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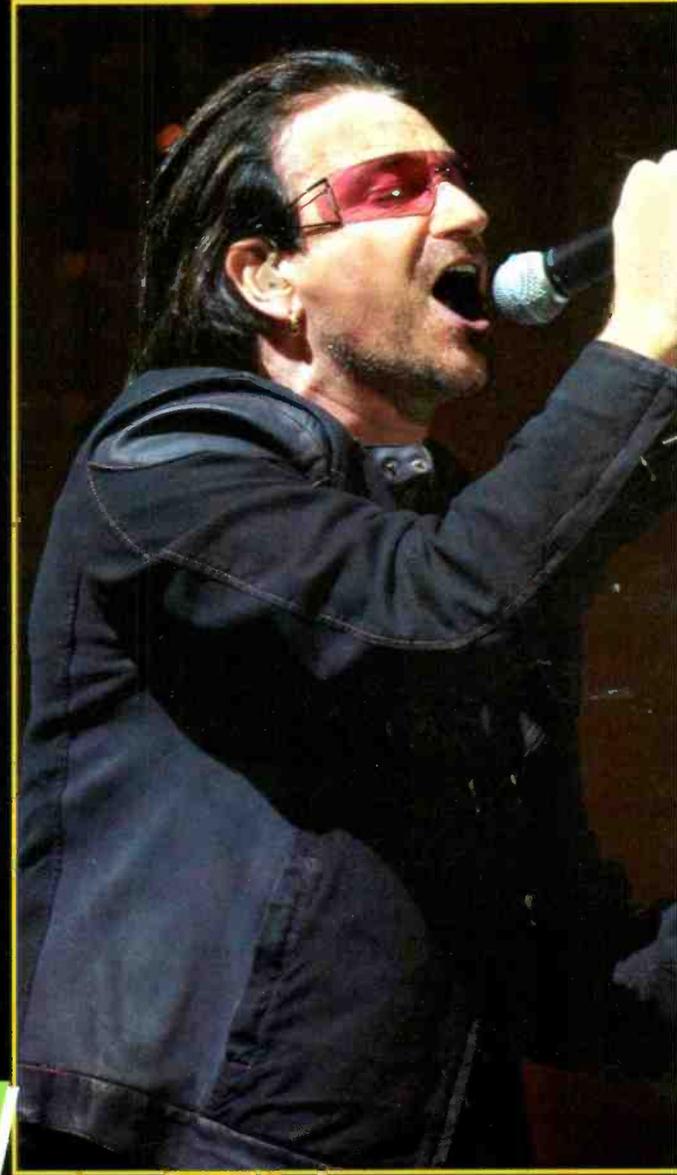
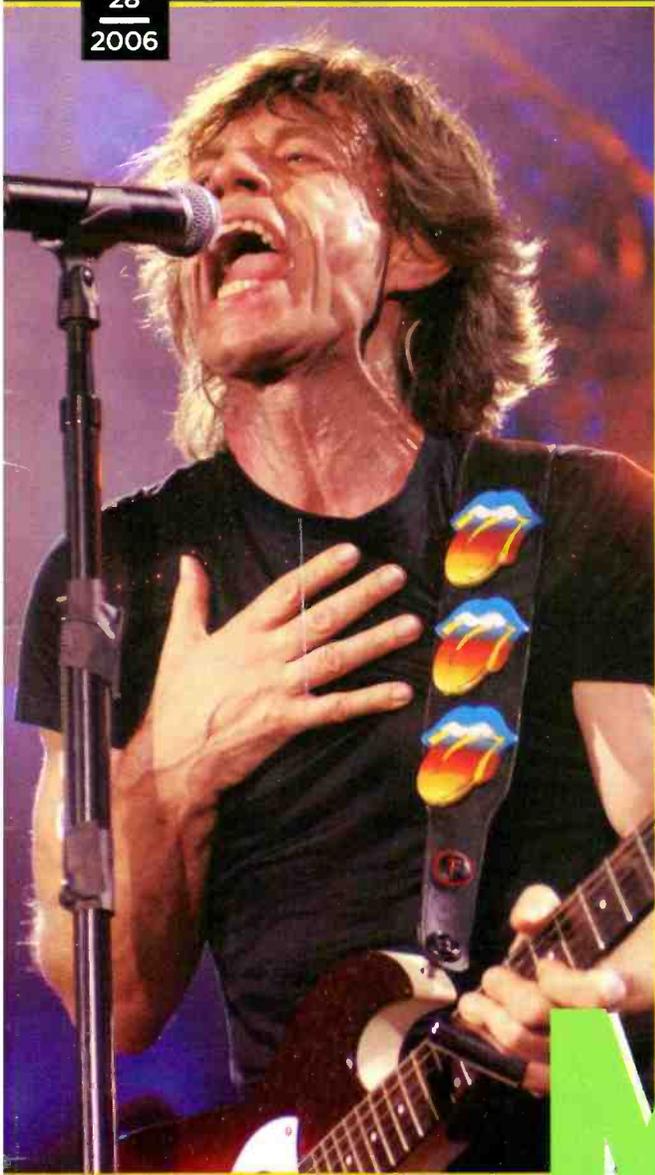
INSIDE: CLASSICAL MUSIC FINDS EAGER DIGITAL DOWNLOAD AUDIENCE >P.44

PLUS: LIVE NATION CEO TALKS ABOUT TAKING HIS CONCERT BUSINESS PUBLIC >P.16

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BILLBOARD'S  
EXCLUSIVE CHART

U2, The Rolling Stones And  
Kenny Chesney Top The List

# Money Makers

>P.42 WHICH  
ARTISTS  
MAKE  
THE BIG  
BUCKS?



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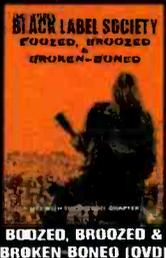


## THE EUROPEAN INVASION DOOM TROOPIN'

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IN STORES SPRING 2006

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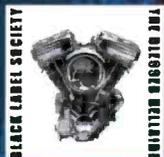
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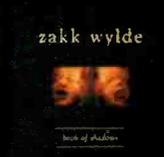
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# No. 1

## ON THE CHARTS

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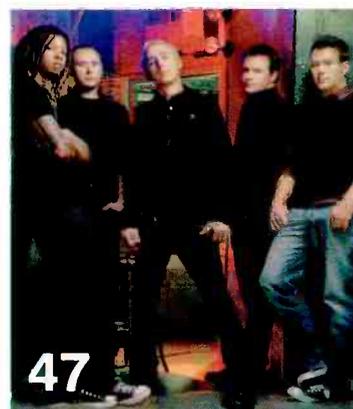
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TOP JAZZ	#1 MICHAEL BUBLE / IT'S TIME
TOP CONTEMPORARY JAZZ	#1 HERBIE HANCOCK / POSSIBILITIES
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**Billboard**  
music & money  
SYMPOSIUM  
in association with LOEB & LOEB

## BILLBOARD MUSIC & MONEY SYMPOSIUM

March 2  
St. Regis Hotel • New York  
billboardevents.com

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

ABOVE:  
Guitar hero and Black Label Society founder Zakk Wylde is living the rock'n'roll dream. See page 33.

Photo: Chris Trotman/WireImage.com

### COVER:

Mick Jagger, Kenny Chesney photos: Kevin Mazur/WireImage.com  
Bono photo: Chris McKay/Retna

# Radio, New-Media Promo Should Be On Same Track

BY HAROLD CHILDS  
and HILARY CLAY HICKS

There is a whole lot of shaking up going on in the radio and music industries. Let's make some changes where it counts: reorganizing promotion to prepare for success.

Music companies need to put radio pro-



CHILDS

motion—currently in a state of flux and in need of redefinition—and new media under the same management. This would permit traditional radio promotion and digital marketing to reinforce one another.

New technologies are exploding, bringing online and satellite digital music and videos to computers, cell phones and cars everywhere. In some cases, music is selling through with the click of a button.

Consumers are finding new and exciting ways to hear music, and thus, reasons to be excited about new sounds. It appears that, at last, an expansion in music sales is on the horizon.

Lately, we have been working an independent project that brings back the fun for us. The music appeals to many audi-

ences, features solid songs in many genres and lends itself to Internet marketing. We are distributing the artist's work through Apple's iTunes Music Store and CD Baby, and promoting it through Yahoo's Y Music, live365.com and Myspace.com, among others.

Taken together, these companies provide online download and retail music sales, content distribution to myriad Internet radio stations, personalized online "radio stations" for music fans and heretofore unimagined online networking with and among the fan base.

Beyond the Internet, the Sirius/XM phenomenon offers yet another opportunity for music promotion.

"More consumers each day are finding that the variety they crave comes online or from a satellite," says Travis Storch, director of artist and label relations for live365.com. "The music industry needs to be onboard with the trend."

Many of the executives at these digital content companies are former radio people, thirsty for ways to marry the experience of the past with the prodigious technology of today. They tell us that many major record companies are not integrating their new-media activities with their broadcast radio promotion departments, missing the full impact possible.

It is safe to say that new-media outlets are dying to break new acts, to flex their muscles.

Online campaigns can include advertising, contests, giveaways, podcasts, video podcasts and music videos—all of which promote directly to fans. The response to such elements provides such new tools as online "airplay" reports that demonstrate when new music is "bubbling under." Such data can help create the buzz for a new artist. Just as tip sheets used to indicate hot new music, today In-

ternet data offers radio new signposts. Even better, the digital services provide accurate statistics.

Because of heightened concerns about radio promotion practices, terrestrial radio has imposed new restrictions on promotional activities to the point of further stifling an already choking business. Labels' promo reps need to take on a whole new



HICKS

role, rebuilding radio promotion with new ideas. These include promoting and advertising new-media success stories and supporting concerts that connect broadcast radio with grass-roots music, from which radio can once again build content and attract listeners.

Let's coordinate the two worlds of promotion for maximum sales impact and to break new acts. Let's embrace new media with enthusiasm while regrouping radio promotion.

*Harold Childs is a marketing consultant who has held executive positions at A&M, Warner Bros. and PolyGram. Hilary Clay Hicks is a veteran publicist, marketing consultant, writer, producer and university professor.*

## FEEDBACK

## TOWER-ING GRATITUDE

With the reopening of Tower Records and Video in New Orleans, I would like to take this opportunity to thank Tower Management for their excellent treatment of our local staff after the disaster. The efficiency and generosity with

which things were handled was certainly beyond anything I expected.

Thanks also to the Tower employees nationwide who donated more than \$12,000, which went directly to the New Orleans staff.

By their actions, Tower showed the

family environment frequently spoken of is more than just a concept.

**Mike Robeson**

Buyer/merchandise  
Tower Records and Video  
New Orleans

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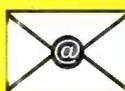
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BILLY CURRINGTON Doin' Somethin' Right **CERTIFIED GOLD**

REBA #1's **CERTIFIED PLATINUM**

GEORGE STRAIT Somewhere Down In Texas **CERTIFIED PLATINUM**  
AND JUST HAD HIS 52<sup>nd</sup> #1

# Universal Music Group Nashville #1 in Sales Market Share 2005

SUGARLAND Twice The Speed Of Life **CERTIFIED DOUBLE PLATINUM**

SHANIA TWAIN Greatest Hits **CERTIFIED TRIPLE PLATINUM**

LEE ANN WOMACK There's More Where That Came From **CERTIFIED GOLD**  
(CMA Album of the Year)

TRISHA YEARWOOD Jasper County **CERTIFIED GOLD**

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# CREATIVE ARTISTS AGENCY

congratulates our clients on their Grammy-nominated projects

Record of the Year

"WE BELONG TOGETHER"

**Mariah Carey**

"BOULEVARD OF  
BROKEN DREAMS"

**Green Day**

"GOLD DIGGER"

**Kanye West**

Album of the Year

"THE EMANCIPATION OF MIMI"

**Mariah Carey**

**Kanye West** (Producer)

"LATE REGISTRATION"

**Kanye West**

Song of the Year

"DEVILS & DUST"

**Bruce Springsteen**

"WE BELONG TOGETHER"

**Mariah Carey**

"ORDINARY PEOPLE"

**John Legend**

Best New Artist

**John Legend**

Best Female Pop

Vocal Performance

"IT'S LIKE THAT"

**Mariah Carey**

"SINCE U BEEN GONE"

**Kelly Clarkson**

Best Male Pop

Vocal Performance

"WALK ON BY"

**Seal**

"LONELY NO MORE"

**Rob Thomas**

"FROM THE BOTTOM OF MY HEART"

**Stevie Wonder**

Best Performance by a Duo  
or Group with Vocals

"THIS LOVE"

**Maroon5**

Best Pop Collaboration  
with Vocals

"VIRGINIA MOON"

**Foo Fighters**

Featuring

**Norah Jones**

"A SONG FOR YOU"

Featuring

**Christina Aguilera**

"A TIME TO LOVE"

**Stevie Wonder**

Best Pop Vocal Album

"BREAKAWAY"

**Kelly Clarkson**

Best Dance Recording

"GUILT IS A USELESS EMOTION"

**New Order**

Best Electronic/Dance Album

"HUMAN AFTER ALL"

**Daft Punk**

"MINIMUM-MAXIMUM"

**Kraftwerk**

Best Traditional Pop  
Vocal Album

"THE ART OF ROMANCE"

**Tony Bennett**

Best Solo Rock  
Vocal Performance

"REVOLUTION"

**Eric Clapton**

"DEVILS & DUST"

**Bruce Springsteen**

"THIS IS HOW A HEART BREAKS"

**Rob Thomas**

Best Rock Performance by a  
Duo or Group with Vocals

"BEST OF YOU"

**Foo Fighters**

Best Hard Rock Performance

"DOESN'T REMIND ME"

**Audioslave**

"B.Y.O.B."

**System Of A Down**

Best Metal Performance

"BEFORE I FORGET"

**Slipknot**

Best Rock Instrumental  
Performance

"LOTUS FEET"

**Steve Vai**

Best Rock Song

"BEST OF YOU"

**Foo Fighters**

"BEVERLY HILLS"

**Rivers Cuomo** (Weezer)

"DEVILS & DUST"

**Bruce Springsteen**

Best Rock Album

"IN YOUR HONOR"

**Foo Fighters**

Best Alternative Music Album

"GUERO"

**Beck**

Best Female R&B  
Vocal Performance

"I THING"

**Amerie**

"WISHING ON A STAR"

**Beyoncé**

"WE BELONG TOGETHER"

**Mariah Carey**

"FREE YOURSELF"

**Fantasia**

Best Male R&B  
Vocal Performance

"CREEPIN'"

**Jamie Foxx**

"ORDINARY PEOPLE"

**John Legend**

"LET ME LOVE YOU"

**Mario**

"SO WHAT THE FUSS"

**Stevie Wonder**

Best R&B Performance by a  
Duo or Group with Vocals

"SO AMAZING"

**Beyoncé and Stevie Wonder**

"CATER 2 U"

**Destiny's Child**

"SO HIGH"

**John Legend**

"HOW WILL I KNOW"

**Stevie Wonder**

Best Traditional R&B  
Vocal Performance

"MINE AGAIN"

**Mariah Carey**

"SUMMERTIME"

**Fantasia**

"STAY WITH YOU"

**John Legend**

Best R&B Song

"CATER 2 U"

**Destiny's Child**

"FREE YOURSELF"

**Missy Elliott**

"UNBREAKABLE"

**Kanye West**

"WE BELONG TOGETHER"

**Mariah Carey**

"ORDINARY PEOPLE"

**John Legend**

\*Shared Representation

Best Urban/Alternative Performances

"DUST"

**Van Hunt**

Best R&B Album

"ILLUMINATION"

**Earth, Wind and Fire**

"FREE YOURSELF"

**Fantasia**

"GET LIFTED"

**John Legend**

"A TIME TO LOVE"

**Stevie Wonder**

Best Contemporary R&B Album

"TOUCH"

**Amerie**

"THE EMANCIPATION OF MIMI"

**Mariah Carey**

"DESTINY FULFILLED"

**Destiny's Child**

"TURNING POINT"

**Mario**

Best Rap Solo Performance

"GOLD DIGGER"

**Kanye West**

Best Rap/Sung Collaboration

"1, 2 STEP"

Featuring

**Missy Elliott**

"THEY SAY"

Featuring

**Kanye West**

**John Legend**

"SOLDIER"

**Destiny's Child**

Best Rap Song

"DIAMONDS FROM SIERRA LEONE"

**Kanye West**

"LOSE CONTROL"

**Missy Elliott**

Best Rap Album

"THE COOKBOOK"

**Missy Elliott**

"LATE REGISTRATION"

**Kanye West**

Best Female Country Vocal Performance

"MISSISSIPPI GIRL"

**Faith Hill**

Best Male Country Vocal Performance

"YOU'LL THINK OF ME"

**Keith Urban**

Best Country Performance by a Duo or Group with Vocals

"I HOPE"

**Dixie Chicks**

Best Country Collaboration with Vocals

"LIKE WE NEVER LOVED AT ALL"

**Faith Hill**

**Tim McGraw**

"DREAMS COME TRUE"

**Norah Jones**

Best Country Instrumental Performance

"WHO'S YOUR UNCLE?"

**Béla Fleck**

Best Country Song

"I HOPE"

**Dixie Chicks**

Best Country Album

"FIREFLIES"

**Faith Hill**

Best Bluegrass Album

"RAGIN' LIVE"

**Rhonda Vincent and The Rage**

Best Rock Gospel Album

"DAY OF FIRE"

**Day of Fire**

Best Pop/Contemporary Gospel Album

"ALL I REALLY WANT FOR CHRISTMAS"

**Steven Curtis Chapman**

"REDEMPTION SONGS"

**Jars of Clay**

"HEALING RAIN"

**Michael W. Smith**

"WIRE"

**Third Day**

Best Southern, Country, or Bluegrass Gospel Album

"ROCK OF AGES...HYMNS & FAITH"

**Amy Grant**

Best Latin Pop Album

"ESCUCHA"

**Laura Pausini**

Best Latin Rock/Alternative Album

"FIJACIÓN ORAL VOLUME 1"

**Shakira**

Best Contemporary Folk Album

"DEVILS & DUST"

**Bruce Springsteen**

Best Reggae Album

"CLOTHESDROP"

**Shaggy**

Best Spoken Word Album for Children

"MARLO THOMAS & FRIENDS: THANKS & GIVING ALL YEAR LONG"

**Marlo Thomas**

Featuring

**Jennifer Aniston**

**Antonio Banderas**

**Hilary Duff**

**Amy Grant**

**Faith Hill**

**Sarah Jessica Parker**

**Robin Williams**

Best Spoken Word Album

"CHRONICLES - VOLUME ONE"

(BOB DYLAN)

**Sean Penn**

Best Comedy Album

"THE RIGHT TO BARE ARMS"

**Larry The Cable Guy\***

Best Compilation Soundtrack Album for Motion Picture, Television or Other Visual Media

"NO DIRECTION HOME: THE SOUNDTRACK - BOOTLEG SERIES, VOLUME 7"

**Bob Dylan**

"NAPOLEON DYNAMITE"

Featuring

**Backstreet Boys**

"SIX FEET UNDER VOLUME 2 - EVERYTHING ENDS"

Featuring

**Imogen Heap**

**Phoenix**

**Radiohead**

Best Short Form Music Video

"LOSE CONTROL"

**Missy Elliott**

"GOD'S WILL"

**Martina McBride**

Best Long Form Music Video

"NO DIRECTION HOME"

**Bob Dylan**

"TRAPPED IN THE CLOSET (CHAPTERS 1-5)"

**R. Kelly**

"DEVILS & DUST"

**Bruce Springsteen**

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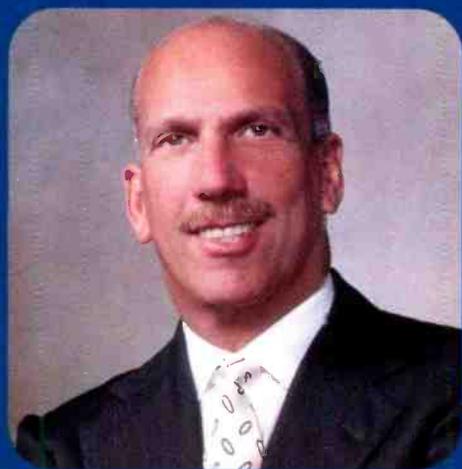
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**Big In Japan**  
Bennie K's 'Dreamland' is a hot digital item



**Me & My Gang**  
Rascal Flatts readies 2006 tour

14

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**>>>UMGI BREATHES DIGITAL LIFE INTO DELETED TRACKS**

Universal Music Group International is resuscitating its deleted European repertoire exclusively for digital downloading in an extensive multiyear program. The first batch of digitized titles will focus on 3,000 tracks with plans to reissue as many as 10,000 albums, which amounts to more than 100,000 tracks, during the next three to four years. Titles will be available through all of UMGI's online business partners from mid-February.

**>>>RADIO GROUPS UNVEIL HD2 STRATEGIES**

CBS Radio, Clear Channel, Greater Media, Emmis Communications, Bonneville and ABC Radio unveiled their HD2 strategies Jan. 19. Many of the new channels will be brand extensions of existing stations, and some are eerily close to satellite radio offerings.

**>>>REPORT: DOWNLOADS EXCEED 420M**

Internet and mobile music sales yielded an estimated \$1.1 billion in revenue in 2005, up from \$380 million in 2004, according to the IFPI "Digital Music Report 2006" that was unveiled Jan. 19 in London. Consumers worldwide downloaded an estimated 420 million single tracks last year, 20 times more than the previous year, the publication reveals.

**>>>TUNECORE READIES LAUNCH**

TuneCore, a new online digital delivery and

continued on >>p12

# UpFront

JANUARY 28, 2006



**CATHERINE MULLEN** will helm all programming, marketing and development activities for Fuse, along with its digital and mobile applications.

**FINANCE** BY BRIAN GARRITY

## Ingenious Idea? U.K. Company Invests In Bands

After buying into everything from major labels to publishing companies to digital distributors in recent years, private equity firms eyeing the music business now have a new investment focus: artists.

In a move that could signal an emerging trend, Ingenious, a London-based media investment company, has started a new venture capital fund in the United Kingdom designed to help labels, managers and independent acts bankroll albums and other short-term music projects.

The fund is called Ingenious Music VCT 2 and counts former Warner Music Group chairman Roger Ames among its directors. Ingenious plans to raise

£30 million (\$52 million) to supplement an existing £15 million (\$26 million) fund launched last year called Ingenious Music VCT.

Ingenious says that once fund raising is complete, it will be the largest source of independent A&R investment in the United Kingdom with £45 million (\$79 million) under management.

The fund announced its first artist investment Jan. 17, a £300,000 (\$528,000) joint venture with Channelfly Group, a label, management and live-venue operator, to back a new album from up-and-comer the Heights.

Under terms of the deal, the two companies will form a holding company called the Heights Recording, which will create new copyrights and license recording,

marketing and distribution rights for the band. Ingenious and Channelfly each own a 50% stake in the business.

Channelfly has the ability to access funding for all recording, artist, video, tour support and marketing costs incurred on the Heights. The album will be released on Channelfly's Animal Noise Records.

If this sounds similar to joint venture deals EMI has inked with the likes of Robbie Williams and Korn, it should. Ingenious provided advisory services to Williams' camp in his joint venture with EMI.

Ingenious commercial director Duncan Reid says the Williams deal helped provide the template for the Ingenious Music VCT funds. **continued on >>p12**

**MEDIA** BY MICHAEL PAOLETTA

## Mullen Lighting Up Fuse

Former MTV Exec To Keep Channel Focused On Music

With the appointment of Catherine Mullen to executive VP/GM, the Fuse network remains committed to further developing music-centric content and branding initiatives across its numerous platforms.

At a time when MTV is focusing on lifestyle and reality programming, just toeing the line is good news for an industry grappling with a limited number of dedicated music outlets.

"Fuse is very clearly about music," Mullen says. "That remains our vision moving forward—and this goes for every platform and all content our viewers are consuming."

In her newly created position, Mullen, who was formerly GM of MTV U.K. and Ireland, helms all programming, marketing and development activities for Fuse and its digital and mobile applications. She reports directly to Andrea Greenberg, president of Fuse parent com-

pany Rainbow Media, a subsidiary of Cablevision.

"When I first interviewed Catherine, I discovered that her goals for Fuse were aligned with mine," Greenberg says. These include finding innovative and exciting ways to expand the network's music flow, growing the brand's platforms, championing new interactive technologies and maintaining the brand's "authentic, snarky sensibility."

Those passing by Fuse's headquarters in New York—across from Madison Square Garden—are greeted with this sensibility via signage that runs nearly a block long. It jabs at a certain nearby competitor: "The New Fuse = Times Square - Cheese."

Fuse is closer to MTV geographically than it is in terms of viewers; Fuse is in 44 million homes, compared with 88 million for MTV. But MTV is not Fuse's competition, Mullen says. "MTV is about lifestyle, and they're brilliant at it," she **continued on >>p12**

# WE CONGRATULATE OUR GRAMMY AWARD NOMINEES

**Record of the Year**  
FEEL GOOD INC.  
**DANGER MOUSE\***

**Album of the Year**  
LOVE. ANGEL. MUSIC. BABY.  
**ANDRE 3000\***  
**LINDA PERRY\***

**Song of the Year**  
BLESS THE BROKEN ROAD  
**JEFF HANNA\***

**Best New Artist**  
**CIARA**  
**SUGARLAND**

**Best Female Pop Vocal Performance**  
GOOD IS GOOD  
**SHERYL CROW**

**Best Pop Performance by a Duo or Group with Vocals**  
MR. BRIGHTSIDE  
**THE KILLERS**

**Best Pop Collaboration with Vocals**  
A SONG FOR YOU  
**HERBIE HANCOCK\***

**Best Pop Instrumental Performance**  
IN OUR TIME  
**BURT BACHARACH**  
**CHRIS BOTTI**

GELO NA MONTANHA  
**HERBIE HANCOCK\***

**Best Pop Instrumental Album**  
AT THIS TIME  
**BURT BACHARACH**

**Best Pop Vocal Album**  
WILDFLOWER  
**SHERYL CROW**

**Best Dance Recording**  
GALVANIZE  
**Q-TIP\***

WONDERFUL NIGHT  
**FATBOY SLIM\***

DAFT PUNK IS PLAYING AT MY HOUSE  
**LCD SOUNDSYSTEM**

**Best Electronic/Dance Album**  
PALOOKAVILLE  
**FATBOY SLIM**

LCD SOUNDSYSTEM  
**LCD SOUNDSYSTEM**

**Best Traditional Pop Vocal Album**  
IT'S TIME  
**MICHAEL BUBLE**

ISN'T IT ROMANTIC  
**JOHNNY MATHIS**

MOONLIGHT SERENADE  
**CARLY SIMON**

**Best Rock Performance by a Duo or Group with Vocal**  
ALL THESE THINGS THAT I'VE DONE  
**THE KILLERS**

**Best Hard Rock Performance**  
THE HAND THAT FEEDS  
**NINE INCH NAILS**

LITTLE SISTER  
**QUEENS OF THE STONE AGE**

**Best Female R&B Vocal Performance**  
UNBREAKABLE  
**ALICIA KEYS**

**Best R&B Performance by a Duo or Group with Vocals**  
IF THIS WORLD WERE MINE  
**ALICIA KEYS\***

**Best Traditional R&B Vocal Performance**  
A HOUSE IS NOT A HOME  
**ARETHA FRANKLIN**

IF I WAS YOUR WOMAN  
**ALICIA KEYS**

**Best Urban/Alternative Performance**  
SUPASTAR  
**FLOETRY**

WELCOME TO JAMROCK  
**DAMIAN MARLEY**

**Best R&B Song**  
UNBREAKABLE  
**ALICIA KEYS\***

**Best R&B Album**  
UNPLUGGED  
**ALICIA KEYS**

**Best Rap Solo Performance**  
TESTIFY  
**COMMON**

MOCKINGBIRD  
**EMINEM**

DISCO INFERNO  
**50 CENT**

NUMBER ONE SPOT  
**LUDACRIS**

**Best Rap Performance by a Duo or Group**  
THE CORNER  
**COMMON\***

ENCORE  
**EMINEM\***  
**50 CENT\***

HATE IT OR LOVE IT  
**50 CENT\***

**Best Rap/Sung Collaboration**  
1, 2 STEP  
**CIARA\***

THEY SAY  
**COMMON\***

**Best Rap Song**  
CANDY SHOP  
**50 CENT\***

HATE IT OR LOVE IT  
**50 CENT\***

LOSE CONTROL  
**CIARA\***

**Best Rap Album**  
BE  
**COMMON**

ENCORE  
**EMINEM**

THE MASSACRE  
**50 CENT**



WILLIAM MORRIS AGENCY

**Best Female Country Vocal Performance**  
GEORGIA RAIN  
**TRISHA YEARWOOD**

**Best Male Country Vocal Performance**  
GOOD OL' BOYS  
**WILLIE NELSON**

ALCOHOL  
**BRAD PAISLEY**

**Best Country Performance  
by a Duo or Group with Vocal**  
COMIN' TO YOUR CITY  
**BIG & RICH**

PLAY SOMETHING COUNTRY  
**BROOKS & DUNN**

BLESS THE BROKEN ROAD  
**RASCAL FLATTS**

**Best Country Collaboration  
with Vocals**  
BUILDING BRIDGES  
**BROOKS & DUNN**  
**SHERYL CROW**  
**VINCE GILL**

DREAMS COME TRUE  
**WILLIE NELSON\***

**Best Country Instrumental Performance**  
I'LL FLY AWAY  
**CHARLIE DANIELS**

SCOTCH & CHOCOLATE  
**NICKEL CREEK**

TIME WARP  
**BRAD PAISLEY**

**Best Country Song**  
ALCOHOL  
**BRAD PAISLEY**

ALL JACKED UP  
**JOHN RICH\***

BLESS THE BROKEN ROAD  
**JEFF HANNA\***

**Best Country Album**  
TIME WELL WASTED  
**BRAD PAISLEY**

JASPER COUNTY  
**TRISHA YEARWOOD**

**Best Jazz Instrumental Solo**  
THE SOURCE  
**HERBIE HANCOCK**

**Best Gospel Performance**  
LOOKING FOR YOU  
**KIRK FRANKLIN**

**Best Pop/Contemporary  
Gospel Album**  
HYMNS  
**OUT OF EDEN**

**Best Southern, Country,  
or Bluegrass Gospel Album**  
LIVE AT BROOKLYN TABERNACLE  
**THE CRABB FAMILY**

COMMON THREAD  
**THE OAK RIDGE BOYS**

**Best Latin Rock/Alternative Album**  
EL KILO  
**ORISHAS**

**Best Mexican/Mexican-American Album**  
MÉXICO EN LA PIEL  
**LUIS MIGUEL**

**Best Traditional Blues Album**  
80  
**B.B. KING\***

**Best Contemporary Folk Album**  
WHY SHOULD THE FIRE DIE?  
**NICKEL CREEK**

**Best Reggae Album**  
WELCOME TO JAMROCK  
**DAMIAN MARLEY**

THE TRINITY  
**SEAN PAUL**

**Best Spoken Word Album for Children**  
RAYMIE, DICKIE, AND THE BEAN:  
WHY I LOVE AND HATE MY BROTHERS  
**RAY ROMANO**

**Best Spoken Word Album**  
THE AL FRANKEN SHOW PARTY ALBUM  
**AL FRANKEN**

**Best Comedy Album**  
THE AGORAPHOBIC COWBOY  
**RICK MORANIS**

**Best Musical Show Album**  
DIRTY ROTTEN SCOUNDRELS  
**DAVID YAZBEK\***

THE LIGHT IN THE PIAZZA  
**ADAM GUETTEL\***

**Best Compilation Soundtrack Album  
for Motion Picture, Television  
or Other Visual Media**  
BEYOND THE SEA  
**KEVIN SPACEY**

**Best Song Written for Motion Picture,  
Television or Other Visual Media**  
MILLION VOICES  
**WYCLEF JEAN\***  
SQUARE ONE  
**TOM PETTY**

**Best Engineered Album, Non-Classical**  
DECEIVER  
**CHRIS THILE\***

**Producer of the Year, Non-Classical**  
DEMON DAYS  
**DANGER MOUSE**

**Best Surround Sound Album**  
BROTHERS IN ARMS - 20TH ANNIVERSARY EDITION  
**MARK KNOPFLER\***

**Best Short Form Music Video**  
LOSE CONTROL  
**CIARA\***  
FEELS JUST LIKE IT SHOULD  
**JAMIROQUAI**

**Best Long Form Music Video**  
BRIAN WILSON PRESENTS SMILE  
**BRIAN WILSON**

\* Shared Nomination

# UpFront

## INGENIOUS (cont.)

from >>p9

Similar to those deals, all parties are sharing in all of the Heights' revenue streams. However, unlike the Williams or Korn deals, there is no significant up-front money given to the artist. Reid says the Heights get an advance on par with the typical indie-label deal.

Ingenious reports that this is the first of what may be a number of similar deals with Channelfly. The company says it can spend up to £1 million (\$1.8 million) per project, and is in talks with a range of major and indie labels and managers about new financing opportunities.

That is not to say Ingenious is giving away money at random. The firm thinks it can use its previous experience in the music business to make savvy bets on artists. Through another private equity arm called Ingenious Ventures, the company has made music investments in the likes of Stage Three and Simon Fuller's 19 Entertainment. In the case of the Heights, Ingenious

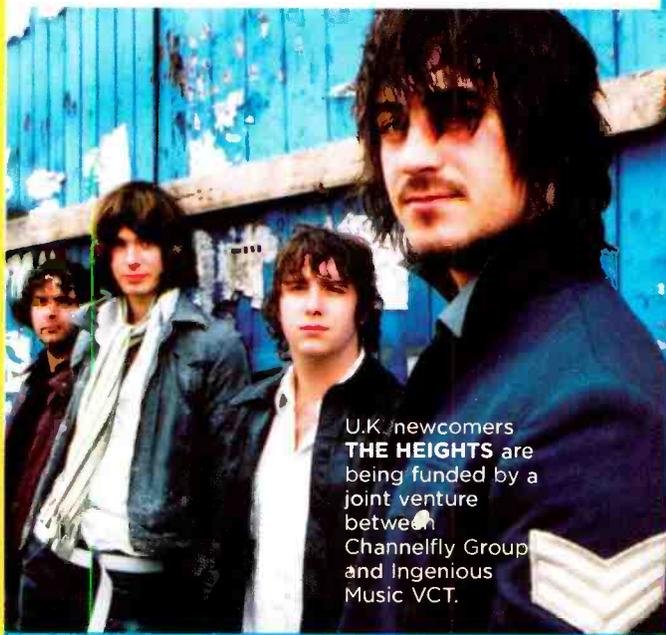
was attracted by Channelfly's track record: recent U.K. successes include Franz Ferdinand and Kaiser Chiefs.

Reid says the fund is designed to be a vehicle for sharing risk with labels and other traditional music money sources, not a replacement for them.

He calls it "a unique opportunity for record companies to share capital risk in the development of both new and established talent whilst providing a welcome boost to tightening A&R budgets."

One hitch is that tax rules governing the Ingenious Music VCT funds—which are listed on the London Stock Exchange—will mean that any album backed by Ingenious will likely need to be recorded in the United Kingdom.

Ingenious chairman Patrick McKenna says, "Ingenious Music is very much in line with the government's agenda of developing the U.K.'s creative industries... namely risk investment into new talent." ■■■



U.K. newcomers **THE HEIGHTS** are being funded by a joint venture between Channelfly Group and Ingenious Music VCT.

distribution service, is expected to go live Jan. 23. Artists signing up with the distributor will keep control of all of their rights, their masters and 100% of the money from the digital sale of their music. Artists pay a one-time delivery charge of 99 cents per song and a yearly maintenance fee of \$7.98 per album. Frank Black is the first artist to sign with TuneCore.

### >>>GUERRA TO RECEIVE BMI HONOR

Dominican star Juan Luis Guerra will be honored as a BMI Icon during BMI's 13th annual Latin Awards. The multi-Grammy Award winner will be saluted at the April 7 ceremony at the Metropolitan Pavilion in New York. BMI's Latin Awards honor the songwriters and publishers of the most-played BMI Latin songs on U.S. radio and TV for the past year.

### >>>ORCHARD VIDEO SERVICE DEBUTS

Online music distributor the Orchard announced Jan. 19 the launch of its new digital video distribution service. In addition to the videos from the labels that the Orchard represents, additional video content partners at launch include C3 ("Three Stooges" TV episodes) and Troma Entertainment (the "Toxic Avenger" films, "South Park" creators Trey Parker's and Matt Stone's "Cannibal the Musical"). The online distributor plans to market and merchandise video content wherever it is sold digitally and will also offer its clients stand-alone video stores.

### >>>KRAVITZ TEAMS WITH ABSOLUT

Lenny Kravitz is the latest musician tapped by Absolut to create new, exclusive music for the arts-friendly vodka brand. For the project, dubbed Absolut Kravitz, the Virgin

continued on >>p14

DIGITAL BY ANTONY BRUNO

## Napster In The Cross Hairs

Apple's Dominance Breeds Rough Business For Subscriptions

**A**s this issue went to press, Napster found itself again fending off rumors that it was planning major layoffs and looking to liquidate the company.

Napster did not return calls for comment, but in published reports it strongly denied the claims. In an effort to generate more positive news, the company announced its subscriber growth figures early—beating analyst estimates with more than 500,000 total subscribers, showing more than 100% growth during last year. Napster is not scheduled to release its quarterly earnings results until Feb. 8.

Questions about Napster's

new business model can raise Napster's falling stock price is key to the company's future.

At press time, Napster's stock price was \$3.20, up from its 52-week low of \$2.95, but still low enough to fuel acquisition rumors. Sources close to the company say it has pitched a possible sale to the likes of Microsoft and RealNetworks.

Through it all, Napster has aggressively pursued new partnerships to expose its brand. The company early last year formed a ringtone distribution deal with mobile content aggregator Dwango that wireless operator Alltel incorporated Jan. 9, and in December launched a version of its service in Germany. This spring, XM Satellite Radio is expected to release new portable devices that allow subscribers to bookmark songs from the radio for later purchase on Napster.

But investor confidence in Napster may ultimately have more to do with the runaway success of Apple, and its à la carte download model.

The iTunes Music Store only widened its lead in the digital music field this holiday season, with Apple CEO Steve Jobs now touting his company's share of the download market at 83%, a figure industry analysts support (see story, page 18).

But other digital music sellers see their businesses as less dependent on downloads. Almost every other digital music retailer markets itself primarily as a subscription service in which individual track downloads play only a minor role.

"We'll give Steve Jobs 83% of the downloads, but he's got 0% of subscription," says a spokesman for RealNetworks, which

gains an estimated 80% of its revenue from subscription fees.

Yet Apple seems to be doing just fine ceding the subscription market to others. According to Piper Jaffray analyst Gene Munster, global à la carte revenue in 2005 reached an estimated \$809 million, more than four times global subscription revenue of \$175 million.

"It's probably not totally fair to Napster or Rhapsody to compare their download figures to Apple's, because most of their business comes from subscriptions," Munster says. "But at the end of the day, the subscription numbers are insignificant and immaterial to what the download numbers are."

Taking into account subscription revenue, Munster estimates the overall global online music market is \$984 million, with Apple holding about 64% of the market share, at \$631 million.

Music subscription providers appear to be growing at a healthy pace. Like Napster, Rhapsody continually reports growing subscriber numbers, and says it streamed 120 million songs in December alone. How that compares to Apple's claimed average of 3 million daily downloads is a matter of perspective.

Investors seem to be following revenue numbers far more closely than subscribers—bad news for Napster and other subscription services, as Apple is expected to increase its lead in the coming year. Piper Jaffray expects global online music revenue will grow another 46% in 2006, to more than \$1.4 billion, and that Apple's market share will increase to 70%—a cool \$1 billion—even without a subscription service. ■■■

# 83%

Apple's share of the digital music market for à la carte downloads

long-term viability are nothing new. The company has spent massive amounts of cash on marketing and advertising, with some questioning whether resulting subscriber growth justifies the expense.

Sources close to Napster say the company will likely cut back its marketing budget dramatically, to rein in costs during the next several quarters. As a result, its subscriber growth rate is expected to fall.

Meanwhile, Napster is hoping to create new revenue streams by developing an online music destination at napster.com, on which it will sell advertising. Whether this

## FUSE (cont.)

from >>p9

says. "It's OK that they don't play music. They develop great programming."

With an eye to increasing viewership and ratings, Mullen strives to develop compelling—albeit irreverent—content geared to Fuse's 12- to 34-year-old demo. She is discussing new programming possibilities with production companies here and abroad.

"I tell the developers what Fuse is and what it isn't," Mullen says. "We want something a bit more

experimental—going from a three-minute spot to a 30-minute show." Throughout, music will remain front and center.

Mullen has already approved two new series, "The P.A." and "Empire Square," to debut later this year. The former is a mockumentary on the lives of personal assistants and will likely launch on the Internet or video-on-demand. The animated "Empire Square" was developed by former EMI U.K. execs Anthony

Cauchi and Lloyd Salmons and ex-Blur drummer Dave Rowntree, and will premiere on TV.

In the United Kingdom, "Empire Square" was initially intended for mobile phones, but Channel 4 picked it up for between-show shorts.

Under Mullen's stewardship, programming will live on all available platforms. To reach Fuse's core demo, she says, "you must be everywhere they are, and those places they have not yet dis-

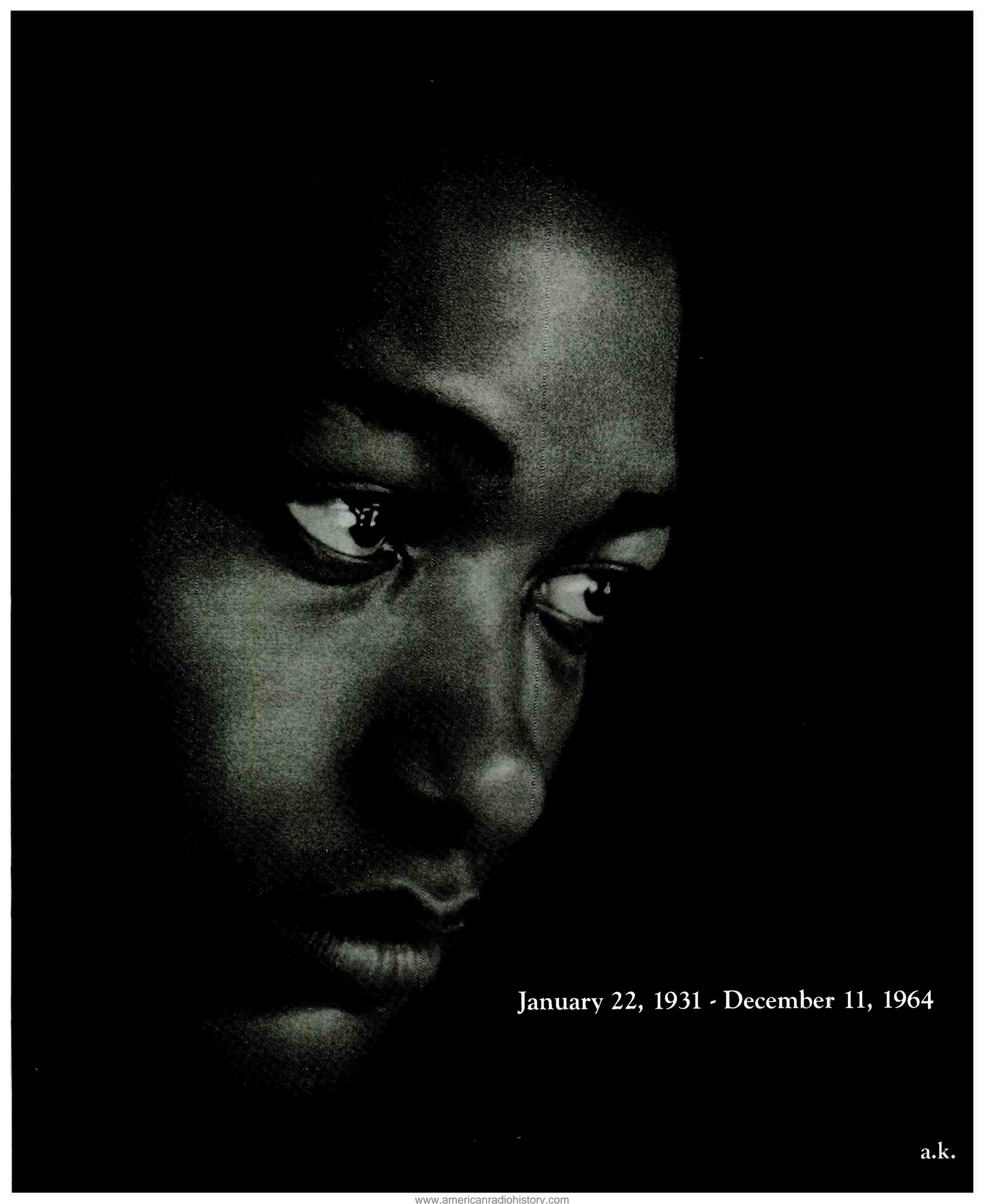
covered. You can no longer say, 'Let's make a TV show.' [Content] has to live on all platforms."

The two new shows complement Fuse's overall programming, which includes "Daily Download," "Comp'd," "100%," "Steven's Untitled Rock Show" and "7th Ave. Drop."

Collectively, these shows have featured veterans and newcomers alike, including Green Day, Hawthorne Heights, Coldplay, Morningwood, Depeche

Mode and Fall Out Boy. Upcoming guests include Yellowcard (Jan. 23) and members of My Chemical Romance and Taking Back Sunday (Jan. 30).

"Spotlighting music is healthy for the industry. It's what is needed to create stars," Metropolitan Talent co-CEO/manager John Scher says. "With more content being made available, at a time of much consolidation, we must welcome any outlet that stays principally music-driven." ■■■



January 22, 1931 - December 11, 1964

a.k.

Records artist created the dance-electronic track "Breathe." The song is available as a free digital download at [absolutkravitz.com](http://absolutkravitz.com).

**>>> JAPANESE BIZ SEES RISE IN '05 NUMBERS**

The Japanese recorded-music market—the world's second-largest—experienced a slight uptick in 2005, according to labels body the Recording Industry Assn. of Japan. In results announced Jan. 17, the volume of prerecorded music product, including music videos and DVDs, released by the RIAJ's 41 member companies rose 2% on a year-on-year basis to 357.2 million units. At the same time, the wholesale value of the market slipped by 2% to 422.2 billion yen (\$3.7 billion). That compares with declines of 4% and 5%, respectively, for 2004.

**>>> FRENCH MUSIC MARKET STABILIZES**

After four years of decline, the French record market showed signs of stability in 2005. According to figures unveiled Jan. 17 in Paris by industry trade body SNEP, the wholesale value of the market dropped 3% to 980 million euros (\$1.2 billion), while remaining stable in volume. At retail, sales dropped 8%-10% in value to a bit less than 1.5 billion euros (\$1.82 billion), while volume remained stable.

**>>> PUBLICIST PLAYS DOWN MINOGUE'S RECOVERY**

Kylie Minogue's agent has countered a report that the Australian pop star had received the "all clear" after undergoing treatment for breast cancer, but said there had not been any recurrence of the disease.

Compiled by Chris M. Walsh. Reporting by Paul Heine, Juliana Koranteng, Steve McClure, Michael Paoletta, Aymeric Pichevi, Ken Tucker, Chris M. Walsh and Reuters.

**RADIO** BY LEILA COBO

## Latin Radio Formats Keep Flipping For Oldies

As Spanish-language radio continues to grow and diversify, the hottest trend for the new year is one hooked on the past.

Oldies stations are making a strong comeback in Latin radio, fueled by the growth of such formats as José (Entravision's Jack format for Latin music), Univision's *Recuerdo* and Clear Channel's *La Preciosa*. In the past three months, more than a dozen Nielsen BDS-monitored radio stations switched to Latin oldies formats.

The growth of different formats "is really about the maturing of Spanish-language radio in the United States," Entravision president Jeffrey Liberman says.

"If you go back 30 years, there was only one station and one format" per city, he adds. With time, stations multiplied and formats segmented. Most recently, 2005 saw the explosion of Latin rhythmic formats, which did not exist before.

Now oldies are surging. On Jan. 16, Univision Radio switched KCOR San Antonio to the *Recuerdo* format. The station had been underperforming as *reggaetón*/hip-hop *La Kalle*, a format it switched to only last year. The week before, on Jan. 9, Univision switched another station, KLNO Dallas, from regional Mexican to *Recuerdo*.

The Univision flips follow the successful expansion of Clear Channel's *La Preciosa* format, which plays hits from the '70s,

'80s and '90s. Since its launch in 2003, the format has grown enough that this week Clear Channel officially announced the *La Preciosa* network, with plans to add to its 13 stations and to broadcast the format through other radio companies.

"The popularity comes from the fact that these radio stations play a real broad catalog of music, so they aren't as repetitive," says Alfredo Alonso, Clear Channel senior VP of Hispanic radio.

Popularity also hinges on the Latin demographic's eternal love affair with romantic music and an attachment to multi-generational songs.

While Univision has switched from other Latin formats to *Recuerdo* (which literally translates to "memory"), Clear Channel has mostly moved from English formats to *La Preciosa* in cities that already had other Latin formats in place.

Also exploding is José, which plays music from the '70s to today's modern hits. Launched in October with five stations, José has grown to seven outlets.

The loser in this flip flurry appears to be pop, at least for the moment. Several Latin pop stations have flipped to rhythmic or reggaetón formats, and now, to oldies.

Out of 98 Spanish-language stations Nielsen BDS was monitoring 12 months ago, 39 were pop. Today, there are only 29 pop stations. In comparison, the number of regional Mexican

stations has stayed stable at 51, compared with 52 last year, while tropical stations, already in decline, went from 15 to 12.

The dropout of pop stations is troublesome for label executives.

Already, pushing new pop acts in conservative U.S. Latin radio—where many pop stations play mostly recurrent hits—is a struggle.

When a pop station flips, "we lose a captive audience," says Pietro Carlos, VP of promotion for EMI/Televisa. "I just have to look for different avenues of promotion."

However, Liberman calls the latest flips "just a cycle of competition," noting that two-thirds



LIBERMAN

of the Hispanic population is under the age of 34—an unlikely base to sustain growth in oldies formats. "Pop and regional Mexican," Liberman says, "will have tremendous success going forward." ...

MILEPOST BY WAYNE ROBINS and JONATHAN COHEN

## Soul Giant Wilson Pickett Dies At 64

Wilson Pickett, the hard-shouting artist whose gritty recordings helped define the raw side of soul music in the 1960s, died Jan. 19 of a heart attack near his Virginia home. He was 64.

The singer, known as "Wicked" Pickett for his fierce vocal style and sometimes bad-dude attitude, was born in Alabama. He first came to fame

"These records, in terms of sheer impact and honesty and deep-brewed R&B, are the paradigms for that music," says Jerry Wexler, who produced many of Pickett's great Atlantic sessions. "His voice had so much power and at the same time kept its melodic essence... those were beautiful notes he screamed."

Pickett showed his gift as an interpreter by giving remarkable treatments to a variety of well-known songs. They included the Beatles' "Hey Jude" (1968, featuring Duane Allman on guitar) and the Archies' "Sugar Sugar," which Pickett turned from pure bubble gum to hard soul in 1970, achieving a top 25 pop hit.

He scored three consecutive top 20 pop singles in the early 1970s: "Engine Number 9," "Don't Let the Green Grass Fool You" and "Don't Knock My Love Pt. 1."

Pickett recorded regularly into the mid-1980s. In 1991 he was inducted into the Rock and Roll Hall of Fame.

The artist's last studio album, 1999's "It's Harder Now" (Rounder), won W.C. Handy Awards for soul/blues album and comeback album of the year, and Pickett was named soul/blues male artist of the year.

"I'd never worked with anyone who had that kind of power and intensity," says Jon Tiven, who produced and co-wrote "It's Harder Now." "He was like a wild tiger who had just been let out of the cage."

The artist is survived by his fiancée and four children. Pickett will be buried beside his mother, Lena, in Louisville, Ky. ...



PICKETT

in 1962 as a member of Detroit-based singing group the Falcons. Pickett's imploring lead vocal on "I Found a Love" made him a talent to watch at the moment that R&B was evolving into soul music.

His career took wing with Atlantic Records in 1965. "In the Midnight Hour," written and recorded in Memphis with guitarist/producer Steve Cropper, was the perfect combination of country soul and urban grit. A No. 1 R&B hit and modest pop crossover success, it became required on the set lists of bar bands from coast to coast, as did a number of other Pickett hits during the next few years, like "Land of 1,000 Dances," "Mustang Sally" and "Funky Broadway." ...

Wilson Pickett Photo: Paul Natkin/WireImage.com

## Music & Money Confirms Sillerman

Former Head Of SFX, Current Elvis Estate Owner To Keynote Investment Conference

Robert Sillerman, chairman of CKX Inc., transformed the touring industry and wound up owning a chunk of the King. And on March 2, at Billboard's fifth annual Music & Money Symposium in New York, he will share insights about his success—and the industry at large—as part of his keynote address.

The publicly traded CKX owns a controlling share of Elvis Presley Enterprises and 19 Entertainment, the firm responsible for the "American Idol" and "So You Think You Can Dance" TV shows.

"There are very few things in this world consumed as broadly as music," Sillerman says. "But the music industry hasn't figured out how to take advantage of this exposure."

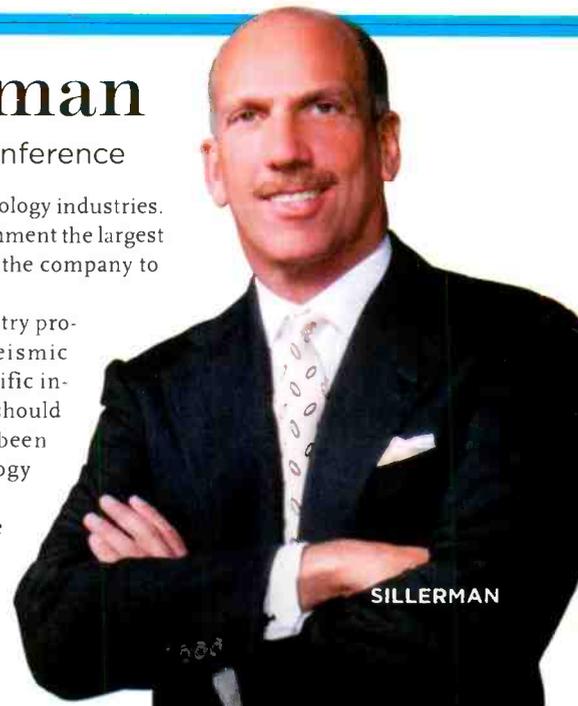
Music & Money showcases top technology, music and financial executives discussing investment climates and strate-

gies, along with trends in the music and technology industries.

Prior to CKX, Sillerman made SFX Entertainment the largest rock promoter in the United States. He sold the company to Clear Channel in 2000 for \$4.4 billion.

Sillerman says the flux of the music industry provides opportunity. "Anytime there is a seismic change in an industry, it presents very specific investment opportunities. But the dollars that should be flowing into the industry have largely been diverted to people taking bets on technology and devices."

For more information or to register for the Music & Money conference or for other Billboard events, go to [billboardevents.com](http://billboardevents.com). ...



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TOURING BY RAY WADDELL

## Live Nation Adjusting To 'Public' Life

CEO Michael Rapino Keeps Door Open For Change At Venues

**A**s Wall Street gets its first taste of the live entertainment business, Live Nation is adapting to life as a publicly traded, free-standing company.

Investors' reception to Live Nation has been initially positive, with the stock price up 37% since the company was spun off from former parent Clear Channel Communications last month.

Now the promoter is faced with delivering profits in an unpredictable business, without the benefit of a multibillion-dollar parent to lean on.

A \$150 million buyback authorized by the Live Nation board of directors on Dec. 22 seems to have instilled confidence among investors. With a market cap of about \$1 billion and a debt load of about \$367 million that analysts deem serviceable, Live Nation has been strong out of the gate.

Given that Live Nation is the first company in the touring space to go public, the music industry is watching closely.

"We think we have a great company, we're happy the market is responding to it," Live Nation CEO Michael Rapino says in his first interview since the spinoff.

In a busy couple of months, Rapino has reorganized and streamlined his company, closing its exhibition division and eliminating or downsizing offices in Nashville, Minneapolis, Seattle, Austin, Pittsburgh and Birmingham, Ala. More than 300 employees have been laid off, close to 9% of the Live Nation global staff of about 3,000, with all these efforts resulting in \$20 million in savings.

It appears the axe has stopped falling, at least for now, despite industry speculation that other Live Nation properties might be divested. While music is the focus, Rapino says Live Nation remains committed to its motorsports and theatrical divisions. And none of the company's 40-odd amphitheaters, the backbone of its North American venue business, are publicly on the block.

Asked if some of Live Nation's sheds—the primary venues in the North American summer concert business—might be sold, Rapino says venues are being assessed by Bruce Eskowitz, president of the newly formed Global Venue Management & Sponsorships group.

"Bruce will look at that portfolio of venues and [determine] which ones are high-performing, which ones need to be worked on and in-

vested in and what areas we need to bolster up," Rapino says.

Rapino insists that as a free-standing company Live Nation will remain aggressive in its pursuit of artists on the national touring front. But with consumers balking at high ticket prices for many acts, the industry at large has tried to show more discipline in regard to what artists are paid.

Many would argue that the companies in Live Nation's corporate lineage—Clear Channel Entertainment and SFX—dominated the touring in-

dustry in large part because they paid artists top dollar, or overpaid. Now, Rapino stresses, Live Nation's pitch to artists will not only be about the dollars, but about the added value the company can bring in the form of new marketing and revenue streams. With the pressure of quarterly reporting, there will not be much room for loss leader shows.

"Our strategy is not purely market share, it is also a combination of margin and [industry] leadership," Rapino says. "So we'll continue to look at the

right artists and the right dates and if they fit our model and are economically in the right zone for us, we'll continue to pursue them. But we'll also be strong enough to pass on the shows that don't make economic sense."

Competitors are hoping that is the case. "I'm personally excited about what's happening at Live Nation," Nederlander Concerts CEO Adam Friedman says. "Under Rapino and [Live Nation North American president] Charlie Walker, I think they're going to bring a real sense of rational

behavior over there on the content/talent side."

Since industry consolidation in the late '90s, Live Nation and its former incarnations have been the industry leaders in creating dozens of tours that might not have gone out otherwise. "But where we tend to maximize our margins is on the distribution side... and when we put a show in our venues we have a great economic advantage," Rapino says.

Last year the company made some headlines by eliminating service charges on many amphitheater tickets and holding the line on or reducing lawn prices. Rapino says he and his staff are debating whether to continue those efforts in 2006.

"We didn't have the home run we had hoped, but for the first time in history we increased our amphitheater per-show attendance, which was a big objective," Rapino says. "We also increased per-show lawn seats in 2005, increased per-show profit, we decreased our per-show guarantee. So we saw some positive movement for the first time in five years."

CCE, Live Nation's predecessor, was far and away the dominant promoter in the world in 2005, with more than \$1.3 billion in grosses from nearly 6,400 shows reported to Billboard Boxscore. Will Live Nation be as active in 2006?

"Our first priority is to make sure we have great product at 150 venues, and that takes us close to that kind of number," Rapino responds. "But we're not focusing purely on the revenue side, we're going to focus on the margin side, so we're going to look and see if the market will provide that same level of opportunity."

Rapino dismisses those who say Live Nation's publicly traded status is a negative. "Whether we're a public company or I was just put in charge of a subsidiary, I don't think I'd be doing much different," he says. "We needed to get our cost structure in line. We were a little fat and bloated—we had some non-core businesses, and needed to stay focused on our venues and music division to keep evolving them."

In the past, Rapino has said that his company subsidized developing talent to the tune of tens of millions in losses at the gate, and he says it will still invest in new acts. "We definitely know there is a cost to filling your own distribution pipe, which we will continue to budget for and build around."



Live Nation CEO **MICHAEL RAPINO** says his first priority is to fill his venues with top-notch product.

Photo: Sebastian Artz

PUBLISHING BY SUSAN BUTLER

## EverGreen Builds Pub Catalog With Series Of Acquisitions

NEW YORK—With some \$25 million invested in five recently completed publishing deals, EverGreen Copyright Acquisitions is ramping up operations.

The company, launched in early 2005, has acquired the publishing assets of Rykomusic and Warlock Music; the Teddy Riley catalog; the Audigram catalog; the Bill Monroe Music catalog; and the Matt Slocum catalog.

EverGreen, financed by the Lehman Brothers Merchant Banking III fund, was founded by Joel A. Katz, a leading entertainment attorney who is an investor and non-executive partner in the company; Richard Perna, formerly COO of Hamstein Music Group; and David Schulhof, formerly VP of motion pictures music for Miramax where he served as executive producer on more than 100 soundtracks. Perna

and Schulhof serve as co-CEOs, with the former overseeing the creative team as well as copyright and royalty administration, while the latter handles the areas of motion picture, TV and advertising and creative affairs.

With 10 employees on-board, the company plans to hire another 20 during the next month in the area of administration. Those employees will be overseeing some 15,000 copyrights including songs by Nick Drake, Mark Sandman of Morphine, Jon Martyn, Fairport Convention, J.J. Cale, the Supreme Beings of Leisure, Bill Monroe and Matt Slocum of Sixpence None the Richer. Songs in the acquired catalogs include "Blue Moon of Kentucky"; Michael Jackson's "Dangerous"; Bobby Brown's "My Prerogative"; Keith Sweat's "I Want Her"; and Kool Moe Dee's "How Ya

Like Me Now."

Those publishing catalogs generate more than \$2 million in NPS (net publisher's share) annually, according to Schulhof. In addition to the \$25 million equity invested in acqui-

sitions, EverGreen also has about \$5 million of working capital in the business, Schulhof says.

The Lehman Brothers Merchant Banking III fund, which has \$1.2 billion in capital com-

mitments from institutional investors and high net worth individuals, makes long-term investments in operating companies in partnership with management, according to an EverGreen press release.

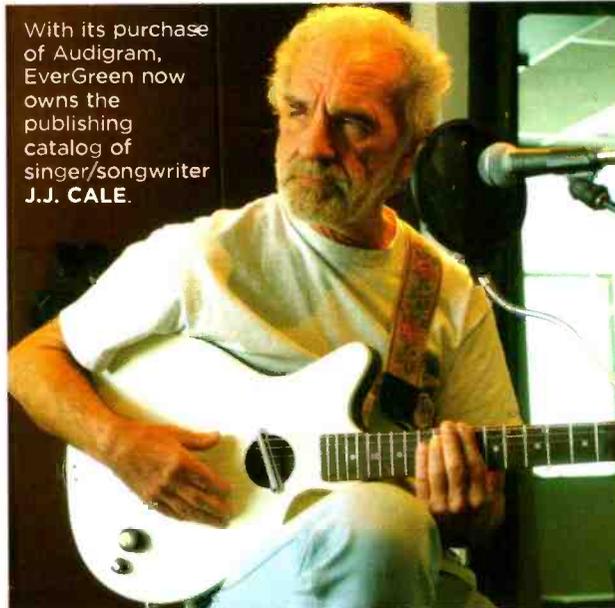
EverGreen's largest deal appears to be the acquisition of the Rykomusic publishing assets, which includes the Warlock Music Catalog. As part of the Rykomusic U.S. publishing assets, EverGreen also takes over any administration Rykomusic handled for other publishers, and gets the ownership of Ryko Ltd., which holds a 50% interest in the Rough Trade publishing catalog.

Sources suggest that EverGreen paid about \$10.5 million for the Rykomusic deal, a number Schulhof denies, but declines to clarify. Schulhof says EverGreen is currently looking into "several other

large acquisitions."

In a market already crowded with investors seeking publishing assets, EverGreen hopes to distinguish itself by going after smaller catalogs too, such as those owned by writers and producers, or their families. Such catalogs are usually administered by large publishing companies and often get lost in the shuffle, Perna says. With a more selective approach, EverGreen can buy from owners who may retain an interest in the assets through the writer's share, and commit to more aggressively working the catalog.

Perna also claims the company can move more quickly than larger publishing companies in evaluating copyrights, financial data and ownership issues, enabling EverGreen to effectively close a transaction within 45 days.



With its purchase of Audigram, EverGreen now owns the publishing catalog of singer/songwriter J.J. CALE.

Photo: Tim Jackony/WireImage.com

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LEGAL BY BRIAN GARRITY and PHYLLIS STARK

## Spitzer Eyes Digital Deals

Meanwhile, Radio Reflects On Prior Probe

As New York Attorney General Eliot Spitzer pushes forward with his probe into digital music pricing, further details are emerging about the nature of the inquiry.

While much of the early chatter in the industry surrounding the Spitzer investigation has centered on the major labels' use of "most favored nation" clauses in deals with download and subscription retailers, one well-placed digital music dealmaker says that another area of concern for Spitzer may be the major labels' apparent advantage over independent record companies in online distribution.

The source says that Spitzer wants to know why major labels are getting better wholesale rates for 99 cent downloads and subscriptions than independent labels are. One aspect of the probe is believed to be examining whether anti-competitive practices are at play to give the majors a leg up on indies.

Spitzer's subpoenas are just starting to circulate among digital retailers, a source familiar with many of them says. Several such companies declined to comment on the record, but denied yet receiving subpoenas.

To date, most industry chatter regarding Spitzer's investigation has hinged on complaints from digital music service operators that MFN clauses, which dictate that a label cannot receive pricing terms worse than its competition, are a tool for de facto collusion by the record companies.

In some cases, the clause allows labels to audit the terms of deals the retailers have with other record companies to ensure that they are receiving the best pricing terms possible, digital retail sources say.

What, if anything, Spitzer's look at digital music pricing will yield remains to be seen. A previous probe by the Department of Justice into digital music pricing in 2001 came up empty. After a two-year inquiry the case was dropped, and no antitrust charges were filed.

Meanwhile, the fallout

from Spitzer's last music industry investigation, into radio, continues to be felt by significant numbers of radio programmers.

A poll of 55 PDs, operations managers, group programmers and consultants conducted by Billboard sister publication Billboard Radio Monitor reveals that programmers are dealing with more paperwork now with regard to label-sponsored promotions, concerts and product giveaways. Programmers were promised anonymity to encourage candid responses.

"The Spitzer probe has created a paranoid, paralyzed atmosphere in terms of being able to accomplish anything on the promotions and marketing side with the artists and the music," one PD says.

The result, another says, is that "every trip, flyaway, CD request and concert ticket package feels 'dirty' and scares the hell out of you. Even if you've never done anything wrong, like most of us, it's scary."

Close to three-quarters of poll respondents mentioned the forms, affidavits and disclaimers that now accompany nearly every label-supported promotion as being a key difference in their jobs from this time a year ago. Such forms generally state that prizes from labels were not given to stations in exchange for spins.

One programmer points out that all this new paperwork "means a slower turnaround on ideas and partnerships. There's a form for everything," he says, "and there are some things labels simply can't [or] won't do anymore."

Another PD likens the current atmosphere between radio and labels to "traveling after 9-11, where they wouldn't let you bring toenail clippers on an airplane."

One prominent programmer thinks labels are taking advantage of this "crackdown" to "shut down" promotional opportunities.

"They want to spend less and are using Spitzer as a reason to do so," he says. "Labels are shutting off the promotional money."

DIGITAL BY BRIAN GARRITY

## Apple's Profit Soars Behind iPod's Happy Holiday

The numbers are in and it is official: Santa was good to Steve Jobs over Christmas. Very good.

To take stock of just how strong holiday business was for Apple Computer, consider the following: The company, riding high on sales of the ubiquitous iPod digital music player, generated as much revenue in the three months that ended Dec. 31, 2005 (\$5.75 billion) as it did in all of fiscal 2002.

Of course, back in 2002, the little white box was the preferred music toy of only geeks and the techno elite. This past Christmas it was the focus of a full-fledged mass-market phenomenon.

Apple shipped about 32 million iPods in 2005, up from 8.2 million in 2004.

Almost half of those shipments came in the December quarter. For the period Apple shipped more than 14 million iPods, generating \$2.9 billion in revenue. That is well above the 11 million iPods analysts were anticipating the company would ship during the period. Apple says gross margins on iPod sales topped 20% in the fourth quarter.

Revenue from the iTunes Music Store and other iPod-related services and accessories more than doubled to \$491 million, up from \$177 million a year ago. The company says the music store operated "above break-even" for the final quarter.

The iPod is now sold through more than 35,000 retail outlets, and all the iPod love from consumers is translating into sizable profits for the company.

In the last quarter Apple's net profit almost doubled, rising to \$565 million.

