56D32 (11.98 DVD) | Journey | |
| 18 | 13 | PARABOLA TOOL DISSECTIONAL/VOLCANO/SONY BMG VIDEO 57591 (9.98 DVD) | Tool | |
| 19 | 17 | AMERICAN IDOL: THE WORST OF SEASONS 1-4 CAPITAL ENT. INC./KOCH VISION VIDEO 01012 (19.98 DVD) | Various Artists | |
| 20 | 33 | AMERICAN IDOL: THE BEST AND WORST OF SEASONS 1-4 CAPITAL ENT. INC./KOCH VISION VIDEO 01013 (34.98 DVD) | Various Artists | |
| 21 | 22 | LIVE AT MONTREUX 1994 EAGLE VISION 39042 (14.98 DVD) | Johnny Cash | |
| 22 | 14 | THIS IS WHO WE ARE VICTORY/RED DISTRIBUTION 00028 (9.98 DVD) | Hawthorne Heights | |
| 23 | 21 | ROYAL ALBERT HALL: LONDON MAY 2-3-5-6 05 RHINO HOME VIDEO 70421 (29.98 DVD) | Cream | |
| 24 | 16 | SCHISM TOOL DISSECTIONAL/VOLCANO/SONY BMG VIDEO 57590 (9.98 DVD) | Tool | |
| 25 | 27 | ROCK STAR: INXS EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 75814 (14.98 DVD) | INXS | |

| THIS WEEK | LAST WEEK | TITLE | ARTIST (IMPRINT / PROMOTION LABEL) |
|-----------|-----------|---|------------------------------------|
| 1 | 2 | #1 CHECK ON IT (PINK PANTHER) BEYONCE FEATURING SLIM THUG COLUMBIA | |
| 2 | 3 | YO (EXCUSE ME MISS) CHRIS BROWN JIVE/ZOMBA | |
| 3 | 1 | BE WITHOUT YOU MARY J. BLIGE GEFEN | |
| 4 | 4 | UNPREDICTABLE JAMIE FOXX FEATURING LUDACRIS J/RMG | |
| 5 | 6 | STICKWITU THE PUSSYCAT DOLLS A&M/INTERSCOPE | |
| 6 | NEW | SO SICK NE-YO DEF JAM/IDJMG | |
| 7 | 5 | DON'T FORGET ABOUT US MARIAH CAREY ISLAND/IDJMG | |
| 8 | 17 | ROMPE DADDY YANKEE EL CARTEL/INTERSCOPE | |
| 9 | 7 | TOUCH IT BUSTA RHYMES AFTERMATH/INTERSCOPE | |
| 10 | 12 | WHEN I'M GONE EMINEM SHADY/AFTERMATH/INTERSCOPE | |
| 11 | 11 | CAB TRAIN COLUMBIA | |
| 12 | 8 | GRILLZ NELLY FEAT. PAUL WALL, ALI & GIPP DEARTY/FO REEL/UMRG | |
| 13 | 14 | NASTY GIRL THE NOTORIOUS B.I.G. FEAT. DIDDY, NELLY, JAGGED EDGE & AVERY STORM BAD BOY/ATLANTIC | |
| 14 | RE-ENTRY | YOU'RE BEAUTIFUL JAMES BLUNT CUSTARD/ATLANTIC | |
| 15 | 10 | LEAN WIT IT, ROCK WIT IT DEM FRANCHIZE BOYZ FEAT. LIL PEANUT & CHARLAY SO SO DEF/VRGN | |
| 16 | NEW | LOVE KEYSHIA COLE A&M/INTERSCOPE | |
| 17 | 13 | OH YES (AKA 'POSTMAN') JUELZ SANTANA DIPLOMATS/DEF JAM/IDJMG | |
| 18 | 15 | SEX WITH YOU MARQUES HOUSTON T.U.G./UNIVERSAL/UMRG | |
| 19 | 19 | JESUS, TAKE THE WHEEL CARRIE UNDERWOOD ARISTA/ARISTA NASHVILLE | |
| 20 | 23 | L.O.V.E. ASHLEE SIMPSON GEFEN | |
| 21 | NEW | TE AMO CORAZON PRINCE UNIVERSAL/UMRG | |
| 22 | NEW | MOVE ALONG THE ALL-AMERICAN REJECTS DOGHOUSE/INTERSCOPE | |
| 23 | 21 | SHE DON'T TELL ME TO MONTGOMERY GENTRY COLUMBIA (NASHVILLE) | |
| 24 | 22 | WHEN I GET WHERE I'M GOING BRAD PAISLEY FEAT. DOLLY PARTON ARISTA NASHVILLE | |
| 25 | RE-ENTRY | CHEATIN' SARA EVANS RCA NASHVILLE | |

| THIS WEEK | ARTIST TITLE |
|------------------|--|
| VH1 | 1 TRAIN, CAB |
| | 2 JAMES BLUNT, YOU'RE BEAUTIFUL |
| | 3 BEYONCE, CHECK ON IT |
| | 4 NICKELBACK, PHOTOGRAPH |
| | 5 GOO GOO DOLLS, BETTER DAYS |
| | 6 THE PUSSYCAT DOLLS, STICKWITU |
| | 7 NATASHA BEDINGFIELD, UNWRITTEN |
| | 8 MARIAH CAREY, DON'T FORGET ABOUT US |
| | 9 EMINEM, WHEN I'M GONE |
| | 10 THE ALL-AMERICAN REJECTS, DIRTY LITTLE SECRET |
| MTV2 | 1 HIM, WINGS OF A BUTTERFLY |
| | 2 HELLOGOODBYE, SHIMMY SHIMMY QUARTER TURN |
| | 3 YELLOWCARD, LIGHTS AND SOUNDS |
| | 4 MATISYAHU, KING WITHOUT A CROWN |
| | 5 LIL WAYNE, FIREMAN |
| | 6 NELLY, GRILLZ |
| | 7 FALL OUT BOY, DANCE, DANCE |
| | 8 SYSTEM OF A DOWN, HYPNOTIZE |
| | 9 PURPLE RIBBON ALL-STARS, KRYPTONITE |
| | 10 WEEZER, PERFECT SITUATION |
| MuchMusic Canada | 1 CHRIS BROWN, YO (EXCUSE ME MISS) |
| | 2 SEAN PAUL, TEMPERATURE |
| | 3 EMINEM, WHEN I'M GONE |
| | 4 BEYONCE, CHECK ON IT |
| | 5 MASSARI, REAL LOVE |
| | 6 HEDLEY, TRIP |
| | 7 FALL OUT BOY, DANCE, DANCE |
| | 8 KANYE WEST, HEARD 'EM SAY |
| | 9 GREEN DAY, JESUS OF SUBURBIA |
| | 10 TREWS, YEARNING |

LAUNCH PAD

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| THIS WEEK | LAST WEEK | TITLE | ARTIST | Title |
|-----------|-----------|--|--|-------|
| 1 | 3 | #1 GREATEST GAINER AQUALUNG COLUMBIA 93671*/SONY MUSIC (16.98) Ⓞ | Strange And Beautiful | |
| 2 | 2 | REGGAETON NINOS AFUEGO/URBAN BOX OFFICE 46957/EMI LATIN (13.98) | Reggaeton Ninos Vol. 1 | |
| 3 | NEW | GRACIELA BELTRAN UNIVISION 310383/UG (14.98) Ⓞ | Rancherisimas Con Banda | |
| 4 | 5 | THE BABY EINSTEIN MUSIC BOX ORCHESTRA BUENA VISTA 861085/WALT DISNEY (7.98) | Baby Einstein: Lullaby Classics | |
| 5 | 1 | IMOGEN HEAP RCA VICTOR 72532 (11.98) | Speak For Yourself | |
| 6 | NEW | CHARLIE HALL SIXSTEPS 43917/SPARROW (17.98) | Flying Into Daybreak | |
| 7 | 10 | THE ACADEMY IS... FUELED BY RAMEN 071 (11.98) | Almost Here | |
| 8 | 8 | THE FRAY EPIC 93931/SONY MUSIC (11.98) | How To Save A Life | |
| 9 | 12 | HINDER UNIVERSAL 005390/UMRG (9.98) | Extreme Behavior | |
| 10 | 6 | BRONCO/LOS BUKIS FONDISA 352231/UG (13.98) Ⓞ | Los Inicios De Nuestra Historia | |
| 11 | 27 | THE ARCADE FIRE MERGE 225* (15.98) | Funeral | |
| 12 | 1 | ANA GABRIEL SONY BMG NORTE 95902 (15.98) | Historia De Una Reina | |
| 13 | 2 | BLOC PARTY VICE/DIM MAK 93815*/ATLANTIC (13.98) | Silent Alarm | |
| 14 | NEW | ACTION ACTION VICTORY 285 (15.98) | An Army Of Shapes Between Wars | |
| 15 | 4 | MORNINGWOOD CAPITOL 64753 (12.98) | Morningwood | |
| 16 | 7 | SUFJAN STEVENS ASTHMATIC KITT 014* (15.98) | Illinois | |
| 17 | 9 | GOAPELE SKYBLAZE/COLUMBIA 92910/SONY MUSIC (11.98) | Change It All | |
| 18 | 19 | RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE 1890 (16.98) | Antologia De Un Rey | |
| 19 | 1 | FLYLEAF OCTONE 50005 (9.98) | Flyleaf | |
| 20 | 25 | ANDY ANDY WEPA 1060/URBAN BOX OFFICE (9.98 CD/DVD) Ⓞ | Ironia | |
| 21 | 22 | UNDEROATH SOLID STATE 83184/TOOTH & NAIL (13.98) | They're Only Chasing Safety | |
| 22 | 20 | CLAP YOUR HANDS SAY YEAH CLAP YOUR HANDS SAY YEAH 26494* (12.98) | Clap Your Hands Say Yeah | |
| 23 | NEW | TORTOISE & BONNIE 'PRINCE' BILLY OVERCOAT 27* (13.98) | The Brave And The Bold | |
| 24 | 16 | VICENTE FERNANDEZ SONY BMG NORTE 96895 (14.98) Ⓞ | Mis Duetos | |
| 25 | 24 | GRUPO MONTEZ DE DURANGO DISA 720689 (11.98) | Los Super Exitos: Lagrimillas Tontas | |
| 26 | 23 | SIA GO! BEAT 48103/ASTRALWERKS (16.98) | Colour The Small One | |
| 27 | NEW | LADYSMITH BLACK MAMBAZO GALLO 3109/HEADS UP (17.98) | Long Walk To Freedom | |
| 28 | 33 | LEELA JAMES WARNER BROS. 48027 (13.98) | A Change Is Gonna Come | |
| 29 | 38 | VOZ A VOZ URBAN BOX OFFICE 1019 (13.98) | En Presencia Del Futuro | |
| 30 | RE-ENTRY | BROKEN SOCIAL SCENE ARTS & CRAFTS 014* (15.98) | Broken Social Scene | |
| 31 | 18 | BYRON CAGE GOSPO CENTRIC 71281/ZOMBA (17.98) | An Invitation To Worship | |
| 32 | NEW | ANA GABRIEL EMI LATIN 46956 (15.98) | Dos Amores Un Amante | |
| 33 | 14 | TRICK-TRICK WONDERBOY/MOTOWN 005934*/UMRG (13.98) | The People Vs. | |
| 34 | 39 | FROM FIRST TO LAST EPITAPH 86707 (14.98) | Dear Diary, My Teen Angst Has A Body Count | |
| 35 | 37 | NATALIE GRANT CURB 78860 (17.98) | Awaken | |
| 36 | NEW | THE SUBDUDES BACK PORCH 73412 (17.98) | Behind The Levee | |
| 37 | 40 | AIDEN VICTORY 259 (13.98) | Nightmare Anatomy | |
| 38 | NEW | ROBERT POLLARD MERGE 272* (15.98) | From A Compound Eye | |
| 39 | 28 | RAY SCOTT WARNER BROS. (NASHVILLE) 48827/WRN (13.98) | My Kind Of Music | |
| 40 | 31 | RISE AGAINST GEFFEN 002967/INTERSCOPE (9.98) | Siren Song Of The Counter Culture | |
| 41 | 32 | VOLTIO WHITE LION/EPIC 96526/SONY MUSIC (11.98) | Voltio | |
| 42 | 26 | RAUL MIDON MANHATTAN 71330 (9.98) | State Of Mind | |
| 43 | 29 | HILLSONG HILLSONG AUSTRALIA/INTEGRITY 97798/SONY MUSIC (17.98) | Ultimate Worship: The Very Best Live Worship Songs From Hillsong | |
| 44 | 15 | ARMOR FOR SLEEP EQUAL VISION 104 (13.98) | What To Do When You Are Dead | |
| 45 | 35 | BEBE EMI LATIN 43178 (9.98) | Pafuera Telaranas | |
| 46 | 13 | WE ARE SCIENTISTS VIRGIN 11586 (12.98) | With Love And Squalor | |
| 47 | NEW | THE ELECTED SUB POP 70701* (13.98) | Sun, Sun, Sun | |
| 48 | 42 | MARY DUFF BMC 1012 (16.98) | When Your Old Wedding Ring Was New | |
| 49 | 34 | SIN BANDERA SONY BMG NORTE 96872 (17.98) Ⓞ | Manana | |
| 50 | 36 | GRUPO BRYNDIS DISA 720561 (11.98) | La Mejor... Coleccion | |

