

Billboard

**BLACK EYED PEAS LEADER
WILLIAM LAUNCHES LABEL >P.47**

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LONG BEACH CA 90807-3402

JAN
21
2006

FOR MORE THAN 110 YEARS

**CROSSING
BORDERS**
**LATIN ACTS SEEK
STATESIDE FAME**
>P.30

**MIDEM
HONORS**
LIVE 8
ORGANIZERS
>P.33

>P.28
BILLBOARD TAKES AN
EXCLUSIVE ALL
ACCESS TOUR WITH
DMX - FROM PRISON,
TO HARLEM, TO THE
RECORDING STUDIO

**THE YEAR
OF THE
DOG**



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INTERSCOPE RECORDS

#1 CURRENT MARKET SHARE 4 YEARS IN A ROW!

where it counts

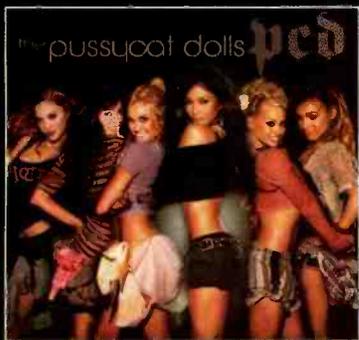
INCLUDING 4 OF THE TOP 10 SELLING ALBUMS OF 2005

CHART: YTD ALBUMS 2005

Label	Artist	Title	Sales(est)
1) ISL	CAREY*MARIAH	EMANCIPATION OF MIMI	4968606
2) INT	50 CENT	MASSACRE	4852744
3) RCA	CLARKSON*KELLY	BREAKAWAY	3496192
4) WAR	GREEN DAY	AMERICAN IDIOT	3360394
5) AAM	BLACK EYED PEAS	MONKEY BUSINESS	3037251
6) CAP	COLDPLAY	X&Y	2615280
7) LYST	RASCAL FLATTS	FEELS LIKE TODAY	2511209
8) INT	STEFANI*GWEN	LOVE.ANGEL.MUSIC.BABY	2505390
9) DEF	WEST*KANYE	LATE REGISTRATION	2413580
10) INT	GAME	DOCUMENTARY	2275646
11) UME	VARIOUS	NOW 20	2059767
12) ISL	KILLERS	HOT FUSS	2040933
13) CAP	VARIOUS	NOW 19	1971716

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Week Ending 01/01/06

BREAKING ARTISTS OF 2005



THE PUSSYCAT DOLLS

PLATINUM



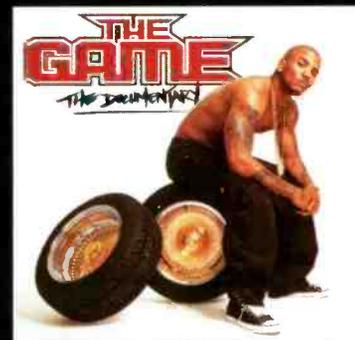
KEANE

PLATINUM



KEYSHIA COLE

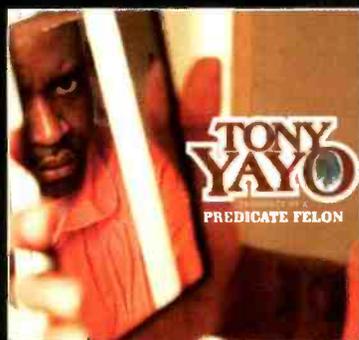
GOLD



THE GAME

2X PLATINUM

G Unit



TONY YAYO

GOLD

G Unit



SNOW PATROL

GOLD



M.I.A.

“#1 Artist of the Year” – **SPIN**

“#1 Album of the Year” – **BLENDER**

“Most Compelling debut of the year”

– **TIME**



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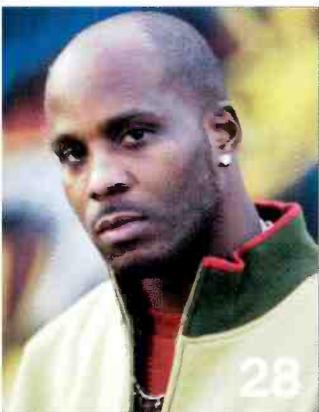
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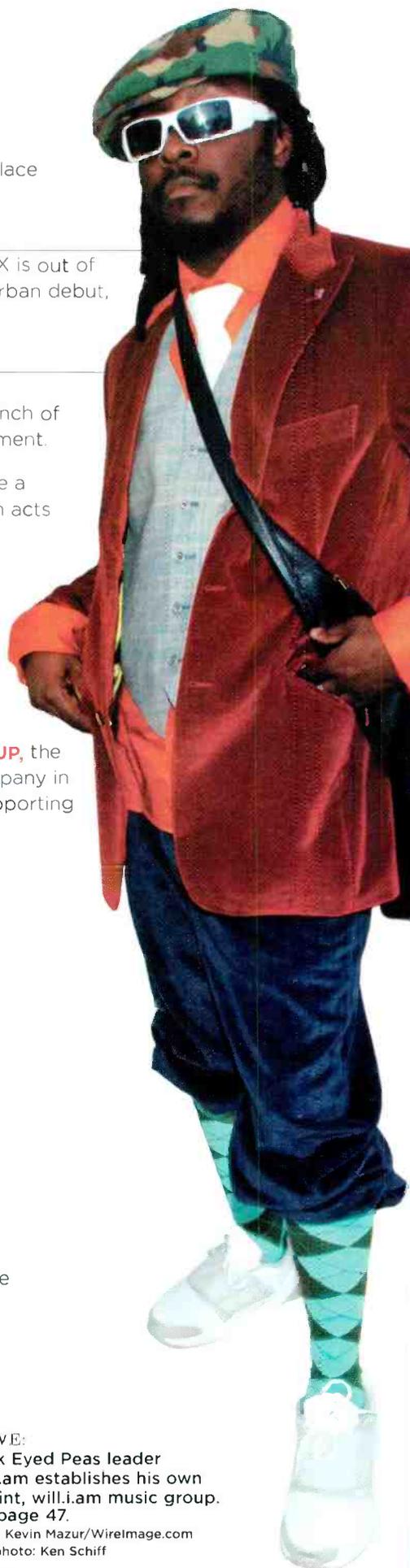
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33



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ABOVE: Black Eyed Peas leader will.i.am establishes his own imprint, will.i.am music group. See page 47.

Photo: Kevin Mazur/WireImage.com
DMX photo: Ken Schiff

COVER:
DMX photo: Ken Schiff

No. 1 ON THE CHARTS

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TOP DANCE SALES	#1 MADONNA / HUNG UP
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TASTEMAKERS	#1 THE STROKES / FIRST IMPRESSIONS OF EARTH
TOP WORLD	#1 CELTIC WOMAN / CELTIC WOMAN
TOP MUSIC VIDEO	#1 GREEN DAY / BULLET IN A BIBLE
HOT VIDEOCLIPS	#1 MARIAH CAREY / DON'T FORGET ABOUT US



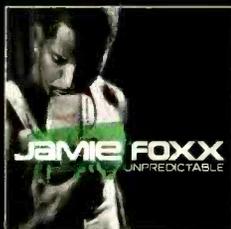
GETTING OUT THE VOTE

USA WEEKEND & BILLBOARD.COM'S FAVORITE LYRICS SWEEPSTAKES

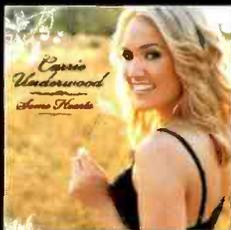
>> USA Weekend and Billboard have launched a music lyrics sweepstakes. Music fans can go to billboard.com to vote for their No. 1 favorite lyric out of Billboard's top 10 list. Billboard editors selected the songs from The Billboard Hot 100 chart of top 100 songs of the past 13 years. Ten lucky voters will receive a Yahoo Music MP3 player preloaded with the 10 songs.

FOR THE RCA MUSIC GROUP IT'S A DECEMBER TO REMEMBER!

1. THE LARGEST SALES WEEK OF THE YEAR IS CHRISTMAS WEEK.
THE RCA MUSIC GROUP WAS #1 WITH A 9.3% MARKET SHARE.



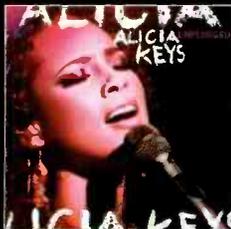
2. JAMIE FOXX'S UNPREDICTABLE ALBUM DEBUTED AT #2 WITH 597,000 UNITS SOLD.
IT THEN SOARED TO #1 ON BILLBOARD'S TOP 200 ALBUM CHART TO CLOSE THE YEAR!



3. CARRIE UNDERWOOD'S DEBUT ALBUM SOME HEARTS SCANNED 1,616,000 UNITS IN 6 WEEKS
MAKING IT THE LARGEST SELLING NEW ARTIST ALBUM OF THE MONTH OF DECEMBER AND THE
2 ALBUM OVER-ALL FOR THE MONTH.



4. KELLY CLARKSON'S BREAKAWAY ALBUM HAS SOLD NEARLY 8 MILLION ALBUMS WORLDWIDE IN
THE FIRST YEAR OF RELEASE, SELLING NEARLY 700,000 UNITS IN THE U.S. IN DECEMBER ALONE!



5. ALICIA KEYS' MTV UNPLUGGED ALBUM RELAUNCHES THE FRANCHISE BECOMING THE FASTEST
SELLING UNPLUGGED ALBUM IN OVER 10 YEARS, WITH SALES OVER 1,500,000 WORLDWIDE AND CLIMBING!



6. ROD STEWART'S GREAT AMERICAN SONGBOOK SERIES HAS SOLD OVER 16,000,000 TOTAL
UNITS WORLDWIDE. VOLUME 4 IS THE 4TH CONSECUTIVE PLATINUM ALBUM IN THE SERIES,
WITH OVER 2 MILLION SOLD WORLDWIDE IN JUST THE FIRST TWO MONTHS OF RELEASE!



7. THE BO BICE DEBUT ALBUM THE REAL THING SELLS 433,000 ALBUMS IN JUST 3 WEEKS,
WITH THE FIRST SINGLE IMPACTING NEXT WEEK!



8. SANTANA'S ALL THAT I AM WORLDWIDE SALES AT NEARLY 2,000,000 SOLD IN JUST THE FIRST
TWO MONTHS OF RELEASE!



9. FOO FIGHTERS ALBUM IN YOUR HONOR BECAME THE BEST SELLING FOO'S ALBUM IN HISTORY
AT OVER 2,900,000 UNITS WORLDWIDE AND IS NOMINATED FOR FIVE GRAMMYS!

ARISTA



Why DRM Everything?

A Sensible Approach To Satisfying Customers

BY DAVID PAKMAN

Worldwide recorded-music sales are down more than 25% during the last five years. The music industry contends the primary culprit is file sharing and other forms of piracy. Let's leave that debate for another time.

In general, the major-label response to digital piracy falls into three categories:

- 1) Educating consumers, predominantly by using lawsuits to bring to parents' and kids' attention that file sharing is stealing.
- 2) Widely licensing their catalogs only in copy-protected, restricted digital formats.
- 3) Locking down the CD, often preventing personal copying, thereby stopping a congressionally immunized activity.

At a time when potential music buyers have more entertainment choices than ever and have demonstrated a reduced interest in purchasing recorded music, does it make sense to take away functionality and limit customers' ability to enjoy the music they purchase? Is it prudent, when piracy still abounds, to make the legally purchased product inferior to the pirated (and free) one?

I sympathize with the plight of recorded-music companies. Dimensional Music Publishing owns or controls more than 15,000 music copyrights and derives revenue from their commercial exploitation.

It is the right of content owners to decide on what terms their content should be sold. If record companies choose to lock down the CD and the digital download in an attempt to prevent piracy, that is their right. But two problems have arisen as a result: First, the record companies are using technology to limit what was otherwise a protected fair use: Namely, the ability of the consumer to freely make personal, noncommercial copies. And second, customers do not like it.

At this critical moment, the music industry needs to cultivate new customers,

not drive away potential buyers by making the music inconvenient, restricted or, even worse, invasive—as was the case with the recent Sony BMG rootkit fiasco.

Understandably, recorded-music executives may be petrified by free market forces, especially the customers' ability to shape the commercial marketplace. But why do their tactics have to apply to the entire music catalog?

The industry has experimented with variable pricing for many years, making back catalog titles available at a lower price, so it should recognize that, like higher prices, limitations in functionality and incompatibility with the most widely used playback devices also are disincentives to buy.

With this awareness, the majors should experiment with easing restrictions on some portions of their catalogs. For example, it might be essential to apply digital rights management to the newest Eminem download. But why must those titles that sell poorly also be restricted? Wouldn't it make sense to offer portions of the catalog as unrestricted MP3 files?

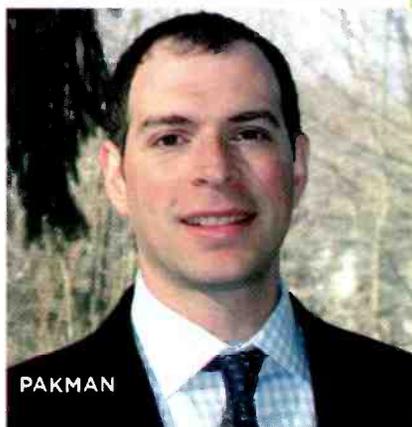
Fortunately, the answer to that question is already available. At eMusic—the world's No. 2 digital music retailer, selling more than 4.5 million songs per month—we offer a catalog of 1 million songs from the world's largest 3,800 independent record labels. The entire catalog is available as unrestricted, no-DRM, high-fidelity MP3s. These files download without hassle, never expire and play on every hardware and software digital music device ever created, including the iPod. (In other words, they are not inferior to the CDs consumers have been buying for years.)

When compared with a restricted buying experience, individual customers consume far more music from eMusic than from digital stores like iTunes. At iTunes, customers average between one and three song purchases per month. At eMusic, the average customer purchases between nine

and 31 songs monthly. What's more, eMusic customers purchase music that does not sell elsewhere, including hard-to-find cult titles and deep catalog in traditionally underselling genres like blues, jazz and classical.

There are other differences between the services (eMusic is a subscription service where customers pre-pay for their downloads), but a major reason customers subscribe to eMusic is because the songs are not restricted in any way—and play everywhere.

The majors should abandon the idea of locking down their entire catalogs. They



PAKMAN

should experiment with selling their jazz, blues, classical, classic rock, comedy and more obscure titles in unrestricted formats. A good place to start might be the out-of-print titles and those portions of their catalogs that have sold 10 or fewer times on iTunes. Clearly those titles have limited commercial appeal.

If the majors would undertake such a strategy, it would have the added benefit of actually offering consumers what they want: a product not inferior to the free pirated copy—and available in seconds with a click of the mouse.

David Pakman is managing director of Dimensional Associates and president/CEO of emusic.com.

FEEDBACK

SATELLITE RADIO IS MUSIC'S FRIEND

There have been a lot of accusations flying around the industry and the pages of Billboard about satellite radio. Folks have said we need a victory over satellite radio to preserve the future of the business.

Well, we already have had that victory, and now is the time to understand it and take better advantage of it rather than try to vilify the satellite radio companies as something they are certainly not: the non-paying, pirate-promoting bogeyman that the peer-to-peer services have been through the years.

We passed a public performance right law in 1995, precisely because we knew

that the future was going to encompass new ways to deliver music that would be different from our core distribution business. It was not perfect, because it did not cover terrestrial radio. But it did cover XM and Sirius, and now, those companies are the largest payers of public performance rights to artists and record companies. Their customers are music buyers, and they are buying radio! That is something the traditional broadcasters have told us could never happen.

Now the satellite companies have had some success, and the rate, as per the law, will be renegotiated this year. Isn't that

what we want in the music business? Successful companies that keep paying more to the music industry as they grow?

I have worked as a consultant to XM Radio for a few months now. I have found a group of creative people, dedicated to their music programming and dedicated to the business model of paying for their content and sincerely interested in being a productive partner of the music community.

Hilary Rosen

*Former chairman/CEO
Recording Industry Assn. of America
Washington, D.C.*

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Sound Investment
Live Nation shares
revenue with Korn



Rawls Dies At 72
Soulful artist
succumbs to cancer



Kiosk Craze
Will music machines
be big in '06?



UMG Share Up
50 Cent, others drive
market growth



Leroy The Decoy
Music biz among those
duped by 'writer'

10

12

18

20

21

**>>>UMG,
NIELSEN
FURTHER DEAL**

Universal Music Group has re-upped its deal with Nielsen Music. The major label has entered into a multiyear agreement with the data service provider that covers access to information from Broadcast Data Systems and Nielsen SoundScan, as well as Nielsen Mobile and Nielsen SoundScan International. Financial terms were not disclosed. Nielsen Music is owned by Billboard parent company VNU.

**>>>DOES ITUNES
INVADE PRIVACY?**

A new version of Apple Computer's iTunes software released Jan. 10 that makes purchase suggestions based on user listening habits is raising privacy concerns in the computer security blogosphere. A number of technology- and Apple-focused Web sites—including since1968.com, Boing Boing, Slashdot and Macworld—were quick to flag the issue, complaining that the feature identifies and makes purchase suggestions on songs that were not necessarily bought through iTunes.

**>>>SPITZER
SPAWNS
SCRUTINY**

The major labels' use of "most favored nation" clauses in deals with download and subscription retailers is receiving increased industry scrutiny in the wake of New York State Attorney General Eliot Spitzer's probe into digital music pricing. Digital music service operators are privately complaining that the clauses are a tool for de facto collusion by the record companies. Buzz about MFNs began swirling after venture capitalist Sean Ryan, a former

continued on >>p10

UpFront

JANUARY 21, 2006

LATIN BY LEILA COBO

For Latin Music, A Delayed Digital Boom?

Digital sales of Latin music, long hampered by limited catalog and lack of Internet access among Latins, will get a fresh push in 2006 with the launch of elatinmusic.com.

The Spanish-language site is the first Latin-centric Web outlet in the United States to sell music from the major labels.

Miami-based Elatinmusic formally opens Jan. 25, but is already selling music from Warner Music Group. EMI content should be available shortly, and a deal with Universal Music Group is in the works. Negotiations with Sony BMG are slated to begin this month.

Emergent digital music stores face significant hurdles before launch. Every major label has different technical and security standards for digital downloads, and it is difficult and expensive for smaller retailers to fulfill those requirements. Plus, major labels have more incentive to give their catalogs to bigger digital retailers than to cut dozens of smaller deals.

Elatinmusic was able to overcome these obstacles, sources say, in part because two of its partners and top executives—directors Jose Antonio Asuaje

and D'aldo Romano—are Latin label veterans whose involvement added credibility to the operation.

For the new site, the Latin digital market offers a unique opportunity. Univision Music Group, for example, the biggest-selling Latin label group in the United States, did not have its music available for downloads until the middle of last year.

Major-label Latin music has been available on such sites as iTunes and Napster, but content has often been poorly organized, with Latin music often listed under the "world" category.

And expanding the available Latin catalog took some time. Not a lot of Latin content was digitized, and many tracks did not have publishing clearance.

Tracks on Billboard's Hot Latin Songs chart, which reflects radio airplay, are still not always available for downloads. On this week's chart, six of the top 20 songs are unavailable.

According to Nielsen continued on >>p10

LABELS BY MICHAEL PAOLETTA

Old Acts, New Markets

Burgundy Imprint Wants To Jump-Start Chaka Khan, Neville

Joe DiMuro helped re-brand Elvis Presley four years ago with the chart-topping "Elvis: 30 #1 Hits." Now, the executive VP of Sony BMG Strategic Marketing Group has his eyes set on doing the same thing with other veteran artists via a new imprint, Burgundy Records.

Burgundy, distributed through Sony BMG, will focus on releasing new music from still-active, multiplatinum artists who have a strong consumer affinity and a body of work that is still relevant and appreciated.

Multiple Grammy Award winners Chaka Khan and Aaron Neville are the first two artists signed to Burgundy.

New albums from each are due later this year. Khan's disc of original material will find her returning to her raw and gritty Rufus-era funk roots. For his CD, Neville will reinterpret soul standards made famous by the likes of Sam Cooke and Otis Redding.

Key to each Burgundy release will be nontraditional marketing. For known artists like Khan and Neville,

this is a way to track down legacy fans, and find others likely to become new ones.

DiMuro and his team, which includes senior VP of marketing and new product development Matt Stringer, are aware that artists of a certain age are not always championed by radio and video programmers.

This is why they say they prefer to operate Burgundy like an agency.

While not completely losing sight of radio or video, Burgundy concentrates on synch licensing, tour marketing, brand partnerships, direct-response TV, and mobile and digital applications.

This is music to the ears of Khan, who acknowledges that "I am not for everybody—but I am for a lot continued on >>p10

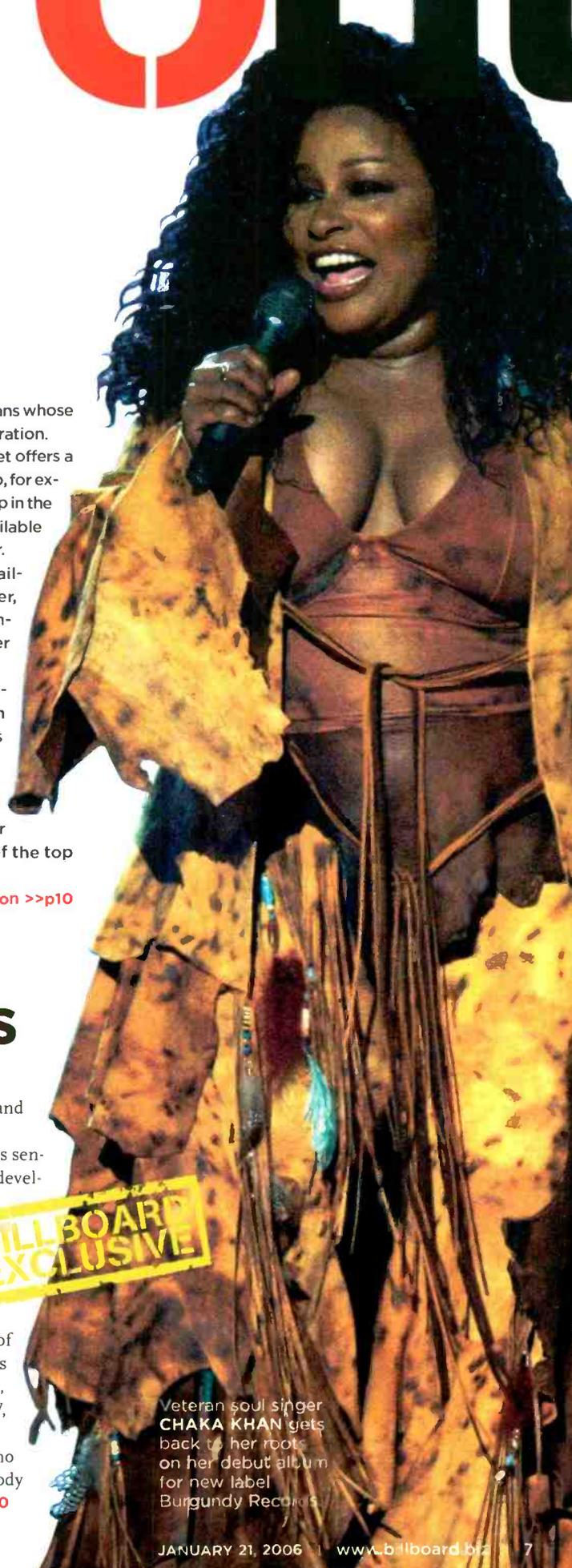
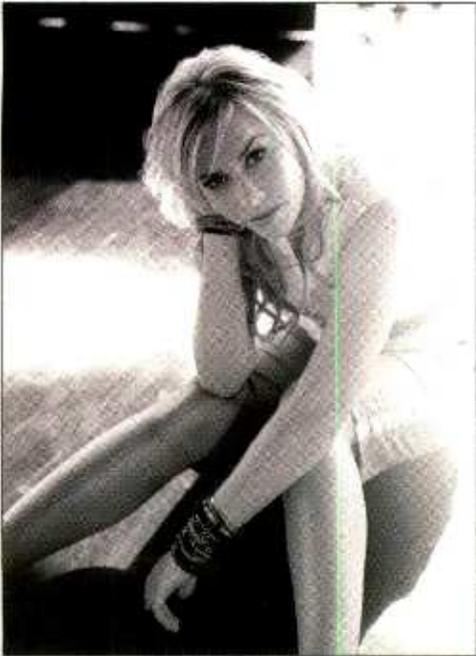


PHOTO: MICHAEL CAULFIELD/WIREIMAGE.COM
**BILLBOARD
EXCLUSIVE**

Veteran soul singer **CHAKA KHAN** gets back to her roots on her debut album for new label Burgundy Records.

Photo: Michael Caulfield/WireImage.com

DEBUT



NATASHA BEDINGFIELD

RELEASED 8/2/05

Since her TRL debut at the end of July 2005, she's made Rolling Stone's "Hot List," Entertainment Weekly's "Must List," and her debut single "These Words" was one of Blender's "40 Most Popular Songs In America." Her Epic debut album "Unwritten" has scanned over 210K copies. She's had a **Platinum digital single** with "These Words," sold over 100K ringtones, and performed on The Tonight Show, Good Morning America, Carson Daly, the Macy's Thanksgiving Day Parade and on VH1's "Top 40 of 2005."

Now this U.K. sensation is ready for U.S. domination, with her new single "Unwritten," already on over 110 Pop and 16 Adult stations. The **Gold digital single** is heading toward Top 10 at Pop radio, is **Top 5 on the iTunes Pop Chart**, and Top 15 overall. The video is Top 10 at Yahoo! and in Large rotation at VH1. She's Cosmo Girl's "Artist of the Month" for January. Watch for her on the premiere episode of CD:USA, and on the CBS Early Show, both airing 1/21. Also look for her in the VO5 Red Hot Rising Stars campaign in February/March issues of Glamour, Allure, Jane, Lucky and Teen Vogue, and as a Bond Girl in the new video game "From Russia With Love."

JUST IN: VH1 – "EXTRA LARGE"



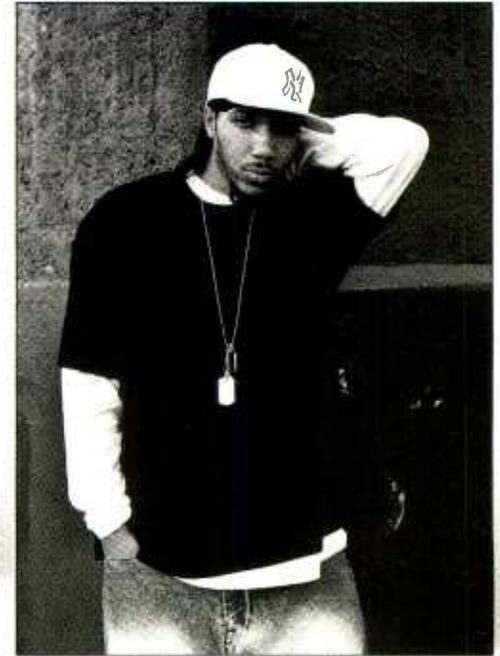
THE FRAY

RELEASED 9/13/05

Before signing with Epic Records, The Fray earned a loyal following through touring and airplay on Denver's top Rock stations. The demo of "Over My Head (Cable Car)" became KTCL's Top 30 most played song of 2004 in just 4 months. Now, their debut album "How To Save A Life," which is Top 10 on the Billboard Heatseekers chart, has scanned over 65K copies, with sales increasing rapidly from a steady 6,000 copies per week to over 8,000 last week. The single "Cable Car (Over My Head)" is on over 75 stations, and is Top 5 at AAA and Top 20 at Adult Top 40.

They've been featured on MTV's Advance Warning, and the video is Top 10 most requested at mtvU. The song has also been featured on ER, and was **iTunes "Download Of The Week"** on 11/6/05, which resulted in a record number of downloads: **over 240K**, sending the album to #17 on the iTunes Top 100 album sales chart. The band has appeared on Craig Ferguson, and on sold-out tours with Weezer and Ben Folds. Their own headlining tour runs late January through mid-March and is already selling out. This is just the beginning for this incredible band.

JUST NAMED: VH1 "YOU OUGHTA KNOW"



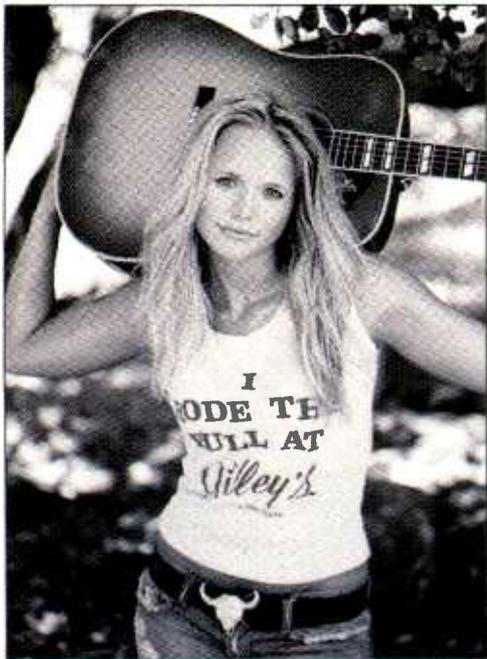
LYFE JENNINGS

RELEASED 8/17/04

He spent 10 years in prison honing his craft and overcoming his past, and is a record-breaking 5-time winner on Showtime At The Apollo. His Col/SU **Certified Platinum** debut CD has been on the Top R&B/Hip Hop Chart for 71 weeks and the Top 200 for 53 weeks, fueled by the singles "Stick Up Kid," "Hypothetically" and the Top 5 Urban hit "Must Be Nice." He's sold over **750K ringtones**. A two-time #1 Billboard Heatseekers album, "Lyfe 268-192" has established the poetic artist as an aesthetic force of nature with mainstream and underground support.

Lyfe has been featured everywhere, from BET to iTunes and Vibe to Rolling Stone (3 Stars). He's appeared on Jimmy Kimmel Live! (11/22/05). He spent the summer of '05 on tour with John Legend, and recently completed headlining his highly successful "Lyfe Experience" tour, with Goapele and Vivian Green. He also made the cover of Billboard at the end of 2005, with a detailed story of this very real, very dedicated and very talented artist. Coming up: A new version of the Curtis Mayfield classic "People Get Ready" recorded with Alicia Keys for the upcoming Jerry Bruckheimer film "Glory Road."

ARTISTS

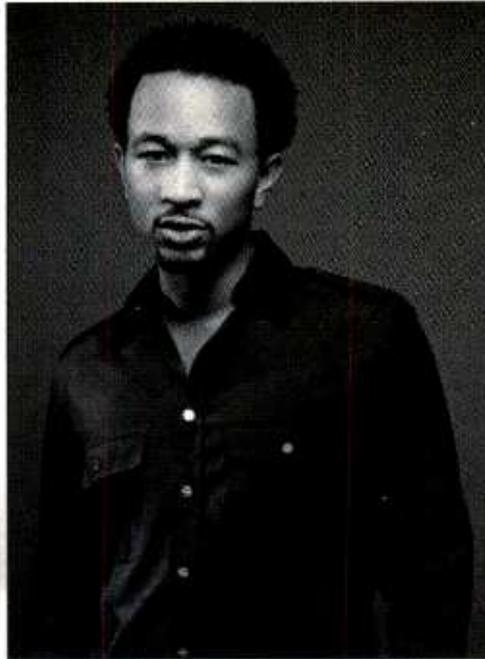


MIRANDA LAMBERT

RELEASED 3/15/05

From Nashville Star to nationwide phenomenon, Miranda Lambert is a force to be reckoned with. Her Epic Records debut "Kerosene" is **Certified Gold**, entered the **Billboard Country Albums Chart at #1**, and debuted Top 20 on the Billboard Top 200. She's appeared on The Today Show, The CMT Awards and The Tonight Show with Jay Leno. The New York Times calls "Kerosene" "excellent" and "impressive." Entertainment Weekly calls Miranda's tunes "killer." The Village Voice calls her "hot stuff." And Rolling Stone has just named her **Top 20 single "Kerosene"** #4 on their list of Top 10 Country Singles in their 12/29/05 issue.

She's recently toured with Keith Urban on his "Alive in '05" tour, and is now supporting George Strait on his 2006 arena tour. And to top off her many TV appearances and award nominations, Miranda has also performed at the 2005 CMA's (she was also a **"Horizon Award" nominee**). Keep an eye on Miranda Lambert. This talented young woman is just getting started. **"Kerosene" video Top 10 in Heavy rotation at CMT.**



JOHN LEGEND

RELEASED 12/28/04

First he worked with music's elite, including Lauryn Hill, Kanye West, Jay Z, Janet Jackson and Alicia Keys. Now, John Legend's Col/SU/G.O.O.D. solo debut album "Get Lifted," featuring the Top 5 hit "Ordinary People," is **Certified Double Platinum**, and has sold over 1 million copies outside the U.S., becoming one of the year's biggest success stories. Rolling Stone gave it 4 stars, and Vibe called it a "certified classic."

2005 was an amazing year for John. He was a **BET Award winner for Best New Artist**, and he won the MOBO (Music Of Black Origin U.K.) for Best R&B Male. He was featured in a high profile GAP ad campaign. He completed a sold-out nationwide tour. And most recently, he received an outstanding **8 Grammy nominations, including "Best New Artist"** and "Song Of The Year" for "Ordinary People." Coming up: a Superbowl pre-show with Stevie Wonder on 2/5, and of course, the Grammy Awards on 2/8. Don't miss his performance.



MATISYAHU

RELEASED 4/19/05

From a clip on Jimmy Kimmel Live! to a buzz that grows stronger every day, Matisyahu is truly an artist on the move. His debut live album "Live At Stubb's" has scanned over 227K copies (40K Christmas week alone!). The album has jumped from #96 to #60 on the Billboard Top 200. The single "King Without A Crown" is **#1 most requested at KROQ LA**, and is currently Top 10 at Alternative radio. The video has been **#1 on mtvU's "Dean's List"** for 12 weeks straight. He was also included in MTV's "10 Spot Drop" and Advance Warning.

Matisyahu has been featured in publications everywhere, including the New York Times twice. He completed a sold-out 55-city tour in 2005, with stops at major summer festivals including Bonnaroo. He is currently headlining his own tour. His highly anticipated debut studio album "Youth," which will feature a studio version of "King Without A Crown," is in stores 3/7/06.

JUSTIN: MTV2 - "ELITE 8"
MTV - "BIG TEN"

SONY MUSIC LABEL GROUP. THE **ART** OF ARTIST DEVELOPMENT.



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listen.com and RealNetworks executive who ran the Rhapsody subscription service, raised the issue in a recent post on his blog.

>>>BLUNT, KAISER CHIEFS LEAD BRITS

With five nods each, newcomers James Blunt and Kaiser Chiefs are the front-runners heading into the Brit Awards 2006, to be held Feb. 15 at London's Earl's Court.

>>>MUSICLAND FILES CHAPTER 11

As expected, the Musicland Group filed for Chapter 11 protection Jan. 12 in the U.S. Bankruptcy Court for the Southern District of New York. The chain has been experiencing financial difficulties since the banking consortium providing its revolving credit facility stopped allowing the company to freely access funds and cash from the facility in early December. Suppliers did not get paid that month, and began forcing the chain to pay cash upfront for all product purchases.

>>>UMG LICENSES VIDEOS TO MOBITY

Universal Music Group has licensed more than 1,100 music videos to MobiTV. The mobile video provider has introduced four new channels to its service: the Mic, focused on rap and hip-hop; V40, a pop and top 40 station; Shift, for alternative rock; and Chaos, a blend of rap, grunge and heavy metal. MobiTV is available from Alltel, Cingular and Sprint in the U.S. for \$9.99 per month. There is no per-video download fee.

>>>BURST.COM COUNTERSUES APPLE

Burst.com will file patent infringement claims against Apple Computer within the next 30 days, an attorney for Burst says. The claims will counter the lawsuit filed Jan. 4 by Apple Computer over methods of handling audio and audiovisual information. Apple asked the court to declare that it did not infringe any patents and that three burst.com patents are invalid.

continued on >>p12

UpFront

DIGITAL (cont.)

from >>p7

SoundScan, of the 16.2 million digital albums sold in 2005, only 124,000 albums—.07%—were Latin. In comparison, Latin music accounted for 6% of all U.S. sales for the same time period. Overall, Spanish-language music sales have shot up while sales of music in general are down.

An additional hurdle for EmusicLatin may lie in the target demographic. Data in "The U.S. Hispanic Market," a report published in October by Packaged Facts, a publishing division of marketresearch.com, indicate that only half of Latino parents own a PC, compared with 80% of non-Latino parents.

The digital divide narrows for Latino kids and teens, who have access to computers in school. But, perhaps because fewer of them have computers at home, they are less likely than their non-Hispanic counterparts to download music.

However, the digital divide is fast closing. "If it hasn't caught up, it will very soon," says Sergio Lopes, VP of marketing/digital development and distribution for EMI Latin. EMI no longer releases an album in the physical realm if it is not also available digitally, Lopes says.



ECHVERRI

BURGUNDY (cont.)

from >>p7

of people."

With Burgundy's 360-degree approach to marketing, Khan says her music "will have the opportunity to reach outside the mainstream."

But unlike some companies that act as middlemen between band and brand, Burgundy owns the content. "We know there is an audience for this music," DiMuro says. "We will propagate [it] to other areas. We will monetize it."

DiMuro notes Burgundy is not starting from square one. "We are bringing successful artists—global brands—to the label."

This is similar to what Def Jam and UME have done with, respectively, the Def Soul (Patti LaBelle) and New Door (Tears for Fears) imprints.

Still, recent collections from Khan and Neville, as well as LaBelle and Tears for Fears, have not been as commercially successful as earlier sets.

Nielsen SoundScan figures for LaBelle's "Classic Moments" (2005) and Tears for Fears' "Everybody Loves a Happy Ending" (2004) stand at 152,000 and 95,000, respectively.

Khan's last studio album on a major label, "The Woman I Am" (Warner Bros., 1992), has sold 197,000 copies, according to Nielsen SoundScan. "Epiphany: The Best of Chaka Khan, Volume One," from 1996, has scanned 665,000. But 2004's "Classikhan" (AGU/Earthson/Sanctuary Urban) has sold 46,000, while 1998's "Come 2 My House" (NPG) has scanned

Digital sales, he adds, have increased every week for the past year.

Sites like iTunes, he says, were always interested in Latin content, but have become increasingly so thanks to rising sales.

At an independent level, "There's certainly an increase in the interest," says Ray Farrell, VP of content acquisition for eMusic, a subscription download service that works with independent labels. "But in order to start garnering more of an audience we have to start bringing in more labels. That is my campaign."

Sales of Latin music on eMusic, nearly negligible in 2004, now account for 10% of the site's total monthly downloads, Farrell says.

Part of the growth is fueled by digital distributors like the Orchard, which has made a concerted effort in the past year to sign independent Latin labels worldwide.

Elatinmusic president Miguel Sierralta is in conversations with companies in Colombia, Chile and Mexico to launch local Elatinmusic sites. The formal launch of Elatinmusic follows the opening last year of digital stores in Brazil, Argentina and Mexico with content from major labels.

In the United States, the first Latin digital labels have started popping up, including voymusic.com, a site that functions as an e-label, online store and Internet radio source; and e-label Nacional, a sister imprint to alternative label Nacional. Its roster includes the Nortec Collective and Aterciopelados frontwoman Andrea Echeverri, for whom at least 20% of sales are derived digitally. Three of Nacional's releases have hit No. 1 on iTunes' Latin albums chart in the past year.

"When you're an indie label and you're dealing with left-of-center artists, you have to find all marketing possibilities," president Tomas Cookman says. "The online avenue is a way of leveling the playing field."

76,000 copies.

Neville's previous albums, "Nature Boy: The Standards Album" (Verve) and "Believe" (Tell It/EMI Gospel)—both issued in 2003—have sold 66,000 and 89,000, respectively. "Devotion" (2000), also from EMI Gospel, has sold 130,000. Of Neville's two A&M sets from the '90s, "Tattooed Heart" has sold 405,000 and "To Make Me Who I Am," has moved 161,000.

Retailers say marketing is key for Burgundy. "A recognizable name is not enough in today's market," says Jerry Suarez, divisional merchandise manager for music at Virgin Entertainment Group. "These artists need new opportunities to get exposure and revitalize their careers."



TOURING BY RAY WADDELL

Korn Is Open For Business

Signs Deal With Promoter Live Nation

A new deal that connects Korn, EMI and international concert promoter Live Nation makes partners out of those who historically pursued distinctly separate agendas.

Unveiled Jan. 11, the deal is unique in that it allows Live Nation to invest in the band's overall career, tapping into revenue streams beyond the box office that have heretofore been unavailable to promoters.

Meanwhile, Korn snags a piece of revenue that has largely been off limits to bands, namely such ancillaries as concessions at Live Nation-owned venues. The initial leg of the band's upcoming tour—the first covered under the deal—starts Feb. 24 in Bakersfield, Calif., and will play about 30 arena dates. More shows will follow, presumably at Live Nation sheds.

Jason Gamer, COO of touring for Live Nation and point person for the promoter on the Korn deal, says the band is the "perfect group" for this model, with a new album, an upcoming tour and heavy media exposure all in play. "Under this model, we can sit in one room with the representatives of each of the artist's revenue streams and discuss our joint strategy to market Korn and maximize profits," Garner says. "In this case our common goal is to grow the overall pot that we all profit from."

As part of the deal, Live Nation will contribute to production expenses on Korn's stage show, "Just like EMI paid the recording costs and [paid for] videos and marketing of their product," says Korn counsel Gary Stiffelman, who brokered the deal in conjunction with partner John Branca and Jeff Kwatinetz, CEO of Korn management the Firm.

The joint venture expands on the partnership Korn created with EMI Music in September

(Billboard, Nov. 12, 2005). EMI invested \$25 million upfront for an estimated 30% stake in Korn's overall business.

Stiffelman would not confirm published reports that Live Nation would invest about \$3 million in exchange for 6% of Korn's box office, licensing, publishing, merchandising and CD sales. The deal includes Korn's current album, "See You on the Other Side," and its next set.

Korn's earning potential on the road remains unclear. At the height of its popularity, the band grossed slightly more than \$15 million in annual ticket sales as a headlining act, averaging about 50 U.S. dates per year, according to Billboard Boxscore. Last year, a 17-date headlining run grossed \$3.8 million.

If the tour and album explode beyond expectations, there will be no rethinking the deal, according to Stiffelman: "If [EMI and Live Nation] have a fabulous return on their investment, I think that would be the best news we could hear."

Stiffelman sees the model as a positive for Korn and the industry. "People aren't coming off the road because the record company isn't supporting the album anymore, or going on the road when it's not in the best interest of the album," he says. "People are thinking of this thing holistically and what's in the best interest of all of us."

With 36% of the Korn entity now spoken for, Stiffelman says other possible partners could come in the mobile or Internet space. "We haven't really gotten very far in any discussions," he says.

Any new partner would have to bring added value, Stiffelman says: "We aren't selling interests to dentists in Cleveland. We're selling interests to people who have a strategic value."

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>>> ANOTHER LOOK AT FRENCH COPYRIGHT BILL

French Minister of Culture and Communication Renaud Donnedieu De Vabres is expected to present a "clarified" digital copyright bill before the Parliament in the coming weeks. The debate over the controversial bill, which proposed a legal framework for file-trading, was suspended Dec. 22 because of the Christmas holiday break.

>>> EMI PREZ SIGNS HOFF

Niel Van Hoff has exited as EMI Music Germany president, the company said Jan. 10 in a statement. An as-yet-unidentified successor is expected to arrive April 3; an announcement will be made at the end of March. In the meantime, a newly formed supervisory board will oversee the day-to-day operations of the Cologne-based firm.

>>> NOTTING HILL ACQUIRES MARRIOTT CATALOG

Notting Hill Music Group has acquired the U.S. rights to the songwriting catalog of the late Steve Marriott, former frontman and songwriter for '60s rock bands Small Faces and Humble Pie. The London-based publishing company acquired the rights from Steve Marriott Licensing, the company founded after the artist's death to handle all commercial considerations relating to his catalog and copyrights. Financial terms were not disclosed.

>>> KOBALT SIGNS CHILD

London-based independent music publisher Kobalt Music Group has signed hitmaking songwriter/producer Desmond Child to an exclusive worldwide administration deal. Child has also agreed to represent Kobalt as an ambassador to the songwriter and producer community.

Compiled by Chris M. Walsh. Reporting by Lars Brandle, Antony Bruno, Susan Butler, Ed Christman, Brian Garrity, Aymeric Pichevin and Chuck Taylor.

Sony BMG Suits Expand

Canadian Class Actions Seek Fair Settlements For Consumers

Canadian class action lawyers are positioning themselves to participate in settlements between Sony BMG Music Entertainment and consumers over CDs with faulty digital-rights-management software.

Two new class actions were brought against Sony BMG and related companies Jan. 4 in British Columbia and Ontario, one listing damages at \$100 million Canadian (\$86.3 million). They came just one week after the company and a group of consumers proposed a U.S. settlement over CDs with MediaMax and XCP software.

Yet lawyers with the Merchant Law Group, representing consumers in the two new cases, say they do not really want that much money. In fact, the firm praises Sony BMG and believes the U.S. settlement terms are fair. They just want to make sure Canadian consumers are similarly compensated.

"One hundred million dollars is not really what we're after," Evatt Merchant says. "That's the worst-case scenario if there is full litigation. We're comfortable with the range negotiated in the U.S., provided

that the software removal and security patches in their updated form—provided by Sony BMG—are fully protective."

French-Canadian lawyer Pierre Boivin's firm, Kugler Kandestin in Montreal, filed a motion last November for all Canadian consumers asking for class certification in Quebec, where court procedures require a motion be approved before a complaint may be filed.

Boivin anticipates leading the class action negotiations, but some legal experts are not so sure. There is no national class action law in Canada. Because Quebec laws are based on "civil law" derived from historical French law, and the laws in other provinces are based on "common law" derived from old English law, there could be two separate Canadian groups.

Merchant and Boivin say that they are not yet aware of the number of CDs distributed in Canada with the DRM. A Sony BMG representative says that roughly 100,000 units with XCP were shipped in Canada, about 20,000 less than noted in a previous statement. The number with MediaMax was

not immediately available.

Meanwhile the U.S. District Court in New York on Jan. 6 gave preliminary approval for the U.S. settlement. It stayed all other federal and state suits—except those filed by a state attorney general—until a hearing is held on the fairness of the settlement in a few months. The deal provides certain exchange opportunities for those who purchased CDs with MediaMax and a cash refund, plus more music for those who purchased CDs with XCP (Billboard, Jan. 14).

Sony BMG will publish a notice to all class members so they may stay in the settlement or opt to pursue individual claims. Those who claim physical damage to their computers are not covered in the deal.

Mark Lyon, who operates the Web site sonysuit.com in Florence, Miss., is one consumer who is following his own path. Lyon, who identifies himself as a law student on the site, filed his own lawsuit Jan. 5 in Mississippi; he posted that he does not want to be part of the settlement and that his computer crashes since he tried removing the XCP software. ●●●

Gay, Lesbian Acts Find Sony Label Home 'With A Twist'

Sony Music and Wilderness Media and Entertainment are launching what appears to be the first record company with major-label backing to focus on gay, lesbian, bisexual and transgender artists. Music With a Twist will recruit GLBT artists that are appealing to main-

stream audiences and the gay and lesbian community.

with Sony Music's group chief executive Don Jenner, says there is synergy in the Wilderness/Sony BMG match.

"The Sony roster already has so many artists that are iconic with the gay and lesbian community," Farber says. Wilderness is also launching a two-hour syndicated radio show of the same name on Jan. 15-16 on nine FM stations, including New York, Los Angeles and San Francisco markets. The programs will feature interviews, entertainment news and lifestyle advice—and provide another outlet for Twist artists. Plans for more affiliates in major markets and markets with prominent GLBT communities are in the works. AOL Radio has also signed on to air the program.

Twist is coordinating regional scouts to find talent that has established buzz in their area or in the gay community. Farber says the label is not barring straight artists from joining the label, though the focus will remain on GLBT artists.

"Just as there are Hispanic brands at Sony and African-American brands at Sony," says Farber, "we've created a place to feel comfortable and to work with people who embrace your identity." ●●●



FARBER

stream audiences and the gay and lesbian community.

The label has not yet signed any artists, but plans to release the first of a series of compilations in June during National Gay Pride Month. The release will feature tracks from its roster artists as well as "gay- and lesbian-friendly" acts, according to Wilderness president Matt Farber.

Wilderness has introduced several gay and lesbian media initiatives including MTV's cable TV network Logo, now available in some 20 million households. Farber, who has had a longstanding friendship

SOUL STAR LOU RAWLS DIES AT 72

His four-octave vocal range transported Lou Rawls from Chicago's dead end streets to Hollywood's star-studded Walk of Fame.

During a career that encompassed gospel, blues, jazz, R&B, soul and pop—as well as TV and film—the Grammy Award-winning singer with the hot-buttered baritone also helped countless students realize their own dreams through his association with the United Negro College Fund.

Rawls' versatility, philanthropy and class were top-of-mind with industry colleagues following the singer's death from lung cancer Jan. 6 in Los Angeles at Cedars-Sinai Medical Center. He was 72.

Reflecting on the Chicago-born singer's nearly 50-year career, Recording Academy president Neil Portnow noted that "his deep, smooth, soulful style exemplified his classy elegance and made him one of the most recognizable voices anywhere."

Rawls' soulful journey dates back to 1940s Chicago where he began singing in the church choir at age 7. After stints with various local gospel groups, he moved to Los Angeles in the '50s and made his first record with the Chosen Gospel Singers. He later sang with the Pilgrim Travelers, a group that included high school classmate Sam Cooke.

In 1959 he attracted the attention of Capitol producer Nick Venet. The association led to more than 20 Capitol albums, starting with Rawls' ground-breaking 1962 solo jazz debut, "Stormy Monday."

He scored his first No. 1 R&B hit in 1966 with "Love Is a Hurtin' Thing." And long before Jay-Z and others rapped about their hard-

knock lives, Rawls was waxing his own ghetto-bred observations in colorful, song-prefacing monologues. Most notable of these was 1967's "Dead End Street," which earned Rawls his first Grammy.

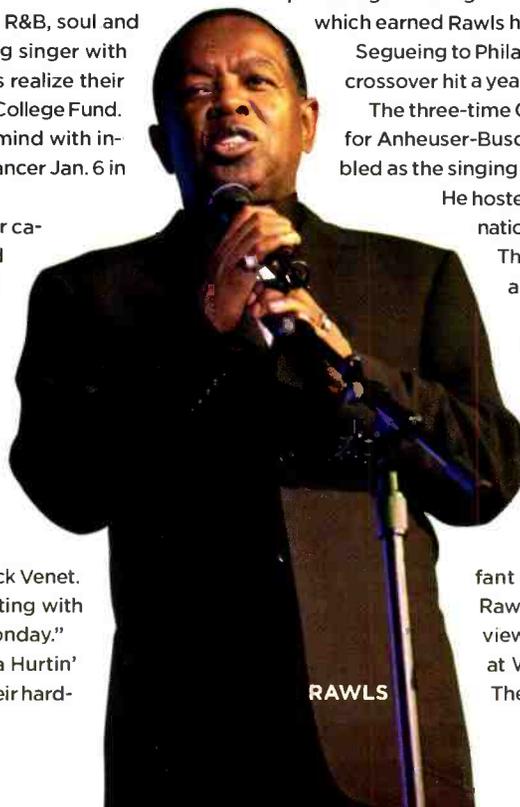
Segueing to Philadelphia International in 1975, Rawls claimed his biggest crossover hit a year later with "You'll Never Find Another Love Like Mine."

The three-time Grammy winner also served as the national spokesman for Anheuser-Busch, made numerous film and TV appearances and doubled as the singing voice of the animated feline Garfield.

He hosted his first UNCF telethon in 1979; the annual event went national the next year, and has raised more than \$200 million. The 2006 telethon—the singer's last national TV appearance—aired the weekend of his death.

When news of his lung cancer was revealed in early December, Rawls drew on the same grit that helped him survive Chicago's mean streets. "Don't count me out," the singer posted on his Web site. "There's [sic] been many people who have been diagnosed with this and they're still jumpin' and pumpin.' I'm thinking good thoughts." The note ended with his signature phrase, "Yeah, buddy."

Rawls is survived by his third wife, Nina, and their infant son, Aiden, as well as three adult children: Louanna Rawls, Lou Rawls Jr. and Kendra Smith. Following a public viewing Jan. 12, funeral services were scheduled for Jan. 13 at West Angeles Church of God in Christ in Los Angeles. The Rev. Jesse Jackson was to officiate. ●●●



RAWLS

Lou Rawls Photo: Mike Guastella/WireImage.com

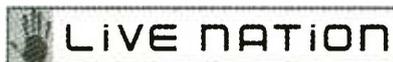
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GLOBAL BY LARS BRANDLE

ALBUMS DOWN, DIGITAL UP IN U.K.

LONDON—Despite continuing good signs for domestic repertoire, Great Britain's album sales shrank to 159 million units in 2005, down 2.7% in volume compared with 2004.

The compilations format took a 15.7% hit in volume, according to figures released by British trade group BPI. Some retailers blamed the prevalence of free "covermount" CDs given away with newspapers, together with the effect of digital downloading.

"It was certainly a very challenging year," says Genarro Castaldo, spokesman for market-leading specialist music retailer HMV. "Some people have suggested the releases weren't as strong as the year before. But having said that, we had a wave of new artists come through, which is very positive."

The BPI's statistics are collated by the Official U.K. Charts Co., which tracks over-the-counter sales from almost 6,000 stores nationwide. The OCC is a joint venture between the BPI and trade body the British Assn. of Record Dealers.

Industry executives expect that through a combination of lower retail prices, shrinking volumes and increased digital sales, 2005 value figures should be flat at best, and possibly show a decline from the previous year.

In the past, U.K. market values were published based on wholesale prices, net of returns, for trade deliveries to retailers. The BPI's annual trade figures no longer break out value for the entire market or for any formats.

While sales of physical singles continued to shrink last year, the U.K. digital download business showed signs of maturing, the report illustrates. Roughly 26.4 million units were downloaded from legitimate services, up 357% from the corresponding figure in 2004.

Furthermore, downloads now account for about 70% of all weekly singles sales, compared with about 25% in the previous year.

The holiday period saw substantial gains in physical and digital sales. A one-week record of 10.6 million albums were sold leading up to Dec. 25. A pre-Christmas surge saw almost 2 million download sales in the last two weeks of the year.

British record buyers embraced their own in 2005. Home-grown acts occupied the top five places on the year-end albums survey and proved a decisive factor in the health of the country's overall recorded music market, according to the BPI.

The year's top seller was British newcomer James Blunt's "Back to Bedlam" (Atlantic/Warner Music).

The Blunt set has sold more than 2.36 million copies and pushed Coldplay's third set "X&Y" (Parlophone/EMI) into the No. 2 spot. Robbie Williams' "Intensive Care" (Chrysalis) came in third, ahead of Kaiser Chiefs' debut "Employment" (B Unique/Polydor) and Gorillaz' sophomore set "Demon Days" (Parlophone).

JAMES BLUNT'S 'Back to Bedlam' album was the United Kingdom's top seller in 2005, with more than 2.36 million copies.

70%

Percent of weekly singles sold via download in the United Kingdom in 2005

GLOBAL BY LARRY LeBLANC

Canadian Dealers Blame Weak Release Slate For Holiday Blues

TORONTO—Canada's music merchants are blaming what they view as a weak release slate for a dramatic fall in December album sales compared with the previous holiday period.

"It was a bad product year for this holiday," says Bruce Mackenzie, senior buyer at Pind-off Record Sales, which operates the 90-store Music World chain nationally.

"Christmas came very late, and we didn't have a strong product schedule," says Ken Kozey, VP of purchasing at Handleman Co. of Canada. Handleman racks the 260-store Wal-Mart Canada chain and 290 Zellers department stores.

Nielsen SoundScan scanned 7.4 million albums between Dec. 4 and Jan. 1, down 30% from the 10.6 million in the corresponding period in 2004. However, total scanned album sales in Canada for calendar 2005 held up at 48.6 million units, down only 1.8% from 49.5 million in 2004.

Missing from this year's holiday lineup "were the three records that [traditionally] stand above the pack," Sunrise Records buyer Tim Baker says. The chain has 32 stores in Ontario.

According to Nielsen SoundScan, the top Canadian sellers in December were Eminem's "Curtain Call: The Hits" (219,475 units), Il Divo's "Ancora" (199,729), Diana Krall's "Christmas Songs" (184,005) and Madonna's "Con-

fessions on a Dance Floor" (181,451).

That is a far weaker showing at the top than December 2004, when retailers got a seasonal boost from Shania Twain's "Greatest Hits" (scanning 483,000 units for the month), Eminem's "Encore" (399,000) and U2's "How to Dismantle an Atomic Bomb" (291,000).

Still, not everyone was dismayed by the 2005 holiday season. At the market-leading 105-store HMV Canada chain, president Humphrey Kadaner declares himself "pleased with our sales of music."

Kadaner says that while no albums dominated the holiday sales picture, "the aggregate of all of the releases still provided sufficient [consumer] appeal."

The big-selling albums varied from retailer to retailer. In addition to the top sellers, international acts cited by retailers include the Black Eyed Peas, James Blunt, Rod Stewart, Johnny Cash and Green Day.

The most popular Canadian acts were Krall, Nickelback, Celine Dion, Michael Bubl  and Jean Leloup.

"Diana Krall was massive for us," Kadaner says. "We also did quite well with James Blunt. It took off at Christmas, and it's continuing."

In the fall, Canadian merchants had expressed concern about poor service from sup-

GLOBAL BY HOWELL LLEWELLYN

Composers Claim 'Abuse'

Trade Group Says TV Producers Offer Unfair Publishing Contracts

MADRID—European composers will meet Jan. 24 at the MIDEM trade fair in Cannes to decide on campaign tactics for tackling what they call "abusive" publishing contracts imposed by TV broadcasters and producers.

Composers from eight European countries formed a new trade group, the European Federation of Film Composers and Audiovisual Music, at a Madrid meeting in late December.

EFFCAM links representative bodies from Spain, France, the United Kingdom, Germany, Denmark, Finland, Sweden and Switzerland.

Their main complaint is that increasingly, composers of music for TV productions are asked to sign their commissioned work over to the TV com-

pany's music publishing arm, regardless of their own publishing deals.

The composers say the TV companies require them to hand over 33.3%-50% of their author's rights. If they refuse to sign, they say, the commission goes to another writer.

"These contracts mean the composer cannot choose his own publisher for the work, and his usual publisher loses business," says Bernardo Fuster, president of Spain's Assn. of Audiovisual Music Composers (Musimagen), which took a leading role in forming EFFCAM. "This abuse must end," Fuster says.

The system represents "coercion and bullying," claims David Ferguson, chairman of the 3,000-member British

Academy of Composers & Songwriters.

"By not allowing freedom of competition for composers and publishers, TV publishers are creating market distortion," Ferguson says.

In the United States, composers have grown accustomed to giving up rights to TV producers under the Copyright Act's work-for-hire provision. This is not the case in Europe, where composers typically agree to a nominal sum for their work with the understanding that there will be future royalties.

Musimagen and the BACS raised the issue of TV payments with regulators in Spain and the United Kingdom in 2004 and 2005, respectively. Fuster says he expects a favorable ruling

UpFront



pliers (Billboard, Nov. 12, 2005). Although several report having had trouble keeping some titles in stock during the holiday period, they say outages were brief.

"We had concerns that we wouldn't have product when needed, but everything turned out fine," Kadaner says.

Most retailers say they moved to get back catalog into their warehouses in September and October to avoid potential fill problems. "We wanted it in the bins ready to ship," Kozey says.

Merchants also report softer-than-expected sales of DVDs, which again they attribute to a weak product schedule.

"We did OK with DVD," Mackenzie says, "but we didn't have 'The Lord of the Rings: The Return of the King' this year."

Retailers report that the most popular titles included "The 40-Year-Old Virgin," "March of the Penguins," "Madagascar," "Fantastic Four" and "Trailer Park Boys Christmas Special."

However, retailers report a poor showing of music DVD titles during the holiday period, with current titles by domestic acts Rush and the Tragically Hip among the few exceptions.

"We had picked [EMI's boxed set] 'Live 8' to win," Kozey says, "but the consumer response was not there."

DIANA KRALL'S 'Christmas Songs' was among the top holiday sellers in Canada, though overall sales were disappointing.

from the Spanish Economy Ministry's competition tribunal by midyear.

No date is set for a ruling on the BACS complaint to the U.K. Office of Fair Trade. "It has been a long and winding road," Ferguson says, "but we are confident of victory."

However, he warns that "the independence of writers to choose which publisher to associate with will be undermined forever" unless European composers move swiftly on the issue.

Enrique Garea, director general of the publishing arm of Antena 3, one of Spain's most popular TV networks, dismisses the composers' complaints.

"In no sense are the contracts abusive," Garea says, "and publishing business customs are not violated. The TV channels contract work from musicians they think are the best around, and it's logical that these composers sign the publishing contract, normally [handing over 50% of their rights]. It is up to

the composers to accept the conditions."

Ferguson counters: "The logic of that argument is wrong. The correct thing is that one music publisher should represent a composer exclusively."

Ferguson, formerly signed to Carlin Music but now looking to strike a new publishing deal, recalls being asked in 1999 to work on a major U.K. TV film. "I said no to signing the clause," he says. "The [TV company's] publisher told me if I didn't 'behave sensibly,' the producer would be given a list of eight composers who would." Ferguson signed.

Musimagen member José Nieto, an award-winning composer, says he has not been offered TV work since 1992, when he refused to sign the 50% clause.

"The contracts are absurd and aberrant, but I have been lucky outside TV," says Nieto, who is published by Paris-

based Amplitude.

Although some major publishers strike co-publishing deals with the TV companies, independents say they are rarely contacted by broadcasters seeking their writers' music because TV companies want to deal directly with composers.

"I can't offer anything to TV companies, because they're not interested in dealing with outside [independent] publishers, nor our music," says Teresa Alfonso, president of the 60-member Spanish Assn. of Music Publishers. "We are excluded from a lucrative trade."

Ferguson says a constitution for the fledgling EFFCAM is being drafted and he hopes a broad-based group will emerge from MIDEM. "It could be linked to the European Music Writers Network [trade body] formed in June 2005," he suggests. "A Pan-European body needs at least 100,000 euros a year [\$145,000] to campaign, so a big group is essential."

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GLOBAL NEWSLINE

>>> WARNER TAKES A HALLYDAY

Veteran rocker Johnny Hallyday has switched labels after 43 years with Philips/PolyGram/Universal. The singer's multi-album deal with Warner Music France was confirmed Jan. 4 by the company's president/CEO Thierry Chassagne.

"Every record label dreams about signing with a music legend," Chassagne says. "There is one in France, and we are more than happy to work with him." Chassagne notes that Hallyday's new albums regularly ship more than 1 million copies in France.

The 62-year-old artist lost a legal case against Universal in April 2005. Hallyday had wanted to break with the company and re-claim the masters to recordings he had made for it and its predecessors since the early 1960s. Warner is negotiating with Universal to release a live album this fall and plans a blues-oriented studio album for early 2007. —*Aymeric Pichevin*

>>> UNGER-HAMILTON NEW VIRGIN MD

Virgin Records U.K. has chosen Ferdy Unger-Hamilton as its new managing director, effective Jan. 13. Unger-Hamilton had been senior A&R manager at Island Records U.K.

In his new role, Unger-Hamilton reports to Capitol Music/Virgin Records U.K. president Keith Wozencroft.

Unger-Hamilton's most notable Island signing was British pop/rock band Keane. The label says Keane's 2004 debut album, "Hopes and Fears," has shipped more than 4 million units worldwide.

Prior to Island, Unger-Hamilton was managing director of Universal-owned dance imprint Go Beat. Previous Virgin U.K. managing director Philippe Ascoli returned to his native France in June 2005 to establish a joint venture with EMI.

—*Lars Brandle*

>>> VODAFONE TUNES IN 'RADIO'

Mobile phone giant Vodafone is launching a wireless streaming-radio service in Europe for third-generation handsets and home computers.

Vodafone Radio DJ is based on a customized version of Sony NetServices' StreamMan platform. It offers personalized streamed music to subscribers of Vodafone's existing full-track downloads service. Songs are available through themed or genre-based radio channels or on personalized channels based on user preferences.

The company says a major portion of its 600,000-plus full-track catalog will be available at launch. Monthly subscriptions will run 10 euros-15 euros (\$12.14-\$18.22). Vodafone Radio DJ is due to roll out in Britain, France, Germany, Spain, Italy and Portugal during early 2006. It aims to be in 20 countries by the end of the year.

—*Juliana Koranteng*

>>> FINTAGE LIKES 8 MILE STYLE

Leiden, Netherlands-based Fintage Music has struck a subpublishing deal with 8 Mile Style for songs written by the Detroit-based firm's hitmaking songwriters Eminem, Luis Resto and Steve King.

Fintage will represent roughly 50 works outside North America, including "Like Toy Soldiers" and "Mockingbird" from Eminem's "Encore" album. Other repertoire appears on albums by 50 Cent, D12, Jay-Z and Lloyd Banks.

Company CEO Niels Teves says Fintage expects to use its background in film and TV to work the catalog.

Fintage Music is a division of Leiden-based entertainment industry financial services company Fintage House, which has offices in Hungary and the United Kingdom and representatives in Australia, Japan, Italy, Spain and the United States. —*Lars Brandle*

>>> CHART ADDS DOWNLOADS

Kippensoep Allstars' "Kippensoep Voor Iedereen" (EMI) was No. 1 on the first singles chart to combine physical and digital sales in Belgium.

The country's industry-endorsed chart compiler Ultratop published the chart Jan. 7. It combines sales data for physical singles and downloads from Flanders and Wallonia, Belgium's Dutch-speaking and French-language markets. The charts of physical singles sales for those markets continue to be published in Billboard. —*Marc Maes*

German Live Biz Catches Fire

Promoter Consolidation Leads To Rise In Concert Revenue

HAMBURG—Despite continuing declines for recorded music sales in Germany, the country's concert business is booming.

German promoters estimate that concert revenue in 2005 reached 3 billion euros (\$3.6 billion), a 5% gain over 2004. There are no official figures for 2003, but research company GFK estimated the live market at 2.7 billion euros (\$3.3 billion).

The past five years have seen consolidation in Germany,

Schwenkow says the live business has benefited from a gloomy mood among German consumers brought about by rising unemployment and disillusionment with the country's politicians. "In times of uncertainty," he says, "music fans seek moments of relief by going to concerts."

CTS and DEAG now dominate the concert market in such large cities as Berlin and Munich. The recent round of consolidation began in 2000

attractions like Anastacia, Bruce Springsteen and Mark Knopfler. He also reports brisk business for 2006 shows by leading domestic acts Xavier Naidoo, Reamon, Sasha and Dick Brave.

Schulenberg says CTS' revenue totalled 220 million euros (\$266 million) in 2005. But he insists the company credo remains "profit precedes turnover."

"We will refuse tours that we see as too risky," Schulenberg

company is expected to launch mid-2006.

Also in 2005, DEAG acquired majority stakes in Klaus Bönisch Konzertagentur and the parent company of promoter Music Pool Germany, bringing into the fold such touring acts as Chris DeBurgh, Deep Purple, Manowar, Höfner, Christina Stürmer, the Black Eyed Peas, the Eagles and classical violinist Nigel Kennedy.

Schwenkow says DEAG will step up its involvement in classical music across Europe during 2006. He claims the high ticket prices for classical concerts can generate profit margins for promoters of 12%-18%, compared to 5%-6% on pop events.

"We want to become the No. 1 promoter for classical concerts in Europe," Schwenkow says. DEAG has accordingly signed up tours by such classical names as Anna Netrebko, Plácido Domingo and Jessye Norman for 2006.

In 2005, DEAG had a turnover of more than 100 million euros (\$121 million) from its German businesses and stakes in Swiss and British concert firms.

The rise of CTS and DEAG with their U.S. links has raised some fears among Germany's remaining independent promoters. "We mustn't leave our business to the large groups and multinationals," Hamburg-based Karsten Jahnke says. "We require many independent and innovative concert organizers who are able to assert themselves in the market."

Some independent German promoters are thriving in the shadow of the giants. Berlin-based MCT, for example, handled the 2005 European tour by Germany's current most successful live music export, Universal hard rock band Rammstein. The act played 22 shows, with a total audience of 300,000, MCT managing director Scumbeck Sabotika says.

"Ourselves, Jahnke and other medium-sized companies still have top acts," Sabotika notes.

And Lieberberg insists the German market remains competitive. "The scheduling of tours is [still] comparable to auctions," he says. "That's why we don't do Robbie Williams or the Stones. It's just the way things are." ...



Indie promoter MCT handled the 2005 European tour by Universal act RAMMSTEIN, Germany's current most successful live music export.

with the country's largest promoters, Bremen-based CTS Eventim and Berlin-based DEAG, buying up smaller regional operators.

"The German live entertainment market is currently very buoyant," DEAG CEO Peter Schwenkow says.

Growth came in 2005 despite a limited number of superstar tours. Insiders predict double-digit revenue growth for German promoters in 2006, with a schedule that includes Robbie Williams, the Rolling Stones, Depeche Mode, Eric Clapton, Eros Ramazzotti, Santana, Bon Jovi and Madonna.

when CTS acquired majority stakes in the businesses of promoters Marek Lieberberg (Frankfurt) and Peter Rieger (Cologne). Since then, CTS and DEAG have each taken control of a dozen promoters and ticketing firms.

CTS CEO Klaus-Peter Schulenberg describes the tie-up with Lieberberg as the "star alliance" of the German business, bringing more leading artists to Germany than in the past.

Lieberberg remains managing director of Marek Lieberberg Konzertagentur, which he says sold 1.6 million tickets for 700 concerts in 2005, including

says, "where—after serious calculation—we think we cannot make a profit." The company worked with U2, Elton John and R.E.M. in 2005.

CTS struck a strategic alliance with U.S.-based Clear Channel Entertainment in 2003. At that time, CCE acquired a 20% stake of Lieberberg's MLK, which now promotes all CCE concerts in Germany and Austria.

DEAG is also allied with a U.S. events giant. In October 2005, it formed a joint venture with Ticketmaster to create online-ticketing operation Ticketmaster Deutschland. The

Making The Brand

MICHAEL PAOLETTA mpaoletta@billboard.com



Reebok In Step With Celebrity Brands

Pending merger with Adidas aside, it is business as usual for Reebok. In the coming months, Rbk—Reebok's more street-inspired imprint—will unveil the latest styles in its artist-driven partnerships.

The newest shoes from the IceCream (Pharrell Williams), Derty One (Nelly) and DY (Daddy Yankee) lines will hit stores in March and April.

