

Billboard

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2006

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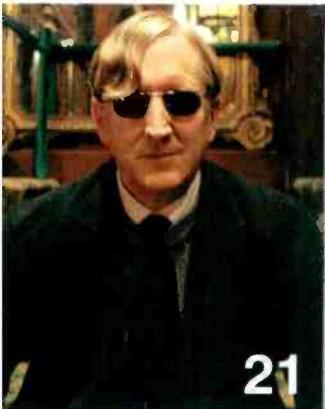
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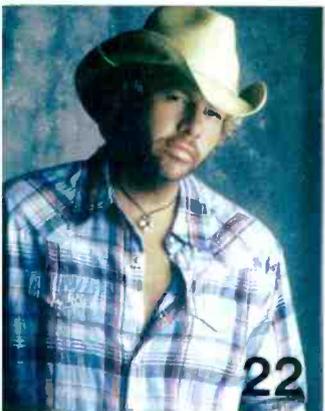
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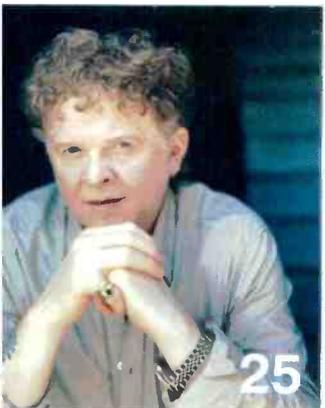
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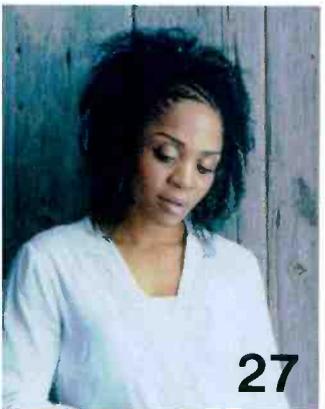
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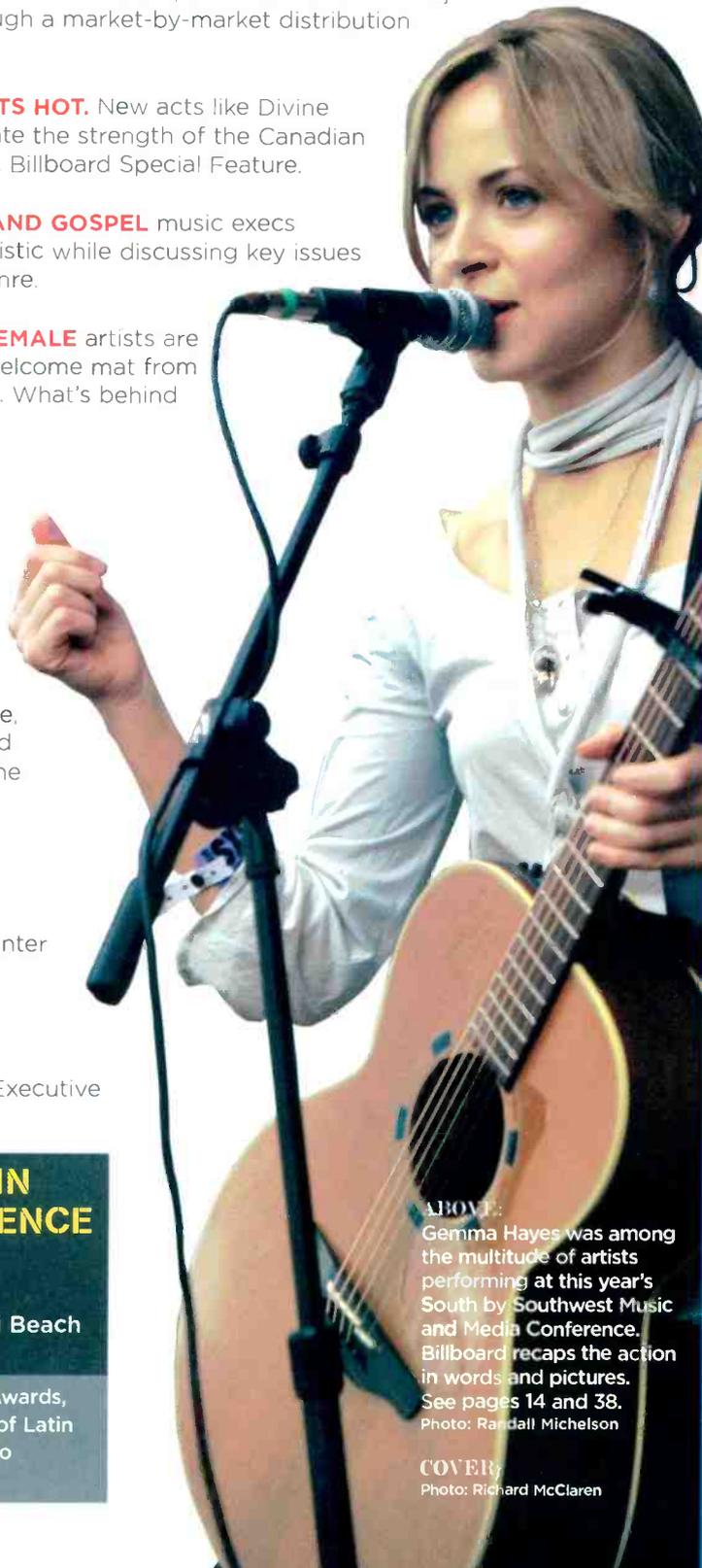
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ABOVE: Gemma Hayes was among the multitude of artists performing at this year's South by Southwest Music and Media Conference. Billboard recaps the action in words and pictures. See pages 14 and 38. Photo: Randall Michelson

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SXSW: BIGGER & BETTER THAN EVER

Twenty years on, the South by Southwest Music and Media Conference just keeps getting bigger and, surprisingly, better.

Having attended nearly half of them, I have earned the right to complain. And in the past I have. But a week after returning from what has become the country's premier music industry event, I have nothing but praise in my pockets (plus some cab receipts, two dozen assorted business cards, numerous demos and a few bottle caps).

Some gripe that there are too many bands at SXSW (more than 1,300 this year). As one Billboard attendee wrote on our jadedinsider.com blog, "There's al-

ways the nagging feeling that no matter what you saw, something cooler was happening at about 50 other places."

But this embarrassment of riches—and the 10,500 registered attendees—is much needed proof of the music community's health and vitality.

Furthermore, while the shadow events—unofficial daytime parties and concerts—have grown to rival and even threaten the conference itself, 2006 found a fair share of attendees sticking close to official activities at the Austin Convention Center.

This is due to the star power of the artist speakers—Neil Young, Morrissey

and the Beastie Boys among them. As for the panels, subjects were relevant and their participants equally so. These sparked conversations and, amid the handshaking and card-trading, business got done.

Kudos to the SXSW staff for providing a forum where debate raged and lessons were learned. The most important, perhaps, is that the music business is neither dying nor dead. To echo an often expressed sentiment: It is just different, deal with it.

If it takes an annual trip to Austin to set that straight, so be it. See you there in 2007.

Still A Man's World For Female Rappers

BY TED "TOUCHE" LUCAS

Today's music industry is more competitive than ever. With the emergence of new rap music forms and the re-emergence of independent labels, consumers have more options than ever when choosing what to listen to. But even as the industry changes, one thing remains the same—males dominate rap music. I do not see that changing any time soon.

In most cases, it is difficult for a female rapper to be successful unless she is part of a well-known, male-dominated clique. Even big-name female rappers like Lil' Kim (who rapped with Junior M.A.F.I.A.), Eve (who came from the Ruff Ryders crew) and Foxy Brown (who was down with Jay-Z) had to come under the auspices of male rappers to make it. Even my own artist, Trina, won acceptance early on because of her association with Trick Daddy. Like Kim, Eve and Foxy, Trina can now stand on her own.

But what about new female rappers trying to make it? Chances are they will not get a foot in the door unless a male artist walks in with them. Is this fair? It may or may not be, but there is a good reason for it.

As a record label head, I understand why other labels are gun-shy when it comes to women rappers. Most of us are leery of investing in them without something close to a guarantee that they will be successful—the kind of guarantee that only comes

with the hot-male-rapper association. Why? Quite simply, because male artists are usually more successful.

But there are other factors that make breaking and sustaining female rappers a challenge. Those factors have to do with the fact that female rappers are, well, females. In most cases, when a female artist rises to stardom, the cost of maintaining her superstar status rises as well.

Not to say that it is inexpensive to work a male artist. Breaking any artist these days can break the bank—but women require more. Hair, wardrobe stylists and makeup artists' rates per project can be costly.

Some label execs might think, "I can put two male rappers out for the price of one female rapper"—and a guy has a better chance to be successful.

Female rappers have to stay balanced so young girls will look at them as role models. But it is not easy for a female rapper to keep everything going in a positive direction and still sell enough records to convince a label head that she is worth the investment.

It is unfortunate because I have encountered some really good female rappers who have a way of saying things that a young lady in the hood or a young professional business lady can relate to.

But for label executives, it is about money. They want to spend as little as they can and make as much as they can. Whenever possible, they want to invest in an established

brand and increase their odds of winning. And most execs believe that the best way to do that with a female rapper is to make sure she is tied to a reputable male rapper.

Female rappers need to be realistic about how the industry and society perceives them. They have to be tight on the mic, fast in the studio, easy on the budget, and they have to talk about things that both men and women want to hear.



Finally, fair or unfair, female rappers need to realize when it comes to making it in hip-hop, they usually need to be affiliated with a hot male MC.

Ted "Touche" Lucas is CEO of Slip-N-Slide Records in Miami Beach.

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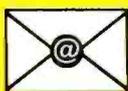
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Physical Potential
NARM's Jim Donio says CD sales can grow



Sour Apple
France's copyright bill hits a bad note for Apple



Digital DJs
DJs like Marley Marl spin into the digital realm



Wrestling With Music
Michelle Williams joins forces with the WWE



Kenny Chesney
Country music's most successful touring act

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>>> COURT OKS MUSICLAND DEAL

The U.S. Bankruptcy Court in the Southern District of New York has approved Trans World Entertainment's acquisition of 400 Musicland stores. The deal could close as quickly as March 27. Trans World plans to use Hilco Merchant Resources and Gordon Brothers Retail Partners, two liquidating firms, to conduct going-out-of-business sales for 65 stores, leaving Trans World operating about 335 Musicland stores, about half of which are Suncoast video stores and the other half are Sam Goody stores, according to Trans World chairman/CEO Bob Higgins.

>>> KAZAA FACES NEW COURT BATTLE

The Australian Federal Court gave 32 record companies, including the four majors, the green light March 23 to move forward with contempt-of-court proceedings against the operators of peer-to-peer service Kazaa. The labels claim that the operators, Sharman Networks, LEF Interactive, BDE, Nikki Hemming and Kevin Bermeister—who were found liable for copyright infringement last September—have not implemented keyword filters as ordered. Instead, they chose to block access to Australians pending their appeal of the decision. The labels may now seek additional sanctions against the operators.

>>> MUSIC REVENUE DIPS AT BERTELSMANN

Cost-cutting at Sony BMG helped improve Bertelsmann's music profits in 2005, but softness in the overall music market diminished the media giant's music sales. Bertelsmann says its music operating income rose 9.3% to

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UpFront

APRIL 1, 2006



LEGAL BY SUSAN BUTLER

B.I.G. Song May Cost Diddy

Jury Hits Bad Boy, Universal With \$4.2 Million Sampling Verdict

A Michigan publisher and label's legal strategy to file nearly 500 lawsuits over unlicensed sampling of their music in copyright-friendly Nashville is paying off. A jury in the country music capital slammed Sean "Diddy" Combs' Bad Boy Entertainment and Universal Records with a \$4.2 million verdict for a six-second sample used in Notorious B.I.G.'s "Ready to Die." The federal court then promptly ordered CDs of the 1994 album of the same name—still selling after the rapper's 1997 murder—pulled from retail shelves and online sites.

Bridgeport Music and Westbound Records own rights in frequently sampled compositions and recordings, respectively, like those of George Clinton, Funkadelic and the Ohio Players. About 95% of the pub-

lisher's revenue since the 1990s has come from sample licenses, according to the trial testimony of Jane Peterer, the publisher's Vermont-based administrator who combs through rap recordings searching for unlicensed samples.

In 2001, Bridgeport and Westbound filed 476 claims against roughly 800 defendants in the U.S. District Court in Nashville, where their litigation attorney Richard Busch with King & Ballou practices. Under copyright law, a suit may be filed where the infringement—such as a CD sale—occurs.

In a 2004 case against Master P's Los Angeles-based No Limit Films, the U.S. Court of Appeals for the Sixth Circuit in Tennessee created what it called a "new rule" in copyright law. The court held that a mere two-second, unauthorized sample of a sound recording is enough to constitute copyright

infringement. This despite the de minimis rule under copyright law that using a small amount—determined by considering a number of factors including length—of a copyrighted work is lawful.

The de minimis rule still applies to compositions—lyrics or arrangement of musical notes—and it may apply to sound recordings in other jurisdictions. The Ninth Circuit Court of Appeals in California held in 2003 that a six-second sample of a composition—three notes—was too small to require a license even though it was looped more than 40 times in a rap recording.

The Sixth Circuit Court's decision helped Bridgeport and Westbound settle cases filed within that court's jurisdiction—about 85%-90% of the claims to date, according to Busch.

In the Bad Boy case, the parties agreed at trial that producer Easy Mo Bee sampled a six-

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DISTRIBUTION BY ED CHRISTMAN

WMG To Acquire Rykodisc

NEW YORK—The Warner Music Group is on the verge of signing an agreement to buy Rykodisc, sources say, in a deal believed to be valued at \$67.5 million that is expected to close at the end of April.

Rykodisc, which has annual revenue of about \$80 million, will operate as a stand-alone entity, but under the banner of WEA, the major-label distributor arm for WMG, sources say.

The Ryko company is currently overseen by corporate chairman and CEO Sam Holdsworth, formerly an executive

with an ancestor company to JP Morgan Partners, the lead investment-owner partner in Ryko. Holdsworth is expected to leave the company when the deal closes. Since the March 2005 departure of Arthur Mann, one of the company's co-founders, William Hein has served as label president and Jim Cuomo as president of Ryko Distribution. Both will stay on.

Sources say the Ryko label generates about \$10 million in U.S. revenue and another \$20 million worldwide. In addition to the Rykodisc label, Ryko Dis-

tribution accounts for about \$50 million in U.S. revenue.

The acquisition will make WMG the only major that owns and operates two independent distributors. WMG also owns Alternative Distribution Alliance, the largest U.S. indie distributor with revenue expected to be about \$180 million this year. The Ryko Distribution market share will be incorporated with ADA's under the banner of the WMG independent market share in SoundScan, sources say.

WEA performs fulfillment for Ryko continued on >>p8

THE NOTORIOUS B.I.G.'S 'Ready to Die' includes a sample that a Nashville jury held was illegally used. It may cost Bad Boy \$4.2 million.

Photo: Ron Galella/WireImage.com

€177 million (\$215 million), while music-related revenue slipped 16.5% to €2.1 billion (\$2.5 billion), for the year ended Dec. 31, 2005. The company's music financials include 50% of the results of its Sony BMG Music Entertainment joint venture with Sony Corp. and the entire results of the wholly owned BMG Music Publishing. Bertelsmann says its improved operating income reflects cost-saving initiatives at Sony BMG.

>>> 50 CENT SETTLES

Jimmy "Henchmen" Rosemond and Curtis "50 Cent" Jackson have settled a lawsuit Jackson filed over the DVD release of "The Infamous Times—Volume 1: The Original 50 Cent." The DVD delves into the history of the Brooklyn street thief, Kelvin "50 Cent" Martin, from whom Jackson borrowed his moniker. Jackson filed a lawsuit against Czar Entertainment, Vision Plant Pictures and Premo Pictures May 31, 2005, claiming Rosemond utilized unauthorized interviews within the DVD and refused to allocate Jackson's interview fee to Martin's family. Jackson, Czar and Vision Plant Pictures agreed to settle by jointly creating a charity dedicated to Kelvin Martin and his children's livelihood.

>>> CAPITOL BOXES THE BEATLES

April 11, Capitol Records will release the Beatles' "Capitol Albums Volume 2," the companion to a 2004 collection that featured the group's first four U.S. albums. The new edition sports "The Early Beatles," "Beatles VI," the "Help!" soundtrack and the American pressing of "Rubber Soul," all of which were originally released in 1965. The release of the new box is timed to coincide with the 41st anniversary of the Beatles' reign over the top five slots on the Billboard pop singles chart with "Can't Buy Me Love," "Twist and Shout," "She Loves You," "I Want to Hold Your Hand" and "Please Please Me."

continued on >>p10

NOTORIOUS B.I.G. from >>p7

second horn section and a few words from the Ohio Players' "Singing in the Morning," using it 17 times in "Ready to Die." The parties simply wanted the jury to decide on whether the composition's use was de minimis or to calculate the fair value for sampling the composition and the recording.

The jury rejected the de minimis rule. "When you have music and lyrics that are catchy and recognizable, it seems that rule wouldn't apply," the jury

foreman, who asked not to be identified, tells Billboard. The jury awarded \$733,878 for the composition and the recording.

The jury then punished the New York-based defendants for their willfulness—and for not responding to a letter and phone messages from Peterer



COMBS

presumed to have been received by Bad Boy's lawyer before the suit was filed. The jury also awarded \$150,000 to Bridgeport for the composition and \$3.5 million to Westbound for the recording.

"We thought honestly, hopefully, [that the punitive damages] would serve to get their attention—that this shouldn't be tolerated," the jury foreman says. "Once someone puts you on notice, you should at least follow up with them."

The defense counsel, Jay Bowen and Timothy Warnock with Bowen Riley Warnock & Jacobson in Nashville and Jonathan Davis in New York, are confident that the verdict will not hold up on appeal to the Sixth Circuit Court of Appeals.

WMG from >>p7

Distribution through its agreement with Cinram, which bought the WMG manufacturing plants and distribution facilities in 2003.

The Rykodisc label is also going to be a stand-alone operation, although its catalog may be turned over to WMG's Rhino operation, sources suggest.

Investment bank Allen & Co. shopped the Rykodisc book in November and December. It is believed that Universal Music Group and EMI Music made earlier bids, but Ryko owners signed a contract to exclusively negotiate with WMG in January. When the exclusive period ended in late January or February, Allen & Co. is said to have reached out to the other majors, but found those bids since deflated.

JP Morgan Chase Capital Partners has been pushing to receive \$65 million for Ryko, sources say. Part of that price is said to be based on high expectations for the Frank Zappa catalog, which Ryko acquired in the mid-1990s. Ryko projects higher-than-usual sales due to a marketing event surrounding the 40th anniversary of the release of the Zappa album "Freak Out!"

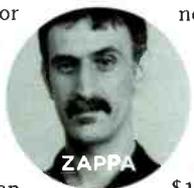
It appears the two investment partners—Chase Capital Entertainment Partners, the ancestor company to JP Morgan Partners, and Waterview Advisors—have roughly doubled their invest-

ment in Ryko, not accounting for potential cash outlays for operational costs or payouts such as dividends or management fees.

The two companies are believed to have ultimately paid about \$35 million for Ryko, with Chase paying two-thirds and Waterview one-third. Ryko was initially bought by Chris Blackwell's companies Palm Pictures and Island Life in 1998. Blackwell refinanced with Chase Capital in January 2000, but had a falling out in August 2001, and Chase took over Ryko ownership with Waterview.

Late last year or early this year, JP Morgan Capital Partners and Waterview also sold the Ryko Publishing operation to Evergreen Copyright Acquisitions for a price said to be about \$10.5 million.

The Ryko operation was founded in 1983 by Don Rose, Arthur Mann and Rob Simmonds. In the mid-1990s, the label turned to Genesis Merchant Group, a San Francisco-based investment company, to refinance in order to acquire the Zappa catalog. At the time, Genesis raised \$44 million for Ryko, \$20 million in a senior term note, \$15 million in a revolving credit facility and \$9 million in a senior subordinated note, but that debt load eventually was a factor in the sale of the company to Blackwell's companies.



ZAPPA

Sirius Deal Sets Stage For Wider Rate Talks

The long-running dispute between record labels and Sirius Satellite Radio over the \$50 portable receiver may have been resolved, but the music industry's broader effort to unify the rights, rules and rates for digital music across multiple platforms has just begun.

In mid-March, Sirius struck deals with Sony BMG, Universal Music Group and Warner Music Group to alleviate concerns they had with the \$50, a portable satellite radio receiver. Sources say a similar deal with EMI Music Group is imminent.

Sirius began selling the \$50 in December for \$330. The device can record and store up to 1GB (50 hours) of music, thus "timeshifting" the initial satellite broadcast to be listened to at the subscriber's convenience. What upsets the music industry are the devices' additional abilities to "disaggregate" and store hours of timeshifted music: Saved

record labels, but gave no timeline for an expected resolution.

With these agreements, Sirius has averted lawsuits threatened by major labels last fall, but the issue is far from resolved. Publishers are still negotiating, and the major-label deals are considered "stop-gap" measures limited to the \$50 device.

"I don't think paying a levy per device will work as a long-term solution," an industry source says.

The RIAA wants to ensure that radio broadcasts—whether satellite or over-the-air—are not transformed into download-like, sales-displacing music libraries unless recordings are licensed for such use at a negotiated rate. The \$50 agreements are part of a broader record industry push toward what it calls "platform parity."

Currently, different platforms—satellite radio, online music services, mobile phones—may require different types

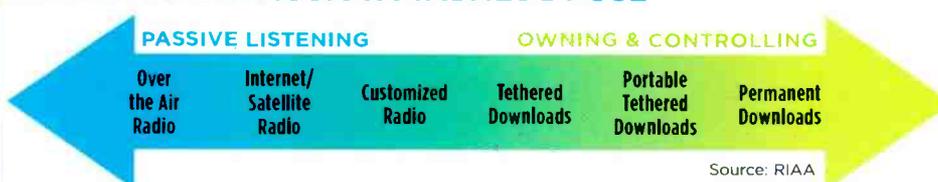
pay additional royalties if their services allow consumers to create and store music libraries.

In early March, Rep. Mike Ferguson, D-N.J., a member of the House Energy and Commerce Committee, introduced a bill giving the FCC authority to create rules governing licenses for high-definition and satellite radio. Other Senate and House Committees are also working toward measures to protect content.

Meanwhile, labels are pressuring XM and Sirius to create what amounts to an over-the-air music store—essentially replacing the "save" button with a "buy" button—or a subscription service that forces songs to "time out" after a certain period.

XM and Sirius, however, say they have no plans to operate a digital music retail service of their own. They say giving customers the ability to save individual songs is not a means of music distribution, but rather a way to

THE RIAA VIEW: MUSIC ROYALTIES BY USE



songs can be arranged into playlists like any other MP3 file.

Music industry executives feel this capability goes beyond the scope of the compulsory licenses currently pay for, which cover the rights to broadcast and stream music to subscribers. Such disaggregation looks like a download and acts like a download, so the music business should be compensated for a download, they say.

According to sources close to the agreement, Sirius will pay the labels an undisclosed fee for each \$50 sold and will cap the number of devices it sells.

Sirius has not disclosed sales figures for the \$50. Analysts expect no more than 1 million will be sold.

The agreement puts pressure on Sirius rival XM Satellite Radio to strike agreements of its own. Next month, the company will begin to sell two devices with the same capabilities as the \$50—the Helix from Samsung and the Inno from Pioneer.

An XM spokesman says the company is negotiating a similar compromise agreement with

of licenses. The RIAA argues that use, not platform, should determine these licenses. If music delivery behaves like a stream, it should pay like a stream, regardless of whether it is served on a phone or from a satellite broadcaster.

The RIAA and other music groups are working to refine these rights and protect their recordings from unlawful copying. Privately, major record companies are expected to address some issues through individually negotiated contracts—like the Sirius deals.

Publicly, the RIAA and others are pushing for legislative changes on Capitol Hill. Sources say Sen. Dianne Feinstein, D-Calif., a member of the Senate Judiciary Committee, is about to introduce a bill that would prohibit noninteractive digital services—like satellite radio and webcasters—from "enabling or authorizing" anyone to create music libraries. While it would not stop consumers from recording individual songs to hear at a later time, it would require the services to negotiate a license and

give customers control over their services. And regardless of their positions, satellite networks do not feature the two-way communication needed to facilitate over-the-air sales as mobile phone and Internet networks do.

XM has gotten around this barrier by partnering with Napster for its XM + Napster service. Helix and Inno owners can bookmark songs they would like to buy. When the device is synced with a PC it calls up a Napster interface allowing them to purchase each track with one click.

It is considered a good start, but label executives say they look forward to services with a built-in economic model for content.

"They're actually missing a revenue opportunity," a major-label spokesman says. "It would be in their interest to work with us to try to upsell the content. If they're interested in growing their businesses, they're going to look at all the other opportunities that on-demand and ownership has for them. [Otherwise] there's no upside for them other than some quick customer acquisition."

Photo: Stephen Lovekin/WireImage.com

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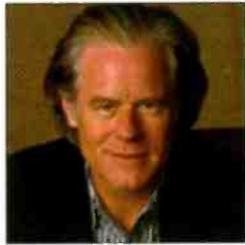
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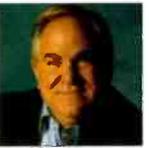
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- Paul Scanlan, Co-Founder & COO, MobiTV
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>>> **LATIN 'NOW' DEBUTS**

The "Now That's What I Call Music!" series debuted its inaugural Spanish-language hits compilation, "Now Latino-Esto Es Musical!" The set features 20 Latin hits, six of them from the reggaeton genre and includes tracks from Daddy Yankee, Juanes, Thalía and Ricardo Arjona. The "Now" franchise is a cooperative project among Sony BMG Music Entertainment, EMI Music, Universal Music Group and Zomba Label Group. The series debuted in the United States in 1998, and every U.S. album in the collection has reached the top 10 of The Billboard 200, with eight of them peaking at No. 1.

>>> **STREISAND MULLS FALL TREK**

After two years of industry speculation, talk is heating up that a fall tour by Barbra Streisand is in the works. It would be her first outing since performing in October 2005 at the Andre Agassi Grand Slam for Children Benefit in Las Vegas and her first actual tour since 2000. Streisand's manager would not confirm any details of a tour, but did not rule it out. Sources tell Billboard that Rolling Stones promoter Michael Cohl is in talks to produce the trek.

>>> **VMA'S BACK IN NEW YORK CITY**

MTV revealed March 22 that the 2006 Video Music Awards will return to New York after spending the last two years in Miami. The 23rd annual awards show will air live at 8 p.m. EST/PST Aug. 31 from Radio City Music Hall. Host, performers, nominees and presenters for the event will be announced soon.

Compiled by Chris M. Walsh. Reporting by Susan Butler, Ed Christman, Leila Cobo, Jonathan Cohen, Hillary Crosley, Christie Eliezer, Brian Garrity, Wolfgang Spahr, Ray Waddell, Chris M. Walsh and Reuters.

UpFront

GLOBAL BY CHRIS M. WALSH

Up North And On Web, A P2P Spat

The Canadian Record Industry Assn. has long claimed that the industry's 10-year sales slide can be blamed on illegal music downloading. Now some influential bloggers have seized on a study showing that this may not be true. What is raising eyebrows is the report's source: the CRIA.

The CRIA commissioned Pollara to survey more than 1,200 people at the end of February, to support the CRIA's submission on radio policy to the Canadian Radio-television and Telecommunications Commission; most of the 140-plus page report, available at billboard.biz, was dedicated to consumer habits regarding radio and music.

But a few days after the CRIA quietly released the study—there is no mention of it in the news section of the CRIA Web site—Dr. Michael Geist, research chair of Internet and e-commerce law at the University of Ottawa, posted about it on his blog. "The largest [peer-to-peer] downloader demographic is also the largest music buying demographic," he wrote. "Reduced purchasing has little to do with the availability of music on P2P services."

Pollara president Duncan McKie protested, loudly. His 11-page response, posted March 20, branded Geist as "misleading, incorrect and inconsistent," and noted that the availability and consumption of P2P files negatively affects Canadians' radio listening and legitimate music purchasing. "P2P downloading

occurs in Canada to a greater degree than in any other G8 country," McKie wrote.

On a 144-page study, the numbers could probably support almost any viewpoint. But it does appear that apathy, according to Pollara respondents, and not downloading, might be the Canadian biz's biggest enemy. More than 80% of 18- to 24-year-olds agreed that they hear so much of the same song on the radio that they feel they do not have to buy the track or album.

Also, the outright demonization of file-traders may require a more nuanced approach. Case in point? The demographic most likely to say that file-trading is the reason they are buying fewer CDs are 13- to 24-year-olds. But the same age group is also the music industry's best customer, buying music CDs and DVDs at almost twice the rate of those 25 and older. And more than 50% of these same young adults say they have bought at least three songs after downloading them from a P2P network.

By press time, mainstream media outlets including Market Watch and the Canadian Broadcast Corp. had picked up on Geist's spin, and Geist himself had responded to Pollara's manifesto with point-by-point rebuttals.

"Pollara should stick to polling for its paying clients like CRIA," Geist wrote. "Rather than offering up its opinion on the legality of P2P in Canada." ●●●

CLASSICAL BY ANASTASIA TSIOLUCAS

Orchestras Go Digital

Universal Download Series Bows With N.Y., L.A. Philharmonics

Already a leader in the digital marketing of classical music, Universal Classics is guiding orchestras into the download age with its new "DG Concerts" series, which rolls out March 28 on iTunes.

The first two orchestras to partner in the initiative are the New York Philharmonic and the

Los Angeles Philharmonic. The orchestras also will promote their projects via their Web sites, subscriber lists, program booklets and e-mail blasts.

Orchestral releases typically achieve relatively low sales volumes. That, plus high recording costs and strict union regulations have meant that most

fee payment to a revenue-sharing agreement.

Universal will avoid recording costs by having the orchestras deliver their own recordings, provided via partners such as radio broadcasters.

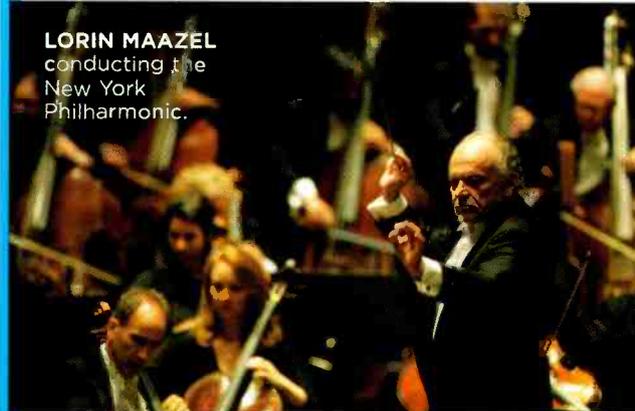
Roberts hopes to create similar opportunities for international orchestras. The label group is in talks with several prominent European ensembles and announcements about additional partnerships are anticipated soon.

While the initial round of releases will be branded as "DG Concerts," Universal Classics says that some of the forthcoming partnerships will be marketed in a "Decca Concerts" series, incorporating another of Universal's prestigious imprints into the larger initiative.

Bogdan Roscic, managing director of Decca Music Group, sees the initiative as "the chance to represent the rich everyday musical life of cities like New York and Los Angeles, which have been going unrecorded."

The L.A. Phil's initial iTunes packages offer some signature programming of contemporary music from its current "Minimalist Jukebox" series. The first two concerts, which were to be recorded March 24-26, arrive at iTunes March 31.

The New York orchestra's first "DG Concert" includes Mozart's Symphonies Nos. 39, 40 and 41, recorded live in February and conducted by music director Lorin Maazel. It is due March 28 on iTunes. ●●●



LORIN MAAZEL conducting the New York Philharmonic.

Los Angeles Philharmonic. Both are teaming up with Universal's Deutsche Grammophon label to issue four digital-only albums per concert season, along with potentially one physical disc per year, recorded at live concerts.

Each title carries a \$9.99 suggested retail price for the full digital album, although consumers may also download an individual piece or movement from the concert. The iTunes store is the exclusive partner for the launch, but Universal anticipates bringing other digital stores onboard at a later date.

Universal says iTunes is planning promotions for the launch on the store's main page and classical page as well as men-

American and many European orchestras, even those with the highest international profiles and reputations—including the New York and L.A. Philharmonics—have gone without recording deals for years.

Chris Roberts, president of Universal Classics and Jazz International and chairman of Universal Classics Group (U.S.), says that has been an ongoing frustration. "We really wanted to find a way to work more actively with orchestras," he says.

To make the performances available, the L.A. Phil worked out a new performance agreement with the orchestra musicians. In New York, the musicians revisited their fee structure, switching from a flat-

HONORS FOR SHAKIRA, SEBASTIAN

Two of Latin music's biggest stars, Colombian songstress Shakira and Mexican singer/songwriter Joan Sebastian, will receive special honors April 27 at the 2006 Billboard Latin Music Awards.

Sebastian will be honored with the Billboard Hall of Fame Award for a stellar career that spans 30 years and more than 30 albums. Shakira will receive the Spirit of Hope Award for her humanitarian work through her Fundación Pies Descalzos.

Both artists will receive their awards during the ceremony, which will be broadcast live on the Telemundo network from the Seminole Hard Rock in Hollywood, Fla. The show is the closing event of the annual Billboard Latin Music Conference & Awards, which runs April 24-27.

While Billboard Latin Music Awards fi-

nalists and winners are determined by their performances on the Billboard charts, the Hall of Fame and Spirit of Hope honorees are chosen by an editorial committee based solely on special merit.

Sebastian has written some of the most recognizable Latin songs, including "Secreto de Amor" and "Juliantla." His recordings embrace a variety of Latin subgenres, including ballads, ranchero, norteño and banda.

Sebastian is also a finalist for regional Mexican album of the year/male solo artist, for his album "Inventario."

Past Hall of Fame award winners include Banda El Recodo, Marco Antonio Solís, Armando Manzanero and Mongo Santamaría.

Shakira, today's most successful Latin crossover star, is also one of the most altruistic of contemporary artists.

The singer/songwriter, still in her 20s, is the founder of Fundación Pies Descalzos (the Barefeet Foundation), named after one of her hit songs, which is devoted to help children who have been displaced by violence in her native Colombia. Aside from raising awareness and funding for many projects, the foundation directly helps nearly 3,000 children in five Colombian schools.

Shakira, who will perform at the show, is up for eight awards, including artist of the year in the Top Latin Albums and Hot Latin Songs categories.

Past recipients of the Spirit of Hope award, which was created in memory of Selena, include Ricky Martin, El General, Olga Tañón and Soraya. ●●●



SHAKIRA

Shakira Photo: Kevin Mazur/WireImage.com

Maazel Photo: Chris Lee

GLOBAL BY AYMERIC PICHEVIN

Apple Sour As French Opt For Interoperability

PARIS—After weeks of heated debate, the French Parliament adopted its highly controversial copyright bill March 21. And while lawmakers at least temporarily sidestepped the legalization of file-trading, they stepped right into another hornet's nest—insisting that digital music services and devices play nice with each other.

The new legislation introduces the right to interoperability and challenges the notion that digital music retailers, like Apple's iTunes Music Store, have the right to limit their service to proprietary devices, such as the iPod.

French lawmakers voted 296-193 to force digitally sold music to work with any digital music player or software. The Parliament also mandated that digital rights management developers make public all information needed to reach interoperability.

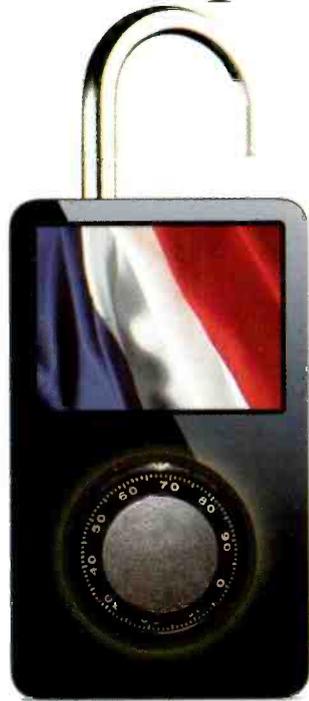
This would permit users to bypass DRM technologies in order to listen to digitalized music on any device. It would force Microsoft, Apple and Sony to disclose their DRM protocols—the WMA, FairPlay and Atrac systems, respectively.

Should users circumvent DRM for piracy reasons—a difficult motivation to define—they can face fines up to €3,750 (\$4,560).

The French government said the law is designed to ensure that no single company dominates the rapidly growing music download market.

It took Apple—currently the dominant digital music retailer with an estimated 75% worldwide market share—less than a day to respond. The Cupertino, Calif.-based company claimed the bill would “result in state-sponsored piracy.” In a statement, Apple said, “If this happens, legal music sales will plummet just when legitimate alternatives to piracy are winning over customers. iPod sales will likely increase as users freely load their iPods with ‘interoperable,’ music which cannot be adequately protected.”

Jonathan Arber, an analyst at London-based consulting company Ovum, calls the legislation “potentially a big blow for Apple,” arguing that Apple's business model with iTunes and



the iPod “is built on its very lack of interoperability” with other devices and services. “This could force Apple to withdraw from France or certainly rethink its strategy in the country,” he says.

But Apple might want to consider the upside of the law. Shaw Wu, an analyst with American Technology Research, feels the move could boost iPod sales. The ability to add music from other music services would make the iPod “more universal and versatile” and therefore more valuable.

“We do not believe Apple is that dependent on its iTunes Music Store, as we estimate that about two to three dozen songs are purchased from iTunes over the life of each iPod, meaning most consumers get their music another way,” Wu said.

France's digital music market grew exponentially last year, selling 18.6 million units, up from 2 million in 2004. Such sales accounted for 4% of the French music industry's revenue, with a value of €15 million (\$18.2 million). According to research company GfK, there are about 20 online music retailers in France, including Apple's market-leading iTunes Music Store, FnacMusic, VirginMega, Universal Music's E-compil and Sony Connect.

Piper Jaffray analyst Gene Munster estimates that France represents only about 2% of Apple's iPod/iTunes business.

French minister of culture Re-

naud Donnedieu de Vabres, who sponsored the bill, told Billboard in February that he did not want technology to serve as an alibi for any kind of “compartmentalization.” He added that companies, such as Apple or Microsoft, would eventually come to interoperability. “This will be a consumer requirement,” he said.

The French industry has generally welcomed the bill, though with reservation. Hervé Rony, director general of labels trade body SNEP, says, “We certainly are in favor of interoperability, but we wouldn't want DRM to be its victim with anyone entitled to bypass them.”

The bill addresses music industry concerns in other ways as well. It introduces a range of fines for copyright infringers, starting at €38 (\$46) for downloading protected files for free and €150 (\$182) for sharing them. “This puts an end to disproportionate penalties such as sending an Internet user to jail,” Donnedieu de Vabres said during the debate.

The lack of rules on how to apply those fines is a source of concern for the industry. “If we are talking about €38 for each file, that is too much,” Rony says. “But if it is for each 10,000 files, then it is just absurd.”

The bill also includes a €30,000 (\$36,500) penalty for distributing technical means to crack DRM.

The Parliament finally did adopt a peer-to-peer amendment stating that distributors of a software “patently” geared toward the distribution of copyrighted works without authorization are liable to a €300,000 (\$365,000) penalty.

The March 22 vote ended debate that started last December. Two subsequent amendments that opened the door to the legalization of file-sharing—by way of a global license—were temporarily adopted, but ultimately excluded from the bill.

“The debate on global license will resume inevitably,” says Patrick Bloche, a member of the Socialist party who sponsored the global license amendment.

The legislation—which requires Senate approval—would put France in agreement with the European Union's Copyright Directive, which was passed in 2001. ...



Retail Track

ED CHRISTMAN echristman@billboard.com

New Life For CDs?

Study Says There Is Room For Physical Product Sales To Grow

Even as consumers switch to digital music and physical sales decline, a study finds that physical product is still important to shoppers. The study shows that even teenagers increased their purchases of physical music by 5%.

The study, conducted by the NPD Group for NARM, discovered that while practices like CD burning, peer-to-peer file-sharing and legitimate downloading have an impact on physical sales, “there is still opportunity” for the CD, NARM president **Jim Donio** says. “There are still pockets of heavy buyers out there that embrace the physical product, and the industry needs to market to them and provide them with a better in-store experience to boost sales,” he says.

from 15% in 2002 and up from 16% last year. In total, the average respondent in that group spent \$57 last year on music, a number that also reflects digital sales.

On the other hand, the older demographics—people 36-50 and 50-plus—showed a drop in total physical sales. The 36-50 group went from accounting for 27% of physical sales in 2002 down to 25% in 2005, while the over-50 group accounted for 17% of physical album sales, down from 18% in 2004.

The study also broke out music sales by dollars for various age groups. Respondents older than 55 averaged \$46 in purchases, while the 44-54 age group averaged \$70. Those 35 to 44 years old averaged \$76 annually, while

demographic skews younger. Less than half, or 44%, of the 25-34 age group buy CDs, and only 19% of 18- to 24-year-olds purchase CDs. Curiously, a greater percentage, 27%, of the 13-17 group bought CDs. Almost two-thirds of 13- to 24-year-olds said they are likely to acquire music through burning a friend's CD, while 38% said they are likely to get music through unauthorized file-sharing.

The survey also broke out respondents by how much they spend on music. Slightly more than half of respondents were light buyers (spending up to \$30 per year on music), who, on average, spend \$18.45 and buy music 2.4 times per year, averaging 1.3 items on each trip. Those buyers generally shop at a discount department

‘There are still pockets of heavy buyers out there that embrace the physical product.’

—JIM DONIO, NARM



The study shows that the physical-goods world could still grow slightly over the next year or two, if merchants take the right steps, which include better display organization and improved shopping experiences for consumers.

As for the labels, the study found that traditional radio is on the downswing as a motivator to buy music, but “TV is really powerful” in driving sales. That finding was not quantified in the study, but was conveyed anecdotally, Donio says. Other tactics to increase sales include packaging music soundtracks with movies or videogames, he says.

The study—which had 3,700 respondents, 2,600 of whom bought physical music—found that the 13-17 age group accounted for 18% of all physical music sales last year; that is up

those 25-34 spent the most on music in 2005, averaging \$79. As for the 18- to 24-year-old group, the people most likely to get their music through unauthorized file-sharing, they also spent a healthy average of \$67 on CDs last year.

In looking at music acquisition in 2005, 43% of respondents said they bought CDs, 29% said they ripped CDs, 22% said they acquired music through P2P file-sharing and 6% said they bought legal downloads. In other words, 51% did not pay for music—a number that has risen from 2004, when 51% said they acquired music by buying CDs.

Breaking that out by age group, the study found that 81% of the over-55 group got music by buying CDs, a percentage that drops as the de-

store, but also shop for music at consumer electronics stores and online.

The survey said 39% of respondents are medium-level buyers (between \$31 and \$100), spending an average of \$62.77 per year on physical music. Those respondents make music purchases on almost five occasions (4.6), and average 1.8 units per occasion. Like the light buyers, they also tend to shop in mass merchants' music departments, but will also go to consumer electronics chains and online stores.

Finally, the heavy buyer (more than \$100) comprised 10% of respondents, spending \$234 annually on music, buying it seven times per year. On each occasion, they spend 22 minutes in the music section. Their preferred destination is the con- **continued on >>p12**

RETAIL BY BRIAN GARRITY

Apple's Next iPod Push 'Vingles,' Video Bundles

Apple Computer is exploring new ways to market and sell music videos in bulk as interest in downloadable video grows.

In a first, iTunes is selling all the clips from Tori Amos' "Fade to Red"—a 21-song music video collection released on DVD via Rhino Entertainment—as individual downloads for \$1.99 each or as a complete package for \$24.99.

The iTunes Music Store has been steadily selling one-off music videos of current and catalog hits for \$1.99 apiece since late last year. But the company is just now moving into higher-margin packages.

The Tori Amos offer is part of Apple's larger video bundling push that includes iTunes-only "video albums" (offers of six to seven videos from an artist that have not been released as physical collections) and "vingles" (a bundled offer of a video and its corresponding single).

Apple officials expect video collections to be a growing trend.

"It's a natural fit," says Eddie Cue, VP of applications for Apple. "These are not replacements for people buying individual songs or albums. But they're great for well-established artists with a fan base behind them that wants more product."

John Whitherspoon, Amos' manager, says that the rising number of consumers who

have video iPods or other portable video players gives artists new opportunities to expose videos that were not available through cable music channels.

Cue says some of the most exciting opportunities are around products that have no equivalent in the physical world. "We are taking advantage of the medium," he says.

"This is the stuff that you can only do in digital music."

Indeed, Apple has worked with such bands as Green Day and Foo Fighters to sell special "video albums" that compile a number of their respective videos not available for sale in stores.

Another area of opportunity is vingles, which take advantage of demand for hit

songs by selling the video and a music download together for \$1.99. Currently, iTunes is selling vingles from such acts as Nelly, the Pussycat Dolls and Josh Turner.

"Over time there is no reason why we can't have a vingle for every video," Cue says. "Not every song has a video but every video has a song."



TORI AMOS' 'Fade to Red' 21-song music video set is available to buyers as a bundled collection or by individual song through Apple's iTunes.

RETAIL BY BRIAN GARRITY

Consumers Hot For 'Hee Haw'

New Twist On Direct Marketing

"Hee Haw" was Time Life's best-selling DVD collection of 2005—and that ain't hay.

Time Life says it has sold more than 1 million units of the multi-title series since it began marketing it via infomercials and TV ads in November 2003. The company has spent more than \$5 million promoting it over the last 28 months.

Time Life is no stranger to pushing sales of music and video series into the millions. But "Hee Haw"—the Gaylord Entertainment-controlled country music variety show, which ran on TV from 1969 to 1992—is an anomaly in the DVD business.

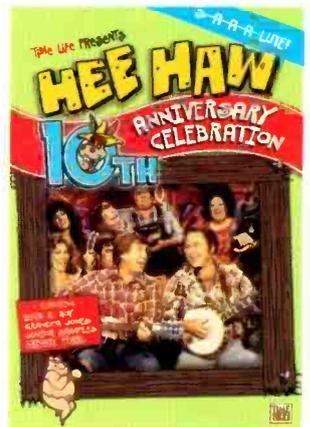
John Esposito, president/CEO of WEA, Time Life's retail distributor, says while blockbuster feature films often achieve this level of sales, it is rare for a TV-on-DVD product to show such strength.

Also notable in the case of "Hee Haw" is where and how the sales are made. Time Life executives say consumers purchased almost half of the "Hee Haw" titles in stores like Walmart and Target rather than over the phone, as is typically the case with many direct-response campaigns.

In fact, Time Life executives report the success of "Hee Haw" validates an expanding strategy to supplement direct-response sales with traditional retail distribution.

Time Life has pushed select CD titles to merchants since the late 1990s, but it is just starting to acquire retail-distribution rights for DVD product. The company is looking to ramp up retail presence of all product categories across the board.

Risk diversification is central to the new strategy. Retail



sales can add legs to a direct-response campaign. Such sales can also offset TV advertising expenses Time Life incurs promoting more modest-selling collections. Time Life, which claims \$300 million in annual revenue, spends more than \$70 million a year on TV advertising in the United States alone.

"We don't want to be at the mercy of just licensing narrow direct-response rights," says Jeff Peisch, head of Time Life's video division. "In cases where we can acquire all rights, retail included, that's what we want to do."

RETAIL TRACK from >>p11

sumer electronics chain, but they also buy everywhere, including local independent record stores.

Breaking out respondents by where they prefer to shop, less than one-third chose mass merchants, while record and consumer electronics stores each mustered just under a 20% share. About 15% of respondents chose online shopping, 7.1% said bookstores and 1.7% said record clubs.

While consumers frequently

complain about music prices, 54% of respondents said music is a good value, versus 48% for DVDs. Yet, when asked what would encourage them to go to the store specifically to buy music, more than two-thirds of respondents—the No. 1 answer by an overwhelming margin—said a sale. Meanwhile, 27% said a good selection helps, while 22% said a live performance or an in-store signing helps.

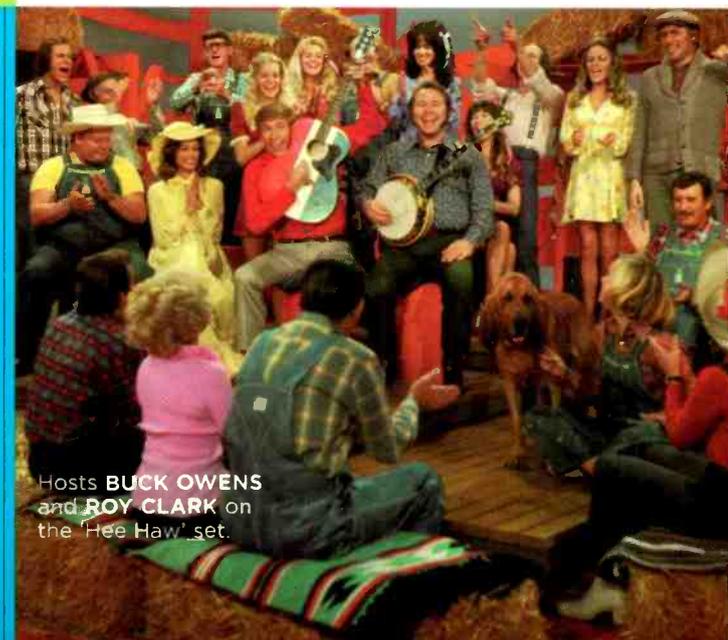
But when asked what would encourage them to

spend more money, movies bundled with music soundtracks got the highest ratings, with about 40% of buyers citing the idea. The DualDisc and custom CDs from kiosks were also touted by about one-third of respondents.

The survey also broke out shoppers in such categories as "impulse," those who see something and buy it; "wanderer," or browsers; and "determined," those who go to a store for a specific album. The "determined" category spent

an average of \$51 per year and accounted for about 19% of U.S. sales last year. If those shoppers were to buy one more unit on just one occasion, U.S. music sales would grow by 6%, the study reported.

"It takes a little bump to move the needle and have a huge impact on physical sales," says Russ Crupnick, VP/senior industry analyst for the NPD Group. "There is daylight here. If stores did a little better merchandising, there is plenty of reasonable upside."



Hosts BUCK OWENS and ROY CLARK on the 'Hee Haw' set.

Tori Amos Photo: Steve Jennings/WireImage.com

BITS & BRIEFS

SSSSSSOUNDTRACK CONTEST

Upstart social networking site TagWorld, in a continuing effort to slice away at rival MySpace's market share, has teamed with New Line Cinema to offer aspiring artists the chance to have their music featured in the upcoming camp thriller "Snakes on a Plane."

Artists of all genres have until April 11 to submit their music to the TagWorld site to be considered for the contest. TagWorld members will vote for the top 25 tracks from April 19 through May 23, and the movie's producers will select the winner June 1.

The movie, starring Samuel L. Jackson, opens Aug. 18.

CONCERT REQUEST

Eventful.com wants to give music fans a voice in requesting which bands visit their hometown while on tour. The service has added a "demand" link to its site, where users may request the bands they want to see perform. Performers can also use the service to announce their availability by adding a "demand me" link on their site or blog.

Once created, the site

adds links to social bookmarking sites, sends e-mails and distributes e-stickers to promote more fans to sign the "petition." It then notifies promoters or venues when a certain threshold is reached in hopes of making the request a reality.

PLAY TIME DELAYED

Looks like the Xbox 360 will enjoy a few more months of a head start as the only next-generation videogame system in the market. Sony PlayStation has delayed the much-anticipated PlayStation 3 until November, a full year after Microsoft introduced its upgraded gaming system.

Sony says it still hopes to ship 6 million units worldwide by the end of the year. It also confirmed it will introduce an online gaming and community service called PlayStation Network Platform to compete with Xbox Live. Both allow gamers to play against each other online, as well as download other content to the consoles.

Sony blamed the delay on difficulties surrounding finalizing the copyright-protection specifications of its Blu-ray high-definition DVD standard.

DIGITAL MUSIC BY ANTONY BRUNO

Digital Offers DJs New Musical Means



DJ MARLEY MARL

With all the chatter over how many digital tracks were downloaded in a given month, or what revenue was gained via digital channels this quarter, it is often easy to miss the less-public impact digital music has had on the broader industry landscape.

Take, for example, how digital music is transforming today's DJ—perhaps the oldest and most influential tastemaker of the music industry. One would think the vinyl-obsessed DJ crowd would resist replacing their coveted crates with digital files. Yet digital music has not only caught on, it has become an entrenched part of the craft.

"Everybody's in the digital realm now," says Marlon Williams, more popularly known as DJ Marley Marl. Williams is a hip-hop artist and producer who hosts a weekly rap show on WWPR New York, runs the Internet radio site futureflavonline.com and maintains a busy club schedule.

"Once you download your MP3 you can just go straight to your laptop with it and DJ that night," he says. "In fact... you can be at the club, download while you're DJ'ing and keep ahead of the pack with the newest stuff."

But DJs like Marl are not just downloading music like

consumers. They are taking advantage of products and services specifically designed to pair the DJ with digital music.

Simply downloading digital files to a laptop would be of little use to a DJ without the ability to manipulate those files like vinyl records on a turntable. That is where products like Serato Scratch Live come in.

Scratch Live, which began shipping in April 2004, almost single-handedly opened the digital floodgates to the DJ community by providing the ability to play MP3 files through a special vinyl "record." This record plays host to any digital file streamed through it, thus allowing DJs to mix, cut, scratch and rewind the file by physically manipulating the vinyl.

To say that digital will replace vinyl among DJs would be an overstatement. Vinyl remains the heart and soul of the DJ, the badge that sets them apart. But for DJs traveling to shows across country, the prospect of replacing heavy cases of records with a hard drive made digital an easy sell.

"Who wants to pay \$150 to get three crates of records out to Milwaukee when you could go with a laptop?" Marl asks.

With DJs now armed with the means to utilize digital music files, multiple services have emerged to help DJs

acquire them.

DJs are established tastemakers. Record labels often test new releases with DJs who can influence how tracks are received on the street through mix tapes and club dates. As a result, DJs need to get new music before the general public. Downloading from iTunes is not enough.

Even the venerable record pool—clubs that DJs join to access the newest music—has gone digital. Labels send promotional copies to the pool, often before servicing radio. The pool then distributes it to its members and acts as a feedback conduit to the label.

While many pools remain, there is a shift to online distribution. The advantages to DJs and record labels are simply too substantial to ignore—unlimited inventory, cheap distribution and better feedback and communication between DJ and label/artist.

The largest digital pool, Digiwaxx Media, maintains a database of 12,000 DJs worldwide, including Marl. All have access to the same music, which they can preview before downloading as an unprotected MP3 or use the included label contact information to request physical copies.

Digiwaxx requires users to complete an extensive feedback form before allowing them to download tracks and then provides this data to the labels.

"It's a real good guide for me," says Troy Marshall, VP of rap promotion for

Universal Motown Records, who recently received 10 calls from DJs in the hour after uploading Perelope Jones' new album. "I bring that data to my executive meeting and let the label know what's going on. I can be working DJs on the record, get it in the clubs and have my feedback before they even get a physical product."

Such companies as MusicCrypt and PromoOnly have tried to implement a similar delivery service to radio, but have found the process slow-going in the United States. Although the norm in Canada, only about 40% of radio stations monitored by Nielsen BDS have adopted a digital delivery system and not all songs are distributed this way.

But as useful as these digital advancements have become, are they making the role of a DJ too easy? There is a certain art to finding the right record and mixing it at a club. As technology trumps technique, anybody can become a DJ, which some traditionalists fear dilutes the influence DJs have on the industry.

Marl is not worried. He says digital, like CDs before it, simply offers better tools to convey his taste to an audience. All the technology in the world, he says, cannot replace talent.

"If you're wack, you're wack," he says.

Rihanna has the top debut of the month as her new single "SOS" debuts at No. 2. Look for her new album this spring.



The Black Eyed Peas' exclusive Sessions@AOL performance of "Pump It" comes in as the top new video of the month at No. 4.

AOL Music TOTAL MONTHLY STREAMS APR 1 2006

Top Songs

1	NE-YO So Sick * IDJMG	865,499
2	RIHANNA SOS IDJMG	648,736
3	RASCAL FLATTS What Hurts Most LYRIC STREET	583,381
4	CASCADA Everytime We Touch ROBBINS	421,382
5	NELLY Grilz UNIVERSAL	420,281
6	SEAN PAUL Temperature ** ATLANTIC	397,392
7	EMINEM When I'm Gone INTERSCOPE	302,033
8	DEM FRANCHISE BOYZ Lean Wit It, Rock Wit It ATLANTIC	294,900
9	CHRIS BROWN Run It! ZOMBA	257,971
10	KEYSHIA COLE Love ** INTERSCOPE	249,710

Top Videos

1	NE-YO So Sick * IDJMG	5,718,351
2	BEYONCÉ Check On It COLUMBIA	4,407,791
3	THE PUSSYCAT DOLLS Beep INTERSCOPE	4,368,577
4	THE BLACK EYED PEAS Pump It! * INTERSCOPE	2,039,582
5	PINK Stupid Girls ZOMBA	1,318,208
6	T-PAIN I'm N Luv (Wit A Stripper) ZOMBA	1,021,141
7	CHRIS BROWN Yo (Excuse Me Miss) ZOMBA	806,809
8	KELLY CLARKSON Because Of You * RCA	773,034
9	KANYE WEST Touch The Sky IDJMG	645,899
10	NELLY Grilz UNIVERSAL	563,522

* First Listen/First View ** AOL Music Live * Artist of the Month ** Breaker Artist *** Sessions@AOL Source: AOL Music for the four weeks ended Mar. 22.

ROCK... AND ROLL

Fire up the barbie and crank up the tunes. Paradigm's new Rock Monitor combines high-tech capability with a decidedly low-tech design—its outdoor speaker system is camouflaged as a lowly rock.

A rock made of titanium domes with a polypropylene cone, that is. Each is designed to be a stand-alone unit, with left/right speaker sound and a dual-directional sound field consisting of two tweeters offset at 60-degree angles. A mono option allows two speakers to work together as well.

Each 12-pound sealed cabinet is weather, water and UV resistant, available in three textured faux-stone finishes—fieldstone, northeastern dark granite or western sandstone. It ships with a security spike to prevent theft.

The Rock Monitor is scheduled to be available this spring at a suggested retail price of \$250.

—Antony Bruno

The Indies

TODD MARTENS tmartens@billboard.com



Indies Step Up At SXSW

Emergence Of 'Major Indies' Creates 'Third Tier' On Playing Field

Much talk in the industry during the past two years has focused on how the playing field between major labels and independents has leveled. Yet at this year's South by Southwest Music and Media Conference in Austin, it was clear that the playing field has not leveled so much as it has added another tier.

What is emerging today is a record business with major labels, major indies and then everyone else.

How to define that third tier and its protocol was the subject of much debate among indie-label executives in Austin. At a March 16 panel, led by Ameri-

with one another. While some fight for radio play, others are happy just to have their music downloaded for free on the Web.

"When I'm pirated that means I have a successful record," Cooking Vinyl managing director Martin Goldschmidt said. He added that market access is a bigger concern and one that does not look to get easier for most independents.

When radio was brought up the following day on a panel to discuss expectations for newer artists, Matador head Gerard Cosley dismissed the topic as irrelevant. "The role of radio would be a luxury problem for most of the people in this room," he said.

all [our artists'] revenue and every couple years buy our artists a new car," Poneman joked. "It's actually leased."

INDIE RETAIL FREAKS: Waterloo Records owner John Kunz was eager to brag about some of the latest independent retail exclusives that his store has received via Junketboy, the distribution outfit of the Coalition of Independent Music Stores. Kunz ran into this columnist in the Austin Convention Center.

He was most excited about "20 Years of Weird: Flaming Lips 1986-2006."

Much of the 11-track disc—a collection of rarities and live

● ● ● ● ●

'When I'm pirated that means I have a successful record.'

—MARTIN GOLDSCHMIDT, COOKING VINYL

can Assn. of Independent Music membership director Rob Weitzer, the topic was the growing strength of independent label market share and why U.S. indies have picked now as the time to unite under AAIM.

A hot subject was a recent Victory Records e-mail that directed street teamers to move a competitor's album from the front of store shelves (Billboard, March 11). Weitzer wondered if anyone would care if a major label were caught doing the same thing.

On the panel, which included Yep Roc/Red Eye owner Glenn Dicker, Barsuk owner Josh Rosenfeld and Sub Pop CEO Jonathan Poneman, such tactics were generally viewed as not in keeping with the independent mind-set. During this time of general industry uncertainty, independent labels, Rosenfeld said, should be "focusing on having good relationships with artists rather than trying to beat the major labels at their own game."

The discussion illustrates how the widening scope of the independent market puts many indies in direct disagreement

Many have pegged the digital world to be the great financial windfall of the indies. Beggars Group chairman Martin Mills noted that 30% of his sales now come from online ventures.

But indies should not look to the Web as an equalizer, many cautioned. In an independent market overview discussion on the fest's opening day, Wind-up CEO Steve Lerner said the online business will soon "be about who has the power to buy space at these digital stores."