BREAKING & ENTERING
 Actor John Corbett saddles up a new career as "Good to Go" debuts at No. 48 on the Hot Country Songs chart, the highest bow for a lead single by a new artist on an indie label during the Nielsen BDS era. Discover developing artists making their inaugural Billboard chart runs each week in Breaking & Entering on billboard.com.

The best-selling albums by new and developing acts, defined as those who have never appeared in the top 100 of The Billboard 200. If a Heatseekers title reaches that level, it and the act's subsequent albums are immediately ineligible to appear on the Heatseekers chart. See Chart Legend for rules and explanations. © 2006, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

SINGLES & TRACKS

SONG INDEX

Billboard

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4 MINUTES (Grindtime, BM/First Avenue, PRS/BMG Songs, ASCAP/Dennis Hof Songs, ASCAP/Antonio Dixon's Muzik, ASCAP/Kerney Music, ASCAP/Christopher Mathew, BM/Hitco Music, BMI) RBH 79

A

ACOMPANAME A ESTAR SOLO (Ariana Musical, ASCAP/Sony/ATV Discos, ASCAP) LT 22
AIN'T WASTY! GOOD WHISKEY ON YOU (Dimensional Songs Of The Knoll, BM/Hincketa, BM/Uno Music, BM/Cherry River, BMI) CL, CM, CS 53
ALGO DE MI (Ser-Ca, BMI) LT 1
ALWAYS (Joey Hawthorne Publishing, ASCAP) RBH 55
AMOR ETERNO (WB, ASCAP/Warner Chappell Editions Music) LT 8
ANDA Y VE (GMC Songs, ASCAP) LT 43
ATREVEETE TE, TE! (Warner-Tamerlane, BM/Fiene Perez, BMI) LT 42

B

BABY GIRL (Simply Productions, ASCAP) RBH 55
BACK LIKE THAT (Rich Kid, BM/Slarks, BM/Nahlist, BM/Supa, Sayin Publishing, BM/Zomba Songs, BM/Stone Diamond Music, BMI), WBM, RBH 76
BALANDO (Univision, ASCAP) LT 23
EL BAILE PEGAO (AM, ASCAP) LT 27
BANDOLEROS (Crown P, BM/EMI April, ASCAP) LT 30
BAT COUNTRY (Darkness Coats Us Publishing, ASCAP/EMI April, ASCAP), HL H100 90, POP 89
BECAUSE OF YOU (EMI April, ASCAP/Smelly Songs, ASCAP/1206 Publishing, ASCAP/Smelly Music, SDCAN/Dwight Frye, BM), HL/WBM, H100 16, POP 10
BEDROOM BLOWN (Coll/Park Music, BM/EMI Blackwood, BM/EWC Music, BM/Da Crippler Music, BM/Grindtime, BM/Psevere, BM/Drive-in, BMI), HL, RBH 57
BEEP (Will.i.am, BM/K/Stuff, BM/ArtHouse, BM/EMI Blackwood, BMI), HL H100 97, POP 50
BELIEVE (Sony/ATV Tree, BM/Showbilly, BM/Big Loud Shirt Industries, ASCAP/PG, ASCAP), HL, CS 18, H100 87
BELLY DANCER (BANAZA) (Byellall Music, ASCAP/Amous, ASCAP/Plangent Visions, PRS), HL, CS 80
BEST FRIEND (50 Cent Music, ASCAP/Universal, ASCAP/Hi-Fi-tek, BM/Songs Of Windswept Pacific, BM/Jonathan Rotem Music, BM/Olovely Music, ASCAP/Southside Independent Music, BM/Cotillon Music, BM/Waiden Music, ASCAP/Warner-Tamerlane, BMI), HL/WBM, RBH 67
BETCHA CANT DO IT LIKE ME (Perry Home Music, ASCAP/Big 10, ASCAP) RBH 31
BETTER DAYS (Corner Of Dark And Kent Music, ASCAP/EMI April, ASCAP), HL H100 63, POP 64
BETTER START TALKING (Aspen Songs, ASCAP/Next Selection, ASCAP/Team S Dot Publishing, BM/Hitco Music, BM/Songs Of Windswept Pacific, BM/EMI April, ASCAP/Shaniah Cymone Music, ASCAP), HL, RBH 83
BE WITHOUT YOU (Mary J. Blige, ASCAP/Universal-MCA, ASCAP/WBM, SESAC/Babyboys Little, SESAC/Northern South, SESAC/Jada And Jaden's Publishing, SESAC/Naked Under My Clothes, ASCAP/Chrysalis Music, ASCAP), HL/WBM, H100 3, POP 31, RBH 11
THE BLESSING OF ABRAHAM (D. Lawrence, BM/Olovely Music, BM/Zomba Songs, BMI) RBH 97
BODY ROCK (Crown King Publishing, BM/Olovely Music, BM/Anyhavs Music, ASCAP/The Royal Network, ASCAP) RBH 72
BOONDOCS (Warner-Tamerlane, BM/Sell The Cow, BM/Tower One, BM/WB, ASCAP/Tower Two, ASCAP/EA, ASCAP, WBM, H100 66, POP 73
BOP TO THE TOP (Wonderland, BMI) H100 62, POP 46
BOYFRIEND (Jai A Nikki, ASCAP/EMI April, ASCAP/Stuff, BM/ArtHouse, BM/EMI Blackwood, BM/John Shanks Music, ASCAP/WB, ASCAP), HL/WBM, POP 70
BRAND NEW GIRLFRIEND (Gottahaveable, BM/Songs Of Windswept Pacific, BM/3 Ring Circus, BM/EMI Blackwood, BM/Shane Minor, BMI), HL, CS 52
BREAKING FREE (Walt Disney, ASCAP) H100 4, POP 6

C

CANT LET GO (Songs Of Universal, BM/Lappy Writers, BM/Bat Future, BMI), HL RBH 27
CATCH YOUR WAVE (Smilemaker Music, BM/Gal-topping Goose Music, BM/Pa Dutch Ditties, BMI) POP 80
CHEATIN' (Sony/ATV Cross Keys, ASCAP/Onaly, BM/Gehrig Music, ASCAP/Scrambler, ASCAP/Carnival, ASCAP), HL, CS 15, H100 96
CHECK ON IT (Christopher Garrett's Publishing, ASCAP/Hitco Music, BM/Songs Of Windswept Pacific, BM/Beyonce, ASCAP/Sweat Beatz, SESAC/Universal, ASCAP/EMI April, ASCAP/Angela Beyonce, ASCAP/Slim Thug Publishing, BM/EMI Blackwood, BM/Sony/ATV Tunes, ASCAP), HL H100 3, POP 83
A CHILLAR A OTRA PARTE (Ser-Ca, BMI) LT 24
CHULIN CULIN CHUNFLY (THE RATTLENAKE SONG) (EMI Blackwood, BM/Leon Blanco, BM/Fiene Perez, BM/Blue Kraft, BM/Warner-Tamerlane, BMI) LT 13
COMO SI NO NOS HUBIERAMOS AMADO (WB, ASCAP/Sony/ATV Tunes, ASCAP) LT 12
CONCEITED (THERE'S SOMETHING ABOUT REINY) (Scott Storch, ASCAP/TV, ASCAP/Armymusic Music, ASCAP/Reach Global, ASCAP) RBH 45
CONTRA VIENTO Y MAREA (San Angel, ASCAP) LT 2
CORN FED (Blue Oval Music, ASCAP/EMI Blackwood, BM/Oklahoma Girl Music, BM/WB, ASCAP/Rich Texan, ASCAP), HL/WBM, CS 55
COSAS DEL AMOR (Huina, BMI) LT 41
CRASH (Harajuku Lover Music, ASCAP/Pirate Ship Music, ASCAP) H100 95, POP 44
CRAZY LOVE (Dwight Marlo Thompson, BM/Rat Ear, BMI) RBH 98
CUENTALE (Filtro, BMI) LT 9

D

DALE DON DALE (Crown P, BM/Luar, ASCAP/J. Brasco, ASCAP/Desert Storm, BMI) LT 46
DANCE, DANCE (Chicago X Software, BM/Sony/ATV Tunes, BMI), HL H100 15, POP 9
DARE (EMI Blackwood, BM/Chrislist, BM/Under-ground Animals, ASCAP/Gorilla Music, ASCAP), HL, POP 95
DIRECTO AL CORAZON (TN Ediciones, BMI) LT 44
LITTLE SECRET (Smells Like Phys Ed, ASCAP/BMG Songs, ASCAP), HL, H100 13, POP 5
THE DOLLAR (EMI Blackwood, BM/Big Gassed Hits, BMI), HL, CS 19
DONCELLA (EMI April, ASCAP/EMI Blackwood, BMI)