These celebrity brands will be preceded, in February, by the new OG shoe. The OG campaign features Mike Jones, Lil Wayne and Lupe Fiasco.

Retail prices of the shoes in the four Rbk lines range from \$70 to \$80.

Que Gaskins, Rbk global VP of lifestyle and entertainment marketing, says the OG model is equal parts "skate, street and West Coast." In addition to the OG model for mass consumption, Jones, Wayne and Fiasco will create one signature shoe each.

IceCream's Board Flip model is geared toward skaters.

The Derty One and DY collections will also include T-shirts, hats and accessories.

Gaskins acknowledges that each partnership is set up differently. Most are "hybrid deals," intertwining elements of straight-up endorsement and 50/50 business splits, he says. He likens each deal to playing poker. In other words, what is an artist's appetite for risk?

The deals have other elements in common: they are multiyear and the brand partners (the artists) appear in Reebok's I Am What I Am campaign (conceived by New York ad agency mcgarrybowen).

Daddy Yankee has a lot to gain from such a partnership—as does Reebok. The Puerto Rican reggaeton star has the potential to broaden the reach of Rbk into different cultures.

Still, Reebok is being cautious with the first DY collection. "We need to see where it goes," Gaskins says. "We have to see the supply and demand. You always want to keep some hunger [for a product] in the marketplace."

Throughout Rbk's musical partnerships, which date back to 2002 (Jay-Z's S. Carter line, followed by 50 Cent's G-Unit shoe collection), connecting with consumers at their "passion centers" has remained front and center, Gaskins says.

Gaskins describes passion centers as those places where kids hang out, live, eat and socialize. Sure, today's kids like sports, Gaskin says, but they are also passionate about music, fashion, technology and lifestyle culture.

"Rbk needs to meet kids at these intersections," Gaskins adds. Of course, today's intersections extend to blogs, mobile phones and videogames. "We'll stay connected to them. We will continue to be innovative."

DIAMONDS & PEARLS: In a bid to increase its visibility in the hip-hop/pop community, 5-year-old Avianne & Co.—which specializes in custom-made jewelry—has signed one-year agreements with such R&B/hip-hop new-

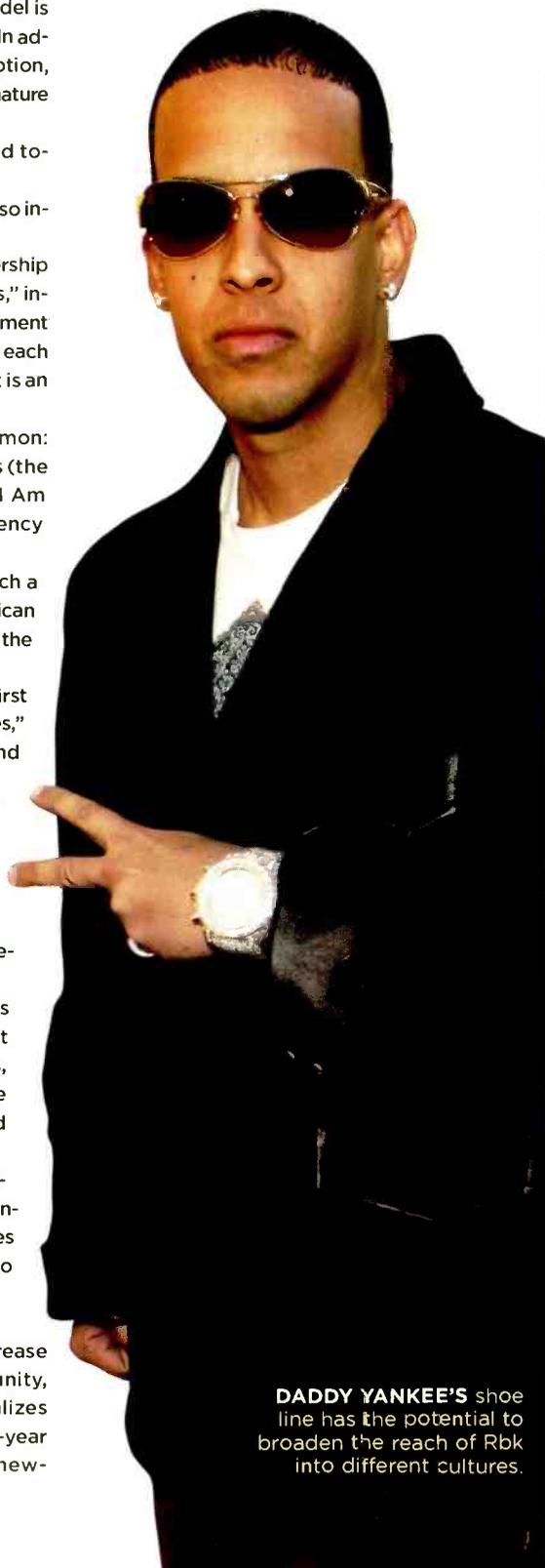
comers as Chris Brown and T-Pain.

Under the deals, Brown and T-Pain get to wear Avianne jewelry. And if they happen to "promote" the Avianne brand in photos, videos and song lyrics, all the better.

Avianne bling can be seen in the video for T-Pain's "I'm N Luv (Wit a Stripper)," while Brown has been spotted sporting an Avianne watch.

Both artists have requested custom-designed necklaces. Brown had a "Charlie Brown" necklace created for him. T-Pain opted for a simpler diamond "T-Pain" necklace.

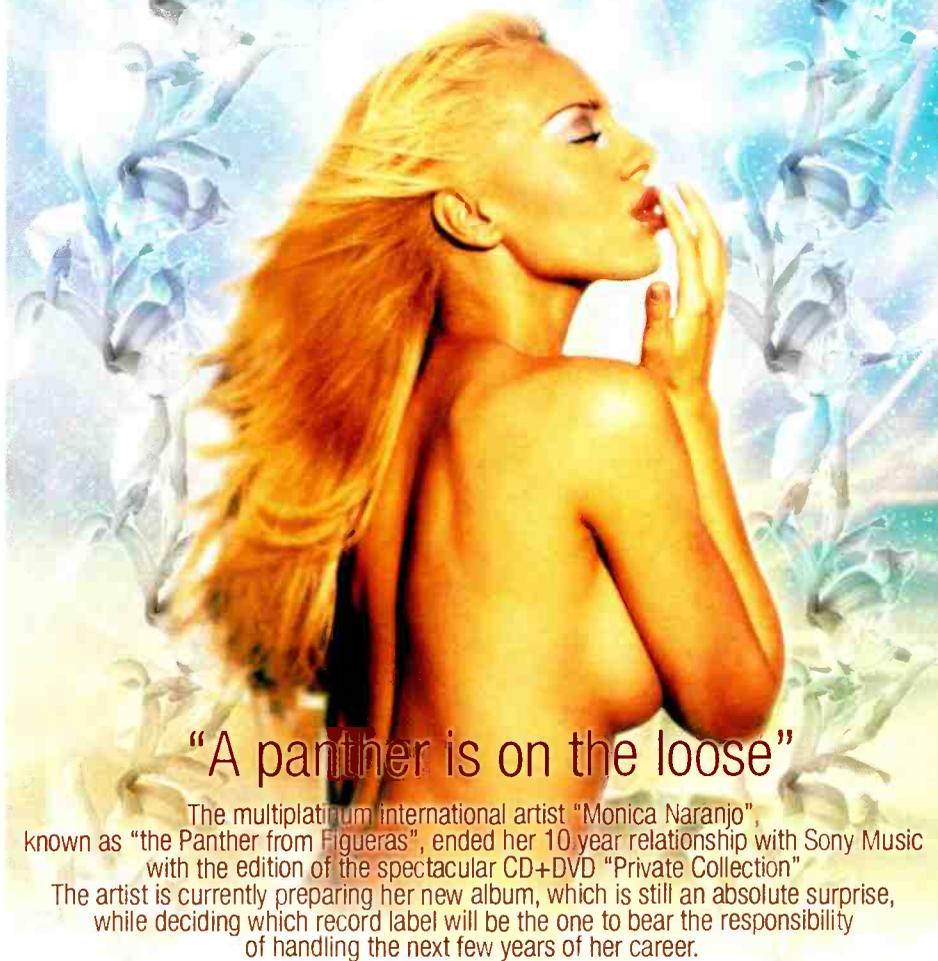
Depending on the design, Avianne jewelry begins at \$10,000 and goes up, up, up.



DADDY YANKEE'S shoe line has the potential to broaden the reach of Rbk into different cultures.

monica naranjo

PRIVATE COLLECTION



"A panther is on the loose"

The multiplatinum international artist "Monica Naranjo", known as "the Panther from Figueras", ended her 10 year relationship with Sony Music with the edition of the spectacular CD+DVD "Private Collection". The artist is currently preparing her new album, which is still an absolute surprise, while deciding which record label will be the one to bear the responsibility of handling the next few years of her career.

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DIGITAL MUSIC BY ANTONY BRUNO

Does The Kiosk Have A Future?

It is shaping up to be a make-or-break year for digital music kiosks.

A digital music "vending machine" of sorts, music kiosks let users browse, buy and download tracks from an Internet-connected unit that they can then either burn to a CD or transfer to an MP3 player.

New versions even support Bluetooth technology, which would let buyers transfer content wirelessly from the kiosk to certain mobile phones.

Activity in the space is at an all-time high, with some providers readying U.S. deployments numbering in the thousands, an executive at startup kiosk provider MediaPort says. Such major chains as Starbucks and McDonald's have experimented with them, and MusicLand has made kiosks a central feature of its new Graze Music in-store environment.

But there is also a great deal of skepticism as to whether kiosks actually fulfill any consumer demand.

Kiosk providers feel the digital music revolution has created an opportunity for what they are marketing as a music store in a box. The idea is to place music kiosks in well-trafficked areas where people generally have 10-15 minutes of time to kill—such as airports, coffehouses, university student unions, truck stops, even convenience stores.

The most visible implementation to date is Starbucks' Hear Music initiative, which has



The deployment of digital music kiosks, such as MediaPort's MediaATM, is at an all-time high.

placed CD-burning kiosks inside 40 coffeshops in five cities nationwide, charging customers \$8.99 to burn a custom-mixed CD of seven songs, and then 99 cents for additional tracks. Starbucks' kiosks do not yet support portable music players.

In response to reportedly lackluster usage, Starbucks recently bulked up its available music catalog to 1 million tracks from 150,000.



A ROOM OF ONE'S OWN (MUSIC)

Sonos' new ZonePlayer ZP80 multiroom music system works in conjunction with existing home entertainment units.

The original ZonePlayer, released early last year, retails for \$500 and consists of a media hub and satellite amplifiers that lets users play and control their digital music throughout their home. The new ZonePlayer allows users to integrate their existing stereo systems.

The ZonePlayer connects to any audio device—such as a stereo, home theater system, powered speakers or table-top radio—via analog and digital outputs, turning them into part of a wireless digital music system. Once connected, users can control the music playback in each room via a hand-held remote control, which retails for \$400.

The add-on is expected to ship in the spring, retailing for \$350 at authorized retailers and on the Sonos Web site, sonos.com. —Antony Bruno

Others are preparing to follow. MediaPort says three Fortune 500 companies are testing its MediaATM now and expects a 1,500-unit rollout with an as-yet-unannounced nationwide convenience store chain. It currently has about 20 units active on university campuses, military bases and LoveSac furniture stores.

The company has licensing deals with EMI Music and Warner Music Group, as well as indie labels Sanctuary, Tommy Boy and others. MediaPort CEO Helen Seltzer says Sony BMG and Universal Music Group will be added in the coming weeks to boost its total library from the 200,000 tracks available today to 500,000.

Other kiosk companies include Commodore, Digital Transaction Machines, Hewlett-Packard, JustMixIt, Media Inventory Control Systems, Mix and Burn, Starbox and TouchMedia.

For record labels, these music kiosks are just another new distribution channel made possible by digital formats. As music retailers continue to struggle, kiosks let anyone will-

ing to pay around \$10,000 per unit to place one on their property and start competing for record-store business.

"This gives them the ability to go head to head with anybody for music," MediaPort executive VP Jon Butler says.

Music retailers also like kiosks because they make it possible to offer more titles than what is available on shelves, as well as offer custom CDs to digital-savvy consumers accustomed to burning their own music at home.

But whether consumers will like them is the big question.

Members of the Recording Academy's What's the Download Interactive Advisory Board—a group of college students and recent graduates—told representatives of NARM in a recent round table that they have little interest in kiosks.

"When I can just do it at home, why would I use them?" 22-year-old board member Bahareh Batmanghelidj asks.

Burning a custom CD does not appeal to her because she can just make playlists at home on her PC with any number of existing music services.

"I would rather buy the actual CD with the real liner notes," she says.

As for downloading to a portable device, these kiosks suffer from one major setback—the lack of interoperability with the iPod. Only unprotected MP3s and tracks bought from the iTunes Music Store can play on the popular iPod; the tracks sold by kiosks are protected with Microsoft Windows technology, and thus are unable to be transferred to the market-leading iPod.

Kiosks may hold promise as a promotional channel, however. Jukebox company eCast, for instance, has begun promoting new music on its Internet-connected units in select locations. According to eCast data, a recent Chevelle promo increased playback rates by 1,271%, and a similar effort for Weezer increased plays 829%.

But the value proposition that kiosk providers are betting on revolves around music sales.

"The day of the huge record store is over," Seltzer says.

Whether music kiosks will ever have their day remains to be seen.

BITS & BRIEFS

MTV, VIRGIN MOBILE LINK UP

MTV Networks has agreed to give Virgin Mobile exclusive content from its "TRL" and "Direct Effect" shows as part of a wide-ranging agreement between the two companies. Both shows will begin airing such mobile content as on-air ringtone charts and live in-program voting. MTV also is building a dedicated mobile Web site for Virgin Mobile subscribers to access exclusive graphics, games and alerts. Virgin Mobile in return has become an advertising sponsor for both shows.

GIVE IT A PUSH

A project still in the research stage called Push!Music aims to take peer-to-peer music trading to certain mobile devices. The application is de-

signed for WiFi-enabled PDAs. It would allow users to find other WiFi-enabled devices within range of a given hotspot location and randomly push recommended music to others running the Push!Music application. The program remains under development by the Viktoria Institute of Sweden, and is not yet available.

A DIFFERENT KIND OF GAME SCORE

Nintendo's new "Electroplankton" game for the Nintendo DS handheld system allows users to score the music of the game themselves as part of the game's strategy. "Electroplankton" includes 10 music modes, such as techno beats and "ethereal rhythms," as well as drum loops and a microphone for recording gamers' voices.

Beyoncé's video for "Check on It" made its Internet debut on Y Music's "Daily Premieres" program.



Carrie Underwood's "Jesus Take the Wheel" takes over the top spot of Billboard's Hot Country Songs chart this week.

YAHOO! MUSIC TOP 20 STREAMS JAN 21 2006

Rank	Artist	Streams
1	BEYONCÉ Check On It COLUMBIA	2,837,366
2	THE BLACK EYED PEAS My Humps INTERSCOPE	2,603,949
3	CHRIS BROWN Run It! ZOMBA	2,519,009
4	D4L Laffy Taffy ASYLUM	2,488,645
5	SEAN PAUL We Be Burnin' VP/ATLANTIC	2,383,087
6	THE PUSSYCAT DOLLS Stickwitu INTERSCOPE	2,230,161
7	KELLY CLARKSON Because Of You RCA	2,038,229
8	MADONNA Hung Up WARNER BROS.	2,017,137
9	EMINEM When I'm Gone INTERSCOPE	1,843,486
10	RAY J One Wish SANCTUARY	1,803,356
11	T-PAIN I'm Sprung JIVE	1,747,729
12	NELLY GrliZ UNIVERSAL	1,744,062
13	MARIAH CAREY Don't Forget About Us ISLAND	1,699,880
14	GORILLAZ Feel Good Inc VIRGIN	1,680,233
15	SHAKIRA Don't Bother EPIC	1,597,497
16	SHAKIRA La Tortura EPIC	1,564,796
17	BOW WOW Like You COLUMBIA	1,542,258
18	KELLY CLARKSON Since U Been Gone RCA	1,501,274
19	NICKELBACK Photograph ROADRUNNER	1,480,021
20	CARRIE UNDERWOOD Jesus Take The Wheel ARISTA	1,418,751

The top 20 audio and video streams (combined) for the four weeks ending Jan. 1 Source: Nielsen Broadcast Data Systems

DIGITAL BY ANTONY BRUNO

Memo From CES: Video MP3 Players Are Coming Soon

Video-enabled MP3 players dominated the show floor at the 2006 International Consumer Electronics Show this month in Las Vegas, while the future of downloadable video services was touted in keynote addresses by Google and Yahoo executives.

A rising video tide is seen as good news by the music industry. Executives are banking on such growth to raise awareness and excitement about digital music in the broader entertainment market.

Google's video download service will let anyone post and sell video content, set the price and dictate the degree of digital rights management protection. When it goes live this month, it will include music videos from Sony BMG, as well as content from the NBA, CBS and others.

Amateur and independent providers can participate as well, and during his CES keynote address Google CEO Larry Page hinted at a similar service for music in the future.

Yahoo, meanwhile, introduced Yahoo Go, a suite of services designed to extend content to TV, mobile devices and wireless phones. The TV-centric version of the service, expected in the coming months, will include music and video content.

Neither service has detailed its DRM plans for transferring protected content to portable devices, but none are expected to support the video iPod. Apple has not licensed its Fairplay DRM to such third-party services in the past. Microsoft continues to be aggressive about doing just that. It was learned at CES that Microsoft would provide the DRM for MTV's still-to-launch digital content store, Urge, as well as the digital delivery of video for online rental company Vongo.

Early indications point to strong consumer interest in digitally delivered video. At the annual Macworld conference this month in San Francisco, Apple CEO Steve Jobs said that the iTunes store has sold more than 8 million videos since launch. Internet TV network startup Veoh Networks says its traffic tripled on Christmas Day.

Such interest in online video led AOL to purchase video search firm Truveo, its second

investment in multimedia search companies since its 2003 acquisition of Singingfish.

The music industry hopes that downloadable video services will draw new users, who may then buy more music.

While paid digital music downloads enjoyed their biggest week ever during the holidays, labels remain concerned that the number of

downloaded tracks remains low when compared with the number of MP3 players sold.

"I think one of these applications helps another," says Thomas Hesse, president of Sony BMG's global digital business group. "As people find all these videos in Google they may realize there's more offered than they thought and may download the audio track as well."

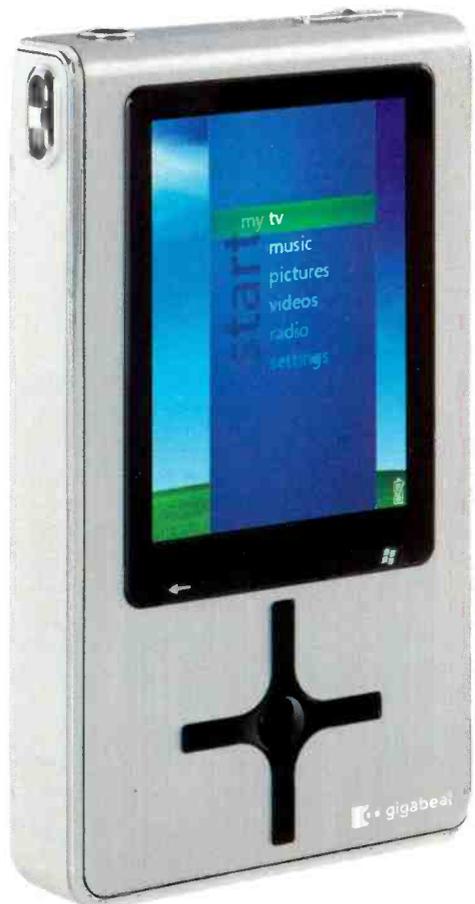
As for the devices, this year's CES marked something of a critical mass moment for Windows-based video players. Claiming the best post-CES buzz is Toshiba—until now a darkhorse in the race—quietly gaining supporters for its next-generation S series of video-enabled Gigabeat devices.

The Gigabeat series will not ship until March, but already

has received high marks for sleek design and what is perhaps the easiest set of user controls in the category. Both the 30GB and 60GB versions have the same size and price of comparable iPod products.

With 14 million iPods sold in the last three months of 2005, none of these Microsoft-powered devices are likely to put a significant dent in Apple's lead this year, according to Piper Jaffray analyst Gene Munster. But the upshot for the music industry is that there are now even more devices in the marketplace, riding a wave of publicity that only seems to be growing, with online services that support digital sales.

"The more platforms on which we make this content available, the more the consumer will find they enjoy music in these environments," Hesse says. "The video component is key. This is part of a proliferation of digital entertainment."



A former darkhorse in the competition for Windows-based video players, Toshiba came on strong at CES with its Gigabeat series, which should be hitting stores in March.

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RETAIL BY ED CHRISTMAN

UMG's Lead Grows As Top U.S. Distributor

Tops In Most Genres Except For Country And Gospel, Where Sony BMG Has The Edge

NEW YORK—Universal Music Group strengthened its position as the leading U.S. distributor last year. Its market share grew to 31.7%, up more than two percentage points from the 29.6% it garnered in 2004, according to Nielsen SoundScan.

The company also distinguished itself as the top distributor in current albums, as well as in R&B, rap, Latin, alternative rock, jazz and soundtracks.

In fact, the only sizable genres where it did not achieve top ranking was in country and gospel. Those genres were dominated by Sony BMG Sales Enterprise.

UMG's market share received a boost last year by its entry into the indie distribution business. In March 2005—seven years after it absorbed PolyGram to become the largest U.S. distributor—UMG started Fontana to compete against RED, Caroline and Alternative Distribution Alliance, which are owned respectively by Sony BMG, EMI Music and Warner Music Group.

Unlike its competitors, Fontana's market share is not broken out separately but is included with—and not distinguishable from—UMG's major-label distribution arm Universal Music & Video Distribution.

Consequently, in order to get an oranges to oranges comparison, this story ranks the companies by corporate market share.

Last year, UMVD and Fontana tallied 196.3 million album scans, which is down slightly from the previous year. They also racked up about 123 million track downloads. Billboard estimates the company's 2005 revenue at \$2.25 billion.

Sony BMG, UMG's fiercest competitor in the United States, finished the year with a 27.5% market share, down from the 29.8% the two companies garnered separately (pre-merger) and collectively last year. The two companies merged in August 2004, but did not start combining operations until the middle of October, a process that continued through most of 2005.

RED, which falls under the Sony BMG Sales Enterprise umbrella, accounted for slightly more than 1.8% of Sony BMG's market share. In addition to country and gospel, Sony BMG also achieved top ranking in classical, hard rock and catalog, as well as in placing albums on Billboard's Heatseekers chart.

Last year, Sony BMG generated 170 million album scans and 110 million track downloads. Billboard estimates Sony BMG Sales Enterprise's revenue at \$1.82 billion.

WMG ranked third in market share with 17.3%. That is up a full percentage point from the 16.3% the company claimed in 2004, but most of the increase came from its indie operation ADA. The latter saw its market share increase to 2.3% in 2005 from 1.6% the prior year.

Although WMG's market share increased in 2005, its scans dropped slightly to about 107 million. In digital track downloads, it generated about 64 million units. Billboard estimates the combined WEA and ADA revenue at \$1.25 billion.

WMG was the top distributor of new age and finished

third in alternative rock and catalog.

EMI Music ranked fifth, behind the collective market share of independents, with 10.4%. Of that total, less than 1% was contributed by Caroline, the company's indie distribution operation.

Combined, EMI Music Marketing and Caroline generated 64.2 million album scans and 28 million track downloads. Billboard estimates their combined revenue at \$750 million.

Meanwhile, the independent sector, without the market shares of ADA, RED, Caroline and Fontana, finished fourth with 13.2%. If the four major-owned independent distributors are included, the independent sector would have had a market share of 18.1%.

But even without their inclusion, the independent sector ranked second in gospel and new age and finished third in placing albums on the Heatseekers chart.

The indies generated about 82 million album scans and about 49 million digital track downloads. Billboard estimates the sector's revenue at \$900 million.

CURRENT-ALBUM MARKET SHARE

Nielsen SoundScan calculates current-album market share by counting sales occurring in

the first 18 months of an album's release (12 months for classical and jazz titles), except for those titles that remain in the top half of The Billboard 200. It determines market-share rankings based on point-of-sale information. It collects the data for all formats and configurations from retailers, rack accounts and other merchants, including mail-order companies and online stores. The accounts surveyed generate 85% of U.S. music sales. Based on this data, Nielsen SoundScan estimates totals for the full market.

In this category, UMG enjoyed an increase to 34.8% from the 32.2% it had in 2004. Helping to retain its lead in current-album market share, the company had seven of the year's top 10 best sellers including the No. 1 and No. 2 albums: Mariah Carey's "The Emancipation of Mimi," which scanned nearly 5 million copies, and 50 Cent's "The Massacre," which scanned almost 4.9 million.

In fact, UMG dominated The Billboard 200. For the year, it tallied a 40.7% market share of Billboard's albums chart.

Sony BMG placed second in current market share with 27.7%. Like UMG, Sony BMG also generated a large slice of The Billboard 200, taking 31.4% of the pie. Its biggest-selling albums were Kelly Clarkson's "Breakaway," which scanned 3.5 million units, good enough to be the third-largest seller in 2005; and Kenny Chesney's "The Road and the Radio," with 1.8 million.

WMG, with a 16% slice, ranked third in current market share. Green Day's "American Idiot," which generated nearly 3.4 million scans, ranked as the company's top seller in 2005 and was the fourth largest for the year.

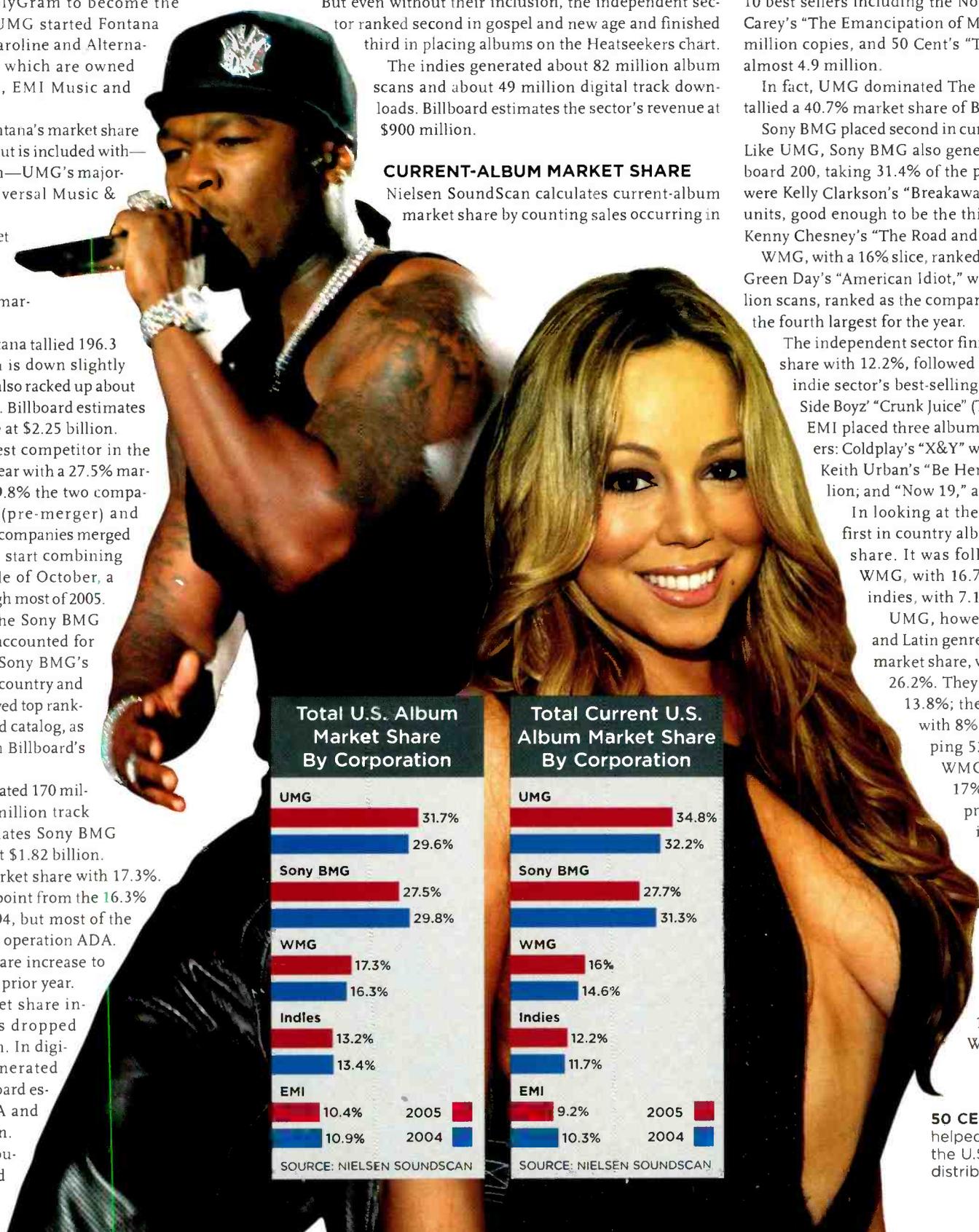
The independent sector finished fourth in current-album share with 12.2%, followed by EMI Music with 9.2%. The indie sector's best-selling album was Lil Jon & the East Side Boyz' "Crunk Juice" (TVT), with 946,000 scans, while EMI placed three albums in the year's top 20 best sellers: Coldplay's "X&Y" was No. 6 with 2.6 million scans; Keith Urban's "Be Here" ranked No. 17 with 1.7 million; and "Now 19," at No. 13, had nearly 2 million.

In looking at the genres, Sony BMG finished first in country album distribution with a 35.7% share. It was followed by UMG, with 30.3%; WMG, with 16.7%; EMI, with 10.3%; and the indies, with 7.1%.

UMG, however, dominated the R&B, rap and Latin genres. In R&B, it garnered a 43.4% market share, with Sony BMG in second with 26.2%. They were followed by WMG, with 13.8%; the indies, with 8.6%; and EMI, with 8%. In rap, UMG posted a whopping 52.5% market share. Although WMG ranked a distant second with 17%, it represents a marked improvement from the 9.9% it had in 2004. The indies ranked third with 14.7%, followed by Sony BMG, with 10.9%; and EMI, with 4.9%.

In Latin music, UMG was dominant with a 50% market share. Sony BMG was second with 23.5%, followed by the indies, with 13.5%; EMI, with 8.2%; and WMG, with 4.8%.

50 CENT and MARIAH CAREY helped UMG extend its lead as the U.S. music industry's top distributor in 2005.





For a rock star novelist who did not exist, JT Leroy sure got around. Clockwise from top left: Leroy with actress **ASIA ARGENTO**; getting a smooch from actress **WINONA RYDER**; hanging with stars including **SHIRLEY MANSON**, **DEBBIE HARRY** and **VANESSA CARLTON**; and standing tall with **HEATHER GRAHAM**.

PUBLISHING BY CHRIS M. WALSH

JT Leroy Fools The World, Music Biz Included

Questions raised about the true identity of author JT Leroy, in an article in New York magazine in October, were answered Jan. 9 when The New York Times exposed the author as a fraud. Count at least a few in the music industry among the dupes.

"Leroy," who was embraced by such celebrities as Billy Corgan, Lou Reed and Courtney Love, published three acclaimed works of fiction, and is credited as the lyricist for unsigned band Thistle.

But the author actually appears to be the brainchild of San Francisco couple Geoffrey Knoop and Laura Albert. The Times speculated that the latter is the author of the works published under the Leroy name. Knoop's half-sister Savannah Knoop, according to the Times, appeared as Leroy in public.

Thistle, according to New York magazine, was formed by Geoffrey Knoop and Albert. Knoop currently plays guitar in the band under the stage name Astor, while Albert was the first incarnation of Speedie, the band's singer.

The band also recruited a new singer, Jennifer Hall—an actress who has appeared in such shows as "Yes, Dear,"

"Monk" and "Unscripted"—who also goes by the stage name Speedie.

The band's sporadic performances tend to be in small, 200-capacity or so clubs such as Cafe Du Nord and the Red Devil Lounge in San Francisco and the now-defunct Coral Room in New York.

A statement posted on Thistle's Web site explains that the band is taking the music on the road sans Leroy, of course, because of his "paralyzing stage fright," which has made it difficult for the band "to perform anywhere outside of their own living room!"

Leroy's fiction revolves around such topics as drugs, adolescent abuse and teenage prostitution, and his works have earned him a hip, cult following.

Garbage frontwoman Shirley Manson wrote a song, "Cherry Lips," about the author; Corgan wrote a song for Thistle; and those who have heralded his written work include Reed, Bono and Tom Waits. Representatives for each of these artists declined comment.

Leroy was also the guest editor on the sixth installment of the annual "Best Music Writing" anthology published by Da Capo Press;

past guest editors include Matt Groening, Nick Hornby and Jonathan Lethem.

Da Capo Press senior editor Ben Schafer described working with Leroy as an enjoyable experience and says the 2005 collection "accurately reflects the persona of 'JT Leroy,' his interests, taste and particular style. He also wrote a solid introduction. And on a personal level, I always enjoyed talking with him—or her. 'JT' is funny, disarmingly candid, an endearing oddball."

Schafer met Leroy, or thought he met Leroy, once, when the supposed author was at a dinner with Reed and actor Vincent Gallo. Schafer remembers noting that Leroy "didn't seem to know anything we'd discussed over the phone."

Later, Schafer was introduced to "Speedie #1" (Albert) and "Speedie #2," (Hall) and was told that "Speedie is more of a position than a person." That comment "tipped me off that there was more going on here than meets the eye."

Schafer says he hopes Da Capo readers do not feel cheated. "The only part JT wrote in our book was his intro. It's an anthology, and the rest are still great pieces, regardless of who chose them." ■■■

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Retail Track

ED CHRISTMAN echristman@billboard.com

Top Sellers Bottom Out: A Historical Low In Smash Hits

Last year, the bottom fell out of the U.S. music industry's best sellers.

In fact, million sellers were the scarcest they have ever been since Nielsen SoundScan started counting the U.S. industry's sales in May 1991.

In 2005, only 48 albums sold 1 million units or more. Even in 1992, the first full year of the SoundScan era, 57 titles earned that distinction, despite the fact that overall U.S. album sales then were only 545.3 million, or 88% of last year's total of 619 million units.

So even before the U.S. market grew to reach the 600 million unit sales mark—at least as counted by Nielsen SoundScan—the industry was still capable of generating nearly 20% more individual million sellers. Before hitting the pits last year, there were 70 million sellers in 2004, 69 in 2003, 65 in 2002 and a whopping 100 in 2001.

Likewise, the 13 titles in 2005 that each sold at least 2 million units marks the lowest total since the beginning of the SoundScan era.

Also, during that time frame, last year represented the smallest combined total for the top 10, as a total of 32.1 million units were scanned. 2003, when 33.4 million scans were garnered among the top 10 titles, was the second-lowest-performing year for best sellers. Even in 1992 the top 10 managed to generate a combined 34.6 million units.

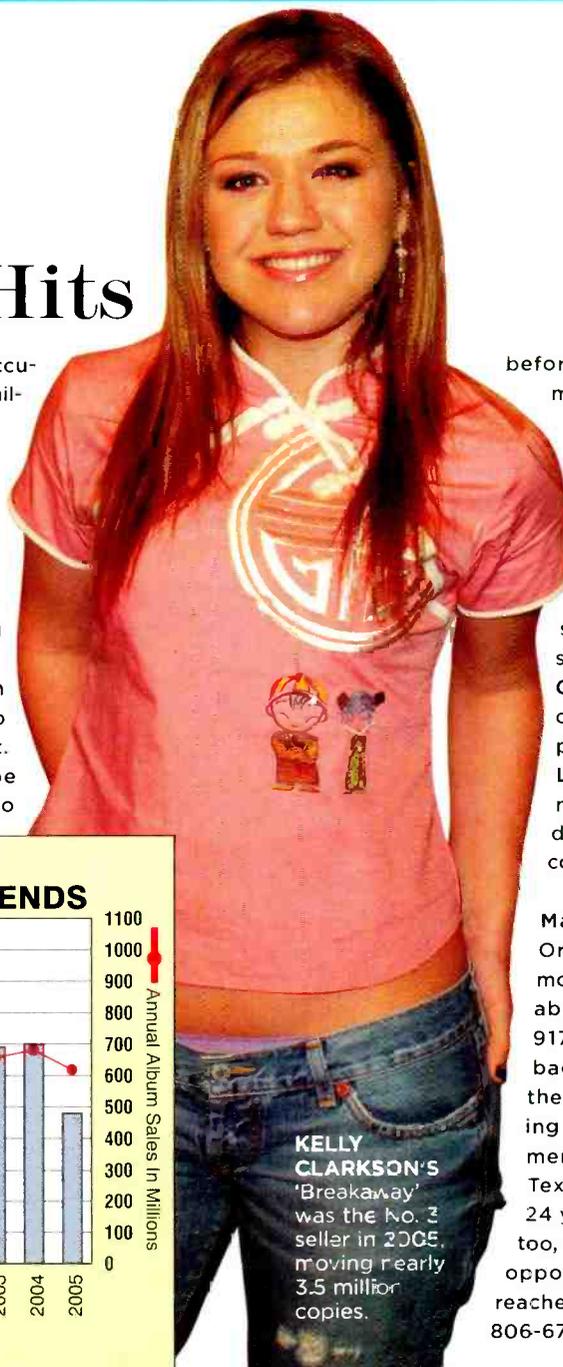
In contrast, the highest total scans that the top 10 generated in a year was in 2000, when they totaled 55.4 million units. For a list of last year's million sellers, see below.

OOPS: While I am talking about Nielsen SoundScan numbers, I would be remiss if I did not point out that in the year-end sales numbers story I wrote in last week's issue, I went too far—back, that is—in saying that last year's album sales total of 618.9 million had plummeted to 1994 levels.

Actually, 1996 would have been more accurate, as U.S. album sales ranged from 614.7 million units in 1994 to 616.6 million in 1996.

MAKING TRACKS: Sources say Sony BMG Music Sales lost 10 staffers in the Sony BMG Music Entertainment downsizing (Billboard, Jan. 7). They include Dave Curtis, senior VP of sales, marketing and catalog development, and Northeast marketing manager Larry Feldstein.

Curtis came out of retail and once upon a time headed Lechmere's music and video team, something he later did for the Wiz. He is seeking opportunities and can be reached at 609-716-0640. Feldstein, who

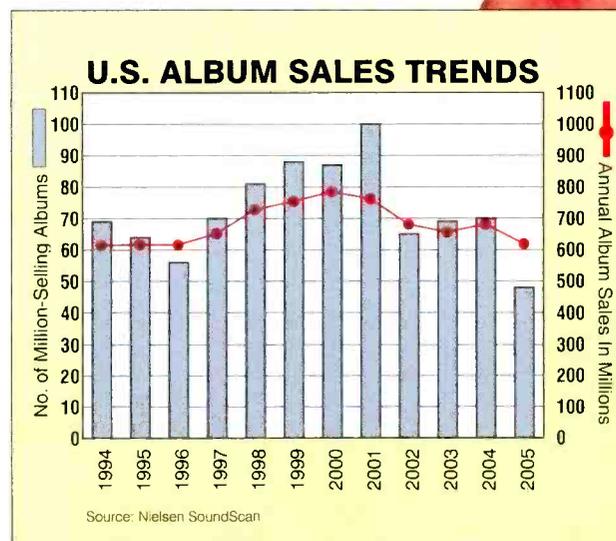


KELLY CLARKSON'S 'Breakaway' was the No. 3 seller in 2005, moving nearly 3.5 million copies.

before becoming marketing manager had been BMG's sales manager for the Northeast, is also looking for opportunities. He can be reached at lmf177@hotmail.com or at 212-628-6164.

Tower Records is also said to be going through some changes. Sources say George Scarlett, a veteran of the chain who heads up purchasing, is leaving, as is Lynn Ferguson, head of marketing. The company did not return calls seeking comment.

In other moves, Dan Mackta, formerly VP/GM at Or Music, left the label last month and likewise is available. He can be reached at 917-297-8968... Moving back to retail, Steve Hicks, the VP overseeing purchasing at Hastings Entertainment, has left the Amarillo, Texas-based company after 24 years with the chain. He, too, eventually will be seeking opportunities and can be reached at shmp@cox.net or at 806-674-2076.



Best-Selling Albums Of 2005

The top-selling albums compiled from a national sample of retail store, mass merchant and internet sales reports collected. Compiled and provided by Nielsen SoundScan.



This table includes U.S. sales in rounded figures of albums for the period Dec. 29, 2004-Jan. 2, 2005.

1) "THE EMANCIPATION OF MIMI" Mariah Carey (Island/IDJMG) 4,969,000	Universal/Sony BMG/Zomba/ Capitol) 1,972,000	Nashville/UMGN) 1,447,000	Atlantic/AG) 1,206,000
2) "THE MASSACRE" 50 Cent (Shady/Aftermath/ Interscope) 4,853,000	14) "ALL THE RIGHT REASONS" Nickelback (Roadrunner/ IDJMG) 1,957,000	26) "NOW 18" Various Artists (Sony BMG/ Universal/EMI/Zomba/Epic/ Sony Music) 1,400,000	37) "SEVENTEEN DAYS" 3 Doors Down (Republic/ Universe/UMRG) 1,204,000
3) "BREAKAWAY" Kelly Clarkson (RCA/RMG) 3,496,000	15) "THE ROAD AND THE RADIO" Kenny Chesney (BNA/RLG) 1,817,000	27) "ENCORE" Eminem (Shady/Aftermath/ Interscope) 1,385,000	38) "GENIUS LOVES COMPANY" Ray Charles (Hear/Concord) 1,196,000
4) "AMERICAN IDIOT" Green Day (Reprise/ Warner Bros.) 3,361,000	16) "IN BETWEEN DREAMS" Jack Johnson (Jack Johnson/ Brushfire/UMRG) 1,758,000	28) "CURTAIN CALL: THE HITS" Eminem (Shady/Aftermath/ Interscope) 1,382,000	39) "IN YOUR HONOR" Foo Fighters (Roswell/RCA/ RMG) 1,145,000
5) "MONKEY BUSINESS" The Black Eyed Peas (A&M/Interscope) 3,037,000	17) "BE HERE" Keith Urban (Capitol Nashville) 1,714,000	29) "GET LIFTED" John Legend (G.O.O.D./ Columbia/Sony Music) 1,377,000	40) "MOST WANTED" Hilary Duff (Hollywood) 1,125,000
6) "X&Y" Coldplay (Capitol) 2,615,000	18) "FROM UNDER THE CORK TREE" Fall Out Boy (Fueled by Ramen/ Island/IDJMG) 1,654,000	30) "STAND UP" Dave Matthews Band (RCA/ RMG) 1,334,000	41) "TP.3 RELOADED" R. Kelly (Jive/Zomba) 1,111,000
7) "FEELS LIKE TODAY" Rascal Flatts (Lyric Street/ Hollywood) 2,511,000	19) "MEZMERIZE" System of a Down (American/ Columbia/Sony Music) 1,646,000	31) "LET'S GET IT: THUG MOTIVATION 101" Young Jeezy (Corporate ThugZ/ Def Jam/IDJMG) 1,314,000	42) "GET RICH OR DIE TRYIN' " Soundtrack (G-Unit/Interscope) 1,103,000
8) "LOVE, ANGEL, MUSIC, BABY." Gwen Stefani (Interscope) 2,505,000	20) "SOME HEARTS" Carrie Underwood (Arista/ Arista Nashville/RMG) 1,637,000	32) "WHO IS MIKE JONES?" Mike Jones (Swishahouse/ Asylum/Warner Bros.) 1,288,400	43) "CONFESSIONS ON A DANCE FLOOR" Madonna (Warner Bros.) 1,103,000
9) "LATE REGISTRATION" Kanye West (Roc-a-Fella/ Def Jam/IDJMG) 2,414,000	21) "FIREFLIES" Faith Hill (Warner Bros. Nashville/ WRN) 1,532,000	33) "IT'S TIME" Michael Bubl� (143/Reprise/ Warner Bros.) 1,223,000	44) "BE AS YOU ARE: SONGS FROM AN OLD BLUE CHAIR" Kenny Chesney (BNA/RLG) 1,079,000
10) "THE DOCUMENTARY" The Game (Aftermath/G-Unit/ Interscope) 2,276,000	22) "GOODIES" Ciara (Sho'Nuff/MusicLine/ LaFace/Zomba) 1,530,000	34) "HERE FOR THE PARTY" Gretchen Wilson (Epic Nashville/ Sony Music) 1,215,000	45) "IL DIVO" Il Divo (SYCO/Columbia/ Sony Music) 1,053,000
11) "NOW 20" Various Artists (Sony BMG/ Zomba/EMI/UMG) 2,060,000	23) "DEMON DAYS" Gorillaz (Parlophone/Virgin) 1,529,000	35) "CONFESSIONS" Usher (LaFace/Zomba) 1,210,000	46) "THE RED LIGHT DISTRICT" Ludacris (DTP/Def Jam South/ IDJMG) 1,042,000
12) "HOT FUSS" The Killers (Island/IDJMG) 2,041,000	24) "TWICE THE SPEED OF LIFE" Sugarland (Mercury/UMGN) 1,511,000	36) "... SOMETHING TO BE" Rob Thomas (Melisma/ Nashville/UMGN) 1,023,000	47) "GREATEST HITS 2" Toby Keith (DreamWorks Nashville/UMGN) 1,023,000
13) "NOW 19" Various Artists (The EMI Group/ Nashville/UMGN) 1,511,000	25) "HONKYTONK UNIVERSITY" Toby Keith (DreamWorks Nashville/UMGN) 1,019,000		48) "GREATEST HITS" Shania Twain (Mercury/UMGN) 1,019,000

Kelly Clarkson Photo: James Quinton/WireImage.com

The Indies

TODD MARTENS tmartens@billboard.com



Label's New Vision

Equal Vision Drops Upstreaming Element From RED Deal

Rock label Equal Vision Records rose to prominence in the RED Distribution system thanks to prog-rockers **Coheed and Cambria**. After the act's early success, it was moved to Columbia Records by RED parent Sony Music—and, like Or Music's **Los Lonely Boys**, became a prime example of the upside of upstreaming. But that will not happen again, Equal Vision founder **Steve Reddy** says.

"The gulf between what a major can sell and what an indie can sell is rapidly closing," Reddy says. "Other than putting a lot of money in someone's pocket, I'm not seeing the super clear difference of what help from a major label can do for a band as opposed to what we can do."

Reddy's label just re-signed an exclusive distribution agreement with RED. While Equal Vision was courted by every major distributor, Reddy stressed that he is happy with Sony BMG and never really considered leaving RED. However, all upstreaming components have been removed from the deal.

Even while acknowledging that Coheed and Cambria's continued success on Columbia has greatly increased the exposure of his label, he says losing the act was a demoralizing experience.

"Everyone here kind of lost their enthusiasm once it went up to Sony," Reddy says. "I just don't want the people here to bust their butt to have some-

thing get taken away."

RED's chief **Bob Morelli** declines to comment on specific deal points, but says, "Steve has been not only a great marketer and A&R visionary, but a true partner."

Equal Vision will issue a new album from **Good Clean Fun** in January and **Boyssetsfire** in March.

SCALING BACK: Lookout Records president **Chris Appelgren** says his Berkeley, Calif.-based label will operate as a heavily scaled-down operation that focuses on vinyl releases for at least the remainder of 2006. Late last year, Lookout was forced to lay off six of its nine employees after **Green Day** assumed control of its early Lookout releases (*Billboard*, Aug. 20, 2005).

Lookout recently shifted from RED Distribution to the **Lumberjack Mordam Music Group**. It is a homecoming of sorts for the label, as Mordam was Lookout's first national distributor.

Appelgren says Lookout was signed to RED through 2007, but with a shift in focus to its catalog, there wasn't a fit with the independent distribution arm of Sony BMG. Additionally, Lookout's top-selling act of late, **Ted Leo & the Pharmacists**, has fulfilled its contractual obligations to the label.

"We're putting our energies on rebuilding and restoring relationships, and addressing op-

erational issues," Appelgren says. "RED was extremely supportive of us, but it wasn't a distribution system that was going to yield the type of sales that could help be a part of that process."

Lumberjack Mordam has been distributing Lookout's vinyl releases for the past three years. Appelgren says the label is planning vinyl reissues from such acts as **Leo and the Donnas**, among others.

Appelgren says Lookout hopes to continue relationships with **Leo** and the rest of its current roster, and will seek partnerships with other labels as situations warrant.

"Until we get our ducks in a row, I'm unwilling at this point to spend one artist's royalties on releasing another artist's record," Appelgren says. "That's the mistake we were making."

Things may get worse before they get better. Longtime Lookout pop-punk act the **Queers** recently opted to bring its catalog to **Asian Man Records**, following the lead of another former Lookout group, **Screeching Weasel**.

"The thing about success is that you learn very little from it," Appelgren says. "Failures teach you a lot more."

TITLE WINNER: **Jim Cuomo's** full and correct title was not mentioned in a recent column. Cuomo is president of **Ryko Distribution** and **Ryko Distribution Filmworks**. ♦♦♦

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Upstreaming **COHEED AND CAMBRIA** was a downer for Equal Vision.

TOURING BY RAY WADDELL

New Chief At Nederlander

CEO Adam Friedman Plans To Raise The Concert Promoter's Profile

Nederlander Concerts may be one of the top concert promoters in the country, as well as the oldest, but it has often been overshadowed by higher-profile competitors.

That could change under the leadership of Adam Friedman, who will join Nederlander Concerts on Jan. 19 in the newly created role of CEO (billboard.biz, Jan. 4).

Friedman, formerly executive VP for House of Blues Concerts, will be responsible for the day-to-day management of the company, including the booking and promotion of concerts and management activities at all of Nederlander's exclusively managed and promoted venues and third-party facilities nationwide.

Friedman will report to Nederlander Organization chairman James M. Nederlander and will be based at the company's Los Angeles headquarters.

While admitting Nederlander Concerts' profile might be low "when you consider how many tickets this company is selling and what kind of revenues it's earning," Friedman adds that he will help change that perception.

"I'm going to leverage all my

relationships, and I've got a lot of them," Friedman says. "And I'm into partnering. I want to be a partner to the artists, the other promotion firms and the content providers."

Nederlander Concerts ranked as the No. 7 promoter in the world in 2005, according to Billboard Boxscore, reporting

United States and England, including the Marquis, Gershwin and Nederlander Theaters on Broadway; the LaSalle Bank Theater in Chicago; and the Dominion in London.

Nederlander Concerts books and promotes live entertainment at such California venues as the Arrowhead Pond of Ana-

in Minneapolis with the NBA's Timberwolves.

Nederlander, which was founded in 1912, was a pioneer in the amphitheater business, but sold many of those assets in the late-1990s consolidation orchestrated by SFX.

"This is a company that has one of the longest legacies in our

business is to understand the team, where the team is strongest, and then start to match up strengths with duties," he says. "The next step is going to be about how to grow this business."

Friedman does not anticipate building new sheds or theaters to drive growth.

"It's more about capitalizing on the existing inventory of seats and going out and getting venue arrangements... and being creative with new routing opportunities," Friedman says.

Like others in the industry, Friedman believes mid-sized rooms could be the hottest venues in the near future. He says large sheds are in a slump because "the talent guarantees are based upon 20,000 available seats for sale. And what happens is you sell half that."

Mid-sized venues, on the other hand, are doing well because "the original offer process is not predicated on a number of seats that won't sell. The average paid admission in these buildings is about 70%, and you always break even. For the most part it's very rare that you're not covering your guarantees and production costs in a 6,000-seater."

But the high price of developing mid-sized venues—\$65 million or more for a quality facility—makes them cost-prohibitive in many markets, Friedman says.

A more likely scenario as Nederlander goes forward would be investing in existing venues in exchange for an exclusive booking or management contract. "That, to me, is the game on the development side," Friedman says.

"I think the Nederlanders are well-positioned," he says. "We're not facing some of the distractions some of the big companies are facing. We're not a public company, we don't want to go public, and we're well-funded."

Friedman says his approach has always been collaborative. "I like partnerships, I have good relationships with each of the majors and many independents. We're a buyer, we're not a tour producer; so we're subject to what [Live Nation] and the AEG team and the agencies come up with in terms of touring. And we'll work with the agents and managers to manage expectations." ...

'I want to be a partner to the artist, the other promotion firms and the content providers.'

—ADAM FRIEDMAN



grosses totaling \$48.5 million from 201 shows.

A 14-year veteran at HOB Concerts, Friedman began his career as a corporate attorney, later joining MCA Concerts in 1992. (MCA Concerts became Universal Concerts and was purchased by HOB Entertainment in 1999.)

The privately held Nederlander Organization owns and/or operates more than 26 theaters and music venues in the

heim, the Staples Center in Los Angeles, the Save Mart Center in Fresno and the San Diego Civic Theatre. It exclusively books and promotes events at the Santa Barbara Bowl and the Grove of Anaheim.

For the past 30 years, Nederlander has also managed, operated and promoted the Greek Theatre in Los Angeles (now in partnership with HOB). It also co-manages the Target Center

business," Friedman says. "Here they find themselves in a new century with an ever-changing dynamic, very well-capitalized, and now they're looking to figure out how they fit in the existing space and how to grow."

Friedman joins an experienced Nederlander Concerts team that includes executive VP Ken Scher and veteran talent buyers Moss Jacobs and Mike Krebs. "[My] first order of busi-

DISTRIBUTION BY MELINDA NEWMAN

Boberg Finds 'Liberation'

I.R.S. Co-Founder Returns To The Entrepreneurial World

LOS ANGELES—Former MCA Records president Jay Boberg has launched Liberation Entertainment.

The distribution company bows with the rights to more than 250 feature films and 2,400 hours of TV and musical programming, acquired from Liberty International Entertainment for an undisclosed sum.

Titles include episodes of PBS' music program "Soundstage" as well as vintage TV shows "Daniel Boone," "Peter Gunn" and "The Invisible Man."

Boberg says the company, which has inked a DVD distribution deal with Genius Products, will also produce its own content. The first release will be a high-definition live Michael Bolton DVD produced by Liberation that will come out in March.

Boberg, who co-founded I.R.S. Records with Miles Copeland, says he was looking to return to his entrepreneurial roots.

"Co-owning I.R.S. and now being an owner at Liberation, that's what has me so excited. Owning content is exciting. Given what I've learned and what's happening in the music market, this seemed like the perfect opportunity."

While Liberation will exploit all DVD and TV rights for the titles—the vast majority of which have never been released on DVD before—Boberg says he is most excited about the growth of other distribution channels such as hand-held devices and Internet portals.

Boberg, who with his backers tried to buy the Fantasy catalog before losing out to Concord in 2005, says Liberation will seek out other music catalogs. "We're definitely on the prowl to look at

any and all entertainment companies," he says. He values Liberation's war chest at "tens of millions of dollars." Private equity firm Clarity Partners is providing financial backing to Liberation.

In addition to the Bolton DVD, Liberation will release up to 50 titles this year. Additionally, it plans to get "Daniel Boone," which has been out of syndication for more than 10 years, back on TV. The series, which ran from 1964 to 1970, will also come out on DVD this year.

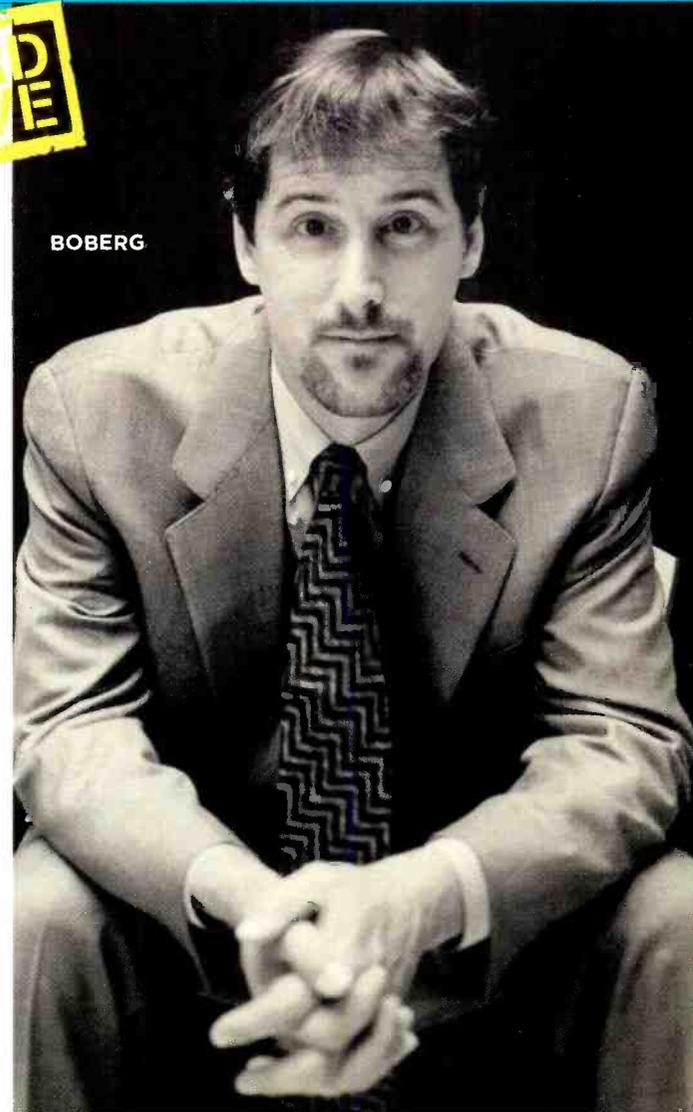
Aside from the Liberty acquisition, Liberation has made a U.S. home entertainment distribution deal with theatrical film producer Regent Releasing; signed a pact with gay/lesbian lifestyle channel Here to sell its programming to other broadcast and cable outlets; and acquired the broadcast and Internet rights to Italian company Rai Trade's miniseries "Imperium: The Rise and Fall of an Empire," starring Peter O'Toole and Omar Sharif.

Boberg says future acquisitions will be made with an eye toward "timeless content where they have a grass-roots following," adding that the company is already getting e-mails from the "Daniel Boone" fan club. The company is also looking for titles that appeal to a niche market, similar to its deal with Here.

Staffing for the company will number around 20. In addition to chairman/CEO Boberg, other principals include former Liberty chairman Irv Holender, who is vice chairman; former Time Warner Global Marketing executive Sam Mandel, COO; former Paramount Television executive Stan Justice, senior VP of domestic distribution; and veteran music executive Aldy Damian, executive VP. ...

BILLBOARD EXCLUSIVE

BOBERG



BOXSCORE Concert Grosses

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	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$4,783,861 (€2,703,052) \$86.84/\$69.47	ROD STEWART Earls Court, London, Dec. 9-10, 12, 20	58,833 four sellouts	Solo Agency, Clear Channel Entertainment-U.K.
2	\$2,826,144 \$225/\$175/ \$127.50/\$87.50	CELINE DION The Colosseum at Caesars Palace, Las Vegas, Dec. 28-Jan. 1	20,520 five sellouts	Concerts West/AEG Live
3	\$1,780,435 (€1,510,661) \$63.64/\$29.46	NIGHT OF THE PROMS: ROGER DALTRY & OTHERS Olympiahalle, Munich, Dec. 8-11	34,164 35,500 four shows	PSE Germany
4	\$1,133,437 (€640,360) \$88.63/\$70.91	ROD STEWART Evening News Arena, Manchester, England, Dec. 15	14,839 sellout	Solo Agency, Clear Channel Entertainment-U.K.
5	\$1,131,715 (€960,578) \$63.62/\$29.45	NIGHT OF THE PROMS: ROGER DALTRY & OTHERS Kölnarena, Köln, Germany, Dec. 2-3	21,835 22,700 two shows	PSE Germany
6	\$1,008,385 (€840,720) \$64.77/\$29.99	NIGHT OF THE PROMS: ROGER DALTRY & OTHERS Color Line Arena, Hamburg, Dec. 17-18	18,736 21,000 two shows	PSE Germany
7	\$923,245 \$125/\$55	AEROSMITH, LENNY KRAVITZ Van Andel Arena, Grand Rapids, Mich., Dec. 17	10,212 sellout	The Cellar Door Companies
8	\$890,239 (€502,960) \$88.37/\$70.70	ROD STEWART National Exhibition Centre, Birmingham, England, Dec. 18	11,409 sellout	Solo Agency, Clear Channel Entertainment-U.K.
9	\$867,947 (€734,484) \$63.81/\$29.54	NIGHT OF THE PROMS: ROGER DALTRY & OTHERS Westfalenhalle, Dortmund, Germany, Dec. 13-14	16,003 17,200 two shows	PSE Germany
10	\$803,553 (€668,680) \$64.89/\$30.04	NIGHT OF THE PROMS: ROGER DALTRY & OTHERS Festhalle, Frankfurt, Dec. 20-21	16,577 16,600 two shows	PSE Germany
11	\$758,764 (€428,680) \$88.55/\$70.86	ROD STEWART Hallam FM Arena, Sheffield, England, Dec. 17	10,059 sellout	Solo Agency, Clear Channel Entertainment-U.K.
12	\$723,909 (€421,318) \$101.63/\$82.36	ROD STEWART Odyssey Arena, Belfast, Northern Ireland, Dec. 23	7,430 sellout	Alken Promotions
13	\$713,725 \$125/\$45	THE BLACK EYED PEAS, LIL' JON & THE EAST SIDE BOYZ Mandalay Bay Events Center, Las Vegas, Dec. 30	7,945 sellout	Fantasma Productions
14	\$616,485 \$150/\$95/\$75	KANYE WEST, FANTASIA Aladdin Theatre for the Performing Arts, Las Vegas, Dec. 31	5,546 6,019	Evening Star Productions
15	\$610,200 \$45	WE AIN'T DONE YET HOLLADAY JAM: BOW WOW, OMARION & OTHERS MCI Center, Washington, D.C., Dec. 29	14,726 sellout	Jeff Sharp & Bill Washington
16	\$603,029 (€505,042) \$82.90/\$52.86	ROD STEWART Sportpaleis, Antwerp, Belgium, Dec. 21	8,528 sellout	Clear Channel Entertainment Belgium
17	\$536,651 \$51.25	DAVE MATTHEWS BAND, GAVIN DEGRAW Kohl Center, Madison, Wis., Nov. 29	10,619 sellout	Frank Productions
18	\$529,635 \$65.50/\$45.50	JAMES TAYLOR Verizon Wireless Arena, Manchester, N.H., Dec. 20	8,658 sellout	Tea Party Concerts
19	\$529,136 (€451,466) \$63.29/\$29.30	NIGHT OF THE PROMS: ROGER DALTRY & OTHERS König-Pilsener Arena, Oberhausen, Germany, Dec. 4	9,447 9,500	PSE Germany
20	\$527,610 \$97.50/\$55	GWEN STEFANI, CIARA Aladdin Theatre for the Performing Arts, Las Vegas, Dec. 3	6,922 sellout	Evening Star Productions
21	\$525,229 \$48.50/\$38.50	TRANS-SIBERIAN ORCHESTRA Palace of Auburn Hills, Auburn Hills, Mich., Dec. 9	12,499 13,895	The Cellar Door Companies, Palace Sports & Entertainment
22	\$521,804 \$43.50/\$39.50	TRANS-SIBERIAN ORCHESTRA MCI Center, Washington, D.C., Dec. 22	12,549 sellout	The Cellar Door Companies
23	\$508,938 \$41.50/\$34.50	GRETCHEN WILSON, BIG & RICH, COWBOY TROY Xcel Energy Center, St. Paul, Minn., Nov. 27	12,567 14,000	Frank Productions, GAME Inc.
24	\$493,878 \$78.25/\$25.75	MANNHEIM STEAMROLLER Xcel Energy Center, St. Paul, Minn., Nov. 26	11,273 11,500	Hennepin Theatre Trust
25	\$491,963 \$65.25/\$50.25	JAMES TAYLOR Arena at Harbor Yard, Bridgeport, Conn., Dec. 19	8,042 8,063	Jim Koplik Presents
26	\$486,488 \$75/\$49.50	DEPECHE MODE, THE BRAVERY Patriot Center, Fairfax, Va., Dec. 9	8,229 sellout	The Cellar Door Companies
27	\$473,679 \$150/\$28	MANNHEIM STEAMROLLER Bradley Center, Milwaukee, Dec. 2	8,766 10,000	J & S Touring, AEG Live
28	\$468,013 \$47.50/\$37.50/ \$27.50	POWER 99 HOLLADAY JAM: BOW WOW, OMARION & OTHERS Wachovia Spectrum, Philadelphia, Dec. 27	11,427 12,500	AEG Live
29	\$459,241 (\$535.927 Canadian) \$56.13/\$30.42	50 CENT, KARDINAL OFFISHALL Pacific Coliseum, Vancouver, Dec. 3	9,617 11,134	House of Blues Canada
30	\$458,520 \$35/\$25	TRANS-SIBERIAN ORCHESTRA The Mark of the Quad Cities, Moline, Ill., Dec. 30 (includes matinee)	14,762 19,481 two shows	Elevated Concerts
31	\$457,995 \$200/\$150/\$100/ \$75	SAM HUI The Colosseum at Caesars Palace, Las Vegas, Dec. 17	4,033 sellout	Caesars Palace, Concerts West/AEG Live
32	\$451,125 \$65.50/\$20	GWEN STEFANI, CIARA BankAtlantic Center, Sunrise, Fla., Dec. 21	8,491 14,113	The Cellar Door Companies
33	\$442,720 \$47/\$27	TRANS-SIBERIAN ORCHESTRA Hartford Civic Center, Hartford, Conn., Dec. 16	10,842 sellout	Jim Koplik Presents
34	\$439,930 (€368,309) \$64.50/\$29.86	NIGHT OF THE PROMS: ROGER DALTRY & OTHERS TUI Arena, Hannover, Germany, Dec. 15	8,670 8,800	PSE Germany
35	\$439,858 (\$509,632 Canadian) \$32.37/\$25.46	SIMPLE PLAN, HEDLEY, PLANET SMASHERS Bell Centre, Montreal, Dec. 9	13,632 13,955	Gillett Entertainment Group, Clear Channel Entertainment

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On The Road

RAY WADDELL rwaddell@billboard.com

Back To The Beacon

Allman Brothers Band Preps Annual Run At New York Theater

Like the mushrooms of spring, the Allman Brothers Band has popped up in New York each March for a sold-out run of dates at the 2,894-capacity Beacon Theatre.

The Allmans' Beacon gigs have evolved into one of the more truly special artist/venue relationships in the business. The shows hark back to the band's legendary concerts at New York's late, great Fillmore East.

"We think it's really special," band manager Bert Holman says of the Beacon shows. "It's the closest we could come to capturing the Fillmore magic, since the Fillmore isn't here."

This year, the group will perform 13 shows March 9-25. All are expected to sell out for a total capacity of nearly 38,000.

Billboard Boxscore's Allman Brothers Beacon numbers span 13 years: 1989, 1992, 1994 and 1996-2005. The total gross is \$20.6 million and attendance is 415,320 from 143 shows.

The band began playing the Beacon in 1989 when the members reunited on the Dreams tour, and recorded a live record at the venue in 1999, Holman says.

"We were contractually obligated to do a live record at some point for Sony, and we had played four nights in Macon [Ga.], but didn't feel like we got a good enough recording," he recalls.

The Beacon was booked as part of a brief run of theaters, and ended up blowing out 10 shows, to everyone's surprise. "That's when we really knew we were on to something," Holman says.

In 1995, Radio City Music Hall "enticed" the band to play there, Holman says. "In 1996 [the Beacon] made us an offer we couldn't refuse, and we haven't left," he adds. "Ultimately, we listened to our audience, and they told us they liked the vibe in the Beacon."

So how do they gauge how many dates to book? "It's a Zen thing," Holman says. "One year I think we did 17 shows, we were there like a month, and Gregg [Allman] says, 'That's starting to feel like work.' Then we decided to cut back and create more demand. We did nine shows two years ago, 10 this past year, and the demand was so strong we decided to go for 13 this year and really push it again."

In addition to vocalist/key-boardist Allman, the band's lineup is Butch Trucks (drums and tympani), Jaimoe (drums), Warren Haynes (vocals, lead/slide guitar), Derek Trucks (slide/lead guitar), Oteil Burbridge (bass) and Marc Quinones (congas and percussion).

Holman says the band will play about 30 dates in 2006 beyond the Beacon stand. "Every-

body in the band has some other commitments," he says. "Last year we really hit it hard, about 67 dates. This year we thought we'd play a few more dates at the Beacon, a few less dates in the States and give everybody a little more time to work on their other projects."

The band is booked by its longtime agent Jonny Podell.

MORGAN'S BLUES: Actor Morgan Freeman and Clarksdale, Miss., businessmen Bill Lockett and Howard Stovall own the Ground Zero Blues Club in Clarksdale. Now, they have formed Ground Zero Blues Club Music in conjunction with Gary and Carol Vincent of Nashville-based Vincent Productions.

Supported by Gibson Guitar, which will help coordinate shows, the company will create a series of music DVDs recorded live at the club.

Located near the legendary "crossroads," the junction of Highways 61 and 49 in Clarksdale (where Southern gothic myth has it that blues pioneer Robert Johnson sold his soul to the devil in exchange for his guitar prowess), Ground Zero Blues Club boasts a Delta juke-joint atmosphere and has played host to many blues greats. Shows for the DVD series will begin taping within the next few months, with artists to be announced.



The Publishers' Place

SUSAN BUTLER sbutler@billboard.com

Licensing And Collection Face A New, Complex Era

Global licensing issues will be at the forefront of industry discussions this year. Key topics will include whether publishers increasingly will license rights directly to digital and mobile services and whether new U.S. and European collecting society structures will develop to handle new-media challenges.

Amid these discussions, there will be increasing scrutiny of the back-end infrastructure set up to process and pay royalties. As the ways to exploit recorded music expand, timely and efficient reporting and pay-

ware] systems will break down," says Steve Grady, co-founder and president of RoyaltyShare, a new royalty service backed by venture firm Trident Capital.

Grady, former GM of eMusic, formed the company with Bob Kohn—founder of eMusic and co-author of the much-referenced book "Kohn on Music Licensing"—and Scott Holcombe, former Vivendi Universal senior software developer.

In addition to the increased amount of data, the methods of accounting are presenting challenges. More digital services are popping up all the time without a standard for reporting to labels or publishers.

"Frankly, most of these services are just making [digital distribution] work. They're not necessarily putting a ton of time into how to make it easier for labels and publishers," Grady says.

As a result, there is a tremendous variation in the way the services have been identifying and reporting streams, permanent downloads, portable temporary downloads, temporary downloads, ringtones, ringbacks and other uses. Identifying information—like ISRC codes, UPC codes, song titles, publisher names—is included in some reports and not in others. The reports are sometimes delivered on paper, other times electronically.

