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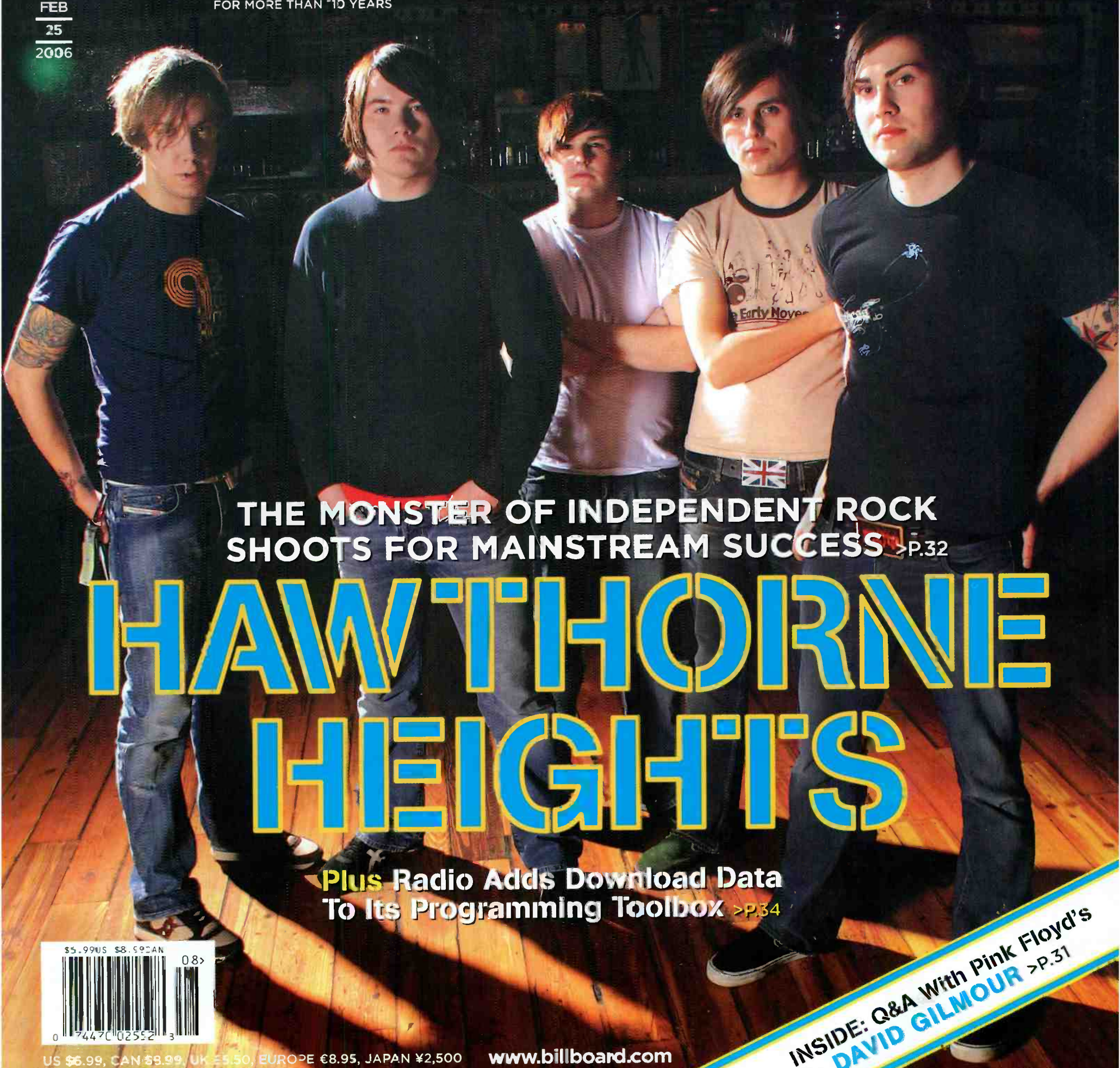


THOROUGHLY MODERN MATISYAHU STRIKES A SPIRITUAL CHORD >P.41

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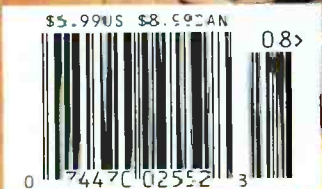
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THE MONSTER OF INDEPENDENT ROCK SHOOTS FOR MAINSTREAM SUCCESS >P.32

HAWTHORNE HEIGHTS

Plus Radio Adds Download Data To Its Programming Toolbox >P.34



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No. 1

ON THE CHARTS

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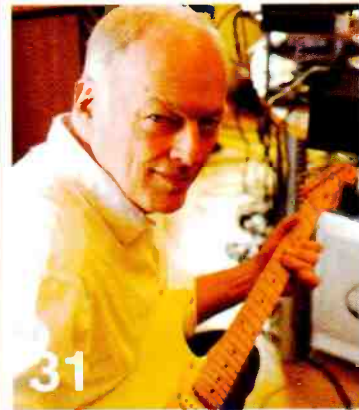
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ABOVE:

Hasidic reggae rocker Matisyahu readies his next album, "Youth."

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Photo: Alison Buck/WireImage.com
Tony Bennett Photo: Dimitrios Kambouris/WireImage.com
Gustavo Santaolalla Photo: Lester Cohen/WireImage.com

COVER:

Hawthorne Heights Photo: Chris George, courtesy of Victory Records
Matisyahu Photo: Jesse Grant/WireImage.com

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U2 (PRS) DOMINATED THE GRAMMYS WITH 5 AWARDS

Album of the Year
 Song of the Year
 Best Rock Performance by a Group or Duo
 Best Rock Album
 Best Rock Song



Best Classical Album
 Best Choral Performance
Leonard Slatkin



Best Reggae Album
 Best Urban/Alternative Performance
Damian Marley

RECORD OF THE YEAR

"Boulevard Of Broken Dreams"
 Green Day
 Rob Cavallo
 Chris Lord-Alge

ALBUM OF THE YEAR

How To Dismantle An Atomic Bomb
 U2 (PRS)
 Flood (PRS)
 Daniel Lanois
 Jacknife Lee (PRS)
 Nellee Hooper (PRS)

SONG OF THE YEAR

"Sometimes You Can't Make
 It On Your Own"
 U2 (PRS)

Best Female Pop Vocal Performance
 Kelly Clarkson

Best Male Pop Vocal Performance
 Stevie Wonder

**Best Pop Performance By
 A Duo Or Group With Vocal**
 Maroon 5

Best Pop Collaboration With Vocals
 Gorillaz

Best Pop Instrumental Performance
 Les Paul

Best Pop Instrumental Album
 Burt Bacharach

Best Pop Vocal Album
 Kelly Clarkson

Best Dance Recording
 The Chemical Brothers (PRS)
 Q-Tip

Best Electronic/Dance Album
 The Chemical Brothers (PRS)

Best Traditional Pop Vocal Album
 Tony Bennett

Best Solo Rock Vocal Performance
 Bruce Springsteen

**Best Rock Performance By
 A Duo Or Group With Vocal**
 U2 (PRS)

Best Metal Performance
 Slipknot

Best Rock Instrumental Performance
 Les Paul & Friends

Best Rock Song
 U2 (PRS)

Best Rock Album
 U2 (PRS)

**Best R&B Performance By
 A Duo Or Group With Vocals**
 Beyoncé
 Stevie Wonder

Best Urban/Alternative Performance
 Damian Marley

Best R&B Song
 Johnta Austin
 Jermaine Dupri
 Manuel Seal

Best Rap/Sung Collaboration
 Jay-Z

Best Rap Song
 Devo Springsteen

**Best Female Country Vocal
 Performance**
 Emmylou Harris

Best Jazz Vocal Album
 Dianne Reeves

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Best Electronic/Dance Album**
The Chemical Brothers (PRS)



**Best Pop Instrumental Performance
Best Rock Instrumental Performance**
Les Paul



**Best Female Pop Vocal Performance
Best Pop Vocal Album**
Kelly Clarkson



**Best Male Pop Vocal Performance
Best R&B Performance
by a Duo or Group**
Stevie Wonder



Best Gospel Song
James Harris III
Terry Lewis
James Q. Wright

Best Rock Gospel Album
Audio Adrenaline

**Best Southern, Country,
or Bluegrass Gospel Album**
Amy Grant

Best Gospel Choir Or Chorus Album
Gladys Knight, choir director; Saints
Unified Voices

Best Latin Pop Album
Laura Pausini (SIAE)

Best Tejano Album
Little Joe Y La Familia

Best Traditional Folk Album
Tim O'Brien

Best Hawaiian Music Album
Daniel Ho

Best Reggae Album
Damian Marley

Best Traditional World Music Album
Ali Farka Touré (BUMDA)
Toumani Diabaté (BUMDA)

Best Musical Album For Children
Dennis Scott

Best Comedy Album
Chris Rock

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

**Best Song Written For Motion For
Motion Picture, Television Or Other
Visual Media**
Glen Ballard
Alan Silvestri

Best Instrumental Arrangement
Gordon Goodwin

**Best Instrumental Arrangement
Accompanying Vocalist(s)**
Gil Goldstein
Heitor Pereira

Best Recording Package
Aimee Mann

Best Surround Sound Album
Mark Knopfler (PRS)

Best Classical Album
Leonard Slatkin

Best Choral Performance
Leonard Slatkin

**Best Small Ensemble Performance
(with or without Conductor)**
Pierre Boulez (GEMA)

Best Short Form Music Video
Missy Elliott
Ciara

Lifetime Achievement Award
The Weavers

Trustees Award
Chris Blackwell (PRS)

MusiCares Person of the Year
James Taylor



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Payola In Congress And (Still) On The Radio

BY THOMAS F. LEE

The U.S. Congress has been quick to respond to the allegations of corruption that have arisen as a result of the expanding Jack Abramoff scandal. Myriad proposals have been introduced to rein in the excessive gifts and lavish travel that Abramoff was able to offer certain members of Congress.

Less than a week passed from the time Abramoff reached a plea agreement to the time both political parties introduced competing versions of reform bills. Lobbying reform will be a preoccupation in the House and the Senate now that Congress is back in session.

I applaud leaders in Congress for acting so quickly to root out alleged corruption in their midst. But I am dismayed to think that if Abramoff was an independent promoter instead of a lobbyist, and his skybox suites, free meals and paid golf trips to exotic locales were bestowed upon radio programmers instead of members of Congress, his behavior would raise hardly an eyebrow in Washington, D.C.

In fact, while it took Congress less than a week to respond to its own system of pay-for-play, we in the music business are still waiting for legislation to curb the new forms of institutionalized payola in radio.

Our legislators have passed up opportunities to enact broad anti-payola legislation presented by Sen. Russ Feingold, D-Wis., in the last two sessions of Congress. Last November, Feingold introduced a retooled bill, S. 2058, which is designed to curb payola by increasing public scrutiny of radio practices and industry accountability for those practices. The time has come to pass that legislation.

Americans have been shocked by the

excesses that can develop when lobbyists are allowed to pay for access to public servants. They rightly insist that lawmakers must not be beholden to well-funded lobbyists but must faithfully serve the interests of the local constituents who elect them. And Congress rightly recognizes that its credibility as a public institution will depend on its ability to ensure that the conduct of members and lobbyists is open to public scrutiny and bounded by accountability.

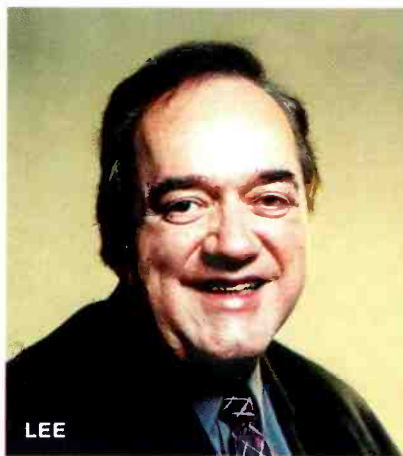
So why is Congress so slow to rehabilitate the public's trust in radio? After all, the airwaves are a public asset, not private property. Since the 1930s, federal law has allowed the broadcast industry to use those public airwaves for commercial purposes without charge. But, in return, federal law requires radio station owners to serve the public interest.

The American Federation of Musicians believes that those public-interest obligations include providing diversity and local content in music programming. And surely all listeners are entitled to hear music chosen because of its merit rather than as a result of an undisclosed business transaction.

In my view, the sad fact is that since the loosening of ownership caps in radio, such elements as diversity, local control and local content have plummeted. Moreover, payola has been reinvented as an institutionalized system of indirect payments that drives up the costs of reaching an audience to levels that are prohibitive for new performers. At the same time, this new system diminishes the variety and quality of songs played on the air—and dissipates public confidence.

Feingold's bill addresses these issues not only by closing the loophole that allows

indirect pay-for-play, but also by increasing public scrutiny and industry transparency by requiring radio stations to keep and reveal records of payments and transactions. The bill would put a stop to the



LEE

harmful practice of pressuring performers to give free concerts in return for airplay. And last but not hardly least, it would build industry accountability by significantly increasing penalties for payola, including authorizing the FCC to consider revoking a station's license.

Congress is moving quickly to change the way the nation's public officials do business. It should also act promptly to change the way business is done over the public airwaves.

In Congress and on the radio, the ability to pay for access amounts to a breach of the public's trust. In both cases, it is time for Congress to repair the breach so that Americans can once again have full faith in their lawmakers and their airwaves.

Thomas F. Lee is president of the American Federation of Musicians.

FEEDBACK

'GRAMMY LATIN GAP' WAS RIGHT ON

I wanted to commend Leila Cobo for her column "Grammys' Latin Gap" (Billboard, Feb. 11). Leila was right on! I was completely disappointed that there were no televised Latin awards at this year's Grammys or Latin artist performers representative of the true music demographics. Thank you for the article. I hope you will continue to inspire change in the industry.

Maritza Baca
Promotional Management Group
Chicago

I enjoyed and appreciated Leila Cobo's column on Latinos and the "mainstream" Grammys. I have had many conversations with people during the past few years about this subject, and you really captured it in your piece. Thanks for making such a compelling case, and hopefully it will inspire all of us who care about this issue to become further engaged in the process.

Elsa Vivero
VP of sales, developing markets and genres
WEA Corp.
New York

Leila Cobo hit on some of the most important issues that Latino artists, musicians, producers and record labels face every day. I believe that these issues stem from lack of knowledge by some of our Latin independent label presidents and their staff. I myself am unaware of the process for submitting material for consideration of a Grammy nomination. In this business we all need one another to progress.

Elliot Maysonet
S.O.S./Sabrosura Records
New York

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: Lella Cobo (Miami/Latin America) 305-361-5279; Melinda Newman (L.A.) 323-525-2287; Phyllis Stark (Nashville) 615-321-4284
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STAFF WRITERS: Jill Kipnis (Touring/Home Video) 323-525-2293; Todd Martens (Indies) 323-525-2292
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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 (N.Y.) 646-654-4605
CONTRIBUTORS: Jim Bessman, Fred Bronson, Ramiro Burr, Paul Heine, Kerri Mason, Catherine Applefeld Olson, Dan Ouellette, Deborah Evans Price, Tony Sanders, Christa Titus, Steve Traiman, Anastasia 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 Eizezer (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.)
CHART MANAGERS: Bob Allen (Boxscore, Nashville); Keith Caulfield (Pop Catalog, Soundtracks, Compilations, L.A.); Anthony Colombo (Mainstream Rock, Modern Rock, Spotlight Recaps); Ricardo Companioni (Dance, Latin, Classical); Mary DeCroce (Kid Audio, Blues, Nashville); Raphael George (R&B/Hip-Hop); Wade Jessen (Bluesgrass, Country, Christian, Gospel, Nashville); Geoff Mayfield (The Billboard 200, Heatseekers, L.A.); Patrick McGowan (Adult Contemporary, Adult Top 40, Video, L.A.); Gordon Murray (Billboard Research, Electronic, Jazz, New Age, World Music, Reggae); Silvio Pietrolungo (The Billboard Hot 100, Pop 100, Hot Digital Songs); Paul Pomret (Hits of the World, London)
CHART PRODUCTION MANAGER: Michael Cusson
ASSOCIATE CHART PRODUCTION MANAGER: Alex Vitoulis
ARCHIVE RESEARCH: 646-654-4633

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

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HUMAN RESOURCES DIRECTOR: BILL FINTON
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BILLING: Liza Perez CREDIT: Shawn Norton

BILLBOARD OFFICES

NEW YORK: 770 Broadway, New York, N.Y. 10003
Phone: 646-654-4400
Edit. Fax: 646-654-4681
Adv. Fax: 646-654-4799
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. NW, Suite 215, Wash., D.C. 20006
Phone: 202-833-8592
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

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LOOKING FORWARD TO 2006!





Big Brits
Kaiser Chiefs
dominate BRIT Awards



Retail Bubl 
Grammys, V-Day boost
sales, but not much



New Orleans
Urban stars return to
altered home



Mobile Tix
A lot of promise,
and a lot to resolve



McGraw & Hill
Another tour, with
plenty of sellouts

12

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**>>>MTV INT'L
CHIEF HANSEN
RESIGNS**

In a surprise move, MTV Networks International revealed Feb. 16 that London-based president of creative/editor-in-chief Brent Hansen is exiting. MTV Networks vice chairman Bill Roedy will assume Hansen's management duties on an interim basis. It is not yet confirmed whether a direct replacement will be sought for Hansen's post.

**>>>RIAA SAYS
NO TO CD
RIPPING?**

The RIAA and other copyright industry associations submitted a filing with the U.S. Copyright Office Feb. 2 arguing that format-shifting (e.g., ripping CDs into iTunes) does not count as non-infringing use under copyright law. "Nor does the fact that permission to make a copy in particular circumstances is often or even routinely granted, necessarily establish that the copying is a fair use when the copyright owner withholds that authorization," the filing read. The Electronic Frontier Foundation's Fred von Lohmann flagged the issue in a Feb. 15 posting on the EFF Web site. " 'Perfectly lawful' means 'awful until we change our mind,' " von Lohmann wrote. The RIAA could not be reached for comment.

**>>>WARNER'S Q1
SLIPS OVERALL**

Warner Music Group reported its fiscal first quarter on Valentine's Day, pitching Wall Street and the press on a digital sales love story. The press bit, generating media attention linking WMG's improved bottom line to increased sales of higher-margin ringtones and downloads. But Wall Street raised concerns

continued on >>p12

UpFront

FEBRUARY 25, 2006

LEGAL BY SUSAN BUTLER

Mario Sues To Void 'Oppressive' Production Deal

Multiplatinum recording artist Mario is claiming that the man who sheltered him as a teenager when his mother was a drug addict has diverted "virtually every meaningful benefit generated from his recording career."

Mario Barrett sued Troy Patterson and his Third Street Music Group Feb. 16 in the U.S. District Court in New York. The Grammy Award-nominated artist, 19, says in the complaint that under a contract he signed with Third Street as a minor, he has only received about \$50,000 from the sale of more than 3 million records, which have generated about \$20 million for J Records.

Meanwhile, the suit says Patterson—or his company—pocketed hundreds of thousands of dollars from its deal with J Records. The deal promises to provide J with

Mario's recording services for seven albums.

Mario wants his contract with Third Street voided and all money Patterson and Third Street received under the "oppressive" deal turned over to him, plus damages for fraud and breach of fiduciary duties. J Records is not named in the suit.

"Mario values his relationship with [J Records head] Clive Davis and J Records," says Kenny Meiselas, a partner with Grubman, Indursky and Shire in New York. Mario retained the high-profile lawyer—who also represents Sean "Diddy" Combs, Mary J. Blige and other superstars—about six months ago to handle his legal business affairs. "Mario's issues are solely with Troy Patterson and Patterson's production company."

According to the complaint, Pat-

erson first saw the 11-year-old Mario perform in 1997 at a Baltimore talent contest. He approached Mario and his mother after the show and befriended them. With Mario's father absent and his mother frequently gone for weeks or months at a time, Mario often lived with his maternal grandmother. Patterson allegedly "insinuated" himself into their lives for commercial gain.

Around 1998, his grandmother became ill, passing away the following year. Patterson began acting as Mario's personal manager. In 2000, Mario's mother suggested he visit Patterson in New Jersey, where he ultimately stayed for months, the suit says.

At Patterson's suggestion, Mario, then 13, and his mother—"visibly under the influence of drugs"—signed a recording and publish- **continued on >>p12**

BUSINESS BY BRIAN GARRITY

IDJ Reins In Digital Singles

Label Limiting Online Tracks To Protect Album Sales

Labels regularly sell hit singles through digital retailers before the albums that generated them reach stores. But industry concerns are growing that the practice, which was designed to combat peer-to-peer cannibalization, is eating into CD sales.

Now one major label, Universal Music Group's Island Def Jam, is shying away from early online releases of radio tracks to protect its album business.

IDJ is yet to make "So Sick," the lead single from R&B artist Ne-Yo's forthcoming album, "In My Own Words," available to iTunes and other digital outlets. Reportedly the company will not release the track in digital form until after the album arrives Feb. 28.

The song, which has been at radio for more than 13 weeks, is No. 3 on this issue's Hot 100 Airplay chart with 151.9 million listener impressions.

IDJ also has not released a digital single of Ri-

hanna's "SOS (Rescue Me)," which has been at radio for three weeks. Her new album, "A Girl Like Me," will drop April 11.

The label successfully pursued a similar strategy late last year with the digital single for Mariah Carey's "Don't Forget About Us." The song, a bonus track included on the rerelease of "The Emancipation of Mimi," was not released digitally until Dec. 13, almost a month after the album's Nov. 15 street date.

The song was No. 1 on the Hot 100 Airplay chart with 143.2 million impressions when the digital track was released.

The move comes as music companies are exploring a variety of options to maximize **continued on >>p12**



MARIO claims he has received only \$50,000 from \$20 million in record sales.
Photo: Ray Tamarra

MARIO (cont.)

from >>p11

ing agreement with Third Street in May 2000. Their lawyer, with "virtually no experience in the music industry," was selected and paid by Patterson, the complaint alleges. Seven months later Third Street finalized its deal with J Records.

Third Street then modified its deal with Mario, who was represented by the same counsel as previously selected by Patterson, the suit says.

Mario claims he was misled into believing that under this new deal, he was entering a J Records pact with Patterson acting only as his manager. To the contrary, the suit says, Patterson—or his company—acted as personal manager, business manager, record company and publisher with rights to ultimately "retain more than 90% of the substantial amounts they receive from J Records."

Under a law that several states have for minors' entertainment contracts, Third Street then petitioned a Baltimore court to approve the terms of its contract with Mario so that he could not void it by claiming he was a minor. In 2002, the court approved the contract and appointed Mario's mother as legal guardian.

Shortly after Mario's first album release in July 2002, his mother was arrested and sent to a detention center for about two months. At that time Patterson and Mario's

aunt successfully petitioned the court to make them Mario's guardians, the complaint alleges.

In 2004, Mario began questioning Patterson's motives, the suit says. In November 2004 after an awards show, Patterson allegedly grabbed Mario by the throat and threatened him. Since then, Mario has seen little of Patterson.

"Mario is both committed to, and passionate about, bringing this matter to its just resolution," says John Rosenberg, head of the entertainment litigation group at Sullivan & Worcester in New York.

Patterson declined comment. Davis was unavailable for comment.

Mario's current manager J Erving of the Coalition says, "I've seen a lot of situations when artists have been greedy, disgruntled or not loyal to their production companies." But, he says, that is not the case here. "Mario just wants to be treated fairly."

Erving adds that Mario has been meeting with producers and is anxious to begin recording another album.

"He's transitioning from young man to grown-ass man, so he's anxious to let people know where he's at in his life."

Mario is working on a Paramount Pictures film, "Freedom Writers," starring Hilary Swank. He has a co-starring role in the Disney film tentatively titled "Music High." ♦♦♦

IDJ (cont.)

from >>p11

the digital and physical revenue they generate from new releases.

Some labels are stressing ringtone offers prior to street date in combination with downloadable tracks. So So Def/Virgin Records' Dem Franchize Boyz collectively sold more than 1 million master ringtones of four tracks from the album "On Top of Our Game" a week prior to its Feb. 7 release date.

Other companies, particularly indie labels, are taking a more extreme approach: holding back music from iTunes and other digital distributors entirely. ♦♦♦

"If Only You Were Lonely," the anticipated album from Victory Records' buzz band Hawthorne Heights, will not be available via iTunes or other digital retailers before or after its Feb. 28 street date, Victory CEO Tony Brummel says.

In fact, the label is yet to make any of its content available to digital distributors.

Brummel says: "I absolutely believe that allowing people to cherry-pick the tracks they want from each album cannibalizes full-length album sales and is ultimately detrimental to the artists who created the music." ♦♦♦

BRIT Awards Fete Home-Grown Newcomers

Kaiser Chiefs, KT Tunstall, Arctic Monkeys Among Winners

LONDON—They predicted a riot, and that is what they got. With three trophies, alternative rock outfit Kaiser Chiefs were declared kings of the 2006 BRIT Awards during a ceremony that executives consider a triumph for new British talent.

Of the 17 awards given at the Feb. 15 gala at Earls Court in London, six prominent categories went to debut artists. Newcomers accounted for 10

Recently published statistics highlight the strength of local repertoire in the U.K. recorded-music market. Home-grown artists accounted for a record 62.4 million album sales in the United Kingdom last year, according to data collated by the Official U.K. Charts Co. and reported by BPI.

Local recordings generated 49.4% of all albums sold in the British market, up seven per-

centage points from the previous year, the best result since 1998. Repertoire from the United States accounted for 37.7% of the market last year.

Britain's market-leading music retailer HMV is anticipating a bumper post-BRITs sales effect. "We predict that this year's BRITs will see the biggest percentage increases in sales ever," HMV spokesman Genaro Castaldo says.

Singer/songwriter Blunt won a brace of trophies. He took honors for pop act and British male solo artist. Scottish performer Tunstall and rockers Arctic Monkeys won the British female solo artist and British breakthrough act categories, respectively.

Arctic Monkeys' win came on the back of phenomenal buzz and subsequent sales success of their breakthrough "I Bet You Look Good on the Dancefloor" (Domino), which debuted at No. 1 on the OCC's singles chart in October 2005. The Sheffield, England, band's follow-up chart-

KAISER CHIEFS picked up three trophies at the BRIT Awards.



awards at last year's BRIT show.

Kaiser Chiefs' hat-trick caps a remarkable year for the outfit, which hails from Leeds, England. The Chiefs' debut album, "Employment," was the fourth-best-selling British album in the United Kingdom last year and has notched 1.65 million shipments at home.

"The BRITs press coverage has been incredible," says Martin Toher, co-owner of B-Unique, the London-based label home of Kaiser Chiefs. "The wins should definitely bed that album in the top 10 for the next few weeks." Toher has tentative plans to release a follow-up in first-quarter 2007.

Newcomers KT Tunstall, James Blunt and Arctic Monkeys were also among the award winners. "I think it's a little early to say it signals the rejuvenation of British music, but there's definitely cause for some optimism," says Jeff Smith, Napster's London-based international programming director.

the band's "Speed of Sound" won the single award.

Perennial favorite Robbie Williams failed to extend his leading run of 15 BRIT Awards. He lost in the British male solo artist category—his only nomination—to Blunt.

In a first, visitors to the awards' official Web site, brits.co.uk, can download songs and clips of nominated artists and previous winners. Powered by digital music services firm 7 Digital, the site also offers a compilation bundle featuring tracks from the official BRIT Awards CD released Feb. 13 by Sony BMG. All proceeds from the show and the Web site will be donated to the BRIT Trust charity.

"People are saying we are in another Britpop era," Napster's Smith says. "I don't see it again, because Britpop—with the exception of Blur and Oasis—was relatively niche. All these new bands today seem to be coming out and into the mainstream." ♦♦♦

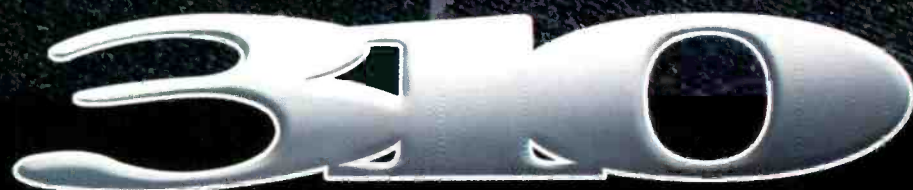
>>>XM CRISIS?

A crisis is coming to XM, according to exiting board member Pierce J. Roberts Jr., who resigned Feb. 16. Roberts sent the board a letter detailing his concerns: "XM will inevitably serve its shareholders poorly without major changes now." According to XM Radio chairman Gary Parsons, Roberts told the board that XM was "spending too heavily, and slowing down that spending would [generate] a faster cash-flow pop." Parsons said, "We clearly understand that the company can turn [cash flow] positive as soon as we pull back on the spending" and that "this is a balancing act that we take very seriously."

>>>ACTS MASTER RINGTONE MARKET

Dem Franchize Boyz sold more than 1 million master ringtones of four different tracks from their album "On Top of Our Game" before it was released Feb. 7, according to Virgin Records. Jive Records meanwhile announced T-Pain sold 1.5 million master ringtones between his hits "I'm Sprung" and "I'm in Luv (Wit a Stripper)," pointing to surging sales for master ringtones.

continued on >>p14



FOOTWEAR COLLECTION

RETAIL BY ED CHRISTMAN and TODD MARTENS

Grammy, Valentine's Sales Love Is Selective

The one-two punch of the Grammy Awards telecast and Valentine's Day have built retailers' expectation for a good mid-February week. Those expectations shrunk a bit this year—by 7.4%, to be precise.

Album sales were down nearly 1 million units for the week ending Feb. 12, according to Nielsen SoundScan. For that week, sales reached almost 12.1 million units, versus 13 million units for the corresponding week last year.

Merchants were nevertheless grateful for bumps to certain titles. Albums from Michael Bublé and Chris Botti seemed to fare well as tokens of affection, with sales jumps of more than 40% and hefty Billboard 200 chart leaps.

On the Grammys front, beneficiaries included John Legend, whose album "Get Lifted" jumped to nearly 52,000 units from about 6,000 units the prior week, moving 187-18 on The Billboard 200. Jerry Kamiler, music divisional merchandise manager for Trans World Entertainment in Albany, N.Y., says he knew the album would enjoy a sales lift because once customers hear it, they can tell it is "quality" music.

"We definitely paid attention to the winners," says Thuy Ngo, VP of purchasing and marketing at Super D, a one-stop in Irvine, Calif. "We were well

stocked ahead of time in anticipation of the show, but we particularly tracked the breakouts like U2 and John Legend." Both of those acts doubled sales for Grammy week versus the prior week, Ngo reports.

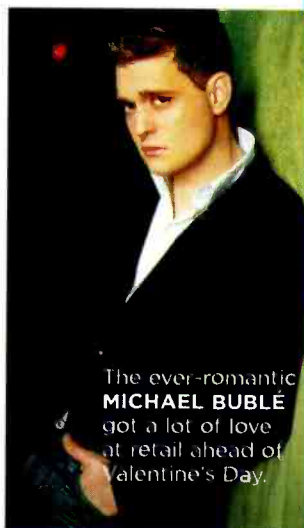
U2's "How to Dismantle an Atomic Bomb" re-entered The Billboard 200 at No. 49 following its best-album win. Other strong movers on the chart included Mariah Carey's "The Emancipation of Mimi" (which jumped 14-7), Kelly Clarkson's "Breakaway" (24-8) and Kanye West's "Late Registration" (50-30).

In Newton, Mass., Newbury Comics buyer Carl Mello reports that Mary J. Blige came out of the box the strongest of all the artists who performed. According to Nielsen SoundScan, her "The Breakthrough" album jumped to 152,000 sales from the prior week total of about 123,000.

Francie Kirk, product manager at Tower Records in Portland, Ore., says, "The Sly & the Family Stone... and the U2 album were really the only ones that had an impact for us. U2 picked up largely because we have the new one on sale for \$9.99."

Kirk says that people gravitated toward Sony's new "Different Strokes by Different Folks" covers album rather than Sly Stone's catalog. The set fea-

tures acts that performed during the Family Stone tribute at the Grammys, including Will.i.am and Maroon 5.



The ever-romantic MICHAEL BUBLÉ got a lot of love at retail ahead of Valentine's Day.

Several merchants noted that low Grammy ratings probably did not help. As has been widely reported, this year's Grammys were whipped in the ratings by "American Idol." In the key 18-49 demographic, "Idol" trumped the Grammys by more than 10 million viewers, 28.3 million to 17.6 million.

"What a sad and terrible commentary that is on the state of things in our business," Kamiler says. "Maybe they should consider moving the Grammys to another night." ...

GLOBAL BY EMMANUEL LEGRAND and BRIAN GARRITY

WMI Shifts Exec Power To NYC

Albertini Out; TV Veteran Vien In

Warner Music Group is shaking up its international division.

Paul-René Albertini is out as chairman/CEO of Warner Music International. And after 20 years in London, the business unit is moving its base to New York, where it will be run by new topper Patrick Vien.

Vien joins from NBC Universal's Global Networks Division, where he was responsible for 11 TV channels around the world. He takes the title of WMI chairman/CEO and reports directly to WMG chairman/CEO Edgar Bronfman Jr.

Warner Music did not officially explain the reason for the change in leadership. However, a company insider said the move represents a strategic shift in WMG's definition of the international CEO role.

Albertini, who became chairman/CEO of WMI in September 2002 after serving as president of Warner Music Europe since December 2000, made his name as an A&R executive. With Vien, the WMG source says, the executive focus shifts to strategy and operations.

"You don't need someone on top of [regional A&R executives] that has the same skill set," the source says.

Vien will be expected to take a broader view of music as content for a variety of audio and video platforms, and to work in conjunction with the WMG digital team to find distribution and market-

ing partners.

Albertini was not available for comment.

The change comes as a number of WMI territories are posting strong results. In Europe, according to 2005 statistics compiled by Billboard, WMG's album-chart share grew 4.5 points to 18.8%.

WMI, previously known as WEA International, has had its main offices in London since 1985. But Bronfman wants his senior executives housed under one roof, a WMG source says, in order to drive greater collaboration.

One former WMI executive suggests that WMI COO Gero Caccia and executive VP of marketing John Reid could oversee a trimmed London office staff, with most functions shifted to New York.

In trading Albertini for Vien, WMG also saves on salary. Vien's three-year contract runs through Feb. 28, 2009, with an annual salary of \$750,000 and an annual cash bonus with a target of \$750,000. He also received a starting bonus of \$150,000 and company stock options. Albertini's contract was scheduled to expire Dec. 31, 2008. In 2005, he received a \$1.5 million salary, plus \$2.75 million in bonuses and nearly \$4 million in other compensation. He is entitled to a \$7 million payoff for early termination, according to a company filing with the SEC. ...

>>>DENMARK TO ISPs: CUT PIRATES' CONNECTIONS

The Danish Supreme Court upheld a decision demanding that Internet service providers terminate Internet connections to customers who illegally download copyrighted material. The court's decision, confirmed Feb. 10, is based on European copyright laws and is expected to have implications across the other European Union member countries.

>>>VITAL:PIAS, UNION SQUARE FORGE DEAL

Digital music services firm Vital:PIAS Digital has struck an agreement to distribute content from catalog specialist Union Square Music. USM represents such labels as Stiff, Savoy Jazz, Denon Classics and Egrem, with recordings by Miles Davis, Stan Getz, Ibrahim Ferrer and Compay Segundo. VPD delivers to more than 150 digital service partners including iTunes, Napster and OD2.

>>>GREEKS TRASH BIG HAUL OF COUNTERFEIT CDS

Greek authorities and the local IFPI affiliate last week destroyed four tons of pirated CDs in Athens. The discs had been seized in more than 2,600 raids carried out during the past year in the Greek capital. According to the Greek IFPI affiliate, the sale of illicit music CDs is costing the Greek government 150 million euros (\$178 million) in annual losses.

>>>GORILLAZ GAMES COMING

Animated act Gorillaz are working with RealNetworks to develop their own series of mobile videogames, called the Gorillaz Entertainment System. RealNetworks is working on developing four games based on each of the band's members. The games are expected to be available for downloading in April.

Compiled by Chris M. Walsh. Reporting by Lars Brandle, Antony Bruno, Charles Ferro, Brian Garrity, Maria Paravantes, Tony Sanders and Chris M. Walsh.

Olga Tañón Photo: Michael Caulfield/WireImage.com

Latin Awards Think Young

Daddy Yankee, RBD Lead Finalists For Billboard Honors

MIAMI BEACH—Reggaeton star Daddy Yankee and Mexican pop phenomenon RBD—both part of the youth movement that dominated Billboard's Latin charts last year—are the leading finalists for the 2006 Billboard Latin Music Awards.

The awards extravaganza will air live April 27 on the Telemundo network at the close of the annual Latin Music Conference, which will kick off April 24 here.

Daddy Yankee is a finalist in 10 categories, including hot Latin songs artist, top Latin albums artist and songwriter of the year.

Yankee's album "Barrio Fino En Directo" (El Cartel/Inter-

scope) is up for reggaeton album of the year. This week, it remains at No. 1 on Billboard's Top Latin Albums chart; his 2004 release "Barrio Fino" is in the top 20 of the same chart.

Pop group RBD, which burst into mainstream consciousness last year along with the soap opera "Rebelde," is a contender in nine categories, including top Latin albums artist.

Most impressively, all three RBD albums released in 2005 on EMI/Televisa are finalists in the duo or group category of the Latin pop albums field.

Pop artist Shakira is in the running in eight categories with her single "La Tortura" and album "Fijación Oral, Vol. 1"

(Epic/Sony BMG Norte), and Machete act Wisin & Yandel is a finalist in seven categories.

Colombian rocker Juanes and Puerto Rican merengue/pop star Olga Tañón are finalists in five categories. Pop acts La 5a Estación and Reyli, along with contemporary bachata group Aventura, are each up for awards in four categories.

The list of finalists for the 2006 awards confirms audience interest in Latin pop at a time when many have bemoaned the decline of Latin pop stations.

The Billboard Latin Music Awards honor the most popular albums, songs and performers in Latin music, as determined by the actual sales and radio air-

play data that informs Billboard's weekly charts during a one-year period ending with the Feb. 4 issue.

Artists are honored in 51 categories representing pop, tropical, regional Mexican, reggaeton and hip-hop. The top labels, tours and publishing companies also are honored. This year's list of finalists incorporates new awards recognizing the reggaeton song and the Latin ringtone of the year.

For a full list of finalists, log on to billboard.com. For information on the Billboard Latin Music Conference & Awards, go to billboardevents.com. ...



OLGA TAÑÓN is a finalist in five categories for the 2006 Billboard Latin Music Awards.

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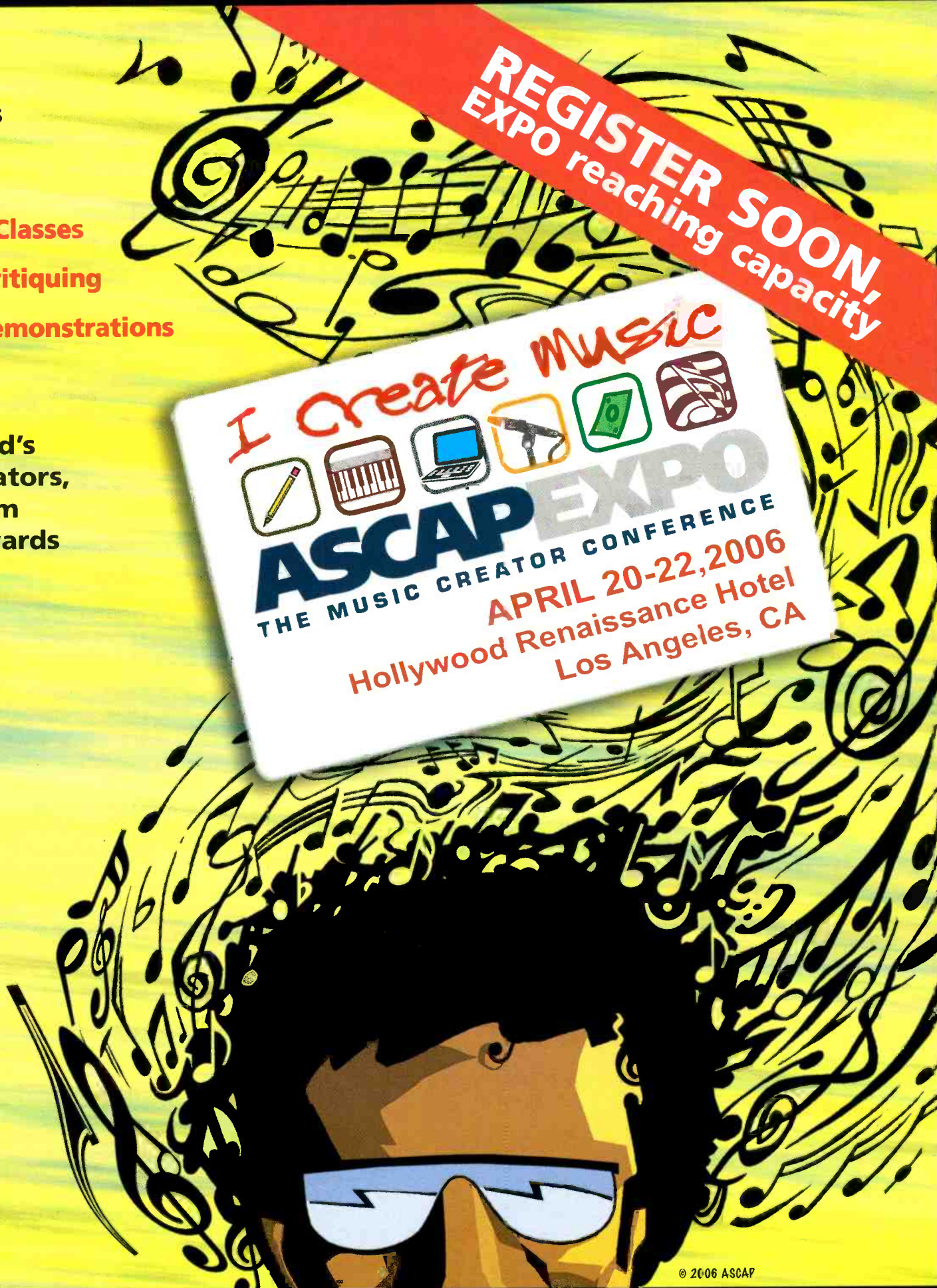
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Urban Stars Return To A Changed New Orleans

Juvenile and his crew were the first artists to shoot a video (for new single “Get Ya Hustle On”) and a DVD documentary in the hard-hit lower Ninth Ward of New Orleans. The week before Christmas, it was the first time Juvenile had returned to his hometown since leaving before Hurricane Katrina touched down Aug. 29.

The rapper is not alone in returning—or wanting to, at least. Other stars, including members of the Cash Money Crew and local favorite B.G., have plans to come back. But the city is very different from the one they left behind.

Mayor Ray Nagin’s infamous Martin Luther King Jr. Day “Chocolate City” comment—meant to encourage African-Americans to return to New Orleans—was perceived by some as divisive. But it was grounded in some dire concerns.

Before Katrina hit, the city’s population was about 68% black. A recent study by a Brown University sociologist determined that up to 80% of the black population might not return if they cannot move back to their old neighborhoods; Katrina-damaged areas had been 75% black, compared to 46% in undamaged areas of New Orleans.

Juvenile says the harsh reality of what he saw was worth the return.

“We gave the residents a chance to show their side of the story,” says the rapper, who lost his home to Katrina. “The Ninth Ward still isn’t functional. It looks like someone dropped a bomb, and it’s the end of the world.”

Clear Channel/New Orleans director of urban

programming A.J. Appleberry applauds Juvenile for not sugarcoating the Big Easy reality. “More of what was shown in his video needs to be seen by the rest of the world because it’s a slow trickle back. This is not a situation where we’ll be at our pre-Katrina population or the number of shows that used to come to town anytime soon.”

Appleberry notes that most of the clubs frequented by the city’s African-American community—primarily located in New Orleans East—remain shuttered. Likewise, the city’s most well-known urban-oriented music store, Odyssey Records, remains closed.

The broader music business—touring and retail—seems to be rebounding. But it may be that much of that regrowth is due to the swarms of workers brought in to rebuild the city and curious visitors.

The New Orleans Jazz & Heritage Festival will help gauge the city’s ability to sustain its reputation as a top festival spot.

Jazz Fest, April 28-May 7, is one of the city’s premier events, embraced by locals and tourists. Sponsors include American Express, whose program to promote New Orleans’ native musicians—American Express Spotlights New Orleans’ Own—will present Irma Thomas, the Rebirth Brass Band and others on the festival’s two main stages.

As the city tunes up for its 150th annual Mardi Gras (Feb. 18-28), music can be heard in French Quarter clubs, and larger venues are buying talent. Big Easy mainstay Tipitina’s, which reopened Halloween weekend, has been booking acts

steadily since jam band Galactic played the 1,000-capacity room on New Year’s Eve.

“We’re doing great,” says Stacy Fortenberry, marketing director for Tipitina’s. “We’ve had Galactic a few times and a lot of local stuff that’s all done really well.” Audiences for these shows include local residents, college students and people in town assisting in recovery efforts, Fortenberry says.

This new flow of consumers seems to be boosting retail, too. Many stores remain shuttered including several Wal-Marts and a Virgin Megastore. But French Quarter store Louisiana Music Factory—specializing in New Orleans-based music—reopened Halloween, and sales are almost back to pre-Katrina levels. “Although not many locals are back in New Orleans, there are a lot of workers here fixing things up, so we are doing well,” employee Freeman York says.

Where urban music is sold, it appears to be doing well. “I can’t keep rap and R&B in stock,” Denise Russell says. She operates Jim Russell’s Rare Records—which carries new music in all genres as well as a million vinyl albums—with her husband and storeowner, Jim. Closed for two months, the outlet reopened Nov. 1.

Because the Russells are trying to return store inventory to pre-Katrina levels, they cannot pay themselves or afford to put together a big order, but still manage to frequently replenish product.

Incredibly, despite a depleted population, Nielsen SoundScan reports that sales are now higher in New Orleans than they were before Ka-

trina hit. Year to date, through the week ending Feb. 12, 489,000 albums have sold in the city, compared with 347,000 during the same time period last year. R&B and rap are both selling about 30% more than they had at this time last year, and gospel sales have nearly doubled. (Nielsen SoundScan executives declined to comment.)

A DEDICATED SCENE

Juvenile is keeping New Orleans close to his heart as he promotes his March 7 UTP/Atlantic album “Reality Check.” He has performed shows at Tulane University and New Orleans nightclub the Venue. Two days after his album’s release, he will play in town at the House of Blues, donating a portion of the proceeds—as he says he does for all shows—to Katrina victims.

Cash Money co-founders Ronald “Slim” Williams and Bryan “Baby” Williams have temporarily moved to Miami, after losing their homes and studio. But the brothers vow to return even as they move forward on upcoming projects by Keke Wyatt, Teena Marie and new act Currency. Cash Money labelmate and fellow New Orleans native Lil Wayne, who also lost his home, still resides in the top 10 on the Top R&B/Hip-Hop Albums chart with “Tha Carter II.”

Ronald and his brother plan to shoot videos in New Orleans and book their artists at local venues. “It will take a while before we can get everything together to come back,” Ronald says. “But we aren’t going anywhere.”

To boost the revitalization spirit, Appleberry’s stations—adult R&B WYLD-FM and R&B/hip-hop WQUE—launched the Bring ‘Em Back concert series.

Kicking off Jan. 15 at local venue Howling Wolf, the first concert featured Donell Jones, Tyra and local artist Marvelous Miles. With less than a week to advertise and a nominal \$20 ticket price, more than 1,000 patrons jammed the venue. The series’ net proceeds will benefit Habitat for Humanity.

Plans are under way for a second concert on the eve of Mardi Gras. Appleberry says while some label reps have been helpful, others have not. “We’ve supported a lot of artists,” he says. “We’re not asking them to do something for us but for the community. I’m more than sure there are artists willing to come if we could talk directly to them.”

Appleberry remains upbeat about the city’s chances for revitalization. “The true spirit of New Orleans is to get up and keep kicking,” he says.

New Orleans rapper Young A echoes the sentiment. “I was at B.G.’s January show, and the mood was, ‘We’re glad to be back home.’”

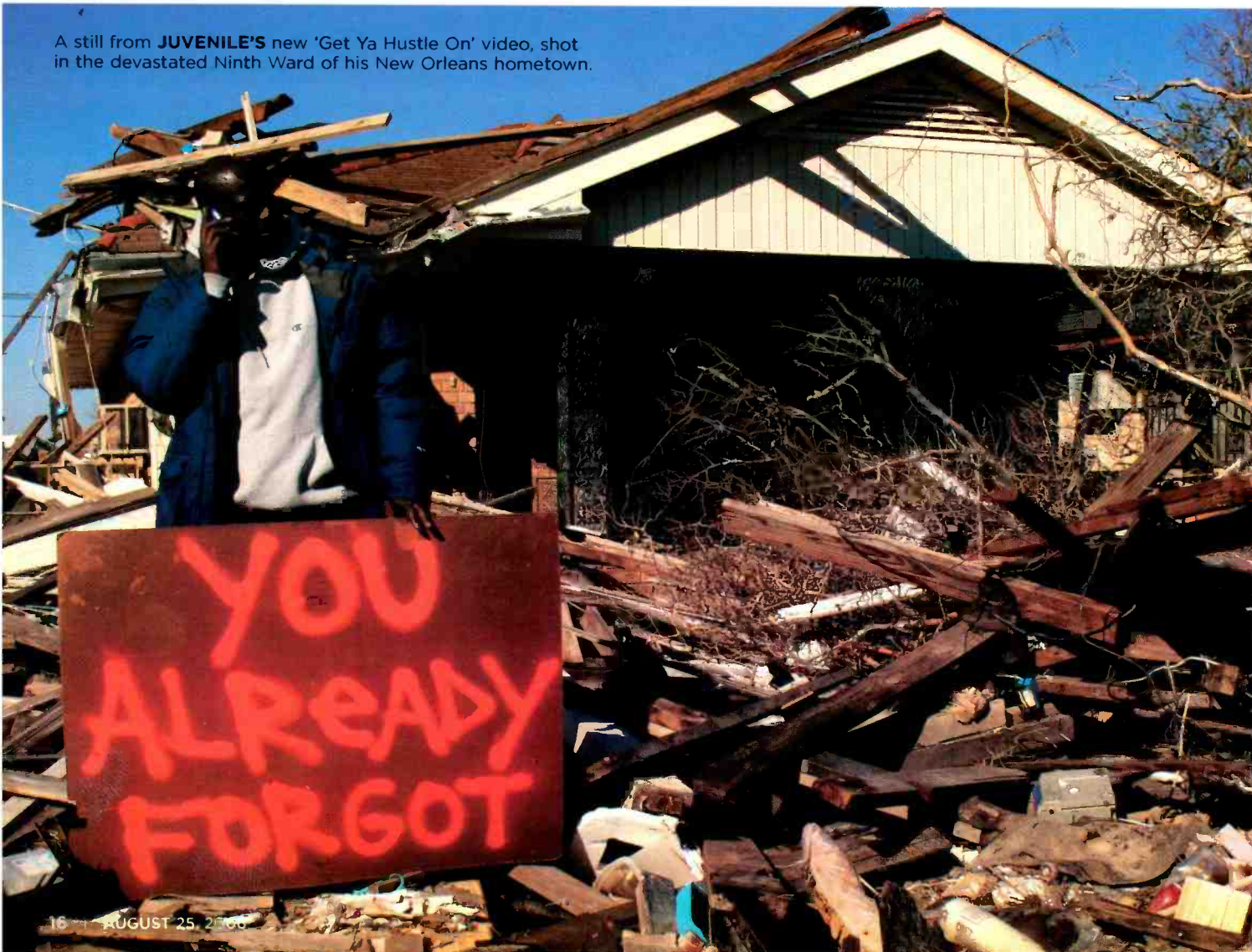
In January, B.G. was finally able to fulfill his House of Blues date originally scheduled on the day Katrina hit.

“It’s heartbreaking,” says the former Hot Boy\$ member, who now divides his time between New Orleans and Detroit. “But as long as I’ve got breath in my body, I will do all I can to encourage people to come back. I love this motherfucker. New Orleans is what made me.”

Additional reporting by Keith Caulfield in Los Angeles, Ed Christman in New York and Ray Waddell in Nashville.

Photo: David Rodriguez

A still from JUVENILE’S new ‘Get Ya Hustle On’ video, shot in the devastated Ninth Ward of his New Orleans hometown.



Laura Pausini

"BEST LATIN POP ALBUM" GRAMMY AWARD WINNER



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Wireless Cos. Spend Big To Push Music Services

The Super Bowl and the Grammy Awards telecasts saw Sprint and Verizon Wireless hit their marketing stride with high-profile TV spots promoting their new mobile music download services. These efforts mark a dramatic escalation of the wireless industry's battle to establish itself as a digital music provider. And the music industry has gained a powerful new ally with deep advertising pockets, and the willingness to spend on artists promotions.

Wireless operators place in the top 20 list of the biggest advertising spenders each year. According to Nielsen Monitor-Plus, the telecom and wireless sector spent \$2.1 billion on advertising through the third quarter of last year alone, placing seventh among the top 10 media buyers.

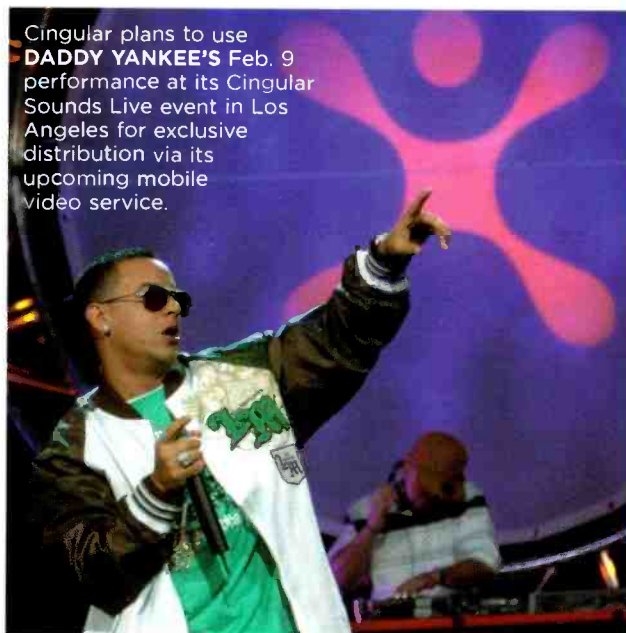
While the majority of this spending has focused on their traditional business—selling voice plans—operators are making multimedia services a greater priority. Rarely has an operator spent so heavily on a specific service. The 30-second Super Bowl ad for Sprint's music service alone cost \$2.5 million.

"It's the first time they've invested significant sums in promoting a particular application to the mass market," says Mark Lowenstein, managing director of wireless analyst firm Mobile Ecosystem. "You would never see ads in the Super Bowl or prime time TV for ringtones specifically."

But wireless operators have a lot riding on their full-song download services. They have invested billions in new high-speed broadband wireless networks and look to digital entertainment to provide the new revenue needed to justify this spending.

Carriers are competing not only with each other, but with existing Internet-based music services like Apple's iTunes Music Store. Sprint announced Feb. 15 that it has sold 1 million tracks since the Sprint Music Store went live less than three months ago. Apple sold that many tracks in one week after opening its store.

To accelerate the growth of their music services, wireless



Cingular plans to use **DADDY YANKEE'S** Feb. 9 performance at its Cingular Sounds Live event in Los Angeles for exclusive distribution via its upcoming mobile video service.

operators are eagerly seeking exclusive access to new music and artists as a means of drawing attention and differentiating themselves.

"The brand equity that an artist can bring to certain promotions attracts customers," says Sprint's Nancy Beaton, GM of wireless music and personalization.

Verizon's latest ads feature the Fugees. Sprint recently leaned heavily on the Notorious B.I.G. Even Cingular, which does not yet offer any full-song download services, launched its Cingular Sounds Live series with Daddy Yankee and the Pussycat Dolls—filming their performances during a private Los Angeles event for exclusive distribution via an upcoming mobile video service expected later this spring.

In most cases, these exclusives are barter agreements where the carrier commits to marketing support in return for access to the content. This includes featuring the act in TV and other ads, in-store displays, text-messaging campaigns and other activities.

In rarer cases, the carrier will actually pay cash. Some established artists with large music libraries not yet available via wireless services are demanding millions for the exclusive rights to their catalog.

"We try to seek out the best marketing payback for the artist and the label based on the content and the assets that we're handing over," WEA sen-

ior VP of e-commerce Adam Mirabella says.

And with wireless ads increasingly featuring the artists with whom they have established exclusive relationships, this is becoming a standard marketing strategy for new releases.

Carriers are even getting into the A&R business. On Feb. 15, Verizon Wireless and myspace.com launched a contest to give one unsigned band the chance to release its music on Verizon's VCast Music service.

The contest, titled "Calling All Bands," is open to any unsigned act with a MySpace profile. The winner will have its song released on the VCast service and a music video released on its video service—as well as a ringtone and ringback tone of the winning song.

While primarily an effort to promote VCast Music to MySpace's 54 million registered members, the contest also raises interesting questions about wireless operators' future role in the music industry.

"We're seeing artists that are really building their presence through the mobile market," Mirabella says. "That becomes a really interesting proposition for artists and labels because we have different avenues to go down than we did in the past. We see it as a critical part of developing artists, moving forward." ●●●



Making The Brand

MICHAEL PAOLETTA mpaoletta@billboard.com

LL's Cool Clothes

Rapper's Upscale Todd Smith Line Is Elegant And Italian-Made

A few short hours after his appearance at the 48th annual Grammy Awards in Los Angeles—and with Fashion Week still in the Manhattan air—LL Cool J was back in New York for a preview of his new clothing line.

"It's scary and fun. I feel like Kelly Clarkson at the Grammys," LL says of his latest venture. "This is new territory for me, so I'm just going with it."

The collection is branded Todd Smith, a reference to the rapper/actor's real name. (He was born James Todd Smith.) The comfortably elegant and sophisticated "made in Italy" collection is produced and distributed by Standard Fashion, a company LL launched with longtime Seventh Avenue exec Ronald Gallo of the Rose Group.

The first Todd Smith head-to-toe collection, for men and women, will arrive in stores in the coming months—just in time for the fall '06 season.

It will be available at retailers like Neiman Mar-

cus, Bergdorf Goodman, Barney's, Fred Segal, Saks Fifth Avenue and Nordstrom. With price points in the hundreds and thousands, Todd Smith is worlds away from the hip-hop brands Troop and Fubu that LL helped launch in the '80s and '90s, respectively. (A moderate-priced line, TS, will debut at a later date.)

These days, LL's sartorial vision extends beyond baggy jeans and sweatsuits. "I realize that rappers having clothing lines is clichéd," he says. "And I know that celebrities having clothing lines is almost a cliché. But I couldn't allow the fear of criticism and the fear of rejection to stop me from going after my dream."

LL acknowledges that he did not go to fashion school—nor did he "grow up on the runways of Milan."

But that does not prevent him from being involved in the design of the Todd Smith creations. In fact, he says he works closely with the design team, which includes former Dolce & Gabbana and Marni designers.

LL likens the design process to making records. "I don't play instruments, and I don't read music. I have the specialists do that," he says.

Similarly, he has no experience with flat-pattern design or draping. "But I can look at something—a design, fabric or a button—and know if I like it or not. Give me five choices, and I'll tell you what I like."

When discussing the quality of the Todd Smith line, LL makes comparisons to such brands as Prada, Zegna, Chloé, Marc Jacobs, Giorgio Armani and Carolina Herrera.

Entering this venture—and based on his rap and celebrity background—LL was aware that there would be much "pressure" on the line. So, he says, "I wanted to make sure that if the record flopped, if the movie bombed, if I went out and slipped on a banana peel and totally embarrassed myself, that the clothes could still stand up on their own."

This is the main reason why he does not use his recording moniker for the fashion line. "I don't really want people to know who Todd Smith is," he says. "I don't want the LL Cool J name to be associated with Todd Smith clothes."

He continues, "I'm not looking for LL Cool J to sell Todd Smith. LL Cool J has merely provided the opportunity for Todd Smith to exist. I want this line to work for itself. The quicker I can get out of the picture, the better."

That said, there will likely be some cross-promotional activity between Todd Smith, the clothing line, and "Todd Smith," LL's 12th Def Jam album, due March 21.

"The stars are lining up right now," he says. ●●●



LL COOL J

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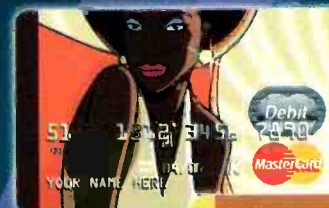
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COMING SOON IN CANADA AND JAPAN!

MOBILE BY ANTONY BRUNO

Mobile Tix: Promise Now, Reality Later

The idea of using a mobile phone as a concert ticket is very much a current topic of conversation. During the past few weeks, two of the most powerful forces in the concert industry—Ticketmaster and Live Nation—have embraced the concept.

Ticketmaster will begin testing a wireless ticketing system in the United Kingdom and Australia this summer, and Live Nation partnered with Nokia to develop a similar system in the next two years (Billboard, Feb. 11).

Mobile ticketing certainly remains several years from a mainstream reality. Just ask Verizon Wireless. When the operator tested a mobile ticketing system during a free concert by the reunited Fugees that it hosted Feb. 6 in Hollywood, it learned firsthand the gap between promise and practice.

Subscribers who purchased the ringtone of the Fugees' new single, "Take It Easy," were sent a wireless message offering admission for two to the event. Those with advanced phones received a bar code on their screens. (Others received an e-mail they could print out.) The intent was to present the phones at the gate and have them scanned like any other tickets.

Problem was, it did not work. The scanners used by the event staff could not read the bar code on the phones' screens.

The situation illustrates the complexity behind a potentially groundbreaking concept: Alert fans about

upcoming events, give them the ability to immediately buy tickets and then deliver them, all via wireless phone.

"A lot of people in the industry are looking at the wireless device as a good proxy for a unique identifier to allow access to an event," says David Goldberg, executive VP of strategy and business development for Ticketmaster. "But there are a lot of logistics behind it that raise some issues."

Mobile phone screens do not have a standardized size or resolution, making it difficult to create a bar code that will appear the same on all of them. And as Verizon discovered, most existing bar code readers do not have the sensitivity needed to scan them, regardless.

There are nontechnical issues as well, such as how to enable one person to buy tickets for four friends. Would each person need to get their own mobile ticket? Or would one ticket provide entry to four friends? And in either event, how do you inform the system?

Mobile ticketing will require new or upgraded bar code readers, training for event staff and a massive educational campaign to gain consumer trust and understanding—all of which comes with a cost.

The industry has only recently adjusted to scanning bar codes from paper tickets instead

Scanners that can accurately read bar codes on cell phones are still in the development stage.



of just ripping them in half. Upsetting the cart again would require a clear benefit for wireless ticketing to generate support.

Yet despite these challenges, the idea moves forward. The marketing and impulse purchase opportunities are simply too great to be ignored.

"There's only a couple of reasons to keep evolving technologies," Goldberg says. "One is to help make people more aware of events. The other is enticing the consumer to make a purchase. Technology has a role to play in both, particularly wireless."

Fans could register to receive alerts when tickets of their favorite artists go on sale and immediately buy them without having to run home to the computer.

Wireless ticketing also reduces ticket fraud and all but eliminates the market for scalping. Paper tickets can be lost or forgotten, but mobile ones can be replaced—and few people leave the house these days without their mobile phones.