LT 26
DONT FORGET ABOUT US (Eye Songs, BM/Songs Of Universal, BM/Shaniah Cymone Music, ASCAP/EMI April, ASCAP/Babyboys Little, SESAC/Northern South, SESAC/WB, ASCAP/Naked Under My Clothes, ASCAP/Chrysalis Music, ASCAP), HL/WBM, H100 17, POP 21, RBH 9
DONT LIE (Will.i.am, BM/Newkett Networks, BM/Jeepney, BM/Cherry River, BM/Headphone Junkie Publishing, ASCAP/EMI April, ASCAP/Sasha Poco Songs, ASCAP/Sony/ATV Tunes, ASCAP/Songs Of Universal, BMI), CL/M/HL, POP 94
DOWN AND OUT (Lonely Hotel, BMI) CS 49
DRAPEO UP (Rimp My Pen International, ASCAP/Zomba Enterprises, ASCAP/Carnival Beats, ASCAP/Universal, ASCAP), HL/WBM, RBH 93
DRINKIN' IN MY SUNDAY DRESS (Little Diva, BMI) CS 51
DRINKIN' SONGS & OTHER LOGIC (Blakened, BM/Steve Warner, BMI) CS 54
DRUNKER THAN ME (Hope-N Cal, BM/Trent Tomlinson Songs, BM/Geomac Publishing, SESAC) CS 26

E

ELLA Y YO (Premium Latin, ASCAP/Crown P, BMI) LT 8
ENSENAMA A OLVIDAR (EMI Blackwood, BMI) LT 49
EO EHH... II (Wild Dog, BMI) LT 20
EVER THE SAME (J Rule Music, ASCAP/EMI April, ASCAP), HL H100 98, POP 99
EVERY TIME I HEAR YOUR NAME (EMI April, ASCAP/Promo Cowboy Music, ASCAP/Tom Hambridge Tunes, ASCAP/Songs Of Windswept Pacific, BM/Gotthaveable, BMI), HL, CS 35
EVERYTIME I THINK ABOUT HER (E. Ballad Music, ASCAP/Jasone Drama Music, ASCAP/Jacques Publishing, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/One Shot Deal Muzak, SESAC/Unichappell Music, BM/WB, ASCAP), HL/WBM, RBH 63
EVERYTIME WE TOUCH (Mambo Music/verlags-nu, Produktionesges, M.B.H./Ridge Music, BM/Songs Of Jupiter Music, BMI) H100 32, POP 20

F

FEEL GOOD INC (EMI Blackwood, BM/80's Kid Music, BM/Underground Animals, ASCAP/Chrysalis Music, ASCAP) H100 40, POP 28
FIND MYSELF IN YOU (Cancelled Lunch, ASCAP/Universal-PolyGram International, ASCAP), HL, RBH 78
FIREMAN (Money Mack, BMI) H100 55, POP 63, RBH 26
FIRST LOVE (Lie Is What We Music, ASCAP/Above The Line, BMI) RBH 89
FOR YOU I WILL (CONFIDENCE) (Teddy Geiger Publishing, BM/Sony/ATV Timber, SESAC/Turite Victor, SESAC), HL, POP 69
FRESH AZIMIZ (EMI April, ASCAP/Shaniah Cymone Music, ASCAP/Air Control, ASCAP/Basajamba, ASCAP), HL H100 54, POP 75, RBH 18
FRUTA PROHIBIDA (Univision, ASCAP) LT 34

G

GEORGIA (Mudu Spöitz Entertainment, ASCAP/Ludacris Music Publishing, ASCAP/Universal, ASCAP/2415 Publishing, BM/Kuritty Slim Publishing, BM/Carter Boys Publishing, ASCAP/EMI April, ASCAP), HL H100 76, POP 78, RBH 37
GETCHA HEAD IN THE GAME (Walt Disney, ASCAP/Five Hundred South Songs, SESAC) H100 23, POP 23
GET DRUNK AND BE SOMEBODY (Tokoko Tunes, BM/Florida Room, BMI), CS 14, H100 94
GET LOOSE (Blue Crush Publishing, ASCAP) RBH 90
GET THROWN (Pimp My Pen International, ASCAP/Zomba Enterprises, ASCAP/Young Jeazy Music, BM/EMI Blackwood, BM/Ready For The World, BM/Songs Of Universal, BMI), HL/WBM, RBH 42
GETTIN' SOME (Zomba Songs, BM/Zomba Enterprises, ASCAP) WBM, RBH 62
GIRL NEXT DOOR (Tosha, ASCAP) POP 62
GIRL TONIT (Famous High Music, ASCAP/Almo Music, ASCAP/Aries-Hof Publishing Group, BM/Warner-Tamerlane, BM/Black Boy Hatchel Music, BM/EMI Blackwood, BM/Ready For The World, BM/Songs Of Universal, BMI), HL/WBM, RBH 42
GOLO DIGGER (Please Gimme My Publishing, BM/EMI Blackwood, BM/Unichappell Music, BM/MiJac, BMI), HL/WBM, H100 22, POP 13, RBH 43
GONE (K/Stuff, BM/ArtHouse, BM/EMI Blackwood, BM/Dylan Jackson, ASCAP/WB, ASCAP), HL/WBM, POP 8
GOODBYE FOR NOW (Ripped Off Publishing, ASCAP/Jason Turby Music, ASCAP/Universal, ASCAP), HL, H100 48, POP 42
GOOD LUCK CHARM (EMI April, ASCAP/Air Control, ASCAP/Them Darn Twins, ASCAP/353 Music Publishing, SESAC/Universal PolyGram International, SESAC/Rags II Richard, BM/Uncle Willie Music, ASCAP), HL, RBH 77
GOOD RIDE COWBOY (Cowboy Hat Trick, ASCAP/EMI Blackwood, BM/Songs Of Sea Gayle, BM/First Wind Music, BM/Major Bob, ASCAP), HL/WBM, CS 21
GOOD TO GO (Warner-Tamerlane, BM/Next Extreme Songs, BM/Cuts Of Cedar, BM/Cedar Music, BMI) CS 48
GOTTA GET TO MY BABY (Nonjanim Music, ASCAP/Postal, BM/Soundtron Tunes, BMI) RBH 66
GOTTA GO (April's Boy Music, BM/Warner-Tamerlane, BM/No Quincedence Music Publishing, BM/Kizzro Music, ASCAP/Chappell & Co., ASCAP), WBM, H100 93, RBH 14
GRILLZ (Jackie Frost, ASCAP/BMG Songs, ASCAP/Paul Wall, ASCAP/2 Kingpins Publishing, ASCAP/WB, ASCAP/Supreme Lee, ASCAP/Universal, ASCAP/Mutant Mindframe, BM/Shaniah Cymone Music, ASCAP/EMI April, ASCAP/Basajamba, ASCAP/Air Control, ASCAP/EMI Blackwood, BM/Tam Rich Music, BM/Money Mack, BM/Sony/ATV Tunes, ASCAP/Beyonce, ASCAP/Kelendia, ASCAP/Dorami And Ya Majesty's Music, ASCAP/Music Of Windswept Pacific, ASCAP/Christopher Garrett's Publishing, ASCAP), HL/WBM, H100 2, POP 3, RBH 4
GROWN & SEXY (FAZE 2 Music, BM/Boobie & DJ Songs, BM/Warner-Tamerlane, BMI), WBM, RBH 60

H

HAVE A NICE DAY (Universal-PolyGram International, ASCAP/Bon Jovi, ASCAP/Aggressive, ASCAP/Sony/ATV Tunes, ASCAP/Dylan Jackson, ASCAP/WB, ASCAP), HL/WBM, POP 92
HAVE A PARTY (Universal, ASCAP/NoiD, BM/BMG Songs, ASCAP/Juvenile Hell, ASCAP/Nate Dogg, BM/Reach Global Songs, BM/Karam's Kids Songs, BM/ArtHouse Entertainment, ASCAP), HL, RBH 49
HARD 'EM SAY (Please Gimme My Publishing,

BM/EMI Blackwood, BM/Careers BMG, BM/February Twenty Second, BM/Screen Gems-EMI, BM/BMG Songs, ASCAP), HL H100 91, POP 76, RBH 56
HERE WE GO (Ras And Taj, BM/Black Boy Hatchel Music, BM/EMI Blackwood, BM/EMI April, ASCAP/Hyle Tyme Tunes, ASCAP), HL, H100 68, POP 45, RBH 36
HONKY TONK BADONKADONK (Music Of Windswept, ASCAP/Big Borassa Music, BM/Third Tier Music, BM/EMI Blackwood, BMI), HL, CS 2, H100 36, POP 58
THE HOOCHEE SONG (Having Yours Entertainment, ASCAP) RBH 87
HUNG UP (WB, ASCAP/Webo Girl, ASCAP/Universal-PolyGram International, ASCAP/Universal, ASCAP/Universal, ASCAP/Forlagsskabelag, AB/EMI Waterford, ASCAP/Polar Music International, AB/Universal Music Sweden, AB/Warner Chappell, PRS/Darkanger, PRS), HL/WBM, H100 59, POP 48
HYPNOTIZE (Sony/ATV Songs, BM/Malikian Publishing, BM/Stunning Suppository Sounds, BMI), HL H100 92, POP 93
HYPOTHETICALLY (Lyle In, ASCAP) RBH 50