Apple's stock fell 7% in after-hours trading following release of its quarterly numbers Jan. 18, with investors showing concern about the tech sector and Apple's outlook for the current quarter. Still, Wall Street loves the iPod. Apple's stock tripled in value in 2004 and doubled again in 2005.

In other news, Sony BMG will now make its content available through the iTunes Music Store in Australia, ending the major label's holdout from the venture, which launched in October 2005.

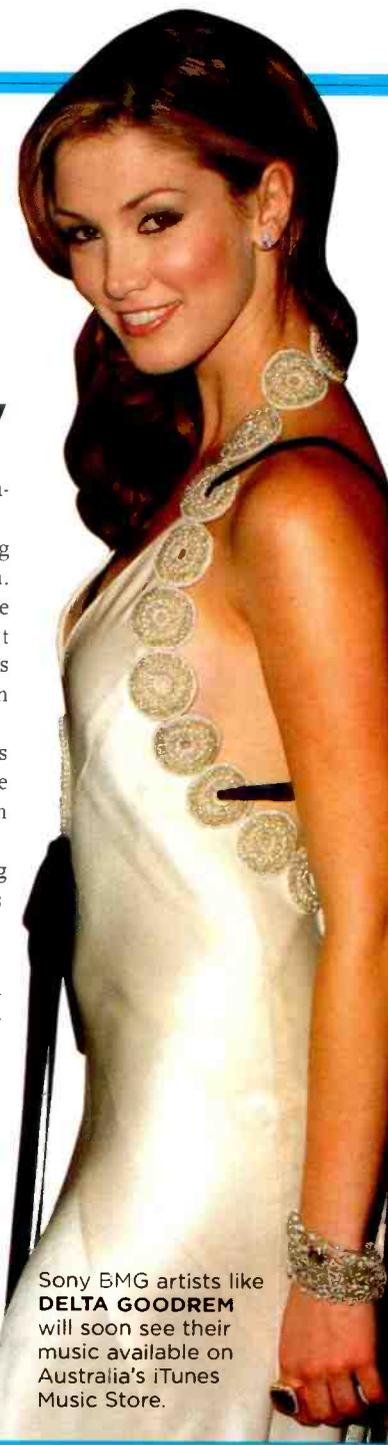
The two sides announced a content licensing pact on Jan. 18 that will give iTunes users access to tracks from Foo Fighters, Elvis Presley and Bob Dylan as well as local acts Rogue Traders, Shannon Noll and Anthony Callea. An initial 100,000 tracks from Sony BMG were made available with the announcement of the deal.

Other Australian acts to be added in the coming months include John Farnham, Pete Murray, Alex Lloyd and Delta Goodrem.

Apple and Sony BMG are still at odds over a content licensing deal for the iTunes Music Store in Japan.

Insiders say that Sony BMG's holdout stemmed from concerns over pricing and a lack of compatibility with Sony Corp.'s own players.

Additional reporting by Christie Eliezer in Sydney.



Sony BMG artists like **DELTA GOODREM** will soon see their music available on Australia's iTunes Music Store.

## McKenzie Named Billboard Group Editorial Director

Billboard Information Group has a new senior editorial lineup, geared toward focusing on emerging growth areas in music, radio and digital entertainment.

Effective immediately, Scott McKenzie becomes group editorial director of all Billboard

properties. Under McKenzie's leadership, the members of the editorial staff will serve all Billboard and Billboard Radio Monitor platforms on a regular basis.

McKenzie will retain his managing director duties for Billboard Radio Monitor. He will

continue to report to John Kilcullen, president/publisher of Billboard Information Group.

Billboard executive editor Tamara Conniff adds the role of associate publisher to her responsibilities. Conniff has played a leading role in developing strategic initiatives and partnerships. Conniff will report to McKenzie as executive editor, and will continue to report to Kilcullen in her new role as associate publisher.

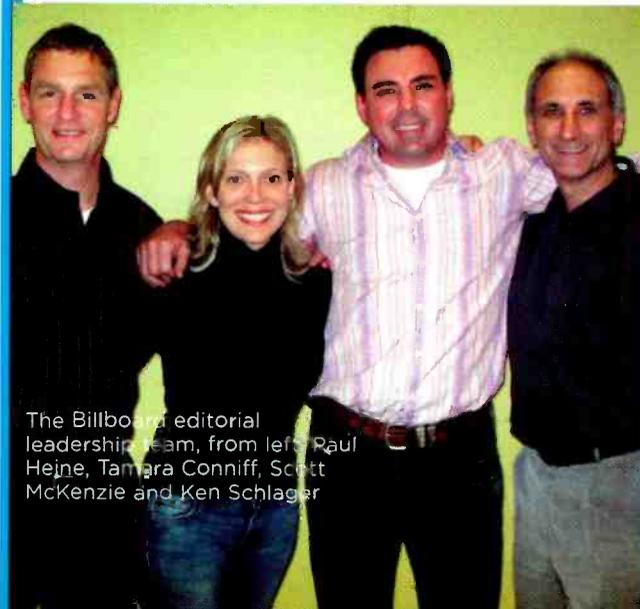
Ken Schlager, previously executive editor, takes on a new role as executive editor of editorial operations, coordinating editorial support efforts across the Billboard and Billboard Radio Monitor platforms. Schlager will report to McKenzie.

Paul Heine, director of news, music and programming at Billboard Radio Monitor, becomes executive editor of the maga-

zine. He will run day-to-day editorial operations and will continue to report to McKenzie.

The promotions follow a banner year for Billboard. Among other achievements in 2005, Billboard and billboard.com were redesigned and re-launched; online circulation grew substantially thanks to new monthly payment plans; Billboard Mobile was introduced in Japan and the United States; and the MECCA conference was launched with the CTIA, resulting in the largest paid registration event in Billboard's history.

At the same time, Billboard Radio Monitor—re-launched in October 2004—established itself as a full-service radio and music information resource and jumped into the digital age with a host of new electronic newsletters and other online offerings.



The Billboard editorial leadership team, from left: Paul Heine, Tamara Conniff, Scott McKenzie and Ken Schlager

## Making The Brand

MICHAEL PAOLETTA mpaoletta@billboard.com



# Bedingfield Leads A Red Hot Campaign

For the past 12 months, **Natasha Bedingfield** has been a priority artist at Epic Records. Now, with a second single, "Unwritten" (the title track from her debut album), showing traction on the Billboard adult and pop charts, Bedingfield is the centerpiece of the VO5 Red Hot Rising Star campaign.

Rising Star is a partnership between hair care products company Alberto VO5 and Condé Nast. The campaign profiles some of today's freshest faces, while also searching for tomorrow's stars via a talent contest.

The campaign will launch with a four-page spread in the March issues of Condé Nast publications *Vogue*, *Glamour*, *Allure*, *Self*, *Jane*, *Teen Vogue* and *Lucky*. Bedingfield will be prominently featured—along with **Kate Earl** and **Dirkie Blonde's Amie Miriello**.

In addition to offering details about the artists, the magazine campaign announces the VO5 Red Hot Rising Star Contest. The top prize includes the opportunity to cut a demo and a meeting with a label exec.

Accompanying the magazine elements will be Rising Star initiatives involving radio, retail, on-line, mobile and TV. The package also includes a gift-with-purchase promotion.

So, while VO5/Rising Star signage appears in drugstores and mass retailers, additional impressions will be made at radio, where "Unwritten" is making itself heard.

For her part, Bedingfield has recorded voiceovers for radio and mobile applications.

"It is so difficult to break acts today," says Bedingfield's manager, **Neale Easterby**, of Empire Artist Management in London. "Everything we can do to raise Natasha's profile helps—as long as it fits in with who she is as a person and artist."

Pausing for a moment, Easterby adds, "I've turned down so many branding opportunities for her, but this one just felt right."

It felt right for Epic, too. The campaign offers another way for young female fans to get to know Bedingfield, Epic VP of marketing **Scott Greer** says. "It helps us to further raise awareness about her music—as well as her personality," he adds. "It's the kind of deal we look for."

**Maurice Bernstein**, co-founder and CEO of Giant Step, a music and lifestyle marketing company in New York, assisted in bringing Bedingfield into the VO5/Condé Nast fold.

"Natasha is a career artist who has a good story to tell," Bernstein says. "She also has the support of her label."

In the words of Greer, this is the type of partnership where "everyone wins."

**Dana Miller**, executive director of creative services/integrated marketing at the Condé Nast Media Group, concurs. She says this partnership is a good example of the kind of integrated marketing platform that has become Condé

Nast's specialty—"especially in terms of the intersection between music, fashion and beauty."

On a side note, as a prelude to Olympus Fashion Week in New York, Bedingfield, along with **KT Tunstall** and **Aqualung**, will perform Feb. 1 at the *Vogue Takes London to New York* event at New York's Avalon club. See you there.

**MAKING NEWS:** Tina Wells' New York-based youth-oriented marketing agency Buzz Marketing Group has launched bMusic, a research division focusing on the music industry. Labels that sign up for the 12-month service will receive trend and analysis reports tailored to their needs and will regularly meet with Buzz's buzzSpotter Network, Wells says.

The buzzSpotter Network consists of teens and young adults—interpreters and ambassadors of youth culture, as Wells refers to them. The buzzSpotters share their thoughts and opinions with label execs, who may or may not like what they hear. Sony BMG has signed with bMusic, and Wells is in discussions with other labels.

Also in New York, **Geoffrey Colon** has opened the doors to Frenzy Strategic Marketing, which will focus on synergies between entertainment and consumer brands. Frenzy's first client is Breastfed/RCA artist **Mylo**, whose dynamic debut album, "Destroy Rock'n'Roll," arrives in February. Colon is also a dance/electronic music marketing consultant to Koch Entertainment. ♦♦♦



Photo: Dimitrios Kambouris/WireImage.com

The VO5 Red Hot Rising Star campaign will give **NATASHA BEDINGFIELD** major exposure in such Condé Nast publications as *Self*, *Glamour* and *Vogue*.

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## GLOBAL NEWSLINE

GLOBAL BY LARRY LeBLANC

### Distrib Door Opens In Canada

Indie MapleNationWide's Joint Venture With Fontana Offers New Options

TORONTO—The strategic partnership announced Jan. 12 between U.S. company Fontana Distribution and Canadian indie MapleNationWide introduces a new force to the distribution sector here.

The joint venture is intended to boost the availability of Fontana Distribution's U.S. releases in Canada, including titles by Sevendust, DJ Quik and Young Buck, while offering Canadian independents increased access to the U.S. marketplace.

Fontana Distribution is the Los Angeles-based independent distribution arm of Universal Music Group. Canadian independent music distributor MapleNationWide is owned by Toronto-based music group MapleCore.

Under the new deal, MapleNationWide has ceased Canadian operations under that name. It now operates from Toronto as Fontana North, with its own national sales team based in MapleCore's offices. It also has a sales presence in UMG's offices in Montreal, Winnipeg and Vancouver.

"This is very advantageous for our labels," Fontana Distri-

but GM Steve Pritchitt says. He expects the deal to increase sales and revenue for Fontana's distributed labels, "without adding overhead."

"Many U.S. labels and artists are underperforming in Canada," MapleCore president/CEO Grant Dexter says. "They don't have an infrastructure here. We can provide infrastructure, and sell more records for them."

Universal Music Canada president/CEO Randy Lennox, who spearheaded the Fontana North partnership, contends it will bring increased opportunities for Canadian-based independent labels and artists.

"An album that sells 10,000 or 15,000 in Canada will now have a solid distribution opportunity in the United States," Lennox says.

"Fontana North will bring things that haven't been on our radar screen before," Pritchitt adds.

MapleCore is owned by a group that includes Dexter, Universal Music Canada, venture capital firm SDL Intervest, Canadian technology firm Ideaca and broadcaster Standard Radio. All are based in Toronto.

The company also has two labels: alternative rock-oriented MapleMusic Recordings (Pilate, Boy, Cowboy Junkies and Kathleen Edwards) and country imprint Open Road Recordings (Doc Walker, the Road Hammers and Jason McCoy). It op-

erates e-commerce site maplemusic.com, offering merchandise for some 400 Canadian acts, as well as online magazine umbrella.com and Web de-



#### >>>UMGI UPS FOUR TOP U.K. EXECS

Lucian Grainge, chairman/CEO of Universal Music Group International and Universal Music U.K., has elevated the managing directors of its three front-line British labels.

Effective immediately, London-based Polydor U.K.'s co-managing directors David Joseph and Colin Barlow, Mercury's Jason Iley and Island Universal's Nick Gatfield rise to the role of president of their respective labels.

Separately, the company's Island Universal Records division has been split into distinct Island and Universal labels. Each will have its own dedicated A&R, marketing and promotion teams. As part of the move, former Parlophone A&R head Dan Keeling has joined the Island label as managing director, reporting to Gatfield. —Lars Brandle

#### >>>ITALY GETS DIGITAL LABEL

Sony BMG Italy has launched what it boasts is the country's first entirely digital label. The CD-less label is named H2O because of its "liquid format."

Partners in the project include BMG Ricordi Music Publishing and cell-phone operator 3 Italia, which will cross-promote the service on its online portal.

Andrea Rosi, Sony BMG Italy executive director of digital distribution and business development, is responsible for running H2O.

The first releases will be issued in March. —Mark Worden

#### >>>PEARCY TO LEAVE IFPI

Veteran executive Trevor Percy will exit international trade body the IFPI in April after 28 years with the organization. He most recently served as its director of administration and planning. His position will not be filled, and his duties will be divided among a number of IFPI executives.

Percy has been involved in human rights and international aid for many years, and will pursue interests in these fields. He is currently chair of Positive Lives, an international photography project documenting the social and emotional impact of the global HIV/AIDS epidemic.

—Emmanuel Legrand

#### >>>AIM TO PUBLISH INDIE MAG

The British Assn. of Independent Music is closely involved in the launch of Independent Music, a 24-page publication devoted to the indie music community.

The stand-alone magazine will be delivered each quarter with a Friday edition of national newspaper the Independent. It will include reviews, columns and stories on indie acts.

The first edition, to street Feb. 3, will have an initial print run of 450,000 copies. Distributors Vital Distribution and Pinnacle will send more than 30,000 of those copies to 160 independent record stores. —Lars Brandle

#### >>>SANREMO LINEUP CONFIRMED

Italy's Sanremo Festival, the country's most popular music event, will run Feb. 27-March 4. Central to the festival is a song contest that will be divided into four separate sections: men, women, groups and youngsters.

The men's section will feature Ron and Michele Zarrillo, Alex Britti, Gianluca Grignani, Luca Dirisio and Povia.

There will be six entrants in the women's section: Simona Bencini, Dolcenera, Nicky Nicolai, Anna Oxa, Spagna and Anna Tatangelo.

The event is organized by the city of Sanremo and public broadcaster RAI. —Mark Worden

#### >>>CHOU TOPS CHANNEL V AWARDS

Taiwanese male vocalist Jay Chou dominated the 12th annual Channel V Music Awards ceremony, which was held Jan. 11 at Queen Elizabeth Stadium in Hong Kong.

In the Taiwan/Hong Kong category, the Sony BMG Hong Kong-signed artist was named best male singer, most popular male singer and best singer/songwriter. Chou also collected the best music video award and received one of the best song of the year awards, both for "Night Song."

Labelmate Jolin Tsai was chosen as most popular female singer. Rock Records signing Jasmine Leong, also from Taiwan, won the best female singer award.

The ceremony was jointly presented by state-owned China Central Television, Shanghai Media Group and Channel V for the fourth consecutive year. —Steve McClure

GLOBAL BY NICK KELLY

### Irish Music Biz Hopes Its 'Mercury' Will Rise With Launch Of New Award

DUBLIN—The Irish music industry is hoping to use its inaugural Choice Music Prize to highlight the depth and variety of domestic talent at home and abroad.

The prize, which will be awarded Feb. 28 at a ceremony here, is similar to the United Kingdom's "album of the year" Mercury Prize.

Funded by industry bodies the Irish Music Rights Organization and the Irish Recorded Music Assn., the prize is meant to honor the album "that sums up the year in music" in Ireland.

The 10 shortlisted albums unveiled Jan. 10 range from alternative rock act Bell X1's sophomore album "Flock" (Island/Universal) to singer/songwriter/multi-instrumentalist Julie

Feeney's self-released debut "13 Songs."

The other nominees are Joe Chester's "A Murder of Crows" (Barp), the Chalets' "Check In"

(Setanta), Turn's "Turn" (Setanta), Nick Kelly's "Running Dog" (Self-Possessed), Emmett Tinley's "Atti: Faith" (Independent Records), the

Duke Special's "Adventures in Gramophone" (Hag), Cane 141's "Moon Pool" (Exceptional) and the self-titled album by Hal (Rough Trade).

BELL X1'S 2005 release 'Flock' is one of 10 Irish albums nominated for a Choice Music Prize.



# UpFront

velopment firm MapleSolutions.

Dexter says the Fontana partnership provides opportunities for some of the MapleMusic and Open Road acts. The debut album by rock act Pilate will get a U.S. release through Fontana in March.

Fontana North will operate its own promotion and publicity services in Toronto, but will

utilize Universal Canada's credit and collection functions. It will use Cinram for manufacturing and distribution—as had MapleNationWide.

The new operation is being run by Dexter as president/CEO, with MapleNationWide director of sales and acquisitions Matt Smallwood taking additional stripes as Fontana North GM. It will have eight other staffers, up from the two employed by MapleNationWide.

Toronto-based Dominique Zgarka, president of Koch Entertainment's Canadian arm, regards Fontana North as a "real competitor" to his own distribution operation. "They can say to labels, 'We can offer you full North American distribution,'" he notes. "It will keep us on our toes."

Sources suggest that MapleNationWide's options in Canada had been limited because it had been unable to secure Canadian distribution rights to significant international repertoire and lacked the capital to market key international product effectively.

Instead, it distributed a handful of grass-roots U.S. labels, including Quango

Records, Domo Records, Teepee Records and Nature Sounds, as well as domestic projects, including those by '60s pop icon Andy Kim, singer/songwriter Lennie Gallant and R&B singer Massari. It also handled the Audio Research imprint from Montreal.

"[Potential] international partners were either aligned with a major distributor or didn't know who we were," Dexter says.

Fontana North begins operating in a marketplace pitted with minefields. The past decade has seen the bankruptcies in Canada of such major distributors as Cargo Imports and Distribution in Montreal and Saturn Distributing, Song Entertainment Distribution, Page Music Distribution and Holborne Distributing in Toronto.

"I am not convinced Canada needs another distribution company," says Toronto-based distributor Outside Music. "The independent sector is well-served by the companies already here. It also remains to be seen if their model can work."

Dexter counters: "What gives me confidence is that our organization seems to have the ability to go from zero to 60, and do it fairly well. We have an entrepreneurial spirit." ♦♦♦

MapleMusic act **PILATE** should benefit from the wider distribution of Fontana North.

The nominees were chosen by a 12-member panel of media professionals. All the contenders will perform at the ceremony for a paying audience at Dublin venue Vicar St. The acts will compete for a 10,000 euro (\$12,000) prize, with the winner chosen on the night by the judges. The event will be broadcast live on commercial national top 40 radio station Today FM.

The Choice Prize is the brainchild of journalist Jim Carroll, non-voting chairman of the judges, and Dave Reid, managing director of Dublin-based production company Broadcast Management and Events.

Reid says any Irish recording was eligible for the award, "so long as it's an album of original work and released within the calendar year of 2005."

If the reaction to the inaugural event is positive, Reid says next year's awards may be televised and sponsors will

be sought.

Although the prize has been welcomed as a way of gaining exposure for home-grown talent, some industry insiders would welcome more tangible support for domestic acts.

David James is a director of Dublin- and London-based label IRL and also manages that label's acclaimed Irish singer/songwriter Damien Dempsey. He formerly managed Sinéad O'Connor.

James says exposure gained for artists through the prize should have an impact nationally and globally. "Irish artists have to travel to other places to be successful there too," he says, "and especially in this musical climate, they need help."

However, James also sees a need for the industry and government to assist Irish acts in their international efforts. "We could do with supporting more

artists," he says, "both financially and structurally."

Dave O'Grady is managing director of Dublin-based Independent Records, whose roster of Irish artists includes Choice nominee Tinley. Independent also licenses niche international artists for Ireland.

O'Grady says he would like to see government support for Irish acts looking for export success.

"In Canada, artists have their videos funded; their Web development is funded; and they get grants for exporting their music, as in flying abroad to do tours, etc."

"Here," O'Grady says, "there just seems to be no grasp of it whatsoever. You get used to being insulted by government bodies who haven't got a clue about the potential for original music in the marketplace, or what it means as part of popular culture." ♦♦♦

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RETAIL BY ED CHRISTMAN

## Musicland's Sad Song

Chain Files For Chapter 11 Protection

NEW YORK—Even before Musicland Group formally filed for Chapter 11 protection on Dec. 12, the chain was on the block. At press time, sources said Trans World Entertainment was looking at the company's assets.

In first-day motions on Dec. 13 in U.S. Bankruptcy Court for the Southern District of New York, the chain's lawyer, James Stempel of Chicago-based Kirkland & Ellis, listed the company's assets at \$371 million and liabilities at \$485 million. Stempel said the chain is up for sale, with the goal of a prompt transaction.

But following the double-track strategy employed by most music industry Chapter 11 operators, Musicland management is also preparing for a scaled-

down, reorganized company. A leaner Musicland would file a stand-alone plan, should a proposed sale not achieve a value that satisfies creditors.

And it is the product suppliers that will be calling the shots, as the lead secured creditor—the banking consortium supplying the revolving credit facility and the \$75 million debtor-in-possession financing, led by Wachovia Bank and Fleet Retail Finance—will likely be paid off as soon as Musicland begins liquidating more stores. That is expected in February. Musicland already began liquidating the 61-unit Media Play chain in December and that is expected to be completed by the end of this month.

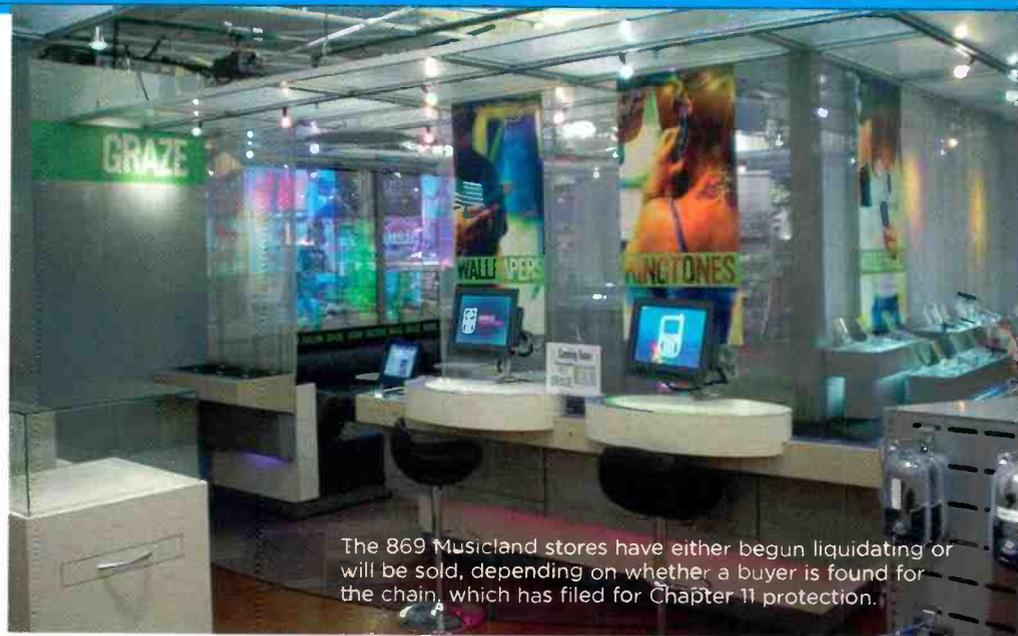
As of the court date, the re-

organizer stood at only \$30.3 million outstanding. That is down considerably from where Musicland's loan probably stood at year's end, thanks to the fact that the chain did not make any product payments in December and the Media Play liquidation.

Musicland plans going-out-of-business sales for another 284 stores beginning Feb. 1. But in ruling on the motions, some of the mechanisms that will allow those sales to proceed were delayed until the next hearing, scheduled for Jan. 27 by Judge Stuart M. Bernstein.

It is unclear where that will leave Musicland's store portfolio since the closures were not broken out by brand.

Currently, Musicland has



The 869 Musicland stores have either begun liquidating or will be sold, depending on whether a buyer is found for the chain, which has filed for Chapter 11 protection.

869 stores—the 61 Media Play outlets, plus 456 Sam Goody stores and 352 Suncoast Motion Picture stores.

According to the filing, secured trade creditors, with a lien secondary to the banking consortium, are collectively owed \$186.3 million.

They include 20th Century Fox Home Entertainment, \$30.2 million; Warner Home Video, \$27.7 million; Sony BMG Sales

Enterprise, \$24.6 million; WEA, \$23.4 million; Universal Music & Video Distribution, \$21.6 million; Sony Pictures Home Entertainment, \$13.6 million; Paramount Home Video, \$13.4 million; Ingram Book, \$10.2 million; Buena Vista Home Entertainment, \$9.2 million; EMI Music Marketing, \$7.8 million; and VPD, \$6.2 million.

The unsecured creditors include Deluxe Media, \$8 mil-

lion; Universal Home Video, \$6.9 million; Ventura, \$5.8 million; and AEC One Stop Group, \$3.8 million. Also, Navarre is listed as being owed \$6.7 million, but the company has put out a press release saying the amount due is \$12.8 million, because Musicland did not make November or December payments to the company. That would make Navarre the largest unsecured creditor.



## The Indies

TODD MARTENS [tmartens@billboard.com](mailto:tmartens@billboard.com)

## Redeye Sees Flurry Of New Label Signings

Redeye Distribution in Haw River, N.C., has been beefing up its garage rock roster with some new additions. The NARM distributor of the year, small division, has been furiously signing budding indies of late, and continues to diversify its roster far beyond its roots in sister company Yep Roc Records.

This month, the distributor will announce that it has added Gearhead Records and Three One G to its exclusive roster. The two labels anchor a slew of new signings by the distributor, which in recent months has brought in the New Jersey-based Gern Blandsten label and Public Enemy.

San Francisco-based Gearhead Records grew out of Gearhead Magazine, starting in 2000 and previously handled nationally by Koch Entertainment Distribution. The label has released albums from such acts as Electric Eel Shock, the Hellcopters and the New Bomb Turks.

Three One G was founded by the Locust's Justin Pearson, and the San Diego-based label has released acts including Melt Banana and the Blood Brothers. It was previously distributed by the Lumberjack Mordam Music Group.

Also new to Redeye is Brooklyn, N.Y.-based Kanine Records, which is leaving the Platform Group; Huntington Beach, Calif.-based TKO Records, which was most recently with Road to Ruin; and Los Angeles-based Buddyhead, which had been with Look-out Records.

**RETAIL PULSE:** For those ready to ring the death knell for independent retail, the word that Rhino Westwood in Los Angeles was shutting down was seen as damning proof that such retailers



Albums from Gearhead Records act **ELECTRIC EEL SHOCK** will now be distributed through Redeye.

would be extinct in the coming months. While times certainly are not going to get easier for indie outlets, and more closings are likely to come, there are plenty of stores—especially those in the major independent coalitions—that finished 2005 on par or better than 2004.

And we may not have seen the end of Rhino Westwood just yet. Founder Richard Foos, who now heads Shout Factory, says he has been in talks to sell the store. Foos declined to reveal any potential buyers, but says he thinks a deal could be done by the end of the month, allowing Rhino Westwood to live on, possibly in a smaller location.

Foos says he opted not to renew his lease when it was up at the end of January, adding that the store has been struggling to find its footing the past couple of years. If he does find a buyer, Foos says he does not plan to have any involvement in the store, preferring to spend his time on Shout.

Foos points to the closing of another Los Angeles staple—Aron's Records—to sum up the state of independent retail. "That's a store everyone said would never close," he says.

And it probably would still be open had mega indie retail destination Amoeba Records not set up shop just a few minutes away. Those in Los Angeles can take advantage of one last parking lot sale at Rhino the weekend of Jan. 21.

Speaking of the always-packed Amoeba, the retailer recently announced that the first release on its newly formed label will be an album of gypsy jazz from the **Stephane Wrembel Trio** with David Grisman and Brandi Shearer with the **Robin Nolan Trio**. The album, "Rendezvous at the Nightery," will be available this winter.

## Retail Track

ED CHRISTMAN echristman@billboard.com



# Digital Boom, Musicland Bust

Retailer's Chapter 11 Filing Was A Long Time Coming

Musicland Group's Chapter 11 filing is fuel for industry naysayers—the mainstream media will once again have a field day gloating about the demise of the record store.

Of course, their message is that digital downloading is supreme, and it will weave a path of destruction through the brick-and-mortar marketplace.

During the past decade, I have gotten a lot of mileage from attacking that prognosis. But with track downloads looking like they might reach 1 billion in the United States this year, the time when digital distribution will affect the brick-and-mortar world is finally upon us.

However, let me explain yet again why it had very little to do with Musicland's downfall.

Musicland's filing can be attributed to many underlying company and industry problems; digital downloading is the least of them.

In June 2003, when Sun Capital agreed to assume ownership of Musicland, the chain had been left in a severely weakened state by Best Buy, which acquired Musicland in February 2001.

While Best Buy is one of the best power merchants of any retail sector in the world, the consumer electronics chain failed completely to rejuvenate Musicland. In fact, its ownership left behind a company that was 18 days away from liquidation when Sun Capital agreed to take ownership of Musicland for the princely sum of \$1.

Best Buy may not have made money on the transaction, but think of the tactical knowledge it picked up during its tenure. It is no secret that big-box discounts eat away at traditional music retail margins. But Best Buy,

for a time, owned a clear window into how its own pricing strategies directly affected sales results at Musicland stores.

Also, during the 1990s, everything that Musicland did well was invisible to its customers, and everything it did poorly was right there for all the world to see. It had excellent inventory management systems and probably the most efficient distribution operation of the entire account

Here are some of the things that suppliers have said about the chain since Sun Capital assumed ownership right up until last fall:

"We do some business with Musicland, but they are a pale shadow of what they used to be," the head of one independent distribution company said.

The head of sales at a major label noted, "Musicland just doesn't factor in the marketing plans of launching a rec-

## Musicland's filing can be attributed to many underlying company and industry problems.

base. Yet it also had the ugliest store fixtures in the industry, and its merchandising was weak.

When Best Buy parted with Musicland, it kept its Franklin, Ind., distribution center, forcing the then-new chain management—Eric Weisman, Danny Yarbrough and Mike Madden—to wrestle with that issue, in addition to all the chain's other problems. The three also had to create a vision for the future if the chain was to survive.

From the get-go, industry executives complained that Musicland was undercapitalized since Sun Capital did not put any equity into the company until nearly a year after taking over. And management's progress was slow. While Weisman, who served as CEO, could talk a great game, vendors wondered when, if ever, his articulated vision would become a reality.

ord anymore. They have become like a nonentity."

And another vendor said the chain is sending back so much in returns, "I am beginning to wonder if it's worth selling to them at all."

With all the energy expended to get Musicland back to operating efficiently, it took nearly two years for the chain to present its store of the future.

While the design is impressive, it happened too late. The first new-look stores were ready in November, even as it became apparent that this year's holiday selling season was in big trouble. That holiday downturn prevented Musicland from breaking even for the year, leaving it with an \$18 million operating loss, which triggered a loss of confidence by the bank.

Oh, yeah—maybe the banking officials were influenced by all they read about digital music distribution in the press, too.

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## Legal Matters

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### Defining Property

Sony BMG Lawsuit Raises Issue Of Tangible, Intangible Goods

The recent proposed settlement between Sony BMG Music Entertainment and consumers over CDs with faulty digital rights management software brings to mind legal issues that AOL faced a few years ago.

The Sony BMG class action settlement does not cover consumers who claim that the DRM software caused damage to their computers. Specifically, the deal excludes from the settlement those who claim damage to a computer or network resulting from interactions between the DRM and other software or hardware installed on the computer or network.

This raises questions of property damage and insurance—and brings us to AOL.

In 1999, AOL released version 5.0 of its access software. Within a few months, consumers began filing class action lawsuits around the country claiming the software caused damage.

AOL settled the suits for \$15.5 million. Then the company sued its insurers for refusing to defend AOL and indemnify the company for the settlement.

The insurance companies claimed that the consumers did not allege damage to tangible property. This meant that the damages were not “property damages,” so the claims were not covered by the policies.

The federal District Court in Alexandria, Va., sided with the insurers. On appeal, the U.S. Court of Appeals for the Fourth Circuit affirmed.

First, the court decided that “tangible” means that the property must have a “physical substance apparent to the senses.”

While the physical magnetic material on the hard drive is tangible property, the court wrote, that material is quite different from data, information and instructions stored on the hard drive. If a hard drive was physically scarred or scratched so it could no longer record data or instructions, then the damage would be damage to tangible property.

But if the data and information stored on the hard drive

became “disordered” or the instructions came into conflict with each other, that would be damage to software. Although this may make the computer inoperable, the hardware is not damaged.

Courts in many states have ruled on this question.

Cases in the 1970s and 1980s generally concluded that software is intangible property. More recent cases shifted, treating software as tangible property. Yet there is no consensus among the jurisdictions.

How courts may define physical damage to property—and apply those definitions specifically to DRM—remains to be seen.

**JA RULE RULING:** The legal wrangling is finally over between Steve Gottlieb’s TVT



Records on one side and Island Def Jam and Lyor Cohen on the other regarding recordings by Ja Rule. The U.S. Second Circuit Court of Appeals on Jan. 10 denied TVT’s petition for rehearing and for a rehearing en banc.

Last June, the appeals court reversed a \$54 million judgment, which the District Court had reduced from a \$132 million jury award. That left a \$126,720 judgment in favor of TVT—against IDJ—for breach of contract, which the label did not appeal.

Charles Ortner with Proskauer Rose in New York is delighted with this result.

“It’s gratifying that 23 appellate judges have reaffirmed that all that TVT was entitled to was \$127,000,” says Ortner, IDJ’s lead counsel in the case. ♦♦♦

## HOUSE OF BLUES KEEPS ‘WATCH’ ON NEW TALENT

LOS ANGELES—Recognizing how tough it can be for developing artists to build a career, concert promoter/venue operator House of Blues has launched the Ones to Watch program.

Each quarter, five acts will be profiled online at the HOB Web site, [hob.com/artistfeatures/onestowatch](http://hob.com/artistfeatures/onestowatch). It will feature a free song download and a podcast of each act being interviewed. The site will also include biogra-

phies, photos and links to purchase full albums.

The inaugural quarter highlights soul artist Vonyse, alt-country act Shurman, bluesman Willie King, hip-hop group the Procussions and rootsy Latin

band Yerba Buena.

“The core idea was to expose fans to new sounds,” says Jim Cannella, director of corporate partnerships for HOB. “This is a ‘love of music’ program that does not include input from sponsors, agents and labels. We are not looking to monetize this.” HOB staffers pick the artists based on music they love.

While HOB is not requiring participating artists to sign any touring deals with them, acts must give up temporary rights to the downloadable song featured on the HOB Web site.

“The artists give one song to us, and we can use [it exclusively during the three months] to highlight our other programs,” Cannella explains. “We’re not arguing with anyone about publishing. A lot of these bands are unsigned.”

Aaron Beavers, the lead singer/guitarist of featured quartet Shurman, says participation is a “no-brainer” despite this



SHURMAN is one of the first acts to be featured in HOB’s new Ones to Watch program.

GLOBAL BY STEVE McCLURE

## International Acts Making Online Gains In Japan

TOKYO—Year-end charts published by SoundScan Japan and leading download services offer contrasting views of what was hot in the world’s second-biggest music market in 2005.

It may be too early to see distinct physical and digital music markets emerging in Japan, but observers say international repertoire is faring better in the digital space than it typically does in the physical market.

According to SoundScan Japan, the No. 1 single of 2005 for physical CD sales was “Seishun Amigo” by male pop duo Shuji to Akira, which moved 919,391 units in 2005. The single was released by Johnny’s Entertainment, a division of Tokyo-based production company Johnny’s Jimusho.

In contrast, the top song of the year on leading download service [mora.co.jp](http://mora.co.jp) was female pop/rap duo Bennie K’s “Dreamland” (For Life

Entertainment).

SoundScan Japan’s year-end hits list features domestic product only, but the [mora.co.jp](http://mora.co.jp) year-end top 10 singles chart included an international song: Romanian trio O-Zone’s “Koi No Maiahi-Dragostea Din Tei” (Media Services/Avex), which was No. 2. The track was No. 1 on leading mobile phone-based download service Recocho.

Japan’s version of Apple’s iTunes Music Store, which claims to be the territory’s biggest download service, does not publish its year-end chart data. And no overall industry-sanctioned digital-download chart exists in Japan.

One difference between the CD singles and digital charts is that Johnny’s Entertainment has so far declined to make its product available for downloading.

“Since they showed extremely strong sales in terms

of physical CDs, I believe that, had they been available for downloads, [Johnny’s Entertainment acts] would have made it into the top rankings,” says Hirotsugu Oda, digital contents division manager at Oricon DD. The company is a music-download subsidiary of domestic music trade magazine Oricon.

“Many songs are still unavailable for downloading in Japan, as many artists and labels are not very open to the whole idea of downloading in Japan,” Oda explains.

Distinctions between the physical and digital singles markets may be premature, suggests Andrew Dunbar, new-media GM for Warner Music Japan. “PC downloads in Japan are still too new for an effective comparison.”

However, digital sales are rising, while CD sales continue to fall. Local labels body the Recording Industry Assn. of Japan says PC download sales from its 41 member



### Mora Top Digital Singles 2005

1. “Dreamland,” Bennie K (For Life Music Entertainment)
2. “Koi No Maiahi-Dragostea Din Tei,” O-Zone (Media Services/Avex)
3. “Koi Ni Ochitara,” Crystal Kay (Epic Records)
4. “Endless Story,” Reira/Yuna Ito (Sony)
5. “Pop Star,” Ken Hirai (Defstar Records)
6. “Glamorous Sky,” Nana Starring Mika Nakashima (SMEJ Associated Records)
7. “Hana,” Orange Range (Sony)
8. “Jupiter,” Ayaka Hirahara (Dreamusic)
9. “Sakurairo Mau Koro,” Nana Starring Mika Nakashima (SMEJ Associated Records)
10. “Asterisk,” Orange Range (Sony)

By permission of [mora.co.jp](http://mora.co.jp)

stipulation. "I'd give away the whole album if I thought everyone would hear it," Beavers says. "This is a way to get in front of people who love music."

Shurman—which has opened shows for Blues Traveler, the Jayhawks and Los Lonely Boys—sold 20,000 copies of its EP out of the back of its van before signing to Vanguard and releasing "Jubilee" last year.

Cannella says that Ones to Watch was inspired by the company's Web-based Emerging Artist of the Month program, which focuses on better-known acts that are still in the early stages of their careers. Past artists of the month have included Kanye West, Coldplay and Linkin Park. The Ones to Watch program offers much more information about the highlighted acts.

"We wanted to build a program that highlights artists before they headline our clubs and amphitheatres," Cannella says. "We've been throwing around the term internally that this is an artist incubator."

Featured artist Vonyse says that independent artists "need to get out there by any means

necessary. For a company to get behind developing artists is exciting. Radio is all about pop and bumping and grinding all day long, so me, as a black female artist who is not doing straight R&B, this helps me get out there."

Her self-produced "When Sleeping Giants Wake" is being shopped for a record deal. She also took part in last year's Virgin College Mega Tour with Cake.

HOB is not the first promoter/venue operator to delve into artist development.

In 2004, Clear Channel Entertainment (now Live Nation) financed the recording of an album from unsigned rock act the Killingtons and booked and promoted the act's tour dates in what was called the Artist Development Project. The program did not continue, and the Killingtons have since disbanded.

HOB's vision is different because it does not involve any money changing hands. The Killingtons had to hand over album revenue until CCE recouped its recording costs. CCE would have received a percentage of the band's earnings

if it had signed to a label, and CCE paid for touring production and travel costs (Billboard, Jan. 31, 2004).

"This isn't about selling tickets and creating programming for our venues," Cannella says. "For the most part, these are artists that can't even headline our venues right now. It's not worth it to take the risk."

Cannella would like participating artists to do a show together down the road.

Although he wants to keep the Ones to Watch as "low-fi" as possible, Cannella says visual programming about the artists could play on HOB's closed-circuit TV systems, and free ringtones of the artists' songs might make it onto the HOB Web page.

"One of the best things is we don't have expectations about this," Cannella says. "We want this to grow virally, and we want it to be about the music fan. If we can get one or two artists to take the next few steps, we'll feel good about it. A patron that is interested in listening to different types of music will ultimately come to our venues and see a show." ...

BENNIE K



## SoundScan Japan Top Digital Singles 2005

1. "Seishun Amigo," Shuji to Akira (Johnny's Entertainment)
2. "Sakura," Ketsumeishi (Toy's Factory)
3. "Four Dimensions," Mr. Children (Toy's Factory)
4. "Asterisk," Orange Range (Sony)
5. "Ocean," B'z (Vermillion Records)
6. "Scream," Glay X Exile (Avex)
7. "Glamorous Sky," Nana Starring Mika Nakashima (SMEJ Associated Records)
8. "Love Parade," Orange Range (Sony)
9. "Onegai! Senorita," Orange Range (Sony)
10. "Fantastico," Toraji Haiji (Johnny's Entertainment)

By permission of SoundScan Japan

companies in the July-September 2005 quarter totaled 2.3 million, up 125% over the April-June quarter, for a wholesale value of 436.7 million yen (\$3.8 million), an increase of 87%.

RIAJ members' mobile-based downloads (including full single tracks, ringtones and master ringtones) totaled 72.1 million in the quarter, up 25%. The wholesale value hit 9.1 billion yen (\$79.6 million), an increase of 23%.

Mora.co.jp claims it topped 1 million downloads for a single month for the first time in December, while telecom KDDI says its Chaku-Uta Full mobile download service has sold 30 million tracks since it began in November 2004.

The RIAJ says audio software shipments (CDs, cassette tapes and LPs) fell 1% to 310 million units in 2005, with value down 3% to 367.2 billion yen (\$3.2 billion).

While precise data is not available, Oricon's Oda says international music is doing better digitally than in the physical market, where non-Japanese product has a roughly 28% share. Because

of the success of iTunes, he suggests, "international music is acquiring an image among users as being readily available online."

Limiting the online availability of domestic repertoire is the continuing refusal of Sony Music Entertainment (Japan)—the territory's biggest label—to make its product available on iTunes and several other leading Japanese download services.

Music-download service Ongen, operated by Tokyo-based cable-radio company Usen, reports that international product accounts for some 60% of the 250,000 songs it has available.

Usen content platform division manager Atsushi Shimoura says one reason for the preponderance of international repertoire is that download services in Japan must get permission from all relevant master-rights owners, which in Japan can include not only labels and music publishers but also management/production companies and individual artists. "That can be tough," he stresses. ...

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TOURING BY RAY WADDELL

## Rascal Flatts Riding High

Billboard's Breakthrough Touring Act Readies New Route On Upcoming Trek

In an environment where new arena-level headliners are few and far between, Rascal Flatts is a shining light.

Rascal Flatts—Gary LeVox, Jay DeMarcus and Joe Don Rooney—cracked the year-end roundup of the top 25 tours for the first time in 2005, grossing \$26.3 million and drawing 777,384 people, according to Billboard Boxscore.

Now the band is poised to do it again with its 2006 Me & My Gang tour, which launches Jan. 27 at the Mohegan Sun in Uncasville, Conn.

The tour is promoted nationally by Brian O'Connell, president of Live Nation's country touring division. Rascal Flatts is booked by Rob Beckham at the William Morris Agency and managed by Trey Turner and Doug Nichols at Turner & Nichols.

Routing on the tour began nearly a year ago, just as Rascal Flatts was beginning to showcase the box-office muscle that led to its being named breakthrough touring act at the Billboard Touring Conference last fall.

"We knew we were going to

play a few less dates than in 2005, and we wanted to spread out some of the markets, keeping a 14- to 16-month separation from the last play that we did," Beckham says.

"Obviously, we knew we were going to be able to go to larger capacities," Beckham continues. "But we wanted to continue the same game plan of creating new markets and not being afraid to go try places we haven't played."

Rochester, N.Y.; Grand Rapids, Mich.; and Wichita Falls, Texas, are examples of new stops on the 2006 Rascal

Flatts route. "There are a few places that are not typically on everybody's routing," Beckham notes. "We're trying to play [Nielsen] SoundScan markets that we haven't played in the top 75. And now, even a town like Wichita Falls has a 9,000-seat arena."

### SUMMER JAM

But the real test—and opportunity—for Rascal Flatts will be when it hits the large amphitheater trail beginning May 26 in Holmdel, N.J., on a leg that will run until the middle of September. This will be a

particularly busy summer for country music touring, with such major stars as the Dixie Chicks and Tim McGraw/Faith Hill playing indoors and perennials like Toby Keith, Kenny Chesney and Brooks & Dunn (with Sugarland this summer) playing outdoors.

"I think that Rascal Flatts will continue to not only hold their own but to go as far as the guys want to go," O'Connell says. "Their fan base is only getting bigger."

Rascal Flatts will again be part of Live Nation's successful Mega Ticket promotion, where country acts' tickets are rolled into a venue's series ticket, with such perks as parking and the same seat for each show. Among the participating acts this year in various markets are Brooks & Dunn, Keith, Chesney and Brad Paisley.

"It's the one thing that differentiates us from every other faction of the industry," O'Connell says. "We're willing to go in and work together. You have the power of four or five acts versus the power of one. This year is just slammed with [country] traffic, so to go in as a group and sell tickets is a heck of a lot more persuasive than one at a time."

With a much-anticipated new album coming out April 4, Rascal Flatts will benefit from all the marketing, promotion and advertising tied

in with launching the record and the shed seasons.

"The new single ["What Hurts the Most"] debuted with 107 adds, which tells a big story," O'Connell says. "The new [stage] set is going to be fabulous; it's really, really cool. The guys' vision is to give everybody a big show, and they've delivered on that every single time they hit the stage." Tribe's Bruce Rogers designed the set.

Asked the best way for Rascal Flatts to maintain momentum, Beckham responds, "Hit songs. The fourth album will be certified quadruple-platinum any day. Every song, it's like this is the biggest one yet, bigger than the last one. It's pretty cool."

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

Blake Shelton will support on the first leg of the Me & My Gang tour, with Jason Aldean and Keith Anderson alternating on the opening slot. Gary Allan will support on the summer leg, with an opening act to be announced. Rascal Flatts will play about 80 dates this year.



RASCAL FLATTS' Me & My Gang tour will visit such new markets as Grand Rapids, Mich., and Wichita Falls, Texas.



### On The Road

RAY WADDELL [rwaddell@billboard.com](mailto:rwaddell@billboard.com)

## Korn's Live Nation Deal Likely To Be A Winner

A glorified advance to some and a revolutionary approach to others, the Live Nation/Korn deal attracted a lot of attention when it was announced the week of Jan. 9.

In return for investing a reported \$3 million, Live Nation will get 6% of the band's box office, licensing, publishing, merchandising and CD sales (Billboard, Jan. 21). The deal includes Korn's current album, "See You on the Other Side," and its next set, and expands on a

previous 30% stake EMI bought in the band earlier.

Additionally, in what is believed to be a first, Live Nation will kick in an undisclosed portion of parking and concessions revenue from Korn shows promoted at venues Live Nation owns that will be part of the overall pot divided among the promoter, band and EMI.

Attorney Gary Stiffelman says there are two pieces to the deal. He brokered the arrangement with his partner John

Branca; the Firm CEO Jeff Kwatinetz, who manages the band; and Live Nation touring COO Jason Garner.

"Live Nation has made an investment in an entity that distributes to its investors the profits from Korn's activities," Stiffelman says. "They have also made a deal where they are the promoter of certain shows featuring Korn. [Live Nation] is permitting that partnership entity . . . the opportunity to share in Live Nation's revenues on an

unprecedented basis. Whatever Korn gets, EMI and Live Nation get their respective shares."

Neither Live Nation nor Korn refer to the deal as an advance, as some observers have. "Obviously, Live Nation has paid for their participation, not unlike buying an investment in a restaurant," Stiffelman says. "You have a share of profits, but you pay for it."

One aspect that keeps the deal from being a true advance is Live Nation's piece of the action on revenue streams that promoters have long helped accelerate but never tapped into.

On the other hand, Live Nation's willingness to kick in an-

cillary income from its venues flies in the face of why promoters got into the real-estate business in the first place: to own these ancillary revenue streams. It is no secret that Live Nation's predecessor Clear Channel Entertainment lived and breathed by concessions and parking cash flow when paying huge guarantees that acts require.

The risk appears minimal for Live Nation at \$3 million—pocket change for a promoter that reported more than \$1.3 billion in grosses last year.

If Korn plays 80 dates this year, as projected, that amounts to a guarantee of \$37,500 per

show, plus other revenue and added value the promoter kicks in. But if the entire Korn machine explodes on all levels, which is certainly a possibility, then the upside for Live Nation could be considerable.

Ultimately, the Korn deal probably says more about an industry searching for answers than it heralds a new way of doing business. Baby acts have nothing to barter but potential, heritage acts make the lion's share of their money off touring, and star acts are not likely to give up a percentage of their overall profits. Korn seems to be a band in the right career place at the right time.

# BOXSCORE Concert Grosses

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	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$2,194,085 \$225/\$175/ \$127.50/\$87.50	<b>CELINE DION</b> The Colosseum at Caesars Palace, Las Vegas, Jan. 5-8	15,509 16,592 four shows one sellout	Concerts West/AEG Live
2	\$1,359,795 \$48.50	<b>WIDESPREAD PANIC</b> Philips Arena, Atlanta, Dec. 30-31	29,596 two sellouts	Live Nation
3	\$1,105,750 \$125/\$55	<b>AEROSMITH, LENNY KRAVITZ</b> TD Waterhouse Centre, Orlando, Fla., Jan. 5	11,782 12,019	Live Nation
4	\$655,610 \$65/\$45	<b>THE BLACK CROWES, TREY ANASTASIO</b> Madison Square Garden, New York, Dec. 31	11,332 13,425	Live Nation
5	\$571,707 \$55.50/\$39.50/ \$30	<b>TRANS-SIBERIAN ORCHESTRA</b> Verizon Wireless Arena, Manchester, N.H., Dec. 30 (includes matinee)	12,476 13,780 two shows one sellout	Live Nation
6	\$506,524 \$48/\$28	<b>TRANS-SIBERIAN ORCHESTRA</b> HSBC Arena, Buffalo, N.Y., Dec. 28	13,651 sellout	Live Nation
7	\$504,075 \$65	<b>PHIL LESH &amp; FRIENDS, JOHN MAYER TRIO</b> Bill Graham Civic Auditorium, San Francisco, Dec. 31	8,165 8,500	Live Nation
8	\$450,385 \$77.50/\$25	<b>MANNHEIM STEAMROLLER</b> Qwest Center, Omaha, Neb., Dec. 26	11,321 sellout	Sound Trak
9	\$431,178 \$75/\$49.50	<b>DEPECHE MODE, THE RAVEONETTES</b> Palace of Auburn Hills, Auburn Hills, Mich., Nov. 30	7,016 7,935	The Cellar Door Cos., Palace Sports & Entertainment
10	\$431,120 \$50/\$30	<b>TRANS-SIBERIAN ORCHESTRA</b> Alltel Arena, North Little Rock, Ark., Dec. 21	12,687 sellout	Stone City Productions/Jack Utsick Presents
11	\$430,290 \$39.50/\$29.50	<b>TRANS-SIBERIAN ORCHESTRA</b> Alliant Energy Center, Madison, Wis., Dec. 28 (includes matinee)	13,507 14,400 two shows	Live Nation
12	\$427,317 \$49.75/\$35	<b>DAVE MATTHEWS BAND, SOULIVE</b> Bryce Jordan Center, University Park, Pa., Dec. 6	8,843 10,400	Electric Factory Concerts
13	\$423,944 \$45/\$29	<b>TRANS-SIBERIAN ORCHESTRA</b> Target Center, Minneapolis, Dec. 27	11,414 sellout	Elevated Concerts
14	\$423,850 \$46/\$36	<b>TRANS-SIBERIAN ORCHESTRA</b> Allstate Arena, Rosemont, Ill., Dec. 10	10,562 sellout	Elevated Concerts
15	\$420,661 \$51/\$36	<b>TRANS-SIBERIAN ORCHESTRA</b> Frank Erwin Center, Austin, Dec. 19	10,040 sellout	Stone City Productions/Jack Utsick Presents
16	\$413,137 \$49.50/\$39.50	<b>KELLY CLARKSON, GRAHAM COLTON</b> Save Mart Center, Fresno, Calif., Dec. 13	8,846 sellout	Another Planet Entertainment
17	\$412,533 \$42.50/\$32.50	<b>TRANS-SIBERIAN ORCHESTRA</b> Nationwide Arena, Columbus, Ohio, Dec. 7	10,399 sellout	Belkin Productions
18	\$411,476 \$50.50/\$28.50	<b>TRANS-SIBERIAN ORCHESTRA</b> Dunkin' Donuts Center, Providence, R.I., Dec. 15	9,439 9,443	Tea Party Concerts
19	\$411,438 \$48.50/\$36.50	<b>TRANS-SIBERIAN ORCHESTRA</b> Glendale Arena, Glendale, Ariz., Dec. 9	11,326 sellout	Evening Star Productions
20	\$408,628 \$45/\$23.50	<b>TRANS-SIBERIAN ORCHESTRA</b> Bradley Center, Milwaukee, Dec. 29	13,128 sellout	Live Nation
21	\$401,510 \$43.50/\$28.50	<b>TRANS-SIBERIAN ORCHESTRA</b> Kemper Arena, Kansas City, Mo., Dec. 22	12,791 sellout	Clear Channel Entertainment
22	\$398,381 \$62/\$47	<b>JAMES TAYLOR</b> Blue Cross Arena, Rochester, N.Y., Dec. 14	6,733 7,000	AEG Live
23	\$397,880 \$35	<b>KEITH URBAN, LITTLE BIG TOWN</b> Qwest Center, Omaha, Neb., Dec. 3	11,368 12,696	AEG Live
24	\$389,840 \$150/\$95/\$55/ \$28	<b>MANNHEIM STEAMROLLER</b> Wachovia Center, Philadelphia, Dec. 20	7,742 12,000	AEG Live, J & S Touring
25	\$388,912 (\$44,771 Canadian) \$56.89/\$30.83	<b>BRYAN ADAMS, DIVINE BROWN</b> Air Canada Centre, Toronto, Dec. 15	9,508 sellout	House of Blues Canada
26	\$387,425 (\$322,392) \$64.89/\$30.04	<b>NIGHT OF THE PROMS: ROGER DALTRY &amp; OTHERS</b> AWD-Dome, Bremer, Germany, Dec. 19	7,041 7,200	PSE Germany
27	\$382,500 \$57.50/\$27.50	<b>UMPHREY'S MCGEE, KELLER WILLIAMS</b> Aragon Ballroom, Chicago, Dec. 30-31	9,000 two sellouts	Jam Productions
28	\$382,250 \$150/\$29.25	<b>MANNHEIM STEAMROLLER</b> Giant Center, Hershey, Pa., Dec. 16	7,314 sellout	AEG Live, J & S Touring
29	\$380,196 \$75/\$36	<b>MANNHEIM STEAMROLLER</b> Charlotte Bobcats Arena, Charlotte, N.C., Dec. 1	7,251 12,000	BACI Management
30	\$379,680 \$75/\$30	<b>MAFONS</b> Mohegan Sun Arena, Uncasville, Conn., Dec. 31	6,360 7,211	Live Nation
31	\$379,430 \$188/\$138/\$68/ \$38	<b>LEE HONM</b> The Colosseum at Caesars Palace, Las Vegas, Dec. 25	3,890 sellout	Caesars Palace, Concerts West/AEG Live
32	\$375,630 \$80/\$40	<b>GWEN STEFANI, CIARA</b> Mohegan Sun Arena, Uncasville, Conn., Dec. 12	7,147 7,574	Jim Koplik Presents
33	\$361,641 (\$308,402) \$63.32/\$29.32	<b>NIGHT OF THE PROMS: ROGER DALTRY &amp; OTHERS</b> Schleyehalle, Stuttgart, Germany, Dec. 7	7,034 7,300	PSE Germany
34	\$357,451 \$203/\$47	<b>GOCGOOSH, MEHRDAD</b> Thomas & Mack Center, Las Vegas, Dec. 24	4,872 7,500	Arian Productions
35	\$355,920 \$65/\$45	<b>JAMES TAYLOR</b> Wachovia Arena, Wilkes-Barre, Pa., Dec. 15	6,115 7,905	Electric Factory Concerts

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DIGITAL MUSIC BY ANTONY BRUNO

# Download Services A Growth Business

If the number of digital music services planned for 2006 is any indication, the platform's pervasiveness is about to reach an all-time high.

Companies like MusicNet, Loudeye and PassAlong Networks—which provide the back-end building blocks behind most of today's digital music services—say they are working with more new partners than ever before, and all are expected to go live this year.

Last year, MusicNet brought six new music services to market, including Yahoo's Music Unlimited. This year, it will launch up to 30.

"We haven't seen anything yet," MusicNet president/CEO Alan McGlade says. "I see a lot of stories saying this is a crowded space. I don't think it is at all. You're going to see a lot of new entrants that appeal to different audiences and affinity groups distributing music online."

Only a handful of these new services are expected to be large, music-oriented stores. They include MTV's Urge, powered by

MusicNet; peer-to-peer service Mashboxx, using Shawn Fanning's Snocap filtering and authorization system; and a subscription offering by Target, which sources say is being powered by Loudeye. Sources say

For instance, industry sources say social networking giant myspace.com is considering PassAlong's system—which utilizes a unique points program that allows users to earn free music by recom-

engineered its technology to support music services that do not use a PC, such as that offered by MusicGremlin—a hand-held device that allows users to browse and download music via a WiFi connection.



**'I see a lot of stories saying this is a crowded space. I don't think it is at all.'**

—ALAN McGLADE, MUSICNET



amazon.com may be entering the game as well.

The remainder will integrate digital music into existing online services and communities where music acquisition is not the primary function. Just as CDs are regularly sold outside of record stores in places like Starbucks and Pottery Barn, digital music is now becoming available on more Web sites than iTunes or Rhapsody.

mending songs to others—for a music service of its own.

"We're looking at communities where music is part of the fabric," PassAlong CEO Dave Jaworski says. "It may not be the front-facing aspect, but is viewed as something strategically important to the community."

This is expected to extend to other Web services that will integrate digital music as a marketing tool used to establish a deeper relationship with customers.

One example is Procter & Gamble, which late last year tapped PassAlong to integrate downloadable music into an online newsletter called Home Made Simple.

The newsletter offers party planning and homemaking tips to its 7.5 million registered users, mostly women over 35, who can download playlists with such titles as "Party Prep Mix," "Powder Room Mix" and "Refrigerator Clean Out."

That is a demographic not typically associated with digital music activity. Luring this group to online stores like iTunes has proven difficult, so the idea here is to bring music to the sites they already visit.

Digital music distribution may be poised to expand even further—off the PC and onto other such platforms as videogames, WiFi devices and, of course, mobile phones. MusicNet recently re-

Loudeye CEO Mike Brochu, meanwhile, says he has several contracts to create wireless extensions to existing Web-based music services, so wireless users can access them from their mobile phone.

Although this would place them in competition with the music download services recently launched by carriers Sprint and Verizon, Brochu says both options will be available in the near future.

"Bottom line is that most mobile carriers are going to offer you two or more opportunities to get music—their own branded services or access to others."

The danger, of course, is commoditization. In Europe, there is such a glut of online music services—almost 10 times as many as are available in the United States—that they are starting to cause confusion in the marketplace.

Only the larger media companies are expected to have any significant impact on digital music sales. But broadening the availability of digital music to the widest possible audience is considered a positive step for a music industry still struggling with declining CD sales.

"I'm not sure they're going to bring people in big numbers," says David Card, an analyst with Jupiter Media. "But if you're a record company or a publisher, it's all good. You're getting paid."

## BITS & BRIEFS

### ECLECTIC VIDEO

Next in line for the podcasting craze—video podcasts. Non-commercial KCRW Los Angeles is upgrading its popular "Morning Becomes Eclectic" podcast of live in-studio performances with video of the sessions. Live performances by emerging acts like Kate Earl, Si'Sé and Arctic Monkeys are now available on the iTunes Music Store, AOL Music and KCRW's Web site.

EA games as "The Sims," "Medal of Honor" and "Need for Speed" can now be accessed through any peer-to-peer service utilizing the Snocap system. The first such service, Mashboxx, is expected to go live later this year.

### ASTRAL STREAMS

Canada's Astral Media has launched a streaming music service called radiolibre.ca. The service uses technology that aims to tailor music streams to individual listeners, based on their habits and selected tastes. The service launched with a library of 400,000 songs in various genres, and is compatible with PCs and Macs, as well as Linux-based computers.

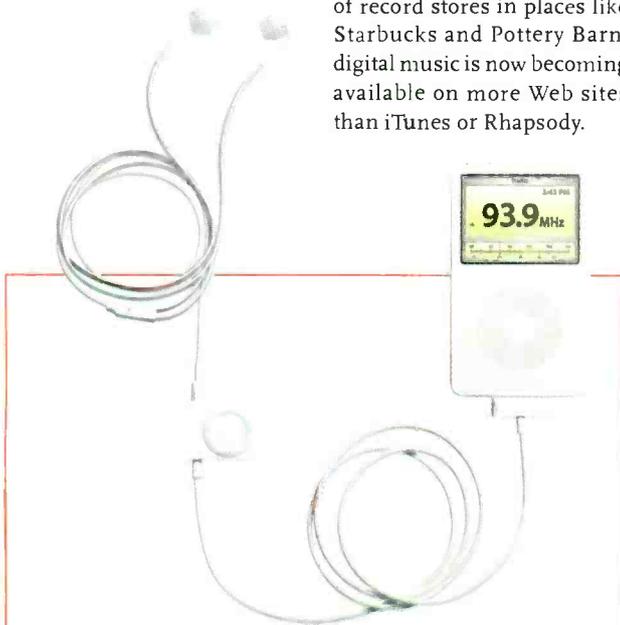
### THREE-WAY TIE

The digital distribution agreement between Electronic Arts and Canadian label Nettwerk Music Group yielded its first partnership with licensing and copyright management service Snocap. Music from such

## HOT RINGTONES™ JAN 28 2006 Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ORIGINAL ARTIST
1	1	18	#1 MY HUMPS	THE BLACK EYED PEAS
2	3	66	SUPER MARIO BROTHERS THEME	KOJI KONDO
3	2	25	GOLD DIGGER	KANYE WEST FEATURING JAMIE FOXX
4	4	15	RUN IT!	CHRIS BRDWN
5	5	9	CANDY SHOP	50 CENT FEATURING OLIVA
6	7	13	TRAP STAR	YOUNG JEEZY
7	6	27	DON'T CHA	THE PUSSYCAT DOLLS FEATURING BUSTA RHYMES
8	9	7	WE BE BURNING	SEAN PAUL
9	10	33	LOVERS AND FRIENDS	LIL JON & THE EAST SIDE BOYZ FEATURING USHER & LUDACRIS
10	18	4	FRESH AZIMIZ	BOW WOW FEATURING J-KWON & JERMAINE DUPRI
11	11	7	DANCE, DANCE	FALL OUT BOY
12	8	37	WE BELONG TOGETHER	MARIAH CAREY
13	14	11	DIRTY LITTLE SECRET	THE ALL-AMERICAN REJECTS
14	12	10	PHOTOGRAPH	NICKELBACK
15	15	15	WAIT (THE WHISPER SONG)	YING YANG TWINS
16	17	66	HALLOWEEN	JOHN CARPENTER
17	20	64	THE PINK PANTHER THEME	HENRY MANCINI
18	26	36	BECAUSE I GOT HIGH	AFROMAN
19	19	33	LA TORTURA	SHAKIRA FEATURING ALEJANDRO SANZ
20	22	9	LAFFY TAFFY	D4L

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



### NEW FM RECEIVER FOR IPOD

It seems that just about every other MP3 player on the planet had an integrated FM receiver except the iPod. At its Jan. 10 annual Macworld event, Apple introduced the iPod Radio Remote—an accessory that works with new video iPods as well as the Nano.

The remote connects to the iPod's docking station to pick up FM transmissions and plays them through the popular device. Radio station information is displayed on the iPod screen, along with song information where available. Users can save their favorite stations.

The accessory also can be used as a remote for regular iPod functions, such as skipping tracks and adjusting volume. The iPod Radio Remote, with headphones, is now available for \$50.

—Antony Bruno

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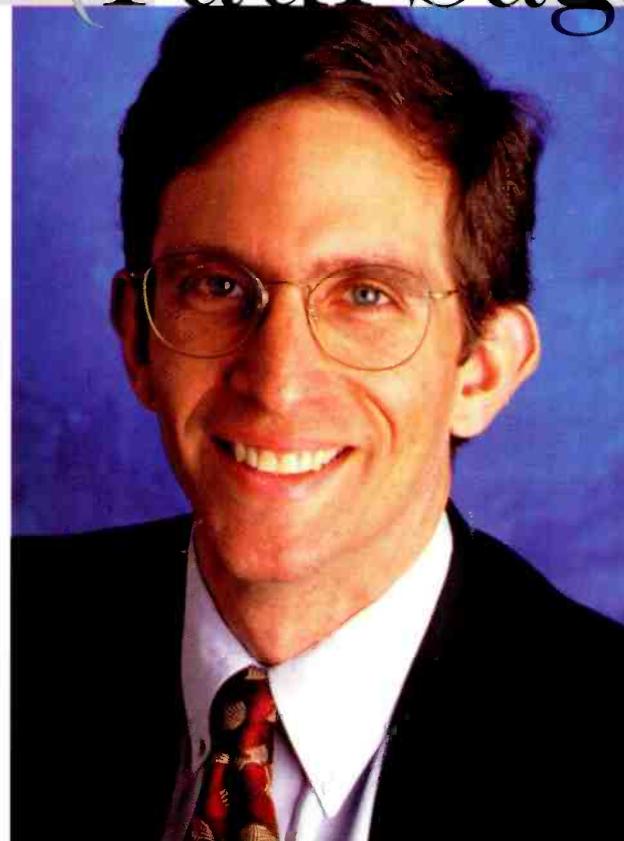
**ADWEEK**



**THE REPORTER**

BY ANTONY BRUNO

## (Paul Sagan)



delivery platform?

**A:** Scale is a big one. We still see a lot of companies still trying to do it alone. Which is pretty funny, because in their traditional business people don't do it that way. Music labels have multiple plants they use to produce massive numbers of discs. But in digital media, people try to just build their own data center and try to reach a global audience. That just doesn't scale and is incredibly expensive.

**Q:** As bandwidth and hardware costs fall, won't it be easier for companies to keep their Web delivery services in-house?

**A:** No, because people keep trying to do more, so they have to buy more. But the bigger problem is that it doesn't make sense to centralize this, because you create single points of failure. It's why the biggest online Web properties distribute even their internal infrastructure to multiple locations . . . so they're close to where their users need to access content or interact with a dynamic application.

**Q:** You are an Emmy Award-winning TV producer now leading a high-tech firm. What similarities do you see between the entertainment and technology industries?

**A:** They're both filled with incredibly smart and competitive people who reinvent themselves quickly, although technology is reinvented more quickly than media. The industries truly are now becoming one and soon will become indistinguishable from each other. You're seeing Internet technology pervading these businesses and accelerating the rate of change in even the fundamental business model. ♦♦♦

The digital entertainment industry has been kind to Internet network-services provider Akamai.

The Cambridge, Mass.-based company operates a "distributed network" of more than 16,000 servers worldwide that it uses to more effectively route Internet traffic to and from its clients' Web sites.

Originally used by early dotcom companies looking for faster page-loading times, Akamai struggled after most its customers went out of business when the Internet bubble burst.

But the advent of streaming multimedia and on-demand content downloading has sparked an avalanche of new business. In 2003, Apple Computer chose the system to manage the distribution of music purchased from the iTunes Music Store. Akamai now counts almost every Web-based music and video service as clients.

The company recently acquired Speedera, its closest competitor, to stand virtually unchallenged in its space, commanding more than 80% of the Web content delivery services business. The explosion of online retail and digital distribution is expected to double the company's profits by the end of the year.

Akamai president Paul Sagan was named CEO in April 2005. He sat down with Billboard to discuss the future of digital distribution and its impact on the technology and entertainment industries.