It also opens the door to a host of in-venue marketing opportunities facilitated by the mobile phone. Network Live CEO Kevin Wall plans to test a wireless ticketing system for a concert this summer—and offer a free mobile video download of the event to participants.

Scottish mobile marketing firm Mobiqa operated a mobile ticketing system for the band

Grinspoon at Sydney's Metro Theatre last year. More than half the attendees at the two sold-out Australia shows opted for the mobile ticket instead of the paper version—35% of whom later redeemed the mobile ticket for a discount off the band's CD.

But convincing customers to trust mobile tickets instead of paper ones may take time. Event staff at Verizon's Fugees concert recalled less than 10 people who tried to enter using their mobile phone as a ticket. "Yeah, somebody could roll out a program in a matter of months that allows you to scan the face of a phone and gain entry to the venue," says Jim Cannella, director of sponsorship for House of Blues, "but if that's only going to apply to 5% of the audience, then it's not worth doing."

The primary effort today is less about using mobile phones as an actual ticket and more about using them as a marketing and point-of-sale device. In that sense, the Verizon event was promising; 2000 text-message invites were sent for a show ultimately attended by 10,000 fans. Many just printed an e-mailed ticket rather than attempting the mobile option.

Ultimately, that is the experience concert promoters hope to replicate.

"We're more focused on making the sale on the mobile phone than we are about facilitating the delivery of the ticket," Cannella says. "All [fans] really care about at the end of the day is getting in the door."

BITS & BRIEFS

TONING YOURSELF UP

mVisible Technologies, the company behind the MyxerTones do-it-yourself ringtone creation software, has introduced a new service that lets users distribute their ringtones as well, called MyxerTags.

Once MyxerTones users create the ringtones they want, they must post them to the myxertones.com Web site—operated by mVisible—and will then receive a MyxerTag link.

Users then post these links on their Web sites or blogs so others can download them. Fans selecting the MyxerTag option are redirected to the MyxerTones site, where they enter their mobile phone number to download the ringtone directly to their device. The MyxerTones technology does all the work of formatting the ringtone for different types of phones.

MTV NETWORKING

MTV is hoping to create a social networking buzz around its third annual Best Music on Campus contest. For the first time it is allowing entrants to customize music pages on mtvu.com with songs, videos, photos, playlists and other con-

tent similar to the band profiles found on myspace.com.

Contestants must submit three original songs in MP3 format to mtvu.com by March 13. Fans can vote online and, beginning with the quarterfinals, submit their votes via Boost Mobile phones. The winning artist will receive a record deal with Drive-Thru Records and a video premiere on mtvU and online at mtvu.com/uber and mtvu.com.

PERPLEX-ING THE U.S.

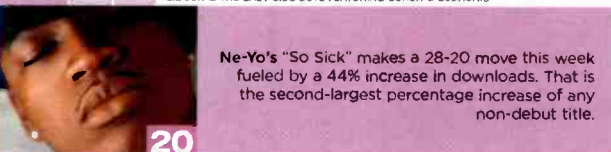
U.K.-based phenomenon "Perplex City"—an alternate-reality game that hides clues to the location of a hidden object in the real world in online communities, tradable puzzles and Internet-based virtual worlds—is now available in the United States.

The first person to find the hidden object will win \$200,000.

U.K. label Hesh Records released a CD recorded by the band Viard, called "The Silver City," that contains hints to the object's location. The game's organizers hope to drop additional hints in TV shows and other events in the future.

HOT RINGTONES™ FEB 25 2006 Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ORIGINAL ARTIST
1	1	3	#1 GRILLZ	NELLY FEATURING PAUL WALL, ALI & GIPP
2	2	22	MY HUMPS	THE BLACK EYED PEAS
3	3	70	SUPER MARIO BROTHERS THEME	KOJI KONDO
4	4	29	GOLD DIGGER	KANYE WEST FEATURING JAMIE FOXX
5	5	19	RUN IT!	CHRIS BROWN
6	9	31	DON'T CHA	THE PUSSYCAT DOLLS FEATURING BUSTA RHYMES
7	7	41	WE BELONG TOGETHER	MARIAH CAREY
8	6	8	FRESH AZIMIZ	BOW WOW FEATURING J-KWON & JERMAINE DUPRI
9	8	53	CANDY SHOP	50 CENT FEATURING OLIVIA
10	10	37	LOVERS AND FRIENDS	LIL JON & THE EAST SIDE BOYZ FEATURING USHER & LUDACRIS



Ne-Yo's "So Sick" makes a 28-20 move this week fueled by a 44% increase in downloads. That is the second-largest percentage increase of any non-debut title.

11	15	68	THE PINK PANTHER THEME	HENRY MANCINI
12	13	11	WE BE BURNING	SEAN PAUL
13	11	17	TRAP STAR	YOUNG JEEZY
14	12	11	DANCE, DANCE	FALL OUT BOY
15	23	39	WAIT (THE WHISPER SONG)	YING YANG TWINS
16	16	40	BECAUSE I GOT HIGH	AFROMAN
17	14	70	HALLOWEEN	JOHN CARPENTER
18	30	37	BACK THEN	MIKE JONES
19	26	58	MISSION-IMPOSSIBLE	LALO SCHIFRIN
20	28	2	SO SICK	NE-YO

Based on polyphonic ringtones data provided by, in alphabetical order: Sqaured, Diji, Faith West, Modtones, Intospace Mobile, MIDIRingtons/AG Interactive, XRinger, Zmgz and Ziangz, A Wider/Than Company. Chart endorsed by CTA - The Wireless Association and Mobile Entertainment Forum.



PANDORA'S BOX

Slim Device's Squeezebox Internet music player now supports the Pandora personalized Internet radio service.

Users can enter the name of any song into the Squeezebox system and Pandora creates a custom radio stream of songs with the same musical traits.

Pandora spent six years developing a song-recommendation database based on the input of 35 musicians and music analysts, who listen to each song and create a profile based on 400 attributes.

The Squeezebox system is a network bridge that streams music stored on a computer to a home entertainment system. It also connects directly to the Internet to access music services like Pandora Radio, Live365 and SHOUTcast, among others.

SqueezeBox customers can access Pandora Radio free for 90 days, after which it costs \$36 per year. The Squeezebox costs \$250 for a wired Internet connection and \$300 for a wireless version.

—Antony Bruno

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800,000 SPINS

Semi-Charmed Life/ **Third Eye Blind** /ELEKTRA/ATLANTIC
Higher/ **Creed** /WIND-UP

700,000 SPINS

One Headlight/ **Wallflowers** /INTERSCOPE
When I'm Gone/ **3 Doors Down** /REPUBLIC/UNIVERSAL

600,000 SPINS

December/ **Collective Soul** /ATLANTIC

500,000 SPINS

She Will Be Loved/ **Maroon 5** /OCTONE/J
Why Don't You & I/ **Santana Feat. Alex Band or Chad Kroeger** /ARISTA/RMC
Let Me Love You/ **Mario** /J
The Way You Move/ **OutKast** /LAFACE/ZOMBA
How Do I Live/ **Leann Rimes** /CURB
Dust On The Bottle/ **David Lee Murphy** /MCA

400,000 SPINS

My Immortal/ **Evanescence** /WIND-UP
Learn To Fly/ **Foo Fighters** /RCA

300,000 SPINS

Run It!/ **Chris Brown** /JIVE/ZOMBA
Gold Digger/ **Kanye West** /ROC-A-FELLA/DEF JAM
Photograph/ **Nickelback** /ROADRUNNER
Hollaback Girl/ **Gwen Stefani** /INTERSCOPE
My Happy Ending/ **Avril Lavigne** /ARISTA

200,000 SPINS

Because Of You/ **Kelly Clarkson** /RCA
Don't Forget About Us/ **Mariah Carey** /MONARC/ISLAND/DEF JAM
Listen To Your Heart/ **D.H.T.** /ROBBINS
My Humps/ **Black Eyed Peas** /A&M
Bless The Broken Road/ **Rascal Flatts** /LYRIC STREET
Don't Phunk/Mess With My Heart/ **Black Eyed Peas** /A&M
Some Beach/ **Blake Shelton** /WARNER BROS.
Let Me Hold You/ **Bow Wow Feat. Omarion** /SONY URBAN/COLUMBIA
Dance With My Father/ **Luther Vandross** /J
Sugar, We're Goin Down/ **Fall Out Boy** /ISLAND
You Don't Know My Name/ **Alicia Keys** /J
Nothin' To Lose/ **Josh Gracin** /LYRIC STREET
Intuition/ **Jewel** /ATLANTIC
Karma/ **Alicia Keys** /J

100,000 SPINS

Check On It/ **Beyonce Knowles Feat. Slim Thug** /SONY URBAN/COLUMBIA
Grillz/ **Nelly Feat. Paul Wall, Ali & Gipp** /DERRY/UNIVERSAL
There It Go! (The Whistle Song)/ **Juelz Santana** /DIPLOMATS/DEF JAM/IDJM
Come A Little Closer/ **Dierks Bentley** /CAPITOL NASHVILLE
So Sick/ **Ne-Yo** /DEF JAM/IDJM
Probably Wouldn't Be This Way/ **Leann Rimes** /CURB
Girl Tonight/ **Twista Feat. Trey Songz** /ATLANTIC
Must Be Doin' Somethin' Right/ **Billy Currington** /MERCURY
Gasolina/ **Daddy Yankee** /EL CARTE/INTERSCOPE
Luxurious/ **Gwen Stefani** /INTERSCOPE
Tequila Makes Her Clothes Fall Off/ **Joe Nichols** /UNIVERSAL SOUTH

50,000 SPINS

Be Without You/ **Mary J. Blige** /Geffen
You're Beautiful/ **Jmaes Blunt** /ATLANTIC
Jesus Takes The Wheel/ **Carrie Underwood** /ARISTA
Unpredictable/ **Jamie Foxx** /J
Honky Tonk Badonkadonk/ **Trace Adkins** /CAPITOL NASHVILLE
Dance Dance/ **Fall Out Boy** /ISLAND
Turn It Up/ **Chamillionaire Feat. Lil Flip** /UNIVERSAL
Kryptonite/ **Purple Ribbon All-Stars** /PURPLE RIBBON/VIRGIN
My Old Friend/ **Tim McGraw** /CURB
Better Days/ **Goo Goo Dolls** /WARNER BROS.
When I Get Where I'm Going/ **Brad Paisley Feat. Dolly Parton** /ARISTA
When I'm Gone/ **Eminem** /INTERSCOPE
Just Might (Make Me Believe)/ **Sugarland** /MERCURY
Twisted Transistor/ **Korn** /VIRGIN
She Says/ **Howie Day** /EPIC
Hypnotize/ **System Of A Down** /AMERICAN/COLUMBIA
Unwritten/ **Natasha Bedingfield** /EPIC
Your Man/ **Josh Turner** /MCA
Before I Forget/ **Slipknot** /ROADRUNNER
Holy Is The Lord/ **Chris Tomlin** /SPARROW
Bad Day/ **Daniel Powter** /WARNER BROS.
Ocean Breathes Salty/ **Modest Mouse** /EPIC
Dos Locos/ **Los Horoscopos De Durango** /PROCAN
I Can't Wait/ **Sleepy Brown Feat. OutKast** /DREAMWORKS
Vermillion/ **Slipknot** /ROADRUNNER
Step Up/ **Drowning Pool** /WIND-UP
Aire/ **Intocable** /EMI LATIN

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The Indies

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In Flames Ferrets Out Success

New Jersey Indie Label Beefs Up Veteran Metal Band's First-Week Numbers

It is shaping up to be quite a 2006 for independent rock labels. With new albums from Epitaph's *My Chemical Romance* and Victory's *Hawthorne Heights* hitting this month, and such acts as *Panic! at the Disco* and *Bleeding Through* still finding new fans, budding rock groups may want to think twice before inking that major-label contract.

Or veteran ones, for that matter. The latest indie label to have a stellar debut on *The Billboard* 200 is Brunswick, N.J.-based Ferret Records, which wooed metal stalwarts *In Flames* away from Nuclear Blast in North America. No small task, as Ferret had to persuade the band and its management to ignore major-label advances.

In fact, Ferret—which operates with a six-person staff—

offered *In Flames* the smallest advance of any label it talked to. Yet manager **Dirk Zeiser** was impressed with Ferret's comprehensive marketing plan.

In *In Flames*' "Come Clarity" debuted at No. 58 on *The Billboard* 200 and sold 24,000 units in its first week, according to Nielsen SoundScan. The band's last album, 1994's "Soundtrack to Your Escape," sold 10,000 in its first week and 90,000 to date,

a number that essentially matches Ferret's ship-out.

Nuclear Blast maintains rights to the band in Europe, but has limited office staff in the United States. Zeiser was won over by Ferret's pitch to go after an extreme-sports market and advertise outside the metal world.

"We were wondering why all these bands influenced by *In Flames* sold more than *In*

Flames," Zeiser says. "Ferret, though, is coming from the hardcore scene."

Music Choice was a key online partner for the label; it gave Ferret a one-hour special in exchange for the label tagging its name on all marketing items.

The band is slated to tour the United States multiple times this year, and Zeiser says the RED-distributed Ferret will likely rerelease "Come Clarity" with bonus material. Ferret president Carl Severson says a rerelease is still in discussion.

Severson adds that signing a band with the respect and catalog of *In Flames* was key to Ferret's development. "This was us doing what we could to make a statement," he says.

AMP-ED UP: Indie-rock Web destination Pitchfork (pitchforkmedia.com) has switched from Insound to newcomers Amp Camp for its CD fulfillment. Amp Camp is the music offshoot of Neighborhoodies, the Brooklyn, N.Y.-based custom-design clothing company that entered the music biz last year (Bill-

board, Sept. 3, 2005). Neighborhoodies also just happens to be one of Pitchfork's biggest advertisers.

Since last August, Neighborhoodies' music offerings have grown from a handful of CDs to a full-on indie rock shop, which caters to the hip and the unsigned. Neighborhoodies founder **Michael De Zayas** says his music retail dreams have yet to turn a profit, but points out that few retailers enjoy the margins of a popular sweatshirt business.

Insound and Pitchfork had worked together for five years and enjoyed a symbiotic relationship. For example, *Clap Your Hands Say Yeah*'s self-titled album was Insound's top-selling record weeks before Pitchfork raved about the act.

Amp Camp now operates as a separate division of Neighborhoodies run by De Zayas' brother **Danny**, who says Amp Camp is frantically beefing up its catalog and content to complement Pitchfork's coverage, and now has designs on a bigger slice of the indie retail market. ...



MOBILE BY ANTONY BRUNO

At 3GSM, Next-Gen Mobile Showcases Music

At the 3GSM wireless confab held Feb. 13-16 in Barcelona, the world heard about the further evolution of mobile phones—and the future sounds like music.

Motorola made the biggest splash through an agreement with Microsoft to add Windows Media technology to upcoming devices. Last year, Motorola made headlines as the first manufacturer to include Apple Computer's iTunes technology in its phones—first with the much-maligned ROKR and more recently with the addition of the SLVR.

However, Motorola said that wireless operators have requested more devices that support Microsoft's technology because it will let them offer their own music download services, while Apple's technology will not. Verizon's VCast Music service, for instance, relies on Windows Media.

Although Motorola now has licensing agreements with Apple and Microsoft, the company says it does not have any plans to combine the technologies into a single device.

For Motorola, the announcement serves as notice that the company is not content to simply ride on Apple's coattails in the digital music space. Apple forced Motorola to artificially limit the number of songs that can be transferred to iTunes phones to 100. Critics also say that it takes too long to transfer songs from iTunes to the phones.

For Microsoft, the deal advances two of the company's top-of-mind initiatives: establishing a greater footing in the wireless space and presenting a bigger challenge to Apple's iPod.

Unlike past Microsoft mobile efforts, the Motorola deal is

not concerned with operating systems, but rather the Windows Media Audio file format and digital rights management technology. Motorola representatives expect to see a far greater number of phones with Microsoft's music management technology on them than Apple's.

The first phones will support only the ability to sideload Windows-based music from PCs to the mobile phones, including subscription services and downloaded files from online services using Microsoft's technology, such as Rhapsody and Napster. By next year, the phones will support over-the-air downloads.

In other Motorola news, the company demonstrated a mobile podcasting service in conjunction with Yahoo. The application would allow users to sync their mobile phones with the Yahoo Music engine to drag and drop saved podcast files to their phones, as well as download podcasts directly over the air.

The demonstration was part of an ongoing effort by Motorola and Yahoo to deliver access to Yahoo's core products and services on Motorola phones, including Internet search and instant messaging functions.

Nokia, the leading mobile phone manufacturer in the world, took a step of its own in mobile music's evolution by introducing a phone capable of connecting to Wi-Fi hotspots in addition to traditional wireless networks.

Such phones are expected to shake up the accepted model for how files are downloaded to mobile devices. Today, the only way to download music or video files to phones is through the carrier network. While carriers have spent billions upgrading their net-

works to high-speed, high-capacity broadband connections, it is still very expensive and often technologically difficult to download media-rich content.

Phones capable of connecting to Wi-Fi hotspots, however, could bypass the carrier network and allow users to download music and other files much more quickly and cheaply.

U.K. wireless operator Orange was named as the first carrier to support the new device.

Motorola and Nokia also introduced other music-capable handsets featuring FM radio access and embedded digital music playback capabilities. Sony-Ericsson joined the club as well, with a flash-based 4GB-capacity addition to its Walkman phone line expected in third-quarter 2006.

And in an interesting twist, the joint venture between BenQ and Siemens produced an MP3 player device that features a concealed mobile phone. Most mobile phones are incorporating some degree of MP3 player capabilities, but this is a rare example of an MP3 player adding limited mobile phone functions. ...



Retail Track

ED CHRISTMAN echristman@billboard.com



TAKING STOCK IN LONDON, WHERE RETAIL IS VALUED

In case you didn't notice, HMV Group admitted on Feb. 7 that its board of directors had turned down a conditional offer by Permira Advisers to buy the chain for about 800 million pounds (\$1.38 billion) (billboard.biz, Feb. 7).

When news started leaking out about the bid on Jan. 30, the company's shares shot up from 1.65 pounds to 1.92—slightly more than the 1.9 pounds per-share bid that was on the table.

Considering the valuations of U.S.-based retailers like Trans World (a \$177 million market capitalization), Hastings (\$58 million market cap) and Tower Records (its owners passed on a \$170 million bid in 2004), you might be wondering how the HMV Group is performing. Well, in its half-year figures, HMV reported operating income of 2.8 million pounds (\$5 million) on sales of about 760 million pounds (\$1.35 billion). Roughly one-fifth of sales comes from the Waterstone's book chain, with the remainder from HMV multimedia stores.

Think about that. HMV is valued at about \$1.4 billion on the stock market and by a potential suitor even though it barely eked out a profit in its six-months results. Whatever its shortcomings when it had U.S. operations, HMV has always been a fine music merchant with a strong brand and surely deserves the respect implied by its valuation. Likewise, Waterstone's also has great pedigree as a bookseller, and no doubt its importance is also recognized in the company's valuation on the London Stock Exchange.

So, I do not want anyone to get the impression that I think HMV's board is crazy for turning down the offer. But I dare say that if any worthy record store-cum-multimedia merchants on this side of the pond received a \$1.4 billion bid, we would all be discussing what impact the new owners would have on the lucky chain.

Let me put it this way: Maybe **Bob Higgins** or **Alan Rodriguez** should either move their headquarters to London or try to get their companies listed on that country's stock exchange. Because multimedia merchants command a lot more respect from the U.K. stock market than they do over here.

SOUR NOTES: Navarre posted a loss of \$6.1 million, or 20 cents per diluted share, on sales of \$214.1 million for the quarter ended Dec. 31. Most of the bad news that led to the red ink appears to be related to its music operations.

In announcing the results, the company reported it took a \$12.7 million write-off resulting from the Musicland bankruptcy and a \$4.1 million write-off related to an unidentified independent label. But there was also a \$1.4 million net income gain from the restatement of Navarre's financials to exclude Mix & Burn losses above Navarre's investment in the kiosk company.

The latter development is too convoluted to explain within this space, but I will return to the topic of Mix & Burn, the download kiosk company, in a minute.

Meanwhile, back to Navarre's numbers. For the nine-month period, the New Hope, Minn.-based distributor reported a net loss of \$4.2 million, or 14 cents per diluted share, on sales of \$512.9 million. The good news is that sales are up 12.8% from the \$454.6 million the company reported in the corresponding period of the prior year.

Now onto developments in its music-related business, the second-smallest product line for

\$1.4B

Value placed on HMV by a potential buyer and the London Stock Exchange

Navarre, which also handles PC software, videogames and DVDs.

Navarre was the largest unsecured creditor to get burned by Musicland's Chapter 11 filing. Without that hit, the company would have been profitable for the quarter and year-to-date.

Secondly, Navarre exited the major-label wholesale business after its billings there decreased to \$8.4 million in the first nine months of its fiscal year, versus the \$19.5 million it was billing during the corresponding period in the prior year.

Back in the days when the longbox went away, Navarre had carved out a nice little business preparing product from the majors specially for wholesale outlets like Sam's Club and Costco. But as those merchants grew, the majors took over those accounts again until only EMI still used Navarre for Sam's Club. Last October, Navarre lost that account to Anderson Merchandisers, which in effect made it a business without an account base as far as Navarre was concerned.

Meanwhile, Navarre's indie distribution business grew to \$54.6 million for the nine-month period, up from \$49.5 million in the nine-months ended Dec. 31, 2004.

As for Mix & Burn, its results show the expected red ink associated with new business models. According to Navarre's 10-Q, Mix & Burn posted a \$1.6 million loss on net sales of \$424,000 for the nine-month period ended Dec. 31, 2005.

Navarre's share price closed at \$4.83 on Feb. 13, down from the \$5.33 level on Feb. 7, when its financial results were released after the close of trading.

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SONY BMG IS TOPS IN BRAZIL

Despite Good News, Layoffs And Roster Cuts Continue In A Market Still In 'Crisis'

SAO PAULO, BRAZIL—Sony BMG became Brazil's market-leading record company in 2005, ending 10 years of local domination by Universal Music Group.

According to provisional data from labels body ABPD obtained by Billboard, Sony BMG accounted for 25.2% of recorded-music shipments by value during 2005, ahead of UMG with 23.9%, EMI (20.4%), Warner Music (15.1%) and independent label Som Livre (13.3%).

However, Sony BMG Brazil GM Alexandre Schiavo says the company will not rest on its laurels in a market that he says remains in crisis. In recent weeks, Sony BMG cut costs by laying off 35 staffers—approximately one-third of its employees. Among the highest-profile departures were international department director José Roberto Verta and promotion director Luis Felipe Couto.

The label is also looking to trim its 56-strong domestic roster and will cut back on the

number of local releases this year, Schiavo says. "Our goal will be quality and not quantity of releases," he explains. "The idea is to release [albums by] at most 14 local artists. Last year we did 35."

ABPD figures for 2004 gave UMG a 20.3% market share; the pre-merger Sony and BMG accounted for 15.6% and 13.9%. However, industry observers suggest that Sony BMG's move into pole position is not a mere matter of arithmetic.

"We expected that [dominance] because of the merger," says Benjamin Martins, president/CEO of Sao Paulo-based leading music wholesaler A Universal Distribuidora. But Martins says Sony BMG's success was also due to working its domestic roster during 2005. He singles out pop artist Ana Carolina, whose 2005 album "Perfil" shipped 500,000 copies, making it the year's biggest seller, according to ABPD.

Two other Sony BMG domestic acts' albums were among ABPD's top five best

sellers in 2005: Zezé Di Camargo & Luciano's self-titled album and "Roberto Carlos 2005" by the veteran vocalist, which shipped more than 200,000 copies within five days of its December release, according to ABPD.

The market figures are still being audited for 2005, but ABPD figures for the full market show a 15% drop in units shipped, from 55.9 million in 2004 to 47 million. Trade value fell 10.2% from 659.9 million reales (\$304 million) to 592.5 reales (\$273 million).

According to the IFPI, the retail value of the Brazilian market was \$374.2 million in 2004. However, that represented only a quarter of its worth 10 years ago, prior to severe financial problems in the country's economy during the late 1990s.

The Brazilian market has also been dogged by piracy; the IFPI reports the physical piracy rate is 52%. However, the government has made moves during the past two years to more rigorously enforce anti-piracy leg-

islation, and a number of prominent counterfeiters have received prison sentences.

Schiavo says there are other reasons to be positive about 2006, particularly at retail. Leading national supermarket chain Pão De Açuca, which has approximately 4,000 outlets, announced in late 2005 that it plans to put a greater emphasis on selling music and video during 2006.

"I [also] see opportunities for the market to grow thanks to the aggressive entrance of Wal-Mart in Brazil," Schiavo says.

In December 2005, Wal-Mart acquired mass merchant Sonae's 140-strong national chain. It is the U.S. retail giant's second major acquisition in Brazil; in 2004, it bought the 118-outlet Bompreco chain.

In 2005, Sony BMG led Brazil in market share thanks to domestic acts including **ANA CAROLINA**, whose album 'Perfil' shipped 500,000 copies and was the country's leading seller.



Labels Hail Asian Courts' Moves Against File Sharing

Landmark court cases in Singapore and Hong Kong have raised hopes in the Asian music industry in its struggle against illegal file sharing.

In the first case of its kind, two men appeared in Singapore's District Court Jan. 13 on charges of violating the Copyright Act (enacted in 1987 and subsequently amended).

The pair were accused of illegally distributing music by uploading several hundred songs by local and international acts since 2002.

On Jan. 26, the second groundbreaking development arrived in Hong Kong, when Deputy High Court Judge Poon Shiu-chor ordered the territory's four largest Internet service providers to reveal the identities of 22 individuals suspected of breaching copyright laws by illegally sharing music files. It was the first such action by a Hong Kong court.

"File sharing is a massive problem, and these legal actions

are the start of a process," says Hong Kong-based IFPI regional chairman Lachie Rutherford, who is also president of Warner Music Asia Pacific.

"I don't think we're near controlling this problem at all," Rutherford admits. "People can expect to see more of these kinds of cases."

The two Singaporeans, the unemployed Mohamed Faizal Osman and factory worker Mohamad Azry Zainol, were arrested in August 2005 by the Singapore police's Intellectual Property Rights branch as a result of information received from labels body the Recording Industry Assn. of Singapore.

District Judge Bala Reddy adjourned the case to an unspecified date in February. If found guilty, each of the accused faces a maximum sentence of five years and a fine of \$58,000.

"This is the first such case in Singapore and should serve as a deterrent for those involved in illegal music downloads and up-

loads," RIAS CEO Edward Neubronner says. RIAS confirmed it has passed details of other home users believed to be illegally distributing music files to the police.

The Hong Kong High Court order was in response to a writ filed in November by the local IFPI branch on behalf of seven record companies including the local affiliates of EMI, Sony BMG, Universal and Warner.

IFPI Hong Kong Group CEO Ricky Fung says the next step for the labels group will be to "seek some form of pre-



FUNG

litigation settlement with the infringers, as is common practice internationally."

The four ISPs are Hong Kong Broadband Network, i-Cable, PCCW and Hutchison Global Communications. The 22 suspects are users of the popular peer-to-peer file-sharing service WinMX.

Fung says IFPI Hong Kong's anti-piracy campaign will focus on the illegal sharing of prereleases. "That hurts the music industry the most," he says. "When a prerelease is made available for circulation for free, the labels have no more hope that the title will be sold."

The court action is not aimed at gaining financial compensation, Fung claims. Rather, "it is about sending a strong message to music lovers that the way they are enjoying music is killing the industry."

Since September 2005, IFPI Hong Kong claims to have issued 32,000 warnings to people downloading music illegally

via WinMX.

"If our positive actions continue to be ignored by certain members of the public, we are left with few other options than to enforce the law," says Kelvin Wadsworth, a Hong Kong-based Sony BMG Music Entertainment senior VP who heads the company's Asian operations.

"This will include defending the rights of our artists through legal means against corporations and, regrettably, individuals," Wadsworth says.

The IFPI blames the increase in file sharing for a five-year decline in sales. It claims total music retail sales in Hong Kong fell in local value by 25% from \$842.8 million Hong Kong (\$108.2 million) in 2000 to \$631.6 million Hong Kong (\$81.1 million) in 2004. Figures for 2005 are not yet available.

Another problem territory in the region is Taiwan, where Rutherford says the government

has not yet responded to the industry's appeals for action to counter file sharing.

The result has been a drastic decline in recorded-music sales in Taiwan, Rutherford says. According to IFPI Asia Pacific estimates, music retail sales in the territory fell 28% to \$3.5 billion Taiwan (\$108.6 million) in 2005. In the preceding five-year period, IFPI figures show local retail value fell slightly more than 36% from \$7.5 billion Taiwan (\$223.9 million) in 2000 to \$4.8 billion Taiwan (\$142.5 million) in 2004.

"The situation is disgraceful," Rutherford declares, and adds that file-sharing services in Taiwan "are basically making money by charging members of the public to use material for which we receive no money whatsoever."

Reporting by Steve McClure in Tokyo; Christie Leo in Kuala Lumpur, Malaysia; and Bram Rosenfeld in Hong Kong.

GLOBAL BY LARRY LeBLANC

Canadian Songsmiths Enjoying Increased Control Of Their Copyrights

TORONTO—Backed by his country's copyright law, Canadian singer/songwriter Gordon Lightfoot is not about to let anyone in Canada cover his 1976 hit "The Wreck of the Edmund Fitzgerald."

"The song is so personal to Gordon that he doesn't want it to be recorded by others," Lightfoot's Toronto-based manager Barry Harvey says. "So we refuse to license it." Harvey oversees the artist's catalog through Lightfoot's own Moose Music and Early Morning Music companies.

In 1989, Canada's music publishers successfully lobbied for the abolishment of compulsory licensing and the right to negotiate directly with record labels for mechanical licenses. As a result, there is only one remaining statutory license that provides for the issuance of a license by the Canadian Copyright Board upon application, where the copyright owner cannot be located.

Until 1989, the Canadian Copyright Act's provisions—unchanged since 1924—forced Canadian publishers to accept a mechanical rate of 2 cents Canadian (1.75 cents) per song. The act also provided for compulsory licensing of mechanical rights after first use.

(The United States is the last country to still have a compulsory mechanical license, which has come under scrutiny by congressional oversight committees during the last two years.)

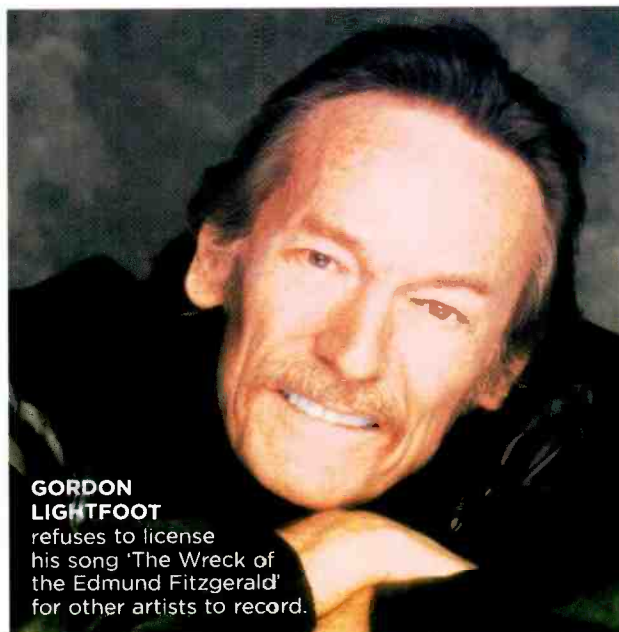
Since 1989, Canadian industry practice has generally adhered to a standard rate negotiated between the Canadian Musical Reproduction Rights Agency—which represents most publishers in Canada—and labels body the Canadian Recording Industry Assn. The current rate for a mechanical license is 8.5 cents Canadian (7.4 cents) per track.

However, Toronto music lawyer Paul Sanderson of Sanderson Taylor notes, "There are people who charge [labels] 9 or 10 cents." He adds that the lack of a compulsory license gives publishers bar-

gaining power including the right to withhold licensing.

The latter is most effective when labels seek a reduction to a three-quarter-controlled composition rate. "They usually pay the full rate because the song is likely already recorded," Harvey says.

Toronto music lawyer Susan Abramovitch of Goodman Carr adds, "A label I represented went to get a mechanical license at full industry rate, and the artist—who was also the songwriter—essentially refused. He asked for four times the industry rate."



GORDON LIGHTFOOT refuses to license his song 'The Wreck of the Edmund Fitzgerald' for other artists to record.

Abramovitch further notes that the lack of compulsory licensing can be a weapon within band dynamics. Any band member who owns even a portion of a song's publishing can withhold the right for the band to rerecord the song. "In the United States, that can't happen," she says. "[Publishing] co-owners could license the song if the others received a pro-rated share."

Lightfoot is one of a handful of Canadians—including 1960s folk icon Ian Tyson—who originally signed with U.S.-based publishers and is now taking advantage of the Canadian copyright law's change. Both artists have regained their catalogs after using termination rights granted by the U.S. Copyright Act of 1976 and the Copyright Term Extension Act of 1998, rights unavailable in Canada.

Tyson secured termination rights for his 1960s catalog from Warner/Chappell in the mid-1990s. He now has a worldwide administration deal with Warner/Chappell for his catalog, which includes the classics "Four Strong Winds" and "Someday Soon."

Tyson admits there are downsides to taking control. "I now see more paper," he grouses. "You can't read everything, [but] I always check if there are checks in the envelopes."

In the new film "Neil Young: Heart of Gold," Young prefaces a performance of "Four Strong Winds" with a reminiscence of going out to Falcon Lake (east of Winnipeg, Manitoba) in 1963 as a teen and plugging nickel after nickel into a jukebox to listen to the Ian & Sylvia version over and over again. He talks about that song being his favorite.

When told that Young performed "Four Strong Winds" on the televised Live 8 concert last summer, Tyson, who lives on a farm in rural Alberta, chuckles and says, "Well, I haven't seen anything on these yet. I expect I will."

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>>> FRENCH REVAMP COPYRIGHT BILL

Government debate regarding France's controversial copyright bill will resume in the lower house of the country's Parliament during the first half of March.

The bill's initial discussion and expected vote was suspended Dec. 22 after the adoption of two amendments that would have opened the door to widespread, low-cost file sharing. One would have introduced a compulsory license, whereby users could download unlimited tracks for a small monthly fee.

Music industry figures claimed the flat-fee system would kill the country's nascent legal download industry.

The bill has now been redrafted, excluding the amendments. French minister of culture Renaud Donnedieu De Vabres announced Feb. 12 it will likely be presented to parliament "between March 7 and 10." —*Aymeric Pichevin*

>>> O2 EXPANDS UNIVERSAL DEAL

U.K.-based wireless operator O2 has extended its existing content partnership with Universal Music to include a greater array of mobile products. Through the new pact, O2 users will have access to 100,000 Universal titles to purchase as full-track



KEANE

audio downloads, master ringtones, wallpaper or music videos.

The offering includes content from British-signed acts Keane, Snow Patrol and Razorlight.

O2 was one of the first firms to deliver full downloads to cell phones in Europe when it launched in Germany in 2003.

—*Lars Brandle*

>>> ARIA RE-ELECTS HANDLIN

Denis Handlin has been re-elected for a record eighth term as chair of the Australian Recording Industry Assn. board. He is also chairman/CEO of Sony BMG Music Entertainment Australia and New Zealand. He will serve a 12-month term.

Simultaneously, Warner Music Australasia president/CEO Ed St. John has been named chairman of the annual ARIA Awards committee, and EMI Music Australia managing director John O'Donnell has been named chairman of the ARIA chart and marketing committee. —*Christie Eliezer*

>>> AIR SEALED IN STRONGROOM

AIR Studios, the London-based recording facility established by Beatles producer George Martin, has changed hands in a deal worth £3.3 million (\$5.6 million).

Independent London-based recording studio operator Strongroom has acquired the studio from British music firm Chrysalis Group and audio equipment manufacturer Pioneer GB, which were joint partners in AIR. AIR and Strongroom will be run independently.

Martin, who retired in 2002, established AIR Studios in 1969. He sold a controlling interest in AIR to Chrysalis in 1975.

Boote launched Strongroom Studios in 1984. The company operates a multistudio complex in Shoreditch, East London, and has music publishing and artist management arms.

—*Lars Brandle*

>>> SEROBE EXITS HEITA

Former Sony Music South Africa managing director Lazarus Serobe is quitting as managing director of Heita Records, the joint-venture label he launched with Sony BMG Africa in December 2004.

In a statement, Serobe says he will leave by the end of this month to pursue other media interests and that Sony BMG Africa has bought out his stake in Heita for an undisclosed sum.

The label will become a fully integrated Sony BMG Africa imprint. Its staff will be headed by Heita GM Matwetwe Ntombini, reporting to Sony BMG Africa CEO Keith Lister. —*Diane Coetzer*



Attending the Grammy Foundation Entertainment Law Initiative luncheon are, from left, Recording Academy president NEIL PORTNOW, scholarship winners KAZ McCHRISTAL, CARLOS RUIZ DE LA TORRE, KEVIN BERNARDO and CARMEN KATE YUEN; Capitol Records recording artist VAN HUNT, scholarship winner AARON POWER; EMI Group chairman ERIC NICOLI; and ELI project coordinator COLE STERNBERG.



Legal Matters

SUSAN BUTLER sbutler@billboard.com

Keeping Track Of Orphans

Legislation Recommends Allowing Use If Effort Is Made To Find Rights Owners

The time is fast approaching when copyright holders may have to let the world know who they are and what they own if they want to keep control over their works.

The U.S. Copyright Office submitted its Report on Orphan Works Jan. 23 to Senate and House subcommittee leaders. It recommends legislation to permit individuals and companies to use copyrighted works even though the owners cannot be identified or located to secure a license (Billboard, Feb. 18).

Current copyright law does not require registration or a copyright notice identifying the owner. Many copyright owners are difficult—and in some cases impossible—to locate. As a result, potential users have shied away from using certain copyrighted works.

The Copyright Office wrote that its goal was to set up a workable system that encouraged voluntary licenses between owners and users. Yet the system should create conditions that permit people to use a work when they cannot identify and locate the owner.

The recommended changes in the infringement and remedies section of the Copyright Act would require potential users to conduct a "reasonably diligent" search to identify and locate the copyright owner. The

report encourages different sectors of the copyright industries—music, software, scientific journals, etc.—to develop guidelines on how to search for the lawful owners.

If the potential user cannot identify and locate the owner, the copyrighted work may be used as long as proper attribution of authorship is provided. This requirement would ensure that the public receives information that someone other than the user owns the work.

The report recommends that the user must prove that a search was performed and that it was reasonable. Once an owner is located, then the new orphan works provision would not apply.

If a copyright owner surfaces after someone who follows this process uses an orphan work, then that owner's remedies for copyright infringement against the user would be limited.

For example, a commercial user would only be responsible to pay reasonable compensation for the use rather than statutory damages—currently \$150,000 per infringement—if the user conducted a proper search. Noncommercial users would not have to pay monetary damages if they stopped using the work once notified of the owner's interest in the work.

Congressional subcommit-

tee leaders are currently reviewing the full report.

FOOD FOR THOUGHT:

The crème de la crème of music industry lawyers attended the Grammy Foundation's Entertainment Law Initiative luncheon and scholarship presentation Feb. 6 in Beverly Hills, Calif.

EMI Group chairman Eric Nicoli—who keynoted the event—noted that while there is so much media attention on digital distribution of music, digital development is still in its infancy.

Nicoli characterized the industry as being in "the 'silent movie' phase of digital development." He pointed out that broadband penetration is at about 40% and MP3 player penetration about 15% in the most developed markets. With digital music comprising about 6% of the global recorded-music market, there is a lot of room to enjoy growth.

"The extent to which we exploit the growth opportunity is in our collective hands," Nicoli told the audience.

He pushed for greater teamwork among tech companies and the music industry as they tackle the ongoing challenges over licensing issues.

"With so many moving parts during the transition from physical to digital, it's extremely difficult to know exactly what the

trends and economics of the industry will be over the next several years," he said. "What I do know for certain though is that if everyone's intent on grabbing what they can at the outset without regard for the need to invest in developing talent, digitizing content, creating new products and brands and building consumer awareness, and without an understanding of the economic challenge of the shift from physical to digital, the future of the industry will potentially be undermined."

He also called on all businesses that depend on intellectual property to join the Business Action to Stop Counterfeiting and Piracy initiative that he co-chairs.

During the event, ELI Advisory Committee chairman Don Passman presented scholarships to the winning students. Carlos Ruiz De La Torre won the \$5,000 grand-prize scholarship. The University of New Mexico School of Law student wrote an article focusing on legislative strategies to provide more music through digital distribution.

The four runners-up were Kevin Bernardo (Ohio State Moritz College of Law), Kaz McChrystal (Marquette University Law School), Aaron Power (Southwestern University School of Law) and Carmen Kate Yuen (Yale Law School).

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TOURING BY JILL KIPNIS

Hill, McGraw Bring Back 'Soul'

Despite Traffic By Other Country Acts, Couple's Third Tour Together Pegged For Success

LOS ANGELES—Timing is everything in life, and in touring.

Country's superstar couple, Faith Hill and Tim McGraw, are kicking off their Soul2Soul II tour this spring, and organizers say that the timing of the 70-plus-date trek could make it one of the biggest outings of 2006. Soul2Soul II (presented by Hershey) will begin April 21 at the Nationwide Arena in Columbus, Ohio, and will run through early September, stopping in 46 cities.

Eight shows went on sale Feb. 11, with tickets moving so swiftly that additional dates were added in Columbus, Ohio, and in Boston. Shows in Dallas and Buffalo, N.Y., also sold out.

The tour's organizers—which include Creative Artists Agency's John Huie, Hill's manager Gary Borman and McGraw's manager Scott Siman—point to several factors that could equate Soul2Soul II with touring gold.

First, the couple's 2000 joint tour, dubbed Soul2Soul Tour 2000, was the last time Hill was on the road. That outing grossed more than \$46 million and was attended by almost 945,000 people, according to Billboard Boxscore. Sixty out of the 63 reported shows were sellouts.

The new outing marks the pair's third tour together. Their first, in 1995-96 before they wed, grossed \$9.5 million from 55 dates reported to Billboard Boxscore.

"The populous has been wanting to know when, not if, they were going to tour together again," Huie says.

Huie adds that the health of country music tours in 2005 will only intensify this excitement. Kenny Chesney, for example, scored the No. 4 tour of last year, generating \$63 million and total attendance of almost 1.2 million, according to Billboard Boxscore. Only U2, the Eagles and Neil Diamond grossed more.

Hill and McGraw also appeal to a growing group of non-country fans. "Both artists have had cross-over success," Siman says. "We have a core country base that we are proud of, but there are a number of people who might have experienced Tim for the first time on the duet

with Nelly ["Over and Over"] or Faith as an actress in "[The] Stepford Wives."

Though road traffic will be heavy with other country tours with similar wide appeal—Chesney, the Dixie Chicks, Rascal Flatts and Toby Keith will also be out—the Hill/McGraw team says that focusing intently on their fans will keep them competitive. As planning began a year ago, Hill and McGraw suggested staging the tour in the round versus the typical end-stage setup for arenas.

"They really wanted to interact with the audience," Siman says. "In the round also allows for some interesting production elements."

Venues are pleased with the staging because it increases fans' excitement and also allows the buildings to sell more tickets.

Roger Newton, GM of Greenville, S.C.'s Bi-Lo Center, which will host the tour's May 27 stop, says that the configuration allows him to sell 15,000 seats, versus the typical 11,000.

"I love this personally because it maximizes viewing," Newton says.

Huie says the size of the 16-truck production heavily influenced tour booking, as did date availability. The spring dates are all weekends because Hill and McGraw wanted to tour around their three children's school schedules.

"We are covering most of America and most of the major markets," Huie says. "We did focus on cities where we could do multiple shows because of the level of production."

Asking the right price was also a huge consideration for fans. Most venues are offering tickets in the \$50-\$80 range.

Nationwide Arena assistant GM Eric Granger believes that the price will be seen as a value to concertgoers.

"You see a lot of artists by themselves asking for this price or even higher," Granger notes.

The tour will take advantage of various projects that Hill and McGraw are promoting. The couple's Feb. 8 Grammy Award win for their duet, "Like We Never Loved at All," can only

help with awareness too.

Soul2Soul II follows Hill's August release of "Fireflies" (Warner Bros.), which has sold 1.6 million copies, according to Nielsen SoundScan, and reached No. 1 on The Billboard 200 and the Top Country Albums chart.

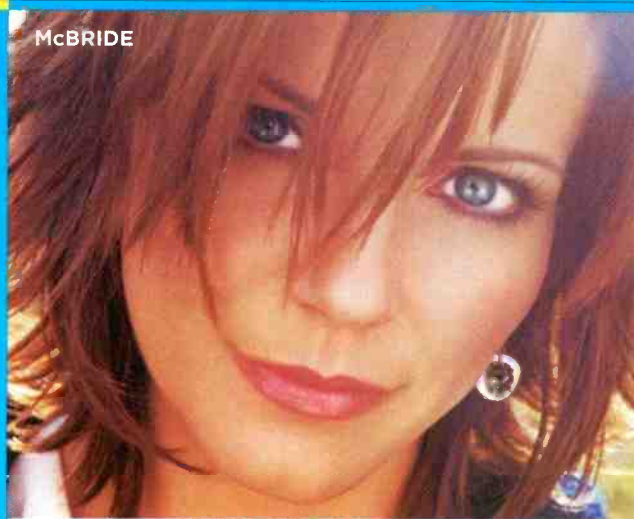
A new greatest-hits album by McGraw is due March 28 on Curb, preceded by a new single. Additionally, he stars in and will be featured on the soundtrack to "Flicka," a Fox film out this summer.

McGraw's last studio album, 2004's "Live Like You Were Dying," has sold 3.7 million units, and also reached No. 1 on The Billboard 200 and Top Country Albums.

Borman says Hill and McGraw will do various appearances to help market the trek during the course of the tour.

Local promoters across the country will handle date-specific marketing.

Further, such select Hershey products as its candies will advertise the tour, and packaging will include a code for a free, exclusive download of their live duet "Like We Never Loved at All." ...



McBRIDE



On The Road

RAY WADDELL rwaddell@billboard.com

Here Comes McBride

Martina McBride is posting the most impressive numbers of her career on her Timeless tour. The outing, which started Jan. 13 in State College, Pa., is selling out most venues in advance, including her first appearance at New York's famed Radio City Music Hall on Feb. 18. The leg runs through May.

McBride will perform in theaters and theater configurations in arenas, with capacities in the 5,000- to 7,000-seat range.

Brad Garrett, whose St. Charles, Mo.-based Police Productions is promoting 34 dates, has worked with McBride since the earliest days of her touring career, and even he is impressed.

"The best date for us on the tour is probably going to be Atlanta, and it's sitting at 7,700 paid, \$350,000 gross right now," Garrett says of the April 22 show at the Arena at Gwinnett Center. "In Chicago, we did \$297,000 gross at the Rosemont Theatre, and we basically only had 75 tickets left 45 minutes after we went on sale."

Garrett says McBride is averaging grosses of \$240,000 per night. "Not bad for a genre that doesn't believe in female headliners," he says, adding that there is more to the Timeless tour than numbers.

"It's a five-truck, full production, with rear-screen projection and a very tasteful stage design," Garrett says. "It's a very powerful show. It's good to see her being presented in a way that a lot of people may not have seen her in the past."

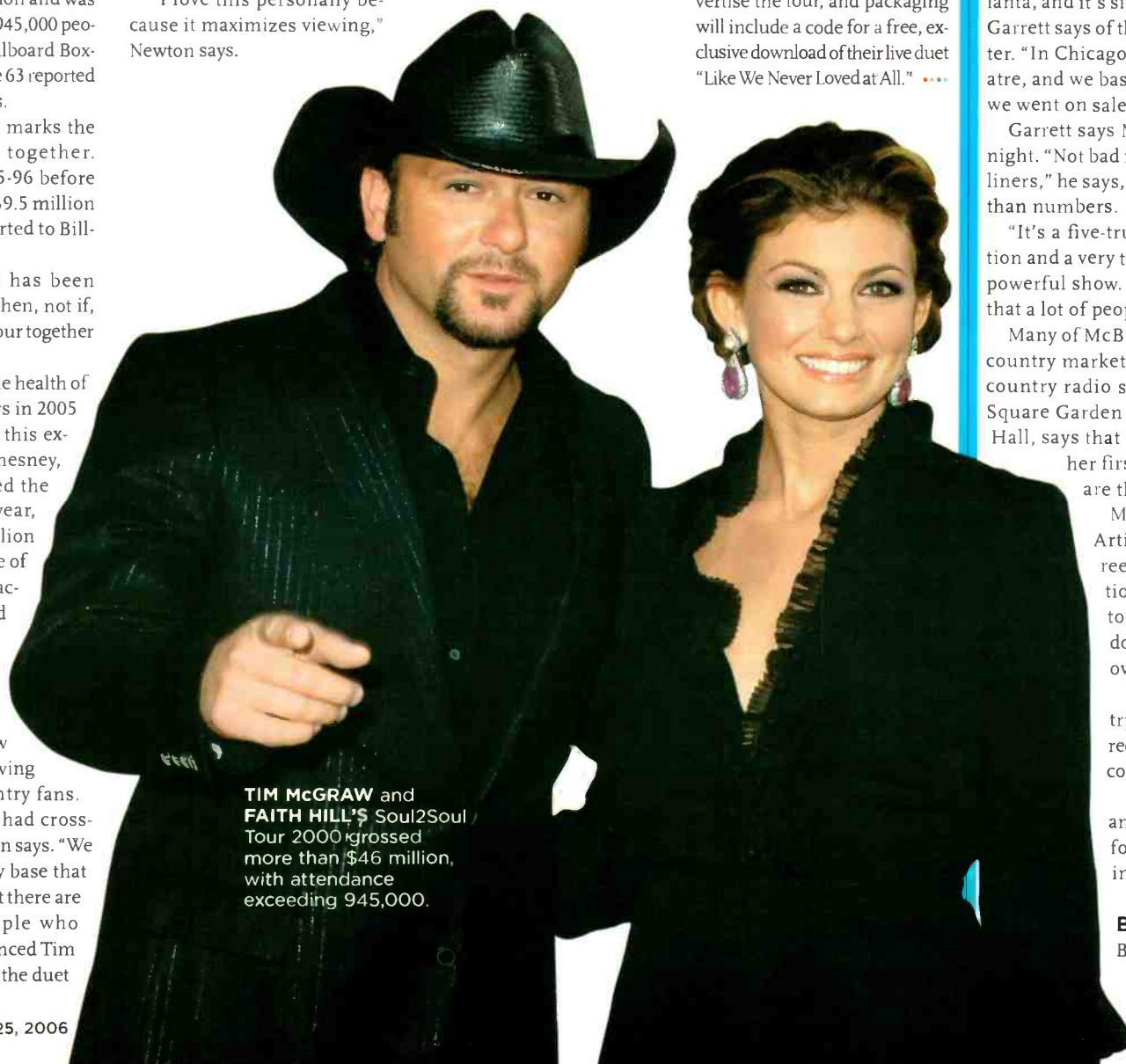
Many of McBride's successes are coming in nontraditional country markets like New York, which does not even have a country radio station. Jay Marciano, president of Madison Square Garden Entertainment, which runs Radio City Music Hall, says that "to have a country star sell out Radio City in her first appearance there is outstanding. To say we are thrilled would be an understatement."

McBride is booked by Rod Essig at Creative Artists Agency, who says the artist's touring career has been a steady build, setting the foundation for this year. "Now she's kickin' ass, we're totally reaping the benefits," Essig says. "She is doing it phenomenally, and she's doing it on her own, her way."

The first half of McBride's show features country classics from her self-produced "Timeless" record, and the second half includes hits and choice covers. The Warren Brothers open some shows.

McBride will play the West Coast in late June and July, then play more dates in September before prepping a new Christmas show to begin in mid-November.

BACK IN THE BOWL: The partnership of Bill Silva Presents and Andrew Hewitt has inked **continued on >>p30**



TIM MCGRAW and **FAITH HILL'S** Soul2Soul Tour 2000 grossed more than \$46 million, with attendance exceeding 945,000.

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ON THE ROAD (cont.)

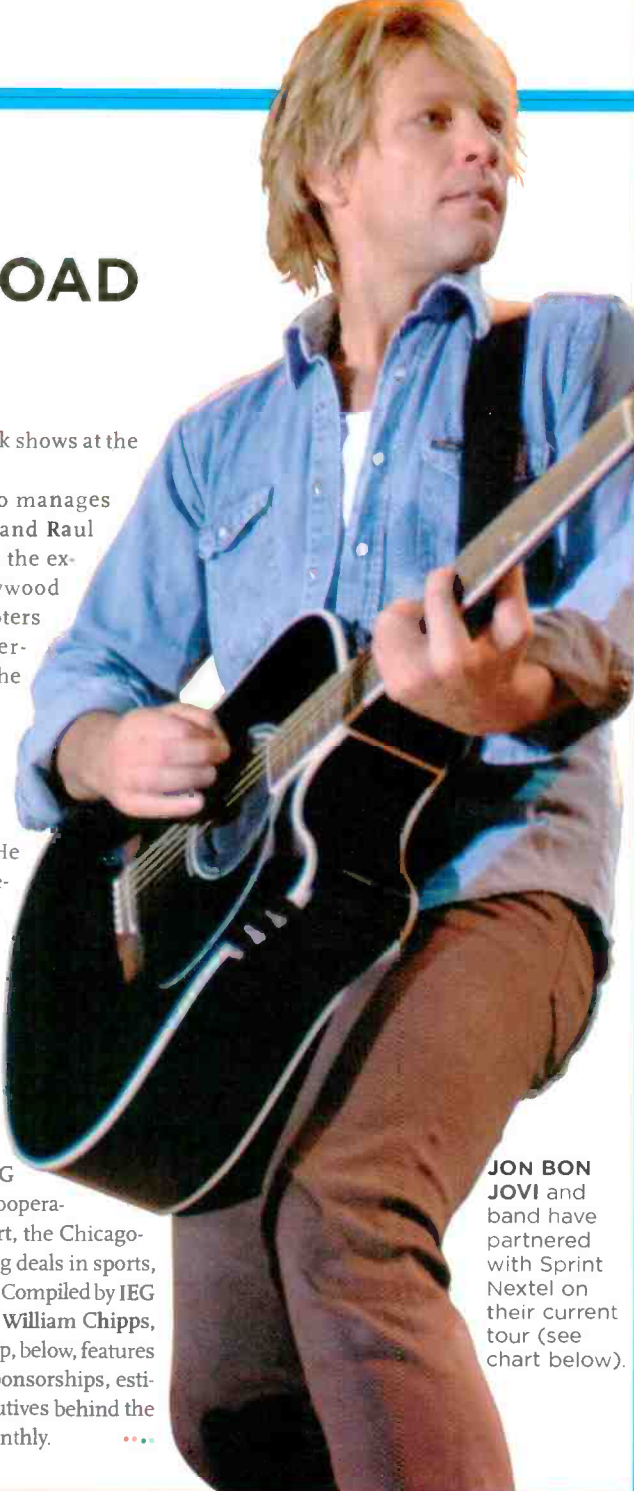
from >>p28

a new multiyear contract to book shows at the Hollywood Bowl.

Hewitt and Silva—who also manages artists including Jason Mraz and Raul Midon—have jointly served as the exclusive promoter of the Hollywood Bowl since 1991. Major promoters including AEG Live and Nederlander have also made a run at the Hollywood Bowl contract.

FIRST ROUND TKO: Dan DeVita has joined the Kirby Organization as an agent specializing in international markets. He reports to CEO Dave Kirby. DeVita was previously with Concrete Marketing and Rick Sales Management. The TKO roster boasts the mellow sounds of the Cult, Anthrax, Bloodsimple, 3 Inches of Blood, Mudvayne, Life of Agony and Motörhead.

IEG CHART RETURNS: This week marks the return of the IEG Sponsorship chart, published in cooperation with IEG Sponsorship Report, the Chicago-based biweekly newsletter covering deals in sports, arts, entertainment and marketing. Compiled by IEG Sponsorship Report senior editor William Chipps, the IEG Tour Sponsorship Roundup, below, features information on tour and venue sponsorships, estimated fees and the agencies/executives behind the deals. We plan to run the chart monthly.



JON BON JOVI and band have partnered with Sprint Nextel on their current tour (see chart below).

IEG/BILLBOARD TOUR SPONSORSHIP

Sponsor	Tour	Estimated Fee	Leverage	Dealmakers
Honda American Honda Motor Co.	Honda Civic Tour featuring the Black Eyed Peas, March-June, 40 stops	\$1.5 million	Honda is using the 2006 iteration of the Honda Civic Tour to tout its new Civic hybrid; leverage includes PR efforts and online and radio promos dangling a customized vehicle, tickets and other tour-themed items. Honda announced the '06 headliners during a surprise January concert at its U.S. headquarters.	Doug Hoffman, national advertising manager, Honda; and Rob Tonkin, executive VP, Ignition
RockStar RockStar Inc.	RockStar Taste of Chaos tour, February-April, 44 stops	\$400,000	The Taste of Chaos tour marks the latest sponsorship on behalf of the red-hot energy drink category, whose players are increasingly using sponsorship to build brand visibility and sample and promote their high-energy positioning. RockStar will leverage with product sampling and premium giveaways; the tie builds on the brand's existing partnerships with IndyCar Series and motocross teams.	Jason May and Rob Kelso, both with RockStar; and Kevin Lyman, president, 4 Fini
Rolling Rock InBev USA	Little Steven Van Zandt's Underground Garage club shows, August-October, 30 shows	\$200,000	Rolling Rock will activate by donating a portion of sales proceeds from nearly 1 million cases and a variety of other consumer promotions including opportunities to download free songs from Underground Garage bands. In addition, the company will demonstrate its support of music by funding travel expenses and promotional material for each band. The deal replaces the 6-year-old Rolling Rock Town Fair music festival. "The festival was phenomenal, but this enables us to have a presence in our 10 core markets," says Ronnie Tucker, Rolling Rock brand director.	Ronnie Tucker, brand director for Rolling Rock and Rock Green Light, InBev USA; Harvey Hoffenberg and Dave Ropes, co-founders, Brand Slam; Katie Schibler, account supervisor, TracyLocke; and Alex Ewen and Little Steven Van Zandt, both with Renegade Nation
Sprint Sprint Nextel Corp.	Bon Jovi Have A Nice Day tour, October-March, 40-plus stops	\$1.5 million	Sprint Nextel is using the partnership as a platform to gain such exclusive content as access to a streamed Bon Jovi concert and two previously unreleased songs. Sprint Nextel customers also can download Bon Jovi ringtones, access the band's music videos and send text messages that appear on center stage at concerts. "We want to offer our customers something other than a phone call and bring the notion of third screen to life," says Tom Murphy, Sprint Nextel VP of sponsorship. Note: Sprint Nextel's rights fee may be significantly lower because of the promotional partnership between the band and Sprint Nextel and its Sprint Music Store.	Laurie Thompson, director of entertainment marketing, Sprint Nextel; and Paul Korzilius, Bon Jovi manager

Compiled by William Chipps, senior editor, IEG Sponsorship Report
sponsorship.com

BOXSCORE Concert Grosses

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	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$1,935,583 (\$228,420 Canadian) \$119.84/\$43	COLDPLAY, FIONA APPLE General Motors Place, Vancouver, Jan. 26-27	29,400 two sellouts	Live Nation
2	\$1,204,018 \$125/\$35	AEROSMITH, LENINY KRAVITZ Glendale Arena, Glendale, Ariz., Feb. 1	14,082 sellout	Live Nation
3	\$1,158,696 \$98/\$68/\$49.50	BON JOVI MCI Center, Washington, D.C., Feb. 2	14,911 sellout	Concerts West/AEG Live
4	\$1,066,530 \$59.50/\$49.50	GEORGE STRAIT, TRACY LAWRENCE, MIRANDA LAMBERT Ford Center, Oklahoma City, Jan. 20	18,084 sellout	Varnell Enterprises
5	\$995,576 \$59.50/\$49.50	GEORGE STRAIT, TRACY LAWRENCE, MIRANDA LAMBERT Alltel Arena, North Little Rock, Ark., Jan. 21	17,529 sellout	Varnell Enterprises
6	\$917,554 \$59.50/\$49.50	GEORGE STRAIT, TRACY LAWRENCE, MIRANDA LAMBERT Fargodome, Fargo, N.D., Jan. 14	15,551 sellout	Varnell Enterprises
7	\$917,230 \$75/\$55	RASCAL FLATTS Mohegan Sun Arena, Uncasville, Conn., Jan. 27-28	14,586 two sellouts	Connecticut Concerts, Live Nation
8	\$901,522 \$59.50/\$49.50	GEORGE STRAIT, TRACY LAWRENCE, MIRANDA LAMBERT Qwest Center, Omaha, Neb., Jan. 19	15,210 sellout	Varnell Enterprises
9	\$899,459 \$72.38/\$38.57	COLDPLAY, FIONA APPLE Oakland Arena, Oakland, Jan. 31	13,943 14,031	Live Nation
10	\$859,480 \$59.50/\$49.50	GEORGE STRAIT, TRACY LAWRENCE, MIRANDA LAMBERT ARCO Arena, Sacramento, Feb. 2	14,520 sellout	Varnell Enterprises
11	\$859,242 \$76/\$40.50	COLDPLAY, FIONA APPLE HP Pavilion, San Jose, Calif., Feb. 1	13,335 13,545	Live Nation
12	\$851,220 \$59.50/\$49.50	GEORGE STRAIT, TRACY LAWRENCE, MIRANDA LAMBERT Soye Mart Center, Fresno, Calif., Feb. 3	14,402 sellout	Varnell Enterprises
13	\$812,395 \$150/\$95	BON JOVI Mohegan Sun Arena, Uncasville, Conn., Feb. 1	8,284 sellout	Live Nation
14	\$735,167 \$74.25/\$36.75	COLDPLAY, FIONA APPLE ARCO Arena, Sacramento, Jan. 30	13,702 13,798	Live Nation
15	\$689,595 \$75/\$49.50	BON JOVI Bi-Lo Center, Greenville, S.C., Feb. 8	11,575 sellout	Concerts West/AEG Live
16	\$664,851 (\$763,101 Canadian) \$77.98/\$51.84	IL DIVO HAYLEY WESTENRA Bell Centre, Montreal, Feb. 8	9,111 9,591	Gillett Entertainment Group, Live Nation
17	\$556,360 \$40	KEITH URBAN, PAT GREEN Allstate Arena, Rosemont, Ill., Feb. 10	13,909 sellout	Jam Productions
18	\$520,084 \$48/\$27	RASCAL FLATTS, BLAKE SHELTON, JASON ALDEAN Van Andel Arena, Grand Rapids, Mich., Feb. 2	11,446 sellout	Live Nation
19	\$440,882 \$116/\$86/\$76/ \$46	RICKY MARTIN Radio City Music Hall, New York, Feb. 6	5,955 sellout	Radio City Entertainment, Live Nation
20	\$440,230 \$125/\$90/\$65	ANA GABRIEL Theatre at Madison Square Garden, New York, Feb. 10	5,437 sellout	Cardenas Marketing Network
21	\$364,854 \$48/\$27	RASCAL FLATTS, BLAKE SHELTON, JASON ALDEAN Resch Center, Green Bay, Wis., Feb. 3	8,047 sellout	Live Nation
22	\$362,445 \$48/\$27	RASCAL FLATTS, BLAKE SHELTON, JASON ALDEAN Kohl Center, Madison, Wis., Feb. 4	7,972 8,500	Live Nation
23	\$355,360 \$85/\$55/\$45	RICKY MARTIN Aladdin Theatre, Las Vegas, Jan. 27	6,096 sellout	Live Nation
24	\$351,080 \$90/\$30	RASCAL FLATTS Turning Stone Casino, Verona, N.Y., Jan. 29	4,739 sellout	In-house, Live Nation
25	\$344,282 \$39.50	NICKELBACK, TRAPT, DEFAULT Kansas Coliseum, Valley Center, Kan., Feb. 9	9,465 sellout	The Messina Group & Concerts West/AEG Live, Fastlane Concerts
26	\$334,731 \$42/\$20	HOT 92 JAMZ LOVE AFFAIR: THE MANHATTANS & OTHERS Long Beach Arena, Long Beach, Calif., Feb. 11	10,855 sellout	Live Nation
27	\$326,428 \$39.50	NICKELBACK, TRAPT, DEFAULT Allen County Coliseum, Fort Wayne, Ind., Feb. 6	9,022 sellout	The Messina Group & Concerts West/AEG Live, Fastlane Concerts
28	\$303,123 \$39.50	NICKELBACK, TRAPT, DEFAULT Savvis Center, St. Louis, Feb. 7	8,349 sellout	The Messina Group & Concerts West/AEG Live, Fastlane Concerts
29	\$291,747 \$39.50	NICKELBACK, TRAPT, DEFAULT Alliant Energy Center, Madison, Wis., Feb. 3	7,864 sellout	The Messina Group & Concerts West/AEG Live, Fastlane Concerts
30	\$272,906 \$39.50	NICKELBACK, TRAPT, DEFAULT Fargodome, Fargo, N.D., Jan. 31	8,674 sellout	The Messina Group & Concerts West/AEG Live, Fastlane Concerts
31	\$257,461 \$39.50	NICKELBACK, TRAPT, DEFAULT Duluth Entertainment Conv. Ctr., Duluth, Minn., Jan. 30	6,721 sellout	The Messina Group & Concerts West/AEG Live, Fastlane Concerts
32	\$252,707 \$48.25/\$38.25	MARTINA McBRIDE, WARREN BROTHERS Augusta Civic Center, Augusta, Maine, Feb. 10	5,523 sellout	Police Productions
33	\$241,765 \$46.75	MARTINA McBRIDE, WARREN BROTHERS MassMutual Center, Springfield, Mass., Feb. 11	5,298 sellout	Police Productions, Outback Concerts
34	\$235,445 \$42.50/\$32.50/ \$20	GRETCHEN WILSON, VAN ZANT, BLAINE LARSEN Savannah Civic Center, Savannah, Ga., Feb. 4	6,540 sellout	The Messina Group/AEG Live
35	\$234,103 \$75/\$49.50	IL DIVO, HAYLEY WESTENRA Wang Center, Boston, Feb. 2	3,523 sellout	Live Nation

BY EMMANUEL LEGRAND

David Gilmour

David Gilmour has remained quiet since Pink Floyd's reunion last July for the Live 8 concert at London's Hyde Park. Quiet but hardly inactive.