"There is no level of confidence today that there is going to be a consistent format soon on how that information will be reported," Grady says.

Data standards have been an important agenda item for Harry Fox Agency president/CEO Gary Churgin. "The lack of data standards in the music industry presents real challenges for royalty processing," he says. "We receive about a third of our total royalty collections from record companies on paper, requiring an intense

manual effort to distribute those funds correctly to our publishers."

During the past 18 months, HFA has converted companies that represent about \$42 million of royalties from paper to electronic reporting. But even then, "they often omit key information that makes matching to HFA records difficult—it's not unusual for the song title, album title and license number to be omitted," Churgin says.

Yet with these challenges come exciting possibilities. The trend today is moving away from using accounting software toward developing Web-based models to process royalties, Grady says. These interactive models could provide more real-time information useful in marketing, such as graphs and other presentations.

RoyaltyShare is working with about a dozen labels in its beta stage and hopes to be ready to work with publishers later this year.

CUTTING EDGE: Indie label Razor & Tie is ramping up its affiliated publishing arm. J.W. Johnson has joined the company as senior VP of music publishing. He was most recently BMI senior director of writer/publisher relations.

As a label, Razor & Tie has seen success with its compilations and Kidz Bop brand. Johnson says the company is in a good position to use its resources for in-house administration, signing writers and acquiring catalogs.

Johnson plans to finish setting up foreign subpublishing deals while at MIDEM, set for Jan. 22-26 in Cannes.

REMINDER: Mechanical and digital phonorecord delivery rates increased Jan. 1. They are now 9.1 cents per song or 1.75 cents per minute (or fraction), whichever is greater.



GRADY

ment will be particularly important. This is especially true for independent publishers that have often relied on others—labels for digital phonorecord deliveries or collecting societies—to account to them.

Whether companies collecting royalties are up to the digital task remains to be seen. The exponential growth in digital commerce expected during the next few years will challenge many companies and organizations that may have insufficient personnel to process the information, inadequate software or both.

"In the digital world, with a whole other level of complexity and scale of data, a lot of the [traditional soft-

BY ANASTASIA TSIOLCAS

(Chris Roberts)



Obviously, we cut down [on] a lot of recordings and things, but I thought we could do better with what we have and even though there would be less output, it would carry more weight. And I think it has borne out.

But we have introduced the Edge imprint, which has a lot of world music-gear projects, like Brazilian singer/guitarist Badi Assad's recent album, and projects like Gustavo Santaolalla's soundtrack to "The Motorcycle Diaries." So that's one way to extend DG without altering the core DG identity.

Q: Is price pressure a major issue for catalog reissues?

A: It is, but we really haven't wanted to devalue our catalog like some of the other labels have. We haven't panicked, we're not saying, "How low can we go?" We haven't decided to create sales by lowering price points. But we do try to offer a wide range—some budget, some mid-price, some full-price—because there are different price sensitivities in various aspects of the market.

Q: So what is ahead in 2006?

A: Almost all of our artists have something new this year. The pianist Lang Lang has a very big album coming on DG that centers on pieces that were very important to him growing up. Some of those memories are very light—say, when he heard Liszt's Hungarian Rhapsody No. 2 for the first time when it was used in "Tom & Jerry"—but also music he gave up on, when he was told he wasn't a good enough musician. Now, he's come back to these pieces.

And hopefully, we'll finish the year with an ECM recording of Keith Jarrett playing a live concert at Carnegie Hall this past September. I really think this could be another landmark recording in his career. ♦♦♦

neither genre is exactly driven by, say, video, or by radio, at least not in the pop sense of radio.

Q: How do you look at building an artist's career?

A: Classical careers are in very different ways than in pop. Think of 25-year-old violinist Hilary Hahn, who records for DG. She's been around a long time. She's already had eight or nine albums, so in a pop context, she's had three careers in many respects. Yet I think of her as an artist who's still in the beginning of her career. And unlike in pop, the album isn't the centerpiece of a classical musician's life: It's really the performance that is. The album doesn't exist first, and it's not the driver.

Q: Can you give an example of what has worked in that regard?

A: In the case of DG, there were a lot of people saying, "Well, you should go across all genres, because the brand is so strong, and turn it into all kinds of different things. It shouldn't just be classical." But I didn't agree with that, and that's certainly not what we did. What we did was to bring in new artists, reconnect some of the old artists to the label and just do things better—better covers, better imaging, more focused artists.

Q: Do you still try to maintain a sense of brand identity for each of your labels?

A: I think brand identity is extremely important, no matter what kind of music you have, but particularly in our world. We

Chris Roberts' label career began in 1989 as international pop product manager for Mercury, Polydor and Verve. It was a long way from his first love—classical music.

But after helping drive global success for such acts as Bon Jovi, the Scorpions and Vanessa Williams, Roberts began moving in his chosen direction.

Named president of PolyGram Classics & Jazz U.S. in 1994, he signed Chris Botti, Wayne Shorter and John Scofield to Verve and quickly re-established the label as a jazz industry leader. Adding global responsibility two years later, he merged the Philips Classics and Decca labels, signed Elvis Costello to a multigenre deal and, in 1997, launched Andrea Bocelli in the U.S. market.

By 1999, Roberts was named president of the newly formed Universal Classics and Jazz International, which includes Deutsche Grammophon, Decca and Philips. Soon he signed a long-term licensing deal to distribute ECM and established the Decca Broadway imprint. The latter would go on to release such popular cast recordings as "Mamma Mia!," "Wicked" and "Monty Python's Spamalot." Roberts also holds the title of chairman of Universal Classics Group (U.S.).

During his tenure, Roberts has successfully navigated his division through multiple mergers and a contracting classical music marketplace. Universal Classics' successes include the chart-topping careers of Bocelli, fellow singer Russell Watson and crossover group Bond. Recent Grammy Award nominations include Osvaldo Golijov's song cycle "Ayre," featuring soprano Dawn Upshaw; soprano Renée Fleming's recording of Strauss' opera Daphne; mezzo-soprano Cecilia Bartoli's "Opera Proibita" recording; and the Emerson String Quartet's set of the complete Mendelssohn quartets.

Q: What were your expectations and goals when you came back into classical music?

A: When I moved to London and started taking over the worldwide responsibilities 10 years ago, I thought, "Where do we begin?" There was so much work to be done. Artists were pretty innocent of all of this, but there was a real disillusionment that existed within the industry itself. The overall business had become very troubled, and I think old-fashioned in many ways, and had lost sight of a lot of the realities.

Q: What was some of the thinking that had to be changed?

A: That everything would sell over time, and therefore it wouldn't really matter how much a project would cost. That classical music isn't necessarily an art form for the masses to appreciate. That we had to focus just on traditional repertoire.

Q: How do you manage expectations, whether they are coming from artists, managers or consumers?

A: With new technology developments, we've come into another exciting time again. Not so long ago, a lot of the things

were roadblocks simply because of cost. Just making orchestral records was a no-no for a long time, but that's now becoming

possible again because all sides are being more realistic about sales potential and therefore costs. Maybe those releases are available only as digital downloads, or only in certain countries, but they're available to the public again.

When you work with an orchestra now, though, the orchestra has to be willing to say, "Fine, then our royalty is X," or "We're willing to take a smaller fee," or "We'll do fewer sessions," or whatever. And it took many of these ensembles a long time to come around to these realities.

Q: Your responsibilities encompass classical music and jazz. Is there overlap between these genres or their audiences?

A: When I started we had classics teams only, and in some cases jazz was kind of siphoned off somewhere. I felt very strongly the cross-pollination of those two cultures, classical and jazz, coming together would work to our benefit. I think there are a lot of common denominators between the two. There's a cultural appreciation for one another. And the way you approach retail and the media is similar—

HIGHLIGHTS

CHRIS ROBERTS

1989: Joins PolyGram as international pop product manager for Mercury, Polydor and Verve

1990: Promoted to VP of international marketing for PolyGram Records; responsible for pop and jazz repertoire

1994: Appointed president of PolyGram Classics & Jazz U.S.

1996: Assumes worldwide responsibility for PolyGram's classical music and jazz activity

1999: Named president of Universal Classics & Jazz International

2000: Adds title of chairman of Universal Classics Group

2003: Universal Classics claims market share of 40% worldwide. Roberts signs Lang Lang, Hilary Hahn and Anna Netrebko, among others.

DMX

RIDES

AGAIN

You have to pass through four security checkpoints to visit a prisoner at Rikers Island in New York. The process takes anywhere from one to three hours. Once cleared, family and friends are allowed into a converted gymnasium, set up with brightly colored plastic chairs, more appropriate for a kindergarten classroom than a jail.

Two correctional officers bring Earl Simmons into the room. He locks eyes with his wife, Tashira. They smile at each other like high school kids, even though they have been together for 15 years. They hug briefly—that is all the guards allow. They sit across from each other, divided by a small table.

Billboard spent three days with Simmons. During that time two men emerged: hardcore rapper DMX—a man who barks rhymes like one of his fierce pitbulls, and Earl—a family man who dotes on his four kids, his wife and loves to lay on the ground and let his dogs lick his face.

Simmons looks at Tashira and smiles, “It’s the Year of the Dog, baby. It’s going to be our year.”

According to the Chinese animal zodiac, 1970 (Simmons’ birth year) and 2006 are Dog years. Simmons has 12 pitbulls and considers the animal his mascot. It was his hard-hitting 1998 single, “Get at Me Dog,” that launched his career. And in less than 24 hours, Simmons will be a free man.

He has three movies in the works, including the indie film “The Last Hour” with David Caradine and Michael Madsen; a reality TV series; and he has jumped from Def Jam to Sony Urban. His new album, and first studio release in three years, “Here We Go Again,” is expected to drop this summer.

Simmons’ three-album, multimillion-dollar deal is a big coup for Sony Urban. He is the only rap star to have all five of his studio albums debut at No. 1 on The Billboard 200 and go multiplatinum.

Simmons explains that he reached an impasse at Def Jam. “I wasn’t really happy there,” he says. “Recording was like work.” Simmons adds he and current Def Jam president/CEO Jay-Z could not work together. “We’re both too big,” he says. The album was originally recorded for Def Jam, and Sony Urban bought the rights to it as part of Simmons’ deal. However, only a handful of the original songs will be on the final release. (Def Jam declined to comment for this story.)

Sony Urban president Lisa Ellis says she is putting all of the label’s marketing weight behind

wanted to become a preacher.

Simmons sighs and points a finger to the sky. “Problem is, I never heard the call,” he says.

It was Simmons’ friend Mase (aka pastor Mason Bertha, one of the few multiplatinum rappers to date to turn preacher) who talked him out of retirement. “Mase told me I have to do what I can with the talent the Lord has given me,” Simmons says. “The Lord will call me when he wants me to do something different.”

Hip-hop has changed in the past three years. He considers today’s gangster/bling rhymes

label. (It previously went through Def Jam.)

When Simmons was released from jail on Dec. 30, Tashira picked him up with a white stretch limo filled with family and friends. The group headed straight to Harlem for some good food at Copeland’s. Then, in dire need of a good shave, Simmons visited his favorite barber shop on Lenox Avenue.

Simmons has been in and out of group homes and prisons since he was a kid. But with his recent Rikers stint, he says he has turned a page.

“It’s different this time,” he says. “The sacrifice is too much. I miss my kids. I miss my wife.”

He received a 70-day sentence stemming from a 2004 arrest after he pretended to be an FBI agent and was accused of trying to steal a car.

“I didn’t want to steal a car,” Simmons barks. “I’ve got 30 cars. He was driving a 1986 Corolla. The guy cut me off.”

This Rikers visit marks the first time Simmons has been incarcerated since becoming famous. “The inmates were fine,” he says. “The correctional officers are the problem.” According to Simmons, two officers jumped him and beat him. “They broke my ribs. They wanted to prove they’re the boss. It’s fucked up in here.” (Rikers officials could not be reached for comment.)

Simmons is a very complex personality, similar to his pitbulls. The part of him that is Earl is a teddy bear. He would take the shirt off his back for his friends. Cross him, disrespect him or cut him off while he is driving, and DMX will snap.

Sitting in his recording studio, Simmons listens to a track he just mixed with Swizz Beatz. His manager Randy Acker walks into the room. Simmons’ pitbull BJ snaps to attention; his muscular body ready to pounce. Simmons calls the dog to him. BJ rolls over on his back and exposes his belly for petting.

NEWLY SIGNED TO SONY URBAN, HE IS A HARDCORE RAPPER, PRISON INMATE, ACTOR, RUFF RYDER, DOG LOVER AND FAMILY MAN. MEET EARL SIMMONS, THE MAN KNOWN AS DMX.

By Tamara Conniff

the album. Chad Elliott, VP for Sony Urban, notes that DMX is one of the last true voices of hip-hop since the deaths of 2Pac and the Notorious B.I.G. “DMX is in touch with himself,” Elliott says. “He knows the devil, and he knows his angels. There’s no glitz, glamour or bling to him. He’s the real deal.”

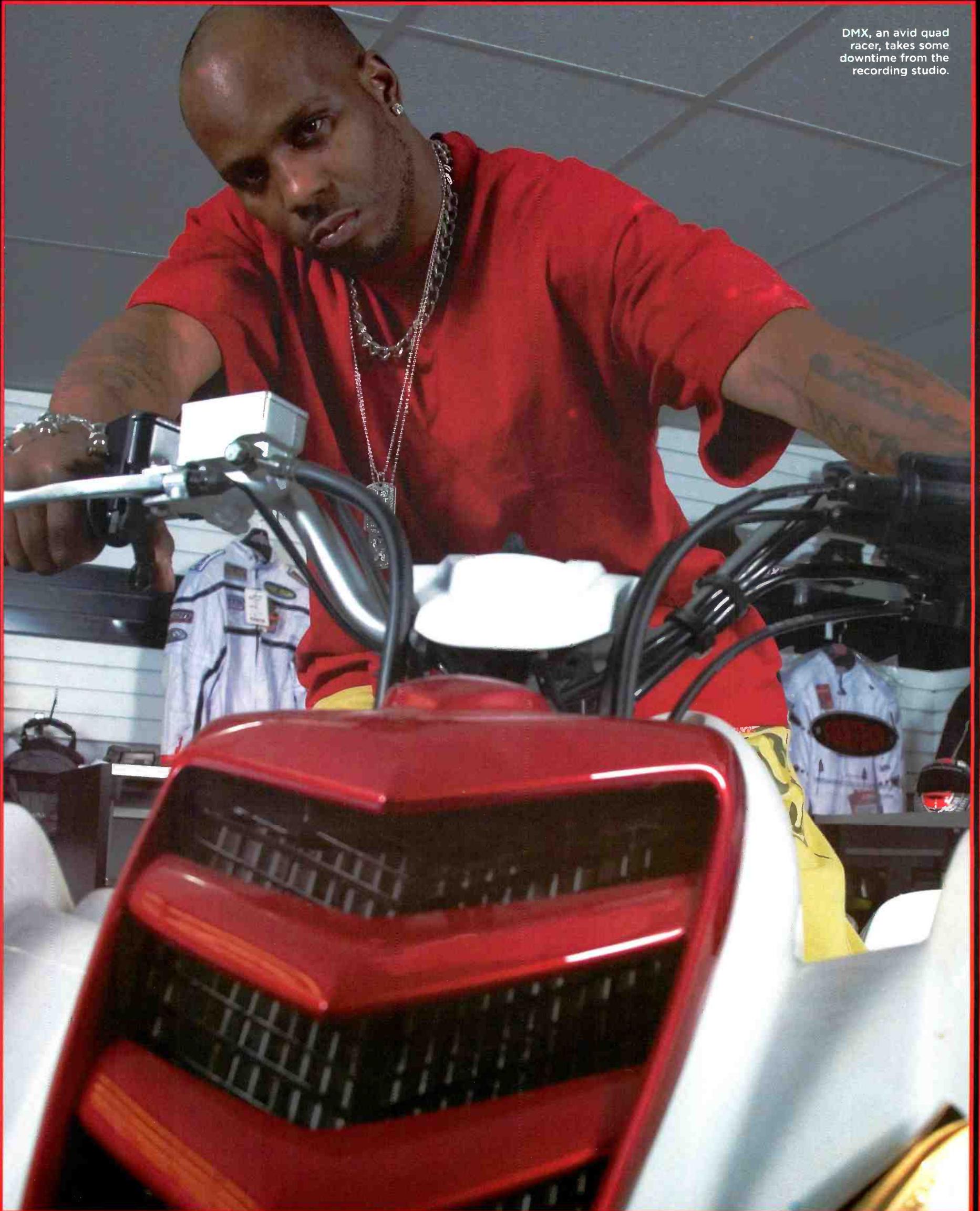
“Here We Go Again” will mark the official end of his threatened retirement from music.

Simmons says in 2003, he reached a personal crossroads. His DMX side was fed up with the business. “I either wanted to kill someone, or myself.” After releasing the album “Grand Champ” and promoting his box-office smash “Cradle 2 the Grave,” he announced that he would devote himself to his spirituality. Earl

vapid. “It’s music I wouldn’t even let my 13-year-old son listen to,” Simmons says, sitting in his recording studio in upstate New York. “It’s not real. No one is saying anything. It’s not rap, it’s crap. There is no soul. I refuse to conform.”

Simmons is known for mixing the sacred and the profane in his rhymes. He balances his roughness with a deeply religious side. “Here We Go Again” will be a prime example of this blend. Simmons brought back his Ruff Ryder cohort Swizz Beatz to produce as well as Dame Grease, who worked on all of Simmons’ hits. Grease says he is also excited about Simmons’ label Bloodline Records, whose roster includes Big Stan, Kashmir and Bazaar Royale. Simmons is currently in talks to get new distribution for the

DMX, an avid quad racer, takes some downtime from the recording studio.



Photograph by Ken Schiff

N

o one can accuse Babasónicos of not trying hard enough.

For the past 13 years, the pop/rock band has been plugging away: releasing albums in its native Argentina, touring relentlessly throughout Latin America and sealing licensing and distribution deals with multiple companies across multiple territories.

But only with "Anoche," its eighth and latest album on its third label, has Babasónicos finally become a priority outside of its home market. The album, the group's first for Universal Music Group, was released late last year throughout Latin America and in the United States, marking the first time a concerted, international effort has been put behind the act.

Babasónicos' long and rocky road from local band to regional priority exemplifies the enormous obstacles that face scores of Latin American artists who want to succeed beyond their national borders in general and in the United States in particular.

These travails are nothing new. All artists dream of international success, and in most of Latin America, bound by a common language, exporting artists from country to country is a common aspiration.

But with piracy eating away at local sales, the lure of success abroad has lately become stronger, and more competitive, than ever.

"My nightmare is, everyone wants to be here," says John Echevarría, president of Universal Music Latino, UMG's U.S. Latin company. By "here" he means the United States, the world's leading market for Spanish-language music.

For the labels, deciding not only who gets a U.S. release but also who gets priority is daunting.

Mexican artists have broken through most often, thanks to their proximity to the United States. Last year alone saw watershed albums from newcomers Reik and Reyli, who is the former singer of pop group Elefante.

But beyond Mexico, artists from other Latin American countries and Spain have a much harder time getting noticed.

Shakira and Carlos Vives had major sales success in their native Colombia before their labels exported them. Vives, then a soap star, also had recognition in many territories through TV exposure.

For Spanish pop sensation La Oreja De Van Gogh, it took nearly a decade to break in the United States. The group not only had to sell millions of albums in Spain, but dedicated promotion in

the United States came only after the band garnered radio hits and sales—pushed along by touring—in Latin America. Additionally, months of promotion in Mexico were crucial to open the door to U.S. audiences.

SUCCESS AT HOME

The primary criteria for a U.S. release, everyone agrees, is success at home. But even local strength does not guarantee state-side attention.

EMI Colombia president Alvaro Rizo says it is difficult to hold out the promise of U.S. success when he signs an artist. "No matter what we do in South America, if it doesn't work in the United States, success isn't complete."

In fact, many big, local acts do not have any international prospects precisely because their appeal is specific to their market. "You really must be very big to break out . . . if your sound is very local," Echevarría says.

Still, as the success stories indicate—Vives' fusion of rock and *vallenato* is a perfect example—opportunities do arise.

All major Latin labels have operations throughout Latin America, supervised by central offices in Miami. These offices have jurisdiction over Latin America, the U.S. Latin market and, in some instances, Spain. Such is the case with UMG, where Jesús López is chairman/CEO for Universal Music Latin America & Iberian Peninsula.

Traditionally, the majors hold annual regional meetings, where the heads of the local labels present their main projects. These may include acts that have already enjoyed radio and/or sales success as well as those that are perceived as having great promise.

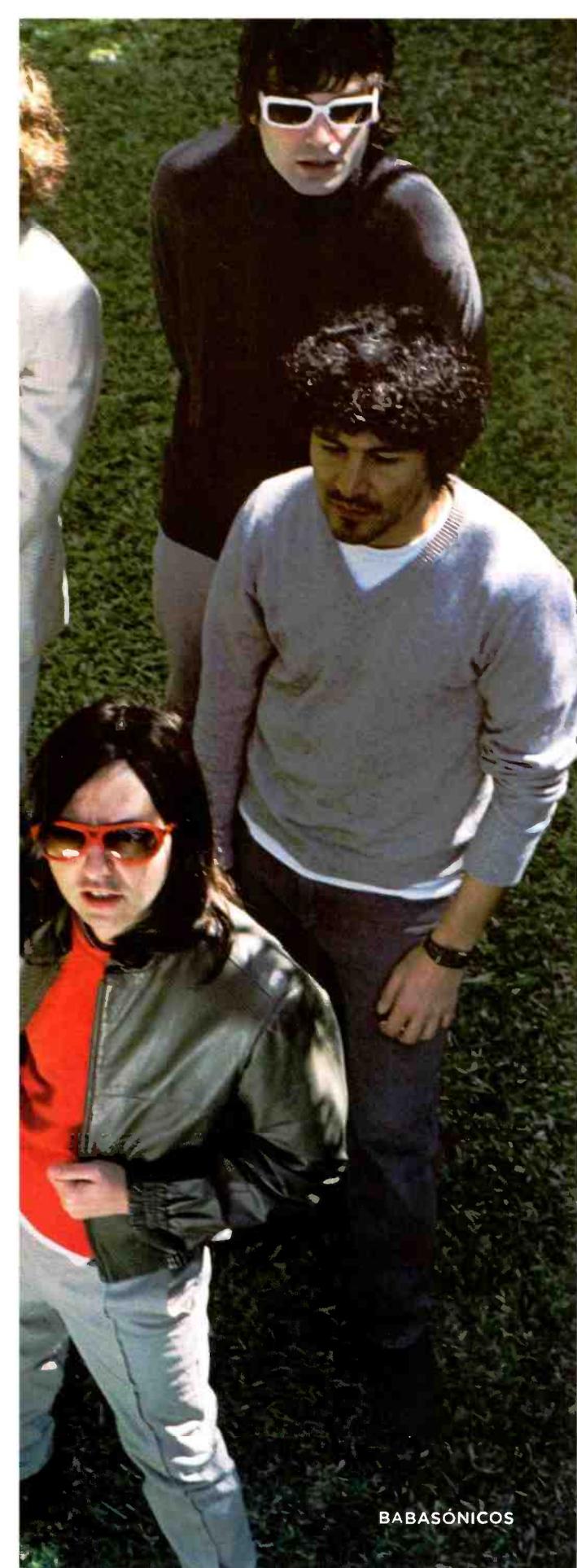
"It has to do with what genre they play, what is their vision of music and of the business," says Victor González, managing director for Universal Music Southern Cone. "You may have a very talented artist, but perhaps without the management structure needed to take that next step."

While the executives do not always share the same vision for an artist, insisting on the international release of a particular project is never a good idea, González says.

"We're looking for organic development," he says, noting that of approximately 10 acts signed to Universal Argentina (excluding those signed to joint-venture label Surco), roughly half are released abroad.



CHASING THE U



BABASÓNICOS

Take Babasónicos. The group gained international exposure when it signed with Sony Music in the early '90s, which released its albums in several territories—although not in any simultaneous fashion.

But Babasónicos really bloomed with “Jessico” and “Infame,” the two albums issued by Argentine indie label Pop Art in 2001 and 2003, respectively. Those discs, featuring radio-friendly pop/rock, sold extremely well in Argentina and were released by different labels in key markets, notably Mexico. Thanks to airplay, steady touring (with “Infame,” the group played 33 shows in Mexico alone, mostly self-financed) and visibility on MTV Latin America, the group had established itself by the time UMG came calling in 2005.

“We always think about internationalizing an artist, and in this case, the base was already laid out,” González says. “This was a meeting of a company looking for a band with international prospects and a band with the intention and maturity to do just that. Moreover, Babasónicos’ music is what made us sign them with that intent. They are the band with the most possibility of getting played on mainstream top 40 in the region.”

‘I KNEW HE’D BE BIG’

Babasónicos’ story is vastly different from that of fellow Latin artist Cabas. The Colombian singer/songwriter is by all accounts not just talented, but lucky. When he signed with EMI Colombia in 2000, Cabas was the label’s first new artist after a signing drought of several years. EMI’s Rizo recalls, “They invited me to hear him play at the National Museum [in Bogotá], and I loved it. I said, ‘This is the artist I want.’”

Rizo signed Cabas for Colombia, recorded his first album and took it to EMI’s regional meeting. Company executives fell in love with the project and decided to release it throughout the Latin region and in the United States and Europe.

“When I heard him play that first time, I knew he’d be big,” Rizo says. “But I never imagined it would be so fast. He sold in Holland. In Spain. In places we never expected.”

In the United States, Cabas’ alternative tropical pop had a harder time finding a radio niche, and stateside success has not been explosive. Still, in 2002, his debut album, “Cabas,” reached No. 16 on Billboard’s Tropical Albums chart, while first single “Mi Bombón” peaked at No. 18 on Hot Latin Songs.

Interestingly, Cabas’ music is very local in its references to

Colombian folklore and idioms. But in this case, it worked to the artist’s advantage, as has happened with fellow Colombian Vives.

“First because Colombian music is very rhythmic, and second because the fusion I make looks respectfully at tradition but goes further,” Cabas says. “It makes young people feel identified with their roots but also with evolution.”

Several of Cabas’ early hits, like “Mi Bombón,” ended up in films and advertising. But his more experimental second album, 2003’s “Contacto,” languished. Still, his new management, the Fuerte Group, made a concerted effort to keep Cabas in the spotlight.

In addition, manager Jerry Blair says, Cabas benefited from having supporters in EMI’s various worldwide offices. Late last year, EMI released Cabas’ third album, “Puro Cabas,” treating it like a regional priority, with heavy promotion in such countries as Mexico and Argentina. The set topped sales and radio charts in Colombia. The set peaked at No. 18 on the Tropical Albums chart, but Cabas’ lengthy promotional stay in Mexico could help push airplay and sales in the United States.

“I never sit in the ‘I am a priority’ chair,” says Cabas, who is currently on a promotional tour in Argentina. “If I am, it makes me really happy because a lot of doors can be opened, but in the end there is so much a record label can do.

“There has to be a perfect triangle between artist, manager and company. I think the company trusts my purpose as an artist and knows the respect there is toward my music and wants to back it up.”

In the meantime, Rizo has seen his local roster expand, from three artists in 2003 to 10 today. Of those, the only region-wide priority is Cabas. Ilona, a singer/songwriter and 2005 Latin Grammy Award nominee for best new artist, is for now a South American priority. Waiting in the wings for a region-wide release this year is Fonseca, a pop/tropical singer/songwriter who has been successful in Colombia.

In Universal’s camp, a regional priority for 2006 is Argentine singer/songwriter Axel.

Some artists, Rizo admits, will always find it hard to be successful beyond their borders, simply by virtue of the music they make. But for those whose music is more apt to have international appeal, having success abroad is “the objective and the dream,” Rizo says.

FOR LATIN ACTS, SUCCESS AT HOME IS THE FIRST STEP TOWARD MAKING AN IMPACT IN THE WORLD’S BIGGEST MUSIC MARKET

BY LEILA COBO

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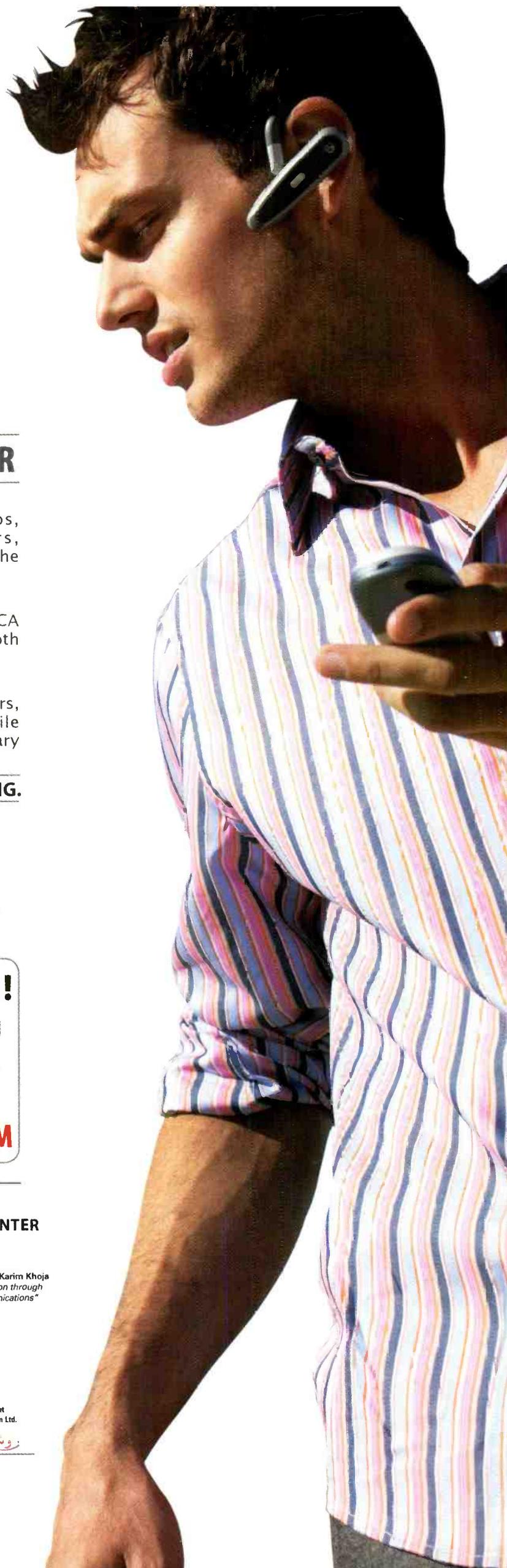


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This year MIDEM will honor, from left, Geldof, Goldsmith and Kennedy.

Live 8 Organizers Speak Out

Geldof, Goldsmith, Kennedy To Receive Personality Of The Year Award At MIDEM

BY EMMANUEL LEGRAND

WHEN PAUL MCCARTNEY AND U2 took the stage on July 2, 2005, and started playing "Sgt. Pepper's Lonely Hearts Club Band," they set in motion Live 8's concert in Hyde Park in London—and the biggest televised live music event in history.

Live 8 took place 20 years after Live Aid. Compared with two decades ago, Live 8 was not a fund-raiser but was instead part of an awareness campaign focusing on debt relief, economic aid and trade issues, ahead of the G8 summit in Gleneagles, Scotland.

It is the three key Live Aid founders and Live 8 co-producers—Bob Geldof, Harvey Goldsmith and John Kennedy—that MIDEM chose to honor this year, bestowing upon them the personality of the year award. The trio will receive the award Jan. 23 at a gala dinner in Cannes.

"The Live Aid and Live 8 concerts were astonishing events and a testimony to the music industry's ability to transcend pure entertainment and mobilize people on a global scale," Reed MIDEM CEO Paul Zilk says.

Geldof, Goldsmith and Kennedy—whom Zilk describes as "three outstanding men"—are the trustees of Band Aid Trust, the non-profit charity established 20 years ago in the wake of the Band Aid project.

This will be the first time in its 17-year history that the award has been given to more than one person. Previously, the honor has been presented to such industry personalities as former WEA International chairman Nesuhi Ertegun, Philips chairman Jan Timmer, composer/producer Quincy Jones, veteran label executive Clive Davis and former BMI chief executive Frances Preston, among others.

Billboard recently spoke to Kennedy and Goldsmith about what it was like to coordinate and execute Live 8.

From your perspective, how did Live 8 compare with Live Aid?

John Kennedy: It was much more complex. Twenty years ago, you could do things on a handshake, and there was a huge amount of good will. It was much more complex in terms of people wanting contracts and pieces of paper

to have things pinned down. This time of course, there were eventually 10 concerts to organize—while initially there were going [to be] five. And the huge complication this time was that it was going to be free, which for a long time I thought was a big mistake.

Harvey Goldsmith: Much harder. Everything was made more complicated by the fact that I was in charge of five concerts taking place on the same day—London, Paris, Rome, Berlin and Philadelphia. Nothing was made easy. For the Hyde Park concert, we had to bolt into somebody's setup and also convince the Prince's Trust to let us use their stage. It was also complicated by the fact that we had no money, and it's only when AOL and Nokia came onboard that we felt better.

But the most different aspect was that we were overwhelmed by artists who wanted to be part of it. This was an artist-led project, not Band Aid Trust asking artists to do something, and they all played the game. The spirit backstage was unbelievable.

From a production perspective, what were the main problems you had to deal with?

Goldsmith: The fact that we had so many acts—but I think we did a pretty good job at turning things around—and the big issue was the curfew. I had to tell Hyde Park authorities that there was no way we could end at 10 o'clock, as they had asked. It did not make them happy.

What effect did making the concerts free have on your work?

Kennedy: It was a nightmare that it was for free. I did not think that charging for tickets was going to distract from the messaging, but Bob had already promised Make Poverty History that this was the way it was going to be. It made it a roller-coaster scary nightmare, and for a long period of time, until very close to the event, we did not have enough money to put on the concert. In business terms, we were trading insolvently. I once said half-jokingly to my wife that our house was at risk, as was Bob's or Harvey's.

Eventually you turned a profit.

Kennedy: There's a surplus of \$12.5 million. It is going to be spent on several Band Aid projects. We made a conscious decision to keep £5 million [\$8.8 million] as a reserve for Band Aid until it's needed. We can make a big difference next time when urgent money is needed before all the government agencies and the U.N. kick in.

How did you get along with the two other trustees during the process?

Kennedy: It was a very tense time this time. We were all working at least 18 hours a day. There was incredible pressure, not least having no money. We worked them out, and there were more tense times than others. I turned up at Hyde Park at 9 o'clock on July 2 and had a huge argument with Harvey, and at 11:30 at night we would still have an argument.

Since then we've had friendly dinners together, and it's all over.

How did you balance that with your day job and your family life?

Kennedy: I'd come very early in the morning [at the IFPI]. One of the things that helped was that at that time I was doing a huge amount of traveling, which leaves a lot of dead time. I tried to involve my family by making it interesting for them.

Goldsmith: I had no other job for two months. I spent 20 hours a day on the shows, and my family life, I simply had none. And all this happened as I was going to move offices. My wife got involved because we needed as much help as we could get.

What do you think Live 8 has achieved?

Kennedy: It was a great success. It is interesting that it seems like a very long time ago. I think the July 7 [subway bombings in London] changed things dramatically. Live 8 would be probably very present in people's imagination if it had not been for the bombs, and quite rightly these events had a huge impact on people's thinking. If you speak to politicians, it's very clear that from the moment Live 8 was announced there was a radical change in the eight countries' thinking of what they were going to have to deliver. And they did deliver on aid and debt. They certainly have to be policed to make sure it is all delivered on time. Trade was nothing like the success that we would have wanted it to be.

Goldsmith: It proved that with a massive awareness campaign, it was possible to put pressure on G8 leaders. That's what it was about.

Were you satisfied with the profile of Live 8 in the United States?

Kennedy: It was not as big an event in the U.S. as we would have liked. You had this dichotomy in that you had the biggest audience you could imagine in Philadelphia, with 1 million people, but television-wise it was not good. But ironically, Live Aid was probably a bigger event publicly in the U.S., whereas Live 8 was more

continued on >>p34



ORGANIZERS SPEAK OUT (cont.)

from >>p33

talked about in the White House. And that's where the pressure needed to be.

Goldsmith: That over 1 million people came to the concert in Philadelphia was just beyond extraordinary.

With the use of text messaging, AOL streaming and the fact that fans could download "Sgt. Pepper's" 45 minutes after it was performed onstage, Live 8 was technologically an event of its time. How did that happen?

Kennedy: You need to give Bob a bit more credit for that. AOL was brought to us by Kevin Wall as our first sponsor, and we desperately needed their money. Fortunately, they were at the cutting edge of technology, and Bob saw this as the definable difference between what happened 20 years ago and what happened today. Instead of having millions of people simply watching TV, millions of people could be involved on the Internet, watching on their computers and having within a short period of time a more interactive relationship. AOL was crucial to this.

Goldsmith: The TV aspect of Live 8 was far more complex than Live Aid. All credit to Kevin Wall and his team, they managed to clear some 160-odd countries in such a short period of time. That was a minor miracle. But for me, AOL really emerged as the winner. They proved that you can broadcast on the Internet an event like that and have an overwhelming response from the audience. What I also liked is that they were broadcasting the event as it happened, unlike most broadcasters.

What do you think the highlight of Live 8 was?

Kennedy: My musical highlight was Annie Lennox. I stood on the edge of the stage, where I watched most of the concert, and the passion that she showed performing was just fantastic.

Goldsmith: When it was finished. [laughs] Getting all these shows to start on time, make sure we had all the cues in place, like the crucial moment when we switched to Will Smith in Philadelphia. I was on the phone every 15 minutes with one of the other shows to see how it was going on. Exhausting!

The low points?

Kennedy: We were under constant pressure throughout the concert about being closed down. At 5:30 on July 2 Bob and I got served a letter asking us to ensure that the concert would finish at 9:30.

Goldsmith: I really regret that a lot of broadcasters did not play the game and did not broadcast the different messages that were prepared. Many preferred to focus on the entertainment side of the shows rather than on the issues that were at stake.

Will there be another Live Aid concert 20 years from now?

Kennedy: In 20 years I will be 72, and I would not do it.

Goldsmith: There may be a concert, but I am not sure if I want to be part of it. Last time we were feeling elated that it worked so well and that it raised all this money. This time, it was just hard work. ●●●

Geldof Remains Tireless In Battle Against Poverty

BY PAUL SEXTON

It may not have dominated the world's media in the way that Live 8 did, but in December Bob Geldof was still doing what he has become best-known for: raising consciousness of global poverty and expectations for its eradication.

Geldof spent much of the month plane-hopping, talking to government representatives in Italy, France, Norway, Portugal and the Middle East about their continuing responsibilities in the wake of the remarkable Live 8 concerts last July and the subsequent G8 summit at Gleneagles, Scotland.

On Jan. 23, Geldof will accept MIDEEM's personality of the year award in Cannes with his fellow Live 8 (and Live Aid) stalwarts John Kennedy and Harvey Goldsmith. On the cusp of that honor, Geldof views the legacy of Live 8 in the same manner that he approaches the tasks that still lie ahead: with indefatigable positivity, blended with inimitable pragmatism.

"A year ago, no one in America really had a political idea about what was happening outside of" the United States, Geldof told listeners of "Today," BBC Radio 4's flagship political morning talk show in a Dec. 20 broadcast. "As of Live 8, 2 million people are contacted daily through the Live 8 list, who now contact [President] Bush and their congressmen asking about world poverty."

Geldof also quantified the financial agreements made at G8 by the world's richest nations to its poorest—decisions set in motion by Live 8 and the massive public awareness it engendered.

"The vast majority of the money committed at G8 was new," he said. "Five million more people alive every year, universal AIDS treatment [and] a 50% reduction in malaria mortality, which kills more [people] than AIDS."

Now as always, the word "tenacious" seems altogether too polite to describe Geldof's tactics and motivation. The past year ended with this most vociferous of Irishmen continuing to bang the political drum. But it began with him in the guise of his (now largely erstwhile) day job: singing and playing guitar onstage at London's Earls Court in February as he was honored for his outstanding contribution to music at the Brit Awards.

Now 51, Robert Frederick Geldof left his native Ireland as a young man, with no idea what he was going to do with his future. He taught English in Spain, traveled in Canada and even wrote for the *New Musical Express* under the name Rob Geldof. He first entered the consciousness of the wider British public in the fall of 1976 as the highly animated frontman of Irish punk battalion the Boomtown Rats.

Geldof recalled those days in his best-selling autobiography "Is That It?" He wrote: "From the very first gig, I had discovered just how powerful an aphrodisiac rock music could be."

As the new wave went national in the summer of '77, the band scaled the British charts with the typically frisky "Looking After Number One." The Rats enjoyed five U.K. top 10 singles, including Britain's first new wave No. 1, "Rat Trap," in 1978. In the United States, the band is best-known for its 1980 song "I Don't Like Mondays."

By the time Geldof became a globally recognized figure, co-organizing the multi-artist Band Aid single "Do They Know It's Christmas?" with Midge Ure in 1984, he was everybody's favorite loudmouth—unless you were a politician that he was grilling about African poverty.

It is part of music legend, and indeed of the social history of the late 20th century, that on July 13, 1985, the Live Aid concerts took place in London and Philadelphia, "feeding the world" with money and public information.

The concert at Wembley Stadium raised a reported £10 million (\$17.3 million at current exchange rates) for the Band Aid Trust in famine relief, and some £80 million (\$138.7 million) by the time the DVD of the event was finally released 19 years later.

Geldof, by now more widely recognized than almost any politician, would spend plenty of time pursuing his own musical and

entertainment initiatives after Live Aid. He recorded a number of solo albums, married his longtime partner, broadcaster Paula Yates, and founded a highly successful TV production company, Planet 24.

But the association with the charitable endeavors of the Band Aid Trust would, and always will be, the project with which he is most widely associated.

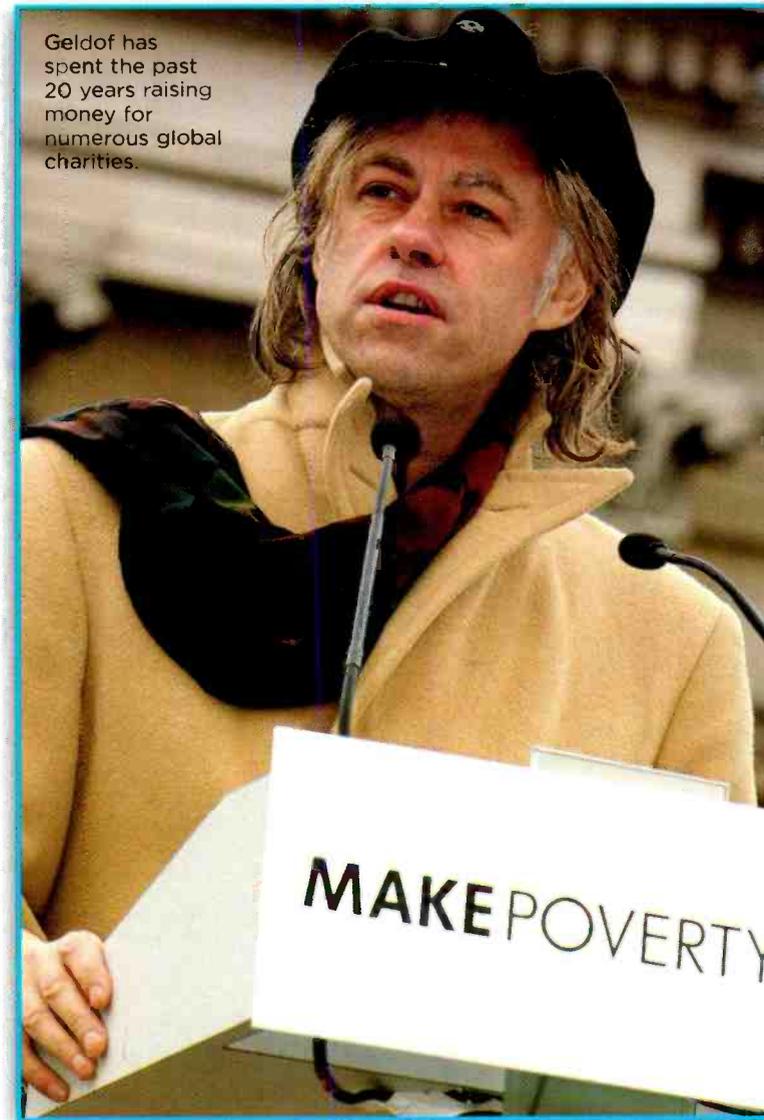
By the fall of 2004, the public call for an updated version of the Band Aid single was too loud to ignore. The new "Do They Know It's Christmas?," organized again by Geldof and Ure, sold 1 million copies in the United Kingdom in little more than three weeks that December.

Earlier in 2004, British Prime Minister Tony Blair had appointed Geldof to the Commission for Africa. As it published a report in March 2005, recommending measures that G8 leaders could take to reduce poverty in Africa, demand for a new, grand-scale charity event was growing.

As Kennedy and Goldsmith have explained, the organizers had only a matter of weeks to pull off what now stands, like its predecessor, as a superhuman achievement.

The most poignant moment of that remarkable day in Hyde Park came when Birhan Woldu, famously depicted as near death as an infant victim of the Ethiopian famine of 1984, took to the stage with Geldof and Madonna.

"It's very corny," Geldof told the BBC, "but I would do the last 20 years for that one life. What we got [last] year was 5 million of her." ●●●



Geldof has spent the past 20 years raising money for numerous global charities.

Photo: Alma Robinson/allactiondigital.com/Retna

MAKE POVERTY HISTORY JOHN KENNEDY HARVEY

Congratulations to Bob Geldof, John Kennedy & Harvey Goldsmith from all of us at EMI



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It Takes A Village To Raise Global Awareness

BY EMMANUEL LEGRAND

On July 2, 2005, Live 8 became the biggest televised live music event in history. Co-producers Bob Geldof, Harvey Goldsmith and John Kennedy have received some well-deserved kudos for pulling it all together, but in fact there were many more people—both onstage and off—who helped make the day a global success. Here are the contributions of a few of those key players.

BONO

U2 frontman Bono is very involved in the Make Poverty History movement, and he is among those who convinced Bob Geldof to organize a Live 8 event that would spread the message about the G8 summit and the issues it discussed. "He was crucial for the messaging," Kennedy says.

RICHARD CURTIS

British screenwriter Richard Curtis ("Four Weddings and a Funeral") set up the U.K. charity Comic Relief and is heavily involved in the Make Poverty History movement.

EMMA FREUD

British TV commentator Emma Freud worked "under the radar," according to Kennedy, who credits her for bringing into the Live 8 fold the concerts in Moscow, Johannesburg and Japan.

STUART GALBRAITH

Stuart Galbraith is festival director for Clear Channel Entertainment U.K., which provided the infrastructure for the Hyde Park concert in London, much of which was already in place from the inaugural Wireless Festival, which rolled out in the days before Live 8. The stage set was transformed in 36 hours, and Galbraith's team had only six weeks to plan it all.

JILL SINCLAIR

Jill Sinclair produced the DVD "Live 8: One Day One Concert One World." She also produced the "Live Aid" DVD.

KEVIN WALL

Kevin Wall was the executive TV producer for Live 8. He is founder and CEO of Network Live, a joint venture of AOL, XM Satellite Radio and AEG, which was designed

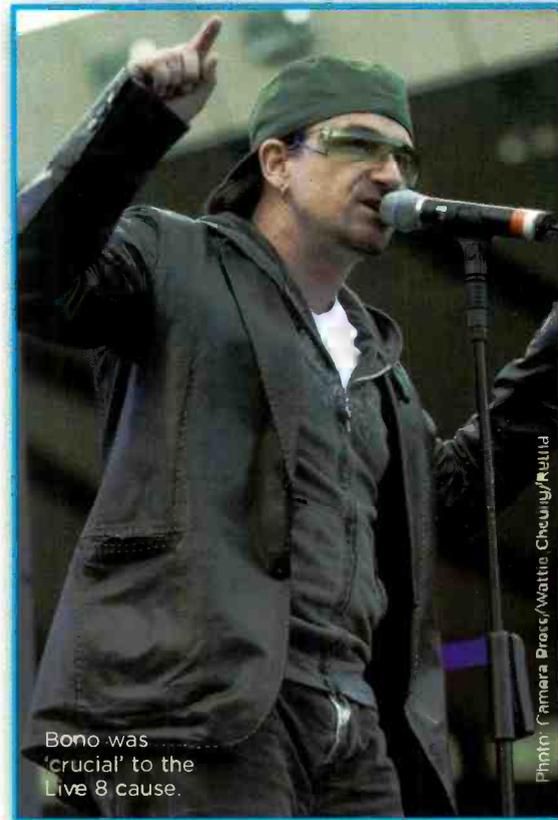
as the first multiplatform digital entertainment company for live programming. He is credited for organizing the TV distribution of Live 8 around the world. Alongside Goldsmith, Wall will deliver the keynote speech at MIDEM's Live Music Network conference on Jan. 23.

BILL WILSON

AOL senior VP of programming Bill Wilson coordinated from New York the site's concert streaming feeds from Live 8 shows in six countries. More than 5 million people watched the concerts exclusively streamed at aolmusic.com during the broadcast day. More than 175,000 video streams were picked up by consumers at any one time, beating the previous record of 132,000 (which was set for a stream for a Chinese new year).

BARNEY WRAGG

Barney Wragg is senior VP of Universal Music Group International's eLabs unit in London. His team managed to make Paul McCartney and U2's version of "Sgt. Pep-



Bono was 'crucial' to the Live 8 cause.

Photo: Camera Press/Wattio Cheung/Retna

per's Lonely Hearts Club Band" available for download on 200 sites only 45 minutes after it was performed on the Live 8 stage. eLabs got approval to release the recording while U2 performed; the label had already cleared the legal paperwork with Apple Corps, the Beatles' label. Universal donated proceeds from the sale of the track to Live 8.

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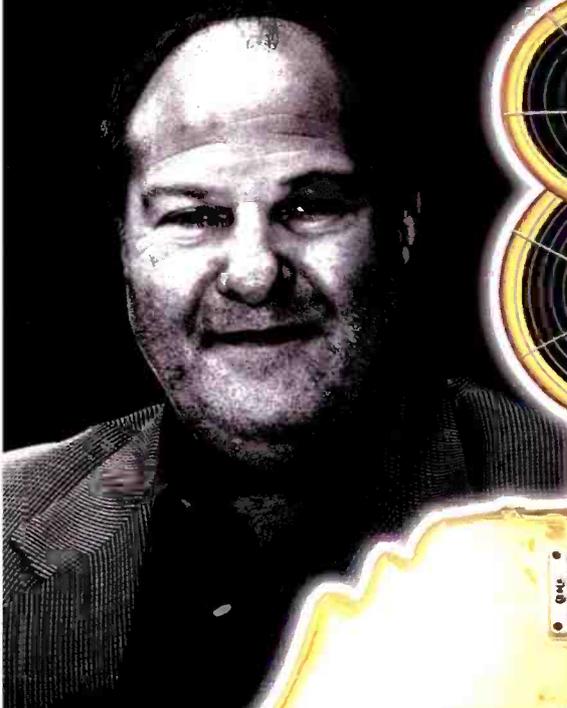
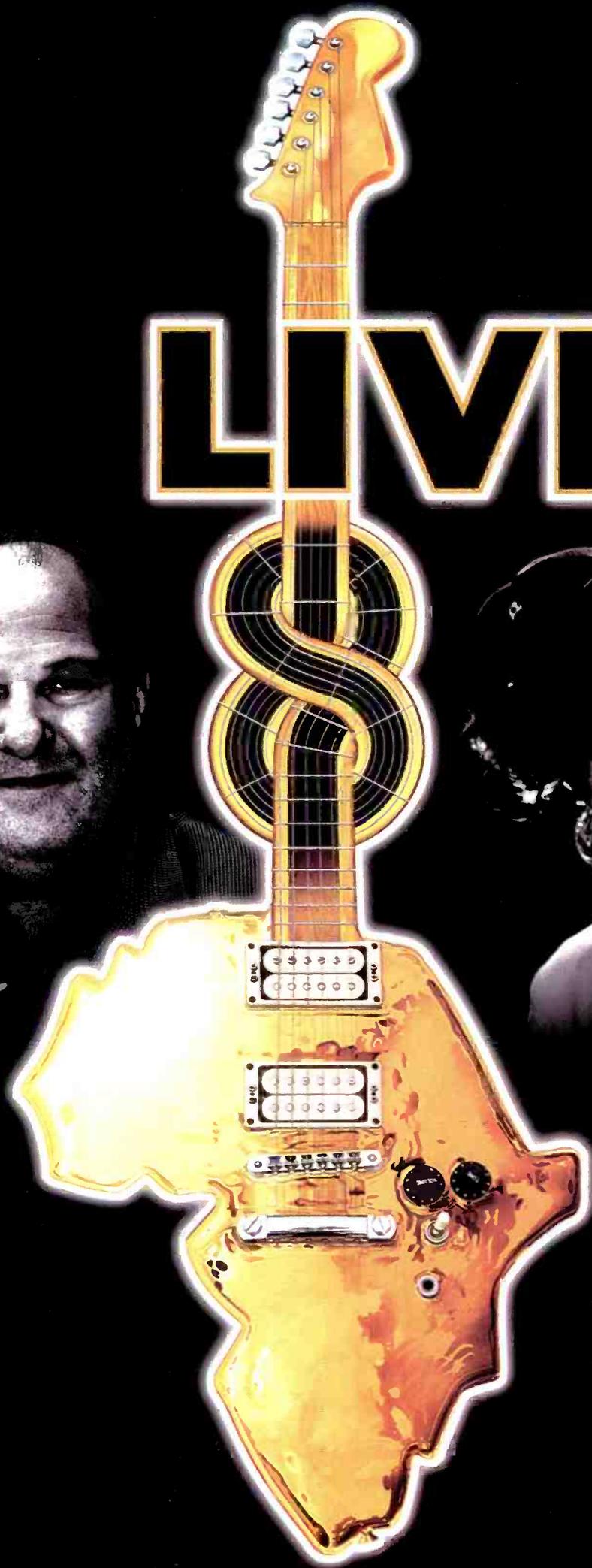


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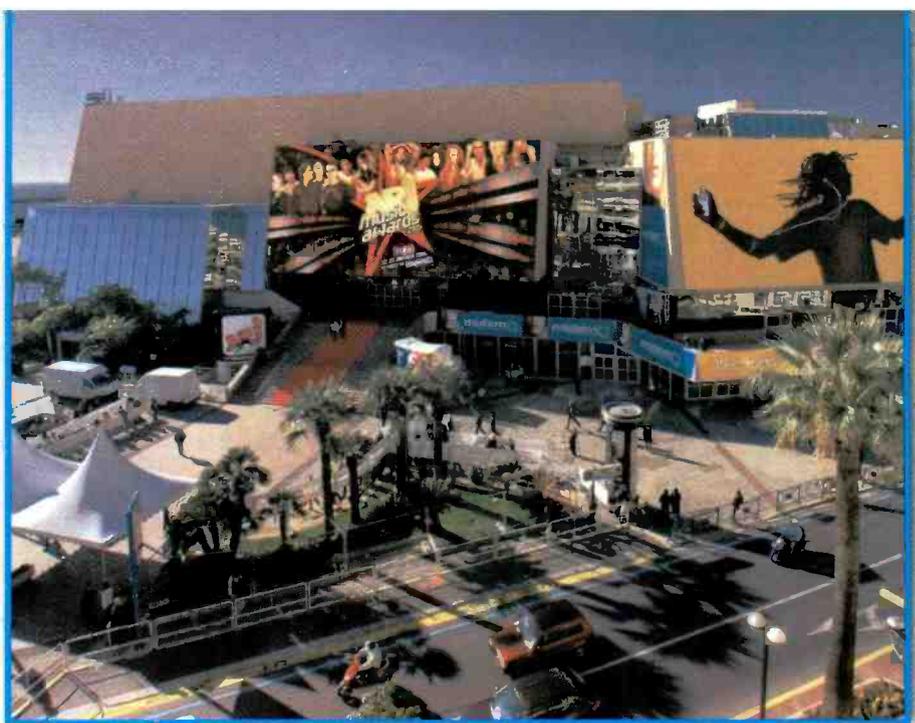
UNIVERSAL MUSIC GROUP INTERNATIONAL
SALUTES THE THREE WHO MADE LIVE 8 HAPPEN



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On Tap At MIDEM

BY LARS BRANDLE



This year's MIDEM, held at Palais Des Festivals in Cannes, will focus on indie music.

For its 40th edition, MIDEM is putting the spotlight on the global independent music community.

The annual trade conference, held Jan. 22-26 in Cannes, will host hundreds for the second International Indie Summit, which will include keynote speeches and panel discussions.

Among those lined up for a super keynote session on Jan. 23 are Seymour Stein, New York-based president/CEO of Warner Music Group's Sire Records; Martin Mills, chairman of Great Britain's Beggars Group; and Johnny Duann, co-founder and chairman of Taiwan's leading independent music company Rock Records.

The indie summit will also address such issues as what are the best business models for indies in the 21st century and the state of indies' collective bodies.

"I think collective representation of independents' interests is the motif of the age and clearly one that is producing results for us," Mills says. "I'm sure we will be pursuing that."

Indie-label executives are looking to build on the success of last year's MIDEM, which cleared the path for some key developments on the independents' collective representation.

Last year U.S. indies used MIDEM as a platform to hammer out the creation and foun-

ation of the American Assn. of Independent Music. One year later, U.S. indies will be represented for the first time by an AAIM stand, which will allow more than 30 U.S. independent labels to show a united front.

MIDEM director Dominique Leguern says the expected attendance of U.S. indies at the 2006 event is showing a year-on-year rise in excess of 20%. "It's going to be a big MIDEM," she predicts.

On Jan. 21 the European Assn. of Independents, known as Impala, will hold its second annual board meeting at MIDEM. Impala, which has more than 2,500 members, recently struck a partnership with MIDEM.

Also returning this year is the curtain-raising MidemNet Forum, which casts the spotlight on the digital music marketplace. This time, the MidemNet program has been extended to two days (Jan. 21-22) to address digital and mobile music.

"It's not possible to discuss digital music anymore without discussing mobile," conference manager Stephane Gambetta says.

The sessions will also deal with the evolution of new business models, emerging markets, new video and radio services, the production of original mobile content and the convergence of land-line and mobile phones.

MidemNet keynote speakers include EMI Group chairman/CEO Eric Nicoli; NTT DoCoMo senior VP/managing director of multimedia services Takeshi Natsumo; Nokia executive VP/GM of multimedia Anssi Vanjoki; and Starbucks Entertainment president Ken Lombard.

For the second consecutive year, the buoyant live-music sector will be the focus of a dedicated program on Jan. 23: the Live Music Network.

Harvey Goldsmith and Kevin Wall, principal figures behind the historic Live 8 concerts, have been tapped to deliver keynote speeches at Live Music Network. Goldsmith is managing director of London-based concert promo-

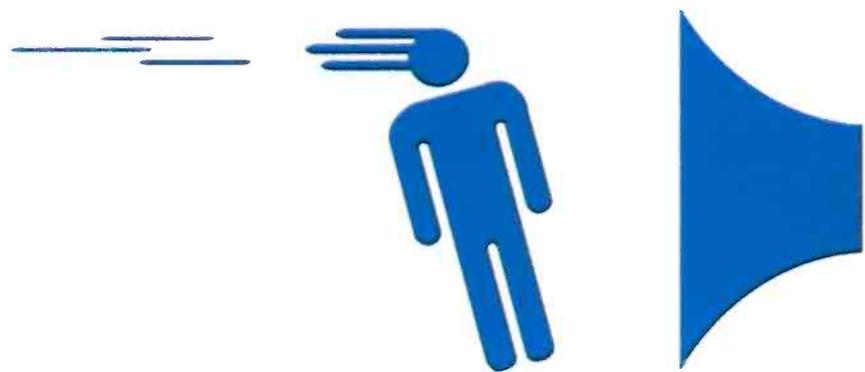
tion company Harvey Goldsmith Productions, while Wall is CEO of U.S. company Network Live. He was executive TV producer for Live 8.

Panel discussions on global touring and the exposure of artists and repertoire within the major world markets will be among the themes of the day.

The MIDEM conference will also host the inaugural global radio and A&R forum on Jan. 24.

Organizers are anticipating growth in attendance across the board.

"Even if the industry has not yet completely recovered, we all are starting to see the light at the end of the tunnel," Leguern says. "Business [is] looking up." ♦♦♦



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- 11.00 pm Dj Bunuel
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- 8.30 pm KIMMO PÖHJONEN/SAMULI KOSMINEN KLUSTER
- 9.00 pm VÄRTTINÄ
- 9.30 pm SLOW
- 10.00 pm THE CRASH
- 10.30 pm SLOW
- 11.00 pm APOCALYPTICA

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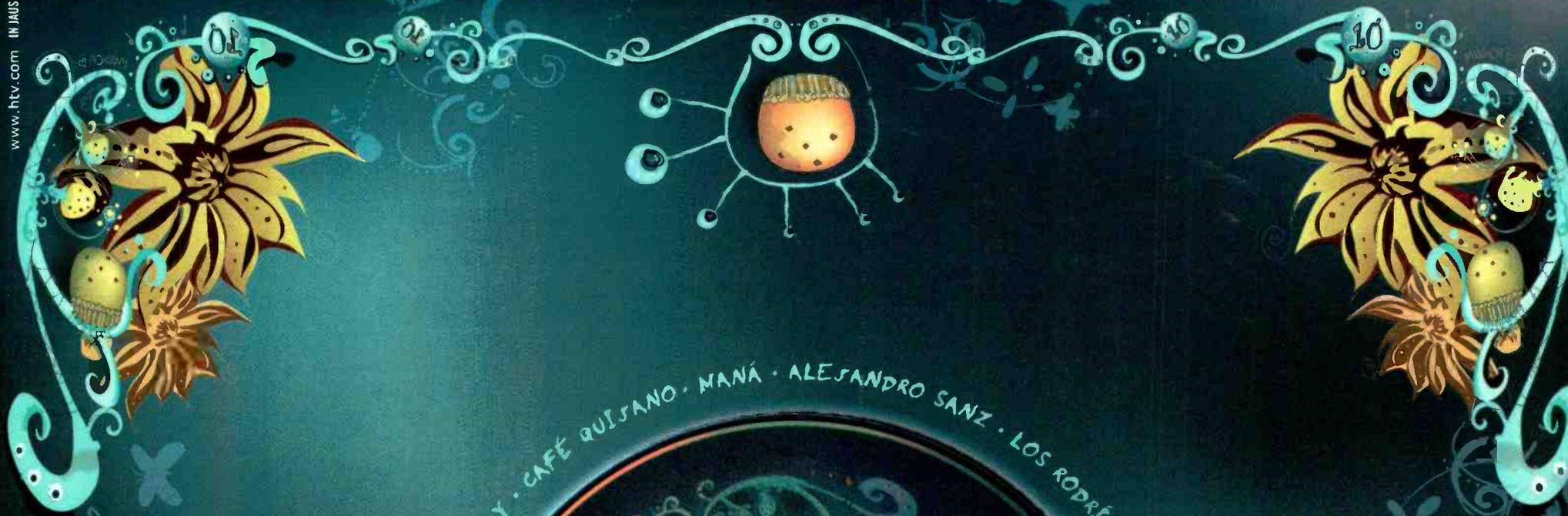
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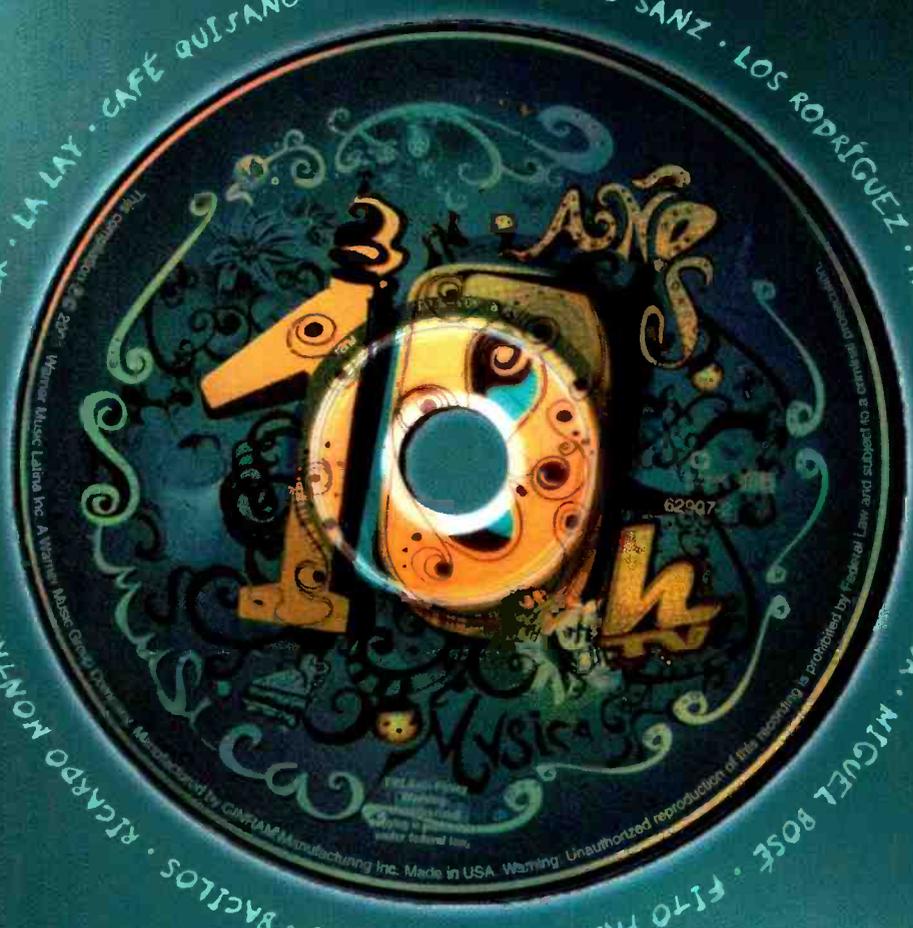
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Finns Ready To Take On The World

BY JONATHAN MANDER



During the past three years, the Finnish music scene has emerged as one of Europe's most consistent suppliers of global repertoire, and the country intends to capitalize on that.

Success has already been found by the likes of rock acts HIM (Sire), Nightwish (Spinefarm) and the Rasmus (Playground), but label executives believe that Finland can offer an abundance of talent in many genres.

Indeed, Finnish talent will be on display at MIDEM on Jan. 22. Finland is co-hosting the opening-night gala of the 40th annual international trade show.

It will feature more than a dozen Finnish acts, including rockers Värttinä (Hoedown) and the 69 Eyes (EMI), hip-hop act Redrama (EMI), jazz group Five Corners Quintet (Ricky-Tick Records), accordionist Kimmo Pohjonen (Hoedown), cello group Apocalyp-tica (Universal) and electronica band RinneRadio (Rockadillo Records).

More than 50 Finnish companies are going to MIDEM to do business, as a collective stand coordinated by export trade body Music Export Finland (Musex). This strong contingent

of the country's acts and label executives is a sign that Finns recognize the need to reach out beyond its borders.

"Export is an everyday matter for bands now," Musex director Paulina Ahokas says.

In fact, music export has become so important in the country that the government has been showing interest in supporting the cause. "It is a sign of how the infrastructure of the Finnish music business has solidified and increased with professionalization in the business in Finland," Ahokas notes.

The first positive results of the country's music export initiative came in 2000 when hip-hop group Bomfunk MC's, dance act Darude and HIM broke internationally.

According to Musex, in 1999 the total value of Finnish music export was \$3.8 million euros (\$4.6 million). By 2004, it had risen to \$21.7 million euros (\$26.1 million).

As the figures indicate, Finns are offering more talent internationally than just chart-toppers—Ahokas says that there are some 30 Finnish bands that tour Europe regularly. Included in that tally are up-and-coming acts from such indie labels as Fullsteam Records, whose

punk bands Deep Insight and Disco Ensemble were on extensive European tours this fall.

According to Ahokas, major and indie labels have an increasingly professional attitude toward export. "More and more people with business sense and experience are coming into music in Finland," she says. "That is definitely not a bad thing for the music business."

Since Finland is a small country, information travels quickly, and veterans of the business willingly share their knowledge with newcomers, which helps them avoid mistakes.

In addition, Ahokas sees a healthy realism in the way labels trade. "Finnish music companies haven't sought investment funds, so their business plans are rooted on actual results rather than a bubble created by outside funding," she says.

Sony BMG managing director Kimmo Valtanen agrees. "It hasn't become an obsession that bands must break internationally," he

says. "We aren't forgetting the Finnish market. It's just natural for bands to go abroad as well."

Valtanen adds that overlooking the home market would not be a good move, since nearly 60% of music sold in the country is domestically produced. He also points out that Finland's expertise in producing metal music and exporting it has been a template for other genres.

"In a way it has laid the foundation for our export, and for bands that have grown from the genre, like Nightwish and HIM," he says.

"Finnish bands have a certain wildness in common. Very few Finnish bands are 'only OK' live; most have a certain fury about them," Ahokas adds.

This musical richness will be on tap at MIDEM. "In the end it's been the bands and the companies behind them that are responsible for the success, and I believe that the future successes will come from the same direction," Ahokas says.

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Q&A WITH
LUDVIG WERNER

In an exclusive interview, Bonnier Amigo Music Group CEO Ludvig Werner discusses the growth of his company during a challenging time for the music business. Read it online at billboard.biz/bonnier.

STARS

Bonnier Amigo has boosted sales of artists including, from left, Rigo, Amy Diamond and Ana Johnsson.



When such international acts as Nickelback, Tom Waits, Keith Jarrett and Katie Melua—among many others—release albums in Scandinavia, they rely on the distribution power of the Bonnier Amigo Music Group, the largest independent music company in Sweden.

And when fans in Europe snap up CDs from such local artists as Amy Diamond, Ana Johnsson, Cirera, former Infinite Mass frontman Rigo and others, they too benefit from the marketing might of Bonnier Amigo.

This year, Bonnier Amigo marks the fifth anniversary of the merger of the record company Bonnie Music and the record company/distributor Amigo Musik. The two companies, each with its own distinct history, came together through the foresight of executives who saw the potential in joining forces.

In 1998, the management team of Bonnier AB, Scandinavia's largest media conglomerate, approached Jonas Siljemark, the head of now-defunct Arcade Music Sweden. Bonnier executives Jan Lindell and Torsten Larsson, now president of Bonnier's entertainment division, asked Siljemark

if he would lead a new music division they intended to create as part of Bonnier's evolving empire. Until that time, the organization's closest brush with music was a mail-order record club.

Siljemark, in turn, proposed a business plan for an independent record label along with Joakim Åström, whom Siljemark hand-picked from his Arcade staff to handle A&R. Together, they took on the task of creating and developing music repertoire for the media giant.