**Q:** You often talk about the "demand economy." Can you explain it to us?

**A:** There's been a fundamental shift enabled by the Internet. The supply side used to dictate the pace of innovation, the change of product life cycle, the introduction of new products, the messaging and, effectively, pricing.

The power now is with the buyer. All my stores are open all the time. I can globally source whatever I want. I get price comparisons a click away. I get peer reviews and find out what others think of a product in an unfiltered way. I expect immediate inventory updates. And I can control which messaging I get.

If your inventory isn't competitive, you lose. If your price isn't competitive, you lose. If you lie to me, you lose immediately. It fundamentally makes the world much more competitive for sellers.

**Q:** Has the entertainment industry's attitude changed in recent years to accept this?

**A:** It has, very slowly. Too slowly. It's still playing catch-up and is much further behind than it needed to be. I still think there is too much a sense

in many corners of the media world of "Can I hold this back long enough to get through my career and make it someone else's problem?" But it's happening so fast, that unless your retirement party is between now and July 1, you're not getting there.

**Q:** The Internet has proved to be a double-edged sword for the music industry. On one hand, it has caused a lot of disruption, but on the other it is also the path to its future.

**A:** Clearly it's an industry that's been suffering, but you can't blame all the downturn on the digital transformation or even piracy. For any industry there's this difficult

crossover point, which is: Can you find the new future online, and who will profit from it before the old business is destroyed? Music is feeling that. Newspapers and certain forms of mass media are feeling it. But every industry in one degree or another is being transformed by this demand economy.

**Q:** Akamai has had some ups and downs. Any advice on how to stay positive during the dark years?

**A:** Have a fundamental vision of why you'll be successful, because of what you know your customer wants. Keep delivering that, and you'll find the future you want.

My advice to anyone in the digital media business thinking about what their digital strategy should be is this: The future is here and now, so you've got to embrace it. Understand what your customers want and figure out how to give it to them in a way that's both fair to them and profitable for you.

**Q:** Sounds easier said than done.

**A:** When I got into this 10 years ago—when the Web was just taking off—a lot of people said nobody would do this in-

### HIGHLIGHTS

#### PAUL SAGAN

**1987:** Becomes youngest-ever news director of WCBS-TV

**1991:** Joins Time Warner and launches NY 1 News

**1995:** Named president/editor of new media at Time Inc.

**1997:** Serves as senior adviser to World Economic Forum

**1998:** Joins Akamai

**2005:** Named Akamai CEO

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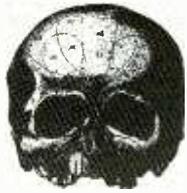


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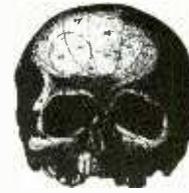
*Bravado*

# The New York Times

NEW YORK, SUNDAY, NOVEMBER 27, 2005



## MUSIC



### Thor, With an Electric Hammer

In the patheon of rock 'n' roll guitar gods, Chuck Berry is the father, Keith Richards is the son and Jimi Hendrix is the holy ghost.

But the frustrating part for Zakk Wylde—born in Jersey City, raised in Jackson and possessed a gift for heavy metal noise that regularly earns him the cover of any magazine with “guitar” in its title—is that the six-string inner circle rarely widens.

The most greatest-guitarist-of-all-time debates come to a dead end with Eddie Van Halen's explosions in the 1980's. But if a swelling segment of fans can make their voices heard above the hard rock din, Mr. Wylde, riff by riff, is making a case for his anointment one day.

And the CD “Kings of Damnation: Era 1998-2004,” released last month on Spitfire, nudges the wild-maned, leather-bound, Hercules-muscled guitarist ever closer to the rarefied realm of the guitar gods.

Along with his band, Black Label Society, Mr. Wylde best known for replacing Randy Rhoads in Ozzy Osbourne's band in 1987, demonstrates why Guitar Player magazine recently praised his “skull-crushing electric



Clay Patrick McElride

Zakk Wylde is making a strong case in the greatest-guitarist-of-all-time debate.

proWess.” Songs like “Bleed for Me” and “Demise of Sanity,” written and sung as well as fiercely played by Mr. Wylde, some critics say, display a metal mastery absence since the hay day of Black Sabbath and Led Zeppelin.

In 1989, he started writing with Mr. Osbourne; the next year he was credited as a writer on the mutiplatinum album “No Rest for the Wicked” (Sony). “No More Tears” (Sony, 1991) and “Ozzmosis” (Sony, 1995) followed. Then came Ozzfest, the annual multistage spectacle that, for Mr. Wylde, was also a guitar skills showcase. By 1999, his own air-guitar-slinging fan base had formed around him, and Black Label Society was born.

The band's success—six albums so far and more than a million albums sold—has not changed Mr. Wylde much, judging by the frequency with which he looks back on his formative years. It's too soon to say, but together with his credo that “you've got to play with your heart, man, instead of following trends,” it may be time to make room for a new guitar god. (By Tammy La Gorce)  
*(Reprinted with permission of the NEW YORK TIMES)*

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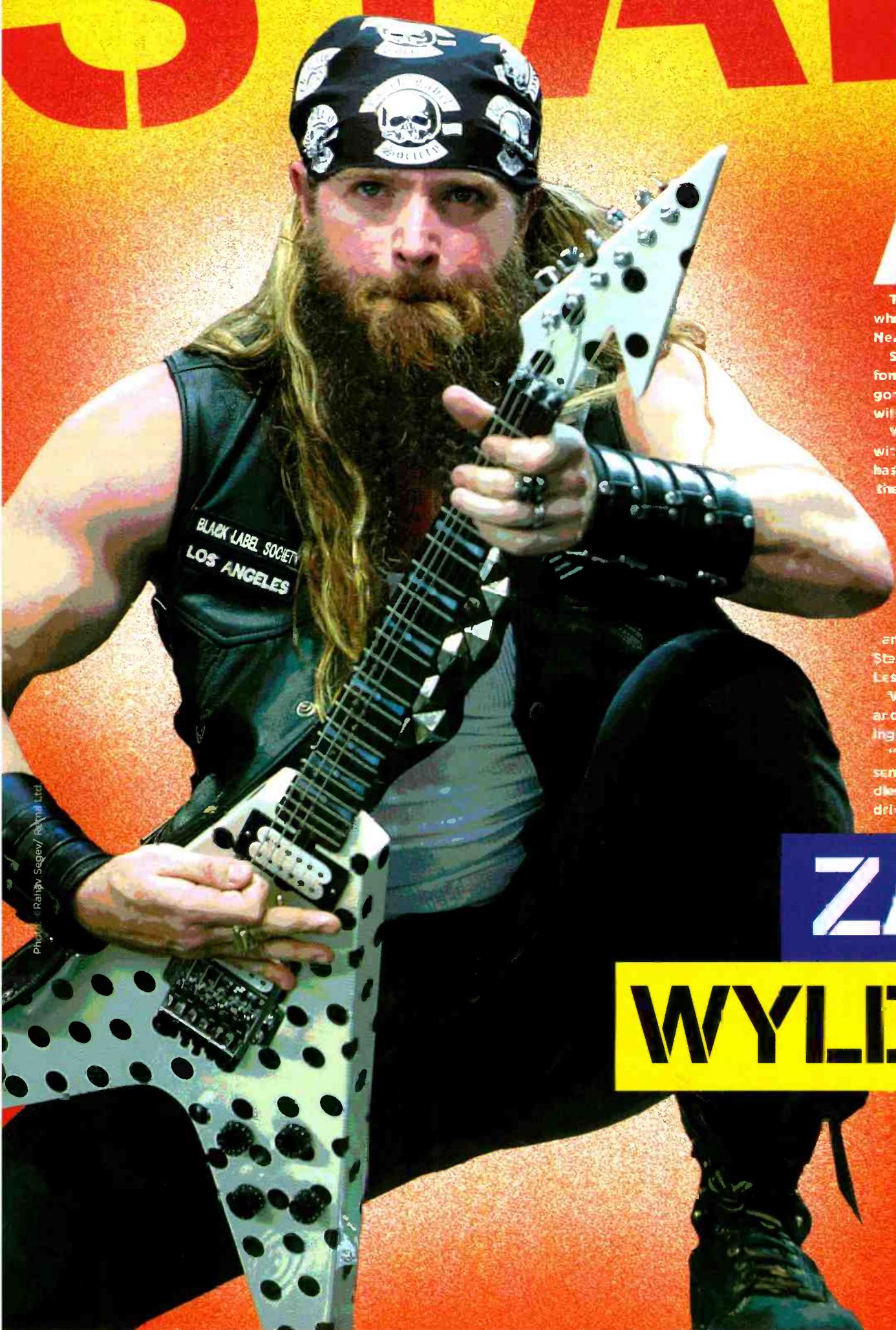
CELEBRATING 75 YEARS  
**THE REPORTER**

## Ozzfest 2005

Another stand out on the main stage was Black Label Society, the project of Zakk Wylde, who also is Osbourne's guitarist when the singer performs solo. BLS plays heavy Southern blues-boogie, and Wylde brought the spirit of unpredictability and danger to a decidedly innocuous event. His devil-may-care attitude and slight inebriation had him walking right off the stage to jam in the thick pit of fans; at one point, he handed off his guitar to a fan, leaving everyone cheering.  
*(By Mick Stingley)*



# STARS



**A**nyone who ever picked up a guitar has the same dream of the ultimate gig: Out of nowhere, his or her music idol appears and says, "You are the most incredible guitarist I have ever heard in my life. You must join my band!"

The fantasy came true for guitarist Zakk Wylde at age 19 when heavy metal godfather Ozzy Osbourne plucked the New Jersey boy from obscurity to be his new axeman.

Since that time Wylde has regularly co-written and performed on Osbourne's solo albums, several of which have gone multiplatinum, and has played hundreds of concerts with the Prince of Darkness.

While many session players and newcomers have worked with Osbourne during his solo career, such an association has led to acclaim for only one other guitarist besides Wylde: the late Randy Rhoads.

But for Wylde, it was just the first step in his career. He also has founded and fronted Black Label Society, whose popularity as a band and a brotherhood keeps on growing.

On Jan. 17, Wylde was inducted into Hollywood's RockWalk on Sunset Boulevard, on the site of the renowned Oriental Theater, which is now the location of Guitar Center Hollywood. With this honor, Wylde joins an illustrious group of RockWalk inductees that includes Stevie Wonder, Eddie Van Halen, Johnny Cash, Jimi Hendrix, Les Paul and Willie Dixon.

Wylde has long been praised for his technique and style, and the RockWalk honor further confirms that he is creating a musical legacy in his own right.

"There are very few guitar gods left," says Felix Sebacious, senior VP of A&R for Bravado International Group, which handles the official merchandise for Black Label Society. "Hendrix, Clapton, Jimmy Page; that's

continued on >>p34

## ZAKK

BY CHRISTA  
TITUS

## WYLDE

**BLACK LABEL SOCIETY FOUNDER AND OZZY'S ACE SIDEMAN JOINS THE MUSICAL ELITE ON HOLLYWOOD'S ROCKWALK**

## ROCKWALK HONOREE (cont.)

from >>p34

banger's Ball' or visiting radio stations or retail or backstage or getting off his tour bus, it's always like, 'Wow.' And the gang follows him. He's a tremendous leader."

Wylde earned one of the most coveted guitar jobs in the world the old-fashioned way: through practice, practice and more practice.

He began studying the instrument around the age of 14. For five years, he played with friends under a variety of band names, including the Spinal Tap-inspired Stone Henge.

They performed covers of classic rock songs at bars along the Jersey shore "with four people in the goddamn place," Wylde recalls with a laugh. House parties paid the best: "There was enough kegs around, so we got free beer."

In 1987, Osbourne needed a guitarist to replace Jake E. Lee, who joined Osbourne's band after Rhoads died in a 1982 plane crash. A friend of Wylde's who knew he could get a tape to Osbourne convinced him to audition, so Wylde recorded a demo on cassette to pass along.

Osbourne's wife and manager, Sharon, gave him a call. As Wylde puts it, "They flew me out to L.A., I crapped my pants and then met Ozzy, and then the rest is history."

Wylde made the leap from bar band musician to Osbourne's sideman without a hitch. Since then he has either co-written and/or performed on eight of Osbourne's albums, starting with 1989's "No Rest for the Wicked" through to 2002's "Live at Budokan."

Between projects with Osbourne, the guitarist started his solo career with the 1994 acoustic album "Pride and Glory," followed by 1996's "Book of Shadows."

In 1998 Wylde formed Black Label Society as an outlet for a brooding brand of metal that reflects such influences as Black Sabbath and Southern rock. In seven years, the band has released eight albums.

That recorded output does not include the dozens of guest appearances Wylde has made on other musicians' albums. His steadfast work ethic, along with his talent, is how he keeps building his career.

"I would say he is probably the hardest-working artist I have ever come across," Ringe says. "He is nonstop from the minute he gets up until the minute he goes to sleep. His guitar is never out of his hand, and he has the wisdom to realize that without compromising who he is or his music or his vision, his attitude is, 'Whatever it takes to expand the audience and expand the music.'"

And despite the success of Black Label Society, any time that Osbourne wants to work with him, Wylde is ready and willing.

"I love Ozzy to death, beyond forever. Without Ozzy, there'd be no Black Label," Wylde says.

"When the boss calls, you know, he just goes, 'Hey, Zakk, I wanna do this.' It's just like going home to see your folks," he says with a laugh. "I mean, if your dad calls you up, you go back home." ■■■

# ZAKK WYLDE

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## TAKING T-SHIRTS TO EXTREMES

BY CHRISTA TITUS

**M**any things associated with Zakk Wylde, founder and frontman of Black Label Society, seem larger than life: his guitar playing; his outrageous, yet lovable personality; his crazy tales of the musician's life. Even his merchandise sales are a bit extreme.

At a Black Label Society show at the Electric Factory in Philadelphia last fall, it was not surprising to see the crowd wearing T-shirts with the BLS logo. What was startling was that almost every person in the 3,000-capacity venue had one on.

Since Black Label Society is loosely modeled after a motorcycle club, that is reflected in the design of the band's merchandise. The most popular pieces are black T-shirts with white lettering, a three-piece patch set of the band's name and skull logo that can be sewn onto a jacket and a denim vest with the patches already attached.

The thousands who attend Wylde's concerts, wanting to show their solidarity with him and the Black Label Society following, wear the colors with pride.

Blue Grape Merchandising originally began handling the band's official product in 1998. It is now marketed by Bravado International Group, which acquired Blue Grape.

Senior VP of A&R Felix Sebacious says Wylde

is one of the five top-selling metal acts for his company (which also handles icons like Metallica and Iron Maiden) and is "probably our No. 1 online artist" in sales. He refrained from giving actual figures.

The model for sustaining sales is simple: The more Black Label Society tours, the more sales jump, with Bravado reporting increasing numbers every year since 2002.

Sebacious observes, "He is the only artist who sells long sleeves on the Ozzfest, which we know is a summer tour . . . He's outselling most of the bands except for the headliner and perhaps the direct support."

Other Black Label Society items include belt buckles, shot glasses, baseball hats and ladies' thongs. Wylde is protective of his band's image and is hands-on in helping design the merchandise. "Zakk knows exactly what he wants, exactly how it should be," Sebacious says.

"The nice thing now is we've been able to expand the product range, because it's a brand, and I think that's what it's really come into in the last year," he adds. "We're getting offers for all kinds of licensing deals."

One such deal in the works is for barware, which would put Black Label Society's logo on items like dart boards, pool cues and bar stools. Sebacious anticipates such product to become available this year. ■■■

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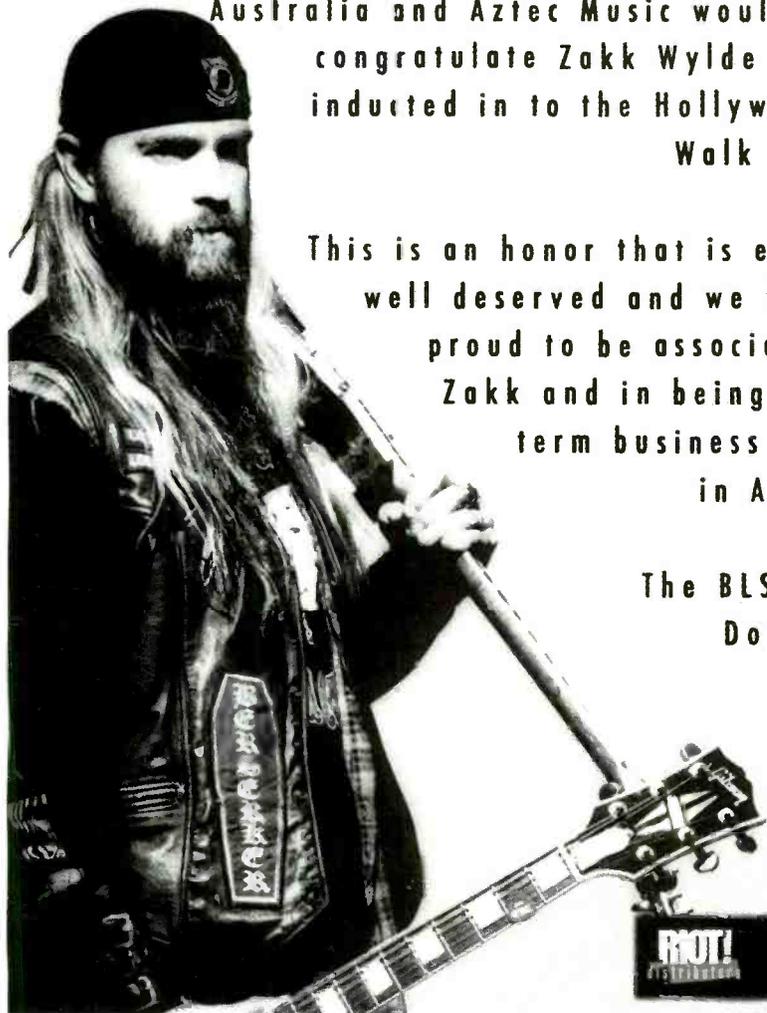
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Down Under



# THE HARDEST- WORKING MAN IN METAL

BY RAY  
WADDELL

**A**true road warrior from the hard rock old school, Zakk Wylde and Black Label Society log tens of thousands of miles annually around the globe.

Splitting his time between Black Label Society and his duties as Ozzy Osbourne's ace guitar slinger, Wylde may be the hardest-working man in metal.

According to Black Label Society manager Bob Ringe, the touring philosophy is simple. "We play everywhere," he says. "We tour probably 200-plus dates a year worldwide."

Veteran agent Troy Blakely at APA calls Wylde "one of the hardest workers I've ever seen in the music business, period, and I've been doing this about 32 years."

Blakely has booked Wylde since 2004. "We've had them on two tours and every show goes down great," he says. "Every time, I get a call back from the promoter saying how incredible the show was, fans went crazy, and they want [the band] back right away."

Wylde's work ethic impressed Blakely early on. "He's working 24 hours a day, not just when he's onstage," Blakely says. "He's either writing material for himself or for Ozzy Osbourne, working on other projects he's involved with,

designing guitars or whatever else he's doing."

On the road, Wylde and Black Label Society are rock-solid at the box office. "We did two tours in 2005," Ringe notes. "The spring tour we did 97.6% capacity, and the fall tour we headlined 3,000-plus seaters."

Support acts last year with Black Label Society included Brand New Sin and Sweden's Mel-drum. In Europe, the band did 12 shows with Black Sabbath that drew huge crowds in large venues, Ringe says.

Blakely and APA began working with Wylde and his band in fall 2004, with three main mandates.

"Our approach has been to put him in the right venues for his fans to see him; tour around the Ozzfest he does every year, so we don't interfere with that in any way; and work with the record company to go into the markets that they believe are the best places for [Black Label Society] to be at any particular time," Blakely says.

He adds that as a headliner, the band's bookings in most cases range from "theater plays to the larger ballroom/club type plays, and generally the ticket sales are incredibly good and they sell out in advance."

While Ozzfest is a partnership with global promoter Live Nation, Wylde **continued on >>p40**

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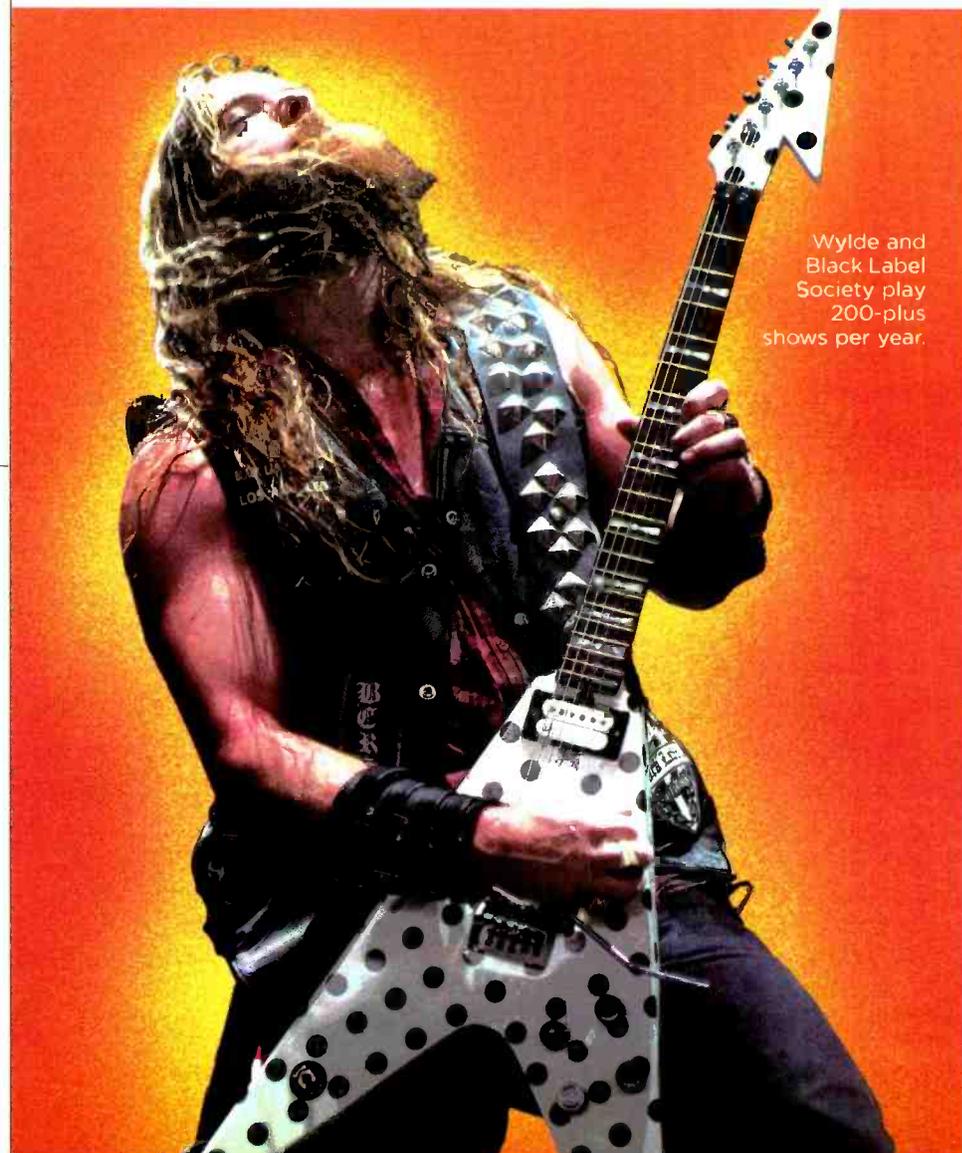
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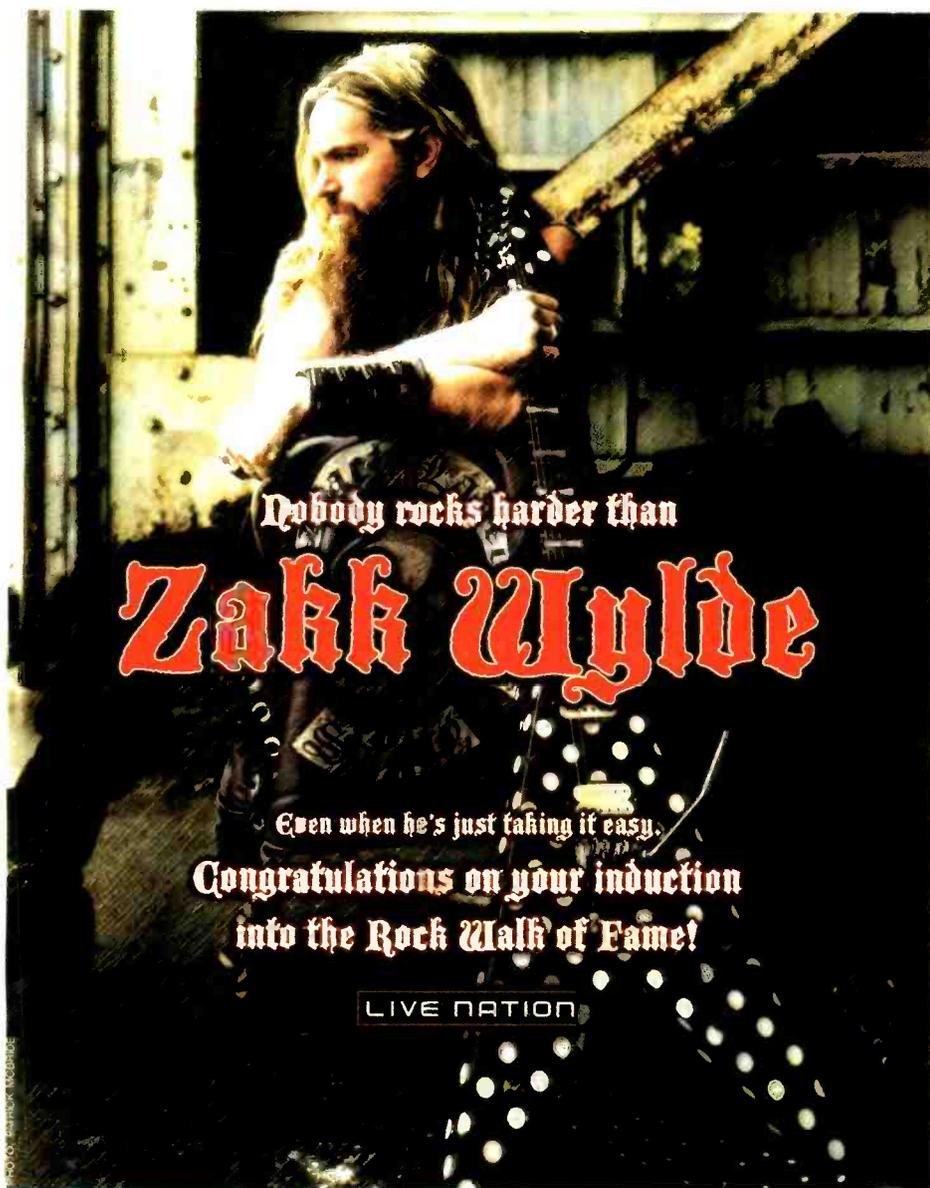
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## HARDEST-WORKING MAN (cont.)

from >>p38

and Black Label Society are not locked in with any particular talent buyer. "It's the same approach for the promoters in the market as we have in the venues," Blakely says. "You go with the promoter that's best for the artist, that knows the artist and knows how to best get to the artist's fans."

One of those promoters is Mark Shulman, Northeast talent VP for AEG Live, who booked Black Label Society as one of the first acts to play the new Nokia Theatre at Times Square in New York.

"They draw a hard-rocking, hard-partying crowd dedicated to music that mainstream radio no longer provides," Shulman says. "Zakk is a compelling stage performer, and through his live performances, he gives his crowd exactly what they are looking for: a hands-down great show. His fan base is rabid, and you can always be assured that if BLS are in town, they are coming."

Blakely agrees that the fan base is loyal. "That's one of the things I noticed a couple of years ago when I had Judas Priest on Ozzfest," he says. "I saw this fan base that Zakk has. There are chapters in each city that are very, very loyal fans, that come out for Zakk and bring other people and spread the word about what Zakk and Black Label Society are up to. I've never seen anything quite like that before."

For her part, Jane Holman, the VP of touring who spearheads Live Nation's efforts on Ozzfest, is also a big believer in Wylde.

"We love working with Zakk," Holman says. "He's a great guy, he relates to the fans, and he absolutely rocks onstage. He even gets a jaded ol' road dog like me up to the side of the stage to marvel at his energy and style."

Blakely says Black Label Society is a strong draw from coast to coast. "From what we've found through the touring that we did in early 2005 and then headlining again in late 2005, anywhere in the country is strong for Zakk Wylde and Black Label Society," he says. "There is no weakness, we found that right across the board."

That said, metal music in general requires strategic promotion and booking, given the limited exposure hard rock bands get outside of touring.

"With the state of radio nowadays, you can't rely on that [airplay]," Blakely says. "That's why you have to pick the correct promoter and the correct venue to work with. There are a lot of alternative ways to get to the fans that are out there, but you have to know how to get to them."

Similarly, packaging the right bands together is crucial, as Ozzfest has demonstrated. With Black Label Society, "you want to not only have something that's complementary [musically], but something that the fans would enjoy," Blakely notes. "And if it's somebody they don't know, then maybe you're introducing them to their next favorite band."

This year Black Label Society will tour overseas for most of the spring and early summer. The band is booked in Europe by Nigel Kerr at APS and in South America by Bill Monot at Paradise Artists.

"For the first time this year we're going to South America, for 16 headlining shows in 3,000-capacity-plus [venues]," Ringe says. "We're going to Australia for the first time this year—eight shows in May, 3,000-capacity-plus. And we're doing a headlining European tour from May 23 until the first of July."

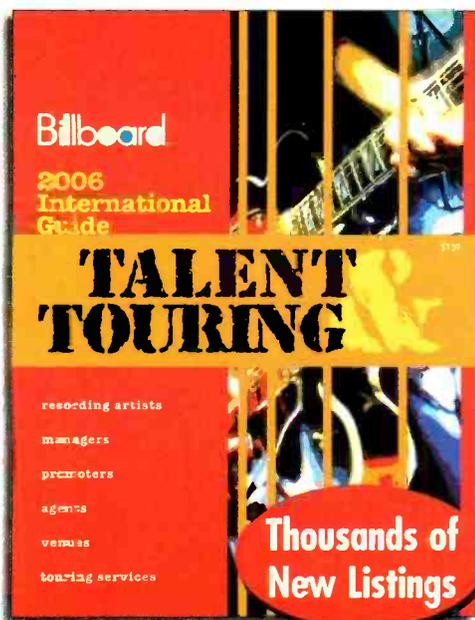
Wylde and Black Label Society will return to work Ozzfest again this summer, "then in the fall he'll be out in North America again," Blakely says. "We don't know how we're going to do it yet or who we're going to be out with, but that's the plan, we're going to be back here in the fall headlining."

And Blakely is one who believes there are plenty of new chapters left in the Wylde saga. "I don't think we've even scratched the surface of what Zakk can do yet," he says. "There are a lot of things that are going to come out of Zakk Wylde that people won't even expect over the next few years."

**'They draw a hard-rocking, hard-partying crowd dedicated to music that mainstream radio no longer provides.'**

—MARK SHULMAN, AEG LIVE

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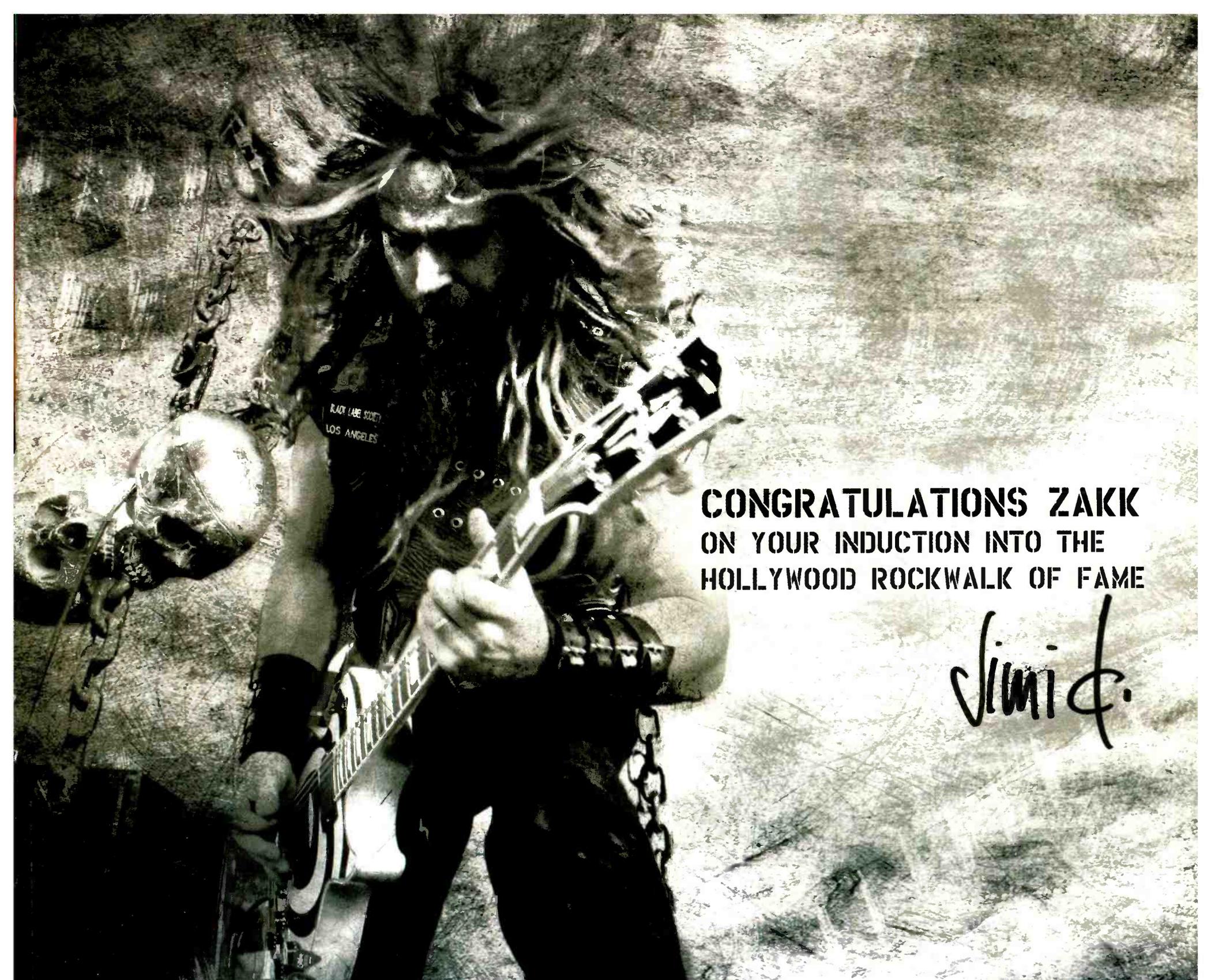
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**Billboard's Money Makers chart brings together Nielsen Music data and our Boxscore numbers to create a master top 20 chart of acts that generated the most income during 2005. The list includes album and digital sales as well as accumulated box-office receipts. These artists are at the top of their game and range from legacy acts to pop stars to hip-hop phenomenons. We compiled this list because success in today's music world can no longer just be measured by album sales alone. Here's to the winners.**

—*Tamara Conniff and Geoff Mayfield*

# MONEY

## 1. U2: \$255,022,633.35

U2 has become one of the most powerful touring and recording acts in the world. The success of its album "How to Dismantle an Atomic Bomb" continued to build in 2005, and its Vertigo tour busted box-office records across the country, thanks to the top 10 modern rock single "All Because of You." The group also pursued a variety of social agendas via a performance at Live 8 and guitarist the Edge's work with Music Rising, which will provide new instruments for musicians affected by Hurricane Katrina.

## 2. The Rolling Stones: \$152,356,754.40

The Rolling Stones never stop. And they never cease to amaze legions of concertgoers who are willing to pay whatever price to catch a glimpse of them in action. "A Bigger Bang" was the Rolling Stones' most critically acclaimed album in years, debuting at No. 3 on The Billboard 200. Keith Richards and Mick Jagger wrote together tirelessly and found their old spark on the new album, produced by Don Was. "A Bigger Bang" also received a Grammy Award nomination for best rock album.

## 3. Kenny Chesney: \$87,731,463.50

Kenny Chesney released two platinum albums in 2005, but garnered more headlines for his quickie marriage and annulment to actress Renée Zellweger. Early in the year, the BNA Records artist released what the label described as his acoustic singer/songwriter album, "Be As You Are: Songs From an Old Blue Chair." Despite the fact that no singles from the project were worked to radio, it spent four weeks at No. 1 on Billboard's Top Country Albums chart. Nine months later, Chesney was back with "The Road and the Radio," which spent two weeks at No. 1. He also notched three top 10 singles in 2005, including the No. 1 hit "Anything but Mine."

## 4. Paul McCartney: \$84,263,375.10

While posting his usual gargantuan tour grosses at the box office, Paul McCartney also managed to release arguably his best studio album in more than 20 years. Produced by Nigel Godrich (Radiohead, Beck), "Chaos and Creation in the Backyard" found the ex-Beatle returning to the one-man-band roots of his earliest solo efforts, resulting in a Grammy nomination for album of the year. The project was exemplified by the irresistible single "Fine Line," which appeared in TV commercials for Lexus. His unhinged performance of "Helter Skelter" was also a highlight of Live 8.

## 5. Elton John: \$77,150,061.65

Albums, Broadway, tours, TV, management—you name it, Elton John can do it. His Las Vegas residency at the Colosseum at Caesars Palace is a huge success. He released "Elton's Christmas Party" exclusively through Starbucks this past fall to great acclaim. He sold Twenty-First Artists, his London-based management company (whose roster includes James Blunt), to the Sanctuary Group in April 2005 for \$30.1 million. John and Bernie Taupin are writing a sequel to "Captain Fantastic and the Brown Dirt Cowboy," and he also has a development deal with Touchstone Television for a series about a rock star and his entourage.

## 6. Celine Dion: \$76,137,905.65

Celine Dion invented a brilliant live-performance model where she does not have to tour, thanks to her Las Vegas residency. "A New Day . . ." celebrated its second anniversary at the Colosseum at Caesars Palace—the show has been sold out since day one. Additionally, she released a two-disc French greatest-hits collection, "On Ne Change Pas." Ever a brand marketer, she launched new fragrance, Belong. She also offered a special Mother's Day performance of "A New Day . . ." that raised more than \$1 million for UNICEF's Tsunami Recovery Fund.

## 7. 50 Cent: \$75,351,514.85

50 Cent is a triple threat with his albums, movies and tours. "The Massacre" was the second-highest-selling album last year, fueled by the singles "Disco Inferno" and "Candy Shop" plus his pairings with the Game on "How We Do" and "Hate It or Love It." He made his feature film debut in "Get Rich or Die Tryin'" and hit the road with the Anger Management 3 tour. Always looking to extend his reach, 50 Cent inked a production deal between his G-Unit label and Lil Jon and announced an upcoming series of hip-hop novels in association with MTV/Pocket Books.

## 8. Green Day: \$71,753,415.60

Green Day's "American Idiot" was the top-selling album for Warner Bros. in 2005 and was No. 3 on Billboard's year-end list of the Top Billboard 200 Albums. The group also picked up six Billboard Music Awards, and its American Idiot tour grossed \$36.5 million from 76 shows, according to Billboard Boxscore. The outing landed at No. 10 in the year-end ranking of top tours. And Green Day's hit song "Boulevard of Broken Dreams" is nominated for the record of the year Grammy.

## 9. Neil Diamond: \$70,203,895.50

Neil Diamond is a fan magnet for all ages. He sells out his arena tours and keeps ticket prices affordable. In 2005, he released one of his most critically acclaimed albums, "12 Songs," which Rick Rubin produced. The album completely revitalized him as a recording artist and introduced him to a hipper, younger audience.

## 10. The Eagles: \$67,524,283.25

The Eagles sometimes threaten to stop touring, but their fans know it is not true. In fact, the band redefined the value of the concert experience for elite acts. The Eagles' most recent release, the DVD "Farewell I: Live From Melbourne," held the No. 1 position atop the Billboard DVD chart. "No More Cloudy Days," a track pulled from the DVD, received AC airplay, remaining on Billboard's AC chart for more than half a year. Additionally, the group's summer TV special won its time slot among the 18-49 demographic.

## 11. Dave Matthews Band: \$59,567,479.25

Dave Matthews Band is one of the most successful acts to break out in the 1990s. The band's 2005 studio album, "Stand Up," shot straight to No. 1 on The Billboard 200 and has since sold 1.3 million copies. The single "American Baby" got as high as No. 16 on The Billboard Hot 100 and No. 8 on the Adult Top 40 chart. DMB also continues to sell out major arenas.

## 12. Rod Stewart: \$58,454,500.85

Rod Stewart's comeback has no end. The rock-star-turned-crooner reclaimed the spotlight under the guidance of music impresario Clive Davis. In 2005, Stewart put out the fourth edition of his Great American Songbook series. The album, "Thanks for the Memory . . . The Great American Songbook, Vol. IV," debuted at No. 2 on The Billboard 200. A boxed set was then released containing all four albums. Next, he plans to record an album of Motown tunes. His tours attract audiences of all ages.

## 13. Toby Keith: \$53,033,288.35

Toby Keith had a huge year in 2005, splitting with DreamWorks Records to launch his own label, Show Dog Nashville, and signing his first film deal with Paramount Pictures. On the charts, Keith released his last DreamWorks album, "Honkytonk University," which spent seven weeks at No. 1 on Billboard's Top Country Albums list. The album spawned the hit singles "Honkytonk U" and "Big Blue Note," as well as "As Good As I Once Was," which spent six weeks at No. 1 on Top Country Songs.

## 14. Coldplay: \$51,705,752.25

Although it divided critics, Coldplay's third album, "X&Y," was an immediate smash around the world and spawned three hits: "Speed of Sound," "Fix You" and "Talk." The group's newfound level of commercial success in the United States was borne out by headlining slots at the Coachella and Austin City Limits festivals; its fall North American tour, Twisted Logic, generated the band's biggest box-office numbers to date.

## 15. Rascal Flatts: \$46,819,102.65

2005 was quite a year for country upstarts Rascal Flatts. The trio entered the upper echelon of live country performers, earning it the breakthrough touring act of 2005 accolade at the Billboard Roadwork '05 Touring Awards—the act grossed \$26 million from 83 dates. Rascal Flatts recently received its first Grammy nomination for "Bless the Broken Road," which made a showing in the best country vocal performance for duo or group category. The song reached No. 1 on Billboard's Top Country Songs chart.

## 16. Mariah Carey: \$46,388,646.80

Mariah Carey came back in 2005 with a vengeance. With nearly 5 million copies sold in the United States, "The Emancipation of Mimi" was the top-selling album of the year. (It sold 8 million worldwide.) "Don't Forget About Us" became her 17th song to top The Billboard Hot 100, tying Carey with Elvis Presley for the most No. 1s on the chart. At the 2005 Billboard Music Awards, she took home five trophies, including Hot 100 song of the year for "We Belong Together." Her eight Grammy nominations have made her a contender in the album and record of the year categories.

## 17. Jimmy Buffett: \$43,239,800.45

Jimmy Buffett is not just an artist: He is a way of life. On the touring side he can sell out as many venues as he chooses to play. In 2005, he was a top 10 touring artist with grosses that exceeded \$41 million. Fans gobbled up his sixth "official" bootleg, the double-CD set "Live at Fenway Park," which also contained a DVD.

## 18. Kelly Clarkson: \$39,306,713.05

Kelly Clarkson has become a banner artist outside of her "American Idol" roots, as was proven by the success of her Breakaway tour. She was No. 1 on 11 Billboard year-end charts, including Hot 100 Artists-Female and Pop 100 Songs. She also received two Grammy nominations, for best female pop vocal ("Since U Been Gone") and best pop vocal album ("Breakaway").

## 19. Gwen Stefani: \$38,963,515.75

Gwen Stefani proved that she has as much headlining power as a solo artist as she does with her group No Doubt. Her smash single "Hollaback Girl" became the first song in the digital era to sell more than 1 million downloads. At the 2005 Billboard Music Awards, she won the digital song ("Hollaback Girl") and new artist of the year trophies. Additionally, she received five Grammy nominations, including for album ("Love. Angel. Music. Baby.") and record of the year ("Hollaback Girl").

## 20. Bruce Springsteen: \$38,951,568.30

Without question, Bruce Springsteen is one of the all-time greats. As a performer, he can shift seamlessly from arena-level tours with the E Street Band to an intimate solo theater tour like he did in support of his latest studio album, "Devils & Dust." The Columbia Records release debuted at No. 1 on The Billboard 200. In the meantime, Springsteen reportedly re-signed with the label for \$50 million.

Reporting by Jonathan Cohen, Gail Mitchell, Melinda Newman, Michael Paoletta, Phyllis Stark and Ray Waddell.

# MONEY MAKERS

## How We Did It

The Money Makers list was orchestrated by Billboard Research manager Gordon Murray. It utilizes proprietary data provided by Nielsen Music, as well as Boxscore data compiled by Billboard Information Group chart manager Bob Allen.

This table calculates aggregate album and digital sales for the 11-month window that stretched from the first Nielsen SoundScan sales week of 2005, which ended Jan. 9, through the week that ended Dec. 4, and marries that data with accumulated box-office receipts that reflect the same tracking period.

Album sales data are not just for an act's current titles, but for all titles—including catalog—tracked during the first 11 months of 2005. Digital data, likewise, includes all tracks available via paid downloads.

The album units for each artist are multiplied by \$9.70, a blended wholesale price for front-line CDs and catalog, although Billboard acknowledges that albums, particularly catalog fare or new sets by developing artists, are sold at varying price points. Album totals include not only CD sales, but also those sold in other physical configurations or through digital distribution.

Digital track sales for each act are multiplied by \$0.70, which assumes the commonly charged price point of \$0.99, less the merchant's margin.

In line with the manner by which Money Makers calculates the value of album and digital track sales, our treatment of Boxscore data gives each artist credit for 85% of the total rung in ticket sales. This is based on the industry-standard assumption that 15% of ticket sales goes to promoters and venues, although Billboard acknowledges that longstanding headliners with track records command better terms than younger artists can realize.

The rank listed under each component column shows where each artist stands in that particular category. Money Makers leader U2, for example, ranked 27th in album sales, ninth in digital sales and No. 1 at the box office. In cases where an act stood lower than No. 100 in any of those tracked categories, no rank is posted, yet values for such categories were still utilized in this chart's calculation.

Similarly, no box-office rank is listed for Mariah Carey, who did not perform any U.S. concerts during 2005. In this case, we note that the category is not applicable to her overall standing.

For point of reference, we have also included a column that shows how artists fared in terms of radio play, utilizing Nielsen BDS tracking from all stations of all formats—including those that do not belong to Billboard or Billboard Radio Monitor chart panels—for the same 11-month window.

However, since artists are not compensated for radio play, and because there is no industry standard that can be applied to the performance rights that publishers and writers receive for radio airplay, we have not assigned a monetary value to the Nielsen BDS detections. Thus, radio play does not have any bearing on Money Makers' standings.

Note that for the purposes of this chart, 50 Cent and Eminem, who co-headlined the Anger Management tour, each receive 100% of the value for that tour's ticket sales.

Similarly, Paul McCartney's album-sales category and Nielsen BDS-tracked radio standing reflect not only the performance of his solo recordings, but also for albums and songs by the Beatles and Wings. Without credit for the 1.3 million units that the Beatles sold during this 11-month period, McCartney's album rank would be lower than No. 100. Such an adjustment would move him from No. 4 to No. 7 on Money Makers.

Nielsen SoundScan's sales were totaled under the supervision of Chris Muratore, director of retail relations and research services for Nielsen Entertainment, while Nielsen Music senior VP/GM of East Coast operations Nancy Wagner oversaw the compilation of the BDS detections.

Money Makers	Value Totals	Album Sales Rank	Digital Tracks Rank	Boxscore Rank	BDS Rank
U2	\$255,022,633.35	27	9	1	22
The Rolling Stones	\$152,356,754.40	32	23	2	73
Kenny Chesney	\$87,731,463.50	4	24	8	3
Paul McCartney	\$84,263,375.10	18	--	5	47
Elton John	\$77,150,061.65	76	35	3	63
Celine Dion	\$76,137,905.65	85	--	4	--
50 Cent	\$75,351,514.85	1	2	16	4
Green Day	\$71,753,415.60	3	1	13	1
Neil Diamond	\$70,203,895.50	94	--	6	--
The Eagles	\$67,524,283.25	97	47	7	66
Dave Matthews Band	\$59,567,479.25	20	--	9	--
Rod Stewart	\$58,454,500.85	21	--	10	--
Toby Keith	\$53,033,288.35	8	26	15	7
Coldplay	\$51,705,752.25	5	11	18	51
Rascal Flatts	\$46,819,102.65	10	20	17	19
Mariah Carey	\$46,388,646.80	2	7	N/A	2
Jimmy Buffett	\$43,239,800.45	82	--	11	22
Kelly Clarkson	\$39,306,713.05	6	4	74	3
Gwen Stefani	\$38,963,515.75	14	5	26	10
Bruce Springsteen	\$38,951,568.30	65	54	15	--

Mick Jagger, Kenny Chesney, Bono and The Edge Photos: Kevin Mazur/WireImage.com; Celine Dion Photo: Denise Truscillo/WireImage.com

BY ANASTASIA TSIOLCAS

**D**igital downloading has begun transforming the classical music marketplace.

From new faces to household names, artists across the classical spectrum are enjoying a growing percentage of album sales courtesy of digital retailing. And it is happening faster than even the most optimistic marketers could have expected.

The numbers are stunning. Digital downloads are responsible for 19.7% of total U.S. sales for violinist Hilary Hahn's recent album of Mozart sonatas, according to Nielsen SoundScan. For Yo-Yo Ma's "Silk Road Journeys: When Strangers Meet," downloads make up 10.7% of sales.

Such successes are not limited to mainstream repertoire or the major labels. Downloads account for 16.8% of sales for pianist Christopher O'Riley's second disc of Radiohead transcriptions, "Hold Me to This," released on Harmonia Mundi's World Village imprint.

And then there is new artist Janine Jansen. Downloads have amounted to 73% of sales of the violinist's album of Vivaldi's *The Four Seasons*.

While U.S. classical album sales were down 15% in 2005 compared with 2004, digital downloads of classical albums

Digital album sales made an instant classical chart hit of **JANINE JANSEN'S** interpretations of Vivaldi's *The Four Seasons*.



ner and mini-shot of the album on iTunes' main page. The artist also was featured in the iTunes classical newsletter the second week her album was available. In addition, Universal offered an exclusive track to iTunes customers and a PDF download of the album's booklet.

Thanks to such efforts, the album quickly reached No. 15 on iTunes' overall album chart and peaked at No. 3 in its second week on Billboard's Top Classical Albums list.

Similarly, Hahn's digital success is in many ways attributable to prominent placement on iTunes that reached beyond the traditional classical consumer base. Promotional highlights for Hahn included a banner on iTunes' main page, a module in the site's general newsletter and a blurb in its classical newsletter.

And as with Jansen, the exclusive material that Universal Classics offered iTunes consumers undoubtedly revved up sales as well. These elements included interview tracks with Hahn and a PDF version of the CD booklet.

Cue also cites strong iTunes business for pianist Helene Grimaud. Always more of a connoisseur's pianist than a household name, Grimaud's album "Credo" was Universal Classics' first

# CLASSICAL TAKI

More than 10% of the sales for **YO-YO MA'S** album "Silk Road Journeys: When Strangers Meet" were digital.

grew 93.9% for the year. That figure lags behind the overall digital albums market, which grew by 194% in 2005, but it still indicates a shifting climate.

Classical labels increasingly see digital sales as an effective remedy for the genre's woes, including shrinking retail space, aging consumers and slow-moving deep catalog. Digital retailers also are proving to be important partners in setting up key projects and launching new artists.

"There's a vast amount of [classical] repertoire and recordings, not to mention a number of different varieties of consumer interest, and it's very tough to try to pack all of that into a traditional store," says Jonathan Gruber, VP of new media for classics and jazz at Universal Music Group International.

The digital realm can overcome space limitations and at the same time transform the shopping experience, Gruber says. "You can experience music far more fully and immediately than you can at retail today," he notes. "And if you want to sample just a taste of a particular interpretation of a piece, you can do that for just 99 cents."

Apple VP of applications Eddy Cue applauds the digital efforts of Gruber's team, citing Jansen as a notable success story. Her album, released Oct. 11, 2005, on Universal Classics' Decca label, was promoted heavily on iTunes.

Promotional elements included a ban-



title on iTunes. The recording includes works by Beethoven, John Corigliano and Arvo Part.

"Credo" immediately cracked iTunes' overall top 10 upon its January 2004 release; during the album's first commercial week, 58% of its sales were digital.

While these sales patterns are impressive, they apply only to a minority of classical releases, and all involved are quick to say that digital retailing presents its own set of challenges.

"Digital business means a theoretically infinite amount of stock space, but there's a downside to that limitless space," Gruber says. "You have to be able to find the stuff you're looking for."

To court consumers, placement programs are crucial. "We've been very forward in working with the digital retailers to place our titles on the main page at iTunes and other outlets," Gruber says.

Digital stores can also help consumers navigate the often daunting classical world through sampling and search capabilities. The user interface at eMusic is particularly classical-friendly, with search fields for composers, conductors, soloists, ensembles and specific works.

The ability to browse online has created interesting opportunities for shoppers to exercise their musical adventurousness.

At iTunes, it is an easy leap among genres for some classical customers—many of whom would probably never venture into the classical section of a

traditional retail store. For example, some who have snapped up Deutsche Grammophon's recent recording of Osvaldo Golijov's genre-bending song cycle *Ayre* are also purchasing tracks by such diverse acts as Alice in Chains, Amadou & Mariam, LeAnn Rimes and 2Pac, not to mention music from jazz legends like Stan Kenton and Anita O'Day.

"Certainly, that kind of browsing is something that we've tried to encourage from the beginning, in the way the site has been built," Cue says.

"Great music can and should reach an extremely broad audience," Universal's Gruber says. "When you walk into a retail store, you're blown away; it can be very intimidating to a newcomer. What the digital medium allows us to do is to focus attention on recordings, artists and composers whom we think will appeal to a lot of people, and break through a lot of the barriers that exist in the physical retail world."

Other labels are depending on their brand identity to set them apart in the digital realm. Such is the case with Naxos, known for its budget-friendly recordings of everything from classical standards to groundbreaking projects like the massive Milken Archive of American Jewish



popular Symphonies Nos. 5 and 6.

But also among the top sellers were two albums conducted by Marin Alsop featuring music by contemporary American composers John Adams and Philip Glass. (The Glass disc was actually the top earner for Naxos at eMusic.)

Clearly, some shoppers are gravitating toward old favorites and classical music for newbies, while others are seeking more adventurous kinds of music.

Naxos subscribes to the "long tail" theory of Internet distribution, which says that low-selling titles cumulatively can result in a substantial market. "Between 30%-40% of our current [digital] sales are coming from albums that are being downloaded only once or a few times a month," says Junko Gardenour, Naxos' business development manager for digital services.

Despite these early success stories, some classical labels have yet to enter agreements for digital downloads, believing that such matters as audio quality outweigh the sales benefits.

"The compression of sound files brings an inevitable degradation in sound quality," argues cellist David Finckel, who with his wife, pianist Wu Han, founded and runs the independ-

Prominent placement of **HILARY HAHN** on the iTunes Web site directly correlates to the success of her albums.

# ES DIGITAL LEAF

Music series and the label's own commissioning of new music from composer Peter Maxwell Davies.

"The strength of the Naxos brand is something that consumers actively seek out, whether it's a wall of our covers at traditional retail or online," Naxos of North America CEO Jim Sturgeon says.

He says making content available digitally provides unique A&R opportunities, particularly for special-interest titles that do not warrant print runs and inventory stock. "That's a plus for a label like Naxos," Sturgeon observes. "For example, via digital service providers we're offering about 1,200 titles that are otherwise out of print."

Digital sales are growing rapidly for Naxos. "Within the first 10 months of 2005 about 11% of our revenue came from various digital service providers," Sturgeon says.

In October, Naxos forged a major initiative with eMusic under which the site is making 75,000 of the label's tracks available for download. With that deal in hand, Sturgeon expects digital to account for as much as 14% of the label's total revenue.

The spread of titles selling well for Naxos via eMusic gives a glimpse at the varied consumers digital music attracts.

During October-November 2005, Naxos' top five albums at eMusic included titles from the label's A-Z series, which introduces consumers to classical music, as well as Beethoven's ever-



ent ArtistLed label.

Finckel sees both sides of the industry. As a member of the famed Emerson String Quartet, he also records for Deutsche Grammophon.

"That issue might not be as noticeable in pop music," Finckel says, "but in classical recordings we're trying to achieve the illusion of real instruments playing in real space, and that standard just isn't available yet."

However, the success that other labels are seeing—even those just starting out in the downloading realm—might just sway some holdouts.

"I'm already just amazed at what I'm seeing with digital providers, and our very first revenue statement came this past September, when we started with only one title," says Rene Goiffon, president of Harmonia Mundi USA, which is using the Independent Online Distribution Alliance to handle its digital needs. The early results are "fabulous," Goiffon says.

"Within the first revenue statement, we see 150 full album downloads for a disc of Andrew Manze and Rachel Podger playing the Bach solo and double violin concertos. That's an album we released about nine years ago and have done absolutely nothing to promote recently. Figures like that are pretty significant for classical deep catalog."

In today's marketplace, what could be better incentive than that? ●●●

Pianist **CHRISTOPHER O'RILEY'S** second album of Radiohead covers, 'Hold Me to This,' is another digital sales success story.

# Billboard® DIRECTORIES

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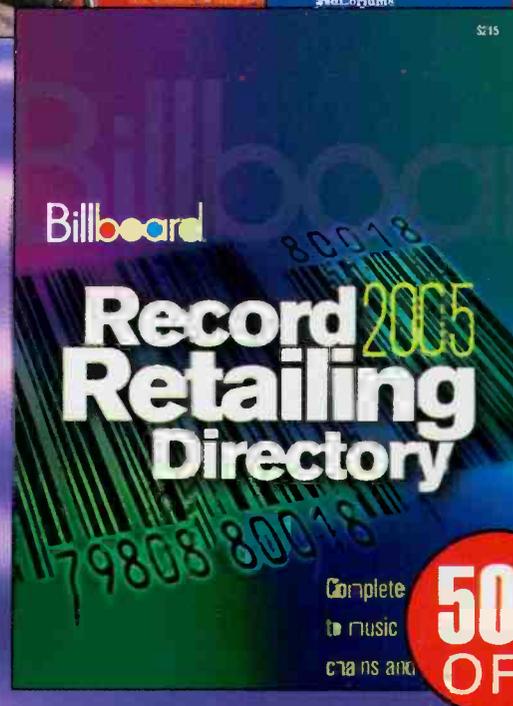
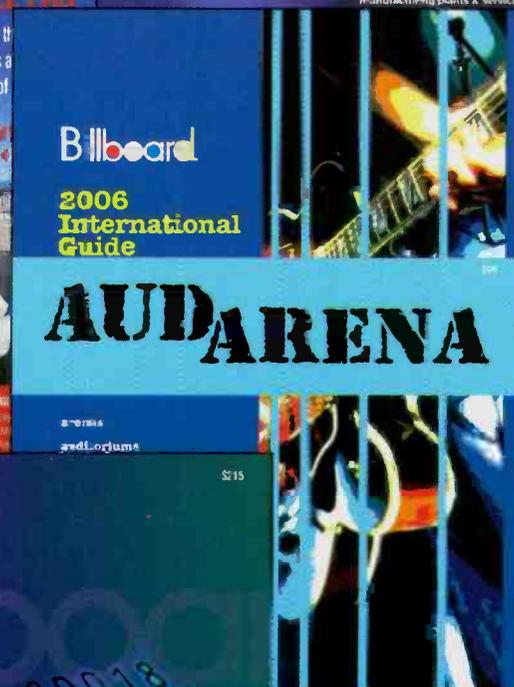
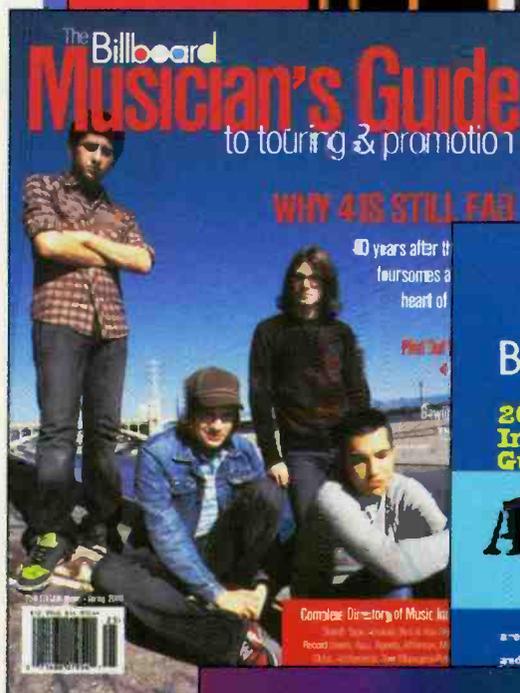
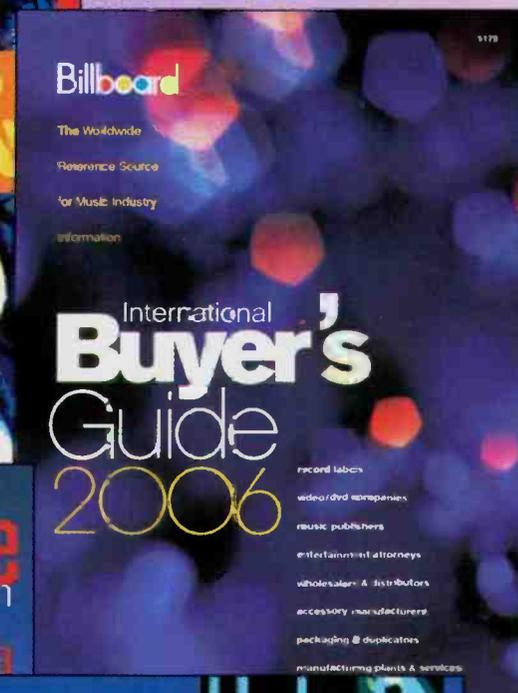
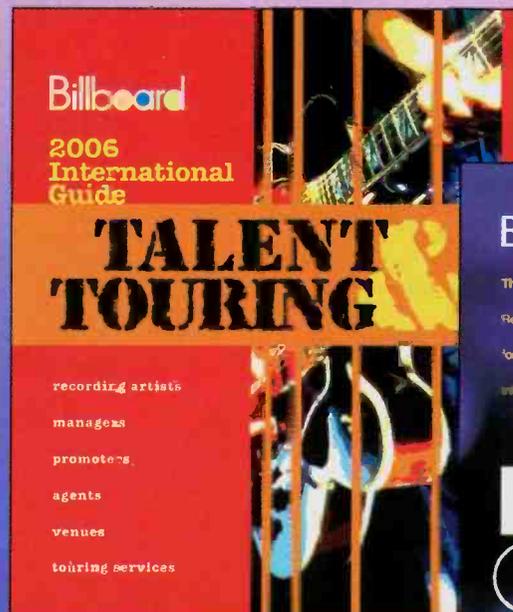
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**A Strait Drive**  
Mark Knopfler lends lyric to Toyota ad



**Skip Bishop**  
Veteran record promoter enters country biz



**Time To 'Testify'**  
P.O.D.'s fourth album keeps faith intact



**Heather Headley**  
Artist put her 'Mind' to improving on debut set

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# MUSIC

JANUARY 28, 2006

ROCK BY JILL KIPNIS

## YELLOWCARD'S NEW 'SOUNDS'

LOS ANGELES—Rock quintet Yellowcard bursts its pop bubble on its sophomore album, "Lights and Sounds."

The 14 tracks on the Capitol Records release are crafted with chord progressions and lyrics that reflect a more mature sound and viewpoint than the group expressed on its pop-oriented major-label debut, 2003's "Ocean Avenue."

"We really wanted to shed the pop/punk label that came along with the last album," lead singer/guitarist Ryan Key says of the Jan. 24 release. He and bassist/keyboardist Pete Mosely "moved to New York in the middle of winter after 20 months of touring to write the music and really hone in on what we wanted to say."

Despite the decision to shake up its sound, it is not as if the band's

previous effort was not successful. "Ocean Avenue" sold 1.7 million units, according to Nielsen SoundScan, and peaked at No. 23 on The Billboard 200.

The album spawned two modern rock hits, the title track and "Only One," both of which were also hits at mainstream top 40.

Key says that a desire to develop the band's sound permeated the entire writing process, which later included bandmates Sean Mackin (violin), Longineu Parsons III (drums) and Ryan Mendez (guitar). Mackin arranged much of the album, which features numerous string backgrounds.

"On this album, we took the opportunity to show people that hey, we like to make real music," Key adds. "We're **continued on >>p48**

## LATEST BUZZ

### >>>BYE, SUGAR

Kristen Hall, one-third of Mercury Records group Sugarland, has quit the band. A brief statement from members Jennifer Nettles and Kristian Bush, posted Jan. 17 on the group's Web site, says that "Kristen has decided that she wants to stay home and write songs, and we support her in that decision." Sugarland's platinum-certified 2004 debut album, "Twice the Speed of Life," has sold 1.6 million units, according to Nielsen SoundScan, and has generated three top 10 country singles.

—Phyllis Stark

### >>>LIVE AT THE GRAMMYS

Top Grammy Award nominees Mariah Carey, John Legend and Kanye West will perform on the 48th annual Grammy Awards telecast, which will air live Feb. 8 on CBS from the Staples Center in Los Angeles. Each of those three artists received eight nominations.

—Melinda Newman

### >>>'JASPER' REDUX

MCA Nashville will rerelease Trisha Yearwood's current album, "Jasper County," Feb. 7 with the addition of a Yearwood/Garth Brooks duet. The song, "Love Will Always Win," was recently sent to country radio as a single. The gold-certified "Jasper County," released last fall, spent two weeks at No. 1 on Billboard's Top Country Albums chart. The duet will also appear on "Garth Brooks: The Lost Sessions," set to go on sale Feb. 7 exclusively at Wal-Mart, Sam's Club and walmart.com. The "Lost Sessions" CD was included in last year's boxed set "Garth Brooks: The Limited Series," but when it goes on sale as a single piece it will include six previously unreleased songs, for a total of 17 tracks. The duet will be promoted by MCA Nashville and Lyric Street Records, which Wal-Mart retained to work Brooks' new music to radio. Brooks and Yearwood were married in December. —Phyllis Stark

Yellowcard Photo: Frank Micelotta/Getty Images



### FACT FILE

**Label:** Capitol

**Management:** Deborah Klein and Arthur Spivak, the Firm

**Booking:** Corrie Christopher, the Agency Group

**Publishing:** BMG Songs (ASCAP)

**Best-selling album:** "Ocean Avenue" (2003), 1.7 million



## The Beat

MELINDA NEWMAN mnewman@billboard.com

# Toyota Wants Its MPG

It does not even faze me anymore when treasured songs from my youth are now used to promise me that if I buy a Cadillac I will get as much sex as Robert Plant (as if!), or if I use Fidelity for my investments, I, too, can be as rich as Paul McCartney.

I compare it to living beneath a flight pattern. At first you notice, with irritation, every plane soaring overhead, but soon you do not even hear the rattling of the windows anymore or the dull roar.

However, there is one case that still stops me dead in my tracks and makes me whip my head toward the TV like a dog whose leash has just been severely yanked: when the lyrics are rewritten to suit the product. Such an instance usually reeks of sellout or someone who is in desperate need of money.

So it happened a few days ago when the ethereal, ghostly refrain "I want my MTV"

floated out of the TV transformed into "I Want My MPG," followed by the instantly recognizable guitar riff that opens Dire Straits' "Money for Nothing." The commercial touts Toyota's fuel-efficient vehicles, including its environmentally friendly Hybrid brands.

Dire Straits leader Mark Knopfler is far from a sellout, and surely he does not need the money; so why, Mark, why?

It turns out he liked the message.

"Mark is a fan of Toyota vehicles, and he thought the campaign, which was based around [Toyota's] superior fuel economy, was a message

**MARK KNOPFLER** allowed Toyota to rewrite a lyric from his '80s hit "Money for Nothing" for a car ad.

he was happy to endorse," Knopfler's manager Paul Crockford says. He adds that the campaign coincided with



## YELLOWCARD (cont.)

from >>p47

not just plugging in our guitars and singing the catchiest melody to sell records."