He has been busy putting the finishing touches on his third solo album in a career that spans close to 40 years.

The 10 tracks on the new set, "On an Island," bear Gilmour's trademarks—atmospheric guitar work and ethereal harmonies. Some of the songs, such as the title track and "A Pocketful of Stones," could easily fit on a Pink Floyd album. There are inroads to blues and jazz, and a couple of instrumentals—including one, "Red Sky at Night," that has Gilmour playing the saxophone.

Gilmour co-produced the album with Roxy Music guitarist Phil Manzanera and Chris Thomas. It is due March 6 on EMI in Europe and March 7 on Columbia Records in the United States. "I do really think it is about as good a piece of work as I have ever done," Gilmour says.

Starting in March Gilmour will embark on a 25-date sold-out tour in Europe that will continue in America in April before a U.K. return at the end of May for a series of concerts at Royal Albert Hall. The set list will include tracks from the new album as well as Pink Floyd favorites.

Despite Gilmour's acrimonious split with Pink Floyd bass player and main composer Roger Waters, they agreed to appear together at Live 8, fueling speculation that Pink Floyd could regroup.

Gilmour spoke with *Billboard* about his new album; his creative partnership with his wife and lyricist, Polly Samson; his aspirations in life; and, of course, Pink Floyd.

Q: You have recorded only three solo albums in 25 years. What triggered this one?

A: As well as the two previous solo albums, there's been two Pink Floyd albums in '87 and '94. So while it is not very frequent, quite a lot of more work has gone on in the intervening period. I have remarried and had four more children, and I have been enjoying bringing those children up. But in the last couple of years it felt it was time to start again and start working on a new album. It felt to me that this album should be me and not Pink Floyd this time. It's just a slightly different way of working.

Q: Did it change anything in the songwriting process?

A: It was me writing little pieces of music and picking up what I wanted to work on. But I don't think it would have made any difference to the selection of the pieces of music, whether it was Pink Floyd or me on my own. I want to be a little smaller and more compact in my work, and the Pink Floyd is so big and unwieldy that I feel more comfortable doing this.

Q: With your body of work, you

could probably get any lyricist in the world to pen something for you. Why work with your wife?

A: When you've got such a good lyricist so close by, I could not feel the point in going elsewhere. She worked with us on [the 1994 Pink Floyd album] "The Division Bell," and I like to keep things around me to my friends and colleagues that I've worked with. I am a bit shy at times, and moving outside of that is sometimes difficult for me. Polly and I are on a working partnership as well as a life partnership, and she's as good as I can get.

HIGHLIGHTS

DAVID GILMOUR

1968: Joins Pink Floyd to supplement Syd Barrett's guitar playing

1978: Releases first self-titled solo album

1984: Releases second solo album, "About Face"

1985: Takes control of Pink Floyd following departure of Roger Waters

2005: Performs at Live 8 alongside Waters, Rick Wright and Nick Mason

Q: Which are the Pink Floyd tracks you really like and that stand the test of time?

A: "Shine On You Crazy Diamond" and "Wish You Were Here" are standout tracks. "Comfortably Numb" is another one. "High Hopes" from "The Division Bell" is one of my favorite all-time Pink Floyd tracks. "The Great Gig in the Sky," "Echoes"—there's a lot of them. For the tour, we have a list of songs that we want to try to decide on and that we'll be rehearsing.

Q: Are you frustrated that the tour is sold as "the voice and the guitar of Pink Floyd"?

A: Well, I am David Gilmour, the voice and guitar of Pink Floyd. I have been since I was 21. I can't see any reason at all when trying to promote my shows and my album, I shouldn't mention the fact that that's what I spent my life doing.

Q: You are playing a select number of midsize venues. Are you aware that you may frustrate millions of people who may wish to see you?

A: I can't help other people's frustrations. I don't owe peo-



ple anything. If people would like to come to my concerts, I'd love them to come. And if they like the music that I make, I love that too. But I do not make music for other people. I make it to please myself. To go out and tour for months and months on end is not just what I want to be doing at my age. Sorry if you don't like that, but it's my prerogative.

Q: What motivated you to do Live 8?

A: For one thing, the cause. What Bob Geldof was trying to make happen was to persuade the leaders of the G8 nations to

cancel the world's debt. Obviously, if one can do something about that, one wants to help.

The second reason is that Roger and I had a lot of bitterness and anger over the years, and this was the first time that he had seemed to be wanting to put some of that behind him. And getting rid of anger and hatred is a good thing to do. I also thought that if I did not do it, I would regret it. So there are a lot of reasons for doing it, and I did thoroughly enjoy doing it. And it is very good to get over some of the bitterness and very good to have some sort of closure on all of that.

Q: Have you spoken to Waters since?

A: Not since that week, no.

Q: He seemed very happy onstage.

A: Yes, he was, and so was I.

Q: Why did you decide to give back the royalties you would earn from your performance at Live 8?

A: I felt that it was not an act of generosity, but it was a debt. I don't think that being invited on a concert like that and having that massive advertisement for your career is something that is yours. It belongs to the cause, so I absolutely think that it is morally wrong to hang on to a profit that you have made out of something like that.

Q: Is it correct to assume that you turned down an offer to tour after Live 8?

A: Yes, we were offered a lot of money to go on tour. And I did turn it down, yes. The offer was made to tour with a lot of money, and it was with or without Roger. But I have no interest in going on a tour to make money without making new product, new art. So just going out and re-playing our old hits again on a tour does not appeal to me at all.

Q: Will there ever be a chance to see the band live together?

A: Who knows? I have no plans at all to do that. My plans are to do my concerts and put my record out.

Q: What is your life going to be like in the next couple of years?

A: I have no idea what the future holds. I hope that I am going to get through my tour and enjoy it, and then I will be back home looking after my children, while my 16-year-old boy gets ready for his exams. And I shall be trying to steer and guide my children into their future. ■■■



HAWTHORNE HEIGHTS HAS THRIVED OUTSIDE THE MAINSTREAM.

L **BY TODD MARTENS** L **NEELY** N

As the Grammy Awards came to a close at the Staples Center in Los Angeles, one of America's hottest rock bands was getting ready to take the stage about 10 miles from the industry gala. For this group from Ohio—signed to an independent label in Chicago—performing in the shadow of the music industry's biggest party was fitting.

Hawthorne Heights has spent much of the past two years on the road and on the Internet. Like an increasing number of indie-label acts, the band has thrived by operating just outside the mainstream. Now the group is on the verge of something far grander.

On Feb. 28, Victory Records will release Hawthorne Heights' "If Only You Were Lonely," the follow-up to the act's 2004 album, "The Silence in Black and White." To date, the latter has sold 762,000 million copies in the United States, according to Nielsen SoundScan. It did so with substantial touring—and negligible radio play.

Additionally, the band has won a sizable fan base without the media hype associated with such independent acts as the Arcade Fire or Clap Your Hands Say Yeah. Hawthorne Heights never had the ear of the tastemaker blogs, and the media never tapped the group as the next big thing. Instead, Hawthorne Heights has built its community of fans by harnessing the power of online destinations like MySpace and PureVolume.

"When we were trying to get everything going, all of us would spend at least four hours every day just adding MySpace friends," singer JT Woodruff says.

While much of the music industry and press were looking the other way, teenagers were paying attention. And what they found in Hawthorne Heights was a five-piece band that took hardcore elements and melded them with the pop sensibility of a Jimmy Eat World. With Woodruff's earnest songwriting, Hawthorne Heights has become the kind of heart-on-its-sleeve rock band whose lyrics grace the folders of high school kids everywhere.

"We were finally able to sit back and take a break from each other this past December," Woodruff says. "As soon as we all got back together, we all looked at each other and said, 'My goodness, have you guys realized what has happened to us?'"

What has happened has put the band in a position to make history. Victory is projecting "If Only You Were Lonely" to debut at No. 1 on The Billboard 200 "with an estimated first week of over 200,000 albums sold." If the prediction holds true, Hawthorne Heights will be the first independent rock band in the SoundScan era to debut atop the big chart.

Of course, nothing is guaranteed. Hawthorne Heights will be going head to head with the Def Jam debut from R&B newcomer Ne-Yo, "In My Own Words." During the course of the last two months, Ne-Yo's "So Sick" has reached No. 6 on The Billboard Hot 100. It is No. 7 this issue.

"It is not about where you start," Victory founder Tony Brummel says. "It is about where you finish."

"The Silence in Black and White" has tallied 60 weeks on The Billboard 200. The only rock albums currently on the chart to have put in more time are releases from Green Day and the Killers.

"Whatever we come out of the gate with will be fine,"

Brummel adds. "This is not a sprint. This is a marathon. The fact of the matter is we have to roll up our sleeves and work harder than we have the last 20 months getting the first [Hawthorne Heights] album to go platinum. The larger media and broadcast outlets are not independent-friendly."

Still, Woodruff admits it would be pretty cool to debut at the top. "Rock music is the hardest to debut at No. 1," he says. "The little guys need to win one."

'WE HAVE A LOT TO PROVE'

Hawthorne Heights is used to being the underdog. Take, for example, this song title from the band's new album: "Where Can I Stab Myself in the Ears."

The band's members—all in their mid-20s—have stated that the title comes from an anti-Hawthorne Heights post on absolutepunk.net. While any act that suddenly becomes popular faces some sort of a backlash, Hawthorne Heights has long been on the front lines because of its use of the Internet to interact with fans on a daily basis.

"We definitely have a lot to prove," Woodruff says. "That fuels a lot of our passion. I don't hate our first record, but you listen to it and you can pick out the parts that you know you rushed."

The band was drawn to the experience of former RCA A&R executive David Bendeth, who produced the set. Woodruff says it was Bendeth's work mixing acts like Killswitch Engage and As I Lay Dying that impressed him, particularly because he put guitars ahead of the acts' vocals.

"This band strikes that nerve straight down the middle of America, no different than the Replacements did," Bendeth says. "They just do what they do, and it's very natural. Kids who go see Hawthorne Heights can see themselves onstage playing."

Those kids will have plenty of opportunities. The band is in the midst of a Midwest and East Coast tour with Anberlin and Bleed the Dream, and will then start a major tour with Fall Out Boy in March. Additionally, Hawthorne Heights appeared on "Jimmy Kimmel Live" Feb. 16, and is scheduled to perform on "Late Night With Conan O'Brien" in March.

Bendeth, who has worked with acts ranging from Antigone Rising to Vertical Horizon, says he has rarely seen a band with the work ethic of Hawthorne Heights. For the two months the group recorded at Water Music in Hoboken, N.J., Hawthorne Heights would get on a plane every Saturday at 5 a.m. to perform at radio festivals on the West Coast.

"On Sunday, we would just lay and watch football and fall asleep," Woodruff says.

Despite the grueling hours, Woodruff says he has no interest in signing with a major. He recently started his own label, Carbon Copy Media, which will use Victory for distribution. In a first, the Cincinnati-based imprint will be able to upstream acts to Victory.

"I'm not saying we will never sign to a major label, but we're happy where we are," Woodruff says. "I don't think we would have seen the success we're seeing on a major."

With such alumni as Thursday and Taking Back Sunday, Victory is no stranger to the top of The Billboard 200. Thursday's debut for Island, "War All the Time," failed to match the success of the band's Victory releases. The Island album has sold 349,000 copies compared with the 357,000 units of Victory's "Full Collapse."

Brummel acknowledges that some key acts have moved on from the label. "In all of those cases the artists would have been better off staying with us," he says. "The fact that Thursday sold more albums on Victory than Island Def Jam speaks volumes on many levels. If we did not know what we were doing, IDJ would have blown little Victory out of the water, sales-wise."

Victory is going to great lengths to set up "If Only You Were Lonely." The concert on Grammy night was broadcast live by Network Live on America Online, and AOL has been streaming the full album for weeks prior to release.

Victory has also created its own community for Hawthorne Heights fans at thisiswhowere.org. Those who register can invite others and post profiles and photos, as well as view exclusive Hawthorne Heights videos. As of Feb. 13, more than 5,000 fans had signed up.

Brummel says Victory will ship 1 million copies by March 14, if not sooner. There are two different CD covers, each with different liner notes. Victory graphic designer Paul Friemel came up with the idea to use the different booklets to tell a story through pictures.

Victory VP of sales Ramsey Dean says the label will have a full endcap at Best Buy in March, focusing on Hawthorne Heights and Atreyu's "A Death Grip on Yesterday," due March 28. Independent retail is also being supported. Hawthorne Heights will perform at an in-store Feb. 27 at Looney Tunes in Babylon, N.Y., and the following day will appear at Vintage Vinyl in Fords, N.J.

Justin Espino, promotions coordinator at Dimple Records in Sacramento, Calif., says Victory supplied his outlet with promotional bracelets. The store will aggressively price Hawthorne Heights the week of release to compete with big-box retailers.

TV'S IN; WHAT ABOUT RADIO?

Victory has been running ads on MTV and Fuse; the label has a Sunday-morning TV show on Fuse, "VicTorV." The band can also be heard in the "MVP 06 NCAA Baseball" game from EA Sports.

And then there is radio.

Stations are just now coming around to Hawthorne Heights. "Saying Sorry" is No. 25 after three weeks on Billboard's Modern Rock chart. Despite a sales history that outshines most major-label rock acts, Hawthorne Heights received little airplay in 2005.

"This is an opportunity for radio to do the right thing before someone starts investigating why 20% of U.S. market share comes from the independents and only a minuscule 0.005% of radio's playlists contain independent content," Brummel says.

Brummel adds that he hopes "If Only You Were Lonely" can be a "catalyst for change."

"I hope that it will cause jaded programmers to think and act differently for their own survival and relevance," Brummel says. "If Hawthorne's album cannot turn the tide, then the Atreyu album debuting top five a month later better. If not, we will be forced to start calling people out."


Or in the words of Woodruff, "It just seems that we have to do a lot of things that other bands don't have to do to get the same exposure. But we'll do them. We'll do whatever it takes." 

Photo: BJ Papas / Retna

NOW A GROWING AUDIENCE AWAITS THE BAND'S NEW ALBUM

LOMMORE

BY CHUCK TAYLOR

T

here is no hole in the middle, but radio programmers say they have finally found a replacement for the 45 single as an indicator of song popularity.

Digital tracks—legally bought or illegally downloaded—are increasingly playing a role in radio programming decisions.

Radio PDs say that song tallies purchased from the likes of iTunes or downloaded from unauthorized peer-to-peer sites offer an important read on developing hits.

The legitimate market is reflected in Nielsen SoundScan data (used for Billboard's Hot Digital Songs chart) and on iTunes, which lists its top 100 songs. Data company BigChampagne tracks the popularity of downloads on unauthorized sites and provides a weekly ranking to clients, including Billboard Radio Monitor.

The download information is particularly valuable for recognizing acts not yet being pitched by their labels.

Case in point: James Blunt, whose "You're Beautiful" reached No. 1 across much of Europe last summer. By the time Atlantic signed the British singer/songwriter for the United States, the song had been downloaded on stateside P2P sites nearly 1 million times, according to Joe Fleischer, founder and president of BigChampagne.

"James Blunt already had a vibrant audience that was very excited about the release," Fleischer says. "When it finally got airplay in the States, the song hit a ready audience. He's a real artist who the Internet allowed people to discover quickly."

The song, which appeared to be headed for an AC-only audience, was introduced to and found fans at top 40. This week, "You're Beautiful" is No. 2 on The Billboard Hot 100 and No. 1 on Hot Digital Songs.

Programmers had been without a measurement tool for individual song sales since the demise of the 45 single in the late 1980s.

Enter the digital download. Digital track sales in the United States reached 352 million in 2005, a 147% increase over 2004's total of 142.6 million, according to Nielsen SoundScan. In the



Download success for THE PUSSYCAT DOLLS swayed radio programmers.

DOWNLOAD DATA:

RADIO HAS A NEW TOOL FOR PLAYLIST RESEARCH

seven-day stretch between Christmas and the new year alone, nearly 20 million tracks were downloaded from iTunes and other retailers—shattering the former one-week record of 9.5 million tracks, set the previous week.

Programmers agree that as track sales grow, the data becomes even more meaningful.

Tom Poleman, senior VP of programming for Clear Channel/New York and PD of mainstream top 40 WHTZ (Z100), says, "Fifteen years ago, callout research was our most reliable source of information. Then, SoundScan made it better. Now, we can check downloading and understand actual behavior to make us better programmers."

Other songs whose popularity on P2P sites has piqued radio's interest demonstrate that it is not just top 40 that benefits from monitoring digital downloads. Fall Out Boy's "Sugar, We're Goin' Down" saturated top 40 and modern rock, and Ying Yang Twins' "Bedroom Boom" was a hit at R&B/hip-hop and rap radio. In both cases, massive downloads alerted PDs. The Pussycat Dolls' "Stickwitu" and Relient K's "Be My Escape" are also cited by PDs for scoring online before radio was convinced they were hits.

"It was difficult in the beginning to convince programmers which format Relient K belonged in, whether it was alternative, adult top 40 or rock," Fleischer says. "But wherever it received airplay, it reacted, and it was downloaded like crazy. The format wasn't relevant because it was a record that fit demographically. People at the label and at radio worked together to gain an understanding of that phenomenon."

Poleman believes that for now top 40 may benefit most from

many indicators we use," he says.

Ditto for mainstream top 40 WKQI (Q95.5) Detroit. "I'm looking for movement and consistency. Songs that are moving up big indicate buzz on a record that we need to be aware of," PD Dom Theodore says.

While download sales are still relatively small, Fleischer suggests that downloads from file-sharing services are already an indicator of music consumers at large, and cut a wide demographic swath.

"In 1999 or 2000, you may have found it a more common practice among young males, but today the Internet is designed to transfer information among peers of all ages," he says. "They're using peer-to-peer, [instant messaging], e-mail, folder sharing, Wi-Fi, and, at this point, it's all only picking up speed. There is simply no demographic distinction anymore."

However valuable the information, PDs agree that download tallies are just one piece of the playlist puzzle.

"If I see a spike on the downloads chart in addition to other pop culture factors like national callout, requests and the like, then I know it's something we need to pay attention to," Theodore says. "If it's not showing the signs elsewhere, I proceed with caution, because the behavior of music downloaders alone is not necessarily a reflection of the big picture, as many downloaders are not heavy radio users."

Tom Calococci, PD of R&B/hip-hop KKBT (the Beat) Los Angeles, says, "Anytime I see anything that indicates movement, whether it's downloads, sales or talk in the streets or office, I tend to want to look into it more. So it becomes a tool to use along with callout, magazines, myspace.com, staff input and, of course, gut instinct."

Poleman adds, "In our music meetings at Z100, we look at all of the traditional sources: Internet callout and callout research, scores from our sister radio stations, SoundScan sales, monitors of market station airplay, national audience charts—and then we track downloads. No indicator is the be-all, end-all, but this is a good one."

Power Players 2006



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

An A&R executive once addressed the question of why record companies so eagerly sign artists when they are young. Marketing considerations aside, the executive said young artists “believe they can walk through walls.”

Unbridled confidence and determination are traits of young music business executives as well. And today they need those traits more than ever.

Those who have chosen music business careers in recent years have faced far more than the conventional business cycles that challenged earlier generations. They have confronted historic changes that have transformed every corner of the music industry.

And the best have thrived, regardless.

Billboard’s Power Players series highlights the achievements of outstanding individuals across every sector of our business. This first Power Players report of the year focuses on 30 Under 30, an alphabetical roundup of some of the most promising young executives under age 30 working today in a range of roles—record labels, artist management, touring, marketing, media, distribution and more.

Billboard’s writers and editors chose those profiled here after surveying numerous sources, who helped identify promising young talent.

Embracing the future, many of these young executives work in digital entertainment. Bearing a fresh perspective on their careers, many are entrepreneurs, who work for themselves as well as their clients.

Together, they focus their talents on all barriers to success—and the walls come tumbling down.

—THOM DUFFY



1. Carolina Arenas

Label manager, Machete Music
Carolina Arenas is a music industry baby. The daughter of songwriter/producer Gustavo Arenas, at 18, she was assistant/press manager to songwriter/producer Rudy Pérez.

After stints in Universal Music Latino's A&R and production departments, Arenas, at 26, is a well-rounded label manager in the Miami office of Latin urban label Machete Music.

Her key priorities are finding innovative marketing strategies for her acts and streamlining the licenses and clearances within the often convoluted *reggaetón* realm.

"She is one of the fastest up-and-coming stars of our business," Machete president Gustavo López says, citing her "unique ability to adapt and execute beyond the call of duty."

2. Perry Bashkoff

Director of e-commerce, wireless accounts, WEA Distribution

Perry Bashkoff, 26, has given WEA Distribution a leadership position in the growing market for wireless music, WEA president John Esposito says.

Along with ensuring that Warner Music Group artists and releases are represented in the repertoire offered by wireless accounts, Bashkoff also has to understand the unique positioning of each carrier and content aggregators and create marketing strategies for each account.

At the same time, Bashkoff has convinced carriers to coordinate promotion of the same album—the Notorious B.I.G.'s "Duets: The Final Chapter"—at the same time in December, a unique accomplishment in the developing business where each account likes to focus on its own exclusive.

Adam Mirabella, WEA senior VP of e-commerce, says, "He has an incredible creative streak for sales and marketing and always throws a creative wrinkle into the mix."

3. Will Benthall

Digital development and marketing manager, EMI Classics

Will Benthall, 24, is the digital development and marketing manager for EMI Classics in London, a position created less than a year ago. The London-based Benthall is responsible for building the label's digital business worldwide.

His introduction to the business came in 2000, when he worked as an intern at the prominent artist management firm IMG Artists.

In addition to his responsibilities within the digital realm, he also retains product management and international marketing responsibilities

for two artists on the label roster, baritone Thomas Hampson and flutist Emmanuel Pahud.

4. Suranga Chandratillake

CEO, Blinkx

With so much digital content available from so many sources, search engines are considered a key ingredient for connecting customers to the entertainment media they are looking for.

Suranga Chandratillake, 28, is at the helm of one of the early startup success stories in this sector—Blinkx. The company operates a multimedia search engine gaining quite a bit of traction. AOL acquired rival Truveo for \$50 million, leading to speculation that Yahoo or News Corp. may bid for Blinkx.

But Chandratillake insists the company will continue to go it alone, currently negotiating another round of venture capital funding to propel it even further in this young market.

5. Lainie Copicotto

President/CEO, Aurelia Entertainment

Dance music's emissary to the corporate world is Lainie Copicotto, the 28-year-old New York native behind Aurelia Entertainment, based in Bronxville, N.Y.

Young executives today confront historic changes throughout the business.

In just a few short years, the energetic entrepreneur has done what no one before her had done: She has brokered marketing deals that have helped elevate the genre from mere soundtrack fodder to a fully co-brandable lifestyle.

As the brand-development director for the wildly successful Ultra Music Festival, Copicotto brought on big-name partners like Starbucks, Vitamin Water, MTV and Music Choice. She is also the executive producer of Armani Exchange's A|X Music Series, commissioning marquee DJs like Peter Rauhofer, DJ Rap, Junior Jack and Roger Sanchez to mix installments.

6. Jeremy DeVine

Founder, Temporary Residence

Jeremy DeVine, 29, started Temporary Residence during his first semester at Maryland Institute College of Art in Baltimore. Two years later, he dropped out of school.

This year, Temporary Residence turns 10, and

the New York-based label has been gaining steam thanks to instrumental rock act Explosions in the Sky. Those who do not closely follow the indie scene may recognize the act as the group that scored the film "Friday Night Lights." Temporary Residence has an intriguing roster of releases for 2006, including the debut of the Ladies, which features Pinpack principal Rob Crow, and the exquisite electronica of Japanese newcomer Caroline.

7. Maria Egan

Manager of A&R, Columbia Records

After writing for fanzines then working in artist management, 27-year-old U.K. native Maria Egan came to the United States in 1999 to work with Wendy Laister's Magus Entertainment.

There, she helped manage such artists as Carly Simon and Tina Arena. She then moved to Nettwerk, where she helmed the careers of such high-profile electronic acts as Fischerspooner and DJ Tiësto, as well as helping with A&R duties for the Nettwerk America label.

She joined Columbia's A&R staff in New York in June 2005. In addition to working with emerging act Aqualung, she just signed Norwegian pop artist Silya.

"She has great ears for contemporary sounds,

Since he appeared on this list in 2005, Fanning has convinced all the major labels and several indies to register their music with the system. Now all it needs is a live P2P service that uses it. To date, the only publicly announced digital music service to adopt Snocap is Mashboxx, which remains in a limited trial phase.

9. Jordan Feldstein

Artist manager, Career Artist Management
Jordan Feldstein, 28, started in the music business with ICM's concert division. But after receiving a tape from his childhood friend Adam Levine of his new band Kara's Flowers, Feldstein wisely decided to move into management.

Kara's Flowers evolved into Maroon5. The band's Octone/J Records debut, "Songs About Jane," has sold more than 9 million copies worldwide.

After managing the band through Leopold Management, Feldstein hung out his own shingle in Los Angeles in 2005. In addition to Maroon5, his clients include Phantom Planet, new Atlantic act Big City Rock, Samantha Ronson and Epic signee Sara Bareilles.

"Jordan has all the right priorities," Atlantic Records Group chairman/CEO Craig Kallman says. "He's really about building a core fan base, brick by brick."

Feldstein's former boss Bill Leopold adds: "His tireless efforts on behalf of all of his bands encourages everyone with whom he works to be at the top of their game."

10. Lori Genes

Director of media, RCA Label Group

The group Lonestar indirectly had a hand in bringing Lori Genes, 27, to Nashville. The band, which records for RCA Label Group, was among Genes' clients when she was a senior account executive with publicity firm Paul Freundlich & Associates in New York, along with fellow country acts Keith Urban, Shedaisy and Trick Pony.

When RLG had an opening in Nashville last fall, Genes was tapped to fill the role.

"Her knowledge of the inner workings of the New York media and fashion make her a valuable asset to our organization and the Nashville music community," says Allen Brown, RLG VP of media and marketing.

11. Perry Greenfield

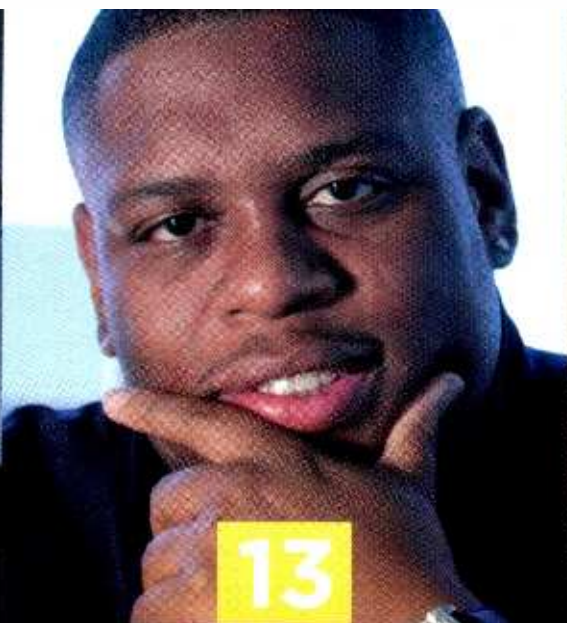
Product manager, Blue Note Records

"My job as middleman is to make sure communication takes place on all levels," says Perry Greenfield, 28, product manager at Blue Note Records in New York.

In 2005 the three-year **continued on >>p38**



PERRY GREENFIELD Blue Note Records



SHAWN 'TUBBY' HOLIDAY Interscope/Geffen



JAMIE KANTROWITZ MySpace.com



EVAN KROFT

from >>p36

vet of the label provided day-to-day marketing support for the instant jazz classic "At Carnegie Hall," the newly discovered live performance of the Thelonious Monk Quartet with John Coltrane, and for singer/songwriter Amos Lee's self-titled debut.

Greenfield reports to Zach Hochkeppel, VP of marketing at EMI Jazz & Classics, who says, "Perry's got an advanced understanding of the marketplace but doesn't let the sometimes sobering realities dash his unbridled zeal."

Greenfield finds inspiration in "soaking up the vision" of president/CEO Bruce Lundvall, who returns the compliment: "With his serious musical knowledge, Perry has a very bright future at Blue Note."

12. Nick Hartley

Personal manager, Fitzgerald Hartley Co. Nick Hartley, 26, was not sure he wanted to follow his father, Fitzgerald Hartley Co. co-founder Mark Hartley, into the music business. But he eventually realized he had a passion for it. So in college, he started managing an artist who went on to land a major-label deal.

"By the time I graduated I was already going on the road and meeting with record executives on a regular basis," he says. "Things just developed from there."

Hartley has worked at Fitzgerald Hartley in Ventura, Calif., for five years, and is now a partner with the firm. He manages the country duo Hanna-McEuen, as well as singer/songwriter Crosby Loggins. His duties also include bringing in new, music-related projects to the company.

Company president Larry Fitzgerald calls the young manager "a rising star [who] is making very significant contributions to our company, totally understands what it takes to be successful [and] has a tremendous work ethic. I predict that he will be a major player in our business in the very near future."

13. Shawn "Tubby" Holiday

Senior VP of A&R, Interscope/Geffen "He's one of the best young men in the urban business." That is how Windswept Holdings CEO Evan Medow described Shawn "Tubby" Holiday in 2004 after the latter accepted the VP/GM post at partner company Hitco Music Publishing.

The job marked a return engagement. Holiday, 29, had earlier served as director of creative A&R for Windswept Pacific/Hitco, the latter of which was co-founded by Island Def Jam chairman Antonio "L.A." Reid.

Also listed on Holiday's résumé is a two-year stint as creative director at EMI Music Publish-

ing. Having worked with such songwriter/producers as Kanye West and Sean Garrett, Holiday joined Interscope/Geffen late last year as senior VP of A&R.

14. Jamie Kantrowitz

Senior VP of international marketing, MySpace.com Marketing executive Jamie Kantrowitz, 28, is at the fore of transforming social networking into big business at myspace.com in Los Angeles. Most notably, she is helping the entertainment industry branch out into blogs.

Her work with major and indie labels during the last year has led to a series of high-profile album debuts on myspace.com by acts ranging from Neil Diamond to Nine Inch Nails.

Next up for the Los Angeles native is building the MySpace brand in Europe, where she will head international marketing in the company's newly formed London office. Music will play a big role.

Kantrowitz says, "A lot of bands in the U.K. are already on the site, but with presence there we can do more promotion through festivals and exclusive album releases."

15. Noah Kerner

President, Noise Marketing Sure, Noah Kerner once paid the rent by manning the turntables for Jennifer Lopez, followed by stints at VH1 and Edel Records. But now, at 29, as president of Noise Marketing in New York, he is executing strong marketing campaigns for the likes of Chevrolet, SLS Speakers, J.P. Morgan Chase, Bombay Sapphire and David Barton Gym.

For Kerner, music and entertainment are key elements of such strategies. Kerner is, after all, a founder—along with veteran artist manager Irving Azoff and music manager Jordan Bratman—of Soundproof, a Los Angeles-based agency that creates original music for brands.

Forthcoming from the Cornell graduate is a book he is co-penning with Gene Pressman (of Barney's fame) for Simon & Schuster. With the working title "Chasing Cool" Kerner says the book, due in the fall, focuses on corporate America's quest for cool.

16. Evan Kroft

Director of music programming and talent relations, CMT What started as a career in radio turned into a TV programming job for Evan Kroft when he joined CMT in Nashville in 2004.

Chris Parr, CMT VP of music programming and talent relations, calls Kroft "a very integral part of the music selection and music direction at

CMT. He's proven himself to be a very sharp programmer [who] understands the big picture."

Kroft's duties at CMT include booking the talent for cmt.com's "Studio 330 Sessions" show, and he says that "CMT has given me the freedom to grow and explore my creative abilities beyond radio and television."

Mostly, Kroft, 26, enjoys "finding and sharing great music with everyone" and says he wants to "continue to evolve with the music industry and the many ways it is impacting pop culture."

17. Brian Manning

Agent, Creative Artists Agency A music agent at Creative Artists Agency in Beverly Hills, Calif., Brian Manning, 29, represents a roster that includes Maroon5, Simple Plan, Relient K, Talib Kweli, the Dropkick Murphys and Big City Rock.

Manning joined CAA in 1999 as an assistant in the music department. He was promoted to agent in early 2002.

Manning has a simple philosophy about developing acts by touring on an ever-widening circuit. "We have a lot of bands that know it's going to take 50 or 100 or 200 dates before you catch that momentum that's going to take you over the top," Manning says.

One such band is Maroon5, which grew to headliner status on one album cycle.

"A lot of the credit needs to go to the band, their management and their label," Manning says.

Mitch Rose, CAA's Los Angeles music department head, says, "Brian has the wonderful ability to immediately connect with artists and managers and is great at identifying emerging talent early in their careers. He is incredibly insightful and valued for his contributions to the department and the company."

18. Philip McIntyre

Artist manager, Philymack You never know who may be watching. Philip McIntyre, 23, was a production runner at the Bryce Jordan Center in his hometown of State College, Penn., when his hard work and attention to detail caught the eye of Britney Spears' tour management staff.

Shortly thereafter, he was offered a spot on her touring team, where he remained for three years.

Next he worked with Spears' former co-manager Johnny Wright for two years to learn the ropes before starting his own management company, Philymack, based in Los Angeles.

"And he went from a free intern to a co-manager in less than a year-and-a-half. That shows how much confidence I have in him," Wright says.

His Los Angeles-based firm partners with Wright Entertainment Group to handle a number of clients, including the Backstreet Boys (and member Brian Littrell), the Jonas Brothers, Everlife and Jump 5.

Additionally, he is executive producer of AEG Live's new talent search TV show, "Gifted," and a consultant for Denise Rich Songs and her 785 Records.

19. Sharon Nortman

Director of licensing, Platinum Rye Entertainment

In just a few short years, Sharon Nortman, 26, director of licensing at Platinum Rye Entertainment in New York, has become an expert traffic cop at the intersection where music publishers, ad agencies, brand marketers and artist managers meet.

Most recently, she licensed five songs—including James Blunt's "High," Jason Mraz's "Life Is Wonderful" and Persephone's Bees' "Nice Day"—for Hilton's new "Travel Should Take You Places" campaign, created by Young & Rubicam.

Nortman also connected the dots between Madonna's "Hung Up" and Motorola, as well as the Allman Brothers' "Melissa" and Cingular Wireless—both helmed by BBDO Detroit.

In her previous gig, at Production Advisors, Nortman worked her magic with Deutsch LA and Mitsubishi. You may know the song: "Days Go By" by Dirty Vegas.

Throughout, Nortman makes it all look incredibly easy. Perhaps this is a side effect of having majored in psychology at New York's Barnard College.

20. Erin Owens

Director of publicity, Palm Pictures Erin Owens, 26, has expanded the reach of the music documentary genre through her work publicizing such critically acclaimed films as "Dig!," featuring the Dandy Warhols and Brian Jonestown Massacre.

At Chris Blackwell's Palm Pictures, she has been on the front lines positioning music documentaries in theaters and as DVD releases.

For "Dig!," which won the 2004 Sundance Grand Jury Prize, DVD publicity efforts included TV spots on MTV, Fuse and VH1; radio spots in the top 30 U.S. markets; such customized merchandise as lighters made for specific retailers; and, at last year's South by Southwest Music and Media Conference, promotion of the title on taxi receipts.

Owens is currently publicizing "Be Here to Love Me," the biopic about Townes Van Zandt, which is coming to DVD March 14.



21. Baillie Parker

Co-owner, Anticon Records

Baillie Parker, 29, spends about as much time running a label as he does acting as a negotiator. As co-owner of San Francisco-based Anticon Records, Parker has to navigate among seven partners, all of them artists.

"When I came on, things were sort of unraveling," Parker says. "It was more an artist collective."

Parker left his cushy job with Internet company Ask Jeeves in 1999 to help build an independent hip-hop label. He learned the business after working with Revolver Distribution, and Anticon's artists, such as Sole and Sage Francis, became darlings of the indie hip-hop scene.

Today, the label's roster has diversified into rock and electronica, and along with Rhymesayers, Stones Throw and Definitive Jux, Anticon continues to define underground hip-hop.

22. Aaron Rosenberg

Attorney, Greenberg Traurig

Aaron Rosenberg, 28, vividly recalls the summer after his first year at Harvard Law School. That is when the Kansas City, Mo., native became hooked on entertainment law after an internship at Arista Records.

Under the mentorship of Andy Tavel, a partner in Greenberg Traurig in New York, Rosenberg focused on building the firm's urban music practice. His first client: a high school classmate's friend named John Stephens. Fans know Stephens today as eight-time 2005 Grammy Award nominee John Legend. Subsequent clients during Rosenberg's Big Apple sojourn included Lauryn Hill.

Now based in the firm's Los Angeles office, Rosenberg last year secured a release for the rap group the Lox from a disputed music publishing pact with Sean "Diddy" Combs and also renegotiated a Sony Music contract for Three 6 Mafia.

23. Kirk Sommer

Agent, William Morris Agency

Now an agent for some of the hottest acts on the rock scene, Kirk Sommer, 29, began his career organizing weekly events in his native New York, from open-mic nights to music parties. He also spent time "pushing paper" in legendary promoter Ron Delsener's office.

Sommer was hired at the William Morris Agency as an agent trainee in May 2000. He was named a club agent in May 2003 and became an arena agent last July.

The agent's roster includes the Icarus Line, the Killers, the Bravery, Louis XIV, Hard Fi, the Von Blondies, Pepper and the Fire Theft. A believer in working with acts at the ground level,

Sommer routinely scouts for talent in the States and the United Kingdom, sometimes signing on before management.

He likes to see acts on the fast track, having helped the Killers grow to arena headliner in 2005, but he is all about careful development.

"We're here to build careers, and that's not a line," Sommer says. He wants to sign acts he knows will grow to command "a higher ticket price and . . . larger venues."

24. Mike Spinella

Music director, AOL Radio

With more than 6 million visitors per month, the free AOL Radio Network is redefining how people listen to music online. As New York-based music director for 13 dance stations, Mike Spinella, 27, has the genre's biggest platform.

"I guess me being under 30 is fitting for [AOL's] overall strategy," Spinella says. "We like to think of ourselves as a new generation, a new place for people to go and explore."

Spinella has carte blanche to program the channels, which range from commercial (chart-topping Top Dance) to obscure (crate-digging Abstract Beats).

He was also instrumental in creating the first completely virtual dance album, "AOL Music Sessions: Mixed" by John Digweed. More installments with new DJs are expected in the coming year.

25. Román Suárez

National director of Latin sales and marketing, UBO

Román Suárez has parlayed his experience in sales to develop marketing savvy as well.

As national director of Latin sales and marketing for fledgling music group UBO in New York, Suárez, 28, has helped craft a variety of daring campaigns, including Bimbo's gasoline giveaway and Andy Andy's aggressive pricing at retail.

"I always get retailers' feedback, because no record will be successful if they don't support it," says Suárez, a former Latin specialist at Universal Music & Video Distribution who also did street marketing for Prestigio Records in New York.

Aside from working new urban genres, Suárez also has high hopes for salsa.

"I wish to bring it back to what it was in the '80s," he says. Plans beyond that? Heading his own label, of course.

26. 3H

A&R executive, HHH Artists/Shady/Interscope

He is so good that, at 23, he already goes solely by his nickname. After five years at Capitol,

3H in 2004 segued to Interscope, home to his HHH Artists, which goes through Eminem's Shady Records.

Among the artists 3H helped bring to Interscope is Daddy Yankee, and he is overseeing the reggaetón superstar's Interscope studio album debut. He also works as a producer, including co-producing "My 1st Song" on Jay-Z's "The Black Album."

"He knows what's coming next because he lives and breathes the lifestyle of the streets," says Evan Lamberg, EMI Music Publishing's executive VP of creative for North America. "He's one of the most respected young executives in our business."

Kanye West says, "3H has really great ears—he wanted to sign me and 50 [Cent] before we had deals. What a label that would have made."

27. Tina Wells

CEO, Buzz Marketing Group

Want to know what today's youth are thinking or craving?

If so, consider placing a call to Tina Wells, 25, who helms marketing and communications agency Buzz Marketing Group in New York, a company she launched while attending Hood College in Maryland.

Wells works with a team of tastemakers and trendsetters who are tweens, teens and young adults (dubbed "buzzSpotters"), as well as her close-knit Buzz staff. Her company provides musical solutions for clients like St. Martin's Press, for whom she recently engineered a partnership with Island Records artist Fefe Dobson.

Earlier this year, Buzz debuted bMusic, a research division focusing on the music industry. Her first client? Sony BMG, home of Teddy Geiger, a newcomer that buzzSpotters apparently like.

28. Jessica Wolstenholm

Senior director of marketing, Myrrh Records

In less than a year at Word Label Group, the parent of Myrrh Records, Jessica Wolstenholm, 29, has established herself as one of the Nashville-based company's most talented young executives.

"Jessica was extremely instrumental to the successful relaunch of Myrrh Records in 2005," says Rod Riley, senior VP of marketing for Word Label Group. "With over eight years of industry experience, running the gamut between product development and artist management, her expertise, integrity and passion made her perfect for this role."

Wolstenholm is excited about shepherding the next chapter in Myrrh's history.

"I am so honored to be a part of relaunching a label that has had such a legacy in the Christian music industry," she says. "As I look to the future of Myrrh I am excited about working with new artists that share the same passion that I have."

29. Sam Yagan

CEO, MetaMachine

Peer-to-peer service eDonkey was once one of the most popular outlets for online music piracy, at one point boasting 2.7 million active users.

Then the U.S. Supreme Court handed the record labels a major weapon in their fight against P2P piracy in the form of the Grokster ruling.

Soon after, Sam Yagan—the 28-year-old Stanford grad and CEO of eDonkey parent company MetaMachine—pledged during a congressional hearing to rid the network of unauthorized files, and in doing so sent ripples throughout the P2P world.

Yagan is now searching for a way to convert New York-based eDonkey into a legitimate service, either through technology or a sale. How the company pulls this off (or fails) could foreshadow how other P2P services may fare in a post-Grokster world.

30. Chris York

A&R director, EMI CMG Label Group

Chris York has spent nine years at EMI Christian Music Group in Nashville, starting as a post-production assistant, archiving tapes.

Now 25, York worked his way into the A&R department where he has spent the past four years.

"Chris York is one of the brightest young A&R people in the industry today," EMI CMG president/CEO Bill Hearn says. "His passion for music and understanding of the art of relationships with artists is uncanny given his age."

"He has helped to sign and/or develop many great artists and future stars, including Shawn McDonald, Sanctus Real and Dizmas," Hearn adds. "He is also responsible for EMI's A&R relationship with Switchfoot and has recently signed new Re:think artist the Colour. Chris York is what the future looks like." ♦♦♦

This special feature was written by Antony Bruno, Ed Christman, Leila Cobo, Brian Garrity, Jill Kipnis, Todd Martens, Kerri Mason, Gail Mitchell, Melinda Newman, Dan Ouellette, Michael Paoletta, Deborah Evans Price, Phyllis Stark, Anastasia Tsioulcas and Ray Waddell.

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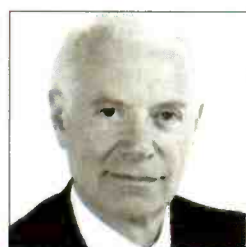
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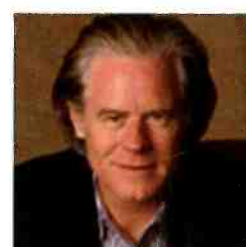
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Distinguished Duets
Stellar acts line up for Tony Bennett's new CD



Gustavo Santaolalla
Composer scores with 'Erokeback Mountain'



Gretchen Covers Kris
Wilson appears on Kristofferson tribute



Slip-N-Slide
Ted Lucas' label pairs with Def Jam

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FEBRUARY 25, 2006

MUSIC

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MATISYAHU: SPIRITED AND SPIRITUAL

Of all the artist-development stories to emerge in 2005, Matisyahu's was perhaps the most unique. Not only was his breakout album, "Live at Stubb's," hastily recorded for \$8,000, its first single, "King Without a Crown," is a modern rock smash—a nearly unheard-of feat for a reggae track. And then there is Matisyahu himself: a Hasidic Jew whose reggae- and rock-tinged sound celebrates his faith.

Yet while the 26-year-old artist is devoutly religious, he is not letting that stand in the way of getting his music heard. "Who doesn't want success?" he asks. "There's some artists that say they don't, and they're not looking for it, but I'm not one of those artists."

Clearly his music is resonating with the public. "King Without a Crown" moves to No. 7 this issue on Billboard's Modern Rock chart and is now starting to react at top 40. "Live at Stubb's" has topped Billboard's Top Reggae Albums chart for eight weeks. It has sold 340,000 copies so far

and is No. 43 on The Billboard 200.

On March 7, his new studio album, "Youth," comes out on JDub/Or/Epic. Sources say the initial shipment for the album, produced by Bill Laswell, Jimmy Douglass and Ill Factor, will be 400,000 units.

Is Matisyahu an artist with staying power or a novelty? Believers say he has longevity.

"Is it novelty? Of course it's not. It's too real to be novelty," declares Bruce Warren, assistant GM for programming at the influential noncommercial WXPB Philadelphia, which was one of the first stations to play "King Without a Crown."

"It was our sense that this was the kind of musical discovery our listeners listen to public radio for," Warren says. The song is "very spiritual, and it touches people regardless of what their race or religion is. It reminds me of Bob Marley in that Matis has a universal message and some great grooves to match."

"Live at Stubb's" has sold well

since release," says Dave Alder, senior VP at Virgin Entertainment Group. "It was a title that emerged through our developing-artist program, Virgin Recommends, and we have seen accelerated sales trends over the past few months. Much of the success of the album has been down to positive word-of-mouth. There is certainly a strong buzz on the new album."

Matisyahu's debut album, "Shake Off the Dust . . . Arise," was released **continued on >>p42**

LATEST BUZZ

>>>GREEN ON THE GO

RCA Label Group has signed top Texas singer/songwriter Pat Green to its BNA Records imprint. Green previously recorded for Republic/Universal. His last two albums debuted in the top 10 on Billboard's Top Country Albums chart. The first single from his BNA debut goes to radio this summer. The three-time Grammy Award nominee has charted 10 songs on Billboard's Hot Country Songs chart, including "Wave on Wave," which hit No. 3 in 2003.

—Melinda Newman

>>>ELTON'S LEGEND

John Legend will perform March 5 at the 14th annual Elton John AIDS Foundation party. Each year John hand-picks a performer to appear at the event, which takes place in Los Angeles immediately following the Academy Awards.

—Melinda Newman

>>>ISHAM SCORES

Mark Isham will receive ASCAP's Henry Mancini Award for Lifetime Achievement April 11 at the performing rights organization's 21st annual Film & Television Awards at the Beverly Hills Hotel. The award recognizes a composer's contributions to the world of film and TV music. Among the movies scored by Isham are "Crash," "A River Runs Through It" and "Quiz Show."

—Melinda Newman

>>>EQUITY FOR WILLS

Equity Music Group has signed Mark Wills to its artist roster, which also includes Clint Black, Little Big Town and Carolina Rain. Wills is recording his first project for the label, due in early summer. The first single from the CD is due in April. Wills previously recorded for Mercury Records from 1996 to 2003, where he notched eight top 10 singles, including the No. 1 hits "Wish You Were Here" and "19 Somethin'." —Phyllis Stark

FACT FILE

Label: JDub/Or/Epic
Management: Jacob Harris and Aaron Bisman
Booking: The Agency Group
Publishing: Neither/Nor Publishing (ASCAP)
Last/best-selling album: "Live at Stubb's" (2005), 369,000

MATISYAHU



Stars Line Up For Bennett

Crooner Celebrates 80th Birthday With Duets Album Featuring Elton John, Others

By 11 a.m. the morning after the Grammy Awards, while other winners were undoubtedly still sleeping off the night before, Tony Bennett was doing what he does best: singing.

Bennett, who won for best traditional pop vocal album at the Feb. 8 event, was tucked inside Capitol's legendary Studio A, running through the standard "Rags to Riches" with his duet partner du jour Elton John.

And, just like that, by 11:30 a.m. they were done. In a feat that could teach some youngsters a thing or two, the pair cut the track live (accompanied by a quartet) four times from start to finish before producer Phil Ramone called it a wrap.

The song will appear on a duets album coming out Sept. 26 on RPM/Columbia to herald Bennett's 80th birthday (Billboard, Dec. 24, 2005). Among the other acts on the set, all of

whom recorded face to face with Bennett in the studio, are the Dixie Chicks, Bono, Billy Joel, Sting, James Taylor, John Legend, Elvis Costello, Juanes, k.d. lang, Tim McGraw and Barbra Streisand. John took the opportunity to suggest one of his faves, Mary J. Blige. "She's the greatest female singer out there," he told Bennett.

Bennett credits his son/manager Danny with the duets idea. "I'm just so thrilled that all these contemporary artists want to sing with me," he says. "They're all making me feel so good."

John says he cannot believe he and Bennett have not paired up before. "I've done a duet with so many people, the world and its mother. I've done a duet with RuPaul. But everything comes when it's meant to be."

As a singer, John says Bennett has few equals. "He still makes everything sound so

easy, his sparsity of phrasing. He has a very sort of casual phrasing. It's just brilliant."

Out of respect for Bennett and the fabled studio, John was dressed in a beautiful suit despite the early hour. "I knew it was going to be a live session. You want to look smart, you want to feel good, because that makes me sing better," he says. "You don't come here in a track suit or looking scruffy. I could never forgive myself for that."

Starbucks has signed on as a partner in Bennett's birthday celebration. In addition to carrying the duets title, Starbucks will exclusively release "Through the Years." The set, available April 4, features classic Bennett hits and his hand-picked favorites. Details about a Target retail tie-in are also being finalized.

NU DEALS: Sony Music senior VP of A&R Michael Ca-

plan, who co-founded Or Music, has signed the first two acts to his new imprint, NuHaven Music. Rock band Pure Reason Revolution, which Caplan describes as "Mars Volta meets the Beach Boys," will go through Nu Haven/Columbia. Endeverafter, a California-based melodic hard rock group, will come out through NuHaven/Epic.

RHINOS & BEES: Rhino Entertainment has inked a worldwide deal with the Bee Gees to promote the trio's entire body of work starting with its 1965 debut. It is believed to mark the first time the group's full catalog of master recordings has been under one roof. Rhino does not have access to the Bee Gees' most famous album, "Saturday Night Fever," until Universal Music Group's rights expire in 2007.

Photo: Steve Granitz/WireImage.com

MATISYAHU (cont.)

from >>p41

with relatively little fanfare in 2004 on JDub, a nonprofit label and event production company. When Michael Caplan, co-founder and then-president of Or Music, first heard of Matisyahu, he wrote him off as a novelty. But several months later, "I watched a clip of him performing on the Jimmy Kimmel show, and my reaction was like most people's: The first 30 seconds, it's novelty, and 90 seconds in, you realize it's real," he says.

Caplan, who is now senior VP of A&R for Sony Music, got in touch with JDub and found out Matisyahu was playing at a Jewish high school the next day. Impressed by his live show, Caplan and his partner, Larry Miller, signed him to Or Music (now Or Media Group).

Caplan thought that the studio album did not represent where Matisyahu was artistically, so one of the label's first moves was to have him record "Live at Stubb's."

There was a strategy to taping in Texas. "Austin was perfect because it screams 'goyim,'" Caplan says with a laugh. "It wasn't like taping it in Crown Heights. I wanted to show it works here too."

Indeed, Caplan says that so far, Matisyahu is playing well to the mainstream. "This is an informal observation, but secular Jews have more of a problem with it than [non-Jews]. In the larger world, people are yearning for spirituality. Some people are going, 'Is this a Christian song?'"

The clip of Matisyahu performing on "Jimmy Kimmel Live" was also circulated on the Internet. Digital success continued when mtvu.com embraced the live video of "King Without a Crown": The song ended 2005 as the Web site's most downloaded video.

After "Live at Stubb's" sold 20,000 units, it was upstreamed from Or Music to Epic. At 35,000 units it moved from RED, Sony's independent distribution arm, to Sony Distribution.

With Matisyahu's jump to the majors came the difficult task of getting radio to view him as more than a gimmick. His appearance and beliefs never struck him as something that might hinder his success, however. "I became religious, and that was a very serious thing for me, and music was always a serious thing for me, so this was just an expression of my life—the decisions I made and the

music that I make," he says. "I was never worried about it."

Calling every week she has worked "King Without a Crown" a breakthrough week, Epic VP of modern rock promotion Jacqueline Saturn says the project has been an uphill climb.

"There's been nothing easy about working this record," she says. "The one thing that's been undeniable is [that] if that song gets on the air one time, the phones blow up." To that end, the label did not have an official add date, and many times, Epic's goal was to get just one spin and let audience reaction take over. That is exactly what happened at modern rock KNDD Seattle, where Saturn



'Is it novelty? Of course it's not. It's too real to be novelty.'

—BRUCE WARREN, WXPN

says that one spin led to 30 phone calls asking about the song.

Modern rock KROQ Los Angeles has a similar story. "We threw it on and it got immediate phone response," music director Lisa Worden recalls. "Lyrically, it's really striking a chord with people." For several weeks, "King Without a Crown" was KROQ's most-played song.

Matisyahu won over Leslie Fram, PD of modern rock WNNX Atlanta, after performing live on the station's morning show. WNNX still hesitated to add "King Without a Crown," but feedback and sales information, combined with the song's uniqueness, convinced Fram and music director Jay Harren to add it. "In a time when modern's most-played artists are shared by other

formats," she says, "it's important to have one of our own."

Caplan credits RED, and especially RED VP of artist development Danny Buch, with starting the ball rolling. "Danny just wouldn't let it go," Caplan says. Although the live album was initially seen as a "steppingstone" to the new studio album, RED's staff persisted in showing that it could be a stand-alone project.

Epic VP of marketing Scott Carter says the label is taking a grassroots approach to setting up "Youth." "Even though radio is stepping up, and our video spins will step up, we still have an online presence," he says. "That's where his fans have been so far." Carter says that about 33% of the tickets Matisyahu sells are bought online; his e-mail list is more than 30,000 strong. He is already confirmed to play the Coachella and Bonnaroo music festivals. Two shows at New York's Hammerstein Ballroom (March 6-7) are sold out.

Considering that at the end of 2004 Matisyahu was doing a regional Hanukkah tour, he has enjoyed the past year. "I didn't know what to expect," he says of his success. "I've always been a lover of music, and I've always wanted to be able to perform and make music. When it's just an idea or a dream, you're not aware of the details of the process, what goes into it."

And there continues to be a fine line to tread between pushing the music and observing his beliefs. Because of his religion—Matisyahu belongs to the Chabad-Lubavitch branch of Hasidism—he cannot touch women or sing romantic love songs, which means his days of audience diving may be over—unless there is advanced planning.

When he made the first low-budget video for "King Without a Crown," he asked his rabbi if he could jump into the crowd, Caplan recalls. "The rabbi said, 'Sure.' He tries not to jump on a woman. His wife says, 'I don't think you can do it.' The rabbi comes back and says, 'What? There's women in the crowd? No, you can't do that.'" So, Caplan adds, for the "Youth" video, the audience that Matisyahu jumps into is all male: "His religion is the most important thing to him."

Additional reporting by Melinda Newman in Los Angeles.

Jazz Notes

DAN OUELLETTE douellette@billboard.com



CAMILO PAYS HOMAGE TO GERSHWIN ON 'BLUE'

When pianist Michel Camilo first came to New York in 1979 from his native Dominican Republic, he stood in awe of the skyscrapers and was mesmerized by the city's bustling magnificence. The theme music for the experience? George Gershwin's majestic extended work "Rhapsody in Blue," which represented to Camilo not only the romance of New York but also its creative opportunities for an immigrant.

For his latest Telarc recording, Camilo pays homage to the renowned composer with "Rhapsody in Blue," a grand jazz-meets-classical album of Gershwin music performed with the **Barcelona Symphony Orchestra**, conducted by **Ernest Martinez Izquierdo**. The CD, which also includes "Concerto in F" and a solo piano rendering of "Prelude No. 2," streets Feb. 28.

"This is a dream come true," says Camilo, who has performed Gershwin's music worldwide

throughout his career. "His music speaks to me. It transcends cultures and divisions. I admire his genius for being in so many different musical worlds."

While Camilo plays "the ink" of Gershwin's scores, he embellishes the works with grooves and accents. "Gershwin improvised his own piano part at the 1924 premiere of 'Rhapsody in Blue,'" Camilo says. "That spirit of spontaneity in his music has disappeared over the years. I wanted to go back to the original mind-set, which was close to the jazz of that time."

As for his solo spot, Camilo says, "It's a little jewel for the end. I play this as an encore for my live dates. It's an improvised one-on-one get-together with Gershwin."

GERI CHANNELS MARY: A contemporary of Duke Ellington, pianist **Mary Lou Williams** was not only jazz's premier female instrumentalist but also a

brilliant, yet underappreciated composer. Now, one of her rarely played masterworks, "Zodiac Suite," dedicated to fellow musicians born under each of the 12 astrological signs, receives an invigorating update by the **Mary Lou Williams Collective**.

Under the direction of pianist **Geri Allen** and featuring former Williams bandmates bassist **Buster Williams** and drummers **Billy Hart** and **Andrew Cyrille**, the Collective delivers "Zodiac Suite: Revisited." The title was released Feb. 7 on **Mary Records**, Williams' own label revived by the **Mary Lou Williams Foundation**. The foundation's executive director is **Peter O'Brien**, who was Williams' personal manager from 1964 until her death in 1981.

"Geri studied these pieces down to Mary Lou's exact voicings, then got so inside the compositions that she was able to express herself while bringing new life to them," says O'Brien, who produced the new album and plans to release a second Collective album this fall.

Moved by the experience of interpreting Williams' compositions, Allen says, "Her music is challenging and fiercely captivating with each new performance."

Allen will go into the studio in March with bassist **Ron Carter** and drummer **Jimmy Cobb** to record her second Telarc CD, "Timeless Portraits and Dreams," a collection of tunes composed by a range of artists, from **Billie Holiday** to **Nino Rota** to **Smokey Robinson**. The album is scheduled for a third-quarter release.

The Kennedy Center in Washington, D.C., which premiered Allen's take on "Zodiac Suite" last year, will present its 11th annual **Mary Lou Williams Women in Jazz Festival** May 10-13. Performers include trombonist **Sarah Morrow**, pianist **Jessica Williams**, B-3 organist **Trudy Pitts**, guitarist **Mimi Fox**, drummers **Sherrle Maricle** and **Terri Lyne Carrington** and singers **Dee Dee Bridgewater**, **Abbey Lincoln** and **Ernestine Anderson**.

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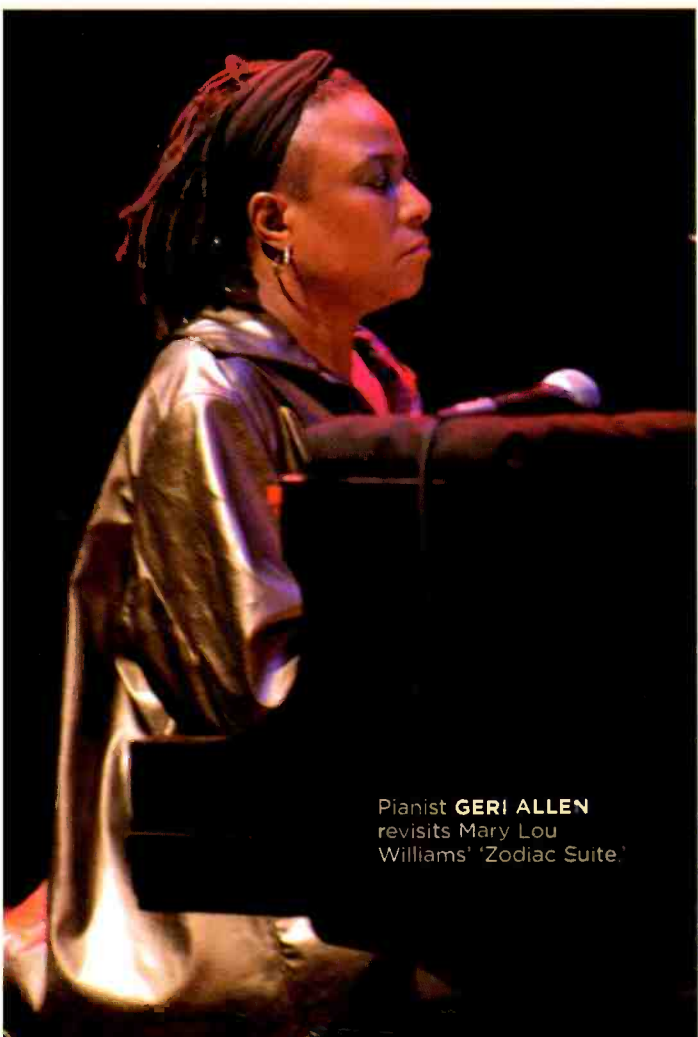
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PRO-FILE BY LEILA COBO

Santaolalla Goes To The Movies



When composer Gustavo Santaolalla read the script for "Brokeback Mountain," he interpreted it as a "great love story of universal dimensions," and wrote the haunting, plaintive score accordingly.