Wind-up's business model includes a publishing and merchandise division, a setup that became its own hot topic for some indie execs. Bar None president Glenn Morrow said he has talked to labels with similar setups as well as independents looking to take a percentage of a band's merchandise or tour revenue. Such arrangements, he said, are interesting, but put a label in more of a managerial sort of role.

Of course, a sense of humor goes a long way with all these differing viewpoints.

"We at Sub Pop take

tracks—was originally given to those who went to a screening of the band's film, "Fearless Freaks," at SXSW last year. With the Flaming Lips in Austin to promote their upcoming Warner Bros. release, "At War With the Mystics," frontman Wayne Coyne said the "Weird" CD will forever remain an indie-only exclusive. "We don't want the indie guys to think we're abandoning them because we want to be in Target."

While a number of indie outlets have made the album available for purchase online, Coyne said the band will not have it for sale at its summer tour. "You have to go to those stores and buy them," Coyne said. "I want people to remember that if you go to that record store and give them your money, you're giving it to people who are working and have cool ideas and are knowledgeable about music. There's someone right there in your hometown who is looking out for you."

And accepts cash or credit. ● ● ● ● ●

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THIS WEEK ON .COM
ONLINE EXCLUSIVE
Check out complete SXSW reports in our hot new blog, THE JADED INSIDER. It's almost like being there.

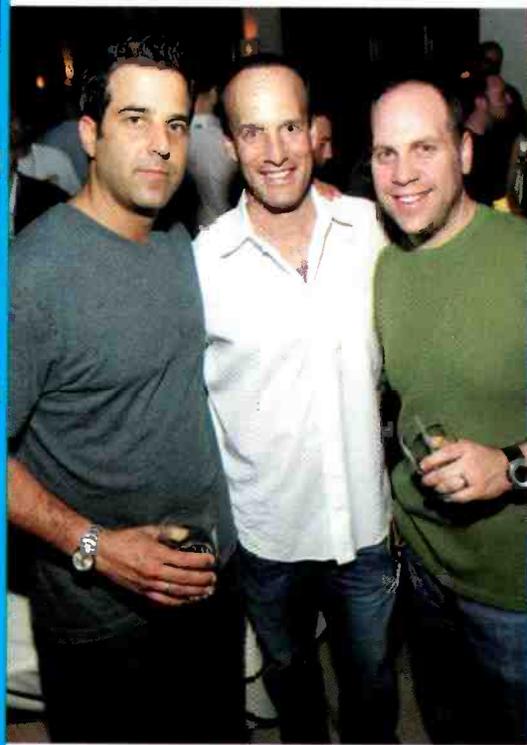
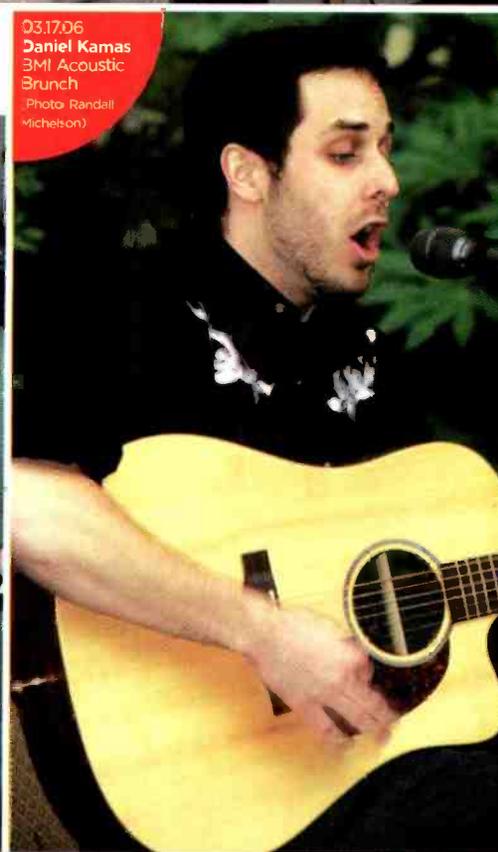
EDITED BY SARAH HAN

03.17.06
Sick Ballinger
BMI Acoustic Brunch
(Photo: Randall Michelson)



BELOW: From left, Happy Walters of Immortal Records; Fred Davis of Davis, Shapiro, Lewitt, Montone and Hayes; and Jason Markey of Immortal Records mingle at the DSLMH cocktail gathering. (Photo: Barry Brecheiser/WireImage.com)

03.17.06
Daniel Kamas
BMI Acoustic Brunch
(Photo: Randall Michelson)



Enjoying the Acoustic Brunch performance, from left, are Red Distribution's Alan Becker, Red Music's Daniel Buch, artist editor/associate publisher Tamara Conniff. (Photo: Randall Michelson)



03.16.06
People In Planes
The Dirty Dog
(Photo: Barry Brecheisen/WireImage.com)

ABOVE: Producer/manager **Bennet Kaufman**, WB Records' **Craig Aaronson**, Canadian Consulate General's **Jenny Price** and **Fred Davis** of Davis, Shapiro, Lewitt, Montone and Hayes were all smiles at the DSLMH cocktail reception. (Photo: Barry Brecheisen/WireImage.com)

BELOW: From left are London's **Nick Robinson** of BMI, **Kenny McGoff** of EMI Music Publishing and **Lawrence Engel** of Engel Monjack enjoying the Southwestern cuisine at the Acoustic Brunch. (Photo: Randall Michelson)



Rockin' Out In Austin At SXSW

Billboard enjoyed a bigger presence at this year's South by Southwest Music and Media Conference—held March 15-19 in Austin—with its own VIP party, panel and artist showcases.

The line of events kicked off March 15 with Billboard's Indie Label White Paper panel. Moderated by Billboard executive editor/associate publisher Tamara Conniff, panelists including elite members of BMI, the Recording Academy and the Beggars Group examined the state of indies and presented analysis based on exclusive chart data and research.

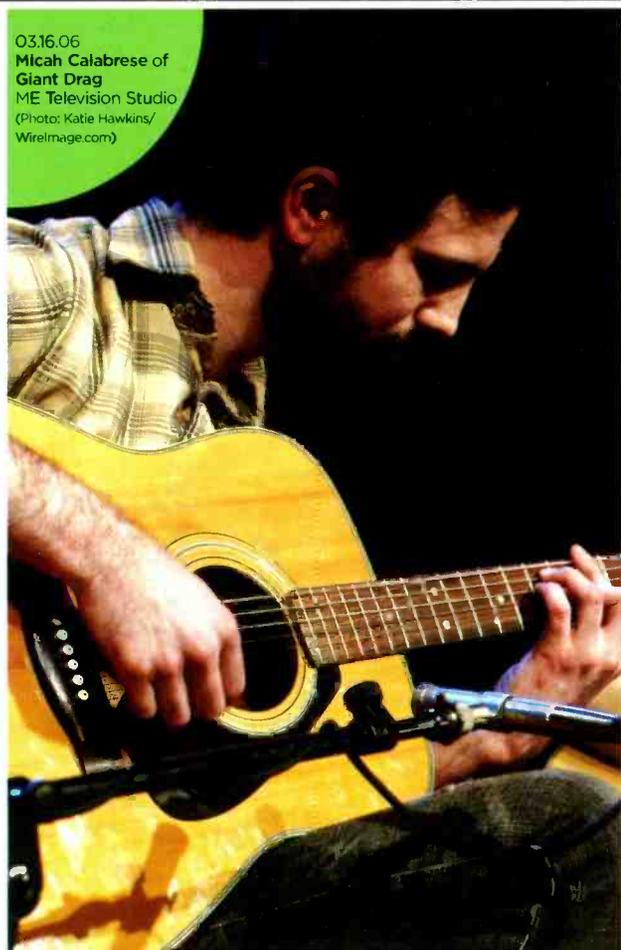
On March 16, Billboard and Fred Davis of law firm Davis, Shapiro, Lewitt, Montone and Hayes offered SXSW attendees an opportunity to mingle during the DSLMH annual SXSW Cocktail Reception at the Shoreline Grill. During the same night, Austin's Dirty Dog Bar was the place to be as Billboard's showcase featured numerous acts, including Steel Train and the Exit.

Taking advantage of Austin's warm weather, Billboard presented a BMI Acoustic Brunch March 17 on the lawn of the Four Seasons Hotel. Guests enjoyed a Southwestern breakfast while listening to live performances by featured acts like Charanga Cakewalk, Ashley Monroe, Trevor Hall and Nate Campany.

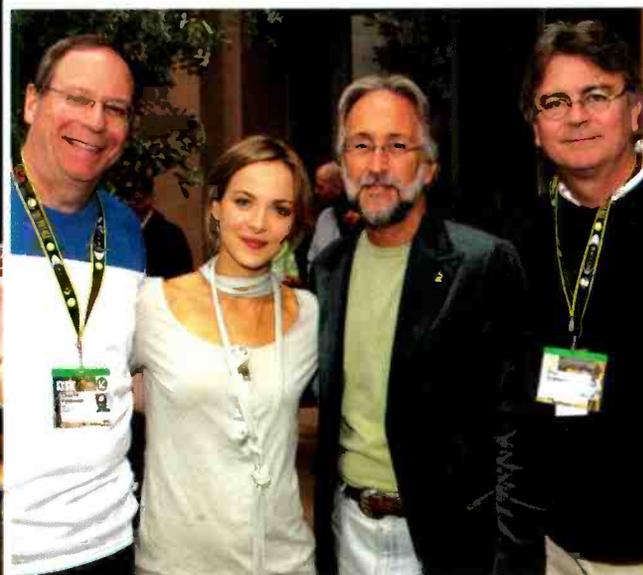


ABOVE: Attending the Acoustic Brunch, from left, are Billboard.com editor **Barry Jeckell**, **Fred Goldring** of law firm Goldring, Hertz & Lichtenstein; manager **Debbie Wilson**, showcase performer **Joshua Radin**; and Billboard Los Angeles bureau chief **Meinda Newman**. (Photo: Randall Michelson)

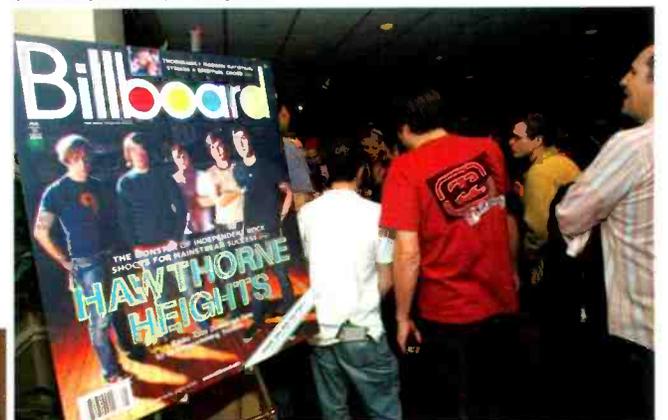
BELOW: During the DSLMH reception, guests swarmed to the Shorefire Grill, where Billboard displayed the cover of its Feb. 25 issue featuring **Hawthorne Heights**. (Photo: Barry Brecheisen/WireImage.com)



03.16.06
Micah Calabrese of
Giant Drag
ME Television Studio
(Photo: Katie Hawkins/
WireImage.com)



ABOVE: From left, BMI's **Charlie Feldman**, showcase performer **Gemma Hayes**, the Recording Academy's **Neal Portnow** and BMI's **Phil Graham** enjoy the Acoustic Brunch. (Photo: Randall Michelson)



Billboard's Indie Label White Paper panel discussed such key indie issues as artist development and digital marketing. From left are panelists **Steve Lerner** of Wind-up Records, **Tracie Verlinde** of BMI, Billboard executive editor/associate publisher **Tamara Conniff** and **Martin Mills** of the Beggars Group. (Photo: Randall Michelson)

The Publishers' Place

SUSAN BUTLER sbutler@billboard.com



Uncle Sam To Weigh In On Digital Music

Washington, D.C., is becoming America's music hot spot. It is there, in the halls of Congress, that the creative community's future livelihood may be decided.

"The next two to four years will be the most significant legal period in the history of music for publishers and songwriters," says David Israelite, president/CEO of the National Music Publishers' Assn. "There is an incredibly packed legislative agenda. The music publishing industry faces its biggest threats and its great[est] opportunities."

It begins this year with the Copyright Royalty Board, part of the Library of Congress. The CRB began proceedings last month to determine "reasonable rates and terms" for making and distributing phonorecords under section 115 of the Copyright Act, which is the compulsory license provision.

This is the first time the government is considering rates for digital phonorecord deliveries (DPDs) and online subscriptions. When DPD rates were first set, the government simply adopted the statutory rate for mechanical licenses since online distribution was in such a nascent stage.

Parties that filed notices to participate in the CRB proceedings include the NMPA, the RIAA, the Digital Media Assn., Apple Computer, America Online, Sony Connect, Yahoo and MTV Networks. The groups will soon begin gathering evidence to support their positions.

Meanwhile, Congress is still considering how to reform the way section 115 works. When it makes a move, "it will be the most fundamental change in the history of section 115," Israelite says.

After Senate and House Judiciary subcommittee hearings—followed by a "discussion draft" of a bill from the Copyright Office—sparked controversy last year (Billboard, July 2, 2005), private industry negotiations continued between the NMPA and DiMA over a new blanket licensing system for distribution of all digital products. This license would likely cover digital distribution of recorded compo-

sitions via downloads, online subscription services offering temporary downloads, cell-phone delivery and retail kiosks.

Current negotiations have reportedly narrowed to complicated issues surrounding reporting requirements and the structure of a licensing agency to administer the blanket licenses.

When most of the details get hammered out, other interested parties representing labels, retailers and mobile phone providers are expected to jump into the final process.

Also on the agenda are issues surrounding high-definition and satellite radio. These services can deliver digital music to devices that, with new technology, are able to make and store perfect copies of recorded music for long time periods. The delivery then becomes more like a download than a radio broadcast, perhaps displacing a sale of the music.

The RIAA has taken the lead role for the music industry in negotiations over an audio broadcast flag or similar technology to protect content (Billboard, March 18). The NMPA supports the RIAA's work on these issues. The two may part ways if the RIAA negotiations with radio trade group the NAB and the Consumer Electronics Assn. move closer to rate discussions. If the RIAA makes concessions regarding content control in return for sound-recording performance royalties, then the NMPA will likely enter the fray to protect publishers and songwriters' royalty rights.

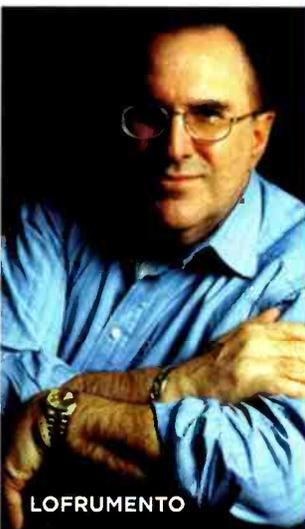
Other matters on the agenda include anti-piracy legislation introduced by the Department of Justice, orphan works (Billboard, Feb. 25) and tax issues.

BY THE NUMBERS: ASCAP recently released financial results for 2005. The performing rights organization reported revenue of more than \$749 million, an increase of \$50 million or 6%, from the prior year. The increase resulted in royalty payments to members topping \$645 million.

"At a time when the music industry is in a state of rapid

change and many view technology as a challenge to copyright and music creators, we are using sophisticated technology along with other innovative business strategies to grow our participation in the music marketplace and to secure the value our members deserve for their creative efforts," CEO John LoFrumento says.

In 2005, cable TV revenue grew more than 20% to \$126 million, while new-media



LOFRUMENTO

revenue increased 50% to \$8.1 million.

International revenue increased 4.3% to nearly \$215 million. "Over the last year, the U.S. dollar has pretty much stayed low," LoFrumento says. "About half of the [international] growth is coming from currency [exchange rates] and the other half coming from the popularity of our repertoire."

Meanwhile, ASCAP's operating costs reached an all-time low of 12.5% of revenue. LoFrumento attributes that to its MediaGuide technology and overall efficiency.

WELCOME ABOARD: Lionel Conway, president of Stage Three Music's North American operations, is the newest NMPA board member. Conway led Island Music Publishing for 21 years before joining Madonna's Maverick Music and later helming Mosaic Music. He has worked with some of the world's leading songwriters, including Cat Stevens, Dave Stewart, Robert Palmer and the members of U2.

GLOBAL BY CHRISTIE ELIEZER

Warner's Mushroom

Legendary Aussie Indie Label Reborn As Major Imprint

SYDNEY—Only a few days after Australian independent pioneer Michael Gudinski unveiled the latest changes at his Mushroom Group music empire, the label with which he made his name was reborn as part of Warner Music.

Mushroom Records was once Australia's most successful independent label, claiming an unprecedented 10% market share in 1987. Now Warner Music Australasia president/CEO Ed St. John and president of A&R Michael Parisi believe it can again be an important player in the market.

On March 14, WMA unveiled Mushroom Records as a domestic imprint through which all new local acts will be signed. The major bought the label when it acquired Festival Mushroom Records from media group News Corp. in November 2005.

"Mushroom is an icon that embodies quality Australian and New Zealand music here and abroad," St. John says. The Festival name has been dropped.

Former FMR managing director Parisi now has that

role with Mushroom in addition to his WMA A&R position. In both roles, he reports to St. John.

"Mushroom will function as a 'rock' label, whatever 'rock' means these days," Parisi says. "It's for good quality acts with depth that were not put together by a marketing team somewhere."

Warner's headquarters are in Sydney, but Parisi and Mushroom will remain in Melbourne.

Mushroom was set up by Gudinski in 1972. He sold it to News Corp. in 1998, which merged it with its other label, Festival Records.

St. John says the global success of Mushroom acts Split Enz, Paul Kelly and Kylie Minogue under Gudinski gives the Mushroom name historical significance.

News Corp. coaxed Parisi from his role as head of A&R at WMA in 1999. During his nine years at Warner, Parisi earned a national reputation for his A&R acumen. His first three signings for the company—alternative acts Regurgitator, the Superjesus and the Whitlams—all en-

joyed multiplatinum domestic success.

At FMR, Parisi had continued success with signings, including singer/songwriter Amiel, rock act George, alternative-pop band Motor Ace and glam-pop band the Androids. However, FMR's market share failed to rise above 5%.

"It was clear FMR was owned by a company that didn't understand music or have a long-term plan for it," St. John says. "Major labels have muscle and mobilize incredible ground forces when you need it. FMR kept missing out on getting bands and if they did get bands, didn't have the resources to market them."

St. John says that enticing Parisi back to Warner was a key part of his strategy for revamping the company. Parisi's A&R track record will be particularly helpful when shopping acts to overseas affiliates, he suggests.

The relaunched Mushroom has a roster of 14 former FMR acts, including rock bands Eskimo Joe and Gerling; pop singers Kylie Minogue and

GLOBAL BY HOWELL LLEWELLYN

SINGLE LIFE SUITS SPAIN'S PREMIOS DE LA MUSICA

MADRID—The Spanish music industry could be a step closer to curing its split personality.

For most of the past decade, the country has had two rival annual award ceremonies. The Premios de la Musica gala—organized by authors society SGAE and artists' association AIE—vied for attention with labels body Promusicae's Premios Amigo awards. This year, there is just one.

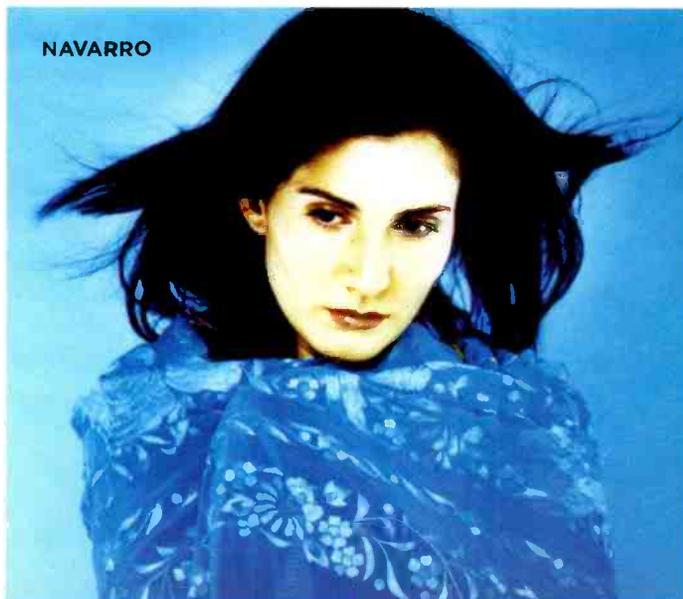
Both shows were launched in 1997. However, Promusicae scaled down the Premios Amigo gala in 2003 in protest of local piracy levels. It did not present any awards at all in 2005, nor will it this year.

Despite Premios de la Musica having the field to itself in 2005, the televised event

failed to capture the public's imagination and viewing figures were low. The organizers are now taking steps to raise its profile, drawing praise from their supposed rivals at

record labels.

The 2006 gala May 5 in Madrid will be "a celebration of the survival of the Premios de la Musica as the national music awards," SGAE executive pres-



NAVARRO

GLOBAL NEWSLINE

>>>ADELS IN FASHION WITH EMI

EMI Music has named Birgit Adels president of its German affiliate, effective April 3.

The company looked outside the music industry to find a replacement for Niel van Hoff, who exited the company in January (billboard.biz, Jan. 10). Adels joins from fashion house Prada Group in Düsseldorf, where she has been CEO of Northern European operations since 2002. She reports to London-based EMI Music Continental Europe chairman/CEO Jean-Francois Cécillon, who chairs EMI Music Germany's supervisory board.

Adels has previous label experience with BMG. She joined the company's parent media group Bertelsmann in 1993 as a sales and marketing executive before moving to BMG International in 1995 as director of European special marketing. In 1997 she became GM of international at BMG Italy, leaving in 2000 to launch e-commerce consultancy A-Net in Germany. —Lars Brandle

>>>WAILING FOR ROYALTIES

Aston "Family Man" Barrett, the longtime bassist with Bob Marley & the Wailers, launched a claim March 16 in London's High Court over the band's royalties. Barrett is suing Universal Island Records and the Marley family claiming that he and the estate of his late brother, drummer Carlton Barrett, have not been paid royalties due to them under two recording agreements made by Marley in 1974 and 1975.

The works involved include such key Marley/Wailers albums as "Natty Dread" (1975), "Rastaman Vibration" (1976) "Exodus" (1977) and "Kaya" (1978).

The defendants claim that Barrett, now in his 60s, surrendered his right to further royalties in a 1994 agreement in which a payment of "several hundred thousand" U.S. dollars is said to have been made. Barrett's representatives suggest the total claim could be worth £60 million (\$105 million).

The hearing is scheduled to last three weeks.

—Roger Pearson

>>>MULTIPLATINUM WILLIAMS

European shipments of Robbie Williams' 2004 album "Greatest Hits" (Chrysalis/EMI) passed the 5 million mark in February, according to the latest IFPI Platinum Europe Award list. The British pop star's five-times platinum compilation was one of eight albums to gain certification during the month. Platinum status is awarded to albums for European shipments in excess of 1 million units.

February also saw Coldplay pass the 4 million milestone with its 2005 release "X&Y" (Parlophone). Gorillaz' "Demon Days" (Parlophone), also from 2005, attained triple-platinum status.

—Lars Brandle

>>>PLENTY OF 'JOY' IN JAPAN

Female vocalist Yuki's hit "Joy" (Epic Records) was named best video at the 10th annual Space Shower Music Video Awards, held March 17 at the Nippon Budokan concert hall in Tokyo. "Joy" also took best female video.

The show was broadcast live by Tokyo-based music TV channel Space Shower, which claims to reach 5 million Japanese households, mainly via cable. The winners of 18 categories are decided by a panel of the station's staff. One other category, the "your choice" prize, was voted for online by 600,000 viewers. That award went to the video for rock band Remioromen's "Kounayuki (Powder Snow)" (Ookigumo/Speedstar). Madonna took the best international video award with "Hung Up" (Warner Music Japan). —Steve McClure

>>>TESCO OPTS FOR HANDLEMAN

Britain's market-leading mass-merchant retail chain Tesco is taking the buying of its music and video product in-house under a new arrangement with the Handleman Co. Handleman's U.K. division will provide distribution, in-store merchandising and category management support across Tesco's 700-plus U.K. stores, effective April 2007.

Tesco is currently supplied by British wholesale distributor Entertainment UK. The chain accounted for more than 10% of total U.K. albums expenditure in 2004, according to the most recent figures published by the BPI. —Lars Brandle

Aussie act **BUTTERFINGERS** is part of the former indie Festival Mushroom Records roster. Mushroom is now a Warner Music Australasia imprint.

in this market depends on the growth of your local roster," St. John says.

Butterfingers' "The Deeper You Dig," due May 27, will be the act's major-label debut. Its first album, "Breakfast at Fatboys," was released through its own Valley Trash Records and sold 25,000 units domestically, according to David Crane, the band's bassist/manager.

Paris's presence "made us feel comfortable going to a major label," Crane says. "He's got experience working with alternate music acts like Regurgitator, who came from Brisbane like us."

Paris is also held in high regard locally. One admirer is Sydney-based Andrew Klippel, managing director of production and management company the Engine Room, which licensed the Veronicas to Sire and the Vines to Capitol.

"Mushroom being a brand name will get attention abroad for its acts," Klippel says. "But the music's got to do the talking. With the acts that Paris has signed, he's about to enter a golden era." ...



Chloe Lattanzi (Olivia Newton-John's daughter); plus hip-hop acts Butterfingers and MC Scribe.

St. John has high hopes that Eskimo Joe's third album "Black Fingernails, Red Wine"—due June 11—will find mainstream radio support Down Under. He suggests Lattanzi

may have a strong future in the United States.

Lattanzi's debut album, "Lonely Nights in Paradise," is due domestically in September. She is managed by Los Angeles-based Jordan Feldstein, who also handles Maroon 5.

St. John says no acts have been dropped since Warner

bought FMR. Warner Music's own direct domestic signings Shihad, Thirsty Merc, Magic Dirt and Evermore will choose whether they switch to Mushroom, but all new signings to Warner will go to the revived imprint.

"I strongly believe that the growth of a record company

ident Teddy Bautista says.

The key move sees the 2006 gala switch to a Friday from its previous Thursday night slot. It will be broadcast live on public channel TVE1, which claims about 20% of the average weekly audience.

The 2005 gala was televised on public channel La2 and had an average audience of 322,000, representing an audience share in its time slot of just 0.8%.

The Academy of Music Arts and Sciences (AACM), which organizes the Premios de la Musica on behalf of SGAE and AIE, has hired seasoned music executive Carlos Sanmartin as a consultant to revamp the show.

"We're thinking of TV first," Sanmartin acknowledges. "It will be a TV gala where awards are given, rather than an awards ceremony that is televised."

The ceremony will include

live performances—Sanmartin says lip-synching is "strictly banned"—from top Spanish acts, including La Oreja de Van Gogh and Estopa, plus international Latin stars.

EMI Spain president Manolo Diaz, a member of Promusicae's governing board, says Premios de la Musica's focus on TV ratings is "excellent news." Until now, he says the event had been a "lukewarm" live TV show and "had become an endurance trial for the public."

Diaz, a former chairman of the Latin Recording Academy, says that in the past "political issues" between publishers and labels have been an obstacle to holding a single awards event.

The "new style" Premios de la Musica awards "brings us all closer to what we want, a joint SGAE-Promusicae awards system," says Universal Spain president Marcelo Castello

Branco, also a Promusicae board member. "It will be an excellent showcase for Spain's music industry."

Promusicae's Premios Amigo awards were launched as a Grammy Awards-style ceremony honoring domestic and international talent. It was televised annually until 2003, when Promusicae—then known as AFYVE—scaled it down on the grounds that a lavish live show was inappropriate in times of severe piracy and sales decline.

The Premios de la Musica awards recognize only Spanish-language artists. This year's event features 28 Spanish categories voted for by AACM's 5,000 members including artists, songwriters, promoters and industry executives.

An additional five honorary Latin awards chosen by the Premios de la Musica organizing committee will be pre-

sented to non-Spanish acts. Those will be announced individually in the weeks leading up to the ceremony.

The Premios de la Musica nominees were announced March 13 (billboard.biz, March 13). Newcomer Diana Navarro (DRO/Warner Music)

28

Number of categories voted for by the members of AACM for this year's Premios de la Musica awards in Spain

leads the pack with five nominations, including best album for her debut set "No Te Olvides de Mi." Her producers Chicho Valdivia and Manuel Illán are also nominated for their work on the album.

EMI Spain duo Amaral also picked up four nominations. ...

LITTLE STEVEN'S UNDERGROUND GARAGE



GARAGE ROCK

WELCOME, fellow freaks, misfits and outcasts. This week Arctic Monkeys, the Len Price 3, Ray Davies and Zombina (which just dropped off the chart) are mounting a bit of a new British Invasion, which is refreshing after 25 years of dance/pop/new romantic/angst-inclined/art rock.

The Len Price 3 continues to impress us with their latest classic album. If you are looking for



ARCTIC MONKEYS

an example of what defines garage rock, look no further.

Meanwhile, America got its first look at the new Arctic Monkeys on "Saturday Night Live." It will be interesting to see what happens, but it is safe to assume America's response will not be as dramatic as England's. Has Oasis ever really broken here? Does America get excited about anything anymore?

The answer is "maybe," but we all have to get used to a permanently fragmented world where success will happen but in a much more limited way.

So keep your standards high and expectations (and costs) low, and we will be all right.

The rock'n'roll rebirth is on, baby! ...

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

COOLEST GARAGE SONGS

TITLE/LABEL	ARTIST
1 I BET YOU LOOK GOOD ON THE DANCEFLOOR Domino	ARCTIC MONKEYS
2 WALK OF FAME Teenacide	BOINK!
3 WELCOME TO MY HEAD 00:02:59	WILLIE NILE
4 CHINESE BURN Laughing Outlaw	THE LEN PRICE 3
5 ALL SHE WROTE V2	RAY DAVIES
6 GALAXY GRAMOPHONE Warner	THE SOUNDTRACK OF OUR LIVES
7 RAZORBLADE RCA	THE STROKES
8 ONE DAY Blackheart	THE VACANCIES
9 SHE CRIED Gearhead	THE LORDS OF ALTAMONT
10 HAPPY Leroy	SOUTHSIDE JOHNNY & THE ASBURY JUKES

COOLEST GARAGE ALBUMS

1 STREETS OF NEW YORK 00:02:59	WILLIE NILE
2 OTHER PEOPLE'S LIVES V2	RAY DAVIES
3 FIRST IMPRESSIONS OF EARTH RCA	THE STROKES
4 HEY! IT'S A TEENACIDE PAJAMA PARTY! Teenacide	VARIOUS
5 CHINESE BURN Laughing Outlaw	THE LEN PRICE 3
6 A PRESENT FROM THE PAST Warner	THE SOUNDTRACK OF OUR LIVES
7 CHILDREN OF NUGGETS Rhino	VARIOUS
8 WHATEVER PEOPLE SAY I AM, THAT'S WHAT I'M NOT Domino	ARCTIC MONKEYS
9 A BEAT MISSING OR A SILENCE ADDED Blackheart	THE VACANCIES
10 INTO THE HARBOUR Leroy	SOUTHSIDE JOHNNY & THE ASBURY JUKES

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



Making The Brand

MICHAEL PAOLETTA mpaoletta@billboard.com

WWE Sees Music As The Perfect Match

Wrestling Promoter Ramps Up Entertainment Offerings

World Wrestling Entertainment—better-known as the WWE—is ramping up its music initiatives with the formation of the WWE Music Group. Helmed by GM Neil Lawi, the New York-based operation will concentrate on further connecting the WWE brand with mainstream and under-the-radar music via multimedia platforms.

"There has always been a musical element to WWE," says Lawi, who reports directly to WWE executive VP of TV production Kevin Dunn, and who will closely work with WWE music director Jim Johnston. "Now, we're taking a more music-centric approach to everything we do."

In the process, the WWE brand is becoming more of a full-fledged entertainment company, encompassing music, TV, film, the Internet, ringtones and videogames.

Dunn and Lawi stress that, like the music industry, WWE is about entertainment. With its new music division—and with the help of in-house talent and established artists—their aim is to push the WWE brand further into pop culture.

Last spring, WWE champion John Cena scored a hit with his hip-hop debut, "You Can't See Me." Credited to John Cena & Tha Trademarc, the WWE/Columbia album debuted at No. 15 on The Billboard 200, No. 10 on the Top R&B/Hip-Hop Albums chart and No. 3 on Top Rap Albums. It has sold 292,000 copies, according to Nielsen SoundScan.

The WWE Music Group officially kicks off April 2 when WrestleMania 22 commands the stage of Chicago's Allstate Arena. Michelle Williams of Destiny's Child will be on hand to perform "America the Beautiful"; rock band P.O.D. will perform wrestler Rey Mysterio's entrance theme. Peter Gabriel's "Big Time" is the event's theme (Billboard, Feb. 4).

The sold-out event will be available via pay-per-view and as a webcast at wwe.com. To be sure, the WWE reach is far and wide. Its RAW and SmackDown brands (weekly TV shows, PPVs, tours) are household names in more than 100 countries.

Still, even with these numbers, many do not take the WWE brand seriously. In fact, one of Lawi's priorities is to educate major and indie labels, artist managers and music publishers about the ways WWE champions music.

Music World Entertainment's Mathew Knowles, who manages Williams' career, says tag-teaming his artist with WWE made sense. "WrestleMania has been changing and evolving over the years," Knowles says. "It's become a multicultural, family event—and that is attractive to us."

Williams' WWE appearance reaching millions of people around the world should be a major lift for her solo album, due in the fall on Music World Music/Sony Urban Music/Columbia.

"We could put out Michelle's album, with \$1

million [in] marketing dollars from the label and get one type of success or failure," Knowles says. "Or we put out the same record, but with a brand partner and utilize their marketing dollars and initiatives, too."

Every time WWE works with a mainstream act, like Williams or P.O.D., any stigma associated with WWE is further wrestled to the mat.

P.O.D. has worked with WWE on more than one occasion. Most recently, the group's "Boom" opened WWE's return to NBC with the March 18 two-hour special, "Saturday Night's Main Event."

In May, WWE/Columbia will issue "Wreckless Intent," a compilation featuring P.O.D., Three 6 Mafia, Killswitch Engage and others performing the entrance themes of WWE's superstar wrestlers.

Four months later, 20th Century Fox and WWE Films will release "The Marine," a feature film starring Cena. It will be accompanied by a WWE soundtrack through a label partner yet to be determined.

Meanwhile, Lilian Garcia—the ring announcer for "RAW"—is working on an album with producers George Noriega (Ricky Martin) and Tim Mitchell (Shakira).

A&R execs take note: Garcia's project is without a label to call home. ...



MICHELLE WILLIAMS is working with the WWE Music Group to gain exposure for her next album.



Photo: Michael Caulfield/WireImage.com

TOURING BY RAY WADDELL

Chesney Poised To Be Country King Of The Road

NASHVILLE—This Kenny Chesney thing is getting big.

As the country singer preps yet another summer mega-tour, it is not a stretch to rank Chesney among country's most successful touring acts of all time. All he lacks is longevity.

Remarkably, Chesney has headlined full time for only five years, yet his fan base has exploded. "It's about Kenny knowing his audience and consistently trying to come up with great music," his manager/agent Clint Higham says. "Even more than that, Kenny is really focused in on who his audience is and tries to make his concerts an event every year."

Chesney has quickly risen to the touring elite. Country's top-grossing act of all time is George Strait, who has racked up \$267 million since Billboard Boxscore started tracking his grosses 20 years ago.

Chesney's total since he began headlining is \$183.7 million, ahead of Tim McGraw (\$177 million), Shania Twain (\$163 million) and Garth Brooks (\$145 million), though Brooks' ticket prices rarely topped \$20. Toby Keith's career box-office total is \$141.4 million.

During the past four years, Chesney has been on fire with grosses totalling \$176 million and ticket sales of 4.3 million. In that same time period, rock's most consistent seller, Dave Matthews Band, has drawn 4.4 million and grossed \$187.9 million.

This year, Chesney has added nine stadiums to his route, including NFL stadiums in Boston, Nashville, Seattle, Detroit, and Tampa, Fla., and Major League Soccer stadiums in Dallas; Chicago; Columbus, Ohio; and Los Angeles.

The stadium dates will be part of the Road & the Radio tour, which begins with a double March 23-24 at the Nutter Center

in Dayton, Ohio.

Chesney's promoter, Louis Messina of the Messina Group, admits even he is sometimes amazed at the business Chesney does. "But seeing the guy night after night, the guy's a star, he's a rock star," Messina says. "He gives the people their money's worth. Why wouldn't they come back?"

Messina points out that top-notch acts like Rascal Flatts, Gretchen Wilson and Keith Urban have provided support on recent Chesney tours. Dierks Bentley, Sugarland and Carrie Underwood will open certain shows this year, with Big & Rich and Wilson added to the stadium dates.

"He doesn't have to go out with such strong support, but he does because he's giving people their money's worth," Messina says. "His production is bigger every year, he invests money in himself."

As Chesney began to sell out doubles at arenas and amphitheaters in several markets, Higham began adding stadiums to the route. Last year, Chesney played three stadiums.

"There are very few artists in the business, not just country music, that can do stadiums," Higham says. "We sort of got our feet wet last year and decided that they were so successful we wanted to do it again."

Stadium dates are notoriously expensive to produce and have become increasingly rare during the past decade. There has not been a full-blown coast-to-coast stadium tour in years, but Messina maintains that the Chesney team makes the stadium dates work financially.



"There are financial rewards in everything we do," Messina says. "I'm not going to lie to you, you sell 50,000 tickets, it's a little better than union scale."

With production budgets in the high six figures, stadium concerts are also risky and "some people just don't want to take that risk," Higham says. "We just felt like we had an artist in Kenny that could take that step."

Chesney is upping the ante in a very competitive country touring market, with high-profile tours on the books by Tim McGraw/Faith Hill, the Dixie Chicks and Rascal Flatts along with other strong outings by Wilson, Alan Jackson, Brad Paisley, Urban, Brooks & Dunn, Keith and Strait.

"This year, there's more competition than ever in the five years we've been doing this," Higham says. "It's all dollars out of the markets, and that doesn't include all the pop acts we compete with. So it's even more important that we keep our ticket price affordable."

Chesney charges \$50-\$62 for arena and shed dates, and stadiums top out at \$85. "We still are one of the most affordable tickets out there," Higham says.

Country music bookers tend to cooperate when it comes to staggering on-sale dates and holding concert dates in a given market. "There are a few of us in town who try to work together and respectfully stay away from each other," Higham says. "But there are also a few who absolutely just don't care." ■■■

4.3M
Number of tickets Chesney has sold during the last four years



On The Road

RAY WADDELL rwaddell@billboard.com

Live 360 Taps Familiar Faces

CEO Dave Lucas Surrounds Himself With Former Clear Channel Colleagues

Dave Lucas, CEO of Indianapolis-based entertainment company Live 360 and former CEO of Clear Channel Entertainment (now Live Nation), has reassembled his former team, most recently naming Annie O'Toole as a senior talent buyer (billboard.biz, March 16).

O'Toole comes to Live 360 after serving more than seven years with what is now Live Nation. She worked with Lucas at the Indianapolis-based promotion company he founded, Sunshine Promotions (later acquired

by SFX), from 1998 to 2002.

Most recently, O'Toole served as VP of booking for Live Nation in its St. Louis office. She rejoins Lucas with other recently announced additions to the Live 360 staff in Eric Milby (senior production manager), Jo Nahod (marketing director), Andy Wilson (PR director) and Amie LoPresti (booking coordinator). All were previously with Lucas at Sunshine, SFX and CCE, and he hired them again when his "no-hire" clause with CCE was lifted, he says.

"It's a pretty strong first-string

team," Lucas says. "They were definitely my A-team, and so after my consulting this last year and my nonhire [clause] was lifted, it was natural for me to reunite with the team that I had."

Lucas says Live 360 will promote shows of all sizes, including theaters, arenas, stadiums and alternative outdoor venues.

"We are also looking for alliances and joint ventures," he says. "If there are people that are experienced, strong bookers out there, we're looking to sit down and talk with them

about coming onboard with our company. It doesn't have to be in the Midwest, it could be anywhere in the country."

After his years at a corporate entity, Lucas says it feels "absolutely fabulous" to be among the independent promoter ranks. "I had some wonderful times at Clear Channel, I made some great relationships and friendships, and I still honor and treasure them," he says. "But I truly am so glad to be independent. We make decisions in minutes, not weeks. It's very ful-

filling personally."

And, apparently, less stressful. "I had a little bit of gray hair when I left Clear Channel, and now it's gone," Lucas says.

BACK TO ROCK: By virtue of working with Canadian rock act Nickelback, Messina Group president Louis Messina is back to being a "badass, rock'n'roll promoter," he says.

While Messina cut his teeth in rock, even before leaving his VP role at Clear Channel Entertainment, Messina was becoming better-known as a country promoter. He still produces country's top touring artist, Kenny Chesney, and also works with Gretchen Wilson and others.

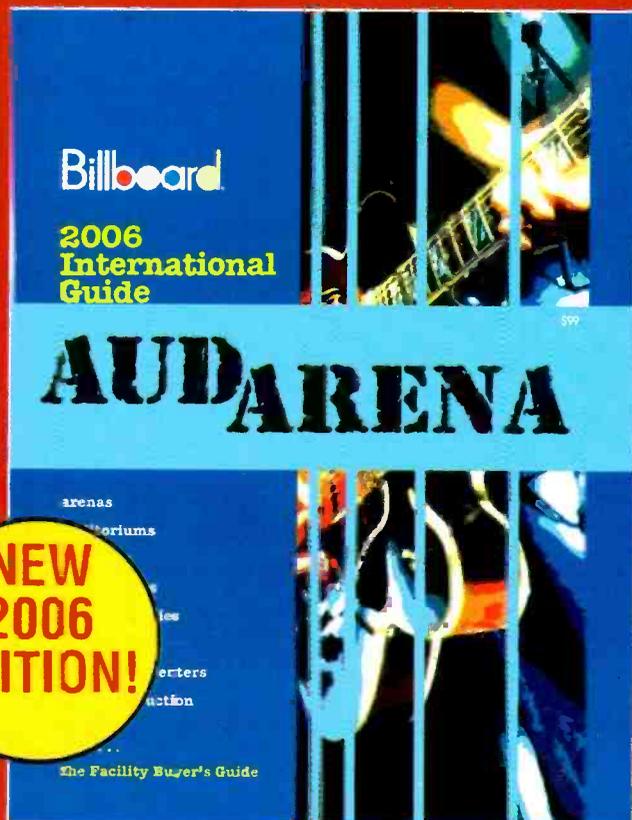
But now TMG and partner AEG Live are promoting the 35-date first leg of Nickelback's current North American tour and are "waiting for them to approve the second leg," Messina says.

Messina is working on Nickelback with TMG talent buyer Brad Russo and Dallas independent promoter Lane Arnold, who is also a partner on this tour. "Lane has always been a Nickelback fan, and he's the one who put Nickelback on my radar."

Nailing Nickelback has been worth the effort, Messina says. "They're one of the few arena rock bands we have. They remind me so much of how it used to be. They're basically doing 90% business every night." ■■■

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BOXSCORE Concert Grosses

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	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$2,573,899 \$225/\$175/ \$127.50/\$87.50	CELINE D'ON Colosseum at Caesars Palace, Las Vegas, March 8-12	18,723 20,740 five shows two sellouts	Concerts West/AEG Live
2	\$2,084,267 \$225/\$175/ \$127.50/\$87.50	CELINE D'ON Colosseum at Caesars Palace, Las Vegas, March 16-19	15,138 16,592 four shows one sellout	Concerts West/AEG Live
3	\$1,621,403 (\$926.553) \$42.87/\$21.87	THE X FACTOR LIVE Evening News Arena, Manchester, England, Feb. 25, March 3, 12	39,939 three sellouts	3A Entertainment
4	\$1,266,327 (\$726.180) \$42.72/\$21.80	THE X FACTOR LIVE National Exhibition Centre, Birmingham, England, Feb. 23, March 13-11	30,585 three sellouts	3A Entertainment
5	\$868,085 (\$497.125) \$43.66/\$21.83	THE X FACTOR LIVE Carling Apollo Hammersmith, London, England, Feb. 26-28, March 7, 14-15	21,000 six sellouts	3A Entertainment
6	\$847,397 \$70.50/\$36	COLDPLAY, FIONA APPLE TD Waterhouse Centre, Orlando, March 4	13,312 13,895	Live Nation
7	\$846,224 \$122/\$90/\$72/ \$50	JUAN GABRIEL American Airlines Arena Miami, March 11	11,089 sellout	Cardenas Marketing Network
8	\$760,246 (\$437.497) \$42.57/\$21.72	THE X FACTOR LIVE SECC, Glasgow, Scotland, Feb. 18-19	18,100 two sellouts	3A Entertainment
9	\$670,620 (\$385.851) \$42.58/\$21.73	THE X FACTOR LIVE Metro Radio Arena, Newcastle, England, Feb. 16-17	16,000 two sellouts	3A Entertainment
10	\$595,129 (\$339.080) \$43.88/\$21.94	THE X FACTOR LIVE Cardiff International Arena, Cardiff, Wales, March 5-6, 9	14,097 three sellouts	3A Entertainment
11	\$476,054 (\$272.955) \$42.73/\$21.80	THE X FACTOR LIVE Hallam FM Arena, Sheffield, England, Feb. 22	11,310 sellout	3A Entertainment
12	\$457,390 \$150/\$85	VAN MORRISON Wilmet Theatre, Los Angeles, March 4-5	3,736 two sellouts	Live Nation
13	\$415,224 \$39.50	NICKELBACK, CHEVELLE, TRAPT Arena at Gwinnett Center, Duluth, Ga., March 17	10,949 sellout	the Messina Group & Concerts West/AEG Live, Fastlane Concerts
14	\$418,629 (\$486,782 Canadian) \$51.17/\$42.57	BRAD PAISLEY, TERRI CLARK, JOHNNY REID John Labatt Centre, London, Ontario, March 4	8,677 sellout	House of Blues Canada
15	\$384,445 \$100/\$85/\$70/ \$50	DON OMAR Gibson Amphitheatre, Universal City, Calif., Feb. 4	5,100 sellout	House of Blues Concerts, Orjuela Entertainment
16	\$379,060 \$42/\$39.50	NICKELBACK, CHEVELLE, TRAPT Concrete Street Amph., Corpus Christi, Texas, March 10	10,000 sellout	the Messina Group & Concerts West/AEG Live, Fastlane Concerts
17	\$373,545 \$75/\$35	MÖTLEY CRÜE Dunkin' Donuts Center, Providence, R.I., March 8	6,321 9,210	Live Nation
18	\$364,901 \$39.50	311 Mid-South Coliseum, Memphis, March 11	9,238 sellout	Beaver Productions
19	\$362,018 \$39.50	NICKELBACK, CHEVELLE, TRAPT Von Braun Center, Huntsville, Ala., March 18	9,546 sellout	the Messina Group & Concerts West/AEG Live, Fastlane Concerts
20	\$336,320 \$37/\$35	THE STOKES, EAGLES OF DEATH METAL Hammerstein Ballroom, New York, March 1, 3-4	10,403 three sellouts	Live Nation
21	\$329,672 \$42.50/\$39.50	NICKELBACK, CHEVELLE, TRAPT Roberts Stadium, Evansville, Ind., March 19	8,563 sellout	the Messina Group & Concerts West/AEG Live, Fastlane Concerts
22	\$328,482 \$39.50	NICKELBACK, CHEVELLE, TRAPT St. Pete Times Forum, Tampa, March 14	9,056 sellout	the Messina Group & Concerts West/AEG Live, Fastlane Concerts
23	\$320,402 (\$183,335) \$42.82/\$21.85	THE X FACTOR LIVE Nottingham Arena, Nottingham, England, Feb. 24	7,633 sellout	3A Entertainment
24	\$311,963 \$28/\$25	FALL OUT BOY & OTHERS Pepsi Arena, Albany, N.Y., March 15	12,241 sellout	House of Blues Atlantic City, Step Up Presents
25	\$310,555 (\$177,110) \$43.84/\$21.92	THE X FACTOR LIVE Brighton Centre, Brighton, England, March 4-7	7,480 two sellouts	3A Entertainment
26	\$295,302 \$39.50	NICKELBACK, CHEVELLE, TRAPT Freeman Coliseum, San Antonio, March 11	8,266 sellout	the Messina Group & Concerts West/AEG Live, Fastlane Concerts
27	\$291,103 (\$386,843 Australian) \$52.46	BACKSTREET BOYS, KATE ALEXA Entertainment Centre, Adelaide, Australia, Feb. 1	4,689 6,500	Frontier Touring Co.
28	\$287,004 (\$331,905 Canadian) \$55.77/\$33.29	STAR ACADEMIE Collisee Pepsi, Quebec City, March 10	7,389 9,000	Gillett Entertainment Group, Productions J
29	\$286,336 \$39.50	NICKELBACK, TRAPT, DEFAULT Resch Center, Green Bay, Wis., Feb. 20	7,851 sellout	the Messina Group & Concerts West/AEG Live, Fastlane Concerts
30	\$285,881 \$150/\$68.50	VAN MORRISON Opera House, Boston, March 8	2,640 sellout	Live Nation
31	\$285,772 \$125.50/\$55.50	VAN MORRISON Job Hill Masonic Center, San Francisco, March 3	3,012 3,165	Live Nation
32	\$285,360 \$125/\$85	VAN MORRISON Pyman Auditorium, Nashville, March 7	2,338 sellout	Live Nation
33	\$283,395 \$75/\$45	IL DIVO, HAYLEY WESTENRA Fosse Garden, Portland, Ore., Feb. 23	4,815 sellout	Live Nation
34	\$282,002 \$33/\$16.50	KID ROCK Caylord Entertainment Center, Nashville, Feb. 24	9,381 1,565	Live Nation
35	\$281,445 \$69.50/\$29.50	JUANES Nokia Theatre, Grand Prairie, Texas, Feb. 18	5,110 5,606	AEG Live

BY DAN OUELLETTE

T Bone Burnett

Given his recent successes as a top-flight producer, it is easy to overlook that 58-year-old T Bone Burnett had a vital, yet under-the-covers recording career of his own—as a member of the Alpha Band, which grew from the group that backed Bob Dylan in the Rolling Thunder Review, and as a solo singer/songwriter/guitarist with a penchant for tunes braced with wit, heartbreak, social commentary and Christian spirituality.

A creative soul guilty of being too musically curious, overly enthusiastic and too involved in other artists, Burnett has consistently put his solo career on hold while inspiring, facilitating and mentoring others.

He has produced a slew of significant albums, including Elvis Costello's "King of America," Los Lobos' "How Will the Wolf Survive," Counting Crows' "August and Everything After," Roy Orbison's "Mystery Girl" and several albums by his wife, singer Sam Phillips. He also has struck gold producing film soundtracks, most notably "O Brother, Where Art Thou?," which sold 7 million copies in the United States and scored Burnett four Grammy Awards in 2002, including the trophy for album of the year.

"O Brother" spawned DMZ Records, the label Burnett co-founded with filmmakers Joel and Ethan Coen. It also opened the door to more film work, including soundtracks for "Cold Mountain" and "The Divine Secrets of the Ya-Ya Sisterhood."

Most recently, Burnett produced jazz vocalist Cassandra Wilson's groundbreaking "Thunderbird," scheduled for April 4 release on Blue Note. He also tutored Joaquin Phoenix and Reese Witherspoon for their lead roles in the Johnny Cash biopic "Walk the Line"—essentially transforming actors into musicians.

But the songster in Burnett has finally won out. On May 16, DMZ/Columbia will release his first album in 14 years, "One True False Identity," a bonanza of hard-edged and softhearted roots rock. A week later, DMZ/Columbia/Legacy will deliver the remarkably fresh two-CD, 30-year retrospective of his career, "Twenty Twenty: The Essential T Bone Burnett."

Q: How did you get involved in "Walk the Line"?

A: A couple of years ago, I was asked to work on it. I agreed, primarily so that no one else would. I was afraid someone would make a hash out of it. To have a bad version of Johnny Cash's story would be the most terrible thing in the world. I invited Joaquin and Reese to my house, hung out with them, heard them sing. We bonded strongly. We all cared about Johnny and June and agreed to treat their lives and music with great respect. That was a daunting task.

Q: What was your role?

A: I kept telling them, "We can do this," even when serious burdens came up about doing it right. They both did incredible jobs, and they taught me about acting.

Q: As a producer, you are highly regarded for getting the best out of

an artist. How do you achieve that?

A: Someone told me a story about when Marlene Dietrich first came to Hollywood. It took 18 months for filmmakers to learn how to light her. Basically, I do the audio version of lighting someone. I always try to round up the best material and then find a way to put it in the best possible light.

Q: How did you hook up with Cassandra Wilson to produce her new album?

A: I happened upon her early recordings for Blue Note produced by Craig Street. I loved them. Craig and I worked together on soundtrack-oriented music for [TV program] "Crossing Jordan," where we used a lot of original tracks. Cassandra came to L.A. to do one. When she was ready to work on her new album, she called and asked if I could produce it, and I said yes immediately—even though I'm trying not to

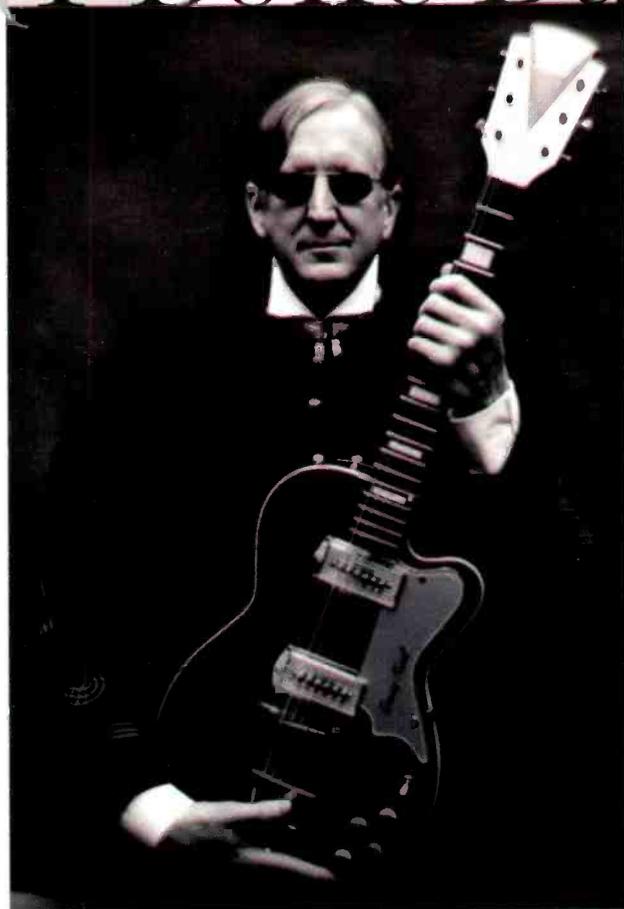
produce records anymore.

Q: Why not?

A: The best job in show business is to be a free-standing artist—to have your own schedule. When you're producing, you're not allowed to set your own calendar to the same degree. I love the studio, and I love making music, but being a professional record producer, unless you're someone like Dr. Dre, is a tough job. I'm mildly interested in continuing to produce if it's the right situation. But now it's my default position.

Q: Why the long gap between albums?

A: I've been busy. But I'm taking the year off to write songs and play shows. I've been waiting to do this for a long time. I started writing here and there and wanted to get a group of songs together that would have a resonance. I wanted to talk about now, the



period of time I'm living in.

Q: How would you characterize where you are "living" today?

A: This is a comedy record. All the songs are comedies. I hope they resonate that way. I don't know if they're funny because that's an essential ingredient to comedy. If they're not funny, well, I don't know... we'll see.

Q: Are you excited about touring the new material?

A: It's been 20 years since I've gone on the road with a band. It feels like heaven to get on a bus like Buddy Rich or Count Basie. You create your own bubble and move around the country in your own reality. It's a completely irresponsible place to be. We'll play 10-15 good-sounding rooms on the first stage of the tour. By then, who knows, I might say I can't

wait to work on another movie.

Q: Who is on the tour with you?

A: Jim Keltner on drums, who I've known for 30 years, and Marc Ribot on guitar, who I've known for 20 years, plus Kee-fus Ciancia on keyboards and Dennis Crouch, this great rockabilly bass player from Arkansas. We all have a tremendous amount of chemistry. I started out as a record producer when I was a kid because I was the worst player in the bands I played in. I always felt terrible. But finally, I've found the right combination of guys who I can feel comfortable with while being the worst player on the stage.

Q: Will there be a breakout single on the album?

A: I don't know what that means anymore. That's not the

world I'm living in. But, who knows, there might be one, but not on radio. One could break out at a basketball game. It's like on "O Brother, Where Art Thou?" with the song "Man of Constant Sorrow." That was never on the radio, but there was a video with George Clooney in it. So, those kinds of things happen differently today.

Q: Were you surprised by the success of "O Brother"?

A: I expected it to penetrate. The movie theater is a great radio station where you're in the dark and listening to music. But that was a once-in-a-lifetime experience where everything lined up just right.

Q: What is going on with DMZ?

A: My album is the last in our contract with Columbia. We'll still continue, but I'm slowing it down so that I can speed up my own career. I'm not sure how involved we'll be in signing acts because I don't want to be taking phone calls from disgruntled bands. I'd like to do something with Ralph Stanley again. As far as soundtracks, I'm not sure how they're doing today, so we may not be going into that direction.

Q: You are a native Texan who has been calling Los Angeles home for a long time. Has it been good?

A: I love it. It's incredible and full of everything. In many places everyone looks the same; here there are lots of different, crazy people. But it's also totally walled off with a Nazi at the gate. I'm at home here, but I don't go around carrying a Blackberry or a cell phone. But I do have shades. And I don't like having my picture taken. People want to take photos all the time, but I agree with the Indians. It's like stealing your soul. ...

TOBY KEITH is riding high,
but that doesn't stop him from
taking chances on his new album.

BY PHYLLIS STARK
PHOTOGRAPH BY RICHARD McLAREN



Hats Off!



Toby Keith likes to shock people.

So says his longtime friend—and now co-producer—Lari White. She thinks shock value may be part of the reason Keith tapped her for his latest project. In fact, White teases that Keith hired her just so he could get on “The Oprah Winfrey Show” to plug his story of the roughneck country star with the chick producer.

Shock value was almost certainly a factor in Keith’s writing and recording “Runnin’ Block” for the new CD. The album-closing ditty is about a guy who sleeps with an overweight woman (delicately referred to as a “jelly roll” in the song) solely so his friend can have a shot with her sister.

But when it came time to name the album, “White Trash With Money,” the first person Keith shocked was his own wife.

It seems Keith’s teenage daughter, Krystal, got into a toe-to-toe shouting match with a local “debutante,” as Keith tells the story, in their hometown of Norman, Okla. As the deb’s mother was pulling them apart, she indignantly pronounced Keith’s family “white trash with money.”

Keith’s wife was horrified. Keith was amused.

“I make a living being white trash,” he admits.

So one day he brought home the completed artwork for his new album—sporting the title his wife was certain to hate—and plunked it down on the kitchen counter for her perusal.

She still hasn’t forgiven him.

Keith remains amused.

TOBY GETS ‘EARTHY’

“White Trash With Money,” due April 11, is the first album on Keith’s own label, Show Dog Nashville, following his well-publicized split with DreamWorks Records last year. It also represents a parting from his longtime producer James Stroud, the one-time head of DreamWorks’ Nashville division who is now co-chairman of Universal Music Group Nashville. (Show Dog has a distribution deal with Universal Music & Video Distribution.)

White, a songwriter/recording artist who is currently starring on Broadway in the musical “Ring of Fire,” is the wife of Keith’s longtime songwriting partner, Chuck Cannon.

After hearing her self-produced 2005 release, “Green Eyed Soul,” which Keith calls “such an impressive record,” and some production projects White had done with Billy Dean, Cannon and Keith’s daughter, he decided to try out a few demos with her in her Nashville-area studio, the Holler.

Two days and six songs into it the pair was clicking so well that it became obvious White would continue to produce the entire album with Keith.

“She’s got her own little bag of tricks,” Keith says of White’s production style. “I came away completely impressed.”

And White may or may not be pleased to hear Keith say, “I never one time looked at her as being a woman.”

What she created, White says, was a sound that is “a little more raw, less slick and earthier” than Keith’s previous work.

“Obviously Toby didn’t need [to do] anything different,” White says. “He was doing just fine with a string of hit records. But if any artist is going to have the kind of longevity they want, there has to be some evolution.”

For the project, White added an unexpected touch by tracking down noted Argentine string arranger George DelBarrio (Michael Jackson; Earth, Wind & Fire; Jeffrey Osborne). DelBarrio’s work can be heard on the planned second single, “A Little Too Late,” and two other songs.

White also put horns on some of the tracks, including first single “Get Drunk and Be Somebody.” She even had session drummer Shannon Forrest play cardboard boxes on a few others.

She also encouraged Keith to stretch out a bit as a singer. “Toby typically comes in and sings the song three times,” she says. But on this project there were songs where White urged Keith to try additional takes with different melodies. “He was really into it. I think he trusted me because I am a singer,” White says.