I

I AM NOT MY HAIR (Warner-Tamerlane, BM/Wang Out, BM/Combiton, BM/Songs Of Windswept Pacific, BMI), WBM, RBH 52
I CANT UNDO YOU (WB, ASCAP/Scott And Soda, ASCAP/Warner-Tamerlane, BM/Writers Extreme, BM/Warning Danger, BMI), WBM, CS 39
I DONT (MVC Music, ASCAP/Siti! Working For The Woman, ASCAP/Belaiva Music, BM/Siti! Working For The Man, BM/CMX Songs, BM/Burton B. Collins, SESAC) CS 29
I DONT FEEL LIKE LOVING YOU TODAY (Songs Of Universal, BM/Hanabero, BM/Warner-Tamerlane, BM/Makeshit, BMI), HL/WBM, CS 25
ID STILL HAVE YOU (Left Boot Music, ASCAP/Sony/ATV Acut Rose, BM/Universal, ASCAP), HL, CS 59
IF I DONT MAKE IT BACK (Music Of Stage Three, BM/Jonesbone Music, ASCAP) CS 44
IF IT'S LOVIN' THAT YOU WANT (EKOP, BM/Sony/ATV Songs, BM/ENOT, ASCAP/Sony/ATV Tunes, ASCAP/Lunche Combs Publishing, BM/EMI Blackwood, BM/Young James Music, BM/Alexander Moseley, ASCAP/Zomba Enterprises, ASCAP), HL/WBM, H100 58, POP 25
IF YOU'RE GOING THROUGH HELL (BEFORE THE DEVIL EVEN KNOWS) (Graviton, SESAC/Whad-dayat!, SESAC/Carnival Music, SESAC/Cal IV, ASCAP/3ergBrain, ASCAP) CS 43
I GOT YOU (Magic Mustang, BM/Triple Shoes, BM/Two Music, ASCAP/Philibilly Songs, ASCAP/Songs Of Big Dog, ASCAP/Music Of Windswept, ASCAP) CS 33
ILL DIE TRYIN' (Warner-Tamerlane, BM/WB, ASCAP/Platinum Plow, ASCAP), WBM, CS 46
I LOVE MY LIFE (EMI April, ASCAP/Pang Toun Music, BM/EMI Blackwood, BM/Shaye Smith Music, BM/Warner-Tamerlane, BMI), HL/WBM, CS 41
IM N LUV (WIT A STRIPPER) (Napay Publishing, BM/Warner-Tamerlane, BM/2 Playas Publishing, BM/Who Is Mike Jones Music, BMI), WBM, H100 12, POP 27, RBH 15
IM SPRUNG (Napay Publishing, BMI), WBM, H100 40, POP 38, RBH 41
IM TAKING THE WHEEL (Emerto, ASCAP/WB, ASCAP/John Shanks Music, ASCAP), WBM, CS 30
IN MY MIND (Combustion, BM/Songs Of Windswept Pacific, BM/Wang Out, BM/Sony/ATV Songs, BMI), HL, RBH 23
I SHOULD HAVE CHEATED (Tavaris Jones Music, BM/Janes Combs Publishing, BM/EMI Blackwood, BM/Da 12 Music, ASCAP/June Combs, ASCAP/EMI April, ASCAP/Site Music, BM/EMI Blackwood, HL/WBM, H100 99, RBH 21
I THINK THEY LIKE ME (Franchise Records Publishing, ASCAP/Shaniah Cymone Music, ASCAP/EMI April, ASCAP/Thron Tantrums, ASCAP/Air Control, ASCAP/The Kid Slim Music, ASCAP/Slide That Music, ASCAP), HL H100 31, POP 61, RBH 10
IT'S YOU (Dwight Hill, ASCAP/WB, ASCAP/Chit Trend, ASCAP/Spirit Line, ASCAP/Non-Attitude, SESAC/Jaqrae Joints, SESAC) RBH 92

J

JESUS, TAKE THE WHEEL (Sony/ATV Tunes, ASCAP/Onaly, BM/Raylene Music, ASCAP/No Such Music, SDCAN/Passing Stranger, ASCAP) 609 Songs, ASCAP/Music Of Windswept, ASCAP), HL, CS 1, H100 26, POP 5
JUST CAME HERE TO CHILL (No Quincedence Music, ASCAP/H100 12m, ASCAP/Hitco South, ASCAP), WBM, RBH 54
JUST MIGHT (MAKE ME BELIEVE) (GreatGood Songs, ASCAP) CS 9, H100 74
JUST THIS SIDE OF HEAVEN (HAL-LELUJAH) (Mike Curb Music, BM/Sweet Radical, BM/Songs Of Mighty Isis Music, BM/Mighty Isis Music, BM/Vista Larga Music, BMI) CS 56

K

KEROSENE (Sony/ATV Tree, BM/Bill Revell, BMI) CS 16, H100 71, POP 86
KING WITHOUT A CROWN (Neither Nor Music, ASCAP/Moshach No!, ASCAP/Jasuka Music, ASCAP) H100 86, POP 74
KISS MY COUNTRY ASS (Rhettnack, BM/Big Borassa Music, BM/Warner-Tamerlane, BM/Electric Mule, BMI), WBM, CS 57
KRYPTONITE (IM ON IT) (West Savannah Music, ASCAP/White Boy Leroy's Soul Shop, ASCAP/Misquito Pass, ASCAP/Chrysalis Music, ASCAP/Anyhavs Music, ASCAP/Re-Up Music, ASCAP/Christopher P Bailey, ASCAP), HL, H100 47, POP 83, RBH 12

L

LA CAZADORA (Platinum, BMI) LT 48
LAFFY TAFFY (Perry Home Music, ASCAP/Dennis Butler Publishing Designee, ASCAP/Stuntman Publishing, ASCAP/30318 Publishing, ASCAP/ARI Music, ASCAP/Parade Music, ASCAP/Boston International, ASCAP/Coltens-Entl, ASCAP/EMI April, ASCAP/Maurice Starr, ASCAP), HL H100 20, POP 24, RBH 39
LAGRIMILLAS TONTAS (BMG Songs, ASCAP) LT 19
LAST DAY OF MY LIFE (Phylyster, ASCAP/Mission Valley, ASCAP) CS 47
LA TORTURA (The Caramel House, BM/Sony/ATV Latin, BM/Nonat, BMI) LT 11
LEAN WIT IT, ROCK WIT IT (Franchise Records Publishing, ASCAP) H100 30, POP 60, RBH 11
LIFE AINT ALWAYS BEAUTIFUL (Sony/ATV Cross Keys, ASCAP/Siti! Working For The Man, BM/Balad Boy, BM/ICG, BMI), HL, CS 42
LIGHTS AND SOUNDS (Bromuda, ASCAP/BMG Songs, ASCAP), HL H100 51, POP 43
LIKE THAT (Tini! Productions, ASCAP) RBH 68
LIKE WE NEVER LOVED AT ALL (WB, ASCAP/Scott-SaSongs, ASCAP/Fen, ASCAP/Warner-Tamerlane,

BM/EMI Blackwood, BM/Careers BMG, BM/February Twenty Second, BM/Screen Gems-EMI, BM/BMG Songs, ASCAP), HL H100 91, POP 76, RBH 56
HERE WE GO (Ras And Taj, BM/Black Boy Hatchel Music, BM/EMI Blackwood, BM/EMI April, ASCAP/Hyle Tyme Tunes, ASCAP), HL, H100 68, POP 45, RBH 36
HONKY TONK BADONKADONK (Music Of Windswept, ASCAP/Big Borassa Music, BM/Third Tier Music, BM/EMI Blackwood, BMI), HL, CS 2, H100 36, POP 58
THE HOOCHEE SONG (Having Yours Entertainment, ASCAP) RBH 87
HUNG UP (WB, ASCAP/Webo Girl, ASCAP/Universal-PolyGram International, ASCAP/Universal, ASCAP/Universal, ASCAP/Forlagsskabelag, AB/EMI Waterford, ASCAP/Polar Music International, AB/Universal Music Sweden, AB/Warner Chappell, PRS/Darkanger, PRS), HL/WBM, H100 59, POP 48
HYPNOTIZE (Sony/ATV Songs, BM/Malikian Publishing, BM/Stunning Suppository Sounds, BMI), HL H100 92, POP 93
HYPOTHETICALLY (Lyle In, ASCAP) RBH 50

L

I AM NOT MY HAIR (Warner-Tamerlane, BM/Wang Out, BM/Combiton, BM/Songs Of Windswept Pacific, BMI), WBM, RBH 52
I CANT UNDO YOU (WB, ASCAP/Scott And Soda, ASCAP/Warner-Tamerlane, BM/Writers Extreme, BM/Warning Danger, BMI), WBM, CS 39
I DONT (MVC Music, ASCAP/Siti! Working For The Woman, ASCAP/Belaiva Music, BM/Siti! Working For The Man, BM/CMX Songs, BM/Burton B. Collins, SESAC) CS 29
I DONT FEEL LIKE LOVING YOU TODAY (Songs Of Universal, BM/Hanabero, BM/Warner-Tamerlane, BM/Makeshit, BMI), HL/WBM, CS 25
ID STILL HAVE YOU (Left Boot Music, ASCAP/Sony/ATV Acut Rose, BM/Universal, ASCAP), HL, CS 59
IF I DONT MAKE IT BACK (Music Of Stage Three, BM/Jonesbone Music, ASCAP) CS 44
IF IT'S LOVIN' THAT YOU WANT (EKOP, BM/Sony/ATV Songs, BM/ENOT, ASCAP/Sony/ATV Tunes, ASCAP/Lunche Combs Publishing, BM/EMI Blackwood, BM/Young James Music, BM/Alexander Moseley, ASCAP/Zomba Enterprises, ASCAP), HL/WBM, H100 58, POP 25
IF YOU'RE GOING THROUGH HELL (BEFORE THE DEVIL EVEN KNOWS) (Graviton, SESAC/Whad-dayat!, SESAC/Carnival Music, SESAC/Cal IV, ASCAP/3ergBrain, ASCAP) CS 43
I GOT YOU (Magic Mustang, BM/Triple Shoes, BM/Two Music, ASCAP/Philibilly Songs, ASCAP/Songs Of Big Dog, ASCAP/Music Of Windswept, ASCAP) CS 33
ILL DIE TRYIN' (Warner-Tamerlane, BM/WB, ASCAP/Platinum Plow, ASCAP), WBM, CS 46
I LOVE MY LIFE (EMI April, ASCAP/Pang Toun Music, BM/EMI Blackwood, BM/Shaye Smith Music, BM/Warner-Tamerlane, BMI), HL/WBM, CS 41
IM N LUV (WIT A STRIPPER) (Napay Publishing, BM/Warner-Tamerlane, BM/2 Playas Publishing, BM/Who Is Mike Jones Music, BMI), WBM, H100 12, POP 27, RBH 15
IM SPRUNG (Napay Publishing, BMI), WBM, H100 40, POP 38, RBH 41
IM TAKING THE WHEEL (Emerto, ASCAP/WB, ASCAP/John Shanks Music, ASCAP), WBM, CS 30
IN MY MIND (Combustion, BM/Songs Of Windswept Pacific, BM/Wang Out, BM/Sony/ATV Songs, BMI), HL, RBH 23
I SHOULD HAVE CHEATED (Tavaris Jones Music, BM/Janes Combs Publishing, BM/EMI Blackwood, BM/Da 12 Music, ASCAP/June Combs, ASCAP/EMI April, ASCAP/Site Music, BM/EMI Blackwood, HL/WBM, H100 99, RBH 21
I THINK THEY LIKE ME (Franchise Records Publishing, ASCAP/Shaniah Cymone Music, ASCAP/EMI April, ASCAP/Thron Tantrums, ASCAP/Air Control, ASCAP/The Kid Slim Music, ASCAP/Slide That Music, ASCAP), HL H100 31, POP 61, RBH 10
IT'S YOU (Dwight Hill, ASCAP/WB, ASCAP/Chit Trend, ASCAP/Spirit Line, ASCAP/Non-Attitude, SESAC/Jaqrae Joints, SESAC) RBH 92

