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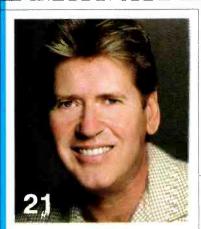


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ABOVE: Cassandra Wilson taps T Bone Burnett to produce her latest jazz offering, "Thunderbird." See page 50. Photo: Thos Robinson/ Getty Images

COVER:

# OPINON EDITORIALS COMMENTARY LETTERS

# French Twist—Not The Answer For Copyright Law

BY J.F. CECILLON

Anyone following the French legislature's recent work on copyright law might wonder: Why does France always seem to march in the opposite direction to the rest of the world?

I am a Frenchman in the music industry (who has lived in London for the past 16 years), and I have found it hard to watch legislators in my native country approach my business in such an emotional way, teetering on the edge of ratifying a compulsory license that would make all digital music available for a low, government-set fee.

Of course nothing enduring can be achieved in France, especially in politics, without some brouhaha, intrigue, suspense and ultimately, denouement. The law that has emerged from the French Parliament—still to be considered by the Senate—is unclear and contains a mandated interoperability solution that I do not believe provides a viable framework for the future of digital music.

The issue of interoperability of digital music files has long troubled us, and while I do not think France's proposed mandate is a good idea, the debate has galvanized us on this critical issue. Unfortunately, recent discussions on interoperability have gone to extremes, from the French proposal to its polar opposite—i.e., no digital rights management, as another guest commentary on this page recently suggested. Neither solution is realistic.

DRM is critical to a dynamic music market. In addition to its anti-piracy application, DRM enables innovation and the creation of such new business models as the plethora of mobile music products, "share-a-song" offers and portable subscription services.

EMI Music's French company has been a creative hotbed for some of our most innovative and successful digital initiatives in Europe. We recently worked with SFR to broadcast Placebo's Paris concert to the largest third-generation audience in history. Our initiatives and those of our competitors have started to show results, with nearly 20 million digital tracks sold in France last year compared with 2 million in 2004.

From radio-play quotas for French-

language songs to a tax subsidizing national cinema, France has a strong tradition of protecting la diversité culturelle ("the cultural variety"). This has helped make the French music market exciting, unique and one of the most creative in Europe. The French market represents about 25% of nearly all European music companies' sales. Local repertoire comprises more than 60% of all music sales in France, compared with 45% in Germany and Spain and 50% in Italy.

At EMI Music, our French roster of 80 artists is our third-largest, after the United States and United Kingdom, and has produced talent ranging from Charles Aznavour and Edith Piaf to Daft Punk and Air and now Raphael, Diam's and Camille, to name just a few. After four tough years, French indies and majors are again signing new artists and committing to them for the long term.

The French government has a role to play in this burgeoning digital market, but it should center on offering incentives for interoperability—not harsh mandates. I hope the French debate can spur thinking and action among hardware and software businesses, which need to realize that in the long run everyone-consumers, artists, record companies and they themselves—will benefit from an interoperable environment.

Ultimately, what the French government did was address a consumer concern that my company shares: Fans want to be able to move their music across all their various devices. But we cannot abandon DRM. Managing digital rights directly and responsibly is an absolute necessity.

To write an enduring copyright law that will stand the test of time on all aspects of creativity in the evolving digital age requires a balance between interoperability for consumers and copyright protection for rights holders. That means penalties to discourage infringement, a sufficient level of enforcement and offering consumers a great product with the opportunity to buy music digitally in a variety of ways. I fear that this last point has been neglected in the debate as it unfolds across Europe.

The digital music explosion is driving more ways to add value for consumers, artists and an ever-growing circle of business partners and brands. This is just the beginning.

We must all work hard and together to build creative rights management solutions that work for creators, consumers



**'Managing** digital rights directly and responsibly is an absolute necessity.'

and content and hardware businesses alike. There is no abiding technical barrier to interoperability. We only lack, for the moment, the broad consensus among software and hardware manufacturers to accomplish it. France is trying to achieve that consensus by mandate. While I think my government has chosen too harsh a solution, I applaud it for recognizing the issue.

I.F. Cecillon is EMI Music Continental Europe chairman/CEO.



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**Mourning A Legend** Country music's Buck Owens dies at 76





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>>>MORE INDIE

**PAYOLA SUITS** Last year's settlements by Sony BMG and Warner Music Group to end payola investigations by the New York attorney general have spawned three more lawsuits by indie labels, TSR Records, which sued Sony BMG last October, has filed a separate action against WMG for antitrust violations and interference with the indie's potential business profits. Radikal Records has also filed separate suits against the two majors. The allegations are essentially the same in all four suits: The major labels used payola to secure airtime, so indies did not receive radio play that would have increased revenue. The indies are suing for unspecified monetary damages and an injunction against pavola-like

#### >>>UPDATE LIMITS IPOD VOLUME

activities.

In a response to several lawsuits and a rash of publicity over how iPods contribute to hearing loss, Apple Computer has released a software update for all iPod Nano and fifthgeneration devices that allow users to set their own maximum volume limit. The software update is available as a free download from Apple's online store.

#### >>>SPRINT EYES **NEW DOWNLOAD SUB SERVICE**

Sprint Nextel plans to boost its mobile music business this year with a new subscription scheme for downloading songs to cell phones and expand its partnership with Sirius Satellite Radio, a top executive said March 28. Sprint, the No. 3 U.S. wireless service, was the first U.S. operator to start a wireless song download service last October, Such

continued on >>p6





**Bailing On Music Biz** Reinhard Mohn may pull Bertelsmann out



Former manager says he did no wrong

DJ fuels Ford's urban 'Drive' campaign

APRIL &, 2006

DIGITAL BY ANTONY BRUNO

**Podcasts Coming Of Age** 

New Biz Models, Mobile Platforms Mean Major Opportunities

A year ago podcasting was just a fad with a cool name. In recent weeks, the format has taken several steps toward becoming big business. The audio blog phenomenon that began as free, grass-roots rantings is being commercialized through advertising and subscription fees.

In early March, for instance, the creator of the British sitcom "The Office" began charging \$2 a pop for his comedy-themed podcast after generating 250,000 downloads per week from Apple's iTunes Music Store.

Media companies like NPR and Clear Channel now sell 10- to 30-second commercials for their podcasts, prompting the emergence of startups formed to insert ads into amateur podcasts whose creators are unable to sell the ads themselves.

The trend has even expanded into the mobile space. On March 27, Mobile podcasting service Pod2Mobile introduced an automated advertising program that inserts 20-second audio ads at the beginning of participating podcasts.

The motivation is clear. A recent eMarketer report predicted that podcast advertising spending will increase from an estimated \$80 million this year to \$300 million by 2010. Venture capitalists at Sequoia Capital—which participated in the \$8.85 million funding of podcasting pioneer PodShowsay the market could grow to as much as \$2 billion in the next five years.

Of course, to reach these figures, podcasts need listeners. According to Bridge Research, there are about 9 million podcast listeners today. Conservative analyst projections peg that the audience will reach around 12 million in the United States alone by 2010.

The "corportization" of podcasts is contributing somewhat to this growth, as the big media brands take over the format from the geek fringe. But almost every pundit agrees the biggest killer app for the format is the one most difficult to obtain—music. continued on >>p6

MOBILE BY ANTONY BRUNO

# CTIA Preview: Mobile Music **Beyond The Ringtone**

Headed into the year's largest wireless trade show-the CTIA Wireless 2006 conference April 5-7 in Las Vegasthe question on everybody's minds is now, "What's next?"

Ringtones—the workhorse mobile entertainment application to date—are beginning to show signs of age.

U.S. revenue generated from ringtones has skyrocketed in recent years, more than tripling from \$68 million in 2003 to \$245 million in 2004, and then doubling to \$500 million in 2005. But those days are over as 2006 is expected to show a 20% growth rate to \$600 million, according to projections released by BMI.

"We've hit a bit of a satura-

tion point," BMI VP of business development Richard Conlon says. "Ringtones have done well by all of us, but we can't expect they're going to be the marquee offering in mobile entertainment going forward."

Master ringtones, while growing in popularity, are not the answer Last June, only 25% of ringtones purchased were master recordings. That grew to 44% in December. But master ringtones are merely a format change, not a driver, and cannot sustain the growth rate of prior years alone.

"There is just a natural cap on the number of people who buy a ringtone in a given month," says Mark Donovan of mobile tracking firm M:Metrics, citing

company research that shows only 10% of U.S. wireless subscribers download a ringtone each month.

This maturing of early mobile entertainment products is not limited to ringtones either. Mobile media aggregators have cited a significant decrease in the number of wallpaper images and graphics sold in all categories, music and otherwise.

For aggregators, the fallout has already begun. Dwango, which recently changed its name to Dijji, says it is exploring selling or liquidating the company despite scoring such clients as Playboy, Rolling Stone

For the music industry, the heat is continued on >>p6



www.americanradiohistory.com



advanced services as music, text messaging, games and video represent about 10% of Sprint's revenue.

>>>APPLE VS. APPLE Apple Corps, the Beatles record company, and Apple Computer started

their face-off March 29 in London's High Court Apple Corps is accusing **Apple Computer of** breaching the terms of a 1991 deal over the Apple trademark. The deal prohibited the use of the Apple name and logo for the promotion of music products. Apple Corps claims the iTunes Music Store violates the terms and seeks an injunction to enforce the 1991 agreement and monetary damages. Representatives from

# least April 6. >>>THE GAME **CLAIMS**

both parties declined to

comment while the case

was ongoing. The trial is

expected to last until at

INFRINGEMENT Jayceon "the Game" Taylor has filed a lawsuit against Koch **Entertainment and** related companies. He claims 81 copyright infringements for releasing five CDs and a **DVD** without securing licenses for his compositions, recorded before the release of his 2005 multiplatinum debut album, "The Documentary," on Aftermath/G-Unit/ Interscope, The Game further alleges that he has not received any compensation for those releases. The suit asks the federal District Court in Los Angeles for an injunction against Koch and damages for the releases. A Koch representative says, "The rights were legally obtained and purchased by Fastlife Records. We look forward to proving

#### >>>AUSSIE DIGITAL **CHART TO LAUNCH**

this in the court of law.

The Australian Recording Industry Assn. will publish its first digital music chart April 9. Data for the Digital Track Chart will initially come from 15 sources, including Apple Computer's iTunes Music Store, BigPond Music and

continued on >>p8

# **UpFront**

OBITUARY BY PHYLLIS STARK

# **Country Mourns Buck Owens**

'Hee Haw' Star And Co-Creator Of The 'Bakersfield Sound' Dies At 76

NASHVILLE-Buck Owens, a performer known as much for his business acumen as his country hits, is being remembered by colleagues as a musical innovator and a legendary talent.

Owens died March 25 at his Bakersfield, Calif., home having performed at his Crystal Palace nightclub the night before. He was 76.

As an artist, Owens notched 12 No. 1 albums between 1964 and 1968 on the Billboard chart now known as Top Country Albums. All told, he scored 21 No. 1 singles between 1963

Owens, who was inducted into the Country Music Hall of Fame in 1996, was one of the creators of an edgy, twangy and danceable musical style that came to be known as the "Bakersfield Sound."

Vince Gill says that, as an artist, Owens "mattered greatly ... He created a whole definitive sound and style, and that's rare. A handful of people have done that."

Gill says of Owens' sound, "It wasn't so slick and glossy and pretty. The twang and the Telecasters and the two-part harmony was just beautiful to me."

That harmony was provided by Owens' longtime musical partner Don Rich, who performed in Owens' band the Buckaroos, until his death in 1974

When Owens appeared as the keynote speaker at the Billboard Radio Seminar in Phoenix in 1998, he told attendees that when he was starting out in the music business. "I just did what I wanted to do and hoped to hell people liked it. When I recorded, I used my own musicians. Some were sometimes not as good as the studio musicians you could get, but they played differently. It gives you your own sound."

Brad Paisley says Owens was a "larger than life musical legend who reinvented country music, epitomized musicianship and was the inspiration for countless artists including the Beatles." That group covered Owens' first No. 1 hit, "Act Naturally," in 1965.

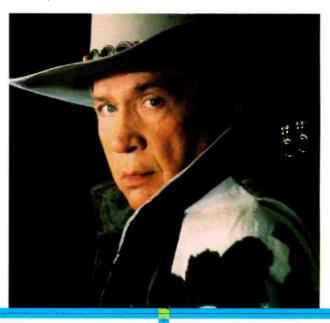
Owens "helped to shape and define the sound of country music for my generation," Clint Black said in a statement, "At a time when his sound was being called 'rebel,' his music was setting the industry ablaze and filling dancefloors."

In has career, Owens was nominated for 14 Academy of Country Music Awards. He

won the organization's top male vocalist prize in 1965 and was honored with its Pioneer Award in 1988. His Crystal Palace was the ACM's nightclub of the year in 1997.

ACM executive director Bob Romeo calls Owens "a tastemaker, a pioneer and a pillar of the county and Western music industry.

As a businessman. Owens



owned radio stations, a management and booking agency, and publishing company Blue Book as well as the Crystal Palace, which also houses a museum. He sold his Phoenix stations, including country powerhouse KNIX, to Clear Channel in 1999, but held onto his three Bakersfield stations. KUZZ-AM-FM and KCRW.

Owens became a household name for his 15-year role as co-host (with Roy Clark) of the TV series "Hee Haw," beginning in 1969.

"If any good can come from his passing, I hope it's a renewed interest in his achievements and. more importantly, his incredible Bakersfield sound," Paisley says. "He deserves to be remembered as one of the most important artists in music history.'

Owens is survived by his three sons, Buddy, Michael and Johnny, and his grandchildren.

An all-day public viewing is being held April 1 at the Crystal Palace, followed by funeral services April 2 at the Valley Baptist Church in Bakersfield.

#### PODCASTS from >>p5

To date, the major labels have been reticent to license full-track songs to the podcasting community because podcasts are downloaded files free of digital rights management protection.

But there has been some movement. Noncommercial radio station KCRW Los Angeles has posted audio podcasts of its programming since last March, and in January expanded into video podcasting.

On a case-by-case basis, KCRW has scored permission from major labels to podcast the in-studio performances of acts that appear on its "Morning Becomes Eclectic" show. Such acts as She Wants Revenge, Medeski Martin & Wood and Robbie Robertson are included, KCRW plans to soon launch a new "Song of the Day" podcast, featuring music by emerging bands.

But the music in these podcasts is limited to what is recorded in the studio or from independent acts. Getting fulltrack studio cuts of major-label content is next to impossible.

"The major labels aren't interested in digital distribution or promotion through podcasting,"

KCRW assistant GM Jennifer Ferro says. "I think they're waiting for it to go away.'

Emerging to meet this challenge are firms focused on distributing podcasts over wireless networks. NPR, with KCRW, made a splash March 27 by becoming the first major media company to contribute its podcasts to the Mobilcast wireless podcast service from Melodeo.

Mobilcast, like Pod2Mobile, streams podcasts to mobile phones. Because there is no download, labels do not have to worry about distribution of un-

Melodeo's service even adds a direct-purchasing option. The company also operates a fullsong download service for Canadian wireless operator Rogers Wireless and others. So songs streamed via the mobile podcast can be purchased over the air.

Others include startups—like PodSafe and the Independent Online Distribution Alliance's Promonet service—that aggregate libraries of tracks that participating labels have cleared for widespread use in podcasts.

But aside from the case-bycase exceptions, major labels are still not onboard. Some artists signed to these labels are beginning to express frustration.

Podcasts are this big unknown to them," says Brandon Curtis, vocalist for Reprise act Secret Machines. Tracks from the band's album "Ten Silver Drops," due April 25, have been

**375%** 

advertising revenue by 2010

sent to MP3 blogs and leaked to file-sharing sites as part of a prerelease buzz campaign, but not included in podcasts.

"Meanwhile, they'll license this shit out to 'The OC' for pennies," Curtis says. "Record company people have agendas. The music can go on some ESPN sports highlight program, but it can't be on a podcast? Whatever."

Additional reporting by Todd

#### CTIA from >>p5

on to support new mobile music services.

"What we need is a different product," Conlon says, pointing to ringback tones, subscription radio services, full-song downloads and live music services. "The mobile entertainment market can't be a one-trick pony, and this ringtone pony is a little tired

At CTIA, several companies will be answering that call.

Sennari, focused on the mobile videogame market to date, will unveil a mobile music service called Mobile Tunes at Billboard's pre-CTIA mobile entertainment conference. MECCA. Like a mobile version of Purevolume.com-a social networking site for artists-Mobile Tunes allows labels. managers and artists to create mobile blogs, photos. streaming clips, tour information, video samples and to even sell content. Users can also send links to streaming clips or concert tickets via text messaging.

Motorola is expected to unveil more details about its iRa-

dio service, potentially announcing content partnerships with more record labels. Of the four majors, only Universal Music Group and Warner Music Group have signed on. iRadio is a subscription music service operated by Motorola that uses the mobile phone to stream music through the home and the automobile.

Verizon Wireless will announce a major expansion of its full-song download music service. At launch, the company had 500,000 songs in the VCast Music library, but says it intends to build that to 1 million by spring.

Just prior to the show, U.K.based mBlox announced plans to introduce a fullsong download service independent of wireless carriers. This allows labels to directly sell music to consumers, sidestepping the carrier. Only Ministry of Sound and V2 have licensed music for the service-limited to London's Vodafone network-at this time, mBlox is expected to unveil further details at CTIA.

6 | APRIL 8, 2006

# RCA Label Group

# Alan Jackson

GREATEST HITS II CERTIFIED 6X PLATINUM



The highly—anticipated NEW studio albur coming in 2006

# Carrie Underwood

SOME HEARTS CERTIFIED DOUBLE-PLATINUM



The best-selling aloum of 2005 by a female country artist

# Kenny Chesney

BE AS YOU ARE CERTIFIED PLATINUM



Debuted at \$1 on the Billboard Top 200 Album Chart

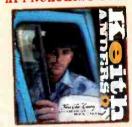
# **Brad Paisley**

TIME WELL WAS TED CERTIFIED PLATINUM



First week sales of nearly 200,000 units

THREE CHORD COUNTRY AND AMERICAN ROCK & ROLL APPROACHING GOLD



Billboard's highest charting new male act of 2005

# Martina McBride

TIMELESS CERTIFIED PLATINUM



Her fastest-to-Platinum release of her career

# Brooks & Dunn

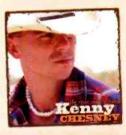
HILLBILLY DELUXE FAST APPROACHING PLATINUM



The most awarded duo in the history of country music

# Kenny Chesney

THE ROAD AND THE RADIO CERTIFIED DOUBLE-PLATINUM



Certified Double-Platinum in only 4 weeks

REAL FINE PLACE FAST APPROACHING PLATINUM



The highest scanning debut of her career with 125,725 units

where records continue to be broken

ARISTA ARISTA BAG B AND



SONY BMG @ 2006 B

destra Music as well as such retailers as Ripit and Leading Edge. The lineup does not yet include Sanity Music, HMV and Virgin, which together account for 35% of Australia's physical recorded music sales. An integrated digital and physical sales chart will debut in late 2006.

>>>B.I.G.'S FAMILY **AWARDED \$1.1M** The Los Angeles City Council on March 29 approved a \$1.1 million payment to the family of slain rapper the Notorious B.I.G. over errors in the rapper's wrongful death trial. The penalty was levied by a U.S. district judge who accused police of concealing evidence and declared a mistrial in the lawsuit, which was brought against the city last year. The family has

>>>BORDERS **OPENING IN DUBLIN** U.S.-based books and

said it will go ahead with

and hopes to set a new

trial date next month.

its wrongful death lawsuit

entertainment retailer Borders Group will open its first store in Ireland this fall. The 20,000square-foot, two-story superstore in Dublin will feature a selection of books, music CDs. periodicals and DVDs. along with a Starbucks Coffee shop. Borders Group says the store will be the first of multiple locations in Ireland.

#### >>>PEARL JAM BACK IN THE U.K.

Pearl Jam will play its first U.K. show in six years April 20 at the 1,600-capacity Astoria. An extensive European tour is in the works for later this year in support of the band's new self-titled album due May 2 on J Records, As previously reported, Pearl Jam will begin the first leg of its North American tour May 9 in Toronto. The lone second-leg show confirmed at deadline is a July 9 date at the Forum in Los Angeles with support from Sonic Youth.

Compiled by Chris M. Walsh, Reporting by Lars Brandle, Antony Bruno, Susan Butler, Jonathan Cohen, Hillary Crosley, Christie Eliezer, Emmanuel Legrand and Reuters.

BUSINESS BY BRIAN GARRITY

# Will Bertelsmann Bail On Music?

Industry Insiders Weigh In On Potential Outcomes For Split From Sony

Just in case tensions between Bertelsmann and Sony Corp. were not strained already, now comes this: Bertelsmann is considering bailing out of the music business altogether.

The disclosure comes at an awkward time for the German media giant. Bertelsmann just spent six months publicly pressuring Sony for a leadership change inside their Sony BMG Music Entertainment joint venture. Rolf Schmidt-Holtz, the executive Bertelsmann pushed, just replaced Sony-selected CEO Andrew Lack in March.

But now Bertelsmann has bigger problems than the joint venture. The steadfastly private conglomerate controlled by the Mohn family (see story, below) may need \$6 billion to block minority shareholder Groupe Bruxelles Lambert (GBL) from taking its 25.1% stake public in May.

Selling BMG Music Publishing and its Sony BMG half might help cover that cost; a March 23 Goldman Sachs report valued the combined assets at €2 billion (\$2.4 billion).

Billboard interviewed analysts, industry dealmakers and sources close to Bertelsmann and Sony to deliver the following, most likely scenarios for what is next for the troubled joint venture.

#### PRIVATE EQUITY

Multiple sources downplayed the idea of Sony Corp. buying out Bertelsmann's half of the joint venture. But Sony might team with private equity players to acquire Bertelsmann's stake. Sony would buy a small percentage of Bertelsmann's half and then assemble private equity to buy the rest. PROS: Sony gets Bertelsmann off its back and controls Sony BMG. Sony used private equity in April 2005 to buy a 20% stake in MGM. Other investors in that deal included Providence Equity Partners, Texas Pacific Group, DLJ Merchant Banking Partners, Quadrangle Group and Comcast. Many of the same names may also be interested now.

CONS: Is there enough fat left in Sony BMG to attract cost-cutloving private equity investors? The joint venture has already stripped out €265 million (\$322 million) in annual costs by merging the New York headquarters and business units in 45 countries. Also, analysts have cast doubt on Sony's willingness to invest in additional media assets at a time when it is focused on turning around its consumer electronics division.

# **GOING PUBLIC**

Going public to stay private? As odd as that sounds, Bertelsmann could float part of its stake in the joint venture via an initial public offering and then sell off the remainder through a series of secondary stock offerings.

PROS: Bertelsmann finds a way out of Sony BMG that does not require identifying new strategic or financial partners for Sony. Again, Sony benefits by taking management control of the joint venture.

CONS: Going the IPO route would be time-consuming and expensive for Bertelsmann. Also, an IPO would require Sony backing. Given that an IPO of Sony's entertainment assets has long been rumored, BMG attempting to IPO its stake in the music venture could be problematic.

#### **SELLING PUBLISHING ONLY**

Pulling out of Sony BMG would be incredibly complex, but Bertelsmann has toyed with the idea of selling its publishing division for a year or so, sources say. Sony, Universal Music and several private equity investors, including Blackstone Group, are said to be interested. In the coming year, the publishing arm will benefit from releases by Christina Aguilera, Justin Timberlake, Joss Stone, Alanis Morissette and others. Several high-profile

music industry veterans, including outgoing EMI Music Publishing topper Martin Bandier, entrepreneur and former top EMI exec Charles Koppelman, former Warner/ Chappell boss Les Bider and former BMG chairman/CEO Strauss Zelnick, could potentially team with investors for a bid. Bertelsmann has other ways to raise the remaining capital that would not require quit-

aged recapitalization. PROS: BMG Music Publishing could command \$1 billion or more. As for the debt, Billboard estimates that Bertelsmann could double its current \$2.3 billion debt level and still handle the annual service payments based on current cashflow, even after a publishing sale.

ting Sony BMG, including

taking out debt through a lever-

CONS: A publishing-only sale

would leave Bertelsmann well under its \$6 billion goal, and sources say company executives are wary of using debt financing strategies to fund a buyout. Also, Bertelsmann would be giving up on what is considered to be an increasingly valuable asset class.

#### STAYING PUT

On March 22, while presenting the company's financial results, Bertelsmann chairman Gunter Thielen stressed that music was still crucial to the company and denied plans to sell those divisions. "I just can't imagine any of this," he said. A Bertelsmann executive who asked to remain unidentified says selling Sony BMG would be a major mistake. "We don't waste assets," the executive says. "We have so much money in our war chest that selling in a panic mode to finance projects is not at all necessary."

**PROS**: The ownership landscape in the music market remains stable. Sony BMG just completed a painful transition of its upper management. Bertelsmann avoids sparking a new round of infighting among Sony BMG's deeply divided executive ranks. The joint venture, with Schmidt-Holtz at the helm, focuses on delivering its initial promise.

CONS: In addition to risking the public offering of a quarter of its company, Bertelsmann will also remain stuck with Sony. " 'Illconceived' may be too strong a word," veteran media analyst Harold Vogel says of the joint venture. "But it's been an unhappy partnership since day one." ••••

Additional reporting by Susan Butler and Ed Christman in New York, Emmanuel Legrand in London and Wolfgang Spahr in Germany.





# **KEEPING IT IN THE FAMILY**

Frère secured his share in Bertelsmann in 1997, when he merged CLT, Europe's largest TV company, with Bertelsmann's TV division UFA to create RTL Group. In 2001, he exchanged his 30% ownership in RTL for 25% of Bertelsmann's shares. Frère is entitled to place his shares on the stock market beginning in May. For that

to happen, Bertelsmann has to become public

Mohn has long resented the notion of going public. Such a move breeds a loss of control to stockholders concerned only with the immediate value of assets, he has said in his rare interviews, and does not take into account the company's longterm interests. Reportedly, Mohn regrets that then-CEO Thomas Middelhoff ever allowed GBL to clinch its ownership stake.

Mohn prefers to keep it a family affair: Of his and Liz's three children, son Christoph runs Internet portal Lycos Europe and daughter Brigitte heads one of the five divisions of the Stiftung.

Liz, 64, is on the management board of the Stiftung, "I shall preserve Bertelsmann for the family," she once said in an interview. "That's what my heart beats for. That is our life."

-Wolfg<mark>ang S</mark>pahr

# HAMBURG-Bertelsmann has been a family affair for

more than 170 years, and current patriarch Reinhard Mohn (pictured at right) intends to keep it that way.

The company was founded by a Mohn ancestor in 1835, as a publisher of religious materials. Beginning shortly after World War II. Mohn developed Bertelsmann from a still-provincial company into an international media group.

Today, Mohn, 84, is no longer directly involved in the company's business, but his wife, Liz, is a major player. And the complex ownership structure created by Mohn ensures the familyand its philanthropic values—retains a dominant influence.

Bertelsmann is a non-public stock corporation with shares spread over three blocks; the Bertelsmann Stiftung (Foundation), 57.6%; the Mohns, 17.3%; and Belgium-based Groupe Bruxelles Lambert (GBL), owned by Belgian financial investor

Mohn founded the Stiftung in 1977 to "encourage social change and to contribute to society's long-term viability"the nonprofit is predominantly funded by income earned from its shares of Bertelsmann AG.



LATIN BY LEILA COBO

# 'American Idol' Goes Regional With Search For A Latin Star

he "American Idol" franchise will go panregional for the first time in its history with the launch of "Latin American Idol."

The show, set to air this summer, marks the first time the "Idol" brand, which has 33 versions under its belt, leaves the confines of a single country in an effort to find a regional idol.

"Latin American Idol" will host auditions in four countries and will be open to contestants from throughout Mexico and Central and South America.

The show is a co-production of Sony Entertainment Television, a subscription cable service that will air the series throughout Latin America, and FremantleMedia, which also produces other versions

"Latin American Idol" will

be a separate production from the Brazilian version of the program, which will begin April 5 in that country.

"We are looking for a Latin idol to conquer the world," says Flavia Da Matta, executive producer of "Latin American Idol."

Da Matta is expecting 4,000 people, ages 18-30, to show up for each audition in Mexico City (April 22-23); Caracas, Venezuela (April 29-30); Bogotá, Colombia (May 5-6); and Buenos Aires (May 16-17).

Ten finalists will be selected to compete against one another in studios in Buenos Aires. The winner will receive a recording contract from Sony BMG and will be managed by 19 Entertainment, the same company that handles "Idol" winners worldwide.

Because Sony is airing the show, the winner will spend "plenty of time on-air on Sony

cameras," SPE Networks Latin America VP/co-GM Sergio Pizzolante says. "Sony will accompany this idol in his journey through Latin America," he adds. There are no immediate plans to air "Latin American Idol" in the United States

Apart from its regional scope, there are no major differences between this "Idol" and its previous incarnations.

Speaking during a confer-

ence call from Venezuela, Pizzolante and Da Matta say that the search for judges has been going on for "four to five months." No further information was available.

Sources say three to four judges will be selected and that singer Jon Secada is among those being seriously considered.

According to Pizzolante, the main criteria for judges are credibility in the music world and past involvement in artist development.

Within the industry, there is certainly much curiosity circling around "Latin American Idol," particularly because of its geographic scope.

"It's tremendous that people from countries that may not be so affluent will have the possibility to participate," says Luana Pagani, Sony BMG senior VP of global marketing, Latin.

Music reality shows are nothing new in the Spanishspeaking world. In the past five years, literally dozens of reality programs targeting Hispanics have launched in Spain, Latin America and the United States. Some, like Spain's "Operación Triunfo" and Argentina's "Popstars," have not only been ratings phenomenons, but have also transformed the recording industry landscape of their respective countries with strings of top-selling albums.

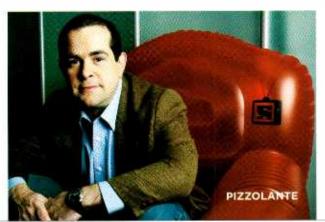
But there have also been plenty of flops. In the United States, Latin music reality shows have neither garnered impressive ratings nor launched a significant recording artist. The failures are often blamed on the diversity of the U.S. Latin audience, and that, some say, could be an obstacle for "Latin American Idol" as well.

"It's not that easy to do something across Latin America, one executive says.

Pizzolante says the blend of local programming with regional scope made "Latin American Idol" an ideal show with which to expand into the region.

"Latin American Idol" will initially air twice per week, then will increase in frequency during finals

FreeMantle's agreement with Sony is for five years.





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RADIO BY CHRIS M. WALSH

# The Race To Measure Radio Is On

For the first time in 40 years, the way radio measures its audience is poised for a major overhaul. Just who will lead that charge remains to be seen.

Ad agencies and radio groups have screamed for a faster, more accurate system for years. Since 1965, research firm Arbitron has measured listener audiences via diary method-people write what they listen to on paper and mail the results. Arbitron began developing its new Portable People Meter system in the early 1990s, but Clear Channel forced its hand last summer because of two concerns: The PPM cost 40%-65% more than its diary service, and it showed reduced listener levels for morning drive time—the most expensive advertising territory. Clear Channel formed an industry committee and began accepting bids for competing service proposals.

The committee named three finalists on March 9: Arbitron, Media Audit/Ipsos and Mediamark Research Inc. (MRI). The three companies presented their services to the committee at the end of March and await its decision

"It has been encouraging to find that there are real, potential alternatives and options for

radio audience measurement, and we are moving forward aggressively to review them," says less Hanson, senior VP of research for Clear Channel, who chairs the evaluation team.

After intense pressure from radio stations, Arbitron—which planned to roll out the PPM in the top 50 markets beginning in July in Houston—announced March 29 that it will not move forward until it receives accreditation from the Media Rating Council, a nonprofit organization that certifies audience measurement services. Accreditation is expected to take four to six months

The PPM is a pager-sized device that tracks a participant's exposure to radio, TV and other media by detecting inaudible signals encoded in broadcast content. Participants dock the PPM in a station that delivers collected data to Arbitron

So far, radio groups seem underwhelmed. In Houston, Arbitron does not have any radio stations signed up to use the service. Only two groups, Beasley Broadcast Group and Spanish Broadcasting System, are onboard for the PPM, and neither have stations in Houston

Which leaves virtually all Houston radio groups-a market the radio industry values for its ethnic diversity—ready to test technology from Media Audit/Ipsos called the "smart" cell phone this spring. The phone runs an operating system like a PDA, and measures exposure to media with software. One advantage of this solution is that many listeners already carry cell phones.

Another addvantage may be the depth of the technology. Phil Beswick, executive VP of the Media Audit, says his company has its eye on Global Positioning System-enabled phones.

"All this sampling of radio listening is time-date-stamped, plus the GPS gives us where you're traveling so we know you are listening to a particular radio station, driving to work down a specific highway at 8:25 in the morning," Beswick says. "Pretty powerful stuff."

But Media Audit/Ipsos still has to prove it works. The first round of testing for the smart cell phone is slated for May in Houston. Virtually all major Houston radio operators are onboard for the trial.

Meanwhile, MRI and sister research company Eurisko have proposed to measure radio audiences using Eurisko's Media

Monitor, a handheld meter that uses matching technology instead of detecting inaudible codes to track consumer exposure to radio stations.

But MRI intends to wait out Clear Channel's request for proposal process. "We don't have any test planned," says Jay Mattlin, VP of research for new ventures at MRI. "It's a question of whether or not we get funding."

The stakes are high for all involved-the service the industry adopts will drive advertising rates for years to come. Arbitron has already invested more than \$100 million and almost 14 years developing the PPM.

The decision will likely come down to cost if the TV industry's transition to electronic measurement holds any lessons. MRI is far from offering pricing information, and Media Audit/ Ipsos has only said that it will be "very competitive" with Arbitron's rates. And Arbitron is asking for 40%-65% more from radio groups facing a sluggish ad market, heightened new-media competition and transition costs to high-definition radio.

Additional reporting by Katy Bachman, Mike Boyle and Paul Heine.

LEGAL BY SUSAN BUTLER

# **Countersuit In Mario Case**

Former Manager Points Finger Elsewhere

Troy Patterson, who discovered multiplatinum artist Mario in a talent contest nine years ago, has responded to the artist's February lawsuit. He is slapping suits on J Records, managers Julius "J" Erving and Troy Carter (aka the Coalition) and Mathew Knowles—even Mario's mother.

Patterson and his Third Street Music claim that the production and publishing agreements Mario entered as a minor are fair and legal, and the other parties must stop interfering with Patterson's and Third Street's contractual rights. Patterson wants at least \$5 million and a court order to permit him to participate in the creative process of Mario's future albums.

Mario's suit claims that Patterson diverted "virtually every meaningful benefit generated from his recording career." He alleged that Patterson manipulated Mario's mother to sign poor deals, to hire bad counsel and had himself appointed as Mario's joint guardian (Billboard, Feb. 25). Mario claims that he has only received about \$50,000 from the sale of more than 3 million records, and wants his contracts voided.

Patterson denies these claims and alleges that he spent years sheltering Mario and developing his talent.

The counterclaims say that Patterson suggested more experienced music attorneys to Mario's mother; his mother asked Patterson to act as guardian; and Third Street has not received royalties from J Records that could be passed to Mario.

As for Knowles and the Coalition. Patterson claims that they have excluded him from the recording process even though his deal with I Records entitles him to approve recordings. Patterson asks the federal court in New York to declare Third Street's agreements valid, and enjoin J Records from making or marketing Mario's albums without Third Street's "full creative participation."

Knowles says he is not part of the suit. "I wasn't involved in the recording process," he says.

"We are not in the business of interfering," Erving says. "We just want to move forward and do good business with Mario."

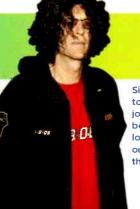
J Records says it "had not seen the suit." The other defendants could not be reached



# **HOWARD'S END?**

A recent national study by Jacobs Media found that roughly 75% of Howard Stern's former listeners do not expect to follow him to his new morning home at Sirius Satellite Radio-a win-win, it seems, for everyone involved. Except, maybe, Stern, who will have to cry all the way to the bank with his half-a-billion price tag.

In Stern's local NYC, his former station WXRK loses about three-fourths of the morning audience, but early indications are that other stations see a rising morning tide. Even Stern replacement David Lee Roth sees a small ratings rise from January to February



Sirius needed a million new subscribers to make money on Stern's deal. The jock's estimated FM listenership was between 4 and 6 million, so Sirius is looking smart; in last year's Q4, Sirius outpaced XM in subscriber growth for the first time.





# Ford Revs Up Funkmaster Flex Partnership

ith brand marketers lining up to work with him -particularly those in the automotive industry—Funkmaster Flex is flexing more than his musical muscles these days. In fact, the radio DJ-turned-TV personality has turned his passion for cars into a fullfledged business.

"I take a company with credibility and take them younger. I help them gain a new audience," Flex says. But it is important that they "hold onto their old audience" in the process, he cautions. "You want to bring the vounger crowd in without alienating those who have been buying the product for years.

Ford is apparently pleased with its year-old branding partnership with Flex. It recently re-upped the deal to include additional marketing and custom-design duties.

Flex helps Ford introduce its product to a younger demographic, says Marc Perry, manager of multicultural marketing for the Ford, Lincoln and Mercury brands. "He's given us access to a world—the urban community—that we don't have access to "

According to Perry, Ford data tracks sales directly to its association with Flex who he adds, "makes a vibrant statement with our product."

Perry calls Flex "a car guy trapped in a DJ's body who knows the pulse of the marketplace.

Throughout 2005, Flex helped Ford promote its F-150 and Fusion models in TV and print campaigns and at auto expositions, including the Specialty Equipment Market Assn. Show and Flex's own Custom Car and Bike Show Tour.

Flex also works the Ford brand into his daily radio show on R&B/hip-hop WQHT (Hot 97) New York and his ESPN2 TV show, "All Muscle With Funkmaster Flex.

Ford's Web site can be accessed directly from Flex's Team Baurtwell custom car club (teambaurtwell.com).

Ford, meanwhile, created a Fusion online destination (grownandsexy.com), that includes the Flex Fusion Night Club videogame. The "Grown and Sexy" concept is meant to be an urban African-American expression of the Fusion's general market "Life in Drive" campaign and was created by Ford's African-American agency, the Uniworld Group.

With the help of Spike TV's "Ride With Funkmaster Flex" in 2002. Flex established himself as someone who takes customizing cars seriously. He went from customizing his

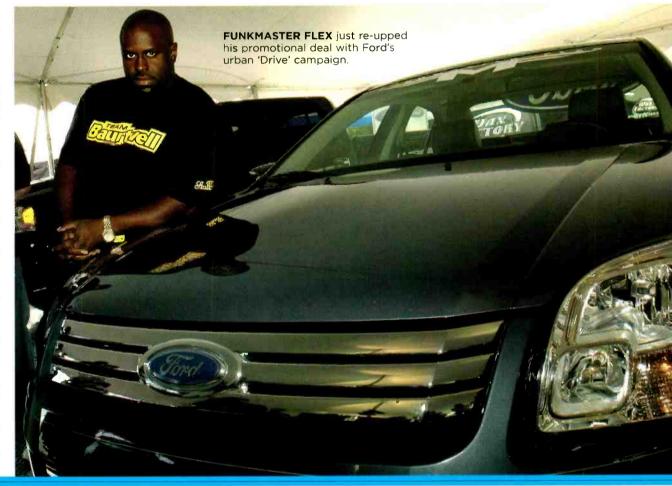
own cars to customizing those of his celebrity friends.

Brands followed. In addition to Ford, Flex, who has neither agent nor manager, has branded entertainment deals with JL Audio, Hot Wheels, Lugz, Greyhound, Syntec/Castrol, Turtle Wax, Cooper Tires

From a strict marketing point of view, Flex knows what he needs to do to crosspromote products. Throughout, he maintains a sense of reality, "Adding value to each partnership is my specialty," says Flex, who is in the process of creating a new

"He's developed a human brand with regard to cars and car customization," says Robert Passikoff, president of Brand Keys, a consulting company in New York that specializes in brand and customer loyalty.

Passikoff notes that brands are always looking for high levels of engagement. "Brands want to be associated in places where their values will be reinforced," he says. "Flex has developed a tentacle-like reach to extend his personality and brand into the worlds of music, sports and cars. This is not lost on Ford and other consumer brands."





OBITUARY BY LEILA COBO

# Latin Legend Rocío Dúrcal Dies

Star Who Defined An Era Passes Away At 61 In Madrid

The passing of Rocío Dúrcal. the grand dame of Latin pop and Mexican song, is among the first deaths in a generation of singers who defined a golden, international era in Latin music. Dúrcal died March 25 in her home city of Madrid. She was 61.

Dúrcal's signature, throaty rasp straddled multiple genres and social classes. The singer's career spanned more than 40 years and 30 albums, with sales topping the 30 million mark, according to her label, Sony

Although Dúrcal's popular-

ity peaked in the 1970s and 1980s, she remained a consistent seller-even after she dropped out of the spotlight in the past year due to her struggle with cancer, Indeed, her last release, a greatest-hits album titled "Amor Eterno, Los Exitos," peaked at No. 8 on Billboard's Top Latin Albums chart in February.

Dúrcal was born in Spain and had success as a musical actress and ballad singer before trying her luck in Mexico in 1977. There, she radically switched styles, recording an album of rancheras by a then new composer named Juan Gabriel. His songs proved the perfect complement for her voice and Dúrcal's renditions of tracks like "Tarde" and "Jamás me Cansaré de Tí" became radio hits throughout Latin America, the United States and Spain, Dúrcal would subsequently record music by top composers, including Rafael Perez Botija (who wrote her signature "La Gata Bajo la Lluvia"), Marco Antonio Solís, Bebu Silvetti and Roberto Livi. alternating between international pop and Mexican rancheras and garnering equal levels of success in both.

"She had a timeless, classic sound," says Kevin Lawrie, Sony BMG's president for the Latin region. "Being a Spaniard who embraced mariachi music and recorded with many of the biggest all-time Mexican stars puts her in a unique place in the hearts of Latin-Americans."

Dúrcal's string of early hits came at a time when a slew of artists, including Raphael, José José, Rocío Jurado and Juan Gabriel himself found pan-regional success. As with many of these singers, Durcal's acclaim and popularity

carried on.

During her career she performed alongside stars such as Julio Iglesias, Joan Manuel Serrat, Luis Miguel, Ricky Martin and Alejandro Sanz. "Today is the beginning of the story, the legend of Rocío Dúrcal," Juan Gabriel said in a statement. "Thank you for having sung and recorded so many songs that I wrote for you with so much love."

Dúrcal is survived by her husband, Antonio Morales; three children, Carmen, Antonio and Shaila de los Angeles; and one grandchild.

GAMING BY ANTONY BRUNO

# **Acts To Get Some Game**

Kanye West, U2 or Faith Hill may soon be coming to a mobile game near you.

Artists, record labels and mobile developers are in the early stages of discussing ways to create mobile games based on the likeness-and, potentially, music—of today's hottest acts.

"This year, we'll see games based on musical acts that will be successful," says Greg Ballard, CEO of mobile game publisher Glu Mobile

It is a concept that until recently has been noticeably missing from the broader videogame and wireless entertainment landscape, two platforms the music industry has bullishly supported.

To date, the bulk of mobilegame licensing activity has come from the movie industry. It is almost standard practice these days to release a mobile game based on a movie release, either simultaneously or weeks before the film's opening. Mobile game developers have already licensed rights to such summer flicks as "Ice Age 2," "Mission Impossible III," "The Fast and the Furious: Tokyo Drift" and "Transformers." Past blockbusters like "War of the Worlds," "Peter Jackson's King Kong" and "Fantastic Four" have all spawned mobile games as well.

Wireless operators and mobile game developers enjoy these deals because the millions that movie studios spend on advertising ultimately promotes and drives sales for the accompanying mobile game.

Movie studios like games because they generate incremental revenue to offset increasingly larger movie budgets and also serve as supplementary promotional tools

So where is the music industry? Surely a mobile game featuring acts with a pending record release could be used in much the same way.

Slowly, mobile game developers are forging relationships with record labels to expand the music element. Gameloft, a mobile game studio run by the owners of console-game publisher Ubisoft, has started licensing music to include in several of its mobile game soundtracks, including hits from Lynyrd Skynyrd, Sum 41, Phantom Planet and Beyoncé.

According to Karin Kaiser, the company's deputy director of licensing, this has led to preliminary discussions with labels for artist-branded games.

Zingy, known as a pioneer of the ringtone industry, is entirely skipping the labels and striking licensing deals with artists and managers directly. It has already published a game titled "Free Yayo" based on Tony Yayo and featuring members of the G-Unit label, including 50 Cent.

It will release the U.S. version of the mobile game based on the 50 Cent biopic "Get Rich or Die Trvin' " March 28 in conjunction with the film's DVD release. Later this summer, Zingy plans to unveil a series of mobile games based on the Notorious B.I.G.

But such activity remains very much on a case-by-case basis. Mobile game developers have not yet wrapped their heads around the concept of creating games based

A mobile videogame based on TONY YAYO and the rest of the G-Unit crew has been published by Zingy, which is making licensing deals with artists and managers

on musical acts.

"From our perspective, it's not very easy to create a game around an artist," Gameloft's Kaiser says. "With a movie, you have a lot to exploit to develop a game—characters and a story line. For an artist, it doesn't apply as well."

That is why the early entrants to the space have focused on hip-hop stars, where guns, violence and compelling story lines are not uncommon.

"The urban angle certainly has more of a story to it," says Zingy's Scott Debson, VP of licensing and publishing. "When you're looking at shoot-'em-up games, you're not really going to have Kelly Clarkson in it.'

It is views like these, however, that may be why mobile gaming still has to realize its full potential. The mobile platform offers different dynamics

> As such, mobile developers should make differ-

Although the vast majority of available mobile games fall into the action/adventure category, the best sellers are in fact "casual" games, such as poker, puzzles, bowling or

darts. These types of games are much easier to brand with a particular act or album that otherwise lacks a story line.

Additionally, 58% of mobile gamers are women, who do not normally go for the shoot-'emup style and may want that Kelly Clarkson-themed game after all.

Both points suggest there is room for creative development that does not try to copy those made for the bigger consoles. Actually creating a good game, however, is the more difficult challenge.

"One thing that the mobilegames business has learned in the past year is that brands without good games behind them don't do the industry very good and they don't do very well commercially," Glu Mobile's Ballard says. "There's a lot of risk around doing those sorts of games. For a music label it might be worth the risk. For a game company, it might be a little scary."

But risk is exactly what visionaries feel is necessary if mobile gaming is to realize its full potential. The average mo-

"At some point we have to take a risk," said John Szeder, CEO of mobile game developer Mofactor, at the close of the recent Game Developers Conference in San Francisco. "Otherwise, people get really sick of the same old stuff?

# **BITS & BRIEFS**

#### **CHASING THE MUSIC**

Videogame developers continue their aggressive pursuit of new music for upcoming titles. Vivendi Universal Games is conducting a search for an unsigned act on MySpace. The winner will have a track included on the soundtrack to the game "Scarface: The World Is Yours." The winning act and two runners-up will also open for a headline act at a concert during the Electronic Entertainment Expo, a major videogame conference set for May 9-11 in

Los Angeles. Meanwhile, 2K Sports, the sports-themed game developer of Take-Two Interactive, has teamed with Matador Records to license a music block for the in-game soundtrack to "Major League Baseball 2K6." Acts that will have songs among the 19 tracks include Belle and Sebastian, Interpol. Pavement and Yo La Tengo. The deal results from a 2K Sports music marketing initiative called 2K Beats—an Internet radio station run by 2K featuring online artist pages, radio promotions and special events.

HOT RINGTONES...

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TITLE

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# **PLAYSTATION ONLINE**

Just weeks after confirming that the PlayStation 3 will be delayed at least until the year-end holidays, Sony Computer Entertainment unveiled details for an online-gamer community and store called PlayStation Network Platform. It will include such features as multiplayer gaming, video chat and a storefront to buy and download entertainment content directly to the console, similar to the Xbox Live Marketplace run by competitor Microsoft.

#### 'IDOL' CHATTER

"American Idol" fanatics can now hear the best, and worst. contestants every time their phone rings, Cinqular Wireless has introduced Live Idol Ringtones, featuring actual live performances of "Idol" finalists. Availability of master ringtones will be limited to publisher clearance, and Cinqular will release ringtones of other songs sung by the same contestants earlier in the contest should any conflicts arise. Where possible, Cinqular will make master ringtones available the day after the show airs.

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17

20 64

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# MUSIC PHONES HOME

Nokia believes consumers will soon store much of their music on phones, so much so that it has created a special Bluetooth device designed to stream music from compatible mobile

phones to home stereos, computers and wireless headsets. The Nokia Wireless Audio Gateway acts as a

bridge to any Bluetooth-enabled device that either stores or plays audio. The device connects to home stereos via standard RCA cables, then recognizes

any supporting devices in range.
Supporting products include Nokia's Bluetooth Headset and several models of Nokia Bluetooth phones. The gateway will ship in the second quarter. Pricing has not been announced.

-Antony Bruno

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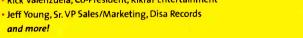
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# SPEAKERS



- Alexis & Fido, Artists, Sony BMG
- Ivan Alvarez, Sr. VP Universal Music Publishing, Latin America, for the Ascap Panel
- Roslynn Cobarrubias, Urban Coordinator, Myspace.com
- Elias de León, Owner, White Lion
- Jonathan Dworkin, VP A&R, Bling Tones
- John Echevarria, President, Universal
- Echo. Producer
- Ray Farrell, VP Content Acquisition, Emusic.com
- Pio Ferro, VP Programming, SBS
- Mindy Figueroa, Project Director, Maya & Miguel
- Daniel Gonzalez, Manager, K-Paz de la Sierra
- Joe Granda, President & CEO, Granda Entertainment LLC
- Adam Kidron, President/CEO, UBO
- Kevin Lawrië, President Latin Region, SONY BMG
- Jim Lawson, VP Programming, Hispanic Division, Clear Channel Communications
- Shelly Lipton, Executive Director, Alternative & Innovative Marketing
- Gustavo López, President, Machete
- Sergio Lopes, VP Marketing/Digital Development & Distribution, EMI Music Latin America
- Rosalinda Markels, Franchise Dir., Hispanic Bus. Unit, McNeil **Consumer & Specialty Pharmaceuticals**
- Laura Martinez, Editor, Adweek's Marketing y Medios
- Flavio Morales, Programming VP, Munz
- Mayna Nevarez, Nevarez Communications
- Tru Pettigrew, SVP, Multicultural and Urban Marketing, AMP Agency
- Jessica Phillips, Latin Music Buyer, Entertainment Division, Target Corporation
- Jorge Pino, VP Music Division, Venevision
- Jenni Rivera, Artist, Fonovisa
- Nestor "Pato" Rocha, VP Programming, Entravision Radio
- Angel Sepulveda, Sr. Programming Manager, Music & Ent., AOL Latino
- Catherine Stellin, VP, Marketing & Trends, Youth Intelligence
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# Hallmark's New CDs Celebrate Special Days For Mom, Dad

Hallmark may be the first brand that comes to mind for greeting cards, but the company is hoping to further associate itself with hit music. Having already secured gold and platinum sales with previous seasonally themed releases. Hallmark is adding Mother's Day and Father's Day CDs to the mix.

The card company has tapped country singer/songwriter Sara Evans and the Beach Boys for the mom-andpop sets.

Evans' "Always There" arrives April 17, while the Beach Boys' "Songs From Here and Back" streets May 15. The former includes songs from Evans' past albums and two new tracks. The latter features previously unreleased live versions of Beach Boys classics as well as three new solo tracks from Brian Wilson, Mike Love and Al Jardine

Each title, priced at \$7.95

with the purchase of three Hallmark cards, will be sold exclusively at more than 4,000 Hallmark Gold Crown stores in North America

Though the CDs are available for a limited time-maximum in-store shelf-life is two months—the specialty retailer has achieved gold and platinum successes with discs from James Taylor (Christmas, 2004). Martina McBride (Valentine's Day, 2005). Michael McDonald (Christmas, 2005) and Michael Bublé (Valentine's Day, 2006).

Customer research revealed the sales potential for Mother's Day and Father's Day music platforms, along with which artists to feature, Hallmark integrated marketing manager Ann Herrick says.

Teri Brown, president of T.B.A. Network, brokers Hallmark's seasonal/holiday musical partnerships.

"You can't deny the reach of the Hallmark brand," Evans, a mother of three, says. As an artist, Evans says she is always looking for new opportunities that go beyond "releasing a record, sending it to radio and touring." This way, she says, "I have the possibility of exposing mv music-and country music as a whole-to people who may not necessarily listen to it."

Evans will be the focus of a national Hallmark media buy that encompasses national TV and print. Chicago's Starcom and Leo Burnett agencies handle media planning and creatives, respectively. Physical and digital direct-mail promotions are also part of the marketing plan.

Evans, meanwhile, has created a Mother's Day greeting for hallmark.com. And a forthcoming Hallmark "song card" features Evans' "Born to Flv."

Though "Always There" is

not a proper RCA release (Hallmark licenses the music for a two-year period), RCA Label Group senior director of marketing and artist development Debbie Linn says the label works closely with Hallmark's marketing department.

"We feed them Sara's equity markets and help coordinate things like TV bookings," Linn says. "We're working hand-inhand with Hallmark to bring awareness to Sara that extends beyond her country base."

Personal Talent's Bruce Allen, who oversees the careers of Bublé (Warner Bros.) and McBride (RCA), says he initially "fought the labels" for his artist's Hallmark deals. Labels had a change of heart once they saw correlation between Hallmark campaigns and spikes in catalog sales.

"Plain and simple, both sides win," Allen says. "How do you argue with that?"





# The Low-Down On Damages

Juror Explains The Thinking In \$4.3 Million Decision Against Diddy, UMG

When so-called peers outside the music industry judge people who work in the industry, the results can be eye-opening. Such is the case after a federal court jury in Nashville hit Sean "Diddy" Combs' Bad Boy Entertainment, Bad Boy LLC and Universal Records/UMG Recordings with a total \$4.3 million verdict for an unlicensed sample (Billboard, April 1). The punitive damages part of the verdict is about five times the \$733,878 that the track generated in revenue during the period in question.

No one involved with the litigation could say why so much money was awarded to the Michigan-based Bridgeport Music and Westbound Records except the jury

"The case really hinged on the fact that there was information going out in letters, complete with comparison media, back in the '98-'99 time frame [before the suit was filed in 2001]," the jury foreman, a computer programmer who asked that his name be withheld, tells Legal Matters. "There's little doubt in my mind that even if Mr. Combs was unaware that there was an uncleared sample in that piece of music, that by the point the lawsuit was filed, he easily should have been aware for about two years. That takes it from innocent infringement to willful infringement.

The case involves a sixsecond sample from the Ohio Players' "Singing in the Morning" used by producer Easy Mo Bee for the title track to the Notorious B.I.G.'s 1994 album "Ready to Die." Universal rereleased the set in 2004. The parties agreed at trial that the sample was not properly cleared for use; they left it to the jury to calculate a fair value for its use. The producer was previously dismissed from the suit for lack of personal jurisdiction.

Copies of two or three letters were produced as evidence at the trial, sources say.

The evidence is not available to the public.

The letters reportedly indicated that they were written in 1998 and 1999 from Bridgeport's administrator, Jane Peterer, claiming copyright infringement of the sample. One was addressed to a number of music publishers; another was from Arista Records, which at one time had a joint venture with Bad Boy, addressed to Bad Boy c/o the company's law firm. That letter reportedly enclosed a letter that the label received from Peterer and "comparison media"—a cassette with the Ohio Players' recording and B.I.G.'s recording, the sources say.

Reportedly there was no letter addressed directly to Bad Boy or evidence that the letters were actually received by Combs or his lawyers. There was no evidence of any response to the letters or phone calls that Peterer testified she made before the lawsuit was filed, sources say,

"To not at least send a letter back saying, 'We don't think the sample's there,' or 'Possibly there's a sample there. We should negotiate; I don't like the offer that you've made.' ' the foreman says. "[They should have done something before a lawsuit is filed that would have shown a willingness to attempt at least a settlement."

Federal copyright law protected the Ohio Players' composition, but it did not protect



the pre-1972 sound recording. New York unfair competition and common-law copyright

laws were applied. When calculating actual damages, the jury expected the defense to produce actual costs incurred in connection with the 1994 recording so it could award net profits.

"The defense was unwilling, although I think their position [was] that they were unable, to produce cost figures for the album," the foreman says. 'Therefore we, as a jury not willing to rely on the estimate figures given by the defense expert ... decided to discount the estimated costs altogether."

The "master stroke" came when the plaintiffs' attorney, Richard Busch with King & Ballow in Nashville, highlighted their case during closing argument by showing a video, the foreman says. It portrayed edited portions of videotaped deposition testimony of Combs and others shown during the trial.

It even used "Bad Boys," the theme song from the TV show "Cops," as the score.

"It was very, very effective," the foreman says. Then, as he retold the experience, he wondered whether the plaintiffs properly cleared that music.

The jury awarded \$733,878 for actual damages and then multiplied that to award \$3.5 million in punitive damages for sampling the sound recording: \$1.5 million against Bad Boy Entertainment, \$1 million against Universal and \$1 million against Bad Boy LLC, a joint venture with Warner Music Group.

Bridgeport and Westbound have two more cases against Bad Boy set for trial in the next few months. The defense counsel, Jay Bowen and Timothy Warnock with Bowen Riley Warnock & Jacobson in Nashville and Jonathan Davis in New York, are confident that the verdict will not hold up on appeal.

# **UpFront**



ED CHRISTMAN echristman@billboard.com

# **Musicland Acquisition Should Boost TWE**

rans World Entertainment closed its acquisition of Musicland assets March 28, and its partners in the transaction, Hilco/Gordon Bros., are already liquidating 65 of the 400 stores it acquired.

Trans World paid \$104 million for the Musicland storeswhich had inventory of about \$168 million in mid-February as well as Musicland's online stores when the acquisition deal was signed. Trans World has said it will use cash and bank debt to pay for the stores.

As part of the transaction, Trans World will assume \$18 million in Musicland liabilities, including employee benefits and product discounts accrued by customers participating in

year), along comes the Musicland acquisition.

Trans World now has about 1,125 stores and expects to achieve sales of \$1.6 billion in its current fiscal year. Don't forget, the 335 stores that Trans World plans to keep are the most profitable stores in the Musicland chain. That should give the Albany, N.Y.-based chain some breathing room while it determines how to transition to a multimedia retailer in a world where digital sales are a growing force.

In its fiscal 2005 year ended Jan. 29, 2005, music accounted for 55% of Trans World's total sales. Music represented just 49% of sales during the nineweek holiday-selling season, the

In addition to the 65 stores being liquidated, Trans World expects to engage in rent negotiations for some of the 365 stores it plans to operate. After the deal closes, Trans World will have another 120 days to reject Musicland leases under the agreement if it cannot reach accommodations with landlords.

#### **ESPOSITO HONORS:** On

April 6, WEA president/CEO John Esposito will be honored at the Natural Resources Defense Council's eighth annual Forces for Nature gala, which will be held at Cipriani's in New York. The event celebrates environmental heroes, and the invitation declares that honoree Esposito has positioned Warner Music Group to become the "greenest" music catalog firm on Earth. Past honorees include Jann Wenner, Ted Turner, James Taylor and Harrison Ford

Replay, Musicland's frequentbuyer program.

If history is any guide, this deal ensures that Trans World will be profitable for the next couple of years. That is what happens whenever it makes a significant purchase.

For example, Trans World was already on an upswing after a 1994-1995 restructuring (i.e., red ink) that paid off with profitable years in 1996-1998. The company's merger with Camelot Music in 1999 helped give Trans World legs for three more profitable years, with \$61.4 million in net income in 1999, \$40.1 million in 2000 and \$16.1 million in 2002.

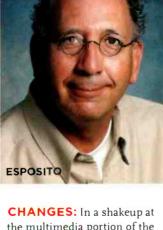
In its fiscal 2002 year ended Feb. 1, 2003, Trans World lost \$45.7 million. But later that year, it acquired about 165 stores from Wherehouse and that helped contribute to another profitable run with Trans World reporting \$23 million in net income in 2003 and \$41.8 million in 2004. Now as the boost that it received from Wherehouse runs out of steam (the chain lost \$1.4 million in its just completed fiscal

first time music sales fell under 50% of total volume for any significant time period.

Trans World has yet to break out last year's sales by product line, but music sales are expected to be about 52% of total sales when the company posts its annual 10-K in mid-April. With the acquisition of video retailer Suncoast included in the Musicland deal, 2005 could be the first time that music dips under the 50% total for Trans World's year.

Industry observers are waiting to see if Trans World allows its roughly 175 Suncoast stores to keep their current video-only model. In the early 1990s when Musicland pioneered the sellthrough video chain concept, Trans World copied the model by opening Saturday Matinee stores. But within a couple of years, Trans World backed off the video-only concept, preferring to merchandise video within multimedia stores.

Of the 160 Sam Goody stores Trans World will acquire, about half are in malls, and the other halfare free-standing, rural stores.



the multimedia portion of the Borders Group, Linda Jones, who heads up the chain's children's product category, has also been named to oversee all nonbook products, which includes music and video, sources say, Jones assumes the title of senior VP, and will report to Vin Altruda, president of Borders Group U.S. As part of that change, VP of multimedia Peter Faricy is leaving the chain while Patti Russo will continue in her role as director of multimedia, reporting directly to Jones. ...

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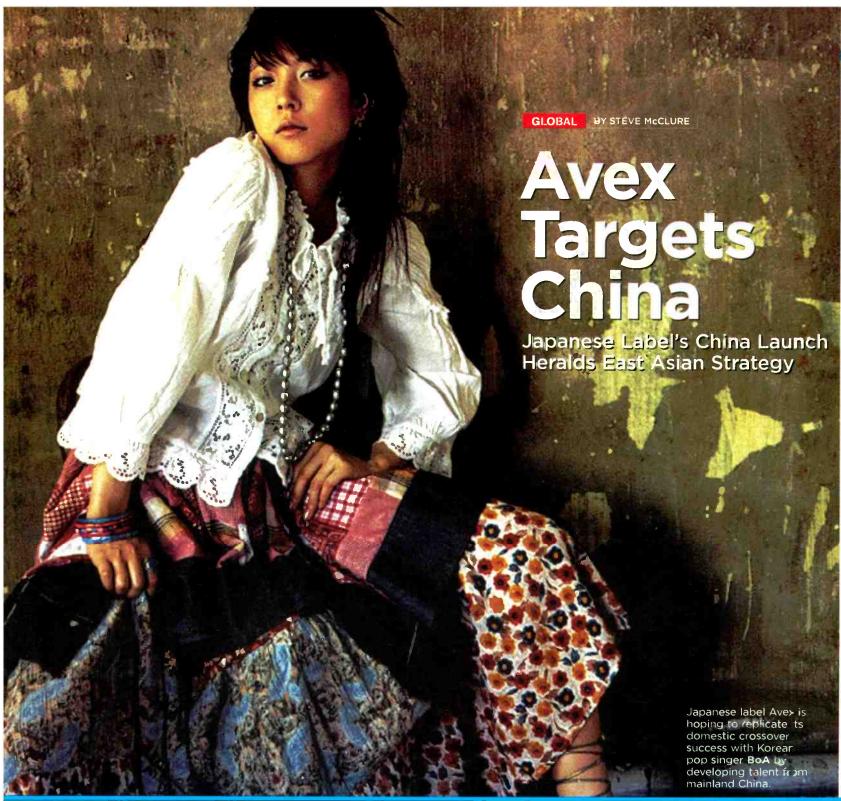
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TOKYO—Leading independent label Avex is about to become the first Japanese record company to launch in mainland China.