"There was room to take a strong position in the independent market in Scandinavia," says Siljemark, now president of Warner Music Scandinavia. "When I left four years later, we had achieved the position of being the biggest independent in Sweden, and the current management and board have continued that growth."

Bonnier AB was founded in Denmark in 1804 and, following 100

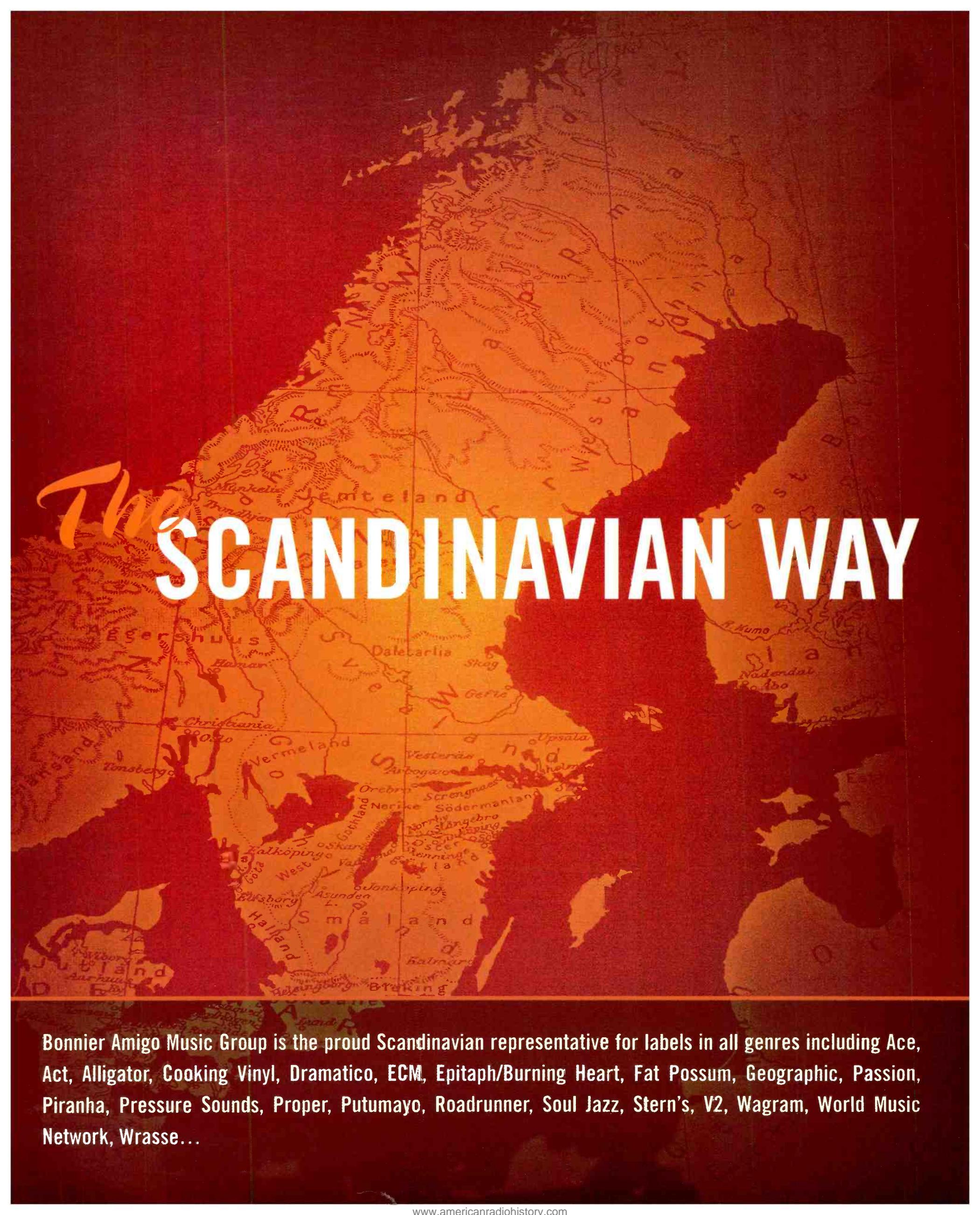
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FIVE YEARS OF FLEXING INDIE MUSCLE IN SCANDINAVIA FOR LOCAL AND GLOBAL ACTS

BONNIER AMIGO

MUSIC GROUP

BY JEFFREY DE HART



The SCANDINAVIAN WAY

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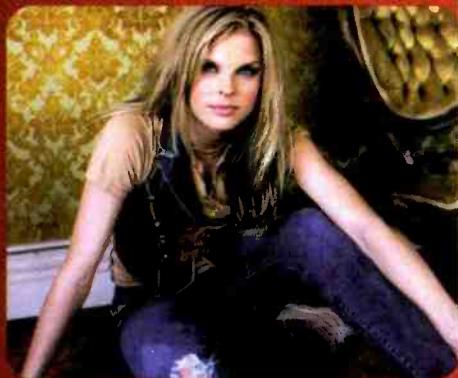


Katie Melua



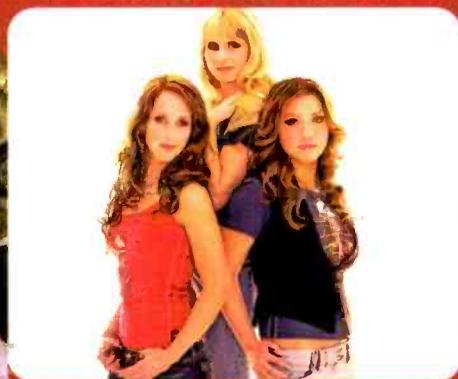
Keith Jarrett

...AND A PICK OF BAMG ORIGINATED SENSATIONS



Ana Johnson

international 2004 smash hit with 'We Are'



Lilyjets

Norwegian delight



Amy Diamond

internationally licensed to Warner Music



Rigo

soul/funk/reggae/pop extravaganza



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FLEXING INDIE MUSCLE (cont.)

from >>p41

years of operating primarily as a publishing house, it began successfully diversifying, leading it to dominate media of all forms—print, TV, film and book publishing—throughout Scandinavia. Seen as a “Nordic Bertelsmann,” Bonnier is known for its power by signing, developing and controlling rights to properties created by such elite Swedish talent as director/screenwriter Ingmar Bergman and author August Strindberg.

At Bonnier’s music division, Siljemark and Åström literally struck gold from the beginning with such commercial pop acts as Shebang, Brolle Jr., Excellence and Antique, whose lead singer Helena Paparizou won the 1995 Eurovision Song Contest for Greece. At the same time, the new company was determined to find other ways to expand the platform beyond hit repertoire.

By the end of 2000, Bonnier Music & Entertainment, as it was then known, had acquired a majority share in Stockholm-based label/distributor Amigo Musik. The deal gave the company a Pan-Scandinavian reach with 150 albums by local acts and 10,000 international titles on 100 distributed labels, including such world-renowned brands as ECM, Stax, Vanguard, Prestige, Ace and Fantasy.

Amigo Musik was founded in 1966 by Per-Anders Boquist and his brother Janne to launch the Scandinavian single release of the theme from “Dr. Zhivago.” During the ’70s it became home to Swedish garage rock and punk bands before evolving into the widely respected folk and jazz label that it remains today.

Through the years Amigo procured deals with American and European labels to import and distribute albums in Scandinavia, establishing

itself with jazz, folk and blues repertoire. Just prior to the merger of Bonnier Music and Amigo’s operations, Boquist left the company to his son Fredrik. Fredrik Boquist assumed responsibilities as managing director, reporting to Siljemark.

Could Amigo Musik, with its focus on jazz, folk and blues imports, find success and happiness with Bonnier Music & Entertainment, with its focus on hit singles? Some in the music industry were skeptical.

But the combined entity “created what a full music house needs to have, not just one type of

Could Amigo Musik—with its focus on jazz, blues and folk—find success and happiness with Bonnier Music, with its focus on hits? Some were skeptical.

repertoire but all repertoires,” says Ludvig Werner, CEO of the Bonnier Amigo Music Group. “It was actually a stroke of genius from Jonas Siljemark for making this happen.”

Siljemark’s next moves led the newly christened Bonnier Amigo Music Group on the path to becoming a full-fledged Scandinavian distributor for local and international product.

In 2001, Bonnier Amigo acquired Independent Records & Music, with a sales and distribution facility based near Gothenburg.

The move marked the end of Bonnier’s sales and distribution deal with Virgin Records Swe-

den, leading to further consolidation with Amigo Musik, which had its own distribution system based in Stockholm. A new combined operation was set up in Skara, where it remains.

Bonnier Amigo formed a strategy to find distribution partners to further diversify its repertoire. Its first foray, in mid-2002, was a crucial step that paid off handsomely: a Nordic region sales and distribution deal with V2 Music Scandinavia.

Music Network Records Group (MNR) had distributed V2’s recordings in Scandinavia since 1997. The move established Bonnier Amigo as

a distribution force to be reckoned with.

By the end of 2002, Siljemark prepared to leave Bonnier Amigo to head Warner Music at the start of 2003.

Werner, previously with MCA and Air Chrysalis Scandinavia, was brought in from his Web site design firm Famestudios. He boosted Bonnier Amigo’s growth and expansion, seeing to it that the company’s artistic integrity, visibility, profits and market share continued to successfully increase and diversify.

He notes that Bonnier Amigo’s ownership by Bonnier AB sets it apart. “It is very different

than being owned by a company which is based on venture capital money and introduced on the New York Stock Exchange,” Werner says. “This is a family company specializing in rights for more than 200 years, making it an extraordinarily unique position.”

By August 2003, Bonnier Amigo had taken over Scandinavian distribution of the 1,000 titles controlled by MNW, long regarded as Sweden’s most successful indie rock outfit.

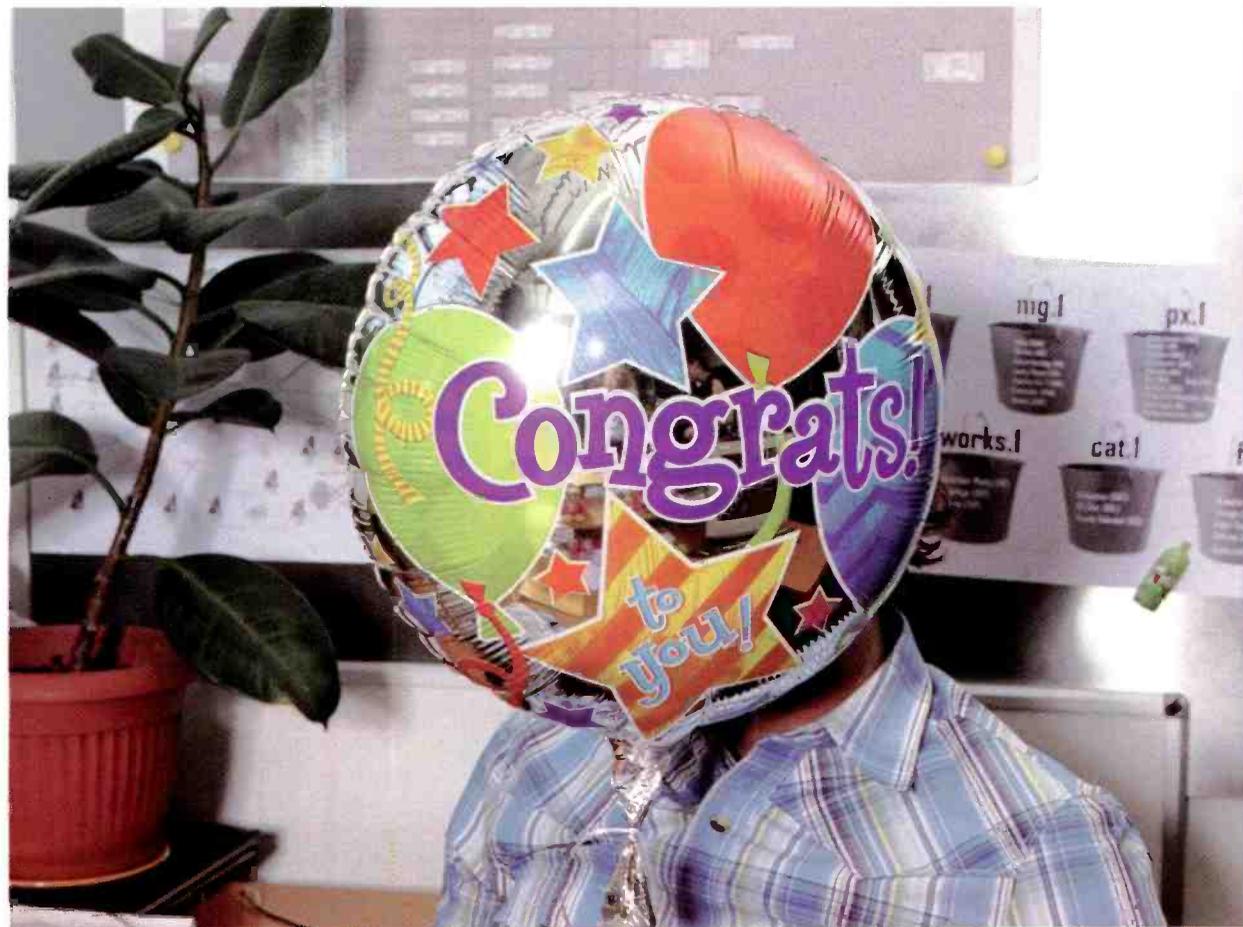
Other distribution deals inked in 2003 under Werner’s helm include Roadrunner Records (Nickelback’s label), previously represented by Universal; Epitaph (Tom Waits) and its subsidiary Burning Heart, from the demise of MNW; local stronghold Lionheart International; and Cooking Vinyl.

These deals solidified Bonnier Amigo’s now-powerhouse distribution, especially when combined with such long-term Amigo Musik-distributed jazz labels as ECM (Keith Jarrett’s label), with whom its association dates back to the early ’70s, and ACT Music + Vision, which recently scored two gold jazz albums in Sweden.

Other labels include Wagram, Helan Kommunikation, Putumayo and Dramatico, through which Katie Melua has sold 230,000 units thus far in Scandinavia.

Werner actually laid the groundwork for another dramatic mark he has made on Bonnier Amigo before he officially started working for the company. He met with his mentor, Lars Wiggman, then-managing director of Air Chrysalis Scandinavia, at MIDEM in 2003, for advice on starting a publishing operation at Bonnier Amigo.

continued on >>p46



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FLEXING INDIE MUSCLE (cont.)

from >>p44

By the end of their conversation, it became apparent to both that Wiggman should be the one to head Bonnier Music Publishing, which started that September.

"We had a registered publishing company with some copyrights, but we didn't have an organization for publishing," Werner says. "So that was one of the first things we did."

By May 2004, Wiggman forged an alliance with industry stalwart Dag Häggqvist and his publishing concern Gazell Music. Today, the Bonnier Gazell Music division controls the catalogs of 60 international independent publishers in the Nordic and Baltic regions, including Sugar, Mute, Gallo and Budde.

As part of the deal, Häggqvist joined Bonnier Music Publishing's board of directors and acts as a consultant to the operation, while continuing to independently operate his Gazell Records label.

Meanwhile, Werner was named chairman of the Swedish affiliate of the IFPI in July 2005, a role he takes seriously, especially in light of succeeding Häggqvist, who had the one-year post for five consecutive terms.

He credits his success at Bonnier Amigo for giving him the profile to take on his IFPI role. "If we were a small player with, say, a 4% market share, they would not have elected me chairman," he says. "In that sense, Bonnier Amigo Music Group is a big enough player to experience the same problems as the majors."

Werner has clearly reached the goal he set at the beginning of his tenure at Bonnier Amigo. "We wanted to do three things: develop our own repertoire, license projects from Sweden and the world and distribute it from one central warehouse to service four Scandinavian countries.

"It's important to stress that we are developing much in the way of other repertoire," he adds. "It seems like the majors are signing less bands than before, and that increases potential for developing our own repertoire. Independent record companies become, maybe more than ever before, the place where bands start off their career."

Part of that strategy includes a new, groundbreaking deal Werner signed in 2005 with Cees Wessels of Roadrunner Records. "Not only do we now physically and digitally distribute Roadrunner Records for Scandinavia," Werner says, "but we have also started an A&R joint venture with them." Under the deal, Bonnier Amigo label manager Jesper Thorsson is scouting hard rock talent from the Nordic region, in cooperation with Roadrunner's Wally Middel-dorp, to sign for worldwide release.

On the pop side, Joakim Åström has been working as a consultant through his firm Creative Sthlm. He continues to play an integral role in signing and developing pop talent.

"Bonnier has the first option on everything that I sign," Åström says, "and I still have my old acts here like Markoolio and Da Buzz." He signed Ana Johnsson, but Werner will oversee a new album in conjunction with Warner in Germany. However, he has three albums due in early 2006: Velvet, a new act with an entry in the Swedish heat of the Eurovision Song Contest, and new releases by Amy Diamond and Da Buzz.

Åström's track record is impressive, with 11 No. 1 singles and three No. 1 albums during the past 10 years. "I just love hits," he says. "When I hear one I just feel it."

Göran Petersson oversees A&R for the Amigo Musik label. Recent successes include Sofia Karlsson's gold-selling album "Svarta Ballader," a collection of Dan Andersson songs. "A major sensation any way you look at it," according to Pe-

tersson. His second collaboration with jazz singer/composer Jeanette Lindström and her album "In the Middle of This Riddle" has been a hit at home and in France.

Other albums doing well are "Jul i Folkton," featuring Karlsson with Louise Hoffsten, Sara Isaksson, Ale Möller and others, and saxophonist Magnus Lindgren with "Music for the Neighbours," which he composed and arranged for jazz sextet and symphony orchestra.

Rounding out the Bonnier Amigo A&R team is Lars Nylin, who was hired in spring 2004 to re-tool the Bonnier label's A&R setup.

Nylin has diversified the company's roster and expanded its profile to include a mature audience, while maintaining and even lowering production costs.

Among the projects Nylin has overseen is an album by Spanish-Swedish hip-hop artist Cirera, whose first album "Honestly—I Love You *Cough*," released in Sweden in fall 2004, has been licensed internationally to Tommy Boy in the United States for release in March. (Tommy Boy, in turn, has struck a deal with Universal Germany for a Germany-Austria-Switzerland release

Werner clearly has reached the goals he set at the beginning of his tenure at Bonnier Amigo.

at the same time.)

Thanks in part to the new A&R strategy, Bonnier Amigo's market share in Sweden has grown from about 3.6% in 2001 to its current standing of 14%, where Werner expects it to remain for the foreseeable future, even as it expands and proactively signs acts in the major Nordic countries.

Now, with that work paying off, Bonnier Amigo is looking to further exploit its music beyond Scandinavia. "It's unique that 75% of all of our artists sing in English," Werner says. "We have an extensive international relationship with numerous labels to which we have signed our own artists. It's a very important part of what we do. Amy Diamond, who soon will hit 100,000 albums in Scandinavia, is signed to Warner Music internationally. Ana Johnsson, who had 'We Are' on the 'Spider-Man' soundtrack, sold over 300,000 albums and singles through Sony BMG. And our success with Jeanette Lindström in France proves that it not only goes for pop stars, but relevant jazz and folk music.

"We are also in early negotiations now with two labels for a European release of Norwegian band Lilyjets, which has been high on the charts in Sweden and comes from Bonnier Amigo Norway," Werner says. "And we are also negotiating with two other majors in Europe a deal for Rigo, former frontman for Infinite Mass."

From his A&R standpoint, Nylin puts the evolution of the company in perspective.

"The agenda was to change the A&R profile from being extremely hit-oriented during Jonas Siljemark's years," Nylin says. "Ludvig Werner's vision was to go for album-oriented artists, and we have succeeded in most aspects." ...



Morgan Returns
Artist's new CD ends
10-year hiatus



Netrebko A No-Go
Soprano cancels her
Carnegie Hall debut



Crowe's Day In Oz
Actor's new act leads
Australia Day concert



Financial Aid
Herman Harper's fund
helps musicians in need

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JANUARY 21, 2006

MUSIC

PRO-FILE BY LEILA COBO

WILL HAS A WAY

The most obvious question to ask Black Eyed Peas leader will.i.am about starting his own label is, what took him so long?

Turn on the radio to virtually any pop station and you are likely to hear the sounds of will.i.am.

He produced and appears on Mary J. Blige's "About You" and co-wrote and produced the Pussycat Dolls' "Beep." He co-wrote John Legend's Grammy Award-nominated "Ordinary People" and remixed the Rolling Stones' "Rain Falls Down" and Bob Marley's "Africa Unite," among many others.

He also has tracks on the current Ricky Martin, Santana and Earth, Wind & Fire albums.

He and Justin Timberlake are collaborating on Timberlake's new solo album as a production team dubbed the Jawbreakers (they also plan to produce outside projects under that moniker). And naturally, there is his work with his own band, A&M act the Black Eyed Peas.

And now comes will.i.am music group, a joint venture with A&M/Interscope. The label will officially launch with the Feb. 14 release "Timeless," from Sergio Mendes. That album, which features many of Mendes' classic tunes revamped, is a collaboration between will.i.am music group, Concord and Starbucks Hear Music. Other acts coming out on will.i.am include Macy Gray and BEP singer Fergie.

Will.i.am vows to be hands-on far beyond just grooming and producing talent. "My ultimate goal is bigger than me putting [a record] out on my label," he says. "I want to make sure the product is marketed correctly. For records to succeed and impact lifestyle it takes more than just a producer's mind, it takes a person who understands the marketplace and the consumer and a person who is participating in the lifestyle."

An unusually versatile artist whose music defies characterization, he is also a chameleon-like producer who adapts easily to different artists' sounds.

"Will.i.am is an enigma," says Ken Kosimar, VP of A&R for Sony Music, who worked with him on the Martin track. "He's a mixture of everything. He's an artist, a producer, a fashion guy, he has style. Will is really like a visionary. He has an incredible outlook on life and perspective on music, and he's a phenomenal businessman."

Those attributes factored in the creation of will.i.am music group, A&M president Ron Fair says.

"His talents encompass so many areas, not just music," Fair says. "He really conceptualizes new uses of media and new ways to use music and deliver a message."

Indeed, will.i.am stresses that he is **continued on >>p48**



WILL.I.AM

LATEST BUZZ

>>> LABEL SEALS VICTORY

Carbon Copy Media, the Cincinnati-based label run by Hawthorne Heights lead singer J.T. Woodruff, has entered a long-term distribution pact with Victory Records. Victory, which is also home to Hawthorne Heights, has the option to upstream any acts that reach a certain sales peg. Carbon Copy's first two releases, from rock acts Ellison and Asteria, will come out in late spring.

—Melinda Newman

>>> THOMSON'S BACK

In a surprise move, country artist Cyndi Thomson has returned to the Capitol Records Nashville roster. She achieved gold status with her 2001 debut album, "My World," and hit No. 1 with debut single "What I Really Meant to Say" that same year. Then, in 2002, Thomson stunned the industry by walking away from her career, saying she could not "commit to those obligations" that go along with the profession. Now, the label's A&R team is seeking songs for Thomson, who is set to begin recording a new album with producer Tommy Lee James in late February.

—Phyllis Stark

>>> JUANES TOURS ON

Colombian singer Juanes will kick off the second leg of his Mi Sangre tour Jan. 28 at the Atlantic Bank Center Arena in Sunrise, Fla. Juanes will play 42 shows in 2006. He played 122 concerts in 23 countries for the first leg of the tour. The second leg brings his number of U.S. stops in the past year to 54. "Mi Sangre" (Surco/Universal) has sold more than 2 million copies worldwide, according to Juanes' label.

—Leila Cobo

WILL.I.AM (cont.)

from >>p47

forming a music company, not just a pipeline for traditional albums. "To say I'm just going to make records is limiting the realms of people's imaginations," says will.i.am, who houses all of his ventures including his clothing line under his Los Angeles based company, will.i.am global.

"I will, of course, continue to make records, but also exclusive content that's embodied with the music as a whole—short films, screen savers, ringtones, ringbacks, a whole cluster of content at the same time, and own it—not just putting out a record and four months later say, 'Hey, we want to do a ringtone.' [I] really go into the project as a whole and think of all the possible ways to provide content, so that everything is linear, including the tour, and doesn't hurt the artists."

The idea, he says, is to embrace all forms of technology. "I can record in an airplane, I can record backstage in a show, at an airport lobby, in the bullet train going from Yokohama to Tokyo," he says. "The model of what my label is has to complement the radical freedom of how the records are made."

The label will include some dedicated staffers, among

them president/GM Venus Brown, but will also rely on the existing A&M/Interscope staff.

Fair is banking on will.i.am's name to attract talent. "He has tremendous roots in hip-hop and has developed as a world-class producer," Fair says. "He sings, dances, performs, and giving him a bigger sandbox is really to everyone's advantage."

David Sonenberg, who has managed the Black Eyed Peas for the past five years, says that demand for will.i.am's production and writing skills exploded after the early success of 2004's "Elephunk" and single "Where Is the Love?," which featured Timberlake.

"People at Warner, Sony, people like Clive Davis started reaching out for Will. Movie companies started reaching out," Sonenberg says. "It transcended the fact that Justin Timberlake was on the track. I think people thought, 'Wow, this is a very intelligent writer/producer.' For the last two years, the phone has been ringing off the hook."

Speaking on the phone from Scotland in between tour stops with BEP, will.i.am explains that the records he listened to as a child are reflected in his diverse array of projects today.

Growing up black in predominantly Latino East Los Angeles, he was exposed to many different ideas and sounds, from the hip-hop he personally favored as a kid, to the Marley, Mendes and Earth, Wind & Fire records his mom made him listen to.

Today, those older sounds keep coming back.

When will.i.am was asked to remix the track "Dance to the Music" for Sly & the Family Stone, he was given the original sessions to manipulate. Rita Marley came with the original singers of "Africa Unite" for the Bob Marley track.

And, as it turns out, will.i.am's first efforts at remixing as a teen were with old Mendes albums. So when the possibility of collaborating with Mendes on a full album came about, he showed up at Mendes' house armed with the composer's old vinyl records. Will.i.am admits it can be intimidating working with such veterans as Santana, Earth, Wind & Fire and Mendes.

"So I get out and study different forms of music and figure out what I'm going to bring to the table. I don't just want to bring the beat," he says.



The Beat

MELINDA NEWMAN mnewman@billboard.com

COPELAND'S FILM FORAY

Add "filmmaker" to drummer Stewart Copeland's list of credits. His documentary, "Everyone Stares: The Police Inside Out," will debut Jan. 22 at the Sundance Film Festival.

The 74-minute film is culled from Super 8 movies Stewart shot from the band's early days in the mid-'70s through the early '80s.

The project started as a love letter that he intended to share only with his fellow Police-men Sting and Andy Summers, as well as a few close friends.

But more people viewed the footage, and Primus' Les Claypool helped him submit the film to Sundance. As Copeland puts it, "My little toy escapes from the playpen and becomes a monster."

He was also aided greatly by Final Cut Pro and other software programs in seeing the project to completion. "This Super 8 film sat for 20 years in shoeboxes while I waited for a good medium to download it," he says.

The images, including lots of performance footage, are accompanied by a voice-over from Copeland that gives a first-hand

view of what it was like to go from nearly empty in-stores to 60,000-capacity sold-out stadiums in a few short years.

And, more importantly, it shows how getting everything you wished for can be wonderful and deeply disturbing at the same time. Perhaps, he suggests, once you have reached the stratosphere, it may be time to quit before the inevitable decline begins. "It got to the point where there was no more up to go."

For Copeland, visiting his past brought many thoughts to mind. "It's very cheerful," he says of the footage. In fact, when he looked for scenes to accompany his narration about the band's demise, he could not find shots "of us looking pissed off at each other."

However, he admits that "I put my camera down the last year or two. I felt like I should be living it instead of shooting it."

Looking back was bittersweet. "I wish I'd enjoyed the ride more," he says. "The concerts where I was playing with the best band in the world—we were given the biggest gift in the world—why am I not cracking a smile?"

Also, he says, as the band was disintegrating, he regrets all the

arguing. "We could have been nicer about it... there was a lot of shouting."

None of that comes across in the documentary. Summers seems like a lovable scamp, and Sting appears playful and pleasant, but often preoccupied. Copeland says the pair have seen the documentary "and are very keen on it," but that he never planned to include narration from them.

"If I'd made it partially their documentary as well and we'd all gotten together, it would have been, 'Why don't we record another record?,' and since that ain't going to happen, I guess the band movie isn't going to happen, so I just made it on my own."

While there may never be a new Police album, there may be some new interpretations of vintage Police material. "Everyone Stares" includes what Copeland calls his "derangements" of Police songs, seven mash-ups of sorts that he created using the original multitracks of the songs.

Copeland is in talks with Universal Music & Video Distribution about releasing the soundtrack, which would include the derangements, and the DVD.



Rhythm & Blues

GAIL MITCHELL gmitchell@billboard.com

Morgan Ready To Do It Again

Singer Releases First Album In More Than A Decade

Meli'sa Morgan acknowledges that it has been a struggle reintroducing herself to the music-buying public.

"People know the name and my music," says the singer whose sultry delivery took the Prince-penned "Do Me Baby" to No. 1 on the R&B charts in 1985. "But when they see my face, they'll say, 'That's not Meli'sa Morgan. She's older than that.'"

Morgan dismisses all the old-school/new-school talk with the declaration that "class begins now" in the opening to her first album in more than 10 years. Released Nov. 8 by Orpheus Music/LuAnn, "I Remember..." is clicking with the adult audience. She finished 2005 with a readers' choice award from Web site soultracks.com as best

female vocalist.

That success is largely due to the album's first two singles: a duet with longtime friend Freddie Jackson on the Roberta Flack/Donny Hathaway gem "Back Together Again" and current slow-jam single "I Remember..." The former peaked at No. 25 on the Adult R&B chart, while the title track is No. 26 this issue.

Also featured on the album are Morgan's resonant takes on such classic tunes as Aretha Franklin's "Ain't No Way" and Marvin Gaye & Tammi Terrell's "Ain't Nothing Like the Real Thing."

The album reteams Morgan with Orpheus principals Charles Huggins and Beau Huggins who, as Hush Productions, launched her career. In addition to "Do Me Baby," Morgan's credits include a string of top five R&B hits in

the '80s and early '90s, including "Do You Still Love Me?," "Still in Love" and "Love Changes" (a duet with Kashif).

Longtime collaborator Lesette Wilson is here, as are Nick Ashford & Valerie Simpson, who worked on the gospel track "He's the One."

Morgan says the album grew out of her belief that the true art of soul music is missing in the new generation.

"There's a whole market of people 25-plus who love these types of songs," says Morgan, a former backup singer for Chaka Khan. "They want the same thing but in newer versions. I'm just trying to bring soul back to R&B with a fresh spin on it."

Still, there is the ever-present old-school/new-school dilemma. And, along with that, addressing what Morgan says has changed the most about the

music industry: the sexual hype.

"We did a sexy head shot for the cover," Morgan says. "But people in the industry want to see the body. It took us a minute to recognize what was going on. So we've done a whole new photo shoot to support the press and promo campaign so people can associate and connect the name."

Mary J. Blige has already done her part. In an example of old school merging with new school, Blige samples Morgan's "Heart Breaking Decision" on "Good Woman Down," a track on Blige's new CD, "The Breakthrough." Interestingly, Blige pairs with Jamie Foxx on his "Unpredictable" album with the 1987 Morgan hit "Love Changes."

During the past 10 years, Morgan has been a steady presence on the touring circuit,



MORGAN

opening for the likes of Keith Sweat and Kem. Plans are under way for her to join Jaime and Charlie Wilson on some cross-country gigs, including stops in Los Angeles and Washington, D.C.

Between promoting and performing, Morgan stays busy spearheading a self-named foundation that promotes educational excellence. Post-Hur-

ricane Katrina, Morgan has been visiting shelters and giving the displaced children backpacks filled with basic school necessities.

Describing her re-entry to the album world as "scary and nerve-racking," Morgan remains confident. "We're taking baby steps now. But I'll have my stride back soon. Look out, I'm coming."

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Global Hit Il Divo Aims For U.S.

Chalk up Il Divo as the latest act to show that worldwide platinum-plus success can come without benefit of radio airplay.

The quartet, which performs what has been dubbed "popera"—pop tunes performed in a classical style, as well as traditional mainstream classical tunes—has become a global phenomenon during the last year.

On Jan. 24, Syco/Columbia will see whether the story can continue in the United States. That day, the group's third release, "Ancora," will hit state-side stores. The album, released in much of the rest of the world last November, continues to sell well, moving more than 2 million units since its release, according to Sony BMG.

"Ancora" includes a duet with Celine Dion ("I Believe in You") and remakes of Mariah Carey's "Hero" and Josh Groban's "You Raise Me Up," both sung in Spanish.

The lead-up to the U.S. arrival of "Ancora" has been intense, says Rocco Lanzilotta, VP of creative marketing at Columbia, particularly considering the success of the quartet's U.S.-only holiday album, "The Christmas Collection."

The title was No. 1 on Billboard's Top Classical Crossover chart for 10 weeks and this issue is No. 3. At No. 1 is Il Divo's self-titled album, which has sold 1.1 million in the United States since its release last April. The holiday set has sold 544,000 copies.

"The momentum is really self-sustaining," Lanzilotta says. "There was a blow-in card in 'The Christmas

Collection' telling consumers that 'Ancora' is arriving just in time for Valentine's Day. . . . As long as you keep the food coming, people are going to eat."

AS SEEN ON TV

The Il Divo team feels strongly that the group's success has come primarily from TV appearances and direct TV campaigns. "There's really no place for us at radio," says David Miller, Il Divo's lone American member. "The feeling is that we're too 'classical' for pop stations, and too 'pop' for classical stations."

"So far," manager Peter Rudge notes, "this phenomenon has happened without MTV or radio or touring. These guys are superb live entertainers; when they begin to tour, then their true strength will be displayed."

The marketing for "Ancora" will remain true to how the act has been promoted from the start.

These methods are not unknown to pop svengali Simon Cowell, the instrumental force behind getting the project together and defining the overall strategy. The act is signed to his London-based Syco label, which is distributed worldwide by Sony BMG.

Sony BMG U.K. VP of international Dave Shack says the release of the self-titled debut in the United Kingdom set up the template for the rest of the world. "We needed a prime time TV show, the band's presence in the country for media coverage, and we saturated the market with TV advertising."

The campaign worked efficiently in the United Kingdom and Ireland, with instant chart reaction, and was then rolled out on a scattered basis at the

beginning of 2005 throughout the world. "Based on what we had seen in the U.K., we had to warn retailers and tell them to be ready for it, because consumer reaction is immediate," Shack says.

Indeed, the group appeared with Cowell on "The Oprah Winfrey Show" in April 2005 before the release of its self-titled debut in the United States. The title bowed at No. 4 on The Billboard 200 and at No. 1 on the Classical Crossover chart.

Il Divo's debut finished at No. 6 on Billboard's 2005 European chart. It has shifted close to 5 million units worldwide, according to Sony BMG.

The strategy used to establish the band was then repeated for the second album as it began its rollout in November. One main difference was that instead of staggered release dates, the album came out simultaneously in much of the world except for the States.

"Ancora" has already hit the top of the charts in the United Kingdom, Canada, Spain, Finland, Singapore, Hong Kong and Australia.

RADIO? WHAT RADIO?

The success has come, in most cases, without the help of radio. "We would love radio to play them," Sony BMG U.K. product manager Paul McGhie says, echoing Miller's sentiments, "but they don't."

One of the few exceptions in the United Kingdom has been national commercial classical music station Classic FM, which has more than 6 million daily listeners. The station premiered both of Il Divo's studio albums.

Station manager Darren Henley says the strength of Il Divo is the group's ability

"to connect with a very broad audience worldwide, and that's no [small] achievement."

Part of the plan, Rudge stresses, was identifying the act's primary audience. Although the group does have some young female fans, "we were after a demo of older women who respond to TV," he says. "They're not traditional record buyers, or people who necessarily feel that music is even a very important part of their lives. For example, in the U.S., 35% of our albums are sold through Target; in the U.K., 30% are sold at Tesco."

Given the demo, Steven Scott, Barnes & Noble director of music marketing in the United States, is expecting strong results for the album. "'Ancora' will be a focal point of our Valentine's Day promotions. There will be a lot of in-store play, and prominent displays throughout our stores—not just in our music departments."

ON THE ROAD

Il Divo's first world tour kicks off Jan. 31 at the Chevrolet Theatre in Wallingford, Conn. The U.S. portion concludes Feb. 26 at San Francisco's Davies Hall.

The tour will also be accompanied by in-stores and local TV appearances.

As a number of AC stations have expressed interest in the group, the foursome make station visits and the Dion duet will be serviced to AC outlets.

Following the U.S. leg, the tour will head to Australia, Europe, the United Kingdom and Ireland. ●●●



Contestants vie for fame during the kids singing competition on Argentine TV show 'Showmatch.'



Latin Notas

LEILA COBO lcobo@billboard.com

SEEKING FAME IN ARGENTINA

I did not plan to spend my Christmas vacation serving as a judge on a music reality show.

But there I was, at 11 p.m., on my second day in Buenos Aires, doing just that. The night before, an industry friend who was in town called to ask if I would judge the grand finale of the kiddie singing competition featured on "Showmatch."

I admit I hesitated. But we were talking about the last edition of "Showmatch," the most widely watched TV show in Argentina, hosted by the country's most popular TV personality, Marcelo Tinelli.

I caved. So here I was, one of 12 judges, including legendary singer/songwriter Piero, radio host Daisy May Queen and songwriter/producer Paz Martinez.

For those who have not seen it, the show is a live, irreverent mix of skits, interviews, performances and audience participation that airs nightly and sometimes goes way beyond the 90-minute allotment when ratings are particularly high. (This is allowed in Argentina.)

It is not high-brow. It is immensely popular.

The competition, dubbed "30 Seconds of Fame," was created to draw a younger audience and had been ongoing for nine months.

Since then, some 5,000 hopefuls from around the country were whittled down to five each in three categories: folklore, tango and pop. I was judging pop. My job was to choose a single winner by number, write it down on a blank sheet of paper and hand it over to Tinelli, who would read each verdict live for the cameras. There was no possibility of rigging the result.

Argentina is a country—like so many others—enamored with reality music contests. But still, I was unprepared for the quality and earnestness of the

performances, which were tremendously superior overall to those in other recent talent competitions I have sat through.

Unlike older contestants, who tend to lose their authenticity to studied (and fake) looks and imitative styles, these kids' primary concern was singing. Their major incentive was not the grand prize (a modest \$5,000 plus sundry extras), but the recognition of an entire country.

The five pop finalists, ranging in age from 11 to 13, sang full songs live to track. The repertoire was demanding, and included Alejandro Sanz's "Y Si Fuera Ella," the theme to "Titanic" and two Queen tracks: "Somebody to Love" and "We Are the Champions" (which everybody in Argentina seems to know).

I voted for Guatemala's Fabiola Rodas, a 13-year-old who was a runner-up at the Mexico City "Codigo Fama" competition last summer. A dynamic performer with a dazzling, powerful voice, Rodas, nevertheless, again finished second, this time to Evangelina Rebosio, a blind girl with a very clear, sweet voice and faultless intonation who was the emotional favorite.

It is too early to tell whether the result of the competition will launch any careers, although the finalists are performing a string of shows throughout Argentina, and at least two contestants are seriously pursuing record contracts.

Instead, the value of "30 Seconds of Fame"—aside from driving ratings—was opening the doors to the possibility of fame to anyone, even those without experience in showbiz.

Yes, it was populist, but also heartening. There really is that much talent out there. And, when it gets heard, people take note, and get excited and emotionally involved. And that, finally, is what makes it worthwhile. ●●●



IL DIVO

FACT FILE

Label: Syco/Columbia
Management: Peter Rudge
Booking: Creative Artists Agency (U.S.)
Publishing: EMI Music Publishing (BMI)
Last album: "The Christmas Collection" (2005), 544,000 (U.S.)
Best-selling album: "Il Divo" (2005), 1.1 million (U.S.)



MUSICARES

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OF
THE YEAR
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Classical Score

ANASTASIA TSIOLCAS atsioulcas@billboard.com

NOW HEAR THIS YOUR GUIDE TO UNSIGNED BANDS

>>> JOHNNY BOY

There is something a bit majestic about Johnny Boy's single "You Are the Generation That Bought More Shoes and You Get What You Deserve." The tummy rhythm is ripped straight from a Phil Spector production, and the "yeah yeahs" from singer Lolly Hayes are looped around a swirl of bells and a wash of guitars. It is unabashedly retro, but it is also undeniably infectious. The cut was released last year in the United Kingdom on Mercury's Vertigo imprint, yet Johnny Boy soon found itself a free agent. "We didn't see eye to eye on the marketing of the album," Hayes says. "We managed to leave with the rights to our record, so all is good." The song received rave reviews from the likes of NME, and the 5-year-old London-based act continues to shop a full-length produced by Dave Eringa (Manic Street Preachers). "We tried to make an album that has as big a sound as our record collection," Hayes says.

Contact: Veronica Gretton, 212-320-3680.

—Todd Martens

Netrebko Not Ready For Carnegie Hall

It is not often today that an opera singer captures pop culture's imagination. So the success of soprano Anna Netrebko, who is blessed with a lissome voice and looks to match, is that much sweeter.

After two successful solo albums (her 2003 debut "Opera Arias" and 2004's "Sempre Libera") and appearances on "60 Minutes" and "The Tonight Show With Jay Leno," not to mention in the pages of such mainstream magazines as *Vanity Fair* and *Details*, she has won many fans among opera fanatics and casual listeners alike.

The question this winter, though, is whether the 34-year-old Russian is ready to grab the brass ring. Undoubtedly, her label, Deutsche Grammophon, anticipates another big season for her: In November, the label issued a recording of Netrebko and tenor Rolando Villazon singing Verdi's opera *La Traviata* live at last summer's Salzburg Festival, and it is a recording that deserves all the plaudits it has received. And on Feb. 14, the label is poised to re-

lease "Violetta," a single disc of highlights from the Salzburg Traviata recording.

Could it be, however, that DG's commitment to its rising star soprano is not being reciprocated? Perhaps so, judging by the mercurial Netrebko's decision to call off what would have been one of the most prestigious engagements of her career thus far. In a recent statement, Netrebko announced her decision to cancel her solo debut recital at Carnegie Hall, originally slated for March 2.

"I have sung very few recitals in my career," Netrebko said, "and I do not feel artistically ready yet to present a recital program on [this] great stage."

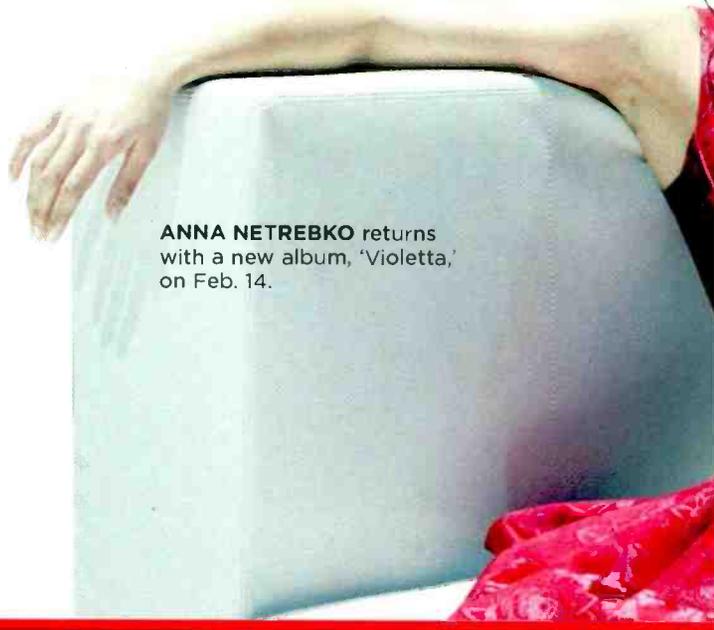
This is not the first time that she has canceled a high-profile U.S. engagement. In 2004, Netrebko pulled out of a Los Angeles Opera production of Mozart's *Idomeneo* and Donizetti's *Don Pasquale* at the Opera Company of Philadelphia, citing exhaustion from singing and from the stresses of promoting "Sempre Libera."

CLOUDY FUTURE: U.K. independent label Hyperion is facing potential devastation after a final settlement in late December with musicologist Lionel Sawkins. The small label's £950,000 (\$1.7 million) legal bill encompasses damages awarded to Sawkins and the company's legal costs in fighting the suit.

The dispute arose over an acclaimed recording of music by French Baroque composer

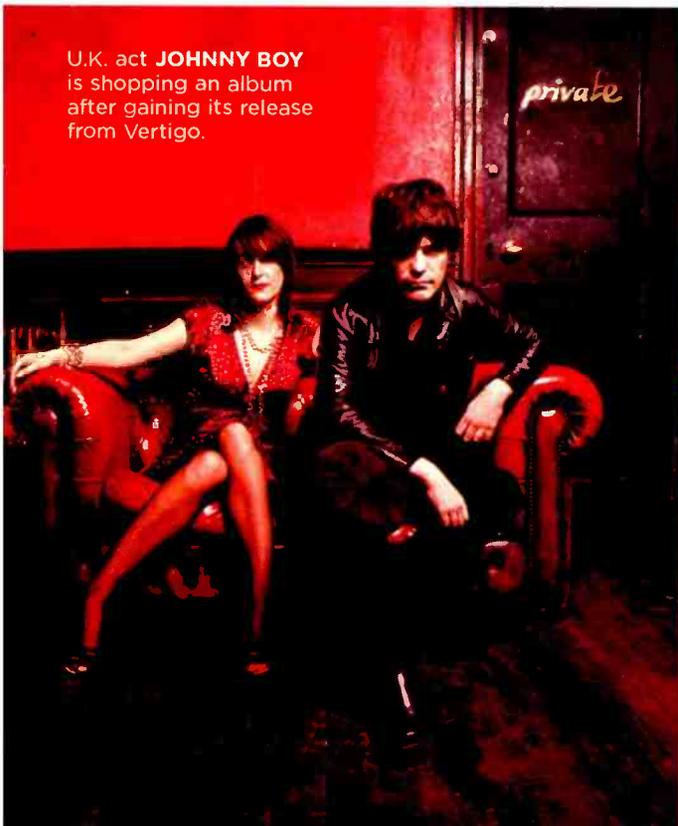
Michel-Richard De Lalande. Sawkins, who edited the scores for the recording, claimed that his work amounted to a new piece, thereby entitling him to copyright and royalties.

While the case could pose far wider implications for the issue of copyright, particularly within the realm of early music, the most immediate question is what the decision might mean for Hyperion,



ANNA NETREBKO returns with a new album, 'Violetta,' on Feb. 14.

U.K. act JOHNNY BOY is shopping an album after gaining its release from Vertigo.



Nashville Scene

PHYLLIS STARK pstark@billboard.com

Ingram Courts The Mainstream

Veteran Artist Releases Most Successful Single Of His Career

A longtime veteran of the Texas and Nashville country music scenes, Jack Ingram feels like he is finally getting a real shot at mainstream success thanks to his latest album, "Live—Wherever You Are."

Released Jan. 10, the album is the first from new Nashville label Big Machine Records, which launched late last year (billboard.biz, Aug. 26, 2005).

Recorded at the legendary Texas nightspot Gruene Hall, the live album is largely a rerelease of one Ingram previously issued in 2004 on Ram Records. Big Machine bought the rights and added three more tracks, two of them studio songs pegged as radio singles.

The first, "Wherever You Are," is already the most successful single of Ingram's career. It sits at No. 32 on Billboard's Hot Country Songs

chart. "Love You" will be the follow-up single. (Ingram is wrapping a studio album that will come out after the two tunes have run their course at radio.)

The album's third new song, "Never Knocked Me Down," was recorded for last year's "CMT Outlaws 2005" special. The rest of the songs are well-known to Ingram fans, including his cover of Waylon Jennings' "Only Daddy That'll Walk the Line."

"For a guy without any hits," he says, "my set list [here] is—for my fans—kind of my greatest hits."

He has plenty of material to draw on: Amazon.com lists 10 previous Ingram albums for sale, including three earlier live sets.

But for those who will discover Ingram for the first time through this new album,



INGRAM

>>> TRANSPORTE

Singer Diana Navarro, guitarist Juan Carlos Salazar and drummer Juan Felipe Bastidas were music students with big dreams when they met in 1999 at Universidad Del Valle in Cali, Colombia. Now known as Transporte, the trio will release its self-titled debut on Colombia-based indie Resaca Records in January. With heavy touring, two promotional EPs and a handful of videos airing on international stations, including MTV Latin America, the act has won a small but dedicated following. First single "Asull," which pairs electronica-laced pop/rock with Navarro's irresistibly soft voice, is receiving hits on Myspace.com. The members of Transporte should start getting noticed outside of Colombia, thanks in part to representation by Javier Arias, the former manager of Superlitio. "This band is a life project," Bastidas says. "We aren't playing at being rock stars."

Contact: Diana Navarro, transportemusic@hotmail.com.

—Leila Cobo

EDITED BY TODD MARTENS tmartens@billboard.com

Global Pulse

EDITED BY TOM FERGUSON tferguson@eu.billboard.com



CROWE MAKES A DAY OF IT

After spending two months in Australian clubs fronting his new band the Ordinary Fear of God, Academy Award-winning actor Russell Crowe will face a much larger audience on Jan. 25.

That day, Crowe and his band headline a nationally televised Australia Day concert on the lawns of Parliament House, Canberra, in front of 30,000 people. That means massive exposure for the Sydney-based actor's music, which he says "allows me to interact with audiences in a way films don't."

Crowe's previous outfit, 30 Odd Foot of Grunts, released three albums between 1998 and 2003. His current download-only album, "My Hand, My Heart," is on his own Gruntland label through iTunes internationally and sanity.com in Australia.

Crowe's self-published lyrics on the album have been widely praised. His favorite songwriter, Billy Bragg, described album track "Raewyn" in an e-mail to Crowe as "a beautiful, intimate song." That "brought my morning to a halt," the actor recalls.

Crowe says international shows with the Ordinary Fear of God are a possibility this year. He is booked in Australia by Dainty Consolidated Entertainment. U.S. bookings are through the William Morris Agency.

—CHRISTIE ELIEZER

ZERO HERO: Some 32 years after his debut album, veteran Italian pop vocalist Renato Zero proved his staying power as 2005 closed. His "Il Dono" (Tattica/Sony BMG) entered FIMI's album chart on Nov. 28 at No. 1 and stayed there for four weeks.

The album shipped more than 130,000 units in its first two weeks, Sony Italy senior A&R director Rudy Zerbi says. "That's a great result during the crowded Christmas market," he says.

Zerbi says Zero's previous album, "Cattura" (2003), shipped 300,000 units, a "realistic" target for "Il Dono."

Zero released his first album, "No! Mamma, No!" (RCA), in 1973, accompanied by an outrageously costumed stage act that Zerbi recalls "made David Bowie look pretty tame in comparison."

Like Bowie, Zero has since won new generations of fans. "He sells out stadiums," Zerbi says. "That's nigh impossible for older artists who don't appeal to youngsters—older [Italian] fans prefer concerts in theaters." A 14-date Italian tour booked by Barley Arts will begin Feb. 10.

Parent Sony BMG does not have international plans for "Il Dono." Zero is published by Tattica/Zeromania.

—MARK WORDEN

COUSE ON COURSE: The title of Dublin indie scene legend Dave Couse's latest album may prove prophetic.

The Irish singer/songwriter has gained two nominations for the local industry's Feb. 2 annual Meteor Music Awards with his critically acclaimed second solo set, "The World Should Know." Dublin indie 1969 Records released the album last October.

Couse's manager Frank Donnelly reports early international interest, particularly from Australia. "We're at the exploratory stage," he says. But "right now we're concentrating on building it up at home—we're not expecting a five-album deal from Sony and a golden handshake."

Dublin-based Donnelly says the album has picked up airplay on BBC Radio 2. He hopes to secure U.K. distribution by summer.

Couse was a mainstay in defunct Irish alternative rock trio A House, which released five albums between 1985 and 1996. He put out his solo debut, "Genes" (Beep Beep), in Ireland in 2003.

State broadcaster RTE will air a live Couse show nationally this spring. Couse and backing band the Impossible aim to play U.K. and Irish shows during March. Donnelly is booking them.

—NICK KELLY

which 25 years after its founding still remains a 12-person operation. The hefty bill represents about one year's budget for Hyperion.

In a statement, the label said that the ruling "leaves Hyperion in a very precarious position . . . It is certain that the future return from sales alone is not enough to cover [our] legal settlements and continue

[a] mammoth recording schedule. Hyperion is now forced to reconsider its general recorded output and will be reducing dramatically its commitment to many new recordings over the next year or two to concentrate on fund-raising activities to help with the legal costs and to keep a limited number of new recordings in its diary."

he says the live tracks will give them "a real clear picture of what I'm good at, which is performing."

Now nearly 15 years into his career, Ingram says he has "all the experience of a veteran" but still has "the fire in the belly" of a newcomer.

He previously had deals on Nashville labels Rising Tide and Sony's Lucky Dog imprint, neither of which amounted to much since Rising Tide folded shortly after its launch and he feels Lucky Dog never gave him a strong radio push. He has also built a large fan base by years of hard touring.

The Austin-based artist is obviously not among those Lone Star State acts who sneer at Nashville. "The most successful artists in the country world put their records out with Nashville labels," he says. "Even Willie Nelson."

Ingram says he was attracted to Big Machine because of the reputation of label founder and industry veteran Scott Borchetta, who Ingram calls "a pretty formidable force."

"It was time to finally find a home where we could release stuff in a big way." Big Machine is distributed through Universal Music & Video Distribution.

Borchetta's plan for Big Machine, Ingram says, "matches up really nicely with what I need out of a label right now." Namely: radio exposure.

"I'm in kind of a unique spot . . . in that the last piece of the puzzle for me as a developing artist is radio," he says. "I've got a lot of things going for me that a lot of new artists don't have. I've been on the road for a while, put out some records, done all the interviews. What I need the most is a real foray into mainstream radio."

As part of his effort to court mainstream success, Ingram switched booking agencies in December from High Road Touring to Monterey Peninsula Artists. He says his new agency is "a little more versed in helping grow touring based on some of the radio exposure we're having. They're a little more involved in the country world."

ON THE ROW: Virginia Hunt Davis joins Warner Bros. Nashville imprint Raybaw Records as director of operations. She previously spent two years as national marketing director for Nashville Songwriters Assn. International. Raybaw's roster includes Cowboy Troy, James Otto and rapper Chance.

Shari Lacy is exiting the International Bluegrass Music Assn., where she is marketing/public relations director.

RUSSELL CROWE says international shows with his new band are a possibility this year.



Brooks Takes To The Airwaves

NASHVILLE—While he acknowledges that his first and foremost job is that of “hillbilly singer,” Kix Brooks of superstar country duo Brooks & Dunn is wading into unfamiliar waters this month with his new job as host of ABC Radio Networks’ venerable syndicated show “American Country Countdown.”

He replaces the show’s host of 27 years, Bob Kingsley, who has already launched a new country countdown show to compete with his old one. While Brooks says he had “no desire” to go head to head with Kingsley, whom he describes as “a dear friend,” ABC made it clear Kingsley was being replaced, whether it was with Brooks or someone else.

“ABC told me they were wanting to do something different and they wanted to try an artist’s perspective on the business [focusing on] how the music is made and what goes on on the road.”

After finishing a yearlong stint as the volunteer chairman of the board for the Country Music Assn. last November, Brooks quips that he found himself with “all this free time on my hands,” and turned his attention to radio.

Actually, the offer from ABC took him by surprise. And with U.S. sales of nearly 20 million albums, he hardly needed the gig. But after consulting his musical partner Ronnie Dunn, Brooks decided to accept the challenge.

“I’ll be the first to say I’m not a DJ and I don’t have a great radio voice or impeccable timing,” he says. But listening to Kingsley and other countdown show hosts through the years, he has often realized he had a great story to tell about the writer or artist of a song being featured.

“Most artists on that [countdown] list I know something about that’s interesting.” He says he has often thought, “I heard that song before it got recorded and passed on it, and I’d love to tell [the audience] why.”

On the four-hour, weekly “American Country Countdown,” Brooks promises a healthy dose of that kind of behind-the-scenes peek. This will include a look at his own life on the road.

“That’s the kind of stuff I want to bring to the show,” he says. “If I was retired this opportunity wouldn’t be near as exciting to me. It’s not like I’m talking about the good old days. We’re right in the middle of it.”

He also will not be shy about putting on the air his celebrity friends who, he says, range from “former presidents to Dr. Phil” to such sports stars as Terry Bradshaw and Karl Malone. “I want to interact a lot with this incredible world that I’ve had access to,” he says.

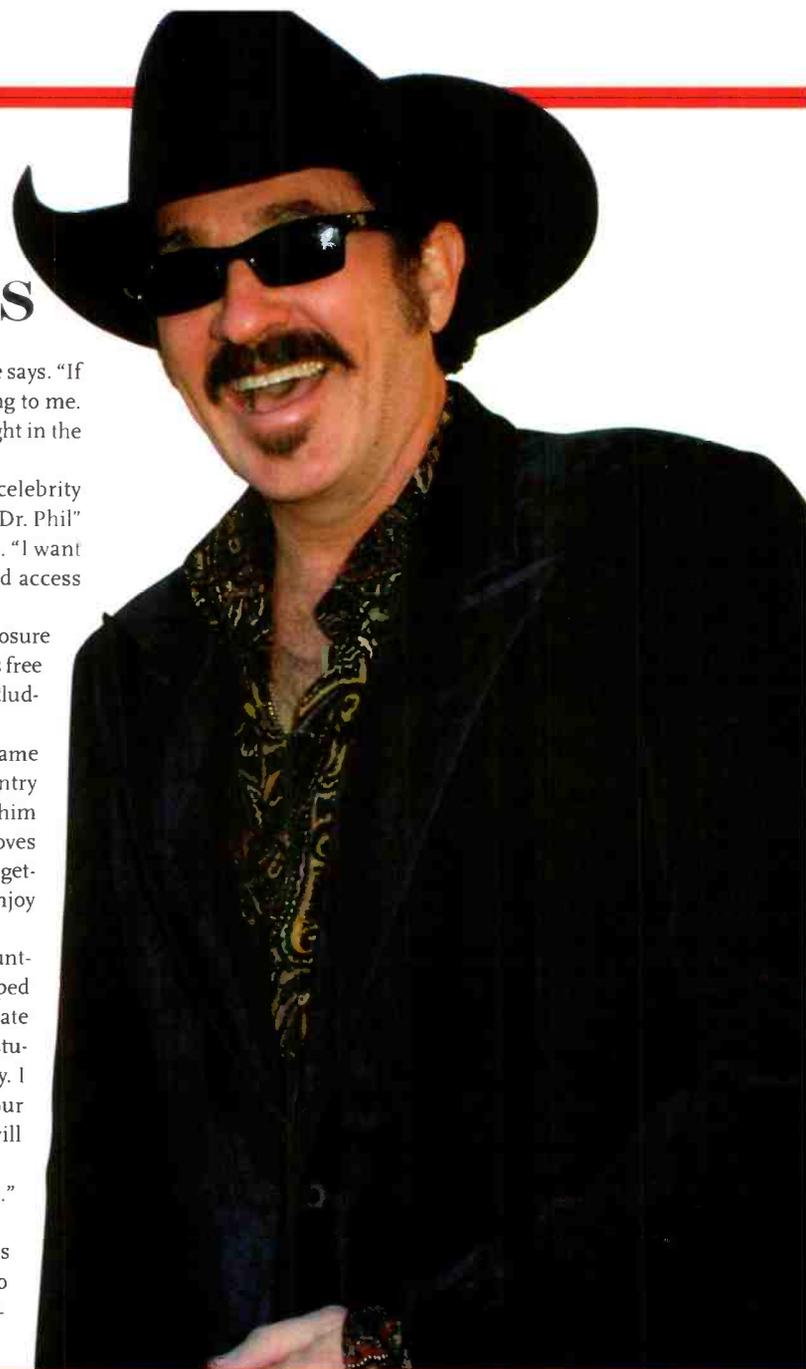
Meanwhile, ever mindful of the importance of wide exposure as an artist, Brooks’ contract with ABC stipulates that he is free to appear as a guest on all the rival countdown shows, including Kingsley’s.

While Brooks & Dunn are usually referred to in the same breath, only Brooks was asked to host “American Country Countdown.” That was just fine with Dunn, who wished him luck on the new job. “Ronnie loves to write songs and loves the studio and performing. I don’t think week after week getting geared up for doing a radio show is something he’ll enjoy very much.”

The Brooks-hosted version of “American Country Countdown” debuts the weekend of Jan. 21. The show will be taped at the studios of “American Country Countdown” affiliate Cumulus Media near Music Row. He opted not to have a studio built in his home, saying that might make him “lazy. I need to be upright.” On the handful of dates on which tour plans conflict with the show’s Tuesday tapings, Brooks will record the show in an affiliate’s studio on the road.

“It’s going to be fun work,” he says, “but it will be work.” And a learning experience.

“For [ABC] to gamble on me gives me a tremendous amount of confidence. They know a lot more about radio than I do and they have a lot more at stake than I do. I already have a job.”



Higher Ground

DEBORAH EVANS PRICE dprice@billboard.com

Gospel Music Trust’s Helping Hand

Fund Offers Emergency Financial Assistance To Musicians In Need

When he founded the Gospel Music Trust Fund in 1983, the late Herman Harper had no idea his vision for an organization to aid Southern gospel musicians would be thriving more than 20 years later and would have grown to represent all genres in the religious music community. The GMTF provides emergency financial assistance to community members in need.

Though many still think the GMTF is exclusively a Southern gospel organization because of its roots, in reality the fund aids and is supported by artists and executives from the contemporary Christian and gospel fields.

Much of the organization’s growth in recent years can be attributed to a three-year fund-raising initiative that put \$1.2 million in the GMTF coffers. Such funds often go to

help those stricken with illness combat large medical bills.

When Jonathan Martin of the group the Martins and his wife had twins prematurely a few years back, the babies racked up enormous medical bills that were not covered by insurance. The GMTF stepped in and paid the bills. In return, the Martins became big supporters.

“Each year, when they were touring, the Martins contributed to the Trust Fund, and they’ve more than paid it back,” says GMTF president Ed Harper, who is founder Herman’s son.

Harper credits two of the organization’s board members in particular with helping raise both funds and the profile of the GMTF.

He says that when EMI Christian Music Group president/CEO “Bill Hearn came onboard, he really helped in the contemporary Christian market as far

as creating more awareness.” Another board member, Southern gospel patriarch Bill Gaither, has donated royalties from his “Homecoming” video series and has hosted a concert during the Gospel Music Week convention to raise funds.

Gaither wants the GMTF to branch out even further. “I’d like to see us be able to offer scholarships for some of the younger artists as an incentive to complete their education,” he says. “There will come a day when they won’t be able to maintain their income at the level to which they’ve become accustomed, and they need to have an education to fall back on.”

The GMTF started when Herman Harper organized a golf tournament during the National Quartet Convention and decided to use proceeds to create a fund to help members of the Southern gospel commu-

nity. His son says he would be pleased with what the GMTF has become and with the people who are carrying on his work.

“When Gaither got involved and when we started putting people on the board from every facet of the industry, it certainly helped create a better awareness of the Trust Fund and that opened up other revenue streams,” Harper says of the board, which includes former Word Records chief Roland Lundy, artist CeCe Winans and Zomba Music Group senior VF Max Siegel.

And Harper says the industry has been generous in its support. “We have continuous donations from individuals and companies in the industry,” he says. “We have long-term commitments which helps substantially.”

NEWS NOTES: Michael W. Smith has been nominated to

serve a two-year term as a member of the President’s Council on Service and Civic Participation. The council’s objective is to promote volunteer service and community activity.

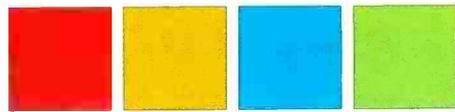
Urban D, the minister who founded Crossover Community Church in Tampa, Fla., has signed a distribution deal with Atlanta-based Holy Hip Hop Music. He is working on a new release for September that will be worked by Holy Hip Hop via its distribution agreement with EMI Gospel.

Beatmart Recordings, founded in 2003 by Todd and Troy Collins, has signed with Provident-Integrity Distribution. The label debut of hip-hop duo Fresh Digress is due on Beatmart March 7. Provident-Integrity Distribution has also signed Indiana-based independent label 7 Spin Music to a distribution agreement.

Kix Brooks Photo: Steve Granitz/WireImage.com

MARTIN

REVIEWS



SPOTLIGHTS

Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or *Billboard* chart potential.