Scott Lindy, director of country programming for Sirius Satellite Radio, says Keith’s new album “will mark more evolution of sound and growth for Toby than any in the past. There is much of what Toby fans probably expect—good-time party songs. But there are also songs of social commentary.”

As for Stroud, Keith says their split was about evolution, not any personal friction. “James made every record . . . that established my career.” But sometimes when you work with someone for a long time “you just run out of tricks.”

Keith remains open to working with Stroud again, or having one of his Show Dog acts work with the noted producer in the future.

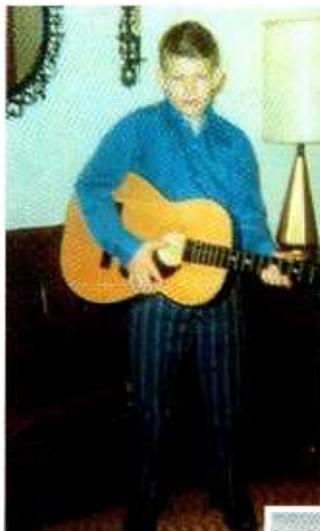
ATTITUDE ADJUSTMENT

Radio quickly embraced “Get Drunk and Be Somebody,” which is at No. 8 on Billboard’s Hot Country Songs chart this issue.

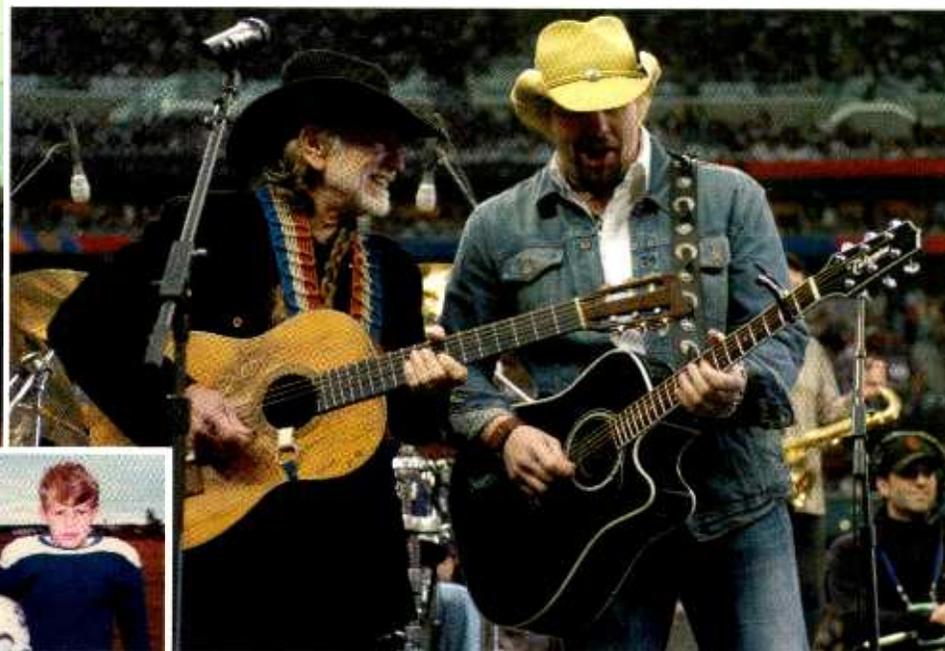
KSON San Diego PD John Marks calls it “the Toby with attitude that fans love so well.”

Keith wrote the song—and most of the album—with his bandmate and frequent collaborator Scotty Emerick, who was the first artist Keith signed to Show Dog.

(Keith and Emerick like to joke that they might one day write a sequel to “Get Drunk and Be Somebody,” with the follow-up focusing on waking up with a hangover, then getting drunk again in an effort to be somebody else.)



Oklahoma native Keith as a youngster, and (far right) all grown up with country legend Willie Nelson.



For several years Keith has enjoyed a well-earned place as one of country radio’s top-tier artists.

“He brings attitude and swagger both in style and music” to the format, Marks says.

To get the word out about the album, Keith is enlisting fan club members to act as a street team. In a project dubbed “Operation New Recruit,” Show Dog is awarding points to the members for getting others to join the club. In a video message on his Web site, Keith explains that the points can be redeemed for such prizes as merchandise and VIP flyaways to one of his shows.

MAKING THE TV ROUNDS

On TV, Keith will perform April 10 on the CMT Music Awards, April 11 on “The Tonight Show With Jay Leno,” April 12 on “The Late Late Show With Craig Ferguson” and will tape an episode of “Ellen” April 17. He is also expected to make the rounds of the TV morning shows, and was recently featured in a profile on the Biography Channel.

Show Dog VP of sales Johnny Rose says Keith has been “an actively participating partner in planning his own release.”

Rose, who previously worked with Keith at DreamWorks, says that for Keith’s last four albums 50% or more of the sales came in the first eight to 12 weeks after release. Therefore, Rose says, “We’re jamming as much as we can into the first few weeks . . . We’re committed to a full setup for the first 90 days.

“We’ll always try to reach every fan we can,” Rose adds, citing planned programs or features with Yahoo, CMT, GAC, MSN,

iTunes and Rhapsody, and at sporting events, including arena football, baseball and hockey games. There will also be movie theater ads on 14,000 screens in April and May plus five weeks of TV and radio advertising. The label built customized micro Web sites for key retailers showcasing the album. And a dance club promotion will ramp up close to street date.

Keith’s most recent album, “Honkytonk University,” released in June 2005 by DreamWorks Nashville, has sold 1.5 million copies, according to Nielsen SoundScan.

Thirteen years into his career, and with 10 platinum or multi-platinum albums and 15 No. 1 singles to his credit, Keith has little left to prove. But just try telling him that.

He has thrown himself earnestly into the role of record-label executive, signing Emerick, Rebecca Lynn Howard, Lindsey Haun, Flynnville Train and a duo comprising former Little Texas member Tim Rushlow and his cousin, Donny Harris. (Sarah Johns, one of the first artists Keith signed and one of the opening acts on his Big Throwdown II tour, is no longer on the label.)

Haun is Keith’s co-star in his upcoming feature film debut, “Broken Bridges,” in which she plays his daughter. She also fronts what Keith calls a “thrash band” in Los Angeles.

As for Rushlow, Keith says he told him, “I’m not going to sign you unless you bring me something that makes me forget

about Little Texas.’ I didn’t think he could do it, [but] he brought me 10 things that were great.”

Outside of his label venture, Keith is in business with Harrah’s on a successful chain of restaurants named for one of his songs, I Love This Bar & Grill. Three have opened and are doing well, and three more are planned for this year.

In “Broken Bridges,” due for release by Paramount later this year, Keith plays a major character he describes as “an old country songwriter that drank himself into a career coma.”

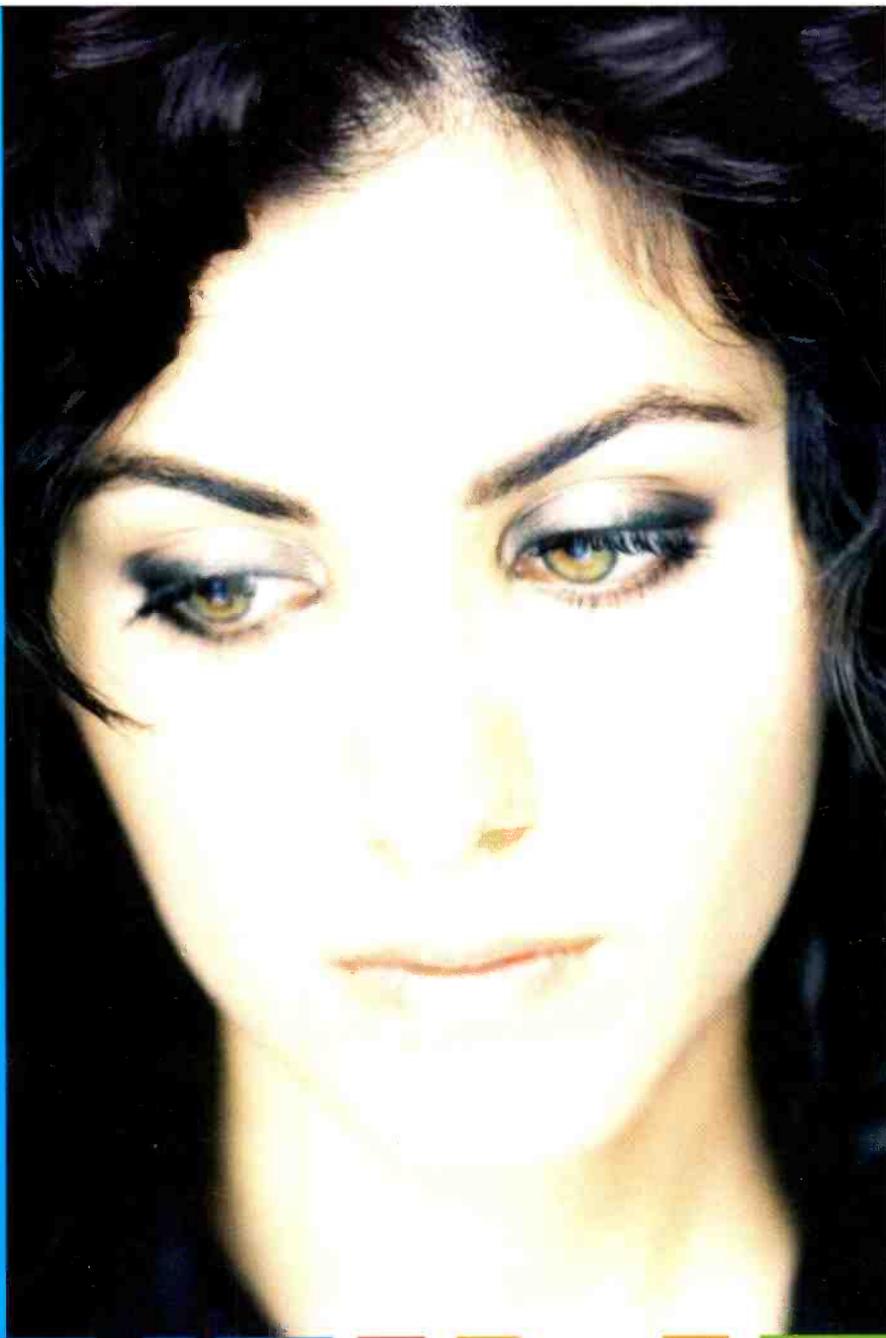
Keith calls his first movie-making experience “a complete joy.” He says he knew he would be “comfortable in front of the camera,” thanks to the many videos and TV commercials he has filmed. But he adds, “I surprised myself that I did as well as I did.”

He plans to do one or two films per year, including an upcoming one he wrote based on his hit song and video, “Beer for My Horses,” which he describes as being about a “fish-out-of-water cop.” Show Dog will release the soundtracks to all of his Paramount films, including “Broken Bridges.”

Keith recently wrapped the first leg of Big Throwdown II, and will hit the road again in August for about 50 more shows.

But whatever else he is into, making hit records will always be Keith’s top priority, much to the delight of radio programmers.

“If country music is a reflection of the American spirit, Toby is certainly the face of that sentiment,” Lindy says. “Here’s a guy that sings songs that sound country [and] pushes the content, whether it’s comedic or serious, without a thought as to who cares. He means every word he sings.”



Amid a less than rosy business environment, Europe's indie labels are finding new ways to survive and thrive.

Increasingly, indie-label successes are forged through a network of market-by-market distribution deals rather than global licenses. In some cases, indies are using one of several new European structures that have been launched to service their marketing and distribution needs.

It all adds up to more control and greater reach for the indie labels.

"There's been some great success stories in recent times," enthuses Michel Lambot, chairman of European indies' trade body Impala and co-CEO of Brussels-based independent label group PIAS.

Several of those success stories tell of artists whose albums were simultaneously released across Europe through a combination of indie and, in some cases, major distributors. Notable examples from the past year include Franz Ferdinand (on Domino), Katie Melua (Dramatico), the Prodigy (XL) and Simply Red (simplyred.com). All these albums reached the top 10 of Billboard's European Top 100 chart.

Such strategy is a break from the typical pattern of releasing indie projects on a territory-by-territory basis, often only after success in the act's home market. Through simultaneous global releases, indies have a chance to make as big a marketing splash as majors do with their high-profile projects.

One of the first indie artists to map out a

Pan-European plan was Simply Red frontman Mick Hucknall. In 2000, he parted ways with Warner Music after 15 years with the company and set up his own label, simplyred.com. For his 2003 album "Home," he looked for the best setup of local distributors—indies and majors—in the different territories. Hucknall built on the experience with his 2005 album "Simplified," which was among last year's best sellers across Europe.

Simply Red may be an established act, but such newcomers as Melua and Franz Ferdinand experienced similar successes across Europe. Lambot's own PIAS is among the companies to which Domino licensed Franz Ferdinand's album "You Could Have It So Much Better." PIAS handled the release in France and Spain.

Other distributors that handled "So Much Better" include Rough Trade in Germany, Playground in Denmark and Finland, and Edel in Austria. In its U.K. home market, Domino has a distribution agreement with Vital.

The album was released in the United States on Epic and debuted at No. 8 on The Billboard 200. According to Domino, it has sold more than 1 million units in the United Kingdom and another 1 million globally.

More recently, Domino used the same network for the Arctic Monkeys' debut, "Whatever People Say I Am, That's What I'm Not." The album reached No. 5 on Billboard's European Top 100 list in mid-March, charting in 13 different territories.

Similarly, Dramatico linked with Pinnacle

THE INDIE WAY

EUROPE'S TOP INDEPENDENT LABELS CHOOSE NETWORKING AS THEIR GLOBAL DISTRIBUTION SOLUTION

BY EMMANUEL LEGRAND

for U.K. distribution of British singer Melua's albums and has used the likes of Naive in France; Rough Trade Distribution in Germany, the Netherlands and Belgium; and Bonnier Amigo in Norway, Denmark and Sweden.

Dramatico founder Mike Batt says his international strategy for Melua has always been to pick individual distributors for each territory instead of seeking a global license.

Previously, Dramatico had an arrangement with a major, EMI, but Batt was not pleased with the results. "I realized just how difficult it is to get real cooperation from the heads of the companies in all the territories," he says.

Batt decided to change his approach when he released Melua's debut, "Call Off the Search," in 2003.

"I was looking for distributors who had the time, the manpower and the interest to operate on my project," Batt says. The plan proved to be a winner. Building on that experience, Melua's current album, "Piece by Piece," has shifted more than 1 million units in Europe outside the United Kingdom, with France, Germany and the Netherlands as her three main territories.

Batt acknowledges that global licensing deals with majors can **continued on >>p26**

KATIE MELUA and **FRANZ FERDINAND** have hit the top 10 of Billboard's European Top 100 with distribution mainly through indie channels.



INDIES from >>p25

sometimes work, but feels he has better "drive, control and focus" through his network. And while building and working on a day-to-day basis with different distributors in each territory can be time-consuming, he sees an upside in total control over a project's life span.

"If we are driving it ourselves, we have only ourselves to blame if it fails or pick the rewards when it is successful," Batt says. "It is also about relationships. We are a tiny company, so we tend to choose people who are enthusiastic about our repertoire. And we also put a microscopic attention into details."

The strategy can also offer more flexibility than a single global licensing or distribution deal. As Batt puts it, "If it does not work in one territory, we can change quickly without having to go through a whole diplomatic process."

In the U.S. market, Melua's "Piece by Piece" will be released June 6 under a sales and distribution deal with Universal Records, with Dramatico's own marketing team in place. In London, Dramatico has a staff of six, including Batt, and uses freelancers.

"I cannot say that what works for us would work for others," Batt says. "I took risks in launching Dramatico and in signing Katie, but I think part of our success was we had a very determined approach to marketing. A major is probably safer—but the risk is that they might simply forget about us, or [a managing director] changes and suddenly you get forgotten."

Hoping to replicate such success stories, several companies in recent months have launched new services with the aim of providing indie labels with national or Pan-European platforms to exploit their repertoire.

In November 2005, Sony BMG unveiled plans to establish Red Ink—or Red Independent Network—a Europe-wide division with a mission to break indie acts. It followed the September launch of Cooperative Music, an independent labels licensing network under the wings of Richard Branson's V2 music operation.

At the beginning of 2006, British indie distributor Vital Distribution, alongside parent

company PIAS U.K., set up Integral, a stand-alone support service for U.K. indie labels. The London-based service has the potential to expand in the rest of Europe through the PIAS network of companies in Belgium, the Netherlands, Luxembourg, France, Spain and Germany.

Integral's inaugural project was Swedish artist José González, through a deal with his U.K. independent label Peacefrog. González's album, "Veneer," cracked the U.K. top 10 earlier this year.

Nick Hartley, CEO of PIAS U.K., says Integral's goal is to help nurture a new generation of indie labels in hopes they will join such established ones as Beggars Banquet or Domino. "There's not enough strong, big independents in the marketplace," Hartley says.

Red Ink has taken over some of the clients from Sony Independent Network Europe (SINE), the now-defunct licensed-repertoire unit of U.K.-based Sony Music Europe. Among those labels is Skint, home to Fatboy Slim. Red Ink also works with Visible Noise, the label of U.K. alternative act lostprophets, whose sophomore album, "Start Something," was released in the United States through Columbia two years ago and has sold 687,000 units, according to Nielsen SoundScan. A new lostprophets album is due in June, and will also be handled by Columbia in the U.S. market.

Red Ink is also close to finalizing label deals with three other British companies, according to Red Ink U.K. GM Angie Somerside. "Our system is very flexible," she says. "Labels can continue to be independent in the U.K. and retain control, but we can help them internationally."

Cooperative Music's initial clients included London-based Wichita Recordings, Berlin-based City Slang and London-based Bella Union, the label owned by Robin Guthrie and Simon Raymonde from Cocteau Twins.

Alison Wenham, chairman/CEO of British indie labels association AIM, says the new structures are a response to market conditions. "Behind the interest in physical distribution, there is a very simple fact—as sales volumes decline,



JOSÉ GONZÁLEZ and **LOSTPROPHETS** have achieved success through services launched to boost indies.



companies look elsewhere for volume and to cover their fixed costs. But this is not necessarily a bad thing for indies," she says.

In fact, the Pan-European distribution concept is not entirely new. "We've been doing that for a couple of years," says Martin Goldschmidt, chief executive of London-based label Cooking Vinyl, who set up Essential Music & Marketing with former Vital Distribution managing director Mike Chadwick.

Essential's goal is to assist companies in selling their repertoire across Europe. "There's a big demand if you do it right," Goldschmidt says. He adds that such a service can appeal to U.S. labels not interested in investing in a European structure or European labels in search of expanded distribution. Essential clients include Silverline Records, the Los Angeles-based DVD-Audio label of 5.1 Entertainment Group.

Goldschmidt notes that Essential does not pay "big advances," which, he says, may differentiate it from Red Ink and Cooperative Music. None of those operations would disclose the terms they offer to indies.

A former employee of a major company who asked to remain unidentified adds that majors may still have a checkbook policy, but the

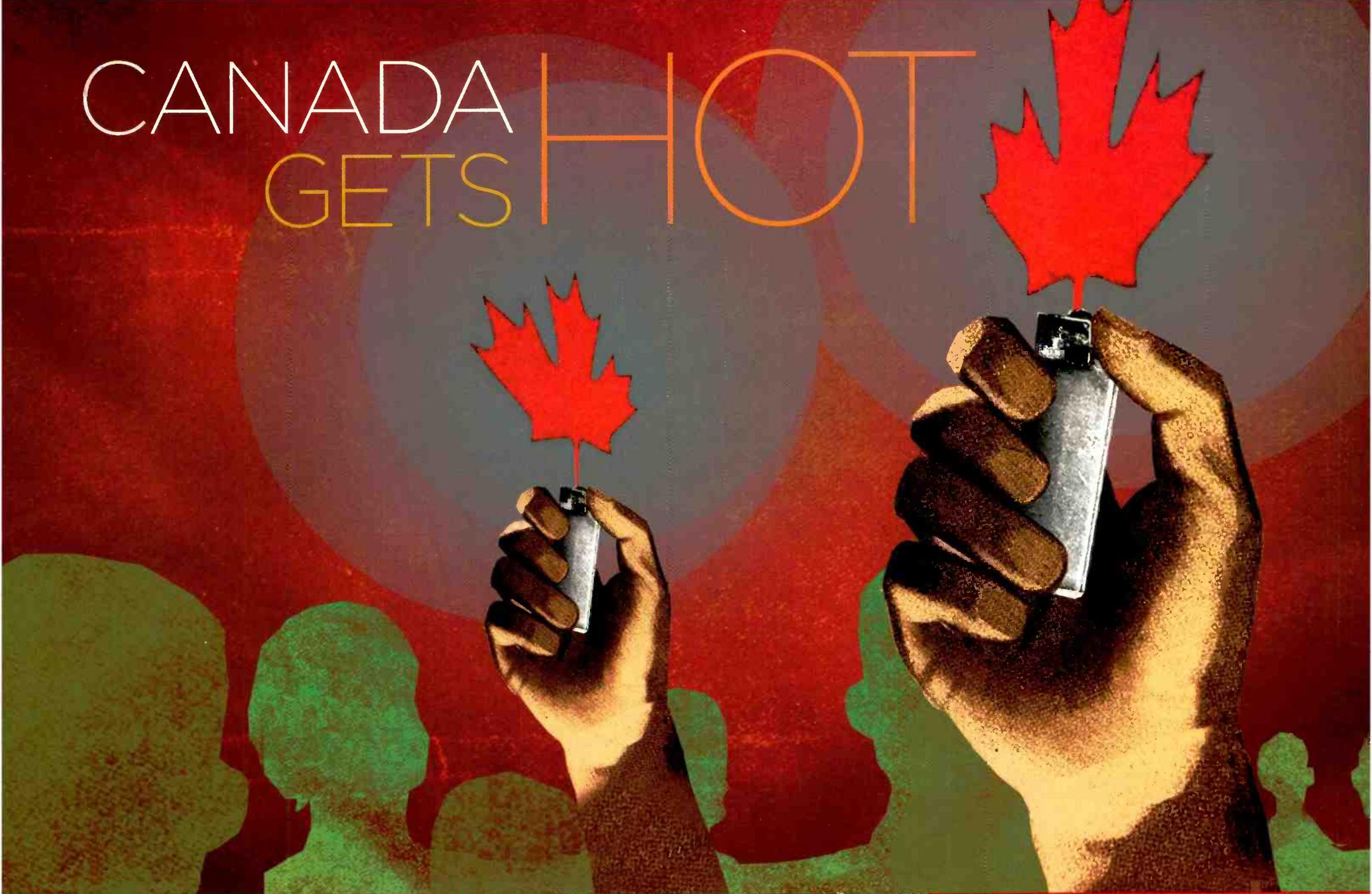
amounts are not as great as they were five to seven years ago when the big labels were ready to pay a premium to attract the cream of indies. "Big advances are becoming harder to justify," the source says.

Mark Chung, former director of SINE and now managing director of Berlin-based publishing company Freibank Musikverlags, suggests that the competition for labels between major and indie marketing and distribution operations is now less driven by financial terms than by the service offered.

"Compared to five years ago, majors have lost their advantage, which was to provide a global network capable of developing acts on a global basis," he says. "Because they had to cut down on manpower, they no longer have the resources to exploit repertoire the way they used to. Meanwhile, indies have acquired a better know-how about how to develop international marketing strategies."

Chung adds, "It is very positive for the industry that we are seeing more and more of these [Pan-European] successes from indies. Of course, you need acts for which there is a demand. But the structures are in place if you wish to develop acts on a European scale." ...

CANADA GETS HOT



SPECIAL FEATURE

As the Canadian music industry gathers April 2 for the 2006 Juno Awards in Halifax, Nova Scotia, the roster of nominees contains no shortage of international superstars. They include Diana Krall, Michael Bublé and Nickelback.

But beyond the Junos, music executives to the north are seeing significant international interest in numerous rising acts: the Arcade Fire, Broken Social Scene, Death From Above 1979, Feist, Stars, the Dears, Alexisonfire, Metric, the New Pornographers, Bedouin Soundclash and Hot Hot Heat, among others.

In short, when it comes to new acts, Canada is hot.

"Arguably, Canada leads the world with indie rock, but this is also an incredibly fertile time for Canadian music in general," says Michael McCarty, president of EMI Music Publishing Canada.

Jack Ross, booking agent with the Agency Group in Toronto, agrees. "My phone is ringing off the hook from Australian and Japanese promoters for Canadian bands," he says. "I'm also hearing from promoters in South Africa and Asia I have never heard from before."

Make no mistake: Global markets also continue to embrace such established Canadian acts as Shania Twain, Bryan Adams, Barenaked Ladies, Buck 65 and Danko Jones, this year's Juno nominees and others.

Canadian rockers Our Lady Peace, Simple Plan, Finger Eleven, Three Days Grace, Silverstein and Default also are popular in the United States, as are singer/songwriters Bruce Cockburn, Sarah McLachlan, Kathleen Edwards, Sarah Harmer, Fred Eaglesmith and country singer Terri Clark.

British DJ/historian Bob Harris spotlighted Canada's vibrant music scene in a two-part series for BBC Radio 2 in October titled "The Maple Music Revolution."

"What struck me most after being in Toronto was the sense of community," Harris says. "The scene is much less competitive than in the U.K. Because [domestic] sales are fairly low, Canadian musicians know they are not going into music to have limos and swimming pools."

Canada's music industry has returned to a more grassroots level. Bands build an audience from touring and from

Internet-driven marketing, particularly in the absence of mainstream retail and radio support.

"We have a new generation of Canadian labels and artists with a do-it-all work ethic," says Randy Lennox, president/CEO of Universal Music Canada. "Given the size of the country, everybody has to be a jack-of-all-trades."

The combination of Internet savvy and increased international experience has enabled Canadian-based labels to more quickly export or license their catalogs abroad.

Also, Canadian embassies and trade missions abroad are now providing significant support for showcasing artists and helping to make business connections, particularly in Europe, the United Kingdom, the United States and Japan.

As a result, several Toronto-based independent labels have emerged with solid global industry standing: Arts & Crafts (Broken Social Scene, Feist and Jason Collett), Last Gang (Metric and Death From Above 1979), MapleRecordings (Kathleen Edwards, Pilate, the Dears and Joel Plaskett) and Paperbag (Magneta Lane, Uncut and Deadly Snakes).

Meanwhile, the Canadian arms of the multinationals—Universal Music Group, Sony BMG, Warner Music Group and EMI—have all recently reshaped their own A&R to ensure they continue to play a pivotal role in developing new Canadian acts.

This includes building their own rosters with such alt-styled newcomers as K-os (EMI), the Trews (Sony BMG); Billy Talent, Buck 65 and Tomi Swick (Warner); and Mobile, Hedley and Hawksley Workman (Universal), while boosting the development of independent labels through licensing and distribution agreements or co-ventures.

As these independent labels are grappling with the complexities and obstacles of operating at an international level, the majors are using their resources and intercompany structures to support them.

"If we can help further the indie community in Canada by either funding or calling around," Universal Music Canada senior VP of A&R Allan Reid says, "it's good for all of us."

FACT FILE

What: The annual Juno Awards are presented by the Canadian Academy of Recording Arts and Sciences.

Where: Halifax, Nova Scotia

When: April 2

Who: Nominees include Diana Krall, Barenaked Ladies, Blue Rodeo and Nickelback. Nominees for songwriter of the year, sponsored by Canadian rights association SOCAN, include Neil Young, Ron Sexsmith, Joel Plaskett, the Arcade Fire and Kathleen Edwards.

Web: junoawards.ca

BY LARRY LEBLANC

Acts on the verge include, clockwise from below, **MOBILE, BEDOUIN SOUNDCLASH, DIVINE BROWN, ROXANNE POTVIN** and **THE TREWS**.



RISING UP FROM UP NORTH

SPECIAL FEATURE

Among the many Canadian acts with international potential emerging this year, several contenders are signed to independent labels, including Metric, K'naan, the Novaks, Controller.Controller, Wolf Parade, Magneta Lane, the Golden Dogs, Tokyo Police Club, Raising the Fawn and the Diablos.

Meanwhile, the major labels are represented by Keisha Chante (Sony BMG) and Tomi Swick (Warner), among others.

Here are some of the leading Canadian acts to watch during the year ahead.

Bedouin Soundclash

The band established a following in Europe, appeared on last year's Vans Warped tour and played a sold-out, 40-date tour in Canada in 2005. But Bedouin Soundclash, on Stomp Records in Canada and SideOneDummy in the United States, is still regarded in some quarters as an overnight success.

The Toronto-based, reggae-pop-punk trio met in 2001 at Queen's University and hit it off because of a mutual love of ska/rock steady legend Prince Buster and British dub/electronic innovators Asian Dub Foundation.

The trio spent four years developing a grass-roots fan base and touring with such bands as the Slackers and the Skatalites.

The first songs Bedouin's members wrote collectively, "Natural Light (Rude Bwoy)" and "Johnny Go to New York," were featured on its 2002 Stomp Records debut, "Root Fire." It was followed by 2004's "Sounding a Mosaic," produced by Bad Brains bassist Daryl Jenifer.

The band's third Stomp Records album, "Street Gospels," is on hold until the fall. Again, Jenifer will produce, and it will feature Beastie Boys collaborator Money Mark on keyboards.

Sam Roberts

In a short time, Sam Roberts has become Canada's most celebrated new rocker.

Roberts' sophomore outing, "Chemical City," which he co-produced with Mark Howard, is being released April 11 in Canada by Universal Music, followed by a U.S. release May 9 on Universal-affiliated Fontana.

Born in Pointe Claire, Quebec, the singer/songwriter

first gained national attention with the 2002 release of his low-fi, six-song EP, "The Inhuman Condition," on Toronto-based independent label MapleMusic Recordings. It has since racked up sales of 57,000 units in Canada, according to Nielsen SoundScan.

The EP's unanticipated success paved the way for a co-venture between Universal Music Canada and Universal Records U.S. to release Roberts' 2003 debut album, "We Were Born in a Flame." It debuted at No. 2 on the Nielsen SoundScan album sales chart in Canada and has since scanned 145,000 units there. But the album failed to ignite in the United States.

Roberts, however, was the big winner at Canada's 2004 Juno Awards. He was named artist of the year, while "We Were Born in a Flame" won honors for top album and top rock album.

Mobile

Although Montreal's vibrant music underground began to attract international media scrutiny in 2005, rock quintet Mobile decided to move to Toronto.

"The band had reached a certain critical level," drummer Pierre-Marc Hamelin recalls. "We concluded we weren't going any further in Montreal. It was a natural move, because we wanted to take a shot at making it instead of just quitting one day, frustrated and without really having tried or taken a risk."

Mobile—originally called Moonraker—had already spent more than three years in a Montreal studio rehearsing and working on its repertoire before hitting the local clubs.

Within six months of the band's arrival in Toronto, Mobile signed a deal with Universal Music for Canada and with Interscope Records for the United States and other international markets.

"Moonraker was a good live band, but didn't nail me with their songs," Universal Music Canada senior VP of A&R Allan Reid recalls. "When the band moved to Toronto, they sent me 'Tomorrow Starts Today'—a great song. Three months later, I went to the studio and heard three tracks: 'Montreal Calling,' 'Out of My Head' and 'Dusting Down the Stars.' All impressed me."

Mobile's debut album, "Tomorrow Starts Today," was produced by Canadian Matt DeMatteo. It will be released in Canada, Europe and the United Kingdom in May, with a later release date set for the United States.

Divine Brown

Canadian R&B/hip-hop has a champion today in soul chanteuse Divine Brown, who is also a formidable songwriter, producer and multi-instrumentalist.

In May 2005, Brown's self-titled, soul-laced debut was released in her homeland by Toronto-based independent Blacksmith Entertainment and distributed by Universal Music.

Aided by significant multiformat airplay of its lead-off single, "Old Skool Love," the album has moved 40,000 units, according to Nielsen SoundScan. Brown recently toured Canada opening for Bryan Adams and will perform at this year's Juno Awards.

Previously, she had spent almost a decade gigging on Canada's R&B club circuit and opening shows for the likes of the Temptations, George Benson and Maceo Parker.

Brown also worked in live theater performing in the off-Broadway hit "Mama, I Wanna Sing" and Toronto productions of "Rent" and "Ain't Misbehavin'."

In 2003, Toronto-based manager Chris Smith, who also handles Nelly Furtado, Fefe Dobson and K-os, contacted Brown about recording for his new Blacksmith imprint. According to Smith, a deal is pending to release her album in 10 territories this year, including the United States.

Massari

Ottawa-based Massari is yet another Canadian independent-label urban artist **continued on >>p30**

Bedouin Soundclash photo by: Dustin Rabin; The Trews photo by Andrew MacNaughtan

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MASSARI was born in Lebanon and raised in Canada.

from >>p28

achieving significant success who will also appear at the Junos.

The 25-year-old singer's debut album was released last May by Ottawa-based indie Capital Prophet Records and distributed by Fontana North. It has achieved sales in Canada of 61,000 units, according to Nielsen SoundScan.

Born in Beirut, Lebanon, Massari moved with his family to Montreal at the age of 10. At 13, his family relocated to Ottawa, where he currently resides. The artist—who speaks English, French and Arabic fluently—cites Michael Jackson, Stevie Wonder and Aretha Franklin as well as legendary Arabic singer

George Wassouf as influences.

In 2002, Capital Prophet Records released Massari's debut album, "Spitfire," which garnered significant airplay in Ottawa. Its success there led to the label linking up with Fontana North (then called Maple Nation Wide) for distribution.

"It has been a remarkable story," says radio promoter Adrian Strong of DMD Entertainment in Mississauga, Ontario. "Particularly for an independent pop artist in Canada. The album has been licensed in 45 countries, including with Universal Music Germany, which has directly signed him."

The Trews

Playing in-ya-face, meat-and-potatoes rock, the Trews have performed more than 500 shows since releasing their debut album, "House of Ill Fame," in 2003, through Bumstead Productions, with distribution by Sony BMG Music Canada.

In addition to headlining four Canadian tours, the band has shared stages with the Rolling Stones, Robert Plant, Three Days Grace, the Offspring and Nickelback.

The Trews' debut album has sold 45,000 units, according to Nielsen SoundScan. It contains four tracks—"Not Ready to Go," "Tired of Waiting," "Every Inambition" and "Fleeting Trust"—that have been embraced by Canadian rock radio.

The band's sophomore album, "Den of Thieves," produced by Jack Douglas (Aerosmith, John Lennon), was released in Canada last August.

The album debuted at No. 6 on the SoundScan album chart and has sold 40,000 units to date, largely because of the strength of its leadoff single, "So She's Leaving."

"Den of Thieves" will be released April 18 in the United States through RED Distribution. The band

kicked off a U.S. tour March 15 in Austin that will continue through June.

"This is a band with real songs that works its ass off," the Trews' Toronto-based manager Larry Wanagas says. "We may not find fans on Sunset Boulevard, but we surely will in Minneapolis and Lincoln, Neb."

Roxanne Potvin

A 23-year-old singer/songwriter from Gatineau, Quebec, Roxanne Potvin has been turning heads in Canada's roots community with the March 7 release of her sophomore album, "The Way It Feels," on Toronto-based Alert Records.

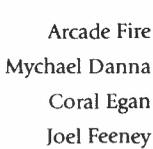
Produced by Canadian guitarist Colin Linden, the album features an evocative blend of R&B, blues and traditional country.

It also features stellar backup from roots veterans John Hiatt and Daniel Lanois on vocals; Bruce Cockburn on guitar; Richard Bell on keyboards; and Memphis Horns members Wayne Jackson on trumpet/trombone and Tom McGinley on sax.

"These are people Colin has worked with," Potvin says. "But I'll take credit for picking John Hiatt. When I'm writing the album, he was always in the back of my mind. When he played Massey Hall in Toronto last year, I was recording, so we asked him to drop by to do some vocals. When he started singing, I was sitting on the couch in the studio thinking, 'That's John Hiatt. He's so unbelievable.' "

In 2003, Potvin caught the ear of Tom Berry, owner of Alert Records, with her debut solo album, "Careless Loving," self-released on her own Careless Records.

"What attracted me was her voice and significant songwriting skills," Berry recalls. "Also, that she had self-financed, -produced and -recorded her own record, put a band together, and was touring it in Ontario and Quebec." ..



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Joel Feeney
Feist
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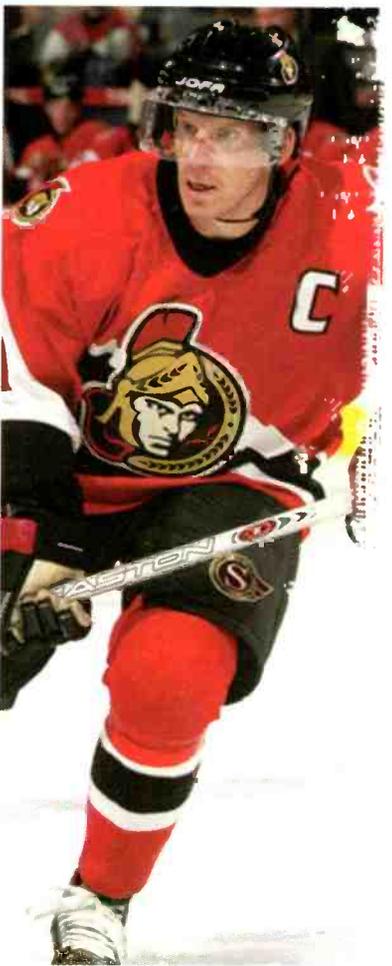
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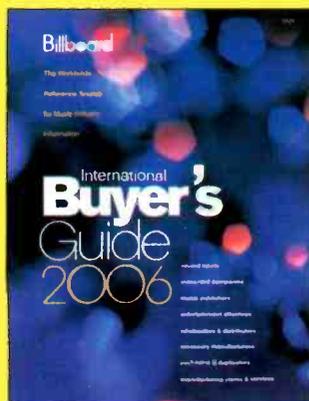
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CANADA'S TOP ROCK AMBASSADOR

SPECIAL FEATURE

Given Bryan Adams' known dislike of ceremony, the announcement that he had agreed to accept a Canadian Music Hall of Fame Award at this year's Juno Awards came as a surprise to many.

The Junos will be presented April 2 in Halifax, Nova Scotia, by the Canadian Academy of Recording Arts and Sciences.

"I had turned this down four times in a row," Adams sheepishly admits. "I'm not terribly keen about accepting awards. I'm happy just making music and touring."

Adams is Canada's most successful international pop star—period. He is known in countries where other rock acts have seldom, if ever, performed. His career has spanned almost three decades, 14 albums and worldwide sales in excess of 60 million records, according to Adams' management.

Despite declining U.S. sales in recent years, he has maintained his international sales base, particularly in such markets as the Pacific Rim and the United Kingdom. He has also won 10 Grammy Awards.

In 2005, Adams celebrated his career with the two-CD, 36-track retrospective collection "Anthology," released in the United States on A&M/Chronicles.

Adams has reached the pinnacle of his profession because of discipline and monumental ambition.

As a teenager he was certain he would be a pop star—imagining himself at concerts in the role of such headliners as David Bowie, Elton John and Marc Bolan—and never considered another career.

Adams' solo career began in 1979 with an unexpected dance hit single, "Let Me Take You Dancing," on A&M Records, followed by his self-titled debut album the next year.

At 44, Adams shows no sign of slowing down. Since 1998, he has toured 10 days per month, often performing in locales rarely visited by his peers, including Vietnam. So far this year, he has performed in Pakistan, India, South Africa, Jordan and Egypt.

"Bryan is Canada's musical ambassador to the world," Universal Music Canada president/CEO Randy Lennox says.

Adams lived abroad as a child and long-time manager Bruce Allen adds, "Bryan is fascinated by foreign lands. I don't think he approaches [touring] to sell records. He believes there is a market for music as a concert experience."

Adams says: "My songs have gone on to have a life of their own far beyond what I ever expected. They have transcended borders into places where you wouldn't think people listen to Western music. They do and are excited when I visit."

It was Adams' fourth A&M album, 1985's "Reckless"—which contained such hits as "Somebody," "Heaven," "Summer of '69,"

"One Night Love Affair" and a duet with Tina Turner, "It's Only Love"—that provided the springboard for his international career.

"Reckless" sold 7 million units worldwide and reached No. 1 in the United States and Canada.

But Adams' next album, 1987's "Into the Fire," faltered commercially. As a result, the singer took a lengthy hiatus before returning with "Waking Up the Neighbours" in 1992.

By that time his recording of the single "(Everything I Do) I Do It for You" from the "Robin Hood" soundtrack on Morgan Creek Records was soaring up the charts.

"(Everything I Do) I Do It for You" sold 7 million units worldwide and reached No. 1 in 16 countries, including seven consecutive weeks atop The Billboard Hot 100. It topped the British pop charts for 16 consecutive



BRYAN ADAMS will receive kudos at the Junos on April 2.

weeks, shattering a 36-year-old record held by Slim Whitman's "Rose Marie."

"Waking Up the Neighbours" subsequently sold 10 million copies worldwide.

"I had an inkling 'Everything I Do' was going to do well because it entered the charts really high," Adams recalls.

The successes of "Waking Up the Neighbours" and the hits compilation "So Far So Good" in 1993 led to Adams' enormous popularity worldwide, even though his fame would soon wane in America.

While "18 'Til I Die" was meant to regain Adams' audience in the United States, it reached only No. 31 on The Billboard 200. Subsequent albums did not do as well.

While Adams clearly is not happy about his diminished popularity in America, he is not all that bothered either. "I had a great ride there," he says. "I'm very happy being quite active on a global level."

Self-Portrait by Bryan Adams

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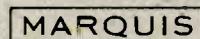
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Photo: Brandy Kitten Gale

TOURING ARTISTS FIND SOLID SALES

BY RAY WADDELL

SPECIAL FEATURE

For the past two years, agents, managers and artists have found that the Canadian touring market has been remarkably consistent, even as the U.S. business has remained flat or kept declining.

William Morris Agency VP David Levine calls the Canadian touring market "incredibly hot right now, for all genres. We have acts from Ben Lee and the Starting Line to Snoop Dogg, Billy Idol, Nine Inch Nails and Megadeth all selling out buildings."

The world's largest promoter, Live Nation, counts Canada as fertile concert ground. "Live Nation has been doing great in Canada," says Shane Bourbonnais, president of Live Nation Canada. "We sold close to a million concert tickets last year on \$70 million in gross sales."

House of Blues Concerts Canada has seen similar success, promoting 900 concerts in 2005. "This year we hope to break 1,000," HOB's Riley O'Connor says.

Big cities in Canada are performing like big cities should. The Air Canada Centre, a 21,000-capacity arena in Toronto, is coming off a record year, notes Bob Hunter, senior VP/GM

across many genres."

So what has contributed to Canada's success as a concert market?

"Great Canadian economy, strong Canadian dollar," Bourbonnais says.

Others agree. "One of the factors is the drop in the currency exchange rate," WMA's Levine says. "The Canadian ticket prices don't have to be driven higher to make enough U.S. dollars to make a tour solvent."

Farkas would add strong native acts like Bryan Adams and Simple Plan touring the country, as well as "a willingness of American and European acts to play more dates in Canada."

The Internet has made promoting shows more efficient and productive in Canada, Levine says. "The Internet has made music a global commodity without the need for traditional marketing dollars to be spent—which in most cases were never spent" in the past, he says. "Fans have a new access to music and technology and are using it to discover music that they may not have had in the past."

But there are challenges inherent in the Canadian concert market maintaining its heat,

'Markets that were traditionally ignored in the past are hungry for the concert experience. We are starting to feed more of those markets.'

—DAVID LEVINE, WILLIAM MORRIS AGENCY

of the venue. Last year the venue ranked fourth among all arenas, according to Billboard Boxscore, with \$34 million in grosses from 69 entertainment events.

Similarly, the Bell Centre in Montreal remains one of the top-grossing arenas in North America, and its concert promotion arm, Gillette Entertainment Group, produced more than 400 shows in 2006, the best so far for GEG, says GEG president Nick Farkas.

On the opposite side of the country, the new Save-On Foods Memorial Centre in Victoria, British Columbia, has also parlayed a hot concert market into a banner first year. Rod Stewart opened up the \$36 million, 7,000-seat arena last March 26.

"The first year has gone exceedingly well," says Dave Dakers, GM of the venue. "Most events have sold out."

The size of the Toronto market, with 6 million people within an hour's drive, is obviously a huge plus, and Victoria is the largest market in Western Canada. But it is not just the major metropolitan areas like Toronto, Montreal and Vancouver that are cranking out the box-office numbers.

"We are also finding that the markets that were traditionally ignored in the past are hungry for the concert experience," Levine says. "We are starting to feed more of those markets and seeing success on many levels and

some of them not easily overcome.

"The biggest challenge is still the distance between major markets," Levine says. "It makes it hard to gross enough to pay the guarantees needed to keep most bands in the black."

Another major challenge is the winter weather, "which forces us to add extra time to travel," Levine says. "A cross-Canadian tour is a potentially longer process, which adds to touring costs."

Hunter says the ACC is seeing a "slower than normal summer" on the books. "But the late spring/early summer is strong, and the fall is already starting to look like it's going to be OK," he adds.

The Canadian market has dealt with high-profile concerns in recent years, including an increase in border security after the terrorist attacks of Sept. 11, 2001; the travel restrictions in Toronto related to SARS in 2003; and to the report of a case of mad cow disease in Alberta in late 2004.

"A lot of those issues have gone away," Hunter adds. "We're trying to make it as easy and profitable as possible for these artists. And, again, when you're in a major market you can cover up a lot of your sins."

According to Live Nation's Bourbonnais, "We will lose steam if ticket prices escalate. Maintaining their present level is very important to keeping this great run alive." ■■■

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SPECIAL FEATURE

GOSPEL AND
CHRISTIAN MUSIC

Gospel and Christian

Like other facets of the music industry, Christian/gospel music has seen its share of challenges in recent years. Nevertheless, key executives remain optimistic about the genre's future, citing booming business on the digital front and an influx of new talent they believe will be the next wave.

These issues and more will be tackled April 1-5 in Nashville at this year's Gospel Music Assn. Week, which culminates with the GMA Music Awards (also known as the Dove Awards).

For nearly the past decade, Christian and gospel music sales rose while other sectors of the industry struggled. "We've seen about an 80% overall growth since 1995," GMA president John Styll says.

However, in the past few years, hard times seem to have caught up with religious music. Styll says there was steady growth until 2003, "then we kind of flattened out and started to fall off along with the rest of the music business."

He is optimistic, though, that the Christian/gospel sector is on the verge of another upswing. "From a Christian music standpoint, 2006 is actually looking better than [years] past," he says. "So I'm feeling pretty positive about things so far this year, but we've got a lot of months left."

Provident Label Group president/CEO Terry Hemmings shares that optimism. "Overall the trend is positive," says Hemmings, who acknowledges that overall CD sales have been down, but digital sales are up. "It's not gloom and doom."

"There are some some weak spots in the market," Hemmings admits. "Those weak spots [are] physical catalog sales and the middle-tier artist category where those artists have had a couple of records that have been soft and it's really difficult to get them back on a positive trajectory. But our ability to have big hit records still exists. From our standpoint, Casting Crowns and Third Day exemplify that."

Indeed, Casting Crowns have been one of the industry's biggest success stories the past few years. The group's Beach Street/Reunion Records debut was certified platinum, and its sophomore effort, "Lifesong," has sold 503,000 units, according to Nielsen SoundScan.

Meanwhile, Grammy Award-winning Georgia rock act Third Day continues to be one of the industry's top acts after more than a decade together, having become a staple on Christian radio with numerous hits, including its recent chart-topper "Cry Out to Jesus." The band is touring this spring.

Though newcomers are boosting the genre's health, most admit it is hard to break acts in today's climate. "It always gets harder every year," INO Records president Jeff Moseley says. "Whenever anybody feels like we've figured out how to break a new artist, the market changes and we have to learn new ways."

Moseley says INO is employing a lot of the standard strategies when breaking new artists. "Obviously radio is still a primary driver for us," he says. "Publicity is a primary driver for us, and then touring and word-of-mouth."

Despite these efforts, Styll believes the Christian/gospel industry needs to break even more new acts.

"I actually don't think we've done a very good job of breaking acts, because the only real

standout new act in the last couple of years has been Casting Crowns," he says. "We need to have a couple of Casting Crowns every year, and we just haven't."

Word Label Group senior VP of marketing Rod Riley says signing successful indie acts that already have developed a fan base helps in breaking an act nationwide. "A lot of new artists have had an independent career," he says. "When we sign them we are trying to come in and tell their story in a compelling way that brings more people in."

During the past few years, EMI Gospel has been successful at breaking new artists like Smokie Norful, Kierra "KiKi" Sheard and Micah Stampley, who have become three of gospel's hottest new talents.

EMI Gospel VP/GM Larry Blackwell notes that "each has their own unique drivers" that helped propel them into the spotlight.

"Smokie had a career song on this album—'I Need You Now' will be forever linked with Smokie," he says. "Micah Stampley had the favor of Bishop T.D. Jakes, who put him on a couple TV appearances and put him on MegaFest," Jakes' Christian music festival.

He adds that Sheard's breakthrough was aided by her family's legacy. Her grandmother is gospel pioneer Dr. Mattie Moss Clark, and her mother is Karen Clark Sheard of the legendary Clark Sisters.

There are numerous styles of music under the Christian/gospel umbrella, but in the past few years, praise and worship music has been the dominant force. This is evidenced by the fact that the artist with the most nominations going into this year's GMA Music Awards is worship **continued on >>p36**

CHRISTIAN AND GOSPEL MUSIC
SOARS THROUGH TOUGH TIMES AND
PREPARES FOR THE FUTURE

By Deborah Evans Price

Tough Times from >>p35

leader Chris Tomlin.

This "indicates to me that this kind of music is connecting to consumers because consumers want to connect to God," Styll says. "Contemporary music is perhaps not trying so hard to be cool or hip or pass itself off as pure pop music, but really coming around to helping people connect to God."

From a commercial sense, is the worship music trend still booming? "Worship is never going to go away, because that's what we do every Sunday morning," Hemmings says. "It's always going to evolve. You can't just do the same thing over and over again."

In fact, many see the worship movement having been buoyed by an influx of strong new songs. CCLI is an organization that monitors the songs being sung in churches around the country, and those songs have been changing.

"If you look at CCLI's top 50 five or 10 years ago it used to be a pretty static group of songs," Riley says. "It would take a long time for a song to finally get into the top 50 and accepted by churches nationwide. Then they would stay there for years and years. Now you look and it's a very dynamic list of songs that are changing quickly, things are able to rise up really fast."

In addition to churches embracing modern worship songs, Riley cites Christian radio as a factor in the genre's growth.

"When I look at the songs that are taking hold in the church right now, a lot of them have had radio success," he says. "That's relatively new within the last three to five years. [Programmers] are listening to their consumers, and the consumers are saying, 'We want vertical music to be a part of what we are listening to on the radio.'"

Riley says he believes "worship music needs to be a part of who we are as an industry." At Word the company has committed to that belief by relaunching the historic Myrrh label and signing worship band Pocket Full of Rocks.

As strong as the praise and worship style of music is, there are some who feel the gospel side of the industry is growing just as well. The music got a shot in the arm from the film "The Gospel," which hit theaters last fall, and by such high-profile vehicles as BET's annual Salute to Gospel.

"The gospel community has been growing for the last 20 years, and then SoundScan came along in the early '90s to help validate it," Blackwell says, "but we still sell a ton of records in stores that don't have SoundScan. I don't think the true picture is out there."

Blackwell admits that the gospel business was flat last year, but that is not necessarily a bad thing. "With the music business overall being down, a lot of people say flat is the new good," he says.

That said, is it possible for 2006 to be a banner year in all facets of the Christian/gospel business?

"What this business climate behooves us to do is be extremely intentional about the products we release, how we release them and make sure we are going to the marketplace with a product that we feel is going to resonate," Moseley says. "I don't think there is a way to just stick your toe into a market these days; you have to commit 100%."

New Artists

THE YEAR'S
BEST
NEW ARTISTS

Each year the cream of the crop of new artists are acknowledged at the Gospel Music Assn.'s GMA Music Awards, also known as the Dove Awards, which will be held April 5 in Nashville. This year's nominees for the coveted prize of new artist of the year are a diverse group that highlight the myriad styles that make up today's Christian music landscape. Below are the nominees.

KRYSTAL MEYERS

At an age when most teens are worrying about what to wear to the prom, Krystal Meyers was recording her Essential Records debut with an "anti-conformity" stance that encourages teens to stand up for what they believe in.

She began writing songs at age 10 and learned to play guitar at 13. The album's lead single, "The Way to Begin," immediately appealed to fans and critics alike. "I am a 17-year-old girl who loves God and who stands up for 'anti-conformity,'" says Meyers, who has been touring as part of the ShoutFest lineup with Skillet, Seventh Day Slumber, Disciple and others.

GEORGE HUFF

The "American Idol" phenomenon has produced some of the country's best-loved new artists, including George Huff. After exiting the third season of the show, Huff opted to follow his heart into Christian music and signed with Word Records.

"God just gave me this talent," Huff says. "I did my first solo in church when I was 5, and by age 6 I was receiving invitations to sing in churches of almost every denomination on a regular basis."

His Word debut, "Miracles," spawned the hit "Brighter Day," which became an unofficial anthem in his hometown of New Orleans in the wake of Hurricane Katrina.

Huff is up for two more GMA Music Awards: urban recorded song of the year for "Brighter Day" and urban album of the year for "Miracles."

STELLAR KART

In addition to earning a nod in the best new artist category this year, Stellar Kart's acclaimed 2005 debut, "All Gas No Brake," was nominated for rock album of the year.

Hailing from Phoenix, the band has earned an enthusiastic legion of fans since its Word Records debut last year, and its single "Spending Time" became one of 2005's most-played

rock songs on Christian radio. Stellar Kart's appeal to young consumers is a natural, given the fact that members Adam Agee, Jordan Messer, Cody Pellerin and Brian Calcara are all between 20 and 24 years old and got their start leading worship for a youth group.

MAT KEARNEY

Mat Kearney gained national attention with the October 2004 release of "Bullet," his debut album on Inpop Records. Its single "Undeniable" broke through and earned him an enthusiastic fan base and the appreciation of seasoned critics. It also caught the attention of Aware Records founder and president Gregg Latterman, who signed Kearney to a mainstream deal.

Kearney's April 18 release, "Nothing Left to Lose," will continue to be worked to the Christian market via Inpop but will be marketed to the mainstream through Aware/Columbia.

Kearney hit the road this spring with MuteMath, and the title track from his forthcoming album is currently No. 17 on Billboard Radio Monitor's Triple-A chart.

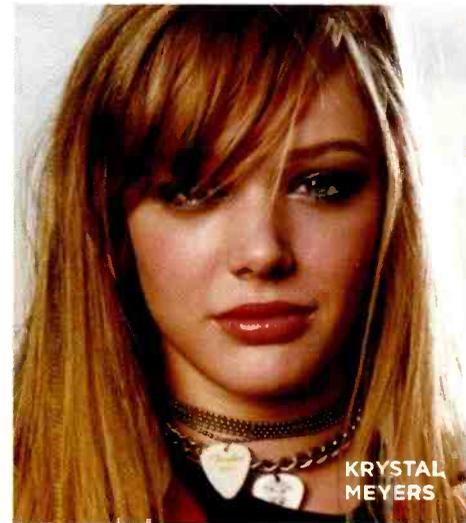
THE AFTERS

The Afters, who have been described as Smashing Pumpkins meets Coldplay, were the first act signed to Simple Records, a new label founded by MercyMe frontman Bart Millard and songwriter/producer Pete Kipley. (Simple is marketed and distributed to the Christian community through INO Records, but the band was picked up by Epic for a shot at the mainstream.)

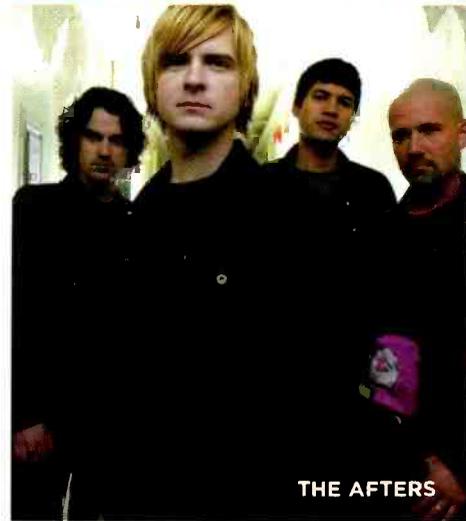
The band's debut set, "I Wish We All Could Win," spawned the hit "Beautiful Love," which is featured in the upcoming Lindsay Lohan film "Just My Luck" and has been selected as the theme song for the new MTV series "8th and Ocean."

The group is nominated for two more GMA Music Awards: rock/contemporary album for "I Wish We All Could Win" and rock/contemporary recorded song of the year for "Beautiful Love."

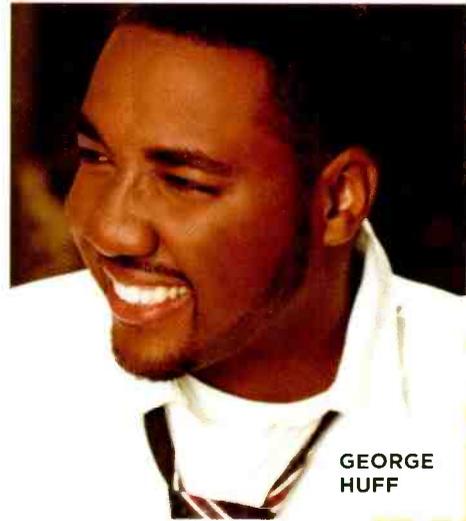
—Deborah Evans Price



KRYSTAL MEYERS



THE AFTERS



GEORGE HUFF



Sounds of 'Sirenas'
Time Life collects works
of Latin female acts



Etta James, At Last
She goes 'All the Way'
with 6 Questions



Ready to Spring
Lacuna Coil CD set for
mainstream crossover



Radio Relevancy
New single keeps
Kenny Rogers on the air

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MUSIC

APRIL 1, 2006

COUNTRY BY PHYLLIS STARK

COUNTRY GIRLS JUST WANNA HAVE HITS

NASHVILLE—Is it a bad time to be a new female country artist?

It depends upon whom you ask.

Many label heads would likely answer yes, but many programmers hold a different view.

"Hell no," WQDR Raleigh, N.C., PD Lisa McKay says.

"Look at Carrie Underwood's meteoric rise. The right song in the right mass-appeal package will win."

At issue is the fact that women voiced just 19 of the 60 songs on the Hot Country Songs chart for the week ending March 5. Take out the chart's three male/female duets and the mixed-gender group Little Big Town, and only 14 of the 60 songs primarily feature a woman's voice.

During Nashville's recent Country Radio Seminar, KZLA Los Angeles OM R.J. Curtis pointed to the relative dearth of female artists in the format and asked where they all had gone. While noting that such things are cyclical, he said that with the exception of Sugarland, Miranda Lambert, Underwood and some established stars, there are relatively few female acts right now.

Several record label heads agreed with Curtis. Universal Music Group Nashville co-chairman Luke Lewis says his company is now "afraid" to sign female acts and "tensed up about it. . . There's a big, bloody pile of female artists from last year that didn't work," he says. "We're hearing from radio that maybe they have enough (Billboard, March 11)."

Outgoing KXKC Lafayette, La., PD Renee Revett cites Shelly Fairchild, Jessi Alexander and Catherine Britt as examples of artists on that heap.

Sony Music Nashville president John Grady added at CRS, "I just got my teeth kicked in on a Gretchen Wilson record, so maybe the era [of women artists] is over." He was referring to Wilson's ballad "I Don't Feel Like Loving You Today," which peaked at No. 22 on Hot Country Songs in December.

FIRST-SINGLE ROADKILL

That is not to say women cannot succeed in the current environment. Underwood quickly became a country star after winning "American Idol" last year. And hitmaking group (now duo) Sugarland features charismatic vocalist Jen- **continued on >>p38**



NETTLES

LATEST BUZZ

>>>RADIOHEAD RETURNS

Radiohead, whose worldwide deal with EMI ended with its last album, will preview new material during a series of U.K. theater shows in May. It is possible a new track will be released as a download only. The band is not expected to announce its release plans for the new project until it is completed. A tour of North America will start in June.

—Melinda Newman

>>>ROXY MAKES MUSIC

Roxy Music is working on its first new album since 1982's "Avalon," according to bandleader Bryan Ferry's Web site. However, the project does not include Roxy's Brian Eno, according to Eno's site. Ferry says the album was spurred by Roxy Music's 2005 tour (which also did not include Eno). No word yet on a release date or a label, but prior to the new set the act will release a remix album featuring new twists on Roxy Music and Ferry tunes. —Jonathan Cohen

>>>NEW PUB DEALS

Sony/ATV Music Publishing has signed a co-publishing deal with Mia Musa Publishing and an administration deal with Mafer Music. Mia Musa, owned by Puerto Rican singer Olga Tañón, includes her hits "Bandolero" and "Vete Vete." Tañón will focus on songwriting for other acts as well as herself, says Eddie Fernández, VP of Latin/Latin America for Sony/ATV. Mafer is the publishing arm of Puerto Rican reggaeton powerhouse Pina Records, home to Nicky Jam, Lito y Polaco and Rakim y Ken-Y. The deal also includes Pina's catalog, which counts songs by Daddy Yankee, Don Omar, Tego Calderón and Hector y Tito. Additionally, peer music has signed a worldwide, co-publishing agreement with Puerto Rican artist Victor Manuelle. He previously had a sub-pub with peer that did not include the United States and Puerto Rico, his primary markets. The new deal is via his new publishing company Kiyavi Music, and coincides with the May 2 release of his new album on Sony BMG. —Leila Cobo

nifer Nettles as its focal point.