The Tokyo-based label says Avex China will set up its Beijing base this month. The new division—a joint venture with an as-yet-unidentified Chinese company—will be involved in all aspects of the music business in the potentially huge but piracy-plagued Chinese market.

"It's highly possible that the entire East Asian area shares the same values in terms of entertainment," says Takashi Araki, senior ezecutive director of the label's parent company, Avex Group Holdings. "At Avex, we want to move our focus to that market as a whole. This shift to China is our big strategy at the moment."

Avex has "an entire music business platform in Japan for artists, ranging from discovery to nurturing to management and promotion; selling CDs, distributing music online, licensing merchandising rights—an entire value chain," Araki says. "We're trying to replicate that format in the Chinese market."

Avex president/CEO Max Matsuura will oversee the China expansion. Avex already has subsidiaries in Taiwan and Hong Kong and a repre-



# Staging The Coup

Hip-Hop Duo Ready For Strong Return After Sept. 11 Album Fiasco

ip-hop funk duo the Coup had never sat in a marketing meeting until signing with Epitaph Records.

And yet it unintentionally created one of the most bizarre, macabre—and ultimately successful—marketing maneuvers in indie history. The act's last album, 2001's "Party Music," featured the World Trade Center exploding on its album cover.

Finished long before the Sept. 11, 2001, terrorist attacks, a new cover had to be

rushed and the album was delayed. It gave the duo of Boots Riley and DJ Pam the Funktress mainstream exposure, and looking back, Riley says, that is all that mattered.

The Coup's label, 75 Ark, was on the verge of bankruptcy, but the album still managed to move about 28,000 copies in the United States, according to Nielsen SoundScan. The Coup, which actually owes a bigger debt to Prince and George Clinton than any modern hip-hop stars, will issue its Epitaph debut, "Pick a Bigger Weapon,"

April 25, and have a little more money to spend on marketing.

"We don't have a large budget, but we may possibly do a video," Riley says. "Even with just resources for my street team, this will be the bestpromoted album I've ever had."

In addition to the Epitaph name, the album carries the label's Anti- brand. The latter tends to be Epitaph's more adult-leaning imprint, home to Neko Case, Bettye LaVette and the fine cut-and-paste work of sample artist Tim Fite. Epitaph head of sales Jon Strickland says

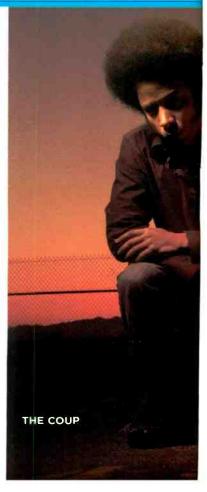
the Coup is a "bridge" act, having a sound and attitude that works with both brands.

This year, Strickland says, will be Epitaph's first big push on expanding the Anti- brand, including the possibility of an end-cap at some retailers. "We just did our first Anti- sampler, and we're looking at doing some Anti- sales," Strickland says. "So far, Anti- has been kind of our secret weapon."

ICON SIGNS: Ken Antonelli was roving the streets of Austin at the recent South by South-

west Music and Media Conference looking for acts to lure to his new Icon Music Entertainment Services. The company, which will act as a label, distributor and marketing firm, has now finalized a pick, pack and ship agreement with Alliance Entertainment Corp., Antonelli says (Billboard, March 11).

Additionally, Antor-elli says Icon has picked up its first label for distribution. Icon will handle releases from the recently formed Curb Appeal out of Kansas City, Mo. The label's



# **UpFront**

sentative office in Shanghai.

With the new initiative, the Shanghai office will report to Avex China. The latter will technically be a subsidiary of Hong Kong-based Avex Asia, although it is likely to be majority-owned by the company's Chinese trading partner.

The Beijing office will be headed by an as-yet-unnamed Japanese executive reporting to Matsuura with a staff of three or four Japanese employees and 20-30 locally hired personnel.

IFPI currently estimates China's music piracy rate at 90%. But Araki says mainland China's problem is gradually being dealt with, citing anti-piracy penalties introduced by the Chinese government in 2004.

"They've finally gotten serious about cracking down on piracy," he says. However, he acknowledges, "I don't think that will lead to a drastic drop in piracy, no more than I believe that illegal downloads will [completely] disappear."

Araki says Avex's strategy reflects its belief in the emergence of a new East Asian music market comprising Japan, South Korea and China.

"Of course, music that is popular in Korea might be different from music that is popular in China or Japan, but compared with other areas there are clearly many common traits," Araki notes.

Korean pop culture is booming in Japan, where the phenomenon has been dubbed "hanryu" (Korean wave). The biggest music star to emerge from the hanryu scene in Japan is Avex-signed pop vocalist BoA.

Industry observers describe

credible—a small hit in China can mean sales of tens or hundreds of thousands of CDs."

"I think it is smart, depending on their strategy," an industry source adds. "I think China is going to get real about cleaning things up before the [2008] Olympics. This would be the single

Araki says the Chinese partner's name will be announced later this month.

Araki adds that Avex is also investigating the possibility of further cooperation in the Chinese market with leading South Korean management company/label S.M. Entertainment. The companies al-

# 'Of course we want to find acts who can succeed throughout Asia.'

-TAKASHI ARAKI, AVEX GROUP HOLDINGS



Avex's move into China as well-timed, despite local problems such as piracy, the current frayed state of Sino-Japanese diplomatic relations and historically strong anti-Japanese sentiment among many Chinese.

"I think Avex is taking the correct approach," BMG Japan communications and international affairs director Giles Duke says. "There is a growing market for legitimate product in China. Furthermore, the numbers are just in-

biggest reason to jump into the market now, although it does require some investment and digital might be bigger than physical."

Araki says Avex China will mainly concentrate its efforts on China's emerging mobile-based download market. That was a major factor in choosing its local business partner, he adds. "We wanted to limit our core partner to just one company—someone who could work closely with us on strategy."

ready have a cross-licensing deal for Japan and Korea.

Avex has started auditioning artists in China, Akari says, who adds that Avex China's first release by a domestic artist will likely be in June. Selected artists from Avex's Japanese roster will also have releases in China

"Of course we want to find acts who can succeed throughout Asia," Akari says, "but if they're limited to the domestic Chinese market, that's OK too."



initial release will be Blackpool Lights, the new band formed by former Get Up Kids guitarist/vocalist Jim Suptic.

The label was started by the band's friend and manager Alex Brahl. He says the debut from the emo-poppers will be released in June.

"After the Get Up Kids broke up, this deal just made sense," Brahl says. "We don't need a huge label. Some labels called us, but it was never about money. We really just wanted to do this ourselves, and Icon is a hungry company."

In addition to targeting independent outlets, Icon has a number of direct-to-retail relationships, including those with such companies as Barnes & Noble, Best Buy, Trans World Entertainment, Borders Books & Music and Wal-Mart.

### WAL-MART GOES SOUTH:

In March, Wal-Mart tried to go "cutting edge" by launching a page in its download store to highlight South by Southwest artists. Some, such as Blackalicious, were able to offer free downloads; others, such as the Arctic Monkeys and the Drive-By Truckers, were simply featured on the page.

But independent retailers should not worry, at least not yet. One indie-label exec says Wal-Mart does not even stock a number of his label's titles that were placed in the online SXSW promotion.

# **GLOBALNEWSLINE**

#### >>>SALES DROP DOWN UNDER

Australia's overall recorded music market declined 4% in volume to 63 million units in 2005. Trade value fell 9.5% to \$547 million Australian (\$382.9 million) from 2004, according to statistics released March 27 by the Australian Recording Industry Assn.

The figures for 2005 incorporate digital data for the first time. Digital sales accounted for 4.9 million units (single tracks) with a trade value of \$7.9 million Australian (\$5.53 million). ARIA reports 35% of digital sales came after the October launch of Apple iTunes in Australia.

Physical singles shipments fell 20% to 7.4 million units in 2005, with trade value down 21% to \$21 million Australian (\$14.7 million). CD album sales fell 4% year-on-year to 46.2 million units and dropped 9.5% in trade value to \$461.1 million Australian (\$322.7 million). — Christie Eliezer

## >>>EMI SHUFFLES FRENCH EXECS

EMI Music Continental Europe chairman/CEO and EMI Music France president Jean-François Cecillon have reshuffled the French company's executive lineup.

EMI Music France CFO Nathalie Collin adds the newly created role of COO. EMI Classics France GM and president of Virgin Classics Worldwide Alain Lanceron now reports to Collin for France and to London-based EMI Classics & Jazz president Richard Lyttelton for worldwide activities.

EMI Music France's special marketing, business development and human resources departments now report to Collin. They previously reported to Cecillon. And legal department director Valérie Queinnec has been promoted to the new post of general counsel. Director of sales and distribution Michel de Souza ascends to another new position as senior VP of commercial and distribution.

Collin, Queinnec and de Souza report to Cecillon.

-Avmeric Pichevin

#### >>>ABBA BOOSTS SWEDISH ROYALTIES

Swedish authors body STIM collected record income from international sources in 2005. Preliminary figures show STIM collected 282 million kronor (\$35.6 million) from overseas sources last year, a 16% increase from 2004. The previous high was 270 million kronor (\$34.1 million) in 2001. A full report will be issued April 15.

STIM says the main countries contributing to the overseas total were the United States, United Kingdom, Germany, France and the Netherlands.

ABBA's enduring international popularity boosted revenue, according to STIM, with royalties benefiting from the use of a sample from the band's "Gimme! Gimme! Gimme! (A Man After Midnight)" in Madonna's global hit "Hung Up" and the ongoing success of the musical "Mamma Mia!"

—Jeffrey de Hart

#### >>>CCC BUYS INTO SHINSEIDO

Leading Tokyo-based audiovisual software retail/rental store operator Culture Convenience Club and key music retailer Shinseido are joining forces to create Japan's biggest audiovisual software retail operation.

CCC is buying new shares issued by Shinseido for 1.15 billion yen (\$9.9 million) to become the latter's biggest shareholder, with a 14.9% stake. In a statement, CCC says further investment will raise its stake to nearly 50% during the next three years.

CCC operates the 878-store Tsutaya retail/rental chain and Shinseido has some 230 stores nationwide. CCC says the two chains' combined annual sales are about 150 billion yen (\$1.3 billion).

—Steve McClure

# >>>U.K. ROYALTY HEARING SET

The U.K. Copyright Tribunal has set aside a four-week period beginning Sept. 25 to hear the ongoing dispute about online royalty rates between labels body the BPI and collecting society the MCPS-PRS Alliance.

The BPI and seven online services are objecting to the royalty rate MCPS-PRS proposes to charge for online downloads. The dispute was originally referred to the mediator last June (billboard.biz, July 5, 2005).

Mechanical royalties on physical products are 6.5% of retail price (or 8.5% of published wholesale price). MCPS-PRS' online tariff proposals would set the rate for online usage of music at 12% of a music service's gross retail revenue. —Lars Brandle

#### TOURING BY RAY WADDELL

# CRIA CALLS FOR END OF BLANK-MEDIA LEVY

TORONTO-The head of the Canadian Recording Industry Assn. is calling for an end to the country's levy on blank recording media.

"We don't want a private copying levy that, in effect, sanctions online theft," CRIA president Graham Henderson says CRIA is in talks with the recently elected Conservative Party government about overhauling Canada's copyright laws.

Henderson's comments—a departure from CRIA's past public position on the levy-follow IFPI chairman/CEO John Kennedy's recent warning that Canada risks being left behind in the digital music business worldwide due to slow progress on adapting its copyright legislation for the online world (billboard.biz, March 2).

Under 1998 revisions to Canada's Copyright Act, copying music on blank recording media for personal use is legal and does not require authorization from the copyright holder. In return, Canadians pay a levy of 21 cents Canadian (18 cents) on each blank CD-R and 29 cents Canadian (25 cents) on a blank audiotage.

Manufacturers and importers of blank media pay the levy to the appropriate collecting societies representing music publishers, songwriters, recording artists and labels through the Canadian Private Copying Collective.

Levy rates are annually set by the Canadian Copyright Board, an independent tribunal set up by the federal government.

On Feb. 16, the CPCC filed a 2007 tariff proposal with the Copyright Board that would leave the current levy unchanged. "[It] is the only available means of obtaining payment for the use of intellectual property," says CPCC director David Basskin, president of authors' body the Canadian Music Reproduction Rights Agency.

However, CRIA's Henderson says a private copying levy confuses consumers. "It suggests, in effect, that it is a license to steal [music]," he says.

The CPCC says more than \$60 million Canadian (\$52 million) has been distributed to music copyright holders since the levy took effect in 2003. The levy has remained unchanged

for several years, although CD-R prices have dropped, and it now accounts for a significant percentage of the purchase price.

The average retail price of 100 blank CD-Rs in Canada ranges from \$59.99 to \$69.99 Canadian (\$52-\$61). At that rate, the 21cent levy can amount to as much as one-third of an individual disc's price.

Critics of the levy argue that it is unfair because blank media purchasers must pay whether or not they plan to record copyrighted music. The Copyright



'We don't want a private copying levy that, in effect, sanctions online theft.

HENDERSON, CRIA PRESIDENT

Board insists that issue is taken into account when setting rates.

Henderson says improved digital rights management and the availability of legal online music services mean copyright holders are in a better position than before to receive proper compensation.

"We are moving into an environment where everything will be either copy-protected or mostly copy-protected," Henderson says. Barbara Caplan, cochair of the Canadian Coalition for Fair Digital Access, agrees. She says the levy is "outdated" and should be repealed.

The CCFDA represents local

computer firms such as Hewlett-Packard Canada, Dell Canada and Apple Canada, plus retailers including Costco, Future Shop/Best Buy Canada and Wal-Mart Canada.

"Get rid of the levy and let the marketplace fairly compensate copyright holders through the use of DRM and technical protection measures," Caplan says.

However, parts of the Canadian music industry still back the levy.

Solange Drouin, director general of Quebec-based French-Canadian music industry body ADISO-whose members include labels and artist managers-says: "We want to keep the levy as it is. Even with [DRM and other] measures, it will still be hard to control illegal reproductions of our works."

The levy debate is heating up at a time when music sales in Canada continue to slide. Earlier this month (billboard.biz, March 2), CRIA reported a 4% trade shipments decline in 2005 to \$608.7 million Canadian (\$527.5 million).

CRIA also estimates that 1.6 billion music files were illegally shared online in Canada during 2005.

To coincide with the publication of CRIA's 2005 market figures, IFPI issued a statement about Canada March 2. In it. Kennedy said: "It's astonishing that Canada has dragged its feet for so long while the rest of the world has adapted its copyright laws to the digital age."

Henderson says Kennedy's timing was "perfect" and that his statement has helped CRIA in its copyright talks with government. Those talks include pushing for the ratification of two 1997 World Intellectual Property Organization treaties (the Performances and Phonogram Treaty and the Copyright Treaty), dealing with copyright protection in the digital age.

In February, IFPI's Digital Music Report claimed Canada suffers in comparison to other international markets by not updating its copyright laws. The report shows that since the United Kingdom and Germany implemented digital copyright reforms, the number of legal buyers has risen and now exceeds that of illegal

# Music Rising Auctions To Boost Orleans Scene

In a rare alliance, a wide range of artists and competing promoters are combining efforts in an online ticket auction to benefit Music Rising, the musical instrument replacement fund founded by U2's the Edge, producer Bob Ezrin and Gibson Guitar chairman Henry Juszkiewicz.

Some 60 artists will work with Ticketmaster, Live Nation, House of Blues, AEG Live and Nederlander Concerts on the fund-raising program, which specifically targets Gulf Coast musicians who lost equipment in Hurricanes Katrina and Rita.

"It's been incredible to see the way these people who are in competition with one another are getting together on this," the Edge says. "It really speaks very well of the industry and people's understanding and grasp of the scale of this problem."

The Edge says New Orleans is "without a doubt one of the centers of that vibrant rock-'n'roll scene that formed so many important artists over the years."

Rebuilding the scene so it can continue is "crucial not just for history but for the future," the Edge continues. "That was really the thing that was in my mind when I met Bob [Ezrin] and we started talking about the instruments and replacing the ones that are lost."

Acts have been quick to come onboard. "The level of support for Music Rising from artists shows the strength of the community when it comes to helping their fellow musicians," says Arthur Fogel, president of Live Nation's the Next Adventure and producer of U2's Vertigo tour, "And the extraordinary effort from all the companies that make up the live entertainment business shows how powerful an idea Music Rising really is."

The auction, which begins April 1 and runs through the month, taps into fans' growing interest in bidding online for concert tickets (Billboard, May 4, 2005). In this case, fans can bid for tickets to more than 80 concerts, including ones by Queensrÿche, Nine Inch Nails, Ben

Harper, Def Leppard/Journey, the New Cars/ Blondie, Melissa Etheridge, Brad Paisley and the Warped tour. The promotion's scope is national.

Each Music Rising auction will feature four premium location tickets for venues with reserved seating and four general admission tickets for GA shows. The auction site is ticketmaster.com/ promo/musicrisingauctions.

The auctions extend beyond tickets. Most will include one Epiphone guitar, provided by Gibson, autographed by one or more of the show's artists. New auctions are expected to launch each Saturday, Many of the Music Rising auctions, including those for concerts at Gibson Amphitheatre in Los Angeles, allow fans to purchase tickets before they go on sale to the general public. Ticketmaster will donate all of its service fees to Music Rising.

Ezrin says Ticketmaster is the glue that holds the auction together. "They are experts at this auction business, and we have willing partners in the four major promoters," he says. "This is not like people doing lip service and sending you a couple of comps. The level of cooperation and the amount of work they all have put in is quite remarkable."

Ticketmaster chairman Terry Barnes says the idea was brought to him by Fogel as a Live Nation project with Music Rising. "We started realizing this is the perfect opportunity where we can all come together," Barnes says. "All the promoters said yes, the Edge and Bob have been really good at making calls, and MusiCares is doing the fulfillment and disbursing the funds and taking in the applications. It's all come together so nicely."

MusiCares, run by the Record-



# On The Road

RAY WADDELL rwaddell@billboard.com

# Warped Tour's Lyman **Reveals Booking Strategy**

Kevin Lyman, founder of the Vans Warped tour, says booking the hundreds of bands that cross its stages is not what one would call an exact science.

"I base it on what I observe at the show, what I pick up from the fans on the Internet, the feedback we're getting from the kids," Lyman says. "The gut-reaction bands I get out on the road the summer before. A lot of the [main-stage acts] are bands that played some of the smaller stages on Warped for a few weeks last vear and connected with fans."

Record companies start pitching pretty early on, Lyman says. "It's always nice for a band to have a record coming out sometime around

Warped so they're marketing

"The agents and labels start submitting as early as August of [the previous] year," Lyman continues. He says Warped producers know the type of package they want going in.

"We want to showcase the young, up-and-coming bands that we feel are relevant to our



**UpFront** 

ing Academy, is administrating the Music Rising program. "MusiCares seemed like a natural partner for identifying and qualifying recipients for grants, especially since they were already in

there doing it," Ezrin says.

Before the auction even started. Music Rising raised more than \$1 million and has lined up another \$1 million in future commitments. However, organizers have not put a total dollar amount on how much this particular auction will raise.

Music Rising will provide a qualified professional musician with \$1,000 to shop wholesale and, in many cases, at cost on musicians-

friend.com. "We came to this number in concert with the Guitar Center." Ezrin explains, "We felt like with \$1,000 at cost we could equip someone with a playable instrument that would get them back on their feet."

In some cases, more than \$1,000 is available, and Ezrin says "to date. 1.100 musicians have received at least \$1,000 worth of stuff, whether it's an instrument or gear that they lost, things that made it possible to go out and ply their trade.

"We know we're not going to be able to replace that '56 Les Paul that you had," Ezrin continues. "But we can put a very good, playable, new Les Paul or a comparable instrument in your hands so you could at least begin to play again, and hopefully, in our minds, get back home."

# THE EXECUTION

Promoters determine which artists, shows and venues work best, the acts commit to the proiect, and Ticketmaster executes the auction.

"It's a lot of work," Ticketmaster's Barnes says. "We're doing a lot of auctions now, but this is going to be more than 80 auctions going up the first weekend, It's a lot on our team, because these aren't pure auctions with lots of tickets. Here you're offering four tickets on lots of different auctions."

Modern-era online ticketing and a consumer's proven willingness to bid grease the wheels. "The beauty of the technology of being online, all the local offices for Live Nation, AEG Live, House of Blues or Nederlander will coordinate with the local Ticketmaster office to make sure everything runs smoothly," Barnes says. "Then we have an auction team that will oversee it from a national level to make sure it all comes off."

This level of cooperation among the business' biggest players is rare. "Bob Ezrin and the Edge reached out to all of us for our support at the local and national level, and I think got an overwhelmingly positive response from everyone they reached out to," says Ken Scher, senior VP of Nederlander Concerts, "So far our early response in contacting artists have been very, very positive."

This unprecedented effort among competing entities is not lost on the Edge. "I think it speaks to people's reaction in general to the disaster down in the Gulf region," he says. "We're really coopting a lot of good will that's out there. Unfortunately, Bob and I have other jobs so that's the limiting factor, our time, not the good will.'

Meanwhile, all involved are optimistic that a lot of money can be raised in a month of auctions.

"Getting a great seat to see a performer that you love is already terrific if you're a consumer," Barnes says, "Throw in a signed guitar and these auctions can raise so much more money especially if it's going to a great cause."

After April, future proceedings for Music Rising have not been determined.

"We're not ruling out other events." the Edge says, "We've talked about various things, but we're having to take this thing one step at a time. Speed [has been] a big priority. In some ways we're making this up as we go along. [More] events may happen, but we don't really have anything to announce at this point."

Ezrin says much of the money raised in this phase of Music Rising will go toward replacing instruments for schools, community groups and churches "That's just as important when you talk about a musical culture," he says. "From our point of view as long as music is rising in that region, there's hope."

A new Web site, musicrising.org, will launch soon, "I think what we're seeing here is a great combination of good will, talent and a very extensive Rolodex in the case of Bob," the Edge says. "And so here we are, I'm just amazed at how we've drawn all these disparate elements of the industry together in this great way."

target audience, 13- to 19years-old," he explains. "Bands that fall into that category would be the Academy Is, From First to Last, Hellogoodbye, artists like that."

The next group of Warped bands is what Lyman calls "the essence and roots of this music, the NOFXs that you see out there, the Antiflags, the Thursdays, Rise Against. These bands may have done two or three Warped tours in the past, but they put on an amazing live show and provide some of the history of where this music came from.

Then there are the unexnected artists, like Ioan lett this year and Billy Idol last year. Lyman has to keep his personal tastes from dominating.

"If it was just the bands that I like, you'd see NOFX, Bad Religion, Offspring and a bunch of ska bands out there every summer," he says. "There are certain things about the Warped tour that are comfortable and don't change, but every year we try to refine it and throw a little twist in."

#### HIRSCHMAN ON HIM:

Artist Group International agent Justin Hirschman is finding success in the United States with hot Finnish act HIM (His Infernal Majesty). The band's Sire release "Dark Light" arrived last fall.

They had been working for eight years in Europe, and they wanted to do small clubs here with a nonaggressive ticket price of \$12-\$15, which I thought was perfect," Hirschman says.

"The idea is you just blow out these clubs to the point where you see kids outside wanting to get in or buying tickets from scalpers," Hirschman continues. "When you see that happening you see we're on to something here."

HIM is rapidly moving from 500 seaters to 1,500 seaters to 3,000 seaters, and, it is hoped, beyond. "Their popularity seems to keep growing and growing," Hirschman says. The group, which hails from Helsinki, will embark on a full-blown headlining tour in May and June. The band has never been a support act-it has always headlined, regardless of the venue size.

"A lot of times people think the only way to grow your act is by supporting, and [HIM's] motto is to grow on their own terms and build show by show, record by record," Hirschman says. "It worked overseas, and it's working great here."

Hirschman is working with another Finnish band, the 69 Eves, as well as Soulfly, Cradle of Filth, Gosling and Canadian band Evans Blue, whom he describes as "tearing up radio right now and will be out with Taproot for the next few months."



# BOXSCORE CONCERT Grosses

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	GROS5/ TICKET PRICE(S)	ARTIST(5) Venue, Date	Attendance Capacity	Promoter	Inc. All rights reserved. Boxscores she be submitted to. Bob Allen. Nashville Phone: 615-221-917. Fax: 615-321-976. For research and pricing, call Bob Al FOR MORE BOXSCORES GO TO BILL BOARD.BIZ
1	<b>\$1,581,663</b> \$39.50	EILLY JOEL Carrier Dome, Syracuse F.L.	37,952		
2	\$1,517,763	WISIN Y YANDEL	sellout	AEG Live	The second second
-	\$125/\$30	Coliseo de Puerto Rico, Fato Rey, P.R., March 17-18	25,947 two sellouts	Carlos Dia	z Flores
5	<b>\$1,169,939</b> \$64.50/ <b>\$</b> 54.50	Ervin J. Nutter Center, Dayton, Chio, March 23-24	20,635 two sellouts	-	LEY oductions, the Messina Group/AEG
	\$1,010,742 \$64/\$54	KENNY CHESNEY, SUS	ARLAND, DIER		
	\$756,870	Rupp Arens, Lexington, March 25  GUEEN - PAUL ROCCE	17.035 sellout	the Messin	a Group/AEG Live
	\$200/\$125/\$85/ \$35	A Istate Arena, Rosemost, III., March 23	<b>7,441</b> 9,500	Jam <sup>o</sup> rodu	ictions
5	\$704,178 \$59.50/\$49.50	GEORGE STRAIT, TFAC  Arena at Gwinnett Certer, Duluth, Ga., Feb. 24	Y LAWRENCE, 12,470 12,539		A LAMBERT  a Group/AEG Live
-	\$677,535 \$80/\$55	R. KELLY Fox Theatre Atlanta, Manc 20-21	8,847	Live Nation	
1	\$647,298	RASCAL FLATTS, ELAK	E SHELTON, K		70-50
	\$49.50/\$29.5C	Altel Arena, North Little Pock, A.k., March 24 GEORGE STRAIT, TRAC	14,212 sellout	Live Nation	
)	\$626,695 \$59.50/\$49.50	U Assemble Hall, Champaign IIF, March 2	11,293 17,439		a Group/AEG Live
o	\$622,963 \$59.50/\$49.5C	GEORGE STRAIT, TRAC	11,041		A LAMBERT a Group/AEG Live
1	\$531,909	Moline, III., March 3  RASCAL FLATTS, ELAK			
-	\$49.50/\$29.5C	TD Waterhouse Centre, Orlando, Fla., March 16	11,658 sellout	Live Nat or	n e e e e e e e e e e e e e e e e e e e
2	\$510,812 \$129/\$44	NOKIA Theatre, Grand Fraire, Texas, March 6	6,203 sellout	AEG L ve	
3	\$505,409 \$65/\$55/\$45/ \$35	CELTIC WOMAN  Radio City Music Hall, Nam Fork, March 17-18		Radio City	Entertainment
4	\$484,394	QUEEN + PAUL RODGE			
	\$97/\$77/\$57/\$37	Badley Center, Milwaulce, March 27  RASCAL FLATTS, BLAK	6,282 9,000 ≡ SHELTON, KI	Jam Produ	
5	\$479,703 \$49.50/\$29.50	The Cajundome, Lafaye <b>tte</b> La. March 25	10,213 sellout	Live Nation	
5	\$446,291 (\$520,286 Canadians \$46.75/\$42.46	BRAD PAISLEY, TERR ( Cepps Coliseum, Hamilton, Ontario, March 12	CLARK, JOHNN 9,769		lues Canada
,	\$437,087 \$123/\$93/\$73/	QUEEN + PAUL RODGE			
	\$33 \$431,927	Arena at Grinnett Certer Deluth, Ga., March 7	<b>5,909</b> <b>9.2</b> 58	House of B	llues Concerts, Jack Utsick Preser
3	\$77/\$47	Phillips Arena, Atlanta, Marca 5	<b>7,846</b> 14.181	Live Nation	TINE WOLF
9	<b>\$415,815</b> \$39.50/\$29.50	KORN, MUDVAYNE, "C Y Long Beach Arena, Long Seach, Calif., March 16		Live Nation	
0	\$348,200 \$90/\$65/\$55	CONJUNTO PRIMAVERA Gibson Amphitheatre, Universal City Calif., Feb. 10		House of B	lues Concerts
1	\$345,413	KORN, MUDVAYNE, C			
4	\$39.50 \$332,024	Tingley Coliseum, Albucustque, March 11	9,494 sellout	Live Nation	
2	(\$386.078 Canadians \$46.87	BRAD PAISLEY, TERR C Scotlabank Pace, Ottawa, March 13	7,084 sellout		lues Canada
3	\$302,775 \$35	KID ROCK, TY STONE Ford Center Oklahoma Cay March 11	9,082	Live Nation	
4	\$286,223	CELTIC WOMAN	sellout		
4	\$49.50/\$37.50	Verizon Wireless Arena, Manchester, N.H., March 14 KID ROCK, TY STONE	6,818 sellout	Live Nation	1
5	\$281,440 \$34/\$24	Freedom Hell Coliseum, Lcuisville, K., March 3	<b>8,380</b> 10,000	Arera Man	agement HoldIngs, Live 360
6	\$280,976 \$46/\$25	RASCAL FLATTS, BLAK Mullins Center, Amherst, Mass Feb. 11	E SHELTON, JA 6,281 7,000	Live Nation	
,	\$280,176 \$76.50/\$31	MÖTLEY CRÜE Rockford MetroCentre.	5,030	Live Matie	) In-house
3	\$279,240	CELTIC WOMAN	6.937	Live Nation	, in House
4	\$71/\$31	Chevrolet Theatre, Wallingford, Conn., March 11 NICKELBACK, CHEVELL	4,290 sellout	Live Nation	No.
9	<b>\$274,881</b> \$39.50	Cox Convention Center, Otlahoma City, March 7	8,790 sellout	the Messina Fastlar e Co	a Group & Concerts West/AEG Livencerts
	\$274,301 \$46/\$25	RASCAL FLATTS, BLAKE Pershing Center, Lincoln Feb. Feb. 18	6,059 sellout	Live Nation	
1	\$270,849 \$94/\$80/\$61	FRANCO DE VITA Theatre at hadison Square	3,943	Camada	ptertainment
1	\$270,844	Garden, New York, Feb. 2 KORN, MUDVAYNE, TO Y	4,966	Camacno E	ntertainmen:
	\$39.50/\$25	Tacoma Dorne, Tacoma, Vash March 5	<b>7,226</b> 20.973	Live Nation	
3	<b>\$268,664</b> \$76/\$46	Ere Civic Center, Erie, Pa., Feb. 7	<b>5,183</b> 5,584	Live Nation	
4	<b>\$267,890</b> \$65/\$49.50	IL DIVO, HAYLEY WEST Nerthrop Auditorium, Minneapolis Feb. 18	ENRA 4,744 sellout	Live Nation	
5	\$267,610	KID ROCK, TY STONE		75	100
	\$35	Municipal Auditorium, Kansas City, Mo., March 10	<b>7,997</b> 8.209	Live Nation	, Mammoth

WELCOME, fellow freaks, misfits and outcasts. Jack White is taking a minute away from the White Stripes (his bandmate Meg is the cruelest of taskmasters), to hang out with the Raconteurs, who top our chart this week.

I guess the term "supergroup" is an oxymoron in Garageville (good name for a band: Tonight! Oxymoron! With special guests Flummox & the Juxtapositions!) So it is White with the rhythm section of the Greenhornes, Patrick Keeler and Jack Lawrence, and solo artist Brendan Benson, who just happens to have produced the Greenhornes' recent EP "East Grand Blues."

The Raconteurs' album "Broken Boy Soldiers" is scheduled for a May release. Touringwise, the only show I have heard about is an April 7 date at Irving Plaza in New York.

Ray Davies' sold-out New York shows had the most rabid audience I have ever seen, screaming every word of the Kinks stuff and the new album . . . The Len Price 3 made 'em crazy at  $SXSW \dots Willie\ Nile,\ too \dots The$ Strokes tour is selling out everywhere . . . The Chesterfield Kings are in the studio attempting to out-psychedelicize their last "Mindbending" classic . . . Look for a new Joan Jett & the Blackhearts disc at the end of May. She is on the Vans Warped tour starting around June 15, so catch her if you can. She just keeps getting better.

See you next week.

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

# COOLEST GARAGE SONGS

TITLE/LABEL	ARTIST
COOLEST SONG IN THE WORLD THIS WEEK V2	E GOES THE RACONTEUR
2 I BET YOU LOOK GOOD ON	THE DANCEFLOOR ARCTIC MONKEY
WALK OF FAME	BOINK
WELCOME TO MY HEAD	WILLIE NIL
5 CHINESE BURN Laughing Outlaw	THE LEN PRICE
ALL SHE WROTE	RAY DAVIE
GALAXY GRAMOPHONE Warner	THE SOUNDTRACK OF OUR LIVE
RAZORBLADE	THE STROKE
ONE DAY Blackheart	THE VACANCIE
HAPPY Leroy	SOUTHSIDE JOHNNY & THE ASBURY JUKE

# **COOLEST GARAGE ALBUMS**

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

Little Steven's Underground Garage column is produced exclusively for Billboard. For more information go to UNDERGROUNDGARAGE.COM.

# UpFront

BY MELINDA NEWMAN

Steve Lillywhite)

teve Lillywhite has come a long way from serving as a studio teaboy and tape operator in 1972. It is a distance that is hard even for him to fathom: "I'm in my fourth decade in the studio, that's incredible," the 50-year-old producer/executive says.

Not only has the British-born Lillywhite achieved impressive longevity, but he continues to rack up new career highs including snaring the Grammy Award for producer of the year in February.

In October, Lillywhite joined Columbia Records in New York as a senior VP of A&R. "I think what they want me to do there is try to find the boxed-set artists," he says. His first signing is Superchic[k], a Christian, female-fronted rock band on the Inpop imprint. In May, Columbia will release the band's Inpop set. "Beauty From Pain." with additional tracks and remixes.

Columbia marks Lillywhite's latest stint at a label. Early in his career, he was a staff producer for Island; most recently he was joint GM at Mercury Records U.K.

Lillywhite has produced a range of acts from Morrissey, Kirsty MacColl, Peter Gabriel and Joan Armatrading to the Pogues, XTC, Talking Heads, Dave Matthews Band, Phish and the Rolling Stones, but is perhaps best-known for his association with U2. He has produced the Irish band off and on since 1979 and it was his work on the group's latest effort, "How to Dismantle an Atomic Bomb," that helped him win the best-producer Grammy. "Having worked with them for so long, a lot of their quality control has rubbed off on me." he says.

Lillywhite talked to Billboard from Toronto, where he was participating in Canadian Music Week.

**Q:** Your work has won Grammys before. How is it different when you win producer of the year?

A: It doesn't get bigger than this for a record producer. So does it change? I was going to be very rude actually and say my penis has grown three inches since then, but I won't . . . I honestly think I got [the Grammy] because people have seen my name over the years on records and when I got on the ballot this year, it was like, "We've always liked his stuff . . . we'll bundle them all together and give it to Lillywhite this year."

**Q:** Your first signing to Columbia is Superchic[k], already a solid seller in the Christian market. Are you looking for acts that have some success under their belts?

A: The days of some A&R man's arrogance [and] drugged-up opinion on something that then they feed to the radio stations that the public buys are gone, thank goodness. We're in a much more democratic place with music now and I think major labels have to deal

with this. If an artist does a lot of work on their own, what we can do is take it the next [step] . . . . we're great at doing 5 million records, what maybe we don't do is build it from the very beginning.

**Q:** You are known for making strong albums, but some A&R execs believe the music industry is turning into a song-by-song market.

A: Maybe we are, but that is a penny business and we're in the dollar business . . . I will go kicking and screaming, but I'm a great believer in a body of work.

I think an artist deserves [a full album]. I think maybe the CD has been a problem—15-16 songs, 70 minutes—I think it's too long. Sometimes you can have too much music. I'd much rather have less music and make it absolutely the best music. Anything over 40 minutes, you've got to make sure you have something brilliant.

**Q:** When U2 came backstage after winning album of the year at the Grammys, Bono com-

mented on how hard the band is on producers. Why?

A: Because they have standards and qualities that are so admirable in a band. I think Bono is the world's greatest overachiever and I don't say it in a nasty way. He wants to save the world. He's brilliant . . . Let me say one of the world's greatest underachievers, for me, is [the Pogues'] Shane McGowan. A fantastic songwriter, some songs there that will just melt your heart, but such an underachiever . . . He's got so much more talent, it's not just having the raw talent, it's knowing what to do with it.

And Bono, God bless him, in the studio he thrives on chaos. When you think of U2, you think of this wonderful, well-oiled corporate machine. Well, U2 in the studio is this fantastic, crazy, uncorporate monster that doesn't know its front from its back.

**Q:** Is that hard to work with? **A:** It's fantastic. They push themselves to the absolute

brink [on] every record because, as Bono has said, "I'm a traveling salesman, I have to go for two years selling this, and if I don't believe what I'm selling, I won't do that part well."

Q: Your work on Jason Mraz's "Mr. A-Z" also contributed to your Grammy win. Did that album get lost?

A: It did get lost in the shuffle ... there were a couple of songs that were worked after I finished them and I think they made them a bit cheesy ... How can I put this diplomatically? He's probably the best singer I've ever worked with. I think he's the real deal and he will absolutely shine

through in subsequent records, I'm sure.

**Q:** Is it difficult for you when an album you have produced does not sell well?

**A:** Of course it's difficult because I like to feel that I put my heart and soul into something, but at the end of the day you have to move on . . . There are a couple of things that I've done that haven't done well, but I've learned from them.

[In the early '80s] I was making all these rock records and I thought I had a formula for sound and I used this formula on Marshall Crenshaw. I think I probably didn't make the best record that I could have done and that humbled me and it re-

ally made me sit down and think, "OK, there are no rules on how to make a record. I have to just work on each thing and take it as it comes rather than putting my stamp on it." I like to think over the years, if you listen to my records, you won't go, "Oh, that's Steve Lillywhite from the sound of it," you'll just go, "That's a good record."

**Q:** Your contract allows you to produce outside projects. How are you going to navigate that?

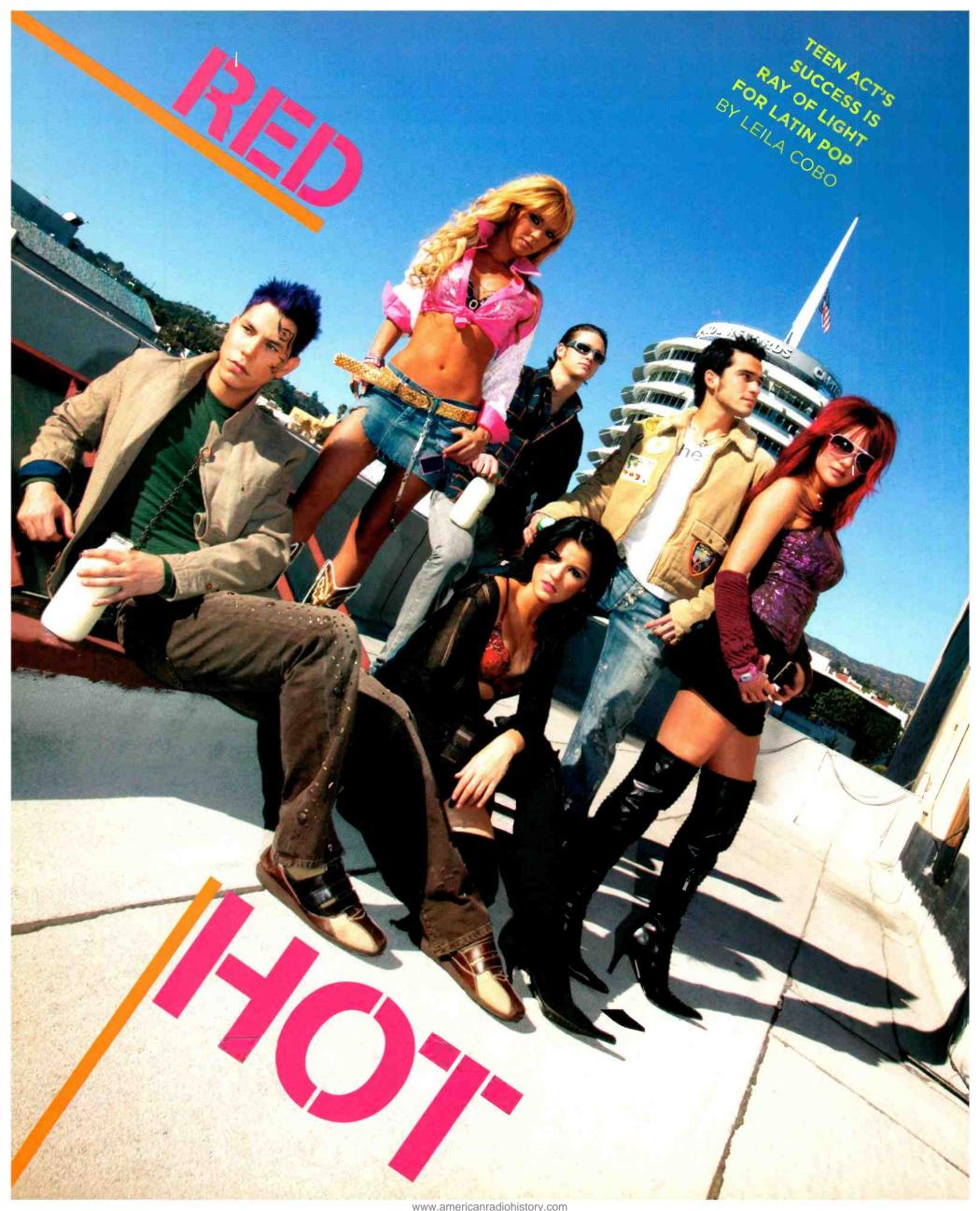
A: I can produce one outside Sony BMG a year, which is pretty good. At the moment, I'm not necessarily looking at that because I'm so involved with Columbia. For me, it's not so much about making money, it's the history books and it's being thought of as someone who makes great music and is involved in great music . . . The point is I'm really enjoying going to work and not going to a studio.

**Q:** At Mercury, you learned that you did not want to run a label, but you did not necessarily dislike the label setting.

A: No, I loved the label setting and I think I enjoy being in America, funnily enough more than Britain . . . Since I left Britain, there's been a wonderful upsurge in great British bands, but when I was there it was all "Pop Idol" and S Club 7 and just bad boy bands.

Q: How does the American music business differ from the British music husiness?

A: Someone once said to me a hit in Britain is lunch money, a hit in America is a big, slapup dinner. If you're a film director, you can make your great movies in London or Paris, but ultimately, you go to Hollywood, and it's the same thing with the music business.



# On March 18, 63,000 people

crammed into the Los Angeles Coliseum to see an act most Americans have never heard of.

It was the kickoff show for Mexican pop group RBD's first U.S. concert tour. The turnout set a record for a Hispanic act at the venue; in fact. it was one of the biggest crowds for a music event in the stadium's history.

But such numbers have come to be expected from what is Latin music's most explosive phenomenon since Menudo.

RBD is a ray of light for Latin pop, generating sales of more than 3.5 million albums worldwide in a scant 14 months, according to the sextet's label, EMI/Televisa.

The group's success is inextricably tied to "Rebelde," a popular Mexican soap opera that is broadcast in the United States, Latin America and Spain. The show is produced by Mexican media giant Televisa, which also manages the group.

The RBD phenomenon is an example of what can be accomplished when a media powerhouse is firing on all cylinders.

"Everything is orchestrated," says Rodolfo López Negrete, president of EMI/Televisa. "We are all working together to really optimize the whole project.

RBD's upcoming album, an acoustic set titled "Live in Hollywood," is due April 4 in the United States and throughout Latin America (including Brazil)—in the midst of the group's U.S. tour. A feature film will probably be out by year's end and the first steps are being taken for an English-language crossover album.

For the uninitiated, RBD is Anahí, Alfonso, Dulce, Maite, Christopher and Christian, the young stars of "Rebelde." All are between the ages of 19 and 24.

The hourlong show, which airs in the United States at 3 p.m. daily on the Univision network. chronicles the lives of six teens at an exclusive Mexican private school, where they dream of forming a band.

In the real world, that band, RBD, has released two studio albums, "Rebelde" (in November 2004) and "Nuestro Amor" (October 2005), and a live album, "Tour Generación: RBD En Vivo" (September 2005). The release dates of the albums in various countries coincided with the soap opera schedule, with promotional campaigns tailored to specific markets. Additionally, Televisa-published RBD magazines are in circulation in Mexico and in Brazil.

In the United States, sales have been impressive. "Rebelde" has been in the top 10 of Billboard's Top Latin Albums chart for 35 weeks, and "Nuestro Amor" has kept it company in that strata since its release in October, Combined U.S. sales of all RBD albums have surpassed 800,000 units, according to Nielsen SoundScan.

"It is the single biggest phenomenon I've seen since Menudo—the kind of thing you see only once every 25 years," says Alberto Uribe, head buyer for the Ritmo Latino chain of music stores.

The RBD/"Rebelde" concept is a remake of "Rebelde Way," the hit Argentine soap opera created by top TV producer Cris Morena. The original series spawned a hit Argentine group, Erreway, which remained a local phenomenon and was exported only to a limited number

While musical soaps tied to albums are nothing new to Televisa (witness "Timbiriche," "Amy, La Nina de la Mochila Azul" and "Clase 406"), the company's involvement in this project and its international success are unprecedented.

RBD is signed and managed by Televisa, which controls all major aspects of the group's career, including sponsorship deals and touring. In the United States, the company hired Los Angeles-based promoter Roptus to set up the RBD tour.

"Rebelde," which regularly features RBD interacting with established musical groups (going to a rock concert or auditioning for a band slot), is also a bonanza for brands, which get touted as part of the script and can be worked into the band's repertoire.

Anahí, for example, wears Andrea brand shoes, which are admired by her friends; Herbal Essence put out a new product, Liso y Sensual (Straight and Sensual), which was touted in the show and eventually made into a song (included on RBD's second album) used for an Herbal Essence campaign in Latin America.

The group is actively promoted through Televisa and EMI sites, as well as Esmas.com. the Televisa-owned download music store.

Managing an act is a departure for Televisa, but then again, "it isn't common for the company to generate a group like this," RBD series producer Pedro Damián says.

RBD was conceived as a multiplatform musical project. Damián pitched it to Camilo Lara, GM of EMI Mexico, and production of the first album began together with casting for the soap.

RBD's first album was made up of original material, often based on what was happening in the show. The music is pop, reflecting the tastes of six privateschool teenagers.

'What they care about may seem banal, like, they got a zit on their face," Damián says. "But that's the virtue of the show. It is a teenager's point of view, and that's what we tried to get across with the music."

While RBD was positioned as a commercial project, the degree of success caught even those involved by surprise.

"I don't think any of us thought this could be happening," says Anahí, who has had a fledgling solo career and acted in several soaps prior to "Rebelde."

"At this point, I don't even think of my solo career. I am 100% committed to the group."

In Mexico, "Rebelde" began airing in October 2004; RBD's debut album followed in November. The initial ship-out, the label says, was 25,000 copies. By the end of December, sales neared the 100,000 mark.

In January 2005, the album was released in the United States, timed with the launch of the soap opera in Puerto Rico. Still, it did not chart until March of that year—after the soap began airing on the mainland on Univision.

RBD signed a recording deal with EMI just months before the label announced its partnership with Televisa. Once that alliance was finalized in July 2005, it became clear that RBD's potential could be exploited even more fully in multiple territories.

'What we've seen is a social phenomenon that is hard to find in the record industry," EMI Latin America president/CEO Marco Bissi says. "And when you have such a strong social explosion, you can't confine it to one country."

In Brazil, for example, the "Rebelde" series went on the air in September 2005. Success came quickly and EMI recorded a Portuguese version of the album, releasing it simultaneously with the Spanish version.

For the week ending March 14, the Portuguese version of "Nuestro Amor" was No. 2 on Brazil's sales chart, while the Portuguese version of "Rebelde" was No. 9 and the Spanish version at No. 26.

Mass hysteria over the group is so great in Brazil that three fans were crushed to death during an in-store in São Paulo.

In the United States, two Wal-Mart in-stores in Texas were shut down by police in January after more than 10,000 fans showed up for each. That Entravision, says the key to RBD's pop success is the group's appeal to teens and young adults as well as little kids.

For Latin pop supporters, RBD's success comes at a crucial time, when many labels are bemoaning the loss of Latin pop stations to urban and oldies formats.

"RBD proved the pop format isn't dead," Rocha says.

Just how long the RBD phenomenon will last is anyone's guess.

Clearly, EMI/Televisa is getting as much mileage out of the group and its material as possible. "Live in Hollywood," recorded earlier this year at the Pantages Theater in Los Angeles, will not feature any new material. Instead, the album has acoustic versions of previously recorded songs.

With the "Rebelde" soap ending its run in Mexico in May, a new album was essential. "You need to milk it as much as possible," Rocha says. "As people did with reggaetón."

"Rebelde" will continue to air in the United States until October, which will give the group ample time to record and release a third studio album. By then, plans should be finalized for a possible new TV series, along the lines of the comedy hit "Friends," and naturally, that English-language album.

In the meantime, RBD continues its U.S. tour, with plans to add six more dates for a total of 42 arena shows

Elsewhere, the soap has begun to air in Asian markets such as Indonesia and the RBD albums will follow there as well.

> "I am most proud to say that this is a 100% Latin phenomenon," says Dee Aguirre, VP of Roptus. "Promoters are always making the point that

month, Best Buy store managers in West Paterson, N.J., closed their store exclusively for an RBD appearance, which drew between 8,000 and 10,000 fans.

Ritmo Latino reports that RBD has been its top-selling act for the past five months. That status changed only for a single week, when Daddy Yankee came out with "Barrio Fino En Directo" in December.

Ritmo Latino's Uribe says the chain is selling RBD's albums at \$10.98-\$12.98. The discounting is driven by the fact that the primary buyers are children and tweens who watch the soap.

Undoubtedly, the soap is the key factor in RBD's success. But radio has picked up on the demand, with two tracks on Billboard's Hot Latin Songs chart and three on Latin Pop Airplay.

Nelson "Pato" Rocha, programming VP for

Latin music does not compare with the general market, unless it is supported by the mainstream. But there is no way the general market can say they contributed to this.

The big contributor, instead, has been Spanish-language TV. And that, Anahí says, suggests RBD's next big challenge: Maintaining a following "even when the soap is gone."

# The state of the s

First came the settlements, now comes the big chill.

New York Attorney General Eliot Spitzer's sweeping payola investigation and the multimillion-dollar settlements with Sony BMG Music Entertainment and Warner Music Group were meant to eliminate undue influence in the relationships between record labels and radio programmers.

Indeed, the highly publicized probe brought about strict new promotion policies at radio and record labels. But it has also changed the dynamic of the radio-label relationship, ushering in a new era of paranoia and paperwork—and less communication.

Many programmers were already too busy to take label calls, one major-label VP of promotion says. Now they are reluctant to respond to e-mails for fear of leaving a paper trail that could come back to haunt them. "It clearly is a problem," the VP says. "Communication has gotten really tough."

Asked about the issue, one label executive's only comment was "good luck." Responding to an interview request, a programmer wrote, "I'm so gun-shy, I won't even reply to you about it."

Island Def Jam executive VP of promotion Greg Thompson says, "Everything has been affected. All of us have been asked to be that much more diligent in our practices, whether it's radio instituting stricter policies or record companies making sure we're dotting our I's and crossing our T's."

Koch Entertainment VP of radio and video promotion Chuck Oliner believes the probe has promoted "an atmosphere where programmers are petrified of Big Brother looking over their shoulder that they have to justify and explain every move they make."

At Jive Records, senior director of promotion Joanne Grand sees a "whole different climate" and suggests the industry has gone old school by returning to "actual conversation. If they're not going to respond to e-mail, you have to be more tenacious and call them more frequently."

Labels are not just spending more time trying to reach radio. Travel expenditures also are expected to climb. "Now the issue is getting on a plane and getting into people's offices and going commando," Curb Records VP of promotion John Butler says. "It's more face to face, less e-mail. I'm in promotion, I have to get ahold of people. If you want to have a relationship, you have to go out of your way to do it."

Never a big fan of promotion via e-mail, Thompson sees an upside to the changes. "If people are getting back to talking to each other, that could be a positive," he says.

But Oliner says Spitzergate is "making everyone's job more difficult. There's no trust, no good will . . . Ninety-nine percent of how we do our jobs is very legitimate and aboveboard."

Kevin Stapleford, VP of programming at modern rock XETRA (91X) San Diego, says the new climate has produced a chilling effect, even when artists want to stop by and play the station's lunchroom. "If

it's not important, we won't do it," he says. "It's not worth the hassle."

Promo reps and programmers bemoan the mountains of paperwork now required to execute promotions as simple as CD giveaways. "Now every time I get label promotional support, I have to

do all this accounting and cleanup," Stapleford says.

With communication muted, labels need more time than ever to stoke the star-making machine. "It clearly slows everybody down when you have legal scrutiny, whether you are

trading stocks, managing mutual funds or promoting records," Thompson says.

Difficult market conditions in both industries during the past several years already has everyone being "asked to do more with less manpower," Thompson says. Factor in intense scrutiny from the Spitzer probe, and "you have a perfect storm."

If one of Spitzer's goals was to boost the prospects for acts on independent labels, Oliner says he has failed miserably. "It's made it harder than ever for small independent labels to compete," he says. Many major broadcasters forbid programmers from talking to independent promoters, which has hurt small independent labels that rely on indies to work their music to radio.

"For a label like ours, [the promotion department] is me. If I don't have a relationship [with a programmer], I'm not getting them on the phone," Oliner says. "The only companies that have the manpower to get out there and compete on a daily basis and have dialogue with PDs, MDs, promotion coordinators and marketing directors at radio are the majors, because they have full staffs. Smaller independent labels don't have that luxury.

"My major beef is that this was supposed to level the playing field, when in reality it has swung it to the corporate side," Oliner adds. "Spitzer is supposed to be a champion of the little guy. Instead he's looking out for himself and corporate America."

Ironically, two independent labels, Radikal Records and TSR, have separately sued Sony BMG and WMG following the Spitzer settlements, claiming antitrust violations in relation to label promotion practices and interference with the indie labels' potential business profits (see story, page 5).

### 'A BETTER WAY TO DO BUSINESS'

Gregg Swedberg, Clear Channel regional VP of programming and PD at country KEEY Minneapolis, says the payola scandal has not changed how he operates. "We have never traded promotions for airplay here, and we won't," he says. However, Swedberg has added the phrase "this is not for increased airplay" to the discussion when labels pitch ways to increase visibility for their music.

"We've always believed in promoting our artists and their music, and I don't see anything wrong with that so long as it doesn't affect what we add and what we choose to move up in rotation," Swedberg says. "Those decisions are made first,

and only then do we discuss additional promotional support. I think it's a better way to do business anyway. Radio stations need to be excited about what they promote, and it doesn't do anyone any good to run promotions for acts that you don't plan on backing anyway."

Michael McCoy, PD at mainstream top 40 WNCI Columbus, Ohio, agrees the investigation has changed how radio and labels interact, but says it has not stifled communication. Before the probe began 18 months ago, "it got to an absurd level where it wasn't about the music," he says. "In some ways, it's made good things happen, like focusing us on the music and how radio and labels can work better to make an artist relevant to the audience."

Spitzer's settlements with Sony BMG and WMG put on public display a mother lode of incriminating e-mails between promoters and programmers. That has made promo execs and programmers particularly sensitive about what they say in their electronic messages.

McCoy says he is not skittish about responding to label e-mails, though "you have to be specific in your reply." Much of the e-mail correspondence exposed in Spitzer's settlements were "legit but looked guilty," McCoy says. "We've got to have trust. Radio has to trust the record industry and vice versa."

To avoid e-mail communications ending up as Exhibit A, "people are being more conscientious of what they type and how it can interpreted," Island Def Jam's Thompson says. "Something that many of us could take as a casual, off-the-cuff joke could be misconstrued by somebody who doesn't practice the art of promotion or programming."

Jive's Grand worries that merely e-mailing a programmer that one of her acts is coming to town could be misinterpreted. "A lawyer is going to look at that and say, 'What did you mean by that? Explain yourself.' "

#### **UNSURE WHAT THE RULES ARE**

Beverlee Brannigan, OM for Journal Broadcast Group in Wichita, Kan., stops short of saying the probe has styrnied communication. "It feels about the same to me," she says. "We communicate via e-mail all the time, it hasn't changed that dynamic for us."

Buddy Van Arsdale, OM at KHAY Oxnard-Ventura, Calif., says he continues to e-mail label reps. "But our e-mail content consists of how a song is doing in our audience research, our opinion of a new song or artist, or what we might be looking to add in the upcoming week depending on what moves out and how much room we have," he says.

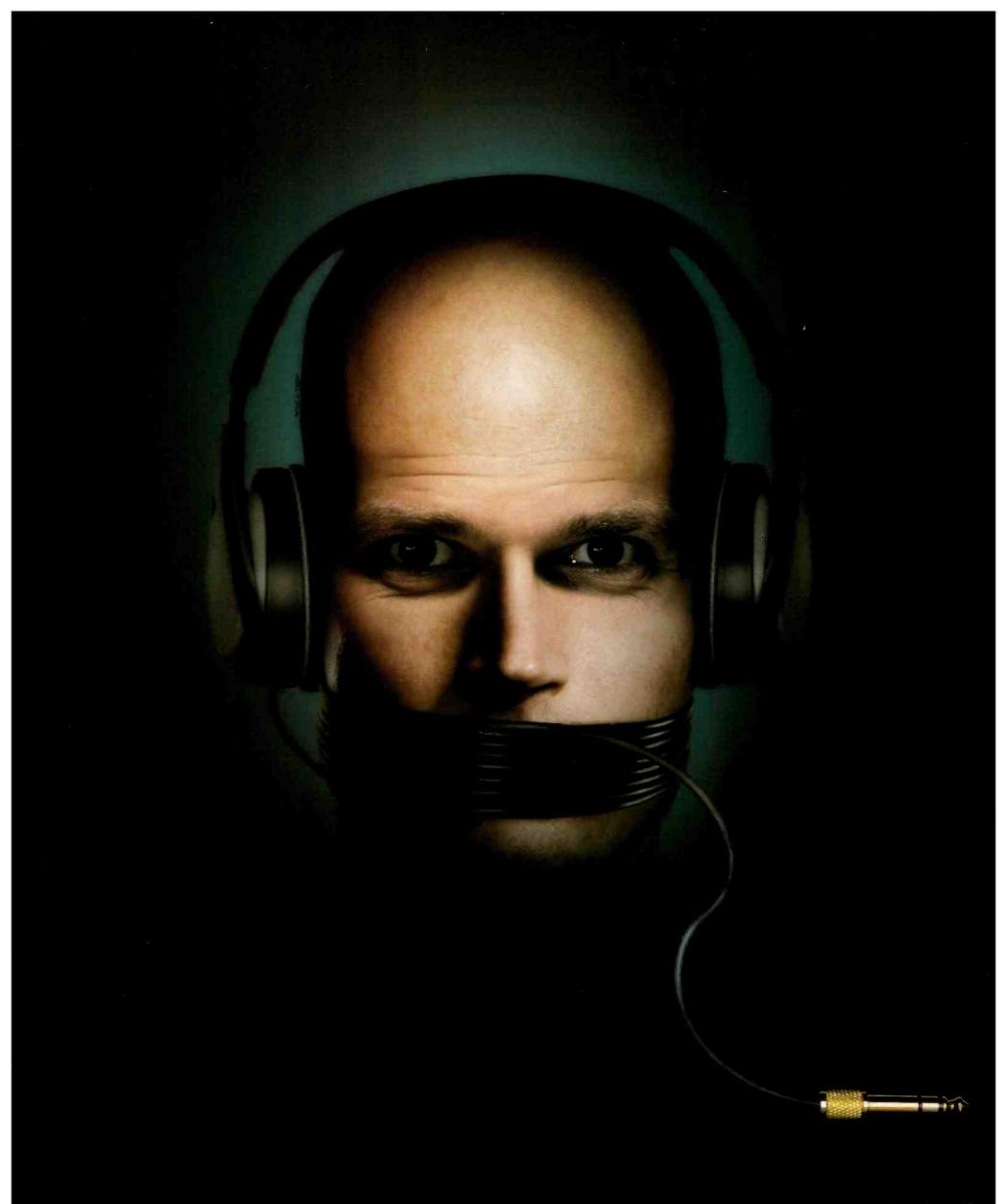
Van Arsdale avoids discussing promotions via e-mail. "I think a lot of us feel uncomfortable with asking about that in an e-mail or even a phone conversation because we are unsure what the rules are anymore. We know that if we do a promotion, we need to disclose it on air. But now we wonder if it's even appropriate to ask."

Swedberg says he has observed a different tactic from record reps when offering a station promotion. "Despite our long-time policy of not doing promotions for adds or spin increases, we got plenty of requests to do so anyway," he says. "Now the labels will toss a promotion out, say, 'We want you to have this, and you don't have to add the record, you don't need to increase spins.' I suppose good old-fashioned guilt will be the motivator for people who take those deals. I would still rather add the record, spin it enough to determine if it's working, and then if the label wants to run a promotion, let's talk because it's a record we like already."

Brannigan says she occasionally has to remind label reps, "'Hey, you can't say that, you can't connect our airplay and your promotion.' It seems pretty risky that some of them are still playing in that arena."

Butler says, "Each individual company is trying to figure out what it means for them. It's a process of figuring out the right way to communicate."

# THE PAYOLA PROBE HAS CREATED A CHILLING EFFECT THAT RADIO & LABELS FEAR THEY WON'T BE ABLE TO SHAKE





# Media Companies Set Their Sights On Mobile Content

BY ANTONY BRUNO

After years of dipping their collective toe into the wireless waters, entertainment companies are now jumping in en masse, making bold moves to more directly control their mobile content destinies.

In some cases, this means establishing direct-toconsumer sales channels, such as what News Corp.'s Fox Mobile Entertainment is doing with Mobizzo—an online store where customers can buy ringtones, wallpapers and other wireless content—and have it delivered directly to their mobile phones.

In other situations, it means bringing wireless development activities in-house and no longer using outside developers—such as the decision of Vivendi Universal Games to launch its own mobile division.

Both moves speak to a common philosophy gaining traction within the entertainment community—wireless is just too important to be left up to the wireless industry.

Key players involved in the emerging business will gather April 4 in Las Vegas for Billboard MECCA (Mobile Entertainment Content Commerce Applications),

the official conference of CTIA, the wireless industry trade association.

The worldwide market for premium probile content is expected to reach \$40 billion by 2010, according to research firm iSuppli, up from \$5.2 billion in 2004

And interest runs deeper than just revenue. Entertainment companies do not expect wireless-content sales to contribute more than 5%-10% to their bottom

line. But wireless content is considered a valuable marketing asset expected to drive sales of traditional non-wireless content such as CDs, DVDs and videogames.

However, media companies are not confident the wireless industry can grow the business by itself. The experience behind finding and buying multimedia content on today's phones is still less than optimal, they claim. With a few exceptions, carriers still organize content by product categories, such as ringtones, games and wallpapers.

