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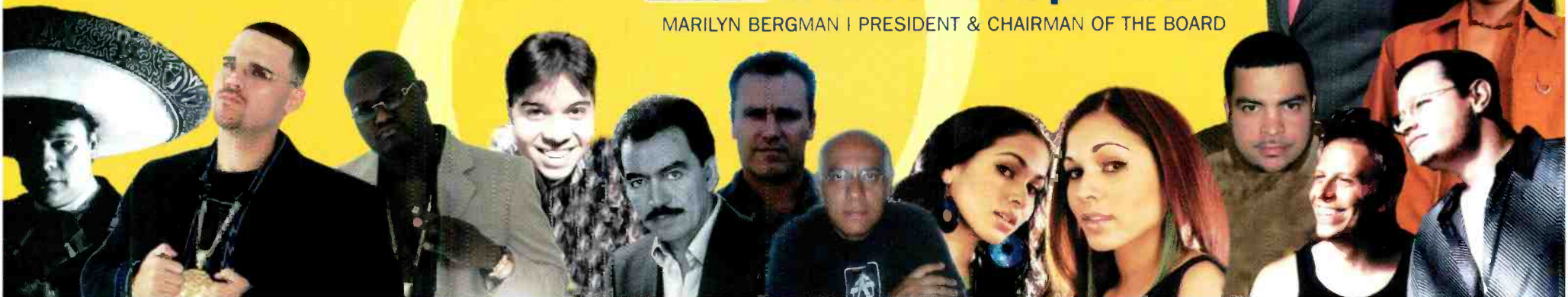
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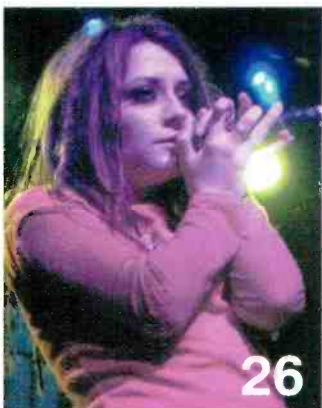
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After more than 30 years, Debbie Harry and her Blondie bandmates are still rockin'—and heading for rock's Hall of Fame. See page 33.
Photo: Kevin Mazur/WireImage.com
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**Dear Ketel One Drinker
If only everyone had such
good taste.**

Musicians: Keep The Politics In Your Songs

BY JAMES McMURTRY

Once at a show of mine in Plano, Texas, a woman took it upon herself to dance around in front of the stage with a handwritten sign that read, "Keep Politics Out of Music." She had not liked the anti-Bush rant that I had inserted into the song "Level-land." I wonder what she thought of the works of Woody Guthrie, John Lennon or Bob Dylan? And would she have been equally as offended by the sentiments expressed in the songs of Merle Haggard, Toby Keith or Clint Black? Was it politics in music that she objected to, or more specifically, my politics in my music? I probably lost a fan that day, not the first or the last.

I used to try to keep politics out of my music not for fear of losing fans—I had no fans—but rather for fear that my songs would become sermons. I did not want to be seen as another mediocre folkie up there preaching with righteous conviction to mask the fact that his songs sucked.

It was a while before I realized that it is possible to write a good politically motivated song. Steve Earle's "The Ballad of Billy Austin," written from the point of view of a death-row inmate, showed me that it could be done. It is a great song first, a biting social commentary second. Kris Kristofferson's work has the same quality—it gets his point across without sacrificing his art. Oddly, when I first heard Kristofferson's songs, I did not notice the political statements in them. I was a child then, and the Vietnam War so thoroughly colored the world I came into that I could not even see it. The war was like your grandmother's kitchen wallpaper you had seen since you were 3 and no longer noticed. The sight of those glum-faced, young soldiers in the airport was perfectly normal to me.

The soldiers are back in the airports, but they are older now. I did not want my son's generation to grow numb to the sight of them, to become "blasé about war," as Lennon once said. So I took a chance and put out a song called "We Can't Make It Here"—put it out first as a free download. I received a lot of nasty e-mails right off the bat, but the download got more attention than anything I have put on a CD in the last 10 years.

Now, a year and a half later, WXRT Chicago, a station that has not added a James McMurtry song since the early '90s, is playing its own edit of "We Can't Make It Here" and doing quite well with it. (Yes, I am indeed blowing my own horn here. Somebody has to since my last manager threw up his hands and ran screaming back to Connecticut.)

WKIT, Stephen King's classic rock station in Bangor, Maine, was on the song as soon as it hit the Internet. Maine has lost 30,000 jobs to outsourcing, one of the facets of modern American life that the protagonist in my song complains about.

You could say that my little song became a hit in Bangor. That is good for me, but not so good for Bangor. "We Can't Make It Here" is not popular in Bangor or anywhere else by virtue of it being a great song. Its popularity, like that of most popular songs, lies in the fact that people are hearing their own lives in it. The lives they are hearing in this song cannot be much fun right now.

In a recent article in The Austin Chronicle, interviewer Andy Langer said to Kris Kristofferson, "Some people say the smart thing for folks like you and the Dixie Chicks is just to shut up and sing."

Kristofferson's response was, "I would say back, 'Shut up and listen.'"

Kristofferson is not the darling of country radio that he once was, but he has not gone away. He has continued to use his voice, and his power as a performer has only increased. Last year at South by Southwest, the Continental Club was dead silent when he sang. Even the people on the sidewalk watching through the open door were silent.



McMURTRY

'Most of us so-called artists are afraid to use our voices, afraid to take a stand for fear of committing career suicide. We have to get over that fear.'

But, sadly, most of us so-called artists are afraid to use our voices, afraid to take a stand for fear of committing career suicide. We have to get over that fear because in succumbing to it we become invisible, and invisibility, for an artist, is true career death.

We cannot please everybody and we should not bother trying. It is not our job to be loved. It is our job to be remembered.

James McMurtry is an Austin-based singer/songwriter whose current album, "Childish Things," is out on Compadre Records. He will perform March 16 at South by Southwest at Antone's as part of the Americana Music Assn. showcase and will tour the United States throughout spring and summer.