"If a new female stands out from the crowd, if it's a smash hit, you bet we've got room on the playlist," WWQM Madison, Wis., music director Mel McKenzie says. "A hit song is a hit song even if it's sung by Elmo," who, by the way, is male.

But for every Underwood and Nettles, there are many females who have not been immediately embraced by country radio. In addition to the artists cited earlier, Susan Haynes, Shannon Brown and Danielle Peck all failed to significantly connect with their first singles.

Peck is already back on the chart with a promising new track. Brown has a new single out as well. And radio programmers say they are excited about new female artists Megan Mullins, Ashley Monroe and Bomshel. Meanwhile, established stars like Sara Evans, LeAnn Rimes, Faith Hill, Shedaisy, Jo Dee Messina, Jamie O'Neal, Lee Ann Womack and Martina McBride continue to have hits.

But some programmers, like KNIX Phoenix music director Gwen Foster, say, "There aren't any slam-dunks when it comes to females," no matter how well-established they are.

COOKIE-CUTTER ACTS

Many programmers say the problem is that many of the new female artists are indistinguishable, something Wilson and Sugarland overcame with their unique sounds.

Ed Hill, PD of KUBL and KKAT-AM-FM Salt Lake City, urges Music Row to "find women with vision, soul, power. They are out there. Forget the pinup girls in the tight jeans."

Indeed, KZLA APD/music director Tonya Campos says expecting female artists to be phenomenally talented and gorgeous to boot may be unrealistic.

"There is way too much pressure on females to not only be talented, be a great songwriter, be able to sing in front of a crowd, be able to put everything aside and travel, [but they had] better look great doing it, too," Campos says. "With that many restrictions, you have already cut the options down by more than half."

GENDER BALANCE

KPLX (the Wolf) Dallas APD Smokey Rivers notes that the

format's gender debate is hardly new. "This format has never been a safe haven for female artists," he says. "They usually only make up 10%-20% of a station's weekly playlist."

But many programmers say listeners do not notice or care about gender balance.

"People hear hits; they don't hear that we didn't play a female in the last half-hour," KZKX Lincoln, Neb., OM Brian Jennings says.

Many programmers feel that the current dire situation for females was exacerbated by the quality output coming from male artists.

"The men are giving us great music right now," WKLB Boston APD/music director Ginny Rogers says.

KZSN Wichita, Kan., APD/music director Tracey Garrett says, "The quality of new female artists is wonderful and very encouraging, but the songs they are releasing don't have the punch to make it."

Other programmers are scratching their heads over why females are finding the going so tough at radio.

"It does seem to me that female records do seem to have a much more difficult time gain-

ing traction and lasting through the long haul," says Chris Huff, APD/music director of KSCS and KTYS Dallas. "We've had recent records from more tenured females like Martina, Faith and Sara that are standing the long-term test, but even the biggest records from the biggest female breakthrough of the last few years—[like] Gretchen Wilson—have had problems with staying power."



ing traction and lasting through the long haul," says Chris Huff, APD/music director of KSCS and KTYS Dallas. "We've had recent records from more tenured females like Martina, Faith and Sara that are standing the long-term test, but even the biggest records from the biggest female breakthrough of the last few years—[like] Gretchen Wilson—have had problems with staying power."

TOUGH CROWD

KNIX's Foster thinks female listeners—herself included—are harder on their own gender. "Women are more critical of women," she says. "A female artist has to not only have talent, but she can't appeal too

much to men and exclude women, and she can't come across solely as a male basher."

Then there is the age-old question of whether female listeners prefer to hear male artists on the radio. Even programmers who believe it is true have a hard time explaining why.

"Ask any listener who their top three favorites are," McKenzie says. "Chances are they won't say one female. Why? Who knows."

Revelt says she has seen evidence that women—who make up the bulk of the country radio audience—have some resistance to songs by women. "In the early '90s, country ratings were at an all-time high in most markets," she says. "It's amazing to note that as the percentage of female artists increased on our playlists, the ratings slipped down exponentially."

Consultant Pam Shane of Houston-based Shane Media Services says, "Since this is a [love song- and story song-dominated genre], women want to hear men say the things their own guys can't or won't."

It is possible, programmers say, that labels need to just give these acts a little more time to develop. "They need to decide

what act they are going to support and really give her time to break through," Rivers says. "Knowing that there probably won't be a sophomore CD—or even a third single—for most of these female acts makes programmers think twice about giving up valuable playlist real estate."

WSJR Wilkes-Barre, Pa., PD Jim Dorman agrees. "I would love to see more great female artists, and I love the fact that we keep getting new ones," he says. "I just wish [the labels would] pour more into the ones they already have. I am not a big fan of [the], 'OK, what's next?' method. If you believed in an act enough to sign them, please keep trying." ...



The Beat

MELINDA NEWMAN mnewman@billboard.com

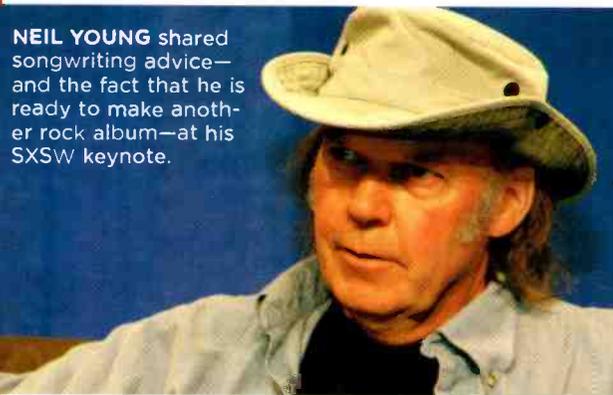
YOUNG READY TO ROCK

SXSW Reveals Legend's Plans, New Stars Ready To Break Out

Billboard is known for covering the music business, but occasionally we really get to see its soul. Neil Young provided South by Southwest attendees such insight during an inspirational keynote conversation March 16 in Austin.

"The one constant is not to let yourself get distracted" when a tune is trying to find you, he said of the songwriter's calling. "Once you have an idea, nothing else matters. Your responsibility to the muse is to follow it. . . . shit-can your [other] plans. . . . There's nothing more important."

NEIL YOUNG shared songwriting advice—and the fact that he is ready to make another rock album—at his SXSW keynote.



Young stressed that clearing the way for a song should never be confused with laboring: "I'm proudest of my work when [the song] comes really fast, [and] I don't edit it. It's the purest form of creativity. . . . you just have to be there." And, he pointed out, you cannot worry about the result while you are creating. "When you're terrified," he said, "you know you're on the right track."

As for what is next musically, he hinted that after the relatively sedate "Prairie Wind," he may be ready to rock. "I'm waking up with this massive, distorted hideous noise [in my head], and it makes me feel like I'm going home," Young said.

SXSW DOINGS: After Los Angeles singer/songwriter

Joshua Radin released his album exclusively on iTunes for a month, the majors came calling. Right before SXSW, Radin, who performed March 17 at the BMI/Billboard brunch, signed a big-ticket deal with Columbia that many folks at the conference were buzzing

about. The label will release "We Were Here," the album he sold on iTunes, in May.

José Gonzalez, whose March 16 set we thoroughly enjoyed even though we could only occasionally see the top of his head, has signed with Mute Records in the United States. Mute will rerelease the Swedish singer/songwriter's "Veneer" April 4. The set previously came out on Hidden Agenda.

Sure to get signed any day are Australian trio the Flairz, who displayed a fun blend of post-punk/new wave during their

was produced by Rick Nowells. "It's awesome," our source tells us. "Bits of it could have come straight from [1971's] 'Teaser & the Firecat.'" No word yet on whether the album will come out under Cat Stevens or Yusuf Islam.

QUICK TAKES: Singer/songwriter Susan Cagle, whose Columbia Records debut, "The Subway Sessions," comes out May 23, played her first public aboveground gig March 15 at SXSW. The artist has played in New York subways for the past few years, and her album, produced by Jay Levine, was recorded in the subway.

During the March 18 A&R panel, label execs fessed up to the artists they let slip through their fingers. Interscope's Mark Williams saw the White Stripes at the Troubadour and thought, "It wasn't the right band at the right time. I, obviously, was stupid as hell." Zomba Label Group's Jeff Fenster says, "I had Nirvana. They agreed to sign with me. Then Gary Gersh came along. [Manager] Danny Goldberg wheeled in [Sonic Youth's] Thurston Moore. He said, 'Gary's all right with me,' and that was it."

But Fenster got it right with another act. Sony's Michael Caplan admitted he passed on Britney Spears while he was at Epic. "She came in and warbled, 'I Will Always Love You.' . . . I couldn't wait for her to get out of my office," he says.

In SXSW's perhaps most honest but cringe-worthy moment, Fenster viewed a young Spears quite differently. Her package contained a one-song demo on cassette and professional photos, including a wholesome shot of her in a cropped top, sitting on a picnic blanket with a puppy. "She was the all-American girl you just wanted to defile," he said. Thus, a star is born.

OUR FAVORITES: In no particular order, here are some of the acts that really made SXSW worthwhile: David Ford, Jont, Steel Train, Snow Patrol, the Magic Numbers, José Gonzalez, Susan Cagle, People in Planes, IV Thieves, the Flairz and World Party. ...

WILD WORLD INDEED:

Word during SXSW was that Yusuf Islam, also known as Cat Stevens, has finished his first pop album since the late '70s and is close to picking a label. Our source tells us the field has narrowed to three record companies, and that the album will probably come out in the fall. Islam wrote all songs for the project, which

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Check out complete SXSW reports in our hot new blog, THE JADE INSIDER. It's almost like being there.

Latin Notas

LEILA COBO lcobo@billboard.com



Time Life's Latin Leap

Company Puts Marketing Muscle Behind 'Sirenas' Collection

"Señora Tentación" (Ms. Temptation). "De Puro Ardor" (Burning Desire). "Mirame, Abrazame, Bésame" (Look at Me, Hold Me, Kiss Me).

These are some of the titillating titles on "El Canto de las Sirenas" (The Sirens' Song), a series of 10 albums highlighting some of the best-known Latin songs about love, lust and revenge, performed by Latin female



torch singers from the 1930s to the 1980s.

Produced by Time Life, the collection represents an unprecedented leap by the company into the Latin market. Although Time Life has released Latin compilations before, this is its first U.S.-directed project and also the first to include a retail and direct response component of a significant magnitude.

For the past month, "Sirenas" as a 10-CD set has been promoted via a 30-minute infomercial hosted by singer Daniela Romo, who appears on the collection.

The TV exposure—with spots running nationwide on Spanish-language networks and cable—will continue through the release of a retail-only,

best-of CD that streets April 4 and features 14 tracks from the collection (priced at \$12.98). Then, a second set of one- and two-minute spots will also begin to air. As is typical with Time Life projects, the spots can run for as long as two years at a rate of 100 per week.

"What's so key is all this television exposure sets up the retail release very well,"

says Michael Mitchell, Time Life president of new product development for music and video.

The 10-CD set's price—\$120—is a hefty amount for the average Latin consumer. Although Mitchell would not disclose initial sales, he says the response has been positive. The two-minute spot will offer consumers the alternative of purchasing one volume per month.

On average, Latinos are not as likely to have credit cards as non-Latin consumers, a problem in direct response campaigns. But Mitchell says Latinos are increasingly using credit cards and paying via other methods. "We feel it's a growing and viable market for Time Life," he says.

"Sirenas" comes to Time Life after several other successful sets, including "La Verdadera Colección del Bolero," produced through Time Life's Mexican arm. This time, however, the parent company wanted to produce its own offering. It went to veteran Latin industry executive Maribel Schumacher (currently president of Tu Casa Entertainment), who suggested the "Sirenas" concept, an idea she had wanted to do for years.

"These are the women who to a great extent have shaped our attitude about so many things," Schumacher says, referring to such artists as Lola Flores, Libertad Lamarque, Rocío Jurado, Lola Beltrán and Tania Libertad.

Because the scope of singers and the time span covered on "El Canto" are so vast, the CDs are organized by themes, each taking the name of a song as its title.

The top criteria for inclusion, Schumacher says, was that the track be recognizable throughout the Latin world. "That this was a song that carried across the Latin borders," she says. "My No. 2 criteria was content. If the song was great, it carried."

Time Life expects to follow "Sirenas" with other Latin-themed releases. Ideas being discussed include collections of ranchera, reggaetón and Latin rock.

"We're looking at a concerted effort to step out into the Latin marketplace," Mitchell says.

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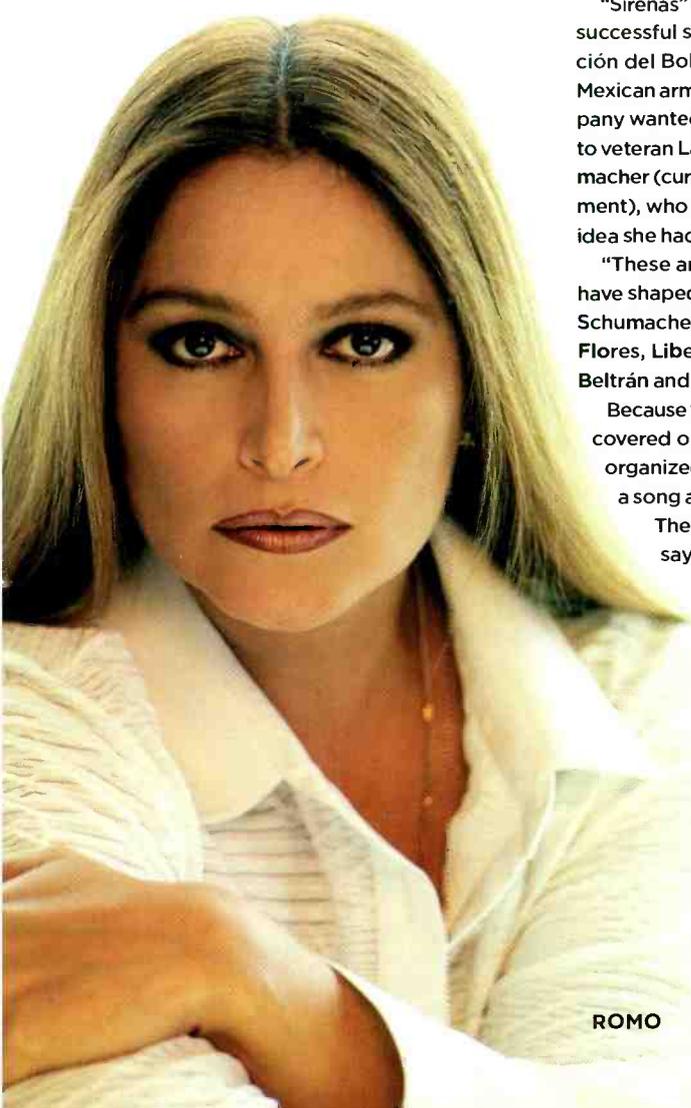
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6 QUESTIONS

with **ETTA JAMES**

by **MICHAEL PAOLETTA**

Etta James is two years shy of her 70th birthday—and the woman looks better than ever. After struggling with a weight problem for most of her life, James underwent gastric bypass surgery and dropped nearly 200 pounds.

To put it mildly, James is ecstatic about her new lease on life. In fact, she cannot wait to begin touring in support of her March 14 release “All the Way” (RCA Victor). “When you look pretty good—when you got a figure for a change—you want to get on the stage and actually move around,” the veteran blues singer says.

Laughing, she adds, “A little kid down the street said, ‘Oh, Miss Etta James got a face-lift.’ I was like, that’s all right, that’s so cool. But you know what? I had to look at myself after he said that. I

go to college to become lawyers and doctors.” So, I went in and created a lush record. But I can’t possibly leave the blues behind. It’s inside me. It’s part of my soul.

Q: *What were you looking for in the songs you selected?*

A: Well, first, I hand selected all the songs just as I’ve always done. I’ve got to be able to look at a song and understand it. Like [1978’s] “Sugar on the Floor,” for example. That was a song that I didn’t quite understand at first. I remember thinking, “What is sugar on the floor?” Later, I figured out what it meant—to me. And that’s how I recorded it. It was the same with these songs on the new album. I

‘I can’t possibly leave the blues behind. It’s inside me. It’s part of my soul.’

—ETTA JAMES



do look like I got a face-lift, though I didn’t. The little kid also told me what he thought about the new album. He said, ‘Etta James, you rock!’ ”

James’ little neighbor will surely not be alone in his thinking.

On “All the Way,” the multiple Grammy Award winner and 1993 Rock and Roll Hall of Fame inductee revisits songs made famous by others, including Marvin Gaye (“What’s Going On”), Simply Red (“Holding Back the Years”), Prince (“Purple Rain”) and Johnny “Guitar” Watson (“Strung Out”).

Earlier this month, James received a lifetime achievement award from the National Assn. of Black Owned Broadcasters at its 22nd annual Communications Awards Dinner.

Q: *You have been making music for more than 50 years. Is there anything that still surprises you about the music industry?*

A: Yeah, I’m still not getting royalty checks. But it costs so much to make a record. You get the advance and the happiness and the publicity. But that’s it.

Q: *What did you want to achieve with the new album?*

A: When I was getting ready to make the record, somebody from the record company said, “You should leave the blues alone for a while and do something lush.” So I said, “What does lush mean to you?” He said, “Lush is the young kids that

made songs like “It’s a Man’s Man’s Man’s World” and “Calling You” my own.

Q: *Where do you see this album fitting in today’s scene?*

A: Well, a lot of young people haven’t heard these songs before. I’m hoping it will fit in with the college kids. The ones that go to the House of Blues. The ones that don’t smoke in the dance halls. The ones that pay attention to what’s going on in music. You know, when I listen to that Kanye West song [“Addiction”] that samples my own “My Funny Valentine,” I think the kids are ready for an album like the one I’ve made. Of course, it’s not just for kids.

Q: *There has been much talk about a movie based on your 1995 autobiography, “Rage to Survive—The Etta James Story.” Who do you think should play you?*

A: Faith Evans or Mary J. Blige. Each one would bring real-life experiences to the part. And that’s important when you’re dealing with someone like me.

Q: *What is your advice to young artists coming up today?*

A: Don’t get too arrogant or too sure of yourself. Also, don’t just look for the glory and the bright lights. Never forget that this is a business. And get someone to manage you who actually cares about you as a person.

A Real Rikers Rap

NEW YORK—Hip-hop impresario Jimmy Rosemond comes with a colorful background.

The Czar Entertainment CEO, who manages the Game, Brandy, Trillville and Smitty, formerly went by the nickname Jimmy Henchmen, and has been immortalized in song (2Pac name-checked him in “Against All Odds”) for his checkered past. That past includes prison stints for weapons possession.

But on a recent Tuesday, Rosemond is showing another side: He is speaking before inmates at Rikers Island jail, and has brought with him the Lox’s Sheek Louch and J-Hood to perform.

During the trip to and from his Manhattan offices to Rikers’ juvenile detention center in Queens, N.Y., Rosemond discusses with Billboard Brandy’s and the Game’s upcoming albums, his recent Haitian goodwill tour with Wyclef Jean and the pending sentencing for his January assault conviction in Maryland.

Rosemond is negotiating a label deal for Brandy—her first since splitting with Atlantic and her longtime manager mom—and he and the per-

former have almost squarely decided upon Interscope.

Rosemond also discusses the Game’s precarious hip-hop situation and whether the audience still thinks he is credible after 50 Cent claimed the Game’s success was due to 50’s participation on the Game’s 2005 album, “The Documentary.” That title has sold 2.3 million copies, according to Nielsen SoundScan (see story, page 8).

The answer will become clear soon: The Game’s new set, “The Doctor’s Advocate,” comes out June 6 on Aftermath/G-Unit/Interscope.

“I’m looking for him to sell 800,000-1 million records his first week,” Rosemond says. “This album is better than the first. 50 only wrote three or four hooks [for “The Documentary”], and you don’t get a classic album with three or four hooks. So Game made it his business to write everything this time.”

At Rikers, Rosemond barely makes it inside because the prison administration is nervous about a posting on Vibe.com detailing Rosemond’s correctional past and that word has leaked out about his visit. To this, he mutters in frustration that he is “still hip-

hop’s villain, huh?”

Finally, he enters the facility’s gymnasium and Rosemond tells a crowd of about 100 juveniles his own jail-time stories. Rosemond spent 1996-2000 in prison for a firearms possession, passing through Rikers during that stint. He calls the correctional facility, run by the City of New York, “kindergarten” compared with the federal penitentiary system.

While Sheek and J-Hood perform their hit “D Block,” Rosemond talks to Billboard about his April 3 sentencing for the Maryland assault conviction. During a 2005 radio interview with the Game, an altercation developed between WKYS Washington, D.C.’s DJ Zxulu and Rosemond.

“We went downstairs and I don’t see how just me and him turned into him getting stomped by 15 guys,” Rosemond says of Zxulu’s allegations. Rosemond, who maintains his innocence, is facing up to 10 years in prison. He does not volunteer how he will conduct business if he returns to jail.

Rosemond wraps up the Rikers trip by encouraging the kids: “Apply the same ‘hurry-up-and-wait mentality’ you get in here when you get home and look for a job.”

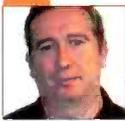
Back at Czar’s Manhattan offices, Rosemond, who is Haitian-American, shares footage of his early March Haitian trip with Jean during which the pair donated 200 pairs of sneakers to the needy. The two also sat down with Haitian rebels as a go-between for President Rene Preval.

“I was nervous as hell but I tried not to show it,” Rosemond says with a smile. “They only hid their guns during the sit-down for the news cameras. When Wyclef asked them what they wanted, all they said was food. Food!”

Though Rosemond’s past often precedes him, he hopes to shake his villainous image—he now officially goes by Jimmy Rosemond instead of Henchmen—through strong business strategies, hot artists and good works.

“If I can impact one kid,” Rosemond says. “Then I’ve done my job.”





Oscar Win Raises Zola's Profile

Artist's Music Prominently Featured In Best Foreign Language Film Winner 'Tsotsi'

The Academy Award-winning success of South African film "Tsotsi" is giving the music of kwaito superstar, TV presenter and actor Zola international exposure.

"Tsotsi" won the best foreign language film Oscar March 5. Zola (whose real name is Bonginkosi Dlamini) is signed to South African independent label Ghetto Ruff and has a supporting role in the movie. The title track of his 2001 debut album, "Umdlwembe," is the film's central musical theme.

Ghetto Ruff released the "Tsotsi" soundtrack in South Africa as a double-disc in February and claims 15,000 shipments to date. Paris-based Milan Records released a single-disc version in the United States Feb. 14 and internationally March 13. Both versions feature tracks from Zola's four

Ghetto Ruff albums plus material by other acts from the label.

"We see the soundtrack as a way of introducing Zola to the international music industry," Ghetto Ruff CEO Lance Stehr says. Aside from the Milan release, Stehr says, "We expect that in the next three months, his albums will be available outside South Africa for the first time." —Diane Coetzer

HOTSTEPPER RETURNS: Jamaican reggae singer/songwriter Ini Kamoze calls his sixth album, "Debut," a "new, rootical and acoustic" take on his 1980s musical career.

The two-CD set features rerecorded songs from Kamoze's three Island Records albums, which came out between 1983 and 1986, and the 1988 RAS set "Shocking Out." It is his first for Jamaica-based independent

9 Sound Klik, and was rereleased in the United Kingdom and Europe through London-based Jet Star in November 2005. A U.S. release followed March 7 through DI Music Network/Independent Distribu-

tion Network.

Kamoze's "Here Comes the Hotstepper" (Columbia) topped The Billboard Hot 100 in 1994. However, neither his same-titled 1995 Columbia album nor the follow-up, East-West/Elek-



ZOLA

tra's "Lyrical Gangsta," made a dent on the album charts. "Crossover success is not always as good as people think," Kamoze says.

He has not released an album since, but Kamoze's influence has been felt. Lyrics from "Lyrical Gangsta" track "Hotter This Year" were featured on Beyoncé's "Baby Boy." Damian Marley sampled Kamoze's "World a Reggae" on the title track to "Welcome to Jamrock."

"I'm making [my music] available . . . again as I wanted it to sound," Kamoze says, "[using] real musicians, not synthesizers and drum machines." —Kwaku

TIMELY ARRIVAL: U.K.-based pop/rock band Delays lived up to its name with the protracted gestation of sophomore set "You See Colours."

Recording stalled when the band's only copy of the demo disc containing 100 new songs went missing last year. Delays singer/songwriter Greg Gilbert then had to rely on his bandmates to rebuild the best songs.

That group effort put the album back on track, and it finally hit U.K. shelves on Rough Trade March 6, nearly two years after its April 2004 predecessor, "Faded Seaside Glamour." It entered the Official U.K. Charts Co. listing March 18 at No. 24.

The album has already been licensed in Europe, Japan and Australia. Rough Trade product manager Kasra Mowlavi says discussions with U.S. labels are under way.

Rough Trade released "Faded Seaside Glamour" in the United States in May 2004, and a U.S. tour supporting Franz Ferdinand followed. —Steve Adams



U.K. Acts Set Sights On U.S. Shores

Securing a firm toehold on the music charts is a challenge for many promising R&B/hip-hop artists. But it can be even more daunting when an artist is a British import.

Think about it. For every Soul II Soul and Floetry there is a Craig David or Ms. Dynamite.

One U.K. import preparing to tread U.S. waters is singer/songwriter Corinne Bailey Rae. Her self-titled album recently debuted at No. 1 in the United Kingdom. Prior to her stateside debut June 6 on Capitol Records, she is generating buzz thanks to gigs in New York, Los Angeles and Austin's South by Southwest Music and Media Conference. Her track "Like a Star" was featured on "Grey's Anatomy" and VH1 Soul's "Sub Soul" has added the video.

But before June 6 rolls around, another worthy British import is hoping the third time is the charm.

Duo Hil St. Soul will release its second album for Shanachie Entertainment, "SOULidified," on April 18. It is the follow-up to

the 2004 U.S. debut "Copasetik & Cool," also on Shanachie. Label GM Randall Glass calls the new record "the most mainstream R&B project we've had." U.K.-based indie Gut Records released "Soul Organic" in 2000.

The Gut project garnered singer/songwriter Hilary Mwelwa and writer/producer partner Victor Redwood Sawyer their first taste of U.S. recognition with a cover of Aretha Franklin's 1973 hit "Until You Come Back to Me." BET picked up the video while the song received considerable airplay on U.S. jazz stations.

"Copasetik & Cool" elicited glowing reviews ranging from the Associated Press to People. In keeping with the duo's penchant for seamlessly melding a U.K. underground vibe with a hip-hop and jazz-laced R&B '70s flair, the album lineup included the inspirational original track "I've Got Me" as well as an engaging update of the Isley Brothers' "For the Love of You."

Still, widespread recognition remained elusive. Enter "SOULidified." There are no covers this time; just 12 original tracks that drive home the duo's we-got-next promise.

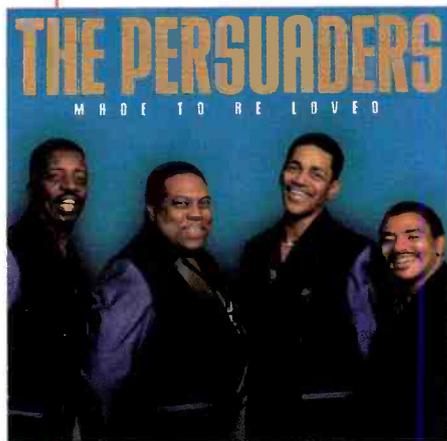
The Zambian-born singer is now based in London with Sawyer, who founded U.K. hip-hop group Blak Twang. "This time . . . I wanted to do a more personal album."

Mwelwa spent the last three years writing the album, which features such repeat-worthy tracks as "Hey Boy," "It's OK," "Can We Spend Some Time" and a duet with Dwele ("Baby Come Over").

Unlike before, Hil St. Soul's album will drop here first. That addresses one of the major problems Mwelwa says British acts encounter: not spending enough time in the States.

A second problem, the singer adds, is a little trickier to solve. "The States are the home of R&B, so you have to be on par with what's going on over there."

In this writer's opinion, the duo has the second problem covered. And the label is booking shows to build awareness. "Our aim is to come there and work," Mwelwa says. "Then we'll bring it home." . . .



FOR THE RECORD
In the March 18 issue of Billboard, a photo of the Persuaders that ran with the Rhythm & Blues column depicted the wrong version of the group. Pictured here is the version of the Persuaders that recorded "Made to Be Loved," the new album referred to in the column.



MWELWA

ROCK BY CHRISTA TITUS

Lacuna Coil's 'Karma'

When Lacuna Coil's "Comalies" came out in the United States in October 2002, the band was a little-known outfit from Milan. Almost four years later, with its new album, "Karmacode," out April 4, the goth-tinged metal act is on the brink of a mainstream breakthrough.

The radio success of "Swamped" and "Heaven's a Lie" and a constant touring schedule highlighted by Ozzfest 2004 elevated the sextet's profile worldwide. The good fortune allowed the band—Andrea Ferro, Cristina Scabbia, Marco Biazzi, Cristiano Migliore, Marco Zelati and Cristiano Mozzati—a bigger budget for "Karmacode," which it co-produced with Waldemar Sorychta.

"I would say 'Karmacode' is the missing link between Europe and America because we're still keeping our roots, we're still keeping the structure, the melody, the passion, the real strings that are not common in the U.S.," Scabbia says. "But at the same time, we wanted to incorporate something strong, something more powerful."

"Comalies" has sold 234,000 copies in the United States, according to Nielsen SoundScan. Marco Barbieri, Century Media president for North America, says the record has sold 500,000 units worldwide.

Given the base established with "Comalies," Century Media believes "Karmacode" could become the label's first gold record. Century Media is distributed by Caroline in the United States.

Lacuna Coil's popularity on the metal front is already sealed: It will be on the cover of at least a half dozen metal mags this spring. But the group is also gaining mainstream exposure: An April appearance on "Jimmy Kimmel Live" and a segment of "The Mix" on ABC News are already slated.

Barbieri attributes the band's burgeoning widespread appeal to its sound having "a good contrast between dark music and hard rock and more accessible music. The band has some exotic mystique to them."

Active rock WAAF Boston MD/afternoon-drive DJ Mistress Carrie seconds Barbieri's opinion.

"There's something kind of intriguing about the dual vocals and how it's kind of goth, but not so much over the edge that it's too much for more of a mainstream audience to be able to handle," she says.

Also, Scabbia is one of the most popular women in the metal scene. She is often the sole Lacuna Coil member on magazine covers. Scabbia says the extra attention is not an issue with the rest of the band, noting that when Lacuna Coil tours, the other members receive just as much, if not more attention. In metal, "there aren't so many females," she says, "so if we're talking about a picture in a magazine where everything is completely visual, I can understand if people would be more happy to see a picture of a girl instead of guys [in] leather jackets with a beer in their hand."

"Our Truth," the lead track from "Karmacode," went to radio in January to coincide with its appearance on the soundtrack to "Underworld: Evolution." The song is gaining traction at active rock. Promotion for second single "Closer" may start in May or June.

But the road is where Lacuna Coil continues to prosper.

The act is supporting Rob Zombie for six weeks this spring, then will rejoin Ozzfest in summer as the opening act for the main stage.

SCABBIA

FACT FILE

Label: Century Media Records

Management: Yvette Uhlmann, Direct Management

Booking: The Agency Group (Europe)

Publishing: Magic Arts (ASCAP)

Last/best-selling album: "Comalies" (2002), 234,000

Photo: Katja Kühn



Classical Score

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A New Day For 'Matins'

At long last, the French film "Tous les Matins du Monde" is being released on DVD. Starring Gerard Depardieu and directed by Alain Corneau, this tale based on the lives of 17th-century composer Sainte Colombe and his student Marin Marais made for an unlikely international blockbuster upon its original release in 1991.

The soundtrack, featuring the marvelous viola da gamba player and conductor Jordi Savall (already reissued in 2002 as a two-disc set on Savall's own Alia Vox label), has sold more than 1 million copies worldwide, becoming a must-own disc.

The film and its soundtrack arrived at a moment when the early music movement was truly blossoming beyond being a niche-within-a-niche specialty; while performers like Savall were already opening up the treasures of this artistic era to new audiences, "Tous les Matins" seemed to be a catalyst for and a symbol of this musical rebirth.

The digitally restored and remastered movie was issued by Koch Lorber March 7 and includes the

65-minute documentary "Jordi Savall: In Search of Perfect Sound."

MINNESOTA'S ONLINE FREEBIES: Working in conjunction with Minnesota Public Radio, the Minnesota Orchestra has announced that it will make select broadcast performances available for free via online streaming for up to one year.

At mpr.org/minnesotaorchestra, listeners can find nine two-hour programs from the 2005 season hosted by Brian Newhouse, including performances of Kalevi Aho's Symphony No. 7 ("Insect Symphony"), the Verdi Requiem and Beethoven's Symphonies Nos. 1, 3, 6 and 8, along with guest appearances by such artists as violinist Leila Josefowicz and pianists Emanuel Ax and Yefim Bronfman.

While Minnesota is not the first orchestra to offer broadcasts online, the length of time they will be available at no cost is groundbreaking.

LOTS A SHOSTAKOVICH: 2006 marks Dmitri Shostakovich's centenary birth year, and the flood of recordings continues unabated. Recent arrivals include competing versions of the composer's Violin Concerto No. 1. The first to turn up was an exhilarating reading from British violinist Daniel Hope and the BBC Symphony Orchestra, conducted by Shostakovich's son Maxim. The release includes the Second Violin Concerto and the Romance from The Gadfly (Warner Classics, Feb. 28). The second, a smoother and glossier interpretation from violinist Sarah Chang, the Berlin Philharmonic and conductor Simon Rattle, pairs the piece with Prokofiev's First Violin Concerto (EMI Classics, March 7).

Two more unusual releases have also recently hit shelves: Shostakovich's 1964 symphonic poem, The Execution of Stepan Razin, featuring bass baritone Charles Robert Austin, the Seattle Symphony Chorale and the Seattle Symphony led by Gerard Schwarz (Naxos, March 21); and "Shostakovich's Circle" (Analekta, Feb. 21), featuring the composer's own Chamber Symphony in F Major, performed by I Musici de Montreal, conductor Yuli Turovsky and pianist Serhiy Salov.



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CRABBS 'BLUR THE LINES'

The Crabb Family has always been on the cutting edge of Southern gospel music. Its progressive sound earned it fans in the contemporary Christian community, while its country flavor has made it a Grand Ole Opry favorite. The title of the group's March 28 release, "Blur the Lines," perfectly epitomizes the genre-bending, boundary-defying music that has made these siblings one of the most exciting new acts in any music field.

"We sing in a lot of different places," Jason Crabb says of where the group performs, from New York's Brooklyn Tabernacle

to Nashville's Opry and countless places in between. "We fit in Southern gospel as our roots, but we also sing outside of the box."

Jason—again nominated for a male vocalist Dove Award—performs with siblings Terah Crabb Penhollow, Kelly Crabb Bowling and twins Adam and Aaron Crabb. Family patriarch Gerald Crabb has penned many of the group's hits, including signature song "Through the Fire." Mother Kathy Crabb is the business-savvy manager driving the group's success. She is also heading up the act's new imprint, Clear Cool Music, and manage-

ment company, Big Ten Entertainment (Billboard, Feb. 4).

The imprint is a partnership with Daywind Music Group, the Crabbs' longtime label home. Daywind publicist Crystal Burchette has exited the label to join the new venture. (Daywind is distributed via New Day Christian Distributors and Word Distribution.)

The Crabbs look forward to launching other new artists through Clear Cool Music. "We feel like we want to sow into other people and help them," Aaron says. "I think that's a **continued on >>p44**

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Rogers' Big Return

Singer Takes A Gamble On New Producer To Win Over Radio

Almost any artist with the right financing can release albums all his life, but only a handful can remain relevant at radio—something most acts consider to be the golden ticket.

Six years after surprising the industry by landing the No. 1 country radio hit "Buy Me a Rose," Kenny Rogers is at it again.

With a fresh recording contract from Capitol Records Nashville in hand, Rogers returns with new single "I Can't Unlove You." The track is No. 29 on the country chart, with spins at 102 of the 123 country stations used for Billboard chart tabulation. The song is the lead track from Rogers' new album, "Water & Bridges," released March 21.

Rogers says he has learned over and over from his experiences with radio that "if you do a great song, [they] will play it, and if you don't, you will stand in line with everyone else and be compared. I'm fine with that as long as I know the rules.

"Radio was great to me back in the '80s, so I don't think they owe me anything," he continues. "I'm just hoping to give them something they can't say 'no' to."

Prior to Capitol, Rogers most recently recorded for his own label, Dreamcatcher Records. And while he had some successes there, he says the label never had the financing to compete with the majors in the promotion arena. "We were throwing out records we thought were top fives, [but] it cost so much . . . we weren't really accomplishing anything.

"There comes a point in the career where you need radio more than it needs you," he says.

"It's not payola, it's just the cost of doing business to get a record to where it needs to go, and we just didn't have the funds."

So when Capitol Records Nashville president/CEO Mike Dungan made him an offer, something Rogers says was "no question a gamble for them," Rogers viewed it as "a great opportunity to experiment at a high level."

(Capitol has long owned most of Rogers' catalog, and Rogers expects to one day lease the masters of his Dreamcatcher works to Capitol so his entire catalog will be in one place.)

The new album was the three-time Grammy Award winner's first pairing with country's hottest producer, Dann Huff. Among its highlights is a duet with Rogers' longtime friend, Don Henley, on the track "Calling Me."

For Huff, working with Rogers first involved a bit of getting over his own awe. "He was part of the whole soundtrack of my entire growing-up life," Huff says, still sounding a bit starstruck.

Dungan and Rogers first got acquainted a few years ago when the label exec asked the artist to help promote a greatest-hits compilation Capitol was releasing.

"In the process we fell in love with Kenny, the man," Dungan says. "I came away thinking, 'This is a man who knows who he is, but is a little restless in terms of making a statement.'"

So Dungan remembers telling Rogers he wanted him to make "a different kind of record, [not] an '80s-based Kenny Rogers record."

And Dungan knew Huff was just the guy to produce it. After pairing the two, Dungan says the label staff "just let them operate in a vacuum. We fed songs into them and just let them do their thing."

Rogers says Huff produced him "a little more edgy than anyone I'd ever worked with before."

The sound they achieved, Dungan says, is "Kenny's voice totally dry. There was no processing," a staple of some of Rogers' slicker earlier works. On "Water & Bridges," Dungan says, "it's just like Kenny is sitting right in front of you."

Huff says he and Rogers as a team represented "a whole mix of perspectives." But musically, Huff says, "he is as open as anyone I've ever met."

Dungan and Huff wanted to ensure Rogers tackled some social commentary songs on this CD, which he does on such tracks as "The Last Ten Years (Superman)" and "My Petition."

Huff says, "Kenny is damn near legend, and he's earned the right to say some things."

While Dungan says, "We don't have any spectacular bells and whistles" to get the word out about the album, he says the plan is simply to "capitalize on the brand that is Kenny Rogers and maximize the value of his legend" without dwelling on past successes. "It's about today," Dungan says of the project.

Rogers says of Capitol, "They have a vested interest, and they're going to do their best to make me successful."



ANATHALLO

NOW HEAR THIS

YOUR GUIDE TO UNSIGNED BANDS

>>>ANATHALLO

Sweet like the folk lullabies of Sufjan Stevens and sour like the melancholy emo-pop of Straylight Run, Michigan's Anathallo recalls a number of contemporary independent acts. But catch its live show, and you will witness something that feels entirely different. Armed with a full horn section and an arsenal of percussion, the youngsters tear through their set with irresistible harmonies and frequent shifts in melodic direction. The eight-person ensemble comprises self-described high-school band geeks, jazz heads and classic-pop aficionados. "Floating World," the 6-year-old band's first proper full-length, is available for free via Anathallo's Web site (anathallo.com). "With each tour, we're finding our shows more and more performative," co-founder and multi-instrumentalist Andrew Dost says. "I think we'd like to expand on that and experiment more with what a show should be without being gimmicky." The band began a month-long U.S. tour Feb. 23.

Contact: Tom Gates or Janet Weir, Nettwerk, 212-760-9711 —Katie Hasty

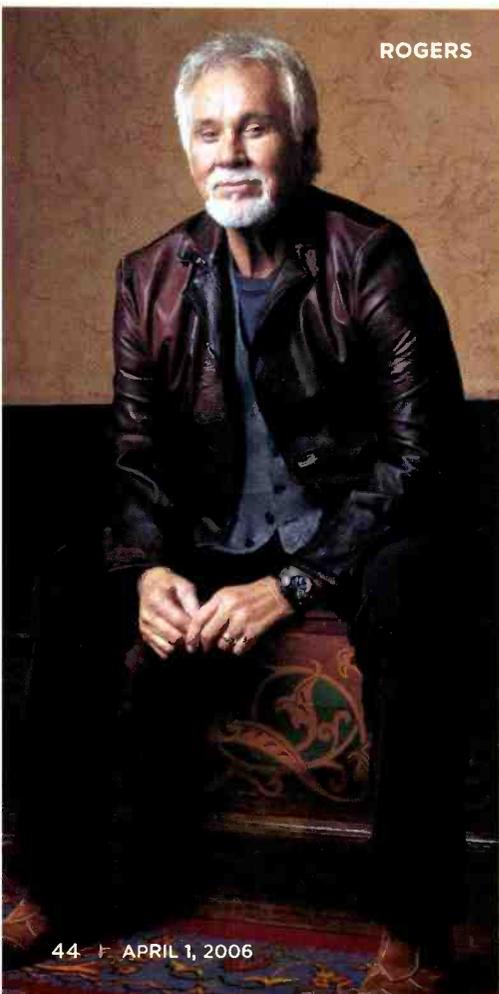
>>>THE BOGGS

Boggs principal Jason Friedman had a nervous breakdown about a year ago. A deal with Arena Rock Records, which released the group's "We Are the Boggs" in 2002, was dissolving and talks with a U.K.-based indie were hitting a dead end. So the New Yorker packed up and moved to Berlin to clear his mind. It was there that he conceived and recorded "Forts," a batch of post-punk rock tunes with narrative lyrics, a flurry of raw noises and what sounds like a runaway marching band. Album samples can be heard on MySpace, but the set has yet to see a proper release. In the meantime, the Boggs have taken to the road and have performed with such acts as the Rapture and the Duke Spirit, and Friedman is readying himself for another stab at the industry.

Contact: Kip Koury, Magnum PR, 212-532-4650 —Katie Hasty

EDITED BY TODD MARTENS
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ROGERS



HIGHER GROUND from >>p42

good way to do it."

Kelly agrees. "I'm excited about it for the other groups because there are a lot of groups that don't necessarily fit a certain mold," she says. "They maybe fit into something different like we do. So I'm excited that maybe this will be a new outlet for them to be able to do what they do."

The Crabbs admit what they do is sometimes difficult to categorize. "It's a hard thing, but it's a good thing," Adam says. "We don't really categorize ourselves because what we do kind of ministers to all."

Co-produced by the Crabbs and Bubba Smith, "Blur the Lines" is an impressive collection that features the siblings trading lead vocals. Aaron covers Michael English's "Holding Out Hope to You." Kelly serves up "One Day." Terah revives "I Go to the Rock," a Dottie Rambo classic. There is even a

Spanish track with Adam singing lead on "Amigo de Dios," and Jason's torchy, powerhouse vocals can be heard throughout the set.

This spring the group will embark on a tour where tickets can be purchased for either a solo date or a pair of shows. "Friday nights are always going to be Southern nights, which includes the McCraes, the Mike Bowling Group and the Crabb Family," says Kelly, whose husband is Mike Bowling. "Saturday night is the more contemporary night where it's Julian Drive, the Crabb Family, the Katinas and NewSong."

The Crabb Family visited the Holy Land in 2005, and later this year it will travel to Morocco, where it is one of a select few American acts that have been asked to perform in that largely Muslim country.

The next generation of Crabb performers is already warming

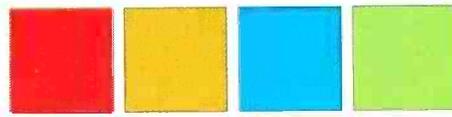
up in the wings. Each of the young siblings (all are under 30) is married with children, and they are getting ready to record a children's album featuring their offspring.

NEW FACES AT CMTA:

Word Distribution president Mark Funderburg was elected chairman of the Christian Music Trade Assn. board of directors. He will finish out the term vacated by Rich Peluso, who has taken a job outside the music industry.

CMTA has added several new voting members: Alex MacDougall, executive VP/GM of Maranatha Music; Artemis Gospel president Phillip White; Integrity Label Group VP Kevin Weimer; and Greg Bays, senior VP of sales and marketing for EMI Christian Music Group Distribution. Bays will also serve as secretary on the executive committee.

REVIEWS



SPOTLIGHTS

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

ALBUMS



GHOSTFACE Fishscale

Producers: various
Def Jam
Release Date: March 28
It is rough being the Wallabee king, but Ghostface does it with

ease on his fifth solo album, also his first Def Jam effort under Jay-Z's presidency. Fortunately, his originality has not been sacrificed to commercial concerns outside of the Ne-Yo-crooned single "Back Like That." Ghostface characteristically delivers wild neighborhood anecdotes involving crazy women, beat downs and drug maneuvers over classic soul samples. Utilizing cinema sound bites like Mr. T's "Rocky III" machismo, the rapper declares his greatness on "The Champ." "9 Milli Bros" is a renaissance Wu favorite, utilizing the Clan and even a weathered ODB vocal, while "Kilo" featuring Raekwon brings back the dual synergy of "Only Built 4 Cuban Linx." "Beauty Jackson" even finds Ghostface fearlessly singing, "You must be a special lady, and a very exciting girl." Overall, "Fishscale" is strong, with archetypal beats creating the definitive Ghost.—*HC*



YEAH YEAH YEAHS Show Your Bones

Producer: Squeak E. Clean
Interscope
Release Date: March 28
On an album of self-described "campfire

singalongs," the trio of vocalist Karen O, guitarist Nick Zinner and drummer Brian Chase rein in the freewheeling, larger-than-life sound that defined their early work.

Much of the material on the quirky "Show Your Bones" is more intimate and, at times, tentative. Building off the success of the unexpected modern rock hit "Maps," the band shows off its sensitive side with "Cheated Hearts" and the Chrissie Hynde-meets-Sonic Youth standout "Dudley." There are flashes of the old swagger on tracks like "Phenomena" (with its nod to Liquid Liquid's immortal "Cavern") and "Honeybear." But the album's heart lies in organic rockers that build off acoustic instrumentation, the first single "Gold Lion" among them. The formula is not as immediately thrilling, but it ages well.—*BG*

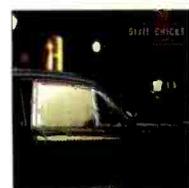


LOS TIGRES DEL NORTE Historias Que Contar

Producers: Los Tigres del Norte
Fonovisa
Release Date: April 4
Los Tigres del Norte

are not only a top norteño group, but a great vehicle for storytelling. On "Historias Que Contar," the group deviates from its recent tradition of mixing corridos (or stories) with romantic and dance fare, delivering instead a corrido-only album on an array of topics. There are cautionary tales, like "Le Compré la Muerte a Mi Hijo," about a father who buys his son a fast car only to see him crash and die. And "Señor Locutor," about a father-and-son reunion spurred by a radio DJ. This is unabashed populism, but Los Tigres, who epitomize popular culture, get away with it. There is also wry humor tinged with social satire. "Regalo Caro" (Expensive Gift) calls out brown-nosers and "El Vestido" is a hysterical tale of woe. Rewarding careful listens, this is arguably Los Tigres' best work in five years.—*LC*

SINGLES



DIXIE CHICKS Not Ready to Make Nice (3:55)

Producer: Rick Rubin
Writers: Robison, Maguire, Maines, Wilson
Publisher: not listed

Wide Open/Columbia (CD promo)
Dixie Chicks' lead Natalie Maines has never been the type to tuck her tail, but after an avalanche of combative censure of the trio at country radio following her 2003 criticism of President Bush, one might expect the Chicks' return to avoid ruffling feathers. Nothing doing. "Not Ready to Make Nice" responds to Maines' hurt and disbelief over the uproar: "They say time heals everything, but I'm still waiting/I'm mad as hell, can't bring myself to do what it is you think I should." The melancholy anthem, produced by Rick Rubin, is beautifully layered, melodically crafty and refreshingly impetuous. Sony is simultaneously taking the song to adult top 40, AC and country. Across all platforms, this is among the major releases of 2006.—*CT*



CHRIS RICE When Did You Fall (In Love With Me) (3:35)

Producers: Monroe Jones, Ken Lewis
Writer: C. Rice
Publisher: Clumsy Fly, ASCAP

INO/Columbia (CD promo)
Christian-cum-AC chart-maker Chris Rice has one of the most memorable lyrical lines in years in mainstream breakthrough "When Did You Fall (In Love With Me)" when he sings, "I can tell by the way you're looking at me/I better finish this song so my lips will be free." It embodies the breezy, bemused attitude of this jazzy, stream-of-consciousness track about that spectacular moment when the deal is sealed. This song is a reminder of the '80s, when songs peaked through the pack simply based on merit and memorable hooks. The little-known Rice, signed thanks to crossover Christian artist Michael J. Smith, is mounting AC radio with a song the format can claim as its own. From the must-have "Amusing."—*CT*

ALBUMS

HIP-HOP

T.I.

King

Producers: various
Grand Hustle/Atlantic
Release Date: March 28

▶ It happens to the best of them: Artists get stuck in a rut and fail to evolve beyond their comfort zone. Such is the case on T.I.'s fourth album, "King," timed to coincide with the release of his feature film debut, "ATL." This is mostly an uptempo set that follows the "if it ain't broke" formula. Here, T.I. shows he can still dominate a song given quality production (Just Blaze, DJ Toomp), but the album does little to build on what we have heard before. Many tracks ("King Back," "Told You So") resemble lead single "What You Know," a brag-anthem that reinforces his superiority. Sprinkled in are rap ballads ("Live in the Sky" featuring Jamie Foxx) and scenario-driven cuts ("Why You Wanna"). Nobody is expecting a completely new and different sound from T.I., but for an artist of his caliber, a little creative growth does not seem like too much to ask.—*CH*

E-40

My Ghetto Report Card

Producers: various
Sick Wit It/BME/Warner Bros.

Release Date: March 14

▶ Few MCs carry an entire genre on their back, but Northern California lyricist E-40 has been preparing for "My Ghetto Report Card" since his 1994 debut. The set is the mainstream introduction to the Bay Area's hyphy movement, a blend of dancing, cars and ostentatious slang. Thankfully, tracks like "Gouda" explain words like "scrilla" and "yaper" (each means money) while 40 limberly jumps around beats with his trademark speed-rapping. Bay Area producer Rick Rock created five tracks, including the standout "Yay Area" featuring a loop from Digable Planets' "Cool Like Dat." Lil Jon steps back from crunk to helm eight tunes, including the crossover

single "Tell Me When to Go." With a decade of experience, E-40 finally seems primed for recognition of his oft-poached, slanguistic creations.—*HC*

COUNTRY

TIM MCGRAW

Greatest Hits Volume 2

Producers: various
Curb

Release Date: March 28

▶ During the course of 12 years and nine albums, the breadth and depth of McGraw's material has grown significantly as demonstrated by the 16 cuts on his second hits compilation. The album contains four new songs, all potential hits. The sweetly paternal "My Little Girl" is culled from the upcoming film "My Friend Flicka," while the observant "Beautiful People" is the absolute antithesis of Marilyn Manson's song of the same name. Better is the empathetic anthem "I've Got Friends That Do." But best of the new stuff is McGraw's well-rendered take on Ryan Adams' "When the Stars Go Blue," showcasing surprising range and the instincts that have served him so well. Songs like the abortion-themed "Red Rag Top" and the Nelly collaboration "Over and Over" prove McGraw is not afraid to take risks, and, as ever, the risks are paying off.—*RW*

ROCK

PEOPLE IN PLANES

As Far As the Eye Can See

Producer: Sam Williams
Wind-up Records

Release Date: March 28

★ Wales-based rock outfit People in Planes swirls heavy riffs, haunting melodies and hypnotic grooves into classic-sounding tunes that are catchy, creative and, on occasion, sensational. Opener "Barracuda" leaps out with a jagged blues riff; the single "If You Talk Too Much (My Head Will Explode)" is as fantastic as its title. Most of the 12 songs are multipart rock anthems with wildly

atmospheric interludes. Even the power ballad "Falling by the Wayside" and the trip-hop-inspired "Rush" cleverly balance melodic quest and experimental flight. Soaking up Thom Yorke's paranoia and Chris Cornell's power into a voice that is uniquely his own, singer Gareth Jones could be the next big rock star. Rock fans hungry for more complex sounds, but unwilling to give up melody, should board this plane immediately.—*SP*

ATREYU

A Death-Grip on Yesterday

Producers: Atreyu, Josh Abraham
Victory

Release Date: March 28

▶ "A Death-Grip on Yesterday" is like a colossal beast that has been rudely awakened from slumber, roaring indignantly at the disturbance. Its running time also mimics a temper tantrum: brief, but brutal. Some of the monster's infuriation can be blamed on its ex-girlfriend. According to the throat-ripping screams of Alex Varkatzas and the more reasonable shouts of drummer Brandon Saller and bassist Marc McKnight, this barfly "liar and whore," as referred to on the driving "My Fork in the Road," would have been better left as a drunken one-night stand (the epic "Ex's and Oh's"). Instead, during the course of the furious "Our Sick Story," she became a two-timer ("Are you thinking of me/With your lips pressed tightly up against his head"). Elsewhere, Atreyu sustains the blistering pace on tracks like "We Stand Up," "Your Private War" and "Untitled Finale."—*CLT*

JAZZ

GERALD ALBRIGHT

New Beginnings

Producers: various
Peak Records

Release Date: March 28

▶ After a recent stint with GRP, in-demand sax man Albright recruits name brands like Chris Botti, Jeff Lorber and Patrice Rushen for this tasty **continued on >>p46**

REVIEWS



SINGLES

from >>p45

take on the much-maligned smooth jazz genre. Albright and Lorber get right to the heart of things on opening track "We Got the Groove" while subsequent original cuts like the title track, "I Need You" (with talented keyboardist Chuckii Booker) and the rollicking "Big Shoes" provide sound evidence that smooth jazz can still be a creative force. Albright's version of the Whispers' R&B hit "And the Beat Goes On" does veer more toward the Muzak side of the meter. But he immediately commands attention with his mesmerizing version of "Georgia on My Mind," an encore staple of his live shows (first recorded on his 1991 set "Live at Birdland West"). Albright does not just play the sax—he makes it talk.—GM

LATIN

NOELIA
40 Grados
Producers: *various*
Televisa/EMI

Release Date: *March 7*
▶ After an ill-conceived foray into reggaeton, Puerto Rican singer Noelia returns to the spotlight with a youth-driven, singles-filled pop album, indicating she wants to reclaim her original, more lighthearted audience. While there are plenty of ballads, this sound is devoid of strings and big on rock edges, sometimes evoking traces of Pat Benatar (on opener "Dinamita"). Elsewhere, tracks like "Enamorada de Ti" lead to the dancefloor with anthemic choruses. All of this marks a smart approach for a singer whose sweet voice has often sounded out of place in more old-fashioned pop. While the single is the safer "Cómo Duele" (a soap opera title track), much

better is the beautiful and distinctive "Sentimiento," adorned with scratching and quasi-rapping.—LC

WORLD

MARTA GOMEZ
Entre Cada Palabra
Producers: *Julio Santillan, David Chesky Chesky*

Release Date: *March 28*
★ Recorded live, sans overdubs, at St. Peter's Church in New York by audiophile label Chesky, "Entre Cada Palabra" is grace personified. Born in Colombia and schooled at Berklee College of Music, Gomez sings with a quiet, passionate radiance in an austere, largely acoustic instrumental setting of wafting flute lines, clapped rhythms, percolating percussion and bright-stringed guitars. The story-like songs—13 of which are Gomez originals and all sung in Spanish—are melodic gems informed by a range of South American folkloric music. Highlights include the flamenco-infused, flute-buoyed "Mar Adentro, Despacito"; the Colombian cumbia "Esta Linda la Mar" featuring the gorgeous interplay between Gomez's voice and guest Anat Cohen's clarinet; and the reflective balladic rendering of the classic Mexican ranchera "Cielito Lindo."—DO

CHARANGA CAKEWALK
Chicano Zen
Producer: *Michael Ramos Triloka*

Release Date: *March 28*
★ Michael Ramos, the inspired mind behind Charanga Cakewalk, is an Austin musician who clearly feels the pull of tradition as vividly as he experiences the robust music scene of that town. The tracks on "Chicano Zen" are in touch with conjunto, garage rock,

Tejano, lounge, cumbia and ranchera. He is also working with some major talent including David Garza, Lila Downs, Patty Griffin, Ruben Ramos and Celso Duarte. Sweet tunes include "La Miga Hormiga," a song Ramos and Downs wrote and sing about an ant with a great work ethic, and "La Mimosa," a Ramos original with an excellent chill factor that features Garza on guitar and vocal. Also make note of two special instrumentals: "El Ballad de Jose Campos Torres" and "Gloria."—PVV

NEW & NOTEWORTHY

TEDDY GEIGER
Underage Thinking
Producer: *Billy Mann Columbia*

Release Date: *March 21*
▶ Singer/songwriter Teddy Geiger is often compared to John Mayer because of his intimate vocals and soulful pop songs. But the doe-eyed 17-year-old is already forging his own path (and has been featured playing a variation of himself on CBS' short-lived TV show "Love Monkey"). "For You I Will (Confidence)," the lead single from Geiger's debut album "Underage Thinking," is No. 31 on the Pop 100 this issue, and there are certainly more hits to come. With the help of producer Billy Mann (Pink, Jessica Simpson), the album is chock-full of melodic goodness, especially the tracks "These Walls," "Night Air" and "Seven Days Without You."—KK

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THIS WEEK ON .com
ADDITIONAL REVIEWS:
• Kieran Hebden & Steve Reid, "The Exchange Session Vol. 1" (Domino)
• Mogwai, "Mr. Beast" (Matador)
• Band of Horses, "Everything All the Time" (Sub Pop)

POP

MARIO VASQUEZ *Gallery*
(3:44)
Producers: *Stargate, Ne-Yo*
Writers: *S. Smith, M. Eriksen, T. Hermansen*
Publishers: *various Arista (CD promo)*

▶ When Mario Vasquez abruptly resigned from last season's "American Idol" top 12 without explanation, rumors swirled that he was in label negotiations and would bypass the entire "AI" rigamarole. Exactly one year later, the dynamic Latino singer shows up on—gasp—Clive Davis' Arista Records, part of the parent label that signed victors Kelly Clarkson, Fantasia and Carrie Underwood. Both English and Spanglish versions on the promo court multiple formats, and while it takes a handful of spins to fully seduce the ears, the song showcases Vasquez's warm, appealing vocal quality. The singer bowed out of the show before we were able to appreciate his charms, and while it is difficult not to view him as an opportunist who did little to earn his standing, "Gallery" paints the portrait of a potentially lasting artist.—CT

R&B

THREE 6 MAFIA *Poppin My Collar*
(2:58)
Producers: *DJ Paul, Juicy "J"*
Writer: *not listed*
Publishers: *Tefnoise/Music Resources/Mr. Bigg, BMI; Jobete, ASCAP Sony Urban/Columbia (digital download)*

▶ Academy Award-winning rap act Three 6 Mafia is feeding the nationwide craze for the polarizing Southern rap trend. The follow-up to debut single "Stay Fly" is "Poppin My Collar," which basically means staying fly, indicates the undying popularity of the South's bouncy tracks and repetitive hooks: "Ever since I can remember I been poppin my collar/Poppin poppin my collar." Three 6 Mafia is simply doing its thing, and guilty pleasure songs like this will continue to draw listeners, including the mass of undercover collar-poppers.—CH

COUNTRY

DANIELLE PECK *Findin' a Good Man*
(3:09)
Producer: *Jeremy Stover*
Writers: *J. Stover, B.D. Maher, C. Koesel*
Publishers: *various Big Machine (CD promo)*

★ Almost any female artist worth her record deal can do an effective job on a nice ballad, but not everyone has the spunk and grit to make an uptempo tune leap out of the speakers. Peck treads familiar lyrical ground with sass and attitude. The song explores a never-ending dilemma: the persistent hunt for a good man. Spiced with fiddle, insinuating guitar, enthusiastic background vocals and a few hand claps, the single is a high-energy romp tailor-made for springtime radio.—DEP

ROCK

AUGUSTANA *Boston*
4:05
Producer: *Brendan O'Brien*
Writer: *Augustana*
Publisher: *Augustana Music/EMI April (ASCAP) Epic (CD promo)*

▶ How can one not be moved when a fresh-faced rock band sings so passionately about starting a new life? Augustana frontman Dan Layus has just turned 21, but his restless, world-weary voice makes him sound wiser and older on this soulful piano ballad. Strong on mood and groove, "Boston" builds a spectacular melodic arc while remaining fragile at its core. While other up-and-coming rock outfits rush into ringtone-ready hooks, Augustana takes its time, and that is a good thing. No doubt, this classic-sounding anthem will be the band's breakthrough single. It is destined for triple-A radio and has the guts to take on top 40. The fire is already being fueled: "Boston" is running in promos for the WB show "Bedford Diaries."—SP

ANBERLIN *Paperthin Hymn*
(3:15)
Producer: *Aaron Sprinkle*
Writers: *various*
Publishers: *Noise in National Music/Thirsty Moon River, ASCAP Tooth & Nail (CD)*

★ In the aftermath of a breakup, anger and sadness drag the sufferer on an emotional roller coaster. Anberlin's "Paperthin Hymn" reflects that seesawing of pain and aggression in rich style: Men who loathe sappy songs will appreciate the hard-edged expression of those sentiments. Joseph Milligan and Nathan Strayer's muscular guitars make the channeling effective. For the roaring choruses, the guitars work like two rhythm sections, one playing what sounds like a burning version of the lick in Don Henley's "The Boys of Summer." Nathan Young's propulsive drums and Deon Rexroat's almost subliminal bassline brace the structure. Topped with Stephen Christian's earnest vocals, it is a tough song with great chops all around.—CLT

DANCE

JIMMY JAMES *Fashionista*
(3:28)
Producer: *Markus Moser*
Writers: *Johnson, Knebel, Moser*

Publishers: *various Remixers: Frank Bailey, Marcelo Castelli, Nick Terranova Made Records (CD single)*
Once in a great while, a camp anthem squirms its way out of the gay ghetto into the pop-culture world at large (à la RuPaul's "Supermodel"). "Fashionista," by veteran New York performance artist Jimmy James, is so damn clever, it is hard not to offer a howling squeal of approval before clicking replay—again and again. Particularly memorable is James' "Vogue"-like rant: "Sean John, Calvin Klein, Donna Karan's fashion line/Valentino, YSL, Ferragamo and Chanel/Halston, Gucci, Fiorucci, don't forget my Pucci." Now that is some rhyming. The song, produced by Markus Moser of lio "Rapture" fame, is obviously an homage to the high-fashion scene, but James ends up paving his own runway with originality and enough grit and wit to make this bitchy dance ditty a worthy entry for mainstream approval.—CT

LEGEND & CREDITS

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PICK ▶: A new release predicted to hit the top half of the chart in the corresponding format.