That works if all consumers want is a ringtone. But for



mon to a single artist or TV show it can be cumbersome.

The problem is only magnified when content—like viceo and full-song downloads—is more sophisticated. And so, the increased corporate interest in controlling how wireless content is created, solc and distributed

\*The missing piece is getting people comfortable with using the phone for all this stuff," says Paul Maglione, president of the newly formed Vivendi Universal Games Medile unit. Content providers "are impatient for the carriers to ur.gertake that effort. If you look



at any form of entertainment, it's always been the content developers who have made that entertainment come alive. That will make the big difference."

As a result, the entertainment industry wants to offer customers another option—the ability to find and buy content from sources other than that sold on mobile phones.

Imagine visiting Fox's "Family Guy" Web site and finding a link to download a Stewie voicetone that leads to the Mobizzo site, or seeing an ad for the site while watching the show. You could probably find the same tone if you searched through all your phone's options, but making it directly available via the content provider shortens the hunt.

Talk to any record label, TV network or movie studio, and they will publicly tellyou how excited they are to work with network operators to deliver existing and original entertainment content.

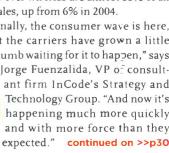
Talk to them privately, however, and they say they are diligently working to establish a direct-to-consumer relationship as quickly as the market will allow.

That is not to say carriers are completely cut out of the loop. Content purchased through Mobizzo, for example, is billed to the monthly phone statement, and carriers take a cut.

But some say network operators will lose a degree of control over the distribution of wireless content as the entertainment industry muscles its way in.

This "off-deck" content, as it is called, is already taking off. According to QPass, a company that manages the offdeck transactions for wireless operators, direct-to-consumer exchanges over wireless are almost 35% of all content sales, up from 6% in 2004.

"Finally, the consumer wave is here, but the carriers have grown a little numb waiting for it to happen," says Jorge Fuenzalida, VP of consultant firm InCode's Strategy and Technology Group. "And now it's happening much more quickly and with more force than they expected." continued on >>p30



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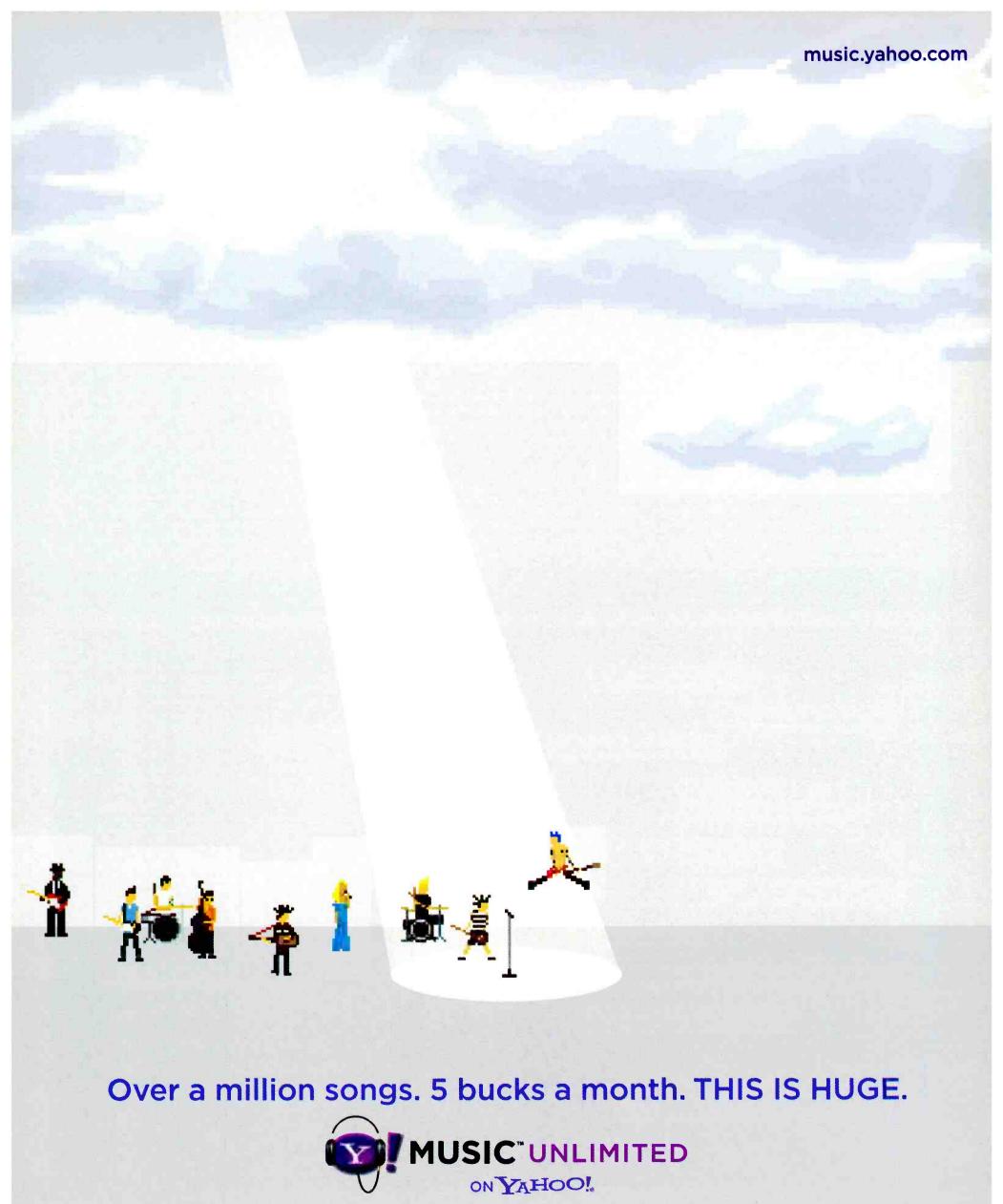
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#### from >>p26

This effort is not without challenges. The entertainment industry is known more for creating content than selling it. Until recently, TV studios have relied on middlemen to create commerce around the product. Now, they are trying to do it directly.

"When Apple introduced video distribution," says Mark Kirstein, VP of multimedia services and content for iSuppli, referring to the iTunes Music Store, "everybody just kind of dropped the starting flag and began to run like hell. They don't know how this will unfold, but they want to make sure they have a good value proposition as the business models formulate.

Wireless analysts urge caution, though. It is easy to become enamored with the potential for anytime, anywhere access, but executing that requires planning.

"If you look at everyone else who charged full-steam ahead into wireless thinking it's a utopia, they found the [adoption] rates are slow," says Andrew Seybold, founder of wireless consultancy Outlook4Mobility. "It's not going to happen overnight. If you want instant gratification, you better stay the hell out of the wireless business.

And wireless can be a tough market to crack. It has its own language, technology requirements and business models. It is full of career insiders who tend to migrate from one wireless company to another, only solidifying the clique and making it more difficult for outsiders to do business

But that is changing. During the last two years, entertainment firms have been on a headhunting spree, hiring top talent away from mobile operators and other wireless industry veterans with the lure of sexy, entertainment-industry jobs.

Matt Corbett, CEO of executive search firm Idealwave, which focuses on the wireless industry, says his company now spends 40% of its time conducting searches for entertainment firms seeking wireless executive talent.

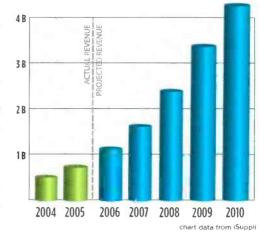
"There's a general feeling that the carrierdominated distribution model no longer represents what subscribers want," Corbett says. "The who's who in the wireless industry is changing profoundly. It used to be the C-level executives at wireless operators and vendors. Now, it's the digital guys at Disney and MTV."

In addition, a new breed of content-driven wireless operators has emerged to challenge the status quo. Companies like Amp'd and Helio rent airtime from the major carriers to offer their own wireless entertainment services. They focus on edgier content, sexier phone designs and sleeker user interfaces to set themselves apart.

Even wireless operators admit they need help if the wireless-entertainment market is to reach its fullest potential.

"There is so much in the way of avail-

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able content in the media space and so much interest on the part of our customers, that it really just isn't practical to assume we can service them completely," says Jim Ryan, VP of consumer data services at Cingular, which has perhaps the most liberal stance for off-deck content.

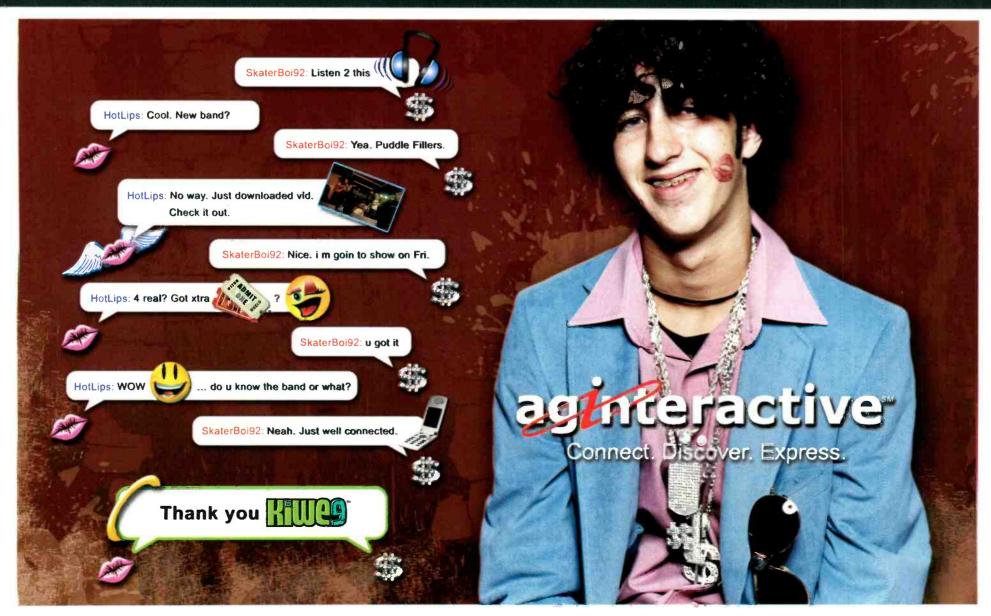
But Ryan resists the idea that the wireless industry is moving too slowly.

"We could not possibly move fast enough to meet the needs of the content providers," he says. "But we're not here to serve them. We're here to serve the customer. So, when you hear content providers gripe about the speed at which we're providing access or serving their content, you really got to ask if people are clamoring for this stuff or is [it] that they're just trying to push their business model.

Ultimately, it is clear the content and wireless industries will have to partner to best serve customers. But a healthy degree of competition certainly cannot hurt either.

To date, wireless operators have competed only with one another, under the same set of rules. The media and entertainment industry plays a different game, one expected to shine a much brighter spotlight on the mobile space moving forward.

"It's going to come down to the people who have mass-market TV reach," says Michael Nash, senior VP of Internet strategy for Warner Music Group. "Companies like Fox have the ability to leverage touch points with consumers and really popularize mobile entertainment on a mass cultural level. As much as we are going to work hard on direct-to-consumer messaging, it's the powerful media and entertainment players that have mass audience reach that are going to be the big forces in the popularization of mobile entertainment."





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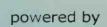
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APRIL 8, 2006

Convergence between the mobile and entertainment industries is heating up as Billboard and CTIA (The Wireless Assn.) team up on MECCA 2006, the Mobile Entertainment, Content, Commerce & Applications Conference.

Billboard will host and produce the event's second installment as the official digital entertainment partner for CTIA

Wireless 2006, the mobile industry's largest gathering of professionals.

MECCA is scheduled for April 4 at the Las Vegas Convention Center.

One of the keynoters will be Kevin Wall, CEO of Network Live and executive producer of last summer's Live 8 concerts. With Live 8, Wall managed a global text-messaging campaign that resulted in 26 million SMS messages sent in a single day. As CEO of Network Live, he is taking the concert experience digital across multiple platforms.

Also on tap is hip-hop pioneer Chuck D, co-founder of legendary rap group Public Enemy and founder of Chuck D Mobile. The prolific rapper, composer, actor, author, radio personality and producer will sit down for a keynote Q&A with Tamara Conniff, executive editor/associate publisher of Billboard, to discuss his embrace of digital technology and how wireless opportunities are shaping the distribution and promotion of Public Enemy's latest release, "New Whirl Odor."

Another keynote slot will break down the recently signed deal between recording trio Maven and Warner Music

Group's new digital-only Cordless Recordings label.

On hand will be Maven singer Bon Harris, former frontman for Nitzer Ebb, and Cordless president Jason Fiber and chairman Jac Holzman. Maven

will also perform.

In other keynotes, Lucy Hood, president of Fox Mobile Entertainment, will kick off the day. Fox recently launched its Mobizzo wireless entertainment portal, a direct-to-consumer play that enables downloading of music-related products, games and more. Fox's broader ambitions for other properties, including My-Space, Fox Sports and IGN, are also expected to be discussed.

And arriving on the heels of Cingular's recent launch of its third-generation platform, Jim Ryan, VP of consumer data products, will outline the company's mobile entertainment vision for the future in an afternoon keynote.

Other slated speakers include Ted Cohen, senior VP of digital development and distribution for EMI; Paul Reddick, VP of business development and product innovation for Sprint Nextel; and Scott Debson, VP of licensing and publishing for Zingy.

Other leading companies from the wireless industry to be featured at MECCA 2006 include Qualcomm, Jamster, AG Interactive, Nellymoser, Mobile Entertainment Forum, Sum Microsystems, Microsoft, Adobe and Nokia.

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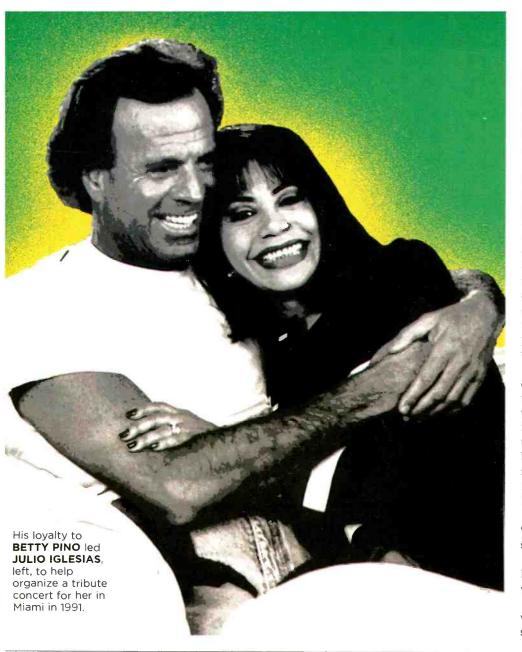
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#### from >>p35

and has worked with her in various roles, dating back to his pre-Univision days. And although Rodríguez never gives interviews, in accord with Univision policy for its executives, in Pino's case, he made an exception.

"The fact is that Betty is very important to us now, not just because of her history, but what she does for us every single day," he says. "She is extremely knowledgeable about the talent and knows each one personally. [She] knows their story and is able to do things that no one else

can do because of her ability to get close to the talent. And then, there is all that history. Betty is one of the people that made Spanish music popular and accepted in the Untied States."

Pino's rise to leadership came hand in hand with the launch of WCMQ (FM 92) Miami, the city's first Spanish-language FM station. It was owned by Herbert Dolgoff, the same

man who gave Pino her very first radio job in Miami, as a receptionist at WCMQ's AM sister Radio Alegre.

Pino rose through the ranks, and when FM 92 launched in 1974, she was made PD, a post she kept until 1990.

It was Pino who shaped FM 92's international

It was Pino who shaped FM 92's international Latin pop format, a complete departure from what was then heard on Miami radio.

With Pino at its helm, FM 92 became the gateway into the United States for dozens of artists, some stars in their native countries, some complete unknowns.

'Betty helped

make Spanish

music popular

in the United

States.

-RAY RODRÍGUEZ,

UNIVISION

**COMMUNICATIONS** 

"She was the most important bastion we had to support Latin music," says Carlos Maharbiz, now VP of A&R/East Coast operations for Fonovisa Records.

"She knew it was necessary to play new material in order to develop new acts," Maharbiz adds. "She truly helped new acts, which is something that radio doesn't do as much anymore. Much of the Latin pop movement [owes a debt] to her."

Maharbiz, like many other executives, has count-

less stories of artists—like Alvaro Torres, Carlos Vives and Marisela—who were first played in this country by Pino.

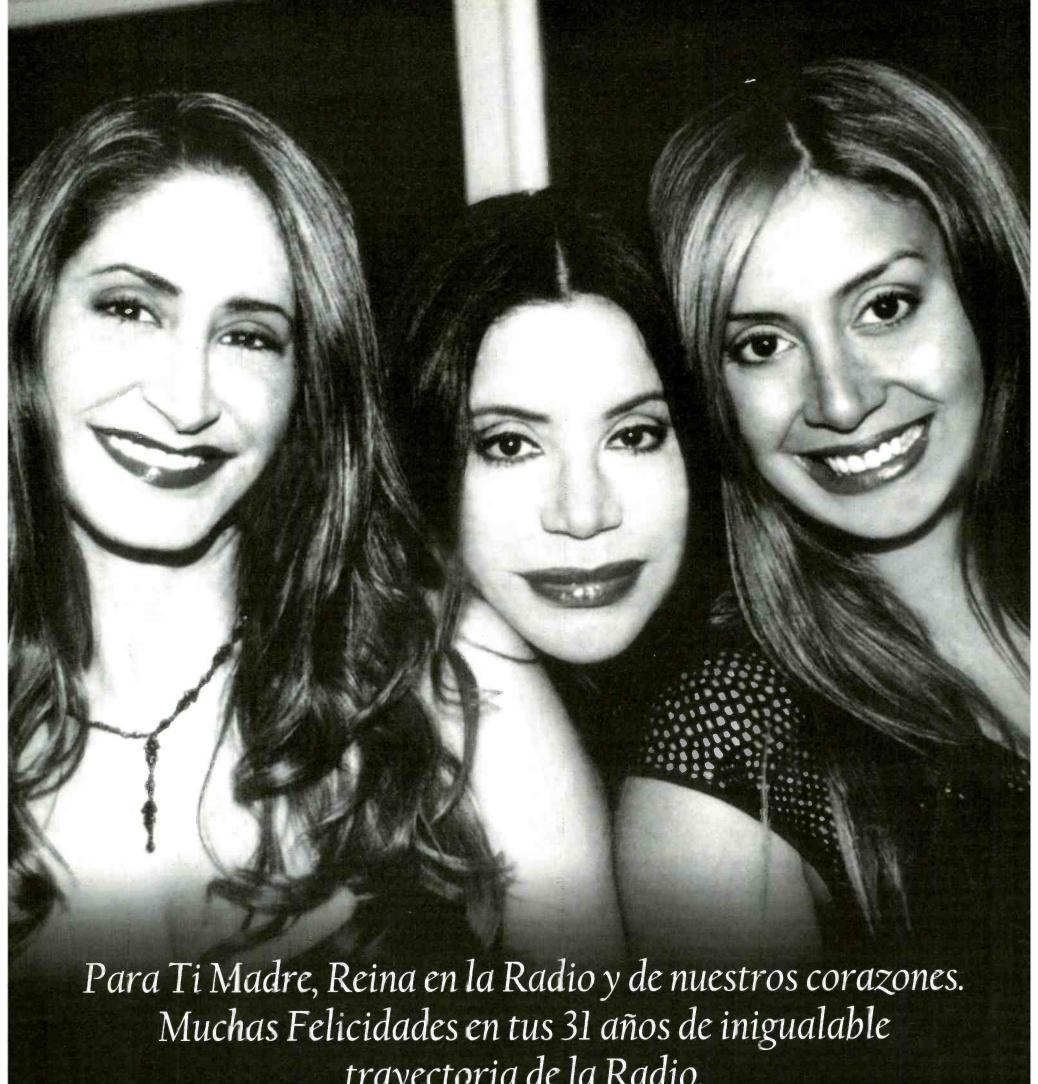
Many other acts—like Julio Iglesias, Dyango, Roberto Carlos, Juan Gabriel, Rocío Durcal, Raphael, Luis Miguel and José Luis Rodriguez—saw Pino's support directly affect their popularity.

While FM 92 was a local station, its sound influenced other stations nationwide and beyond as a trendsetter. And Pino not only played acts on the air. She organized local concerts and created an early award show, Premios Aplauso 92.

Artists' loyalties for Pino ran so high that in 1986 she was feted with a special put together by a slew of prominent Spanish acts, including Iglesias, Raphael, Durcal, Rocío Jurado, Paloma San Basilio, José Luis Perales, Dyango, Mocedades and Camilo Sesto.

Later, Spanish Broad- continued on >>p38





trayectoria de la Radio.

Te Adoramos Christie y Beatriz

#### from >>p36

casting System purchased FM 92 and enforced a noncompete clause that prevented Pino from working elsewhere from 1990 to 1991.

When she returned to the airwaves in 1991, a group of premier acts organized a "welcome" special for her. Featuring performances by Iglesias, Carlos and Perales, among others, "Bienvenida a la Radio" aired nationally on the Univision network.

The concert heralded Pino's arrival as PD/DJ at another station, FMDJ Miami (95.7 FM-Radio Ritmo). Today, that station is WXDJ, owned by SBS.

Pino also had a DJ stint at WRMA (Romance 106.7 FM) before taking her current post at WAMR in 2000.

By all accounts, however, Pino's longevity in the business had as much to do with her work in radio as it does with a genuine interest in developing a Latin music market.

Arie Kaduri, for ex-

ample, whose NYK Productions is one of South Florida's leading Latin music concert promoters, says he owes his entry into that market to Pino.

"The first time I wanted to work with Spanish acts, I called her and said, 'My name is Arie Kaduri, I don't speak Spanish, but I'm a concert promoter and I want to work in the Latin market,' "Kaduri recalls.

Pino's recommendation allowed Kaduri to work with acts like Paloma San Basilio, Dyango, Camilo Sesto and Isabel Pantoja, among many others that he still works with to this day.

"Artists and executives respect her," Kaduri says. "I think she is the queen of radio."

Jorge A. Pino, VP of music for Venevision International and an executive who has known Pino (they are not related) for the past 20 years, praised her "immense passion for music. Through the years, she has been involved with some of the greatest names in Latin music, helping take their careers to greater heights in the U.S. market," he says.

She did not just rally support for superstars, however.

"We are neighbors, and she has always passed by my house to drop off a demo for one artist or another," he adds.

While Pino is currently not programming, she is heard daily on WAMR.

"Obviously, she has a beautiful voice, but a lot of people do," Univi-

sion's Rodríguez says. "I think what people appreciate is her incredible depth of knowledge."

"Betty Pino is an institution in the U.S. Latin music world," says Frank Welzer, who was the longtime head of Sony's U.S. Latin and Latin American operations and is now chairman of Sony BMG Brazil.

"One of the things that make her so special is that she makes an effort to get to know not only an artist's music but who they are and what makes them tick. Latin music industry figures come and go, all except Betty."



Felicidades a La Reina de la Radio.

'Betty Pino is

an institution

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-FRANK WELZER,

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# DNGRATS on YEARS



**UNIVISION** Radio

# HELPING AN ARTIST IS SOMETHING WE DID GLADLY'

BY LEILA СОВО

he walls of Betty Pino's home studio in Coral Gables, Fla., are peppered with photographs and newspaper clippings, awards and commendations. • Here is Pino with Julio Iglesias, with Roberto Carlos, with Dyango, with Rocío Durcal, Emilio Estefan Jr., Chayanne and Shakira.

There are the gold albums, personalized notes and mementos, some dating back 30 years, some merely weeks old.

It is a veritable history of Latin pop radio in the United States, and Pino is in the middle of it. Seated at her desk, next to her own recording console and soundboard, Pino spoke to Billboard about the evolution of Spanish-language radio and her own evolution within it.

# **Do you think the relationship between artists** back then. Today, with few exceptions, the relaand media has changed, compared with when you began more than 30 years ago?

I think the world of radio and music in general has changed. It isn't like before, where there was a more personal relationship with the artists, both on our part as programmers, and on the artists' side.

Artists felt more supported, more cared for

tionship [of] artist [and] radio is more standard.

It's not cold, but radio has changed, and as a result, [so has] the industry. I think most artists don't feel they get the support they deserve. And many artists, major idols, have disappeared from modern radio, even though they are artists who continue to record and continue

## You could argue that there are now oldies stations, and they play such artists.

That's right. But big, modern stations, whose target is the 18-49 or the 25- to 54-year-old listener, believe that people older than 54 are not

This, of course, is a mistake, as the older demographic is a major consumer, and older artists are, by and large, the ones who fill venues, both in the English- and Spanish-language worlds.

By not taking their tastes into account, you satisfy the minority instead of the majority.

This leaves new recordings by established acts—like Rocío Durcal, José José, Julio Iglesias, Roberto Carlos and Juan Gabriel-without a radio format. It's unfair, both for the artists and for the audience, who doesn't get to hear this music.

Many of the artists you just mentioned are ones that you originally championed, correct?

I grew up with these artists, starting in the 1970s. On the AM stations, the sound was either a very local Cuban sound or talk shows. With the exception of an occasional Raphael or Julio Iglesias track, you didn't hear that international sound I was used to and I knew existed worldwide.

I began as a receptionist at an AM radio station here in Miami . . . and when my boss purchased an FM station, I told him, "There is a lot of music that isn't played here . . . Let's make a station of only ballads. The audience is thirsty for this music."

That was the beginning of FM 92, [Miam?s first Spanish-language FM station), on Nov. 1, 1974.

# When you began to work in radio, was your dream to be a DJ or a programmer?

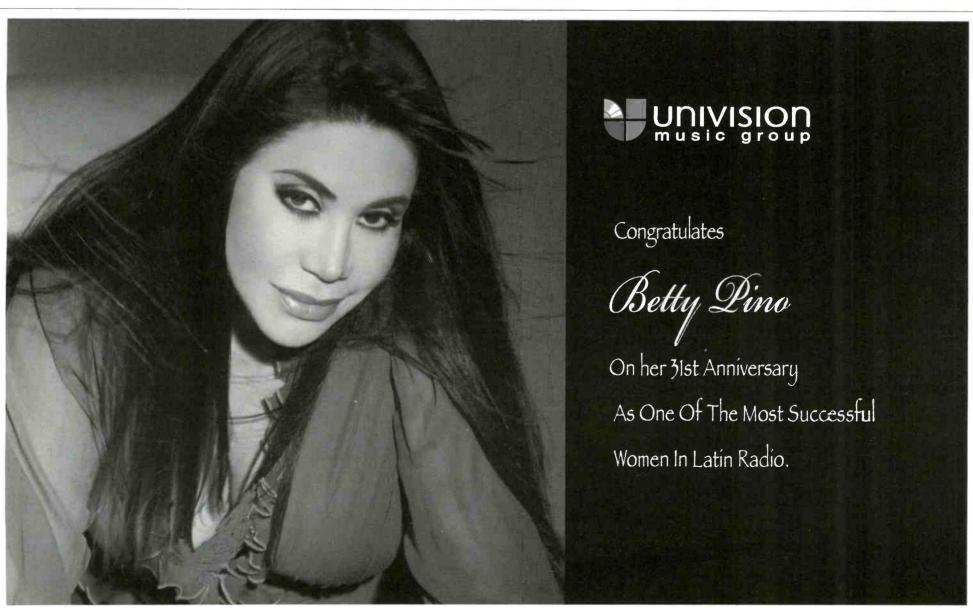
In the beginning, I was too young to even imagine being a programmer. I wanted to be a DJ. When I was very small, I would take all my dolls, sit them in line and play music for them. My mom thought I was crazy.

# At what point did you decide to go into programming?

There was a programmer at the AM station. But the three years that I spent there, I worked first as a receptionist, then in sales, traffic. I did everything. And my very last job was taking part in the music meetings. That's where my boss saw the love I had for music and artists. And that boss gave me the opportunity to program.

### Is there a difference between programming now and then?

The playlist back then was enormous . . . The entire research part is continued on >>p42





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### from >>p40

new. Before, there was more feeling in the programming. Music was placed before someone who really knew the market, knew about music and knew what people wanted. Today, programming is based on research. People are called up on the phone and played the hook of a song.

Not everyone has a programmer's ear to discern if a new song will be a hit. It is very hard for an unknown song to be accepted like that, even if it's good. So, while research is extremely important, we shouldn't rely on it 100%.

# So, before, someone like Fonovisa VP of A&R/ East Coast operations Carlos Maharbiz would come and say, "Listen to this new track"?

Carlos Maharbiz, specifically, brought me an Alvaro Torres track, "De Punta A Punta," and said, "This will be a hit." And I agreed.

In the case of (Spanish singer) José Luis Perales, the label was pushing one track, but we went with "Cómo Es El" and it became a hit.

We were the first to play "La Macarena," "La

Lambada," "La Gota Fría" and "Caballo Viejo" . . . all tropical songs. In other words, we broke not only romantic ballads. When you program, and you hear a big hit, you can't be deaf and mute to that—as Shakira says in her song.

Now, research has basically halted the development of music and has hidden the hits.

Supposedly, the programmer is someone who knows about music, who has an ear and knows the market and knows what will hit.

Many times, I will hear a new album with a great song on it, but the label says it will send a different song to radio—a song that "radio will like." What do you think of songs being produced as radio products instead of being produced as good music? This entire system has affected not only radio but also the labels and the artists and composers. Things are stagnant. And I will dare say that with the exception of some great contemporary singers, music was more commercial, and as a result, sales were better.

# Is the "good" music simply not there, or is radio ignoring it?

We've all been affected. Because even labels aren't producing great hits, and also, many good songs aren't heard. For example, labels before would ask for our opinion, and our goal was to help create hits. We [programmers] are in touch with the market. So, helping an artist is something we did for free and gladly. I used to play good music because I wanted to, even if the label didn't give me the music.

### What happens if you hear a song you hate, but you feel it is a hit?

I play it. I don't program based on my taste, but on the taste of millions of listeners

Although you have your daily show, you have not programmed in several years. You play from a playlist given to you. Do you miss the programming aspect?

I don't necessarily miss programming, but I would like Miami to be able to hear the musical variety it was used to.

### When I hear you on the radio I always think the voice is distinctive and very personal.

I like to speak directly to my listener. Be their "friend."

Of course, I have less time to speak on the air now, so it has to be quicker, but I still like to be warm with my audience. I always have something positive and short to say.

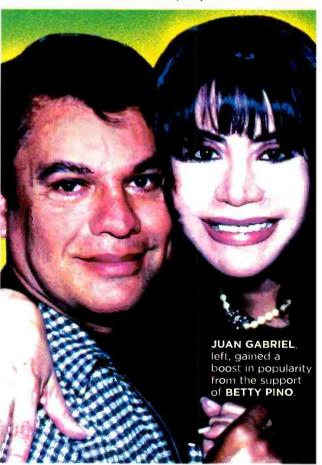
The audience doesn't want to hear about my private life. They want to hear about the stars. I always did modern, entertaining radio, but didn't personalize it. And I never use profanity on the air. People like to be treated respectfully. They like radio that reaches everyone, from the youngest to the oldest.

### What new trends are you excited about?

I like reggaetón because young listeners—and not-so-young listeners-like it.

### Did you ever imagine that Spanish-language radio would grow to the degree that it has?

No. I came to this country for personal reasons,



and I saw a cold country. Well, Miami was warm, because people spoke Spanish. But what I heard on the radio wasn't what I was used to hearing since I was a little girl. And I never thought Miami would be so big.

At one point, Miami was a chief exporter of hits. Programmers in countries like Argentina, Chile and Peru said they programmed based on our hit parade. That is no longer the case

# What advice would you give to an artist today?

To get guidance from people who really know about music. A song can make or break an artist. The song is first, second and third. When you have that good song, you hit in radio and the label is happy and takes care of you. Today, artists aren't as well-taken care of because perhaps they're not recording the hits they should be recording.

Be focused and have stations accept you as you are. It is a problem when an artist changes his style to fit into a format that isn't his. He doesn't gain an audience. He loses it.



hank you for delighting us

with your talent and experience.

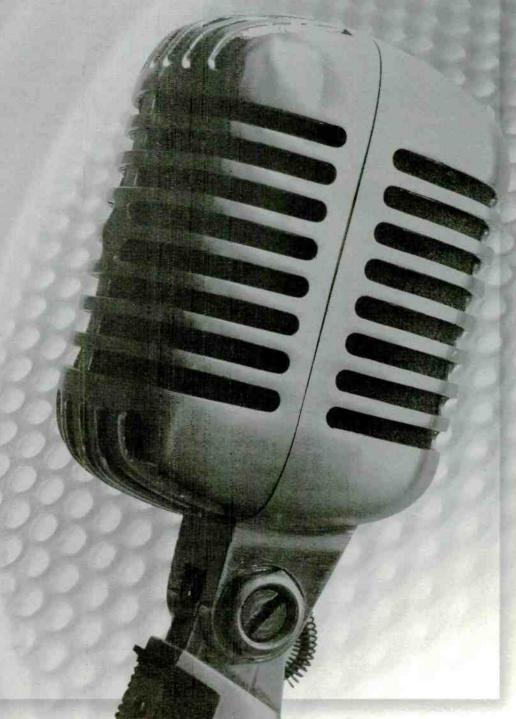
Your passion for music has inspired us all.

We wish you many more great years!

From your "Hermano" Arie Kaduri

& the NYK Productions' staff.



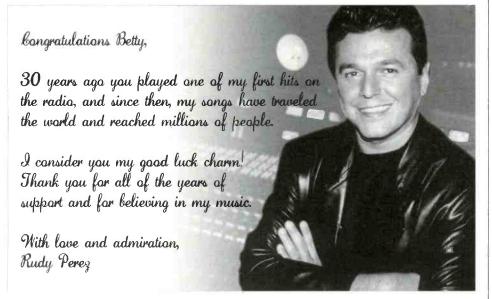


# **Gracias Betty!**

Por reconocer el talento de estas grandes figuras mientras apostabas a fe ciega en su viaje a la cima...

Juan Gabriel, Ana Gabriel, Julio Iglesias,
Ricky Martín, Dyango, Rocio Jurado,
Alejandro Fernández, Rocio Durcal, Isabel Pantoja,
Chayanne, Emmanuel, Jose Jose, Simone,
Jose Luis Perales, Myriam Hernández,
Valeria Lynch, Braulio, Ricardo Montaner,
Shakira, Thalia, Gloria Trevi, Camilo Cesto,
Gloria Estefan, Eros Ramazzotti, Soraya,
Carlos Vives, Cristina Rebull,
Rumba 3, y Pedro Fernández,
entre muchos, muchos mas.

24/7
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Felicidades Betty por tus 31 años de trayectoria en la industria de la música, deseándote otros 31 años con los mismos éxitos.

Mucho cariño.



# PINO WINS PLAUDITS FROM LATIN STARS BY LEILA COBO

he tribute from Mexican star Marco Antonio Solís came during a performance in Miami two years ago. He stopped the show to salute someone in the crowd.

The woman in the audience, Solís said, is a journalist with a deep knowledge of Latin music and a tireless supporter of the genre, a woman who had helped not only him, but countless other artists.

"My friend, Betty Pino," said Solís, motioning for her to stand up and receive accolades from the crowd at the James L. Knight Center.

Since her earliest days in Miami radio nearly 30 years ago, Pino has never merely done her job. As a programmer, she not only programmed. She weighed in with opinions, she listened carefully to multiple tracks, and she played songs even when labels were not pushing them.

And if they were, she actually took the time to listen. If she heard something there, she went out on a limb and played it. As a result, she has earned the respect and admiration of many of the artists whom she has championed.

When Mexican crooner Luis Miguel was getting ready to release his album "Primer Romance" in 1991, for example, Pino did not wait for the label to send her a copy.

"I got it through a contact in Mexico, and I remember I went to the airport at 2 a.m. to wait for this plane because they were sending me a little cassette," Pino recalls.

Pino chose to play "No Se Tú," over the objections of Miguel's label.

Pino not only played the music, she actively promoted the artists through high-profile, radiosponsored events, at a time when you could count on one hand the number of FM Spanishlanguage pop stations. Such events were a major breakthrough for the Latin genre.

"She paved the way for many artists here in South Florida, and as a result, in America," says Javier Romero, morning DJ at WAMR (Amor 107.5 FM) Miami, who has worked with Pino for years. (Pino is a daytime host at the station.)

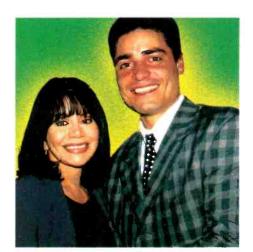
Many people associate Pino with veteran Spanish acts. And indeed, she was a champion of artists who would become some of the biggest in Latin music, most visibly her "compadre" Iglesias, who regularly sought out her opinion when it came to choosing singles.

"Her vision with Julio Iglesias was tremendous," Romero says. "He was one of the biggest acts she championed, as she did with many of the major Spanish acts of the time."

But Pino's support extends to more contemporary Latin artists.

When he was an unknown artist in this country, Carlos Vives got his single "La Gota Fria" played by Pino, after she heard it via satellite on a Colombian station.

"I called and requested the song, and it hit," she recalls. "Because of that song, he was offered [an international] contract."







BETTY PINO has helped promote the music of Latin stars including, from top, CHAYANNE, RAPHAEL and RICKY MARTIN.

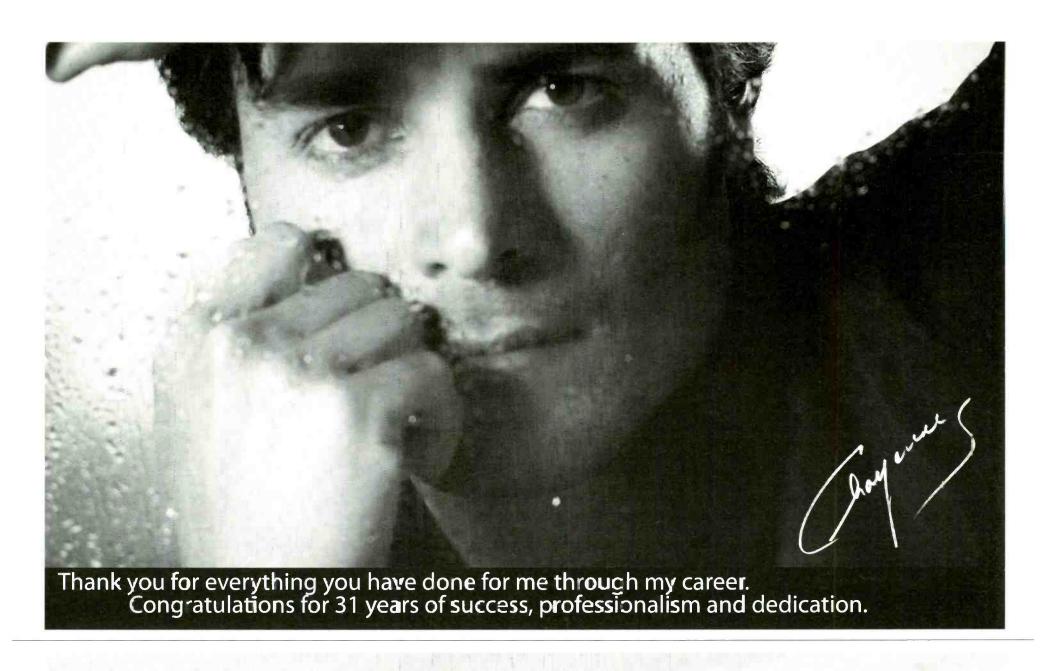
Shakira also received early airplay through Pino at FMDJ Miami (95.7 FM-Radio Ritmo).

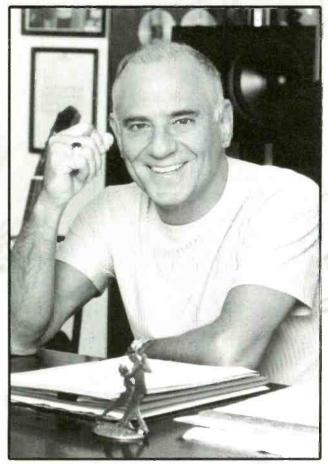
"They didn't want to play her," Pino recalls.
"I fought a lot for her."

She also did the same for a young Chayanne when he launched his solo career.

"I always have the best memories of Betty, and my eternal respect and thanks to her because she believed in me and supported me from the onset," Chayanne says.

"She is a woman of great talent, and that is why she has maintained herself in this industry for so many years."





ROBERTO LIVI

# BETTY PINO ijiGracias por tu música !!!



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**Pretenders Still Rock** Frontwoman Chrissie Hynde in 6 Questions



Shawnna enjoys hit, preps for 'Block Music'

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ROCK BY TODD MARTENS

# FLAMING LIPS GO TO 'WAR' ON NEW SET

AUSTIN—Wayne Coyne says he will forever douse his audience with confetti, but make no mistake about it, the Flaming Lips frontman is angry.

If the band's last full-length for Warner Bros., 2002's "Yoshimi Battles the Pink Robots," cloaked its emotions with songs about Japanese superheroes and true-to-life androids, the band's forthcoming "At War With the Mystics" finds the Flaming Lips putting a greater focus on the here and now. And Coyne does not like what he sees.

"You think you're radical, but you're not so radical," Coyne sings in the album's "Free Rad cals." "In fact, you're fanatical."

With its Prince-like feel, the Flaming Lips have never sounded so funky. But even more surprising is the sarcasm heard in Coyne's voice. Perhaps beginning with 1959's "The Soft Bulletin," the Flaming Lips have earned a reputation as eternal optimists, dressing up moments of sadness with grand orchestrations, as evidenced on "Waiting for Superman" and the successful "Yoshimi" single "Do You Realize??"

Yet come the release of "At War With the Mystics" on April 4, fans will get a glimpse of another side of Coyne.

"This wasn't by our intention, but we've been given this sort of throne of  $optimism \, and \, enthus iasm, "Coyne \, says. "Regardless \, of \, the \, darkness \, around \,$ us, the Flaming Lips will find the shining light and sing about it. I didn't want people to think we could just ignore everything else and sing about how wonderful the world is when we've got shit like George W. Bush."

There are a handful of protest songs, including the bouncy "Haven't Got a Clue" and the space-rock anthem "The W.A.N.D." Yet the Flaming Lips seem incapable of going completely negative, and there are moments of beauty, notably the swirling mix of guitars, keyboards and flutes on "Pompeii Am Gotterdammerung."

As Coyne explains, "You can't sit there and say, 'We'll just sing about the mystical, magical nature of love and existence.' We don't expect to change the war. I have no illusions that rock music has ever changed anything, but if nothing else, this is like praying. We sing it to the darkness, and it makes us feel better."

"At War With the Mystics" is also the band's most guitar/drums-driven album since 1995's "Clouds Taste Metallic." While continued on >>p48

# ATESTBUZZ

# >>>JUANES BENEFIT

Rocker Juanes will host a benefit concert to raise money for children who have been victims of land mines in his native Colombia. The Colombia Sin Minas (Colombia Without Mines) concert is set for May 24 at the Gibson Amphitheatre in Los Angeles and will feature Juanes along with Aleiandro Sanz, Ana Gabriel, Carlos Vives, Juan Luis Guerra, Laura Pausini, Luis Fonsi and Ricardo Montaner. Juanes, who has long advocated against land mines, is producing the acoustic concert via his "Mi Sangre" (My Blood) foundation. Tickets went on sale March 31. -Leila Cobo

# >>>NEW McKENNA DISC

Tim McGraw and Byron Gallimore are coproducing a CD for Warner Bros. Nashville artist Lori McKenna. The new set from the Boston-based singer/songwriter is tentatively scheduled for release this year. McKenna first came to the label's attention last year when McGraw's wife, Faith Hill, cut three of her songs for Hill's "Fireflies" CD. -Phyllis Stark

# >>>IRVING GREEN FETED

Mercury Records founder and producer Irving Green will be honored April 23 by the Pacific Southwest chapter of the National Academy of Television Arts and Sciences. He will be inducted into the Gold Circle, which honors those with 50 years of service to the TV industry. Green was instrumental in breaking the color line on network TV when such Mercury artists as Count Basie and Lionel Hampton appeared on Ed Sullivan's "Toast of the Town." -Gail Mitchell

# >>>ROAD FROM ALVARADO

The band Alvarado Road Show has been signed to Nashville-based Universal South Records. The group, originally from Alvarado, Texas, is in the studio recording its debut CD with Steve Wariner producing. Its first single is due in June with an album -Phyllis Stark

# Music

### FLAMING LIPS from >>p47

not nearly as aggressive as that effort, it marks a shift to the more organic after the electro-pop of "Yoshimi," which has sold 508,000 copies in the United States, according to Nielsen SoundScan, and stands as the act's most successful album.

"When I first heard the new one. I was totally surprised that this was a Flaming Lips record." says Erik Kowlaski, a manager at Milwaukee's Atomic Records. "I like it, but their last one is going to be really hard to top, 'Do You Realize??' was kind of the quintessential moment where they had the formula totally down"

The success is coming near the end of the band's contract with Warner Bros. With "At War With the Mystics," the psychedelic rockers from Oklahoma City will have only one album left on a seven-album deal they signed in 1990. While the band had an alt-radio hit in the mid-'90s with "She Don't Use Jelly," the Flaming Lips remain an anomaly for a major-label act.

"Unless we're selling 10 million records," Coyne says, "perhaps we don't belong on Warner Bros. But Warner Bros. loves us, so we keep fighting the good fight. If they'll have us, we'll keep going."

Not all acts affiliated with Warner Music Group labels have been as lucky as the Flaming Lips. Coyne watched Wilco's well-publicized fight with Reprise over 2001's "Yankee Hotel Foxtrot," which was eventually released on WMG's Nonesuch, and admits to worrying about being dropped.

After all, Wilco had a more consistent sales history, and the Flaming Lips had just released the four-disc "Zaireeka." That album was an experiment in which each CD was designed to be played at the same time. (Band manager Scott Booker

FACT FILE

says "Zaireeka" did not count toward the band's contract.)

"We have a firm understanding of what the company is trying to do and what we're trying to do and where we all meet." Coyne says. "When we made 'Zaireeka,' which is a very difficult record for a company to try and market, we didn't hand it to Warner Bros. and say, 'Fuck you, we're making art.' "

Coyne says the band's relationship with Warner Bros. has lasted because of an open line of communication between the two. While the act is not willing to compromise its recording process, the Flaming Lips sometimes do not expect the label's full marketing force in return.

"We know how to sort of market ourselves," Coyne says. "We know we can do a lot of the work as long as they just support us. And they're always like. 'Of course, fellas, go! Let us know if we can help.' "

Warner Bros. VP of marketing Eric Fritschi says the Flaming Lips are always providing the label with new content. The band released two EPs between "Yoshimi" and "Mystics," as well as a video compilation in August that highlighted the new album's "Mr. Ambulance Driver."

"They make almost all the videos themselves, and they do their own artwork," Fritschi says. "They have totally bought into the idea of having something new to talk about every six months, and that allows for the fans to do the word-ofmouth marketing."

Fritschi says the label released "The W.A.N.D." digitally in January, and it has already become the band's secondbest-selling online single. A video for "Yeah Yeah Yeah Song" will be released to Yahoo March 30, and those who buy the album on iTunes will have

the option to purchase three bonus tracks.

The Flaming Lips tour relentlessly and have a reputation for boisterous live shows. Covne is wont to come onstage in a giant ball, and then there is an assortment of puppets, fake blood, party toys, large balloons and full-body animal costumes. The band's sound may change from album to album, but Coyne says the live shows will continue to be one massive cele-

"I would never want people to think we'd abandon the 'parade of freaks' thing that we do," Coyne says.



# Gill's Good Works

Country Star Will Receive ACM's Humanitarian Award

Long known in the industry for his generous spirit and charitable work, Vince Gill will be named the winner of the Academy of Country Music's Home Depot Humanitarian Award, Billboard has exclusively learned.

Gill will be presented with the award on the nationally televised 41st annual ACM Awards on May 23 at Las Vegas' MGM Grand Garden Arena. The show will air live on CBS at 8 p.m. EST.

Gill says he is "pretty thrilled" by the honor. "I've been fortunate to receive a lot of awards," he says. "When they're about a song or a record or a performance, it's just really about that moment. This kind of award embodies a totally different spirit . . . These are the things that make you feel like you've been a decent human.

"It's more about life and more about serving your fellow man and about the things that really do matter," he adds.

In its fifth year of honoring artists for humanitarian efforts, the ACM has completely revamped the procedure, asking a blue-ribbon committee of country music industry professionals and local and national philanthropic leaders to choose the award recipient.

Previously, fans selected winners by voting dur-

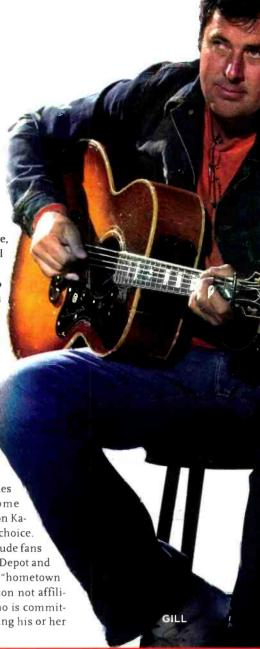
ing the live telecast. Reba McEntire, Lonestar, Martina McBride and Neal McCoy are past recipients.

ACM executive director Bob Romeo says the group decided a humanitarian prize was not "the right place to have a horse race, especially when you have [nominated] artists who give so much of their time."

Eliminating fan voting, he says, took out any chance of artist popularity being a factor. "We wanted to make it a little more level playing field," he

The humanitarian prize includes a playground built by the Home Depot and non-profit organization Kaboom in the city of the winner's choice.

In an effort to continue to include fans in the voting process, the Home Depot and the ACM will this year award a "hometown hero" honor to a deserving person not affiliated with the music industry who is committed to volunteerism and improving his or her



RAP BY GAIL MITCHELL

# Sparxxx's 'Booty' Bounce Back

There is nothing like a little controversy to reignite a career. Just ask Bubba Sparxxx.

A recent posting on Industryears.com declared the rapper's new single, "Ms. New Booty." and its Web site as "another conduit to sex, pornography and misogyny aimed at children." The song's video, set against an infomercial backdrop, depicts Sparxxx selling boxes of "Ms. New Booty" to women as an opportunity to enhance a certain physical asset.

Sparxxx, who burst onto the scene in 2001 with "Dark Days, Bright Nights"-which has sold 629,000 copies, according to Nielsen Sound-Scan-quickly faded away after his 2003 sophomore effort, "Deliverance," sold only 351,000 units.

But Sparxxx is back in a big way.

The track-featuring the Ying Yang Twins and Mr. ColliPark-is No. 9 on The Billboard Hot 100, making it his highest charter on that tally. It is No. 11 on the Hot R&B/ Hip-Hop Songs chart, second only to "Ugly," which reached No. 6 in 2001.

"Booty" is the first single from Sparxxx's third album and first for OutKast member Big Boi's Virgin-distributed label, Purple Ribbon, "The Charm" (New South/Purple Ribbon/Virgin) is due April 4.

Sparxxx, surprised at the negative posting, says the song is more about uplifting of the figurative kind and about having fun.

"It's about instilling confidence and blossoming as a person," the LaGrange, Ga.born rapper says. "It's also about music as entertainment. There is so much dayto-day stress in life. People sometimes want to escape all that for a minute."

Jermaine Dupri, Virgin's president of urban music, agrees. "People need to stop tripping," he says. "We're from the South where it's all about partying, the booty and other things. It was my choice to go for this single. It's a smash."

The brouhaha has not affected Sparxxx's appearance schedule as he promotes the album. The rapper (born Warren Anderson Mathis) has already taped "CD USA" and will appear on "The Tonight Show With Jay Leno" (April 18), "Last Call With Carson Daly" (April 24) and "Soul Train" (taping April 1). Having wrapped a 75market promo tour, Sparxxx is slated for a USO tour followed by a European outing.

Nor has the criticism made a dent in Sparxxx's positive outlook.

"It's hard to keep me down." he says. "And what's not to be excited about? I'm with Big Boi. Dupri and a company that wants to make an imprint in the hip-hop industry."

"The Chaim" sports production by Mr. ColliPark, Timbaland, Big Boi and Organized Noise, among others. It is also a chance for Sparxxx to reconnect with the audience he attracted while signed to Timbaland's Interscope-distributed Beat Club R∋cords for his two previous albums.

"Dark Days, Bright Nights." a "high-energy, uptempo clubbanger" project, Sparxxx says, memorably featured the artist in overalls and driving a tractor in the "Ugly" video. The introspective follow-up album focused on the rapper's rural backgrounc. "With this album, I'm setting out to bring those two audiences together," Sparxxx says. "Do the math. If I can bring them together, I'll do iust fine."

Label: Warner Bros Management: Scott Booker Worlds Fair **Booking:** William Morris Agency

Publishing: EMI Music Publishing (BMI) Last/best-selling album:

Yoshimi Battles the Pink Robots" (2002),

48 | APRIL 8, 2006



local community.

Gill is involved in numerous charitable efforts, including some dedicated to "children's recreation and education, the terminally ill, the homeless and hungry, cultural and environmental preservation, and the humane treatment of animals," according to the ACM. Nearly all of his concerts include a local charity component.

Gill has previously won five ACM Awards. On the Billboard charts he had notched seven platinum-certified albums and 26 top 10 singles

While this is not part of his ACM honors, Gill's philosophy about giving back to his community includes performing on records by up-and-coming artists whenever he is available.

A consummate musician, Gill says of his efforts on other artists' behalf, "I was always more impressed with the supporting cast than the guy with the big belt buckle. I'm a musician first. I think that makes a difference. I didn't

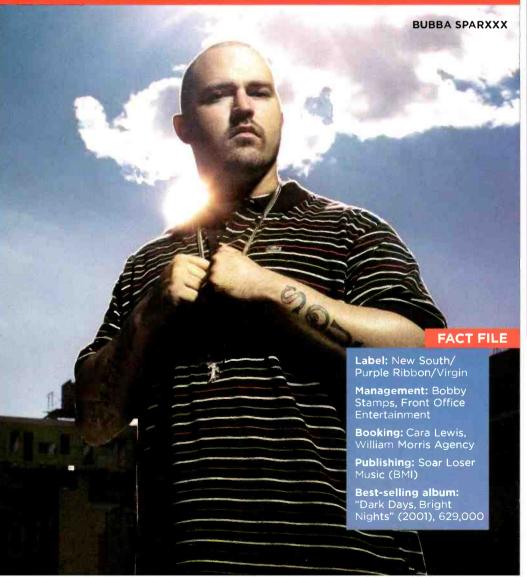
sit in front of the mirror with a hairbrush and sing along saying, 'I want to be Elvis.' I don't always have to be the largest part of the thing to feel like I mattered.

Meanwhile, Gill is close to finishing his next album, which he hopes to have out in August or September. While he is keeping the ambitious project's details under wraps for now, he promises it will be "quite surprising and eyeopening" and also hints that it is something that has made him "feel like a musician again."

ON THE ROW: Veteran Nashville publishing executive Woody Bomar has exited Sony/ATV Music Publishing where he was senior VP/GM in charge of creative services.

SIGNINGS: Singer/songwriter Guy Clark has signed a recording contract with Dualtone Music Group. His first CD for the label, "Workbench Songs," is due Aug. 29.

Songwriter Odie Blackmon has signed with Sony/ATV Music Publishing. He is the writer of such hits as Lee Ann Womack's "I May Hate Myself in the Morning," George Strait's "She'll Leave You With a Smile" and Gary Allan's "Nothing on but the Radio."





# **KEYNOTES & FEATURED INTERVIEWS**

Greg Ballard CEO. Glu Mobile

Chris Early Studio Manager, Microsoft Casual Games Group

David Gosen Chief Executive Officer, I-Play

Tammy Robinson Manager, Games Content & Programming, Ver zon Wireless

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# Wilson's New Groove

Jazz Singer Taps T Bone Burnett To Produce Her Sixth Blue Note Album

Cassandra Wilson needed a change. For her new album. she wanted support instead of self-producing as she did on her last disc, 2003's "Glamoured," so she sent Blue Note president Bruce Lundvall a short wish list of producers. with T Bone Burnett's name at the top.

A pioneering jazz vocalist whose musical taproot is firmly planted in the Delta blues and pop music of her youth, Wilson says, "T Bone was right up my alley. My intuition told me that I needed to work with him somehow, that I could learn a lot from him, that we'd make a great pairing,"

As the Mississippi-born, New York-based Wilson attests. there is wisdom in heeding your intuition. Burnett, renowned for his production credits ranging from Elvis Costello's "King of America" to the roots-music soundtrack of the Coen brothers' film "O Brother, Where Art Thou?." proved pivotal in opening a fresh window on her musicmaking sensibility with "Thunderbird," her sixth Blue Note album and arquably her finest. "Thunderbird," out April 4,

promises to be another highwater mark in Wilson's career that began in the late '80s with stints in the conventional jazz camp and the experimental M-Base creative jazz-funk movement. In the early '90s Wilson broke free of the tradition by sidestepping classic standards in favor of interpreting pop songs of her own generation. In the process, she became a iazz vocał traiłblazer with pop crossover appeal.

Wilson's breakthrough came with her Blue Note debut, 1993's "Blue Light 'Til Dawn," produced by Craig Street. She delivered inspired covers of material by Van Morrison, Joni Mitchell and Ann Peebles as well as earthy readings of two Robert Johnson blues tunes. She successfully followed that up with 1996's "New Moon Daughter," another Street-produced. pop-oriented outing that jazzed up songs by U2, Son House, Hank Williams and even the Monkees ("Last Train to Clarksville").

After three self-produced albums (including 1999's "Traveling Miles" tribute to Miles Davis, which is one of her biggest-selling CDs internationally), Wilson says, "I was ready to try something different, to step out and work with new musicians. new blood, new ideas."

Recorded largely at Hollywood's Capitol Studios with Burnett's A-team of musicians -including guitarists Marc Ribot and Colin Linden, keyboardist Keefus Ciancia and drummer Jim Keltner-"Thunderbird" buovs with funky grooves, smolders in slidescorched blues, radiates with luminous romanticism, muses with rapt spirituality and fascinates with multilayered soundscapes, all infused with the freedom and fluidity of expression inherent in jazz.

The first thing Wilson noticed in the studio was that Burnett documented everything. "I'd never met anvone who rolls tape the way he does," she says. "I learned from him that you can capture gems when you allow musicians to be so relaxed that they're not conscious of being recorded."

"We didn't bring specific songs to the studio," says Burnett, who jumped at the opportunity to work with Wilson. even though he has said he is

semi-retired from producing. "We went in and just started firing. Everything happened all at once-composing and recording. Then we'd go away, work on our own and come back with new ideas. Cassandra wrote some great songs."

Burnett's easy-going commitment to probe the depths of a song bears fruit on "Thunderbird." Case in point: the leadoff track "Go to Mexico," a spirited tune graced by Wilson's husky, darkroasted vocals.

"This song went through three or four lives," she says. "It started off as a kernel in the studio with me playing my guitar with the guys. I took it back to New York, sat with it and wrote some lyrics. It evolved into 'Practice What You Pray,' but when I returned to L.A. it became 'Go to Mexico,' the perfect California song for driving the Pacific Coast Highway in a convertible."

Wilson also explores two Burnett tunes: the lyrical, Billy Strayhorn-inspired "Lost" and "Strike a Match" from Wim Wenders' film "Don't Come Knocking."

She recalls, "T Bone played







# **Jazz Notes**

DAN OUELLETTE douellette@billboard.com

# Jazz Friend Or Foe?

Wynton Marsalis Stirs Up Album, Concert Season, Mixed Feelings

ittle did the jazz world know back in 1981 what a speeding locomotive and lightning rod Wynton Marsalis would become. Then, while a member of drummer Art Blakev's band, the 19-yearold trumpeter recorded his selftitled debut as leader on Columbia Records. Twenty-five years later, Marsalis is inarguably the most powerful figure in jazz as well as its most controversial statesman.

Marsalis is the artistic director of Jazz at Lincoln Center, which is also celebrating a significant anniversary-its 20th year presenting jazz. JALC recently announced its 2006-2007 season, which will mark its third year of programming at Frederick P. Rose Hall at

Columbus Circle in New York.

A thumbnail sketch of what is coming up at JALC next season: a series of world-premiere performances; a range of guests including Paquito D'Rivera, Joe Zawinul, John Zorn, Dianne Reeves and Willie Nelson performing with Marsalis; and several shows featuring JALC residency bands Afro-Latin Jazz Orchestra led by Arturo O'Farrill and Lincoln Center Jazz Orchestra helmed by Marsalis.

Marsalis is also ramping up an album for Blue Note based on a new piece, "From the Plantation to the Penitentiary." The small-group affair with a vocalist will be recorded this summer, with a 2007 release

Marsalis has come a long way

since his rook e year. So, in his silver anniversary year, what has he accomplished? It depends on who you ask. Veteran drummer/ vocalist Grady Tate says, "Wynton has been in a position to do other musicians well. I've liked what I see.

Saxophonist Houston Person agrees: "Wynton has exposed the music into a big arena and uplifted jazz. Given how hard it is for a jazz musician to make it, I consider him a hero and an inspiration to younger musicians.

However, here are also Marsalis detractors. Legendary drummer Chico Hamilton feels miffed lecause he has never been invited to play or attend a show at JALC. Hamilton also has qualms regarding



this in the studio and asked me to pick up my guitar and do something with it. I had to internalize it fast. It's such a deliciously dark piece, and I had a great time singing it."

Other covers include Jakob Dylan's "Closer to You," Willie Dixon's "I Want to Be Loved" and a strikingly brooding version of "Red River Valley."

Blue Note's Lundvall says he is "wildly excited" about "Thunderbirg," which he heard in its various recording permutations during the last 18 months. "It's cutting edge and contemporary, T Bone may be the answer we were hoping for in taking Cassandra to the next level of her growth as an artist."

The label has tagged Wilson's silvery, fur k-inflected "It Would Be So Easy" as the first single, servicing it to smooth jazz and triple-A radio.

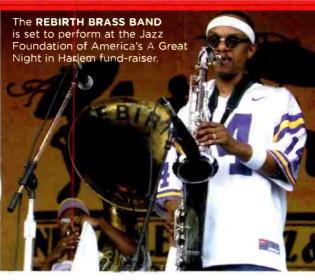
"This is the kind of record we've been waiting for," EMI Jazz and Classics VP of marketing Zach Hochkeppel says, noting that Wilson's previous critically acclaimed outings did not find a radio home. "T Bone came in with an outside perspective and freed Cas-

sandra up, taking her through the briar patch like Craig Street had."

Blue Note is advertising in such national magazines as The New Yorker, Utne Reader and Mother Jones as well as doing combination ads with "The Color Purple" cast record (on Angel) for the urban market.

"Thunderbird" will be a priority at Borders Books & Music stores nationwide, jazz buyer Jessica Sendra says. "For her first two Blue Note albums, Cassandra hit the ball out of the park but has fallen short since then," Sendra says. "This CD promises to reach across demos she hasn't hit in 10 years."

Borders is offering a coupon for a discount on the album, as well as pushing Wilson's back catalog. The "Thunderbird" artwork will be featured in a large blow-up display at the front of Borders' music departments. The CD will also be a focus of the store's April jazz and classical buy-threeget-one-free campaign. Sendra says that Wilson "is one of the cornerstones of the promotion."



musicianship: "When I was 16, I played with the Duke Ellington Orchestra—the original one with Jimmy Blanton. And I know what Duke's music sounded like. I don't hear it in Wynton.