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Developer's conceptual rendering. Estimated date of completion is November 2007.

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Billy Joel—box-office hit
with no recent releases



Farewell Touré
Ali Farka Touré dies
at home in Mali

16

18

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84

**>>> BILLBOARD
PARENT AGREES
TO \$8.9B BID**

Billboard parent VNU, a global information and media company based in the Netherlands, has agreed to be acquired by a consortium of six private equity investors. The offer values VNU's equity at 7.5 billion euros (\$8.9 billion) or 28.75 euros per common share.

The deal, which is targeted for completion in May, is subject to shareholder approval. The buyers say they will keep the company "substantially together" after completion of the deal. In addition to Billboard, VNU owns AC Nielsen, Nielsen Media Research and numerous trade magazines including Adweek and The Hollywood Reporter.

The consortium includes Thomas H. Lee Partners, a key investor in Warner Music Group.

**>>> TRIBUNE
ADDS THE TUBE**

Tribune Broadcasting and the Tube unveiled a distribution deal March 9 that greatly expands the music network from roughly 2.9 million to 17 million households and includes such markets as New York, Los Angeles and Chicago. Tribune owns and operates 26 TV stations in 22 markets and will begin broadcasting the Tube—which focuses its programming on music videos—in markets in May and continues the rollout throughout the summer.

**>>> INTERNET
POSTERS
INDICTED**

A grand jury in Nashville indicted two men for posting prerelease music by Ryan Adams & the Cardinals on the Internet. Robert Thomas, 24, of Milwaukee, and Jared Bowser, 21, of

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Photo: Kevin Mazur/WireImage.com

UpFront

MARCH 18, 2006

LEGAL BY SUSAN BUTLER

Spitzer Sues Entercom

New York AG Targets Radio Group, Extending Payola Probe

In a two-pronged attack, New York Attorney General and gubernatorial hopeful Eliot Spitzer has hit a major radio group with a lawsuit and chided federal regulators to take action, based on mountains of payola evidence.

Describing the music-radio industry as "a black market for the illegal sale of 'spins,'" Spitzer ratcheted up his push into the world of payola when his office filed a March 8 lawsuit against Entercom Communications, the nation's fifth-largest radio conglomerate. It is the first suit filed in the investigation, which began in 2004.

But Spitzer's probe has a much broader focus than just direct pay-to-play activities

prohibited by federal law, the suit reveals. His office wants to clamp down on some radio stations' promotional programs, which the suit called "window-dressing" for chart-position manipulation and another means for labels to pay for airplay.

"What makes this case especially egregious is the extent to which senior management viewed control of the airways as an opportunity to garner illegal payments from record labels," Spitzer says.

Entercom created three promotional programs, according to the suit: The CD Preview program let labels purchase spins to increase the airplay detected

by Nielsen BDS and Clear Channel-owned Mediabase, the charting data services used by the industry; CD Challenge involved selling "detections" under the guise of a song competition to manipulate the charts; and Total Access, shelved after Spitzer's investigation began, for Entercom to sell labels the opportunity to hold a conference call with PDs to pitch a song. It was merely another method for labels to buy adds to the playlists, the suit contends.

On the local level, three Entercom stations within Spitzer's New York jurisdiction were identified in the suit. Buffalo

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SPECIAL REPORT BY ED CHRISTMAN

2005 Sales Data: Long Tail Is Wagging

NEW YORK—The "Long Tail" is getting longer—exponentially so, Billboard has discovered. But the attached body appears to be on quite a diet.

So emerges the picture of the music industry when viewed through the crunched numbers of 2005.

According to Nielsen SoundScan, last year saw the record-breaking total of 60,331 albums released. That marks a 35.6% increase over the 44,476 titles issued in 2004, and that year was up 16.2% from 2003's total of 38,269 albums.

The Long Tail theory goes that, in a marketplace featuring low-cost virtual shelf space, such slower-moving albums as deep catalog, niche genres and independent releases can collectively equal or outsell the best-selling titles. Imagine all sales plotted on a graph, with huge spikes for platinum sellers and tiny markers for records that sell in fits. But those tiny markers keep extending, seemingly forever—hence, the Long Tail.

Last year's increase in releases is driven by

an influx of digital-only, indie-released product. Nielsen SoundScan defines digital-only album releases as titles where 99% or more of their sales only occur through digital services. Last year, SoundScan counted 16,580 such titles, of which 2,935 were from major labels and 13,645 releases were from independents.

All told, digital-only releases sold a combined 865,424 units, an average that slightly exceeds 52 sales per release. The majors' 2,935 releases averaged almost 155 copies per album, while the independents' 13,645 releases produced total sales of 410,863, about 30 sales per title. Last year's best-selling digital-only album was Sarah McLachlan's "iTunes Original," a 25-track compilation of her work that scanned 12,000 units. Other digital-only top sellers came from Jason Mraz, Jack Johnson and Ben Folds.

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SARAH McLACHLAN'S "iTunes Original" compilation was the best-selling digital-only album of 2005.

UpFront

SPITZER (cont.)

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top 40 station WKSE-FM allegedly solicited benefits from labels in return for playing songs. Buffalo adult contemporary station WTSS-FM and Rochester country station WBEE-FM allegedly received funds or incentives from either independent promoters funded by labels or directly from labels.

The complaint highlights e-mails from former WKSE-FM PD David Universal, sent from December 1999 to January 2005. "Do you need help on Jessica [Simpson] this week? 1250?" he wrote to a Columbia Records

representative, the complaint reveals. "If you don't need help, I certainly don't need to play it."

New York state wants Entercom to turn over all direct and indirect profits made from the unlawful practices to the state.

In December 2004, Entercom ended its relationships with most indie promoters because of Spitzer's investigation. "We are confident that the issues will be fully and fairly resolved by the court," Entercom said in a statement. "Entercom... believes in playing by the rules and does so. We have firm policies prohibit-

ing payola and requiring compliance with the federal sponsor identification rules, and we enforce them. We have cooperated fully with the Attorney General's office in this investigation."