Today, "Brokeback" basks in its eight Academy Award nominations—including one for Santaolalla's original score. The song "A Love That Will Never Grow Old," penned by Santaolalla and Bernie Taupin and performed by Emmylou Harris, has already won a Golden Globe award.

The twist is that the recent accolades for Santaolalla's work in this uniquely American film come after a lifetime spent almost exclusively working on Latin alternative music. Santaolalla is regarded as a pioneering artist, composer, producer and arranger who has been pivotal in the evolution of the genre for his work with the likes of Juanes, Molotov and Café Tacuba.

But for the public at large, his name was not well-known until he climbed onstage last month and picked up his Golden Globe for best original song.

The win propelled the "Brokeback Mountain" soundtrack to No. 54 on The Billboard 200. Although sales have slowed since then (this issue, it is No. 128 on the big chart), they will likely increase after the March 5 Oscar ceremony.

For Santaolalla, a native of Argentina who now lives in Los Angeles, the recognition is sweet, particularly as a Latin musician working outside the Latin field. Still, he stresses, his

ethnicity has never been a handicap in his career.

"My agenda was very focused on my personal interest, which was Latin alternative music, and I wasn't that interested in getting into the Anglo world," he says. "It had to be something extremely original, and something that was very appealing to me."

Original is a description that fits most of Santaolalla's work, which dates back to Soluna and Arco Iris, the rock/folk fusion bands he founded in Argentina in his teens.

In 1978, Santaolalla left for Los Angeles and hooked up with Anibal Kerpel, his partner to this day.

But he maintained strong ties to his native country, releasing a series of solo albums that explored Latin folk and roots music, and touring extensively with folk singer León Gieco, one of his early discoveries.

While these efforts all garnered critical acclaim in his home country, outside of Argentina Santaolalla was still largely

known only in Latin rock and alternative circles.

That changed in the mid-1980s when he produced Mexico's Maldita Vecindad. "El Circo," released in 1990, sold more than 1 million copies worldwide, according to Universal Records.

Several more hits later, Universal partnered with Santaolalla and Kerpel in a joint venture, Surco Records.

"I proposed making a purely creative, boutique label," says Jesús Lopez, chairman of Universal Music Latin America/Iberian Peninsula. "I had just signed Molotov to Universal Mexico, and I transferred the contract to Surco. They were Surco's first act, and that first album sold over 1 million copies."

Although Surco's roster still includes Molotov—as well as Bersuit Vergarabat, Arbol, La Vela Puerca and Bajofondo Tango Club—its most visible artist is Colombian rocker Juanes, who catapulted to fame

with two solo albums produced by Santaolalla.

"Gustavo is the best musical guide I have found, with an indescribable musical sensibility," Juanes says.

That musicality complements Santaolalla's relationship with Universal.

"Gustavo has a more liberated vision," Lopez says. "You could say that he flies and I land. When he's inside a studio, his fixation with perfection makes him one of the best."

These days, it is hard to pinpoint just what Santaolalla does best.

"I truly love interaction with other artists," he says. "[It] gives me the opportunity to peek into other people's way of articulating reality. That enriches me."

As far as movies go, "Brokeback" comes in the wake of several acclaimed scores, including director Alejandro González Iñárritu's "Amores Perros" and "21 Grams" and 2004's "The Motorcycle Diaries."

He is now scoring González Iñárritu's "Babel," starring Brad Pitt, Gael García Bernal and Cate Blanchett.

Ironically, Santaolalla's other film score of 2005 was for another distinctly American film, "North Country," which took place in Minnesota.

Although Santaolalla adapted the instrumentation for the setting, he also used typical South American instruments, like he did for "Brokeback."

In both films, he says, "there are certain things I do and play where I feel my Latin identity, even if I'm playing 'American' music. I feel my background in [whatever] I do."



Latin Notas

LEILA COBO lcobo@billboard.com

'Ugly Betty' Is Sitting Pretty

Mexican Spinoff Of Colombian TV Show Breeds Cross-Promotion With Warner Music

Some themes are meant to be recycled. Take the story of Betty, "La Fea"—Ugly Betty.

In 2001, Colombian TV network RCN aired a comic soap opera titled "Yo Soy, Betty La Fea" ("I Am Ugly Betty"), the tale of an ugly duckling who wins the heart of a handsome stud.

"Betty" broke viewership records in Colombia, and was successfully exported throughout Latin America. In the United States, it delivered unprecedented high ratings for the Telemundo network.

In January, Televisa in Mexico started airing a new adaptation of the soap. Titled "La Fea Más Bella" ("The Prettiest Ugly Girl"), it stars Angelica Vale and Jaime Camil and features music

as an integral ingredient.

"La Fea" is produced by Rosy Ocampo, who has made a name for herself with Televisa kiddie musical shows that have often led to successful albums (Billboard, Sept. 10, 2005). In typical Ocampo fashion, "La Fea" has "theme songs" that play for certain characters during the show—a simple setup for original soundtracks.

To produce the "La Fea" soundtrack, Ocampo went to Warner Music Mexico's new head of A&R, Alejandro Abaroa. The two had long worked together at Televisa.

The album, which came out Feb. 13 in Mexico, features six previously unreleased tracks, including a title song performed

as a duet by two Warner artists: Jorge Villamizar of Bacilos and tropical singer Margarita (aka La Diosa De La Cumbia). The track was penned by Alfonso Lizárraga of Banda El Recodo. The group is featured on another song on the album, which also includes a duet between Bacilos and Celso Piña. Bringing Villamizar and Margarita together, Abaroa says, was a deliberate attempt to have international appeal (from Villamizar) and local, popular appeal (from Margarita).

Warner is looking at "La Fea" as an opportunity to cross-promote its acts and soundtrack.

On Feb. 21, for example, the label will release in Mexico an

album titled "Margarita Sinfónica," a live concert by Margarita and her band with the Puebla Symphony and with guests Bacilos, Pesado and Banda El Recodo. The album includes the title song to "La Fea Más Bella."

Warner is also staging a massive show in Mexico City's Zócalo in March, which will feature performances by the soap's stars and Margarita.

Because "La Fea" takes place at a fictional video production company, musical acts will make guest appearances when their "videos" are shot. Warner act Benny has already visited the set.

Abaroa says Warner will release the "La Fea" soundtrack in



Warner Music Mexico artists **JORGE VILLAMIZAR** and **MARGARITA** appear together on the soundtrack to the TV soap opera "La Fea Más Bella."

other territories, including the United States, once there is a release schedule for the soap. That should happen this year. Other Warner acts featured on the "La Fea" soundtrack include Banda Machos and Angels.

As for Villamizar and Bacilos, the group will go on hiatus, but not before releasing a greatest-hits album this spring and embarking on a tour (Billboard, Nov. 19, 2005). Details will be provided shortly. Vil-

lamizar will continue as a solo artist recording for Warner.

UPDATE: Patrick Conseil has joined Eman Publishing as its VP of creative. Eman is a division of Eman Enterprises, the indie music company owned by Mark Mean that includes Respek Records. Conseil was previously VP of creative and international for Warner/Chappell. He will be based in Miami.



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by PHYLLIS STARK

NASHVILLE—A quarter century of music from seminal country group Alabama is celebrated in the new RCA/Legacy boxed set “Alabama—Livin’ Lovin’ Rockin’ Rollin’: The 25th Anniversary Collection.”

The three-CD set, which hit stores Jan. 31, features 51 tracks, including nine previously unreleased cuts. The package includes a 52-page booklet featuring rare photos, a band timeline and track-by-track annotations.

The package debuted at No. 28 on Billboard’s Top Country Albums chart in the Feb. 18 issue.

Alabama frontman Randy Owen says compiling the boxed set was a challenging, but ultimately rewarding process for the now-retired band, which was inducted into the Country Music Hall of Fame last year.

rience that moment all over again. We didn’t tamper with the live recordings. Just mastered them. Some of the stuff is taken off a cassette player, if you can believe that. Even if there are wrong chords or wrong notes, you can’t ever take away that joy or that wonderful moment. I wanted to share that.

Then, I wanted to pick out some things that nobody’s ever heard before.



OWEN

Q: Alabama retired from touring in late 2004. Any regrets?

A: Not right now.

Careers sometimes suffer from being on the road so much. People get tired of seeing you, and you get tired of playing. We kept going and I never really had a chance to catch up and have my time to myself [to] think about [the death of] my daddy [in 1980, two weeks after the group signed with RCA]. All these places I went to I had such a heavy heart.

It’s been a well-needed rest for me as far as touring. I just felt like I needed a year just to think and get myself together.

This year [off the road] has gone by really, really fast. When you’ve focused on one thing for so long that you can’t do anything else, it takes your heart and soul. That’s what I put into being in the group.

Q: A lot of your fans think you retired much too early. Why did you bow out when you did?

A: We wanted to go out and do the best shows we could do. We wanted to leave like that, not being old men, or acting like old men. That’s never been what I wanted to do—be out on tour and die.

Q: What was the most important thing you wanted to offer your fans in this boxed set?

A: Something that they might—if they were actually at the show—go back [to] and expe-

Q: How did Alabama manage to have the kind of longevity it did in this often fickle music industry?

A: If you learn to cooperate with the business, the business will cooperate with you. When you realize you’re not the only game in town, you have a chance of staying in this business.

Q: Because of time constraints, you never got to make an acceptance speech when you were inducted into the Country Music Hall of Fame last November. What would you have said?

A: The first thing I would have done is thank the country music business. I had [planned to read] the names of the promoters and people who booked the group at county fairs and state fairs because, for Alabama, that was a huge part of our success. That’s what drove our record sales. That and the willingness of radio stations to play our music.

Q: When you found out Alabama was being inducted, you had band members Teddy Gentry, Jeff Cook and Mark Herndon over to your house for breakfast to break the news to them. What was their reaction?

A: Everybody was very excited, and very surprised that this could happen.

You’ve got to remember that all the disappointments [come along] with all the success. Until you’ve been in the trenches with the guys, there’s no way to explain that success. They know how tough things have been sometimes. ●●●



Nashville Scene

PHYLLIS STARK pstark@billboard.com

Classic Songs, Fresh Takes

Artists Lend Voices To Kris Kristofferson’s Catalog In Celebration Of His 70th

To mark Kris Kristofferson’s upcoming 70th birthday, Nashville-based American Roots Publishing will release “The Pilgrim: A Celebration of Kris Kristofferson” June 27.

Gretchen Wilson was the most recent artist to lend her voice to the Randy Scruggs-produced project. She recorded “Sunday Morning Coming Down” in Buddy Miller’s Nashville studio. Miller engineered the session, which featured Jon Randall on guitar and harmony vocals.

Other artists featured on the tribute include Willie Nelson, Rosanne Cash, Jessi Colter, Shooter Jennings, Emmylou Harris, Rodney Crowell, Russell Crowe, Patty Griffin, Todd Snider, Bruce Robison and Kelly Willis, Marshall Chapman, Lloyd Cole and Jill Sobule, Brian McKnight, Shawn Camp and Scruggs. Kristofferson turns 70 on June 22.

American Roots Publishing previously released the Grammy Award-winning compilation “Beautiful Dreamer: The Songs of Stephen Foster.”

PUBLISHING: Veteran country songwriter Hugh Prestwood has signed with Nashville-based Skyline Music Publishing as part of a joint venture between Skyline and Grammy Award-winning producer Russ Titelman (Randy Newman, Steve Winwood, Eric Clapton).

Under the deal, Titelman and Skyline will co-publish Prestwood’s catalog, and Titelman will produce a record for Prestwood this spring.

Prestwood is best-known for writing such hits as Randy Travis’ “Hard Rock Bottom of Your Heart,” Trisha Yearwood’s “The

Song Remembers When” and Shenandoah’s “Ghost in This House.” Crystal Gayle, Collin Raye, Conway Twitty, Lee Greenwood, Don Williams, Tanya Tucker, Jimmy Buffett, James Taylor and Jerry Douglas have also cut his songs.

In other publishing news, songwriter/producer Carson Chamberlain has signed with Dimensional Music Publishing Nashville. Chamberlain has written hits including George Strait’s “The Best Day” and Alan Jackson’s “Love’s Got a Hold on You,” “Between the Devil and Me” and “Everything I Love.”

ON THE ROW: Independent song plugger Mary Del Scobey is retiring after almost 30 years in the music publishing business. She is a former VP/GM of Almo/Irving Music.

Capitol Records Nashville sales operations manager Ann Wornick and mid-west regional promoter Tony Michaels have exited the label.

SIGNINGS: Nashville-based Equity Music Group has signed singer Laura Bryna. She is managed by WRP Management’s Roger Sarchet, who is co-producing her debut album with Jay Lillagore. Her first single is due this summer. Equity’s roster also includes Clint Black, Mark Wills, Little Big Town and Carolina Rain.

Rounder Records has signed Texas-based singer/song-



Global Pulse

EDITED BY TOM FERGUSON tferguson@eu.billboard.com

Gessle Plumbs His Creativity

Roxette Guitarist Keeps Steadily Recording While Group Is On Hiatus

Roxette guitarist Per Gessle has remained busy since the Swedish duo took an enforced break in 2002 after vocalist Marie Fredriksson fell ill: He has released five album projects.

The latest, for which he adopted the moniker Son of a Plumber, is a self-titled Capitol release that EMI Sweden says has shipped more than 100,000 units domestically since its Dec. 1, 2005, bow. The self-penned, 24-track set—published through Jimmy Fun Music/HipHappy—hits major continental European markets March 6.

“We’re talking to American labels to see if we can get it out there too,” Gessle says. “If there’s interest, I have no problem doing a small club tour [there]. I’d

love to play this album from A to Z.”

In 2003, Gessle released his Swedish-language debut solo album, “Mazarin,” which Capitol says has shipped 360,000 copies. The following year he re-formed his pre-Roxette band Gyllene Tider, releasing new studio set “Finn 5 Fel,” a compilation and a live album. Capitol says “Finn 5 Fel” has shipped 230,000 copies in Sweden.

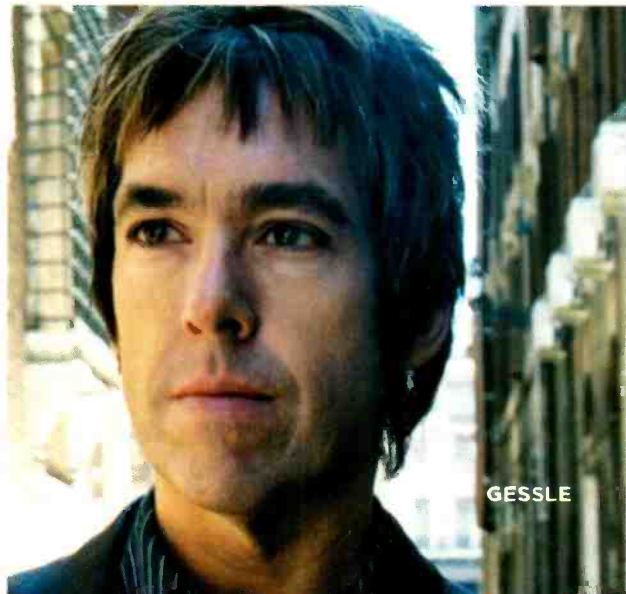
“I did the Gyllene Tider comeback to avoid following up ‘Mazarin,’” Gessle says. “So, how to follow up Gyllene Tider? Do something in English under a different name.”

Gessle says Roxette may record new material this year for a compilation marking the act’s 20th anniversary.

—JEFFREY DE HART

TALKING GRAMMY: Malian guitarist Ali Farka Toure is no stranger to Grammy Awards—his “Talking Timbuktu” (World Circuit/Hannibal/Rykodisc) collaboration with Ry Cooder was named best world music

album in 1995. On Feb. 8, Toure picked up another Grammy when “In the Heart of the Moon”—his 2005 Nonesuch album with kora-playing countryman Toumani Diabate—was named best traditional world



GESSE



WILSON

writer and guitarist James Hand. The label will release "The Truth Will Set You Free" from the 53-year-old country performer on Feb. 28. The 12-song set was produced by Asleep at the Wheel frontman Ray Benson and renowned producer and performer Lloyd Maines.

Nashville-based Giantslayer Records has signed Danny Green. Green has been a staff writer at Nashville publisher Blacktop Music Group since 2001. His first single "Martin Leedy" was recently serviced to country radio stations.

HONORS: Emmylou Harris will receive the Dale Franklin Leadership Award from the Nashville-based trade organization Leadership Music Sept. 19 at the new Schermerhorn Symphony Center in Nashville.

Dale Franklin was the first executive director of Leadership Music. The award was created in 2004 to recognize an industry leader who exemplifies the highest qualities of leadership. Previous winners are Universal South Records senior partner Tony Brown and WSIX Nashville morning man Gerry House.

music album.

The album was produced by Nick Gold, owner of London-based World Circuit Records, which released "In the Heart of the Moon" in Europe. Gold says the disc has shipped 100,000 units in Europe and 20,000 in the United States.

"It seems to have become an important record in people's lives; I think the Grammy reflects that," Gold says. "It was one of those moments that occur so rarely in the studio, when you know something special is happening."

The duo played European dates booked by International Music Network last summer, when it also recorded a second album that has not yet been released. Diabate's new album, "Symmetric Orchestra," comes out March 27 on

World Circuit in Europe, with a U.S. release on Nonesuch in May. Gold says Toure's next World Circuit album, "Savane," is being mixed.

—NIGEL WILLIAMSON

OLD MASTER: Some 45 years into a career that EMI Spain reckons has seen him ship more than 50 million albums globally, Spanish vocalist Raphael shows little sign of slowing down.

EMI will release his double-CD/single-DVD career retrospective "Maravilloso Raphael" in the United States, Mexico and Chile in March, with other Latin American countries following. The set was released in December 2005 in Spain, peaking at No. 16 on the Promusicae/Media Control chart Jan. 4.

Raphael released his first album, "Tu, Cupido" (His-pavox/EMI), in 1961. Most of his output since has been with EMI, but the 36-track compilation also includes recordings made between 1987 and 1995 for Sony Music. The DVD offers live material recorded between 1985 and 2005 in Spain and Chile.

In December, Raphael signed an exclusive agreement with Madrid-based RLM Booking Internacional. The company's international booking director Sonsoles Armendariz calls Raphael an "exceptional" signing. "He is bursting with enthusiasm to break new ground," Armendariz says.

RLM plans a fall 2006/winter 2007 tour of Spain, Latin America and the United States.

—HOWELL LLEWELLYN

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President,
Universal Music Group - eLabs



TERRY MCBRIDE
Founder & CEO,
Network Productions



DAVID DEL BECCARO
President, CEO & Founder,
Music Choice



SEAMUS MCATEER
Chief Product Architect
& Senior Analyst, M:Metrics



SHAWN GOLD
SVP of Marketing & Content,
MySpace



RALPH SIMON
Chairman - Americas,
Mobile Entertainment Forum

PANELISTS

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- BRYAN BINIAK SVP & GM, AG Interactive, American Greetings
- STEVE BLATTER SVP Music Programming, SIRIUS Satellite Radio
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Slip-N-Slide Rides With Def Jam

Label Home Of Trick Daddy, Trina Enters Joint Venture

The Grammy Awards were not the only thing happening in the music industry last week. In the midst of all that hoopla, Slip-N-Slide Records entered a joint venture with Def Jam Recordings.

Billboard caught up with Slip-N-Slide president/CEO Ted "Touche" Lucas as he was coasting up Florida's Turnpike to Atlanta to scope out a possible new addition to the roster. Lucas says he initially met with every major label before talks became serious with Def Jam last November.

Miami rapper Rick Ross is first up under the three-year agreement with his debut album, "Career Criminal," due this summer. Ross is also featured on producer/artist Dre's new Violator/Jive single, "Chevy Ridin' High."

Next will be the first album by Slip-N-Slide's latest signee, Atlanta rapper City. Titled "Da

Cookie Man," the project is due later in 2006.

For the past seven years, Slip-N-Slide was a joint venture with Atlantic Records, and Lucas considered re-signing the deal.

"I learned a lot from that alliance," Lucas says. "But it was time for me to grow and move on."

Slip-N-Slide still maintains a relationship with Atlantic. Roster cornerstones Trick Daddy and Trina will continue to record under the Slip-N-Slide/Atlantic banner, as will up-and-coming Fort Myers, Fla.-based rapper Plies, whose new single, "Take Off," was produced by Mr. Collipark.

Once artists have fulfilled their commitments under the Slip-N-Slide/Atlantic alliance, Lucas says they will shift over to Slip-N-Slide/Def Jam.

Lucas' goal is to cast the 13-year-old label's artistic sights beyond its Miami home base. "This will allow us to form a cartel of new artists from other regions," he says. "Atlantic was a

great run . . . But now I'm putting on my working boots, trying to widen my horizons."

Launched by Lucas in 1993, Slip-N-Slide first attracted national attention in 1999 with Trick Daddy's "Nann Nigga" featuring Trina. It was the lead single from his sophomore set, "www.thug.com."

Def Jam will provide marketing and promotional support for Slip-N-Slide. Given the cost of doing business in music today, Lucas says he currently works with a four-person staff and "many interns."

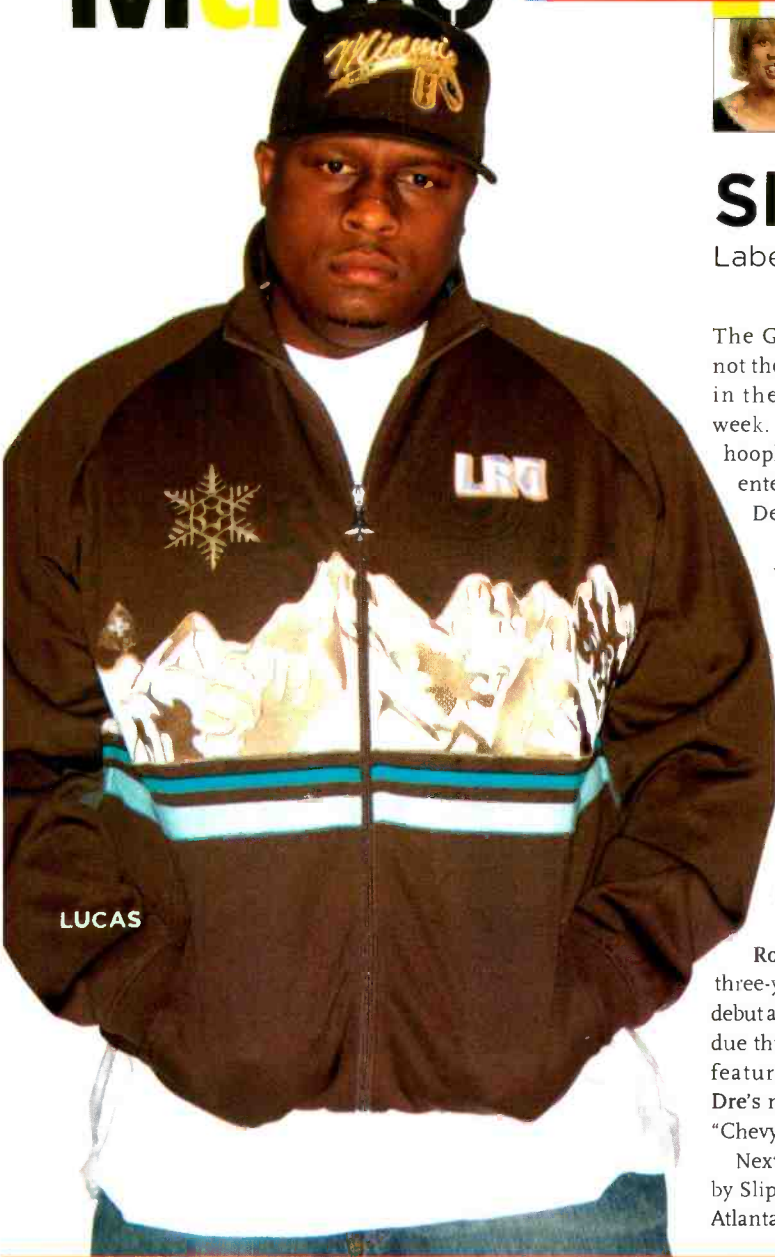
As for the future, Lucas contends it looks very bright. "Fans buy into a movement and the Slip-N-Slide brand has been around a while. We'll just continue to build on the brand. People know the history. Now they can witness the future."

MUSICAL NOTES: Houston rapper Trae and his G-Maab Entertainment label have signed a joint venture with Rap-a-Lot/Asylum. Trae's first project

under the pact will be the March album "Restless." Distribution and marketing will be through Asylum/WEA. J. Prince is CEO of Rap-a-Lot.

Film distribution company Codeblack Entertainment has entered into a co-distribution and co-marketing agreement with Cathy Hughes' Radio One. Headed by former concert promoter and ex-Urbanworks Entertainment president Jeff Clanagan, Codeblack acquires and distributes indie films targeting the African-American audience. "Preaching to the Choir" will be the first film under the new pact. Starring Tichina Arnold, the movie debuts April 14 on 150 screens in Radio One's 22 markets.

Preceding this, Codeblack will release the Steve Harvey comedy concert flick "Don't Trip . . . He Ain't Through With Me Yet." It premieres March 17 in 11 markets, and BET will also air it under a licensing agreement with Codeblack this spring.



BeatBox

KERRI MASON kmason@billboard.com

CLUB SPINNERS STARTING BANDS

Supergroups are nothing new in rock. But in dance music they are rare, and almost always purely exist in the studio or the DJ booth.

Datar was the union of DJ/producer legend Danny Tenaglia and Tarentella & Redanka, for U.K. label Hooj Choons; Francois K., Danny Krivit and Joe Clausell have played and toured for years under the Body & Soul banner.

But a crew of dance stars getting together to record and perform? No one has been crazy enough to try it, until now.

DJs Are Alive is an unlikely collective dreamt up by DJ Skribble and producer/performers the Scumfrog and D:Fuse during a gig gone wrong in Dallas. "We only knew each other 24 hours, but we really bonded quickly over a lot of liquor," confesses the Scum-

frog, aka Jesse Houk, who has four Hot Dance Music/Club Play No. 1s to his credit. "We were all drunk, and the crowd had been waiting for something to happen—there was no sound at all for four hours. So we went up to the promoter and asked, 'Why don't you just put us all together? The three of us will do something on stage, something crazy.'"

The result was a hodgepodge of live drumming, scratching, singing and general tomfoolery. But the notion of creating a live band based around beats was irresistible to the trio. So they approached Static Revenger, a Berklee College of Music graduate and multi-instrumentalist, and Kristine W, one of the decade's most successful dance artists (nine Hot Dance Music/Club Play No. 1s and her latest, "I'll Be Your Light" on Tommy Boy,

still climbing).

Soon, they were a full-fledged five-piece, complete with Pioneer as a gear sponsor and one heck of a rehearsal space at the W Hotel in Las Vegas. Together, they sing, spin and play drums, guitar, keyboards and saxophone. With all those bodies and gear, their stage show is a busy, potentially messy opposite of the scaled-down DJ performances of today, which often consist of a single bobbing head behind a glowing laptop screen.

And that might be the core question behind DJs Are Alive: "Can we please make this fun again?" Instead of composing new material, their plan is to perform combinations of recognizable dance tracks and on-the-fly remixes, or mash-ups, if you will.

"We wanted to do something that people can relate to,

perform songs that have been big crossover records," Scumfrog says. "So we'll have Kristine sing the vocals from something like Kings of Tomorrow's 'Finally,' but over an Underworld track."

Taking an act like this on the road is involved, costly and might very well be impossible. But showcase dates in New York and Miami are planned.

The group will also release a series of singles, kicking off with "Gimme Some Love" on Effin Records. "We have absolutely no illusions that this will work or be profitable," Scumfrog says. "We're just doing it because it's fun." Which is, essentially, the point.

IT'S GOOD TO BE KING: King Street Sounds is known for releasing some of the best classic-styled house being produced today. But the label



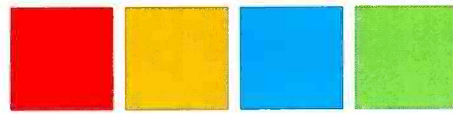
KRISTINE W

might have a crossover hit on its hands with "Glory of Life" by 22-year-old Japanese singer Mink. The vocal is great, the hook is catchy, and the remixes—by Chris Cox and Creamer & K—are proper for a radio push.

"We ultimately want to see King Street become the new

Strictly Rhythm where we're still putting out hot underground jams but also release the bigger-room stuff to pay the bills," director of promotions/A&R Joe Berinato says. "It's a business after all, and there's only so much income underground soulful house can produce."

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



ARCTIC MONKEYS
Whatever People Say I Am, That's What I'm Not
Producer: *Jim Abbiss*
Domino
Release Date: Feb. 21

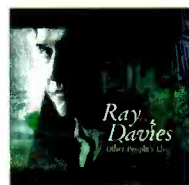
Arctic Monkeys gate-crashed the U.K. pop charts and became national heroes, thanks to an infectiously excited Internet fan base. The hype reminds one of Oasis, but that hasn't hurt yet. Unlike Oasis, the lads from Sheffield, England, take their cues from the Clash and the Libertines, mixing choppy punk-funk guitars with distorted vocals and frantic rhythms. No. 1 U.K. single "I Bet You Look Good on the Dancefloor" is a spiky pub rock anthem that clocks in at less than three minutes. Likewise, hipster critique "Fake Tales of San Francisco" and ballad "Riot Van" get right to the point. Barely out of high school, singer Alex Turner has a gritty voice and offers fresh lyrical smarts with a snotty confidence. A remarkable debut by a band full of raw energy.—*SP*

album's sound. Powerful opening track "Things Are Gonna Change (The Morning After)" has the crunchy guitars that could sound at home on any energetic rock station. "Next-Door Neighbor" and "The Tourist" are slivers of life carved with Kinks-like precision, while "Thanksgiving Day" is a warm homage to America's family values. But the best treat is the jaunty "Is There Life After Breakfast?" Here, Davies reminds us all how to rise above life's setbacks to enjoy that next cuppa tea.—*KS*



HOWARD TATE
Howard Tate Live
Producer: *Howard Tate*
Shout Factory
Release Date: Feb. 21

The recent passings of Lou Rawls and Wilson Pickett underscore an irreversible fact: We are losing our soul pioneers, which makes it all the more imperative that we appreciate those that are still here. Among the talented few is Howard Tate. Missing and believed dead after retiring in the late '70s, he bounced back with the 2003 Grammy Award-nominated "Rediscovered." Here Tate presents his first live album while reprising the '60s hits ("Stop," "Ain't Nobody Home," "Look at Granny Run, Run") that brought him initial fame. Recorded in June 2004 at the Tuno Island Music Festival in Denmark, this set reveals why Tate remains an original. From juke-joint funk ("Mama Was Right") to frank, yet poignant blues ("Sorry Wrong Number"), he colorfully conveys the bumps, bruises and hallelujahs of a true soul master.—*GM*



RAY DAVIES
Other People's Lives
Producer: *Ray Davies*
V2
Release Date: Feb. 21

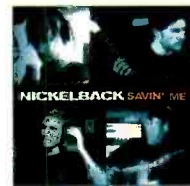
Ray Davies' first solo studio collection has all the tasty ingredients that epitomized the Kinks—primarily Davies' knowing lyrics and world-weary vocals. Much of the album is informed by his experiences living in New Orleans, although the Big Easy does not lend any discernible influence on the

SINGLES



PINK Stupid Girls (3:12)
Producer: *Billy Mann*
Writers: *Pink, B. Mann, M. Olovson, R. Lynch*
Publishers: *various*
LaFace/Zomba
(CD promo)

Pink proved two albums ago that she possesses a rainbow of creativity and verve that many pop artists could never hope to muster. Unlike the tabloid queens, she has truly kept it real, in an era where doing so comes at the cost of being portrayed every week in *Us* or *OK* magazines. That means her music has to speak for itself, and indeed it does. Pink's return makes justified fun of her peers who rely on physical charms and gaudy headlines to perpetuate fame. All the while, the tough singer/songwriter nails her best pop hooks in some time, with a slapstick video that makes the point without being scornful. "Stupid Girls" is not only great fun, but it cements Pink's impression as an artist whose talent is honest-to-God above the neck. This deserves to be her first No. 1 hit.—*CT*



NICKELBACK Savin' Me (3:39)
Producers: *Nickelback, Joey Moi*
Writers: *C. Kroeger, Nickelback*
Publishers: *various*
Roadrunner/IDJMG
(CD track)

Following its recent top five pop single "Photograph" (and less successful bid for rock cred, "Animals") Canadian rock band Nickelback returns in 2006 with the hard-hitting "Savin' Me," a song that punches all the buttons that fans expect from lead singer/lyricist Chad Kroeger and company. So far, the group remains inventive enough with its catch-all choruses to maintain momentum. Some nice strings, echoes and a clever pre-chorus save this track from being a retread. But it is getting close. Certain melodic patterns are becoming rather predictable—"Now the story's played out like this/Just like a paperback novel" from "Someday." Let's hope that there is something more daring coming from current album "All the Right Reasons."—*CT*

R&B

VARIOUS ARTISTS
Music From the Motion Picture Madea's Family Reunion

Producers: *various*
Universal/Motown
Release Date: Feb. 21

"Madea's Family Reunion," the sequel to Tyler Perry's "Diary of a Mad Black Woman," follows 68-year-old Mabel "Madea" Simmons (the eccentric grandmother figure played by Perry) as she struggles to keep her relatives together before a reunion. Fittingly, the ballad-heavy soundtrack broaches topics about love and family, with no gloomy moments to ruin the cheerful mood. On sultry lead single "Find Myself in You," Brian McKnight flaunts his sleek vocals and woos his woman ("Before they take you back to heaven/Gonna find myself in you"), while fellow vocalists Will Downing ("I'll Be") and Rachelle Ferrell ("Wounds in the Way") offer their own tranquil love songs. New tracks by old-school greats Chaka Khan ("Keep Your Head Up") and the O'Jays ("Family Reunion") also help shape this well-rounded family affair.—*CH*

ROCK

EELS
Eels With Strings: Live at Town Hall

Producer: *Mark Oliver Everett*
Vagrant
Release Date: Feb. 21

"Eels With Strings" was recorded only two months after Eels' "Blinking Lights and Other Revelations" was released in 2005. As on that studio set, this live performance allows Mark Oliver Everett ("E") to slow down and take more chances with his arrangements. Conjuring a vibe at once sinister, stirring and vulnerable, the ever-troubled E delivers a heart-aching 22-song set enhanced by string quartet, lap steel, upright piano, musical saw and an assortment of other toys. Pop parodies like "I Like Birds" and "Hey Man (Now You're Really Living)" are interlaced with emotionally raw numbers like "If You See Natalie" (which laments the suicide of his sister) and

"Bus Stop Boxer." Thanks to the stellar backup band, E's husky voice and sad stories become all the more desperately lovely.—*KH*

TEDDY THOMPSON
Separate Ways

Producers: *Teddy Thompson, Brad Albetta*
Verve Forecast
Release Date: Feb. 21

Fresh from his appearance on the "Brokeback Mountain" soundtrack, Teddy Thompson delivers a sophomore effort that showcases his talent for marrying smart, introspective lyrics to memorable melodies and spirited grooves. Many moments on this disc deserve notice from adult-oriented radio—especially uptempo cuts like "Shine So Bright," "I Should Get Up," "Everybody Move It" and "I Wish It Was Over." The wide-ranging set also features sparse, acoustic ballads and ethereal backup vocals from fellow second-generation singer/songwriters Jenni Muldaur and Rufus and Martha Wainwright. Other notable guests include Thompson's dad, Richard (who plays guitar on five tracks), and his mom, Linda, who duets with Thompson on an uncredited cover of the Everly Brothers hit "Take a Message to Mary." But the real star is Thompson himself. His engaging songcraft and charismatic appeal promise to shift his career into a higher gear.—*PV*

DEREK TRUCKS BAND
Songlines

Producer: *Jay Joyce*
Columbia
Release Date: Feb. 21

Having devoted the majority of his professional life to the Allman Brothers, guitarist Derek Trucks is most certainly never in need of a blues-rock fix. So with his own band, he explores his love for jazz, reggae and world music. Not only do he and the group do so with continuing success on "Songlines," but their ability to fuse these influences with their bluesy core is emerging as a truly special talent. Indeed, songs like the cinematic, slippery slide reading of Nusrat Fateh Ali Khan's "Sahib Teri

Bandi/Maki Madni" or Toots & the Maytals' "Sailing On" seem like natural extensions of "Statesboro Blues." Musically, they are proving masters of unification. However, the increased presence of soul-lite vocalist Mike Mattison is not necessarily an improvement.—*WO*

JESSE HARRIS
Mineral

Producer: *Terry Manning*
Secret Sun Recordings
Release Date: Feb. 21

The pace of Jesse Harris' albums generally falls somewhere between deep sleep and a post-work haze, "Mineral" being no exception. Ditching his longtime collaborators the Ferdinandos, Harris spaces out his already spacey pop songs, the gaps filled in primarily by percussionist Kenny Wollesen and the divine ear of organist/pianist Larry Goldings. While Harris' simple, tame melodies on songs like the blues-based "Corrina, Corrina" and the intimate "No More" leave marks on the memory, it is Goldings who really shines throughout, treating the gaps with tasteful accompaniment and jazzy flourishes. "Holding Your Hand" and "Somewhere Down the Road" prove too sleepy for applause, but, overall, this pleasant effort will strengthen fan loyalty.—*KH*

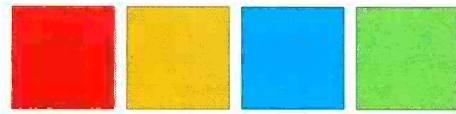
MASTODON
Call of the Mastodon
Producer: *Matt Washburn*
Relapse

Release Date: Feb. 7

Atlanta's Mastodon has come a long way in a five-year life span. On the heels of 2002's "Remission" and 2004's "Leviathan," the quartet has deservedly become one of the most buzzed-about bands in underground metal and landed a contract with Warner Bros. "Call of the Mastodon" is a chance for newcomers to catch up on the band's beginnings, as it rounds up a remastered version of Mastodon's debut EP, "Lifesblood," along with four other tracks recorded during those sessions. None of this stuff is particularly memorable, fitting more into the

continued on >>p50

REVIEWS



SINGLES

from >>p49

thrashy-riff-workout category than anything else. However, the tempo changes, musicianship and lyrical themes give a hint of the potential the band has now realized. "Hail to Fire" and "We Built This Come Death" are among the highlights of the previously released material, while the title cut stands out among the newly unearthed tracks.—BT

JAZZ

GIANLUCA PETRELLA Indigo

Producer: *Vittorio Albani*
Blue Note

★ Release Date: Feb. 21

Gianluca Petrella is further proof that Italy not only "gets" jazz but also expands its vista. Blue Note stateside has optioned last fall's Italian EMI/Blue Note release of the auspicious debut by the 30-year-old trombonist. Virtually unknown in the United States except for his support-cast duties with Italian trumpeter Enrico Rava, Petrella shines with a lyrical, humorous set informed by jazz legacy and infused with electronics, drum'n'bass beats, funk-tinged excursions and his unique harmonizing 'bone pedal. The opening track is an immediately engaging take on Thelonious Monk's "Trinkle, Tinkle," complete with jarring computer-spliced samples from the pianist's recording. Duke Ellington also gets the nod with a playfully novel rendering of "Mood Indigo" that skips and bobs. Petrella's originals are likewise bracing, including the quiet-to-uptempo "I.s.t.r." (read: Lester Bowie, one of the trombonist's heroes) and the avant-fueled tribute to jazz extraterrestrial Sun Ra, "A Relaxing Place on Venus."—DO

CHICK COREA The Ultimate Adventure

Producer: *Chick Corea*
Stretch

Release Date: Feb. 7

▶ Chick Corea's second concept album based on the works of L. Ron Hubbard is a 19-track opus that again highlights the prolific pianist's prowess as a composer/leader. Calling on such former collaborators as drummer Steve Gadd, percussionist Airto Moreira, flutist Hubert Laws and Egyptian percussionist Hossam Ramzy, as well as his current Touchstone band members, Corea lays down a funky, spacey grind on "Three Ghouls." He assays a distinctive Middle Eastern groove on "City of Brass" and reaches out to the soul of Spanish flamenco on "Planes of Existence, Pt. 2," propelled by Carlos Benavent's adroit, thunderous bass. The fine ensemble playing is all the more impressive given the unusual number of contributing artists and their stylistic diversity.—PVV

WORLD

THANDISWA Zabalaza

Producers: *various*
Ecsoundida

Release Date: Feb. 7

★ South African vocalist/songwriter Thandiswa is a member of the popular Afro-fusion band Bongo Maffin, but "Zabalaza" is a solo outing, and it is an individualistic piece of work. The songs have an undeniable pop appeal, though the sensibility at play here draws from a broad range of styles. The jazz vibe of the title track and "Ntyilo Ntyilo" is unmistakable and quite tasty. On the other hand, the marked social consciousness that characterizes the lyrics of several tracks is typical of *kwaito* and Xhosa music. ("Kwanele," in fact, is a

kwaito number.) Elsewhere, the change-of-pace "Revelation" is pure gospel. Though Thandiswa involved several producers and studios in the recording project, "Zabalaza" has an internal sonic logic that unifies the album and imparts a consistently sweet groove.—PVV

VITAL REISSUES

DAMASO PÉREZ PRADO The Best of Pérez Prado— The Original Mambo No. 5

Producer: *Jerry Rappaport*
RCA/Legacy

Release Date: Feb. 7

For those of us who grew up listening to their parents' old Pérez Prado records, this 22-track collection will certainly hit a nostalgic spot. The set spans little more than a decade and showcases a composer of hits (the often covered "Mambo No. 5," among many others), an elegant arranger with a knack for commercial appeal ("Cherry Pink and Apple Blossom White," which topped the Billboard charts for 10 weeks in 1955) and an all-around superb musician and virtuoso pianist. Witness the piano/percussion solos in "Ana," the jazzy improvisations of "El Manisero" and the guitar/organ interplay in "Quién Será." An additional treat are Benny More's vocals on "Pachito E Ché" and "Babarabatiri." Pérez Prado is much more than a one-hit wonder, as some have implied, and lovers of Latin music in general and Cuban music in particular will be impressed by the breadth of work of this original crossover king.—LC

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ADDITIONAL REVIEWS:

- Darryl Richmond, "I've Got Faith" (MCG)
- Slave to the System, "Slave to the System" (Splitfire)
- His Name Is Alive, "Detrola" (Reincarnate)

POP

MARY J. BLIGE Be Without You (4:10)

Producers: *various*
Writers: *various*

Publishers: *various*
Geffen (CD promo)

▶ What happened? Mary J. Blige went from soul's premier expressionist diva to a restrained midnight-hour songstress. No matter. "Be Without You" ably displays the heartfelt vocals of one of the best singers in the genre. In the same way that Queen Latifah evolved from rapper to velveteen troubadour, Blige is fully in command of her chops and the journey that she has chosen. Here, she flows oh-so-loosely about how sleep could not possibly come until her man is by her side. A plentitude of background vocal echoes spice up the mix and add a slight camp element, keeping the soulstress' tiara in place. Transitional, for sure, but pure enjoyment.—CT

COUNTRY

LUKE STRICKLIN Does That Make Me Bad (3:15)

Producer: *Luke Wooten*
Writers: *D. Lee, J. Park*

Publishers: *Careers-BMG (BMI), WB Music (ASCAP)*
Pacific Time (CD promo)

★ This 23-year-old Arkansas native gained national attention with the single "American by God's Amazing Grace," a song he wrote from his experience as a soldier in Iraq. This solid new single proves Luke is no fluke. His appealing voice on this lively little number is buoyed by tasty fiddle and piano. The song is a cute confessional in which Stricklin serves up such lines as, "I go to church but I drink beer/I hate cats, I like dogs and I hunt deer." It is a fun song with an underlying message about tolerance. Stricklin's album is an example of the good music available from the indie sector these days.—DEP

R&B

CHRISTINA MILIAN Say I (3:33)

Producers: *Cool, Dre*
Writers: *various*

Publishers: *various*
Island/Def Jam (CD promo)
Christina Milian is among the great beauties in today's

entertainment industry, a truly striking woman whose looks are neither manufactured nor overly exploited. Her fifth potential hit—which would follow 2000's "Between You and Me" with Ja Rule, 2001's "AM to PM," and 2004's "Whatever You Want" with Joe Budden and "Dip It Low"—adds nothing to the singer's catalog, thanks to a hijacked rap from Young Jeezy that all but overshadows the talented vocalist. When she sings, "I'm gonna keep it gangsta," the song feels clichéd and common. The sample from Jackie Moore's "Sweet Charlie Babe" is fine, but all told, Milian ends up cast as the accompanist in a producer's vision. While this song has its melodic charms, Milian's potential worth is shortchanged, and her credibility short-circuited. A shame.—CT

ROCK

DEATH CAB FOR CUTIE Crooked Teeth (3:23)

Producer: *Christopher Walla*

Writers: *B. Gibbard, C. Walla*

Publishers: *various*
Atlantic (CD promo)

Those unfamiliar with indie darling Death Cab for Cutie will think that a song bearing the title "Crooked Teeth" has some kind of bite to it. Not so. The Seattle foursome serves a wafer-thin slice of pop with a pseudo-psychedelic '60s vibe that is as delicate as cotton candy. The instruments are so quietly mixed you wonder why the group bothered including a guitar solo, since the production is obviously straining to keep Death Cab from sounding remotely like a band that might own an amplifier. This is the kind of lightweight confection made for doctor's offices and elevators: noninvasive and innocuous. It could float over the airwaves of adult top 40 during the afternoons, but with harder-hitting pop artists like Kelly Clarkson currently ruling the format, nighttime airplay is doubtful. Call this one a drive-by single. Next.—CLT

NEW & NOTEWORTHY

DIAN DIAZ Colour Everywhere (4:15)

Producers: *Alex Norbert, Chris DeStefano, Rodney Alejandro*

Writers: *G. Roche, S. Peiken*
Publishers: *various*
Strip City (CD promo)

▶ Dian Diaz is the kind of vocalist that major labels do not often sign anymore—and what a tragedy. She is a singer's singer, hinting at Martina McBride, Toni Braxton, even Christina Aguilera. In other words, without samples, deceptive layers of clouded vocal production or a bevy of unwelcome guest artists, Diaz lets her singing—and beautiful, melodic, fully produced compositions—hold court. "Colour Everywhere" makes an accomplished bid for traditional AC play, as Diaz sings, scats, soars and gloriously shakes a rafter or two. She has already sung background vocals for Luis Miguel and is now performing nightly at the Bellagio in Las Vegas. It is time for the rest of the nation to hear her, too.—CT

JONAS BROTHERS Mandy (2:49)

Producers: *Mike Mangini, Steve Greenberg*

Writers: *N. Jonas, J. Jonas, K. Jonas*

Publishers: *Sony/ATV/Jonas Brothers (BMI)*
Daylight/Columbia (CD promo)

Meet Hanson 2006. Well, sort of. The Jonas Brothers, ages 17, 16 and 13, are better-categorized as the latest group to join the Simple Plan, Yellowcard, Good Charlotte cadre, and their power pop/punk sound ably mimics those analogous acts. But where the Jonas Brothers might excel is in the ear-raising blend of youngest brother Nicholas on lead vocals and upper-octave backups from middle sibling Joseph, coupled with thrashing guitars from the oldest Jonas, Kevin. Debut single "Mandy" is a real-life tome about a girl who learned sign language so she could work with the hearing impaired. "TRL" is already supporting a three-part videoclip, and the trio is on the road warming up for the Veronicas. The pieces are in place: Radio, batter up!—CT

LEGEND & CREDITS

EDITED BY JONATHAN COHEN (ALBUMS) AND
CHUCK TAYLOR (SINGLES)

CONTRIBUTORS: Leila Cobo, Katie Hasty, Clover Hope, Gail Mitchell, Wes Orshoski, Dan Ouellette, Sven Philipp, Deborah Evans Price, Ken Schlager, Chuck Taylor, Bram Teitelman, Christa L. Titus, Philip Van Vleck, Paul Verna

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



NEW CHAMPS

>> Reggae duo **Wisin & Yandel** place a record four titles in the top 10 of Hot Latin Songs, at Nos. 5, 6, 8 and 10. The late Tejano songstress **Selena** held the old mark, set in the April 15, 1995, issue, the week after she was killed.

CUPID'S QUIVER

>> Among Valentine's Day beneficiaries are **Michael Bubl ** (Nos. 29 and 115, both up by more than 40%), **Chris Botti** (No. 141, up 50%) and **Enya** (No. 51, up 13%). Crooner **Bubl ** also places two songs in the Adult Contemporary top 10, the first male solo act to do so with a non-holiday fare since **Marc Anthony** in 2000.



SLOW BUT STEADY

>> Make it 10 years, 27 weeks. Rock band **10 Years** reaches No. 1 on Modern Rock in its 27th chart week with "Wasteland," the longest climb in the chart's 17-year history. It breaks the mark of 24 weeks set by **Traut's "Headstrong"** in May 2003.

CHART BEAT

READ FRED BRONSON EVERY WEEK AT BILLBOARD.COM.

>> Songwriter **Ed Cobb** is back on the Billboard Hot 100 after a long absence, stretching his chart span to 41 years, nine months and three weeks. Cobb returns to the survey courtesy of **Rihanna**, who samples his hit "Tainted Love" in "SOS" (SRP/Def Jam), a new entry at No. 81. Cobb could soon have two songs on the chart, as **Alliea Keys** has covered his first hit, "Every Little Bit Hurts" originally recorded by **Mctown** thrush **Brenda Holloway**.

>> **Fred Bronson** also reports on the implications of **Carrle Underwood's "Jesus, Take the Wheel"** occupying pole position on Hot Country Songs for the sixth week in a row and **Leo Sayer** pulling a **Barry Manilow** by scoring his second No. 1 after a 29-year gap.

Billboard

CHARTS

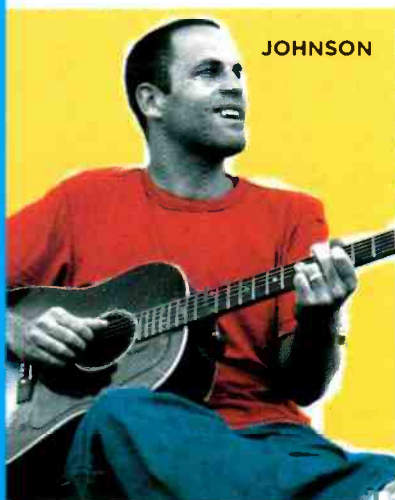


Over the Counter

GEOFF MAYFIELD gmayfield@billboard.com

Jack Be Quick; Grammys' Grip; Cupid's Calendar

The new champion of The Billboard 200 represents the first No. 1 album in the career of **Jack Johnson**, but also likely marks a severe demographic swing from those consumers who bought the chart's last two toppers.



As evidenced by last summer's Greek Theatre concert in Los Angeles, Johnson draws heavily from college kids and fans in their 20s, but since this album is the soundtrack to the film "Curious George," it stands to draw from a substantially younger crowd.

Those age brackets stand in stark con-

trast to the more mature shoppers who crowned **Barry Manilow** and neo-operatic group **Il Divo** the last two weeks.

Although "Curious George" becomes the singer/songwriter's first No. 1 set, first-week sales of 163,000 fall shy of Johnson's best Nielsen SoundScan week. Last year's "In Between Dreams" sold 229,000 when it bowed at No. 3 behind **50 Cent's "The Massacre"** and **Jennifer Lopez's "Rebirth."**

"Dreams," Johnson's third album, peaked at No. 2, two years after sophomore set "On and On" reached No. 3.

Reached by Over The Counter at the BRIT Awards in London on the day SoundScan released this week's chart, Johnson said it was "surreal" to experience his first No. 1 set, "especially with a children's album."

"George" becomes the first soundtrack to lead The Billboard 200 since the summer of 2003, when the Diddy-produced "Bad Boys II," another set from distributing label Universal, bowed at No. 1, its first of four weeks on top.

The animated film "Curious George" opened at No. 3 on the box-office list.

WIN FOR LOSING: Win some Grammy Awards, win some sales. And, even if you do not win one of those

awards, a performance on the telecast usually means you will not leave the cash register empty-handed.

As noted here last week, the Grammys' Feb. 8 telecast on CBS did lose out during the hour that ratings champ "American Idol" aired, but after that Fox show ended, the awards were the most-watched program for the next two hours, surpassing 19 million viewers from 9 p.m. to 10:30 p.m., even topping ABC's popular "Lost," according to Nielsen Media Research.

In hindsight, I wonder if Monday night might have been a nifty home for the Grammys—providing the network was willing to give up top 20 shows "CSI: Miami" and "Two and a Half Men," which garnered 18.7 million and 16.3 million viewers, respectively, on Feb. 6. The best any of the network's competitors did that night was 13.7 million for Fox's "24."

Still, rewind to 2005, when competition from "Desperate Housewives" drove the Grammys down from 26 million viewers the prior year to 18.8 million; the Grammys were still the most-watched music awards show of the year. The Country Music Assn. Awards in November were the next closest with 11.6 million. The American Music Awards

that same month drew 11.6 million while the Academy of Country Music Awards in May pulled 11.9 million.

Even with a dip to 17.5 million viewers, the Grammys will likely remain king of this year's music award shows, as all but May's ACMAs saw ratings drop in 2005.

Moreover, no less than 21 albums on The Billboard 200, plus at least another 11 titles on the rest of our retail charts show growth in the Grammys' wake, several with eye-opening gains (see story, page 14).

LOVE LOST: Valentine's Day generates sales gains for certain adult-leaning fare, no matter what day of the week it falls. However, it is hard to appreciate the event's full impact when it falls on a Tuesday, as it did this year, or a Wednesday. Its effect is more far more conspicuous when Cupid lands on a Monday or during a weekend.

Figure that most of the growth seen by romance-themed fare on this issue's charts were generated by female shoppers and men who plan ahead. Gifts bought at music stores by the rest of the guys will show up on next issue's charts, a thought that occurred to me as I scurried around stores on Feb. 13. ●●●

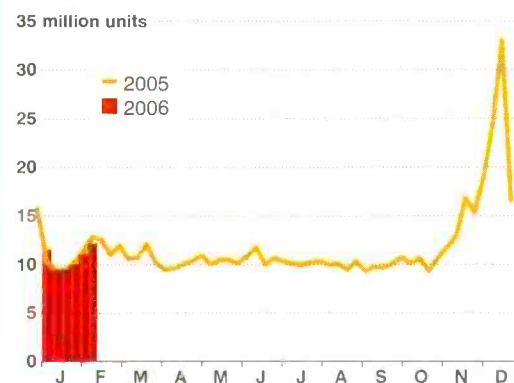
Market Watch

A Weekly National Music Sales Report

WEEKLY UNIT SALES

	ALBUMS	STORE SINGLES	DIGITAL TRACKS
This Week	12,075,000	74,000	10,858,000
Last Week	10,985,000	61,000	10,970,000
Change	9.9%	21.3%	-1.0%
This Week Last Year	13,033,000	95,000	5,653,000
Change	-7.4%	-22.1%	92.1%

WEEKLY ALBUM SALES



YEAR-TO-DATE

	2005	2006	CHANGE
OVERALL UNIT SALES			
Albums	64,736,000	63,300,000	-2.2%
Digital Tracks	31,833,000	67,971,000	113.5%
Store Singles	488,000	387,000	-20.7%
Total	97,057,000	131,658,000	35.7%
Albums w/TEA*	67,919,300	70,097,100	3.2%

*Includes track equivalent album sales (TEA) with 10 track downloads equivalent to one album sale.

Album Sales

'05	64.7 million
'06	63.3 million

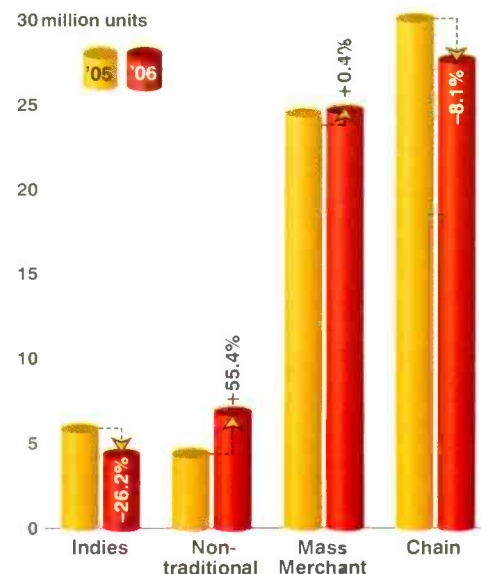
SALES BY ALBUM FORMAT

CD	62,794,000	59,611,000	-5.1%
Digital	1,338,000	3,376,000	152.3%
Cassette	468,000	194,000	-58.5%
Other	136,000	119,000	-12.5%

For week ending Feb. 12, 2006. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

Nielsen SoundScan

YEAR-TO-DATE ALBUM SALES BY STORE TYPE



FEB 25 2006 THE Billboard 200

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	WEEKS ON CHART
1	1	1	JACK JOHNSON BRUSHFIRE 006116/UMRG (13.98)	Curious George (Soundtrack)	1
2	2	4	MARY J. BLIGE MTRIARCH/GEFFEN 005722*/INTERSCOPE (13.98/8.98)	The Breakthrough	1
3	1	-	BARRY MANILOW ARISTA 74509/RMG (18.98) D	The Greatest Songs Of The Fifties	1
4	3	-	ANDREA BOCELLI SUGAR/DECCA 006069/UNIVERSAL CLASSICS GROUP (13.98)	Amore	1
5	11	1	DEM FRANCHIZE BOYZ SO SO DEF 53423*/VIRGIN (18.98) ⊕	On Top Of Our Game	1
6	6	1	IL DIVO SYCO/COLUMBIA 76914/SONY MUSIC (18.98)	Ancora	1
7	14	16	MARIAH CAREY ISLAND 005784*/IDJMG (13.98) ⊕	The Emancipation Of Mimi	5
8	24	19	KELLY CLARKSON RCA 64491/RMG (18.98)	Breakaway	5
9	7	8	EMINEM SHADY AFTERMATH 005881*/INTERSCOPE (13.98/8.98)	Curtain Call: The Hits	1
10	4	3	JAMIE FOXX J 71779*/RMG (18.98) ⊕	Unpredictable	1
11	8	7	CARRIE UNDERWOOD ARISTA/ARISTA NASHVILLE 71197/RMG (18.98)	Some Hearts	2
12	9	11	JAMES BLUNT CUSTARD ATLANTIC 97250/AG (18.98)	Back To Bedlam	8
13	13	10	SOUNDTRACK WALT DISNEY 661426 (12.98)	High School Musical	10
14	NEW	1	RON WHITE IMAGE 3061 (18.98)	You Can't Fix Stupid	14
15	32	14	VARIOUS ARTISTS GRAMMY 74277/SONY BMG STRATEGIC MARKETING GROUP (18.98)	2006 Grammy Nominees	14
16	11	2	JOSH TURNER MCA NASHVILLE 00474/UMGN (13.98)	Your Man	2
17	NEW	1	VARIOUS ARTISTS WARNER MUSIC GROUP/SONY BMG MUSIC 77145/SONY MUSIC (18.98)	Totally Country 5	17
18	187	-	GREATEST GAINER JOHN LEGEND G.O.O.D./COLUMBIA 92776*/SONY MUSIC (18.98) ⊕ ⊕	Get Lifted	4
19	16	13	NICKELBACK ROADRUNNER 618300/IDJMG (18.98)	All The Right Reasons	2
20	17	18	THE BLACK EYED PEAS A&M 004341*/INTERSCOPE (13.98/8.98)	Monkey Business	3
21	22	21	RASCAL FLATTS LYRIC STREET 165049/HOLLYWOOD (18.98)	Feels Like Today	3
22	5	-	HEATHER HEADLEY RCA 64492/RMG (18.98) ⊕	In My Mind	5
23	15	12	CHRIS BROWN JIVE 82876/ZOMBA (18.98) ⊕	Chris Brown	2
24	19	17	JOHNNY CASH LEGACY/COLUMBIA (NASHVILLE)/AMERICAN ISLAND 005288/UMG (13.98)	The Legend Of Johnny Cash	5
25	12	6	VARIOUS ARTISTS UNIVERSAL EMI/SONY BMG ZOMBA 005959/UMG (18.98)	NOW #1's	6
26	21	20	TRACE ADKINS CAPITOL (NASHVILLE) 64512 (18.98)	Songs About Me	11
27	23	26	KEYSHIA COLE A&M 003554*/INTERSCOPE (13.98)	The Way It Is	6
28	28	23	FALL OUT BOY FUELED BY RAMEN/ISLAND 004140*/IDJMG (13.98)	From Under The Cork Tree	2
29	33	60	MICHAEL BUBLE 143/REPRISE 48946/WARNER BROS. (18.98) ⊕	It's Time	7
30	50	43	KANYE WEST ROC-A-FELLA/DEF JAM 004813*/IDJMG (13.98)	Late Registration	2
31	65	50	PAGE SETTER FAITH HILL WARNER BROS. (NASHVILLE) 48794/WRN (18.98)	Fireflies	2
32	31	31	KEITH URBAN CAPITOL (NASHVILLE) 77489 (18.98)	Be Here	3
33	NEW	1	REMY MA SRC/UNIVERSAL 005122*/UMRG (13.98)	There's Something About Remy: Based On A True Story	33
34	49	51	GORILLAZ PARLOPHONE 18838*/VIRGIN (18.98)	Demon Days	6
35	25	22	THE PUSSYCAT DOLLS A&M 005374/INTERSCOPE (13.98)	PCD	5
36	10	-	TRAIN COLUMBIA 94472/SONY MUSIC (18.98)	For Me, It's You	10
37	18	-	VARIOUS ARTISTS RAZOR & TIE 89107 (18.98)	Monster Ballads: Platinum Edition	18
38	30	27	DESTINY'S CHILD COLUMBIA 97765/SONY MUSIC (18.98) ⊕	#1's	1
39	27	15	THE NOTORIOUS B.I.G. BAD BOY 83885*/AG (18.98)	Duets: The Final Chapter	3
40	29	25	VARIOUS ARTISTS SONY BMG ZOMBA/EMI 005740/UMG (18.98)	Now 20	2
41	26	5	YELLOWCARD CAPITOL 70960 (18.98) ⊕	Lights And Sounds	5
42	39	37	SUGARLAND MERCURY 002172/UMGN (13.98)	Twice The Speed Of Life	2
43	34	32	MATISYAHU OR/EPIC 96464/SONY MUSIC (13.98)	Live At Stubb's	32
44	41	41	T-PAIN KONVICT MUZIK JIVE 73200/ZOMBA (18.98)	Rappa Ternt Sanga	40
45	68	66	GWEN STEFANI INTERSCOPE 003469* (13.98)	Love. Angel. Music. Baby.	3
46	43	46	SEAN PAUL VP/ATLANTIC 83788*/AG (18.98)	The Trinity	7
47	NEW	1	KT TUNSTALL RESTLESS 50729/VIRGIN (12.98)	Eye To The Telescope	47
48	35	28	KENNY CHESNEY BNA 72960/RLG (18.98)	The Road And The Radio	2
49	RE-ENTRY	49	U2 INTERSCOPE 003613 (13.98)	How To Dismantle An Atomic Bomb	3
50	66	55	GREEN DAY REPRISE 48777*/WARNER BROS. (18.98)	American Idiot	4

Swedish rock band, along with its label, score high-water marks this week as set debuts with 24,000 (see story, page 22).