Chicago reeds player Ken Vandermark acknowledges Marsalis' contributions, but disputes his philosophy. "What I find surprising is that for someone so concerned with protecting the history of an art form," he says. "Wynton's focus on codifying it has led him to ignore one of the main aspects of all the artists he admires: They were innovators who broke new ground. The history of jazz is like the history of any art form-it survives and de-

velops through the efforts made by groups of individuals who build on ideas from the past and bring them to someplace new.'

Vandermark adds, "It seems to me that Wynton's efforts to 'save the music' through a selective definition of jazz using stylistic elements that are nearly 50 years old have turned his version of the music into a dead language. The truth is that jazz is living in another house and in the 21st century."

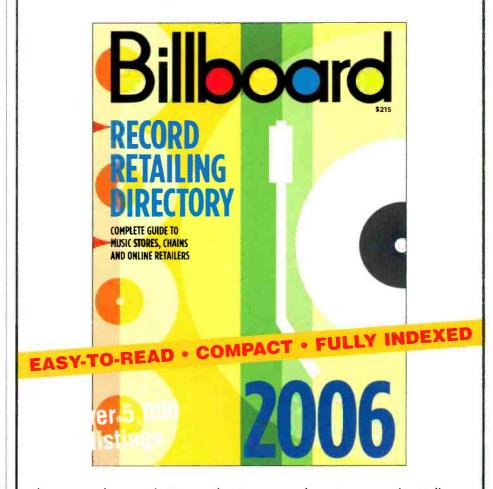
Marsalis declined to comment for this story.

# THREE DOT LOUNGE:

The Jazz Foundation of America's fifth annual fund-raiser, A Great Night in Harlem, will take place May 4 at the Apollo Theater with such performers as Abbey Lincoln, Ron Carter and Rebirth Brass Band . . . Woody Allen will open the fifth annual Rochester (N.Y.) International Jazz Festival with his New Orleans Jazz Band June 9 . . . New York's IPO Recordings will begin its exclusive distribution agreement with Allegro and clarinetist Eddie Daniels' new CD, "Mean What You Say," May 9.

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# DER YOURS

# Music



by MICHAEL PAOLETTA

With unmistakable vocals, deft songwriting skills and a cocksure guitar stance, Pretenders frontwoman Chrissie Hynde has inspired manyiust as she has surely pissed a few people off.

On March 17, the Pretenders kicked off a six-city tour in Austin during the South by Southwest Music and Media Conference. The trek, which closes April 1 in New York, supports the recently issued, fivedisc Pretenders boxed set, "Pirate Radio" (Sire/Warner Bros./Rhino).

The collection features 81 tracks and 19 performance thought, fuck it, my plane hasn't gone down yet. I could be misrepresented if I'm not involved. I've done lots of songs for film soundtracks and things like that-stuff I'm not ashamed of, but that doesn't represent my legacy with the Pretenders, And I wanted that represented. I also thought this was a chance to present the band in a way I'd like it to be remembered-and to represent the guys I had playing with me over the years. Once I realized all this, I got completely involved in the project.

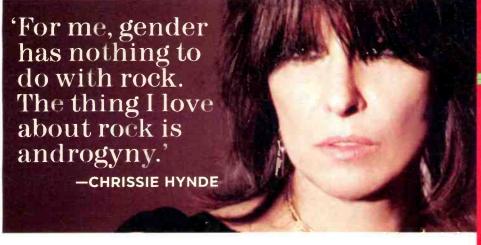
Q: Does being onstage still

cause I never wanted it to get too emotional. I don't have a gender thing. For me, gender has nothing to do with rock. The thing I love about rock is androgvnv. So, the minute you ask me a gender questions, I squirm.

Q: Name association time: Bridget Bardot?

A: She didn't crap out. She said she prefers her dogs to her husband. And I read something recently where she said she's always been the man in her life. What's not to like?

Q: What is your advice to those coming up today?



videos, many of which have never been released. It firmly places the spotlight on Hynde and the band's fierce musicianship as well as its ever-evolving lineup. That said, early, live footage of Hynde and her original bandmates-Martin Chambers (drums) and the deceased Pete Farndon (bass) and James Honeyman-Scott (guitar)—is essential viewing.

Hynde, a London resident who turns 55 this year, says she is not giving much thought to a new Pretenders studio album. But, she says, "if I enjoy these few shows we're doing, and depending how I feel, I may go in and write a few songs."

Q: When you were presented with the idea for "Pirate Radio," what went through your mind? A: Well, this is one of those deals where it's going to happen with or without you. So, I

A: Not really. Which is why ! only go out there when I am excited. I preferred rock when it was in the dark, when it was a secret between me and the audience, when it wasn't mainstream. I don't go for mainstream anything. I'm not trying to be like other people. At this stage, I don't care if I do shows or not. I never intended or wanted it to get bigger. I never had that "we're gonna be the biggest band in the world" moment. I'd rather be the best kept secret in show business-as long as I can get by.

Q: What is your reaction to female rockers who say that you have influenced them?

A: It just means that I'm older than them, that I was there before they were. I wasn't a pioneer, It's not me being modest. The Pretenders were a traditional band. I never had [another] girl in the band, be-

A: I'm talking about rock here: Record your stuff as live as possible: bass, two guitars and drums. Keep that twoguitar thing going as long as possible. And keep it basic. I would be loathe to advise someone because it's only in your own mistakes you can find yourself.

Q: At the end of the day, is life good for Chrissie Hynde?

A: You know, I've never asked how many points I get or what I'm being paid. I don't give a fuck. I've got a manager to do that. I feel I owe it to my fans. I mean, my fans paid me. I don't want my fans to think I'm making wise investments or making any investments or trying to save my money. You gave me that money. I'm having a good fucking time with it, all right?

For the full interview, log on to billboard.com



# Trumpeting His Films 'Inside Man' Terence Blanchard Stays Busy With Movie Scores

You can hear Terence Blanchard's latest music at your nearest movie theater.

The trumpeter/composer wrote the score for box-office champ "Inside Man." The Spike Leedirected film stars Denzel Washington, Clive Owen and Jodie Foster.

This is the latest in a successful partnership between the two. The Blue Note artist's credits include Lee's "Mo' Better Blues," "Malcolm X," "She Hate Me" and "The 25th Hour," the last of which earned Blanchard a Golden Globe nomination. His movie moonlighting also includes such diverse R&B/hip-hop/pop outings as "Barbershop" and the Mariah Carey vehicle "All That Glitters."

The latter movie, Blanchard says, "turned out a little differently" than planned. "That happens." He also claimed an Emmy Award nod in 1995 for the documentary "The Promised Land."

But no matter how a film or TV project ultimately fares, Blanchard says his job remains the same. The story is paramount and the accompanying music must help push it along. And like fellow musician/ composers Quincy Jones ("The Pawnbroker") and Duke Ellington ("Anatomy of a Murder"), Blanchard says his jazz background is a decided advantage.

Jazz artists "have broad musical experiences. We've checked out a lot of different things. It helps in the way we use our ears, how we respond to things

quickly and our ability to improvise. It also gives us a little more advantage in terms of being flexible."

That flexibility is crucial to Blanchard's juggling act. Having finished the score for the documentary "Finding Jackson Pollock," which debuted in January at the Sundance Film Festival, the trumpeter is in the midst of his latest project, director Vondie Curtis Hall's "Waist Deep," out in June.

Then there is Blanchard's day job. In addition to touring throughout 2006, he plans to return to the studio in June to record the follow-up to his 2005 Grammy Awardnominated album "Flow." It carries a tentative fall release date.

"The band and I are in the process of germinating new material," says Blanchard, who chafes at the idea of recording "concept" albums. "We don't like to rehearse and record. We like to live with it for a while before going into the studio."

He also doubles as artistic director for the University of Southern California's Thelonious Monk Institute of Jazz Performance. "I have a great class full of talented musicians," Blanchard says. "The sad thing is there aren't many bands for them now. But they have the fortitude, passion, desire and creativity to change the course of music.



# **BeatBox**

KERRI MASON kmason@billboard.com

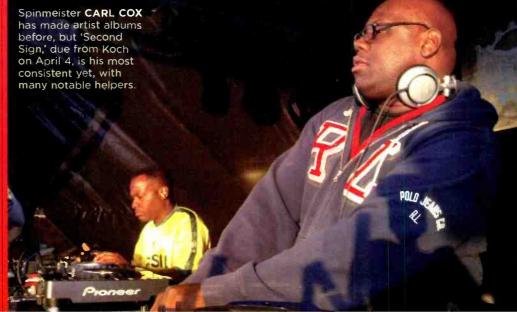
# COX TURNS THE TABLES DJ Makes An Artist Album Even He Would Happily Spin

The world knows that Carl Cox can DJ. On three turntables. At once, With one hand tied behind his back.

But Cox the artist has been a harder bolt to trap. His two previous original albums-1996's "At the End of the Cliché" and 1999's "Future 2000"—sit uncomfortably in a compilation-heavy discography, neither reflecting nor expanding upon the aggressive techno style for which he is primarily known. For fans, booth Cox and studio Cox were two totally different entities.

"Second Sign," out April 4 on Koch, could finally force a merger. It is Cox's most consistent album to date, and boasts collaborations that show the

breadth of his influence: "It's the Machines" with acid house virtuoso Josh Wink: "On Fire" with fellow Latin-tinged techno aficionado Misstress Barbara; "That's the Bass" with the boom-bass-tic man himself, Norman Cook (aka Fatbov Slim); and "Open Book" with the leader of drum'n'bass nation, Roni Size





Music



# Shawnna's Hidden Gem

Rapper's 'Gettin' Some' A Burgeoning Hit, Courtesy Of Ludacris

hese are hard times for female MCs.
Lil' Kim is in jail. Foxy Brown's "Black
Roses" album has been pushed back for
health reasons. And Remy Ma is mad at
her label, SRC, for what she claims to be
poor promotion of her recently released album,
"There's Something About Remy."

Fortunately there is a bright spot: A sleeper hit called "Gettin' Some," courtesy of Ludacris' good friend Shawnna, who also happens to be the daughter of blues guitar great (and 1993 Billboard Century Award honoree) Buddy Guy.

Shawnna (born Rashawnna Guy) appeared on the 2000 Ludacris single "What's Your Fantasy" and in 2002 was featured with Ludacris and the rest of his Disturbing Tha Peace label crew on its first collective album, "Golden Grain," along with Tity Boi, I-20, Jay Cee and Lil' Fate. Shawnna's own solo debut, "Worth Tha Weight," arrived in 2004 from Disturbing Tha Peace and reached No. 5 on Billboard's Top R&B/Hip-Hop Albums chart.

Six years later, Shawnna has a burgeoning hit

from "Ludacris Presents" and is No. 18 on Billboard's Hot R&B/Hip-Hop Songs chart; it entered The Billboard Hot 100 at No. 96 last week and rises to No. 85 this issue. The label is releasing a few remixes for "Gettin' Some"—Shawnna has already received verses from Busta Rhymes, Rick Ross, Twista, UGK's Pimp C and Too Short himself. No word yet on how she will distribute the upcoming remixes.

Shawnna's second solo album, "Block Music," is slated for a June release on DTP/Island Def Jam. Its first single, "Candy Coated," will feature Academy Award-winning rap act Three 6 Mafia. For her second single, it is still a tossup between "Donkey" featuring Field Mob's Smoke or "Take It Slow" featuring Ludacris and crooner Bobby Valentino. Shawnna will also do club dates in various markets for "Gettin' Some," as well as shows with the Disturbing Tha Peace crew.

**SIDE NOTE:** March 22 brought the release of "Tha Heart of Tha Streetz, Volume 2," the

Each track is undeniably Cox-ian, but with a little something extra that links him to

the respective collaborator's

specialty genre.
Fronting the collection is first single "Give Me Your Love," a full vocal that sounds as if Cox the DJ is effortlessly riding a poppy a cappella over an unrelated instrumental track (not entirely impossible with him at the decks).

The combination of tough beats and bright, radio-friendly vocals is unique, and Cox knows it. "I love it," he says. "It isn't an R&B track, it isn't a hip-hop track, it isn't primarily house, it's not exactly progressive, and it isn't trance. So if you take it all away, in the end, you're just listening to a good, well-rounded dance track."

THE DFA DEALS: Remixes become more than promotional tools when James Murphy and Tim Goldsworthy—

aka the DFA—make them. They are odes to past styles, aesthetic collisions, inferences, references, musicology lessons. And they are pretty darn catchy, too.

BLANCHARD

The pair is the unlikely engine powering the dance revival that is happening right now, beyond the genre's borders. The work of Murphy's Grammy Award-nominated band LCD Soundsystem, the DFA label and the DFA remix team-which will be collected on two separate releases, "The DFA Remixes: Chapter One" (out April 4) and "Chapter Two"-might be resonating more with the indie rock community. but perhaps that is just because the children of the dancefloor are not up on their history.

"As people who like to go out and dance, [Tim and I] love music in a simple, primal, primary way," Murphy says. "But we're also deep lovers of the history of music, whether it's Van Morrison or Pink Floyd or Larry Levan or Carl Craig. We try to take whatever it is we're working on and make something functional, but also something that works on a bunch of levels. We try to make music for people who really know a lot about music, but at the same time make it kind of immediate."

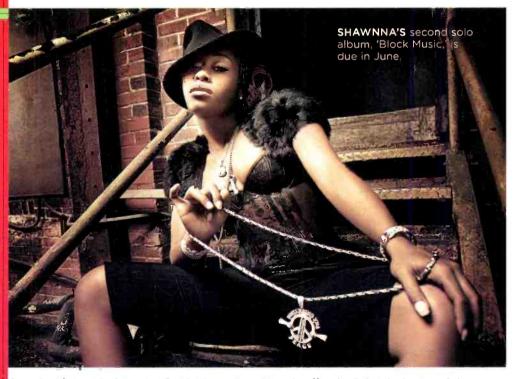
the Atlantic roster. She appears in Lions Gate's

upcoming "Akeelah and the Bee" and sings "All

My Girlz" on the film's soundtrack.

So while the DFA mix of the Chemical Brothers' "The Boxer" could be the soundtrack to a 20-something hipster walking the downtown streets, iPod in pocket, it also sounds like a Paradise Garage-era Peter Brown record.

Don't buy the parallels?
Murphy reports that when
he and Goldsworthy walked
into a recent Loft party in
New York, Loft creator
David Mancuso was playing
their remix of Gorillaz'
"Dare." At least someone is
paying attention.



from DTP/Island Def Jam in "Gettin' Some," which nabs its chorus from 1993's "Blowjob Betty" by Oakland, Calif., MC Too Short. And though local Chicago producer Xcel craftily produced the bass-heavy soundtrack, it almost missed the light of day.

"My manager John Monopoly called me at 2 a.m. like we got a hit," Shawnna says. "But even Ludacris said there's no way we could go to radio with the song because of the content. But in good faith I laid it, John took it to radio and it's been playing since then. And that was in October 2005."

"Gettin' Some" is hidden within the "Ludacris Presents . . . Disturbing Tha Peace" album, which is No. 30 in its 15th week on the R&B/hip-hop chart. It is the last single release

10th solo effort by **B.G.** It is the New Orleans MC's last project for Koch Records. Rumors swirl that the former Cash Money Records artist might sign to **50** Cent's G-Unit Records. Stay tuned for his decision.

Meanwhile, B.G. says he and fellow Hot Boys members Juvenile and the incarcerated Turk are planning a reunion tour. (We are told Turk will be released in time for the outing.) Noticeably missing from the bunch is Cash Money Records executive Lil' Wayne, a former Hot Boy himself.

**HELLO:** Allow me to reintroduce myself: I am Hillary Crosley, Billboard's new R&B/hip-hop writer. E-mail me!





# Sivam Scholarships Keep Mexico Musical

As part of its ongoing outreach throughout Latin America, the Latin Grammy Awards and Latin Recording Academy president Gabriel Abaroa traveled to Mexico City on March 24 to give out its first President's Award. (Notas was there as part of an outreach committee.)

The recipient was Pepita Serrano, a philanthropist who founded Sivam (International Society of Mexican Arts Value), a privately funded nonprofit dedicated to promoting music education for children and the development of opera and zarzuela (Spanish operetta popular in Spain and Mexico).

Serrano announced a 2006 initiative she calls For a Musical Mexico, which seeks to offer musical education in schools. The program's "godfather" is classical tenor Rolando Villazón, who studied voice thanks to one of Siyam's scholarships. During the past 10 years, Siyam has doled out 42 scholarships to Mexican singers seeking to study abroad.

The foundation also created zarzuela company Domingo Embil and hosts annual galas and master classes with international acts.

"It isn't just about classical music," Serrano says. "It is about making music available to everyone, at every level. We dared to dream of a Mexico with music."

In other Latin Grammys news, this year's awards will take place Nov. 2. Sources say possible host cities are New York and Las Vegas.

ALO? We have long known that in Latin America, ringtone preferences are often local in content, we just never knew how local. According to Christian León Trueba, director of mobile licensing for wireless content provider Cyclelogic, traditional song "La Cucaracha" accounts for 32% of all ringtones downloaded in Mexico.

"It's a category all on its own," says León Trueba, who spoke at the Contenido Movil Americas 2006 conference held March 15-17 in

Local, however, does not always reign. In Colombia, the most desirable downloads are related to "The Simpsons," according to Cyclelogic data



In the United States, the Hispanic market for ringtones is ripe for activity, but not as much as many may think

According to a mobile benchmark report put together by Billboard's sister company Nielsen Interactive Entertainment, 69% of Hispanics, compared with 90% with African-Americans, have either downloaded a ringtone or are interested in custom ringtones, MP3 players, streaming multimedia or FM radio.

Among those who have not downloaded a ringtone, 30% of Hispanics say they are interested, but 55% say they are not because they find ringtones too expensive.

When asked about using their mobile phone as an MP3 player, 28% of Hispanics expressed interest, and 75% of those interested said they would listen to music on their cell phones if the phones had more storage capacity for songs.

IN BRIEF: After heading the entertainment law division at Greenberg Traurig's Miami office, on April 3 attorney Leslie Zigel will open his boutique law firm on Lincoln Road, Miami's hub for the Latin music industry. The practice will focus on music, TV, film and new media as well as consulting for touring, endorsements and branding. Clients include UBO, DirecTV Latin America, Beto Cuevas and Chayanne . . . Mexican management company Westwood Management (Sin Bandera, Natalia LaFourcarde) plans to open U.S. offices this year. A Los Angeles division of Westwood should be running before the end of 2006.



# **Global Pulse**

EDITED BY TOM FERGUSON tferguson@eu.billboard.com

"The Sun Never Sets." first issued

in October 2005. The expanded

album was domestically reissued

March 20, and the band is now

-Christie Eliezer

seeking international licensing.

# THE HERD TACKLES ANTI-WAR SONG

Five years into its underground career, Sydney-based hip-hop nine-piece the Herd is reaching a wider audience Down Under with an unlikely cover of a 1980s anti-war song.

The Herd initially recorded folk-rock act Redgum's 1983 ARIA chart-topper "I Was Only 19 (A Walk in the Light Green)" (Epic) for national youth radio network Triple J's morning show "Morning With Mel."

The show features a weekly slot with guest bands performing a cover of their choice.

"I Was Only 19," written by Redgum's John Schumann (Sony/ATV Music Publishing), tells of Australian teenagers serving in the Vietnam War and the emotional and physical problems they faced on their return home

"Australian peace-keeping forces in Rwanda, East Timor and the Solomons are now facing the same issues," the Herd's MC Urthboy says, "as their tours of duty were [similarly] not classified as wars. The track also taps into Australians' unease about our involvement in Iraq."

The Herd is self-managed, self-published and runs its own Elefant Traks label, distributed

PLATINUM THANKS: Unithrough Sydney-based Inertia. versal Music Italy is aiming Fan reaction following the cover's initial Sept. 8, 2005, broadhigh with pop-rock vocalist Gianna Nannini's latest album cast convinced the act to add it as a bonus track to third album "Grazie" (Polydor).

> The 10-track set is Nannini's 15th studio album and has been a fixture on the top 10 of the FIMI chart since its Jan. 27 release. "Her last album, the 2004 compilation 'Perle,' sold 100,000 units; this has already passed that mark," says Stefano Zappaterra. Universal Music Italy marketing

and promotion director for local product. "We see multiplatinum as a realistic target—it's her best record in years." Platinum status in Italy is 80,000 shipments.

Nannini released her debut album for Ricordi/BMG in 1976. before moving to PolyGram (now Universal) in 1994. She has enjoyed success in Germany, and Zappaterra says the label is discussing release plans with continental European affiliates, "alown company GNG Musica. -Mark Worden **NEW DILLON:** Northern Irish

Nannini is published by her

vocalist Cara Dillon brings a radio-friendly touch to folk and traditional Celtic idioms on third album "After the Morning" (Rough Trade). The critically acclaimed set

mixes traditional songs with originals penned by Dillon and her producer Sam Lakeman, published by EMI Music Publishing.

sued by Rough Trade Feb. 27 in the United Kingdom and Ireland; Germany followed



March 17 and a U.S. release is pending. Licensing deals are being finalized for other Eu-

ropean markets. The album's first single, the Dillon/Lakeman composition "Never in a Million Years," had a U.K./Ireland release Feb. 20 and has gained support from AC station BBC Radio 2. "It's the most mainstream song we've written," Dillon says. "We really enioved introducing other influences into the new material, especially bluegrass." The album's traditional material includes "The Streets of Derry," a duet with veteran Irish singer/ songwriter Paul Brady.

Northern Ireland-born Dillon lives in southwest England, Having sung professionally since she was a teenager, she met future husband Lakeman in 1995 when she briefly joined folk "supergroup" Equation. She released her self-titled debut on Rough Trade in 2001

Dillon is booked by Yorkshirebased Moneypenny Music, and her current U.K. and Ireland tour (ending April 12) precedes German dates. She headlines London's Queen Elizabeth Hall May 14 ahead of summer festival appearances. -Nick Kelly

# REVIEWS SPOTLIGHTS **ALBUMS**

on the basis of musical merit and/or Billboard chart potential

# ALBUMS



# I'm Not Dead

Producers: various LaFace/Zomba Release Date: April 4 Leave it to Pink to poke fun at the Jessica Simpsons and Paris

Hiltons of the world on her new single, the wickedly fun "Stupid Girls." The feisty jam showcases a singer who is not as concerned with getting the party started as she once was. That said, the girl's not dead yet. In fact, Pink's sound is more aggressive this time and owes more to '80s pop/rock than contemporary hip-hopwith dollops of folk and blues. Lyrically, it is as if she has pulled pages from her diary "The One That Got Away" and "Leave Me Alone (I'm Lonely)" find Pink at love's crossroads, while the glitzy "'Cuz I Can" is equal parts Joan Jett and Peaches. And with the unplugged "Dear Mr. President" (featuring the Indigo Girls) and the orchestral "Conversations With My 13 Year Old Self," Pink lets listeners know they are far from alone.-MP



### MORRISSEY Ringleader of the **Tormentors**

Producer: Tony Visconti Attack/Sanctuary Release Date: April 4 Perpetually

romantically cursed, Morrissey sure sounds like he is in love on his ninth solo album since the Smiths' demise. Either thanks to indulging in pleasures of the flesh or hooking up with David Bowie producer Tony Visconti, the Mozzer has also finally revisited the glammier rock elements that

always enliven his best work. Indeed, Visconti's ear for sonic detail (perfectly weepy strings on "Dear God Please Help Me." rain and thunder on the seven-minute epic "Life Is a Pigsty") helps make this Morrissey's most interesting work since 1994's "Vauxhall and I." Brimming with confidence and wit ("On the Streets | Ran" makes reference to his talent for "turning sickness into popular song," while "In the Future When All's Well" preens like vintage T. Rex), "Ringleader" proves Morrissey does not need to be miserable to make memorable music.-JC



### RASCAL FLATTS Me and My Gang Producer: Dann Huff Lyric Street

Release Date: April 4 Rascal Flatts' fourth album finds the trio true to form and even

scaling new heights. The Flatts' sound revolves around Gary LeVox's vocal range, sterling harmonies from Jay DeMarcus and Joe Don Rooney and accessible, earnestly rendered country/ pop built for radio. It is all here in spades. brilliantly steered by Dann Huff on soaring opener "Stand" and the lush "Pieces." LeVox has a voice made for ballads, and he really brings it home on lead single "What Hurts the Most." The guys venture off their beaten path effectively with the driving, totally clever "Backwards" and even flirt with hillbilly reggae on standout cut "Yes I Do" and backwoods funk on the title track. Another winner is the atmospheric "Cool Thing." On "Gang," Rascal Flatts serves up an improved version of the sound that already is taking it to the top.—RW

# ROCK

### THE FLAMING LIPS At War With the Mystics

Producer: David Fridmann Warner Bros.

Release Date: April 4

On "At War With the Mystics," the Flaming Lips are angry. Politics and pop culture fall under the absurdist attacks of frontman Wayne Coyne, and the Flaming Lips match this newfound lyrical directness with their most organicsounding album since 1995's "Clouds Taste Metallic." President Bush is target of the bouncy "Haven't Got a Clue" and the psychedelic freakout of "The W.A.N.D." And whereas recent efforts have favored grand orchestral arrangements or electronic experimentation, "Mystics" finds them bringing back a heavier drum sound and even getting a little funky. "Free Radicals" is a mix of toy-like sounds and some Prince-inspired quitar work, and "The Sound of Failure" taps '70s soul. Yet as evidenced by the slight protest opener, "The Yeah Yeah Yeah Song," the Lips still tackle the bizarre with more ease than the here and now.-TM

### ROB ZOMBIE **Educated Horses**

Producers: Scott Humphrey, Rob Zombie Geffen

Release Date: March 28

Since his last proper album, 2001's "The Sinister Urge," Rob Zombie has been better-known for directing a pair of horror movies. So has Zombie gone all Hollywood on us? Not exactly, but there are some new influences creeping into his signature sound, the biggest being '70s glam rock. "The Scorpion Sleeps," and first single, the N.E.R.D.-cribbing "Foxy Foxy," ooze with a sexy, retro swagger. Other songs, like "Let It All Bleed Out" and "American Witch," return to the electro-metal sound that informed his two previous solo albums, with former Marilyn Manson guitarist John 5 adding to the mix. While unlikely to bring many new fans into the fold, "Educated Horses" is more memorable than his last release. It is a shame Zombie already titled an

album "American Made Music to Strip By" since that describes this one perfectly.-BT

**QUEENSRŸCHE Operation: Mindcrime II** Producer: Jason Slater

Rhino

Release Date: April 4

Instead of the powerful, linear sound that infused Queensrÿche's 1988 concept album "Operation: Mindcrime," different textures continue the story of Nikki, an addict manipulated by anarchist leader Dr. X into murdering dozens of people. As exciting as the 17-song record can be, some tracks are puzzling. When Nikki swears vengeance against his nemesis ("One Foot in Hell"), the slinky beat undercuts his conviction. Conversely, there is killer rock afoot: the incredible deep grooves of "Hostage," fresh, snappy hooks on "The Hands" and a duet between singer Geoff Tate and rock icon Ronnie James Dio. Some will scream bloody murder for "Operation: Mindcrime II" vastly deviating from the original. But most fans should appreciate the sad, gorgeous finale "All the Promises," which caps the band's best album since 1994's "Promised Land."-CLT

# THE VINES Vision Valley

Producers: Wayne Connolly, the Vines Capitol

Release Date: April 4 While the Vines introduce their third disc with a hand-clapdusted riff-rocker that imagines Brendan Benson fronting AC/DC, they hardly keep up that pace throughout, adding strings to the so-so title track and even recalling Pavement's great "Range Life" on the strummy "Take Me Back." That is good and bad. They clearly want—and probably need—to grow and take chances with tempos and melodies as they do here on songs like the pile-driving "Gross Out." But one wishes they would spend a little more time plowing through the album while kicking

amps and knocking over

mic stands rather than changing things up. Not surprisingly, the Vines are at their most fun when they turn a blind eye to musical evolution and getting songs on the radio.-WO

# LATIN

#### ALEJANDRA GUZMÁN indeleble

Producer: Loris Ceroni Sony BMG

Release Date: April 4 Although Alejandra

Although Alejana. 2
Guzmán's music treads the fine line between rock and pop, her attitude and raspy voice have long placed her in Latin music's "rock diva" category. "Indeleble" finds Guzmán writing more extensively than before. More noteworthy is the straightforward, guitarbased rock sound (think of Heart) that is less produced and more spontaneous than her recent albums. The lyrical content is still limited to love (or, in this case, songs about heartbreak and breakup). Nothing is terribly original, but these are, for the most part, really fine songs, which have become somewhat of a rarity in the genre. "Volverte Amar," which kicks off as a slow, guitar-accompanied ballad, is the obvious single choice, but it also happens to be one of those anthemic tunes that, aided by a plaintive performance, could strike a wider chord.-LC

# TITO "EL BAMBINO" Top of the Line

Producers: various EMI/Televisa Release Date: April 4

The solo debut by Tito "El Bambino" (formerly of the duo Héctor y Tito) is remarkable for straying from the beaten reggaetón path, not by simply adding different tropical rhythms, but by inserting an R&B and pop element. There is plenty of dance-happy, in-your-face reggaetón here, as well as collaborations with the usual suspects, most prominently Don Omar and Daddy Yankee. But there are also several more lyrical tracks such as "Secreto," with an underlying piano line that brings out vocals that can continued on >>p56

# EST///CIEST



MARY J. BLIGE Enough Cryin' (4:20) Producers: Rodney Jerkins, Sean Garrett Writers: M. Blige, R. Jerkins, S. Garrett, S. Carter

Publishers: various Geffen (CD track)

Mary J. Blige follows her triumphant charttopping top 40/R&B airplay smash "Be With You" with "Enough Cryin'," the second single from rejuvenating No. 1 platinum album "The Breakthrough." The soulful track embodies everything that Blige is renowned for: She is aching something fierce over love gone wrong, she sings her kaboodle off with recognizable, razor-sharp chops and even raps (via "alter ego" Brook). Even so, it is kind of a shame radio is not being handed "One," Blige's Bono duet on the U2 classic (the second single around the rest of the world), but all in good time, we hope. The queen of the urban scene is on a major roll, proving that this three-time Grammy

Award winner is a survivor and an enduring force that continues to evolve.-CT



UNDERWOOD Don't Forget to Remember Me (3:14)

Producer: Mark Bright Writers: M. Hayes, K. Lovelace, A. Gorley Publishers: various

Arista Nashville (CD promo) "American Idol" winner Underwood has become country's newest darling. Heartwarming ballad "Don't Forget to Remember Me" looks sure to continue the momentum started by "Jesus, Take the Wheel." The song sounds like it could have been ripped from any young girl's journal as she leaves home and begins to make her way. And it is a perfect vehicle for Underwood's sweet, angelic voice. She sings each line with conviction and an earnestness that draws listeners into the well-written lyric. Sure sounds like another home run for this "Idol" alum -DEP

# REVIEWS

# SINGIES

### from >>p55

do more than rap. Later. "Será" introduces a religious theme with choral accompaniment while "Me Da Miedo" achieves a pop/reggaetón hybrid thanks again to a chorus that forgos rap for melodic line. It is reggaetón when all is said and done, but Tito is clearly looking to move forward.-LC

### JAZZ

#### **KIERAN HEBDEN & STEVE** REID

The Exchange Session Vol. 1 Producer: Kieran Hebden Domino

Release Date: March 7 As Four Tet, Kieran Hebden has become one of the foremost acts in the laptop electronica set. But he is also adept in a live band setting, as evidenced by his earlier work with Fridge Here, he collaborates with veteran free-jazz drummer Steve Reid on three tracks without any real rhythmic structures to latch onto. Although there are many instances of back-and-forth exchange, when the pace starts to quicken, Reid really takes over. Hebden does all he can to keep up, as on the last six minutes of "Soul Oscillations," where his electronic fuzz imbibes the track with a dark, eerie feel. This is not happy music by any means, and it is definitely challenging. But the artists seem to have brought the best out of each other, and the result is much better than just hearing them go through the motions.-MDA

# POP

### SONYA KITCHELL Words Came Back to Me

Producers: Jeff Krasno. Steve Addabbo Velour/Starbucks/Hear Release Date: April 4

In the gently clipping "Think of You," Kitchell melodiously muses, "You're like a breath of fresh air," which is an apt description of her rookie outing of folky, rootsy originals. At 16. Kitchell already possesses the refined elegance of singer/songwriters twice her age. Her songs go deep (the mystery in the storytelling on the easygoing "Train" and the country-inflected "No Matter What") as well as sweetly skim the surface (the breezy "I'd Love You" and the breathy "Simple Melody"). Kitchell has an appealing voice, at turns wistful, lightheartedly gleeful and spiked with the blues. Her jazz-informed phrasing is particularly impressive. A few missteps mar the otherwise delectable proceedings, such as the "love is like a drug" cliché on "Can't Get You out of My Mind" and a saccharine hidden track about her younger brother-DO

# COUNTRY

### RADNEY FOSTER This World We Live In

Producers: Darrell Brown, Radney Foster Dualtone

Release Date: April 4 Since his debut as half of late-'80s country innovators Foster & Llovd. Radney Foster has delighted in demolishing stereotypes, pulling much of the genre along in his wake. That influence has never been clearer than on this head-spinning collection. Foster remains a top-notch tunesmith and stunning lyricist, "Drunk on Love" swaggeringly echoes early, electric-era Bob Dylan, while numerous others ("Big Idea," "Half of My Mistakes") show what a pronounced effect he has had on contemporary country. With live, off-thefloor excitement and edge. as readily tender as tough,

Foster strikes a perfect

balance between clean mainstream and adventuresome alternative Foster has not moved an inch toward the middle. It is the middle that has gradually, but surely, stretched itself onto turf he tilled years ago, and over which he continues to show himself a master.-GE

#### CHRISTIAN

#### WARREN BARFIELD Reach

Producer: Marshall Altman Essential Records Release Date: March 7

A lot has happened to Barfield since his impressive 2003 debut. His label closed, postponing the release of his sophomore set, and his sister was seriously injured in a car accident that killed a family friend. All that pain and confusion, and the guestions that accompanied it, have found their way onto this amazing new disc. "Closer" is a potent ballad

about searching for answers and finding a renewed faith in God, while "Unleashed" is a

confessional look at believing one's own hype then regaining proper perspective. Producer Marshall Altman

captures Barfield's soulful vocals

#### ADDITIONAL REVIEWS:

- Herb Alpert & the Tijuana Brass, "Whipped Cream & Other Delight: Rewhipped'
  (Shout! Factory)
- Glenn Kotche "Mobile"
- Islands, "Return to the Sea" (Eq

so that the listener feels like he or she is in the same room. It may have been a long time in the making, but this project was definitely worth the wait. It is good to see this gifted young artist back on track.-DEP

#### MARIAH CAREY Say Somethin' (3:44)

Producers: The Neptunes Writers: M. Carev. P. Williams, C. Hugo, C. Broadus Publishers: various Island (album track) Just as we are singing mighty praises over

Mariah Carey's sterling new gospel ballad release, "Fly Like a Bird"in which the re-crowned diva delivers a consummate vocal-Island Def Jam distracts

radio with a second simultaneous single intended for rhythmic top 40. "Say Somethin' " is apparently meant to be an event record, a collaboration with Pharrell Williams and Snoop Dogg, accompanied by a glam videoclip that follows a Louis Vuitton-draped Carey traipsing across Paris, But underneath the surface, the scantly produced drum'n'bass album track is simply a series of gimmicks, thė kind employed to boost lesser artists' careers. The melody line is palpable

"Somethin' " is mostly a reminder of a time when Carev required others to boost her chart heft. Those days are over. "Fly Like a Bird" is a classic: why muddy the water with this release?-CT

and Carey's vocal is

appreciable, but

# **CHEAP TRICK Perfect** Stranger (3:39)

Producer: Linda Perry Writers: L. Perry, R. Zander, T. Petersson, R. Nielsen, B. Carlos

Publishers: Famous/Stuck in the Throat, ASCAP; Z.P.N&C/Sony ATV, BMI Cheap Trick Unlimited/Big3 (CD promo)

Coming up on the band's 30th anniversary as America's greatest purveyors of power pop, Cheap Trick's latest single displays all the ingredients long associated with the band The rhythm section propels the song from the get-go, while yet another quintessential melody is embellished with a Beatlesesque coda to every verse. Rick Nielsen cranks out a

riff to kick the song into high gear and then doubles back to sprinkle his falsetto fairy dust over the top of vocals by Robin Zander, who effortlessly proves yet again why he is one of rock's great voices. Cheap Trick delivers the goods time and again, but it has been nearly two decades since radio noticed.-EC

### FEFE DOBSON This Is My Life (3:51)

Producer: Howard Benson Writers: ./. Alexander. B. Steinberg, F. Dobson Publishers: various Island (CD promo) FeFe Dobson's previous brush with fame, 2003's "Take Me Away," was a highly stylized "TRL" girly pop anthem that delivered a great hook with a modicum of gritty voca personality from the Canadian singer/ songwriter. "Don't Let It Go," which launched second album "Don't Let It Go to Your Head" last summer, was a dreadful encore and now, seven months later, it remains hard to imagine Dobson extending fame with "This Is My Life." The song itself, well-written with veteran Billy Steinberg and craftily produced by Howard Benson (Cold. Hoobastank), is oversung to the point of being grating. This track would probably work well for the likes of Ashlee Simpson and has the qualities of a hit-without Dobson's overwrought performance. Add her scary ripped-clothing and eyeliner-gobbed image and it feels like Island needs to rein in its artist's "individuality" and regroom her for mainstream acceptance. The individual elements are there, but on the whole, "Life" could be a death sentence for Dobson's

# COUNTRY

# JAKE OWEN Yee Haw (2:40)

tentative career.-CT

Producer: Jimmy Ritchey Writers: J. Owen, C. Beathard, K. Marvell Publishers: various RCA Records (CD promo) This Florida native turned to country music when a

shoulder injury ended his budding golf career. If this personal ty-packed single is any incication, it sounds. like Owen is more suited to the applause of a rowdy honky-tonk crowd than the polite approval of a hushed 18-hole green. "Yee Haw" is the first offering from forthcoming RCA debut "Starting With Me," and t is a fun uptempo number about blowing off steam on the weekend at his favorite watering hole. Owen sounds like he is having the time of his life, and the fun is contagious. He has an unabashed Southern drawl that is immensely appealing, and he does not seem to be taking life too seriously on this feisty little tune that seems tailor-made for country radio as well as the nearest bar.-DEP

# ROCK

# YELLOWCARD Rough Landing, Holly (3:16)

Producer: Neil Avron Writers: Ryan Key, Yellowcard Publisher: not listed Capitol (CD promo) With its latest album "Lights and Sounds," emo-punk band Yellowcard has put on some weight. Sure, the act's "TRL"-ready sound still has California written all over it, but the sundrenched hooks and razor-edged guitars are thickened with almost existential concerns. It nearly works on this hardhitting song. While the title is a knockoff of Fall Out Boy's "Sugar, We're Goin' Down," Yellowcard wisely eschews mascara and teenage giddiness. Instead it focuses on a serene uptempo flow of power chords and long melodic lines that conjures Foo Fighters and will melt straight into modern rock radio. Too bad the hopelessly generic singalong chorus leaves one wishing for a much rougher landing. Maybe it is time for multiplatinum punk-pop acts to look beyond plane-crash metaphors to get over their exgirlfriends. How about burning palm trees?-SP

# TEGEND & CREDITS

EDITED BY JONATHAN COHEN (ALBUMS) AND CHUCK TAYLOR (SINGLES)

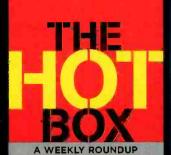
CONTRIBUTORS: Michael D. Ayers, Ed Christman, Leila Cobo, Jonathan Cohen, Gordon Ely, Todd Martens, Wes Orshoski, Dan Ouellette, Michael Paoletta, Sven Philipp, Deborah Evans Price, Chuck Taylor, Bram Teitelman Christa L. Titus, Ray Waddel

PICK >: A new release predicted to hit the top half of

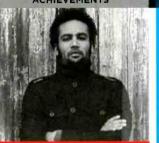
the chart in the corresponding format

CRITICS' CHOICE \*: A new release, regardless of chart potential, highly recommended for musical meri

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



# Billocard CHARTS



### **BEST YET**

Ben Harper, who debuted on The Billboard 200 in 1997, earns his first top 10 album at No. 7 and his best Nielsen SoundScan week with 59,000 sold. Downloads and Internet orders accounted for 27% of that total. His prior best rank: No. 19 for 2003 litle "Diamonds on the inside."

### 'NOW! AHORA

the "Now That's What I Call Top Latin Albums and At No. 36, "Now Latino" becomes the highest-charting all-Spanish compilation on



# TAKE SEVEN

absence from Top Gaspel bows at No. 10, its seventh appearance on that chart.
This marks the vocal group's first top 10 since 1993, when "So Cool" hit No. 8.

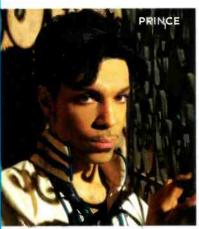


# Over the Counter

GEOFF MAYFIELD gmayfield@billboard.com

# **Prince Completes Circuit; Country Looks Healthy**

As Prince celebrates his first No. 1 album in 17 years, it occurs to me that the man who sang "Around the World in a Day" has traveled to all corners of the music world in the past decade.



With Universal's release of his "3121" selling 183,000 copies in its first week, his résumé now includes at least one album through each of the four major music conglomerates, with five others sold through independent distribution.

After exiting original label home Warner Bros., Prince had EMI handle "Eman zipation" in 1996; prior to the merger of Sony Music and BMG, he had turns with both of those companies.

BMG's Arista worked the 1999 set "Rave Un2 the Joy Fantastic," while his last album, "Musicology," arrived through Sony's Columbia in 2004.

Given that Prince has long challenged music industry convention, his grand tour of the various label groups makes sense. It had been, after all, his stated intention to release "Musicology" simultaneously through each of the existing majors before he settled with Columbia.

That album will more significantly be remembered for a marketing strategy that saw the automatic purchase of a CD with every ticket sold for his 2004 tour. Nielsen SoundScan included concert distribution with that album's sales, but Billboard and SoundScan quickly amended that policy. Albums bundled with concert tickets now only count as sales if the consumer has the option to buy tickets at a lesser price without obligation to buy the album.

The first-week sum for "Musicology" was 191,000, which stands as Prince's best SoundScan week, but 6% of those were CDs distributed at a concert in Columbia, S.C. If those 12,600 concertdistributed copies had not been included in that total, this new album would own the larger opener.

"Musicology" bowed at No. 3, its chart

rank unaffected by the ticket/album bundle. Even without the concert-distributed copies, that album would have opened at the same rank.

"3121" is Prince's fourth No. 1 on The Billboard 200, but his first since the "Batman" soundtrack of 1989. This also marks his fifth top 10 out of the 20 albums he has released since SoundScan signed on in 1991. The new set is also No. 1 on Top R&B/Hip-Hop Albums, his third trip to that chart's throne.

FIRSTS: Aside from an independent release that spent a week on the regional mid-Atlantic Heatseeekers chart, the bow at No. 8 on The Billboard 200 by Columbia rookie Teddy Geiger marks his first ink on an album chart.

The list-leading start on Top Heatseekers by Swedish band the Sounds marks the first time the New Line label has been No. 1 on that chart. New Line did have four weeks at No. 1 in 2000 on Top Independent Albums with the soundtrack to "Love & Basketball."

CASH AND CARRIE: At the close of the first quarter, country is the only major genre to show album sales growth. The country category has scanned 16 million copies in the first dozen weeks of 2006, up 10.4% in a year when overall album sales are down by 3.8%.

By contrast, competing with the strong sales posted during first-quarter 2005 by 50 Cent and the Game, R&B/hip-hop albums are off by 22%. Modern rock albums trail last year's pace by 14%.

No country album released this year comes close to the opening frame of 311.000 established in February 2005 by Kenny Chesney's "Be As You Are: Songs From an Old Blue Chair," so why does the genre stand taller?

Give some credit to "American Idol" champ Carrie Underwood. Of the 2.5 million her "Some Hearts" has sold, 869,000 were posted this year. Remove her from the equation, and country sales would stand only 4% ahead of last year.

The continued influence of the Johnny Cash biopic "Walk the Line" also plays a role. The anthology "The Legend of Johnny Cash" has sold 622,000 copies in 2006; the film's soundtrack adds 394,000 to country's year-to-date numbers.

Cash's catalog has also seen a lift. Last week he became the first artist in the 15year history of Top Pop Catalog Albums to hold the top three titles. His "16 Biggest Hits," which has been No. 1 on that list for four straight weeks, has sold 173,000 units this year.

>> The numbers add up for Prince, who earns his 34th week at No. 1 on The Billboard 200 with an album that sports the numeric title "3121." Since 31 + 2 + 1 equals 34, it may make these numbers more mysterious than the curious digits on ARC's "Lost "

>> Speaking of math, seven bad days add up to one great week for Daniel Powter, who is the 18th Canadian artist to have a No. 1 pop single in the rock ≘ra and the first Canadian on the ₩arner

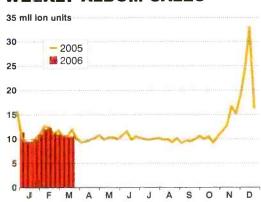
>> Fred Bronson also \*ports on the return of Neil Sedaka to the U.K. albums chart, the high debut of Kenny Rogers' "Water & Bridges" CD on two charts and Mary J. Blige moving into a tie with Deborah Cox and Mariah Carey for a record on Hot R&B Hip-Hop Songs.

# **Market Watch** WEEKIV HAIT CALES

A Weekly National Music Sales Report

MEEKTI OL	III JAL	EJ	
NEW MA	ALBUMS	STORE Singles	DIGITAL Tracks
This Week	10,662,000	65,000	10,698,000
Last Week	10,461,000	71,000	10,533,000
Change	1.9%	-8.5%	1.6%
This Week Last Year	12,291,000	90,000	6,419,000
Change	-13.3%	-27.8%	66.7%

# **WEEKLY ALBUM SALES**



# **YEAR-TO-DATE**

	2005	2006	CHANGE
OVERALL UNIT SA	LES		
Albums	134,832,000	129,643,000	-3.8%
Digital Tracks	69,046,000	133,608,000	93.5%
Store Singles	1,013,000	835,000	-17.6%
Total	204,891,000	264,086,000	28.9%
Albums w/TEA*	141,736,600	143,003,800	0.9%
*Includes track equival equivalent to one albu		) with 10 track down	lloads



For week ending March 26, 2006. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

Nielsen SoundSca



83.0 million

78.1 million



# **Current Album Sales**



Nielsen SoundScan counts as current only sales within the first 18 months of an album's release (12 months for classical and jazz albums). Titles that stay in the top half of The Billboard 200, however, remain as current. Titles older than 18 months are catalog. Deep catalog is a subset of catalog for titles out more than 36 months.

# APR BILL 200

WEEK WEEK	TEEKS	ARTIST MPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	Title	CENT.	1	PHIS	LAST	WEEKS WEEKS	ARTIST  S IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)
OT SHO	1	PRINCE UNIVERSAL REPUBLIC 006296/UMRG (13.98)	3121	1	A F	51		3" 10	MARIAH CAREY
1 3		SOUNDTRACK WALT DISNEY 881426 (12.98)  High Scho	ol Musical	1	4	<b>E2</b>	42	5= 5	5 ARCTIC MONKEYS DOMINO 086* (13.98) Whatever People Say I Am, That's What I'm
2	6	IAMES PLUNT	To Bedlam			<b>E3</b>	46	61	KT TUNSTALL  RELENTLESS 50729//IRGIN (12.98)  Eye To The Telesc
4 21		GREATEST BARRY MANILOW GAINER ARISTA 74509/RMG (18,98) ® The Greatest Songs Of			Guest role and performance	<b>E4</b>	-	102 2	THE FRAY
5		NE-YO	wn Words		on "American	55	53		JACK JOHNSON
IEW		B.G. The Heart Of The Streety Vol. 2 // Am M		6	Idol" (March 21-22)	56	50		BON JOVI
NEW	H	BEN HARPER Both Sides O		7	cause3	57	54		VARIOUS ARTISTS
IEW	i	TEDDY GEIGER	Thinking		141% gain (78,000).	583	59		VARIOUS ARTISTS
13		ALAN JACKSON	Memorles	4		59		2E E	VAN MORRISON  Pay The I
В		JOHNNY CASH  The Legand Of John			-	60	55		LIL WAYNE  The Cor
7		CARRIE UNDERWOOD	me Hearts			611	48		JAHEIM Chata Class
		MARY J. BLIGE	akthrough				51	-	SOUNDTRACK That's So Payon
11		MATRIARCH/GEFFEN 005722*/INTERSCOPE (13.98/8.98)	The Line		4t No. 8,		66	-	WALT DISNEY 851427 (18.98)  KENNY CHESNEY  The Road And The R
9	9	FOX 13109/WIND-UP (18.98) WEIN TO COMPANY TO			Feddy Geiger				8NA 72980/ALG (18.98)
IEW	L	CAPITOL (NASHVILLE) 63614 (18.98)	& Bridges	14	ows with 56,000.	64	53	09	MANHATTAN 80233 (18.98)
1	-	UTP/ATLANTIC 83790°/AG (18.98)	lity Check		During release	65	2	2	REPRISE 49975/WARNER BROS. (18.98)
10		BRUSHIRE/UNIVERSAL REPUBLIC 006116/UMRG (13.98)  MATISYAHU  Curious George (Science Control of the Control of t			•veek, ne •isited "Good	66	57		WARNER MUSIC GROUP/SONY 8MG MUSIC 77145/SONY MUSIC (18.98)
4		OR/EPIC 97695*/SONY MUSIC (18.98)	Youth	4	⊿orning America."	6**	70		VARIOUS ARTISTS
14		ANDREA BOCELLI SUGAR/DECCA 006069/UNIVERSAL CLASSICS GROUP (13.98)	Amore	3	Letterman"	6	65	59 3	VARIOUS ARTISTS RAZOR & TIE 89107 (18.98)  Monster Ballads: Platinum Ed
15	15	EMINEM SHADY/AFTERMATH 005681*/INTERSCOPE (13.98/8.98)  Curtain Call	: The Hits	2 1	and "Early Show."	69	52	48 3	THE LITTLE WILLIES MILKING BULL 50671 (18.98)  The Little William Sull 50671 (18.98)
18	25	NICKELBACK ROADRUNNER 618300/IOJMG (18.98)  All The Right	t Reasons	2 1	atiow.	70	34	12 3	SCARFACE J PRINCE 68516/RAP-A-LOT 4 LIFE (16.98)  My Homies Po
		E-40 SICK WIO' IT/BME 49963/WARNER BROS. (18.98)  My Ghetto Re	port Card	3	e a face	7-	62	38	KID ROCK & THE TWISTED BROWN TRUCKER BAND 'Live' Tru
42	47	FALL OUT BOY FUELED BY RAMEN/ISLAND 004140*/IDJMG (13.98) From Under The	Cork Tree	2 9		72	68	64 26	THREE 6 MAFIA HYPNOTIZE MINOS/COLUMBIA 94724/SONY MUSIC (18.98) ®  Most Known Unkn
17	6	THE BLACK EYED PEAS A&M 004341*/INTERSCOPE (13.98/8.98)  Monkey	Business	2		75	22	- 2	SHEDAISY LYRIC STREET 165062/HOLLYWOOD (18.98)  Fortuneteller's Me
19	1	JOSH TURNER MCA NASHVILLE 004744/UMGN (13.98)	Your Man	<b>2</b>	- A A S	74	63	<b>胡 4</b> 4	GORILLAZ PARLOPHONE 73838*/VIRGIN (18.98)  Demon [
IEW		FROM FIRST TO LAST EPITAPH 86779 (13.98)	Herolne	25	Eand's CD/DVD	78	67	60 19	MADONNA
20		KELLY OF A DICOON	reakaway	5 3	aombo	7E	78	75 22	DECTINIVE CHILD
29	25	CEAN DAIL	The Trinity	0 7	cebuts with 21,000. Set	77	73.	72 33	BROOKS & DUNN
28	-	THE PUSSYCAT DOLLS AM 005374/hterscope (13.98)	PCD	<b>3</b> 5	includes live tracks,	78	72	66 15	5 DADDY YANKEE EL CARTEL 005792/INTERSCOPE (13.98 CD/DVD) ⊕ Barrio Fino: En Dir
41		PANICI AT THE DISCO DECAYDANCE 077/FUELED BY RAMEN (13.98)  A Fever You Can't S	Sweat Out	29	demos, TV	79	64	36	MATISYAHU  OR/EPIC 86484/SONY MUSIC (13,98)  Live At Stu
		MY CHEMICAL ROMANCE REPRISE 49476/WARRER BROS. (25.98 CD/DVD) ⊕  Life On The Murc	der Scene	30	and music	80	112 1	105	KENNY ROGERS CAPITOL (NASHVILLE) 40489/CAPITOL (18.98)
18	T	HAWTHORNE HEIGHTS  VICTORY 26 & 266 (15.98 CD/DVD) ⊕  If Only You We	ere Lonely	3	videos.	81	76	70 7	RON WHITE IMAGE 3061 (16.98)  You Can't Fix St
22	100	KEYSHIA COLE	Way It Is	<b>6</b>		82	61	55 67	SUGARLAND Twice The Speed Of
23		RASCAL FLATTS	lke Today		200	83	1		BRAD PAISLEY
49		THE ALL-AMERICAN REJECTS	ove Along				95		DIERKS BENTLEY
3 81		KEITH URBAN	Be Here				94		ALY & AJ
		CAPITOL (NASHVILLE) 77489 (18.98)  VARIOUS ARTISTS  NO	DW Latino	20	With video for		74		GUNS N' ROSES Greatest
25		THE EMI GROUP/UNIVERSAL/ZOMBA/SONY BMG NORTE 72440/SONY BMG STRATEGIC MARKETING GROUP (1 CHRIS BROWN	8.98) ris Brown	30	"Move Along" ranked in top	70	NEV		VARIOUS ARTISTS  Slow Moth
		JIVE 82878/ZOMBA (18.98) ⊕  DAVID GILMOUR  On	An Island		1  at M V	88	56 3		RAZOR & TIE 89121 (18.98)  SOUNDTRACK  Tyler Porn's Medicals Family Pour
6		COLUMBIA 80280/SDNY MUSIC (18.98)		2	ar d Fuse, set rises 23%		7 1		MOTOWN 006212/UMRG (13.98)  NELLY
24		J 71779*/RMG (18.98) (18.98) (18.98)	redictable		(27,000).				FO' REEL/DERRITY 005825"/UMRG (13.98)
27	L	SO SO DEF 53423*/VIRBIN (18.98) ⊕		5		Carlot .	69 6		BAD BOY 83885*/AG (19.98)
EW	1	RHINO 73362 (18.98)	cago XXX	41			88 1		OCTONE 50005 (9.98)
	23	EPIC 77515/SONY MUSIC (11.98) ®	Unwritten				80 8		AMERICAN/COLUMBIA 93871*/SONY MUSIC (18.98) ®
33	59	MICHAEL BUBLE 143/REPRISE 48946/WARNER BROS. (18.98) ⊕	It's Time		\$ \$ B		93 8		CAPITOL 74786 (16 98)
51	"	CHAMILLIONAIRE UNIVERSAL 005423*/UMR6 (13,98)  The Sound Of	Revenge	10	The band's	94	85 1	85	LITTLE BIG TOWN EDUTY 3010 (13.98)  The Road To be
EW	i	KUTLESS         BEC 73906 (17.98) ⊕         Hearts Of The	Innocent	45	fir≊t studio pcp album	95	89	78	KIRK FRANKLIN FO YO SOUL/GOSPO CENTRIC 71019/ZOMBA (18.98)
45	8	HCA 64492/HMG (18.98) (2)	My Mind	5	sir ce 1991's "T=venty 1"	96	77	57 =0	RANYE WEST ROC-A-FELLA/DEF JAM 004813*/IDJMG (13.98)  Late Registra
30	5	HAZON & IIE 89112 (18.98)	ldz Bop 9	2	WES 1	97	10	91 -5	ANTHONY HAMILTON SO SO DEF 74278/ZOMBA (18.98)  AIn't Nobody Wor
32	53	TRACE ADKINS CAPITOL (NASHVILLE) 64512 (18.98).  Songs	About Me	11	preducec by Rascal	98	172 1	94 -7	PACE SHAKIRA SETTER EPIC 97708/SONY MUSIC (18.98) Oral Fixation Vo
53	9	IL DIVO SYCO/COLUMBIA 78914/SONY MUSIC (18.98)	Ancora	• 1	Flatts' Jay	99	90	76 :0	MIRANDA LAMBERT  EPIC (NASHVILLE) 92026/SONY MUSIC (12.98)   Keros
39	16	TRAIN	rnt Sanga	<b>9</b> 33	De Varcus.	100	NEV	y 1	ANTI-FLAG  RCA 76836/RMG (11.98)  For Blood And Em





#1 DEBUT...MAKING HISTORY.