The album also features a recurring character, named Holly Wood, who appears lyrically in a number of songs to help explore such themes as temptation.

"I've always written about 'My girlfriend did this and here's how I feel about it,' or 'I had a fight with this person,'" Key says. "None of these songs are about those things. I pushed a lot of personal limits, and Holly Wood helps navigate through the themes of love and evil that are on this album."

The hard-driving first single, "Lights and Sounds," which is No. 14 on the Modern Rock chart this issue, discusses the difficulty of staying focused amid the whirlwind of celebrity.

Modern rock KTCL Denver assistant PD/music director Nerf says he considered the song a hit the first time he heard it.

"It's a little less bubble punk, more mature and active-rock-sounding at times," he explains. "So far, it's been slow to perform, but I think it will have legs."

The album also features the noteworthy "Two Weeks From Twenty," a commentary on the Iraq War, and the ethereal ballad "How I Go," featuring Dixie Chicks lead singer Natalie Maines and a 25-piece orchestra. In addition, a limited-edition CD/DVD version of the title will be available.

Tom Osborn, Yellowcard's product manager at Capitol, says the marketing campaign began in September, when the single was prominently featured in Electronic Arts' videogame "Burnout Revenge" and was available for streaming on the band's Web site, yellowcardrock.com.

"The gaming community has been great for this band, so here was a way to give access to some of their top fans," Osborn says.

An exclusive Yellowcard car

will also be featured in the new "Burnout Revenge" game for the Xbox 360 console; the game arrives March 14.

This month, Yellowcard will be featured in a new Verizon marketing campaign, which includes TV, print and radio spots, outdoor ads and special Yellowcard footage at verizon.com.

As an extension of the Verizon deal, Yellowcard's new single will be heard at Best Buy's Verizon selling stations when customers try out new phones.

As part of the band's strong presence in the digital world, myspace.com hosted an album listening party Jan. 19, Yahoo featured Yellowcard as its January artist of the month and iTunes offers a special package to those who pre-order the album that includes a free music video and digital booklet.

Capitol senior VP of strategic marketing Ted Mico says the group's online campaign is "enormous. We've never had to approve so much collateral for a campaign. It's where their fan base is."

Capitol is working with all major retailers on in-store marketing programs. Andrew Gyger, music product manager for the Los Angeles-based Virgin Megastore chain, believes the album will be "strong out of the box the first week. After the first few weeks, it depends on the tour and the airplay. There isn't anything of this ilk around at the moment."

The band recorded a multi-song acoustic session exclusively for Wal-Mart, which will air at walmart.com and in stores beginning Feb. 2.

Yellowcard embarked on a three-week club tour that began Jan. 19. More dates may be added.

The group will also headline the Virgin College Mega tour, which will visit up to 20 colleges this spring (Billboard, Jan. 14).

Yellowcard also will be the house band on MTV's "TRL" this month as part of the channel's Spanking New Music Week.



## BeatBox

KERRI MASON kmason@billboard.com

# Misstress Barbara's Fresh Beats

Montreal DJ Goes Beyond Techno On Koch Release 'Come With Me'

Misstress Barbara means business. You can see it in the power suit and spike heels she dons on the cover of "Come With Me . . ." (Koch), her first domestically released mix CD in four years. And you can hear it in the music in the Feb. 7 release; there is a deliberate change from the driving techno to which the DJ/producer was so dedicated for the better part of her 10-year career.

"Techno is the style that made me well-known all over the world, and I don't mean to drop techno in any way," the Italy-born Montreal resident says. "On the CD, there are some kinds of music that people would never expect me to play before. Although in my sets in the last year, I've been playing quite minimal, quite electro-y, quite old

school as well. I pull out a lot of acid house."

The story of Barbara's genre shift is a familiar one in dance music today. Except for a few local markets where bargin' beats still rule, international dancefloors are increasingly leaning toward less frenzied grooves. The DJ admits that when techno was her stated genre, bookings—particularly in the United States—had gotten scarcer.

"There's just not enough techno," Barbara says. "Before, when you'd go record shopping every week, there were 35, 40 new techno releases. Now it's two or three. All my colleagues who made techno—Adam Beyer, Marco Corola—they don't even do it anymore. They do like me: more minimal, different stuff."

In the name of evolution—

and survival in dance's changing landscape—"Come With Me . . ." is an energetic hodgepodge of mixed post-techno emotions. Barbara blends two tracks from electro flavor-of-the-year Trentemoller; two of her own new, more muted offerings; and even an acid classic from 1993 (Lemon 8's "Model 8").

The disc still has punch, but it is a fair distance from the 24-track blitzkrieg of 2001's "Relentless Beats" (Moonshine).

"Perhaps I'm getting older; perhaps like everything we evolve," Barbara says. "You do something, you do it well and then you change. I have no more challenge with techno. I can play eyes-closed on three decks, and it's easy and it's fun. I just like to explore other fields. And thank God, because after 10 years if I was

at the same place I wouldn't be a very interesting artist, or person."

**LIVE AND ON DVD:** We knew while it was happening that it was major. Now, Sasha & Digweed's groundbreaking 2002 arena tour has been commemorated on DVD.

"Sasha & John Digweed Present Delta Heavy" (System) documents the duo's historic 31-date trip across America, the first time a bill of straight-up DJ talent was booked unembellished in such large venues. Promoted by Clear Channel and produced by Warped tour creator Kevin Lyman, Delta Heavy was attended by more than 85,000 people during its six weeks.

The documentary, produced and directed by dance music heavyweight Ben Turner,

the recent Knopfler/Dire Straits greatest-hits package, "Private Investigations: The Best of Dire Straits & Mark Knopfler," which meant "additional music presence" during the push of the new release.

Knopfler, of course, approved the lyric change. The guitar intro is taken from the master recording. Knopfler's U.S. publisher, Almo Irving/Rondor/Universal, was heavily involved in the deal. The ad is

expected to run for a year only in the United States.

Knopfler is no stranger to licensing his music for commercial usage: "Going Home" was used in a Shell commercial, while ESPN licensed "Walk of Life." However, this marks the first time his lyrics have

been changed.

While Crockford would not disclose how much Toyota paid Knopfler, he adds that the sum was "not as much as you might think."

**LIFETIMERS:** David Bowie, Cream, Merle Haggard, Robert Johnson, Jessye Norman, Richard Pryor and the Weavers are the recipients of the Recording Academy's 2006 Lifetime Achievement Award. The beneficiaries are awarded for their lifelong artistic contributions to the recording world.

Additionally, Island Records founder Chris Blackwell, engineer Al Schmitt and producer Owen Bradley will receive the Trustees Award, presented for nonperforming contributions. Tom Dowd and Bell Labs/Western Electric will receive Technical Grammy Awards.

The special

merit awards will be presented at a Feb. 7 ceremony and recognized during the Feb. 8 Grammy Awards. The honors to Johnson, Pryor, Bradley and Dowd will be presented posthumously.

**IN THEIR MEMORY:** A fund created in the memory of House of Freaks' Bryan Harvey and his family has been established in their hometown of Richmond, Va. Harvey, his wife and two children were murdered in their house on New Year's Day and the home set ablaze. Following House of Freaks, Harvey had also performed with Steve Wynn in Gutterball.

The Bryan and Kathryn Harvey Family Memorial Endowment fund will provide music, visual art and performing arts enrichment to the Richmond area, including educational scholarships.



## Nashville Scene

PHYLLIS STARK pstark@billboard.com

# Enjoying The Country

**D**espite being a veteran record promoter with a winning track record, Skip Bishop was largely unknown to the country music industry when he joined Arista Nashville as VP of national promotion last October.

His background included a stint as senior VP of promotion at MCA Records in Los Angeles and 10 years with RCA Records in New York, where he rose through the ranks from regional promoter to VP to interim senior VP.

Just prior to joining Arista Nashville, Bishop briefly worked at Christian music company Provident Label Group, where he was VP of mainstream promotion and marketing. Before that, he spent eight years as CEO of independent radio promotion firm Bishop Bait & Tackle.

But Bishop insists his career history "isn't as all over the place as it appears. They're all music gigs," he points out. "I've always been on the front line in the army of God's universal language."

Thus, when asked what skills he brings to Arista, Bishop says, "The best thing I can bring is my unwavering love for music. I've believed for years that if you've come here to make money, go sell shoes or trade on Wall Street. Come with us to create, grow and believe in music. If we do it well, tons of money will be a by-product."

With his long background in pop promotion, Bishop immediately noticed some key differences in the country world. People who work in country music, he says, "are who they are. No pretense. Good, solid people who love their jobs and respect the folks who are sailing in the same boats."

"There is a beautiful sense of community in the country world," Bishop continues. "Radio has loyalty to the artists, artists have real friends at radio, people pick up the phone and call each other and people return those calls."

"It's really [a] much more sane, more productive world," he adds. "Radio promotion is very focused around access to the artist and support for current singles. It's a very yin and yang, very 'please and thank you' environment. I was floored when I arrived and was flooded with 'Welcome to the format' calls from radio, artists [and] managers. It's a tight group."

Given his promotion style, Bishop is fitting right in with that group. Asked what the craziest thing he has ever done for an add is, Bishop says, "I've never encouraged weird and crazy promotion and have never done it myself. I always cringe to see a promo person put on a bunny suit and hop around a radio station lobby. Dignity wears well in this biz."

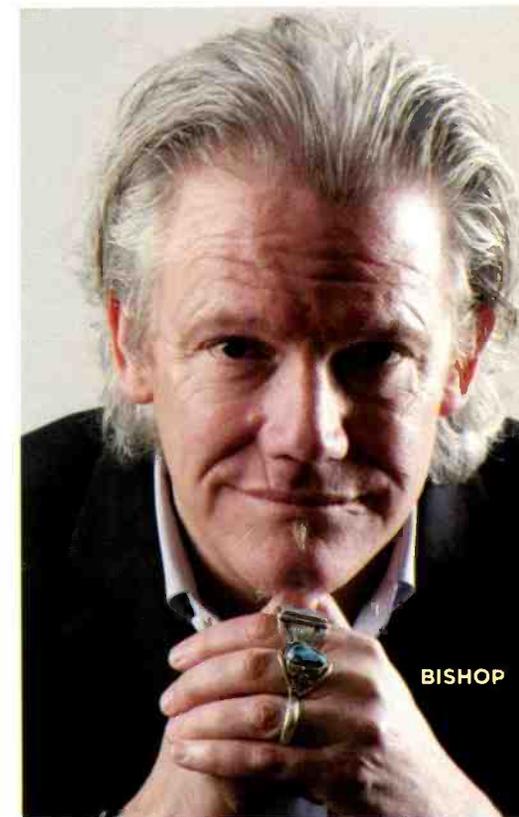
At Arista, Bishop says he has challenged his staff to "rewrite the promotion guidebook. We are all on the eve of a critical evolution," he says. "Our goal is to protect the Arista

legacy through the most creative, cutting-edge ideas conceivable."

**ON THE ROW:** Independent label Category 5 Records has launched in Nashville under the ownership of Raymond Termini. A musician/songwriter, Termini is also president/CEO of Middletown, Conn.-based Haven Healthcare, which operates nursing homes throughout New England.

The label's first signing is singer/songwriter Craig Hand of St. Augustine, Fla. Hand and his debut single, "Direct Connect," will be introduced during next month's Country Radio Seminar in Nashville.

Also expected to sign with the label is Travis Tritt, who notched 20 top 10 singles on Billboard's Hot Country Songs chart while on Warner Bros. and Sony Nashville.



BISHOP

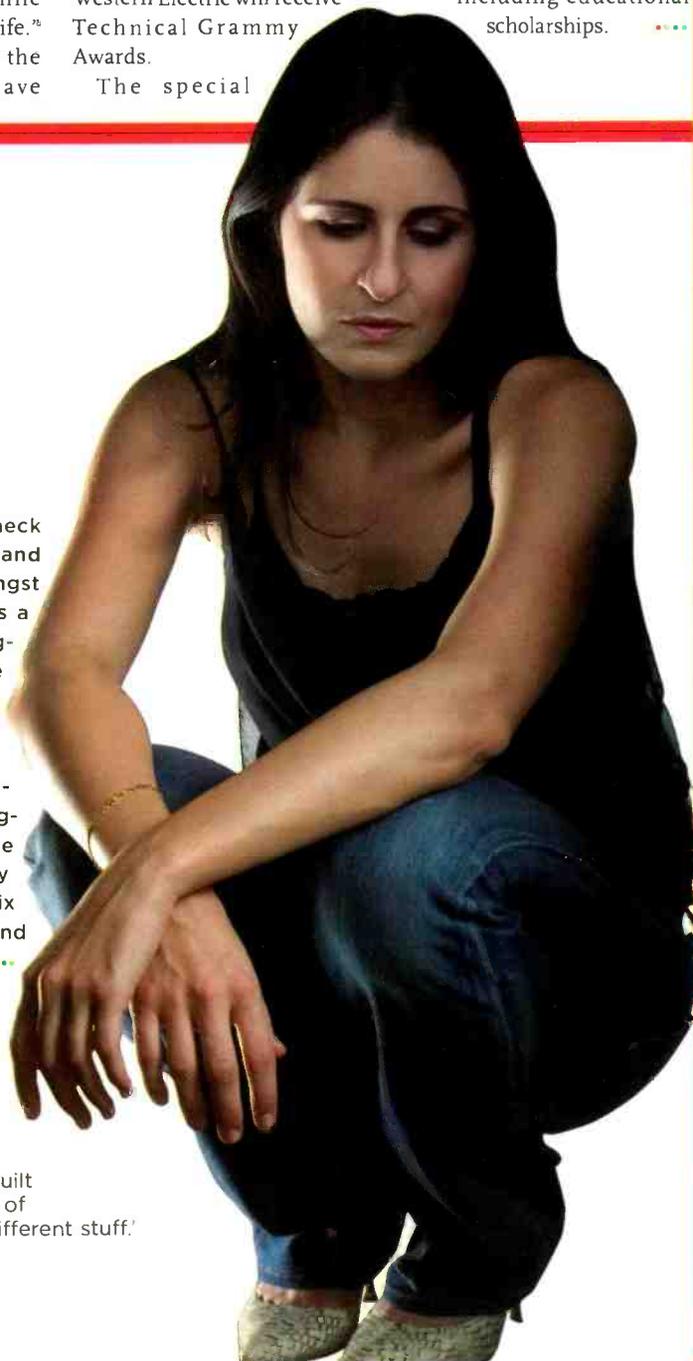
Former Critique Records president Carl Strube has been hired as Category 5's senior VP/GM. He will divide his time between Connecticut and Nashville. Songwriter John Northrup joins as VP of operations and will also head the label's publishing division. Northrup previously ran management and radio promotions firm Northrup Entertainment Group, which has been acquired by Category 5 and will remain in operation.

A distribution partner has not been announced for the label. In keeping with the label's name, a portion of its proceeds will be donated to hurricane relief funds.

comes out Feb. 7.

Later in February, check out Sasha's remix of Grand National's "Talk Amongst Yourselves." The mix is a bonus track on the long-awaited domestic release of the British indie-pop band's "Kicking the National Habit" (Recall), which is already a qualified hit in the United Kingdom and Australia. The original is more jangly than lush, but Sasha's mix is moody, glittering and gorgeous.

On her first U.S. mix album in four years, **MISTRESS BARBARA** moves beyond the techno on which she built her reputation in favor of 'more minimal, more different stuff.'



## 6 QUESTIONS

with TOM CALDERONE

by MICHAEL PAOLETTA

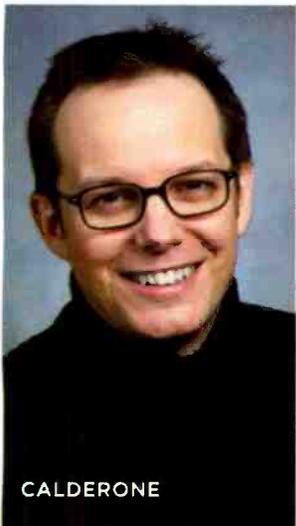
As VH1's GM, Tom Calderone oversees the music channel and its offshoots, including vh1.com, Vspot, VH1 Classic and VH1 Soul.

Last May, Calderone, who started with VH1 parent MTV Networks in 1998, moved to VH1 from MTV and MTV2, where he was executive VP of music programming and talent.

This May, VH1, which is available in nearly 90 million households, will unveil "Rock Honors," a companion of sorts to its popular "Hip-Hop Honors."

**Q:** How did "Rock Honors" come about?

**A:** We started talking about it in the fall. Rock does well for us. We can honor huge rock stars that haven't been honored by the Rock and Roll Hall of Fame, as well as cultural movements in rock. I wanted to get out of the typical model of doing tent-pole events just because.



CALDERONE

**Q:** Were people surprised when VH1 launched "Hip-Hop Honors"?

**A:** Many people looked at VH1 as the Jewel/Rob Thomas/John Mellencamp channel. Musical diversity wasn't really there, but that's been changing for a while now. R&B and some kinds of hip-hop work on VH1. Anybody in their 30s grew up listening to hip-hop—that's a fact of life, and we need to address it. And not solely in an old-school way, but in any way a 30-year-old would like to listen to it. It's VH1 playing Kanye West, for example.

**Q:** At MTV and MTV2, you helped usher in innovative programming like "MTV Ultimate Mash-Ups"

and "Wonder Showzen." Is taking risks part of your mandate for VH1?

**A:** Yes, but you need the successes to support the risks. Once you have hit shows like [the] *Celebrity* [slate of shows], you can take the risk of going 18 hours live on [broadband network] Vspot with something like *Voodoo Fest*. Or doing "Hip-Hop Honors" and "Rock Honors." If you don't take those risks, you'll never know how lasting your brand can be.

**Q:** What has surprised you most about VH1?

**A:** It's not so much surprises as it is people [here] saying, "OK, we've got it back on track. We've got hit series now. We've got some great wins across the board. Where are we going next?" It's been interesting to hear everybody's vision of where they want to go next. And it's healthy to see that we are pretty much in tune with each other.

**Q:** So, where do you and your colleagues want to go next with VH1?

**A:** People want to make VH1 Classic a real business. When Paul McCartney or the Rolling Stones have new music out, VH1 certainly deals with it and celebrates it, but VH1 Classic can go deeper with it.

[I] also heard a lot about, "How do we take some of our content for TV and make it even more important on Vspot?"

And while we all want to make music a priority again, we need to also see what else the channel can do in terms of non-music programming. We have a Tori Spelling-scripted series ["So NoTORious"] that leans a bit more comedy, which is new for us. It debuts later this year. We're also doing a couple pilots with Ice-T.

**Q:** With all these additional platforms, is it easier to place content?

**A:** The danger is throwing so much content on the various platforms that people get lost. You only have a certain amount of time with them. You have a first impression. If they feel that it's too cumbersome, too much choice, then you lose them. It's about being hyper-focused about what message you're putting up there. Everything is not a priority.

ROCK BY DEBORAH EVANS PRICE

## P.O.D. Ready To 'Testify'

Christian Rockers Hold Firm To Their Faith On New Atlantic Album

P.O.D. believes you can go home again.

After tussling with Christian retailers over the cover of its last studio album, 2003's "Payable on Death," the hard rock band will once again try to appeal to their mainstream and Christian audiences with its fourth full-length Atlantic effort, out Jan. 24.

For "Testify," P.O.D. teamed with superstar producer Glen Ballard.

According to P.O.D.'s drummer Wuv, the band wanted to work with Ballard on its previous album, but their schedules never aligned. This time, P.O.D. began recording with someone else, but after six months decided to approach Ballard again.

"We gave him a call again to see if he had time to listen to some songs we were recording," Wuv recalls. "Once he heard, he said he was in."

The songs for "Testify" were close to completion, and Wuv says the band was anxious to get Ballard's take on the material. "It was a big deal to hear someone like Glen's opinion coming from all the different backgrounds that he's worked with, from Michael Jackson to No Doubt to Aerosmith."

Wuv credits Ballard with helping the band craft a more "mature" effort. "We've always done reggae music and had the hip-hop elements. We've always kept it kind of heavy rock, but I think something that's going to be obvious just from the band standpoint is that the music sounds more mature for us," Wuv says. He is joined in the band by his cousin Sonny on lead vocals, Traa on bass and Truby on guitars.

Guests on "Testify" include Hasidic artist Matisyahu, who joins the band on "Roots in Stereo" and "Strength of My Life." Boo-Yaa T.R.I.B.E. and Sick Jacken from Los Angeles duo the Psycho Realm contribute to "On the Grind."

Musically, as Wuv notes, the band continues to incorporate reggae, rap and hip-hop into its hard rock sound. Lyrically, it also sticks to writing positive, faith-based lyrics. "Obviously people know P.O.D. for the spiritual elements that we bring lyrically and the positive feelings we give," Wuv says. "We always keep that in our music. We are always trying to dig deep and find something worth talking about instead of throwing any lyric on the table. That's always kind of a challenge for us—[to] find out what we want to say without repeating ourselves over and over again."

Even though the band's music has always been positive with a Christian worldview, P.O.D. has sometimes been at odds with Christian retailers, primarily over the issue of album art. The band's breakthrough album, 1999's "The Fundamental Elements of Southtown," featured two CD covers, one for mainstream and a tamer one for Christian retail.

And with "Payable on Death," some retailers objected to the scantily clad female on the cover. However, Atlantic opted not to do two covers again, and some Christian retailers did not carry the record.

"We've learned in the past to not take those things seriously, and if that's what they want to do, that's what they want to do and they have their reasons," Wuv

says of Christian retail's refusal to stock the last album.

### BACK TO ITS ROOTS

With the new album, the Christian community is once again supporting P.O.D. Warner Bros.-owned Word Records will work with Atlantic to market the record



## Jazz Notes

DAN OUELLETTE douellette@billboard.com

## Shipp Holds Steady Course

Pianist/Composer's Continuous Output Now Includes Third Solo Album, 'One'

Last June ASCAP added seven new inductees to its Jazz Wall of Fame, including Shirley Horn and Bucky Pizzarelli. At the ceremony in the society's New York office, pianist/composer Matthew Shipp scored the first ASCAP Jazz Vanguard Award for best emerging artist. At the event, the New York-based 42-year-old performed a solo piece that impressed Peter Gordon, the owner of Thirsty Ear Records, Shipp's home base since 1999.

"Peter suggested doing a solo record," says the prolific Shipp, who has 25 albums as a leader to his credit in addition to sideman duties on nearly 100 titles. "I'd been thinking of the same thing, where you feel free to go wherever your imagination takes you. You can completely be yourself and control all the parameters."

"One," Shipp's third solo outing (and first since 1995's "Symbol Systems" on No More Records), streets Jan. 31. It is characterized by equal measures of melodic beauty, jaunty humor and dark chaos, with evocative tangles and whorls, rumbles and grace, ruptures and rapture. There is a touch of Thelonious Monk in the sprightly "Gamma Ray," a hint of classical in the dramatic "Abyss Code," a gripping tumble in the avant-free "Electro Magnetism."

"I think in big, sweeping landscapes," says Shipp, who feels his reputation as an avant-garde player is unwarranted. "I like to consider myself at the forefront of the language and I try to be free, but I don't think of myself as someone like a Cecil Taylor. I'm just trying to be me. I'm as

concerned with the melodic as I am with being in the vortex of a whirlwind."

"One" is the latest title in the Blue Series that Shipp started at Thirsty Ear in 2000 when the rock indie formed a jazz division. "Peter wanted a different approach, so he brought me in," says Shipp, who came to Thirsty Ear's attention after recording for Henry Rollins' 21361 label, which is marketed and distributed by Gordon. "He wanted the music to get to a larger audience. Since we started, we've branched out to record a wide variety of creative music."

In store for 2006 are adventurous Blue Series discs by poet/modern bluesman Carl Hancock Rux, classical violinist Daniel Bernard Romaine, the third Charlie Hunter/Bobby Previte Groundtruther disc

## Latin Notas



LEILA COBO lcobo@billboard.com

### Si\*Sé Freebie Sparks Sales

Si\*Sé is not an established band. An eclectic, New York-based quintet that plays a mix of feel-good pop, electronica and funk anchored by female vocals, its members do not receive any mainstream Latin radio airplay, and they are not regulars on the Latin TV show circuit.

But this issue, four months after the release of "More Shine" (Fuerte/MOB/Fontana), Si\*Sé came, seemingly out of nowhere, to land at No. 48 on Billboard's Top Latin Albums chart.

The showing marks the Billboard chart debut for Fuerte Records and also underscores the fact that in Latin music, it is not necessarily about traditional marketing anymore. Si\*Sé's chart boost was pushed along by a tactic common in the mainstream: the offer of a free digital track.

will perform new single "Amiga" on the Feb. 14 episode of CBS show "Love Monkey." That same week, "Amiga" will be offered as a free download on walmart.com.

**SYNTEK LIVE:** While Si\*Sé thrives on alternative marketing, Mexican singer/songwriter Aleks Syntek offers his own alternative twist with his first live album, "Mundo Live" (EMI/Televisa), released Jan. 10 in the United States.

The album title is a play on Syntek's previous pop release, "Mundo Lite," but its nearly 120 minutes of music are more than just a live version of that disc.

"Mundo Live" was recorded at Mexico City's Auditorio Nacional. The full concert—plus interviews and behind-the-scenes footage—can be seen on the "Mundo Live" DVD. But those who buy the CD will get one of two versions: One



on the Christian retail side, and the first single, "Goodbye for Now," is being worked to Christian rock formats as well as mainstream modern rock and active rock outlets.

Wuv says the band has never shied away from relaying its faith. "We aren't afraid to tell anybody we are human and

that we are sinners," he says. "Your faith is something that nobody can take away from you. By no means are we perfect or anything like that, but at the same time, we know what we do is inspiration."

According to Word Records VP of marketing Ronn Tabb, "P.O.D. and Atlantic have gone out of their way on almost every turn to really reconnect P.O.D. with the Christian market. They wanted it to be carried here [at Christian retail], and they knew that this was the core part of their fan base that they needed to recapture." To that end, the album cover, which features the project's title and silhouettes of the band, is certainly not controversial and should not raise any ire from any Christian retailers.

Another tool that should greatly help the band's cause in the Christian market is a video featuring veteran Christian hip-hop/rocker tobyMac interviewing Sonny. "It's really Sonny and Toby talking about life and their faith and their ministry and testimonies," Tabb says of the piece, which is being distributed to 13,000 churches by Interlinc, a company that provides materials to youth pastors and church groups. "It's 74 minutes long, and it's the most powerful piece of video on P.O.D. that I've ever seen."

The band will also be featured in Christian publications CCM and HM. It is also garnering press in mainstream magazines; for example, it landed the cover of the current issue of Metal Edge.

Tower Nashville GM Jon Kerlikowske says he plans to rack "Testify" in the mainstream rock section. "They do OK for us," he says. "It's like with any pop or rock

record—if the singles get good radio airplay, then it will sell."

On the mainstream side, P.O.D. will be highly visible on MTV. It will also appear on "The Late Show With Jay Leno" and "Last Call With Carson Daly."

According to Livia Tortella, Atlantic senior VP of marketing and artist development, there will be a heavy emphasis on Internet marketing. "The P.O.D. fan really does live online," she says.

There is also a special promotion at iTunes that "we are calling 'the P.O.D. cast,'" Tortella says, "which has a separate interview piece that could be bundled with the record. Also bundled with the record, we have the video and the making-of video."

Atlantic began preselling the album last October, offering fans who ordered early a P.O.D. T-shirt. It also released an EP, "The Warriors EP Vol. 2," in the fall that offered a preview of "Testify." Only 40,000 copies of the special-edition collection went to retail. "Our fans were getting impatient" for the new record, Wuv says. "We had 22 tracks written and recorded. So we were like, 'Why don't we just dump out a few songs for them to give them a little flavor of the record?'"

In a rather unusual promotional effort, P.O.D. will perform at Wrestlemania events in Miami and Chicago.

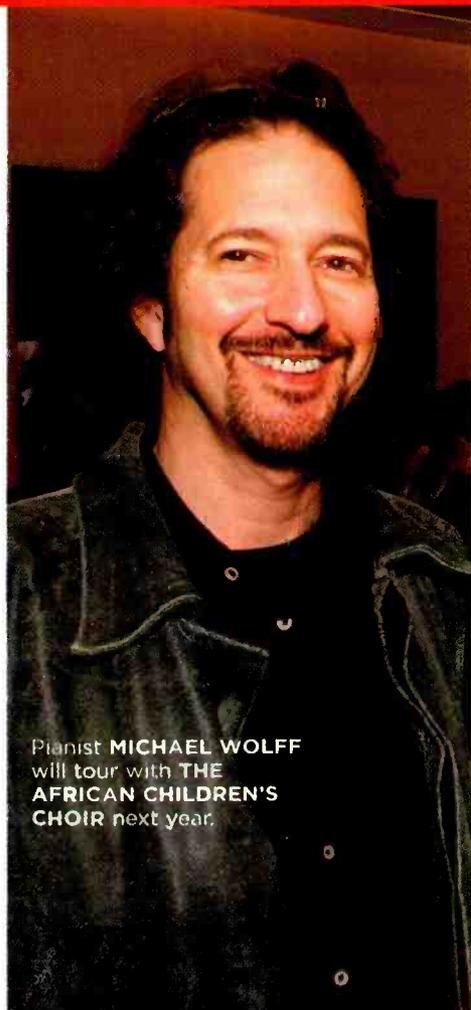
"There's a famous wrestler named Raymond Mysterio," Wuv says. "He actually graduated with me and Sonny at our high school. We are playing music for him when he comes out, so that will be fun and kind of cool. You know how those wrestling fans are, they come out in droves." ...

#### FACT FILE

**Label:** Atlantic  
**Management:** Tim M. Cook  
**Booking:** Little Big Man  
**Publishing:** Ripped Off Publishing/Jason Truby Music (ASCAP)  
**Best-selling album:** "Satellite" (2001), 3.2 million  
**Last studio album:** "Payable on Death" (2003), 515,000

and a new Sex Mob project by trumpeter Steven Bernstein.

**SING OUT:** In December, pianist Michael Wolff recorded an original tune, "Tell Me," with the African Children's Choir for his new, as-yet-untitled album scheduled for release this year (Backbeat, Billboard, Jan. 21). The recording took place at Hit Factory/Criteria Studio in Miami, with sound engineer Roger Nichols. The Ugandan choir comprises children aged 7-11 who are orphans because of the AIDS pandemic. Wolff will tour with the group in 2007. For the CD, Wolff also covers pop songs by the Rolling Stones, Coldplay, Radiohead, Beck, Donovan and Zero 7.



Pianist **MICHAEL WOLFF** will tour with **THE AFRICAN CHILDREN'S CHOIR** next year.

**THREE DOT LOUNGE:** Marshall Lamm, longtime PR director for Yoshi's in Oakland, Calif., has left the jazz club to start his own promotions/public relations agency based in San Francisco. The former PR director for Astor Place Recordings and GRP Records in New York can be contacted at marshallamm@earthlink.net or at 510-928-1410. . . . Berklee College of Music in Boston will celebrate its 60th anniversary with an all-star concert Jan. 28 at the Wang Theater. With proceeds earmarked for scholarships, the event will be produced by Phil Ramone, hosted by Bill Cosby and feature honorary doctorates Herbie Hancock and Paul Simon as well as alumni vibes player Gary Burton and vocalist Chiara Civello. ...

The group's new single, "More Shine," was iTunes' free download for the week ending Jan. 8. According to distributor Fontana, the lure of a free track resulted in 231,000 downloads of the song. That is substantial exposure for a band with limited radio airplay.

The end result was nearly 2,000 copies sold in one week of the album, with the bulk of those sales coming from iTunes.

"It demonstrates that people are really reacting to the song," Fuerte principal Rich Isaacson says. Because Si\*Sé's music is hard to classify—some call it world, others electronica or Latin—"it doesn't fit into any niche, which is a challenge," he adds. "Now we have a story to tell. Get people exposed to the music, and they will buy it."

Si\*Sé's 2001 debut on Luaka Bop sold more than 30,000 copies, according to Nielsen SoundScan. Coming up, Si\*Sé

is a Mexico-specific version of the album while the other carries a separate listing for the international market.

He says it was his way to combat piracy in his native Mexico.

Meanwhile, a new studio album is set for release later this year.

Syntek describes the new project as his trademark pop sound, but with more danceable, aggressive fusions, including strains of cumbia, danzón and regional Mexican rhythms.

"I want to have a stamp that indicates where I'm from," Syntek says. "I grew up in Mexico, eating tacos, and that's where I come from."

Possible guests include up-and-coming pop/electronica group Bellanova.

Syntek is also writing for other artists and is in discussions with Enrique Iglesias; he may write and produce for Iglesias' upcoming Spanish-language album. ...

R&B BY GAIL MITCHELL

## Headley's Got Her Own 'Mind'

Broadway Sensation Determined To Improve Upon Debut Album

**R**CA singer/songwriter Heather Headley jokes that instead of "In My Mind," her sophomore album should have been called "Caught Up."

That is because during the three years after the 2002 release of her critically acclaimed first album, "This Is Who I Am," RCA was embroiled in a series of pre- and post-Sony-BMG merger executive shake-ups.

"It was almost like 'Waiting for Godot,'" Headley says with a laugh. "There were so many changes."

But in the end, she is glad it happened as it did. In addition to reteaming with the label's senior VP of A&R Stephen Ferrera and producers Jimmy Jam & Terry Lewis, Headley found herself for the first time under the watchful eyes of BMG North America chairman/CEO Clive Davis. "His overseeing my project was quite the honor—and scary," Headley says.

It also gave her time to pursue her most important goal: finding the right songs. "I don't

like the phrase 'sophomore jinx,'" Headley declares. "But it was there in my head: This album had to be much better than the first one."

Among the songs she says would not have happened if the original 2004 time schedule had been followed is the album's title track. The ballad—co-produced by Shannon Sanders (India.Arie)—is the first single from the Jan. 31 release.

Having already made inroads on the adult R&B front (No. 4 on the Adult R&B Songs chart and No. 40 on the Hot R&B/Hip-Hop Songs list), "In My Mind" is now being promoted at mainstream R&B radio. Among the early believers at the format were WGCI Chicago and WVEE Atlanta.

"If mainstream PDs give the single a chance, it will do well for them," WVEE PD Reggie Rouse asserts. "A lot of PDs think she's just an urban AC artist. They're mistaken."

Especially if they take a gander at some of the producers

and guests who signed on for this project. For example, Lil Jon contributes the infectious "Back When It Was."

"It's like a '60s throwback song," Headley says. "When I was told that Lil Jon wrote this song, I was like, 'What?' But it's a credit to him and to co-writer Johnta Austin. They're clever and talented guys who know what they're doing."

Shaggy lends his skills on the reggae-flavored "Rain." Warryn Campbell chimes in with joyous gospel track "Change." Also sharing his expertise was Kenneth "Babyface" Edmonds on the humorous, introspective "Me Time." "Some of the songs have a tinge more pop this time," Headley says. "I wanted to go into different worlds."

Now based in Chicago, Headley first claimed headlines on Broadway during her run in "The Lion King" and then "Aida," for which she won a Tony Award. After recording her first album, which peaked at No. 38 on The Billboard 200,

Headley told *Billboard* in October 2002 that it was "always in my spirit to do R&B and pop."

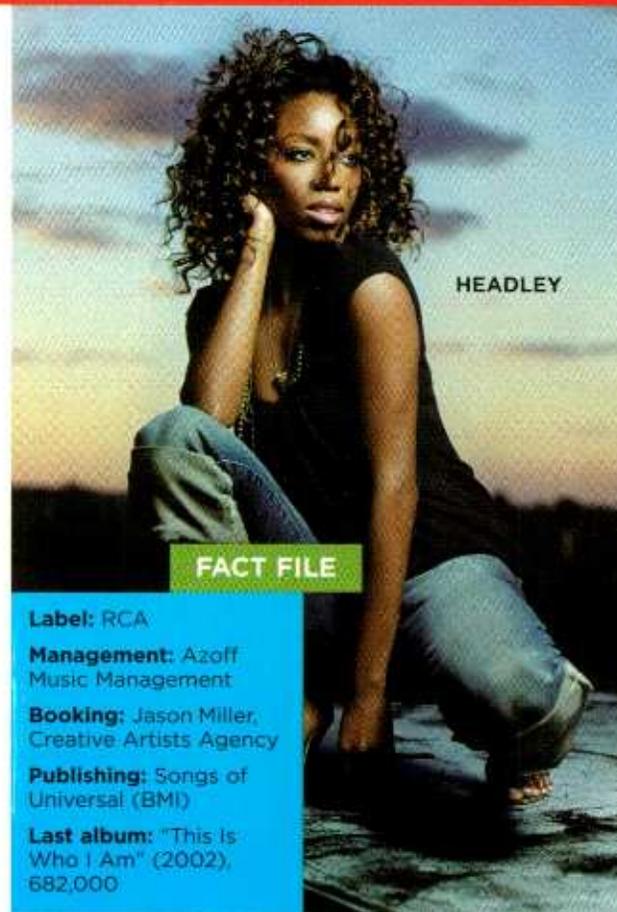
Her stage-to-studio transition resulted in a hit single, "I Wish I Wasn't," that peaked at No. 15 on the Hot R&B/Hip-Hop Songs chart and earned Grammy Award nominations for best new artist and best R&B vocalist.

To fortify that foundation, RCA's marketing has one focus: to get Headley out in front of people.

"She didn't do a whole lot of touring the last time around," says Caron Veazey, senior director of marketing for RCA. "When you see her, if you're not already a fan, you're converted."

To play up that angle, RCA launched a five-city showcase series Jan. 16 in Atlanta. Additional stops included Washington, D.C. (Jan. 17); Chicago (Jan. 18); Los Angeles (Jan. 24); and New York (Jan. 31).

A planned TV blitz through early February includes appear-



### FACT FILE

**Label:** RCA  
**Management:** Azoff Music Management  
**Booking:** Jason Miller, Creative Artists Agency  
**Publishing:** Songs of Universal (BMI)  
**Last album:** "This Is Who I Am" (2002), 682,000

ances on "Soul Train," "Tavis Smiley," "The Ellen DeGeneres Show" and CBS' "Early Show." Giant Step and Fly Life are handling lifestyle marketing; the latter is overseeing the gay/lesbian consumer base.

The Diane Martel-directed video for "In My Mind" premiered online Jan. 19 via Yahoo. Headley will present the clip Jan. 23 during the BET "106 & Park" segment "New Joint of the Day." The week-

end before the album's release, VH1 Soul will air a special album-release party segment featuring the singer.

Headley says the perfectionist in her is satisfied with how "In My Mind" turned out.

"They finally had to take the album out of my hands so it could go to the factory," she says. "But I was able to do a lot with this album and feel we have it right. This is 'eureka' time." ...



## Rhythm & Blues

GAIL MITCHELL gmitchell@billboard.com

## PRODUCER BROTHERS TRIES OTHER SIDE OF THE MIC

You know him from his work with Alicia Keys. Now songwriter/producer Kerry "Krucial" Brothers is stepping out from behind the boards with his own solo rap project.

But do not get it twisted. This is not "another R&B producer-turned-rapper scenario," Brothers insists. "It's the other way around."

It was at open-mic sessions around New York where the journeyman MC first met Keys. Their friendship branched out into a fruitful creative partnership as co-owners of Krucial Keys Enterprises. Now Brothers feels the time is right to shift back into his original rapper mode.

An eight-song introductory EP featuring Brothers and 18-year-old protégé Illz will come out around the end of February by way of Krucial Keys subsidiary Krucial Recordings. A full-length album, "Take Da Hood Back," is planned for June.

Mixing conscious tracks, party jams, boom beats and smooth cuts for the ladies, the album represents "what hip-hop is about," the Queens, N.Y.-bred Brothers says. "Too many artists are getting caught up in being one-dimensional. There's more to my music than can be put in one little box."

And do not look for Keys or other special guests on the EP. "That would be the easy thing to do," Brothers declares. "It's not about trying to use hype. That's not what this is about."

Currently considering several distribution proposals, Brothers says he chooses to remain on the indie side despite his major-league connections.

"In the future, if [a major] understands my vision and agrees—even after we cut the deal—that might be an option," Brothers says with a laugh. "But with the knowledge I have and with today's technology, being independent is the best way to get my music out the way I need to."

Additional projects on the Krucial Recordings docket include Brooklyn,



N.Y., rapper Illz's album debut next year. "He rhymes more sense and depth than guys twice his age," Brothers says.

Beyond the hip-hop label, Brothers says Krucial Keys plans to diversify into publishing, TV and film. In the meantime, he is enthused about a "big honor": working on rap icon Rakim's next album. Brothers' other production credits include Nas, Usher and Keyshia Cole.

As for partner Keys, she has wrapped filming on "Smokin' Aces," whose cast includes Ben Affleck, Andy Garcia and Common. And UPN is developing a drama loosely based on Keys' childhood with the singer executive-producing (The Hollywood Reporter, Jan. 12).

So when are she

and Brothers heading back into the studio?

"We work on things here and there all the time," he says. "But we're not going to seriously pursue an album until the latter part of this year."

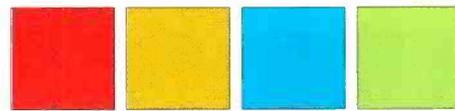
In the meantime, look for Brothers to hit the college tour circuit in April/May. And you can check out the single "Take Da Hood Back" by logging on to krucialkeys.com.

**MUSICAL NOTES:** Brandy has signed with Czar Entertainment for management. Czar is operated by Jimmy "Henchmen" Rosemond, who also manages the Game, Mario Winans, Trillville and Sharissa... Veteran R&B group Mint Condition releases its first concert DVD, "Live From the 9:30 Club," Feb. 7 through Image Entertainment.

The O'Jays' Valentine's Day performance at Harlem's Apollo Theater marks the first concert following the completion of the famed venue's restoration of its 1940s-style seating.

The 2006 edition of the Urban Network Entertainment Summit is locked in for April 5-8 at the Riviera Resort & Racquet Club in Palm Springs, Calif. ...

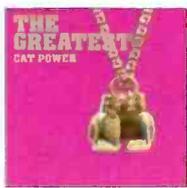
# REVIEWS



## SPOTLIGHTS

Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or *Billboard* chart potential.

### ALBUMS



**CAT POWER**  
**The Greatest**  
Producer: *Stuart Sikes*  
Matador

Release Date: *Jan. 24*  
One always knew there was a Southern soul singer lurking

inside Cat Power's Chan Marshall, and it is that singer who has sauntered up to the microphone on "The Greatest." Recorded in Memphis with a who's who of Memphis session veterans such as Al Green guitarist Mabon "Teenie" Hodges, the album is highlighted by jaunty, soul-infused tracks like "Could We" and the organ-tinged "Living Proof." There is also more of a country bent than usual on "Lived in Bars" and the oh-so-lonely "Empty Shell" (sample lyric: "All that's left of my heart is an empty shell/it's crushed"). A song or two with a bit more oomph would have been nice, but it is hard to deny the effectiveness of the ultra-sparse "Where Is My Love" and "Hate," which return Marshall to the beguiling intimacy of her early work.—*JC*



**YELLOWCARD**  
**Lights and Sounds**  
Producer: *Neal Avron*  
Capitol  
Release Date: *Jan. 24*  
On its 2003 debut "Ocean Avenue," Yellowcard's

carbonated pop/punk crossed over to the pop charts. Not a bad place to be, but also not one that lends you a whole lot of long-term cred with the emo set. As such, this follow-up has "Album That Proves We Have Grown" written all over it, but here is the thing: they have. A strong effort that trades

sunny-sounding rockers and breakup songs for weightier concerns of war and family, "Lights" conveys that maturity without seeming strained. Sure, there are some numbers fizzy enough for "TRL." But there is also the most unlikely pairing of the early year: "How I Go," a stirring ballad featuring the Dixie Chicks' Natalie Maines. An assured work that lands well beyond the walls of stock pop/punk, right where the band was aiming.—*JV*



**VARIOUS ARTISTS**  
**Different Strokes by Different Folks**  
Producers: *various*  
Epic/Legacy

Release Date: *Jan. 31*  
Inviting today's stars to remix, mash up, sample or otherwise

have their way with the original recordings of Sly & the Family Stone was an audacious idea with a grand payoff. Almost all of the artists "get" what the long-reclusive Sly's peak music from 1969 to 1973 was about. Ignoring categories, his multiracial band achieved a universal appeal unimaginable today. Will.i.am sets the tone with a nostalgic free-flow rap over "Dance to the Music"; John Legend and Joss Stone with Van Hunt find salvation in the heartbreak of "Family Affair"; Chuck D (with D'Angelo and Isaac Hayes) unlocks the revolutionary resonances in "Sing a Simple Song"; and Big Boi gets deep inside an elegantly textured "Runnin' Away." Elsewhere, Buddy Guy and John Mayer and Steven Tyler and Robert Randolph dabble in Sly's blues/rock side. This relentlessly energetic fusion of art and technology is as triumphant as it is daring.—*WR*

### SINGLES



**COLDPLAY** **Talk**  
(4:05)  
Producers: *Danton Supple, Coldplay*  
Writer: *not listed*  
Publisher: *not listed*  
Capitol (CD promo)  
Coldplay has mastered

a winning formula that has made the Brit band one of the most heralded rock acts of the day, with quality hit after hit. The third single from 2005's "X&Y" maintains the trend, as "Talk" is already making noise at modern rock and triple-A. Now it is primed for top 40 success. With introspective lyrics, beautiful melodic orchestration and the band's signature sprinkle of melancholy, "Talk" is everything Coldplay fans have come to love. Borrowed bits from Kraftwerk's "Computer Love" are thrown in for added spice, amid a crescendo of drums and guitar. Clearly, Coldplay knows what sells and keeps listeners happy, though the day is coming when the quartet will need to venture into more experimental waters.—*KT*



**BONNIE RAITT** **I Don't Want Anything to Change** (3:52)  
Producers: *Bonnie Raitt, Tchad Blake*  
Writers: *M. Sharp, L. Rose, S. Chapman*  
Publishers: *various*  
(Capitol) CD promo

Bonnie Raitt reaches deep into her heart for this rootsy acoustic ballad from "Souls Alike," which already has yielded triple-A hit "I Will Not Be Broken." Her bluesy voice oozes the kind of spine-tingling authenticity that was sometimes missing from her Grammy Award-winning blockbusters. Over delicate finger-picked chords, she confesses quietly, but with raw emotion, "Sleepless nights aren't so bad/I'm staying up, I'm staying sad/I don't want anything to change." The alt-country-leaning song is gorgeously stripped and shines through its minimalism. It is a poignant reflection on broken love and self-acceptance, with a far-reaching melody that will have triple-A radio at her feet again.—*SP*

### POP

**TINA DICO**  
**In the Red**  
Producer: *Chris Potter*  
Defend Music

Release Date: *Feb. 7*

★ 'Tis the season for Zero 7 female graduates to release their own solo projects. First came Sia's "Colour the Small One." Now, along comes "In the Red" by Tina Dico, the voice behind the sublime Zero 7 track "Home." For her full-length U.S. debut, the Danish Dico picks up where her 2004 EP, "Far," left off. "In the Red" is an emotional journey, with themes of heartbreak and love leading the way. Unlike Sia, who revels in mood and ambience, Dico prefers a decidedly folk/pop approach. But prepare yourself: This is not a one-listen record. It takes more than a couple of spins for songs like "My Mirror," "Losing," "Head Shop" and the title track to work their magic. Throughout, producer Chris Potter, who has worked with the Verve, Blur and Richard Ashcroft, keeps the focus on the fine instrument that is Dico's voice. Racked by Caroline.—*MP*

### ROCK

**P.O.D.**  
**Testify**  
Producer: *Glen Ballard*  
Atlantic

Release Date: *Jan. 24*

▶ A (seemingly) long time ago in a galaxy far, far away, rap-metal was king. And one of the bigger names of the era was P.O.D., who rose to prominence on its Christian leanings and anthemic, very much of-the-moment singles "Alive" and "Youth of the Nation." But though the genre has long since passed its expiration date, P.O.D.'s interest in it clearly has not. Despite a helping hand from superproducer Glen Ballard, very little of "Testify" colors outside the standard nü-metal lines—"chiggy check, microphone check," over crunchy, stuttering guitars, that sort of thing—though first single "Roots in Stereo" sports a smart guest turn by Hasidic reggae rapper Matisyahu. But it is P.O.D.'s

lyrics, which are stuck in adolescent neutral, that doom "Testify" to feeling like a relic.—*JV*

**JENNY LEWIS & THE WATSON TWINS**  
**Rabbit Fur Coat**

Producers: *M. Ward, Mike Mogis*  
Team Love

Release Date: *Jan. 24*

**THE ELECTED**  
**Sun, Sun, Sun**

Producers: *Blake Sennett, Mike Bloom*  
Sub Pop

Release Date: *Jan. 24*

Rilo Kiley may have found a major-label home at Warner Bros., but principal members Jenny Lewis and Blake Sennett are leaving their solo excursions to the independents. Stretching the wallets of Rilo Kiley fans to the max, Lewis' solo debut and Sennett's second album with the Elected hit retail on the same day, and neither strays too far from Rilo Kiley's breezy folk-pop. Together, the two albums provide 26 nicely arranged acoustic tunes, most of them politely polished with just a hint of country. Lewis' "Rabbit Fur Coat" is the more arresting of the two. She tips her hat to Emmylou Harris and brings along of slew of hipster pals—Conor Oberst, Death Cab for Cutie's Ben Gibbard and M. Ward—as she takes a turn at Southern soul and gospel. She is grappling with issues of faith, but she is charmingly skeptical, such as when she takes to praying on Sunday nights as "insurance" on "The Charging Sky." Sennett, meanwhile, is looking for meaning on the road. There is an easy-listening elegance to his songs, but the album plays out like a soundtrack to sipping coffee.—*TM*

**ROBERT POLLARD**  
**From a Compound Eye**  
Producer: *Todd Tobias*  
Merge

Release Date: *Jan. 24*

★ On his first solo album since disbanding beloved indie rock act Guided by Voices, Pollard delivers plenty of what he calls the four P's: pop, punk, prog and psychedelic. At 26 songs and 70 minutes, "Compound Eye" is difficult as a complete listen but

works well in smaller chunks. "Cock of the Rainbow" is pure '70s Pink Floyd, while the next song, "Conqueror of the Moon," is an intriguing mishmash of psychedelia and garage rock. Pollard's Who fixation manifests itself on "I'm a Widow," while "Dancing Girls and Dancing Men" is pop as sweet as cotton candy. Less goofy and more focused than some of Pollard's prior solo releases, "Compound Eye" proves there will still be life after GBV. Plus, the absurdly prolific artist already has another album, "Normal Happiness," in the can for later this year.—*JC*

### THE GOURDS

**Heavy Ornamentals**  
Producers: *The Gourds, Michael Crow*  
Eleven-Thirty Records

Release Date: *Jan. 24*

★ "Heavy Ornamentals" is another Gourds disc that is all over the map stylistically, but heaven forbid it be otherwise, since eclecticism is their primary vibe. The new album is a feast of cool original tunes distinguished, as always, by lyrics worthy of contemplation. Take note of "Burn the Honeysuckle," on which Kevin Russell recalls killing a panther with a pocket knife and ruminates on his wife's "skin like tobacco and eyes like wine." Buoyed by an undercurrent of innate weirdness, the Gourds are a gifted band creating music born of the love of music, and that is an unbeatable bottom line.—*PVV*

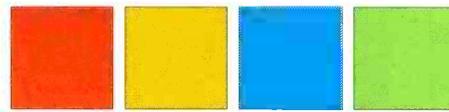
### ELECTRONIC

**VARIOUS ARTISTS**  
**London—Original Motion Picture Soundtrack**  
Producers: *various*  
Tiny E

Release Date: *Jan. 24*

▶ Following in the path of electronica colleagues Paul Oakenfold ("Swordfish") and BT ("Stealth"), tech-beat masters the Crystal Method have gone to Hollywood. "London," a tale of wayward singles partying too hard in New York, is the duo's first film score. It is also a great example of how its rock'n'breaks style has **continued on >>p54**

# REVIEWS



## SINGLES

from >>p53

matured since the duo's bone-rattling 1997 debut album, "Vegas." Instrumental tracks with randy names like "Smoked" and "Roboslut" chug with underground energy, but are restrained enough to complement rather than overwhelm the film at hand. The nine Meth originals are interspersed with a wonderfully effective selection of songs with vocals from little-known bands, like Connie Price & the Keystones and the Out Crowd. Album closer "Nothing Like You and I" by Swedish outfit the Punishers has enough cinematic sweetness to launch the band's career.—*KM*

### REGGAE

**UB40**  
**Who You Fighting For?**  
Producer: *UB40*  
*Rhino*

**Release Date:** Jan. 24  
★ If you have been a fan of U.K. reggae act UB40 since its debut album, you are getting old. "Who You Fighting For?" celebrates the 25th anniversary of the band's recording debut but is just its second disc since 1998's "Labour of Love." This is a choice slice of reggae and soul in the dancehall mode that has already generated a pair of top 40 hits back home. There is a nice range of material here, including some timely messages (the title track, "Sins of the Father"). There are also some tender love ballads such as "Kiss and Say Goodbye" and "Gotta Tell Someone," the latter also doubling as a terrific shot of classic soul music. A couple of decades in the pocket has only deepened UB40's groove.—*PVV*

### GOSPEL

**SOWETO GOSPEL CHOIR**  
**Blessed**  
Producer: *Robin Hogarth*

*Shanachie*  
**Release Date:** Jan. 24  
★ This 26-member ensemble draws its name from its native township that lies on the outskirts of Johannesburg, and on its American debut offers what is easily one of the most original and intriguing gospel albums imaginable. The majority of the 18 tracks are sung in either native Sotho or Zulu; little more than percussion accompanies the choir's rich, sophisticated vocal interplay on a tapestry of traditional South African and western musical styles. Several cuts more familiar to western ears, and sung in English, include sturdy, stirring renderings of "Oh Happy Day" and Peter Gabriel's "Biko." The occasional addition of a full band works nicely ("Joko Yahao") but serves as much to show how these absolutely thrilling singers need nothing but their voices to make dazzling music.—*GE*

### VITAL REISSUES

**ELVIS PRESLEY**  
**Elvis #1 Singles**  
Producers: *various*  
*Sony BMG*  
**Release Date:** Jan. 24  
When Elvis Presley's "Heartbreak Hotel" hit the airwaves 50 years ago, the world had not heard its likes before. It was the first of 21 chart-toppers for Presley, all classily presented here as 20 CD singles with B-sides. From the manic intensity of "Heartbreak Hotel" to Presley's last No. 1, the hard-charging boogie (hunka hunka) "Burning Love" in 1972, the artist maintained a remarkable consistency in the studio. The early rockers—"Hound Dog" in '56, "All Shook Up" and "Jailhouse Rock" in '57—made Elvis the King, but Presley's later hits hold up well, particularly 1969's

superbly produced "Suspicious Minds." Liners by the ubiquitous Colin Escott offer nice perspective, and each disc replicates the look of the original 45s, pressed on black plastic with mock grooves. Kudos to Sony BMG for doing this right, properly showcasing one of music's great success stories.—*RW*

### NEW & NOTEWORTHY

**TEST ICICLES**  
**For Screening Purposes Only**

Producer: *James Ford Domino*  
**Release Date:** Jan. 24  
Much-hyped British trio Test Icicles specializes in a fast and furious cocktail of punk, metal and electropop with fireball flashes of ska and old-school rap. A million influences scream at you, then explode all at once. Hear them hardcore to pieces a slick chorus on "Pull the Lever" or turn an Iron Maiden riff-fest into musical mayhem ("Party On Dudes"). The single "Boa vs. Python" boasts an infectious radio hook scorched by the insane screamo attacks of frontman Dev Metal. These silly noise-meisters have a gift for melody, but they love chaos and destruction even more. Maybe only Rick Rubin could have de-cluttered this pre-pubescent schizo schtick, and we may have had the British answer to System of a Down. Instead, the deafening dialectics often feel contrived, making Test Icicles sound like a fun "project," not a real band.—*SP*

www.billboard.com  
**THIS WEEK ON .com**

### ADDITIONAL REVIEWS:

- Pearls & Brass, "Indian Tower" (Drag City)
- Clearlake, "Amber" (Domino)
- Film School, "Film School" (Beggars Banquet)

### POP

**BON JOVI Who Says You Can't Go Home (3:48)**  
Producers: *John Shanks, Jon Bon Jovi, Ritchie Sambora*  
Writers: *J. Bon Jovi, R. Sambora*  
Publishers: *various Island (promo CD)*  
"Who Says You Can't Go Home" proves that Bon Jovi has run out of tricks. The formula of releasing an arena rock anthem followed by a midtempo track about urban cowboys is all too transparent. And it does not help that this second single from platinum "Have a Nice Day" offers chintzy, tongue-twister lyrics: "Like a blind dog without a bone, I was a gypsy lost in the twilight zone/I hijacked a rainbow and crashed into a pot of gold." Meanwhile, the original album version, which features Sugarland's Jennifer Nettles, is already working its way up the country radio charts, a first for the band. Perhaps it will pull off one last trick—finding a new audience.—*KK*

**LIVE The River (2:59)**

Producer: *Jim Wirt*  
Writer: *E. Kowalczyk*  
Publisher: *not listed Epic (CD promo)*  
Long-lived rock outfit Live has evolved from appealing to testy 15-year-old boys to speaking to an adult top 40 audience. That is all good, considering that Ed Kowalczyk and company have always been a bit more cerebral than required by the average teen. "The River," the first single from Live's seventh album ("Songs From Black Mountain," due April 11) and Epic bow, is a bit more mainstream than the traditional Live single; singer Kowalczyk is less melo-dramatic than usual—perhaps disappointing to steadfast disciples—but the melody, as always, is memorable and the performance stellar. In 2006, Live sounds a bit more like Train than itself, but mellowing with age is a natural process. A formidable chart hit, if not exemplary along the lines of "Dolphin Cries" or "Lightning Crashes." We are still happy to have the guys back.—*CT*

**TEDDY GEIGER For You I Will (Confidence) (3:48)**  
Producer: *Billy Mann*

Writers: *T. Geiger, B. Mann*  
Publishers: *Teddy Geiger, BMI; Sony/ATV/Turtle Victory, SESAC Columbia (CD promo)*  
Columbia is putting so much promotional effort behind newcomer Teddy Geiger that you would think it was the second coming of Mariah Carey. The shaggy-haired 17-year-old pretty boy singer/songwriter gained a modicum of exposure auditioning for VH1's doomed "In Search of the New Partridge Family" reality series. Now, the AOL Breakers, Teen People/Seventeen darling, who plays guitar, piano, bass and drums on upcoming "Underage Thinking," is focused on breaking first single "For You I Will (Confidence)," a whispery acoustic track that cannot avoid comparisons to the confessional stylings of labelmate John Mayer or Dave Matthews. That is a tall order for such a young guy, and some might say that the genre is already overflowing. Marketing—and young ladies' lust for Geiger's pouty lips—are the key to this singer's breakthrough. It is likely going to take more than this song.—*CT*

**KEVIN FEDERLINE PopoZão (3:18)**

Producer: *Disco D.*  
Writers: *K. Federline, D. Shayman*  
Publisher: *Monkey Pants, BMI (download)*  
Oops, he did it. Kevin Federline releases a rap single, even without the support of a record label. It is only natural that Britney's private dancer wants to do more than carry the purse with the family chihuahua during paparazzi-driven shopping sprees. Released exclusively via Yahoo Music Unlimited, this dance-centric hip-hop rhyme tries to emulate D4L's goofy smash "Laffy Taffy," but K-Fed's faux rap is a flowless mess. While he deserves credit for the cryptic title (Portuguese for "hot ass"), his rhymes are torturous ("I wanna see ya kitty and a little bit of titty"), and his faint voice lacks coolness and confidence as he hollers for more Brazilian booty. A monument to mediocrity.—*SP*

### COUNTRY

**GARY ALLAN Life Ain't Always Beautiful (3:54)**  
Producers: *Mark Wright, Gary Allan*  
Writers: *C. Goodman, T.L. James*  
Publishers: *various MCA Records (CD promo)*

▶ The great thing about country music is how it can impart so much truth in less than four minutes. This powerful ballad will speak to everyone with lines such as "The struggles make you stronger/and the changes make you wise/and happiness has its own way of taking its sweet time." Gary Allan turns in a potent performance: understated, thoughtful, but oozing with the emotion of a man who has lived every line. As most in the country music community know, Allan's wife passed away last year and this poignant, beautifully sung ballad is a testament to the strength of a survivor. To say this is a hit record is an understatement.—*DEP*

### DANCE

**SYLVIA TOSUN Sleepless (Remix) (3:36)**

Producer: *Miklos Malek*  
Writers: *S. Tosun, J. Flanders*  
Publisher: *Sylvia Tosun, BMI*  
Remixer: *Lance Jordan*  
*Sea to Sun Records (CD promo)*  
Sylvia Tosun may not be a household name, but with a talent for creating lush lyrical imagery and evoking emotion with her sultry sounds, she has scored a major hit on Billboard's Dance Club Play chart. Lance Jordan tailors the track—whose fine original version is found on the full-length "Jump In"—for clubland, with its high-energy beats and cool synth sounds. While Tosun's beautiful voice remains intact and this dance version is certainly more commercial in its appeal, lost are the haunting melody lines and Eastern-inspired instrumentation that layer and add density to the album version. The remix is certainly fun for the dancefloor, but Tosun deserves full credit for her admirable work, even without the happy hands of remixer Jordan.—*KT*

## LEGEND & CREDITS

EDITED BY JONATHAN COHEN (ALBUMS) AND CHUCK TAYLOR (SINGLES)  
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PICK ▶: A new release predicted to hit the top half of the chart in the corresponding format.

CRITICS' CHOICE ★: A new release, regardless of chart potential, highly recommended for musical merit.

All albums commercially available in the United States are eligible. Send album review copies to Jonathan Cohen and singles review copies to Chuck Taylor (both at *Billboard*, 770 Broadway, Sixth Floor, New York, N.Y. 10003) or to the writers in the appropriate bureaus.

# THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS

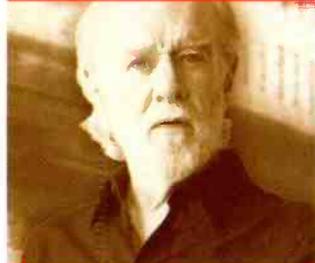


## LIKE A PRAYER

>> CeCe Winans, owner of six No. 1 sets, on Top Gospel Albums as either a solo artist or with brother BeBe, scores her first chart-topper on Hot Gospel Songs since billboard.biz launched that chart in April 2005. In its 30th chart week, her "Pray" pulls 3 million audience impressions from 34 stations as it climbs 2-1.

## BLADE RUNNER

>> Machelo Music reaches a milestone, with three of the top five spots on Hot Latin Songs, the first such hat trick for the label. Reggaeton duo Wisin & Yandel appears on each of the three entries at Nos. 2, 3 and 5.



## CLASS CLOWN

>> George Carlin bows at No. 4 on Top Comedy Albums with "Life Is Worth Losing," his first top 10 album on any Billboard list. His best prior rank: No. 13 on The Billboard 200 for "AM/FM" in 1972, his first charting album.

# CHART BEAT

READ FRED BRONSON EVERY WEEK AT [BILLBOARD.COM/FRED](http://BILLBOARD.COM/FRED)

>> The top two debuts on The Billboard Hot 100 are contenders for an Academy Award—not at the 2006 ceremony, but the 2007 Oscars. Gavin DeGraw and Jack Johnson will just have to be patient.

>> "Galliz" by Nelly is No. 1 for a second week on the Hot 100, but will it return to pole position in 2006? There is probably only one artist who could return to the summit 50 years later with a reissued single, and he pulls off this feat this week.

>> Fred Bronson also reports on Keith Urban's leap on the Adult Contemporary chart, and explains why it will take slightly more than 4½ years for Johnny Cash to move from second place to first place on one particular list of chart accomplishments.

Billboard

# CHARTS



## Over the Counter

GEOFF MAYFIELD [gmayfield@billboard.com](mailto:gmayfield@billboard.com)

### Weak Week Ends Streak; Celtic Woman Mimics Kiss

A review of this week's album sales brings to mind a lyric from a huge OutKast hit, "nothing lasts forever."

As album sales fall behind those of the same week in the prior year for the first time in a month, that OutKast line seems more appealing, but perhaps less descriptive, than when a certain "American Idol" judge sang, "I take—two steps forward . . . two steps back."



Nielsen SoundScan's searchable archives date back to 1994, and in that time, there has never been a week when volume on The Billboard 200, or within its top 10, represented fewer units than on this issue's chart.

The chart weighs in at 2.8 million units, with the first 10 albums amounting to 651,000 copies. What's more, there are only six titles at 50,000 or more, the fewest of any week measured

from 1994 on. The prior low in that period for albums at 50,000-plus was eight, notched in January of last year.

You have to traipse back to 1996, in the frame that ended Feb. 4, to find the last time that overall album volume—including catalog fare—weighed in lighter than this issue's 9.4 million copies.

The take 10 years ago during that particular week was 8.9 million, even lower than the 9.4 million seen a week earlier—which means next issue might bring even lighter numbers. Certainly nothing on the Jan. 17 album schedule looks to crank up business, unfortunate since stores will compete with the 2005 week when rapper the Game entered The Billboard 200 at No. 1 on first-week sales of 587,000, the largest sum by any January release in SoundScan's 15-year history.

Oh, well. Thanks to last week's numbers, year-to-date album sales are still 2.7% ahead of the early 2005 numbers. Even if the Game's shadow throws that balance toward last year's favor, this early in 2006 we are still allowed to pull out an old music business maxim that also plays well in sports, too: It is not where you start, but where you finish.

**CELTIC DYNASTY:** In the Billboard dated Oct. 14, 1978, Kiss made chart history when solo albums by each of its members made simultaneous debuts on The Billboard 200. Fast forward to 2006 and we find Celtic Woman accomplishing a similar feat, albeit in a smaller league.

In the same week that the group's self-titled album clocks its 46th week at No. 1 on Top World Albums, the five individual women of Celtic Woman each find ink on that chart.

Soprano Chloe has the strongest debut of those five, entering at No. 4 while also bowing at No. 9 on Classical Crossover, which appears on billboard.biz during the chart's unpublished week.

Members Lisa, Maev, Orla and Mairead follow on the World list, at, respectively, Nos. 9, 10, 11 and 12. Combined, the five solo albums and "Celtic Woman" scan close to 13,000, although admittedly, the group's album—No. 85 on The Billboard 200—accounts for 78% of that collective total.

The group's sweep and a bow at No. 2 by Mary Duff also means that two months before St. Patrick's Day, more than half of Top World Albums' 15 rungs are occupied by Irish fare.

We are tempted to say Celtic Woman is the first group since Kiss to see each of its members notch simultaneous bows on any Billboard chart, but as soon as we do that, some numbers hound will crawl from the shadows to tell us that a now-forgotten band like Re-Flex or Alias pulled the same coup on one of our more esoteric lists.

**'IDOL' EYES:** When "American Idol" won huge TV ratings against summer reruns in 2002, did you imagine it would only get bigger when it moved to the competitive waters of February and May, TV's sweeps months? I sure didn't, which may explain why I work at Billboard rather than TV Guide.

Not only has the series become glue for Fox's schedule, it has also become a music industry spark plug in an era of iffy album sales.

As season five gets under way, note that three "Idol" finalists have topped The Billboard 200. First-season winner Kelly Clarkson ranks among the top 20 Money Maker artists of 2005 (see story, page 42), while reigning champ Carrie Underwood has rung 1.8 million copies in just nine weeks.

Cannot help but wonder what this year's winner will do. . . .

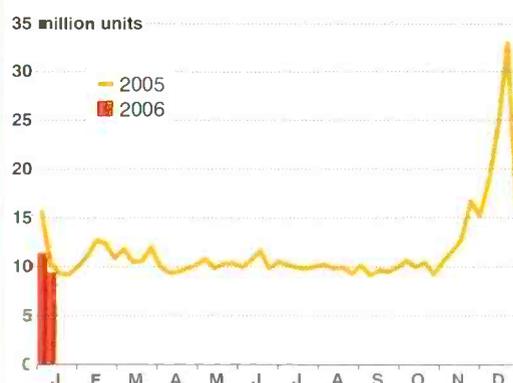
## Market Watch

A Weekly National Music Sales Report

### WEEKLY UNIT SALES

	ALBUMS	STORE SINGLES	DIGITAL TRACKS
This Week	9,399,000	62,000	9,952,000
Last Week	11,423,000	64,000	13,402,000
Change	-17.7%	-3.1%	-25.7%
This Week Last Year	9,630,000	78,000	5,247,000
Change	-2.4%	-20.5%	89.7%

### WEEKLY ALBUM SALES



### YEAR-TO-DATE

	2005	2006	CHANGE
<b>OVERALL UNIT SALES</b>			
Albums	20,277,000	20,822,000	2.7%
Digital Tracks	10,695,000	23,354,000	118.4%
Store Singles	159,000	125,000	-21.4%
<b>Total</b>	<b>31,131,000</b>	<b>44,301,000</b>	<b>42.3%</b>
Albums w/TEA*	21,346,500	23,157,400	8.5%

\*Includes track equivalent album sales (TEA) with 10 track downloads equivalent to one album sale.