Pop act powers best sales week (20,000) and new chart high. A top 15 seller in Boston and Seattle.

The much-delayed debut from Terror Squad member lands with 37,000. Enters at No. 2 on Rap Albums and No. 7 on R&B/hip-hop list.

At No. 47, Scottish artist KT Tunstall makes a splash (28,000). Her "Black Horse and the Cherry Tree" is the most-played video at VH1.

Bows at No. 4 on Tastemakers chart. Digital downloads account for 11% of sales.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	WEEKS ON CHART
51	42	30	ENYA REPRISE 49474/WARNER BROS. (18.98)	Amarantine	6
52	73	73	COLDPLAY CAPITOL 74786 (18.98)	X&Y	3
53	37	36	NELLY FO REEL/DEBTY 005825*/UMRG (13.98)	Sweatsuit	26
54	NEW	1	SOUNDTRACK WARNER SUNSET/MAVERICK 49425/WARNER BROS. (18.98)	One Tree Hill Volume 2: Friends With Benefit	54
55	20	-	VARIOUS ARTISTS EMICMG/WORD-CURB 75160/ZOMBA (18.98)	WOW Gospel 2006	26
56	36	29	LIL WAYNE CASH MONEY 005124*/UMRG (13.98)	Tha Carter II	2
57	44	38	SOUNDTRACK FOX 13109/WIND-UP (18.98)	Walk The Line	29
58	NEW	1	IN FLAMES FERRET 062 (13.98) ⊕	Come Clarity	58
59	60	40	MADONNA WARNER BROS. 49460 (18.98)	Confessions On A Dance Floor	1
60	67	71	JACK JOHNSON JACK JOHNSON/BRUSHFIRE 004149*/UMRG (13.98)	In Between Dreams	2
61	46	49	MIRANDA LAMBERT EPIC (NASHVILLE) 92026/SONY MUSIC (12.98) ⊕	Kerosene	18
62	45	35	DADDY YANKEE EL CARTEL 005792/INTERSCOPE (13.98 CD/DVD) ⊕	Barrio Fino: En Directo	24
63	69	69	BRAD PAISLEY ARISTA NASHVILLE 69642/RLG (18.98)	Time Well Wasted	2
64	47	44	YOUNG JEEZY CORPORATE THUGZ/DEF JAM 004421*/IDJMG (13.98)	Let's Get It: Thug Motivation 101	2
65	NEW	1	BELLE AND SEBASTIAN MATADOR 667* (15.98) ⊕	Life Pursuit	65
66	56	48	THE ALL-AMERICAN REJECTS DOGHOUSE 004791/INTERSCOPE (13.98)	Move Along	6
67	62	65	BON JOVI ISLAND 005371*/IDJMG (18.98) ⊕	Have A Nice Day	2
68	57	59	BILLY CURRINGTON MERCURY 003712/UMGN (13.98)	Doin' Somethin' Right	11
69	48	33	KORN VIRGIN 45889 (18.98)	See You On The Other Side	3
70	58	58	BROOKS & DUNN ARISTA NASHVILLE 69946/RLG (18.98)	Hillbilly Deluxe	3
71	63	39	PANIC! AT THE DISCO DECAVANCE 077 FUELED BY RAMEN (13.98)	A Fever You Can't Sweat Out	39
72	53	52	D4L DEEMONEY/ASYLUM 83890/AG (18.98)	Down For Life	22
73	54	56	CHAMILLIONAIRE UNIVERSAL 005423*/UMRG (13.98)	The Sound Of Revenge	10
74	59	53	DISTURBED REPRISE 49433/WARNER BROS. (18.98) ⊕	Ten Thousand Fists	1
75	52	47	JUELZ SANTANA DIPLOMATS DEF JAM 005426*/IDJMG (13.98/8.98) ⊕	What The Game's Been Missing!	9
76	40	9	P.O.D. ATLANTIC 83857/AG (18.98)	Testify	9
77	61	45	SYSTEM OF A DOWN AMERICAN COLUMBIA 93871*/SONY MUSIC (18.98) ⊕	Hypnotize	1
78	51	42	LUDACRIS AND DTP DTP/DEF JAM 005786*/IDJMG (13.98) ⊕	Ludacris Presents...Disturbing Tha Peace	11
79	64	63	LITTLE BIG TOWN EQUITY 3010 (13.98)	The Road To Here	63
80	95	90	ALICIA KEYS J 67424/RMG (18.98) ⊕	Unplugged	1
81	71	68	GUNS N' ROSES GEFFEN 001714/INTERSCOPE (16.98)	Greatest Hits	2
82	79	83	NATASHA BEDINGFIELD EPIC 77515/SONY MUSIC (11.98) ⊕	Unwritten	26
83	72	64	KIRK FRANKLIN FO YO SOUL/GOSP/CENTRIC 71019/ZOMBA (18.98)	Hero	13
84	76	77	THREE 6 MAFIA HYPNOTIZE MINDS/COLUMBIA 94724/SONY MUSIC (18.98) ⊕	Most Known Unknown	3
85	75	74	IL DIVO SYCO/COLUMBIA 93963/SONY MUSIC (18.98) ⊕	Il Divo	4
86	77	75	DIERKS BENTLEY CAPITOL (NASHVILLE) 66475 (18.98) ⊕	Modern Day Drifter	6
87	74	54	SOUNDTRACK G-UNIT 005605*/INTERSCOPE (13.98/8.98)	Get Rich Or Die Tryin'	2
88	70	61	ANTHONY HAMILTON SO SO DEF 74278/ZOMBA (18.98)	Ain't Nobody Worryin'	19
89	55	24	KENNY ROGERS CAPITOL (NASHVILLE) 40469/CAPITOL (18.98)	21 Number Ones	24
90	88	79	AVENGED SEVENFOLD HOPELESS 48613*/WARNER BROS. (15.98)	City Of Evil	36
91	81	70	REBA MCENTIRE MCA NASHVILLE 005366/UMGN (18.98)	Reba: #1's	12
92	108	133	ROB THOMAS MELISMA ATLANTIC 83723/AG (18.98 DD) ⊕	...Something To Be	1
93	NEW	1	BETH ORTON ASTRALWERKS 49847 (18.98)	Comfort Of Strangers	93
94	38	-	SHE WANTS REVENGE PERFECT KISS/FLAWLESS/GEFFEN 005857*/INTERSCOPE (9.98)	She Wants Revenge	38
95	83	72	DEATH CAB FOR CUTIE BARSUK ATLANTIC 83834*/AG (15.98)	Plans	4
96	84	94	VARIOUS ARTISTS EMICMG/PROVIDENT INTEGRITY/WORD-CURB 11247/SPARROW (22.98)	WOW Hits 2006	42
97	85	78	HILARY DUFF HOLLYWOOD 162524 (18.98)	Most Wanted	1
98	97	95	JASON ALDEAN BROKEN BOW 7657 (12.98)	Jason Aldean	37
99	100	102	CELTIC WOMAN MANHATTAN 60233 (18.98)	Celtic Woman	76
100	101	101	TOBY KEITH DREAMWORKS (NASHVILLE) 002323/UMGN (13.98)	Greatest Hits 2	3

THE BILLBOARD 200 ARTIST INDEX

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LIFEHOUSE	188		
LIL WAYNE	56		
LITTLE BIG TOWN	76		
LUDACRIS AND DTP	76		
TOBY KEITH	100		
ALICIA KEYS	80		
KIDZ BOP KIDS	137		
THE KILLERS	136		
KORN	69		
ALISON KRAUSS + UNION	150		

LEGEND FOR HOT 100 AIRPLAY LOCATED BELOW CHART. HOT DIGITAL SONGS: Top selling paid download songs compiled from Internet sales reports collected and provided by Nielsen SoundScan. This data is used to compile both The Billboard Hot 100 and Pop 100. ADULT TOP 40/ADULT CONTEMPORARY/MODERN ROCK: 75 adult top 40 stations, 83 adult contemporary stations and 75 modern rock stations are electronically monitored 24 hours a day, 7 days a week. See Chart Legend for additional rules and explanations. © 2006, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

AIRPLAY MONITORED BY SALES DATA COMPILED BY



Nielsen
Broadcast Data
Systems



Nielsen
SoundScan

Billboard HOT 100

FEB
25
2006

HOT 100 AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	14	#1 BE WITHOUT YOU	MARY J. BLIGE (Geffen)
2	1	15	CHECK ON IT	BEYONCÉ FEAT. SLIM THUG (Columbia)
3	3	12	SO SICK	NE-YO (DEF JAM/IDJMG)
4	4	16	GRILLZ	NELLY FEAT. PAUL WALL, ALI & GIPP (Derrty/FD Reel/UMRG)
5	5	13	UNPREDICTABLE	JAMIE FOXX FEATURING LUDACRIS (J/RMG)
6	6	8	YO (EXCUSE ME MISS)	CHRIS BROWN (JIVE/ZOMBA)
7	12	8	I'M N LUV (WIT A STRIPPER)	T-PAIN FEAT. MIKE JONES (KONVICT MUZIK/JIVE/ZOMBA)
8	8	19	STICKWITU	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)
9	7	26	RUN IT!	CHRIS BROWN (JIVE/ZOMBA)
10	11	25	BECAUSE OF YOU	KELLY CLARKSON (RCA/RMG)
11	16	6	LEAN WIT IT, ROCK WIT IT	DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)
12	9	21	ONE WISH	RAY J (KNOCKOUT/SANCTUARY)
13	13	4	LOVE	KEYSHIA COLE (A&M/INTERSCOPE)
14	22	5	TEMPERATURE	SEAN PAUL (VP/ATLANTIC)
15	10	19	DON'T FORGET ABOUT US	MARIAH CAREY (ISLAND/IDJMG)
16	14	10	TOUCH IT	BUSTA RHYMES (AFTERMATH/INTERSCOPE)
17	17	8	SHAKE THAT	EMINEM FEAT. NATE DOGG (SHADY/AFTERMATH/INTERSCOPE)
18	18	11	DANCE, DANCE	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)
19	19	7	YOU'RE BEAUTIFUL	JAMES BLUNT (CUSTARD ATLANTIC)
20	20	13	DIRTY LITTLE SECRET	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)
21	15	19	THERE IT GO! (THE WHISTLE SONG)	JUELZ SANTANA (DIPLO/ATS/DEF JAM/IDJMG)
22	21	25	PHOTOGRAPH	NICKELBACK (ROADRUNNER/IDJMG)
23	23	14	JESUS, TAKE THE WHEEL	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE/PLG)
24	25	41	YOU AND ME	LIFEHOUSE (Geffen)
25	29	11	WHEN I GET WHERE I'M GOING	OLLY PARTON (ARISTA NASHVILLE)

1,027 stations, comprised of top 40, adult contemporary, R&B/hip-hop, country, rock, gospel, Latin, and Christian formats, are electronically monitored 24 hours a day, 7 days a week. This data is used to compile The Billboard Hot 100.

HOT DIGITAL SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
1	1	16	#1 YOU'RE BEAUTIFUL	JAMES BLUNT (CUSTARD ATLANTIC)	■
2	2	13	CHECK ON IT	BEYONCÉ FEAT. SLIM THUG (Columbia)	■
3	3	12	GRILLZ	NELLY FEAT. PAUL WALL, ALI & GIPP (Derrty/FD Reel/UMRG)	■
4	6	6	I'M N LUV (WIT A STRIPPER)	T-PAIN FEAT. MIKE JONES (KONVICT MUZIK/JIVE/ZOMBA)	■
5	7	8	SHAKE THAT	EMINEM (SHADY/AFTERMATH/INTERSCOPE)	■
6	14	5	TEMPERATURE	SEAN PAUL (VP/ATLANTIC)	■
7	5	12	UNWRITTEN	NATASHA BEDINGFIELD (EPIC)	■
8	-	1	STUPID GIRLS	PINK (LAFACE/ZOMBA)	■
9	16	24	GOLD DIGGER	KANYE WEST FEAT. JAMIE FOXX (ROC-A-FELLA/DEF JAM/IDJMG)	■
10	9	31	DIRTY LITTLE SECRET	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)	■
11	8	12	L.O.V.E.	ASHLEE SIMPSON (Geffen)	■
12	10	17	DANCE, DANCE	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	■
13	15	10	EVERYTIME WE TOUCH	CASCADA (ROBBINS)	■
14	17	21	PUMP IT	THE BLACK EYED PEAS (A&M/INTERSCOPE)	■
15	4	4	BREAKIN' FREE	ZAC EFFRON, ANDREW SEELY & VANESSA ANNE HUGHES (WALT DISNEY)	■
16	11	28	MY HUMS	THE BLACK EYED PEAS (A&M/INTERSCOPE)	■
17	29	3	LEAN WIT IT, ROCK WIT IT	DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)	■
18	42	5	UPSIDE DOWN	JACK JOHNSON (BRUSHFIRE/UMRG)	■
19	19	5	YO (EXCUSE ME MISS)	CHRIS BROWN (JIVE/ZOMBA)	■
20	13	18	LAFFY TAFFY	D4L (DEEMONEYASYLUM/ATLANTIC)	■
21	18	18	THERE IT GO! (THE WHISTLE SONG)	JUELZ SANTANA (DIPLO/ATS/DEF JAM/IDJMG)	■
22	20	21	RUN IT!	CHRIS BROWN (JIVE/ZOMBA)	■
23	28	9	BE WITHOUT YOU	MARY J. BLIGE (Geffen)	■
24	21	23	PHOTOGRAPH	NICKELBACK (ROADRUNNER/IDJMG)	■
25	33	40	FEEL GOOD INC	GORILLAZ (PARLOPHONE/VIRGIN)	■

ADULT TOP 40™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
26	32	5	WALK AWAY	KELLY CLARKSON (RCA/RMG)
27	30	8	UNWRITTEN	NATASHA BEDINGFIELD (EPIC)
28	26	31	GOLD DIGGER	KANYE WEST FEAT. JAMIE FOXX (ROC-A-FELLA/DEF JAM/IDJMG)
29	42	4	MS. NEW BOOTY	BUBBA SPARKXX (NEW SOUTH/PURPLE RIBBON/VIRGIN)
30	28	14	KRYPTONITE (I'M ON IT)	PURPLE RIBBON ALL-STARS (PURPLE RIBBON/VIRGIN)
31	39	8	YOUR MAN	JOSH TURNER (MCA NASHVILLE)
32	27	24	SUGAR, WE'RE GOIN' DOWN	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)
33	34	10	FRESH AZIMIZ	BOW WOW FEAT. J-KWON & JERMAINE DUPRI (Columbia)
34	38	8	PUMP IT	THE BLACK EYED PEAS (A&M/INTERSCOPE)
35	24	22	I THINK THEY LIKE ME	DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)
36	68	2	SOS	RIHANNA (SRP/DEF JAM/IDJMG)
37	50	5	EVERYTIME WE TOUCH	CASCADA (ROBBINS)
38	48	5	LIVING IN FAST FORWARD	KENNY CHESNEY (BNA)
39	45	13	LOOKING FOR YOU	KIRK FRANKLIN (FO YO SOUL/GOSPO CENTRIC/ZOMBA)
40	43	7	TONIGHT I WANNA CRY	KEITH URBAN (CAPITOL NASHVILLE)
41	51	5	WHAT HURTS THE MOST	RASCAL FLATTS (LYRIC STREET)
42	54	12	ROMPE	DADDY YANKEE (EL CARTEL/INTERSCOPE)
43	46	12	JUST MIGHT (MAKE ME BELIEVE)	SUGARLAND (MERCURY)
44	31	23	LAFFY TAFFY	D4L (DEEMONEYASYLUM/ATLANTIC)
45	40	12	RODEO	JUVENILE (LIT/ATLANTIC)
46	35	19	LIKE WE NEVER LOVED AT ALL	FAITH HILL (WARNER BROS. RECORDS)
47	61	4	WHO SAYS YOU CAN'T GO HOME	BON JOVI (ISLAND/IDJMG)
48	47	13	MY OLD FRIEND	TIM MCGRAW (CURB)
49	57	7	SHE DON'T TELL ME TO	MADONNA (WARNER BROS.)
50	36	15	TURN IT UP	CHAMILLONNAIRE FEAT. LIL' FLIP (UNIVERSAL/UMRG)

ADULT CONTEMPORARY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	26	#1 PHOTOGRAPH	NICKELBACK (ROADRUNNER/IDJMG)	★
2	2	23	YOU'RE BEAUTIFUL	JAMES BLUNT (CUSTARD ATLANTIC)	★
3	3	14	EVER THE SAME	ROB THOMAS (MELISMA/ATLANTIC)	★
4	4	21	BECAUSE OF YOU	KELLY CLARKSON (RCA/RMG)	★
5	5	21	BETTER DAYS	GOO GOO DOLLS (WARNER BROS.)	★
6	6	27	SHE SAYS	HOWIE DAY (EPIC)	★
7	8	15	PRETTY VEGAS	INXS (BURNETT EPIC)	★
8	7	54	YOU AND ME	LIFEHOUSE (Geffen)	★
9	9	26	RIGHT HERE	STAINED (FLIP/ATLANTIC)	★
10	11	16	SUGAR, WE'RE GOIN' DOWN	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	★
11	12	15	OVER MY HEAD (CABLE CAR)	THE FRAY (EPIC)	★
12	14	13	CAB	TRAIN (Columbia)	★
13	15	21	BAD DAY	DANIEL POWTER (WARNER BROS.)	★
14	13	10	JUST FEEL BETTER	SANTANA FEAT. STEVEN TYLER (ARISTA/RMG)	★
15	10	23	WAKE ME UP WHEN SEPTEMBER ENDS	GREEN DAY (REPRISE)	★
16	21	5	WHAT SAYS YOU CAN'T GO HOME	BON JOVI (ISLAND/IDJMG)	★
17	16	19	HOW DO YOU LOVE?	COLLECTIVE SOUL (EL)	★
18	18	10	DIRTY LITTLE SECRET	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)	★
19	17	6	TALK	COLDFEEL (CAPITOL)	★
20	19	10	UNWRITTEN	NATASHA BEDINGFIELD (EPIC)	★
21	23	6	WALK AWAY	KELLY CLARKSON (RCA/RMG)	★
22	25	17	BLIND	LIFEHOUSE (Geffen)	★
23	26	8	LOVE AND MEMORIES	D.A.R. (EVERFINE/LAVA)	★
24	22	17	HUNG UP	MADONNA (WARNER BROS.)	★
25	20	16	IN THE ROUGH	ANNA NALICK (Columbia)	★

MODERN ROCK™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	2	27	#1 WASTELAND	10 YEARS (REPUBLIC/UNIVERSAL/UMRG)	★
2	1	19	PERFECT SITUATION	WEEZER (Geffen)	★
3	4	9	EVERY DAY IS EXACTLY THE SAME	NINE INCH NAILS (NOTHING/INTERSCOPE)	★
4	5	15	DANCE, DANCE	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	★
5	3	19	HYPNOTIZE	SYSTEM OF A DOWN (AMERICAN/Columbia)	★
6	9	13	LIGHTS AND SOUNDS	YELLOWCARD (CAPITOL)	★
7	8	15	KING WITHOUT A CROWN	MATISYAHU (JDB/DR/EPIC)	★
8	6	15	TALK	COLDFEEL (CAPITOL)	★
9	7	25	BAT COUNTRY	AVENGED SEVENFOLD (HOPELESS/WARNER BROS.)	★
10	10	26	SAVE ME	SHINEDOWN (ATLANTIC)	★
11	13	16	DARE	GORILLAZ FEAT. SHAUN RYDER (PARLOPHONE/VIRGIN)	★
12	11	21	TWISTED TRANSISTOR	KORN (VIRGIN)	★
13	15	11	THE DENIAL TWIST	THE WHITE STRIPES (THIRD MAN/V2)	★
14	19	10	TEAR YOU APART	SHE WANTS REVENGE (PERFECT10SS/LAWLESS/Geffen)	★
15	25	3	NO WAY BACK	FOO FIGHTERS (ROSWELL/RCA/RMG)	★
16	12	25	DOA	FOO FIGHTERS (ROSWELL/RCA/RMG)	★
17	14	13	OUT OF EXILE	AUDIOSLAVE (EPIC/INTERSCOPE)	★
18	17	12	ANIMALS	NICKELBACK (ROADRUNNER/IDJMG)	★
19	21	8	CASH MACHINE	HARD-FI (NECESSARY/ATLANTIC)	★
20	18	26	SOUL MEETS BODY	DEATH CAB FOR CUTIE (ATLANTIC)	★
21	26	4	HEART IN A CAGE	THE STROKES (RCA/RMG)	★
22	28	14	WINGS OF A BUTTERFLY	HIM (SIRE/WARNER BROS.)	★
23	31	3	HATE ME	BLUE OCTOBER (UNIVERSAL/UMRG)	★
24	22	11	SPEAK EASY	311 (VOLCANO/ZOMBA)	★
25	29	3	SAYING SORRY	HAWTHORNE HEIGHTS (VICTORY)	★

FEB 25 2006 POP Billboard

POP 100

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	16	#1 CHECK ON IT	BEYONCÉ FEAT. SLIM THUG (COLUMBIA)
2	2	16	YOU'RE BEAUTIFUL	JAMES BLUNT (CUSTARD/ATLANTIC)
3	12	12	GRILLZ	NELLY FEAT. PAUL WALL, ALI & GIPP (DERRTY/FO' REEL/UMRG)
4	6	16	UNWRITTEN	NATASHA BEDINGFIELD (EPIC)
5	5	31	DIRTY LITTLE SECRET	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)
6	11	10	SHAKE THAT	EMINEM FEAT. NATE DOGG (SHADY/AFTERMATH/INTERSCOPE)
7	20	20	STICKWITU	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)
8	13	7	I'M N LUV (WIT A STRIPPER)	T-PAIN FEAT. MIKE JONES (KONVICT MUZIK/JIVE/ZOMBA)
9	8	18	DANCE, DANCE	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)
10	7	24	RUN IT!	CHRIS BROWN (JIVE/ZOMBA)
11	10	10	SO SICK	NE-YO (DEF JAM/IDJMG)
12	9	29	BECAUSE OF YOU	KELLY CLARKSON (RCA/RMG)
13	14	12	EVERYTIME WE TOUCH	CASCADA (ROBBINS)
14	12	34	PUMP IT	THE BLACK EYED PEAS (A&M/INTERSCOPE)
15	10	10	BE WITHOUT YOU	MARY J. BLIGE (GEFFEN)
16	29	6	TEMPERATURE	SEAN PAUL (VP/ATLANTIC)
17	16	25	GOLD DIGGER	KANYE WEST FEAT. JAMIE FOXX (ROC-A-FELLA/DEF JAM/IDJMG)
18	22	9	WALK AWAY	KELLY CLARKSON (RCA/RMG)
19	17	26	PHOTOGRAPH	NICKELBACK (ROADRUNNER/IDJMG)
20	15	19	THERE IT GO! (THE WHISTLE SONG)	JUELZ SANTANA (DIPLOMATS/DEF JAM/IDJMG)
21	18	19	ONE WISH	RAY J (KNOCKOUT/SANCTUARY)
22	90	2	STUPID GIRLS	PINK (LAFACE/ZOMBA)
23	21	30	MY HUMPS	THE BLACK EYED PEAS (A&M/INTERSCOPE)
24	20	36	SUGAR, WE'RE GOIN' DOWN	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)
25	23	14	L.O.V.E.	ASHLEE SIMPSON (GEFFEN)
26	26	45	FEEL GOOD INC	GORILLAZ (PARLOPHONE/VIRGIN)
27	31	8	YO (EXCUSE ME MISS)	CHRIS BROWN (JIVE/ZOMBA)
28	33	5	CRASH	GWEN STEFANI (INTERSCOPE)
29	28	18	LAFFY TAFFY	D4L (DEEMONEY/ASYLUM/ATLANTIC)
30	32	25	WE BE BURNIN'	SEAN PAUL (VP/ATLANTIC)
31	30	14	WHEN I'M GONE	EMINEM (SHADY/AFTERMATH/INTERSCOPE)
32	20	20	IF IT'S LOVIN' THAT YOU WANT	RHIANNA (SRP/DEF JAM/IDJMG)
33	25	19	DON'T FORGET ABOUT US	MARIAH CAREY (ISLAND/IDJMG)
34	37	28	RIGHT HERE	STAINED (FLIP/ATLANTIC)
35	44	5	LEAN WIT IT, ROCK WIT IT	DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)
36	24	4	BREAKING FREE	ZAC EFFRON, ANDREW SEELEY & VANESSA ANNE HUGHES (WALT DISNEY)
37	13	13	WHO I AM HATES WHO I'VE BEEN	RELIENT K (GOTEE/CAPITOL)
38	64	5	UPSIDE DOWN	JACK JOHNSON (BRUSHFIRE/UMRG)
39	39	9	BEEP	THE PUSSYCAT DOLLS FEAT. WILL.I.AM (A&M/INTERSCOPE)
40	58	3	SOS	RHIANNA (SRP/DEF JAM/IDJMG)
41	49	17	HUNG UP	MADONNA (WARNER BROS.)
42	40	8	UNPREDICTABLE	JAMIE FOXX FEAT. LUDACRIS (J/RMG)
43	52	4	FOR YOU I WILL (CONFIDENCE)	TEDDY GEIGER (CRED/COLUMBIA)
44	23	23	I'M SPRUNG	T-PAIN (KONVICT MUZIK/JIVE/ZOMBA)
45	48	11	GIRL NEXT DOOR	SAVING JANE (ALERT/TOUCAN COVE/UMRG)
46	38	21	STAY FLY	THREE 6 MAFIA (HYPNOTIZE MINDS/COLUMBIA)
47	51	26	WAKE ME UP WHEN SEPTEMBER ENDS	GREEN DAY (REPRISE)
48	47	15	JESUS, TAKE THE WHEEL	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)
49	77	30	YOU'LL THINK OF ME	KEITH URBAN (CAPITOL (NASHVILLE))
50	39	9	NASTY GIRL	THE NOTORIOUS B.I.G. (BAD BOY/ATLANTIC)

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
51	53	3	PERFECT SITUATION	WEEZER (GEFFEN)
52	42	21	SOUL SURVIVOR	YOUNG JEEZY FEAT. AKON (CORPORATE THUGZ/DEF JAM/IDJMG)
53	56	21	BETTER DAYS	GOO GOO DOLLS (WARNER BROS.)
54	34	4	GET'CHA HEAD IN THE GAME	ANDREW SEELEY (WALT DISNEY)
55	1	1	IN THE SUN	MICHAEL STIPE (WARNER BROS.)
56	54	16	HONKY TONK BADONKADONK	TRACE ADKINS (CAPITOL (NASHVILLE))
57	1	1	BAD DAY	DANIEL POWTER (WARNER BROS.)
58	57	6	ROMPE	DADDY YANKEE (EL CARTEL/INTERSCOPE)
59	57	3	MOVE ALONG	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)
60	60	14	TURN IT UP	CHAMILLIONAIRE FEAT. LL' FLIP (UNIVERSAL/UMRG)
61	45	1	LIGHTS AND SOUNDS	YELLOWCARD (CAPITOL)
62	38	4	KING WITHOUT A CROWN	MATISYAHU (IDUB/OR/EPIC)
63	55	19	HERE WE GO	TRINA FEAT. KELLY ROWLAND (SLIP-N-SLIDE/ATLANTIC)
64	62	19	LUXURIOUS	GWEN STEFANI (INTERSCOPE)
65	75	4	TOUCH IT	BUSTA RHYMES (AFTERMATH/INTERSCOPE)
66	43	7	START OF SOMETHING NEW	ZAC EFFRON, ANDREW SEELEY & VANESSA ANNE HUGHES (WALT DISNEY)
67	65	19	I THINK THEY LIKE ME	DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)
68	41	10	WHAT I'VE BEEN LOOKING FOR	LUCAS GRABEEL & ASHLEY TISDALE (WALT DISNEY)
69	46	3	WE'RE ALL IN THIS TOGETHER	HIGH SCHOOL MUSICAL CAST (WALT DISNEY)
70	63	11	FIREMAN	LIL WAYNE (CASH MONEY/UMRG)
71	71	4	FRESH AZIMIZ	BOY WOV FEAT. J-KWON & JERMAINE DUPRI (COLUMBIA)
72	69	9	GOODBYE MY LOVER	JAMES BLUNT (CUSTARD/ATLANTIC)
73	72	10	WHEN I GET WHERE I'M GOING	BRAD PAISLEY FEAT. DOLLY PARTON (ARISTA NASHVILLE)
74	59	3	STICK TO THE STATUS QUO	HIGH SCHOOL MUSICAL CAST (WALT DISNEY)
75	76	3	YOUR MAN	JOSH TURNER (MCA NASHVILLE)
76	97	17	LIKE WE NEVER LOVED AT ALL	FAITH HILL (WARNER-CURB/WRN/WARNER BROS.)
77	88	16	SHAKE	YING YANG TWINS FEAT. PITBULL (COLLIPARK/TVT)
78	70	28	YOUR BODY	PRETTY RICKY (ATLANTIC)
79	1	1	MS. NEW BOOTY	BUBBA SPARKXX (NEW SOUTH/PURPLE RIBBON/VIRGIN)
80	84	8	EVER THE SAME	ROB THOMAS (MELISMAT/ATLANTIC)
81	81	17	MUST BE DOIN' SOMETHIN' RIGHT	BILLY CURRINGTON (MERCURY)
82	92	2	OVER MY HEAD (CABLE CAR)	THE FRAY (EPIC)
83	13	23	BOYFRIEND	ASHLEE SIMPSON (GEFFEN)
84	79	14	BOONDOCKS	LITTLE BIG TOWN (EQUITY)
85	40	3	BOP TO THE TOP	LUCAS GRABEEL & ASHLEY TISDALE (WALT DISNEY)
86	63	11	KRYPTONITE (I'M ON IT)	PURPLE RIBBON ALL-STARS (PURPLE RIBBON/VIRGIN)
87	1	1	TONIGHT I WANNA CRY	KEITH URBAN (CAPITOL (NASHVILLE))
88	63	8	KEROSENE	MIRANDA LAMBERT (EPIC (NASHVILLE))
89	61	3	GOODBYE FOR NOW	P.O.D. (ATLANTIC)
90	54	16	DARE	GORILLAZ FEAT. SHAUN RYDER (PARLOPHONE/VIRGIN)
91	1	1	GONE	KELLY CLARKSON (RCA/RMG)
92	85	2	I WRITE SINS NOT TRAGEDIES	PANIC! AT THE DISCO (DECA/DANCE/FUELED BY RAMEN)
93	1	1	BLACK HORSE & THE CHERRY TREE	KT TUNSTALL (RELENTLESS/VIRGIN)
94	95	2	MY HOOD	YOUNG JEEZY (CORPORATE THUGZ/DEF JAM/IDJMG)
95	1	1	THE REAL THING	BO BICE (RCA/RMG)
96	87	26	SOUL MEETS BODY	THE DEATH CAB FOR CUTIE (ATLANTIC)
97	1	1	RODEO	JUVENILE (UTP/ATLANTIC)
98	8	9	GEORGIA	LUDACRIS & FIELD MOB FEAT. JAMIE FOXX (DTP/DJMG)
99	1	1	TALK	COLDPLAY (CAPITOL)
100	86	19	HEARD 'EM SAY	KANYE WEST FEAT. ADAM LEVINE (ROC-A-FELLA/DEF JAM/IDJMG)

POP 100: The Top Pop singles & tracks, according to mainstream top-40 radio audience impressions measured by Nielsen Broadcast Data Systems, and sales compiled by Nielsen SoundScan. See Chart Legend for rules and explanations. © 2006, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. POP 100 AIRPLAY: Legend located below chart. SINGLES SALES: This data is used to compile both the Billboard Hot 100 and Pop 100. See Chart Legend for rules and explanations. © 2006, VNU Business Media, Inc. All rights reserved. HITPREDICTOR: See Chart Legend for rules and explanations. © 2006, Promosquad and HitPredictor are trademarks of Think Fast LLC.

POP 100 AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	16	#1 CHECK ON IT	BEYONCÉ FEAT. SLIM THUG (COLUMBIA)	
2	2	10	SO SICK	NE-YO (DEF JAM/IDJMG)	☆
3	20	20	STICKWITU	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)	
4	6	19	DIRTY LITTLE SECRET	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)	☆
5	22	22	RUN IT!	CHRIS BROWN (JIVE/ZOMBA)	
6	5	28	BECAUSE OF YOU	KELLY CLARKSON (RCA/RMG)	☆
7	13	13	DANCE, DANCE	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	☆
8	7	10	GRILLZ	NELLY FEAT. PAUL WALL, ALI & GIPP (DERRTY/FO' REEL/UMRG)	
9	14	4	BE WITHOUT YOU	MARY J. BLIGE (GEFFEN)	
10	10	9	WALK AWAY	KELLY CLARKSON (RCA/RMG)	☆
11	14	14	UNWRITTEN	NATASHA BEDINGFIELD (EPIC)	☆
12	9	13	ONE WISH	RAY J (KNOCKOUT/SANCTUARY)	☆
13	10	10	PUMP IT	THE BLACK EYED PEAS (A&M/INTERSCOPE)	
14	12	34	EVERYTIME WE TOUCH	CASCADA (ROBBINS)	☆
15	13	25	PHOTOGRAPH	NICKELBACK (ROADRUNNER/IDJMG)	☆
16	18	11	THERE IT GO! (THE WHISTLE SONG)	JUELZ SANTANA (DIPLOMATS/DEF JAM/IDJMG)	
17	11	4	SHAKE THAT	EMINEM FEAT. NATE DOGG (SHADY/AFTERMATH/INTERSCOPE)	
18	15	25	SUGAR, WE'RE GOIN' DOWN	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	☆
19	16	20	IF IT'S LOVIN' THAT YOU WANT	RHIANNA (SRP/DEF JAM/IDJMG)	
20	20	24	GOLD DIGGER	KANYE WEST FEAT. JAMIE FOXX (ROC-A-FELLA/DEF JAM/IDJMG)	
21	28	3	SOS	RHIANNA (SRP/DEF JAM/IDJMG)	
22	23	5	CRASH	GWEN STEFANI (INTERSCOPE)	☆
23	1	1	YOU'RE BEAUTIFUL	JAMES BLUNT (CUSTARD/ATLANTIC)	☆
24	1	20	DON'T FORGET ABOUT US	MARIAH CAREY (ISLAND/IDJMG)	☆
25	8	8	RIGHT HERE	STAINED (FLIP/ATLANTIC)	

17 mainstream top 40 stations are electronically monitored 24 hours a day, 7 days a week. This data is used to compile the Pop 100.

HOT SINGLES SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	7	8	#1 CHECK ON IT	BEYONCÉ FEAT. SLIM THUG (COLUMBIA)
2	1	6	HEARTBREAK HOTEL	ELVIS PRESLEY (RCA/SONY BMG STRATEGIC MARKETING GR JUP)
3	2	4	GOTTA GET TO MY BABY	JOVANNI DAIS (ANOTHA DAIS)
4	3	13	HUNG UP	MADONNA (WARNER BROS.)
5	4	2	HEAD LIKE A HOLE	NINE INCH NAILS (RYKODISC)
6	10	5	TOP NOTCH DIVA	QUIARRE LEE FEAT. TRINA & TRICK DADDY (KEY MONEY GRIP)
7	8	8	TE AMO CORAZON	PRINCE (UNIVERSAL/UMRG)
8	12	12	ONE WISH	RAY J (KNOCKOUT/SANCTUARY)
9	14	6	EVERYTIME WE TOUCH	CASCADA (ROBBINS)
10	12	10	I AM NOT MY HAIR	INDIA ARIEL (MOTOWN/UMRG)
11	8	14	BABY GIRL	TRE (SEL-SUM)
12	11	35	LONELY	AKON (SRC/UNIVERSAL/UMRG)
13	13	35	INSIDE YOUR HEAVEN/VEHICLE	BO BICE (RCA/RMG)
14	22	36	INSIDE YOUR HEAVEN/INDEPENDENCE DAY	CARRIE UNDERWOOD (ARISTA/RMG)
15	16	24	GO CRAZY	YOUNG JEEZY FEAT. JAY-Z (CORPORATE THUGZ/DEF JAM/IDJMG)
16	19	53	WE WILL BECOME SILHOUETTES/BE STILL MY HEART	THE POSTAL SERVICE (SUB POP)
17	20	5	TOUCH IT	BUSTA RHYMES (AFTERMATH/INTERSCOPE)
18	15	11	DELUSIONS OF GRANDEUR	THE J PROJECT FEAT. LASALLE GABRIEL (SLR)
19	28	5	LEAN WIT IT, ROCK WIT IT	DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)
20	18	13	IT'S YOU	URBAN MYSTIC (SOBE/WARNER BROS.)
21	20	20	I THINK THEY LIKE ME	DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)
22	26	14	GRILLZ	NELLY FEAT. PAUL WALL, ALI & GIPP (DERRTY/FO' REEL/UMRG)
23	41	27	WE BELONG TOGETHER	MARIAH CAREY (ISLAND/IDJMG)
24	23	15	NUMBER 1	GOLDFRAPP (MUTE)
25	24	3	NASTY GIRL	THE NOTORIOUS B.I.G. (BAD BOY/ATLANTIC)

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
26	22	23	FEEL GOOD INC	GORILLAZ (PARLOPHONE/VIRGIN)	
27	33	4	I'M N LUV (WIT A STRIPPER)	T-PAIN FEAT. MIKE JONES (KONVICT MUZIK/JIVE/ZOMBA)	
28	24	27	MY HUMPS	THE BLACK EYED PEAS (A&M/INTERSCOPE)	
29	27	21	WE BE BURNIN'	SEAN PAUL (VP/ATLANTIC)	
30	30	8	BEEP	THE PUSSYCAT DOLLS FEAT. WILL.I.AM (A&M/INTERSCOPE)	
31	31	8	L.O.V.E.	ASHLEE SIMPSON (GEFFEN)	☆
32	29	14	WHEN I'M GONE	EMINEM (SHADY/AFTERMATH/INTERSCOPE)	☆
33	36	6	GIRL NEXT DOOR	SAVING JANE (ALERT/TOUCAN COVE/UMRG)	☆
34	37	4	YO (EXCUSE ME MISS)	CHRIS BROWN (JIVE/ZOMBA)	
35	32	13	WHO I AM HATES WHO I'VE BEEN	RELIENT K (GOTEE/CAPITOL)	☆
36	40	3	TEMPERATURE	SEAN PAUL (VP/ATLANTIC)	
37	44	2	STUPID GIRLS	PINK (LAFACE/ZOMBA)	
38	34	15	HERE WE GO	TRINA FEAT. KELLY ROWLAND (SLIP-N-SLIDE/ATLANTIC)	
39	35	21	I'M SPRUNG	T-PAIN (KONVICT MUZIK/JIVE/ZOMBA)	
40	48	13	SHAKE	YING YANG TWINS FEAT. PITBULL (COLLIPARK/TVT)	
41	38	13	LUXURIOUS	GWEN STEFANI (INTERSCOPE)	
42	45	2	UNPREDICTABLE	JAMIE FOXX FEAT. LUDACRIS (J/RMG)	
43	39	14	LAFFY TAFFY	D4L (DEEMONEY/ASYLUM/ATLANTIC)	
44	46	3	FOR YOU I WILL (CONFIDENCE)	TEDDY GEIGER (CRED/COLUMBIA)	
45	47	25	WAKE ME UP WHEN SEPTEMBER ENDS	GREEN DAY (REPRISE)	☆
46	43	25	YOUR BODY	PRETTY RICKY (ATLANTIC)	
47	1	1	THE REAL THING	BO BICE (RCA/RMG)	
48	42	13	SOUL SURVIVOR	YOUNG JEEZY FEAT. AKON (CORPORATE THUGZ/DEF JAM/IDJMG)	
49	49	5	GONE	KELLY CLARKSON (RCA/RMG)	
50	1	1	MAMACITA	BABY BASH FEAT. MARCOS HERNANDEZ (LATUM/UNIVERSAL/UMRG)	

HITPREDICTOR

DATA PROVIDED BY PROMOSQUAD

See chart legend for rules and explanations. Yellow indicates recently tested title. ☆ indicates New Release.

ARTIST/Title/Label/(Score) Chart Rank

POP 100 AIRPLAY

- ☆ NICKELBACK Savin' Me IDJMG (79.5) -
- NE-YO So Sick IDJMG (65.0) 2
- THE ALL-AMERICAN REJECTS Dirty Little Secret INTERSCOPE (76.1) 4
- FALL OUT BOY Dance, Dance IDJMG (82.5) 7
- KELLY CLARKSON Walk Away RMG (83.8) 10
- NATASHA BEDINGFIELD Unwritten EPIC (70.2) 11
- CASCADA Everytime We Touch ROBBINS (70.0) 14
- GWEN STEFANI Crash INTERSCOPE (68.9) 22
- JAMES BLUNT You're Beautiful ATLANTIC (65.2) 23
- ASHLEE SIMPSON L.O.V.E. GEFEN (67.8) 31
- SAVING JANE Girl Next Door UMRG (65.4) 33
- THE VERONICAS Never WARNER BROS. (68.1) -

ADULT TOP 40

- ☆ THE ALL-AMERICAN REJECTS Dirty Little Secret INTERSCOPE (73.4) 18
- ROB THOMAS Ever The Same ATLANTIC (84.5) 3
- INXS Pretty Vegas EPIC (65.9) 7
- FALL OUT BOY Sugar, We're Going Down IDJMG (71.1) 10
- BON JOVI Who Says You Can't Go Home IDJMG (73.6) 16
- COLLECTIVE SOUL How Do You Love? EL (71.9) 17
- NATASHA BEDINGFIELD Unwritten EPIC (65.9) 20
- KELLY CLARKSON Walk Away RMG (68.3) 21

ADULT CONTEMPORARY

- SANTANA feat. MICHELLE BRANCH I'm Feeling You RMG (66.7) 7
- JON SECCADA Window To My Heart BIG3 (89.4) 8
- E-YEA Amarantine REPRISE (72.4) 15

MODERN ROCK

- FALL OUT BOY Dance, Dance IDJMG (71.1) 4
- FOO FIGHTERS No Way Back RMG (67.5) 15
- AMBER JIN Paperthin Hymn EMI (66.6) -

SALES DATA COMPILED BY



Billboard R&B/HIP-HOP

FEB
25
2006

TOP R&B/HIP-HOP ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	2	9	#1 GREATEST GAINER MARY J. BLIGE Matriarch/Geffen 005722*/INTERSCOPE (13.98/8.98)	The Breakthrough	■	1
2	1	1	HOT SHOT DEBUT DEM FRANCHIZE BOYZ SO SO DEF 53423*/VIRGIN (18.98) ⊕	On Top Of Our Game	■	2
3	3	1	JAMIE FOXX J 71779*/RMG (18.98) ⊕	Unpredictable	■	1
4	1	2	HEATHER HEADLEY RCA 64492*/RMG (18.98) ⊕	In My Mind	■	1
5	6	4	MARIAH CAREY ISLAND 005784*/DJMG (13.98) ⊕	The Emancipation Of Mimi	■	5
6	4	3	KEYSHIA COLE A&M 003554*/INTERSCOPE (13.98)	The Way It Is	●	2
7	NEW	1	REMY MA SRC/UNIVERSAL 005122*/UMRG (13.98)	There's Something About Remy: Based On A True Story	■	7
8	5	3	CHRIS BROWN JIVE 82876/ZOMBA (18.98) ⊕	Chris Brown	■	1
9	9	7	EMINEM SHADY/AFTERMATH 005881*/INTERSCOPE (13.98/8.98)	Curtain Call: The Hits	●	2
10	53	62	PACE SETTER JOHN LEGEND G.O.D./COLUMBIA 92776*/SONY MUSIC (18.98) ⊕ ⊕	Get Lifted	■	1
11	8	6	LIL WAYNE CASH MONEY 005124*/UMRG (13.98)	Tha Carter II	●	1
12	10	13	T-PAIN KONVICT MUZIK/JIVE 73200/ZOMBA (18.98)	Rappa Ternt Sanga	■	8
13	24	21	KANYE WEST ROC-A-FELLA/DEF JAM 004813*/DJMG (13.98)	Late Registration	■	1
14	7	5	THE NOTORIOUS B.I.G. BAD BOY 83885*/AG (19.98)	Duets: The Final Chapter	■	3
15	13	12	YOUNG JEEZY CORPORATE THUGZ/DEF JAM 004421*/DJMG (13.98)	Let's Get It: Thug Motivation 101	■	1
16	17	17	SEAN PAUL VP/ATLANTIC 83788*/AG (18.98)	The Trinity	●	4
17	15	14	DESTINY'S CHILD COLUMBIA 97765/SONY MUSIC (18.98) ⊕	#1's	■	1
18	12	9	ANTHONY HAMILTON SO SO DEF 74278/ZOMBA (18.98)	Ain't Nobody Worryin'	■	4
19	11	12	JUELZ SANTANA DIPLOMATS/DEF JAM 005426*/DJMG (13.98/8.98) ⊕	What The Game's Been Missing!	●	1
20	18	3	THE BLACK EYED PEAS A&M 004341*/INTERSCOPE (13.98/8.98)	Monkey Business	■	3
21	22	2	THREE 6 MAFIA HYPNOTIZE MINDS/COLUMBIA 94724/SONY MUSIC (18.98) ⊕	Most Known Unknown	●	1
22	31	27	ALICIA KEYS J 67424/RMG (18.98) ⊕	Unplugged	■	1
23	19	15	KIRK FRANKLIN FO YO SOUL/GOSPO CENTRIC 71019/ZOMBA (18.98)	Hero	●	4
24	20	18	CHAMILLIONAIRE UNIVERSAL 005423*/UMRG (13.98)	The Sound Of Revenge	●	2
25	16	9	LUDACRIS AND DTP DTP/DEF JAM 005786*/DJMG (13.98) ⊕	Ludacris Presents...Disturbing Tha Peace	●	1
26	21	16	NELLY FO REEL/DERRTY 005825*/UMRG (13.98)	Sweatsuit	●	5
27	27	22	SOUNDTRACK G-UNIT 005605*/INTERSCOPE (13.98/8.98)	Get Rich Or Die Tryin'	■	1
28	30	26	PURPLE RIBBON ALL-STARS PURPLE RIBBON 12207*/VIRGIN (18.98)	Big Boi Presents...Got Purp? Vol. II	■	5
29	25	24	D4L DEEMONEY/ASYLUM 83890/AG (18.98)	Down For Life	■	4
30	23	25	BUN-B RAP-A-LOT 4 LIFE 68539/ASYLUM (18.98)	Trill	■	1
31	28	29	FLOETRY ERVINGWONDER/GEFFEN 005609/INTERSCOPE (13.98)	Flo' Ology	■	2
32	26	23	YING YANG TWINS COLLIPARK 2790/TVT (11.98 CD/DVD) ⊕	U.S.A. Still United	■	16
33	29	31	TREY SONGZ SONG BOOK/ATLANTIC 83721/AG (15.98)	I Gotta Make It	■	4
34	33	33	LYFE JENNINGS COLUMBIA 90946/SONY MUSIC (12.98) ⊕ ⊕	Lyfe 268-192	■	7
35	34	22	PAUL WALL SWISHHOUSE/ATLANTIC 83808/ASYLUM (18.98)	The Peoples Champ	■	1
36	39	40	KEM MOTOWN 004232/UMRG (13.98) ⊕	Album II	●	1
37	32	28	CHARLIE WILSON JIVE 69429/ZOMBA (18.98)	Charlie, Last Name Wilson	■	1
38	35	30	YOUNGBLOODZ LAFACE 73175*/ZOMBA (18.98) ⊕	Ev'rybody Know Me	■	1
39	41	24	MARY MARY MY BLOCK/COLUMBIA 77733/SONY MUSIC (18.98)	Mary Mary	●	4
40	49	45	DAMIAN "JR. GONG" MARLEY GHETTO YOUTHS/TUFF GONG 005418*/UMRG (13.98)	Welcome To Jamrock	●	4
41	36	24	YOLANDA ADAMS ELEKTRA/ATLANTIC 83789/AG (18.98)	Day By Day	■	4
42	14	2	THE TEMPTATIONS NEW DOOR 005170/UME (13.98)	Reflections	■	14
43	RE-ENTRY	4	SCOUNDRELS INVISIBLE 0007 (14.98)	4-Ever Gullie	■	43
44	40	38	BOW WOW COLUMBIA 93505*/SONY MUSIC (18.98) ⊕ ⊕	Wanted	■	3
45	35	14	PITBULL DIAZ BROTHERS 2750/TVT (11.98 CD/DVD) ⊕	Money Is Still A Major Issue	■	4
46	37	34	SOUNDTRACK VERITY 71620/ZOMBA (18.98)	The Gospel	■	22
47	46	42	TONI BRAXTON BLACKGROUND 005441/UMRG (13.98)	Libra	●	2
48	45	41	SOUNDTRACK GRAND HUSTLE/ATLANTIC 83822*/AG (18.98)	Hustle & Flow	■	7
49	44	13	GINUWINE EPIC 93455/SONY MUSIC (18.98)	Back II Da Basics	■	3
50	52	57	STEVIE WONDER MOTOWN 002402/UMRG (13.98)	A Time To Love	●	2
51	43	55	BONE THUGS-N-HARMONY RUTHLESS 25423 (18.98)	Greatest Hits	■	30
52	38	37	RAY J KNOCKOUT 87521/SANCTUARY (18.98)	Raydiation	■	13
53	47	16	TRINA SLIP-N-SLIDE/ATLANTIC 83710*/AG (18.98)	Glamorest Life	■	2
54	50	43	WARREN G HAWING-G-FUNK 54707*/LIGHTYEAR (18.98)	In The Mid-Nite Hour	■	15
55	NEW	1	SLY AND THE FAMILY STONE LEGACY/EPIC 94996/SONY MUSIC (18.98)	Different Strokes By Different Folks	■	55

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
56	56	39	50 CENT SHADY/AFTERMATH 004092*/INTERSCOPE (13.98/8.98) ⊕	The Massacre	■	1
57	67	31	ERIC BENET FRIDAY/REPRISE 47970/WARNER BROS. (18.98)	Hurricane	■	27
58	65	30	GOAPELE SKYBLAZE/COLUMBIA 92910/SONY MUSIC (11.98)	Change It All	■	32
59	48	14	TWISTA ATLANTIC 83820*/AG (18.98)	The Day After	●	1
60	NEW	1	CHAMILLIONAIRE/OG RON C. UNIVERSAL 005094/UMRG (9.98)	The Sound Of Revenge: Screwed And Chopped	■	60
61	NEW	1	MINT CONDITION CAGED BIRD 0527/IMAGE (15.98)	Live From The 9:30 Club	■	61
62	57	30	R. KELLY JIVE 70214/ZOMBA (18.98/12.98) ⊕	TP3 Reloaded	■	1
63	55	39	TOO SHORT UP ALL NITE 0011 (14.98 CD/DVD) ⊕	Pimpin' Incorporated	■	24
64	60	51	R. KELLY JIVE 74688/ZOMBA (18.98)	Remix City Volume 1	■	14
65	58	38	PRETTY RICKY ATLANTIC 83786/AG (18.98)	Bluestars	●	5
66	64	38	LIL' KIM QUEEN BEE/ATLANTIC 83818*/AG (18.98)	The Naked Truth	■	3
67	54	38	COMMON G.O.O./GEFFEN 004670*/INTERSCOPE (13.98/8.98) ⊕	Be	●	1
68	63	76	USHER LAFACE 63982/ZOMBA (18.98/12.98)	Confessions	■	1
69	61	35	LEELA JAMES WARNER BROS. 48027 (13.98)	A Change Is Gonna Come	■	42
70	51	49	DWELE VIRGIN 71410 (17.98)	Some Kinda...	■	10
71	59	54	MARQUES HOUSTON T.U.G./UNIVERSAL 004696/UMRG (13.98)	Naked	■	5
72	RE-ENTRY	14	WILL DOWNING GRP 005215/VG (18.98)	Soul Symphony	■	18
73	62	54	DAVID BANNER SRC/UNIVERSAL 004975*/UMRG (13.98) ⊕	Certified	■	3
74	77	57	THREE 6 MAFIA HYPNOTIZE MINDS/COLUMBIA 75007/SONY MUSIC (18.98)	Most Known Hits	■	38
75	75	80	CECE WINANS PURESPRINGS GOSPEL/INO 93997/SONY MUSIC (18.98)	Purified	■	12

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	91	#1 GREATEST GAINER GEORGE THOROGOOD & THE DESTROYERS 52 WKS CAPITOL 98430	Greatest Hits: 30 Years Of Rock	■
2	7	25	DELBERT MCCLINTON NE V WEST 6079	Cost Of Living	■
3	3	22	B.B. KING GE FEN/CHRONICLES 005263/UME	B.B. King & Friends: 80	■
4	2	18	SUSAN TEDESCHI WEAVE FORECAST 005111/VG	Hope And Desire	■
5	4	5	E-TA JAMES HIF-O/CHRONICLES 004010/UME	The Definitive Collect on	■
6	6	48	B.B. KING GE FEN/CHRONICLES 003854/UME	The Ultimate Collection	■
7	5	20	BUDDY GUY SILVERTONE 72426/ZOMBA	Bring 'Em In	■
8	8	5	D'ON DIMENSIONAL 06/THE ORCHARD	Bronx In Blue	■
9	12	4	VARIOUS ARTISTS HIF-O 005714/UME	Blues: Gold	■
10	9	20	BETTYE LAVETTE AMT- 86772*/EPIGRAPH	I've Got My Own Hell To Raise	■
11	11	23	NORTH MISSISSIPPI ALLSTARS AT 21541*	Electric Blue Watermelon	■
12	10	4	RAY CHARLES MADACY SPECIAL PRODUCTS 51843/MADACY	Golden Legends: Ray Charles Live	■
13	15	93	AEROSMITH COLUMBIA 87025*/SONY MUSIC	Honkin' On Bobo	●
14	RE-ENTRY	1	VARIOUS ARTISTS MADACY 50799	Best Of Blues: 50 Hits	■
15	RE-ENTRY	1	GEORGE THOROGOOD & THE DESTROYERS CAPITOL 11895	The Best Of George Thorogood & The Destroyers	■

BETWEEN THE BULLETS rgeorge@billboard.com

FANS BUY INTO FRANCHIZE BOYZ

In December, Dem Franchise Boyz notched Virgin's first No. 1 since 2001 on Hot R&B/Hip-Hop Songs. Now the group's "On Top of Our Game" gives the label its best debut in six years on Top R&B/Hip-Hop Albums.

Its Hot Shot Debut at No. 2 gives the Jermaine Dupri-led black music division of Virgin its best start since Scarface held the same spot

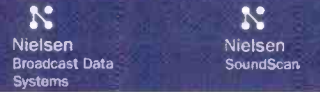
with "Last of a Dying Breed" in 2000. Dem Franchise Boyz also sport a No. 5 bow on The Billboard 200 with 106,000 sold.

Lightning could strike a second time on the songs chart, since the follow-up track, "Lean Wit It, Rock Wit It," takes the Greatest Gainer Airplay award at No. 8.



—Raphael George

FEB 25 2006 R&B/HIP-HOP Billboard



THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	#1 BE WITHOUT YOU	MARY J. BLIGE (Geffen/Interscope)	★
2	2	UNPREDICTABLE	JAMIE FOXX FEAT. LUDACRIS (J/RMG)	★
3	6	YO (EXCUSE ME MISS)	CHRIS BROWN (JIVE/ZOMBA)	★
4	3	SO SICK	NE-YO (DEF JAM/IDJMG)	★
5	7	LOVE	KEYSHIA COLE (A&M/INTERSCOPE)	★
6	5	GRILLZ	NELLY FEAT. PAUL WALL, ALI & GIPP (DERRTY/FO' REEL/UMRG)	★
7	4	CHECK ON IT	BEYONCE FEAT. SLIM THUG (COLUMBIA/SUM)	★
8	9	LEAN WIT IT, ROCK WIT IT	DEM FRANCHIZE BOYZ FEAT. LIL PEANUT & CHARLAY (SO SO DEF/VIRGIN)	★
9	8	TOUCH IT	BUSTA RHYMES (AFTERMATH/INTERSCOPE)	★
10	11	I'M N LUV (WIT A STRIPPER)	T-PAIN FEAT. MIKE JONES (KONVICT MUZIK/JIVE/ZOMBA)	★
11	22	TEMPERATURE	SEAN PAUL (VP/ATLANTIC)	★
12	17	LOOKING FOR YOU	KIRK FRANKLIN (FO YO SOUL/GOSPO CENTRIC/ZOMBA)	★
13	10	DON'T FORGET ABOUT US	MARIAH CAREY (ISLAND/IDJMG)	★
14	14	GOTTA GO	TREY SONGZ (SONG BOOK/ATLANTIC)	★
15	15	FRESH AZIMIZ	BOW WOW FEAT. J-KWON & JERMAINE DUPRI (COLUMBIA/SUM)	★
16	18	RODEO	JUVENILE (UTP/ATLANTIC)	★
17	12	KRYPTONITE (I'M ON IT)	PURPLE RIBBON ALL-STARS (PURPLE RIBBON/VIRGIN)	★
18	21	IN MY MIND	HEATHER HEADLEY (RCA/RMG)	★
19	16	OH YES (AKA 'POSTMAN')	JUELZ SANTANA (DIPLOMATS/DEF JAM/IDJMG)	★
20	19	UNBREAKABLE	ALICIA KEYS (J/RMG)	★
21	13	I THINK THEY LIKE ME	DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)	★
22	20	ONE WISH	RAY J (KNOCKOUT/SANCTUARY)	★
23	23	I SHOULD HAVE CHEATED	KEYSHIA COLE (A&M/INTERSCOPE)	★
24	27	MS. NEW BOOTY	BUBBA SPARXXX (NEW SOUTH/PURPLE RIBBON/VIRGIN)	★
25	25	BETCHA CAN'T DO IT LIKE ME	D4L (DEEMONEY/ASYLUM/ATLANTIC)	★

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
26	24	CAN'T LET GO	ANTHONY HAMILTON (SO SO DEF/ZOMBA)	★
27	28	TRU LOVE	FAITH EVANS (CAPITOL)	★
28	29	TOUCH THE SKY	KANYE WEST FEAT. LUPE FIASCO (ROC-A-FELLA/DEF JAM/IDJMG)	★
29	34	MAGIC	CHARLIE WILSON (JIVE/ZOMBA)	★
30	35	MY HOOD	YOUNG JEEZY (CORPORATE THUGZ/DEF JAM/IDJMG)	★
31	44	4 MINUTES	AVANTI (MAGIC JOHNSON/GEFFEN/INTERSCOPE)	★
32	43	JUST CAME HERE TO CHILL	THE ISLEY BROTHERS (DEF SOUL/DEF JAM/IDJMG)	★
33	32	MUST BE NICE	LYFE JENNINGS (COLUMBIA/SUM)	★
34	45	SHAKE IT OFF	MARIAH CAREY (ISLAND/IDJMG)	★
35	36	GEORGIA	LUDACRIS & FIELD MOB (DTP/IDJMG)	★
36	50	POPPIN' MY COLLAR	THREE 6 MAFIA (HYPNOTIZE MINDS/COLUMBIA/SUM)	★
37	41	GETTIN' SOME	SHAWNNA (DTP/DEF JAM/IDJMG)	★
38	26	RUN IT!	CHRIS BROWN (JIVE/ZOMBA)	★
39	30	THERE IT GO! (THE WHISTLE SONG)	JUELZ SANTANA (DIPLOMATS/DEF JAM/IDJMG)	★
40	52	WHERE WOULD I BE (THE QUESTION)	KINDRED THE FAMILY SOUL (EPIC/HIDDEN BEACH)	★
41	49	WE BELONG TOGETHER	MARIAH CAREY (ISLAND/IDJMG)	★
42	39	CONCEITED (THERE'S SOMETHING ABOUT REMY)	REMY MA (SRC/UNIVERSAL/UMRG)	★
43	48	HYPOTHETICALLY	LYFE JENNINGS (COLUMBIA/SUM)	★
44	37	LAFFY TAFFY	D4L (DEEMONEY/ASYLUM/ATLANTIC)	★
45	58	CONTROL MYSELF	LL COOL J FEAT. JENNIFER LOPEZ (DEF JAM/IDJMG)	★
46	33	NASTY GIRL	THE NOTORIOUS B.I.G. (BAD BOY/ATLANTIC)	★
47	55	BEST FRIEND	50 CENT FEAT. OLIVIA (G-UNIT/INTERSCOPE)	★
48	47	SOUL SURVIVOR	YOUNG JEEZY FEAT. AKON (CORPORATE THUGZ/DEF JAM/IDJMG)	★
49	51	SNAP YA FINGERS	LIL JON (BME/TVT)	★
50	40	STILL IN LOVE	TYRA (GG&L)	★

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	#1 BE WITHOUT YOU	MARY J. BLIGE (Geffen/Interscope)	★
2	2	UNPREDICTABLE	JAMIE FOXX FEAT. LUDACRIS (J/RMG)	★
3	4	IN MY MIND	HEATHER HEADLEY (RCA/RMG)	★
4	23	UNBREAKABLE	ALICIA KEYS (J/RMG)	★
5	5	MAGIC	CHARLIE WILSON (JIVE/ZOMBA)	★
6	6	LOOKING FOR YOU	KIRK FRANKLIN (FO YO SOUL/GOSPO CENTRIC/ZOMBA)	★
7	7	I WANNA BE LOVED	ERIC BENET (FRIDAY/REPRISE/WARNER BROS.)	★
8	11	CAN'T LET GO	ANTHONY HAMILTON (SO SO DEF/ZOMBA)	★
9	12	JUST CAME HERE TO CHILL	THE ISLEY BROTHERS FEAT. RONALD ISLEY (DEF SOUL/DEF JAM/IDJMG)	★
10	11	TRU LOVE	FAITH EVANS (CAPITOL)	★
11	14	WHERE WOULD I BE (THE QUESTION)	KINDRED THE FAMILY SOUL (EPIC/HIDDEN BEACH)	★
12	22	GROWN & SEXY	BAFFYFACE (ARISTA/RMG)	★
13	16	FIND MYSELF IN YOU	BRIAN MCKNIGHT (MOTOWN/UMRG)	★
14	13	DON'T FORGET ABOUT US	MARIAH CAREY (ISLAND/IDJMG)	★
15	17	I AM NOT MY HAIR	INDIA.ARIE (MOTOWN/UMRG)	★
16	18	TO YOU	EARTH, WIND & FIRE FEAT. BRIAN MCKNIGHT (SANCTUARY)	★
17	19	EVERYTIME I THINK ABOUT HER	JAHMEH FEAT. JADAKISS (DIVINE MILL/WARNER BROS.)	★
18	21	HYPOTHETICALLY	LYFE JENNINGS FEAT. FANTASIA (COLUMBIA/SUM)	★
19	23	SO SICK	NE-YO (DEF JAM/IDJMG)	★
20	22	INTO YOU	KEM (MOTOWN/UMRG)	★
21	20	I REMEMBER	MELISSA MORGAN (LU ANN/ORPHEUS)	★
22	29	I REFUSE	URBAN MYSTIC (SOBE/WARNER BROS.)	★
23	24	WEEKEND LOVE	DWLE (VIRGIN)	★
24	27	FIRST LOVE	GOAPELE (SKYBLAZE/COLUMBIA/SUM)	★
25	26	CURSED	VIVIAN GREEN (COLUMBIA/SUM)	★

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	#1 CHECK ON IT	BEYONCE FEAT. SLIM THUG (COLUMBIA/SUM)	★
2	2	GOTTA GET TO MY BABY	JOVAN DAIS (ANOTHA DAIS)	★
3	3	BABY GIRL	TRE (SEL/SUM)	★
4	4	GET LOOSE	BLU CRUSH (BLU CRUSH)	★
5	5	IT'S YOU	URBAN MYSTIC (SOBE/WARNER BROS.)	★
6	6	I AM NOT MY HAIR	INDIA.ARIE (MOTOWN/UMRG)	★
7	7	GOTTA LOVE	AARON KANE (INVIGORATOR RECORDS)	★
8	8	TOUCH IT	BUSTA RHYMES (AFTERMATH/INTERSCOPE)	★
9	9	SO SICK	NE-YO (DEF JAM/IDJMG)	★
10	10	RAIN'S FALLIN'	STORMTROOPERZ (IMPERIAL ENTERTAINMENT)	★
11	11	WHAT YOU GOT	VIRGINIA'S FRONTLINE FEAT. PORSHCA (CNI ENTERTAINMENT)	★
12	12	TOP NOTCH DIVA	QUIARRE LEE FEAT. TRINA & TRICK DADDY (KEY MONEY GRIP)	★
13	13	LEAN WIT IT, ROCK WIT IT	DEM FRANCHIZE BOYZ FEAT. LIL PEANUT & CHARLAY (SO SO DEF/VIRGIN)	★
14	14	ONE WISH	RAY J (KNOCKOUT/SANCTUARY)	★
15	15	ALWAYS	SPAIDE R.I.P.P.E.R. (HASSLE LIFE)	★
16	16	THE HOOCHIE SONG	D4K (HAVING YOURS/SOWELL ENTERTAINMENT)	★
17	17	GRILLZ	NELLY FEAT. PAUL WALL, ALI & GIPP (DERRTY/FO' REEL/UMRG)	★
18	18	TE AMO CORAZON	PRINCE (UNIVERSAL/UMRG)	★
19	19	NASTY GIRL	THE NOTORIOUS B.I.G. (BAD BOY/ATLANTIC)	★
20	20	I'M N LUV (WIT A STRIPPER)	T-PAIN FEAT. MIKE JONES (KONVICT MUZIK/JIVE/ZOMBA)	★
21	21	SHOULDER WORK	GEL FEAT. STAT QUO (FORESEEN LEGENDS/SUPERNATURAL)	★
22	22	GO CRAZY	YOUNG JEEZY FEAT. JAY-Z (CORPORATE THUGZ/DEF JAM/IDJMG)	★
23	23	I THINK THEY LIKE ME	DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)	★
24	24	CONCEITED (THERE'S SOMETHING ABOUT REMY)	REMY MA (SRC/UNIVERSAL/UMRG)	★
25	25	RUN IT!	CHRIS BROWN (JIVE/ZOMBA)	★

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	#1 SO SICK	NE-YO (DEF JAM/IDJMG)	★
2	2	CHECK ON IT	BEYONCE FEAT. SLIM THUG (COLUMBIA/SUM)	★
3	3	BE WITHOUT YOU	MARY J. BLIGE (Geffen/Interscope)	★
4	4	GRILLZ	NELLY FEAT. PAUL WALL, ALI & GIPP (DERRTY/FO' REEL/UMRG)	★
5	5	I'M N LUV (WIT A STRIPPER)	T-PAIN FEAT. MIKE JONES (KONVICT MUZIK/JIVE/ZOMBA)	★
6	6	UNPREDICTABLE	JAMIE FOXX FEAT. LUDACRIS (J/RMG)	★
7	7	YO (EXCUSE ME MISS)	CHRIS BROWN (JIVE/ZOMBA)	★
8	8	MS. NEW BOOTY	BUBBA SPARXXX (NEW SOUTH/PURPLE RIBBON/VIRGIN)	★
9	9	SHAKE THAT	EMINEM FEAT. NATE DOGG (SHADY/AFTERMATH/INTERSCOPE)	★
10	10	RUN IT!	CHRIS BROWN (JIVE/ZOMBA)	★
11	11	TURN IT UP	CHAMILLIONAIRE FEAT. LIL' FLIP (UNIVERSAL/UMRG)	★
12	12	STICKWITU	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)	★
13	13	ONE WISH	RAY J (KNOCKOUT/SANCTUARY)	★
14	14	TEMPERATURE	SEAN PAUL (VP/ATLANTIC)	★
15	15	LEAN WIT IT, ROCK WIT IT	DEM FRANCHIZE BOYZ FEAT. LIL PEANUT & CHARLAY (SO SO DEF/VIRGIN)	★
16	16	BRING OUT THE FREAK IN YOU	LIL ROB (UPSTAIRS)	★
17	17	DON'T FORGET ABOUT US	MARIAH CAREY (ISLAND/IDJMG)	★
18	18	THERE IT GO! (THE WHISTLE SONG)	JUELZ SANTANA (DIPLOMATS/DEF JAM/IDJMG)	★
19	19	LAFFY TAFFY	D4L (DEEMONEY/ASYLUM/ATLANTIC)	★
20	20	I THINK THEY LIKE ME	DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)	★
21	21	FRESH AZIMIZ	BOW WOW FEAT. J-KWON & JERMAINE DUPRI (COLUMBIA/SUM)	★
22	22	CONTROL MYSELF	LL COOL J FEAT. JENNIFER LOPEZ (DEF JAM/IDJMG)	★
23	23	GIT IT	YING YANG TWINS FEAT. BUN-B (COLLIPARK/TVT)	★
24	24	NASTY GIRL	THE NOTORIOUS B.I.G. (BAD BOY/ATLANTIC)	★
25	25	MY HOOD	YOUNG JEEZY (CORPORATE THUGZ/DEF JAM/IDJMG)	★

HITPREDICTOR

DATA PROVIDED BY **promosquad**

See chart legend for rules and explanations. Yellow indicates recently tested title, ★ indicates New Release.