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# THE Billboard 200

WEEK	WEEKS	ARTIST IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	Title	PEAK		THIS	WEEK WEEK	N CH	ARTIST IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	Title
91 80	0 27	DISTURBED	Ten Thousand Fists		1	(51)	NEW	1	THE GAME FAST LIFE 65 (15.98) G.A.I	.M.F
92 87	7 79	REPRISE 49433/WARNER BROS. (18.98) ⊕  GREEN DAY	American Idiot 4		H- THE	152	137 178	23	CHRIS BOTTI To Love Again: The Dr	Duet
	100	REPRISE 48777*/WARNER BROS. (18.98)  JASON ALDEAN					134 123		COLUMBIA 7/7003/30NY MUSIC (10.30) W	
9 100		BROKEN 80W 7657 (12.98)  CASCADA	Jason Aldean	31	Swedish				HILADY DIEE	restif
03 101	1 5	R088INS 75064 (1B.98)	Everytime We Touch	67	band's	154	141 143	32	HOLLYWOOD 162524 (18.98) MOST WAR	ante
9 74	4 35	YOUNG JEEZY CORPORATE THUGZ/DEF JAM 004421*/IDJMG (13.98)  Let's	Get It: Thug Motivation 101	2	second album a enters with	155	164 144	18	WISIN & YANDEL MACHETE 561402 (15.98) Pa'l Mu	lund
0 -	2	MARTHA MUNIZZI INTEGRITY/COLUMBIA 77093/SDNY MUSIC (18.98)	No LimitsLive	60	1 <b>C</b> ,000 and is	156	151 141	21	MONTGOMERY GENTRY Something To Be Proud Of: The Best Of 1999-2 COLUMBIA (NASHVILLE) 77512/SDNY MUSIC (18.98)	-200
NEW	1	THE SOUNDS SCRATCHIE 39060/NEW LINE (11.98)	Dying To Say This To You	307 ◀	Nc. 1 on Top	157	153 151	79	TIM MCGRAW CURB 78858 (18.98) Live Like You Were D	Dyin
4 99	9 8	SHE WANTS REVENGE	She Wants Revenge	38	Heatseekers.	158	163 177	25	CHRIS TOMLIN Arriv	rivin
3 109		PERFECTKISS/FLAWLESS/GEFFEN 005587*/INTERSCOPE (9.98) 10 YEARS			- A		136 192	550.0	SIXSTEPS 94243/SPARROW (17.98)  BIG & RICH  Commin To Your	
		UNIVERSAL REPUBLIC 005018/UMRG (9.98) YELLOWCARD	The Autumn Effect						CRETCHEN WILSON	
4. 90	U 9	CAPITOL 70960 (18.98) ⊕	Lights And Sounds	45			179 170		All Jacked SOUNDTRACK  Chicken I	∌a u
7 88	3 10	JUANITA BYNUM FLOW 9301 (17 98)	A Piece Of My Passion	30	- P	161	RE-ENTFY	<u> </u>	WALT DISNEY 861372 (18.98)	Litt
3 79	34	FAITH HILL WARNER BROS. (NASHVILLE) 48794/WRN (18.98)	Fireflies 2		DVD release	162	RE-ENTRY	22	DEF LEPPARD BLUDGEON RIFFOLA 004647/UME/IDJMG (19.98)  Rock Of Ages: The Definitive Collect	etio
8 110	0 33	STAIND FLIP/ATLANTIC 62982/AG (18.98) ⊕	Chapter V	1	of animated	163	169 156	27	MARY MARY MY 8LOCK/COLUMBIA 77733/SONY MUSIC (18.98)  Mary N	Mar
0 107	7 42	AVENGED SEVENFOLD HDPELESS 48613*/WARNER BROS. (15.98)	City Of Evil	30	film sparks 206% jump	164	167 163	6	RAKIM & KEN-Y PINA 270 183/UNIVERSAL LATINO (15.98)  Masterpiece: Nuestra Obra Mae	aestr
7 73	3 23	SOUNDTRACK	Hustle & Flow	30	for album.	165	147 150	16	DON OMAR Da Hitman Procents Poggaeton La	atin
5 131	-	GRAND HUSTLE/ATLANTIC.83822*/AG (18.98) RBD	Nuestro Amor	] 99	Re-enters Top Soundtracks	166	NEW	F	MURS Murray's Pave	_
	adi	EMI LATIN 35902 (14.98)		100	at 110. 9.	.50			WEEZED	_
9 93		SIRE 49284*/WARNER BROS. (15.98)  VARIOUS ARTISTS	Dark Light	16			154 142		GEFFEN 004520*/INTERSCOPE (13.98)	
2 77	8	EMICMG/WORD-CURB 75160/ZOMBA (19.98)	WOW Gospel 2006	20		168	ME-ENTRY	2	SONY BMG NORTE 77124 (15.98) ⊕	tern
-	2	GEFFER OUDSOO /INTERSCOPE (13.90)	ave Chappelle's Block Party	44	1000		155 148	22	JOE NICHOLS UNIVERSAL SOUTH 004796 (13.98)	_ [1
5 -	2	VARIOUS ARTISTS NICK 78689/SONY 8MG STRATEGIC MARKETING GROUP (18.98)  Nick	elodeon Kids' Choice Vol. 2	120	1 4	170	NEW	1	CANNIBAL CORPSE METAL BLADE 14560 (13.98)	K
5 113	3 43	CREED WIND-UP 13103 (18.98 CD/DVD) ⊕	Greatest Hits	15		0	157 161	41	NINE INCH NAILS NOTHING 004553*/INTERSCOPE (13.98)  With To	Tee
3 -	2	BLACK SABBATH	Greatest Hits 1970-1978	96	Rock group's	172	152 147	13	RICKY NELSON Groatest	et Hi
4 27	7 20	WARNER BROS 73365/RHINO (18.98) PAUL WALL	The Peoples Champ		debut	173	114		WILLIE NELSON You Don't Know Me: The Songs Of Cindy Wa	
		SWISHAHOUSE/ATLANTIC 83808/ASYLUM (18.98)			supported by "Rapture"	Section 1	EC.		SADA EVANS	
1 86	5 18	REPRISE 49474/WARNER BRDS. (18.98)	Amarantine		single, which	174	60 152	25	RCA NASHVILLE 69486/RLG (18.98)	Plac
6 54	4 3	NEKO CASE ANTI- 86777/EPITAPH (16.98)  Fox C	Confessor Brings The Flood	54	vises 18-17 on Billboard	175	NEW	1	GAPITOL 41137 (12.96)	Vol.
1 111	1 15	LUDACRIS AND DTP DTP/DEF JAM 005786*/IDJMG (13.98) ⊕  Ludacris Prese	entsDisturbing Tha Peace		Radio	176	170 155	31	GRETCHEN WILSON  EPIC (NASHVILLE), 90903/SONY MUSIC (18.98) ⊕®  Here For The P	Part
2 120	0 35	DANE COOK COMEDY CENTRAL 0034 (18.98 CD/DVD) ⊕	Retaliation <b>E</b>		Moritor's	177	161 160	26	NEIL YOUNG REPRISE 49593*/WARNER BRDS. (18.98) ⊕ Prairie W	Win
6 129	9 49	IL DIVO SYCO/COLUMBIA 93963/SONY MUSIC (18.98) ®	II Divo	4	Active Rock chart.	178	162 171	<b>#6</b>	HAWTHORNE HEIGHTS The Silence In Black And W	Whit
3 130	0 30	CASTING CROWNS	Lifesong	9		179	159 181	98	BIG & RICH WARNER BROS, (NASHVILLE) 48520/WRN (18.98)  Horse Of A Different C	Colo
9 108		BEACH STREET 10770/REUNIDN (17.98)  JOHN LEGEND	Get Lifted		i i	180	81 -	2	BUILDING 429	Ris
		G.O.O.O./COLUMBIA 92776*/SONY MUSIC (18.98) ⊕®  GWEN STEFANI	-	4		2046	146 159		word-cure 86405/Warner Bros. (13.98)  EVANS BLUE  The Melody And The Energetic Nature Of Volume 1 of the Control of the Contro	
5 98		INTERSCOPE 003469* (13.98) YING YANG TWINS	Love. Angel. Music. Baby.	90	1				THE PUCKET 162585/HOLLYWOUD (TT.98)	
3 118	8 13	COLLIPARK 2790/TVT (11.98 CO/DVD) ⊕	U.S.A. Still United	45			164 136		INTERSCOPE 003613 (13 98)  ASHLEE SIMPSON	3om
7 82	6	SERGIO MENDES HEAR 2263/CONCORD (18.98)	Timeless	44	At No. 162,	183	174 158	3	GEFFEN 005436/INTERSCOPE (13:98)	m M
1 126	6 26	SHERYL CROW A&M 005229/INTERSCOPE (13.98) ⊕	Wildflower		Cef ⊾eppard s∋t cets new	184	175 173	30	RIHANNA SRP/DEF JAM 004937/0JMG (13.98)  Music Of The	e Su
0 117	7 4	ANDREA BOCELLI SUGAR/VENEMUSIC 006144/UNIVERSAL LATINO (18.98)	Amor	117	life at retail,	185	156 139	18	REBA MCENTIRE MCA NASHVILLE 005366/UMGN (19.98) Reba: #	: #1
3 92	2 20	D4L DEEMONEY/ASYLUM 83890/AG (18.98)	Down For Life	22	up 65%, as	186	148 133		JOHNNY CASH & JUNE CARTER CASH LEGACY/COLUMBIA (NASHVILLE) 77087/SDNY MUSIC (12.98)  16 Biggest	t Hit
9 119	9 20	SOUNDTRACK	Get Rich Or Die Tryin'	1 2	act preps new covers	187	177 166	98	THE KILLERS	Fus
2 129		G-UNIT 005605*/NTERSCOPE (13.98/8.98)  VARIOUS ARTISTS	Radio Disney Jams 8	po	album, due		145 115		VARIOUS ARTISTS	
		WALT DISNEY 861429 (15.98 CD/DVO)   DEATH CAB FOR CUTIE		Dal:	May 23, and summer tour				GRAMMY 74277/SONY BMG STRATEGIC MARKETING GROUP (18.98)	
7 121		BARSUK/ATLANTIC 83834*/AG (15.98)	Plans		with Journey.	189			EPIC 76755/SONY MUSIC (18.98)  PECCAPTON MINOS	
7 114	4 72	TOBY KEITH DREAMWORKS (MASHVILLE) 002323/UMGN (13.98)	Greatest Hits 2				180 164		AFUEGO/URBAN BOX OFFICE 46957/EMI LATIN (13.98)	Vol.
3 112	2 23	BILLY CURRINGTON MERCURY 003712/UMGN (13.98)	Doin' Somethin' Right	11		191	176 176		RAP-A-LUT 4 LIFE 68539/ASYLUM (18.98)	Tr
106	6 8	TRAIN CDLUMBIA 94472/SONY MUSIC (18.98)	For Me, It's You	10		192	158 135	7	REMY MA SRC/UNIVERSAL 005122*/UMRG (13.98) There's Something About Remy: Based Cn A True S	Stor
97	15	BO BICE RCA 71196/RMG (18.98) (0)	The Real Thing		1	193	139 95		TRENT TOMLINSON LYRIC STREET 165050/HOLLYW00D (15.98)  Country Is My R	
3 132	2 21	THIRD DAY	Wherever You Are	8	Marley's	194	191 182	50	BONE THUGS-N-HARMONY RUTHLESS 25423 (18.98) Greatest	t Hif
1 153		ESSENTIAL 10795 (17.98)  RBD	Rebelde 2	] 95	performance		195 189		SHINEDOWN	
		EMI LATIN 75852 (14.98)  DAMIAN "JR. GONG" MARLEY			or March 19	196	AE-ENTRY	-	GARY ALLAN Touch All C	
3 140		GHETTO YOUTHS/TUFF GONG/UNIVERSAL REPUBLIC 005416*/UMRG (13.98)	Welcome To Jamrock		episode of "Extreme				MCA NASHVILLE 003711/UMGN (13.98)	
94	1 18	DIPLUMATS/DEF JAM 003426-/IDJMG (13.96/6.96)	The Game's Been Missing!	9	Makeover:		185 169		3HADY/AFTERMATH 004092*/INTERSCOPE (13.98/8.98) ⊕	sacr
145	5 48	ROB THOMAS MELISMA/ATLANTIC 83723/AG (18.98 DD) (1)	Something To Be		Home Edition" ignites 21%	198	149 104	4	CONJUNTO PRIMAVERA FONOVISA 352250/U6 (13.98) ⊕ Algo De	De N
1 137	7 8	HINDER UNIVERSAL REPUBLIC 005390/UMRG (9.98)	Extreme Behavior	121	gan for	199	RE-ENTRY	51	BLAKE SHELTON warner BROS. (NASHVILLE) 48728/WRN (18.98) Blake Shelton's Barn & (	Gri
1122	2 25	VARIOUS ARTISTS EMICMG/PROVIDENT-INTEGRITY/WDRD-CURB 11247/SPARROW (22.98)	WOW Hits 2006	42	altum.	200	178 162	7	SOUNDTRACK One Tree Hill Volume 2: Friends With Ber WARNER SUNSET/MAVERICK 49425/WARNER BROS. (18.98)	enef
GONG"	192	MONTGOMERY   NE-YO   5 PO.D.	164 SHAKIRA98	GOUNDS ID IN STEFANI IRLAND EM OF A DOV	THAT'S SO RAV	EN TOO!	62 TRENT	TOML		ANG TV

# Billboard HQT 100



A		L	OT 100 AIRPLAY				
THIS	LAST WEEK	WEEKE ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	WEEK	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
0	1	20	#1 BE WITHOUT YOU 7 WKS MARY J. BLIGE (GEFFEN)	26	46	3	HIPS DON'T LIE SHAKIRA FEAT. WYCLEF JEAN (EPIC)
2	2	11	TEMPERATURE SEAN PAUL (VP/ATLANTIC)	27	20	16	FRESH AZIMIZ BOW WOW FEAT. J-KWON & JERMAINE DUPRI (COLUMBIA
3	3	18	SO SICK NE-YO (DEF JAM/IOJMG)	28	30	13	TONIGHT I WANNA CRY KEITH URBAN (CAPITOL (NASHVILLE))
4	5	<b>\$</b> 2	LEAN WIT IT, ROCK WIT IT DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)	29	40	4	RIDIN' CHAMILLIONAIRE (UNIVERSAL MOTOWN)
5	4	34	YO (EXCUSE ME MISS) CHRIS BROWN (JIVE/ZOMBA)	30	43	3	WHEN YOU'RE MAD NE-YO (OEF JAM/IOJMG)
8	6	21	CHECK ON IT BEYONCE FEAT, SLIM THUG (COLUMBIA)	31	25	32	RUN IT! CHRIS BROWN (JIVE/ZOMBA)
0	8	40	LOVE KEYSHIA COLE (A&M/INTERSCOPE)	32	28	111	LIVING IN FAST FORWARD KENNY CHESNEY (BNA)
8	9	13	YOU'RE BEAUTIFUL JAMES BLUNT (CUSTARD/ATLANTIC)	33	34	5	TELL ME WHEN TO GO E-40 FEAT, KEAK DA SNEAK (SICK WID' IT/BME/REPRISE)
9	7	14	I'M N LUV (WIT A STRIPPER) T-PAIN FEAT. MIKE JONES (KONVICT MUZIK/JIVE/ZOMBA)	34	27	19	DIRTY LITTLE SECRET THE ALL-AMERICAN REJECTS (OOGHOUSE/INTERSCOPE)
10	11	10	MS. NEW BOOTY BUBBA SPARXXX (NEW SOUTH/PURPLE RIBBON/VIRGIN)	35	32	19	LOOKING FOR YOU KIRK FRANKLIN (FO YO SOUL/GOSPO CENTRIC/ZOMBA)
0	13	14	UNWRITTEN NATASHA BEDINGFIELD (EPIC)	36	29	25	STICKWITU THE PUSSYCAT DOLLS (A&M/INTERSCOPE)
12	10	19	UNPREDICTABLE JAMIE FOXX FEATURING LUDACRIS (J/RMG)	37	33	47	YOU AND ME LIFEHOUSE (GEFFEN)
13	14	8	SOS RIHANNA (SRP/DEF JAM/IDJMG)	38	36	10	NOBODY BUT ME BLAKE SHELTON (WARNER BROS. (NASHVILLE)/WRN)
1	18	6	WHAT YOU KNOW T.I. (GRAND HUSTLE/ATLANTIC)	39	35	13	SHE DON'T TELL ME TO MONTGOMERY GENTRY (COLUMBIA (NASHVILLE))
15	12	22	GRILLZ NELLY (DERRTY/FO' REEL/UNIVERSAL MOTOWN)	40	44	10	GET DRUNK AND BE SOMEBODY TOBY KEITH (SHOW DOG NASHVILLE)
16	24	5	BAD DAY DANIEL POWTER (WARNER BROS.)	41	38	6	BEEP THE PUSSYCAT DOLLS FEAT, WILL, I.AM (A&M/INTERSCOP
17	15	11	WALK AWAY KELLY CLARKSON (RCA/RMG)	42	52	4	GIRL PAUL WALL (SWISHAHOUSE/ASYLUM/ATLANTIC)
18	16	31	BECAUSE OF YOU KELLY CLARKSON (RCA/RMG)	43	31	14	SHAKE THAT EMINEM FEAT. NATE DOGG (SHADY/AFTERMATH/INTERSCO
19	19	10	WHO SAYS YOU CAN'T GO HOME	44	41	31	PHOTOGRAPH NICKELBACK (ROADRUNNER/IDJMG)
20	17	17	DANCE, DANCE FALL OUT BOY (FUELED BY RAMEN/ISLANO/IDJMG)	45	48	5	CAN'T LET GO ANTHONY HAMILTON (SO SO DEF/ZOMBA)
21	21	16	TOUCH IT BUSTA RHYMES (AFTERMATH/INTERSCOPE)	46	37	14	YOUR MAN JOSH TURNER (MCA NASHVILLE)
22	22	18	ROMPE DADDY YANKEE (EL CARTEL/INTERSCOPE)	0	47	5	BEST FRIEND 50 CENT & DLIVIA (G-UNIT/INTERSCOPE)
23	23	11	EVERYTIME WE TOUCH CASCADA (ROBBINS)	48	42	20	JESUS, TAKE THE WHEEL CARRIE UNGERWOOD (ARISTA/ARISTA NASHVILLE/PLG)
24	39	4	POPPIN' MY COLLAR THREE 6 MAFIA (HYPNOTIZE MINDS/COLUMBIA)	49	51	9	BELIEVE Brooks & OUNN (ARISTA NASHVILLE)
25	26	11	WHAT HURTS THE MOST RASCAL FLATTS (LYRIC STREET)	50	58	3	SAVIN' ME NICKELBACK (ROADRUNNER/IDJMG)

		10 Pm		į
WEEK	LAST	WEEKS ON CH	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	nr.
0	2	27	#1 BAD DAY TWK DANIEL POWTER (WARNER BROS.)	
2	1	29	YOU'RE BEAUTIFUL JAMES BLUNT (CUSTARD/ATLANTIC)	į
3	3	20	EVER THE SAME ROB THOMAS (MELISMA/ATLANTIC)	
0	6	16	UNWRITTEN NATASHA BEOINGFIELO (EPIC)	4
0	5	21	OVER MY HEAD (CABLE CAR) THE FRAY (EPIC)	
€	4	32	PHOTOGRAPH NICKELBACK (ROADRUNNER/IOJMG)	-
0	7	32	RIGHT HERE STAIND (FLIP/ATLANTIC)	
0	8	12	WALK AWAY KELLY CLARKSON (RCA/RMG)	-
0	10	11	WHO SAYS YOU CAN'T GO HOME BON JOVI (ISLAND/IDJMG)	
10	12	27	BECAUSE OF YOU KELLY CLARKSON (RCA/RMG)	
11	9	27	BETTER DAYS GOO GOD DOLLS (WARNER BROS.)	1
12	11	19	CAB TRAIN (COLUMBIA)	
1	14	7	ALWAYS ON YOUR SIDE SHERYL CROW & STING (A&M/INTERSCOPE)	
1	17	9	BLACK HORSE & THE CHERRY TREE KT TUNSTALL (RELENTLESS/VIRGIN)	E. 10 12
13	15	12	TALK COLDPLAY (CAPITOL)	Name of Street
1	20	7	SAVIN' ME NICKELBACK (ROADRUNNER/IDJMG)	882 miles
17	16	16	DIRTY LITTLE SECRET THE ALL-AMERICAN REJECTS (DDGHOUSE/INTERSCOPE)	7
18	19	9	UPSIDE DOWN JACK JOHNSON (BRUSHFIRE/UNIVERSAL REPUBLIC)	-
13	22	5	AGAIN AND AGAIN JEWEL (ATLANTIC)	Spinor shall
20	18	16	JUST FEEL BETTER SANTANA FEAT. STEVEN TYLER (ARISTA/RMG)	
<b>a</b>	23	14	LOVE AND MEMORIES 0.A.R. (EVERFINE/LAVA)	The real Property lies
2	24	16	SOME HEARTS CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE/RMG)	0
<b>3</b>	27	4	IF I WERE YOU HOOBASTANK (ISLAND/IDJMG)	
3	26	11	GIRL NEXT DOOR SAVING JANE (TOUCAN COVE/UNIVERSAL REPUBLIC)	
25	28	8	MAKING MEMORIES OF US KEITH URBAN (CAPITOL (NASHVILLE)/EMC)	-

THIS	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	H
0	1	33	YOU'RE BEAUTIFUL JAMES BLUNT (CUSTARD/ATLANTIC)	
2	2	40	YOU AND ME LIFEHOUSE (GEFFEN)	
3	3	24	BECAUSE OF YOU KELLY CLARKSON (RCA/RMG)	
0	4	13	BAD DAY DANIEL POWTER (WARNER BROS.)	
5	5	13	MAKING MEMORIES OF US KEITH URBAN (CAPITOL (NASHVILLE)/EMC)	
6	6	59	LONELY NO MORE	1
0	7	11	SAVE THE LAST DANCE FOR ME	200
8	8	62	MICHAEL BUBLE (143/REPRISE) HOME	1
9	9	28	I'M FEELING YOU	1
10	10	11	PROBABLY WOULDN'T BE THIS WAY	
10	11	26	LIKE WE NEVER LOVED AT ALL	ť
0	12	15	FAITH HILL (WARNER-CURB/WARNER BROS.) EVER THE SAME	
$\vdash$		7	ROB THOMAS (MELISMA/ATLANTIC)  SOME HEARTS	
13	13		CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE/RMG) UNWRITTEN	
14	16	4	NATASHA BEDINGFIELD (EPIC) WHEN DID YOU FALL (IN LOVE WITH ME)	1
15)	18	7	CHRIS RICE (INO/COLUMBIA)  WHERE IS YOUR HEART TONIGHT	
16	17	23	JORDAN KNIGHT (TRANS CONTINENTAL) ALWAYS ON YOUR SIDE	
17	19	6	SHERYL CROW & STING (A&M/INTERSCOPE)	
18	20	18	GOO GOO DOLLS (WARNER BROS.)	
19	23	19	PHOTOGRAPH NICKELBACK (ROADRUNNER/IDJMG)	
20	24	8	TRAIN (COLUMBIA)	4
21	22	10	UNCHAINED MELODY BARRY MANILOW (ARISTA/RMG)	
22	28	3	FEEL CHICAGO (RHINO)	
23	26	7	WHO SAYS YOU CAN'T GO HOME BON JOY! (ISLAND/IDJMG)	
24	31	3	GET OUT OF MY MIND HOOTIE & THE BLOWFISH (SNEAKY LONG/VANGUARD)	
25	29	9	COLOUR EVERYWHERE DIAN DIAZ (STRIP CITY)	

# HOT DIGITAL SONGS.

THIS	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
0	1	7	#1 BAD DAY 2 WKS DANIEL POWTER (WARNER-BROS.)	
2	2	22	YOU'RE BEAUTIFUL JAMES BLUNT (CUSTARD/ATLANTIC)	2
3	5	11.	TEMPERATURE SEAN PAUL (VP/ATLANTIC)	
4	3	18	UNWRITTEN NATASHA BEDINGFIELO (EPIC)	8
6	12	9	MOVE ALONG THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)	
6	6	6	BEEP THE PUSSYCAT DOLLS FEAT. WILL.I.AM (A&M/INTERSCOPE)	
7	4	4	SO SICK	
8	7	16	NE-YD (DEF JAM/IDJMG)  EVERYTIME WE TOUCH	
9	8	12	CASCADA (ROBBINS)  I'M N LUV (WIT A STRIPPER)	
B	14	6	T-PAIN FEAT. MIKE JONES (KONVICT MUZIK/JIVE/ZDMBA)  MS. NEW BOOTY	
11	9	14	SHAKE THAT	
æ	20	8	WALK AWAY	
13	11	9	KELLY CLARKSON (RCA/RMG) LEAN WIT IT, ROCK WIT IT	
14	18	7	TOUCH IT	
15	10	18	BUSTA RHYMES (AFTERMATH/INTERSCOPE) GRILLZ	
		-	NELLY (DERRTY/FO' REEL/UNIVERSAL MOTOWN) SAVIN' ME	
16	34	2	NICKELBACK (ROADRUNNER/IDJMG) FOR YOU I WILL (CONFIDENCE)	
S.	27	8	TEDDY GEIGER (CRED./COLUMBIA) STUPID GIRLS	201
18	21	7	PINK (LAFACE/ZOMBA) PUMP IT	
19		27	THE BLACK EYED PEAS (A&M/INTERSCOPE)	
50	2#	4	CHAMILLIONAIRE FEAT. KRAYZIE BONE (UNIVERSAL MOTOWN)	1
21	3.	4	OVER MY HEAD (CABLE CAR) THE FRAY (EPIC)	•
22	16	23	DANCE, DANCE FALL DUT BOY (FUELED BY RAMEN/ISLAND/IDJIMG)	2
23	19	19	CHECK ON IT BEYONCE FEAT, SLIM THUG (COLUMBIA)	3
24	17	34	MY HUMPS THE BLACK EYED PEAS (A&M/INTERSCOPE)	
25	23	37	DIRTY LITTLE SECRET THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)	

THIS	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
26	26	4	I WRITE SINS NOT TRAGEDIES PANICI AT THE DISCO (DECAYDANCE/FUELED BY RAMEN/LAVA)	
27	28	15	BE WITHOUT YOU MARY J. BLIGE (GEFFEN)	
28	22	21	JESUS, TAKE THE WHEEL CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)	
29	25	11	YO (EXCUSE ME MISS) CHRIS BROWN (JIVE/ZOMBA)	
30	50	3	POPPIN' MY COLLAR THREE 6 MAFIA (HYPNOTIZE MINOS/COLUMBIA)	
31	13	9	KING WITHOUT A CROWN MATISYAHU (JOUB/OR/EPIC)	•
32	33	7	RUSH ALY & AJ (HOLLYWOOD)	
33	32	30	GOLD DIGGER KANYE WEST FEAT. JAMIE FOXX (RDC-A-FELLA/DEF JAM/IDJMG)	5
34	37	10	FRESH AZIMIZ BOW WOW FEAT. J-KWON & JERMAINE DUPRI (COLUMBIA)	
35	30	41	SUGAR, WE'RE GOIN' DOWN FALL DUT BDY (FUELED BY RAMEN/ISLAND/IOJMG)	
36	35	4	TOUCH THE SKY KANYE WEST FEAT, LUPE FIASCO (ROC-A-FELLA/DEF JAM/IDJMG)	
37	38	5	GIRL NEXT DOOR SAVING JANE (TOUCAN COVE/UNIVERSAL REPUBLIC)	
	44	11	ROMPE DADDY YANKEE (EL CARTEL/INTERSCOPE)	
0		7	BEAUTIFUL LOVE THE AFTERS (SIMPLE/INO/EPIC)	
40	42	29	PHOTOGRAPH NICKELBACK (ROADRUNNER/IDJMG)	2
41	38	2	TELL ME WHEN TO GO E-40 FEAT, KEAK DA SNEAK (SICK WID' IT/BME/REPRISE)	
42	43	11	UPSIDE DOWN  JACK JOHNSON (BRUSHFIRE/UNIVERSAL REPUBLIC)	
43	48	5	WHO SAYS YOU CAN'T GO HOME BON JOVI (ISLAND/IOJMG)	
44	47	46	DON'T CHA THE PUSSYCAT DOLLS (A&M/INTERSCOPE)	
45	36	18	L.O.V.E. ASHLEE SIMPSON (GEFFEN)	
46	55	31	BECAUSE OF YOU KELLY CLARKSON (RCA/RMG)	2
47	54	?	RING OF FIRE JOHNNY CASH (LEGACY/COLUMBIA)	
48	46	28	WE BE BURNIN' SEAN PAUL (VP/ATLANTIC)	2
49	40	24	LAFFY TAFFY D4L (DEEMONEY/ASYLUM/ATLANTIC)	3
50	53	22	BREATHE (2 AM)	2

NEEK	AST	WEEKS IN CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
51	52	46	FEEL GOOD INC GDRILLAZ (PARLOPHONE/VIRGIN)	
1	60	4	EVER THE SAME ROB THOMAS (MELISMA/ATLANTIC)	
53	53	23	STICKWITU THE PUSSYCAT OOLLS (A&M/INTERSCOPE)	
54	45	27	RUN IT! CHRIS BROWN (JIVE/ZOMBA)	
<b>5</b> 5	62	5	WHAT'S LEFT OF ME NICK LACHEY (JIVE/ZOMBA)	
56	51	3	WHAT HURTS THE MOST MARK WILLS (MERCURY)	
9	3	3	I WALK THE LINE JOHNNY CASH (SUN/LEGACY/COLUMBIA)	
58	29	2	WORLD WIDE SUICIDE PEARL JAM (J/RMG)	
<b>5</b> 9	58	5	TONIGHT I WANNA CRY KEITH URBAN (CAPITOL (NASHVILLE))	
30	57	21	HONKY TONK BADONKADONK TRACE AOKINS (CAPITOL (NASHVILLE))	
31	49	10	BREAKING FREE ZAC EFRON, ANDREW SEELEY & VANESSA ANNE HUDGENS (WALT DISNEY)	
32	61	69	SINCE U BEEN GONE KELLY CLARKSON (RCA/RMG)	5
33	59	28	100 YEARS FIVE FOR FIGHTING (AWARE/COLUMBIA)	2
2	67	58	YOU AND ME LIFEHOUSE (GEFFEN)	
35	41	6	GOODBYE MY LOVER JAMES BLUNT (CUSTARD/ATLANTIC)	
88	-	1	A LITTLE LESS SIXTEEN CANDLES, A LITTLE MORE TOUCH ME FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	
<b>37</b>	-	1	THE ONLY DIFFERENCE BETWEEN MARTYRDOM AND SUICIDE IS PANICI AT THE DISCO (DECAYDANCE/FUELED BY RAMEN/LAVA)	
38	74	6	RIGHT HERE STAIND (FLIP/ATLANTIC)	•
59	71	30	THESE WORDS NATASHA BEDINGFIELD (EPIC)	2
70	66	41	SAVE A HORSE (RIDE A COWBOY) BIG & RICH (WARNER BROS. (NASHVILLE)/WRN)	
71	69	2	THE REAL THING BO BICE (RCA/RMG)	-
72	72	71	YEAH! USHER FEAT. LIL JON & LUDACRIS (LAFACE/ZOMBA)	8
73	-	41	BLESS THE BROKEN ROAD RASCAL FLATTS (LYRIC STREET)	E
74	-	52	HOLLABACK GIRL  GWEN STEFANI (INTERSCOPE)	5
<b>7</b> 5	68	25	BETTER DAYS GOD GOO DOLLS (WARNER BROS.)	-

		M	ODERN ROCK	
THIS	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	FUCOSOT
0	-1	3	WORLD WIDE SUICIDE PEARL JAM (J/RMG)	-
2	3	9	NO WAY BACK FOO FIGHTERS (ROSWELL/RCA/RMG)	t
3	2	15	EVERY DAY IS EXACTLY THE SAME NINE INCH NAILS (NOTHING/INTERSCOPE)	
4	4	21	DANCE, DANCE FALL OUT BOY (FUELED BY RAMEN/ISLANO/IDJMG)	企
0	9	9	HATE ME BLUE OCTOBER (UNIVERSAL MOTOWN)	
6	7	33	WASTELAND 10 YEARS (UNIVERSAL REPUBLIC)	
0	8	16	TEAR YOU APART SHE WANTS REVENGE (PERFECTKISS/FLAWLESS/GEFFEN)	
8	5	17	THE DENIAL TWIST THE WHITE STRIPES (THIRO MAN/V2)	
9	E	19	LIGHTS AND SOUNDS YELLOWCARD (CAPITOL)	
10	13	8	THE ONLY DIFFERENCE BETWEEN MARTYROOM AND SUICIDE IS PANICI AT THE DISCO (DECAYDANCE/FUELEO BY RAMEN/LAVA)	1
0	12	7	SPEAK GODSMACK (UNIVERSAL REPUBLIC)	
12	15	9	SAYING SORRY HAWTHORNE HEIGHTS (VICTORY)	
13	10	22	DARE GORILLAZ FEAT. SHAUN RYDER (PARLOPHONE/VIRGIN)	
14	17	25	PERFECT SITUATION WEEZER (GEFFEN)	
15	16	9	CROOKED TEETH DEATH CAB FOR CUTIE (ATLANTIC)	
16	17	7	GOLD LION YEAH YEAHS (DRESS UP/INTERSCOPE)	II.
0	19	6	LONELY DAY SYSTEM OF A DOWN (AMERICAN/COLUMBIA)	1 9
18	15	25	HYPNOTIZE SYSTEM OF A DOWN (AMERICAN/COLUMBIA)	O
19	23	6	I DARE YOU SHINEDOWN (ATLANTIC)	
20	24	4	I BET YOU LOOK GOOD ON THE DANCEFLOOR ARCTIC MONKEYS (DOMINO)	
21	22	20	WINGS OF A BUTTERFLY HIM (SIRE/WARNER BROS.)	
22	29	3	YOUTH MATISYAHU (JDUB/OR/EPIC)	
23	25	E	IF I WERE YOU HOOBASTANK (ISLAND/IDJMG)	100
24		1	STEADY, AS SHE GOES THE RACONTEURS (THIRD MAN/V2)	
25	3)	7	JUST STOP DISTURBED (REPRISE)	

# POP Billboard

25	AST	N CH	TITLE	THIS	LAST	WEEKS ON CHT	TITLE
1	4	7	ARTIST (IMPRINT / PROMOTION LABEL)  BAD DAY	51	52	≥6	IF IT'S LOVIN' THAT YOU WANT
2	2	12	DANIEL POWTER (WARNER BROS.) TEMPERATURE	52	60	5	RIHANNA (SRP/DEF JAM/IDJMG) WHO SAYS YOU CAN'T GO HOME
	-		SEAN PAUL (VP/ATLANTIC) UNWRITTEN				BEAUTIFUL LOVE
3	1	22	NATASHA BEDINGFIELD (EPIC)	53	90	5	THE AFTERS (SIMPLE/IND/EPIC)
4	3	22	YOU'RE BEAUTIFUL JAMES BLUNT (CUSTARD/ATLANTIC)	54	53	24	LAFFY TAFFY D4L (DEEMONEY/ASYLUM/ATLANTIC)
5	0	16	SO SICK NE-YO (DEF JAM/IDJMG)	55	46	14	UNPREDICTABLE JAMIE FOXX FEAT. LUDACRIS (J/RMG)
6	8	16	BE WITHOUT YOU MARY J. BLIGE (GEFFEN)	56	59	11	UPSIDE DOWN JACK JOHNSON (BRUSHFIRE/UNIVERSAL REPUBLIC)
7	7	18	EVERYTIME WE TOUCH	57	56	25	DON'T FORGET ABOUT US
a	ç	15	WALK AWAY	58	62	27	MARIAH CAREY (ISLAND/IDJMG) BETTER DAYS
			RELLY CLARKSON (RCA/RMG) BEEP	Table 1			GOO GOO DOLLS (WARNER BROS.) WORLD WIDE SUICIDE
	11	111	THE PUSSYCAT DOLLS FEAT, WILL.I.AM (A&M/INTERSCOPE)  CHECK ON IT	59	47	2	PEARL JAM (J/RMG) TONIGHT   WANNA CRY
10	8	22	BEYONCE FEAT. SLIM THUG (COLUMBIA)	60	66	(6)	KEITH URBAN (CAPITOL (NASHVILLE))
11	10	13	I'M N LUV (WIT A STRIPPER) T-PAIN FEAT. MIKE JONES (KONVICT MUZIK/JIVE/ZOMBA)	31	65	22	HONKY TONK BADONKADONK TRACE ADKINS (CAPITOL (NASHVILLE))
12	12	24	DANCE, DANCE FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	32	58	27	SOUL SURVIVOR YOUNG JEEZY FEAT. AKON (CORPORATE THUGZ/DEF JAM/IDJ)
13	16	9	SOS RIHANNA (SRP/OEF JAM/IOJMG)		76		THE ONLY DIFFERENCE BETWEEN MARTYROOM AND SUICIDE IS
H	13	37	DIRTY LITTLE SECRET	64		1	PANICI AT THE DISCO (DECAYDANCE/FUELEO BY RAMEN/LAV/ A LITTLE LESS SIXTEEN CANDLES, A LITTLE MORE TOUCH ME
		100	MOVE ALONG		67		FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)  BREAKING FREE
5	27	9	THE ALL-AMERICAN REJECTS (OOGHOUSE/INTERSCOPE) SHAKE THAT	65	63	1)	ZAC EFRON, ANDREW SEELEY & VANESSA ANNE HUDGENS (WALT DISN SORRY
16	15	16	EMINEM FEAT. NATE DOGG (SHADY/AFTERMATH/INTERSCOPE)	66	64	E	MADONNA (WARNER BROS.)
17	14	18	GRILLZ NELLY FEAT PAUL WALL, ALL & GIPP (DERRITY/PO' REEL/UNIVERSAL MOTOWN)	67	57		GOODBYE MY LOVER JAMES BLUNT (CUSTARO/ATLANTIC)
18	17	14	YO (EXCUSE ME MISS) CHRIS BROWN (JIVE/ZOMBA)	68	70	29	I'M SPRUNG T-PAIN (KONVICT MUZIK/JIVE/ZOMBA)
9	24	7	MS. NEW BOOTY BUBBA SPARXXX (NEW SDUTH/PURPLE RIBBON/VIRGIN)	69	85	6	LOVE KEYSHIA COLE (A&M/INTERSCOPE)
20	28	5	SAVIN' ME	70	67	20	TURN IT UP
21		8	NICKELBACK (ROADRUNNER/IDJMG) STUPID GIRLS	71	68	17	CHAMILLIDNAIRE FEAT. LIL' FLIP (UNIVERSAL MOTOWN) PERFECT SITUATION
4	20		FOR YOU I WILL (CONFIDENCE)				WEEZER (GEFFEN) HUNG UP
22	31	10	TEDDY GEIGER (CRED./CDLUMBIA)	72	73	25	MADONNA (WARNER BROS.)
23	25	11	LEAN WIT IT, ROCK WIT IT DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)	73	78	16	WHEN I GET WHERE I'M GOING BRAD PAISLEY FEAT. DOLLY PARTON (ARISTA NASHVILLE)
24	18	40	PUMP IT THE BLACK EYED PEAS (A&M/INTERSCOPE)	76	79	5	BLACK HORSE & THE CHERRY TRE
25	19	26	STICKWITU THE PUSSYCAT DOLLS (A&M/INTERSCOPE)	75	74	15	WHO I AM HATES WHO I'VE BEEN RELIENT K (GOTEE/CAPITOL)
26	22	35	BECAUSE OF YOU	76	75	20	WHEN I'M GONE
27	26	34	RIGHT HERE	77		1	HOW TO SAVE A LIFE
28	21	36	MY HUMPS	70	72		ALWAYS ON YOUR SIDE
			THE BLACK EYEO PEAS (A&M/INTERSCOPE) RUN ITI	78			SHERYL GROW & STING (A&M/INTERSCOPE)  CRASH
59	23	30	CHRIS BROWN (JIVE/ZOMBA)	79	69	11	GWEN STEFANI (INTERSCOPE)
30	33	17	GIRL NEXT DOOR SAVING JANE (TOUCAN COVE/UNIVERSAL REPUBLIC)	80	89	9	YOUR MAN JOSH TURNER (MCA NASHVILLE)
31	34	15	TOUCH IT BUSTA RHYMES (AFTERMATH/INTERSCOPE)	81	81	17	GONE KELLY CLARKSON (RCA/RMG)
32	43	8	OVER MY HEAD (CABLE CAR) THE FRAY (EPIC)	82	-	1	SAY SOMETHIN' MARIAH CAREY FEAT. SNOOP DOGG (ISLANO/IOJMG)
33	38	12	ROMPE	83	77	14	LIGHTS AND SOUNDS YELLOWCARD (CAPITOL)
34	42	5	RIDIN'	84	83	9	WE'RE ALL IN THIS TOGETHER
4		28	WHAT'S LEFT OF ME	TRACE IN			HIGH SCHOOL MUSICAL CAST (WALT DISNEY)  DARE
35	39	5	NICK LACHEY (JIVE/ZOMBA) HIPS DON'T LIE	86	93	22	GORILLAZ FEAT. SHAUN RYDER (PARLOPHONE/VIRGIN) STAY FLY
36	50	5	SHAKIRA FEAT. WYCLEF JEAN (EPIC)	86	88	27	THREE 6 MAFIA (HYPNOTIZE MINOS/COLUMBIA)
37	29	10	KING WITHOUT A CROWN MATISYAHU (JOUB/OR/EPIC)	87	86	25	I THINK THEY LIKE ME DEM FRANCHIZE BOYZ (SO SO OEF/VIRGIN)
18	44	8	I WRITE SINS NOT TRAGEDIES PANICI AT THE DISCO (DECAYDANCE/FUELEO BY RAMEN/LAVA)	0	98	4	4EVER THE VERONICAS (ENGINEROOM/SIRE/WARNER BROS.)
19	37	24	ONE WISH	89	-	1	GIRL
10	36	25	THERE IT GO! (THE WHISTLE SONG)	6		20	PAUL WALL (SWISHAHOUSE/ASYLUM/ATLANTIC)  SHAKE
-			JUELZ SANTANA (DIPLOMATS/DEF JAM/IDJMG) THE REAL THING		00		YING YANG TWINS FEAT. PITBULL (COLLIPARK/TVT)  KEROSENE
2	45	7	BO BICE (RCA/RMG) TOUCH THE SKY	91	92	-4	MIRANDA LAMBERT (EPIC (NASHVILLE))  BEST FRIEND
2	41	6	KANYE WEST FEAT. LUPE FIASCO (ROC-A-FELLA/DEF JAM/IDJMG)	92	82	5	50 CENT & OLIVIA (G-UNIT/INTERSCOPE)
13	40	21	JESUS, TAKE THE WHEEL CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)	93	87	4	GOLD LION YEAH YEAHS (DRESS UP/INTERSCOPE)
14	51	14	FRESH AZIMIZ BOW WOW FEAT. J-KWDN & JERMAINE DUPRI (COLUMBIA)	94	-	3	TALK COLDPLAY (CAPITOL)
15	49	8	RUSH	95	80	7	RODEO
	61	4	POPPIN' MY COLLAR	96	95	3	START OF SOMETHING NEW
	2000		THREE 6 MAFIA (HYPNOTIZE MINDS/COLUMBIA)  EVER THE SAME		-		ZAC EFRON, ANDREW SEELEY & VANESSA ANNE HUDGENS (WALT DISM GET DRUNK AND BE SOMEBODY
7	55	M.	ROB THOMAS (MELISMA/ATLANTIC)	97	-	1	TOBY KEITH (SHOW DOG NASHVILLE)
18)	71	4	WHEN YOU'RE MAD NE-YO (DEF JAM/IDJMG)	98	97	3	BRING OUT THE FREAK IN YOU LIL ROB (UPSTAIRS)
9	48	20	L.O.V.E. ASHLEE SIMPSON (GEFFEN)	99	99	4	MY HOOD YOUNG JEEZY (CORPORATE THUGZ/DEF JAM/IDJMG)
	1	3	TELL ME WHEN TO GO	100		-	OH YES (AKA 'POSTMAN') JUELZ SANTANA (DIPLOMATS/DEF JAM/IDJMG)

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WEEK	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	WEDICT?	10	LAST	WEEKS ON DIIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	10	BE WITHOUT YOU MARY J. BLIGE (GEPFEN)		26	23	19	ONE WISH _RAY J (KNOCKOUT/SANCTUARY) .
1	2	9	TEMPERATURE SEAN PAUL (VP/ATLANTIC)		27	22	17	PUMP IT THE BLACK EYED PERS (A&M/INTERSCOPE)
3	3	20	UNWRITTEN NATASHA BEDINGFIELD (EPIC)	垃	28	28	33	MY HUMPS THE BLACK EYED PEAS (ASM/INTERSCOPE)
4	E	3	SOS RIHANNA (SRP/OEF JAM/IDJMG)		20	32	9	FOR YOU I WILL (CONFIDENCE) TEDDY BEIGER (CRED, COLUMBIA)
5	4	16	SO SICK NE-YO (DEF JAM/IDJMG)	廿	30	37	4	MS. NEW BCOTY BUBBA SPARXXX (NEW SOUTH/PURPLE RIBBON/VIRGIN)
6	8	11	YOU'RE BEAUTIFUL JAMES BLUNT (CUSTARD/ATLANTIC)	位	3"	29	17	THERE IT GO! (THE WHISTLE SONG
7	7	15	WALK AWAY KELLY CLARKSON (RCA/RMG)	曲	32	36	6	WHAT'S LEFT OF ME
8	5	22	CHECK ON IT BEYONCE FEAT. SLIM THUG (COLUMBIA)		33	42	3	WHEN YOU'RE MAD
9	11	17	EVERYTIME WE TOUCH CASCADA (ROBBINS)	廿	34	38	3	ROMPE
10	9	19	DANCE, DANCE FALL OUT BOY (FUELEO BY RAMEN/ISLAND/IDJMG)	th	35	33	26	IF IT'S LOVIN' THAT YOU WANT
11	10	25	DIRTY LITTLE SECRET THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)	並	36	39	7	RIHANNA (SRP/DEF_AM/IDJMG) THE REAL THING
2	18	10	YO (EXCUSE ME MISS) CHRIS BROWN (JIVE/ZOMBA)		37	35	26	DON'T FORGET ABOUT US
3	16	14	BEEP THE PUSSYCAT DOLLS FEAT. WILL.LAM (A&MINTERSCOPE)		3E	43	2	MARIAH CAREY (ISLAND/IDJMG) LEAN WIT IT, ROCK WIT IT
0	18	14	RIGHT HERE STAIND (FLIP/ATLANTIC)		38	47	2	MOVE ALONG
5	12	26	STICKWITU THE PUSSYCAT DOLLS (A&M/INTERSCOPE)		4C	-	1	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE) SAY SOMETHIN'
16	14	10	I'M N LUV (WIT A STRIPPER) T-PAIN FEAT. MIKE JONES (KONVICT MUZIK/JIVE/ZOMBA)		0	46	2	MARIAH CAREY FEAT. SMOOP DOGG (ISLAND/IDJMG) KING WITHOUT A CROWN
17	15	16	GRILLZ		42	41	11	MATISYAHU (JDUB/OR/EPIC) GONE
16	17	34	HELLY FEAT, PAUL WALL, ALL & GIPP (DEPARTY/FO REEL/UNIVERSAL MOTOWN)  BECAUSE OF YOU	4	43	40	8	WELLY CLARKSON (RCA/RMG) UNPREDICTABLE
9	24	6	HIPS DON'T LIE		44	48	24	JAMIE FCXX FEAT LUBAÇRIS (J/RMG) SHAKE
20	19		SHAKIRA FEAT. WYCLEF JEAN (EPIC) RUN ITI		45	45	4	YING YANG TWINS FEAT. PITBULL (COLLIPARK/TVT) TOUCH THE SKY
21		15	CHRIS BROWN (JIVE/ZOMBA) SHAKE THAT	1.1	46	7		KANYE WEST FEAT LUPE FASCO (ROC-A-FELLA/DEF JAMIDJING LET U GO
2	31	4	BAD DAY	4	67	49		ASHLEY PARKER ANGEL IBLACKGROUND/UNIVERSAL MOTOWN I'M SPRUNG
23	21	8	DANIEL POWTER (WARNER BROS.) STUPID GIRLS	THE REAL PROPERTY.			26	T-PAIN (KONVICT MUZIK'JIVE/ZOMBA)  EVER THE SAME
4			PINK (LAFACE/ZOMBA) SAVIN' ME		48	50	3	OVER MY HEAD (CABLE CAR)
4	25	5	NICKELBACK (ROADRUNNER/IDJMG) GIRL NEXT DOOR	T	49	-	1	THE FRAY (EPIC)
5	26		SAVING JANE (TOUCAN COVE/UNIVERSAL REPUBLIC) top 40 stations are electronically monitore		€0	=	1	FRESH AZIMIZ BOW WOW (COLUMBIA)

7 days	аи	eek.	This data is used to compile the Pop 100.
4	4	НО	T NGLES SALES
2	S	51	NGLES SALES
THIS	LAST	WEEKS ON CITY	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	2	14	# CHECK ON IT 4 WKS BEYONGE FEAT. SLIM THUG (COLUMBIA)
2	1	5	GOLD LION YEAH YEAH YEAHS (ORESS UP/INTERSCOPE)
3	3	5	SORRY
4	5	11	TOUCH IT
5	4	6	BUSTA RHYMES (AFTERMATH/INTERSCOPE) SISTER
6		22	SCOUNDREL SQUAD FEAT. BUN-B (INVISIBLE)  GHETTO
7	11	5	SCOUNDRELS FEAT. PASTOR TROY (INVISIBLE)  BLACK SWEAT/BEAUTIFUL, LOVED & BLESSED
8	9	12	PRINCE (UNIVERSAL REPUBLIC) HEARTBREAK HOTEL
9	6	14	ELVIS PRESLEY (RCA/SONY BMG STRATEGIC MARKETING GROUP) TE AMO CORAZON
-		\$2000 \$2000	PRINCE (UNIVERSAL/UNIVERSAL REPUBLIC) STRAIGHT TO VIDEO
10	8	3	MINDLESS SELF INDULGENCE (METROPOLIS)  THE W.A.N.D.
11	7	3	THE FLAMING LIPS (WARNER BROS.)
12	12	8	HEAD LIKE A HOLE NINE INCH NAILS (RYKODISC)
13	19	4	SWEAT JES (CELESTIAL ARTS PUBLISHING)
14	10	-9	HUNG UP MADONNA (WARNER BROS.)
15	E	1	SHAKE YING YANG TWINS FEAT. PITBULL (COLLIPARK/TVT)
16	13	วั	MS. NEW BOOTY BUBBA SPARXXX (NEW SOUTH/PURPLE RIBBON/VIRGIN)
17	15	17	DELUSIONS OF GRANDEUR THE J PROJECT FEAT. LASALLE GABRIEL (SLR)
18	20	<b>£</b> 9	WE WILL BECOME SILHOUETTES/BE STILL MY HEART THE POSTAL SERVICE (SUB POP)
19	16	41	INSIDE YOUR HEAVEN/VEHICLE
20	14	11	LEAN WIT IT, ROCK WIT IT DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)
20	38	হা	S.S.T. PRINCE (NPG/COLUMBIA)
22	18	16	I AM NOT MY HAIR INDIA.ARIE (UNIVERSAL MOTOWN)
23	17	12	EVERYTIME WE TOUCH CASCADA (ROBBINS)
24	23	6	LIPSTICK ROCKIE LYNNE (UNIVERSAL SOUTH)
25	27	30	GO CRAZY YOUNG JEEZY FEAT. JAY-Z (CORPORATE THUGZ/DEF JAM/IDJMG)
		-	TOTAL STATE OF A CASH COME (HOUSE CONTINUE)

<b>☆ HITPREDICTO</b>	R
DATE PROVIDED BY promosquad	
Bee chart legend for rules and explanations. Yellow indicates tested title, Wilndicates New Release.	rece
ARTIST/Trib/L/BEU(Score) Char	t Rank
PCP 100 AIRPLAY	
★ DANIEL POWTER Bad Day WARNER BROS. (68.7)	22
MAJASHA BEDINGFIELD Unwritten EPIC (70.2)	3
JAMES ELUNT You're Beautifu stlantic (65.2) KELLY CEAFKSON Walk Away RMG (83.8)	
CASCAD Everytime We Touch acesins (70.0)	7
SHAKIRA FEAT. WYCLEF JEAN	
Hips Don't Lie (SPIC) (67.0)	19
SAYING JANE	24
Gri Next Door ENIVERSAL REPUBLIC (55.4)	25
THE ALL-AMERICAN REJECTS  Vove Along INTERSCOPE) (66.9)	39
MICK LACHEY What's Lett Of Me ZOMBA (68.3)	32
ADULT TOP 40	
PLATASHA BEDINGFIELD Unwritten EPIC (65.9) PLELLY CLARKSON Walk Away PMG (68.3)	4
BO N JOVI Who Says You Can't Go Home IDJMG (73.6)	5
HO DEASTANK If I Were You ID. MG (65.2)	23
PLEITH UE SAN Making Memories Of Us EMC (78.2)	25
HIXS After Jow EPIC (66.2)	30
Eet Out Of Ply Mind VANGUARO (71.8)	
ADULT CONTEMPORARY	
FACE HIE	
ALASHA BEDINGFIELD Unwritten EPIC (72.3)	11
TRAIN Cat COLUMBIA (82.9)	20
Rate Eller III - III - III	
HOOFFIL DOOK	
MODERN ROCK	_

# Billboard R&B/HIP-HOP



0		ΓΟ			
		EKS	X I	B/HIP-HOP ALBU	
SER	WEEV	SHOT	WEEK COM C.	ARTIST IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	Title
0	DE	BUT	1	PRINCE  I WK UNIVERSAL REPUBLIC 006296/UMFG (13.98)  B.G.	3121 1
2	-	W	1	CHOPPA CITY 5849/KOCH (17.98)	The Heart Of Tha Streetz, Vol. 2 (I Am What I Am)
3	2	2	3	DEF JAM 004934.*/IDJMG (13.98)  JUVENILE	In My Own Words Reality Check
	- 2		2	UTP/ATLANTIC 83790,*/AG (18.98) E-40	My Ghetto Report Card
6	5	4	15	SICK WID' IT/BME 49963/WARNER BROS. (18.98) MARY J. BLIGE	The Breakthrough 2 1
7			40	MATRIARCH/GEFFEN 005722*/INTERSCOPE (13.98/8.98)  KEYSHIA COLE	The Way It Is
8	10	50	8	A&M 003554*/INTERSCOPE (13.98)  HEATHER HEADLEY	In My Mind
	7	9	15	RCA 64492/RMG (18.98)   JAMIE FOXX J 71779*/RMG (18.98)   D	Unpredictable 2 1
77	8		7	DEM FRANCHIZE BOYZ SD SO DEF 53423*/VIRGIN (18.98) ⊕	On Top Of Our Game 2
lan.	1		3	SCARFACE J PRINCE 68516/RAP-A-LOT 4 LIFE (18.98)	My Homies Part 2
1/2	13	1%	26	SEAN PAUL VP/ATLANTIC 83788*/AG (18.98)	The Trinity
13	9.	2	6	JAHEIM DIVINE MILL 48802/WARNER BROS. (18.98)	Ghetto Classics
	11	5	5	SOUNDTRACK MOTOWN 006212/UMRG (13.98)	Tyler Perry's Madea's Family Reunion
15	15	1	17	CHRIS BROWN JIVE 82876/ZOMBA (18.98) ®	Chris Brown
16	.17	ă.	18	CHAMILLIONAIRE UNIVERSAL 005423*/UMRG (13.98)	The Sound Of Revenge  2
120	14	73	16	LIL WAYNE CASH MONEY 005124*/UMRG (13.98)	Tha Carter II
18	19	18	15	ANTHONY HAMILTON SO SO DEF 74278/ZOMBA (18.98)	Ain't Nobody Worryin'
19	16		16	T-PAIN KONVICT MUZIK/JIVE 73200/ZOMBA (18.98)	Rappa Ternt Sanga
20	18	16	16	EMINEM SHADY/AFTERMATH 005881*/INTERSCOPE (13 98/8.98)	Curtain Call: The Hits
21	20	12	26	THREE 6 MAFIA HYPNOTIZE MINDS/COLUMBIA 94724/SONY MUSIC (18.98 GREATEST DESTINY'S CHILD	_
22	31	29	22	GAINER COLUMBIA 97765/SONY MUSIC (18.98) (18.98)	
23	22		42	A&M 004341*/INTERSCOPE (13.98/8.98) KIRK FRANKLIN	Monkey Business 3 1
24	24		25	FO YO SOUL/GOSPO CENTRIC 71019/ZOM3A (18.98)  MARIAH CAREY	Hero
25	26	15	50	ISLAND 005784*/IDJMG (13.98) ⊕ THE NOTORIOUS B.I.G.	The Emancipation Of Mimi
26	21	19	14	BAD BOY 83885*/AG (19.98) YOUNG JEEZY	Duets: The Final Chapter
27			35	CORPORATE THUGZ/DEF JAM 004421*/IOJMG (13.98)  URBAN MYSTIC	Let's Get It: Thug Motivation 101
28		EW	1		Ghetto Revelations: II 28
29			15	RAZOR & TIE 89121 (18.98) <b>LUDACRIS AND DTP</b>	Ludacris PresentsDisturbing Tha Peace
31	N	EW	1	DTP/DEF JAM 005786*/IDJMG (13.98) <b>€ THE GAME</b>	G.A.M.E.
32		32	21	FAST LIFE 65 (15.98) SOUNDTRACK	Get Rich Or Die Tryin'
33	OU.	JE	28	PAUL WALL	The Peoples Champ
		, v	18	SWISHAHOUSE/ATLANTIC 83808/ASYLUM (18.98) JUELZ SANTANA	
			7	DIPLOMATS/DEF JAM 005426*/IDJMG (13.98/8.98) €  REMY MA  There	e's Something About Remy: Based On A True Story
36	38	38	35	SRC/UNIVERSAL 005122*/UMRG (13.98)  MARY MARY MY BLOCK/COLUMBIA 77733/SONY MUS.C (18.98)	Mory Mary
37	111		2	SOUNDTRACK	Dave Chappelle's Block Party
	28		31	KANYE WEST ROC-A-FELLA/DEF JAM 0D4813*/IDJMG (13.98)	
	24	3.1	13	YING YANG TWINS	U.S.A. Still United
45	30	26	29	SOUNDTRACK GRAND HUSTLE/ATLANTIC 83822*/AG (18.98)	Hustle & Flow
01		36	23	BUN-B	Trill
42	40	41	28	CHARLIE WILSON JIVE 69429/ZOMBA (18.98)	Charlie, Last Name Wilson
43	41	39	65	JOHN LEGEND G.O.O.D./COLUMBIA 92776*/SONY MUS C (18.9B) ⊕®	Get Lifted
(86)	14	34	18	NELLY FO' REEL/DERRTY 005825*/UMRG (13.58)	Sweatsuit
45	1	42	28	DAMIAN "JR. GONG" MARLEY GHETTO YOUTHS/TUFF GONG/UNIVERSAL REPUBLIC 0054	116*/UMRG (13.98) Welcome To Jamrock
ite.	36	33	20		Down For Life
47		EW	1	BIZZY BONE REAL TALK 20 (17.98)	The Story
48	85	80	5	PACE MAYSA SETTER SHANACHIE 5136 (17.98)	Sweet Classic Soul 48
49	44	48	45		Album II
50		51	15		Ev'rybody Know Me
51		43	20	FLOETRY ERVINGWONDER/GEFFEN 005609/INTERSCOPE (13.98)	
52	N	EW 1	1	DEAD PREZ PRESENTS M1 SOTTI 9895/K0CH (17.98 DD) ®  SCARFACE PRESENTS THE PROD	Confidential 52
.12	1		5	SCARFACE PRESENTS THE PROD UNDERGROUND RAILROAD 5828*/KOCH (17.98) YOLANDA ADAMS	One Hunid
54	50	47	30	ELEKTRA/ATLANTIC 83789/AG (18.98)  BONE THUGS-N-HARMONY	Day By Day
55	49	52	71	RUTHLESS 25423 (18.98)	Greatest Hits

210	LAGT	O WEEK	WEEKS ON CHT	ARTIST IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	Title	ÇFŘT.	-
1	56	-3	24	WARREN G HAWINO/G-FUNK 54707*/LIGHTYEAR (18.98)	In The Mid-Nite Hour		
2	12	10	捱	TREY SONGZ SDNG BDOK/ATLANTIC 83721/AG (15.98)	l Gotta ∿ake It		
2	<b>‡</b> 5	15		PURPLE RIBBON ALL-STARS PURPLE RIBBON 12207*/VIRGIN (18.98)	Big Boi PresentsGot Purp? Vol. II		l
Q.	4.8			LYFE JENNINGS COLUMBIA 90946/SONY MUSIC (12.98) ⊕®	Lyfe 2 <b>6</b> 8-192		-
•	36	59		GINUWINE EPIC 93455/SONY MUSIC (18.98)	Back II Da ∃asics		l
	54	56	11	RAY J KNOCKDUT 87521/SANCTUARY (18.98)	Raydiation		
2	5%	44	26	LIL' KIM QUEEN BEE/ATLANTIC 83818*/AG (18.98)	The Naked Truth		ĺ
3	62	69	63	T.I. GRAND HUSTLE/ATLANTIC 83734*/AG (18.98)	Urban Legend	=	Ì
4	õ	50	19	PITBULL DIAZ BROTHERS 2750/TVT (11.98 CO/DVD) €	Money Is Still A Majo Issue		ĺ
á	53	55	26	SOUNDTRACK VERITY 71620/ZOMBA (18.98)	The Gospel		į
3	57	57	37	BOW WOW CDLUMBIA 93505*/SONY MUSIC (18.98) ⊕®	Wanted		j
7	58		3	JAVIER CAPITOL 73429 (18.98)	Left Of Center	No. of Lot	
8	55	50	24	ALICIA KEYS J 67424/RMG (18.98) €	Unpugged	•	
Ö	le)		1	T.I. GRAND HUSTLE/ATLANTIC 83800°/AG (18.98) ⊕	King.		i
O.	M	i.	1	MURS RECORD COLLECTION 49412* (13,98)	Murray's R∋venge		İ
٦		П	3	SHOW N' TELL CUT THROAT ENTERTAINMENT 77/DMNI (15.98)	Blood, Sweat 🧎 Tears		A STATE OF
2			30	RIHANNA SRP/DEF JAM 004937/IOJMG (13.98)	Music Of The Sun		í
3	70	99	32	SOUNDS OF BLACKNESS SLR 54693/LIGHTYEAR (17.98)	Unity		Í
4			2	BIRD THE BRICKLAYER LO-END 5 (12.98)	Power Struggle		ĺ
5	m		40	LEELA JAMES WARNER BROS. 48027 (13.98)	A Change Is Gonna Come		ĺ

			LUES ALBUMS.	
WFFK	LAET	WEEKS ON CHT	ARTIST IMPRINT & NUMBER / DISTRIBUTING LABEL	Tite
0	1	5	*1 THE DEREK TRUCKS BAND SWKS COLUMBIA 92844/SONY MUSIC	Songlines
2	2	97	GEORGE THOROGOOD & THE DESTROYERS CAPITOL 98430	Greatest Hits: 30 Years Of Fock
3	3	3	JAMES HUNTER GO 612187/ROUNDER	People Gonna Talk
4	4	24	SUSAN TEDESCHI VERVE FORECAST 005111/VG	Hope And Desre
•	5	28	B.B. KING GEFFEN/CHRONICLES 005263/UME	B.B. King & Friends: 80
6		54	B.B. KING GEFFEN/CHRONICLES.003854/UME	The Ultimate Collection
		11	ETTA JAMES HIP-0/CHRONICLES 004010/UME	The Definitive Collection
	8	31	DELBERT MCCLINTON NEW WEST 6079	Ccst Of Living
•1		26	BUDDY GUY SILVERTONE 72426/ZOMBA	3ring 'Em In
10	16	10	RAY CHARLES MADACY SPECIAL PRODUCTS 51843/MADACY	Golden Legends: Ray Charles Live
1-	12		BETTYE LAVETTE ANTI- 86772*/EPITAPH	I've Got My Own Fell To Faise
12	RE-E	NTRY	NORTH MISSISSIPPI ALLSTARS ATO 21541*	Electric Blue Watermeon
13	1a		VARIOUS ARTISTS HIP-0 005714/UME	Blues: 301d
		11	DION DIMENSIONAL 06/THE ORCHARD	Bronx In Blue
15	361	W	OTIS RUSH EAGLE 20084	Otis Rush & Friends: Live At Montreux 1986

BETWEEN THE BULLETS rgeorge@billboard.com

# **B.G.'S NEW BILLBOARD 200 HIGH**

F.G. rolls up at No. 2 on Top R&B/Hip-Hop awaited reunion with one-time Cash Money comrade Mannie Fresh. "Move Around," pro-Eap Albums with "The Heart of the Streetz, duced by Fresh, bullets at No. 54 on Hot

Vol. 2—I Am What I Am."

It snatches No. 6 on The Billboard 200, his best showing yet on the big board, bearing the No. 9 peak by "Chopper City in the Ghetto" in 1999.

"Vol. 2" marks B.G.'s long-



R&B/Hip-Hop Songs. It is B.G.'s best standing since street anthem "Bling Bling"—also helmed by Fresh—peaked at No. 13 in 1999.

Best Buy and Circuit City priced "Vol. 2" at \$9.99.

