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ON THE CHARTS

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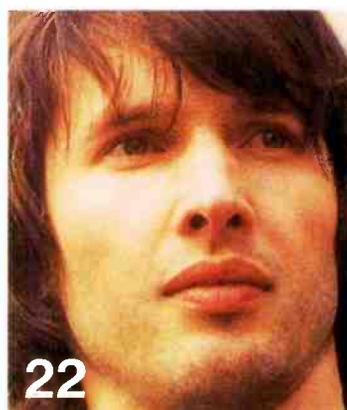
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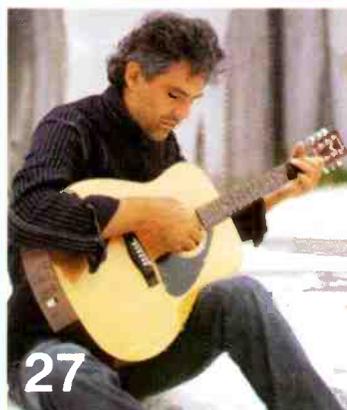
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COVER:

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ABOVE:
Billy Joel makes history with 11 sold-out dates at New York's Madison Square Garden.
See page 18.
Photo: Rick Diamond/WireImage.com

Setting The Record Straight On Digital Rights Management

BY DR. RICHARD GOOCH

As the IFPI's recently published Digital Music Report shows, these are incredibly exciting times to be in the digital music business. New services are burgeoning on the Internet and on mobile.

Everywhere you look there are operators springing up with different products and different kinds of deals. A plethora of mobile services is emerging. There are subscriptions, previews and downloads. And a new generation of licensed peer-to-peer file sharing is beginning to appear.

Music services are proliferating—more than 300 services worldwide; 2 million tracks available; 420 million single tracks downloaded in 2005, 20 times more than two years ago.

Something crucial is underpinning this wave of activity. It has an unlovable title, and an even more unlovable acronym: digital rights management (DRM). Getting it to work in the marketplace is probably the most pressing issue in the development of today's flourishing digital music business.

DRM is driving new flexible music services for consumers in the digital market. It has proved to be the framework that has allowed today's thriving legal digital music scene to flourish, making more music available to the public than ever before in more formats and distribution channels.

It is DRM that gives consumers different options and helps different kinds of services compete. Look at the differences between the services on offer today. The biggest—like iTunes—are taking digital music to the mainstream, but there are hundreds of smaller services too. Some are deliberately small and cater to a niche audience. Some are small because they are just starting out. Mobile is huge with ringtones but mobile music and video is just starting out. This diversity is great for the market and for consumers.

Take away DRM and you take away these options. There could be no subscription services. No iTunes. No Napster to Go. No super-distribution models to look forward to. Without DRM it would be very difficult to monetize digital music—and to invest in the creation of future music.

Some artists and record companies do not want to use DRM—and that is fine if it is their choice and they think they can get value from their music that way. In some circumstances I can see that it is possible to gain promotional value by giving away MP3s or to have paying customers

for unprotected files. That should be a matter of choice to suit the circumstances.

The digital age has broken the mold and DRM is driving it forward. Many people want to cherry-pick individual tracks, burn CD-Rs, rent tunes, subscribe to a service, download and keep music on their PC or buy ringtones for their mobile phone. DRM allows all this to happen while ensuring that the fundamentals of the music industry remain sound.



'DRM enables consumers to get exactly what they pay for, and to pay for exactly what they get.'

Contrary to what some may think, DRM is not a new idea. It has been around for more than a decade. For software and games it was the early 1980s, on computers like the original IBM PC and the Commodore 64. Macrovision started protecting VHS tapes around 1985. DVD was launched in 1996 (with copy protection) and became—according to the Consumer Electronics Assn.—the most successful electronics product ever. Today, DRM has already been widely accepted in the marketplace.

DRM is sometimes misunderstood and sometimes misrepresented. Let's look at some of the myths.

First, no record company is in the business of blocking access to content—that way leads to commercial suicide. DRM-protected content, like everything else made available to the public, is subject to the laws of supply and demand; if DRM is badly implemented, consumers will

vote with their feet and reject it. This means that record companies and others will have to deploy DRM in commercially sensible ways.

Second, the record industry does not use DRM as a "big brother" tool to inappropriately gather personally identifying information on consumers. The use of DRM to ensure that the right people get paid for consumption of music does not override laws about privacy and consumer protection. Indeed, DRM can ensure that they are obeyed.

Third, while lack of interoperability between services and devices is currently a frustration for consumers, this is primarily an issue for technology companies. Users should be free to select among a wide range of devices and services from different suppliers while being safe in the knowledge that these will work properly together. The fact that this is not always the case is dependent on technology providers who must act in order for their systems to work together.

DRM has a crucial role in protecting music as well. It can prevent a download from becoming an upload to the rest of the world. Without taking away from the rights of the consumer, it ensures the flow of payment to rights holders that feeds the virtuous circle of investment and creativity that is at the core of the music business.

I recently spoke at a forum titled "Digital Rights Management: Copy Protection vs. Consumer Frustration." Nothing better illustrates the misguided notions about DRM, nor neglects its key role as an enabler of great music services, than this completely false dichotomy.

The real issue is just getting DRM to work properly: to work for rights holders, technology firms and consumers. It should continue to serve quietly and unseen as a trustworthy, reliable backroom worker—working in the background to support the music services that are center stage in the marketplace.

DRM is the key to our successful digital music business. It enables consumers to get exactly what they pay for, and to pay for exactly what they get. But to work in the future, DRM will need support from our technology partners and from governments. It is time to get beyond the unlovable acronym and recognize the integral role DRM has to play in a flourishing future digital music market.

Dr. Richard Gooch is deputy director of technology for the IFPI.

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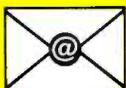
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Oh, Canada
Industry ponders
election's impact



Big Shot
Joel sells out 11 Garden
gigs in New York



Bellydance Superstars
Hip-swirling artists
hit 45 U.S. cities

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**>>> SONY BMG
REPORTS INCOME
JUMP**

Sony BMG Music Entertainment reported a sevenfold jump in third-quarter net income thanks to increased cost savings and a \$121 million drop in restructuring charges, a signal that the music giant is largely finished with the integration of Sony's and BMG's operations. The company posted net income of \$178 million on sales of \$1.49 billion for the three months ended Dec. 31. Sales declined less than 1% during the quarter.

**>>> LIVE
NATION TO
PROMOTE
WEMBLEY**

Live Nation has nailed down a 15-year deal to manage and promote shows at London's Wembley Arena. The deal coincides with the expected April completion of the arena's \$89 million refurbishment. The overhaul increases the seated capacity from 11,500 to 12,700. Its unseated capacity will increase to 13,500.

**>>> MUSICLAND
CUTS 85
POSITIONS**

As part of its Chapter 11 proceedings, the Musicland Group eliminated 85 positions Jan. 23. The chain's longtime buyer Dieter Wilkensen, whose music career stretches back more than 40 years, was one of the staffers affected by the cuts.

**>>> WAL-MART'S
NEW MUSIC
SERIES**

Wal-Mart launched a new original music series Jan. 25 called Soundcheck, with Yellowcard and Switchfoot as the debut acts. Artists participating in the series will record

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UpFront

FEBRUARY 4, 2006

PUBLISHING BY SUSAN BUTLER

LICENSING REVOLUTION

EMI, Collecting Societies Link To Simplify European Clearances

CANNES—The world's largest music publisher and two collecting societies are changing the century-old landscape of European music licensing for the digital age.

The United Kingdom's MCPS-PRS Alliance and Germany's GEMA are forming a joint business entity to exclusively administer Pan-European online and mobile licenses for certain repertoire of EMI Music Publishing, which forged the arrangement.

"This has been an unfulfilled dream of mine for many years," Martin Bandier, EMI Music Publishing Worldwide chairman/CEO, told Billboard at the MIDEM conference here.

Bandier contends that the European licensing structure—set up through more than 25 collecting societies—has always been twisted. Laws in many European Union countries require composers to permit local societies to exclusively license their songs for certain uses.

Even the European Commission has recognized

a problem with this system when it comes to licensing online rights. It recommended Oct. 12 that European collecting societies make changes for the digital age (Billboard, Nov. 5, 2005).

The EMI agreement sets out the framework for the business arrangement between the publisher and the currently unnamed joint venture. Negotiations on specifics will follow; final terms are expected in about two months.

The venture will offer Pan-European licenses for all necessary rights covering English-language repertoire controlled by EMI's affiliates in the United States, the United Kingdom, Ireland, Canada, Australia and South Africa, EMI Music Publishing U.K. executive VP/GM William Booth says. Rates will probably vary by territory. Other repertoire is not yet included because of legal restrictions.

Peter Ende, president/CEO of EMI Music Publishing Continental Europe, said that while the joint venture will license Pan-

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HIP-HOP BY GAIL MITCHELL

Nas, Jay-Z Bury Hip-Hop Hatchet For Album Deal

When Nas' first album under his new Def Jam Recordings pact is released later this year, it will be on his own imprint, the Jones Experience.

The joint venture is a key component of the newly minted agreement between the artist and Def Jam president Jay-Z, which has Nas switching labels from Columbia to Def Jam. The jump follows on the heels of the rap icons' headline-making, onstage truce last October during R&B/hip-hop WWPR New York's Power House concert.

"I've been in this business a long time and know what a great deal is," Nas (born Nasir Jones) tells Billboard in his first interview since news of the pact was reported. "I signed a significant and excellent situation."

The deal's terms have Def Jam parent Island Def Jam and Columbia parent Sony Music participating as fi-

nancial partners in Nas' first two albums under the four-album deal. Def Jam will provide A&R, promotion and distribution for the two sets, while the labels will share marketing.

The recording budget for each album is \$3 million. It has been reported that the \$3 million includes advances for Nas, but sources familiar with the deal say the rapper received a separate, substantially higher advance.

Sony retains ownership of the masters from Nas' 11-year tenure with Columbia as well as the right to release a greatest-hits collection not shared with Def Jam. Under terms of the pact, Nas will deliver two new tracks for a Sony hits package. Sony may also include up to three tracks from the joint albums on a hits compilation. The company's executives declined to comment.

Prior to the new agreement, Nas had one album left on his Sony contract. IDJ was motivated to share profits, says Nas' attorney, Kenny Meiselas, a part-

continued on >>p6



The first two records of NAS' new four-album deal will be released as a financial partnership between Island Def Jam and Sony Music.

Photo: Johnny Nunez/WireImage.com

exclusive in-studio performances and interviews, which will be available for free streaming at walmart.com or download via the Wal-Mart online music store for 88 cents per track.

>>> CUMULUS STOPS REPORTING ADDS

Cumulus Media's more than 300 radio stations will no longer report song adds to the trade press. The move affects publications that still rely on station reports to compile weekly playlists and charts. Cumulus' change will not affect any Billboard Radio Monitor charts or features, which are based on electronic monitoring of actual station broadcasts, rather than reported play provided by the station.

>>> NIELSEN EXPANDS DIGITAL EURO TRACKING

Nielsen SoundScan International has added three companies to its list of digital music sales providers: Free Record Shop, 7 Digital and Belgian Music Online. Nielsen SoundScan International, a Billboard sister company, has been tracking worldwide digital music sales since 2005 and now tracks digital sales from more than 110 download services throughout Europe.

>>> CONCORD FLIES WITH UMG

Concord Music Group has signed a distribution and licensing agreement with Universal Music Group International for its roster and catalog outside North America. The first albums for release under the deal include the John Fogerty/Creedence Clearwater Revival compilation "The Long Road Home" and the 32-track Stax career retrospective "Ultimate Isaac Hayes—Can You Dig It?"

>>> MTV REORGANIZES

MTV shuffled its organizational chart Jan. 25, creating two integrated structures.

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UpFront

LICENSING (cont.)

from >>p5

European users, it will most likely work with other collecting societies when users only want licenses within a local territory.

"We want [the smaller societies] to participate," EMI Music Publishing Continental Europe COO Terry Foster-Key added. "We want the [European collecting society] network to work, but we want the main agreement to be the framework within which they work."

Setting up a one-stop license shop came out of necessity and has been two years in the making, EMI executives said.

Because of the complex system and the lack of contractual or legal requirements governing digital licenses for compositions, even the giant EMI has been in the dark on the status of its European digital licenses. EMI executives told Billboard that they do not know which European so-

cieties are licensing which users, what repertoire has been licensed or the royalty rates being charged.

The collecting societies "are not sharing that with their members, and they're not sharing it with each other," Foster-Key said. "We know the level of use and the level of income we're collecting. We are not getting anywhere near what we should be getting to distribute to our writers and composers."

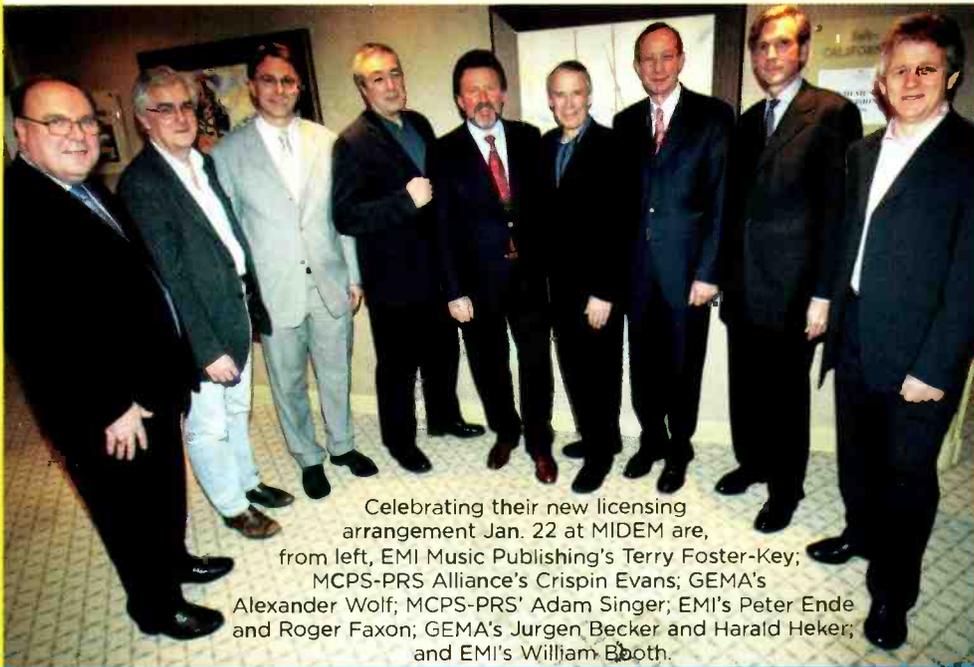
After the EMI board approved the one-stop concept 15 months ago, the publisher began talking with collecting societies. Four of them—including Holland's BUMA-STEMRA and France's SACEM—offered plans. After reviewing the proposals, EMI narrowed the field by asking the Alliance and GEMA to work together on a proposal, EMI Music Publishing president/COO Roger Faxon said.

"Their business philosophy,

their sense of trying to be progressive and their ability to work cooperatively with the other societies" were important factors leading to the selection of the two societies, Faxon said.

Other publishers responded positively. "I'm delighted that collecting societies and rights holders are working together, with rights holders managing their own copyrights," BMG Music Publishing chairman/CEO Nicholas Firth said. "We're looking to do something similar."

The United Kingdom's Music Publishers' Assn. will be contacting its indie publisher members to explore a similar arrangement as a group with one or more societies, MPA chief executive Stephen Navin said. Other publishers said they will wait until the EMI details are hammered out before commenting on the arrangement.



Celebrating their new licensing arrangement Jan. 22 at MIDEM are, from left, EMI Music Publishing's Terry Foster-Key; MCPS-PRS Alliance's Crispin Evans; GEMA's Alexander Wolf; MCPS-PRS' Adam Singer; EMI's Peter Ende and Roger Faxon; GEMA's Jurgen Becker and Harald Heker; and EMI's William Booth.

NAS (cont.)

from >>p5

ner with Grubman, Indursky and Shire, "because Nas and Jay-Z wanted to start together immediately."

Although this is believed to be the first arrangement of its kind for a rap artist, it is not the first time that Island Def Jam parent Universal Music Group and Sony have shared an act. Albums by Audioslave, which comprises members of former Epic act Rage Against the Machine and A&M act Soundgarden, alternate between the two labels.

Earlier this month, Def Jam

rapper DMX jumped ship for Sony, signing a three-album deal (Billboard, Jan. 21).

"Hip-hop needed this," says Mark Pitts, who, along with his management partner Wayne Barrow, scheduled a pre-truce sitdown between their client Nas and Jay-Z last fall.

Barrow hopes the truce between the rappers can usher in a "different sensibility to hip-hop and take it back to the origin of what a beef is. Battling over lyrical prowess is one thing, but to

turn it into a violent scenario is another. Kids are mimicking these situations as if they're real."

Nas revealed his peace-building mind-set two years ago with the release of his Ill Will Records/Columbia double-CD "Street's Disciple." The album has sold 687,000 copies, according to Nielsen SoundScan. (He has sold a total of 12 million albums in the United States.)

Nas told Billboard then that "battling back and forth is tired. Hip-hop should be [about]

GLOBAL BY EMMANUEL LEGRAND

Buzz At MIDEM: Digital Growth

In Cannes, Tech Was Talk Of The Town

CANNES—The global music industry is starting to see digital music as a key driver of revenue growth. So went the buzz at this year's 40th annual MIDEM conference here.

EMI Group chairman/CEO Eric Nicoli, who keynoted the tech-focused, two-day portion of MIDEM called MidemNet, said he anticipated that digital revenue would account for 25% of EMI's overall business, a figure IFPI chairman John Kennedy sees as realistic for the whole industry.

"We've seen a tripling in the last year, and we've hardly gotten started," he said. According to the IFPI, digital sales represented 6% of the industry's total revenue in 2005, with a 60-40 split between online and mobile.

"We've moved on from the days when the main impact of digital technology was to harm our industry by facilitating rampant online and physical theft. The day is within our sights when digital growth outstrips physical decline and we can all compete for share of a growing pie."

Nicoli told a packed audience of 1,200 delegates that he was confident digital sales would help push the industry's revenue total above the current \$30 billion level. "Our belief is that the [total] market will be bigger in 2010 than it is today—and potentially much bigger."

The industry is betting on a future that is still taking shape. Nicoli said that although mo-

bile music offers a lot of potential, the market is still in its infancy. "We're at year zero—if that—with mobile," he said.

However, Ed Kershaw, head of music for U.K. mobile operator Vodafone, believes the distinction between the Internet and mobile phones will blur in the near future. "What will then be interesting to see is who the [digital] retailers will be," he said.

With so many new players having an interest in music—from Internet service providers to mobile phone operators and coffee shop chains—some expressed concern about music's position in the value chain.

"Music has become a disposable item," said Nicholas Firth, chairman/CEO of BMG Music Publishing during the "Breaking the Value Chain" panel at MidemNet. "For many people it's a traffic builder."

But others at the conference argued that the industry is going through a process of adaptation and that part of the learning curve has been achieved.

Adam Singer, chief executive of the MCPS-PRS Alliance, cited the deal between the British collecting society and EMI together with Germany's GEMA as a "step in the right direction" toward a more efficient industry. The deal was announced at MIDEM (see story, page 5).

"Music will go on forever," Singer said. "What we need is for institutions who deliver a service to adapt to the digital age."

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>>>WILLIAMS' KIN WIN

Hank Williams' heirs—Jett and Hank Williams Jr.—have won a yearlong court battle with Legacy Entertainment Group and PolyGram Records over control of their father's multitude of radio performances from the early 1950s. The Tennessee Court of Appeals, Middle Division, on Jan. 20 ruled that Williams' heirs are the sole owners of recordings of his radio performances. There is no word yet on what they will do with the recordings. Representatives for Legacy and PolyGram could not be reached for immediate comment.

>>>VH1 SOUL IS BACK AND PROUD

VH1 Soul plans to celebrate Black History Month by relaunching Feb. 1. The new VH1 Soul is slated to offer a lineup of 10 separate themed music video program blocks. As part of the relaunch celebration, the channel will world-premiere a new video every Monday throughout February.

>>>50 CENT GAME TOPS 1 MILLION

Despite being panned by critics throughout the gaming industry, the videogame "50 Cent: Bulletproof" is a hit, selling more than 1 million units since it was introduced in late November, according to Vivendi Universal Games. GameStop, a U.S. videogame retail chain, says the game was one of the best-selling titles in December. It was banned in Australia for excessive violence.

Compiled by Chris M. Walsh. Reporting by Antony Bruno, Ed Christman, Tom Ferguson, Brian Garrity, Michael Paoletta, Tony Sanders, Ray Waddell and Chris M. Walsh.

UpFront

MOBILE BY ANTONY BRUNO

Two New Apps Take P2P Mobile

A pair of startup companies have introduced different mobile peer-to-peer distribution services that aim to marry the viral benefits of P2P trading with the security and protection of wireless networks.

At the MIDEM conference (see story, page 6), Israeli-based Nareos took the wraps off a P2P-based music file-trading application developed for mobile phones. Called PeerBox, the service will allow wireless users to search for and download music from existing P2P networks like eDonkey and Gnutella directly to their phones, with no PC interface needed.

Like many of the PC-based P2P services emerging, PeerBox will use audio fingerprinting technology to identify copyrighted songs and block their transfer unless users purchase the track or sign up for a monthly subscription. The service will also block the transfer of music from labels that do not license their catalog.

The company currently is negotiating with two of the four major labels to register their music.

Nareos founder and CEO Alexander Lazovsky will not name the audio and finger-

printing technology used for the service, but says he has been in discussions with Gracenote and Snocap. Downloads will be protected by the OMA 2.0 mobile-optimized digital rights management standard.

Nareos also operates an online P2P service called PeerReach, which limits search results to files that require payment before they can be played. According to Lazovsky, any song purchased through the PeerBox mobile P2P service can be subsequently downloaded online via PeerReach.

"We have a complete solution," he says.

Nareos has licensing deals with CD Baby, InGrooves, the Digital Rights Agency and the Independent Online Distribution Alliance, among others, totaling 1 million tracks available on the PeerReach service, which are expected to extend to the PeerBox service.

Lazovsky predicts a second-quarter launch in the United States and Asia. He said the application will be distributed via flash memory cards, embedded in mobile devices and possibly offered by wireless operators.

Meanwhile, Canadian firm Cascada Mobile has devel-

oped a technology that allows mobile users to recommend the applications they like to one another with wireless messaging.

Unlike a traditional P2P service, Cascada Mobile does not allow users to send files from phone to phone. Instead, the company works with content developers to add proprietary referral technology into their applications. When embedded in mobile games, for example, a "recommend" option lets users refer the game to friends. The phone sends a text message to friends, with a link to purchase.

"We cut out that whole issue of trying to find the application on the deck," says Tony Davis, executive chairman of Cascada Mobile.

Today, the referred content must be offered by the recipient's carrier. In the future, it may be open to third-party providers.

Only applications created using a mobile-optimized version of Java can embed the TAG referral technology, which excludes ringtones and full-song downloads. Davis says future mobile music applications will likely support the recommendation feature. ●●●

MECCA Keynotes: Kevin Wall, WMG's Cordless Label Execs

As executive producer of last summer's Live 8 concerts, Kevin Wall managed a global text-messaging campaign that resulted in 26 million SMS messages sent in a single day. As CEO of Network Live, he

MECCA engages more than 1,000 VIPs from the mobile, entertainment, technology and digital content industries in a full day of panel discussions, keynotes and networking opportunities.

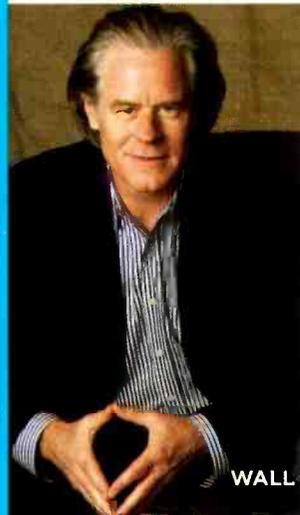
Wall tells Billboard he plans to discuss today's consumer. "They want their content when, how and where they want it, live or on demand," Wall says. "Mobile distribution is key to Network Live's vision in offering fans the highest quality in live entertainment and providing the entertainment industry with connections to consumers worldwide."

Another keynote slot will break down the deal signed recently between recording trio Maven and Warner Music Group's new digital-only Cordless Recordings label.

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

"Cordless Recordings is a new kind of record label that uses the latest digital products, formats and online and mobile technologies to discover and develop the creative voices of tomorrow in a supportive, low-risk environment," says Fiber. "The MECCA agenda of convergence in entertainment and technology is uniquely aligned with our approach to music."

For additional information or to register for MECCA, go to billboardevents.com. ●●●



WALL

is taking the concert experience digital across multiple platforms.

Now, Billboard is pleased to announce, he is taking on another challenge: keynoting MECCA 2006, the Mobile Entertainment, Content, Commerce & Applications Conference.

MECCA is scheduled for April 4 at the Las Vegas Convention Center. The event is the official CTIA mobile entertainment conference as part of CTIA Wireless 2006, the mobile industry's largest gathering of professionals. ●●●

RETAIL BY ED CHRISTMAN

Sales Snapshot: It Could Be Worse

The First Quarter Of 2006 Looks To Be Down, But Not Out

NEW YORK—Although album sales are up 1.6% for the first three weeks of 2006, merchants are still projecting a down first quarter for music because of a lean release schedule.

Rob Perkins, president of Marietta, Ga.-based Value Music, says he expects a "pretty challenging environment" in the coming months.

"We didn't get the releases we need in January," says Bryan Everitt, director of music purchasing for Hastings Entertainment in Amarillo, Texas. In terms of year-to-year comparisons, "We are going up against the Game and Kenny Chesney from last January."

Moreover, Jerry Kamiler, Trans World Entertainment's divisional music merchandise manager, foresees that February will be just as challenging.

This year's first-quarter schedule so far includes releases from Hawthorne Heights, Kid Rock, Il Divo, Matisyahu, T.I., Barry Manilow, LL Cool J and a "Curious George" soundtrack featuring music from Jack Johnson and others.

While merchants are thankful for those potential hits, they say there is not enough firepower to match last year's first quarter, which also included titles by LeAnn Rimes, Bright Eyes, John Legend, Tina Turner, Mötley Crüe, Brian McKnight, Michael Bublé, Omariian, 50 Cent, Jennifer Lopez, Jack Johnson, the Mars Volta and the 18th volume in the "Now" series.

Merchants also blamed a soft release schedule for their weak fourth quarter. Now they are looking forward to late March and April, when things start to pick up with releases tentatively scheduled by Toby Keith, Rascal Flatts, Godsmack, Pink, Morrissey, Diddy, Cam'ron and Mike Jones, plus a greatest-hits album with new songs from Tim McGraw.

Until then, some merchants are expecting their top 30 sellers to be down 30%-40%.

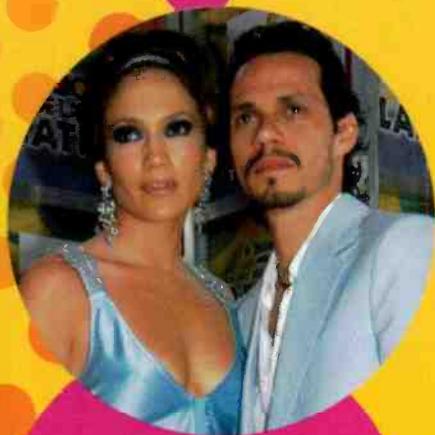
Still, things are not as bad as they seem to this point. Album sales in the week ending **continued on >>p10**



A new studio album by hot newcomer **MATISYAHU** is one of the first-quarter bright spots on the retail horizon. Barry Manilow and Il Divo could help, too.

Matisyahu Photo: Eddie Malluk/WireImage.com

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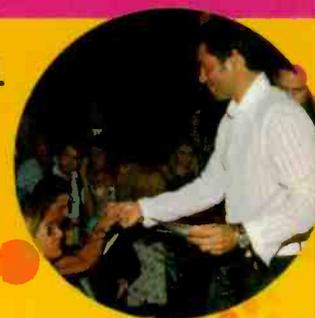
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DIGITAL BY TODD MARTENS

Orchard, IODA See \$ In Videos

Indie Distributors Push Paid Downloads, While Labels Remain Uncommitted

Of the 100 best-selling videos on iTunes on Jan. 24, the one at the top was from an independent label, Sub Pop, for the Postal Service's "Such Great Heights."

Couple that with the mid-January news that digital indie distributors the Orchard and the Independent Online Distribution Alliance were going to start pushing videos, and it is tempting to predict a trend.

We have all heard it like a mantra, after all: The Internet will democratize the music industry.

It may, still, but not quite yet. In indie-label land, executives are increasingly embracing videos. But they are being made—and their budgets assessed—as promotional efforts, and not as a dynamic new revenue stream.

Indie labels have long been cut out of mainstream video channels, with few exceptions. And it is true that the Web has provided new opportunities for exposing indie videos. Sites from Yahoo Music and MySpace to purevolume.com have given indie videos an audience.

"It's definitely starting to make more sense for us to make videos than it has for a long time," says Dean Hudson, Sub

Pop's director of new media.

But label executives say they do not expect revenue from video downloads—generally selling for the industry standard of \$1.99 apiece—to cover the cost of shooting a video. Los Angeles-based label Suburban Noize Records (Kottonmouth Kings), for example, uses IODA to distribute content online, and is happy with the performance of its free video podcasts.

"If somebody gets something for free, it doesn't mean they're not going to be a part of your consumer base," Suburban Noize president Kevin

Zinger says. "There are so many ways to make money, you don't have to worry about every single little dime. This is about exposure."

Most of Sub Pop's videos are streamed for free on MySpace, and the Postal Service clip is the label's only iTunes hit thus far. Even the success of that video is due partly to the controversy surrounding it; blogs have been abuzz for weeks regarding a recent Apple commercial that closely—too closely, many say—resembles the Postal Service video.

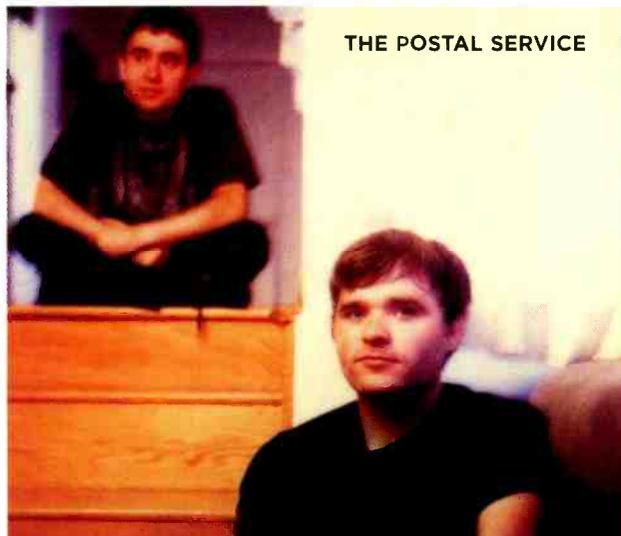
Erik Eberly, who does pro-

motion/distribution for San Francisco-based Fat Wreck Chords, says videos used to promote the label's recent Fat Tour were streamed more than 10,000 times per week on MySpace. But even as videos become more integral to the label's promotion efforts, Eberly does not see Fat ramping up production. "Even if they sold as well as some of our top [digital] singles, it wouldn't pay much," he says.

In fact, IODA founder Kevin Arnold says it is the film industry—not the music industry—that began calling after Apple announced its video iPod. "Labels are interested," Arnold says. "But it's actually production companies that have been coming to us."

The Orchard and IODA plan to deliver film content along with music videos. For Orchard head Kevin Scholl, it is more about being early than creating a new revenue source.

"The launch of the video iPod kind of announced that this is a business that is here now," he says. "It'll take a while for penetration to get to a point where people can actually use the stuff their buying." ...



THE POSTAL SERVICE

LEGISLATION BY TONY SANDERS

Audio Flag Waived, At Least Until March

WASHINGTON, D.C.—A Jan. 24 Senate Commerce Committee meeting was expected to hash out key issues related to the broadcast and audio flags. Ultimately, after testimony from seven witnesses on two panels, Sens. Ted Stevens, R-Alaska, and Daniel Inouye, D-Hawaii, agreed that the best way to resolve the disagreements dividing the National Assn. of Broadcasters, the Consumer Electronics Assn. and the RIAA was to set a March timetable and request a progress report every three weeks.

The broadcast flag refers to specific technology that the film and TV industries want incorporated into computer and video hardware; such devices would play only copy-protected content.

The FCC approved the broadcast flag at the end of 2003, but in May 2005, a federal appeals court decided the FCC had exceeded its authority, and the entertainment industries turned to Congress for support.

For broadcasters and the music industry, there was plenty of pointed disagreement over the related issue of an audio flag, which deals with similar protection schemes, but for digital radio. The RIAA has expressed concern that digital radios will allow for the recording and reorganizing of CD-quality music,

leading to lost sales.

The pros and cons of the audio flag were debated by RIAA chairman/CEO Mitch Bainwol, CEA CEO Gary Shapiro and Susquehanna Radio VP/GM Dan Halyburton, who chairs the NAB's recently formed Audio Broadcast Flag Task Force.

Halyburton said the NAB did not feel such legislation was necessary, and that "the immediacy, reality or scope of any threat to the recording industry . . . remains to be demonstrated." Shapiro said the RIAA wanted "to stop Americans from recording free, over-the-air radio for use in their homes."

Bainwol strongly disagreed, calling Shapiro's view a "fringe perspective." Bainwol said the RIAA's concern is "being able to replicate a [song] purchase and not having to pay for it."

Stevens suggested that the timetable could work well with his hopes to begin writing up legislation in March or April. Currently, there appears to be more committee support for a broadcast flag than for an audio flag.

But it is worth noting that Inouye suggested that draft legislation written by committee member Sen. Gordon Smith, R-Oregon, could be used as "the prime source" for a final bill; Smith has been a supporter of an audio flag. ...

SALES (cont.)

from >>p8

Jan. 22 were down only 0.9%, even though that week corresponds with last year's debut by the Game.

Merchants were expecting things to be far worse for the CD business, considering all the iPods sold during the holiday season.

Digital sales have been brisk in the new year, with digital tracks selling 35 million units in the first three weeks of 2006, versus the 15.9 million scanned in the corresponding time frame last year. Digital album sales also are growing, with 1.6 million units downloaded this year, versus 679,000 at this time last year.

"What's been interesting is that so far sales aren't as horrifying as it could be," says one chain buyer who requested anonymity. "We

could still use a few good releases, but it is definitely not a worst-case scenario that was anticipated, due to the iPod sales."

Retail executives say they are hoping to pick up some juice from the Grammy Awards and Valentine's Day. "The combination of the two makes for a very impactful week," Kamiler says. This year, the Grammys will be broadcast Feb. 8, six days before Valentine's Day.

But Kamiler says the industry does a "terrible" job giving merchants advance notice on the Grammy performers, leaving the stores little time to prepare.

As for Valentine's Day, merchants predict strong sales for the likes of Manilow, Il Divo, Remo Ma, Andrea Bocelli and Heather Headley. ...

INDIES BY EMMANUEL LEGRAND

Indie Groups Unite For Global WIN

CANNES—Indie labels already had trade groups in most of the music industry's top territories. At this year's MIDEM conference (see story, page 6) the logical next step was taken: The Worldwide Independent Network was announced by members of some 20 of those groups. WIN leaders say the group will provide a single voice and structure to represent the indie community, globally.

Alison Wenham, chairman of British organization AIM and VP of European body Impala, was elected the first president of WIN. She says the group will negotiate agreements to benefit the whole indie sector with such players as Internet service providers, mobile phone operators and broadcasters. The key to the future of indies, Wenham says,

is in their collective strength.

The first seeds to the creation of WIN were planted a year ago at MIDEM. Martin Mills, chairman of U.K. music company Beggars Group and a principal at AIM and Impala, says WIN was not created "in reaction to [industry bodies] IFPI or RIAA. On some issues we'll collaborate with them, and on others, we may have other views."

He says indies and majors differ, for example, on the notion of copyright in the digital age. "Majors seem fixated on [digital rights management]," he says. "We have a more open view."

One hot issue on WIN's agenda is to get revenue for video streams from such online operators as AOL and Yahoo. "We have created a worldwide one-stop shop for independents that

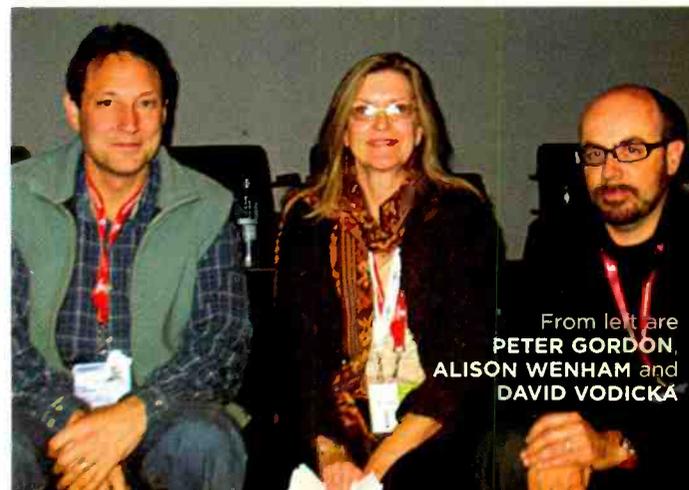
will enable indies to act collectively," Mills says.

Aside from AIM, AIR and U.S. indie group AAIM, WIN gathers other indie bodies from Brazil, France, Germany, Spain, Norway, Sweden, Quebec, New Zealand, Israel, Mexico, South Africa and Canada.

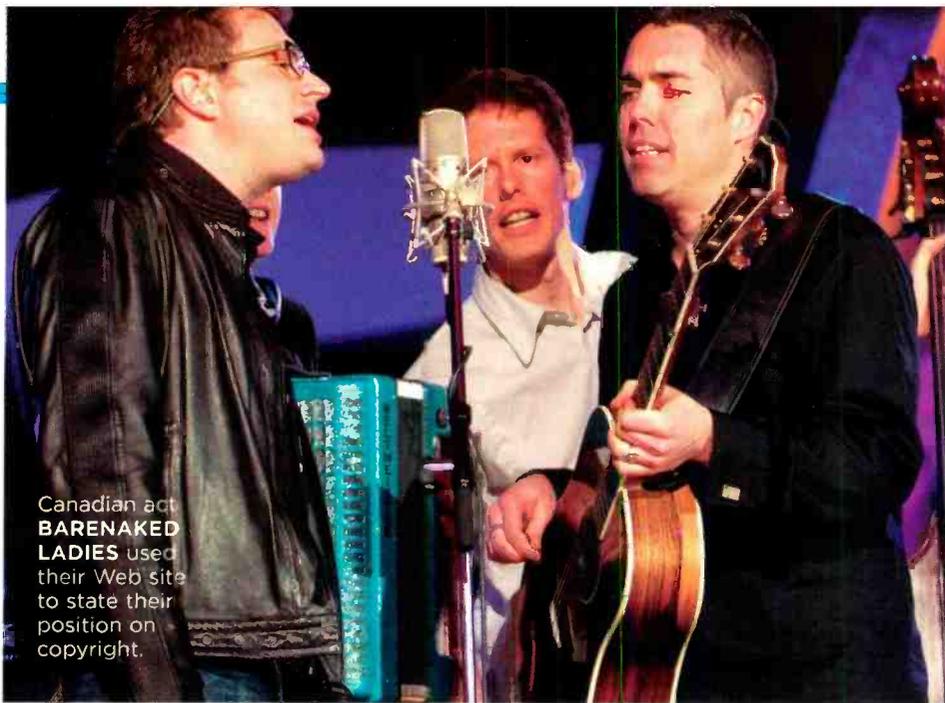
Peter Gordon, international representative for AAIM, and

David Vodicka, chairman of Australia's AIR, are VPs of WIN. As for Wenham, her term will be for two years; thereafter, WIN leaders will serve for one year.

"The opportunity to represent the independent community on a worldwide basis," Wenham says, "is daunting and very challenging." ...



From left are PETER GORDON, ALISON WENHAM and DAVID VODICKA



Canadian act **BARENAKED LADIES** used their Web site to state their position on copyright.

GLOBAL BY LARRY LeBLANC and BILL WERDE

New Gov't In Canada

Biz Hopes Conservative Party Will Overhaul Copyright Laws

TORONTO—Canadian voters put an end to 12 years of Liberal party rule on Jan. 22. Now the music industry here hopes the newly elected Conservative party will overhaul the country's outdated copyright laws.

Canada's music industry has long been frustrated by the Liberal government's failure to ratify two World Intellectual Property Organization treaties signed in 1997. The Performances and Phonogram Treaty and the Copyright Treaty deal with copyright protection in the digital age.

Copyright protection has been a controversial issue in Canada. As in other countries, the issue breaks down less along party lines and more along the lines of allegiances to copyright holders or technology and consumer advocacy groups.

Artists are often caught having to balance their own financial interests with the interests of their fans and their record label.

"It's unfortunate there has been a long delay in dealing with copyright in this country," says Bev Oda, a Conservative and former broadcaster likely to be the new Minister of Heritage. Oda has served on the Standing Committee on Canadian Heritage. "We will work on behalf of the creators to make sure we have all the protections we can, but make sure there is a balance for the users."

Bill C-60, a controversial Liberal government initiative to protect online intellectual property through amendments to the Copyright Act, did not pass before the election was called, ending the last parliament. New legislation would have to be drafted and introduced by the Conservatives.

"I feel very confident that copyright reform fits with the Conservative agenda," says Graham Henderson, president of the Canadian Recording Industry Assn. "Copyright reform has always enjoyed all-parties support. But with such a fragile majority [for the Conservatives], anything can happen."

The final tally in the House of Commons for the Conservatives under leader Stephen Harper was 122 seats. The Liberals won 105 seats, 50 seats went to the Quebec-based Bloc Quebecois, and the New Democrats totaled 30 seats. A single independent was also elected.

Bill C-60 was part of one of the more interesting—and music industry-related—subplots to the election.

Liberal MP Sam Bulte was defeated following a campaign in which her close connections to the copyright industries had mainstream newspapers and popular bloggers raising ethical questions.

Bulte had served as parliamentary secretary to outgoing Heritage Minister Liza Frulla and was involved in the creation of C-60. Critics, opponents and—to great effect—the blogosphere objected to a Jan. 19 fund-raiser that was sponsored by key copyright industry leaders, including music, software, publishing, TV and movie executives. The CRIA's Henderson was one of the event's organizers.

The controversy hit the pages of mainstream Canadian publications including Macleans, the Toronto Star and the (Toronto) Globe & Mail, and Bulte's opponent, NDP candidate Peggy Nash, seized on the issue. During a national election that many analysts said was driven by ethical concerns in response to recent Liberal party scandals, Bulte lost a close race.

One effect of the controversy was to promote high-profile discussion of copyright issues that are generally left to industry executives and lawyers. In addition to rampant blog rants on the matter, top Canadian musicians, including Barenaked Ladies and Matthew Good, weighed in on the matter via their Web sites.

"I've said to friends, 'We can't expect to tell our fans, 'See you in court,' and then, 'See you at Massey Hall next fall,' '" Barenaked Ladies singer/guitarist Steve Page wrote in a Web posting, referring to aspects of C-60 that would have further criminalized file sharing. "We have to choose one, and I choose the latter."

In his posting, Page, a known NDP supporter, objected to Bulte's fund-raiser and her positions on copyright, and exhorted fans to vote her out of office.

"C-60 did not look forward to the new frontiers, but only helped industry maintain their business model, which is not the responsibility of the Heritage Ministry," Page wrote. "The labels aren't the enemy; they're often run by people who love music and are passionate about the promotion of Canadian culture, but their responsibility is not to the Canadian people, but to their parent companies' shareholders."

Additional reporting by Brian Garrity in New York.

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GLOBAL BY LARRY LeBLANC

Canada's On The Beam

Sirius, XM Launch Up North, Exposing Acts To U.S. Audiences

TORONTO—Canadian acts picking up airplay on the country's new satellite-based subscription radio services are also getting much-coveted U.S. exposure.

Sirius Canada launched Dec. 1, with XM Canada following Dec. 12.

Sirius Canada is a partnership among Canadian Broadcasting Corp., Toronto-based Standard Broadcasting Corp. and New York-based Sirius Satellite Radio. It offers 100 channels for a monthly subscription price of \$14.99 Canadian (\$12.85).

Its package includes 10 Canadian-produced channels, with four of them dedicated to music: English-language Iceberg Radio and CBC Radio 3 and French-language Rock Velours and Energie 2. The music channels are all available to Sirius subscribers in the United States.

XM Canada is operated by publicly traded Canadian Satellite Radio Holdings with a minority stake held by Washington, D.C.-based XM Satellite Radio Holdings. Its \$12.99 Canadian (\$11.14) monthly package contains 80 channels, eight of them Canadian-produced.

All of its Canadian channels can be heard on XM's U.S. service. They include three music strands: the English-language outlet Unsigned and

French-language Air Musique and Sur Route.

"XM and Sirius are being aggressive in seeking domestic content," says Derrick Ross, EMI Music Canada VP of national promotion and media relations.

Among the acts being heard on XM's triple A-based Unsigned are alternative acts Broken Social Scene (Arts & Crafts), the Novaks (Sonic), Metric (Last Gang) and Luke Doucet (Six Shooter). Sirius' triple-A/Americana-styled Iceberg has been playing roots-based Blackie & the Rodeo Kings and singer/songwriters Feist (Arts & Crafts) and Colin Linden (True North).

"XM Canada has really gotten behind the Novaks, and, to a lesser extent, Luke Doucet," Warner Music Canada VP of radio promotion Steve Coady says. "These are acts on labels we distribute that we were struggling to get airplay on."

With Unsigned, XM Canada VP of programming Ross Davies says he is "discovering this incredible depth of music that hasn't been played before on Canadian radio."

Sources at XM and Sirius say that subscriptions at both Canadian operations are running ahead of expectations, but the companies decline to provide details.

"In Canada, there aren't many people listening yet,"

Standard Radio president Gary Slight admits. "Most of the people listening to us are in the U.S. The big benefit right now for Canadian acts is in the United States."

Coady says, "I suspect the effect in the U.S. will be apparent as artists start getting hits on their Web sites from Oklahoma City or elsewhere."

But according to Iceberg program manager Liz Janik, Canadian labels are not yet taking advantage of the two satellite companies reaching "over 3 million subscribers on Sirius in the U.S. and almost 6 million on XM there."

With a few exceptions, she says, "the Canadian labels are asleep at the wheel" with servicing.

Broadcast regulator the Canadian Radio-television and Telecommunications Commission granted the two satellite licenses in June 2005.

Under their license terms, the satellite providers can carry less Canadian content than commercial radio overall, but must offer at least eight Canadian-produced channels with 85% Canadian programming. They can also have a maximum of nine U.S.-based channels for each Canadian channel.

That ruling looks likely to be a central topic at hearings during the review of commercial radio slated to start May 15 in



Canadian band **THE NOVAKS** is one of many acts gaining exposure from XM Canada's Unsigned channel.

Ottawa. The Canadian Assn. of Broadcasters has said it will push for modifying Canadian content quotas at the review.

"Heading into the review of radio, we're very concerned how the satellite decision will [have an] impact on Canadian content levels," says Cori Ferguson, executive director of the Canadian Independent Record Production Assn.

Sources say that media spillover from Howard Stern's launch on Sirius in the United

States has increased awareness of the satellite broadcaster in Canada.

However, Sirius Canada does not carry Stern, and it seems unlikely he will be heard in Canada anytime soon.

Under the satellite licenses, XM Canada and Sirius Canada's programming falls under CRTC radio regulations dealing with abusive comment. Both services also have to abide by the standards and codes of the Broadcast Stan-

dards Council.

"If there was complaint over Stern, and the Broadcast Standards Council found the programming in contravention to their codes, Sirius would have a big headache," one source notes.

"I don't think it would be a problem," Slight counters. "People have to pay for service and can opt out of a channel. We're still evaluating the channel lineup and how Howard is doing in the U.S." ■■■

GLOBAL BY JULIANA KORANTENG

Industry Calls For Anti-Piracy Support From ISPs

LONDON—Amid the growth in legitimate digital sales, the global music industry promises to intensify its anti-piracy activities this year and is pushing Internet service providers to cooperate in the battle.

In its Digital Music Report 2006, industry body the IFPI reveals that consumers worldwide downloaded an estimated 420 million tracks from legitimate services in 2005, a twentyfold increase compared with the previous year.

In the United States alone, single-track downloads doubled to 353 million, according to Nielsen SoundScan, while album downloads rose to 16 million—nearly 3% of the total U.S. album market.

In Europe, the United Kingdom led the way with 26 million single-track downloads, followed by Germany (21 million) and France (15 million).

In the report, IFPI chairman/CEO John Kennedy describes digital music as being at "a piv-

otal moment at the start of 2006," with more consumers downloading more legitimate tracks than ever. At the same time, Internet file sharing remains a threat, and he calls upon all industry partners to show support for anti-piracy efforts, especially ISPs.

"Internet service providers are becoming the new retailers and distributors of the digital market," Kennedy says. "They are making revenues from digital music, but not taking

420M

Number of tracks downloaded worldwide from legitimate services in 2005

enough responsibility for protecting our copyrights."

Kennedy says the industry will step up its discussions with the ISPs about stemming online copyright infringement.

The labels believe the ISPs could be more aggressive in blocking illegal access to music. Among other steps, the industry is urging ISPs to monitor and report illegal usage.

"In the physical world, no respectable music store or distributor would stock pirated

product on its shelves or allow piracy to take place in a corner of its shop," Kennedy says.

Mark Mulligan, research director at U.K.-based Jupiter Research, agrees that ISPs "have the ability to block much of the illegal stuff." He argues that ISPs "should have been the first port of call" before the music industry began its legal campaign against file sharers.

Suing consumers remains a sensitive public issue, Mulligan says. "It's going to get harder to chase individuals, who are growing resentful at the litigation tactics, so [the music industry] needs to chase the ISPs."

The Brussels-based Euro-

pean Digital Media Assn. says there is not much more its ISP members—including the European arms of AOL, Yahoo and Tiscali—can do.

"If there is a request for information from a rights holder, the ISP does its best to provide answers," EDiMA executive director Lucy Cronin says. "But how can the ISP be the main policeman for this activity and not be compensated for the large number of man hours spent on it?"

Mulligan also warns that illegal file-sharing applications are being developed to replace Kazaa and Grokster that not even the software developers, let alone the music industry, will know how to stop. ■■■

GLOBAL BY AYMERIC PICHEVIN

French Firms Fear Plan To Give Consumers License To Download

PARIS—The industry here is anxiously awaiting the fate of proposed legislation that would introduce a blanket license for consumers accessing online content.

Legal download services in France claim such a move could destroy the country's fledgling online music business.

The measure would make it legal for Internet users to download copyrighted material for private use, including music from peer-to-peer networks. Consumers would pay their Internet service provider a monthly license fee, which sources say would be around

says. "You can't compare [à la carte] pricing with a levy. These two models cannot exist together."

Online music portal virgin-mega.fr is a division of Virgin Megastore France, which is part of retail and media company Lagardere Group.

"If by paying six euros you can have either six songs from a legal online store or as many titles as you want on P2P networks, the preference for P2P will be massive," says Denis Olivennes, CEO of France's market-leading music merchant Fnac. "It is hard to see a future for legal downloads—

GfK says about 20 online music retailers are operating in France, including Apple's market-leading iTunes Music Store, Fnac-Music, VirginMega, Universal Music's E-compil and Sony Connect. Several other music services plan to enter the market in 2006.

Fiscal says VirginMega averages 600,000 sales and 2 million unique visitors per month. It claims to offer 750,000 tracks. The company also operates stores for outside brands, including top 40 radio station Europe 2 and music TV channel MCM.

'It is hard to see a future for legal downloads if there are virtually free legal alternatives.'

—DENIS OLIVENNES, FNAC



6 euros (\$7.27). The ISPs would in turn compensate rights owners.

The proposal came as an amendment to the forthcoming Digital Copyright bill, which is due to be debated in Parliament in February. The amendment was added after a December vote in Parliament during a session attended by only 58 of the body's 577 members (billboard.biz, Dec. 22, 2005).

The government subsequently withdrew the bill and in mid-January announced it would introduce a new draft in February. Although the blanket license amendment is not included in the new draft, it still can be reintroduced.

Such a license "would mean the end of VirginMega and all the other French download platforms," VirginMega managing director Laurent Fiscal

even with subscription models—if there are virtually free legal alternatives."

According to research company GfK, 8 million songs were sold as downloads in France during the first half of 2005. Full-year figures are not yet available, but GfK expects the 2005 total to be 20 million songs with a value of 15 million euros (\$18.2 million).

In 2004, GfK says 3.5 million tracks were downloaded, worth 3 million euros (\$3.6 million). According to labels body the IFPI, total music sales in 2004 were 16 billion euros (\$1.98 billion).

"The French digital music distribution market is still in the structuring phase, [but] its potential is enormous," says Morvan Boury, EMI Music France VP of strategy and development.

FnacMusic's catalog is smaller, with 550,000 titles. Managing director François Momboisse says the company is working on an unlimited subscription service, although a launch schedule has not yet been set.

Meanwhile, VirginMega, FnacMusic and the French arm of content aggregator Loud-eye/OD2 are also working on mobile music services.

Telecommunications giant France Telecom already has music services available to its Wanadoo and Orange subscribers. The services were built by French mobile company Musiwave.

"Mobile is becoming very important for digital sales" in France, Musiwave CEO Nicolas Pelletier says. "Building bridges between mobile and Internet will help grow the overall activity."

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>>> BORDER-BREAKING IN CANNES

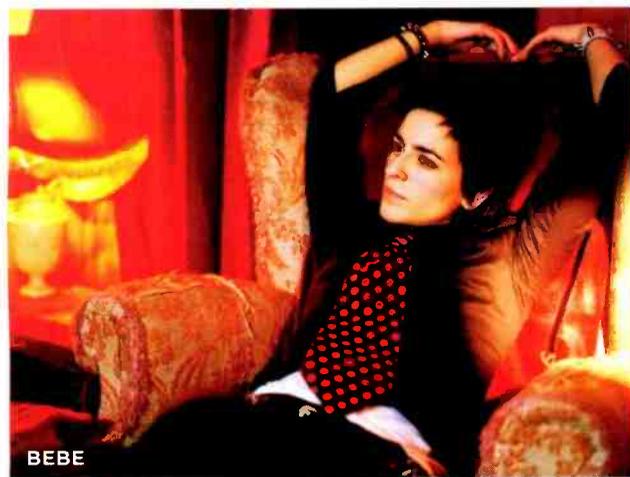
Ministers of culture from seven European Union countries attended the third European Border Breakers Awards Jan. 22 at the MIDEM trade show in Cannes.

The awards recognize European artists whose debut albums have had sales success outside of their country of origin, based on data from Billboard Information Group.

The winners were KT Tunstall ("Eye to the Telescope," Relentless/EMI, United Kingdom), Juli ("Es Ist Juli," Universal, Germany), Hush ("A Lifetime," Universal, Denmark), Amel Ben ("Un Jour D'Ete," Jive/Sony BMG, France), Bebe ("Pafuera Telaranas," Virgin, Spain), Arash ("Boro Boro," WEA, Sweden), Sarah Bettens ("Scream," Flow, Belgium) and Hal ("Hal," Rough Trade, Ireland).

The European Commission organizes the awards in collaboration with the European trade bodies. Winners qualify for up to 12,000 euros (\$14,500) in EU co-financing of a European tour that must include at least four member states.

—Emmanuel Legrand



BEBE

>>> UNIVERSAL'S APOLLO PROGRAM

Universal Music Group International is launching a new label, Apollo, to capitalize on one-off hits from across Europe.

Unveiled during MIDEM, Apollo is a joint initiative among Island Universal U.K., Universal Music France and Universal Music Germany. It comprises two units, Apollo Recordings and Apollo Digital. Releases will appear on the Apollo (for dance/R&B) or Europa (Europop) imprints.

The first record through Apollo is U.S. DJ Meck's Leo Sayer remake, "Thunder in My Heart Again," a Feb. 6 physical and digital release in Germany, France and the United Kingdom. London-based Matt Jagger, formerly executive VP at Mercury Records U.K., is Apollo's managing director. He reports to Island Universal U.K. president Nick Gatfield and UMGI executive VP of marketing and A&R Max Hole.

—Lars Brandle

>>> SONY BMG OZ MERGES DIVISIONS

Sony BMG Music Entertainment Australia has integrated its sales and digital departments, effective immediately.

Chairman/CEO Denis Handlin says the move is "not a cost-cutting exercise" and that "major accounts will benefit from a flexible and competitive sales force that manages physical and digital music products."

The new 30-strong division is headed by sales and digital GM Gavin Parry, who continues to report to Handlin. Parry was formerly GM of digital services and IT.

—Christie Eliezer

>>> STEIN LANDS CEO POST

Former BMG Germany-Switzerland-Austria president/CEO Thomas Stein is joining Berlin-based Jack White Productions AG as CEO, effective March 1.

The music firm was founded in 1998 by its current CEO, veteran German record producer Jack White. He will remain on the JWP board and will concentrate on music production, according to a company statement. Stein will incorporate his artist management business A1 into JWP. Stein exited BMG in early 2004.

—Wolfgang Spahr



Making The Brand

MICHAEL PAOLETTA mpaoletta@billboard.com

Audioslave To Fashion: Cornell Wears Varvatos

John Varvatos, the man behind the award-winning clothing brand, is always looking for artists with "real" rock roots. These are artists, he explains, who have made an impact—and will do so for years to come.

He counts Chris Cornell as one such artist. Varvatos selected the Audioslave frontman (formerly of Soundgarden) to be the face of the brand's spring 2006 ad campaign.

Created by New York agency Yard, with photography by music documentarian Danny Clinch, the campaign captures Cornell in such New York locations as Greenwich Village and Central Park.

In the photos, nothing appears out of place—not the

clothes and not Cornell. And that is the Varvatos way.

The goal is to capture artists wearing clothes they would normally wear. "It's not like we're styling them up in the traditional ad campaign way," Varvatos VP of marketing Donna Faircloth says. "It's more like we're tagging along as they live their life." In other words, she says, "we're simply capturing a moment."

The Cornell campaign runs for six months and includes print, Internet and outdoor advertising. Though Cornell is identified in the campaign, his band affiliation is not. "You either know who it is or you don't," Faircloth says.

It was the same scenario when Joe Perry and Ryan

Adams appeared in Varvatos' fall 2005 and spring 2005 campaigns, respectively.

To get the job done, Varvatos and Faircloth work closely with Yard creative director Stephen Niedzwiecki and creative agency/casting service Starworks.

Niedzwiecki acknowledges that Cornell's deal included a "financial element." But, he adds, the Varvatos brand "doesn't have massive budgets to pay talent." Said another way, in lieu of a high fee, Cornell's cool quotient may be ratcheted up a notch or two.

And who knows, Cornell's Varvatos association may help sell a few more copies of Audioslave's latest Epic/

Designer John Varvatos wanted rock authenticity for his clothing brand, and he got it. CHRIS CORNELL of Audioslave



The Publishers' Place

SUSAN BUTLER sbutler@billboard.com

Developing A Star

Peermusic France Nurtures Italian Songwriter Davide Esposito With Much Success

The international music industry's spotlight has been shining lately on France as the host of the 40th MIDEM music conference in Cannes. A train ride away, off the Champs-Élysées in Paris, indie publisher Peermusic France is busy developing songwriters and inspiring other indie publishers to break from traditional roles.

At the top of its current agenda is launching the recording career of Italy's Davide Esposito. It is not often that a French publisher attracts an Italian composer into its fold or that a French label releases a recording performed in Italian.

Even so, the way the rela-

tionship between Peermusic France and Esposito evolved is even more notable.

Their business deal began the old-fashioned way—with a handshake, Peermusic France managing director Bruno Lion tells Billboard. Three years ago the publisher began working with a team of writers: Esposito (as the principal composer), Paul Manners and Francesco De Benedittis. Esposito agreed that if the publisher could place the songs, he would sign with Peermusic.

And place them Peermusic did. Noted French singer Sylvie Vartan recorded five songs for her album "Sylvie," Peermusic France artistic director Philippe Zavriew says. From there—and during the

course of about 20 months—Esposito's songs were recorded by such successful artists as Florent Pagny, Tina Arena, Elodie Fregé and Grégory Lemarchal.

Sales for these recordings have cumulatively reached about 1.4 million albums and 500,000 singles, Zavriew says. Covers of Esposito's songs have also been recorded in Hong Kong, Canada, Brazil and Serbia-Montenegro.