### Album Sales

'05	20.3 million
'06	20.8 million

### SALES BY ALBUM FORMAT

	2005	2006	CHANGE
CD	19,629,000	19,648,000	0.1%
Digital	453,000	1,068,000	135.8%
Cassette	148,000	65,000	-56.1%
Other	45,000	41,000	-8.9%

For week ending Jan. 15, 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
<b>YEAR-TO-DATE SALES BY ALBUM CATEGORY</b>			
Current	12,151,000	12,480,000	2.7%
Catalog	8,125,000	8,342,000	2.7%
Deep Catalog	5,621,000	5,764,000	2.5%

### Current Album Sales

'05	12.2 million
'06	12.5 million

### Catalog Album Sales

'05	8.1 million
'06	8.3 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 28 2006 THE Billboard 200

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	2	2	<b>MARY J. BLIGE</b>	<b>The Breakthrough</b>	1	1
2	1	1	JAMIE FOXX	Unpredictable	1	1
3	5	9	CARRIE UNDERWOOD	Some Hearts	2	1
4	3	3	EMINEM	Curtain Call: The Hits	1	1
5	7	4	THE NOTORIOUS B.I.G.	Duets: The Final Chapter	1	1
6	6	8	MARIAH CAREY	The Emancipation Of Mimi	5	1
7	10	7	NICKELBACK	All The Right Reasons	2	1
8	12	10	CHRIS BROWN	Chris Brown	1	1
9	9	9	THE BLACK EYED PEAS	Monkey Business	3	2
10	14	15	JOHNNY CASH	The Legend Of Johnny Cash	10	10
11	13	6	VARIOUS ARTISTS	Now 20	2	1
12	8	12	KELLY CLARKSON	Breakaway	5	1
13	16	30	JAMES BLUNT	Back To Bedlam	13	13
14	11	11	FALL OUT BOY	From Under The Cork Tree	9	9
15	20	18	THE PUSSYCAT DOLLS	PCD	5	5
16	28	24	TRACE ADKINS	Songs About Me	11	11
17	17	13	LIL WAYNE	Tha Carter II	1	1
18	4	2	THE STROKES	First Impressions Of Earth	1	1
19	27	19	KENNY CHESNEY	The Road And The Radio	2	1
20	15	21	MADONNA	Confessions On A Dance Floor	1	1
21	26	20	RASCAL FLATTS	Feels Like Today	3	1
22	23	14	SYSTEM OF A DOWN	Hypnotize	1	1
23	21	27	ENYA	Amarantine	1	1
24	24	16	KORN	See You On The Other Side	3	3
25	18	23	DESTINY'S CHILD	#1's	1	1
26	31	36	KEITH URBAN	Be Here	3	1
27	25	31	DADDY YANKEE	Barrio Fino: En Directo	24	24
28	34	34	JUELZ SANTANA	What The Game's Been Missing!	1	1
29	19	26	KANYE WEST	Late Registration	2	1
30	29	17	LUDACRIS AND DTP	Ludacris Presents...Disturbing Tha Peace	11	11
31	33	35	SUGARLAND	Twice The Speed Of Life	2	16
32	41	41	NELLY	Sweatsuit	1	26
33	37	32	YOUNG JEEZY	Let's Get It: Thug Motivation 101	1	1
34	32	25	SOUNDTRACK	Get Rich Or Die Tryin'	2	2
35	30	22	FAITH HILL	Fireflies	2	2
36	22	28	GREEN DAY	American Idiot	4	4
37	35	33	GORILLAZ	Demon Days	1	1
38	43	51	SOUNDTRACK	Walk The Line	31	31
39	68	62	KEYSHIA COLE	The Way It Is	1	1
40	44	39	DISTURBED	Ten Thousand Fists	1	1
41	46	48	ANTHONY HAMILTON	Ain't Nobody Worryin'	19	19
42	38	29	CHAMILLIONAIRE	The Sound Of Revenge	10	10
43	45	43	GWEN STEFANI	Love. Angel. Music. Baby.	3	3
44	48	60	MATISYAHU	Live At Stubb's	44	44
45	49	37	THE ALL-AMERICAN REJECTS	Move Along	6	6
46	52	38	BO BICE	The Real Thing	1	1
47	47	52	COLDPLAY	X&Y	3	3
48	<b>NOT SHOT DEBUT</b>	1	<b>BLEEDING THROUGH</b>	<b>The Truth</b>	48	48
49	42	42	REBA MCENTIRE	Reba: #1's	12	12
50	65	63	BILLY CURRINGTON	Doin' Somethin' Right	11	11

Circuit City once and new single "Yo" enable Brown to yo-yo back to the top 10 with 47,000, down a modest 10%.

Ellen DeGeneres' appearance Jan. 12 and new single "Beep" give dolls their best position since October.

Keys appears on three songs on soundtrack to "Gory Road," which debuts on Top Soundtracks at No. 23.

Buzz generated by Johnny Cash topic gives legend five spots on Top Pop Catalog including No. 1 for "16 Biggest Hits" (12,000).

After picnic placements on indie and Heatseekers lists, band scores best sales week (17,000) and first crack on the big chart.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
51	55	10	D4L	Down For Life	22	22
52	62	7	SEAN PAUL	The Trinity	1	1
53	67	6	MIRANDA LAMBERT	Kerosene	18	18
54	39	4	ASHLEE SIMPSON	I Am Me	1	1
55	30	4	MARTINA MCBRIDE	Timeless	1	1
56	71	8	BROOKS & DUNN	Hillbilly Deluxe	1	1
57	61	9	KIRK FRANKLIN	Hero	13	13
58	64	3	T-PAIN	Rappa Ternt Sanga	40	40
59	58	6	DEATH CAB FOR CUTIE	Plans	4	4
60	40	5	BON JOVI	Have A Nice Day	1	1
61	57	6	JACK JOHNSON	In Between Dreams	1	1
62	53	4	HILARY DUFF	Most Wanted	1	1
63	66	7	MICHAEL BUBLE	It's Time	1	1
64	36	4	SHAKIRA	Oral Fixation Vol. 2	1	1
65	55	4	YING YANG TWINS	U.S.A. Still United	45	45
66	63	5	DIERKS BENTLEY	Mcdern Day Drifter	1	1
67	79	9	LITTLE BIG TOWN	The Road To Here	67	67
68	69	5	THREE 6 MAFIA	Most Known Unknown	1	1
69	54	4	BIG & RICH	Comin' To Your City	7	7
70	60	5	AVENGED SEVENFOLD	City Of Evil	30	30
71	75	4	BRAD PAISLEY	Time Well Wasted	1	1
72	72	5	GUNS N' ROSES	Greatest Hits	2	2
73	59	5	SOUNDTRACK	The Chronicles Of Narnia: The Lion, The Witch And The Wardrobe	43	43
74	80	8	PANIC! AT THE DISCO	A Fever You Can't Sweat Out	74	74
75	77	9	SANTANA	All That I Am	1	1
76	73	8	JOHN MAYER TRIO	Try! Live in Concert	34	34
77	56	10	RICKY NELSON	Greatest Hits	56	56
78	83	7	WEEZER	Make Believe	1	1
79	74	7	ALICIA KEYS	Unplugged	1	1
80	85	9	DON OMAR	Da Hitman Presents Reggaeton Latino	61	61
81	94	13	VARIOUS ARTISTS	WOW Hits 2006	42	42
82	84	7	DANE COOK	Retaliation	1	1
83	87	13	ROD STEWART	Thanks For The Memory... The Great American Songbook Vol. IV	1	1
84	78	6	GRETCHEN WILSON	All Jacked Up	1	1
85	100	14	CELTIC WOMAN	Celtic Woman	76	76
86	76	5	MY CHEMICAL ROMANCE	Three Cheers For Sweet Revenge	28	28
87	97	15	STEVIE WONDER	A Time To Love	5	5
88	92	10	INXS	Switch	17	17
89	70	11	BLINK-182	Greatest Hits	1	1
90	98	12	DAMIAN "JR. GONG" MARLEY	Welcome To Jamrock	1	1
91	104	8	HIM	Dark Light	18	18
92	173	109	<b>VARIOUS ARTISTS</b>	<b>Open The Eyes Of My Heart</b>	92	92
93	82	10	SOUNDTRACK	The Gospel	82	82
94	89	8	THE KILLERS	Hot Fuss	7	7
95	93	9	BUN-B	Trill	1	1
96	103	8	MONTGOMERY GENTRY	Something To Be Proud Of: The Best Of 1999-2005	20	20
97	90	9	FIONA APPLE	Extraordinary Machine	1	1
98	86	7	YOUNGBLOODZ	Ev'rybody Know Me	44	44
99	105	10	SARA EVANS	Real Fine Place	1	1
100	110	13	KIDZ BOP KIDS	Kidz Bop 8	1	1

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GARY ALLAN	157	NATASHA BEDINGFIELD	134
BON JOVI	60	DIERKS BENTLEY	46
CHRIS BOTTI	153	BO BICE	46
BOW WOW	135	BIG & RICH	89
TOM BRAXTON	171	THE BLACK EYED PEAS	9
BROOKS & DUNN	166	BLEEDING THROUGH	48
BROWNCHILD BUKIS	166	MARY J. BLIGE	1
CHRIS BROWN	56	BLINK-182	89
CASTING CRUMBS	161	JAMES BLUNT	13
CHRIS CAGLE	167	BON JOVI	60
JEREMY CAMP	178	CHRIS BOTTI	153
MARIAH CAREY	5	BOW WOW	135
JOHNNY CASH	10	TOM BRAXTON	171
CASTING CRUMBS	161	BROOKS & DUNN	166
CELTIC WOMAN	85	BROWNCHILD BUKIS	166
CHAMILLIONAIRE	42	CHRIS BROWN	56
KENNY CHESNEY	19	CASTING CRUMBS	161
D4L	51	CELTIC WOMAN	85
DADDY YANKEE	27	CHAMILLIONAIRE	42
DEATH CAB FOR CUTIE	59	KENNY CHESNEY	19
DEPECHE MODE	115	KELLY CLARKSON	12
DESTINY'S CHILD	25	COHEED AND CAMBRIA	112
DAVE NAVO	119	D4L	51
DISTURBED	40	DESTINY'S CHILD	25
FOO FIGHTERS	62	DAVE NAVO	119
JAMIE FOXX	2	DISTURBED	40
KIRK FRANKLIN	157	FOO FIGHTERS	62
FRANZ FERDINAND	162	JAMIE FOXX	2
EWY	23	KIRK FRANKLIN	157
SARA EVANS	99	FRANZ FERDINAND	162
FALL OUT BOY	14	EWY	23
FLOETRY	120	SARA EVANS	99
JOHN FOGERTY	105	FALL OUT BOY	14
GOPELE	168	FLOETRY	120
GORILLAZ	37	JOHN FOGERTY	105
DAVID GRAY	164	GOPELE	168
GREEN DAY	36	GORILLAZ	37
INDS	88	DAVID GRAY	164
ISRAEL & NEW BREED	199	GREEN DAY	36
KORN	24	INDS	88
MADONNA	20	ISRAEL & NEW BREED	199
DAMIAN "JR. GONG" MARLEY	90	KORN	24
MARLEY	40	MADONNA	20
WATSIYAHU	94	DAMIAN "JR. GONG" MARLEY	90
DAVE MATTHEWS BAND	188	MARLEY	40
LIFHOUSE	144	WATSIYAHU	94
LIL WAYNE	17	DAVE MATTHEWS BAND	188
MIRANDA LAMBERT	53	LIFHOUSE	144
LYFE JENNINGS	141	LIL WAYNE	17
JACK JOHNSON	61	MIRANDA LAMBERT	53
JUANES	147	LYFE JENNINGS	141

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# JAN 28 2006 THE Billboard 200

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	PEAK POSITION
101	113	23	STAIN'D	Chapter V	1
102	NEW	1	MORNINGWOOD	Morningwood	102
103	96	80	PAUL WALL	The Peoples Champ	1
104	101	106	SHERYL CROW	Wildflower	1
105	95	85	JOHN FOGERTY	The Long Road Home: The Ultimate John Fogerty-Creedence Collection	13
106	NEW	1	SOUNDTRACK	Underworld Evolution	106
107	130	141	THIRD DAY	Wherever You Are	8
108	106	83	SYSTEM OF A DOWN	Mezmerize	1
109	91	78	SCOTT STAPP	The Great Divide	19
110	81	71	GREEN DAY	Bullet In A Bible	8
111	88	61	LINDSAY LOHAN	A Little More Personal (Raw)	20
112	133	111	COHEED AND CAMBRIA	Good Apollo I'm Burning Star IV...	18
113	136	124	JASON ALDEAN	Jason Aldean	1
114	99	68	VARIOUS ARTISTS	Now 19	2
115	126	153	DEPECHE MODE	Playing The Angel	1
116	108	116	THE WHITE STRIPES	Get Behind Me Satan	1
117	124	130	RAY J	Raydiation	48
118	118	118	TOBY KEITH	Greatest Hits 2	3
119	107	126	NEIL DIAMOND	12 Songs	4
120	116	133	FLOETRY	Flo' Ology	1
121	111	121	PITBULL	Money Is Still A Major Issue	1
122	125	120	JOE NICHOLS	Ill	1
123	132	177	RBD	Rebelde	55
124	109	197	RBD	Nuestro Amor	58
125	138	164	ROB THOMAS	...Something To Be	1
126	117	97	GRETCHEN WILSON	Here For The Party	4
127	190	2	PACE SETTER	SOUNDTRACK Brokeback Mountain	127
128	115	82	HAWTHORNE HEIGHTS	The Silence In Black And White	56
129	114	100	50 CENT	The Massacre	5
130	139	148	PURPLE RIBBON ALL-STARS	Big Boi Presents...Got Purp? Vol. II	49
131	RE-ENTRY	13	SOUNDTRACK	Hustle & Flow	36
132	121	113	SHINEDOWN	Us And Them	23
133	123	91	JESSE MCCARTNEY	Beautiful Soul	1
134	146	172	NATASHA BEDINGFIELD	Unwritten	26
135	112	105	BOW WOW	Wanted	3
136	131	119	AUDIOSLAVE	Out Of Exile	1
137	140	161	BEASTIE BOYS	Solid Gold Hits	42
138	154	199	SOUNDTRACK	The Phantom Of The Opera	16
139	122	117	BIG & RICH	Horse Of A Different Color	2
140	144	192	BARBRA STREISAND	Guilty Pleasures	5
141	134	147	LYFE JENNINGS	Lyfe 268-192	3
142	143	150	THELONIOUS MONK QUARTET WITH JOHN COLTRANE	At Carnegie Hall	1
143	NEW	1	SOUNDTRACK	High School Musical	143
144	102	137	LIFEHOUSE	Lifehouse	1
145	142	129	TWISTA	The Day After	2
146	199	2	REGGAETON NINOS	Reggaeton Ninos Vol. 1	146
147	152	40	JUANES	Mi Sangre	33
148	156	132	TOBY KEITH	Honkytonk University	2
149	120	160	WISIN & YANDEL	Pa'l Mundo	31
150	170	163	NINE INCH NAILS	With Teeth	1

Quartet's debut also starts atop Heatseekers (9,000). Visited MTV2 and Fuse shows during release week.

As "One Wish" crosses from rhythmic radio to top 40, set climbs to best.

His "Ever the Same" single is the album's third top 10 on Adult Top 40 chart, bulleting at No. 6.

Jan. 10 home video release of film almost triples soundtrack sales (7,000, up 198%).

Album bows (6,000) in advance of the film's debut on the Disney Channel (Jan. 20). Enters Kid Audio at No. 2.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	PEAK POSITION
151	162	181	IL DIVO	Il Divo	4
152	164	157	10 YEARS	The Autumn Effect	72
153	147	179	CHRIS BOTTI	To Love Again: The Duets	18
154	141	131	RELIENT K	MMHMM	15
155	194	4	IMOGEN HEAP	Speak For Yourself	155
156	137	123	FOO FIGHTERS	In Your Honor	2
157	148	136	GARY ALLAN	Tough All Over	1
158	193	15	YOLANDA ADAMS	Day By Day	23
159	129	104	SOUNDTRACK	Rent	40
160	155	167	NEIL YOUNG	Prairie Wind	11
161	160	168	CASTING CROWNS	Lifesong	1
162	127	114	FRANZ FERDINAND	You Could Have It So Much Better	1
163	119	76	ALY & AJ	Into The Rush	36
164	158	158	ALANIS MORISSETTE	The Collection	51
165	150	125	NIRVANA	Silver: The Best Of The Box	21
166	NEW	1	BRONCO/LOS BUKIS	Los Inicios De Nuestra Historia	166
167	169	155	CHRIS CAGLE	Anywhere But Here	24
168	157	139	GOAPELE	Change It All	139
169	RE-ENTRY	9	THE BABY EINSTEIN MUSIC BOX ORCHESTRA	Baby Einstein: Lullaby Classics	169
170	163	200	PAUL MCCARTNEY	Chaos And Creation In The Backyard	6
171	149	185	TONI BRAXTON	Libra	4
172	151	115	TRICK-TRICK	The People Vs.	115
173	145	110	TRINA	Glamorest Life	1
174	168	178	TREY SONGZ	I Gotta Make It	20
175	135	162	SHAKIRA	Fijacion Oral Vol. 1	1
176	181	14	CHARLIE WILSON	Charlie, Last Name Wilson	10
177	RE-ENTRY	8	VARIOUS ARTISTS	I Can Only Imagine	49
178	RE-ENTRY	6	JEREMY CAMP	Live--Unplugged: Franklin, TN	11
179	153	127	RIHANNA	Music Of The Sun	13
180	166	142	VARIOUS ARTISTS	Crunk Hits	35
181	RE-ENTRY	33	CREED	Greatest Hits	5
182	183	6	THE ROLLING STONES	Rarities 1971-2003	76
183	196	7	SUFJAN STEVENS	Illinois	124
184	179	198	DAVID GRAY	Life In Slow Motion	16
185	RE-ENTRY	7	VARIOUS ARTISTS	Boy Wonder & Chench Records Present: El Draft 2005	124
186	RE-ENTRY	56	GEORGE STRAIT	50 Number Ones	5
187	128	101	SOUNDTRACK	Rent: Selections From The Original Motion Picture	43
188	167	151	DAVE MATTHEWS BAND	Weekend On The Rocks	37
189	189	189	TIM MCGRAW	Live Like You Were Dying	3
190	161	128	SLIPKNOT	9.0: Live	17
191	178	47	U2	How To Dismantle An Atomic Bomb	3
192	171	145	SWITCHFOOT	Nothing Is Sound	3
193	176	165	SUBLIME	Gold	105
194	172	149	GINUWINE	Back II Da Basics	12
195	192	146	PRETTY RICKY	Bluestars	16
196	175	191	VARIOUS ARTISTS	Inspired By The Chronicles Of Narnia: The Lion, The Witch And The Wardrobe	116
197	RE-ENTRY	61	SHANIA TWAIN	Greatest Hits	3
198	RE-ENTRY	17	THE ROLLING STONES	A Bigger Bang	3
199	165	5	ISRAEL & NEW BREED	Alive In South Africa	62
200	RE-ENTRY	28	SEETHER	Karma And Effect	1

JOHN MAYER TRIO	76	MORNINGWOOD	102	SANTANA	75	GEORGE STRAIT	186	THE CHRONICLES OF NARNIA: THE LION, THE WITCH AND THE WARDROBE	73	RENT: SELECTIONS FROM THE ORIGINAL MOTION PICTURE	187	TREY SONGZ	174	VARIOUS ARTISTS	11	THE WHITE STRIPES	116	
MARTIN MCBRIDE	55	MY CHEMICAL ROMANCE	86	SEAN PAUL	52	BARBRA STREISAND	140	GET RICH OR DIE TRYIN'	34	UNDERWORLD	188	TRICK-TRICK	172	BOY WONDER & CHENCHO RECORDS PRESENT: EL DRAFT 2005	185	CHARLIE WILSON	176	
PAUL MCCARTNEY	170	BRAD PAISLEY	71	SHAKIRA	64	SHAKIRA	193	THE PHANTOM OF THE OPERA	16	WALK THE LINE	136	TRINA	173	WORSHIP ANTHEMS OF THE CHRISTIAN FAITH	32	GRETCHEN WILSON	84	
JESSE MCCARTNEY	133	PITBULL	74	SHINEDOWN	146	SUGARLAND	31	THE PHANTOM OF THE OPERA	16	SYSTEM OF A DOWN	108	SHANIA TWAIN	197	THE CHRISTIAN FAITH	32	WISIN & YANDEL	149	
REBA MCKENTRE	49	PRETTY RICKY	195	SLIPKNOT	150	SWITCHFOOT	192	THE PHANTOM OF THE OPERA	16	THE SYSTEM OF A DOWN	108	TWISTA	145	WOW HITS 2006	81	STEVE WONDER	87	
TIM MCGRAW	189	PURPLE RIBBON	130	STAIN'D	101	SYSTEM OF A DOWN	108	THE PHANTOM OF THE OPERA	16	THE SYSTEM OF A DOWN	108	U2	191	INSPIRED BY THE CHRONICLES OF NARNIA: THE LION, THE WITCH AND THE WARDROBE	116	YOUNG JEEZY	33	
THELONIOUS MONK QUARTET WITH JOHN COLTRANE	142	ALL-STARS	130	SCOTT STAPP	109	THE PHANTOM OF THE OPERA	16	THE PHANTOM OF THE OPERA	16	THE SYSTEM OF A DOWN	108	CARRIE UNDERWOOD	3	THE LION, THE WITCH AND THE WARDROBE	196	NEIL YOUNG	160	
QUARTET WITH JOHN COLTRANE	142	THE PUSSYCAT DOLLS	15	GWEN STEFANI	43	THE PHANTOM OF THE OPERA	16	THE PHANTOM OF THE OPERA	16	THE SYSTEM OF A DOWN	108	KEITH URBAN	26	AND THE WARDROBE	196	WEEZER	78	
COLTRANE	142	JUELZ SANTANA	28	SUFJAN STEVENS	183	THE PHANTOM OF THE OPERA	16	THE PHANTOM OF THE OPERA	16	THE SYSTEM OF A DOWN	108	THREE 6 MAFIA	68	KANYE WEST	29	YOUNG BLOODZ	98	
MONTEGOMERY GENTRY	96	THE PHANTOM OF THE OPERA	16	ROD STEWART	83	THE PHANTOM OF THE OPERA	16	THE PHANTOM OF THE OPERA	16	THE SYSTEM OF A DOWN	108	T-PAIN	58					
ALANIS MORISSETTE	164																	

LEGEND FOR HOT 100 AIRPLAY LOCATED BELOW CHART. HOT DIGITAL SONGS: Top selling paid download songs compiled from Internet sales reports collected and provided by Nielsen SoundScan. This data is used to compile both the Billboard Hot 100 and Pop 100. ADULT TOP 40/ADULT CONTEMPORARY/MODERN ROCK: 78 adult top 40 stations, 83 adult contemporary stations and 76 modern rock stations are electronically monitored 24 hours a day, 7 days a week. See Chart Legend for additional rules and explanations. © 2006, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

AIRPLAY MONITORED BY SALES DATA COMPILED BY



# Billboard HOT 100

JAN 28 2006

## HOT 100 AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	15	<b>#1</b> DON'T FORGET ABOUT US	MARIAH CAREY (ISLAND/IDJMG)
2	3	12	GRILLZ	NELLY FEAT. PAUL WALL, ALI & GIPP (DERRTY/FO REEL/UMRG)
3	6	11	CHECK ON IT	BEYONCE FEAT. SLIM THUG (COLUMBIA)
4	2	22	RUN IT!	CHRIS BROWN (JIVE/ZOMBA)
5	4	8	SO SICK	NE-YO (DEF JAM/IDJMG)
6	5	10	BE WITHOUT YOU	MARY J. BLIGE (GEFFEN)
7	7	17	ONE WISH	RAY J (KNOCKOUT/SANCTUARY)
8	8	15	STICKWITU	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)
9	10	21	BECAUSE OF YOU	KELLY CLARKSON (RCA/RMG)
10	12	9	UNPREDICTABLE	JAMIE FOXX FEAT. LUDACRIS (J/RMG)
11	9	15	THERE IT GO! (THE WHISTLE SONG)	JUELZ SANTANA (DIPLOMATS/DEF JAM/IDJMG)
12	11	18	I THINK THEY LIKE ME	DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)
13	13	21	PHOTOGRAPH	NICKELBACK (ROADRUNNER/IDJMG)
14	14	18	STAY FLY	THREE 6 MAFIA (HYPNOTIZE MINDS/COLUMBIA)
15	15	17	HERE WE GO	TRINA FEAT. KELLY ROWLAND (SLIP-N-SLIDE/ATLANTIC)
16	40	4	YO (EXCUSE ME MISS)	CHRIS BROWN (JIVE/ZOMBA)
17	16	19	LAFFY TAFFY	D4L (DEEMONEY/ASYLUM/ATLANTIC)
18	21	10	KRYPTONITE (I'M ON IT)	PURPLE RIBBON ALL-STARS (PURPLE RIBBON/VIRGIN)
19	19	27	GOLD DIGGER	KANYE WEST FEAT. JAMIE FOXX (ROC-A-FELLA/DEF JAM/IDJMG)
20	17	22	I'M SPRUNG	T-PAIN (KONVICT MUZIK/JIVE/ZOMBA)
21	25	10	JESUS, TAKE THE WHEEL	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE/PLG)
22	20	22	SOUL SURVIVOR	YOUNG JEEZY FEAT. AKON (CORPORATE THUGZ/DEF JAM/IDJMG)
23	23	37	YOU AND ME	LIFEHOUSE (GEFFEN)
24	18	16	WE BE BURNIN'	SEAN PAUL (VP/ATLANTIC)
25	22	22	MY HUMPS	THE BLACK EYED PEAS (A&M/INTERSCOPE)

1,027 stations, comprised of top 40, adult contemporary, R&B/hip-hop, country, rock, gospel, Latin, and Christian formats, are electronically monitored 24 hours a day, 7 days a week. This data is used to compile The Billboard Hot 100.

## ADULT TOP 40

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
26	26	20	SUGAR, WE'RE GOIN' DOWN	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)
27	29	9	DIRTY LITTLE SECRET	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)
28	27	13	IF IT'S LOVIN' THAT YOU WANT	RIHANA (SRP/DEF JAM/IDJMG)
29	24	13	LUXURIOUS	GWEN STEFANI (INTERSCOPE)
30	31	14	SHE LET HERSELF GO	GEORGE STRAIT (MCA NASHVILLE)
31	34	7	DANCE, DANCE	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)
32	43	4	I'M LUV (WIT A STRIPPER)	T-PAIN FEAT. MIKE JONES (KONVICT MUZIK/JIVE/ZOMBA)
33	32	42	WE BELONG TOGETHER	MARIAH CAREY (ISLAND/IDJMG)
34	28	17	I SHOULD HAVE CHEATED	BILLY CURRINGTON (MERCURY)
35	39	11	HONKY TONK BADONKADONK	TRACE ADKINS (CAPITOL NASHVILLE)
36	37	10	WHEN I'M GONE	EMINEM (SHADY/AFTERMATH/INTERSCOPE)
37	33	12	MUST BE DOIN' SOMETHIN' RIGHT	BILLY CURRINGTON (MERCURY)
38	49	8	GOTTA GO	KEY SONGZ (SONG BOOK/ATLANTIC)
39	46	3	YOU'RE BEAUTIFUL	JAMES BLUNT (CUSTARD ATLANTIC)
40	55	4	SHAKE THAT	MINEM FEAT. NATE DOGG (SHADY/AFTERMATH/INTERSCOPE)
41	45	7	WHEN I GET WHERE I'M GOING	BRAD PAISLEY FEAT. DOLLY PARTON (ARISTA NASHVILLE)
42	30	19	UNBREAKABLE	ALICIA KEYS (J/RMG)
43	38	11	TURN IT UP	CHAMILLIONAIRE FEAT. LIL FLIP (UNIVERSAL/UMRG)
44	52	8	ROMPE	DADDY YANKEE (EL CARTEL/INTERSCOPE)
45	50	9	MY OLD FRIEND	TIM MCGRAW (CURB)
46	44	15	LIKE WE NEVER LOVED AT ALL	FAITH HILL (WARNER-CURB/WARNER BROS.)
47	54	8	RODEO	JUVENILE (UTP/ATLANTIC)
48	41	10	FIREMAN	LIL WAYNE (CASH MONEY/UMRG)
49	64	4	PUMP IT	THE BLACK EYED PEAS (A&M/INTERSCOPE)
50	47	9	LOOKING FOR YOU	KIRK FRANKLIN (FO YO SOUL/GOSPO CENTRIC/ZOMBA)

## ADULT CONTEMPORARY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	22	<b>#1</b> PHOTOGRAPH	NICKELBACK (ROADRUNNER/IDJMG)
2	2	17	BECAUSE OF YOU	KELLY CLARKSON (RCA/RMG)
3	3	17	BETTER DAYS	GOD GOD DOLLS (WARNER BROS.)
4	5	9	YOU'RE BEAUTIFUL	JAMES BLUNT (CUSTARD ATLANTIC)
5	4	9	WAKE ME UP WHEN SEPTEMBER ENDS	GREEN DAY (REPRISE)
6	7	0	EVER THE SAME	ROB THOMAS (MELISMA/ATLANTIC)
7	6	30	YOU AND ME	LIFEHOUSE (GEFFEN)
8	6	23	SHE SAYS	HOWIE DAY (EPIC)
9	9	11	PRETTY VEGAS	INXS (BURNETT/EPIC)
10	10	14	CRAZY	ALANIS MORISSETTE (MAVERICK/REPRISE)
11	11	31	YOU'LL THINK OF ME	KEITH URBAN (CAPITOL NASHVILLE/EMC)
12	15	12	SUGAR, WE'RE GOIN' DOWN	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)
13	14	22	RIGHT HERE	STAINED (FLIP/ATLANTIC)
14	12	25	HAVE A NICE DAY	BON JOVI (ISLAND/IDJMG)
15	13	24	GOOD IS GOOD	SHERYL CROW (A&M/INTERSCOPE)
16	17	12	IN THE ROUGH	ANNA NALICK (COLUMBIA)
17	16	13	HUNG UP	MADONNA (WARNER BROS.)
18	20	11	OVER MY HEAD (CABLE CAR)	THE FRAY (EPIC)
19	18	9	CAB	TRAIN (COLUMBIA)
20	19	15	HOW DO YOU LOVE?	COLLECTIVE SOUL (EL)
21	24	6	JUST FEEL BETTER	SANTANA FEAT. STEVEN TYLER (ARISTA/RMG)
22	22	17	BAD DAY	DANIEL POWTER (WARNER BROS.)
23	21	18	I'M FEELING YOU	SANTANA FEAT. MICHELLE BRANCH (ARISTA/RMG)
24	25	36	FOLLOW THROUGH	GAVIN DEGRAW (J/RMG)
25	26	13	BLIND	LIFEHOUSE (GEFFEN)

## MODERN ROCK

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	30	<b>#1</b> YOU AND ME	LIFEHOUSE (GEFFEN)
2	3	49	LOVELY NO MORE	ROB THOMAS (MELISMA/ATLANTIC)
3	2	52	HOME	MICHAEL BUBLE (143/REPRISE)
4	4	23	YOU'RE BEAUTIFUL	JAMES BLUNT (CUSTARD ATLANTIC)
5	7	18	I'M FEELING YOU	SANTANA FEAT. MICHELLE BRANCH (ARISTA/RMG)
6	5	24	ONE LOVE	HOOTIE & THE BLOWFISH (SNEAKY LONG/VANGUARD)
7	6	22	WINDOW TO MY HEART	JON SEGODA (BIG3)
8	8	14	BECAUSE OF YOU	KELLY CLARKSON (RCA/RMG)
9	9	18	BEAUTIFUL	JIM BRICKMAN FEAT. WAYNE BRADY (WALT DISNEY/HOLLYWOOD)
10	11	15	I RUN FOR LIFE	MELISSA ETHERIDGE (ISLAND/IDJMG)
11	10	20	YOU'LL THINK OF ME	KEITH URBAN (CAPITOL NASHVILLE/EMC)
12	15	11	AMARANTINE	ENYA (REPRISE)
13	13	22	HELD	NATALIE GRANT (CURB)
14	14	14	TIME AFTER TIME	CYNDI LAUPER FEAT. SARAH MCCLACHLAN (DAYLIGHT/EPIC)
15	40	3	MAKING MEMORIES OF US	KEITH URBAN (CAPITOL NASHVILLE/EMC)
16	12	13	WHERE IS YOUR HEART TONIGHT	JORDAN KNIGHT (TRANS CONTINENTAL)
17	16	17	GOOD IS GOOD	SHERYL CROW (A&M/INTERSCOPE)
18	21	8	BETTER DAYS	GOD GOD DOLLS (WARNER BROS.)
19	26	3	BAD DAY	DANIEL POWTER (WARNER BROS.)
20	17	11	WAKE ME UP WHEN SEPTEMBER ENDS	GREEN DAY (REPRISE)
21	18	17	PERFECT LOVE	SIMPLY RED (SIMPLY RED COM/VERVE FORECAST/VERVE)
22	25	7	I'VE GOT A CRUSH ON YOU	ROD STEWART FEAT. DIANA ROSS (J/RMG)
23	29	5	EVER THE SAME	ROB THOMAS (MELISMA/ATLANTIC)
24	25	16	LIKE WE NEVER LOVED AT ALL	FAITH HILL (WARNER-CURB/WARNER BROS.)
25	22	10	REMEMBERING YOU	STEVEN CURTIS CHAPMAN (WALDEN MEDIA/EMR)

## HOT DIGITAL SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
1	6	6	<b>#1</b> CHECK ON IT	BEYONCE FEAT. SLIM THUG (COLUMBIA)	■
2	3	8	GRILLZ	NELLY FEAT. PAUL WALL, ALI & GIPP (DERRTY/FO REEL/UMRG)	■
3	1	27	DIRTY LITTLE SECRET	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)	■
4	2	14	LAFFY TAFFY	D4L (DEEMONEY/ASYLUM/ATLANTIC)	■
5	11	12	YOU'RE BEAUTIFUL	JAMES BLUNT (CUSTARD ATLANTIC)	■
6	8	13	DANCE, DANCE	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	■
7	4	19	PHOTOGRAPH	NICKELBACK (ROADRUNNER/IDJMG)	■
8	5	20	GOLD DIGGER	KANYE WEST FEAT. JAMIE FOXX (ROC-A-FELLA/DEF JAM/IDJMG)	■
9	13	4	THERE IT GO! (THE WHISTLE SONG)	JUELZ SANTANA (DIPLOMATS/DEF JAM/IDJMG)	■
10	9	7	RUN IT!	CHRIS BROWN (JIVE/ZOMBA)	■
11	7	24	MY HUMPS	THE BLACK EYED PEAS (A&M/INTERSCOPE)	■
12	12	13	STICKWITU	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)	■
13	15	8	WHEN I'M GONE	EMINEM (SHADY/AFTERMATH/INTERSCOPE)	■
14	-	1	WE BELONG TOGETHER	GAVIN DEGRAW (J/RMG)	■
15	10	42	BEVERLY HILLS	WEEZER (GEFFEN)	■
16	19	8	L.O.V.E.	ASHLEE SIMPSON (GEFFEN)	■
17	14	31	SUGAR, WE'RE GOIN' DOWN	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	■
18	21	8	UNWRITTEN	NATASHA BEDINGFIELD (EPIC)	■
19	16	16	SOUL SURVIVOR	YOUNG JEEZY FEAT. AKON (CORPORATE THUGZ/DEF JAM/IDJMG)	■
20	17	36	DON'T CHA	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)	■
21	23	16	STAY FLY	THREE 6 MAFIA (HYPNOTIZE MINDS/COLUMBIA)	■
22	18	13	HUNG UP	MADONNA (WARNER BROS.)	■
23	37	17	PUMP IT	THE BLACK EYED PEAS (A&M/INTERSCOPE)	■
24	25	18	WE BE BURNIN'	SEAN PAUL (VP/ATLANTIC)	■
25	72	2	I'M N LUV (WIT A STRIPPER)	T-PAIN FEAT. MIKE JONES (KONVICT MUZIK/JIVE/ZOMBA)	■

## HOT DIGITAL SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
26	30	11	HONKY TONK BADONKADONK	TRACE ADKINS (CAPITOL NASHVILLE)	■
27	24	21	BECAUSE OF YOU	KELLY CLARKSON (RCA/RMG)	■
28	29	5	DON'T FORGET ABOUT US	MARIAH CAREY (ISLAND/IDJMG)	■
29	22	36	FEEL GOOD INC	GORILLAZ (PARLOPHONE/VIRGIN)	■
30	20	23	WAKE ME UP WHEN SEPTEMBER ENDS	GREEN DAY (REPRISE)	■
31	47	6	EVERYTIME WE TOUCH	CASCADA (ROBBINS)	■
32	64	4	SHAKE THAT	EMINEM (SHADY/AFTERMATH/INTERSCOPE)	■
33	34	11	JESUS, TAKE THE WHEEL	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)	■
34	26	48	YOU AND ME	LIFEHOUSE (GEFFEN)	■
35	36	10	ONE WISH	RAY J (KNOCKOUT/SANCTUARY)	■
36	45	5	PERFECT SITUATION	WEEZER (GEFFEN)	■
37	31	15	I'M SPRUNG	T-PAIN (KONVICT MUZIK/JIVE/ZOMBA)	■
38	-	1	TEMPERATURE	SEAN PAUL (VP/ATLANTIC)	■
39	27	25	JUST THE GIRL	THE CLICK FIVE (LAVA)	■
40	42	7	FIREMAN	LIL WAYNE (CASH MONEY/UMRG)	■
41	-	1	UPSIDE DOWN	JACK JOHNSON (BRUSHFIRE/UMRG)	■
42	28	44	HOLLABACK GIRL	GWEN STEFANI (INTERSCOPE)	■
43	32	59	SINCE U BEEN GONE	KELLY CLARKSON (RCA/RMG)	■
44	39	24	LOSE YOURSELF	EMINEM (SHADY/INTERSCOPE)	■
45	71	2	WHO I AM HATES WHO I'VE BEEN	RELIENT K (GOTEE/CAPITOL)	■
46	41	14	I THINK THEY LIKE ME	DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)	■
47	33	19	BOYFRIEND	ASHLEE SIMPSON (GEFFEN)	■
48	-	18	100 YEARS	FIVE FOR FIGHTING (AWARE/COLUMBIA)	■
49	46	5	GEORGIA	LUDACRIS & FIELD MOB FEAT. JAMIE FOXX (DTP/IDJMG)	■
50	35	56	MR. BRIGHTSIDE	THE KILLERS (ISLAND/IDJMG)	■

## HOT DIGITAL SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
51	38	31	LOSE CONTROL	MISSY ELLIOTT (THE GOLD MIND/ATLANTIC)	■
52	40	32	PON DE REPLAY	RIHANA (SRP/DEF JAM/IDJMG)	■
53	46	63	YEAH!	USHER FEAT. LIL JON & LUDACRIS (LAFACE/ZOMBA)	■
54	56	5	BE WITHOUT YOU	MARY J. BLIGE (GEFFEN)	■
55	40	51	1, 2 STEP	DIARA (SHO NUFF/MUSICLINE/LAFACE/ZOMBA)	■
56	6	2	BOONDOCKS	LITTLE BIG TOWN (EQUITY)	■
57	5	8	HEARD 'EM SAY	KANYE WEST FEAT. ADAM LEVINE (ROC-A-FELLA/DEF JAM/IDJMG)	■
58	54	15	BETTER DAYS	GOD GOD DOLLS (WARNER BROS.)	■
59	57	34	WE BELONG TOGETHER	MARIAH CAREY (ISLAND/IDJMG)	■
60	43	38	BEHIND THESE HAZEL EYES	KELLY CLARKSON (RCA/RMG)	■
61	68	8	TURN IT UP	CHAMILLIONAIRE FEAT. LIL FLIP (UNIVERSAL/UMRG)	■
62	65	5	MUST BE DOIN' SOMETHIN' RIGHT	BILLY CURRINGTON (MERCURY)	■
63	-	1	YO (EXCUSE ME MISS)	CHRIS BROWN (JIVE/ZOMBA)	■
64	62	60	LET'S GET IT STARTED	THE BLACK EYED PEAS (A&M/INTERSCOPE)	■
65	69	4	UNPREDICTABLE	JAMIE FOXX FEAT. LUDACRIS (J/RMG)	■
66	68	40	SWITCH	WILL SMITH (OVERBROOK/INTERSCOPE)	■
67	60	35	BEST OF YOU	FOO FIGHTERS (ROSWELL/RCA/RMG)	■
68	50	39	SCARS	PAPA ROACH (EL TONAL/GEFFEN)	■
69	54	22	JESUS WALKS	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)	■
70	38	4	NASTY GIRL	THE NOTORIOUS B.I.G. (BAD BOY/ATLANTIC)	■
71	53	37			

**POP 100**

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	3	12	<b>CHECK ON IT</b>	BEYONCE FEAT. SLIM THUG (COLUMBIA)
2	2	16	<b>STICKWITU</b>	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)
3	1	20	<b>RUN IT!</b>	CHRIS BROWN (JIVE/ZOMBA)
4	5	27	<b>DIRTY LITTLE SECRET</b>	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)
5	12	8	<b>GRILLZ</b>	NELLY FEAT. PAUL WALL, ALI & GIPP (DERRTY/FC REEL/UMRG)
6	4	27	<b>PHOTOGRAPH</b>	NICKELBACK (ROADRUNNER/IDJMG)
7	25		<b>BECAUSE OF YOU</b>	KELLY CLARKSON (RCA/RMG)
8	15		<b>DON'T FORGET ABOUT US</b>	MARIAH CAREY (ISLAND/IDJMG)
9	10		<b>DANCE, DANCE</b>	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)
10	21		<b>GOLD DIGGER</b>	KANYE WEST FEAT. JAMIE FOXX (ROC-A-FELLA/DEF JAM/IDJMG)
11	26		<b>MY HUMPS</b>	THE BLACK EYED PEAS (A&M/INTERSCOPE)
12	13	32	<b>SUGAR, WE'RE GOIN' DOWN</b>	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)
13	11	14	<b>LAFFY TAFFY</b>	D4L (DEEMONEY/ASYLUM/ATLANTIC)
14	16	10	<b>WHEN I'M GONE</b>	EMINEM (SHADY/AFTERMATH/INTERSCOPE)
15	14	15	<b>THERE IT GO! (THE WHISTLE SONG)</b>	JUELZ SANTANA (DIPLOMATS/DEF JAM/IDJMG)
16	20	12	<b>UNWRITTEN</b>	NATASHA BEDINGFIELD (EPIC)
17	22	12	<b>YOU'RE BEAUTIFUL</b>	JAMES BLUNT (C/JSTARO/ATLANTIC)
18	24	14	<b>ONE WISH</b>	RAY J (KNOCKOUT/SANCTUARY)
19	19	16	<b>IF IT'S LOVIN' THAT YOU WANT</b>	RIHANNA (SRP/DEF JAM/IDJMG)
20	27	30	<b>PUMP IT</b>	THE BLACK EYED PEAS (A&M/INTERSCOPE)
21	15	42	<b>BEVERLY HILLS</b>	WEEZER (GEFFEN)
22	32	6	<b>SO SICK</b>	NE-YO (DEF JAM/IDJMG)
23	21		<b>WE BE BURNIN'</b>	SEAN PAUL (VP/ATLANTIC)
24	21	19	<b>I'M SPRUNG</b>	T-PAIN (KONVICT MUZIK/JIVE/ZOMBA)
25	33	8	<b>EVERYTIME WE TOUCH</b>	CASCADA (ROBBINS)
26	30	10	<b>L.O.V.E.</b>	ASHLEE SIMPSON (GEFFEN)
27	17		<b>STAY FLY</b>	THREE 6 MAFIA (HYPNOTIZE MINDS/COLUMBIA)
28	23	51	<b>YOU AND ME</b>	LIFEHOUSE (GEFFEN)
29	18	17	<b>SOUL SURVIVOR</b>	YOUNG JEEZY FEAT. AKON (CORPORATE THUGZ/DEF JAM/IDJMG)
30	26	41	<b>FEEL GOOD INC</b>	GORILLAZ (PARLOPHONE/VIRGIN)
31	41	6	<b>SHAKE THAT</b>	EMINEM FEAT. NATE DOGG (SHADY/AFTERMATH/INTERSCOPE)
32	83		<b>WE BELONG TOGETHER</b>	GAVIN OGDRAW (J/RMG)
33	43		<b>WALK AWAY</b>	KELLY CLARKSON (RCA/RMG)
34	34	15	<b>HERE WE GO</b>	TRINA FEAT. KELLY ROWLAND (SLIP-N-SLIDE/ATLANTIC)
35	28	24	<b>WAKE ME UP WHEN SEPTEMBER ENDS</b>	GREEN DAY (REPRISE)
36	31	15	<b>LUXURIOUS</b>	GWEN STEFANI (INTERSCOPE)
37	37		<b>WHO I AM HATES WHO I'VE BEEN</b>	RELIENT K (GOTEE/CAPITOL)
38	29	13	<b>HUNG UP</b>	MADONNA (WARNER BROS.)
39	55	3	<b>I'M N LUV (WIT A STRIPPER)</b>	T-PAIN FEAT. MIKE JONES (KONVICT MUZIK/JIVE/ZOMBA)
40	35	29	<b>JUST THE GIRL</b>	THE CLICK FIVE (LAVA)
41	38	15	<b>I THINK THEY LIKE ME</b>	DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)
42	36	28	<b>SHAKE IT OFF</b>	MARIAH CAREY (ISLAND/IDJMG)
43	40	12	<b>HONKY TONK BADONKADONK</b>	TRACE ADKINS (CAP TOL (NASHVILLE))
44	70	2	<b>TEMPERATURE</b>	SEAN PAUL (VP/ATLANTIC)
45	45	7	<b>PERFECT SITUATION</b>	WEEZER (GEFFEN)
46	42		<b>JESUS, TAKE THE WHEEL</b>	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)
47	56	4	<b>RIGHT HERE</b>	STAIN'D (FLIP/ATLANTIC)
48	46	7	<b>FIREMAN</b>	LIL WAYNE (CASH MONEY/UMRG)
49	44		<b>BE WITHOUT YOU</b>	MARY J. BLIGE (GEFFEN)
50	78	4	<b>YO (EXCUSE ME MISS)</b>	CHRIS BROWN (JIVE/ZOMBA)

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
51	-	1	<b>UPSIDE DOWN</b>	JACK JOHNSON (BRUSHFIRE/UMRG)
52	39	19	<b>BOYFRIEND</b>	ASHLEE SIMPSON (GEFFEN)
53	76	5	<b>BEEP</b>	THE PUSSYCAT DOLLS FEAT. WILL.I.AM (A&M/INTERSCOPE)
54	47	24	<b>YOUR BODY</b>	PRETTY RICKY (ATLANTIC)
55	54	10	<b>TURN IT UP</b>	CHAMILLIONAIRE FEAT. LIL' FLIP (UNIVERSAL/UMRG)
56	44	15	<b>HEARD 'EM SAY</b>	KANYE WEST FEAT. ADAM LEVINE (ROC-A-FELLA/DEF JAM/IDJMG)
57	48	5	<b>GEORGIA</b>	LUDACRIS & FIELO MOB FEAT. JAMIE FOXX (DTP/IDJMG)
58	49	17	<b>BETTER DAYS</b>	GOO GOO DOLLS (WARNER BROS.)
59	53	28	<b>BELLY DANCER (BANANZA)</b>	AKON (SRC/UNIVERSAL/UMRG)
60	58	4	<b>UNPREDICTABLE</b>	JAMIE FOXX FEAT. LUDACRIS (J/RMG)
61	5		<b>NASTY GIRL</b>	THE NOTORIOUS B.I.G. (BAD BOY/ATLANTIC)
62	21		<b>MORE THAN WORDS</b>	FRANKIE J (COLUMBIA)
63	26		<b>YOU'LL THINK OF ME</b>	KEITH URBAN (CAPITOL (NASHVILLE))
64	7		<b>GIRL NEXT DOOR</b>	SAVING JANE (ALERT/TOUCAN COVE)
65	19	10	<b>BOONDOCKS</b>	LITTLE BIG TOWN (EQUITY)
66	13	13	<b>MUST BE DOIN' SOMETHIN' RIGHT</b>	BILLY CURRINGTON (MERCURY)
67	29	2	<b>ROMPE</b>	DADDY YANKEE (EL CARTEL/INTERSCOPE)
68	27	8	<b>CATCH YOUR WAVE</b>	THE CLICK FIVE (LAVA)
69	27	18	<b>HAVE A NICE DAY</b>	BON JOVI (ISLAND/IDJMG)
70	22		<b>SOUL MEETS BODY</b>	DEATH CAB FOR CUTIE (ATLANTIC)
71	25	12	<b>TEQUILA MAKES HER CLOTHES FALL OFF</b>	JOE NICHOLS (UNIVERSAL SOUTH)
72	26		<b>DON'T LIE</b>	THE BLACK EYED PEAS (A&M/INTERSCOPE)
73	1		<b>CRASH</b>	GWEN STEFANI (INTERSCOPE)
74	25		<b>LIKE YOU</b>	BOB WOV FEAT. CIARA (COLUMBIA)
75	17		<b>SEASONS OF LOVE</b>	CAST OF RENT (WARNER BROS.)
76	2		<b>CRAWLING BACK TO YOU</b>	BACKSTREET BOYS (JIVE/ZOMBA)
77	12		<b>BAT COUNTRY</b>	AVENGED SEVENFOLD (HOPELESS/WARNER BROS.)
78	13		<b>HYPNOTIZE</b>	SYSTEM OF A DOWN (AMERICAN/COLUMBIA)
79	4		<b>FRESH AZIMIZ</b>	BOB WOV FEAT. J-KWON & JERMAINE DUPRI (COLUMBIA)
80	7		<b>KRYPTONITE (I'M ON IT)</b>	PURPLE RIBBON ALL-STARS (PURPLE RIBBON/VIRGIN)
81	13		<b>LIKE WE NEVER LOVED AT ALL</b>	FAITH HILL (WARNER-CURB/WRN/WARNER BROS.)
82	7		<b>GONE</b>	KELLY CLARKSON (RCA/RMG)
83	14		<b>DON'T BOTHER</b>	SHAKIRA (EPIC)
84	16		<b>COME A LITTLE CLOSER</b>	DIERKS BENTLEY (CAPITOL (NASHVILLE))
85	8		<b>TWISTED TRANSISTOR</b>	KORN (VIRGIN)
86	4		<b>LIGHTS AND SOUNDS</b>	YELLOWCARD (CAPITOL)
87	12		<b>WELCOME 2 DETROIT</b>	TRICK-TRICK FEAT. EMINEM (WONDERBOY/MOTOWN/UMRG)
88	13		<b>SHAKE</b>	YING YANG TWINS FEAT. PITBULL (COLLIPARK/TVT)
89	11		<b>KEROSENE</b>	MIRANDA LAMBERT (EPIC (NASHVILLE))
90	4		<b>EVER THE SAME</b>	ROB THOMAS (MELISMA/ATLANTIC)
91	6		<b>SO LONELY</b>	TWISTA FEAT. MARIAH CAREY (ATLANTIC)
92	25		<b>PLAY</b>	DAVID BANNER (SRC/UNIVERSAL/UMRG)
93	12		<b>DARE</b>	GORILLAZ FEAT. SHAUN RYDER (PARLOPHONE/VIRGIN)
94	6		<b>WHEN I GET WHERE I'M GOING</b>	BRAID PAISLEY FEAT. DOLLY PARTON (ARISTA NASHVILLE)
95	5		<b>TOUCH IT</b>	BUSTA RHYMES (AFTERMATH/INTERSCOPE)
96	1		<b>LEAN WIT IT, ROCK WIT IT</b>	DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)
97	9		<b>PRETTY VEGAS</b>	INXS (BURNETT/EPIC)
98	10		<b>WINDOW SHOPPER</b>	50 CENT (G-UNIT/INTERSCOPE)
99	1		<b>JUST FEEL BETTER</b>	SANTANA FEAT. STEVEN TYLER (ARISTA/RMG)
100	10		<b>GOOD IS GOOD</b>	SHERYL CROW (A&M/INTERSCOPE)

**POP 100 AIRPLAY**

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	16	<b>STICKWITU</b>	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)	
2	2	18	<b>RUN IT!</b>	CHRIS BROWN (JIVE/ZOMBA)	
3	5	12	<b>CHECK ON IT</b>	BEYONCE FEAT. SLIM THUG (COLUMBIA)	
4	3	24	<b>BECAUSE OF YOU</b>	KELLY CLARKSON (RCA/RMG)	☆
5	4	16	<b>DON'T FORGET ABOUT US</b>	MARIAH CAREY (ISLAND/IDJMG)	☆
6	7	15	<b>DIRTY LITTLE SECRET</b>	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)	☆
7	6	21	<b>PHOTOGRAPH</b>	NICKELBACK (ROADRUNNER/IDJMG)	☆
8	11	6	<b>SO SICK</b>	NE-YO (DEF JAM/IDJMG)	☆
9	8	16	<b>IF IT'S LOVIN' THAT YOU WANT</b>	RIHANNA (SRP/DEF JAM/IDJMG)	
10	10	21	<b>SUGAR, WE'RE GOIN' DOWN</b>	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	☆
11	9	20	<b>GOLD DIGGER</b>	KANYE WEST FEAT. JAMIE FOXX (ROC-A-FELLA/DEF JAM/IDJMG)	
12	13	9	<b>DANCE, DANCE</b>	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	☆
13	17	9	<b>ONE WISH</b>	RAY J (KNOCKOUT/SANCTUARY)	☆
14	12	23	<b>MY HUMPS</b>	THE BLACK EYED PEAS (A&M/INTERSCOPE)	
15	27	6	<b>GRILLZ</b>	NELLY FEAT. PAUL WALL, ALI & GIPP (DERRTY/FC REEL/UMRG)	
16	5	0	<b>WHEN I'M GONE</b>	EMINEM (SHADY/AFTERMATH/INTERSCOPE)	☆
17	21	7	<b>PUMP IT</b>	THE BLACK EYED PEAS (A&M/INTERSCOPE)	
18	9	10	<b>UNWRITTEN</b>	NATASHA BEDINGFIELD (EPIC)	☆
19	7		<b>THERE IT GO! (THE WHISTLE SONG)</b>	JUELZ SANTANA (DIPLOMATS/DEF JAM/IDJMG)	
20	14	17	<b>I'M SPRUNG</b>	T-PAIN (KONVICT MUZIK/JIVE/ZOMBA)	
21	28		<b>WALK AWAY</b>	KELLY CLARKSON (RCA/RMG)	☆
22	31		<b>HERE WE GO</b>	TRINA FEAT. KELLY ROWLAND (SLIP-N-SLIDE/ATLANTIC)	
23	15		<b>WE BE BURNIN'</b>	SEAN PAUL (VP/ATLANTIC)	
24	30		<b>EVERYTIME WE TOUCH</b>	CASCADA (ROBBINS)	☆
25	21		<b>YOU AND ME</b>	LIFEHOUSE (GEFFEN)	☆

116 mainstream top 40 stations are electronically monitored 24 hours a day, 7 days a week. This data is used to compile the Pop 100.

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
26	18	15	<b>LUXURIOUS</b>	GWEN STEFANI (INTERSCOPE)	
27	10		<b>LAFFY TAFFY</b>	D4L (DEEMONEY/ASYLUM/ATLANTIC)	
28	30	24	<b>FEEL GOOD INC</b>	GORILLAZ (PARLOPHONE/VIRGIN)	
29	26	31	<b>BEVERLY HILLS</b>	WEEZER (GEFFEN)	
30	29	9	<b>STAY FLY</b>	THREE 6 MAFIA (HYPNOTIZE MINDS/COLUMBIA/SUM)	
31	38	5	<b>SHAKE THAT</b>	EMINEM FEAT. NATE DOGG (SHADY/AFTERMATH/INTERSCOPE)	
32	34	6	<b>WHO I AM HATES WHO I'VE BEEN</b>	RELIENT K (GOTEE/CAPITOL)	☆
33	25	15	<b>SOUL SURVIVOR</b>	YOUNG JEEZY FEAT. AKON (CORPORATE THUGZ/DEF JAM/IDJMG)	
34	32	27	<b>SHAKE IT OFF</b>	MARIAH CAREY (ISLAND/IDJMG)	☆
35	40	4	<b>RIGHT HERE</b>	STAIN'D (FLIP/ATLANTIC)	
36	39	4	<b>L.O.V.E.</b>	ASHLEE SIMPSON (GEFFEN)	☆
37	36	22	<b>WAKE ME UP WHEN SEPTEMBER ENDS</b>	GREEN DAY (REPRISE)	☆
38	35	22	<b>YOUR BODY</b>	PRETTY RICKY (ATLANTIC)	
39	33	21	<b>MORE THAN WORDS</b>	FRANKIE J (COLUMBIA)	
40	-	1	<b>YOU'RE BEAUTIFUL</b>	JAMES BLUNT (C/JSTARO/ATLANTIC)	
41	-	1	<b>CRASH</b>	GWEN STEFANI (INTERSCOPE)	
42	43	4	<b>BEEP</b>	THE PUSSYCAT DOLLS FEAT. WILL.I.AM (A&M/INTERSCOPE)	
43	31	11	<b>CRAWLING BACK TO YOU</b>	BACKSTREET BOYS (JIVE/ZOMBA)	☆
44	44	4	<b>GIRL NEXT DOOR</b>	SAVING JANE (ALERT/TOUCAN COVE)	☆
45	42	29	<b>BELLY DANCER (BANANZA)</b>	AKON (SRC/UNIVERSAL/UMRG)	
46	1		<b>GONE</b>	KELLY CLARKSON (RCA/RMG)	
47	7	2	<b>CATCH YOUR WAVE</b>	THE CLICK FIVE (LAVA)	
48	45	14	<b>SHAKE</b>	YING YANG TWINS FEAT. PITBULL (COLLIPARK/TVT)	
49	2		<b>MAMACITA</b>	BABY BASH FEAT. MARCOS HERRANDEZ (LATUM/UNIVERSAL/UMRG)	
50	1		<b>I THINK THEY LIKE ME</b>	DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)	

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.

**HOT SINGLES SALES**

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	1	<b>HEARTBREAK HOTEL</b>	ELVIS PRESLEY (RCA/RMG)
2	2	2	<b>HUNG UP</b>	MADONNA (WARNER BROS.)
3	3	3	<b>ONE WISH</b>	RAY J (KNOCKOUT/SANCTUARY)
4	4	4	<b>TE AMO CORAZON</b>	PRINCE (UNIVERSAL/UMRG)
5	5	5	<b>TEAR YOU APART</b>	SHE WANTS REVENGE (PERFECTKISS/FLAWLESS/GEFFEN)
6	6	6	<b>I THINK THEY LIKE ME</b>	DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)
7	7	7	<b>IT'S YOU</b>	URBAN MYSTIC (SOBE/WARNER BROS.)
8	8	8	<b>INSIDE YOUR HEAVEN/VEHICLE</b>	BO BICE (RCA/RMG)
9	9	9	<b>GO CRAZY</b>	YOUNG JEEZY FEAT. JAY-Z (CORPORATE THUGZ/DEF JAM/IDJMG)
10	10	10	<b>JUICEBOX</b>	THE STROKES (RCA/RMG)
11	11	11	<b>GRILLZ</b>	NELLY FEAT. PAUL WALL, ALI & GIPP (DERRTY/FC REEL/UMRG)
12	12	12	<b>NUMBER 1</b>	GOLDFRAPP (MUTE)
13	13	13	<b>RUN IT!</b>	CHRIS BROWN (JIVE/ZOMBA)
14	14	14	<b>WE WILL BECOME SILHOUETTES/BE STILL MY HEART</b>	THE POSTAL SERVICE (SUB POP)
15	15	15	<b>INSIDE YOUR HEAVEN/INDEPENDENCE DAY</b>	CARRIE UNDERWOOD (ARISTA/RMG)
16	16	16	<b>TOUCH IT</b>	BUSTA RHYMES (AFTERMATH/INTERSCOPE)
17	17	17	<b>I GOT YOUR LOVE</b>	DONNA SUMMER (MERCURY/UME)
18	18	18	<b>THERE IT GO! (THE WHISTLE SONG)</b>	JUELZ SANTANA (DIPLOMATS/DEF JAM/IDJMG)
19	19	19	<b>LOVELY</b>	AKON (SRC/UNIVERSAL/UMRG)
20	20	20	<b>WE BELONG TOGETHER</b>	MARIAH CAREY (ISLAND/IDJMG)
21	21	21	<b>CHECK ON IT</b>	BEYONCE FEAT. SLIM THUG (COLUMBIA)
22	22	22	<b>AMARANTINE</b>	ENYA (REPRISE/WARNER BROS.)
23	23	23	<b>I AM NOT MY HAIR</b>	INDIA ARIE (MOTOWN/UMRG)
24	24	24	<b>BABY GIRL</b>	THE (SEL/SUM)
25	25	25	<b>S.S.T.</b>	PRINCE (NPG/COLUMBIA)

**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
<b>POP 100 AIRPLAY</b>	
<b>THE ALL-AMERICAN REJECTS</b>	
Dirty Little Secret INTERSCOPE (76.1)	6
NE-YO So Sick IDJMG (65.0)	8
FALL OUT BOY Dance, Dance IDJMG (82.5)	12
RAY J One Wish SANCTUARY (66.0)	13
NATASHA BEDINGFIELD Unwritten EPIC (70.2)	18
KELLY CLARKSON Walk Away RMG (83.8)	21
CASCADA Everytime We Touch ROBBINS (70.0)	24
RELIENT K Who I Am Hates Who I've Been CAPITOL (71.6)	32
ASHLEE SIMPSON L.O.V.E. GEFFEN (67.8)	36
SAVING JANE Girl Next Door ALERT (65.4)	44
DEFAULT Count On Me TVT (68.1)	--
<b>ADULT TOP 40</b>	
☆ BON JOVI Who Says You Can't Go Home IDJMG (73.6)	40
<b>ADULT CONTEMPORARY</b>	
SANTANA FEAT. MICHELLE BRANCH I'm Feeling You RMG (66.7)	5
JIM BRICKMAN FEAT. WAYNE BRADY Beautiful HOLLYWOOD (88.8)	9
ENYA Amaranthine REPRISE (72.4)	12
<b>MODERN ROCK</b>	
FALL OUT BOY Dance, Dance IDJMG (71.1)	9
HORN Twisted Transistor VIRGIN (71.0)	10
<b>MY CHEMICAL ROMANCE</b>	
The Ghost Of You REPRISE (69.4)	13
STAIN'D Falling ATLANTIC (71.9)	20
GREEN DAY Jesus Of Suburbia REPRISE (75.2)	28
BERLIN Paperthin Hymn EMI (69.6)	--

SALES DATA COMPILED BY



# Billboard R&B/HIP-HOP

JAN 28 2006

## TOP R&B/HIP-HOP ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	2	5	<b>MARY J. BLIGE</b> MTRIARCH/GEFFEN 005722*/INTERSCOPE (13.98/8.98)	The Breakthrough		1
2	1	5	<b>JAMIE FOXX</b> JIVE 7179*/RMG (18.98) ⊕	Unpredictable		1
3	3	4	<b>THE NOTORIOUS B.I.G.</b> AD BOY 83885*/AG (19.98)	Duets: The Final Chapter		1
4	5	6	<b>CHRIS BROWN</b> JIVE 82876/ZOMBA (18.98) ⊕	Chris Brown		1
5	7	4	<b>LIL WAYNE</b> CASH MONEY 005124*/UMRG (13.98)	Tha Carter II		1
6	5	3	<b>EMINEM</b> SHADY/AFTERMATH 005881*/INTERSCOPE (13.98/8.98)	Curtain Call: The Hits		2
7	4	7	<b>MARIAH CAREY</b> ISLAND 005784*/IDJMG (13.98) ⊕	The Emancipation Of Mimi		5
8	8	10	<b>ANTHONY HAMILTON</b> SO SO DEF 74278/ZOMBA (18.98)	Ain't Nobody Worryin'		4
9	9	3	<b>JUELZ SANTANA</b> DIELOMATS/DEF JAM 005426*/IDJMG (13.98/8.98) ⊕	What The Game's Been Missing!		11
10	18	30	<b>GREATEST KEYSHIA COLE</b> A&M 003554*/INTERSCOPE (13.98)	The Way It Is		2
11	14	25	<b>YOUNG JEEZY</b> CORPORATE THUGZ/DEF JAM 004421*/IDJMG (13.98)	Let's Get It: Thug Motivation 101		1
12	10	8	<b>LJDCRIS AND DTP</b> D P/DEF JAM 005786*/IDJMG (13.98) ⊕	Ludacris Presents...Disturbing Tha Peace		1
13	19	20	<b>T-PAIN</b> K3NVICT MUZIK/JIVE 73200/ZOMBA (18.98)	Rappa Ternt Sanga		1
14	20	19	<b>MELLY</b> F3 REEL/DERRTY 005825*/UMRG (13.98)	Sweatsuit		1
15	15	11	<b>CHAMILLIONAIRE</b> UNIVERSAL 005423*/UMRG (13.98)	The Sound Of Revenge		1
16	12	14	<b>THE BLACK EYED PEAS</b> JAM 004341*/INTERSCOPE (13.98/8.98)	Monkey Business		3
17	21	28	<b>KIRK FRANKLIN</b> RD YO SOUL/GOSPO CENTRIC 71019/ZOMBA (18.98)	Hero		4
18	11	15	<b>DESTINY'S CHILD</b> COLUMBIA 97765/SONY MUSIC (18.98) ⊕	#1's		1
19	16	13	<b>SOUNDTRACK</b> 3-UNIT 005605*/INTERSCOPE (13.98/8.98)	Get Rich Or Die Tryin'		1
20	17	16	<b>YING YANG TWINS</b> COLLIPARK 2790/TVT (11.98 CD/DVD) ⊕	U.S.A. Still United		15
21	13	17	<b>KANYE WEST</b> ROC-A-FELLA/DEF JAM 004813*/IDJMG (13.98)	Late Registration		2
22	28	30	<b>SEAN PAUL</b> VP/ATLANTIC 83788*/AG (18.98)	The Trinity		1
23	20	24	<b>THREE 6 MAFIA</b> HYPNOTIZE MINDS/COLUMBIA 94724/SONY MUSIC (18.98) ⊕	Most Known Unknown		1
24	2	10	<b>D4L</b> DEEMONEY/ASYLUM 83890/AG (18.98)	Down For Life		1
25	25	2	<b>BUN-B</b> RAP-A-LOT 4 LIFE 68539/ASYLUM (18.98)	Trill		1
26	26	8	<b>PURPLE RIBBON ALL-STARS</b> PURPLE RIBBON 12207*/VIRGIN (18.98)	Big Boi Presents...Got Purp? Vol. II		3
27	27	10	<b>FLOETRY</b> ERVINGWONDER/GEFFEN 005609/INTERSCOPE (13.98)	Flo' Ology		1
28	23	5	<b>YOUNGBLOODZ</b> LAFACE 73175*/ZOMBA (18.98) ⊕	Ev'rybody Know Me		1
29	29	14	<b>ALICIA KEYS</b> J 67424/RMG (18.98) ⊕	Unplugged		1
30	35	25	<b>TREY SONGZ</b> SONG BOOK/ATLANTIC 83721/AG (15.98)	I Gotta Make It		1
31	32	16	<b>SOUNDTRACK</b> VERITY 71620/ZOMBA (18.98)	The Gospel		22
32	31	9	<b>PITBULL</b> DIAZ BROTHERS 2750/TVT (11.98 CD/DVD) ⊕	Money Is Still A Major Issue		4
33	37	12	<b>RAY J</b> KNOCKOUT 87521/SANCTUARY (18.98)	Raydiation		13
34	34	11	<b>PAUL WALL</b> SWISHAHOUSE/ATLANTIC 83808/ASYLUM (18.98)	The Peoples Champ		1
35	37	12	<b>CHARLIE WILSON</b> JIVE 69429/ZOMBA (18.98)	Charlie, Last Name Wilson		1
36	41	13	<b>DAMIAN "JR. GONG" MARLEY</b> GHETTO YOUTHS/TUFF GONG 005416*/UMRG (13.98)	Welcome To Jamrock		4
37	50	7	<b>LYFE JENNINGS</b> COLUMBIA 90946/SONY MUSIC (12.98) ⊕	Lyfe 268-192		7
38	45	20	<b>YOLANDA ADAMS</b> ELEKTRA/ATLANTIC 83789/AG (18.98)	Day By Day		4
39	40	37	<b>BOW WOW</b> COLUMBIA 93505*/SONY MUSIC (18.98) ⊕	Wanted		3
40	38	45	<b>TONI BRAXTON</b> BLACKGROUND 005441/UMRG (13.98)	Libra		2
41	39	9	<b>GINUWINE</b> EPIC 93455/SONY MUSIC (18.98)	Back II Da Basics		1
42	43	3	<b>GOAPELE</b> SKYBLAZE/COLUMBIA 92910/SONY MUSIC (11.98)	Change It All		32
43	46	35	<b>KEM</b> MOTOWN 004232/UMRG (13.98) ⊕	Album II		1
44	42	16	<b>TRINA</b> SLIP-N-SLIDE/ATLANTIC 83710*/AG (18.98)	Glamorest Life		2
45	RE-ENTRY	19	<b>SOUNDTRACK</b> GRAND HUSTLE/ATLANTIC 83822*/AG (18.98)	Hustle & Flow		1
46	44	15	<b>TWISTA</b> ATLANTIC 83820*/AG (18.98)	The Day After		1
47	51	15	<b>DWELE</b> VIRGIN 71410 (17.98)	Some Kinda...		10
48	48	13	<b>STEVIE WONDER</b> MOTOWN 002402/UMRG (13.98)	A Time To Love		1
49	54	14	<b>WARREN G</b> HAWINO/G-FUNK 54707*/LIGHTYEAR (18.98)	In The Mid-Nite Hour		15
50	43	9	<b>R. KELLY</b> JIVE 74688/ZOMBA (16.98)	Remix City Volume 1		11
51	54	16	<b>LIL' KIM</b> QUEEN BEE/ATLANTIC 83818*/AG (18.98)	The Naked Truth		1
52	54	34	<b>PRETTY RICKY</b> ATLANTIC 83786/AG (18.98)	Bluestars		1
53	52	29	<b>R. KELLY</b> JIVE 70214/ZOMBA (18.98/12.98) ⊕	TP3 Reloaded		1
54	2	25	<b>PACE SETTER MARY MARY</b> MY BLOCK/COLUMBIA 77733/SONY MUSIC (18.98)	Mary Mary		4
55	1	1	<b>SCOUNDRELS</b> INVISIBLE 0007 (14.98)	4-Ever Gullie		55

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
56	47	10	<b>TRICK-TRICK</b> WONDERBOY/MOTOWN 005934*/UMRG (13.98)	The People Vs.		40
57	53	46	<b>50 CENT</b> SHADY/AFTERMATH 004092*/INTERSCOPE (13.98/8.98) ⊕	The Massacre		1
58	61	34	<b>COMMON</b> G.O.O.D./GEFFEN 004670*/INTERSCOPE (13.98/8.98) ⊕	Be		1
59	66	33	<b>JOHN LEGEND</b> G.O.O.D./COLUMBIA 92776*/SONY MUSIC (18.98) ⊕	Get Lifted		1
60	55	6	<b>ASHANTI</b> THE INC. 005924*/DJMG (13.98)	Collectables By Ashanti		10
61	63	1	<b>BONE THUGS-N-HARMONY</b> RUTHLESS 25423 (18.98)	Greatest Hits		30
62	56	39	<b>MIKE JONES</b> SWISHAHOUSE/ASYLUM 49340*/WARNER BROS. (18.98)	Who Is Mike Jones?		1
63	56	20	<b>RIHANNA</b> SRP/DEF JAM 004937/IDJMG (13.98)	Music Of The Sun		1
64	65	17	<b>DAVID BANNER</b> SRC/UNIVERSAL 004975*/UMRG (13.98) ⊕	Certified		1
65	62	58	<b>CIARA</b> SHO'NUFF/MUSICLINE/LAFACE 62819*/ZOMBA (18.98/12.98)	Goodies		1
66	59	30	<b>LEELA JAMES</b> WARNER BROS. 48027 (13.98)	A Change Is Gonna Come		42
67	30	27	<b>ERIC BENET</b> FRIDAY/REPRISE 47970/WARNER BROS. (18.98)	Hurricane		27
68	69	19	<b>TONY YAYO</b> G-UNIT 004873*/INTERSCOPE (13.98/8.98) ⊕	Thoughts Of A Predicate Felon		2
69	77	17	<b>KINDRED THE FAMILY SOUL</b> HIDDEN BEACH/EPIC 96512/SONY MUSIC (18.98)	In This Life Together		15
70	84	22	<b>SOUNDS OF BLACKNESS</b> SLR 54693/LIGHTYEAR (17.98)	Unity		47
71	57	29	<b>YING YANG TWINS</b> COLLIPARK 2520*/TVT (17.98/11.98)	U.S.A.: United State Of Atlanta		1
72	65	17	<b>SOUNDTRACK</b> MUSIC WORLD/FOX/SANCTUARY URBAN 87539/SANCTUARY (18.98)	Roll Bounce: The Album		1
73	73	9	<b>USHER</b> LAFACE 63982/ZOMBA (18.98/12.98)	Confessions		9
74	74	34	<b>MARQUES HOUSTON</b> T.U.G./UNIVERSAL 004696/UMRG (13.98)	Naked		1
75	73	8	<b>THREE 6 MAFIA</b> HYPNOTIZE MINDS/COLUMBIA 75007/SONY MUSIC (18.98)	Most Known Hits		38

FOR A COMPLETE LISTING OF THE HOT R&B/HIP-HOP ALBUMS, CHECK OUT WWW.BILLBOARD.COM

## TOP BLUES ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	NEW	1	<b>ETTA JAMES</b> HIP-O/CHRONICLES 004010/UME	The Definitive Collection		1
2	1	87	<b>GEORGE THOROGOOD &amp; THE DESTROYERS</b> CAPITOL 98430	Greatest Hits: 30 Years Of Rock		1
3	14	14	<b>SUSAN TEDESCHI</b> VERVE FORECAST 005111/VG	Hope And Desire		1
4	18	18	<b>B.B. KING</b> GEFFEN/CHRONICLES 005263/UME	B.B. King & Friends: 80		1
5	16	16	<b>BETTYE LAVETTE</b> ANTI- 86772*/EPITAPH	I've Got My Own Hell To Raise		1
6	5	16	<b>BUDDY GUY</b> SILVERTONE 72426/ZOMBA	Bring 'Em In		1
7	6	44	<b>B.B. KING</b> GEFFEN/CHRONICLES 003854/UME	The Ultimate Collection		1
8	7	21	<b>DELBERT MCCLINTON</b> NEW WEST 6079	Cost Of Living		1
9	NEW	1	<b>DION</b> DIMENSIONAL 06/THE ORCHARD	Bronx In Blue		1
10	19	19	<b>NORTH MISSISSIPPI ALLSTARS</b> ATO 21541*	Electric Blue Watermelon		1
11	13	62	<b>SUSAN TEDESCHI</b> NEW WEST 6065	Live From Austin TX		1
12	12	90	<b>ERIC CLAPTON</b> DUCK/REPRISE 48423*/WARNER BROS.	Me And Mr Johnson		1
13	14	14	<b>AEROSMITH</b> COLUMBIA 87025*/SONY MUSIC	Honkin' On Bobo		1
14	1	41	<b>VARIOUS ARTISTS</b> MADACY 50799	Best Of Blues: 50 Hits		1
15	NEW	1	<b>SUSAN TEDESCHI</b> TONE-COOL 51781/ARTEMIS	The Best Of Susan Tedeschi		1

BETWEEN THE BULLETS rgeorge@billboard.com

### MARY MARY'S BIG JUMP

Even without deep sale pricing, gospel duo Mary Mary manages a 17% gain for Pacesetter honors on Top R&B/Hip-Hop Albums. \$15, makes a 72-54 climb, the largest jump on the chart. No. 5 on Top Gospel Albums, "Mary Mary" has never ranked lower than No. 8 since it bowed at No. 1 on that chart in the Aug. 6, 2005, issue.