Entercom is one of nine major broadcasters subpoenaed by Spitzer's office.

Last August, the FCC launched a broader investigation of payola practices. FCC commissioner Jonathan Adelstein has said that Spitzer provided the commission with "voluminous documents pointing to... violations of FCC rules."

But Spitzer is not satisfied with the federal agency's response, which can reach far beyond

Spitzer's New York state borders. He called on the FCC to consider revoking Entercom's licenses.

"Almost a year after payola was exposed in significant detail, the FCC has yet to respond in any meaningful way," Spitzer said March 8.

Sony BMG agreed to pay the state \$10 million in July, and WMG \$5 million in November to settle Spitzer's investigations. Universal Music Group and EMI Music Group, which also received subpoenas last year, have not settled.



Payola suit cites at least one programmer willing to help hype **JESSICA SIMPSON**

Jacksonville, Fla., were charged under the federal Family Entertainment and Copyright Act signed into law last year. If convicted on all counts, they each face up to 11 years in prison.

>>>OZZY GOING SOLO TO OZZFEST

The main-stage lineup for Ozzfest 2006 will boast founder and namesake Ozzy Osbourne for 10 shows, along with System of a Down, Disturbed, Hatebreed, Lacuna Coil and another major act to be announced May 23. The tour, produced by Live Nation and booked by MVO, begins July 1 in San Francisco and will play 20 cities. The Ozzfest dates will be Osbourne's first solo performances in three years, as the artist has performed with Black Sabbath in 2004 and 2005 on Ozzfest.

>>>UNIVISION'S STRONG RESULTS

Univision Communications on March 2 reported a 9% increase in its 2005 net revenue, which totalled \$1.95 billion, up from \$1.79 billion for 2004. Total income for 2005 was reported as \$669.3 million. Univision's music operation, Univision Music Group, reported net revenue of \$206.4 million, up from \$178.6 million for 2004. The company, which comprises Fonovisa Records, Univision Records and Disa, posted a profit of \$31.5 million, up from \$23.3 million for 2004. The combined unit sales of the three labels make Univision Music Group the top Latin music company in the United States, according to Nielsen SoundScan. Univision's financial report comes in the wake of the company's announcement that it is for sale. No suitors have been confirmed.

>>>WMG LINKS WITH CINGULAR, MUSIC CHOICE

Music network provider Music Choice said March 7 it reached a deal with Warner Music Group to provide Cingular Wireless customers music videos and other content. The Music Choice offering will feature a streaming music

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SALES (cont.)

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Most of the major-label digital-only releases appeared to be from labels repackaging songs from different albums or picking tracks to form digital bundles. But the majority of the digital-only releases in the independent sector are from artists who market their own music and cannot afford to compete in the physical-goods world.

"Any little band can digitally put product out there with very little effort," Nielsen Entertainment director of retail relations and research services Chris Muratore says.

Reissued albums are included in new-release totals, which can also include albums from labels that switch distributors, if the change results in new bar codes being applied to each title.

From the time SoundScan began tabulating new-release data in 1995 through 2003, the major labels consistently released a combined 6,500-7,500 titles per year, except for a dip in 2000 when they collectively issued about 6,200 titles. But in the last two years the majors' new-release total has jumped up to 9,404 in 2004 and 11,070 in 2005.

Independent labels and artists have always accounted for a majority of new releases. But the annual, aggregated indie total grew from 22,000 albums in 1995 to 49,261 issued last year. In 1995, indies were responsible for 75% of total releases. Last year, that number jumped to 81%.

In 2005, 32 new titles generated sales of more than 1 million units, and collectively,

those sold about 57.2 million copies. Those totals are down from 2004 when 42 new releases sold more than 1 million units, collectively selling 83.9 million copies. Not only did 10 fewer titles achieve the million-unit goal last year, collectively sales of top-selling new releases dropped 31.8%.

Another 62 titles achieved sales of 500,000 units or greater, which was pretty close to the previous-year total of 58 albums achieving that distinction. Also, 103 titles each sold in the 250,000-499,999 range, while another 213 achieved scans between 100,000 and 249,999 units.

Added together, that is 410 albums that achieved sales of more than 100,000, for a combined total of 169.2 million units. In other words, last year, less than 1% of all releases—0.7%—generated 70% of all sales of new releases.

In total, the new releases issued by the majors accounted for 204.3 million units, or nearly one-third of the 618 million albums sold in the United States last year. The majors issued 11,070 albums last year, yielding an average of 18,454 sales per release. Independent labels and artists last year issued 49,261 albums, which collectively sold 38.8 million, or an average of 787 copies per album. But if releases that sold less than 100 are excluded—largely comprising albums distributed by the artists that made them—than independent labels averaged almost 2,880 units per release.

What Is Fair Market Share?

Indies Say It Is Based On Ownership, Not Distribution

Don Rose speaks for more than 100 indie labels, and lately, his favorite topic of conversation is collective indie market share.

Rose, president of the American Assn. of Independent Music, and many indie executives feel strongly that their share of the market should be based on label ownership, regardless of who distributes the music.

A quick look at the 2005 numbers explain Rose's position: According to AAIM figures provided to Billboard this week, indie market share is a resounding 28.21%, 10 percentage points higher than Nielsen SoundScan's 18.14%.

So what is indie? Depends on who you ask.

According to Billboard and SoundScan, indie market share comprises all releases with indie distribution. This includes the indie distribution arms of the major labels—Warner Music

Group's Alternative Distribution Alliance, Sony BMG's RED, EMI's Caroline and Universal Music Group's Fontana. Rose, in a commentary published in Billboard last year, called this "an old, obsolete paradigm."

AAIM arrives at its 2005 figure by starting with the SoundScan number and adding 10% from the sales of labels like Curb, Razor & Tie, Sanctuary and Hollywood Records, which are distributed by the major labels' indie distribution companies. In AAIM's world, the majors only have a 71.79% market share.