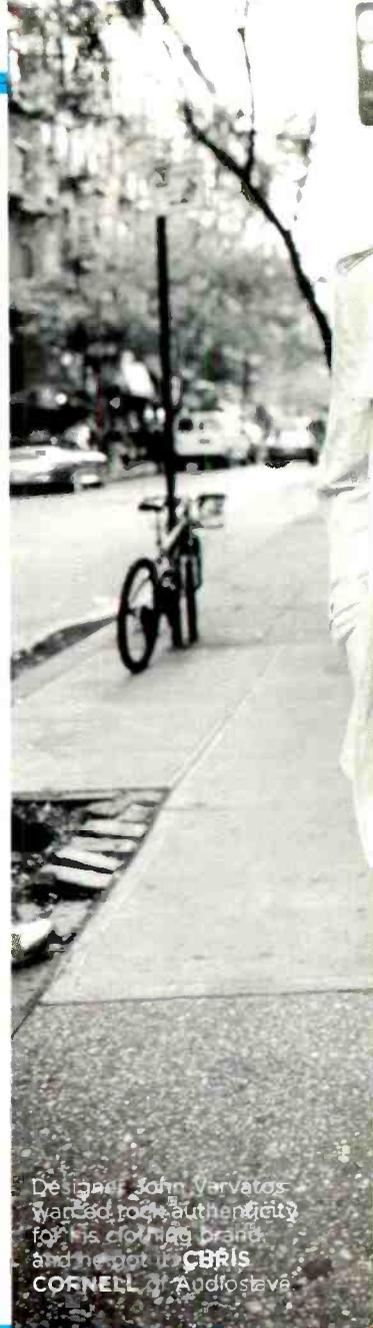
Even with this success, the creative minds at Peermusic kept working. The publisher asked Esposito if he would like to become a recording artist.

It is no secret that indie labels worldwide often offer publishing deals with their

affiliated companies to their artists. Yet Peermusic's offer had a twist that is less typical for an indie publisher. The publisher would produce Esposito's recordings and license them to a major label.

In October, Esposito—the recording artist—and Peermusic France made their deal. Warner Music France came onboard, and is about to release the beautiful single "Vivo Solo Per Te," licensed from the publisher/producer and performed by Esposito in Italian.

"Such a good songwriter is a top resource for a publisher with his rare and powerful voice," Lion says. "I believe he has all that he needs to become a star."





Interscope disc, "Out of Exile," which debuted in June 2005 at No. 1 on The Billboard 200. The CD has sold 984,000 units, according to Nielsen SoundScan.

Hardcore Audioslave enthusiasts may simply shrug their shoulders and wonder what their man is doing in a fashion campaign. Soundgarden fans may view the campaign as a sellout. Either way, the campaign's stylish sensibility cannot be denied.

Fashionistas, take note: Varvatos will present his fall 2006 collection Feb. 3 during Olympus Fashion Week at Bryant Park in New York. See you there.

HEADLOCK: Peter Gabriel's "Big Time" is receiving much play on several World Wrestling Entertainment platforms. Yep, nearly 20 years after the song went top

10 on The Billboard Hot 100, it has become the official theme of WWE's upcoming "WrestleMania 22."

The song is heard in "WrestleMania 22" spots on TV and online. The ads began airing earlier this month and will continue through April 2, when "WrestleMania 22" touches down in Chicago.

WWE fans logging on to wwe.com/shows/wrestlemania are able to stream "Big Time"—the song and its accompanying video.

The site spotlights Gabriel's best-of CD ("Hit") and DVD ("Play") collections. This is the type of smart cross-promotional effort that is poised to drive sales to both.

By the way, "WrestleMania 22" is already sold out. Those without tickets will have to settle for the next best thing: pay-per-view.

FRENCH LESSON: France is an especially attractive place for songwriters who are hesitant to assign their copyrights to publishers for fear that the companies may not continue to promote them in the future.

A little-known French law

essentially requires a publisher who owns a composer's copyrights to promote those compositions to the best of that publisher's ability. If the publisher cannot produce evidence of promoting the songs, the writer can force the publisher, through a court, to return the copyrights.

Under this French law, an indie publisher is not expected to spend the same amount of time and money as a major publisher, but some reasonable promotion must be done. As a result, many indie publishers in France set up nonrecoupable promotion budgets for songwriters who might never be offered a promotion budget by publishers in other countries.

French business and legal experts tell Billboard that the law is not used very often. Sometimes dissatis-

fied songwriters do not want to ruffle feathers—afraid that if they make a claim, other publishers would refuse to sign them—or they are simply unaware of the law.

THE HOMEFRONT: The National Music Publishers' Assn. has named Jacqueline Charlesworth senior VP/general counsel. She will remain in New York and report to NMPA president/CEO David Israelite. Charlesworth had been senior VP/general counsel for the Harry Fox Agency.

HFA's Michael Simon will add Charlesworth's former HFA duties to his current responsibilities for licensing, strategic development and marketing. His new title is senior VP of business affairs/general counsel and chief strategic officer. He will report to president/CEO Gary Churgin.



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DIGITAL BY ANTONY BRUNO

Internet Protocol Coming To The Tube

TV viewers in select areas of the country are experiencing what is expected to be the next evolution of digital entertainment—IPTV. Short for Internet protocol TV, IPTV is one of many efforts to bring Web-like interactivity to home entertainment centers.

IPTV subscribers can view and record several programs simultaneously, access detailed program information like sports statistics, send and receive instant messages and order a broad array of on-demand movies. What separates IPTV from broadcast technology is its two-way nature: Viewers actively request IPTV content.

IPTV networks keep programming on centralized servers and deliver only the individual channel requested by the viewer at any given time. This is the way Web sites are stored and accessed, and that is no accident: IPTV programming is formatted using the Internet protocol that powers the World Wide Web.

Because IPTV is not constantly serving up all programming options, it frees bandwidth to offer services and other information along with the show. If record labels and other entertainment providers have their wish, IPTV will offer a new path to purchasing.

"You might hear a song you like on 'Desperate Housewives' and automatically download it, watch the video, send it to your handheld device and burn it to a CD," says Paul Greenberg, senior VP of business development and partner relations at MusicNet. "All those things are possible in the fairly near future."

Today, IPTV availability is limited by geography

and capability, with no specific timeline for when purchase-oriented interactivity will become a reality. But the basic IPTV rollout has begun.

Earlier this month, AT&T launched an IPTV service in San Antonio with 200 channels, including HBO, MTV, ESPN and the Discovery Channel. It also offers hours of on-demand movies, but few other interactive features at this time.

Verizon introduced its fiber optic-based FiOS IPTV service last September, available on a restricted basis in areas of Florida, Texas and Virginia. It offers 330 channels, 20 high-definition channels, 1,800 video-on-demand titles and 180 digital video and music channels. Verizon plans to expand the service to parts of California, Massachusetts and New York in the coming weeks.

Telecoms like AT&T and Verizon see IPTV as their chance to compete with cable operators like Comcast and Time Warner. As such, IPTV providers are currently focused on a first step of acquiring the basic content needed to compete with the cable industry.

But the technical building blocks are being put into place that later will enable a host of new business models for content acquisition in the future.

Warner Music Group late last year signed a content deal with British Telecom for an IPTV service expected to begin this fall in the United Kingdom, which

could include downloadable songs and music videos. BT says it hopes to sign all the major record labels by launch.

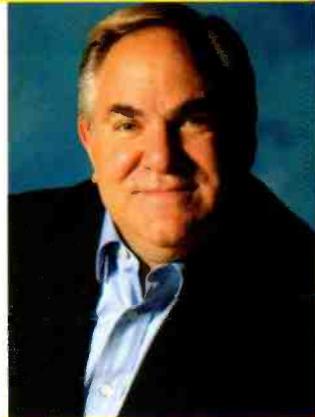
"This isn't blue sky speculation," says Ted Cohen, senior VP of digital development and distribution for EMI Music.

'This isn't blue sky speculation. We're actually doing something with this. It's top of mind with everybody.'

—TED COHEN, EMI MUSIC

IPTV network.

Such TVOIP upstarts as Brightcove and Aeon Digital (see story, below), and existing portals like Yahoo and Google, will compete with IPTV services by offering the same programming and functionality,



"We're actually doing something with this. It's top of mind with everybody."

Research group Infonetics Research projected worldwide IPTV subscribers to explode to 53.7 million by 2009.

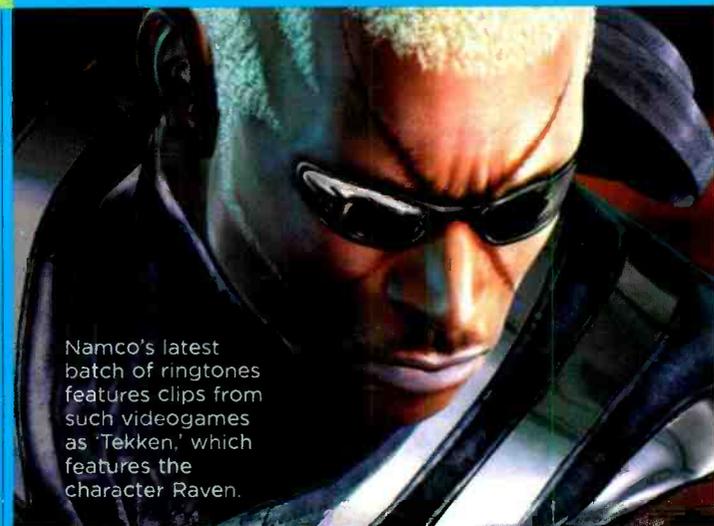
IPTV competitors are already in the works. Cable providers that also offer broadband Internet services may develop their own solutions to introduce interactivity and purchasing power to the viewing experience.

And, just to add some more confusion to the mix, the greatest competitor for IPTV may be something called TV over Internet protocol, or TVOIP. As similar as the two may sound, they are actually worlds apart in how they work.

Strictly speaking, IPTV refers only to the services offered on closed "walled garden" networks like AT&T and Verizon. These providers control what programming they will carry on their IPTV networks, and only those subscribing to them will have access.

"IPTV doesn't mean you can fire up your Web browser and get all this video programming," Motorola spokesman Paul Alfieri says. "It's not on the Internet."

But TVOIP is on the Internet, and could be delivered to set-top TV boxes in much the same way as cable TV is now, without the need to subscribe to a closed



Namco's latest batch of ringtones features clips from such videogames as 'Tekken,' which features the character Raven.

BITS & BRIEFS

ITUNES UP

According to Nielsen/NetRatings, traffic at Apple Computer's iTunes Music Store skyrocketed 241% during the last year, from 6.1 million unique visitors in December 2004 to 20.7 million in December 2005. That is nearly 14% of the active Internet population.

VIDEOGAMES CALLING

Namco Networks has introduced its latest series of ringtones based on videogame soundtracks. The new ringtones include sounds from such games as "Tekken," "Ace Combat," "Time Crisis" and the "Katamari" series. They join ringtones created

from such classics as "Pac-Man," "Ms. Pac-Man," "Galaga" and "Sonic the Hedgehog."

DMA RULES

The Direct Marketing Assn. has issued new guidelines concerning software. Members must now note when any marketing-related software will be installed on users' computers—such as when joining a service or loading an application—and give users a simple way to opt out. The guidelines also state that member software may not deceptively modify or disable security or browser settings, or prevent users' efforts to disable or uninstall such software.



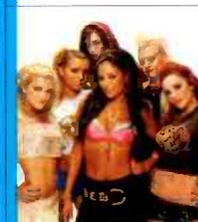
A NEW TYPE OF MUSIC TELEVISION

Aeon Digital's Internet TV set-top box will provide access to subscription digital music and downloads thanks to a deal with MusicNet.

The company will sell its boxes directly to consumers—thereby surpassing the cable provider middleman—allowing users to access Aeon Digital's Internet-based network. The boxes need only a broadband Internet connection (either cable or DSL) to stream or download the on-demand music and movies Aeon Digital has aggregated.

The device also provides TiVo-like digital video recorder capabilities, and features its own entertainment programming guide. Aeon Digital will begin selling the boxes in the second quarter, when the network is scheduled to go live. The company has not yet disclosed pricing.

—Antony Bruno



"Stickwitu" recently became THE PUSSYCAT DOLLS' first No. 1 on the Mainstream Top 40 chart. This marked the first No. 1 at the format for a female group since Destiny's Child in 2001.

AOL Music TOTAL MONTHLY STREAMS FEB 4 2006

Top Songs

1	THE PUSSYCAT DOLLS Stickwitu INTERSCOPE	524,633
2	NE-YO So Sick IDJMG	502,314
3	THE BLACK EYED PEAS My Humps INTERSCOPE	466,089
4	EMINEM When I'm Gone INTERSCOPE	475,205
5	MARIAH CAREY Don't Forget About Us IDJMG	465,716
6	NELLY Grlz UNIVERSAL	460,852
7	BEYONCÉ Check On It COLUMBIA	427,636
8	CHRIS BROWN Run It! ZOMBA	397,546
9	DEM FRANCHIZE BOYZ I Think They Like Me VIRGIN	389,768
10	RAY J One Wish SANCTUARY	387,126



THE BLACK EYED PEAS spend a third consecutive month at No. 1 on AOL's Top Videos chart.

Top Videos

1	THE BLACK EYED PEAS My Humps INTERSCOPE	1,114,010
2	NELLY Grlz UNIVERSAL	919,128
3	THE PUSSYCAT DOLLS Stickwitu INTERSCOPE	858,497
4	EMINEM When I'm Gone INTERSCOPE	813,521
5	KELLY CLARKSON Because Of You RCA	705,174
6	BEYONCÉ Check On It COLUMBIA	665,820
7	MARIAH CAREY Don't Forget About Us ISLAND	643,005
8	MADONNA Hung Up WARNER BROS.	633,588
9	HILARY DUFF Beat Of My Heart HOLLYWOOD	592,764
10	CHRIS BROWN Run It! ZOMBA	590,125

* First Listen/First View ** AOL Music Live † Artist of the Month †† Breaker Artist ††† Sessions@AOL Source: AOL Music for the four weeks ended Jan. 20.

The Indies

TODD MARTENS tmartens@billboard.com



Caroline Is Back In The Best Buy Pipeline

As Best Buy's importance to indie labels continues to grow, it has also caused the independent community some headaches. The retailer's recent switch in purchasing systems profoundly affected at least one independent distributor.

About two months ago, word hit the Internet that New York-based Caroline Distribution was no longer selling direct to Best Buy. Sources close to both companies said that the move was temporary, but it took the distributor a good three or four days to calm the worries of its labels.

By the end of this month, Caroline will be back to direct with Best Buy. Sources familiar with the situation say distributors had to make minor changes, such as the way boxes are labeled, to conform to the retailer's new system. Best Buy ensured major labels were in compliance first, sources say, but when the retailer encountered a few snags during the conversion, the indies—in this case Caroline—had to get in line.

On a positive note, sources say Caroline is back with Best Buy almost two months ahead of schedule, and the distributor is said to be absorbing any new fees the retailer has added.

Best Buy did not return a call for comment by press time.

In other good news, Caro-

line has extended its agreement with Los Angeles-based Century Media. One of Caroline's top labels, the hard rock imprint will issue a new album from Lacuna Coil, "Karmacode," April 4. The band's last album, "Comalies," has sold 228,000 units in the United States, according to Nielsen SoundScan.

Century re-signed with Caroline for 12 months last year, and the new deal will keep Century with Caroline for two more years. Contrary to some early rumors, "Karmacode," will be handled by Caroline and not parent EMI Music Marketing.

RARE REMIXES: Popular electronic duo Thievery Corporation will issue a compilation of its remixes on its own ESL Music. The album, due April 18, highlights a number of rare and hard-to-find remixes, including Sarah McLachlan's "Dirty Little Secret," Herb Albert's "Lemon Tree," the Doors' "Strange Days," Nouvelle Vague's "This Is Not a Love Song" and Ben Folds' "In Love."

"These are remixes we've been hired [for] over the years for people, and we wanted to put them together in a collection at some point," Thievery's Eric Hilton says. "This is at that point. Some of them are quite old; like the one we did for Ben Folds' 'Fear of

Pop' project is probably 6 years old."

Thievery Corporation is coming off its best-selling album, last year's "The Cosmic Game," which has sold 105,000 copies in the United States, according to Nielsen SoundScan. Caroline distributes ESL.

Some high-profile gigs should increase the act's profile. Hilton says the duo will perform with the Flaming Lips in July at the Hollywood Bowl in Los Angeles and adds that an appearance at Lollapalooza in Chicago will follow.

BURNING UP: Burnside Distribution in Portland, Ore., has added Fundamental Records to its exclusive distribution roster. With offices in Leeds, England, and Lake Zurich, Ill., Fundamental specializes in Americana and roots music, and recently issued albums from Athens, Ga.-based pop-rock act Love Tractor and singer/songwriter Doug Hoekstra. Fundamental was previously with Haw River, N.C.-based Red Eye Distribution.

Burnside has also struck a deal with Toronto-based Six Shooter Records, which is distributed by WEA in its native country. In Canada, the label has released albums from the likes of folksy rock act Elliott Brood and country singer/songwriter Luke Doucet.

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THIEVERY CORPORATION is releasing a collection of tracks the duo has remixed for acts like Sarah McLachlan and the Doors.



Retail Track

ED CHRISTMAN echristman@billboard.com



How Musicland's Chapter 11 Might Shake Out

The big news so far this year is Musicland's Chapter 11 filing—quite possibly vying with Valley Media's 2001 liquidation as the largest in the history of the music industry.

Retail Track has been inundated with phone calls from independents, wanting to know how Musicland's Chapter 11 will wind up.

While I have covered many a Chapter 11 filing—and they all go through the same motions—each one seems to take on its own rhythm. But I am willing to take a swipe on how this Chapter 11 will play out.

Most unsecured pre-petition creditors are wondering whether they will get any payout from the money owed them, and the writing on the wall indicates they will be lucky if they get pennies on the dollar. While the banks are good to go, the secondary secured trade creditors are hoping to get 50 cents on the dollar, which leaves the unsecured creditors on the outside looking in.

What the majors will get depends on whether the bankruptcy judge approves 546-h petitions.

Formerly known as a 546-g before the bankruptcy laws were rewritten last year, a 546-h is a clause in the bankruptcy code that allows certain vendors—chosen by the bankrupt company—to take back returns. Those returns are subtracted from the pre-petition amount a vendor is owed. In exchange, the vendors agree to supply post-petition credit equal to anywhere from 50% to 100% of the returned product. If the judge approves such petitions, the secured creditors very likely will see the upside of 50 cents on the dollar.

While the secured vendors pursue that option, the main strategy for the unsecured to score a payout is their potential nuisance value to the proceedings. More on this later.

In court documents, Musicland has said it is following the two-track approach, with the chain up for sale, even as management prepares for a stand-alone reorganization. But the reality is that the bankruptcy proceedings are being fast-tracked to wind up with a sale of Musicland assets.

A stand-alone plan would be a worst-case scenario as far as the secured creditors are concerned. That is because it does not promise a payout and leaves them in the position of supporting Musicland once again, something that just ain't going to happen, if I am reading those vendors correctly.

So if it is a sale, who is buying? And what are they buying?

The chain has 801 stores, with 284 of them slated for a going-out-of-business sale beginning Feb. 1. That leaves 517 stores. But sources say that a more realistic final count is in the range of 350-400 stores.

The obvious suitor to buy some stores is Trans World Entertainment, even if it already passed once on Musicland in 2003 when Best Buy tried to dump the chain. But back then such a deal would have left Trans World with the task of cleaning up Musicland's bad real estate, something that this Chapter 11 takes care of nicely.

So bid Trans World will—that is my prediction.

Ever since the day in 1997 when the major ven-

dors chose to back a Camelot Music stand-alone reorganization plan over a Trans World buyout of that chain, my favorite moment each year at the annual Trans World vendor dinner at the Rainbow Room comes when chairman/CEO Bob Higgins reminds suppliers of his vow to be "the industry's [store] consolidator."

Also, don't forget, Trans World spent most of the '90s going toe-to-toe with Musicland, so buying its logos and some of its stores may be too hard for Higgins to resist, especially since he will basically cream the chain's best stores.

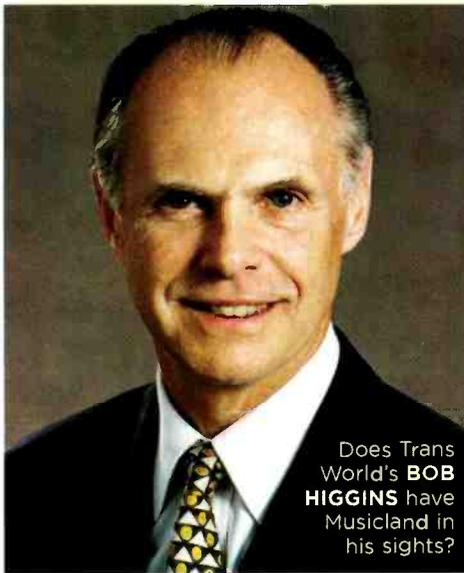
While Higgins is the most likely bidder, some suggest that Musicland management has also reached out to Jack Eugster, the former Musicland chairman/CEO who sold the company to Best Buy. But that scenario is viewed as a long shot.

Others suggest that one of the video rental chains like Blockbuster may be interested in Suncoast, but I am pretty sure it has been offered to the Dallas-based chain in the past, and they did not bite. And that was when Blockbuster was in a stronger position than it is now.

It is unlikely anyone else would bid on Musicland because, in case you have not been reading the mainstream press, record stores are over.

So where does that leave the unsecured? It all comes back to the nuisance factor.

Sure, the secured trade creditors will argue that they should get all funds that come from store sales because the main value in those stores is the



Does Trans World's **BOB HIGGINS** have Musicland in his sights?

inventory. The unsecured will argue that the chain's leases are the valuable component because, after all, the stores being sold are the best ones. That could be good for, say, 10 cents on the dollar. Whatever is left will be liquidated, with the inventory proceeds going to secured trade creditors and the proceeds from the leases, fixtures and other assets being put into the pool for the unsecured, leaving more pennies on the table.

But don't forget: The lawyers, liquidators and consultants all need to get paid. So it is anyone's guess as to what will be left in the pool for the unsecured.



BILLY JOEL'S recording-setting run of 11 Madison Square Garden shows will move more than 200,000 tickets and should gross around \$17 million.

RETAIL BY JILL KIPNIS

No Theater? No Problem; Direct-To-DVD Takes Off

Declining Movie Sales, New Home Theaters Fuel Trend

LOS ANGELES—Sexual innuendo involving clarinets may not be your cup of tea, but the "American Pie" series of films has resonated with consumers to the tune of more than \$351 million in receipts.

No surprise, then, that the latest offering of the franchise, "American Pie Presents Band Camp," was a hit. What is interesting is that it did not happen in the theaters.

Universal Studios Home Entertainment opted to release the film Dec. 26 as a direct-to-DVD title, and it moved more than 1 million units in its first week of sales.

This direct-to-DVD release

strategy is catching on with the major studios, as titles garner notable sales without the need for big theatrical budgets.

"There is an increasing desire for these products," says Tom Siegrist, VP of production for Fox Home Entertainment Productions. "I'm seeing each new DVD premiere outdo itself."

The studios contacted by Billboard did not provide specific sales figures on their recent direct-to-DVD releases, though they do say that sales are strong for the category.

Recent direct-to-DVD successes include Universal's "Carlito's Way—Rise to Power" and

"Bring It On Again" and Twentieth Century Fox Home Entertainment's "The Sandlot 2."

While theatrical DVDs can sell more than three times the first week total of "Band Camp"—Universal's "The 40-Year-Old Virgin" sold 3.7 million in its first week on sale in December—a million units is quite a feat for a title without the atrical release.

Many studios have had home video divisions to produce direct-to-DVD titles for years, but executives contacted by Billboard say that greenlighting new projects is becoming easier as movie attendance declines.

TOURING BY RAY WADDELL

Joel Plants Record Run At The Garden

Piano Man's Solo Trek Highlighted By 11 Sellouts At Hometown Venue

Billy Joel has returned to the concert stage in explosive fashion, highlighted by an historic run at New York's famed Madison Square Garden.

As of Jan. 21, Joel has sold out 11 Garden shows, breaking the record of 10 set by Bruce Springsteen in 2000. Joel's run of shows begins Jan. 23 and now it looks like the Piano Man will add a 12th show to the stand.

Artists Group International president Dennis Arfa has been Joel's agent for 30 years and knew demand would be high for the artist's first solo tour since 1998. But this high?

"We're always cautious when we begin and we're humbled by our success," Arfa says. "You never think about breaking Babe Ruth's home run record until you get to that point where it's within reach, then all of a sudden you say, 'Wow, we're Hank Aaron here.'"

Joel's tour will have an in-the-round stage setting. With a 19,000 capacity in the Garden, the total attendance for 11

shows will be approximately 209,000 and the total gross could be north of \$17 million. Even without a 12th show that would take the gross close to \$20 million, it is likely Joel's Garden run will be the top boxscore of 2006.

Arfa points out there was only a limited presale for Garden and New York Yankees season ticket holders. "This is the public," he stresses. "This is not about American Express [and] buying a ticket if you're a card member. This is the good ol' on-sale Saturday, everybody gets an equal shot, as best as we can do in the environment."

Ticket prices for the New York shows top out at \$89.50. "We're trying to make it affordable for the guy who works in the plant," Arfa says, "not just the guy who owns it."

This is not a first for Joel box-office heroics in New York. "Billy in New York is always special," Arfa says of Joel, who grew up in and has lived most of his life in suburban Long Island. "He played nine Nassau [Long Island] Coliseum shows in 1998. We've done two Yan-

kee Stadiums and two Giant Stadiums on the same tour."

The Joel Garden dates, promoted by Live Nation, are Jan. 23, 26; Feb. 2, 9, 11, 16, 25, 27; March 2, 4; April 19; and a 12th date to be determined.

"It's pretty crazy," says Jim

Glancy, president of Live Nation's New York operation. "Dennis had a plan and it's worked to a 't.'"

BACK TO WORK

Joel first contacted Arfa last summer about returning to the road. "He said, 'Let's put some-

shows up and rolling them out," Glancy says. "Who does four Hartford's?" Arfa asks.

Joel has also booked a March 25 date at the 50,000-seat Carrier Dome in Syracuse, N.Y., which has not hosted a concert since Joel played there with Elton John in 2001. Tickets for

AEG Live, promoter of the Syracuse show. "Billy Joel has a very special relationship with the people of upstate New York, and they consider him a hometown boy in Syracuse."

Joel's last solo tour grossed \$47 million from 64 shows that drew 1.1 million people, according to Billboard Boxscore. Since then, Joel's tours with John have made them the most lucrative co-headlining duo of all time. John and Joel last toured together in 2003, grossing \$46 million from just 24 dates.

Despite the consistently high numbers, Arfa muses, "The industry always seems surprised at Billy's success, and I'm surprised when they're surprised . . . Billy's one of those great icons, up there with Springsteen, Buffett, U2, Rolling Stones, Elton John. There's a group and he's one of them."

The tour wraps April 14 in Washington, D.C. Asked if there will be more dates to come, Arfa replies, "We're talking about it. Certainly, Billy is having a good time." . . .

●●●●●
 'We're always cautious when we begin and we're humbled by our success.'

—DENNIS ARFA, ARTISTS GROUP INTERNATIONAL

Glancy, president of Live Nation's New York operation. "And it's even more extraordinary when you realize we're selling 360. It's not often in New York you can say something is unprecedented, and to be pushing a dozen shows is just fantastic."

Glancy says the shows are priced right and the on-sales were strategically planned. "Dennis and Billy concocted a creative way of setting all the

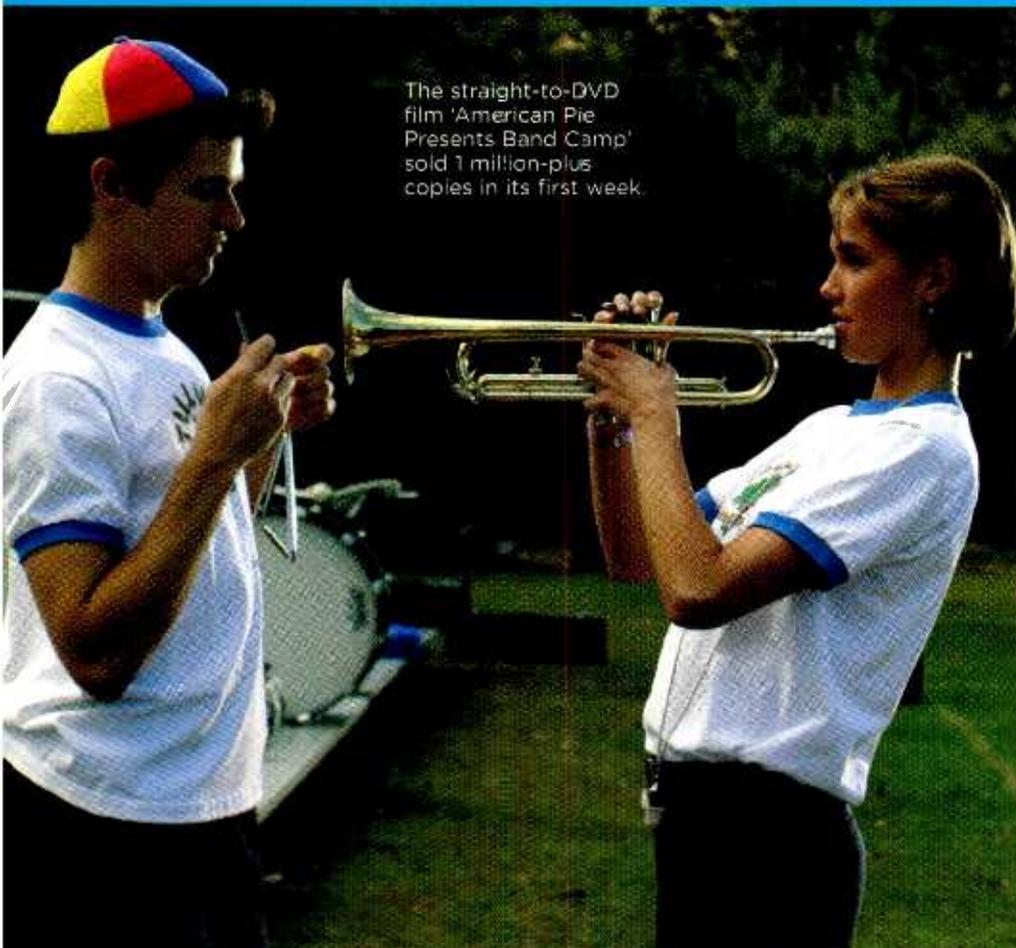
thing together and devise a game plan," Arfa says. "We knew we wanted to play in the winter months, and in New York and some of the cities he hadn't played since 1998. We knew [we would play] the Northeast, Florida and some dates in the West."

The tour began Jan. 7 in Sunrise, Fla., and is selling out everywhere, including five shows in Philadelphia, three in Boston and four in Hartford,

the Joel date are \$39.50, the same price as when he last played solo there in 1998. A 40,000-ticket sellout is Joel's sixth in the building, breaking a tie with the Rolling Stones for most in Carrier Dome history.

"When Dennis Arfa called to say that Billy Joel wanted all of the tickets to be priced at \$39.50 . . . I knew he had the right strategy for appealing to fans both young and old," says Debra Rathwell, senior VP for

The straight-to-DVD film 'American Pie Presents Band Camp' sold 1 million-plus copies in its first week.



"People's lifestyles are just different today," says Kevin Kasha, senior VP of acquisitions and programming for New Line Home Entertainment. "There's just not enough time in the day to get out to the theater. These titles are great because they offer audiences more choices."

Studio executives are also betting that as the home theater experience improves, consumers will be even more motivated to rent and buy DVD-only releases.

"The line between watching movies in theaters and in the comfort of your home is becoming very blurry these days with big-screen TVs and the upcoming high-def DVDs," Kasha says. "As these technologies make their way into the living room, that is great for these DVDs."

The Consumer Electronics Assn. predicts that high-

definition digital TVs will out-sell analog sets by 89% by year's end, and that consumers will spend \$23 billion on HD TVs. According to the CEA, 85% of the 12 million digital TVs shipped last year were HD sets.

Retailers expect to enjoy continued sales of the category as long as upcoming releases are chosen with care.

Bob Bell, DVD product manager for the Los Angeles-based Virgin Megastores chain, says the "Carlito's Way" and "American Pie" direct-to-DVD sequels have been big sellers, and calls the genre "a great idea."

"Just because a studio isn't planning to keep making theatrical releases, there's no reason they can't continue to develop new product for the DVD market if they've got a viable franchise," Bell notes. Bell adds that the key to suc-

cess is proper marketing and promotion, given the lack of a theatrical campaign.

"They can't just be dumped on the market," Bell says. "There needs to be advertising to make sure the consumer is aware that there's a new movie in the franchise."

Sometimes, that promotion comes in the theater. New Line, for example, just started production in Vancouver for the direct-to-DVD sequel "The Butterfly Effect 2." The DVD is expected in the fourth quarter, and may get theatrical exposure as a prerelease marketing tool.

Studios are also crafting direct-to-DVD marketing campaigns targeting highly specific audiences. Fox's Siegrist notes that for "The Sandlot 2," "we did a lot on ESPN. For 'Dr. Dolittle 3,' we'll do a lot of kid print and family media." . . .

RAY WADDELL rwaddell@billboard.com



BELLY DANCERS SASHAY ONTO AMERICAN STAGES

Billed as the "world's premier touring belly dance troupe," the Bellydance Superstars have just begun a 45-city North American tour. The project is the brainchild of Miles Copeland, whose Copeland Group manages the act.

He says that after 300 shows in 16 countries during the past two years, the Bellydance Superstars have developed to where they are primarily booked into performing arts centers and theaters, along with the occasional large club like the Park West in Chicago and the Birchmere in Washington, D.C.

"We try to keep the theaters under 2,000 seats to allow all the audience to see the dancing," Copeland says. "Beyond that, we need big screens."

Copeland says that in the early days of the troupe, few promoters were interested. "Now, out of our 45 shows on the upcoming U.S. tour, 50% are promoted with guarantees or co-promoters," he says. "The balance are halls hired and promoted by us."

The cost to talent buyers for the Bellydance Superstars ranges from \$15,000 to \$20,000 for a performing arts center with 2,000 seats. "We do much of the promoting via our extensive fan base and Web presence," Copeland says. "We also handle the ethnic market, which in some cases is significant."

But Copeland says that for the most part audiences are non-ethnic and predominantly women, representing a cross-section of the American public.

"We try to keep tickets between \$30 to \$40," he says. "We have already proved the viability of this show to an American audience, even with a small advertising budget." Production requirements are simple and low-cost, with 25% of the music live percussion and the balance prerecorded.

"'Riverdance' proved that a relatively obscure music combined with visual dance style could work in a big way with audiences seeking something a bit different and visually exciting," Copeland says. "We are very careful to use music

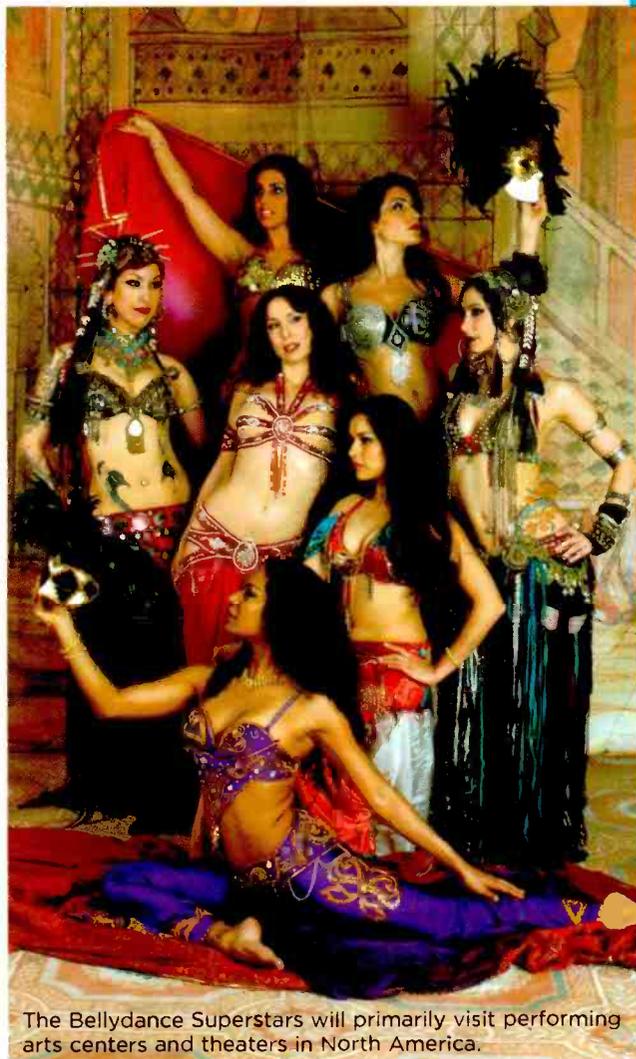
that works to a Western ear."

EVERYTHING'S LOCAL:

In a recent Billboard interview, Live Nation CEO Michael Rapino confirmed that the local promoter offices would remain autonomous, though which historic names will stay active remains unclear. The names were dusted off as one of Rapino's first moves when he came in as Clear Channel Entertainment CEO in 2004, and promoter

organization, with a centralized strategy and a decentralized execution," Rapino explains.

He says there "is no black and white" as to which names will remain active. "We have a lot of names in our portfolio, whether they're venues or locally strong names," he says, adding that livenation.com would shepherd visitors to the appropriate region. "We'll make sure that regardless of what names we continue to keep...



The Bellydance Superstars will primarily visit performing arts centers and theaters in North America.

storefronts like Pace, Avalon, Bill Graham Presents and Clear Door are still up and running on the Live Nation Web site. But shows in New York are now being promoted by Live Nation rather than the former Ron Delsener Presents, and recent missives from Pace bear the Live Nation Houston banner.

It appears that Live Nation is still a work in progress. "We strive every day to find the right combination between a centralized and decentralized or-

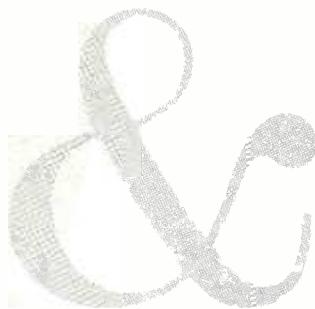
ganization, with a centralized strategy and a decentralized execution," Rapino explains.

VERTIGO RULES: No matter what any other pundit says, U2 was far and away the top-grossing band in the world in 2005, topping its closest rival by more than \$100 million. One simply cannot ignore a summer of sold-out stadiums in Europe. This is an international band on an international tour and as big as it gets.

BOXSCORE Concert Grosses

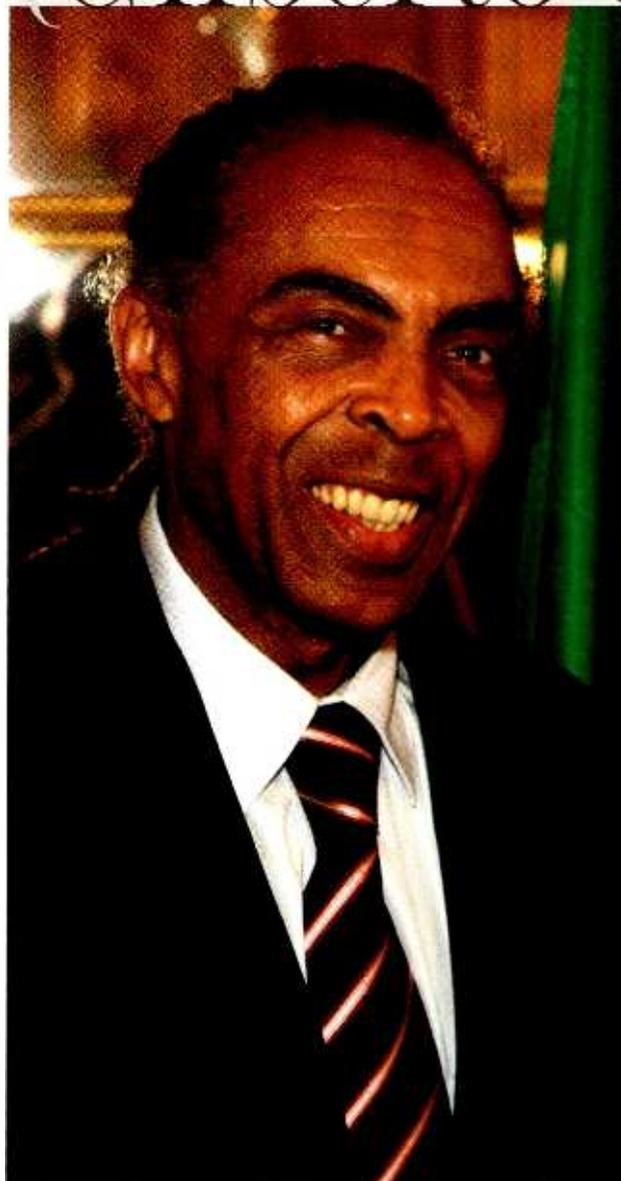
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	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$4,534,104 €3,746,605 \$39.33/\$21.18	NATALIA, THE POINTER SISTERS Sportpaleis, Antwerp, Belgium, Jan. 6-18	131,956 133,022 ten shows	PSE Belgium
2	\$2,036,653 \$225/\$175/ \$127.50/\$87.50	CELINE DION The Colosseum at Caesars Palace, Las Vegas, Jan. 19-22	15,115 16,592 four shows one sellout	Concerts West/AEG Live
3	\$1,996,584 \$225/\$175/ \$127.50/\$87.50	CELINE DION The Colosseum at Caesars Palace, Las Vegas, Jan. 11-15	19,027 20,740 five shows one sellout	Concerts West/AEG Live
4	\$1,105,868 \$85/\$49.50	BILLY JOEL Veterans Memorial Arena, Jacksonville, Fla., Jan. 10	13,630 sellout	Live Nation
5	\$1,055,292 \$125/\$55	AEROSMITH, LENNY KRAVITZ Veterans Memorial Arena, Jacksonville, Fla., Jan. 7	11,134 12,034	Live Nation
6	\$1,052,653 \$98/\$49.50	BON JOVI Nassau Coliseum, Uniondale, N.Y., Dec. 7	12,771 14,000	AEG Live
7	\$1,051,686 \$75/\$39.50	BILLY JOEL St. Pete Times Forum, Tampa, Jan. 12	15,433 sellout	Fantasma Productions
8	\$657,123 \$125/\$42.50	AEROSMITH, LENNY KRAVITZ Charlotte Bobcats Arena, Charlotte, Jan. 12	9,090 11,486	Live Nation
9	\$536,131 (\$60/\$15 Canadian) \$56/\$43	BRAD PAISLEY, TERRI CLARK, JOHNNY REID Rexall Place, Edmonton, Alberta, Jan. 20	11,364 sellout	House of Blues Canada
10	\$518,655 \$125/\$95/\$55/ \$15	MÖTLEY CRÜE Palace of Auburn Hills, Auburn Hills, Mich., Dec. 31	7,798 12,470	Palace Sports & Entertainment
11	\$418,394 (\$472.228 Canadian) \$56/\$43	BRAD PAISLEY, TERRI CLARK, JOHNNY REID Pacific Coliseum, Vancouver, Jan. 18	8,641 9,000	House of Blues Canada
12	\$412,061 (\$478,590 Canadian) \$47.35/\$34.44	HILARY DUFF, HELLO OPERATOR John Labatt Centre, London, Ontario, Jan. 21	9,263 sellout	House of Blues Canada
13	\$374,145 \$130/\$30	PARIS BY NIGHT: NHU QUYNH, NGUYEN HUNG & OTHERS Terrace Theatre, Long Beach, Calif., Jan. 21	5,852 5,924 two shows one sellout	Thuy Nga
14	\$351,953 \$75/\$16	PAUL WINTER'S 26TH ANNUAL WINTER SOLSTICE CELEBRATION Cathedral of St. John the Divine, New York, Dec. 15-17	8,214 8,744 four shows one sellout	Paul Winter Consort, Inc.
15	\$348,954 \$85/\$51.50	CLAY AIKEN Beacon Theatre, New York, Dec. 2-4	5,107 8,682 three shows	Ron Delsener Presents
16	\$347,554 \$61.50/\$32	GWEN STEFANI, CIARA Cox Arena, San Diego, Dec. 4	6,528 8,902	House of Blues Concerts
17	\$344,352 \$49.75/\$19.75	GAIT HER HOMECOMING Nationwide Arena, Columbus, Ohio, Dec. 16	12,512 18,822	Emery Entertainment
18	\$343,651 \$78.50/\$58.50/ \$48.50/\$38.50	G-UNIT Nassau Coliseum, Uniondale, N.Y., Dec. 26	8,601 10,000	Big League Entertainment
19	\$342,000 \$38	TREY ANASTASIO, HACKENSAW BOYS Warfield Theatre, San Francisco, Dec. 2-4	7,310 three sellouts	Bill Graham Presents
20	\$340,238 (\$384,015 Canadian) \$56/\$43	BRAD PAISLEY, TERRI CLARK, JOHNNY REID Credit Union Centre, Saskatoon, Saskatchewan, Jan. 21	7,282 sellout	House of Blues Canada
21	\$336,974 \$70/\$56/\$36	GOV'T MULE, HOLLOWAY HORNS Beacon Theatre, New York, Dec. 29-31	7,146 8,682 three shows	Live Nation
22	\$326,763 \$70/\$60/\$49.50/ \$37.50	BRIAN SETZER ORCHESTRA, THE SLAPTONES Gibson Amphitheatre, Universal City, Calif., Dec. 17	6,021 sellout	House of Blues Concerts
23	\$326,622 \$156/\$96/\$81/ \$66	BROOKS & DUNN The Colosseum at Caesars Palace, Las Vegas, Dec. 10	4,005 sellout	Caesars Palace, AEG Live
24	\$319,779 €270,603 \$63.81/\$29.54	NIGHT OF THE PROMS: ROGER DALTREY & OTHERS Messehalle, Erfurt, Germany, Dec. 12	5,473 5,600	PSE Germany
25	\$314,308 \$85/\$36	MANNHEIM STEAMROLLER 1st Mariner Arena, Baltimore, Dec. 9	5,091 14,000	BACI Management
26	\$310,865 \$50/\$45/\$35/ \$25	KISS 106.1 JINGLE BELL BASH #8: BACKSTREET BOYS & OTHERS Tacoma Dome, Tacoma, Wash., Dec. 4	10,039 12,366	Touring Pro
27	\$305,850 \$55/\$50/\$40	PHIL LESH & FRIENDS House of Blues, Atlantic City, N.J., Dec. 8-10	6,945 7,500 three shows two sellouts	House of Blues
28	\$302,452 \$39.50	BRAD PAISLEY, SARA EVANS, SUGARLAND Wolstein Center, Cleveland, Dec. 3	7,659 sellout	AEG Live, House of Blues Concerts
29	\$296,351 \$78/\$37.50	COLORS OF CHRISTMAS: PEABO BRYSON, OLETA ADAMS & OTHERS Cerritos Center, Cerritos, Calif., Dec. 16-18	4,426 5,190 three shows	in-house
30	\$295,397 \$41.50	BRAD PAISLEY, SARA EVANS, SUGARLAND Bryce Jordan Center, University Park, Pa., Dec. 10	7,118 8,000	AEG Live
31	\$293,031 (\$339,895 Canadian) \$56.50/\$30.62	BRYAN ADAMS, DIVINE BROWN John Labatt Centre, London, Ontario, Dec. 10	6,532 8,336	House of Blues Canada
32	\$292,962 \$65/\$49.50/ \$39.50	KANYE WEST, FANTASIA KEYSHIA COLE Gibson Amphitheatre, Universal City, Calif., Dec. 3	6,021 sellout	House of Blues Concerts, Atlanta Worldwide Touring/AEG Live
33	\$291,117 \$69.50/\$62.50	MÖTLEY CRÜE Neal S. Blaisdell Center, Honolulu, Dec. 14	4,343 6,705	Jack Utsick Presents, Marek Lieberberg Konzertagentur
34	\$288,906 (\$334,054 Canadian) \$56.65/\$42.81	BRYAN ADAMS, DIVINE BROWN Scotiabank Place, Kanata, Ontario, Dec. 8	6,067 sellout	House of Blues Canada
35	\$287,908 (\$324,953 Canadian) \$56/\$43	BRAD PAISLEY, TERRI CLARK, JOHNNY REID MTS Centre, Winnipeg, Manitoba, Jan. 22	7,424 8,104	House of Blues Canada



BY LEILA COBO

Gilberto Gil



Today's best-known Brazilian export may well be its minister of culture, fabled songwriter/guitarist/singer Gilberto Gil. A multiple Grammy Award winner, the 63-year-old Gil—one of the founders of the *tropicalia* movement—holds a bachelor's degree in business administration and has been involved in political, social and environmental causes since the launch of his recording career in the 1960s.

Most memorably, in 1969, his politically charged music led to his arrest (along with friend Caetano Veloso) by Brazil's then-military government. Eventually, he was exiled to England.

Now, Gil is inside the government as minister of culture, an appointed post he has held since 2002. He visited South Florida in January to declare the Broward Center of the Performing Arts a "Brazilian Point of Culture"—part of a global program to promote Brazilian artistry.

Still active as an artist—he tours regularly and released his last album in 2004—Gil spoke with *Billboard* about music and politics.

Q: What are the "points of culture"?

A: The "cultural hot spots" or "points" as we call them are part of a project called *cultura viva*—live culture—concerned with bringing many, many different projects to the communities in Brazil, especially the poor communities in the outskirts.

Q: When you became minister, you said you wanted cultural houses in every Brazilian community. Is this an extension of that plan?

A: Yes. The cultural points are a slight variation of the cultural houses. We prefer to go to cultural points because they build on experiences already in place. As opposed to having to actually build from the ground up, we are using the initiatives already in place and supporting them in various ways.

Q: How is the work progressing?

A: We have over 400 points in Brazil already, so we have this entire program outside of Brazil with Brazilian communities in different countries. We are installing around 20 points worldwide. Here in the United States, we are naming points in Broward, in San Francisco and in Boston and we will start practical initiatives very soon.

Q: Can you give some examples?

A: Like music and perform-

ing theater. We are signing an agreement with 120 different American institutions—theaters, cultural centers and galleries—and with one of the Brazilian airlines, so we are going to share the costs of the projects. In one or two months we'll have our first performance.

Q: It is unusual to find a minister of culture who is an active artist. Do you use your stature to convince your government of the importance of arts and culture?

A: This is a convincing process. It's not just by being there. It's a challenge. It's a pedagogical work that we have to do, arguing and challenging and also inspiring. Being an artist, as I am, fulfills the inspiring part of the process. It's inspirational to them, the fact that I am an artist and that I keep playing my music and I have a continuing connecting process with foreign countries by being an artist.

Q: Piracy remains a major issue for the Latin music business. Now that you are in government, do you feel enough is being done in this arena?

A: The Brazilian government has been very conscious about the problem and very active in terms of mobilizing the police force and enforcing the law. And also, discussing new industrial

and commercial models, and how the new technologies affect public access to different cultural sources, including music.

Q: What policies do you advocate in terms of digital music?

A: It's a blend of different things. I think public policies concerning software and Internet sources for providing music or literature or whatever have to be submitted to a more flexible process in terms of intellectual property. Not only lower prices and better access, but flexibility in terms of giving the public the possibility of some free access to some forms of cultural product.

Q: Have you done this with your music?

A: Yes. I have samples I have given for free. The thing is to move from all the rights reserved, to some rights reserved, depending on various elements. To find a balance between public domain and public interest and private interests and remuneration.

Q: Have you found time lately to work on new material?

A: After three years in the ministry, where I had practically abandoned the writing process, I resumed now. I wrote three songs during Christmas, and I'm preparing a new album. I hope I can be able to work on it

these next two, three months. Perhaps by the end of the year I will release an album.

Q: Your good friend and producer Tom Capone died in 2004. How hard is it to find someone to step into his shoes?

A: Someone as good as him, as committed, as close, as friendly—difficult to find. I don't have a producer in mind yet. Maybe I'll do it myself. Just get the musicians, get the friends together and run it myself.

Q: As an artist, you have always been socially and politically active. Do you think all artists have a social responsibility beyond their art?

A: That depends on talent, on skills, on neck [gestures toward his neck]. It has to be someone who is inclined toward that sort of thing.

I was reading an interview with Mick Jagger. He was asked if he would commit himself to a government job. And he said not the way the Brazilian minister—Gil—has done. But as an attache. In a different way he

said yes. So, I think there are different ways to approach it. Some are very close; some are not close at all.

Q: But should every artist give something back to society in some way?

A: That's already there. By doing music, by singing, by performing, by addressing people, by communicating, by getting messages across, they are already doing that. So this kind of social responsibility by committing in terms of social projects, this is not absolutely necessary. I think that art and cultural manifestation plays a role in itself as a public service. Just by being there. By communicating.

Q: What is the biggest challenge for the Brazilian music industry, and how are you trying to resolve it during your tenure?

A: The first challenge is to be able to cover the musical diversity we have in Brazil. It's huge. Second, that we can get new business models, because the old industrial record model is passing. By giving opportunities to new groups, regional groups, to idealistic managers that come up with new ideas and that sort of thing. And third, be able to count on government sources to promote Brazilian music outside. To create an international market.

Q: Isn't that difficult because of the language barrier?

A: It used to be more difficult in the past. After the rise of Spanish-language music and the African and the Asian forms of music internationally, I think that music in Portuguese has a chance. Especially Brazilian music, which has a blend of many countries and has an appealing element in it. I think language is not going to be such a barrier.



THE DONNAS with the 2006 U.S. Women's Snowboarding Team

GOOD SPORTS

ARTISTS ON FAST TRACK FOR WIDE EXPOSURE AT WINTER OLYMPICS

BY MELINDA NEWMAN and MICHAEL PAOLETTA

While Olympians like Bode Miller, Sasha Cohen and Apolo Anton Ohno go for the gold Feb. 10-26 at the XX Olympic Winter Games in Torino, Italy, an array of music acts will be going for the platinum.

Established stars including Andrea Bocelli, Bon Jovi, Whitney Houston and Lou Reed, as well as new and developing acts like Switchfoot, Flipsyde, Morningwood, the Donnas, Rock 'N Roll Soldiers, We Are Scientists and OK Go are hoping for a boost from Olympic exposure either through appearances on NBC's commercials for the event or by performing in the nightly Olympics concert series.

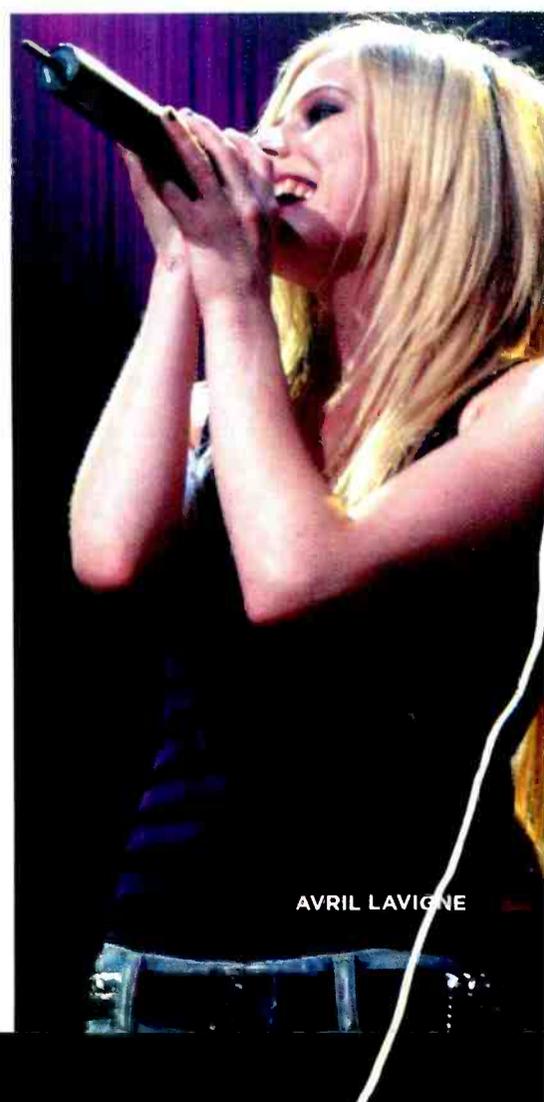
By using hip, under-the-radar acts, NBC hopes to connect with the much-coveted youth demo. "We're constantly trying to get the 18- to 34-year-old attachment to the Olympics," says Vince Manze, president/creative director of the network's in-house NBC Agency.

NBC uses music in four ways for the Olympics: network campaigns in advance of the Games; co-branding opportunities; features and interstitial footage broadcast during the athletic events; and the nightly concerts.

"[The Olympics are] about the thrill of victory—the emotion of the stories and the medals," Manze continues. "Music helps us to convey that emotion to viewers."

Emerging acts like Morningwood and Fighting Instinct work across a number of the network's Olympic-related platforms, says Barbara Blangiardi, NBC's VP of marketing and special projects.

In addition to TV, the spots are serviced by Premier Retail Network to national and local retailers for in-store play. Similarly, the music is streamed at nbcolympics.com and its lifestyle microsite (offthepodium.com), which was created by



AVRIL LAVIGNE

Fuse Marketing.

A three-minute Chevy co-branded spot using We Are Scientists' "Great Escape" and Junk's "Life Is Good," is running in NCM theaters across the United States.

As the network hopes to raise the cachet of the Winter Olympic Games and NBC among twentysomethings—Manze says the 35-54 demo is already hooked—the featured artists will be heard by millions of people in TV land.

Being associated with the Olympics can add to an act's prestige, Atlantic chairman/CEO Craig Kallman says. In addition to the Donnas and Rock 'N Roll Soldiers, NBC is using music from Atlantic's James Blunt and Big City Rock.

"It's one of the highest honors when you're talking about sports placements," Kallman says. "And the Olympics [have] such national importance and significance. The music in these spots can definitely have a lot of emotional resonance too."

Morningwood lead singer Chantal Claret

two-dimensional band that people judge and dismiss," Kierszenbaum says. "We're letting the spot marinate before [a push] to radio."

Footage of an extended video of "Someday" has been serviced to MTV and other outlets. It will air on Fuse's "Oven Fresh" the week of Jan. 30.

The Olympics commercials also helped secure a monthlong promotion with iTunes starting Jan. 31. And at traditional retail, "We the People" is now stickered noting the Olympics connection.

"That NBC took a chance with a new band like ours means a lot to us," Flipsyde frontman Piper says. But he sees a deeper link: "Athletes train for years on the slopes or in water—just like a band trains for years in a garage."

The Donnas' "Fall Behind Me," from its appropriately titled 2004 album "Gold Medal," is being used in a spot highlighting the female snowboarding team.

The group is between albums, but lead singer Brett Anderson says the exposure is invaluable.

but Macy feels the Olympics afterglow will continue as the label goes for airplay or for other usages.

Up next are late-night spots for another Capitol act, OK Go, and its song "Do What You Want."

Atlantic also is getting exposure for baby acts. Blunt is heard in an high-definition spot for cable operators, while Rock 'N Roll Soldiers and Big City Rock are getting some of their first national placements.

Rock 'N Roll Soldiers' single "Funny Little Feeling" is highlighted in a Budweiser-sponsored ad. "We were thrilled that we got this as a setup to warm the track up," Kallman says. The song goes to radio in late March. "I think there will still be some familiarity with it from the Olympics."

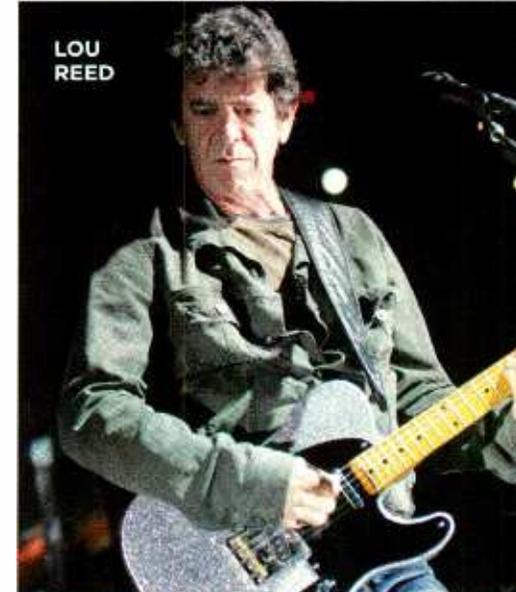
For Big City Rock, exposure of "Touch the Horizon" plays into a campaign that does not immediately include radio. "We want to follow [the Olympics spots] with live dates," Kallman says.

music will be prominently featured this year in soundbeds; Sting; Train; Dixie Chicks; and Barenaked Ladies.

David Goldberg, head of Santa Monica, Calif.-based David Goldberg Productions, was hired by the city of Torino to coordinate the concerts at Medals Plaza. The challenges are considerable: "You're asking artists to get on a plane for five or 10 hours to perform and work within an existing situation," he says. "It's far from their normal show situation."

Roberto De Luca, president of Clear Channel Italy, who helped book the talent, says it was important for the nightly concerts to spotlight national and international acts that appeal to "a vast audience."

Bocelli's performance dovetails with the promotion of his new album, "Amore" on Sugar/Universal (see story, page 27), and its first single, Winter Games anthem "Because We Believe," which will be used as a soundbed for several NBC Olympic packages. Bocelli will also perform the



agrees, although in saltier language. "At this point, getting our music out there is so important to us and it's an honor to me," she says. "It's the fucking Olympics!"

Two acts, the Donnas and Cherrytree/Interscope act Flipsyde, can expect to score perfect 10s in Torino.

Most of the acts will be heard in the TV spots and identified, but not seen. But Flipsyde and the Donnas each appear in Joseph Lee-directed spots, up to two minutes in length, which feature them performing while surrounded by Olympians.