M

MAGIC (Zomba Songs, BM/R/Kelly, BMI), WBM, RBH 29
MALO (EMI April, ASCAP) LT 25
MAYOR QUE YO (Universal-Musica Unica, BM/EMI Blackwood, BM/Fompa/Scotesea, BMI), HL, LT 5
MIL AMORES (Not Listed) LT 32
MOVE ALONG (Smells Like Phys Ed, ASCAP/BMG Songs, ASCAP), HL H100 100, POP 72
MS. NEW BOOTY (Soar Loser Music, BM/EMI Blackwood, BM/ColliPark Music, BM/Da Crippler Music, BM/EWC Music, BMI), HL H100 78, RBH 38
MUST BE DOIN' SOMETHIN' RIGHT (EMI April, ASCAP/Songlighter, ASCAP/Back In The Saddle, ASCAP), HL, CS 5, H100 57, POP 81
MUST BE NICE (Lyle In, ASCAP) RBH 28
MY HOOD (Young Jeazy Music, BM/One Life Publishing, ASCAP/Dorami And Ya Majesty's Music, ASCAP/Crump Titt Publishing, ASCAP/EMI Blackwood, BMI), HL, RBH 46
MY HUMPS (Will.i.am, BM/Sugar Hill, BM/Cherry River, BMI), CL/M, H100 25, POP 17, RBH 99
MY KIND OF MUSIC (JethrogritTunes, BMI) CS 40
MY OLD FRIEND (Big Loud Shirt Industries, ASCAP/PG, ASCAP/Music Publishing, MCPS/Timild, PRS) CS 7, H100 81

N

NA NA NA (DULCE NINA) (King Of Bling, BM/C/K Joinz, BM/Warner-Tamerlane, BM/Universal-Musica Unica, BMI) LT 10
NASTY GIRL (Big Poppa Music, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Steven A. Jordan, BM/EMI Blackwood, ASCAP/Jackie Frost, ASCAP/Them Darn Twins, ASCAP/Air Control, ASCAP/Anley Nicole Publishing, BM/Jance Combs Publishing, BM/EMI Blackwood, BMI), HL/WBM, H100 44, POP 55, RBH 20
NEVER MIND ME (Big Love, BM/WB, ASCAP/Rich Texan, ASCAP/Warner-Tamerlane, BMI), WBM, CS 45, RBH 20
NOBODY BUT ME (Sony/ATV Tree, BM/Traveler/Akanswara, BM/Big Yellow Dog, BMI), HL, CS 17
NOBODY GONNA TELL ME WHAT TO DO (Almo Music, ASCAP/Militone Music, ASCAP/Warner-Tamerlane, BM/BMG Songs, BM/Mrs. Lumpkins Poodle, ASCAP), HL/WBM, CS 23
NO HAY NADIE (Universal-Musica Unica, BMI) LT 47
NO LE TEMAS A EL (Not Listed) LT 37
NO SHAME (Warner-Tamerlane, BM/Smith Haven, BM/Big Red Tractor, ASCAP/How Bout That Skyline Music, BM/EMI Blackwood, BMI), HL, RBH 82
NO TE APARETES DE MI (Sony/ATV Discos, ASCAP) LT 36
NO TE PREOCUPES POR MI (F.I.R.P, BM/Pop Media, BMI) LT 33
NOT GOING BACK (Almo Music, ASCAP/Kevin Savigear, ASCAP/EMI April, ASCAP/Shaurna's Songs, ASCAP) CS 34
NOTHING BUT A NUMBER (Marco Bello Publishing, BM/Blue Star Publishing, BM/Blue Carrot Diamond Publishing, BM/Silverplatinum/2k Publishing, BM/The Nickel Publishing, BM/Black Boy Hatchel Music, BM/EMI Blackwood, BMI), HL, RBH 82
NOVIEMBRE SIN TI (EMI April, ASCAP/Sony/ATV Discos, ASCAP) LT 36
NUESTRO AMOR (San Angel, ASCAP) LT 7

O

OH YES (AKA 'POSTMAN') (Jobete Music, ASCAP/EMI Blackwood, BM/Stone Agate, BMI), HL, H100 19, RBH 22
OH YA (Ringer, America, BMI) LT 31
OH ANIGUN TONIGHT (Warner-Tamerlane, BM/Murrah, BM/Lexabam Music, BM/Katank Music, BM/Circle C, ASCAP/Full Circle, ASCAP), WBM, CS 60
ONE WISH (Stop Trying To Copy My Music, BM/Podrey Jenkins Productions, BM/Fred Jenkins III, BM/Ensign Music, BM/Lashawn Daniels Productions, ASCAP/EMI Blackwood, BM/EMI April, ASCAP), HL H100 19, POP 18, RBH 13
THE ONLY DIFFERENCE BETWEEN MARTYRDOM AND SUICIDE IS PRESS COVERAGE (Sweet Chin Music, ASCAP) POP 100

P

PARA TU AMOR (Camaelon, BM/Peermusic III, BMI) LT 50
PERFECT SITUATION (E.O. Smith, BMI) H100 64, POP 57
PERO TE VAS A ARREPENTIR (Crisma, SESAC) LT 12
PHOTOGRAPH (Warner-Tamerlane, BM/Arm Your Dillo, SDCAN/Zero-G, SDCAN/Black Diesel, SDCAN/Black Adder Music, SDCAN), WBM, H100 21, POP 11
POPPIN MY COLLAR (Tennessee, BM/Universal Music Resources, BM/M. Biggs, ASCAP/Jobete Music, ASCAP) RBH 70
PRETTY VEGAS (Yd Publishing, APRA/Kucha Music Publishing, ASCAP) POP 98
PUMP IT UP (EMI April, ASCAP/Will.i.am, BM/Jeepney, BM/Cherry River, BM/Avenue LII, BM/Reach Global Songs, BM/Headphone Junkie Publishing, ASCAP/EMI Grove Park, BMI), CL/M/HL, H100 30, POP 15

Q

QUE VOY A HACER CON MI AMOR (Red Wine, BM/Maximo Aguilar, BM/Sony/ATV Discos,

ASCAP/Universal Musica, ASCAP) LT 45
R
RAIN'S FALLIN' (Patterson Projects, ASCAP) RBH 84
RAKATA (Brown Marble, ASCAP/EMI Blackwood, BM/Blue Kraft, BMI), HL, LT 4
RIDIM (Charmillary Camp Music, ASCAP/Play-N-Shill, ASCAP/EMI April, ASCAP/Leahalca Music, ASCAP), HL, RBH 100
RIGHT HERE (Greenlund, ASCAP/Immobody, ASCAP/My Blue Car, ASCAP/pimp/ug, ASCAP/WB, ASCAP), WBM, POP 47
RODEO (EMI Blackwood, BM/Breka Music, BM/Dade Co. Project Music, BM/Zomba Songs, BM/R/Kelly, BM), HL/WBM, H100 65, RBH 16
ROMPE (Los Cangris, ASCAP/Eddie Dee, ASCAP/Blue Kraft, BMI) H100 50, LT 1, POP 67
RUN IT (Scott Storch, ASCAP/TVT, ASCAP/Team S Dot Publishing, BM/Hitco Music, BM/Songs Of Windswept Pacific, BMI), HL, H100 7, POP 4, RBH 24
S
SENSUALITY (Universal, ASCAP/Culbertson Music, ASCAP/Fourth Of Four Music, ASCAP/MITI Music, SESAC), HL, RBH 71
SE TO OLVIDO (EMI Blackwood, BM/Kike Santander Music, BM/Famous, ASCAP/Santander Melodies, ASCAP) LT 40
SETTLE FOR A SLOWDOWN (Sony/ATV Tree, BM/Gold Watch, BM/Sony/ATV Cross Keys, ASCAP/Dennis Hof Songs, ASCAP/Edmonds Music, ASCAP/EMI April, ASCAP/Underdogs Songs, BM/irving, BM/E Duz It, BM/lank 1176 Music, ASCAP/Black Fountain Publishing, ASCAP/Strange Motel Music, ASCAP/Antonio Dixon's Music, ASCAP/Anthony Vance Muzak, ASCAP), HL, RBH 73
SHAKE (Coll/Park Music, BM/EMI Blackwood, BM/EWC Music, BM/Da Crippler Music, BM/PMH, ASCAP/Marimbero Music, ASCAP/Buddy, BMI) RBH 61
SHAKE IT OFF (Eye Songs, BM/Songs Of Universal, BM/Shaniah Cymone Music, ASCAP/EMI April, ASCAP/Basajamba, ASCAP/Air Control, ASCAP/Babyboys Little, SESAC/Northern South, SESAC/WB, SESAC/Naked Under My Clothes, ASCAP/Chrysalis Music, ASCAP), HL/WBM, POP 66, RBH 33
SHAKE THAT (Shroom Shady Music, BM/Pesto World Music, ASCAP/Dirty Steve's Music, BM/Nate Dogg, BM/Reach Global Songs, BMI) H100 18, POP 16
SHE DONT TELL ME TO (Sony/ATV Tree, BM/Love, BM/EMI Blackwood, BM/Panjo Tree, WBM, BM/Universal, ASCAP/Memphisfield, ASCAP), HL, CS 11, H100 87
SHE LET HERSELF GO (Zomba Songs, BM/Sulfiter/Arccotchi, ASCAP/Sony/ATV Tree, BMI), HL/WBM, CS 4, H100 77
SI YO FUERA TU AMOR (Copyright Control) LT 28
SIX MATTERS (SOMEDAY) (Almo Music, ASCAP/Great Escape, ASCAP/Square D, ASCAP), HL, CS 38
SNAP YA FINGERS (White Rhino, BM/E-40, BM/Zomba Songs, ASCAP/WB, ASCAP), WBM, RBH 47
SOMEONE WATCHING OVER YOU (Barny's Melodies, ASCAP/Universal, ASCAP/October 12th, ASCAP/Hitco South, ASCAP/Kazzoom, ASCAP), HL, RBH 81
SOMETHING'S GOTTA GIVE (Mrs. Lumpkins Poodle, ASCAP/BMG Songs, ASCAP/WB, ASCAP/Platinum Plow, ASCAP), WBM, CS 28
SOS (

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12317 ROCHEDALE LANE \$2,349,000
Brentwood. Pvt oasis w/ vws. 3bc/4ba upcted w/ style & polish. Grt kit, elegant mst suite,awns, decks + lush waterfall. A must see.
Carmody/Segal 310.484.6266



10457 TROON AVENUE \$2,275,000
Cheviot Hills. Major Reduction! Beaut updt 4bd/4ba contemp. Living rm w/fpl, lg multi-media rm/great rm lg grmt kit, mstr w/sitting rm, wd flrs, pl & spa
Doris & Hal Lazner 310.315.7249



ULTRA HIP MID-CENTURY \$2,250,000
Sunset Strip. The quintessential ultra hip 2bd/2.5ba mid-century N. of Sunset in multi million \$ nghbrhd. Resort style lounge area w/lap o.
Bettina & Michelle 310.500.5385



DESIGNER OCEAN VIEW PH \$2,000,000
Santa Monica. Possibly the best ocean view, 2bd/2ba - loft remodeled penthouse in complex, across from the beach, 1 blk to Main St.
Enzo Ricciardelli 310.212.8275



2317 VASANTA WAY \$1,899,000
Hollywood Hills. Impressive architectural home offers downtown vus, privacy, 4bc/3ba sep studio above 2 car gar+fab sep office. Vasantaway.com
Kirk & Faren 323.804.8043



LITTLE TUJUNGA CANYON \$1,895,000
Santa Clarita. Ove 18 acres ranch property. 2bd/2ba, Spanish style home. Built in 2001 views. Paddock. Gorgeous horse property. # 0162
Chemiss & Helberg 870.615.5197