ALBUMS



DUNCAN SHEIK
White Limousine
Producer: Duncan Sheik
Zoe/Rounder
Release Date: Jan. 24
Somewhere along a career path that

started with the promise of pop stardom, Duncan Sheik cast off the weight of expectation and freed himself to pursue a succession of film scores, theater compositions, soundtrack appearances and other non-conventional collaborations. Far from being distracted by these "side" projects, Sheik has drawn inspiration from them and channeled it back into his "pop" work. His latest effort, "White Limousine," is his most mature to date, showcasing his talents as a folk troubadour, pop craftsman and all-out rocker. Highlights include the title track and "Shopping" (both searing rockers loaded with social commentary) as well as the intimate family portrait "Fantastic Toys," the catchy "Nothing Fades" and the proto-tropical "I Wouldn't Mind." He is an artist who has followed the muse, not the money—much to the benefit of himself and his fans.—PV



SIA
Colour the Small One
Producer: Jimmy Hogarth
Astralwerks
Release Date: Jan. 10
Two years after its U.K. release, Sia's

sophomore album, "Colour the Small One," is finally rearing its beautiful head stateside. Though the Australian singer/songwriter is known to global tastemakers via her work with Zero 7, it took popular HBO series "Six

Feet Under" to connect the artist with a larger audience. The sparse and melancholic "Breathe Me" was featured in the final minutes of the show's last episode, and the song's brutally honest lyrics perfectly complemented the visuals. Consider it one of numerous emotional highs on "Colour." Sia's songs are quiet, intimate and melodic. "Butterflies" revels in the bitter and the sweet, while "Where I Belong" looks to forgiveness for salvation. And with forgiveness comes "The Church of What's Happening Now," a tale of moving on. In other words, breathe easy: life will be OK.—MP



JACK INGRAM
Live—Wherever You Are
Producer: Jack Ingram
Big Machine
Release Date: Jan. 10
Ingram's rocking-raconteur stage

presence never seems to fully translate to the studio, so this mostly live set is an inspired and satisfying move. Recorded primarily at Gruene Hall near Austin, Ingram and his crack Beat Up Ford Band charge through likable Lone Star boogies like "How Many Days," a revved-up, cocky "Mustang Burn" and the jangly "Work This Out" with sweat and style. "One Thing" owns a touch of outlaw punk bite, as does the smart-ass "Happy Happy (Country Country)," while Ingram's "Barbie Doll" works far better as a reverb-drenched live workout than as a radio-ready single. Of the two studio cuts, "Wherever You Are" oozes power and hope, and the electric twanger "Love You" is funny as hell, but it is the live stuff that drives this train, even if it sometimes suffers from a distracting mix.—RW

ALBUMS

COUNTRY

JOSH TURNER
Your Man
Producer: Frank Rogers
MCA Nashville

Release Date: Jan. 24
▶ Josh Turner, he of the authoritative baritone and solemn demeanor, returns with a sophomore effort that lightens the mood considerably from his powerful but humorless debut hit single, "Long Black Train." Here, the tone is more romance and hillbilly fun, as on the bluegrass-tinged opener "Would You Go With Me," the too-cool "Loretta Lynn's Lincoln" and a funky recasting of John Anderson's "Baby's Gone Home to Mama." Turner teams up with fellow traditionalist Anderson himself on the hard-charging "White Noise" (a sure-fire hit, if label honchos have the guts), effectively cameos Ralph Stanley on the good-natured "Me and God," then conjures Tony Joe White on the swampy "Way Down South." Throw in ace ballads like "Angels Fall Sometimes" and the smoky "No Rush," and Turner totally delivers on his early promise.—RW

BR549
Dog Days
Producers: John Keane, BR549
Dualtone

Release Date: Jan. 10
▶ Ten years on, the members of BR549 have never been more on top of their game. The 11-track "Dog Days" is genuine country honky-tonk in all its glory, beginning with "Poison," a swinging original that rides the inviting twang of Don Herron's banjo. "Lower Broad St. Blues" drops into a lazy swing groove with a catchy two-step feel and several tasty instrumental interludes. The Jordanaires pitch in on Chuck Mead's "The Devil & Me," a wry blend of rockabilly and Southern gospel, and the band strikes a traditional country note with the lament "I'm Goin' Down." The album ends with a profound bit of dining advice—"Let Jesus Make You Breakfast"—

reinforced by a mighty fine fiddle.—PVV

ROCK

ERIC BURDON
Soul of a Man
Producer: Tony Braunagel
SPV

Release Date: Jan. 10
★ Animals frontman Eric Burdon has never sounded better, four decades after he first rocked the blues at the forefront of the 1960s British Invasion. Leading with the Blind Willie Johnson title track, he proceeds to mix the folk blues of Mississippi Fred McDowell's "Red Cross Store" with the Chicago blues of Muddy Waters' "Forty Days and Forty Nights" and Howlin' Wolf's "Forty-Four." Contemporary fare comes from the likes of Tonio K. (whose "Slow Moving Train," written with John Keller, movingly depicts Robert Kennedy's final ride), David Munyon and acoustic blues singer/songwriter Eric Bibb. Bonedaddy's rock-funk "Como Se Llama Mama" recalls Burdon's pioneering work with War, with the anti-war sentiments expressed in John "Rabbit" Bundrick's "Devil Run" demonstrating that the soul of this man has never strayed.—JB

BLEEDING THROUGH
The Truth
Producer: Rob Caggiano
Trustkill

Release Date: Jan. 10
★ Bleeding Through has always had a propensity for lacing its brand of metal with keyboards and melodious vocals, but there is more of everything on "The Truth," which should further cement the band's growing notoriety. There is still plenty of brutal rock here, including opener "For Love and Failing" and "Hollywood Prison," which are skillfully executed acts of viciousness. The single "Kill to Believe" should go over well with live audiences, thanks to the sing-along chorus embedded in its punishing riffs and destructive breakdowns. Elsewhere, "Line in the Sand" is a strangely soothing foray into balladry,

while the title cut is an uncharacteristic brooding instrumental. With its more introspective point of view, use of melody and exploration of sound, "The Truth" proves that Bleeding Through is capable of adding varying ingredients to its delightfully insolent recipe.—JK

TORTOISE AND BONNIE "PRINCE" BILLY

The Brave and the Bold
Producer: none listed
Overcoat Recordings

Release Date: Jan. 24
★ On paper, musical chameleon Will Oldham (here utilizing his Bonnie "Prince" Billy alias) is the perfect foil for Chicago instrumental rock act Tortoise, which has been in a bit of a creative rut of late. And indeed, this all-covers album gets off to a tremendous start with a deliriously peppy romp through Milton Nascimento's "Cravo E Canela" and an ominous, starkly pretty version of Springsteen's "Thunder Road." Elsewhere, distorted bass and textured ambience reinforce the sincerity of Elton John's "Daniel," while a cover of Devo's "That's Pep" is appropriately off-kilter. More often than not, Oldham's signature vocalizing keeps Tortoise from falling back on old sonic tricks. But even he cannot save the underdeveloped arrangements of Quixotic's "On My Own" and Melanie's "(Some Say) I Got Devil." Still, there is enough intriguing material on "Brave" to justify its existence.—JC

LATIN

MIRANDA
Sin Restricciones
Producers: Pablo Romero, Eduardo Schmidt
Pelo Music/EMI Televisa
Release Date: Dec. 27

▶ Argentine pop band Miranda has come out of apparently nowhere to become one of the biggest sensations in its native country. Now, its feel-good mix of pop and electronica is making inroads at U.S. radio with the single "Don." The Miranda formula is

continued on >>p56

SINGLES



P.O.D. Goodbye for Now (3:56)
Producers: Glen Ballard, P.O.D.
Writer: P.O.D.
Publishers: Ripped Off/Jason Truby/Universal, ASCAP
Atlantic (CD promo)

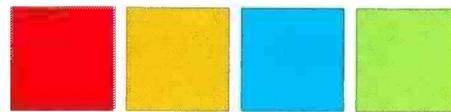
Hard-rocking P.O.D. previews its "Testify," due Jan. 24. The most intriguing variable here is the band's collaboration with Grammy Award-winning producer Glen Ballard, who has guided the careers of everyone from Alanis Morissette and Wilson Phillips to Anastacia and No Doubt. That versatility comes into play again with P.O.D., which maintains its overall guitar-blasted instrumental and pedal-to-the-metal vocal imprints; a noticeable swirl of strings adds a fitting new modicum of drama to the presentation. Already scaling the Active Rock chart, "Goodbye" looks like a major arrival.—CT



CASCADE Everytime We Touch (3:19)
Producers: Manuel Reuter, Yann Pfeifer
Writers: P. Risavy, M. Reilly, S. MacKillop
Publishers: various
Robbins (CD single)

Robbins brought a little whimsy back to the airwaves in 2005 with D.H.T.'s smash cover of Roxette's "Listen to Your Heart." This time, the little label that could is upping its own ante with an uptempo dance song that, first, offers no ballad alternative and two, is not a remake. German group Cascada has a whale of a song in "Everytime We Touch," which surfs along at a hasty clip, offering a fine vocal, mesmerizing melody and high-energy production that immediately sets it apart from the tried and true on top 40. No fewer than nine remixes are offered on the commercial single, but none really outshines the 3:19 radio mix. Here is another hit brought from Europe that deserves a shot on American radio. After D.H.T.'s success, we dare to hope.—CT

REVIEWS



SINGLES

from >>p55

unusual for stateside Latin radio: male/female vocals singing over beats that are alternately rock or dance and laced with electronica. It is catchy and fluffy but by no means music to discard. Miranda's lyrics are colloquial, and the group can veer from adolescent (the cheery "El Profe") to the more simple "Uno Los Dos," one of those break-up tracks teens can easily latch on to. Like RBD, Miranda is not deep, but the tracks are well-crafted and boast a unique sound. And like bubble gum, this too can stick.—LC

WORLD

LADYSMITH BLACK MAMBAZO
Long Walk to Freedom
Producer: Joseph Shabalala
Shabalala Heads Up

Release Date: Jan. 24
▶ Twenty years ago, Joseph Shabalala and his Ladysmith Black Mambazo introduced an international public to South African vocal music, thanks to their collaboration with Paul Simon on his album "Graceland." To mark the occasion, the group offers this joyful retrospective, revisiting a wide span of favorites. The songs are infused with new life courtesy of a host of guest artists, from Natalie Merchant to Taj Mahal. Aficionados will notice that the group rerecorded two songs included here ("Homeless" and "Amazing Grace") just last year, for the album "No Boundaries." Nevertheless, each tune receives rejuvenation thanks to (respectively) Sarah McLachlan and Emmylou Harris: Their heartfelt turns prove just how much Ladysmith has come to be cherished during the past two decades.—AT

SON DE LA FRONTERA
Son De La Frontera
Producer: Raul Rodriguez
World Village
Release Date: Jan. 10
★ This CD is a tribute to the famed flamenco guitarist Diego Del Gastor, known for his stylistic and rhythmic virtuosity, which made him something of a legend among players of the *bajani* (nylon-stringed acoustic guitar). Son De La Frontera's flamenco guitarist, Paco De Amparo (Gastor's grandnephew), is joined by Pepe Torres, Moi De Moron, Manual Flores and, in a compelling innovation, Raúl Rodriguez on Cuban *tres* guitar. The musicianship is fabulous, as is Torres' percussive dancing, and Moron provides vocals on some of the tunes. The quintet delivers a performance as rich in drama as the material, which here includes a pair of *bulerias*, a *zambra moruna*, a tango, and a *seguirilla*. When flamenco is played with such finesse and passion, it has a mesmerizing quality that is quite transcendent.—PVV

CHRISTIAN

DELIRIOUS
The Mission Bell
Producer: Martin Smith, Stu Garrard, Sam Gibson
Furious Records/Sparrow Records
Release Date: Dec. 27
▶ Worship music has a tendency to sound repetitive, but that is never the case with this talented U.K.-based outfit, which in its 13 years together has helped set the standard for powerful worship anthems. There are elements of the Beatles, U2 and even a little Tony Joe White swamp funk here, but it is all totally Delirious. Frontman Martin Smith's compelling vocals give each track a passion and urgency, particularly

on "Stronger," "Now Is the Time" and "Solid Rock," a standout with a guest appearance by TobyMac that incorporates Edward Mote's timeless hymn. Elsewhere, "Our God Reigns" is a powerful anthem sure to become a classic. "The Mission Bell" is a landmark recording in an already impressive body of work.—DEP

NEW & NOTEWORTHY

WE ARE SCIENTISTS
With Love and Squalor
Producer: Ariel Rechtshaid
Virgin

Release Date: Jan. 10
★ It would be easy to lump We Are Scientists in with such retro-updating rock acts as the Killers, the Bravery, Franz Ferdinand and Kaiser Chiefs, what with its chiming choruses, jerking guitar-driven melodies, fidgety syncopation and clever lyrics. But the tweak that could put the Scientists ahead of the pack is a populist appeal that is instantly recognizable in frighteningly catchy songs like album opener/first single "Nobody Move, Nobody Get Hurt." Despite undeniable similarities to other bands that arrived at this party earlier, this album lacks pretension and self-importance. Instead, highlights like "Worth the Wait," "Inaction," "Callbacks" and "Lousy Reputation" beam with an almost joyous, ripping energy that is difficult to deny.—BAJ

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THIS WEEK ON
.com

ADDITIONAL REVIEWS:

- Don Omar, "Da Hitman Presents: Reggaeton Latino" (Machete/VI/Universal)
- Jose Gonzalez, "Stay in the Shade" EP (Hidden Agenda)
- Man Man, "Six Demon Bag" (Ace Fu)

POP

ASHLEE SIMPSON L.O.V.E.
(2:33)

Producer: John Shanks
Writers: A. Simpson, K. DioGuardi, J. Shanks
Publishers: various
Geffen (CD promo)
Ashlee Simpson's husky, tuff-girl brand of music stands in stark contrast to her public image as a half-witted diva in training. But even without the tabloid fodder, she remains the day's most contrived pop star, unconvincing in a live setting and a seeming puppet of her writers and videoclip directors. Latest single "L.O.V.E." sets a new low, with its grating sing-songy rap and daffy inference of street cred. The repetitive chant of the chorus and Simpson's affected hand-waving intonation prove once and for all that she is perhaps the whitest girl on the planet. The "Underground Mix" featuring Missy Elliott only stands to make Simpson's performance all the more incongruous.—CT

NEIL DIAMOND Delirious Love
(3:23)

Producer: Rick Rubin
Writer: N. Diamond
Publisher: DiamondSongs, SESAC
Columbia (CD promo)
During his nearly 40-year career, Neil Diamond has become legendary, and beloved, for his big, booming baritone, melodramatic production and over-the-top stage presence. But on his latest album, "12 Songs," Diamond tones it down and his voice takes center stage. First single "Delirious Love" is a delightfully feisty romp. On the album, it is simply Diamond and his guitar, but a revamped version, which appears on the special Digipak edition, features Brian Wilson. Diamond's performance is stellar, and Wilson's backing vocals add some much-needed melodic flair that turns the tune into a formidable toe-tapper. While mainstream radio airplay seems doubtful, this is sure to become an instant classic among Diamond's ever-fervent fan base.—KK

Writers: W. Kirby, W. Robinson
Publishers: various
Capitol Records (CD promo)

★ Kenny Rogers has to be one of the craftiest artists in the music biz. During the last four decades, every time it looked like his career might be over, he would reinvent himself and score another career-defining hit. This fine single has the potential to revive Rogers' career yet again. Teaming with hot Nashville producer Dann Huff, Rogers delivers this gorgeous ballad in the warm, straightforward style that has made him a household name. His ears, and his voice, continue to serve him well; he has picked a beautifully written song about the pain of a failed relationship. This fine single is the first taste of his new Capitol Records release, "Water and Bridges," due March 21. Here is hoping country programmers will welcome back an old friend.—DEP

JACK INGRAM Wherever You Are
(3:26)

Producer: Jeremy Stover
Writers: J. Stover, S. Bogard
Publishers: various
Big Machine Records (CD promo)
★ Ingram has already proved his mettle on the competitive Texas music circuit, where he has amassed a loyal and enthusiastic fan base. He has flirted with national success on previous outings, but in his new association with Big Machine, he looks poised to finally achieve widespread success. This pensive midtempo number, penned by Jeremy Stover and Steve Bogard, is a perfect vehicle for Ingram to showcase the earthy intensity in his voice. Stover's production strikes a balance between sounding fresh and inventive, yet squarely hits country radio's expectations. It is a fine song and a compelling performance that should help Ingram make the transition from acclaimed Texas troubadour to bona fide country star.—DEP

D. Krueger
Writers: J. Eloffson, P. Magnusson, D. Krueger, M. Saggese, L. Plamondon
Publishers: various
Columbia (CD promo)

★ "I Believe in You" is a beautiful song, lush in its orchestral production and celestial in its blend of Dion's towering vocals with the classical-ite musings of Il Divo. But if you are a proponent of the former's career at radio, this release prompts some questions: First, with her career at AC already tentative, is a duet with such a cheesy act really a wise strategy? And second, for an artist who remains youthful and vital on the inside, why is she again involved in a project whose appeal lies with an audience whose birthdays start with 4's and 5's? Il Divo has found success overseas, but in the States, the act amounts to a poor man's Josh Groban. It is time for another "That's the Way It Is," not a song so erudite that even AC radio may turn up its nose. Pretty song, yes, but hardly in Dion's long-term interest.—CT

BARRY MANILOW
Unchained Melody
(3:45)

Producer: Walter Afanasieff
Writers: A. North, H. Zaret
Publishers: Frank Music/Edwin H Morris, ASCAP
Arista (CD promo)
Any pop fan who has weathered the decades with Barry Manilow holds an inherent respect for the extraordinary journey he has made. He has gone from indelible '70s pop balladeer to convincing '80s jazz singer to dependable touring artist in the '90s to Vegas mainstay this decade. With all due respect, his founding father, Clive Davis, must have convinced Manilow to record an album of '50s standards, due Jan. 31, in the same vein as the ill-conceived, albeit best-selling four-volume set of classics exterminated by Rod Stewart. Manilow's version of "Unchained Melody" is given baffling melodic carte blanche: where we expect highs, there are self-conscious key changes that result in a strikingly bad, revisionist reading of the excessively well-tread song. The result is more of an "Unhinged Melody" than anything else.—CT

LEGEND & CREDITS

EDITED BY JONATHAN COHEN (ALBUMS) AND CHUCK TAYLOR (SINGLES)

CONTRIBUTORS: Jim Bessman, Leila Cobo, Jonathan Cohen, Barry A. Jeckell, Joe Knaus, Katy Kroll, Michael Paoletta, Deborah Evans Price, Chuck Taylor, Anastasia Tsioucas, Philip Van Vleck, Paul Verna, Ray Waddell

PICK ▶: A new release predicted to hit the top half of the chart in the corresponding format.

CRITICS' CHOICE ★: A new release, regardless of chart potential, highly recommended for musical merit.

All albums commercially available in the United States are eligible. Send album review copies to Jonathan Cohen and singles review copies to Chuck Taylor (both at *Billboard*, 770 Broadway, Sixth Floor, New York, N.Y. 10003) or to the writers in the appropriate bureaus.

COUNTRY

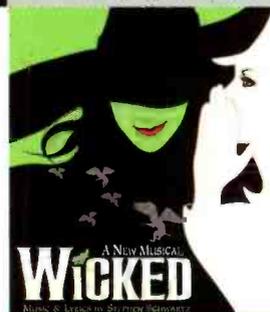
KENNY ROGERS I Can't Unlove You
(3:23)
Producer: Dann Huff

AC

IL DIVO FEATURING CELINE DION I Believe in You
(4:00)
Producers: P. Magnusson,

THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



CAST-ING SPELLS

>>The Broadway cast recording from "Wicked" is the first No. 1 on Top Cast Albums, one of two new charts launched this week on billboard.biz. The "Wicked" set has risen as high as No. 138 on The Billboard 200. Also new to Billboard's suite of charts is Top Rock Albums.

YANKEE PANKY

>>Daddy Yankee's current hit, "Rompe," becomes the first song to notch simultaneous No. 1s on Hot Latin Songs, Tropical Airplay and Latin Rhythm Airplay since the Rhythm Airplay chart bowed in August. It marks the first time he has led Hot Latin Songs, his third No. 1 on Tropical and his second on Latin Rhythm.



GIVING A HOOT

>>Two weeks after moving to recurrent status during holiday programming, Hootie & the Blowfish re-enter Adult Contemporary at No. 5 with "One Love," the highest rank of the song's chart life.

CHART BEAT

READ FRED BRONSON EVERY WEEK AT BILLBOARD.COM/FRED

>>It is a case of "Grillz" gone wild, as Nelly scores his first No. 1 on The Billboard Hot 100 in two years and four months. "Grillz" is the fourth chart-topper for Nelly on this list and his biggest hit since he reached No. 3 with "Over and Over," his collaboration with Tim McGraw.

>>Fred Bronson also reports on the 87th No. 1 for the "American Idol" precinct and breaks down the chart-toppers idol by idol.

>>Also in Chart Beat, find out which three veteran acts have their first top 10 Adult Contemporary hits of the 21st century and learn what Kelly Clarkson and Gwen Stefani have in common as of this week's Hot 100.

Billboard

CHARTS



Over the Counter

GEOFF MAYFIELD gmayfield@billboard.com

Album Sales Rally Quietly; Billboard Adds Two Charts

If a pitcher has not allowed any runners beyond the third inning of a baseball game, superstition holds that neither his teammates nor coaches are to mention the feat that is in progress, lest that perfect game be jinxed.

In that spirit, some readers may not want me to report that with the first sales week of 2006 now in the books, the music industry has seen album sales beat those of the same week in the prior year for three consecutive frames.

The streak began Christmas week, thanks to bows in The Billboard 200's top three slots by Mary J. Blige, Jamie Foxx and the Notorious B.I.G., plus one more pre-holiday shopping day than what the same week of 2004 contained.

For the tracking week that ended Jan. 8, gains happen at conventional music chains and mass merchants, although independent stores are down 15% from the same 2005 week, some of that because of attrition.

Otherwise, music chains clock a 3% album gain over the opening week of 2005, with mass merchants up by 8%.

With album sales lagging in four of the past five years, even a three-week winning streak seems a premature cause for optimism, but it ain't a bad way to start the new year.

PLUGGED IN: The digital market had nowhere to go but down after last issue's Christmas-induced spike in volume (Billboard, Jan. 14), but this is still a noteworthy week for paid downloads.

For the second week in a row, and only the second time since Nielsen SoundScan began tracking the market in the middle of 2003, digital track sales are greater than the volume of album sales.

The nascent channel is also key for album sales, owning a record 5.4% of this issue's album volume, breaking last issue's then-record share of 4.6%.

ROCKIN' BROADWAY: The Strokes snare the The Billboard 200's Hot Shot Debut. With 88,000 copies sold, a No. 4 start for "First Impressions of Earth" matches the chart peak, if not the 126,000-unit start, of its sophomore album in 2003.

The band's third album holds three aces in its hand, as it stands at No. 1 on Top Digital Albums, Tastemakers and one of two brand-new Billboard charts, Top Rock Albums.

Also launching on billboard.biz and Nielsen SoundScan is the Broadway-flavored Top Cast Albums.

With Billboard Information

Group already hammering out 112 charts—including 49 international lists—in this magazine, sister publication Billboard Radio Monitor and our Web sites, did we really need to create two new charts?

Well, yes.

Unlike the Concrete Marketing-managed alternative and hard rock music charts that have long resided at Nielsen SoundScan, the new rock list encompasses all flavors of the genre, including the likes of the All-American Rejects, Bo Diddley, Santana and Neil Young, along with the acts that have appeared on Concrete's lists.

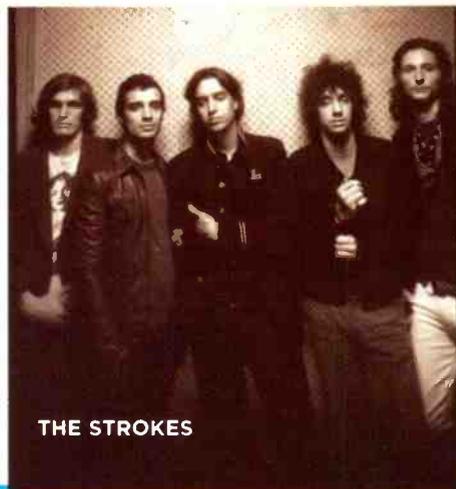
Our rock albums list is fed by sales from all SoundScan-reporting merchants, rather than a core panel, and is managed by veteran chart manager Anthony Colombo, who oversees all of Billboard Radio Monitor's rock radio charts. It will run 25 titles deep on our Web site and 50 deep at SoundScan.

Of the 50 albums in the inaugural chart, 13 have never appeared on any of the Concrete-managed lists. This broader view will allow SoundScan to break out the genre share of rock album sales in future market reports.

Likewise, the new Top Cast Albums, managed by Keith Caulfield, yields exposure to albums that have not previously owned chart homes. Five of the first chart's 15 titles, including "The Best of 'Rent': Highlights From the Original Cast Album," have never appeared on The Billboard 200.

All but three of the 15 are Broadway cast recordings; however, cast albums from other locales are also eligible.

Reflecting differences in the categories, Top Rock Albums—like most Billboard sales charts—excludes catalog titles. However, catalog fare will appear on Top Cast Albums, as is also the case with Top Soundtracks. ♦♦♦



THE STROKES

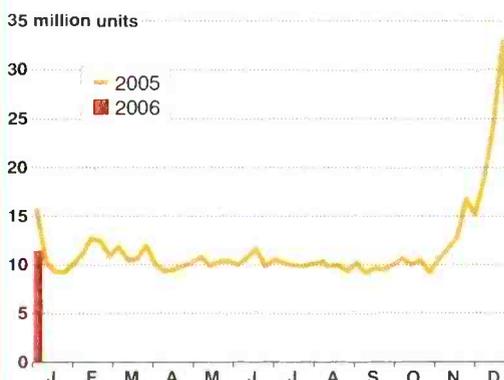
Market Watch

A Weekly National Music Sales Report

WEEKLY UNIT SALES

	ALBUMS	STORE SINGLES	DIGITAL TRACKS
This Week	11,423,000	64,000	13,402,000
Last Week	16,770,000	77,000	19,906,000
Change	-31.9%	-16.9%	-32.7%
This Week Last Year	10,647,000	81,000	5,448,000
Change	7.3%	-21.0%	146.0%

WEEKLY ALBUM SALES



YEAR-TO-DATE

	2005	2006	CHANGE
OVERALL UNIT SALES			
Albums	10,647,000	11,423,000	7.3%
Digital Tracks	5,448,000	13,402,000	146.0%
Store Singles	81,000	64,000	-21.0%
Total	16,176,000	24,889,000	53.9%
Albums w/TEA*	11,191,800	12,763,200	14.0%

*Includes track equivalent album sales (TEA) with 10 track downloads equivalent to one album sale.

Digital Tracks Sales

'05	5.4 million
'06	13.4 million

SALES BY ALBUM FORMAT

CD	10,309,000	10,751,000	4.3%
Digital	238,000	615,000	158.4%
Cassette	76,000	36,000	-52.6%
Other	24,000	21,000	142.7%

For week ending Jan. 8, 2006. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

Nielsen SoundScan

	2005	2006	CHANGE
YEAR-TO-DATE SALES BY ALBUM CATEGORY			
Current	6,482,000	6,971,000	7.5%
Catalog	4,165,000	4,452,000	6.9%
Deep Catalog	2,877,000	3,077,000	7.0%

Current Album Sales

'05	6.5 million
'06	7.0 million

Catalog Album Sales

'05	4.2 million
'06	4.5 million

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.

JAN 21 2006 THE Billboard 200

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	3	JAMIE FOXX	Unpredictable		1
2	2	1	3	MARY J. BLIGE	The Breakthrough		1
3	3	4	5	EMINEM	Curtain Call: The Hits		1
4	HOT SHOT DEBU!	1	1	THE STROKES	First Impressions Of Earth		4
5	5	5	8	CARRIE UNDERWOOD	Some Hearts		2
6	8	6	39	MARIAH CAREY	The Emancipation Of Mimi		5
7	4	3	3	THE NOTORIOUS B.I.G.	Duets: The Final Chapter		3
8	12	10	58	KELLY CLARKSON	Breakaway		4
9	9	11	31	THE BLACK EYED PEAS	Monkey Business		3
10	7	9	14	NICKELBACK	All The Right Reasons		2
11	11	18	36	FALL OUT BOY	From Under The Cork Tree		9
12	10	12	6	CHRIS BROWN	Chris Brown		2
13	6	7	10	VARIOUS ARTISTS	Now 20		2
14	15	14	11	JOHNNY CASH	The Legend Of Johnny Cash		10
15	21	17	8	MADONNA	Confessions On A Dance Floor		3
16	30	43	14	JAMES BLUNT	Back To Bedlam		5
17	13	23	5	LIL WAYNE	Tha Carter II		2
18	23	32	11	DESTINY'S CHILD	#1's		4
19	26	33	19	KANYE WEST	Late Registration		2
20	18	26	7	THE PUSSYCAT DOLLS	PCD		3
21	27	13	7	ENYA	Amarantine		4
22	28	20	68	GREEN DAY	American Idiot		4
23	14	22	7	SYSTEM OF A DOWN	Hypnotize		5
24	16	28	3	KORN	See You On The Other Side		5
25	31	38	4	DADDY YANKEE	Barrio Fino: En Directo		3
26	20	15	57	RASCAL FLATTS	Feels Like Today		3
27	19	8	9	KENNY CHESNEY	The Road And The Radio		2
28	24	21	42	TRACE ADKINS	Songs About Me		5
29	17	34	4	LUDACRIS AND DTP	Ludacris Presents...Disturbing Tha Peace		5
30	22	19	23	FAITH HILL	Fireflies		5
31	36	25	68	KEITH URBAN	Be Here		2
32	25	31	9	SOUNDTRACK	Get Rich Or Die Tryin'		5
33	35	30	51	SUGARLAND	Twice The Speed Of Life		13
34	34	63	7	JUELZ SANTANA	What The Game's Been Missing!		5
35	33	40	33	GORILLAZ	Demon Days		5
36	47	42	6	SHAKIRA	Oral Fixation Vol. 2		5
37	32	61	24	YOUNG JEEZY	Let's Get It: Thug Motivation 101		2
38	29	70	7	CHAMILLIONAIRE	The Sound Of Revenge		10
39	40	51	12	ASHLEE SIMPSON	I Am Me		11
40	54	46	16	BON JOVI	Have A Nice Day		5
41	41	52	7	NELLY	Sweatsuit		26
42	42	24	7	REBA MCENTIRE	Reba: #1's		12
43	51	50	8	SOUNDTRACK	Walk The Line		3
44	39	60	6	DISTURBED	Ten Thousand Fists		1
45	43	41	59	GWEN STEFANI	Love. Angel. Music. Baby.		3
46	48	56	4	ANTHONY HAMILTON	Ain't Nobody Worryin'		19
47	52	43	31	COLDPLAY	X&Y		3
48	60	96	9	MATISYAHU	Live At Stubb's		48
49	37	73	26	THE ALL-AMERICAN REJECTS	Move Along		6
50	45	27	12	MARTINA MCBRIDE	Timeless		3



As overall album sales decline this week, most bubble titles and upward moves are by albums with least erosion, like Carey's (down 28%).



Set was featured in Target promo; next single "Sorry" is in the wings.



Group played "Tonight Show," "Ellen DeGeneres" during tracking week, as set shifts 14,000.



CD, included in Target campaign, returns to top 40 after nine weeks. Band bullets at No. 29 on Top Country Songs.



Icon honored during four-hour "Evening of Stars" TV special, which aired Jan. 6-8 in 60-plus U.S. markets.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
51	55	71	9	D4L	Down For Life		22
52	38	16	4	BO BICE	The Real Thing		4
53	49	36	21	HILARY DUFF	Most Wanted		1
54	44	29	8	BIG & RICH	Comin' To Your City		7
55	45	-	2	YING YANG TWINS	U.S.A. Still United		45
56	102	-	2	PAGE SETTER RICKY NELSON	Greatest Hits		56
57	67	69	45	JACK JOHNSON	In Between Dreams		2
58	65	84	19	DEATH CAB FOR CUTIE	Plans		4
59	57	65	4	SOUNDTRACK	The Chronicles Of Narnia: The Lion, The Witch And The Wardrobe		43
60	58	115	31	AVENGED SEVENFOLD	City Of Evil		30
61	99	88	14	KIRK FRANKLIN	Hero		13
62	77	113	15	SEAN PAUL	The Trinity		7
63	56	45	36	DIERKS BENTLEY	Modern Day Drifter		6
64	69	110	5	T-PAIN	Rappa Ternt Sanga		40
65	63	66	12	BILLY CURRINGTON	Doin' Somethin' Right		11
66	79	47	48	MICHAEL BUBLE	It's Time		7
67	66	92	39	MIRANDA LAMBERT	Kerosene		13
68	62	77	29	KEYSHIA COLE	The Way It Is		6
69	53	104	15	THREE 6 MAFIA	Most Known Unknown		3
70	50	82	10	BLINK-182	Greatest Hits		5
71	87	59	19	BROOKS & DUNN	Hillbilly Deluxe		5
72	75	103	94	GUNS N' ROSES	Greatest Hits		2
73	98	93	7	JOHN MAYER TRIO	Try! Live in Concert		54
74	73	54	13	ALICIA KEYS	Unplugged		1
75	84	67	21	BRAD PAISLEY	Time Well Wasted		2
76	59	97	70	MY CHEMICAL ROMANCE	Three Cheers For Sweet Revenge		20
77	95	53	10	SANTANA	All That I Am		2
78	64	35	15	GRETCHEN WILSON	All Jacked Up		11
79	93	107	14	LITTLE BIG TOWN	The Road To Here		79
80	88	185	5	PANIC! AT THE DISCO	A Fever You Can't Sweat Out		34
81	71	48	8	GREEN DAY	Bullet In A Bible		3
82	RE-ENTRY	9	9	SOUNDTRACK	The Gospel		82
83	74	94	35	WEEZER	Make Believe		11
84	70	86	24	DANE COOK	Retaliation		11
85	90	139	5	DON OMAR	Da Hitman Presents Reggaeton Latino		61
86	72	111	4	YOUNGBLOODZ	Ev'rybody Know Me		44
87	36	37	12	ROD STEWART	Thanks For The Memory... The Great American Songbook Vol. IV		2
88	31	62	5	LINDSAY LOHAN	A Little More Personal (Raw)		20
89	31	89	82	THE KILLERS	Hot Fuss		3
90	32	95	14	FIONA APPLE	Extraordinary Machine		11
91	8	57	7	SCOTT STAPP	The Great Divide		19
92	127	76	6	INXS	Switch		17
93	54	163	12	BUN-B	Trill		6
94	138	58	14	VARIOUS ARTISTS	WOW Hits 2006		42
95	65	68	10	JOHN FOGERTY	The Long Road Home: The Ultimate John Fogerty-Creedence Collection		13
96	80	131	17	PAUL WALL	The Peoples Champ		11
97	134	120	12	STEVIE WONDER	A Time To Love		11
98	1	153	17	DAMIAN "JR. GONG" MARLEY	Welcome To Jamrock		11
99	63	64	25	VARIOUS ARTISTS	Now 19		2
100	143	114	11	CELTIC WOMAN	Celtic Woman		76

THE BILLBOARD 200 ARTIST INDEX

10 YEARS	164	REJECTS	49	BEASTIE BOYS	140
3 DOORS DOWN	200	GARY ALLAN	148	NATASHA BEDINGFIELD	146
50 CENT	114	ALY & AJ	119	BEЕ GEES	191
RYAN REID	185	FIONA APPLE	90	DIERKS BENTLEY	63
YOLANDA A&M	193	ASHANTI	187	BO BICE	52
TRACE ADKINS	28	AUDIOSLAVE	131	BIG & RICH	54
JASON ALDEAN	136	AVENGED SEVENFOLD	60	THE BLACK EYED PEAS	9
THE ALL-AMERICAN		MARY J. BLIGE	2		

BLINK-182	70	COHEED AND CAMBRIA	33	DADDY YANKEE	25
JAMES BLUNT	16	COLDPLAY	47	DEATH CAB FOR CUTIE	58
BON JOVI	40	KEYSHIA COLE	68	DEPECHE MODE	126
CHRIS BOTTI	147	DANE COOK	84	DESTINY'S CHILD	18
BOW WOW	112	DAVID CROUVIER	80	NEL DIAMOND	107
TONI BRAXTON	149	BAVO	182	JOHN FOGERTY	95
BROOKS & DUNN	71	BILLY CURRIE	101	FOO FIGHTERS	137
CHRIS BROWN	12	SHERYL CROW	50	JAMIE FOXX	1
THE BLACK EYED PEAS	9	BILLY CURRIE	101	KIRK FRANKLIN	61
MARY J. BLIGE	2	THE CLICK FIVE	197	FRANZ FERDINAND	127
				THE FRAY	195

SARA EVANS	105	GINUWINE	172	IMOGEN HEAP	194
		GOAPELE	157	FAITH HILL	30
		GORILLAZ	35	MIKE JONES	177
		DAVID GRAY	179	JUANES	152
		GREEN DAY	22	JOHN LEGEND	198
		GUNS N' ROSES	72	LIFEHOUSE	102
				LIL WAYNE	17
				LITTLE BIG TOWN	79
				LINDSAY LOHAN	86
				LUDACRIS AND DTP	29
				MADONNA	15

JACK JOHNSON	57	MIRANDA LAMBERT	67
THE KILLERS	89	JOHN LEGEND	198
KORN	24	LIFEHOUSE	102
		LIL WAYNE	17
		LITTLE BIG TOWN	79
		LINDSAY LOHAN	86
		LUDACRIS AND DTP	29
		MADONNA	15

AIRPLAY MONITORED BY SALES DATA COMPILED BY



Nielsen
Broadcast Data
Systems



Nielsen
SoundScan

Billboard HOT 100

JAN
21
2006

HOT 100 AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	14	#1 DON'T FORGET ABOUT US	MARIAH CAREY (ISLAND/IDJMG)
2	2	21	RUN IT!	CHRIS BROWN (JIVE/ZOMBA)
3	3	11	GRILLZ	NELLY FEAT. PAUL WALL, ALI & GIPP (DESSERTY/FO REEL/UMRG)
4	4	7	SO SICK	NE-YO (DEF JAM/IDJMG)
5	7	9	BE WITHOUT YOU	MARY J. BLIGE (Geffen)
6	8	10	CHECK ON IT	BEYONCE FEAT. SLIM THUG (COLUMBIA)
7	5	16	ONE WISH	RAY J (KNOCKOUT/SANCTUARY)
8	9	14	STICKWITU	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)
9	10	14	THERE IT GO! (THE WHISTLE SONG)	JUELZ SANTANA (DIPLOMATS/DEF JAM/IDJMG)
10	6	20	BECAUSE OF YOU	KELLY CLARKSON (RCA/RMG)
11	11	17	I THINK THEY LIKE ME	DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)
12	18	8	UNPREDICTABLE	JAMIE FOXX FEAT. LUDACRIS (J/RMG)
13	12	20	PHOTOGRAPH	NICKELBACK (ROADRUNNER/IDJMG)
14	17	17	STAY FLY	THREE 6 MAFIA (HYPNOTIZE MINDS/COLUMBIA)
15	16	16	HERE WE GO	TRINA FEAT. KELLY ROWLAND (SLIP-N-SLIDE/ATLANTIC)
16	15	18	LAFFY TAFFY	D4L (DEEMONEY/ASYLUM/ATLANTIC)
17	14	21	I'M SPRUNG	T-PAIN (KONVICT MUZIK/JIVE/ZOMBA)
18	20	17	WE BE BURNIN'	SEAN PAUL (VP/ATLANTIC)
19	13	26	GOLD DIGGER	KANYE WEST FEAT. JAMIE FOXX (ROC-A-FELLA/DEF JAM/IDJMG)
20	19	21	SOUL SURVIVOR	YOUNG JEEZY FEAT. AKON (CORPORATE THUGZ/DEF JAM/IDJMG)
21	24	9	KRYPTONITE (I'M ON IT)	PURPLE RIBBON ALL-STARS (PURPLE RIBBON/VIRGIN)
22	21	21	MY HUMPS	THE BLACK EYED PEAS (A&M/INTERSCOPE)
23	22	36	YOU AND ME	LIFEHOUSE (Geffen)
24	23	12	LUXURIOUS	GWEN STEFANI (INTERSCOPE)
25	32	9	JESUS, TAKE THE WHEEL	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE/PLG)

1,031 stations, comprised of top 40, adult contemporary, R&B/hip-hop, country, rock, gospel, Latin, and Christian formats, are electronically monitored 24 hours a day, 7 days a week. This data is used to compile The Billboard Hot 100.

ADULT TOP 40™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	21	#1 PHOTOGRAPH	NICKELBACK (ROADRUNNER/IDJMG)	☆
2	2	16	BECAUSE OF YOU	KELLY CLARKSON (RCA/RMG)	☆
3	3	16	BETTER DAYS	GOO GOO DOLLS (WARNER BROS.)	☆
4	4	18	WAKE ME UP WHEN SEPTEMBER ENDS	GREEN DAY (REPRISE)	☆
5	5	18	YOU'RE BEAUTIFUL	JAMES BLUNT (CUSTARD/ATLANTIC)	☆
6	6	49	YOU AND ME	LIFEHOUSE (Geffen)	☆
7	8	9	EVER THE SAME	ROB THOMAS (MELISMA/ATLANTIC)	☆
8	7	22	SHE SAYS	HOWIE DAY (EPIC)	☆
9	9	10	PRETTY VEGAS	INXS (BURNETT/EPIC)	☆
10	10	13	CRAZY	ALANIS MORISSETTE (MAVERICK REPRISE)	☆
11	11	30	YOU'LL THINK OF ME	KEITH URBAN (CAPITOL (NASHVILLE)/EMC)	☆
12	12	24	HAVE A NICE DAY	BON JOVI (ISLAND/IDJMG)	☆
13	14	23	GOOD IS GOOD	SHERYL CROW (A&M/INTERSCOPE)	☆
14	15	21	RIGHT HERE	STAINED FINGER (ATLANTIC)	☆
15	13	11	SUGAR, WE'RE GOIN' DOWN	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	☆
16	17	12	HUNG UP	MADONNA (WARNER BROS.)	☆
17	18	11	IN THE ROUGH	ANNA NALICK (COLUMBIA)	☆
18	22	8	CAB	TRAIN (COLUMBIA)	☆
19	20	14	HOW DO YOU LOVE?	COLLECTIVE SOUL (EL)	☆
20	21	10	OVER MY HEAD (CABLE CAR)	THE FRAY (EPIC)	☆
21	19	17	I'M FEELING YOU	SANTANA FEAT. MICHELLE BRANCH & THE WRECKERS (ARISTA/RMG)	☆
22	24	16	BAD DAY	DANIEL POWTER (WARNER BROS.)	☆
23	23	22	FEEL GOOD INC	GORILLAZ (PARLOPHONE/VIRGIN)	☆
24	25	5	JUST FEEL BETTER	SANTANA FEAT. STEVEN TYLER (ARISTA/RMG)	☆
25	27	35	FOLLOW THROUGH	GAVIN DEGRAW (J/RMG)	☆

ADULT CONTEMPORARY™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	3	29	#1 YOU AND ME	LIFEHOUSE (Geffen)	☆
2	2	51	HOME	MICHAEL BUBLE (143/REPRISE)	☆
3	1	48	LOVELY NO MORE	ROB THOMAS (MELISMA/ATLANTIC)	☆
4	4	22	YOU'RE BEAUTIFUL	JAMES BLUNT (CUSTARD/ATLANTIC)	☆
5	5	23	ONE LOVE	HOOTIE & THE BLOWFISH (SNEAKY LONG/VANGUARD)	☆
6	6	21	WINDOW TO MY HEART	JON SECADA (BIG3)	☆
7	7	17	I'M FEELING YOU	SANTANA FEAT. MICHELLE BRANCH & THE WRECKERS (ARISTA/RMG)	☆
8	8	13	BECAUSE OF YOU	KELLY CLARKSON (RCA/RMG)	☆
9	9	17	BEAUTIFUL	JIM BRICKMAN FEAT. WAYNE BRADY (WALT DISNEY/HOLLYWOOD)	☆
10	10	19	SAY WHAT YOU WILL	ERIC CLAPTON (DUCK/REPRISE)	☆
11	11	14	I RUN FOR LIFE	MELISSA ETHERIDGE (ISLAND/IDJMG)	☆
12	12	12	WHERE IS YOUR HEART TONIGHT	JORDAN KNIGHT (TRANS CONTINENTAL)	☆
13	13	21	HELD	NATALIE GRANT (CURB)	☆
14	14	13	TIME AFTER TIME	CYNOL LAUPER FEAT. SARAH MCLACHLAN (DAYLIGHT/EPIC)	☆
15	15	10	AMARANTINE	EINYA (REPRISE)	☆
16	16	16	GOOD IS GOOD	SHERYL CROW (A&M/INTERSCOPE)	☆
17	17	10	WAKE ME UP WHEN SEPTEMBER ENDS	GREEN DAY (REPRISE)	☆
18	18	16	PERFECT LOVE	SIMPLY RED (SIMPLYRED.COM/VERVE FORECAST/VERVE)	☆
19	19	20	FOREVER	VERTICAL HORIZON (HYBRID)	☆
20	20	4	EVER THE SAME	ROB THOMAS (MELISMA/ATLANTIC)	☆
21	21	7	BETTER DAYS	GOO GOO DOLLS (WARNER BROS.)	☆
22	22	9	REMEMBERING YOU	STEVEN CURTIS CHAPMAN (WALDEN MEDIA/EMR)	☆
23	23	12	DREAMLAND	BRUCE HORNBY FEAT. ELTON JOHN (COLUMBIA)	☆
24	24	15	COOL	GWEN STEFANI (INTERSCOPE)	☆
25	25	6	I'VE GOT A CRUSH ON YOU	ROD STEWART FEAT. DIANA ROSS (J/RMG)	☆

HOT DIGITAL SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
1	8	26	#1 DIRTY LITTLE SECRET	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)	●
2	1	13	LAFFY TAFFY	D4L (DEEMONEY/ASYLUM/ATLANTIC)	●
3	6	7	GRILLZ	NELLY FEAT. PAUL WALL, ALI & GIPP (FO REEL/DESSERTY/UMRG)	●
4	2	18	PHOTOGRAPH	NICKELBACK (ROADRUNNER/IDJMG)	2
5	3	19	GOLD DIGGER	KANYE WEST FEAT. JAMIE FOXX (ROC-A-FELLA/DEF JAM/IDJMG)	●
6	11	8	CHECK ON IT	BEYONCE FEAT. SLIM THUG (COLUMBIA)	●
7	4	23	MY HUMPS	THE BLACK EYED PEAS (A&M/INTERSCOPE)	●
8	5	12	DANCE, DANCE	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	●
9	7	16	RUN IT!	CHRIS BROWN (JIVE/ZOMBA)	●
10	12	41	BEVERLY HILLS	WEEZER (Geffen)	●
11	20	11	YOU'RE BEAUTIFUL	JAMES BLUNT (CUSTARD/ATLANTIC)	●
12	9	12	STICKWITU	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)	●
13	13	13	THERE IT GO! (THE WHISTLE SONG)	JUELZ SANTANA (DIPLOMATS/DEF JAM/IDJMG)	●
14	10	30	SUGAR, WE'RE GOIN' DOWN	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	●
15	16	7	WHEN I'M GONE	EMINEM (SHADY/AFTERMATH/INTERSCOPE)	●
16	14	15	SOUL SURVIVOR	YOUNG JEEZY FEAT. AKON (CORPORATE THUGZ/DEF JAM/IDJMG)	●
17	23	35	DON'T CHA	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)	●
18	18	12	HUNG UP	MADONNA (WARNER BROS.)	●
19	32	7	L.O.V.E.	ASHLEE SIMPSON (Geffen)	●
20	17	22	WAKE ME UP WHEN SEPTEMBER ENDS	GREEN DAY (REPRISE)	●
21	31	7	UNWRITTEN	NATASHA BEDINGFIELD (EPIC)	●
22	22	35	FEEL GOOD INC	GORILLAZ (PARLOPHONE/VIRGIN)	●
23	21	15	STAY FLY	THREE 6 MAFIA (HYPNOTIZE MINDS/COLUMBIA)	●
24	19	20	BECAUSE OF YOU	KELLY CLARKSON (RCA/RMG)	●
25	24	17	WE BE BURNIN'	SEAN PAUL (VP/ATLANTIC)	●

HOT DIGITAL SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
26	26	47	YOU AND ME	LIFEHOUSE (Geffen)	●
27	30	24	THE GIRL	THE CLICK FIVE (LAVA)	●
28	25	43	HOLLABACK GIRL	GREEN DAY (REPRISE)	5
29	15	4	DON'T FORGET ABOUT US	MARIAH CAREY (ISLAND/IDJMG)	●
30	29	10	HONKY TONK BADONKADONK	TRACE ADKINS (CAPITOL (NASHVILLE))	●
31	27	14	I'M SPRUNG	T-PAIN (KONVICT MUZIK/JIVE/ZOMBA)	●
32	33	58	SINCE U BEEN GONE	KELLY CLARKSON (RCA/RMG)	4
33	28	18	BOYFRIEND	ASHLEE SIMPSON (Geffen)	●
34	38	10	JESUS, TAKE THE WHEEL	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)	●
35	36	55	MR. BRIGHTSIDE	THE KILLERS (ISLAND/IDJMG)	3
36	39	9	ONE WISH	RAY J (KNOCKOUT/SANCTUARY)	●
37	65	16	PUMP IT	THE BLACK EYED PEAS (A&M/INTERSCOPE)	●
38	41	30	LOSE CONTROL	MISSY ELLIOTT (THE GOLD MIND/ATLANTIC)	2
39	35	23	LOSE YOURSELF	EMINEM (SHADY/INTERSCOPE)	●
40	48	31	PON DE REPLAY	RIHANNA (SRP/DEF JAM/IDJMG)	●
41	34	13	I THINK THEY LIKE ME	DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)	●
42	47	6	FIREMAN	LIL WAYNE (CASH MONEY/UMRG)	●
43	50	50	1, 2, 3 STEP	CIARA (SHO'NUFF/MUSICLINE/LAFACE/ZOMBA)	3
44	40	62	YEAH!	USHER FEAT. LIL JON & LUDACRIS (LAFACE/ZOMBA)	3
45	54	4	PERFECT SITUATION	WEEZER (Geffen)	●
46	37	4	GEORGIA	LUDACRIS & FIELD MOB FEAT. JAMIE FOXX (DTP/IDJMG)	●
47	59	5	EVERYTIME WE TOUCH	CASCADA (ROBBINS)	●
48	52	39	SWITCH	WILL SMITH (OVERBROOK/INTERSCOPE)	3
49	43	37	BEHIND THESE HAZEL EYES	KELLY CLARKSON (RCA/RMG)	2
50	53	38	SCARS	PAPA ROACH (EL TONAL/Geffen)	●

ADULT CONTEMPORARY™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
51	49	7	HEARD 'EM SAY	KANYE WEST FEAT. ADAM LEVINE (ROC-A-FELLA/DEF JAM/IDJMG)	●
52	56	59	LET'S GET IT STARTED	THE BLACK EYED PEAS (A&M/INTERSCOPE)	2
53	42	36	HOLIDAY	GREEN DAY (REPRISE)	●
54	45	21	JESUS WALKS	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)	●
55	46	4	BE WITHOUT YOU	MARY J. BLIGE (Geffen)	●
56	44	53	BOULEVARD OF BROKEN DREAMS	GREEN DAY (REPRISE)	3
57	58	33	WE BELONG TOGETHER	MARIAH CAREY (ISLAND/IDJMG)	3
58	61	14	BETTER DAYS	GOO GOO DOLLS (WARNER BROS.)	●
59	67	43	COLLIDE	HOWIE DAY (EPIC)	2
60	64	34	BEST OF YOU	FOO FIGHTERS (ROSWELL/RCA/RMG)	2
61	-	1	BOONDOCKS	LITTLE BIG TOWN (EQUITY)	●
62	62	6	HAVE A NICE DAY	BON JOVI (ISLAND/IDJMG)	●
63	68	7	TURN IT UP	CHAMILLIONAIRE FEAT. LIL FLIP (UNIVERSAL/UMRG)	●
64	-	3	SHAKE THAT	EMINEM (SHADY/AFTERMATH/INTERSCOPE)	●
65	57	10	LUXURIOUS	GWEN STEFANI (INTERSCOPE)	●
66	-	4	MUST BE DOIN' SOMETHIN' RIGHT	BILLY CURRINGTON (MERCURY)	●
67	69	11	TEQUILA MAKES HER CLOTHES FALL OFF	JOE NICHOLS (UNIVERSAL SOUTH)	●
68	63	3	NASTY GIRL	THE NOTORIOUS B.I.G. (BAO BOY/ATLANTIC)	●
69	66	3	UNPREDICTABLE	JAMIE FOXX FEAT. LUDACRIS (J/RMG)	●
70	-	11	SOUL MEETS BODY	DEATH CAB FOR CUTIE (BARSUK/ATLANTIC)	●
71	-	1	WHO I AM HATES WHO I'VE BEEN	RELIENT K (GOTEE/CAPITOL)	●
72	-	1	I'M N LUV (WIT A STRIPPER)	T-PAIN FEAT. MIKE JONES (KONVICT MUZIK/JIVE/ZOMBA)	●
73	51	44	AMERICAN IDIOT	GREEN DAY (REPRISE)	●
74	71	6	HYPNOTIZE	SYSTEM OF A DOWN (AMERICAN/COLUMBIA)	●
75	70	35	DON'T PHUNK WITH MY HEART	THE BLACK EYED PEAS (A&M/INTERSCOPE)	●

MODERN ROCK™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	3	14	#1 HYPNOTIZE	SYSTEM OF A DOWN (AMERICAN/COLUMBIA)	☆
2	1	20	DOA	FOO FIGHTERS (ROSWELL/RCA/RMG)	☆
3	2	21	SAVE ME	SHINEDOWN (ATLANTIC)	☆
4	4	14	PERFECT SITUATION	WEEZER (Geffen)	☆
5	5	25	ONLY	NINE INCH NAILS (NOTHING/INTERSCOPE)	☆
6	6	10	TALK	COLDPLAY (CAPITOL)	☆
7	7	20	BAT COUNTRY	AVENGED SEVENFOLD (HOPELESS/WARNER BROS.)	☆
8	8	22	WASTELAND	10 YEARS (REPUBLIC/UNIVERSAL/UMRG)	☆
9	9	16	TWISTED TRANSISTOR	KORN (VIRGIN)	☆
10	10	13	DANCE, DANCE	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	☆
11	11	21	SOUL MEETS BODY	DEATH CAB FOR CUTIE (ATLANTIC)	☆
12	12	14	THE GHOST OF YOU	MY CHEMICAL ROMANCE (REPRISE)	☆

POP 100

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	19	1 RUN IT!	CHRIS BROWN (JIVE/ZOMBA)
2	5	15	STICKWITU	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)
3	9	11	CHECK ON IT	BEYONCE FEAT. SLIM THUG (COLUMBIA)
4	1	21	PHOTOGRAPH	NICKELBACK (ROADRUNNER/IDJMG)
5	7	26	DIRTY LITTLE SECRET	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)
6	4	20	GOLD DIGGER	KANYE WEST FEAT. JAMIE FOXX (ROC-A-FELLA/DEF JAM/IDJMG)
7	13	24	BECAUSE OF YOU	KELLY CLARKSON (RCA/RMG)
8	10	14	DON'T FORGET ABOUT US	MARIAH CAREY (ISLAND/IDJMG)
9	6	25	MY HUMPS	THE BLACK EYED PEAS (A&M/INTERSCOPE)
10	8	13	DANCE, DANCE	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)
11	3	13	LAFFY TAFFY	D4L (DEEMONEY/ASYLUM/ATLANTIC)
12	12	7	GRILLZ	NELLY FEAT. PAUL WALL, ALI & GIPP (DERRITY/FO REEL/UMRG)
13	11	31	SUGAR, WE'RE GOIN' DOWN	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)
14	17	14	THERE IT GO! (THE WHISTLE SONG)	JUELZ SANTANA (DIPLOMATS/DEF JAM/IDJMG)
15	14	41	BEVERLY HILLS	WEEZER (GEFFEN)
16	15	9	WHEN I'M GONE	EMINEM (SHADY/AFTERMATH/INTERSCOPE)
17	19	20	WE BE BURNIN'	SEAN PAUL (VP/ATLANTIC)
18	16	16	SOUL SURVIVOR	YOUNG JEEZY FEAT. AKON (CORPORATE THUGZ/DEF JAM/IDJMG)
19	27	15	IF IT'S LOVIN' THAT YOU WANT	RIHANNA (SRP/DEF JAM/IDJMG)
20	25	11	UNWRITTEN	NATASHA BEDINGFIELD (EPIC)
21	21	18	I'M SPRUNG	T-PAIN (KONVICT MUZIK/JIVE/ZOMBA)
22	26	11	YOU'RE BEAUTIFUL	JAMES BLUNT (CUSTARD/ATLANTIC)
23	23	50	YOU AND ME	LIFEHOUSE (GEFFEN)
24	28	13	ONE WISH	RAY J (KNOCKOUT/SANCTUARY)
25	24	16	STAY FLY	THREE 6 MAFIA (HYPNOTIZE MINDS/COLUMBIA)
26	22	40	FEEL GOOD INC	GORILLAZ (PARLOPHONE/VIRGIN)
27	35	29	PUMP IT	THE BLACK EYED PEAS (A&M/INTERSCOPE)
28	18	23	WAKE ME UP WHEN SEPTEMBER ENDS	GREEN DAY (REPRISE)
29	20	12	HUNG UP	MADONNA (WARNER BROS.)
30	30	9	L.O.V.E.	ASHLEE SIMPSON (GEFFEN)
31	29	14	LUXURIOUS	GWEN STEFANI (INTERSCOPE)
32	63	5	SO SICK	NE-YO (DEF JAM/IDJMG)
33	38	7	EVERYTIME WE TOUCH	CASCADA (ROBBINS)
34	40	14	HERE WE GO	TRINA FEAT. KELLY ROWLAND (SLIP-N-SLIDE/ATLANTIC)
35	31	28	JUST THE GIRL	THE CLICK FIVE (LAVA)
36	37	27	SHAKE IT OFF	MARIAH CAREY (ISLAND/IDJMG)
37	57	8	WHO I AM HATES WHO I'VE BEEN	RELENT K (GOTEE/CAPITOL)
38	34	14	I THINK THEY LIKE ME	DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)
39	32	18	BOYFRIEND	ASHLEE SIMPSON (GEFFEN)
40	33	11	HONKY TONK BADONKADONK	TRACE ADKINS (CAPITOL (NASHVILLE))
41	59	3	SHAKE THAT	EMINEM FEAT. NATE DOGG (SHADY/AFTERMATH/INTERSCOPE)
42	39	10	JESUS, TAKE THE WHEEL	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)
43	80	4	WALK AWAY	KELLY CLARKSON (RCA/RMG)
44	41	14	HEARD 'EM SAY	KANYE WEST FEAT. ADAM LEVINE (ROC-A-FELLA/DEF JAM/IDJMG)
45	44	6	PERFECT SITUATION	WEEZER (GEFFEN)
46	43	6	FIREMAN	LIL WAYNE (CASH MONEY/UMRG)
47	46	23	YOUR BODY	PRETTY RICKY (ATLANTIC)
48	36	4	GEORGIA	LUDACRIS & FIELD MOB FEAT. JAMIE FOXX (DTP/IDJMG)
49	47	16	BETTER DAYS	GOO GOO DOLLS (WARNER BROS.)
50	42	5	BE WITHOUT YOU	MARY J. BLIGE (GEFFEN)

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
51	67	20	MORE THAN WORDS	FRANKIE J (COLUMBIA)
52	56	25	YOU'LL THINK OF ME	KEITH URBAN (CAPITOL (NASHVILLE))
53	53	27	BELLY DANCER (BANANZA)	AKON (SRC/UNIVERSAL/UMRG)
54	48	9	TURN IT UP	CHAMILLIONAIRE FEAT. LIL FLIP (UNIVERSAL/UMRG)
55	89	2	I'M N LUV (WIT A STRIPPER)	T-PAIN FEAT. MIKE JONES (KONVICT MUZIK/JIVE/ZOMBA)
56	76	23	RIGHT HERE	STAINED (FLIP/ATLANTIC)
57	49	17	HAVE A NICE DAY	BON JOVI (ISLAND/IDJMG)
58	54	3	UNPREDICTABLE	JAMIE FOXX FEAT. LUDACRIS (J/RMG)
59	65	9	BOONDOCKS	LITTLE BIG TOWN (EQUITY)
60	51	4	NASTY GIRL	THE NOTORIOUS B.I.G. (BAD BOY/ATLANTIC)
61	58	13	DON'T BOTHER	SHAKIRA (EPIC)
62	52	24	LIKE YOU	BOW WOW FEAT. CIARA (COLUMBIA)
63	66	12	MUST BE DOIN' SOMETHIN' RIGHT	BILLY CURRINGTON (MERCURY)
64	55	25	DON'T LIE	THE BLACK EYED PEAS (A&M/INTERSCOPE)
65	60	11	TEQUILA MAKES HER CLOTHES FALL OFF	JOE NICHOLS (UNIVERSAL SOUTH)
66	71	21	SOUL MEETS BODY	DEATH CAB FOR CUTIE (ATLANTIC)
67	61	12	HYPNOTIZE	SYSTEM OF A DOWN (AMERICAN/COLUMBIA)
68	64	16	SEASONS OF LOVE	CAST OF RENT (WARNER BROS.)
69	62	11	BAT COUNTRY	AVENGED SEVENFOLD (HOPELESS/WARNER BROS.)
70	-	1	TEMPERATURE	SEAN PAUL (VP/ATLANTIC)
71	92	11	CRAWLING BACK TO YOU	BACKSTREET BOYS (JIVE/ZOMBA)
72	70	12	LIKE WE NEVER LOVED AT ALL	FAITH HILL (WARNER-CURB/WARNER BROS.)
73	45	9	WINDOW SHOPPER	50 CENT (G-UNIT/INTERSCOPE)
74	68	15	COME A LITTLE CLOSER	DIERKS BENTLEY (CAPITOL (NASHVILLE))
75	91	6	GIRL NEXT DOOR	SAVING JANE (ALERT/TOUCAN COVE)
76	96	4	BEEP	THE PUSSYCAT DOLLS FEAT. WILL I.A.M. (A&M/INTERSCOPE)
77	85	7	CATCH YOUR WAVE	THE CLICK FIVE (LAVA)
78	77	3	YO (EXCUSE ME MISS)	CHRIS BROWN (JIVE/ZOMBA)
79	72	7	TWISTED TRANSISTOR	KORN (VIRGIN)
80	79	6	KRYPTONITE (I'M ON IT)	PURPLE RIBBON ALL-STARS (PURPLE RIBBON/VIRGIN)
81	50	9	CONFESSIONS OF A BROKEN HEART (DAUGHTER TO FATHER)	LINDSAY LOHAN (CASABLANCA/UNIVERSAL/UMRG)
82	75	24	PLAY	DAVID BANNER (SRC/UNIVERSAL/UMRG)
83	-	1	WE BELONG TOGETHER	GAVIN DEGRAW (J/RMG)
84	83	3	FRESH AZIMIZ	BOW WOW FEAT. J-KWON & JERMAINE DUPRI (COLUMBIA)
85	81	11	DARE	GORILLAZ FEAT. SHAWN RYDER (PARLOPHONE/VIRGIN)
86	74	11	SKIN (SARABETH)	RASCAL FLAITS (LYRIC STREET)
87	73	4	REMEDY	SEETHER (WIN-UP)
88	93	11	WELCOME 2 DETROIT	TRICK-TRICK FEAT. EMINEM (WONDERBOY/MOTOWN/UMRG)
89	-	1	ROMPE	DADDY YANKEE (EL CARTEL/INTERSCOPE)
90	3	3	EVER THE SAME	ROB THOMAS (MELISMA/ATLANTIC)
91	82	3	KEROSENE	MIRANDA LAMBERT (EPIC (NASHVILLE))
92	-	6	GONE	KELLY CLARKSON (RCA/RMG)
93	-	12	SHAKE	YING YANG TWINS FEAT. PITBULL (COLLIPARK/TVT)
94	-	8	PRETTY VEGAS	INXS (BURNETT/EPIC)
95	78	5	THE GHOST OF YOU	MY CHEMICAL ROMANCE (REPRISE)
96	84	20	FIX YOU	COLDPLAY (CAPITOL)
97	86	20	STARS	SWITCHFOOT (COLUMBIA)
98	-	15	DRAGOSTEA DIN TEI (MA YA HI)	DAN BALAN FEAT. LUCAS PRATA (ULTRA)
99	99	5	WHEN I GET WHERE I'M GOING	BRAD PAISLEY FEAT. DOLLY PARTON (ARISTA NASHVILLE)
100	97	4	TOUCH IT	BUSTA RHYMES (AFTERMATH/INTERSCOPE)

POP 100: The top Pop singles & tracks, according to mainstream top 40 radio audience impressions measured by Nielsen Broadcast Data Systems, and sales compiled by Nielsen SoundScan. See Chart Legend for rules and explanations. © 2006, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. **POP 100 AIRPLAY:** Legend located below chart. **SINGLES SALES:** This data is used to compile both the Billboard Hot 100 and Pop 100. See Chart Legend for rules and explanations. © 2006, VNU Business Media, Inc. All rights reserved. **HITPREDICTOR:** See Chart Legend for rules and explanations. © 2006, Promosquad and HitPredictor are trademarks of Think Fast LLC.

POP 100 AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	2	15	1 STICKWITU	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)	
2	1	17	RUN IT!	CHRIS BROWN (JIVE/ZOMBA)	
3	3	23	BECAUSE OF YOU	KELLY CLARKSON (RCA/RMG)	☆
4	1	15	DON'T FORGET ABOUT US	MARIAH CAREY (ISLAND/IDJMG)	☆
5	6	11	CHECK ON IT	BEYONCE FEAT. SLIM THUG (COLUMBIA)	
6	5	20	PHOTOGRAPH	NICKELBACK (ROADRUNNER/IDJMG)	☆
7	3	14	HAVE A NICE DAY	BON JOVI (ISLAND/IDJMG)	☆
8	3	15	IF IT'S LOVIN' THAT YOU WANT	RIHANNA (SRP/DEF JAM/IDJMG)	
9	7	19	GOLD DIGGER	KANYE WEST FEAT. JAMIE FOXX (ROC-A-FELLA/DEF JAM/IDJMG)	
10	0	20	SUGAR, WE'RE GOIN' DOWN	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	☆
11	3	5	SO SICK	NE-YO (DEF JAM/IDJMG)	☆
12	2	22	MY HUMPS	THE BLACK EYED PEAS (A&M/INTERSCOPE)	
13	7	8	DANCE, DANCE	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	☆
14	16	16	I'M SPRUNG	T-PAIN (KONVICT MUZIK/JIVE/ZOMBA)	
15	12	9	WHEN I'M GONE	EMINEM (SHADY/AFTERMATH/INTERSCOPE)	☆
16	15	16	WE BE BURNIN'	SEAN PAUL (VP/ATLANTIC)	
17	2	8	ONE WISH	RAY J (KNOCKOUT/SANCTUARY)	☆
18	1	14	LUXURIOUS	GWEN STEFANI (INTERSCOPE)	
19	20	9	UNWRITTEN	NATASHA BEDINGFIELD (EPIC)	☆
20	20	6	THERE IT GO! (THE WHISTLE SONG)	JUELZ SANTANA (DIPLOMATS/DEF JAM/IDJMG)	
21	20	6	PUMP IT	THE BLACK EYED PEAS (A&M/INTERSCOPE)	
22	21	10	HERE WE GO	TRINA FEAT. KELLY ROWLAND (SLIP-N-SLIDE/ATLANTIC)	
23	18	36	YOU AND ME	LIFEHOUSE (GEFFEN)	☆
24	19	9	LAFFY TAFFY	D4L (DEEMONEY/ASYLUM/ATLANTIC)	
25	22	14	SOUL SURVIVOR	YOUNG JEEZY FEAT. AKON (CORPORATE THUGZ/DEF JAM/IDJMG)	

115 mms stream top 40 stations are electronically monitored 24 hours a day, 7 days a week. This data is used to compile the Pop 100.

HOT SINGLES SALES

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	8	1 HUNG UP	MADONNA (WARNER BROS.)
2	2	4	JUICEBOX	THE STROKES (RCA/RMG)
3	3	3	TE AMO CORAZON	PRINCE (UNIVERSAL/UMRG)
4	4	7	ONE WISH	RAY J (KNOCKOUT/SANCTUARY)
5	5	15	I THINK THEY LIKE ME	DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)
6	6	19	RUN IT!	CHRIS BROWN (JIVE/ZOMBA)
7	7	8	IT'S WHO	URBAN MYSTIC (SOBE/WARNER BROS.)
8	8	30	INSIDE YOUR HEAVEN/VEHICLE	BD HICE (RCA/RMG)
9	9	19	GO CRAZY	YOUNG JEEZY FEAT. JAY-Z (CORPORATE THUGZ/DEF JAM/IDJMG)
10	10	11	TEAR YOU APART	SHE WANTS REVENGE (PERFECTKISS/FLAWLESS/GEFFEN)
11	11	19	INSIDE YOUR HEAVEN/INDEPENDENCE DAY	CARRIE UNDERWOOD (ARISTA/RMG)
12	12	8	WE WILL BECOME SILHOUETTES/BE STILL MY HEART	THE POSTAL SERVICE (SUB POP)
13	13	7	THERE IT GO! (THE WHISTLE SONG)	JUELZ SANTANA (DIPLOMATS/DEF JAM/IDJMG)
14	14	10	NUMBER 1	GOLDFRAPP (MUTE)
15	15	30	LONELY	AKON (SRC/UNIVERSAL/UMRG)
16	16	20	WE BELONG TOGETHER	MARIAH CAREY (ISLAND/IDJMG)
17	17	16	AMARANTINE	ENYA (REPRISE/WARNER BROS.)
18	18	30	DON'T CHA	THE PUSSYCAT DOLLS FEAT. BUSTA RHYMES (A&M/INTERSCOPE)
19	19	2	WE BE BURNIN'	SEAN PAUL (VP/ATLANTIC)
20	20	20	I AM NOT MY HAIR	INDIA ARIE (MOTOWN/UMRG)
21	21	2	ALWAYS	SPAIDE R.I.P.P.E.R. (HASSLE LIFE)
22	22	2	RAIN'S FALLIN'	STORMTROOPERZ (IMPERIAL ENTERTAINMENT)
23	23	3	CHECK ON IT	BEYONCE FEAT. SLIM THUG (COLUMBIA)
24	24	3	I GOT YOUR LOVE	DONNA SUMMER (MERCURY/UMG)
25	25	6	DELUSIONS OF GRANDEUR	THE J PROJECT (SLR)

HITPREDICTOR

DATA PROVIDED BY **promosquad**

See chart legend for rules and explanations. Yellow indicates recently tested title, ☆ indicates New Release.