Flipsyde is already seeing the fruits of its Olympic exposure through its song "Someday" (Billboard, Jan. 14).

SALES GO UPHILL

"Exposure to the song is generating immediate sales," Cherrytree head Martin Kierszenbaum says. Since the December relaunch of Flipsyde's album, "We the People," which coincided with the debut of the Olympic spot, the disc has sold 8,000 of its 14,000 total, according to Nielsen SoundScan.

While Kierszenbaum is eager to connect the dots between the Olympic spots (another song, "U.S. History," is being used to a lesser extent) and radio, he is proceeding with caution. "The last thing I want is for Flipsyde to be seen as a

If nothing else, she jokes, "I've heard from ex-boyfriends [and] members of the family who don't understand or approve of what I do and who now say, 'I saw you on TV. I see what you're doing is legitimate and real.'"

Like Piper, Anderson says the pairing made sense. "We definitely saw the parallels between girls working in a man's world. And the idea of making the Olympics appeal to a younger generation."

She says the TV exposure will help the band in cities where it does not receive major radio play and build anticipation for its next album. "The people who can really benefit from our songs are the girls in middle America and the only way you can really get through to them is TV," Anderson says.

Music from Morningwood appears in late-night TV spots, co-branded with Budweiser and the Olympics, and on NBC's Olympic Web site.

Lisa Macy, EMI Music's manager of film and TV/creative, believes the exposure given the songs "Nü Rock" and "Nth Degree" helped the band's self-titled debut come in at No. 1 on Billboard's Heatseekers chart in the Jan. 28 issue.

"It's all pieces of the puzzle," Macy says. "The TV spot, which ran four times, was chryoned. That's perfection: People can hear the music and see the name of the band at the same time."

Capitol has no plans to sticker the album,

Determining whose music gets identified in the commercials often comes down to dollars and cents, as well as the spot's creative direction, according to Manze and Blangiardi.

Sometimes, it is simply wanting a cool piece of music but not having the budget for it, Blangiardi says. "The deal then calls for an ID to get a great price."

As for the cash NBC is putting behind these promotions, Alicen Schneider, director of music supervision for NBC Universal Television, says, "People think we have the big bucks, but every project has a different budget. And music may not have the biggest budget."

Ultimately, the Olympic Games are about the athletes. "It's almost as if the Olympics are a nonprofit," Schneider says. "Fortunately, musicians see athletes they like and admire and then want to participate. It's almost like an act of good will on the artist's part."

MEDALS, BUT NO METAL

Acts on tap to give full concerts following each night's medals ceremonies include Houston, Reed, Bocelli, Ricky Martin, Avril Lavigne, Riccardo Cocciante, Kelly Clarkson, Duran Duran, Anastacia and Ennio Morricone.

Among the acts that played the 2002 Winter Olympics in Salt Lake City who saw at least a 25% increase in sales were John Williams, whose

track Feb. 9 from Torino on NBC's "Today."

Reed's manager Tom Sarig hopes to leverage his performance into additional exposure. "I'd like to find a way for this to be shown on an NBC-owned cable outlet, like Bravo," he says. "That's what we're discussing right now: how we can use the footage for further exploitation."

The Olympics Committee owns all the footage and can license it for other purposes. Sources say there are no plans for any DVDs or CDs featuring musical appearances.

Reed has a "huge following in Europe, significantly bigger than in the U.S.," Sarig says. Therefore, playing in Italy appealed to him.

The same is true of Canadian DJ/producer and M_nus/Novamute artist Richie Hawtin, whose track "9:20" will be heard in the opening ceremony. Hawtin understands that electronic music remains a niche genre—particularly in the United States, so "any opportunity to bring new and interesting music to a wider audience, you have to take full advantage of it."

He adds, "This is a great opportunity to introduce people to what I do, without compromising [myself] musically. If they enjoy it, great. If it leaves them scratching their heads, so be it."

Additional reporting by Leila Cobo in Miami, Katy Kroll in New York and Geoff Mayfield in Los Angeles.

Opportunity

Changes At Live Nation
Have Opened The Door For
Independent Promoters
To Grow In Some Key
Concert Markets

By Ray Waddell

Independent concert promoters, after years in the shadow of corporate giants, suddenly have a new opportunity to shine.

As part of its reorganization prior to spinning off from parent Clear Channel late last year, Live Nation has either closed offices or diminished its presence in such markets as Nashville; Austin; Pittsburgh; Milwaukee; Cincinnati; Minneapolis; Virginia Beach, Va.; Kansas City Mo.; and Birmingham, Ala.

With no Live Nation talent buyer on the ground in these markets, indie promoters can jockey for a bigger share of the local business.

"If [Live Nation] is not here in Nashville or they're not in Pittsburgh and they're serving them from outside the market, they'll be bringing less shows to those markets, there's no doubt about that," says Mike Smardak, president of Nashville-based Outback Concerts. "And that is creating opportunity for us, and for other promoters."

Indie promoters typically focus on smaller venues and work with developing acts that are often under the radar of the national promoters. Live Nation's changes could give the local promoters greater leverage in certain markets to move with the acts as they progress to larger venues.

For its part, Live Nation minimizes the anticipated impact of its reorganization.

"We just consolidated some of our offices so we can have stronger central hubs instead of some of our fragmentation we've had," Live Nation CEO Michael Rapino says. "We have a heck of a big footprint, and we found it more efficient to book Nashville out of our Houston office, for example."

While Live Nation still operates amphitheatres in most of these markets, Rapino's restructuring split the content (talent buying) and distribution (venue) sides of the business, with Bruce Eskowitz as president of the newly formed Global Venue Management & Sponsorships group. It appears the bulk of programming for these sheds will come from regional offices or directly from Live Nation's touring division in Los Angeles.

This shifting market dynamic is already playing out in Nashville, where Live Nation talent buyer Jason Wright recently transferred to Chicago. As part of the Live Nation reorganization, Beckye Levir was named executive VP of book-

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munity

ing based in Houston (billboard.biz, Jan. 19). Levin's primary focus will be booking markets in Tennessee, Alabama, Arkansas, Mississippi and Louisiana.

"In our particular market it's going to be a huge difference for us," says Rick Whetsel, president of Nashville-based Great Big Shows. "But I think nationwide this will create a lot more opportunities for independents."

Pam Matthews, GM of Nashville's Ryman Auditorium, a much-respected 2,000-seater, believes Live Nation is still committed to her market. However, she says the lack of full-time personnel in Nashville could be a factor.

"The logistics of the day of the performance are what most concerns me," Matthews says.

Then there is the familiarity issue. "The thing about not being here is not knowing what the weather's like, not knowing what's happening on the evening news, not knowing what's hot and what's not," Matthews says. "You lose the local pulse."

Ali Harnell is a talent buyer for AEG Live's Nashville operation. She says her company will continue to be active in Nashville as well as Atlanta and other surrounding markets in Tennessee, Alabama and Florida.

"In Nashville specifically, AEG produced approximately 60% of the concerts that played the Ryman in '05 and 33% of the shows that played [the 20,000-seat] Gaylord Entertainment Center," Harnell says. She says Live Nation produced about one-third of the shows at GEC, with the balance handled by a variety of promoters.

Harnell points out that she has been living in Nashville and promoting shows for more than a decade. "I feel like I know the market as good if not better than anyone could, and therefore can do the best job for the artists we work with here," she says. "I do believe that indie promoters will have more opportunity if for no other reason than Live Nation did close several offices around the country."

Indeed, other markets are also being folded into larger Live Nation

Indie concert promoters are key to developing new hit bands. From left: Hawthorne Heights' Micah Carli, Death Cab for Cutie's Ben Gibbard and Franz Ferdinand's Alex Kapranos.

offices, and indies believe there is no substitute for being there. "The need to be very hands-on and offer that kind of special service to the artist and to the community in which you're promoting is ultimately one of the key ingredients of successfully promoting an event," says Ashley Capps, president of Knoxville, Tenn.-based A.C. Entertainment and co-producer of Bonnaroo in Manchester, Tenn.

Outback's Smardak says his company is already getting calls from agents and venues regarding markets Live Nation has exited. "We have a good relationship with a lot of the people at [Live Nation], so we're not in an adversarial position," he says. "We try to go to markets that either the acts are bringing us to or that appear to be underserved."

Likewise, Gary Weinberger, president of Red Mountain Entertainment in Birmingham and a former promoter for Live Nation's predecessor, Clear Channel Entertainment, is paying attention to these developments.

"Our business plan since we started is to promote in several markets outside of Birmingham, as well as in Birmingham," he says. "We make offers, we get some and we don't get others. At the end of the day there's enough business out there for a small company like ours to generate the types of revenues we want."

Jerry Mickelson, co-president of Chicago-based Jam Productions, says it was inevitable that promoter consolidation would lead to some local offices being shuttered and booked out of regional hubs.

"While that may help their company save overhead, it doesn't help the bands they are promoting, because they're not in the marketplace anymore," says Mickelson, who adds that Jam already has an office in Minneapolis. "We have a larger market share in Minneapolis than [Live Nation]."

THEY TRY HARDER?

Indies have long argued that they live and breathe their markets and sweat every show. "I think the best thing that an independent promoter can do is emphasize the importance of each and every show," says Tom Cook, senior partner in Atlanta's Rival Entertainment. "A large company may have hundreds, even thousands, of shows to focus on, and one particular play date may not have a significant importance."

Capps adds, "Our business model is so different from [corporate promoters]. We've been operating in an environment for so long where you have these monolithic players that it has forced us to create our own unique business model."

Whetsel says independents break acts. "My thought is for the past few years, even though they said otherwise, [CCE was] not involved in artist development, so it left a lot of opportunities for

independent promoters to start breaking bands like Death Cab for Cutie, Taking Back Sunday, Hawthorne Heights," he says.

The problem, Whetsel says, is some agents tend to drop independent promoters for corporate promoters once an act breaks and the money gets big.

"There are certain agencies that have gotten to the point, whether it's internal [policy] or whatever, that they leave their independent promoters," Whetsel says. "We were there to generate attention when they needed it, then all of a sudden when it gets easy, we're not good enough."

That said, Whetsel admits he is not jumping at the chance to risk \$250,000 on an arena show. "I don't have a huge problem with developing these artists and passing them off. I find a lot more pleasure in building the bands," he says.

"I'm not saying the situation won't come up where I'm not going to do the bigger shows," he continues. "There's a tour going out they're talking about with Death Cab for Cutie and Franz Ferdinand, with Death Cab as the headliner. I've got the history, so when the agent called and said, 'We're looking for 4,000 seats,' I didn't say, 'That's not me anymore,' I said, 'OK, I'll find you 4,000 seats.'"

PARTNERSHIPS POSSIBLE

Live Nation's Rapino says he is "absolutely" open to partnering with independents. "I've always had the philosophy that I'm open to working with other promoters and partners," he says. "We did it on Coldplay [with I.M.P.'s Seth Hurwitz in Washington, D.C.], we do it every day of the week in Europe, we worked with Gregg Perloff [of Another Planet in San Francisco] on a Depeche Mode date. Whatever's right for the artist and the market, we'll do what we can."

Austin promoter Charles Attal says he is strong in his market, with or without Live Nation's presence. "We have been doing 80% of the concert tours through Austin for the last three years," he says.

While Austin is known for its live music scene, "it is still a small market and I don't think it will create any more opportunity now that [Live Nation] is gone," Attal says. "Moreover, they will still be doing events in Austin, they just won't have an office here."

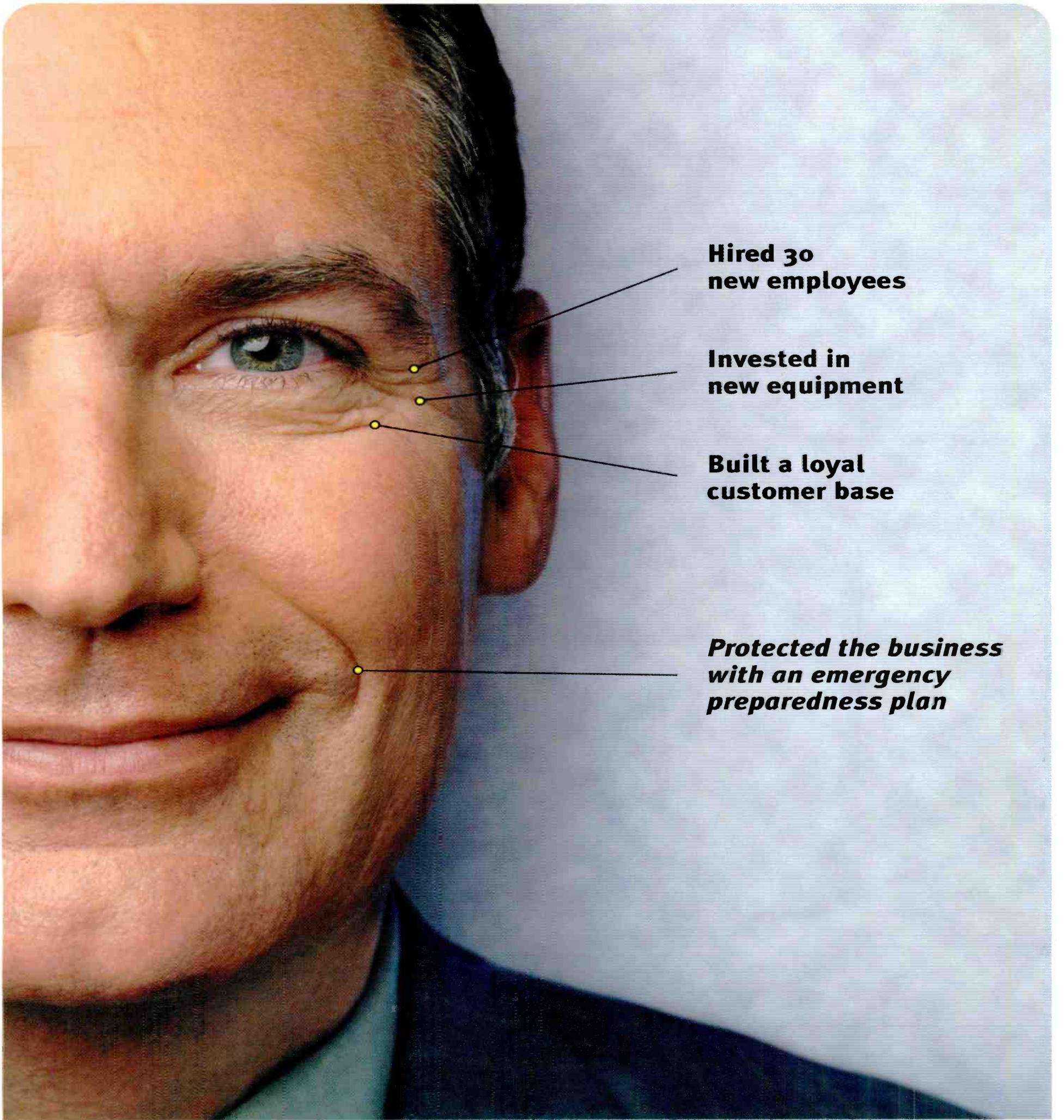
In other markets, the door to growth will open wider. "I do believe that Live Nation, as a stand-alone public company, will provide a great number of opportunities for independent promoters across the country," says Tom Cook, president of Rival Entertainment in Atlanta, adding that a new discipline promised by Live Nation on artist guarantees will also improve the situation.

"I think independent promoters will now be able to make their pitch that they are the best route for an act to go in a particular market, and will not merely be left on the sidelines based on the amount of guarantee," Cook says.



nooelks

Ben Gibbard Photo: Robert E. Klein/Retna; Alex Kapranos Photo: Jo Asbury/WireImage.com; Micah Carli Photo: courtesy of Victory Records



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Singer/songwriter
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Artist adds 'film
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MUSIC

FEBRUARY 4, 2006

CLASSICAL CROSSOVER BY LEILA COBO

BOCELLI'S UNIVERSAL LOVE SONGS

The difference between "Amore" and "Amor" is more than just a letter.

The words are the two titles to Andrea Bocelli's upcoming albums. "Amore," the international, multilingual version, comes out Jan. 31 in the United States and Feb. 24 in much of the rest of the world. "Amor," the all-Spanish version, will arrive in the Latin market March 22.

It is not just different editions that set "Amore"/"Amor" (Sugar/Universal) apart from Bocelli's previous albums.

Thanks to strategy and sheer luck, the release of "Amore," a collection of romantic pop stan-

dards, will coincide with Valentine's Day and with the Winter Olympics taking place in Bocelli's native Italy. This has opened the door for the superstar—who has sold more than 50 million albums worldwide, according to his label—to benefit from an unprecedented multimedia avalanche. In addition to love songs for the romantic holiday, Bocelli sings an Olympics theme, which he wrote with David Foster and Amy Gillies. Foster and Humberto Gatica produced the albums. Tony Renis co-produced them.

Bocelli will perform the track, "Because We Believe," at the Feb. 26 closing ceremonies

of the Olympics. In the United States, Universal Music Classics will send it to AC radio Feb. 7, making this the first Bocelli song since 1997 that the label will work as a radio single.

"You can't really overlook the Valentine's Day aspect," Universal Classics chairman Chris Roberts says. "Every one of his previous albums, except two, were released in the fall gift season. We said, 'Let's have this be less about a gift and more about connecting an emotion.' That's the center of it and everything else floats from that."

All of Bocelli's al- **continued on >>p28**

LATEST BUZZ

>>> ADRENALINE FADES

Audio Adrenaline is calling it quits after 15 years, citing vocal problems by lead singer Mark Stuart as a factor. The ForeFront Records band's last album, appropriately titled "Adios," will be out later this year. The act will wrap its last tour in 2006 as well. Stuart, Audio Adrenaline's Will McGinniss and founding member Bob Herdman will continue to operate their label, Flicker Records.

—Deborah Evans Price

>>> 'POPS' SHOW TO U.S.

The United Kingdom's longest-running pop music TV show, "Top of the Pops," is coming to the United States. "Making the Band" impresario Lou Pearlman—also known for developing 'N Sync and Backstreet Boys—is reportedly shopping the BBC show to major U.S. networks, including Fox and ABC, for a possible second-quarter debut. The American version will keep the title and logo of the original show, and like "Top of the Pops" in the United Kingdom, most of the performances are expected to be live.

—Jill Kipnis

>>> MESSINA TO TORINO

Radio network Westwood One has tapped Curb Records artist Jo Dee Messina as an exclusive correspondent for the 2006 Winter Olympic Games in Torino, Italy (see story, page 22). From Feb. 13 to Feb. 24, Messina will provide Westwood One affiliates with feature reports as a spectator at the games. More than 160 stations will air her commentary, including country radio outlets WUSN Chicago, WXTU Philadelphia, KNIX Phoenix and KUSS San Diego.

—Phyllis Stark

>>> COOL NEW LABEL

The Crabb Family has joined forces with its longtime label Daywind Music to form Clear Cool Music. It will be the first act on the new imprint. Due March 28, the Crabbs' "Blur the Lines" will be distributed by New Day Christian Distributors, Word Distribution and WEA.

—Deborah Evans Price

Andrea Bocelli: Photo: Erin O'Boyle



ANDREA BOCELLI, right, is accompanied on the piano by **DAVID FOSTER** during a December 2005 performance in Lake Las Vegas, Nev.

FACT FILE

Label: Sugar/Universal

Management: Michele Torpedine, MT Blues, Bologna, Italy

Booking: Gelb Promotions

Publishing: Sugar S.r.L./Almud (SIAE)

Best-selling album: "Romanza" (1997), 4 million (in the United States)

Last album: "Andrea" (2004), 787,000 (in the United States)

BOCELLI (cont.)

from >>p27

bums are romantic, but nowhere is that theme more prevalent than on "Amore." Its tracks include "Bésame Mucho," "Somos Novios" (popularized in English as "It's Impossible" and recorded here as a duet with Christina Aguilera) and the Italian "Canzoni Stonate," with Stevie Wonder on vocals and harmonica.

Tying in with the Valentine theme, "Amore" will be promoted in the United States with a massive TV campaign, an iTunes promotion offering an exclusive bonus track (featuring Chris Botti) and partnerships with retailers—including Starbucks, Whole Foods and JCPenney—designed to take Bocelli's music directly to the consumer. A PBS special will air in March.

"The theme is classic songs of the '50s, '60s and '70s, but performed in Andrea's unique romantic style. The idea is to re-create the sound of [1997 album] 'Romanza,' " Milan-based Sugar chief executive Filippo Sugar says.

Bocelli says the choice of repertoire hinged on quality and emotion.

"Millions of songs have been written, and at the end of the day there are only seven notes," he observes, speaking on the phone from his home in Italy. "Why, therefore, should we insist on recording new music when it lacks true inspiration, that fundamental honesty which is the only thing that can touch people's hearts? It's much, much better to focus our attention on a repertoire which has made entire generations dream all over the world."

Bocelli played many of the songs as a student performing in piano bars. "So it was a very moving experience for me to revisit this extraordinary musical world, with the experience I have today and a different vocal awareness," he says. "It is with these songs that many people experienced their first love, many got engaged, married or simply spent unforgettable evenings."

Much of the repertoire also happened to be in Spanish. This prompted Gatica to propose an all-Spanish version of the album to market to the Spanish-speaking world. "I always thought a man with so beautiful a voice singing in a different timbre, softer and more romantic, brings originality and

credibility to a language as romantic as Spanish," Gatica says.

"Amor" does not include the Olympics theme, and, therefore, will be marketed in a different manner at a different time, which accounts for its later release.

"We wanted to convey that ["Amor"] is a very Latin album. All the songs are Latin songs, and we want the consumer to know from the onset that this is an album that is 100% in Spanish," says Jesus López, chairman of Universal Music Latin America and the Iberian Peninsula. López is coordinating the release of "Amor" in Latin America, Spain and Portugal, where the first single will be "Bésame Mucho."

In the United States, Universal Music Latino will work "Bésame Mucho" to radio and will also orchestrate a Spanish-language TV campaign.

In Latin America, a tour is being discussed for the fall.

Bocelli has achieved worldwide fame. But "Amore" and "Amor" are internationally ambitious, aimed to expand the singer's audience as well as reclaim some of the fan base he established with his previous pop albums.

In Italy, Bocelli will follow his Olympics performance with an appearance at the Sanremo Festival (which will run Feb. 27-March 4), along with the country's three other main musical exports: Eros Ramazzotti, Laura Pausini and Zucchero.

Sugar admits that Bocelli is usually so busy promoting abroad that his sales have slipped domestically since his international career took off. "The need to correct this is one of the reasons why we've decided to arrange a separate release schedule," Sugar says.

Fueled by anticipated international appeal and repertoire, expectations for "Amore" are high. But Bocelli thinks success will be natural.

"This is a repertoire which doesn't feel any disadvantage from the difference in the language, as it is firmly based on the principles of the two undoubtedly universal languages, which are those of music and of love," Bocelli says. "Both of these speak directly to people's hearts, and the words used to express these simply serve as a support."

Additional reporting by Mark Worden in Milan.



Classical Score

ANASTASIA TSIOLCAS atsioulcas@billboard.com

Browns Push Their 'Boundaries'

Familial Quintet Aims For Wider Audience With New Release

Last year was a great one for a certain quintet of fresh-faced, unassuming young Utah siblings. With their self-titled debut for RCA Red Seal, the 5 Browns scored a No. 1 hit on Billboard's Top Classical Albums chart, remaining there for eight weeks. Now, the family Brown—Desirae, Deondra, Gregory, Melody and Ryan—return April 4 with a new album of classical favorites arranged for piano called "No Boundaries," which they hope will win them an even wider audience.

The release includes new versions of Gershwin's Rhapsody in Blue, Stravinsky's The Firebird, the "going home" theme from Dvorak's Ninth Symphony and Copland's Appalachian Spring. "No Boundaries" will also be released on DualDisc, featuring arresting videos of the Browns performing outdoors at Utah's Bonneville Salt Flats.

A WAGNERIAN'S EXIT: Swedish soprano Birgit Nilsson, a singer gifted with extraordinary power and a sly wit, passed away Dec. 25; her funeral was held Jan. 11 in her hometown of Vastra Karup, Sweden. For opera lovers the world over, she defined such great Wagner roles as Isolde, Brunnhilde and Sieglinde; her performance as Brunnhilde was memorialized in the landmark first studio recording of the complete "Ring" cycle, conducted by Georg Solti and produced by John Culshaw, which Decca made between 1958 and 1965. When Nilsson retired in 1982, she returned to the southern Swedish village of her childhood, where her family had farmed for generations and where she herself had farmed until her early 20s.

LIVE FROM WIGMORE HALL: Koch will be the U.S. distributor for Wigmore Hall Live, the recently launched house label for London's famed chamber music venue. Wigmore

Hall Live anticipates issuing up to 10 titles per year; planned 2006 releases include performances by the Academy of Ancient Music; tenor Peter Schrier and pianist Andras Schiff; soprano Margaret Price and pianist Geoffrey Parsons; and the Nash Ensemble.

MOVE OVER, MUSIC ROW: Nashville may still be better-known as the epicenter of country music, but the Nashville Symphony is making a splash with its new, 1,872-seat Schermerhorn Symphony Center, set to open Sept. 9. The construction budget is \$120 million; as of now, the orchestra has raised \$117 million. Designed by architect David M. Schwartz, the hall is named after the symphony's late conductor, Kenneth Schermerhorn. During the past several years, the Nashville musicians have recorded a string of well-received albums for Naxos, including a disc of orchestral works by Howard Hanson and Charles Ives' Second Symphony.

GRAMMY NEWS: American soprano Jessye Norman will receive a Lifetime Achievement Award this year. Her prize will be announced at a special event on Feb. 7, as well as during the Grammy Awards' televised Feb. 8 ceremony. Norman is only the fourth opera singer to be so honored. . . . The groundbreaking Kronos Quartet will be honored at the Grammy Salute to Classical Music Feb. 3. . . . This year's list of new entrants to the Grammy Hall of Fame includes one classical recording: Arthur Rubinstein's album of Chopin waltzes, recorded in 1965 for RCA Victor. . . . Finally, a correction regarding the Grammy nominations from a recent column: Naxos earned 15 noms for releases on its own label; another six came from Naxos-distributed labels.

THE 5 BROWNS



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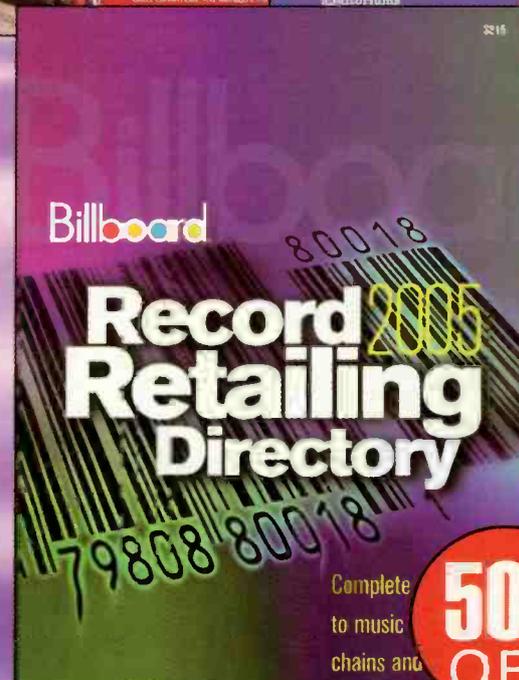
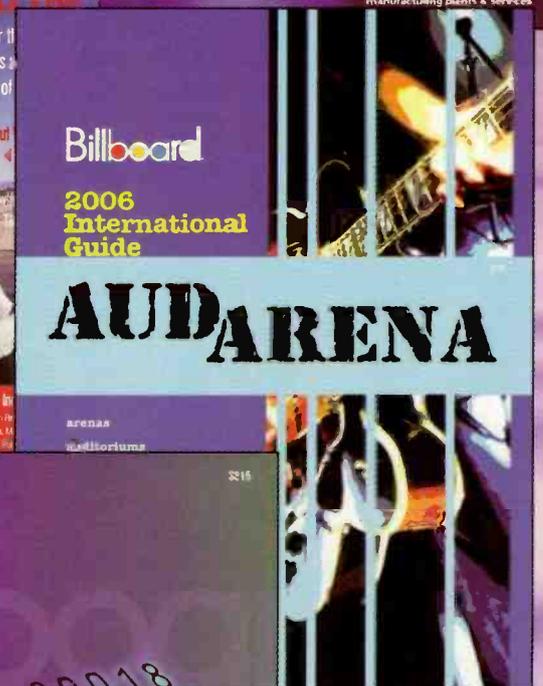
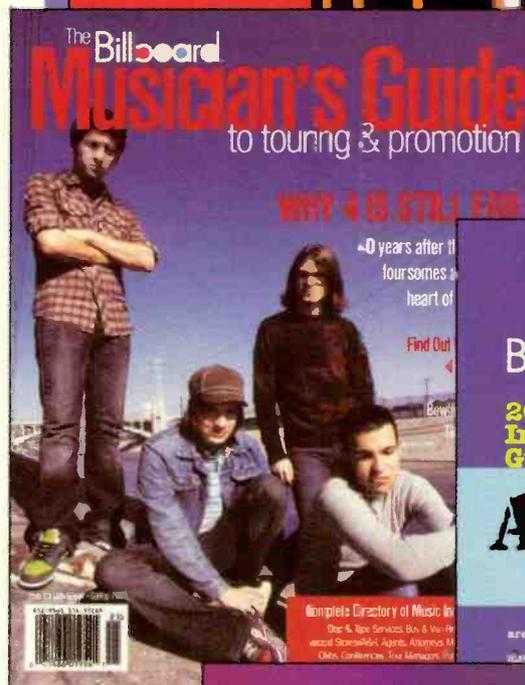
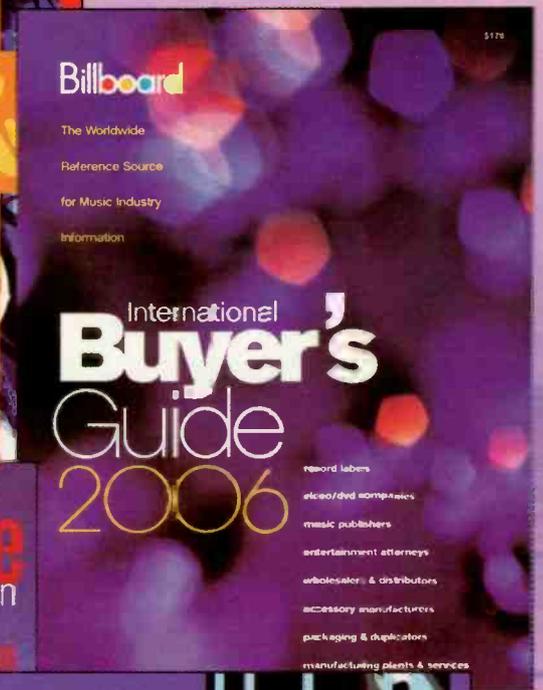
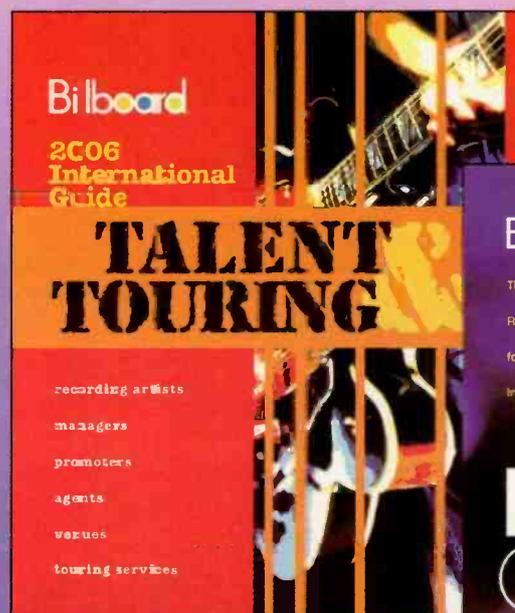
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In U.K., The Fever Rises For Arctic Monkeys

LONDON—"I haven't ever seen this sort of impact for a new band," HMV U.K. & Ireland head of music Phil Penman says.

The comment from Britain's leading music merchant aptly sums up the buzz surrounding Arctic Monkeys, arguably the hottest-tipped British rock band for 2006.

The Jan. 23 U.K. release of the Sheffield, England-based rock act's album debut "Whatever People Say I Am, That's What I'm Not" is flying off the shelves.

Sales chart compiler the Official U.K. Charts Co. confirms that sales of the album were "in excess of 100,000 units" by midday Jan. 24.

At press time, HMV suggested that Arctic Monkeys' country-wide first-week sales could exceed 350,000 units, based on the chain's own sales and OCC data. That would make it the fastest-selling debut album in U.K. chart history, ahead of reality TV show-spawned pop act Hear'Say's "Popstars" (Polydor, 2001), which the OCC says sold 306,631 units in its first week.

In the space of a few months in 2005, the four 19-year-olds in Arctic Monkeys rose from being an unsigned outfit with a dedicated fan base to a U.K. singles chart-topper receiving wide-

spread critical praise and attention from the mainstream press. On Jan. 11, the band earned industry recognition in the form of a Brit Award nomination.

Domino Records founder Laurence Bell confirms that pre-release shipments topped 350,000 units. That will immediately earn the band platinum certification.

The album streeted a week earlier than originally planned, Bell says, because "it was so hot that there was no point sitting on it." He adds, "It certainly wasn't because of Internet piracy. The success of the band already has proved that the Internet is nothing to be scared of."

HMV's Penman says pre-orders for its 200 stores alone are the highest for any rock debut since Oasis' "Definitely Maybe" in 1994. The album has logged the most pre-orders on HMV's Web site for a debut act since the site began in 1997.

The group's quick rise at home was built on its glowing live reputation, which swiftly spread in the north of England. The act's buzz has risen to a roar, so much so that the Arctic Monkeys declined Billboard's interview requests. Its U.S. publicist cited fear of overexposure.

At early gigs, the band distributed CD-Rs of demos, which

some supporters posted online to share as digital files. "The fans were instigating the movement of the music," Bell says.

Although Bell calls it a "word-of-mouth" phenomenon, "word of Internet" is more appropriate. "I'm not sure there's anything we can compare it to," he says.

In the United States, the album will street Feb. 21 on Domino's American affiliate through a new deal with Alternative Distribution Alliance. Retailers in America are well-aware of the hype, but no one is ready to call the Arctic Monkeys a sure thing.

"That's a really good record, and it has good potential," says Terry Currier, who runs Music Millennium in Portland, Ore. "It could turn into a Bloc Party kind of sales story, but nothing is guaranteed these days. That being said, it's a great record, and we need more great records." 2005 newcomer Bloc Party's "Silent Alarm" has sold 226,000 copies, according to Nielsen SoundScan.

Domino GM Kris Gillespie, who heads the label's U.S. operation, says the main objective in America has been to keep the hype to a minimum. "We've been trying to keep a lid on it so it could play out naturally," he says. "The road is littered with bands who were huge in the

U.K. and were supposed to do well in the States."

While Domino licensed Franz Ferdinand to Epic in the United States, the label has thus far decided to hold onto Arctic Monkeys. "It's a case-by-case basis with what's best for the band," Gillespie says. "We're still thinking about [what] we're going to do for the States, whether or not we'd join forces with someone. Right now, we're putting it out on [our] own, but we're always open to ideas."

AROUND THE WORLD

In Europe, the title is rolling out the same day as the U.K. release through a string of separate distribution deals.

Domino head of international Mirelle Davis says the record has shipped more than 50,000 units ahead of its release in Japan, where it is worked through independent label Hostess. EMI will release the album in Australia and New Zealand in mid-February on license from Domino.

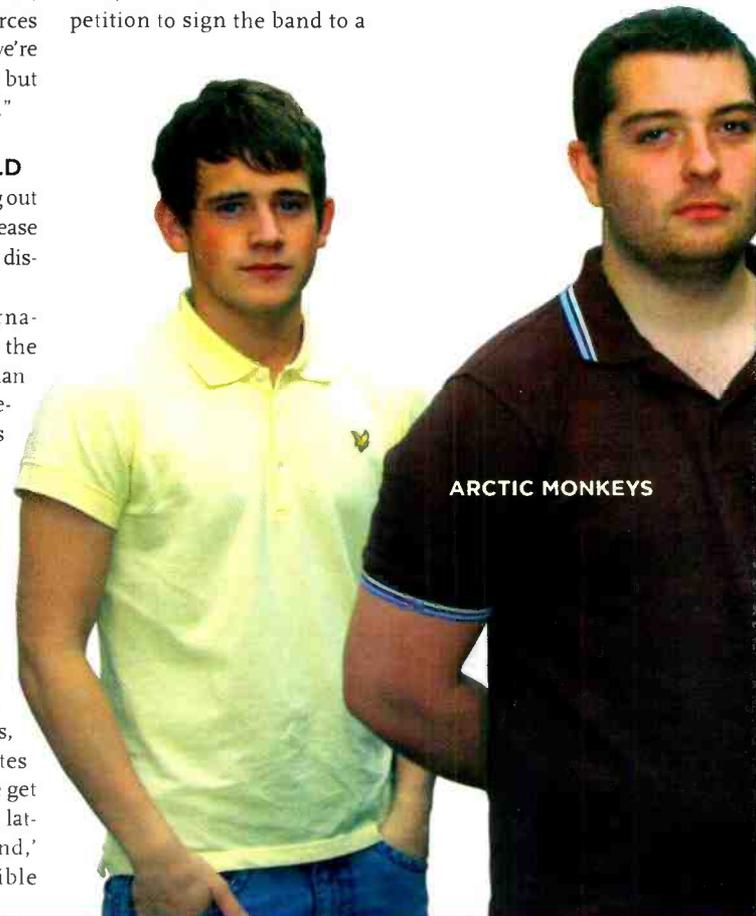
In support of the album, the band has completed promotional dates and performances in key territories, including the United States and Japan. "I think people get tired of hearing about 'the latest big thing from England,' and I think that's a terrible

weight for a young band to carry," Bell says. "To come in early and play before the record [is released] is a good thing. It dispels a lot of things."

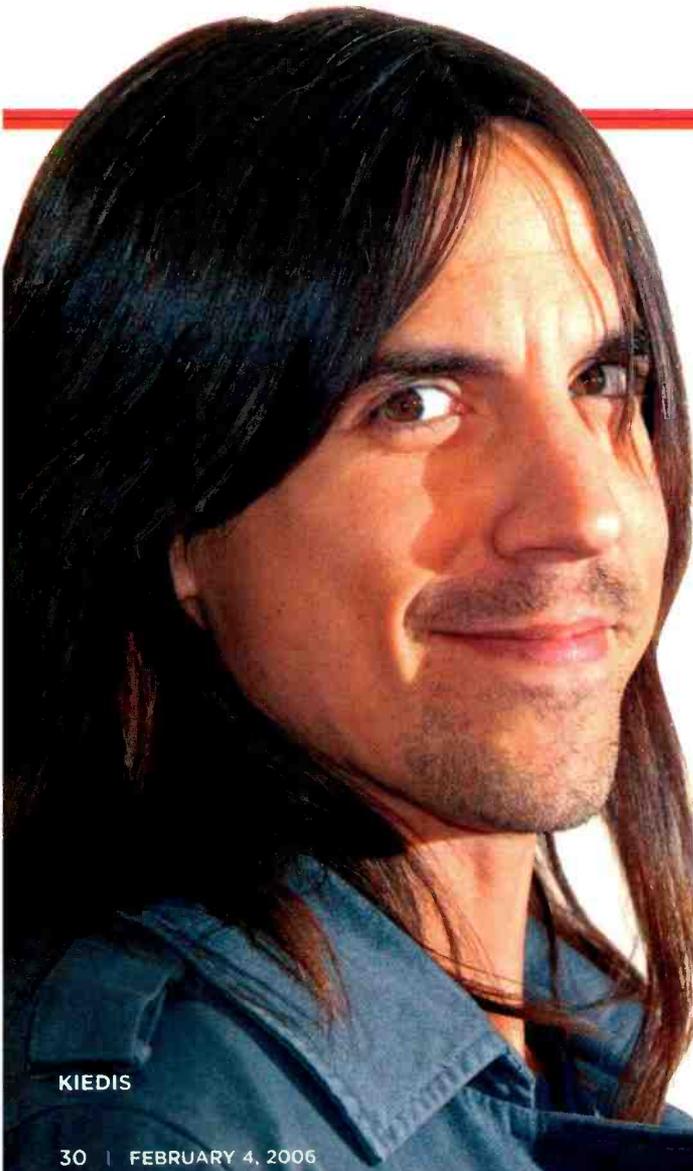
Domino executives moved quickly to add Arctic Monkeys to the London-based indie label's roster. Within a week of seeing the group perform in spring 2005, Bell won the intense competition to sign the band to a

worldwide recording deal.

"We were pursuing them but got beaten," says Michel Lambot, co-CEO of Brussels-based independent label group Play It Again Sam. But all was not lost for Lambot: PIAS distributes Domino in the United Kingdom via its affiliate Vital and also handles the label in France and Spain.



Arctic Monkeys Photo: Christopher Sims/Idols



The Beat

MELINDA NEWMAN mnewman@billboard.com

MIX-OFF ADDS SPICE TO CHILI PEPPERS' SOUND

Although it may not have the tawdry tinge of excitement surrounding the alleged dance-off between a post-breakup Britney Spears and Justin Timberlake, the Red Hot Chili Peppers had a little competition of their own when it came to working on "Stadium Arcadium," their first album since 2002's "By the Way."

The two-CD set, produced by Rick Rubin, comes out May 9 on Warner Bros. With a whopping 25 songs to mix, the band decided the task was beyond one engineer's abilities. So, as frontman An-

thony Kiedis tells it, "We had a mix-off with five engineers: three very well-known and two completely unknown. We gave them the same three songs each. Much to everybody's surprise, the two complete unknowns won the battle by a long shot."

Kiedis says the two engineers are taking the group's music "to a new level, and it's sounding like no other record of ours has ever sounded. It's a bonus to like the music so much and have it improved in the mixing process."

HEY THERE: Todd Sullivan, former A&R exec at Geffen Records and Virgin Records,

has formed Hey Domingo. The label will be distributed through Fontana, in a pass-through deal with Austin-based High Wire Music.

The first release, Moth's "Immune to Gravity," comes out March 26. The Cincinnati band previously released "Provisions, Fiction and Gear" on Virgin in 2002 under Sullivan's guidance. Among the acts Sullivan signed during his 11 years at Geffen were Weezer, Sloan and Ted Hawkins. Following his stint at Virgin, which ended in 2002, he managed Weezer.

Sullivan says he fully intends to sign more acts, but

he wanted to start slowly with Moth. "I wanted to take my time and really learn what needs to be done to break a band from this level. I will inevitably make some mistakes in doing this, so I don't want to be in the position where I'm bogged down correcting mistakes for five bands."

His tastes are rooted firmly in rock and pop, but Sullivan is interested in exploring regional music. "I was listening to a Dcug Kershaw record the other day, and that was something that was so regional, mainly New Orleans, but Warner Bros. put it out and exposed the whole country to it."

Anthony Kiedis Photo: Steve Granitz/WireImage.com

KIEDIS



With the group's debut single, "I Bet That You Look Good on the Dancefloor," and its follow-up, "When the Sun Goes Down," both hitting No. 1, British retailers expect sustained sales. "They have a great opportunity to sell throughout the year," Penman says.

The influential weekly music magazine NME's reviewer section gave "Whatever People Say I Am, That's What I'm Not" 10

marks out of 10, and the group has subsequently received a clutch of noms for the Feb. 23 NME Awards, including best group. "Right now, the NME has made them the coolest band in the country, which is a brilliant, ringing endorsement," says EMI Music Publishing U.K. senior VP/director of A&R Mike Smith,

who signed the band to a worldwide publishing deal.

Lambot says the appeal stems from frontman Alex Turner, who he describes as "an obvious star. He's so young yet he's understood so much about how this business works, and on top he writes great songs."

Smith adds, "There's a dreadful paucity of good lyricists in music today, and he is by far and away the most impressive I've seen. He... hits the nail on the head in terms of where British culture is right now in a way no one else does."

Furthermore, Lambot is confident about the band's international potential. He says that with Domino, Arctic Monkeys is signed to a label that has "proven with Franz Ferdinand that they can develop Brit pop acts beyond British borders."

The band will begin an extensive run of U.K. and European dates Jan. 31 in Nottingham, England. American audiences will have a chance to see Arctic Monkeys in March, including a performance at the South by Southwest Music and Media Conference in Austin. Gigs will follow in Japan in April.

Additional reporting by Tom Ferguson in London and Todd Martens in Los Angeles.

RAE OF LIGHT DUE FOR EMI IN 2006

British media tastemakers' top tip for 2006 is EMI's 26-year old singer/songwriter Corinne Bailey Rae.

Leeds-born Rae, published by Good Groove Songs, was voted the "Sound of 2006" in a January BBC poll of 100 key journalists, broadcasters and industry representatives.

Rae began singing in church before developing a teenage taste for rock. Her soulful, jazz-tinged vocal and writing style is displayed on her self-titled debut full-length, due in the United Kingdom March 6 on Good Groove/EMI.

EMI Music U.K. & Ireland senior VP of international marketing Mike Allen says Rae's music was presented to global affiliates at an October 2005 marketing meeting where it "caught everyone's imagination in a major way."

In November, the title song from Rae's debut EP "Like a Star" drew widespread U.K. radio play. Follow-up single "Put Your Records On" will appear in European territories shortly after its Feb. 20 U.K. release.

Rae begins her first headline U.K. tour March 27, booked by Helter Skelter. She will play the South by Southwest conference in March, with a U.S. album release planned for later this year on Capitol.

—PAUL SEXTON

ABLE SEAMAN: When Cairns, Australia-based singer/songwriter Seaman Dan collected the government-funded Red Ochre award in December 2005, it marked a new high in 76-year-old Henry Gibson Dan's late-flowering career.

Arts funding body the Australia Council presents the \$50,000 Australian (\$38,000) annually to an indigenous artist. In Dan's case, it was for popularizing the culture of his native Torres Strait Islands. He has been playing his laid-back blues/jazz/hula music with lyrics drawing on island folklore since moving to Queensland 50 years ago as a pearl diver.

Dan was discovered in 2000 by a Queensland-resident, Canadian musicologist Karl Neuenfeldt, now his manager and producer. "There's no artifice about him," Neuenfeldt says. "His voice keeps aging like fine wine."

Debut album "Follow the Sun" (Hot Records, 2001) won Australian college and AC radio support and Sydney-based Hot's subsequent global releases "Steady, Steady" (2002) and "Perfect Pearl" (2004) led to festival appearances in the Netherlands and Japan. Dan's songs, published by Hot Publishing, also are featured in the 2005 BBC/HBO TV movie "Girl in a Cafe" and several Australian surfing documentaries.

A fourth album is expected in the first half of 2006.

—CHRISTIE ELIEZER

INDOCHINE TOPS IN FRANCE:

Being one of the few new releases in late December paid off for Sony BMG France alternative rock quintet Indochine, which began 2006 on top of the IFOP/Tite Live

album chart with its 11th studio set, "Alice & June."

The album was released Dec. 19 on the Jivepic imprint in France, Belgium and Switzerland, hitting No. 1 in France Jan. 3. A Canadian release is due in March. Sony BMG says previous studio album "Paradize" (2002) is Indochine's best seller to date, shipping some 1.5 million units domestically.

Indochine released its debut album "L'Aventurier" on Ariola in 1982, although self-published principal songwriter and vocalist/guitarist Nicola Sirkis is the only remaining member of the original lineup.

After peaking in 1985 with third album "3ème Sexe" (Ariola), which the label says shipped some 750,000 units, Indochine's popularity declined until the poppy "Paradize" (Epic) took sales to a new peak. Sony BMG reports current shipments in excess of 200,000 units for the rockier "Alice & June," with a domestic sales target of 500,000-600,000.

Indochine begins French and Belgian shows March 6, booked by Garance Productions.

—AYMERIC PICHEVIN



FACT FILE

Label: Domino

Management: Geoff Barradale and Ian McAndrew, Wildlife Entertainment

Booking: Charlie Myatt, 13 Artists (worldwide, excluding the United States); Marty Diamond, Little Big Man (United States)

Publishing: EMI Music Publishing (BMI)

Sullivan is a one-man shop for now and is outsourcing promotion and publicity.

NEW JEWEL: Jewel's first album in three years, the highly autobiographical "Goodbye Alice in Wonderland," will come out May 2. Bob Cavallo produced the Atlantic release with the singer/songwriter. A homemade video of the title track began streaming Jan. 25 on Jewel's fan club Web site, and will be widely available starting Feb. 6. The first single from the project, "Again and Again," goes to radio Feb. 27.

SIGN ME UP: Cherrytree/Interscope has signed the Feelings for U.S. distribution. The BBC has tipped the pop/rock band as one of the groups to break in the United Kingdom, where the act is signed to Island Rec-

ords. The band, which will appear at a BBC Radio 2 showcase at the South by Southwest Music and Media Conference in Austin, is working on its first album with producer Peter Katis (Interpol, Get Up Kids).

Sparta, whose members include former At the Drive-In bandmates Tony Hajjar and Jim Ward, has signed a worldwide deal with Hollywood Records. The act previously recorded for Geffen and DreamWorks.

Whitby, Ontario-based Protest the Hero has signed with Vagrant Records. The hard rock band, which takes on political and social issues in its songs, will release "Kezia" April 4. The album is a song cycle dealing with a young woman's execution. Vagrant has also inked a deal with Florida-

based singer/songwriter John Ralston, who is slated to open for Dashboard Confessional later this year.

Grunion Records, the indie label operated by Q Prime's Cliff Burnstein and Peter Mensch, has signed Ranier Maria. The Brooklyn, N.Y.-based band, named after poet/author Ranier Maria Rilke, has released several albums, including 2003's "Long Knives Drawn" on PolyVinyl Records. Malcolm Burn produced the group's Grunion debut, which is due in April.

STUFF: Effective Jan. 30, publicist Lellie Capwell moves from Vanguard to Rhino Records.

Additional reporting by Jonathan Cohen in New York.



RAE



LEILA COBO lcobo@billboard.com

A Hometown 'Angel'

Debut By Newcomer Yuridia Is Mexico's Top Seller For 2005

NOW HEAR THIS
YOUR GUIDE TO UNSIGNED BANDS



Photo: Sasha Nialla

>>> PROJECT JENNY/PROJECT JAN

Project Jenny/Project Jan comprises two Brooklyn gents who are named neither Jenny nor Jan. Jeremy Haines and Sammy Rubin, both 28, have created a style they call "electro-karaoke." To be more precise, Haines' bombastic voice is layered over Rubin's innovative beats and keyboard parts. The result is a shockingly dynamic, danceable and hilarious affair. Though experimental in nature, Project Jenny/Project Jan's music is an unrepentant upbeat party. The act's live show combines visuals with rock, dance and hip-hop elements, and Haines' cartoonish rhymes and vocals inspire even the casual listener into a frenzy. "We really look to put people at ease so everybody can feel like a star," Haines says. The pair's self-released EP can be downloaded for free from their Web site (projectjennyprojectjan.com) or they will gladly provide a physical copy. Contact: Michael Yu, manager, michael@projectjenny-projectjan.com

—Katie Hasty

The best-selling release in Mexico for 2005 belongs to a newcomer.

"La Voz De Un Angel" (Sony BMG) by Yuridia, a runner-up in TV reality show "La Academia," has just been certified diamond for sales of more than 500,000 units since its August 2005 release.

The success has, admittedly, taken even Yuridia's label by surprise.

"It's very unusual, especially for a new artist," says Roberto Lopez, managing director for Sony BMG Mexico. Yuridia's sales have benefited from two key factors: exposure via "La Academia," which earned strong ratings on Mexico's TV Azteca, and radio success with the single "Angel," a Spanish-language version of Robbie Williams' hit "Angels." (Not coincidentally, Williams consistently appears on Mexico's top-selling albums chart.) Making "Angel" her TV song

helped Yuridia gain traction with younger fans, who requested the single at radio. Older fans jumped on the bandwagon with the rest of her repertoire—covers of Latin hits from the 1970s and 1980s. In addition, "La Voz De Un Angel" was sold as an inexpensive CD/DVD combo that featured songs as performed on the show.

Of course, plenty of artists get TV exposure and radio hits. Yuridia's appeal is more intangible. Unlike the plastic appearance of some reality TV contestants, she is from a Mexican province and had limited performing experience. She is a girl-next-door type who happens to have a prodigious voice.

"Something in the way she sings, in the way she connects with her audience, goes beyond the reality show," says Kevin Lawrie, president of Sony BMG Music Entertainment for the Latin region.

"La Voz De Un Angel" came out in December in the United States, debuting on Billboard's Top Latin Albums chart at No. 67. This issue it is No. 37. This has been achieved without a strong radio single—yet.

"Angel" debuted at No. 38 on Billboard's Latin Pop Airplay chart in the Jan. 28 issue. It is No. 23 this week.

Because Yuridia is managed through TV Azteca, she has received exposure on the network's U.S. channel, Azteca America. A limited U.S. tour with fellow "La Academia" contestants last year also raised her exposure.

Although there are no plans to release Yuridia in territories beyond Mexico and the States, conversations are already under way for her next album, set for release this year with producer Rafael Perez Botija.

LOPEZ EN ESPANOL: Hit-maker Estéfano is close to put-

ting the finishing touches on Jennifer Lopez's first all-Spanish album.

"Cómo Ama Una Mujer," slated for release later this year, features a collection of "big ballads" written and produced by Estéfano; he has produced Spanish- and English-language albums for Lopez's husband, Marc Anthony.

"You will be surprised with this woman's album," Estéfano says. "You will be surprised to see this singer. These are big songs that require a voice."

Estéfano continues to promote his first solo album, "Código Personal: A Media Vida," released last year by Universal Music Latino.

A second single, "Vuelve Morenita," is now at radio. Marya Meyer, formerly with the Latin Recording Academy, has been hired as a marketing consultant for the second leg of Estéfano's promotional efforts.



Photo: Mike Waring

>>> THE HEAD SET

Although the Strokes' guitar interplay have earned them regular comparisons to '70s forebears Television, it was fellow New York act Head Set that actually got to sit in the studio with Television guitarist Richard Lloyd. "When we first started playing, a lot of people said we sounded a lot like Television," drummer Mike Blaugrund says. "Then we were in our practice room in New York and he walked in the door, and we recorded our three-song demo with him." Formed by Blaugrund and his brother Jordan, the Head Set's members are five-year veterans of the city's music scene. The group recorded an EP in 2003 with Nic Hard (the Bravery), which Jordan estimates has sold 2,000 copies. The slick guitar rockers have played with Sonic Youth and Ted Leo, and have a full-length in the can. Contact: Chip Quigley, kingdomet@aol.com

—Todd Martens

ROCK BY PAUL SEXTON

Tunstall Scopes Out U.S.

Singer/Songwriter Hopes U.K. Success Spreads To America

LONDON—"Have guitar, will travel" has been the motto of many an itinerant singer/songwriter, but it has rarely produced such dramatic dividends as in the international success of KT Tunstall.

The Edinburgh, Scotland-born artist spent some of her early childhood in the United States and formed her first band there. Now, after relentless gigging started the word-of-mouth that led to the million-selling U.K. performance of her debut Relentless/Virgin album, "Eye to the Telescope," she is looking across the Atlantic again.

Virgin will release "Eye to the Telescope" Feb. 7 in the United States, on the heels of strong support at triple-A for lead track "Black Horse and the Cherry Tree." The song is No. 1 for a second week on Billboard Radio Monitor's Triple-A chart. Additionally, starting Feb. 25 the video of Tunstall's performance of the track on NBC's "Today" will be available on iTunes for free download for two weeks.

The album was issued in the United Kingdom in December 2004, and after constant touring and four successful singles in 2005, it sold its 1 millionth copy on Christmas Eve, according to Official U.K. Charts Co. data.

"Telescope" was the seventh-best-selling album of the year in the United Kingdom, and total international sales to date are 1.5 million, according to EMI, with France and Italy Tunstall's next-strongest markets.

Tunstall, who is nominated for three Brit Awards, will perform at the Feb. 15 ceremony at London's Earls Court.

It is a dizzying climb for an artist who had spent about 10 years aspiring to such heights. "I totally maintain that what's kept my head screwed on is having done some work [in order to] achieve stuff," she says.

Many first heard Tunstall when she was a late replacement on the BBC 2 live music series "Later With Jools Holland" before the album's release. On the show, she played "Black Horse

and the Cherry Tree" solo on acoustic guitar, with the pedal that has since become a focal point of her gigs.

"We've gone from me on a pedal to me with a three-piece, then four-piece, then five-piece band. Very gradually over the course of the year, the live show [was] constantly changing."

On her international forays, including 2005's South by Southwest Music and Media Conference and more recent U.S. promotion, the pedal has been a remarkable icebreaker.

"I'm a girl with a 'boy toy,' and it's something a lot of people haven't seen or heard before. It was a very innocent way of trying to make more noise than I actually was, and it's turned out to be an intrinsic tool."

New Virgin U.S. chairman/CEO Jason Flom views the project as an early opportunity to test himself and his new label structure. "The buzz here is fantastic, and she's a giant priority for us," he says.

"The staggered timing really



FACT FILE

Label: Relentless/Virgin Records

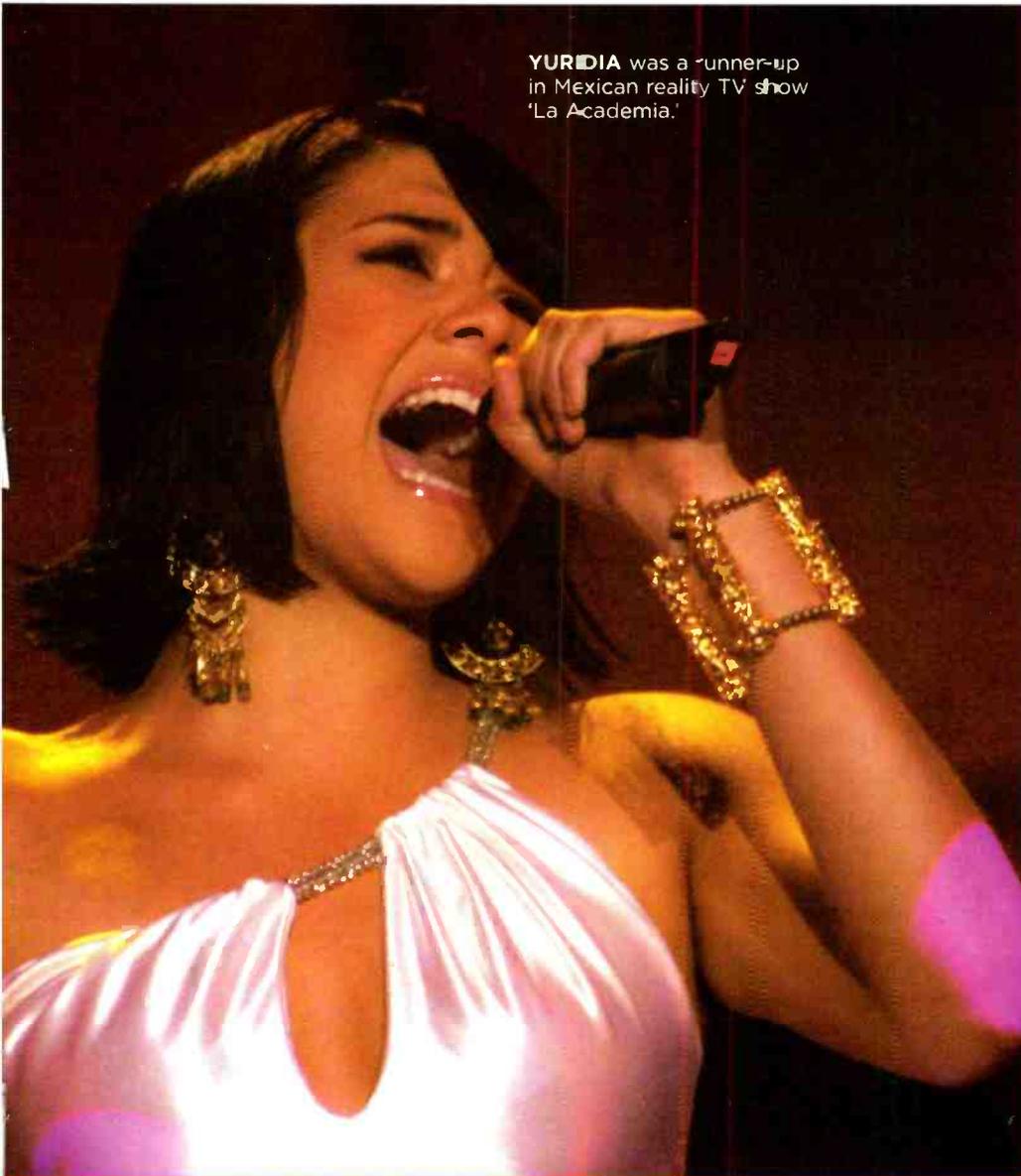
Management: Simon Banks, SB Management

Booking: Little Big Man (United States), Helter Skelter (United Kingdom)

Publishing: Sony/ATV Music Publishing (BMI)

Top-selling album: "Eye to the Telescope" (2004), 1.5 million

YURIDIA was a runner-up in Mexican reality TV show 'La Academia.'