The majors count market share in a different way from AAIM, or SoundScan and Billboard. The majors include any sale from any distribution company they own, including their indie distribution arms. From this perspective, independents have only 13.18% market share, while the majors are credited

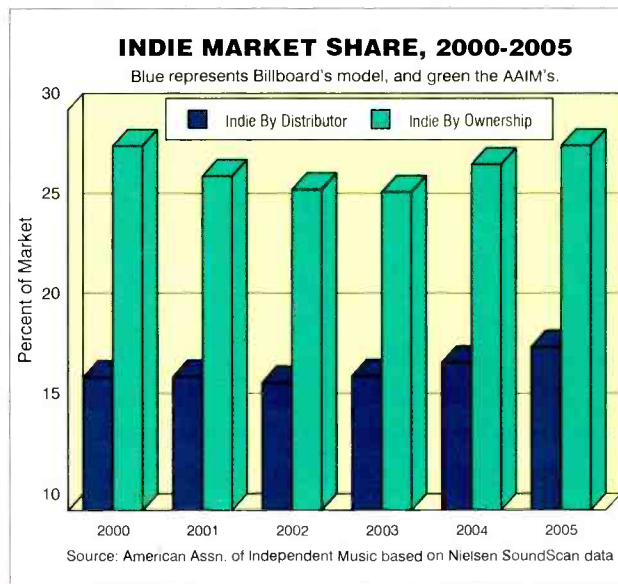
with 86.82%.

It is not a black and white issue, because each new deal between a major and an indie seems to introduce a new shade of grey. For instance, in 1992, WMG formed ADA, which distributes independent labels, including Sub Pop, which is now 49% owned by WMG.

Billboard long ago decided to track labels by distributor, and when SoundScan was founded in 1991, it carried on the tradition. But today, the line between indie and major distribution is a bit blurred. The four major-owned independent distributors have grown to reside among the six largest U.S. indie distributors—the other two being Koch Entertainment Distribution and the self-distributed Madacy. And so the argument continues.

Billboard agrees that there is more than one way to define "independent." But a fact of retail life is that albums included in a major distributor's catalog have a distinct advantage over indie-distributed titles in terms of gaining shelf space and ad programs from large chains.

Rose, however, seems resolute in fighting for what he believes to be the indies' due. "In an ideal world, there would be no need to distinguish between majors and indies," he argues. "But indies are pragmatic as well as idealistic. So, since the marketplace tends to segregate on the basis of size, let's allow the market share report to reflect truthfully the considerable size and impact of the indie sector."





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DISTRIBUTION BY MICHAEL PAOLETTA

Studio's Last Dance

Reverberations From Musicland Filing Force Distributor's End

The Feb. 21 shuttering of Studio Distribution's New York operation creates a big void in the global dance community. Nearly 100 labels are left in the lurch, at least for now.

Sources close to Studio blame the closing on a chain of events that began with Musicland's recent Chapter 11 filing and ended with distribution partner Navarre unable to purchase Studio.

Navarre was essentially the distributor behind Studio's distribution business, handling fulfillment. According to Studio president Dave Watkins, in early January, Studio was in the 11th hour of being acquired by Navarre when the Musicland news hit.

Navarre already was carrying \$117.5 million in notes and bank debt as of Dec. 31, 2005, and it had just written off another \$4.1 million balance

from an unnamed independent label, according to its 10-Q SEC filing.

Musicland's bankruptcy meant another hit of \$12.7 million in unsecured credit that Navarre is unlikely to recover. This made it tough for Navarre to justify the acquisition of Studio to creditors.

The 9-year-old Studio partnered with Navarre in 2002. According to one source close to the situation, Studio had a line of credit with Navarre.

"We were finding a solution to our business model," Watkins says. "There was a total commitment at all times from Navarre to come to a resolution."

Late last year, two highly prized labels—K7! Records and Global Underground—defected from Studio. K7! is owned by Berlin-based Horst Weidenmueller, who co-owned Studio with longtime friend and CEO

Erich Moenius and Watkins.

A source close to Weidenmueller blames K7!'s split from Studio on a fractured friendship between Weidenmueller and Moenius. K7! is now distributed by Caroline.

Studio represented nearly 100 domestic and international labels—including Black Hole, Fabric, King Street Sounds, BBE, Bedrock and Output. Electronic artists like Tiësto, John Digweed and Jazzanova traveled through Studio's system.

Though there is much interest from distributors for the labels left in Studio's dust, the labels are unlikely to be able to sign with another distributor until Studio takes some type of legal action (filing for Chapter 7, for example).

Watkins would not comment on Studio's future legal dealings. Two displaced Studio staffers



—head of sales Jon Gray and head of export and manufacturing Charles Tremblay—are in the process of forming, along with Kevin Shand, the HBD Label Group. Like Studio, HBD will offer independent labels worldwide distribution.

In the meantime, labels affected by Studio's closing hope to protect their shipped product. King Street Sounds promotions and A&R director Joe Berinato says his company has

sent a cease-and-desist to Navarre, to stop them from selling such recordings; Navarre will then be asked to return catalog or, if Studio's legal picture resolves, labels can ask Navarre to send catalog to new distribution partners. Berinato says, "We're looking into ways to resolve this situation." ...

Additional reporting by Ed Christman in New York.

video-on-demand service. Customers can continuously watch a variety of preselected music videos from WMG artists.

>>> ADS FORCED ON XM

An arbitration panel has ruled that XM Satellite Radio will have to introduce advertising on some of its commercial-free music channels. The ruling resolves a legal dispute with Clear Channel, which made a 1998 investment in the satcaster, gaining control over four of XM's 160 music channels.

>>> UNIVERSAL MUSIC FRANCE, MUSIWAVE PARTNER

Universal Music France has agreed to license its catalog for a wireless music subscription service run by mobile entertainment technology firm Musiwave. The service allows users to select the songs to store and play on their mobile phones for a flat monthly fee, as opposed to paying per download. Universal is the only major so far to license its content to Musiwave.