ARTIST/Title/LABEL (Score)	Chart Rank
☆ ME-YO So Sick IDJMG (65.0)	11
FALL OUT BOY Dance, Dance IDJMG (62.5)	13
RAY J One Wish SANCTUARY (66.0)	17
NATASHA BEDINGFIELD Unwritten EPIC (70.2)	19
KELLY CLARKSON Walk Away RMG (63.8)	28
CASCADA Everytime We Touch ROBBINS (70.0)	31
FEL ENT K Who I Am Hates Who I've Been CAPITOL (71.6)	34
ASHLEE SIMPSON L.O.V.E. GEFFEN (67.8)	37
BACKSTREET BOYS Crawling Back To You ZOMBA (70.0)	39
SAVING JANE Girl Next Door ALERT (65.4)	44
SANTANA FEAT. STEVEN TYLER Just Feel Better RMG (70.1)	-
DE-FULT Count On Me TVT (68.1)	-
ADULT TOP 40	
☆ KELLY CLARKSON Walk Away RMG (68.3)	39
HOME DAY She Says EPIC (70.4)	8
INXS Pretty Vegas EPIC (65.9)	9
BON JOVI Have A Nice Day IDJMG (65.0)	12
FALL OUT BOY Sugar, We're Going Down IDJMG (71.1)	15
COLLECTIVE SOUL How Do You Love? EL (71.9)	19
BETTER THAN EZRA Our Last Night ARTEMIS (85.8)	28
NATASHA BEDINGFIELD Unwritten EPIC (65.9)	29
3 DOORS DOWN Loading In London (All I Think About Is You) UMRG (78.2)	31
ADULT CONTEMPORARY	
SANTANA FEAT. MICHELLE BRANCH I'm Feeling You RMG (66.7)	7
JIM BRICKMAN FEAT. WAYNE BRADY Beautiful HOLLYWOOD (88.8)	9
ENYA Amarantine REPRISE (72.4)	15
MODERN ROCK	
KORN Twisted Transistor VIRGIN (71.0)	9
FALL OUT BOY Dance, Dance IDJMG (71.1)	10
MY CHEMICAL ROMANCE The Ghost Of You REPRISE (69.4)	12
STAINED Falling ATLANTIC (71.9)	20
ANBERLIN Paperthin Hymn EMR (69.6)	-

SALES DATA COMPILED BY



Billboard R&B/HIP-HOP

JAN 21 2006

TOP R&B/HIP-HOP ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	4	JAMIE FOXX J 71779*/RMG (18.98) ©	Unpredictable		1
2	2	1	MARY J. BLIGE MTRIARCH/GEFFEN 005722*/INTERSCOPE (13.98/8.98)	The Breakthrough		1
3	3	3	THE NOTORIOUS B.I.G. BAD BOY 83885*/AG (19.98)	Duets: The Final Chapter		1
4	7	39	MARIAH CAREY ISLAND 005784*/IDJMG (13.98) ©	The Emancipation Of Mimi	5	1
5	6	5	CHRIS BROWN JIVE 82876/ZOMBA (18.98) ©	Chris Brown		1
6	5	5	EMINEM SHADY/AFTERMATH 005881*/INTERSCOPE (13.98/8.98)	Curtain Call: The Hits		1
7	4	5	LIL WAYNE CASH MONEY 005124*/UMRG (13.98)	Tha Carter II	1	1
8	10	9	ANTHONY HAMILTON SO SO DEF 74278/ZOMBA (18.98)	Ain't Nobody Worryin'		1
9	13	7	JUELZ SANTANA DIPLOMATS/DEF JAM 005426*/IDJMG (13.98/8.98) ©	What The Game's Been Missing!		1
10	8	4	LUDACRIS AND DTP DTP/DEF JAM 005786*/IDJMG (13.98) ©	Ludacris Presents...Disturbing Tha Peace		1
11	12	11	DESTINY'S CHILD COLUMBIA 97765/SONY MUSIC (18.98) ©	#1's		1
12	14	10	THE BLACK EYED PEAS A&M 004341*/INTERSCOPE (13.98/8.98)	Monkey Business	3	1
13	17	20	KANYE WEST RDC-A-FELLA/DEF JAM 004813*/IDJMG (13.98)	Late Registration	2	1
14	12	18	YOUNG JEEZY CORPORATE THUG/DEF JAM 004421*/IDJMG (13.98)	Let's Get It: Thug Motivation 101		1
15	11	20	CHAMILLIONAIRE UNIVERSAL 005423*/UMRG (13.98)	The Sound Of Revenge		2
16	13	11	SOUNDTRACK G-UNIT 005605*/INTERSCOPE (13.98/8.98)	Get Rich Or Die Tryin'		1
17	16	2	YING YANG TWINS COLLIPARK 2790/TVT (11.98 CD/DVD) ©	U.S.A. Still United		16
18	18	29	KEYSHIA COLE A&M 003554*/INTERSCOPE (13.98)	The Way It Is		2
19	20	5	T-PAIN KONVICT MUZIK/JIVE 73200/ZOMBA (18.98)	Rappa Ternt Sanga		8
20	19	7	NELLY FO REEL/DERRTY 005825*/UMRG (13.98)	Sweatsuit		5
21	26	14	KIRK FRANKLIN FO YO SOUL/GOSPO CENTRIC 71019/ZOMBA (18.98)	Hero		4
22	23	17	THE PUSSYCAT DOLLS A&M 005374/INTERSCOPE (13.98)	PCD		7
23	22	4	YOUNGBLOODZ LAFACE 73175*/ZOMBA (18.98) ©	Ev'rybody Know Me		1
24	11	22	D4L DEEMONEY/ASYLUM 83890/AG (18.98)	Down For Life		1
25	25	12	BUN-B RAP-A-LOT 4 LIFE 68539/ASYLUM (18.98)	Trill		1
26	29	35	PURPLE RIBBON ALL-STARS PURPLE RIBBON 12207*/VIRGIN (18.98)	Big Boi Presents...Got Purp? Vol. II		5
27	27	24	FLOETRY ERVINGWONDER/GEFFEN 005609/INTERSCOPE (13.98)	Flo' Ology		2
28	30	15	SEAN PAUL VP/ATLANTIC 83788*/AG (18.98)	The Trinity		4
29	26	13	ALICIA KEYS J 67424/RMG (18.98) ©	Unplugged		1
30	24	31	THREE 6 MAFIA HYPNOTIZE MINDS/COLUMBIA 94724/SONY MUSIC (18.98) ©	Most Known Unknown		1
31	34	44	PITBULL DIAZ BROTHERS 2750/TVT (11.98 CD/DVD) ©	Money Is Still A Major Issue		1
32	62	51	GREATEST GAINER SOUNDTRACK VERITY 71620/ZOMBA (18.98)	The Gospel		22
33	37	27	RAY J KNOCKOUT 87521/SANCTUARY (18.98)	Raydiation		1
34	31	34	PAUL WALL SWISHAHOUSE/ATLANTIC 83808/ASYLUM (18.98)	The Peoples Champ		1
35	36	24	TREY SONGZ SONG BOOK/ATLANTIC 83721/AG (15.98)	I Gotta Make It		1
36	38	40	LYFE JENNINGS COLUMBIA 90946/SONY MUSIC (12.98) ©	Lyfe 268-192		1
37	41	37	CHARLIE WILSON JIVE 69429/ZOMBA (18.98)	Charlie, Last Name Wilson		1
38	45	33	TONI BRAXTON BLACKGROUND 005441/UMRG (13.98)	Libra		2
39	35	38	GINUWINE EPIC 93455/SONY MUSIC (18.98)	Back II Da Basics		3
40	39	23	BOW WOW COLUMBIA 93505*/SONY MUSIC (18.98) ©	Wanted		3
41	43	47	DAMIAN "JR. GONG" MARLEY GHETTO YOUTHS/TUFF GONG 005416*/UMRG (13.98)	Welcome To Jamrock		4
42	33	39	TRINA SLIP-N-SLIDE/ATLANTIC 83710*/AG (18.98)	Glamorest Life		2
43	32	2	GOAPELE SKYBLAZE/COLUMBIA 92910/SONY MUSIC (11.98)	Change It All		12
44	42	49	TWISTA ATLANTIC 83820*/AG (18.98)	The Day After		1
45	41	19	YOLANDA ADAMS ELEKTRA/ATLANTIC 83789/AG (18.98)	Day By Day		4
46	51	45	KEM MOTOWN 004232/UMRG (13.98) ©	Album II		1
47	10	2	TRICK-TRICK WONDERBOY/MOTOWN 005934*/UMRG (13.98)	The People Vs.		40
48	44	29	STEVIE WONDER MOTOWN 002402/UMRG (13.98)	A Time To Love		2
49	5	8	R. KELLY JIVE 74688/ZOMBA (18.98)	Remix City Volume 1		14
50	64	76	WARREN G HAWINO/G-FUNK 54707*/LIGHTYEAR (18.98)	In The Mid-Nite Hour		15
51	56	65	DWELE VIRGIN 71410 (17.98)	Some Kinda...		10
52	58	59	R. KELLY JIVE 70214/ZOMBA (18.98/12.98) ©	TP.3 Reloaded		1
53	50	45	50 CENT SHADY/AFTERMATH 004092*/INTERSCOPE (13.98/8.98) ©	The Massacre		1
54	47	42	PRETTY RICKY ATLANTIC 83786/AG (18.98)	Bluestars		5
55	46	36	ASHANTI THE INC. 005924*/IDJMG (13.98)	Collectables By Ashanti		10

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
56	55	5	RIHANNA SRP/DEF JAM 004937/IDJMG (13.98)	Music Of The Sun		6
57	55	5	LIL' KIM QUEEN BEE/ATLANTIC 83818*/AG (18.98)	The Naked Truth		1
58	52	58	MIKE JONES SWISHAHOUSE/ASYLUM 49340*/WARNER BROS. (18.98)	Who Is Mike Jones?		1
59	48	90	LEELA JAMES WARNER BROS. 48027 (13.98)	A Change Is Gonna Come		42
60	74	64	ERIC BENET FRIDAY/REPRISE 47970/WARNER BROS. (18.98)	Hurricane		1
61	56	67	COMMON G.O.O./GEFFEN 004670*/INTERSCOPE (13.98/8.98) ©	Be		1
62	19	43	CIARA SHO'NUFF/MUSICLINE/LAFACE 62819*/ZOMBA (18.98/12.98)	Goodies		2
63	75	82	SOUNDTRACK MUSIC WORLD/FOX/SANCTUARY URBAN 87539/SANCTUARY (18.98)	Roll Bounce: The Album		57
64	69	88	SHEEK LOUCH D-BLOCK 5833/KOCH (17.98)	After Taxes		1
65	73	91	DAVID BANNER SRC/UNIVERSAL 004975*/UMRG (13.98) ©	Certified		1
66	63	56	JOHN LEGEND G.O.O./COLUMBIA 92776*/SONY MUSIC (18.98) ©	Get Lifted		1
67	61	69	YING YANG TWINS COLLIPARK 2520*/TVT (17.98/11.98)	U.S.A.: United State Of Atlanta		1
68	60	70	BONE THUGS-N-HARMONY RUTHLESS 25423 (18.98)	Greatest Hits		30
69	67	96	TONY YAYO G-UNIT 004873*/INTERSCOPE (13.98/8.98) ©	Thoughts Of A Predicate Felon		1
70	70	7	THREE 6 MAFIA HYPNOTIZE MINDS/COLUMBIA 75007/SONY MUSIC (18.98)	Most Known Hits		38
71	71	68	MARQUES HOUSTON T.U.G./UNIVERSAL 004696/UMRG (13.98)	Naked		1
72	86	67	MARY MARY MY BLOCK/COLUMBIA 77733/SONY MUSIC (18.98)	Mary Mary		4
73	68	53	USHER LAFACE 63982/ZOMBA (18.98/12.98)	Confessions		3
74	88	14	MACK 10 HOO-BANGIN' 73406*/CAPITOL (18.98)	Hustla's Handbook		13
75	93	79	BABYFACE ARISTA 70568/RMG (18.98)	Grown & Sexy		1

FOR A COMPLETE LISTING OF THE HOT R&B HIP-HOP ALBUMS, CHECK OUT WWW.BILLBOARD.COM

TOP REGGAE ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	1	38	MATISYAHU OR/EPIC 96464/SONY MUSIC	Live At Stubb's	
2	2	15	SEAN PAUL VP/ATLANTIC 83788*/AG	The Trinity	
3	3	18	DAMIAN "JR. GONG" MARLEY GHETTO YOUTHS/TUFF GONG 005416*/UMRG	Welcome To Jamrock	
4	4	8	BOB MARLEY AND THE WAILERS ISLAND/TUFF GONG 005723/UMG/IDJMG	Africa Unite: The Singles Collection	
5	5	52	BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND/CHRONICLES 004008/UMG	Gold	
6	7	14	SINEAD O'CONNOR THAT'S WHY THERE'S CHOCOLATE AND VANILLA 001	Throw Down Your Arms	
7	6	101	SOUNDTRACK MAVERICK 48675/WARNER BROS.	50 First Dates	
8	8	26	WILLIE NELSON LOST HIGHWAY 004706*/UMGN	Countryman	
9	14	16	SHAGGY BIG YARD/GEFFEN 004180*/INTERSCOPE	Clothes Drop	
10	9	28	T.O.K. VP 1711*	Unknown Language	
11	10	29	VARIOUS ARTISTS VP 1729*	Reggae Gold 2005	
12	13	7	VARIOUS ARTISTS VP 1739*	Strictly The Best 33	
13	12	29	BOB MARLEY MADACY SPECIAL PRODUCTS 50541/MAOACY	20 Best Of Bob Marley	
14	11	64	SKINDRED BIELER BROS./LAVA 93304/AG	Babylon	
15	RE-ENTRY		VARIOUS ARTISTS VP 1740*	Strictly The Best 34	

BETWEEN THE BULLETS rgeorge@billboard.com

DVD RELEASE SPREADS 'GOSPEL'

With Top R&B/Hip-Hop Albums still in its post-holiday cycle, bullets are again awarded to titles that lose the least. The soundtrack to "The Gospel" bucks the trend with the only increase on the list, automatically winning Greatest Gainer stripes at No. 32.

Also notching gains on Gospel Albums (No. 2) and The Billboard 200 (a re-entry at No. 82, up by 7,000 copies), the album's sales were spurred by the film's Jan. 3 home video release.

The movie soundtrack features several gospel greats, including Kirk Franklin, Donnie McClurkin and Fred Hammond. The album's offerings from Yolanda Adams and Martha Munizzi are gaining audience on religious programming at Adult R&B radio stations.

—Raphael George

JAN 21 2006 R&B/HIP-HOP Billboard

Nielsen Broadcast Data Systems

Nielsen SoundScan

HOT R&B/HIP-HOP AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	11	#1 BE WITHOUT YOU	MARY J. BLIGE (Geffen/Interscope)	☆
2	2	14	DON'T FORGET ABOUT US	MARIAH CAREY (Island/IDJMG)	☆
3	3	12	GRILLZ	NELLY FEAT. PAUL WALL, ALI & GIPP (Derrty/FO' Reel/UMRG)	☆
4	4	14	UNPREDICTABLE	JAMIE FOXX FEAT. LUDACRIS (J/RMG)	☆
5	5	26	I THINK THEY LIKE ME	DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)	☆
6	6	20	ONE WISH	RAY J (KNOCKOUT/SANCTUARY)	☆
7	9	16	KRYPTONITE (I'M ON IT)	PURPLE RIBBON ALL-STARS (PURPLE RIBBON/VIRGIN)	☆
8	7	25	RUN IT!	CHRIS BROWN (JIVE/ZOMBA)	☆
9	0	22	UNBREAKABLE	ALICIA KEYS (J/RMG)	☆
10	12	10	SO SICK	NE-YO (DEF JAM/IDJMG)	☆
11	3	20	I SHOULD HAVE CHEATED	KEYSHIA COLE (A&M/INTERSCOPE)	☆
12	11	11	THERE IT GO! (THE WHISTLE SONG)	JUELZ SANTANA (DIPLOMATS/DEF JAM/IDJMG)	☆
13	13	24	GIRL TONITE	TWISTA FEAT. TREY SONGZ (ATLANTIC)	☆
14	16	15	GOTTA GO	TREY SONGZ (SONG BOOK/ATLANTIC)	☆
15	15	15	FIREMAN	LIL WAYNE (CASH MONEY/UMRG)	☆
16	17	8	CHECK ON IT	BEYONCE FEAT. SLIM THUG (COLUMBIA/SUM)	☆
17	14	14	HERE WE GO	TRINA FEAT. KELLY ROWLAND (SLIP-N-SLIDE/ATLANTIC)	☆
18	13	17	LOOKING FOR YOU	KIRK FRANKLIN (FO YO SOUL/GOSPO CENTRIC/ZOMBA)	☆
19	25	5	YO (EXCUSE ME MISS)	CHRIS BROWN (JIVE/ZOMBA)	☆
20	14	13	HEARD 'EM SAY	KANYE WEST FEAT. ADAM LEVINE (ROC-A-FELLA/DEF JAM/IDJMG)	☆
21	21	21	STAY FLY	THREE 6 MAFIA (HYPNOTIZE MINDS/COLUMBIA/SUM)	☆
22	22	4	MUST BE NICE	LYFE JENNINGS (COLUMBIA/SUM)	☆
23	24	2	SOUL SURVIVOR	YOUNG JEEZY FEAT. AKON (CORPORATE THUGZ/DEF JAM/IDJMG)	☆
24	30	1	LEAN WIT IT, ROCK WIT IT	DEM FRANCHIZE BOYZ FEAT. LIL PEANUT & CHARLAY (SO SO DEF/VIRGIN)	☆
25	1	1	NASTY GIRL	THE NOTORIOUS B.I.G. (BAD BOY/ATLANTIC)	☆

HOT R&B/HIP-HOP AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
26	23	27	SHAKE IT OFF	MARIAH CAREY (ISLAND/IDJMG)	☆
27	32	10	RODEO	JUVENILE (UTP/ATLANTIC)	☆
28	27	13	TOUCH IT	BUSTA RHYMES (AFTERMATH/INTERSCOPE)	☆
29	20	43	I'M SPRUNG	T-PAIN (KONVICT MUZIK/JIVE/ZOMBA)	☆
30	25	43	LAFFY TAFFY	D4L (DEEMONEY/ASYLUM/ATLANTIC)	☆
31	31	3	FRESH AZIMIZ	BOW WOW FEAT. J-KWON & JERMAINE DUPRI (COLUMBIA/SUM)	☆
32	33	11	IN MY MIND	HEATHER HEADLEY (RCA/RMG)	☆
33	39	2	I'M N LUV (WIT A STRIPPER)	T-PAIN FEAT. MIKE JONES (KONVICT MUZIK/JIVE/ZOMBA)	☆
34	36	9	MAGIC	CHARLIE WILSON (JIVE/ZOMBA)	☆
35	37	20	WE BE BURNIN'	SEAN PAUL (VP/ATLANTIC)	☆
36	20	20	TURN IT UP	CHAMILLIONAIRE FEAT. LIL FLIP (UNIVERSAL/UMRG)	☆
37	38	41	GOTTA GO GOTTA LEAVE (TIRED)	VIVIAN GREEN (COLUMBIA/SUM)	☆
38	35	43	WE BELONG TOGETHER	MARIAH CAREY (ISLAND/IDJMG)	☆
39	29	24	GOLD DIGGER	KANYE WEST FEAT. JAMIE FOXX (ROC-A-FELLA/DEF JAM/IDJMG)	☆
40	48	13	WHERE WOULD I BE (THE QUESTION)	KINDRED THE FAMILY SOUL (EPIC/HIDDEN BEACH)	☆
41	43	15	EVERYTIME I THINK ABOUT HER	JAEHEIM FEAT. JADAKISS (DIVINE MILL/WARNER BROS.)	☆
42	1	8	GEORGIA	LUDACRIS & FIELD MOB (DTP/IDJMG)	☆
43	1	11	TRU LOVE	FAITH EVANS (CAPITOL)	☆
44	50	1	CAN'T LET GO	ANTHONY HAMILTON (SO SO DEF/ZOMBA)	☆
45	45	23	SLOW WIND	R. KELLY (JIVE/ZOMBA)	☆
46	34	27	LIKE YOU	BOW WOW FEAT. CIARA (COLUMBIA/SUM)	☆
47	46	26	FIND YOUR WAY (BACK IN MY LIFE)	KEM (MOTOWN/UMRG)	☆
48	41	24	CHARLIE LAST NAME: WILSON	CHARLIE WILSON (JIVE/ZOMBA)	☆
49	52	4	WILLIE BOUNCE	ELEPHANT MAN (VP)	☆
50	51	7	SHAKE	YING YANG TWINS FEAT. PITBULL (COLLIPARK/TVT)	☆

ADULT R&B

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	18	#1 UNBREAKABLE	ALICIA KEYS (J/RMG)	☆
2	5	8	BE WITHOUT YOU	MARY J. BLIGE (Geffen/Interscope)	☆
3	1	1	MAGIC	CHARLIE WILSON (JIVE/ZOMBA)	☆
4	1	1	IN MY MIND	HEATHER HEADLEY (RCA/RMG)	☆
5	3	24	I WANNA BE LOVED	ERIC BENET (FRIDAY/REPRISE/WARNER BROS.)	☆
6	8	17	LOOKING FOR YOU	KIRK FRANKLIN (FO YO SOUL/GOSPO CENTRIC/ZOMBA)	☆
7	6	31	FIND YOUR WAY (BACK IN MY LIFE)	KEM (MOTOWN/UMRG)	☆
8	7	38	GOTTA GO GOTTA LEAVE (TIRED)	VIVIAN GREEN (COLUMBIA/SUM)	☆
9	9	17	GROWN & SEXY	BABYFACE (ARISTA/RMG)	☆
10	15	21	WHERE WOULD I BE (THE QUESTION)	KINDRED THE FAMILY SOUL (EPIC/HIDDEN BEACH)	☆
11	12	37	WE BELONG TOGETHER	MARIAH CAREY (ISLAND/IDJMG)	☆
12	35	35	MUST BE NICE	LYFE JENNINGS (COLUMBIA/SUM)	☆
13	10	34	CHARLIE LAST NAME: WILSON	CHARLIE WILSON (JIVE/ZOMBA)	☆
14	13	20	SHAKE IT OFF	MARIAH CAREY (ISLAND/IDJMG)	☆
15	16	11	TRU LOVE	FAITH EVANS (CAPITOL)	☆
16	18	6	CAN'T LET GO	ANTHONY HAMILTON (SO SO DEF/ZOMBA)	☆
17	20	7	TO YOU	EARTH, WIND & FIRE FEAT. BRIAN MCKNIGHT (SANCTUARY)	☆
18	17	19	CRAZY LOVE	WILL DOWNING (GRP/VERVE)	☆
19	19	6	I AM NOT MY HAIR	INDIA ARIE (MOTOWN/UMRG)	☆
20	24	8	DON'T FORGET ABOUT US	MARIAH CAREY (ISLAND/IDJMG)	☆
21	27	3	UNPREDICTABLE	JAMIE FOXX FEAT. LUDACRIS (J/RMG)	☆
22	21	15	TRIPPIN' (THAT'S THE WAY LOVE WORKS)	TOMI BRAXTON (BLACKGROUND/UMRG)	☆
23	22	14	EVERYTIME I THINK ABOUT HER	JAEHEIM FEAT. JADAKISS (DIVINE MILL/WARNER BROS.)	☆
24	25	8	CURSED	VIVIAN GREEN (COLUMBIA/SUM)	☆
25	26	8	INDECENT PROPOSAL	JAVIER (CAPITOL)	☆

HOT R&B/HIP HOP SINGLES SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	8	#1 IT'S YOU	URBAN MYSTIC (SOBE/WARNER BROS.)	☆
2	2	21	RUN IT!	CHRIS BROWN (JIVE/ZOMBA)	☆
3	3	3	ALWAYS	SPAIDE R.I.P.P.E.R. (HASSLE LIFE)	☆
4	4	8	WHAT YOU GOT	VIRGINIA'S FRONTLINE FEAT. PORSHCA (CNI ENTERTAINMENT)	☆
5	5	7	RAIN'S FALLIN'	STORMTROOPERZ (IMPERIAL ENTERTAINMENT)	☆
6	6	1	THE HOOCHIE SONG	OAK (HAVING YOURS/SOWELL ENTERTAINMENT)	☆
7	7	1	BABY GIRL	TRE (SELSUM)	☆
8	8	7	ONE WISH	RAY J (KNOCKOUT/SANCTUARY)	☆
9	9	15	I THINK THEY LIKE ME	DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)	☆
10	10	3	TE AMO CORAZON	PRINCE (UNIVERSAL/UMRG)	☆
11	11	20	BACK TOGETHER AGAIN	MELISSA MORGAN & FREDDIE JACKSON (LU ANN/ORPHEUS)	☆
12	12	7	PADLOCK	STARR BLAZZ (STARR BLAZZ/EMPIRE)	☆
13	13	8	NO STRINGS	LOLA (SOBE/WARNER BROS.)	☆
14	14	13	COME GO WITH ME	RUSTIC FEAT. CROW (SPIDO)	☆
15	15	11	DON'T TEST US	MR. POKIE (CRAWL 2 BAWL/BOSS)	☆
16	16	3	CHECK ON IT	BEYONCE FEAT. SLIM THUG (COLUMBIA/SUM)	☆
17	17	5	I AM NOT MY HAIR	INDIA ARIE (MOTOWN/UMRG)	☆
18	18	9	GHETTO LUV	MIKE WATTS INTRODUCING HASAN (WATTS)	☆
19	19	19	GO CRAZY	YOUNG JEEZY FEAT. JAY-Z (CORPORATE THUGZ/DEF JAM/IDJMG)	☆
20	20	9	GRILLZ	NELLY FEAT. PAUL WALL, ALI & GIPP (Derrty/FO' Reel/UMRG)	☆
21	21	1	TOUCH IT	BUSTA RHYMES (AFTERMATH/INTERSCOPE)	☆
22	22	5	CONCEITED (THERE'S SOMETHING ABOUT REMY)	REMY MA (TERROR SQUAD/SRC/UMRG)	☆
23	23	7	CLAP	CINQUE (BIG GRIP)	☆
24	24	5	I'M N LUV (WIT A STRIPPER)	T-PAIN FEAT. MIKE JONES (KONVICT MUZIK/JIVE/ZOMBA)	☆
25	25	7	UNPREDICTABLE	JAMIE FOXX FEAT. LUDACRIS (J/RMG)	☆

RHYTHMIC AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	12	#1 GRILLZ	NELLY FEAT. PAUL WALL, ALI & GIPP (Derrty/FO' Reel/UMRG)	☆
2	2	13	DON'T FORGET ABOUT US	MARIAH CAREY (ISLAND/IDJMG)	☆
3	3	23	RUN IT!	CHRIS BROWN (JIVE/ZOMBA)	☆
4	4	1	SO SICK	NE-YO (DEF JAM/IDJMG)	☆
5	5	5	THERE IT GO! (THE WHISTLE SONG)	JUELZ SANTANA (DIPLOMATS/DEF JAM/IDJMG)	☆
6	6	4	ONE WISH	RAY J (KNOCKOUT/SANCTUARY)	☆
7	7	1	STAY FLY	THREE 6 MAFIA (HYPNOTIZE MINDS/COLUMBIA/SUM)	☆
8	8	1	CHECK ON IT	BEYONCE FEAT. SLIM THUG (COLUMBIA/SUM)	☆
9	9	11	TURN IT UP	CHAMILLIONAIRE FEAT. LIL FLIP (UNIVERSAL/UMRG)	☆
10	10	1	I THINK THEY LIKE ME	DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)	☆
11	11	16	STICKWITU	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)	☆
12	12	9	LAFFY TAFFY	D4L (DEEMONEY/ASYLUM/ATLANTIC)	☆
13	13	12	LUXURIOUS	GWEN STEFANI (INTERSCOPE)	☆
14	14	17	HERE WE GO	TRINA FEAT. KELLY ROWLAND (SLIP-N-SLIDE/ATLANTIC)	☆
15	15	1	SOUL SURVIVOR	YOUNG JEEZY FEAT. AKON (CORPORATE THUGZ/DEF JAM/IDJMG)	☆
16	16	6	UNPREDICTABLE	JAMIE FOXX FEAT. LUDACRIS (J/RMG)	☆
17	17	24	I'M SPRUNG	T-PAIN (KONVICT MUZIK/JIVE/ZOMBA)	☆
18	18	5	SHAKE THAT	EMINEM FEAT. NATE DOGG (SHADY/AFTERMATH/INTERSCOPE)	☆
19	19	23	BE WITHOUT YOU	MARY J. BLIGE (Geffen/Interscope)	☆
20	20	8	RODEO	JUVENILE (UTP/ATLANTIC)	☆
21	21	4	I'M N LUV (WIT A STRIPPER)	T-PAIN FEAT. MIKE JONES (KONVICT MUZIK/JIVE/ZOMBA)	☆
22	22	1	HIT THE FLOOR	TWISTA FEAT. PITBULL (ATLANTIC)	☆
23	23	4	MS. NEW BOOTY	JUBBA SPARXXX FEAT. YING YANG TWINS & MR. COLLIPARK (NEW SOUTH/PURPLE RIBBON/VIRGIN)	☆
24	24	20	WHEN I'M GONE	EMINEM (SHADY/AFTERMATH/INTERSCOPE)	☆
25	25	7	BRING OUT THE FREAK IN YOU	IL ROB (UPSTAIRS)	☆

HITPREDICTOR

DATA PROVIDED BY **promosquad**

See chart legend for rules and explanations. Yellow indicates recently tested title, ☆ indicates New Release.

ARTIST/Title/LABEL (Score)	Chart Rank
R&B/HIP-HOP AIRPLAY	
☆ CHRIS BROWN Yo (Excuse Me Miss) ZOMBA (90.9)	19
☆ T-PAIN FEAT. MIKE JONES I'm N Luv (Wit A Stripper) ZOMBA (77.6)	33
MARY J. BLIGE Be Without You INTERSCOPE (97.6)	1
MARIAH CAREY Don't Forget About Us IDJMG (74.4)	2
NELLY Grillz UMRG (77.8)	3
JAMIE FOXX FEAT. LUDACRIS Unpredictable RMG (95.6)	4
RAY J One Wish SANCTUARY (85.7)	6
NE-YO So Sick IDJMG (81.4)	10
BEYONCE FEAT. SLIM THUG Check On It SUM (92.8)	16
KIRK FRANKLIN Looking For You ZOMBA (84.9)	18
DEM FRANCHIZE BOYZ Lean Wit It, Rock Wit It VIRGIN (66.8)	24
JUVENILE Rodeo ATLANTIC (71.2)	27
BUSTA RHYMES Touch It INTERSCOPE (68.6)	28
BOW WOW Fresh Azimiz SUM (82.1)	31
LUDACRIS & FIELD MOB Georgia IDJMG (75.8)	42
FAITH EVANS Tru Love CAPITOL (84.8)	43
SEAN PAUL Temperature ATLANTIC (79.6)	61
RHYTHMIC AIRPLAY	
☆ T-PAIN FEAT. MIKE JONES I'm N Luv (Wit A Stripper) ZOMBA (68.2)	21
☆ CHRIS BROWN Yo (Excuse Me Miss) ZOMBA (88.5)	34
NELLY Grillz UMRG (73.6)	1
NE-YO So Sick IDJMG (88.1)	4
BEYONCE FEAT. SLIM THUG Check On It SUM (91.6)	8
THE PUSSYCAT DOLLS Stickwitu INTERSCOPE (71.4)	11
JAMIE FOXX FEAT. LUDACRIS Unpredictable RMG (94.7)	16
MARY J. BLIGE Be Without You INTERSCOPE (94.2)	19
BOW WOW Fresh Azimiz SUM (77.0)	27
YOUNG JEEZY My Hood IDJMG (65.7)	28
SEAN PAUL Temperature ATLANTIC (73.0)	31
KEYSHIA COLE I Should Have Cheated INTERSCOPE (89.9)	36
TWISTA FEAT. MARIAH CAREY So Lonely ATLANTIC (92.3)	-
LUDACRIS & FIELD MOB Georgia IDJMG (81.4)	-
AVANT FEAT. LIL WAYNE You Know What INTERSCOPE (86.9)	-

ADULT R&B AND RHYTHMIC AIRPLAY: 60 adult R&B stations and 67 rhythmic stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. © 2006 VNU Business Media, Inc. and Nielsen SoundScan, Inc. HOT R&B/HIP-HOP SINGLES SALES: this data is used to compile Hot R&B/Hip-Hop Singles & Tracks. © 2006 VNU Business Media, Inc. and Nielsen SoundScan, Inc. HITPREDICTOR: © 2006, Promosquad and HitPredictor are trademarks of Think Fast LLC.

HOT COUNTRY SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	PEAK POSITION	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
1	2	12	#1 JESUS, TAKE THE WHEEL M. BRIGHT (B. JAMES, H. LINDSEY, G. SAMPSON)	Carrie Underwood ARISTA/ARISTA NASHVILLE	1	31	31	21	COMIN' TO YOUR CITY J. RICH, B. KENNY, P. WDRLEY (B. KENNY, J. RICH)	Big & Rich WARNER BROS./WRN	21
2	1	13	SHE LET HERSELF GO T. BROWN, G. STRAIT (K. K. PHILLIPS, D. DILLON)	George Strait MCA NASHVILLE	1	32	32	11	WHEREVER YOU ARE J. STOVER (J. STOVER, S. BOGARD)	Jack Ingram BIG MACHINE/SHOW DOG NASHVILLE	33
3	3	33	MUST BE DOIN' SOMETHIN' RIGHT C. CHAMBERLAIN (P. J. MATTHEWS, M. OGDSON)	Billy Currington MERCURY	1	33	33	12	DRUNKER THAN ME T. TOMLINSON, H. LILLY (T. TOMLINSON, A. UNDERWOOD)	Trent Tomlinson LYRIC STREET	28
4	5	10	HONKY TONK BADONKADONK D. HUFF (R. HOUSER, D. DAVIDSON, J. JOHNSON)	Trace Adkins CAPITOL	1	34	34	13	WHY M. KNOX (J. RICH, V. MCGEHE, R. CLAWSON)	Jason Aldean BROKEN BOW	34
5	4	14	GOOD RIDE COWBOY A. REYNOLDS (B. KENNEDY, J. L. NIEMAN, R. BROWN, B. DOYLE)	Garth Brooks PEARL/LYRIC STREET	3	35	35	14	I DON'T B. GALLIMORE (D. PECK, C. MILLS, B. COLLINS)	Danielle Peck BIG MACHINE/SHOW DOG NASHVILLE	33
6	6	26	COME A LITTLE CLOSER B. BEAVERS (B. BEAVERS, O. BENTLEY)	Dierks Bentley CAPITOL	1	36	37	15	I'M TAKING THE WHEEL J. SHANKS (K. OSBORN, J. SHANKS)	SheDaisy LYRIC STREET	36
7	8	11	WHEN I GET WHERE I'M GOING F. ROGERS (R. RUTHERFORD, G. TEREIN)	Brad Paisley Featuring Dolly Parton ARISTA NASHVILLE	7	37	38	16	TWENTY YEARS AND TWO HUSBANDS AGO B. GALLIMORE (L. A. WOMACK, D. DODSON, D. DILLON)	Lee Ann Womack MCA NASHVILLE	37
8	1	13	MY OLD FRIEND B. GALLIMORE, T. MCGRAW, O. SMITH (C. WISEMAN, S. MCEWAN)	Tim McGraw CURB	8	38	36	17	LIPSTICK T. BROWN, K. LAW, B. CHANCEY (R. LYNN, M. PRENTICE)	Rockie Lynne UNIVERSAL SOUTH	35
9	5	24	BOONDOCKS W. KIRKPATRICK, LITTLE BIG TOWN (W. KIRKPATRICK, LITTLE BIG TOWN)	Little Big Town EQUITY	9	39	39	18	NOT GOING DOWN B. GALLIMORE, T. MCGRAW (K. SAVIGAR, S. BOLTON)	Jo Dee Messina CURB	39
10	7	24	TEQUILA MAKES HER CLOTHES FALL OFF B. CANNON (G. HANNAN, J. W. WIGGINS)	Joe Nichols UNIVERSAL SOUTH	1	40	43	19	I GOT YOU C. MORGAN, P. O'DONNELL (C. MORGAN, P. O'DONNELL, T. OWENS)	Craig Morgan BROKEN BOW	40
11	12	10	LIKE WE NEVER LOVED AT ALL D. HUFF, F. HILL (J. RICH, S. SAX, V. MCGEHE)	Faith Hill WARNER-CURB/WRN	9	41	42	20	THEY DON'T UNDERSTAND M. A. MILLER (D. CHANCE, T. CHANCE, S. MILLER, J. WOOD)	Sawyer Brown CURB	38
12	13	18	JUST MIGHT (MAKE ME BELIEVE) G. FUNDIS (K. HALL)	Sugarland MERCURY	12	42	41	21	SOMETHING'S GOTTA GIVE D. HUFF (C. WISEMAN, T. MULLINS)	LeAnn Rimes ASYLUM-CURB	41
13	13	8	TONIGHT I WANNA CRY D. HUFF, K. URBAN (M. POWELL, K. URBAN)	Keith Urban CAPITOL	13	43	46	22	EVERY TIME I HEAR YOUR NAME J. STEELE (K. ANDERSON, T. HAMBROUGE, J. STEELE)	Keith Anderson ARISTA NASHVILLE	43
14	14	31	MISS ME BABY R. WRIGHT, C. CAGLE (C. CAGLE, M. POWELL)	Chris Cagle CAPITOL	12	44	47	23	MY KIND OF MUSIC P. MOORE, B. CANNON (R. SCOTT)	Ray Scott WARNER BROS./WRN	40
15	13	17	WHO YOU'D BE TODAY B. CANNON, K. CHESNEY (B. LUTHER, A. MAYO)	Kenny Chesney BNA	2	45	45	24	I LOVE MY LIFE K. STEGALL (J. O'NEAL, S. SMITH, T. NICHOLS)	Jamie O'Neal CAPITOL	45
16	17	25	YOUR MAN F. ROGERS (C. STAPLETON, C. DUBOIS, J. EVERETT)	Josh Turner MCA NASHVILLE	16	46	44	25	FIGHTIN' FOR M. MCCLURE, CROSS CANADIAN RAGWEED (C. CANADA, M. MCCLURE)	Cross Canadian Ragweed UNIVERSAL SOUTH	39
17	17	14	SHE DON'T TELL ME TO R. RUTHERFORD, M. WRIGHT (B. DIPIERO, T. SHAPIRO, R. RUTHERFORD)	Montgomery Gentry COLUMBIA	16	47	48	26	IF I DON'T MAKE IT BACK J. STROUD, T. LAWRENCE (B. PINSON, B. JONES)	Tracy Lawrence MERCURY	47
18	19	12	AIR POWER CHEATIN' S. EVANS, M. BRIGHT (B. JAMES, D. SCHLITZ)	Sara Evans RCA	18	48	49	27	AIN'T WASTIN' GOOD WHISKEY ON YOU C. HOWARD (B. MODRE, W. WILSON)	Trick Pony ASYLUM-CURB	42
19	20	14	KEROSENE M. WRUCKE, F. LIDDELL (M. LAMBERT)	Miranda Lambert EPIC	18	49	51	28	I CAN'T UNLOVE YOU D. HUFF (W. KIRBY, W. ROBINSON)	Kenny Rogers CAPITOL	49
20	20	14	BELIEVE T. BROWN, R. DUNN, K. BROOKS (R. DUNN, C. WISEMAN)	Brooks & Dunn ARISTA NASHVILLE	19	50	50	29	ATTITUDE D. HUFF (W. JUDD, J. RICH)	Wynonna ASYLUM-CURB	40
21	22	2	NOBODY BUT ME B. BRADDOCK (P. WHITE, S. CAMP)	Blake Shelton WARNER BROS./WRN	2	51	53	30	I'LL DIE TRYIN' J. NIEBANK (S. BOGARD, J. STOVER)	Lonestar BNA	51
22	23	14	I DON'T FEEL LIKE LOVING YOU TODAY G. WILSON, J. RICH, M. WRIGHT (M. BERG, J. COLLINS)	Gretchen Wilson EPIC	22	52	52	31	DOWN AND OUT R. FOSTER (R. ROGERS)	Randy Rogers Band SMITH MUSIC GROUP/SMITH ENTERTAINMENT	48
23	24	2	THE DOLLAR B. CANNON (J. JOHNSON)	Jamey Johnson BNA	21	53	52	32	HOT SHOT DEBUT IF YOU'RE GOING THROUGH HELL (BEFORE THE DEVIL EVEN KNOWS) T. HEWITT (S. TATE, A. TATE, B. BERG)	Rodney Atkins CURB	53
24	25	4	GET DRUNK AND BE SOMEBODY L. WHITE, T. KEITH (T. KEITH, S. EMERICK)	Toby Keith SHOW DOG NASHVILLE	21	54	58	33	NO SHAME K. BEARD, B. CHANCEY (J. BATES, K. BEARD, J. YEARY)	Jeff Bates RCA	54
25	26	13	LIVING IN FAST FORWARD B. CANNON, K. CHESNEY (D. L. MURPHY, R. RUTHERFORD)	Kenny Chesney BNA	25	55	55	34	CORN FED J. RICH (S. BROWN, V. MCGEHE, J. RICH)	Shannon Brown WARNER BROS./WRN	50
26	27	13	BIG BLUE NOTE J. STROUD, T. KEITH (T. KEITH, S. EMERICK)	Toby Keith DREAMWORKS/SHOW DOG NASHVILLE	26	56	57	35	ANYWHERE BUT HERE K. STEGALL, M. WRIGHT (D. V. WILLIAMS, W. MOBLEY)	Brice Long COLUMBIA	51
27	30	5	GREATEST GAINER WHAT HURTS THE MOST D. HUFF, RASCAL FLATTS (J. STEELE, S. ROBSON)	Rascal Flatts LYRIC STREET	27	57	54	36	HERE'S TO YOU RASCAL FLATTS, M. WILLIAMS, M. BRIGHT (J. DEMARCUS, N. THRASHER, W. MOBLEY)	Rascal Flatts LYRIC STREET	48
28	28	13	NOBODY GONNA TELL ME WHAT TO DO M. WRIGHT, J. SCAIFE (T. MULLINS, T. NICHOLS, C. WISEMAN)	Van Zant COLUMBIA	27	58	56	37	NEW LIFE AIN'T ALWAYS BEAUTIFUL M. WRIGHT, G. ALLAN (C. GOODMAN, T. L. JAMES)	Gary Allan MCA NASHVILLE	58
29	29	1	WHO SAYS YOU CAN'T GO HOME J. SHANKS, J. BON JOVI, R. SAMBORA (J. BON JOVI, R. SAMBORA)	Bon Jovi Duet With Jennifer Nettles ISLAND/IDJMG	29	59	56	38	DRINKIN' IN MY SUNDAY DRESS D. HUFF, M. WRIGHT (M. MCKEE)	Susan Haynes EPIC	56
30	25	25	SHE DIDN'T HAVE TIME J. STROUD (N. WITT, P. BUNCH)	Terri Clark MERCURY	28	60	RE-ENTRY	3	BLAME THE VAIN D. YOAKAM (D. YOAKAM)	Dwight Yoakam VIA/NEW WEST/COLUMBIA	58



Sentimental ballad gains 2.3 million impressions to become the singer's 36th top 10; 21 of those have reached No. 1.



Up 2.2 million impressions, Missouri native tops Airpower with aceless theme.



Trio advances with most stations (25) and takes latest audience gain (3.4 million impressions).

HITPREDICTOR

DATA PROVIDED BY promosquad

See chart legend for rules and explanations. Yellow indicates recently tested title. ☆ indicates New Release.

ARTIST/Title/LABEL/(Score)	Chart Rank	ARTIST/Title/LABEL/(Score)	Chart Rank	ARTIST/Title/LABEL/(Score)	Chart Rank
COUNTRY		MONTGOMERY GENTRY She Don't Tell Me To COLUMBIA (91.7)	17	TERRI CLARK She Didn't Have Time MERCURY (86.5)	30
BILLY CURRINGTON Must Be Doin' Somethin' Right MERCURY (88.1)	3	SARA EVANS Cheatin' RCA (87.3)	18	JASON ALDEAN Why Broken Bow (76.9)	34
TRACE ADKINS Honky Tonk Badonkadonk CAPITOL (78.0)	4	MIRANDA LAMBERT Kerosene EPIC (75.0)	19	LEE ANN WOMACK Twenty Years And Two Husbands Ago MCA NASHVILLE (78.0)	37
GARTH BROOKS Good Ride Cowboy LYRIC STREET (88.2)	5	BROOKS & DUNN Believe ARISTA NASHVILLE (78.8)	20	CRAIG MORGAN I Got You Broken Bow (83.3)	40
BRAD PAISLEY FEAT. DOLLY PARTON When I Get Where I'm Going ARISTA NASHVILLE (83.8)	7	BLAKE SHELTON Nobody But Me WARNER BROS. (85.5)	21	RAY SCOTT My Kind Of Music WARNER BROS. (78.7)	44
TIM MCGRAW My Old Friend CURB (80.2)	8	GRETCHEN WILSON I Don't Feel Like Lovin' You Today EPIC (75.4)	22	JAMIE O'NEAL I Love My Life CAPITOL (80.3)	45
SUGARLAND Just Might (Make Me Believe) MERCURY (84.2)	12	JAMEY JOHNSON The Dollar BNA (86.6)	23	TRACY LAWRENCE If I Don't Make It Back MERCURY (95.1)	47
KEITH URBAN Tonight I Wanna Cry CAPITOL (92.8)	13	☆ TOBY KEITH Get Drunk And Be Somebody SHOW DOG (83.2)	24	TRICK PONY Ain't Wastin' Good Whiskey On You ASYLUM-CURB (78.7)	48
CHRIS CAGLE Miss Me Baby CAPITOL (76.9)	14	KENNY CHESNEY Living In Fast Forward BNA (94.7)	25	KENNY ROGERS I Can't Unlove You CAPITOL (90.3)	49
JOEY TURNER Your Man MCA NASHVILLE (76.7)	16	VAN ZANT Nobody Gonna Tell Me What To Do COLUMBIA (77.8)	28	LONESTAR I'll Die Tryin' BNA (86.2)	51
		BON JOVI WITH JENNIFER NETTLES Who Says You Can't Go Home IDJMG (81.7)	29	BRICE LONG Anywhere But Here COLUMBIA (77.4)	56

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HOT COUNTRY SONGS: 123 country stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. Airplay 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. COUNTRY SINGLES SALES: © 2006 VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. HITPREDICTOR: © 2006, Promosquad and HitPredictor are trademarks of Think Fast LLC. ALL CHARTS: See Chart Legend for rules and explanations.

BETWEEN THE BULLETS wjessen@billboard.com

UNDERWOOD IS COUNTRY RADIO'S 'IDOL'

With 36.3 million audience impressions during the tracking week, "American Idol" champ Carrie Underwood crowns Hot Country Songs with "Jesus, Take the Wheel."

Underwood's single gains more than 2 million impressions to become the chart's first solo female victor since Sara Evans spent two weeks atop the chart in the fall with "A Real Fine Place to Start."

Although Underwood's ballad steps 2-1, two former chart-toppers just below her bul-



let with significant increases.

George Strait's "She Let Herself Go" is pushed to No. 2, but improves by 1.4 million impressions, and Billy Currington's "Must Be Doin' Somethin' Right" gains 744,000 to encore at No. 3.

Rodney Atkins takes the Hot Shot Debut at No. 53 with "If You're Going Through Hell (Before the Devil Even Knows)," with spins detected at 25 monitored signals.

—Wade Jessen

JAN 21 2006 **LATIN Billboard**



HOT LATIN SONGS

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
1	1	1	10	#1 ROMPE 6 WKS MONSERRATE, DJ URBA, S. FISHER (R. AYALA, V. CABRERA)	Daddy Yankee EL CARTEL / INTERSCOPE	1
2	2	2	29	RAKATA LUNY TUNES (WISIN, YANDEL)	Wisn & Yandel MAS FLOW / MACHETE	2
3	3	3	38	MAYOR QUE YO LUNY TUNES (LUNY TUNES, R. AYALA, WISIN, YANDEL, H. DELGADO)	Baby Ranks, Daddy Yankee, Tonny Tun Tun, Wisn, Yandel & Hector MAS FLOW / UNIVERSAL LATINO	3
4	4	5	29	ELLA Y YO E. LIND L. SANTOS (W.O. LANDRON, A. ROMEO SANTOS)	Aventura Featuring Don Omar PREMIUM LATIN	4
5	5	4	29	VEN BAILALO J. TORRES (A. RIVERA, C. COLON, J. TORRES)	Angel & Khriz LUAR/MVP / MACHETE	5
6	6	7	39	LA TORTURA S. MEBARAK R. L. MENDEZ (S. MEBARAK R. L. F. OCHOA)	Shakira Featuring Alejandro Sanz EPIC / SONY BMG NORTE	6
7	8	10	11	ACOMPANAME A ESTAR SOLO T. TORRES (R. ARJONA)	Ricardo Arjona SONY BMG NORTE	7
8	10	13	13	SUELTA MI MANO A. BAQUEIRO (L. GARCIA)	Sin Bandera SONY BMG NORTE	8
9	13	19	11	LLAME PA' VERTE LUNY TUNES (WISIN, YANDEL)	Wisn & Yandel MACHETE	9
10	21	21	8	NUESTRO AMOR A. AVILA (A. AVILA)	RBD EMI LATIN	10
11	7	6	16	CUENTALE R. MERCENARIO (M. J. PESANTE)	Ivy Queen LA CALLE / UNIVISION	11
12	15	9	14	AMOR ETERNO C. LOPEZ (V. JOTA)	Christian Castro UNIVERSAL LATINO	12
13	24	30	4	GREATEST GAINER CONTRA VIENTO Y MAREA R. MUNOZ, R. MARTINEZ (J. E. MURGIA, M. L. ARRIAGA)	Intocable EMI LATIN	13
14	12	3	17	NO TE PREOCUPES POR MI F. PINERO JR., C. PONCE (C. PONCE, F. PINERO JR., T. MCWILLIAMS)	Chayanne SONY BMG NORTE	14
15	17	16	27	YO VOY LUNY TUNES (R. AYALA, ZION, LENNOX)	Zion & Lennox Featuring Daddy Yankee WHITE LION / SONY BMG NORTE	15
16	14	18	8	TE HE QUERIDO, TE HE LLORADO R. MERCENARIO (M. J. PESANTE)	Ivy Queen LA CALLE / UNIVISION	16
17	11	12	26	NO PUEDO OLVIDARTE G. GARCIA (C. GONZALEZ)	Beto Y Sus Canarios DISA	17
18	9	11	9	ESO EHH...!! ALEXIS, FIDO (ALEXIS, FIDO)	Alexis & Fido SONY BMG NORTE	18
19	16	23	9	PERO TE VAS A ARREPENTIR K-PAZ DE LA SIERRA (M. A. SOLIS)	K-Paz De La Sierra With Jose Manuel Zamacona OISA	19
20	15	2	2	NA NA NA (DULCE NINA) A. B. QUINTANILLA III, C. "CK" MARTINEZ (A. B. QUINTANILLA III, C. "CK" MARTINEZ, L. GIRALDO)	A. B. Quintanilla III Presents Kumbia Kings EMI LATIN	20
21	18	17	20	NO S. MEBARAK R. L. MENDEZ (S. MEBARAK R. L. MENDEZ)	Shakira EPIC / SONY BMG NORTE	21
22	26	31	10	LAGRIMILLAS TONTAS J. L. TERRAZAS (J. VELAZQUEZ AGUILAR)	Grupo Montez De Durango DISA	22
23	29	42	3	CHULIN CULIN CHUNFLY NESTY (J. RAMOS, R. PEREZ, E. F. PADILLA, R. GOMES BOLANOS)	Voltio Featuring Calle 13 WHITE LION/EPIC / SONY BMG NORTE	23
24	19	24	14	A CHILLAR A OTRA PARTE PESADO (M. A. PEREZ)	Pesado WARNER LATINA	24
25	36	26	17	PARA TU AMOR G. SANTALALLA, JUANES (JUANES)	Juanes SURCO / UNIVERSAL LATINO	25



Reggaeton superstar has the No. 1 Latin song and album this issue.



At No. 31, trio is up for best new pop artist on Univision's Premio Lo Nuestro Awards show, scheduled to air Feb. 23.

His song "La Camisa Negra" is the top seller in France this issue (see page 70). It topped the German singles chart last August.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
26	23	14	11	ESTOY PERDIDO S. KRYS, L. FONSI (S. KRYS, J. C. PEREZ SOTO)	Luis Fonsi UNIVERSAL LATINO	26
27	27	27	8	BAILANDO YAGA, MACKIE (J. A. MARTINEZ, L. E. PIZARRO)	Yaga & Mackie Featuring Nina Sky LA CALLE / UNIVISION	27
28	30	25	8	MALO C. JEAN (BEBE)	Bebe EMI LATIN	28
29	HOT SHOT DEBUT		1	EL BAILE PEGAO NOT LISTED (R. MATOS)	Limit-1 21 UNIVISION	29
30	34	39	17	FRUTA PROHIBIDA A. BARBARA (A. BARBARA)	Los Elegidos FONOVISA	30
31	40	29	11	NOVIEMBRE SIN TI A. VAZQUEZ, K. GIBRIAN (G. VAZQUEZ, A. VAZQUEZ)	Reik SONY BMG NORTE	31
32	20	20	7	MUERO J. GUILLEN (A. LARRINAGA, T. MORA-ARRIAGA)	Conjunto Primavera FONOVISA	32
33	33	26	12	COSAS DEL AMOR S. VEGA (L. G. PADILLA)	Sergio Vega SONY BMG NORTE	33
34	41	38	15	BANDOLEROS ECHO, DISEL (W. O. LANDRON)	Los Bandoleros Featuring Don Omar & Tego Calderon ALLSTAR/VI / MACHETE	34
35	35	34	10	SE TE OLVIDO M. SALCEDO, M. CAZARES (K. SANTANDER, G. SANTANDER)	Pablo Montero UNIVISION	35
36	RE-ENTRY		2	INTRO LUNY TUNES (WISIN, YANDEL, H. DELGADO, R. AYALA, T. CALDERON, W. O. LANDRON)	Wisn & Yandel, Hector "El Father", Naldo, Daddy Yankee, Don Omar & Tego Calderon GOLD STAR / MACHETE	36
37	22	22	5	POR TU MALDITO AMOR A. A. ALBA (F. MENDEZ)	Los Temerarios FONOVISA	37
38	45	46	9	LA CAZADORA R. MERCENARIO (TITO "EL BAMBINO")	Tito "El Bambino" PLATINUM / SONY BMG NORTE	38
39	32	35	11	OIGA LOS HOROSCOPOS DE DURANGO (J. M. FIGUEROA)	Los Horoscopus De Durango DISA	39
40	17	9	9	MISTERIOS DEL AMOR L. MIGUEL (FLOYD, A. ASENSI, L. MIGUEL)	Luis Miguel WARNER LATINA	40
41	31	33	11	QUE ME VAS A DAR PRIVERA (A. GARCIA, R. ORTEGA)	Jenni Rivera FONOVISA	41
42	38	40	17	DONCELLA E. LIND (ZION, LENNOX)	Zion & Lennox WHITE LION / SONY BMG NORTE	42
43	28	36	6	DIRECTO AL CORAZON LOS TIGRES DEL NORTE (PECASTRO)	Los Tigres Del Norte FONOVISA	43
44	46	44	19	DARIA A. AVILA (A. REYERO PONTES, P. DOMINGUEZ VILLARRUBIA)	La 5A Estacion SONY BMG NORTE	44
45	NEW		1	WE BE BURNIN' D. THOMAS, M. JARRETT, A. SAUNDERS (S. PHENRIQUES, S. MARSDEN, D. THOMAS, M. JARRETT, C. MARSH, C. CUNNINGHAM)	Sean Paul VP / ATLANTIC	45
46	44	43	5	QUE VOY A HACER CON MI AMOR A. BAQUEIRO (L. C. MONROY, R. ORNELAS)	Alejandro Fernandez SONY BMG NORTE	46
47	NEW		1	RUN IT! S. STORCH (S. STORCH, S. GARRETT)	Chris Brown JIVE / ZOMBA	47
48	RE-ENTRY		16	RECOSTADA EN LA CAMA A. VALENZUELA, O. VALENZUELA, E. PEREZ (O. VALENZUELA, M. PUPPARO, A. VALENZUELA)	El Chapo De Sinaloa DISA	48
49	49	48	3	NO TE APARTES DE MI G. GRACA MELLO (R. CARLOS, E. CARLOS, L. GOMEZ ESCOLAR)	Yahir WARNER LATINA	49
50	RE-ENTRY		4	LLORA MI CORAZON J. LENGEL, M. KILPATRICK, G. LAUREANO (G. LAUREANO, WISIN)	La Secta Allstar Featuring Wisn & Yandel UNIVERSAL LATINO	50

TOP LATIN ALBUMS

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	4	#1 DADDY YANKEE 4 WKS EL CARTEL 005792/INTERSCOPE (13.98 CD/DVD) ⊕	Barrio Fino: En Directo		1
2	2	2	5	DON OMAR V/MACHETE 005850/UMRG (13.98)	Da Hitman Presents Reggaeton Latino		2
3	6	4	1	RBD EMI LATIN 35902 (14.98)	Nuestro Amor		3
4	3	8	9	WISIN & YANDEL MACHETE 561402 (15.98)	Pa'l Mundo		4
5	5	7	4	RBD EMI LATIN 75852 (14.98)	Rebelde		5
6	4	3	3	SHAKIRA EPIC 93700/SONY MUSIC (18.98) ⊕	Fijacion Oral Vol. 1		6
7	7	6	6	JUANES SURCO 003475/UNIVERSAL LATINO (17.98) ⊕	Mi Sangre		7
8	8	5	3	VARIOUS ARTISTS GOLD STAR 180016/MACHETE (12.98 CD/DVD) ⊕	Gold Star Music: Reggaeton Hits		8
9	27	24	5	GREATEST GAINER REGGAETON NINOS EMI LATIN 48957 (13.98)	Reggaeton Ninos Vol. 1		9
10	9	1	7	DADDY YANKEE EL CARTEL/VI 450639/MACHETE (15.98)	Barrio Fino		10
11	10	9	5	RICARDO ARJONA SONY BMG NORTE 67549 (18.98)	Adentro		11
12	11	15	3	LOS HOROSCOPOS DE DURANGO DISA 720701 (12.98) ⊕	Antes Muertas Que Sencillas		12
13	13	4	23	ANA GABRIEL SONY BMG NORTE 95902 (15.98)	Historia De Una Reina		13
14	15	13	7	SIN BANDERA SONY BMG NORTE 96872 (17.98) ⊕	Manana		14
15	26	18	15	VARIOUS ARTISTS CHENCHO/CHOSEN FEW EMERALD 1056/UBO (9.98)	Boy Wonder & Chencho Records Present: El Draft 2005		15
16	12	17	43	LUNY TUNES & BABY RANKS MAS FLOW 230007/MACHETE (14.98)	Mas Flow 2		16
17	20	2	2	VOLTIO WHITE LION/EPIC 96526/SONY MUSIC (11.98)	Voltio		17
18	24	34	7	JOSE ALFREDO JIMENEZ SONY BMG NORTE 96888 (13.98) ⊕	La Historia Del Rey		18
19	14	16	7	VICENTE FERNANDEZ SONY BMG NORTE 96895 (14.98) ⊕	Mis Duetos		19
20	17	38	8	LOS TIGRES DEL NORTE FONOVISA 352301/UG (13.98) ⊕	Cumbias Y Algo Mas...		20
21	18	25	8	GRUPO MONTEZ DE DURANGO DISA 720589 (11.98)	Los Super Exitos: Lagrimillas Tontas		21
22	19	22	14	K-PAZ DE LA SIERRA DISA 720626 (11.98) ⊕	Mas Capaces Que Nunca		22
23	21	10	7	LUIS MIGUEL WARNER LATINA 62753 (18.98)	Grandes Exltos		23
24	23	20	13	RAMON AYALA & SUS BRAVOS DEL NORTE FREDDIE 1890 (16.98)	Antologia De Un Rey		24
25	16	27	14	IVY QUEEN LA CALLE/UNIVISION 310546/UG (13.98) ⊕	Flashback		25

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
26	25	29	4	VARIOUS ARTISTS DISA 720710 (12.98) ⊕	Agarron Duranguense 2006		26
27	44	35	29	ANDY ANDY WEPA 1060/UBO (9.98 CD/DVD) ⊕	Ironia		27
28	30	26	6	CALLE 13 WHITE LION 96875/SONY BMG NORTE (15.98)	Calle 13		28
29	35	62	24	GRUPO BRYNDIS DISA 720561 (11.98)	La Mejo... Coleccion		29
30	28	41	4	VARIOUS ARTISTS SONY BMG NORTE 96902 (17.98)	Top Latino		30
31	39	36	25	RBD EMI LATIN 32384 (15.98)	En Vivo		31
32	43	32	5	VOZ A VOZ UBO 1019 (13.98)	En Presencia Del Futuro		32
33	29	21	7	GILBERTO SANTA ROSA & VICTOR MANUELLE SONY BMG NORTE 95615 (13.98)	Doce Soneros, Una Historia		33
34	61	53	10	PACE SETTER BEBE EMI LATIN 43178 (9.98)	Pafuera Telaranas		34
35	49	48	10	LA 5A ESTACION SONY BMG NORTE 96878 (18.98 CD/DVD) ⊕	Acustico		35
36	36	57	4	LOS TEMERARIOS DISA 720719 (11.98)	La Mejor... Coleccion		36
37	41	42	16	JENNI RIVERA FONOVISA 352165/UG (13.98) ⊕	Parrandera, Rebelde Y Atrevida		37
38	12	26	26	REIK SONY BMG NORTE 95680 (14.98)	Reik		38
39	33	30	56	A. B. QUINTANILLA III PRESENTS KUMBIA KINGS EMI LATIN 90595 (15.98)	Fuego		39
40	37	45	44	INTOCABLE EMI LATIN 98613 (16.98)	X		40
41	22	23	9	VARIOUS ARTISTS FONOVISA 352118/UG (13.98)	Homenaje A Don Antonio Aguilar		41
42	34	19	10	ALEJANDRO FERNANDEZ SONY BMG NORTE 96864 (17.98) ⊕	Mexico-Madrid: En Directo Y Sin Escalas		42
43	32	33	37	AVENTURA PREMIUM LATIN 94082/SONY BMG NORTE (13.98)	God's Project		43
44	46	44	44	REYLI SONY BMG NORTE 93414 (15.98)	En La Luna		44
45	54	59	37	LA 5A ESTACION SONY BMG NORTE 62127 (12.98)	Flores De Alquiler		45
46	43	47	43	LOS CANTINANTES SONY BMG NORTE 95637 (9.98)	Tesoros De Coleccion: Lo Romantica De Los Cantinantes		46
47	31	12	3	VARIOUS ARTISTS MACHETE 450778 (15.98)	Buddha's Family 2: Desde La Prision		47
48	HOT SHOT DEBUT		1	SI*SE FUERTE 1303/M.O.B. (12.98)	More Shine		48
49	50	28	15	CHAYANNE SONY BMG NORTE 95886 (16.98) ⊕	Cautivo		49
50	40	51	19	LOS TEMERARIOS AFG SIGMA/FONOVISA 352171/UG (13.98) ⊕	Sueño De Amor		50

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
51	51	39	80	VICENTE FERNANDEZ SONY BMG NORTE 95241 (9.98)	Tesoros De Coleccion		51
52	45	37	33	MARCO ANTONIO SOLIS FONOVISA 351643/UG (13.98) ⊕	La Historia Continua... Parte II		52
53	58	52	14	LAURA PAUSINI WARNER LATINA 61896 (17.98)	Escucha Atento		53
54	68	14	14	LOS REHENES DISA 720569 (10.98)	La Mejor... Coleccion		54
55	47	65	25	ANGEL & KHRIZ LUAR/MVP 375207/MACHETE (14.98)	Los MVP's		55
56	53	50	8	ALEXIS & FIDO SONY BMG NORTE 95913 (15.98)	The Pitbulls		56
57	NEW		1	GRUPO BRYNDIS/VIENTO Y SOL/LADRON DISA 720681 (10.98)	La Mejor... Coleccion		57
58	RE-ENTRY		18	LUIS FONSI UNIVERSAL LATINO 004881 (14.98)	Paso A Paso		58
59	RE-ENTRY		7	CONJUNTO ATARDECER VENEMUSIC 653050/UNIVERSAL LATINO (12.98 CD/DVD) ⊕	Cantan Corridos II		59
60	64	12	12	LOS REHENES PLATINO/FONOVISA 352008/UG (10.98)	30 Recuerdos		60
61	69	63	4	YURIDIA SONY BMG NORTE 76550 (12.98 CD/DVD) ⊕	La Voz De Un Angel		61
62	48	70	7	CONJUNTO PRIMAVERA FONOVISA 352323/UG (14.98)	2 En 1		62
63	RE-ENTRY		56	VARIOUS ARTISTS CHOSEN FEW EMERALD 12061/UBO (13.98 CD/DVD) ⊕	Chosen Few: El Documental		63
64	RE-ENTRY		12	LIBERACION DISA 720585 (10.98)	La Mejor... Coleccion		64
65	70	75	9	CONJUNTO			



LATIN

Billboard DANCE

JAN 21 2006

LATIN AIRPLAY		POP™	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	ACOMPANAME A ESTAR SOLO	RICARDO ARJONA (SONY BMG NORTE)
2	2	SUELTA MI MANO	SIN BANDERA (SONY BMG NORTE)
3	3	NO TE PREOCUPES POR MI	CHAYANNE (SONY BMG NORTE)
4	4	AMOR ETERNO	CHRISTIAN CASTRO (UNIVERSAL LATINO)
5	8	NUESTRO AMOR	RBD (EMI LATIN)
6	6	SOLO QUEDATE EN SILENCIO	RBD (EMI LATIN)
7	5	NO	SHAKIRA (EPIC/SONY BMG NORTE)
8	7	LA TORTURA	SHAKIRA FEATURING ALEJANDRO SANZ (EPIC/SONY BMG NORTE)
9	14	PARA TU AMOR	JUANES (SURCO/UNIVERSAL LATINO)
10	12	NOVIEMBRE SIN TI	REIK (SONY BMG NORTE)
11	10	MALO	BEBE (EMI LATIN)
12	9	ESTOY PERDIDO	LUIS FONSI (UNIVERSAL LATINO)
13	11	ALGO MAS	LA 5A ESTACION (SONY BMG NORTE)
14	13	MISTERIOS DEL AMOR	LUIS MIGUEL (WARNER LATINA)
15	16	DARIA	LA 5A ESTACION (SONY BMG NORTE)

LATIN ALBUMS		POP™	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)
1	3	RBD	NUESTRO AMOR (EMI LATIN)
2	2	RBD	REBELDE (EMI LATIN)
3	1	SHAKIRA	FUJACION ORAL VOL. 1 (EPIC/SONY MUSIC)
4	4	JUANES	MI SANGRE (SURCO/UNIVERSAL LATINO)
5	5	RICARDO ARJONA	ADEPTO (SONY BMG NORTE)
6	6	ANA GABRIEL	HISTORIA DE UNA REINA (SONY BMG NORTE)
7	7	SIN BANDERA	MANANA (SONY BMG NORTE)
8	8	LUIS MIGUEL	GRANDES EXITOS (WARNER LATINA)
9	9	VARIOUS ARTISTS	TOP LATINO (SONY BMG NORTE)
10	12	RBD	EN VIVO (EMI LATIN)
11	14	VOZ A VOZ	EN PRESENCIA DEL FUTURO (UBO)
12	-	BEBE	PAFUERA TELARANAS (EMI LATIN)
13	17	LA 5A ESTACION	ACUSTICO (SONY BMG NORTE)
14	13	REIK	REIK (SONY BMG NORTE)
15	10	A. B. QUINTANILLA III PRESENTS KUMBIA KINGS	FUEGO (EMI LATIN)

TROPICAL™		TROPICAL™	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	ROMPE	DADDY YANKEE (EL CARTEL/INTERSCOPE)
2	2	AMOR DE UNA NOCHE	N'KLABE (NU/SONY BMG NORTE)
3	3	TU AMOR ME HACE BIEN	MARC ANTHONY (SONY BMG NORTE)
4	4	LLAME PA' VERTE	WISIN & YANDEL (MACHETE)
5	5	EL BAILE PEGAO	LIMI-T 21 (UNIVISION)
6	9	NUESTRO AMOR	RBD (EMI LATIN)
7	6	ATREVEVE TE, TE!	CALLE 13 (WHITE LION/SONY BMG NORTE)
8	7	UN BESO	AVENTURA (PREMIUM LATIN)
9	8	SOY DIFERENTE	INDIA FEATURING CHEKA (SGZ/UNIVISION)
10	14	MANO' PA' ARRIBA	PAPI SANCHEZ (J&N)
11	15	A QUIEN LE IMPORTA	ANDY ANDY (WEPA/UBO)
12	10	LLORO	ANTONY SANTOS (DESCARGA)
13	-	NOCHE DE ADRENALINA	PILAR MONTENEGRO FEATURING DON OMAR (EMI LATIN)
14	12	LA TORTURA	SHAKIRA FEATURING ALEJANDRO SANZ (EPIC/SONY BMG NORTE)
15	-	SI YO FUERA EL	TITO NIEVES (SGZ/UNIVISION)

TROPICAL™		TROPICAL™	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)
1	4	ANDY ANDY	INDIA (WEPA/UBO)
2	1	GILBERTO SANTA ROSA & VICTOR MANUELLE	DOS SONEROS, UNA HISTORIA (SONY BMG NORTE)
3	2	AVENTURA	GOD'S PROJECT (PREMIUM LATIN/SONY BMG NORTE)
4	6	JUAN LUIS GUERRA	PARA TI (VENEMUSIC/UNIVERSAL LATINO)
5	4	MARC ANTHONY	VALIO LA PENA (SONY BMG NORTE)
6	10	LIMI-T 21	RANKEAO (UNIVISION/UG)
7	9	JOSEPH FONSECA	AMOR AMOR (KAREN/UNIVERSAL LATINO)
8	7	TITO NIEVES	HOY, MANANA Y SIEMPRE (SGZ/UNIVISION/UG)
9	6	N'KLABE	I LOVE SALSAL! (NU/SONY BMG NORTE)
10	13	MONCHY & ALEXANDRA	HASTA EL FIN (J&N/SONY BMG NORTE)
11	12	VARIOUS ARTISTS	BACHATA HITS 2006 (J&N/SONY BMG NORTE)
12	5	GILBERTO SANTA ROSA/EL GRAN COMBO	ASI ES NUESTRA NAVIDAD (SONY BMG NORTE)
13	20	WILLY CHIRINO	CUBANISMO (LATINUM/SONY BMG NORTE)
14	14	GRUPO MANIA	LA HORA DE LA VERDAD (UNIVERSAL LATINO)
15	17	VICTOR MANUELLE	EN VIVO DESDE CARNEGIE HALL (SONY BMG NORTE)

REGIONAL MEXICAN™		REGIONAL MEXICAN™	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	NO PUEDO OLVIDARTE	BETO Y SUS CANARIOS (DISA)
2	2	PERO TE VAS A ARREPENTIR	K-PAZ DE LA SIERRA WITH JOSE MANUEL ZAMACONA (DISA)
3	5	LAGRIMILLAS TONTAS	GRUPO MONTEZ DE DURANGO (DISA)
4	3	A CHILLAR A OTRA PARTE	PESADO (WARNER LATINA)
5	19	CONTRA VIENTO Y MAREA	INTOCABLE (EMI LATIN)
6	12	FRUTA PROHIBIDA	LOS ELEGIDOS (FONOVISIA)
7	11	COSAS DEL AMOR	SERGIO VEGA (SONY BMG NORTE)
8	4	POR TU MALDITO AMOR	LOS TEMERARIOS (FONOVISIA)
9	10	OIGA	LOS HOROSCOPOS DE DURANGO (DISA)
10	7	QUE ME VAS A DAR	JENNI RIVERA (FONOVISIA)
11	8	ERES DIVINA	PATRULLA 81 (DISA)
12	6	DIRECTO AL CORAZON	LOS TIGRES DEL NORTE (FONOVISIA)
13	17	RECOSTADA EN LA CAMA	EL CHAPO DE SINALOA (DISA)
14	9	MUERO	CONJUNTO PRIMAVERA (FONOVISIA)
15	14	NADA CONTIGO	LOS HURACANES DEL NORTE (UNIVISION)

REGIONAL MEXICAN™		REGIONAL MEXICAN™	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)
1	1	LOS HOROSCOPOS DE DURANGO	ANTES MUERTAS QUE SENCILLAS (DISA)
2	8	JOSE ALFREDO JIMENEZ	LA HISTORIA DEL REY (SONY BMG NORTE)
3	2	VICENTE FERNANDEZ	MIS DUETOS (SONY BMG NORTE)
4	3	LOS TIGRES DEL NORTE	CUMBAS Y ALGO MAS... (FONOVISIA/UG)
5	4	GRUPO MONTEZ DE DURANGO	LOS SUPER EXITOS: LAGRIMILLAS TONTAS (DISA)
6	5	K-PAZ DE LA SIERRA	MAS CAPACES QUE NUCCA (DISA)
7	7	RAMON AYALA Y SUS BRAVOS DEL NORTE	ANTOLOGIA DE UN REY (FREDDIE)
8	9	VARIOUS ARTISTS	AGARRON DURANGUENSE 2006 (DISA)
9	10	GRUPO BRYNDIS	LA MEJOR... COLECCION (DISA)
10	11	LOS TEMERARIOS	LA MEJOR... COLECCION (DISA)
11	15	JENNI RIVERA	PARRANERA, REBELDE Y ATREVIDA (FONOVISIA/UG)
12	12	INTOCABLE	X (EMI LATIN)
13	6	VARIOUS ARTISTS	HOMENAJE A DON ANTONIO AGUILAR (FONOVISIA/UG)
14	13	LOS CAMINANTES	TESOROS DE COLECCION: LO ROMANTICO DE LOS CAMINANTES (SONY BMG NORTE)
15	14	LOS TEMERARIOS	SUENO DE AMOR (AFG SIGMA/FONOVISIA/UG)