Higher Ground

DEBORAH EVANS PRICE dprice@billboard.com

LAWRENCE'S STELLAR NIGHT

It was a memorable night for Verity Records' Donald Lawrence as he took top honors at the 21st annual Stellar Awards, picking up trophies for artist, producer and CD of the year for "I Speak Life."

J Moss netted three Stellars, among them the male vocalist and new artist accolades.

Walter Hawkins and Lil iRocc Williams won two Stellars each. Icee Records' Dianne Williams was named female vocalist of the year. Aretha Franklin was on hand to present Jonathan Nelson the song of the year award for "Healed," which appeared on Lawrence's album.

"The Bible says, 'Your gift will bring you before great men,'" Nelson told Billboard backstage at the event, which took place Jan. 21 at Nashville's Grand Old Opry.

"Tonight the Lord has really opened up a major door by bringing my gift before great men. I really experienced the true favor of God tonight . . . I'm excited that God has placed me in the hands of Donald Lawrence, who is my mentor."

Fred Hammond was the recipient of the Stellars' most notable achievement award, presented to him by Kirk Franklin following a performance of Hammond's songs by Joann Rosario and Men of Standard.

A high point of the evening was a tribute to the Winans family by Chanté Moore, Kenny Lattimore and Rizen, spotlighting the contributions of the late Ronald Winans. The Rev. Jesse Jackson presented the family members with an award in recognition of their pioneering contributions to gospel music.

"It was an honor," CeCe Winans told Billboard. "It's always a blessing to be recognized and for people to tell you that your music changed them, and especially for them to think about Ronald. It was such an awesome moment."

Nashville resident Kirk Whalum was among those happy to see the Stellars return to Music City this year. They were held in Houston in 2003 and 2004.

"I'm very excited to have it here," said Whalum, who took home an award for instrumental CD of the year for "The Gospel According to Jazz Chapter II."

"I'm glad they saw fit to bring it where so much of the music is recorded, where a lot of the heart of the music came from. It's a perfect fit."

Hosted by Vickie Winans, Donnie McClurkin and Israel, the Stellars were produced by Chicago-based Central City Productions. The show will air in syndication from Jan. 28 through March 5. For a complete list of winners, see billboard.com/awards.

BACKSTAGE NEWS: The always fashionable Nicole C. Mullen is launching two new clothing lines, Gotta B Wear and NCM.

"NCM is more upscale for women and Gotta B Wear is more trendy clothing," Mullen told Billboard backstage at the Stellar Awards. "We're aiming for the fall [to launch]. We've just put together a two-minute promo video and we're going into stores. So far we've gotten great response."

Mullen says many of the items will be interchangeable. "I want people to be able to take one pair of jeans and get a thousand looks [by having] it mix with fur or leather—fun, different fabrics," she said. "We want to give people the tools to express their own personality."

In other news, Michael W. Smith said there is talk about his new film, "The Second Chance," becoming a TV series. The film hits theaters Feb. 17.

Sister trio Virtue has signed with Fred Jerkins III's newly launched Darkchild Gospel label. A distribution partner for the new label is being negotiated.

TUNSTALL



Photo: Rolf Klatt/WireImage.com

works for us. One, for practical reasons, and two because things that break in England come over here with a little different cachet. There's a ton of hard work to do after that, but it gives you a hell of a chance."

Tunstall has been "bowled over" at the commitment and enthusiasm of Virgin. "I've met the company at a very exciting phase of their history," she says.

She notes that such support is in keeping with the nurturing she received at Relentless, after signing to sister label Outcaste in May 2003, shortly before the announcement of Relentless' joint-venture deal with Virgin.

Relentless co-founder Slabs Jobanputra says of the U.S. release: "The market's seemingly right for it, we just need to make sure we give the territory the time to maximize what we've got. She isn't [Relentless U.K. labelmate] Joss Stone; she'd had a long time waiting for it and she's going to damn well enjoy it."

Mike Allen, senior VP of in-

ternational marketing for EMI Music U.K. & Ireland, says, "Jason's full of enthusiasm for her. It's a record company reality down the years that when you have senior management changes, it can affect projects in a downstream in a negative way, but it's clearly not going to be the case here."

Tunstall played industry showcase gigs late last year, including the Hotel Cafe in Los Angeles, and has had upfront press in such publications as Details and Paste. Further U.S. promotion is scheduled for March. "We've got her very busy," Flom says.

Despite her U.K. stardom, Tunstall is willing to start over in the States. "Success in America for me would be to tour as long as I would like to," she says. "And I don't care a jot if that's to 500 people per gig, or 1,000 or 5,000 or 10,000. If people are there because they want to be there, you can play to 10 people and have a really incredible experience." ●●●



DONALD LAWRENCE won for artist, producer and CD of the year at the 21st annual Stellar Awards.

Photo: Rick Diamond/WireImage.com



ELLIOTT 'STICKS' TO SOUNDTRACK WORK

Missy Elliott is knee-deep in a career first. And it is something only a few African-Americans can claim. The Grammy Award-nominated rapper is co-scoring the upcoming Disney/Touchstone Pictures film "Stick It."

Starring Jeff Bridges and Missy Peregrym, the April 2006 theatrical release centers on the world of competitive gymnastics. Elliott is collaborating in New York with the Dust Brothers' Mike Simpson, who has produced Beck and the Beastie Boys.

The Disney hookup emerged after the company asked to place Elliott's song, "We Run This," on the movie's soundtrack. "Run" is the third single from Elliott's Grammy-nominated album "The Cookbook." The rapper is nominated in five categories, including her work with Ciara and Fantasia.

Elliott is definitely ready for the challenge. "I've always wondered what scoring a film

would be like, and this fell into my lap at a great time," she says. "I've been doing the artist thing for so long that you get to the point where you want to venture into other projects."

Elliott says that working with Simpson eases some of the first-time pressure. The producers also helped her make the transition to film composer by temping scenes with music similar

in tempo and tone to what they are expecting from her.

"I've been in scarier situations," she says. "But this isn't like I'm left in limbo. I have an outline. I'm just anxious to see what comes of it. This is a big thing for me."

The rapper shot a video for "We Run This" Jan. 3-4 in Los Angeles with longtime collaborator/director Dave Meyers. It features Olympic gold medalist Dominique Dawes in a cameo as Elliott's gymnastics coach.

Scenes from the "Run" video, due to premiere in February, range from a balance beam in the sky to uneven bars in a basement laundry room. Elliott assures the new video tackles the same innovative ground covered by her Grammy-nominated video for "Lose Control."

"It's crazy," Elliott says with a laugh. "When it comes to uptempo records, I always get creative."

Elliott is working on a tight

schedule. The score is due at the end of January. "Studios work differently than artists and labels," Elliott adds. "They're on serious deadlines."

Also in the works is a new studio album—not to mention writing songs for Monica and Fantasia.

However, Elliott definitely plans to squeeze in a visit to Los Angeles on Feb. 8. "I wouldn't miss the Grammys for the world."

MUSICAL NOTES: Get out your calendars. The Grammy Awards whirlwind is picking up its pace. Recording Academy events include salutes to classical (Feb. 3), jazz (also Feb. 3) and gospel (Feb. 4) plus Grammy Career Day at USC (Feb. 6).

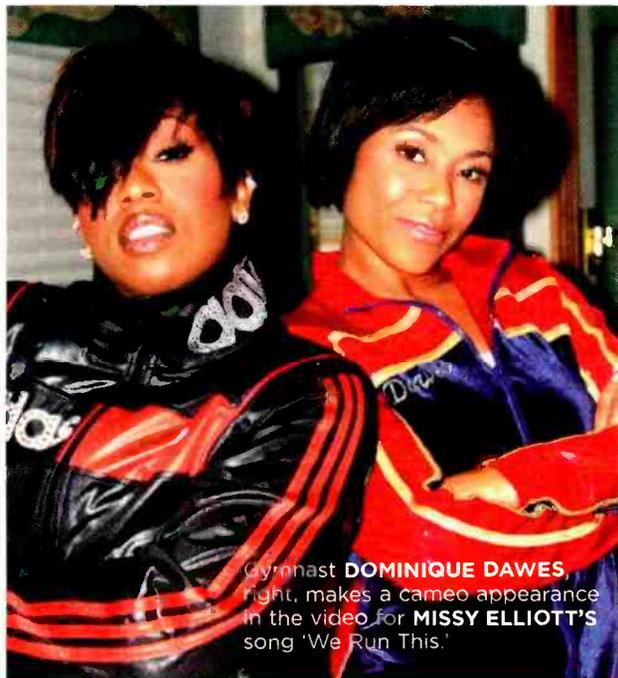
There is also Clive Davis' famous pre-Grammy evening soiree (Feb. 7). Prefacing that shindig earlier in the day will be the third annual Artist Empowerment Coalition tribute

to Grammy nominees and their community/philanthropic endeavors.

This year's honorees are BET president Debra Lee and president of entertainment Reginald Hudlin, Ludacris, John Legend, Ciara and actress Victoria Rowell. The luncheon will take place at the Beverly Hills Hotel.

The day before, Rowell will host the opening-night reception for noted music photographer Arnold Turner's first exhibit. "Arnold Turner Presents a Journey Behind the Music: A Photographic Tribute to Black History Month" traverses two decades' worth of pictures shot by the R&B music industry's go-to guy.

Among the icons sharing wall space will be Mariah Carey, DJ Jazzy Jeff & the Fresh Prince, Snoop Dogg and Queen Latifah. Opening to the public Feb. 7, the exhibit runs through March 15 at Hollywood's ArcLight Theater.



Gymnast DOMINIQUE DAWES, right, makes a cameo appearance in the video for MISSY ELLIOTT'S song "We Run This."



Nashville Scene

PHYLLIS STARK pstark@billboard.com

Johnson Finally Makes A 'Dollar'

Seventh Audition For RLG Results In A Contract—And An Immediate Hit

Rap may have 50 Cent, but country music has "The Dollar" and its singer, newcomer Jamey Johnson.

The poignant song about a little boy yearning to spend more time with his hard-working father has turned into a rare thing these days—a hit debut single. It is No. 23 on Billboard's Hot Country Songs chart this issue.

Like many singers, Johnson struggled for years to achieve his dream of landing a record deal. He moved to Nashville from Alabama in 2000. And while he quickly got a songwriting deal with EMI Music, the recording contract proved more elusive.

He auditioned for RCA Label Group six times before company chairman Joe Galante finally signed him to the BNA imprint last spring on his seventh try.

RLG execs kept inviting Johnson back, but felt on each try that either he was not ready for the world, or the world was not ready for him. After multiple auditions, Johnson says he began joking with the label staff that he was going to start charging them a cover.

"It wasn't like they didn't like what I did and they didn't get it," Johnson says. "Every time Joe would tell me he liked my voice and loved my songs. But four years ago in country music they weren't ready for someone with such a hardcore, in-your-face, traditional country mix. It just wasn't a good time for that kind of music."

Johnson feels the success of Gretchen Wilson's "Redneck Woman" paved the way for mainstream acceptance of his more traditional sound.

Despite the multiple rejections, Johnson refused to

give up. "It's like any other business," he says. "Just because they don't buy your product the first time, you don't quit."

Gradually, through his frequent work as a demo singer, Johnson's voice became familiar to all the Music Row A&R scouts. And finally, when it all came together, it happened rather quickly. Last year, Johnson says he found himself with four offers to choose from, most from labels that had previously shot him down.

Ironically, his success with his own single comes at the exact same time he is enjoying his first taste of success with an outside cut. Trace Adkins' "Honky Tonk Badonkadonk," which Johnson co-wrote, is No. 2 on the Hot Country Songs chart this week.

That song, a naughty homage to a woman's rear end, has provided some interesting

moments for Johnson when he performs it during his own live shows.

"I have seen some 'Jerry Springer' stuff break loose when we go into 'Badonkadonk,'" he says with a laugh.

RLG originally wanted Johnson to cut "Honky Tonk Badonkadonk" himself, but he

refused, assuming—probably correctly—that he would never get out from under it. "I thought for the rest of my life I'd be known as the 'Badonkadonk' guy," he says. "So I passed."

But he is thrilled the tune found a home—and a hit—with Adkins. "He was definitely the right man for that

song," Johnson says.

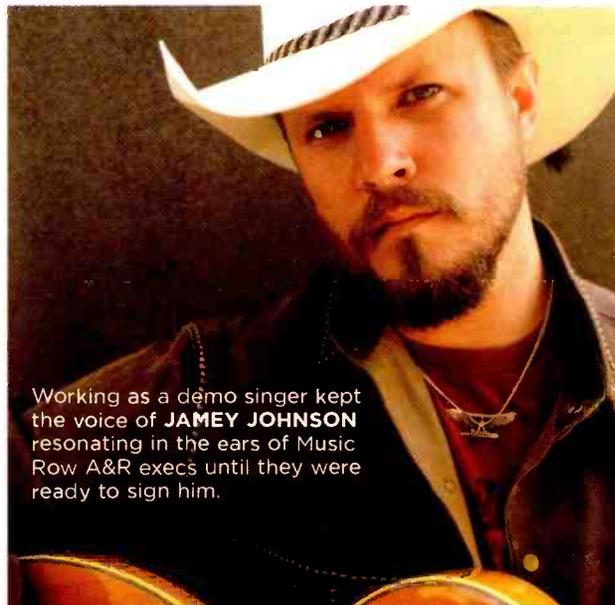
Johnson's debut set, "The Dollar," comes out Jan. 31. It was produced by Buddy Cannon.

Johnson, who is managed by the Erv Woolsey Co. and booked by Buddy Lee Attractions, wrote seven of the 11 songs on his album. Among the highlights is a duet with George Jones on a song appropriately titled "Keeping Up With the Jonesin'."

In the studio, Johnson was in awe of Jones, who, he says, "walked in at 74 years old and ripped that song a new one. It blew me away every single time he opened his mouth."

Since recording his album, Johnson has been working hard to get his career launched. But he does not consider it labor.

"This is not work, this is playtime for me," he says. "I don't ever remember not wanting to do this."



Working as a demo singer kept the voice of JAMEY JOHNSON resonating in the ears of Music Row A&R execs until they were ready to sign him.

REVIEWS

SPOTLIGHTS

Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or *Billboard* chart potential.

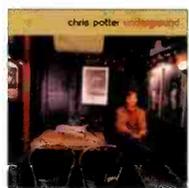
ALBUMS

ALBUMS



TRAIN
For Me, It's You
Producer: *Brendan O'Brien*
Columbia
Release Date: *Jan. 31*

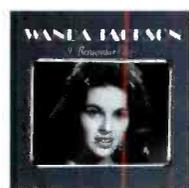
With a new bassist (Johnny Colt, formerly with the Black Crowes) and keyboardist (Brandon Bush) in the studio for the first time, Train sounds refreshed and relaxed on "For Me, It's You." The band remains dedicated to anthemic rock songs with perfect pop hooks that can crack adult top 40 play-lists in a split second. Big-hearted and giant-chorused, the songs are driven by Pat Monahan's smooth vocals—still irony-free and as crisp as ever. The single "Cab" lacks the hookiness of past smashes "Drops of Jupiter" and "Calling All Angels," but there are plenty of other potential radio hits on this disc ("Get Out," "All I Hear"). Train is most alive on "Shelter Me," a sunny Beatles-esque shuffle, while the cautiously melancholy "Expectation" ranks among its best compositions to date.—*SP*



CHRIS POTTER
Underground
Producer: *Chris Potter*
Sunnyside
Release Date: *Jan. 31*

Tenor saxophonist Potter may be best-known for his dynamic supporting role in Dave Holland's bands. But he is quietly ascending as a promising leader in his own right, as witnessed on his potent new electric album, "Underground." The CD sizzles with urgent rushes and cools with lyrical reflections as Potter

and his robust quartet—guitarist Wayne Krantz for the rock edge, drummer Nate Smith for the soul factor, Craig Taborn on Fender Rhodes for the genre-busting sensibility—play it straight and free. Potter's funk-steeped originals like "Next Best Western" drive the set into the exuberance zone. The zeal is balanced by his evocative reads of three generations of popular tunes (Billy Strayhorn's "Lotus Blossom," the Beatles' "Yesterday" and Radiohead's "Morning Bell"). Key to it all is Potter's assured voice: a compelling convergence of masterful technique, imaginative phrasing, improvisational smarts and heartfelt soul.—*DO*



WANDA JACKSON
I Remember Elvis
Producer: *Danny B. Harvey*
Goldenlane/Cleopatra
Release Date: *Jan. 31*

She may not have become a household name the way Elvis Presley did, but in the mid-'50s Wanda Jackson shared a bill—and a special friendship—with the Hillbilly Cat. He inspired her to try her hand at rock'n'roll and rockabilly, and that experiment led to her pioneering role as the first female star in those genres. Half a century later, Jackson pays homage to Elvis' influence through an album of fiery covers ("Good Rockin' Tonight," "Heartbreak Hotel," "Mystery Train"), spoken remembrances and an autobiographical tune ("I Wore Elvis' Ring"). The package also includes rare photos and liner notes by another Elvis—Costello—who has led a campaign for a long-overdue Jackson induction into the Rock and Roll Hall of Fame.—*PV*

SINGLES



MADONNA **Sorry**
(4:43)
Producers: *Madonna, Stuart Price*
Writers: *Madonna, S. Price*
Publisher: *Webo Girl Publishing (ASCAP)*

Warner Bros. (CD track)
Second single "Sorry" from the platinum No. 1 mix-style "Confessions on a Dancefloor" should keep fans hung up on Madonna's ability to create instant radio and club classics. She may sing, "I've heard it all before," but "Sorry" is neither a reinvention of her past hits nor of anything else on top 40 radio. A vigorous vocal and vivacious, swirling layers of addictive, arresting beats ensure that this is the right-on follow-up to Madonna's record-tying 36th top 10 *Billboard* Hot 100 single. Also give a listen to the smoothed-out remix with added vocals by Pet Shop Boys. Sounds like a smash no matter how you spin it; no need for apologies here.—*GJM*



GARTH BROOKS & TRISHA YEARWOOD
Love Will Always Win
(4:41)
Producers: *Gordon Kennedy, Wayne Kirkpatrick*
Writers: *G. Kennedy,*

W. Kirkpatrick
Publishers: *various*
Lyric Street/MCA (CD track)
Newlyweds Garth Brooks and Trisha Yearwood celebrate solidarity with a sure-fire No. 1 single that is as much an event record as it is a beautiful and timeless song of devotion. "Love Will Always Win" is appreciably simple and straightforward, letting the singers' warm, familiar voices and a universal lyric about love conquering all odds lead the charge. No doubt, "Love" will become the consummate wedding anthem. The song is being stripped onto a rerelease of Yearwood's fine "Jasper County" (Feb. 7) and a new version of Brooks' Wal-Mart-exclusive "Lost Sessions" that adds six tracks. Country and AC radio, happy Valentine's Day.—*CT*

POP

ANDREA BOCELLI
Amore
Producers: *David Frost, Humberto Gatica, Tony Renis*
Sugar/Decca
Release Date: *Jan. 31*

For his latest album, chart-smashing Italian singer Andrea Bocelli turns to an international array of standards sung in Italian, French, Spanish and English that is sure to thrill fans. Gliding easily from "Bésame Mucho" to "Can't Help Falling in Love," Bocelli shows off his signature sweet and light-toned voice, framed this time by lush and dreamy strings that recall Nelson Riddle's arrangements from the 1950s. Joined by guest artists like Stevie Wonder ("Canzoni Stonate"), Kenny G ("Mi Manchi") and Christina Aguilera ("Somos Novios"), Bocelli delivers a real Valentine swoon. Look for an all-Spanish version, "Amor," to hit Latin markets March 22.—*AT*

HEATHER HEADLEY
In My Mind
Producers: *various*
RCA

Release Date: *Jan. 31*
Like her 2002 debut album, "This Is Who I Am," Heather Headley's "In My Mind" spotlights one incredibly talented singer. The title track (a top five hit on the Adult R&B chart) has won many hearts with its oh-so-relatable lyrics. Consider it one of many jewels of this primarily solid R&B collection. On "What's Not Being Said," Headley injects simple lines like, "Sent me a letter/With no return address" and "I think I'm hearing/What's not being said" with subtle emotion that packs a real punch. "Am I Worth It" and "Back When It Was" are just as powerful. But lackluster, by-the-numbers dance tracks like "How Many Ways" and "Rain" belong on someone else's CD. Fortunately, Headley ends the disc on an absolute high with the gospel-tinged "Change," a glorious tale of pressing on.—*MP*

VARIOUS ARTISTS
Dream Brother: The Songs of Tim & Jeff Buckley
Producers: *various*
Full Time Hobby/Rykodisc
Release Date: *Jan. 31*

Jeff Buckley said he never stole anything but a "fleeting glimpse" from his father, Tim, and hearing their work side by side confirms it. The mostly obscure indie pop and folk acts featured here take well to Tim's straightforward material. His idyllic "She Is" is effortlessly handled by the gentle Sufjan Stevens, and the Magic Numbers' Beach Boys-bright harmonies perfectly suit "Sing a Song for You." But King Creosote has to fight with Jeff's moody "Grace" to keep it in his range, while Adem simply fails against the falsetto-defying "Mojo Pin." An exceptional voice (Stephen Fretwell on "Morning Theft") or unorthodox reworking (Bitmap's "Dream Brother") succeeds for some, but not all. On the other hand, everyone scores with the Tim covers, especially Tuung's brilliant Irish jig-electronica blend on "No Man Can Find the War."—*SV*

LEE ROCKER
Racin' the Devil
Producer: *Lee Rocker*
Alligator
Release Date: *Jan. 31*

After all these years, Stray Cats principal Lee Rocker is still very much enthralled by rockabilly. And while the genre is fun, a steady diet of it is way too monochromatic for most artists. Luckily, "Racin' the Devil" is essentially the apex of the style. This disc is pure ducktails and bobby sox, replete with twang-rich guitars, doghouse bass and hard-rocking tunes. The band delivers slick, top-notch performances, and Rocker's vocals are terrific. He also wrote nine of the dozen tracks, and his songwriting is one of the project's greatest strengths.—*PVV*

DIANA DARBY
The Magdalene Laundries
Producer: *Diana Darby*
Delmore Recording Society
Release Date: *Oct. 25*

This project was inspired by the film "The Magdalene Sisters," the

story of the young women who were virtual prisoners, forced to work in a convent's laundry in Dublin. It is the sort of dark and disquieting inspiration that often underlies Diana Darby's songs. Because of the conceptual nature, one might expect the tunes to be somewhat less intimate than Darby's previous efforts. Her solo performance, however, assayed in a near whisper, is not only quite intimate, but, given such songs as "Bring Me All the Rabbits," "The Murder" and "Kierkegaard," often a bit disturbing. This is another immersion into Darby's shadow world, and that is always an experience that is alluring and just slightly ominous.—*PVV*

R&B

THE TEMPTATIONS
Reflections

Producers: *Steve Harvey, Benjamin Wright*
New Door/UME
Release Date: *Jan. 31*

Before covering standards became today's rage, the Temptations put their harmonic stamp on pop classics in 1967 with the No. 1 R&B set "The Temptations in a Mellow Mood." So it is only fitting the venerable quintet would come full circle and record classics from the Motown catalog. Actually, this album expands on the concept behind "The Temptations Sing Smokey." That 1965 set featured the group's first No. 1 single, the Robinson-penned "My Girl." Here, lone founding member Otis Williams and the guys lay out fresh takes on songs done first by Marvin Gaye, the Supremes, the Jackson 5 and others, and demonstrate that their chops are still in fine form. Among the more noteworthy tracks on this often likable outing are "What Becomes of the Brokenhearted," "Never Can Say Goodbye" and "Neither One of Us."—*GM*

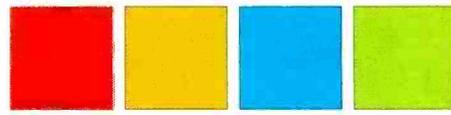
JAZZ

PAUL MOTIAN BAND
Garden of Eden
Producer: *Manfred Eicher*
ECM
Release Date: *Jan. 24*

This ensemble tethered by master

continued on >>p36

REVIEWS



SINGLES

from >>p35

drummer Paul Motian's supple rhythmic handiwork is one of the more unusual septets in jazz. In addition to bassist Jerome Harris, Motian's band comprises top-drawer young saxophonists Chris Cheek and Tony Malaby and a trio of accomplished guitarists (Jakob Bro, Ben Monder and Steve Cardenas) who negotiate the parameters of these 14 sublime songs without collision. The set list includes two Charles Mingus classics (the gently swinging "Pithecanthropus Erectus" and the darkly balladic "Goodbye Pork Pie Hat"). There is a boppish double-header: Thelonious Monk's zigzaggy "Evidence" accented by Motian's solo tumble and a sprightly take on Charlie Parker's "Cheryl." Motian's lyrical originals dominate, highlighted by the ethereal title track and the jagged-edged "Mumbo Jumbo." The operative word for this engaging date: nuance to the max.—DO

COUNTRY

VARIOUS ARTISTS
The Three Burials of Melquiades Estrada
Producer: Marco Beltrami
Recall Records
Release Date: Jan. 31

★ The soundtrack to Tommy Lee Jones' directorial debut is an intriguing mix of top-notch honky-tonk and Tejano artists and film composer Marco Beltrami's intense instrumentals. Beltrami is an expert at creating mood, and such set pieces as the haunting "Three Burials of Melquiades" and the Ennio Morricone-esque "Leaving Town" sit nicely along easy-rollin' jewels like Dwight Yoakam's "Fair to Midland" and such stone country fare as Bobby Flores' "I Wonder Who'll Turn Out the Light" and Hank Williams Jr.'s "The Cheatin' Hotel." Other

classics include Merle Haggard's "Workin' Man Blues" and Freddy Fender's "Before the Next Teardrop Falls." The collection ends with a brilliant segue from Beltrami's poignant "Goodbye" to Roger Miller's jaunty "You Can't Rollerskate in a Buffalo Herd."—RW

LATIN

CALLE 13
Calle 13
Producer: Elías De León
Sony BMG Norte
Release Date: Dec. 6
★ Comprising brothers René and Eduardo Pérez, Calle 13 is reggaetón's evolution. Even though reggaetón is at the base of most of the tracks, the attitude is more clever than macho. There are cumbia beats on several tracks, occasional live percussion and interesting musical references ("Summertime" in "La Aguacatona"). But what makes this group stand out are its lyrics: irreverent, clever, part social satire, part smart-ass frat boy. They are delivered precisely and incisively, with jabs thrown at just about everything (including Diddy on the hilarious "Pi Di Di Di"). Calle 13's hormonal fixation with girls and body parts is at times too sophomoric, and the track listing does not match the album credits. A small nuisance, compared with the overall promise of the group.—LC

WORLD

JULIA SARR & PATRICE LAROSE
Set Luna
Producer: Laurent Bizot
Sunnyside
★ Release Date: Jan. 31
Senegalese vocalist Julia Sarr and French flamenco guitarist Patrice Larose offer an easy-to-enjoy collaboration on "Set

Luna." Sarr has a lovely, expressive voice, and there seems to be no end to the subtlety of her interpretive gift. Both artists profit from contributions by guitarist Ricardo Garcia and percussionists Taffa Cissé and Mino Cinelu. Also note the formidable Youssou N'Dour's vocal on "Set Luna Djamonodji." "Set Luna" is an enchanting mélange of vocal, percussion and string textures that spin out in 12 pleasingly unpredictable tunes. Shades of Al-Andalus, Wolof tradition, jazz and Euro ballads are drawn into these tracks and, by some astute alchemy, become beautiful music.—PWV

GOSPEL

KAREN CLARK SHEARD
It's Not Over
Producers: Israel Houghton, Aaron Lindsey, PAJAM
Word/Curb/Warner Bros.
★ Release Date: Jan. 24
Since 1980, when she and her siblings the Clark Sisters stormed the gospel charts with "You Brought the Sunshine," Karen Clark Sheard has played a seminal role in the evolution of contemporary gospel. On her fourth solo outing, she proves as vibrant as ever, keeping the spirit of the tradition while consistently stretching its boundaries. Partly recorded live at her home church in Detroit, the album finds Clark Sheard leaning more traditional—though no less incendiary and exciting—on tracks like "Authority" and "Hallelujah." Studio cuts like the PAJAM-produced "Be Blessed" and "A Living Testimony" find her chops as sharp as ever.—GE

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THIS WEEK ON .com
ADDITIONAL REVIEWS:
• Babyshambles, "Down in Albion" (Rough Trade)
• East River Pipe, "What Are You On?" (Merge)
• P.O.S., "Audition" (Rhymesayers)

ROCK

FOO FIGHTERS **No Way Back (3:17)**
Producers: Nick Raskulinecz, Foo Fighters
Writers: Foo Fighters
Publishers: various
RCA (CD promo)

★ Remember Coldplay's evocative 2002 album title, "A Rush of Blood to the Head"? That is exactly what this punk rock-infused cut from Foo Fighters' latest set, "In Your Honor," feels like: a sweet, sonic kick to the skull, hard-hitting and hyper-energizing. The band sounds liberated from the majestic stagger of its modern rock radio hit "Best of You." Picking up the tempo, frontman Dave Grohl is more focused than ever, and the pretty melody gushes like hot lava over raw guitar chords. So why mull over the sparse stream-of-consciousness lyric that makes no sense? With its pure live energy, the song is not as catchy as "Best of You" or "DOA," but it shows a premier rock act on top of its game.—SP

LACUNA COIL **Our Truth (4:02)**
Producers: Lacuna Coil, Waldemar Sorychta
Writer: Lacuna Coil
Publisher: Magic Arts (ASCAP)

Lakeshore Records (album track)
★ One of the dark gems on the "Underworld: Evolution" soundtrack, "Our Truth" is the lead single from Lacuna Coil's upcoming "Karmacode" (due April 4). The Italian band's new album is one of the most anticipated metal releases of 2006, and by the sound of this track, the wait will be worth it. While it could hardly be considered a pop song, the hard-charging single, ready-made for the concert circuit, is certainly one of the group's catchiest tracks. Crammed with hooks, the ripping guitars in "Our Truth" lean more on Lacuna Coil's metal side, but the piece retains a gothic air. Singer Christina Scabbia (who shares vocal duties with Andrea Ferro) leads the way with her rich alto. This single will reignite the

band's U.S. presence, picking up where hits "Swamped" and "Heaven's a Lie" left off.—CLT

POP

INXS **Afterglow (4:08)**
Producer: Guy Chambers
Writers: A. Farriss, D. Child
Publisher: not listed
Burnett/Epic (CD promo)
Who thought INXS' comeback single "Pretty Vegas" would end up a hit? It reached the top 10 on the Adult Top 40 chart and racked up more than 17,000 spins across all U.S. formats. However, new vocalist J.D. Fortune could not shake the comparisons to late frontman Michael Hutchence, and it did not help that he seemed to channel his predecessor's vocal stylings. On the new single, Fortune has thankfully shaken off many of his Hutchenceisms. "Afterglow" is a sweeping ballad co-written by the mighty Desmond Child. The expansive song seems almost filtered through a hazy dream, where Fortune's vocals linger and float by, and the music swells and surrounds you. It will be a good fit for adult top 40 stations, but it likely will not spread outside of the format.—KC

AQUALUNG **Left Behind (3:26)**
Producer: Matt Hales
Writers: M. Hales, B. Hales
Publishers: Warner/Chapell/Benjamin Keeston Hales (PRS)

★ British prodigy Matt Hales proves himself big time as an artist, producer and writer on the second single from his haunting U.S. debut CD, "Strange and Beautiful." Written with his brother Ben, "Left Behind" is a masterfully crafted song that screams melancholy. Every chord, note and word has a purpose. From the bittersweet opening to the midsection payoff, this song makes you feel. Production is thoughtful and precise, meshing keyboards and lead guitar motifs flawlessly. This one deserves immediate attention and in no way should be left behind.—BO

R&B

WARREN G FEATURING NATE DOGG **I Need a Light (4:45)**
Producer: Warren G
Writers: W. Griffin III, N. Hale
Publishers: Warren G Publishing (ASCAP), Nate Dogg Records (BMI)
Hawino Records (digital track)

Best-known for his melodic 1994 jam "Regulate," Warren G now serves up the equally mellow "I Need a Light" (also featuring Nate Dogg), the second song from his mildly received comeback effort, "In the Mid-Nite Hour." But unlike first single "Get U Down," featuring B-Real, this soulful cut could lift Warren G's album as if it garners enough airplay. Here, simplicity is key. A two-beat bassline, steady piano tinkles and finger snaps are all he needs to get started, as he dotes on his troubled upbringing ("Long Beach back in the day was all hustle") and yet longs for the Cali of old. The soul-funk influence is evident. And while the "smoke away the pain" theme is nothing groundbreaking, Nate Dogg's gruff and familiar baritone serves as the requisite X-factor.—CH

COUNTRY

LITTLE BIG TOWN **Bring It On Home (3:59)**
Producers: Wayne Kirkpatrick, Little Big Town
Writers: W. Kirkpatrick, G. Bieck, T.H. Bieck
Publishers: Warner-Tamerlane/Sell the Cow (BMI), WB/Bieck's Bloom (ASCAP)
Equity Music Group (CD promo)

★ There is nothing like gorgeous harmonies to turn a well-written song into an amazing experience, and this talented foursome sure knows how to create a beautiful wall of sound. This is another fine single from Little Big Town's debut disc, "The Road to Here." This ballad boasts a warm, soothing melody and tender lyric about the safe refuge you can find in the arms of someone who loves you unconditionally. It is a great song, but those four incredible voices soaring together is what should make it a hit record.—DEP

LEGENDS & CREDITS

EDITED BY JONATHAN COHEN (ALBUMS) AND CHUCK TAYLOR (SINGLES)
CONTRIBUTORS: Keith Caulfield, Leila Cobo, Gordon Ely, Clover Hope, Gail Mitchell, Gordon J. Murray, Bernadette O'Reilly, Dan Ouellette, Michael Paoletta, Sven Philipp, Deborah Evans Price, Chuck Taylor, Christa L. Titus, Anastasia Tsoulcas, Philip Van Vleck, Paul Verna, Susan Visakowitz, Ray Waddell
PICK ►: A new release predicted to hit the top half of

the chart in the corresponding format.
CRITICS' CHOICE ★: A new release, regardless of chart potential, highly recommended for musical merit.

All albums commercially available in the United States are eligible. Send album review copies to Jonathan Cohen and singles review copies to Chuck Taylor (both at *Billboard*, 770 Broadway, Sixth Floor, New York, N.Y. 10003) or to the writers in the appropriate bureaus.

THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



NEW 'MEMORIES'

>> Keith Urban's former No. 1 country hit, "Making Memories of Us," jumps 15-10 on the AC chart in only its fourth week on the list. It is the quickest climb into the top 10 on that chart by a non-holiday track since Celine Dion's three-week bump of "Have You Ever Been in Love" in May 2003.

'LEGEND' CLIMBS

>> Three Golden Globe wins for "Walk the Line" not only lift that soundtrack (38-29, up 19%), but also push "The Legend of Johnny Cash" 10-5 on The Billboard 200 (up 37%). It is the country hero's highest rank on that chart since "Johnny Cash at San Quentin" reached No. 1 in 1969.



'PASSION' PLAY

>> In her best Nielsen SoundScan week, a No. 55 start for Juanita Bynum's "A Piece of My Passion" marks her first appearance on The Billboard 200. This 16,000-unit week also pushes her 16-2 on Top Gospel Albums.

CHART BEAT

READ FRED BRONSON EVERY WEEK AT BILLBOARD.COM/FRED

>> With "Check On It" (Columbia) checking into the penthouse of The Billboard Hot 100, Beyoncé has now spent more time at No. 1 under her own name than as a member of Destiny's Child. The group has earned 17 weeks on top, while Beyoncé is No. 1 for the 18th week as a solo artist. "Check On It" keeps the Columbia label firmly in first place among imprints with the most No. 1 hits in the rock era. This is the 97th Columbia title to top the pop singles chart. In second place is RCA, holding at 60.

>> Garth Brooks and Trisha Yearwood follow in the footsteps of 34 other couples who have marched down the aisle and then charted as husband and wife on Hot Country Songs. Their "Love Will Always Win" enters at No. 36.

Billboard

CHARTS



Over the Counter

GEOFF MAYFIELD gmayfield@billboard.com

Blunt, Matisyahu Follow Chart Tradition

If you can remember a brilliant multi-act parody EP called "Kosher Club" from 1984 or the 1990 sendup of 2 Live Crew that was 2 Live Jews, you might have thought chatter heard late last year about a young Hasidic reggae singer was the punchline to a joke.

album sold more than it did in a prior week, this becomes the fifth straight issue that "Back to Bedlam" rises to a higher rank. Blunt's climb to the top 10 is the slowest by any male artist since Sean Paul's "Dutty Rock," which in its 19th chart week rose 12-9 in the April 5, 2003, issue.

Although fewer U.K. acts have charted this decade than we are accustomed to seeing, the presence of a Brit in the top 10 is certainly more common than that of a Hasid reaching the big chart's top 40.

Matisyahu makes that happen in his 11th week on the big chart (44-33), as a Jan. 16 stop on "Late Show With David Letterman" helps propel a 26% sales hike.

His "Live at Stubb's" has climbed to higher Billboard 200 ranks in eight consecutive weeks and has held No. 1 on Top Reggae Albums for each of the past five.

Of course, knowing how the music industry mimics success to excess, one can only wonder what comes next. A Buddhist rapper? A Hare Krishna ska band? We will see.

The progress shown by Matisyahu and Blunt recalls the change of tide that we see at the start of every year. The flow of big names that splashed on store shelves in the last four months of the prior year

subsidies; developing artists find chart hikes less daunting in the soft sales weeks of January.

John Legend, Keane, the Killers and Sugarland were examples last year. Paul, Michelle Branch, Dido, the Donnas, Nelly Furtado, Lifehouse, Los Lonely Boys, Maroon 5, MercyMe, Puddle of Mudd, Rascal Flatts, Musiq Soulchild and the Used are among those what made first-quarter climbs from 2001 to 2004.

Reaching better chart numbers is not a guarantee that a newer name sticks with the music-buying public. The first Crazy Town album rose to No. 9 in early 2001, but its sophomore set peaked at No. 120 the following year. The first quarter of 2003 saw the debut album by T.a.t.u. sprint from No. 191 to No. 13 in less than two months, but last year its second outing had to settle for a high of No. 131.

VICTORY IN DEFEAT: Can you recall a time when the weatherman predicted a dire storm that turned out to be no more than a spritz of rain?

That is how it feels, as the tracking week for this issue's charts competes with the 2005 frame. That is when the first album by the Game set the Nielsen SoundScan-era record for first-week sales

by an album released in January.

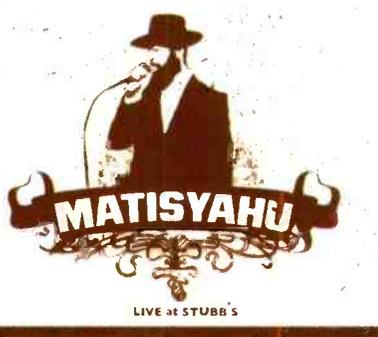
Even against the onus of that album's 587,000-unit start, and despite the fact that not one title on The Billboard 200 reached 100,000 copies, album sales are down only 0.8% from the comparative 2005 week.

So friendly is the rivalry between Jamie Foxx and Mary J. Blige, who have traded the top slot on the big chart for the past five weeks, that the latter appeared on Foxx's Jan. 25 NBC special.

In the meantime, his 6% drop finds him overtaking Blige's "The Breakthrough," which erodes by 20%. The 97,000 sold by Foxx's "Unpredictable" is the lowest sum by a No. 1 on The Billboard 200 since OutKast's "Speakerboxxx/The Love Below" rang 86,000 copies in the Feb. 14, 2004, issue, one of two weeks that album led the list with less than 100,000 sold.

Some within RCA Music Group think Foxx's special and same-week visits to "The Tonight Show With Jay Leno" and "The Ellen DeGeneres Show" could propel him to the neighborhood of 140,000.

That might not be enough to beat the bow of the third album in less than a year by Oprah Winfrey-endorsed Il Divo. First-day chain sales suggest the group, with its own pair of TV shots, will open in the range of 140,000-150,000.



Yet here in the early going of 2006, Matisyahu joins James Blunt as illustrations of the chart traction newer acts often enjoy in the early weeks of a new year.

The latter, a U.K. singer/songwriter whose U.S. debut album had been eagerly anticipated several months before it hit stores Oct. 12, reaches the top 10 for the first time in the 16 weeks it has spent on The Billboard 200 (13-9, up 1%).

Although this marks the first time since the Christmas frame that his

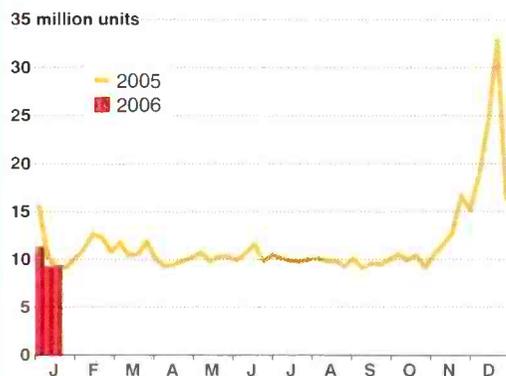
Market Watch

A Weekly National Music Sales Report

WEEKLY UNIT SALES

	ALBUMS	STORE SINGLES	DIGITAL TRACKS
This Week	9,487,000	69,000	11,650,000
Last Week	9,399,000	62,000	9,952,000
Change	0.9%	11.3%	17.1%
This Week Last Year	9,564,000	76,000	5,247,000
Change	-0.8%	-9.2%	122.0%

WEEKLY ALBUM SALES



YEAR-TO-DATE

OVERALL UNIT SALES

	2005	2006	CHANGE
Albums	29,841,000	30,308,000	1.6%
Digital Tracks	15,941,000	35,004,000	119.6%
Store Singles	235,000	194,000	-17.4%
Total	46,017,000	65,506,000	42.4%
Albums w/TEA*	31,435,100	33,808,400	7.5%

*Includes track equivalent album sales (TEA) with 10 track downloads equivalent to one album sale.

Digital Tracks Sales

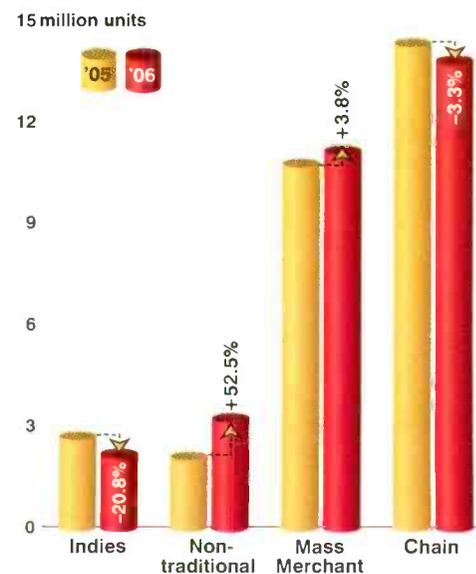


SALES BY ALBUM FORMAT

	2005	2006	CHANGE
CD	28,868,000	28,552,000	-1.1%
Digital	679,000	1,602,000	135.9%
Cassette	227,000	95,000	-58.1%
Other	67,000	50,000	-25.4%

For week ending Jan. 22, 2006. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by Nielsen SoundScan

YEAR-TO-DATE ALBUM SALES BY STORE TYPE



FEB
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2006

THE Billboard 200

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	5	JAMIE FOXX IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	Unpredictable	1	1
2	1	5	MARY J. BLIGE MTRIAARCH/GEFFEN 005722*/INTERSCOPE (13.98/8.98)	The Breakthrough	1	1
3	4	3	EMINEM SHADY AFTERMATH 005881*/INTERSCOPE (13.98/8.98)	Curtain Call: The Hits	1	1
4	3	5	CARRIE UNDERWOOD ARISTA-ARISTA NASHVILLE 71197/RMG (18.98)	Some Hearts	2	2
5	10	14	JOHNNY CASH LEGACY COLUMBIA/AMERICAN ISLAND 005288 UME (13.98)	The Legend Of Johnny Cash	5	5
6	7	10	NICKELBACK ROADRUNNER 618300/IDJMG (18.98)	All The Right Reasons	2	1
7	8	12	CHRIS BROWN JIVE 82876/ZOMBA (18.98) Ⓞ	Chris Brown	2	2
8	5	7	THE NOTORIOUS B.I.G. BAD BOY 83885*/AG (19.98)	Duets: The Final Chapter	3	3
9	13	16	JAMES BLUNT CUSTARD AT LANTIC 97250/AG (15.98)	Back To Bedlam	9	9
10	6	6	MARIAH CAREY ISLAND 005784*/IDJMG (13.98) Ⓢ	The Emancipation Of Mimi	5	1
11	9	9	THE BLACK EYED PEAS A&M 004341*/INTERSCOPE (13.98/8.98)	Monkey Business	3	2
12	12	8	KELLY CLARKSON RCA 64491/RMG (18.98)	Breakaway	5	3
13	11	13	VARIOUS ARTISTS SONY BMG ZOMBA EMI 005740 UME (18.98)	Now 20	2	1
14	14	11	FALL OUT BOY FUELED BY RAMEN ISLAND 004140*/IDJMG (13.98)	From Under The Cork Tree	1	1
15	15	20	THE PUSSYCAT DOLLS A&M 005374*/INTERSCOPE (13.98)	PCD	5	5
16	16	28	TRACE ADKINS CAPITOL (NASHVILLE) 64512 (18.98)	Songs About Me	11	11
17	19	27	KENNY CHESNEY BNA 72960/RLG (18.98)	The Road And The Radio	2	1
18	21	26	RASCAL FLATTS LYRIC STREET 165049/HOLLYWOOD (18.98)	Feels Like Today	3	1
19	25	18	DESTINY'S CHILD COLUMBIA 97765/SONY MUSIC (18.98) Ⓞ	#1's	1	1
20	17	17	LIL WAYNE CASH MONEY 005124*/UMRG (13.98)	Tha Carter II	1	1
21	23	21	ENYA REPRISE 49474/WARNER BROS. (18.98)	Amarantine	6	6
22	119	107	GREATEST NEIL DIAMOND AMERICAN/COLUMBIA 77508/SONY MUSIC (18.98)	12 Songs	4	4
23	39	68	KEYSHIA COLE A&M 003554*/INTERSCOPE (13.98)	The Way It Is	6	6
24	20	15	MADONNA WARNER BROS. 49460 (18.98)	Confessions On A Dance Floor	1	1
25	27	25	DADDY YANKEE EL CARTEL 005792*/INTERSCOPE (13.98 CD/DVD) Ⓢ	Barrio Fino: En Directo	24	24
26	24	24	KORN VIRGIN 45889 (18.98)	See You On The Other Side	3	3
27	26	31	KEITH URBAN CAPITOL (NASHVILLE) 77469 (18.98)	Be Here	3	1
28	22	23	SYSTEM OF A DOWN AMERICAN/COLUMBIA 93871*/SONY MUSIC (18.98) Ⓞ	Hypnotize	1	1
29	38	43	SOUNDTRACK FOX 13109/WIND-UP (18.98)	Walk The Line	29	29
30	34	32	SOUNDTRACK G-UNIT 005605*/INTERSCOPE (13.98/8.98)	Get Rich Or Die Tryin'	1	1
31	31	33	SUGARLAND MERCURY 002172 UMG (18.98)	Twice The Speed Of Life	2	16
32	18	4	THE STROKES RCA 73171*/RMG (18.98)	First Impressions Of Earth	1	1
33	44	48	MATISYAHU OR EPIC 96484/SONY MUSIC (13.98)	Live At Stubb's	33	33
34	36	22	GREEN DAY REPRISE 48777*/WARNER BROS. (18.98)	American Idiot	4	4
35	32	41	NELLY FD REEL DEARTY 005825*/UMRG (13.98)	Sweatsuit	26	26
36	29	19	KANYE WEST ROC-A-FELLA/DEF JAM 004813*/IDJMG (13.98)	Late Registration	2	2
37	28	34	JUELZ SANTANA DIPLOMATS/DEF JAM 005426*/IDJMG (13.98/8.98) Ⓢ	What The Game's Been Missing!	9	9
38	30	29	LUDACRIS AND DTP DTP DEF JAM 005786*/IDJMG (13.98) Ⓢ	Ludacris Presents...Disturbing Tha Peace	11	11
39	59	58	DEATH CAB FOR CUTIE BARSUK ATLANTIC 83834*/AG (15.98)	Plans	1	1
40	35	30	FAITH HILL WARNER BROS. (NASHVILLE) 48794/WRN (18.98)	Fireflies	2	2
41	52	62	SEAN PAUL VP ATLANTIC 83765*/AG (18.98)	The Trinity	1	1
42	33	37	YOUNG JEEZY CORPORATE THUGZ DEF JAM 004421*/IDJMG (13.98)	Let's Get It: Thug Motivation 101	1	1
43	45	49	THE ALL-AMERICAN REJECTS DOGHOUSE 004791/INTERSCOPE (13.98)	Move Along	1	1
44	46	52	BO BICE RCA 71196/RMG (18.98) Ⓞ	The Real Thing	1	1
45	37	35	GORILLAZ PARLOPHONE 73838*/VIRGIN (18.98)	Demon Days	6	6
46	38	64	T-PAIN KONVICT MUZIK JIVE 73200/ZOMBA (18.98)	Rappa Ternt Sanga	40	40
47	51	51	D4L DEEMONEY/ASYLUM 83890/AG (18.98)	Down For Life	22	22
48	40	44	DISTURBED REPRISE 49433/WARNER BROS. (18.98) Ⓢ	Ten Thousand Fists	1	1
49	57	61	KIRK FRANKLIN FD YO SOUL GOSPEL/ENTRICK 71019/ZOMBA (18.98)	Hero	13	13
50	42	38	CHAMILLIONAIRE UNIVERSAL 005423*/UMRG (13.98)	The Sound Of Revenge	10	10

HIGH SCHOOL MUSICAL
Set sees 45% gain in TV movie premiere. Film grabbed best household rating ever for Disney Channel.

Band climbs 7% on continued success of "Bat Country" single and sale by at Target and Circuit City.

Album shares chart's biggest gain (up 20,000) following Jan. 15 "Coral Winery" performance and chat.

Jan. 4 "Saturday Night Live" gig plus a \$9.99 sale price at Best Buy got 25% gain (\$2.000).

Songs on "Cars on Jolly" and "The Early Show" help album reach highest rank since September 2005 (up 32%).

THE BILLBOARD 200 ARTIST INDEX		B		C		D		E		F		G		H		I		J		K		L		M			
3 DOORS DOWN	196	GARY ALAN	164	BOX ORCHESTRA	170	BLINK-182	91	COHEED AND CAMBRIA	132	FALL OUT BOY	14	GORILLAZ	45	HIM	88	JUANES	152	LIFEHOUSE	142	THE ALL-AMERICAN REJECTS	43	THE BABY EINSTEIN MUSIC	2	LIL WAYNE	20		
10 YEARS	120	ALY & AJ	144	BEASTIE BOYS	180	JAMES BLUNT	9	CHRIS CAGLE	159	JOHN COYNE	14	DAVID GRAY	198	IL DIVO	140	TOBY KEITH	106, 149	LITTLE BIG TOWN	69	50 CENT	131	AQUA APPLE	101	NATASHA BEDINGFIELD	95	LINDSAY LOHAN	154
50 CENT	131	FIQUA	144	NATASHA BEDINGFIELD	95	BON JOVI	56	JEREMY CAMP	185	JOHN COYNE	14	DAVID GRAY	198	ISRAEL & NEW BREED	182	KID BOP KIDS	107	LUDACRIS AND DTP	38	THE BLACK EYED PEAS	11	BLEEDING THROUGH	123	MADONNA	24		
YOLANDA ADAMS	155	AUDIOSLAVE	143	BO BICE	44	CHRIS BOTTI	171	MARIAH CAREY	10	JOHNNY CASH	5	DAVID GRAY	198	THE KILLERS	96	KORN	26	MADONNA	24	THE BLACK EYED PEAS	11	THE BLACK EYED PEAS	11	BOB MARLEY AND THE WAILERS	187		
TRACE ADKINS	16	AVENGED SEVENFOLD	63	BO & RICH	79, 148	BOW WOW	178	CASTING CROWNS	15	JOHNNY CASH	5	DAVID GRAY	198	KORN	26	MADONNA	24	BOB MARLEY AND THE WAILERS	187	JASMIN ALDEAN	97	THE ALL-AMERICAN REJECTS	43	THE ALL-AMERICAN REJECTS	43	DAMIAN "JR. GONG" MARLEY	90

AIRPLAY MONITORED BY SALES DATA COMPILED BY



Nielsen
Broadcast Data
Systems



Nielsen
SoundScan

Billboard HOT 100 FEB 4 2006

HOT 100 AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	3	12	#1 CHECK ON IT	BEYONCE FEAT. SLIM THUG (COLUMBIA)
2	5	9	SO SICK	NE-YO (DEF JAM/DJMG)
3	2	13	GRILLZ	NELLY FEAT. PAUL WALL, ALI & GIPP (DERRTY/FO' REEL/UMRG)
4	6	11	BE WITHOUT YOU	MARY J. BLIGE (Geffen)
5	1	16	DON'T FORGET ABOUT US	MARIAH CAREY (ISLAND/DJMG)
6	4	23	RUN IT!	CHRIS BROWN (JIVE/ZOMBA)
7	8	16	STICKWITU	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)
8	10	10	UNPREDICTABLE	JAMIE FOXX FEATURING LUDACRIS (J/RMG)
9	9	22	BECAUSE OF YOU	KELLY CLARKSON (RCA/RMG)
10	7	18	ONE WISH	RAY J. (KNOCKOUT/SANCTUARY)
11	16	5	YO (EXCUSE ME MISS)	CHRIS BROWN (JIVE/ZOMBA)
12	11	16	THERE IT GO! (THE WHISTLE SONG)	JUELZ SANTANA (DIPLOMATS/DEF JAM/DJMG)
13	12	19	I THINK THEY LIKE ME	DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)
14	13	22	PHOTOGRAPH	NICKELBACK (ROADRUNNER/DJMG)
15	18	11	KRYPTONITE (I'M ON IT)	PURPLE RIBBON ALL-STARS (PURPLE RIBBON/VIRGIN)
16	32	5	I'M N LUV (WIT A STRIPPER)	T-PAIN FEAT. MIKE JONES (KONVICIT MUZIK/JIVE/ZOMBA)
17	21	11	JESUS, TAKE THE WHEEL	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE/PLG)
18	19	28	GOLD DIGGER	KANYE WEST FEAT. JAMIE FOXX (ROC-A-FELLA/DEF JAM/DJMG)
19	23	38	YOU AND ME	LIFEHOUSE (Geffen)
20	17	20	LAFFY TAFFY	D4L (DEEMONEY/ASYLUM/ATLANTIC)
21	27	10	DIRTY LITTLE SECRET	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)
22	14	19	STAY FLY	THREE 6 MAFIA (HYPNOTIZE MINDS/COLUMBIA)
23	31	8	DANCE, DANCE	FALL OUT BOY (FUELED BY RAMEN/ISLAND/DJMG)
24	24	19	WE BE BURNIN'	SEAN PAUL (VP/ATLANTIC)
25	15	18	HERE WE GO	TRINA FEAT. KELLY ROWLAND (SLIP-N-SLIDE/ATLANTIC)

1,028 stations, comprised of top 40, adult contemporary, R&B/hip-hop, country, rock, gospel, Latin, and Christian formats, are electronically monitored 24 hours a day, 7 days a week. This data is used to compile The Billboard Hot 100.