3132 HOLLYRIDGE DRIVE \$1,695,000
Hwd Hills E. Hwd Hills Retreat w/ views Restored by Tunruh AIA. Glass walls, hwdw fire, recess lights, glass tile. Lg ent deck & sm pl/spa.
Jonara Wilson 310.888.3870



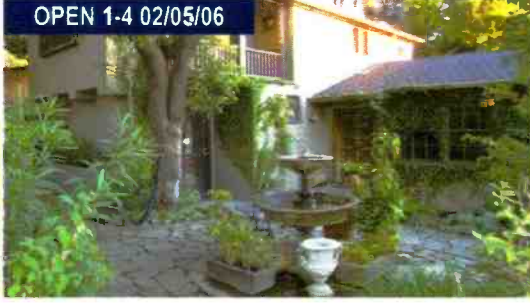
9060 STOCKHORSE LANE \$1,595,000
Granie Bay. Tuscan hm on 2.4 acres feat gemstone pl w/ waterfall. 20x20 kitchen & custom details thruout. Walk 2 Blue Ribbon GB High.
Janine Jones 323.270.4400



LIBERACE LIVED HERE \$1,290,000
Palm Springs. This mid-century modern has 4bd suites, den w/fpl, pool/spa, mtn views, 1 car garage in Old Las Palmas. Appt only.
Jc/Elenn 760.534.7283



700 BASIN DRIVE \$1,199,000
Topanga. Bright open flr plan bathed in natural light & finished in quality materials. 3bd/2.5ba. Beautiful Fernwood location.
Snyder / Crair 310.215.5417



6626 CAHUENGA TERRACE \$1,050,000
Hollywood Hills. Charming 2 story Spanish, courtyard, fountain. Living room w/ cathedral ceiling & fireplace, gated. 2bds+2ba.
Jim & Carol Sjogren 310.481.4305



3025 LINDA LANE \$995,000
Santa Monica. Chic retro Calif Ranch. Upgrades, private yard & pool. Sunset Park. Huge master suite + den. Bright, move-in.
Betty-Jo Tilley 310.215.5445



FABULOUS FRENCH \$4,500,000
Santa Monica. Irreplaceable lrg 5bd/5ba of quality w/ volume & privacy. Gorgeous rich dark frs, showcase kit, luxurious mstr, media rm & pl.
James Respondek 310.255.5411



MID-CENTURY W/ VIEWS \$4,455,000
Hwd Hills W. 4bd/4ba Gated & prv. mid-century as ate w/ pool & city views. Redone w/ new kit, bths & fibering stairwly. Exclusive. Stylish.
Julie Jones 310.882.3941



SECLUDED GATED COMPOUND \$4,250,000
BHPO. Privacy & cym views at end of driveway in lower Benedict. Newer gated home w/ 4bd/4.5ba, media & separate office. www.1454Benedict.com
David Findley 310.345.6911



RIVIERA CLASSIC \$4,195,000
Pacific Palisades. Elegant 1 story trad'l w classic lines & details 3bd, den, library, grmt kt opens c fr, fdr & prvty yrd w pl. Good entertaining.
James Respondek 310.255.5411



2249 MOUNTAIN OAKS DRIVE \$2,999,000
Los Feliz. Famous historical Greek revival arch'l. Amazing views from ball-room-sized living rm and huge master suite. 2bd/2.5ba, 3fpl, spa.
Burke/Howard 310.385.7268



COMING SOON \$1,899,000
Brentwood. Gorgeous traditional 6bd family home w/ lush yard, pool & waterfall. Hdwd frs & large office. New baths & kitchen appliances.
Susan Montgomery 310.255.5411



1501 SKYLARK LANE \$2,750,000
Sunset Strip. Recuded! Magic in the Birds! Clean lined contemp. Soaring walls of glass, tree-shaded city vus. All 4bds/3.5bas. conceived by L Steinberg Designs.
Judy Leach 310.385.7241



SLEEPY CONTEMPORARY W/VIEWS \$2,695,000
Sunset Strip. Sexy, sophisticated contemporary w/ 4bd/3.5ba, pool & huge views! Maple floors, spa, lawn, patios, deck & screening room. Move-in condition.
Scott Carmody 310.481.6266



3237 N KNOLL DRIVE \$1,997,000
Hollywood Hills. Wonderful Lake Hollywood contemp. 4bd/3.5ba. 5 w views. Too many upgrades to list. Visit www.sheilahomes.com for photos.
Sheila Frampton-Cooper 310.481.4337



MID-CENT MODERN-BEST BIRD ST. \$1,925,000
Sunset Strip. Mid-Century remodel by architect Frank R D. Israel set amid multi-million \$ estates. Open floor plan, gardens, 2bd/1.5ba.
Barry Sloane 310.782.1314



3159 DERONDA \$1,925,000
Hollywood Hills. Gated & private Mediterranean 3bd/3.5ba celebrity home or 3 lush lcts located in Beachwood Canyon. Rare offering
Denny Kagasoff 310.428.8686



DONALD WEZLER DESIGN \$1,795,000
Palm Springs. Stunning mid-century post-and-beam, 4bd/3ba, ofc, sig open flr plan. Completely redone to the 9's. Prof kitchen. Pool/spa/firepit.
Brian Hatch 760.333.3137



LUXURY VILLA IN HWD HILLS \$1,575,000
Hwd Hills. This Entertainer's hm has it all. Just remodeled w/exceptional style. Dk hd'vd frs, 3fpls, up-scale cook's kit. Lush landscaping
Mooney/Weissman 310.888.3799



829 E KENSINGTON ROAD \$1,525,000
Silver Lake. Restored to the detail. Grand entrance, parlor, fdr, 4bd/3ba, yd, w/no rent control Triplex in back.
www.829EastKensington.com
Henri Bouwmeester 323.671.2316



11745 MONTANA AVENUE, #202 \$1,397,000
Brentwood. Elegance defined. Over 2,200 sq. ft. 1-level 2bd + den or 3bd. New wd frs, carpets, custom paint & drapes, hi ceil, crown mldg, 2 fpl Gmt kit & s/s.
Judith Gottesfeld 310.481.4324



VENICE ARCHITECTURAL \$1,345,000
Venice. Dramatic visual dynamics & light evoke a sense of peace and tranquility. 3bd/2.5ba near eclectic Abbot Kinney. 3-sy condo loft + rfto deck w/ 360 degree views.
Marny Maslon 310.260.8259



CHIC SOPHISTICATED \$780,000
Westwood. Chic Westwood condo 2bd/2.5ba, high ceiling, crown molding, top floor unit, glass doors, designer style fixtures throughout # 0151
Cherniss & Hellberg 800.685.9997



2386 E DEL MAR \$322,000
Pasadena. Lovely 1bd/1ba in grt area w/ many upgrades incl. new paint, carpet & much more. Please visit www.sheilahomes.com for more photos.
Sheila Frampton-Cooper 310.481.4337



1380 DOHENY PLACE \$19,750/mo
Sunset Strip. Pvt gated 5bd/5ba Med villa. Lge scale rooms w/ wrought iron & handpainted tile. Pool & manicured grounds. Furnished
Joreah Wilson 310.398.3870



CALIFORNIA CONTEMPORARY \$9,000/mo
Cheviot Hills. Dramatic stone, wood & glass - 5bd/6ba home 3-level master piece located on quiet cul-de-sac street featuring decks, pl & vus.
Rory Pcsin 310.839.8500

HELP WANTED

VNU Business Media publishes over 40 business publications, stages more than 70 trade shows and conferences and operates approximately 200 business-to-business electronic products. We operate around the globe, covering some of the most powerful industries in the world including entertainment, retail, media, travel and design. Billboard, a VNU Publication, currently has the following openings for qualified candidates with a passion for music:

R&B Hip Hop Editor

Billboard Radio Monitor, a VNU Publication, is currently seeking an **R&B/Hip Hop Editor** for its New York office. This position will be responsible for producing all copy related to the rap, hip-hop, and R&B beats in all Billboard Radio Monitor Branded products. This includes feature stories, specials, profiles and radio industry news in print, online and at conferences. This position also requires the qualified individual to generate regular stories for Billboard magazine and its associated online platforms.

The ideal candidate will be a self-starter, and have a minimum of 3-5 years of professional experience working either in journalism, the radio business, the record business or a related field. Must be able to speak the language of radio and understand their issues and challenges as well as have strong radio and industry relationships. Bachelor's degree in a relevant area of study required. Those without the above requirements should not apply.

Event Marketing Manager

This NY based position is responsible for developing and directing the marketing of 9 Billboard events with the goal of driving attendance & sponsorship dollars. Responsibilities include copy writing, creation of event materials (ads, brochures, postcards, e-blasts), design direction and messaging, development and implementation of all event marketing programs (online, direct mail, and print) creation of audience and sponsor surveys; development of audience profiles for sponsorship sales; managing creative development, and database building through research.

Qualified candidates must have a minimum of 3-5 years of event-related experience in the marketing/event industry. Music marketing experience preferred. Travel required within the US. Events are currently held in Miami, Atlanta, LA, NY and Las Vegas.

Senior Event Sales Associate

This New York based position will work with the Director of Sponsorships to generate new sales revenue for Billboard Events. We are seeking someone who is a strong sales person with proven success in making major sales presentations, developing agreements and executing sponsor deliverables, and cultivating relationships with high-level clients.

Qualified candidates must have 3 to 5 years of sales experiences, preferably in the event or 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.

Event Sales Associate

This NY based position will work with the Director of Sponsorships to generate new sponsorship revenue. Must have professional telephone selling skills. Making a large volume of telephone prospecting calls is a MUST.

We are seeking someone who has excellent phone/presentations skills and the ability to develop relationships. Candidates will need 1-2 years of sales experience in the event or music industry. A college degree in a relevant area of study is required. Travel required in the US. Events are currently held in Miami, Atlanta, LA, NY and Las Vegas.

Please send résumé and a cover letter indicating which position you are interested in and including salary requirements to: Email: entertainrecruit@vnubuspubs.com.

Only candidates selected for interviews will be contacted. No phone calls or agencies please. VNU Business Media offers a competitive salary with excellent benefits. VNU is an equal opportunity employer.

Mileposts

COMPILED BY SARAH HAN shan@billboard.com

R&B Duo's McFadden Dies

Gene McFadden, one-half of legendary R&B duo McFadden & Whitehead, died Jan. 27 at his Philadelphia home. The 56-year-old suffered from liver and lung cancer.

McFadden & Whitehead are best-known for their 1979 No. 1 R&B/No. 13 pop anthem "Ain't No Stoppin' Us Now." Songwriter/producer partner John Whitehead predeceased McFadden in May 2004 after being fatally shot outside his Philadelphia home. Whitehead's murder remains unsolved.



McFADDEN

McFadden & Whitehead were teens when they first broke into the industry as founding members of soul band the Epsilons. The group toured with Otis Redding, who was also the act's manager, until his death in 1967.