>>> TOWER EMBRACES PODCASTING

Tower Records is getting into the podcasting game. The struggling retailer will introduce its TowerPod service—a series of free downloadable podcasts—at the South by Southwest Music Music and Media Conference in Austin. The first phase of the service being unveiled will consist of 10-15 podcasts produced by Tower from a library of 6,000 pre-cleared tracks, mostly provided by the Independent Online Distribution Alliance. Later this summer, the company hopes to expand the service to let customers create their own podcasts from a library of songs aggregated by Tower. TowerPod features an advertising revenue model that all involved will share.

Compiled by Chris M. Walsh. Reporting by Antony Bruno, Susan Butler, Leila Cobo, Sven Philipp, Ray Waddell, Chris M. Walsh and Reuters.

Photo: Seth Brown/NIK

DIGITAL BY ANTONY BRUNO

Top Execs Cry For New Biz Models

To give customers what they want, the music industry must change its very foundations.

That was the loud and clear message sent to the industry by attendees of Billboard's Music & Money Symposium March 2 at New York's St. Regis hotel.

"The myth of major distributor muscle is going to end," said CKX Inc. president/chairman Robert Sillerman during his keynote speech. "The people who are the true muscle in music—the creators of it—will assume their logical position in the economic food chain. They create it. They deserve the lion's share of the wealth from it."

As for consumers, at various panels discussing digital platforms, mobile music and even venture capital investments into music properties, the idea was put forth that customers do not want digital rights management. The lack of DRM interoperability between competing services, devices and platforms continues to be responsible for prohibiting this "anywhere, anyhow" vision. As such, calls rose throughout the day to do away with DRM

and release unprotected MP3s, playable on all devices.

"Ninety-five percent of what's on iPods are MP3 files ripped from CDs or taken from [peer-to-peer] sites," said Jim Griffin, managing director of Cherry Lane Digital, speaking at a panel earlier in the day. "Haven't customers chosen their format?"

But major labels see DRM as a necessity for protecting their content from piracy, and still view a music download as a product that can be priced, marketed and sold. Critics say that in the digital age, music is a service to promote the artist. The product of the future is not recorded music, but rather live events and merchandise. Artists will release digital music to drive concert attendance. Bands like Clap Your Hands Say Yeah and Arctic Monkeys have launched their careers via free digital distribution.

"Recognize that the creators and the consumers can now connect directly," Sillerman said. "What's happening today is the final death rattle of the struggle of those who create it, with those who distribute it." ...

RETAIL BY BRIAN GARRITY

CD-SWAPPING SITES: THE NEW NETFLIX?

Myspace.com proved that large Web communities could be built around people sharing a common interest in music and other forms of entertainment. Now a new generation of sites is taking the concept a step further with networks that allow users to trade the CDs, DVDs and games they enthuse about.

\$1.49

The cost to receive a CD from Lala.com, a new CD swapping community

Hyping the trend most recently is Palo Alto, Calif.-based lala.com, a used CD and e-commerce business that launched March 7, applying a Netflix-meets-MySpace concept to swapping second-hand albums.

Users of the site, currently in beta, can create profiles, post pictures, list CDs they own and create a wish list of music titles they want. They then ex-

change CDs through the mail in prepaid envelopes that the company supplies to all registered users.

Members pay a shipping charge of \$1.49 for every disc they receive. There is no charge to users shipping discs.

A handful of other companies, including barterbee.com, TitleTrader and Peerflix, are pursuing similar models. BarterBee and TitleTrader are geared toward a broad array of entertainment products, while others like Lala and Peerflix focus on specific categories like music and movies.

"The idea of used merchandise is heating up," says Robert Alvin, president of Los Gatos, Calif.-based BarterBee. "We're doing what brick-and-mortar stores have been doing for a long time."

The prospect of social networking sites and other online services allowing music fans to swap their CDs at below retail cost is receiving a cool reception in music industry circles—even if the practice is sanctioned under copyright law.

But analysts like Rich Greenfield from Pali Capital are high on the concept's potential to help drive increased music purchasing.

"If people are expanding their musical tastes and buying more, not just swapping CDs, then this is good," he says.

Investors like it too. Lala has received \$9 million in venture funding from Warner Music Group financial backer Bain Capital and Ignition Partners.

To avoid the wrath of the labels, these sites ban users who traffic in burned or pirated material. And in the case of Lala, the company is not only pledging to give 20% of its revenue to artists but also planning to sell new CDs and downloads. Licensing deals with the majors still need to be negotiated.

"Trading CDs is an affordable way to experiment and try new music," Lala co-founder Bill Nguyen says, "but when you find that album you can't wait to enjoy, we offer it as a new CD or as a download and, often with additional bonus material, at retail price." ...

LEGISLATION BY SUSAN BUTLER

Broadcast Flag Bill Flies Into Controversy

The question of how to make music devices that protect copyright has been an oft-ignited powder keg. Rep. Mike Ferguson, D-N.J., simply provided the latest spark, with the March 2 introduction of the RIAA-supported Audio Broadcast Flag Licensing Act of 2006.

The bill is the latest attempt to mandate that devices must build in copy-protection technology. But those opposed, largely voicing concerns about protecting fair use rights and government-regulated technology, may want to save their energy: Even more strongly worded legislation could be on the way.

vocates, the audio broadcast flag is a hot-button issue. Some decry government-mandated technology or restrictions that could interfere with a possible fair use of copyrighted works.

The Home Recording Rights Coalition, chaired by the Consumer Electronics Assn. chairman Gary Shapiro, called the Ferguson bill a "fundamental attack on traditional home taping practices that consumers have engaged in since the first analog cassette recorder."

Critics may be reacting more to a chain of events than just to Ferguson's bill.

In 2003, the FCC approved a regulation that all digital TV

radio, satellite radio and the device manufacturers to decide on the specific technology and figure out how to make it work within the boundaries of any FCC rules.

The RIAA hopes that the bill will pave the way for the FCC to create an environment in which digital radio services will face similar licensing terms as download and portable subscription business models. As stipulated in the bill, the FCC regulations must permit performing and mechanical rights organizations to monitor uses of music they license.