ADULT TOP 40

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
26	26	21	SUGAR, WE'RE GOIN' DOWN	FALL OUT BOY (FUELED BY RAMEN/ISLAND/DJMG)
27	25	23	MY HUMPS	THE BLACK EYED PEAS (A&M/INTERSCOPE)
28	40	5	SHAKE THAT	EMINEM FEAT. NATE DOGG (SHADY/AFTERMATH/INTERSCOPE)
29	20	23	I'M SPRUNG	T-PAIN (KONVICIT MUZIK/JIVE/ZOMBA)
30	39	4	YOU'RE BEAUTIFUL	JAMES BLUNT (CUSTARD/ATLANTIC)
31	28	14	IF IT'S LOVIN' THAT YOU WANT	RIHANNA (SRP/DEF JAM/DJMG)
32	29	14	LUXURIOUS	SWEN STEFANI (INTERSCOPE)
33	54	7	TOUCH IT	BUSTA RHYMES (AFTERMATH/INTERSCOPE)
34	35	12	HONKY TONK BADONKADONK	TRACE ADKINS (CAPITOL (NASHVILLE))
35	41	8	WHEN I GET WHERE I'M GOING	ROBB PAISLEY FEAT. DOLLY PARTON (ARISTA NASHVILLE)
36	33	43	WE BELONG TOGETHER	MARIAH CAREY (ISLAND/DJMG)
37	53	3	LEAN WIT IT, ROCK WIT IT	DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)
38	30	11	SHE LET HERSELF GO	GEORGE STRAIT (MCA NASHVILLE)
39	37	13	MUST BE DOIN' SOMETHIN' RIGHT	BILLY CURRINGTON (MERCURY)
40	47	11	RODEO	JUVENILE (UTP/ATLANTIC)
41	46	16	LIKE WE NEVER LOVED AT ALL	FAITH HILL (WARNER-CURB/WARNER BROS.)
42	22	23	SOUL SURVIVOR	YOUNG JEEZY FEAT. AKON (CORPORATE THUGZ/DEF JAM/DJMG)
43	38	9	GOTTA GO	TREY SONGZ (SONG BOOK/ATLANTIC)
44	52	6	NASTY GIRL	THE NOTORIOUS B.I.G. (BAD BOY/ATLANTIC)
45	66	7	FRESH AZIMIZ	BOW WOW FEAT. J-KWON & JERMAINE DUPRI (COLUMBIA)
46	43	12	TURN IT UP	CHAMILLIONAIRE FEAT. LIL' FLIP (UNIVERSAL/UMRG)
47	45	10	MY OLD FRIEND	TIM MCGRAW (CURB)
48	44	9	ROMPE	DADDY YANKEE (EL CARTEL/INTERSCOPE)
49	50	10	LOOKING FOR YOU	KIRK FRANKLIN (FO YO SOUL/GOSPD CENTRIC/ZOMBA)
50	56	4	TONIGHT I WANNA CRY	TRINA FEAT. KELLY ROWLAND (SLIP-N-SLIDE/ATLANTIC)

ADULT CONTEMPORARY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	31	#1 YOU AND ME	LIFEHOUSE (Geffen)	☆
2	2	50	LONELY NO MORE	ROB THOMAS (MELISMA/ATLANTIC)	☆
3	3	53	HOME	MICHAEL BUBLE (143/REPRISE)	☆
4	4	24	YOU'RE BEAUTIFUL	JAMES BLUNT (CUSTARD/ATLANTIC)	☆
5	5	19	I'M FEELING YOU	SANTANA FEAT. MICHELLE BRANCH (ARISTA/RMG)	☆
6	8	15	BECAUSE OF YOU	KELLY CLARKSON (RCA/RMG)	☆
7	6	25	ONE LOVE	HOOTIE & THE BLOWFISH (SNEAKY LONG/VANGUARD)	☆
8	7	23	WINDOW TO MY HEART	JON SECADO (BIG3)	☆
9	9	19	BEAUTIFUL	JIM BRICKMAN FEAT. WAYNE BRADY (WALT DISNEY/HOLLYWOOD)	☆
10	15	4	MAKING MEMORIES OF US	KEITH URBAN (CAPITOL (NASHVILLE)/EMC)	☆
11	10	16	I RUN FOR LIFE	MELISSA ETHERIDGE (ISLAND/DJMG)	☆
12	16	14	WHERE IS YOUR HEART TONIGHT	JORDAN KNIGHT (TRANS CONTINENTAL)	☆
13	11	21	SAY WHAT YOU WILL	ERIC CLAPTON (DUCK/REPRISE)	☆
14	19	4	BAD DAY	DANIEL POWTER (WARNER BROS.)	☆
15	12	12	AMARANTINE	ENYA (REPRISE)	☆
16	33	2	SAVE THE LAST DANCE FOR ME	MICHAEL BUBLE (143/REPRISE)	☆
17	17	18	GOOD IS GOOD	SHERYL CROW (A&M/INTERSCOPE)	☆
18	18	9	BETTER DAYS	GOO GOO DOLLS (WARNER BROS.)	☆
19	29	2	PROBABLY WOULDN'T BE THIS WAY	LEANN RIMES (CURB)	☆
20	14	15	TIME AFTER TIME	CYNDI LAUPER FEAT. SARAH MCLACHLAN (DAYLIGHT/EPIC)	☆
21	20	12	WAKE ME UP WHEN SEPTEMBER ENDS	GREEN DAY (REPRISE)	☆
22	26	10	PHOTOGRAPH	NICKELBACK (ROADRUNNER/DJMG)	☆
23	23	6	EVER THE SAME	ROB THOMAS (MELISMA/ATLANTIC)	☆
24	24	17	LIKE WE NEVER LOVED AT ALL	FAITH HILL (WARNER-CURB/WARNER BROS.)	☆
25	22	8	I'VE GOT A CRUSH ON YOU	ROD STEWART FEAT. DIANA ROSS (J/RMG)	☆

HOT DIGITAL SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
1	1	10	#1 CHECK ON IT	BEYONCE FEAT. SLIM THUG (COLUMBIA)	■
2	2	9	GRILLZ	NELLY FEAT. PAUL WALL, ALI & GIPP (FO' REEL/DERRTY/UMRG)	■
3	5	13	YOU'RE BEAUTIFUL	JAMES BLUNT (CUSTARD/ATLANTIC)	■
4	3	28	DIRTY LITTLE SECRET	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)	■
5	6	14	DANCE, DANCE	FALL OUT BOY (FUELED BY RAMEN/ISLAND/DJMG)	■
6	4	15	LAFFY TAFFY	D4L (DEEMONEY/ASYLUM/ATLANTIC)	■
7	18	9	UNWRITTEN	NATASHA BEDINGFIELD (EPIC)	■
8	14	2	WE BELONG TOGETHER	GAVIN DEGRAW (J/RMG)	■
9	16	9	L.O.V.E.	ASHLEE SIMPSON (Geffen)	■
10	10	18	RUN IT!	CHRIS BROWN (JIVE/ZOMBA)	■
11	7	20	PHOTOGRAPH	NICKELBACK (ROADRUNNER/DJMG)	■
12	9	15	THERE IT GO! (THE WHISTLE SONG)	JUELZ SANTANA (DIPLOMATS/DEF JAM/DJMG)	■
13	8	21	GOLD DIGGER	KANYE WEST FEAT. JAMIE FOXX (ROC-A-FELLA/DEF JAM/DJMG)	■
14	12	14	STICKWITU	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)	■
15	13	9	WHEN I'M GONE	EMINEM (SHADY/AFTERMATH/INTERSCOPE)	■
16	11	25	MY HUMPS	THE BLACK EYED PEAS (A&M/INTERSCOPE)	■
17	38	2	TEMPERATURE	SEAN PAUL (VP/ATLANTIC)	■
18	32	5	SHAKE THAT	EMINEM (SHADY/AFTERMATH/INTERSCOPE)	■
19	25	3	I'M N LUV (WIT A STRIPPER)	T-PAIN FEAT. MIKE JONES (KONVICIT MUZIK/JIVE/ZOMBA)	■
20	17	32	SUGAR, WE'RE GOIN' DOWN	FALL OUT BOY (FUELED BY RAMEN/ISLAND/DJMG)	■
21	31	7	EVERYTIME WE TOUCH	CASCADA (ROBBINS)	■
22	23	18	PUMP IT	THE BLACK EYED PEAS (A&M/INTERSCOPE)	■
23	15	43	BEVERLY HILLS	WEEZER (Geffen)	■
24	20	37	DON'T CHA	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)	■
25	33	12	JESUS, TAKE THE WHEEL	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)	■

ADULT CONTEMPORARY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
26	19	17	SOUL SURVIVOR	YOUNG JEEZY FEAT. AKON (CORPORATE THUGZ/DEF JAM/DJMG)	■
27	41	2	UPSIDE DOWN	JACK JOHNSON (BRUSHFIRE/UMRG)	■
28	26	12	HONKY TONK BADONKADONK	TRACE ADKINS (CAPITOL (NASHVILLE))	■
29	22	14	HUNG UP	MADONNA (WARNER BROS.)	■
30	21	17	STAY FLY	THREE 6 MAFIA (HYPNOTIZE MINDS/COLUMBIA)	■
31	24	19	WE BE BURNIN'	SEAN PAUL (VP/ATLANTIC)	■
32	35	11	ONE WISH	RAY J. (KNOCKOUT/SANCTUARY)	■
33	27	22	BECAUSE OF YOU	KELLY CLARKSON (RCA/RMG)	■
34	36	6	PERFECT SITUATION	WEEZER (Geffen)	■
35	29	37	FEEL GOOD INC	GORILLAZ (PARLOPHONE/VIRGIN)	■
36	63	2	YO (EXCUSE ME MISS)	CHRIS BROWN (JIVE/ZOMBA)	■
37	48	19	100 YEARS	FIVE FOR FIGHTING (AWARE/COLUMBIA)	■
38	40	8	FIREMAN	LIL WAYNE (CASH MONEY/UMRG)	■
39	28	6	DON'T FORGET ABOUT US	MARIAH CAREY (ISLAND/DJMG)	■
40	30	24	WAKE ME UP WHEN SEPTEMBER ENDS	GREEN DAY (REPRISE)	■
41	34	49	YOU AND ME	LIFEHOUSE (Geffen)	■
42	37	16	I'M SPRUNG	T-PAIN (KONVICIT MUZIK/JIVE/ZOMBA)	■
43	45	3	WHO I AM HATES WHO I'VE BEEN	RELIENT K (GOTEE/CAPITOL)	■
44	43	60	SINCE U BEEN GONE	KELLY CLARKSON (RCA/RMG)	■
45	44	25	LOSE YOURSELF	EMINEM (SHADY/INTERSCOPE)	■
46	47	20	BOYFRIEND	ASHLEE SIMPSON (Geffen)	■
47	54	6	BE WITHOUT YOU	MARY J. BLIGE (Geffen)	■
48	73	13	SOUL MEETS BODY	DEATH CAB FOR CUTIE (BARSUK/ATLANTIC)	■
49	46	15	I THINK THEY LIKE ME	DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)	■
50	39	26	JUST THE GIRL	THE CLICK FIVE (LAVA)	■

ADULT CONTEMPORARY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
51	42	45	HOLLABACK GIRL	USHER FEAT. LIL JON & LUDACRIS (LAFACE/ZOMBA)	■
52	65	5	UNPREDICTABLE	JAMIE FOXX FEATURING LUDACRIS (J/RMG)	■
53	50	57	MR. BRIGHTSIDE	THE KILLERS (ISLAND/DJMG)	■
54	72	2	ROMPE	DADDY YANKEE (EL CARTEL/INTERSCOPE)	■
55	-	2	LIGHTS AND SOUNDS	YELLOWCARD (CAPITOL)	■
56	53	64	YEAH!	USHER FEAT. LIL JON & LUDACRIS (LAFACE/ZOMBA)	■
57	-	1	BREAKING FREE	ZAC EFRON & VANESSA ANNE HUGHES (WALT DISNEY)	■
58	57	10	BETTER DAYS	GOO GOO DOLLS (WARNER BROS.)	■
59	49	11	GEORGIA	LUDACRIS & FIELD MOB FEAT. JAMIE FOXX (DTP/DJMG)	■
60	70	5	NASTY GIRL	THE NOTORIOUS B.I.G. (BAD BOY/ATLANTIC)	■
61	-	22	THESE WORDS	NATASHA BEDINGFIELD (EPIC)	■
62	56	3	BOONDOCKS	LITTLE BIG TOWN (EQUITY)	■
63	51	32	LOSE CONTROL	MISSY ELLIOTT (THE GOLD MIND/ATLANTIC)	■
64	57	9	HEARD 'EM SAY	KANYE WEST FEAT. ADAM LEVINE (ROC-A-FELLA/DEF JAM/DJMG)	■
65	52	33	PON DE REPLAY	RIHANNA (SRP/DEF JAM/DJMG)	■
66	61	9	TURN IT UP	CHAMILLIONAIRE FEAT. LIL' FLIP (UNIVERSAL/UMRG)	■
67	-	22	CHARIOT	GAVIN DEGRAW (J/RMG)	■
68	64	61	LET'S GET IT STARTED	THE BLACK EYED PEAS (A&M/INTERSCOPE)	■
69	55	1	1, 2 STEP	CIARA (SHO'NUFF/MUSICLINE/LAFACE/ZOMBA)	■
70	62	6	MUST BE DOIN' SOMETHIN' RIGHT	BILLY CURRINGTON (MERCURY)	■
71	-	1	GET'CHA HEAD IN THE GAME	ZAC EFRON (WALT DISNEY)	■
72	60	39	BEHIND THESE HAZEL EYES	KELLY CLARKSON (RCA/RMG)	■
73	71	38	HOLIDAY	GREEN DAY (REPRISE)	■
74	-	6	BAT COUNTRY	AVENGED SEVENFOLD (HOPELESS/WARNER BROS.)	■
75	-	1	FRESH AZIMIZ	BOW WOW FEAT. J-KWON & JERMAINE DUPRI (COLUMBIA)	■

MODERN ROCK

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	16	#1 PERFECT SITUATION	WEEZER (Geffen)	☆
2	2	16	HYPNOTIZE	SYSTEM OF A DOWN (AMERICAN/COLUMBIA)	☆
3	3	22	DOA	FOO FIGHTERS (ROSWELL/RCA/RMG)	☆
4	4	23	SAVE ME	SHINEDOWN (ATLANTIC)	☆
5	5	24	WASTELAND	10 YEARS (REPUBLIC/UNIVERSAL/UMRG)	☆
6	6	22	BAT COUNTRY	AVENGED SEVENFOLD (HOPELESS/WARNER BROS.)	☆
7	7	12	TALK	COLDFLAY (CAPITOL)	☆
8	9	12	DANCE, DANCE	FALL OUT BOY (FUELED BY RAMEN/ISLAND/DJMG)	☆
9	11	12	KING WITHOUT A CROWN	MATISYAHU (JDU/DR/EPIC)	☆
10	10	18	TWISTED TRANSISTOR	KORN (VIRGIN)	☆
11	18	6	EVERY DAY IS EXACTLY THE SAME	NINE INCH NAILS (NOTHING/INTERSCOPE)	☆
12	8	27	ONLY	NINE INCH NAILS (NOTHING/INTERSCOPE)	☆
13	14	10	LIGHTS AND SOUNDS	YELLOWCARD (CAPITOL)	☆
14	12				

POP 100

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	18	#1 CHECK ON IT	BEYONCE FEAT. SLIM THUG (COLUMBIA)
2	2	17	STICKWITU	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)
3	3	2	RUN IT!	CHRIS BROWN (JIVE/ZOMBA)
4	5	9	GRILLZ	NELLY FEAT. PAUL WALL, ALI & GIPP (DERRITY/FO REEL/UMRG)
5	4	26	DIRTY LITTLE SECRET	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)
6	9	14	DANCE, DANCE	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)
7	6	24	PHOTOGRAPH	NICKELBACK (ROADRUNNER/IDJMG)
8	7	24	BECAUSE OF YOU	KELLY CLARKSON (RCA/RMG)
9	16	10	UNWRITTEN	NATASHA BEDINGFIELD (EPIC)
10	10	27	GOLD DIGGER	KANYE WEST FEAT. JAMIE FOXX (ROC-A-FELLA/DEF JAM/IDJMG)
11	8	16	DON'T FORGET ABOUT US	MARIAH CAREY (ISLAND/IDJMG)
12	17	10	YOU'RE BEAUTIFUL	JAMES BLUNT (CUSTARD/ATLANTIC)
13	15	16	THERE IT GO! (THE WHISTLE SONG)	JUELZ SANTANA (DIPLOMATS/DEF JAM/IDJMG)
14	12	30	SUGAR, WE'RE GOIN' DOWN	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)
15	13	16	LAFFY TAFFY	D4L (DEEMONEY/ASYLUM/ATLANTIC)
16	11	27	MY HUMPS	THE BLACK EYED PEAS (A&M/INTERSCOPE)
17	14	11	WHEN I'M GONE	EMINEM (SHADY/AFTERMATH/INTERSCOPE)
18	18	15	ONE WISH	RAY J (KNOCKOUT/SANCTUARY)
19	20	31	PUMP IT	LITTLE BIG TOWN (EQUITY)
20	26	11	L.O.V.E.	ASHLEE SIMPSON (GEFFEN)
21	22	7	SO SICK	NE-YO (DEF JAM/IDJMG)
22	19	17	IF IT'S LOVIN' THAT YOU WANT	RIHANNA (SRP/DEF JAM/IDJMG)
23	25	9	EVERYTIME WE TOUCH	CASCADA (ROBBINS)
24	3	7	SHAKE THAT	EMINEM FEAT. NATE DOGG (SHADY/AFTERMATH/INTERSCOPE)
25	32	3	WE BELONG TOGETHER	GAVIN DEGRAW (J/RMG)
26	23	22	WE BE BURNIN'	SEAN PAUL (VP/ATLANTIC)
27	30	42	FEEL GOOD INC	GORILLAZ (PARLOPHONE/VIRGIN)
28	28	52	YOU AND ME	LIFEHOUSE (GEFFEN)
29	21	43	BEVERLY HILLS	WEEZER (GEFFEN)
30	24	20	I'M SPRUNG	T-PAIN (KONVICT MUZIK/JIVE/ZOMBA)
31	34	6	WALK AWAY	KELLY CLARKSON (RCA/RMG)
32	27	18	STAY FLY	THREE 6 MAFIA (HYPNOTIZE MINDS/COLUMBIA)
33	44	3	TEMPERATURE	SEAN PAUL (VP/ATLANTIC)
34	29	18	SOUL SURVIVOR	YOUNG JEEZY FEAT. AKON (CORPORATE THUGZ/DEF JAM/IDJMG)
35	39	4	I'M N LUV (WIT A STRIPPER)	T-PAIN FEAT. MIKE JONES (KONVICT MUZIK/JIVE/ZOMBA)
36	37	10	WHO I AM HATES WHO I'VE BEEN	RELIENT K (GOTTEE/CAPITOL)
37	34	16	HERE WE GO	TRINA FEAT. KELLY ROWLAND (SLIP-N-SLIDE/ATLANTIC)
38	49	7	BE WITHOUT YOU	MARY J. BLIGE (GEFFEN)
39	35	25	WAKE ME UP WHEN SEPTEMBER ENDS	GREEN DAY (REPRISE)
40	50	5	YO (EXCUSE ME MISS)	CHRIS BROWN (JIVE/ZOMBA)
41	36	16	LUXURIOUS	GWEN STEFANI (INTERSCOPE)
42	38	14	HUNG UP	MADONNA (WARNER BROS.)
43	46	12	JESUS, TAKE THE WHEEL	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)
44	51	2	UPSIDE DOWN	JACK JOHNSON (BRUSHFIRE/UMRG)
45	41	16	I THINK THEY LIKE ME	DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)
46	43	13	HONKY TONK BADONKADONK	TRACE ADKINS (CAPITOL (NASHVILLE))
47	45	8	PERFECT SITUATION	WEEZER (GEFFEN)
48	47	26	RIGHT HERE	STAINED (FLIP/ATLANTIC)
49	40	30	JUST THE GIRL	THE CLICK FIVE (LAVA)
50	73	2	CRASH	GWEN STEFANI (INTERSCOPE)

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
51	48	6	FIREMAN	LIL WAYNE (CASH MONEY/UMRG)
52	53	6	BEEP	THE PUSSYCAT DOLLS FEAT. WILL.I.AM (A&M/INTERSCOPE)
53	61	6	NASTY GIRL	THE NOTORIOUS B.I.G. (BAD BOY/ATLANTIC)
54	60	5	UNPREDICTABLE	JAMIE FOXX FEAT. LUDACRIS (J/RMG)
55	42	29	SHAKE IT OFF	MARIAH CAREY (ISLAND/IDJMG)
56	52	20	BOYFRIEND	ASHLEE SIMPSON (GEFFEN)
57	58	18	BETTER DAYS	GOO GOO DOLLS (WARNER BROS.)
58	55	1	TURN IT UP	CHAMILLIONAIRE FEAT. LIL FLIP (UNIVERSAL/UMRG)
59	70	20	SOUL MEETS BODY	DEATH CAB FOR CUTIE (ATLANTIC)
60	67	3	ROMPE	DADDY YANKEE (EL CARTEL/INTERSCOPE)
61	64	8	GIRL NEXT DOOR	SAVING JANE (ALERT/TOUCAN COVE)
62	86	5	LIGHTS AND SOUNDS	YELLOWCARD (CAPITOL)
63	57	6	GEORGIA	LUDACRIS & FIELD MOB FEAT. JAMIE FOXX (DTP/IDJMG)
64	-	1	BREAKING FREE	ZAC EFRON & VANESSA ANNE HUDGENS (WALT DISNEY)
65	54	26	YOUR BODY	PRETTY RICKY (ATLANTIC)
66	55	16	HEARD 'EM SAY	KANYE WEST FEAT. ADAM LEVINE (ROC-A-FELLA/DEF JAM/IDJMG)
67	59	26	BELLY DANCER (BANANZA)	AKON (SRC/UNIVERSAL/UMRG)
68	63	27	YOU'LL THINK OF ME	KEITH URBAN (CAPITOL (NASHVILLE))
69	65	11	BOONDOCKS	LITTLE BIG TOWN (EQUITY)
70	66	14	MUST BE DOIN' SOMETHIN' RIGHT	BILLY CURRINGTON (MERCURY)
71	-	1	GET'CHA HEAD IN THE GAME	ZAC EFRON (WALT DISNEY)
72	79	5	FRESH AZIMIZ	BOW WOW FEAT. J-KWON & JERMAINE DUPRI (COLUMBIA)
73	36	2	LEAN WIT IT, ROCK WIT IT	DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)
74	38	9	CATCH YOUR WAVE	THE CLICK FIVE (LAVA)
75	77	13	BAT COUNTRY	AVENGED SEVENFOLD (HOPELESS/WARNER BROS.)
76	30	8	KRYPTONITE (I'M ON IT)	PURPLE RIBBON ALL-STARS (PURPLE RIBBON/VIRGIN)
77	39	19	HAVE A NICE DAY	BON JOVI (ISLAND/IDJMG)
78	71	13	TEQUILA MAKES HER CLOTHES FALL OFF	JOE HOLS (UNIVERSAL SOUTH)
79	76	18	SEASONS OF LOVE	CAST OF RENT (WARNER BROS.)
80	31	14	LIKE WE NEVER LOVED AT ALL	FAITH HILL (WARNER-CORB/WARNER BROS.)
81	-	1	THE W.A.N.D.	THE FLAMING LIPS (WARNER BROS.)
82	-	1	KING WITHOUT A CROWN	MATISYAHU (JUB/DOR/EPIC)
83	72	27	DON'T LIE	THE BLACK EYED PEAS (A&M/INTERSCOPE)
84	89	6	KEROSENE	MIRANDA LAMBERT (EPIC (NASHVILLE))
85	78	14	HYPNOTIZE	SYSTEM OF A DOWN (AMERICAN/COLUMBIA)
86	95	6	TOUCH IT	BUSTA RHYMES (AFTERMATH/INTERSCOPE)
87	74	26	LIKE YOU	BOW WOW FEAT. CIARA (COLUMBIA)
88	64	17	COME A LITTLE CLOSER	DIERS BENTLEY (CAPITOL (NASHVILLE))
89	65	1	TWISTED TRANSISTOR	KORN (VIRGIN)
90	94	7	WHEN I GET WHERE I'M GOING	BRAD PAISLEY FEAT. DOLLY PARTON (ARISTA NASHVILLE)
91	62	8	GONE	KELLY CLARKSON (RCA/RMG)
92	-	1	FOR YOU I WILL (CONFIDENCE)	TEDDY GEIGER (CRED/COLUMBIA)
93	62	22	MORE THAN WORDS	FRANKIE J (COLUMBIA)
94	63	15	DON'T BOTHER	SHAKIRA (EPIC)
95	67	13	WELCOME 2 DETROIT	TRICK-TRICK FEAT. EMINEM (WONDERBOY/MOTOWN/UMRG)
96	68	14	SHAKE	YING YANG TWINS FEAT. PITBULL (COLLIPARK/TVT)
97	67	10	PRETTY VEGAS	INXS (BURNETT/EPIC)
98	60	5	EVER THE SAME	ROB THOMAS (MELISMAT/ATLANTIC)
99	63	13	DARE	GORILLAZ FEAT. SHAUN RYDER (PARLOPHONE/VIRGIN)
100	-	1	WHAT I'VE BEEN LOOKING FOR	LUCAS GABRIEL & ASHLEY TISDALE (WALT DISNEY)

POP 100: The top Pop singles & tracks, according to mainstream top 40 radio audience impressions measured by Nielsen Broadcast Data Systems, and sales compiled by Nielsen SoundScan. See Chart Legend for rules and explanations. © 2006, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. POP 100 AIRPLAY: Legend located below chart. SINGLES SALES: This data is used to compile both the Billboard Hot 100 and Pop 100. See Chart Legend for rules and explanations. © 2006, VNU Business Media, Inc. All rights reserved. HITPREDICTOR: See Chart Legend for rules and explanations. © 2006, Promosquad and HitPredictor are trademarks of Think Fast LLC.

POP 100 AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	17	#1 STICKWITU	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)	
2	3	13	CHECK ON IT	BEYONCE FEAT. SLIM THUG (COLUMBIA)	
3	2	19	RUN IT!	CHRIS BROWN (JIVE/ZOMBA)	
4	4	25	BECAUSE OF YOU	KELLY CLARKSON (RCA/RMG)	☆
5	8	7	SO SICK	NE-YO (DEF JAM/IDJMG)	☆
6	5	17	DON'T FORGET ABOUT US	MARIAH CAREY (ISLAND/IDJMG)	☆
7	6	16	BETTER DAYS	GOO GOO DOLLS (WARNER BROS.)	☆
8	7	22	PHOTOGRAPH	NICKELBACK (ROADRUNNER/IDJMG)	☆
9	9	7	IF IT'S LOVIN' THAT YOU WANT	RIHANNA (SRP/DEF JAM/IDJMG)	☆
10	12	10	DANCE, DANCE	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	☆
11	13	10	ONE WISH	RAY J (KNOCKOUT/SANCTUARY)	☆
12	10	22	SUGAR, WE'RE GOIN' DOWN	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	☆
13	11	21	GOLD DIGGER	KANYE WEST FEAT. JAMIE FOXX (ROC-A-FELLA/DEF JAM/IDJMG)	☆
14	15	7	GRILLZ	NELLY FEAT. PAUL WALL, ALI & GIPP (DERRITY/FO REEL/UMRG)	☆
15	17	8	PUMP IT	THE BLACK EYED PEAS (A&M/INTERSCOPE)	☆
16	4	24	MY HUMPS	THE BLACK EYED PEAS (A&M/INTERSCOPE)	☆
17	2	6	WAKE ME UP WHEN SEPTEMBER ENDS	GREEN DAY (REPRISE)	☆
18	18	11	UNWRITTEN	NATASHA BEDINGFIELD (EPIC)	☆
19	19	9	THERE IT GO! (THE WHISTLE SONG)	JUELZ SANTANA (DIPLOMATS/DEF JAM/IDJMG)	☆
20	16	11	WHEN I'M GONE	EMINEM (SHADY/AFTERMATH/INTERSCOPE)	☆
21	24	8	EVERYTIME WE TOUCH	CASCADA (ROBBINS)	☆
22	22	12	HERE WE GO	TRINA FEAT. KELLY ROWLAND (SLIP-N-SLIDE/ATLANTIC)	☆
23	20	18	I'M SPRUNG	T-PAIN (KONVICT MUZIK/JIVE/ZOMBA)	☆
24	25	38	YOU AND ME	LIFEHOUSE (GEFFEN)	☆
25	23	18	WE BE BURNIN'	SEAN PAUL (VP/ATLANTIC)	☆

* 17 mainstream top 40 stations are electronically monitored 24 hours a day, 7 days a week. This data is used to compile the Pop 100.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
26	28	25	FEEL GOOD INC	GORILLAZ (PARLOPHONE/VIRGIN)	
27	31	6	SHAKE THAT	EMINEM FEAT. NATE DOGG (SHADY/AFTERMATH/INTERSCOPE)	
28	26	16	LUXURIOUS	GWEN STEFANI (INTERSCOPE)	
29	41	2	CRASH	GWEN STEFANI (INTERSCOPE)	☆
30	27	1	LAFFY TAFFY	D4L (DEEMONEY/ASYLUM/ATLANTIC)	
31	30	10	STAY FLY	THREE 6 MAFIA (HYPNOTIZE MINDS/COLUMBIA/SUM)	
32	-	1	RIGHT HERE	STAINED (FLIP/ATLANTIC)	
33	32	7	WHO I AM HATES WHO I'VE BEEN	RELIENT K (GOTTEE/CAPITOL)	☆
34	29	30	BEVERLY HILLS	WEEZER (GEFFEN)	
35	40	2	YOU'RE BEAUTIFUL	JAMES BLUNT (CUSTARD/ATLANTIC)	☆
36	36	5	L.O.V.E.	ASHLEE SIMPSON (GEFFEN)	☆
37	33	1	SOUL SURVIVOR	YOUNG JEEZY FEAT. AKON (CORPORATE THUGZ/DEF JAM/IDJMG)	
38	-	1	BE WITHOUT YOU	MARY J. BLIGE (GEFFEN)	
39	34	26	SHAKE IT OFF	MARIAH CAREY (ISLAND/IDJMG)	☆
40	42	5	BEEP	THE PUSSYCAT DOLLS FEAT. WILLIAM (A&M/INTERSCOPE)	
41	38	20	YOUR BODY	PRETTY RICKY (ATLANTIC)	
42	37	23	WAKE ME UP WHEN SEPTEMBER ENDS	GREEN DAY (REPRISE)	☆
43	44	5	GIRL NEXT DOOR	SAVING JANE (ALERT/TOUCAN COVE)	☆
44	45	30	BELLY DANCER (BANANZA)	AKON (SRC/UNIVERSAL/UMRG)	
45	-	1	YO (EXCUSE ME MISS)	CHRIS BROWN (JIVE/ZOMBA)	
46	48	15	SHAKE	YING YANG TWINS FEAT. PITBULL (COLLIPARK/TVT)	
47	47	3	CATCH YOUR WAVE	THE CLICK FIVE (LAVA)	
48	-	1	I'M N LUV (WIT A STRIPPER)	T-PAIN FEAT. MIKE JONES (KONVICT MUZIK/JIVE/ZOMBA)	
49	46	2	GONE	KELLY CLARKSON (RCA/RMG)	
50	49	3	MAMACITA	BABY BASH FEAT. MARCOS HERNAANDEZ (LATIN/UNIVERSAL/UMRG)	

HOT SINGLES SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	3	#1 HEARTBREAK HOTEL	ELVIS PRESLEY (CAPITOL/SONY BMG STRATEGIC MARKETING GROUP)
2	2	10	HUNG UP	MADONNA (WARNER BROS.)
3	3	9	ONE WISH	RAY J (KNOCKOUT/SANCTUARY)
4	4	5	TE AMO CORAZON	PRINCE (UNIVERSAL/UMRG)
5	5	13	TEAR YOU APART	SHE WANTS REVENGE (PERFECTKISS/FLAWLESS/GEFFEN)
6	-	1	GOTTA GET TO MY BABY	JOVAN DAIS (ANOTHA DAIS)
7	7	16	TOUCH IT	BUSTA RHYMES (AFTERMATH/INTERSCOPE)
8	6	17	I THINK THEY LIKE ME	DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)
9	9	1	RUN IT!	CHRIS BROWN (JIVE/ZOMBA)
10	19	32	LONELY	AKON (SRC/UNIVERSAL/UMRG)
11	8	32	INSIDE YOUR HEAVEN/VEHICLE	BO BICE (RCA/RMG)
12	14	50	WE WILL BECOME SILHOUETTES/BE STILL MY HEART	THE POSTAL SERVICE (SUB POP)
13	12	2	NUMBER 1	GOLDFRAPP (MUTE)
14	15	33	INSIDE YOUR HEAVEN/INDEPENDENCE DAY	CARRIE UNDERWOOD (ARISTA/RMG)
15	9	21	GO CRAZY	YOUNG JEEZY FEAT. JAY-Z (CORPORATE THUGZ/DEF JAM/IDJMG)
16	24	11	BABY GIRL	TRE (SEL/SUM)
17	48	2	TOP NOTCH DIVA	QUARRE LEE FEAT. TRINA & TRICK DADDY (KEY MONEY GRIP)
18	18	19	THERE IT GO! (THE WHISTLE SONG)	JUELZ SANTANA (DIPLOMATS/DEF JAM/IDJMG)
19	23	7	I AM NOT MY HAIR	INDIA ARIE (MOTOWN/UMRG)
20	45	2	LEAN WIT IT, ROCK WIT IT	DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)
21	33	2	SHELTER IN THE RAIN	STEVIE WONDER (MOTOWN/UMRG)
22	34	8	DELUSIONS OF GRANDEUR	THE J PROJECT FEAT. LASALLE GABRIEL (SLR)
23	10	6	JUICEBOX	THE STROKES (RCA/RMG)
24	7	10	IT'S YOU	URBAN MYSTIC (SOBE/WARNER BROS.)
25	11	11	GRILLZ	NELLY FEAT. PAUL WALL, ALI & GIPP (DERRITY/FO)

HITPREDICTOR

DATA PROVIDED BY PROMOSQUAD

See chart legend for rules and explanations. Yellow indicates recently tested title, ☆ indicates New Release.

ARTIST/Title/Label/(Score) Chart Rank

POP 100 AIRPLAY

- ☆ GWEN STEFANI Crash INTERSCOPE (68.9) 26
- ☆ JAMES BLUNT You're Beautiful ATLANTIC (65.2) 36
- NE-YO So Sick IDJMG (65.0) E
- THE ALL-AMERICAN REJECTS Dirty Little Secret INTERSCOPE (75.1) 7
- FALL OUT BOY Dance, Dance IDJMG (82.5) 10
- RAY J One Wish SANCTUARY (66.0) 11
- KELLY CLARKSON

Billboard R&B/HIP-HOP

FEB
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2006

TOP R&B/HIP-HOP ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	WEEKS ON CHART
1	1	6	JAMIE FOXX #1 3 WKS. J 17179*/RMG (18.98) ⊕	Unpredictable	1	6
2	2	6	MARY J. BLIGE MTRIARCH/GEFFEN 005722*/INTERSCOPE (13.98/8.98)	The Breakthrough	1	6
3	4	8	CHRIS BROWN JIVE 82876/ZOMBA (18.98) ⊕	Chris Brown	1	8
4	3	5	THE NOTORIOUS B.I.G. BAD BOY 83885*/AG (19.98)	Duets: The Final Chapter	1	5
5	10	31	GREATEST GAINER KEYSHIA COLE A&M 003554*/INTERSCOPE (13.98)	The Way It Is	2	31
6	5	7	LIL WAYNE CASH MONEY 005124*/UMRG (13.98)	Tha Carter II	1	7
7	6	7	EMINEM SHADY/AFTERMATH 005881*/INTERSCOPE (13.98/8.98)	Curtain Call: The Hits	2	7
8	41	41	MARIAH CAREY ISLAND 005784*/DJMGM (13.98) ⊕	The Emancipation Of Mimi	5	41
9	9	9	JUELZ SANTANA DIPLOMATS/DEF JAM 005426*/DJMGM (13.98/8.98) ⊕	What The Game's Been Missing!	1	9
10	8	8	ANTHONY HAMILTON SO SO DEF 74278/ZOMBA (18.98)	Ain't Nobody Worryin'	4	8
11	6	6	LUDACRIS AND DTP DTP/DEF JAM 005786*/DJMGM (13.98) ⊕	Ludacris Presents...Disturbing Tha Peace	1	6
12	26	26	YOUNG JEEZY CORPORATE THUGZ/DEF JAM 004421*/DJMGM (13.98)	...e'ts Get It: Thug Motivation 101	1	26
13	7	7	T-PAIN KONVICT MUZIK/JIVE 73200/ZOMBA (18.98)	Rappa Ternt Sanga	1	7
14	13	13	DESTINY'S CHILD COLUMBIA 97765/SONY MUSIC (18.98) ⊕	#1's	1	13
15	16	16	KIRK FRANKLIN FO YO SOUL/GOSPO CENTRIC 71019/ZOMBA (18.98)	Hero	1	16
16	4	4	YING YANG TWINS COLLIPARK 2790/TVT (11.98 CD/DVD) ⊕	U.S.A. Still United	1	4
17	17	17	SEAN PAUL VP/ATLANTIC 83788*/AG (18.98)	The Trinity	1	17
18	15	9	CHAMILLIONAIRE UNIVERSAL 005423*/UMRG (13.98)	The Sound Of Revenge	2	9
19	14	9	NELLY FO REEL/DERRTY 005825*/UMRG (13.98)	Sweatsuit	6	9
20	21	22	KANYE WEST ROC-A-FELLA/DEF JAM 004813*/DJMGM (13.98)	Late Registration	2	22
21	12	12	SOUNDTRACK G-UNIT 005605*/INTERSCOPE (13.98/8.98)	Get Rich Or Die Tryin'	1	12
22	16	33	THE BLACK EYED PEAS A&M 004341*/INTERSCOPE (13.98/8.98)	Monkey Business	3	33
23	24	11	D4L DEEMONEY/ASYLUM 83890/AG (18.98)	Down For Life	1	11
24	1	1	NOT SHOT DEBUT TOO SHORT UP ALL NITE 0011 (14.98 CD/DVD) ⊕	Pimpin' Incorporated	24	1
25	23	17	THREE 6 MAFIA HYPNOTIZE MINDS/COLUMBIA 94724/SONY MUSIC (18.98) ⊕	Most Known Unknown	1	17
26	25	14	BUN-B RAP-A-LOT 4 LIFE 68539/ASYLUM (18.98)	Trill	1	14
27	26	26	PURPLE RIBBON ALL-STARS PURPLE RIBBON 12207/VIRGIN (18.98)	Big Boi Presents...Got Purp? Vol. II	1	26
28	29	1	ALICIA KEYS J 67424/RMG (18.98) ⊕	Unplugged	1	1
29	30	35	TREY SONGZ SONG BOOK/ATLANTIC 83721/AG (15.98)	I Gotta Make It	1	35
30	28	23	YOUNGBLOODZ LAFACE 73175*/ZOMBA (18.98) ⊕	Ev'rybody Know Me	1	23
31	27	27	FLOETRY ERVINGWONDER/GEFFEN 005609/INTERSCOPE (13.98)	Flo' Ology	1	27
32	35	37	CHARLIE WILSON JIVE 69429/ZOMBA (18.98)	Charlie, Last Name Wilson	1	37
33	34	11	PAUL WALL SWISHHOUSE/ATLANTIC 83808/ASYLUM (18.98)	The Peoples Champ	1	11
34	32	11	PITBULL DIAZ BROTHERS 2750/TVT (11.98 CD/DVD) ⊕	Money Is Still A Major Issue	1	11
35	39	40	BOW WOW COLUMBIA 93505*/SONY MUSIC (18.98) ⊕⊕	Wanted	1	40
36	37	75	LYFE JENNINGS COLUMBIA 90946/SONY MUSIC (12.98) ⊕⊕	Lyfe 268-192	7	75
37	31	32	SOUNDTRACK VERITY 71620/ZOMBA (18.98)	The Gospel	1	32
38	33	13	RAY J KNOCKOUT 87521/SANCTUARY (18.98)	Raydiation	1	13
39	36	41	DAMIAN "JR. GONG" MARLEY GHETTO YOUTHS/TUFF GONG 005416*/UMRG (13.98)	Welcome To Jamrock	1	41
40	38	4	YOLANDA ADAMS ELEKTRA/ATLANTIC 83789/AG (18.98)	Day By Day	1	4
41	45	1	SOUNDTRACK GRAND HUSTLE/ATLANTIC 83822*/AG (18.98)	Hustle & Flow	1	1
42	43	35	KEM MOTOWN 004232/UMRG (13.98) ⊕	Album II	1	35
43	47	5	DWELE VIRGIN 71410 (17.98)	Some Kinda...	10	5
44	49	5	WARREN G HAWING/G-FUNK 54707*/LIGHTYEAR (18.98)	In The Mid-Nite Hour	15	5
45	41	3	GINUWINE EPIC 93455/SONY MUSIC (18.98)	Back II Da Basics	3	3
46	44	4	TRINA SLIP-N-SLIDE/ATLANTIC 83710*/AG (18.98)	Glamorest Life	1	4
47	46	4	TWISTA ATLANTIC 83820*/AG (18.98)	The Day After	1	4
48	40	3	TONI BRAXTON BLACKGROUND 005441/UMRG (13.98)	Libra	1	3
49	42	43	GOAPELE SKYBLAZE/COLUMBIA 92910/SONY MUSIC (11.98)	Change It All	32	43
50	55	1	SCOUNDRELS INVISIBLE 0007 (14.98)	4-Ever Gullie	50	1
51	54	7	MARY MARY MY BLOCK/COLUMBIA 77733/SONY MUSIC (18.98)	Mary Mary	1	7
52	54	35	PRETTY RICKY ATLANTIC 83786/AG (18.98)	Bluestars	5	35
53	53	2	R. KELLY JIVE 70214/ZOMBA (18.98/12.98) ⊕	TP3 Reloaded	1	2
54	57	53	50 CENT SHADY/AFTERMATH 004092*/INTERSCOPE (13.98/8.98) ⊕	The Massacre	5	53
55	48	43	STEVIE WONDER MOTOWN 002402/UMRG (13.98)	A Time To Love	2	43

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	WEEKS ON CHART
56	50	49	R. KELLY JIVE 74668/ZOMBA (18.98)	Remix City Volume 1	14	49
57	61	58	BONE THUGS-N-HARMONY RUTHLESS 25423 (18.98)	Greatest Hits	30	58
58	51	17	LIL' KIM QUEEN BEE/ATLANTIC 83818*/AG (18.98)	The Naked Truth	3	17
59	63	56	RIHANNA SRP/DEF JAM 004937/DJMG (13.98)	Music Of The Sun	6	56
60	100	39	PAGE SETTER RAHEEM DEVAUGHN JIVE 53723/ZOMBA (11.98)	The Love Experience	9	39
61	67	80	ERIC BENET FRIDAY/REPRISE 47970/WARNER BROS. (18.98)	Hurricane	27	80
62	62	58	MIKE JONES SWISHHOUSE/ASYLUM 49340*/WARNER BROS. (18.98)	Who Is Mike Jones?	1	58
63	59	66	JOHN LEGEND G.O.O.D./COLUMBIA 92776*/SONY MUSIC (18.98) ⊕⊕	Get Lifted	1	66
64	74	71	MARQUES HOUSTON T.U.G./UNIVERSAL 004696/UMRG (13.98)	Naked	5	71
65	77	87	WEBBIE TRILL 83825/ASYLUM (18.98)	Savage Life	4	87
66	18	18	SOUNDTRACK MUSIC WORLD/FOX/SANCTUARY URBAN 87539/SANCTUARY (18.98)	Roll Bounce: The Album	51	18
67	5	70	THREE 6 MAFIA HYPNOTIZE MINDS/COLUMBIA 75007/SONY MUSIC (18.98)	Most Known Hits	38	70
68	66	59	LEELA JAMES WARNER BROS. 48027 (13.98)	A Change Is Gonna Come	42	59
69	65	62	CIARA SHO'NUFF/MUSICLINE/LAFACE 62819*/ZOMBA (18.98/12.98)	Goodies	2	62
70	18	18	DAVID BANNER SRC/UNIVERSAL 004975*/UMRG (13.98) ⊕	Certified	3	18
71	69	77	KINDRED THE FAMILY SOUL HIDDEN BEACH/EPIC 96512/SONY MUSIC (18.98)	In This Life Together	15	77
72	60	55	ASHANTI THE INC. 005924*/DJMGM (13.98)	Collectables By Ashanti	10	55
73	68	69	TONY YAYO G-UNIT 004873*/INTERSCOPE (13.98/8.98) ⊕	Thoughts Of A Predicate Felon	2	69
74	58	61	COMMON G.O.O.D./GEFFEN 004670*/INTERSCOPE (13.98/8.98) ⊕	Be	1	61
75	84	75	BABYFACE ARISTA 70568/RMG (18.98)	Grown & Sexy	1	75

▶▶ FOR A COMPLETE LISTING OF THE HOT R&B HIP-HOP ALBUMS, CHECK OUT WWW.BILLBOARD.COM

TOP REGGAE ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	1	40	MATISYAHU OR/EPIC 96464/SONY MUSIC	Live At Stubb's	1
2	2	17	SEAN PAUL VP/ATLANTIC 83788*/AG	The Trinity	1
3	3	20	DAMIAN "JR. GONG" MARLEY GHETTO YOUTHS/TUFF GONG 005416*/UMRG	Welcome To Jamrock	1
4	4	11	BOB MARLEY AND THE WAILERS ISLAND/TUFF GONG 005723/UMR/DJMG	Africa Unite: The Singles Collection	1
5	5	4	BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND/CHRONICLES 004008/UME	Gold	1
6	6	18	SHAGGY BIG YARD/GEFFEN 004180*/INTERSCOPE	Clothes Drop	1
7	7	16	SINEAD O'CONNOR THAT'S WHY THERE'S CHOCOLATE AND VANILLA 001	Throw Down Your Arms	1
8	8	103	SOUNDTRACK MAVERICK 48675/WARNER BROS.	50 First Dates	1
9	9	28	WILLIE NELSON LOST HIGHWAY 004706*/UMGN	Countryman	1
10	10	31	VARIOUS ARTISTS VP 1729*	Reggae Gold 2005	1
11	11	30	T.O.K. VP 1711*	Unknown Language	1
12	12	9	VARIOUS ARTISTS VP 1739*	Strictly The Best 33	1
13	13	27	VARIOUS ARTISTS RAZOR & TIE 89100	Blazin' Reggae	1
14	14	66	SKINDRED BIELER BROS./LAVA 93304/AG	Babylon	1
15	15	8	VARIOUS ARTISTS VP 1740*	Strictly The Best 34	1

BETWEEN THE BULLETS rgeorge@billboard.com

DeVAUGHN'S ALBUM REBOUNDS

Up by 81% for its best percentage gain ever, "The Love Experience" by Raheem DeVaughn nabs Pacesetter stripes on Top R&B/Hip-Hop Albums.

Before this week, the greatest spike had been a 35% jump in the Nov. 26, 2005, issue. Boosted by a \$9.99 price tag at Tower, "Experience" soars to No. 60 and its best rank in four months.

At radio, DeVaughn tastes

moderate play for first single "Guess Who Loves You More," which peaked at No. 38 on Hot R&B/Hip-Hop Songs. Three other tracks

also gain, including next single "You," which more than doubled its detections, while "Believe" sparks initial airplay.

DeVaughn recently finished dates on the Seagram's Live tour with Lil Mo and a reunited Xscape.

—Raphael George



FEB 4 2006 R&B/HIP-HOP Billboard

WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	1	13	#1 BE WITHOUT YOU	MARY J. BLIGE (Geffen/Interscope)	★
2	2	16	UNPREDICTABLE	JAMIE FOXX FEAT. LUDACRIS (J/RMG)	★
3	3	14	GRILLZ	NELLY FEAT. PAUL WALL, ALI & GIPP (Derrty/Fo' Reel/UMRG)	★
4	5	12	SO SICK	NE-YO (DEF JAM/IDJMG)	★
5	10	10	CHECK ON IT	BEYONCE FEAT. SLIM THUG (COLUMBIA/SUM)	★
6	4	16	DON'T FORGET ABOUT US	MARIAH CAREY (ISLAND/IDJMG)	★
7	9	8	YO (EXCUSE ME MISS)	CHRIS BROWN (JIVE/ZOMBA)	★
8	7	22	I THINK THEY LIKE ME	DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)	★
9	6	18	KRYPTONITE (I'M ON IT)	PURPLE RIBBON ALL-STARS (PURPLE RIBBON/VIRGIN)	★
10	22	13	TOUCH IT	BUSTA RHYMES (AFTERMATH/INTERSCOPE)	★
11	16	9	LEAN WIT IT, ROCK WIT IT	DEM FRANCHIZE BOYZ FEAT. LIL PEANUT & CHARLAY (SO SO DEF/VIRGIN)	★
12	11	17	GOTTA GO	TREY SONGZ (SONG BOOK/ATLANTIC)	★
13	8	22	ONE WISH	RAY J (KNOCKOUT/SANCTUARY)	★
14	12	24	UNBREAKABLE	ALICIA KEYS (J/RMG)	★
15	29	6	LOVE	KEYSHIA COLE (A&M/INTERSCOPE)	★
16	13	22	I SHOULD HAVE CHEATED	KEYSHIA COLE (A&M/INTERSCOPE)	★
17	17	19	LOOKING FOR YOU	KIRK FRANKLIN (FO YO SOUL/GOSPD CENTRIC/ZOMBA)	★
18	15	23	THERE IT GO! (THE WHISTLE SONG)	JUELZ SANTANA (DIPLOMATS/DEF JAM/IDJMG)	★
19	27	11	FRESH AZIMIZ	BOW WOW FEAT. J-KWON & JERMAINE DUPRI (COLUMBIA/SUM)	★
20	14	27	RUN IT!	CHRIS BROWN (JIVE/ZOMBA)	★
21	23	12	RODEO	JUVENILE (U1P/ATLANTIC)	★
22	26	7	I'M N LUV (WIT A STRIPPER)	T-PAIN FEAT. MIKE JONES (KONVICIT MUZIK/JIVE/ZOMBA)	★
23	28	10	NASTY GIRL	THE NOTORIOUS B.I.G. (BAO BOY/ATLANTIC)	★
24	31	13	IN MY MIND	HEATHER HEADLEY (RCA/RMG)	★
25	21	17	FIREMAN	LIL WAYNE (CASH MONEY/UMRG)	★

WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	25	49	MUST BE NICE	LYFE JENNINGS (COLUMBIA/SUM)	★
2	34	11	MAGIC	CHARLIE WILSON (JIVE/ZOMBA)	★
3	20	20	HERE WE GO	TRINA FEAT. KELLY ROWLAND (SLIP-N-SLIDE/ATLANTIC)	★
4	18	27	STAY FLY	THREE 6 MAFIA (HYPNOTIZE MINDS/COLUMBIA/SUM)	★
5	30	6	OH YES (AKA 'POSTMAN')	JUELZ SANTANA (DIPLOMATS/DEF JAM/IDJMG)	★
6	31	29	SHAKE IT OFF	MARIAH CAREY (ISLAND/IDJMG)	★
7	32	10	GEORGIA	LUDACRIS & FIELD MOB (DTP/IDJMG)	★
8	33	24	SOUL SURVIVOR	YOUNG JEEZY FEAT. AKON (CORPORATE THUGZ/DEF JAM/IDJMG)	★
9	34	33	LAFFY TAFFY	D4L (DEEMONEY/ASYLUM/ATLANTIC)	★
10	3	42	CAN'T LET GO	ANTHONY HAMILTON (SO SO DEF/ZOMBA)	★
11	36	5	BETCHA CAN'T DO IT LIKE ME	D4L (DEEMONEY/ASYLUM/ATLANTIC)	★
12	37	13	TRU LOVE	FAITH EVANS (CAPITOL)	★
13	38	6	LUXURIOUS	GWEN STEFANI (INTERSCOPE)	★
14	39	48	WE BE BURNIN'	SEAN PAUL (VP/ATLANTIC)	★
15	40	13	GIRL TONITE	TWISTA FEAT. TREY SONGZ (ATLANTIC)	★
16	41	7	MY HOOD	YOUNG JEEZY (CORPORATE THUGZ/DEF JAM/IDJMG)	★
17	42	5	TEMPERATURE	SEAN PAUL (VP/ATLANTIC)	★
18	43	25	I'M SPRUNG	T-PAIN (KONVICIT MUZIK/JIVE/ZOMBA)	★
19	44	30	HEARD 'EM SAY	KANYE WEST FEAT. ADAM LEVINE (ROC-A-FELLA/DEF JAM/IDJMG)	★
20	45	47	WE BELONG TOGETHER	MARIAH CAREY (ISLAND/IDJMG)	★
21	46	41	GOLD DIGGER	KANYE WEST FEAT. JAMIE FOXX (ROC-A-FELLA/DEF JAM/IDJMG)	★
22	47	5	MS. NEW BOOTY	BUBBA SPARKXX (NEW SOUTH/PURPLE RIBBON/VIRGIN)	★
23	48	12	HYPOTHETICALLY	LYFE JENNINGS (COLUMBIA/SUM)	★
24	49	44	WHERE WOULD I BE (THE QUESTION)	KINDRED THE FAMILY SOUL (EPIC/HIDDEN BEACH)	★
25	56	15	GROWN & SEXY	BABYFACE (ARISTA/RMG)	★

WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	2	10	#1 BE WITHOUT YOU	MARY J. BLIGE (Geffen/Interscope)	★
2	1	20	UNBREAKABLE	ALICIA KEYS (J/RMG)	★
3	4	17	IN MY MIND	HEATHER HEADLEY (RCA/RMG)	★
4	3	13	MAGIC	CHARLIE WILSON (JIVE/ZOMBA)	★
5	6	19	LOOKING FOR YOU	KIRK FRANKLIN (FO YO SOUL/GOSPD CENTRIC/ZOMBA)	★
6	5	26	I WANNA BE LOVED	ERIC BENET (FRIDAY/REPRISE/WARNER BROS.)	★
7	10	5	UNPREDICTABLE	JAMIE FOXX FEAT. LUDACRIS (J/RMG)	★
8	7	33	FIND YOUR WAY (BACK IN MY LIFE)	KEM (MOTOWN/UMRG)	★
9	9	19	GROWN & SEXY	BABYFACE (ARISTA/RMG)	★
10	8	40	GOTTA GO GOTTA LEAVE (TIRED)	VIVIAN GREEN (COLUMBIA/SUM)	★
11	11	23	WHERE WOULD I BE (THE QUESTION)	KINDRED THE FAMILY SOUL (EPIC/HIDDEN BEACH)	★
12	16	13	TRU LOVE	FAITH EVANS (CAPITOL)	★
13	14	36	CHARLIE LAST NAME: WILSON	CHARLIE WILSON (JIVE/ZOMBA)	★
14	13	37	MUST BE NICE	LYFE JENNINGS (COLUMBIA/SUM)	★
15	17	8	CAN'T LET GO	ANTHONY HAMILTON (SO SO DEF/ZOMBA)	★
16	13	10	DON'T FORGET ABOUT US	MARIAH CAREY (ISLAND/IDJMG)	★
17	20	9	TO YOU	EARTH, WIND & FIRE FEAT. BRIAN MCKNIGHT (SANCTUARY)	★
18	13	8	I AM NOT MY HAIR	INDIA ARIE (MOTOWN/UMRG)	★
19	22	16	EVERYTIME I THINK ABOUT HER	JANEIE FEAT. JADAKISS (DIVINE MILL/WARNER BROS.)	★
20	29	2	FIND MYSELF IN YOU	BRIAN MCKNIGHT (MOTOWN/UMRG)	★
21	24	10	CURSED	VIVIAN GREEN (COLUMBIA/SUM)	★
22	25	10	INDECENT PROPOSAL	JAVIER (CAPITOL)	★
23	40	2	JUST CAME HERE TO CHILL	THE ISLEY BROTHERS FEAT. RONALD ISLEY (DEF SOUL/DEF JAM/IDJMG)	★
24	26	11	I REMEMBER	MELISSA MORGAN (LU ANN/ORPHEUS)	★
25	23	17	TRIPPIN' (THAT'S THE WAY LOVE WORKS)	TONI BRAXTON (BLACKGROUND/UMRG)	★

WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	6	27	#1 RUN IT!	CHRIS BROWN (JIVE/ZOMBA)	★
2	17	3	TOUCH IT	BUSTA RHYMES (AFTERMATH/INTERSCOPE)	★
3	1	1	GOTTA GET TO MY BABY	JOVAN DAVIS (ANOTHA DAVIS)	★
4	4	1	ALWAYS	SPAIDE R.I.P.P.E.R. (HASSLE LIFE)	★
5	34	3	LEAN WIT IT, ROCK WIT IT	DEM FRANCHIZE BOYZ FEAT. LIL PEANUT & CHARLAY (SO SO DEF/VIRGIN)	★
6	5	9	ONE WISH	RAY J (KNOCKOUT/SANCTUARY)	★
7	1	1	GET LOOSE	BLU CRUSH (BLU CRUSH)	★
8	1	10	IT'S YOU	URBAN MYSTIC (SOBE/WARNER BROS.)	★
9	8	14	BABY GIRL	TRE (SEL/SUM)	★
10	2	5	WHAT YOU GOT	VIRGINIA'S FRONTLINE FEAT. PORSHCA (CNI ENTERTAINMENT)	★
11	7	4	RAIN'S FALLIN'	STORMTROOPERZ (IMPERIAL ENTERTAINMENT)	★
12	3	3	THE HOOCHIE SONG	D4K (HAVING YOURS/SOWELL ENTERTAINMENT)	★
13	14	13	DON'T TEST US	MR. POOKIE (CRAWL 2 BAWL/BOSS)	★
14	11	11	GRILLZ	NELLY FEAT. PAUL WALL, ALI & GIPP (Derrty/Fo' Reel/UMRG)	★
15	10	17	I THINK THEY LIKE ME	DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)	★
16	13	22	BACK TOGETHER AGAIN	MELISSA MORGAN & FREDDIE JACKSON (LU ANN/ORPHEUS)	★
17	19	7	I AM NOT MY HAIR	INDIA ARIE (MOTOWN/UMRG)	★
18	15	5	TE AMO CORAZON	PRINCE (UNIVERSAL/UMRG)	★
19	9	15	COME GO WITH ME	RUSTIC FEAT. CROW (SPIDO)	★
20	22	5	CHECK ON IT	BEYONCE FEAT. SLIM THUG (COLUMBIA/SUM)	★
21	26	6	OH YES (AKA 'POSTMAN')	JUELZ SANTANA (DIPLOMATS/DEF JAM/IDJMG)	★
22	23	3	HAVE A PARTY	MOBB DEEP FEAT. 50 CENT & NATE DOGG (G-UNIT/INTERSCOPE)	★
23	1	1	SO SICK	NE-YO (DEF JAM/IDJMG)	★
24	1	33	LONELY	AKON (SRC/UNIVERSAL/UMRG)	★
25	20	9	PADLOCK	STARR BLAZZ (STARR BLAZZ/EMPIRE)	★

WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	1	14	#1 GRILLZ	NELLY FEAT. PAUL WALL, ALI & GIPP (Derrty/Fo' Reel/UMRG)	★
2	2	10	SO SICK	NE-YO (DEF JAM/IDJMG)	★
3	6	12	CHECK ON IT	BEYONCE FEAT. SLIM THUG (COLUMBIA/SUM)	★
4	3	15	DON'T FORGET ABOUT US	MARIAH CAREY (ISLAND/IDJMG)	★
5	5	15	THERE IT GO! (THE WHISTLE SONG)	JUELZ SANTANA (DIPLOMATS/DEF JAM/IDJMG)	★
6	4	25	RUN IT!	CHRIS BROWN (JIVE/ZOMBA)	★
7	13	7	BE WITHOUT YOU	MARY J. BLIGE (Geffen/Interscope)	★
8	6	20	TURN IT UP	CHAMILLIONAIRE FEAT. LIL FLIP (UNIVERSAL/UMRG)	★
9	7	23	ONE WISH	RAY J (KNOCKOUT/SANCTUARY)	★
10	9	17	STICKWITU	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)	★
11	14	8	UNPREDICTABLE	JAMIE FOXX FEAT. LUDACRIS (J/RMG)	★
12	16	6	I'M N LUV (WIT A STRIPPER)	T-PAIN FEAT. MIKE JONES (KONVICIT MUZIK/JIVE/ZOMBA)	★
13	15	7	SHAKE THAT	EMINEM FEAT. NATE DOGG (SHADY/AFTERMATH/INTERSCOPE)	★
14	11	21	LAFFY TAFFY	D4L (DEEMONEY/ASYLUM/ATLANTIC)	★
15	10	19	STAY FLY	THREE 6 MAFIA (HYPNOTIZE MINDS/COLUMBIA/SUM)	★
16	22	4	YO (EXCUSE ME MISS)	CHRIS BROWN (JIVE/ZOMBA)	★
17	12	16	I THINK THEY LIKE ME	DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)	★
18	21	2	MS. NEW BOOTY	BUBBA SPARKXX (NEW SOUTH/PURPLE RIBBON/VIRGIN)	★
19	20	10	RODEO	JUVENILE (U1P/ATLANTIC)	★
20	23	9	BRING OUT THE FREAK IN YOU	LIL ROB (UPSTAIRS)	★
21	17	14	LUXURIOUS	GWEN STEFANI (INTERSCOPE)	★
22	25	6	TEMPERATURE	SEAN PAUL (VP/ATLANTIC)	★
23	16	19	HERE WE GO	TRINA FEAT. KELLY ROWLAND (SLIP-N-SLIDE/ATLANTIC)	★
24	27	6	MY HOOD	YOUNG JEEZY (CORPORATE THUGZ/DEF JAM/IDJMG)	★
25	26	8	FRESH AZIMIZ	BOW WOW FEAT. J-KWON & JERMAINE DUPRI (COLUMBIA/SUM)	★

★ HITPREDICTOR

DATA PROVIDED BY **promosquad**

Sea chart legend for rules and explanations. Yellow indicates recently tested title, ★ indicates New Release.