-Raphael George

N

Nielsen Souris

# R&B/HIP-HOP Billboard

1	
1	PREDICT
2	☆
1	110
4 6 21 SO SICK NEYO (DEF JAM/IDJMG)  5 5 25 UNPREDICTABLE JAMIE FOXO FEAT. LUDACRIS (J/RMG)  6 8 8 WHAT YOU KNOW TI. (GRAND HUSTLE/ATLANTIC)  7 3 17 YO (EXCUSE ME MISS) CHRIS BROWN (JIVE/ZOMBA)  8 7 14 TEMPERATURE SEAN PAUL (VP/ATLANTIC)  9 9 24 TOUCH IT BUSTA RHYMES (AFTERMATH/INTERSCOPE)  10 18 10 POPPIN' MY COLLAR THREE 6 MAFIA (HYPNDTIZE MINDS/COLUMBIA/SUM)  11 13 14 MS. NEW BOOTY BUSBA SPARXXX (NEW SOUTH/PURPLE RIBBON/VIRGIN)  12 11 28 LOOKING FOR YOU KIRK FRANKLIN (FO YO SOUL/GOSPD CENTRIC/ZOMBA)  13 15 22 CAN'T LET GO ANTHONY HAMILTON (SO SO DEF/ZOMBA)  14 12 16 TY AND THE STANKE JONES (KONNICT MUZIK/JIVE/ZOMBA)  15 10 19 CHECK ON IT BEYONCE FEAT SLIM THUG (COLUMBIA/SUM)  16 17 22 IN MY MIND HEATHER HEADLEY (RCA/RMG)  17 20 9 4 MINUTES AVANT (MAGIC JOHNSON/GEFFEN/INTERSCOPE)  18 22 14 GETTIN' SOME SHAWMANA (DTP/DEF JAM/IDJMG)  19 14 20 FRESH AZIMIZ BOW WOW FEAT. J-KWON & JERMAINE DUPRI (COLUMBIA/SUM)  GRILLZ NELLY FEAT. PAUL WALL, ALI & GIPP (DERRTY/FO' REEL/UNIVERSAL MOTOWN)	位
10	位
8	仓
CHRIS BROWN (JIVE/ZOMBA)	並
14   TEMPERATURE   SEAN PAUL (VP/ATLANTIC)     9   9   24   TOUCH IT   BUSTA RHYMES (AFTERMATH/INTERSCOPE)     10   18   10   POPPIN' MY COLLAR   THREE 6 MAFIA (HYPHOTIZE MINDS/COLUMBIA/SUM)     11   13   14   MS. NEW BOOTY   BUBBA SPARXIX (NEW SOUTH/PURPLE RIBBON/VIRGIN)     12   11   28   LOOKING FOR YOU   KIRK FRANKLIN (FO YO SOUL/GOSPD CENTRIC/ZOMBA)     13   15   22   CAN'T LET GO   ANTHONY HAMILTON (SO SO DEF/ZOMBA)     14   12   16   I'M N LUV (WIT A STRIPPER)   T-PAIN FEAT. MIKE JONES (KONVICT MUZIK/JIVE/ZOMBA)     15   10   19   CHECK ON IT   BEVONCE FEAT. SILM THUS (COLUMBIA/SUM)     16   17   22   IN MY MIND   HEATHER HEADLEY (RCA/RMG)     17   20   9   4 MINUTES   AVANT (MAGIC JOHNSON/GEFFEN/INTERSCOPE)     18   22   14   GETTIN' SOME   SHAWNNA (DTP/DEF JAM/IOJMG)     19   14   20   FRESH AZIMIZ   BOW WOW FEAT. JAWON & JERMAINE DUPRI (COLUMBIA/SUM)     20   21   23   GRILLZ   NELLY FEAT. PAUL WALL, ALI & GIPP (DERRTY/FO' REEL/UNIVERSAL MOTOWN)	
9	
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13	立
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17   22   IN MY MIND   HEATHER HEADLEY (RCA/RMG)     17   20   9   4 MINUTES   AVANT (MAGIC JOHNSON/GEFFEN/INTERSCOPE)     18	位
184   22	
18J         22         14         GETTIN' SOME SHAWNNA (DTP/DEF JAM/IDJMG)           19         14         20         FRESH AZIMIZ BOW WOW FEAT. J-KWON & JERMAINE DUPRI (COLUMBIA/SUM)           20         21         23         GRILLZ NELLY FEAT. PAUL WALL, ALI & GIPP (DERRTY/FO' REEL/UNIVERSAL MOTOWN)	1
20 21 23 GRILLZ NELLY FEAT. PAUL WALL, ALI & GIPP (DERRTY/FO' REEL/UNIVERSAL MOTOWN)	27
NELLY FEAT. PAUL WALL, ALI & GIPP (DERRTY/FO' REEL/UNIVERSAL MOTOWN)	廿
DAOK LIVE THAT	仚
21 28 8 BACK LIKE THAT GHOSTFACE KILLAH FEAT. NE-YO (OEF JAM/IDJMG)	
22 16 26 GOTTA GO TREY SONGZ (SONG BOOK/ATLANTIC)	
23 19 21 RODEO JUVENILE (UTP/ATLANTIC)	û
24 33 B IT'S GOIN' DOWN YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)	
25 24 13 CONCEITED (THERE'S SOMETHING ABOUT REMY	1

WEEK	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	5
26	25	9	BEST FRIEND 50 CENT FEAT. OLIVIA (G-UNIT/INTERSCOPE)	
27	30	9	GOOD LUCK CHARM JAGGED EDGE (COLUMBIA/SUM)	1
28	27	10	JUST CAME HERE TO CHILL THE ISLEY BROTHERS (DEF SOUL/DEF JAM/IDJMG)	
29	34	5	WHEN YOU'RE MAD NE-YO (DEF JAM/IDJMG)	1
30	39	5	SAY I CHRISTINA MILIAN FEAT. YOUNG JEEZY (ISLAND/IDJMG)	1
31	26	22	TRU LOVE FAITH EVANS (CAPITOL)	
17	32	9	FIND MYSELF IN YOU BRIAN MCKNIGHT (UNIVERSAL MOTOWN)	
33	29	33	UNBREAKABLE ALICIA KEYS (J/RMG)	1
	42	31	ONE WISH RAY J (KNOCKOUT/SANCTUARY)	1
35	23	15	OH YES (AKA 'POSTMAN') JUELZ SANTANA (DIPLOMATS/DET JAM/IDJMG)	
	45	7	TELL ME WHEN TO GO  E-40 FEAT. KEAK OA SNEAK (SICK WID' IT/BME/WARNER BROS.)	
37	51	6	RIDIN' CHAMILLIONAIRE (UNIVERSAL MOTOWN)	
38	46	4	TORN LETOYA (CAPITOL)	1
39	41	13	SNAP YO FINGERS LIL JON (BME/TYT)	1
40	44	5	FLY LIKE A BIRD MARIAH CAREY (ISLAND/IOJMG)	1
41	35	15	BETCHA CAN'T DO IT LIKE ME 04L (DEEMONEY/ASYLUM/ATLANTIC)	¥
42		30	GIRL PAUL WALL (SWISHAHOUSE/ASYLUM/ATLANTIC)	4
43	64	2	ENOUGH CRYIN MARY J. BLIGE FEAT. BROOK-LYN (MATRIARCH/GEFFEN/INTERSCOPE)	1
44	48	7	HUSTLIN' RICK ROSS (SLIP-N-SLIDE/DEF JAM/IOJMG)	
45	40	25	DON'T FORGET ABOUT US MARIAH CAREY (ISLAND/IOJMG)	1
46	38	21	HYPOTHETICALLY LYFE JENNINGS (COLUMBIA/SUM)	
47	47	20	MAGIC CHABLIC WILSON (JIVE/ZOMBA)	
48	53	14	HUSTLER MUSIK LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)	
49	37	11	TOUCH THE SKY KANYE WEST FEAT. LUPE FIASCD (ROC-A-FELLA/DEF JAM/IDJMG)	1
50	43	37	I THINK THEY LIKE ME DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)	t

E E	MEEX	WEEKS ON CHT	TITLE ARTIST (MPRINT / PROMOTION LABEL)
1	1	19	BE WITHOUT YOU MARY J. BLIGE (GEFFEN/INTERSCOPE)
a	04	26	IN MY MIND
h	5	17	HEATHER MEADLEY (RCA/RMG)  CAN'T LET GO
4	3	14	ANTHONY HAMILTON (SO SO DEF/ZOMBA)  UNPREDICTABLE
	4	23	JANIE FOXX FEAT. LUDACRIS (J/RMG)  LOOKING FOR YOU
			JUST CAME HERE TO CHILL
	6	11	THE SLEY BROTHERS FEAT. RONALD ISLEY (DEF SOUL/DEF JAM/IDJMG) FIND MYSELF IN YOU
7	7	11	BRIAN MCKNIGHT (UNIVERSAL MOTOWN)
8	9	22	MAGIC CHARLIE WILSON (JIVE/ZOMBA)
9	В	29	UNBREAKABLE ALICIA KEYS (J/RMG)
10	-	10	SO SICK NE-YD (DEF JAM/IDJMG)
11	0	22	TRU LOVE FAITH EVANS (CAPITOL)
12	15	5	OOH WEE
1.3	13	10	TEENA MARIE (CASH MONEY/UNIVERSAL MOTOWN)  I REFUSE  URBAN MAYST (COSE (MARNER DROS.)
	12	35	I WANNA BE LOVED
15	14	32	WHERE WOULD I BE (THE QUESTION)
	16	37	I AM NOT MY HAIR
	19		INDIA.ARIE (UNIVERSAL MOTOWN)  GOD'S GIFT
			JEFF MAJORS FEAT. KELLY PRICE (MUSIC ONE/EPIC/SUM) INTO YOU
18	17	100	KEM (UNIVERSAL MOTOWN)
19	13	Ð	KEYSHIA COLE (A&M/INTERSCOPE)
20	1	7	PRETTY BABY ERIC BENET (FRIDAY/REPRISE/WARNER BROS.)
21	23	1	FLY LIKE A BIRD MARIAH CAREY (ISLAND/IOJMG)
22	22	15	FIRST LOVE GOAPELE (SKYBLAZE/COLUMBIA/SUM)
23	16	ő	LAY DOWN FLOETRY (ERVINGWONDER/GEFFEN/INTERSCOPE)
24	20	13	DON'T FORGET ABOUT US MARIAH CAREY (ISLAND/IDJMG)
25	20	10	HYPOTHETICALLY LYE JENINGS FEAT FANTASIA (COLUMBIA/SUM)

# HOT R&B/HIP HOP

	×	2)	NGLES SALES.
WEEK	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	- 1	4	#1 SISTER 4 WKS SCOUNDREL SQUAD FEAT. BUN-B (INVISIBLE)
2	H	16	GHETTO SCOUNDRELS FEAT. PASTOR TRDY (INVISIBLE)
3	2	14	CHECK ON IT BEYONCE FEAT. SLIM THUG (COLUMBIA/SUM)
(4)		3	SWEAT JES (CELESTIAL ARTS PUBLISHING)
5	12	2	THINKIN' BOUTCHOO GARY ESCOE (TCB/ESCOTICA PRODUCTIONS)
6	3	5	OOOH ALYZE ELYSE FEAT. CELINSKI (SOUL CITY/TRUMP)
7	-	7	REMEMBER RENA SCOTT (AMOR/K.E.S.)
8	-	1	WELCOME TO MY PARTY AHMIR (AHMIR)
9	6	10	GET LOOSE BLU CRUSH (BLU CRUSH)
10		1	ONLY LIVE ONCE TIMBUK II (RAW NAKED)
11	5	3	I TRADE IT ALL ORLANDO BROWN (UP ONE ENTERTAINMENT)
12	9	4	GRIND WINTERS OUT MIKE WATTS FEAT. JIZ MICKLEZ & PAUL WALL (WATTS)
13	14	16	I AM NOT MY HAIR INDIAARIE (UNIVERSAL MOTOWN)
13	30	22	BABY GIRL TRE' (SEL'SUM)
15	7	14	TE AMO CORAZON PRINCE (UNIVERSAL/UNIVERSAL REPUBLIC)
16	-	1	IT'S WHATEVER FREDDY P (MOMAX/PMG)
17	11	8	GOTTA LOVE AARON KANE (INVIGORATOR RECORDZ)
1B	17	7	BOOM DRAH Y.G.O. (NEGRIL WEST/DRPHEUS)
19	4	4	I REFUSE URBAN MYSTIC (SOBE/WARNER BROS.)
20	24	36	RUN IT! CHRIS BROWN (JIVE/ZOMBA)
21	10	4	WHAT YOU KNOW/RIDE WIT ME II. (GRAND HUSTLE/ATLANTIC)
22	13	11	MS. NEW BOOTY BUBBA SPARXXX (NEW SOUTH/PURPLE RIBBON/VIRGIN)
23	8	12	LEAN WIT IT, ROCK WIT IT DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)
24	26	30	GO CRAZY YOUNG JEEZY FEAT, JAY-Z (CORPORATE THUGZ/DEF JAM/IDJMG)
	20	2	GETTIN' SOME

× ×	ST	EEKS CHT	TITLE	
3	₹₹	36	LEAN WIT IT. ROCK WIT IT	1
<u>_</u>	2	9	DEM FRANCHIZE BOYZ FEAT, LIL PEANUT & CHARLAY (SO SO DEF/VIRGIN)	_
	4	15	TEMPERATURE SEAN PAUL (VP/ATLANTIC)	Table St.
3	1	16	BE WITHOUT YOU MARY J. BLIGE (GEFFEN/INTERSCOPE)	
4	3	13	YO (EXCUSE ME MISS) CHRIS BROWN (JIVE/ZOMBA)	Commercial
ε	5	15	MS. NEW BOOTY	
61	5	15	I'M N LUV (WIT A STRIPPER)	-1
			T-PAIN FEAT. MIKE JONES (KONVICT MUZIK/JIVE/ZOMBA)  RIDIN'	7,000
7	8	10	CHAMILLIONAIRE (UNIVERSAL MOTOWN)	_
E	7	19	SO SICK NE-YO (DEF JAM/IDJMG)	
<b>E</b> )	12	6	LOVE KEYSHIA COLE (A&M/INTERSCOPE)	-
10	10	8	TELL ME WHEN TO GO E-40 FEAT. KEAK DA SNEAK (SICK WID' IT/BME/WARNER BROS.)	
	14	6	GIRL PAUL (SWISHAHDUSE/ASYLUM/ATLANTIC)	Ī
10	13	17	FRESH AZIMIZ	
13	11	23	BOW WOW FEAT. J-KWON & JERMAINE DUPRI (COLUMBIA/SUM)  GRILLZ	1
	-		NELLY FEAT. PAUL WALL, ALI & GIPP (DERRTY/FD' REEL/UNIVERSAL MOTOWN)  SOS	-
	17	8	RIHANNA (SRP/DEF JAM/IDJMG)	4
E	9	21	CHECK ON IT BEYONGE FEAT. SLIM THUG (COLUMBIA/SUM)	
16	18	11	ROMPE DADDY YANKEE (EL CARTEL/INTERSCOPE)	1
17	19	10	GIT IT YING YANG TWINS FEAT. BUN-B (COLLIPARK/TVT)	
18	15	18	BRING OUT THE FREAK IN YOU	٦
15	21	7	BEST FRIEND	-
2C	24	4	50 CENT & OLIVIA (G-UNIT/INTERSCOPE) WHEN YOU'RE MAD	10000
			NE-YD (DEF JAM/IDJMG) UNPREDICTABLE	Same Choice
21	16	1	JAMIE FOXX FEAT. LUDACRIS (J/RMG)	No. of Persons
22	27	4	SO WHAT FIELD MOB FEAT. CIARA (DTP/GEFFEN/INTERSCOPE)	7,000
23	25	1	POPPIN' MY COLLAR THREE 6 MAFIA (HYPNDTIZE MINDS/COLUMBIA/SUM)	
24	20	16	SHAKE THAT EMINEM FEAT. NATE DOGG (SHADY/AFTERMATH/INTERSCOPE)	
	26	4	WHAT YOU KNOW	٦

<b>☆ HITPREDICTOR</b>	
DATA PROVIDED BY promosquad	
See chart legenc for rules and explanations. Yellow indicates recently tested till the indicates New Release.	e,
ARTIST.Tue'LABEL/(S:cre) Ch	art Rar
R&B/HP-HOP AIRPLAY	
MARIAH CAREY Fly Like A Bird IDJMG (90.1)	4
☆ MART J. BLIGE FEAT BROOK-LYN Enough Cryin Interscope (93.0) ☆ BL¥CK BUDDAFLY FEAT. FABOLOUS BAG Gir IDJMG (73.9)	4
FEYSH / COLE Lave INTERSCOPE (89.6)	
TI. What "os Know a Lantic (75.0)	
MANT 4 Minutes INTERSCOPE (71.1)	1
JAGGED EDGE Good Luck Charm sum (85.4) NE-VO Maea You're Whad IDJMG (79.8)	2
CHFISTI VA MILLIAN Say I IDJMG (82.8)	3
LETOYA Tom CAPITOD (73.8)	3
L L ON EAT E-40 & SEAN PAUL Snap Ya Fingers TVT (74.9)	3
PAU _ N.S.L Girl ATMANTIC (69.9)	4
JAMIE FOXX FEAT TWISTA DJ Play A Love Song RMs (35.3)	_ 5
F ELD MOE FEAT. CIARA SO What INTERSCOPE (78.6)	6
PAY J Albert Meed Sanctuary (77.0)	6
RHYTHINIC AIRPLAY	_
© MIL¢ J Complote Universal MOTOWN (69.4)  © MAR ○ /AZOUEZ Gallery RMG (65.7)	
SEAU PAJI Temperature atlantic (73.0)	
KEYSHIA CO E LOUR INTERSCOPE (83.9)	
PAUL WALL GIRI ATLANTIC (77.9)	1
BOW VI O // Fresh Azimiz sum (77.0)	1
REHANNER SOS IDJM07(95.0) 5C CENT & OLIVIA Best Friend Interscope (73.1)	1
NE-YO Maren You're Med IDJMG (77.6)	2
FIELD MEB FEAT. CIARA So What INTERSCOPE (71.3)	2
RAY J Wart F Need SPICTUARY (81.1)	2
CHRISTINA MILIAU Say I ICUMG (76.2)	3
SHAEIPA FEAT. W CLEF JEAN Hips Don't Lie (SUM) (72.0)	3
PAULA TEANDA FEAT. BABY BASH Doing Too Much Euroent (69.3)	3
CHRIS EFOWN Gireme That ZOMBA (83.9) CHIEPIFE FEAT. SEAN PAUL DO II TO II CAPITOL (66.9)	
JAGGED: ECGE Good Luck Charm SUM (88.4)	

ADULT R&B AND RHYTHIMIC AIRPLAY: 63 adult R&B stations and 64 rhythmic stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. © 2006 VNU Business Media, Inc. and Nielsen SoundSoan, Inc. HOT R&B/HIPHOP SINGLES SALES: this data is used to compile Hot R&B/HiPH-Hop Singles & Tracks. © 2006 VNU Business Media, Inc. and Nielsen SoundSoan, Inc. HITPREDICTOR: © 2006, Promosquad and HitPredictor are trademarks of Think Fast LLC.

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#### HOT LATIN SONGS ... TITLE PRODUCER (SONGWRITER) 1 1 2 22 LIAME PA' VERTE LUNY TUNES (WISH, YANGEL) 3 11 31 4 TRANSPORTE LUNY TUNES (RAYALA, E DAVILA) GREATEST LO QUE SON LAS COSAS GAINER S.GEORGE, E RUFFINENGO (L.A.MARQUEZ Wisin & Yandel 1 Daddy Yankee 2 EL CARTEL /INTERSCOPE 2 Anais 3 ROMPE MONSERRATE,DJ URBA,S.FISHER (R.AYALA,V.CABRERA) Daddy Yankee LO QUE ME GUSTA A MI G.SANTAULALLA, JUANES (JUANES) ELLA Y YO Juanes SURCO /UNIVERSAL LATINO 3 Aventura Featuring Don Omar (W.O.LANDRON, A.SANTOS) Conjunto Primavera ALGO DE MI J.GUILLEN (O. VILLARREAL) DOWN MAMBO KINGS (G.CRUZ.K.VASQUEZ,J.NIEVES) 9 10 Rakim & Ken-Y PINA /UNIVERSAL LATINO 21 23 Wisin & Yandel Featuring Aventura MACHETE 4 COMO SI NO NOS HUBIERAMOS AMADO Laura Pausini WARNER LATINA 10 10 13 E NINA) A.B. Quintanilla III Presents Kumbia Kings MARTINEZ (A.B. QUINTANILLA III.C.\*CK\* MARTINEZ.L. GIRALDO) EMI LATIN NA NA NA (DULCE NINA) 12 9 ALIADO DEL TIEMPO Mariano Barba THREE SOUND 12 15 14 CONTRA VIENTO Y MAREA Intocable 2 13 UN BESO Aventura 6 14 6 6 SANTOS (A.SANTOS) CHULIN CULIN CHUNFLY (THE RATTLESNAKE SONG) Voltio Featuring Calle 13 WHITE LION/EPIC /SONY BMG NORTE 15 22 24 POR UNA MUJER Luis Fonsi UNIVERSAL LATINO 17 21 16 SI YO FUERA TU AMOR Alacranes Musical 6 15 Ivy Queen LA CALLE /UNIVISION 13 LIBERTAD 18 13 16 RBD EMI LATIN NUESTRO AMOR 20 19 QUE VIDA LA MIA Reik SONY BMG NORTE 20 20 26 22 (K.CIBRIAN,M.RUIZ) Christian Castro UNIVERSAL LATINO 21 SIN TU AMOR 23 36 SENOR LOCUTOR Los Tigres Del Norte 22 25 29 22 K-Paz De La Sierra With Jose Manuel Zamacona PERO TE VAS A ARREPENTIR K-PAZ DE LA SIERRA (M.A.SOLIS) 24 18 La 5A Estacion 24 PERDICION 29 32 TEMPERATURE R.FULLER (S.P.HENRIQUE Sean Paul VP /ATLANTIC 25 32 35

100. Duo's







ARTIST

Title

WEEK	LAST	WEEKS	VEEKS N CHT	TITLE PRODUCER (SONGWRITER)	ArtIs  IMBRINT / PROMOTION LABEI	t XBa
26	21	2	8	TE ECHO DE MENOS	Chayanne SONY BMG NORTE	9
27	4		1	F.PINERO JR., C.PONCE (C.PONCE, F.PINERO JR.) HIPS DON'T LIE	Shakira Featuring Wyclef Jean	١.
28	19	20	20	W JEAN, J DUPLESSIS, S. MEBARAK R. (W. JEAN, J. DUPLESSIS, S. MEBARAK R. Q. ESO EHH!!	Alexis & Fido	
29	27	26	8	ALEXIS.FIDO (ALEXIS.FIDO) DE CONTRABANDO	SONY BMG NORTE Jenni Rivera	1
30	41	39	5	PRIVERA (J SEBASTIAN) DIAMOND GIRL	FONOVISA	7
31	30	34		D.PAVEL.J.CHAN (A.LAMMOGLIA, J.A.GRANDA)  PARA QUE REGRESES	El Chapo De Sinaloa	3
32	35		8	E.PEREZ (G.RAMIREZ FLORES) SEDUCCION		1
33	37	33		ESTEFANO (ESTEFANO, J.L. PAGAN)  DIA DE ENERO	EMI LATIN Shakira	1
34	40		2	S.MEBARAK R.,L MENDEZ (S.MEBARAK R.) ME PREGUNTO	EPIC /SONY BMG NORTE Belanova	3
36	7000	w	1		UNIVERSAL LATING addy Yankee Featuring Zion & Lennox	<
36	48		2	ABRAZAME	EL CARTEL /INTERSCOPE Camila	a
37	39	30	5	QUE ME ALCANCE LA VIDA	SONY BMG NORTE Sin Bandera	a
38	33	28	19	A.BAQUEIRO (L.GARCIA.N.SCHAJRIS)  TE HE QUERIDO, TE HE LLORADO	SONY BMG NORTE  Ivy Queer	1
39	36	37	15	R.MERCENARIO (M.I.PESANTE)  QUE VOY A HACER CON MI AMOR	LA CALLE /UNIVISION Alejandro Fernandez	z.
40	42	12	10	A.BAQUEIRO (L.C.MONROY.R.ORNELAS)  ATREVETE TE, TE!	SONY BMG NORTE Calle 13	3
41	43	45		E.CABRA,D.FORNARIS (R.PEREZ)  ANGEL	WHITE LION /SONY BMG NORTE  Yuridia	1
40	31	40	3	J ROMAGOSA (G.CHAMBERS,R.WILLIAMS)  VIVA EL AMOR	SONY BMG NORTE Contro	ī
43	NE	w	1	UNO Y UNO ES IGUAL A TRES	UNIVISIÓN Jeremias	3
44	47	49		PENSANDO EN TI	Beto Y Sus Canarios	6
45	34	25	n		DISA er" Featuring Yomo & Victor Manuelle	9
46	38	43	7	H.DELGADO (H.DELGADO.J.TORRES,PHERNANDEZ)  AUN HAY ALGO	GOLD STAR /MACHETE	)
47	49		3	C.LARA.M.DI CARLO (C.LARA,K.SDKOLOFF)  OJOS DE CIELO	El Sueno De Morfec	5
48	RE-E	NTRY	14	M.SANTIESTEBAN (EL SUENO DE MORFEO) NO LE TEMAS A EL	WARNER LATINA Trebol Clan	1
49	RE-E			J.ROSARIO (G.MATIAS,H.PAGAN.J.ROSARIO.H.DELGADO)  MOJADO	GOLD STAR /MACHETE	9
50		w		C.CABRAL "JUNIOR" (R.ARJONA) TE HAGO EL AMOR	SONY BMG NORTE  Elie  VI /MACHETE	I

# LATIN ALBUMS ARTIST

33	~~	35	IMPRINT & NUMBER / CISTRIBUTING LABEL (PRICE)	23	20
HOT DE	SHOT But	1	VARIOUS ARTISTS NOW IEsto Es Musica! Latino THE EM GROUPHINYERSLIZOMBASONY BMS HORTE 724-UPSUNY BMS STRATEGO MARKETING GROUP, (18 94)		1
1	100	15	DADDY YANKEE Barrio Fino: En Directo EL CARTEL 005792/INTERSCOPE (13.98 CD/DVD) €		1
3	4	25	RBD Nuestro Amor		1
2	3	4	ANDREA BOCELLI Amor SUGAR/VENEMUSIC 006144/UNIVERSAL LATINO (18.98)		2
5	7		RBD Rebelde	2	2
4		20	WISIN & YANDEL Pa'l Mundo		
1	9	6	RAKIM & KEN-Y Masterpiece: Nuestra Obra Maestra PINA 270183/UNIVERSAL LATINO (15.98)		E
6	6	16	DON OMAR Da Hitman Presents Reggaeton Latino		1
13	13	8	PACE ROCIO DURCAL Amor Eterno	0	8
9	8	16	REGGAETON NINOS Reggaeton Ninos Vol. 1 AFUEGO/URBAN BOX CFFICE 46957/EMI LATIN (13.98)		5
			CONJUNTO PRIMAVERA Algo De Mi FONDVISA 352250/UG (13.98) €		
18	20		SHAKIRA Fijacion Oral Vol. 1  EPIC 93700/SDNY MUSIC (18.98)   Fijacion Oral Vol. 1	•	
	100	34	ANA GABRIEL Historia De Una Reina Sony BMG NORTE 95902 (15.98)		
12	10	78	JUANES Mi Sangre SURCO 003475/UNIVERSAL LATINO (17.98) €	•	ļ
10		2	GILBERTO SANTA ROSA Directo Al Corazon SONY BMG NORTE 96814 (16.98)		10
20	16	15	YURIDIA La Voz De Un Angel SONY BMG NORTE 76550 (†2.98 CD/DVD) €	0	16
14	14	6	JOSE JOSE La Historia Del Principe SONY BMG NORTE 77517 (15.98) ⊕		12
		2	LUNY TUNES Reggaeton Hits MAS FLOW 230010/M4CHETE (17.98 CD/DVD) ⊕		15
1	П	94	RAMON AYALA Y SUS BRAVOS DEL NORTE Antologia De Un Rey FREDDIE 1890 (16.98)		!!
19	-	2	MAGNATE & VALENTINO Before & After VI 006308/MACHETE [15.98)		77
17	12	26	VARIOUS ARTISTS Boy Wonder & Chencho Records Present: El Draft 2005 CHENCHO/CHOSEN FEW EMERALD.1056/URBAN BOX OFFICE (9.98)		
21	23	16	RICARDO ARJONA Adentro SONY BMG NORTE 67549 (18.98)		=
N	EW	1	TONO Y FREDDY Morenita Labios Rojos DISA 720777 (10.98)		23
22	18	40	ANDY ANDY WEPA 1060/URBAN BOX OFFICE (9.98 CD/DVD) ⊕		4
23	26	51	INTOCABLE X EMI LATIN 98613 (16.98)		2
	1 3 2 5 4 4 6 6 13 9 18 10 20 14 19 17 21 N	NOT SHOT BEDUT  1 1 1 3 4 2 3 3 5 7 4 9 6 6 6 13 13 9 8 18 20 10 10 - 20 16 14 14 14 19 - 17 12 21 23 NEW  22 18	NOT SHOT   1   1   1   1   1   1   1   1   1	NOT SHOT  1	NOTE SHOT   1

THIS	LAST	2 WE	WEE	INTERIOR SHOWN AND A STRIBUTING LABEL APRICE)	E33	PEA
26	26	30	32	LAURA PAUSINI Escucha Atento WARNER LATINA 61896 (17.98)	0	20
27	32	37		VOZ A VOZ En Presencia Del Futuro URBAN 80X OFFICE 1019 (13.98)		23
28	27		67	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS Fuego EMI LATIN 90595 (15.98)		2
29	29	25	-8	DADDY YANKEE Barrio Fino EL CARTEL/VI 450639/MACHETE (15.98)		1
30	NE	W		MICHAEL STUART Back To Da' Barrio		30
31	30	22		K-PAZ DE LA SIERRA Mas Capaces Que Nunca DISA 720626 (11.98) ⊕	2	
32	36	32	15	CALLE 13 Calle 13 WHITE LION 96875/SONY BMG NORTE (15.98)		
33	24	19	18	JOSE ALFREDO JIMENEZ La Historia Del Rey SONY BMG NORTE 96888 (13 98) ⊕		
34	33	27	14	LOS HOROSCOPOS DE DURANGO Antes Muertas Que Sencillas DISA 720701 (11.98) ⊕		
35	25	24		VARIOUS ARTISTS Top Latino SONY BMG NORTE 96902 (17.98)		24
36	31	21		SELENA/ANA BARBARA Dos Historias UNIVISION 310872/UG (12.98) €		21
37	39	49	48	AVENTURA God's Project PREMIUM LATIN 94082/SONY BMG NORTE (13.98)		5
38	34	35	4	GRUPO EXTERMINADOR Ahora Con Los Huevos En La Mano FONOVISA 352263/UG (12.98) ⊕		#
39	52	54		JENNI RIVERA Parrandera, Rebelde Y Atrevida FONOVISA 352165/UG (13.98) ⊕	0	1.0
40	38.	29	54	LUNY TUNES & BABY RANKS Mas Flow 2 MAS FLOW 230007/MACHETE (14.98)		2
41	44	41	42	MONCHY & ALEXANDRA J&N 95422/SONY BMG NORTE (15.98)  Hasta El Fin		7
42	20	-	2	VARIOUS ARTISTS Grupo Montez De Durango E Invitados DISA 720765 (11.98)		28
43	37	34		GRUPO MONTEZ DE DURANGO Los Super Exitos: Lagrimillas Tontas DISA 720689 (11.98)		8
44	NE	W		LOS ORIGINALES DE SAN JUAN/GRUPO EXTERMINADOR Los Mas Pesados Univision 310875/UG (12 98) ⊕		44
45	42	33	5	EL CHICHICUILOTE La Pluma Negra LIDERES 950808 (13.98)		33
46	48	45	13	VOLTIO Voltio WHITE LION/EPIC 96526/SONY MUSIC (11.98)		
47	35	38		LOS ORIGINALES DE SAN JJAN El Tequilero EMI LATIN 50400 (14.98)		35
48	40	40	30	LOS TIGRES DEL NORTE 20 Nortenas Farnosas FONOVISA 351480/UG (13.98)		4
49	41	31		AKWID / JAE-P Still Kickin' It UNIVISION 310737/UG (13.98) ⊕		31
50	49	53	58	LOS CAMINANTES Tesoros De Coleccion: Lo Romantico De Los Caminantes SONY BMG NORTE 95637 (9.98)		22

HIS WEEK	LAST	2 WEEKS AGO	WEEKS DR CHT	ARTIST THE	CERT.	PEAK
51	46	42	49	VARIOUS ARTISTS Los 20 Sencillos Del Ano Y Sus Videos DISA 726977 (14.98 CO/DVD) ●		5
52	43	28		ALACRANES MUSICAL Simplemente Lo Mejor UNIVISION 310704/UG (13.98) ⊕		8
53	60	55	39	REIK SONY BMG NORTE 95680 (14.98)	0	34
54	58	61	91	VICENTE FERNANDEZ Tesoros De Coleccion SONY BMG NORTE 95241 (9.98)		8
55	65	47	9	ANA GABRIEL Dos Amores Un Amante EMI LATIN 46956 (15.9B)		22
56	56	43	18	VICENTE FERNANDEZ Mis Duetos SONY 8MG NORTE 96895 (14.98) ⊕		12
57	57	51	18	SIN BANDERA Manana SONY BMG NORTE 96872 (17.98) ®		4
58	54	50	43	GRUPO MONTEZ DE DURANGO Y Sigue La Mata Dando DISA 720464 (12 98) €	•	1
59	45	52	9	GRACIELA BELTRAN Rancherisimas Con Banda UNIVISION 310383/UG (14.98) ⊕	0	7
60	47	39	26	LUIS FONSI Paso A Paso UNIVERSAL LATINO 004881 (14.98)	0	2
61	50	36	6	VARIOUS ARTISTS Premio Lo Nuestro A La Musica Latina 2006 FONOVISA 352242/UG (14.98) ⊕	1000	20
62	66	65	4	<b>EL CHAPO</b> Tu, Yo, Y La Luna DISA 720359 (11.98)		62
63	63	63	35	GRUPO BRYNDIS La Mejor Coleccion DISA 720561 (11.98)		7
64	61	64	15	LOS TEMERARIOS La Mejor Colección 0ISA 720719 (10.98)		32
65	55	46	8	INDIA Soy Diferente SGZ/UNIVISION 340004/UG (14.98)		11
66	51	48	15	VARIOUS ARTISTS DISA 720710 (11.98) ⊕  Agarron Duranguense 2006		15
67	62	67	44	MARCO ANTONIO SOLIS FONOVISA 351643/UG (13.98) ⊕ La Historia Continua Parte II		2
68	RE-E	NTRY	16	CHAYANNE Cautivo		1
69	RE-E	NTRY	54	LUIS MIGUEL Mexico En La Piel warner Latina 61977 (17.98) ⊕	2	4
70	64	57	21	BEBE Pafuera Telaranas EMI LATIN 43178 (9.98)	0	23
71	67	58	3	GUARDIANES DEL AMOR SONY BMG NORTE 78625 (13.98) Corazon Romantico: Los Exitos	4	58
72	59	-	2	LOS HOROSCOPOS/PATRULLA 81 Los Horoscopos De Durango Vs. Patrulla 81 DISA 720769 (12.98)		59
73	73	68	54	REYLI En La Luna SONY BMG NORTE 93414 (15.98)		16
74	69	66	27	DIANA REYES La Reina Del Pasito Duranguense MUSIMEX 005158/UNIVERSAL LATINO (11.98)	C	24
75	73	52	17	CHRISTIAN CASTRO Nunca Voy A OlvidarteLos Exitos SONY BMG NORTE 96837 (17.98) €	2	50.

# Billocard COUNTR



# COUNTRY SONGS

-		~	<u> </u>	UNINI SUNGS		
WEEK	LAST	2 WEEKS AGO	WEEKS ON CHT	TITLE PRODUCER (SONGWRITER)	Artist PRINT & NUMBER / PROMOTION LABEL	CERT.
0	2	3	14	WHAT HURTS THE MOST  D.HUFF, RASCAL FLATTS (J.STEELE, S.ROBSON)	Rascal Flatts  © LYRIC STREET	
2	3	2	- 9	TONIGHT I WANNA CRY D.HUFF,K.URBAN (M.POWELL.K.URBAN)	Keith Urban	
3	1	1	21	LIVING IN FAST FORWARD  B. CANNON, K. CHESNEY (D.L., MURPHY, R. RUTHERFORD)	Kenny Chesney	
4	4	6	19		i Duet With Jennifer Nettles  • ISLAND/IDJMG	
5	6	5	25	SHE DON'T TELL ME TO R.RUTHERFORD, M. WRIGHT (B. DIPIERO, T. SHAPIRO, R. RUTHERFORD)	Montgomery Gentry  © COLUMBIA	
6	7	8	32	NOBODY BUT ME	Blake Shelton	
7	8	10	15	B.BRADDOCK (P.B.WHITE.S.CAMP)  GET DRUNK AND BE SOMEBODY	Toby Keith	
8	5	4	36	L.WHITE,T.KEITH (T.KEITH,S.EMERICK)  YOUR MAN	SHOW DOG NASHVILLE  Josh Turner	
9	9	11	3	F.ROGERS (C.STAPLETON, C.DUBOIS, J.EVERETT)  CHEATIN'	MCA NASHVILLE     Sara Evans	
0	11	12	<u>ක</u>	S.EVANS.M.BRIGHT (B.JAMES,D.SCHLITZ)  BELIEVE	Brooks & Dunn	1
11	12	9	23	T.BROWN,R.DUNN,K.BROOKS (R.DUNN,C.WISEMAN)  JESUS, TAKE THE WHEEL  ARRENDED TO THE WHEEL	Carrie Underwood	•
2	13	13	26	M.BRIGHT (B.JAMES,H.LINDSEY,G.SAMPSON)  WHEREVER YOU ARE LITTURED & BROADD.	Jack Ingram	
3	14	15	19	J.STOVER (J.STOVER,S.BOGARD)  WHY	Jason Aldean	
4	16	17		M.KNOX (J.RICH.V.MCGEHE.R.CLAWSON) THE LUCKY ONE	BROKEN BOW     Faith Hill	
5	15	18	11	B.GALLIMORE,F.HILL (B. WARREN,B. WARREN,J.JOYCE)  SETTLE FOR A SLOWDOWN	WARNER BROS./WRN     Dierks Bentley	1
6	17	19		B.BEAVERS (T.MARTIN,B.BEAVERS,D.BENTLEY) SOMETHING'S GOTTA GIVE	● CAPITOL LeAnn Rimes	
7	20	25	4	D.HUFF (C.WISEMAN,T.MULLINS)  AIR WHEN THE STARS GO BLUE	● ASYLUM-CURB Tim McGraw	٠,
8	18		À	POWER B. GALLIMORE, T.MCGRAW.D. SMITH (R.ADAMS) SIZE MATTERS (SOMEDAY)	Joe Nichols	- 1
9	21	22	8	B.CANNON (B.HILL,M.DEKLE)  AIR THE SEASHORES OF OLD MEXICO	⊕ UNIVERSAL SOUTH  George Straft	
0	22	23	14	AIR EVERY TIME I HEAR YOUR NAME	MCA NASHVILLE     Keith Anderson	2
4	1			POWER J.STEELE (K.ANDERSON.T.HAMBRIDGE, J.STEELE)  LAST DAY OF MY LIFE	ARISTA NASHWILLE Phil Vassar	1
D	24	27	10	EROGERS (PVASSAR.TRYAN) I'M TAKING THE WHEEL	ARISTA NASHVILLE	
2	23	24	26	J.SHANKS (K OSBORN, J SHANKS)	SheDaisy  • LYRIC STREET	2
23	25	28	18	I GOT YOU C.MORGAN,PO'DONNELL (C.MORGAN,PO'DONNELL,T.OWENS)	Craig Morgan  © BROKEN BOW	2
4	27	29		G.WILSON.J.RICH, M.WRIGHT (L.SATCHER, D.STEAGALL, B.HENDERSON)	n Featuring Merle Haggard • EPIC	2
5	37	-	2	GREATEST THE WORLD GAINER FROGERS (B.PAISLEY,K.LOVELACE,L.T.MILLER)	Brad Paisley  • ARISTA NASHVILLE	
0	29	34		I CAN'T UNLOVE YOU D.HUFF (W.KIRBY,W.ROBINSON)	Kenny Rogers  © CAPITOL	2
27	20	32	12	LIFE AIN'T ALWAYS BEAUTIFUL M.WRIGHT,G.ALLAN (C.GOODMAN.T.L.JAMES)	Gary Allan	2
28	31	33	15	I LOVE MY LIFE K.STEGALL (J.O'NEAL,S.SMITH,T.NICHOLS)	Jamie O'Neal ⊚ CAPITOL	2
9	32	35	12	IF YOU'RE GOING THROUGH HELL (BEFORE THE DEVIL EVEN THEWITT (S.TATE, A.TATE, D.BERG)	KNOWS) Rodney Atkins  © CURB	
10	34	38		HOW 'BOUT YOU  J.JOYCE (E.CHURCH,E.CHRUCH,B.BEAVERS)	Eric Church  © CAPITOL	3





W.KINKPATRICK LITTLE BIG TOWN (W.KIRKPATRICK, G. BIECK, T.H. BIECK)
WHY, WHY, WHY
C.CHAMBERI AND TO SEE THE SECOND Little Big Town
© EQUITY 31 22 27 31 Billy Currington

• MERCURY 32 39 39 32 NOT GOING DOWN 33 28 31 Jo Dee Messina (K.SAVIGAR, S.BOLTON) NEVER MIND ME Blg & Rich 35 = DOWN IN MISSISSIPPI (UP TO NO GOOD) 35 40 Sugarland MERCURY ON AGAIN TONIGHT Trent Willmon 36 38 40 YEE HAW Jake Owen

© RCA 37 42 44 Josh Gracin LYRIC STREET FAVORITE STATE OF MIND 38 44 47 DON'T FORGET TO REMEMBER ME Carrie Underwood 39 46 46 NOT READY TO MAKE NICE Dixie Chicks 40 36 54 THE LAST OF A DYING BREED Neal McCoy

903 MUSIC 41 41 41 Garth Brooks & Trisha Yearwood
PEARL/LYRIC STREET LOVE WILL ALWAYS WIN 26 26 AIN'T WHAT IT USED TO BE 43 45 45 Megan Mullins THAT'S HOW THEY DO IT IN DIXIE Hank Williams Jr. With Gretchen Wilson, Big & Rich & Van Zant 44 48 49 FINDIN' A GOOD MAN 45 53 59 Danielle Peck WAL-MART PARKING LOT 46 43 42 I DON'T KNOW WHAT SHE SAID Blaine Larsen

GIANTSLAYER/BNA 47 47 51 Steve Holy

© CURB BRAND NEW GIRLFRIEND 48 49 50 GOOD TO GO John Corbett 49 50 48 CK (T.NICHOLS, R.CLAWSON) Ashley Monroe
© COLUMBIA 50 51 57 THIS TIME AROUND Cross Canadian Ragweed

• UNIVERSAL SOUTH 51 54 55 CHICKEN FRIED **52** | 52 | 53 GOD ONLY CRIES 53 DEBUT EASY DOES IT 54 58 -JUST THIS SIDE OF HEAVEN (HAL-LELUJAH) Hal Ketchum ⊕ ASYLUM-CURB **55** 55 52 Tim McGraw 56 RE-ENTRY I'VE GOT FRIENDS THAT DO BEFORE HE CHEATS Carrie Underwood **57** 60 AR STA/ARISTA NASHVILLE IF I DON'T MAKE IT BACK 58 57 56 COUNTRY MUSIC LOVE SONG Bomshel LOCAL GIRLS Ronnie Milsap 60 | 59

# **☆ HITPREDICTOR**

OATA PROVIDED BY

See chart legend for rules and explanations. Yellow indicates recently tested title, or indicates New Release.

ARTIST/Title/LABEL/(Score

ARTIST/Title/LABBL/(Score) COUNTRY What Hurts The Most LYRIC STREET (87.3) Tonight I Wanna Cry CAPITOL (92.8) Who Says You Can't Go Home IDJMG (81.7) RY GENTRY She Don't Tell Me To COLUMBIA (91.7)

JTON Nobody But Me WARNER BROS. (85.5)

Get Drunk And Be Somebody Show 00G (83.2) Believe ARISTA NASHVILLE (78.8)

Why BROKEN BOW (76.9) The Lucky One WARNER BROS. (77.4)

ARTIST/Title/LABEL/(Score) Settle For A Slowdown CAPITOL (87.8) Something's Gotta Give ASYLUM-CURB (75.0) When The Stars Go Blue CURB (78.5) Size Matters (Someday) universal south (92.2)

ATT The Seashores Of Old Mexico McA NASHVILLE (85.0) Last Day Of My Life ARISTA NASHVILLE (96.4)
AN I Got You BROKEN BOW (83.3) Politically Uncorrect EPIC (76.1)
BRAD PAISLEY The World ARISTA NASHVILLE (87.5) S I Can't Uniove You CAPITOL (90.3)

15	GARY ALLAN Life Ain't Always Beautiful MCA NASHVILLE (87.6)	2
16	JAMIE O'NEAL I Love My Life CAPITOL (80.3)	2
17	RODNEY ATKINS If You're Going Through Hell CURB (75.0)	2
18	CARRIE UNDERWOOD Don't Forget To Remember Me ARISTA NASHVILLE (93.7)	3
19	BLAINE LARSEN I Don't Know What She Said BNA (75.1)	4
21	TO DIAMOND RIO God Only Cries ARISTA NASHVILLE (94.7)	5
23		

Don't miss another important

# BillboardRadioMonitor.com

HOT COUNTRY SONGS: 123 country stations are electronically monitored by Noise Broadcast Data Systems, 24 hours a day, 7 days a week. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. © 2006 VNU Business Media, Inc. All rights reserved.

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ALL CHARTS: See Chart Legend for rules and explanations.

BETWEEN THE BULLETS wjessen@biliboard.com

# RASCAL FLATTS 'HURTS' SO GOOD AT NO. 1

Rascal Flatts clocks its fifth Hot Country Songs topper as weeks with "Fast Cars and Freedom" last June. "What Hurts the Most" attracts 36.8 million audience impres-

Flatts owns the distinction of being the only group to lead this chart since Lonestar's "Mr. Mom" held a two-week reign in November 2004. Since then, Rascal Flatts has topped the chart for nine weeks, including five weeks with "Bless the Broken Road," starting in the Feb. 12, 2005, issue; and three

The 14 weeks it took "Hurt" to hit the summit is the format's

fastest rise since the Oct. 22, 2005, issue, when Keith Urban's "Better Life" needed only 13 weeks to top the page.

"Hurts" is the lead single from "Me and My Gang," which starts scanning April 4. The trio will be the focus of a Billboard Stars spotlight next issue, including an exclusive in-depth interview with the group. -Wade Jessen



# LATIN AIRPLAY

		POP <sub>TM</sub>
THIS	WE.	TITLE artist (IMPRINT / PROMOTION LABEL):
1		O QUE ME GUSTA A MI UANES (SURCO/UNIVERSAL LATINO)
2	10	COMO SI NO NOS HUBIERAMOS AMADO  AURA PAUSINI (WARNER LATINA)
3	3	QUE VIDA LA MIA REIK (SONY BMG NORTE)
4	4	SUELTA MI MANO SIN BANDERA (SONY BMG NORTE)
6	3	POR UNA MUJER _uis fonsi (Universal Latino)
	7	PERDICION  A 5A ESTACION (SONY 8MG NORTE)
2	5	TE ECHO DE MENOS CHAYANNE (SONY BMG NORTE)
8	3	NUESTRO AMOR RBD (EMI LATIN)
0	9	SIN TU AMOR Christian Castro (Universal Latino)
Ð	14	LO QUE SON LAS COSAS ANAIS (UNIVISION)
O	11	DIA DE ENERO SHAKIRA (EPIC/SDNY 8MG NORTE)
12	115	ME PREGUNTO BELANOVA (UNIVERSAL LATINO)
(3)	18	ABRAZAME CAMILA (SONY BMG NORTE)
14	13	QUE ME ALCANCE LA VIDA SIN BANDERA (SONY BMG NORTE)
THE PERSON NAMED IN	179	NO

15 16 NO SHAKIRA (EPIC/SONY BMG NORTE)

		POP <sub>TM</sub>
THIS	LAST	ARTIST  EITLE (IMPRINT / DISTRIBUTING LABEL)
0		✓ARIOUS ARTISTS     NOW RESTO ES NURSEAL LATING (THE EAN GROUP FUNCHERAL/ZOMBA/SONY BANG NOATE-SONY BANG STRATEGIC MARKETING GROUP
2	2	RBD NUESTRO AMOR (EMI LATIN)
3		ANDREA BOCELLI AMOR (SUGAR/VENEMUSIC/UNIVERSAL LATIND)
4	3	RBD REBELDE (EMI LATIN)
6	6	ROCIO DURCAL AMDR ETERNO (SONY BMG NORTE)
6	8	SHAKIRA FIJACION ORAL VOL. 1 (EPIC/SONY MUSIC)
7	4	ANA GABRIEL HISTORIA DE UNA REINA (SONY BMG NORTE)
8	õ	JUANES MI SANGRE (SURCO/UNIVERSAL LATINO)
0	9	YURIDIA LA YDZ DE UN ANGEL (SONY BMG NORTE)
10	7	JOSE JOSE LA HISTORIA DEL PRINCIPE (SONY BMG NORTE)
11	c	RICARDO ARJONA ADENTRO (SONY BMG NORTE)
12	12	LAURA PAUSINI ESCUCHA ATENTO (WARNER LATINA)
13	12	VOZ A VOZ EN PRESENCIA DEL FUTURO (URBAN 80X OFFICE)
14	15	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS FUEGD (EMI LATIN)
15	10	VARIOUS ARTISTS

# LATIN ALBUMS

=			
	<b>∞</b>		

THE RESERVE	FUEGU (EMI LATIN)
15 1	VARIOUS ARTISTS
IN-NE INC	TOP LATINO (SDNY BMG NORTE)

ARTIST
TITL (IMPRINT / DISTRIBUTING LABEL)

# RHYTHM

<b>Ž</b>	MEK	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	LLAME PA' VERTE WISIN & YANDEL (MACHETE)
2	2	ROMPE DADDY YANKEE (EL CARTEL/INTERSCOPE)
3)	5	MACHUCANDO DADDY YANKEE (EL CARTEL/INTERSCOPE)
1	3	ELLA Y YO AVENTURA FEATURING DON OMAR (PREMIUM LATIN)
3	4	NOCHE DE SEXO WISIN & YANDEL FEATURING AVENTURA (MACHETE)
3	15	VEN BAILALO ANGEL & KHRIZ (LUAR/MVP/MACHETE)
7	14	DOWN RAKIM & KEN-Y (PINA/UNIVERSAL LATINO)
ε	1	CHULIN CULIN CHUNFLY (THE RATTLESNAKE SONG) VOLTIO FEATURING CALLE 13 (WHITE LION/EPIC/SONY BMG NORTE)
6	7	UN BESO AVENTURA (PREMIUM LATIN)
13	٤	LIBERTAD IVY QUEEN (LA CALLE/UNIVISION)
11	13	MAYOR QUE YO BABY RANKS, DADDY YANKEE, TONNY TUN TUN, WISIN, YANDEL & HECTOR (MAS FLOW/MACHETE)
12	8	CUENTALE IVY QUEEN (LA CALLE/UNIVISION)
Œ	All High	RAKATA WISIN & YANDEL (MAS FLOW/MACHETE)
14	18	DIAMOND GIRL KMW (BALBOA)
12	ıc	ESO EHH!! ALEXIS & FIDD (SONY BMG NORTE)

RHYTHM

	1	DADDY YANKEE BARRIO FINO: EN DIRECTO (EL CARTEL/INTERSCOPE)
2	2	WISIN & YANDEL PA'L MUNDO (MACHETE)
8	6	RAKIM & KEN-Y Masterpiece: Nuestra Obra Maestra (Pina/Universal Latino)
~		DON OMAR DA HITMAN PRESENTS REGGAETON LATINO (VI/MACHETE/UMRG)
5	-	REGGAETON NINOS REGGAETON NINOS VOL. 1 (AFUEGO/URBAN BOX OFFICE/EMI LATIN)
6		LUNY TUNES REGGAETON HITS (MAS FLOW/MACHETE)
7		MAGNATE & VALENTINO BEFDRE & AFTER (VI/MACHETE)
	•	VARIOUS ARTISTS LOY WINNERS & CHENCHO RECORDS PRESENTE IL DEAT 2006 (CHENCHOLCHOSEN FEDN EMERALLORDRAN BOX OFFICE)
	3	DADDY YANKEE BARRIO FINO (EL CARTEL/VI/MACHETE)
10	-0	CALLE 13 CALLE 13 (WHITE LION/SONY BMG NORTE)
11	71	LUNY TUNES & BABY RANKS MAS FLOW 2 (MAS FLOW/MACHETE)
12	- 35	VOLTIO VOLTIO (WHITE LION/EPIC/SONY MUSIC)
13	2	AKWID / JAE-P STILL KICKIN' IT (UNIVISION/UG)
*4	2	IVY QUEEN

# A HOT DANCE

MEEX	AST EEK	EEKS N CHT	TITLE
=3	23	30	ARTIST IMPRINT / DISTRIBUTING LABEL
1	1	7	# CHECK ON IT  6 WKS BEYONCE FEATURING SLIM THUS COLUMBIA 80277/SONY MUSIC
2	2	5	SORRY MADONNA WARNER BROS. 42892 👀
3	3	3	STRAIGHT TO VIDEO MINDLESS SELF INDULGENCE METROPOLIS 409 ©
4	4	19	HUNG UP Madonna warner Bros. 42845 👀
5	NE	W	SHAKE (X-PRESS 2 MIXES) YING YANG TWINS FEATURING PITBULL COLLIPARK 2536/TVT **
6	5	59	WE WILL BECOME SILHOUETTES THE POSTAL SERVICE SUB POP 70656 ⊕€
7	6	23	EVERYTIME WE TOUCH CASCADA ROBBINS 72130 🚱
8	7	21	NUMBER 1 GOLDFRAPP MUTE 9304 ©
•		10	SEASONS OF LOVE CAST OF RENT WARNER BROS. 42866 ©
10	NEW		GRAZY GNARLS BARKLEY DOWNTOWN 70002 ①
11	NI	EW	OVER AND OVER HOT CHIP ASTRALWERKS 47230 & 51278 GG
12	15	15	I GOT YOUR LOVE  DONNA SUMMER MERCURY 0060/43/UME
13	8	6	HELICOPTER BLOC PARTY DIM MAK 095/VICE GG
H	12	24	PRECIOUS DEPECHE MODE SIRE/MUTE/REPRISE 42831/WARNER BROS.
15	25	23	ONLY (RICHARD X/EL-P MIXES) NINE INCH NAILS NOTHING 005465/INTERSCOPE •
16	20	16	CRAZY  ALANIS MORISSETTE MAVERICK/REPRISE 42855/WARNER BROS.   TEARY EYED
17	10	7	MISSY ELLIOTT THE GOLD MIND/ATLANTIC 94161/AG GO
18	22	3	ARMIN VAN BUUREN FEATURING JAN VAYNE ULTRA 1324  HUMANITY
19	19	4	ATB WATER MUSIC DANCE 060509/VARESE SARABANDE @ THE HAND THAT FEEDS
20	RE-E	RTRY	NINE INCH NAILS NOTHING 005127 & 005129/INTERSCOPE 1
21	21	29	THE OTHER SIDE PAUL VAN DYK FEATURING WAYNE JACKSON VANDIT 9292/MUTE ***  OTHER SIDE  PAUL VAN DYK FEATURING WAYNE JACKSON VANDIT 9292/MUTE ***  OTHER SIDE  PAUL VAN DYK FEATURING WAYNE JACKSON VANDIT 9292/MUTE ***  OTHER SIDE  PAUL VAN DYK FEATURING WAYNE JACKSON VANDIT 9292/MUTE ***  OTHER SIDE  PAUL VAN DYK FEATURING WAYNE JACKSON VANDIT 9292/MUTE ***  OTHER SIDE  PAUL VAN DYK FEATURING WAYNE JACKSON VANDIT 9292/MUTE ***  OTHER SIDE  PAUL VAN DYK FEATURING WAYNE JACKSON VANDIT 9292/MUTE ***  OTHER SIDE  PAUL VAN DYK FEATURING WAYNE JACKSON VANDIT 9292/MUTE ***  OTHER SIDE  PAUL VAN DYK FEATURING WAYNE JACKSON VANDIT 9292/MUTE ***  OTHER SIDE  PAUL VAN DYK FEATURING WAYNE JACKSON VANDIT 9292/MUTE ***  OTHER SIDE  PAUL VAN DYK FEATURING WAYNE JACKSON VANDIT 9292/MUTE ***  OTHER SIDE  PAUL VAN DYK FEATURING WAYNE JACKSON VANDIT 9292/MUTE ***  OTHER SIDE  OTHER SIDE  PAUL VAN DYK FEATURING WAYNE JACKSON VANDIT 9292/MUTE ***  OTHER SIDE  OTHER SIDE  PAUL VAN DYK FEATURING WAYNE JACKSON VANDIT 9292/MUTE ***  OTHER SIDE  OTHER
22	RE-E	BYRY	LISTEN TO YOUR HEART D.H.T. ROBBINS 72116 00
23	13	66	ENJOY THE SILENCE04 DEPECHE MODE MUTE/REPRISE 42757/WARNER BROS. 00
24	11	3	TENDER BLACK TIE DYNASTY IDOL 055 🏵
25	H	EW	SUGAR ARMAND VAN HELDEN SOUTHERN FRIED 1391/ULTRA •

4		10 )/	T ANCE CLUB PLAY				
THIS WEEK	LAST	WEEKS ON CHT	TITLE ARTIST IMPRINT & NUMBER / PROMOTION LABEL  GLORY OF LIFE	THIS	LAST	WEEKS ON CHT	TITLE ARTIST IMPRINT & NUMBER / PROMOTION LABEL
1	2	11	#1 GLORY OF LIFE  NINK RHYTHM ZONE 1124/KING STREET	26	28	5	KISS THE SKY DANIELLE BOLLINGER ESNTION SILVER PROMO/ESNTION
2	3	8	OH YEAH, OH SIX YELLO DATASOUND IMPORT	27	23	11	SUPASTAR F.DETRY FEATURING COMMON ERVINGWONDER PROMO/GEFFEN
3	3	5	OOH LA LA GDLDFRAPP MUTE 35613	28	22	9	YOU WANT ME CHANTAL CHAMANDY NINE MUSE/AEZRA IMPORT/EMI
4	7	6	GIVE ME YOUR LOVE CARL CDX FEATURING HANNAH ROBINSON KOCH 9893	29	24	7	DANCE, DANCE FALL OUT BOY FUELEO BY RAMEN/ISLAND PROMD/IDJMG
	6	7	HELLO ALEX SANTER TWISTED 50048	30	38	2	WALK AWAY (R. ROSARIO/CHRIS COX/CRAIG J MIXES) MELLY CLARKSON RCA PROMO/RMG
6	4	9	SORRY MADDNNA WARNER BROS, 42892		25	10	PEOPLE ARE PEOPLE RUPAUL RUCO 039
7	4	11	TALK (JUNKIE XL/FRANCOIS K/J. LU CONT MIXES) COLDPLAY CAPITOL PROMO	32	37	3	SO SPECIAL JUDGE JULES KOCH PROMO
8	10	5	FEVER (L.E.X. MIXES) BETTE MIDLER COLUMBIA PROMO	33	35	5	LET ME BE (B. HALLQUIST/XAQ MIXES) ozzie Bongiovi Promo/zone
9	13	5	IT MAKES A DIFFERENCE HIM ENGLISH NERVOUS 20571	34	40	2	CONTROL MYSELF (J. NEVINS/J. BERMUDEZ MIXES) LL COOL J FEATURING JENNIFER LOPEZ DEF JAM PROMO/IOJMG
10	13	7	STARS ABOVE US SAINT ETIENNE SAVOY JAZZ PROMO	**	19	12	CHECK ON IT BEYONCE FEATURING SLIM THUG COLUMBIA 80277
11	5	10	BE WITHOUT YOU MARY J. BLIGE GEFFEN PROMO	36	42	4	DREAMS DEEP DISH FEATURING STEVIE NICKS DEEP DISH PROMO/THRIVE
0	16	4	I WANT MORE (CLING ON TO ME)	37	29	12	DOCTOR PRESSURE MYLO VS. THE MIAMI SOUND MACHINE BREASTFED/RCA PROMO/RMG
13	15	9	TAKE A GOOD LOOK ALYSON PM MEDIA 2309	38	48	2	INCREDIBLE SHAPE: UK NOCTURNAL GROOVE IMPORT/POSITIVA
10	9	11	NICE DAY PERSEPHONE'S BEES COLUMBIA PROMO	39	HOT DE	SH T BUT	NEVER ENDING RONNIE VENTURA FEATURING LATRICE VERRETT NUUF PROMD
15	17	6	WHY SHOULD I BELIEVE YOU JENNA DREY AUDIO ONE PROMO	40	39	/ <b>14</b>	RHYTHM INTOXICATION RDSABEL SILVER LABEL 2498/TDMMY BOY
16	18	7	DISCO LIBIDO (D. AUDE/J. HARRIS MIXES) JESSICA VALE EXPLICIT PROMO	41	30	16	CAN'T LET GO JOHNNY VICIOUS FEATURING JUDY ALBANESE NERVOUS PROMD
17	12	10	JUKEBOX BENT FABRIC HIODEN BEACH IMPORT	42	43	7	DREAMER (J.J. SANCHEZ/J. BERMUDEZ/TWISTED DEE MIXES) JANICE ROBINSON RED ZEBRA PROMO
18	20	4	LOVE WILL FIND A WAY VERNESSA MITCHELL JVM 029	43	33	13	A PAIN THAT I'M USED TO DEPECHE MODE SIRE/MUTE PROMO/REPRISE
19	14	10	LET EVERYTHING THAT HAS BREATH CECE WINANS PURESPRINGS GOSPEL/INO PROMO/EPIC	0			YOU KNOW HOW TO LOVE ME LORI JENAIRE DAUMAN PROMO
20	21	8	BRING IT ON DEBBY HOLIDAY NEBULA 9 1355	45	N	EW	CHA CHA CHELO SONY BMG NORTE PROMO
21	32	3	POWER SOS (J. NEVINS/CHRIS COX MIXES) PICK RIHANNA SRP/DEF JAM PROMO/IDJMG	46	44	9	TEARY EYED MISSY ELLIOTT THE GOLD MIND 94161/ATLANTIC
2 <b>2</b>	3-	3	THE WINGS (THEME FROM BROKEBACK MOUNTAIN) GUSTAVO SANTAOLALLA VERVE FORECAST PROMO/VERVE	47	141	12	I WASN'T KIDDING angle stone J 76274/RMG
23	36	2	KISS YOU IIO MADE PROMO	48	34	16	I'LL BE YOUR LIGHT KRISTINE W SILVER LABEL 2481/TOMMY BOY
24	27	4	RAPTURE RIDERS BLONDIE VS. THE DOORS CAPITOL PROMO	49	46	8	AFTER DARK 2006 PATTIE BROOKS NU & IMPROVED 3903
25	26	6	TO LIFE, TO LOVE ANDY HUNTER SPARROW PROMO	50	45	8	UN ALMA SENTENCIADA (HEX HECTOR & MAC QUAYLE MIXES) Thalia emi latin promo

# SINGLES SALES

A			ANCE AIRPLAY
THIS		WEEKS ON CHI	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
0	2	g	# BE WITHOUT YOU MARY J. BLIGE GEFFEN
2	3	£	SOS RIHANNA SRP/DEF JAM/IDJMG
3	1	12	SORRY MADDNNA WARNER BROS.
0	5	4	WALK AWAY KELLY CLARKSON RCA/RMG
5	4	14.	UNWRITTEN NATASHA BEDINGFIELD EPIC
6	E	10	CHECK ON IT BEYONCE FEATURING SLIM THUG COLUMBIA
0	18	9	RAINDROPS STUNT ULTRA
8	8	3	WAITING TAXI DOLL WWW.TAXIDOLL.COM
9	T	14	ALRIGHT RED CARPET SUBLIMINAL
10	10	13	DANCIN AARON SMITH FEATURING LUVLI MOODY
11	13	30	EVERYTIME WE TOUCH CASCADA ROBBINS
12	15	4	SO SPECIAL JUDGE JULES KOCH
13	16	3	FIRE FERRY CORSTEN ULTRA
14	3	11	EVERY SINGLE DAY BENASSI BROS. FEATURING DHANY ULTRA
15	17	7	AND THEN WE KISS BRITNEY SPEARS JIVE/ZOMBA
16	*4	6	LOVE OF MY LIFE LUCAS PRATA & REINA ULTRA
17	-8	3	TALK COLOPLAY CAPITOL
18	23	2	OOH LA LA GOLDFRAPP MUTE
19	12	7	KISS YOU 110 MADE
20	19	4	DANCE, DANCE FALL OUT BOY FUELED BY RAMEN/ISLAND/IDJMG
21	Ni	EW	FARAWAY DEBBIE LOEB ULTRA
22	Ni	EW	WATERMAN DLAV BASOSKI FEATURING MICHIE ONE ROBBINS
23	N	EW	KISS THE SKY DANIELLE BOLLINGER ESNTION SILVER/ESNTION
			DOCTOR RECOURE

# REGIONAL MEXICAN.

JANA VIEEK	WEE	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
0	1	ALGO DE MI CONJUNTO PRIMAVERA (FONOVISA)
2	3,	ALIADO DEL TIEMPO MARIANO BARBA (THREE SOUND)
3	3	SI YO FUERA TU AMOR ALACRANES MUSICAL (UNIVISION)
4		SENOR LOCUTOR LOS TIGRES DEL NORTE (FONOVISA)
=	*	PERO TE VAS A ARREPENTIR K-PAZ DE LA SIERRA WITH JOSE MANUEL ZAMACONA (DISA)
•	ε	DE CONTRABANDO JENNI RIVERA (FONOVISA)
7	7	PARA QUE REGRESES EL CHAPO DE SINALDA (DISA)
8	13	NO PUEDO OLVIDARTE BETO Y SUS CANARIOS (DISA)
9	E	VIVA EL AMOR CONTROL (UNIVISION)
10	13	FRUTA PROHIBIDA LOS ELEGIDOS (FONDVISA)
11	ě	CONTRA VIENTO Y MAREA INTOCABLE (EMI LATIN)
12	13	PENSANDO EN TI BETO Y SUS CANARIOS (DISA)
13	න	HAY AMOR BANDA EL RECODO (FONOVISA)
14	12	MUCHACHITA DE OJOS TRISTES

LAGRIMILLAS TONTAS GRUPO MONTEZ DE DURANGO (DISA)

# **REGIONAL MEXICAN**

VARIOUS ARTISTS
GDLD STAR MUSIC: REGGAETON HITS (GOLD STAR/MACHETE)