ARTIST/Title/Label (Score)	Chart Rank
R&B/HIP-HOP AIRPLAY	
JAMIE FOXX FEAT. LUDACRIS Unpredictable RMG (95.6)	2
CHRIS BROWN Yo (Excuse Me Miss) ZOMBA (90.9)	3
NE-YO So Sick IDJMG (81.4)	4
KEYSHIA COLE Love INTERSCOPE (89.6)	5
DEM FRANCHIZE BOYZ Lean Wit It, Rock Wit It VIRGIN (86.8)	8
T-PAIN FEAT. MIKE JONES I'm N Luv (Wit A Stripper) ZOMBA (77.6)	10
SEAN PAUL Temperature ATLANTIC (79.6)	11
KIRK FRANKLIN Looking For You ZOMBA (84.9)	12
D4L Betcha Can't Do It Like Me ATLANTIC (71.4)	25
FAITH EVANS Tru Love CAPITOL (84.8)	27
KANYE WEST FEAT. LUPE FIASCO Touch The Sky IDJMG (89.0)	28
YOUNG JEEZY My Hood IDJMG (78.7)	30
AVANTI 4 Minutes INTERSCOPE (71.1)	31
LUDACRIS & FIELD MOB Georgia IDJMG (75.8)	35
LIL JON FEAT. E-40 & SEAN PAUL Snap Ya Fingers TVT (74.9)	49
RHYTHMIC AIRPLAY	
★ RIHANNA SOS IDJMG (95.0)	33
NE-YO So Sick IDJMG (88.1)	1
BEYONCE FEAT. SLIM THUG Check On It sum (91.6)	2
MARY J. BLIGE Be Without You INTERSCOPE (94.2)	3
T-PAIN FEAT. MIKE JONES I'm N Luv (Wit A Stripper) ZOMBA (68.2)	5
JAMIE FOXX FEAT. LUDACRIS Unpredictable RMG (94.7)	6
CHRIS BROWN Yo (Excuse Me Miss) ZOMBA (88.5)	7
SEAN PAUL Temperature ATLANTIC (73.0)	14
BOW WOW Fresh Azimiz SUM (77.0)	21
LL COOL J FEAT. JENNIFER LOPEZ Control Myself IDJMG (68.8)	22
JUELZ SANTANA Oh Yes (aka 'Postman') IDJMG (95.0)	29
KANYE WEST FEAT. LUPE FIASCO Touch The Sky IDJMG (84.1)	35
BLACK EYED PEAS Pump It INTERSCOPE (80.7)	37
50 CENT & OLIVIA Best Friend INTERSCOPE (73.1)	39
D4L Betcha Can't Do It Like Me ATLANTIC (75.3)	-
THE PUSSYCAT DOLLS FEAT. WILL.I.AM Beep INTERSCOPE (79.5)	-

ADULT R&B AND RHYTHMIC AIRPLAY: 60 adult R&B stations and 66 rhythmic stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. © 2006 VNU Business Media, Inc. and Nielsen SoundScan, Inc. HOT R&B/HIP-HOP SINGLES SALES: this data is used to compile Hot R&B/Hip-Hop Singles & Tracks. © 2006 VNU Business Media, Inc. and Nielsen SoundScan, Inc. HITPREDICTOR: © 2006, Promosquad and HitPredictor are trademarks of Think Fast LLC.

HOT COUNTRY SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	IMPRINT & NUMBER / PROMOTION LABEL	CERT.	PEAK POSITION
1	1	17	#1 JESUS, TAKE THE WHEEL M. BRIGHT (B. JAMES, H. LINDSEY, G. SAMPSON)	Carrie Underwood	ARISTA/ARISTA NASHVILLE		1
2	2	21	WHEN I GET WHERE I'M GOING F. ROGERS (R. RUTHERFORD, G. TEREN)	Brad Paisley Featuring Dolly Parton	ARISTA NASHVILLE		2
3	4	30	YOUR MAN F. ROGERS (C. STAPLETON, C. DUBOIS, J. EVERETT)	Josh Turner	MCA NASHVILLE		3
4	6	13	TONIGHT I WANNA CRY D. HUFF, K. URBAN (M. POWELL, K. URBAN)	Keith Urban	CAPITOL		4
5	9	15	LIVING IN FAST FORWARD B. CANNON, K. CHESNEY (D. L. MURPHY, R. RUTHERFORD)	Kenny Chesney	BNA		5
6	3	23	F-ONKY TONK BADONKADONK D. HUFF (R. HOUSER, D. DAVIDSON, J. JOHNSON)	Trace Adkins	CAPITOL		2
7	11	13	WHAT HURTS THE MOST D. HUFF, RASCAL FLATTS (J. STEELE, S. ROSSON)	Rascal Flatts	LYRIC STREET		7
8	7	23	JUST MIGHT (MAKE ME BELIEVE) G. FUNDIS (K. HALL)	Sugarland	MERCURY		7
9	8	21	MY OLD FRIEND B. GALLIMORE, T. MCGRAW, D. SMITH (C. WISEMAN, S. MCGRAW)	Tim McGraw	CURB		6
10	13	11	SHE DON'T TELL ME TO R. RUTHERFORD, M. WRIGHT (B. DIPIERO, T. SHAPIRO, R. RUTHERFORD)	Montgomery Gentry	COLUMBIA		10
11	5	27	LIKE WE NEVER LOVED AT ALL D. HUFF, F. HILL (J. RICH, S. SAX, V. MCGEHE)	Faith Hill	WARNER-CURB/WRN		5
12	10	5	MUST BE DOIN' SOMETHIN' RIGHT C. CHAMBERLAIN (P. J. MATTHEWS, M. DODSON)	Billy Currington	MERCURY		1
13	12	4	SHE LET HERSELF GO T. BROWN, G. STRAIT (K. K. PHILLIPS, D. DILLON)	George Strait	MCA NASHVILLE		1
14	15	17	CHEATIN' S. EVANS, M. BRIGHT (B. JAMES, D. SCHLITZ)	Sara Evans	RCA		14
15	9	9	GET DRUNK AND BE SOMEBODY L. WHITE, T. KEITH (T. KEITH, S. EMERICK)	Toby Keith	SHOW DOG NASHVILLE		14
16	16	26	Nobody But Me B. BRADDOCK (P. B. WHITE, S. CAMP)	Blake Shelton	WARNER BROS./WRN		16
17	17	28	KEROSENE M. WRUCKE, F. LIDDELL (M. LAMBERT)	Miranda Lambert	EPIC		16
18	18	18	EELIEVE T. BROWN, R. DUNN, K. BROOKS (R. DUNN, C. WISEMAN)	Brooks & Dunn	ARISTA NASHVILLE		18
19	20	13	GREATEST GAINER WHO SAYS YOU CAN'T GO HOME J. SHANKS, J. BON JOVI, R. SAMBORA (J. BON JOVI, R. SAMBORA)	Bon Jovi Duet With Jennifer Nettles	ISLAND/IDJMG		19
20	19	19	THE DOLLAR B. CANNON (J. JOHNSON)	Jamey Johnson	BNA		19
21	23	21	Nobody Gonna Tell Me What To Do M. WRIGHT, J. SCAIFE (T. MULLINS, T. NICHOLS, C. WISEMAN)	Van Zant	COLUMBIA		21
22	23	21	WHEREVER YOU ARE J. STOVER (J. STOVER, S. BOGARD)	Jack Ingram	BIG MACHINE/SHOW DOG NASHVILLE		22
23	24	19	CRUNKER THAN ME T. OMLINSON, HILLBILLY (T. OMLINSON, A. UNDERWOOD)	Trent Tomlinson	LYRIC STREET		23
24	22	19	GOOD RIDE COWBOY A. REYNOLDS (G. KENNEDY, J. L. NIEMAN, R. BROWN, B. DOYLE)	Garth Brooks	PEARL/LYRIC STREET		3
25	25	13	WHY M. KNOX (J. RICH, V. MCGEHE, R. CLAWSON)	Jason Aldean	BROKEN BOW		25
26	26	11	SOMETHING'S GOTTA GIVE D. HUFF (C. WISEMAN, T. MULLINS)	LeAnn Rimes	ASYLUM-CURB		26
27	27	4	LOVE WILL ALWAYS WIN A. REYNOLDS (G. KENNEDY, V. KIRKPATRICK)	Garth Brooks & Trisha Yearwood	PEARL/LYRIC STREET		27
28	30	5	SETTLE FOR A SLOWDOWN B. BEAVERS (T. MARTIN, B. BEAVERS, D. BENTLEY)	Dierks Bentley	CAPITOL		28
29	29	14	I'M TAKING THE WHEEL J. SHANKS (K. OSBORN, J. SHANKS)	SheDaisy	LYRIC STREET		29
30	32	8	EVERY TIME I HEAR YOUR NAME J. STEELE (K. ANDERSON, T. HAMBRIDGE, J. STEELE)	Keith Anderson	ARISTA NASHVILLE		30



Up 397,000 audience impressions, singer achieves 12th consecutive top five, more than any artist in the Nielsen BDS era. Seven of those have reached No. 1.

Third single from "Fragile," nominated at the Grammys, takes Hot Shot Debut with spins at 70 monitored stations.



With at least six first-time spins from 21 monitored stations, singer logs airplay at the most new stations this week.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	IMPRINT & NUMBER / PROMOTION LABEL	CERT.	PEAK POSITION
31	37	38	5	SIZE MATTERS (SOMEDAY) B. CANNON (B. HILL, M. DEKLE)	Joe Nichols	UNIVERSAL SOUTH	31
32	34	33	12	I GOT YOU C. MORGAN, P. O'DONNELL (C. MORGAN, P. O'DONNELL, T. OWENS)	Craig Morgan	BROKEN BOW	32
33	28	29	28	I DON'T B. GALLIMORE (D. PECK, C. MILLS, B. COLLINS)	Danielle Peck	BIG MACHINE/SHOW DOG NASHVILLE	28
34	33	32	13	TWENTY YEARS AND TWO HUSBANDS AGO B. GALLIMORE (L. A. WOMACK, D. DODSON, D. DILLON)	Lee Ann Womack	MCA NASHVILLE	32
35	31	31	17	LIPSTICK T. BROWN, K. LAW, B. CHANCEY (R. LYNNE, M. PRENTICE)	Rockie Lynne	UNIVERSAL SOUTH	31
36	35	34	11	NOT GOING DOWN B. GALLIMORE, T. MCGRAW (K. SAVIGAR, S. BOLTON)	Jo Dee Messina	CURB	34
37	39	33	12	I CAN'T UNLOVE YOU D. HUFF (W. KIRBY, W. ROBINSON)	Kenny Rogers	CAPITOL	37
38	38	41	13	I LOVE MY LIFE K. STEGALL (J. O'NEAL, S. SMITH, T. NICHOLS)	Jamie O'Neal	CAPITOL	38
39	40	42	6	LIFE AIN'T ALWAYS BEAUTIFUL M. WRIGHT, G. ALLAN (C. GOODMAN, T. L. JAMES)	Gary Allan	MCA NASHVILLE	39
40	42	45	4	NEVER MIND ME B. KENNY, J. RICH, P. WORLEY (B. KENNY, J. RICH, E. CLAWSON)	Big & Rich	WARNER BROS./WRN	40
41	41	43	6	IF YOU'RE GOING THROUGH HELL (BEFORE THE DEVIL EVEN KNOWS) T. HEMITT (S. STATE, A. TATE, D. BERG)	Rodney Atkins	CURB	41
42	36	25	19	I DON'T FEEL LIKE LOVING YOU TODAY G. WILSON, J. RICH, M. WRIGHT (M. BERG, J. COLLINS)	Gretchen Wilson	EPIC	22
43	44	47	4	LAST DAY OF MY LIFE F. ROGERS (P. VASSAR, T. RYAN)	Phil Vassar	ARISTA NASHVILLE	43
44	48	-	2	THE SEASHORES OF OLD MEXICO T. BROWN, G. STRAIT (M. HAGGARD)	George Strait	MCA NASHVILLE	44
45	43	45	11	I'LL DIE TRYIN' J. NIEBANK (S. BOGARD, J. STOVER)	Lonestar	BNA	43
46	47	-	3	BRING IT ON HOME W. KIRKPATRICK, LITTLE BIG TOWN (W. KIRKPATRICK, G. BIECK, T. H. BIECK)	Little Big Town	EQUITY	46
47	NOT 2001 DEBUT	1	1	THE LUCKY ONE B. GALLIMORE, F. HILL (B. WARREN, B. WARREN, J. JOYCE)	Faith Hill	WARNER BROS./WRN	47
48	45	44	14	IF I DON'T MAKE IT BACK J. STROUD, T. LAWRENCE (B. PINSON, B. JONES)	Tracy Lawrence	MERCURY	42
49	50	-	3	POLITICALLY INCORRECT G. WILSON, J. RICH, M. WRIGHT (L. SATCHER, D. STEAGALL, B. HENDERSON)	Gretchen Wilson Featuring Merle Haggard	EPIC	49
50	46	52	6	BRAND NEW GIRLFRIEND L. MILLER (S. MINOR, B. ALLMAN, J. STEELE)	Steve Holy	CURB	46
51	55	60	4	ON AGAIN TONIGHT F. ROGERS (M. GREEN, J. MELTON, P. B. WHITE)	Trent Willmon	COLUMBIA	51
52	57	53	3	THIS TIME AROUND M. MCCLURE, CROSS CANADIAN RAGWEED (C. CANADA, R. ROGERS)	Cross Canadian Ragweed	UNIVERSAL SOUTH	52
53	51	43	3	GOOD TO GO D. S. MILLER, T. NDVICK (T. NICHOLS, R. CLAWSON)	John Corbett	FUN BONE/COS	48
54	NEW	1	1	DON'T FORGET TO REMEMBER ME M. BRIGHT (M. HAYES, K. LOVELACE, A. GORLEY)	Carrie Underwood	ARISTA/ARISTA NASHVILLE	54
55	54	51	7	DRINKIN' IN MY SUNDAY DRESS D. HUFF, M. WRIGHT (M. MCKEE)	Susan Haynes	EPIC	51
56	53	-	2	I STILL MISS SOMEONE M. MCBRIDE (J. CASH, R. CASH, JR.)	Martina McBride With Dolly Parton	RCA	53
57	60	-	2	HOW 'BOUT YOU J. JOYCE (E. CHURCH, E. CHURCH, B. BEAVERS)	Eric Church	CAPITOL	57
58	RE-ENTRY	3	3	JUST THIS SIDE OF HEAVEN (HAL-LELUJAH) D. JOHNSON (D. JOHNSON, J. MCELROY)	Hal Ketchum	ASYLUM-CURB	56
59	49	50	10	NO SHAME K. BEARD, B. CHANCEY (J. BATES, K. BEARD, J. YEARY)	Jeff Bates	RCA	49
60	59	-	2	BEFORE HE CHEATS M. BRIGHT (C. TOMPKINS, J. KEAR)	Carrie Underwood	ARISTA/ARISTA NASHVILLE	59

HITPREDICTOR

DATA PROVIDED BY
promosquadSee chart legend for rules and explanations. Yellow indicates recently tested title.
☆ indicates New Release.

ARTIST/Title/LABEL/Score	Chart Rank	ARTIST/Title/LABEL/Score	Chart Rank	ARTIST/Title/LABEL/Score	Chart Rank
COUNTRY					
BRAD PAISLEY FEAT. DOLLY PARTON When I Get Where I'm Going ARISTA NASHVILLE (83.8)	2	TOBY KEITH Get Drunk And Be Somebody SHOW DOG (83.2)	15	JOE NICHOLS Size Matters (Someday) UNIVERSAL SOUTH (92.2)	31
JOSH TURNER Your Man MCA NASHVILLE (76.7)	3	BLAKE SHELTON Nobody But Me WARNER BROS. (85.5)	16	CRAIG MORGAN I Got You BROKEN BOW (83.3)	32
KEITH URBAN Tonight I Wanna Cry CAPITOL (92.8)	4	MIRANDA LAMBERT Kerosene EPIC (75.6)	17	LEE ANN WOMACK Twenty Years And Two Husbands Ago MCA NASHVILLE (78.0)	34
KENNY CHESNEY Living In Fast Forward BNA (94.7)	5	BROOKS & DUNN Believe ARISTA NASHVILLE (78.8)	18	KENNY ROGERS I Can't Unlove You CAPITOL (90.3)	37
RASCAL FLATTS What Hurts The Most LYRIC STREET (87.3)	7	BON JOVI WITH JENNIFER NETTLES Who Says You Can't Go Home IDJMG (81.7)	19	RODNEY ATKINS If You're Going Through Hell CURB (75.0)	41
SUGARLAND Just Might (Make Me Believe) MERCURY (84.2)	8	JAMEY JOHNSON The Dollar BNA (86.6)	20	☆ PHIL VASSAR Last Day Of My Life ARISTA NASHVILLE (96.4)	43
TIM MCGRAW My Old Friend CURB (80.2)	9	VAN ZANT Nobody Gonna Tell Me What To Do COLUMBIA (77.8)	21	☆ BLAINE LARSEN I Don't Know What She Said BNA (75.1)	-
MONTGOMERY GENTRY She Don't Tell Me To COLUMBIA (91.7)	10	JASON ALDEAN Why BROKEN BOW (76.9)	25		
SARA EVANS Cheatin' RCA (87.3)	14	LEANN RIMES Something's Gotta Give ASYLUM-CURB (75.0)	26		
		DIERKS BENTLEY Settle For A Slowdown CAPITOL (87.8)	28		

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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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RADIO SHOWS FAITH IN UNDERWOOD

With 34.3 million audience impressions, Carrie Underwood nails a sixth week at No. 1 with "Jesus, Take the Wheel," marking only the second time a solo female has led the train that long in the Nielsen BDS era since Faith Hill's "Breathe" ended a six-week run in the Jan. 29, 2000, issue.

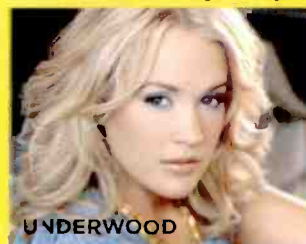
Underwood's streak tops other artists who logged five weeks each atop the chart with a debut album track, including Billy Ray Cyrus' "Achy Breaky Heart" (1992), Blake Shelton's "Austin" (2001), Steve Holy's "Good Morning Beautiful" (2002) and Gretchen Wilson's "Red-

neck Woman" (2004). Underwood's label, Arista Nashville, does not plan to solicit spins on her follow-up track, "Don't Forget to Remember Me," until April's second week, but a handful of impatient programmers are already on the bandwagon. The song

bows this week at No. 54 with plays from five stations. Two stations kept "Before He Cheats" on the chart for a second week (No. 60).

Looking ahead, Underwood's album should see a spike from a halftime performance at the Feb. 19 NBA All-Star Game in Houston.

—Wade Jesser.



UNDERWOOD

FEB 25 2006 LATIN Billboard



HOT LATIN 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 ROMPE <small>MONSERRATÉ, DJ URBA, S. FISHER (R. AYALA, V. CABRERA)</small>	Daddy Yankee EL CARTEL / INTERSCOPE	1	26	27	43	ANDA Y VE <small>F. GOMEZ, S. GOMEZ (S. GOMEZ, F. GOMEZ, M. ALEJANDRO, A. MAGDALENA)</small>	Akwid UNIVISION	26
2	2	9	CONTRA VIENTO Y MAREA <small>R. MUÑOZ, R. MARTINEZ (J. E. MURRAY, M. L. ARIAGA)</small>	Intocable EMI LATIN	2	27	21	14	SUELTA MI MANO <small>A. BAQUEIRO (L. GARCÍA)</small>	Sin Bandera SONY BMG NORTE	6
3	3	34	ELLA Y YO <small>E. LIND, L. SANTOS (W. D. LANDRON, A. SANTOS)</small>	Aventura Featuring Don Omar PREMIUM LATIN	2	28	29	-	LIBERTAD <small>R. MERCENARIO (M. J. PESANTE)</small>	Ivy Queen LA CALLE / UNIVISION	28
4	4	6	VEN BAILALO <small>J. TORRES (A. RIVERA, C. COLON, J. TORRES)</small>	Angel & Khriz LUAR/MVP / MACHETE	3	29	42	49	ENSENAME A OLVIDAR <small>L. E. PAVAN (R. CAVAZOS)</small>	Graciela Beltran UNIVISION	29
5	5	4	RAKATA <small>LUNY TUNES (WISIN, YANDEL)</small>	Wisn & Yandel MAS FLOW / MACHETE	2	30	28	47	NO HAY NADIE <small>H. DELGADO (H. DELGADO, J. TORRES, P. HERNANDEZ)</small>	Hector "El Father" Featuring Yomo & Victor Manuel GOLD STAR / MACHETE	28
6	6	8	LLAME PA' VERTE <small>LUNY TUNES (WISIN, YANDEL)</small>	Wisn & Yandel MACHETE	2	31	43	-	QUE VIDA LA MIA <small>A. VAZQUEZ, K. CIBRIAN (K. CIBRIAN, M. RUIZ)</small>	Reik SONY BMG NORTE	31
7	13	16	LO QUE ME GUSTA A MI <small>G. SANTAOLALLA, JUANES (JUANES)</small>	Juanes SURCO / UNIVERSAL LATINO	7	32	46	-	DIA DE ENERO <small>S. MEBARAK, R. L. MENDEZ (S. MEBARAK, R.)</small>	Shakira EPIC / SONY BMG NORTE	27
8	19	-	GREATEST GAINER NOCHE DE SEXO <small>WISIN & YANDEL FEATURING AVENTURA</small>	Wisn & Yandel Featuring Aventura MACHETE	8	33	40	-	DE CONTRABANDO <small>PRIVERA (J. SEBASTIAN)</small>	Jenni Rivera FONOVISA	33
9	15	21	ALGO DE MI <small>J. GUILLEN (D. VILLARREAL)</small>	Conjunto Primavera FONOVISA	9	34	48	32	MIL AMORES <small>MASTER JOE, O. G. BLACK (MASTER JOE, O. G. BLACK)</small>	Master Joe & O.G. Black OLE	27
10	7	5	MAYOR QUE YO <small>Baby Ranks, Daddy Yankee, Tony Tun Tun, Wisin, Yandel & Hector</small>	MAS FLOW / MACHETE	3	35	33	31	OIGA <small>LOS HOROSCOPOS DE DURANGO (J. M. FIGUEROA)</small>	Los Horoscopos De Durango DISA	26
11	11	10	NA NA NA (DULCE NINA) <small>A. B. QUINTANILLA III, C. "CK" MARTINEZ (A. B. QUINTANILLA III, C. "CK" MARTINEZ, L. GIRALOO)</small>	A.B. Quintanilla III Presents Kumbia Kings EMI LATIN	10	36	36	13	TU NO ESTAS <small>RAKIM, KEN-Y (J. NIEVES, K. VASQUEZ)</small>	Rakim & Ken-Y CHENCHO/CHOSEN FEW EMERALD / URBAN BOX OFFICE	36
12	10	9	CUENTALE <small>R. MERCENARIO (M. J. PESANTE)</small>	Ivy Queen LA CALLE / UNIVISION	3	37	34	37	RE-ENTRY ATREVETE TE, TE! <small>E. CABRA, D. FORNARI (R. PEREZ)</small>	Calle 13 WHITE LION / SONY BMG NORTE	26
13	8	11	LA TORTURA <small>S. MEBARAK, R. L. MENDEZ (S. MEBARAK, R., L. F. OCHOA)</small>	Shakira Featuring Alejandro Sanz EPIC / SONY BMG NORTE	1	38	34	37	NO LE TEMAS A EL <small>J. ROSARIO (G. MATIAS, H. PAGAN, J. ROSARIO)</small>	Trebol Clan GOLD STAR / MACHETE	34
14	20	13	CHULIN CULIN CHUNFLY (THE RATTLESNAKE SONG) <small>NESTY (J. RAMOS, R. PEREZ, E. PADILLA, R. GOMES BOLANOS)</small>	Volto Featuring Calle 13 WHITE LION/EPIC / SONY BMG NORTE	13	39	37	35	NO TE APARTES DE MI <small>G. GRACA, MELLO (R. CARLOS, E. CARLOS, L. GOMEZ ESCOLAR)</small>	Yahir WARNER LATINA	28
15	12	12	COMO SI NO NOS HUBIERAMOS AMADO <small>C. VALLI (L. PAUSINI, CHEOPE, L. TRISTAN, DANIEL)</small>	Laura Pausini WARNER LATINA	12	40	49	-	TE ECHO DE MENOS <small>F. PINERO JR., C. PONCE (C. PONCE, F. PINERO JR.)</small>	Chayanne SONY BMG NORTE	40
16	26	29	UN BESO <small>L. SANTOS, A. SANTOS (A. SANTOS)</small>	Aventura PREMIUM LATIN	16	41	32	25	MALO <small>C. JEAN (BEBE)</small>	Bebe EMI LATIN	21
17	14	15	PERO TE VAS A ARREPENTIR <small>K-PAZ DE LA SIERRA (M. A. SOLIS)</small>	K-Paz De La Sierra With Jose Manuel Zamacona DISA	14	42	31	24	A CHILLAR A OTRA PARTE <small>PESADO (M. A. PEREZ)</small>	Pesado WARNER LATINA	14
18	22	20	ESO EHH...!! <small>ALEXIS, FIDO (ALEXIS, FIDO)</small>	Alexis & Fido SONY BMG NORTE	7	43	38	-	NO PUEDO MAS <small>G. ALCARAZ, N. SEPULVEDA (A. CEJUDO)</small>	El Coyote Y Su Banda Tierra Santa UNIVISION	38
19	9	7	NUESTRO AMOR <small>A. AVILA (A. AVILA)</small>	RBD EMI LATIN	6	44	35	41	COSAS DEL AMOR <small>S. VEGA (L. G. PADILLA)</small>	Sergio Vega SONY BMG NORTE	12
20	17	28	SI YO FUERA TU AMOR <small>O. URBINA JR., R. URBINA (NOT LISTED)</small>	Alacranes Musical UNIVISION	17	45	NOT SHOT DEBUT	1	DIAMOND GIRL <small>D. PAVEL, J. CHAN (A. LAMMOGLIA, J. A. GRANDA)</small>	KMW BALBOA	45
21	18	30	BANDOLEROS <small>ECHO, DISEL (W. O. LANDRON)</small>	Los Bandoleros Featuring Don Omar & Tego Calderon ALLSTAR/VI / MACHETE	18	46	47	45	QUE VOY A HACER CON MI AMOR <small>A. BAQUEIRO, IL. C. MONROY, ORNELAS</small>	Alejandro Fernandez SONY BMG NORTE	38
22	16	19	LAGRIMILLAS TONTAS <small>J. L. TERRAZAS (J. VELAQUEZ AGUILAR)</small>	Grupo Montez De Durango DISA	16	47	30	22	ACOMPANAME A ESTAR SOLO <small>T. TORRES (R. ARJONA)</small>	Ricardo Arjona SONY BMG NORTE	7
23	45	-	MACHUCANDO <small>LUNY TUNES (R. AYALA, E. DAVILA)</small>	Daddy Yankee EL CARTEL / INTERSCOPE	23	48	50	-	ALIADO DEL TIEMPO <small>NOT LISTED (NOT LISTED)</small>	Mariano Barba THREE SOUND	48
24	25	23	BAILANDO <small>YAGA, MACKIE (J. A. MARTINEZ, L. E. PIZARRO)</small>	Yaga & Mackie Featuring Nina Sky LA CALLE / UNIVISION	18	49	41	40	SE TE OLVIDO <small>M. SALCEDO, M. CAZARES (K. SANTANDER, G. SANTANDER)</small>	Pablo Montero UNIVISION	25
25	23	17	TE HE QUERIDO, TE HE LLORADO <small>R. MERCENARIO (M. J. PESANTE)</small>	Ivy Queen LA CALLE / UNIVISION	10	50	NEW	1	DAME LO QUE QUIERO <small>RAKIM, KEN-Y (RAKIM, KEN-Y)</small>	Rakim & Ken-Y UNIVERSAL LATINO	50

At No. 9, norteño group scores 12th No. 1 on Regional Mexican Airplay.

Pausini's album gains 47%, helped by Grammy win for best Latin pop album.

Group's hits set grabs Hot Shot Debut on Top Latin Albums (No. 8) and Top Heatseekers (No. 3).

TOP LATIN ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION	THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION	
1	1	9	#1 DADDY YANKEE <small>EL CARTEL 005792/INTERSCOPE (13.98 CD/DVD) ⊕</small>	Barrio Fino: En Directo		1	26	24	21	K-PAZ DE LA SIERRA <small>MAS CAPACES QUE NUNCA DISA 720626 (11.98) ⊕</small>	Mas Capaces Que Nunca		1	
2	2	10	DON OMAR <small>DA HITMAN PRESENTS REGGAETON LATINO VI/MACHETE 005850/UMRG (13.98)</small>	Da Hitman Presents Reggaeton Latino		1	27	25	15	VARIOUS ARTISTS <small>AGARRON DURANGUENSE 2006 DISA 720710 (11.98) ⊕</small>	Agarron Duranguense 2006		15	
3	3	19	RBD <small>EMI LATIN 35902 (14.98)</small>	Nuestro Amor		1	28	23	20	LOS HOROSCOPOS DE DURANGO <small>ANES MUERTAS QUE SENCILLAS DISA 720701 (11.98) ⊕</small>	Antes Muertas Que Sencillas		11	
4	4	48	RBD <small>EMI LATIN 75852 (14.98)</small>	Rebelde		2	29	26	-	VARIOUS ARTISTS <small>HISTORIA MUSICAL DEL PASITO OURANGUENSE 2 DISA 720741 (11.98)</small>	Historia Musical Del Pasito Ouranguense 2		26	
5	5	72	JUANES <small>SURCO 003475/UNIVERSAL LATINO (17.98) ⊕</small>	Mi Sangre		1	30	38	44	PACE SETTER JENNI RIVERA <small>PARRANDERA, REBELDE Y ATREVIDA FONOVISA 352165/UG (13.98) ⊕</small>	Parrandera, Rebelde Y Atrevida		10	
6	6	19	REGGAETON NINOS <small>AFUEGO/URBAN BOX OFFICE 46957/EMI LATIN (13.98)</small>	Reggaeton Ninos Vol. 1		5	31	30	27	LUNY TUNES & BABY RANKS <small>MAS FLOW 230007/MACHETE (14.98)</small>	Mas Flow 2		2	
7	7	14	WISIN & YANDEL <small>MACHETE 561402 (15.98)</small>	Pa'l Mundo		1	32	32	30	BEBE <small>EMI LATIN 43178 (9.98)</small>	Pafuera Telaranas		23	
8	NOT SHOT DEBUT	1	GREATEST GAINER ALACRANES MUSICAL <small>UNIVISION 310704/UG (13.98) ⊕</small>	Simplemente Lo Mejor		8	33	19	10	BRONCO/LOS BUKIS <small>CRONICA DE DOS GRANDES: LOS INICIOS DE NUESTRA HISTORIA FONOVISA 352231/UG (13.98) ⊕</small>	Cronica De Dos Grandes: Los Inicios De Nuestra Historia		8	
9	8	-	ROCIO DURCAL <small>SONY BMG NORTE 77124 (15.98) ⊕</small>	Amor Eterno		8	34	40	24	VOZ A VOZ <small>URBAN BOX OFFICE 1019 (13.98)</small>	En Presencia Del Futuro		24	
10	9	20	VARIOUS ARTISTS <small>BOY WONDER & CHENCHO RECORDS PRESENT: EL DRAFT 2005 CHENCHO/CHOSEN FEW EMERALD 1056/URBAN BOX OFFICE (9.98)</small>	Boy Wonder & Chencho Records Present: El Draft 2005		4	35	RE-ENTRY	17	VARIOUS ARTISTS <small>30 REGGAETON SUPERHITS MACHETE 005410 (9.98)</small>	30 Reggaeton Superhits		32	
11	10	11	ANA GABRIEL <small>SONY BMG NORTE 95902 (15.98)</small>	Historia De Una Reina		5	36	34	28	VARIOUS ARTISTS <small>15 DURANGUENSES DE CORAZON 2 MAS 720728 (12.98)</small>	15 Duranguenses De Corazon 2		28	
12	18	10	GREATEST GAINER RICARDO ARJONA <small>SONY BMG NORTE 67549 (18.98)</small>	Adentro		3	37	36	-	LUIS FONSI <small>UNIVERSAL LATINO 004881 (14.98)</small>	Paso A Paso		2	
13	11	-	INDIA <small>SGZ/UNIVISION 340004/UG (14.98)</small>	Soy Diferente		11	38	27	17	VARIOUS ARTISTS <small>MEGARTISTAS DEL AÑO 2006 FONOVISA 352234/UG (13.98) ⊕</small>	Megartistas Del Año 2006		15	
14	16	25	INTOCABLE <small>EMI LATIN 98613 (16.98)</small>	Amor Eterno	X	2	39	33	29	VOLTIO <small>WHITE LION/EPIC 96526/SONY MUSIC (11.98)</small>	Volto		17	
15	14	88	RAMON AYALA Y SUS BRAVOS DEL NORTE <small>FREDDIE 1890 (16.98)</small>	Antologia De Un Rey		11	40	35	22	VICENTE FERNANDEZ <small>SONY BMG NORTE 96895 (14.98) ⊕</small>	Mis Duetos		12	
16	17	13	SHAKIRA <small>EPIC 93700/SONY MUSIC (18.98) ⊕</small>	Fijacion Oral Vol. 1		1	41	37	32	GRUPO BRYNDIS <small>DISA 720561 (11.98)</small>	La Mejor... Coleccion		7	
17	21	12	JOSE ALFREDO JIMENEZ <small>SONY BMG NORTE 96888 (13.98) ⊕</small>	La Historia Del Rey		16	42	43	34	LUIS MIGUEL <small>WARNER LATINA 62753 (18.98)</small>	Grandes Exitos		8	
18	20	7	GRACIELA BELTRAN <small>UNIVISION 310383/UG (14.98) ⊕</small>	Rancherisimas Con Banda		7	43	47	39	VARIOUS ARTISTS <small>SONY BMG NORTE 96902 (17.98)</small>	Top Latino		28	
19	13	19	ANDY ANDY <small>WEPA 1060/URBAN BOX OFFICE (9.98 CD/DVD) ⊕</small>	Ironia		4	44	42	40	LOS CAMINANTES <small>TESOROS DE COLECCION: LO ROMANTICO DE LOS CAMINANTES SONY BMG NORTE 95637 (9.98)</small>	Tesoros De Coleccion: Lo Romantico De Los Caminantes		22	
20	12	14	DADDY YANKEE <small>EL CARTEL/VI 450639/MACHETE (15.98)</small>	Barrio Fino		1	45	44	38	AVENTURA <small>PREMIUM LATIN 94082/SONY BMG NORTE (13.98)</small>	God's Project		5	
21	15	-	GRUPO MONTEZ DE DURANGO <small>DISA 720744 (12.98) ⊕</small>	500 Novillos		15	46	41	36	LOS TEMERARIOS <small>LA MEJOR... COLECCION DISA 720719 (10.98)</small>	La Mejor... Coleccion		32	
22	29	33	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS <small>EMI LATIN 90595 (15.98)</small>	Fuego		2	47	48	47	GRUPO BRYNDIS/VIENTO Y SOL LADRON <small>EMI LATIN 720681 (10.98)</small>	La Mejor... Coleccion		47	
23	31	12	SIN BANDERA <small>SONY BMG NORTE 96872 (17.98) ⊕</small>	Manana		4	48	51	45	VICENTE FERNANDEZ <small>TESOROS DE COLECCION SONY BMG NORTE 95241 (9.98)</small>	Tesoros De Coleccion		8	
24	28	23	GRUPO MONTEZ DE DURANGO <small>DISA 720689 (11.98)</small>	Los Super Exitos: Lagrimillas Tontas		8	49	52	37	YURIDIA <small>SONY BMG NORTE 76550 (12.98 CD/DVD) ⊕</small>	La Voz De Un Angel		37	
25	22	26	ANA GABRIEL <small>EMI LATIN 46956 (15.98)</small>	Dos Amores Un Amante		22	50	46	41	IVY QUEEN <small>LA CALLE/UNIVISION 310546/UG (13.98) ⊕</small>	Flashback		10	
							51	50	46	30	RBD <small>EMI LATIN 32384 (15.98)</small>	Tour Generacion: RBD En Vivo		22
							52	RE-ENTRY	26	LAURA PAUSINI <small>WARNER LATINA 61896 (17.98)</small>	Escucha Atento		33	
							53	61	43	VARIOUS ARTISTS <small>DISA 720729 (11.98)</small>	100% Romanticos		43	
							54	55	51	MARCO ANTONIO SOLIS <small>FONOVISA 351643/UG (13.98) ⊕</small>	La Historia Continua... Parte II		2	
							55	39	-	VARIOUS ARTISTS <small>UNIVISION 310692/UG (12.98) ⊕</small>	Parranda Tequilera 2006		39	
							56	49	42	VARIOUS ARTISTS <small>GOLD STAR 180016/MACHETE (14.98 CD/DVD) ⊕</small>	Gold Star Music: Reggaeton Hits		5	
							57	45	35	CARDENALES DE NUEVO LEON <small>DISA 720735 (10.98)</small>	La Mejor... Coleccion		35	
							58	56	50	REIK <small>SONY BMG NORTE 95680 (14.98)</small>	Reik		34	
							59	53	48	CONJUNTO PRIMAVERA <small>FONOVISA 352323/UG (14.98)</small>	2 En 1		34	
							60	66	-	LALO MORA <small>DISA 720567 (10.98)</small>	La Mejor... Coleccion		55	
							61	RE-ENTRY	13	LA 5A ESTACION <small>SONY BMG NORTE 96878 (18.98 CD/DVD) ⊕</small>	Acustico		28	
							62	60	56	LOS TEMERARIOS <small>AFG SIGMA/FONOVISA 352171/UG (13.98) ⊕</small>	Sueno De Amor		3	
							63	54	55	GILBERTO SANTA ROSA & VICTOR MANUELLE <small>SONY BMG NORTE 95615 (13.98)</small>	Dos Soneros. Una Historia		18	
							64	67	71	VARIOUS ARTISTS <small>DISA 720730 (12.98)</small>	Lo Mas Romantico De Tierra Caliente		64	
							65	58	57	LOS REHENES <small>PLATINO/FONOVISA 352008/UG (10.98)</small>	30 Recuerdos		44	
							66	59	49	ALEJANDRO FERNANDEZ <small>SONY BMG NORTE 96864 (17.98) ⊕</small>	Mexico-Madrid: En Directo Y Sin Escalas		10	
							67	64	58	LOS REHENES <small>DISA 720569 (10.98)</small>	La Mejor... Coleccion		38	
							68	RE-ENTRY	21	DIANA REYES <small>MUSIMEX 005158/UNIVERSAL LATINO (11.98)</small>	La Reina Del Pasito Duranguense		24	
							69	72	63	JAVIER SOLIS <small>SONY BMG NORTE 95328 (9.98)</small>	Tesoros De Coleccion		21	
							70	69	59					

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AIRPLAY MONITORED BY SALES DATA COMPILED BY



LATIN

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Billboard DANCE

FEB 25 2006

HOT DANCE CLUB PLAY

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	8	#1 RHYTHM INTOXICATION	ROSABEL SILVER LABEL 2498/TOMMY BOY	26	41	2	POWER PUP	OH YEAH, OH SIX YELLO DATASOUND IMPORT
2	6	10	I'LL BE YOUR LIGHT	KRISTINE W SILVER LABEL 2481/TOMMY BOY	27	34	5	SUPASTAR	FLOETRY FEATURING COMMON ERVINGWONDER PROMO/GEFFEN
3	7	6	CHECK ON IT	BEYONCE FEATURING SLIM THUG COLUMBIA 80277	28	13	15	HOUSE IS NOT A HOME (T. MORAN/W. RIGG/DIO MIXES)	DEBORAH COX DECO PROMO/NERVOUS
4	5	10	CAN'T LET GO	JOHNNY VICIOUS FEATURING JUDY ALBANESE NERVOUS PROMO	29	23	10	BOYFRIEND	ASHLEE SIMPSON GEFFEN 005574
5	10	4	BE WITHOUT YOU	MARY J. BLIGE GEFFEN PROMO	30	27	8	UNBELIEVABLE	KACI BROWN THE DAS LABEL PROMO/INTERSCOPE
6	11	7	A PAIN THAT I'M USED TO	DEPECHE MODE SIRE/MUTE PROMO/REPRISE	31	30	13	RELENTLESS (JUST A GAME)	TIM REX EXPERIMENT FEATURING VERONICA REKHUSE PROMO/SNEAKY WOOD
7	1	10	IN MY MIND (FREEMASONS/D. HERNANDEZ MIXES)	HEATHER HEADLEY RCA PROMO/RMG	32	28	10	BEAUTY QUEEN	SNAP MINISTRY OF SOUND PROMO
8	2	6	DOCTOR PRESSURE	MYLO VS. THE MIAMI SOUND MACHINE BREASTFED/RCA PROMO/RMG	33	38	3	YOU WANT ME	CHANTAL CHAMANDY NINE MUSE IMPORT
9	11	7	TALK	COLDPLAY CAPITOL PROMO	34	39	3	TEARY EYED	MISSY ELLIOTT THE GOLD MIND 94161/ATLANTIC
10	21	3	SORRY	MADONNA WARNER BROS. PROMO	35	35	12	MY HOUSE IS YOUR HOUSE	CHRIS THE GREEK PANAGHI DJG PROMO
11	11	11	DARE	GORILLAZ FEATURING SHAUN RYDER PARLOPHONE PROMO/VIRGIN	36	46	3	TAKE A GOOD LOOK	ALYSON PM MEDIA 2309
12	3	11	GUILT IS A USELESS EMOTION	NEW ORDER WARNER BROS. PROMO	37	25	13	WORK THAT BODY (OH REALLY)	FRISIA & LAMBOY PRESENT ANTHONY LAMONT LIVE PROMO/MUSIC PLANT
13	13	13	UNWRITTEN	NATASHA BEDINGFIELD EPIC PROMO	38	36	10	AUTOMATIC	RICHARD VISION FEATURING STRANGER DAYS SYSTEM 1067
14	18	5	GLORY OF LIFE	MINK RHYTHM ZONE 1124/KING STREET	39	24	13	CRAZY	ALANIS MORISSETTE MAVERICK 42855/REPRISE
15	17	5	NICE DAY	PERSEPHONE'S BEES COLUMBIA PROMO	40	46	2	AFTER DARK 2006	PATTIE BROOKS NU & IMPROVED 3903
16	9	11	NUMBER 1	GOLDFRAPP MUTE 9304	41	49	2	BRING IT ON	DEBBY HOLIDAY NEBULA 9 1355
17	21	6	I WASN'T KIDDING	ANGIE STONE J 76274/RMG	42	33	12	WAITING	TAXI DOLL WWW.TAXIDOLL.COM PROMO
18	16	8	NEED YOU TONIGHT (STATIC REVENGER/KOISHII & HUSH MIXES)	INXS RHINO PROMO	43	HOT 540 DEBIT	HELLO	ALEX SANTER TWISTED 50048	
19	4	4	JUKEBOX	BENT FABRIC HIDDEN BEACH IMPORT	44	NEW	DISCO LIBIDO	JESSICA VALE EXPLICIT PROMO	
20	31	4	LET EVERYTHING THAT HAS BREATH	CECE WINANS PURESPLINGS GOSPEL/INO PROMO/EPIC	45	NEW	STARS ABOVE US	SAINT ETIENNE SAVOY JAZZ PROMO	
21	22	22	RAIN FALL DOWN	THE ROLLING STONES VIRGIN PROMO	46	48	2	UN ALMA SENTENCIADA (HEX HECTOR & MAC QUAYLE MIXES)	THALIA EMI LATIN PROMO
22	19	12	JUST LIKE THAT	AMBER J.M.C.A. 00007/SOUND ADVISORS	47	NEW	DANCE, DANCE	FALL OUT BOY FUELED BY RAMEN/ISLAND PROMO/DJ.MGM	
23	32	4	PEOPLE ARE PEOPLE	RUPAUL RUCCO 039	48	NEW	DREAMER (J.J. SANCHEZ/J. BERMUDEZ/TWISTED DEE MIXES)	JANICE ROBINSON REO ZEBRA PROMO	
24	29	6	GO DADDY-O	TOO MINER LIVE 007/MUSIC PLANT	49	42	17	LOVE GENERATION	BOB SINCLAR FEATURING GARY PINE YELLOW/SILVER LABEL 2490/TOMMY BOY
25	14	13	DON'T FORGET ABOUT US	MARIAH CAREY ISLAND 006059/DJ.MGM	50	37	15	CRAZY	ANDY BELL SANCTUARY 84776

HOT DANCE SINGLES SALES

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)
1	HOT SHOT DEBUT	1	#1 CHECK ON IT	BEYONCE FEATURING SLIM THUG COLUMBIA 80277/SONY MUSIC
2	1	13	HUNG UP	MADONNA WARNER BROS. 42845
3	2	17	EVERYTIME WE TOUCH	CASCADA ROBBINS 72130
4	3	53	WE WILL BECOME SILHOUETTES	THE POSTAL SERVICE SUB POP 70656
5	5	15	NUMBER 1	GOLDFRAPP MUTE 9304
6	4	4	SEASONS OF LOVE	CAST OF RENT WARNER BROS. 42866
7	10	18	PRECIOUS	DEPECHE MODE SIRE/MUTE/REPRISE 42831/WARNER BROS.
8	7	13	NO STRINGS	LOLA SOBE 42841/WARNER BROS.
9	9	9	I GOT YOUR LOVE	DONNA SUMMER MERCURY 006043/UME
10	11	10	CRAZY	ALANIS MORISSETTE MAVERICK/REPRISE 42855/WARNER BROS.
11	9	3	RITUAL NOISE	COVENANT METROPOLIS 405
12	8	3	WHAT ELSE IS THERE?	ROYKSOPP WALL OF SOUND 47546/ASTRALWERKS
13	12	42	GOTTA GO GOTTA LEAVE (TIRED)	VIVIAN GREEN COLUMBIA 72898/SONY MUSIC
14	19	23	THE OTHER SIDE	PAUL VAN DYK FEATURING WAYNE JACKSON VANDIT 9292/MUTE
15	NEW	NEW	TEARY EYED	MISSY ELLIOTT THE GOLD MIND/ATLANTIC 94161/AG
16	13	30	THE HAND THAT FEELS	NINE INCH NAILS NOTHING 005127 & 005129/INTERSCOPE
17	20	30	DON'T CHA (R. ROSARIO/KASKADE/DJ DAN MIXES)	THE PUNYCAT DOLLS FEATURING BUSTA RHYMES A&M 005205/INTERSCOPE
18	14	21	ONLY (RICHARD X/EL-P MIXES)	NINE INCH NAILS NOTHING 005465/INTERSCOPE
19	RE-ENTRY	RE-ENTRY	I'LL BE YOUR LIGHT	KRISTINE W SILVER LABEL 2481/TOMMY BOY
20	RE-ENTRY	RE-ENTRY	YOU GOT ME	VHS OR BETA ASTRALWERKS 48069
21	RE-ENTRY	RE-ENTRY	THE LOVES WE LOST	TIESTO PRESENTS ALLURE ULTRA 1353
22	RE-ENTRY	RE-ENTRY	FAITHFULLY	JUDY TORRES ROBBINS 72137
23	RE-ENTRY	RE-ENTRY	ADAGIO FOR STRINGS	TIESTO BLACK HOLE 33252/NETTWERK
24	NEW	NEW	FIRST TIME	OFFER NISSIM FEATURING MAYA STAR 69 1305
25	NEW	NEW	ENJOY THE SILENCE...04	DEPECHE MODE MUTE/REPRISE 42757/WARNER BROS.

HOT DANCE AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	6	#1 SORRY	MADONNA WARNER BROS.
2	3	15	DREAMS	DEEP DISH FEATURING STEVE NICKS DEEP DISH/THRIVE
3	8	8	UNWRITTEN	NATASHA BEDINGFIELD EPIC
4	12	8	ALRIGHT	RED CARPET SUBLIMINAL
5	4	2	DARE	GORILLAZ FEATURING SHAUN RYDER PARLOPHONE/VIRGIN
6	5	4	SOMEONE	D.H.T. FEATURING EDMEE ROBBINS
7	2	24	EVERYTIME WE TOUCH	CASCADA ROBBINS
8	7	9	DOCTOR PRESSURE	MYLO VS. THE MIAMI SOUND MACHINE BREASTFED/RCA/RMG
9	6	9	FAITHFULLY	JUDY TORRES ROBBINS
10	10	4	JUST LIKE THAT	AMBER J.M.C.A./SOUND ADVISORS
11	9	0	ONE WISH	RAY J KNOCKOUT/SANCTUARY
12	4	8	BECAUSE OF YOU	KELLY CLARKSON RCA/RMG
13	16	5	EVERY SINGLE DAY	BENASSI BROS. FEATURING DHANY ULTRA
14	13	4	CHECK ON IT	BEYONCE FEATURING SLIM THUG COLUMBIA
15	20	3	BE WITHOUT YOU	MARY J. BLIGE GEFFEN
16	11	3	DON'T FORGET ABOUT US	MARIAH CAREY ISLAND/DJ.MGM
17	15	8	HUNG UP	MADONNA WARNER BROS.
18	23	3	RAINDROPS	STUNT ULTRA
19	18	2	I'LL BE YOUR LIGHT	KRISTINE W SILVER LABEL/TOMMY BOY
20	21	2	WINDOW TO MY HEART	JON SECADA BIG3
21	19	7	DANCIN	AARON SMITH FEATURING LUVLI MOODY
22	NEW	NEW	KISS YOU	IID MADE
23	22	11	CRAZY	ALANIS MORISSETTE MAVERICK/REPRISE
24	17	20	MESMERIZED	FAITH EVANS CAPITOL
25	NEW	NEW	AND THEN WE KISS	BRITNEY SPEARS JIVE/ZOMBA

LATIN AIRPLAY

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	POP	
1	1	LO QUE ME GUSTA A MI	JUANES (SURCO/UNIVERSAL LATINO)
2	1	COMO SI NO NOS HUBIERAMOS AMADO	LAURA PAUSINI (WARNER LATINA)
3	3	NUUESTRO AMOR	RBD (EMI LATIN)
4	4	NO SHAKIRA	(EPIC/SONY BMG NORTE)
5	6	SOLO QUEDATE EN SILENCIO	RBD (EMI LATIN)
6	1E	QUE VIDA LA MIA	REIK (SONY BMG NORTE)
7	1E	DIA DE ENERO	SHAKIRA (EPIC/SONY BMG NORTE)
8	5	SUelta MI MANO	SIN BANDERA (SONY BMG NORTE)
9	8	ALGO MAS	LA SA ESTACION (SONY BMG NORTE)
10	1E	TE ECHO DE MENOS	CHAYANNE (SONY BMG NORTE)
11	9	NO TE PREOCUPES POR MI	CHAYANNE (SONY BMG NORTE)
12	11	DARIA	LA SA ESTACION (SONY BMG NORTE)
13	14	NO TE APARTES DE MI	YAHIR (WARNER LATINA)
14	1E	QUE VOY A HACER CON MI AMOR	ALEJANDRO FERNANDEZ (SONY BMG NORTE)
15	1E	ACOMPANAME A ESTAR SOLO	RICARDO ARJONA (SONY BMG NORTE)

LATIN ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)
1	1	1	POP	
1	1	1	RBD	NUUESTRO AMOR (EMI LATIN)
2	2	2	RBD	REBELDE (EMI LATIN)
3	3	3	JUANES	MI SANGRE (SURCO/UNIVERSAL LATINO)
4	4	4	ROCIO DURCAL	AMOR ETERNO (SONY BMG NORTE)
5	5	5	ANA GABRIEL	HISTORIA DE UNA REINA (SONY BMG NORTE)
6	7	7	RICARDO ARJONA	A DENTRO (SONY BMG NORTE)
7	6	6	SHAKIRA	FJACION ORAL VOL. 1 (EPIC/SONY MUSIC)
8	9	9	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS	FUEGO (EMI LATIN)
9	10	10	SIN BANDERA	MANANA (SONY BMG NORTE)
10	8	8	ANA GABRIEL	DOS AMORES UN AMANTE (EMI LATIN)
11	11	11	BEBE	PAFUERA TELARANAS (EMI LATIN)
12	13	13	VOZ A VOZ	EN PRESENCIA DEL FUTURO (URBAN BOX OFFICE)
13	12	12	LUIS FONSI	PASO A PASO (UNIVERSAL LATINO)
14	14	14	LUIS MIGUEL	GRANDES EXITOS (WARNER LATINA)
15	15	15	VARIOUS ARTISTS	TOP LATINO (SONY BMG NORTE)

RHYTHM

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	ROMPE	DADDY YANKEE (EL CARTEL/INTERSCOPE)
2	2	ELLA Y YO	AVENTURA FEATURING OON OMAR (PREMIUM LATIN)
3	3	RAKATA	WISIN & YANDEL (MAS FLOW/MACHETE)
4	6	LLAME PA' VERTE	WISIN & YANDEL (MACHETE)
5	9	NOCHE DE SEXO	WISIN & YANDEL FEATURING AVENTURA (MACHETE)
6	4	CUENTALE	IVY QUEEN (LA CALLE/UNIVISION)
7	5	MAYOR QUE YO	BABY RANKS, DADDY YANKEE, TONY TUN, WISIN, YANDEL & HECTOR (MAS FLOW/MACHETE)
8	7	VEN BAILALO	ANGEL & KHRIZ (LUAR/MVP/MACHETE)
9	15	CHULIN CULIN CHUNFLY (THE RATTLESNAKE SONG)	VOLTIO FEATURING CALLE 13 (WHITE LION/EPIC/SONY BMG NORTE)
10	10E	DONCELLA	ZION & LENNOX (WHITE LION/SONY BMG NORTE)
11	11	ESO EHH...!!	ALEXIS & FIDO (SONY BMG NORTE)
12	8	REGGAETON LATINO	DON OMAR (CHOSEN FEW EMERALD/MACHETE/URBAN BOX OFFICE)
13	12	BAILANDO	YAGA & MACKIE FEATURING NINA SKY (LA CALLE/UNIVISION)
14	13	BANDOLEROS	LOS BANDOLEROS FEATURING DON OMAR & TEGO CALDERON (ALLSTAR/VIMMACHETE)
15	16	LIBERTAD	IVY QUEEN (LA CALLE/UNIVISION)

RHYTHM

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)
1	1	DADDY YANKEE	BARRIO FINO: EN DIRECTO (EL CARTEL/INTERSCOPE)
2	2	DON OMAR	OA HITMAN PRESENTS REGGAETON LATINO (VI/MACHETE/UMRG)
3	3	REGGAETON NINOS	REGGAETON NINOS VOL. 1 (AFUJEO/URBAN BOX OFFICE/EMI LATIN)
4	4	WISIN & YANDEL	PA'L MUNDO (MACHETE)
5	5	VARIOUS ARTISTS	MY WOLFEY & CREMOR RECORDS PRESENT EL SANTI PAB (SOUNDCHICKEN FEW EMERALD/SAN 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	8	VARIOUS ARTISTS	30 REGGAETON SUPERHITS (MACHETE)
9	9	VOLTIO	VOLTIO (WHITE LION/EPIC/SONY MUSIC)
10	10	IVY QUEEN	FLASHBACK (LA CALLE/UNIVISION/UG)
11	11	VARIOUS ARTISTS	GOLD STAR MUSIC: REGGAETON HITS (GOLD STAR/MACHETE)
12	12	CALLE 13	CALLE 13 (WHITE LION/SONY BMG NORTE)
13	13	DJ MATTOX	REGGAETON REMIX (MADACY LATINO/MADACY)
14	14	ANGEL & KHRIZ	LOS MVP'S (LUAR/MVP/MACHETE)
15	15	IVY QUEEN	THE BEST OF IVY QUEEN (PERFECT IMAGE/UNIVERSAL LATINO)

REGIONAL MEXICAN

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	3	ALGO DE MI	CONJUNTO PRIMAVERA (FONOVISIA)
2	2	CONTRA VIENTO Y MAREA	INTOCABLE (EMI LATIN)
3	2	PERO TE VAS A ARREPENTIR	K-PAZ DE LA SIERRA WITH JOSE MANUEL ZAMACONA (DISA)
4	5	SI YO FUERA TU AMOR	ALACRANES MUSICAL (UNIVISION)
5	4	LAGRIMILLAS TONTAS	GRUPO MONTEZ DE DURANGO (DISA)
6	6	NO PUEDO OLVIDARTE	BETO Y SUS CANARIOS (DISA)
7	12	DE CONTRABANDO	JENNI RIVERA (FONOVISIA)
8	13	ENSENAME A OLVIDAR	GRACIELA BELTRAN (UNIVISION)
9	8	OIGA	LOS HOROSCOPOS DE DURANGO (DISA)
10	7	FRUTA PROHIBIDA	LOS ELEGIDOS (FONOVISIA)
11	9	COSAS DEL AMOR	SERGIO VEGA (SONY BMG NORTE)
12	11	NO PUEDO MAS	EL COYOTE Y SU BANDA TIERRA SANTA (UNIVISION)
13	15	ALIADO DEL TIEMPO	MARIANO BARBA (THREE SOUND)
14	21	PARA QUE REGRESSES	EL CHAPO DE SINALOA (DISA)
15	10	A CHILLAR A OTRA PARTE	PESADO (WARNER LATINA)

REGIONAL MEXICAN

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)
1	1	ALACRANES MUSICAL	SIMPLEMENTE LO MEJOR (UNIVISION/UG)
2	3	INTOCABLE	X (EMI LATIN)
3	1	RAMON AYALA Y SUS BRAVOS DEL NORTE	ANTOLOGIA DE UN REY (FREDDIE)
4	6	JOSE ALFREDO JIMENEZ	LA HISTORIA DEL REY (SONY BMG NORTE)
5	5	GRACIELA BELTRAN	RANCHERISIMAS CON BANDA (UNIVISION/UG)
6	2	GRUPO MONTEZ DE DURANGO	500 NOVILLOS (DISA)
7	12	GRUPO MONTEZ DE DURANGO	LOS SUPER EXITOS: LAGRIMILLAS TONTAS (DISA)
8	8	K-PAZ DE LA SIERRA	MAS CAPACES QUE NUNCA (DISA)
9	9	VARIOUS ARTISTS	AGARRON DURANGUENSE 2006 (DISA)
10	7		

FEB 25 2006 HITS OF THE WORLD™ Billboard

JAPAN		
ALBUMS		
THIS WEEK	LAST WEEK	(SOUNDSCAN JAPAN) FEBRUARY 14, 2006
1	2	AQUA TIMEZ SORAIPPAINI KANADERU INORI (LTD EDITION) SWEET HONEY RECORDS
2	NEW	JUDY AND MARY COMPLETE BEST ALBUM FRESH (LTD EDITION) EPIC
3	1	KREVA AI JIBUNHAKU (LTD EDITION) PONY CANYON
4	4	KIMIMARO AYANOKOUJI BAKUSHO SUPER LIVE NO.2 TEICHIKU
5	13	YUKO ANDO MERRY ANDREW CUTTING EDGE
6	5	KOBUKURO NAMELESS WORLD WARNER
7	3	TOKYO JIHEN ADULT (LTD EDITION) TOSHIBA/EMI
8	10	VARIOUS ARTISTS HIME TRANCE TOSHIBA/EMI
9	NEW	GAZETTE NIL (LTD EDITION) KING
10	7	KUMI KODA BEST FIRST THINGS (CD+DVD) AVEX TRAX

UNITED KINGDOM		
ALBUMS		
THIS WEEK	LAST WEEK	(THE OFFICIAL UK CHARTS CD.) FEBRUARY 12, 2006
1	1	ARCTIC MONKEYS WHATEVER PEOPLE SAY I AM, THAT'S WHAT I'M NOT DOMINO
2	3	JAMES BLUNT BACK TO BEDLAM ATLANTIC
3	2	RICHARD ASHCROFT KEYS TO THE WORLD PARLOPHONE
4	4	WILL YOUNG KEEP ON S RECORDS
5	10	KELLY CLARKSON BREAKAWAY RCA
6	12	JOHNNY MATHIS THE VERY BEST OF COLUMBIA
7	6	KAISER CHIEFS EMPLOYMENT B UNIQUE/POLYDOR
8	NEW	BELLE & SEBASTIAN THE LIFE PURSUIT ROUGH TRADE
9	8	DANIEL O'DONNELL FROM DANIEL WITH LOVE DMG TV
10	7	JOSE GONZALES VENER IMPERIAL

GERMANY		
ALBUMS		
THIS WEEK	LAST WEEK	(MEDIA CONTROL) FEBRUARY 14, 2006
1	NEW	FARIN URLAUB RACING TEAM LIVEALBUM OF DEATH SONY BMG
2	1	JAMES BLUNT BACK TO BEDLAM ATLANTIC
3	2	XAVIER NAIDOO TELEGRAMM FUER X NAIDOO RECORDS
4	NEW	TOMTE BUCHSTABEN UEBER DER STADT SONY BMG
5	3	DEPECHE MODE PLAYING THE ANGEL MUTE
6	NEW	IN FLAMES COME CLARITY NUCLEAR BLAST
7	4	ROBBIE WILLIAMS INTENSIVE CARE CHRYSALIS
8	5	MADONNA CONFESSIONS ON A DANCE FLOOR WARNER BROS.
9	19	ANNETT LOUISAN UNAUSGESPROCHEN 105 MUSIC
10	6	MARIO BARTH MAENNER SIND SCHWEINE FRAUEN ABER AUCH ZAMPAND

EURO DIGITAL TRACKS		
Nielsen SoundScan International		
THIS WEEK	LAST WEEK	(NIELSEN/SOUNDSCAN INTERNATIONAL) FEBRUARY 25, 2006
1	NEW	PUT YOUR RECORDS ON CORINNE BAILEY RAE EMI
2	14	THUNDER IN MY HEART AGAIN MECK FT. LEO SAYER FREEZMR
3	1	BOYS WILL BE BOYS THE ORDINARY BOYS B-UNIQUE
4	9	SORRY (ALBUM VERSION) MADONNA WARNER BROS.
5	11	BEEP THE PUSSYCAT DOLLS FT. WILL.I.A.M. A&M/INTERSCOPE
6	2	NASTY GIRL THE NOTORIOUS B.I.G. BAD BOY/ATLANTIC
7	3	CHECK ON IT BEYONCE FT. SLIM THUG COLUMBIA
8	5	RUN IT! CHRIS BROWN JIVE/ZOMBA
9	8	SUGAR, WE'RE GOIN DOWN FALL OUT BOY FUELED BY RAMEN/ISLAND
10	4	WHEN THE SUN GOES DOWN ARCTIC MONKEYS DOMINO
11	7	HUNG UP (ALBUM VERSION) MADONNA WARNER BROS.
12	16	BECAUSE OF YOU KELLY CLARKSON RCA
13	6	SAY SAY SAY (WAITING 4 U) HI TACK CUT
14	12	GOODBYE MY LOVER JAMES BLUNT ATLANTIC
15	NEW	STUPID GIRLS PINK LAFACE
16	13	HEARTBEATS JOSE GONZALEZ PEACEFROG
17	15	YOU'RE BEAUTIFUL JAMES BLUNT ATLANTIC
18	10	ALL TIME LOVE WILL YOUNG S
19	19	STICKWITU THE PUSSYCAT DOLLS A&M/INTERSCOPE
20	17	UGLY SUGABABES ISLAND

FRANCE		
ALBUMS		
THIS WEEK	LAST WEEK	(SNEP/IFOP/TITE-LIVE) FEBRUARY 14, 2006
1	NEW	DIAM'S DANS MA BULLE CAPITOL
2	1	MATT POKORA PLAYER ULM
3	2	JAMES BLUNT BACK TO BEDLAM ATLANTIC
4	5	RAPHAEL CARAVANE CAPITOL
5	6	ROBBIE WILLIAMS INTENSIVE CARE CHRYSALIS
6	3	NATASHA ST-PIER LONGUEUR D'ONDES COLUMBIA
7	12	SEAN PAUL THE TRINITY VP/ATLANTIC
8	7	CHIMENE BADI LIVE A L'OLYMPIA 2005 AZ/UNIVERSAL
9	NEW	UN DOS TRES UN...DOS...TRES... ULM
10	8	MADONNA CONFESSIONS ON A DANCE FLOOR WARNER BROS.