HOT DANCE CLUB PLAY™				HOT DANCE CLUB PLAY™			
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT & NUMBER / PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT & NUMBER / PROMOTION LABEL)
1	3	DON'T FORGET ABOUT US	MARIAH CAREY ISLAND 006059/DJMG	26	31	BOYFRIEND	ASHLEE SIMPSON GEFEN 005574
2	2	HOUSE IS NOT A HOME (T. MORAN W. RIGG/DIO MIXES)	DEBORAH COX DECO PROMO/NERVOUS	27	17	MAKE-UP SEX	CLEAR STATIC MAVERICK 42843/REPRISE
3	7	CRAZY	ANDY BELL SANCTUARY 84776	28	30	MY HOUSE IS YOUR HOUSE	CHRIS THE GREEK PARAGHI DJG PROMO
4	12	NUMBER 1	GOLDFRAPP MUTE 9304	29	26	I SHOULD HAVE CHEATED	KEYSHIA COLE A&M PROMO/INTERSCOPE
5	1	LOVE GENERATION	BOB SINCLAIR FEATURING GARY PINE YELLOW/TOMMY BOY SILVER LABEL 2492/TOMMY BOY	30	38	AUTOMATIC	RICHARD VISION FEATURING STRANGER DAYS SYSTEM 1067
6	10	CRAZY	ALANIS MORISSETTE MAVERICK 42855/REPRISE	31	40	NEED YOU TONIGHT (REMIXES)	INXS RHINO PROMO
7	13	UNWRITTEN	NATASHA BEDINGFIELD EPIC PROMO	32	16	I GOT YOUR LOVE	DONNA SUMMER MERCURY 006043/UMG
8	8	SLEEPLESS	SYLVIA TOSUN DUSK PROMO	33	33	MUSIC	LEELA JAMES WARNER BROS. 42806
9	5	PERFECT LOVE	SIMPLY RED SIMPLYRED.COM/VERVE FORECAST 005701/VERVE	34	34	CELEBRATION	THE SWEET INSPIRATIONS FRIXION PROMO
10	4	SEASONS OF LOVE	CAST OF RENT WARNER BROS. PROMO	35	45	A PAIN THAT I'M USED TO	DEPECHE MODE SIRE/MUTE PROMO/REPRISE
11	6	I'VE GOT A LIFE (IT'S THE ONLY THING THAT'S MINE)	EURYTHMICS ARISTA PROMO/RMG	36	34	BEAUTY QUEEN	SNAP MINISTRY OF SOUND PROMO
12	15	IN MY MIND	HEATHER HEADLEY RCA PROMO/RMG	37	41	UNBELIEVABLE	KACI BROWN THE DAS LABEL PROMO/INTERSCOPE
13	14	WORK THAT BODY (OH REALLY)	FRISCOLA & LAMBOY PRESENT ANTHONY LAMONT LIVE PROMO/MUSIC PLANT	38	35	LOVE ME	ROBIN EILEVEN 11 001
14	20	GUILT IS A USELESS EMOTION	NEW ORDER WARNER BROS. PROMO	39	36	BECAUSE OF YOU	KELLY CLARKSON RCA PROMO/RMG
15	19	JUST LIKE THAT	AMBER JMC&A 0007/SOUND ADVISORS	40	44	RAIN FALL DOWN	THE ROLLING STONES VIRGIN PROMO
16	18	RELENTLESS (JUST A GAME)	TIG REE EXPERIMENTAL FEATURING VERONICA REKHOUSE PROMO/SNEAKY MOOD	41	22	FIRST LOVE (LEX/THE MOVES/S. AUGELLO MIXES)	GOAPELE SKYBLAZE 75721/COLUMBIA
17	25	DARE	GORILLAZ FEATURING SHAUN RYDER PARLOPHONE PROMO/VIRGIN	42	24	NO MORE (T. YOUNG/C. JACK TOMER G. MIXES)	JASON WALKER JWM 028
18	11	I AM THA 1	MR TIMOTHY AND INAYA DAY TOMMY BOY SILVER LABEL 2492/TOMMY BOY	43	37	4EVER	THE VERONICAS ENGINEER/MUSIC PLANT PROMO/WARNER BROS.
19	9	HUNG UP	MADONNA WARNER BROS. 42845	44	HOT SHOT DEBUT	I WASN'T KIDDING	ANGIE STONE J 76274/RMG
20	21	SUNSHINE	JACINTA CHUNKY 005	45	NEW	DOCTOR PRESSURE	MYLO VS. THE MIAMI SOUND MACHINE BROADCAST/RCA PROMO/RMG
21	27	I'LL BE YOUR LIGHT	KRISTINE W TOMMY BOY SILVER LABEL 2481/TOMMY BOY	46	NEW	CHECK ON IT	BEYONCE FEATURING SLIM THUG COLUMBIA 77047
22	32	POWER PICK	RHYTHM INTOXICATION	47	42	TWISTED TRANSISTOR (E. KUPPER/J. HARRIS/DUMMIES MIXES)	KORN VIRGIN PROMO
23	29	CAN'T LET GO	JOHNNY VICIOUS FEATURING JUDY ALBANESE NERVOUS PROMO	48	NEW	GO DADDY-O	TOD MINER LIVE 007/MUSIC PLANT
24	23	I WATCH YOU	LEE-CABREHA FEATURING MIM NEUTONE PROMO	49	RE-ENTRY	TURN ON THE MUSIC	ROGER SANCHEZ STEALTH 1351/ULTRA
25	28	WAITING	TAXI DOLL WWW.TAXIDOLL.COM PROMO	50	46	PRECIOUS	DEPECHE MODE SIRE/MUTE 42831/REPRISE

TOP ELECTRONIC ALBUMS™				HOT DANCE AIRPLAY™			
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT & NUMBER / DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	MADONNA	CONFESIONS ON A DANCE FLOOR WARNER BROS. 49460	1	1	DON'T FORGET ABOUT US	MARIAH CAREY ISLAND/IDJMG
2	2	GORILLAZ	DEMON DAYS PARLOPHONE 73838*/VIRGIN	2	3	EVERYTIME WE TOUCH	CASCADA ROBBINS
3	3	DEPECHE MODE	PLAYING THE ANGEL SIRE/REPRISE 49348*/WARNER BROS.	3	2	HUNG UP	MADONNA WARNER BROS.
4	4	IMOGEN HEAP	SPEAK FOR YOURSELF RCA VICTOR 72532	4	6	DARE	GORILLAZ FEATURING SHAUN RYDER PARLOPHONE/VIRGIN
5	5	VARIOUS ARTISTS	DISNEYREMIXMANIA WALT DISNEY 861354	5	5	DREAMS	DEEP DISH FEATURING STEVIE NICKS DEEP DISH/THRIVE
6	7	BRITNEY SPEARS	B IN THE MIX. THE REMIXES JIVE 74062/ZOMBA	6	9	SOMEONE	D.H.T. FEATURING EDMEE ROBBINS
7	7	M.I.A.	ARULAR XL 004844*/INTERSCOPE	7	8	BECAUSE OF YOU	KELLY CLARKSON RCA/RMG
8	RE-ENTRY	SI*SE	MORE SHINE FUERTE 1303/M.O.B.	8	11	JUST LIKE THAT	AMBER JMC&A/SOUND ADVISORS
9	18	SARAH MCLACHLAN	BLOOM: REMIX ALBUM NETTWERK/ARISTA 69798/RMG	9	12	ONE WISH	RAY J KNOCKOUT/SANCTUARY
10	11	THE HAPPY BOYS	DANCE PARTY (LIKE IT'S 2006) ROBBINS 75063	10	4	HOUSE IS NOT A HOME	DEBORAH COX DECO/NERVOUS
11	12	MIKE RIZZO/ST. JOHN	THRIVEMIX01 THRIVEDANCE 90734/THRIVE	11	7	LOVE ON MY MIND	FREEMASONS FEATURING AMANDA WILSON ULTRA
12	3	D.H.T. FEATURING EDMEE	LISTEN TO YOUR HEART ROBBINS 75061	12	10	SORRY	MADONNA WARNER BROS.
13	0	JAMIROQUAI	DYNAMITE EPIC 97716*/SONY MUSIC	13	20	UNWRITTEN	NATASHA BEDINGFIELD EPIC
14	4	VARIOUS ARTISTS	MINISTRY OF SOUND: THE ANNUAL 2006 ULTRA 1341	14	19	DOCTOR PRESSURE	MYLO VS. THE MIAMI SOUND MACHINE BROADCAST/RCA/RMG
15	5	LOUIE DEVITO	NYC UNDERGROUND PARTY VOL. 7 DEE VEE 15	15	10	THE OTHER SIDE	PAUL VAN DYK FEATURING WAYNE JACKSON VANDIT/MUTE
16	7	THE RIDDLER	THE RIDDLER PRESENTS ULTRA:TRANCE:5 ULTRA 1320	16	13	LOVE GENERATION	BOB SINCLAIR FEATURING GARY PINE YELLOW/TOMMY BOY SILVER LABEL/TOMMY BOY
17	16	LADYTRON	WITCHING HOUR RYKODISC 10828	17	24	FAITHFULLY	JUDY TORRES ROBBINS
18	19	THIEVERY CORPORATION	COSMIC GAME EIGHTEENTH STREET LOUNGE 0081	18	16	DON'T BOTHER	SHAKIRA EPIC
19	13	PAUL VAN DYK	THE POLITICS OF DANCING 2 VANDIT 9293*/MUTE	19	2	DANCIN'	AARON SMITH FEATURING LUVLI MIDDY
20	18	TIESTO	IN SEARCH OF SUNRISE 4: LATIN AMERICA SONG BIRD/BLACK HOLE	20	23	I'VE GOT A LIFE (IT'S THE ONLY THING THAT'S MINE)	EURYTHMICS ARISTA/RMG
21	21	NEW ORDER	SINGLES LONDON/WARNER BROS. 73304/RHINO	21	18	CRAZY	ALANIS MORISSETTE MAVERICK/REPRISE
22	23	THE RIDDLER & VIC LATINO	ULTRA:DANCE 06 ULTRA 1249	22	22	TAKE ME AWAY	STONEBRIDGE FEATURING THERESE ULTRA
23	20	LCD SOUNDSYSTEM	LCD SOUNDSYSTEM DFA 63944*/CAPITOL	23	14	MESMERIZED	FAITH EVANS CAPITOL
24	25	THE HAPPY BOYS	TRANCE PARTY VOL. 5 ROBBINS 75062	24	RE-ENTRY	ALRIGHT	RED CARPET SUBLIMINAL
25	24	SCISSOR SISTERS	SCISSOR SISTERS UNIVERSAL 002772*/UMRG	25	RE-ENTRY	ENDS OF THE EARTH	SUB JH/BML

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HITS OF THE WORLD THE Billboard

JAPAN		SINGLES		JANUARY 10, 2006	
THIS WEEK	LAST WEEK	(SOUNDSCAN JAPAN)			
1	2	SEISHUN AMIGO	SHUJI TO AKIRA JOHNNY'S ENTERTAINMENT		
2	1	KONAYUKI	REMIOROMEN VICTOR		
3	5	TADA...AITAKUTE (CD+DVD)	EXILE AVEX TRAX		
4	6	TADA...AITAKUTE	EXILE AVEX TRAX		
5	8	KARMA/SUPERNOVA (LTD EDITION)	BUMP OF CHICKEN TOY'S FACTORY		
6	7	SNOW! SNOW! SNOW! (LTD EDITION)	KINKI KIDS JOHNNY'S ENTERTAINMENT		
7	14	ENDLESS STORY	REIRA FT. YUNA ITO SONY		
8	19	BOKU NO KIMOCHI	WAT UNIVERSAL		
9	10	YOU	KUMI KODA AVEX TRAX		
10	12	TRIANGLE	SMAP VICTOR		

UNITED KINGDOM		SINGLES		JANUARY 8, 2006	
THIS WEEK	LAST WEEK	(THE OFFICIAL UK CHARTS CD.)			
1	1	THAT'S MY GOAL	SHAYNE WARD SYCO/SONY BMG		
2	2	JCB SONG	NIZLOPI FDM		
3	3	HUNG UP	MADONNA WARNER BROS.		
4	11	GEORGE BEST - A TRIBUTE	BRIAN KENNEDY CURB		
5	4	WHEN I'M GONE	EMINEM INTERSCOPE		
6	7	MY HUMPS	THE BLACK EYED PEAS A&M/INTERSCOPE		
7	8	UGLY	SUGABABES ISLAND		
8	6	STICKWITU	THE PUSSYCAT DOLLS A&M/INTERSCOPE		
9	9	GOODBYE MY LOVER	JAMES BLUNT ATLANTIC		
10	NEW	MUNICH	EDITORS KITCHENWARE		

GERMANY		SINGLES		JANUARY 10, 2006	
THIS WEEK	LAST WEEK	(MEDIA CONTROL)			
1	1	HUNG UP	MADONNA WARNER BROS.		
2	4	BIG CITY LIFE	MATTAFIX BUDDHIST PUNK		
3	2	DIESER WEG	XAVIER NAIDOO NAD100 RECORDS		
4	6	MY HUMPS	THE BLACK EYED PEAS A&M/INTERSCOPE		
5	3	FIRST DAY OF MY LIFE	MELANIE C. RED GIRL RECORDS		
6	9	SCHREI	TOKIO HOTEL ISLAND		
7	10	SPIEGEL	TIC TAC TOE WARNER		
8	8	PUSH THE BUTTON	SUGABABES ISLAND		
9	11	WHEN I'M GONE	EMINEM INTERSCOPE		
10	13	ADVERTISING SPACE	ROBBIE WILLIAMS CHRYSALIS		

EURO		DIGITAL TRACKS		JANUARY 21, 2006	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)			
1	2	HUNG UP (ALBUM VERSION)	MADONNA WARNER BROS.		
2	3	JCB	NIZLOPI FDM		
3	1	THAT'S MY GOAL	SHAYNE WARD SYCO		
4	4	MY HUMPS	THE BLACK EYED PEAS A&M/INTERSCOPE		
5	5	PUSH THE BUTTON	SUGABABES ISLAND		
6	10	I BET YOU LOOK GOOD ON THE DANCEFLOOR	ARCTIC MONKEYS DOMINO		
7	7	UGLY	SUGABABES ISLAND		
8	6	STICKWITU	THE PUSSYCAT DOLLS A&M/INTERSCOPE		
9	9	YOU'RE BEAUTIFUL	JAMES BLUNT ATLANTIC		
10	12	GOODBYE MY LOVER	JAMES BLUNT ATLANTIC		
11	8	WHEN I'M GONE	EMINEM SHADY/AFTERMATH/INTERSCOPE		
12	NEW	CHECK ON IT	BEYONCE FT. SLIM THUG COLUMBIA		
13	14	BECAUSE OF YOU	KELLY CLARKSON RCA		
14	15	DON'T CHA (ALBUM VERSION)	THE PUSSYCAT DOLLS FT. BUSTA RHYMES A&M/INTERSCOPE		
15	16	GOLD DIGGER (EXPLICIT ALBUM VERSION)	KANYE WEST FT. JAMIE FOXX ROC-A-FELLA/DEF. JAM		
16	18	ADVERTISING SPACE	ROBBIE WILLIAMS CHRYSALIS		
17	11	BAD DAY	DANIEL POWTER WARNER		
18	20	NINE MILLION BICYCLES	KATIE MELUA DRAMATICO		
19	17	TRIPPING (ALBUM VERSION)	ROBBIE WILLIAMS CHRYSALIS		
20	NEW	I PREDICT A RIOT	KAISER CHIEFS B-UNIQUE/POLYDOR		

FRANCE		SINGLES		JANUARY 16, 2006	
THIS WEEK	LAST WEEK	(SNEP/IFOP/TITE-LIVE)			
1	3	LA CAMISA NEGRA	JUANES UNIVERSAL		
2	1	HUNG UP	MADONNA WARNER BROS.		
3	2	MON PLUS BEAU NOEL	JOHNNY HALLYDAY MERCURY		
4	4	AIMER JUSQU'A L'IMPOSSIBLE	TINA ARENA COLUMBIA		
5	5	SANTIANO	STAR ACADEMY 5 MERCURY		
6	6	GOODBYE MY LOVER	JAMES BLUNT ATLANTIC		
7	NEW	REDONNE-MOI	MYLENE FARMER POLYDOR		
8	9	EVER BLAZING	SEAN PAUL VP/ATLANTIC		
9	10	TRIPPING	ROBBIE WILLIAMS CHRYSALIS		
10	12	NE RETIENS PAS TES LARMES	AMEL BENT JIVE		

AUSTRALIA		SINGLES		JANUARY 8, 2006	
THIS WEEK	LAST WEEK	(ARIA)			
1	1	WASABI	LEE HARDING SONY BMG		
2	3	STICKWITU	THE PUSSYCAT DOLLS A&M/INTERSCOPE		
3	5	PUSH THE BUTTON	SUGABABES ISLAND		
4	2	MY HUMPS	THE BLACK EYED PEAS A&M/INTERSCOPE		
5	6	GOODBYE MY LOVER	JAMES BLUNT ATLANTIC		
6	7	HUNG UP	MADONNA WARNER BROS.		
7	4	MAYBE TONIGHT	KATE DEARAUO SONY BMG		
8	8	BECAUSE OF YOU	KELLY CLARKSON RCA		
9	9	EVERYTHING I'M NOT	THE VERONICAS WARNER BROS.		
10	10	LIFT	SHANNON ROLL SONY BMG		

CANADA		SINGLES		JANUARY 21, 2006	
THIS WEEK	LAST WEEK	(SOUNDSCAN)			
1	1	HUNG UP	MADONNA WARNER		
2	2	ALIVE	MELISSA O'NEIL VIK/SONY BMG MUSIC		
3	3	DON'T CHA	THE PUSSYCAT DOLLS FEAT. BUSTA RHYMES A&M/INTERSCOPE/UNIVERSAL		
4	4	JUICEBOX	THE STROKES RCA/SONY BMG MUSIC		
5	8	BETTER DAYS	GOO GOO DOLLS WARNER		
6	7	INSIDE YOUR HEAVEN/INDEPENDENCE DAY	CARRIE UNDERWOOD ARISTA/SONY BMG MUSIC		
7	NEW	TALK	COLDPLAY PARLOPHONE/EMI		
8	10	INSIDE YOUR HEAVEN/VEHICLE	BO BICE RCA/SONY BMG MUSIC		
9	9	TE AMO CORAZON	PRINCE UNIVERSAL		
10	RE	PRECIOUS	DEPECHE MODE SIRE/MUTE/REPRISE/WARNER		

ITALY		SINGLES		JANUARY 9, 2006	
THIS WEEK	LAST WEEK	(FIMI/NIELSEN)			
1	1	HUNG UP	MADONNA WARNER BROS.		
2	2	BIG CITY LIFE	MATTAFIX BUDDHIST PUNK		
3	5	SWAN	ELISA SUGAR		
4	9	TURN YOUR CAR AROUND	LEE RYAN BRIGHTSIDE		
5	6	WAKE UP	HILARY DUFF HOLLYWOOD RECORDS		
6	4	ADVERTISING SPACE	ROBBIE WILLIAMS CHRYSALIS		
7	3	CE LA FARO'	ANTONIO ARIOLA		
8	10	DON'T BOTHER	SHAKIRA EPIC		
9	8	TRIPPING	ROBBIE WILLIAMS CHRYSALIS		
10	7	A PAIN THAT I'M USED TO	DEPECHE MODE MUTE		

SPAIN		SINGLES		JANUARY 11, 2006	
THIS WEEK	LAST WEEK	(PROMUSICAE/MEDIA)			
1	1	HUNG UP	MADONNA WARNER BROS.		
2	3	HIMNO OFICIAL DEL SEVILLA FC	EL ARREBATO CAPITOL		
3	2	JINGLE BELLS/LAST CHRISTMAS	CRAZY FROG MACH1 RECORDS		
4	5	A PAIN THAT I'M USED TO	DEPECHE MODE MUTE		
5	8	POPCORN	CRAZY FROG MACH1 RECORDS		
6	6	TE AMO CORAZON	PRINCE UNIVERSAL		
7	12	TRIPPING	ROBBIE WILLIAMS CHRYSALIS		
8	7	ALL BECAUSE OF YOU	U2 ISLAND		
9	9	PRECIOUS	DEPECHE MODE MUTE		
10	11	LA POSADA DE LOS MUERTOS	MAGO DE OZ LOCOMOTIVE MUSIC		

MEXICO		ALBUMS		JANUARY 10, 2006	
THIS WEEK	LAST WEEK	(BIMSA)			
1	2	LUIS MIGUEL	GRANDES EXITOS WARNER BROS.		
2	4	ROBBIE WILLIAMS	INTENSIVE CARE CHRYSALIS		
3	1	RICARDO ARJONA	ADEPTO SONY BMG		
4	3	ALEJANDRO FERNANDEZ	MEXICO - MADRID EN DIRECTO Y SIN ESCALAS SONY BMG		
5	5	YURIDIA	LA VOZ DE UN ANGEL SONY BMG		
6	6	SIN BANDERA	MANANA SONY BMG		
7	10	RBD	NUESTRO AMOR EMI		
8	8	MADONNA	CONFESSIONS ON A DANCE FLOOR WARNER BROS.		
9	9	YAHIR	NO TE APARTES DE MI WARNER		
10	11	IL DIVO	IL DIVO SYCO/SONY BMG		

WALLONIA		SINGLES		JANUARY 11, 2006	
THIS WEEK	LAST WEEK	(PROMUVI)			
1	1	HUNG UP	MADONNA WARNER BROS.		
2	5	AIMER JUSQU'A L'IMPOSSIBLE	TINA ARENA COLUMBIA		
3	2	MON PLUS BEAU NOEL	JOHNNY HALLYDAY MERCURY		
4	24	MON AMOUR	KAMEL ARS		
5	4	PETITE SOEUR	LAAM RCA		

ALBUMS		JANUARY 11, 2006	
THIS WEEK	LAST WEEK		
1	1	INDOCHINE	ALICE & JUNE EPIC
4	4	JAMES BLUNT	BACK TO BEDLAM ATLANTIC
7	7	IL DIVO	ANCORA SYCO/SONY BMG
4	2	ENYA	AMARANTINE WARNER BROS.
5	3	JOHNNY HALLYDAY	MA VERITE MERCURY

SWITZERLAND		SINGLES		JANUARY 10, 2006	
THIS WEEK	LAST WEEK	(MEDIA CONTROL)			
1	1	BIG CITY LIFE	MATTAFIX BUDDHIST PUNK		
2	2	HUNG UP	MADONNA WARNER BROS.		
3	3	FIRST DAY OF MY LIFE	MELANIE C. RED GIRL RECORDS		
4	5	MY HUMPS	THE BLACK EYED PEAS A&M/INTERSCOPE		
5	4	DIESER WEG	XAVIER NAIDOO RECORDS		

ALBUMS		JANUARY 10, 2006	
THIS WEEK	LAST WEEK		
1	1	ROBBIE WILLIAMS	INTENSIVE CARE CHRYSALIS
2	2	MADONNA	CONFESSIONS ON A DANCE FLOOR WARNER BROS.
3	3	XAVIER NAIDOO	TELEGRAMM FUER X NAIDOO RECORDS
4	4	ENYA	AMARANTINE WARNER BROS.
5	7	JAMES BLUNT	BACK TO BEDLAM ATLANTIC

FINLAND		SINGLES		JANUARY 11, 2006	
THIS WEEK	LAST WEEK	(YLE)			
1	NEW	HOUSE OF SLEEP	AMORPHIS SPINEFARM		
2	NEW	APACHE ROCKS THE BOTTOM	SCOOTER SHEFFIELD TUNES		
5	5	MIMIC47	DIABLO POKO		
3	3	WHEN I'M GONE	EMINEM INTERSCOPE		
NEW	NEW	ME, MYSELF & U	JONNA'S PROBLEM HYENA/EDEL		

ALBUMS		JANUARY 11, 2006	
THIS WEEK	LAST WEEK		
1	1	MADONNA	CONFESSIONS ON A DANCE FLOOR WARNER BROS.
2	2	IL DIVO	ANCORA SYCO/SONY BMG
3	3	NIGHTWISH	HIGHEST HOPES - BEST OF SPINEFARM
4	4	ERI ESITAJIA	IDOLS 2005 RCA
5	9	TIKTAK	MYRSKYN EDELLA POLYDOR

POLAND		ALBUMS		JANUARY 6, 2006	
THIS WEEK	LAST WEEK	(ZWI.ZEK PRODUCENTOW AUDIO VIDEO)			
1	1	KULT	POLIGONO INDUSTRIAL SP		
2	4	VARIOUS ARTISTS	RADIO ZET - PRZEBOJE 2005/2006 MAGIC RECORDS		
3	2	VARIOUS ARTISTS	TU ES PETRUS - TY JESTES SKALA MAGIC		
15	15	TOKIO HOTEL	SCHREI ISLAND		
3	3	BEATA KOZIDRAK	TERAZ PLYNE POMATON		
6	5	HEY	ECHOSYSTEM SONY BMG		
29	29	VARIOUS ARTISTS	BRAVO HITS ZIMA 2006 MAGIC RECORDS		
8	11	BLOG 27	LOL MAGIC RECORDS		
34	34	VIRGIN	FICCA MERCURY		
10	7	CRAZY FROG	CRAZY HITS MACH1 RECORDS		

HUNGARY		SINGLES		JANUARY 6, 2006	
THIS WEEK	LAST WEEK	(MAHASZ)			
1	2	HUNG UP	MADONNA WARNER BROS.		
2	3	A PAIN THAT I'M USED TO	DEPECHE MODE MUTE		
4	4	PRECIOUS	DEPECHE MODE MUTE		
4	10	INSOMNIA 2005	FAITHLESS CHEEKY/SONY BMG		
5	8	QUEEN OF CHINTOWN	STERBINSZKY/ZOLA FT. AMANDA LEAR CLUBSOLUTIONS		

ALBUMS		JANUARY 6, 2006	
THIS WEEK	LAST WEEK		
1	1	CAMEL	NYUGALOMTERAPIA TOM TOM RECORDS
2	2	OLAH IBOLYA	EDES MEREG SONY BMG
3	9	PINOKKIO	AZEN ALBUMOMI EMI
4	5	MADONNA	CONFESSIONS ON A DANCE FLOOR WARNER BROS.
5	27	3+2	UJRA ITHON SONY BMG

SALES DATA COMPILED BY



EUROCHARTS

SINGLE SALES

EUROCHARTS ARE COMPILED BY BILLBOARD FROM THE NATIONAL SINGLES AND ALBUM SALES CHARTS OF 20 EUROPEAN COUNTRIES. JANUARY 11, 2006

THIS WEEK	LAST WEEK	ARTIST	TITLE	IMPRINT & NUMBER / DISTRIBUTING LABEL
1	1	HUNG UP	MADONNA	WARNER BROS.
2	2	MY HUMPS	THE BLACK EYED PEAS	A&M/INTERSCOPE
5	5	BIG CITY LIFE	MATTAFIX	BUDDHIST PUNK
3	3	WHEN I'M GONE	EMINEM	INTERSCOPE
10	10	LA CAMISA NEGRA	JUANES	UNIVERSAL
4	4	THAT'S MY GOAL	SHAYNE WARD	SYCO/SONY BMG
7	6	STICKWITU	THE PUSSYCAT DOLLS	A&M/INTERSCOPE
9	9	GOODBYE MY LOVER	JAMES BLUNT	ATLANTIC
8	8	JCB SONG	NIZLOPI	FDM
10	7	MON PLUS BEAU NOEL	JOHNNY HALLYDAY	MERCURY
11	11	DIESER WEG	XAVIER NAIDOO	NAIDOO RECORDS
12	17	AIMER JUSQU'A L'IMPOSSIBLE	TINA ARENA	COLUMBIA
16	16	PUSH THE BUTTON	SUGABABES	ISLAND
14	15	TRIPPING	ROBBIE WILLIAMS	CHRYSALIS
15	18	ADVERTISING SPACE	ROBBIE WILLIAMS	CHRYSALIS

ALBUMS

JANUARY 11, 2006

THIS WEEK	LAST WEEK	ARTIST	TITLE	IMPRINT & NUMBER / DISTRIBUTING LABEL
1	2	MADONNA	CONFESSIONS ON A DANCE FLOOR	WARNER BROS.
2	3	JAMES BLUNT	BACK TO BEDLAM	ATLANTIC
3	1	ROBBIE WILLIAMS	INTENSIVE CARE	CHRYSALIS
4	NEW	THE STROKES	FIRST IMPRESSIONS OF EARTH	RCA
5	4	EMINEM	CURTAIN CALL - THE HITS	INTERSCOPE
6	6	IL DIVO	ANCORA	SYCO/SONY BMG
7	5	ENYA	AMARANTINE	WARNER BROS.
8	9	XAVIER NAIDOO	TELEGRAMM FUER X NAIDOO	RECORDS
9	7	KATIE MELUA	PIECE BY PIECE	DRAMATICO
10	10	COLDPLAY	X&Y	PARLOPHONE
11	27	KAISER CHIEFS	EMPLOYMENT B-UNIQUE	POLYDOR
12	8	KELLY CLARKSON	BREAKAWAY 3	RECORDS
13	11	ROBBIE WILLIAMS	GREATEST HITS	CHRYSALIS
16	16	ANASTACIA	PIECES OF A DREAM	EPIC
15	14	INDOCHINE	ALICE & JUNE	EPIC

RADIO AIRPLAY

RADIO AIRPLAY INFORMATION FROM 17 EUROPEAN COUNTRIES AS MONITORED AND TABLATED BY NIELSEN MUSIC CONTROL. JANUARY 11, 2006

THIS WEEK	LAST WEEK	ARTIST	TITLE	IMPRINT & NUMBER / DISTRIBUTING LABEL
1	1	HUNG UP	MADONNA	WARNER BROS.
3	3	TALK	COLDPLAY	PARLOPHONE
2	2	ADVERTISING SPACE	ROBBIE WILLIAMS	CHRYSALIS
4	4	DON'T BOTHER	SHAKIRA	EPIC
5	5	PUSH THE BUTTON	SUGABABES	ISLAND
6	6	TRIPPING	ROBBIE WILLIAMS	CHRYSALIS
7	7	GOODBYE MY LOVER	JAMES BLUNT	ATLANTIC
8	10	STICKWITU	THE PUSSYCAT DOLLS	A&M/INTERSCOPE
9	8	YOU'RE BEAUTIFUL	JAMES BLUNT	ATLANTIC
10	11	UGLY	SUGABABES	ISLAND
9	9	GET YOUR NUMBER	MARIAH CAREY FT. JER DUPRI	ISLAND/DEF JAM
12	14	DON'T LOVE YOU NO MORE (I'M SORRY)	CRAIG DAVID	WARNER BROS.
13	12	BELLY DANCER (BANANZA)	AKON	SRC/UNIVERSAL
14	13	DON'T CHA	THE PUSSYCAT DOLLS	A&M/INTERSCOPE
15	17	LOVE GENERATION	BOB SINCLAIR FT. GARY PINE	YELLOW PRODUCTION

TOP JAZZ

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	IMPRINT & NUMBER / DISTRIBUTING LABEL
1	1	48	#1 MICHAEL BUBLE	IT'S TIME	143/REPRISE 48946/WARNER BROS. Ⓢ
2	3	15	THELONIOUS MONK QUARTET WITH JOHN COLTRANE	CARNEGIE HALL THELONIOUS	35173*/BLUE NOTE
4	4	12	CHRIS BOTTI	TO LOVE AGAIN: THE DUETS	COLUMBIA 77505/SONY MUSIC Ⓢ
5	5	7	MICHAEL BUBLE	CAUGHT IN THE ACT	143/REPRISE 49444/WARNER BROS. Ⓢ
6	6	10	VARIOUS ARTISTS	OUR NEW ORLEANS 2005: A BENEFIT ALBUM	NONESUCH 79934/WARNER BROS.
7	7	10	DIANA KRALL	FEATURING THE CLAYTON HAMILTON JAZZ ORCHESTRA	CHRISTMAS SONGS VERVE 004717/VG
8	8	67	CHRIS BOTTI	WHEN I FALL IN LOVE	COLUMBIA 92872/SONY MUSIC Ⓢ
10	10	12	JANE MONHEIT	THE SEASON	EPIC 77711/SONY MUSIC Ⓢ
11	11	69	MADELEINE PEYROUX	CARELESS LOVE	ROUNDER 613192
12	12	13	DIANNE REEVES	GOOD NIGHT, AND GOOD LUCK. (SOUNDTRACK)	CONCORD JAZZ 2307/CONCORD
12	13	90	JOHN COLTRANE	ONE DOWN, ONE UP: LIVE AT THE HALF NOTE	IMPULSE! 002380/VG
13	13	90	DIANA KRALL	THE GIRL IN THE OTHER ROOM	VERVE 001826/VG Ⓢ
13	13	90	STEVE TYRELL	SONGS OF SINATRA	HOLLYWOOD 162550
14	14	10	HARRY CONNICK, JR.	ONLY YOU	COLUMBIA 90551/SONY MUSIC
15	15	11	VARIOUS ARTISTS	MARTHA STEWART LIVING MUSIC: JAZZ FOR THE HOLIDAYS	LEGACY/EPIC 97699/SONY MUSIC
16	16	12	DIZZY GILLESPIE / CHARLIE PARKER	TOWN HALL, NEW YORK CITY, JUNE 22, 1945	UPTOWN 2751
17	17	3	PAUL ANKA	ROCK SWINGS	VERVE 004751/VG
18	18	17	WYNTON MARSALIS	LIVE AT THE HOUSE OF TRIBES	BLUE NOTE 77132
19	19	17	MILES DAVIS	THE CELLAR DOOR SESSIONS 1970	LEGACY/COLUMBIA 93614/SONY MUSIC
20	20	17	VARIOUS ARTISTS	HIGHER GROUND: HURRICANE RELIEF BENEFIT CONCERT	BLUE NOTE 45238
21	21	17	HARRY CONNICK, JR.	OCCASION	MARSALIS 613313/ROUNDER
22	22	3	BRAD MEHLDAU TRIO	DAY IS DONE	NONESUCH 79910/WARNER BROS.
23	23	5	DR. JOHN AND THE LOWER 911	SIPPIANA HURRICANE (EP)	BLUE NOTE 45687
24	RE-ENTRY	11	THE BAD PLUS	SUSPICIOUS ACTIVITY?	COLUMBIA 77730/SONY MUSIC
25	22	11	JOHN COLTRANE	PRESTIGE PROFILES FANTASY	5809/CONCORD

TOP CLASSICAL

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	IMPRINT & NUMBER / DISTRIBUTING LABEL
1	2	5	#1 ANDRE RIEU	THE FLYING DUTCHMAN	DECCA 17570
2	1	15	RENEE FLEMING	SACRED SONGS	DECCA 005193/UNIVERSAL CLASSICS GROUP
3	3	17	CECILIA BARTOLI	OPERA PROBITA	DECCA 005151/UNIVERSAL CLASSICS GROUP
5	5	13	BRYN TERFEL/LONDON SYMPHONY (WORDSWORTH)	SIMPLE GIFTS	DG 004772/UNIVERSAL CLASSICS GROUP
RE-ENTRY	RE-ENTRY	5	HANDEL AND HAYDN SOCIETY CHORUS/GRANT LLEWELLYN	PEACE AVIE	0039
6	7	14	HILARY HAHN/NATALIE ZHU	MOZART: VIOLIN SONATAS	DG 004771/UNIVERSAL CLASSICS GROUP
7	4	16	JOSHUA BELL/BERLIN PHILHARMONIC (THOMAS)	TCHAIKOVSKY: VIOLIN CONCERTO	SONY CLASSICAL 94832/SONY BMG MASTERWORKS
8	8	14	SOUNDTRACK	CASANOVA	HOLLYWOOD 162575
9	6	68	ANDRE RIEU	TUSCANY	DECCA 17431
10	RE-ENTRY	10	SANFORD SYLVAN/HANDEL & HAYDN (LLEWELLYN)	ALL IS BRIGHT	AVIE 2078
11	8	11	ANDRE RIEU	NEW YEARS IN VIENNA	DECCA 17572
12	9	40	YO-YO MA/THE SILK ROAD ENSEMBLE	SILK ROAD JOURNEYS: BEYOND THE HORIZON	SONY CLASSICAL 93962/SONY BMG MASTERWORKS
13	10	37	YO-YO MA WITH ROMA SINFONETTA ORCHESTRA (MORRICONE)	YO-YO MA PLAYS ENnio MORRICONE	SONY CLASSICAL 93456/SONY BMG MASTERWORKS Ⓢ
14	RE-ENTRY	14	ANGELA GHEORGHIU	PUCCINI: OPERA ARIAS	EMI CLASSICS 57955/ANGEL
15	11	9	JANINE JANSEN	VIVALDI: THE FOUR SEASONS	DECCA 005507/UNIVERSAL CLASSICS GROUP
16	12	15	BRYN TERFEL/PAUL GROVES/YING HUANG	ROGER WATERS: CA IRA	SONY CLASSICAL 96439/SONY BMG MASTERWORKS
17	17	15	LONDON PHILHARMONIC/ANNE-SOPHIE MUTTER	MOZART: VIOLIN CONCERTOS 1-5	DG 005078/UNIVERSAL CLASSICS GROUP
18	15	17	JOSHUA BELL	THE ESSENTIAL JOSHUA BELL	DECCA 005185/UNIVERSAL CLASSICS GROUP
19	14	18	HILLIARD ENSEMBLE/A. LUBIMOV/STUTTGART RADIO (BOREYKO)	PART: LAMENTATE	ECM 005056/UNIVERSAL CLASSICS GROUP
20	13	91	YO-YO MA WITH AMSTERDAM BAROQUE ORCHESTRA (KOPMAN)	VIVALDI'S CELLO	SONY CLASSICAL 90916/SONY BMG MASTERWORKS
21	RE-ENTRY	21	LANG LANG & MARIINSKY THEATER ORCHESTRA (GERGIEV)	RACHMANINOV: PIANO CONCERTO NO. 2	DG 003902/UNIVERSAL CLASSICS GROUP
22	RE-ENTRY	22	SAN FRANCISCO SYMPHONY (THOMAS)	MAHLER: SYMPHONY NO. 7	SAN FRANCISCO SYMPHONY MUSIC 60009
23	RE-ENTRY	23	THE SIXTEEN (CHRISTOPHERS)	RENAISSANCE: MUSIC FOR INNER PEACE	DECCA 004531/UNIVERSAL CLASSICS GROUP
24	24	8	TRIO MEDIAEVAL	STELLA MARIS	ECM 005057/UNIVERSAL CLASSICS GROUP
25	15	15	DAWN UPSHAW & ANDALUCIAN DOGS	GOLJUV: AYRE, BERIO: FOLKSONGS	DG 004782/UNIVERSAL CLASSICS GROUP

TOP CONTEMPORARY JAZZ

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	IMPRINT & NUMBER / DISTRIBUTING LABEL
1	2	19	#1 HERBIE HANCOCK	POSSIBILITIES	HEAR/HANCOCK 70013/VECTOR
2	4	13	JAMIE CULLUM	CATCHING TALES	VERVE FDCRECAST/UNIVERSAL 005478/VG/UMRG Ⓢ
3	6	3	VARIOUS ARTISTS	HIDDEN BEACH RECORDINGS PRESENTS: UNWRAPPED VOL. 4	HIDDEN BEACH/EPIC 75466/SONY MUSIC
4	5	9	VARIOUS ARTISTS	THE BEST OF SMOOTH JAZZ CHRISTMAS	HIP-O/CHRONICLES 005163/UME
5	7	14	KIRK WHALUM	KIRK WHALUM PERFORMS THE BABYFACE SONGBOOK	RENDEZVOUS 5112
6	1	13	VARIOUS ARTISTS	40 YEARS: A CHARLIE BROWN CHRISTMAS	PEAK 8534/CONCORD
7	7	14	VARIOUS ARTISTS	WE GET A KICK OUT OF JAZZ	VERVE 004202/VG
8	8	11	RICK BRAUN	YOURS TRULY	ARTIZEN 10011
9	11	24	BRIAN CULBERTSON	IT'S ON TONIGHT	GRP 004535/VG
10	9	60	KENNY G	AT LAST... THE DUETS	ALBAMA 62470/RMG
11	14	30	LIZZ WRIGHT	DREAMING WIDE AWAKE	VERVE FORECAST 004069/VG
12	10	87	JAMIE CULLUM	TWENTYSOMETHING	UNIVERSAL/VERVE 002273/VG Ⓢ
13	22	12	SOULIVE	BREAK OUT	CONCORD 2302
14	3	12	KENNY G	THE GREATEST HOLIDAY CLASSICS	ARISTA 72234/RMG
15	13	20	NAJEE	MY POINT OF VIEW	HEADS UP
16	16	19	EUGE GROOVE	JUST FEELS RIGHT	NARADA JAZZ 60499/NARADA
17	15	16	KIM WATERS	ALL FOR LOVE	SHANACHIE 5133
18	21	12	VARIOUS ARTISTS	DEF JAZZ	GRP 004890/VG
19	19	12	BRIAN SIMPSON	IT'S ALL GOOD	RENDEZVOUS 5110
20	18	12	NORMAN BROWN	THE VERY BEST OF NORMAN BROWN	GRP 005630/VG
21	25	5	RAMSEY LEWIS	WITH ONE VOICE	NARADA JAZZ 60699/NARADA
22	17	18	RICHARD ELLIOT	METRO BLUE	ARTIZEN 10010
23	RE-ENTRY	23	PAUL HARCASLE	HARCASLE 4 TRIPPIN' N' RHYTHM	90517/V2
24	RE-ENTRY	24	MIKE PHILLIPS	UNCOMMON DENOMINATOR	HIDDEN BEACH/EPIC 72499/SONY MUSIC
25	24	2	BOB BALDWIN	ALL IN A DAY'S WORK	215 ENTERTAINMENT 2020

TOP CLASSICAL CROSSOVER

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	IMPRINT & NUMBER / DISTRIBUTING LABEL
1	2	38	#1 IL DIVO	IL DIVO	SYCO/COLUMBIA 93963/SONY MUSIC Ⓢ
2	3	7	JOHN WILLIAMS/YO-YO MA/ITZHAK PERLMAN	MEMOIRS OF A GEISHA (SOUNDTRACK)	SONY CLASSICAL 74708/SONY BMG MASTERWORKS
3	1	11	IL DIVO	THE CHRISTMAS COLLECTION	SYCO/COLUMBIA 97715/SONY MUSIC
4	4	36	SOUNDTRACK	STAR WARS EPISODE III: REVENGE OF THE SITH	SONY CLASSICAL 94220/SONY BMG MASTERWORKS Ⓢ
5	5	9	SOUNDTRACK	PRIDE & PREJUDICE	DECCA 005620/UNIVERSAL CLASSICS GROUP
6	5	12	HAYLEY WESTENRA	ODYSSEY	DECCA 005440/UNIVERSAL CLASSICS GROUP
7	8	11	SARAH BRIGHTMAN	LOVE CHANGES EVERYTHING: THE ANDREW LLOYD WEBBER COLLECTION VOL. 2	DECCA 005570/UNIVERSAL CLASSICS GROUP
8	9	61	ANDREA BOCELLI	ANDREA PHILIPS	003513/UNIVERSAL CLASSICS GROUP
9	11	17	MORMON TABERNACLE CHOIR	LOVE IS SPOKEN HERE	MORMON TABERNACLE CHOR 0017
10	10	15	THE EAST VILLAGE OPERA COMPANY	THE EAST VILLAGE OPERA COMPANY	DECCA 005181/UNIVERSAL CLASSICS GROUP
11	13	17	THE IRISH TENORS	SACRED: A SPIRITUAL JOURNEY	RAZOR & TIE 82929
12	7	12	VARIOUS ARTISTS	MARTHA STEWART LIVING MUSIC: CLASSICAL FAVORITES FOR THE HOLIDAYS	LEGACY/EPIC 97701/SONY MUSIC
13	14	28	BOND	EXPLOSIVE: THE BEST OF BOND	MBO/DECCA 004748/UNIVERSAL CLASSICS GROUP Ⓢ
14	15	29	AMICI FOREVER	DEFINED	RCA VICTOR 68883/RMG
15	16	17	RUSSELL WATSON	AMORE MUSICA	DECCA 004439/UNIVERSAL CLASSICS GROUP
16	12	5	VARIOUS ARTISTS	STRING QUARTET TRIBUTE TO FALL OUT BOY	VITAMIN 9085
17	16	92	HAYLEY WESTENRA	PURE	DECCA 001866/UNIVERSAL CLASSICS GROUP
18	15	88	ANDRE RIEU	AT THE MOVIES	DECCA 17348
19	23	27	NIGEL HESS FEATURING JOSHUA BELL	LADIES IN LAVENDER (SOUNDTRACK)	SONY CLASSICAL 92689/SONY BMG MASTERWORKS
20	21	67	SARAH BRIGHTMAN	LIVE FROM LAS VEGAS	NEMO STUDIO 57801/ANGEL
21	20	20	KRONOS QUARTET AND ASHA BHOSLE	YOU'VE STOLEN MY HEART	NONESUCH 79856/WARNER BROS.
22	22	20	AMICI FOREVER	THE OPERA BANDO	RCA VICTOR 52739/RMG
23	25	45	RONAN TYNAN	RONAN	DECCA 003863/UNIVERSAL CLASSICS GROUP
24	RE-ENTRY	24	MARIO FRANGOULIS	FOLLOW YOUR HEART	SONY CLASSICAL 93803/SONY BMG MASTERWORKS
25	24	76	BOND	CLASSIFIED	MBO/DECCA 002332/UNIVERSAL CLASSICS GROUP

CHARTS LEGEND

SEE BELOW FOR COMPLETE LEGEND INFORMATION.

SALES DATA COMPILED BY



JAN 21 2006 ALBUMS

ALBUM CHARTS

Sales data compiled from a comprehensive pool of U.S. music merchants by Nielsen SoundScan. Sales data for R&B/hip-hop retail charts is compiled by Nielsen SoundScan from a national subset of core stores that specialize in those genres.

● Albums with the greatest sales gains this week.

GREATEST GAINER Where included, this award indicates the title with the chart's largest unit increase.

PACE SETTER Where included, this award indicates the title with the chart's biggest percentage growth.

HEATSEEKER GRADUATE Indicates album entered top 100 of The Billboard 200 and has been removed from Heatseekers chart.

PRICING/CONFIGURATION

CD/Cassette prices are suggested list or equivalent prices, which are projected from wholesale prices. Ⓢ after price indicates album only available on DualDisc. CD/DVD after price indicates CD/DVD combo only available. Ⓣ DualDisc available. Ⓡ CD/DVD combo available. * Indicates vinyl LP is available. Pricing and vinyl LP availability are not included on all charts.

SINGLES CHARTS

RADIO AIRPLAY SINGLES CHARTS

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. Charts are ranked by number of gross audience impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. The exceptions are the Rhythmic Top 40, Adult Top 40, Adult Contemporary, Modern Rock and Adult R&B charts, which are ranked by total detections.

● Songs showing an increase in audience (or detections) over the previous week, regardless of chart movement.

RECURRENT RULES

Songs are removed from the Hot 100 and Hot 100 Airplay charts simultaneously if they have been on the Hot 100 for more than 20 weeks and rank below 50. Songs are removed from the Hot R&B/Hip-Hop Songs and Hot R&B/Hip-Hop Airplay charts simultaneously if they have been on the Hot R&B/Hip-Hop Singles & Tracks for more than 20 weeks and rank below 50. Songs are removed from the Pop 100 and Pop 100 Airplay charts simultaneously if they have been on the Pop100 for more than 30 weeks and rank below 30. Titles are removed from Hot Country Songs if they have been on the chart for more than 20 weeks and rank below 15 in detections or audience, provided that they are not still gaining enough audience points to bullet. Songs are removed from the Adult Top 40, Adult Contemporary, Adult R&B, and Hot Dance Airplay charts if they have been on the chart for more than 20 weeks and rank below 15 (20 for Modern Rock and Latin) or if they have been on the chart for more than 52 weeks and below 10.

SINGLES SALES CHARTS

The top selling singles compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by Nielsen SoundScan. For R&B/Hip-Hop Singles Sales, sales data is compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan. ● Singles with the greatest sales gains.

CONFIGURATIONS

Ⓢ CD single available. Ⓣ Digital Download available. Ⓡ DVD single available. Ⓡ Vinyl Maxi-Single available. Ⓡ Vinyl Single available. Ⓡ CD Maxi-Single available. Configurations are not included on all singles charts.

HITPREDICTOR

★ Indicates title earned HitPredictor status in that particular format based on research data provided by Promosquad. Songs are blind tested online by Promosquad using multiple listens and a nationwide sample of carefully profiled music consumers. Songs are rated on a 1-5 scale; final results are based on weighted positives. Songs with a score of 65 or more (75 or more for country) are judged to have Hit Potential; although that benchmark number can fluctuate per format based on the strength of available music. For a complete and updated list of current songs with Hit Potential, commentary, polls and more, please visit www.hitpredictor.com.

DANCE CLUB PLAY

Compiled from a national sample of reports from club DJs. ● Titles with the greatest club play increase over the previous week.

AWARD CERTIFICATIONS

ALBUM CHARTS

● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 albums (Gold). ■ RIAA certification for net shipment for 1 million units (Platinum). Ⓢ RIAA certification for net shipment of 10 million units (Diamond). Numerical within Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. ○ Certification for net shipments of 100,000 units (Gold). □ Certification of 200,000 units (Platinum). Ⓢ Certification of 400,000 units (Multi-Platinum).

SINGLES CHARTS

● RIAA certification for 100,000 paid downloads (Gold). ■ RIAA certification for 200,000 paid downloads (Platinum). Numerical within platinum symbol indicates song's multi-platinum level. ○ RIAA certification for net shipment of 500,000 singles (Gold).

MUSIC VIDEO SALES CHARTS

● RIAA gold certification for net shipment of 25,000 units for video singles. ○ RIAA gold certification for net shipment of 50,000 units for shortform or longform videos. ■ RIAA platinum certification for net shipment of 50,000 units for video singles. □ RIAA platinum certification for sales of 100,000 units for shortform or longform videos.

DVD SALES/VHS SALES/VIDEO RENTALS

● RIAA gold certification for net shipment of 50,000 units or \$1 million in sales at suggested retail price. ■ RIAA platinum certification for sales of 100,000 units or \$2 million in sales at suggested retail price. ○ IRMA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs; or of at least 25,000 units and \$1 million at suggested retail for non-theatrical titles. □ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for non-theatrical titles.

TOP POP CATALOG™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE))	CERT.
1	1	115	#1 JOHNNY CASH	16 BIGGEST HITS LEGACY/COLUMBIA (NASHVILLE) 69739/SONY MUSIC (11.98/7.98)	2
2	4	170	KEITH URBAN	GOLDEN ROAD CAPITOL (NASHVILLE) 32936 (18.98/10.98)	3
3	2	1484	PINK FLOYD	DARK SIDE OF THE MOON CAPITOL 46001* (18.98/10.98)	4
4	3	264	TIM MCGRAW	GREATEST HITS CURB 77978 (18.98/12.98)	4
5	5	15	DANE COOK	HARMFUL IF SWALLOWED COMEDY CENTRAL 0017 (16.98 CD/DVD) Ⓡ	4
6	26	39	ORIGINAL BROADWAY CAST RECORDING	WICKED DECCA BROADWAY 001682/UNIVERSAL CLASSICS GROUP (18.98)	●
7	7	18	JOHNNY CASH	THE ESSENTIAL JOHNNY CASH LEGACY/COLUMBIA (NASHVILLE) 86290/SONY MUSIC (24.98/17.98)	●
8	8	711	AC/DC	BACK IN BLACK LEGACY/EPIC 80207*/SONY MUSIC (18.98) Ⓡ	●
9	12	170	COLDPLAY	A RUSH OF BLOOD TO THE HEAD CAPITOL 40504* (18.98/11.98)	4
10	15	581	BOB SEGER & THE SILVER BULLET BAND	GREATEST HITS CAPITOL 30334 (16.98)	7
11	13	620	QUEEN	GREATEST HITS HOLLYWOOD 161265 (18.98/11.98)	7
12	14	172	BON JOVI	CROSS ROAD MERCURY 526013/UMI (18.98/11.98)	4
13	11	269	THE BEATLES	1 APPLE 29325/CAPITOL (18.98/12.98)	●
14	19	202	NORAH JONES	COME AWAY WITH ME BLUE NOTE 32088* (17.98)	●
15	16	86	SHERYL CROW	THE VERY BEST OF SHERYL CROW A&M 001521/INTERSCOPE (16.98)	3
16	28	82	MICHAEL BUBLE	MICHAEL BUBLE 143/REPRISE 48376/WARNER BROS. (18.98)	●
17	17	644	JOURNEY	JOURNEY'S GREATEST HITS COLUMBIA 44493/SONY MUSIC (18.98/12.98)	●
18	23	529	TOM PETTY & THE HEARTBREAKERS	GREATEST HITS MCA 110813/UMI (18.98/12.98)	●
19	21	135	THE BEACH BOYS	THE VERY BEST OF THE BEACH BOYS: SOUND OF SUMMER CAPITOL 82710 (18.98) Ⓡ	2
20	27	106	STEVIE WONDER	THE DEFINITIVE COLLECTION MOTOWN/UTV 066164/UMI (18.98)	●
21	25	128	JOHNNY CASH	JOHNNY CASH AT FOLSOM PRISON LEGACY/COLUMBIA (NASHVILLE) 65955/SONY MUSIC (11.98/7.98)	3
22	10	16	FALL OUT BOY	TAKE THIS TO YOUR GRAVE FUELED BY RAMEN 061 (12.98)	●
23	9	92	GREEN DAY	INTERNATIONAL SUPERHITS! REPRISE 48145/WARNER BROS. (18.98)	●
24	31	474	CREEDENCE CLEARWATER REVIVAL	CHRONICLE THE 20 GREATEST HITS FANTASY 2*/CONCORD (17.98/12.98)	4
25	43	73	EAGLES	THE VERY BEST OF WARNER STRATEGIC MARKETING 73971 (25.98)	3
26	33	123	LED ZEPPELIN	EARLY DAYS & LATER DAYS: THE BEST OF LED ZEPPELIN VOLUMES ONE AND TWO ATLANTIC 83619/AG (19.98)	●
27	20	172	GREEN DAY	DOOKIE REPRISE 45529*/WARNER BROS. (12.98/7.98)	●
28	RE-ENTRY		ABBA	GOLD — GREATEST HITS POLYDOR/A&M 517007/UMI (18.98/12.98)	6
29	38	12	JOHNNY CASH	SUPER HITS LEGACY/COLUMBIA (NASHVILLE) 66773/SONY MUSIC (9.98/5.98)	●
30	42	68	JOHNNY CASH	AMERICAN IV: THE MAN COMES AROUND AMERICAN 063339*/LOST HIGHWAY (13.98)	●
31	RE-ENTRY		ELTON JOHN	GREATEST HITS 1970-2002 ROCKET/UTV 063478/UMI (18.98)	3
32	17	181	COLDPLAY	PARACHUTES NETTWERK 30162/CAPITOL (18.98)	2
33	RE-ENTRY		JACK JOHNSON	BRUSHFIRE FAIRYTALES ENJOY 860994*/UMRG (18.98)	●
34	40	157	JIMI HENDRIX	EXPERIENCE HENDRIX: THE BEST OF JIMI HENDRIX EXPERIENCE HENDRIX 111671*/UMI (18.98/12.98)	●
35	46	128	LINKIN PARK	METEORA WARNER BROS. 48186* (19.98)	4
36	RE-ENTRY		U2	THE BEST OF 1980-1990 ISLAND 524613/DJMG (18.98/12.98)	2
37	48	25	LEANN RIMES	GREATEST HITS CURB 78829 (18.98)	●
38	44	85	KELLY CLARKSON	THANKFUL RCA 68159/RMG (18.98)	2
39	34	91	NICKELBACK	THE LONG ROAD ROADRUNNER 618400/DJMG (18.98/12.98)	3
40	36	62	LYNYRD SKYNYRD	ALL TIME GREATEST HITS MCA 112229/UMI (18.98/12.98)	●
41	30	213	DISTURBED	THE SICKNESS GIANT 24738/WARNER BROS. (11.98/17.98)	3
42	50	84	JACK JOHNSON	ON AND ON JACK JOHNSON 075012*/UMRG (18.98)	●
43	32	121	50 CENT	GET RICH OR DIE TRYIN' SHADY/AFTERMATH 493544*/INTERSCOPE (13.98/8.98)	6
44	24	152	SYSTEM OF A DOWN	TOXICITY AMERICAN/COLUMBIA 62240*/SONY MUSIC (18.98/12.98)	3
45	RE-ENTRY		THE NOTORIOUS B.I.G.	READY TO DIE BAD BOY 73002* (13.98 CD/DVD) Ⓡ	4
46	RE-ENTRY		RAY CHARLES	THE VERY BEST OF RAY CHARLES RHINO 79822 (11.98)	●
47	39	732	METALLICA	METALLICA ELEKTRA 61113*/AG (18.98/11.98)	●
48	RE-ENTRY		MAROONS	SONGS ABOUT JANE OCTONE/J 50001*/RMG (18.98)	1
49	HOT SHOT DEBUT		DEATH CAB FOR CUTIE	TRANSATLANTICISM BARSUK 32* (16.98)	●
50	RE-ENTRY		JOSH GROBAN	CLOSER 143/REPRISE 48450/WARNER BROS. (18.98) Ⓡ	4

TOP POP CATALOG: Catalog Albums are 2-year old titles that have fallen below No. 100 on The Billboard 200 or re-issues of older albums. Total Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. TOP INTERNET: Reflects physical albums ordered through Internet merchants, based on data collected by Nielsen SoundScan. Catalog titles are included. TOP DIGITAL: Release sold as a complete album bundle through digital download services. BILLBOARD.BIZ CHART: See Chart Legend for rules and explanations. © 2006, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

TOP DIGITAL™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	BB 200 RANKING	CERT.
1	NEW	1 WK	#1 THE STROKES	First Impressions Of Earth	4	●
2	4	12	JAMES BLUNT	Back To Bedlam	16	●
3	9	9	JACK JOHNSON	In Between Dreams	57	●
4	1	3	MARY J. BLIGE	The Breakthrough	2	●
5	RE-ENTRY		ROB THOMAS	iTunes Originals	—	●
6	2	3	JAMIE FOXX	Unpredictable	1	●
7	8	18	KANYE WEST	Late Registration	19	2
8	5	17	FALL OUT BOY	From Under The Cork Tree	11	●
9	18	2	PANIC! AT THE DISCO	A Fever You Can't Sweat Out	80	●
10	3	3	THE NOTORIOUS B.I.G.	Duets: The Final Chapter	7	●
11	7	14	NICKELBACK	All The Right Reasons	10	1
12	15	14	COLDPLAY	X&Y	47	3
13	6	5	EMINEM	Curtain Call: The Hits	3	●
14	10	8	MADONNA	Confessions On A Dance Floor	15	●
15	11	8	CARRIE UNDERWOOD	Some Hearts	5	2

TOP INTERNET™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	BB 200 RANKING	CERT.
1	1	2	#1 JAMIE FOXX	Unpredictable	1	●
2	2	14	THELONIOUS MONK QUARTET WITH JOHN COLTRANE	At Carnegie Hall	143	●
3	RE-ENTRY		THE STROKES	First Impressions Of Earth	4	●
4	4	2	MARY J. BLIGE	The Breakthrough	2	●
5	5	3	MADONNA	Confessions On A Dance Floor	15	●
6	3	7	ENYA	Amarantine	21	●
7	7	8	CARRIE UNDERWOOD	Some Hearts	5	2
8	5	5	EMINEM	Curtain Call: The Hits	3	●
9	RE-ENTRY		FAITH HILL	Fireflies	30	●
10	6	6	JOHNNY CASH	Johnny Cash At Folsom Prison	—	3
11	11	25	COLDPLAY	X&Y	47	3
12	6	25	CELTIC WOMAN	Celtic Woman	100	●
13	RE-ENTRY		JAMES BLUNT	Back To Bedlam	16	●
14	2	36	GREEN DAY	American Idiot	22	4
15	7	32	KELLY CLARKSON	Breakaway	8	4

TOP ROCK ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL)
1	1	1 WK	#1 THE STROKES	FIRST IMPRESSIONS OF EARTH (RCA/RMG)
2	1	2	NICKELBACK	ALL THE RIGHT REASONS (ROADRUNNER/DJMG)
3	2	2	FALL OUT BOY	FROM UNDER THE CORK TREE (FUELED BY RAMEN/ISLAND/DJMG)
4	6	2	JAMES BLUNT	BACK TO BEDLAM (CUSTARD/ATLANTIC/AG)
5	5	2	GREEN DAY	AMERICAN IDIOT (REPRISE/WARNER BROS.)
6	3	2	SYSTEM OF A DOWN	HYPNOTIZE (AMERICAN/COLUMBIA/SONY MUSIC)
7	4	2	KORN	SEE YOU ON THE OTHER SIDE (VIRGIN)
8	7	2	GORILLAZ	DEMON DAYS (PARLOPHONE/VIRGIN)
9	12	2	BON JOVI	HAVE A NICE DAY (ISLAND/DJMG)
10	9	2	DISTURBED	TEN THOUSAND FISTS (REPRISE/WARNER BROS.)
11	11	2	COLDPLAY	X&Y (CAPITOL)
12	15	2	MATISYAHU	LIVE AT STUBB'S (OR/EPIC/SONY MUSIC)
13	8	2	THE ALL-AMERICAN REJECTS	MOVE ALONG (DOGHOUSE/INTERSCOPE)
14	—	1	BO BICE	THE REAL THING (RCA/RMG)
15	17	2	JACK JOHNSON	IN BETWEEN DREAMS (JACK JOHNSON/BRUSHFIRE/UMRG)



VIDEO



LAUNCH PAD

JAN
21
2006

TOP DVD SALES

THIS WEEK	LAST WEEK	TITLE	Principal Performers	CERT.	RATING
1	2	3	4	5	6
1	NEW	#1 TOY STORY 2: 2 DISC SPECIAL EDITION WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 41212 (29.98)	Animated	G	6
2	NEW	AMERICAN PIE PRESENTS: BAND CAMP (WIDESCREEN UNRATED EDITION) MCA HOME VIDEO, INC./UNIVERSAL STUDIOS HOME VIDEO 27447 (26.98)	Tad Hilgenbrinck/Eugene Levy	NR	
3	NEW	AMERICAN PIE PRESENTS: BAND CAMP (UNRATED FULL SCREEN EDITION) MCA HOME VIDEO, INC./UNIVERSAL STUDIOS HOME VIDEO 27448 (26.98)	Tad Hilgenbrinck/Eugene Levy	NR	
4	1	THE 40 YEAR-OLD VIRGIN (WIDESCREEN UNRATED VERSION) MCA HOME VIDEO, INC./UNIVERSAL STUDIOS HOME VIDEO 28706 (29.98)	Steve Carell/Catherine Keener	NR	
5	NEW	INTO THE BLUE (WIDESCREEN) SONY PICTURES HOME ENTERTAINMENT 11819 (28.98)	Paul Walker/Jessica Alba	PG-13	
6	2	FOUR BROTHERS (WIDESCREEN) PARAMOUNT HOME ENTERTAINMENT 44074 (29.98)	Mark Wahlberg/Andre Benjamin	R	
7	3	THE BROTHER'S GRIMM MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 49406 (29.98)	Matt Damon/Heath Ledger	PG-13	
8	7	THE EXORCISM OF EMILY ROSE (UNRATED VERSION) SONY PICTURES HOME ENTERTAINMENT 13677 (28.98)	Laura Linney	NR	
9	5	SERENITY (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 26327 (29.98)	Nathan Fillion/Gina Torres	PG-13	
10	NEW	DARK WATER (UNRATED VERSION) TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 35988 (29.98)	Jennifer Connelly	NR	
11	4	FOUR BROTHERS (FULL SCREEN) PARAMOUNT HOME ENTERTAINMENT 36064 (29.98)	Mark Wahlberg/Andre Benjamin	R	
12	12	MR. AND MRS. SMITH (WIDESCREEN) FOXVIDEO 31371 (29.98)	Brad Pitt/Angelina Jolie	PG-13	
13	NEW	INTO THE BLUE (FULL SCREEN) SONY PICTURES HOME ENTERTAINMENT 13327 (28.98)	Paul Walker/Jessica Alba	PG-13	
14	9	FANTASTIC FOUR (WIDESCREEN) FOXVIDEO 29603 (29.98)	Chris Evans/Jessica Alba	PG-13	
15	10	STAR WARS EPISODE III - REVENGE OF THE SITH (WIDESCREEN) FOXVIDEO 30309 (29.98)	Hayden Christensen/Ewan McGregor	PG-13	
16	15	THE 40 YEAR-OLD VIRGIN (FULL SCREEN UNRATED VERSION) MCA HOME VIDEO, INC./UNIVERSAL STUDIOS HOME VIDEO 29320 (29.98)	Steve Carell/Catherine Keener	NR	
17	6	MARCH OF THE PENGUINS (WIDESCREEN) WARNER HOME VIDEO 73657 (28.98)	Luc Jacquet/Morgan Freeman	G	
18	13	FAMILY GUY: VOLUME 3: SEASON 4 FOXVIDEO 31295 (39.98)	Animated	NR	
19	32	THE ISLAND DREAMWORKS HOME ENTERTAINMENT 91970 (29.98)	Ewan McGregor/Scarlett Johansson	PG-13	
20	23	FAMILY GUY: STEWIE GRIFFIN'S UNTOLD STORY FOXVIDEO 30789 (29.98)	Animated	NR	
21	16	MUST LOVE DOGS (FULL SCREEN) WARNER HOME VIDEO 59344 (28.98)	Diane Lane/John Cusack	PG-13	
22	21	CINDERELLA MAN (WIDESCREEN) MCA HOME VIDEO, INC./UNIVERSAL STUDIOS HOME VIDEO 22119 (29.98)	Russell Crowe/Renee Zellweger	PG-13	
23	17	WAR OF THE WORLDS (WIDESCREEN) DREAMWORKS HOME ENTERTAINMENT 94392 (29.98)	Tom Cruise/Dakota Fanning	PG-13	
24	18	REBOUND FOXVIDEO 31701 (27.98)	Martin Lawrence	PG	
25	8	MADAGASCAR (WIDESCREEN) DREAMWORKS HOME ENTERTAINMENT 94566 (29.98)	Animated	PG	

TOP VHS SALES

THIS WEEK	LAST WEEK	TITLE	CERT.	RATING
1	2	3	4	5
1	2	#1 MIRACLE ON 34TH STREET FOXVIDEO 02075 (9.98)	NR	
2	7	REQUIEM FOR A DREAM LIONS GATE 11793 (7.98)	R	
3	4	A CHRISTMAS CAROL (1984) FOXVIDEO 02077 (6.98)	NR	
4	NEW	BUNS OF STEEL 4: ADVANCED WARNER 01375 (9.98)	NR	
5	NEW	THIGHS OF STEEL 2 WARNER 80228 (9.98)	NR	
6	NEW	BUNS & ABS OF STEEL 9: POST-PREGNANCY WORKOUT WARNER 51300 (9.98)	NR	
7	9	THE LITTLE RASCALS (2 PACK) GOODTIMES 14802 (9.98)	NR	
8	NEW	TAMILEE WEBB: ARMS & ABS OF STEEL WARNER 01423 (9.98)	NR	
9	NEW	MEN IN BLACK (DELUXE EDITION) COLUMBIA TRISTAR 082653 (9.98)	PG-13	
10	1	FROSTY THE SNOWMAN SONY PICTURES 54173 (9.98)	NR	
11	6	LUCY SHOW (2 PACK) DIAMOND 14800 (14.98)	NR	
12	17	BEVERLY HILLBILLIES (2 PACK) GOODTIMES 14801 (9.98)	NR	
13	5	THE THREE STOOGES (2 PACK) GOODTIMES 14800 (9.98)	NR	
14	8	ANDY GRIFFITH SHOW (2 PACK) DIAMOND 14800 (14.98)	NR	
15	NEW	BUNS OF STEEL 7: INTERMEDIATE/ADVANCED STEP WORKOUT WARNER 80159 (9.98)	NR	
16	1C	SHREK 2 DREAMWORKS/UNIVERSAL STUDIOS 90674 (24.98)	PG	
17	RE-ENTRY	20,000 LEAGUES UNDER THE SEA (SPECIAL EDITION) WALT DISNEY/BUENA VISTA 17179 (9.98)	G	
18	NEW	MUPPETS FROM SPACE SONY PICTURES 04251 (9.98)	G	
19	NEW	ABS OF STEEL 2000: ARMS WARNER 13353 (9.98)	NR	
20	15	A CHRISTMAS STORY WARNER 65045 (9.98)	PG	
21	RE-ENTRY	PLATINUM SERIES: LEGS OF STEEL 2000 WARNER 13023 (14.98)	NR	
22	14	DORA THE EXPLORER: BIG SISTER DORA PARAMOUNT 86643 (9.98)	NR	
23	NEW	THE WORLD IS NOT ENOUGH MGM 08103 (9.98)	PG-13	
24	22	SHARK TALE DREAMWORKS 91879 (24.98)	PG	
25	NEW	THE LONE RANGER (2 PACK) DIAMOND 14800 (5.98)	NR	

TOP VIDEO RENTALS

THIS WEEK	LAST WEEK	TITLE	CERT.	RATING
1	2	3	4	5
1	1	#1 THE 40 YEAR-OLD VIRGIN MCA HOME VIDEO, INC./UNIVERSAL STUDIOS HOME VIDEO	R	
2	2	FOUR BROTHERS PARAMOUNT HOME ENTERTAINMENT	R	
3	5	MUST LOVE DOGS WARNER HOME VIDEO	PG-13	
4	3	MR. AND MRS. SMITH FOXVIDEO	PG-13	
5	NEW	INTO THE BLUE SONY PICTURES HOME ENTERTAINMENT	PG-13	
6	6	THE BROTHER'S GRIMM MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT	PG-13	
7	NEW	DARK WATER TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT	NR	
8	4	THE EXORCISM OF EMILY ROSE SONY PICTURES HOME ENTERTAINMENT	NR	
9	7	THE ISLAND DREAMWORKS HOME ENTERTAINMENT	PG-13	
10	RE-ENTRY	CINDERELLA MAN MCA HOME VIDEO, INC./UNIVERSAL STUDIOS HOME VIDEO	PG-13	

TOP VIDEO GAME RENTALS

THIS WEEK	LAST WEEK	TITLE	CERT.	RATING
1	2	3	4	5
1	1	#1 PS2: NEED FOR SPEED: MOST WANTED ELECTRONIC ARTS	T	
2	2	XBOX: NEED FOR SPEED: MOST WANTED ELECTRONIC ARTS	T	
3	3	PS2: STAR WARS BATTLEFRONT II LUCASARTS ENTERTAINMENT	T	
4	7	PS2: 50 CENT: BULLETPROOF UNIVERSAL GAMES	M	
5	5	PS2: CALL OF DUTY 2: BIG RED ONE ACTIVISION	T	
6	8	PS2: GUN ACTIVISION	M	
7	6	PS2: MADDEN NFL 2006 ELECTRONIC ARTS	E	
8	4	XBOX: STAR WARS BATTLEFRONT II LUCASARTS ENTERTAINMENT	T	
9	9	PS2: WWE SMACKDOWN! VS. RAW 2006 THQ	T	
10	10	PS2: PETER JACKSON'S KING KONG UBS	T	

TOP HEATSEEKERS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	2	3	4	5	6
1	1	2	#1 TRICK-TRICK WONDERBOY/MOTOWN 005934*/UMRG (13.98)	The People Vs.	
2	2	2	GOAPELE SKYBLAZE/COLUMBIA 9291Q/SONY MUSIC (11.98)	Change It All	
3	1C	1C	IMOGEN HEAP RCA VICTOR 72532 (11.98)	Speak For Yourself	
4	9	15	THE FRAY EPIC 93931 SONY MUSIC (11.98)	How To Save A Life	
5	6	24	SUFJAN STEVENS ASTHMATIC KITTY 014* (15.98)	Illinois	
6	HOT SHOT DEBUT	2	REGGAETON NINOS EMI LATIN 46957 (13.98)	Reggaeton Ninos Vol. 1	
7	7	23	AQUALUNG RED INK/COLUMBIA 23888*/SONY MUSIC (14.98)	Strange And Beautiful	
8	27	64	GREATEST GAINER THE BABY EINSTEIN MUSIC BOX ORCHESTRA BUENA VISTA 861085/WALT DISNEY (7.98)	Baby Einstein: Lullaby Classics	
9	11	22	ANA GABRIEL SONY BMG NORTE 95902 (15.98)	Historia De Una Reina	
10	3	6	UNDEROATH SOLID STATE 83184/TOOTH & NAIL (13.98)	They're Only Chasing Safety	
11	19	-	SIN BANDERA SONY BMG NORTE 96872 (17.98) ⊕	Manana	
12	13	41	BLOC PARTY VICE/DIM MAK 93815*/ATLANTIC (13.98)	Silent Alarm	
13	25	3	CLAP YOUR HANDS SAY YEAH CLAP YOUR HANDS SAY YEAH 01 (12.98)	Clap Your Hands Say Yeah	
14	4	62	RISE AGAINST Geffen 002967/INTERSCOPE (9.98)	Siren Song Of The Counter Culture	
15	24	2	VOLTIO WHITE LION/EPIC 96526/SONY MUSIC (11.98)	Voltio	
16	14	5	HINDER UNIVERSAL 005390/UMRG (9.98)	Extreme Behavior	
17	17	29	LEELA JAMES WARNER BROS. 48027 (13.98)	A Change Is Gonna Come	
18	17	7	VICENTE FERNANDEZ SONY BMG NORTE 96895 (14.98) ⊕	MI's Duetos	
19	23	6	BYRON CAGE GOSPO CENTRIC 71281/ZOMBA (17.98)	An Invitation To Worship	
20	15	7	RAY SCOTT WARNER BROS. (NASHVILLE) 48827/WRN (13.98)	My Kind Of Music	
21	21	8	GRUPO MONTEZ DE DURANGO DISA 720689 (11.98)	Los Super Exitos: Lagrimillas Tontas	
22	29	4	FLYLEAF OCTONE 50005 (9.98)	Flyleaf	
23	2E	5	RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE 1890 (16.98)	Antologia De Un Rey	
24	20	14	IVY QUEEN LA CALLE/UNIVISION 310546/UG (13.98) ⊕	Flashback	
25	22	54	THE ARCADE FIRE MERGE 225* (15.98)	Funeral	
26	RE-ENTRY	1	RAUL MIDON MANHATTAN 71330 (9.98)	State Of Mind	
27	10	13	THE ACADEMY IS... FUELED BY RAMEN 071 (11.98)	Almost Here	
28	33	2	HILLSONG HILLSONG AUSTRALIA/INTEGRITY 97798/SONY MUSIC (17.98)	Ultimate Worship: The Very Best Live Worship Songs From Hillsong	
29	RE-ENTRY	1	ANDY ANDY WEPA 1060/UBO (9.98 CD/DVD) ⊕	Ironia	
30	16	7	AIDEN VICTORY 259 (13.98)	Nightmare Anatomy	
31	45	6	CALLE 13 WHITE LION 96875/SONY BMG NORTE (15.98)	Calle 13	
32	RE-ENTRY	1	GRUPO BRYNDIS DISA 720561 (11.98)	La Mejor... Coleccion	
33	55	42	NATALIE GRANT CURB 78860 (17.98)	Awaker	
34	RE-ENTRY	1	VOZ A VOZ UBO 1019 (13.98)	En Presencia Del Futuro	
35	43	6	GILBERTO SANTA ROSA & VICTOR MANUELLE SONY BMG NORTE 95615 (13.98)	Dos Soneros, Una Historia	
36	RE-ENTRY	1	BEBE EMI LATIN 43178 (9.98)	Pafuera Telaranas	
37	RE-ENTRY	1	LA 5A ESTACION SONY BMG NORTE 96878 (18.98 CD/DVD) ⊕	Acustico	
38	33	45	SHOOTER JENNINGS UNIVERSAL SOUTH 003816* (13.98)	Put The O Back In Country	
39	12	6	FROM FIRST TO LAST EPIAPH 86707 (14.98)	Dear Diary, My Teen Angst Has A Body Court	
40	3C	2	DELIRIOUS? FURIOUS? 11567/SPARROW (17.98)	The Mission Bell	
41	3F	34	AMOS LEE BLUE NOTE 97350 (12.98)	Amos Lee	
42	RE-ENTRY	1	JENNI RIVERA FORNOVISA 352165/UG (13.98) ⊕	Parrandera, Rebelde Y Atravida	
43	3E	8	BROKEN SOCIAL SCENE ARTS & CRAFTS 014* (15.98)	Broken Social Scene	
44	RE-ENTRY	1	REIK SONY BMG NORTE 95680 (14.98)	Reik	
45	47	14	M.I.A. XL 004844*/INTERSCOPE (13.98)	Arular	
46	3I	2	HELLOGOODBYE DRIVE-THRU 83620 (7.98)	Hellogoodbye (EP)	
47	RE-ENTRY	1	HEZEKIAH WALKER & LFC VERITY 62829/ZOMBA (17.98)	20/85 The Experience	
48	28	11	FALLING UP TOOTH & NAIL 60364/BEC (12.98)	Dawn Escapes	
49	RE-ENTRY	1	ALEJANDRO FERNANDEZ SONY BMG NORTE 96864 (17.98) ⊕	Mexico-Madrid: En Directo Y Sin Escalas	
50	8	24	ARMOR FOR SLEEP EQUAL VISION 104 (13.98)	What To Do When You Are Dead	

BREAKING & ENTERING **THIS WEEK ON .com**
Mylo, who has been a mainstay on the dance scene for years, is finally finding chart success. "Dr. Pressure," featuring the Miami Sound Machine, is currently No. 14 on Hot Dance Radio Airplay. Discover developing artists making their inaugural Billboard chart runs each week in Breaking & Entering on billboard.com.