ARTIST/TITLE/LABEL (Score)	Chart Rank
R&B/HIP-HOP AIRPLAY	
★ JUELZ SANTANA Oh Yes (aka 'Postman') IDJMG (93.8)	30
★ D4L Betcha Can't Do It Like Me ATLANTIC (71.4)	36
★ KANYE WEST FEAT. LUPE FIASCO Touch The Sky IDJMG (89.0)	66
NE-YO So Sick IDJMG (81.4)	4
BEYONCE FEAT. SLIM THUG Check On It sum (92.8)	5
CHRIS BROWN Yo (Excuse Me Miss) ZOMBA (90.9)	7
BUSTA-RHYMES Touch It INTERSCOPE (58.6)	10
DEM FRANCHIZE BOYZ Lean Wit It Rock Wit It VIRGIN (66.8)	11
KEYSHIA COLE Love INTERSCOPE (89.6)	15
BOW WOW Fresh Azimiz sum (82.1)	19
JUVENILE Rodeo ATLANTIC (71.2)	21
T-PAIN FEAT. MIKE JONES I'm N Luv (Wit A Stripper) ZOMBA (77.6)	22
SEAN PAUL Temperature ATLANTIC (79.8)	42
YING YANG TWINS Bedroom Boom FYR (66.9)	53
REMY MA Conceited (There's Something About Remy) UMRG (71.6)	55
TYRA SIII In Love UMRG (65.3)	57
RHYTHMIC AIRPLAY	
★ BLACK EYED PEAS Pump It INTERSCOPE (80.7)	36
★ JUELZ SANTANA Oh Yes (aka 'PCSTMAN') IDJMG (95.0)	-
★ D4L Betcha Can't Do It Like Me ATLANTIC (75.3)	-
★ KANYE WEST FEAT. LUPE FIASCO Touch The Sky IDJMG (84.1)	-
NE-YO So Sick IDJMG (88.1)	2
BEYONCE FEAT. SLIM THUG Check On It sum (91.6)	3
MARY J. BLIGE Be Without You INTERSCOPE (94.2)	7
THE PLSYYCAT DOLLS Stickwitu INTERSCOPE (71.4)	10
JAMIE FOXX FEAT. LUDACRIS Unpredictable RMG (94.7)	11
T-PAIN FEAT. MIKE JONES I'm N Luv (Wit A Stripper) ZOMBA (68.2)	12
CHRIS BROWN Yo (Excuse Me Miss) ZOMBA (88.5)	16
SEAN PAUL Temperature ATLANTIC (73.0)	22
YOUNG JEEZY My Hood IDJMG (65.7)	24
BOW WOW Fresh Azimiz sum (77.0)	25
TWISTA FEAT. MARIAH CAREY So Lonely ATLANTIC (92.3)	40
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	TITLE	Artist	PEAK POSITION
1	1	14	#1 JESUS, TAKE THE WHEEL 3 WKS M. BRIGHT (B. JAMES, H. LINDSEY, G. SAMPSON)	Carrie Underwood ARISTA/ARISTA NASHVILLE	1	31	I'M TAKING THE WHEEL J. SHANKS (K. OSBORN, J. SHANKS)	SheDaisy LYRIC STREET	31
2	3	20	HONKY TONK BADONKADONK D. HUFF (R. HOUZER, D. DAVIDSON, J. JOHNSON)	Trace Adkins CAPITOL	2	32	SOMETHING'S GOTTA GIVE D. HUFF (C. WISEMAN, T. MULLINS)	LeAnn Rimes ASYLUM-CURB	32
3	2	21	SHE LET HERSELF GO T. BROWN, G. STRAIT (K. K. PHILLIPS, D. DILLON)	George Strait MCA NASHVILLE	1	33	LIPSTICK T. BROWN, K. LAW, B. CHANCEY (R. LYNNE, M. PRENTICE)	Rockie Lynne UNIVERSAL SOUTH	33
4	5	18	WHEN I GET WHERE I'M GOING F. ROGERS (R. RUTHERFORD, G. TEREN)	Brad Paisley Featuring Dolly Parton ARISTA NASHVILLE	4	34	TWENTY YEARS AND TWO HUSBANDS AGO B. GALLIMORE (L. A. WOMACK, D. DOOSON, D. DILLON)	Lee Ann Womack MCA NASHVILLE	33
5	4	35	MUST BE DOIN' SOMETHIN' RIGHT C. CHAMBERLAIN (P. J. MATTHEWS, M. DODSON)	Billy Currington MERCURY	1	35	NOT GOING DOWN B. GALLIMORE, T. MCGRAW (K. SAVIGAR, S. BOLTON)	Jo Dee Messina CURB	35
6	6	8	MY OLD FRIEND B. GALLIMORE, T. MCGRAW, D. SMITH (C. WISEMAN, S. MCEWAN)	Tim McGraw CURB	6	HOT SHOT DEBUT 36	GREATEST GAINER LOVE WILL ALWAYS WIN A. REYNOLDS (G. KENNEDY, W. KIRKPATRICK)	Garth Brooks & Trisha Yearwood PEARL/LYRIC STREET	36
7	11	24	LIKE WE NEVER LOVED AT ALL D. HUFF, F. HILL (J. RICH, S. SAX, V. MCGEHE)	Faith Hill WARNER BROS./WRN	7	37	I GOT YOU C. MORGAN, P. O'DONNELL (C. MORGAN, P. O'DONNELL, T. OWENS)	Craig Morgan BROKEN BOW	36
8	9	20	JUST MIGHT (MAKE ME BELIEVE) G. FUNDIS (K. HALL)	Sugarland MERCURY	8	38	EVERY TIME I HEAR YOUR NAME J. STEELE (K. ANDERSON, T. HAMBRIDGE, J. STEELE)	Keith Anderson ARISTA NASHVILLE	38
9	12	13	TONIGHT I WANNA CRY D. HUFF, K. URBAN (M. POWELL, K. URBAN)	Keith Urban CAPITOL	9	39	MY KIND OF MUSIC P. MOORE, B. CANNON (R. SCOTT)	Ray Scott WARNER BROS./WRN	39
10	13	27	YOUR MAN F. ROGERS (C. STAPLETON, C. DUBOIS, J. EVERETT)	Josh Turner MCA NASHVILLE	10	40	I LOVE MY LIFE K. STEGALL (J. O'NEAL, S. SMITH, T. NICHOLS)	Jamie O'Neal CAPITOL	40
11	10	9	COME A LITTLE CLOSER B. BEAVERS (B. BEAVERS, D. BENTLEY)	Dierks Bentley CAPITOL	1	41	I CAN'T UNLOVE YOU D. HUFF (W. KIRBY, W. ROBINSON)	Kenny Rogers CAPITOL	41
12	10	36	BOONDOCKS W. KIRKPATRICK, LITTLE BIG TOWN (W. KIRKPATRICK, LITTLE BIG TOWN)	Little Big Town EQUITY	9	42	IF I DON'T MAKE IT BACK J. STOVER, L. LAWRENCE (B. PINSON, B. JONES)	Tracy Lawrence MERCURY	42
13	15	16	SHE DON'T TELL ME TO R. RUTHERFORD, M. WRIGHT (B. DIPIERO, T. SHAPIRO, R. RUTHERFORD)	Montgomery Gentry COLUMBIA	13	43	LIFE AIN'T ALWAYS BEAUTIFUL M. WRIGHT, G. ALLAN (C. GOODMAN, T. JAMES)	Gary Allan MCA NASHVILLE	43
14	20	12	AIR POWER LIVING IN FAST FORWARD B. CANNON, K. CHESNEY (D. L. MURPHY, R. RUTHERFORD)	Kenny Chesney BNA	14	44	IF YOU'RE GOING THROUGH HELL (BEFORE THE DEVIL EVEN KNOWS) T. HEWITT (S. TATE, A. TATE, D. BERG)	Rodney Atkins CURB	44
15	19	5	AIR POWER WHAT HURTS THE MOST D. HUFF, RASCAL FLATTS (J. STEELE, S. ROBSON)	Rascal Flatts LYRIC STREET	15	45	SETTLE FOR A SLOWDOWN B. BEAVERS (T. MARTIN, B. BEAVERS, D. BENTLEY)	Dierks Bentley CAPITOL	45
16	18	14	CHEATIN' S. EVANS, M. BRIGHT (B. JAMES, D. SCHLITZ)	Sara Evans RCA	16	46	SIZE MATTERS (SOMEDAY) B. CANNON (H. HILL, M. OCKLE)	Joe Nichols UNIVERSAL SOUTH	46
17	23	6	GET DRUNK AND BE SOMEBODY L. WHITE, T. KEITH (T. KEITH, S. EMERICK)	Toby Keith SHOW DOG NASHVILLE	17	47	I'LL DIE TRYIN' J. NIEBANK (S. BOGARD, J. STOVER)	Lonestar BNA	45
18	17	19	KEROSENE M. WRUCKE, F. JUDD (M. LAMBERT)	Miranda Lambert EPIC	17	48	AIN'T WASTIN' GOOD WHISKEY ON YOU C. HOWARD (B. MOORE, W. WILSON)	Trick Pony ASYLUM-CURB	42
19	7	16	GOOD RIDE COWBOY A. REYNOLDS (B. KENNEDY, J. L. NIEMAN, R. BROWN, B. DOYLE)	Garth Brooks PEARL/LYRIC STREET	3	49	DOWN AND OUT R. FOSTER (R. ROGERS)	Randy Rogers Band SMITH MUSIC GROUP/SMITH ENTERTAINMENT	48
20	22	23	AIR POWER NOBODY BUT ME B. BRAODOCK (P. B. WHITE, S. CAMP)	Blake Shelton WARNER BROS./WRN	20	50	NO SHAME K. BEARD, B. CHANCEY (J. BATES, K. BEARD, J. YEARY)	Jeff Bates RCA	50
21	21	16	BELIEVE T. BROWN, R. DLNN, K. BROOKS (R. DUNN, C. WISEMAN)	Brooks & Dunn ARISTA NASHVILLE	19	51	DRINKIN' IN MY SUNDAY DRESS D. HUFF, M. WRIGHT (M. MCKEE)	Susan Haynes EPIC	51
22	16	15	WHO YOU'D BE TODAY B. CANNON, K. CHESNEY (B. LUTHER, A. MAYO)	Kenny Chesney BNA	2	52	ANYWHERE BUT HERE K. STEGALL, M. WRIGHT (D. V. WILLIAMS, W. MOBLEY)	Brice Long COLUMBIA	51
23	25	23	THE DOLLAR B. CANNON (J. JOHNSON)	Jamey Johnson BNA	23	53	NEVER MIND ME B. KENNY, J. RICH, P. WDRLEY (B. KENNY, J. RICH, E. CLAWSON)	Big & Rich WARNER BROS./WRN	53
24	27	10	WHO SAYS YOU CAN'T GO HOME J. SHANKS, J. BON JOVI, R. SAMBORA (J. BON JOVI, R. SAMBORA)	Bon Jovi Duet With Jennifer Nettles ISLAND/DMG	24	54	BRAND NEW GIRLFRIEND L. MILLER (J. STEELE, B. ALLMAND, S. MINOR)	Steve Holy CURB	54
25	24	16	I DON'T FEEL LIKE LOVING YOU TODAY G. WILSON, J. R. CH. M. WRIGHT (M. BERG, J. COLLINS)	Gretchen Wilson EPIC	22	55	CORN FED J. RICH (S. BROWN, V. MCGEHE, J. RICH)	Shannon Brown WARNER BROS./WRN	50
26	26	18	NOBODY GONNA TELL ME WHAT TO DO M. WRIGHT, J. SCAIFE (T. MULLINS, T. NICHOLS, C. WISEMAN)	Van Zant COLUMBIA	26	56	LAST DAY OF MY LIFE F. ROGERS (P. VASSAR, T. RYAN)	Phil Vassar ARISTA NASHVILLE	56
27	29	17	WHEREVER YOU ARE J. STOVER (J. STOVER, S. BOGARD)	Jack Ingram BIA MACHINE/SHOW DOG NASHVILLE	17	57	KISS MY COUNTRY ASS J. SCAIFE (R. AKINS, D. DAVIDSON, J. STONE)	Rhett Akins BNA	57
28	30	16	DRUNKER THAN ME T. TOMLINSON, HILLBILLY (T. TOMLINSON, A. UNDERWOOD)	Trent Tomlinson LYRIC STREET	28	58	JUST THIS SIDE OF HEAVEN (HAL-LELUJAH) D. JOHNSON (D. JOHNSON, J. MCELROY)	Hal Ketchum ASYLUM-CURB	58
29	31	10	WHY M. KNOX (J. RICH, V. MCGEHE, R. CLAWSON)	Jason Aldean BROKEN BOW	29	59	ON AGAIN TONIGHT F. ROGERS (M. GREEN, J. MELTON, P. B. WHITE)	Trent Willmon COLUMBIA	59
30	32	17	I DON'T B. GALLIMORE (D. PECK, C. MILLS, B. COLLINS)	Danielle Peck BIA MACHINE/SHOW DOG NASHVILLE	30	60	LOVE NEEDS A HOLIDAY R. MCENTIRE, B. CANNON (T. MENSY, T. HASELOEN)	Reba McEntire MCA NASHVILLE	60

Song needed 27 weeks to become Turner's first top 10. Prior best was when "Long Black Train" rose to No. 13 in February 2004.

Single takes 23 weeks to post-Airpower stripes, with 17.2 million audience impressions this week.

With spins at 23 stations, quirky duo opens with second single from "Comin' to Your City."

HITPREDICTOR

DATA PROVIDED BY
promosquadSee chart legend for rules and explanations. Yellow indicates recently tested title.
★ indicates New Release.

ARTIST/Title/LABEL/(Score)	Chart Rank	ARTIST/Title/LABEL/(Score)	Chart Rank	ARTIST/Title/LABEL/(Score)	Chart Rank
COUNTRY		★ RASCAL FLATTS What Hurts The Most LYRIC STREET (87.3)	15	LEE ANN WOMACK Twenty Years And Two Husbands Ago MCA NASHVILLE (78.0)	34
CARRIE UNDERWOOD Jesus, Take The Wheel ARISTA NASHVILLE (91.9)	1	SARA EVANS Cheatin' RCA (87.3)	16	CRAIG MORGAN I Got You BROKEN BOW (83.3)	37
TRACE ADKINS Honky Tonk Badonkadonk CAPITOL (78.0)	2	TOBY KEITH Get Drunk And Be Somebody SHOW DOG (83.2)	17	RAY SCOTT My Kind Of Music WARNER BROS. (78.7)	38
BRAD PAISLEY FEAT. DOLLY PARTON When I Get Where I'm Going ARISTA NASHVILLE (83.8)	4	MIRANDA LAMBERT Kerosene EPIC (75.8)	18	JAMIE O'NEAL I Love My Life CAPITOL (80.3)	40
TIM MCGRAW My Old Friend CURB (80.2)	6	BLAKE SHELTON Nobody But Me WARNER BROS. (35.5)	20	KENNY ROGERS I Can't Unlove You CAPITOL (90.3)	41
SUGARLAND Just Might (Make Me Believe) MERCURY (84.2)	8	BROOKS & DUNN Believe ARISTA NASHVILLE (78.8)	21	TRACY LAWRENCE If I Don't Make It Back MERCURY (95.1)	42
KEITH URBAN Tonight I Wanna Cry CAPITOL (92.8)	9	JAMEY JOHNSON The Dollar BNA (86.6)	23	RODNEY ATKINS If You're Going Through Hell CURB (75.0)	44
JOSH TURNER Your Man MCA NASHVILLE (76.7)	10	BON JOVI WITH JENNIFER NETTLES Who Says You Can't Go Home ISLAND (81.7)	24	LONESTAR I'll Die Tryin' BNA (86.2)	47
MONTGOMERY GENTRY She Don't Tell Me To COLUMBIA (91.7)	13	VAN ZANT Nobody Gonna Tell Me What To Do COLUMBIA (77.8)	26	BRICE LONG Anywhere But Here COLUMBIA (77.4)	52
KENNY CHESNEY Living In Fast Forward BNA (94.7)	14	JASON ALDEAN Why Broken Bow (76.9)	29		
		LEANN RIMES Something's Gotta Give ASYLUM-CURB (76.0)	32		

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COUNTRY MUSIC UPDATE

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HOT COUNTRY SONGS: 123 country stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. © 2006 VNU Business Media, Inc. All rights reserved.
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ALL CHARTS: See Chart Legend for rules and explanations.BETWEEN THE BULLETS wjassen@billboard.com

BROOKS, YEARWOOD MARRIED TO A HIT

With Hot Shot Debut roses at No. 36, newlyweds Garth Brooks and Trisha Yearwood place their fifth duet on Hot Country Songs, their first since "Squeeze Me In" peaked at No. 16 in the March 23, 2002, issue.

"Love Will Always Win" is detected at 90 of the 123 stations Nielsen BDS monitors for this chart, with 4.3 million audience impressions during the tracking week. This is a career-high start for Yearwood, topping her No. 45 opening with "Wrong Side of Merr-

phis" in the Aug. 8, 1992, issue. Brooks holds the Nielsen BDS-era record for high debuts, set when "Good Ride Cowboy" bowed at No. 18 last fall.

Carrie Underwood logs a third week at No. 1, the most for any female artist since Gretchen Wilson's "Redneck Woman" rode the chart's crest for five weeks in spring 2004. Since then, Faith Hill, Jo Dee Messina and Sara Evans are the only ladies to lead the chart for two weeks.
—Wade Jesser

FEB 4 2006 LATIN Billboard

HOT LATIN SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
1	1	12	#1 ROMPE MONSERRATE, DJ URBA, S. FISHER, (R. AYALA, V. CABRERA)	Daddy Yankee EL CARTEL / INTERSCOPE	1
2	12	6	GREATEST GAINER CONTRA VIENTO Y MAREA R. MUNDZ, R. MARTINEZ, J. E. MURGIA, M. L. ARRIAGA	Intocable EMI LATIN	2
3	5	2	RAKATA LUNY TUNES (WISIN, YANDEL)	Wisin & Yandel MAS FLOW / MACHETE	2
4	7	5	VEN BAILALO J. TORRES (A. RIVERA, C. COLON, J. TORRES)	Angel & Khriz LUAR/MVP / MACHETE	3
5	4	4	ELLA Y YO E. LIND, L. SANTOS (W.O. LANDRON, A. SANTOS)	Aventura Featuring Don Omar PREMIUM LATIN	2
6	8	10	NUUESTRO AMOR A. AVILA (A. AVILA)	RBD EMI LATIN	6
7	2	9	LLAME PA' VERTE LUNY TUNES (WISIN, YANDEL)	Wisin & Yandel MACHETE	2
8	3	40	MAYOR QUE YO LUNY TUNES (LUNY TUNES, R. AYALA, WISIN, YANDEL, H. OELGADO)	Baby Ranks, Daddy Yankee, Tony Tun Tun, Wisin, Yandel & Hector MAS FLOW / MACHETE	3
9	10	11	CUENTALE R. MERCENARIO (M. I. PESANTE)	Ivy Queen LA CALLE / UNIVISION	3
10	13	6	TE HE QUERIDO, TE HE LLORADO R. MERCENARIO (M. I. PESANTE)	Ivy Queen LA CALLE / UNIVISION	10
11	5	6	LA TORTURA S. MEBARAK, R. L. MENDEZ (S. MEBARAK, R. L. F. OCHOA)	Shakira Featuring Alejandro Sanz EPIC / SONY BMG NORTE	1
12	6	15	SUELTA MI MANO A. BAQUEIRO (L. GARCIA)	Sin Bandera SONY BMG NORTE	6
13	21	20	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	13
14	15	11	PERO TE VAS A ARREPENTIR K-PAZ DE LA SIERRA (M. A. SOLIS)	K-Paz De La Sierra With Jose Manuel Zamacona DISA	14
15	15	12	AMOR ETERNO C. LOPEZ (V. JOTA)	Christian Castro UNIVERSAL LATINO	1
16	11	7	ACOMPANAME A ESTAR SOLO T. TORRES (R. ARJONA)	Ricardo Arjona SONY BMG NORTE	7
17	14	11	ESO EHH...!! ALEXIS, FIDO (ALEXIS, FIDO)	Alexis & Fido SONY BMG NORTE	7
18	19	23	CHULIN CULIN CHUNFLY NESTY (J. RAMOS, R. PEREZ, E. F. PAOILLA, R. GOMES BOLANOS)	Voltio Featuring Calle 13 WHITE LION/EPIC / SONY BMG NORTE	18
19	26	24	A CHILLAR A OTRA PARTE PESADO (M. A. PEREZ)	Pesado WARNER LATINA	14
20	1	1	LO QUE ME GUSTA A MI G. SANTAOLALLA, JUANES (JUANES)	Juanes SURCO / UNIVERSAL LATINO	20
21	25	22	LAGRIMILLAS TONTAS J. L. TERRAZAS (J. VELAZQUEZ AGUILAR)	Grupo Montez De Durango DISA	21
22	26	27	BAILANDO YAGA, MACKIE (J. A. MARTINEZ, L. E. PIZARRO)	Yaga & Mackie Featuring Nina Sky LA CALLE / UNIVISION	18
23	18	14	NO TE PREOCUPES POR MI F. PINERO JR., C. PONCE (C. PONCE, F. PINERO JR., T. MCWILLIAMS)	Chayanne SONY BMG NORTE	6
24	32	4	COMO SI NO NOS HUBIERAMOS AMADO C. VALLI (L. PAUSINI, CHEPE, L. TRISTAN, DANIEL)	Laura Pausini WARNER LATINA	24
25	25	10	MALO C. JEAN (BEBE)	Bebe EMI LATIN	21

Group scores 10th No. 1 on Regional Mexican Airplay. Song gains 34% in audience.

Latin Grammy winner Bebe received a European Border Breaker Award at MIDEM for her debut album, now No. 25.

The fifth single from "Mi Sangre" is the fourth to debut in the top 20. Second leg of his U.S. tour kicks off Jan. 28.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
26	2	2	ATREVE TE, TE! E. CABRA, D. FORNARIS (R. PEREZ)	Calle 13 WHITE LION / SONY BMG NORTE	26
27	22	29	EL BAILE PEGAO E. TORRES SERRANT (R. MATOS)	Limit-21 UNIVISION	22
28	26	5	NO TE APARTES DE MI G. GRACA MELLO (R. CARLOS, E. CARLOS, L. GOMEZ ESCOLAR)	Yahir WARNER LATINA	28
29	24	34	BANDOLEROS ECHO, DISEL (W.O. LANDRON)	Los Bandereros Featuring Don Omar & Tego Calderon ALLSTAR/VI / MACHETE	24
30	30	30	FRUTA PROHIBIDA A. BARBARA (A. BARBARA)	Los Elegidos FONOVISA	26
31	43	42	DONCELLA E. LIND (ZION, LENNOX)	Zion & Lennox WHITE LION / SONY BMG NORTE	23
32	49	17	MIL AMORES MASTER JOE, O.G. BLACK (MASTER JOE, O.G. BLACK)	Master Joe & O.G. Black OLE	27
33	36	31	NOVIEMBRE SIN TI A. VAZQUEZ, K. CIBRIAN (G. VAZQUEZ, A. VAZQUEZ)	Reik SONY BMG NORTE	22
34	10	2	UN BESO L. SANTOS, A. SANTOS (A. SANTOS)	Aventura PREMIUM LATIN	34
35	37	43	DIRECTO AL CORAZON LOS TIGRES DEL NORTE (PCASTRO)	Los Tigres Del Norte FONOVISA	28
36	31	14	COSAS DEL AMOR S. VEGA (L. G. PAOILLA)	Sergio Vega SONY BMG NORTE	12
37	RE-ENTRY	12	OIGA LOS HOROSCOPOS DE DURANGO (J.M. FIGUEROA)	Los Horoscopus De Durango DISA	26
38	RE-ENTRY	6	QUE VOY A HACER CON MI AMOR A. BAQUEIRO (L. C. MONROY, R. ORNELAS)	Alejandro Fernandez SONY BMG NORTE	38
39	27	35	SE TE OLVIDO M. SALCEDO, M. CAZARES (K. SANTANDER, G. SANTANDER)	Pablo Montero UNIVISION	25
40	48	2	ALGO DE MI J. GUILLÉN (O. VILLARREAL)	Conjunto Primavera FONOVISA	40
41	34	7	NO LE TEMAS A EL J. ROSARIO (G. MATIAS, H. PAGAN, J. ROSARIO)	Trebol Cian GOLD STAR / MACHETE	34
42	NEW	1	YA NO PUEDO OLVIDARTE A. RAMIREZ CORRAL (H. CAMPOS)	Patrulla 81 DISA	42
43	RE-ENTRY	3	DALE DON DALE E. LIND (W.O. LANDRON)	Don Omar VI / MACHETE	41
44	29	26	ESTOY PERDIDO S. KRYS, L. FONSI (S. KRYS, J.C. PEREZ SOTO)	Luis Fonsi UNIVERSAL LATINO	4
45	44	2	NO PUEDO MAS G. ALCARAZ, N. SEPULVEDA (A. CEJUOD)	El Coyote Y Su Banda Tierra Santa UNIVISION	44
46	41	10	TU NO ESTAS RAKIM, KEN Y (J. NIEVES, K. VASQUEZ)	Rakim & Ken Y CHENCHO/CHOSEN FEW EMERALD / URBAN BOX OFFICE	37
47	RE-ENTRY	6	POR TU MALDITO AMOR A. A. ALBA (F. MENEZ)	Los Temerarios FONOVISA	22
48	NEW	1	ANDA Y VE F. GOMEZ, S. GOMEZ (S. GOMEZ, F. GOMEZ, M. ALEJANDRO, A. MAGDALENA)	Akwid UNIVISION	48
49	46	2	MY HUMPS WILL I AM (W. ADAMS, D. PAYTON)	The Black Eyed Peas A&M / INTERSCOPE	46
50	NEW	1	ENSENAME A OLVIDAR L. E. PAYAN (R. CAZAVOS)	Graciela Beltran UNIVISION	50

TOP LATIN ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	PEAK POSITION
1	1	6	#1 DADDY YANKEE EL CARTEL 005792/INTERSCOPE (13.98 CD/DVD) ⊕	Barrio Fino: En Directo	1
2	2	7	DON OMAR Da Hitman Presents Reggaeton Latino VI/MACHETE 005850/UMRG (13.98)	Da Hitman Presents Reggaeton Latino VI	2
3	3	5	RBD EMI LATIN 75852 (14.98)	Rebelde	3
4	4	16	RBD EMI LATIN 35902 (14.98)	Nuestro Amor	4
5	5	7	REGGAETON NINOS AFUEGO/URBAN BDX OFFICE 46957/EMI LATIN (13.98)	Reggaeton Ninos Vol. 1	5
6	6	69	JUANES SURCO 003475/UNIVERSAL LATINO (17.98) ⊕	Mi Sangre	6
7	7	4	WISIN & YANDEL MACHETE 561402 (15.98)	Pa'l Mundo	7
8	10	17	VARIOUS ARTISTS Boy Wonder & Chench Records Present: El Draft 2005 CHENCHO/CHOSEN FEW EMERALD 1056/URBAN BOX OFFICE (9.98)	Boy Wonder & Chench Records Present: El Draft 2005	8
9	8	2	BRONCO/LOS BUKIS FONOVISA 352231/UG (13.98) ⊕	Los Inicios De Nuestra Historia	9
10	9	33	SHAKIRA EPIC 93700/SONY MUSIC (18.98) ⊕	Fijacion Oral Vol. 1	10
11	12	5	LOS HOROSCOPOS DE DURANGO DISA 720701 (11.98) ⊕	Antes Muertas Que Sencillas	11
12	13	25	ANA GABRIEL SONY BMG NORTE 96892 (15.98)	Historia De Una Reina	12
13	11	80	DADDY YANKEE EL CARTEL/VI 450639/MACHETE (15.98)	Barrio Fino	13
14	14	7	RICARDO ARJONA SONY BMG NORTE 67549 (18.98)	Adentro	14
15	25	6	GREATEST GAINER VARIOUS ARTISTS DISA 720710 (11.98) ⊕	Agarron Duranguense 2006	15
16	22	16	K-PAZ DE LA SIERRA DISA 720826 (11.98) ⊕	Mas Capaces Que Nunca	16
17	17	9	VICENTE FERNANDEZ SONY BMG NORTE 96895 (14.98) ⊕	Mis Duetos	17
18	15	9	JOSE ALFREDO JIMENEZ SONY BMG NORTE 96888 (13.98)	La Historia Del Rey	18
19	19	85	RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE 1890 (16.98)	Antologia De Un Rey	19
20	20	10	GRUPO MONTEZ DE DURANGO DISA 720689 (11.98)	Los Super Exitos: Lagrimillas Tontas	20
21	29	31	PACE SETTER ANDY ANDY WEPA 1060/URBAN BOX OFFICE (9.98 CD/DVD) ⊕	Ironia	21
22	18	16	LUNY TUNES & BABY RANKS MAS FLOW 230007/MACHETE (14.98)	Mas Flow 2	22
23	15	2	VARIOUS ARTISTS FONOVISA 352234/UG (13.98) ⊕	Megartistas Del Ano 2006	23
24	23	17	VOLTIO WHITE LION/EPIC 96526/SONY MUSIC (11.98)	Voltio	24
25	24	14	SIN BANDERA SONY BMG NORTE 96872 (17.98) ⊕	Manana	25

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	PEAK POSITION
26	34	12	BEBE EMI LATIN 43178 (9.98)	Patufera Telaranas	23
27	33	26	GRUPO BRYNDIS DISA 720561 (11.98)	La Mejor... Coleccion	7
28	30	58	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS EMI LATIN 90595 (15.98)	Fuego	2
29	26	7	VOZ A VOZ URBAN BOX OFFICE 1019 (13.98)	En Presencia Del Futuro	26
30	28	23	LUIS MIGUEL WARNER LATINA 62753 (18.98)	Grandes Exitos	8
31	27	42	INTOCABLE EMI LATIN 98613 (16.98)	Intocable	2
32	36	6	LOS TEMERARIOS DISA 720719 (10.98)	La Mejor... Coleccion	32
33	31	5	VARIOUS ARTISTS Gold Star Music: Reggaeton Hits GOLD STAR 180016/MACHETE (14.98 CD/DVD) ⊕	Gold Star Music: Reggaeton Hits	5
34	32	6	VARIOUS ARTISTS SONY BMG NORTE 96902 (17.98)	Top Latino	34
35	38	43	AVENTURA PREMIUM LATIN 94082/SONY BMG NORTE (13.98)	God's Project	35
36	35	16	IVY QUEEN LA CALLE/UNIVISION 310546/UG (13.98) ⊕	Flashback	10
37	43	6	YURIDIA SONY BMG NORTE 76550 (12.98 CD/DVD) ⊕	La Voz De Un Angel	37
38	39	27	RBD EMI LATIN 32384 (15.98)	En Vivo	22
39	40	51	VICENTE FERNANDEZ SONY BMG NORTE 95241 (9.98)	Tesoros De Coleccion	8
40	37	49	LOS CAMINANTES Tesoros De Coleccion: Lo Romantico De Los Caminantes SONY BMG NORTE 95637 (9.98)	Tesoros De Coleccion: Lo Romantico De Los Caminantes	22
41	41	12	ALEJANDRO FERNANDEZ SONY BMG NORTE 96864 (17.98) ⊕	Mexico-Madrid: En Directo Y Sin Escalas	11
42	40	10	LOS TIGRES DEL NORTE FONOVISA 352301/UG (13.98) ⊕	Cumbias Y Algo Mas...	11
43	46	18	JENNI RIVERA FONOVISA 352165/UG (13.98) ⊕	Parrandera, Rebelde Y Atrevida	10
44	42	2	CARDENALES DE NUEVO LEON DISA 720735 (10.98)	La Mejor... Coleccion	42
45	48	30	REIK SONY BMG NORTE 95680 (14.98)	Reik	34
46	53	35	MARCO ANTONIO SOLIS FONOVISA 351643/UG (13.98) ⊕	La Historia Continua... Parte II	2
47	44	33	GILBERTO SANTA ROSA & VICTOR MANUELLE SONY BMG NORTE 95615 (13.98)	Dos Soneros, Una Historia	18
48	52	4	CONJUNTO ATARDECER VENEMUSIC 653050/UNIVERSAL LATINO (12.98 CD/DVD) ⊕	Cantan Corridos II	48
49	58	3	GRUPO BRYNDIS/BIENTO Y SOL/LADRON DISA 720681 (10.98)	La Mejor... Coleccion	49
50	47	45	LA 5A ESTACION SONY BMG NORTE 82127 (12.98)	Flores De Alquiler	7

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	PEAK POSITION
51	55	14	LOS REHENES PLATINO/FONOVISA 352008/UG (10.98)	30 Recuerdos	44
52	64	9	CONJUNTO PRIMAVERA FONOVISA 352323/UG (14.98)	2 En 1	34
53	51	11	LOS TEMERARIOS AFG SIGMA/FONOVISA 352171/UG (13.98) ⊕	Sueno De Amor	3
54	63	27	ANGEL & KHRIZ LUAR/MVP 375207/MACHETE (14.98)	Los MVP's	29
55	50	8	CALLE 13 WHITE LION 96875/SONY BMG NORTE (15.98)	Calle 13	6
56	45	35	LA 5A ESTACION SONY BMG NORTE 96878 (18.98 CD/DVD) ⊕	Acustico	28
57	59	11	CONJUNTO ATARDECER MUSIMEX 005731/UNIVERSAL LATINO (12.98 CD/DVD) ⊕	Desde La Sierra De Durango	14
58	56	16	LOS REHENES DISA 720569 (10.98)	La Mejor... Coleccion	30
59	54	45	REYLI SONY BMG NORTE 93414 (15.98)	En La Luna	16
60	69	47	JOSE ALFREDO JIMENEZ SONY BMG NORTE 95209 (9.98)	Tesoros Musicales	24
61	68	13	VARIOUS ARTISTS MADACY LATINO 51438/MADACY (12.98)	Vive Al Maximo Con El Duranguense	61
62	RE-ENTRY	8	EL GRUPO LIBRA MUSART 619/BALBOA (12.98)	El Grupo Libra	37
63	60	2	BANDA MACHOS LIGERES 950755 (12.98)	Mas Macho Que Nunca	60
64	44	7	VARIOUS ARTISTS FONOVISA 352118/UG (13.98)	Homenaje A Don Antonio Aguilar	22
65	57	57	JAVIER SOLIS SONY BMG NORTE 95328 (9.98)	Tesoros De Coleccion	24
66	61	73	VARIOUS ARTISTS MADACY LATINO 51437/MADACY (14.98)	Reggaeton Vs. Urban	57
67	67	14	LIBERACION DISA 720585 (10.98)	La Mejor... Coleccion	27
68	RE-ENTRY	10	LOS TUCANES DE TIJUANA UNIVERSAL LATINO 382602 (13.98)	Fiesta En La Sierra	38
69	RE-ENTRY	17	K-PAZ DE LA SIERRA LOS HOROSCOPOS/BRAZOS MUSICAL DISA 720553 (10.98)	La Mejor... Coleccion	19
70	65	8	LA AUTORIDAD DE LA SIERRA DISA 720688 (11.98) ⊕	Gracias Rigo	13
71	72	41	MARC ANTHONY SONY BMG NORTE 95310 (16.98)	Valio La Pena	1
72	71	23	VARIOUS ARTISTS MADACY LATINO 51437/MADACY (14.98)	Duranguense Al Maximo	40
73	66	22	LOS TIGRES DEL NORTE FONOVISA 351668/UG (13.98)	Las Mas Perdidas	73
74	NEW	1	VARIOUS ARTISTS UNIVISION 310699/UG (14.98) ⊕	El Movimiento De Hip Hop: La Revolucion	74
75	RE-ENTRY	6			

LATIN

Billboard DANCE

FEB 4 2006

LATIN AIRPLAY

POP

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	SUelta mi mano	SIN BANDERA (SONY BMG NORTE)
2	3	NUESTRO AMOR	RBD (EMI LATIN)
3	2	ACOMPANAME A ESTAR SOLO	RICARDO ARJONA (SONY BMG NORTE)
4	4	AMOR ETERNO	CHRISTIAN CASTRO (UNIVERSAL LATINO)
5	21	LO QUE ME GUSTA A MI	JUANES (SURCO/UNIVERSAL LATINO)
6	5	NO TE PREOCUPES POR MI	CHAYANNE (SONY BMG NORTE)
7	12	COMO SI NO NOS HUBIERAMOS AMADO	LAURA PAUSINI (WARNER LATINA)
8	7	LA TORTURA	SHAKIRA FEATURING ALEJANDRO SANZ (EPIC/SONY BMG NORTE)
9	11	DARIA	LA SA ESTACION (SONY BMG NORTE)
10	8	NO	SHAKIRA (EPIC/SONY BMG NORTE)
11	6	SOLO QUEDATE EN SILENCIO	RBD (EMI LATIN)
12	10	MALO	BEBE (EMI LATIN)
13	13	NO TE APARTES DE MI	YAHIR (WARNER LATINA)
14	14	NOVIEMBRE SIN TI	REIK (SONY BMG NORTE)
15	9	ALGO MAS	LA SA ESTACION (SONY BMG NORTE)

LATIN ALBUMS

POP

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)
1	1	RBD	REBELDE (EMI LATIN)
2	2	NUESTRO AMOR	RBD (EMI LATIN)
3	3	JUANES	MI SANGRE (SURCO/UNIVERSAL LATINO)
4	4	SHAKIRA	FIJACION ORAL VOL. 1 (EPIC/SONY MUSIC)
5	5	ANA GABRIEL	HISTORIA DE UNA REINA (SONY BMG NORTE)
6	6	RICARDO ARJONA	ADENTRO (SONY BMG NORTE)
7	7	SIN BANDERA	MANANA (SONY BMG NORTE)
8	8	BEBE	PAFUERA TELARANAS (EMI LATIN)
9	9	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS	FUEGE (EMI LATIN)
10	10	VOZ A VOZ	EN PRESENCIA DEL FUTURO (URBAN BOX OFFICE)
11	11	LUIS MIGUEL	GRANDES EXITOS (WARNER LATINA)
12	12	VARIOUS ARTISTS	TOP LATINO (SONY BMG NORTE)
13	13	YUFIDIA	LA VOZ DE UN ANGEL (SONY BMG NORTE)
14	14	RBD	EN VIVO (EMI LATIN)
15	15	ALEJANDRO FERNANDEZ	MEXICO-MADRID: EN DIRECTO Y SIN ESCALAS (SONY BMG NORTE)

TROPICAL

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	ROMPE	DADDY YANKEE (EL CARTEL/INTERSCOPE)
2	4	TU AMOR ME HACE BIEN	MARC ANTHONY (SONY BMG NORTE)
3	3	AMOR DE UNA NOCHE	N'KLABE (NU/SONY BMG NORTE)
4	2	LLAME PA' VERTE	WISIN & YANDEL (MACHETE)
5	5	EL BAILE PEGAO	LIMIT 21 (UNIVISION)
6	8	NUESTRO AMOR	RBD (EMI LATIN)
7	7	SOY DIFERENTE	INDIA FEATURING CHEKA (SGZ/UNIVISION)
8	10	UN BESO	AVENTURA (PREMIUM LATIN)
9	11	A QUIEN LE IMPORTA	ANDY ANDY (WEPA/URBAN BOX OFFICE)
10	9	ANDA Y VE	AKWID (UNIVISION)
11	13	SI YO FUERA EL	TITO NIEVES (SGZ/UNIVISION)
12	14	PRINCESA	FRANK REYES (J&M)
13	6	ATREVETE TE, TE!	CALLE 13 (WHITE LION/SONY BMG NORTE)
14	20	CHULIN CULIN CHUNFLY	VOLTIO FEATURING CALLE 13 (WHITE LION/EPIC/SONY BMG NORTE)
15	12	CUENTALE	IVY QUEEN (LA CALLE/UNIVISION)

TROPICAL

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)
1	1	ANDY ANDY	IRONIA (WEPA/URBAN BOX OFFICE)
2	2	AVENTURA	GOD'S PROJECT (PREMIUM LATIN/SONY BMG NORTE)
3	3	GILBERTO SANTA ROSA & VICTOR MANUELLE	DOS SONEROS...UNA HISTORIA (SONY BMG NORTE)
4	4	MARC ANTHONY	VALIC LA PENIA (SONY BMG NORTE)
5	5	JUAN LUIS GUERRA	PARA TI (VENEMUSIC/UNIVERSAL LATINO)
6	8	N'KLABE	I LOVE SALSAL (NU/SONY BMG NORTE)
7	6	TITO NIEVES	HOY, MANANA Y SIEMPRE (SGZ/UNIVISION/UG)
8	7	MONCHY & ALEXANDRA	HASTA EL FIN (J&M/SONY BMG NORTE)
9	12	VARIOUS ARTISTS	BACHATA HITS 2006 (J&M/SONY BMG NORTE)
10	9	LIMIT 21	RANKAO (UNIVISION/UG)
11	11	JOSEPH FONSECA	ADIOS AMOR (KAREN/UNIVERSAL LATINO)
12	15	VARIOUS ARTISTS	2006 ANO DE EXITOS: BACHATA Y MERENGUE (UNIVERSAL LATINO)
13	14	VARIOUS ARTISTS	SUPER BACHATAZOS 2006 (J&M/SONY BMG NORTE)
14	14	MICHAEL STEVAN	TRIBUTO A LOS GRANDES DE PUERTO RICO (FONOVISA/UG)
15	17	INDIA	GRANDES EXITOS + (UNIVERSAL LATINO)

REGIONAL MEXICAN

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	5	CONTRA VIENTO Y MAREA	INTOCABLE (EMI LATIN)
2	1	PERO TE VAS A ARREPENTIR	K-PAZ DE LA SIERRA WITH JOSE MANUEL ZAMACONA (DISA)
3	4	LAGRIMILLAS TONTAS	GRUPO MONTEZ DE DURANGO (DISA)
4	3	A CHILLAR A OTRA PARTE	PESADO (WARNER LATINA)
5	2	NO PUEDO OLVIDARTE	BETO Y SUS CANARIOS (DISA)
6	6	FRUTA PROHIBIDA	LOS ELEGIDOS (FONOVISA)
7	9	DIRECTO AL CORAZON	LOS TIGRES DEL NORTE (FONOVISA)
8	7	COSAS DEL AMOR	SERGIO VEGA (SONY BMG NORTE)
9	1E	OIGA	LOS HOROSCOPOS DE DURANGO (DISA)
10	1E	ALGO DE MI	CONJUNTO PRIMAVERA (FONOVISA)
11	1E	YA NO PUEDO OLVIDARTE	PATRULLA 81 (DISA)
12	1E	NO PUEDO MAS	EL COYOTE Y SU BANDA TIERRA SANTA (UNIVISION)
13	8	ERES DIVINA	PATRULLA 81 (DISA)
14	1E	MI CREDO	K-PAZ DE LA SIERRA (DISA)
15	2E	ENSENAMA A OLVIDAR	GRACIELA BELTRAN (UNIVISION)

REGIONAL MEXICAN

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)
1	1	BRONCO/LOS BUKIS	LOS INICIOS DE NUESTRA HISTORIA (FONOVISA/UG)
2	2	LOS HOROSCOPOS DE DURANGO	ANTES MUERTAS QUE SENCILLAS (DISA)
3	9	VARIOUS ARTISTS	AGAHON DURANGUENSE 2006 (DISA)
4	8	K-PAZ DE LA SIERRA	MAS CAPACES QUE NUNCA (DISA)
5	5	VICENTE FERNANDEZ	MIS DUETOS (SONY BMG NORTE)
6	4	JOSE ALFREDO JIMENEZ	LA HISTORIA DEL REY (SONY BMG NORTE)
7	6	RAMON AYALA Y SUS BRAVOS DEL NORTE	ANTOLOGIA DE UN REY (FREDDIE)
8	7	GRUPO MONTEZ DE DURANGO	LOS SUPER EXITOS: LAGRIMILLAS TONTAS (DISA)
9	3	VARIOUS ARTISTS	MEGARTISTAS DEL AÑO 2006 (FONOVISA/UG)
10	12	GRUPO BRYNDIS	LA MEJOR... COLECCION (DISA)
11	10	INTOCABLE	X (EMI LATIN)
12	13	LOS TEMERARIOS	LA MEJOR... COLECCION (DISA)
13	15	VICENTE FERNANDEZ	TESOROS DE COLECCION (SONY BMG NORTE)
14	14	LOS CAMINANTES	TESOROS DE COLECCION: LO ROMANTICO DE LOS CAMINANTES (SONY BMG NORTE)
15	11	LOS TIGRES DEL NORTE	CUMBIA Y ALGO MAS... (FONOVISA/UG)

HOT DANCE CLUB PLAY

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT & NUMBER / PROMOTION LABEL)
1	3	#1 NUMBER 1	GOLDFRAPP MUTE 9304
2	4	UNWRITTEN	NATASHA BEDINGFIELD EPIC PROMO
3	5	IN MY MIND	HEATHER HEADLEY RCA PROMO/RMG
4	2	DON'T FORGET ABOUT US	MARIAH CAREY ISLAND 006059/DJMG
5	1	HOUSE IS NOT A HOME (T. MORAN/W. RIGG/DIO MIXES)	DEBORAH COX DECO PROMO/NERVOUS
6	10	GUILT IS A USELESS EMOTION	NEW ORDER WARNER BROS. PROMO
7	15	RHYTHM INTOXICATION	ROSABEL SILVER LABEL 249B/TOMMY BOY
8	13	DARE	GORILLAZ FEATURING SHAUN RYDER PARLOPHONE PROMO/VIRGIN
9	11	JUST LIKE THAT	AMBER JMCAS 0007/SOUND ADVISORS
10	17	I'LL BE YOUR LIGHT	KRISTINE W SILVER LABEL 2481/TOMMY BOY
11	7	LOVE GENERATION	BOB SINCLAR FEATURING GARY PINE YELLOW/SILVER LABEL 2490/TOMMY BOY
12	18	CAN'T LET GO	JOHNNY VICIOUS FEATURING JUDY ALBANESE NERVOUS PROMO
13	12	RELENTLESS (JUST A GAME)	TIM REX EXPERIMENT FEATURING VERONICA HENRIQUEZ PROMO/SNEAKY WOOD
14	6	CRAZY	ALANIS MORISSETTE MAVERICK 42855/REPRISE
15	8	WORK THAT BODY (OH REALLY)	FRISCA & LAUBOY PRESENT ANTHONY LAMONT LIVE PROMO/MUSIC PLANT
16	14	SEASONS OF LOVE	CAST OF BENT WARNER BROS. 42866
17	28	A PAIN THAT I'M USED TO	DEPECHE MODE SIRE/MUTE PROMO/REPRISE
18	16	CRAZY	ANDY BELL SANCTUARY 84776
19	21	BOYFRIEND	ASHLEE SIMPSON GEFEN 005574
20	22	MY HOUSE IS YOUR HOUSE	CHRIS THE GREEK PANAGHI DJG PROMO
21	32	POWER PICK DOCTOR PRESSURE	MYLO VS. THE MIAMI SOUND MACHINE BREASTFED/RCA/RMG
22	35	CHECK ON IT	BEYONCE INSPIRATIONS SLIM THUG COLUMBIA 77047
23	23	WAITING	TAXI DOLL WWW.TAXIDOLL.COM PROMO
24	29	NEED YOU TONIGHT (REMIXES)	INXS RHINO PROMO
25	20	SLEEPLESS	SYLVIA TOSUN DUSK PROMO

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT & NUMBER / PROMOTION LABEL)
1	33	BEAUTY QUEEN	SNAP MINISTRY OF SOUND PROMO
2	36	I WASN'T KIDDING	ANGIE STONE J 76274/RMG
3	28	AUTOMATIC	RICHARD VISION FEATURING STRANGER DAYS SYSTEM 1067
4	29	PERFECT LOVE	SIMPLY RED SIMPLYRED.COM/VERVE FORECAST 005701/VERVE
5	30	UNBELIEVABLE	KACI BROWN THE D&S LABEL PROMO/INTERSCOPE
6	31	SUNSHINE	JACINTA CHUNKY 005
7	32	RAIN FALL DOWN	THE ROLLING STONES VIRGIN PROMO
8	33	BE WITHOUT YOU	MARY J. BLIGE GEFEN PROMO
9	34	MAKE-UP SEX	CLEAR STATIC MAVERICK 42843/REPRISE
10	35	I AM THA 1	MR TIMOTHY AND INAYA DAY SILVER LABEL 2492/TOMMY BOY
11	36	HUNG UP	MADONNA WARNER BROS. 42845
12	37	TALK	COLDFEEL CAPITOL PROMO
13	38	GLORY OF LIFE	MINK RHYTHM ZONE 1124/KING STREET
14	39	NICE DAY	PERSEPHONE'S BEES COLUMBIA PROMO
15	40	GO DADDY-O	TOD MINER LIVE 007/MUSIC PLANT
16	41	I WATCH YOU	LEE-CABRERA FEATURING MIM NEUTONE PROMO
17	42	MUSIC	LEELA JAMES WARNER BROS. 42806
18	43	I'VE GOT A LIFE (IT'S THE ONLY THING THAT'S MINE)	EURYTHMICS ARISTA PROMO/RMG
19	44	PEOPLE ARE PEOPLE	RUPAUL RUCCO 039
20	45	JUKEBOX	BENT FABRIC HIDDEN BEACH IMPORT
21	46	SUPASTAR	FLOREY FEATURING COMMON ERVINGWONDER/GEFFEN PROMO/INTERSCOPE
22	47	CELEBRATION	THE SWEET INSPIRATIONS FRIXION PROMO
23	48	LET EVERYTHING THAT HAS BREATH	CECE WINANS EPIC PROMO
24	49	TURN ON THE MUSIC	ROGER SANCHEZ STEALTH 1351/ULTRA
25	50	LOVE ME	ROBIN ELEVEN 11 001

TOP ELECTRONIC ALBUMS

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT & NUMBER / DISTRIBUTING LABEL)	CENT.
1	1	#1 MADONNA	CONFESSIONS ON A DANCE FLOOR WARNER BROS. 49460	100
2	2	GORILLAZ	DEMON DAYS PARLOPHONE 73838*/VIRGIN	100
3	3	DEPECHE MODE	PLAYING THE ANGEL SIRE/REPRISE 49348*/WARNER BROS.	100
4	4	IMOGEN HEAP	SPEAK FOR YOURSELF RCA VICTOR 72532	100
5	5	VARIOUS ARTISTS	DISNEYREMIXMANIA WALT DISNEY 861354	100
6	6	BRITNEY SPEARS	B IN THE MIX: THE REMIXES JIVE 74062/ZOMBA	100
7	7	M.I.A.	ARULAR XL 004844*/INTERSCOPE	100
8	8	THE HAPPY BOYS	DANCE PARTY (LIKE IT'S 2006) ROBBINS 75063	100
9	9	D.H.T. FEATURING EDMEE	LISTEN TO YOUR HEART ROBBINS 75061	100
10	10	MIKE RIZZO/ST. JOHN	THRIVEMIX01 THRIVEDANCE 90734/THRIVE	100
11	11	JAMIROQUAI	DYNAMITE EPIC 97716*/SONY MUSIC@	100
12	12	LOUIE DEVITO	NYC UNDERGROUND PARTY VOL. 7 OEE VEE 15	100
13	13	SARAH McLACHLAN	BLOOM: REMIX ALBUM NETWERK/ARISTA 69798/RMG	100
14	14	NEW ORDER	SINGLES LONDON/WARNER BROS. 73304/RHINO	100
15	15	LADYTRON	WATCHING HOUR RYKODISC 10828	100
16	16	VARIOUS ARTISTS	THE MINISTRY OF SOUND: THE ANNUAL 2006 ULTRA 1341	100
17	17	PAUL VAN DYK	THE POLITICS OF DANCING 2 VANDIT 9293*/MUTE	100
18	18	TIESTO	IN SEARCH OF SUNRISE 4: LATIN AMERICA SONG BIRD 09/BLACK HOLE	100
19	19	VARIOUS ARTISTS	COSMIC GAME EIGHTEENTH STREET LOUNGE 0081	100
20	20	SI*SE	BOB SINCLAR FEATURING GARY PINE YELLOW/SILVER LABEL/TOMMY BOY	100
21	21	THE RIDDLER & VIC LATINO	ULTRA.DANCE 06 ULTRA 1249	100
22	22	THE RIDDLER	THE RIDDLER PRESENTS ULTRA.FRANCE5 ULTRA 1320	100
23	23	SCISSOR SISTERS	SCISSOR SISTERS UNIVERSAL 002772*/UMRG	100
24	24	VARIOUS ARTISTS	MOTOWN: REMIXED MOTOWN 003900/UME	100
25	25	VARIOUS ARTISTS	FIRE DPT 2 RAZOR & TIE 89091	100

HOT DANCE AIRPLAY

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	#1 EVERYTIME WE TOUCH	2 WKS CASCADIA ROBBINS
2	2	DON'T FORGET ABOUT US	MARIAH CAREY ISLAND/DJMG
3	3	SORRY	MADONNA WARNER BROS.
4	4	DREAMS	DEEP DISH FEATURING STEVIE NICKS DEEP DISH/THRIVE
5	5	SOMEONE	D.H.T. FEATURING EDMEE ROBBINS
6	6	DOCTOR PRESSURE	MYLO VS. THE MIAMI SOUND MACHINE BREASTFED/RCA/RMG
7	7	DARE	GORILLAZ FEATURING SHAUN RYDER PARLOPHONE/VIRGIN
8	8	HUNG UP	MADONNA WARNER BROS.
9	9	ONE WISH	RAY J KNOCKOUT/SANCTUARY
10	10	JUST LIKE THAT	AMBER JMCAS/SOUND ADVISORS
11	11	ALRIGHT	RED CARPET SUBLIMINAL
12	12	UNWRITTEN	NATASHA BEDINGFIELD EPIC
13	13	BECAUSE OF YOU	KELLY CLARKSON RCA/RMG
14	14	FAITHFULLY	JUDY TORRES ROBBINS
15	15	LOVE OF MY LIFE	MORRISON NO LABEL
16	16	EVERY SINGLE DAY	BENASSI BROS. FEATURING DHANY ULTRA
17	17	I'VE GOT A LIFE (IT'S THE ONLY THING THAT'S MINE)	EURYTHMICS ARISTA/RMG
18	18	I'LL BE YOUR LIGHT	KRISTINE W SILVER LABEL/TOMMY BOY
19	19	DANCIN	AARON SMITH FEATURING LUVU! MOODY
20	20	LOVE GENERATION	BOB SINCLAR FEATURING GARY PINE YELLOW/SILVER LABEL/TOMMY BOY
21	21	CHECK ON IT	BEYONCE FEATURING SLIM THUG COLUMBIA
22	22	MESMERIZED	FAITH EVANS CAPITOL
23	23	TAKE ME AWAY	STONEISLAND FEATURING THERESE ULTRA
24	24	THE OTHER SIDE	PAUL VAN DYK FEATURING WAYNE JACKSON VANDIT/MUTE
25	25	YOU SHINE ON ME	LUZ DIVINA MINDSET

FEB
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2006

HITS OF THE WORLD

JAPAN 		SINGLES		JANUARY 24, 2006	
THIS WEEK	LAST WEEK				
		(SOUNDCAN JAPAN)			
1	NEW	VENUS (CD+DVD)	TACKEY & TSUBASA AVEV TRAX		
2	2	KONAYUKI	REMIDOROMEN VICTOR		
3	NEW	CANDY FT. MR. BLISTAH (LTD EDITION)	KUMI KODA AVEV TRAX		
4	NEW	EVERLASTING	BOA AVEV TRAX		
5	3	SEISHUN AMIGO	SHUJI TO AKIRA JOHNNY'S ENTERTAINMENT		
6	NEW	VENUS (LTD EDITION)	TACKEY & TSUBASA AVEV TRAX		
7	NEW	YOU	KAELA KIMURA COLUMBIA		
8	NEW	VENUS	TACKEY & TSUBASA AVEV TRAX		
9	4	ICHIRINNO HANA	HIGH AND MIGHTY COLOR SONY		
10	NEW	SALVIA NO TSUBOMI/YOULL BE ALRIGHT...	HOME MADE KAZOKU KIOON		

FRANCE 		SINGLES		JANUARY 24, 2006	
THIS WEEK	LAST WEEK				
		(SNEP/IFOP/TITE-LIVE)			
1	NEW	J'VOULAIS	AMINE VIRGIN		
2	1	LA CAMISA NEGRA	JUANES UNIVERSAL		
3	6	UN ANGE FRAPPE A MA PORTE	NATASHA ST-PIER COLUMBIA		
4	3	HUNG UP	MADONNA WARNER BROS.		
5	4	AIMER JUSQU'A L'IMPOSSIBLE	TINA ARENA COLUMBIA		
6	7	GOODBYE MY LOVER	JAMES BLUNT ATLANTIC		
7	93	DORA L'EXPLORATRICE	A. DOPPOURIDIS/N. SEDEL/F. WORCEL TF1 MUSIQUE		
8	2	DONNE	MYRIAM ABEL RCA		
9	5	MON PLUS BEAU NOEL	JOHNNY HALLYDAY MERCURY		
10	8	TOI MON AMOUR	MARC LAVOINE MERCURY		

ITALY 		SINGLES		JANUARY 23, 2006	
THIS WEEK	LAST WEEK				
		(FIMI/NIelsen)			
1	1	HUNG UP	MADONNA WARNER BROS.		
2	3	WAKE UP	HILARY DUFF HOLLYWOOD RECORDS		
3	4	SWAN	ELISA SUGAR		
4	2	BIG CITY LIFE	MATTAFIX BUDDHIST PUNK		
5	7	TURN YOUR CAR AROUND	LEE RYAN BRIGHTSIDE		
6	16	STICKWITU	THE PUSSYCAT DOLLS A&M/INTERSCOPE		
7	10	CE LA FARO'	ANTONIO ARIOLA		
8	5	A PAIN THAT I'M USED TO	DEPECHE MODE MUTE		
9	13	M'AMA O M'AMERA	MARIANGELA UNIVERSO		
10	6	ADVERTISING SPACE	ROBBIE WILLIAMS CHRYSALIS		

SWEDEN 		SINGLES		JANUARY 20, 2006	
THIS WEEK	LAST WEEK				
		(GLF)			
1	2	HUNG UP	MADONNA WARNER BROS.		
2	4	THE HJARTA & SMARTA EP	KENT RCA		
3	1	RIGHT HERE RIGHT NOW	AGNES COLUMBIA		
4	8	NU OCH FOR ALLTID	OHAN PALLADIUM RECORDS		
5	6	BALLA DA-LI	ANDREAS DA MAN COLUMBIA		
ALBUMS					
1	2	JAMES BLUNT	BACK TO BEDLAM ATLANTIC		
2	4	MADONNA	CONFESSIONS ON A DANCE FLOOR WARNER BROS.		
3	3	BJORN SKIFS	DECENNIER SANGER FRAN EN ANNAN TID CAPITOL		
4	1	HAKAN HELLSTROM	NAT GAMMALT,NAT NYTT,NAT LANAT,NAT BLATT DOLORES		
5	17	SVEN-INGVARS	LIVET AR NU - 50 AR DET BASTA MED SVEN UNIVERSAL		

UNITED KINGDOM 		SINGLES		JANUARY 22, 2006	
THIS WEEK	LAST WEEK				
		(THE OFFICIAL UK CHARTS CO.)			
1	NEW	WHEN THE SUN GOES DOWN	ARCTIC MONKEYS DOMINO		
2	NEW	NASTY GIRL	THE NOTORIOUS B.I.G FT. P. DIDDY/NELLY BAD BOY/ATLANTIC		
3	NEW	ALL TIME LOVE	WILL YOUNG S RECORDS		
4	NEW	CHECK ON IT	BEYONCE FT. SLIM THUG COLUMBIA		
5	1	THAT'S MY GOAL	SHAYNE WARD SYCO/SONY BMG		
6	2	JCB SONG	NIZLOPI FDM		
7	4	I'LL BE READY	SUNBLOCK MANIFESTO		
8	NEW	SAY SAY SAY (WAITING 4 U)	HI-TACK GUT		
9	3	BREAK THE NIGHT WITH COLOUR	RICHARD ASHCROFT PARLOPHONE		
10	NEW	EDDIE'S SONG	SON OF DORK MERCURY		

AUSTRALIA 		SINGLES		JANUARY 22, 2006	
THIS WEEK	LAST WEEK				
		(ARIA)			
1	NEW	RUN IT	CHRIS BROWN SONY BMG		
2	NEW	WHEN I'M GONE	EMINEM INTERSCOPE		
3	1	WASABI	LEE HARDING SONY BMG		
4	3	GOODBYE MY LOVER	JAMES BLUNT ATLANTIC		
5	2	STICKWITU	THE PUSSYCAT DOLLS A&M/INTERSCOPE		
6	4	PUSH THE BUTTON	SUGABABES ISLAND		
7	NEW	CONFESSIONS OF A BROKEN HEART...	LINDSAY LOHAN UNIVERSAL		
8	NEW	JUST FEEL BETTER	SANTANA FT. STEVEN TYLER COLUMBIA		
9	7	EVERYTHING I'M NOT	THE VERONICAS WARNER BROS.		
10	5	HUNG UP	MADONNA WARNER BROS.		