Greg Orlando, Ferguson's counsel who wrote the bill, says fair use and other legal exceptions to the rights of the copyright holder were built into the bill.

Meanwhile, Ferguson is no lone copyright soldier. Sen. Gordon Smith, R-Ore., a member of the Senate Commerce Committee, has drafted a bill that gives the FCC authority to require manufacturers to adopt video and audio broadcast flags on their digital devices. Ferguson has said he hopes all involved and affected parties will be able to hammer out a compromise that could define legislation.

But a contentious Jan. 24 hearing—featuring the widely disparate (and sometimes inflammatory) opinions of the RIAA, the National Assn. of Broadcasters and the CEA—made it clear that compromise may be difficult to reach. The committee ordered the three parties to continue negotiating a solution and to report back every three weeks on their progress. A source says they are doing so.

Rep. Lamar Smith, R-Texas, a member of the House Judiciary Committee, last fall prompted the RIAA, CEA and others to prepare proposals and participate at a hearing on the broadcast flag. They did, but nothing further is currently scheduled.

Ferguson hopes that the House Energy and Commerce Committee will hold a hearing on HR 4861 soon, but none is scheduled.

Additional reporting by Tony Sanders in Washington, D.C.

The RIAA wants copy protection, but digital device makers are crying foul.

At the heart of the matter are devices that receive—and automatically compile, store and play—hours of music delivered from high-definition radio and satellite radio.

The RIAA says that "platform convergence"—with devices like the Sirius S50, the XM Helix and the HD radio with a hard drive—is turning radio and satellite broadcasts into download services. Without reasonable content protection, users could redistribute personal libraries—automatically compiled from all recordings available on radio stations—over the Internet or on removable media without compensating the creators and copyright holders, the RIAA says.

The broadcast flag system is two-pronged. The "flag" is actually a technical method to mark content as copy-protected. The second aspect involves the creation of standards and rules that define how devices must handle flagged content (e.g., restricting or allowing certain uses like multiple copying or playback).

For consumer electronics groups and digital rights ad-

devices would have to incorporate broadcast flag technologies, but the U.S. Supreme Court said in May 2005 that the FCC did not have the authority to regulate consumer electronic devices.

Now, it seems, Congress is moving to give the FCC that authority.

Ferguson's bill focuses on the required licensing process between HD radio manufacturers and iBiquity, the company whose IBOC (In-Band On-Channel) technology was chosen by the FCC to be the underlying standard of HD radio.

Under Ferguson's bill, the FCC would have the authority to stipulate certain terms in license agreements between digital radio providers and companies that provide the underlying technology to create an up-to-standards device. The bill covers HD and satellite radio.

The license provisions must include the prohibition of unauthorized copying and redistribution of content, and the use of a broadcast flag or similar technology in connection with that copying and redistribution restriction. The licenses must also require HD

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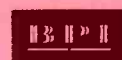
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ORANGE DEAL JUICY FOR AGUILERA

LONDON—Christina Aguilera may not have secured a release date or a title for her next album, but at least in Europe she has some heavy-duty promotion lined up. The singer has agreed to an exclusive sponsorship with mobile operator Orange and handset manufacturer Sony Ericsson.

The nine-month marketing campaign is planned around Aguilera's single, album and European tour dates to be announced later this year. Orange customers with Sony Ericsson Walkman phones will have access to exclusive mobile content such as downloads, remixes, clips and ringtones. Although the dollar value of the campaign is yet to be revealed, the tech firms say the deal includes the "largest joint marketing commitment by both parties" to date.

Behind the scenes, the tech partners will collaborate across such core business interests as cell phones, marketing communications, sales and distribution, music services and content. Both parties report the collaboration and sponsorship agreement marks their largest joint-marketing commitment to date.

The mobile music industry has welcomed the alliance as a catalyst to bring the emerging mobile music business up to speed with the download-to-PC space. "This is an important paving stone in the developing road for cross-platform mobile and digital music development and sales," says Ralph Simon, chairman of the Mobile Entertainment Forum for the Americas.

Jupiter Research data indicate that the nascent mobile music business is



AGUILERA

poised for rapid growth. By 2010, Jupiter analysts predict the European mobile music business will exceed 500 million euros (\$600 million), up from an estimated 70 million euros (\$84 million) in 2006.

"Music is a key strategic priority for Orange in 2006," explained Frank Boulben, Orange executive VP of brand consumer marketing, at a launch event March 3 in London. Hervé Fontaine, Sony Ericsson VP in charge of sales in Europe, Middle East and Africa, says the partnership's purpose is to "establish the [mobile] phone as a credible music player."

New handsets within the Sony Ericsson Walkman phone line will be customized to work with Orange's Signature framework, which offers a consistent music interface across various makes of handsets. Seven such models have been announced or are in the works, the most powerful of which will hold 4,000 songs. The United Kingdom, France, Spain, the Netherlands, Belgium, Switzerland, Poland, Romania and Slovakia are covered under the agreement. Sony Ericsson says it has shifted more than 3 million Walkman-branded phones since last August.

In July 2005, Orange competitor T-Mobile International forged a groundbreaking Pan-European partnership with EMI Music and its British star Robbie Williams. That deal enabled 60 million customers in nine European markets exclusive access to Williams content via third-generation T-Mobile handsets. The following month, Orange and Sony Ericsson joined forces with Sony BMG U.K. to launch an integrated Pan-European marketing campaign for British dance-oriented act Jamiroquai.

"We'll see more deals like this," Jupiter Research analyst Thomas Husson says about the linkup between technology and a frontline artist. "Particularly with artists who appeal to a younger market." ...



The Indies

TODD MARTENS tmartens@billboard.com

The Digital Rights Decision

What Is In An Indie Label's Best Interest When Physical Distributors Want Download Revenue?

Physical distributors are increasingly asking labels to part with their digital rights. And why shouldn't they?

To date in 2006, 4.5 million albums have been purchased via download sites. Compare that with 1.8 million for the same period last year, and it is clear that, even though the music biz will continue to focus on traditional retail for years, the sales growth story is being told online.