CRITICS' CHOICE ★: A new release, regardless of chart potential, highly recommended for musical merit.

All albums commercially available in the United States are eligible. Send album review copies to Jonathan Cohen and singles review copies to Chuck Taylor (both at *Billboard*, 770 Broadway, Sixth Floor, New York, N.Y. 10003) or to the writers in the appropriate bureaus.

THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



POP GO THE BRITS

>> Three weeks after James Blunt became the first British artist to top the 14-month-old Pop 100 chart, Natasha Bedingfield earns the distinction of being the first female Brit to lead the list—her “Unwritten” jumps 3-1. The track also climbs Adult Top 40, up 10-6, with that chart’s largest spin gain.

‘WALK’ OF FAME

>> Kelly Clarkson’s “Walk Away” advances 11-9 on Adult Top 40. She thus becomes the first artist to place five top 10s from the same album at that format since the chart launched 10 years ago in Billboard Radio Monitor.



UNLIMITED

>> Martha Munizzi scores her first No. 1 in Billboard and her best Nielsen SoundScan week as “No Limits . . . Live” rings the bell on Top Gospel Albums with 17,000 sold. The album also represents her best rank on The Billboard 200 (No. 60).

Billboard

CHARTS



Over the Counter

GEOFF MAYFIELD gmayfield@billboard.com

iTunes, Wal-Mart Aid ‘High School Musical’ Encore

On March 14, Disney Channel’s “High School Musical” became the first full-length movie to be sold via digital download when it went on sale at Apple’s iTunes Music Store for \$9.99.

Only time will tell what historical implications that event could represent to the fields of TV or digital distribution, but one of the immediate dividends appears to be the return trip to No. 1 the “High School Musical” soundtrack makes on The Billboard 200.

The made-for-TV film did not appear on Disney Channel during the tracking week that ended March 19, its most recent play prior to that frame being March 10, so it appears the movie’s digital sales launch helped pave the album’s 3% gain (142,000 copies).

While most music videos and episodes of half-hour or hourlong TV shows sold on iTunes cost \$1.99, the “High School Musical” movie download carries a \$9.99 tag. Even with the heftier price, it ranked third among videos sold by iTunes at press time.

Digital sales have been meaningful to the soundtrack, too, accounting for 8.6% of the 812,000 copies sold to date. However, as the album has become more readily stocked in stores, the share represented by downloads di-

minishes, accounting for just 2% of this week’s total.

No doubt a \$9.72 sale price at Wal-Mart contributed to the soundtrack’s 3% gain. Consequently, the mass-merchant segment realizes a 9% lift over prior-week sales (95,000 copies). Department stores own 66% of the current total, compared with 62% a week ago.

The soundtrack is one of the music industry’s biggest surprises from first-quarter 2006, and its relentless growth only adds to its awe. Not only has the “Musical” album continued to reach higher sums in each week since it first led the big chart—a distinction very few chart-topping albums can claim—but it has literally grown every single week since it hit stores Jan. 10.

That streak should continue for at least one more week. Disney Channel is scheduled to repeat the movie two more times in the tracking period that ends March 26, activity that next issue’s charts will reflect.

TWICE THE PANIC: Not one, but two songs drive Panic! at the Disco, which this week parlay a 24% sales spike into a 41-29 leap on The Billboard 200.

Its “A Fever You Can’t Sweat Out” thus achieves not only its best rank to date, but also its biggest sales week: 29,000. Prior peaks were No. 39, in the Feb. 11 issue, and the 23,000 units that were registered by last issue’s charts.

For once, we see a robust chart jump that does not seem tied to discount pricing. Panic’s album was not featured in advertised sales campaigns at any of the price-driven chains during the tracking week, nor was it deeply discounted by any of the conventional music chains whose ads are tracked by Billboard’s charts department.

Unique, too, is that Panic’s train is literally running on two different tracks. Radio is lapping up the unforgettably titled “The Only Difference Between Martyrdom and Suicide Is Press Coverage,” which bullets 14-13 on Modern Rock, while music video channels carry a different tune, with MTV, MTV2 and Fuse picking up “I Write Sins Not Tragedies” (yet another memorable song title).

According to digital sales, video channels seem to be a bigger influence than radio. “Sins Not Tragedies” has sold 106,000 downloads to date, including 20,000 during the tracking week (48-26 on Hot Digital Songs, up 41%). Nielsen SoundScan has download sales to date for “Martyrdom” at 97,000, with 9,500 bought in the current frame.

EYES SMILING: If you are wondering why Celtic Woman wins The Billboard 200’s Pacesetter trophy with a 56% spike, then I figure you were not among those seeking Irish-styled pubs on March 17.

St. Patrick’s Day delivers a lift each year to Irish music, best-seen on Top World Albums at billboard.biz. Irish fare owns 11 of the chart’s 15 slots, including the top three, as the list’s unit volume grows by almost 50%.



PANIC! AT THE DISCO

CHART BEAT

READ FRED BRONSON EVERY WEEK AT BILLBOARD.COM/FRED

>> Together, James Blunt, Ne-Yo and Sean Paul have achieved something that has not been done on The Billboard Hot 100 since 1990 (by Maxi Priest, George Michael and James Ingram). That is how long it has been since three solo male artists scored consecutive No. 1 songs.

>> Fred Bronson discusses the continued rapid turnover of No. 1 titles on The Billboard Hot 100 and the zero turnover rate on Hot R&B/Hip-Hop Songs, where Mary J. Blige has the second-longest-running No. 1 song of the modern era.

>> Also in Chart Beat: “World” music succeeds—in this case, “The World” by Brad Paisley and “World Wide Suicide” by Pearl Jam. Both songs make chart news this week.

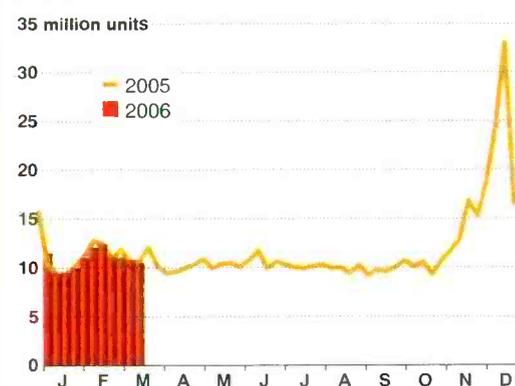
Market Watch

A Weekly National Music Sales Report

WEEKLY UNIT SALES

	ALBUMS	STORE SINGLES	DIGITAL TRACKS
This Week	10,461,000	71,000	10,533,000
Last Week	10,744,000	71,000	10,973,000
Change	-2.6%	0.0%	-4.0%
This Week Last Year	10,913,000	86,000	6,355,000
Change	-4.1%	-17.4%	65.7%

WEEKLY ALBUM SALES



YEAR-TO-DATE

	2005	2006	CHANGE
OVERALL UNIT SALES			
Albums	122,541,000	118,981,000	-2.9%
Digital Tracks	62,627,000	122,910,000	96.3%
Store Singles	923,000	769,000	-16.7%
Total	186,091,000	242,660,000	30.4%
Albums w/TEA*	128,803,700	131,272,000	1.9%

*Includes track equivalent album sales (TEA) with 10 track downloads equivalent to one album sale.

Digital Tracks Sales

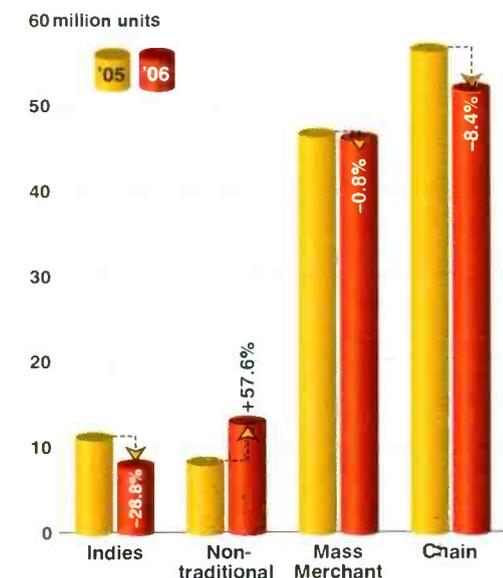


SALES BY ALBUM FORMAT

	2005	2006	CHANGE
CD	118,945,000	112,152,000	-5.7%
Digital	2,549,000	6,274,000	146.1%
Cassette	786,000	341,000	-56.6%
Other	261,000	214,000	-18.0%

For week ending Mar. 19, 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



APR 1 2006 THE Billboard 200

THIS WEEK	LAST WEEK	WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	3	2	10	#1 SOUNDTRACK WALT DISNEY 861426 (12.98)	High School Musical		1
2	2	24		JAMES BLUNT CUSTARD/ATLANTIC 97250/AG (18.98)	Back To Bedlam		1
3	1	1		E-40 SICK WID IT/BME 49963/WARNER BROS. (18.98)	My Ghetto Report Card		3
4	5	1	3	NE-YO DEF JAM 004934*/DJMG (13.98)	In My Own Words		1
5	1	2		JUVENILE UTP/ATLANTIC 83790*/AG (18.98)	Reality Check		1
6	7	8	18	CARRIE UNDERWOOD ARISTA/ARISTA NASHVILLE 71197/RMG (18.98)	Some Hearts		2
7	4	2		MATISYAHU DR/EPIC 97695*/SONY MUSIC (18.98)	Youth		1
8	8	6	21	JOHNNY CASH LEGACY COLUMBIA (NASHVILLE)/AMERICAN/ISLAND 005288/UME (13.98)	The Legend Of Johnny Cash		1
9	42	37	46	GREATEST GAINER FALL OUT BOY FUELED BY RAMEN/ISLAND 004140*/DJMG (13.98)	From Under The Cork Tree		2
10	10	7	8	JACK JOHNSON BRUSHFIRE 005116/UMRG (13.98)	Curious George (Soundtrack)		1
11	9	11	8	SOUNDTRACK FOX 13109/WIND-UP (18.98)	Walk The Line		1
12	11	5	13	MARY J. BLIGE MTRIARCH/GEFFEN 005722*/INTERSCOPE (13.98/8.98)	The Breakthrough		2
13	14	10	7	ANDREA BOCELLI SUGAR/DECCA 006069/UNIVERSAL CLASSICS GROUP (13.98)	Amore		1
14	13	4	3	ALAN JACKSON ACR/ARISTA NASHVILLE 80281/RLG (18.98)	Precious Memories		1
15	15	13	15	EMINEM SHADY/AFTERMATH 005881*/INTERSCOPE (13.98/8.98)	Curtain Call: The Hits		2
16	6	2		DAVID GILMOUR COLUMBIA 80280/SONY MUSIC (18.98)	On An Island		1
17	17	15	11	THE BLACK EYED PEAS A&M 004341*/INTERSCOPE (13.98/8.98)	Monkey Business		3
18	18	18	18	NICKELBACK ROADRUNNER 618300/DJMG (18.98)	All The Right Reasons		2
19	20	26	13	KELLY CLARKSON RCA 64491/RMG (18.98)	Breakaway		5
20	16	3	2	HAWTHORNE HEIGHTS VICTORY 265 & 266 (15.98 CD/DVD)	If Only You Were Lonely		1
21	19	16	8	JOSH TURNER MCA NASHVILLE 004744/UMGN (13.98)	Your Man		1
22	NEW	1		SHEDAISY LYRIC STREET 165062/HOLLYWOOD (18.98)	Fortuneteller's Melody		22
23	28	19	27	THE PUSSYCAT DOLLS A&M 005374/INTERSCOPE (13.98)	PCD		1
24	21	14	7	BARRY MANILOW ARISTA 74509/RMG (18.98) ⊕	The Greatest Songs Of The Fifties		1
25	29	31	25	SEAN PAUL VP/ATLANTIC 83788*/AG (18.98)	The Trinity		1
26	NEW	1		DONALD FAGEN REPRISE 49975/WARNER BROS. (18.98)	Morph The Cat		26
27	23	27	77	RASCAL FLATTS LYRIC STREET 165049/HOLLYWOOD (18.98)	Feels Like Today		4
28	22	21	30	KEYSHIA COLE A&M 003554*/INTERSCOPE (13.98)	The Way It Is		1
29	41	44	15	PANIC! AT THE DISCO DECA/DANCE 077/FUELED BY RAMEN (13.98)	A Fever You Can't Sweat Out		29
30	31	32	75	KEITH URBAN CAPITOL (NASHVILLE) 77489 (18.98)	Be Here		3
31	27	17	6	DEM FRANCHIZE BOYZ SO SO DEF 53423*/VIRGIN (18.98) ⊕	On Top Of Our Game		1
32	25	22	16	CHRIS BROWN JIVE 82876/ZOMBA (18.98) ⊕	Chris Brown		1
33	24	24	13	JAMIE FOXX J 71779*/RMG (18.98) ⊕	Unpredictable		1
34	12	2		SCARFACE J PRINCE 68516/RAP-A-LOT 4 LIFE (18.98)	My Homies Part 2		12
35	30	23	4	KIDZ BOP KIDS RAZOR & TIE 89112 (18.98)	Kidz Bop 9		1
36	33	29	6	MICHAEL BUBLE 143/REPRISE 48946/WARNER BROS. (18.98) ⊕	It's Time		1
37	32	28	5	TRACE ADKINS CAPITOL (NASHVILLE) 64512 (18.98)	Songs About Me		1
38	53	41	8	IL DIVO SYCO/COLUMBIA 76914/SONY MUSIC (18.98)	Ancora		1
39	39	33	15	T-PAIN KONVICT MUZIK/JIVE 73200/ZOMBA (18.98)	Rappa Ternt Sanga		33
40	43	55	22	NATASHA BEDINGFIELD EPIC 77515/SONY MUSIC (11.98) ⊕	Unwritten		26
41	49	46	36	THE ALL-AMERICAN REJECTS ODGHOUSE 004791/INTERSCOPE (13.98)	Move Along		1
42	52	39	4	ARCTIC MONKEYS DOMINO 086* (13.98)	Whatever People Say I Am, That's What I'm Not		24
43	26	2		VAN MORRISON POLYDOR/LOST HIGHWAY 005968*/UMGN (13.98)	Pay The Devil		26
44	NEW	1		SOUNDTRACK GEFFEN 006366/INTERSCOPE (13.98)	Dave Chappelle's Block Party		44
45	45	35	7	HEATHER HEADLEY RCA 64492/RMG (18.98) ⊕	In My Mind		1
46	40	54	6	KT TUNSTALL RELENTLESS 50729/VIRGIN (12.98)	Eye To The Telescope		40
47	37	34	45	MARIAH CAREY ISLAND 005784*/DJMG (13.98) ⊕	The Emancipation Of Mimi		6
48	35	20	5	JAHEIM DIVINE MILL 48802/WARNER BROS. (18.98)	Ghetto Classics		1
49	51	60	17	CHAMILLIONAIRE UNIVERSAL 005423*/UMRG (13.98)	The Sound Of Revenge		10
50	47	43	26	BON JOVI ISLAND 005371/DJMG (18.98) ⊕	Have A Nice Day		2



Her title has scanned 2.5 million copies in 18 weeks, the fastest-selling album in the history of the "American Idol" franchise.



At No. 9, new edition of Fall Out Boy set with bonus tracks more than doubles sales (up 122%) and nets its best chart position since debut.



Steely Dan man bows with third lone effort, racking up \$2,000. He wraps his debut solo tour March 31.



Band gets an 11% bump courtesy of a \$6.99 tag at Best Buy and a "Letterman" re-run. Opens for Depeche Mode starting April 27.



Album enters with 21,000 so d. Featured ac's include Jill Scott, Common, Erykah Badu, the Roots and Mos Def.

THIS WEEK	LAST WEEK	WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
51	44	2		SOUNDTRACK WALT DISNEY 861427 (18.98)	That's So Raven Too!		44
52	48	2		THE LITTLE WILLIES MILKING BULL 50671 (18.98)	The Little Willies		48
53	89	108	51	FACE SETTER CELTIC WOMAN MANHATTAN 60233 (18.98)	Celtic Woman		53
54	46	36	3	VARIOUS ARTISTS UNIVERSAL EMI/SONY BMG ZOMBA 005959/UME (18.98)	NOW #1's		1
55	61	49	15	LIL WAYNE CASH MONEY 005124*/UMRG (13.98)	Tha Carter II		1
56	34	25	4	SOUNDTRACK MOTOWN 006212/UMRG (13.98)	Tyler Perry's Madea's Family Reunion		25
57	50	38	6	VARIOUS ARTISTS WARNER MUSIC GROUP/SONY BMG MUSIC 77145/SONY MUSIC (18.98)	Totally Country 5		17
58	55	52	55	JACK JOHNSON JACK JOHNSON/BRUSHFIRE 004149*/UMRG (13.98)	In Between Dreams		2
59	57	47	20	VARIOUS ARTISTS SONY BMG ZOMBA/EMI 005740/UME (18.98)	Now 20		2
60	NEW	1		MARTHA MUNIZZI INTEGRITY COLUMBIA 77093/SONY MUSIC (18.98)	No Limits...Live		50
61	56	45	61	SUGARLAND MERCURY 73838*/VIRGIN (13.98)	Twice The Speed Of Life		2
62	38	12	3	KID ROCK & THE TWISTED BROWN TRUCKER BAND TOP DOG/ATLANTIC 83914/AG (18.98)	'Live' Trucker		2
63	63	56	43	GORILLAZ PARLOPHONE 73838*/VIRGIN (18.98)	Demon Days		5
64	36	30	19	MATISYAHU DR/EPIC 96484/SONY MUSIC (13.98)	Live At Stubb's		1
65	59	51	7	VARIOUS ARTISTS RAZOR & TIE 89107 (18.98)	Monster Ballads: Platinum Edition		1
66	58	40	19	KENNY CHESNEY BNA 72950/RLG (18.98)	The Road And The Radio		2
67	60	53	18	MADONNA WARNER BROS. 49460 (18.98)	Confessions On A Dance Floor		1
68	64	70	25	THREE 6 MAFIA HYPONOTIZE MINDS/COLUMBIA 94724/SONY MUSIC (18.98) ⊕	Most Known Unknown		1
69	62	50	13	THE NOTORIOUS B.I.G. BAD BOY 83885*/AG (19.98)	Duets: The Final Chapter		1
70	68	61	15	KORN VIRGIN 45889 (18.98)	See You On The Other Side		1
71	71	68	31	BRAD PAISLEY ARISTA NASHVILLE 69642/RLG (18.98)	Time Well Wasted		1
72	66	57	14	DADDY YANKEE EL CARTEL 005792/INTERSCOPE (13.98 CD/DVD) ⊕	Barrio Fino: En Directo		2
73	72	66	29	BROOKS & DUNN ARISTA NASHVILLE 69946/RLG (18.98)	Hillbilly Deluxe		1
74	69	62	104	GUNS N' ROSES GEFFEN 001714/INTERSCOPE (16.98)	Greatest Hits		2
75	65	42	17	NELLY FO REEL/DEARBY 005825*/UMRG (13.98)	Sweatsuit		29
76	70	48	6	RON WHITE IMAGE 3051 (18.98)	You Can't Fix Stupid		1
77	67	58	29	KANYE WEST ROC-A-FELLA/DEF JAM 004813*/DJMG (13.98)	Late Registration		3
78	75	64	21	DESTINY'S CHILD COLUMBIA 97765/SONY MUSIC (18.98) ⊕	#1's		1
79	74	67	34	YOUNG JEEZY CORPORATE THUGZ/DEF JAM 004421*/DJMG (13.98)	Let's Get It: Thug Motivation 101		2
80	84	90	17	SYSTEM OF A DOWN AMERICAN COLUMBIA 93871*/SONY MUSIC (18.98) ⊕	Hypnotize		1
81	NEW	1		BUILDING 429 WORD/CORB 86405/WARNER BROS. (13.98)	Rise		1
82	102	110	11	HEATSEEKER GRADUATE THE FRAY EPIC 93931/SONY MUSIC (11.98)	How To Save A Life		12
83	109	105	21	10 YEARS REPUBLIC/UNIVERSAL 005018/UMRG (9.98)	The Autumn Effect		1
84	99	95	7	SHE WANTS REVENGE PERFECTKISS/FLAWLESS/GEFFEN 005587*/INTERSCOPE (9.98)	She Wants Revenge		1
85	85	78	24	LITTLE BIG TOWN EQUITY 3010 (13.98)	The Road To Here		1
86	NEW	1		JOE SATRIANI EPIC 76755/SONY MUSIC (18.98)	Super Colossal		1
87	73	143	22	SOUNDTRACK GRAND HUSTLE/ATLANTIC 83822*/AG (18.98)	Hustle & Flow		1
88	124	140	4	HEATSEEKER GRADUATE FLYLEAF OCTONE 50005 (9.98)	Flyleaf		8
89	78	71	24	KIRK FRANKLIN FO YO SOUL GOSPEL/ENTRICK 71019/ZOMBA (18.98)	Hero		1
90	76	59	49	MIRANDA LAMBERT EPIC (NASHVILLE) 92026/SONY MUSIC (12.98) ⊕	Kerosene		1
91	80	76	26	DISTURBED REPRISE 49433/WARNER BROS. (18.98) ⊕	Ten Thousand Fists		1
92	87	79	78	GREEN DAY REPRISE 48777*/WARNER BROS. (18.98)	American Idiot		4
93	81	74	41	COLDPLAY CAPITOL 74786 (18.98)	X&Y		3
94	96	98	31	ALY & AJ HOLLYWOOD 162505 (18.98)	Into The Rush		3
95	103	96	45	DIERKS BENTLEY CAPITOL (NASHVILLE) 66475 (18.98) ⊕	Modern Day Drifter		6
96	NEW	1		BLACK SABBATH WARNER BROS. 73365/RHINO (18.98)	Greatest Hits 1970-1978		9
97	88	80	9	JUANITA BYNUM FLOW 9301 (17.98)	A Piece Of My Passion		4
98	79	69	33	FAITH HILL WARNER BROS. (NASHVILLE) 48794/WRN (18.98)	Fireflies		2
99	100	88	34	JASON ALDEAN BROKEN BOW 7657 (12.98)	Jason Aldean		3
100	91	81	14	ANTHONY HAMILTON SO SO DEF 74278/ZOMBA (18.98)	Ain't Nobody Worryin'		1

THE BILLBOARD 200 ARTIST INDEX

10 YEARS	26	AVENGED SEVENFOLD	110	BIG & RICH	136	159	BLACK SABBATH	17	MARY J. BLIGE	189	BLINK-182	189	BUN-B	176	ROSANNE CASH	168	CASTING CROWNS	133	CELTIC WOMAN	53	CHAMILLIONAIRE	49	KENNY CHESNEY	66	D4L	113	E-40	3	KIRK FRANKLIN	89	HAWTHORNE HEIGHTS	20	162	ALAN JACKSON	14	BAND	6						
50 CENT	10E	THE BABY EINSTEIN MUSIC BOX ORCHESTRA	181	NATASHA BEDINGFIELD	40	BELLE AND SEBASTIAN	196	DIERKS BENTLEY	95	BO BICE	128	BONE THUGS-N-HARMONY	191	CHRIS BOTTI	137	BROOKS & DUNN	73	NEKO CASE	103	JOHNNY CASH	8	JOHNNY CASH & JUNE CARTER CASH	148	DAVE COOK	122	DAVID GILMOUR	72	EMINEM	15	HEATHER HEADLEY	45	JAHEIM	48	THE KILLERS	17								
TRACE ADKINS	41	JASON ALDEAN	9E	THE ALL-AMERICAN REJECTS	41	ALY & AJ	94	ARCTIC MONKEYS	4E	THE BABY EINSTEIN MUSIC BOX ORCHESTRA	181	NATASHA BEDINGFIELD	40	BELLE AND SEBASTIAN	196	DIERKS BENTLEY	95	BO BICE	128	BONE THUGS-N-HARMONY	191	CHRIS BOTTI	137	BROOKS & DUNN	73	NEKO CASE	103	JOHNNY CASH	8	JOHNNY CASH & JUNE CARTER CASH	148	DAVE COOK	122	DAVID GILMOUR	72	EMINEM	15	HEATHER HEADLEY	45	JAHEIM	48	THE KILLERS	17
THE ALL-AMERICAN REJECTS	41	ALY & AJ	94	ARCTIC MONKEYS	4E	THE BABY EINSTEIN MUSIC BOX ORCHESTRA	181	NATASHA BEDINGFIELD	40	BELLE AND SEBASTIAN	196	DIERKS BENTLEY	95	BO BICE	128	BONE THUGS-N-HARMONY	191	CHRIS BOTTI	137																								

AIRPLAY MONITORED BY SALES DATA COMPILED BY



Billboard HOT 100

APR 1 2006

HOT 100 AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	19	#1 BE WITHOUT YOU	MARY J. BLIGE (Geffen)
2	3	10	TEMPERATURE	SEAN PAUL (VP/ATLANTIC)
3	2	17	SO SICK	NE-YO (DEF JAM/DJMG)
4	4	13	YO (EXCUSE ME MISS)	CHRIS BROWN (JIVE/ZOMBA)
5	6	11	LEAN WIT IT, ROCK WIT IT	DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)
6	5	20	CHECK ON IT	BEYONCE FEAT. SLIM THUG (COLUMBIA)
7	7	13	I'M N LUV (WIT A STRIPPER)	T-PAIN FEAT. MIKE JONES (KONVICT MUZIK/JIVE/ZOMBA)
8	11	9	LOVE	KEYSHIA COLE (A&M/INTERSCOPE)
9	10	12	YOU'RE BEAUTIFUL	JAMES BLUNT (CUSTARD/ATLANTIC)
10	8	18	UNPREDICTABLE	JAMIE FOXX FEATURING LUDACRIS (J/RMG)
11	13	9	MS. NEW BOOTY	BUBBA SPARXXX (NEW SOUTH/PURPLE RIBBON/VIRGIN)
12	9	21	GRILLZ	NELLY FEAT. PAUL WALL, ALI & GIPP (DERRTYFO/ REEL/UMRG)
13	12	13	UNWRITTEN	NATASHA BEDINGFIELD (EPIC)
14	14	7	SOS	RIHANNA (SRP/DEF JAM/DJMG)
15	16	10	WALK AWAY	KELLY CLARKSON (RCA/RMG)
16	15	30	BECAUSE OF YOU	KELLY CLARKSON (RCA/RMG)
17	17	16	DANCE, DANCE	FALL OUT BOY (FUELED BY RAMEN/ISLAND/DJMG)
18	29	5	WHAT YOU KNOW	TL (GRAND HUSTLE/ATLANTIC)
19	23	9	WHO SAYS YOU CAN'T GO HOME	BON JOVI (ISLAND/DJMG)
20	22	15	FRESH AZIMIZ	BOW WOW FEAT. J-KWON & JERMAINE DUPRI (COLUMBIA)
21	18	15	TOUCH IT	BUSTA RHYMES (AFTERMATH/INTERSCOPE)
22	26	17	ROMPE	DADDY YANKEE (EL CARTEL/INTERSCOPE)
23	25	10	EVERYTIME WE TOUCH	CASCADIA (ROBBINS)
24	41	4	BAD DAY	DANIEL POWTER (WARNER BROS.)
25	20	31	RUN IT!	CHRIS BROWN (JIVE/ZOMBA)

1,029 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)
1	1	28	#1 YOU'RE BEAUTIFUL	JAMES BLUNT (CUSTARD/ATLANTIC)
2	3	26	BAD DAY	DANIEL POWTER (WARNER BROS.)
3	2	19	EVER THE SAME	ROB THOMAS (MELISMA/ATLANTIC)
4	4	31	PHOTOGRAPH	NICKELBACK (ROADRUNNER/DJMG)
5	5	20	OVER MY HEAD (CABLE CAR)	THE FRAY (EPIC)
6	10	15	UNWRITTEN	NATASHA BEDINGFIELD (EPIC)
7	7	31	RIGHT HERE	STAIN'D (FLIP/ATLANTIC)
8	11	11	WALK AWAY	KELLY CLARKSON (RCA/RMG)
9	6	26	BETTER DAYS	GOO GOO DOLLS (WARNER BROS.)
10	12	10	WHO SAYS YOU CAN'T GO HOME	BON JOVI (ISLAND/DJMG)
11	9	18	CAB	TRAIN (COLUMBIA)
12	8	26	BECAUSE OF YOU	KELLY CLARKSON (RCA/RMG)
13	13	21	SUGAR, WE'RE GOIN' DOWN	FALL OUT BOY (FUELED BY RAMEN/ISLAND/DJMG)
14	14	6	ALWAYS ON YOUR SIDE	SHERYL CROW & STING (A&M/INTERSCOPE)
15	16	11	TALK	COLDPLAY (CAPITOL)
16	15	15	DIRTY LITTLE SECRET	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)
17	19	8	BLACK HORSE & THE CHERRY TREE	KT TUNSTALL (RELENTLESS/VIRGIN)
18	17	15	JUST FEEL BETTER	SANTANA FEAT. STEVEN TYLER (ARISTA/RMG)
19	20	8	UPSIDE DOWN	JACK JOHNSON (BRUSHFIRE/UMRG)
20	21	6	SAVIN' ME	NICKELBACK (ROADRUNNER/DJMG)
21	18	20	PRETTY VEGAS	INXS (BURNETT/EPIC)
22	23	4	AGAIN AND AGAIN	JEWEL (ATLANTIC)
23	24	13	LOVE AND MEMORIES	O.A.R. (EVERFINE/LAVA)
24	22	15	SOME HEARTS	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE/RMG)
25	25	4	STUPID GIRLS	PINK (LAFACE/ZOMBA)

ADULT CONTEMPORARY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	32	#1 YOU'RE BEAUTIFUL	JAMES BLUNT (CUSTARD/ATLANTIC)
2	2	39	YOU AND ME	LIFEHOUSE (Geffen)
3	3	23	BECAUSE OF YOU	KELLY CLARKSON (RCA/RMG)
4	6	12	BAD DAY	DANIEL POWTER (WARNER BROS.)
5	5	12	MAKING MEMORIES OF US	KEITH URBAN (CAPITOL (NASHVILLE)/EMC)
6	4	58	LONELY NO MORE	ROB THOMAS (MELISMA/ATLANTIC)
7	7	10	SAVE THE LAST DANCE FOR ME	MICHAEL BUBLE (143/REPRISE)
8	8	61	HOME	MICHAEL BUBLE (143/REPRISE)
9	9	27	I'M FEELING YOU	SANTANA FEAT. MICHELLE BRANCH (ARISTA/RMG)
10	10	10	PROBABLY WOULDN'T BE THIS WAY	LEANN RIMES (CUBB)
11	11	25	LIKE WE NEVER LOVED AT ALL	FAITH HILL (WARNER-CORB/WARNER BROS.)
12	14	14	EVER THE SAME	ROB THOMAS (MELISMA/ATLANTIC)
13	15	6	SOME HEARTS	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE/RMG)
14	12	27	BEAUTIFUL	JIM BRICKMAN FEAT. WAYNE BRADY (WALT DISNEY/HOLLYWOOD)
15	13	31	WINDOW TO MY HEART	JON SECADA (BIG3)
16	19	3	UNWRITTEN	NATASHA BEDINGFIELD (EPIC)
17	16	22	WHERE IS YOUR HEART TONIGHT	JORDAN KNIGHT (TRANS CONTINENTAL)
18	20	6	WHEN DID YOU FALL?	CHRIS RICE (EB & FLO/INO/EPIC)
19	25	5	ALWAYS ON YOUR SIDE	SHERYL CROW & STING (A&M/INTERSCOPE)
20	17	17	BETTER DAYS	GOO GOO DOLLS (WARNER BROS.)
21	18	20	AMARANTINE	ENYA (REPRISE)
22	21	9	UNCHAINED MELODY	BARRY MANILOW (ARISTA/RMG)
23	23	18	PHOTOGRAPH	NICKELBACK (ROADRUNNER/DJMG)
24	24	7	CAB	TRAIN (COLUMBIA)
25	22	20	WAKE ME UP WHEN SEPTEMBER ENDS	GREEN DAY (REPRISE)

HOT DIGITAL SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
1	2	6	#1 BAD DAY	DANIEL POWTER (WARNER BROS.)	2
2	3	21	YOU'RE BEAUTIFUL	JAMES BLUNT (CUSTARD/ATLANTIC)	2
3	5	17	UNWRITTEN	NATASHA BEDINGFIELD (EPIC)	3
4	1	3	SO SICK	NE-YO (DEF JAM/DJMG)	
5	4	10	TEMPERATURE	SEAN PAUL (VP/ATLANTIC)	
6	9	5	BEEP	THE PUSSYCAT DOLLS FEAT. WILL.I.AM (A&M/INTERSCOPE)	
7	7	15	EVERYTIME WE TOUCH	CASCADIA (ROBBINS)	
8	6	11	I'M N LUV (WIT A STRIPPER)	T-PAIN FEAT. MIKE JONES (KONVICT MUZIK/JIVE/ZOMBA)	
9	8	13	SHAKE THAT	EMINEM (SHADY/AFTERMATH/INTERSCOPE)	
10	10	17	GRILLZ	NELLY FEAT. PAUL WALL, ALI & GIPP (DERRTYFO/ REEL/UMRG)	
11	11	8	LEAN WIT IT, ROCK WIT IT	DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)	
12	24	8	MOVE ALONG	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)	
13	13	8	KING WITHOUT A CROWN	MATISYAHU (JUBA/EPIC)	
14	19	5	MS. NEW BOOTY	BUBBA SPARXXX (NEW SOUTH/PURPLE RIBBON/VIRGIN)	
15	12	26	PUMP IT	THE BLACK EYED PEAS (A&M/INTERSCOPE)	
16	20	22	DANCE, DANCE	FALL OUT BOY (FUELED BY RAMEN/ISLAND/DJMG)	2
17	17	33	MY HUMPS	THE BLACK EYED PEAS (A&M/INTERSCOPE)	
18	22	6	TOUCH IT	BUSTA RHYMES (AFTERMATH/INTERSCOPE)	
19	15	18	CHECK ON IT	BEYONCE FEAT. SLIM THUG (COLUMBIA)	3
20	27	7	WALK AWAY	KELLY CLARKSON (RCA/RMG)	
21	14	6	STUPID GIRLS	PINK (LAFACE/ZOMBA)	
22	18	20	JESUS, TAKE THE WHEEL	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)	
23	23	36	DIRTY LITTLE SECRET	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)	
24	31	3	RIDIN'	CHAMILLIONAIRE FEAT. KRATZIE BONE (UNIVERSAL/UMRG)	
25	21	10	YO (EXCUSE ME MISS)	CHRIS BROWN (JIVE/ZOMBA)	

MODERN ROCK

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
1	3	2	#1 WORLD WIDE SUICIDE	PEARL JAM (J/RMG)	
2	1	14	EVERY DAY IS EXACTLY THE SAME	NINE INCH NAILS (NOTHING/INTERSCOPE)	
3	4	8	NO WAY BACK	FOO FIGHTERS (ROSWELL/RCA/RMG)	
4	2	20	DANCE, DANCE	FALL OUT BOY (FUELED BY RAMEN/ISLAND/DJMG)	
5	7	16	THE DENIAL TWIST	THE WHITE STRIPES (THIRD MAN/Y2)	
6	5	18	LIGHTS AND SOUNDS	YELLOWCARD (CAPITOL)	
7	6	32	WASTELAND	10 YEARS (REPUBLIC/UNIVERSAL/UMRG)	
8	8	15	TEAR YOU APART	SHE WANTS REVENGE (PERFECTKISS/FLAWLESS/GEFFEN)	
9	11	8	HATE ME	BLUE OCTOBER (UNIVERSAL/UMRG)	
10	10	21	DARE	GORILLAZ FEAT. SHAUN RYDER (PARLOPHONE/VIRGIN)	
11	9	24	PERFECT SITUATION	WEEZER (Geffen)	
12	13	6	SPEAK	GODSMACK (REPUBLIC/UNIVERSAL/UMRG)	
13	14	7	THE ONLY DIFFERENCE BETWEEN MARTYRDOM AND SUICIDE IS PRESS COVERAGE	PANIC! AT THE DISCO (DECA/DANCE/FUELED BY RAMEN)	
14	17	8	SAYING SORRY	HAWTHORNE HEIGHTS (VICTORY)	
15	12	24	HYPNOTIZE	SYSTEM OF A DOWN (AMERICAN/COLUMBIA)	
16	20	8	CROOKED TEETH	DEATH CAB FOR CUTIE (ATLANTIC)	
17	19	6	GOLD LION	YEAH YEAH YEAHS (DRESS UP/INTERSCOPE)	
18	16	30	BAT COUNTRY	AVENGED SEVENFOLD (HOPELESS/WARNER BROS.)	
19	22	5	LONELY DAY	SYSTEM OF A DOWN (AMERICAN/COLUMBIA)	
20	15	20	KING WITHOUT A CROWN	MATISYAHU (JUBA/EPIC)	
21	18	13	CASH MACHINE	HARD-FI (NECESSARY/ATLANTIC)	
22	21	19	WINGS OF A BUTTERFLY	HIM (SIRE/WARNER BROS.)	
23	25	5	I DARE YOU	SHINEDOWN (ATLANTIC)	
24	28	3	I BET YOU LOOK GOOD ON THE DANCEFLOOR	ARTIFIC MONKEYS (DOMINO)	
25	26	5	IF I WERE YOU	HOBBASTANK (ISLAND/DJMG)	

POP 100

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	3	21	#1 UNWRITTEN	NATASHA BEDINGFIELD (EPIC)
2	4	11	TEMPERATURE	SEAN PAUL (VP/ATLANTIC)
3	2	21	YOU'RE BEAUTIFUL	JAMES BLUNT (CUSTARD/ATLANTIC)
4	5	6	BAD DAY	DANIEL POWTER (WARNER BROS.)
5	1	15	SO SICK	NE-YO (DEF JAM/IDJMG)
6	8	15	BE WITHOUT YOU	MARY J. BLIGE (GEFFEN)
7	7	17	EVERYTIME WE TOUCH	CASCADA (ROBBINS)
8	6	21	CHECK ON IT	BEYONCE FEAT. SLIM THUG (COLUMBIA)
9	12	14	WALK AWAY	KELLY CLARKSON (RCA/RMG)
10	9	12	I'M N LUV (WIT A STRIPPER)	T-PAIN FEAT. MIKE JONES (KONVICT MUZIK/JIVE/ZOMBA)
11	15	14	BEEP	THE PUSSYCAT DOLLS FEAT. WILL.I.AM (A&M/INTERSCOPE)
12	11	23	DANCE, DANCE	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)
13	13	33	DIRTY LITTLE SECRET	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)
14	10	17	GRILLZ	NELLY FEAT. PAUL WALL, ALI & GIPP (DERRITY/FO REEL/UMRG)
15	14	13	SHAKE THAT	EMINEM FEAT. NATE DOGG (SHADY/AFTERMATH/INTERSCOPE)
16	20	8	SOS	RIHANNA (SRP/DEF JAM/IDJMG)
17	16	12	YO (EXCUSE ME MISS)	CHRIS BROWN (JIVE/ZOMBA)
18	17	18	PUMP IT	THE BLACK EYED PEAS (A&M/INTERSCOPE)
19	19	25	STICKWITU	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)
20	18	7	STUPID GIRLS	PINK (LAFACE/ZOMBA)
21	22	35	MY HUMPS	THE BLACK EYED PEAS (A&M/INTERSCOPE)
22	23	34	BECAUSE OF YOU	KELLY CLARKSON (RCA/RMG)
23	21	25	RUN IT!	CHRIS BROWN (JIVE/ZOMBA)
24	29	6	MS. NEW BOOTY	BUBBA SPARXXX (NEW SOUTH/PURPLE RIBBON/VIRGIN)
25	25	10	LEAN WIT IT, ROCK WIT IT	DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)
26	26	33	RIGHT HERE	STAIN'D (FLIP/ATLANTIC)
27	39	8	MOVE ALONG	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)
28	46	4	SAVIN' ME	NICKELBACK (ROADRUNNER/IDJMG)
29	27	9	KING WITHOUT A CROWN	MATISYAHU (J DUB/DR/EPIC)
30	30	41	SUGAR, WE'RE GOIN' DOWN	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)
31	33	9	FOR YOU I WILL (CONFIDENCE)	TEDDY GEIGER (CRED/COLUMBIA)
32	24	30	GOLD DIGGER	KANYE WEST FEAT. JAMIE FOXX (ROC-A-FELLA/DEF JAM/IDJMG)
33	32	16	GIRL NEXT DOOR	SAVING JANE (TOUCAN COVE/UMRG)
34	38	14	TOUCH IT	BUSTA RHYMES (AFTERMATH/INTERSCOPE)
35	17	30	WE BE BURNIN'	SEAN PAUL (VP/ATLANTIC)
36	25	24	THERE IT GO! (THE WHISTLE SONG)	JUELZ SANTANA (DIPLOMATS/DEF JAM/IDJMG)
37	31	23	ONE WISH	RAY J (KNOCKOUT/SANCTUARY)
38	43	11	ROMPE	DADDY YANKEE (EL CARTEL/INTERSCOPE)
39	42	4	WHAT'S LEFT OF ME	NICK LACHEY (JIVE/ZOMBA)
40	36	20	JESUS, TAKE THE WHEEL	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)
41	48	5	TOUCH THE SKY	KANYE WEST FEAT. LUPE FIASCO (ROC-A-FELLA/DEF JAM/IDJMG)
42	50	4	RIDIN'	CHAMILLIONAIRE FEAT. KRAYZIE BONE (UNIVERSAL/UMRG)
43	43	7	OVER MY HEAD (CABLE CAR)	THE FRAY (EPIC)
44	35	7	I WRITE SINS NOT TRAGEDIES	PANIC! AT THE DISCO (DECAYDANCE/FUELED BY RAMEN)
45	39	6	THE REAL THING	BO BICE (RCA/RMG)
46	40	13	UNPREDICTABLE	JAMIE FOXX FEAT. LUDACRIS (J/RMG)
47	-	1	WORLD WIDE SUICIDE	PEARL JAM (J/RMG)
48	41	19	L.O.V.E.	ASHLEE SIMPSON (GEFFEN)
49	45	7	RUSH	ALY & AJ (HOLLYWOOD)
50	31	4	HIPS DON'T LIE	SHAKIRA FEAT. WYCLEF JEAN (EPIC)

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
51	52	3	FRESH AZIMIZ	BOB WOV FEAT. J-KWON & JERMAINE DUPRI (COLUMBIA)
52	44	25	IF IT'S LOVIN' THAT YOU WANT	RIHANNA (SRP/DEF JAM/IDJMG)
53	47	13	LAFFY TAFFY	D4L (DEEMONEY/ASYLUM/ATLANTIC)
54	94	2	TELL ME WHEN TO GO	E-40 FEAT. KEAK DA SNEAK (SICK WID' IT/BME/REPRISE)
55	58	3	EVER THE SAME	ROB THOMAS (MELISMA/ATLANTIC)
56	54	24	DON'T FORGET ABOUT US	MARIAH CAREY (ISLAND/IDJMG)
57	53	3	GOODBYE MY LOVER	JAMES BLUNT (CUSTARD/ATLANTIC)
58	60	26	SOUL SURVIVOR	YOUNG JEEZY FEAT. AKON (CORPORATE THUGZ/DEF JAM/IDJMG)
59	56	10	UPSIDE DOWN	JACK JOHNSON (BRUSHFIRE/UMRG)
60	64	4	WHO SAYS YOU CAN'T GO HOME	BOB JOVI (ISLAND/IDJMG)
61	74	1	POPPIN' MY COLLAR	THREE 6 MAFIA (HYPNOTIZE MINDS/COLUMBIA)
62	57	23	BETTER DAYS	GOOD GOOD DOLLS (WARNER BROS.)
63	63	1	BREAKING FREE	ZAC EFFRON, ANDREW SEELEY & VANESSA ANNE HUGHES (WALT DISNEY)
64	62	1	SORRY	MADONNA (WARNER BROS.)
65	69	21	HONKY TONK BADONKADONK	TRACE ADKINS (CAPITOL (NASHVILLE))
66	72	1	TONIGHT I WANNA CRY	KEITH URBAN (CAPITOL (NASHVILLE))
67	71	13	TURN IT UP	CHAMILLIONAIRE FEAT. LIL' FLIP (UNIVERSAL/UMRG)
68	66	15	PERFECT SITUATION	WEEZER (GEFFEN)
69	55	11	CRASH	GWEN STEFANI (INTERSCOPE)
70	77	23	I'M SPRUNG	T-PAIN (KONVICT MUZIK/JIVE/ZOMBA)
71	82	3	WHEN YOU'RE MAD	NE-YO (DEF JAM/IDJMG)
72	34	3	ALWAYS ON YOUR SIDE	SHERYL CROW & STING (A&M/INTERSCOPE)
73	67	21	HUNG UP	MADONNA (WARNER BROS.)
74	75	14	WHO I AM HATES WHO I'VE BEEN	RELIENT (GOTEE/CAPITOL)
75	73	19	WHEN I'M GONE	EMINEM (SHADY/AFTERMATH/INTERSCOPE)
76	92	3	THE ONLY DIFFERENCE BETWEEN MARTYRDOM AND SUICIDE IS...	PANIC! AT THE DISCO (DECAYDANCE/FUELED BY RAMEN)
77	70	11	LIGHTS AND SOUNDS	YELLOWCARD (CAPITOL)
78	76	11	WHEN I GET WHERE I'M GOING	BRAD PAISLEY FEAT. DOLLY PARTON (ARISTA NASHVILLE)
79	87	4	BLACK HORSE & THE CHERRY TREE	KT TUNSTALL (RELENTLESS/VIRGIN)
80	68	6	RODEO	JUVENILE (UTP/ATLANTIC)
81	85	16	GONE	KELLY CLARKSON (RCA/RMG)
82	31	4	BEST FRIEND	50 CENT & OLIVIA (G-UNIT/INTERSCOPE)
83	36	8	WE'RE ALL IN THIS TOGETHER	HIGH SCHOOL MUSICAL CAST (WALT DISNEY)
84	78	24	LUXURIOUS	GWEN STEFANI (INTERSCOPE)
85	39	5	LOVE	KEYSHIA COLE (A&M/INTERSCOPE)
86	79	24	I THINK THEY LIKE ME	DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)
87	100	3	GOLD LION	YEAH YEAH YEAHS (DRESS UP/INTERSCOPE)
88	0	26	STAY FLY	THREE 6 MAFIA (HYPNOTIZE MINDS/COLUMBIA)
89	34	8	YOUR MAN	JOSH TURNER (MCA NASHVILLE)
90	-	1	BEAUTIFUL LOVE	THE AFTERS (SIMPLE/INO/EPIC)
91	-	5	FOREVER YOUNG	YOUTH GROUP (WARNER SUNSET/EPITAPH/REPRISE)
92	90	13	KEROSENE	MIRANDA LAMBERT (EPIC (NASHVILLE))
93	88	21	DARE	GORILLAZ FEAT. SHAUN RYDER (PARLOPHONE/VIRGIN)
94	83	14	NASTY GIRL	THE NOTORIOUS B.I.G. (BAD BOY/ATLANTIC)
95	91	8	START OF SOMETHING NEW	ZAC EFFRON, ANDREW SEELEY & VANESSA ANNE HUGHES (WALT DISNEY)
96	53	4	GEEK IN THE PINK	JASON MRAZ (ATLANTIC)
97	-	2	BRING OUT THE FREAK IN YOU	LIL ROB (UPSTAIRS)
98	-	3	4EVER	THE VERONICAS (ENGINEERD/SIRE/WARNER BROS.)
99	56	6	MY HOOD	YOUNG JEEZY (CORPORATE THUGZ/DEF JAM/IDJMG)
100	55	9	GET'CHA HEAD IN THE GAME	ANDREW SEELEY (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	9	#1 BE WITHOUT YOU	MARY J. BLIGE (GEFFEN)	☆
2	5	8	TEMPERATURE	SEAN PAUL (VP/ATLANTIC)	☆
3	2	19	UNWRITTEN	NATASHA BEDINGFIELD (EPIC)	☆
4	3	15	SO SICK	NE-YO (DEF JAM/IDJMG)	☆
5	4	21	CHECK ON IT	BEYONCE FEAT. SLIM THUG (COLUMBIA)	☆
6	7	8	SOS	RIHANNA (SRP/DEF JAM/IDJMG)	☆
7	6	14	WALK AWAY	KELLY CLARKSON (RCA/RMG)	☆
8	10	10	YOU'RE BEAUTIFUL	JAMES BLUNT (CUSTARD/ATLANTIC)	☆
9	9	18	DANCE, DANCE	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	☆
10	8	24	DIRTY LITTLE SECRET	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)	☆
11	11	16	EVERYTIME WE TOUCH	CASCADA (ROBBINS)	☆
12	12	25	STICKWITU	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)	☆
13	14	9	YO (EXCUSE ME MISS)	CHRIS BROWN (JIVE/ZOMBA)	☆
14	15	9	I'M N LUV (WIT A STRIPPER)	T-PAIN FEAT. MIKE JONES (KONVICT MUZIK/JIVE/ZOMBA)	☆
15	13	15	GRILLZ	NELLY FEAT. PAUL WALL, ALI & GIPP (DERRITY/FO REEL/UMRG)	☆
16	18	13	BEEP	THE PUSSYCAT DOLLS FEAT. WILL.I.AM (A&M/INTERSCOPE)	☆
17	16	33	BECAUSE OF YOU	KELLY CLARKSON (RCA/RMG)	☆
18	19	13	RIGHT HERE	STAIN'D (FLIP/ATLANTIC)	☆
19	17	27	RUN IT!	CHRIS BROWN (JIVE/ZOMBA)	☆
20	21	14	SHAKE THAT	EMINEM FEAT. NATE DOGG (SHADY/AFTERMATH/INTERSCOPE)	☆
21	23	7	STUPID GIRLS	PINK (LAFACE/ZOMBA)	☆
22	22	16	PUMP IT	THE BLACK EYED PEAS (A&M/INTERSCOPE)	☆
23	20	18	ONE WISH	RAY J (KNOCKOUT/SANCTUARY)	☆
24	31	5	HIPS DON'T LIE	SHAKIRA FEAT. WYCLEF JEAN (EPIC)	☆
25	35	4	SAVIN' ME	NICKELBACK (ROADRUNNER/IDJMG)	☆

*19 mainstream top 40 stations are electronically monitored 24 hours a day 7 days a week. This data is used to compile the Pop 100.

HOT SINGLES SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	4	#1 GOLD LION	YEAH YEAH YEAHS (DRESS UP/INTERSCOPE)
2	1	13	CHECK ON IT	BEYONCE FEAT. SLIM THUG (COLUMBIA)
3	3	4	SORRY	MADONNA (WARNER BROS.)
4	5	5	SISTER	SCOUNDREL SQUAD FEAT. BUN-B (INVISIBLE)
5	7	10	TOUCH IT	BUSTA RHYMES (AFTERMATH/INTERSCOPE)
6	10	13	TE AMO CORAZON	PRINCE (UNIVERSAL/UMRG)
7	6	2	THE W.A.N.D.	THE FLAMING LIPS (WARNER BROS.)
8	4	2	STRAIGHT TO VIDEO	MINDLESS SELF INDULGENCE (METROPOLIS)
9	9	11	HEARTBREAK HOTEL	ELVIS PRESLEY (RCA/SONY BMG STRATEGIC MARKETING GROUP)
10	11	18	HUNG UP	MADONNA (WARNER BROS.)
11	8	4	BLACK SWEAT/BEAUTIFUL, LOVED & BLESSED	PRINCE (NPG/UNIVERSAL/UMRG)
12	13	7	HEAD LIKE A HOLE	NINE INCH NAILS (RYKODISC)
13	19	4	MS. NEW BOOTY	BUBBA SPARXXX (NEW SOUTH/PURPLE RIBBON/VIRGIN)
14	17	10	LEAN WIT IT, ROCK WIT IT	DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)
15	23	16	DELUSIONS OF GRANDEUR	THE J PROJECT FEAT. LASALLE GABRIEL (SLR)
16	14	40	INSIDE YOUR HEAVEN/VEHICLE	BO BICE (RCA/RMG)
17	21	11	EVERYTIME WE TOUCH	CASCADA (ROBBINS)
18	16	15	I AM NOT MY HAIR	INDIA ARIE (MOTOWN/UMRG)
19	2	3	SWEAT	JES (CELESTIAL ARTS PUBLISHING)
20	26	58	WE WILL BECOME SILHOUETTES/BE STILL MY HEART	THE POSTAL SERVICE (SUB POP)
21	22	3	I REFUSE	URBAN MYSTIC (SOBE/WARNER BROS.)
22	8	17	ONE WISH	RAY J (KNOCKOUT/SANCTUARY)
23	20	5	LIPSTICK	ROCKIE LYNNE (UNIVERSAL SOUTH)
24	28	3	OOOH...	ALYZE ELYSE FEAT. CELINSKI (SOUL CITY/TRUMP)
25	25	40	LONELY	AKON (SRC/UNIVERSAL/UMRG)

HITPREDICTOR

DATA PROVIDED BY **promosquad**

See chart legend for rules and explanations. Yellow indicates recently tested title, ☆ indicates New Release.