AUSTRALIA		
ALBUMS		
THIS WEEK	LAST WEEK	(ARIA) FEBRUARY 12, 2006
1	NEW	THE LIVING END STATE OF EMERGENCY CAPITOL
2	1	JAMES BLUNT BACK TO BEDLAM ATLANTIC
3	2	NICKELBACK ALL THE RIGHT REASONS ROADRUNNER
4	5	ROGUE TRADERS HERE COME THE DRUMS COLUMBIA
5	3	WOLFMOTHER WOLFMOTHER MODULAR
6	4	BERNARD FANNING TEA AND SYMPATHY UNIVERSAL
7	NEW	ANDREA BOCELLI AMORE POLYDOR
8	26	SOUNDTRACK WALK THE LINE SONY BMG
9	7	THE VERONICAS SECRET LIFE OF US WARNER BROS.
10	13	IL DIVO IL DIVO SYCO/SONY BMG

CANADA		
ALBUMS		
THIS WEEK	LAST WEEK	(SOUNDSCAN) FEBRUARY 25, 2006
1	NEW	JACK JOHNSON CURIOUS GEORGE (SOUNDTRACK) BRUSHFIRE/UNIVERSAL
2	2	VARIOUS ARTISTS FROM THE HEART WARNER CUSTOM PRODUCTS/WARNER
3	NEW	VARIOUS ARTISTS SALUT JOE ATLANTIS/SELECT
4	1	JAMES BLUNT BACK TO BEDLAM CUSTARD/ATLANTIC/WARNER
5	3	ANDREA BOCELLI AMORE SUGAR/DECCA/UNIVERSAL CLASSICS GROUP
6	4	MADONNA CONFESSIONS ON A DANCE FLOOR WARNER
7	8	VARIOUS ARTISTS 2006 GRAMMY NOMINEES GRAMMY/SONY BMG STRATEGIC MARKETING GRID.P
8	6	IL DIVO ANCORA SYCO/SONY BMG MUSIC
9	10	MICHAEL BUBLE IT'S TIME 143 REPRISE/WARNER
10	5	EMINEM CURTAIN CALL: THE HITS SHADY/AFTERMATH/INTERSCOPE/UNIVERSAL

ITALY		
ALBUMS		
THIS WEEK	LAST WEEK	(FIMI/NIELSEN) FEBRUARY 13, 2006
1	NEW	IVANO FOSSATI L'ARCANGELO COLUMBIA
2	1	GIANNA NANNINI GRAZIE POLYDOR
3	NEW	JESSE MCCARTNEY BEAUTIFUL SOUL HOLLYWOOD RECORDS
4	2	VINICIO CAPOSSELA OVUNQUE PROTEGGI ATLANTIC
5	3	VASCO ROSSI BUONI O CATTIVI LIVE ANTHOLOGY CAPITOL
6	5	EROS RAMAZZOTTI CALMA APPARENTE ARIOLA
7	6	MADONNA CONFESSIONS ON A DANCE FLOOR WARNER BROS.
8	4	FABRIZIO D'ANDRE IN DIREZIONE OSTINATA E CONTRARIA RICORDI
9	12	RENZO ARBORE RENZO ARBORE L'ORCHESTRA ITALIANA AT CAR ATLANTIC
10	7	ROBBIE WILLIAMS INTENSIVE CARE CHRYSALIS

SPAIN		
ALBUMS		
THIS WEEK	LAST WEEK	(PROMUSICAE/MEDIA) FEBRUARY 15, 2006
1	NEW	CAMELA SE CIEGA POR AMOR CAPITOL
2	1	MONJES BUDISTAS SAKYA TASHI LING VALE MUSIC
3	9	ROCIO JURADO ROCIO SIEMPRE SONY BMG
4	3	IL DIVO ANCORA SYCO/SONY BMG
5	6	MERCHE NECESITO LIBERTAD VALE MUSIC
6	5	MEDINA AZAHARA 25 ANOS AVISPA
7	4	BATUKA BATUKA LATIN VALE MUSIC
8	7	JOSE MERCE LO QUE NO SE DA VIRGIN
9	8	MECANO GRANDES EXITOS SONY BMG
10	10	MANOLO GARCIA SINGLES DIRECTOS Y SIROCOS SONY BMG

BRAZIL		
ALBUMS		
THIS WEEK	LAST WEEK	(SUCESSO MAGAZINE) FEBRUARY 14, 2006
1	2	ANA CAROLINA/SEU JORGE ANA & JORGE SONY BMG
2	3	VARIOUS ARTISTS SUMMER ELETRONICHS TV2 2 SOM LIVRE
3	1	BANDA CALYPSO VOL. 8 MD
4	5	VARIOUS ARTISTS SAMBAS ENREDO 2006 - RIO DE JANEIRO SONY BMG
5	6	VARIOUS ARTISTS REBELDE - EDICAO PORTUGUESE EMI
6	7	DJ MARLBORO BEM FUNK BRASIL SOM LIVRE
7	4	ROBERTO CARLOS ROBERTO CARLOS COLUMBIA
8	10	BRUNO & MARRONE ACUSTICO - AD VIVO SONY BMG
9	12	KID ABELHA ACUSTICO MTV UNIVERSAL
10	11	ANA CAROLINA PERFIL SONY BMG/SOM LIVRE

FLANDERS		
SINGLES		
THIS WEEK	LAST WEEK	(PROMUVI) FEBRUARY 15, 2006
1	1	ISN'T IT TIME LUOD ARIOLA
2	2	GOODBYE MY LOVER JAMES BLUNT ATLANTIC
3	12	I BELONG TO YOU EROS RAMAZZOTTI/ANASTACIA ARIOLA
4	3	MY HUMPS THE BLACK EYED PEAS A&M/INTERSCOPE
5	4	NINE MILLION BICYCLES KATIE MELUA DRAMATIC

ALBUMS		
THIS WEEK	LAST WEEK	
1	3	FRANS BAUER 10 JAAR HITS SONY BMG
2	1	JAMES BLUNT BACK TO BEDLAM ATLANTIC
3	2	COLDPLAY X&Y PARLOPHONE
4	4	LAURA LYNN DROMEN ARS
5	22	TIGA SEXOR DIFFERENT

SWEDEN		
SINGLES		
THIS WEEK	LAST WEEK	(GLF) FEBRUARY 10, 2006
1	NEW	DO WHAT YOU'RE TOLD SEBASTIAN RCA
2	NEW	LOSING TAKIDA NINETONE
3	2	RIGHT HERE RIGHT NOW AGNES COLUMBIA
4	1	GOODBYE MY LOVER JAMES BLUNT ATLANTIC
5	NEW	THE WAY I AM OANLD BONNIER

ALBUMS		
THIS WEEK	LAST WEEK	
1	NEW	IN FLAMES COME CLARITY NUCLEAR BLAST
2	1	LALEH LALEH WARNER BROS.
3	3	LISA EKDAHL PARLOR AV GLAS SONY BMG
4	2	JAMES BLUNT BACK TO BEDLAM ATLANTIC
5	4	BJORN SKIFS DECENNIER SANGER FRAN EN ANNAN TIO CAPITOL

IRELAND		
SINGLES		
THIS WEEK	LAST WEEK	(IRMA/CHART TRACK) FEBRUARY 10, 2006
1	1	THAT'S MY GOAL SHAYNE WARD SYCO/SONY BMG
2	3	JCB SONG NIZLOPI FDM
3	4	RUN IT! CHRIS BROWN FT. JUELZ SANTANA JIVE/ZOMBA
4	2	CHECK ON IT BEYONCE FT. SLIM THUG COLUMBIA
5	5	NASTY GIRL THE NOTORIOUS B.I.G. BAD BOY/ATLANTIC

ALBUMS		
THIS WEEK	LAST WEEK	
1	1	ARCTIC MONKEYS WHATEVER PEOPLE SAY I AM, THAT'S WHAT I'M NOT DOMINO
2	7	JOHNNY CASH RING OF FIRE - THE LEGEND OF COLUMBIA/UMTV
3	2	JOSE GONZALES VENER IMPERIAL
4	3	BELL X I FLOCK ISLAND
5	4	KELLY CLARKSON BREAKAWAY S RECORDS

NEW ZEALAND		
SINGLES		
THIS WEEK	LAST WEEK	(RECORD PUBLICATIONS LTD.) FEBRUARY 15, 2006
1	2	RUN IT! CHRIS BROWN FT. JUELZ SANTANA JIVE/ZOMBA
2	4	FAR AWAY NICKELBACK ROADRUNNER
3	1	PUSH THE BUTTON SUGABABES ISLAND
4	5	DOWN TIME AARADHNA DAWNRAD
5	3	STICKWITU THE PUSSYCAT DOLLS A&M/INTERSCOPE

ALBUMS		
THIS WEEK	LAST WEEK	
1	1	FAT FREDDY'S DROP BASED ON A TRUE STORY THE DROP/RHYTHMETHOOD
2	2	JAMES BLUNT BACK TO BEDLAM ATLANTIC
3	13	JOHNNY CASH RING OF FIRE - THE LEGEND OF COLUMBIA/UMTV
4	4	EMINEM CURTAIN CALL - THE HITS INTERSCOPE
5	3	NICKELBACK ALL THE RIGHT REASONS ROADRUNNER

ARGENTINA		
ALBUMS		
THIS WEEK	LAST WEEK	(CAPIF) FEBRUARY 6, 2006
1	2	RICARDO ARJONA ADENTO SONY BMG
2	NEW	BAJOFONDO TANGO CLUB BAJOFONDO TANGO CLUB UNIVERSAL
3	3	ANDRES CALAMARO EL REGRESO DRO
4	4	IL DIVO ANCORA SYCO/SONY BMG
5	8	JAMES BLUNT BACK TO BEDLAM ATLANTIC
6	7	MADONNA CONFESSIONS ON A DANCE FLOOR WARNER BROS.
7	9	VARIOUS ARTISTS VERANO 2006 DBN
8	1	LA BARRA 11 ANOS EN VIVO EDEN
9	10	MIRANDA SIN RESTRICCIONES PELO MUSIC
10	NEW	ROBBIE WILLIAMS GREATEST HITS CHRYSALIS

EUROCHARTS

SINGLE SALES

EUROCHARTS ARE COMPILED BY BILLBOARD FROM THE NATIONAL SINGLES AND ALBUM SALES CHARTS OF 20 EUROPEAN COUNTRIES. FEBRUARY 15, 2006

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	1	RUN IT!	CHRIS BROWN FT. JUELZ SANTANA JIVE/ZOMBA
2	2	NASTY GIRL	THE NOTORIOUS B.I.G. BAD BOY/ATLANTIC
3	4	LOVE GENERATION	BOB SINCLAR FT. GARY PINE YELLOW PRODUCTION
4	3	HUNG UP	MADONNA WARNER BROS.
5	5	I BELONG TO YOU	EROS RAMAZZOTTI/ANASTACIA ARIOLA
6	NEW	THUNDER IN MY HEART AGAIN	MECK FT. LEO SAYER APPOLO/FREE 2 AIR
7	6	J'VOULAIS	AMINE VIRGIN
8	15	UN ANGE FRAPPE A MA PORTE	NATASHA ST-PIER COLUMBIA
9	7	BIG CITY LIFE	MATTAFIX BUDDHIST PUNK
10	21	DORA L'EXLORATRICE	A. DOPOURIDIS/N. SEDEL/F. WORCEL TF1 MUSIQUE
11	16	1001 ARABIAN NIGHTS	CHIPZ UNIVERSAL
12	9	GOODBYE MY LOVER	JAMES BLUNT ATLANTIC
13	12	BOYS WILL BE BOYS	ORDINARY BOYS B-UNIQUE
14	8	NOLWENN OHWO!	NOLWENN LEROY MERCURY
15	10	CHECK ON IT	BEYONCE FT. SLIM THUG COLUMBIA

ALBUMS

FEBRUARY 15, 2006

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	1	JAMES BLUNT	BACK TO BEDLAM ATLANTIC
2	2	MADONNA	CONFESSIONS ON A DANCE FLOOR WARNER BROS.
3	3	ARCTIC MONKEYS	WHATEVER PEOPLE SAY I AM, THAT'S WHAT I'M NOT DCMINO
4	4	ROBBIE WILLIAMS	INTENSIVE CARE CHRYSALIS
5	5	RICHARD ASHCROFT	KEYS TO THE WORLD PARLOPHONE
6	7	KATIE MELUA	PIECE BY PIECE DRAMATIC
7	13	KELLY CLARKSON	BREAKAWAY RCA
8	NEW	FARIN URLAUB RACING TEAM	LIVE/ALBUM OF DEATH SONY BMG
9	8	IL DIVO	ANCORA SYCO/SONY BMG
10	NEW	IN FLAMES	COME CLARITY NUCLEAR BLAST
11	12	COLDPLAY	X&Y PARLOPHONE
12	11	XAVIER NAI DOO	TELEGRAMM FUER X NAI DOO RECORDS
13	1	EROS RAMAZZOTTI	CALMA APPARENTE ARIOLA
14	9	ENYA	AMARANTINE WARNER BROS.
15	6	EMINEM	CURTAIN CALL - THE HITS INTERSCOPE

RADIO AIRPLAY

RADIO AIRPLAY INFORMATION FROM 17 EUROPEAN COUNTRIES AS MONITORED AND TABLATED BY NIELSEN MUSIC CONTROL. FEBRUARY 15, 2006

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	3	SORRY	MADONNA WARNER BROS.
2	1	ADVERTISING SPACE	ROBBIE WILLIAMS CHRYSALIS
3	4	RUN IT	CHRIS BROWN JIVE/ZOMBA
4	2	TALK	COLDPLAY PARLOPHONE
5	7	BE WITHOUT YOU	MARY J. BLIGE GEFFEN
6	5	DON'T BOTHER	SHAKIRA EPIC
7	6	STICKWITU	THE PUSSYCAT DOLLS A&M/INTERSCOPE
8	10	NASTY GIRL	THE NOTORIOUS B.I.G. BAD BOY/ATLANTIC
9	11	BREAK THE NIGHT WITH COLOUR	RICHARD ASHCROFT PARLOPHONE
10	9	HUNG UP	MADONNA WARNER BROS.
11	12	GOODBYE MY LOVER	JAMES BLUNT ATLANTIC
12	8	UGLY	SUGABABES ISLAND
13	13	PUSH THE BUTTON	SUGABABES ISLAND
14	15	CHECK ON IT	BEYONCE FT. SLIM THUG COLUMBIA
15	14	DON'T LOVE YOU NO MORE (I'M SORRY)	CRAIG DAVID WARNER BROS.

SALES DATA COMPILED BY



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TOP CHRISTIAN

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	CERT.
1	1	3	#1 P.O.D.	TESTIFY ATLANTIC 83857/WORD-CURB	
2	2	19	KIRK FRANKLIN	HERO FO YO SOUL/GOSPO CENTRIC 71019/PROVIDENT-INTEGRITY	
3	3	19	VARIOUS ARTISTS	WOW HITS 2006 EMICMG/PROVIDENT-INTEGRITY/WORD-CURB 1247	
4	4	19	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS	GAITHER HOMECOMING TOUR- LIVE FROM TORONTO GAITHER MUSIC GROUP 2643/EMICMG	
5	5	15	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS	CANADIAN HOMECOMING GAITHER MUSIC GROUP 2644/EMICMG	
6	6	15	THIRD DAY	WHEREVER YOU ARE ESSENTIAL 10795/PROVIDENT-INTEGRITY	
7	7	3	GREATEST GAITHER VOCAL BAND	GIVE IT AWAY GAITHER MUSIC GROUP 2648/EMICMG	
8	9	24	CASTING CROWNS	LIFESONG BEACH STREET REUNION 10770/PROVIDENT-INTEGRITY	
9	6	16	VARIOUS ARTISTS	OPEN THE EYES OF MY HEART IND/EPIC 3649/PROVIDENT-INTEGRITY	
10	8	30	MARY MARY	MARY MARY MY BLOCK/INTEGRITY GOSPEL/COLUMBIA 3537/PROVIDENT-INTEGRITY	
11	10	67	RELIENT K	MMHMM GOTEE/CAPITOL 2953/EMICMG	
12	11	73	CHRIS TOMLIN	ARRIVING SIXSTEPS/SPARROW 4243/EMICMG	
13	14	7	FLYLEAF	FLYLEAF OCTONE 50005/PROVIDENT-INTEGRITY	
14	13	16	ISRAEL & NEW BREED	ALIVE IN SOUTH AFRICA INTEGRITY GOSPEL/EPIC 3647/PROVIDENT-INTEGRITY	
15	16	14	JEREMY CAMP	LIVE--UNPLUGGED: FRANKLIN, TN BEC 7661/EMICMG	
16	12	2	PARACHUTE BAND	ALL THE EARTH INTEGRITY 3474/PROVIDENT-INTEGRITY	
17	15	22	CECE WINANS	PURIFIED PURESPPRINGS GOSPEL/INO 3634/PROVIDENT-INTEGRITY	
18	17	22	SWITCHFOOT	NOTHING IS SOUND COLUMBIA SPARROW 1383*/EMICMG	
19	19	7	CHRIS TOMLIN	LIVE FROM AUSTIN MUSIC HALL SIXSTEPS/SPARROW 2148/EMICMG	
20	20	20	VARIOUS ARTISTS	INSPIRED BY THE CHRONICLES OF NARNIA: THE LION, THE WITCH AND THE WARDROBE SPARROW 1457/EMICMG	
21	4	60	VARIOUS ARTISTS	I CAN ONLY IMAGINE IND/TIME LIFE 19223/PROVIDENT-INTEGRITY	
22	18	3	AVALON	STAND SPARROW 4733/EMICMG	
23	36	438	NICOLE NORDEMAN	BRAVE SPARROW 3575/EMICMG	
24	30	20	BARLOWGIRL	ANOTHER JOURNAL ENTRY FERVENT 86446/WORD-CURB	
25	22	7	HILLSONG	ULTIMATE WORSHIP: THE VERY BEST LIVE WORSHIP SONGS FROM HILLSONG HILLSONG AUSTRALIA/INTEGRITY 3814/PROVIDENT-INTEGRITY	

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	CERT.
26	24	20	DAVID CROWDER BAND	A COLLISION OR (3 + 4 = 7) SIXSTEPS/SPARROW 1229/EMICMG	
27	28	25	SELAH	GREATEST HYMNS CURB 78890/WORD-CURB	
28	RE-ENTRY		MORMON TABERNACLE CHOIR	LOVE IS SPOKEN HERE MORMON TABERNACLE CHOIR 0017	
29	23	47	NATALIE GRANT	AWAKEN CURB 78860/WORD-CURB	
30	34	65	JEREMY CAMP	RESTORED BEC 8615/EMICMG	
31	32	47	JARS OF CLAY	REDEMPTION SONGS ESSENTIAL 10758/PROVIDENT-INTEGRITY	
32	31	16	RANDY TRAVIS	GLORY TRAIN: SONGS OF FAITH, WORSHIP AND PRAISE WORD-CURB 86402	
33	25	85	UNDEROATH	THEY'RE ONLY CHASING SAFETY SOLID STATE/TOOTH & NAIL 3184/EMICMG	
34	38	70	TOBYMAC	WELCOME TO DIVERSE CITY FORE/FRONT 6417/EMICMG	
35	33	45	VARIOUS ARTISTS	WOW #15 PROVIDENT/WORD-CURB/EMICMG 10769/PROVIDENT-INTEGRITY	
36	35	3	VARIOUS ARTISTS	ABSOLUTE MODERN WORSHIP (YELLOW) FERVENT 86501/WORD-CURB	
37	39	46	SUPERCHICK	BEAUTY FROM PAIN INPOP 1279/EMICMG	
38	40	50	KUTLESS	STRONG TOWER BEC 5391/EMICMG	
39	29	64	SMOKIE NORFUL	NOTHING WITHOUT YOU EMI GOSPEL 7795/EMICMG	
40	41	29	THOUSAND FOOT KRUTCH	THE ART OF BREAKING TOOTH & NAIL 4819/EMICMG	
41	37	12	REBECCA ST. JAMES	IF I HAD ONE CHANCE TO TELL YOU SOMETHING FOREFRONT 1566/EMICMG	
42	43	71	VARIOUS ARTISTS	WOW HITS 2005 WORD-CURB/PROVIDENT-INTEGRITY 1106/EMICMG	
43	42	50	J MOSS	THE J MOSS PROJECT GOSPO CENTRIC 70068/PROVIDENT-INTEGRITY	
44	45	11	ERNIE HAASE & SIGNATURE SOUND	ERNIE HAASE & SIGNATURE SOUND GAITHER MUSIC GROUP 2619/EMICMG	
45	49	37	AMY GRANT	ROCK OF AGES... HYMNS & FAITH WORD-CURB 86391	
46	46	17	VARIOUS ARTISTS	INTEGRITY'S WORSHIP: TOTAL WORSHIP EXPERIENCE: NO BOUNDRIES IN/INTEGRITY 2644/PROVIDENT-INTEGRITY	
47	47	17	MICHAEL W. SMITH	HEALING RAIN REUNION 10073/PROVIDENT-INTEGRITY	
48	RE-ENTRY		ELVIS PRESLEY	ELVIS: ULTIMATE GOSPEL RCA 57868/SONY BMG STRATEGIC MARKETING GROUP	
49	RE-ENTRY		4HIM	ENCORE... FOR FUTURE GENERATIONS IND 3744/PROVIDENT-INTEGRITY	
50	50	94	MERCYME	UNOONE INO 82347/PROVIDENT-INTEGRITY	

TOP GOSPEL

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	CERT.
1	1	3	#1 VARIOUS ARTISTS	WOW GOSPEL 2006 EMICMG/WORD-CURB 75160/ZOMBA	
2	2	20	KIRK FRANKLIN	HERO FO YO SOUL/GOSPO CENTRIC 71019/ZOMBA	
3	3	5	JUANITA BYNUM	A PIECE OF MY PASSION FLOW 9301	
4	4	20	SOUNDTRACK	THE GOSPEL VERITY 71620/ZOMBA	
5	6	30	MARY MARY	MARY MARY MY BLOCK/COLUMBIA 77733/SONY MUSIC	
6	5	24	YOLANDA ADAMS	DAY BY DAY ELEKTRA/ATLANTIC 83789/AG	
7	8	17	ISRAEL & NEW BREED	ALIVE IN SOUTH AFRICA INTEGRITY GOSPEL/EPIC 94893/SONY MUSIC	
8	9	22	CECE WINANS	PURIFIED PURESPPRINGS GOSPEL/INO 93897/SONY MUSIC	
9	7	3	KAREN CLARK-SHEARD	IT'S NOT OVER WORD-CURB 86379/WARNER BROS.	
10	11	11	BYRON CAGE	AN INVITATION TO WORSHIP GOSPO CENTRIC 71281/ZOMBA	
11	10	46	DONNIE MCCLURKIN	PSALMS, HYMNS & SPIRITUAL SONGS VERITY 64137/ZOMBA	
12	13	20	HEZEKIAH WALKER & LFC	2005 THE EXPERIENCE VERITY 82829/ZOMBA	
13	11	20	VARIOUS ARTISTS	GOTTA HAVE GOSPEL 3 INTEGRITY GOSPEL/INTEGRITY/GOSPO CENTRIC/EPIC 94426/SONY MUSIC	
14	16	56	VARIOUS ARTISTS	WOW GOSPEL 2005 WORD-CURB/EMICMG/VERITY 65344/ZOMBA	
15	15	23	SHIRLEY CAESAR	I KNOW THE TRUTH ARTEMIS GOSPEL 51635	
16	14	71	SMOKIE NORFUL	NOTHING WITHOUT YOU EMI GOSPEL 7795	
17	17	2	LISA MCCLENDON	LIVE FROM THE HOUSE OF BLUES: NEW ORLEANS INTEGRITY GOSPEL/EPIC 76585/SONY MUSIC	
18	19	43	BISHOP G.E. PATTERSON & CONGREGATION	SINGING THE OLD TIME WAY PODIUM 2504	
19	18	70	J MOSS	THE J MOSS PROJECT GOSPO CENTRIC 70068/ZOMBA	
20	21	59	SHEKINAH GLORY MINISTRY	LIVE KINGDOM 1011/BOOKWORLD	
21	20	10	NEW LIFE COMMUNITY CHOIR FEAT. JOHN P. KEE	THE REUNION NEW LIFE/VERITY 71623/ZOMBA	
22	22	29	SOUNDS OF BLACKNESS	UNITY SLR 54693/LIGHTYEAR	
23	35	35	TAMELA MANN	GOTTA KEEP MOVIN' TILLYMANN 10117	
24	NOT RATED		APOSTLE DONALD L. ALFORD & THE GATHERING OF WORSHIPERS	IT'S ALL ABOUT YOU HOLY SPIRIT 0430/TASEIS	
25	26	92	ISRAEL & NEW BREED	LIVE FROM ANOTHER LEVEL INTEGRITY GOSPEL/EPIC 91263/SONY MUSIC	

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	CERT.
26	36	4	GREATEST SOWETO GOSPEL CHOIR	BLESSED SHANACHEE 86038	
27	24	47	KURT CARR PROJECT	ONE CHURCH GOSPO CENTRIC 70058/ZOMBA	
28	25	20	VICKI YOHE	HE'S BEEN FAITHFUL PURESPPRINGS GOSPEL 86353/EMI GOSPEL	
29	30	76	TYE TRIBETT & G.A.	LIFE INTEGRITY GOSPEL/COLUMBIA 90549/SONY MUSIC	
30	26	24	DORINDA CLARK-COLE	LIVE FROM HOUSTON-THE ROSE OF GOSPEL GOSPO CENTRIC 70611/ZOMBA	
31	25	29	LEE WILLIAMS AND THE SPIRITUAL QO'S	TELL THE ANGELS: LIVE IN MEMPHIS MCG 7034/MALACO	
32	27	58	DONALD LAWRENCE & CO.	I SPEAK LIFE VERITY 62228/ZOMBA	
33	34	64	VARIOUS ARTISTS	GOTTA HAVE GOSPEL VOL. 2 INTEGRITY GOSPEL/GOSPO CENTRIC 70072/ZOMBA	
34	37	18	GEORGE HUFF	MIRACLES WORD-CURB 86380/WARNER BROS.	
35	31	88	FRED HAMMOND	SOMETHIN' 'BOUT LOVE VERITY/JIVE 58744/ZOMBA	
36	33	20	THE BROOKLYN TABERNACLE CHOIR	I'M AMAZED... LIVE INO 96115/SONY MUSIC	
37	47	22	DA T.R.U.T.H.	THE FAITH CROSS MOVEMENT 30017	
38	NEW		VARIOUS ARTISTS	WOMEN OF GOSPEL: 8 GREAT HITS EMI GOSPEL 46134	
39	32	37	LYNDA RANDLE	GOD ON THE MOUNTAIN GAITHER MUSIC GROUP 42611	
40	40	20	DARWIN HOBBS	WORSHIPPER EMI GOSPEL 77797	
41	RE-ENTRY		GLADYS KNIGHT AND THE SAINTS UNIFIED VOICES	ONE VOICE MANY ROADS 0003	
42	43	29	MARVIN SAPP	BE EXALTED VERITY 69951/ZOMBA	
43	29	35	DR. CHARLES G. HAYES AND THE WARRIORS	THE REMIX ICEE INSPIRATIONAL 7206/ICEE	
44	45	12	MYRON BUTLER & LEVI	SET ME FREE EMI GOSPEL	
45	38	46	MICAH STAMPLEY	THE SONGBOOK OF MICAH DEXTERITY SOUNDS 66933/EMI GOSPEL	
46	35	24	THE WILLIAM MURPHY PROJECT	...ALL DAY EPIC 94420/SONY MUSIC	
47	50	45	THE GOSPEL MIRACLES	BREAK THROUGH AMEN: 1505	
48	44	70	MISSISSIPPI MASS CHOIR	NOT BY MIGHT, NOR BY POWER MALACO 6035	
49	48	31	AARON NEVILLE	GOSPEL ROOTS TELL IT 60897/EMI GOSPEL	
50	46	10	FLAME	REWIND CROSS MOVEMENT 30018	

CHARTS LEGEND

SEE BELOW FOR COMPLETE LEGEND INFORMATION.

FEB
25
2006

ALBUMS

SALES DATA COMPILED BY

Nielsen
SoundScan

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 wholesale prices. Ⓢ after price indicates album only available on DualDisc. CD/DVD after price indicates CD/DVD combo only available. Ⓣ DualDisc available. Ⓤ CD/DVD combo available. * Indicates vinyl LP is available. Pricing and vinyl LP availability are not included on all charts.

SINGLES CHARTS

RADIO AIRPLAY SINGLES CHARTS

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. Charts are ranked by number of gross audience impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. The exceptions are the Rhythmic Top 40, Adult Top 40, Adult Contemporary, Modern Rock and Adult R&B charts, which are ranked by total detections.

● Songs showing an increase in audience (or detections) over the previous week, regardless of chart movement.

RECURRENT RULES

Songs are removed from the Hot 100 and Hot 100 Airplay charts simultaneously if they have been on the Hot 100 for more than 20 weeks and rank below 50. Songs are removed from the Hot R&B/Hip-Hop Songs and Hot R&B/Hip-Hop Airplay charts simultaneously if they have been on the Hot R&B/Hip-Hop Singles & Tracks for more than 20 weeks and rank below 50. Songs are removed from the Pop 100 and Pop 100 Airplay charts simultaneously if they have been on the Pop100 for more than 30 weeks and rank below 30. Titles are removed from Hot Country Songs if they have been on the chart for more than 20 weeks and rank below 15 in detections or audience, provided that they are not still gaining enough audience points to bullet. Songs are removed from the Adult Top 40, Adult Contemporary, Adult R&B, and Hot Dance Airplay charts if they have been on the chart for more than 20 weeks and rank below 15 (20 for Modern Rock and Latin) or if they have been on the chart for more than 52 weeks and below 10.

SINGLES SALES CHARTS

The top selling singles compiled from a national sample of retail store, mass merchant, and Internet sales reports collected, compiled, and provided by Nielsen SoundScan. For R&B/Hip-Hop Singles Sales, sales data is compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan.

● Singles with the greatest sales gains.

CONFIGURATIONS

Ⓢ CD single available. Ⓣ Digital Download available. Ⓤ DVD single available. Ⓤ Vinyl 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 for 1 million units (Platinum). Ⓢ RIAA certification for net shipment of 10 million units (Diamond). Numeral within Platinum or Diamond symbol indicates album's multi-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). Numeral within platinum symbol indicates song's multi-platinum level. ○ RIAA certification for net shipment of 500,000 singles (Gold).

MUSIC VIDEO SALES CHARTS

● RIAA gold certification for net shipment of 25,000 units for video singles. ○ RIAA gold certification for net shipment of 50,000 units for shortform or longform videos. ■ RIAA platinum certification for net shipment of 50,000 units for video singles. □ RIAA platinum certification for sales of 100,000 units for shortform or longform videos.

DVD SALES/VHS SALES/VIDEO RENTALS

● RIAA gold certification for net shipment of 50,000 units or \$1 million in sales at suggested retail price. ■ RIAA platinum certification for sales of 100,000 units or \$2 million in sales at suggested retail price. ○ IRMA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs; or of at least 25,000 units and \$1 million at suggested retail for non-theatrical titles. □ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for non-theatrical titles.

TOP INDEPENDENT

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL)	CERT
1	NEW	1 WK	RON WHITE	YOU CAN'T FIX STUPID (IMAGE) 3061 (16.98)	
2	NEW		IN FLAMES	COME CLARITY FERRET 062 (13.98) Ⓢ	
3	NEW		BELLE AND SEBASTIAN	LIFE PURSUIT MATADOR 687* (15.98) Ⓢ	
4	1	20	PANIC! AT THE DISCO	A FEVER YOU CAN'T SWEAT OUT DECA/DANCE 077/FUELED BY RAMEN (13.98)	
5	2	19	LITTLE BIG TOWN	THE ROAD TO HERE EQUITY 3010 (13.98)	
6	6	29	JASON ALDEAN	JASON ALDEAN BROKEN BOW 7657 (12.98)	●
7	5	4	JUANITA BYNUM	A PIECE OF MY PASSION FLOW 9301 (17.98)	
8	4	7	YING YANG TWINS	U.S.A. STILL UNITED COLLIPARK 2790/TVT (11.98 CD/DVD) Ⓢ	
9	3	3	CAT POWER	THE GREATEST MATADOR 626* (15.98)	
10	7	29	DANE COOK	RETALIATION COMEDY CENTRAL 0034 (18.98 CD/DVD) Ⓢ	■
11	8	88	HAWTHORNE HEIGHTS	THE SILENCE IN BLACK AND WHITE VICTORY 220 (13.98)	●
12	10	13	PITBULL	MONEY IS STILL A MAJOR ISSUE DIAZ BROTHERS 2750/TVT (11.98 CD/DVD) Ⓢ	
13	9	5	SOUNDTRACK	UNDERWORLD: EVOLUTION LAKESHORE 33846 (18.98)	
14	NEW		COLLECTIVE SOUL	HOME EL 90601 (18.98)	
15	12	65	BONE THUGS-N-HARMONY	GREATEST HITS RUTHLESS 25423 (18.98)	
16	13	13	VARIOUS ARTISTS	CRUNK HITS TVT 2505 (18.98) Ⓢ	
17	14	3	JENNY LEWIS WITH THE WATSON TWINS	RABBIT FUR COAT TEAM LOVE 08 (13.98)	
18	11	3	BAD BOY JOE & JOHNNY BUDZ	ULTRADANCE.07 ULTRA 1358 (19.98)	
19	15	20	VARIOUS ARTISTS	BOY WONDER & CHENYU RECORDS PRESENT: EL DRAPE 2006 CHENYU/CHENYU FEM EMERALD 1056/SPRAN BOX OFFICE (9.98)	
20	NEW		SAN QUINN	THE ROCK: PRESSURE MAKES DIAMONDS DEAL DONE 112/SMC (15.98)	
21	NEW		J DILLA AKA JAY DEE	DOHITS STONES THROW 2125* (15.98)	
22	16	4	TOO SHORT	PIMPIN' INCORPORATED UP ALL NITE 0011 (14.98 CD/DVD) Ⓢ	
23	19	50	RAMON AYALA Y SUS BRAVOS DEL NORTE	ANTOLOGIA DE UN REY FREDDIE 1890 (16.98)	
24	20	33	YING YANG TWINS	U.S.A.: UNITED STATE OF ATLANTA COLLIPARK 2520*/TVT (17.98/11.98)	■
25	18	32	ANDY ANDY	IRONIA WEPA 1060/URBAN BOX OFFICE (9.98 CD/DVD) Ⓢ	
26	17	5	BLEEDING THROUGH	THE TRUTH TRUSTKILL 72 (13.98)	
27	NEW		BROTHA LYNCH HUNG AND MC EIGHT	THE NEW SEASON REAL TALK 10 (17.98)	
28	21	26	SUFJAN STEVENS	ILLINOIS ASTHMATIC KITT 014* (15.98)	
29	NEW		HIMSA	HAIL HORROR PROSTHETIC 10029 (13.98)	
30	NEW		LAYZIE BONE & YOUNG NOBLE	THUG BROTHERS REAL TALK 14 (17.98)	
31	22	12	CLAP YOUR HANDS SAY YEAH	CLAP YOUR HANDS SAY YEAH CLAP YOUR HANDS SAY YEAH 26494* (12.98)	
32	24	13	THE ACADEMY IS...	ALMOST HERE FUELED BY RAMEN 071 (11.98)	
33	25	49	CRAIG MORGAN	MY KIND OF LIVIN' BROKEN BOW 75472 (17.98)	
34	NEW		JIM GAFFIGAN	BEYOND THE PALE COMEDY CENTRAL 0039 (13.98)	
35	26	66	LIL JON & THE EAST SIDE BOYZ	CRUNK JUICE BME 2690*/TVT (17.98/11.98) Ⓢ	2
36	39	7	GREATEST GAINER	VOZ A VOZ EN PRESENCIA DEL FUTURO URBAN BOX OFFICE 1019 (13.98)	
37	23	7	SEVENDUST	BEST OF SEVENDUST (CHAPTER ONE 1997-2004) TVT 6051 (15.98)	
38	NEW		DIMMU BORGIR	STORMBLAST NUCLEAR BLAST 1545 (16.98 CD/DVD) Ⓢ	
39	RE-ENTRY		MORMON TABERNACLE CHOIR	LOVE IS SPOKEN HERE MORMON TABERNACLE CHOIR 0017 (17.98)	
40	30	18	SEVENDUST	NEXT 7BROS 07/WINEDARK (15.98) Ⓢ	
41	NEW		CHARLIE HUNTER TRIO	COPPERPOLIS ROPEADOPE 0601 (16.98)	
42	NEW		MASTODON	CALL OF THE MASTODON RELAPSE 6515 (15.98)	
43	NEW		ACEYALONE ACCOMPANIED BY RJD2	MAGNIFICENT CITY PROJECT BLOWN 34*/DECON (15.98)	
44	34	12	NONPOINT	TO THE PAIN BIELER BRDS. 70007 (15.98)	
45	35	30	ARMOR FOR SLEEP	WHAT TO DO WHEN YOU ARE DEAD EQUAL VISION 104 (13.98)	
46	NEW		MINT CONDITION	LIVE FROM THE 3:30 CLUB CAGED BIRD 0527/IMAGE (15.98)	
47	28	62	THE ARCADE FIRE	FUNERAL MERGE 255* (15.98)	
48	32	27	NICKEL CREEK	WHY SHOULD THE FIRE DIE? SUGAR HILL 3990 (17.98)	
49	43	5	MARY DUFF	WHEN YOUR OLD WEDDING RING WAS NEW BMC 1012 (18.98)	
50	27	3	LADYSMITH BLACK MAMBAZO	LONG WALK TO FREEDOM GALLO 3109/HEADS UP (17.98)	

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.com's web sites. © 2006, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

TASTEMAKERS

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT & NUMBER/DISTRIBUTING LABEL)	CERT
1	NEW	1 WK	JACK JOHNSON	CURIOUS GEORGE (SOUNDTRACK) BRUSHFIRE 006116/UMRG	
2	NEW		BELLE AND SEBASTIAN	LIFE PURSUIT MATADOR 687* Ⓢ	
3	NEW		DEM FRANCHIZE BOYZ	ON TOP OF OUR GAME SO SO DEF 53423*/VIRGIN Ⓢ	
4	NEW		BETH ORTON	COMFORT OF STRANGERS ASTRALWERKS 49847	
5	NEW		KT TUNSTALL	EYE TO THE TELESCOPE RESTLESS 50729/VIRGIN	
6	3	8	MARY J. BLIGE	THE BREAKTHROUGH MTRIARCH/GEFFEN 005722*/INTERSCOPE	■
7	NEW		IN FLAMES	COME CLARITY FERRET 062 Ⓢ	
8	1	3	CAT POWER	THE GREATEST MATADOR 626*	
9	2	8	JAMIE FOXX	UNPREDICTABLE J 71779*/RMG Ⓢ	
10	5	8	MATISYAHU	LIVE AT STUBB'S DR/EPIC 96464/SONY MUSIC	
11	NEW		SAN QUINN	THE ROCK: PRESSURE MAKES DIAMONDS DEAL DONE 112/SMC	
12	9	9	JAMES BLUNT	BACK TO BEDLAM CUSTARD/ATLANTIC 97250/AG	●
13	7	3	JENNY LEWIS WITH THE WATSON TWINS	RABBIT FUR COAT TEAM LOVE 08	
14	8	10	EMINEM	CURTAIN CALL: THE HITS SHADY/AFTERMATH 005881*/INTERSCOPE	●
15	4	2	SHE WANTS REVENGE	SHE WANTS REVENGE PERFECTKISS/FLAWLESS/GEFFEN 005587*/INTERSCOPE	

TOP WORLD

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT & NUMBER/DISTRIBUTING LABEL)	CERT
1	1	50	CELTIC WOMAN	CELTIC WOMAN MANHATTAN 60233	●
2	3	5	MARY DUFF	WHEN YOUR OLD WEDDING RING WAS NEW BMC 1012	
3	2	3	LADYSMITH BLACK MAMBAZO	LONG WALK TO FREEDOM GALLO 3109/HEADS UP	
4	4	12	JORGE SEU	THE LIFE AQUATIC STUDIO SESSIONS HOLLYWOOD 162576	
5	6	4	SOWETO GOSPEL CHOIR	BLESSED SHANACHIE 66038	
6	7	5	CHLOE	WALKING IN THE AIR MANHATTAN 42961	
7	8	11	CIRQUE DU SOLEIL	KA CIRQUE DU SOLEIL 20024	
8	9	7	CIRQUE DU SOLEIL	VAREKAI CIRQUE DU SOLEIL 20017	
9	10	5	LISA	LISA MANHATTAN 42964	
10	14	8	EKOLU	EKOLU MUSIC WAIHEHU 004/ALOHA	
11	11	19	THE IRISH TENORS	SACRED: A SPIRITUAL JOURNEY RAZOR & TIE 82929	
12	5	19	CIRQUE DU SOLEIL	LE BEST OF CIRQUE DU SOLEIL CIRQUE DU SOLEIL 20022	
13	15	4	MEAV	A CELTIC JOURNEY MANHATTAN 42957	
14	13	5	ORLA	THE WATER IS WIDE MANHATTAN 42966	
15	NEW		VARIOUS ARTISTS	MASTERS OF HAWAIIAN SLACK KEY GUITAR VOLUME 1 DANIEL HO CREATIONS 80007	

TOP COMEDY ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	CERT
1	1	1 WK	RON WHITE	YOU CAN'T FIX STUPID (IMAGE)	
2	1	29	DANE COOK	RETALIATION (COMEDY CENTRAL)	
3	2	46	LARRY THE CABLE GUY	THE RIGHT TO BARE ARMS (JACK/WARNER BROS. (NASHVILLE)/WRN)	
4	1		JIM GAFFIGAN	BEYOND THE PALE (COMEDY CENTRAL)	
5	3	74	RODNEY CARRINGTON	GREATEST HITS (CAPITOL (NASHVILLE))	
6	10	13	RICHARD PRYOR	EVOLUTION/REVOLUTION: THE EARLY YEARS (RHINO)	
7	1		MIKE BIRBIGLIA	TWO DRINK MIKE (COMEDY CENTRAL)	
8	4	19	STEPHEN LYNCH	THE CRAIG MACHINE (WHAT ARE RECORDS?)	
9	6	54	LEWIS BLACK	LUTHER BURBANK PERFORMING ARTS CENTER BLUES (COMEDY CENTRAL)	
10	7	68	BILL ENGVALL	A DECADE OF LAUGHS (JACK/WARNER BROS. (NASHVILLE)/WRN)	
11	8	64	SOUNDTRACK	BLUE COLLAR COMEDY TOUR RIDES AGAIN (JACK/WARNER BROS. (NASHVILLE)/WRN)	
12	12	6	JIM GAFFIGAN	DOIN' MY TIME (COMEDY CENTRAL)	
13	5	5	GEORGE CARLIN	LIFE IS WORTH LOSING (ATLANTIC)	
14	1		RICK MORANIS	AGORAPHOBIC COWBOY (WEPI/ARTISTSHARE)	
15	11	22	MARK LOWRY	MARK LOWRY GOES TO HOLLYWOOD (GAITHER MUSIC GROUP)	

MUSIC VIDEO

LAUNCH PAD

FEB 25 2006

THIS WEEK	LAST WEEK	TITLE	Principal Performers
1	NEW	#1 GAITHER HOMECOMING: LIVE FROM TORONTO GAITHER MUSIC VIDEO/EMM MUSIC VIDEO 44695 (19.98 DVD)	Bill & Gloria Gaither And Their Homecoming Friends
2	1	ENCORE SYCD/COLUMBIA/SONY MUSIC ENTERTAINMENT 76909 (14.98 DVD)	Il Divo
3	NEW	CANADIAN HOMECOMING GAITHER MUSIC VIDEO/EMM MUSIC VIDEO 44697 (19.98 DVD)	Bill & Gloria Gaither And Their Homecoming Friends
4	3	CAUGHT IN THE ACT REPRISE MUSIC VIDEO/WARNER HOME VIDEO 49444 (29.98 DVD/CD)	Michael Buble
5	2	GREATEST HITS WIND-UP VIDEO/SONY BMG VIDEO 13103 (13.98 CD/DVD)	Creed
6	5	BULLET IN A BIBLE REPRISE MUSIC VIDEO/WARNER MUSIC VISION 49466 (24.98 CD/DVD)	Green Day
7	4	THE SILENCE IN BLACK AND WHITE VICTORY 250 (15.98 CD/DVD)	Hawthorne Heights
8	6	FAREWELL I TOUR: LIVE FROM MELBOURNE RHINO HOME VIDEO 70423 (29.98 DVD)	Eagles
9	NEW	COLLECTIVE SOUL: HOME EL 90601 (18.98 DVD)	Collective Soul
10	7	PAST, PRESENT & FUTURE Geffen Home Video/Universal Music & Video Dist. 001041 (18.98 CD/DVD)	Rob Zombie
11	8	VERTIGO 2005: LIVE FROM CHICAGO INTERSCOPE VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 570909 (32.98 DVD)	U2
12	NEW	GRETCHEN WILSON: UNDRRESSED EPIC HOME VIDEO/SONY MUSIC ENTERTAINMENT 52573 (14.98 DVD)	Gretchen Wilson
13	11	TRAPPED IN THE CLOSET: CHAPTERS 1-12 JIVE/ZOMBA VIDEO 73481 (19.98 DVD)	R. Kelly
14	9	TOUR GENERACION: RBD EN VIVO EMI LATIN VIDEO 44234 (14.98 DVD)	RBD
15	10	LIVE AT DONINGTON EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 56963 (14.98 DVD)	AC/DC
16	RE-ENTRY	MTV ULTIMATE MASH-UPS PRESENTS: COLLISION COURSE ROC-A-FELLA/DEF JAM/WARNER BROS./WARNER MUSIC VISION 38628 (19.98 DVD/CD)	Jay-Z/Linkin Park
17	12	R30 ANTHEM/ZOE VISION VIDEO/ROUNDER 431082 (39.98 DVD)	Rush
18	15	FAMILY JEWELS EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 58843 (19.98 DVD)	AC/DC
19	14	NUMBER ONES EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 56999 (14.98 DVD)	Michael Jackson
20	13	ROCK OF AGES: THE DEFINITIVE COLLECTION ISLAND VIDEO 47309 (14.98 DVD)	Def Leppard
21	16	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
22	17	GREATEST HITS 1978-1997 COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 56032 (14.98 DVD)	Journey
23	25	SCREAM TOUR IV: HEARTHROBS LIVE COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54153 (14.98 DVD)	Omarion/Bow Wow
24	35	A WEEKEND AT THE GREEK - LIVE IN JAPAN UNIVERSAL/UNIVERSAL MUSIC & VIDEO DIST. 83749 (24.98)	Jack Johnson
25	20	LIVE AT MONTREUX 1994 EAGLE VISION 39042 (14.98 DVD)	Johnny Cash

THIS WEEK	LAST WEEK	TITLE	Artist
1	4	#1 GREATEST GAINER THE FRAY EPIC 93931/SONY MUSIC (11.98)	How To Save A Life
2	1	REGGAETON NINOS A&E/EGD/URBAN BOX OFFICE 46957/EMI LATIN (13.98)	Reggaeton Ninos Vol. 1
3	HOT SHOT DEBUT	ALACRANES MUSICAL UNIVISION 310704/UG (13.98)	Simplemente Lo Mejor
4	2	ROCIO DURCAL SONY BMG NORTE 77124 (15.98)	Amor Eterno
5	20	HINDER UNIVERSAL 005390/UMRG (9.98)	Extreme Behavior
6	10	FLYLEAF OCTONE 50005 (9.98)	Flyleaf
7	69	THE BABY EINSTEIN MUSIC BOX ORCHESTRA BUENA VISTA 861085/WALT DISNEY (7.98)	Baby Einstein: Lullaby Classics
8	3	AQUALUNG COLUMBIA 936717/SONY MUSIC (16.98)	Strange And Beautiful
9	27	ANA GABRIEL SONY BMG NORTE 95902 (15.98)	Historia De Una Reina
10	5	IMOGEN HEAP RCA VICTOR 72532 (11.98)	Speak For Yourself
11	9	INDIA SGZ/UNIVISION 340004/UG (14.98)	Soy Diferente
12	NEW	SAN QUINN DEAL DONE 112/SMC (15.98)	The Rock: Pressure Makes Diamonds
13	12	RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE 1890 (16.98)	Antologia De Un Rey
14	16	GRACIELA BELTRAN UNIVISION 310383/UG (14.98)	Rancherisimas Con Banda
15	11	ANDY ANDY WEPA 1060/URBAN BOX OFFICE (9.98 CD/DVD)	Ironia
16	17	GOAPELE SKYBLAZE/COLUMBIA 92910/SONY MUSIC (11.98)	Change It All
17	27	SUFJAN STEVENS ASTHMATIC KITT 014* (15.98)	Illinois
18	15	MORNINGWOOD CAPITOL 64753 (12.98)	Morningwood
19	26	SIN BANDERA SONY BMG NORTE 96872 (17.98)	Manana
20	22	GRUPO MONTEZ DE DURANGO DISA 720689 (11.98)	Los Super Exitos: Lagrimillas Tontas
21	18	ANA GABRIEL EMI LATIN 48956 (15.98)	Dos Amores Un Amante
22	NEW	HIMSA PROSTHETIC 10029 (13.98)	Hail Horror
23	21	BYRON CAGE GOSPO CENTRIC 11281/ZOMBA (17.98)	An Invitation To Worship
24	20	LEELA JAMES WARNER BROS. 48027 (13.98)	A Change Is Gonna Come
25	19	CLAP YOUR HANDS SAY YEAH CLAP YOUR HANDS SAY YEAH 26494* (12.98)	Clap Your Hands Say Yeah
26	24	THE ACADEMY IS... FUELED BY RAMEN 071 (11.98)	Almost Here
27	44	JENNI RIVERA FONOVISIA 352165 UG (13.98)	Parrandera, Rebelde Y Atrevida
28	NEW	JIM GAFFIGAN COMEDY CENTRAL 0039 (13.98)	Beyond The Pale
29	RE-ENTRY	NICHOLE NORDEMAN SPARROW 63575 (17.98)	Brave
30	27	BEBE EMI LATIN 43178 (9.98)	Pafuera Telaranas
31	25	SIA GO! BEAT 48103/ASTRALWERKS (16.98)	Colour The Small One
32	13	BRONCO/LOS BUKIS FONOVISIA 352231/UG (13.98)	Cronica De Dos Grandes: Los Inicios De Nuestra Historia
33	50	VOZ A VOZ URBAN BOX OFFICE 1019 (13.98)	En Presencia Del Futuro
34	NEW	DIMMU BORGIR NUCLEAR BLAST 1545 (16.98 CD/DVD)	Stormblast
35	29	HILLSONG HILLSONG AUSTRALIA/INTEGRITY 97798/SONY MUSIC (17.98)	Ultimate Worship: The Very Best Live Worship Songs From Hillsong
36	32	NATALIE GRANT CURB 78860 (17.98)	Awaken
37	39	RISE AGAINST Geffen 002967/INTERSCOPE (9.98)	Siren Song Of The Counter Culture
38	NEW	MASTODON RELAPSE 6515 (15.98)	Call Of The Mastodon
39	NEW	ACEYALONE ACCOMPANIED BY RJD2 PROJECT BLOWED 34/DECON (15.98)	Magnificent City
40	35	VOLTIO WHITE LION/EPIC 96526/SONY MUSIC (11.98)	Voltio
41	18	HEZEKIAH WALKER & LFC VERITY 62829/ZOMBA (17.98)	20/85 The Experience
42	38	VICENTE FERNANDEZ SONY BMG NORTE 96895 (14.98)	Mis Duetos
43	29	ARMOR FOR SLEEP EQUAL VISION 104 (13.98)	What To Do When You Are Dead
44	21	GRUPO BRYNDIS DISA 720561 (11.98)	La Mejor... Coleccion
45	RE-ENTRY	TRIVIUM ROADRUNNER 618251/ADJMG (17.98)	Ascendancy
46	30	THE ARCADE FIRE MERGE 225* (15.98)	Funeral
47	36	UNDEROATH SOLID STATE 83184/TDOOTH & NAIL (13.98)	They're Only Chasing Safety
48	RE-ENTRY	MARY DUFF BMC 1012 (18.98)	When Your Old Wedding Ring Was New
49	28	LADYSMITH BLACK MAMBAZO GALLO 3109/HEADS UP (17.98)	Long Walk To Freedom
50	31	BLOC PARTY VICE/DIM MAK 93815*/ATLANTIC (13.98)	Silent Alarm

THIS WEEK	LAST WEEK	TITLE	Artist
1	1	#1 CHECK ON IT (PINK PANTHER) BEYONCE FEATURING SLIM THUG COLUMBIA	Beyonce
2	4	SO SICK NE-YO DEF JAM/ADJMG	Ne-Yo
3	2	BE WITHOUT YOU MARY J. BLIGE GEFEN	Mary J. Blige
4	10	UNPREDICTABLE JAMIE FOXX FEATURING LUDACRIS J/RMG	Jamie Foxx
5	NEW	STUPID GIRLS PINK LAFACE/ZOMBA	Pink
6	2	TEMPERATURE SEAN PAUL VP/ATLANTIC	Sean Paul
7	9	LEAN WIT IT, ROCK WIT IT DEM FRANCHIZE BOYZ FEAT. LIL PEANUT & CHARLAY SO SO DEF/VIRGIN	Dem Franchize Boyz
8	10	TOUCH IT BUSTA RHYMES AFTERMATH/INTERSCOPE	Busta Rhymes
9	3	LOVE KEYSHIA COLE A&M/INTERSCOPE	Keyshia Cole
10	3	YO (EXCUSE ME MISS) CHRIS BROWN JIVE/ZOMBA	Chris Brown
11	NEW	RODEO JUVENILE LTP/ATLANTIC	Juvenile
12	6	MY HOOD YOUNG JEEZY CORPORATE THUGZ/DEF JAM/ADJMG	Young Jeezy
13	16	GRILLZ NELLY FEAT. PAUL WALL, ALI & GIPP DERRY/FO FEEL/UMRG	Nelly
14	17	YOU'RE BEAUTIFUL JAMES BLUNT CUSTARD/ATLANTIC	James Blunt
15	NEW	BLACK HORSE & THE CHERRY TREE KT TUNSTALL RELENTLESS/VIRGIN	Kt Tunstall
16	18	PERFECT SITUATION WEEZER GEFEN	Weezer
17	NEW	PUMP IT THE BLACK EYED PEAS A&M/INTERSCOPE	The Black Eyed Peas
18	23	KING WITHOUT A CROWN MATISYAHU JDUB/OR/EPIC	Matisyahu
19	22	UNWRITTEN NATASHA BEDINGFIELD EPIC	Natasha Bedingfield
20	24	LIGHTS AND SOUNDS YELLOWCARD CAPITOL	Yellowcard
21	6	ROMPE DADDY YANKEE EL CARTEL/INTERSCOPE	Daddy Yankee
22	NEW	BREAKOUT SEAN PAUL VP/ATLANTIC	Sean Paul
23	NEW	BETCHA CAN'T DO IT LIKE ME D4L DEEMONEY/ASYLUM/ATLANTIC	D4L
24	RE-ENTRY	MOVE ALONG THE ALL-AMERICAN REJECTS DOGHOUSE/INTERSCOPE	The All-American Rejects
25	NEW	BELIEVE BROOKS & DUNN ARISTA NASHVILLE	Brooks & Dunn

THIS WEEK	ARTIST	TITLE
1	PINK	STUPID GIRLS
2	BEYONCE	CHECK ON IT (PINK PANTHER)
3	NE-YO	SO SICK
4	YELLOWCARD	LIGHTS AND SOUNDS
5	MATISYAHU	KING WITHOUT A CROWN
6	WEEZER	PERFECT SITUATION
7	CHRIS BROWN	YO (EXCUSE ME MISS)
8	JAMIE FOXX	UNPREDICTABLE
9	MARY J. BLIGE	BE WITHOUT YOU
10	DADDY YANKEE	ROMPE

THIS WEEK	ARTIST	TITLE
1	KEYSHIA COLE	LOVE
2	BUSTA RHYMES	TOUCH IT
3	NE-YO	SO SICK
4	SEAN PAUL	TEMPERATURE
5	DEM FRANCHIZE BOYZ	LEAN WIT IT, ROCK WIT IT
6	YOUNG JEEZY	MY HOOD
7	JUVENILE	RODEO
8	MARY J. BLIGE	BE WITHOUT YOU
9	CHRIS BROWN	YO (EXCUSE ME MISS)
10	D4L	BETCHA CAN'T DO IT LIKE ME

THIS WEEK	ARTIST	TITLE
1	SARA EVANS	CHEATIN'
2	BROOKS & DUNN	BELIEVE
3	CARRIE UNDERWOOD	JESUS TAKE THE WHEEL
4	BRAD PAISLEY FT. DOLLY PARTON	WHEN I GET WHERE I'M GOING
5	JOSH TURNER	YOUR MAN
6	JOAQUIN PHOENIX & REESE WITHERSPOON	JACKSON
7	KENNY CHESNEY	LIVING IN FAST FORWARD
8	FAITH HILL	LIKE WE NEVER LOVED AT ALL
9	RASCAL FLATTS	SKIN (SARABETH)
10	JACE EVERETT	BAD THINGS

BREAKING & ENTERING THIS WEEK ON **billboard.com**

"For You I Will (Confidence)" by singer/songwriter Teddy Geiger entered The Billboard Hot 100 last week and now stands at No. 64. 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

Chart Codes: CS (Hot Country Songs); H100 (Hot 100 Songs); LT (Hot Latin Songs); POP (Pop 100 Song) and RBH (Hot R&B/Hip-Hop Songs). TITLE (Publisher - Licensing Org.) Sheet Music Dist., Chart, Position.