THE WEEK	LAST WEEK	ARTIST TITLE (IMPRINT / DISTRIBUTING LABOL)
	1	CONJUNTO PRIMAVERA ALGO DE MI (FONOVISA/UG)
2	ê	RAMON AYALA Y SUS BRAVOS DEL NORTE ANTOLOGIA DE UN REY (FREDDIE)
3	100	TONO Y FREDDY MORENITA LABIOS ROJOS (DISA)
4	2	INTOCABLE X (EMI LATIN)
5	-	K-PAZ DE LA SIERRA Mas capaces que nunca (DISA)
6	100	JOSE ALFREDO JIMENEZ LA HISTORIA DEL REY (SONY BMG NORTE)
7	•	LOS HOROSCOPOS DE DURANGO ANTES MUERTAS QUE SENCILLAS (DISA)
8	1700	SELENA/ANA BARBARA OOS HISTORIAS (UNIVISIDN/UG)
9	3	GRUPO EXTERMINADOR AHORA CON LOS HUEVOS EN LA MANO (FONOVISA/UG)
10	79	JENNI RIVERA PARRANDERA, REBELDE Y ATREVIDA (FONOVISA/UG)
111	ă	VARIOUS ARTISTS GRUPO MONTEZ DE DURANGO E INVITADOS (DISA)
12	1	GRUPO MONTEZ DE DURANGO LOS SUPER EXITOS: LAGRIMILLAS TONTAS (DISA)
13		LOS ORIGINALES DE SAN JUAN/GRUPO EXTERMINADOR LOS MAS PESADOS (UNIVISION/UG)
14	0	LOS ORIGINALES DE SAN JUAN EL TEQUILERO (EMI LATIN)
15	2	LOS TIGRES DEL NORTE 20 NORTENAS FAMOSAS (FONOVISA/UG)

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25 25 2 STUPID GIRLS PINK LAFACE/ZDMBA

24 22 15 DOCTOR PRESSURE
MYLO VS. THE MIAMI SOUND MACHINE BREASTFED/RCA/RMG

# APR 8 HITS OF WORLD Billoward

# ALBUMS ALBUMS STATE OF THE ABYS TOY'S FACTORY BEST OF JEST 
		FRANCE
		ALBUMS
THIS	LAST	(SNEP/IFOP/TITE-LIVE) MARCH 28, 2006
2	2	LE PAPA PINGOUIN PIGLOO SCORPIO/M6 INTERACTIONS
2	1	BAILA MORENA ZUCCHERO FORNACIARI POLYOOR
	3	LA BOULETTE DIAM'S CAPITOL
4	6	TEMPERATURE SEAN PAUL VP/ATLANTIC
	5	TOUS CES MOTS NADIYA FT. SMARTZEE COLUMBIA
6	4	LE TEMPS PASSE JOHNNY HALLYDAY/MINISTERE AMER MERCURY
	7	GABRIEL NAJOUA BELYZEL SCORPIO
	NEW	IT'S ALRIGHT RICKY MARTIN FT. MATT POKORA COLUMBIA
	10	UN ANGE FRAPPE A MA PORTE NATASHA ST-PIER COLUMBIA
10	8	J'VOULAIS AMINE VIRGIN

	ITALY			
		SINGLES		
THIS	LAST	(FIMI/NIELSEN) MARCH 27, 2006		
	NEW	BEN HARPER BOTH SIDES OF THE GUN VIRGIN		
2	1	DAVID GILMOUR ON AN ISLAND EMI		
	3	GIANNA NANNINI GRAZIE POLYDOR		
4	2	ANDREA BOCELLI AMORE POLYDOR		
	5	NOMADI CON ME O CONTRO DI ME ATLANTIC		
6	10	RICCARDO COCCIANTE TUTTI MIEI SOGNI COLUMBIA		
2	6	DE GREGORI FRANCESCO CALYPSOS COLUMBIA		
6	7	EROS RAMAZZOTTI CALMA APPARENTE ARIOLA		
	8	MADONNA CONFESSIONS ON A DANCE FLOOR WARNER BROS.		
10	4	PLACEBO MEDS VIRGIN		

		SWEDEN	
		SINGLES	
WEEK	LAST	(GLF)	MARCH 24, 2006
	NEW	EVIGHET CAROLA SONET	
9	NEW	NIGHT OF PASSION THE POODLES M&L	
	NEW	TEMPLE OF LOVE BWO SONET	
4	23	JAG LJUGER SA BRA	
B	NEW	SING FOR ME ANDREAS JOHNSON WARNER	
		ALBUMS	
1	2	SEBASTIAN SEBASTIAN RCA	
2	4	ANDREA BOCELLI AMORE POLYDOR	
7	5,	SUPERTRAMP RETROSPECTACLE: SUPERTRAMP ANTHOLOGY U	INIVERSAL
4	55	LINDA BENGTZING INGENTING ATT FORLORA MARIANN	
5	1	PETTER P UNIVERSAL	

		TED KINGDOM KALBUMS
		ALDOMO
WEEK	LAST	(THE DFFICIAL UK CHARTS CO.) MARCH 26, 2006
	NEW	JOURNEY SOUTH JOURNEY SOUTH SYCO
2	NEW	ANDY ABRAHAM THE IMPOSSIBLE DREAM PHONOGENIC
5	1	CORINNE BAILEY RAE CORINNE BAILEY RAE GOOD GROOVE/EMI
4	2	RUSSELL WATSON THE VOICE - THE ULTIMATE COLLECTION DECCA
5	5	ANDREA BOCELLI AMORE POLYDOR
6	3	JACK JOHNSON IN BETWEEN OREAMS JACK JOHNSON/BRUSHFIRE/UNIVERSAL
*	10	DAVID ESSEX GREATEST HITS COLUMBIA/UMTV
H	6	VITTORIO GRIGOLO IN THE HANDS OF LOVE POLYDOR
9	NEW	PRINCE 3121 NPG/UNIVERSAL
10	NEW	BEVERLEY KNIGHT VOICE - THE BEST OF PARL OPHONE

		AUSTRALI	A ** :
		ALBUMS	
THIS	LAST	(ARIA)	MARCH 26, 2006
14	NEW	BEN HARPER BOTH SIDES OF THE GUN VIRGIN	
2	1	WESTLIFE FACE TD FACE S	
	2	ROGUE TRADERS HERE COME THE DRUMS COLUMBIA	
	NEW	THE WHITLAMS LITTLE CLOUD WARNER BROS.	
1	3	JAMES BLUNT BACK TO BEDLAM ATLANTIC	
	6	THE VERONICAS SECRET LIFE OF US WARNER BROS.	
	7	NICKELBACK ALL THE RIGHT REASONS ROADRUNNER	
8	11	BERNARD FANNING TEA AND SYMPATHY UNIVERSAL	
	5	SOUNDTRACK WALK THE LINE WIND-UP	
2.	8	WOLFMOTHER WOLFMOTHER MODULAR	
		364	

		SPAIN 🚐
		SINGLES
THIS	LAST	(PROMUSICAE/MEDIA) MARCH 29, 2006
all	NEW	BEAT IT MICHAEL JACKSON EPIC
2	1	BILLIE JEAN MICHAEL JACKSON EPIC
	3	THRILLER MICHAEL JACKSON EPIC
4	2	ROCK WITH YOU MICHAEL JACKSON EPIC
5	NEW	SUFFER WELL DEPECHE MODE MUTE
6	5	SORRY MADDINIA WARNER BROS.
7	4	DON'T STOP TILL YOU GET ENOUGH MICHAEL JACKSON EPIC
8	12	NADA QUE PERDER PIGNOISE GLOBOMEDIA
9	8	FLY Blind Guardian Warner
10	NEW	BLOODYMARY LAS KETCHUP WARNER

		SINGLES	
THIS	LAST	(IRMA/CHART TRACK)	IARCH 26, 2006
T	1	JUMBO BREAKFAST ROLL PAT SHORTT SONY BMG	
2	2	BEEP THE PUSSYCAT DOLLS FT, WILL I AM A&M/INTE	RSCOPE
3	4	PUMP IT THE BLACK EYED PEAS A&M/INTERSCOPE	
4	5	LIKE YOU BOW WOW FT. CIARA COLUMBIA	
5	NEW	STUPID GIRLS PINK LAFACE/ZOMBA	
		ALBUMS	
1	NEW	ANDY ABRAHAM THE IMPOSSIBLE DREAM PHONOGENIC	
2	2	CORINNE BAILEY RAE CORINNE BAILEY RAE GDOD GROOVE/EMI	
10	1	JOHNNY CASH RING DF FIRE - THE LEGEND DF COLUMBIA/UMT	V
4	5	ANDREA BOCELLI AMORE POLYDOR	
a	NEW	FINBAR WRIGHT THE ESSENTIAL SONY BMG	

GERMANY =								
0	1	ROSENSTOLZ DAS GROSSE LEBEN ISLAND						
2	3	KATIE MELUA PIECE BY PIECE DRAMATICD						
3	2	PLACEBO MEDS VIRGIN						
4	4	KELLY CLARKSON BREAKAWAY RCA						
	5	XAVIER NAIDOO TELEGRAMM FUER X NAIDOO RECORDS						
6	8	JACK JOHNSON CURIOUS GEORGE (SOUNOTRACK) JACK JOHNSON/BRUSHFIRE/UNIVERSAL						
7	9	DEUTSCHLAND SUCHT D. SUPERSTAR LOVE SONGS HANSA						
8	7	JAMES BLUNT BACK TO BEDLAM ATLANTIC						
	10	DAVID GILMOUR ON AN ISLAND EMI						
10	6	TEXAS LIGHTNING MEANWHILE BACK AT THE RANCH X-CELL/SONY BMG						

	CANADA 💌										
	ALBUMS										
THIS	LAST	(SOUNDSCAN) APRIL 8, 2006									
	NEW	PIERRE LAPOINTE FORET DES MAL AIMES LA AUDIOGRAM/SELECT									
2	1	JAMES BLUNT Back to Bedlam Custard/Atlantic/Warner									
3	3	JACK JOHNSON Curious George (Soundtrack) Brushfire/Universal Republic/Universal									
4	2	DAVID GILMOUR ON AN ISLAND COLUMBIA/SONY BMG MUSIC									
	NEW	BEN HARPER BOTH SIDES OF THE GUN VIRGIN/EMI									
	4	SOUNDTRACK WALK THE LINE FOX/WINO-UP/WARNER									
H	5	JOHNNY CASH THE LEGEND OF JOHNNY CASH LEGACY/COLUMBIA (NASHVILLE/AMERICAN/ISLAND/LINVERSAL									
	6	MADONNA CONFESSIONS ON A DANCE FLOOR WARNER									
-	NEW	PRINCE 3121 UNIVERSAL REPUBLIC/UNIVERSAL									
10	RE	BARRY MANILOW THE GREATEST SONGS OF THE FIFTIES ARISTA/SONY BMG MUSIC									

		BRAZIL
		ALBUMS
WEEK	LAST	(SUCESSO MAGAZINE) MARCH 28, 2006
1	2	RBD NUESTRO AMOR EMI
#3	5	ANA CAROLINA/SEU JORGE ANA & JORGE SONY BMG
2	1	MARISA MONTE INFINITO PARTICULAR EMI
	4	MARISA MONTE UNIVERSO AO MEU REDOR EMI
0	3	DJ MARLBORO BEM FUNK BRASIL SOM LIVRE
6	NEW	CALCINHA PRETA VOL. 14 - 00IS AMORES, DUAS PAIXOES MO
	NEW	FLORIBELLA FLORIBELLA 2 UNIVERSAL
5	6	BANDA CALYPSO VOL. 8 MD
O	18	ALCIONE NOVELAS SOM LIVRE
10	9	VARIOUS ARTISTS REBELDE - EDICAD BRASIL EMI

NEW ZEALAND**									
	SINGLES								
THIS	LAST	(RECORD PUBLICATIONS LTO.) MARCH 29,	2006						
1	25	BEEP THE PUSSYCAT DOLLS FT. WILL I AM A&M/INTERSCOPE							
2	1	CHECK ON IT BEYONCE FT. SLIM THUG COLUMBIA							
3	3	LOVE GENERATION BOB SINCLAR FT. GARY PINE YELLOW PRODUCTION							
4	4	BATHE IN THE RIVER MT RASKILL PS FT. HOLLIE SMITH EMI							
O	2	PUMP IT THE BLACK EYED PEAS A&M/INTERSCOPE							
		ALBUMS							
1	NEW	BEN HARPER BOTH SIDES OF THE GUN VIRGIN							
2	1	JAMES BLUNT BACK TO BEDLAM ATLANTIC							
G	2	DAVID GILMOUR ON AN ISLAND EMI							
4	3	JACK JOHNSON CURIOUS GEORGE (SOUNDTRACK) JACK JOHNSON/BRUSHFRE/UNIVER	RSAL						
5	4	JOHNNY CASH BING DE FIRE - THE LEGEND DE COLUMBIA/UMTV							

		EURO Nielsen
DI	G	ITAL TRACKS Internation
		عرزه سحد وتصديبه فالأطائر والمعدات
	La .	Scott Williams
WEEK	LAST	(NIELSEN SOUNDSCAN INTERNATIONAL) APRIL 8, 200
1	1	CRAZY (SINGLE VERSION) GNARLS BARKLEY DOWNTOWN/ATLANTIC
2	2	NO TOMMORROW  ORSON MERCURY
3	3	PUMP IT THE BLACK EYED PEAS A&M/INTERSCOPE
•	16	ONE MARY J. BLIGE AND U2 MATRIARCH/GEFFEN
5	4	SO SICK NE-YO DEF JAM
6	5	PUT YOUR RECORDS ON CORINNE BAILEY RAE GOOD GROOVE/EMI
1	6	BECAUSE OF YOU KELLY CLARKSON RCA
	8	STUPID GIRLS PINK LAFACE/ZOMBA
	7	BEEP THE PUSSYCAT DOLLS FEAT. WILL.I.AM A&M/INTERSCOPE
10	NEW	NATURE'S LAW (ALBUM VERSION) EMBRACE INDEPENDIENTE
	9	SORRY (ALBUM VERSION) MADONNA WARNER BROS.
12	NEW	NAIVE THE KOOKS VIRGIN
13	11	TOUCH THE SKY KANYE WEST FEAT. LUPE FIASCO ROC-A-FELLA/DEF JAM
H	15	HEARTBEATS JOSE GONZALEZ PEACEFROG
	14	BETTER TOGETHER  JACK JOHNSON JACK JOHNSON/BRUSHFIRE/UNIVERSAL REPUBLIC
16	17	CHECK ON IT BEYONCE FEAT, SLIM THUG COLUMBIA
	18	SEWN (RADIO EDIT) THE FEELING ISLAND
18	20	TEMPERATURE (ALBUM VERSION) SEAN PAUL VP/ATLANTIC
9	13	THUNDER IN MY HEART AGAIN MECK FEAT. LEO SAYER FREEZAIR
20	NEW	MAKE A MOVE ON ME (RADIO EDIT) JOEY NEGRO Z

SINGLES								
WEEK	LAST	(PROMUVI)	MARCH 29, 2006					
	1	JE T'ADORE KATE RYAN ANTLER-SUBWA/						
-2	3	I BELONG TO YOU EROS RAMAZZOTTI/ANASTACIA ARIOLA						
	4	BEEP THE PUSSYCAT DOLLS FT. WILL I AM A&M//	TERSCOPE					
4	2	EL MUNDO BAILANDO BELLE PEREZ APR						
5	6	PUMP IT THE BLACK EYED PEAS A&MANTÉRSCOPE						
		ALBUMS						
1	1	PLACEBO MEDS VIRGIN						
2	2	ANDREA BOCELLI						
	3	KELLY CLARKSON BREAKAWAY RCA						
	5	COLDPLAY X&Y PARLOPHONE						
	24	PRINCE 3121 NPG/UNIVERSAL						

	ARGENTINA =									
ALBUMS										
WEEK	LAST	(CAPIF) MARCH 23, 200								
+	1	RICARDO ARJONA ADENTRO SONY BMG								
2	NEW	VARIOUS ARTISTS ARG BOSSA N STONES 2 PMB/MUSIC BROKERS								
4	4	U2 HOW TO DISMANTLE AN ATOMIC BOMB UNIVERSAL								
	2	ANDRES CALAMARO EL REGRESO DRO								
5	3	MADONNA CONFESSIONS ON A DANCE FLOOR WARNER BROS.								
6	9	U2 The Best of 1980 - 1990 ISLAND								
A	5	IL DIVO ANCORA SYCO/SONY BMG								
8	NEW	JOAQUÍN SABINA 19 DIAS Y 500 NOCHES ARIOLA								
9	6	JAMES BLUNT BACK TO BEDLAM ATLANTIC								
10	NEW	U2 THE BEST OF 1990 - 2000 ISLAND								

# **EUROCHARTS**

SALES OAT COMPILED BY

		SINGLE SALES
WEEK	LAST	EUROCHARTS ARE COMPILED BY BILLBOARD FROM THE NATIONAL SINGLES AND ALBUM Sales Charts of 20 European Countries. March 29, 2006
1	24	SO SICK NE-YO DEF JAM
	10	STUPID GIRLS PINK LAFACE/ZOMBA
3	1	SORRY MADDINIA WARNER BROS.
•	4	LOVE GENERATION BOB SINCLAR FT. GARY PINE YELLOW PRODUCTION
	20	TEMPERATURE SEAN PAUL VP/ATLANTIC
	3	I BELONG TO YOU EROS RAMAZZOTTI/ANASTACIA ARIOLA
	11	LE PAPA PINGOUIN PIGLOO SCORPIO/M6 INTERACTIONS
8	2	PUMP IT THE BLACK EYED PEAS A&M/INTERSCOPE
•	9	LA BOULETTE DIAM'S CAPITOL
10	NEW	NATURE'S LAW EMBRACE INDEPENDIENTE
33	7	BAILA MORENA ZUCCHERO POLYDOR
12	6	RETTE MICH TOKIO HOTEL ISLAND
12	5	NO TOMORROW ORSON MERCURY
	13	BECAUSE OF YOU KELLY CLARKSON RCA
15	12	BEEP THE PUSSYCAT DDLLS FT. WILL I AM A&M/INTERSCOPE

	ALBUMS								
THIS	LAST		MARCH 29, 2006						
10	3,	PLACEBO MEDS VIRGIN							
3	3	ANDREA BOCELLI AMORE POLYDOR							
À	2	DAVID GILMOUR ON AN ISLAND EMI							
ā	6	KATIE MELUA PIECE BY PIECE DRAMATICO							
1	4	KELLY CLARKSON BREAKAWAY RCA							
6	5	CORINNE BAILEY RAE CORINNE BAILEY RAE GOOD GROOVE/EMI							
7	NEW	BEN HARPER BOTH SIDES OF THE GUN VIRGIN							
	NEW	PRINCE 3121 NPG/UNIVERSAL							
	8	MADONNA CONFESSIONS ON A DANCE FLOOR WARNER BROS.							
	7	JAMES BLUNT BACK TO BEOLAM ATLANTIC							
100	10	ROSENSTOLZ DAS GROSSE LEBEN ISLANO							
12	NEW	JOURNEY SOUTH JOURNEY SOUTH SYCO							
13	NEW	ANDY ABRAHAM THE IMPOSSIBLE DREAM PHONOGENIC							
14	15	COLDPLAY X&Y PARLOPHONE							
STREET, SQUARE,	No.	JACK JOHNSON							

		RADIO AIRPLAY	Nielsen Mise: Control
WEEK	LAST	RADIO AIRPLAY INFORMATION FROM 17 EUROPEAN COUNTRIES A TABLATED BY NIELSEN MUSIC CONTROL.	S MONITORED AND MARCH 29, 2000
1	9	SORRY MADONNA WARNER BROS	
	2	SO SICK NE-YO UNIVERSAL	
		STUPID GIRLS PINK LAFACE/ZOMBA	
4	6	BECAUSE OF YOU KELLY CLARKSON RCA	
=	i	ADVERTISING SPACE ROBBIE WILLIAMS CHRYSALIS	
6	8	PUMP IT THE BLACK EYED PEAS A&M/INTERSCOPE	
7	10	PUT YOUR RECORDS ON CORINNE BAILEY RAE GOOD GROOVE/EMI	
8	5	STICKWITU THE PUSSYCAT COLLS A&M/INTERSCOPE	
9	12	S.O.S RIHANNA SRP/OEF JAM	
10	7	CHECK ON IT BEYDINGE FT. SLIM THUG COLUMBIA	
11	9	TALK COLDPLAY PARLOPHONE	
12	11	BE WITHOUT YOU MARY J. BLIGE GEFFEN	
13	14	NASTY GIRL THE NOTORIOUS B.I.G BAO BOY/ATLANTIC	
14	17	TEMPERATURE SEAN PAUL VP/ATLANTIC	
15	22	LA BOULETTE DIAMIS CAPITAL	

Billocard ALBUNS 8 2006

$\odot$			HRISTIAN,				
WEEK		WEEKS ON CHT		THIS	LA3T Week	Whites Un uni	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL
	1	4	#1 GREATEST ALAN JACKSON  STATE OF THE STATE	26	NE	,	TAKE 6 FEELS GDDD TAKE 6 3018
	HDT S	SHOT		27	23	28	CECE WINANS PURIFIED PURESPRINGS GOSPEL/INO 3634/PROVIDENT-INTEGRITY
	4	13	FLYLEAF FLYLEAF OCTONE 50005/PROVIDENT-INTEGRITY	28	2)	9	GAITHER VOCAL BAND GIVE IT AWAY GAITHER MUSIC GROUP 2648/EMICMG
	5	25	KIRK FRANKLIN	29	122	15	NICHOLE NORDEMAN BRAVE SPARROW 3575/EMICMG
+		2	MARTHA MUNIZZI	30	ET.	c	VARIOUS ARTISTS ABSOLUTE MODERN WORSHIP (YELLOW) FERVENT 86501/WORO-CURB
	6	30	NO LIMITSLIVE INTEGRITY/COLUMBIA 3860/PROVIDENT-INTEGRITY  CASTING CROWNS LIESDING BEACH STREET/REUNION 10770/PROVIDENT-INTEGRITY	31	REFE	WF 81s	NORMA JEAN 0' GOD, THE AFTERMATH SOLID STATE/TOOTH & NAIL 5392/EMICMG
1	9	21	THIRD DAY	32	RE-E	MITS?	AMY GRANT ROCK OF AGES HYMNS & FAITH WORD-CURB 86391
+	8	25	WHEREVER YOU ARE ESSENTIAL 10795/PROVIDENT-INTEGRITY  VARIOUS ARTISTS	33	81	<b>76</b>	TOBYMAC WELCOME TO DIVERSE CITY FOREFRONT 6417/EMICMG
	7	9	WOW HITS 2006 EMICMG/PROVIDENT-INTEGRITY/WORD-CURB 1247 P.O.D.	34	-1		SMOKIE NORFUL
t	10	79	TESTIFY ATLANTIC 83857/WORD-CURB CHRIS TOMLIN	22	25	1	NOTHING WITHOUT YOU EMI GOSPEL 7795/EMICMG   CAEDMON'S CALL IN THE COMPANY OF ANGELS II: THE WORLD WILL SING ESSENTIAL 10793/PROVIDENT-INTEGRIT
1	55	204	ARRIVING SIXSTEPS/SPARROW 4243/EMICMG MARY MARY	36	35	91	UNDEROATH
	3	2	MARY MARY MY BLOCK/INTEGRITY GOSPEL/COLUMBIA 3537/PROVIDENT-INTEGRITY BUILDING 429	37	38	5€	THEY'RE ONLY CHASING SAFETY SOLID STATE/TOOTH & NAIL 3184/EMICMG KUTLESS
+	14	73	RELIENT K	38	37	26	STRONG TOWER BEC 5391/EMICMG TODD AGNEW
	28	71	JEREMY CAMP	39	16-	↓"FFY	REFLECTION OF SOMETHING ARDENT/SRE 2526/PROVIDENT-INTEGRITY ® SELAH
			RESTORED BEC 8615/EMICMG SHAWN MCDONALD	40	20	7	HIDING PLACE CURB 78834/WORD-CURB  BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS
-	NE	W	MORMON TABERNACLE CHOIR	41	46		CANADIAN HOMECOMING GAITHER MUSIC GROUP 2644/EMICMG VARIOUS ARTISTS
+	27		THEN SINGS MY SOUL MORMON TABERNACLE CHOIR 70036  SELAH	42	36		INSPRIED BY THE CHRONICLES OF NARMA: THE LION, THE WITCH AND THE WARDROBE SPARROW 1457/EMICHAS  HILLSONG
1	32	1000	REATEST HYMNS CURB 78890/WORD-CURB NATALIE GRANT	43	3=		ULTIMATE WORSHIP, THE VERY BEST LIVE WORSHIP SONGS FROM HILLSONG HULSONG ALSTRALIA INTEGRITY 3814-PROVIDENT-ATT  VARIOUS ARTISTS
-	15	20	AWAKEN CURB 78860/WORD-CURB ISRAEL & NEW BREED	44	30	13	THE BEST WORSHIP SDNGSEVERI WORSHIP TOGETHER/LIBERTY 7177/EMICMI
	23	25	ALIVE IN SOUTH AFRICA INTEGRITY GOSPEL/EPIC 3647/PROVIDENT-INTEGRITY  BARLOWGIRL	45	2.		WATERMARK
	-		ANOTHER JOURNAL ENTRY FERVENT B6446/WORD-CURB  JESSY DIXON	46.	12	22	A GRATEFUL PEOPLE ROCKETOWN 20044/PROVIDENT-INTEGRITY VARIOUS ARTISTS
g)	19		PLUMB	47	4:	260	OPEN THE EYES OF MY HEART IND/EPIC 3649/PROVIDENT-INTEGRITY VARIOUS ARTISTS
		25	CHAOTIC RESOLVE CURB 78882/WORD-CURB SWITCHFOOT	48	31	7	WOW #1S PROVIDENT/WORD-CURB/EMICMG 10769/PROVIDENT-INTEGRITY  BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS  STATEMENT OF THE PROVIDENT O
	26	7	NOTHING IS SOUND COLUMBIA/SPARROW 1383*/EMICMG ®  DAVID CROWDER BAND	45		-8	GAITHER HOMECOMING TOUR: LIVE FROM TORONTO GAITHER MUSIC GROUP 2643/EMI REBECCA ST. JAMES
4		a	A COLLISION OR (3 + 4 = 7) SIXSTEPS/SPARROW 1229/EMICMG  JEREMY CAMP  LIVE-UNPLUGGED: FRANKLIN, TN BEC 7661/EMICMG	5	100		IF I HAD ONE CHANCE TO TELL YOU SOMETHING FOREFRONT 1566/EMICMG <b>③</b> 4H I M  EncoreFor Future Generations ino 3744/Provident-Integrity

			LIVEUNPLUGGED: FRANKLIN, TN BEC 7661/EMICMG	N/A				ENCOREFOR FUTURE GENERATIONS INO 3744/PROVIDENT-INTEGRITY
							-	AND ASSESSMENT OF THE PROPERTY
		O						A STATE OF THE PARTY OF THE PAR
(	A	G	OSPEL.					The second section is a second section in
EEE	EEK	SE CHE	ARTIST	1	HIS	TEK TEK	S E E	ARTIST
	_3 ≥	<b>*</b>	TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL  KIRK FRANKLIN		E3		30	TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL  JEFF MAJORS
1	2	5	HERO FO YO SOUL/GOSPO CENTRIC 71019/ZOMBA		25	23	4	SACRED CHAPTER 6 MUSIC ONE/EPIC 83743/SDNY MUSIC
2	1	5	MARTHA MUNIZZI NO LIMITSLIVE INTEGRITY/COLUMBIA 77093/SONY MUSIC		27	=4	76	J MOSS THE J MOSS PROJECT GOSPO CENTRIC 70068/ZOMBA
-	3	81	JUANITA BYNUM	•	23	19	5	OLEVIA WILLIAMS NO LIMITS KING DAVID 3822/PGE
4	4		A PIECE OF MY PASSION FLOW 9301 VARIOUS ARTISTS		2	35	94	FRED HAMMOND
		-	WOW GOSPEL 2006 EMICMG/WORD-CURB 75160/ZOMBA  MARY MARY		30	31	98	SOMETHIN' BOUT LOVE VERITY/JIVE 58744/ZOMBA  ISRAEL & NEW BREED
	5	36	MARY MARY MY BLOCK/COLUMBIA 77733/SONY MUSIC					LIVE FROM ANOTHER LEVEL INTEGRITY GOSPEL/EPIC 91263/SONY MUSIC  KURT CARR PROJECT
6	6	26	SOUNDTRACK THE GOSPEL VERITY 71620/ZOMBA		31	23	53	ONE CHURCH GOSPO CENTRIC 70058/ZOMBA
7	7	=0	YOLANDA ADAMS DAY BY DAY ELEKTRA/ATLANTIC 83789/AG		<b>32</b>	29	23	TYE TRIBBETT & G.A. LIFE INTEGRITY GOSPEL/COLUMBIA 90549/SONY MUSIC
8	8	:3	ISRAEL & NEW BREED ALIVE IN SOUTH AFRICA INTEGRITY GOSPEL/EPIC 94893/SONY MUSIC		33	Æ	26	VICKI YOHE HES BEEN FAITHFUL PURESPRINGS GOSPEL 86353/EMI GOSPEL
9	9-E 1-E	7	JESSY DIXON TOUCH ME, LORD JESUS GAITHER MUSIC GROUP 42656		34	35	8	LISA MCCLENDON LIVE FROM THE HOUSE OF BLUES; NEW ORLEANS INTEGRITY GOSPEL/EPIC 76585/SOMY MUSIC
10			TAKE 6 FEELS GOOD TAKE 6 3018		35	30	35	LEE WILLIAMS AND THE SPIRITUAL QC'S TELL THE ANGELS; LIVE IN MEMPHIS MCG 7034/MALACO
11	9	28	CECE WINANS PURIFIED PURESPRINGS GOSPEL/INO 93997/SONY MUSIC		36		ere.	SOWETO GOSPEL CHOIR BLESSED SHANACHIE 66038
12	12	77	SMOKIE NORFUL		37	40	43	LYNDA RANDLE GOD ON THE MOUNTAIN GAITHER MUSIC GROUP 42611
13	16	35	NOTHING WITHOUT YOU EMI GOSPEL 77795 €  GREATEST SHEKINAH GLORY MINISTRY GAINER LIVE KINGDOM 1011/800KW0RLD		38	27	16	NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE THE REUNION NEW LIFE/VERITY 71623/ZOMBA
14	11	17	BYRON CAGE		39	41	51	THE GOSPEL MIRACLES BREAK THROUGH AMEN 1505
15	13	52	AN INVITATION TO WORSHIP GOSPO CENTRIC 71281/ZOMBA  DONNIE MCCLURKIN	•	40°	35	52	MICAH STAMPLEY THE SONGBOOK OF MICAH OEXTERITY SOUNDS 66933/EMI GOSPEL
16	15	9	PSALMS, HYMNS & SPIRITUAL SONGS VERITY 64137/ZOMBA KAREN CLARK-SHEARD		<b>3</b> 1	34	54	GLADYS KNIGHT AND THE SAINTS UNIFIED VOICES
17		26	IT'S NOT OVER WORD-CURB 86379/WARNER BROS. HEZEKIAH WALKER & LFC		12	32	2	ONE VOICE MANY ROADS 0003 PAPA SAN REAL & PERSONAL GOSPO CENTRIC 71280/ZOMBA
18	10		20\85 THE EXPERIENCE VERITY 62829/ZOMBA BISHOP EDDIE L. LONG PRESENTS NEW BIRTH TOTAL PRAISE CHOIR		48			JAPHIA LIFE
19	19		A NEW BEGINNING EMI GOSPEL 31706 GRITS		44	12	70	FOUNTAIN OF LIFE BEATMART 4010  VARIOUS ARTISTS  OTT HAVE CORFE AND CORFE (COCOC CENTRIC 70072/70MPA)
20		29	7 GOTEE 42855 SHIRLEY CAESAR		45		,	GOTTA HAVE GOSPELI VDL. 2 INTEGRITY GOSPEL/GOSPO CENTRIC 70072/ZOMBA RICKEY PAYTON
			I KNOW THE TRUTH ARTEMIS GOSPEL 51635 BISHOP G.E. PATTERSON & CONGREGATION		N. A.		20	CHURCH IT UPI MAOACY CHRISTIAN 51522/MADACY  DORINDA CLARK-COLE
21	22	49	SINGING THE OLD TIME WAY POOIUM 2504		45	41		LIVE FROM HOUSTON-THE ROSE OF GOSPEL GOSPO CENTRIC 70611/ZOMBA
22	21	62	VARIOUS ARTISTS WOW GOSPEL 2005 WORD-CURB/EMICMG/VERITY 65344/ZOMBA		47	45	24	MIRACLES WORD-CURB 86380/WARNER BROS. BEN HARPER AND THE BLIND BOYS OF ALABAMA
23	20	26	VARIOUS ARTISTS GOTTA HAVE GOSPEL 3 INTEGRITY GOSPEL/INTEGRITY/GOSPO CENTRIC/EPIC 94426/SONY MUSIC		48			THERE WILL BE A LIGHT VIRGIN 71206*
24	25	35	SOUNDS OF BLACKNESS UNITY SLR 54693/LIGHTYEAR		49	32	3	ANTHONY EVANS LETTING GO INO/COLUMBIA 78033/SDNY MUSIC
25	38	26	THE BROOKLYN TABERNACLE CHOIR I'M AMAZEDLIVE INO 96415/SONY MUSIC		50	E.	184	DA T.R.U.T.H. THE FAITH CROSS MOVEMENT 30017

# K Nielsen

# **CHARTS** EGEND

# ALBUM CHARTS

Sales data compiled from a comprehesive pool of U.S. music merchants by Nielsen SoundScan. Sales data for R&B/hip-hop retall charts is compiled by Nielsen SoundScan from a national subset of core stores that specialize in the

Albums with the greatest sales gains this week

Where Included, this award Indicates the title with the chart's largest unit increase.

Where included, this award indicates the title with the chart's biggest percentage growth.

Indicates album entered top 100 of The Billboard 200 HEATSEEKER Indicates about effect to Floor Heatseekers chart and has been removed from Heatseekers chart

### PRICING/CONFIGURATION

CD/Cassette prices are suggested list or equivalent prices, which are projected from wholesale prices. D after price Indicates album only available on DualDisc CD/DVD after price indicates CD/DVD combo only available. DualDisc avail able. TCD/DVD combo available. \* indicates vinyl LP is available. Pricing and vinyl LP availability are not included on all charts.

# SINGLES CHARTS

Compiled from a national sample of data supplled 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

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 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 audit ence, 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 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

| DVD single available | DVD single available | DVD single available | DVD single available | DVD single available | DVD single available | DVD single available | DVD single available | DVD single available | DVD single available | DVD single available | DVD single available | DVD single available | DVD single available | DVD single available | DVD single available | DVD single available | DVD single available | DVD single available | DVD single available | DVD single available | DVD single available | DVD single available | DVD single available | DVD single available | DVD single available | DVD single available | DVD single available | DVD single available | DVD single available | DVD single available | DVD single available | DVD single available | DVD single available | DVD single available | DVD single available | DVD single available | DVD single available | DVD single available | DVD single available | DVD single available | DVD single available | DVD single available | DVD single available | DVD single available | DVD single available | DVD single available | DVD single available | DVD single available | DVD single available | DVD single available | DVD single available | DVD single available | DVD single available | DVD single available | DVD single available | DVD single available | DVD single available | DVD single available | DVD single available | DVD single available | DVD single available | DVD single available | DVD single available | DVD single available | DVD single available | DVD single available | DVD single available | DVD single available | DVD single available | DVD single available | DVD single available | DVD single available | DVD single available | DVD single available | DVD single available | DVD single available | DVD single available | DVD single available | DVD single available | DVD single available | DVD single available | DVD single available | DVD single available | DVD single available | DVD s 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

# DANCE CLUB PLAY

ppiled from a national sample of reports from club DJs.

Titles with the greatest club play increase over the previous week

# AWARD CERT LEVELS

 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 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. O Certification for net shipments of 100,000 units (Oro). Certification of 200,000 units (Platino). 2 Certification of 400,000 units (Multi-Platino).

# SINGLES CHARTS

● RIAA certification for 100,000 paid downloads (Gold). ■ RIAA certification for 200,000 paid downloads (Platinum). Numeral within platinum symbol indicates song's multiplatinum level. 

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. O 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-theal 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

# **ALBUMS**

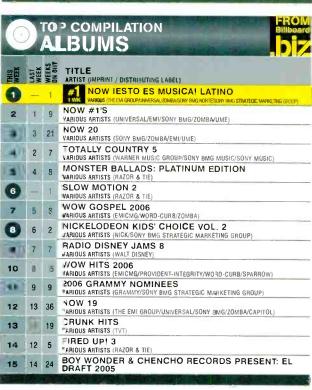
2	00	)6			P
7		7	ГО	P	
	(	4	N	IDEPENDENT.	
			s=		
THIS	VEEK	LAST	WEEK	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	
•	D	HOT	SHOT BUT	#1 B.G.	ľ
7	2		EW	1 WIK THE HEART OF THA STREETZ, VOL 2 (I AM WHAT I AM) CHOPPA CITY 5849400CH (17.98) FROM FIRST TO LAST	-
-			-	HEROINE EPITAPH 86779 (13.98)  EREATEST PANIC! AT THE DISCO	ł
_	3)	2	26	GAII/14R A FEVER YOU CAN'T SWEAT OUT DECAYDANCE 077/FUELED BY RAMEN (13.98	)
-	4	1	4	HAWTHORNE HEIGHTS  IF ONLY YOU WERE LONELY VICTORY 265 & 266 (15.98 CD/DVD) ⊕	1
53	•	3	5	ARCTIC MONKEYS WHATEVER PEOPLE SAY I AM, THAT'S WHAT I'M NOT DOMINO 086* (13.98)	1
		4	7	RON WHITE	i
		5	25	YOU CAN'T FIX STUPID IMAGE 3061 (16.98)  LITTLE BIG TOWN	-
- 1		5		THE ROAD TO HERE EQUITY 3010 (13.98)  JASON ALDEAN	
	4	7	35	JASON ALDEAN BROKEN BOW 7657 (12.98)	-1
(	9	NI	EW	THE SOUNDS DYING TO SAY THIS TO YOU SCRATCHIE 39060/NEW LINE (11.98)	
1	0	6	10	JUANITA BYNUM A PIECE OF MY PASSION FLOW 9301 (17.98)	-
	1	8	3	NEKO CASE	100
				FOX CONFESSOR BRINGS THE FLOOD ANTI- 86777/EPITAPH (16.98)  DANE COOK	-
	2	9	35	RETALIATION COMEOY CENTRAL 0034 (18.98 CD/DVD) €	Į
1	3	10	13	YING YANG TWINS U.S.A. STILL UNITED COLLIPARK 2790/TVT (11.98 CD/DVD) ⊕	ı
0	4	HE	W	THE GAME G.A.M.E. FAST LIFE 65 (15.98)	Distance of the last
9	5	RE	W	MURS	
-	4			MURRAY'S REVENGE RECORD COLLECTION 49412* (13.98)  CANNIBAL CORPSE	-
	6	NE	W	KILL METAL BLADE 14560 (13 98)	Į
1	7	11	94	HAWTHORNE HEIGHTS THE SILENCE IN BLACK AND WHITE VICTORY 220 (13.98)	
1.	8	13	71	BONE THUGS-N-HARMONY GREATEST HITS RUTHLESS 25423 (18.98)	
6	9	NE	W	BIZZY BONE	
V		15	7	THE STORY REAL TALK 20 (17.98)  BELLE AND SEBASTIAN	-
2		13	JAN J	LIFE PURSUIT MATADOR 687* (15.98) ⊕ EDITORS	
2	D	Li.	T Ass	THE BACK ROOM KITCHENWARE 0905/FADER (11.98)	
2.	2	14	19	PITBULL MONEY IS STILL A MAJOR ISSUE DIAZ BROTHERS 2750/TVT (11.98 CD/DVD) ⊕	
2	3	NE	W	DEAD PREZ PRESENTS M1	
2	4	25	9	CONFIDENTIAL SOTTI 9895/KOCH (17.98 DD) ®  JENNY LEWIS WITH THE WATSON TWINS	
		_		RABBIT FUR COAT TEAM LOVE 08* (13.98)  MORMON TABERNACLE CHOIR	ł
3	5	NE	w	THEN SINGS MY SOUL MORMON TABERNACLE CHOIR 70036 (16.98)	Į.
2	6	22	6	BULLET FOR MY VALENTINE THE POISON TRUSTKILL 74 (13.98)	
2	7	17	19	VARIOUS ARTISTS CRUNK HITS TVT 2505 (18.98) ⊕	
2	8	20	9	CAT POWER	î
2	a	19	#1	THE GREATEST MATADOR 626* (15.98) IN FLAMES	
				COME CLARITY FERRET 062 (13.98)   MATCHBOOK ROMANCE	_
30	0	16	6	VOICES EPITAPH 86774 (13.98)	-
3	9	NE	W	BAND OF HORSES EVERYTHING ALL THE TIME SUB POP 70690* (13.98)	-
3:	2	24	<b>5</b> 6	RAMON AYALA Y SUS BRAVOS DEL NORTE ANTOLOGIA DE UN REY FREDOIE 1890 (16.98)	25
33	3	26	26	VARIOUS ARTISTS	ī
	₹			BOY WORDER & CHENCHO RECORDS PRESENT: BL DRAFT 2005 CHENCHOCH CEN SEW EMERALD 1056 URBAN BOX OFFICE (9:36)  LOOSE FUR	
3	4	ME		BORN AGAIN IN THE USA DRAG CITY 309* (15.98) MATES OF STATE	1
3:	5	NE	W	BRING IT BACK BARSUK 50* (13.98)	100
3	6	32	19	THE ACADEMY IS ALMOST HERE FUELED BY RAMEN 071 (11.98)	
37	7	18	3	KRIS KRISTOFFERSON	
31		NE		THIS OLD ROAD NEW WEST 6088 (17.98)  MADLIB	
	4			BEAT KONDUCTA: VOL. 1-2 STONES THROW 2133 (15.98)  ANDY ANDY	
39	9	27	38	IRONIA WEPA 1060/URBAN BOX OFFICE (9.98 CO/DVD) ⊕	
40	0	NE	W	TAKE 6 FEELS GOOD TAKE 6 3018 (15.98)	
4	1)	NE	W	BOYSETSFIRE THE MISERY INDEX: NOTES FROM THE PLAGUE YEARS EQUAL VISION :16 (12.98)	ľ
42	2	29	31	SILVERSTEIN	
-				DISCOVERING THE WATERFRONT VICTORY 257* (15.98)  SCARFACE PRESENTS THE PRODUCT	
43	3	23	5	ONE HUNID UNDERGROUND RAILROAD 5828*/KOCH (17.98)	
44	4	30	47	ATREYU THE CURSE VICTORY 218 (15.98) ⊕	
45	5	12	2	NOFX NEVER TRUST A HIPPY FAT WRECK CHORDS 708 (7.98)	
46	В	21	3	MOGWAI	
1				MR. BEAST MATAOOR 681* (15.98) <b>⊕</b> VOZ A VOZ	The same
47	₹	36	13	EN PRESENCIA DEL FUTURO URBAN BOX OFFICE 1019 (13.98)  JEDI MIND TRICKS PRESENTS ARMY OF THE PHARAOHS	
44		NE	N	THE TORTURE PAPERS BABYGRANDE 92* (17.98)	
49	9	31	9	BAD BOY JOE & JOHNNY BUDZ ULTRADANCE.07 ULTRA 1358 (19.98)	
50	0	28	5	VARIOUS ARTISTS TAKE ACTION! VOLUME 5 SUB CITY 032 (6.98)	No.
-				111 VOL (0.30)	

TOP INDEPENDENT ALBUMS: Independent Albums are current titles that are sold via independent distribution, including those that are fulfilled via major branch distributors. TASTEMAKERS: Top selling albums from a core panel of trend-setting independent and small-chain stores. WORLD: See charts legend for rules and explanations. FROM BILLBOARD.BIZ: A weekly spotlight on one of the charts that are updated weekly on billboard.biz, including ones that are exclusive to Billboard's web sites. © 2006, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

74 | Go to www.billboard.biz for complete chart data

(		1/	ASTEMAKERS	
THIS	LAST	WEEKS ON CHT	ARTIST TITLE IMPRINTANUMBER/DISTRIBUTING LABEL	CERT
0		EW	PRINCE 1WK 3121 UNIVERSAL REPUBLIC 006296/UMRG	
2			BEN HARPER BOTH SIDES OF THE GUN VIRGIN 57446	
	1	2	E-40 My Ghetto Report Card Sick Wid! It/BME 49963/WARNER BROS.	
	2	3	MATISYAHU YOUTH OR/EPIC 97695*/SONY MUSIC	
6			B.G. The Heart of tha Streetz , vol. 2 (I am what I am) Choppa City 5849/koch	
*	3	3	DAVID GILMOUR ON AN ISLAND COLUMBIA 80280/SONY MUSIC	
7.	4	3	JUVENILE REALITY CHECK UTP/ATLANTIC 83790*/AG	
8	9	3	NEKO CASE FOX CONFESSOR BRINGS THE FLOOD ANTI- 86777/EPITAPH	
9	8	7	JACK JOHNSON CURIOUS GEORGE (SOUNDTRACK) BRUSHFIRE/UNIVERSAL REPUBLIC 006116/UMRG	
10	6	15	JAMES BLUNT BACK TO BEDLAM CUSTARD/ATLANTIC 97250/AG	•
100	7	5	ARCTIC MONKEYS WHATEVER PEOPLE SAY I AM, THAT'S WHAT I'M NOT DOMINO 086*	
12	5	2	DONALD FAGEN MORPH THE CAT REPRISE 49975/WARNER BROS.	
13	NEW		MURS MURRAY'S REVENGE RECORD COLLECTION 49412*	
14	NE	W	TEDDY GEIGER UNDERAGE THINKING CRED./COLUMBIA 94964/SONY MUSIC ®	
15	NEM		THE SOUNDS DYING TO SAY THIS TO YOU SCRATCHIE 39060/NEW LINE	

12 14 = THE CELTIC TENORS REMBER ME TELARC 80667	(.		IO	
1 1 36 CELTIC WOMAN SWESS CELTIC WOMAN MANHATTAN 60233  2 5 1 MARY DUFF WHEN YOUR OLD WEDDING RING WAS NEW BMC 1012  3 4 9 LADYSMITH BLACK MAMBAZO LONG WALK TO FREEDOM GALLO 3109/HEADS UP  CIRQUE DU SOLEIL 20024  7 6 JORGE SEU THE LIFE AQUATIC STUDIO SESSIONS HOLLYWOOD 162576  CHLOE WALKING IN THE AIR MANHATTAN 42961  7 9 5 VARIOUS ARTISTS PUTUMAYO PRESENTS: BRAZILIAN LOUNGE PUTUMAYO 247  DANIEL O'DONNELL ROCK W ROLL SHOW DPTV MEDIA 245  THE CHIEFTAINS THE ESSENTIAL CHIEFTAINS LEGACY/RCA VICTOR 75398/RMG LISA LISA LISA LISA MANHATTAN 42964  THE CELITIC TENORS BLESSED SHANACHIE 66038  THE CELITIC TENORS REMEMBER ME TELARC 80667		A	1	ORLD <sub>TM</sub>
2 5 1 MARY DUFF WHEN YOUR OLD WEDDING RING WAS NEW BMC 1012  LADYSMITH BLACK MAMBAZO LONG WALK TO FREEDOM GALLO 3109/HEADS UP  CIRQUE DU SOLEIL KA CIRQUE DU SOLEIL KA CIRQUE DU SOLEIL CHLOE WALKING IN THE AIR MANHATTAN 42961  7 6 CHLOE WALKING IN THE AIR MANHATTAN 42961  7 9 5 VARIOUS ARTISTS PUTUMAYO PRESENTS: BRAZILIAN LOUNGE PUTUMAYO 247  DANIEL O'DONNELL ROCK ** ROLL SHOW DPTV MEDIA 245  10 12 11 LISA LISA MANHATTAN 42964  SOWETO GOSPEL CHOIR BLESSED SHANACHIE 66038  THE CELITIC TENORS REMEMBER NE TELARC 80667	WEEK	LAST	WEEKS UN CHI	
MARY DUFF WHEN YOUR OLD WEDDING RING WAS NEW BMC 1012  LADYSMITH BLACK MAMBAZO LONG WALK TO FREEDOM GALLO 3109/HEADS UP  CIRQUE DU SOLEIL MA CIRQUE DU SOLEIL 20024  7 E JORGE SEU THE LIFE ADUATIC STUDIO SESSIONS HOLLYWOOD 162576  6 CHLOE WALKING IN THE AIR MANHATTAN 42961  7 9 5 VARIOUS ARTISTS PUTUMAYO PRESENTS: BRAZILIAN LOUNGE PUTUMAYO 247  DANIEL O'DONNELL ROCK N' POLL SHOW DPTY MEDIA 245  2 1 THE CHIEFTAINS THE ESSENTIAL CHIEFTAINS LEGACY/RCA VICTOR 75398/RMG  LISA LISA LISA LISA SOWETO GOSPEL CHOIR BLESSED SHANACHIE 66038  THE CELTIC TENORS REMEMBER ME TELARC 80667	1	1	5F	
1 LONG WALK TO FREEDOM GALLO 3109/HEADS UP CIRQUE DU SOLEIL KA CIRQUE DU SOLEIL 20024  7 E JORGE SEU THE LIFE AQUATIC STUDIO SESSIONS HOLLYWOOD 162576 CHLOE WALKING IN THE AIR MANHATTAN 42961  7 9 5 VARIOUS ARTISTS PUTUMAYO PRESENTS: BRAZILIAN LOUNGE PUTUMAYO 247  B 8 3 ROANIEL O'DONNELL ROCK N' ROLL SHOW DPTV MEDIA 245  1 THE CHIEFTAINS THE ESSENTIAL CHIEFTAINS LEGACY/RCA VICTOR 75398/RMG LISA LISA MANHATTAN 42964  1 NEENTS SOWETO GOSPEL CHOIR BLESSED SHANACHIE 66038 THE CELTIC TENORS HEMEMBER ME TELARC 80667	2	5	1-	MARY DUFF
KA CIRQUE DU SOLEIL 20024  7	3	4	91	
THE LIFE AQUATIC STUDIO SESSIONS HOLLYWOOD 162576  CHLOE WALKING IN THE AIR MANHATTAN 42961  VARIOUS ARTISTS PUTUMAYO PRESENTS: BRAZILIAN LOUNGE PUTUMAYO 247  DANIEL O'DONNELL ROCK 'N' ROLL SHOW DPTY MEDIA 245  THE CHIEFTAINS THE ESSENTIAL CHIEFTAINS LEGACY/RCA VICTOR 75398/RMG  LISA LISA LISA MANHATTAN 42964  SOWETO GOSPEL CHOIR BLESSED SHANACHIE 66038  THE CELTIC TENORS REMEMBER ME TELARC 80667	4			
WALKING IN THE AIR MANHATTAN 42961  7 9 5 VARIOUS ARTISTS PUTUMAYO PRESENTS: BRAZILIAN LOUNGE PUTUMAYO 247  8 8 5 DANIEL O'DONNELL ROCK W ROLL SHOW DPTV MEDIA 245  9 2 THE CHIEFTAINS THE ESSENTIAL CHIEFTAINS LEGACY/RCA VICTOR 75398/RMG  10 12 TI LISA LISA MANHATTAN 42964  11 NEENTS SOWETO GOSPEL CHOIR BLESSED SHANACHE 66038  THE CELTIC TENORS REMEMBER ME TELARC 80667	2	7	ε	
9	N.	6	1	
9 2 THE CHIEFTAINS THE ESSENTIAL CHIEFTAINS LEGACY/RCA VICTOR 75398/RMG LISA LISA MANHATTAN 42964  10 12 TI MELETET SOWETO GOSPEL CHOIR BLESSED SANACHIE 66038  THE CELTIC TENORS REMEMBER ME TELARC 80667	7	9	5	
THE ESSENTIAL CHIEFTAINS LEGACY/RCA VICTOR 75398/RMG  10 12 11 LISA LISA MANHATTAN 42964  SOWETO GOSPEL CHOIR BLESSED SHANACHIE 66038  THE CELTIC TENORS REMEMBER ME TELARC 80667	8	8	3	
10 12 11 LISA MANHATTAN 42964 SOWETO GOSPEL CHOIR BLESSED SANACHIE 66038 THE CELTIC TENORS REMEMBER ME TELARC 80667	9	2	1	
BLESSED SHANACHIE 66038  THE CELTIC TENORS REMEMBER ME TELARC 80667	0	12	11	21071
12 14 REMEMBER ME TELARC 80667	D	RE-E	NTERN	
OFCARIA FUORA	2	14	1.0	
RE-ENTEY ROGAMAR RCA VICTOR 78993	3	RE-E	MTSY	CESARIA EVORA ROGAMAR RCA VICTOR 78993
MAIREAD RAINING UP MANHATTAN 42974	4	NE-E	HTEY	,
15 13 14 ALI FARKA TOURE & TOUMANI DIABATE IN THE HEART OF THE MOON WORLD CIRCUIT/NONESUCH 79920/WARNER BRDS	5	13	11	ALI FARKA TOURE & TOUMANI DIABATE IN THE HEART OF THE MOON WORLD CIRCUIT/NONESUCH 79920/WARNER BRDS.



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SALES DATA COMPILED B

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# SIC VI

	0	IO VI	USIC VIDEOS	
MEEK	清	2 WEEKS AGO	TITLE  ***********************************	Principal Performers
1	1	3	WE ARE THE LAURIE BERKNER BAND HEAR/RAZOR & TIE/SONY BMG VIDEO 86009 (16.98 DVD)	The Laurie Berkner Band
2			FREAK 'N' ROLL INTO THE FOG  FAGLE VISION 30151 (14.98 DVD)	The Black Crowes
3	2	70	GREATEST HITS WIND-UP VIDEO/SONY BMG VIDEO 13103 (13.98 CD/DVD)	Creed
4	3	116	PAST, PRESENT & FUTURE SEFFEN HOME VIOLO/UNIVERSAL MUSIC & VIDEO DIST. 001041 (18.98 CL"OVE)	Rob Zombie
5	5	39	BULLET IN A BIBLE REPRISE MUSIC VIDEO/WARNER MUSIC VISION 49466 (24.98 CD/DVD)	Green Day
6		v	ARSENAL OF MEGADETH CAPITOL VIDEO 30939 (29.98 DVD)	Megadeth
ej	4	41	THE SILENCE IN BLACK AND WHITE VICTORY 250 (15.98 CD/DVD)	Hawthorne Heights
8	6	41	FAREWELL I TOUR: LIVE FROM MELBOURNE R-IINO HOME VIDED 70423 (29.98 DVD)	Eagles
3	7	9	ENCORE SYCO/COLUMBIA/SDNY MUSIC ENTERTAINMENT 76909 (14.98 DVD)	II Divo
0			THE BEST OF JESSY DIXON SPRING HILL VIDED 44709 (19.98 DVD)	Jessy Dixor
1	12	20	TOUR GENERACION: RBD EN VIVO EMI LATIN VIDEO 44234 (14.98 DVD)	RBI
	9	29	LIVE AT MONTREUX 1994 EAGLE VISIDN 39042 (14.98 DVD)	Johnny Cast
3	10	124	LIVE AT DONINGTON  BPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 56963 (14.98 DVD)	AC/DO
4	11	18	CAUGHT IN THE ACT FEPRISE MUSIC VIDED/WARNER HOME VIDEO 49444 (29.98 DVD/CD)	Michael Bubli
5	14	105	NUMBER ONES EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 56999 (14.98 DVD)	Michael Jackson
6	17	31	CELTIC WOMAN MANHATTAN RECORDS/EMM MUSIC VIDEO 446C4 (19.98 DVD)	Celtic Woman
7	15	28	LIVE AT WOODSTOCK (SPECIAL EDITION) 6EFFEN HOME VIDEO 28309 (19.98 DVD)	Jimi Hendri
8	16	19	VERTIGO 2005: LIVE FROM CHICAGO  INTERSCOPE VIDEO/UNIVERSAL MUSIC & VIDEC DIST. 570909 (32.98 DMD)	U:
9	19	19	ROCK OF AGES: THE DEFINITIVE COLLECTICN SLAND VIOEO 47309 (14.98 DVD)	Def Leppare
20	14	56	FAMILY JEWELS  EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 58843 (19.98 DVD)	AC/DO
1	1	15	LIVE AT THE RAINBOW ISLAND VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 82409 (44.98 DVD)	Bob Marley And The Wailers
22	2)	97	GREATEST HITS 1978-1997 COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 56032 (14.98 ZVD)	Journe
23	3	7-	QUEEN: LIVE AT WEMBLEY '86 HOLLYWOOD MUSIC VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 162400 (*9.98/19.98)	Queei
24	ı	2	SYMPHONY FOR THE DEVIL: THE WORLD OF TYPE O NEGATIVE STEAMHAMMER VIDEO/SPV 99607 (19.98 DVD/CD)	Type O Negative
25	3	138	ATLANTIC VIDEO/WARNER MUSIC VISION 970198 (29.98 DVD)	Led Zeppelir

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<b>V</b> O	7	VI	DEOCLIPS
WEEK	AST	AFFICS ON	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	3	SO SICK NE-YO DEF JAM/IDJMG
2	7	3	WHAT YOU KNOW T.I. GRAND HUSTLE/ATLANTIC
3	5	11.6	CONTROL MYSELF LL COOL J FEATURING JENNIFER LOPEZ DEF JAW/IDJMG
4	4	-3	YOU'RE BEAUTIFUL JAMES BLUNT CUSTARD/ATLANTIC
5	479	8	TEMPERATURE SEAN PAUL VP/ATLANTIC
6	6	14	TOUCH IT BUSTA RHYMES AFTERMATH/INTERSCOPE
		2	WALK AWAY KELLY CLARKSON RCA/RMG
f	16	6	POPPIN' MY COLLAR THREE 6 MAFIA HYPNOTIZE MINDS/COLUMBIA
ł	3	47	BE WITHOUT YOU MARY J. BLIGE GEFFEN
10	15	9	LOVE KEYSHIA COLE A&M/INTERSCOPE
11	13	-6	YO (EXCUSE ME MISS) CHRIS BROWN JIVE/ZOMBA
°12;			SAY I Christina milian featuring young jeezy island/idjmg
12	9	8	UNWRITTEN NATASHA BEDINGFIELD EPIC
15	2	2	A LITTLE LESS SIXTEEN CANDLES, A LITTLE MORE "TOUCH ME" FALL OUT BOY FUELED BY RAMEN/ISLAND/IDJMG
1.77	N	B./	HIPS DON'T LIE Shakira featuring wyclef Jean Epic
16	14	.7	STUPID GIRLS PINK LAFACE/ZOM8A
17	19	5	WHO SAYS YOU CAN'T GO HOME BON JOVI DUET WITH JENNIFER NETTLES ISLAND/IDJMG
18	18	2	BEEP THE PUSSYCAT DOLLS FEATURING WILLIAM A&MINTERSCOPE
19			THE REAL THING BO BICE RCA/RMG
20		M	LET U GO Ashley Parker angel Blackground/Universal Motown
21	11	7	MOVE ALONG THE ALL-AMERICAN REJECTS DOGHOUSE/INTERSCOPE
22	Pii I	<b>110</b> %	RODEO JUVENILE UTP/ATLANTIC
23	•		4 MINUTES  AVANT MAGIC JOHNSON/GEFFEN
2-	25	10	LEAN WIT IT, ROCK WIT IT DEM FRANCHIZE BOYZ FEAT. LIL PEANUT & CHARLAY SO SO DEFMIRGIN
25	羅		ALWAYS ON YOUR SIDE SHERYL CROW & STING A&M/INTERSCOPE

()	VIDEO MONITOR
	ARTIST TITLE
Bi	BETA
1 2 3 4 5 8 7 8 9	T.I., WHAT YOU KNOW NE-YO, SO SICK BUSTA RHYMES, TOUCH IT LL COOL J, CONTROL MYSELF KEYSHIA COLE, LOVE THREE 6 MAFIA, POPPIN' MY COLLAR JUVENILE, RODEO CHRISTINA MILIAN, SAY I AVANT, 4 MINUTES LIL WAYNE, HUSTLER MUSIK
FL	JSE fus:
1 2 3 4 5 6 7 8 9	HAWTHORNE HEIGHTS, SAYING SORRY PANIC! AT THE DISCO, I WRITE SINS NOT TRACEDIES ALL-AMERICAN REJECTS, MOVE ALONG AVENGED SEVENFOLD, BEAST & THE HARLDT FALL OUT BOY, A LITTLE LESS SIXTEEN CANOLES FRANZ FERDINAND, THE FALLEN THE BLACK EYED PEAS, PUMP IT MOTION CITY SOUNDTRACK, HOLD ME DO®N DEATH CAB FOR CUTIE, CROOKED TEETH FALL OUT BOY, DANCE, DANCE
Vi	11 Classics
1 2 3 4 5 6 7	BLONDIE, RAPTURE PARLIAMENT, GIVE UP THE FUNK BLONDIE, HEART OF GLASS CLASH, ROCK THE CASBAH CLASH, THIS IS RADIO CLASH AC/DC, YOU SHOOK ME ALL NIGHT LONG THE ROLLING STONES, START ME UP
8	EARTH, WIND & FIRE W/THE EMOTIONS, BOOGIE WONDERLAND

THE CLASH, LONDON CALLING BLONDIE. HANGING ON THE TELEPHONE

#### 2006 HEATSEEKERS. Title ARTIST LABEL & NUMBER / DISTRIBUTING LABEL (PRICE) THE SOUNDS SCRATCHIE 39060/NEW LINE (11.98) Dying To Say This To You HINDER Extreme Behavior - 26 UNIVERSAL REPUBLIC 005390/UMRG (9.98) RAKIM & KEN-Y Masterpiece: Nuestra Obra Maestra MURS Murray's Revenge NEW RECORD COLLECTION 49412\* (13.98 ROCIO DURCAL SONY BMG NORTE 77124 Amor Eterno CANNIBAL CORPSE Kill III ETAL BLADE 14560 (13.98) HURT ^APITOL 41137 (12.98) Vol. 1 **EVANS BLUE** The Melody And The Energetic Nature Of Volume 2 5 585/HDLLYWOOD (11.98) REGGAETON NINOS 5 2 Reggaeton Ninos Vol. 1 ICE 46957/EMI LATIN (13.98) URBAN MYSTIC Ghetto Revelations: II 10 GOLDFRAPP Supernature 3 3 FAKTION ROADRIINME? Faktion 12 IUN JNNER 618200/IDJMG (12.98) JOSH ROUSE Subtitulo 13 100 LASSICS 30477/NETTWERK (15 98) **EDITORS** 14 The Back Room ANA GABRIEL Historia De Una Reina 8 33 15 21 IMOGEN HEAP RCA VICTOR 72532 (11.98) Speak For Yourself SHAWN MCDONALD 11 3 17 GILBERTO SANTA ROSA Directo Al Corazon YURIDIA La Voz De Un Angel 19 7 19 20 Awaken 41 52 21 10 6 JOSE JOSE SONY BMG NORTE 77517 (15.98) @ La Historia Del Principe CEDARMONT KIDS 22 NEW Cedarmont Worship For Kids 2 NT KIDS 80308/SONY MUSIC (8.98 THE VERONICAS The Secret Life Of... M/SIRE 49913/WARNER BROS. (13.98) BULLET FOR MY VALENTINE 24 13 6 The Poison JESSY DIXON Touch Me, Lord Jesus 25 NEW OUP 42656 (12.98) BAND OF HORSES Everything All The Time 26 PLUMB Chaotic Resolve 27 22 4 RAMON AYALA Y SUS BRAVOS DEL NORTE Antologia De Un Rev MAGNATE & VALENTINO Before & After 18 2 LOOSE FUR Born Again In The USA -11 THE DEREK TRUCKS BAND Songlines 31 29 5 MATES OF STATE Bring It Back 110 THE ACADEMY IS. Almost Here 27 21 TONO Y FREDDY Morenita Labios Rojos 34 187 MADLIB Beat Konducta: Vol. 1-2 38 New THROW 2133 (15.98) ANDY ANDY WEPA 1060/URBAN BOX OFFICE (9.98 CD/DVD) ⊕ Ironia 36 21 38 BOYSETSFIRE The Misery Index: Notes From The Plague Years EQUAL VISION 116 (12.98 SIA Colour The Small One 36 11 GO! BEAT 48103/ASTRALWERKS (16.98) LAURA PAUSINI WARNER LATINA 61896 ( 25 6 Escucha Atento 12 3 MOGWAI Mr. Beast ATAOOR 681\* (15.98) € VOZ A VOZ En Presencia Del Futuro 33 14 JEDI MIND TRICKS PRESENTS ARMY OF THE PHARAOHS The Torture Papers NEW MORNINGWOOD Morningwood 20 AQUALUNG COLLIMRIA 93671\*/SDNY MUSIC (16.98) (0) Strange And Beautiful 23 39 NICHOLE NORDEMAN 24 36 MICHAEL STUART Back To Da' Barrio 4€ 006302 (14.98) MAYSA Sweet Classic Soul 挺被 SHANACHIE 5136 (17.98) CLAP YOUR HANDS SAY YEAH CLAP YOUR HANDS SAY YEAH 26494\* (12.98) Clap Your Hands Say Yeah 34 19 45. 9 CALLE 13 Calle 13 WHITE LION 96875/SONY BMG NORTE (15.98)



Stars Of CCTV

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 SoundScar., Inc. All aights reserved.