SPAIN 		SINGLES		JANUARY 25, 2006	
THIS WEEK	LAST WEEK				
		(PROMUSICAE/MEDIA)			
1	1	HUNG UP	MADONNA WARNER BROS.		
2	5	A PAIN THAT I'M USED TO	DEPECHE MODE MUTE		
3	9	TE AMO CORAZON	PRINCE UNIVERSAL		
4	4	HIMNO OFICIAL DEL SEVILLA FC	EL ARREBATO CAPITOL		
5	NEW	WE CREATE, WE DESTORY	DELUXE MUSHROOM PILLDOW		
6	11	LA POSADA DE LOS MUERTOS	MAGO DE OZ LOCOTMOTIVE MUSIC		
7	17	EL UNIVERSO SOBRE MI	AMARAL VIRGIN		
8	6	ALL BECAUSE OF YOU	U2 ISLAND		
9	7	TRIPPING	ROBBIE WILLIAMS CHRYSALIS		
10	3	PRECIOUS	DEPECHE MODE MUTE		

IRELAND 		SINGLES		JANUARY 20, 2006	
THIS WEEK	LAST WEEK				
		(IRMA/CHART TRACK)			
1	1	THAT'S MY GOAL	SHAYNE WARD SYCO/SONY BMG		
2	2	JCB SONG	NIZLOPI FDM		
3	3	GEORGE BEST - A TRIBUTE	BRIAN KENNEDY CURB		
4	NEW	CHECK ON IT	BEYONCE FT. SLIM THUG COLUMBIA		
5	4	MY HUMPS	THE BLACK EYED PEAS A&M/INTERSCOPE		
ALBUMS					
1	1	JAMES BLUNT	BACK TO BEDLAM ATLANTIC		
2	2	KELLY CLARKSON	BREAKAWAY RCA		
3	6	JOSE GONZALES	VENEER IMPERIAL		
4	4	EMINEM	CURTAIN CALL - THE HITS INTERSCOPE		
5	12	HARD-FI	STARS OF CCTV ATLANTIC/NECESSARY		

GERMANY 		SINGLES		JANUARY 24, 2006	
THIS WEEK	LAST WEEK				
		(MEDIA CONTROL)			
1	1	BIG CITY LIFE	MATTAFIX BUDDHIST PUNK		
2	2	HUNG UP	MADONNA WARNER BROS.		
3	4	LOVE GENERATION	BOB SINCLAR FT. GARY PINE YELLOW PRODUCTION		
4	3	DIESER WEG	XAVIER NAIDOO NAIDOO RECORDS		
5	12	KLICK KLACK	PINOCCHIO CAPITOL		
6	6	MY HUMPS	THE BLACK EYED PEAS A&M/INTERSCOPE		
7	5	FIRST DAY OF MY LIFE	MELANIE C. RED GIRL RECORDS		
8	7	WHEN I'M GONE	EMINEM INTERSCOPE		
9	8	SPIEGEL	TIC TAC TOE WARNER		
10	NEW	NASTY GIRL	THE NOTORIOUS B.I.G FT. P. DIDDY/NELLY BAD BOY/ATLANTIC		

CANADA 		SINGLES		FEBRUARY 4, 2006	
THIS WEEK	LAST WEEK				
		(SOUNDCAN)			
1	1	HUNG UP	MADONNA WARNER BROS.		
2	2	ALIVE	MELISSA O'NEIL VIK/SONY BMG MUSIC		
3	RE	NOTHING COULD COME BETWEEN US	THEORY OF A DEADMAN 604/ROADRUNNER/UNIVERSAL		
4	3	DON'T CHA	THE PUSSYCAT DOLLS FT. BUSTA RHYMES A&M/INTERSCOPE/UNIVERSAL		
5	6	BETTER DAYS	GOO GOO DOLLS WARNER		
6	7	JUICEBOX	THE STROKES RCA/SONY BMG MUSIC		
7	5	INSIDE YOUR HEAVEN/INDEPENDENCE DAY	CARRIE UNDERWOOD ARISTA/SONY BMG MUSIC		
8	10	TE AMO CORAZON	PRINCE UNIVERSAL		
9	RE	KING OF THE MOUNTAIN	KATE BUSH EMI		
10	RE	SOMETIMES YOU CAN'T MAKE IT ON YOUR OWN	U2 ISLAND/UNIVERSAL		

BRAZIL 		ALBUMS		JANUARY 24, 2006	
THIS WEEK	LAST WEEK				
		(SUCESSO MAGAZINE)			
1	1	ROBERTO CARLOS	ROBERTO CARLOS COLUMBIA		
2	3	BANDA CALYPSO	VOL. 8 MD		
3	2	ANA CAROLINA/SEU JORGE	ANA & JORGE SONY BMG		
4	8	VARIOUS ARTISTS	SAMBAS ENREDO 2006 - RIO DE JANEIRO SONY BMG		
5	6	ANA CAROLINA	PERFIL SONY BMG/SOM LIVRE		
6	7	VARIOUS ARTISTS	REBELDE - EDICAO PORTUGUESE EMI		
7	10	BANDA CALYPSO	VOL. 7 NA AMAZONIA MD		
8	22	BRUNO & MARRONE	MEU PRESENTE E VOCE SONY BMG		
9	11	O RAPPA	ACUSTICO MTV WARNER		
10	4	KID ABELHA	ACUSTICO MTV UNIVERSAL		

NEW ZEALAND 		SINGLES		JANUARY 25, 2006	
THIS WEEK	LAST WEEK				
		(RECORD PUBLICATIONS LTD.)			
1	10	PUSH THE BUTTON	SUGABABES ISLAND		
2	1	STICKWITU	THE PUSSYCAT DOLLS A&M/INTERSCOPE		
3	2	WHEN I'M GONE	EMINEM INTERSCOPE		
4	NEW	DOWN TIME	AARADHNA DAWNRAID		
5	14	RUN IT	CHRIS BROWN SONY BMG		
ALBUMS					
1	1	FAT FREDDY'S DROP	BASED ON A TRUE STORY THE DROP/RHYTHMETHOOD		
2	2	JAMES BLUNT	BACK TO BEDLAM ATLANTIC		
3	3	EMINEM	CURTAIN CALL - THE HITS INTERSCOPE		
4	4	NICKELBACK	ALL THE RIGHT REASONS ROADRUNNER		
5	8	UB40	THE VERY BEST OF UB40 1980 - 2000 VIRGIN		

EURO DIGITAL TRACKS 		SINGLES		FEBRUARY 4, 2006	
THIS WEEK	LAST WEEK				
		(NIelsen SOUNDCAN INTERNATIONAL)			
1	NEW	WHEN THE SUN GOES DOWN	ARCTIC MONKEYS DOMINO		
2	1	NASTY GIRL	THE NOTORIOUS B.I.G FT. DIDDY, NELLY, JAGGED EDGE & AVERY STORM BAD BOY/ATLANTIC		
3	3	BREAK THE NIGHT WITH COLOUR	RICHARD ASHCROFT PARLOPHONE		
4	4	CHECK ON IT	BEYONCE FEATURING SLIM THUG COLUMBIA		
5	2	HUNG UP (ALBUM VERSION)	MADONNA WARNER BROS.		
6	1	ALL TIME LOVE	WILL YOUNG S		
7	NEW	SAY SAY SAY (WAITING 4 U)	HI-TACK GUT		
8	6	I BET YOU LOOK GOOD ON THE DANCEFLOOR	ARCTIC MONKEYS DOMINO		
9	5	JCB	NIZLOPI FDM		
10	16	I'LL BE READY	SUNBLOCK MANIFESTO		
11	17	HEARTBEATS	JOSE GONZALES PEACEFROG		
12	8	UGLY	SUGABABES ISLAND		
13	9	GOODBYE MY LOVER	JAMES BLUNT ATLANTIC		
14	15	WHEN I'M GONE	EMINEM SHADY/AFTERMATH/INTERSCOPE		
15	11	MY HUMPS	THE BLACK EYED PEAS A&M/INTERSCOPE		
16	12	STICKWITU	THE PUSSYCAT DOLLS A&M/INTERSCOPE		
17	10	PUSH THE BUTTON	SUGABABES ISLAND		
18	14	YOU'RE BEAUTIFUL	JAMES BLUNT ATLANTIC		
19	NEW	BOYS WILL BE BOYS	THE ORDINARY BOYS B-UNIQUE		
20	13	THAT'S MY GOAL	SHAYNE WARD SYCO		

FLANDERS 		SINGLES		JANUARY 25, 2006	
THIS WEEK	LAST WEEK				
		(PROMUVI)			
1	1	ISN'T IT TIME	UDO ARIOLA		
2	4	GOODBYE MY LOVER	JAMES BLUNT ATLANTIC		
3	2	HUNG UP	MADONNA WARNER BROS.		
4	3	MY HUMPS	THE BLACK EYED PEAS A&M/INTERSCOPE		
5	1	IK HEB HEM ZO LIEF	ISABELLE A MAGIC RECORDS		
ALBUMS					
1	1	LAURA LYNN	DROMEN ARS		
2	3	JAMES BLUNT	BACK TO BEDLAM ATLANTIC		
3	2	IL DIVO	ANCORA SYCO/SONY BMG		
4	6	COLDPLAY	X&Y PARLOPHONE		
5	4	ROBBIE WILLIAMS	INTENSIVE CARE CHRYSALIS		

ARGENTINA 		ALBUMS		JANUARY 23, 2006	
THIS WEEK	LAST WEEK				
		(CAPIF)			
1	NEW	LA BARRA	11 ANOS EN VIVO EDEN		
2	1	RICARDO ARJONA	ADEPTRO SONY BMG		
3	2	ANDRES CALAMARO	EL REGRESO DRO		
4	3	IL DIVO	ANCORA SYCO/SONY BMG		

EURO

EUROCHARTS

SINGLE SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT & NUMBER / DISTRIBUTING LABEL
1	1	50	#1 MICHAEL BUBLE	TO LOVE AGAIN: THE DUETS	COLUMBIA 77505/SONY MUSIC
2	3	14	CHRIS BOTTI	WHEN I FALL IN LOVE	COLUMBIA 92872/SONY MUSIC
3	2	17	THELONIOUS MONK QUARTET WITH JOHN COLTRANE	AT CARNegie HALL	THELONIOUS 35173/BLUE NOTE
4	4	9	MICHAEL BUBLE	CAUGHT IN THE ACT	143/REPRISE 49444/WARNER BROS.
5	5	7	VARIOUS ARTISTS	OUR NEW ORLEANS 2005: A BENEFIT ALBUM	NONESUCH 79934/WARNER BROS.
6	6	71	MADELEINE PEYROUX	CARELESS LOVE	ROUNDER 613192
7	7	69	CHRIS BOTTI	WHEN I FALL IN LOVE	COLUMBIA 92872/SONY MUSIC
8	8	15	DIANNE REEVES	3000 NIGHT, AND GOOD LUCK.	(SOUNDTRACK) CONCORD JAZZ 2307/CONCORD
9	10	103	HARRY CONNICK, JR.	ONLY YOU	COLUMBIA 90551/SONY MUSIC
10	13	11	STEVE TYRELL	SONGS OF SINATRA	HOLLYWOOD 162550
11	11	92	DIANA KRALL	THE GIRL IN THE OTHER ROOM	VERVE 001826/VG
12	9	15	JOHN COLTRANE	ONE DOWN, ONE UP: LIVE AT THE HALF NOTE	IMPLUSE! 002380/VG
13	12	9	VARIOUS ARTISTS	HIGHER GROUND: HURRICANE RELIEF BENEFIT CONCERT	BLUE NOTE 45238
14	16	33	PAUL ANKA	ROCK SWINGS	VERVE 004751/VG
15	25	74	RENEE OLSTEAD	RENEE OLSTEAD 143/REPRISE 48704/WARNER BROS.	
16	15	14	DIZZY GILLESPIE / CHARLIE PARKER	TOWN HALL, NEW YORK CITY, JUNE 22, 1945	UPTOWN 2751
17	17	17	NINA SIMONE	NINA SIMONE SINGS THE BLUES	LEGACY/RCA 733/34/RMG
18	18	5	MILES DAVIS	THE CELLAR DOOR SESSIONS 1970	LEGACY/COLUMBIA 93614/SONY MUSIC
19	21	15	BRAD MEHLDAU TRIO	DAY IS DONE	NONESUCH 79910/WARNER BROS.
20	19	15	NINA SIMONE	FOREVER YOUNG GIFTED & BLACK: SONGS OF FREEDOM & SPIRIT	LEGACY/RCA 74413/RMG
21	20	2	TONY BENNETT	TONY BENNETT SINGS FOR LOVERS	CONCORD 6023
22	22	32	HARRY CONNICK, JR.	OCCASION	MARSALIS 613313/ROUNDER
23	23	19	WYNTON MARSALIS	LIVE AT THE HOUSE OF TRIBES	BLUE NOTE 77132
24	24	10	DEE DEE BRIDGEWATER	J'AI DEUX AMOURS	SOVEREIGN ARTISTS 1962
25	19	19	DR. JOHN AND THE LOWER 911	SIPPIANA HURRICANE (EP)	BLUE NOTE 45687

ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT & NUMBER / DISTRIBUTING LABEL
1	1	3	#1 SOUNDTRACK	CASANOVA	HOLLYWOOD 162575
2	4	17	RENEE FLEMING	SACRED SONGS	DECCA 005193/UNIVERSAL CLASSICS GROUP
3	2	17	ANDRE RIEU	THE FLYING DUTCHMAN	DENON 17570
4	19	19	CECILIA BARTOLI	OPERA PROIBITA	DECCA 005151/UNIVERSAL CLASSICS GROUP
5	18	18	JOSHUA BELL/BERLIN PHILHARMONIC (THOMAS)	TCHAIKOVSKY: VIOLIN CONCERTO	SONY CLASSICAL 94832/SONY BMG MASTERWORKS
6	10	70	ANDRE RIEU	TUSCANY	DENON 7431
7	16	16	HILARY HAHN/NATALIE ZHU	MOZART: VIOLIN SONATAS	DG 004771/UNIVERSAL CLASSICS GROUP
8	8	69	YO-YO MA WITH ROMA SINFONETTA ORCHESTRA (MORRICONE)	YO-YO MA PLAYS ENNIO MORRICONE	SONY CLASSICAL 93456/SONY BMG MASTERWORKS
9	21	17	DAWN UPSHAW & ANDALUCIAN DOGS	GOLJIV: AYRE, BERIO: FOLKSONGS	DG 004782/UNIVERSAL CLASSICS GROUP
10	13	2	SOUNDTRACK	MATCH POINT	MILAN 36145
11	12	42	YO-YO MA/THE SILK ROAD ENSEMBLE	SILK ROAD JOURNEYS: BEYOND THE HORIZON	SONY CLASSICAL 93962/SONY BMG MASTERWORKS
12	6	15	BYRN TERFEL/LONDON SYMPHONY (WORDSWORTH)	SIMPLE GIFTS	DG 004772/UNIVERSAL CLASSICS GROUP
13	20	11	LONDON PHILHARMONIC/ANNE-SOPHIE MUTTER	MOZART: VIOLIN CONCERTOS 1-5	DG 005078/UNIVERSAL CLASSICS GROUP
14	13	13	ANDRE RIEU	NEW YEAR'S IN VIENNA	DENON 17572
15	11	11	JANINE JANSEN	VIVALDI: THE FOUR SEASONS	DECCA 005507/UNIVERSAL CLASSICS GROUP
16	25	93	YO-YO MA WITH AMSTERDAM BAROQUE ORCHESTRA (KOOPMAN)	VIVALDI'S CELLO	SONY CLASSICAL 90916/SONY BMG MASTERWORKS
17	RE-ENTRY		MATT HAIMOVITZ	GOLASH OXINGALE	2007
18	9	37	LANG LANG & MARIINSKY THEATER ORCHESTRA (GERGIEV)	RACHMANINOV: PIANO CONCERTO NO. 2	DG 003902/UNIVERSAL CLASSICS GROUP
19	15	19	JOSHUA BELL	THE ESSENTIAL JOSHUA BELL	DECCA 005185/UNIVERSAL CLASSICS GROUP
20	19	17	BYRN TERFEL/PAUL GROVES/YING HUANG	ROGER WATERS: CA IRA	SONY CLASSICAL 96439/SONY BMG MASTERWORKS
21	RE-ENTRY		THE SIXTEEN (CHRISTOPHERS)	RENAISSANCE: MUSIC FOR INNER PEACE	DECCA 004531/UNIVERSAL CLASSICS GROUP
22	RE-ENTRY		SOUNDTRACK	THE CHORUS	NONESUCH 61741/WARNER BROS.
23	RE-ENTRY		HILLIARD ENSEMBLE/A. LUBIMOV/STUTTGART RADIO (BOREYKO)	PART: LAMENTATE	ECM 005056/UNIVERSAL CLASSICS GROUP
24	22	6	NORWEGIAN CHAMBER ORCHESTRA (ANDSNES)	MOZART: PIANO CONCERTOS NO. 9 & 18	EMI CLASSICS 57803/ANGEL
25	24	76	MORMON TABERNACLE CHOIR	PEACE LIKE A RIVER	MORMON TABERNACLE CHOIR 6188

RADIO AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT & NUMBER / DISTRIBUTING LABEL
1	1	21	#1 HERBIE HANCOCK	POSSIBILITIES	HEAR/HANCOCK 70013/VECTOR
2	2	16	JAMIE CULLUM	CATCHING TALES	VERVE FORECAST/UNIVERSAL 005478/VG/UMRG
3	3	5	VARIOUS ARTISTS	HIDDEN BEACH RECORDINGS PRESENTS: UNWRAPPED VOL. 4	HIDDEN BEACH/EPIC 75466/SONY MUSIC
4	4	16	KIRK WHALUM	KIRK WHALUM PERFORMS THE BABYFACE SONGBOOK	RENDEZVOUS 5112
5	5	12	KENNY G	AT LAST... THE DUETS	ALBAMA 62470/RMG
6	6	17	VARIOUS ARTISTS	WE GET A KICK OUT OF JAZZ	VERVE 004202/VG
7	7	16	BRIAN CULBERTSON	IT'S ON TONIGHT	GRP 004535/VG
8	8	19	JAMIE CULLUM	TWENTYSOMETHING	UNIVERSAL/VERVE 002273/VG
9	9	13	RICK BRAUN	YOURS TRULY	ARTIZEN 10011
10	10	11	LIZZ WRIGHT	DREAMING WIDE AWAKE	VERVE FORECAST 004069/VG
11	11	12	NAJEE	MY POINT OF VIEW	HEADS UP
12	12	11	EUGE GROOVE	JUST FEELS RIGHT	NARADA JAZZ 60499/NARADA
13	13	8	KIM WATERS	ALL FOR LOVE	SHANACHIE 5133
14	14	9	NORMAN BROWN	THE VERY BEST OF NORMAN BROWN	GRP 005630/VG
15	15	12	BRUCE COCKBURN	SPEECHLESS	ROUNDER 613250
16	16	15	SOULIVE	BREAK OUT	CONCORD 2302
17	17	19	RICHARD ELLIOT	METRO	BLUE ARTIZEN 10010
18	18	17	RAMSEY LEWIS	WITH ONE VOICE	NARADA JAZZ 60699/NARADA
19	19	1	VARIOUS ARTISTS	DEF JAZZ	GRP 004890/VG
20	20	13	EARL KLUGH	NAKED GUITAR	861 9949/KOCH
21	21	21	PAUL HARCADISTE	HARCADISTE 4	TRIPPIN' 'N' RHYTHM 90517/V2
22	22	14	BOB BALDWIN	ALL IN A DAY'S WORK	215 ENTERTAINMENT 2020
23	23	19	MIKE PHILLIPS	UNCOMMON DENOMINATOR	HIDDEN BEACH/EPIC 27499/SONY MUSIC
24	24	32	PAT METHENY GROUP	THE WAY UP	NONESUCH 79876/WARNER BROS.
25	25	11	MARC ANTOINE	MODERN TIMES	RENDEZVOUS 05111

TOP JAZZ

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT & NUMBER / DISTRIBUTING LABEL
1	1	3	#1 SOUNDTRACK	CASANOVA	HOLLYWOOD 162575
2	4	17	RENEE FLEMING	SACRED SONGS	DECCA 005193/UNIVERSAL CLASSICS GROUP
3	2	17	ANDRE RIEU	THE FLYING DUTCHMAN	DENON 17570
4	19	19	CECILIA BARTOLI	OPERA PROIBITA	DECCA 005151/UNIVERSAL CLASSICS GROUP
5	18	18	JOSHUA BELL/BERLIN PHILHARMONIC (THOMAS)	TCHAIKOVSKY: VIOLIN CONCERTO	SONY CLASSICAL 94832/SONY BMG MASTERWORKS
6	10	70	ANDRE RIEU	TUSCANY	DENON 7431
7	16	16	HILARY HAHN/NATALIE ZHU	MOZART: VIOLIN SONATAS	DG 004771/UNIVERSAL CLASSICS GROUP
8	8	69	YO-YO MA WITH ROMA SINFONETTA ORCHESTRA (MORRICONE)	YO-YO MA PLAYS ENNIO MORRICONE	SONY CLASSICAL 93456/SONY BMG MASTERWORKS
9	21	17	DAWN UPSHAW & ANDALUCIAN DOGS	GOLJIV: AYRE, BERIO: FOLKSONGS	DG 004782/UNIVERSAL CLASSICS GROUP
10	13	2	SOUNDTRACK	MATCH POINT	MILAN 36145
11	12	42	YO-YO MA/THE SILK ROAD ENSEMBLE	SILK ROAD JOURNEYS: BEYOND THE HORIZON	SONY CLASSICAL 93962/SONY BMG MASTERWORKS
12	6	15	BYRN TERFEL/LONDON SYMPHONY (WORDSWORTH)	SIMPLE GIFTS	DG 004772/UNIVERSAL CLASSICS GROUP
13	20	11	LONDON PHILHARMONIC/ANNE-SOPHIE MUTTER	MOZART: VIOLIN CONCERTOS 1-5	DG 005078/UNIVERSAL CLASSICS GROUP
14	13	13	ANDRE RIEU	NEW YEAR'S IN VIENNA	DENON 17572
15	11	11	JANINE JANSEN	VIVALDI: THE FOUR SEASONS	DECCA 005507/UNIVERSAL CLASSICS GROUP
16	25	93	YO-YO MA WITH AMSTERDAM BAROQUE ORCHESTRA (KOOPMAN)	VIVALDI'S CELLO	SONY CLASSICAL 90916/SONY BMG MASTERWORKS
17	RE-ENTRY		MATT HAIMOVITZ	GOLASH OXINGALE	2007
18	9	37	LANG LANG & MARIINSKY THEATER ORCHESTRA (GERGIEV)	RACHMANINOV: PIANO CONCERTO NO. 2	DG 003902/UNIVERSAL CLASSICS GROUP
19	15	19	JOSHUA BELL	THE ESSENTIAL JOSHUA BELL	DECCA 005185/UNIVERSAL CLASSICS GROUP
20	19	17	BYRN TERFEL/PAUL GROVES/YING HUANG	ROGER WATERS: CA IRA	SONY CLASSICAL 96439/SONY BMG MASTERWORKS
21	RE-ENTRY		THE SIXTEEN (CHRISTOPHERS)	RENAISSANCE: MUSIC FOR INNER PEACE	DECCA 004531/UNIVERSAL CLASSICS GROUP
22	RE-ENTRY		SOUNDTRACK	THE CHORUS	NONESUCH 61741/WARNER BROS.
23	RE-ENTRY		HILLIARD ENSEMBLE/A. LUBIMOV/STUTTGART RADIO (BOREYKO)	PART: LAMENTATE	ECM 005056/UNIVERSAL CLASSICS GROUP
24	22	6	NORWEGIAN CHAMBER ORCHESTRA (ANDSNES)	MOZART: PIANO CONCERTOS NO. 9 & 18	EMI CLASSICS 57803/ANGEL
25	24	76	MORMON TABERNACLE CHOIR	PEACE LIKE A RIVER	MORMON TABERNACLE CHOIR 6188

TOP CLASSICAL

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT & NUMBER / DISTRIBUTING LABEL
1	1	4	#1 IL DIVO	IL DIVO SYCO/COLUMBIA 93963/SONY MUSIC	
2	2	9	JOHN WILLIAMS/YO-YO MA/ITZHAK PERLMAN	MEMOIRS OF A GEISHA (SOUNDTRACK)	SONY CLASSICAL 74708/SONY BMG MASTERWORKS
3	3	3	SOUNDTRACK	STAR WARS EPISODE III: REVENGE OF THE SITH	SONY CLASSICAL 94220/SONY BMG MASTERWORKS
4	6	1	THE EAST VILLAGE OPERA COMPANY	THE EAST VILLAGE OPERA COMPANY	DECCA 005181/UNIVERSAL CLASSICS GROUP
5	4	1	SOUNDTRACK	PRIDE & PREJUDICE	DECCA 005620/UNIVERSAL CLASSICS GROUP
6	5	1	HAYLEY WESTENRA	ODYSSEY	DECCA 005440/UNIVERSAL CLASSICS GROUP
7	8	1	ANDREA BOCELLI	ANDREA PHILLIPS	003513/UNIVERSAL CLASSICS GROUP
8	7	11	SARAH BRIGHTMAN	LOVE CHANGES EVERYTHING: THE ANDREW LLOYD WEBBER COLLECTION VOL. 2	DECCA 005570/UNIVERSAL CLASSICS GROUP
9	9	9	CHLOE	WALKING IN THE AIR	MANHATTAN 42961
10	10	13	MORMON TABERNACLE CHOIR	LOVE IS SPOKEN HERE	MORMON TABERNACLE CHOIR 0017
11	11	3	AMICI FOREVER	DEFINED	RCA VICTOR 68883/RMG
12	12	9	RUSSELL WATSON	AMORE MUSICA	DECCA 004439/UNIVERSAL CLASSICS GROUP
13	13	13	THE IRISH TENORS	SACRED: A SPIRITUAL JOURNEY	RAZOR & TIE 82929
14	14	3	BOND	EXPLOSIVE: THE BEST OF BONO	MBO/DECCA 004748/UNIVERSAL CLASSICS GROUP
15	15	-	VARIOUS ARTISTS	STRING QUARTET TRIBUTE TO FALL OUT BOY	VITAMIN 9085
16	16	1	IL DIVO	ANCORA SYCO/COLUMBIA 76914/SONY MUSIC	
17	17	3	NIGEL HESS FEATURING JOSHUA BELL	LADIES IN LAVENDER (SOUNDTRACK)	SONY CLASSICAL 92689/SONY BMG MASTERWORKS
18	18	30	ANDRE RIEU	AT THE MOVIES	DENON 17348
19	19	1	IL DIVO	THE CHRISTMAS COLLECTION	SYCO/COLUMBIA 97715/SONY MUSIC
20	20	1	SARAH BRIGHTMAN	LIVE FROM LAS VEGAS	NEMO STUDIO 57801/ANGEL
21	21	1	HAYLEY WESTENRA	PURE	DECCA 001866/UNIVERSAL CLASSICS GROUP
22	22	1	THOMAS HAMPSON	SONG OF AMERICA	EMI CLASSICS 41645/ANGEL
23	23	2	KRONOS QUARTET AND ASHA BHOSLE	YOU'VE STOLEN MY HEART	NONESUCH 79856/WARNER BROS.
24	24	7	RONAN TYNAN	RONAN	DECCA 003863/UNIVERSAL CLASSICS GROUP
25	25	12	MARIO FRANGULIS	FOLLOW YOUR HEART	SONY CLASSICAL 93803/SONY BMG MASTERWORKS

TOP CONTEMPORARY JAZZ

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT & NUMBER / DISTRIBUTING LABEL
1	1	3	#1 SOUNDTRACK	CASANOVA	HOLLYWOOD 162575
2	4	17	RENEE FLEMING	SACRED SONGS	DECCA 005193/UNIVERSAL CLASSICS GROUP
3	2	17	ANDRE RIEU	THE FLYING DUTCHMAN	DENON 17570
4	19	19	CECILIA BARTOLI	OPERA PROIBITA	DECCA 005151/UNIVERSAL CLASSICS GROUP
5	18	18	JOSHUA BELL/BERLIN PHILHARMONIC (THOMAS)	TCHAIKOVSKY: VIOLIN CONCERTO	SONY CLASSICAL 94832/SONY BMG MASTERWORKS
6	10	70	ANDRE RIEU	TUSCANY	DENON 7431
7	16	16	HILARY HAHN/NATALIE ZHU	MOZART: VIOLIN SONATAS	DG 004771/UNIVERSAL CLASSICS GROUP
8	8	69	YO-YO MA WITH ROMA SINFONETTA ORCHESTRA (MORRICONE)	YO-YO MA PLAYS ENNIO MORRICONE	SONY CLASSICAL 93456/SONY BMG MASTERWORKS
9	21	17	DAWN UPSHAW & ANDALUCIAN DOGS	GOLJIV: AYRE, BERIO: FOLKSONGS	DG 004782/UNIVERSAL CLASSICS GROUP
10	13	2	SOUNDTRACK	MATCH POINT	MILAN 36145
11	12	42	YO-YO MA/THE SILK ROAD ENSEMBLE	SILK ROAD JOURNEYS: BEYOND THE HORIZON	SONY CLASSICAL 93962/SONY BMG MASTERWORKS
12	6	15	BYRN TERFEL/LONDON SYMPHONY (WORDSWORTH)	SIMPLE GIFTS	DG 004772/UNIVERSAL CLASSICS GROUP
13	20	11	LONDON PHILHARMONIC/ANNE-SOPHIE MUTTER	MOZART: VIOLIN CONCERTOS 1-5	DG 005078/UNIVERSAL CLASSICS GROUP
14	13	13	ANDRE RIEU	NEW YEAR'S IN VIENNA	DENON 17572
15	11	11	JANINE JANSEN	VIVALDI: THE FOUR SEASONS	DECCA 005507/UNIVERSAL CLASSICS GROUP
16	25	93	YO-YO MA WITH AMSTERDAM BAROQUE ORCHESTRA (KOOPMAN)	VIVALDI'S CELLO	SONY CLASSICAL 90916/SONY BMG MASTERWORKS
17	RE-ENTRY		MATT HAIMOVITZ	GOLASH OXINGALE	2007
18	9	37	LANG LANG & MARIINSKY THEATER ORCHESTRA (GERGIEV)	RACHMANINOV: PIANO CONCERTO NO. 2	DG 003902/UNIVERSAL CLASSICS GROUP
19	15	19	JOSHUA BELL	THE ESSENTIAL JOSHUA BELL	DECCA 005185/UNIVERSAL CLASSICS GROUP
20	19	17	BYRN TERFEL/PAUL GROVES/YING HUANG	ROGER WATERS: CA IRA	SONY CLASSICAL 96439/SONY BMG MASTERWORKS
21	RE-ENTRY		THE SIXTEEN (CHRISTOPHERS)	RENAISSANCE: MUSIC FOR INNER PEACE	DECCA 004531/UNIVERSAL CLASSICS GROUP
22	RE-ENTRY		SOUNDTRACK	THE CH	

CHARTS LEGEND

SEE BELOW FOR COMPLETE LEGEND INFORMATION.

FEB 4 2006 ALBUMS

SALES DATA COMPILED BY



ALBUM CHARTS

Sales data compiled from a comprehensive pool of U.S. music merchants by Nielsen SoundScan. Sales data for R&B/hip-hop retail charts is compiled by Nielsen SoundScan from a national subset of core stores that specialize in those genres.

Albums with the greatest sales gains this week.

GREATEST GAINER Where included, this award indicates the title with the chart's largest unit increase.

PACE SETTER Where included, this award indicates the title with the chart's biggest percentage growth.

HEATSEEKER GRADUATE Indicates album entered top 100 of The Billboard 200 and has been removed from Heatseekers chart.

PRICING/CONFIGURATION

CD/Cassette prices are suggested list or equivalent prices, which are projected from wholesale prices. **Ⓢ** after price indicates album only available on DualDisc. CD/DVD after price indicates CD/DVC combo only available. **Ⓢ** DualDisc available. **Ⓢ** CD/DVD combo available. * indicates vinyl LP is available. Pricing and vinyl LP availability are not included on all charts.

SINGLES CHARTS

RADIO AIRPLAY SINGLES CHARTS

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. Charts are ranked by number of gross audience impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. The exceptions are the Rhythmic Top 40, Adult Top 40, Adult Contemporary, Modern Rock and Adult R&B charts, which are ranked by total detections.

Songs showing an increase in audience (or detections) over the previous week, regardless of chart movement.

RECURRENT RULES

Songs are removed from the Hot 100 and Hot 100 Airplay charts simultaneously if they have been on the Hot 100 for more than 20 weeks and rank below 50. Songs are removed from the Hot R&B/Hip-Hop Songs and Hot R&B/Hip-Hop Airplay charts simultaneously if they have been on the Hot R&B/Hip-Hop Singles & Tracks for more than 20 weeks and rank below 50. Songs are removed from the Pop 100 and Pop 100 Airplay charts simultaneously if they have been on the Pop 100 for more than 30 weeks and rank below 30. Titles are removed from Hot Country Songs if they have been on the chart for more than 20 weeks and rank below 15 in detections or audience, provided that they are not still gaining enough audience points to bullet. Songs are removed from the Adult Top 40, Adult Contemporary, Adult R&B, and Hot Dance Airplay charts if they have been on the chart for more than 20 weeks and rank below 15 (20 for Modern Rock and Latin) or if they have been on the chart for more than 52 weeks and below 10.

SINGLES SALES CHARTS

The top selling singles compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by Nielsen SoundScan. For R&B/Hip-Hop Singles Sales, sales data is compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan.

Singles with the greatest sales gains.

CONFIGURATIONS

Ⓢ CD single available. **Ⓢ** Digital Download available. **Ⓢ** DVD single available. **Ⓢ** Vinyl Maxi-Single available. **Ⓢ** Vinyl Single available. **Ⓢ** CD Maxi-Single available. Configurations are not included on all singles charts.

HITPREDICTOR

Ⓢ indicates title earned HitPredictor status in that particular format based on research data provided by Promosquad. Songs are blind tested online by Promosquad using multiple listens and a nationwide sample of carefully profiled music consumers. Songs are rated on a 1-5 scale; final results are based on weighted positives. Songs with a score of 65 or more (75 or more for country) are judged to have Hit Potential; although that benchmark number can fluctuate per format based on the strength of available music. For a complete and updated list of current songs with Hit Potential, commentary, polls and more, please visit www.hitpredictor.com.

DANCE CLUB PLAY

Compiled from a national sample of reports from club DJs.

Titles with the greatest club play increase over the previous week.

AWARD CEREMONES

ALBUM CHARTS

Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 albums (Gold). RIAA certification for net shipment for 1 million units (Platinum). RIAA certification for net shipment of 10 million units (Diamond). Numerical within Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. Certification for net shipments of 100,000 units (Oro). Certification of 200,000 units (Platino). Certification of 400,000 units (Multi-Platino).

SINGLES CHARTS

RIAA certification for 100,000 paid downloads (Gold). RIAA certification for 200,000 paid downloads (Platinum). Numerical within platinum symbol indicates song's multi-platinum level. RIAA certification for net shipment of 500,000 singles (Gold).

MUSIC VIDEO SALES CHARTS

RIAA gold certification for net shipment of 25,000 units for video singles. RIAA gold certification for net shipment of 50,000 units for shortform or longform videos. RIAA platinum certification for net shipment of 50,000 units for video singles. RIAA platinum certification for sales of 100,000 units for shortform or longform videos.

DVD SALES/MS SALES/VIDEO RENTALS

RIAA gold certification for net shipment of 50,000 units or \$1 million in sales at suggested retail price. RIAA platinum certification for sales of 100,000 units or \$2 million in sales at suggested retail price. IRMA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs; or of at least 25,000 units and \$1 million at suggested retail for non-theatrical titles. IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for non-theatrical titles.

TOP POP CATALOG

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	PRICE
1	1	117	#1 JOHNNY CASH	10 BIGGEST HITS LEGACY/COLUMBIA (NASHVILLE) 69739/SONY MUSIC (11.98/7.98)	2
2	6	17	DANE COOK	HARMFUL IF SWALLOWED COMEDY CENTRAL 0017 (16.98 CD/DVD) Ⓢ	
3	2	266	TIM MCGRAW	GREATEST HITS CURB 77978 (18.98/12.98)	
4	7	713	AC/DC	BACK IN BLACK LEGACY/EPIC 80207/SONY MUSIC (18.98) Ⓢ	
5	5	1486	PINK FLOYD	DARK SIDE OF THE MOON CAPITOL 46001* (18.98/10.98)	
6	3	172	KEITH URBAN	GOLDEN ROAD CAPITOL (NASHVILLE) 32936 (18.98/10.98)	
7	11	84	MICHAEL BUBLE	MICHAEL BUBLE 143/REPRISE 48376/WARNER BROS. (18.98)	
8	18	174	GREATEST GAINER BON JOVI	CROSS ROAD MERCURY 526013/UMG (18.98/11.98)	4
9	13	622	QUEEN	GREATEST HITS HOLLYWOOD 161265 (18.98/11.98)	7
10	4	41	ORIGINAL BROADWAY CAST RECORDING	WICKED DECCA BROADWAY 001682/UNIVERSAL CLASSICS GROUP (18.98)	
11	15	646	JOURNEY	JOURNEY'S GREATEST HITS COLUMBIA 44493/SONY MUSIC (18.98/12.98)	
12	17	108	STEVIE WONDER	THE DEFINITIVE COLLECTION MOTOWN/UTV 066164/UMG (18.98)	
13	16	88	SHERYL CROW	THE VERY BEST OF SHERYL CROW A&M 001521/INTERSCOPE (16.98)	3
14	8	583	BOB SEGER & THE SILVER BULLET BAND	GREATEST HITS CAPITOL 30334 (16.98)	7
15	10	172	COLDPLAY	A RUSH OF BLOOD TO THE HEAD CAPITOL 40504* (18.98/11.98)	4
16	9	271	THE BEATLES	1 APPLE 29325/CAPITOL (18.98/12.98)	
17	31	87	KELLY CLARKSON	THANKFUL RCA 68159/RMG (18.98)	2
18	14	204	NORAH JONES	COME AWAY WITH ME BLUE NOTE 32088* (17.98)	
19	21	531	TOM PETTY & THE HEARTBREAKERS	GREATEST HITS MCA 110813/UMG (18.98/12.98)	
20	12	20	JOHNNY CASH	THE ESSENTIAL JOHNNY CASH LEGACY/COLUMBIA (NASHVILLE) 86290/SONY MUSIC (24.98/17.98)	
21	22	18	FALL OUT BOY	TAKE THIS TO YOUR GRAVE FUELED BY RAMEN 061 (12.98)	2
22	32	153	JIMI HENDRIX	EXPERIENCE HENDRIX: THE BEST OF JIMI HENDRIX EXPERIENCE HENDRIX 111671*/UMG (18.98/12.98)	2
23	23	476	CREDENCE CLEARWATER REVIVAL	CHRONICLE THE 20 GREATEST HITS FANTASY 2*/DUNCORD (17.98/12.98)	4
24	40	174	U2	THE BEST OF 1980-1990 ISLAND 524613/DJMG (18.98/12.98)	2
25	19	130	JOHNNY CASH	JOHNNY CASH AT FOLSOM PRISON LEGACY/COLUMBIA (NASHVILLE) 65955/SONY MUSIC (11.98/7.98)	5
26	39	64	LYNYRD SKYNYRD	ALL TIME GREATEST HITS MCA 112229/UMG (18.98/12.98)	
27	29	94	GREEN DAY	INTERNATIONAL SUPERHITS! REPRISE 48145/WARNER BROS. (18.98)	
28	20	137	THE BEACH BOYS	THE VERY BEST OF THE BEACH BOYS: SOUNDS OF SUMMER CAPITOL 82710 (18.98) Ⓢ	2
29	37	125	LINKIN PARK	METEORA WARNER BROS. 48186* (19.98)	4
30	41	86	JACK JOHNSON	ON AND ON JACK JOHNSON 075012*/UMRG (18.98)	
31	49	153	RASCAL FLATTS	MELT LYRIC STREET 165031/HOLLYWOOD (18.98/12.98)	2
32	25	75	EAGLES	THE VERY BEST OF WARNER STRATEGIC MARKETING 73971 (25.98)	3
33	36	14	JOHNNY CASH	SUPER HITS LEGACY/COLUMBIA (NASHVILLE) 66773/SONY MUSIC (9.98/5.98)	
34	27	125	LED ZEPPELIN	EARLY DAYS & LATTER DAYS: THE BEST OF LED ZEPPELIN VOLUMES ONE AND TWO ATLANTIC 83619/AG (19.98)	
35	34	147	JACK JOHNSON	BRUSHFIRE FAIRYTALES ENJOY 860994*/UMRG (18.98)	
36	33	734	METALLICA	METALLICA ELEKTRA 61113*/AG (18.98/11.98)	
37	RE-ENTRY		MAROONS	SONGS ABOUT JANE OCTONE/J 50001*/RMG (18.98)	4
38	35	174	GREEN DAY	DOOKIE REPRISE 45529*/WARNER BROS. (12.98/7.98)	
39	30	425	ABBA	GOLD -- GREATEST HITS POLYDOR/A&M 517007/UMG (18.98/12.98)	6
40	44	215	DISTURBED	THE SICKNESS GLANT 24738/WARNER BROS. (11.98/17.98)	3
41	RE-ENTRY		ERIC CLAPTON	THE CREAM OF ERIC CLAPTON POLYDOR/A&M 527116/UMG (18.98/12.98)	2
42	26	183	COLDPLAY	PARACHUTES NETTWERK 30182/CAPITOL (18.98)	2
43	NOT SHOT DEBUT		ROB ZOMBIE	PAST, PRESENT & FUTURE GEFENEN 001041/UMG (12.98 CD/DVD) Ⓢ	
44	28	98	ELTON JOHN	GREATEST HITS 1970-2002 ROCKET/UTV 053478/UMG (19.98)	
45	NEW		MICHAEL JACKSON	NUMBER ONES MJJ/EPIC 88998/SONY MUSIC (18.98/12.98)	
46	38	93	NICKELBACK	THE LONG ROAD ROADRUNNER 618400/DJMG (18.98/12.98)	
47	RE-ENTRY		DEATH CAB FOR CUTIE	TRANSATLANTICISM BARSUK 32* (16.98)	
48	43	133	EVANESCENCE	FALLEN WIND-UP 13063 (18.98)	
49	24	70	JOHNNY CASH	AMERICAN IV: THE MAN COMES AROUND AMERICAN 063339*/LDST HIGHWAY (13.98)	
50	48	123	50 CENT	GET RICH OR DIE TRYIN' SHADY/AFTERMATH 493544*/INTERSCOPE (13.98/8.98)	6

TOP POP CATALOG: Catalog Albums are 2-year old titles that have fallen below No. 100 on The Billboard 200 or re-issues of older albums. Total Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. TOP INTERNET: Reflects physical albums ordered through Internet merchants, based on data collected by Nielsen SoundScan. Catalog titles are included. TOP DIGITAL: Release sold as a complete album bundle through digital download services. BILLBOARD.BIZ CHART: See Chart Legend for rules and explanations. © 2006, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

TOP DIGITAL

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	BB 200 RANKING
1	2	14	#1 JAMES BLUNT	Back To Bedlam CUSTARD/ATLANTIC /AG	9
2	NEW		SOUNDTRACK	Brokeback Mountain FOCUS/VERVE FORECAST /VG	54
3	1	3	THE STROKES	First Impressions Of Earth RCA /RMG	32
4	NEW		SOUNDTRACK	High School Musical WALT DISNEY	58
5	5	4	PANIC! AT THE DISCO	A Fever You Can't Sweat Out DECADEANCE /FUELED BY RAMEN	52
6	4	11	JACK JOHNSON	In Between Dreams JACK JOHNSON/BRUSHFIRE /UMRG	64
7	12	18	DEATH CAB FOR CUTIE	Plans BARSUK/ATLANTIC /AG	36
8	3	2	SOUNDTRACK	Underworld Evolution LAKESHORE	98
9	20	10	CARRIE UNDERWOOD	Some Hearts ARISTA/ARISTA NASHVILLE /RMG	4
10	24	2	MATISYAHU	Live At Stubb's DRIVE/EPIC /SONY MUSIC	33
11	6	13	FALL OUT BOY	From Under The Cork Tree FUELED BY RAMEN/ISLAND /DJMG	14
12	7	7	EMINEM	Curtain Call: The Hits SHADY/AFTERMATH /INTERSCOPE	3
13	15	4	THE ALL-AMERICAN REJECTS	Move Along OOGHOUSE /INTERSCOPE	43
14	16	5	DANE COOK	Harmful If Swallowed COMEDY CENTRAL Ⓢ	
15	7	5	JAMIE FOXX	Unpredictable J/RMG Ⓢ	1

TOP INTERNET

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	BB 200 RANKING
1	8	3	#1 SOUNDTRACK	Brokeback Mountain FOCUS/VERVE FORECAST 005604/VG	54
2	RE-ENTRY		NEIL DIAMOND	12 Songs AMERICAN/COLUMBIA 77508/SONY MUSIC	22
3	1	4	MARY J. BLIGE	The Breakthrough MTRIARCH/GEFFEN 005722*/INTERSCOPE	
4	3	4	JAMIE FOXX	Unpredictable J 71779*/RMG Ⓢ	1
5	11	3	JAMES BLUNT	Back To Bedlam CUSTARD/ATLANTIC 97250/AG	9
6	6	3	THE STROKES	First Impressions Of Earth RCA 73177*/RMG	32
7	2	6	THELONIOUS MONK QUARTET WITH JOHN COLTRANE	At Carnegie Hall THELONIOUS 35173*/BLUE NOTE	181
8	9	7	EMINEM	Curtain Call: The Hits SHADY/AFTERMATH 005881*/INTERSCOPE	3
9	5	3	ENYA	Amarantine REPRISE 49474/WARNER BROS.	21
10	10	0	MADONNA	Confessions On A Dance Floor WARNER BROS. 49460	24
11	NEW		DION	Bronx In Blue DIMENSIONAL 06/THE ORCHARD	
12	12	7	COLDPLAY	X&Y CAPITOL 74786	61
13	7	3	JOHNNY CASH	Johnny Cash At Folsom Prison LEGACY/COLUMBIA (NASHVILLE) 65955/SONY MUSIC	5
14	4	10	CARRIE UNDERWOOD	Some Hearts ARISTA/ARISTA NASHVILLE 71197/RMG	4
15	15	2	JACK JOHNSON	In Between Dreams JACK JOHNSON/BRUSHFIRE 004149*/UMRG	64

TOP CHRISTIAN & GOSPEL ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	15	#1 KIRK FRANKLIN	HERO (F&O SOUL/GOSPEL CENTRIC/PROVIDENT-INTEGRITY)
2	3	13	VARIOUS ARTISTS	OPEN THE EYES OF MY HEART (INO/EPIC/PROVIDENT-INTEGRITY)
3	58	2	JUANITA BYNUM	A PIECE OF MY PASSION (FLOW)
4	2	16	VARIOUS ARTISTS	WOW HITS 2006 (EMICMG/PROVIDENT-INTEGRITY/WORD-CURB)
5	5	12	THIRD DAY	WHEREVER YOU ARE (ESSENTIAL/PROVIDENT-INTEGRITY)
6	4	17	SOUNDTRACK	THE GOSPEL (VERITY/PROVIDENT-INTEGRITY)
7	6	31	RELIENT K	MMHMM (GDTEE/CAPITOL/EMICMG)
8	4	21	CASTING CROWNS	LIFESONG (BEACH STREET/REUNION/PROVIDENT-INTEGRITY)
9	7	21	YOLANDA ADAMS	DAY BY DAY (ELEKTRA/ATLANTIC/WORD-CURB)
10	13	13	ISRAEL & NEW BREED	ALIVE IN SOUTH AFRICA (INTEGRITY GOSPEL/EPIC/PROVIDENT-INTEGRITY)
11	11	19	SWITCHFOOT	NOTHING IS SOUND (COLUMBIA/SPARRROW/EMICMG)
12	10	11	JEREMY CAMP	LIVE-UNPLUGGED: FRANKLIN, TN (BEC/EMICMG)
13	15	27	MARY MARY	MARY MARY (MY BLOCK/INTEGRITY GOSPEL/COLUMBIA/PROVIDENT-INTEGRITY)
14	12	17	VARIOUS ARTISTS	INSPIRED BY THE CHRONICLES OF NARNIA: THE LION, THE WITCH AND THE WARDROBE (SPARROW/EMICMG)
15	14	31	CHRIS TOMLIN	ARRIVING (SIXTEPS/SPARROW/EMICMG)

VIDEO

TOP DVD SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Principal Performers	CERT.	RATING
1	NEW	1 WK	#1 TRANSPORTER 2 20TH CENTURY FOX 2231969 (29.98)	Jason Statham	PG-13	
2	1	2	WEDDING CRASHERS (WIDESCREEN UN-CORKED EDITION) NEW LINE HOME ENTERTAINMENT/NEW LINE HOME VIDEO 08480 (28.98)	Owen Wilson/Vince Vaughn	NR	
3	NEW	1 WK	HUSTLE & FLOW MTV HOME VIDEO/PARAMOUNT HOME ENTERTAINMENT 345654 (29.98)	Terrence DaShon Howard/DJ Qualls		
4	2	2	WEDDING CRASHERS (FULL SCREEN UN-CORKED EDITION) NEW LINE HOME ENTERTAINMENT/NEW LINE HOME VIDEO 08380 (28.98)	Owen Wilson/Vince Vaughn		
5	NEW	1 WK	RED EYE (WIDESCREEN) DREAMWORKS HOME ENTERTAINMENT 94472 (28.98)	Rachel McAdams/Cillian Murphy	PG-12	
6	NEW	1 WK	THE CONSTANT GARDENER (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 26292 (26.98)	Ralph Fiennes/Rachel Weisz	R	
7	NEW	1 WK	RED EYE (FULL SCREEN) DREAMWORKS HOME ENTERTAINMENT 94473 (28.98)	Rachel McAdams/Cillian Murphy	PG-13	
8	6	5	THE 40 YEAR-OLD VIRGIN (WIDESCREEN UNRATED VERSION) MCA HOME VIDEO, INC./UNIVERSAL STUDIOS HOME VIDEO 28706 (29.98)	Steve Carell/Catherine Keener	NR	
9	3	2	WEDDING CRASHERS NEW LINE HOME ENTERTAINMENT/NEW LINE HOME VIDEO 08039 (28.98)	Owen Wilson/Vince Vaughn		
10	NEW	1 WK	THE CONSTANT GARDENER (FULL SCREEN) UNIVERSAL STUDIOS HOME VIDEO 26293 (26.98)	Ralph Fiennes/Rachel Weisz		
11	4	2	THE GOSPEL (SPECIAL EDITION) SONY PICTURES HOME ENTERTAINMENT 12757 (28.98)	Boris Kodjoe/Clifton Powell		
12	NEW	1 WK	FERRIS BUELLERS DAY OFF: BUELLER... BUELLER... EDITION PARAMOUNT HOME ENTERTAINMENT 031334 (19.98)	Matthew Broderick	PG-13	
13	7	3	TOY STORY 2: 2 DISC SPECIAL EDITION WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 41212 (29.93)	Animated		
14	NEW	1 WK	VIVA LA BAM: COMPLETE SEASONS 4 & 5 UN-CENSORED MTV HOME VIDEO/PARAMOUNT HOME ENTERTAINMENT 881844 (42.98)	Bam Margera		
15	13	7	MARCH OF THE PENGUINS (WIDESCREEN) WARNER HOME VIDEO 73657 (28.98)	Luc Jacquet/Morgan Freeman		
16	9	4	FOUR BROTHERS (WIDESCREEN) PARAMOUNT HOME ENTERTAINMENT 44074 (29.98)	Mark Wahlberg/Andre Benjamin	R	
17	14	7	MR. AND MRS. SMITH (WIDESCREEN) FOXVIDEO 31371 (29.98)	Brad Pitt/Angelina Jolie	PG-13	
18	24	9	MADAGASCAR (WIDESCREEN) DREAMWORKS HOME ENTERTAINMENT 94566 (29.98)	Animated	PG	
19	5	2	THE CAVE (WIDESCREEN) SONY PICTURES HOME ENTERTAINMENT 07096 (28.98)	Eddie Cibrian/Cole Hauser	PG-13	
20	12	4	SERENITY (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 26327 (29.98)	Nathan Fillion/Gina Torres	PG-13	
21	16	6	FANTASTIC FOUR (WIDESCREEN) FOXVIDEO 29603 (29.98)	Chris Evans/Jessica Alba	PG-13	
22	11	4	THE BROTHER'S GRIMM MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 49406 (29.98)	Matt Damon/Heath Ledger	PG-13	
23	RE-ENTRY		OFFICE SPACE: SPECIAL EDITION (FULL SCREEN) FOXVIDEO 31261 (19.98)	Ron Livingston/Jennifer Aniston	R	
24	19	4	FOUR BROTHERS (FULL SCREEN) PARAMOUNT HOME ENTERTAINMENT 36064 (29.98)	Mark Wahlberg/Andre Benjamin	R	
25	27	7	FAMILY GUY: VOLUME 3: SEASON 4 FOXVIDEO 31295 (39.98)	Animated	NR	

TOP VHS SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	CERT.	RATING
1	1	3	#1 BUNS OF STEEL 4: ADVANCED WARNER 01375 (9.98)	NR	
2	2	3	BUNS & ABS OF STEEL 9: POST-PREGNANCY WORKOUT WARNER 51300 (9.98)	NR	
3	4	3	BUNS OF STEEL 7: INTERMEDIATE/ADVANCED STEP WORKOUT WARNER 80159 (9.98)	NR	
4	3	3	THIGHS OF STEEL 2 WARNER 80228 (9.98)	NR	
5	7	2	LEGS OF STEEL WARNER 01413 (9.98)	NR	
6	6	8	PLATINUM SERIES: LEGS OF STEEL 2000 WARNER 13023 (9.98)	NR	
7	7	3	TAMILEE WEBB: ARMS & ABS OF STEEL WARNER 01423 (9.98)	NR	
8	11	8	BUNS OF STEEL 10: CIRCUIT TRAINING WORKOUT WARNER 51301 (9.98)	NR	
9	9	1	REQUIEM FOR A DREAM LIONS GATE 11793 (7.98)	R	
10	12	2	LEGS OF STEEL 2000 WARNER 01833 (9.98)	NR	
11	11	2	THIGHS OF STEEL 2000 WARNER 80158 (9.98)	NR	
12	12	3	ABS OF STEEL 2000: ARMS WARNER 13353 (9.98)	NR	
13	NEW	1 WK	DORA THE EXPLORER: DORA SAVE THE DAY PARAMOUNT 889023 (9.98)	NR	
14	RE-ENTRY		MUPPETS FROM SPACE SONY PICTURES 04251 (9.98)	G	
15	13	26	MIRACLE ON 34TH STREET FOXVIDEO 02075 (9.98)	NR	
16	NEW	1 WK	PAYBACK PARAMOUNT 155783 (9.98)	R	
17	20	35	NATIONAL LAMPOON'S CHRISTMAS VACATION WARNER 11893 (9.98)	PG-13	
18	18	2	BUILDING TIGHTER ASSETS WARNER 50750 (9.98)	NR	
19	17	2	BUNS OF STEEL: MIND/BODY - TAI CHI WARNER 80187 (9.98)	NR	
20	19	2	BUNS OF STEEL: BEGINNERS WORKOUT WARNER 01383 (9.98)	NR	
21	15	8	PLATINUM SERIES: ABS & CHEST OF STEEL 2000 WARNER 13033 (9.98)	NR	
22	14	2	BUNS OF STEEL: MIND & BODY SERIES: YOGA WARNER 80186 (9.98)	NR	
23	16	2	ARMS & ABS OF STEEL WARNER 13073 (9.98)	NR	
24	RE-ENTRY		20,000 LEAGUES UNDER THE SEA (SPECIAL EDITION) WALT DISNEY/BUENA VISTA 17179 (9.98)	G	
25	23	40	DORA THE EXPLORER: BIG SISTER DORA PARAMOUNT 86643 (9.98)	NR	

TOP VIDEO RENTALS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	CERT.	RATING
1	1	2	#1 WEDDING CRASHERS NEW LINE HOME ENTERTAINMENT/NEW LINE HOME VIDEO	R	
2	NEW	1 WK	RED EYE DREAMWORKS HOME ENTERTAINMENT	PG-13	
3	NEW	1 WK	TRANSPORTER 2 20TH CENTURY FOX	PG-13	
4	NEW	1 WK	THE CONSTANT GARDENER UNIVERSAL STUDIOS HOME VIDEO	R	
5	2	5	THE 40 YEAR-OLD VIRGIN MCA HOME VIDEO, INC./UNIVERSAL STUDIOS HOME VIDEO		
6	4	2	THE CAVE SONY PICTURES HOME ENTERTAINMENT	PG-13	
7	NEW	1 WK	HUSTLE & FLOW MTV HOME VIDEO/PARAMOUNT HOME ENTERTAINMENT	R	
8	3	4	FOUR BROTHERS PARAMOUNT HOME ENTERTAINMENT	R	
9	5	4	MUST LOVE DOGS WARNER HOME VIDEO	NR	
10	6	7	MR. AND MRS. SMITH FOXVIDEO	PG-13	

TOP VIDEO GAME RENTALS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	MANUFACTURER	RATING
1	1	9	PS2: NEED FOR SPEED: MOST WANTED ELECTRONIC ARTS	ELECTRONIC ARTS	T
2	3	11	PS2: STAR WARS BATTLEFRONT II LUCASARTS ENTERTAINMENT	LUCASARTS ENTERTAINMENT	T
3	5	9	XBOX: NEED FOR SPEED: MOST WANTED ELECTRONIC ARTS	ELECTRONIC ARTS	T
4	2	22	PS2: MADDEN NFL 2006 ELECTRONIC ARTS	ELECTRONIC ARTS	E
5	8	8	PS2: 50 CENT: BULLETPROOF UNIVERSAL GAMES	UNIVERSAL GAMES	T
6	10	4	PS2: WWE SMACKDOWN! VS. RAW 2006 THQ	THQ	T
7	RE-ENTRY		PS2: GUN ACTIVISION	ACTIVISION	M
8	6	2	PS2: NCAA FOOTBALL 2006 ELECTRONIC ARTS	ELECTRONIC ARTS	NR
9	RE-ENTRY		PS2: BLITZ: THE LEAGUE MIDWAY ENTERTAINMENT	MIDWAY ENTERTAINMENT	T
10	7	9	PS2: CALL OF DUTY 2: BIG RED ONE ACTIVISION	ACTIVISION	T

LAUNCH PAD

FEB 4 2006

TOP HEATSEEKERS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	1	12	#1 IMOGEN HEAP RCA VICTOR 72532 (11.98)	Speak For Yourself	
2	3	3	REGGAETON NINOS URBAN BOX OFFICE 46957/EMI LATIN (13.98)	Reggaeton Ninos Vol. 1	
3	4	30	GREATEST GAINER RED INK/COLUMBIA 93671/SONY MUSIC (16.98) @	Strange And Beautiful	
4	1	2	MORNINGWOOD CAPITOL 64753 (12.98)	Morningwood	
5	5	66	THE BABY EINSTEIN MUSIC BOX ORCHESTRA BUENA VISTA 861085/WALT DISNEY (7.98)	Baby Einstein: Lullaby Classics	
6	3	2	BRONCO/LOS BUKIS FONOVISIA 352231/UG (13.98) @	Los Inicios De Nuestra Historia	
7	4	24	SUFJAN STEVENS ASTHMATIC KITTY 014* (15.98)	Illinois	
8	19	19	THE FRAY EPIC 93931/SONY MUSIC (11.98)	How To Save A Life	
9	4	4	GOAPELE SKYBLAZE/COLUMBIA 92910/SONY MUSIC (11.98)	Change It All	
10	23	12	THE ACADEMY IS... FUELED BY RAMEN 071 (11.98)	Almost Here	
11	13	24	ANA GABRIEL SONY BMG NORTE 95902 (15.98)	Historia De Una Reina	
12	13	17	HINDER UNIVERSAL 005390/UMRG (9.98)	Extreme Behavior	
13	13	2	WE ARE SCIENTISTS VIRGIN 11586 (12.98)	With Love And Squalor	
14	4	4	TRICK-TRICK WONDERBOY/MOTOWN 005934/UMRG (13.98)	The People Vs.	
15	25	26	ARMOR FOR SLEEP EQUAL VISION 104 (13.98)	What To Do When You Are Dead	
16	5	9	VICENTE FERNANDEZ SONY BMG NORTE 96895 (14.98) @	Mis Duetos	
17	24	6	FLYLEAF OCTONE 50005 (9.98)	Flyleaf	
18	16	8	BYRON CAGE GOSPO CENTRIC 71281/ZOMBA (17.98)	An Invitation To Worship	
19	19	27	RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE 1890 (16.98)	Antologia De Un Rey	
20	7	10	CLAP YOUR HANDS SAY YEAH CLAP YOUR HANDS SAY YEAH 01 (12.98)	Clap Your Hands Say Yeah	
21	23	43	BLOC PARTY VICE/DIM MAK 93815*/ATLANTIC (13.98)	Silent Alarm	
22	26	67	UNDEROATH SOLID STATE 83184/TOOTH & NAIL (13.98)	They're Only Chasing Safety	
23	4	2	SIA GO! BEAT 48103/ASTRALWERKS (16.98)	Colour The Small One	
24	10	10	GRUPO MONTE DE DURANGO DISA 720689 (11.98)	Los Super Exitos: Lagrimillas Tontas	
25	33	29	ANDY ANDY WEPA 1060/URBAN BOX OFFICE (9.98 CD/DVD) @	Ironia	
26	21	9	RAUL MIDON MANHATTAN 71330 (9.98)	State Of Mind	
27	34	56	THE ARCADE FIRE MERGE 225* (15.98)	Funeral	
28	22	9	RAY SCOTT WARNER BROS. (NASHVILLE) 48827/WRN (13.98)	My Kind Of Music	
29	32	4	HILLSONG Ultimate Worship: The Very Best Live Worship Songs From Hillsong HILLSONG AUSTRALIA/INTEGRITY 97798/SONY MUSIC (17.98)	Ultimate Worship: The Very Best Live Worship Songs From Hillsong	
30	9	2	JACK INGRAM BIG MACHINE 10090/SHOW DOG NASHVILLE (16.98)	Live: Wherever You Are	
31	27	64	RISE AGAINST GEPHEN 002967/INTERSCOPE (9.98)	Siren Song Of The Counter Culture	
32	25	4	VOLTIO WHITE LION/EPIC 96526/SONY MUSIC (11.98)	Voltio	
33	30	31	LEELA JAMES WARNER BROS. 48027 (13.98)	A Change Is Gonna Come	
34	28	9	SIN BANDERA SONY BMG NORTE 96872 (17.98) @	Manana	
35	37	5	BEBE EMI LATIN 43178 (9.98)	Pafuera Telaranas	
36	36	18	GRUPO BRYNDIS DISA 720561 (11.98)	La Mejor... Coleccion	
37	39	44	NATALIE GRANT CURB 78860 (17.98)	Awaken	
38	31	5	VOZ A VOZ URBAN BOX OFFICE 1019 (13.98)	En Presencia Del Futuro	
39	50	8	FROM FIRST TO LAST EPITAPH 86707 (14.98)	Dear Diary, My Teen Angst Has A Body Count	
40	40	9	AIDEN VICTORY 259 (13.98)	Nightmare Anatomy	
41	RE-ENTRY		HELLOGOODBYE DRIVE-THRU 83620 (7.98)	Hellogoodbye (EP)	
42	41	2	MARY DUFF BMC 1012 (18.98)	When Your Old Wedding Ring Was New	
43	NEW	1 WK	FLIPSYDE CHERRYTREE 006058/INTERSCOPE (12.98)	We The People	
44	47	36	AVENTURA PREMIUM LATIN 94082/SONY BMG NORTE (13.98)	God's Project	
45	48	16	HEZEKIAH WALKER & LFC VERITY 62829/ZOMBA (17.98)	20/85 The Experience	
46	38	16	IVY QUEEN LA CALLE/UNIVISION 310546/UG (13.98) @	Flashback	
47	NEW	1 WK	YURIDIA SONY BMG NORTE 76550 (12.98 CD/DVD) @	La Voz De Un Angel	
48	46	10	THE BABY EINSTEIN MUSIC BOX ORCHESTRA BUENA VISTA 861320/WALT DISNEY (7.98)	Baby Einstein: Traveling Melodies - A Concert For Little Ears	
49	RE-ENTRY		SUPERCHICK(K) INPOP 71279 (12.98)	Beauty From Pain	
50	44	47	SHOOTER JENNINGS UNIVERSAL SOUTH 003816* (13.98)	Put The O Back In Country	

BREAKING & ENTERING

With the help of single "Someday," a theme song of the 2006 Winter Olympics (see story, page 22), Flipsyde's "We The People" enters Top Heatseekers at No. 43. 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. † A Heatseekers title reaches that level, and the act's subsequent albums are immediately ineligible to appear on the Heatseekers chart. See Chart Legend for rules and explanations. © 2006, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

SINGLES & TRACKS SONG INDEX

Chart Codes: CS (Hot Country Songs); H100 (Hot 100 Songs); LT (Hot Latin Songs); POP (Pop 100 Song and RBH (Hot R&B/Hip-Hop Songs). TITLE (Publisher - Licensing Org.) Sheet Music Dist., Chart, Position.

4 MINUTES (Not Listed) RBH 74

A ACOMPANAME A ESTAR SOLA (Ariona Musical. ASCAP/Sony/ATV Cross Keys, ASCAP) LT 16. AINT WASTIN' GOOD WHISKEY ON YOU (Dimensional Songs Of The Knoll, BMI/Pricetta, BMI/Uno Mas, BMI/Cherry River, BMI), C.M., CS 48. ALGO DE MI (Ser-Ca, BMI) LT 40. ALWAYS (Joley Hawthorne Publishing, ASCAP) RBH 80. AMOR ETERNO (WB, ASCAP/Warner Chappell Editions Musicals) LT 15. ANDA Y VE (BMG Songs, ASCAP) LT 48. ANYWHERE BUT HERE (Warner-Tamerlane, BMI/Levi's Palm Tree Music, BMI), WBM, CS 52. ATRÉVETE, TE, TE! (Warner-Tamerlane, BMI/Perez, BMI) LT 26.