FEB
25
2006

4 MINUTES (Grindtime, BMJ/First Avenue, PRS/BMG Songs, ASCAP/Demis Hot Songs, ASCAP/Antonio Dixon's Muzik, ASCAP/Kenney Music, ASCAP/Christopher Mathew, BMJ/Hico Music, BMI) RBH 31

A

ACOMPANAME A ESTAR SOLA (Arjona Musical, ASCAP/Sony/ATV Discos, ASCAP) LT 47
ALGO DE MI (Ser-Ca, BMI) LT 9
ALIAZO DEL TIEMPO (Not Listed) LT 48
ALWAYS (Joley Hawthorne Publishing, ASCAP) RBH 93
ANDA Y VE (BMG Songs, ASCAP) LT 26
ANIMALS (Warner-Tamerlane, BMJ/Arm Your Dillo, SOCAN/Zero-G, SOCAN/Black Diesel, SOCAN/Black Adder Music, SOCAN) WBM, H100 99
ATREVE TE, TE! (Warner-Tamerlane, BMJ/Rene Perez, BMI) LT 37

B

BABY GIRL (Simply Productions, ASCAP) RBH 66
BACK LIKE THAT (Rico Kid, BMJ/Starz, BMJ/Nightist, BMJ/Sage, Sony Publishing, BMJ/Zomba Songs, BMJ/Stone Diamond Music, BMI, WBM, RBH 61
BAD DAY (Song 6 Music, BMI) H100 55; POP 57
BAILANDO (Univision, ASCAP) LT 24
BANDOLEROS (Crown P, BMJ/EMI April, ASCAP) LT 21
BECAUSE OF YOU (EMI April, ASCAP/Smelly Songs, ASCAP/1206 Publishing, ASCAP/Smells Like Melai, SOCAN/Dwight Frye, BMI), HL/WBM, H100 17; POP 12
BEDROOM BOOM (Columbia Music, BMJ/EMI Blackwood, BMJ/EWC Music, BMJ/Da Cropper Music, BMJ/Grindtime, BMJ/Persevere, BMJ/Drive-in, BMI), HL, RBH 55
BEEP (Will.i.am, BMJ/Kliff, BMJ/ArtHouse, BMJ/EMI Blackwood, BMI) HL/WBM, H100 67; POP 39
BEFORE HE CHEATS (That Little House, ASCAP/Mighty Underdog, ASCAP/Sony/ATV Cross Keys, ASCAP), HL, CS 60
BELIEVE (Sony/ATV Tree, BMJ/Showbilly, BMJ/Big Loud Shini Industries, ASCAP/CG, ASCAP), HL, CS 18, H100 78
BEST FRIEND (50 Cent Music, ASCAP/Universal, ASCAP/DJ Hi-Hok, BMJ/Songs Of Windswept Pacific, BMJ/Jonathan Rotem Music, BMJ/Lovey Music, ASCAP/Sounds Independent Music, BMJ/Columbia Music, BMJ/Walden Music, ASCAP/Warner-Tamerlane, BMI), HL/WBM, RBH 49
BETCHA CANT DO IT LIKE ME (Perry Home Music, ASCAP/BLK ID, ASCAP) H100 84; RBH 25
BETTER DAYS (Corner Of Clark And Kent Music, ASCAP/EMI Virgin, ASCAP) HL, POP 53
BETTER START TALKING (Aspen Songs, ASCAP/Next Selection, ASCAP/Team S. Dot Publishing, BMJ/Hico Music, BMJ/Songs Of Windswept Pacific, BMJ/EMI April, ASCAP/Shanah Cymone Music, ASCAP) HL, RBH 98

F

BE WITH YOU (Mary J. Blige, ASCAP/Universal-MCA, ASCAP/WBM, SESAC/Babyboys Little, SESAC/Noontime South, SESAC/Jada And Jaden's Publishing, SESAC/Naked Under My Clothes, ASCAP/Chrisyals Music, ASCAP), HL/WBM, H100 4; POP 15; RBH 1
BLACK HORSE & THE CHERRY TREE (Sony/ATV Tree, SESAC), HL, POP 53
BODY ROCK (Crown King Publishing, BMJ/Oi Boy Music, BMJ/Anvans Music, ASCAP/The Royal Network, ASCAP) RBH 44
BOONDOCKS (Warner-Tamerlane, BMJ/Seal The Cow, BMJ/Lower One, BMJ/WB, ASCAP/Tower Two, ASCAP/BLA, ASCAP), WBM, H100 73; POP 84
BOP TO THE TOP (Wonderland, BMI) POP 85
BOYFRIEND (Big A Nikki, ASCAP/EMI April, ASCAP/Kliff, BMJ/ArtHouse, BMJ/EMI Blackwood, BMJ/John Shanks Music, ASCAP/WB, ASCAP), HL/WBM, POP 83
BRAND NEW GIRLFRIEND (EMI Blackwood, BMJ/Shane Minor, BMJ/3 Ring Circus, BMJ/Songs Of Windswept Pacific, BMJ/Jeffrey Steele Music, BMI), HL, CS 50
BREAKING FREE (Walt Disney, ASCAP) H100 41; POP 36
BRING IT ON HOME (Warner-Tamerlane, BMJ/Seal The Cow, BMJ/WB, ASCAP/Beck, ASCAP/Bloom, ASCAP), WBM, CS 46
BRING OUT THE FREAK IN YOU (Upstairs Music, ASCAP/Li Ro Rojas, BMJ/Mooswork Muziq, BMI) H100 100

G

GANGSTA PARTY (EMI April, ASCAP/C. Broady Music, ASCAP/Give Me Me Publishing, ASCAP/Pimp My Pen International, ASCAP/Zomba Enterprises, ASCAP/Ali My Publishing, BMI), HL/WBM, RBH 60
GEORGIA (Vudu, Spitz Entertainment, ASCAP/Ludric Music Publishing, ASCAP/Universal, ASCAP/2415 Publishing, BMJ/Kunty Slim Publishing, BMJ/Notting Hill Music, BMJ/Permusic III, BMI), HL, H100 89; POP 98; RBH 35
GETCHA HEAD IN THE GAME (Walt Disney, ASCAP/Five Hundred South Songs, SESAC) H100 71; POP 54
GET DRUNK AND BE SOMEBODY (Tokecoo Tunes, BMJ/Florida Room, BMI) CS 15; H100 82
GET LOOSE (Blue Crush Publishing, ASCAP) RBH 82
GET THROWN (Pimp My Pen International, ASCAP/Zomba Enterprises, ASCAP/Young Jeezy Music, BMJ/Carter Boys Publishing, ASCAP/EMI April, ASCAP/N The Water, ASCAP), HL/WBM, RBH 65
GETTIN' SOME (Zomba Songs, BMJ/Zomba Enterprises, ASCAP) WBM, RBH 39
GIRL NEXT DOOR (Totha, ASCAP) H100 91; POP 45
GOIN' DOWN (Reginix Son Music, ASCAP/Daniamar Music, ASCAP/Laetia Robinson's Publishing Designee, ASCAP) H100 36; ASCAP) RBH 70
GOLD RIDER COWBOY (Cowboy Hat Trick, ASCAP/Wind Music, BMJ/Major Bob, ASCAP), HL/WBM, CS 24
GOOD TO GO (Warner-Tamerlane, BMJ/New Extreme Songs, BMJ/Cuts Of Cedar, BMJ/Cedar Music, BMI), WBM, CS 53
GOTTA GET TO MY BABY (Nonjamins Music, ASCAP/Ostai, BMJ/Soundtrun Tunes, BMI) RBH 60
GOTTA GO (April's Boy Music, BMJ/Warner-Tamerlane, BMJ/No Quinquidence Music Publishing, BMJ/Kizzio Music, ASCAP/Chappell & Co., ASCAP) WBM, H100 93; RBH 15
GOTTA LOVE (Trivigator Publishing, ASCAP) RBH 87
GRILLZ (Jackie Frost, ASCAP/BMG Songs, ASCAP/Paul Wall, ASCAP/2 Kingpins Publishing, ASCAP/WB, ASCAP/Supreme Lee, ASCAP/Universal, ASCAP/Mutant Mindframe, BMJ/Shanah Cymone Music, ASCAP/EMI April, ASCAP/Basajamba, ASCAP/Air Control, ASCAP/EMI Blackwood, BMJ/Dam Rich Music, BMJ/Arney Mack, BMJ/Sony/ATV Tunes, ASCAP/Beyonce, ASCAP/Katerina, ASCAP/Domani And Ya Majesty's Music, ASCAP/Music Of Windswept Pacific, ASCAP/Chrisopher Garrett's Publishing, ASCAP), HL/WBM, H100 3; POP 3; RBH 7
GROWN & SEXY (FAZE 2 Music, BMJ/Boobie & DJ Songs, BMJ/Warner-Tamerlane, BMI), WBM, RBH 72

H

HAVE A PARTY (Universal, ASCAP/P. Noid, BMJ/BMG Songs, ASCAP/Juvenile Hell, ASCAP/Nate Dogg, BMJ/Reach Global Songs, BMJ/Yarums Kids Songs, ASCAP/Art-house Entertainment, ASCAP), HL, RBH 54
HEARD 'EM SAY (Please Gimme My Publishing, BMJ/EMI Blackwood, BMJ/Careers-BMG, BMJ/February Twenty Second, BMJ/Screen Gems-EMI, BMJ/BMG Songs, ASCAP), HL, POP 100; RBH 67
HERE WE GO (Ras And Taj, BMJ/Black Boy Hatchet Music, BMJ/EMI Blackwood, BMJ/EMI April, ASCAP/EMI Virgin Tunes, ASCAP), HL, POP 63
HONKY TONK BADDONKADONK (Music Of Windswept Pacific, ASCAP/Big Borassa Music, BMJ/Third Tier Music, BMJ/EMI Blackwood, BMI), HL, CS 6; H100 37; POP 56
THE HOOCHEE SONG (Having Yours Entertainment, ASCAP) RBH 94
HOW 'BOUT YOU (Sony/ATV Tree, BMJ/Copyright Control, HL, CS 57
HUNG UP (WB, ASCAP/Webb Gil, ASCAP/Universal-PolyGram International, ASCAP/Universal, ASCAP/Union Songs Music, ASCAP/Forasakitebolog, AB/EMI Waterford, ASCAP/Polar Music International, AB/Universal Music Sweden, AB/Warner Chappell, PRS/Dark-gator, PRS), HL/WBM, H100 48; POP 41
HUSTLER MUSIK (Young Money Publishing, BMJ/Warner-Tamerlane, BMJ/Money Mack, BMI), WBM, RBH 89
HUSTLIN' (3 Blunts Lite At Once, ASCAP/First N Gold, BMI) RBH 69
HYPOTHETICALLY (Lyfe In, ASCAP) RBH 47
ELLA Y YO (Premium Latin, ASCAP/Crown P, BMI) LT 3
ENSENAMA A OLVIDAR (EMI Blackwood, BMI) LT 29
ESO OHI...!! (Wid Dogz, BMI) LT 18
EVER THE SAME (U Rule Music, ASCAP/EMI April, ASCAP), HL, H100 72; POP 80
EVERY TIME I HEAR YOUR NAME (EMI April, ASCAP/Romeo Cowboy Music, ASCAP/Tom Hambridge Tunes, ASCAP/Songs Of Windswept Pacific, BMJ/Gottahaveable, BMI), HL, CS 30
EVERYTIME I THINK ABOUT HER (E-Balled Music, ASCAP/Jasane Drama Music, ASCAP/Jaewons Publishing, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/One Shot Deal Muzak, SESAC/Unichappell Music, BMJ/WB, ASCAP), HL/WBM, RBH 75
EVERYTIME WE TOUCH (Halo Music/verlags-nu, Produktions, M.B.H./Ridge Music, BMJ/Sounds Of Jupiter Music, BMI) H100 13; POP 13

I

I AM NOT MY HAIR (Warner-Tamerlane, BMJ/Wang Out, BMJ/Combustion, BMJ/Songs Of Windswept Pacific, BMI), WBM, RBH 48
I CANT UNDOLE YOU (WB, ASCAP/Scott And Soda, ASCAP/Warner-Tamerlane, BMJ/Writers Extreme, BMJ/Warner Danger, BMI), WBM, CS 37
I DONT (MXC Music, ASCAP/Still Working For The Woman, ASCAP/Belladiva Music, BMJ/Still Working For The Man, BMJ/CMX Songs, BMJ/Burton B. Collins, SESAC) CS 33
I DONT FEEL LIKE LOVING YOU TODAY (Songs Of Universal, BMJ/Hannaberg, BMJ/Warner-Tamerlane, BMJ/Makeshift, BMI), HL/WBM, CS 42
I DONT MAKE IT BACK (Music Of Stage Three, BMJ/Jonesone Music, ASCAP) POP 80
IF IT'S LOVE THAT YOU WANT (Pimp My Pen/ATV Songs, BMJ/MTI, ASCAP/Sony/ATV Tunes, ASCAP/Laetia Robinson's Publishing, BMJ/EMI Blackwood, BMJ/Yoga Flames Music, BMJ/Alexander Mosely, ASCAP/Zomba Enterprises, ASCAP), HL/WBM, H100 70; POP 32
IF YOU'RE GOING THROUGH HELL (BEFORE THE DEVIL EVEN KNOWS) (Graviron, SESAC/Wad-daydel, SESAC/Carnival Music, SESAC/Cal IV, ASCAP/BergBrain, ASCAP) CS 41
I GOT YOU (Magic Mustang, BMJ/Triple Shoes, BMJ/Town Music, ASCAP/Philly Billy Songs, ASCAP/Songs Of Bud Dog, ASCAP/Music Of Windswept Pacific, ASCAP) CS 32
ILL DIE TRYIN' (Warner-Tamerlane, BMJ/WB, ASCAP/Platinum Plow, ASCAP), WBM, CS 45
I LOVE MY LIFE (EMI April, ASCAP/Pang Toun Music, BMJ/EMI Blackwood, BMJ/Shaye Smith Music, BMJ/Warner-Tamerlane, BMI), HL/WBM, CS 38
I LOVE YOU (Next Selection, ASCAP/Motola, ASCAP/Arney Springs, ASCAP) RBH 82
IM N LUV (WIT A STRIPPER) (Nappy Publishing, BMJ/Warner-Tamerlane, BMJ/2 Playz Publishing, BMJ/Wine & Mike Jones Music, BMI), WBM, H100 5; POP 8; RBH 10
IM SPRING (Rhythm Publishing, BMI), WBM, POP 44
IM TAKING THE WHEEL (Emerto, ASCAP/WB, ASCAP/John Shanks Music, ASCAP) WBM, CS 29
IN MY MIND (Combustion, BMJ/Songs Of Windswept Pacific, BMJ/Wang Out, BMJ/Sony/ATV Songs, BMI), HL, H100 95; RBH 18
IN THE SUN (Real World Music, ASCAP) H100 69; POP 55
I SHOULD HAVE CHEATED (Tavaris Jones Music, BMJ/Dance Combs Publishing, BMJ/EMI Blackwood, BMJ/Da 12 Music, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/She Wrote It, ASCAP), HL/WBM, RBH 24
I STILL MISS SOMEONE (Chappell & Co., ASCAP), WBM, CS 56
I THINK THEY LIKE ME (Franchise Recordz Publishing, ASCAP/Shanah Cymone Music, ASCAP/EMI April, ASCAP/Throw Tantrums, ASCAP/Air Control, ASCAP/The Kid Sim Music, ASCAP/Side That, Music, ASCAP), HL, H100 43; POP 67; RBH 22
IT'S YOU (Dime Mill, ASCAP/WB, ASCAP/Chi Trend, ASCAP/Spirit, Two, ASCAP/Non-Affiliated, SESAC/Larjue, Joints, SESAC) RBH 86
I WRITE SINS NOT TRAGEDIES (Sweet Chin Music, ASCAP) POP 92

J

JESUS, TAKE THE WHEEL (Sony/ATV Tunes, ASCAP/Onay, BMJ/Paying Music, ASCAP/No Such Music, SOCAN/Reveling Stranger, ASCAP/1609 Songs, ASCAP/Music Of Windswept Pacific, ASCAP), HL, CS 1; H100 27; POP 48
JUST CAME HERE TO CHILL (No Quinquidence Music Publishing, BMJ/October 12th, ASCAP/Hico South, ASCAP), WBM, RBH 82
JUST MIGHT (MAKE ME BELIEVE) (GreatGood Songs), WBM, CS 10
JUST THIS SIDE OF HEAVEN (HAL-LELUJAH) (Mighty Isis Music, BMJ/Sweet Radical, ASCAP/Of Mighty Isis Music, BMJ/Mighty Isis Music, BMJ/Vista Larga Music, BMI), WBM, CS 58

K

KEROSENE (Sony/ATV Tree, BMJ/Bill Revellie, BMI) CS 17; H100 61; POP 88
KING WITHOUT A CROWN (Neither Nor Music, ASCAP/Moshach Now!, ASCAP/Lashua Music, ASCAP) H100 63; POP 62
KRYPTONITE (IM ON IT) (West Savannah Music, ASCAP/White Boy Leroy's Soul Shop, ASCAP/Misquito Puss, ASCAP/Chrisyals Music, ASCAP/Anjans Music, ASCAP/Re-Up Music, ASCAP/Kristopher P Bailey, ASCAP), HL, H100 49; POP 86; RBH 17

L

LAFFY TAFFY (Perry Home Music, ASCAP/Demis Butler Publishing Designee, ASCAP/Stanman Publishing, ASCAP/30318 Publishing, ASCAP/Ari Music, ASCAP/Warlock Music, ASCAP/Boston International, ASCAP/Coligens-EMI, ASCAP/EMI April, ASCAP/Mauree Starr, ASCAP), HL, H100 25; POP 29; RBH 42
LAGRIMILLAS TONTAS (BMG Songs, ASCAP) LT 22
LAST DAY OF MY LIFE (Phylvestar, ASCAP/Mission Valley, ASCAP) CS 43
LA TORTURA (The Caramel House, BMJ/Sony/ATV Latin, BMJ/Nonad, BMI) LT 13
LEAN WIT IT, ROCK WIT IT (Franchise Recordz Publishing, ASCAP/EMI April, ASCAP), HL, H100 12; POP 35; RBH 8
LIBERTAD (Filtro, BMI) LT 28
LIFE AINT ALWAYS BEAUTIFUL (Sony/ATV Cross Keys, ASCAP/Still Working For The Man, BMJ/Balad Boy, BMJ/CG, BMI), HL, CS 39
LIGHTS AND SOUNDS (Bronuda, ASCAP/BMG Songs,

HL, H100 68; POP 61
LIKE THAT (Lilli Productions, ASCAP) RBH 77
LIKE WE NEVER LOVED AT ALL (WB, ASCAP/Scott-SaxSongs, ASCAP/Pen, ASCAP/Warner-Tamerlane, BMI), WBM, CS 11; H100 50; POP 76
LIPSTICK (Carolina Blue Sky Music, BMJ/Careers-BMG, BMI), HL, CS 35
LIVING IN FAST FORWARD (Old Desperados, ASCAP/N2D, ASCAP/Universal, ASCAP/Memphersfield, ASCAP), HL, CS 5; H100 66
LLAME PA VERTE (Universal-Musica Unica, BMI) LT 6
LOOKING FOR YOU (Zomba Songs, BMJ/Lilly Mack, BMJ/Baby Fingers, ASCAP/Mims, ASCAP/Shown Breeze, ASCAP/Freddie Dee, BMI), WBM, H100 75; RBH 12
LO QUE ME GUSTA A MI (Carnelion, BMJ/Permusic III, BMI) LT 7
LOVE (Big A Nikki, ASCAP/EMI April, ASCAP/Scott/Suff, BMJ/ArtHouse, BMJ/John Shanks Music, ASCAP/WB, ASCAP), HL/WBM, H100 28; POP 25
LOVE (Cardygrae, SESAC/BMG Songs, ASCAP/She Wrote It, ASCAP) H100 31; RBH 6
LOVE WILL ALWAYS WIN (Universal-PolyGram International, ASCAP/Soundace Kid, ASCAP/Warner-Tamerlane, BMJ/Seal The Cow, BMI), WBM, CS 27
THE LUCKY ONE (Sony/ATV Tree, BMJ/Sony/ATV Songs, BMJ/Johnny M, BMI), HL, CS 47
LUXURIOUS (Harajuku Lover Music, ASCAP/Pirate Ship Music, ASCAP/EMI April, ASCAP/Sovina Music, ASCAP), HL, H100 88; POP 64; RBH 56

M

MACHUCANDO (Los Cangris, ASCAP/Eddie Dee, SESAC) LT 23
MAGIC (Zomba Songs, BMJ/R Kelly, BMI), WBM, RBH 29
MALO (EMI April, ASCAP) LT 41
MAJO QUE YO (Universal-Musica Unica, BMJ/EMI Blackwood, BMJ/Rompediscos/oca, BMI), HL, LT 10
MARCELO (Not Listed) LT 34
MOVE ALONG (Smells Like Phys Ed, ASCAP/BMG Songs, ASCAP), HL, H100 80; POP 59
MS. NEW BOOTY (Soar Lose, Music, BMJ/EMI Blackwood, BMJ/Columbia Music, BMJ/Da Cropper Music, BMJ/EWC Music, BMI), HL, H100 46; POP 79; RBH 23
MUST BE DOIN' SOMETHIN' RIGHT (EMI April, ASCAP/Songwriting Music, ASCAP/Back in the Saddle, ASCAP), HL, CS 12; H100 56; POP 81
MUST BE NICE (Lyfe In, ASCAP) RBH 33
MY HOOD (Young Jeezy Music, BMJ/One Life Publishing, ASCAP/Domani And Ya Majesty's Music, ASCAP/Crumpt, Tight Publishing, ASCAP/EMI Blackwood, BMI), HL, H100 77; POP 49; RBH 30
MY HUMPS (Will.i.am, BMJ/Sugar Hill, BMJ/Cherry River, BMI), CLM, H100 26; POP 23; RBH 95
MY OLD FRIEND (Big Loud Shini Industries, ASCAP/CG, ASCAP/BMG Music Publishing, MOPS/Timolito, PRS) CS 9; H100 79

N

NA NA NA (DULCE NINA) (King Of Bing, BMJ/C. K. Jones, BMJ/Warner-Tamerlane, BMJ/Universal-Musica Unica, BMI), WBM, H100 11
NASTY GIRL (Big Poppa Music, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Sтивен A. Jordan, ASCAP/WB, ASCAP/Lackie Frost, ASCAP/Nicole Darnn Twins, ASCAP/Air Control, ASCAP/Anjay Nicole Publishing, BMJ/Dance Combs Publishing, BMJ/EMI Blackwood, BMI), HL/WBM, H100 54; POP 50; RBH 38
NEVER MIND ME (Big Love, BMJ/WB, ASCAP/Rich Texan, ASCAP/Warner-Tamerlane, BMI), WBM, CS 14
NOBODY BUT YOU (Sony/ATV Tree, BMJ/Travelin' Arkansawyer, BMJ/Big Yellow Dog, BMI), HL, CS 16; H100 80
NOBODY GONNA TELL ME WHAT TO DO (Almo Music, ASCAP/Mullinone Music, ASCAP/Warner-Tamerlane, BMJ/BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP), HL/WBM, CS 21
NOCHE DE SEXO (Universal-Musica Unica, BMI) LT 8
NO HAY NADA (Universal-Musica Unica, BMI) LT 30
NO LE TEMAS A EL (Not Listed) LT 38
NO PUEDO MARS (Arga, BMI) LT 43
NO SHAME (Warner-Tamerlane, BMJ/Smith Haven, BMJ/Red Tractor, ASCAP/How Bout That Skyline Music, BMI), WBM, CS 59
NO TE APARTES DE MI (Sony/ATV Discos, ASCAP) LT 39
NO GOING DOWN (Almo Music, ASCAP/Kevin Savi-gar, ASCAP/EMI April, ASCAP/Shanna's Songs, ASCAP) CS 36
NOTHING BUT A NUMBER (Marco Bleu Publishing, BMJ/Blue Star Publishing, BMJ/Blue Carrot Diamond Publishing, BMJ/Silverplatinum2k Publishing, BMJ/The Nickel Publishing, BMJ/Black Boy Hatchet Music, BMJ/EMI Blackwood, BMI), HL, RBH 92
NUESTRO AMOR (San Angel, ASCAP) LT 19

O

OH YES (AKA 'POSTMAN') (Jobete Music, ASCAP/EMI Blackwood, BMJ/Stone Agate, BMI), HL, H100 65; RBH 19
OIGA (Vander America, BMI) LT 35
ON AGAIN TONIGHT (Warner-Tamerlane, BMJ/Murrah, BMJ/Taxanna Music, BMJ/Natank Music, BMJ/Circle C, ASCAP/Flop Trying, ASCAP), WBM, CS 51
ONE WISH (Strip Trying To Copy My Music, BMJ/Rodney Jenkins Productions, BMJ/Fred Jenkins III, BMJ/Ensign Music, BMJ/LaShawn Daniels Productions, ASCAP/EMI Blackwood, BMJ/EMI April, ASCAP), HL, H100 20; POP 21; RBH 21
OVER MY HEAD (BEACH CAR) (EMI April, ASCAP/Aaron Edwards Publishing, ASCAP), HL, H100 98; POP 82
PERFECT SITUATION (E.O. Smith, BMI) H100 53; POP 51
PERO TE VAS A ARREPENTIR (Cristina, SESAC) LT 17
PHOTOGRAPH (Warner-Tamerlane, BMJ/Arm Your Dillo, SOCAN/Zero-G, SOCAN/Black Diesel, SOCAN/Black Adder Music, SOCAN) WBM, H100 23; POP 19
POLITICALLY INCORRECT (EMI April, ASCAP/Sound Island Publishing, ASCAP/Mop Up Music, BMJ/Light-wood/K, BMJ/Ensign Music, BMI), HL, CS 49
POPPIN' MY COLLAR (Jobete Music, ASCAP) RBH 36
PUMP IT (EMI April, ASCAP/Will.i.am, BMJ/Global, BMJ/Cherry River, BMJ/Avenue XII, BMJ/Reach Johnny Music, BMJ/headphone Junkie Publishing, ASCAP/EMI Grove Park, BMI), CLM/HL, H100 22; POP 14

P

QUE VIDA LA MIA (Kiko Man, BMJ/EMI Blackwood, BMI) LT 31
QUE VOY A HACER CON MI AMOR (Red Wine, BMJ/Maximo Aguirre, BMJ/Sony/ATV Discos, ASCAP/Universal Musica, ASCAP) LT 46
RAIN'S FALLIN' (Patterson Projects, ASCAP) RBH 88
RAKATA (Brown Marble, ASCAP/EMI Blackwood, BMJ/Blue Kraft, BMI), HL, LT 5
THE REAL THING (K'Stuff, BMJ/ArtHouse, BMJ/White Pearl Songs, BMJ/Sony/ATV Songs, BMI), HL, POP 95
RIDIIN' (Charmality Camp Music, ASCAP/Play-N-Skiz, ASCAP/EMI April, ASCAP/Laithalace Music, ASCAP), HL, RBH 84
RIGHT HERE (Greenlund, ASCAP/I'm nobody, ASCAP/My Blue Car, ASCAP/pimp'ug, ASCAP/WB, ASCAP), WBM, POP 34
ROAD TO ZION (Irving Berlin, ASCAP/Williamson, ASCAP) RBH 57
RODEO (EMI Blackwood, BMJ/Breka Music, BMJ/Dade Co. Project Music, BMJ/Zomba Songs, BMJ/R Kelly, BMI), HL/WBM, H100 58; POP 97; RBH 16
ROMPE (Los Cangris, ASCAP/Eddie Dee, ASCAP/Blue Kraft, BMI) H100 36; LT 1; POP 58
RUN IT! (Scott Storch, ASCAP/TVT, ASCAP/Team S. Dot Publishing, BMJ/HitCo Music, BMJ/Songs Of Windswept Pacific, BMI), HL, H100 13; POP 10; RBH 37

Q

THE SEASHORES OF OLD MEXICO (Sony/ATV Tree, BMI), HL, CS 44
SENSUALITY (Universal, ASCAP/Culbertson Music, ASCAP/Fourth Of Four Music, ASCAP/MTI Music, SESAC), HL, RBH 73
SE TE OLVIDO (EMI Blackwood, BMJ/Kike Santander Music, BMJ/Famous, ASCAP/Santander Melodies, ASCAP) LT 49
SETTLE FOR A SLOWDOWN (Sony/ATV Tree, BMJ/Gold Watch, BMJ/Sony/ATV Cross Keys, ASCAP), HL, CS 28
SEX WITH YOU (First Avenue, PRS/BMG Songs, ASCAP/Demis Hot Songs, ASCAP/Edmonds Music, ASCAP/EMI April, ASCAP/Underdog Songs, BMJ/Young Jeezy Music, BMJ/Tank 1176 Music, ASCAP/Black Fountain Publishing, ASCAP/Strange Motel Music, ASCAP/Antonio Dixon's Muzik, ASCAP/Anthony Namez Music, ASCAP), HL, RBH 85
SHAKE (Columbia Music, BMJ/EMI Blackwood, BMJ/EWC Music, BMJ/Da Cropper Music, BMJ/MHI, ASCAP/Marimber Music, ASCAP/Budde, BMI) POP 77
SHAKE IT OFF (Rye Songs, BMJ/Songs Of Universal, BMJ/Shanah Cymone Music, ASCAP/EMI April, ASCAP/Basajamba, ASCAP/Air Control, ASCAP/Baby-boys Little, SESAC/Noontime South, SESAC/WBM, SESAC/Naked Under My Clothes, ASCAP/Chrisyals Music, ASCAP), HL/WBM, RBH 34
SHAKE THAT (Shroom Shady Music, BMJ/Resto World Music, ASCAP/Dirty Slevers Music, BMJ/Nate Dogg, BMJ/Reach Global Songs, BMI) H100 6; POP 6
SHE DONT TELL ME TO (Sony/ATV Tree, BMJ/Love Music, BMJ/EMI Blackwood, BMJ/Pano Wire Music, BMI) H100 76
SHE LET HERSELF GO (Zomba Songs, BMJ/Sufferin' Succotash, ASCAP/Sony/ATV Tree, BMI), HL/WBM, CS 13; H100 87
SHOULDER WORK (Jellyfield, ASCAP) RBH 99
SI YO FUERA TU AMOR (Copyright Control) LT 20
SIZE MATTERS (SOMEODAY) (Almo Music, ASCAP/Great Escape, ASCAP/Square D, ASCAP), HL, CS 31
SNAP YA FINGERS (White Rhino, BMJ/E-40, BMJ/Zomba Songs, BMJ/Drugstore, ASCAP), WBM, RBH 50
SO LONELY (Staying High Music, ASCAP/Rondor, ASCAP/Rye Songs, BMJ/Songs Of Universal, BMJ/Podney Jenkins Productions, BMJ/EMI Blackwood, BMJ/Phoenix Ave. Music Publishing, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/LaShawn Daniels Productions, ASCAP/Makeeba Riddick, BMJ/Yoga Flames Music, BMJ/Dance Combs Publishing, BMI), HL, RBH 78
SOMETHING'S GOTTA GIVE (Mrs. Lumpkins Poodle, ASCAP/BMG Songs, ASCAP/WB, ASCAP/Platinum Plow, ASCAP), WBM, CS 26
SOS (Jonathan Rotem Music, BMJ/Southside Independent Music, BMJ/Here's Lookin' At You Kidd Music, BMI) H100 81; POP 40
SO SICK (Super Sayin Publishing, BMJ/Zomba Songs, BMJ/Sony/ATV Tunes, ASCAP/EMI April, ASCAP), HL/WBM, H100 7; POP 11; RBH 4
SOUL MEETS BOOY (EMI Blackwood, BMJ/Where Im Callin' from Music, ASCAP), HL, POP 95
SOUL SURVIVOR (Young Jeezy Music, BMJ/Beytall Music, ASCAP/Famous, ASCAP/EMI Blackwood, BMI), HL, POP 52; RBH 46
START OF SOMETHING NEW (Walt Disney, ASCAP) H100 92; POP 66
STAY FLY (Tennessee, BMJ/Music Resources, BMJ/AJ My Publishing, BMJ/Hold My Own, ASCAP/Mouth Full O' God, ASCAP/Jobete Music, ASCAP/EMI April, ASCAP/Universal, ASCAP/50 Cent Music, ASCAP), HL, H100 47; POP 46
STICK TO THE STATUS QUO (Walt Disney, ASCAP) POP 74
STICKWITU (Framme Gee, BMJ/Warner-Tamerlane, BMJ/Dad's Dreamer, BMJ/Parchi Music, BMJ/Notting Hill Music, BMI), WBM, H100 15; POP 7; RBH 63
STILL IN LOVE (GG&L, ASCAP) RBH 52
STUPID GIRLS (EMI Blackwood, BMJ/Pink Inside Publishing, BMJ/Sony/ATV Songs, BMJ/Turte Victory, SESAC/WB, ASCAP/Fishead Music, STIM), HL/WBM, H100 24; POP 22
SUELTIA MI MANO (Sony/ATV Discos, ASCAP) LT 27
SUGAR, WE'RE GOIN' DOWN (Chicago X Software, BMJ/Sony/ATV Songs, BMI), HL, H100 32; POP 24

T

TALK (BMG Songs, ASCAP/Sony/ATV Music Publishing, BMJ/Warner-Tamerlane, BMI), HL/WBM, H100 96; POP 99
TE AMO CORAZON (Controversy, ASCAP/Universal, ASCAP), HL, RBH 97
TE ECHO DE MENOS (Pop Media, BMJ/E.I.P.R. BMI) LT 40
TE HE QUERIDO, TE HE LLORADO (Filtro, BMI) LT 25
TELL ME WHEN TO GO (Lil Jizzel Music Publishing, BMJ/Heavy On The Grind Entertainment Publishing, BMJ/Keak Da Sneak Publishing Designee, BMJ/WB, ASCAP/Li Jon 0017 Music, BMJ/TVT, BMI), WBM, RBH 76
TEMPERATURE (Duty Rock, PRS/EMI April, ASCAP/Jancine-Snowcone Music, ASCAP/STB Music, ASCAP), HL, H100 8; POP 16; RBH 11
THERE IT GO! (THE WHISTLE SONG) (Darin Joseph, ASCAP/Tennessee Anderson Publishing Designee, ASCAP) H100 21; POP 20; RBH 41
THIS TIME AROUND (ShanCan, BMJ/Lonely Motel,

BMJ/Steel Wheels, BMI) CS 52
TONIGHT I WANNA CRY (Universal, ASCAP/Lanark Village Tunes, ASCAP/Courtn, BMJ/Guitar Monkey, BMI), HL/WBM, CS 4; H100 52; POP 87
TOP NOTCH DIVA (Momo Shell, BMJ/Diamond Princess Music, BMJ/Trick N Trick, BMJ/RBH 91
TOUCHING (Rubba Gee, BMJ/Noontime South, SESAC/Crumpt Tight Publishing, ASCAP) RBH 58
TOUCH IT (T2a's Music, BMJ/Ensign Music, BMJ/Songs Of Universal, BMJ/Monza Records, SESAC/Universal Tunes, SESAC), HL, H100 30; POP 65; RBH 9
TOUCH THE SKY (Please Gimme My Publishing, BMJ/EMI Blackwood, BMJ/N.C.C., ASCAP/F.O.B., ASCAP/Heavy As Heaven Music, BMJ/Warner-Tamerlane, BMI), HL/WBM, H100 90; RBH 28
TO YOU (Cancelled Lunch, ASCAP/Universal-PolyGram International, ASCAP) RBH 81
TRAP STAR (Young Jeezy Music, BMJ/Columbia Music, BMJ/EMI Blackwood, BMI), HL, RBH 71
TRU LOVE (Babyboys Little, SESAC/Noontime South, SESAC/Faith Evans Publishing, ASCAP/Naked Under My Clothes, ASCAP/Chrisyals Music, ASCAP/Shanah Cymone Music, ASCAP/EMI April, ASCAP/WBM, SESAC), HL/WBM, RBH 27
TU NO ESTAS (Maer, ASCAP) LT 36
TURN IT UP (Scott Storch, ASCAP/TVT, ASCAP/Charmality Camp Music, ASCAP/Clover G, BMI) H100 51; POP 60
TWENTY YEARS AND TWO HUSBANDS AGO (Orp Rock Creek, ASCAP/Sony/ATV Cross Keys, ASCAP/Sony/ATV Acuff Rose, BMJ/Unwound, BMI), HL, CS 34

U

UN BESO (Premium Latin, ASCAP) LT 16
UNBREAKABLE (Leflow Productions, ASCAP/EMI April, ASCAP/Please Gimme My Publishing, BMJ/EMI Blackwood, BMJ/Unite Bobtys Music, BMJ/Full Force, ASCAP), HL, RBH 20
UNPREDICTABLE (Uncle Bobbys Music, BMJ/EMI Blackwood, BMJ/Black Boy Hatchet Music, BMJ/Ludric Music Publishing, ASCAP/Network Tunes, BMJ/Universal, ASCAP), HL, H100 10; POP 42; RBH 2
UNWRITTEN (EMI Blackwood, BMJ/Gator Baby, BMJ/WSRJ Music, ASCAP), HL, H100 11; POP 4
UPSIDE DOWN (Bubble Toes, ASCAP/Universal, ASCAP), HL, H100 38; POP 38

V

VEN BALALO (Luar, ASCAP) LT 4

W

WAKE ME UP WHEN SEPTEMBER ENDS (WB, ASCAP/Green Daze, ASCAP), WBM, POP 47
WALK AWAY (Newsworld/throughout Music, BMJ/Reach Global Songs, BMI) H100 6; POP 6
SHE DONT TELL ME TO (Sony/ATV Tree, BMJ/Love Music, BMJ/EMI Blackwood, BMJ/Pano Wire Music, BMI) H100 76
WE BE BURNIN' (Dutty Rock, PRS/EMI April, ASCAP/EMI April, ASCAP/DaBaby/Reissance, ASCAP/51 Lafayette Music, ASCAP/Ultra, ASCAP/Chawla, ASCAP/Pop Style Music Publishing, ASCAP/Copyright Control/EMI Blackwood, BMI), HL, H100 40; POP 30
WE BELONG TOGETHER (Rye Songs, BMJ/Songs Of Universal, BMJ/Shanah Cymone Music, ASCAP/EMI

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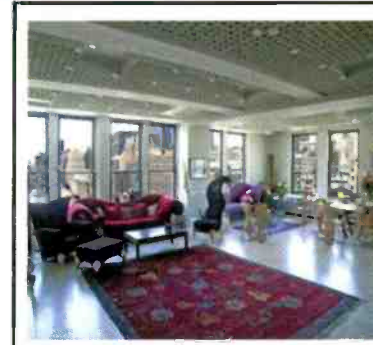
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Sherman Oaks. The Encanto hse, Lamb+Glass w. 4A, 2004. Steel/glass/concrete constr, 4bd/3.5ba+den, fpl in form w/3 lvs+appx 3500 sq ft.
Scott J. Cook 310.325.7282



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Gracee Arthur 310.804.0708



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6626 CAHUENGA TERRACE \$1,650,000
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McCollum/Lawrence 323.626.2476



OPEN 1-4 02/19/06

6281 PINE CREST DRIVE \$719,000
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Kirk & Karen 213.718.1275



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NOTICE OF PUBLIC SALE

TEXTRON FINANCIAL CORPORATION, or its nominee - Secured Party SOURCE ENTERPRISES, INC. AND SOURCE MAGAZINE, LLC - Debtors DAVID MAYS - Pledgor On March 1, 2006 at 10:00 a.m., at the offices of Paul, Hastings, Janofsky & Walker LLP, 75 East 55th Street, New York, NY 10022 (Attention: Kristine Shryock, Esq.), to enforce the rights of Textron Financial Corporation: (i) under (a) a Securities Pledge Agreement dated as of July 31, 2002 between Secured Party and Pledgor; and (b) Trademark and Copyright Security Agreement dated as of July 31, 2002, between Secured Party and Debtors; and (ii) pursuant to Section 9-610 of Revised Article 9 of the UCC, the following collateral, will be offered for sale and sold at public auction with reserve in accordance with the terms of sale to be distributed at the auction: 976,146.95 shares of Ordinary Common Stock of Source Enterprises, Inc., 28,851.05 shares of Ordinary Common Stock of Source Entertainment, Inc., and certain trademarks and copyrights owned by Debtors THE SALE SHALL BE "AS IS, WHERE IS, WITH ALL FAULTS," WITHOUT EXPRESS OR IMPLIED WARRANTIES OF MERCHANTABILITY, QUALITY OR FITNESS OR ANY OTHER EXPRESS OR IMPLIED WARRANTIES. THERE ARE NO WARRANTIES RELATING TO TITLE, POSSESSION, QUIET ENJOYMENT OR THE LIKE OR ANY OTHER MATTER IN THIS DISPOSITION, WHICH IN ANY WAY EXTEND BEYOND THE DESCRIPTION OF THE FACE HEREOF, AND NO REPRESENTATION OR WARRANTY IS OR WILL BE MADE AS TO ANY OF THE COLLATERAL.

Contact Kristine Shryock at Paul, Hastings, Janofsky & Walker LLP, 75 East 55th Street, New York, NY 10022, (212) 318-6961 for terms of sale or additional information.

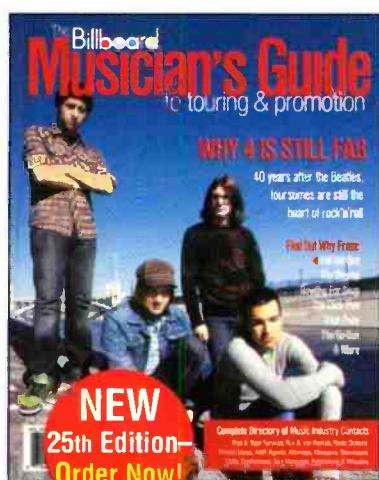
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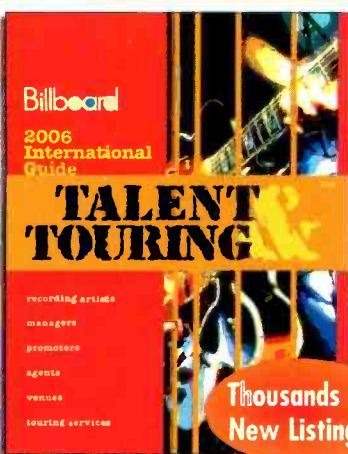
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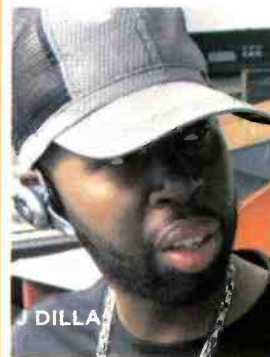
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Producer J Dilla Dies At 32

Hip-hop producer James Yancey, professionally known as Jay Dee or J Dilla, died Feb. 10 at his home in Los Angeles. The 32-year-old, who reportedly suffered from lupus, died of cardiac arrest.



Born and raised in Detroit, Yancey and high school friends T3 and Baatin formed the group Slum Village in 1988. By 1996, he was amassing significant credits for his production work on tracks by the likes of Busta Rhymes and De La Soul. In 1997, he produced numerous tracks for A Tribe Called Quest's "Beats, Rhymes and Life."

By 2000, Yancey had expanded his musical horizons, working with Common, D'Angelo, Erykah Badu and others. The year also marked Slum Village's breakthrough GoodVibe release, "Fantastic Vol. 2." The title peaked at No. 44 on Billboard's R&B/Hip-Hop Albums chart. His first solo effort, "Welcome to Detroit," was issued in 2001. Moving to Los Angeles, Yancey signed with Stones Throw Records. There he met fellow producer Madlib, and together the two began recording as Jaylib. "Donuts" is his most recent solo release. Two other projects, "The Shining" (BBE Records) and "Jay Love Japan" (Operation Unknown), will be released in 2006.

He is survived by his mother, Maureen; his father, Beverly; and two daughters, Ja-mya Yancey and Ty-monae Whitlow. Donations as a helping gift can be made to Mrs. Maureen Yancey, 132 N. Sycamore Avenue, Los Angeles, CA 90036.

—Sarah Han

Photo: Roger Erickson

DEATHS

Ethan Custis Crimmins, 42, died in his sleep of respiratory complications, Feb. 10 in Seattle.

Crimmins combined his passion for music and travel through jobs in sales and special markets for EMI, Angel, Concord and Disc Marketing. Most recently, he had begun work on a digital music project at amazon.com.

Crimmins is survived by his wife, Jo, who is director of publicity at Concord Records; parents Marcy and James Crimmins; four sisters; and 10 nieces and nephews.

In lieu of flowers, donations in his name can be made to Save the Children at savethechildren.org.

Jockey Shabalala, 62, of natural causes, Feb. 11 in South Africa. Shabalala was

a longtime member of Ladysmith Black Mambazo, the renowned South African a cappella ensemble founded by his brother, Joseph.

Ladysmith Black Mambazo came to global attention when it was featured on Paul Simon's landmark 1986 album "Graceland."

Ladysmith's own album "Shaka Zulu" won a Grammy Award in 1987 for best traditional folk recording and a second Grammy in 2004 for best traditional world music album for "Raise Your Spirit Higher."

Jockey recently retired from international travel to spend more time with family, but continued to perform with Ladysmith in South Africa.

He is survived by his wife and four children.

INDUSTRY EVENTS

MARCH 1-4 24th annual Canadian Music Week, Fairmont Royal York, Toronto. cmw.net.

MARCH 2 Billboard Music & Money Symposium, St. Regis Hotel, New York. 646-654-4660. billboard-events.com.

MARCH 4 20th annual Soul Train Music Awards, Pasadena (Calif.) Civic Auditorium. 310-858-8232. soul-train.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. gmamusicawards.com.

APRIL 7 13th annual BMI Latin Awards, Metropolitan Pavilion, New York. bmilatin.com.

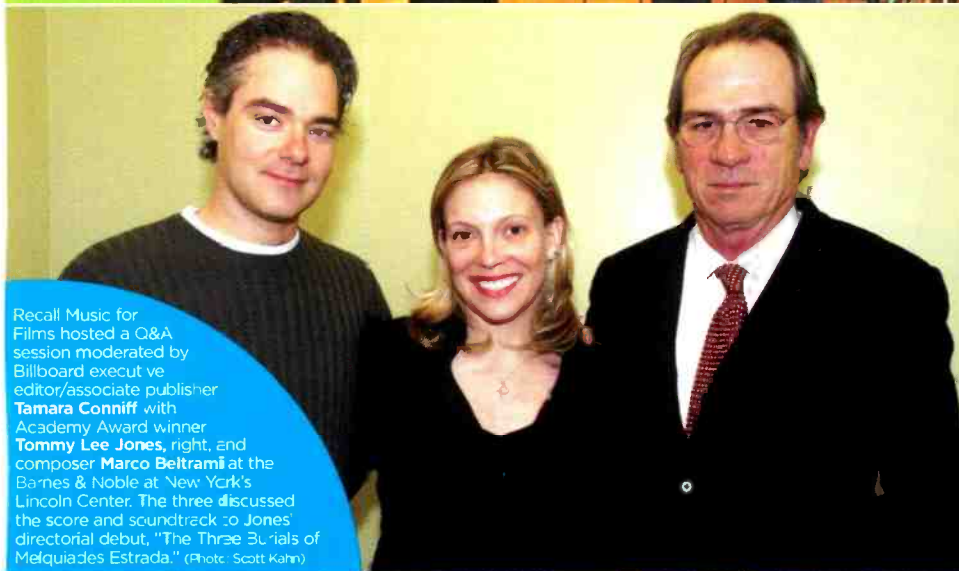
APRIL 20-22 ASCAP I Create Music Expo, Hollywood Renaissance Hotel, Los Angeles. 800-278-1287. ascap.com/expo.



Singer/songwriter **Jules Shear**, center, taped songs from his latest album, "Dreams Don't Count," on Jan. 10 for a session of NPR's "World Cafe" program, abetted by renowned sidemen **Rob Hyman**, left, and **Eric Bazilian** at Philadelphia's WXPXN Studios. (Photo: John Senier)



SoundExchange celebrated the 10-year anniversary of the Digital Performance Right in Sound Recordings Act by gathering some of the leaders who helped drive the legislation, enacted Feb. 1, 1996. From left are the RIAA's **Cary Sherman**, **Jay Berman** and **Hilary Rosen**; SoundExchange's **John L. Simson**; American Federation of Musicians' **Patricia Polach**; and Music Managers Forum's **Barry Bergman**. (Photo: Shawn T. Moore)



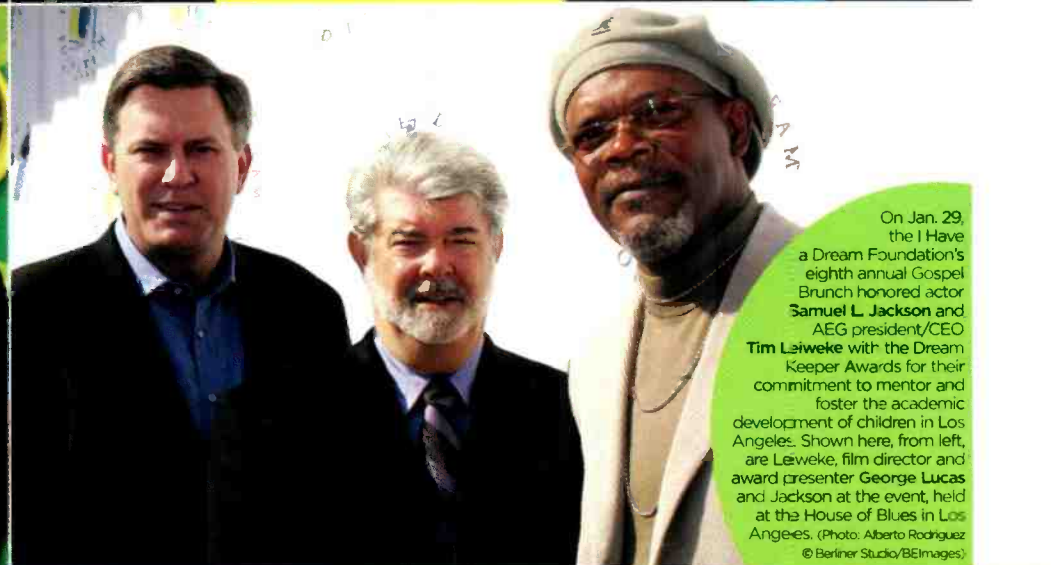
Recall Music for Films hosted a Q&A session moderated by Billboard executive editor/associate publisher **Tamara Conniff** with Academy Award winner **Tommy Lee Jones**, right, and composer **Marco Beltrami** at the Barnes & Noble at New York's Lincoln Center. The three discussed the score and soundtrack to Jones' directorial debut, "The Three Burials of Melquiades Estrada." (Photo: Scott Kahn)



Fans recently voted online to name Christian sister act **BarlowGirl** the winner of Yahoo Music's Who's Next? User's Choice contest. From left are band member **Alyssa Barlow**, Yahoo Music's "Who's Next?" producer **Neil Weiss** and band members **Rebecca** and **Lauren Barlow**. (Photo: Courtesy of Word Label Group)



Disney Channel Worldwide celebrated the chart-climbing success of its "High School Musical" soundtrack (*Billboard*, Feb. 11) during the film's screening party at Walt Disney Studios in Burbank, Calif. From left are Disney Channel Worldwide's **Gary Marsh**, "High School Musical" cast members **Zac Efron** and **Vanessa Anne Hudgens**, and Disney Channel Worldwide's **Rich Ross**. (Photo: Adam Larkey)



On Jan. 29, the I Have a Dream Foundation's eighth annual Gospel Brunch honored actor **Samuel L. Jackson** and AEG president/CEO **Tim Leiweke** with the Dream Keeper Awards for their commitment to mentor and foster the academic development of children in Los Angeles. Shown here, from left, are Leiweke, film director and award presenter **George Lucas** and Jackson at the event, held at the House of Blues in Los Angeles. (Photo: Alberto Rodriguez © Berliner Studio/BEImages)



The BMI Sundance Songwriters Snowball showcase recently featured performances by singer/songwriters **Cary Brothers**, **Josh Rouse** and **Van Hunt** at the Sundance Film Festival held at the Sundance House Kimball Art Center in Park City, Utah. From left are BMI's **Samantha Cox**, **Alison Smith**, **Ray Yee** and **Tracie Verlinde**; songwriters **Hunt**, **Jordan Seay**, **Brothers** and **Jason Kinakus**; BMI's **Doreen Ringer** and **Linda Livingston**; and **ROUSE**. (Photo: Randall Michaelson)



Legendary singer **Tony Bennett**, left, was all smiles as National Endowment for the Arts chairman **Dana Gioia** inducted Bennett as a NEA Jazz Master during a special awards ceremony held at the International Assn. of Jazz Education confab at the New York Hilton Hotel. (Photo: Tom Pich Photography/ NYC)

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INSIDE TRACK

EDITED BY MICHAEL PAOLETTA

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LIVE AT THE BRITS

In signature fashion, the BRIT Awards proved to be quite festive. The Feb. 15 show, held at London's Earls Court, featured many strong musical and visual moments. Prince stole the show with performances of "Purple Rain" and "Let's Go Crazy." During Kanye West's rendition of "Diamonds From Sierra Leone," the stage was filled with no less than 77 barely clad women. Elsewhere, the Kaiser Chiefs' first-of-three acceptance speeches was disrupted by an individual who managed to break through security and offer the band an award of his own: an empty plastic water bottle. Those who have attended these ceremonies will tell you that such cheeky shenanigans are not unheard-of.

Then there was Coldplay frontman Chris Martin, who has a knack for leaving EMI shareholders scratching their heads. Last year, EMI felt the hit on its share price when the band announced that its then-forthcoming album ("X&Y") would be delayed. While accepting one of two BRITs, Martin alluded to the

band's upcoming hiatus. "We won't see you for a long time," he said. "I mean it. It's going to be years before we have the chance to say this again."

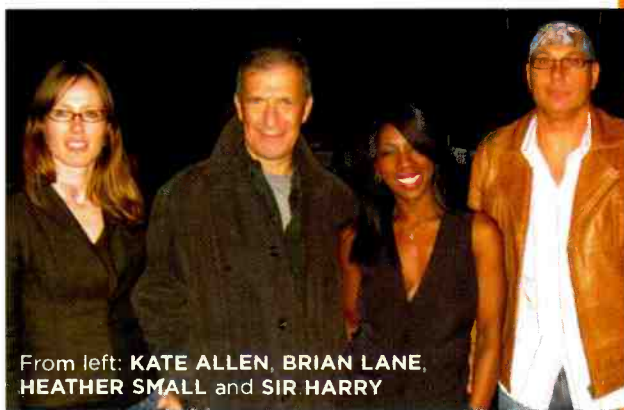
The following day, EMI shares were down 1.8% to 248.5 pence. This prompted Parlophone, the band's U.K. label, to issue a statement saying, "Coldplay are not quitting. They are on the road until July, when their 16-month X&Y World Tour ends in Japan. They will then continue working on new material." Following the announcement, the stock rebounded.

LIVE AT THE BRITS, PT. 2

Unlike the relatively sober Grammys, BRIT Awards guests have the opportunity to drink during the show. That provides a more relaxed atmosphere and such spontaneous scenes as EMI Group chairman Eric Nicoli pogo-ing and EMI head of continental Europe Jean-Francois Cecillon playing "air guitar" during a performance by Paul Weller, who received an Outstanding Contribution to Music award.

The Warner Music International crew attended the BRITs without a leader. Outgoing chairman Paul-René Albertini was understandably absent (his departure was announced only two days before), and new boss Patrick Vien did not attend, despite being in town for initial meetings with his new staff.

Sony BMG's new COO Tim Bowen was the source of much attention. He told Track that he does not plan to settle in New York. Instead, he will commute between the Big Apple and London.



From left: KATE ALLEN, BRIAN LANE, HEATHER SMALL and SIR HARRY

SMALL THINKS BIG

Heather Small is looking for a U.S. label to call home. Judging from the A&R execs and agents attending the singer's Feb. 15 showcase at New York's S.I.R. Studios, a deal could come soon. No doubt, many in the room—including reps from Reprise, Atlantic, Jive, Columbia, Universal, Sony BMG International and the agency A&R Worldwide—were motivated by Small's appearance late last year on "The Oprah Winfrey Show" (Billboard, Jan. 7). Realizing the importance of her Oprah gig, Small opened her showcase with the anthemic "Proud," the song she performed for Winfrey. A funky retelling of Paul Simon's "50 Ways to Leave Your Lover" followed. Especially proud of the performance were Small's U.K. team, Brian Lane and Kate Allen of Bandana Management, and Sir Harry, the managing director of Private and Confidential Music, Small's British label.

RUNNING ON A FULL TANK

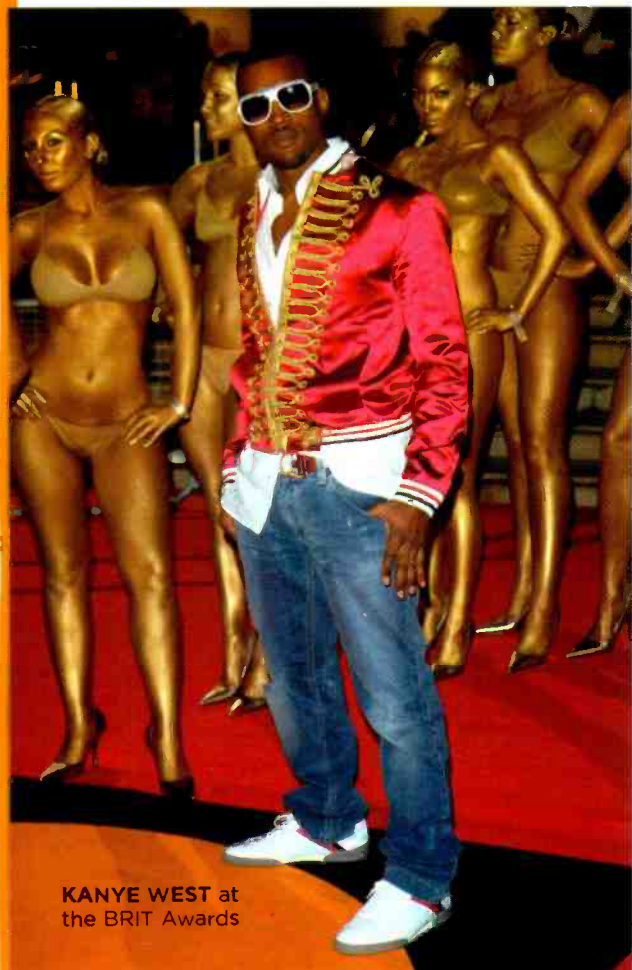
Track hears that popular Australian lifestyle label Petrol Records—founded by former INXS manager Chris Murphy—is poised to expand its global reach via a multiyear, revenue-sharing deal with EMI. In addition to licensing Petrol's back catalog, EMI will provide marketing, distribution and sales support for physical and digital releases. EMI will also seek sync licensing and ringtone opportunities for Petrol. The worldwide partnership also includes an upstreaming clause for Petrol artists. The first titles in the partnership arrive this summer. They include multi-artist compilations "Cuban Revolucion" and "Road Trip."

PETTY TO TELL TUNEFUL TALES

Track has learned that Tom Petty will share his songwriting secrets April 22 as the special guest at ASCAP's "I Create Music" expo. The conference, which takes place April 20-22 in Hollywood, is open to all songwriters (not just ASCAP members) and will feature top tunesmiths and composers, including Alan & Marilyn Bergman, Glen Ballard, Desmond Child, Jill Scott, Timbaland, Linda Perry, Jimmy Webb and others.

MUSIQ ANCHORS AT ATLANTIC

Track hears that Musiq—the artist formerly known as Musiq Soulchild—has signed with Atlantic Records. The R&B singer/songwriter, born Talib Johnson, was formerly signed to Def Soul/Def Jam. Expect the artist's Atlantic debut (his fourth album overall) later this year.



KANYE WEST at the BRIT Awards

Executive TURNTABLE

EDITED BY SARAH HAN

RECORD COMPANIES: Sony BMG Music Entertainment in New York names **William S. Sondheim** executive VP of DualDisc worldwide. He was executive VP/GM at AGI Media.

Katapult Records in Nashville names **Chris Borchetta** manager of regional promotion. He was manager of promotion at **Lofton Creek Records**.

Razor & Tie Entertainment in New York promotes **Michele Debreceni** to director of new media. She was associate director of new media. Razor & Tie Entertainment also ups **Tim Foisset** to director of digital marketing. He was new-media marketing manager.

Lofton Creek Records in Nashville ups **Brad Taylor** to secondary promotion manager. He was promotion assistant.

Lyric Street Records in Nashville names **Kris Lamb** promotion coordinator. He held the same position at **Curb/Asylum Records**.

PUBLISHING: BMI in New York names **Mark Barron** assistant VP of corporate marketing. He was assistant VP of marketing and sales.

Ten Ten Music Group in Nashville names **Van Wesley Stephenson II** catalog manager. He was tape-room clerk at **Famous Music Corp.**

HOME VIDEO: New Line Home Entertainment in Los Angeles elevates **Laura Abele** to VP of marketing. She was executive director of marketing.



DIGITAL: Neurotic Media in Atlanta names **Ed Douglas** COO. He was president of **Brash Music**.

RELATED FIELDS: Casablanca Records executive VP of urban music **Ed Woods** has been elected president of the **Black Entertainment and Sports Lawyers Assn.**

Labor lawyer **Ivy Kagan Bierman** rejoins **Loeb & Loeb** as partner. She was a partner in the entertainment and labor groups of **Morrison & Foerster**.

Baker & Hostetler in Los Angeles names **Tom Speiss** as an attorney in the firm's entertainment and intellectual property practice groups. He was a senior attorney at **Wasserman, Comden, Casselman & Pearson**.

Send submissions to shan@billboard.com.

GOODWORKS

MARX, BOLTON UNITE

Richard Marx and Michael Bolton will co-headline an April 15 benefit concert for the Cystic Fibrosis Foundation of Southern California at the Grove in Anaheim. All proceeds will benefit the foundation. For ticket info, log on to thegroveofanaheim.com.

MCDONALD FIGHTS HUNGER

While on the road for his current U.S. trek, Michael McDonald is raising money for World Hunger Year via its Artists Against Hunger and Poverty program. At each stop along the tour, 20 fans—who have each made a \$150 donation to WHY—will enjoy a meet-and-greet with McDonald.

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