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# Billocore.

# SINGLES & TRACKS

SONG INDEX

Chart Codes: CS (Hot Country Songs); H100 (Hot 100 Songs); LT (Hot Latin Songs); POP (Pop 100 Song and RBH (Hot R&B/Hip-Hop Songs). TITLE (Publisher - Licensing Org.) Sheet Music Dist., Chart, Position.

4EVER (Maratone AB, STIM/Zomba Enterprises. ASCAP/Kasz Money Publishing, ASCAP), WBM,

POP 88

4 MINUTES (Grindlime, BM/First Avenue, PRS/BMG Songs, ASCAP/Demis Hot Songs, ASCAP/Antonio Dixons Muzik, ASCAP/Reriokey Music, ASCAP/Christopher Madiewe, BMM/Fillo Music, BM/EMI April, ASCAP), HL, H100 74; RBH 17

BM/VEMI April, 'ASCAP), HL, H100 74; HBH 17

ABRAZAME (Sony/ATV Latin, BMf) LT 36
AINT REALLY LOVE (Mary J. Birge ASCAP/Universal-MCA, ASCAP-WBM, SESAC/Ballyboys Little, SESAC/Nacontime South, SESAC/Naked Under My Clothes, ASCAP/Chngalis Music, ASCAP/Shoe Money, ASCAP, HL/WBM, RBH 77
AINT WHAT IT USED TO BE (Mosaic Music, BM/Sony/ATV Tree, BM/Gittlerish, BM//Buna Boy, BMf) HL CS 43
ALGO DE MI, Ser-Ca, BMI) LT 7
ALIADO DET ITEMPO (Tribe Sound, BMI) LT 12
ALWAYS ON YOUR SIDE (Warner-lameriane, BM/Old Crow Music, BMI), BM, H100 79; POP 78
AMGEL (FMI) Riarchwood BMI/BM/G Songs, ASCAP)

78 ANGEL (EMI Biackwood, BMI/BMG Songs, ASCAP)

LT 41
ANIMALS (Wamer-Tarmerlane, BMV/Arm Your Dillo,
SOCAN/Zero-G, SOCAN/Black Diesel, SOCAN/Black
Adder Music, SOCAN), WBM, H100 97
ATREVETE TE, TE! (Wamer-Tarmerlane, BMV/Rene Perez, BMI) LT 40 AUN HAY ALGO (San Angel, ASCAP) LT 46

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BMI/Comba Songs, BMI/Stone Diamond Music, BMI), WBM, RBI 21

BAD DAY (Song 6 Music, BMI) H100 1: POP 1

BEAUTHEL LOVE (Smells Like Music, ASCAP/Simpleville ASCAP/Screaming Mimes, ASCAP/Simpleville ASCAP/Screaming Mimes, ASCAP/Runway Network, ASCAP H1018 BP, POP 5.3

BECAUSE OF YOU (EMI April, ASCAP/Smelly Songs, ASCAP/12 06 Publishing, ASCAP/Smells Like Nets CAP/12 06 Publishing Like Nets CAP/12 06 Pu

ASCAP/Mighty Underdog, ASCAP/Sony/ATV Cross Keys, ASCAP), HL, CS 57 BELIEVE (Sony/ATV Tree, BMI/Showbilly, BMI/Big Loud Shirt Industries, ASCAP/ICG, ASCAP), HL, CS

BELLEVE COMMINION TO MICHOR STATE OF THE MICHO

BLACK HURSE & THE CHERHY THEE (Sony) ATV Timber SESAC). HL, HT00 B3; PDP 74 BLACK SWEAT (Controversy, ASCAP/Universal, ASCAP: HL, RBH 87 BLOW THE WHISTLE (Zomba Songs, BMVT, Shaw, BMVSongs of TVT, BMVF-GHI Blackwood, BMI/Ght Grade Music Publishing, BMVS-Wirole Music, BMVCAmore Music, BMV/We & Marq Music, ASCAP/Cookles and Milk, ASCAP; Barsjamba, ASCAP/EMI April, ASCAP; HLYBM, RBH 99 BODY ROCK (Crown King; Publishing, BMI/OI Boy Music, BMV/Anyah's Music, ASCAP/The Royalty Network, ASCAP; RBH 32.

Network, ASCAP) RBH 82 BRAND NEW GIRLFRIEND (EMI Blackwood, BMVShane Minor, BMVS Ring Circus, BMVSongs 01 Windswept Pacific, BMVJeffrey Steele Music, BMI).

BREAKING FREE (Walt Disney, ASCAP) H100 88; BRING IT ON HOME (Warner-Tamerlane, BMI/Sell The Cow. BMI/WB, ASCAP/Bieck, ASCAP/Bloom,

ASCAPI, WBM, CS 31
BRING OUT THE FREAK IN YOU (Upstairs Music, ASCAPI il Rob Rolas, BMI/Mooxwork Muziq, BMI)

H 100 89 PDP 98
BUMPIN MY MUSIC (Ray Cash Musik,
ASCAP/Cyphercleff Music, ASCAP/EMI April,
ASCAP/EMI Jordan, ASCAP/EMI Per Stee The
Chump, ASCAP/EMI Bass Attack Muzick,
ASCAP/Reach Global Songs, BM/Songs 01 Universal, BMI), HL, RBH 73

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wilyles, Biniloal Hulle, Bini), HL. H100 73, HBH 14

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CHECK ON IT (Christopher Garretts Publishing, ASCAP/Hitco Music, BM/Songs Ot Windswepl Pacific, BM/Beyonce, ASCAP/Swize Beatz, SESAC/Universal Tunes, SESAC/EMI April, ASCAP/Angale Beyince, ASCAP/Simit Thug Publishing, BM/EM Blackwood, BM/Sony/ATV Tunes, ASCAP), HL, H100 12, POP 10, BM 13

CHEVY RDIN HIGH (Zomba Songs, BM/Dade Co. Project Music, BM/S Blunts Lite Af Once, ASCAP), WBM, RBH 86

BMI Jobete Music, ASCAP) RBH 67
CHULIN CHUNFLY THE RATTLESNAKE
SONG) (RM Blackwood, BMI/Leon Blanco,
BM/Rene Perez, BM/Rijue Kraff, BMI/Warnei-Tamer-lane, BMI/L 15
CLOCKWORK (Laron Jr's Music, ASCAP/Chaos &
Order, ASCAP/BRH 71

COMO SI NO NOS HUBIERAMOS AMADO (WB. ASCAP/Son ATV Tunes, ASCAP LT 10 CONCETTED (THERE'S SOMETHING ABOUT REMY) (Scott Storch, ASCAP/TVI, ASCAP/Remynisce Music, ASCAP/Reach Global.

ASCAP) H100 90; RBH 25 CONTRA VIENTO Y MAREA (San Angel, ASCAP) LT

CONTRA VIENTO Y MAREA (San Angel, ASCAP) LT 13
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HL POP 85
DE CONTRABANDO (Edimusa, ASCAP/Vander

DE CUNTRABANDU (Edimussa, ASJAH/Yadinusi America, BMM) Li 29 DIA OE ENERO (Sony/ATV Latin, BM/The Caramel House, BM/Nomad, BM), Li 33 OIAMOND GIRL (Universia) Musica, ASCAP/Joe Granda, BM/N Li 30 DIME PIECE, In-Can-N Music, ASCAP/Hijp City Music, BM/Hi-Frost Publishing, BM/J RBH 81 DIRTY LITTLE SECRET (Smells Like Phys Ed. ASCAP/BMG Songs, ASCAP), HL, H100 24; POP 14 DJ PLAY A LOVE SONG (Universial, ASCAP/Ram S Doi Publishing, BM/Hitco Music, BM/VSongs OI Windswept Pacific, BM/VJson's Lyrics, SESAO), HL. RBH 55

Williampter adultic, universative Express desarray, inc. BBH 55

DO IT TO IT (Publishing Designee, BM/Rags II richard Music, BM/Uncle Wilmese Music, ASCAP/BBH 80

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ASCAP, HUMBN, POP 57 RBH 45

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EVERYTIME WE TOUCH (Mambo Musikverlags-nu Produktionsogs, M.B.H. Afdige Music, BM/Sounds Of Jupiter Music, BMI) H100 11, POP 7

FAVORITE STATE OF MIND (Universal, ASCAP/Chaggy Buss, ASCAP/Music Of Combus-tion, BMI/Songs Of Windswept Pacific, BMI), HL, CS

IIIII, BM/JSUIIIS OF WINDSWEPT BAING, SWIPT, THE OC FINDIN' A GOOD MAN (Hits And Smashes Music ASCAP/2820 Music. ASCAP/Zomba Enterprises. ASCAP/2820 Music. ASCAP/Comba Enterprises. ASCAP/Good Country Mornin', ASCAP/West Moraine, ASCAP/Welk ASCAP/Lichelle, ASCAP/Major Bob, ASCAP), WBM, CS 45 FIND MYSELF IN YOU (Gancelled Lunch, ASCAP/Injurersal-PolyGram International, ASCAP), HIL RBH, 33

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rubissing, BMI/Sony/ATV Timber, SESAC/Türile Victory, SESAC, HL, H100 31; POP 22 FRESH AZIMIZ (EMI April, ASCAP/Shaniah Cymone Music, ASCAP/Air Control, ASCAP/Basajamba, ASCAP), HL, H100 30, POP 44; RBH 19

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ASCAP/Pimp My Pen International, ASCAP/Zomba
Enterprises, ASCAP/All My Publishing, BMI),
H. WBM. RBH 92
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ASCAP/Ludecris Music Publishing, ASCAP/Universal, ASCAP/2415 Publishing, BMI/Kuntry Silm-yilloshing, BMI/Noting Hill Music, BMI/Peremusic III,
BMI/J. HL. RBH 74
GET DRUMK AND BE SOMEBODY (Tokeco Tunes,
BMI-Florida Room, BMI/C S7, HILO 56; POP 97
GET THROWED (Prima Wy Pen Internations)

BMLFlorida Room, BMI) CS 7; H100 56; POP 97 GET THROWED (Pring My Pen International, ASCAP/Zomba Enterprises, SCSAP/Young Jezzy Music, BMVCarter Boys Publishing, ASCAP/EMI Agril, ASCAP/N-The Water, ASCAP), HL/WBM, RBH

ASUAPIN-TINE Water, ASUAPI, FILIWOWI, RDI 53 IN SOME (Zomba Songs, BM/Zomba Enter-prises, ASCAP). WBM, H100 85; RBH 18 GHETTO (Mr. Mall Music, ASCAP/Cutta Music, BM/902 Music, ASCAP) RBH 68 GHETTO STORY (EMI Blackwood, BM/Madhouse, RMI) BBH 88

BMI) RBH 88 GIRL (Paul Wall, ASCAP/2 Kingpins Publishing, ASCAP/WB, ASCAP/Unichappell Music, BMI), WBM, H100 59; POP 89, RBH 42 GIRL NEXT DOOR (Tosha, ASCAP) H100 47; POP

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GOLD LION (Chrysals Songs, BM) POP 93

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BM/Dylan Jackson, ASCAP/WB, ASCAP), HL/WBM,

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GOTTA GO (April's Boy Music, BMI/Warner-Tarnerlaine, BMMNo Quincydence Music Publishing, BMM/Kizzio Music, ASCAP/Chappel & Co., ASCAP), WBM, BBI-S (SCAP/Chappel & Co., ASCAP), WBM, BBI-S (SCAP/Chappel & Co., ASCAP), WBM, BBI-S (ASCAP/BM), ASCAP/Supreme Lee, ASCAP/Universal, ASCAP/Mustal Mindiraine, BMI/Sharia, BMSAP/APIDIAINED, ASCAP/Mariant Mindiraine, BMI/Shariah Cymrone Music, ASCAP/EMI April, ASCAP/Basajam-ba, ASCAP/APIC Control, ASCAP/EMI Backwood, BMI/Sony/ATV Tures, ASCAP/EMI Backwood, BMI/Sony/ATV Tures, ASCAP/Bevonce, ASCAP/Miscolori, ASCAP/Miscolori

HIPS OON'T LIE (Sony/ATV Tunes, ASCAP/Huss Zwingli, ASCAP/EMI Blackwood, BM/Ie-Bass Music. BM/I'me Cararnel House, BM/IEnsign Music. BM/Izanifanco Music, ASCAP/Samalea Songs, ASCAP/Nelli Music, ASCAP/INB Music Publishing, ASCAP, HL, H100 for LIT 27; POP 36 ASCAP, HL, H100 for LIT 27; POP 36

ASLAP/Neila Music, ASLAP/JNH Music Publishing ASCAP; HL H100 66; IT 27; POP 36 HOLLA AT ME INOL Listed) RBH 57 HONRY TONK BADONKADONK (Music Of Windswept ASCAP/Big Borassa Music, BM/Third Tier Music, BM/EM/Blackwood, BMI), HL, POP 61 HOW 'BOUT YOU (Sony/ATV Tree, BM/Copyright Controll, HL, CS 30 HOW TO SAVE A LITE (Asron Edwards Publishing, ASCAP/BM April, ASCAP/H, HL, POP 77 HUNG UP (WB, ASCAP/Web Grirl Publishing, ASCAP/Honversal, ASCAP/Honversal-Publishing, ASCAP/Honversal-Busic miternational, ASCAP/Honversal-Busic Missic Forlagsakliebolag, AB/EMI Waterlord, ASCAP/Honversal, ASCAP/Honversal-Busic Missic Sweden, AB/Mamer Chapple), PRS/DarkGancer, PRS), HL, WBM, POP 72

HL/WBM: POP 72
HUSTLER MUSIK (Young Money Publishing, RMI/Warner-Tamerlane, BMI/Money Mack, BMI), BMI/Warner-Tamerlane, BMI/Money Mack, BMI), WBM, RBH 49 HUSTLIN' J3 Blunts Lite At Once, ASCAP/First N' Gold, BMI) RBH 44 HYPOTHETICALLY (Lyfe In, ASCAP) RBH 48

I AM NOT MY HAIR (Warner-Tamerlane, BMI/Wang Out, BMI/Combustion, BMI/Songs OI Windswept Pacific BMI), WBM, RBH 59 I CANT UNLIVE YOU (WB, ASCAP/Scotl And Soda, ASCAP, Warner-Tamerlane, BMI/Writers Extreme, BMI/Warning Dame, BMI, WBM, CS 26 I DON'T KNOW WHAT SHE SAID (Greate Real, ASCAP) Wart to Hold Your Songs, BMI/Major Bob, ASCAP), WBM, CS 47.

ASCAP) WBM, CS 47

IF I DON'T MAKE IT BACK (Music Of Stage Three,

BM/JonesBoris Music, ASCAP ICS 58
IF IT'S LOVIN THAT YOU WANT (EKOP BM/Sony)ATV Songs, BM/ENOT, ASCAP/Sony)ATV Tunes, ASCAP/Janice Combs Publishing, BM/EM/Blackwood, BM/Yoog Fares Music, BM/Jalassander Mosely, ASCAP/Zomba Enterprises, ASCAP), HLWBM, POP 51
IF YOU'RE GOING THROUGH HELL (BEFORE THE DEVIL EVEN KNOWS) (Graviton, SESAC/Whaddawader, SESAC/Carnival Music, SESAC/Carl IV

DEVIL EVEN KNOWS) (Graviron, SESAC/Whad-dayadef, SESAC/Cartival Music, SESAC/Cal IV. ASCAP/BergBrain, ASCAP/C C 29 I GOT YOU (Magic Mustaing, BM/Triple Shoes, BM/I fown Music, ASCAP/Music OI Windswept, ASCAP/Songs OI Bud Dog, ASCAP/Music OI Windswept, ASCAP/ C 23

CS 23

I LOVE MY LIFE (EMI April, ASCAP/Pang Toon Music, BMI/PMI Blackwood, BMI/Shaye Smith Music, BMI/Warner-Tamerlane, BMI), HL/WBM, CS

VISIGLE DRIVE METHER BETTER, DWIJ, FIL YVEW, CS. 28 VE YOU (Next Selection, ASCAP/Mottola, ASCAP/Aspen Songs, ASCAP/Latif Music Publishing, ASCAP, BBH 56.

I'M N. LUV (MYT. A STRIPPER) (Napoy Publishing, BM/WMT ois Tiller, BMI/2 Playas Publishing, BM/WMO is Mike Jones Music, BMI), WBM, HT00.

8. POP 11: RBH 15.

I'M SPRUNG (Nappy Publishing, BMI), WBM, POP 68.

THE STANDING (NEMP) FOOTISHING, BOND, WEM, FOR BRIDGE THE WHEEL (Emerto, ASCAP/WB, ASCAP/JOHn Shanks Music, ASCAP), WBM, CS 22 IN MY MIND (Combustion, BM/Songs, GI Windswert Sectific, BM/Wanap, Out, BM/JSongs, GI Windswert Sectific, BM/Wanap, Out, BM/JSongs, GI Windswert Section, ASCAP/TVT, ASCAP, TBH 158 IREMEMBER. (Abendot Music, ASCAP/Joymel Music, ASCAP, IBH 198

Music, ASCAP, IRBH 89
I THINK THEY LIKE ME (Franchise Recordz Publishing, ASCAP/Shaniah Cymone Music, ASCAP/EMI-April, ASCAP/Thrown Tantrums, ASCAP/Air Control, ASCAP/Thrown Tantrums, ASCAP/Ste ASCAP/Ste ASCAP/Ste Tat Music, ASCAP, IRL POP 87, RBH 47
IT'S GOIN' DOWN (Granny Man Publishing, BMI/Mailik-Mekhi Music, BMI/Reginas Son Music, ASCAP/Dienahmar Music, ASCAP) RBH 24
IVE GOT FRIENDS THAT DO (Sonny/AN) Tree.

IT'S turn BAUTMAIR-Methi Music, pune 2029 BAUTMAIR-Methi Music, ASCAP) RBH 24 ASCAP/Dieniahmar Music, ASCAP, RBH 24 IVE GOT FRIENDS THAT DO (Sony/ATV Tree, askuft ite Des Agruers, ASCAP/Bucky And Clyde,

ASCAP) HL, CS 56 I WRITE SINS NOT TRAGEDIES (Sweet Chin Music ASCAP/FMI April, ASCAP), HL, H100 50,

JESUS, TAKE THE WHEEL (SONY/ATV Tunes, ASCAP/Onaly, BMV/Raylene Music, ASCAP/No Such Music, SOCAIV/Passing Stranger, ASCAP/No Such Songs, ASCAP/Music DI Windswept, ASCAP), HL, CS. 11, 110, 23, 200, 200, 200 SONGS THOO 33 POP 43
UST CAME HERE TO CHILL (No Quincydence
PMI/October 12th, ASCAP/Hitco

Music Publishing, BMI/UCTODEL 12th, AGUSTATING South, ASCAPI, WBM, RBH 29 JUST THIS SIDE OF HEAVEN (HAL-LELUJAH) JUST THIS SIDE OF MICROBAL Parlical BMI/Sono: (Mike Curb Music, BMI/Sweet Radical, BMI/S Of Mighty Isis Music, BMI/Mighty Isis Music, BMI/Vista Larga Music, BMI), WBM, CS 55

KEROSENE (Sony/ATV Tree, BMI/VBiil Reveille, BMI) H100 99: PDP 91 KING WITHOUT A CROWN (Neither Nor Music, ASCAP/Moshach Now!, ASCAP/Jashua Music,

LAFFY TAFFY (Perry Home Music, ASCAP/Dennis Butler Publishing Designee, ASCAP/Stuntman Pub-lishing, ASCAP/B0318 Publishing, ASCAP/RAI Music, ASCAP/Warlock Music, ASCAP/Boston Inter-national, ASCAP/Colgems-EMI, ASCAP/EMI April, ASCAP/Maurice Starr, ASCAP), HL, POP 54 LAST DAY OF MY LIFE (Phylvester, ASCAP/Mission

Valley, ASCAP) CS 21

THE LAST OF A DYING BREED (Peermusic, BMI/R Joseph, BMI/Warner-Tameriane, BMI), WBM, CS 41

LEAN WIT IT, ROCK WIT IT Franchise Recordz Publishing, ASCAP/EMI April, ASCAP), HL, H100 7;

POP 23. RBH 2 LIBERTAD (Filtro, BMI) LT 18 LIFE AINT ALWAYS BEAUTIFUL (Sony/ATV Cross LIFE AINT ALWAYS BEAUTIFUL (Sony/ATV Cross LIFE AIN 1 A-WOLL Keys, ASCAP/Still Working For The Man, BMI/Double Boy BM/ICG, BMI), HL, CS 27 LIGHTS AND SOUNDS (Bromuda, ASCAP/BMG

Somis ASCAP), H.L. H100 94 PDP 83
A LITTLE LESS SIXTEEN CANDLES, A LITTLE
MORE TOUCH ME (Chicago X Softcore, BMI) H100
91-PDP 64
LIVING IN FAST FORWARD (Old Desperados,
ASCAP/NZD. ASCAP/Universal, ASCAP/Memphersfield ASCAP, H.L. CS. 31 H100 53
LLAME PA' VERTE (Universal-Musica Unica, BMI)
H100 100 IT.

H100 100: LT 1 LOCAL GIRLS (Love Monkey, BMVSony/ATV Tree, BMV Universal, ASCAP/Memphersfield, ASCAP), HL,

CS 60
LOOKING FOR YOU (Zomba Songs. BMI/Lilly Mack,
BM/Baby Fingers, ASCAP/Mims, ASCAP/Shown
Brene, ASCAP/Freddie Dee, BMI), WBM, H100 65:
BBH 12
LO QUE ME GUSTA A MI (Camaleon, BM/Peermul-

LO UDE ME GUSTA A MI (Camaleon, BMI/Peermusic III. BMI) IT 5

LO QUE SON LAS COSAS (NOt Listed) LT 3
LO.YE. (Bg ANIKKI, ASCAP/EMI April.
ASCAP/KStuff, BMI/KATHOUSE, BMI/JOhn Shanks
Music, ASCAP/MB, ASCAP), HLWBM, H100 72;
PDP 49

LOYE (Cartraygee, SESAC/BMG Songs, ASCAP/She
Wrote II. ASCAP) H100 19; POP 69; RBH 3

LOVE WILL ALLWAYS WIN (Universal-PolyGram
International, ASCAP/Sondance kid, ASCAP/WaimerTameriane, BMI/Sell The Cow, BMI), WBM, CS 42

THE LUCKY ONE (Sony/AVT Fee, BMI/Sony/AVTV
Songs, BMI/JohnnyO Music, BMI), HL, CS 14; H100
33

Songs, BMVJonnnyU Music, BMI), HL, CS 14; H1U 93 LUXURIOUS (Harajuku Lover Music, ASCAP/Pirate Ship Music, ASCAP/EMi April, ASCAP/Bovina Music, ASCAP), HL, RBH 83

MACHUCANDO (Los Cangris, ASCAP/Eddie Dee. ASCAP) LT 2 MAGIC (Zomba Songs, BMVR.Kelly, BMI), WBM,

RBH 47
ME PREGUNTO (WB, ASCAP) LT 34
MOJADO (Arijona Musical, ASCAP/Sony/ATV Discos, ASCAP) LA
SCAP) LT
MOVE ALDNG (Smells Like Prys Ed, ASCAP/BMG
Songs, ASCAP) HL, H101 (B, PQP) 15
MOVE AROUND (Chopper City, BM/VChubby Boy, ASCAP) RBH 44

ASCAP) RBH 54

MS. NEW BOOTY (Soar Loser Music, BMI/EMI
Blackwood, BMI/ColliPark Music, BMI/Da Crippler
Music, BMI/EWC Music, BMI), HL, H100 9, POP 19;
BBH 11 RBH 11
MY HODD (Young Jeezy Music, BM//One Life Publishing, ASCAP/Domani And Ya Majestys Music, ASCAP/Cump Total Publishing, ASCAP/Emm Total Publishing, ASCAP/EMI Blackwood, BM/), HL, POP 99; RBH 76
MY HUMPS (will Jam, BM//Sugar HIII, BMI/Cherry River, BM/), LCM, H100 44; POP 28

NA NA NA (DULCE NINA) (King O'l Bling, BM//C.K. Jointz, BM/Warner Tamerlane, BM//Universal-Musi ca Unica, BM/JL UT 11 NASTY GIRL (Big Poppa Music, ASCAP/Justin Combs, ASCAP/EM, April, ASCAP/Steven A. Jordan Combs, ASCAP/EMI April, ASCAP/Steven A. Jordar ASCAP/WB, ASCAP/Jackie Frost, ASCAP/Them Jamn Twins, ASCAP/Air Control, ASCAP/Aniay Nicole Publishing, BM/Jamice Combs Publishing, BM/EMI Blackwood, 5MI), HL/MSM, RBH 69 NEVER MIMO ME (Big Love, BM/WM, ASCAP/Rich levan, ASCAP/Warner-Tameriane, BMI), WBM, CS 341

NOBODY BUT ME (Sony/ATV Tree, BMI/Travelin' Arkansawyer, BMI/Big Yellow Dog, BMI), HL, CS 6; 9 NO HAY NADIE (Universal-Musica Unica, BMI) LT 45 NO LE TEMAS A EL (Universal-Musica Unica, BMI)

LT 48 NOT GOING DOWN (Almo Music, ASCAP/Kevin Savināir, ASCAP/EMI April, ASCAP/Shaunna's Songs ASCAP) CS 33 NOT READY TO MAKE NICE (Woolly Puddin). - ASCAP/Sugar Łake Music, ASCAP), HL, CS 40 N**UESTRO AMOR** (San Angel, ASCAP) LT 19

OH YES (AKA POSTMAN') (Jobete Music, ASCAP/EMI Biackwood, BMI/Stone Agate, BMI), HL,

ASCAPÉMI Bisckwood BMI/Stone Agate, BMI), HL, H100 86 POP 100; RBH 35 OUSS DE CIELO (SGAE, BMI) LT 47 ON AGAIN TONIGHT (Warner-Tameriane, BMI/Mus-rah, BMI/Teschama Music, BMI/Katank Music, BMI/Circle C, ASCAP/Full Circle, ASCAP), WBM, CS

36
ONE WISH (Stop Trying To Copy My Music,
BM/Rodney Jerkins Productions, BM/Fred Jerkins
III, BM/Ensign Music, BM/LaShawn Daniels Productions, ASCAP/EMI Blackwood, BM/VEMI April,
ASCAP III POP 39, BBH 30.

OOH WEE (Aliarose Music, BMI/Julie Moosekick, BMI) RBH 64 . (Substance Music, BMI/Trump Music Pub-

OVER MY HEAD (CABLE CAR) (EMI April, ASCAP/Aaron Edwards Publishing, ASCAP), HL, ASCAP/Aaron Edwards P H100 37; POP 32

PARA QUE REGRESES (Maximo Aquime, BMI) LT 31 PENSANDO EN TI (Edimonsa, ASCAP) LT 44 PERDICION EMI April, ASCAP) LT 24 PENFECT SITUATION (E.O. Smith, BMI) H100 80, BDD 27 PERO TE VAS A ARREPENTIR (Crisma, SESAC) LT

23
PHOTOGRAPH (Warner-Tamerlane, BMI/Arm Your Dillo, SOCAN/Zero-G, SOCAN/Black Diesel, SOCAN/Black Adder Music, SOCAN), WBM, H100

42
POLITICALLY UNCORRECT (EMI April)
ASCAP-Sound Island Publishing, ASCAP-Mop Up
Music, BMM lightwoodknot, BMI/Ensign Music,
BMI, HI, WBM, CS 24
POPPIN MY COLLAR (Telnoise, BMI/Music
RESOURCE, BMI/MI, Biggs, ASCAP/Jobete Music,
ASCAP, HIO 28, POP 36, BBH 10
POR UNA MUJER (WBM, SESAC/Warner-Tamerlane,
BMI/III.18 PRETTY BABY (India B. Music, BMI/Songs Of Universal PolyGram International, BMI/Demonte's Music Publishing, BMI/Paradise Forever Music, BMI) HI

RBH 70
PUMP IT (EMI April, ASCAP/will.i.am, BMI/Jeepney, BMI/Cherry River, BMI/Avenue XIII, BMI/Reach Global Songs, BMI/Headphone Junkie Publishing, ASCAP/EMI Grove Park, BMI), CLM/HL, H100 32; POP 24 PUT EM IN THEIR PLACE (221 Music, ASCAP/Kyeme Miller, ASCAP/Careers-BMG, BM/BMG Songs, ASCAP/Juvenile Heil, ASCAP), WBM, RBH 75

Q Queme alcance la vida (Sony/ATV Discos, QUE VIDA LA MIA (Kiko Man, BMI/EMI Blackwood. BMI) LT 20 QUE VOY A HACER CON MI AMOR (Red Wine. BMI/Maximo Aquirre, BMI/Sony/ATV Discos, ASCAP/Universal Musica, ASCAP) LT 39

THE REAL THING (K Stuff, BM/ArtHouss, BM/White Pearl Songs, BM/Sony/ATV Songs, BMI), HL/WBM, H 100 70 \*POP 41 REMEMBER (Orumalk, ASCAP/Rensco Music, BMI) BBH 06

RBH 96 RIDIN (Cramillitary Camp Music. ASCAP/Play For Play-N-Saliz, ASCAP/EMI April, ASCAP/Plaginalace Music, ASCAP), HL, H100 21, PQP 34, RBH 36 RIGHT HERE (Greenlund, ASCAP/m.mobalov, ASCAP/My Blue Car, ASCAP/pimpYug, ASCAP/MB, ASCAP), WBH, PQP 27 ROBED (EMI Blackwood, BMI/Breka Music, BMI/Daric Co. Punict Misic, BMI/Crapha Scope

ASUAP), WBM, POP 27 100DE0 (EMI Blackwood, BMI/Breka Music, BMI/Dade Co, Project Music, BMI/Zomba Songs BMI/R, Kelly, BMI), HL/WBM, H100 71; POP 95; BMI/R, Kelly, BMI), HL/WBM, H100 71; POP 95;

BBH 22 "... Start 
SATISFIED (Reynsong, BMI/Ayden, BMI/Wrensong, ASCAP) CS 50

SATISFIED (Beynsong, BMI/Ayden, BMI/Wrensong, ASCAP) CS STOE Hameslane, BMI/Arm Your Dilio, SOCAN/EO-G. SOCAN/Black Dises! SOCAM/Black Addier Music, SOCAM), WBM, H100 23, POP 20 SAY (Dade Co. Project Music, BMI/Comba Songs, BMI/Nagy Puddy, ASCAP/20mba Enterprises, ASCAP/Young Jeezy Music, BMI/Collillion Music, BMI/CMI/MI, ASCAP), HLWBM, BBH 31 SAY SOMETHIN (Rye Songs, BMI/Songs, Of Universal BMI/The Waters On Nazareh, BMI/EMI/Black-wood, BMI/Careers-BMG, BMI/Playnchaser, BMI/Pressyne Music, ASCAP/W Own Chilf Music, BMM, HL/WBM, PDB 22 THE SEASHORES OF OLD MEXICO (Sony/ATV Time, BMI), HL (CST)

SEDUCCION (World Deep, BMI/Sony/ATV Latin, BMI)

SETTLE FOR A ZUWUWWW SIGNAY THE SEMI-SEND SERVES.

ASCAP), HL CS 15, H00 77
SHAKE (ObliPark Music, BMI/EMI Biackwood, BMI/EWC Music, BMI/Da Cnppler Music, BMI/EMI SACAP Marrinber O Music, BMI/EMI SACAP Marrinber O Music, ASCAP Budde, BMI) PDP 90
SHAKE THAT (Shroom Shady Music, BMI/Plesto World Music, ASCAP/Dirty Slewe's Music, BMI/Nate Dogg, BMI/Reach Giobal Songs, BMI) H100 18, DPP 16
SHE DOWN TELL ME TO (Spri/ADV Yes, BMI/A cup.

POPP 16

SHE DON'T TELL ME TO (Sony/ATV Tree, BM/Love Monkey, BM/EMI Blackwood, BM/Pano Wire Music, BM/Universal, ASCAP/Memphersfield, ASCAP, H. C.S. S. H. 100 G. S. H. 100 G. ASCAP, M. 
ASCAP LT 21
SISTER IMT MAIL MUSIC, ASCAP/Curta Music,
BMI,ARGIA MUSIC, ASCAP/RBH 52
SI YO FUERA TU AMURI (Copyright Control) LT 17
SIZE MATTERS (SOMEDAY) (Allino Music,
ASCAP/Great Escape, ASCAP/Square D, ASCAP),
ILCS 1

HL CS 18
SNAP YO FINGERS (White Rhino, BM/E-40.
BM/Zorrba Songs, BM/Drugstore, ASCAP), WBM, BMI/Zornba Songs, BMI/Drugstore, ASCAP). WBM. H100 98 RBH 39 SOMETHING'S GOTTA GIVE (Mrs. Lumpkins Poo-dle, ASCAP/BMG Songs, ASCAP/WB, ASCAP/Platde, ASCAP/BMG Songs, ASCAP/PB, ASCAP/Plat inum Plow, ASCAP), WBM, CS 16, H100 81 SORRY (Webo Girl Publishing, ASCAP/Barkdancer, PRS/WB, ASCAP), WBM, H100 82; POP 66 SOS (Jonalhan Rolem Music, BM/Southside Inde-pendent Music, BM/Herez, Lookir, AY you kidd Music, BM/Herez, Lookir, AY you kidd Music, BM/Herez, Lookir, AY you kidd Music, BM/Herez, BM/Barkda, BM) H100 35; onp. 12

Music, BM/Reach Global Songs, BMI) H100 35: pp 13
SO SICK (Suger Savin Publishing, BMI/Zomba Songs, BMI) SonyATV Tunes, ASCAP/EMI April, ASCAP), HLWBM, H100 3; PDP 5, RBH-4
SOUL SURVIVOR (Young, Jeezy Music, BMWByetall Music, ASCAP/FMI Blackwood, BMI), HL, PDP 62
SO WHAT (Bubba Gee, BMWNoontime Tunes, BMWWarner-lameralare, BMI/Nootting, Hill Music, BMI/2415 Publishing, BMW/tuntry Slim Publishing, BMW/tuntry BMW/tun

START OF SOME HING NEW (Walt Usiney, ASCAP) POP 96
STAY FLY (fehroise, BM/Music Bosources, BMI/AII My Fubishing, BMI/Hold My Dwn, ASCAP/Mouth Full Or Gold, ASCAP/Jobete Music, ASCAP/EMI April, ASCAP/JIniversal, ASCAP/50 Cent Music, ASCAP, III, POP 86
STICWMTU (Frame Gee BM/Warner-Jametlane, BMI/Dads Dreamer BMI/Parch I Music, BM/Whotting HIMSIC BMI) WBM, H100 41, POP 25, RBH 98
STILL IN LOVE (GGEL, ASCAP) RBH 93
STUPIO GIRLS. (EMI Blackwood, BWI/Pink Instell Publishing, BMI/Son/AIV Songs, BM/Willerle Victory, SESAC/WB, ASCAP/rishead Music, STIM), HLWBM, H100 27, POP 21

H. MyBM, "H100 27" POP 21 SUGAR, WERE GOIN DOWN (Chicano A Softcore, BMI/Sony/ATV Songs, BMI), HL. H100 44 SWEAT (Celestial Arts Publishing, ASCAP) RBH 85 TALK (BMG Songs, ASCAP/Sony/ATV Music Publish ing, GmbH/Warner/Chappell, GmbH). HL/WBM, H100 96, POP 94 ing, GmbH-Warner/Chappell, GmbH). HL/vvolvi, H100 96, P0P 94 TE\_ECHO DE MENOS (Pop Media, BMI/F.I.PP, BMI)

TE HAGO EL AMOR (Not Listed) LT 50 TE HE QUERIDO, TE HE LLORADO (Filtro, BMI) LT TELL ME WHEN TO GO (Lil Jizzel Music Publishing, RMV-Heavy On The Grind Enternament Publishing CS 44
THERE IT GO! (THE WHISTLE SONG) (Darin locanh ASCAP/Terrence Anderson Publishing

Designee, ASCAP) POP 40

THINKIN' BOUTCHOD (Escotica Productions, BMI) - HBH 91 T**HIS TIME AROUND** (ShanCan, BMI/Lonely Motel, - BMI/Steel Wheels, BMI) CS 51

HIST TIME AROUND (ShanCan, BM/Lonely Motel, BM/Sheel Wheels BM/) CS 57 TONIGHT I WANNA CRY (Universal, ASCAP/Lanark Village Tunes, ASCAP/Coburn, BM/Guitar Monkey, BM/HORD (SC) 47 HOU 40, POP 60 TORR (Hotteathanu, ASCAP/Noorline, ASCAP/Roya Music, ASCAP/October Eighth, BM/Wanner-lamerlane, BM/), WMR, BBH 38 TOUGHT IT (Tabris Music, BM/Ensign Music, BM/Songs 0f Universal, BM/Monza Ronza, SESAC/Universal Tunes, SESAC, HL, H100 17; POP 31 RBH 9 TOUGHT HE SKY (Please Gimme My Publishing, BM/FM/Blackwood, BM/N, H 100 17; POP 31 RBH 9 SESAC/APICH SESAC, HL, H100 17; POP 31 RBH 9 HOUGH SESAC, PROME AS AS AS APICHARY AS HEAVEN MUSIC, BM/MOIlliark Music, BM/BM/Blackwood, BM/N, H, RBH 9 TRAP STAR (Young, Jessy Music, BM/SAP/Shaniah Cymone Music, ASCAP/FM ASCAP/Hariah Lyans Fublishing, ASCAP/Maked Under My Clothes, ASCAP/Chapiniah Cymone Music, ASCAP/EM ASCAP, Chaniah Cymone Music, ASCAP/CM, SSCAC, H, LWBM, RBH 32 TURN IT UP (Soot Storf, ASCAP/TVI, ASCAP/Chamillitary Camp Music, ASCAP/Clover G, BM/I) POP 70

V VIVA EL AMOR (Crisma, SESAC) LT 42

WALK AWAY (Neverwouldhavethought Music, SOCAN, Smelly Songs, ASCAP/KSfuff, BM/Art-House BM/EF/II/April, ASCAP/Copyright Control), HOLE BANEMI ADRII, ASCAPTOOPTING.
HL/WBM H100 15, POP 8
WAL-MART PARKING LOT (SONYATV Cross Keys, ACCAD/Onale RMI), HL CS 46 ASCAP/Onav., BMI., HL. CS 46 WANNA LOVE YOU GIRL (The Waters Of Nazareth, BMVEMI Blackwood, BMVI Like Em Thicke, ASCAP)

ML, MBM 97 WASTELAND (DirtyDeedz Music, BMI) H100 95 WELCOME TO MY PARTY (Roynet Music, ASCAP)

RBH 100 WE'RE ALL IN THIS TOGETHER (Walt Disney,

WERE ALL IN THIS TOGETHER (WAII Disney, ASCAP) PDF 84
WHAT HURTS THE MOST (Gottainveable, BM/Songs Of Windowept Pacific, BM/Milmo Music, ASCAP), HL CS 1; H100 46
MHATI NECD (Rodney Jerkins, BM/EMI Blackwood, BM/Ensign Music, BM/Farnous, ASCAP/LaShawn Daniele, ASCAP/EMI April, ASCAP), HL BBH 72
WHATS HAPPENIN' (EMI Blackwood, BM/Brieka Music, BM/B, HL, BBH 78
WHATS LEFT OF ME (Ikenator Music, ASCAP/Right Bank Music, ASCAP/M (Palesway Driver)
ASCAP Roddis Music, ASCAP/Universal-PolyGram International, ASCAP/Angetou Music, ASCAP), HL, H100 SF (VANNA HEAR (Copyright Control)
HBH 79
WHAT THEY WANNA HEAR (Copyright Control)

RBH 79
WHAT YOU KNOW (Crown Club Publishing,
BMI/Toompstone Publishing, BMI/Wanner-Tameriane
BMI/BMG Songs, ASCAP/Careers-BMG, BMI/WB,
ASCAP/EMI Bläckwood, BMI), HL/WBM, H100 39;

RBH 5 WHEN I GET WHERE I'M GOING (Universal, ASCAP/Memphersfield, ASCAP/House Of Full Cir-ASCAP/Memphersfield, ASCAP/House Of Full Cir-cle BMI), HL H100 58, POP 73 WHEN \*IM GONE (Shroom Shady Music, BMI/Resto World Music, ASCAP) POP 76 WHEN THE STARS GO BLUE (Bug, BMI/Barland, RMII) WRM CS 17

BMII. WBM. CS 17
WHEN YOU'RE MAD (Super Sayin Publishing,
BMI/Zomba Enterprises, ASCAP/N22nd Publishing,
ASCAP), WBM, H100 51; POP 48; RBH 27
WHEREVER YOU ARE (WB, ASCAP) Halfingm Plow,
ASCAP), WBM. CS 12; H101 R4
ASCAP)

WHERE TO ME WIS ASCAPP Fallind IN Flow, ASCAP, WBM CS 12: H100 84
WHO I AM HATES WHO I'VE BEEN (Emack, ASCAP) Red Coats Are Comming, BMI) POP 75
WHO SAYS YOU CAN'T GO HOME (Universal-Poly-Gram International, ASCAP) Red Loving ASCAP/Aggressive, ASCAP/Sony/ATV Tunes, ASCAP), HL CS 4: H100 26; POP MWHY WIS ASCAP Wamer-lameriane, BMI/Writers Extreme, BMI), WBM, CS 13: H100 68
WHY, WHA, WHY (Universal, ASCAP) Off My Pocker, ASCAP/Sony/ATV Tree, BMI/Gold Watch, BMI/NEZ.

ASCAP/Sony/ATV Iree, piviruouv manur, ou BMI) HL CS 32 WHY YOU WANNA (Club Crown Publishing BMI/Crumb Snatchaz Music, ASCAP/Universal-Poly-cram International, ASCAP/New Kids in Yoshimoto, JASRAC/WB, ASCAP/Zomba Enterprises, ASCAP).

JÄSRACWB, ASCAP/ZOMDE ETIRIPAISSO, POGNEY, H. LYMEM, RBH 61

THE WORLD (Didn't Have To Be Music, ASCAP/EMI, April, ASCAP/Sea Gayle Masic, ASCAP/EDI daok, BML/Music Di Stape Three, BMI), HL, CS 25
WORLD WIDE SUICIDE (Innocént Bystander, ASCAP) H100 55; POP 39

ASCAP) H100 55; POP 59

YE HAW (Shirake Maki, BMI/Sony/ATV Acuff Rose, BMI/Lavender Zoo Music, BMI), HL, CS 37-Vuniversal, ASCAP/Lii Vidal Music, ASCAP/Naked Under My Clothes, ASCAP/Chrysalis Music, ASCAP), HL, H100 10: POP 18: BRH 7-1100 10: POP 18: POP 1

YO (EALUSE ME MISS) (BINE RE, ASCAP, NASCA (MASSA) SASAP, ILI VIGIA MUSIC, ASCAP, NASCAP (CHORES) (ASCAP), HL H100 10 - POP 18. RBH / YOU AND ME (G-Chills, BMI/Coleision, BMI/Diessoral Songs (O'The Knoll, BMI/Cherry River, BMI/Wame-lameriane, BMI), CLWWBM, H100 45 YOU'NE BEAUTIFUL (EM Blackwood, BMI/Bucks, BMI/Davd (Plat, BMI), HL, H100 4; POP 4 YOU'NE MEAURIAND (BMI/BUCKS, BMI/Davd (Plat, BMI), HL, H100 4; POP 4 YOU'NE MASSAP (BMI/BUCKS), ASCAP/EMI Blackwood, BMI), HL, CS 8; H100 54; pOP 80

Data for week of APRIL 8, 2006 CHARTS LEGEND on Page 74

76 | Go to www.billboard.biz for complete chart data

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If you will be in the Miami area April 22-27 and would like to volunteer for the Billboard Latin Music Conference & Awards, please contact: Courtney Marks cmarks@billboard.com 646.654.4652 For more information visit: www.billboardevents.com

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# Cindy Walker, 87, Dies

NASHVILLE—Songwriter Cindy Walker, whose impact on the country genre was acknowledged with her 1997 induction into the Country Music Hall of Fame, died March 23 in Mexia, Texas, following a long illness. She was 87.



The longtime BMI writer landed hits in each of five decades from the 1940s through the 1980s. She became a charter member of the Nashville Songwriters Hall of Fame

As a recording artist in her own right, Walker scored a top five hit on Decca in 1944 with "When My Blue Moon Turns to Gold Again"—later a pop hit for Elvis Presley.

Among her best-known hits as a writer are "Cherokee Maiden," popularized by Bob Wills; "You Don't Know Me," recorded by dozens of artists, including co-writer Eddy Arnold; and

Roy Orbison's "Dream Baby (How Long Must I Dream)." Walker's influence extended well beyond country. Her songs were recorded by such diverse artists as Bing Crosby, Ricky Nelson, Van Morrison and Ray Charles, as well as by country stars Gene Autry, Ernest Tubb, Hank Snow, Webb Pierce, Glen Campbell and Merle Haggard. Willie Nelson recently re-

leased an entire CD of her work, "You Don't Know Me: The Songs of Cindy Walker," on Lost Highway Records.

# MARRIAGES Darla Rae Perlozzi

to Timmy Lee Patterson, March 25 in Nashville. Bride is a drummer for Cowboy Crush. Groom is a bassist for T.G. Shepherd.

Christine Danielle to Tyler Connolly. March 25 in Malibu, Calif. Bride is an actress. Groom is vocalist/guitarist for Theory of a Deadman

DEATHS Pío Leiva, 88, of a heart attack March 23 in Havana, Leiva suffered a brain hemorrhage March 19. The Cuban "son montuno" specialist was a member of the famed all-star band from Ry Cooder's "Buena Vista Social Club" project.

Born Wilfredo Leiva Pascual in Morón, Cuba, he began his musical career as a bongo player for the Orquesta Siboney. Leiva then became a singer in Juanito Blez's group Caribe. His talent brought him gigs with such notable acts as Benny More, Bebo Valdez and Noro Morales

Leiva joined the Buena Vista Social Club ensemble and took part in its international tour after the Cooderinspired album won a Grammy Award in 1997. Leiva is also featured in director Wim Wenders' Academy Award-nominated documentary about the Buena Vista members

Leiva's death follows the passings of fellow Buena Vista luminaries Ruben Gonzalez. Ibrahim Ferrer and Compay Segundo.

Leiva is survived by his daughter and manager Rosalia.

Nikki Sudden, 49, March 26 in New York. Sudden's cause of death has not been made public. He was the frontman of the Swell Maps and member of rock act the Jacobites.

The London-born rocker and his brother, Epic Soundtracks, rose to fame in the late 1970s as the Swell Maps. Two albums and four singles later, the Swell Maps broke up in 1980 and Sudden went his solo way.

-Phyllis Stark

He released two albums before forming the Jacobites with Birmingham guitarist Dave Kusworth. According to Sudden's official Web site, the Jacobites' second album, "Robespierre's Velvet Basement," reached No. 1 on the German independent chart.

When the Jacobites broke up in early 1986, Sudden returned to his solo career and released multiple albums on Creation Records.

While traveling around the world, Sudden ended up in Athens, Ga., where he met R.E.M.'s Peter Buck, Mike Mills and Bill Berry. Together, they made the album "The Jewel Thief," which was later reissued as "Liquor, Guns & Ammo."

In 1993, Sudden reunited with the Jacobites for several more albums.

According to indie label Secretly Canadian, which reissued 10 of Sudden's albums in recent years, Sudden was nearing completion on his autobiography, "The Last Bandit."

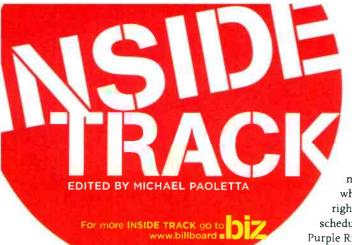
Sudden is survived by his parents Lois and Trevor Godfrey.

# FOR THE RECORD

Contrary to the Billboard Q&A in the April 1 issue, the new DMZ/ Columbia album by T Bone Burnett is titled "The True False Identity." Also, the album and a career retrospective from DMZ/ Columbia/Legacy, "Twenty-Twenty: The Essential T Bone Burnett," will be released simultaneously on May 16







**DUPRI'S VIRGIN ACTIVITY** 

Virgin Urban president Jermaine Dupri tells Track that the lead single from Janet Jackson's new album will arrive in May, with the album coming "probably at the end of September." Dupri adds, "We're in the process of finishing it now." Will Dupri be a featured guest on any of the tracks? "You'll hear my voice on some songs. But I don't know if Jermaine Dupri the artist exists anymore. I'm not into that right now. It's far on the back burner. It's probably in the cards somewhere down the road. But it's the last thing I'm thinking about right now." These days, his mind may very well be one big release schedule with projects due from Beenie Man, Sleepy Brown (through Purple Ribbon), Johnta Austin, Young Capone and Daz Dillinger.

#### HOME SWEET HOME

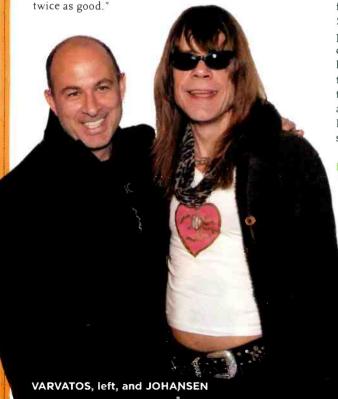
Want to become the proud owner of Elvis Presley's first home? Your chance is fast approaching. Beginning April 14, the ranch-style house—at 1034 Audubon Drive in Memphis—will be exclusively auctioned on eBay. Yep, this was the house made possible by the runaway success of Presley's first No. 1 hit, "Heartbreak Hotel," in 1956. Though Presley lived there for only a little over a year (blame over-excited fans and pesky photographers), his home improvements—including a pool and motorcycle garage—remain intact. Bidding ends May 14. Paging Robert Sillerman...

# **ROCK'N'ROLL HIGH SCHOOL**

Days after the March 23 full launch of the Converse by John Varvatos men's and women's fashion collection, Track remains bewitched and bewildered. Oh, the fashions were sexy and cool, the models bored-looking and designer Varvatos could not have been more pleasant. But what truly lingers in the mind, in addition to the mini-corndogs served, is the special performance by the legendary New York Dolls—particularly frontman David Johansen. Did we mention that this musical fashion extravaganza was held in the gymnasium of New York's Xavier High School?

Minutes before hitting the gym's stage, Track caught up with Johansen in the boys locker room. Before introductions were made, Johansen—in tight jeans, tight T-shirt and pirate's cap—proclaimed, "This is the most fun I've ever had in a locker room."

A rock pioneer, Johansen also mentioned that the band's new, as-yet-untitled album, due in July from Roadrunner, was recorded in 14 days. "That's twice as long as our last album took [1974's "In Too Much Too Soon"], so it's



# DUPRI

#### MAN ON A MISSION

Guitarist John Hall spent 35 years making music. These days, he is merging his musical chops and political activism. Hall is running for Congress in New York's 19th District. His campaign song features new words put to the music of "Dance With Me," the 1975 top 10 song he copenned (along with top five "Still the One") as a member of pop-rock band Orleans. All together now: "Vote for me/I want to be in Congress/Can't you see/The country's in a big mess/Katrina showed us/The emperor's new clothes"—and that is just the first verse. Elsewhere, lyrics ask for the impeachment of Bush and Cheney—that is, "After we win back both the House and Senate." Will Hall join songwriting solon Orrin Hatch in Congress? Stay tuned.

# **SUITS SING**

The Society of Singers may have very well been thinking of '80s TV show "Moonlighting" when it came up with the theme for its June 3 benefit concert at the El Rey Theatre in Los Angeles. But, in fact, the 3 Men and a Big Band fundraiser was inspired by a film. The one-night-only event will find music execs Steve Tyrell, Gary LeMel and Jerry Sharell—each of whom has doubled as a recording artist—paying homage to the Great American Songbook with accompaniment by the Gregg Field Big Band. Increasing the laugh quotient will be the glib Joe Smith, raconteur and retired exec, whose storied career includes top posts at Elektra, EMI and the Recording Academy. "I'm putting together a show that nobody else could," SOS president Sharell says. Proceeds will benefit the society's emergency relief and scholarship funds.

# MAULDIN'S FASHION MOVE

Industry vet Michael Mauldin is gearing up for the launch of his first clothing line, Mauldin Apparel. Its inaugural Holiday 2006 Collection consists of vintage T-shirts, denims, cashmere knits and outerwear for men and women.

If you find yourself scratching your head right about now, you are likely not alone. Sure, Mauldin has held such label posts as COO of So So Def Recordings, president of Columbia Records Urban Music and senior VP of Columbia Records Group. And yes, the man is also the father of producer/Virgin Urban president Jermaine Dupri. But will Mauldin's name resonate with consumers like that of a Sean "Diddy" Combs? Or will it be more a case of "Michael who?" It will be interesting to see how Mauldin Apparel handles that challenge.

# Executive TURNTABLE

EDITED BY SARAH HAN

RECORD COMPANIES: Sony BMG Music Entertainment in New York promotes Mark Eisenberg to executive VP of business and legal affairs, global digital business. He was senior VP. Sony BMG Music Entertainment also names J. Scott Dinsdale executive VP of digital operations and new technology. He was consultant and business development director at Accenture.

RCA Records promotes Roger Widynowski to VP of publicity. He is based in Los Angeles. Widynowski was senior director of publicity.

Capitol Records Nashville names Diane Lockner director of Northeast promotion. She was Midwest promotion manager at Jive Records.

Essential Records in Nashville names John Clore publicist. He held the same position at Tilo Entertainment.

**PUBLISHING:** BMG Songs in Los Angeles names Brad Aarons to creative director. He was A&R manager at Epic/Sony Music International.

Jody Williams Music in Nashville names Driver Williams creative director. He was catalog manager.

**TOURING/VENUES:** Live Nation in Los Angeles names John Vlautin VP of communications. He was founder of SpinLab.

**Bobcats Sports & Entertainment** in Charlotte, N.C., ups **Ed Tapscott** to president/CEO. He was president/COO.









**DISTRIBUTION:** Koch Entertainment Distribution in New York names Lawrence Sapadin VP of business affairs. He held the same position at Wellspring Media.

**DIGITAL:** Musicane in Los Angeles names Michelle Robertson chief marketing officer. She was co-founder/director of marketing of artist relations at Mp3.com.

**Navio Systems** in Cupertino, Calif., names **Marc Morgenstern** VP of rights holder relations and music. He was director/CEO at **Overpeer**.

**MEDIA:** Fuse in New York names David Weier VP of music and talent relations. He was an independent consultant. Fuse also names Tricia O'Leary director of music and talent relations. She was manager of music and talent relations at VH1.

Send submissions to shan@billboard.com.

# GOODWORKS

# SUPPORT FROM A LEGEND

John Legend is scheduled to perform at the inaugural Ruby Ball to benefit the Thyroid, Head & Neck Cancer Foundation. The April 6 event at New York's Mandarin Oriental in the Time Warner Center will raise money and awareness for the THANC Foundation. For more info, log on to thancfoundation.org.

# **RED CROSS VOLUNTEERS**

More than 40 bold-type personalities have joined the 2006 American Red Cross National Celebrity Cabinet. Sara Evans, Patti LaBelle, Chayanne, Jermaine Dupri, Daddy Yankee, new artist Hope and others have volunteered to promote awareness of Red Cross services throughout the year. To learn more, log on to redcross.org/celebritycabinet/.

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# THE #1 INDEPENDENT ROCK LANSEL SHIRING ALL POSITIONS

**VICTORY RECORDS** is looking for value adding players to join our team. Accounting, Marketing, Promotion, Publicity and Sales superstars should apply. **VICTORY** can provide stability and growth. **VICTORY RECORDS** is more than just another record label. We are a forward thinking, diversified, lifestyle company and the premier, independent rock brand. If you do not see a specific position listed that does not mean you should not contact us. We always have room for passionate music people that can help us reach new heights. Great people and great Artists are what drive the music business! Join us and be a part of musical history.

# DIRECTOR OF INTERNATIONAL MARKETING AND SALES

We seek the right individual to coordinate all international (ex - N. America) sales and marketing activities for the Victory Records product line. This includes the creation, implementation and overseeing of sales and marketing plans along with acting as the liason with our international distribution partners. Candidate must have a true grasp of the international music market along with proven sales experience. This position is available in our Chicago or London Office.

# DIRECTOR OF MUSIC PUBLISHING

Another Victory Inc. is seeking a Director of Music Publishing. The ideal candidate will have a minimum of 3-5 years expertise in music publishing administration along with the ability to creatively and successfully exploit our catalog and maximize copyright revenues. You should have an intense passion for the music business, a substantial list of contacts and relationships as well as a true entrepreneurial desire to be part of a growing and important part of our business.

anothervictory.com

# **PUBLICITY**

Victory Records is looking for a savvy and creative individual to join its U.S. publicity department. This person would be responsible for using their existing and developing media relationships to expose our artists and other related projects. Excellent writing, organizational, marketing, creative and social skills required. Candidate should have a lust for promotion, travel, our Artists, willing to work long hours and hunger for searching out media opportunities in print, on the Internet and on Television. Previous publicity experience is required. For consideration please fax cover letter, resume and references to: Fax: 312.873.3889.

# SALES

We are looking for ambitious, creative and highly motivated individuals to fill sales positions. Sales savvy candidates will be in charge of dealing with domestic and foreign record and merchandise retailers, opening alternative and lifestyle accounts along with sales and marketing strategies for our music and merchandise. The ideal candidates will have at least two years experience in music/merchandise sales, strong computer, analytical, communication and people skills. We have a competitive incentive and commission based sales program (salary = base + commission).

# MARKETING

Victory Records is looking for an organized, driven, creative and energetic individual to join the U.S. Marketing Department. This position entails assisting the Marketing Department in all areas - including implementing multi faceted marketing plans and campaigns, overseeing advertising plans and budgets, processing and maintaining advertising invoices, creating departmental and company reports on a regular basis and undertaking marketing research projects. Proficient and working knowledge of all Microsoft applications (predominantly Outlook, Excel and Word) is required. Candidate must possess a genuine knowledge and love of Victory Records' Artists and lifestyle, and be a superior multi-tasker. For consideration please fax cover letter, resume and references to: Fax: 312.873.3889.

# FAX COVER LETTER / RESUME / SALARY HISTORY TO 312.873.3889

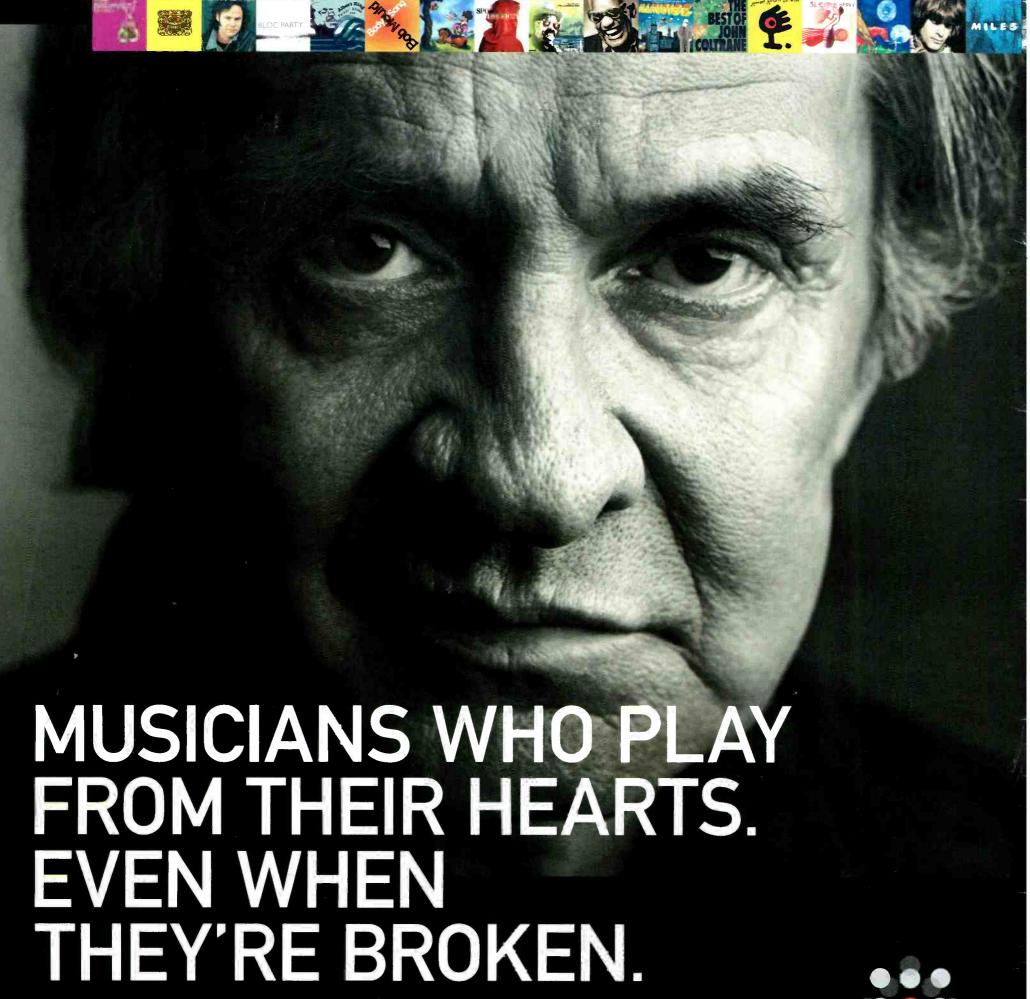
or email - jobs@victoryrecords.com

WE RESPECT ALL APPLICANT'S INFORMATION WITH THE UTMOST IN ABSOLUTE CONFIDENTIALITY)



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