B BABY GIRL (Simply Productions, ASCAP) RBH 87. BACK TOGETHER AGAIN (Esigin Music Corporation, BMI/Scarb, BMI) RBH 96. BAILANDO (Univision, ASCAP) LT 22. EL BAILE PEGAO (AMR, ASCAP) LT 27. BANDOLEROS (Crown P, BMI/EMI April, ASCAP) LT 29. BAT COUNTRY (Darkness Coats Us Publishing, ASCAP/EMI April, ASCAP), HL, H100 75; POP 75. BECAUSE OF YOU (EMI April, ASCAP/Smiley Songs, ASCAP/12-06 Publishing, ASCAP/Smells Like Metal, SOCAN/Dwight Frye, BMI), HL/WBM, H100 15; POP 8.

BEEDROOM BOOM (Columbia Music, BMI/EMI Blackwood, BMI/EWC Music, BMI/Da Crippler Music, BMI/Grindline, BMI/Persevere, BMI/Drive-in, BMI), HL, RBH 55. BEEP (Will.i.am, BMI/KStuff, BMI/ArtHouse, BMI/EMI Blackwood, BMI/EMI April, ASCAP), HL, H100 93; POP 52. BELIEVE (Sony/ATV Tree, BMI/Showbiz! BMI/Big Loud Shirt Industries, ASCAP/ICG, ASCAP), HL, CS 21; H100 85.

BELLY DANCER (BANAZA) (Byellai Music, ASCAP/Famous, ASCAP/Plangent Visions, PRS), HL, POP 87. BETCHA CANT DO IT LIKE ME (Perry Home Music, ASCAP/BK-ID, ASCAP) RBH 37. BETTER DAYS (Corner Of Clark And Kent Music, ASCAP/EMI Virgin, ASCAP), HL, H100 61; POP 57. BETTER START TALKING (Aspen Songs, ASCAP/Next Selection, ASCAP/Team S Dot Publishing, BMI/Hitco Music, BMI/Songs Of Windswept Pacific, BMI/EMI April, ASCAP/Shanah Cymone Music, ASCAP), HL, RBH 81.

BEVERLY HILLS (E.D. Smith, BMI) H100 38; POP 29. BE WITHOUT YOU (Mary J. Blige, ASCAP/Universal, ASCAP/BMG, SESAC/Babybys Little, SESAC/Nighttime South, SESAC/Jade And Jaden's Publishing, SESAC/Naked Under My Clothes, ASCAP/Chrysalis Music, ASCAP), HL/WBM, H100 4; POP 38; RBH 1. BODY ROCK (Crown King Publishing, BMI/Oi Boy Music, BMI/Aniyah's Music, ASCAP/The Royalty Network, ASCAP) RBH 72.

BOONDOCKS (Warner-Tamerlane, BMI/Sell The Cow, BMI/Tower One, BMI/WB, ASCAP/Tower Two, ASCAP/BLA, ASCAP), WBM, CS 12; H100 60; POP 69. BOYFRIEND (Big A Nikki, ASCAP/EMI April, ASCAP/KStuff, BMI/ArtHouse, BMI/EMI Blackwood, BMI/John Shanks Music, ASCAP/WB, ASCAP), HL/WBM, H100 77; POP 56.

BRAND NEW GIRLFRIEND (Gottahaveable, BMI/Songs Of Windswept Pacific, BMI/3 Ring Circus, BMI/EMI Blackwood, BMI/Shane Minor, BMI), HL, CS 54. BREAKING FREE (Walt Disney, ASCAP) H100 86; POP 64.

C CANT LET GO (Songs Of Universal, BMI/Tappy Whites, BMI/Bat Future, BMI), HL, RBH 35. CAN YOU BELIEVE IT (Lil Jon 00017 Music, BMI/White Rhino, BMI/Panorio's Publishing, BMI/Justin Combs, ASCAP/EMI April, ASCAP/Bye-lai Music, ASCAP/Famous, ASCAP/Camore Music, BMI/8th Grade Music Publishing, BMI/Swoleze Music, BMI/EMI Blackwood, BMI/Me & Marq, ASCAP/Basajamba, ASCAP/Grand Control, BMI/Sony/ATV Songs, BMI/Warner-Tamerlane, BMI), HL/WBM, RBH 83.

CATCH YOUR WAVE (Smilemaker Music, BMI/Gallop'n Goose Music, BMI/Pa Dutch Ditties, BMI) POP 74. CHEATIN' (Sony/ATV Cross Keys, ASCAP/Onaly, BMI/Gehrig Music, ASCAP/Scrambler, ASCAP/Car-nival, ASCAP), HL, CS 16; H100 96. CHECK ON IT (Christopher Garrett's Publishing, ASCAP/Hitco Music, BMI/Songs Of Windswept Pacific, BMI/Beyonce, ASCAP/Swizz Beats, SESAC/Universal Tunes, SESAC/EMI April, ASCAP/Angela Beyonce, ASCAP/Slim Thug Publishing, BMI/EMI Blackwood, BMI/Sony/ATV Tunes, BMI), HL, H100 1; POP 1; RBH 4.

A CHILERA A OTRA PARTE (Ser-Ca, BMI) LT 19. CHULIN CULIN CHUNFLY (EMI Blackwood, BMI/Leon Blanco, BMI/Rene Perez, BMI/Blue Kraft, BMI/Warner-Tamerlane, BMI) LT 18. COME A LITTLE CLOSER (Sony/ATV Tree, BMI/Sony/ATV Cross Keys, ASCAP), HL, CS 11; H100 69; POP 88. COMO SI NO NOS HUBIERAMOS AMADO (WB, ASCAP/Sony/ATV Tunes, ASCAP) LT 24.

CONCEITED (THEIR SOMETHING ABOUT REMY) (Scott Storch, ASCAP/TV, ASCAP/Remynose Music, ASCAP/Reach Global, ASCAP) RBH 53. CONTRA VIENTO Y MAREA (San Angel, ASCAP) LT 2. CORN FEDO (Blue Oval Music, ASCAP/EMI Blackwood, BMI/Oklahoma Girl Music, BMI/WB, ASCAP/Rich Texan, ASCAP), HL/WBM, CS 55. COSAS DEL AMOR (Huna, BMI) LT 36. CRASH (Harajuku Lover Music, ASCAP/Pirate Ship Music, ASCAP) POP 50.

CRAZY LOVE (Dwight Mario Thompson, BMI/Rat Eater, BMI) RBH 82. CUENTALE (Fino, BMI) LT 9.

D DALE DON DALE (Crown P, BMI) LT 43. DANCE, DANCE (Chicago X Software, BMI/Sony/ATV Songs, BMI), HL, H100 11; POP 6. DARE (EMI Blackwood, BMI/Gorilaz, BMI/Underground Animals, ASCAP/Chrysalis Music, ASCAP), HL, POP 99. DIRECTO AL CORAZON (TN Ediciones, BMI) LT 35. DITTY LITTLE SECRET (Smells Like Phys Ed, ASCAP/BMG Songs, ASCAP) H100 9; POP 9. THE DOLLAR (EMI Blackwood, BMI/Big Gassed Hit-

ties, BMI), HL, CS 23. DONCELLA (EMI April, ASCAP/EMI Blackwood, BMI) LT 31. DONT BOTHER (The Caramel House, BMI/Famous, ASCAP/Lauren Christy Songs, BMI/Scott Spock Songs, BMI/Careers-BMG, BMI/Graham Edwards Songs, ASCAP/BMG Songs, ASCAP), HL, POP 94. DONT CHA (God Given, BMI/Tziaris Music, BMI/Ensign Music, BMI/Notting Hill Music, BMI/Mix-A-Lot, BMI), HL/WBM, H100 41.

DONT FORGET ABOUT US (Rye Songs, BMI/Songs Of Universal, BMI/Shanah Cymone Music, ASCAP/EMI April, ASCAP/Babybys Little, SESAC/Nighttime South, SESAC/WB, ASCAP/Under My Clothes, ASCAP/Chrysalis Music, ASCAP), HL/WBM, H100 7; POP 11; RBH 6. DONT LIE (Will.i.am, BMI/Newsday Networks, BMI/Jeoprey, BMI/Cherry River, BMI/Headphone Junkie Publishing, ASCAP/EMI April, ASCAP/Sasha Poco Songs, ASCAP/Sony/ATV Tunes, ASCAP/Songs Of Universal, BMI), C.M./HL, POP 83.

DONT TEST US (Stoney Creek Music, ASCAP/Absum Music, ASCAP) RBH 93. DOWN AND OUT (Lonely Motel, BMI) CS 49. DRINKIN' IN MY SUNDAY DRESS (Little Diva, BMI) CS 51. DRUNKER THAN ME (Hope-N-Cal, BMI/Trent Tom-jinson Songs, BMI/Geometric Publishing, SESAC) CS 26.

E ELLA Y YO (Premium Latin, ASCAP/Crown P, BMI) LT 5. ENSENAME A OLVIDAR (EMI Blackwood, BMI) LT 50. ESO EHH...!! (Wild Dogz, BMI) LT 17. ESTOY PERDIDO (Warner-Tamerlane, BMI/Perez Soto, BMI/Midushi, BMI) LT 44. EVER THE SAME (J Rule Music, ASCAP/EMI April, ASCAP), HL, H100 99; POP 98.

EVERY TIME I HEAR YOUR NAME (EMI April, ASCAP/Romeo Cowtoy Music, ASCAP/Tom Ham-bridge Tunes, ASCAP/Songs Of Windswept Pacific, BMI/Gottahaveable, BMI), HL, CS 38. EVERYTIME I THINK ABOUT HER (E-Ballad Music, ASCAP/Jasane Drama Music, ASCAP/JaeWons Publishing, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/One Shot Deal Muzak, SESAC/Unichappell Music, BMI/WB, ASCAP), HL/WBM, RBH 58.

EVERYTIME WE TOUCH (Mambo Musikverlags-nu, Produktionsges, M B H/Ridge Music, BMI/Songs Of Jupiter Music, BMI) H100 36; POP 23. FEEL GOOD INC (EMI Blackwood, BMI/60's Kid Music, BMI/Underground Animals, ASCAP/Chrysalis Music, ASCAP) H100 40; POP 21.

FIREMAN (Money Mack, BMI) H100 42; POP 51; RBH 25. FIRST LOVE (Life Is What We Music, ASCAP/Above The Line, BMI) RBH 90. FOR YOU I WILL (CONFIDENCE) (Teddy Geiger Publishing, BMI/Sony/ATV Timber, SESAC/Turtle Victory, SESAC), HL, POP 92. FRESH AZIMIZ (EMI April, ASCAP/Shanah Cymone Music, ASCAP/Air Control, ASCAP/Basajamba, ASCAP), HL, H100 55; POP 72; RBH 20.

FRUTA PROHIBIDA (Univision, ASCAP) LT 30. GEORGIA (Wudu Spellz Entertainment, ASCAP/Ludacris Music Publishing, ASCAP/Universal, ASCAP/2415 Publishing, BMI/Kuntry Slim Pub-lishing, BMI/Notting Hill Music, BMI/Peermusic III, BMI), HL, H100 64; POP 63; RBH 31. GETCHA HEAD IN THE GAME (Walt Disney, ASCAP/Five Hundred South Songs, SESAC) H100 100; POP 7.

GET TRUNK AND BE SOMEBODY (Tokoco Tunes, BMI/Platinum Prow, BMI) CS 17; H100 92. GET LOOSE (Blue Crush Publishing, ASCAP) RBH 84. GET THROTTLED (Pimp My Pen International, ASCAP/Zomba Enterprises, ASCAP/Young Jeze Music, BMI/Carter Boys Publishing, ASCAP/EMI April, ASCAP/N-The Water, ASCAP), HL/WBM, RBH 65.

GETTIN' SOME (Zomba Songs, BMI/Zomba Enterprises, ASCAP), WBM, RBH 59. GIRL NEXT DOOR (Tosha, ASCAP) POP 61. GIRL TONITE (Shyng High Music, ASCAP/Almo Music, ASCAP/Artis 101 Publishing Group, BMI/Warner-Tamerlane, BMI/Black Boy Hatchet Music, BMI/EMI Blackwood, BMI/Ready For The World, BMI/Songs Of Universal, BMI), HL/WBM, RBH 40.

GOLD DIGGER (Please Gimme My Publishing, BMI/EMI Blackwood, BMI/Unichappell Music, BMI/Mijac, BMI), HL/WBM, H100 17; POP 10; RBH 45. GONE (KStuff, BMI/ArtHouse, BMI/EMI Blackwood, BMI/Dylan Jackson, ASCAP/WB, ASCAP), HL/WBM, 202 81.

GOOD RIDE COWBOY (Cowboy Hat Trick, ASCAP/EMI Blackwood, BMI/Songs Of Sea Gyle, BMI/First Wind Music, BMI/Major Bob, ASCAP), HL/WBM, CS 19. GOTTA GET TO MY BABY (Vongjams Music, ASCAP/Ostaf, BMI/Soundtrix Tunes, BMI) RBH 78. GOTTA GO (April's Boy Music, BMI/Warner-Tamer-lane, BMI/No Quincidence Music Publishing, BMI/Kizzio Music, ASCAP/Chappell & Co., ASCAP), WBM, H100 81; RBH 12.

GRILLZ (Jackie Frost, ASCAP/BMG Songs, ASCAP/Paul Watt, ASCAP/2 Kingpins Publishing, ASCAP/WB, ASCAP/Supreme Lane, ASCAP/Univer-sal, ASCAP/Mutant Mindframe, BMI/Shanah Cymone Music, ASCAP/EMI April, ASCAP/Basajamba, ASCAP/Air Control, ASCAP/EMI Blackwood, BMI/Dam Rich Music, BMI/Money Mack, BMI/Sony/ATV Tunes, ASCAP/BeYouce, ASCAP/Kelendra, ASCAP/Domani And Ya Majesty's Music, ASCAP/Music Of Windswept, ASCAP/Hitco Music, ASCAP/Christopher Garrett's Publishing, ASCAP), HL/WBM, H100 2; POP 4; RBH 3.

GROWN & SEXY (FAZE 2 Music, BMI/Boobie & DJ Songs, BMI/Warner-Tamerlane, BMI), WBM, RBH 51. 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 90; POP 77.

HAVE A PARTY (Universal, ASCAP/Noid, BMI/BMG Songs, ASCAP/Juvenile Hell, ASCAP/Nate Dogg, BMI/Karam's Kids Songs, ASCAP/Air House Entertain-ment, ASCAP), HL, RBH 52. HEARD 'EM SAY (Please Gimme My Publishing, BMI/EMI Blackwood, BMI/Careers-BMG, BMI/Febra-ry Twenty Second, BMI/Screen Gems, BMI, BMI/BMG Songs, ASCAP), HL, H100 71; POP 66, BMI/44.

HERE WE GO (Res And Taj, BMI/Black Boy Hatchet Music, BMI/EMI Blackwood, BMI/EMI April, ASCAP/12-06 Publishing, ASCAP), HL, H100 53; POP 37; RBH 29. HONKY TONK BADDONKADONK (Music Of Windswept, ASCAP/Big Borassa Music, BMI/Third Tier Music, BMI/EMI Blackwood, BMI), HL, CS 2. H100 34; POP 46.

THE HOOCHIE SONG (Having Yours Entertainment, ASCAP) RBH 92. HUNG UP (WB, ASCAP/Webb Girl, ASCAP/Univer-sal-PolyGram International, ASCAP/Universal, ASCAP/John Songs Music, ASCAP/Skateboard, AB/EMI Waterford, ASCAP/Polar Music International, AB/Universal Music, Sweden, AB/Warner Chappell, PRS/Dankdancer, PRS), HL/WBM, H100 45; POP 42.

HYPNOTIZE (Sunny/ATV Songs, BMI/Malakan Pub-lishing, BMI/Notting Hill Music, BMI/Headphone Junkie Publishing, ASCAP/EMI April, ASCAP/Sasha Poco Songs, ASCAP/Sony/ATV Tunes, ASCAP/Songs Of Universal, BMI), C.M./HL, POP 83. DONT TEST US (Stoney Creek Music, ASCAP/Absum Music, ASCAP) RBH 93.

I AM NOT MY HAIR (Warner-Tamerlane, BMI/Wang Out, BMI/Combustion, BMI/Songs Of Windswept Pacific, BMI), WBM, RBH 60. I CANT UNLOVE YOU (WB, ASCAP/Scott And Soda, ASCAP/Warner-Tamerlane, BMI/Writers Extreme, BMI/Warner Danger, BMI), WBM, CS 41. I DONT (MG Music, ASCAP/Still Working For The Woman, ASCAP/Belladiva Music, BMI/Still Working For The Man, BMI/CMX Songs, BMI/Burton B Collins, SESAC) CS 30.

I DONT FEEL LIKE LOVING YOU TODAY (Songs Of Universal, BMI/Hannaberg, BMI/Warner-Tamerlane, BMI/Makeshift, BMI), HL/WBM, CS 25. IF I DONT MAKE IT BACK (Music Of Stage Three, BMI/JonesBn Music, ASCAP) CS 42. IF ITS BLOOD THAT YOU WANT (BMI/Sony/ATV Songs, BMI/ENOT, ASCAP/Sony/ATV Tunes, ASCAP/Janice Combs Publishing, BMI/EMI Blackwood, BMI/Moga Films Music, BMI/Wallexander Mossy, ASCAP/Zomba Enterprises, ASCAP), HL/WBM, H100 47; POP 22.

IF YOU GOING THROUGH HELL (BEFORE THE DEVIL EVEN KNOWS) (Gravillon, SESAC/Whad-dajayed, SESAC/Carnival Music, SESAC/Cal IV, ASCAP/BergBain, ASCAP) CS 44. I GOT YOU (Magic Mustang, BMI/Triples Shoes, BMI/Town Music, ASCAP/Phillybly Songs, ASCAP/Songs Of Bud Dog, ASCAP/Music Of Windswept, ASCAP) CS 37. ILL DIE TRYIN' (Warner-Tamerlane, BMI/WB, ASCAP/Platinum Prow, ASCAP), WBM, CS 47.

I LOVE MY LIFE (EMI April, ASCAP/Pang Toun Music, BMI/EMI Blackwood, BMI/Shay Smith Music, BMI/Warner-Tamerlane, BMI), HL/WBM, CS 40. IM N LUV (WIT A STRIPPER) (Nappy Publishing, BMI/Warner-Tamerlane, BMI/2 Plays Publishing, BMI/Who Is Mike Jones Music, BMI), WBM, H100 21; POP 35; RBH 22.

IM SPRUNG (Nappy Publishing, BMI), WBM, H100 37; POP 30; RBH 46. IM TAKING THE WHEEL (Emerito, ASCAP/WB, ASCAP/John Shanks Music, ASCAP), WBM, CS 31. IM MY MIND (Combustion, BMI/Songs Of Windswept Pacific, BMI/Wang Out, BMI/Sony/ATV Songs, BMI), HL, RBH 24. I SHOULD HAVE CHEATED (Tavaris Jones Music, BMI/Dance Combs Publishing, BMI/EMI Blackwood, BMI/412 Music, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/She Wrote II, ASCAP), HL/WBM, H100 78; RBH 17.

I THINK THEY LIKE ME (Franchise Recordz Pub-lishing, ASCAP/Shanah Cymone Music, ASCAP/EMI April, ASCAP/Thrown Tantrums, ASCAP/Air Control, ASCAP/The Kid Sim Music, ASCAP/Side That Music, ASCAP), HL, H100 28; POP 45; RBH 8.

ITS YOU (Divine Mill, ASCAP/WB, ASCAP/Chi trend, ASCAP/Spirit Two, ASCAP/Non-Affiliated, SESAC/Jaque Joints, SESAC) RBH 85. JESUS, TAKE THE WHEEL (Sony/ATV Tunes, ASCAP/Onaly, BMI/Raylene Music, ASCAP/No Such Music, SOCAN/Passing Stranger, ASCAP/1609 Songs, ASCAP/Music Of Windswept, ASCAP), HL, CS 1; H100 2; POP 43.

JUST MAKE HERE TO CHILL (Not Listed), WBM, RBH 79. JUST MIGHT (MAKE ME BELIEVE) (GreatGood Song, ASCAP) CS 8; H100 74. JUST THE GIRL (Vaguely Familiar, ASCAP) POP 49. JUST THIS SIDE OF HEAVEN (HAL-LELUJAH) (Mike Cruz Music, BMI/Sweet Radical, BMI/Songs Of Mighty Isis Music, BMI/Mighty Isis Music, BMI/Vista Larga Music, BMI) CS 58.

K KEROSENE (Sony/ATV Tree, BMI/Bill Revellie, BMI) CS 16; H100 70; POP 9. KING WITHOUT A CROWN (Neither Nor Music, ASCAP/Moshraich Now, ASCAP/Jasha Music, ASCAP) H100 98; POP 82. KISS MY COUNTRY ASS (Rhetbeck, BMI/Big Borassa Music, BMI/Warner-Tamerlane, BMI/Electric Mile, BMI) CS 57.

KRYPTONITE (IM ON IT) (West Savannah Music, ASCAP/White Boy Leroy's Soul Shop, ASCAP/Mis-lance Puss, ASCAP/Chrysalis Music, ASCAP/Aniyah's Music, ASCAP/Re-Up Music, ASCAP/Kristopher P. Bailey, ASCAP), HL, H100 39; POP 76; RBH 9.

L LAFFY TAFFY (Perry Home Music, ASCAP/Dennis Butler Publishing, ASCAP/Suntanum Pub-lishing, ASCAP/803's Publishing, ASCAP/ARI Music, ASCAP/Warlock Music, ASCAP/Boston Inter-national, ASCAP/Colegms-EMI, ASCAP/EMI April, ASCAP/Maurice Starr, ASCAP), HL, H100 10; POP 15; RBH 32. LAGRIMILLAS TONIAS (BMG Songs, ASCAP) LT 21.

LAST DAY OF MY LIFE (Phylveste, ASCAP/Mission Valley, ASCAP) CS 56. LA TORTURA (The Caramel House, BMI/Sony/ATV Latin, BMI/Nonmad, BMI) LT 11. LEAN WIT IT, ROCK WIT IT (Franchise Recordz Pub-lishing, ASCAP) H100 50; POP 73; RBH 11. LIFE AINT ALWAYS BEAUTIFUL (Sony/ATV Cross Keys, ASCAP/Still Working For The Man, BMI/Baldad Boy, BMI/ICG, BMI), HL, CS 43. LIGHTS AND SOUNDS (Briomuda, ASCAP/BMG Songs, ASCAP), HL, H100 76; POP 66. LIKE THAT (121 Productions, ASCAP) RBH 69. LIKE WE NEVER LOVED AT ALL (WB, ASCAP/ScottSpock Songs, ASCAP/Pen, ASCAP/Warner-Tamerlane, BMI), WBM, CS 7; H100 59; POP 80. LIKE YOU (Universal, ASCAP/EMI April, ASCAP/Shanah Cymone Music, ASCAP/Chrysalis Music, ASCAP/EMI Blackwood, BMI/EMI April, ASCAP/12-06 Publishing, ASCAP), HL, H100 53; POP 37; RBH 29.

ASCAP/Naked Under My Clothes, ASCAP/The Kid Sim Music, ASCAP/Jump And Shoot, ASCAP), HL, POP 87. LIPSTICK (Carolina Blue Sky Music, BMI/Careers-BMG, BMI), HL, CS 33. LIVING IN FAST FORWARD (Old Desperados, ASCAP/NZD, ASCAP/Universal, ASCAP/Memphis-fied, ASCAP), HL, CS 14; H100 95. LLAME PA' VERTE (Universal-Musica Unica, BMI) LT 7.

LOOKING FOR YOU (Zomba Songs, BMI/Lilly Mack, BMI/Baby Fingers, ASCAP/Mits, ASCAP/Shown Biere, ASCAP/Fredie Dee, BMI), WBM, H100 83; RBH 13. LO QUE ME GUSTA A MI (Camaleon, BMI/Peermu-sic III, BMI) LT 20. L.O.V.E. (Big A Nikki, ASCAP/EMI April, ASCAP/KStuff, BMI/ArtHouse, BMI/John Shanks Music, ASCAP/WB, ASCAP), HL/WBM, H100 22; POP 20.

LOVE (Carriyayee, SESAC/BMG Songs, ASCAP/She Wrote II, ASCAP) H100 82; RBH 16. LOVE NEEDS A HOLIDAY (EMI April, ASCAP/Tunes Of Tim, ASCAP/GoogiPaw, BMI/tazmaraz, BMI), HL, CS 60. LOVE WILL ALWAYS WIN (Universal-PolyGram International, ASCAP/Soundance Kid, ASCAP/Warner-Tamerlane, BMI/Collif Low, BMI), WBM, CS 36. LUXURIOUS (Harajuku Lover Music, ASCAP/Pirate Ship Music, ASCAP/EMI April, ASCAP/Bovina Music, ASCAP), HL, H100 52; POP 41; RBH 36.

M MAGIC (Zomba Songs, BMI/R Kelly, BMI), WBM, RBH 27. MALO (EMI April, ASCAP) LT 25. MAYOR QUE YO (Universal-Musica Unica, BMI/EMI Blackwood, BMI/Rompedescoleza, BMI), HL, LT 8. MI AMORES (Not Listed) LT 32. MISS ME BABY (Her Beautiful Song, ASCAP/Food, BMstead, McGreeley & McCarthy, ASCAP/Lanark Village Tunes, ASCAP/Universal, ASCAP), HL, H100 97.

MORE THAN WORDS (Almo Music, ASCAP/Color Me Blind, ASCAP), HL, POP 93. MS. NEW BOOTY (Soar Loser Music, BMI/EMI Blackwood, BMI/Collif Park Music, BMI/Da Crippler Music, BMI/EWC Music, BMI), HL, H100 87; RBH 42. MUST BE DOIN' SOMETHIN' RIGHT (EMI April, ASCAP/Songlighter Music, ASCAP/Back In The Sad-die, ASCAP), HL, CS 5; H100 49; POP 70.

MUST BE NICE (Lyte In, ASCAP) RBH 26. MY HOOD (Young Jeze Music, BMI/One Life Pub-lishing, ASCAP/Domani And Ya Majesty's Music, ASCAP/Crump Tight Publishing, ASCAP/EMI Blackwood, BMI), HL, RBH 43. MY HUMPS (Will.i.am, BMI/Sugar Hill, BMI/Cherry River, BMI), C.M., H100 20; LT 49; POP 16; CS 39. MY KIND OF MUSIC (Jehroptillions, BMI) CS RBH 94. MY OLD FRIEND (Big Loud Shirt Industries, ASCAP/ICG, ASCAP/BMG Music Publishing, MCPS/Trinofold, PRS) CS 6; H100 80.

N NA NA NA (DULCE NINA) (King Of Bling, BMI/C.K. Joints, BMI/Warner-Tamerlane, BMI/Universal-Musi-ca Unica, BMI) LT 13. NASTY GIRL (Big Poppa Music, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Steven A. Jordan, ASCAP/WB, ASCAP/Jackie Frost, ASCAP/Them Damn Twins, ASCAP/Air Control, ASCAP/Aniy Nicole Publishing, BMI/Janice Combs Publishing, BMI/EMI Blackwood, BMI), HL/WBM, H100 46; POP 53; RBH 23.

NEVER MIND ME (Big Love, BMI/WB, ASCAP/Rich Exan, ASCAP/Warner-Tamerlane, BMI), WBM, CS 5. NOBODY BUT ME (Sony/ATV Tree, BMI/Travelin' Arkansas, BMI/Big Yellow Dog, BMI), HL, CS 20. NOBODY GONNA TELL ME WHAT TO DO (Almo Music, ASCAP/Multitone Music, ASCAP/Warner-Tamerlane, BMI/BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP), WBM, CS 26. NO TE TEMAS A EL (Not Listed) LT 41. NO PUEDO MAMA (Arpa, BMI) LT 45. NO SHEDS (Warner-Tamerlane, BMI/Smith Haven, BMI/Big Red Traction, ASCAP/How Bout That Skyline Music, BMI), WBM, CS 50.

NO TE APARTES DE MI (Sony/ATV Discos, ASCAP) LT 28. NO TE PREOCUPES POR MI (F.I.F.P. BMI/Pop Media, BMI) LT 23. NO GOING DOWN (Almo Music, ASCAP/Kevin Savjar, ASCAP/EMI April, ASCAP/Shauanna's Songs, ASCAP) CS 35. NOTHING BUT A NUMBER (Marco Bleu Publish-ing, BMI/Blue Star Publishing, BMI/Blue Carrott Diamond Publishing, BMI/Silverplatinum 2k Publishing, BMI/The Kick Publishing, BMI/Black Boy Hatchet Music, BMI/EMI Blackwood, BMI), HL, RBH 76.

NOVIEMBRE SIN TI (EMI April, ASCAP/Sony/ATV Discos, ASCAP) LT 33. NUESTRO AMOR (San Angel, ASCAP) LT 6.

O OH YES (AKA POSTMAN) (Jobete Music, ASCAP/EMI Blackwood, BMI/Stone Agate, BMI), HL, H100 94; RBH 30. OIGA (Under America, BMI) LT 37. ON AGAIN TONIGHT (Warner-Tamerlane, BMI/Mur-rain, BMI/Exotica Music, BMI/Katana Music, BMI/Croce C, ASCAP/Full Circle, ASCAP), WBM, CS 59.

ONE WISH (Stop Trying To Copy My Music, BMI/Rodney Jenkins Productions, BMI/Fred Jenkins III, BMI/Ensign Music, BMI/LaShawn Daniels Pro-ductions, ASCAP/EMI Blackwood, BMI/EMI April, ASCAP), HL, H100 16; POP 18; RBH 13.

P PERFECT SITUATION (E.O. Smith, BMI) H100 54; POP 47. PERO TE VAS A ARREPENTIR (Crisma, SESAC) LT 21. PHOTOGRAPH (Warner-Tamerlane, BMI/Amr Your Dillo, SOCAN/Zero-G, SOCAN/Black Diesel, SOCAN/Black Adder Music, SOCAN), WBM, H100 13; POP 7.

POPPIN MY COLLAR (Tefonise, BMI/Music Resources, BMI/Mr. Biggs, ASCAP/Jobete Music, ASCAP) RBH 75. POR TU MALDITO AMOR (Zomba Golden Sands, ASCAP) LT 47. PRETTY VEGAS (Xl Publishing, APR/Kucha Music Publishing, ASCAP) POP 97.

PUMP IT (EMI April, ASCAP/Will.i.am, BMI/Jeoprey, BMI/Cherry River, BMI/Avenue XII, BMI/Peach Glo-bally, BMI/Headphone Junkie Publishing, ASCAP/EMI Grove Park, BMI), C.M./HL, H100 33; POP 19.

Q QUE VOY A HACER CON MI AMOR (Red Wine, BMI/Maximo Aguirre, BMI/Sony/ATV Discos, ASCAP/Universal Musica, ASCAP) LT 38.

R RAIN'S FALLIN' (Patterson Projects, ASCAP) RBH 89. RAKATA (Brown Marble, ASCAP/EMI Blackwood, BMI/Blue Kraft, BMI), HL, LT 3. RIDIN' (Chamillarity Camp Music, ASCAP/Play-N-Skiz, ASCAP/EMI April, ASCAP/Leathate Music, ASCAP), HL, RBH 95.

RIGHT HERE (Greenland, ASCAP/i.m.nobody, ASCAP/My Blue Car, ASCAP/pimp'ntug, ASCAP/WB, ASCAP), WBM, POP 48. ROAD TO ZION (Irving Berlin, ASCAP/Williamson, ASCAP) RBH 61.

RODEO (EMI Blackwood, BMI/Breka Music, BMI/Dade Co. Project Music, BMI/Zomba Songs, BMI/R Kelly, BMI), HL/WBM, H100 63; RBH 21. ROMPE (Los Cangris, ASCAP/Edie Dee, ASCAP/Blue Kraft, BMI) H100 43; LT 1; POP 60.

RUN IT (Scott Storch, ASCAP/TVI, ASCAP/Team S Dot Publishing, BMI/Hitco Music, BMI/Songs Of Windswept Pacific, BMI), HL, H100 3; POP 3; RBH 14. SEASONS OF LOVE (Finster & Lucy Music, ASCAP/EMI April, ASCAP), HL, POP 79.

SENSUALITY (Universal, ASCAP/Cubertson Music, ASCAP/Fourth Of Four Music, ASCAP/MITI Music, SESAC), HL, RBH 66. SE TE OLVIDO (EMI Blackwood, BMI/Kike Santander Music, BMI/Famous, ASCAP/Santander Melodies, ASCAP) RBH 39.

SETTLE FOR A SLOWDOWN (Sony/ATV Tree, BMI/Gold Watch, BMI/Sony/ATV Cross Keys, ASCAP), HL, CS 45. SEX WITH YOU (First Avenue, PRS/Edmonds Music, ASCAP/EMI April, ASCAP/Underdogs Music, BMI/Invinc, BMI/E D Duz It, BMI/Tank 1176 Music, ASCAP/Black Fountain Publishing, ASCAP/Strange Motel Music, ASCAP/Antonio Dixon's Muzik, ASCAP/Anthony Nance Muzik, ASCAP), HL, RBH 64.

SHAKE (Columbia Music, BMI/EMI Blackwood, BMI/P.M.H., ASCAP/Marimbero Music, ASCAP/Budde, BMI) POP 96; RBH 50. SHAKE IT OFF (Rye Songs, BMI/Songs Of Universal, BMI/Shanah Cymone Music, ASCAP/EMI April, ASCAP/Basajamba, ASCAP/Air Control, ASCAP/Babybys Little, SESAC/Nighttime South, SESAC/WBM, SESAC/Naked Under My Clothes, ASCAP/Chrysalis Music, ASCAP), HL/WBM, POP 82; RBH 29.

SHAKE THAT (Shroom Shady Music, BMI/Resto World Music, ASCAP/Dirty Steves Music, BMI/Nate Dogg, BMI) H100 23; POP 24. SHE TOLD TELL ME TO (Sony/ATV Tree, BMI/Love Monkey, BMI/EMI Blackwood, BMI/Piano Wire Music, BMI/Universal, ASCAP/Memphisfied, ASCAP), HL, CS 13; H100 91.

SHE LET HERSELF GO (Zomba Songs, BMI/Sufferin' Succotash, ASCAP/Sony/ATV Tree, BMI), HL/WBM, CS 4; H100 68. SHELTER IN THE RAIN (Steviano Morris, ASCAP) RBH 99.

SIZE MATTERS (SOMEDAY) (Almo Music, ASCAP/Great Escape, ASCAP/Square D, ASCAP), HL, CS 46. SNAP YA FINGERS (White Rhino, BMI/E-40, BMI/Zomba Songs, BMI/Drugstore, ASCAP), WBM, RBH 54.

SOMEONE WATCHING OVER YOU (Barry's Melodies, ASCAP/Universal, ASCAP/October 12th, ASCAP/Hitco South, ASCAP/Kazzoom, ASCAP), HL, RBH 21. SOMETHING'S GOTTA GIVE (Mrs. Lumpkins Poo-licie, ASCAP/BMG Songs, ASCAP/WB, ASCAP/Plati-num Prow, ASCAP), WBM, CS 32.

SO SICK (Super Sayin Publishing, BMI/Zomba Songs, BMI/Sony/ATV Tunes, ASCAP/EMI April, ASCAP), HL/WBM, H100 12; POP 21; RBH 4.

SOUL MEETS BODY (EMI Blackwood, BMI/Where Im Calling From Music, ASCAP), HL, H100 65; POP 59. SOUL SURVIVOR (Young Jeze Music, BMI/Byellai Music, ASCAP/Famous, ASCAP/EMI Blackwood, BMI), HL, H100 35; POP 34; RBH 34.

STAY FLIT (Tefonise, BMI/Music Bousources, BMI/Al Mo Publishing, BMI/Hold My Own, ASCAP/Mouth Full O' Gold, ASCAP/Jobete Music, ASCAP/EMI April, ASCAP/Universal, ASCAP/50 Cent Music, ASCAP), HL, H100 30; POP 22; RBH 29. STICKWITU (Framme Gee, BMI/Warner-Tamerlane, BMI/Dads Dreamer, BMI/Parchi Music, BMI/Notting Hill Music, BMI), WBM, H100 5; POP 2.

STICKWITU (Framme Gee, BMI/Warner-Tamerlane, BMI/Dads Dreamer, BMI/Parchi Music, BMI/Notting Hill Music, BMI), WBM, RBH 73. STILL IN LOVE (GG&L, ASCAP) RBH 57. STILL ON IT (Poketoots, ASCAP/Universal, ASCAP/Paul Watt, ASCAP/2 Kingpins Publishing, ASCAP/DJ Ivy, BMI/Priety Priat, BMI/Careers-BMG, BMI), HL, RBH 79.

SULETA MI MANO (Sony/ATV Discos, ASCAP) LT 12. SUGAR, WE'RE GOIN DOWN (Chicago X Software, BMI/Sony/ATV Songs, BMI), HL, H100 24; POP 14.

T TE AMO CORAZON (Controversy, ASCAP/Universal, ASCAP), HL, RBH 98. TE HE QUERIDO, TE HE LLORADO (Filtro, BMI) LT 10.

TEMPERATURE (Dirty Rock, PRS/EMI April, ASCAP/Jeanene-Snowcone Music, ASCAP/STB Music, ASCAP), HL, H100 29; POP 33; RBH 41.

TEQUILA MAKES HER CLOTHES FALL OFF (Heavy Leather, BMI/Crohe, BMI/Netewrite, BMI/Fiddle-sock, BMI) H100 72; POP 78. TESTIFY (Songs Of Universal, BMI/Senseless, BMI/Please Gimme My Publishing, BMI/EMI Blackwood, BMI/Blue Kraft, BMI), HL, RBH 100.

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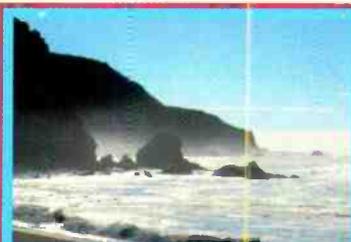
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The ideal candidate will be a self-starter, and have a minimum of 3-5 years of professional experience working either in journalism, the radio business, the record business or a related field. Must be able to speak the language of radio and understand their issues and challenges as well as have strong radio and industry relationships. Bachelor's degree in a relevant area of study required. Those without the above requirements should not apply.

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Qualified candidates must have a minimum of 3-5 years of event-related experience in the marketing/event industry. Music marketing experience preferred. Travel required within the US. Events are currently held in Miami, Atlanta, LA, NY and Las Vegas.

Senior Event Sales Associate

This New York based position will work with the Director of Sponsorships to generate new sales revenue for Billboard Events. We are seeking someone who is a strong sales person with proven success in making major sales presentations, developing agreements and executing sponsor deliverables, and cultivating relationships with high-level clients.

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Mileposts

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Johnny Bienstock, 83, Dies

Longtime music industry executive Johnny Bienstock died Jan. 20 in Naples, Fla., due to complications from heart disease and a stroke. He was 83.

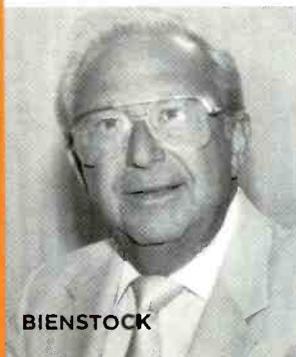
During his 60-year career, Bienstock moved back and forth between the publishing and label worlds, serving as a top executive at Big Top Records, Cotillion, RSO and Carlin America.

Irwin Robinson, chairman of the National Music Publishers' Assn. and chairman/CEO of Famous Music Publishing, describes Bienstock as "a consummate music publisher."

"He knew every aspect of music publishing, from the classical part of the business to the print part of the business to just the normal great pop part of the business," Robinson says.

Born in Vienna, Bienstock and his brother, Freddy, escaped the Nazi occupation of Austria aided by their father's Swiss citizenship. They arrived in the United States at the start of World War II. Johnny joined the army and was assigned to the 10th Mountain Division.

Johnny began his career in 1944, when he and Freddy joined the music publishing operation of their cousins, Jean and Julian Aberbach, who went on to found Hill & Range.



BIENSTOCK

Johnny's first job for the Aberbachs was pitching sheet music to big-band leaders like Lawrence Welk. Later at Hill & Range, he was involved in handling the publishing of such acts as Ernest Tubbs, Eddy Arnold, Hank Snow and Elvis Presley.

In 1958, the Aberbachs launched Big Top Records, naming Johnny GM. During his tenure, the label had hits with Del Shannon, Johnny & the Hurricanes, Sammy Turner, Lou Johnson and Miss Toni Fisher, employing such producers as Leiber & Stoller, Phil Spector and Burt Bacharach. An affiliated label, Dunes, issued hit records by Ray Peterson and Curtis Lee.

Johnny also helped establish comedy albums in the marketplace, issuing sets under the Mad magazine logo in affiliation with Mad publisher Bill Gaines.

In 1965, Johnny joined the A&R department at Atlantic Records. Eventually, he headed up Atlantic's Cotillion publishing operation and later, the Cotillion label. From there, he was tapped to head the RSO label for Robert Stigwood.

After leaving RSO in 1978, Johnny reteamed with Freddy to buy Moss Rose Music, a catalog of country songs. That was integrated into Johnny Bienstock Music, administered by Freddy Bienstock Enterprises. In 1983, Johnny became GM of E.B. Marks Music, a subsidiary of Carlin America, Freddy's publishing operation. Johnny continued to work with his brother until his retirement in 2003.

"Johnny was my brother, a great music man and a lifetime friend," Freddy says. "The passion for his family, his many friends and the music business that he shared with everyone will always be a treasured memory for all who were privileged to know and work with him."

In addition to his brother, Johnny is survived by Nichola, his wife of 15 years; daughters Jacqueline Kates and Andrea Bienstock; stepson Alexander McKenzie; four grandchildren; and a great-granddaughter. —Ed Christman

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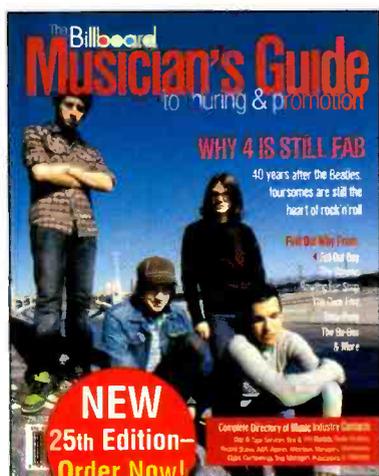
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BIRTHS **BOY:** Lucas Spencer to Ansley and Mike Cooley, Nov. 29, 2005, in Birmingham, Ala. Father is founding member of the Drive-by Truckers.

BOY: Ethan Street, to DJ and Evan Prager, Dec. 16, 2005, in New York. Father is VP of video promotion at Island Def Jam.

DEATHS **Janette Carter, 82,** of chronic illnesses and Parkinson's disease, Jan. 22, at Holston Valley Medical Center in Kingsport, Tenn. Carter was the last surviving child of the late Sara Dougherty and A.P. Carter, two of the three members of the Carter Family, known as the First Family of Country Music.

In 1974, the singer and old-time country/folk music advocate paid

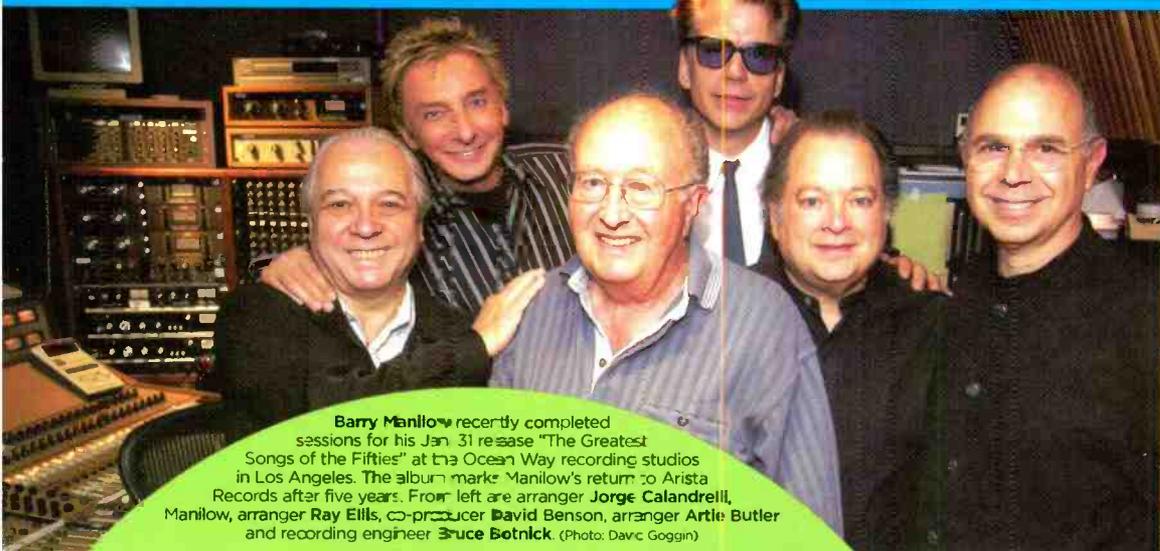
tribute to the Carter Family as founder of nonprofit organization the Carter Family Memorial Music Center. In 1976, Carter and local community members established the 880-seat Carter Family Fold amphitheater in Hiltons, Va.

Carter accepted a Lifetime Achievement Award on behalf of the Carter Family at the 2005 Grammy Awards in Los Angeles.

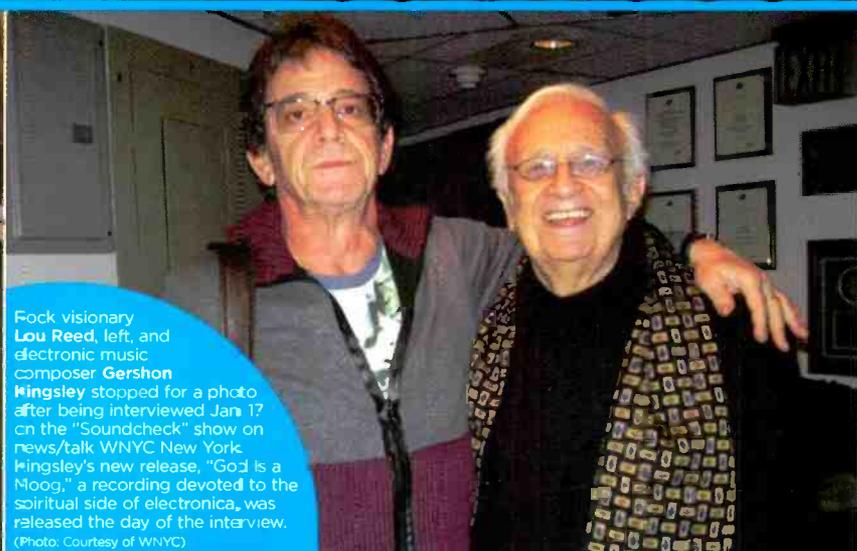
Her latest recording, "The Unbroken Circle," was released by Dualtone in 2004 and received a Grammy nomination.

FOR THE RECORD

Because of a production error, Paul Lancaster was misidentified as Jonathan Martin in the photo accompanying the Higher Ground column in the Jan. 21 issue.



Barry Manilow recently completed sessions for his Jan. 31 reissue "The Greatest Songs of the Fifties" at the Ocean Way recording studios in Los Angeles. The album marks Manilow's return to Arista Records after five years. From left are arranger **Jorge Calandrelli**, Manilow, arranger **Ray Ellis**, co-producer **David Benson**, arranger **Artie Butler** and recording engineer **Bruce Botnick**. (Photo: Dave Goggin)



Rock visionary **Lou Reed**, left, and electronic music composer **Gershon Kingsley** stopped for a photo after being interviewed Jan. 17 on the "Soundcheck" show on news/talk WNYC New York. Kingsley's new release, "God Is a Moog," a recording devoted to the spiritual side of electronica, was released the day of the interview. (Photo: Courtesy of WNYC)



Country artist **Jason Aldean**, center, celebrated his first RIAA-certified gold record for his self-titled Broken Bow album Jan. 10 at the Red Iguana club in Nashville. Aldean is flanked by album co-writers **Vicky McGehee** and **John Rich**. (Photo: Scott Hunter)



Rock legend **Gene Simmons**, right, and entertainment industry veteran **Richard Abrarson**, the principals of Simmons Abrarson Marketing, discussed how to close a deal with Billboard West Coast bureau chief/music editor **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. (Photo: R. Michael Zitz, Zitz Productions)



Van Halen bassist **Michael Anthony** celebrated his new line of Mad Anthony's barbecue sauces at the Hard Rock Cafe in New York. All U.S. and select European Hard Rock Cafes will offer a new menu item, Mad Anthony's Grilled Skirt Steak, featuring the sauce. Here, Anthony is signing bottles of the sauce for fans. (Photo: Diane Bondareff)



Rock act **O.A.R.** had much to smile about, as its first appearance at New York's Madison Square Garden was a sold-out performance on Jan. 21. From left are band manager **Dave Roberge**; band members **Chris Cubos**, **Jerry DePizzo** and **Benj Gershman**; Radio City Entertainment VP of concerts **Laurie Jacoby**; band member **Marc Roberge**; RCE executive VP of bookings **Melissa Ormond**; and band member **Richard On**. (Photo: Avi Gerver/Radio City Entertainment)



Underground hip-hop's buzz girl **Lil' Kim** took a break from finalizing her upcoming album with executive producer **Nile Rodgers** by having some fun performing at the grand opening of club **Crush** in New York. From left are **Damian Fahey** of "TRL," **Lil' Kim** and **Rodgers**. (Photo: Jason Kempin/FilmMagic.com)



The three sons of rock legend **Ricky Nelson** were on hand to perform songs from new Capitol/EMI re-issue "Ricky Nelson: Greatest Hits" before the Jan. 9 screening of the documentary "It's All Right Now Rick Nelson" at the Museum of Television & Radio in Beverly Hills, Calif. Performing, from left, are brothers **Gunnar**, **Sam** and **Matthew Nelson**. (Photo: Lee Salem/MT&R)

INSIDE TRACK

EDITED BY MICHAEL PAOLETTA

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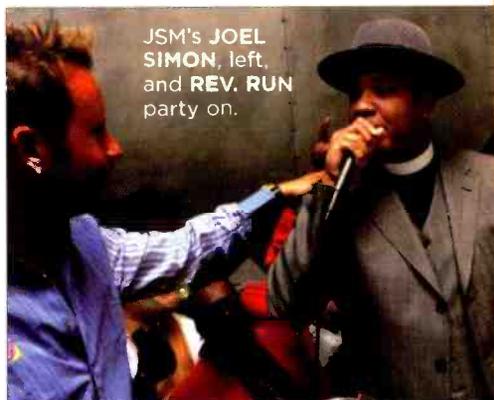
LOOKS GOOD, SMELLS GOOD

By now, you have no doubt heard that ads for Sean "Diddy" Combs' new men's fragrance, Unforgivable, were too provocative for some department stores in the more conservative parts of the United States. Track finds them tastefully sexy. Apparently band/brand matchmaker Steve Stoute does, too. Track hears his company, Translation, has been tapped by Estée Lauder subsidiary Make-Up Art Cosmetics to help market Unforgivable, which arrives in department and specialty stores Feb. 15.

IT'S LIKE THIS

Rev. Run—formerly of Run-D.M.C. and currently of MTV's "Run's House"—recently passed the rapping reins to nephew Chris Classic, who gave an impromptu performance

Jan. 19 at JSM Music's sixth annual Christmas in January party. Ad agency creatives packed JSM's New York loft space. Throughout the evening, JSM honcho Joel Simon made certain that a Fellini-esque sensibility was maintained. Between body-painted go-go dancers, members of Howard Stern's Whack Pack team and a Mini Me and Mini Elvis, grins were aplenty. At midnight, though, when the gin ran out, Track said good night and good luck.



JSM's JOEL SIMON, left, and REV. RUN party on.

THEN AGAIN, MAYBE?

EMI Group chairman Eric Nicoli has never been accused of being short of words. But when pressed on the prospects of a merger with Warner Music Group, the British executive simply said, "Yes or no." Nicoli was speaking Jan. 21 at the MidemNet digital music conference in Cannes. Again, when asked about a Warner-EMI deal, the answer was the same. Back in London, EMI's share price rose after Deutsche Bank issued a buy recommendation on the music major, adding that a hookup appeared "the likely endgame."

FAIR GAME

Sources confirm that A&M president Ron Fair is in talks to become chairman of A&M and Geffen, reporting to Interscope Geffen A&M chairman Jimmy Iovine. The move does not appear to be sitting well with Geffen co-presidents Jordan Schur and Polly Anthony. The promotion would come on the heels of Fair's success with such hot A&M acts as the Black Eyed Peas and the Pussycat Dolls.

CANNON'S BOOMING

MTV personality Nick Cannon moves to Motown (from Jive) with his new imprint, Can 1 Ball. The first project under the new deal is Cannon's second album, "Stages." Guests on the forthcoming set include Kanye West, Anthony Hamilton and first CIB signing Izzy. Cannon also has a new manager: Michael "Blue" Williams, president/CEO of Family Tree Entertainment.

CONNECTED

Telecom companies have recently expressed a lot of interest in music, but what about the other way around? Press reports in the Bahamas suggest that the local government has received an offer for its state-owned telephone company, the Bahamas Telecommunications Co. The ministry of finance confirmed it has received a proposal from Bluewaters Communications Holdings, a group of international investors. One of the principals: former Warner Music Group chairman/CEO Roger Ames. The Trinidad-born Ames has a British passport and currently serves as a consultant to EMI Group.



AMBROSIUS

SWEET HOME ALABAMA

Drive-by Truckers' Patterson Hood was in the studio recently with fellow Alabamians the Dextateens, producing that band's third album. Hood also guests on a few of the tracks. The label-less album was co-produced and engineered by Dave Barbe (of Sugar fame) at his studio in Athens, Ga.

FLOETRY IN MOTION

Track has learned that Marsha Ambrosius, the singer/songwriter half of the duo Floetry, has signed a solo deal with Dr. Dre and Aftermath. The 28-year-old Ambrosius tells Track she jumped at the chance to work with Dr. Dre. "Who wouldn't? It's a lifetime opportunity," she says. "It's not like he offers to do an album with everybody." Rest assured, Ambrosius and her MC/songwriting partner Natalie Stewart will continue to record and tour as Floetry.

EAGLE ROCK WORKOUT

Eagle Rock Entertainment's North American operation laid off six employees in December and also changed the employment conditions with some of its top executives. Rob Gill, VP of label operations for North America, and Stacy Poole, head of finance, are telecommuting, but are still affiliated with the company, says Mike Carden, president of operations for North America. "We moved things down, bringing finance, business affairs and the art department [functions] back to London," ERE founder and chairman Terry Shand says. ERE is also no longer looking for a backer, as was reported (Billboard, July 2, 2005). "We were exploring possibilities and we did get a firm offer, but it didn't match what I was looking for on several different fronts," Shand says.

MACHINE GETS BIGGER

While neither side will confirm it, look for veteran country promotion man Jack Purcell to join Scott Borchetta's Big Machine Records in Nashville as head of promotion in February. Expect Purcell's appointment to be part of a bigger announcement regarding a full promo staff for Big Machine, which currently shares a team with Toby Keith's Show Dog Nashville label.

Executive TURNTABLE

EDITED BY SARAH HAN

RECORD COMPANIES: Capitol Records Nashville names **Arthur Buenahora Jr.** senior director of A&R. He was senior director of creative services and production at Sony/ATV Tree Music Publishing.

Wind-up Records in New York promotes **Drew Hauser** to senior director of promotion. He was national director of rock promotion.

Midas Nashville names **Stacey Nichols** West Coast regional manager. She was promotion coordinator at Lyric Street Records.

Universal South Records in Nashville promotes **Allen Mitchell** to Midwest regional promoter. He was manager of secondary promotion.

TVT Records in New York names **Cat Collins** Southeast regional promotion manager, based in Atlanta. He held the same position at Curb Records.

Show Dog Nashville names **Kevin Erickson** Midwest regional promoter. He held the same position at Universal South Records.

Kedar Entertainment in New York names **Daddy-O** director of A&R. He was VP of artist development at Noc on Wood Records.

PUBLISHING: BMG Music Publishing Worldwide ups **Peter Brodsky** to senior VP of legal and business affairs. He was VP of legal and business affairs.



RADIO: Sirius Satellite Radio in New York names **Andreas Lazar** senior VP of business development. He was VP/investment banker at Allen & Co.

DIGITAL: EMI Music North America senior VP of mobile and digital development **Thomas V. Ryan** is promoted to oversee mobile and digital strategy and development for EMI Music on a global basis.

HOME VIDEO: Warner Home Video in Burbank, Calif., promotes **Ronnee Sass** to VP of publicity and promotion, theatrical catalog. She was executive director of publicity and communications.

Send submissions to shan@billboard.com.

GOODWORKS

SWEET BABY JAMES

The superstar-studded 2006 MusiCares Person of the Year gala, honoring James Taylor, will take place Feb. 6 at the Los Angeles Convention Center. Top acts—including India.Arie, the Dixie Chicks, Bonnie Raitt, Bruce Springsteen and Sting—will join Taylor onstage for a special concert. Proceeds from the 16th annual tribute dinner go to the MusiCares Financial Assistance Program. For more info, log on to musicares.com.

FAMILY FUN

Columbia Records president Steve Greenberg and his family are the honorees for this year's T.J. Martell Foundation Family Day, to be held March 5 at New York's Roseland Ballroom. Proceeds from the fund-raiser go to leukemia, cancer and AIDS research. This marks the first time the event has been held at Roseland, which has double the capacity of past venues. A number of musical acts are also expected to take part. For more info, go to tjmartellfoundation.org.

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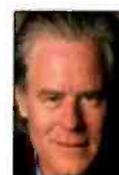
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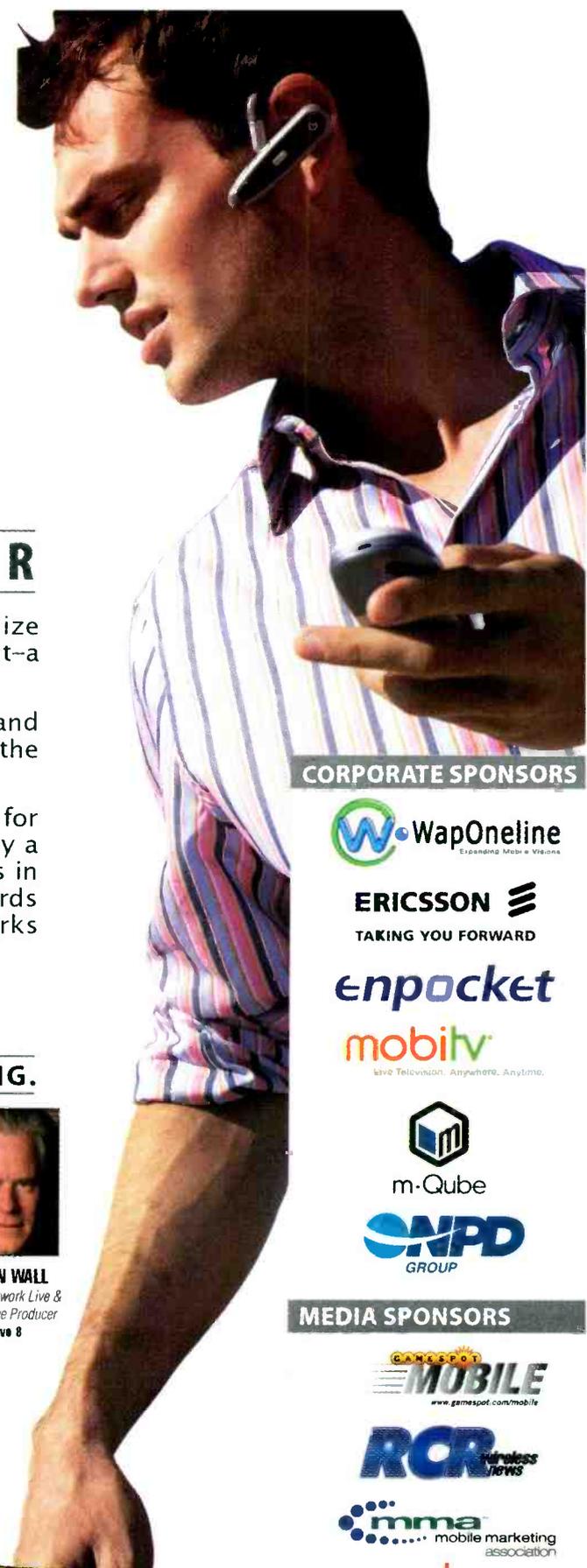
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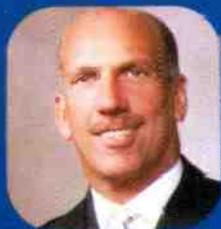
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