The best-selling albums by new and developing acts, defined as those who have never appeared in the top 100 of The Billboard 200. If a Heatseekers title reaches that level, it and the act's subsequent albums are immediately ineligible to appear on the Heatseekers chart. See Chart Legend for rules and explanations. © 2006, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

SINGLES & TRACKS

SONG INDEX

Chart Codes: CS (Hot Country Songs); H100 (Hot 100 Songs); LT (Hot Latin Songs); POP (Pop 100 Song) and RBH (Hot R&B/Hip-Hop Songs). TITLE (Publisher - Licensing Org.) Sheet Music Dist., Chart, Position.

JAN
21
2006

A

ACOMPANAME A ESTAR SOLO (Anora Musical, ASCAP/Sony/ATV Discos, ASCAP) LT 7
AINT' WASTIN' GODD WHISKEY ON YOU (Dimensional Songs Of The Knoll, BMJ/Pinnacle, BMJ/Uno Mas, BMJ/Cherry River, BMJ) CLM, CS 48
ALWAYS (Joey Hawthorne Publishing, ASCAP) RBH 81
AMOR ETERNO (WB, ASCAP/Warner Chappell Editions Music) LT 12
ANYWHERE BUT HERE (Warner-Tamerlane, BMJ/Lex's Palm Tree Music, BMJ), WBM, CS 56
ATTITUDE (A Little Grace Music, ASCAP/WB, ASCAP/Rich Texan, ASCAP), WBM, CS 50

B

BABY GIRL (Simply Productions, ASCAP) RBH 93
BACK TOGETHER AGAIN (Esigin Music Corporation, BMJ/Scarab, BMJ) RBH 98
BAILANDO (Univision, ASCAP) LT 27
EL BAILE PEGAO (Not Listed) LT 29
BANDOLEROS (Crown P, BMJ/EMI April, ASCAP) LT 24
BAT COUNTRY (Darkness Coats US Publishing, ASCAP/EMI April, ASCAP), HL, H100 67, POP 69
BECAUSE OF YOU (EMI April, ASCAP/Smelly Songs, ASCAP/12/06 Publishing, ASCAP/Smells Like Metal, SOCAN/Dwight Frye, BMJ), HL/WBM, H100 14, POP 7
BEDROOM BOOM (ColliPark Music, BMJ/EMI Blackwood, BMJ/EWC Music, BMJ/Da Crippler Music, BMJ/Grindtime, BMJ/Persevere, BMJ/Drove-in, BMJ), HL, RBH 64
BEEP (will.i.am, BMJ/K-Stuff, BMJ/ArtHouse, BMJ/EMI Blackwood, BMJ/EMI April, ASCAP), HL, POP 76
BELIEVE (Sony/ATV Tree, BMJ/Showbiz, BMJ/Big Loud Strt Industries, ASCAP/1C/G, ASCAP), HL, CS 20, H100 90
BELLY DANCER (BANAZA) (Beytall Music, ASCAP/Famous, ASCAP/Plangent Visions, PRS), HL, POP 53
BETCHA CAN'T DO IT LIKE ME (Perry Home Music, ASCAP/BLK-ID, ASCAP) RBH 61
BETTER DAYS (Corner Of Clark And Kent Music, ASCAP/EMI Virgin, ASCAP), HL, H100 53, POP 49
BETTER LIFE (Chi-Boy, ASCAP/Guitar Monkey, BMJ), WBM, H100 87
BETTER START TALKING (Aspen Songs, ASCAP/Next Selection, ASCAP/Team 5 Dot Publishing, BMJ/Hico Music, BMJ/Songs Of Windswept Pacific, BMJ/EMI April, ASCAP/Shariah Cymone Music, ASCAP), HL, RBH 78
BEVERLY HILLS (E.O. Smith, BMJ), H100 20, POP 15
BE WITHOUT YOU (Mary J. Blige, ASCAP/Universal Music, ASCAP/WB, ASCAP/Baby's Little, SESAC/Northern South, SESAC/Jada And Jaden's Publishing, SESAC/Naked Under My Clothes, ASCAP/Chrysalis Music, ASCAP), HL/WBM, H100 15, POP 42, RBH 1

C

BIG BLUE NOTE (Ticoeco Tunes, BMJ/Sony/ATV Tree, BMJ/Big Yellow Dog, BMJ/Florida Cracker, BMJ) CS 26
BLAME THE VAIN (So Forth, BMJ), CS 60
BOONDOCKS (Warner-Tamerlane, BMJ/Sell The Cow, BMJ/Tower One, BMJ/WB, ASCAP/Tower Two, ASCAP/BLA, ASCAP), WBM, CS 9, H100 46, POP 59
BOYFRIEND (Big A Nikki, ASCAP/EMI April, ASCAP/K-Stuff, BMJ/ArtHouse, BMJ/EMI Blackwood, BMJ/John Shanks Music, ASCAP/WB, ASCAP), HL/WBM, H100 55, POP 39

D

CANT LET GO (Songs Of Universal, BMJ/Tappy Writies, BMJ/Bat Future, BMJ), HL, RBH 44
CAN YOU BELIEVE IT (Lil Jon 0017 Music, BMJ/White Rhino, BMJ/Panjos Publishing, BMJ/Justin Combs, ASCAP/EMI April, ASCAP/Beytall Music, ASCAP/Famous, ASCAP/Amore Music, BMJ/8th Grade Music Publishing, BMJ/Swiz Music, BMJ/EMI Blackwood, BMJ/Me & Miaz, ASCAP/Basajamba, ASCAP/ Ground Control, BMJ/Sony/ATV Songs, BMJ/Warner-Tamerlane, BMJ), HL/WBM, RBH 82
CATCH YOUR WAVE (Smilemaker Music, BMJ/Galloping Goose Music, BMJ/Pa Dutch Ditties, BMJ), POP 77
CHARLIE LAST NAME: WILSON (Zomba Songs, BMJ/RK Kelly, BMJ), WBM, RBH 49
CHEATIN' (Sony/ATV Cross Keys, ASCAP/Only, BMJ/Gening Music, ASCAP/Carrellet, ASCAP/Carmal, ASCAP), HL, CS 18
CHECK ON IT (Christopher Carrellet Publishing, ASCAP/Hico Music, BMJ/Songs Of Windswept Pacific, BMJ/Beyonce, ASCAP/Swiz Beat, SESAC/Universal Tunes, SESAC/EMI April, ASCAP/Angela Beyonce, ASCAP/Slim Thru Publishing, BMJ/EMI Blackwood, BMJ/Sony/ATV Tunes, ASCAP), HL, H100 3, POP 3, RBH 13
A CHILLAR A OTRA PARTE (Ser. Ca. BMJ) LT 24
CHULIN CULIN CHUNFLY (EMI Blackwood, BMJ/Leon Blanco, BMJ/Rene Perez, BMJ/Blue Kraft, BMJ/Warner-Tamerlane, BMJ) LT 23
COME A LITTLE CLOSER (Sony/ATV Tree, BMJ/Sony/ATV Cross Keys, ASCAP), HL, CS 6, H100 58, POP 74
COMIN' TO YOUR CITY (Big Love, ASCAP/Carl Vincent And Associates, SESAC/WB, ASCAP/Rich Texan, ASCAP), WBM, CS 31
CONCEITED (THERE'S SOMETHING ABOUT REMY) (Scott Storch, ASCAP/TVT, ASCAP/Hemynisce Music, ASCAP/Reach Global, ASCAP) RBH 63
CONFESSIONS OF A BROKEN HEART (OUGHTER TO FATHER) (CrossHeart, ASCAP/Pr/Suff, BMJ/ArtHouse, BMJ/Son Of Reverend Bill Music, BMJ/EMI Blackwood, BMJ), HL/WBM, POP 81
CONTRA VIENTO Y MAREA (San Angel, ASCAP) LT 13
CORN FEO (Blue Oval Music, ASCAP/EMI Blackwood, BMJ/Oklahoma Girl Music, BMJ/WB, ASCAP/Rich Texan, ASCAP), HL/WBM, CS 55
COSAS DEL AMOR (Huina, BMJ) LT 33
CRAWLING BACK TO YOU (Faroni Music, ASCAP/Music Of Windswept, ASCAP/Songs Of Windswept Pacific, BMJ/Daly Grove Music, BMJ/Music Of Combustion, BMJ), POP 71
CRAZY LOVE (Dwight Mario Thompson, BMJ/Rat Eater, BMJ) RBH 86
CUENTALE (Filtro, BMJ) LT 11

E

DOA (M.J. Twelve, BMJ/ Love The Punk Rock Music, BMJ/Songs Of Universal, BMJ/Living Under A Rock, ASCAP/Universal, ASCAP/Flying Earform, BMJ), HL, H100 88
THE DOLLAR (EMI Blackwood, BMJ/Big Gassed Hits-ies, BMJ), HL, CS 23
DONCELLA (EMI April, ASCAP/EMI Blackwood, BMJ) LT 42
DONT BOTHER (The Caramel House, BMJ/Famous, ASCAP/Lauren Christy Songs, BMJ/Scott Speak Songs, BMJ/Careers-BMG, BMJ/Graham Edwards Songs, ASCAP/BMG Songs, ASCAP/HL, POP 61
DONT CHA (God Given, BMJ/TZihs Music, BMJ/Ensign Music, BMJ/Notting Hill Music, BMJ/Mix A-Lot, BMJ), HL/WBM, H100 33
DONT FORGET ABOUT US (Rye Songs, BMJ/Songs Of Universal, BMJ/Shanah Cymone Music, ASCAP/EMI April, ASCAP/Baby's Little, SESAC/Northern South, SESAC/WB, ASCAP/Naked Under My Clothes, ASCAP/Chrysalis Music, ASCAP), HL/WBM, H100 4, POP 8, RBH 2
DONT LIE (will.i.am, BMJ/Newasha Networks, BMJ/Jeopney, BMJ/Cherry River, BMJ/Headphone Junkie Publishing, ASCAP/EMI April, ASCAP/Sasha Poco Songs, ASCAP/Sony/ATV Tunes, ASCAP/Songs Of Universal, BMJ), CLM/HL, POP 64
DOWN AND OUT (Lonely Motel, BMJ) CS 52
DO YOUR THING (Kyle Proctor, ASCAP/M. Hip Arm-stead, ASCAP) RBH 87
DRAGOSTEA DIN TEI (MA YA HI) (Media Services, UCMF-AD/EMI Music Publishing, UCMF-AD/Alayette Music, ASCAP/Looklike Songs, ASCAP/EMI April, ASCAP), HL, POP 98
DRINKIN' IN MY SUNDAY DRESS (Little Diva, BMJ) CS 59
DRUNKER THAN ME (Hope-N-Cal, BMJ/Tent Tom-linson Songs, BMJ/Geormac Publishing, SESAC) CS 33

F

ELLA Y YO (Premium Latin, ASCAP/Crown P, BMJ) LT 4
ESTO EHH...!! (Wild Dogz, BMJ) LT 18
ESTO PERDIDO (Warner-Tamerlane, BMJ/Perez Soto, BMJ/Industri, BMJ) LT 26
EVERY THE SAME (U Rule Music, ASAC/EMI April, ASCAP), HL, H100 92, POP 95
EVERY TIME I HEAR YOUR NAME (EMI April, ASCAP/Romeo Cowboy Music, ASCAP/Tom Ham-bridge Tunes, ASCAP/Songs Of Windswept Pacific, BMJ/Gottahaveable, BMJ), HL, CS 43
EVERYTIME I THINK ABOUT HER (E-Balled Music, ASCAP/Jasane Drama Music, ASCAP/Jaeowns Pub-lishing, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/One Shot Deal Muzak, SESAC/Unichappell Music, BMJ/WB, ASCAP), HL/WBM, RBH 42
EVERYTIME WE TOUCH (Mambo Music/Kwags-nu, Prod/InkSongs, M.B.H./Ridge Music, BMJ/Sounds Of Jupiter Music, BMJ) H100 49, POP 33

G

FEEL GOOD INC (EMI Blackwood, BMJ/80's Kid Music, BMJ/Underground Animals, ASCAP/Chrysalis Music, ASCAP) H100 31, POP 26
FIGHTIN' FOR (Captain Obvious, BMJ/ShanCan, BMJ) CS 46
FIND YOUR WAY (BACK IN MY LIFE) (Kernunity Song Chest, BMJ), WBM, RBH 48
FIREARM (Money Mack, BMJ) H100 37, POP 46, RBH 1
FIX YOU (BMG Songs, ASCAP), HL, POP 96
FRESH AZIMIZ (EMI April, ASCAP/Shanah Cymone Music, ASCAP/Air Control, ASCAP/Basajamba, ASCAP), HL, H100 71, POP 84, RBH 31
FRUTA PROHIBIDA (Univision, ASCAP) LT 30

H

GEORGIA (Vudu Spelz Entertainment, ASCAP/Ludacris Music Publishing, ASCAP/Univer-sal, ASCAP/24/15 Publishing, BMJ/Kuntzy Sil Pub-lishing, BMJ/Wholling Hill Music, BMJ/Peermusic II, BMJ), HL, H100 52, POP 48, RBH 30
GET DRUNK AND BE SOMEBODY (Ticoeco Tunes, BMJ/Da 12 Music, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/She Wrote It, ASCAP), HL/WBM, H100 60, RBH 11
I THINK I LOVE U (Mike City, BMJ/Warner-Tamerlane, BMJ), WBM, RBH 90
I THINK THEY LIKE ME (Franchise Recordz Pub-lishing, ASCAP/Shanah Cymone Music, ASCAP/EMI April, ASCAP/Thrown Tantrums, ASCAP/Air Control, ASCAP/The Kid Slim Music, ASCAP/Side 8, ASCAP), HL, H100 21, POP 38, RBH 5
IT'S YOUR TIME (Mii, ASCAP/WB, ASCAP/Chi Trend, ASCAP/Sprill Two, ASCAP/Non-Affiliated, SESAC/Jaqueo Joins, SESAC) RBH 69

I

JESUS, TAKE THE WHEEL (Sony/ATV Tunes, ASCAP/Only, BMJ/Raylene Music, ASCAP/No Such Music, SOCAN/Passing Stranger, ASCAP/1609 Songs, ASCAP/Music Of Windswept, ASCAP), HL, CS 1, H100 29, POP 42
JUST A TOUCH (Universal, ASCAP/50 Cent Music, ASCAP/Paul Wall, ASCAP/WB, ASCAP/A. Maman Music, ASCAP/The Royalty Network, ASCAP), HL/WBM, H100 91, RBH 25
JUST MIGHT (MAKE ME BELIEVE) (GreatGood Songs, ASCAP) CS 12, H100 81
JUST THE GIRL (Vaguely Familiar, ASCAP) POP 35

J

KEROSENE (Sony/ATV Tree, BMJ/Bill Reveille, BMJ) CS 19, H100 77, POP 91
KRYPTONITE (I'M ON IT) (West Savannah Music, ASCAP/Willie Boy LeRoy's Soul Sound, ASCAP/Mis-quito Jazz, ASCAP/Chrysalis Music, ASCAP/Annie's Music, ASCAP/Re-Up Music, ASCAP/Kristopher P Bailey, ASCAP), HL, H100 42, POP 80, RBH 8

L

LA CAZADORA (Platinum, BMJ) LT 38
LAFFY TAFFY (Perry Home Music, ASCAP/Dennis Butler Publishing Designee, ASCAP/Slutman Pub-lishing, ASCAP/30318 Publishing, ASCAP/Boston Music, ASCAP/Wanock Music, ASCAP/Boxton Inter-national, ASCAP/Colegans, EMI, ASCAP/EMI April, ASCAP/Maurice Starr, ASCAP), HL, H100 6, POP 11, RBH 26
LAGRIMILLAS TONTAS (BMG Songs, ASCAP) LT 22
LA TORTURA (The Caramel House, BMJ/Sony/ATV Latin, BMJ/Normad, BMJ) LT 6
LEAN WIT IT, ROCK WIT IT (Franchise Recordz Pub-lishing, ASCAP) H100 91, RBH 25
LIFE AIN'T ALWAYS BEAUTIFUL (Sony/ATV Cross Keys, ASCAP/Soul Working For The Man, BMJ/Bal-lad Boy Music, BMJ), HL, CS 58
LIKE WE NEVER LOVED AT ALL (WB,

M

ASCAP/Soo/SaxSongs, ASCAP/Pen, ASCAP/Warner-Tamerlane, BMJ), WBM, CS 11, H100 54, POP 72
LIKE YOU (Universal, ASCAP/EMI April, ASCAP/Shan-iah Cymone Music, ASCAP/Chrysalis Music, ASCAP/Naked Under My Clothes, ASCAP/The Kid Slim Music, ASCAP/Jump And Shoot, ASCAP), HL, POP 62, RBH 46
LIPSTICK (Carolina Blue Sky Music, BMJ/Careers-BMG, BMJ), HL, CS 38
LIVING IN FAST FORWARD (Old Desperados, ASCAP/N2D, ASCAP/Universal, ASCAP/Memphers-field, ASCAP), HL, CS 25
LLAME PA' VERTE (Universal-Musica Unica, BMJ) LT 9
LLORA MI CORAZON (Warner-Tamerlane, BMJ/Univer-sal-Musica Unica, BMJ) LT 50
LOOKING FOR YOU (Zomba Songs, BMJ/Lilly Mack, BMJ/Baby Fingers, ASCAP/Mms, ASCAP/Shown Breze, ASCAP/Freddie Dee, BMJ), WBM, H100 82, RBH 18
L O V E (Big A Nikki, ASCAP/EMI April, ASCAP/K-Stuff, BMJ/ArtHouse, BMJ/John Shanks Music, ASCAP/WB, ASCAP), HL/WBM, H100 36, POP 30
LOVE (Cardygrace, SESAC/BMG Songs, ASCAP/She Wrote It, ASCAP) RBH 53
LUXURIOUS (Harajuku Lover Music, ASCAP/Prate Ship Music, ASCAP/EMI April, ASCAP/Bovina Music, ASCAP), HL, H100 38, POP 31, RBH 55

N

MAGIC (Zomba Songs, BMJ/R. Kelly, BMJ), WBM, RBH 34
MALO (EMI April, ASCAP) LT 28
MAYOR QUE U (Universal-Musica Unica, BMJ/EMI Blackwood, BMJ), HL, LT 3
MISS ME BABY (Her Beautiful Song, ASCAP/Flood, Burnstead, McCready & McCarthy, ASCAP/Lanark Village Tunes, ASCAP/Universal, ASCAP), HL, CS 45
MISTERIOS DEL AMOR (Copyright Control) LT 40
MORE THAN WORDS (Almo Music, ASCAP/Color Me Blind, ASCAP), HL, POP 51
MS. NEW BODY (Soar Loser Music, BMJ/EMI Blackwood, BMJ/ColliPark Music, BMJ/Da Crippler Music, BMJ/EWC Music, BMJ), HL, RBH 58
MUERO (Universal Music, ASCAP/Universal Stun-dios, ASCAP/Larriague, ASCAP) LT 32
MUST BE DOIN' SOMETHIN' RIGHT (EMI April, ASCAP/Songlighter Music, ASCAP/Back In The Sad-nie, ASCAP), HL, CS 3, H100 44, POP 63
MUST BE NICE (Lyle In, ASCAP) RBH 22
MY HOOD (Young Jeazy Music, BMJ/One Life Pub-lishing, ASCAP/Domeni And Ya Majesty's Music, ASCAP/Trump Tight Publishing, ASCAP/EMI Black-wood, BMJ), HL, H100 98, RBH 52
MY HUMPS (will.i.am, BMJ/Sugar Hill, BMJ/Cherry River, BMJ) CLM, H100 11, POP 9, RBH 94
MY KID OF MUSIC (Jehroptrolunus, BMJ) CS 44
MY OLD FRIEND (Big Loud Strt Industries, ASCAP/1C/G, ASCAP/BMG Music Publishing, MPCS/Tinrhold, PRS) CS 8, H100 85

O

NA NA NA (DULCE NINA) (King Of Bing, BMJ/C.K. Jointz, BMJ/Warner-Tamerlane, BMJ) LT 20
NASTY GIRL (Big Poppa Music, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Steven A. Jordan, ASCAP/WB, ASCAP/Jackie Frost, ASCAP/Them Dancin' Twins, ASCAP/Ar Control, ASCAP/Any-Nice Publishing, BMJ/Jamco Combs Publishing, BMJ/EMI Blackwood, BMJ), HL/WBM, H100 56, POP 60, RBH 28
NO (Sony/ATV Latin, BMJ/EMI Blackwood, BMJ), HL, LT 21
NOBODY BUT ME (Sony/ATV Tree, BMJ/Travelin' Arkansayer, BMJ/Big Yellow Dog, BMJ), HL, CS 21
NOBODY GONNA TELL ME WHAT TO DO (Almo Music, ASCAP/Multitone Music, ASCAP/Warner-Tamerlane, BMJ/BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP), HL/WBM, CS 28
NO PUEDO OLVIDARTE (Edmorsia, ASCAP) LT 17
NO SHAME (Warner-Tamerlane, BMJ/Smith Haven, BMJ/B Red Tractor, ASCAP/How Bout That Skyline Music, BMJ), WBM, CS 54
NO TE APARTES DE MI (Sony/ATV Discos, ASCAP) LT 49
NO TE PREOCUPES POR MI (F.I.P.P., BMJ/Pop West, BMJ), WBM, CS 28
NOT GOING DOWN (Almo Music, ASCAP/Kevin Saviar, ASCAP/EMI April, ASCAP/Snaunna's Songs, ASCAP) CS 39
NOTHING BUT A NUMBER (Marco Bleu Publishing, BMJ/Blue Star Publishing, BMJ/Blue Carrot Diamond Publishing, BMJ/Silverplatinum 2k Publishing, BMJ/The Nickel Publishing, BMJ/Black Boy Hatchet Music, BMJ/EMI Blackwood, BMJ), HL, RBH 80
NOVIEMBRE SIN TI (EMI April, ASCAP/Sony/ATV Discos) LT 31
NUUESTRO AMOR (San Angel, ASCAP) LT 10

P

OH YES (AKA 'POSTMAN) (Jobete Music, ASCAP/EMI Blackwood, BMJ/Stone Agate, BMJ), HL, RBH 50
OIGA (Vander America, BMJ) LT 39
ONE WISH (Stop Trying To Copy My Music, BMJ/Rodney Jenkins Productions, BMJ/Fred Jenkins II, BMJ/Ensign Music, BMJ/Swain Daniels Pro-duction, ASCAP/EMI Blackwood, BMJ/EMI April, ASCAP), HL, H100 13, POP 24, RBH 6
PARA TU AMOR (Carmelion, BMJ/Peermusic III, BMJ) LT 25
PERFECT SITUATION (E.O. Smith, BMJ) H100 57, POP 45
PERO TE VAS A ARREPENTIR (Crisma, SESAC) LT 16
PHOTOGRAPH (Warner-Tamerlane, BMJ/Arm Your Dillo, SOCAN/Zero-G, SOCAN/Black Diesel, BMJ/Black Diesel Music, SOCAN), WBM, H100 5, POP 4
PLAY (Crump Tight Publishing, ASCAP/ColliPark Music, BMJ/EMI Blackwood, BMJ), HL, POP 82
POR TU MALDITO AMOR (Zomba Golden Sands, ASCAP) LT 37
PRETTY VEGAS (XL Publishing, APR/EMI April, ASCAP/Kucha Music Publishing, ASCAP), HL, POP 94
PUMP IT (EMI April, ASCAP/will.i.am, BMJ/Jeopney, BMJ/Cherry River, BMJ/Avenue XIII, BMJ/Reach Glo-bal Songs, BMJ/Headphone Junkie Publishing, ASCAP/EMI Grove Park, BMJ), CLM/HL, H100 40, POP 27
QUE ME VAS A DAR (Irlersong U.S.A., ASCAP) LT 46
QUE VOY A HACER CON MI AMOR (Red Wine, BMJ/Maximo Aguirre, BMJ/Sony/ATV Discos, ASCAP) LT 46

Q

RAIN'S FALLIN' (Patterson Projects, ASCAP) RBH 85
RAKATA (Brown Marble, ASCAP/EMI Blackwood, BMJ/Blue Kraft, BMJ), HL, LT 2
RECOSTADA EN LA CAMA (Twins House Of Music, BMJ/Major Music, BMJ/Peermusic II, BMJ) LT 48
REMEDY (Seether, BMJ/Dwight Frye, BMJ), WBM, H100 96, POP 87
RIGHT HERE (Greentund, ASCAP/1m.nobody, ASCAP/My Blue Car, ASCAP/pimptug, ASCAP/WB, ASCAP), WBM, POP 56
RODEO (EMI Blackwood, BMJ/Breka Music, BMJ/Da Co. Project Music, BMJ/Zomba Songs, BMJ/R. Kelly, BMJ), HL/WBM, H100 72, RBH 27
ROMPE (Los Cangris, ASCAP/Eddie Dee, ASCAP/EMI Blackwood, BMJ/Blue Kraft, BMJ) H100 64, LT 1, POP 89
RUN IT! (Scott Storch, ASCAP/TVT, ASCAP/Team 5 Dot Publishing, BMJ/Hico Music, BMJ/Songs Of Windswept Pacific, BMJ), HL, H100 2, LT 47, POP 1, RBH 7
SAVE ME (Driven By Music, BMJ/Big Ant Music, ASCAP/EMI Blackwood, BMJ/Universal, ASCAP), HL, H100 94
SEASONS OF LOVE (Finster & Lucy Music, ASCAP/EMI April, ASCAP), HL, H100 84, POP 68
SENSUALITY (Universal, ASCAP/Culberson Music, ASCAP/Fourth Of Four Music, ASCAP/MITI Music, SESAC), HL, RBH 71
SE TE OLVIDO (EMI Blackwood, BMJ/Kike Santander Music, BMJ/Amorus, ASCAP/Santander Melodies, ASCAP) LT 35
SEX WITH YOU (First Avenue, PRS/BMG Songs, ASCAP/Demis Hot Songs, ASCAP/Edmonds Music, ASCAP/EMI April, ASCAP/Underdogs Music, BMJ/Inving, BMJ/E Duz It, BMJ/Tank 1176 Music, ASCAP/Black Fountain Publishing, ASCAP/Strange Molel Music, ASCAP/Antonio Dixon's Muzik, ASCAP/Anthony Nance Muzik, ASCAP), HL, RBH 72
SHAKE (ColliPark Music, BMJ/EMI Blackwood, BMJ/EWC Music, BMJ/Da Crippler Music, BMJ/PMH, ASCAP/Mzrimber Music, ASCAP/Budde, BMJ) POP 93, RBH 47
SHAKE IT OFF (Rye Songs, BMJ/Songs Of Universal, BMJ/Shanah Cymone Music, ASCAP/EMI April, ASCAP/Basajamba, ASCAP/Air Control, ASCAP/Baby's Little, SESAC/Northern South, SESAC/WB, ASCAP/Naked Under My Clothes, ASCAP/Chrysalis Music, ASCAP), HL/WBM, H100 47, POP 36, RBH 29
SHAKE THAT (Shroom Shady Music, BMJ/Resto Drogz, BMJ) H100 50, POP 41
SHE DIDN'T HAVE TIME (Curb Songs, ASCAP/Sweet Manic Music, ASCAP/Create Real, ASCAP/Pat Price, BMJ), WBM, CS 30
SHE DON'T TELL ME TO (Sony/ATV Tree, BMJ/Love Monkey, BMJ/EMI Blackwood, BMJ/Piano Wire Music, BMJ/Universal, ASCAP/Memphersfield, ASCAP), HL, CS 17, H100 100
SHE LET HERSELF GO (Zomba Songs, BMJ/Sufferrin, ASCAP/ASCAP/Sony/ATV Tree, BMJ), HL/WBM, CS 2, H100 81
SKIN (SARABETH) (Mike Curb Music, BMJ/Sweet Radical, BMJ/Cool Hand, ASCAP), WBM, H100 95, POP 86
SLOW WIND (Zomba Songs, BMJ/R. Kelly, BMJ) RBH 45
SNAP YA FINGERS (White Rhino, BMJ/E-40, BMJ/Zomba Songs, BMJ/Drugstore, ASCAP), WBM, RBH 43
SOMEONE WATCHING OVER YOU (Barry's Melodies, ASCAP/October 12th, ASCAP/Hico South, ASCAP/Kazzoom, ASCAP), HL, RBH 70
SOMETHING'S GOTTA GIVE (Mrs. Lumpkins Poo-die, ASCAP/BMG Music, ASCAP/Plat-num Prow, ASCAP), WBM, CS 42
SO SICK (Sugar Sartin Publishing, BMJ/Zomba Songs, BMJ/Sony/ATV Tunes, ASCAP/EMI April, ASCAP), HL/WBM, H100 26, POP 32, RBH 10
SOUL MEETS BODY (EMI Blackwood, BMJ/Where I'm Calling From Music, ASCAP), HL, H100 70, POP 66
SOUL SURVIVOR (Young Jeazy Music, BMJ/Beytall Music, ASCAP/Famous, ASCAP/EMI Blackwood, BMJ), HL, H100 18, POP 18, RBH 24
STARS (Meadowgreen, ASCAP/Sugar Pete, ASCAP/EMI April, ASCAP), HL, POP 97
STAY FLY (Telrose, BMJ/Music Boss/ages, BMJ/All My Publishing, BMJ/Hold My Own, ASCAP/Multi-Full O' Gold, ASCAP/Jobete Music, ASCAP/EMI April, ASCAP/Universal, ASCAP/50 Cent Music, ASCAP), HL, H100 19, POP 25, RBH 21
STICKWITTU (Franee Gee, BMJ/Warner-Tamerlane, BMJ/Da's Dreamer, BMJ/Paroli Music, BMJ/Nothing Hill Music, BMJ), WBM, H100 8, POP 2
STILL IN LOVE (G&L, ASCAP) RBH 65
STILL ON IT (Pokerates, ASCAP/Universal, ASCAP/Paul Wall, ASCAP 2 Kingdoms Publishing, ASCAP/D.J. In, BMJ/Pinky Phat Phat, BMJ/Careers-BMG, BMJ), HL, RBH 66
SUETA MI MAND (Sony/ATV Discos, ASCAP) LT 8
SUGAR, WE'RE GOIN' DOWN (Chicago X Software, BMJ/Sony/ATV Songs, BMJ), HL, H100 16, POP 13
SUPASTAR (Scott Storch, ASCAP/TVT, ASCAP/Aboukir, BMJ/Universal, ASCAP/Marshmel-low Music, BMJ/Parlet Songs, BMJ/SP2 Music, BMJ/Songs Of Universal, BMJ/Senseless, BMJ), HL, RBH 96

R

TE AMO CORAZON (Controversy, ASCAP/Universal, ASCAP), HL, RBH 92
TE HE QUERIDO, TE HE LLORAOO (Filtro, BMJ) LT 16
TEMPERATURE (Dutty Rock, PRS/EMI April, ASCAP/Jenicoe-Snow-one Music, ASCAP/STB Music, ASCAP), H100 74, POP 78, RBH 59
TEQUILA MAKES HER CLOTHES FALL OFF (Heavy Leather, BMJ/Chote, BMJ/Notewrite, BMJ/Hiddle-stock, BMJ) CS 10, H100 51, POP 65
TESTIFY (Songs Of Universal, BMJ/Senseless, BMJ/Pleasure Gimme My Publishing, BMJ/EMI Black-wood, BMJ/Gold Forever Music, BMJ), HL, RBH 95
THERE IT GO! (THE WHISTLE SONG) (Darin Joseph, ASCAP/Telence Anderson Publishing Designee, ASCAP/Jeshaun Music, ASCAP), HL, POP 52
THEY DON'T UNDERSTAN (Cotum, BMJ/Ten Ten Tunes, ASCAP), WBM, CS 41
TONIGHT I WANNA CRY (Universal, ASCAP/Lanark Village Tunes, ASCAP/Cotum, BMJ/Guitar Monkey, BMJ), HL/WBM, CS 13, H100 80
TOUCHING (Bubba Gee, BMJ/Noonlime South, SESAC/Trump Tight Publishing, ASCAP) RBH 79
TOUCH IT (Tziah's Music, BMJ/Ensign Music, BMJ/Songs Of Universal, BMJ/Monza Rona, SESAC/Universal Tunes, SESAC), HL, H100 75, POP 100, RBH 23
TOUCH THE SKY (Please Gimme My Publishing, BMJ/EMI Blackwood, BMJ/N.Q.C., ASCAP/O.B., ASCAP) LT 46
TOUCH THE SKY (Please Gimme My Publishing, BMJ/EMI Blackwood, BMJ/N.Q.C., ASCAP/O.B., ASCAP) LT 46

S

TO YOU (Cancelled Union, ASCAP/Universal-Poly-Gram International, ASCAP) RBH 77
TRAP STAR (Young Jeazy Music, BMJ/ColliPark Music, BMJ/EMI Blackwood, BMJ), HL, RBH 83
TRIPPIN' (THAT'S THE WAY LOVE WORKS) (WBM, SESAC/Baby's Little, SESAC/Noonlime South, SESAC/Kendrick Dean Publishing Designee, SESAC/Naked Under My Clothes, ASCAP/Chrysalis Music, ASCAP/Bradton, BMJ), HL/WBM, RBH 100
TRU LOVE (Babyboys Little, SESAC/Noonlime South, SESAC/Faith Evans Publishing, ASCAP/Naked Under My Clothes, ASCAP/Chrysalis Music, ASCAP/Shan-iah Cymone Music, ASCAP/EMI April, ASCAP/WBM, SESAC), HL/WBM, RBH 43
TURN IT UP (Scott Storch, ASCAP/TVT, ASCAP/Chamillarity Camp Music, ASCAP/Clover G, BMJ) H100 43, POP 54, RBH 35
TWENTY YEARS AND TWO HUSBANDS AGO (Drip Rock Creek, ASCAP/Sony/ATV Cross Keys, ASCAP/Sony/ATV Acuff Rose, BMJ/Unbound, BMJ), HL, CS 2
TWISTED TRANSISTOR (Fieldsnuzt, BMJ/Musik Munk, BMJ/Everia, BMJ/Stratospheriyyoness, BMJ/Careers-BMG, BMJ/Lauren Christy Songs, BMJ/Scott Spock Songs, BMJ/BMG Songs, ASCAP/Graham Edwards Songs, ASCAP), HL, H100 79, POP 79

T

UNBREAKABLE (Lellow Productions, ASCAP/EMI April, ASCAP/Please Gimme My Publishing, BMJ/EMI Blackwood, BMJ/Uncle Bobbys Music, BMJ/Full Frontal, ASCAP), HL, H100 82, RBH 9
UNPREDICTABLE (Uncle Bobbys Music, BMJ/EMI Blackwood, BMJ/Black Boy Hatchet Music, BMJ/Ludacris Music Publishing, ASCAP/Network Tunes, BMJ/Universal, ASCAP), HL, H100 27, POP 58, RBH 4
UNWRITTEN (EMI Blackwood, BMJ/Gator Baby, BMJ/WSRJ Music, ASCAP), HL, H100 32, POP 20
VEN BAILAO (Luar, ASCAP) LT 5
WAKE ME UP WHEN SOMETHING ENDS (Willi, ASCAP/Green Daze, ASCAP), WBM, H100 28, POP 28
WALK AWAY (Neverwoud/haveought Music, SOCAN/Smelly Songs, ASCAP/Stuff, BMJ/Art-House, BMJ/EMI Blackwood, BMJ/Copyright Con-trol, HL, H100 97, POP 43
WE BE BURNIN' (Dutty Rock, PRS/EMI April, ASCAP/Dwili Music, ASCAP/DelanoRenaissance, ASCAP/150 Layette Music, ASCAP/Ultra, ASCAP/Crawler, ASCAP/Po Style Music Publishing, ASCAP/Copyright Control, EMI Blackwood, BMJ), HL, H100 22, LT 45, POP 17, RBH 36
WE BELONG TOGETHER (G DeGraw Music, BMJ/Warner-Tamerlane, BMJ), WBM, POP 83
WE BELONG TOGETHER (Rye Songs, BMJ/Songs Of Universal, BMJ/Shanah Cymone Music, ASCAP/EMI April, ASCAP/Seal Music, ASCAP/BMG Songs, ASCAP/Naked Under My Clothes, ASCAP/Chrysalis Music, ASCAP/Sony/ATV Songs, BMJ/Hip Chic, BMJ/WKCO, BMJ/Warner-Tamerlane, BMJ/Bal-lads By Design Music, BMJ/Mister Johnson's, BMJ/EMepic Solar, BMJ), HL/WBM, H100 39, RBH 40
WELCOME 2 DETROIT (Lilmonit Publishing, ASCAP/Shroom Shady Music, BMJ) POP 88
WHAT HURTS THE MOST (Gottahaveable, BMJ/Songs Of Windswept Pacific, BMJ/Almo Music, ASCAP) HL, CS 27
WHAT IT DO (Careers-BMG, BMJ/Clover G, BMJ/Christy Boy, ASCAP) RBH 91
WHAT YOU GOT (CN Publishing, ASCAP) RBH 84
WHEN I GET WHERE IM GOING (Universal, ASCAP/Memphersfield, ASCAP/House Of Full Circle, BMJ), HL, CS 7, H100 65, POP 99
WHEN IM GONE (Shroom Shady Music, BMJ/Resto World Music, ASCAP) H100 23, POP 16
WHEN WE MAKE LOVE (Platinum Firm, ASCAP/W.C. Solomon, ASCAP/Zomba Enterprises, ASCAP), RBH 88
WHEREVER YOU ARE (WB, ASCAP/Platinum Plow, BMJ), WBM, CS 28
WHERE WOULD I BE (THE QUESTION) (Family Soul Music, ASCAP) RBH 41
WHOA (Notorious I.M., BMJ/Potem Music, BMJ/Southe Side Independent Music, BMJ/Percess Publishing, ASCAP/Blotter, ASCAP/Music Of Windswept, ASCAP) RBH 68
WHO I AM HATES WHO IVE BEEN (Emack, ASCAP/W.C. Solomon, ASCAP/EMI Blackwood, BMJ) H100 66, POP 37
WHO SAYS YOU CAN'T GO HOME (Universal-Poly-Gram International, ASCAP/Bon Jovi, ASCAP/Aggressive, ASCAP/Sony/ATV Tunes, ASCAP), HL, CS 29
WHO YOU'D BE TODAY (Careers-BMG, BMJ/Evans-ville, BMJ/Little Blue Typewriter Music, BMJ), WBM, CS 15, H100 76
WHY (WB, ASCAP/Warner-Tamerlane, BMJ/Writers Extreme, BMJ), WBM, CS 34
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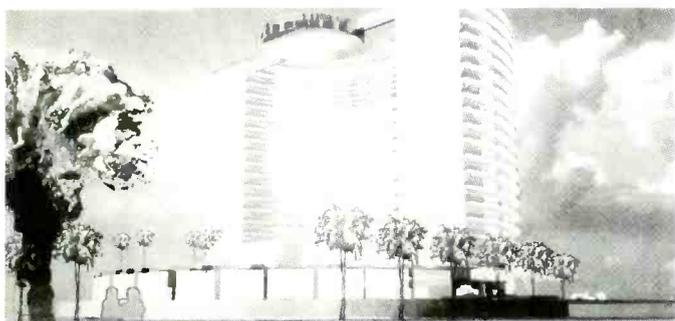
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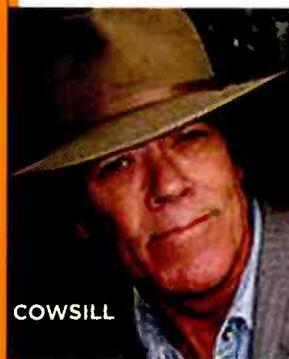
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Barry Cowsill, Dead At 51

The body of Barry Cowsill, singer/bassist for '60s pop act the Cowsills, has been discovered in New Orleans, more than four months after he went missing after Hurricane Katrina hit the city. He was 51.



COWSILL

Cowsill had not been heard from since he left a message on his sister Susan's cell phone Sept. 1. His body was recovered Dec. 28 from the Chartres Street Wharf, according to published reports. He was identified Jan. 3, based on dental records. A cause of death was not determined. The discovery was reported on the Cowsill family Web site.

With sister Susan, mother Barbara and brothers Billy, Bob, John and Paul, Barry Cowsill was a member of the popular Rhode Island group that bore the family name. The act charted eight pop singles from 1967 to 1969; its biggest hits were "The Rain, the Park and

Other Things" and the title song from the musical "Hair." Both reached No. 2 on The Billboard Hot 100.

The Cowsills served as the model for the Partridge Family, the fictitious family band fronted by David Cassidy and Shirley Jones, whose 1970-74 TV series spawned its own run of hits.

—Sarah Han

BIRTHS **GIRL:** Liliana Margaret, to Margot and Sean Parlakian, Dec. 14, 2005, in Stony Brook, N.Y. Father is a senior director of collections at the Harry Fox Agency.

BOY: Aiden Philip, to Lisa and Chris Courtney, Dec. 21, 2005, in New York. Father is a distribution analyst at the Harry Fox Agency.

DEATHS **Gerry Tolman**, 52, from injuries sustained in a motor vehicle accident, Dec. 31, 2005, in Los Angeles. Tolman was long associated with the members of Crosby, Stills, Nash & Young as a musician, producer, tour manager and personal manager. Beginning in 1985, he operated the Encino, Calif.-based Management Network.

A lifelong Californian, Tolman was a senior at the University of Southern California when he

traveled to Colorado's Caribou Ranch Recording Studios to make a promotional film about Stephen Stills and his band. Soon afterward he became their tour manager and eventually served in that capacity for the Stills/Young band; Crosby, Stills & Nash; and the Chris Hillman Band.

Tolman later managed Crosby, Stills & Nash as a group and Stills and Graham Nash as solo artists. He also wrote and performed with CSN, who recorded his song "Too Much Love to Hide" for their 1982 album "Daylight Again." In 1991, he produced Atlantic's four-CD retrospective on the act, and in 2000 he packaged the successful Crosby, Stills, Nash & Young reunion tour.

Tolman is survived by his parents, Tom and Marie; two brothers; a sister; and his two children.

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INDUSTRY EVENTS

JAN. 22-26 MIDEM 2006, Palais Des Festivals, Cannes. midem.com.

FEB. 6 MusiCares Person of the Year Tribute honoring James Taylor, Los Angeles. 310-392-3777.

FEB. 8 2006 Grammy Awards, Staples Center, Los Angeles. 310-392-3777. grammy.com.

FEB. 15-17 Country Radio Seminar, Nashville Convention Center. 615-327-4487. crb.org.

MARCH 1-4 24th annual Canadian Music Week, Fairmont Royal York, Toronto. cmw.net.

MARCH 2 Billboard Music & Money

Symposium, St. Regis Hotel, New York. 646-654-4660. billboard-events.com.

MARCH 4 20th annual Soul Train Music Awards, Pasadena (Calif.) Civic Auditorium. 310-858-8232. soultrain.com.

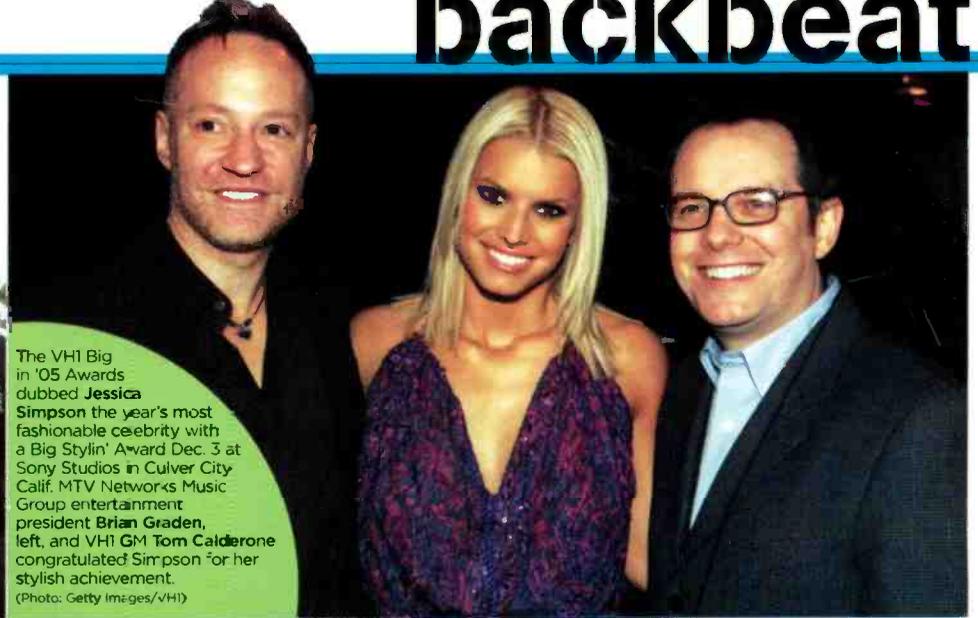
MARCH 10-19 South by Southwest Music and Media Conference 2006, Austin Convention Center. 512-467-7979. sxsw.com.

MARCH 24-28 Winter Music Conference, Wyndham Miami Beach Resort. 954-563-4444. wmcon.com.

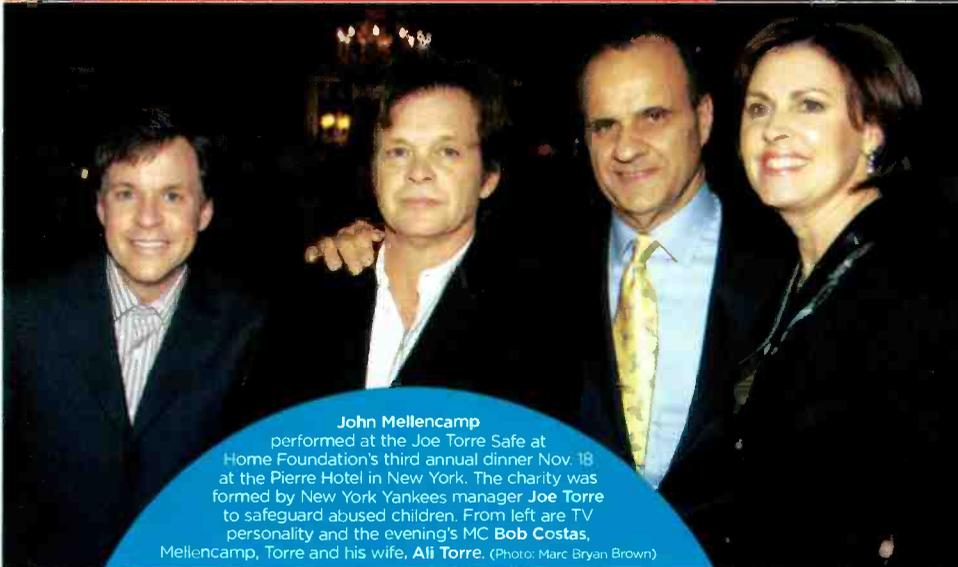
APRIL 2 Juno Awards, Halifax Metro Centre, Halifax, Nova Scotia. junoawards.ca.



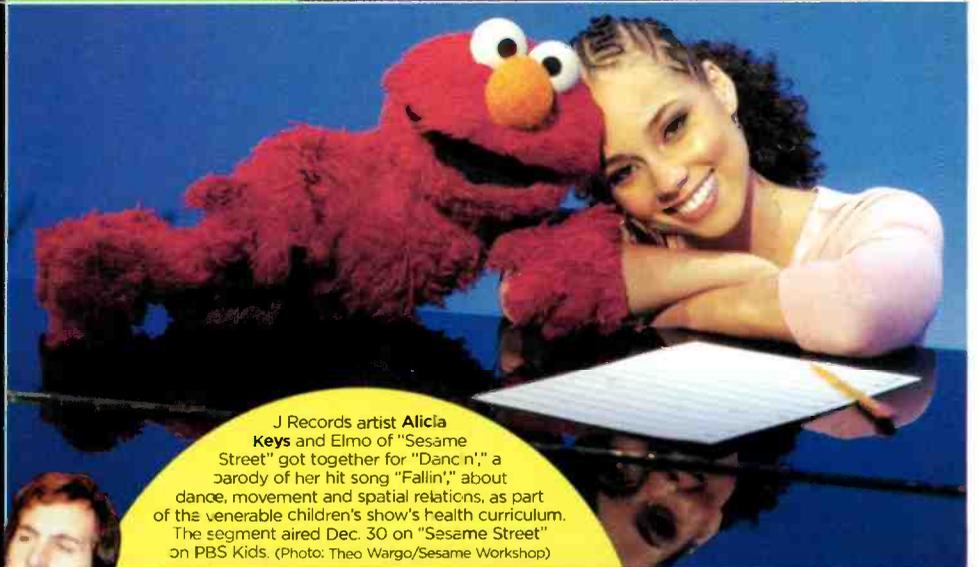
Jazz pianist **Michael Wolff** recorded a new track, "Tell Me," with the **African Children's Choir** Dec. 12 at the Hit Factory/Criteria Studio in Miami for a 2006 release. A Wolff tour with the choir is in the works for 2007. Wolff and the African Children's Choir are shown in front of the Hit Factory/Criteria Studio. (Photo: L. Hartmann)



The VHI Big in '05 Awards dubbed **Jessica Simpson** the year's most fashionable celebrity with a Big Stylin' Award Dec. 3 at Sony Studios in Culver City, Calif. MTV Networks Music Group entertainment president **Brian Graden**, left, and VHI GM **Tom Calderone** congratulated Simpson for her stylish achievement. (Photo: Getty Images/VHI)



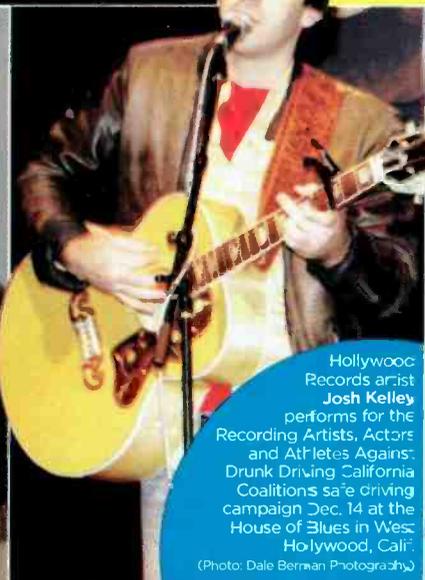
John Mellencamp performed at the Joe Torre Safe at Home Foundation's third annual dinner Nov. 18 at the Pierre Hotel in New York. The charity was formed by New York Yankees manager **Joe Torre** to safeguard abused children. From left are TV personality and the evening's MC **Bob Costas**, Mellencamp, Torre and his wife, **Ali Torre**. (Photo: Marc Bryan Brown)



J Records artist **Alicia Keys** and Elmo of "Sesame Street" got together for "Danc'n," a parody of her hit song "Fallin'," about dance, movement and spatial relations, as part of the venerable children's show's health curriculum. The segment aired Dec. 30 on "Sesame Street" on PBS Kids. (Photo: Theo Wargo/Sesame Workshop)



BMI's 2005 London Awards honored legendary singer/songwriter **Steve Winwood**, center, with its BMI Icon Award Nov. 29 at London's Dorchester Hotel. The gala dinner and awards ceremony was hosted by BMI president/CEO **Del R. Bryant**, right, and BMI senior VP of writer/publisher relations **Phil Graham**.



Hollywood Records artist **Josh Kelley** performs for the Recording Artists, Actors and Athletes Against Drunk Driving California Coalition's safe driving campaign Dec. 14 at the House of Blues in West Hollywood, Calif. (Photo: Dale Berman Photography)



The fifth annual Adopt-a-Minefield gala recently honored Latin Grammy Award winner **Juanes**, right, for his work as a goodwill ambassador for his initiative to raise funds for landmine survivor assistance in Colombia. Juanes is joined by event hosts and Adopt-a-Minefield goodwill ambassadors **Heather Mills McCartney** and her husband, **Paul McCartney**, at the Beverly Hilton Hotel in Beverly Hills, Calif. (Photo: Bill Bernstein/Corbis)



The Silver Lake Film Festival sponsored a Music Composition and the Filmmaking Process panel Dec. 14 at the Vista Theater in Los Angeles. Pictured, from left, are filmmaker/musical composer **Frank Otto**, "Capote" music composer **Mychael Danna** and moderator **Jeffrey Wells**.



MTV Networks Music Group president **Van Toffler**, right, and Jive artist **Justin Timberlake**, left, joined Microsoft chairman/chief software architect **Bill Gates** to unveil Microsoft Windows Media Player 11. They also previewed MTV Networks' digital music service **Urge** during Gates' kickoff keynote address Jan. 4 at the 2006 International Consumer Electronics Show held at the Las Vegas Hilton. (Photo: Antonio Gonzales)

INSIDE TRACK

EDITED BY MICHAEL PAOLETTA

For more INSIDE TRACK go to www.billboard.biz

LET'S DO IT AGAIN

Motown Records, Lions Gate and director/playwright Tyler Perry are back together again for "Madea's Family Reunion." The threesome first teamed last year on the soundtrack to the box-office hit "Diary of a Mad Black Woman."

The "Reunion" soundtrack, due in stores Feb. 21, includes new songs by LL Cool J featuring Mary Mary, Kem and an all-star ensemble that boasts Chaka Khan, Gerald Levert, Yolanda Adams and Carl Thomas. Up first at radio is the Brian McKnight ballad "Find Myself in You."

The accompanying multimedia marketing campaign includes a partnership with fashion retail chain Ashley Stewart. The film and soundtrack will get exposure in the chain's stores, which will offer the soundtrack for sale.

"Reunion" is the latest installment in Perry's play/film/video series that centers on 68-year-old Southern matriarch Mabel "Madea" Simmons. Madea is portrayed by Perry, who is joined this time out by Blair Underwood, Lynn Whitfield and Cicely Tyson, among others. The Lions Gate film opens Feb. 24.

SUNSET STRIP GOES BROADWAY

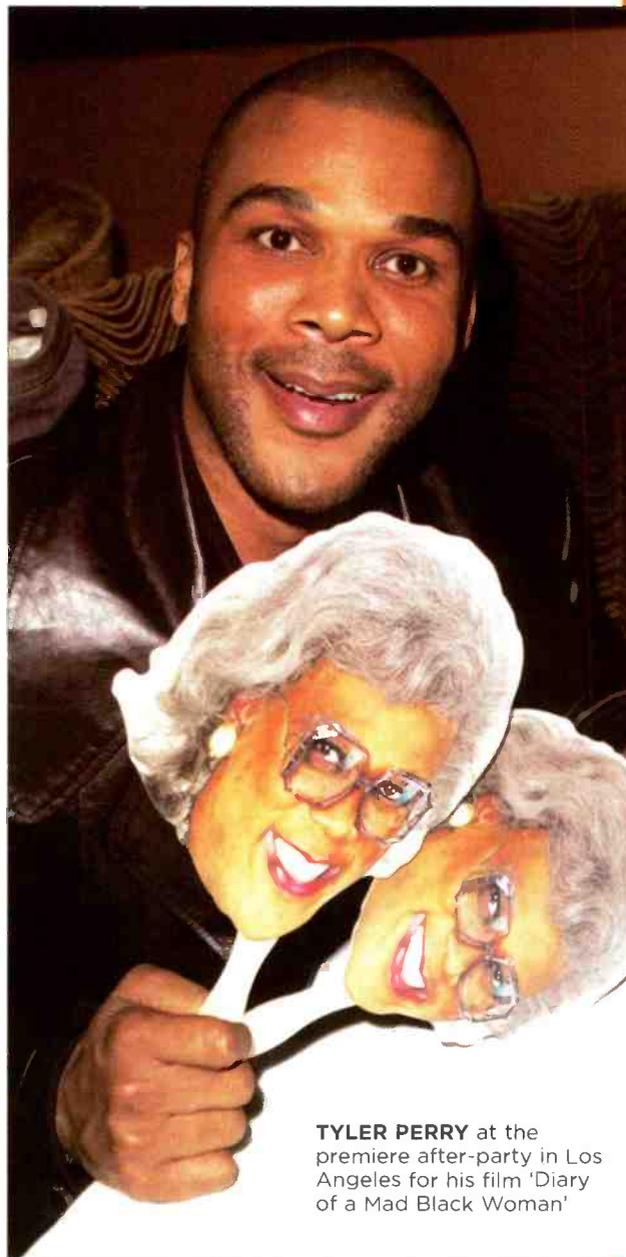
Longtime artist manager Janet Billig Rich, who has managed such acts as Nirvana, Hole and the Breeders, is putting her rock'n'roll past to work. She is one of the executive producers of "Rock of Ages," a new musical set around the glory days of the mid- to late-'80s Sunset Strip scene, when hair bands ruled the clubs. The musical features re-created versions of such songs as Pat Benatar's "Hit Me With Your Best Shot," Poison's "Nothin' but a Good Time," Whitesnake's "Here I Go Again" and, of course, Night Ranger's "Sister Christian." The play opens Jan. 28 at the Vanguard Theater in Hollywood for a four-week run. Creative Artists Agency is repping the show with an eye toward a move to Las Vegas. The cast includes the Dan Band's Dan Finnerty and Tenacious D's Kyle Gass.

WILL'S WORLD

The Black Eyed Peas' will.i.am (see story, page 47) is about to begin work on material earmarked for upcoming albums from Snoop Dogg, Sean "Diddy" Combs and Nas. In addition, the artist tells Track he will most likely begin recording his first major-label solo album this summer, with an eye on a 2007 release. He would like to use three songs that did not make the cut on the Peas' 2005 album "Monkey Business," particularly "This Ain't Living," of which he notes, "I just had to save that one for myself."

NOT DISMANTLED YET

Eyebrows were raised Jan. 11 when the Brit Award nominations were announced. U2's "How to Dismantle an Atomic Bomb" qualified in the international album category—even though it was released in 2004 and was nominated last year in the same category. Track asked trade body BPI, which organizes the awards show (to be held Feb. 15 at London's Earl's Court venue) to clarify. A BPI spokesman tells Track there is a 16-month window (for this year's awards, it was Aug. 2, 2004, to Nov. 28, 2005) that applies for eligible works. "You can't be renominated if you won," the spokesman says. Since U2 lost to Scissor Sisters last year, it is indeed eligible (again).



TYLER PERRY at the premiere after-party in Los Angeles for his film 'Diary of a Mad Black Woman'

Executive TURNTABLE

EDITED BY SARAH HAN

RECORD COMPANIES: Sony Music Label Group U.S. in New York names **Bruce Tyler** executive VP of promotion and market strategy. He was CEO at Active Industry Research.

Zomba Label Group in New York names **Jeff Fenster** senior VP of A&R. He held the same position at Arista Records.

Virgin Records in New York promotes **Juliette Jones** to VP of urban promotion. She was senior director of urban promotion.

Island Def Jam Music Group in New York promotes **Cheryl Braje** to senior director of international promotion. She was director.

Palm Pictures in New York names **Fabian Alsaltany** director of A&R and festivals. He was events manager at Putumayo World Music.

Giantslayer Records and Publishing in Nashville names **Jason Henke** director of new media and marketing. He was director of tour marketing and promotion at Insight Management.

PUBLISHING: EMI Music Publishing Latin America in Puerto Rico promotes **Mirel Bravo** to creative director. He was creative manager.

Eman Publishing in Miami names **Patrick Conseil** VP of creative. He was VP of creative and international at Warner/Chappell.



RELATED FIELDS: Aerowave in Hollywood promotes **Stephanie Kubiak** to director of development. She was project coordinator.

CD USA in Los Angeles names **Stephanie Sacco** talent executive. She was senior manager of talent and industry relations at Sirius Satellite Radio.

The Rock and Roll Hall of Fame and Museum in Cleveland names **Christopher Dunworth** VP of development. He was president/CEO of New World Symphony and Mountain Laurel Center for the Performing Arts.

Send submissions to shan@billboard.com.

GOODWORKS

FEET DON'T FAIL ME

Arista Nashville's Diamond Rio will participate April 29 in the seventh annual Country Music Marathon and 1/2 Marathon in Nashville. It is the second consecutive year that "Team Rio" will run and raise funds for mentoring agency Big Brothers Big Sisters of Middle Tennessee.

LEAVE NO CHILD BEHIND

Kirk Franklin has partnered with the Children's Defense Fund to raise awareness about issues critical to children and their families. Franklin will also spearhead a Children's Defense Fund benefit concert and rally on the National Mall in Washington, D.C., planned for later this year.

CAN'T KEEP A GOOD GIRL DOWN

Remember Universal Records artist Becky Baeling? Consider yourself forgiven if you cannot recall her 2003 Universal Records album, the popalicious "Becstasy." Though it spawned a No. 1 club hit ("Getaway"), the label did not know quite what to do with Baeling and, as might be expected, her disc went nowhere.

Fast forward to 2006, and Baeling is the co-host—with John Wynn and Jonathan Redford—of "CD:USA." Debuting Jan. 21 on DirectTV, the weekly "CD:USA" is the state-side version of U.K. music show "CD:U.K." Track hears that Baeling interviews Ashlee Simpson in episode one. With the help of "CD:USA," particularly if it becomes as popular as its British counterpart, Baeling may find herself in the spotlight—where she belongs.



ADAM CLAYTON, left, and BONO of U2

Tyler Perry photo: Jeff Vespa/WireImage.com; U2 photo: Kevin Mazur/WireImage.com

BROADCAST DATA SYSTEMS

Announcing This Month's Recipients of

BDS Certified

SPIN AWARDS



BDS Certified Spin Awards December 2005 Recipients:

800,000 SPINS

The Way You Love Me/ **Faith Hill** /WARNER BROS.

600,000 SPINS

This Love/ **Maroon 5** /OCTONE/J
Someday/ **Sugar Ray** /LAVA/ATLANTIC

500,000 SPINS

Headstrong/ **Trapt** /WARNER BROS.

400,000 SPINS

Clocks/ **Coldplay** /CAPITOL
Daddy's Money/ **Ricochet** /COLUMBIA
If It Makes You Happy/ **Sheryl Crow** /A&M

300,000 SPINS

Behind These Hazel Eyes/ **Kelly Clarkson** /RCA
Disco Inferno/ **50 Cent** /SHADY/AFTERMATH/INTERSCOPE
Nothin' But The Taillights/ **Clint Black** /RCA

200,000 SPINS

Run It!/ **Chris Brown** /JIVE/ZOMBA
Wake Me Up When September Ends/ **Green Day** /REPRISE
Like You/ **Bow Wow Feat. Ciara** /SONY URBAN/COLUMBIA
Hate It Or Love It/ **Game Feat. 50 Cent** /INTERSCOPE
I Like That/ **Houston Feat. Chingy, I-20 & Nate Dogg** /CAPITOL
Mayberry/ **Rascal Flatts** /LYRIC STREET

100,000 SPINS

Don't Forget About Us/ **Mariah Carey** /MONARC/ISLAND/IDJMG
We Be Burnin'/ **Sean Paul** /V.P.
Stay Fly/ **Three 6 Mafia Feat. Young Buck & 8Ball MJG** /SONY URBAN/COLUMBIA
One Wish/ **Ray J** /KNOCK OUT/SANCTUARY
Stickwitu/ **Pussycat Dolls** /INTERSCOPE/GEFFEN/A&M
Laffy Taffy/ **D4L** /DEE MONEY/ASYLUM
Here We Go/ **Trina Feat. Kelly Rowland** /SLIP N SLIDE/ATLANTIC
Redneck Yacht Club/ **Craig Morgan** /BROKEN BOW
Somebody's Hero/ **Jamie O'Neal** /CAPITOL
I Think They Like Me/ **Dem Franchise Boyz Feat. Jermaine Dupri, Da Brat, Bow Wow** /SO SO DEF/MRCG
Better Life/ **Keith Urban** /CAPITOL
Free Yourself/ **Fantasia** /J
Happy?/ **Mudvayne** /EPIC
Breathe/ **Fabulous** /ATLANTIC
I Wish I Wasn't/ **Heather Headley** /RCA
B.Y.O.B./ **System Of A Down** /COLUMBIA

50,000 SPINS

Luxurious/ **Gwen Stefani** /INTERSCOPE
There It Go!(The Whistle Song)/ **Juelz Santana** /DIPLOMATS/DEF JAM/IDJMG
Grillz/ **Nelly Feat. Paul Wall, Ali & Gipp** /DERRTY/UNIVERSAL
Check On It/ **Beyonce Knowles Feat. Slim Thug** /SONY URBAN MUSIC/COLUMBIA
Big Blue Note/ **Toby Keith** /SHOW DOG NASHVILLE
She Let Herself Go/ **George Strait** /MCA
Good Ride Cowboy/ **Garth Brooks** /PEARL/LYRIC STREET
Unbreakable (Unplugged)/ **Alicia Keys** /J
Like We Never Loved At All/ **Faith Hill** /WARNER BROS.
I Should Have Cheated/ **Keyshia Cole** /A&M
If It's Lovin' That You Want/ **Rihanna** /DEF JAM
Hung Up/ **Madonna** /WARNER BROS./MAVERICK
Boondocks/ **Little Big Town** /EQUITY
Wasteland/ **10 Years** /REPUBLIC/UNIVERSAL
Dirty Little Secret/ **All-American Rejects** /INTERSCOPE
Bat Country/ **Avenged Sevenfold** /WARNER BROS./REPRISE
Heard Em' Say/ **Kanye West Feat. Adam Levine** /ROC-A-FELLA/DEF JAM/IDJMG.
Helena (So Long And Goodnight)/ **My Chemical Romance** /REPRISE
Question!/ **System Of A Down** /AMERICAN/COLUMBIA
I'm Feeling You/ **Santana Feat. Michelle Branch & The Wreckers** /ARISTA
Beautiful One/ **By The Tree** /FERVENT/WORD/CURB
The Talkin' Song Repair Blues/ **Alan Jackson** /ARISTA
Have A Nice Day/ **Bon Jovi** /ISLAND
Miss Me Baby/ **Chris Cagle** /CAPITOL
Follow Through/ **Gavin DeGraw** /J

TO EVERY SPIN AWARD WINNER
CONGRATULATIONS



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RECORDS

Same as it ever was...

Thank you to all of our artists for making us the #1 label for 2005



*Soundscan YTD album label share overall 2005; week ending 1/1/2006 ** props to the Talking Heads "Once In A Lifetime" for the header