ARTIST/TITLE (Score)	Chart Rank
POP 100 AIRPLAY	
NATASHA BEDINGFIELD Unwritten EPIC (70.2)	3
KELLY CLARKSON Walk Away RMG (83.8)	7
JAMES BLUNT You're Beautiful ATLANTIC (65.2)	8
CASCADA Everytime We Touch ROBBINS (70.0)	11
SHAKIRA FEAT. WYCLEF JEAN HIPS DON'T LIE EPIC (67.0)	24
NICKELBACK Savin' Me IDJMG (79.5)	25
SAVING JANE Girl Next Door UMRG (65.4)	26
NICK LACHEY What's Left Of Me ZOMBA (68.3)	36
THE ALL-AMERICAN REJECTS MOVE ALONG (INTERSCOPE) (66.9)	47
ADULT TOP 40	
NATASHA BEDINGFIELD Unwritten EPIC (65.9)	6
KELLY CLARKSON Walk Away RMG (68.3)	8
BON JOVI Who Says You Can't Go Home IDJMG (73.6)	10
KEITH URBAN Making Memories Of Us EMC (78.2)	28
HOBBASTANK If I Were You IDJMG (65.2)	27
INXS Menow EPIC (66.2)	35
HOOTIE & THE BLOWFISH Get Out Of My Mind VANGUARD (71.8)	-
ADULT CONTEMPORARY	
☆ NATASHA BEDINGFIELD Unwritten EPIC (72.3)	16
☆ TRAIN Cab COLUMBIA (82.9)	24
MODERN ROCK	
FOO FIGHTERS No Way Back RMG (67.5)	3

SALES DATA COMPILED BY



Billboard R&B/HIP-HOP

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2006

TOP R&B/HIP-HOP ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	E-40 SICK WID' IT/BME 49863/WARNER BROS. (18.98)	My Ghetto Report Card		1
2	2	2	JUVENILE UTP/ATLANTIC 83790*/AG (18.98)	Reality Check		1
3	3	3	NE-YO DEF JAM 004934*/DJMG (13.98)	In My Own Words		1
4	2	2	SCARFACE J PRINCE 68516/RAP-A-LOT 4 LIFE (18.98)	My Homies Part 2		3
5	14	14	MARY J. BLIGE MTRIARCH/GEFFEN 005722*/INTERSCOPE (13.98/8.98)	The Breakthrough		2
6	39	39	KEYSHIA COLE A&M 003554*/INTERSCOPE (13.98)	The Way It Is		2
7	14	14	JAMIE FOXX J 71779*/RMG (18.98) Ⓢ	Unpredictable		1
8	5	6	DEM FRANCHIZE BOYZ SO SO DEF 53423*/VIRGIN (18.98) Ⓢ	On Top Of Our Game		2
9	5	5	JAHEIM DIVINE MILL 48802/WARNER BROS. (18.98)	Ghetto Classics		1
10	7	7	HEATHER HEADLEY RCA 64492/RMG (18.98) Ⓢ	In My Mind		1
11	5	4	SOUNDTRACK MOTOWN 006212/UMRG (13.98)	Tyler Perry's Madea's Family Reunion		1
12	12	25	SEAN PAUL VP/ATLANTIC 83788*/AG (18.98)	The Trinity		1
13	NEW	1	SOUNDTRACK GEFFEN 006366/INTERSCOPE (13.98)	Dave Chappelle's Block Party		13
14	15	15	LIL WAYNE CASH MONEY 005124*/UMRG (13.98)	Tha Carter II		1
15	16	16	CHRIS BROWN JIVE 82876/ZOMBA (18.98) Ⓢ	Chris Brown		1
16	15	15	T-PAIN KONVICT MUZIK/JIVE 73200/ZOMBA (18.98)	Rappa Ternt Sanga		8
17	2	17	CHAMILLIONAIRE UNIVERSAL 005423*/UMRG (13.98)	The Sound Of Revenge		2
18	16	14	EMINEM SHADY/AFTERMATH 005881*/INTERSCOPE (13.98/8.98)	Curtain Call: The Hits		2
19	18	14	ANTHONY HAMILTON SO SO DEF 74278/ZOMBA (18.98)	Ain't Nobody Worryin'		4
20	1	25	THREE 6 MAFIA HYPNOTIZE MINDS/COLUMBIA 94724/SONY MUSIC (18.98) Ⓢ	Most Known Unknown		1
21	13	13	THE NOTORIOUS B.I.G. BAD BOY 83885*/AG (19.98)	Duets: The Final Chapter		1
22	23	16	THE BLACK EYED PEAS A&M 004341*/INTERSCOPE (13.98/8.98)	Monkey Business		3
23	19	19	YOUNG JEEZY CORPORATE THUGZ/DEF JAM 004421*/DJMG (13.98)	Let's Get It: Thug Motivation 101		1
24	18	18	KIRK FRANKLIN FO YO SOUL/GOSPO CENTRIC 71019/ZOMBA (18.98)	Hero		1
25	13	17	MARIAH CAREY ISLAND 005784*/DJMG (13.98) Ⓢ	The Emancipation Of Mimi		5
26	28	28	LUDACRIS AND DTP DTP/DEF JAM 005786*/DJMG (13.98) Ⓢ	Ludacris Presents...Disturbing Tha Peace		1
27	25	22	REMY MA SRC/UNIVERSAL 005122*/UMRG (13.98)	There's Something About Remy: Based On A True Story		1
28	27	26	KANYE WEST ROC-A-FELLA/DEF JAM 004813*/DJMG (13.98)	Late Registration		3
29	23	23	JUELZ SANTANA DIPLOMATS/DEF JAM 005426*/DJMG (13.98/8.98) Ⓢ	What The Game's Been Missing!		1
30	26	41	SOUNDTRACK GRAND HUSTLE/ATLANTIC 83822*/AG (18.98)	Hustle & Flow		1
31	24	24	DESTINY'S CHILD COLUMBIA 97765/SONY MUSIC (18.98) Ⓢ	#1's		1
32	35	36	PAUL WALL SWISHHOUSE/ATLANTIC 83808/ASYLUM (18.98)	The Peoples Champ		1
33	33	33	SOUNDTRACK G-UNIT 005605*/INTERSCOPE (13.98/8.98)	Get Rich Or Die Tryin'		1
34	31	31	YING YANG TWINS COLLIPARK 2790/TVT (11.98 CD/DVD) Ⓢ	U.S.A. Still United		6
35	36	32	BUN-B RAP-A-LOT 4 LIFE 68539/ASYLUM (18.98)	Trill		1
36	33	30	D4L DEEMONEY/ASYLUM 83890/AG (18.98)	Down For Life		1
37	30	21	SCARFACE PRESENTS... THE PRODUCT UNDERGROUND RAILROAD 5828/KOCH (17.98)	One Hunid		4
38	38	29	MARY MARY MY BLOCK/COLUMBIA 77733/SONY MUSIC (18.98)	Mary Mary		4
39	34	25	NELLY FO' REEL/DERRTY 005825*/UMRG (13.98)	Sweatsuit		6
40	41	34	CHARLIE WILSON JIVE 69429/ZOMBA (18.98)	Charlie, Last Name Wilson		3
41	39	35	JOHN LEGEND G.O.O.D./COLUMBIA 92776*/SONY MUSIC (18.98) Ⓢ	Get Lifted		1
42	40	38	TREY SONGZ SONG BOOK/ATLANTIC 83721/AG (15.98)	I Gotta Make It		6
43	51	48	YOUNGBLOODZ LAFACE 73175*/ZOMBA (18.98) Ⓢ	Ev'rybody Know Me		1
44	48	44	KEM MOTOWN 004232/UMRG (13.98) Ⓢ	Album II		1
45	45	37	PURPLE RIBBON ALL-STARS PURPLE RIBBON 12207*/VIRGIN (18.98)	Big Boi Presents...Got Purp? Vol. II		5
46	42	42	DAMIAN "JR. GONG" MARLEY GHETTO YOUTHS/TUFF GONG 005416*/UMRG (13.98)	Welcome To Jamrock		4
47	19	19	FLOETRY ERVINGWONDER/GEFFEN 005609/INTERSCOPE (13.98)	Flo' Ology		2
48	83	83	LYFE JENNINGS COLUMBIA 90946/SONY MUSIC (12.98) Ⓢ	Lyfe 268-192		7
49	52	50	BONE THUGS-N-HARMONY RUTHLESS 25423 (18.98)	Greatest Hits		30
50	47	40	YOLANDA ADAMS ELEKTRA/ATLANTIC 83789/AG (18.98)	Day By Day		4
51	50	45	PITBULL DIAZ BROTHERS 2750/TVT (11.98 CD/DVD) Ⓢ	Money Is Still A Major Issue		4
52	44	55	LIL' KIM QUEEN BEE/ATLANTIC 83818*/AG (18.98)	The Naked Truth		3
53	55	49	SOUNDTRACK VERITY 71620/ZOMBA (18.98)	The Gospel		22
54	56	51	RAY J KNOCKOUT 87521/SANCTUARY (18.98)	Raydiation		13
55	23	23	ALICIA KEYS J 67424/RMG (18.98) Ⓢ	Unplugged		1

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
56	73	23	GREATEST GAINER WARREN G HAWINO/G-FUNK 54707*/LIGHTYEAR (18.98)	In The Mid-Nite Hour		15
57	57	53	BOW WOW COLUMBIA 93505*/SONY MUSIC (18.98) Ⓢ	Wanted		3
58	37	2	JAVIER CAPITOL 73429 (18.98)	Left Of Center		37
59	21	21	STEVIE WONDER MOTOWN 002402/UMRG (13.98)	A Time To Love		2
60	NEW	1	BOBBY BROWN GEFFEN/CHRONICLES 006111/UME (13.98)	The Definitive Collection		60
61	RE-ENTRY	1	K-CI & JOJO GEFFEN/CHRONICLES 004059/UME (13.98)	All My Life: Their Greatest Hits		18
62	1	1	T.I. GRAND HUSTLE/ATLANTIC 83734*/AG (18.98)	Urban Legend		1
63	59	54	GINUWINE EPIC 93455/SONY MUSIC (18.98)	Back II Da Basics		3
64	63	29	RIHANNA SRP/DEF JAM 004937/DJMG (13.98)	Music Of The Sun		6
65	66	59	50 CENT SHADY/AFTERMATH 004092*/INTERSCOPE (13.98/8.98) Ⓢ	The Massacre		5
66	62	61	GOAPELE SKYBLAZE/COLUMBIA 92910/SONY MUSIC (11.98)	Change It All		32
67	52	25	TONI BRAXTON BLACKGROUND 005441/UMRG (13.98)	Libra		2
68	72	39	LEELA JAMES WARNER BROS. 48027 (13.98)	A Change Is Gonna Come		42
69	34	34	LIL WAYNE/MICHAEL "5000" WATTS CASH MONEY 006324/UMRG (9.98)	Tha Carter II: Chopped & Screwed		64
70	99	31	SOUNDS OF BLACKNESS SLR 54693/LIGHTYEAR (17.98)	Unity		47
71	92	83	SERGIO MENDES HEAR 2263/CONCORD (18.98)	Timeless		39
72	79	66	USHER LAFACE 63982/ZOMBA (18.98/12.98)	Confessions		1
73	83	71	CECE WINANS PURESPRINGS GOSPEL/INO 93997/SONY MUSIC (18.98)	Purified		12
74	67	56	DILATED PEOPLES ABB 11783*/CAPITOL (18.98)	20/20		35
75	70	62	DWELE VIRGIN 71410 (17.98)	Some Kinda...		10

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.	PEAK POSITION
1	1	3	MATISYAHU OR/EPIC 97695*/SONY MUSIC	Youth		1
2	25	25	SEAN PAUL VP/ATLANTIC 83788*/AG	The Trinity		1
3	3	48	MATISYAHU OR/EPIC 96464/SONY MUSIC	Live At Stub's		1
4	4	28	DAMIAN "JR. GONG" MARLEY GHETTO YOUTHS/TUFF GONG 005416*/UMRG	Welcome To Jamrock		1
5	5	19	BOB MARLEY AND THE WAILERS ISLAND/TUFF GONG 005723/UME/DJMG	Africa Unite: The Singles Collection		1
6	6	62	BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND/CHRONICLES 004008/UME	Gold		1
7	8	8	UB40 RHINO 73305	Who You Fighting For?		1
8	8	37	PAPA SAN GOSPO CENTRIC 71280/ZOMBA	Real & Personal		1
9	15	26	SHAGGY BIG YARD/GEFFEN 004180*/INTERSCOPE	Clothes Crop		1
10	8	37	BOB MARLEY JADACY SPECIAL PRODUCTS 50541/MADACY	20 Best Of Bob Marley		1
11	9	36	WILLIE NELSON OST HIGHWAY 004706*/UMGN	Countrypolitan		1
12	13	24	SINEAD O'CONNOR THAT'S WHY THERE'S CHOCOLATE AND VANILLA 001	Throw Down Your Arms		1
13	11	39	VARIOUS ARTISTS JP 1729*	Reggae Gold 2005		1
14	10	3	BOB MARLEY MADACY SPECIAL PRODUCTS 51850/MADACY	Golden Legends: Bob Marley		1
15	4	17	VARIOUS ARTISTS VP 1739*	Strictly The Best 33		1

BETWEEN THE BULLETS rgeorge@billboard.com

LIL JON LIFTS E-40'S GRADES

Bay Area rapper E-40 teams with crunk master Lil Jon to score his first No. 1 on Top R&B/Hip-Hop Albums and Top Rap Albums

Jon's BME Recordings, E-40 released 11 albums through Jive. Of those, seven reached the top 10 on the R&B/hip-hop chart.

with "My Ghetto Report Card." E-40 also gets high marks on The Billboard 200, where 94,000 sold puts him at No. 3, his best sales week since 1996 when 123,000 placed "Tha Hall of Game" at No. 4 on the big chart.

Prior to signing with Lil



Lil Jon's magic on "Tell Me When to Go" grants E-40 his first top 10 on the Rhythmic chart (11-10) and first entry on The Billboard Hot 100 in 11 years. MTV pushed the album with "My Block: The Bazz," featuring E-40 and other San Francisco artists. —Raphael George

APR 1 2006 R&B/HIP-HOP Billboard



THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	21	#1 BE WITHOUT YOU	MARY J. BLIGE (Geffen/Interscope)	☆
2	3	17	LEAN WIT IT, ROCK WIT IT	DEM FRANCHIZE BOYZ FEAT. LIL PEANUT & CHARLAY (SO SO DEF/VIRGIN)	
3	2	16	YO (EXCUSE ME MISS)	CHRIS BROWN (JIVE/ZOMBA)	
4	6	14	LOVE	KEYSHIA COLE (A&M/INTERSCOPE)	☆
5	4	21	UNPREDICTABLE	JAMIE FOXX FEAT. LUDACRIS (J/RMG)	☆
6	5	23	SO SICK	NE-YO (DEF JAM/IDJMG)	☆
7	7	13	TEMPERATURE	SEAN PAUL (VP/ATLANTIC)	
8	10	7	WHAT YOU KNOW	T.I. (GRAND HUSTLE/ATLANTIC)	☆
9	9	23	TOUCH IT	BUSTA RHYMES (AFTERMATH/INTERSCOPE)	☆
10	8	18	CHECK ON IT	BEYONCE FEAT. SLIM THUG (COLUMBIA/SUM)	☆
11	12	27	LOOKING FOR YOU	KIRK FRANKLIN (FO YO SOUL/GOSPO CENTRIC/ZOMBA)	☆
12	13	5	I'M N LUV (WIT A STRIPPER)	T-PAIN FEAT. MIKE JONES (KONVICT MUZIK/JIVE/ZOMBA)	
13	18	3	MS. NEW BOOTY	BUBBA SPARXXX (NEW SOUTH/PURPLE RIBBON/VIRGIN)	
14	14	19	FRESH AZIMIZ	BOW WOW FEAT. J-KWON & JERMAINE DUPRI (COLUMBIA/SUM)	☆
15	16	21	CAN'T LET GO	ANTHONY HAMILTON (SO SO DEF/ZOMBA)	
16	11	25	GOTTA GO	TREY SONGZ (SONG BOOK/ATLANTIC)	
17	19	21	IN MY MIND	HEATHER HEADLEY (RCA/RMG)	
18	20	9	POPPIN' MY COLLAR	THREE 6 MAFIA (HYPNOTIZE MINDS/COLUMBIA/SUM)	
19	17	23	RODEO	JUVENILE (UTP/ATLANTIC)	☆
20	21		4 MINUTES	AVANT (MAGIC JOHNSON/GEFFEN/INTERSCOPE)	☆
21	15	22	GRILLZ	NELLY FEAT. PAUL WALL, ALI & GIPP (DEARTY/FO' REEL/UMRG)	☆
22	21	13	GETTIN' SOME	SHAWNNA (DTP/DEF JAM/IDJMG)	☆
23	22	14	OH YES (AKA 'POSTMAN')	JUELZ SANTANA (DIPLOMATS/DEF JAM/IDJMG)	☆
24	30	12	CONCEITED (THERE'S SOMETHING ABOUT REMY)	REMY MA (SRC/UNIVERSAL/UMRG)	☆
25	23	8	BEST FRIEND	50 CENT FEAT. OLIVIA (G-UNIT/INTERSCOPE)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
26	27	21	TRU LOVE	FAITH EVANS (CAPITOL)	
27	25		JUST CAME HERE TO CHILL	THE ISLEY BROTHERS (DEF SOUL/DEF JAM/IDJMG)	
28	42		BACK LIKE THAT	GHOSTFACE KILLAH FEAT. NE-YO (DEF JAM/IDJMG)	
29	32	32	UNBREAKABLE	ALICIA KEYS (J/RMG)	☆
30	34	8	GOOD LUCK CHARM	JAGGED EDGE (COLUMBIA/SUM)	☆
31	—	13	LUXURIOUS	GWEN STEFANI (INTERSCOPE)	
32	36	8	FIND MYSELF IN YOU	BRIAN MCKNIGHT (MOTOWN/UMRG)	
33	39	7	GOIN' DOWN	YUNG JOC (BLOCK ENTERTAINMENT/BAD BOY SOUTH/ATLANTIC)	
34	43		WHEN YOU'RE MAD	NE-YO (DEF JAM/IDJMG)	☆
35	26	14	BETCHA CAN'T DO IT LIKE ME	D4L (DEEMONEY/ASYLUM/ATLANTIC)	☆
36	33	7	CONTROL MYSELF	LL COOL J FEAT. JENNIFER LOPEZ (DEF JAM/IDJMG)	
37	24	10	TOUCH THE SKY	KANYE WEST FEAT. LUPE FIASCO (RDC-A-FELLA/DEF JAM/IDJMG)	☆
38	37		HYPOTHETICALLY	LYFE JENNINGS (COLUMBIA/SUM)	☆
39	44	4	SAY I	CHRISTINA MILIAN FEAT. YOUNG JEEZY (ISLAND/IDJMG)	☆
40	29	24	DON'T FORGET ABOUT US	MARIAH CAREY (ISLAND/IDJMG)	☆
41	38	12	SNAP YO FINGERS	LIL JON (BME/TVT)	☆
42	28	30	ONE WISH	RAY J (KNOCKOUT/SANCTUARY)	☆
43	35	36	I THINK THEY LIKE ME	DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)	☆
44	59	4	FLY LIKE A BIRD	MARIAH CAREY (ISLAND/IDJMG)	☆
45	40	6	TELL ME WHEN TO GO	E-40 FEAT. KEAK DA SNEAK (SICK WID' IT/BME/WARNER BROS.)	
46	52	3	TORN	LETOYA (CAPITOL)	☆
47	41	19	MAGIC	CHARLIE WILSON (JIVE/ZOMBA)	☆
48	54	6	HUSTLIN'	RICK ROSS (SLIP-N-SLIDE/DEF JAM/IDJMG)	☆
49	50	4	GIRL	PAUL WALL (SWISHHOUSE/ASYLUM/ATLANTIC)	☆
50	45	26	KRYPTONITE (I'M ON IT)	PURPLE RIBBON ALL-STARS (PURPLE RIBBON/VIRGIN)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	18	#1 BE WITHOUT YOU	MARY J. BLIGE (Geffen/Interscope)	☆
2	3	25	IN MY MIND	HEATHER HEADLEY (RCA/RMG)	
3	2	13	UNPREDICTABLE	JAMIE FOXX FEAT. LUDACRIS (J/RMG)	
4	5	27	LOOKING FOR YOU	KIRK FRANKLIN (FO YO SOUL/GOSPO CENTRIC/ZOMBA)	
5	4	13	CAN'T LET GO	ANTHONY HAMILTON (SO SO DEF/ZOMBA)	
6	6	18	JUST CAME HERE TO CHILL	THE ISLEY BROTHERS FEAT. RONALD ISLEY (DEF SOUL/DEF JAM/IDJMG)	
7	8	18	FIND MYSELF IN YOU	BRIAN MCKNIGHT (MOTOWN/UMRG)	
8	9	21	UNBREAKABLE	ALICIA KEYS (J/RMG)	
9	7	2	MAGIC	CHARLIE WILSON (JIVE/ZOMBA)	
10	21		TRU LOVE	FAITH EVANS (CAPITOL)	
11	12	9	SO SICK	NE-YO (DEF JAM/IDJMG)	
12	11	34	I WANNA BE LOVED	ERIC BENET (FRIDAY/REPRISE/WARNER BROS.)	
13	16	9	I REFUSE	URBAN MYSTIC (SOBE/WARNER BROS.)	
14	13	31	WHERE WOULD I BE (THE QUESTION)	KINDRED THE FAMILY SOUL (EPIC/HIDDEN BEACH)	
15	17	4	OOH WEE	TEENA MARIE (CASH MONEY/UMRG)	
16	14	16	I AM NOT MY HAIR	INDIA.ARIE (MOTOWN/UMRG)	
17	18	8	INTO YOU	KEM (MOTOWN/UMRG)	
18	20	8	LOVE	KEYSHIA COLE (A&M/INTERSCOPE)	
19	22	7	GOD'S GIFT	JEFF MAJORS FEAT. KELLY PRICE (MUSIC ONE/EPIC/SUM)	
20	15	18	DON'T FORGET ABOUT US	MARIAH CAREY (ISLAND/IDJMG)	
21	24	6	PRETTY BABY	ERIC BENET (FRIDAY/REPRISE/WARNER BROS.)	
22	23	4	FIRST LOVE	GOAPELE (SKYBLAZE/COLUMBIA/SUM)	
23	21	9	HYPOTHETICALLY	LYFE JENNINGS FEAT. FANTASIA (COLUMBIA/SUM)	
24	19	17	TO YOU	EARTH, WIND & FIRE FEAT. BRIAN MCKNIGHT (SANCTUARY)	
25	26	9	I REMEMBER	MELISSA MORGAN (LU ANN/ORPHEUS)	

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	3	#1 SISTER	SCOUNDREL SQUAD FEAT. BUN-B (INVISIBLE)	☆
2	2	13	CHECK ON IT	BEYONCE FEAT. SLIM THUG (COLUMBIA/SUM)	
3	3	4	OOH...	ALYZE ELYSE FEAT. CELINSKI (SOUL CITY/TRUMP)	
4	4	3	I REFUSE	URBAN MYSTIC (SOBE/WARNER BROS.)	
5	—	3	I TRADE IT ALL	ORLANDO BROWN (UP ONE ENTERTAINMENT)	
6	5	9	GET LOOSE	BLU CRUSH (BLU CRUSH)	
7	9	13	TE AMO CORAZON	PRINCE (UNIVERSAL/UMRG)	
8	15	11	LEAN WIT IT, ROCK WIT IT	DEM FRANCHIZE BOYZ FEAT. LIL PEANUT & CHARLAY (SO SO DEF/VIRGIN)	
9	7	3	GRIND WINTERS OUT	MIKE WATTS FEAT. JIZ NICKLE & PAUL WALL (WATTS)	
10	20	3	WHAT YOU KNOW/RIDE WIT ME	T.I. (GRAND HUSTLE/ATLANTIC)	
11	6	7	GOTTA LOVE	AARON KANE (INVIGORATOR RECORDZ)	
12	—	7	THINKIN' BOUTCHOO	GARY ESCOE (TCB/ESCOTICA PRODUCTIONS)	
13	32	14	MS. NEW BOOTY	BUBBA SPARXXX (NEW SOUTH/PURPLE RIBBON/VIRGIN)	
14	8	15	I AM NOT MY HAIR	INDIA.ARIE (MOTOWN/UMRG)	
15	16	5	KRYPTONITE (I'M ON IT)	PURPLE RIBBON ALL-STARS (PURPLE RIBBON/VIRGIN)	
16	22	5	CONTROL MYSELF	LL COOL J FEAT. JENNIFER LOPEZ (DEF JAM/IDJMG)	
17	11	6	BOOM DRAH	Y.G.O. (NEGRIL WEST/ORPHEUS)	
18	23	11	TOUCH IT	BUSTA RHYMES (AFTERMATH/INTERSCOPE)	
19	21	4	YO (EXCUSE ME MISS)	CHRIS BROWN (JIVE/ZOMBA)	
20	18	4	BEST FRIEND	50 CENT & OLIVIA (G-UNIT/INTERSCOPE)	
21	19	17	ONE WISH	RAY J (KNOCKOUT/SANCTUARY)	
22	—	1	PUT EM IN THEIR PLACE	MOBB DEEP (G-UNIT/INTERSCOPE)	
23	—	1	ROMPE	DADDY YANKEE (EL CARTEL/INTERSCOPE)	
24	29	35	RUN IT!	CHRIS BROWN (JIVE/ZOMBA)	
25	12	11	THE HOOCHIE SONG	D4K (HAVING YOURS/SOWELL ENTERTAINMENT)	

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	15	#1 BE WITHOUT YOU	MARY J. BLIGE (Geffen/Interscope)	☆
2	3	8	LEAN WIT IT, ROCK WIT IT	DEM FRANCHIZE BOYZ FEAT. LIL PEANUT & CHARLAY (SO SO DEF/VIRGIN)	
3	2	12	YO (EXCUSE ME MISS)	CHRIS BROWN (JIVE/ZOMBA)	
4	7	4	TEMPERATURE	SEAN PAUL (VP/ATLANTIC)	
5	4	14	I'M N LUV (WIT A STRIPPER)	T-PAIN FEAT. MIKE JONES (KONVICT MUZIK/JIVE/ZOMBA)	
6	6	14	MS. NEW BOOTY	BUBBA SPARXXX (NEW SOUTH/PURPLE RIBBON/VIRGIN)	
7	5	18	SO SICK	NE-YO (DEF JAM/IDJMG)	
8	0	9	RIDIN'	CHAMILLIONAIRE FEAT. KRAYZIE BONE (UNIVERSAL/UMRG)	
9	8	20	CHECK ON IT	BEYONCE FEAT. SLIM THUG (COLUMBIA/SUM)	
10	1	7	TELL ME WHEN TO GO	E-40 FEAT. KEAK DA SNEAK (SICK WID' IT/BME/WARNER BROS.)	
11	3	22	GRILLZ	NELLY FEAT. PAUL WALL, ALI & GIPP (DEARTY/FO' REEL/UMRG)	
12	5	5	LOVE	KEYSHIA COLE (A&M/INTERSCOPE)	
13	3	16	FRESH AZIMIZ	BOW WOW FEAT. J-KWON & JERMAINE DUPRI (COLUMBIA/SUM)	
14	8	5	GIRL	PAUL WALL (SWISHHOUSE/ASYLUM/ATLANTIC)	
15	14	17	BRING OUT THE FREAK IN YOU	LIL ROB (UPSTAIRS)	
16	2	16	UNPREDICTABLE	JAMIE FOXX FEAT. LUDACRIS (J/RMG)	
17	21	7	SOS	RIHANNA (SRP/DEF JAM/IDJMG)	
18	13	10	ROMPE	DADDY YANKEE (EL CARTEL/INTERSCOPE)	
19	17	9	GIT IT	YING YANG TWINS FEAT. BUN-B (COLLIPARK/TVT)	
20	15	15	SHAKE THAT	EMINEM FEAT. NATE DOGG (SHADY/AFTERMATH/INTERSCOPE)	
21	23	6	BEST FRIEND	50 CENT & OLIVIA (G-UNIT/INTERSCOPE)	
22	2	9	CONTROL MYSELF	LL COOL J FEAT. JENNIFER LOPEZ (DEF JAM/IDJMG)	
23	21	12	TOUCH IT	BUSTA RHYMES (AFTERMATH/INTERSCOPE)	
24	23	3	WHEN YOU'RE MAD	NE-YO (DEF JAM/IDJMG)	
25	24	3	POPPIN' MY COLLAR	THREE 6 MAFIA (HYPNOTIZE MINDS/COLUMBIA/SUM)	

HITPREDICTOR

DATA PROVIDED BY **promosquad**

See chart legend for rules and explanations. Yellow indicates recently tested title, ☆ indicates New Release.

ARTIST/Title/LABEL/Score	Chart Rank
R&B/HIP-HOP AIRPLAY	
☆ CHRISTINA MILIAN Say I DJMG (82.8)	39
☆ JAMIE FOXX FEAT. TWISTA DJ Play A Love Song RMG (85.3)	59
☆ FIELD MOB FEAT. CIARA So What INTERSCOPE (78.6)	—
DEM FRANCHIZE BOYZ Lean Wit It, Rock Wit It VIRGIN (66.8)	2
KEYSHIA COLE Love INTERSCOPE (89.6)	4
SEAN PAUL Temperature ATLANTIC (79.6)	7
T. What You Know ATLANTIC (75.0)	8
KIRK FRANKLIN Looking For You ZOMBA (84.9)	11
AVANT 4 Minutes INTERSCOPE (71.1)	20
REMY MA Conceited (There's Something About Remy) UMRG (71.6)	24
JAGGED EDGE Good Luck Charm SUM (85.4)	30
NE-YO When You're Mad IDJMG (79.8)	34
LETOYA Torn CAPITOL (73.8)	46
PAUL WALL Girl ATLANTIC (69.9)	49
LEHEIM The Chosen One WARNER BROS. (77.5)	56
RAY J What I Need SANCTUARY (77.0)	—
RHYTHMIC AIRPLAY	
☆ CHRISTINA MILIAN Say I DJMG (76.2)	32
☆ CHRIS BROWN Gimmie That ZOMBA (83.9)	—
☆ CHERISH FEAT. SEAN PAUL Do It To It CAPITOL (66.9)	—
SEAN PAUL Temperature ATLANTIC (73.0)	4
KEYSHIA COLE Love INTERSCOPE (83.9)	12
BCW WOW Fresh Azimiz SUM (77.0)	13
PAUL WALL Girl ATLANTIC (77.9)	14
RIHANNA SOS IDJMG (95.0)	17
50 CENT & OLIVIA Best Friend INTERSCOPE (73.1)	21
NE-YO When You're Mad IDJMG (77.6)	24
FIELD MOB FEAT. CIARA So What INTERSCOPE (71.3)	27
RAF J What I Need SANCTUARY (81.1)	30
THE PUSSYCAT DOLLS FEAT. WILL.I.AM Beep INTERSCOPE (79.5)	33
PAJLA DEANDA FEAT. BABY BASH Doing Too Much EVIDENT (69.3)	37
SHAKIRA FEAT. WYCLEF JEAN Hips Don't Lie (SUM) (72.0)	39
JAGGED EDGE Good Luck Charm SUM (88.4)	—

ADULT R&B AND RHYTHMIC AIRPLAY: 63 adult R&B stations and 64 rhythmic stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. © 2006 VNU Business Media, Inc. and Nielsen 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	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	1	1	20	#1 LIVING IN FAST FORWARD D. HUFF, RASCAL FLATTS (J. STEELE, S. ROSSON) 3 WKS. B. CANNON, K. CHESNEY (D. L. MURPHY, R. RUTHERFORD)	Kenny Chesney BNA	1	1
2	3	3	13	WHAT HURTS THE MOST D. HUFF, RASCAL FLATTS (J. STEELE, S. ROSSON)	Rascal Flatts LYRIC STREET	2	2
3	4	18	18	TONIGHT I WANNA CRY D. HUFF, K. URBAN (M. PDWELL, K. URBAN)	Keith Urban CAPITOL	3	3
4	6	8	11	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/IOJMG	4	4
5	2	34	34	YOUR MAN F. ROGERS (C. STAPLETON, C. OUBOIS, J. EYERETT)	Josh Turner MCA NASHVILLE	5	5
6	5	6	24	SHE DON'T TELL ME TO R. RUTHERFORD, M. WRIGHT (B. DIPIERO, T. SHAPIRO, R. RUTHERFORD)	Montgomery Gentry COLUMBIA	6	6
7	8	9	31	NOBODY BUT ME B. BRADDOCK (P.B. WHITE, S. CAMP)	Blake Shelton WARNER BROS./WRN	7	7
8	10	10	11	GET DRUNK AND BE SOMEBODY L. WHITE, T. KEITH (T. KEITH, S. EMERICK)	Toby Keith SHOW DOG NASHVILLE	8	8
9	11	11	22	CHEATIN' S. EVANS, M. BRIGHT (B. JAMES, D. SCHLITZ)	Sara Evans RCA	9	9
10	7	5	26	WHEN I GET WHERE I'M GOING F. ROGERS (R. RUTHERFORD, G. TEREN)	Brad Paisley Featuring Dolly Parton ARISTA NASHVILLE	10	10
11	12	12	24	BELIEVE T. BROWN, R. DUNN, K. BROOKS (R. DUNN, C. WISEMAN)	Brooks & Dunn ARISTA NASHVILLE	11	11
12	9	7	22	JESUS, TAKE THE WHEEL M. BRIGHT (B. JAMES, H. LINDSEY, G. SAMSON)	Carrie Underwood ARISTA/ARISTA NASHVILLE	12	12
13	13	15	25	WHEREVER YOU ARE J. STOVER (J. STOVER, S. BOGARD)	Jack Ingram BIG MACHINE	13	13
14	15	17	18	WHY M. KNOX (J. RICH, V. MCGHEE, R. CLAWSON)	Jason Aldean BROKEN BOW	14	14
15	18	18	10	SETTLE FOR A SLOWDOWN B. BEAVERS (T. MARTIN, B. BEAVERS, D. BENTLEY)	Dierks Bentley CAPITOL	15	15
16	17	22	6	AIR POWER THE LUCKY ONE B. GALLIMORE, F. HILL (B. WARREN, B. WARREN, J. JOYCE)	Faith Hill WARNER BROS./WRN	16	16
17	19	11	16	SOMETHING'S GOTTA GIVE D. HUFF (C. WISEMAN, T. MULLINS)	LeAnn Rimes ASYLUM-CURB	17	17
18	21	2	10	AIR POWER SIZE MATTERS (SOMEDAY) B. CANNON (B. HILL, M. DEKLE)	Joe Nichols UNIVERSAL SOUTH	18	18
19	20	24	24	DRUNKER THAN ME T. TOMLINSON, HILLBILLY (T. TOMLINSON, A. UNDERWOOD)	Trent Tomlinson LYRIC STREET	19	19
20	25	34	3	GREATEST GAINER WHEN THE STARS GO BLUE B. GALLIMORE, T. MCGRAW, J. D. SMITH (R. ADAMS)	Tim McGraw CURE	20	20
21	22	25	7	THE SEASHORES OF OLD MEXICO T. BROWN, G. STRAIT (M. HAGGARD)	George Strait MCA NASHVILLE	21	21
22	23	25	13	EVERY TIME I HEAR YOUR NAME J. STEELE (K. ANDERSON, T. HAMBRIDGE, J. STEELE)	Keith Anderson ARISTA NASHVILLE	22	22
23	24	25	19	I'M TAKING THE WHEEL J. SHANKS (K. OSBORN, J. SHANKS)	SheDaisy LYRIC STREET	23	23
24	27	27	9	LAST DAY OF MY LIFE F. ROGERS (P. VASSAR, T. RYAN)	Phil Vassar ARISTA NASHVILLE	24	24
25	28	17	17	I GOT YOU C. MORGAN, P. O'DONNELL (C. MORGAN, P. O'DONNELL, T. OWENS)	Craig Morgan BROKEN BOW	25	25
26	26	24	9	LOVE WILL ALWAYS WIN A. REYNOLDS (G. KENNEDY, W. KIRKPATRICK)	Garth Brooks & Trisha Yearwood PEARL/LYRIC STREET	26	26
27	29	29	11	POLITICALLY INCORRECT G. WILSON, J. RICH, M. WRIGHT (L. SATCHEL, D. STEAGALL, B. HENDERSON)	Gretchen Wilson Featuring Merle Haggard EPIC	27	27
28	31	16	16	NOT GOING DOWN B. GALLIMORE, T. MCGRAW (K. SAVIGAN, S. BOLTON)	Jo Dee Messina CURE	28	28
29	34	17	17	I CAN'T UNLOVE YOU D. HUFF (W. KIRBY, W. ROBINSON)	Kenny Rogers CAPITOL	29	29
30	32	11	11	LIFE AIN'T ALWAYS BEAUTIFUL M. WRIGHT, G. ALLAN (C. GOODMAN, T. L. JAMES)	Gary Allan MCA NASHVILLE	30	30

Single takes biggest leap on chart after first full week of play, with radio audience of 3.7 million impressions from 41 monitored stations.

Single draws fattest gain (3.3 million) and most new stations (35) for second straight week. New hits set drops

Tropical-flavored single returns format vet to chart after six-year absence (638,000 impressions).

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
31	33	33	18	I LOVE MY LIFE K. STEGALL (J. O'NEAL, S. SMITH, T. NICHOLS)	Jamie O'Neal CAPITOL	31	31
32	35	36	11	IF YOU'RE GOING THROUGH HELL (BEFORE THE DEVIL EVEN KNOWS) T. HEWITT (S. TATE, A. TATE, D. BERG)	Rodney Atkins CURB	32	32
33	37	40	8	BRING IT ON HOME W. KIRKPATRICK, LITTLE BIG TOWN (W. KIRKPATRICK, G. BIECK, T. H. BIECK)	Little Big Town EQUITY	33	33
34	38	38	7	HOW 'BOUT YOU J. JOYCE (E. CHURCH, E. CHURCH, B. BEAVERS)	Eric Church CAPITOL	34	34
35	36	37	9	NEVER MIND ME B. KENNY, J. RICH, P. WORLEY (B. KENNY, J. RICH, E. CLAWSON)	Big & Rich WARNER BROS./WRN	35	35
36	54	-	2	NOT READY TO MAKE NICE R. RUBIN (E. ROBINSON, M. MAGUIRE, N. MAINES, D. WILSON)	Dixie Chicks COLUMBIA	36	36
37	HOT SHOT DEBUT	1	1	THE WORLD F. ROGERS (B. PAISLEY, K. LOVEFACE, L. T. MILLER)	Brad Paisley ARISTA NASHVILLE	37	37
38	40	39	9	ON AGAIN TONIGHT F. ROGERS (M. GREEN, J. MELTON, P.B. WHITE)	Trent Willmon COLUMBIA	38	38
39	39	42	4	WHY, WHY, WHY C. CHAMBERLAIN (B. CURRINGTON, T. MARTIN, M. NESLER)	Billy Currington MERCURY	39	39
40	43	-	2	DOWN IN MISSISSIPPI (UP TO NO GOOD) G. FUNDIS (K. BUSH, K. HALL, J. NETTLES)	Sugarland MERCURY	40	40
41	41	41	6	THE LAST OF A DYING BREED E. SILVER (T. COANERS, D. ROLLINS, O. WILLIAMS)	Neal McCoy 903 MUSIC	41	41
42	44	51	4	YEE HAW J. RITCHEY (J. OWEN, C. BEATHARD, K. MARVELL)	Jake Owen RCA	42	42
43	42	45	5	WAL-MART PARKING LOT R. WRIGHT, C. CAGLE (B. JAMES)	Chris Cagle CAPITOL	42	42
44	47	49	4	FAVORITE STATE OF MIND M. WILLIAMS (M. CHAGNON, B. DALY)	Josh Gracin LYRIC STREET	44	44
45	45	52	3	AIN'T WHAT IT USED TO BE M. BRIGHT (T. MARTIN, M. NESLER)	Megan Mullins BROKEN BOW	45	45
46	46	54	6	DON'T FORGET TO REMEMBER ME M. BRIGHT (M. HAYES, K. LOVEFACE, A. GORLEY)	Carrie Underwood ARISTA/ARISTA NASHVILLE	46	46
47	51	46	5	I DON'T KNOW WHAT SHE SAID T. JOHNSON, R. L. FEEK (C. BATTEN, K. BLAZY, L. TURNER)	Blaine Larsen GIANTS/SLAYER/BNA	46	46
48	49	48	5	THAT'S HOW THEY DO IT IN DIXIE D. JOHNSON (C. TOMPKINS, J. KEAR, M. IRWIN)	Hank Williams Jr. With Gretchen Wilson, Big & Rich & Van Zant ASYLUM-CURB	47	47
49	50	50	11	BRAND NEW GIRLFRIEND L. MILLER (S. MINOR, B. ALLMAND, J. STEELE)	Steve Holy CURB	46	46
50	48	44	8	GOOD TO GO D. S. MILLER, T. NOVICK (T. NICHOLS, R. CLAWSON)	John Corbett FUN BONE/CO5	43	43
51	57	-	2	SATISFIED M. WRIGHT (A. MONROE, S. BARRIS)	Ashley Monroe COLUMBIA	51	51
52	53	-	2	CHICKEN FRIED B. CHANCEY (Z. BROWN, W. DURRETTE)	The Lost Trailers BNA	52	52
53	59	58	3	FINDIN' A GOOD MAN J. STOVER (J. STOVER, B. D. MAHER, C. KOESEL)	Danielle Peck BIG MACHINE	53	53
54	55	59	8	THIS TIME AROUND M. MCCLURE, CROSS CANADIAN RAGWEED (C. CANADA, R. ROGERS)	Cross Canadian Ragweed UNIVERSAL SOUTH	54	54
55	52	47	8	JUST THIS SIDE OF HEAVEN (HAL-LELUJAH) D. JOHNSON (D. JOHNSON, J. MCLEROY)	Hal Ketchum ASYLUM-CURB	51	51
56	60	55	7	DRINKIN' SONGS & OTHER LOGIC C. BLACK (C. BLACK, H. NICHOLAS, S. WARINER)	Clint Black EQUITY	54	54
57	56	57	19	IF I DON'T MAKE IT BACK J. STROUD, T. LAWRENCE (B. PINSON, B. JONES)	Tracy Lawrence MERCURY	42	42
58	NEW	1	1	EASY DOES IT R. LANDIS (K. PLUSH, A. DORFF)	Hot Apple Pie MCA NASHVILLE	58	58
59	NEW	1	1	LOCAL GIRLS K. STEGALL (B. DIPIERO, R. RUTHERFORD)	Ronnie Milsap RCA	59	59
60	RE-ENTRY	4	4	BEFORE HE CHEATS M. BRIGHT (C. TOMPKINS, J. KEAR)	Carrie Underwood ARISTA/ARISTA NASHVILLE	59	59

HITPREDICTOR

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See chart legend for rules and explanations. Yellow indicates recently tested title. ★ indicates New Release.

ARTIST/Title/LABEL/Score	Chart Rank	ARTIST/Title/LABEL/Score	Chart Rank	ARTIST/Title/LABEL/Score	Chart Rank
COUNTRY					
KENNY CHESNEY Living In Fast Forward BNA (94.7)	1	JASON ALDEAN Why Broken Bow (76.9)	14	KENNY ROGERS I Can't Unlove You CAPITOL (90.3)	29
RASCAL FLATTS What Hurts The Most LYRIC STREET (87.3)	2	DIERKS BENTLEY Settle For A Slowdown CAPITOL (87.8)	15	GARY ALLAN Life Ain't Always Beautiful MCA NASHVILLE (87.6)	30
KEITH URBAN Tonight I Wanna Cry CAPITOL (82.8)	3	FAITH HILL The Lucky One WARNER BROS. (77.4)	16	JAMIE O'NEAL I Love My Life CAPITOL (80.3)	31
BON JOVI WITH JENNIFER NETTLES Who Says You Can't Go Home IOJMG (81.7)	4	LEANN RIMES Something's Gotta Give ASYLUM-CURB (75.0)	17	RODNEY ATKINS If You're Going Through Hell CURB (75.0)	32
MONTGOMERY GENTRY She Don't Tell Me To COLUMBIA (81.7)	6	JOE NICHOLS Size Matters (Someday) UNIVERSAL SOUTH (92.2)	18	DIXIE CHICKS Not Ready To Make Nice COLUMBIA (84.3)	36
BLAKE SHELTON Nobody But Me WARNER BROS. (85.5)	7	★ TIM MCGRAW When The Stars Go Blue CURE (78.5)	20	★ BRAD PAISLEY The World ARISTA NASHVILLE (87.5)	37
TOBY KEITH Get Drunk And Be Somebody SHOW DOG (83.2)	8	GEORGE STRAIT The Seashores Of Old Mexico MCA NASHVILLE (85.0)	21	NEAL MCCOY The Last Of A Dying Breed 903 MUSIC (82.6)	41
SARA EVANS Cheat In' RCA (87.3)	9	PHIL VASSAR Last Day Of My Life ARISTA NASHVILLE (96.4)	24	CHRIS CAGLE Wal-Mart Parking Lot CAPITOL (78.7)	43
BROOKS & DUNN Believe ARISTA NASHVILLE (78.8)	11	CRAIG MORGAN I Got You Broken Bow (83.3)	25	★ CARRIE UNDERWOOD Don't Forget To Remember Me ARISTA NASHVILLE (93.7)	46
		GRETCHEN WILSON FEAT. MERLE HAGGARD Politically Incorrect EPIC (76.1)	27	BLAINE LARSEN I Don't Know What She Said BNA (75.1)	47

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BETWEEN THE BULLETS | wjessen@billboard.com

PAISLEY'S 'WORLD' IN A GOOD PLACE

Fresh off a No. 1 single with "When I Get Where I'm Going," Brad Paisley logs a new career-high debut with "The World," which grabs Hot Shot Debut applause at No. 37.

The track begins its run on Hot Country Songs with spins at 83 monitored stations (3.3 million audience impressions). The third single from Paisley's "Time Well Wasted" tops his previous best starts, a pair of songs that both weighed in at No. 48: "Two People Fell in



Love" (2001) and "Whiskey Lullaby" (2004). Paisley's is the fourth track to bow inside the top 40 this year, preceded by Rascal Flatts' "What Hurts the Most" (No. 33), Tim McGraw's "When the Stars Go Blue" (No. 35) and Garth Brooks & Trisha Yearwood's "Love Will Always Win" (No. 36).

By this time last year, the only track that posted such a lofty debut was Toby Keith's "Honkytonk U," which checked in at No. 30 in the Feb. 12, 2005, issue. —Wade Jessen

APR 1 2006 **LATIN Billboard**

HOT LATIN SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
1	2	21	#1 LLAME PA' VERTE LUNY TUNES (WISIN,YANDEL)	Wisin & Yandel MACHETE	1
2	1	20	ROMPE MONSERRATE DJ URBA, S. FISHER (RAYALA,V.CABRERA)	Daddy Yankee EL CARTEL /INTERSCOPE	1
3	5	9	LO QUE ME GUSTA A MI G.SANTOALLA,JUANES (JUANES)	Juanes SURCO /UNIVERSAL LATINO	3
4	3	39	ELLA Y YO E.LIND,L.SANTOS (W.O.LANORON,A.SANTOS)	Aventura Featuring Don Omar PREMIUM LATIN	2
5	8	7	MACHUCANDO LUNY TUNES (RAYALA,E.DAVILA)	Daddy Yankee EL CARTEL /INTERSCOPE	5
6	6	12	UN BESO L.SANTOS,A.SANTOS (A.SANTOS)	Aventura PREMIUM LATIN	6
7	4	7	NOCHE DE SEXO NELLY (WISIN,YANDEL,A.SANTOS,NELLY)	Wisin & Yandel Featuring Aventura MACHETE	4
8	7	4	CONTRA VIENTO Y MAREA R.MUNOZ,R.MARTINEZ (J.E.MURGIA,M.L.ARIAGA)	Intocable EMI LATIN	2
9	10	10	ALGO DE MI J.GUILLEN (O.VILLARREAL)	Conjunto Primavera FONOVI SA	7
10	13	12	COMO SI NO NOS HUBIERAMOS AMADO C.VALLI (L.PAUSINI,CHEPE,L.TRISTAN,DANIEL)	Laura Pausini WARNER LATINA	10
11	31	3	GREATEST GAINER LO QUE SON LAS COSAS S.GEORGE,E.RUFFINENGO (L.A.MARQUEZ)	Anais UNIVISION	11
12	9	10	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	6
13	16	20	LIBERTAD R.MERCENARIO (M.I.PESANTE)	Ivy Queen LA CALLE /UNIVISION	13
14	11	9	RAKATA LUNY TUNES (WISIN,YANDEL)	Wisin & Yandel MAS FLOW /MACHETE	2
15	14	22	ALIADO DEL TIEMPO M.BARBA (M.BARBA)	Mariano Barba THREE SOUND	14
16	15	16	SI YO FUERA TU AMOR Q.URBINA JR.,R.URBINA (NOT LISTED)	Alacranes Musical UNIVISION	14
17	21	27	POR UNA MUJER S.KRYS (M.CHAN,E.TORRES)	Luis Fonsi UNIVERSAL LATINO	17
18	12	11	CUENTALE R.MERCENARIO (M.I.PESANTE)	Ivy Queen LA CALLE /UNIVISION	3
19	20	19	ESO EHH...!! ALEXIS,FIDD (ALEXIS,FIDD)	Alexis & Fido SONY BMG NORTE	7
20	19	21	NUESTRO AMOR A.AVILA (A.AVILA)	RBD EMI LATIN	6
21	23	2	DOWN MAMBO KINGS (G.CRUZ,K.VASQUEZ,J.NIEVES)	Rakim & Ken-Y PINA /UNIVERSAL LATINO	21
22	24	18	CHULIN CULIN CHUNFLY (THE RATTLESNAKE SONG) NESTY (J.RAMOS,R.PEREZ,E.F.PADILLA,R.GOMES BOLANOS)	Volto Featuring Calle 13 WHITE LION/EPIC /SONY BMG NORTE	8
23	36	37	SIN TU AMOR C.LOPEZ (C.SOROKIN)	Christian Castro UNIVERSAL LATINO	23
24	18	19	PERO TE VAS A ARREPENTIR K-PAZ DE LA SIERRA (M.A.SOLIS)	K-Paz De La Sierra With Jose Manuel Zamacona DISA	14
25	29	35	SEÑOR LOCUTOR LOS TIGRES DEL NORTE (M.E.TOSCANO)	Los Tigres Del Norte FONOVI SA	24



Reggaeton duo's first chart-topper on this list is also No. 1 on Tropical Airplay and Latin Rhythm Airplay.

"Rompe," at No. 2, also enters Hot R&B/Hip-Hop Songs at No. 89, thanks to a new remix featuring Lloyd Banks and Young Buck.



Cover of song by Nice & Wild marks trio's first entry on this chart. Original hit No. 20 on Hot Dance/Club Play in October 1986.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
26	22	25	QUE VIDA LA MIA A.VAZQUEZ,K.CIBRIAN (K.CIBRIAN,M.RUIZ)	Reik SONY BMG NORTE	22
27	26	28	DE CONTRABANDO PRIVERA (J.SEBASTIAN)	Jenni Rivera FONOVI SA	22
28	27	23	TE ECHO DE MENOS F.PINERO JR.,C.PONCE (C.PONCE,F.PINERO JR.)	Chayanne SONY BMG NORTE	23
29	32	42	PERDICON A.AVILA (M.JIMENEZ)	La 5A Estacion SONY BMG NORTE	29
30	34	30	PARA QUE REGRESES E.PEREZ (G.RAMIREZ FLORES)	El Chapo De Sinaloa DISA	28
31	40	2	VIVA EL AMOR J.G.DEGOLLADO,S.DEGOLLADO (M.A.SOLIS)	Control UNIVISION	31
32	31	2	TEMPERATURE R.FULLER (S.PHENRIQUES,A.MARSHALL,R.FULLER)	Sean Paul VP /ATLANTIC	32
33	28	26	TE HE QUERIDO, TE HE LLORADO R.MERCENARIO (M.I.PESANTE)	Ivy Queen LA CALLE /UNIVISION	10
34	25	15	NO HAY NADIE H.DELGADO (H.DELGADO,J.TORRES,PHERNANDEZ)	Hector "El Father" Featuring Yomo & Victor Manuel GOLD STAR /MACHETE	15
35	41	38	SEDUCCION ESTEFANO (ESTEFANO,J.L.PAGAN)	Thalia EMI LATIN	35
36	14	14	QUE VOY A HACER CON MI AMOR A.BAQUEIRO (L.C.MONROY,R.ORNELAS)	Alejandro Fernandez SONY BMG NORTE	31
37	33	29	DIA DE ENERO S.MEBARAK R.,L.MENDEZ (S.MEBARAK R.)	Shakira EPIC /SONY BMG NORTE	29
38	43	3	AUN HAY ALGO C.LARA,M.DI CARLO (C.LARA,K.SOKOLOFF)	RBD EMI LATIN	36
39	30	33	QUE ME ALCANCE LA VIDA A.BAQUEIRO (L.GARCIA,N.SCHAJRIS)	Sin Bandera SONY BMG NORTE	30
40	1	1	NEW ME PREGUNTO C.LOPEZ (D.GUERREIRO)	Belanova UNIVERSAL LATINO	40
41	39	40	DIAMOND GIRL D.PAVEL,J.CHAN (A.LAMMOGLIA,J.A.GRANDA)	KMW BALBOA	39
42	42	41	ATREVE TE, TE! E.CABRA,D.FORNARIS (R.PEREZ)	Calle 13 WHITE LION /SONY BMG NORTE	26
43	45	32	ANGEL J.ROMAGOSA (G.CHAMBERS,R.WILLIAMS)	Yuridia SONY BMG NORTE	32
44	44	31	LAGRIMILLAS TONTAS J.L.TERRAZAS (J.VELAZQUEZ AGUILAR)	Grupo Montez De Durango DISA	16
45	NEW	1	NEW MUCHACHITA DE OJOS TRISTES D.GOMEZ (J.M.GALLARDO,VERA,J.MAS PORTET)	Sergio Vega SONY BMG NORTE	45
46	46	45	TE EXTRANO M.DELEON,M.RIVERA,A.HIDALGO (D.MEJIA)	Xtreme SGZ /UNIVISION	45
47	49	49	PENSANDO EN TI G.GARCIA (A.GARCIA,C.GONZALEZ)	Beto Y Sus Canarias DISA	47
48	NEW	1	NEW ABRAZAME M.DOMM (M.DOMM)	Camila SONY BMG NORTE	48
49	RE-ENTRY	2	RE-ENTRY OJOS DE CIELO M.SANTISTEBAN (EL SUENO DE MORFEO)	El Sueno De Morfeo WARNER LATINA	42
50	50	44	NO TE APARTES DE MI G.GRACA MELLO (R.CARLOS,E.CARLOS,L.GOMEZ ESCOLAR)	Yahir WARNER LATINA	28

TOP LATIN ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	14	#1 DADDY YANKEE	Barrio Fino: En Directo	14 WKS	1
2	5	5	ANDREA BOCELLI	Amor		2
3	3	29	RBD	Nuestro Amor		1
4	5	14	WISIN & YANDEL	Pa'l Mundo		1
5	7	54	RBD	Rebelde		2
6	4	15	DON OMAR	Da Hilman Presents Reggaeton Latino		1
7	2	3	CONJUNTO PRIMAVERA	Algo De Mi		2
8	3	5	RAKIM & KEN-Y	Masterpiece: Nuestra Obra Maestra		2
9	3	1E	REGGAETON NINOS	Reggaeton Ninos Vol. 1		5
10	NEW	1	NEW GILBERTO SANTA ROSA	Directo Al Corazon		10
11	11	33	ANA GABRIEL	Historia De Una Reina		5
12	13	77	JUANES	Mi Sangre		1
13	11	7	ROCIO DURCAL	Amor Eterno		8
14	14	5	JOSE JOSE	La Historia Del Principe		12
15	NEW	1	NEW LUNY TUNES	Reggaeton Hits		15
16	15	93	RAMON AYALA Y SUS BRAVOS DEL NORTE	Antologia De Un Rey		11
17	12	25	VARIOUS ARTISTS	Boy Wonder & Chencho Records Present: El Draft 2005		4
18	19	41	SHAKIRA	Fijacion Oral Vol. 1		1
19	NEW	1	NEW MAGNATE & VALENTINO	Before & After		19
20	1E	14	YURIDIA	La Voz De Un Angel		16
21	23	15	RICARDO ARJONA	Adentro		3
22	18	39	ANDY ANDY	Ironia		4
23	20	53	INTOCABLE	X		7
24	19	27	JOSE ALFREDO JIMENEZ	La Historia Del Rey		11
25	24	11	VARIOUS ARTISTS	Top Latino		24

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
26	30	31	LAURA PAUSINI	Escucha Atento		20
27	17	66	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS	Fuego		2
28	NEW	1	NEW VARIOUS ARTISTS	Grupo Montez De Durango E Invitados		28
29	25	24	DADDY YANKEE	Barrio Fino		1
30	21	24	K-PAZ DE LA SIERRA	Mas Capaces Que Nunca		1
31	21	22	SELENA/ANA BARBARA	Dos Historias		21
32	37	15	GREATEST GAINER VOZ A VOZ	En Presencia Del Future		23
33	27	43	LOS HOROSCOPOS DE DURANGO	Antes Muertas Que Sencillas		11
34	35	23	GRUPO EXTERMINADOR	Ahora Con Los Huevos En La Mano		23
35	38	44	LOS ORIGINALES DE SAN JUAN	El Tequilero		35
36	32	70	CALLE 13	Calle 13		8
37	34	18	GRUPO MONTEZ DE DURANGO	Los Super Exitos: Lagrimillas Tontas		8
38	39	53	LUNY TUNES & BABY RANKS	Mas Flow 2		11
39	49	47	PACE SETTER AVENTURA	God's Project		5
40	40	29	LOS TIGRES DEL NORTE	20 Ncrtenas Famosas		4
41	31	32	AKWID / JAE-P	Still Kickin' It		31
42	33	33	EL CHICHICUILOTE	La Pluma Negra		11
43	28	21	ALACRANES MUSICAL	Simplemente Lo Mejor		6
44	41	41	MONCHY & ALEXANDRA	Hasta El Fin		41
45	52	41	GRACIELA BELTRAN	Rancherismas Con Banda		4
46	42	48	VARIOUS ARTISTS	Los 20 Sencillos Del Ano Y Sus Videos		4
47	39	31	LUIS FONSI	Paso A Paso		2
48	45	46	VOLTIO	Volto		17
49	53	49	LOS CAMINANTES	Tesoros De Coleccion: La Romantico De Los Caminantes		22
50	36	35	VARIOUS ARTISTS	Premio Lo Nuestro A La Musica Latina 2006		20

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
51	48	14	VARIOUS ARTISTS	Agarron Duranguense 2006		15
52	54	42	JENNI RIVERA	Parrandera, Rebelde Y Atrévete		18
53	2	2	BETO Y SUS CANARIOS	A Todo Calor		44
54	50	65	GRUPO MONTEZ DE DURANGO	Y Sigue La Mata Dando		1
55	46	7	INDIA	Soy Diferente		11
56	43	37	VICENTE FERNANDEZ	Mis Duetos		12
57	51	47	SIN BANDERA	Manana		4
58	61	58	VICENTE FERNANDEZ	Tesoros De Coleccion		8
59	NEW	1	NEW LOS HOROSCOPOS PATRULLA 81	Los Horoscops De Durango Vs. Patrulla 81		59
60	55	53	REIK	Reik		34
61	64	55	LOS TEMERARIOS	La Mejor... Coleccion		32
62	67	43	MARCO ANTONIO SOLIS	La Historia Continua... Parte II		2
63	63	34	GRUPO BRYNDIS	La Mejor... Coleccion		7
64	57	28	BEBE	Pafuera Telaranas		23
65	35	8	ANA GABRIEL	Dos Amores Un Amante		22
66	71	3	EL CHAPO DE SINALOA	Tu, Yo, Y La Luna		32
67	2	2	GUARDIANES DEL AMOR	Corazon Romantico: Los Exitos		58
68	56	2	VARIOUS ARTISTS	Durango: Tierra Caliente Mix 2006		1
69	66	26	DIANA REYES	La Reina Del Pasito Duranguense		24
70	60	54	VARIOUS ARTISTS	Historia Musical Del Pasito Duranguense 2		2
71	71	59	IVY QUEEN	Flashback		10
72	62	72	CHRISTIAN CASTRO	Nunca Voy A Olvidarte... Los Exitos		20
73	68	51	REYLI	En La Luna		16
74	70	74	GILBERTO SANTA ROSA & VICTOR MANUELLE	Dos Soneros, Una Historia		18
75	74	64	ISABELA	Completamente Tuya		60



LATIN

Billboard DANCE

APR 1 2006

LATIN AIRPLAY		
POP		
THIS WEEK	LAST WEEK	TITLE
1	1	LO QUE ME GUSTA A MI JUANES (SURCO/UNIVERSAL LATINO)
2	2	COMO SI NO NOS HUBIERAMOS AMADO LAURA PAUSINI (WARNER LATINA)
3	3	QUE VIDA LA MIA REIK (SONY BMG NORTE)
4	9	SUELTA MI MANO SIN BANDERA (SONY BMG NORTE)
5	5	TE ECHO DE MENOS CHAYANNE (SONY BMG NORTE)
6	4	POR UNA MUJER LUIS FONSI (UNIVERSAL LATINO)
7	7	PERDICON LA SA ESTACION (SONY BMG NORTE)
8	10	NUUESTRO AMOR RBD (EMI LATIN)
9	12	SIN TU AMOR CHRISTIAN CASTRO (UNIVERSAL LATINO)
10	11	QUE VOY A HACER CON MI AMOR ALEJANDRO FERNANDEZ (SONY BMG NORTE)
11	8	DIA DE ENERO SHAKIRA (EPIC/SONY BMG NORTE)
12	14	AUN HAY ALGO RBD (EMI LATIN)
13	6	QUE ME ALCANCE LA VIDA SIN BANDERA (SONY BMG NORTE)
14	16	LO QUE SON LAS COSAS ANAS (UNIVISION)
15	24	ME PREGUNTO BELANOVA (UNIVERSAL LATINO)

LATIN ALBUMS		
POP		
THIS WEEK	LAST WEEK	ARTIST
1	1	ANDREA BOCELLI AMOR (SUGAR/VENEMUSIC/UNIVERSAL LATINO)
2	2	RBD NUUESTRO AMOR (EMI LATIN)
3	3	RBD REBELDE (EMI LATIN)
4	5	ANA GABRIEL HISTORIA DE UNA REINA (SONY BMG NORTE)
5	4	JUANES MI SANGRE (SURCO/UNIVERSAL LATINO)
6	6	ROCIO DURCAL AMOR ETERNO (SONY BMG NORTE)
7	7	JOSE JOSE LA HISTORIA DEL PRINCIPE (SONY BMG NORTE)
8	10	SHAKIRA FIJACION DRAL VOL. 1 (EPIC/SONY MUSIC)
9	8	YURIDIA LA VOZ DE UN ANGEL (SONY BMG NORTE)
10	11	RICARDO ARJONA ADENTR0 (SONY BMG NORTE)
11	12	VARIOUS ARTISTS TOP LATINO (SONY BMG NORTE)
12	13	LAURA PAUSINI ESCUCHA ATEATO (WARNER LATINA)
13	14	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS FUEGO (EMI LATIN)
14	15	VOZ A VOZ EN PRESENCIA DEL FUTURO (URBAN BOX OFFICE)
15	14	EL CHICHICUILOTE LA PLUMA NEGRA (LIDERES)

TROPICAL		
THIS WEEK	LAST WEEK	TITLE
1	2	LLAME PA' VERTE WISIN & YANDEL (MACHETE)
2	3	TU AMOR ME HACE BIEN MARC ANTHONY (SONY BMG NORTE)
3	1	PRINCESA FRANK REYES (J&N)
4	26	SE LE VE ANDY MONTANEZ (SGZ/UNIVISION)
5	9	MACHUCANDO DADDY YANKEE (EL CARTEL/INTERSCOPE)
6	4	LLORO ANTONY SANTOS (DESCARGA)
7	10	SI YO FUERA EL TITO NIEVES (SGZ/UNIVISION)
8	15	MAYOR QUE YO MICHAEL STUART (MACHETE)
9	32	POR UNA MUJER LUIS FONSI (UNIVERSAL LATINO)
10	29	SIN TU AMOR CHRISTIAN CASTRO (UNIVERSAL LATINO)
11	11	NOCHE DE SEXO WISIN & YANDEL FEATURING AVENTURA (MACHETE)
12	12	LIBERTAD IVY QUEEN (LA CALLE/UNIVISION)
13	13	LO QUE ME GUSTA A MI JUANES (SURCO/UNIVERSAL LATINO)
14	6	AMOR DE UNA NOCHE N'KLABE (NU/SONY BMG NORTE)
15	21	EVITARE N'KLABE FEATURING VICTOR MANUELLE (NU/SONY BMG NORTE)

TROPICAL		
THIS WEEK	LAST WEEK	ARTIST
1	1	GILBERTO SANTA ROSA DIRECTO AL CORAZON (SONY BMG NORTE)
2	1	ANDY ANDY IRONIA (WEPA/URBAN BOX OFFICE)
3	4	AVENTURA GOD'S PROJECT (PREMIUM LATIN/SONY BMG NORTE)
4	2	MONCHY & ALEXANDRA HASTA EL FIN (J&N/SONY BMG NORTE)
5	3	INDIA SOY DIFERENTE (SGZ/UNIVISION/UG)
6	5	GILBERTO SANTA ROSA & VICTOR MANUELLE DOS SONEROS, UNA HISTORIA (SONY BMG NORTE)
7	1	MICHAEL STUART BACK TO DA BARRIO (MACHETE)
8	6	MARC ANTHONY VALIDO LA PENA (SONY BMG NORTE)
9	9	JUAN LUIS GUERRA PARA TI (VENEMUSIC/UNIVERSAL LATINO)
10	8	N'KLABE I LOVE SALSAS! (NU/SONY BMG NORTE)
11	9	INDIA GRANDES EXITOS + (UNIVERSAL LATINO)
12	10	VARIOUS ARTISTS BACHATA HITS 2006 (J&N/SONY BMG NORTE)
13	11	TITO NIEVES HOY, MANANA Y SIEMPRE (SGZ/UNIVISION/UG)
14	13	FRANK REYES DOSIS DE AMOR (J&N/SONY BMG NORTE)
15	15	VARIOUS ARTISTS REGGAETON HITMAKERS: TROPICAL BLEND (MACHETE)