Current single "Yesterday" is No. 6 on Hot Gospel Songs. But Mary Mary, with some chains pricing its self-titled album around



has never ranked lower than No. 8 since it bowed at No. 1 on that chart in the Aug. 6, 2005, issue.

Current single "Yesterday" is No. 6 on Hot Gospel Songs.

—Raphael George

# JAN 28 2006 R&B/HIP-HOP Billboard

HOT R&B/HIP-HOP AIRPLAY			
LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	12	<b>BE WITHOUT YOU</b> MARY J. BLIGE (Geffen/Interscope)	☆
2	4	<b>UNPREDICTABLE</b> JAMIE FOXX FEAT. LUDACRIS (J/RMG)	☆
3	3	<b>GRILLZ</b> NELLY FEAT. PAUL WALL, ALI & GIPP (Derrty/fo' reel/UMRG)	☆
4	2	<b>DON'T FORGET ABOUT US</b> MARIAH CAREY (ISLAND/IDJMG)	☆
5	10	<b>SO SICK</b> NE-YO (DEF JAM/IDJMG)	☆
6	7	<b>KRYPTONITE (I'M ON IT)</b> PURPLE RIBBON ALL-STARS (PURPLE RIBBON/VIRGIN)	☆
7	5	<b>I THINK THEY LIKE ME</b> DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)	☆
8	6	<b>ONE WISH</b> RAY J (KNOCKOUT/SANCTUARY)	☆
9	19	<b>YO (EXCUSE ME MISS)</b> CHRIS BROWN (JIVE/ZOMBA)	☆
10	16	<b>CHECK ON IT</b> BEYONCE FEAT. SLIM THUG (COLUMBIA/SUM)	☆
11	14	<b>GOTTA GO</b> TREY SONGZ (SONG BOOK/ATLANTIC)	☆
12	9	<b>UNBREAKABLE</b> ALICIA KEYS (J/RMG)	☆
13	11	<b>I SHOULD HAVE CHEATED</b> KEYSHIA COLE (A&M/INTERSCOPE)	☆
14	8	<b>RUN IT!</b> CHRIS BROWN (JIVE/ZOMBA)	☆
15	12	<b>THERE IT GO! (THE WHISTLE SONG)</b> JUELZ SANTANA (DIPLOMATS/DEF JAM/IDJMG)	☆
16	24	<b>LEAN WIT IT, ROCK WIT IT</b> DEM FRANCHIZE BOYZ FEAT. LIL PEANUT & CHARLAY (SO SO DEF/VIRGIN)	☆
17	18	<b>LOOKING FOR YOU</b> KIRK FRANKLIN (FO YO SOUL/GOSPD CENTRIC/ZOMBA)	☆
18	21	<b>STAY FLY</b> THREE 6 MAFIA (HYPNOTIZE MINDS/COLUMBIA/SUM)	☆
19	13	<b>GIRL TONITE</b> TWISTA FEAT. TREY SONGZ (ATLANTIC)	☆
20	17	<b>HERE WE GO</b> TRINA FEAT. KELLY ROWLAND (SLIP-N-SLIDE/ATLANTIC)	☆
21	15	<b>FIREMAN</b> LIL WAYNE (CASH MONEY/UMRG)	☆
22	28	<b>TOUCH IT</b> BUSTA RHYMES (AFTERMATH/INTERSCOPE)	☆
23	27	<b>RODEO</b> JUVENILE (UTP/ATLANTIC)	☆
24	23	<b>SOUL SURVIVOR</b> YOUNG JEEZY FEAT. AKON (CORPORATE THUGZ/DEF JAM/IDJMG)	☆
25	22	<b>MUST BE NICE</b> LYFE JENKINGS (COLUMBIA/SUM)	☆

LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
27	31	<b>I'M N LUV (WIT A STRIPPER)</b> T-PAIN FEAT. MIKE JONES (KONVICT MUZIK/JIVE/ZOMBA)	☆
28	25	<b>FRESH AZIMIZ</b> BOW WOW FEAT. J-KWON & JERMAINE DUPRI (COLUMBIA/SUM)	☆
29	53	<b>NASTY GIRL</b> THE NOTORIOUS B.I.G. (BAD BOY/ATLANTIC)	☆
30	20	<b>LOVE</b> KEYSHIA COLE (A&M/INTERSCOPE)	☆
31	32	<b>HEARD 'EM SAY</b> KANYE WEST FEAT. AQAM LEVINE (ROC-A-FELLA/DEF JAM/IDJMG)	☆
32	26	<b>IN MY MIND</b> HEATHER HEADLEY (RCA/RMG)	☆
33	30	<b>SHAKE IT OFF</b> MARIAH CAREY (ISLAND/IDJMG)	☆
34	34	<b>LAFFY TAFFY</b> D4L (DEEMONEY/ASYLUM/ATLANTIC)	☆
35	29	<b>MAGIC</b> CHARLIE WILSON (JIVE/ZOMBA)	☆
36	42	<b>I'M SPRUNG</b> T-PAIN (KONVICT MUZIK/JIVE/ZOMBA)	☆
37	37	<b>GEORGIA</b> LUDACRIS & FIELD MOB (DTP/IDJMG)	☆
38	50	<b>GOTTA GO GOTTA LEAVE (TIRED)</b> VIVIAN GREEN (COLUMBIA/SUM)	☆
39	45	<b>SHAKE</b> YING YANG TWINS FEAT. PITBULL (COLLIPARK/TVT)	☆
40	35	<b>SLOW WIND</b> R. KELLY (JIVE/ZOMBA)	☆
41	39	<b>WE BE BURNIN'</b> SEAN PAUL (VP/ATLANTIC)	☆
42	44	<b>GOLD DIGGER</b> KANYE WEST, FEAT. JAMIE FOXX (ROC-A-FELLA/DEF JAM/IDJMG)	☆
43	43	<b>CAN'T LET GO</b> ANTHONY HAMILTON (SO SO DEF/ZOMBA)	☆
44	40	<b>TRU LOVE</b> FAITH EVANS (CAPITOL)	☆
45	55	<b>WHERE WOULD I BE (THE QUESTION)</b> KINDRED THE FAMILY SOUL (EPIC/HIDDEN BEACH)	☆
46	52	<b>LUXURIOUS</b> GWEN STEFANI (INTERSCOPE)	☆
47	38	<b>OH YES (AKA 'POSTMAN')</b> JUELZ SANTANA (DIPLOMATS/DEF JAM/IDJMG)	☆
48	36	<b>WE BELONG TOGETHER</b> MARIAH CAREY (ISLAND/IDJMG)	☆
49	61	<b>TURN IT UP</b> CHAMILLIONAIRE FEAT. LIL' FLIP (UNIVERSAL/UMRG)	☆
50	47	<b>TEMPERATURE</b> SEAN PAUL (VP/ATLANTIC)	☆
	47	<b>FIND YOUR WAY (BACK IN MY LIFE)</b> KEM (MOTOWN/UMRG)	☆

ADULT R&B			
LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	19	<b>UNBREAKABLE</b> ALICIA KEYS (J/RMG)	☆
2	9	<b>BE WITHOUT YOU</b> MARY J. BLIGE (Geffen/Interscope)	☆
3	12	<b>MAGIC</b> CHARLIE WILSON (JIVE/ZOMBA)	☆
4	4	<b>IN MY MIND</b> HEATHER HEADLEY (RCA/RMG)	☆
5	26	<b>I WANNA BE LOVED</b> ERIC BENET (FRIDAY/REPRISE/WARNER BROS.)	☆
6	18	<b>LOOKING FOR YOU</b> KIRK FRANKLIN (FO YO SOUL/GOSPD CENTRIC/ZOMBA)	☆
7	32	<b>FIND YOUR WAY (BACK IN MY LIFE)</b> KEM (MOTOWN/UMRG)	☆
8	39	<b>GOTTA GO GOTTA LEAVE (TIRED)</b> VIVIAN GREEN (COLUMBIA/SUM)	☆
9	18	<b>GROWN &amp; SEXY</b> BABYFACE (ARISTA/RMG)	☆
10	4	<b>UNPREDICTABLE</b> JAMIE FOXX FEAT. LUDACRIS (J/RMG)	☆
11	22	<b>WHERE WOULD I BE (THE QUESTION)</b> KINDRED THE FAMILY SOUL (EPIC/HIDDEN BEACH)	☆
12	38	<b>WE BELONG TOGETHER</b> MARIAH CAREY (ISLAND/IDJMG)	☆
13	36	<b>MUST BE NICE</b> LYFE JENKINGS (COLUMBIA/SUM)	☆
14	35	<b>CHARLIE LAST NAME: WILSON</b> CHARLIE WILSON (JIVE/ZOMBA)	☆
15	21	<b>SHAKE IT OFF</b> MARIAH CAREY (ISLAND/IDJMG)	☆
16	12	<b>TRU LOVE</b> FAITH EVANS (CAPITOL)	☆
17	7	<b>CAN'T LET GO</b> ANTHONY HAMILTON (SO SO DEF/ZOMBA)	☆
18	9	<b>DON'T FORGET ABOUT US</b> MARIAH CAREY (ISLAND/IDJMG)	☆
19	7	<b>I AM NOT MY HAIR</b> INDIA.ARIE (MOTOWN/UMRG)	☆
20	8	<b>TO YOU</b> EARTH, WIND & FIRE FEAT. BRIAN MCKNIGHT (SANCTUARY)	☆
21	20	<b>CRAZY LOVE</b> WILL DOWNING (GRP/VERVE)	☆
22	15	<b>EVERYTIME I THINK ABOUT HER</b> JAMIE FEAT. JADAKISS (DIVINE MILL/WARNER BROS.)	☆
23	16	<b>TRIPPIN' (THAT'S THE WAY LOVE WORKS)</b> DONI BRAXTON (BLACKGROUND/UMRG)	☆
24	9	<b>CURSED</b> VIVIAN GREEN (COLUMBIA/SUM)	☆
25	9	<b>INDECENT PROPOSAL</b> JAVIER (CAPITOL)	☆

HOT R&B/HIP HOP SINGLES SALES			
LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	9	<b>#1 IT'S YOU</b> URBAN MYSTIC (SOBE/WARNER BROS.)	☆
2	4	<b>WHAT YOU GOT</b> VIRGINIA'S FRONTLINE FEAT. PORSHCA (CNI ENTERTAINMENT)	☆
3	2	<b>THE HOOCHIE SONG</b> OAK (HAVING YOURS/SOWELL ENTERTAINMENT)	☆
4	3	<b>ALWAYS</b> SPAIDE R. PEPER (HASSLE LIFE)	☆
5	8	<b>ONE WISH</b> RAY J (KNOCKOUT/SANCTUARY)	☆
6	2	<b>RUN IT!</b> CHRIS BROWN (JIVE/ZOMBA)	☆
7	5	<b>RAIN'S FALLIN'</b> STORMTROOPERZ (IMPERIAL ENTERTAINMENT)	☆
8	7	<b>BABY GIRL</b> TRE (SEL/SUM)	☆
9	14	<b>COME GO WITH ME</b> RUSTIC FEAT. CROW (SPIDO)	☆
10	9	<b>I THINK THEY LIKE ME</b> DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)	☆
11	20	<b>GRILLZ</b> NELLY FEAT. PAUL WALL, ALI & GIPP (Derrty/fo' reel/UMRG)	☆
12	1	<b>TOP NOTCH DIVA</b> QUIARRE LEE FEAT. TRINA & TRICK DADDY (KEY MONEY GRIP)	☆
13	11	<b>BACK TOGETHER AGAIN</b> MELI'SA MORGAN & FREDDIE JACKSON (LU ANN/DRPHEUS)	☆
14	15	<b>DON'T TEST US</b> MR. POOKIE (CRAWL 2 BAWL/BOSS)	☆
15	10	<b>TE AMO CORAZON</b> PRINCE (UNIVERSAL/UMRG)	☆
16	13	<b>NO STRINGS</b> LOLA (SOBE/WARNER BROS.)	☆
17	21	<b>TOUCH IT</b> BUSTA RHYMES (AFTERMATH/INTERSCOPE)	☆
18	18	<b>GHETTO LUV</b> MIKE WATTS INTRODUCING HASAN (WATTS)	☆
19	17	<b>I AM NOT MY HAIR</b> INDIA.ARIE (MOTOWN/UMRG)	☆
20	12	<b>PADLOCK</b> STARR BLAZZ (STARR BLAZZ/EMPIRE)	☆
21	23	<b>CLAP</b> CINQUE (BIG GRIP)	☆
22	16	<b>CHECK ON IT</b> BEYONCE FEAT. SLIM THUG (COLUMBIA/SUM)	☆
23	35	<b>HAVE A PARTY</b> MOBB DEEP FEAT. 50 CENT & NATE DOGG (G-UNIT/INTERSCOPE)	☆
24	19	<b>GO CRAZY</b> YOUNG JEEZY FEAT. JAY-Z (CORPORATE THUGZ/DEF JAM/IDJMG)	☆
25	31	<b>SHOULDER WORK</b> GEL FEAT. STAT QUO (FORESEEN LEGENDS/SUPERNA + URAL)	☆

RHYTHMIC AIRPLAY			
LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	13	<b>#1 GRILLZ</b> NELLY FEAT. PAUL WALL, ALI & GIPP (Derrty/fo' reel/UMRG)	☆
2	4	<b>SO SICK</b> NE-YO (DEF JAM/IDJMG)	☆
3	2	<b>DON'T FORGET ABOUT US</b> MARIAH CAREY (ISLAND/IDJMG)	☆
4	3	<b>RUN IT!</b> CHRIS BROWN (JIVE/ZOMBA)	☆
5	5	<b>THERE IT GO! (THE WHISTLE SONG)</b> JUELZ SANTANA (DIPLOMATS/DEF JAM/IDJMG)	☆
6	8	<b>CHECK ON IT</b> BEYONCE FEAT. SLIM THUG (COLUMBIA/SUM)	☆
7	6	<b>ONE WISH</b> RAY J (KNOCKOUT/SANCTUARY)	☆
8	9	<b>TURN IT UP</b> CHAMILLIONAIRE FEAT. LIL' FLIP (UNIVERSAL/UMRG)	☆
9	11	<b>STICKWITU</b> THE PUSSYCAT DOLLS (A&M/INTERSCOPE)	☆
10	7	<b>STAY FLY</b> THREE 6 MAFIA (HYPNOTIZE MINDS/COLUMBIA/SUM)	☆
11	20	<b>LAFFY TAFFY</b> D4L (DEEMONEY/ASYLUM/ATLANTIC)	☆
12	10	<b>I THINK THEY LIKE ME</b> DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)	☆
13	19	<b>BE WITHOUT YOU</b> MARY J. BLIGE (Geffen/Interscope)	☆
14	16	<b>UNPREDICTABLE</b> JAMIE FOXX FEAT. LUDACRIS (J/RMG)	☆
15	18	<b>SHAKE THAT</b> EMINEM FEAT. NATE DOGG (SHADY/AFTERMATH/INTERSCOPE)	☆
16	21	<b>I'M N LUV (WIT A STRIPPER)</b> T-PAIN FEAT. MIKE JONES (KONVICT MUZIK/JIVE/ZOMBA)	☆
17	13	<b>LUXURIOUS</b> GWEN STEFANI (INTERSCOPE)	☆
18	14	<b>HERE WE GO</b> TRINA FEAT. KELLY ROWLAND (SLIP-N-SLIDE/ATLANTIC)	☆
19	15	<b>SOUL SURVIVOR</b> YOUNG JEEZY FEAT. AKON (CORPORATE THUGZ/DEF JAM/IDJMG)	☆
20	20	<b>RODEO</b> JUVENILE (UTP/ATLANTIC)	☆
21	23	<b>MS. NEW BOOTY</b> BUBBA SPARKOOK FEAT. YING YANG TWINS & MR. COLLIPARK (NEW SOUTH/PURPLE RIBBON/VIRGIN)	☆
22	34	<b>YO (EXCUSE ME MISS)</b> CHRIS BROWN (JIVE/ZOMBA)	☆
23	25	<b>BRING OUT THE FREAK IN YOU</b> LIL ROB (UPSTAIRS)	☆
24	22	<b>HIT THE FLOOR</b> TWISTA FEAT. PITBULL (ATLANTIC)	☆
25	31	<b>TEMPERATURE</b> SEAN PAUL (VP/ATLANTIC)	☆

## HITPREDICTOR

DATA PROVIDED BY PROMOSQUAD

See chart legend for rules and explanations. Yellow indicates recently tested title. ☆ indicates New Release.

ARTIST/TITLE (Score)	Chart Rank
<b>R&amp;B/HIP-HOP AIRPLAY</b>	
☆ KEYSHIA COLE Love INTERSCOPE (89.8)	29
☆ TYRA 2001 In Love UMRG (85.3)	59
☆ YING YANG TWINS Bedroom Boom TVT (66.8)	60
☆ REMY MA Conceited (There's Something About Remy) UMRG (71.8)	65
☆ PRETTY RICKY Nothing But A Number ATLANTIC (84.8)	71
MARY J. BLIGE Be Without You INTERSCOPE (97.8)	1
JAMIE FOXX FEAT. LUDACRIS Unpredictable RMG (95.6)	2
NELLY Grillz UMRG (77.8)	3
NE-YO So Sick IDJMG (81.4)	5
CHRIS BROWN Yo (Excuse Me Miss) ZOMBA (90.6)	9
BEYONCE FEAT. SLIM THUG Check On It sum (82.8)	10
DEM FRANCHIZE BOYZ Lean Wit N, Rock Wit It VIRGIN (66.8)	16
BUSTA RHYMES Touch INTERSCOPE (68.6)	22
JUVENILE Rodeo ATLANTIC (71.2)	27
T-PAIN FEAT. MIKE JONES I'm N Luv (Wit A Stripper) ZOMBA (77.6)	28
BOW WOW Fresh Azimiz sum (82.1)	27
LUDACRIS & FIELD MOB Georgia IDJMG (75.8)	36
SEAN PAUL Temperature ATLANTIC (79.6)	49
DONELL JONES FEAT. JERMAINE DUPRI Better Start Talking ZOMBA (68.5)	74
<b>RHYTHMIC AIRPLAY</b>	
NELLY Grillz sum (73.6)	1
NE-YO So Sick IDJMG (88.1)	2
BEYONCE FEAT. SLIM THUG Check On It sum (93.6)	3
THE PUSSYCAT DOLLS Stickwitu INTERSCOPE (71.4)	9
MARY J. BLIGE Be Without You INTERSCOPE (94.2)	13
JAMIE FOXX FEAT. LUDACRIS Unpredictable RMG (94.7)	14
T-PAIN FEAT. MIKE JONES I'm N Luv (Wit A Stripper) ZOMBA (68.2)	19
CHRIS BROWN Yo (Excuse Me Miss) ZOMBA (88.5)	22
SEAN PAUL Temperature ATLANTIC (73.0)	25
YOUNG JEEZY My Hood IDJMG (65.7)	27
BOW WOW Fresh Azimiz sum (77.0)	28
TWISTA FEAT. MARIAH CAREY So Lonely ATLANTIC (92.3)	-
LUDACRIS & FIELD MOB Georgia IDJMG (81.4)	-

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	WEEKS ON CHART	LAST WEEK	TITLE	Artist	PEAK POSITION
1	1	13	<b>#1</b> JESUS, TAKE THE WHEEL M. BRIGHT (B. JAMES, H. LINDSEY, G. SAMPSON)	Carrie Underwood ARISTA/ARISTA NASHVILLE	1	31	34	WHY M. KNOX (J. RICH, V. MCGEHE, R. CLAWSON)	Jason Aldean BROKEN BOW	31
2	2	20	SHE LET HERSELF GO T. BROWN, G. STRAIT (K. K. PHILLIPS, D. DILLON)	George Strait MCA NASHVILLE	1	32	35	I DON'T B. GALLIMORE (D. PECK, C. MILLS, B. COLLINS)	Danielle Peck BIG MACHINE/SHOW DOG NASHVILLE	32
3	4	39	HONKY TONK BADONKADONK D. HUFF (R. HOUSER, D. DAVIDSON, J. JOHNSON)	Trace Adkins CAPITOL	1	33	31	TWENTY YEARS AND TWO HUSBANDS AGO B. GALLIMORE (L. A. WOMACK, D. DODSON, D. DILLON)	Lee Ann Womack MCA NASHVILLE	33
4	3	14	MUST BE DOIN' SOMETHIN' RIGHT C. CHAMBERLAIN (P. J. MATTHEWS, M. DODSON)	Billy Currington MERCURY	1	34	36	I'M TAKING THE WHEEL J. SHANKS (K. OSBORN, J. SHANKS)	SheDaisy LYRIC STREET	34
5	7	17	WHEN I GET WHERE I'M GOING F. ROGERS (R. RUTHERFORD, G. TEREN)	Brad Paisley Featuring Dolly Parton ARISTA NASHVILLE	5	35	38	LIPSTICK T. BROWN, K. LAW, B. CHANCEY (R. LYNNE, M. PRENTICE)	Rockie Lynne UNIVERSAL SOUTH	35
6	8	17	MY OLD FRIEND B. GALLIMORE, T. MCGRAW, D. SMITH (C. WISEMAN, S. MCEWAN)	Tim McGraw CURB	6	36	40	I GOT YOU C. MORGAN, P. O'DONNELL (C. MORGAN, P. O'DONNELL, T. OWENS)	Craig Morgan BROKEN BOW	36
7	5	15	GOOD RIDE COWBOY A. REYNOLDS (B. KENNEDY, J. L. NIEMAN, R. BROWN, B. ODYLE)	Garth Brooks PEARL/LYRIC STREET	3	37	39	NOT GOING DOWN B. GALLIMORE, T. MCGRAW (K. SAVIGAR, S. BOLTON)	Jo Dee Messina CURB	37
8	6	27	COME A LITTLE CLOSER B. BEAVERS (B. BEAVERS, D. BENTLEY)	Dierks Bentley CAPITOL	1	38	42	SOMETHING'S GOTTA GIVE D. HUFF (C. WISEMAN, T. MULLINS)	LeAnn Rimes ASYLUM/CORB	38
9	12	11	JUST MIGHT (MAKE ME BELIEVE) G. FUNDIS (K. HALL)	Sugarland MERCURY	1	39	43	EVERY TIME I HEAR YOUR NAME J. STEELE (K. ANDERSON, T. HAMBRIDGE, J. STEELE)	Keith Anderson ARISTA NASHVILLE	39
10	9	35	BOONDOCKS W. KIRKPATRICK, LITTLE BIG TOWN (W. KIRKPATRICK, LITTLE BIG TOWN)	Little Big Town EQUITY	9	40	44	MY KIND OF MUSIC P. MOORE, B. CANNON (R. SCOTT)	Ray Scott WARNER BROS./WRN	40
11	1	2	LIKE WE NEVER LOVED AT ALL D. HUFF, F. HILL (J. RICH, S. SAX, V. MCGEHE)	Faith Hill WARNER-CORB/WRN	9	41	45	I LOVE MY LIFE K. STEGALL (J. O'NEAL, S. SMITH, T. NICHOLS)	Jamie O'Neal CAPITOL	41
12	11	9	TONIGHT I WANNA CRY D. HUFF, K. URBAN (M. POWELL, K. URBAN)	Keith Urban CAPITOL	12	42	49	I CAN'T UNLOVE YOU D. HUFF (W. KIRBY, W. ROBINSON)	Kenny Rogers CAPITOL	42
13	14	24	YOUR MAN F. ROGERS (C. STAPLETON, C. DUBOIS, J. EVERETT)	Josh Turner MCA NASHVILLE	13	43	47	IF I DON'T MAKE IT BACK J. STROUD, T. LAWRENCE (B. PINSON, B. JONES)	Tracy Lawrence MERCURY	43
14	14	25	TEQUILA MAKES HER CLOTHES FALL OFF B. CANNON (G. HANNAN, J. W. WIGGINS)	Joe Nichols UNIVERSAL SOUTH	1	44	48	AIN'T WASTIN' GOOD WHISKEY ON YOU C. HOWARD (K. MOORE, W. WILSON)	Trick Pony ASYLUM/CORB	44
15	1	15	SHE DON'T TELL ME TO R. RUTHERFORD, M. WRIGHT (B. DIPIERO, T. SHAPIRO, R. RUTHERFORD)	Montgomery Gentry COLUMBIA	15	45	51	I'LL DIE TRYIN' J. NIEBANK (S. BOGARD, J. STOVER)	Lonestar BNA	45
16	15	13	WHO YOU'D BE TODAY B. CANNON, K. CHESNEY (B. LUTHER, A. MAYO)	Kenny Chesney BNA	2	46	53	IF YOU'RE GOING THROUGH HELL (BEFORE THE DEVIL EVEN KNOWS) T. HEWITT (S. TATE, A. TATE, D. BERG)	Rodney Atkins CURB	46
17	13	16	KEROSENE M. WRUCKE, F. LIDDELL (M. LAMBERT)	Miranda Lambert EPIC	17	47	50	SETTLE FOR A SLOWDOWN B. BEAVERS (T. MARTIN, B. BEAVERS, D. BENTLEY)	Dierks Bentley CAPITOL	47
18	15	13	CHEATIN' S. EVANS, M. BRIGHT (B. JAMES, D. SCHLITZ)	Sara Evans RCA	18	48	58	LIFE AIN'T ALWAYS BEAUTIFUL M. WRIGHT, G. ALLAN (C. GOODMAN, T. JAMES)	Gary Allan MCA NASHVILLE	48
19	27	4	<b>GREATEST GAINER</b> WHAT HURTS THE MOST D. HUFF, RASCAL FLATTS (J. STEELE, S. ROBSON)	Rascal Flatts LYRIC STREET	19	49	52	DOWN AND OUT R. FOSTER (R. ROGERS)	Randy Rogers Band SMITH MUSIC GROUP/SMITH ENTERTAINMENT	49
20	25	11	LIVING IN FAST FORWARD B. CANNON, K. CHESNEY (D. L. MURPHY, R. RUTHERFORD)	Kenny Chesney BNA	20	50	50	ATTITUDE D. HUFF (W. JUDD, J. RICH)	Wynonna ASYLUM/CORB	50
21	20	5	BELIEVE T. BROWN, R. DUNN, K. BROOKS (R. DUNN, C. WISEMAN)	Brooks & Dunn ARISTA NASHVILLE	19	51	50	NO SHAME K. BEARD, B. CHANCEY (J. BATES, K. BEARD, J. YEARY)	Jeff Bates RCA	51
22	1	22	NOBODY BUT ME B. BRADDOCK (P. WHITE, S. CAMP)	Blake Shelton WARNER BROS./WRN	21	52	55	CORN FED J. RICH (S. BROWN, V. MCGEHE, J. RICH)	Shannon Brown WARNER BROS./WRN	52
23	4	5	GET DRUNK AND BE SOMEBODY L. WHITE, T. KEITH (T. KEITH, S. EMERICK)	Toby Keith SHOW DOG NASHVILLE	23	53	56	ANYWHERE BUT HERE K. STEGALL, M. WRIGHT (D. V. WILLIAMS, W. MOBLEY)	Brice Long COLUMBIA	53
24	2	16	I DON'T FEEL LIKE LOVING YOU TODAY G. WILSON, J. RICH, M. WRIGHT (M. BERG, J. COLLINS)	Gretchen Wilson EPIC	22	54	59	DRINKIN' IN MY SUNDAY DRESS D. HUFF, M. WRIGHT (M. MCKEE)	Susan Haynes EPIC	54
25	23	22	THE DOLLAR B. CANNON (J. JOHNSON)	Jamey Johnson BNA	23	55	NEW	SIZE MATTERS (SOMEDAY) B. CANNON (B. HILL, M. DEKLE)	Joe Nichols UNIVERSAL SOUTH	55
26	26	17	NOBODY GONNA TELL ME WHAT TO DO M. WRIGHT, J. SCAIFE (T. MULLINS, T. NICHOLS, C. WISEMAN)	Van Zant COLUMBIA	26	56	58	BRAND NEW GIRLFRIEND L. MILLER (J. STEELE, B. ALLMAN, S. MINOR)	Steve Holy NO LABEL	56
27	26	9	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	27	57	58	BRING IT ON HOME W. KIRKPATRICK, LITTLE BIG TOWN (W. KIRKPATRICK, G. BIECK, T. H. BIECK)	Little Big Town EQUITY	57
28	24	20	BIG BLUE NOTE J. STROUD, T. KEITH (T. KEITH, S. EMERICK)	Toby Keith DREAMWORKS/SHOW DOG NASHVILLE	5	58	58	LET'S GET IT ON CAROLINA RAIN, C. BLACK (R. BOYER, C. LOYD, S. SHEEHAN)	Carolina Rain EQUITY	58
29	35	16	WHEREVER YOU ARE J. STOVER (J. STOVER, S. BOGARD)	Jack Ingram BIG MACHINE/SHOW DOG NASHVILLE	29	59	RE-ENTRY	KISS MY COUNTRY ASS J. SCAIFE (R. AKINS, D. DAVIDSON, J. STONE)	Rhett Akins BNA	59
30	31	15	DRUNKER THAN ME T. TOMLINSON, H. LIBLILY (T. TOMLINSON, A. UNDERWOOD)	Trent Tomlinson LYRIC STREET	28	60	60	BLAME THE VAIN D. YOAKAM (D. YOAKAM)	Dwight Yoakam VIA/NEW WEST/COLUMBIA	60



Spiritual song is Paisley's 11th top five and Parton's 38th; gains 7.9 million audience impressions.



Hot trio cracks top 20 in four weeks. Finds most new stations (30) and biggest gain (3.8 million impressions).



Prize single is still in the top 10 quartet's new offering charts on spins from 28 monitored signals.

## 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
<b>COUNTRY</b>		<b>MIRANDA LAMBERT</b> Kerosene EPIC (75.0)	17	<b>JASON ALDEAN</b> Why BROKEN BOW (76.9)	31
<b>CARRIE UNDERWOOD</b> Jesus, Take The Wheel ARISTA NASHVILLE (91.9)	1	<b>SARA EVANS</b> Cheatin' RCA (87.3)	18	<b>LEE ANN WOMACK</b> Twenty Years And Two Husbands Ago MCA NASHVILLE (78.0)	33
<b>GEORGE STRAIT</b> She Let Herself Go MCA NASHVILLE (81.0)	2	<b>KENNY CHESNEY</b> Living In Fast Forward BNA (94.7)	20	<b>CRAG MORGAN</b> I Got You BROKEN BOW (83.3)	36
<b>TRACE ADKINS</b> Honky Tonk Badonkadonk CAPITOL (78.0)	3	<b>BROOKS &amp; DUNN</b> Believe ARISTA NASHVILLE (78.8)	21	★ <b>LEANN RIMES</b> Something's Gotta Give ASYLUM-CORB (75.0)	38
<b>BRAD PAISLEY FEAT. DOLLY PARTON</b> When I Get Where I'm Going ARISTA NASHVILLE (83.8)	5	<b>BLAKE SHELTON</b> Nobody But Me WARNER BROS. (85.3)	22	<b>RAY SCOTT</b> My Kind Of Music WARNER BROS. (78.7)	40
<b>TIM MCGRAW</b> My Old Friend CURB (80.2)	6	<b>TOBY KEITH</b> Get Drunk And Be Somebody SHOW DOG (85.2)	23	<b>JAMIE O'NEAL</b> I Love My Life CAPITOL (80.3)	42
<b>SUGARLAND</b> Just Might (Make Me Believe) MERCURY (84.2)	9	<b>GRETCHEN WILSON</b> I Don't Feel Like Lovin' You Today EPIC (75.4)	24	<b>KENNY ROGERS</b> I Can't Unlove You CAPITOL (90.3)	43
<b>KEITH URBAN</b> Tonight I Wanna Cry CAPITOL (92.8)	12	<b>JAMEY JOHNSON</b> The Dollar BNA (86.6)	25	<b>TRACY LAWRENCE</b> If I Don't Make It Back MERCURY (95.1)	44
<b>JOSH TURNER</b> Your Man MCA NASHVILLE (76.7)	13	<b>VAN ZANT</b> Nobody Gonna Tell Me What To Do COLUMBIA (77.8)	26	<b>LONESTAR</b> I'll Die Tryin' BNA (86.2)	46
<b>MONTGOMERY GENTRY</b> She Don't Tell Me To COLUMBIA (91.7)	15	<b>BON JOVI WITH JENNIFER NETTLES</b> Who Says You Can't Go Home IDJMG (81.7)	27	★ <b>RODNEY ATKINS</b> If You're Going Through Hell CURB (75.0)	47
				<b>BRICE LONG</b> Anywhere But Here COLUMBIA (77.4)	54

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## COUNTRY MUSIC UPDATE

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**HOT COUNTRY SONGS:** 123 country stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. © 2006 VNU Business Media, Inc. All rights reserved. **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](mailto:wjessen@billboard.com)

## 'SLOWDOWN' WORKS FAST FOR BENTLEY

While his former No. 1 single "Come a Little Closer" hangs tough inside the top 10 on Hot Country Songs, Country Music Assn. Horizon Award winner Dierks Bentley claims this week's Hot Shot Debut with "Settle for a Slowdown" at No. 47.

With spins detected at 63 monitored stations, the third single from "Modern Day Drifter" opens with more than 1 million audience impressions and keeps Bentley in the ballad mode.

Three of his four biggest radio successes

to date were achieved with uptempo fare, including his chart-topping debut single, "What Was I Thinkin'," and two other top five songs.

Sexy ballad "Closer" does not lose much during the tracking week (No. 8). It dips 2.4 million impressions but is still detected at each of the 123 stations Nielsen BDS monitors for this chart. Bentley has debuted higher only once before, when "Lot of Leavin' Left to Do" started at No. 46 in the Feb. 5, 2005, issue. —Wade Jessen



# JAN 28 2006 **LATIN Billboard**

## HOT LATIN SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
1	1	11	<b>#1</b> ROMPE 7 WKS. ON CHART L. SERRATE, DJ URBA, S. FISHER (R. AYALA, V. CABRERA)	Daddy Yankee EL CARTEL / INTERSCOPE	1
2	9	13	<b>GREATEST GAINER</b> LLAME PA' VERTE LUNY TUNES (WISIN, YANDEL)	Wisin & Yandel MACHETE	2
3	3	39	MAYOR QUE YO Baby Ranks, Daddy Yankee, Tonny Tun Tun, Wisin, Yandel & Hector LUNY TUNES (LUNY TUNES, R. AYALA, WISIN, YANDEL, H. DELGADO)	MAS FLOW / MACHETE	3
4	4	30	ELLA Y YO A. LIND, L. SANTOS (W.O. LANDRON, A. SANTOS)	Aventura Featuring Don Omar PREMIUM LATIN	2
5	2	30	RAKATA LUNY TUNES (WISIN, YANDEL)	Wisin & Yandel MAS FLOW / MACHETE	2
6	8	10	SUELTA MI MANO A. BAQUEIRO (L. GARCIA)	Sin Bandera SONY BMG NORTE	6
7	5	30	VEN BAILALO J. TORRES (A. RIVERA, C. COLON, J. TORRES)	Angel & Khriz LUAR/MVP / MACHETE	3
8	10	21	NUESTRO AMOR A. AVILA (A. AVILA)	RBD EMI LATIN	8
9	6	40	LA TORTURA S. MEBARAK, R. L. MENDEZ (S. MEBARAK, R. L. F. OCHOA)	Shakira Featuring Alejandro Sanz EPIC / SONY BMG NORTE	1
10	11	7	CUENTALE R. MERCENARIO (M. I. PESANTE)	Ivy Queen LA CALLE / UNIVISION	3
11	7	8	ACOMPANAME A ESTAR SOLO T. TORRES (R. ARJONA)	Ricardo Arjona SO JY BMG NORTE	7
12	13	24	CONTRA VIENTO Y MAREA R. MUNOZ, R. MARTINEZ (J. E. MURGIA, M. L. RRIAGA)	Intocable EMI LATIN	12
13	16	14	TE HE QUERIDO, TE HE LLORADO R. MERCENARIO (M. I. PESANTE)	Ivy Queen LA CALLE / UNIVISION	13
14	18	9	ESO EHH...!! ALEXIS, FIDO (ALEXIS, FIDO)	Alexis & Fido SONY BMG NORTE	7
15	12	15	AMOR ETERNO C. LOPEZ (V. JDTA)	Christan Castro UNIVERSAL LATINO	1
16	19	16	PERO TE VAS A ARREPENTIR K-PAZ DE LA SIERRA (M. A. SOLIS)	K-Paz De La Sierra With Jose Manuel Zamacona DISA	16
17	17	11	NO PUEDO OLVIDARTE G. GARCIA (C. GONZALEZ)	Beto Y Sue Canarios DISA	6
18	14	12	NO TE PREOCUPES POR MI F. PINERO JR., C. PONCE (C. PONCE, F. PINERO JR., T. MCWILLIAMS)	Chayanne SONY BMG NORTE	6
19	23	29	CHULIN CULIN CHUNFLY NESTY (J. RAMOS, R. PEREZ, E. F. PADILLA, R. GOMES BOLANOS)	Voltio Featuring Calle 13 WHITE LION/EPIC / SONY BMG NORTE	19
20	24	19	A CHILLAR A OTRA PARTE PESADO (M. A. PEREZ)	Pesado WARNER LATINA	14
21	20	25	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	5
22	29	-	EL BAILE PEGAO E. F. TORRES SERRANT (R. MATOS)	Limit-21 UNIVISION	22
23	22	26	LAGRIMILLAS TONTAS J. L. TERRAZAS (J. VELAZQUEZ AGUILAR)	Grupo Montez De Durango OISA	22
24	34	41	BANDOLEROS ECHO, DISEL (W. O. LANDRON)	Los Bandoleros Featuring Don Omar & Tego Calderon ALLSTAR/M / MACHETE	24
25	28	30	MALO C. JEAN (BEBE)	Bebe EMI LATIN	21



"Llame Pa' Verte" has a 23% audience gain, thanks to increased spins at KXOL Los Angeles and WAVE Miami.

At No. 6, duo also scores second No. 1 on Latin Pop Airplay. Its first was "Mientes Tan Bien," which spent seven weeks at the top in 2003.



Group earns first No. 1 on Regional Mexican Airplay. Previous two singles, "Mi Credo" and "Volvere," both hit No. 2.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
26	27	27	BAILANDO YAGA, MACKIE (J. A. MARTINEZ, L. E. F. ZARRO)	Yaga & Mackie Featuring Nina Sky LA CALLE / UNIVISION	18
27	35	35	SE TE OLVIDO M. SALCEDO, M. CAZARES (K. SANTAMER, G. SANTANDER)	Pablo Montero UNIVISION	25
28	25	36	PARA TU AMOR G. SANTAOLALLA, JUANES (JUANES)	Juanes SURCO / UNIVERSAL LATINO	10
29	26	23	ESTOY PERDIDO S. KRYS, L. FONSI (S. KRYS, J. C. PEREZ SOTO)	Luis Fonsi UNIVERSAL LATINO	9
30	30	34	FRUTA PROHIBIDA A. BARBARA (A. BARBARA)	Los Elegidos FONOVISA	26
31	33	33	COSAS DEL AMOR S. VEGA (L. G. PADILLA)	Sergio Vega SONY BMG NORTE	12
32	44	46	DARIA A. AVILA (A. REVERD, PONTES, PDOMINGUEZ VILLARRUBIA)	La 5A Estacion SONY BMG NORTE	13
33	RE-ENTRY	3	COMO SI NO NOS HUEIERAMOS AMADO C. VALLI (L. PAUSINI, CHEOPE, L. TRISTAN, DANIEL)	Laura Pausini WARNER LATINA	33
34	RE-ENTRY	5	NO LE TEMAS A EL J. ROSARIO (G. MATIAS, H. PAGAN, J. R. CASARIO)	Trebol Clan GOLD STAR / MACHETE	34
35	49	49	NO TE APARTES DE MI G. GRACA MELLO (R. CARLOS E. CARLOS, L. GOMEZ ESCOLAR)	Yahir WARNER LATINA	35
36	31	40	NOVIEMBRE SIN TI A. VAZQUEZ, N. CIBRIAN (G. VAZQUEZ, A. VAZQUEZ)	Reik SONY BMG NORTE	22
37	43	28	DIRECTO AL CORAZON LOS TIGRES DEL NORTE (P. CASTRO)	Los Tigres Del Norte FONOVISA	28
38	36	-	INTRO (SACALA) LUNY TUNES (WISIN, YANDEL, H. DELGADO, R. AYALA, T. CALDERON, W. O. LANDRON)	Wisin & Yandel, Hector "El Father", Naldo, Daddy Yankee, Don Omar & Tego Calderon GOLD STAR / MACHETE	36
39	HOT SHOT DEBUT	1	ATREVE TE, TE! E. CABRA, O. FORNARIIS (R. PEREZ)	Calle 13 WHITE LION / SONY BMG NORTE	39
40	NEW	1	UN BESO L. SANTOS A SANTOS (A. SANTOS)	Aventura PREMIUM LATIN	40
41	RE-ENTRY	9	TU NO ESTAS RAKIM, KEN Y (J. NIEVES, K. VASQUEZ)	Rakim & Ken Y CHENCO/OCHOSEN FEW EMERALD / JUBO	37
42	38	45	LA CAZADORA R. MERCENARIO (TITO "EL BAMBINO")	Tito "El Bambino" PLATINUM / SONY BMG NORTE	38
43	42	38	DONCELLA E. LIND (ZION LENNOX)	Zion & Lennox WHITE LION / SONY BMG NORTE	23
44	NEW	1	NO PUEDO MAS G. ALCARAZ, N. SEPULVEDA (A. CEJUDO)	El Coyote Y Su Banda Tierra Santa UNIVISION	44
45	41	31	QUE ME VAS A DAR PRIVERA (A. GARCIA, R. ORTEGA)	Jenni Rivera FONOVISA	31
46	NEW	1	MY HUMPS WILL I AM (W. ADAMS, D. PAYTON)	The Black Eyed Peas A&M / INTERSCOPE	46
47	40	42	MISTERIOS DEL AMOR L. MIGUEL (F. LOYO, A. SENSIL, L. MIGUEL)	Luis Miguel WARNER LATINA	29
48	NEW	1	ALGO DE MI J. GUILLEN (D. VILLARREAL)	Conjunto Primavera FONOVISA	48
49	RE-ENTRY	15	MIL AMORES MASTER JOE, O. G. BLACK (MASTER JOE, O. G. BLACK)	Master Joe & O. G. Black OLE	27
50	32	20	MUERO J. GUILLEN (A. LARRINAGA, T. MORA-ARRIAGA)	Conjunto Primavera FONOVISA	19

## TOP LATIN ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	5	<b>#1</b> DADDY YANKEE 5 WKS. ON CHART EL CARTEL 005792/INTERSCOPE (13.98 CD/DVD) ⊕	Barrio Fino: En Directo		1
2	2	2	DON OMAR Da Hitman Presents Reggaeton Latino VI/MACHETE 009850/UMRG (13.98)	Da Hitman Presents Reggaeton Latino		1
3	5	5	RBD EMI LATIN 75852 (14.98)	Rebelde		2
4	3	6	RBD EMI LATIN 35902 (14.98)	Nuestro Amor		2
5	9	27	REGGAETON NINOS EMI LATIN 46957 (13.98)	Reggaeton Ninos Vol. 1		5
6	7	7	JUANES SURCO 003475/UNIVERSAL LATINO (17.98) ⊕	Mi Sangre		1
7	4	10	WISIN & YANDEL MACHETE 561402 (15.98)	Pa'l Mundo		1
8	HOT SHOT DEBUT	1	BRONCO/LOS BUKIS FONOVISA 352231/UG (13.98) ⊕	Los Inicios De Nuestra Historia		8
9	6	4	SHAKIRA EPIC 83700/SONY MUSIC (18.98) ⊕	Fijacion Oral Vol. 1		1
10	15	26	<b>GREATEST GAINER</b> VARIOUS ARTISTS CHENCO/CHOSEN FEW EMERALD 0 1056/UBO (9.98)	Boy Wonder & Chanco Records Present El Draft 2005		4
11	10	9	DADDY YANKEE EL CARTEL/VI 450639/MACHETE (15.98)	Barrio Fino		1
12	12	11	LOS HOROSCOPOS DE DURANGO DISA 720701 (11.98) ⊕	Antes Muertas Que Sencillas		11
13	13	13	ANA GABRIEL SONY BMG NORTE 95902 (15.98)	Historia De Una Reina		5
14	11	10	RICARDO ARJONA SONY BMG NORTE 67549 (18.98)	Adentro		3
15	NEW	1	VARIOUS ARTISTS FONOVISA 357234/UG (13.98) ⊕	Megartistas Del Ano 2006		15
16	18	24	JOSE ALFREDO JIMENEZ SONY BMG NORTE 96888 (13.98) ⊕	La Historia Del Rey		16
17	19	14	VICENTE FERNANDEZ SONY BMG NORTE 96895 (14.98) ⊕	Mis Duetos		12
18	16	12	LUNY TUNES & BABY RANKS MAS FLOW 230007/MACHETE (14.98)	Mas Flow 2		2
19	24	23	RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE 1890 (16.98)	Antologia De Un Rey		11
20	21	18	GRUPO MONTEZ DE DURANGO DISA 720689 (11.98)	Los Super Exitos: Lagrimillas Tontas		8
21	8	8	VARIOUS ARTISTS GOLD STAR 180016/MACHETE (14.98 CD/DVD) ⊕	Gold Star Music: Reggaeton Hits		5
22	22	19	K-PAZ DE LA SIERRA DISA 720626 (11.98) ⊕	Mas Capaces Que Nunca		1
23	17	20	JOLTO WHITE LION/EPIC 96526/SONY MUSIC (11.98)	Voitio		17
24	14	15	SIN BANDERA SONY BMG NORTE 96872 (17.98) ⊕	Manana		4
25	26	25	VARIOUS ARTISTS DISA 720710 (11.98) ⊕	Agarron Duranguense 2006		18

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
26	32	43	VOZ A VOZ UBO 1019 (13.98)	En Presencia Del Futuro		26
27	40	37	<b>PACE SETTER</b> INTOCABLE EMI LATIN 96613 (16.98)	Intocable	X	2
28	23	21	LUIS MIGUEL WARNER LATINA 62753 (18.98)	Grandes Exitos		8
29	27	44	ANDY ANDY WEPA 1060/UBO (9.98 CD/DVD) ⊕	Ironia		4
30	39	33	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS EMI LATIN 90595 (15.98)	Fuego		2
31	20	17	LOS TIGRES DEL NORTE FONOVISA 352301/UG (13.98) ⊕	Cumbias Y Algo Mas...		17
32	30	28	VARIOUS ARTISTS SONY BMG NORTE 96802 (17.98)	Top Latino		28
33	29	35	GRUPO BRYNDIS DISA 720561 (11.98)	La Mejor... Coleccion		7
34	34	61	BEBE EMI LATIN 43178 (9.98)	Pafuera Telaranas		23
35	25	16	IVY QUEEN LA CALLE UNIVISION 310546/UG (13.98) ⊕	Flashback		10
36	36	36	LOS TEMERARIOS DISA 720719 (10.98)	La Mejor... Coleccion		36
37	46	38	LOS CAMINANTES SONY BMG NORTE 95637 (9.98)	Tesoros De Coleccion: Lo Romantico De Los Caminantes		22
38	43	32	AVENTURA PREMIUM LATIN 94082/SONY BMG NORTE (13.98)	God's Project		5
39	31	39	RBD EMI LATIN 32384 (15.98)	En Vivo		27
40	51	51	VICENTE FERNANDEZ SONY BMG NORTE 95241 (9.98)	Tesoros De Coleccion		8
41	42	34	ALEJANDRO FERNANDEZ SONY BMG NORTE 96864 (17.98) ⊕	Mexico-Madrid: En Directo Y Sin Escalas		10
42	NEW	1	CARDENALES DE NUEVO LEON DISA 720735 (10.98)	La Mejor... Coleccion		42
43	61	69	YURIDIA SONY BMG NORTE 76550 (12.98 CD/DVD) ⊕	La Voz De Un Angel		43
44	33	29	GILBERTO SANTA ROSA & VICTOR MANUELLE SONY BMG NORTE 95615 (13.98)	Dos Soneros, Una Historia		18
45	35	49	LA 5A ESTACION SONY BMG NORTE 96878 (18.98 CD/DVD) ⊕	Acustico		28
46	37	41	JENNI RIVERA FONOVISA 352165/UG (13.98) ⊕	Parrandera, Rebelde Y Atrevida		10
47	45	54	LA 5A ESTACION SONY BMG NORTE 92127 (12.98)	Flores De Alquiler		7
48	38	42	REIK SONY BMG NORTE 95680 (14.98)	Reik		34
49	41	22	VARIOUS ARTISTS FONOVISA 352116/UG (13.98)	Homenaje A Don Antonio Aguilar		22
50	28	30	CALLE 13 WHITE LION 96875/SONY BMG NORTE (15.98)	Calle 13		6

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
51	50	40	LOS TEMERARIOS AFG SIGMA/FONOVISA 352171/UG (13.98) ⊕	Sueno De Amor		3
52	59	-	CONJUNTO ATARDECER VENEMUSIC 653050/UNIVERSAL LATINO (12.98 CD/DVD) ⊕	Cantan Corridos II		52
53	52	45	MARCO ANTONIO SOLIS FONOVISA 351643/UG (13.98) ⊕	La Historia Continua... Parte II		2
54	44	46	REYLI SONY BMG NORTE 93414 (15.98)	En La Luna		16
55	60	64	LOS REHENES PLATINUM/FONOVISA 352008/UG (10.98)	30 Recuerdos		44
56	54	68	LOS REHENES DISA 720569 (10.98)	La Mejor... Coleccion		30
57	70	59	JAVIER SOLIS SONY BMG NORTE 95328 (9.98)	Tesoros De Coleccion		21
58	57	-	GRUPO BRYNDIS VIENTO Y SOL LAORON DISA 720681 (10.98)	La Mejor... Coleccion		57
59	65	70	CONJUNTO ATARDECER MUSIMEX 005731/UNIVERSAL LATINO (12.98 CD/DVD) ⊕	Desde La Sierra De Durango		14
60	NEW	1	BANDA MACHOS LIDERES 950755 (12.98)	Mas Macho Que Nunca		60
61	73	57	VARIOUS ARTISTS MADACY LATINO 1813/MADACY (12.98)	Reggaeton Vs. Urban		57
62	67	-	PAULINA RUBIO UNIVERSAL LATINO 002036 (17.98)	Pau-Latina		1
63	55	47	ANGEL & KHRIZ LUAR/MVP 375207/MACHETE (14.98)	Los MVP's		11
64	62	48	CONJUNTO PRIMAVERA FONOVISA 352323/UG (14.98)	2 En 1		34
65	RE-ENTRY	1	LA AUTORIDAD DE LA SIERRA DISA 720688 (11.98) ⊕	Gracias Rigo		13
66	69	52	LOS TIGRES DEL NORTE FONOVISA 351668/UG (13.98) ⊕	Las Mas Pedidas		8
67	64	-	LIBERACION DISA 720585 (10.98)	La Mejor... Coleccion		21
68	RE-ENTRY	1	VARIOUS ARTISTS MADACY LATINO 51438/MADACY (12.96)	Vive Al Maximo Con El Duranguense		62
69	RE-ENTRY	1	JOSE ALFREDO JIMENEZ SONY BMG NORTE 95209 (9.98)	Tesoros Musicales		24
70	NEW	1	LADRON DISA 720739 (10.98)	La Mejor... Coleccion		70
71	RE-ENTRY	1	VARIOUS ARTISTS MADACY LATINO 51437/MADACY (14.98)	Duranguense Al Maximo		46
72	RE-ENTRY	1	MARC ANTHONY SONY BMG NORTE 95310 (16.98)	Valio La Pena		1
73	53	58	LAURA PAUSINI WARNER LATINA 81896 (17.98)	Escucha Atento		33
74	68	-	SAMURAY DISA 720579 (10.98)	La Mejor... Coleccion		31
75	47	31	VARIOUS ARTISTS MACHETE 450778 (14.98)	Buddha's Family 2: Desde La Prision		12



# LATIN

# Billboard DANCE

JAN 28 2006

## LATIN AIRPLAY

POP			
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	SUELTA MI MANO	SIN BANDERA (SONY BMG NORTE)
2	1	ACOMPANAME A ESTAR SOLO	RICARDO ARJONA (SONY BMG NORTE)
3	5	NUESTRO AMOR	RBD (EMI LATIN)
4	4	AMOR ETERNO	CHRISTIAN CASTRO (UNIVERSAL LATINO)
5	3	NO TE PREOCUPES POR MI	CHAYANNE (SONY BMG NORTE)
6	6	SO LO QUEDATE EN SILENCIO	RBD (EMI LATIN)
7	8	LA TORTURA	SHAKIRA FEATURING ALEJANDRO SANZ (EPIC/SONY BMG NORTE)
8	7	NO	SHAKIRA (EPIC/SONY BMG NORTE)
9	13	ALGO MAS	LA 5ta ESTACION (SONY BMG NORTE)
10	11	MALO	BEBE (EMI LATIN)
11	15	DARIA	LA 5ta ESTACION (SONY BMG NORTE)
12	20	CCMO SI NO NOS HUBIERAMOS AMADO	Laura Pausini (WARNER LATINA)
13	17	NO TE APARTES DE MI	YANIR (WARNER LATINA)
14	10	NOVIEMBRE SIN TI	REIKI (SONY BMG NORTE)
15	9	PARA TU AMOR	JUANES (SURCO/UNIVERSAL LATINO)

## LATIN ALBUMS

POP			
THIS WEEK	LAST WEEK	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	2	RBD	REBELDE (EMI LATIN)
2	-	RBD	NUESTRO AMOR (EMI LATIN)
3	-	JUANES	MI SANGRE (SURCO/UNIVERSAL LATINO)
4	3	SHAKIRA	FIJACION ORAL VOL. 1 (EPIC/SONY MUSIC)
5	3	ANA GABRIEL	HISTORIA DE UNA REINA (SONY BMG NORTE)
6	3	RICARDO ARJONA	ADEPTRO (SONY BMG NORTE)
7	7	SIN BANDERA	MANANA (SONY BMG NORTE)
8	1	VOZ A VOZ	EN PRESENCIA DEL FUTURO (UBO)
9	8	LUIS MIGUEL	GRANDES EXITOS (WARNER LATINA)
10	15	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS	FUEBO (EMI LATIN)
11	9	VARIOUS ARTISTS	TOP LATINO (SONY BMG NORTE)
12	12	BEBE	PAFUERA TELARANAS (EMI LATIN)
13	10	RBD	EN VIVO (EMI LATIN)
14	16	ALEJANDRO FERNANDEZ	MEXICO-MADRID: EN DIRECTO Y SIN ESCALAS (SONY BMG NORTE)
15	-	YURIDIA	LA VOZ DE UN ANGEL (SONY BMG NORTE)

## RHYTHM

RHYTHM			
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	ROMPE	DADDY YANKEE (EL CARTEL/INTERSCOPE)
2	4	E...LA Y YO	AVENTURA FEATURING DON OMAR (PREMIUM LATIN)
3	3	MAYOR QUE YO	BABY RANKS, DADDY YANKEE, TONY TUN TUN, WISIN, YANDEL & HECTOR (MAS FLOW/MACHETE)
4	2	RAKATA	WISIN & YANDEL (MAS FLOW/MACHETE)
5	8	LAME PA VERTE	WISIN & YANDEL (MACHETE)
6	5	CUENTALE	IIVY QUEEN (LA CALLE/UNIVISION)
7	6	VEN BAILALO	ANGEL & KHRIZ (LUAR/MVP/MACHETE)
8	9	ESO EHH...!!	ALEXIS & FIDO (SONY BMG NORTE)
9	12	TE HE QUERIDO, TE HE LLORADO	IIVY QUEEN (LA CALLE/UNIVISION)
10	10	REGGAETON LATINO	DON OMAR (CHOSEN FEW EMERALD/MACHETE/UBO)
11	7	YO VOY	ZOH & LEHGX FEATURING DADDY YANKEE (WHITE LION/SONY BMG NORTE)
12	11	CHULIN CULIN CHUNFLY	VOLTIO FEATURING CALLE 13 (WHITE LION/EPIC/SONY BMG NORTE)
13	14	BANDOLEROS	LJS BANDOLEROS FEATURING DON OMAR & TEGO CALDERON (ALLSTAR/V/MACHETE)
14	16	ESTA NOCHE DE TRAVESURA	HECTOR "EL BAMBINO" FEATURING DIVINO (FLO/W/MACHETE)
15	13	BAILANDO	TAGA & MACKIE FEATURING NINA SKY (LA CALLE/UNIVISION)

## RHYTHM

RHYTHM			
THIS WEEK	LAST WEEK	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	DADDY YANKEE	BARRIO FIND: EN DIRECTO (EL CARTEL/INTERSCOPE)
2	2	DON OMAR	DA HITMAN PRESENTS REGGAETON LATINO (VI/MACHETE/UMRG)
3	5	REGGAETON NINOS	REGGAETON NINOS VOL. 1 (EMI LATIN)
4	3	WISIN & YANDEL	PAL MUNDO (MACHETE)
5	7	VARIOUS ARTISTS	BOY WONDER & CHENCHO RECORDS PRESENT: EL DRAFT 2005 (CHENCHO/CHOSEN FEW EMERALD/UBO)
6	6	DADDY YANKEE	BARRIO FIND (EL CARTEL/VI/MACHETE)
7	8	LUNY TUNES & BABY RANKS	MAS FLOW 2 (MAS FLOW/MACHETE)
8	4	VARIOUS ARTISTS	GOLD STAR MUSIC: REGGAETON HITS (GOLD STAR/MACHETE)
9	9	VOLTIO	VOLTIO (WHITE LION/EPIC/SONY MUSIC)
10	10	IIVY QUEEN	FLASHBACK (LA CALLE/UNIVISION/UG)
11	11	CALLE 13	CALLE 13 (WHITE LION/SONY BMG NORTE)
12	17	VARIOUS ARTISTS	REGGAETON VS. URBAN (MADACY LATINO/MADACY)
13	14	ANGEL & KHRIZ	LOS M'P'S (LUAR/MVP/MACHETE)
14	12	VARIOUS ARTISTS	BUDDHA'S FAMILY 2: DESDE LA PRISION (MACHETE)
15	15	ALEXIS & FIDO	THE PITBULLS (SONY BMG NORTE)

## REGIONAL MEXICAN

REGIONAL MEXICAN			
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	PERO TE VAS A ARREPENTIR	K-PAZ DE LA SIERRA WITH JOSE MANUEL ZAMAONA (DISA)
2	1	NO PUEDO OLVIDARTE	BETO Y SUS CANARIOS (DISA)
3	4	A CHILLAR A OTRA PARTE	PESADO (WARNER LATINA)
4	3	LAGRIMILLAS TONTAS	GRUPO MONTEZ DE DURANGO (DISA)
5	5	CONTRA VIENTO Y MAREA	INTOCABLE (EMI LATIN)
6	6	FRUTA PROHIBIDA	LOS ELEGIDOS (FONOVISA)
7	7	COSAS DEL AMOR	SERGIO VEGA (SONY BMG NORTE)
8	11	ERES DIVINA	PATRULLA 81 (DISA)
9	12	DIRECTO AL CORAZON	LOS TIGRES DEL NORTE (FONOVISA)
10	24	NO PUEDO MAS	EL COYOTE Y SU BANDA TIERRA SANTA (UNIVISION)
11	10	QUE ME VAS A DAR	JENNI RIVERA (FONOVISA)
12	-	ALGO DE MI	CONJUNTO PRIMAVERA (FONOVISA)
13	19	EL SIRENITO	CONTROL (UNIVISION)
14	20	YA NO PUEDO OLVIDARTE	PATRULLA 81 (DISA)
15	9	OIGA	LOS HOROSCOPOS DE DURANGO (DISA)

## REGIONAL MEXICAN

REGIONAL MEXICAN			
THIS WEEK	LAST WEEK	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	-	BRONCO/LOS BUKIS	LOS INICIOS DE NUESTRA HISTORIA (FONOVISA/UG)
2	1	LOS HOROSCOPOS DE DURANGO	ANTES MUERTAS QUE SENCILLAS (DISA)
3	-	VARIOUS ARTISTS	MEGARTISTAS DEL AÑO 2006 (FONOVISA/UG)
4	2	JOSE ALFREDO JIMENEZ	LA HISTORIA DEL REY (SONY BMG NORTE)
5	3	VICENTE FERNANDEZ	MIS DUETOS (SONY BMG NORTE)
6	7	RAMON AYALA Y SUS BRAVOS DEL NORTE	ANTOLOGIA DE UN REY (FREDDIE)
7	5	GRUPO MONTEZ DE DURANGO	LOS SUPER EXITOS: LAGRIMILLAS TONTAS (DISA)
8	6	K-PAZ DE LA SIERRA	MAS CAPACES QUE NUNCA (DISA)
9	8	VARIOUS ARTISTS	AGARRON DURANGUENSE 2006 (DISA)
10	12	INTOCABLE	X (EMI LATIN)
11	4	LOS TIGRES DEL NORTE	CUMBIA Y ALGO MAS... (FONOVISA/UG)
12	9	GRUPO BRYNDIS	LA MEJOR... COLECCION (DISA)
13	10	LOS TEMERARIOS	LA MEJOR... COLECCION (DISA)
14	14	LOS CAMINANTES	TESOROS DE COLECCION: LO ROMANTICO DE LOS CAMINANTES (SONY BMG NORTE)
15	16	VICENTE FERNANDEZ	TESOROS DE COLECCION (SONY BMG NORTE)

## HOT DANCE CLUB PLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	1	HOUSE IS NOT A HOME (T. MORAN/W. RIGG/DIO MIXES)	DEBORAH COX DECO/NERVOUS
2	1	5	DON'T FORGET ABOUT US	MARIAH CAREY ISLAND/IDJMG
3	4	-	NUMBER 1	GOLDFRAPP MUTE 9304
4	7	-	JNWRITTEN	NATASHA BEDINGFIELD EPIC PROMO
5	12	3	N MY MIND	WEATHER HEADLEY RCA PROMO/RMG
6	6	3	CRAZY	ALANIS MORISSETTE MAVERICK 42855/REPRISE
7	5	3	LOVE GENERATION	BOB SINCLAIR FEATURING GARY PINE YELLOW/TOMMY BOY SILVER LABEL 2498/TOMMY BOY
8	13	3	WORK THAT BODY (OH REALLY)	TRISCHA & LAMBOY PRESENT ANTHONY LAMONT LIVE PROMO/MUSIC PLANT
9	9	3	PERFECT LOVE	SIMPLY RED SIMPLYRED.COM/VERVE FORECAST 005701/VERVE
10	14	7	GUILT IS A USELESS EMOTION	NEW ORDER WARNER BROS. PROMO
11	15	8	JUST LIKE THAT	AMBER JMC/A 0007/SOUND ADVISORS
12	16	9	RELENTLESS (JUST A GAME)	TIM REX EXPERIMENT FEATURING VERONICA REX/HOUSE PROMO SNEAKY MOOD
13	17	7	DARE	GORILLAZ FEATURING SHAUN RYDER PARLOPHONE PROMO/VIRGIN
14	10	15	SEASONS OF LOVE	CAST OF RENT WARNER BROS. PROMO
15	22	4	RHYTHM INTOXICATION	ROSABEL TOMMY BOY SILVER LABEL 2498/TOMMY BOY
16	3	1	CRAZY	ANDY BELL SANCTUARY 84776
17	21	5	I'LL BE YOUR LIGHT	KRISTINE W TOMMY BOY SILVER LABEL 2481/TOMMY BOY
18	25	1	CAN'T LET GO	JOHNNY VICIOUS FEATURING JUDY ALBANESE NERVOUS PROMO
19	15	2	I AM THA 1	MR TIMOTHY AND INAYA DAY TOMMY BOY SILVER LABEL 2492/TOMMY BOY
20	8	2	SLEEPLESS	SYLVIA TOSUN DUSK PROMO
21	7	3	BOYFRIEND	ASHLEE SIMPSON GEFEN 005574
22	24	3	MY HOUSE IS YOUR HOUSE	CHRIS THE GREEK PANAGH DJG PROMO
23	23	3	WAITING	TAXI DOLL WWW.TAXIDOLL.COM PROMO
24	11	2	I'VE GOT A LIFE (IT'S THE ONLY THING THAT'S MINE)	EURYTHMICS ARISTA PROMO/RMG
25	20	5	SUNSHINE	JACINTA CHUNKY 005

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
26	19	14	HUNG UP	MADONNA WARNER BROS. 42845
27	24	11	I WATCH YOU	LEE-CABRERA FEATURING MIM NEUTONE PROMO
28	35	3	A PAIN THAT I'M USED TO	DEPECHE MODE SIRE/MUTE PROMO/REPRISE
29	31	4	NEED YOU TONIGHT (REMIXES)	INXS RHINO PROMO
30	30	6	AUTOMATIC	RICHARD VISION FEATURING STRANGER DAYS SYSTEM 1067
31	27	10	MAKE-UP SEX	CLEAR STATIC MAVERICK 42843/REPRISE
32	45	2	POWER DOCTOR PRESSURE	MYLO VS. THE MIAMI SOUND MACHINE BREASTFED/RCA PROMO/RMG
33	36	6	BEAUTY QUEEN	SNAP MINISTRY OF SOUND PROMO
34	3	4	UNBELIEVABLE	KACI BROWN THE DAS LABEL PROMO/INTERSCOPE
35	46	2	CHECK ON IT	BEYONCE FEATURING SLIM THUG COLUMBIA 77047
36	44	2	I WASN'T KIDDING	ANGIE STONE J 76274/RMG
37	40	3	RAIN FALL DOWN	THE ROLLING STONES VIRGIN PROMO
38	33	8	MUSIC	LEELA JAMES WARNER BROS. 42806
39	29	13	I SHOULD HAVE CHEATED	KEYSHIA COLE A&M PROMO/INTERSCOPE
40	34	8	CELEBRATION	THE SWEET INSPIRATIONS FRIXION PROMO
41	38	10	LOVE ME	ROBIN EILEEN 11 001
42	48	2	GO DADDY-O	TOD MINER LIVE 007/MUSIC PLANT
43	39	10	BECAUSE OF YOU	KELLY CLARKSON RCA PROMO/RMG
44	NEW	1	NICE DAY	PERSEPHONE'S BEES COLUMBIA PROMO
45	NEW	1	TALK	COLDPLAY CAPITOL PROMO
46	NEW	1	GLORY OF LIFE	MINK RHYTHM ZONE 1124/KING STREET
47	32	14	I GOT YOUR LOVE	DONNA SUMMER MERCURY 006043/UME
48	49	6	TURN ON THE MUSIC	ROGER SANCHEZ STEALTH 1351/ULTRA
49	NEW	1	SUPASTAR	FLOETRY FEATURING COMMON ERVING/WONDER/GEFFEN PROMO/INTERSCOPE
50	43	11	4EVER	THE VERONICAS ENGINEER/MUTE SIRE PROMO/WARNER BROS.