The pair then joined Kenny Gamble and Leon Huff's Philadelphia International label, bent on pursuing a recording career. However, McFadden & Whitehead's songwriting prowess took center stage when they penned "Back Stabbers" for the O'Jays. The R&B chart-topper became a No. 3 pop crossover hit and opened the door to a host of McFadden & Whitehead-written classics, including Harold Melvin & the Blue Notes' "Wake Up Everybody (Part 1)" and the Intruders' "I'll Always Love My Mama."

"McFadden & Whitehead were instrumental in creating the sound of Philadelphia," Gamble & Huff said in a statement following McFadden's death. "Their talent was indispensable, and their music capabilities were uniquely flexible."

McFadden is survived by his wife, Barbara; two daughters; and two sons.

—Gail Mitchell

BIRTHS GIRL: Anna Kay to Amy and Jeff Duvall, Dec. 22, 2005, in Fort Oglethorpe, Ga. Mother and father are members of gospel act the Duvall Family on the Cross & Crown label.

BOY: Robert Matthew to Deborah and Andrew Adler, Jan. 4 in Long Island, N.Y. Father is manager of royalty compliance at Wlodinger, Erk & Chanzis.

GIRL: Mia Charley to Sandra and

Charlie Benante, Jan. 19 in Chicago. Father is the drummer for Anthrax.

GIRL: Zara Landau to Suzanne and Rob Auritt, Jan. 25 in New York. Father is senior counsel at the Harry Fox Agency.

BOY: Stephen John to Dawn and Stephen Rhodes, Jan. 27 in Staten Island, N.Y. Father is senior director of development at the Harry Fox Agency.

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NOTICES/ANNOUNCEMENTS

Volunteers Needed

If you will be in the Las Vegas area April 3-4 and would like to volunteer at Billboard MECCA, please contact:
Courtney Marks
cmarks@billboard.com
646.654.4652
For more information visit:
www.billboardevents.com

Volunteers Needed

If you will be in the Miami area April 22-27 and would like to volunteer for the Billboard Latin Music Conference & Awards, please contact:
Courtney Marks
cmarks@billboard.com
646.654.4652
For more information visit:
www.billboardevents.com

INDUSTRY EVENTS

FEB. 6 MusiCares Person of the Year Tribute honoring James Taylor, Los Angeles. 310-392-3777.

FEB. 6 Eighth annual Entertainment Law Initiative Luncheon & Scholarship Presentation, Regent Beverly Wilshire Hotel, Beverly Hills, Calif. 310-392-3777.

FEB. 8 2006 Grammy Awards, Staples Center, Los Angeles. 310-392-3777. grammy.com.

FEB. 15-17 Country Radio Seminar, Nashville Convention Center. 615-327-4487. crb.org.

MARCH 1-4 24th annual Canadian Music Week, Fairmont Royal York, Toronto. cmw.net.

MARCH 2 Billboard Music & Money Symposium, St. Regis Hotel, New York. 646-654-4660. billboardevents.com.

MARCH 4 20th annual Soul Train Music Awards, Pasadena (Calif.) Civic Auditorium. 310-858-8232. soultrain.com.

MARCH 10-19 South by Southwest Music and Media Conference, Austin Convention Center. 512-467-7979. sxsw.com.

MARCH 24-28 Winter Music Conference, Wyndham Miami Beach Resort. 954-563-4444. wmcon.com.

APRIL 2 Juno Awards, Halifax (Nova Scotia) Metro Centre. junoawards.ca.

APRIL 4 Billboard MECCA, Los Angeles Convention Center. 646-654-4660. billboardevents.com.

APRIL 5 37th annual Dove Awards, Grand Ole Opry House, Nashville. 615-242-0303. gmamusic-awards.com.

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Chaka Khan recently signed with Sony BMG's new Burgundy Records at Glenwood Place Studios in Burbank, Calif. Pictured, from left, are Burgundy Records/Sony BMG Strategic Marketing Group's **Pete Ganbarg**, Khan, Sony BMG Strategic Marketing Group's **Joe DiMuro**, Khan's manager **Tammy McCrary** and Sony BMG Strategic Marketing Group's **Matt Stringer**.



Italian pop artist **Eros Ramazzotti** recently received his first European million sales award for his 10th studio album "Calma Apparente" at the Elysee Montmartre in Paris. From left are Sony BMG Continental Europe's **Bert Meyer**, Sony BMG Italy president **Franco Cabrini**, Ramazzotti (holding award), Radiorama Management's **Bruno Bugiani** and album producer **Claudio Guidetti**.



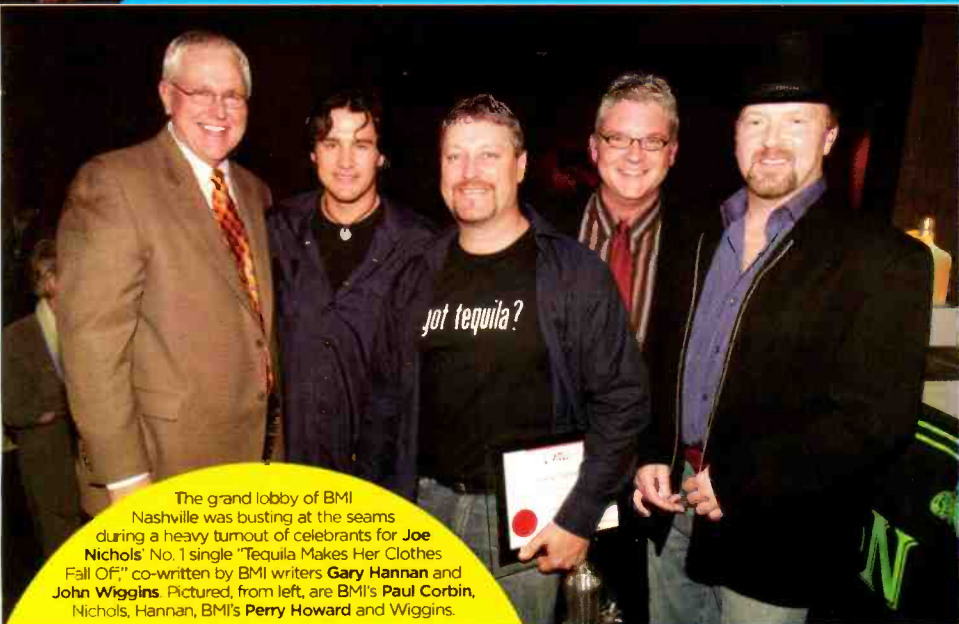
Bill Maher interviewed author **Stephen King** and artist **Rob Thomas** during the preview of "Amazon Fishbowl With Bill Maher" Jan. 22 at the Sundance Film Festival in Park City, Utah. Highlights of the Sundance preview show are available on amazon.com. Shown, from left, are Maher, King and Thomas discussing King's new book, "Cell." (Photo: Stephen Holt/U.S. Newswire)



Enya was presented with plaques for the platinum U.S. sales of her new album "Amarantine" and seven-times platinum U.S. sales of "A Day Without Rain" Jan. 26 at New York's Peninsula Hotel after returning from her performance on "Live With Regis and Kelly." Warner Records chairman/CEO **Tom Whalley** presents Enya with one of her plaques. (Photo: Jim Celeste)



Grammy Award-winning rock band **Train** gave a performance that featured tunes from previous album "Drops of Jupiter" and new set "For Me, It's You" Jan. 23 at Billboard's New York headquarters. Shown, from left, are Billboard Information Group president/publisher **John Kilcullen**; Train vocalist **Pat Monahan** and drummer **Scott Underwood**; Billboard singles reviews editor **Chuck Taylor**; Train keyboardist **Brandon Bush**, bassist **Johnny Colt** and guitarist **Jimmy Stafford**; and Billboard executive editor/group editorial operations **Ken Schlager**. (Photo: Kristina Turz)



The grand lobby of BMI Nashville was bustling at the seams during a heavy turnout of celebrants for **Joe Nichols'** No. 1 single "Tequila Makes Her Clothes Fall Off," co-written by BMI writers **Gary Hannan** and **John Wiggins**. Pictured, from left, are BMI's **Paul Corbin Nichols**, **Hannan**, BMI's **Perry Howard** and **Wiggins**.



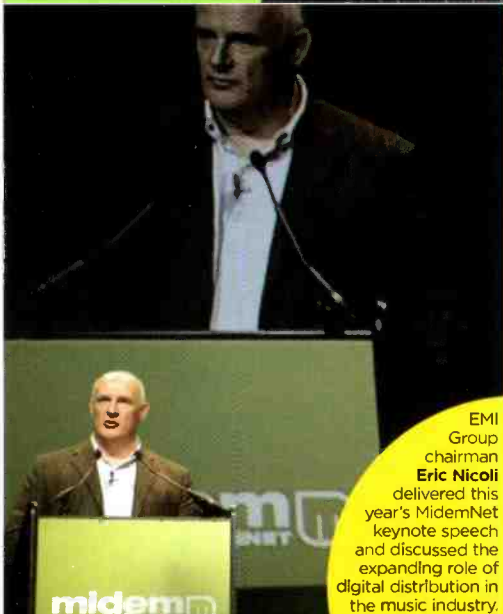
Singer/songwriter **Geoff Byrd** performed at the Motorola iRadio booth at MIDEM Jan. 25 in Cannes. Billboard executive editor/associate publisher **Tamara Corniff** is pictured behind the wheel of the iRadio vehicle next to Byrd. Pictured standing are Granite Records president **Dave Austin** (second from left) and Motorola senior marketing director **Dave Ulmer** (center) with the MotoGirls. (Photo: JMV Studios)



Live 8 co-founder and MIDEW 2006 personality of the year honoree **Bob Geldof**, center, is congratulated by Billboard global news editor **Lars Brandle**, left, and Brisbane, Australia-based Assn. of Independent Record Labels CEO **Stuart Watters** at the dinner gala.



Attendees of the American Assn. of Independent Music membership meeting mingled at the Jan. 24 Digital Rights Agency/AAIM cocktail party at the AAIM pavilion. From left are Kill Rock Stars marketing director **Audrey Faine**, DRA marketing director **Jay Zimmermann**, DRA managing director **Tuhin Roy** and Lookout Records founder and the Donnas manager **Molly Neuman**. (Photo: Lizy Reiser)



MIDEM 2006 Jan. 22-26 Palais Des Festivals Cannes

For five days, the 40th edition of MIDEM gathered more than 9,300 music professionals from 92 countries that sought to discover new sounds and services, explore business opportunities, make deals and enjoy the event's numerous live performances and festivities. Adjoined with MIDEM, the MidemNet Forum was held for two days beginning Jan. 21 and discussed means for exploiting various opportunities for the music industry in the digital sector.

EMI Group chairman **Eric Nicoli** delivered this year's MidemNet keynote speech and discussed the expanding role of digital distribution in the music industry.