REGIONAL MEXICAN		
THIS WEEK	LAST WEEK	TITLE
1	1	ALGO DE MI CONJUNTO PRIMAVERA (FONOVISA)
2	2	ALIADO DEL TIEMPO MARIANO BARBA (THREE SOUND)
3	3	SI YO FUERA TU AMOR ALACRANES MUSICAL (UNIVISION)
4	4	PERO TE VAS A ARREPENTIR K-PAZ DE LA SIERRA WITH JOSE MANUEL ZAMACONA (DISA)
5	7	SEÑOR LOCUTOR LOS TIGRES DEL NORTE (FONOVISA)
6	6	DE CONTRABANDO JENNI RIVERA (FONOVISA)
7	8	PARA QUE REGRESES EL CHAPO DE SINALOA (DISA)
8	9	VIVA EL AMOR CONTROL (UNIVISION)
9	5	CONTRA VIENTO Y MAREA INTOCABLE (EMI LATIN)
10	10	NO PUEDO OLVIDARTE BETO Y SUS CANARIOS (DISA)
11	11	LAGRIMILLAS TONTAS GRUPO MONTEZ DE DURANGO (DISA)
12	16	MUCHACHITA DE OJOS TRISTES SERGIO VEGA (SONY BMG NORTE)
13	13	PENSANDO EN TI BETO Y SUS CANARIOS (DISA)
14	12	FRUTA PROHIBIDA LOS ELEGIDOS (FONOVISA)
15	17	COMO UNA MARIPOSA DIANA REYES (MUSICMEX/UNIVERSAL LATINO)

REGIONAL MEXICAN		
THIS WEEK	LAST WEEK	ARTIST
1	1	CONJUNTO PRIMAVERA ALGO DE MI (FONOVISA/UG)
2	2	RAMON AYALA Y SUS BRAVOS DEL NORTE ANTOLOGIA DE UN REY (FREDDIE)
3	6	INTOCABLE X (EMI LATIN)
4	3	JOSE ALFREDO JIMENEZ LA HISTORIA DEL REY (SONY BMG NORTE)
5	5	VARIOUS ARTISTS GRUPO MONTEZ DE DURANGO E INVITADOS (DISA)
6	5	K-PAZ DE LA SIERRA MAS CAPACES QUE NUNCA (DISA)
7	4	SELENA/ANA BARBARA DOS HISTORIAS (UNIVISION/UG)
8	7	LOS HOROSCOPOS DE DURANGO ANTES MUERTAS QUE SENCILLAS (DISA)
9	10	GRUPO EXTERMINADOR AHORA CON LOS NUEVOS EN LA MANO (FONOVISA/UG)
10	12	LOS ORIGINALES DE SAN JUAN EL TEQUILERO (EMI LATIN)
11	9	GRUPO MONTEZ DE DURANGO LOS SUPER EXITOS: LAGRIMILLAS TONTAS (DISA)
12	13	LOS TIGRES DEL NORTE 20 NORTENAS FAMOSAS (FONOVISA/UG)
13	8	ALACRANES MUSICAL SIMPLEMENTE LO MEJOR (UNIVISION/UG)
14	19	GRACIELA BELTRAN RANCHERISIMAS CON BANDA (UNIVISION/UG)
15	14	VARIOUS ARTISTS LDS 20 SENCILLOS DEL ANO Y SUS VIDEOS (DISA)

HOT DANCE CLUB PLAY			
THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	TALK (JUNKIE XL/FRANCOIS K.J. LU CONT MIXES) COLDFRAPP CAPITOL PROMO	COLDFRAPP
2	3	GLORY OF LIFE MINK RHYTHM ZONE 1124/KING STREET	MINK RHYTHM ZONE
3	5	OH YEAH, OH SIX YELLO DATASOUND IMPORT	YELLO
4	1	SORRY MADONNA WARNER BROS. 42892	MADONNA
5	6	BE WITHOUT YOU MARY J. BLIGE GEFEN PROMO	MARY J. BLIGE
6	9	HELLO ALEX SANTER TWISTED 50048	ALEX SANTER
7	11	GIVE ME YOUR LOVE CARL COX FEATURING HANNAH ROBINSON KOCH 9893	CARL COX
8	15	OOH LA LA GOLDFRAPP MUTE 35613	GOLDFRAPP
9	4	NICE DAY PERSEPHONE'S BEES COLUMBIA PROMO	PERSEPHONE'S BEES
10	14	FEVER (L.E.X. MIXES) BETTE MIDLER COLUMBIA PROMO	BETTE MIDLER
11	22	IT MAKES A DIFFERENCE KIM ENGLISH NERVOUS 20571	KIM ENGLISH
12	7	JUKEBOX BENT FABRIC HIDDEN BEACH IMPORT	BENT FABRIC
13	13	STARS ABOVE US SAINT ETIENNE SAVOY JAZZ PROMO	SAINT ETIENNE
14	8	LET EVERYTHING THAT HAS BREATH CEC WIANAS PURESPPRINGS GOSPEL/INO PROMO/EPIC	CEC WIANAS
15	19	TAKE A GOOD LOOK ALYSON PM MEDIA 2309	ALYSON PM MEDIA
16	28	I WANT MORE (CLING ON TO ME) AMUKA KULT 174	AMUKA KULT
17	23	WHY SHOULD I BELIEVE YOU JENNA DREY AUDIO ONE PROMO	JENNA DREY
18	24	DISCO LIBIDO (D. AUDE/J. HARRIS MIXES) JESSICA VALE EXPLICIT PROMO	JESSICA VALE
19	10	CHECK ON IT BEYONCE FEATURING SLIM THUG COLUMBIA 80277	BEYONCE
20	30	LOVE WILL FIND A WAY VERNESSA MITCHELL JVM 029	VERNESSA MITCHELL
21	26	BRING IT ON DEBBY HOLIDAY NEBULA 9 1355	DEBBY HOLIDAY
22	16	YOU WANT ME CHANTAL CHAMANOV NINE MUSE/AEZRA IMPORT/EMI	CHANTAL CHAMANOV
23	17	SUPASTAR FLOETRY FEATURING COMMON ERVINGWONDER PROMO/GEFFEN	FLOETRY
24	27	DANCE, DANCE FALL OUT BOY FUELED BY RAMEN/ISLAND PROMO/IDJMG	FALL OUT BOY
25	21	PEOPLE ARE PEOPLE RUPAUL RUCO 039	RUPAUL

TOP ELECTRONIC ALBUMS			
THIS WEEK	LAST WEEK	ARTIST	TITLE
1	1	GORILLAZ DEMON DAYS PARLOPHONE 73838*/VIRGIN	DEMON DAYS
2	1	MADONNA CONFESIONS ON A DANCE FLOOR WARNER BROS. 49460	CONFESIONS ON A DANCE FLOOR
3	3	SHE WANTS REVENGE SHE WANTS REVENGE PERFECTKISS/FLAWLESS/GEFFEN 005587*/INTERSCOPE	SHE WANTS REVENGE
4	4	CASCADA EVERYTIME WE TOUCH ROBBINS 75064	EVERYTIME WE TOUCH
5	2	GOLDFRAPP SUPERNATURE MUTE	SUPERNATURE
6	4	VARIOUS ARTISTS FIRED UP! 3 RAZOR & TIE 89118	FIRED UP! 3 RAZOR & TIE
7	7	IMOGEN HEAP SPEAK FOR YOURSELF RCA VICTOR 72532	SPEAK FOR YOURSELF
8	22	DEPECHE MODE PLAYING THE ANGEL SIRE/REPRISE 49348*/WARNER BROS.	PLAYING THE ANGEL
9	9	BAD BOY JOE & JOHNNY BUDZ ULTRADANCE.07 ULTRA 1358	ULTRADANCE.07
10	10	VARIOUS ARTISTS DISNEYREMIXMANIA WALT DISNEY 861354	DISNEYREMIXMANIA
11	11	THE PRODIGY THEIR LAW - THE SINGLES 1990-2005 XL 190/BEGGARS GROUP	THEIR LAW - THE SINGLES
12	12	NIGHTMARES ON WAX IN A SPACE OUTTA SOUND WARP 133	IN A SPACE OUTTA SOUND
13	13	M.I.A. ARULAR XL 004844*/INTERSCOPE	ARULAR
14	15	BRITNEY SPEARS B IN THE MIX: THE REMIXES JIVE 74062/ZOMBA	B IN THE MIX: THE REMIXES
15	17	THE RIDDLER CLUB ANTHEMS VOL. 3 ULTRA 1388	CLUB ANTHEMS VOL. 3
16	24	VARIOUS ARTISTS FIRED UP! 2 RAZOR & TIE 89091	FIRED UP! 2 RAZOR & TIE
17	16	WILLIAM ORBIT HELLO WAVEFORMS SANCTUARY 84772	HELLO WAVEFORMS
18	18	TIESTO IN SEARCH OF SUNRISE 4: LATIN AMERICA SONG BIRD 088/BLACK HOLE	IN SEARCH OF SUNRISE 4
19	20	JAMIROQUAI DYNAMITE EPIC 97716*/SONY MUSIC	DYNAMITE
20	18	SARAH MCLACHLAN BLOOD: REMIX ALBUM NETTWERK/ARISTA 69798/RMG	BLOOD: REMIX ALBUM
21	25	MIKE RIZZO/ST. JOHN THRIVE/MIX01 THRIVEDANCE 90734/THRIVE	THRIVE/MIX01
22	RE-ENTRY	D.H.T. FEATURING EDMEE LISTEN TO YOUR HEART ROBBINS 75061	LISTEN TO YOUR HEART
23	19	THE HAPPY BOYS DANCE PARTY (LIKE IT'S 2006) ROBBINS 75063	DANCE PARTY (LIKE IT'S 2006)
24	14	VARIOUS ARTISTS COMPOUNDS AND ELEMENTS ALL SAINTS 1510/THIRSTY EAR	COMPOUNDS AND ELEMENTS
25	NEW	VARIOUS ARTISTS OM: MIAMI OM 30604	OM: MIAMI OM

HOT DANCE AIRPLAY			
THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	SORRY MADONNA WARNER BROS.	MADONNA
2	3	BE WITHOUT YOU MARY J. BLIGE GEFEN	MARY J. BLIGE
3	9	SOS RIHANNA SRP/DEF JAM/IDJMG	RIHANNA
4	2	UNWRITTEN NATASHA BEDINGFIELD EPIC	NATASHA BEDINGFIELD
5	5	WALK AWAY KELLY CLARKSON RCA/RMG	KELLY CLARKSON
6	4	CHECK ON IT BEYONCE FEATURING SLIM THUG COLUMBIA	BEYONCE
7	6	ALRIGHT RED CARPET SUBLIMINAL	RED CARPET
8	14	WAITING TAXI DOLL WWW.TAXIDOLL.COM	TAXI DOLL
9	7	EVERY SINGLE DAY BENASSI BROS. FEATURING DHANY ULTRA	BENASSI BROS.
10	11	DANCIN' AARDN SMITH FEATURING LUVLI MODDY	AARDN SMITH
11	8	RAINDROPS STUNT ULTRA	STUNT
12	19	KISS YOU NO MADE	NO MADE
13	13	EVERYTIME WE TOUCH CASCADA ROBBINS	CASCADA
14	10	LOVE OF MY LIFE LUCAS PRATA & REINA ULTRA	LUCAS PRATA & REINA
15	22	SO SPECIAL JUDGE JULES KOCH	JUDGE JULES KOCH
16	18	FIRE FERRY CORSTEN ULTRA	FERRY CORSTEN
17	15	AND THEN WE KISS BRITNEY SPEARS JIVE/ZOMBA	BRITNEY SPEARS
18	25	TALK COLDFRAPP CAPITOL	COLDFRAPP
19	20	DANCE, DANCE FALL OUT BOY FUELED BY RAMEN/ISLAND/IDJMG	FALL OUT BOY
20	12	DREAMS DEEP DISH FEATURING STEVIE NICKS DEEP DISH/THRIVE	DEEP DISH
21	16	DARE GORILLAZ FEATURING SHAUN RYDER PARLOPHONE/VIRGIN	GORILLAZ
22	21	DOCTOR PRESSURE MYLO VS. THE MIAMI SOUND MACHINE BREASTFED/RCA/RMG	MYLO VS. THE MIAMI SOUND MACHINE
23	NEW	OOH LA LA GOLDFRAPP MUTE	GOLDFRAPP
24	17	FAITHFULLY JUDY TORRES ROBBINS	JUDY TORRES
25	NEW	STUPID GIRLS PINK LAFACE/ZOMBA	PINK LAFACE

APR 1 2006 HITS OF THE WORLD Billboard

JAPAN		
SINGLES		
THIS WEEK	LAST WEEK	(SOUNDCAN JAPAN) MARCH 21, 2006
1	NEW	SAYAENDO/HADASHINO SINDERERA BOY (LTD EDITION) NEWS JOHNNY'S ENTERTAINMENT
2	2	JUNRENKA SHONAN NO KAZE TOY'S FACTORY
3	NEW	IKKEN KIYOSHI HIKAWA COLUMBIA
4	NEW	HADASHINO SINDERERA BOY/SAYAENDO (LTD EDITION) NEWS JOHNNY'S ENTERTAINMENT
5	NEW	SEXY BOY SOYOKAZENI YORISOTTE (LTD EDITION) MORNING MUSUME ZETIMA
6	NEW	KISS ME GOOD-BYE (LTD EDITION) ANGELA AKI EPIC
7	5	TAIYO NO SHITA (LTD EDITION) REMIOROMEN VICTOR
8	4	AROUND THE WORLD MONKEY MAJIK AVEK TRAX
9	1	STARTIN'/BORN TO BE...(CD+DVD) AYUMI HAMASAKI AVEK TRAX
10	NEW	KOINO DOWNLOAD (LTD EDITION) YUKIE MAKAMA WITH DOWNLOADS EPIC

UNITED KINGDOM		
SINGLES		
THIS WEEK	LAST WEEK	(THE OFFICIAL UK CHARTS CO.) MARCH 19, 2006
1	2	NO TOMORROW ORSON MERCURY
2	1	IT'S CHICO TIME CHICO SONY BMG
3	16	PUMP IT THE BLACK EYED PEAS A&M/INTERSCOPE
4	3	BEEP THE PUSSYCAT DOLLS FT. WILL I AM A&M/INTERSCOPE
5	5	PUT YOUR RECORDS ON CORINNE BAILEY RAE GOOD GROOVE/EMI
6	NEW	WHOLE LOTTA HISTORY GIRLS ALOUD POLYDOR
7	4	RED DRESS SUGABABES ISLAND
8	6	TOUCH THE SKY KANYE WEST FT. LUPE FIASCO ROC-A-FELLA/DEF JAM
9	7	SORRY MADONNA WARNER BROS.
10	8	THUNDER IN MY HEART AGAIN MECK FT. LEO SAYER APPALO/DEF JAM

GERMANY		
SINGLES		
THIS WEEK	LAST WEEK	(MEDIA CONTROL) MARCH 21, 2006
1	NEW	RETTE MICH TOKIO HOTEL ISLAND
2	1	LOVE GENERATION BOB SINCLAR FT. GARY PINE YELLOW PRODUCTION
3	2	I BELONG TO YOU EROS RAMAZZOTTI/ANASTACIA ARIOLA
4	3	ICH BIN ICH (WIR SIND WIR) ROSENSTOLZ ISLAND
5	NEW	STUPID GIRLS PINK LAFACE/ZOMBA
6	8	BECAUSE OF YOU KELLY CLARKSON RCA
7	4	HAPPY BIRTHDAY FLIPSIDE INTERSCOPE
8	5	DING SEED DOWNBEAT
9	35	NO NO NEVER TEXAS LIGHTNING X-CELL
10	7	JUST BE GOOD TO ME KARMAH ZYX

EURO DIGITAL TRACKS		
THIS WEEK	LAST WEEK	(NIELSEN SOUNDCAN INTERNATIONAL) APRIL 1, 2006
1	NEW	CRAZY (SINGLE VERSION) GNARLS BARKLEY DOWNTOWN/ATLANTIC
2	1	NO TOMMORROW ORSON MERCURY
3	3	PUMP IT THE BLACK EYED PEAS A&M/INTERSCOPE
4	2	SO SICK NE-YO DEF JAM
5	5	PUT YOUR RECORDS ON CORINNE BAILEY RAE GOOD GROOVE/EMI
6	7	BECAUSE OF YOU KELLY CLARKSON RCA
7	6	BEEP THE PUSSYCAT DOLLS FT. WILL I AM A&M/INTERSCOPE
8	11	STUPID GIRLS PINK LAFACE/ZOMBA
9	4	SORRY (ALBUM VERSION) MADONNA WARNER BROS.
10	13	NO NO NEVER TEXAS LIGHTNING X-CELL
11	8	TOUCH THE SKY KANYE WEST FT. LUPE FIASCO ROC-A-FELLA/DEF JAM
12	NEW	RIGHT HERE RIGHT NOW (MY HEART BELONGS TO YOU) RAFFAELA ARISTA
13	9	THUNDER IN MY HEART AGAIN MECK FEATURING LEO SAYER FREEZE/EMI
14	14	BETTER TOGETHER JACK JOHNSON JACK JOHNSON/BRUSHFIRE/UNIVERSAL
15	19	HEARTBEATS JOSE GONZALEZ PEACEFROG
16	NEW	ONE MARY J. BLIGE AND U2 MATRIARCH/GEFFEN
17	12	CHECK ON IT BEYONCE FT. SLIM THUG COLUMBIA
18	10	SEWN (RADIO EDIT) THE FEELING ISLAND
19	15	NINE MILLION BICYCLES KATIE MELUA DRAMATICO
20	NEW	TEMPERATURE (ALBUM VERSION) SEAN PAUL VP/ATLANTIC

FRANCE		
SINGLES		
THIS WEEK	LAST WEEK	(SNEP/IFOP/TITE-LIVE) MARCH 21, 2006
1	1	BAILA MORENA ZUCCHERO FORNACIARI POLYDOR
2	3	LE PAPA PINGUIN PIGLDO SCORPIO/M6 INTERACTIONS
3	2	LA BOULETTE DIAM'S CAPITOL
4	75	LE TEMPS PASSE JOHNNY HALLYDAY/MINISTERE AMER MERCURY
5	6	TOUS CES MOTS NADIYA FT. SMARTZEE COLUMBIA
6	4	TEMPERATURE SEAN PAUL VP/ATLANTIC
7	8	GABRIEL NAJOUA BELYZEL SCORPIO
8	7	J'VOULAIS AMINE VIRGIN
9	5	JE NE SUIS QU'UNE CHANSON MAGALIE VAE MERCURY
10	9	UN ANGE FRAPPE A MA PORTE NATASHA ST-PIER COLUMBIA

AUSTRALIA		
SINGLES		
THIS WEEK	LAST WEEK	(ARIA) MARCH 19, 2006
1	1	FLAUNT IT! TV ROCK BIMBO ROCK
2	2	FOREVER YOUNG YOUTH GROUP IVY RECORDS
3	3	LOVE GENERATION BOB SINCLAR FT. GARY PINE YELLOW PRODUCTION
4	NEW	STUPID GIRLS PINK LAFACE/ZOMBA
5	17	YOU RAISE ME UP WESTLIFE S RECORDS
6	5	RUN IT! CHRIS BROWN FT. JUELZ SANTANA JIVE/ZOMBA
7	6	PUMP IT THE BLACK EYED PEAS A&M/INTERSCOPE
8	4	SORRY MADONNA WARNER BROS.
9	7	L.O.V.E ASHLEE SIMPSON GEFFEN
10	8	GOODBYE MY LOVER JAMES BLUNT ATLANTIC

CANADA		
DIGITAL SINGLES		
THIS WEEK	LAST WEEK	(SOUNDCAN) APRIL 1, 2006
1	1	YOU'RE BEAUTIFUL JAMES BLUNT CUSTARD/ATLANTIC/WARNER
2	6	TEMPERATURE SEAN PAUL VP/ATLANTIC/WARNER
3	7	DANCE, DANCE FALL OUT BOY FUELED BY RAMEN/ISLAND/UNIVERSAL
4	3	STUPID GIRLS PINK LAFACE/SONY BMG MUSIC
5	8	BEEP THE PUSSYCAT DOLLS FT. WILL I AM A&M/INTERSCOPE/UNIVERSAL
6	5	SORRY MADONNA WARNER
7	9	PUMP IT THE BLACK EYED PEAS A&M/INTERSCOPE/UNIVERSAL
8	4	SO SICK NE-YO DEF JAM/UNIVERSAL
9	NEW	BAD DAY DANIEL POWTER WARNER
10	NEW	UNWRITTEN NATASHA BEDINGFIELD EPIC/SONY BMG MUSIC

ITALY		
SINGLES		
THIS WEEK	LAST WEEK	(FIMI/NIELSEN) MARCH 20, 2006
1	3	I BELONG TO YOU EROS RAMAZZOTTI/ANASTACIA ARIOLA
2	2	SVEGLIARSI LA MATTINA ZERO ASSOLUTO UNIVERSO
3	1	SORRY MADONNA WARNER BROS.
4	6	ESSERE UNA DONNA TATANGELO A. G&G PRODUCTIONS
5	4	TEACH ME AGAIN ELISA & TINA TURNER SUGAR
6	9	COM'E STRAORDINARIA LA VITA DOLCENERA AMARENA/AROUND MUSIC
7	NEW	BILLIE JEAN MICHAEL JACKSON EPIC
8	7	LIBERI DI SOGNARE GRIGNANI G. UNIVERSAL
9	NEW	ROCK WITH YOU MICHAEL JACKSON EPIC
10	NEW	BEAT OF MY HEART HILARY DUFF HOLLYWOOD RECORDS

SPAIN		
SINGLES		
THIS WEEK	LAST WEEK	(PROMUSICAE/MEDIA) MARCH 22, 2006
1	NEW	BILLIE JEAN MICHAEL JACKSON EPIC
2	1	ROCK WITH YOU MICHAEL JACKSON EPIC
3	2	THRILLER MICHAEL JACKSON EPIC
4	3	DON'T STOP TILL YOU GET ENOUGH MICHAEL JACKSON EPIC
5	4	SORRY MADONNA WARNER BROS.
6	8	HOY TOCA SER FELIZ MAGO DE OZ DRO
7	5	DESPIERTA EDURNE SONY BMG
8	6	FLY BLIND GUARDIAN WARNER
9	NEW	STUPID GIRLS PINK LAFACE/ZOMBA
10	7	HUNG UP MADONNA WARNER BROS.

THE NETHERLANDS		
SINGLES		
THIS WEEK	LAST WEEK	(MEGA CHARTS BY) MARCH 21, 2006
1	NEW	RIGHT HERE RIGHT NOW RAFFAELA SONY BMG
2	3	IK HEB JE GEWIST KUS EMI
3	1	BECAUSE WE BELIEVE ANDREA BOCELLI/MARCO BORSATO UNIVERSAL
4	NEW	BELIEVE IT KANE RCA
5	2	GHETTO REMIX AKON FT. STYLES P UNIVERSAL

ALBUMS		
THIS WEEK	LAST WEEK	
1	1	SOUNDTRACK UMOJA EMI
2	2	ANDREA BOCELLI AMORE POLYDOR
3	3	DAVID GILMOUR ON AN ISLAND EMI
4	6	KELLY CLARKSON BREAKAWAY RCA
5	4	LUCIE SILVAS BREATHE IN MERCURY

AUSTRIA		
SINGLES		
THIS WEEK	LAST WEEK	(AUSTRIAN IFPI/AUSTRIA TOP 40) MARCH 20, 2006
1	NEW	RETTE MICH TOKIO HOTEL ISLAND
2	1	LOVE GENERATION BOB SINCLAR FT. GARY PINE YELLOW PRODUCTION
3	2	I BELONG TO YOU EROS RAMAZZOTTI/ANASTACIA ARIOLA
4	3	UH MAMMA BANAROO NA KLAR
5	7	BECAUSE OF YOU KELLY CLARKSON RCA

ALBUMS		
THIS WEEK	LAST WEEK	
1	NEW	PLACEBO MEDS VIRGIN
2	1	ROSENSTOLZ DAS GROSSE LEBEN ISLAND
3	9	KELLY CLARKSON BREAKAWAY RCA
4	4	JAMES BLUNT BACK TO BEDLAM ATLANTIC
5	2	DAVID GILMOUR ON AN ISLAND EMI

NORWAY		
SINGLES		
THIS WEEK	LAST WEEK	(VERDENS GANG NORWAY) MARCH 20, 2006
1	1	DON'T SAVE ME MARIT LARSEN CAPITOL
2	2	ENHJORNING DUMDUM BOYS OH YEAH!
3	19	STUPID GIRLS PINK LAFACE/ZOMBA
4	5	SORRY MADONNA WARNER BROS.
5	3	LOVE I CAN'T DEFEND ELVIRA NIKOLAISEN RCA

ALBUMS		
THIS WEEK	LAST WEEK	
1	NEW	DUMDUM BOYS GRAVITASJON OH YEAH!
2	1	DAVID GILMOUR ON AN ISLAND EMI
3	7	ANDREA BOCELLI AMORE POLYDOR
4	2	ELVIRA NIKOLAISEN QUIET EXIT RCA
5	3	MARIT LARSEN UNDER THE SURFACE CAPITOL

DENMARK		
SINGLES		
THIS WEEK	LAST WEEK	(IFPI/NIELSEN MARKETING RESEARCH) MARCH 21, 2006
1	1	MR. NICE GUY TRINE OYRHOLM CMC
2	2	THE CYNIC KASHMIR SONY BMG
3	4	SORRY MADONNA WARNER BROS.
4	3	LOVE GENERATION BOB SINCLAR FT. GARY PINE YELLOW PRODUCTION
5	6	MANN GEGEN MANN RAMMSTEIN UNIVERSAL

ALBUMS		
THIS WEEK	LAST WEEK	
1	1	DANSER MED DRENDE VORES BEDSTE RECART
2	8	TV-2 DE FORSTE KAERESTER PA MANEN EMI
3	3	KELLY CLARKSON BREAKAWAY RCA
4	4	DAVID GILMOUR ON AN ISLAND EMI
5	17	TINA DICKOW IN THE RED A.LARM/MBO

PORTUGAL		
ALBUMS		
THIS WEEK	LAST WEEK	(RIM) MARCH 21, 2006
1	1	MELANIE C. BEAUTIFUL INTENTIONS RED GIRL RECORDS
2	2	ANDREA BOCELLI AMORE POLYDOR
3	NEW	PLACEBO MEDS VIRGIN
4	4	DAVID GILMOUR ON AN ISLAND EMI
5	6	JACK JOHNSON & FRIENDS CURIOUS GEORGE (SOUNDTRACK) JACK JOHNSON/BRUSHFIRE/UNIVERSAL
6	7	MICHAEL BUBLE CAUGHT IN THE ACT - LIVE WARNER BROS.
7	NEW	MARISA MONTE INFINITO PARTICULAR CAPITOL
8	3	IL DIVO ANCORA SYCO/SONY BMG
9	NEW	MARISA MONTE UNIVERSO AO MEU REDDOR CAPITOL
10	9	ROBERTO CARLOS ROBERTO CARLOS COLUMBIA

GREECE		
SINGLES		
THIS WEEK	LAST WEEK	(IFPI GREECE/DELOITTE & TOUCHE) MARCH 17, 2006
1	2	SORRY MADONNA WARNER BROS.
2	1	IMOUN AGGELOS TOU TSARLI DANAI FAVILLI LEGEND
3	4	MAMBO! HELENA PAPAIOZOU COLUMBIA
4	10	SAN PETALOYDA KALIA BENETI MELON MUSIC
5	6	HUNG UP MADONNA WARNER BROS.

ALBUMS		
THIS WEEK	LAST WEEK	
1	NEW	ANDREA BOCELLI AMORE POLYDOR
2	1	JAMES BLUNT BACK TO BEDLAM ATLANTIC
3	2	MADONNA CONFESSIONS ON A DANCE FLOOR WARNER BROS.
4	6	JUANES MI SANGRE UNIVERSAL
5	5	THE BLACK EYED PEAS MONKEY BUSINESS A&M/INTERSCOPE

EUROCHARTS

SINGLE SALES

EUROCHARTS ARE COMPILED BY BILLBOARD FROM THE NATIONAL SINGLES AND ALBUM SALES CHARTS OF 20 EUROPEAN COUNTRIES. MARCH 22, 2006

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	1	SORRY	MADONNA WARNER BROS.
25	1	PUMP IT	THE BLACK EYED PEAS A&M/INTERSCOPE
3	3	I BELONG TO YOU	EROS RAMAZZOTTI/ANASTACIA ARIOLA
4	2	LOVE GENERATION	BOB SINCLAR FT. GARY PINE YELLOW PRODUCTION
5	9	NO TOMORROW	ORSON MERCURY
NEW	NEW	RETTE MICH	TOKIO HOTEL ISLAND
5	5	BAILA MORENA	ZUCCHERO POLYDOR
8	4	IT'S CHICO TIME	CHICO SONY BMG
9	6	LA BOULETTE	DIAMS CAPITOL
NEW	NEW	STUPID GIRLS	PINK LAFACE/ZOMBA
10	10	LE PAPA PINGOUIN	PIGLOO SCORPIO/MS INTERACTIONS
12	7	BEEP	THE PUSSYCAT DOLLS FT. WILL I AM A&M/INTERSCOPE
13	13	BECAUSE OF YOU	KELLY CLARKSON RCA
NEW	NEW	LE TEMPS PASSE	JOHNNY HALLYDAY/MINISTERE AMER MERCURY
16	8	RUN IT!	CHRIS BROWN FT. JUELZ SANTANA JIVE/ZOMBA

ALBUMS

MARCH 22, 2006

THIS WEEK	LAST WEEK	ARTIST	TITLE
NEW	NEW	PLACEBO	MEDS VIRGIN
1	1	DAVID GILMOUR	ON AN ISLAND EMI
2	2	ANDREA BOCELLI	AMORE POLYDOR
5	5	KELLY CLARKSON	BREAKAWAY RCA
7	7	CORINNE BAILEY RAE	CORINNE BAILEY RAE GOOD GROOVE/EMI
4	4	KATIE MELUA	PIECE BY PIECE DRAMATICO
3	3	JAMES BLUNT	BACK TO BEDLAM ATLANTIC
6	6	MADONNA	CONFESSIONS ON A DANCE FLOOR WARNER BROS.
9	9	THE BLACK EYED PEAS	MONKEY BUSINESS A&M/INTERSCOPE
10	8	ROSENSTOLZ	DAS GROSSE LEBEN ISLAND
10	10	JACK JOHNSON	IN BETWEEN DREAMS JACK JOHNSON/BRUSHFIRE/UNIVERSAL
NEW	NEW	RUSSELL WATSON	THE VOICE - THE ULTIMATE COLLECTION DECCA
13	13	JACK JOHNSON & FRIENDS	CURIOUS GEORGE (SOUNDTRACK) JACK JOHNSON/BRUSHFIRE/UNIVERSAL
14	11	ARCTIC MONKEYS	WHATEVER PEOPLE SAY I AM, THAT'S WHAT I'M NOT
15	16	COLDPLAY	X&Y PARLOPHONE

RADIO AIRPLAY

RADIO AIRPLAY INFORMATION FROM 17 EUROPEAN COUNTRIES AS MONITORED AND TABULATED BY NIELSEN MUSIC CONTROL. MARCH 22, 2006

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	1	SORRY	MADONNA WARNER BROS.
5	5	SO SICK	NE-YO UNIVERSAL
2	2	ADVERTISING SPACE	ROBBIE WILLIAMS CHRYSALIS
4	4	STUPID GIRLS	PINK LAFACE/ZOMBA
3	3	STICKWITU	THE PUSSYCAT DOLLS A&M/INTERSCOPE
6	10	BECAUSE OF YOU	KELLY CLARKSON RCA
7	8	CHECK ON IT	BEYONCE FT. SLIM THUG COLUMBIA
7	7	PUMP IT	THE BLACK EYED PEAS A&M/INTERSCOPE
8	8	TALK	COLDPLAY PARLOPHONE
10	9	PUT YOUR RECORDS ON	CORINNE BAILEY RAE GOOD GROOVE/EMI
11	12	BE WITHOUT YOU	MARY J. BLIGE GEFEN
12	17	S.O.S	RIHANNA SRP/DEF JAM
13	11	RUN IT	CHRIS BROWN JIVE/ZOMBA
14	15	NASTY GIRL	THE NOTORIOUS B.I.G. BAD BOY/ATLANTIC
15	13	PUSH THE BUTTON	SUGABABES ISLAND

SALES DATA COMPILED BY



TOP JAZZ

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE
1	1	58	#1 MICHAEL BUBLE	IT'S TIME 143/REPRISE 48946/WARNER BROS.
2	2	22	CHRIS BOTTI	TO LOVE AGAIN: THE QUETS COLUMBIA 77505/SONY MUSIC
3	3	17	MICHAEL BUBLE	CAUGHT IN THE ACT 143/REPRISE 49444/WARNER BROS.
4	5	25	THELONIOUS MONK QUARTET WITH JOHN COLTRANE	AT CARNEGIE HALL THELONIOUS 35173*/BLUE NOTE
5	7	77	CHRIS BOTTI	WHEN I FALL IN LOVE COLUMBIA 92872/SONY MUSIC
6	6	23	DIANNE REEVES	GOOD NIGHT, AND GOOD LUCK. (SOUNDTRACK) CONCORD JAZZ 2307/CONCORD
7	4	3	ELVIS COSTELLO WITH THE METROPOLE ORKEST	MY FLAME BURNS BLUE DG 005994/UNIVERSAL CLASSICS GROUP
8	8	15	VARIOUS ARTISTS	OUR NEW ORLEANS 2005: A BENEFIT ALBUM NONESUCH 79934/WARNER BROS.
9	9	79	MADELEINE PEYROUX	CARELESS LOVE ROUNDER 613192
10	11	100	DIANA KRALL	THE GIRL IN THE OTHER ROOM VERVE 001826/VG
11	13	6	CHICK COREA	THE ULTIMATE ADVENTURE STRETCH 9045/CONCORD
12	10	3	STEVE TYRELL	THE DISNEY STANDARDS WALT DISNEY 861441
13	12	8	LOUIS ARMSTRONG	THE DEFINITIVE COLLECTION HIP-0/VERVE/CHRONICLES 004893/UME
14	14	16	STEVE TYRELL	SONGS OF SINATRA HOLLYWOOD 162550
15	15	2	GLENN MILLER	GOLDEN LEGENDS: GLENN MILLER MADACY SPECIAL PRODUCTS 11852/MADACY
16	16	23	JOHN COLTRANE	ONE DOWN, ONE UP: LIVE AT THE HALF NOTE IMPULSE! 002380/VG
17	20	82	RENEE OLSTEAD	RENEE OLSTEAD 143/REPRISE 48704/WARNER BROS.
18	18	39	PAUL ANKA	ROCK SWINGS VERVE 004751/VG
19	19	NEW	BRIAN BROMBERG	WOOD II ARTISTRY 7008
20	20	NEW	SF JAZZ COLLECTIVE	SF JAZZ COLLECTIVE 2 NONESUCH 79930/WARNER BROS.
21	21	15	DIANA KRALL FEAT. THE CLAYTON/HAMILTON JAZZ ORCHESTRA	CHRISTMAS SONGS VERVE 004717*/VG
22	22	RE-ENTRY	PAUL MOTIAN BAND	GARDEN OF EDEN ECM 006065/UNIVERSAL CLASSICS GROUP
23	23	4	ANDREW HILL	TIME LINES BLUE NOTE 35170
24	24	6	CHRIS POTTER	UNDERGROUND SUNNYSIDE 3034
25	25	RE-ENTRY	BILL EVANS TRIO	THE COMPLETE VILLAGE VANGUARD RECORDINGS, 1961 RIVERSIDE 4443/CONCORD

TOP CLASSICAL

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE
1	2	25	ANDRE RIEU	THE FLYING DUTCHMAN DENON 17570
2	3	7	LANG LANG	MEMOIR DG 005827/UNIVERSAL CLASSICS GROUP
3	3	7	ANDRE RIEU	TUSCANY DENON 7431
4	7	6	ROLANDO VILLAZON	OPERA RECITAL VIRGIN CLASSICS 44733/ANGEL
5	5	RE-ENTRY	THE 5 BROWNS	THE 5 BROWNS RED SEAL 66007/SONY BMG MASTERWORKS
6	6	5	ANNA NETREBKO/ROLANDO VILLAZON	VIOLETTA: SELECTIONS FROM LA TRAVIATA DG 006188/UNIVERSAL CLASSICS GROUP
7	7	NEW	JUAN DIEGO FLOREZ	SENTIMIENTO LATINO DECCA 006295/UNIVERSAL CLASSICS GROUP
8	8	NEW	MUTTER/PREVIN/MULLER-SCHOTT	MOZART: PIANO TRIOS DG 006099/UNIVERSAL CLASSICS GROUP
9	12	21	ANDRE RIEU	NEW YEARS IN VIENNA DENON 17572
10	4	77	YO-YO MA WITH ROMA SINFONETTA ORCHESTRA (MORRICONE)	YO-YO MA PLAYS ENnio MORRICONE SONY CLASSICAL 93456/SONY BMG MASTERWORKS
11	10	191	YO-YO MA WITH AMSTERDAM BAROQUE ORCHESTRA (KOOPMAN)	VIVALDI'S CELLO SONY CLASSICAL 80916/SONY BMG MASTERWORKS
12	13	5	EVGENY KISSIN/JAMES LEVINE	SCHUBERT: PIANO MUSIC FOR FOUR HANDS RED SEAL 69282/SONY BMG MASTERWORKS
13	8	25	RENEE FLEMING	SACRED SONGS DECCA 005193/UNIVERSAL CLASSICS GROUP
14	5	26	JOSHUA BELL/BERLIN PHILHARMONIC (THOMAS)	TCHAIKOVSKY: VIOLIN CONCERTO SONY CLASSICAL 94832/SONY BMG MASTERWORKS
15	16	3	THE ENGLISH CONCERT (MANZE)	MOZART: VIOLIN CONCERTOS 216, 218, & 219 HARMONIA MUNDI 907385
16	11	27	CECILIA BARTOLI	OPERA PROIBITA DECCA 005151/UNIVERSAL CLASSICS GROUP
17	9	50	YO-YO MA/THE SILK ROAD ENSEMBLE	SILK ROAD JOURNEYS: BEYOND THE HORIZON SONY CLASSICAL 93962/SONY BMG MASTERWORKS
18	17	24	BRYN TERFEL/PAUL GROVES/YING HUANG	ROGER WATERS: CA IRA SONY CLASSICAL 96439/SONY BMG MASTERWORKS
19	14	5	YUNDI LI	VIENNA RECITAL DG 006090/UNIVERSAL CLASSICS GROUP
20	20	RE-ENTRY	MORMON TABERNACLE CHOIR WITH ORCHESTRA AT TEMPLE SQUARE (JESSOP)	CHOOSE SOMETHING LIKE A STAR MORMON TABERNACLE CHOIR 0005
21	21	25	DAWN UPSHAW & ANDALUCIAN DOGS	GOLJIOV: AYRE, BERIO: FOLKSONGS DG 004782/UNIVERSAL CLASSICS GROUP
22	25	4	POLYPHONY (LAYTON)	WHITACRE: CLOUDBURST AND OTHER CHORAL WORKS HYPERION 67543/HARMONIA MUNDI
23	22	10	SOUNDTRACK	MATCH POINT MILAN 36145
24	20	23	BRYN TERFEL/LONDON SYMPHONY (WORDSWORTH)	SIMPLE GIFTS DG 004772/UNIVERSAL CLASSICS GROUP
25	18	2	SARAH CHANG	SHOSTAKOVICH, PROKOFIEV: VIOLIN CONCERTOS EMI CLASSICS 46053/ANGEL

TOP CONTEMPORARY JAZZ

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE
1	1	29	#1 HERBIE HANCOCK	POSSIBILITIES HEAR/HANCOCK 70013/VECTOR
2	2	2	HERB ALPERT'S TIJUANA BRASS	WHIPPED CREAM & OTHER DELIGHTS RE-WHIPPED SHOUT! FACTORY 97841/SONY MUSIC
3	3	23	JAMIE CULLUM	CATCHING TALES VERVE FORECAST/UNIVERSAL 005478/VG/UMRG
4	4	3	SPYRO GYRA	WRAPPED IN A DREAM HEADS UP 3107
5	5	5	BELA FLECK & THE FLECKTONES	THE HIDDEN LAND COLUMBIA 96417/SONY MUSIC
6	6	5	KENNY G	THE ESSENTIAL KENNY G LEGACY/ARISTA 75487/RMG
7	7	34	BRIAN CULBERTSON	IT'S ON TONIGHT GRP 004535/VG
8	8	8	INCOGNITO	ELEVEN NARADA JAZZ 31897/NARADA
9	9	24	KIRK WHALUM	KIRK WHALUM PERFORMS THE BABYFACE SONGBOOK RENDEZVOUS 5112
10	10	13	VARIOUS ARTISTS	HIDDEN BEACH RECORDINGS PRESENTS: UNWRAPPED VOL. 4 HIDDEN BEACH/EPC 75466/SONY MUSIC
11	11	2	LARRY CARLTON	FIRE WIRE BLUEBIRD 79375/RCA VICTOR
12	12	27	JAMIE CULLUM	TWENTYSOMETHING UNIVERSAL/VERVE 002273/VG
13	13	4	NICK COLIONNE	KEEPIN' IT COOL NARADA JAZZ /NARADA
14	14	4	BOB JAMES	URBAN FLAMINGO TAPPAN ZEE 9979/KOCH
15	15	2	ERIC DARIUS	JUST GETTING STARTED NARADA JAZZ 60556/NARADA
16	16	7	KENNY G	AT LAST... THE QUETS ALBUM ARISTA 62470/RMG
17	17	40	LIZZ WRIGHT	DREAMING WIDE AWAKE VERVE FORECAST 004069/VG
18	18	30	NAJEE	MY POINT OF VIEW HEADS UP
19	19	24	VARIOUS ARTISTS	WE GET A KICK OUT OF JAZZ VERVE 004202/VG
20	20	7	VARIOUS ARTISTS	NO. 1 SMOOTH JAZZ HITS! SHANACHIE 5135
21	21	2	RICK BRAUN	YOURS TRULY ARTIZEN 10011
22	22	18	STREETWIZE	STREETWIZE ODES ORE SHANACHIE 5134
23	23	33	RICHARD ELLIOT	METRO BLUE ARTIZEN 10010
24	24	25	KIM WATERS	ALL FOR LOVE SHANACHIE 5133
25	25	13	VARIOUS ARTISTS	SMOOTH JAZZ ODES THE OIVAS SHANACHIE 5137

TOP CLASSICAL CROSSOVER

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE
1	1	7	ANDREA BOCELLI	AMORE SUGAR/DECCA 006069/UNIVERSAL CLASSICS GROUP
2	2	1	IL DIVO	ANCORA SYCO/COLUMBIA 76914/SONY MUSIC
3	3	3	IL DIVO	IL DIVO SYCO/COLUMBIA 93963/SONY MUSIC
4	4	3	ANDREA BOCELLI	AMOR SUGAR/VENEMUSIC 006144/UNIVERSAL LATINO
5	5	3	SOUNDTRACK	PRIDE & PREJUDICE DECCA 005620/UNIVERSAL CLASSICS GROUP
6	6	17	JOHN WILLIAMS/YO-YO MA/ITZHAK PERLMAN	MEMOIRS OF A GEISHA (SOUNDTRACK) SONY CLASSICAL 74708/SONY BMG MASTERWORKS
7	7	71	ANDREA BOCELLI	ANDREA PHILIPS 003513/UNIVERSAL CLASSICS GROUP
8	8	6	SOUNDTRACK	STAR WARS EPISODE III: REVENGE OF THE SITH SONY CLASSICAL 94220/SONY BMG MASTERWORKS
9	9	10	CHLOE	WALKING IN THE AIR MANHATTAN 42961
10	10	22	HAYLEY WESTENRA	ODYSSEY DECCA 005440/UNIVERSAL CLASSICS GROUP
11	11	3	THE CELTIC TENORS	REMEMBER ME TELARC 80667
12	12	27	MORMON TABERNACLE CHOIR	LOVE IS SPOKEN HERE MORMON TABERNACLE CHOIR 0017
13	13	5	SISSSEL	INTO PARADISE DECCA 006140/UNIVERSAL CLASSICS GROUP
14	14	21	SARAH BRIGHTMAN	LOVE CHANGES EVERYTHING: THE ANDREW LLOYD WEBBER COLLECTION VOL. 2 DECCA 006570/UNIVERSAL CLASSICS GROUP
15	15	3	TIM JANIS	COASTAL AMERICA TIM JANIS ENSEMBLE 1116
16	16	2	VARIOUS ARTISTS	ORIGINAL IRISH TENORS LEGACY/RCA VICTOR 75922/RMG
17	17	27	THE IRISH TENORS	SACRED: A SPIRITUAL JOURNEY RAZOR & TIE 82929
18	18	NEW	MORMON TABERNACLE CHOIR	THEN SINGS MY SOUL MORMON TABERNACLE CHOIR 70036
19	19	98	ANDRE RIEU	AT THE MOVIES DENON 17348
20	20	38	BOND	EXPLOSIVE: THE BEST OF BOND MBO/DECCA 004748/UNIVERSAL CLASSICS GROUP
21	21	55	RONAN TYNAN	RONAN DECCA 003863/UNIVERSAL CLASSICS GROUP
22	22	76	SARAH BRIGHTMAN	LIVE FROM LAS VEGAS NEMO STUDIO 57801/ANGEL
23	23	39	AMICI FOREVER	DEFINED RCA VICTOR 68883/RMG
24	24	21	IL DIVO	THE CHRISTMAS COLLECTION SYCO/COLUMBIA 97715/SONY MUSIC
25	25	15	VARIOUS ARTISTS	STRING QUARTET TRIBUTE TO FALL OUT BOY VITAMIN 9085

CHARTS LEGEND

SEE BELOW FOR COMPLETE LEGEND INFORMATION.

APR
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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/DVD combo only available. Ⓜ DualDisc available. Ⓢ CD/DVD combo available. * indicates vinyl LP is available. Pricing and vinyl LP availability are not included on all charts.

SINGLES CHARTS

RADIO AIRPLAY SINGLES CHARTS

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. Charts are ranked by number of gross audience impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. The exceptions are the Rhythmic Top 40, Adult Top 40, Adult Contemporary, Modern Rock and Adult R&B charts, which are ranked by total detections.

● Songs showing an increase in audience (or detections) over the previous week, regardless of chart movement.

RECURRENT RULES

Songs are removed from the Hot 100 and Hot 100 Airplay charts simultaneously if they have been on the Hot 100 for more than 20 weeks and rank below 50. Songs are removed from the Hot R&B/Hip-Hop Songs and Hot R&B/Hip-Hop Airplay charts simultaneously if they have been on the Hot R&B/Hip-Hop Singles & Tracks for more than 20 weeks and rank below 50. Songs are removed from the Pop 100 and Pop 100 Airplay charts simultaneously if they have been on the Pop 100 for more than 30 weeks and rank below 30. Titles are removed from Hot Country Songs if they have been on the chart for more than 20 weeks and rank below 15 in detections or audience, provided that they are not still gaining enough audience points to bullet. Songs are removed from the Adult Top 40, Adult Contemporary, Adult R&B, and Hot Dance Airplay charts if they have been on the chart for more than 20 weeks and rank below 15 (20 for Modern Rock and Latin) or if they have been on the chart for more than 52 weeks and below 10.

SINGLES SALES CHARTS

The top selling singles compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by Nielsen SoundScan. For R&B/Hip-Hop Singles Sales, sales data is compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan.

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 listeners 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/VHS SALES/VIDEO RENTALS

● RIAA gold certification for net shipment of 50,000 units or \$1 million in sales at suggested retail price. ■ RIAA platinum certification for sales of 100,000 units or \$2 million in sales at suggested retail price. ○ IRMA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs; or of at least 25,000 units and \$1 million at suggested retail for non-theatrical titles. □ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for non-theatrical titles.

TOP POP CATALOG

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	CERT
1	1	125	#1 GREATEST GAINER JOHNNY CASH	13 WKS	16 BIGGEST HITS LEGACY/COLUMBIA (NASHVILLE) 69739/SONY MUSIC (11.98/7.98)	2
2	RE-ENTRY		JEREMY CAMP	STAY AEC 40456 (16.98)		
3	2	138	JOHNNY CASH	JOHNNY CASH AT FOLSOM PRISON LEGACY/COLUMBIA (NASHVILLE) 65955/SONY MUSIC (11.98/7.98)		
4	4	92	MICHAEL BUBLE	MICHAEL BUBLE 143/REPRISE 48376/WARNER BROS. (18.98)		
5	3	28	JOHNNY CASH	THE ESSENTIAL JOHNNY CASH LEGACY/COLUMBIA (NASHVILLE) 86290/SONY MUSIC (24.98/17.98)		
6	21	116	STEVIE WONDER	THE DEFINITIVE COLLECTION MOTOWN/UTV 066164/UME (18.98)		
7	6	721	AC/DC	BACK IN BLACK LEGACY/EPIC 80207/SONY MUSIC (18.98) Ⓢ		
8	7	1494	PINK FLOYD	DARK SIDE OF THE MOON CAPITOL 46001* (18.98/10.98)		
9	9	274	TIM MCGRAW	GREATEST HITS CURB 77978 (18.98/12.98)		
10	10	96	SHERYL CROW	THE VERY BEST OF SHERYL CROW A&M 001521/INTERSCOPE (16.98)		
11	15	279	THE BEATLES	1 APPLE 29325/CAPITOL (18.98/12.98)		
12	11	180	KEITH URBAN	GOLDEN ROAD CAPITOL (NASHVILLE) 32936 (18.98/10.98)		
13	5	21	JOHNNY CASH	SUPER HITS LEGACY/COLUMBIA (NASHVILLE) 66773/SONY MUSIC (9.98/5.98)		
14	8	182	BON JOVI	CROSS ROAD MERCURY 526013/UME (18.98/11.98)		
15	12	25	DANE COOK	HARMFUL IF SWALLOWED COMEDY CENTRAL 0017 (16.98 CD/DVD) Ⓢ		
16	28	207	BON JOVI	SLIPPERY WHEN WET MERCURY 538089/UME (11.98/6.98) Ⓢ		
17	17	630	QUEEN	GREATEST HITS HOLLYWOOD 161265 (18.98/11.98)		
18	13	591	BOB SEGER & THE SILVER BULLET BAND	GREATEST HITS CAPITOL 30334 (16.98)		
19	20	49	ORIGINAL BROADWAY CAST RECORDING	WICKED DECCA BROADWAY 001682/UNIVERSAL CLASSICS GROUP (18.98)		
20	14	72	LYNYRD SKYNYRD	ALL TIME GREATEST HITS MCA 112229/UME (18.98/12.98)		
21	23	180	COLDPLAY	A RUSH OF BLOOD TO THE HEAD CAPITOL 40504* (18.98/11.98)		
22	24	94	JACK JOHNSON	ON AND ON JACK JOHNSON 075012*/UMRG (18.98)		
23	19	145	THE BEACH BOYS	THE VERY BEST OF THE BEACH BOYS: SOUNDS OF SUMMER CAPITOL 82710 (18.98) Ⓢ		
24	13	212	NORAH JONES	COME AWAY WITH ME BLUE NOTE 32088* (17.98)		
25	RE-ENTRY		AEROSMITH	AEROSMITH'S GREATEST HITS COLUMBIA 57367/SONY MUSIC (11.98/3.98)		
26	RE-ENTRY		JANIS JOPLIN	GREATEST HITS COLUMBIA/LEGACY 65869/SONY MUSIC (11.98/7.98)		
27	16	484	CREEDENCE CLEARWATER REVIVAL	CHRONICLE THE 20 GREATEST HITS FANTASY 2*/CONCORD (17.98/12.98)		
28	22	654	JOURNEY	JOURNEY'S GREATEST HITS COLUMBIA 44493/SONY MUSIC (18.98/12.98)		
29	27	161	RASCAL FLATTS	MELT LYRIC STREET 165931/HOLLYWOOD (18.98/12.98)		
30	25	155	JACK JOHNSON	BRUSHFIRE FAIRYTALES ENJOY 860994*/UMRG (18.98)		
31	33	102	GREEN DAY	INTERNATIONAL SUPERHITS! REPRISE 48145/WARNER BROS. (18.98)		
32	30	539	TOM PETTY AND THE HEARTBREAKERS	GREATEST HITS MCA 110813/UME (18.98/12.98)		
33	31	133	LED ZEPPELIN	EARLY DAYS & LATTER DAYS THE BEST OF LED ZEPPELIN VOLUMES ONE AND TWO ATLANTIC 83619/AG (18.98)		
34	RE-ENTRY		WILLIE NELSON	16 BIGGEST HITS LEGACY/COLUMBIA (NASHVILLE) 69322/SONY MUSIC (11.98/7.98)		
35	RE-ENTRY		DEF LEPPARD	VAULT --- GREATEST HITS 1980-1995 MERCURY 528718/UME (18.98/11.98)		
36	42	33	ROB ZOMBIE	PAST, PRESENT & FUTURE GEFEN 001041/UME (12.98 CD/OVD) Ⓢ		
37	34	101	NICKELBACK	THE LONG ROAD ROADRUNNER 618400/DJMG (18.98/12.98)		
38	44	182	U2	THE BEST OF 1980-1990 ISLAND 524613/DJMG (18.98/12.98)		
39	32	742	METALLICA	METALLICA ELEKTRA 61113*/AG (18.98/11.98)		
40	26	73	JOHNNY CASH	AMERICAN IV: THE MAN COMES AROUND AMERICAN 063339*/LOST HIGHWAY (13.98)		
41	36	95	KELLY CLARKSON	THANKFUL RCA 68159/RMG (18.98)		
42	RE-ENTRY		RAY CHARLES	THE VERY BEST OF RAY CHARLES RHINO 79822 (11.98)		
43	37	113	JOSH GROBAN	CLOSER 143/REPRISE 48450/WARNER BROS. (18.98) Ⓢ		
44	38	131	50 CENT	BET RICH OR DIE TRYIN' SHADY/AFTERMATH 493544*/INTERSCOPE (13.98/8.98)		
45	RE-ENTRY		FALL OUT BOY	TAKE THIS TO YOUR GRAVE FUELED BY RAMEN 061 (12.98)		
46	30	161	JIMI HENDRIX	EXPERIENCE HENDRIX THE BEST OF JIMI HENDRIX EXPERIENCE HENDRIX 111671/UME (18.98/12.98)		
47	41	191	COLDPLAY	PARACHUTES NETTWERK 30162/CAPITOL (18.98)		
48	48	107	ERIC CLAPTON	THE CREAM OF ERIC CLAPTON POLYDOR/A&M 527116/UME (18.98/12.98)		
49	45	214	AL GREEN	GREATEST HITS HI/THE RIGHT STUFF 30800/CAPITOL (17.98/10.98) Ⓢ		
50	39	83	EAGLES	THE VERY BEST OF WARNER STRATEGIC MARKETING 73971 (25.98)		

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 CHIT	ARTIST	TITLE	IMPRINT & NUMBER / DISTRIBUTING LABEL	BB 200 RANKING	CERT
1	2	2	#1 MATISYAHU	Youth	OR/EPIC/SONY MUSIC	7	
2	2	22	JAMES BLUNT	Back To Bedlam	CUSTARD/ATLANTIC/AG	2	
3	10	2	DANIEL POWTER	Daniel Powter	WARNER BROS.		
4	3	6	JACK JOHNSON	Curious George (Soundtrack)	BRUSHFIRE/UMRG	10	
5	5	6	SOUNDTRACK	Walk The Line	FOX/WIND-UP		
6	14	4	ARCTIC MONKEYS	Whatever People Say I Am, That's What I'm Not	DOMINO		
7	11	12	PANIC! AT THE DISCO	A Fever You Can't Sweat Out	DECAYDANCE/FUELED BY RAMEN	29	
8	4	2	DAVID GILMOUR	On An Island	COLUMBIA/SONY MUSIC	16	
9	8	9	SOUNDTRACK	High School Musical	WALT DISNEY	1	
10	NEW		DONALD FAGEN	Morph The Cat	REPRISE/WARNER BROS.	26	
11	NEW		E-40	My Ghetto Report Card	SICK WID' IT/BMG/WARNER BROS.	3	
12	NEW		SOUNDTRACK	Dave Chappelle's Block Party	GEFFEN/INTERSCOPE	44	
13	9	6	KT TUNSTALL	Eye To The Telescope	RELENTLESS/VIRGIN	46	
14	RE-ENTRY		FALL OUT BOY	From Under The Cork Tree	FUELED BY RAMEN/ISLAND/IDJMG	9	2
15	12	2	NEKO CASE	Fox Confessor Brings The Flood	ANTI-/EPITAPH	106	

TOP INTERNET

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	IMPRINT & NUMBER / DISTRIBUTING LABEL	BB 200 RANKING	CERT
1	6	11	#1 JAMES BLUNT	Back To Bedlam	CUSTARD/ATLANTIC 97250/AG	2	
2	2	2	DAVID GILMOUR	On An Island	COLUMBIA 80280/SONY MUSIC	16	
3	NEW		DONALD FAGEN	Morph The Cat	REPRISE 49975/WARNER BROS.	26	
4	5	7	ANDREA BOCELLI	Amore	SUGAR/DECCA 006089/UNIVERSAL CLASSICS GROUP	13	
5	3	8	SOUNDTRACK	High School Musical	WALT DISNEY 861426		
6	4	6	JACK JOHNSON	Curious George (Soundtrack)	BRUSHFIRE 008116/UMRG	10	
7	7	2	VAN MORRISON	Pay The Devil	POLYDOR/LOST HIGHWAY 005968*/UMGN	43	
8	1	2	MATISYAHU	Youth	OR/EPIC 97695*/SONY MUSIC	7	
9	8	15	JOHNNY CASH	Johnny Cash At Folsom Prison	LEGACY/COLUMBIA (NASHVILLE) 65955/SONY MUSIC		3
10	25	9	JOHNNY CASH	The Essential Johnny Cash	LEGACY/COLUMBIA (NASHVILLE) 86290/SONY MUSIC		
11	9	9	SOUNDTRACK	Walk The Line	FOX 13109/WIND-UP	11	
12	NEW		JOE SATRIANI	Super Colossal	EPIC 76755/SONY MUSIC	86	
13	20	6	KT TUNSTALL	Eye To The Telescope	RELENTLESS 50729/VIRGIN	46	
14	0	8	BARRY MANILOW	The Greatest Songs Of The Fifties	ARISTA 74509/RMG Ⓢ	24	
15	11	3	ALAN JACKSON	Precious Memories	ACR/ARISTA NASHVILLE 80281/RLG	14	

HOT GOSPEL SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	17	#1 I WILL BLESS THE LORD	BYRON CAGE (GOSPEL CENTRIC/ZOMBA)
2	1	31	LOOKING FOR YOU	KIRK FRANKLIN (FO YO SOUL/GOSPEL CENTRIC/ZOMBA)
3	9	32	LET IT RISE (LIVE)	WILLIAM MURPHY (INTEGRITY GOSPEL/EPIC/SUM)
4	6	18	VICTORY	YOLANDA ADAMS (ELEKTRA/ATLANTIC)
5	7	29	GOD'S GIFT	JEFF MAJORS FEATURING KELLY PRICE (MUSIC ONE/EPIC/SUM)
6	4	20	SPEAK LORD	TAMELA MANN (GILLYMANN)
7	5	33	YESTERDAY	MARY MARY (MY BLOCK/COLUMBIA/SUM)
8	1	33	HE SAID IT (LIVE)	DOTTIE PEOPLES (AIR GOSPEL/MALACO)
9	10	23	LIFT HIM UP	HEZENIAH WALKER (VERITY/ZOMBA)
10	3	39	PRAY	CECE WINANS (PURESPRINGS GOSPEL/INO/SUM)
11	11	8	THE BLESSING OF ABRAHAM	DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS (EMI GOSPEL)
12	3	18	SOMEHOW SOMEWAY	LUTHER BARNES & THE RED BUDD GOSPEL CHOIR (AIR GOSPEL/MALACO)
13	5	20	DELIVERANCE IS AVAILABLE	VICKI YOHE (PURESPRINGS GOSPEL/EMI GOSPEL)
14	2	35	DO YOU KNOW HIM?	MARVIN SAPP (VERITY/ZOMBA)
15	7	16	SET ME FREE	MYRON BUTLER (EMI GOSPEL)