## HOT DANCE SINGLES SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)
1	1	5	HUNG UP	MADONNA WARNER BROS. 42845
2	4	3	I GOT YOUR LOVE	DONNA SUMMER MERCURY 006043/UME
3	2	4	WE WILL BECOME SILHOUETTES	THE POSTAL SERVICE SUB POP 70656
4	3	1	NUMBER 1	GOLDFRAPP MUTE 9304
5	5	3	NO STRINGS	LDLA SOBE 42841/WARNER BROS.
6	NEW	1	JUST LIKE THAT	AMBER JMC/A 0007/SOUND ADVISORS
7	3	3	CRAZY	ALANIS MORISSETTE MAVERICK/REPRISE 42855/WARNER BROS.
8	6	4	PRECIOUS	DEPECHE MODE SIRE/MUTE/REPRISE 42831/WARNER BROS.
9	13	3	EVERYTIME WE TOUCH	CASCADA ROBBINS 72130
10	2	3	TASTERS	OJ ICEY DUB PLATE 0001/ZONE
11	0	27	THE HAND THAT FEEDS (PHOTEK/DFA MIXES)	NINE INCH NAILS NOTHING 005127 & 005129/INTERSCOPE
12	5	38	GOTTA GO GOTTA LEAVE (TIRED)	VIVIAN GRAY COLUMBIA 72898/SONY MUSIC
13	9	19	THE OTHER SIDE	PAUL VAN DYK FEATURING WAYNE JACKSON VANDIT 9292/MUTE
14	1E	26	DON'T CHA (R. ROSARIO/KASKADE/DJ DAN M XES)	THE PURVISAT DOLLS FEATURING SISTA RHYMES A&M 005205/INTERSCOPE
15	RE-ENTRY	1	LOVE ON MY MIND	FREEMASONS FEATURING AMANDA WILSON ULTRA 1317
16	1	24	TAKE ECSTASY WITH ME	!!! (CHK CHK CHK) TOUCH AND GO 20987
17	8	6	I'LL BE YOUR LIGHT	KRISTINE W TOMMY BOY SILVER LABEL 2481/TOMMY BOY
18	21	38	LISTEN TO YOUR HEART	D.H.T. ROBBINS 72116
19	1	18	ONLY (RICHARD X/EL-P MIXES)	NINE INCH NAILS NOTHING 005465/INTERSCOPE
20	3	3	DON'T FORGET ABOUT US	MARIAH CAREY ISLAND 006059/IDJMG
21	13	36	ADAGIO FOR STRINGS	TIESTO BLACK HOLE 33252/NETTWERK
22	NEW	1	DANCE FLOOR	JIMI LALUMIA LIQUID 140
23	17	6	LOOKING FOR A NEW LOVE (2005 REMIXES)	JODY WATLEY WATER MUSIC/DANCE 0060583/VARESE SARABANDE
24	9	40	ONE WORD	KELLY OSBOURNE SANCTUARY 84751
25	22	7	MUSIC	LEELA JAMES WARNER BROS. 42806

## HOT DANCE AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	20	EVERYTIME WE TOUCH	CASCADA ROBBINS
2	1	9	DON'T FORGET ABOUT US	MARIAH CAREY ISLAND/IDJMG
3	3	14	HUNG UP	MADONNA WARNER BROS.
4	4	8	DARE	GORILLAZ FEATURING SHAUN RYDER PARLOPHONE/VIRGIN
5	5	11	DREAMS	DEEP DISH FEATURING STEVIE NICKS DEEP DISH/THRIVE
6	12	2	SORRY	MADONNA WARNER BROS.
7	6	10	SOMEONE	D.H.T. FEATURING EEMEE ROBBINS
8	8	10	JUST LIKE THAT	AMBER JMC/A/SOUND ADVISORS
9	13	4	UNWRITTEN	NATASHA BEDINGFIELD EPIC
10	9	6	ONE WISH	RAY J KNOCKOUT/SANCTUARY
11	14	5	DOCTOR PRESSURE	MYLO VS. THE MIAMI SOUND MACHINE BREASTFED/RCA/RMG
12	7	14	BECAUSE OF YOU	KELLY CLARKSON RCA/RMG
13	24	1	ALRIGHT	RED CARPET SUBLIMINAL
14	18	5	DON'T BOTHER	SHAKIRA EPIC
15	19	3	DANCIN	AARON SMITH FEATURING LUVLI MOODY
16	20	7	I'VE GOT A LIFE (IT'S THE ONLY THING THAT'S MINE)	EURYTHMICS ARISTA/RMG
17	17	5	FAITHFULLY	JUOY TORRES ROBBINS
18	10	15		

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# HITS OF THE WORLD

JAPAN		ALBUMS		JANUARY 17, 2006	
THIS WEEK	LAST WEEK	(SOUNDSCAN JAPAN)			
1	2	KOBUKURO	NAMELESS WORLD WARNER		
2	1	AYUMI HAMASAKI	(MISS)UNDERSTOOD (CD+DVD) AVEV TRAX		
3	NEW	KOICHI DOMOTO	KOICHI DOMOTO (ENDLESS SHOCK) JOHNNY'S ENTERTAINMENT		
4	4	THE HIGH LOWS	FLASH BEST BMG FUNHOUSE		
5	5	MIKA NAKASHIMA	BEST SONY		
6	3	AYUMI HAMASAKI	(MISS)UNDERSTOOD AVEV TRAX		
7	6	KUMI KODA	BEST FIRST THINGS (CD+DVD) AVEV TRAX		
8	8	KEN HIRAI	10TH ANNIVERSARY COMPLETE SINGLES 95-05 DEFSTAR		
9	7	AI OOTSUKA	LOVE COOK (CD+DVD) AVEV TRAX		
10	17	AQUA TIMEZ	SORAIIPAINI KANADERU INORI SWEET HONEY RECORDS		

UNITED KINGDOM		ALBUMS		JANUARY 15, 2006	
THIS WEEK	LAST WEEK	(THE OFFICIAL UK CHARTS CO.)			
1	2	JAMES BLUNT	BACK TO BEDLAM ATLANTIC		
2	1	THE STROKES	FIRST IMPRESSIONS OF EARTH RCA		
3	18	EDITORS	THE BACK ROOM KITCHENWARE		
4	5	HARD-FI	STARS OF CCTV ATLANTIC/NECESSARY		
5	3	KAISER CHIEFS	EMPLOYMENT B UNIQUE/POLYDOR		
6	4	EMINEM	CURTAIN CALL - THE HITS INTERSCOPE		
7	6	KT TUNSTALL	EYE TO THE TELESCOPE RELENTLESS		
8	9	KATIE MELUA	PIECE BY PIECE DRAMATICO		
9	10	GORILLAZ	DEMON DAYS PARLOPHONE		
10	17	WILL YOUNG	KEEP ON S RECORDS		

GERMANY		ALBUMS		JANUARY 17, 2006	
THIS WEEK	LAST WEEK	(MEDIA CONTROL)			
1	1	XAVIER NAIDOO	TELEGRAMM FUER X NAIDOO RECORDS		
2	2	ROBBIE WILLIAMS	INTENSIVE CARE CHRYSALIS		
3	4	JAMES BLUNT	BACK TO BEDLAM ATLANTIC		
4	3	MADONNA	CONFESSIONS ON A DANCE FLOOR WARNER BROS.		
5	5	ENYA	AMARANTINE WARNER BROS.		
6	6	DIE TOTEN HOSEN	UNPLUGGED I'M WIENER BURGTHEATER WARNER		
7	8	MARIO BARTH	MAEINER SIND SCHWEINE FRAUEN ABER AUCH ZAMPANO		
8	7	EMINEM	CURTAIN CALL - THE HITS INTERSCOPE		
9	12	RAMMSTEIN	ROSENROT UNIVERSAL		
10	9	TOKIO HOTEL	SCHREI ISLAND		

EURO		DIGITAL TRACKS		NIELSEN SOUNDSCAN INTERNATIONAL	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)			JANUARY 28, 2006
1	NEW	NASTY GIRL	THE NOTORIOUS B.I.G. FT. DIDDY, NELLY, JAGGED EDGE & AVERY STORM BAD BOY/ATLANTIC		
2	1	HUNG UP (ALBUM VERSION)	MADONNA WARNER BROS.		
3	NEW	BREAK THE NIGHT WITH COLOUR	RICHARD ASHCROFT PARLOPHONE		
4	12	CHECK ON IT	BEYONCE FT. SLIM THUG COLUMBIA		
5	2	JCB	NIZLOPI.FM		
6	6	I BET YOU LOOK GOOD ON THE DANCEFLOOR	ARCTIC MONKEYS DOMINO		
7	NEW	ALL TIME LOVE	WILL YOUNG S		
8	7	UGLY	SUGABABES ISLAND		
9	10	GOODBYE MY LOVER	JAMES BLUNT ATLANTIC		
10	5	PUSH THE BUTTON	SUGABABES ISLAND		
11	4	MY HUMPS	THE BLACK EYED PEAS A&M/INTERSCOPE		
12	8	STICKWITU	THE PUSSYCAT DOLLS A&M/INTERSCOPE		
13	3	THAT'S MY GOAL	SHAYNE WARD SYCO		
14	9	YOU'RE BEAUTIFUL	JAMES BLUNT ATLANTIC		
15	11	WHEN I'M GONE	EMINEM SHADY/AFTERMATH/INTERSCOPE		
16	NEW	I'LL BE READY	SUNBLOCK MANIFESTO		
17	NEW	HEARTBEATS	JOSE GONZALEZ PEACEFROG		
18	NEW	BREAK THE NIGHT WITH COLOUR (ACOUSTIC)	RICHARD ASHCROFT PARLOPHONE		
19	13	BECAUSE OF YOU	KELLY CLARKSON RCA		
20	16	ADVERTISING SPACE	ROBBIE WILLIAMS CHRYSALIS		

FRANCE		ALBUMS		JANUARY 17, 2006	
THIS WEEK	LAST WEEK	(SNEP/IFOP/TITE-LIVE)			
1	NEW	FONKY FAMILY	MARGINAL MUSIQUE SONY BMG		
2	2	CHIMENE BADI	LIVE A L'OLYMPIA 2005 AZ/UNIVERSAL		
3	3	JAMES BLUNT	BACK TO BEDLAM ATLANTIC		
4	1	INDOCHINE	ALICE & JUNE EPIC		
5	5	JOHNNY HALLYDAY	MA VERITE MERCURY		
6	4	MADONNA	CONFESSIONS ON A DANCE FLOOR WARNER BROS.		
7	6	RAFAEL	CARAVANE CAPITOL		
8	7	NOLWENN LEROY	HISTOIRES NATURELLES MERCURY		
9	21	IL DIVO	ANCORA SYCO/SONY BMG		
10	8	ROBBIE WILLIAMS	INTENSIVE CARE CHRYSALIS		

AUSTRALIA		ALBUMS		JANUARY 15, 2006	
THIS WEEK	LAST WEEK	(ARIA)			
1	1	JAMES BLUNT	BACK TO BEDLAM ATLANTIC		
2	2	EMINEM	CURTAIN CALL - THE HITS INTERSCOPE		
3	5	BERNARD FANNING	TEA AND SYMPATHY UNIVERSAL		
4	7	KELLY CLARKSON	BREAKAWAY RCA		
5	13	THE VERONICAS	THE SECRET LIFE OF... WARNER BROS.		
6	6	THE BLACK EYED PEAS	MONKEY BUSINESS A&M/INTERSCOPE		
7	3	HUMAN NATURE	REACH OUT. THE MOTOWN RECORD COLUMBIA		
8	12	NICKELBACK	ALL THE RIGHT REASONS ROADRUNNER		
9	9	WOLFMOOTHER	WOLFMOOTHER MODULAR		
10	11	ROBBIE WILLIAMS	INTENSIVE CARE CHRYSALIS		

CANADA		ALBUMS		JANUARY 28, 2006	
THIS WEEK	LAST WEEK	(SOUNDSCAN)			
1	1	EMINEM	CURTAIN CALL - THE HITS SHADY/AFTERMATH/INTERSCOPE/UNIVERSAL		
2	4	JAMES BLUNT	BACK TO BEDLAM CUSTARD/ATLANTIC/WARNER		
3	2	MADONNA	CONFESSIONS ON A DANCE FLOOR WARNER		
4	6	IL DIVO	ANCORA SYCO/SONY BMG MUSIC		
5	5	VARIOUS ARTISTS	MUCHOANCE 2006 SONY BMG MUSIC		
6	3	THE STROKES	FIRST IMPRESSIONS OF EARTH RCA/SONY BMG MUSIC		
7	9	NICKELBACK	ALL THE RIGHT REASONS EMI		
8	7	THE BLACK EYED PEAS	MONKEY BUSINESS A&M/INTERSCOPE/UNIVERSAL		
9	8	KELLY CLARKSON	BREAKAWAY RCA/BMG		
10	RE	JOHNNY CASH	THE LEGEND OF JOHNNY CASH LEGACY/COLUMBIA/AMERICAN/ISLAND/UNIVERSAL		

ITALY		ALBUMS		JANUARY 16, 2006	
THIS WEEK	LAST WEEK	(FIMI/NIELSEN)			
1	1	VASCO ROSSI	BUONI O CATTIVI LIVE ANTHOLOGY CAPITOL		
2	2	FABRIZIO D'ANDRE	IN DIREZIONE OSTINATA E CONTRARIA RICORDI		
3	4	ROBBIE WILLIAMS	INTENSIVE CARE CHRYSALIS		
4	3	RENATO ZERO	IL DONO TATTICA		
5	5	MADONNA	CONFESSIONS ON A DANCE FLOOR WARNER BROS.		
6	6	ANASTACIA	PIECES OF A DREAM EPIC		
7	7	EROS RAMAZZOTTI	CALMA APPARENTE ARIOLA		
8	8	CLAUDIO BAGLIONI	TUTTI QUI COLUMBIA		
9	15	HILARY DUFF	MOST WANTED HOLLYWOOD RECORDS		
10	9	LAURA PAUSINI	LIVE IN PARIS 2005 ATLANTIC		

SPAIN		ALBUMS		JANUARY 18, 2006	
THIS WEEK	LAST WEEK	(PROMUSICAE/MEDIA)			
1	1	IL DIVO	ANCORA SYCO/SONY BMG		
2	2	ESTOPA	VOCES DE ULTRARUMBA SONY BMG		
3	5	BATUKA	BATUKA LATIN VALE MUSIC		
4	4	MANOLO GARCIA	SINGLES DIRECTOS Y SIROCOS SONY BMG		
5	3	MECANO	GRANDES EXITOS SONY BMG		
6	6	MADONNA	CONFESSIONS ON A DANCE FLOOR WARNER BROS.		
7	7	EL ARREBATO	GRANDES EXITOS CAPITOL		
8	NEW	THE BEATLES	1 APPLE		
9	36	SOUNDTRACK	LOS CHICOS DEL CORO DRQ		
10	12	EL BARRIO	LAS PLAYAS DE INVIERNO SENADOR		

THE NETHERLANDS		SINGLES		JANUARY 13, 2006	
THIS WEEK	LAST WEEK	(MEGA CHARTS BV)			
1	1	TALK	COLOPLAY PARLOPHONE		
2	2	STICKWITU	THE PUSSYCAT DOLLS A&M INTERSCOPE		
3	4	HUNG UP	MADONNA WARNER BROS.		
4	NEW	BECAUSE OF YOU	KELLY CLARKSON RCA		
5	3	WHEN I'M GONE	EMINEM INTERSCOPE		

ALBUMS		JANUARY 13, 2006	
THIS WEEK	LAST WEEK	(RIM)	
1	1	KATIE MELUA	PIECE BY PIECE DRAMATICO
2	2	ROBBIE WILLIAMS	INTENSIVE CARE CHRYSALIS
3	3	IL DIVO	ANCORA SYCO/SONY BMG
4	4	LUCIE SILVAS	BREATHE IN MERCURY
5	9	JAMES BLUNT	BACK TO BEDLAM ATLANTIC

AUSTRIA		SINGLES		JANUARY 16, 2006	
THIS WEEK	LAST WEEK	(AUSTRIAN IFPI/AUSTRIA TOP 40)			
1	1	BIG CITY LIFE	MATTAFIX BUDDHIST PUNK		
2	12	ROSEGARDENS	SHE SAYS CAPITOL		
3	2	HUNG UP	MADONNA WARNER BROS.		
4	14	LOVE GENERATION	BOB SINCLAR FT. GARY PINE YELLOW PRODUCTION		
5	5	FIRST DAY OF MY LIFE	MELANIE C. RED GIRL RECORDS		

ALBUMS		JANUARY 16, 2006	
THIS WEEK	LAST WEEK	(IFPI GREECE/DELOITTE & TOUCHE)	
1	NEW	MARISS JANSONS/WP	NEUJAHRSKONZERT 2006 UNIVERSAL
2	1	XAVIER NAIDOO	TELEGRAMM FUER X NAIDOO RECORDS
3	2	ROBBIE WILLIAMS	INTENSIVE CARE CHRYSALIS
4	3	KIDDY CONTEST KIDS	KIDDY CONTEST VOL.11 SONY BMG
5	4	MADONNA	CONFESSIONS ON A DANCE FLOOR WARNER BROS.

NORWAY		SINGLES		JANUARY 16, 2006	
THIS WEEK	LAST WEEK	(VERDENS GANG NORWAY)			
1	1	LIFT ME	MADRUGADA FT. ANE BRUN VIRGIN		
2	2	HUNG UP	MADONNA WARNER BROS.		
3	3	TOMGANG	JOKKE MED TOURETTES S2		
4	9	MY HUMPS	THE BLACK EYED PEAS A&M/INTERSCOPE		
5	5	STICKWITU	THE PUSSYCAT DOLLS A&M/INTERSCOPE		

ALBUMS		JANUARY 16, 2006	
THIS WEEK	LAST WEEK	(IFPI/NIELSEN MARKETING RESEARCH)	
1	1	MADRUGADA	LIVE AT TRALFAMADORE VIRGIN
2	4	JOHNNY CASH	RING OF FIRE - THE LEGEND OF COLUMBIA/UMTV
3	3	SAM COOKE	PORTRAIT OF A LEGEND 1951 - 1964 ABKCO/UNIVERSAL TV
4	5	ANE BRUN	DUETS V2
5	6	KATIE MELUA	PIECE BY PIECE DRAMATICO

DENMARK		SINGLES		JANUARY 17, 2006	
THIS WEEK	LAST WEEK	(IFPI/NIELSEN MARKETING RESEARCH)			
1	1	MR. NICE GUY	TRINE DYRHOLM CMC		
2	2	ARGHHH	DOLPHIN FT. NBTB EMI		
3	NEW	A PAIN THAT I'M USED TO	DEPECHE MODE MUTE		
4	4	THE HJARTA & SMARTA EP	KENT RCA		
5	13	MY HUMPS	THE BLACK EYED PEAS A&M/INTERSCOPE		

ALBUMS		JANUARY 17, 2006	
THIS WEEK	LAST WEEK	(RIM)	
1	1	KATIE MELUA	PIECE BY PIECE DRAMATICO
2	2	TV-2	DE FORSTE KAERESTER PA MANEN EMI
3	3	EMINEM	CURTAIN CALL - THE HITS INTERSCOPE
4	5	BAMSE	BE MY GUEST CMC
5	9	GAVIN DEGRAW	CHARIDT J RECORDS

PORTUGAL		ALBUMS		JANUARY 17, 2006	
THIS WEEK	LAST WEEK	(RIM)			
1	1	IL DIVO	ANCORA SYCO/SONY BMG		
2	2	D'ZRT	AD VIVO NO COLISEU FAROL		
3	3	MADONNA	CONFESSIONS ON A DANCE FLOOR WARNER BROS.		
4	5	ROBERTO CARLOS	ROBERTO CARLOS COLUMBIA		
5	6	JAMES BLUNT	BACK TO BEDLAM ATLANTIC		
6	4	RUI VELOSO	A ESPUMA DAS CANCOES CAPITOL		
7	12	DEMIS ROUSSOS	THE VERY BEST OF MERCURY		
8	11	CAETANO VELOSO	MUITO MAIS CAETANO UNIVERSAL		
9	7	ENYA	AMARANTINE WARNER BROS.		
10	22	RITA GUERRA	RITA FAROL		

GREECE		SINGLES		JANUARY 13, 2006	
THIS WEEK	LAST WEEK	(IFPI GREECE/DELOITTE & TOUCHE)			
1	1	MAMBO!	HELENA PAPAIOZOU COLUMBIA		
2	2	HUNG UP	MADONNA WARNER BROS.		
3	3	O MIKROS TIMPANISTIS	KHRISTOS SANTIKAI LEGEND		
4	7	DIO MERES MONO	DIMITRA GALANI SONY BMG		
5	6	DIO VROKHES	NIKOS PANAGIOTIDIS UNIVERSAL		

ALBUMS		JANUARY 13, 2006	
THIS WEEK	LAST WEEK	(IFPI GREECE/DELOITTE & TOUCHE)	
1	1	MADONNA	CONFESSIONS ON A DANCE FLOOR WARNER BROS.
2	3	EMINEM	CURTAIN CALL - THE HITS INTERSCOPE
3	2	JAMES BLUNT	BACK TO BEDLAM ATLANTIC
4	4	EROS RAMAZZOTTI	CALMA APPARENTE ARIOLA
5	6	BON JOVI	HAVE A NICE DAY ISLAND/DEF JAM

## EUROCHARTS

### SINGLE SALES

EUROCHARTS ARE COMPILED BY BILLBOARD FROM THE NATIONAL SINGLES AND ALBUM SALES CHARTS OF 20 EUROPEAN COUNTRIES. JANUARY 18, 2006

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	1	HUNG UP	MADONNA WARNER BROS.
2	3	BIG CITY LIFE	MATTAFIX BUDDHIST PUNK
3	2	MY HUMPS	THE BLACK EYED PEAS A&M/INTERSCOPE
4	5	LA CAMISA NEGRA	JUANES UNIVERSAL
5	6	THAT'S MY GOAL	SHAYNE WARD SYCO/SONY BMG
6	4	WHEN I'M GONE	EMINEM INTERSCOPE
7	17	LOVE GENERATION	BOB SINCLAR FT. BARY PINE YELLOW PRODUCTION
8	9	JCB SONG	NIZLOPI FDM
9	8	GOODBYE MY LOVER	JAMES BLUNT ATLANTIC
10	NEW	BREAK THE NIGHT WITH COLOUR	RICHARD ASHCROFT PARLOPHONE
11	NEW	DONNE	MYRIAM ABEL RCA
12	7	STICKWITU	THE PUSSYCAT DOLLS A&M/INTERSCOPE
13	11	DIESER WEG	XAVIER NAIDOO NAIDOO RECORDS
14	12	AIMER JUSQU'A L'IMPOSSIBLE	TINA ARENA COLUMBIA
15	NEW	I'LL BE READY	SUNBLOCK MANIFESTO

### ALBUMS

JANUARY 18, 2006

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	2	JAMES BLUNT	BACK TO BEOLAM ATLANTIC
2	1	MADONNA	CONFESSIONS ON A DANCE FLOOR WARNER BROS.
3	3	ROBBIE WILLIAMS	INTENSIVE CARE CHRYSALIS
4	4	THE STROKES	FIRST IMPRESSIONS OF EARTH RCA
5	5	EMINEM	CURTAIN CALL - THE HITS INTERSCOPE
6	6	IL DIVO	ANDORA SYCO/SONY BMG
7	7	ENYA	AMARANTINE WARNER BROS.
8	9	KATIE MELUA	PIECE BY PIECE DRAMATIC
9	8	XAVIER NAIDOO	TELEGRAMM FUER X NAIDOO RECORDS
10	10	COLDPLAY	X&Y PARLOPHONE
11	63	EDITORS	THE BACK ROOM KITCHENWARE
12	12	KELLY CLARKSON	BREAKAWAY RCA
13	20	HARD-FI	STARS OF CCTV ATLANTIC/NECESSARY
14	NEW	FONKY FAMILY	MARGINAL MUSIQUE SONY BMG
15	13	ROBBIE WILLIAMS	GREATEST HITS CHRYSALIS

### RADIO AIRPLAY

RADIO AIRPLAY INFORMATION FROM 17 EUROPEAN COUNTRIES AS MONITORED AND TABULATED BY NIELSEN MUSIC CONTROL. JANUARY 18, 2006

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	1	HUNG UP	MADONNA WARNER BROS.
2	3	ADVERTISING SPACE	ROBBIE WILLIAMS CHRYSALIS
3	2	TALK	COLDPLAY PARLOPHONE
4	4	DON'T BOTHER	SHAKIRA EPIC
5	10	UGLY	SUGABABES ISLAND
6	7	GOODBYE MY LOVER	JAMES BLUNT ATLANTIC
7	8	STICKWITU	THE PUSSYCAT DOLLS A&M/INTERSCOPE
8	5	PUSH THE BUTTON	SUGABABES ISLAND
9	11	GET YOUR NUMBER	MARIAH CAREY FT. JERMAINE DUPRI ISLAND/DEF JAM
10	6	TRIPPING	ROBBIE WILLIAMS CHRYSALIS
11	27	BREAK THE NIGHT WITH COLOUR	RICHARD ASHCROFT PARLOPHONE
12	13	BELLY DANCER (BANANZA)	AKON SRC/UNIVERSAL
13	9	YOU'RE BEAUTIFUL	JAMES BLUNT ATLANTIC
14	12	DON'T LOVE YOU NO MORE (I'M SORRY)	CRAIG DAVID WARNER BROS.
15	19	WINDOW SHOPPER	50 CENT G-UNIT/INTERSCOPE

SALES DATA COMPILED BY



## TOP CHRISTIAN

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	CERT
1	1	15	<b>#1</b> KIRK FRANKLIN	HERO FO YO SOUL/GOSPO CENTRIC 71019/PROVIDENT-INTEGRITY	●
2	2	11	VARIOUS ARTISTS	WOW HITS 2006 EMICMG/PROVIDENT-INTEGRITY WORD-CURB 1247	●
3	8	12	<b>GREATEST GAINER</b> VARIOUS ARTISTS	OPEN THE EYES OF MY HEART IND/EPIC 3649/PROVIDENT-INTEGRITY	●
4	3	11	THIRD DAY	WHEREVER YOU ARE ESSENTIAL 10795/PROVIDENT-INTEGRITY	●
5	4	63	RELIENT K	MMHMM GOTE/EPIC/CAPITOL 2953/EMICMG	●
6	5	23	CASTING CROWNS	IFESONG BEACH STREET/REUNION 10770/PROVIDENT-INTEGRITY	●
7	16	56	VARIOUS ARTISTS	I CAN ONLY IMAGINE IND/TIME LIFE 19223/PROVIDENT-INTEGRITY	●
8	12	10	JEREMY CAMP	LIVE-UNPLUGGED: FRANKLIN, TN BEC 7661/EMICMG	●
9	7	18	SWITCHFOOT	NOTHING IS SOUND COLUMBIA/SPARROW 1383*/EMICMG	●
10	3	16	VARIOUS ARTISTS	INSPIRED BY THE CHRONICLES OF NARNIA: THE LION, THE WITCH AND THE WARDROBE SPARROW 1457/EMICMG	●
11	6	2	ISRAEL & NEW BREED	ALIVE IN SOUTH AFRICA INTEGRITY GOSPEL/EPIC 3647/PROVIDENT-INTEGRITY	●
12	13	66	CHRIS TOMLIN	ARRIVING SIXSTEPS/SPARROW 4243/EMICMG	●
13	14	26	MARY MARY	MARY MARY MY BLOCK/INTEGRITY GOSPEL/COLUMBIA 3537/PROVIDENT-INTEGRITY	●
14	11	3	CHRIS TOMLIN	LIVE FROM AUSTIN MUSIC HALL SIXSTEPS/SPARROW 2448/EMICMG	●
15	20	3	FLYLEAF	FLYLEAF OCTONE 50005/PROVIDENT-INTEGRITY	●
16	10	15	DAVID CROWDER BAND	A COLLISION OR (3 + 4 = 7) SIXSTEPS/SPARROW 1229/EMICMG	●
17	15	81	UNDEROATH	THEY'RE ONLY CHASING SAFETY SOLID STATE/TOOTH & NAIL 3184/EMICMG	●
18	21	18	CECE WINANS	PURIFIED PURESPRINGS GOSPEL/INO 3634/PROVIDENT-INTEGRITY	●
19	15	8	REBECCA ST. JAMES	IF I HAD ONE CHANCE TO TELL YOU SOMETHING FOREFRONT 1566/EMICMG	●
20	21	3	HILLSONG	ULTIMATE WORSHIP: THE VERY BEST LIVE WORSHIP SONGS FROM HILLSONG HILLSONG AUSTRALIA/INTEGRITY 3814/PROVIDENT-INTEGRITY	●
21	14	61	JEREMY CAMP	RESTORED BEC 8615/EMICMG	●
22	17	36	VARIOUS ARTISTS	MORE THAN 50 MOST LOVED HYMNS LIBERTY 0812/EMICMG	●
23	30	46	JARS OF CLAY	REDEMPTION SONGS ESSENTIAL 10758/PROVIDENT-INTEGRITY	●
24	25	16	RANDY TRAVIS	GLORY TRAIN: SONGS OF FAITH, WORSHIP AND PRAISE WORD-CURB 86402	●
25	27	40	NATALIE GRANT	AWAKEN CURB 78860 WORD-CURB	●

## TOP GOSPEL

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	CERT
1	1	15	<b>#1</b> KIRK FRANKLIN	HERO FO YO SOUL/GOSPO CENTRIC 71019/ZOMBA	●
2	2	26	SOUNDTRACK	THE GOSPEL VERITY 71620/ZOMBA	●
3	4	20	YOLANDA ADAMS	DAY BY DAY ELEKTRA/ATLANTIC 83789/AG	●
4	3	3	ISRAEL & NEW BREED	ALIVE IN SOUTH AFRICA INTEGRITY GOSPEL/EPIC 94893/SONY MUSIC	●
5	5	36	MARY MARY	MARY MARY MY BLOCK/COLUMBIA 77733/SONY MUSIC	●
6	6	7	BYRON CAGE	AN INVITATION TO WORSHIP GOSPO CENTRIC 71281/ZOMBA	●
7	7	48	CECE WINANS	PURIFIED PURESPRINGS GOSPEL/INO 93997/SONY MUSIC	●
8	8	42	<b>GREATEST GAINER</b> DONNIE MCCLURKIN	PSALMS, HYMNS & SPIRITUAL SONGS VERITY 64137/ZOMBA	●
9	9	16	HEZEKIAH WALKER & LFC	20/85 THE EXPERIENCE VERITY 62829/ZOMBA	●
10	10	16	VARIOUS ARTISTS	GOTTA HAVE GOSPEL 3 INTEGRITY GOSPEL/INTEGRITY/GOSPO CENTRIC/EPIC 94426/SONY MUSIC	●
11	11	52	VARIOUS ARTISTS	WOW GOSPEL 2005 WORD-CURB/EMICMG/VERITY 65344/ZOMBA	●
12	12	67	SMOKIE NORFUL	NOTHING WITHOUT YOU EMI GOSPEL 77795	●
13	17	6	NEW LIFE COMMUNITY CHOIR FEAT. JOHN P. KEE	THE REUNION NEW LIFE VERITY 71623/ZOMBA	●
14	14	19	SHIRLEY CAESAR	I KNOW THE TRUTH ARTEMIS GOSPEL 51635	●
15	15	88	ISRAEL & NEW BREED	LIVE FROM ANOTHER LEVEL INTEGRITY GOSPEL/EPIC 91263/SONY MUSIC	●
16	NOT SHOT	DEBUT	JUANITA BYNUM	A PIECE OF MY PASSION FLOW 9301	●
17	16	39	BISHOP G.E. PATTERSON & CONGREGATION	SINGING THE OLD TIME WAY PODIUM 2504	●
18	18	66	J MOSS	THE J MOSS PROJECT GOSPO CENTRIC 70068/ZOMBA	●
19	19	25	SOUNDS OF BLACKNESS	UNITY SLR 54693/LIGHTYEAR	●
20	26	16	VICKI YOHE	HE'S BEEN FAITHFUL PURESPRINGS GOSPEL 86353 EMI GOSPEL	●
21	22	55	SHEKINAH GLORY MINISTRY	LIVE KINGDOM 1011/800KWDRLD	●
22	30	43	KURT CARR PROJECT	ONE CHURCH GOSPO CENTRIC 70058/ZOMBA	●
23	15	33	LYNDA RANDLE	GOD ON THE MOUNTAIN GAITHER MUSIC GROUP 42611	●
24	25	20	DORINDA CLARK-COLE	LIVE FROM HOUSTON-THE ROSE OF GOSPEL GOSPO CENTRIC 70611/ZOMBA	●
25	28	16	THE BROOKLYN TABERNACLE CHOIR	I'M AMAZED... LIVE INO 96415/SONY MUSIC	●

# CHARTS LEGEND

SEE BELOW FOR COMPLETE LEGEND INFORMATION.

SALES DATA COMPILED BY



# JAN 28 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.

**PAGE 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 Pop 100 for more than 30 weeks and rank below 30. Titles are removed from Hot Country Songs if they have been on the chart for more than 20 weeks and rank below 15 in detections or audience, provided that they are not still gaining enough audience points to bullet. Songs are removed from the Adult Top 40, Adult Contemporary, Adult R&B, and Hot Dance Airplay charts if they have been on the chart for more than 20 weeks and rank below 15 (20 for Modern Rock and Latin) or if they have been on the chart for more than 52 weeks and below 10.

### SINGLES SALES CHARTS

The top selling singles compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by Nielsen SoundScan. For R&B/Hip-Hop Singles Sales, sales data is compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan.

● Singles with the greatest sales gains.

### CONFIGURATIONS

Ⓢ CD single available. Ⓣ Digital Download available. Ⓢ DVD single available. Ⓢ Vinyl Maxi-Single available. Ⓢ Vinyl Single available. Ⓢ CD Maxi-Single available. Configurations are not included on all singles charts.

### HITPREDICTOR

☆ Indicates title earned HitPredictor status in that particular format based on research data provided by Promosquad. Songs are blind tested online by Promosquad using multiple listens and a nationwide sample of carefully profiled music consumers. Songs are rated on a 1-5 scale; final results are based on weighted positives. Songs with a score of 85 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](http://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). Numeral within Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. ○ Certification for net shipments of 100,000 units (Oro). □ Certification of 200,000 units (Platino). ⊠ Certification of 400,000 units (Multi-Platino).

### SINGLES CHARTS

● RIAA certification for 100,000 paid downloads (Gold). ■ RIAA certification for 200,000 paid downloads (Platinum). Numeral within platinum symbol indicates song's multi-platinum level. ○ RIAA certification for net shipment of 500,000 singles (Gold).

### MUSIC VIDEO SALES CHARTS

● RIAA gold certification for net shipment of 25,000 units for video singles. ○ RIAA gold certification for net shipment of 50,000 units for shortform or longform videos. ■ RIAA platinum certification for net shipment of 50,000 units for video singles. □ RIAA platinum certification for sales of 100,000 units for shortform or longform videos.

### DVD SALES/VHS SALES/VIDEO RENTALS

● RIAA gold certification for net shipment of 90,000 units or \$1 million in sales at suggested retail price. ■ RIAA platinum certification for sales of 100,000 units or \$2 million in sales at suggested retail price. ○ IRMA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs; or of at least 25,000 units and \$1 million at suggested retail for non-theatrical titles. □ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for non-theatrical titles.

TOP INDEPENDENT		ARTIST	TITLE (IMPRINT & NUMBER/DISTRIBUTING LABEL)	CERT
THIS WEEK	LAST WEEK	#1		
WEEKS ON CHIT	WEEKS ON CHIT			
1	1	1	<b>BLEEDING THROUGH</b> THE TRUTH TRUSTKILL 72 (13.98)	
2	1	3	<b>YING YANG TWINS</b> U.S.A.: STILL UNITED COLLIPARK 2790/TVT (11.98 CD/DVD) Ⓢ	
3	2	15	<b>LITTLE BIG TOWN</b> THE ROAD TO HERE EQUITY 3010 (13.98)	
4	3	16	<b>PANIC! AT THE DISCO</b> A FEVER YOU CANT SWEAT OUT DECAYDANCE 077/FUELED BY RAMEN (13.98)	
5	4	25	<b>DANE COOK</b> RETRIBUTION COMEDY CENTRAL 0034 (18.98 CD/DVD) Ⓢ	
6	5	NEW	<b>SOUNDTRACK</b> UNDERWORLD EVOLUTION LAKESHORE 33846 (18.98)	
7	7	25	<b>JASON ALDEAN</b> JASON ALDEAN BROKEN BOW 7657 (12.98)	
8	5	9	<b>PITBULL</b> MONEY IS STILL A MAJOR ISSUE DIAZ BROTHERS 2750/TVT (11.98 CD/DVD) Ⓢ	
9	6	84	<b>HAWTHORNE HEIGHTS</b> THE SILENCE IN BLACK AND WHITE VICTORY 220 (13.98)	
10	9	9	<b>VARIOUS ARTISTS</b> CRUNK HITS TVT 2505 (18.98) Ⓢ	
11	10	22	<b>SUFJAN STEVENS</b> ILLINOIS ASTHMATIC KITTY 014* (15.98)	
12	13	16	<b>GREATEST GAINER</b> <b>VARIOUS ARTISTS</b> EL DRAFT 2005 CHENCHO/CHOSEN FEW EMERALD 1056/UBO (9.98)	
13	8	3	<b>SEVENDUST</b> BEST OF SEVENDUST (CHAPTER ONE 1997-2004) TVT 6051 (15.98)	
14	12	61	<b>BONE THUGS-N-HARMONY</b> GREATEST HITS RUTHLESS 25423 (18.98)	
15	11	29	<b>YING YANG TWINS</b> U.S.A.: UNITED STATE OF ATLANTA COLLIPARK 2520*/TVT (17.98/11.98)	
16	16	8	<b>CLAP YOUR HANDS SAY YEAH</b> CLAP YOUR HANDS SAY YEAH CLAP YOUR HANDS SAY YEAH 01 (12.98)	
17	25	46	<b>RAMON AYALA Y SUS BRAVOS DEL NORTE</b> ANTOLOGIA DE UN REY FREDDIE 1890 (16.98)	
18	15	45	<b>CRAIG MORGAN</b> MY KIND OF LIVIN' BROKEN BOW 75472 (17.98)	
19	14	42	<b>BLOC PARTY</b> SILENT ALARM VICE/DIM MAK 93815*/ATLANTIC (13.98)	
20	19	14	<b>JACKSON BROWNE</b> SOLO ACOUSTIC VOL. 1 INSIDE 5251 (16.98)	
21	21	14	<b>DANGER DOOM</b> THE MOUSE AND THE MASK EPITAPH 86775* (13.98)	
22	27	9	<b>THE ACADEMY IS...</b> ALMOST HERE FUELED BY RAMEN 071 (11.98)	
23	20	14	<b>SEVENDUST</b> NEXT 7BROS 07/WINEDARK (15.98) Ⓢ	
24	39	3	<b>VOZ A VOZ</b> EN PRESENCIA DEL FUTURO UBO 1019 (13.98)	
25	17	32	<b>MOTION CITY SOUNDTRACK</b> COMMIT THIS TO MEMORY EPITAPH 86765 (13.98)	
26	8	22	<b>SILVERSTEIN</b> DISCOVERING THE WATERFRONT VICTORY 257* (15.98)	
27	13	28	<b>ANDY ANDY</b> IRONIA WEPA 1060/UBO (9.98 CD/DVD) Ⓢ	
28	24	23	<b>NICKEL CREEK</b> WHY SHOULD THE FIRE DIE? SUGAR HILL 3990 (17.98)	
29	26	58	<b>THE ARCADE FIRE</b> FUNERAL MERGE 255* (15.98)	
30	23	62	<b>LIL JON &amp; THE EAST SIDE BOYZ</b> CRUNK JUICE BME 2690*/TVT (17.98/11.98) Ⓢ	
31	43	26	<b>ARMOR FOR SLEEP</b> WHAT TO DO WHEN YOU ARE DEAD EQUAL VISION 104 (13.98)	
32	22	9	<b>JIMMY BUFFETT</b> LIVE AT FENWAY PARK MAILBOAT 2115 (25.98 CD/DVD) Ⓢ	
33	33	7	<b>AIDEN</b> NIGHTMARE ANATOMY VICTORY 259 (13.98)	
34	29	5	<b>VARIOUS ARTISTS</b> BIGG SNOOP DOGG PRESENTS: WELCOME TO THE CHOUCH - DA ALBUM DOGGYSTYLE 5874KOCH (17.98)	
35	37	27	<b>AS I LAY DYING</b> SHADOWS ARE SECURITY METAL BLADE 14522 (13.98)	
36	31	5	<b>VARIOUS ARTISTS</b> FUNKMASTER FLEX: CAR SHOW TOUR KOCH 5869 (18.98) Ⓢ	
37	32	30	<b>BRIGHT EYES</b> I'M WIDE AWAKE, IT'S MORNING SADDLE CREEK 0072* (11.98)	
38	35	10	<b>YOUNG BUCK</b> T.I.P. MASS APPEAL 0016 (17.98)	
39	38	44	<b>SENSES FAIL</b> LET IT ENFOLD YOU DRIVE THRU 403/VAGRANT (13.98) Ⓢ	
40	14	8	<b>TALIB KWELI</b> RIGHT ABOUT NOW: THE OFFICIAL SUCKA FREE MIX CD BLACKSMITH/SURE SHOT 5963KOCH (17.98)	
41	NEW	NEW	<b>MARY DUFF</b> WHEN YOUR OLD WEDDING RING WAS NEW BMC 1012 (18.98)	
42	30	10	<b>SHEEK LOUCH</b> AFTER TAXES D-BLOCK 5833/KOCH (17.98)	
43	44	19	<b>JIM JONES</b> HARLEM: DIARY OF A SUMMER DIPLOMATS 5830/KOCH (18.98 DD) Ⓢ	
44	47	3	<b>NONPOINT</b> TO THE PAIN BIELER BROS. 70007 (15.98)	
45	43	14	<b>DOLLY PARTON</b> THOSE WERE THE DAYS BLUE EYE 4007/SUGAR HILL (17.98)	
46	33	21	<b>NEAL MCCOY</b> THAT'S LIFE 903 MUSIC 1001 (17.98)	
47	4	6	<b>FROM FIRST TO LAST</b> DEAR DIARY: MY TEEN ANGST HAS A BODY COUNT EPITAPH 86707 (14.98)	
48	42	14	<b>DEFAULT</b> ONE THING REMAINS TVT 6050 (17.98)	
49	45	5	<b>BROKEN SOCIAL SCENE</b> BROKEN SOCIAL SCENE ARTS & CRAFTS 014* (15.98)	
50	42	9	<b>THE NEW PORNORAPHERS</b> TWIN CINEMA MARIADOR 621* (15.98)	

**TOP INDEPENDENT ALBUMS:** Independent Albums are current titles that are sold via independent distribution, including those that are fulfilled via major branch distributors. **TASTEMAKERS:** Top selling albums from a core panel of trend-setting independent and small-chain stores. **WORLD:** See charts legend for rules and explanations. **FROM BILLBOARD.BIZ:** A weekly spotlight on one of the charts that are updated weekly on [billboard.biz](http://billboard.biz), including ones that are exclusive to [Billboard's](http://Billboard's) web sites. © 2006, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

TASTEMAKERS		ARTIST	TITLE (IMPRINT & NUMBER/DISTRIBUTING LABEL)	CERT
THIS WEEK	LAST WEEK	#1		
WEEKS ON CHIT	WEEKS ON CHIT			
1	1	2	<b>THE STROKES</b> FIRST IMPRESSIONS OF EARTH RCA 73177*/RMG	
2	2	4	<b>JAMIE FOXX</b> UNPREDICTABLE J 71779*/RMG Ⓢ	
3	3	4	<b>MARY J. BLIGE</b> THE BREAKTHROUGH MATRIARCH/GEFFEN 005722*/INTERSCOPE	
4	4	4	<b>THE NOTORIOUS B.I.G.</b> DUETS: THE FINAL CHAPTER BAD BOY 83885*/AG	
5	5	6	<b>EMINEM</b> CURTAIN CALL: THE HITS SHADY/AFTERMATH 005881*/INTERSCOPE	
6	NEW	NEW	<b>BLEEDING THROUGH</b> THE TRUTH TRUSTKILL 72	
7	6	4	<b>MATISYAHU</b> LIVE AT STUBB'S DR/EPIC 96464*/SDNY MUSIC	
8	7	8	<b>DEATH CAB FOR CUTIE</b> PLANS BAR/SUK/ATLANTIC 83834*/AG	
9	9	5	<b>JAMES BLUNT</b> BACK TO BEDLAM CUSTARD/ATLANTIC 97250/AG	
10	8	5	<b>LIL WAYNE</b> THA CARTER II CASH MONEY 005124*/UMRG	
11	10	6	<b>KORN</b> SEE YOU ON THE OTHER SIDE VIRGIN 45889	
12	13	4	<b>RYAN ADAMS</b> 29 LOST HIGHWAY 005872*	
13	11	8	<b>SYSTEM OF A DOWN</b> HYPNOTIZE AMERICAN/COLUMBIA 93871*/SONY MUSIC Ⓢ	
14	12	9	<b>JOHNNY CASH</b> THE LEGEND OF JOHNNY CASH LEGACY/COLUMBIA/AMERICAN/ISLAND 005288/UME	
15	RE-ENTRY	RE-ENTRY	<b>T-PAIN</b> RAPPA TERNT SANGA KDNVICI MUZIK/JIVE 732002/JMBA	

TOP WORLD		ARTIST	TITLE (IMPRINT & NUMBER/DISTRIBUTING LABEL)	CERT
THIS WEEK	LAST WEEK	#1		
WEEKS ON CHIT	WEEKS ON CHIT			
1	1	46	<b>CELTIC WOMAN</b> CELTIC WOMAN MANHATTAN 60233	
2	NEW	NEW	<b>MARY DUFF</b> WHEN YOUR OLD WEDDING RING WAS NEW BMC 1012	
3	2	8	<b>JORGE SEU</b> THE LIFE AQUATIC STUDIO SESSIONS HOLLYWOOD 162576	
4	NEW	NEW	<b>CHLOE</b> WALKING IN THE AIR MANHATTAN 42961	
5	6	12	<b>KEALI' REICHEL</b> KAMAHIWA: THE KEALI' REICHEL COLLECTION PUNAHOLE 11128	
6	4	23	<b>AMADOU &amp; MARIAM</b> DIMANCHE A BAMAKO NONESUCH 79912/WARNER BROS.	
7	8	27	<b>ZUCCHERO</b> ZUCCHERO & CO. UNIVERSAL ITALIA/HEAR 2301/CONCORD	
8	5	4	<b>EKOLU</b> EKOLU MUSIC WAIEHU 004/ALOHA	
9	NEW	NEW	<b>LISA</b> LISA MANHATTAN 42964	
10	NEW	NEW	<b>MEAV</b> A CELTIC JOURNEY MANHATTAN 42957	
11	NEW	NEW	<b>ORLA</b> THE WATER IS WIDE MANHATTAN 42966	
12	NEW	NEW	<b>MAIREAD</b> RAINING UP MANHATTAN 42974	
13	12	12	<b>VARIOUS ARTISTS</b> PUTUMAYO PRESENTS LATIN LOUNGE PUTUMAYO 241	
14	9	17	<b>THE IRISH TENORS</b> SACRED: A SPIRITUAL JOURNEY RAZOR & TIE 82929	
15	10	11	<b>ALI FARKA TOURE &amp; TOUMANI DIABATE</b> IN THE HEART OF THE MOON WORLD CIRCUIT NONESUCH 79920/WARNER BROS.	

TOP CAST ALBUMS		TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)
THIS WEEK	LAST WEEK	#1	
WEEKS ON CHIT	WEEKS ON CHIT		
1	1	3	<b>WICKED</b> ORIGINAL BROADWAY CAST (DECCA BROADWAY/UNIVERSAL CLASSICS GROUP)
2	—	1	<b>JERSEY BOYS</b> ORIGINAL BROADWAY CAST (RHINO)
3	2	3	<b>MAMMA MIA!</b> ORIGINAL BROADWAY CAST (DECCA BROADWAY/UNIVERSAL CLASSICS GROUP)
4	3	3	<b>RENT: HIGHLIGHTS</b> ORIGINAL BROADWAY CAST (DREAMWORKS/UNIVERSAL CLASSICS GROUP)
5	5	3	<b>THE PHANTOM OF THE OPERA: HIGHLIGHTS</b> ORIGINAL LONDON CAST (POLYDOR/UNIVERSAL CLASSICS GROUP)
6	6	3	<b>MONTY PYTHON'S SPAMALOT</b> ORIGINAL BROADWAY CAST (DECCA BROADWAY/UNIVERSAL CLASSICS GROUP)
7	4	3	<b>RENT</b> ORIGINAL BROADWAY CAST (DREAMWORKS/UNIVERSAL CLASSICS GROUP)
8	7	3	<b>THE PHANTOM OF THE OPERA</b> ORIGINAL LONDON CAST (REALLY USEFUL/UNIVERSAL CLASSICS GROUP)
9	9	3	<b>AVENUE Q: THE MUSICAL</b> ORIGINAL BROADWAY CAST (RCA VICTOR)
10	8	3	<b>HAIRSPRAY</b> ORIGINAL BROADWAY CAST (SONY CLASSICAL/SONY MUSIC)
11	11	3	<b>LES MISERABLES: HIGHLIGHTS</b> ORIGINAL BROADWAY CAST (DECCA BROADWAY/UNIVERSAL CLASSICS GROUP)
12	15	2	<b>ANNIE</b> ORIGINAL BROADWAY CAST (LEGACY/COLUMBIA/SONY MUSIC)
13	13	3	<b>THE LION KING</b> ORIGINAL BROADWAY CAST (WALT DISNEY)
14	—	2	<b>WEST SIDE STORY</b> ORIGINAL BROADWAY CAST (LEGACY/COLUMBIA/SONY MUSIC)
15	10	2	<b>DIRTY ROTTEN SCOUNDRELS</b> ORIGINAL BROADWAY CAST (GHOSTLIGHT/SH-K-BOOM/RAZOR & TIE)

# MUSIC VIDEO

# LAUNCH PAD

JAN 28 2006

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Principal Performers	CERT.
1	1	9	<b>#1 BULLET IN A BIBLE</b> REPRISE MUSIC VIDEO/WARNER MUSIC VISION 49466 (24.98 CD/DVD)	Green Day	
2	4	9	<b>VERTIGO 2005: LIVE FROM CHICAGO</b> INTERSCOPE VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 570909 (32.98 DVD)	U2	
3	7	8	<b>R30</b> ROUNDER 31082 (39.98 DVD)	Rush	3
4	2	31	<b>THE SILENCE IN BLACK AND WHITE</b> VICTORY 250 (15.98 CD/DVD)	Hawthorne Heights	
5	3	31	<b>FAREWELL I TOUR: LIVE FROM MELBOURNE</b> RHINO HOME VIDEO 70473 (29.98 DVD)	Eagles	11
6	8	60	<b>GREATEST HITS</b> WIND-UP VIDEO/SONY BMG VIDEO 13103 (13.98 CD/DVD)	Creed	
7	7	8	<b>CAUGHT IN THE ACT</b> REPRISE MUSIC VIDEO/WARNER HOME VIDEO 49444 (29.98 DVD/CD)	Michael Buble	
8	6	10	<b>TOUR GENERACION EN VIVO</b> EMI LATIN VIDEO 44234 (14.98 DVD)	RBD	
9	9	11	<b>TRAPPED IN THE CLOSET: CHAPTERS 1-12</b> JIVE/ZOMBA VIDEO 73481 (19.98 DVD)	R. Kelly	2
10	10	4	<b>PARABOLA</b> TOOL DISSECTIONAL/VOLCANO/SONY BMG VIDEO 57591 (9.98 DVD)	Tool	
11	12	106	<b>PAST, PRESENT &amp; FUTURE</b> Geffen Home Video/Universal Music & Video Dist. 001041 (18.98 CD/DVD)	Rob Zombie	
12	14	4	<b>SCHISM</b> TOOL DISSECTIONAL/VOLCANO/SONY BMG VIDEO 57590 (9.98 DVD)	Tool	
13	NEW		<b>THIS IS WHO WE ARE</b> VICTORY/RED DISTRIBUTION 00028 (9.98 DVD)	Hawthorne Heights	
14	19	114	<b>LIVE AT DONINGTON</b> EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 56963 (14.98 DVD)	AC/DC	6
15	1	1	<b>THE CONCERT FOR BANGLADESH</b> APPLE/CAPITOL/RHINO HOME VIDEO 70480 (29.98 DVD)	George Harrison And Friends	
16	15	15	<b>ROYAL ALBERT HALL: LONDON MAY 2-3-5-6 05</b> RHINO HOME VIDEO 70421 (29.98 DVD)	Cream	
17	13	8	<b>A WEEKEND AT THE GREEK - LIVE IN JAPAN</b> UNIVERSAL/UNIVERSAL MUSIC & VIDEO DIST. 83749 (24.98)	Jack Johnson	
18	18	99	<b>THE BEST OF PANTERA: FAR BEYOND THE GREAT SOUTHERN COWBOYS' VULGAR HITS</b> ELEKTRA/RHINO HOME VIDEO/WARNER MUSIC VISION 73932 (18.98 CD/OV3)	Pantera	
19	21	95	<b>NUMBER ONES</b> EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 56999 (14.98 DVD)	Michael Jackson	4
20	16	10	<b>LIVE 8</b> CAPITOL VIDEO 41982 (50.98 DVD)	Various Artists	3
21	23	42	<b>FAMILY JEWELS</b> EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 58843 (19.98 DVD)	AC/DC	15
22	22	5	<b>ROCK THE NATION LIVE</b> IMAGE ENTERTAINMENT 03058 (29.98 DVD)	Kiss	
23	26	9	<b>ROCK OF AGES: THE DEFINITIVE COLLECTION</b> ISLAND VIDEO 47309 (14.98 DVD)	Def Leppard	
24	17	9	<b>BORN TO RUN (30TH ANNIVERSARY EDITION)</b> SONY MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 94175 (39.98 CD/DVD)	Bruce Springsteen	
25	20	14	<b>LIVE IN CUBA</b> EPIC MUSIC VIDEO/SONY BMG VIDEO 54091 (19.98 DVD)	Audioslave	

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMP/INT / PROMOTION LABEL)
1	1	11	<b>#1 DON'T FORGET ABOUT US</b> 6 WKS MARIAH CAREY ISLAND/IDJMG	Mariah Carey
2	3	7	<b>BE WITHOUT YOU</b> MARY J. BLIGE GEFEN	Mary J. Blige
3	4	6	<b>UNPREDICTABLE</b> JAMIE FOXX FEATURING LUDACRIS J/RMG	Jamie Foxx
4	2	4	<b>CHECK ON IT</b> BEYONCE FEATURING SLIM THUG COLUMBIA	Beyonce
5	9	7	<b>GEORGIA</b> LUDACRIS & FIELD MOB FEATURING JAMIE FOXX DTP/IDJMG	Ludacris
6	21	6	<b>YO (EXCUSE ME MISS)</b> CHRIS BROWN JIVE/ZOMBA	Chris Brown
7	10	9	<b>GRILLZ</b> NELLY FEAT. PAUL WALL, ALI & GIPP DEERTY/FO REEL/UMRG	Nelly
8	14	8	<b>STICKWITU</b> THE PUSSYCAT DOLLS A&M/INTERSCOPE	The Pussycat Dolls
9	6	4	<b>TOUCH IT</b> BUSTA RHYMES AFTERMATH/INTERSCOPE	Busta Rhymes
10	20	2	<b>ROMPE</b> DADDY YANKEE EL CARTEL/INTERSCOPE	Daddy Yankee
11	8	5	<b>WHEN I'M GONE</b> EMINEM SHADY/AFTERMATH/INTERSCOPE	Eminem
12	23	5	<b>I KNOW YOU DON'T LOVE ME</b> TONY YAYO G-UNIT/INTERSCOPE	Tony Yayo
13	8	8	<b>HEARD 'EM SAY</b> KANYE WEST FEAT. ADAM LEVINE ROC-A-FELLA/DEF JAM/IDJMG	Kanye West
14	11	5	<b>NASTY GIRL</b> THE NOTORIOUS B.I.G. FEAT. DIDDY, NELLY, JAGGED EDGE & AVERY STORM BMG/ATLANTIC	The Notorious B.I.G.
15	NEW		<b>SEX WITH YOU</b> MARQUES HOUSTON T.U.G./UNIVERSAL/UMRG	Marques Houston
16	16	2	<b>OH YES (AKA 'POSTMAN')</b> JUELZ SANTANA DIPLOMATS/DEF JAM/IDJMG	Juelz Santana
17	25	5	<b>DIRTY LITTLE SECRET</b> THE ALL-AMERICAN REJECTS DOGHOUSE/INTERSCOPE	The All-American Rejects
18	RE-ENTRY		<b>ONE WISH</b> RAY J KNOCKOUT/SANCTUARY	Ray J
19	24	2	<b>L.O.V.E.</b> ASHLEE SIMPSON GEFEN	Ashlee Simpson
20	15	13	<b>PHOTOGRAPH</b> NICKELBACK ROADRUNNER/IDJMG	Nickelback
21	NEW		<b>PERFECT SITUATION</b> WEEZER GEFEN	Weezer
22	RE-ENTRY		<b>SHE DON'T TELL ME TO</b> MONTGOMERY GENTRY COLUMBIA (NASHVILLE)	Montgomery Gentry
23	RE-ENTRY		<b>LUXURIOUS</b> GWEN STEFANI INTERSCOPE	Gwen Stefani
24	19	2	<b>ORIGINAL OF THE SPECIES</b> UZ INTERSCOPE	Uz
25	RE-ENTRY		<b>HONKY TONK BADONKADONK</b> TRACE ADKINS CAPITOL	Trace Adkins

THIS WEEK	ARTIST	TITLE
1	SEAN PAUL,	WE BE BURNIN'
2	KELLY CLARKSON,	BECAUSE OF YOU
3	CHRIS BROWN,	RUN IT!
4	THE ALL-AMERICAN REJECTS,	DIRTY LITTLE SECRET
5	MY CHEMICAL ROMANCE,	THE GHOST OF YOU
6	GWEN STEFANI,	LUXURIOUS
7	NICKELBACK,	PHOTOGRAPH
8	LINDSAY LOHAN,	CONFESSIONS OF A BROKEN HEART (DAUGHTER TO FATHER)
9	MARIAH CAREY,	DON'T FORGET ABOUT US
10	SHAKIRA,	DON'T BOTHER

THIS WEEK	ARTIST	TITLE
1	THE ALL-AMERICAN REJECTS,	DIRTY LITTLE SECRET
2	FALL OUT BOY,	DANCE, DANCE
3	MY CHEMICAL ROMANCE,	THE GHOST OF YOU
4	WEEZER,	PERFECT SITUATION
5	HAWTHORNE HEIGHTS,	NIKI FM
6	AVENGED SEVENFOLD,	BAT COUNTRY
7	SYSTEM OF A DOWN,	HYPNOTIZE
8	EMINEM,	WHEN I'M GONE
9	NINE INCH NAILS,	ONLY
10	FOO FIGHTERS,	DOA

THIS WEEK	ARTIST	TITLE
1	MONTGOMERY GENTRY,	SHE DON'T TELL ME TO
2	FAITH HILL,	LIKE WE NEVER LOVED AT ALL
3	BROOKS & DUNN,	BELIEVE
4	SUGARLAND,	JUST MIGHT (MAKE ME BELIEVE)
5	MIRANDA LAMBERT,	KEROSENE
6	KEITH URBAN,	BETTER LIFE
7	TRACE ADKINS,	HONKY TONK BADONKADONK
8	CARRIE UNDERWOOD,	JESUS TAKE THE WHEEL
9	SHEDAISY,	GOD BLESS THE AMERICAN/CANADIAN HOUSEWIFE
10	SARA EVANS,	CREATIN'

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title
1	1	9	<b>#1 MORNINGWOOD</b> CAPITOL 64753 (12.98)	Morningwood
2	6	2	<b>REGGAETON NINOS</b> EMI LATIN 46957 (13.98)	Reggaeton Ninos Vol. 1
3	3	11	<b>IMOGEN HEAP</b> RCA VICTOR 72532 (11.98)	Speak For Yourself
4	NEW		<b>BRONCO/LOS BUKIS</b> FONDISA 352231/JUG (13.98) ⊕	Los Inicios De Nuestra Historia
5	2	3	<b>GOAPELE</b> SKYBLAZE/COLUMBIA 92910/SONY MUSIC (11.98)	Change It All
6	8	65	<b>GREATEST GAINER THE BABY EINSTEIN MUSIC BOX ORCHESTRA</b> BUENA VISTA 861085/WALT DISNEY (7.98)	Baby Einstein: Lullaby Classics
7	1	3	<b>TRICK-TRICK</b> WONDERBOY/MOTOWN 005934*/UMRG (13.98)	The People Vs.
8	5	23	<b>SUFJAN STEVENS</b> ASTHMATIC KITT Y 014* (15.98)	Illinois
9	NEW		<b>JACK INGRAM</b> BIG MACHINE 10090/SHOW DOG NASHVILLE (16.98)	Live: Wherever You Are
10	NEW		<b>WE ARE SCIENTISTS</b> VIRGIN 11586 (12.98)	With Love And Squalor
11	4	18	<b>THE FRAY</b> EPIC 93931/SONY MUSIC (11.98)	How To Save A Life
12	7	29	<b>AQUALUNG</b> RED INK/COLUMBIA 93671*/SONY MUSIC (16.98) ⊕	Strange And Beautiful
13	9	23	<b>ANA GABRIEL</b> SONY BMG NORTE 95902 (15.98)	Historia De Una Reina
14	NEW		<b>SIA</b> GO! BEAT 48103/ASTRALWERKS (16.98)	Colour The Small One
15	18	8	<b>VICENTE FERNANDEZ</b> SONY BMG NORTE 96895 (14.98) ⊕	Mis Duetos
16	19	7	<b>BYRON CAGE</b> GOSPO CENTRIC 71281/ZOMBA (17.98)	An Invitation To Worship
17	13	9	<b>CLAP YOUR HANDS SAY YEAH</b> CLAP YOUR HANDS SAY YEAH 01 (12.98)	Clap Your Hands Say Yeah
18	16	16	<b>HINDER</b> UNIVERSAL 005390/UMRG (9.98)	Extreme Behavior
19	23	26	<b>RAMON AYALA Y SUS BRAVOS DEL NORTE</b> FREDDIE 1890 (16.98)	Antologia De Un Rey
20	21	9	<b>GRUPO MONTEZ DE DURANGO</b> DISA 720689 (11.98)	Los Super Exitos: Lagrimillas Tontas
21	7	8	<b>RAUL MIDON</b> MANHATTAN 71330 (9.98)	State Of Mind
22	20	8	<b>RAY SCOTT</b> WARNER BROS. (NASHVILLE) 48827/WRN (13.98)	My Kind Of Music
23	12		<b>BLOC PARTY</b> VICE/DIM MAK 93815*/ATLANTIC (13.98)	Silent Alarm
24	22	5	<b>FLYLEAF</b> OCTONE 50005 (9.98)	Flyleaf
25	15		<b>VOLTIO</b> WHITE LION/EPIC 96526/SONY MUSIC (11.98)	Voltio
26	10	66	<b>UNDEROATH</b> SOLID STATE 83184/TOOTH & NAIL (13.98)	They're Only Chasing Safety
27	1	63	<b>RISE AGAINST</b> Geffen 002967/INTERSCOPE (9.98)	Siren Song Of The Counter Culture
28	11	8	<b>SIN BANDERA</b> SONY BMG NORTE 96872 (17.98) ⊕	Manana
29	27	11	<b>THE ACADEMY IS...</b> FUELED BY RAMEN 071 (11.98)	Almost Here
30	17	30	<b>LEELA JAMES</b> WARNER BROS. 48027 (13.98)	A Change Is Gonna Come
31	34	4	<b>VOZ A VOZ</b> UBO 1019 (13.98)	En Presencia Del Futuro
32	28	3	<b>HILLSONG</b> HILLSONG AUSTRALIA/INTEGRITY 97798/SONY MUSIC (17.98)	Ultimate Worship: The Very Best Live Worship Songs From Hillsong
33	29	28	<b>ANDY ANDY</b> WEPA 1060/UBO (9.98 CD/DVD) ⊕	Ironia
34	25	55	<b>THE ARCADE FIRE</b> MERGE 225* (15.98)	Funeral
35	30	25	<b>ARMOR FOR SLEEP</b> EQUAL VISION 104 (13.98)	What To Do When You Are Dead
36	32	17	<b>GRUPO BRYNDIS</b> DISA 720561 (11.98)	La Mejor... Coleccion
37	36		<b>BEBE</b> EMI LATIN 43178 (9.98)	Pafuera Telaranas
38	24	15	<b>IVY QUEEN</b> LA CALLE/UNIVISION 310546/UG (13.98) ⊕	Flashback
39	33	43	<b>NATALIE GRANT</b> CURB 78860 (17.98)	Awaken
40	30	8	<b>AIDEN</b> VICTORY 259 (13.98)	Nightmare Anatomy
41	NEW		<b>MARY DUFF</b> BMC 1012 (18.98)	When Your Old Wedding Ring Was New
42	RE-ENTRY		<b>NICHOLE NORDEMAN</b> SPARROW 63575 (17.98)	Brave
43	RE-ENTRY		<b>LOS CAMINANTES</b> SONY BMG NORTE 95637 (9.98)	Tesoros De Coleccion: Lo Romantico De Los Caminantes
44	38	46	<b>SHOOTER JENNINGS</b> UNIVERSAL SOUTH 003816* (13.98)	Put The O Back In Country
45	41	35	<b>AMOS LEE</b> BLUE NOTE 97350 (12.98)	Amos Lee
46	RE-ENTRY		<b>THE BABY EINSTEIN MUSIC BOX ORCHESTRA</b> BUENA VISTA 861320/WALT DISNEY (7.98)	Baby Einstein: Traveling Melodies - A Concert For Little Ears
47	RE-ENTRY		<b>AVENTURA</b> PREMIUM LATIN 94082/SONY BMG NORTE (13.98)	God's Project
48	47	15	<b>HEZEKIAH WALKER &amp; LFC</b> VERITY 62829/ZOMBA (17.98)	20/85 The Experience
49	NEW		<b>JORGE SEU</b> HOLLYWOOD 162576 (18.98)	The Life Aquatic Studio Sessions
50	39	7	<b>FROM FIRST TO LAST</b> EPITAPH 86707 (14.98)	Dear Diary, My Teen Angst Has A Body Count

**BREAKING & ENTERING** **THIS WEEK ON .com**

Morningwood's self-titled debut wakes up Top Heatseekers at No. 1 and The Billboard 200 at No. 104. 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



JAN 28 2006

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.