Billboard legal/publishing editor **Susan Butler** enjoyed a sunset view as she chatted with digital music execs at RealNetworks' midem.net yacht party at Harbour Cannes. From left are RealNetworks Europe's **Piers Heaton-Armstrong**; Butler, MusicNet's **Cindy Charles**; RealNetworks Europe's **Serena Lawless**, **Gabriel Levy**, **Neil West** and **Matt Eccles**; and Real Networks Europe, Middle East and Latin America's **Marco Menato**.



Executives celebrated the MIDEM 2006 personalities of the year at a Jan. 23 gala dinner. From left are BMI senior VP of writer/publisher relations **Phil Graham**, MIDEM personality of the year honoree **Harvey Goldsmith**, London-based CMO principal and Gorillaz manager **Chris Morrison**, British Music Publishers Assn. chief executive **Stephen Navin** and London-based BMI senior executive **Brandon Bakshi**.



Reed Midem execs celebrated the 40th anniversary of the MIDEM trade show with a specially designed cake. Cutting a slice, from left, are Reed Midem former CEO **Xavier Roy**, Reed Midem chairman/CEO **Paul Zik** and MIDEM director **Dominique Leguern**.



Finnish minister of culture **Tanja Karpela** paid a visit to MIDEM as her country hosted the opening-night gala. Karpela is pictured with members of two Finnish groups: Apocalyptica's **Eicca Toppinen**, left, and 69 Eyes' **Jyrki 69**.



Live 8 organizers and Bard Ad trustees **Bob Geldof**, **John Kennedy** and **Harvey Goldsmith** were honored with the MIDEM 2006 personality of the year award during a dinner gala. From left, Kennedy, Goldsmith and Geldof proudly exhibit their trophies.

INSIDE TRACK

EDITED BY MICHAEL PAOLETTA

For more INSIDE TRACK go to www.billboard.biz

DANZA WITH A 'Z'

Tony Danza was having the time of his life at the Jan. 31 opening-night performance of his new show, "I'm Back," at Feinstein's at the Regency in New York. Among the artists at the sold-out performance—equal parts song, dance and comedy—were Liza Minnelli and John Pizzarelli. Early on in the endearing and charming show, the multitalented Danza showcased his rhyming skills via "Brooklyn Rap." (50 Cent has nothing to worry about.) But it was not until Danza was well into his "Louis Prima Medley" that Minnelli, wanting to show her appreciation to the entertainer onstage, stood up and gave the room that signature Liza smile. Visibly smitten with the sight of her, Danza smiled and said, "Liza, park it!" Without missing a beat, a giggling Minnelli replied, "What if I don't wanna park it?" Of course, Minnelli parked it and Danza carried on. Oh, those kids.



From left: **TONY DANZA**, Billboard brand marketing editor **MICHAEL PAOLETTA**, **LIZA MINNELLI** and **JEN SACCA**, talent executive of "The Tony Danza Show."

JUST CAN'T GET ENOUGH

Depeche Mode looks like this year's biggest live attraction in Europe. The British band is completing a 52-date winter tour in arenas around Europe, playing to a combined audience of more than 750,000. Now a new run of 36 shows for the summer has been added. This will translate to nearly 2 million concertgoers witnessing the band live as it celebrates its 25th anniversary. Andrew Zweck, Depeche Mode's booking agent at London-based Sensible Events, says this is the act's biggest European tour ever and that dates have to be added in nearly every city the group plays. He adds that Tina Turner still wears the crown for the biggest European tour ever. Her 1996 trek totaled 134 shows in Europe.

A BILINGUAL PITBULL

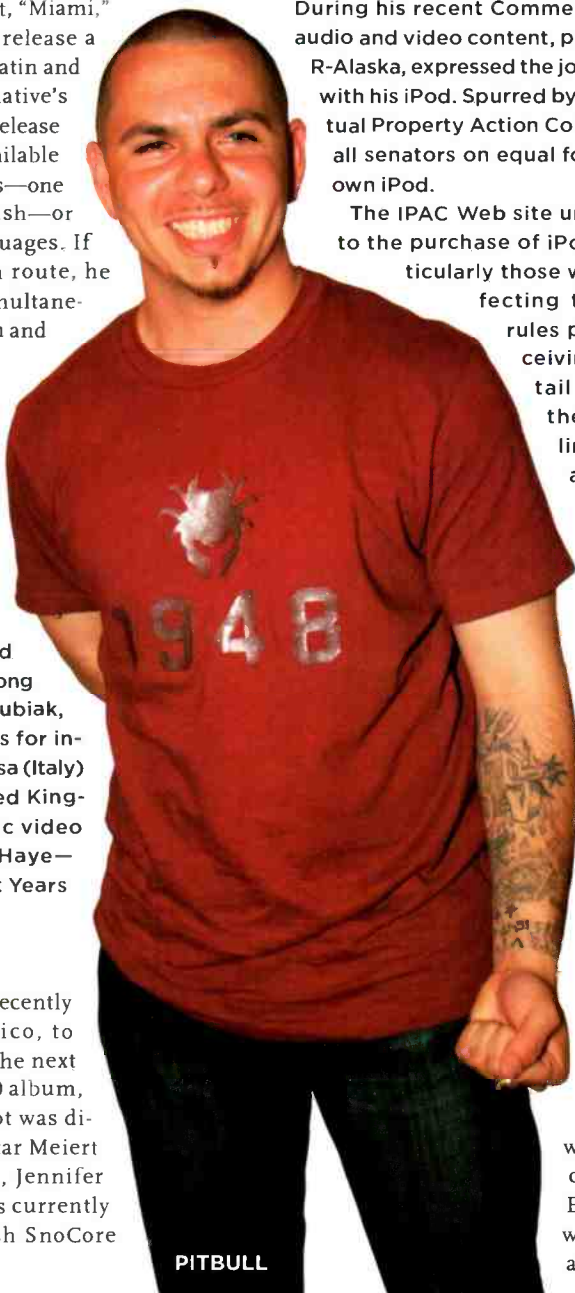
Following his successful debut, "Miami," rapper Pitbull is planning to release a recording that represents his Latin and American sides. The Miami native's label, T.V.T., is looking at a June release for a bilingual set. It will be available as either two separately sold CDs—one in Spanish, the other in English—or one disc that mixes both languages. If Pitbull takes the dual-album route, he would be the first artist to simultaneously release albums in English and Spanish in the same package.

AEROWAVE EXPANDS

Track hears that multi-Grammy Award winner Glen Ballard's Los Angeles-based Aerowave Production has added a new division that concentrates on creating and producing music videos, electronic press kits for artists and Internet advertising. Ballard, along with Aerowave's Stephanie Kubiak, has already worked on videos for international artists, including Elisa (Italy) and Sarah Bettens (the United Kingdom). On the animated music video front, Kubiak—with Aaron Haye—helmed P.J. Olsson's "3 Light Years and a Day."

SEETHER GOES SOUTH

Wind-up Records act Seether recently spent time in Oaxaca, Mexico, to shoot a video for "The Gift," the next single from the group's top 10 album, "Karma and Effect." The shoot was directed by music video superstar Meiert Avis (U2, Bruce Springsteen, Jennifer Lopez, Audioslave). Seether is currently co-headlining the Winterfresh SnoCore trek with Shinedown.



PITBULL

HIP TO BE SQUARE

During his recent Commerce Committee hearing on audio and video content, panel head Sen. Ted Stevens, R-Alaska, expressed the joys of listening to legal music with his iPod. Spurred by his comments, the Intellectual Property Action Committee has decided to put all senators on equal footing by giving each their own iPod.

The IPAC Web site urges readers to contribute to the purchase of iPods for each senator—particularly those who work on legislation affecting technology. Sure, Senate rules prohibit members from receiving personal gifts with a retail value above \$49.99. But there is a way around this limit: make a contribution to a senator's campaign committee and report the contribution—in this case, an iPod—to the Federal Election Commission.

No word yet on how many Commerce Committee senators are still in need of the personal gadget.

STEPPING OFF

Industry veteran Ivan Mogull has cut his long-time ties with Sony/ATV Music Publishing. Mogull was a consultant to Sony/ATV for 12 years and worked on a number of important acquisitions, including Bill Lowery's catalog of rock and country hits. Sony/ATV would not comment. Mogull will continue to operate his own companies, including Eleven East, Harvard Music and Artwork Music, out of New York and Florida.

Executive TURNTABLE

EDITED BY SARAH HAN

RECORD COMPANIES: Universal Records in New York names **Jay Wilson** VP of publicity. He was senior director of publicity.

Columbia Records in Nashville names **Cliff Blake** Northeast regional promoter. He held the same position at **903 Music**.

Category 5 Records in Nashville names **Tony Benken** VP of promotion. He was national director of promotion at **Broken Bow Records**.

Capitol Records Nashville names **Dawn Gates** director of new-media marketing. She was director of interactive marketing and development at **Word Label Group**.

PUBLISHING: Warner/Chappell Music in New York names **Nancy Taylor** senior VP, office of the chairman. She was VP/deputy counsel of business and legal affairs at **Arista Records**.

DISTRIBUTION: WEA Corp. in New York promotes **Alyson Shapero** to senior VP of marketing and advertising. She was VP of marketing. In addition, WEA VP of Latin sales and marketing **Elsa Vivero** expands her responsibilities as VP of sales for developing markets and genres.

MEDIA: BET Networks in Washington, D.C., elevates **Debra L. Lee** to chairman/CEO. She was president/CEO.

Univision Network in Miami promotes **Otto Padrón** to senior VP of programming and promotions. He was VP of programming and promotions.

MTV Networks Latin America in Mexico City names **Karlos Martínez** director of music and artist relations. He was marketing director at **Warner Music Mexico**. **MTV Networks** in New York ups **Amy Doyle** to senior VP of music and talent. She was VP of music programming.



RELATED FIELDS: International law firm **Kaye Scholer** names **Stanley Pierre-Louis** co-chairman of the entertainment and media law practice. He is based in New York. Pierre-Louis was senior VP of legal affairs at the **RIAA**.

Wildhorse Saloon in Nashville names **Sarah Wiley** marketing manager. She was marketing director at **Preferred Inc.**

Send submissions to shan@billboard.com.

GOODWORKS

INFLUENTIAL LADIES

Tionne "T-Boz" Watkins of TLC, National Foundation for Youth Music CEO Christina Coker and philanthropist Kathy Chenault will be the 2006 Women of Influence honorees at the fifth annual NBA Wives Luncheon in Houston. Additionally, Pastor Janice Caslin of the New Deliverance Church of Houston will be honored for her efforts helping those displaced by Hurricane Katrina. Hosted by Morris Reid, managing director of strategic communications/marketing firm Westin Rinehart, and his wife, Jaci—along with Essence magazine—the Feb. 18 event will take place at the Houston Club.

EDUCATIONAL EFFORT

Creation—the New York-based group comprising 12- and 13-year-old musicians—has teamed with Nile Rodgers' We Are Family Foundation to raise money to build schools in underdeveloped nations. All proceeds from Creation's CD, "World Without Windows," which includes contributions from Rodgers and Clarence Clemons, go to the WAFF. For more info, log on to creationband.org.

Pitbull Photo: Rodrigo Varela/WireImage.com

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