SALES DATA COMPILED BY



VIDEO

TOP DVD SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Principal Performers	CERT.	RATING
1	NEW	1 WK	#1 HARRY POTTER AND THE GOBLET OF FIRE (WIDESCREEN)	Daniel Radcliffe/Emma Watson	PG-13	
2	NEW	1 WK	HARRY POTTER AND THE GOBLET OF FIRE (FULL SCREEN)	Daniel Radcliffe/Ralph Fiennes	PG-13	
3	NEW	1 WK	HARRY POTTER AND THE GOBLET OF FIRE 2 DISC SPECIAL EDITION	Daniel Radcliffe/Ralph Fiennes	PG-13	
4	NEW	1 WK	JARHEAD (WIDESCREEN)	Jake Gyllenhaal/Jamie Foxx	R	
5	1	2	LADY AND THE TRAMP: 50TH ANNIVERSARY EDITION	Animated	G	
6	NEW	1 WK	JARHEAD (FULL SCREEN)	Jake Gyllenhaal/Jamie Foxx	R	
7	2	2	WALK THE LINE (WIDESCREEN)	Joaquin Phoenix/Reese Witherspoon	PG-13	
8	3	2	WALK THE LINE (FULL SCREEN)	Joaquin Phoenix/Reese Witherspoon	PG-13	
9	NEW	1 WK	JUST FRIENDS	Ryan Reynolds/Amy Smart	PG-13	
10	23	15	CRASH (WIDESCREEN)	Don Cheadle/Matt Dillon	R	
11	4	2	PRIDE & PREJUDICE (WIDESCREEN)	Keira Knightley/Matthew MacFadyen	PG	
12	NEW	1 WK	HOWL'S MOVING CASTLE (HAURU NO UGOKU SHIRO)	Animated	PG	
13	5	2	WALK THE LINE (2 DISC COLLECTOR'S EDITION)	Joaquin Phoenix/Reese Witherspoon	PG-13	
14	NEW	1 WK	PRIME (WIDESCREEN)	Uma Thurman/Meryl Streep	PG-13	
15	6	2	YOURS, MINE & OURS (FULL SCREEN)	Dennis Quaid/Rene Russo	PG	
16	9	2	BAMBI II	Animated	G	
17	7	2	YOURS, MINE & OURS (WIDESCREEN)	Dennis Quaid/Rene Russo	PG	
18	NEW	1 WK	PRIME (FULL SCREEN)	Uma Thurman/Meryl Streep	PG-13	
19	5	2	PRIDE & PREJUDICE (FULL SCREEN)	Keira Knightley/Matthew MacFadyen	PG	
20	11	2	GREY'S ANATOMY: SEASON ONE	Ellen Pompeo/Patrick Dempsey	NR	
21	RE-ENTRY	1 WK	HARRY POTTER & THE PRISONER OF AZKABAN (WIDESCREEN 2 DISC EDITION)	Daniel Radcliffe/Emma Watson	PG	
22	13	3	RENT (WIDESCREEN SPECIAL EDITION)	Rosario Dawson/Taye Diggs	PG-13	
23	NEW	1 WK	HARRY POTTER & THE PRISONER OF AZKABAN (FULL SCREEN 2 DISC EDITION)	Daniel Radcliffe/Emma Watson	PG	
24	NEW	1 WK	HARRY POTTER: YEARS 1-4 (8 DISC DVD SET)	Daniel Radcliffe/Emma Watson	PG	
25	RE-ENTRY	1 WK	CRASH (FULL SCREEN)	Don Cheadle/Matt Dillon	R	

TOP VHS SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Principal Performers	CERT.	RATING
1	1	2	#1 REQUIEM FOR A DREAM	Brad Pitt/Jennifer Lawrence	R	
2	6	1	20,000 LEAGUES UNDER THE SEA (SPECIAL EDITION)	Animated	G	
3	5	3	SHREK 2	Animated	G	
4	4	4	THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING	Animated	PG	
5	7	2	GO DIEGO GO! THE GREAT DINOSAUR RESCUE	Animated	G	
6	3	3	SPONGEBOB SQUAREPANTS: LOST IN TIME	Animated	G	
7	RE-ENTRY	1 WK	GREASE (ANNIVERSARY EDITION)	Animated	PG	
8	8	5	SHARK TALE	Animated	PG	
9	13	2	THE LORD OF THE RINGS: RETURN OF THE KING	Animated	PG-13	
10	11	5	THE WORLD IS NOT ENOUGH	Animated	PG-13	
11	16	3	DORA THE EXPLORER: DORA SAVE THE DAY	Animated	NR	
12	14	5	SCOOBY DOO 2: MONSTERS UNLEASHED	Animated	PG	
13	10	17	AUSTIN POWERS IN GOLDMEMBER	Animated	NR	
14	21	6	THOMAS THE TANK ENGINE & FRIENDS: CALLING ALL ENGINES	Animated	NR	
15	5	5	DORA THE EXPLORER: SUPER BABIES	Animated	NR	
16	7	5	CHEAPER BY THE DOZEN (2003)	Animated	PG	
17	25	5	DORA THE EXPLORER: BIG SISTER DORA	Animated	NR	
18	17	3	BARNEY: LET'S GO TO THE FARM	Animated	NR	
19	20	4	LEAPFROG: LETTER FACTORY VIDEO	Animated	NR	
20	22	19	RUSH HOUR 2	Animated	PG-13	
21	19	13	DORA THE EXPLORER: DANCE TO THE RESCUE	Animated	NR	
22	NEW	1 WK	ROBOTS	Animated	PG	
23	24	3	BEAN	Animated	PG-13	
24	RE-ENTRY	1 WK	SHREK	Animated	PG	
25	RE-ENTRY	1 WK	HARRY POTTER & THE PRISONER OF AZKABAN	Animated	PG	

TOP VIDEO RENTALS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Principal Performers	CERT.	RATING
1	1	2	#1 WALK THE LINE	Joaquin Phoenix/Reese Witherspoon	PG-13	
2	NEW	1 WK	HARRY POTTER AND THE GOBLET OF FIRE	Daniel Radcliffe/Emma Watson	PG-13	
3	NEW	1 WK	JARHEAD	Jake Gyllenhaal/Jamie Foxx	R	
4	NEW	1 WK	JUST FRIENDS	Ryan Reynolds/Amy Smart	PG-13	
5	2	2	YOURS, MINE & OURS	Dennis Quaid/Rene Russo	PG	
6	NEW	1 WK	PRIME	Uma Thurman/Meryl Streep	PG-13	
7	9	2	PRIDE & PREJUDICE	Keira Knightley/Matthew MacFadyen	PG	
8	4	3	NORTH COUNTRY	Michelle Williams	R	
9	8	2	THE ICE HARVEST	Kevin Costner	R	
10	3	3	THE WEATHER MAN	Tim Allen	R	

TOP VIDEO GAME RENTALS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Manufacturer	CERT.	RATING
1	1	2	#1 PS2: BLACK	ELECTRONIC ARTS	M	
2	2	2	XBOX: BLACK	ELECTRONIC ARTS	M	
3	3	3	PS2: EA SPORTS FIGHT NIGHT ROUND 3	ELECTRONIC ARTS	T	
4	4	17	PS2: NEED FOR SPEED: MOST WANTED	ELECTRONIC ARTS	T	
5	5	3	XBOX: EA SPORTS FIGHT NIGHT ROUND 3	ELECTRONIC ARTS	T	
6	6	7	PS2: 25 TO LIFE	EIDOS	M	
7	NEW	1 WK	XBOX: TOM CLANCY'S GHOST RECON 2: SUMMIT STRIKE	UBI	M	
8	7	19	PS2: STAR WARS BATTLEFRONT II	LUCASARTS ENTERTAINMENT	T	
9	NEW	1 WK	XBOX: TOM CLANCY'S GHOST RECON 3: ADVANCE WARFIGHTER	UBI	M	
10	9	17	XBOX: NEED FOR SPEED: MOST WANTED	ELECTRONIC ARTS	T	



LAUNCH PAD

APR 1 2006

TOP HEATSEEKERS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	5	25	#1 GREATEST GAINER HINDER	Extreme Behavior	
2	7	4	EVANS BLUE	The Melody And The Energetic Nature Of Volume	
3	6	2	GOLDFRAPP	Supernature	
4	9	5	RAKIM & KEN-Y	Masterpiece: Nuestra Obra Maestra	
5	8	11	REGGAETON NINOS	Reggaeton Ninos Vol. 1	
6	10	74	THE BABY EINSTEIN MUSIC BOX ORCHESTRA	Baby Einstein: Lullaby Classics	
7	NOT SHOT DEBUT		GILBERTO SANTA ROSA	Directo Al Corazon	
8	11	32	ANA GABRIEL	Historia De Una Reina	
9	12	7	ROCIO DURCAL	Amor Eterno	
10	17	5	JOSE JOSE	La Historia Del Principe	
11	2	2	SHAWN MCDONALD	Ripen	
12	4	2	MOGWAI	Mr. Beast	
13	15	5	BULLET FOR MY VALENTINE	The Poison	
14	14	5	THE VERONICAS	The Secret Life Of...	
15	13	20	IMOGEN HEAP	Speak For Yourself	
16	18	35	RAMON AYALA Y SUS BRAVOS DEL NORTE	Antologia De Un Rey	
17	NEW		HARD-FI	Stars Of CCTV	
18	NEW		MAGNATE & VALENTINO	Before & After	
19	19	6	YURIDIA	La Voz De Un Angel	
20	31	10	MORNINGWOOD	Morningwood	
21	21	37	ANDY ANDY	Ironia	
22	25	3	PLUMB	Chaotic Resolve	
23	20	38	AQUALUNG	Strange And Beautiful	
24	30	35	NICHOLE NORDEMAN	Brave	
25	34	5	LAURA PAUSINI	Escucha Atento	
26	16	3	RHETT MILLER	The Believer	
27	33	20	THE ACADEMY IS...	Almost Here	
28	NEW		WATERMARK	A Grateful People	
29	23	4	THE DEREK TRUCKS BAND	Songlines	
30	27	4	BISHOP EDDIE L. LONG PRESENTS NEW BIRTH TOTAL PRAISE CHOIR	A New Beginning	
31	NEW		JACKIE GREENE	American Myth	
32	24	2	RAY DAVIES	Other People's Lives	
33	48	13	VOZ A VOZ	En Presencia Del Futuro	
34	32	18	CLAP YOUR HANDS SAY YEAH	Clap Your Hands Say Yeah	
35	22	3	SHANNON BROWN	Corn Fed	
36	36	10	SIA	Colour The Small One	
37	37	16	BYRON CAGE	An Invitation To Worship	
38	46	3	GRUPO EXTERMINADOR	Ahora Con Los Huevos En La Mano	
39	RE-ENTRY	1 WK	RISE AGAINST	Siren Song Of The Counter Culture	
40	41	34	ARMOR FOR SLEEP	What To Do When You Are Dead	
41	RE-ENTRY	1 WK	NATALIE GRANT	Awaken	
42	35	32	SUFJAN STEVENS	Illinois	
43	49	2	LOS ORIGINALES DE SAN JUAN	El Tequilero	
44	38	12	GOAPELE	Change It All	
45			CALLE 13	Calle 13	
46	43	4	FLIPSYDE	We The People	
47	45	17	GRUPO MONTEZ DE DURANGO	Los Super Exitos: Lagrimillas Tontas	
48	RE-ENTRY	1 WK	UNDEROATH	They're Only Chasing Safety	
49	47	39	LEELA JAMES	A Change Is Gonna Come	
50	RE-ENTRY	1 WK	HILLSONG	Ultimate Worship: The Very Best Live Worship Songs From Hillsong	

BREAKING & ENTERING

THIS WEEK ON

"What Can I Say" by singer/songwriter Brandi Carlile enters Billboard Radio Monitor's Triple-A chart at No. 20. Discover developing artists making their Inaugural Billboard chart runs each week in Breaking & Entering on billboard.com.

The best-selling albums by new and developing acts, defined as those who have never appeared in the top 100 of The Billboard 200. If a Heatseekers title reaches that level, it and the act's subsequent albums are immediately ineligible to appear on the Heatseekers chart. See Chart Legend for rules and explanations. © 2006, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

SINGLES & TRACKS



APR
1
2006

4EVER (Maratone AB, STIM/Zomba Enterprises, ASCAP/Kasz Money Publishing, ASCAP), WBM, POP 99

4 MINUTES (Grindtime, BMI/First Avenue PRS/BMG Songs, ASCAP/Demis Hot Songs, ASCAP/Antonio Dixon's Musik, ASCAP/Kerueky Music, ASCAP/Christopher Mathew, BMI/Hitco Music, BMI/EMI April, ASCAP), HL, H100 81, RBH 20

ABRAZAME (Sony/ATV Latin, BMI) LT 48

AIN'T REALLY LOVE (Mary J. Blige, ASCAP/Universal-MCA, ASCAP/WBM, SESAC/Babyboys Little, SESAC/Noontime South, SESAC/Naked Under My Clothes, ASCAP/Chrisalis Music, ASCAP/Shoe Music, ASCAP), HL/WBM, RBH 73

AIN'T WHAT I USED TO BE (Musiac Music, BMI/Sony/ATV, Inc. BMI/Glitterfish, BMI/Buna Boy, BMI), HL, CS 45

ALGO DE MI (Ser-Ca, BMI) LT 9

ALIBO DEL TIEMPO (The Sound, BMI) LT 15

ALWAYS ON YOUR SIDE (Warner-Lamerlane, BMI/Old Crow Music, BMI), WBM, H100 74, POP 7

ANGEL (EMI Blackwood, BMI/BMG Songs, ASCAP) LT 43

ATREVE TE, TE! (Warner-Lamerlane, BMI/Rene Perez, BMI) LT 42

AUN HAY ALGO (San Angel, ASCAP) LT 38

BACK LIKE THAT (Super Starz, BMI/Starz, BMI/Nightist, BMI/Super Sayin Publishing, BMI/Zomba Songs, BMI/Stone Diamond Music, BMI), WBM, RBH 21

BAD DAY (Sony 6 Music, BMI) H100 2, POP 4

BEAUTIFUL LOVE (Smells Like Music, ASCAP/Simpleville, ASCAP/Screaming Mimes, ASCAP/Funway Network, ASCAP) POP 90

BECAUSE OF YOU (EMI April, ASCAP/Smelly Songs, ASCAP/12.06 Publishing, ASCAP/Smells Like Metal, SOCAN/Dwight Frye, BMI), HL/WBM, H100 22, POP 21

BEDROOM BOOM (Collipark Music, BMI/EMI Blackwood, BMI/EWC Music, BMI/Da Cropper Music, BMI/Grindtime, BMI/Persevere, BMI/Drive-in, BMI), HL, RBH 58

BEEP (Will.i.am, BMI/KiStar, BMI/ArtHouse, BMI/EMI Blackwood, BMI) HL/WBM, H100 14, POP 11

BEFORE HE CHEATS (That Little House, ASCAP/Mighty Underdog, ASCAP/Sony/ATV Cross Keys, ASCAP), HL, CS 60

BELIEVE (Sony/ATV Tree, BMI/Showbilly, BMI/Big Loud Shirt Industries, ASCAP/ICG, ASCAP), HL, CS 11, H100 65

BEST FRIEND (50 Cent Music, ASCAP/Universal, ASCAP/DJ Hi-Tek, BMI/Songs Of Windswept Pacific, BMI/Jonathan Rotem Music, BMI/O'Lovely Music, ASCAP/Southside Independent Music, BMI/Cotillion Music, BMI/Walden Music, ASCAP/Warner-Lamerlane, BMI), HL/WBM, H100 56, POP 62, RBH 24

BETCHA CAN'T DO IT LIKE ME (Remy Home Music, ASCAP/B.I.M., ASCAP) H100 87, RBH 37

BETTER DAYS (Cormer Of Clark And Kent Music, ASCAP/EMI Virgin, ASCAP), HL, POP 62

BE WITHOUT YOU (Mary J. Blige, ASCAP/Universal-MCA, ASCAP/WBM, SESAC/Babyboys Little, SESAC/Noontime South, SESAC/Jada And Jaden's Publishing, SESAC/Naked Under My Clothes, ASCAP/Chrisalis Music, ASCAP), HL/WBM, H100 5, POP 6, RBH 1

BLACK HORSE & THE CHERRY TREE (Sony/ATV Timber, SE-SCA), HL, H100 85, POP 79

BLACK SWEAT (Controversy, ASCAP/Universal, ASCAP), HL, RBH 82

BLOW THE WHISTLE (Zomba Songs, BMI/T. Shaw, BMI/Songs Of TVT, BMI/EMI Blackwood, BMI/8th Grade Music Publishing, BMI/Worldwide Music, BMI/Cincore Music, BMI/Me & My Music, ASCAP/Cookies And Milk, ASCAP/Basajamba, ASCAP/EMI April, ASCAP), HL/WBM, RBH 95

BODY ROCK (Crown Kinz Publishing, BMI/Old Boy Music, BMI/Anyah's Music, ASCAP/The Royalty Network, ASCAP) RBH 65

BRAND NEW GIRLFRIEND (EMI Blackwood, BMI/Shane Minor, BMI/3 Ring Circus, BMI/Songs Of Windswept Pacific, BMI/Victory Stevie Music, BMI), HL, CS 49

BREAKING FREE (Walt Disney, ASCAP) H100 80, POP 63

BRING IT ON HOME (Warner-Lamerlane, BMI/Sell The Cow, BMI/WB, ASCAP/Bleck, ASCAP/Bloom, ASCAP), WBM, CS 33

BRING OUT THE FREAK IN YOU (Upstairs Music, ASCAP/Hit Bomb Studios, BMI/Moxwork Music, BMI), HL, H100 96, POP 97

BUMPIN' MY MUSIC (Ray Cash Music, ASCAP/CypherJett Music, ASCAP/EMI April, ASCAP/Brad Jordan, ASCAP/BB The Skee The Champ, ASCAP/Flutless Attak Music, ASCAP/Reach Global Songs, BMI/Songs Of Universal, BMI), HL, RBH 76

CAN I TAKE YOU HOME (Virginia Beach, ASCAP/WB, ASCAP/EMI April, ASCAP/Back Fountain Publishing, ASCAP/Herbilicious Music, ASCAP), HL/WBM, RBH 71

CANT LET GO (Songs Of Universal, BMI/Tappy Whyles, BMI/Bat Future, BMI), HL, H100 79, RBH 15

CHEATIN' (Sony/ATV Cross Keys, ASCAP/Onaly, BMI/Getting Music, ASCAP/Scrambler, ASCAP/Carnival, ASCAP), HL, CS 9, H100 69

CHECK ON IT (Christopher Garrett's Publishing, ASCAP/Hitco Music, BMI/Songs Of Windswept Pacific, BMI/Beyonce, ASCAP/Swiz Beat, SESAC/Universal Tunes, SESAC/EMI April, ASCAP/Angele Beyonce, ASCAP/Slim Thug Publishing, BMI/EMI Blackwood, BMI/Sony/ATV Tunes, ASCAP), HL, H100 10, POP 9, RBH 10

CHICKEN FRIED (Copyright Control) CS 52

CHOP CHOP (Drugstore, ASCAP/Scott Storch, ASCAP/TVT, ASCAP) RBH 84

THE CHOSEN ONE (Divine Mill Music, ASCAP/WB, ASCAP/6 Funk Music, ASCAP/Line 4 Music, ASCAP/Want My Daddys Records, ASCAP/Lahaje Joints, SESAC/Universal-Polygram International Tunes, SESAC/Monson Music, SESAC/Dem Drawz Musik, BMI/Jobete Music, ASCAP), RBH 60

CHULIN CULIN CHUNFLY (THE RATTLENAKE SOUND) (EMI Blackwood, BMI/Leon Blanco, BMI/Rever Perez, BMI/Blue Kraft, BMI/Warner-Lamerlane, BMI) LT 22

CLOCKWORK (LarRon Jr.'s Music, ASCAP/Chaos & Order, ASCAP) RBH 74

COMO SI NO NOS HUBIERAMOS AMADO (WB, ASCAP/Sony/ATV Tunes, ASCAP) LT 10

CONCITED (THERE'S SOMETHING ABOUT REMY) (Scott Storch, ASCAP/TVT, ASCAP/Remyniece Music, ASCAP/Reach Global, ASCAP) H100 93, RBH 26

CONTRA VIENTO Y MAREA (San Angel, ASCAP) LT 8

CONTRDL MYSELF (LL Cool J, ASCAP/Sony/ATV Tunes, ASCAP/Shaniah Cymone Music, ASCAP/EMI April, ASCAP/Basajamba, ASCAP/Pladis Music,

ASCAP/Nuyorican, BMI/Warner-Lamerlane, BMI/Shakin' Baker, BMI), HL/WBM, RBH 32

CRASH (Harajuku Lover Music, ASCAP/Pirate Ship Music, ASCAP) H100 100, POP 69

CUENTALE (Filiro, BMI) LT 18

DANCE, DANCE (Chicago X Software, BMI/Sony/ATV Songs, BMI), HL, H100 17, POP 12

DARE (EMI Blackwood, BMI/Gonilaz, BMI/Underground Animals, ASCAP/Chrisalis Music, ASCAP), HL, POP 93

DE CONTRABANDO (Edimusa, ASCAP/Vander America, BMI) LT 27

DIA DE ENERO (Sony/ATV Latin, BMI/The Caramel House, BMI/Nonmad, BMI) LT 37

DIAMOND GIRL (Universal Music, ASCAP/Joey Grandia, BMI) LT 41

DIME PIECE (N-Can-N Music, ASCAP/Hip City Music, BMI/H-Frost Publishing, BMI) RBH 70

DIRTY LITTLE SECRET (Smells Like Phys Ed, ASCAP/BMG Songs, ASCAP), HL, H100 21, POP 13

DI PLAY A LOVE SONG (Universal, ASCAP/Team S DJ Publishing, BMI/Hitco Music, BMI/Songs Of Windswept Pacific, BMI/Jasons Lyrics, SESAC), HL, RBH 63

DONT FORGET ABOUT US (Rye Songs, BMI/Songs Of Universal, BMI/Shaniah Cymone Music, ASCAP/EMI April, ASCAP/Babyboys Little, SESAC/Noontime South, SESAC/WB, ASCAP/Naked Under My Clothes, ASCAP/Chrisalis Music, ASCAP), HL/WBM, POP 69, RBH 43

DONT FORGET TO REMEMBER ME (WZZ Songs, BMI/EMI Blackwood, BMI/Dont Have To Be Music, ASCAP/EMI April, ASCAP/1609 Songs, ASCAP/Music Of Windswept, ASCAP), HL, CS 46

DOWN (Mafia, ASCAP) LT 21

DOWN IN MISSISSIPPI (UP TO NO GOOD) (Dixiel, BMI/Screaming Mimes, ASCAP/Jennifer Nettles, ASCAP) CS 30

DRINKIN' SONGS & OTHER LOGIC (Blackened, BMI/Cave Warner, BMI), WBM, CS 56

DRUNKER THAN ME (Hope-N-Gait, BMI/Tent Tom-Inson Songs, BMI/Geometric Publishing, SESAC) CS 19

EASY DOES IT (Soul Of Eye Music, ASCAP/Haber Corporation, BMI/WFather To Son Music, BMI) CS 58

ELLA Y O (Premium Latin, ASCAP/Crown P, BMI) LT 39

ENOUGH CRYIN' (Universal, ASCAP/Mary J. Blige, ASCAP/Rodney Jerkins Productions, BMI/EMI Blackwood, BMI/Team S Dot Publishing, BMI/Hitco Music, BMI/Songs Of Windswept Pacific, BMI/EMI April, ASCAP/Carer Boys Publishing, ASCAP), HL, RBH 68

ESO EHH...! (Wild Dobjz, BMI) LT 19

EVER THE SAME (U Rule Music, ASCAP/EMI April, ASCAP), HL, CS 24, POP 55

EVERY TIME I HEAR YOUR NAME (EMI April, ASCAP/Romeo Combs, BMI/Songs Of Windswept Pacific, BMI), WBM, RBH 6

I AM NOT MY HAIR (Warner-Lamerlane, BMI/Wang Out of This Combination, BMI/Songs Of Windswept Pacific, BMI), WBM, RBH 6

I CANT UNDO YOU (Wab, ASCAP/Scott And Soda, ASCAP/Warner-Lamerlane, BMI/Writers Extreme, BMI/Warrior Danger, BMI), WBM, CS 29

I DONT KNOW WHAT SHE SAID (Creative Real, ASCAP) Want To Hold Your Songs, BMI/Major Bob, ASCAP), WBM, CS 17

IF I DONT MAKE IT BACK (Music Of Stage Three, BMI/James Bone Music, ASCAP) CS 57

IF IT'S LOVIN' THAT YOU WANT (EKOP, BMI/Sony/ATV Songs, BMI/EMOT, ASCAP/Sony/ATV Tunes, ASCAP/Janicke Combs Publishing, BMI/EMI Blackwood, BMI/Yoga Flames Music, BMI/Alexander Moseley, ASCAP/Zomba Enterprises, ASCAP), WBM, RBH 69

IF YOU'RE GOING THROUGH HELL (BEFORE THE DEVIL EVEN KNOWS) (Graviton, SESAC/Whaddayaded, SESAC/Carnival Music, SESAC/Cal IV, ASCAP/BergBrain, ASCAP) CS 32

I GOT YOU (Magic Mustang, BMI/Triples Shoes, BMI/Town Music, ASCAP/Philbilly Songs, ASCAP/Songs Of Bug Dog, ASCAP/Music Of Windswept, ASCAP) CS 30, WBM, RBH 17

ILL WHIP YA HEAD BOY (50 Cent Music, ASCAP/Universal, ASCAP/Mouth Full O' Gold, ASCAP/Browz, BMI/Blind Mans Bluff, ASCAP), HL, RBH 96

I LOVE MY LIFE (EMI April, ASCAP/Pang Tonic Music, BMI/EMI Blackwood, BMI/Shave Smith Music, BMI/Warner-Lamerlane, BMI), HL/WBM, CS 31

I LOVE YOU (Next Selection, ASCAP/Motolla, ASCAP/Aspen Songs, ASCAP/Latiff Music Publishing, ASCAP) RBH 55

I'M IN LOVE (Milk Chocolate Factory, ASCAP/Sony/ATV Tunes, ASCAP/Jerdon Christopher, ASCAP/Hand In My Pocket, ASCAP/Music Of Windswept Pacific, BMI), HL, RBH 78

I'M IN LUV (WIT A STRIPPER) (Nappy Publishing, BMI/Warner-Lamerlane, BMI/2 Plays Publishing, BMI/Who Is Mike Jones Music, BMI), WBM, H100 8, POP 10, RBH 13

I'M SPRUNG (Nappy Publishing, BMI), WBM, POP 99

I'M TAKING THE WHEEL (Emergo, ASCAP/WB, ASCAP/John Stanks Music, ASCAP), WBM, CS 23

IN MY MIND (Combustion, BMI/Songs Of Windswept Pacific, BMI/Wang Out Of This, BMI/Sony/ATV Songs, BMI), HL, H100 78, RBH 17

I REFUSE (Barker, ASCAP/Scott Storch, ASCAP/TVT, ASCAP) RBH 52

I THINK THEY LIKE ME (Franchise Record Publishing, ASCAP/Shaniah Cymone Music, ASCAP/EMI April, ASCAP/Thorn Tantrums, ASCAP/Air Control, ASCAP/The Kid Sim Music, ASCAP/Slide That Music, ASCAP), HL, POP 86, RBH 42

I TRADE IT ALL (Everything's Fall Music, BMI) RBH 87

I WRITE SINS NOT TRAGEDIES (Sweet Chin Music, ASCAP/EMI April, ASCAP), HL, H100 57, POP 44

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 12, H100 24, POP 40

JUST GAVE HERE TO CHILL (No Quinquency Music Publishing, BMI/October 12, ASCAP/Hitco South, ASCAP), WBM, RBH 29

JUST THIS SIDE OF HEAVEN (HAL-LELUJAH) (Mike Curb Music, BMI/Sweet Radical, BMI/Songs Of Mighty Isis Music, BMI/Mighty Isis Music, BMI/Vista Larga Music, BMI), WBM, CS 55

KEROSENE (Sony/ATV Inc. BMI/Bill Revellie, BMI) H100 90, POP 92

KING WITHOUT A CROWN (Neither Nor Music, ASCAP/Moshiaq Now, ASCAP/Jasnia Music, ASCAP) H100 30, POP 29

KRYPTONITE (IM ON IT) (West Savannah Music, ASCAP/White Boy Leroy's Soul Show, ASCAP/Mis-

quillo Pats, ASCAP/Chrisalis Music, ASCAP/Anyahs Music, ASCAP/Re-Up Music, ASCAP/Kristopher P. Bailey, ASCAP), HL, H100 95, RBH 45

GOODYBYE MY LOVE (EMI Blackwood, BMI/David Ruff, BMI), HL, H100 71, POP 57

GOOD LUCK CHARM (EMI April, ASCAP/Air Control, ASCAP/Them Damn Twins, ASCAP/353 Music Publishing, SESAC/Universal-Polygram International Tunes, SESAC/Rags II Richard, BMI/Uncle Willense Music, ASCAP), HL, RBH 31

GOOD TO GO (Warner-Lamerlane, BMI/New Extreme Songs, BMI/Culs Of Cedar, BMI/Cedar Music, BMI), WBM, CS 30

GOTTA GO (April's Boy Music, BMI/Warner-Lamerlane, BMI/No Quinquency Music Publishing, BMI/Kizzio Music, ASCAP/Chappell & Co., ASCAP), WBM, H100 82, RBH 16

GOTTA LOVE (Invigoration Publishing, ASCAP) RBH 97

GRILLZ (Jackie Frost, ASCAP/BMG Songs, ASCAP/Paul Wall, ASCAP/2 Kingpins Publishing, ASCAP/WB, ASCAP/Supreme Legz, ASCAP/Universal, ASCAP/Mutant Mindframe, BMI/Shanah Cymone Music, ASCAP/EMI April, ASCAP/Basajamba, BMI/Dam Rich Music, BMI/Money Mack, BMI/Sony/ATV Tunes, ASCAP/Beyonce, ASCAP/Kelendria, ASCAP/Michelle MW, ASCAP/Domani And Ya Majesty's Music, ASCAP/Music Of Windswept Pacific, ASCAP/Christopher Garrett's Publishing, ASCAP), HL/WBM, H100 12, POP 14, RBH 21

GRIND WINTERS OUT (Mikala Music, BMI/Lavish Sound, ASCAP) RBH 92

HIPS DONT LIE (Sony/ATV Tunes, ASCAP/Huss Zwingli, ASCAP/EMI Blackwood, BMI/Be-Bass Music, BMI/The Caramel House, BMI/Ensign Music, BMI/Lantraco Music, ASCAP/Sameles Songs, ASCAP/Nelia Music, ASCAP/JNR Music Publishing, ASCAP), HL, H100 84, POP 50

HOLLA AT ME (Not Listed), RBH 66

HONKY TONK BADONKADONK (Music Of Windswept, ASCAP/Big Borussia Music, BMI/Third Tier Music, BMI/EMI Blackwood, BMI), HL, POP 65

HOW ABOUT YOU (Sony/ATV Tree, BMI/Copynight Int'l, BMI), CS 24

HUNG UP (ASCAP/Webo Girl Publishing, ASCAP/Universal-Polygram International, ASCAP/Universal, ASCAP/Union Songs Music For Lagoskiabobal, AB/EMI Waterford, ASCAP/Polar Music International, AB/Universal Music, Sweden, AB/Warner Chappell, PRS/Darkdancer, PRS), HL, WBM, POP 74

HUSTLER MUSK (Young Money Publishing, BMI/Warner-Lamerlane, BMI/Money Mack, BMI), WBM, RBH 54

HUSTLIN' (3 Blunts Lite At Once, ASCAP/First N Gold, BMI) RBH 50

HYPOTHETICALLY (Life In, ASCAP) RBH 41

I AM NOT MY HAIR (Warner-Lamerlane, BMI/Wang Out of This Combination, BMI/Songs Of Windswept Pacific, BMI), WBM, RBH 6

I CANT UNDO YOU (Wab, ASCAP/Scott And Soda, ASCAP/Warner-Lamerlane, BMI/Writers Extreme, BMI/Warrior Danger, BMI), WBM, CS 29

I DONT KNOW WHAT SHE SAID (Creative Real, ASCAP) Want To Hold Your Songs, BMI/Major Bob, ASCAP), WBM, CS 17

IF I DONT MAKE IT BACK (Music Of Stage Three, BMI/James Bone Music, ASCAP) CS 57

IF IT'S LOVIN' THAT YOU WANT (EKOP, BMI/Sony/ATV Songs, BMI/EMOT, ASCAP/Sony/ATV Tunes, ASCAP/Janicke Combs Publishing, BMI/EMI Blackwood, BMI/Yoga Flames Music, BMI/Alexander Moseley, ASCAP/Zomba Enterprises, ASCAP), WBM, RBH 69

IF YOU'RE GOING THROUGH HELL (BEFORE THE DEVIL EVEN KNOWS) (Graviton, SESAC/Whaddayaded, SESAC/Carnival Music, SESAC/Cal IV, ASCAP/BergBrain, ASCAP) CS 32

I GOT YOU (Magic Mustang, BMI/Triples Shoes, BMI/Town Music, ASCAP/Philbilly Songs, ASCAP/Songs Of Bug Dog, ASCAP/Music Of Windswept, ASCAP) CS 30, WBM, RBH 17

ILL WHIP YA HEAD BOY (50 Cent Music, ASCAP/Universal, ASCAP/Mouth Full O' Gold, ASCAP/Browz, BMI/Blind Mans Bluff, ASCAP), HL, RBH 96

I LOVE MY LIFE (EMI April, ASCAP/Pang Tonic Music, BMI/EMI Blackwood, BMI/Shave Smith Music, BMI/Warner-Lamerlane, BMI), HL/WBM, CS 31

I LOVE YOU (Next Selection, ASCAP/Motolla, ASCAP/Aspen Songs, ASCAP/Latiff Music Publishing, ASCAP) RBH 55

I'M IN LOVE (Milk Chocolate Factory, ASCAP/Sony/ATV Tunes, ASCAP/Jerdon Christopher, ASCAP/Hand In My Pocket, ASCAP/Music Of Windswept Pacific, BMI), HL, RBH 78

I'M IN LUV (WIT A STRIPPER) (Nappy Publishing, BMI/Warner-Lamerlane, BMI/2 Plays Publishing, BMI/Who Is Mike Jones Music, BMI), WBM, H100 8, POP 10, RBH 13

I'M SPRUNG (Nappy Publishing, BMI), WBM, POP 99

I'M TAKING THE WHEEL (Emergo, ASCAP/WB, ASCAP/John Stanks Music, ASCAP), WBM, CS 23

IN MY MIND (Combustion, BMI/Songs Of Windswept Pacific, BMI/Wang Out Of This, BMI/Sony/ATV Songs, BMI), HL, H100 78, RBH 17

I REFUSE (Barker, ASCAP/Scott Storch, ASCAP/TVT, ASCAP) RBH 52

I THINK THEY LIKE ME (Franchise Record Publishing, ASCAP/Shaniah Cymone Music, ASCAP/EMI April, ASCAP/Thorn Tantrums, ASCAP/Air Control, ASCAP/The Kid Sim Music, ASCAP/Slide That Music, ASCAP), HL, POP 86, RBH 42

I TRADE IT ALL (Everything's Fall Music, BMI) RBH 87

I WRITE SINS NOT TRAGEDIES (Sweet Chin Music, ASCAP/EMI April, ASCAP), HL, H100 57, POP 44

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 12, H100 24, POP 40

JUST GAVE HERE TO CHILL (No Quinquency Music Publishing, BMI/October 12, ASCAP/Hitco South, ASCAP), WBM, RBH 29

JUST THIS SIDE OF HEAVEN (HAL-LELUJAH) (Mike Curb Music, BMI/Sweet Radical, BMI/Songs Of Mighty Isis Music, BMI/Mighty Isis Music, BMI/Vista Larga Music, BMI), WBM, CS 55

KEROSENE (Sony/ATV Inc. BMI/Bill Revellie, BMI) H100 90, POP 92

KING WITHOUT A CROWN (Neither Nor Music, ASCAP/Moshiaq Now, ASCAP/Jasnia Music, ASCAP) H100 30, POP 29

KRYPTONITE (IM ON IT) (West Savannah Music, ASCAP/White Boy Leroy's Soul Show, ASCAP/Mis-

quillo Pats, ASCAP/Chrisalis Music, ASCAP/Anyahs Music, ASCAP/Re-Up Music, ASCAP/Kristopher P. Bailey, ASCAP), HL, H100 95, RBH 45

LAFFY TAFFY (Perry Home Music, ASCAP/Dennis Butler, Publishing Designee, ASCAP/Stuntman Publishing, ASCAP/30318 Publishing, ASCAP/ARI Music, ASCAP/Warlock Music, ASCAP/Boston International, ASCAP/Colegens-EMI, ASCAP/EMI April, ASCAP/Marice Starr, ASCAP), HL, POP 53

LAST MINUTAS TONTAS (BMG Songs, ASCAP) LT 39

LAST DAY OF MY LIFE (Phylvestar, ASCAP/Mission Valley, BMI) LT 2

THE LAST OF A DYING BREED (Peermusic, BMI/R. Joseph, BMI/Warner-Lamerlane, BMI), WBM, CS 41

LEAN WIT IT, ROCK WIT IT (Franchise Recordz Publishing, ASCAP/EMI April, ASCAP), HL, H100 7, POP 48, RBH 2

LIBERTAD (Filiro, BMI) LT 13

LIFE AIN'T ALWAYS BEAUTIFUL (Sony/ATV Cross Keys, ASCAP/SIII Working For The Man, BMI/Ballad Boy, BMI/ICG, BMI), HL, CS 30

LIGHTS AND SOUNDS (Bromuda, ASCAP/BMG Songs, ASCAP), HL, H100 83, POP 77

LIKE THAT (Tuff Productions, ASCAP) RBH 100

LIVING IN FAST FORWARD (Old Desperados, ASCAP/NZD, ASCAP/Universal, ASCAP/Memphersfield, ASCAP), HL, CS 1, H100 49

LLAME PA' VERTE (Universal-Musica Unica, BMI) LT 30

LOCAL GIRLS (Love Monkey, BMI/Sony/ATV Tree, BMI/Universal, ASCAP/Memphersfield, ASCAP), HL, CS 59

LOOKING FOR YOU (Zomba Songs, BMI/Lilly Mack, BMI/Baby F-megs, ASCAP/Mims, ASCAP/Shown, BMI/Lantraco Music, ASCAP/Free Dee, BMI), WBM, H100 63, RBH 11

LO QUE ME GUSTA A MI (Camaleon, BMI/Peermusic III, BMI) LT 3

LO QUE SON LAS COSAS (Not Listed), LT 11

L.O.V.E. (Big A Nikki, ASCAP/EMI April, ASCAP/KiStar, BMI/ArtHouse, BMI/John Stanks Music, ASCAP/WB, ASCAP), HL/WBM, H100 67, POP 48

LOVE (Cardiyyce, SESAC/BMG Songs, ASCAP/She Wrote II, BMI), H100 20, POP 85, RBH 4

LOVE WILL ALWAYS WIN (Universal-Polygram International, ASCAP/Soundance Kid, ASCAP/Warner-Lamerlane, BMI/Sell The Cow, BMI), WBM, CS 26

THE LUCKY ONE (Sony/ATV Tree, BMI/Sony/ATV Songs, BMI/Johnny O Music, BMI), HL, CS 16

LUXURIOUS (ASCAP/EMI April, ASCAP/Pirate Ship Music, ASCAP), HL, POP 84, RBH 33

MACHUCANDO (Los Cangris, ASCAP/Eddie Dee, ASCAP) LT 5

MAGIC (Zomba Songs, BMI/R. Kelly, BMI), WBM, RBH 43

M.E. REGRETUO (WB, ASCAP) LT 40

MOVE ALONG (Smells Like Phys Ed, ASCAP/BMG Songs, ASCAP), HL, H100 32, POP 27

MOVE AROUND (Chopper City, BMI/Chubby Boy, ASCAP) RBH 56

MS. NEW BOOTY (Soar Loser Music, BMI/EMI Blackwood, BMI/Cotlipark Music, BMI/Da Cropper Music, BMI/EWC Music, BMI), HL, H100 13, POP 24, RBH 1

MUCHACHITA DE OJOS TRISTES (BMG Songs, ASCAP) LT 45

MY HOOD (Young Jezy Music, BMI/One Life Publishing, ASCAP/Domani And Ya Majesty's Music, ASCAP/Crump Tight Publishing, ASCAP/EMI Blackwood, BMI), HL, H100 98, POP 99, RBH 64

MY HUMPS (Will.i.am, BMI/Sugar Hill, BMI/Cherry River, BMI), CLM, H100 28, POP 21

NA NA NA (DULCE NINA) (King Of Bing, BMI/C.K. Jojntz, BMI/Warner-Lamerlane, BMI/Universal-Musica Unica, BMI) LT 12

NASTY GIRL (Big Poppa Music, ASCAP/Justin Combs, BMI/EMI April, ASCAP/Steven A. Jordan, ASCAP/WB, ASCAP/Jackie Frost, ASCAP/Them Damn Twins, ASCAP/Air Control, ASCAP/Anyah Nicole Publishing, BMI/Janicke Combs Publishing, BMI/EMI Blackwood, BMI), HL/WBM, POP 94, RBH 7

NEVER MIND ME (Big Love, BMI/WB, ASCAP/Rich Esan, ASCAP/Warner-Lamerlane, BMI), WBM, CS 35

NÓBODY BUT ME (Sony/ATV Tree, BMI/Travelin' Arkansas, BMI/Big Yellow Dog, BMI), HL, CS 7, H100 64

NÓCHE DE SEXO (Universal-Musica Unica, BMI) LT 34

NO HAY NADIE (Universal-Musica Unica, BMI) LT 34

NO TE APARTES DE MI (Sony/ATV Discos, ASCAP) LT 50

NOT GOING DOWN (Almo Music, ASCAP/Kevin Sawyer, ASCAP/EMI April, ASCAP/Shanna's Songs, ASCAP) CS 28

NOT READY TO MAKE NICE (Woolly Puddin', BMI/Scrapin' Toast, ASCAP/Chrisalis Music, ASCAP/Stone Lake Music, ASCAP), HL, CS 36

NUESTRO AMOR (San Angel, ASCAP) LT 20

OH YES (AKA POSTMAN) (Jobete Music, ASCAP/EMI Blackwood, BMI/Stone Agate, BMI), HL, H100 73, RBH 25

OJOS DE OIELO (WAB, BMI) LT 49

ON AGAIN TONIGHT (Warner-Lamerlane, BMI/Murrah, BMI/Teabamba Music, BMI/Katank Music, BMI/Circle C, ASCAP/Full Circle, ASCAP), WBM, CS 38

ONE WISH (Stop Trying To Copy My Music, BMI/Rodney Jerkins Productions, BMI/Fred Jerkins III, BMI/Ensign Music, BMI/LaShawn Daniels Productions, ASCAP/EMI Blackwood, BMI/EMI April, ASCAP), HL, POP 37, RBH 39

THE ONLY DIFFERENCE BETWEEN MARTYRDOM AND SUICIDE IS PRESS COVERAGE (Sweet Chin Music, ASCAP/EMI April, ASCAP), HL, H100 88, POP 76

OOH WEE (Alarose Music, BMI/Julie Moosekick, BMI), RBH 69

OOH WEE (Alarose Music, BMI/Julie Moosekick, BMI), RBH 69

OOLAH (Sundance Music, BMI/Trump Music Publishing, BMI), BMI, RBH 83

OVER MY HEAD (CABLE CAR) (EMI April, ASCAP/Aron Edwards Publishing, ASC

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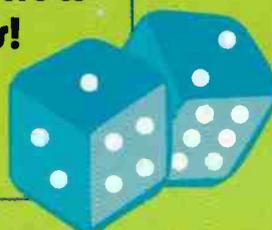
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BIRTHS BOY: Henry Thompson to Sharon and David Wykoff, Jan. 4 in Nashville. Father is an entertainment lawyer and a former contributor to Billboard.

BOY: Tyler Lee to Talinda and Chester Bennington, March 16 in Los Angeles. Father is a vocalist for Linkin Park.

DEATHS Professor X, 49, of spinal meningitis, March 17 in New York. Born Lumumba Carson, the Brooklyn MC was best-known for his part in 1990s hip-hop group the X-Clan.

X-Clan found an audience among Afrocentric hip-hop fans with its 1990 Polydor debut release, "To the East, Blackwards." The group's second and final album, "Xodus," reached No. 1 on Billboard's Top R&B/Hip-Hop albums chart in 1992.

Within the group, Carson's character was that of a cosmic narrator. It was his signature to open X-Clan's songs with the lines: "Vainglorious! This is protected by the Red, the Black and the Green with a key, sissy!"

Beginning in 1991, Carson also recorded as a solo artist. His albums "Years of the 9: On the Blackhand Side" and "Puss 'N Boots (The Struggle Continues)" were notable for their messages of black empowerment.

The son of the outspoken black nationalist Sonny Carson, the artist was a founding member of grass-roots political

organization Blackwatch.

Carson's last public appearance was at a Feb. 24 J Dilla tribute event at the Southpaw concert hall in Brooklyn, N.Y.

He is survived by two sons.

King Floyd III, 61, of complications from a stroke and diabetes, March 6 in his native New Orleans. The singer/songwriter is best remembered for his 1970 hit "Groove Me," which reached No. 1 on Billboard's R&B singles chart and No. 6 on the Hot 100.

The song, which he wrote, was initially released on Chimneyville and later picked up and promoted nationally by Atlantic Records. Following stints singing with the house band at the Sho-Bar on Bourbon Street in New Orleans and serving in the Army, Floyd moved to the West Coast where he met Harold Battiste.

A New Orleans compatriot, Battiste produced Floyd's debut album, "A Man in Love." When that project did not click with consumers, Floyd returned to New Orleans in 1969 and began working in the post office. A year after that he teamed with R&B arranger Wardell Quezergue and recorded "Groove Me."

Floyd garnered additional R&B chart success in the '70s with the singles "Baby Let Me Kiss You" (No. 5), "Woman Don't Go Astray" (No. 3) and "Body English" (No. 25), his last charting single, in 1976.

He is survived by his wife Patricia; two daughters; a son; and six grandchildren.

INDUSTRY EVENTS

APRIL 2 Juno Awards, Halifax (Nova Scotia) Metro Centre. junowards.ca.

APRIL 4 Billboard MECCA, Los Angeles Convention Center. 646-654-4660. billboardevents.com.

APRIL 5 37th annual Dove Awards, Grand Ole Opry House, Nashville. 615-242-0303. gmamusicawards.com.

APRIL 7 13th annual BMI Latin Awards, Metropolitan Pavilion, New York. bmlatin.com.

APRIL 11 21st annual Film & Television Music Awards, Beverly Hilton Hotel, Los Angeles. 323-883-1000. ascap.com.

APRIL 20-22 ASCAP I Create Music Expo, Hollywood Renaissance Hotel, Los Angeles. 800-278-1287. ascap.com/expo.

APRIL 22-23 Music City Tennis Invitational Tournament, Brownlee O. Currey Jr. Tennis Center, Nashville. 615-322-7733. music-citytennis.com.

APRIL 22-27 NAB 2006, Las Vegas Convention Center. 888-740-4622. nabshow.com.

APRIL 24-27 Billboard Latin Music Conference & Awards, Eden Roc Resort, Miami Beach. 646-654-4660. billboardevents.com.

APRIL 30-MAY 3 MUSEXPO 2006, Bel Age Hotel, West Hollywood, Calif. 310-286-0231. musexpo.net.

MAY 10-12 Electronic Entertainment Expo, Los Angeles Convention Center. e3expo.com.

MAY 11 Blues Music Awards, Memphis Cook Convention Center. 901-527-2583. blues.org.

MAY 16 BMI Pop Awards, Beverly Wilshire Hotel, Los Angeles. bmi.com.

MAY 17 BMI Film/TV Awards, Beverly Wilshire Hotel, Los Angeles. bmi.com.

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Billboard® LATIN MUSIC CONFERENCE & AWARDS 2006

IN ASSOCIATION WITH



**REGISTER BY
March 31st &
SAVE \$150!**

CONFERENCE SESSIONS

The Billboard Q&A: DADDY YANKEE



- MOBILE MUSIC MADNESS
- DIGITAL MUSIC BREAKTHROUGH
- PRESIDENTS PANEL
- RADIO REVOLUTION
- TEEN FRENZY FOCUS GROUP
- REGIONAL MEXICAN MUSIC
- ASCAP PRESENTS: MAKING THE DEAL
- RHYTHM, RAP & REGGAETÓN
- VOZ LATINA, MARKETING TO HISPANICS, 18-34



Translations Available • Habrá traducción simultánea disponible

HIGHLIGHTS

- 4th Annual Billboard Bash with presentations and performances by Latin Music Awards finalists & Tone Exotic Fusions Fashion Show
- VIP After-Party
- Networking Events
- ASCAP Acoustic Showcase
- Heineken Happy Hour
- "We Hear the Future" New Artist Showcase & Competition
- SONY BMG Live Artist Showcase! Performances by Camila, Jean, Yuridia



Camila Cabello



La Secta

BASH PERFORMERS

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LATIN MUSIC

April 24-27 • The Ritz-Carlton, South Beach

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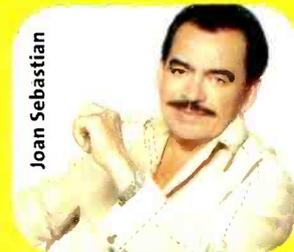


JUST ANNOUNCED!



Shakira

SPIRIT OF HOPE



Joan Sebastian

HALL OF FAME

FINALISTS ANNOUNCED! Go to www.BillboardEvents.com
Don't Miss Red Carpet Arrivals & Sizzling Live Performances!

SPEAKERS



Jenni Rivera



Boy Wonder

- Alexis & Fido, Artists, Sony BMG
- Roslynn Cobarrubias, Urban Coordinator, Myspace.com
- Elias de León, Owner, White Lion
- Jonathan Dworkin, VP A&R, Bling Tones
- John Echevarria, President, Universal
- Echo, Producer
- Ray Farrell, VP Content Acquisition, Emusic.com
- Pio Ferro, VP Programming, SBS
- Mindy Figueroa, Project Director, Maya & Miguel
- Daniel Gonzalez, Manager, K-Paz de la Sierra
- Joe Granda, President & CEO, Granda Entertainment LLC
- Adam Kidron, President/CEO, UBO
- Jim Lawson, VP Programming, Hispanic Division, Clear Channel Communications
- Shelly Lipton, Executive Director, Alternative & Innovative Marketing
- Gustavo López, President, Machete
- Sergio Lopes, VP Marketing/Digital Development & Distribution, EMI Music Latin America
- Rosalinda Markels, Franchise Dir., Hispanic Bus. Unit, McNeil Consumer & Specialty Pharmaceuticals
- Laura Martinez, Editor, Adweek's Marketing y Medios
- Flavio Morales, Programming VP, Munz
- Mayna Nevarez, Nevarez Communications
- Tru Pettigrew, SVP, Multicultural and Urban Marketing, AMP Agency
- Jessica Phillips, Latin Music Buyer, Entertainment Division, Target Corporation
- Jorge Pino, VP Music Division, Venevision
- Jenni Rivera, Artist, Fonovisa
- Nestor "Pato" Rocha, VP Programming, Entravision Radio
- Angel Sepulveda, Sr. Programming Manager, Music & Ent., AOL Latino
- Catherine Stellan, VP, Marketing & Trends, Youth Intelligence
- Boy Wonder, Producer, Chosen Few/Emerald Entertainment
- Rick Valenzuela, Co-President, Rikraf Entertainment
- Jeff Young, Sr. VP Sales/Marketing, Disa Records
- and more!

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INSIDE TRACK

EDITED BY MICHAEL PAOLETTA

For more INSIDE TRACK go to www.billboard.biz

MAN AT WORK

No Doubt's Tony Kanal will launch his own Kingsbury Studios label this spring with the debut album from reggae artist Elan. Due May 23, "Together As One" features the Gwen Stefani duet "All Nighter" plus collaborations with Assassin, Tami Chynn, Sly & Robbie, Cutty Ranks and Kanal himself, Track can reveal.

Kingsbury Studios is not exclusively distributed by any major, but in the case of Elan's record, Kanal says, "Interscope was a great match because they have a history of breaking one-of-a-kind, unique artists like him."

A three-track single led by the Assassin collaboration "Girl" is out now; Elan will be on the road with UB40 this spring. As for Kanal, he says, "In between just starting the new No Doubt record and collaborating with Gwen for her next solo outing, I always have my ears and eyes open for new artists."

BLOODY BAPTISM

Wasn't that Franz Ferdinand guitarist Nick McCarthy on Manhattan's Seventh Avenue one recent frigid night sucking the blood from his hand after cutting his finger on a broken bottle of Scotch? Yes, but the episode was not all that scandalous. McCarthy was taking part in the March 20 unveiling of Fuse's new interactive marquee in midtown Manhattan. He and his Scottish bandmates—singer Alex Kapranos, bassist Bob Hardy and percussionist Paul Thomson—were simply baptizing the music network's new street-front studio and facade by smashing the bottle over the Fuse sign.

Not realizing he had sliced open one of his fingers in the process, McCarthy continued feverishly clutching the jagged bottle neck. (The man's fingers may very well have been numb. Like ours.) This did not prevent McCarthy and crew from heading into the Fuse studio to deliver a six-song set to fans. The performance was being taped for Fuse's "Comp'd" concert series; it premieres March 25.

BEN SHERMAN ROCKS AUSTIN

Fashion brand Ben Sherman was on hand for Filter magazine's sold-out, March 18 South by Southwest Music and Media Conference afternoon bash at the Cedar Street Courtyard in Austin. In fact, the British fashion empire set up its own lounge within the venue—the better to attire those acts on hand to perform.

Carina Round, so enamored with the Shrimpton jeans she tried on, sported them under her dress for her live performance. Ditto for Subways frontman Billy Lunn, who strutted onstage wearing the lightweight, paneled Rude Boy jacket. Meanwhile, Track could not help but notice



SIMPSON

SIMPSON WALK(S) WITH CHARLIE

It turns out her boots are made for walking—but only to another floor at 550 Madison Ave. Jessica Simpson has followed her Columbia pal, Charlie Walk, over to Epic, where he is now president.

"I love all my friends and supporters at Columbia. I will miss them as I start this new relationship," the artist exclusively tells Track. "Charlie Walk was my first hero at Columbia. He believed in me before I really even got to meet the rest of the company. I couldn't think of anyone I would trust more than Charlie to present my new music to the world. Epic is in a new place with a new leader. It just seems the right place for me as I begin my new journey." Simpson is already at work on her next album, which is scheduled to arrive later this year. In the meantime, a R&B-oriented first single is "not far away at all," according to a source.



FRANZ FERDINAND

the guys from Amusement Parks on Fire walking away with British Flag wallets.

Back in New York, the Ben Sherman gang is gearing up for a March 30 soiree to celebrate the opening of its first stand-alone U.S. store. The Raveonettes will perform at the invite-only party in the Soho store. Danny Masterson of "That '70s Show" will play Mr. DJ.

LILLYWHITE'S SUPERCHIC[K]

Grammy Award-winning producer of the year Steve Lillywhite has signed his first act since joining Columbia last fall as senior VP of A&R. Lillywhite has picked up Superchic[k], a Christian, female-fronted rock band on the Inpop imprint. In May, Columbia will release the group's Inpop set, "Beauty From Pain," with a few additional tracks and some remixes.

The Inpop version, which came out last spring, has sold 146,000 copies, according to Nielsen SoundScan. The Superchic[k] signing makes sense to Lillywhite: "I work with the biggest Christian band in the world [U2], so I don't see any problem or stigma here."

Lillywhite tells Track that he, like every other A&R exec in the United States, also tried to sign the Arctic Monkeys. But the hot U.K. act has decided to stay on Domino for now.

LATIN EXITS

Colombian singer/songwriter Carlos Vives and longtime label EMI have parted ways. Sources close to the negotiations say EMI declined to renew Vives' contract after failing to come to an agreement over financial terms. One of Latin music's biggest stars, Vives' last album failed to live up to sales expectations.

Another act that has split with its label is regional Mexican group Los Tucanes de Tijuana. The group, which was with Universal Music Latino for several years, is now in negotiations with Universal Music Group, sources say.

Executive TURNTABLE

EDITED BY SARAH HAN

RECORD COMPANIES: Rhino Entertainment in Los Angeles promotes **Kenny Nemes** to VP of marketing. He was senior director of marketing.

Roadrunner Records in New York names **Dave Bouchard** VP of pop promotion. He was director of West Coast promotion. Roadrunner also ups **Bob Johnsen** to VP of product management. He was senior director of marketing.

Vanguard Records/Welk Music Group in Santa Monica, Calif., names **Lucy Sabini** senior director of media and artist relations. She was president at LuciaMedia.

Big Machine Records in Nashville names **Penny Lazo** national director of sales and marketing. She was divisional country marketing manager at Universal Music & Video Distribution.

Downtown Records in New York names **Doug Smiley** director of marketing and project management. He held the same position at Studio Distribution.

PUBLISHING: BMI in New York ups **Diane J. Almodovar** to VP of writer and publisher relations. She is based in Miami. Almodovar was assistant VP of Latin music.

Cherry Lane Music Publishing in New York elevates **Peter Raleigh** to director of administration. He was manager of administration.

Brentwood-Benson Music Publishing in Nashville names **Steve Rice** executive director of Greatworshipsongs.com. He was senior VP at EMI Christian Music Publishing.



MEDIA: AOL Music in New York names **Bill Crandall** editor-in-chief. He was music editor at RollingStone.com.

RELATED FIELDS: The Recording Academy in Santa Monica, Calif., names **David Grossman** executive VP. He was senior VP of television music at Paramount Pictures Television Group.

Murrah Music president **Roger Murrah** in Nashville has been elected chairman of the Nashville Songwriters Foundation board of directors.

Flood, Bumstead, McCready & McCarthy in Nashville promotes **Betty Sanders** to VP/GM. She was director of human resources.

Send submissions to shan@billboard.com.

GOODWORKS

GOING ONCE, TWICE . . . SOLD

Rob Thomas and Gavin DeGraw are scheduled to perform at Musicians on Call's second annual benefit concert. The April 10 event at Sotheby's in New York launches MOC's four-week online auction at musiciansoncall.org. Music fans logging on to the site can bid on memorabilia from Bon Jovi, Kelly Clarkson, Barry Manilow and others. Proceeds go to MOC, which brings live and recorded music to the bedsides of people in healthcare facilities.

PROPOSAL GRANTED

Now in its 18th year, the Grammy Foundation Grants Program is awarding nearly \$400,000 in grants to 13 recipients across the country. The foundation is also dedicating a portion of funds to support archiving and preservation projects for music-related Gulf Coast collections. For more info, log on to grammyfoundation.com.



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DIRECTOR OF INTERNATIONAL MARKETING AND SALES

We seek the right individual to coordinate all international (ex - N. America) sales and marketing activities for the Victory Records product line. This includes the creation, implementation and overseeing of sales and marketing plans along with acting as the liaison with our international distribution partners. Candidate must have a true grasp of the international music market along with proven sales experience. This position is available in our Chicago or London Office.

DIRECTOR OF MUSIC PUBLISHING

Another Victory Inc. is seeking a Director of Music Publishing. The ideal candidate will have a minimum of 3-5 years expertise in music publishing administration along with the ability to creatively and successfully exploit our catalog and maximize copyright revenues. You should have an intense passion for the music business, a substantial list of contacts and relationships as well as a true entrepreneurial desire to be part of a growing and important part of our business.

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SALES

We are looking for ambitious, creative and highly motivated individuals to fill sales positions. Sales savvy candidates will be in charge of dealing with domestic and foreign record and merchandise retailers, opening alternative and lifestyle accounts along with sales and marketing strategies for our music and merchandise. The ideal candidates will have at least two years experience in music/merchandise sales, strong computer, analytical, communication and people skills. We have a competitive incentive and commission based sales program (salary = base + commission).

PUBLICITY

Victory Records is looking for a savvy and creative individual to join its U.S. publicity department. This person would be responsible for using their existing and developing media relationships to expose our artists and other related projects. Excellent writing, organizational, marketing, creative and social skills required. Candidate should have a lust for promotion, travel, our Artists, willing to work long hours and hunger for searching out media opportunities in print, on the Internet and on Television. Previous publicity experience is required. For consideration please fax cover letter, resume and references to: Fax: 312.873.3889.

MARKETING

Victory Records is looking for an organized, driven, creative and energetic individual to join the U.S. Marketing Department. This position entails assisting the Marketing Department in all areas - including implementing multi faceted marketing plans and campaigns, overseeing advertising plans and budgets, processing and maintaining advertising invoices, creating departmental and company reports on a regular basis and undertaking marketing research projects. Proficient and working knowledge of all Microsoft applications (predominantly Outlook, Excel and Word) is required. Candidate must possess a genuine knowledge and love of Victory Records' Artists and lifestyle, and be a superior multi-tasker. For consideration please fax cover letter, resume and references to: Fax: 312.873.3889.

FAX COVER LETTER / RESUME / SALARY HISTORY TO 312.873.3889

or email - jobs@victoryrecords.com

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