## A

**ACOMPANAME A ESTAR SOLO** (Argona Musical, ASCAP/Sony/ATV Discos, ASCAP) LT 11  
**AIN'T WASTIN' GOOD WHISKEY ON YOU** (Dimensional Songs Of The Knott, BMJ/Priccetta, BMJ/Uno Mas, BMJ/Sony/ATV Music, ASCAP) CLM, CS 44  
**ALGO DE MI** (Ser-Ca, BMJ) LT 48  
**ALWAYS** (Joyce Hawthorne Publishing, ASCAP) RBH 92  
**AMOR ETERNO** (WB, ASCAP/Warner Chappell Ed. Co. Music) LT 15  
**ANYWHERE BUT HERE** (Warner-Tamerlane, BMJ/Exps Palm Tree Music, BMJ) WBM, CS 53  
**ATREVE TE, TE!** (Warner-Tamerlane, BMJ/Rene Perez, BMJ) LT 39  
**ATTITUDE** (A Little Grace Music, ASCAP/WB, ASCAP/Rich Texan, ASCAP), WBM, CS 50

## B

**BABY GIRL** (Simply Productions, ASCAP) RBH 89  
**BACK TOGETHER AGAIN** (Esigin Music Corporation, BMJ/Scarab, BMJ) RBH 96  
**BAILANDO** (Univision, ASCAP) LT 26  
**E LE BAILE PEGAO** (AMR, ASCAP) LT 22  
**BANDOLEROS** (Crown P, BMJ/EMI April, ASCAP) LT 24  
**BAT COUNTRY** (Darkness Coats Us Publishing, ASCAP/EMI April, ASCAP), HL, H100 77; POP 77  
**BECAUSE OF YOU** (EMI April, ASCAP/Smelly Songs, ASCAP) 12.36 Publishing, ASCAP/Smelly Like Me, SOCAN/Dwight Frye, BMJ), HL/WBM, H100 14; POP 7  
**BEDROOM BOOM** (Columbia Music, BMJ/EMI Blackwood, BMJ/EWC Music, BMJ/Da Crippler Music, BMJ/Grindtime, BMJ/Persevere, BMJ/Drive-in, BMJ), HL, RBH 62  
**BEEP** (will.i.am, BMJ/K-Stuff, BMJ/ArtHouse, BMJ/EMI Blackwood, BMJ/EMI April, ASCAP), HL, POP 53  
**BELIEVE** (Sony/ATV Tree, BMJ/Shawbilly, BMJ/Big Loud Shri Industries, ASCAP/CMG, ASCAP), HL, CS 21; H100 96  
**BELLY DANCER (BANANZA)** (Byetal Music, ASCAP/Fantasy, ASCAP/Plangeni Visions, PRS), HL, POP 59  
**BETCHA CAN'T DO IT LIKE ME** (Perry Home Music, ASCAP) BLK-ID, ASCAP) RBH 51  
**BETTER DAYS** (Corner Of Clark And Kent Music, ASCAP/EMI Virgin, ASCAP), HL, H100 59; POP 58  
**BETTER START TALKING** (Aspen Songs, ASCAP/Next Selection, ASCAP/Team S Dot Publishing, BMJ/Hitco Music, BMJ/Songs Of Windsept Pacific, BMJ/EMI April, ASCAP/Shanah Cymone Music, ASCAP), HL, RBH 72  
**BEVERLY HILLS** (E.D. Smith, BMJ) H100 26; POP 21  
**BE WITHOUT YOU** (Mary J. Blige, ASCAP/Universal-MCA, ASCAP/WBM, SESAC/Babyboys Little, SESAC/Noontime South, SESAC/Jade And Jaden's Publishing, SESAC/Naked Under My Clothes, ASCAP/Chrysalis Music, ASCAP), HL/WBM, H100 10; POP 49; RBH 1

## B

**BIG BLUE NOTE** (Toketo Tunes, BMJ/Sony/ATV Tree, BMJ/Big Yellow Dog, BMJ/Florida Cracker, BMJ) CS 29  
**BLAME THE VAIN** (So Forth, BMJ) CS 60  
**BOONDOCKS** (Warner-Tamerlane, BMJ/Sell The Cow, BMJ/Lover One, BMJ/WB, ASCAP/Tower Two, ASCAP/BLA, ASCAP), WBM, CS 10, H100 52; POP 65  
**BOYFRIEND** (Big A Nikki, ASCAP/EMI April, ASCAP/K-Stuff, BMJ/ArtHouse, BMJ/EMI Blackwood, BMJ/John Shanks Music, ASCAP/WB, ASCAP)  
**BRAND NEW GIRLFRIEND** (Gottahaveabe, BMJ/Songs Of Windsept Pacific, BMJ/Bing Circus, BMJ/EMI Blackwood, BMJ/Shane Minor, BMJ), HL, CS 56  
**BRING IT ON HOME** (Warner-Tamerlane, BMJ/Sell The Cow, BMJ/WB, ASCAP/Bleck, ASCAP/Bloom, ASCAP), WBM, CS 57

## C

**CAN'T LET GO** (Songs Of Universal, BMJ/Topy White, BMJ/Sel Future, BMJ), HL, RBH 44  
**CAN YOU BELIEVE IT** (Lil Jon 00017 Music, BMJ/White Rhino, BMJ/Panipros Publishing, BMJ/Justin Combs, ASCAP/EMI April, ASCAP/Byetal Music, ASCAP/Famous, ASCAP/Amore Music, BMJ/8th Grace Music Publishing, BMJ/Swiztelo Music, BMJ/EMI Blackwood, BMJ/Vic & Marq, ASCAP/Basajamba, ASCAP/Grand Control, BMJ/Sony/ATV Songs, BMJ/Warner-Tamerlane, BMJ), HL/WBM, RBH 81  
**CATCH YOUR WAVE** (Smilemaker Music, BMJ/Galloping Goose Music, BMJ/Pa Dutch Ditties, BMJ) POP 68  
**CHEATIN'** (Sony/ATV Cross Keys, ASCAP/Onaly, BMJ/Gehrig Music, ASCAP/Scrambler, ASCAP/Carnival, ASCAP), HL, CS 18; H100 92  
**CHECK ON IT** (Christopher Garrett's Publishing, ASCAP/Hitco Music, BMJ/Songs Of Windsept Pacific, BMJ/Beyonce, ASCAP/Swiz Beat, SESAC/Universal Tunes, SESAC/EMI April, ASCAP/Angela Beyonce, ASCAP/Sim Thru Publishing, BMJ/EMI Blackwood, BMJ/Sony/ATV Tunes, ASCAP), HL, H100 2; POP 1; RBH 9  
**A CHILLAR A OTRA PARTE** (Ser-Ca, BMJ) LT 20  
**CHULIN CULIN CHUNFLY** (EMI Blackwood, BMJ/Leon Blanco, BMJ/Rene Perez, BMJ/Blue Kraft, BMJ/Warner-Tamerlane, BMJ) LT 19  
**COME A LITTLE CLOSER** (Sony/ATV Tree, BMJ/Sony/ATV Cross Keys, ASCAP), HL, CS 8, H100 79; POP 91  
**COME GO WITH ME** (Bruce L. Kelly Music, ASCAP/G LOVE E Music, ASCAP/Spider Daddy Music, BMJ) RBH 91  
**COMO SI NO NOS HUBIERAMOS AMADO** (WB, ASCAP/Sony/ATV Tunes, ASCAP) LT 33  
**CONCEITED (THERE'S SOMETHING ABOUT REMY)** (Scott Storch, ASCAP/TVT, ASCAP/Hempnise Music, ASCAP/Reach Global, ASCAP) RBH 64  
**CONTRA VIENTO Y MAREA** (San Angel, ASCAP) LT 12  
**CORN FED!** (Blue Oval Music, ASCAP/EMI Blackwood, BMJ/Oklahoma Girl Music, BMJ/WB, ASCAP/Rich Texan, ASCAP), HL/WBM, CS 52  
**COSAS DEL AMOR** (Huina, BMJ) LT 31  
**CRASH** (Harajuku Lover Music, ASCAP/Pirate Ship Music, BMJ) POP 73  
**CRAWLING BACK TO YOU** (Fatoni Music, ASCAP/Music Of Windsept Pacific, ASCAP/Songs Of Windsept Pacific, BMJ/Daly Grove Music, BMJ/Music Of Contribution, BMJ) POP 76  
**CRAZY LOVE** (Dwight Mario Thompson, BMJ/Rat Ester, BMJ) RBH 84  
**CUENTALE** (Filtro, BMJ) LT 10

## D

**DANCE, DANCE** (Chicago X Software, BMJ/Sony/ATV Songs, BMJ) HL, H100 13; POP 9  
**DARE** (EMI Blackwood, BMJ/Grindlaz, BMJ/Underground Animals, ASCAP/Chrysalis Music, ASCAP), HL, POP 93  
**DARIA** (EMI April, ASCAP) LT 32  
**DIRECTO AL CORAZON** (TN Ediciones, BMJ) LT 37  
**DIRTY LITTLE SECRET** (Smells Like Phys Ed, ASCAP/BMG Songs, ASCAP) H100 9; POP 4  
**DOA** (M.J. Twelve, BMJ/Love The Punk Rock Music, BMJ/Songs Of Universal, BMJ/Living Under A Rock, ASCAP/Universal, ASCAP/Flying Earlorn, BMJ), HL, H100 90  
**THE DOLLAR** (EMI Blackwood, BMJ/Big Gassed Hill, BMJ), HL, CS 25  
**DONCELLA** (EMI April, ASCAP/EMI Blackwood, BMJ) LT 43  
**DO NOT BOTHER** (The Caramel House, BMJ/Famous, ASCAP/Lauren Christy Songs, BMJ/Scott Spock Songs, BMJ/Careers-BMG, BMJ/Graham Edwards Songs, ASCAP/BMG Songs, ASCAP), HL, POP 83  
**DON'T CHA** (God Given, BMJ/TZ's Music, BMJ/Ensign Music, BMJ/Notting Hill Music, BMJ/Ms. A Lot, BMJ), HL/WBM, H100 39  
**DON'T FORGET ABOUT US** (Rye Songs, BMJ/Songs Of Universal, BMJ/Shanah Cymone Music, ASCAP/EMI April, ASCAP/Babyboys Little, SESAC/Noontime South, SESAC/WB, ASCAP/Naked Under My Clothes, ASCAP/Chrysalis Music, ASCAP), HL/WBM, H100 4; POP 8; RBH 4  
**DON'T LIE** (will.i.am, BMJ/Navas Networks, BMJ/Jeepey, BMJ/Cherry River, BMJ/Headphone Junkie Publishing, ASCAP/EMI April, ASCAP/Sasha Pezo Songs, ASCAP/Sony/ATV Tunes, ASCAP/Sony/ATV Music, BMJ/CLM, POP 72  
**DON'T TEST US** (Stoney Crook Music, ASCAP/Abstem Music, ASCAP) RBH 99  
**DOWN AND OUT** (Lonely Motel, BMJ) CS 49  
**DO YOUR THING** (Kyle Proctor, ASCAP/M, Hip Armstead, ASCAP) RBH 98  
**DRINKIN' IN MY SUNDAY DRESS** (Little Diva, BMJ) CS 54  
**DRUNKER THAN ME** (Hope-N-Cat, BMJ/Trent Tomlinson Songs, BMJ/Geometric Publishing, SESAC) CS 30

## E

**ELLA Y YO** (Premium Latin, ASCAP/Crown P, BMJ) LT 4  
**ESO EHH...!** (Wild Dogz, BMJ) LT 14  
**ESTOY PERDIDO** (Warner-Tamerlane, BMJ/Perez Solo, BMJ/Ydushi, BMJ) LT 29  
**EVER THE SAME** (U Rule Music, ASCAP/EMI April, ASCAP), HL, H100 89; POP 90  
**EVERY TIME I HEAR YOUR NAME** (EMI April, ASCAP/Romco Cowboy Music, ASCAP/Tom Hambridge Tunes, ASCAP/Songs Of Windsept Pacific, BMJ/Gottahaveabe, BMJ), HL, CS 39  
**EVERYTIME I THINK ABOUT HER** (E-Ballad Music, ASCAP/Jasane Drama Music, ASCAP/Jacwons Publishing, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/One Shot Deal Muzak, SESAC/Unichappell Music, BMJ/WB, ASCAP), HL/WBM, RBH 53  
**EVERYTIME WE TOUCH** (Mambo Musikverlags, U. Produktionssgs, M.B.H./Ridge Music, BMV/Sounds Of Jupiter Music, BMJ) H100 45; POP 25

## F

**FEEL GOOD INC** (EMI Blackwood, BMJ/80's Kid Music, BMJ/Underground Animals, ASCAP/Chrysalis Music, ASCAP) H100 40; POP 30  
**FIND YOUR WAY (BACK IN MY LIFE)** (Kemunity, BMJ) WBM, RBH 50  
**FIREARM** (Money Mack, BMJ) H100 42; POP 48; RBH 19  
**FIRST LOVE** (I'm Like What We Music, ASCAP/Above, BMJ) WBM, RBH 90  
**FRESH AZIMIZ** (EMI April, ASCAP/Shanah Cymone Music, ASCAP/Air Control, ASCAP/Basajamba, ASCAP), HL, H100 65; POP 79; RBH 27  
**FRUTA PROHIBIDA** (Univision, ASCAP) LT 30

## G

**GEORGIA** (Vudu Spellz Entertainment, ASCAP/Ludacris Music Publishing, ASCAP/Universal, ASCAP) 2415 Publishing, BMJ/Kuntly Sim Publishing, BMJ/Notting Hill Music, BMJ/Termusic II, BMJ), HL, H100 60; POP 67; RBH 36  
**GET DRUNK AND BE SOMEBODY** (Toketo Tunes, BMJ/Florida Room, BMJ) CS 23; H100 87  
**GET THROWN** (Pimp My Pen International, ASCAP/Zomba Enterprises, ASCAP/Young Jeze Music, BMJ/Carter Boys Publishing, ASCAP/EMI April, ASCAP-The Water, ASCAP), HL/WBM, RBH 65  
**GETTIN' SOME** (Zomba Songs, BMJ/Zomba Enterprises, ASCAP), WBM, RBH 60  
**GIRL NEXT DOOR** (Tosha, ASCAP) POP 64  
**GIRL TONITE** (Slaying High Music, ASCAP/Almo Music, ASCAP/Artist 101 Publishing Group, BMJ/Warner-Tamerlane, BMJ/Black Boy Hatchet Music, BMJ/EMI Blackwood, BMJ/Ready For The World, BMJ/Songs Of Universal, BMJ), HL/WBM, RBH 21  
**GOLD DIGGER** (Please Gimme My Publishing, BMJ/EMI Blackwood, BMJ/Unichappell Music, BMJ/Miyac, BMJ), HL/WBM, H100 12; POP 10; RBH 41  
**GONE** (K.Stuff, BMJ/ArtHouse, BMJ/EMI Blackwood, BMJ/Dylan Jackson, ASCAP/WB, ASCAP), HL/WBM, POP 82  
**GOOD IS GOOD** (Warner-Tamerlane, BMJ/Old Crow, BMJ/Cynlic Soup, ASCAP/Wuxen, ASCAP), WBM, POP 100  
**GOOD RIDE COWBOY** (Cowboy Hat Trick, ASCAP/EMI Blackwood, BMJ/Songs Of Sea Gey, BMJ/First Wind Music, BMJ/Major Job, ASCAP), HL/WBM, CS 7; H100 93  
**GOTTA GO** (April's Boy Music, BMJ/Warner-Tamerlane, BMJ/No Quincidence Music Publishing, BMJ/Kuzzo Music, ASCAP/Chappell & Co., ASCAP), WBM, H100 72; RBH 12  
**GOTTA GO GOTTA LEAVE (TIRED)** (Sony/ATV Tunes, ASCAP/VG Tunes, ASCAP/JuneBugSpade, ASCAP), HL, RBH 38  
**GRIZZ** (Jackie Frost, ASCAP/BMG Songs, ASCAP/Paul Wal, ASCAP/2 Kingpins Publishing, ASCAP/WB, ASCAP/Supreme Lee, ASCAP/Universal, ASCAP/Mutant Mindframe, BMJ/Shanah Cymone Music, ASCAP/EMI April, ASCAP/Basajamba, ASCAP/Air Control, ASCAP/EMI Blackwood, BMJ/Dam Rich Music, BMJ/Money Mack, BMJ/Sony/ATV Tunes, ASCAP/BeYa Music, ASCAP/Kelendra, ASCAP/Domani And Ya Majesty Music, ASCAP/Music Of Windsept Pacific, ASCAP/Hitco South, ASCAP/Christopher Garrett's Publishing, ASCAP), HL/WBM, H100 1; POP 5; RBH 2  
**GROWN & SEXY** (FAZE 2 Music, BMJ/Boobie & DJ Songs, BMJ/Warner-Tamerlane, BMJ), WBM, RBH 56

## H

**HAVE A NICE DAY** (Universal-PolyGram International, ASCAP/Bon Jovi, ASCAP/Aggressive, ASCAP/Sony/ATV Tunes, ASCAP/Dylan Jackson, ASCAP/WB, ASCAP), HL/WBM, H100 85; POP 69  
**HAVE A PARTY** (Universal, ASCAP/P-Noid, BMJ/BMG Songs, ASCAP/Jerente Heit, ASCAP/Nate Dogg, BMJ/Karams Kids Songs, ASCAP/ArtHouse Enter-

## H

tainment, ASCAP), HL, RBH 59  
**HEARD 'EM SAY** (Please Gimme My Publishing, BMJ/EMI Blackwood, BMJ/Careers-BMG, BMJ/February Twenty Second, BMJ/Screen Gems-EMI, BMJ/BMG Songs, ASCAP), HL, H100 58; POP 56; RBH 30  
**HERE WE GO** (Ras And Taj, BMJ/Black Boy Hatchet Music, BMJ/EMI Blackwood, BMJ/EMI April, ASCAP/Flyrite Tunes, ASCAP), HL, H100 36; POP 34; RBH 22  
**HIT THE FLOOR** (Slaying High Music, ASCAP/Rounder, BMJ/ColliPark Music, BMJ/EMI Blackwood, BMJ/Marimbo Music, ASCAP), HL, H100 96  
**HONKY TONK BADONKADONK** (Music Of Windsept Pacific, ASCAP/Big Borassa Music, BMJ/Third Sons, ASCAP/EMI Blackwood, BMJ), HL, CS 3; H100 32; POP 43  
**THE HOOCHIE SONG** (Having Yours Entertainment, ASCAP) RBH 86  
**HUNG UP** (WB, ASCAP/Webo Girl, ASCAP/Universal-PolyGram International, ASCAP/Universal, ASCAP/Union Songs Music Forlagsskiftebolag, AB/EMI Waterford, ASCAP/Polar Music International, AB/Universal Music Sweden, AB/Warner Chappell, PRS/Darkdancer, PRS), HL/WBM, H100 43; POP 38  
**HYPNOTIZE** (Sony/ATV Music, BMJ/Maklakin Publishing, BMJ/Stunning Suppository Songs, BMJ), HL, H100 75; POP 78  
**HYPOTHETICALLY** (Lyle In, ASCAP) RBH 55

## I

**I AM NOT MY HAIR** (Warner-Tamerlane, BMJ/Wang Out, BMJ/Combustion, BMJ/Songs Of Windsept Pacific, BMJ), WBM, RBH 58  
**I CAN'T UNDO YOU** (WB, ASCAP/Scott And Soda, ASCAP/Warner-Tamerlane, BMJ/Writers Extreme, BMJ/Warner-Danger, BMJ), WBM, CS 42  
**I DON'T** (MGC Music, ASCAP/Still Working For The Woman, ASCAP/Active Music, BMJ/Still Working For The Man, BMJ/Cox Songs, BMJ/Burton B. Collins, SESAC) CS 32  
**I DON'T FEEL LIKE YOU TODAY** (Songs Of Universal, BMJ/Hannaberg, BMJ/Warner-Tamerlane, BMJ/Makeshift, BMJ), WBM, CS 24  
**I F I DON'T MAKE IT BACK** (Music Of Stage Three, BMJ/JonesBeats Music, ASCAP) CS 43  
**IF IT'S LOVIN' THAT YOU WANT** (EKOP, BMJ/Sony/ATV Songs, BMJ/ENOT, ASCAP/Sony/ATV Music, ASCAP/Jacobs Combs Publishing, BMJ/EMI Blackwood, BMJ/Yoga Flames Music, BMJ/Alexander Mosey, ASCAP/Zomba Enterprises, ASCAP), HL/WBM, H100 47; POP 19  
**IF YOU'RE GOING THROUGH HELL (BEFORE THE DEVIL EVEN KNOWS)** (Graviron, SESAC/Wad-adie, SESAC/Carnival Music, SESAC/Cali, ASCAP/BergBrain, ASCAP) CS 46  
**I GOT YOU** (Magic Mustang, BMJ/Triples Shoes, BMJ/Town Music, ASCAP/Philly Songs, ASCAP/Songs Of Big Dog, ASCAP/Music Of Windsept Pacific, ASCAP) CS 26  
**ILL DIE TRYIN'** (Warner-Tamerlane, BMJ/WB, ASCAP/Platinum Flow, ASCAP), WBM, CS 45  
**I LOVE MY LIFE** (EMI April, ASCAP/Pang Toot Music, BMJ/EMI Blackwood, BMJ/Shaye Smith Music, BMJ/Warner-Tamerlane, BMJ), HL/WBM, CS 41

## I

**I'M N LUV (WIT A STRIPPER)** (Nappy Publishing, BMJ/Warner-Tamerlane, BMJ/2 Plays Publishing, BMJ/Who's Mike, Jones Music, BMJ), WBM, H100 11; POP 39; RBH 25  
**I'M SPRUNG** (Nappy Publishing, BMJ), WBM, H100 27; POP 24; RBH 35  
**I'M TAKING THE WHEEL** (Emerto, ASCAP/WB, ASCAP/John Shanks Music, ASCAP), WBM, CS 34  
**IN MY MIND** (Combustion, BMJ/Songs Of Windsept Pacific, BMJ/Wang Out, BMJ/Sony/ATV Songs, BMJ), HL, RBH 31  
**INTR0 (SACAL)** (Universal-Musica Unica, BMJ/Rompeiscoteba, BMJ/Los Cangris, ASCAP) LT 29

## I

**I SHOULD HAVE CHEATED** (Tavaris Jones Music, BMJ/Jance Combs Publishing, BMJ/EMI Blackwood, BMJ/Da 12 Music, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/She Wrote II, ASCAP), HL/WBM, H100 64; RBH 14  
**I THINK I LOVE U** (Mike City, BMJ/Warner-Tamerlane, BMJ), WBM, RBH 85  
**I THINK THEY LIKE ME** (Franchise Record Publishing, ASCAP/Shanah Cymone Music, ASCAP/EMI April, ASCAP/Throm Tarrnuts, ASCAP/Air Control, ASCAP/The Kid Slim Music, ASCAP/Side That Music, ASCAP), HL, H100 22; POP 41; RBH 6  
**IT'S YOU** (Divine Mill, ASCAP/WB, ASCAP/Cit Trend, ASCAP/Spirit Two, ASCAP/Non-Affiliated, SESAC/Jahque Joins, SESAC) RBH 74

## J

**JESUS, TAKE THE WHEEL** (Sony/ATV Tunes, ASCAP/Ortaly, BMJ/Raylene Music, ASCAP/No Such Music, SOCAN/Passing Stranger, ASCAP/1609 Songs, ASCAP/Music Of Windsept Pacific, ASCAP), HL, CS 1; H100 25; POP 46  
**JUST FEEL BETTER** (John And Nancy's Son's Music, ASCAP/Seven Peaks Music, ASCAP/Buck On The Run, ASCAP/Hou & Co. Music, ASCAP/Sweet Sanctuary Songs, ASCAP) POP 99  
**JUST MIGHT (MAKE ME BELIEVE)** (GreatGood Songs, ASCAP) CS 9; H100 74  
**JUST THE GIRL** (Vaguely Familiar, ASCAP) POP 40

## J

**KEROSENE** (Sony/ATV Tree, BMJ/Bill Revellie, BMJ) CS 17; H100 73; POP 89  
**KISS MY COUNTRY ASS** (Rethneck, BMJ/Big Borassa Music, BMJ/Warner-Tamerlane, BMJ/Electric Music, BMJ), CS 59  
**KRYPTONITE (FM ON IT)** (West Savannah Music, ASCAP/White Boy Leroy's Snop Snop, ASCAP/Misquito Pass, ASCAP/Chrysalis Music, ASCAP) H100 67; POP 86; RBH 8  
**JUST FEEL BETTER** (John And Nancy's Son's Music, ASCAP/Seven Peaks Music, ASCAP/Buck On The Run, ASCAP/Hou & Co. Music, ASCAP/Sweet Sanctuary Songs, ASCAP) POP 99  
**JUST MIGHT (MAKE ME BELIEVE)** (GreatGood Songs, ASCAP) CS 9; H100 74  
**JUST THE GIRL** (Vaguely Familiar, ASCAP) POP 40

## K

**LA CAZADORA** (Platinum, BMJ) LT 42  
**LAFFY TAFFY** (Perry Home Music, ASCAP/Dennis Butler Publishing Designee, ASCAP/Stuntman Publishing, ASCAP/30318 Publishing, ASCAP/ARI Music, ASCAP/Warlock Music, ASCAP/Boston International, ASCAP/Colegms, EMI, ASCAP/EMI April, ASCAP/Maurice Starr, ASCAP), HL, H100 7; POP 13; RBH 32  
**LAGRIMILLAS TONTAS** (BMG Songs, ASCAP) LT 23  
**LA TORTURA** (The Caramel House, BMJ/Sony/ATV Latin, BMJ/Nomad, BMJ) LT 9  
**LEAN WIT IT, ROCK WIT IT** (Franchise Record Publishing, ASCAP) H100 67; POP 96; RBH 15  
**LET'S GET IT ON** (Back In The Saddle, ASCAP/Reynolds, BMJ/Scaresd, BMJ), WBM, CS 53  
**LIFE AND TIMES BEAUTIFUL** (Sony/ATV Cross Keys, ASCAP/Still Working For The Man, BMJ/Balad

## L

Boy, BMJ/CG, BMJ), HL, CS 48  
**LIGHTS AND SOUNDS** (Bromuda, ASCAP/BMG Songs, ASCAP), HL, POP 86  
**LIKE THAT** (Infil Productions, ASCAP) RBH 75  
**LIKE WE NEVER LOVED AT ALL** (WB, ASCAP/ScottsSongs, ASCAP/Pen, ASCAP/Warner-Tamerlane, BMJ), WBM, CS 11; H100 55; POP 81  
**LIKE YOU** (Universal, ASCAP/EMI April, ASCAP/Shanah Cymone Music, ASCAP/Chrysalis Music, ASCAP/Naked Under My Clothes, ASCAP/The Kid Slim Music, ASCAP/Jump And Shoot, ASCAP), HL, POP 74  
**LIPSTICK** (Carolina Blue Sky Music, BMJ/Careers-BMG, BMJ), HL, CS 35  
**LIVING IN FAST FORWARD** (Old Desperados, ASCAP/M2D, ASCAP/Universal, ASCAP/Memphis-Jerd, ASCAP), HL, CS 20; H100 95  
**LLAME PA' VERTE** (Universal-Musica Unica, BMJ) LT 2  
**LOOKING FOR YOU** (Zomba Songs, BMJ/Ily Mack, BMJ/Baby Fingers, ASCAP/Mirra, ASCAP/Shown, Breeze, ASCAP/Fredde Dee, BMJ), WBM, H100 83; RBH 18  
**LO.V.E.** (Big A Nikki, ASCAP/EMI April, ASCAP/K-Stuff, BMJ/ArtHouse, BMJ/John Shanks Music, ASCAP/WB, ASCAP), HL/WBM, H100 33; POP 26  
**LOVE** (Cadragey, SESAC/BMG Songs, ASCAP/She Music, ASCAP) RBH 29  
**LUXURIOS** (Harajuku Lover Music, ASCAP/Pirate Ship Music, ASCAP/EMI April, ASCAP/Bovina Music, ASCAP), HL, H100 46; POP 36; RBH 43

## L

**MAGIC** (Zomba Songs, BMJ/R/Kelly, BMJ), WBM, RBH 34  
**MALO** (EMI April, ASCAP) LT 25  
**MAJOR QUE VU** (Universal-Musica Unica, BMJ/EMI Blackwood, BMJ/Rompeiscoteba, BMJ), HL, LT 3  
**MIL AMORES** (EMI April, ASCAP) LT 49  
**MISS ME BABY** (Her Beautifully Song, ASCAP/Flood, Burredale, McCready & McCarthy, ASCAP/Lanark Village Tunes, ASCAP/Universal, ASCAP), HL, H100 82  
**MISTERIOS DEL AMOR** (Copyright Control) LT 47  
**MORE THAN WORDS** (Almo Music, ASCAP/Color Me Blind, ASCAP), HL, POP 62  
**MIS, NEW BODY** (Soar Loser Music, BMJ/EMI Blackwood, BMJ/ColliPark Music, BMJ/Da Crippler Music, BMJ/EMI Music, BMJ), RBH 54  
**MUERO** (Universal Music, ASCAP/Universal Studios, ASCAP/Larriaga, ASCAP/Universal, ASCAP) LT 50  
**MUST BE DOIN' SOMETHIN' RIGHT** (EMI April, ASCAP/Songlighter Music, ASCAP/Back In The Saddle, ASCAP), HL, CS 4; H100 48; POP 66  
**MUST BE NICE** (Lyle In, ASCAP) RBH 26  
**MY HOOD** (Young Jeze Music, BMJ/One Life Publishing, ASCAP/Domani And Ya Majesty's Music, ASCAP/Crumphorn Publishing, ASCAP/EMI Blackwood, BMJ), HL, H100 97; RBH 52  
**MY HUMPS** (will.i.am, BMJ/Sugar Hill, BMJ/Cherry River, BMJ), CLM, H100 17; LT 46; POP 11; RBH 88  
**MY KIND OF MUSIC** (Jethrophones, BMJ) CS 40  
**MY OLD FRIEND** (Big Loud Shirt Industries, ASCAP/CMG Music Publishing, MPCS/Trinifold, PRS) CS 6; H100 79

## M

**NA NA NA (DULCE NINA)** (King Of Bling, BMJ/C. J. Ortiz, BMJ/War-Tamerlane, BMJ/Universal-Musica Unica, BMJ) LT 21  
**NASTY GIRL** (Big Pappa Music, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Sleevan A Jordan, ASCAP/WB, ASCAP/Jackie Frost, ASCAP/Them Damn Twins, ASCAP/Air Control, ASCAP/Anay Nicole Publishing, BMJ/Jance Combs Publishing, BMJ/EMI Blackwood, BMJ), HL/WBM, H100 53; POP 61; RBH 28  
**NOBODY BUT ME** (Sony/ATV Tree, BMJ/Travelin' Ananasser, BMJ/Big Yellow Dog, BMJ), HL, CS 22; H100 100  
**NOBODY GONNA TELL ME WHAT TO DO** (Almo Music, ASCAP/Multinote Music, ASCAP/Warner-Tamerlane, BMJ/BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP), HL/WBM, CS 26  
**NO LE TEMAS A EL** (Not Listed) LT 34  
**NO PUEDO MAS** (Arpa, BMJ) LT 44  
**NO SHAME** (Warner-Tamerlane, BMJ/Smith Haven, BMJ/Big Red Truck, ASCAP/How Bout That Skyline Music, BMJ), WBM, CS 51  
**NO TE APARTES DE MI** (Sony/ATV Discos, ASCAP) LT 35  
**NO TE PREOCUPES POR MI** (F.I.P.P. BMJ/Pop Media, BMJ) LT 18  
**NO TINGO DOWN** (Almo Music, ASCAP/Kevin Saivari, ASCAP/EMI April, ASCAP/Shannas Songs, ASCAP) CS 31  
**NOTHING BUT A NUMBER** (Marco Bleu Publishing, BMJ/Blue Star Publishing, BMJ/Blue Carrot Diamond Publishing, BMJ/Silverplatinum2x Publishing, BMJ/The Nickel Publishing, BMJ/Black Boy Hatchet Music, BMJ/EMI Blackwood, BMJ), HL, RBH 70  
**NOVEMBRE SIN TI** (EMI April, ASCAP/Sony/ATV Discos, ASCAP) LT 36  
**NUESTRO AMOR** (San Angel, ASCAP) LT 8

## M

**OH YES (AKA POSTMAN)** (Jobete Music, ASCAP/EMI Blackwood, BMJ/Stone Agate, BMJ), HL, H100 99; RBH 39  
**ONE WISH** (Stop Trying To Copy My Music, BMJ/Rodney Jenkins Productions, BMJ/Fred Jenkins II, BMJ/Ensign Music, BMJ/LaShawn Daniels Productions, ASCAP/EMI Blackwood, BMJ/EMI April, ASCAP), HL, H100 11; POP 18; RBH 7  
**PARA TU AMOR** (Carnaleon, BMJ/Feemusic II, BMJ) LT 28  
**PERFECT SITUATION** (E.O. Smith, BMJ) H100 54; POP 45  
**PERO TE VAS A ARREPENTIR** (Crisma, SESAC) LT 16  
**PHOTOGRAPH** (Warner-Tamerlane, BMJ/Arm Your Dillo, SOCAN/Zero-G, SOCAN/Black Diesel, SOCAN/Black Ader Music, SOCAN), WBM, H100 8; POP 6  
**PLAY** (Cump Tight Publishing, ASCAP/ColliPark Music, BMJ/EMI Blackwood, BMJ), HL, POP 92  
**PRETTY VEGAS** (XL Publishing, APPRA/Kucha Music Publishing, ASCAP) POP 97  
**PUMP IT** (EMI April, ASCAP/will.i.am, BMJ/Jeepey, BMJ/Cherry River, BMJ/Avenue XIII, BMJ/Reach Global Songs, BMJ/Headphone Junkie Publishing, ASCAP/EMI Grove Park, BMJ), CLM/HL, H100 35; POP 20

## M

**QUE ME VAS A DART** (Intersong U.S.A., ASCAP) LT 45  
**RAIN'S FALLIN'** (Patterson Projects, ASCAP) RBH 87  
**RAKATA** (Brown Marble, ASCAP/EMI Blackwood, BMJ/Blue Kraft, BMJ), HL, LT 5  
**RIGHT HERE** (Greenlund, ASCAP/I.m.nobody, ASCAP/M. Blue Car, ASCAP/pimpYug, ASCAP/WB, ASCAP) WBM, POP 47  
**RODEO** (EMI Blackwood, BMJ/Breka Music, BMJ/Dade Co. Project Music, BMJ/Zomba Songs, BMJ/R/Kelly, BMJ), HL/WBM, H100 68; RBH 23  
**ROMPE** (Los Carons, ASCAP/Eddie Dee, ASCAP/EMI Blackwood, BMJ/Blue Kraft, BMJ) H100 51; LT 1; POP 67  
**RUN IT UP** (Scott Storch, ASCAP/TVT, ASCAP/Team S Dot Publishing, BMJ/Hitco Music, BMJ/Songs Of Windsept Pacific, BMJ), HL, H100 3; POP 3; RBH 11

## M

**SAVE ME** (Driven By Music, BMJ/Big Ant Music, ASCAP/EMI Blackwood, BMJ/Universal, ASCAP), HL, H100 9  
**SEASONS OF LOVE** (Finster & Lucy Music, ASCAP/EMI April, ASCAP), HL, POP 75  
**SENSUALITY** (Universal, ASCAP/Cubsters Music, ASCAP/Fourth Of Four Music, ASCAP/MITI Music, SESAC), HL, RBH 68  
**SE TE OLVIDO** (EMI Blackwood, BMJ/Kike Santander Music, BMJ/Famous, ASCAP/Santander Melodies, ASCAP) LT 27  
**SETTLE FOR A SLOWDOWN** (Sony/ATV Tree, BMJ/Gold Watch, BMJ/Sony/ATV Cross Keys, ASCAP), HL, CS 47  
**SEX WITH YOU** (First Avenue, PRS/BMG Songs, ASCAP/Demis Hot Songs, ASCAP/Edmonds Music, ASCAP/EMI April, ASCAP/Underdogs Music, BMJ/Invinc, BMJ/E D Duz It, BMJ/Tank 1176 Music, ASCAP/Black Fountain Publishing, ASCAP/Strange Motel Music, ASCAP/Antonio Dixon's Muzik, ASCAP/Anthony Nance Muzik, ASCAP), HL, RBH 71  
**SHAKE (ColliPark Music, BMJ/EMI Blackwood, BMJ/EWC Music, BMJ/Da Crippler Music, BMJ/EMI Music, BMJ/EMI Music, ASCAP/Buddy, BMJ) POP 88; RBH 37  
SHAKE IT OFF** (Rye Songs, BMJ/Songs Of Universal, BMJ/Shanah Cymone Music, ASCAP/EMI April, ASCAP/Basajamba, ASCAP/Air Control, ASCAP/Babyboys Little, SESAC/Noontime South, SESAC/WB, SESAC/Naked Under My Clothes, ASCAP/Chrysalis Music, ASCAP), HL/WBM, POP 42; RBH 33  
SHAKE THAT (Shroom Shady Music, BMJ/Resto World Music, ASCAP/Diary Steve's Music, BMJ/Nate Dogg, BMJ) H100 34; POP 31  
SHG DONT TELL ME TO (Sony/ATV Tree, BMJ/Love Monkey, BMJ/EMI Blackwood, BMJ/Pano Wire Music, BMJ/Universal, ASCAP/Memphersfield, ASCAP), HL, CS 15; H100 91  
SHE LET HERSELF GO (Zomba Songs, BMJ/Sufferin' Succotash, ASCAP/Sony/ATV Tree, BMJ), HL/WBM, CS 2; H100 57  
SIZE MATTERS (SOMEDAY) (Almo Music, ASCAP/Great Escape, ASCAP/Square D, ASCAP), HL, CS 55  
SLOW WIND (Zomba Songs, BMJ/R/Kelly, BMJ) RBH 42  
SNAP YA FINGERS (White Rhino, BMJ/E-40, BMJ/Zomba Songs, BMJ/Drugstore, ASCAP), WBM, RBH 57  
SO LONELY (Slaying High Music, ASCAP/Rounder, ASCAP/Rye Songs, BMJ/Songs Of Universal, BMJ/Rodney Jenkins Productions, BMJ/EMI Blackwood, BMJ/Adonis Shroastina, ASCAP/Phoenix Ave. Music Publishing, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/LaShawn Daniels Productions, ASCAP/Makeeba Riddick, BMJ/Yoga Flames Music, BMJ/Jance Combs Publishing, BMJ), HL, POP 91  
SOMEONE WATCHING OVER YOU (Barnys Melodies, ASCAP/Universal, ASCAP/October 12th, ASCAP/Hitco South, ASCAP/Kazoom, ASCAP), HL, RBH 60  
SOMETHING'S GOTTA GIVE (Mrs. Lumpkins Poodle, ASCAP/BMG Songs, ASCAP/Warner-Tamerlane, Super, ASCAP), WBM, CS 38  
SO SICK (Sugar Savin Publishing, BMJ/Zomba Songs, BMJ/Sony/ATV Tunes, ASCAP/EMI April, ASCAP), HL/WBM, H100 16; POP 22; RBH 5  
SOUL MEETS BODY (EMI Blackwood, BMJ/Where Tm Calling From Music, ASCAP), HL, H100 80; POP 70  
SOUL SURVIVOR (Young Jeze Music, BMJ/Byetal Music, ASCAP/Famous, ASCAP/EMI Blackwood, BMJ), HL, H100 23; POP 29; RBH 24  
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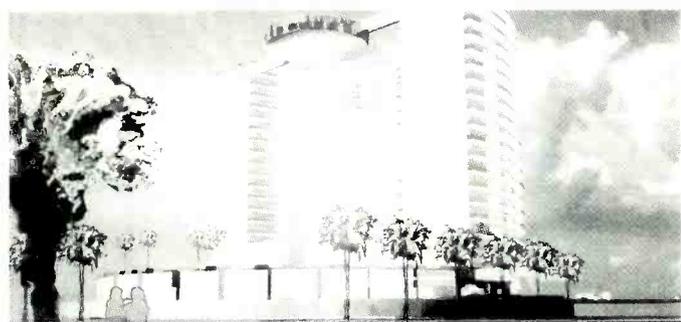
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# Mileposts

COMPILED BY SARAH HAN [shan@billboard.com](mailto:shan@billboard.com)

## Prestige's Bob Weinstock Dies

Bob Weinstock, founder of the renowned jazz label Prestige, died Jan. 14 in Boca Raton, Fla. He was 77.

The New York-born entrepreneur was 16 when he entered the music business with a mail-order operation wholesaling jazz reissues to various stores in New York. He first worked from his family's apartment and then rented retail space for his booming business at the Jazz Record Corner on West 47th Street.

In 1949, the 20-year-old Weinstock established his initial imprint, which he called New Jazz. Shortly thereafter he launched Prestige. Weinstock operated the label until May 1971, when he sold the company to Fantasy Records. (Prestige is now part of the Concord Music Group.)

Under Weinstock's guidance, Prestige recorded many of the giants of jazz. The label developed an important catalog of jazz classics, including works by Miles Davis, John Coltrane,



WEINSTOCK

Sonny Rollins, Thelonious Monk and others.

In the 1960s, Weinstock updated Prestige with the addition of soul jazz artists such as Brother Jack McDuff, Richard "Groove" Holmes and Charles Earland. The label also scored R&B and pop hits with recordings like King Pleasure's "Moody's Mood for Love" and Etta Jones' "Don't Go to Strangers."

After selling the company, Weinstock moved to Florida. He is survived by his companion, Roberta Ross; three sons; and three grandchildren. —Sarah Han

**BIRTHS** BOY: Antonio Francisco Jr., to Cordella and Antonio Brown, Nov. 11, 2005, in New York. Mother is director of licensing at the Harry Fox Agency.

GIRL: Eden Scarlett, to Tami and Mike Rittberg, Jan. 7 in Los Angeles. Mother is VP of strategic marketing at Warner Bros. Records. Father is VP of rock formats and promotion at Warner Bros. Records.

BOY: Joseph Willis Robison, to Kelly Willis and Bruce Robison, Jan. 11 in Austin. Mother is an artist at Rykodisc. Father is an artist at Sustain Records and a writer for Carnival Music Publishing.

GIRL: Luella Jane, to Emily and

Matthew West, Jan. 16 in Nashville. Father is an artist at Universal South.

**DEATHS** Bob Feldman, 56, of unspecified causes, in St. Paul, Minn. Feldman had operated Red House Records since 1983, when he took over the folk-oriented label from founder and artist Greg Brown.

Red House has released respected albums from Rosalie Sorrells, Utah Phillips, Adrian Legg, Eliza Gilkyson, Jimmy LaFave, Loudon Wainwright III, Ramblin' Jack Elliott and Brown, among many others.

Feldman is survived by his wife, Beth; his son, Ari; parents Sydney and Toby; his brother, Alan; and his sister, Sheri Cerny.

## INDUSTRY EVENTS

**JAN. 19-22** NAMM Show, Anaheim (Calif.) Convention Center. [thenammshow.com](http://thenammshow.com).

**JAN. 19-29** Sundance Film Festival, Park City, Utah. 801-326-2000. [festival.sundance.org](http://festival.sundance.org).

**JAN. 22-26** MIDEM 2006, Palais Des Festivals, Cannes. [midem.com](http://midem.com).

**FEB. 6** MusiCares Person of the Year Tribute honoring James Taylor, Los Angeles. 310-392-3777.

**FEB. 6** Eighth Annual Entertainment Law Initiative Luncheon & Scholarship Presentation, Regent Beverly Whilshire Hotel, Beverly Hills, Calif. 310-392-3777.

**FEB. 8** 2006 Grammy Awards, Staples Center, Los Angeles. 310-392-3777. [grammy.com](http://grammy.com).

**FEB. 15-17** Country Radio Seminar, Nashville Convention Center. 615-327-4487. [crb.org](http://crb.org).

**MARCH 1-4** 24th annual Canadian Music Week, Fairmont Royal York, Toronto. [cmw.net](http://cmw.net).

### FOR THE RECORD

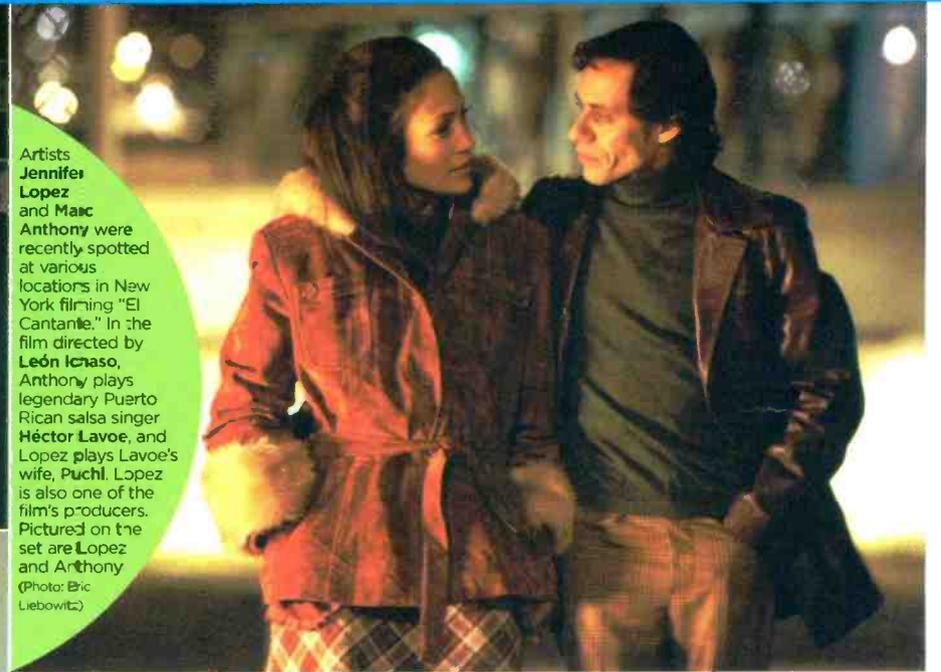
A story in the Jan. 14 issue on the Virgin College Mega Tour should have credited Integrate Marketing and Virgin Entertainment Group as the producers of the tour. Additionally, Dentyne Fire & Ice is presenting the tour.

Photo: Don Schitten

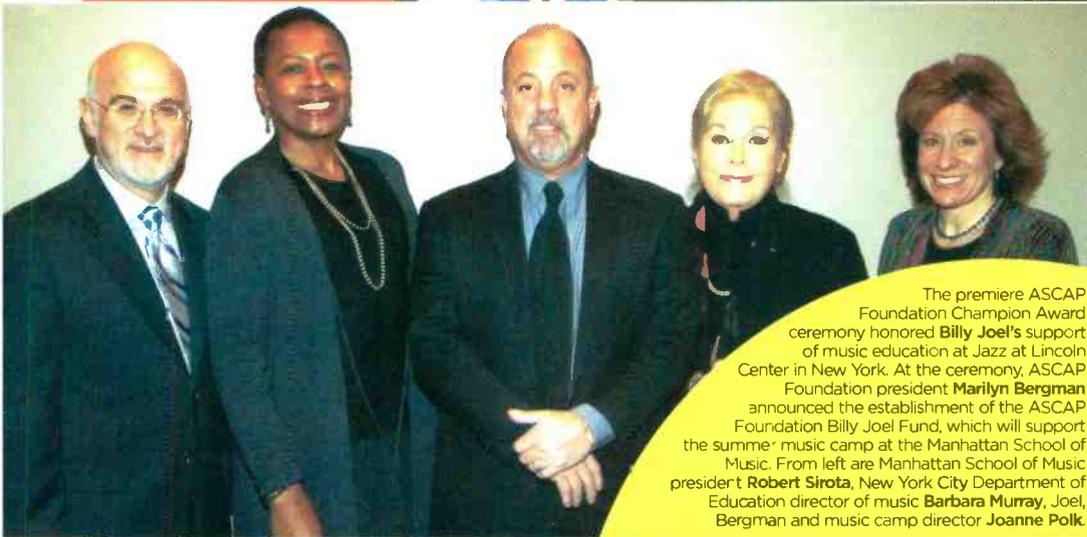
EDITED BY SARAH HAN



Veteran record executives **Jerry** and **Bob Greenberg** celebrate the opening of their new Rainbow Bar & Grill in Las Vegas. From left are Bob Greenberg, Sony Pictures Entertainment president of worldwide music **Lia Vollack**, Billboard executive editor/associate publisher **Tamara Conniff** and Jerry Greenberg.



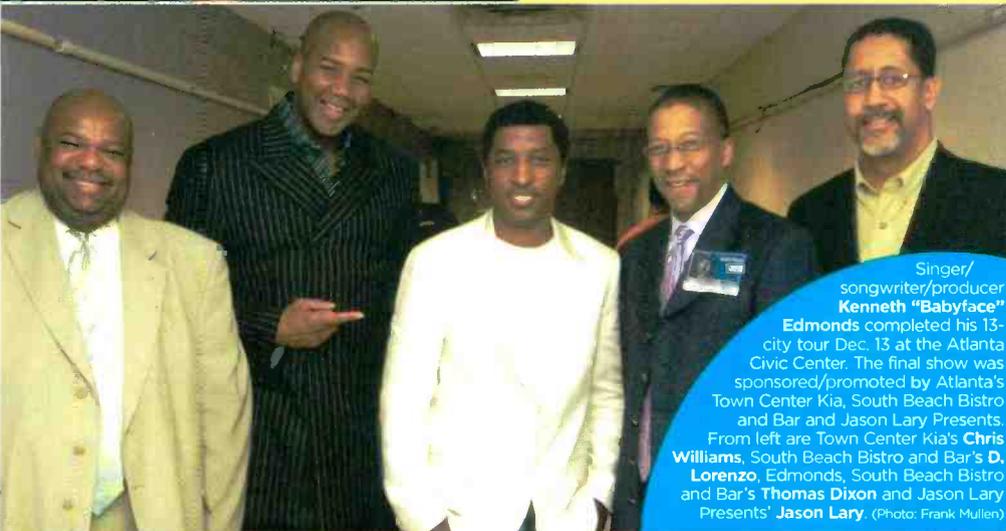
Artists **Jennifer Lopez** and **Marc Anthony** were recently spotted at various locations in New York filming "El Cantante." In the film directed by **León Icaño**, Anthony plays legendary Puerto Rican salsa singer **Héctor Lavoe**, and Lopez plays Lavoe's wife, **Puchi**. Lopez is also one of the film's producers. Pictured on the set are Lopez and Anthony. (Photo: Eric Liebowitz)



The premiere ASCAP Foundation Champion Award ceremony honored **Billy Joel's** support of music education at Jazz at Lincoln Center in New York. At the ceremony, ASCAP Foundation president **Marilyn Bergman** announced the establishment of the ASCAP Foundation Billy Joel Fund, which will support the summer music camp at the Manhattan School of Music. From left are Manhattan School of Music president **Robert Sirota**, New York City Department of Education director of music **Barbara Murray**, Joel, Bergman and music camp director **Joanne Polk**.



Artist **Kanye West** celebrated the multiplatinum sales of his album "Late Registration" with a Hennessy Cognac-sponsored party Dec. 3 at GMT Studios in Culver City, Calif. From left, are SA-RA Creative Partners member **Taz Arnold**, West and rapper **GLC**. Kneeling is singer/actor **Farnsworth Bentley**. (Photo: Terrence Jennings)



Singer/songwriter/producer **Kenneth "Babyface" Edmonds** completed his 13-city tour Dec. 13 at the Atlanta Civic Center. The final show was sponsored/promoted by Atlanta's Town Center Kia, South Beach Bistro and Bar and Jason Lary Presents. From left are Town Center Kia's **Chris Williams**, South Beach Bistro and Bar's **D. Lorenzo**, Edmonds, South Beach Bistro and Bar's **Thomas Dixon** and Jason Lary Presents' **Jason Lary**. (Photo: Frank Mullen)



Universal Music Group president/COO **Zach Horowitz**, left, and Nielsen Music president/COO **Rob Sisco** were at a news conference as they discussed the renewal of UMG's multiyear pact with Nielsen Music at a recent event in New York. The industry's biggest distributor entered an agreement with the data service provider for access to information from Nielsen BDS, Nielsen SoundScan and Nielsen Insight. Nielsen Music is owned by Billboard parent company VNU. (Photo: Larry Busacca/WireImage.com)



2006 Rock and Roll Hall of Fame inductee **Blondie** received its first multiplatinum RIAA certification, representing sales of more than 2 million copies of "The Best of Blondie," following a recent concert in Atlantic City, N.J. From left are guitarists **Paul Carbonara** and **Chris Stein**, vocalist **Deborah Harry**, drummer **Clem Burke** and bassist **Leigh Foxx**. (Photo: Tom Briglia)

# INSIDE TRACK

EDITED BY MICHAEL PAOLETTA

For more INSIDE TRACK go to [www.billboard.biz](http://www.billboard.biz)

## LIFE IN THE FAST LANE

Gene Simmons has a racy new preoccupation. Along with Rich Abramson, his new partner in Simmons/Abramson Marketing, the Kiss co-founder is representing Indy Racing League, a NASCAR competitor trying to make a bigger roar among the world's speed freaks.

Simmons revealed his partnership with Abramson (who formerly worked with Pee-wee Herman) to Billboard's Melinda Newman at The Next Big Idea—West: The Future of Branded Entertainment conference, held Jan. 17 at the Renaissance Hollywood Hotel in Los Angeles.

The Kiss-man's new company—known affectionately as SAM—is lining up brand partners for the league. Label affiliations are also possible. Though he did not go into specifics, Simmons acknowledged that he has had talks with execs like Lyor Cohen and Polly Anthony.

"We wish everyone [at NASCAR] well," Simmons added, "but we're running our own race."

Meanwhile, Simmons the entrepreneur is following his VH1 reality show, "Gene Simmons Rock School," with another reality show, "Gene Simmons Family Jewels." A&E is scheduled to air 26 episodes in the summer.

For those who lost count, Simmons happily reminded conference attendees that the Kiss name has been licensed to more than 2,600 products. Not bad, eh?

## THE ENTERTAINER

Tickets for Billy Joel's record-setting 11th show at New York's Madison Square Garden go on sale Jan. 21 and his agent already is "cautiously optimistic" that a 12th show might be added. "We'll see what the demand is," says Dennis Arfa, president of Artists Group International and Joel's agent for 30 years. "I think [Jan. 21] will tell us how far we can go." That said, Arfa notes that it is hard to find open dates at the Garden, what with the possibility of basketball and hockey playoff games coming up.

Joel is poised to break Bruce Springsteen's record of 10 sellouts at the Garden, set in 2000. The Piano Man has not toured as a solo headliner since 1998, so demand is high everywhere. That is particularly true in New York, where the composer of "New York State of Mind" is a sentimental and hometown favorite.

## A NEW FUSION

Antonio Carmona, former leader of Spanish fusion group Ketama, is putting the finishing touches on his first solo album, due out the third quarter of 2006 on Universal. The disc is produced by Gustavo Santaolalla, who we just told you won a Golden Globe for his work on "Brokeback Mountain." Recorded in Madrid and Los Angeles, the album features a duet with Colombian star Juanes.



SIMMONS

## GOLDEN MOUNTAIN

Verve Forecast is putting an added push behind its "Brokeback Mountain" soundtrack following the film's dominant showing Jan. 16 at the Golden Globes. A sticker, heralding the original song award winner "A Love That Will Never Grow Old," is being added to all copies at traditional retail. The label is also securing window and in-store displays for the title, which Track predicts will be nominated for an Oscar come Jan. 31. The tune, performed by Emmylou Harris, was written by Gustavo Santaolalla, who also scored the film, and longtime Elton John collaborator Bernie Taupin. The Golden Globe win had an immediate impact online: The score is No. 1 at amazon.com and the iTunes Music Store.

## ARTISTS ON THE MOVE

RCA Label Group in Nashville has quietly done a bit of house-cleaning. Gone from the roster are Tracy Byrd and Andy Griggs, among other artists. After six years on MCA Nashville, Byrd moved to RLG in 1999 and released three studio albums and a greatest-hits set there. His rep says that Byrd has just begun recording another album on his own and will shop it to labels when finished. Griggs also joined the RLG roster in 1999 and released three albums there, including the gold-certified "You Won't Ever Be Lonely." Also gone from the RLG roster are Aaron Lines and Rachel Proctor, who each released one album and a handful of singles for RLG.

## CANDID KENNEDY

Frankness is not usually associated with record company executives, but IFPI chairman/CEO John Kennedy offers a fresh contrast. This week, while presenting the organization's Digital Report 2006 in London, Track asked him if he would agree that Sony BMG's digital rights management fiasco was the worst PR disaster the music industry had experienced in many years. His blunt answer: "Yes!" immediately followed by, "But we will recover from that."

Appreciating his style, Track also asked Kennedy if he would have any words for French minister of culture Renaud Donnedieu De Vabres in Cannes at the MIDEM trade show. Of course, Track had an idea that the recent vote by the French parliament on a controversial blanket license for online music usage might still be on Kennedy's mind. Track was right. So, what will Kennedy tell De Vabres? "That it's a huge, colossal mistake," he says. Pausing for a moment, Kennedy adds, "But I will probably find more diplomatic words to say it to him."



JOEL

# Executive TURNTABLE

EDITED BY SARAH HAN

**RECORD COMPANIES:** Universal Music Group in Los Angeles promotes **Michael Ostroff** to general counsel/executive VP of business and legal affairs for UMG worldwide. He was executive VP of business and legal affairs.

Atlantic Records in New York promotes **Andy Karp** to head of A&R. He was senior VP/head of A&R for the company's now-defunct Lava Records division.

Columbia Records in New York names **Ken Lane** senior VP of promotion. He held the same position at Island Def Jam Music Group.

Universal Classics Group in New York names **Pascal Nadon** director of marketing for Core Classical Music. He was label manager at Analekta Records.

Capitol Records Nashville promotes **Autumn House** to senior director of A&R. She was director.

**PUBLISHING:** Ten Ten Music Group in Nashville names **Patrick Clifford** VP of A&R. He held the same position at BMG/RCA Label Group.

**PERSONAL MANAGEMENT:** **Steve Nice** left his promotion post at New West Records to launch his own Los Angeles-based artist management firm, Nice Management.

**MUSIC VIDEO:** CMT in Nashville ups **James Hitchcock** to senior VP of creative and marketing. He was VP of creative and marketing.



OSTROFF

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HITCHCOCK

HIRSCHORN

**RELATED FIELDS:** VH1 in New York promotes **Michael Hirschorn** to executive VP of original programming and production. He was executive VP of production and programming. Hirschorn will continue to oversee series including "Hogan Knows Best" and "My Fair Brady." VH1 also promotes **Michele Megan Dix** to senior VP of music and talent development. In addition, she will contribute to the MTV Networks Music Group development process. Dix was senior VP of music and talent programming for MTV and MTV2.

Network Live in Los Angeles names **Michael Goldfine** VP of production and programming. He was senior producer/correspondent for "Extra."

Send submissions to [shan@billboard.com](mailto:shan@billboard.com).

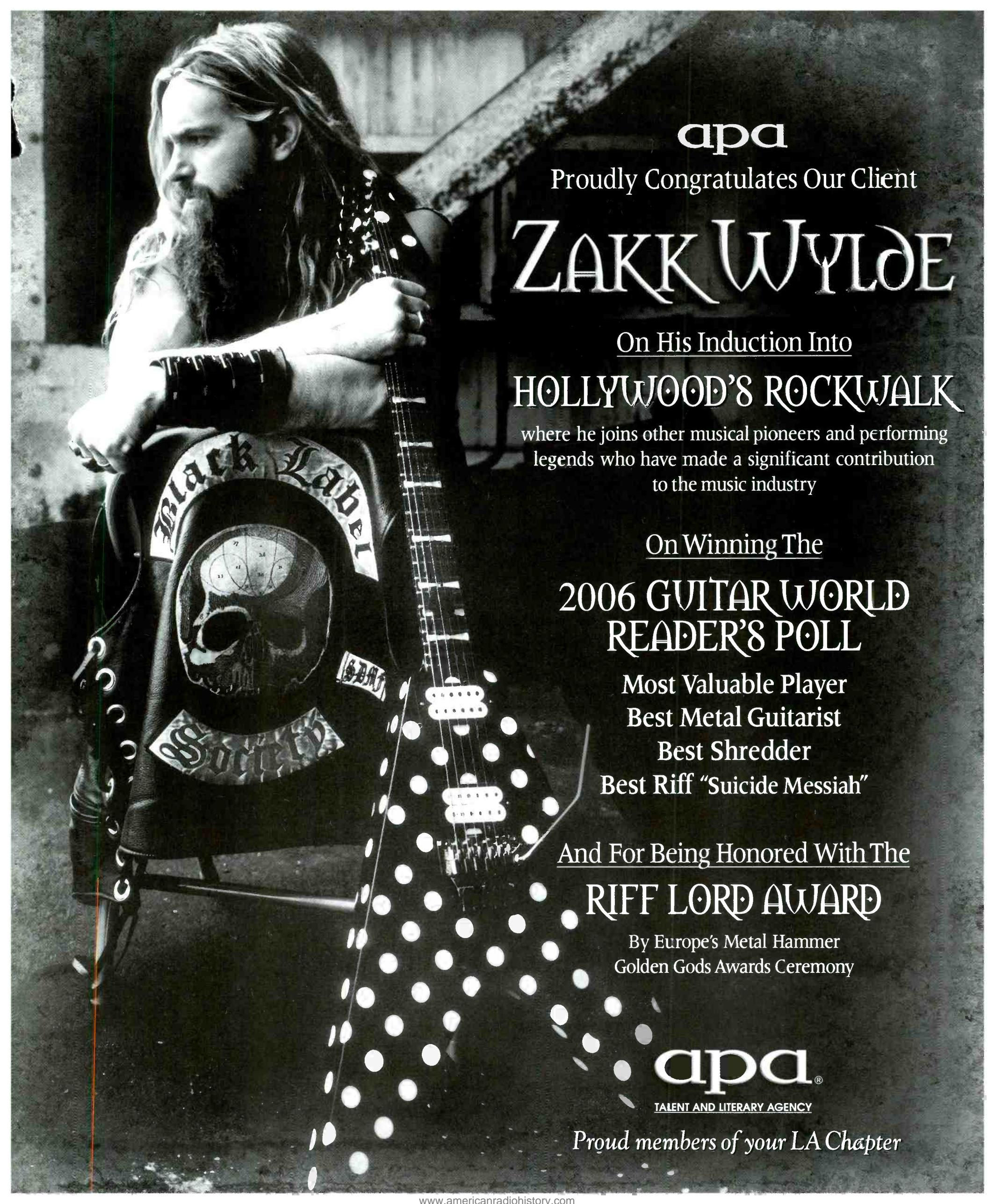
# GOODWORKS

## MUSIC FOR MITCHELL

Tracy Chapman, Bebel Gilberto, Bettye LaVette, La India, Laurie Anderson, Keren Ann, Destiny's Child's Michelle Williams and others are participating in a fund-raiser for the nonprofit Music for Youth Foundation. The Feb. 1 event, to be held at New York's Carnegie Hall, is a tribute to the music of Joni Mitchell. For tickets, log on to [musicforyouth.org/joni](http://musicforyouth.org/joni).

## DESIGNATE YOUR DRIVER

Recording Artists, Athletes and Actors Against Drunk Driving—RADD, for short—is winding down its holiday-timed Figure It Out campaign. Gavin DeGraw, Josh Kelley, Brian McKnight and Simple Plan, among others, lent their time and energy to the campaign, which launched in mid-December. For additional info, go to [radd.org](http://radd.org).



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