It is not always clear, though, if the labels are being asked or told: On the record, executives for the major-owned independent distributors typically claim digital rights are part of a service that does not have to be in a deal.

Labels are far more frank. "Physical distributors are requiring on many occasions for labels to give up their digital rights or they will discontinue doing the label's physical distribution," SpinArt's Jeff Price says. If a label signs with a distributor for three years and the digital market continues to grow, a label will have lost a good chunk of change for a service many believe can be done in-house.

"Labels should definitely try to hang on to their digital

rights, but that option is becoming more and more impossible as distributors insist on them being part of the package," Definitive Jux CEO Amaechi Uzoigwe says.

Even when distributors are not flat-out demanding a cut of a label's digital sales for the duration of a deal, label sources who have met with the major independent distributors—Warner Music Group's Alternative Distribution Alliance, Sony BMG's RED Distribution, Universal Music & Video Distribution's Fontana and EMI's Caroline—all report that they were offered significantly better terms on their physical distribution if digital rights were included.

Price says it is not necessarily unfair for distributors to demand digital rights. The marketing and sales muscle of a major supplier will likely contribute in some fashion to an increase in online sales.

Which leaves the big question: Should indies cut out the digital middleman?

Yes, if at all possible. But there are probably two scenarios in which a label should allow a distributor to have a cut of its

digital sales.

One is if a label needs the retail reach of a major supplier. There are worse things, Price says, than losing a percentage of digital sales for a few years.

The second is if an indie has time to deal with, well, the deals. An indie holding on to its rights

obviously varies from label to label, but Price says iTunes is SpinArt's largest account. SpinArt is relatively small, and Price says his label is bringing in \$9,000-\$12,000 per month on iTunes alone. He is not about to split that with a distributor and signed with Ryko Distribution

owned independent distributors," Arnold says. "What we heard was, 'Oh, we're going to do that. You won't have any legs to stand on.' Then we started to see some gaps."

Arnold says major-affiliated distributors are often restricted to the digital rights management

of 99 cents per song or album, as well as an annual fee of \$7.98 per album title.

"I despise the economic model of aggregators," Price says. "They're morally repugnant. TuneCore allows anyone to gain access to those channels, but doesn't ask for any rights or any exclusivity."

In response, Arnold says TuneCore lacks the promotional clout of an IODA and doubts it can maintain its low prices as more sign up. For those attending South by Southwest, Arnold and Price will air their differences at a panel March 18.

If this all seems confusing, that is exactly what the major-owned distributors are betting on. Unlike the retail world, most digital promotions are editorially driven, so distributors are mainly pitching themselves as one-stop shops.

"If you receive a distribution fee on something, it's because you earn it," Price says. "On the physical side, distributors work their asses off. They provide co-op opportunities, they have regional sales reps. In the digital world, they don't provide that service. They're an aggregator." ...

The majors initially told IODA that they would handle digital rights for indies. 'Then we started to see some gaps,' IODA's Kevin Arnold says.



better be prepared for added paperwork and time spent making sure every site is in compliance. "Unless a label is really prepared to engage in the digital world and do the proper due diligence and administrative work, they may as well let a distributor have the rights," Uzoigwe says. "The larger distributors are first in line to get paid, so at least you know you'll get your money."

How much money is at stake

because, he says, it did not demand a digital share.

The majors are not the only ones angling for these rights. Increasingly, they find themselves competing with digital music aggregators seeking similar terms such as the Orchard or IODA. Kevin Arnold, IODA president, says he is prepared.

"Within the first six months of our existence, we were having conversations with major-

rules of their parent company. This gives such businesses as IODA a more global, less restrictive reach, Arnold says.

Price is offering a cheaper solution for those not ready to commit to a larger distributor. He recently launched TuneCore as an alternative to the aggregators. Instead of an aggregator model that takes a percentage from each sale, TuneCore charges a one-time delivery fee

JAZZ BY DAN OUELLETTE

Jazz Returns To Weekly TV Via 'Legends' Show

Jazz, once a staple of early black-and-white TV programming, is returning to the tube with what is described as the first weekly national network series in 40 years.

"Legends of Jazz," which debuts April 2 on PBS, will feature conversations with and studio performances by a range of jazz stars. The initial 13 installments, already shot, include Clark Terry, Roy Hargrove, Chris Botti, Benny Golson, Pat Metheny, Lee Ritenour, Marcus Miller, George Duke, Phil Woods, David Sanborn, Kurt Elling, Al Jarreau, Ivan Lins, Oscar Castro-Neves, Robert Cray, Keb' Mo', Tony Bennett, Chick Corea and the late Ray Barretto.

Hosted by pianist Ramsey

tionwide. "Five million people tune in each week," says Lewis, best-known for his 1965 jazz-pop instrumental hits "The 'In Crowd'" and "Hang On Sloopy." "Not all are diehard jazz fans. Some people are just curious about quality music. We researched broadening the radio idea to television, and we think interest will explode."

Rosen, the founder of the GRP and N2K labels, agrees, citing the success of Ken Burns' televised 2001 jazz documentary and the sales of its related CD compilations—as well as the success of "American Idol"—as proof that "people are interested in seeing music on TV."

Each "Legends of Jazz" show is theme-based and features a

line between being true to the music and not dumbing it down."

Rosen reports that more than 80% of PBS affiliates plan to air the series. "That's huge and represents a lot of potential eyeballs," he says, and hastens to add, "one challenge is when the stations will program the show." But, he says, so far, so good. For example, WETA in Washington, D.C., and WTTW will give the show top billing in its kickoff week.

"Legends of Jazz" DVDs and companion CDs of the show's performances will be distributed by WEA. The first volume (shows one through five) will be available in May, the second (shows six through nine) in June and the third (shows 10-13) in July. A three-volume



The program's first episode—with a trumpet theme—will feature, from left, **CLARK TERRY**, **ROY HARGROVE** and **CHRIS BOTTI**.

Lewis and produced by LRS-media and WTTW in Chicago, the half-hour shows are shot in high definition with 5.1 surround sound. An additional 13 episodes are greenlighted for next year, and a deal is already in place with WEA to distribute DVDs and CDs from the performances.

"This show will succeed in bringing jazz back to the public's attention," says Lewis, who co-founded LRSmedia with music entrepreneur Larry Rosen and investor Lee Rosenberg, who also serves as president/CEO of the venture.

Lewis' confidence stems from hosting his two-hour weekly radio program "Legends of Jazz," which is syndicated to nearly 70 stations na-

montage of historical footage and in-studio guests who share anecdotes and perform. The first show focuses on the trumpet's role in jazz, with featured performers Terry, Hargrove and Botti, who play solo and then as a group.

Rosen understands that music on TV today is highly produced and often augmented by dancers and electronics. He admits that jazz does not conform to those production values, but nonetheless can be presented to audiences in a creative way.

"The music will speak for itself," Rosen says. "Each tune played is four minutes in length without long choruses and is something that an audience can relate to. We're trying to find a

boxed set will be available for the holiday season.

"This will be a body of work that sells," WEA president John Esposito says. "Anything that Larry Rosen has done is class. When I heard about the TV launch, I said sign me up. We do a healthy business in jazz. The occasional jazz record may go through the roof, but it's like Nonesuch's heritage artists that continually sell over the years."

Esposito says TV exposure will help the genre. "I have a 20-year-old daughter who tells me that a lot of kids on college campuses are getting into jazz," he says. "So I'm feeling pretty good about this deal. My job is to sell records, and I believe we're going to sell a lot." ■■■

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WHERE STARS EARN THEIR STRIPES

DIGITAL BY ANTONY BRUNO

Coachella Gets Wired, Blogged

Navigating more than 80 bands across five stages in two days amid 50,000 fans is a tall order for anyone attending the annual Coachella Valley Music & Arts Festival.

Coachella organizer Goldenvoice envisions helping out with that dilemma. This year, a partnership with Buzznet will allow fans at one stage to use their mobile phones to access photos and fan feedback from concerts at other stages at the same time. The deal is part of a broader strategy for Goldenvoice and other promoters to use blogs to enhance fan interaction before, during and after the event.

"Music festivals are all about community," says Paul Tollett, founding partner of Goldenvoice, "and blogs are a great way for that community to express itself."

Although the festival established a MySpace profile to interact with the 54-plus million registered users of the most popular blog site on the planet, Tollett wanted something unique to Coachella as well.

So he turned to Buzznet, a blog community of about 200,000 members that specializes in multimedia content like photos, videos and mobile. Buzznet built a Coachella-specific online community available only to festival attendees. Once fans buy a ticket, they will receive an e-mail with a unique registration code offering them access to the site.

Buzznet's Coachella community member profiles differ from those on MySpace. Questions skip personal details like

marital status that are geared for hookups and instead focus on information specific to the event, such as listing their favorite Coachella artists or years attending the event.

Since fans travel from every state to attend Coachella, Tollett hopes they will post photos, videos and journals of their road trips for other members to follow. And all the site's content can be accessed via tagged links through MySpace and other blogs.

Participating acts are also involved, including Hasidic reggae phenom Matisyahu, who is posting a mobile blog tour diary leading up to Coachella. Tollett says he would like to eventually convince participating acts to use the system already established by Goldenvoice rather than look for their own blogging opportunities.

Whether fans use the blog to meet up at the event is almost irrelevant. "This isn't a hookup site," Tollett says. The point is to experience the festival through the eyes of other fans with whom a geographical or musical connection is shared.

As for the mobile element, anything posted to the Buzznet-powered service can also be accessed via any Internet-enabled mobile phone. This combination of real-time blogging and access-anywhere viewing is expected to bring an even greater element of interactivity to live events, some of which already embrace text-to-screen messaging.

But wireless access may negatively affect the initial ex-



MATISYAHU

perience. Like many festivals, Coachella takes place in an area—a desert—where a strong signal is difficult to find.

Coachella aside, the wireless industry is keenly interested in these sorts of community-driven, multimedia sharing—read: billable—opportunities. Operator Sprint recently launched a new element to its Picture Mail service that lets subscribers create an online community about any subject and invite friends to add pics, video clips and text to drive multimedia messaging traffic on its networks. And MySpace is working with youth-focused upstart operator Helio to create a mobile extension of its online community.

Meanwhile, Buzznet hopes to create more custom blog

services for ongoing tours and other entertainment events. This is the company's first official partnership. At other events, including the annual South by Southwest Music and Media conference in Austin, the company has posted fliers encouraging attendees to upload pics to the Buzznet site for others to view.

Depending on how this first implementation works, Tollett says he may include a custom blog as a standard part of all Goldenvoice events, including Hootenanny and the New Orleans Jazz Fest, and is recommending the experience to other promoters for events like Lollapalooza and Bonnaroo.

"It's a way to make the experience better," Tollett says. "I don't think it's going to help sell another ticket, but it will make you more invested in the event."

BITS & BRIEFS

IN SNOOP'S LEAGUE

Following up on his youth football league efforts, Snoop Dogg has turned to the virtual sporting arena, forming the Hip-Hop Gaming League in conjunction with the Global Gaming League. Hip-hop artists competing in the league include Paul Wall, B-Real of Cypress Hill and Wu-Tang Clan founder Method Man. Professional athletes like soccer star Cobi Jones and the NBA's Jalen Rose will also participate.

Videogame matches between the players will run March through May, with a live finals event in Las Vegas. Players will have a custom Xbox 360 console installed in the location of their choice, and all games will take place via the Xbox Live network. Fans will be able to follow all the games, check stats and leave comments at the league's Web site, hhgl.com.

Snoop says he formed the league to foster the growing intersection of hip-hop and video gaming. An avid gamer, Snoop also hosts Spike TV's Video Game Awards show.

DJs GET THE MESSAGE

Calling radio stations is about to get a whole lot easier. WXKS-FM Boston (Kiss 108) is allowing listeners to interact with its DJs via mobile

phone text messaging. DJ Dashboard is a wireless program that enables listeners to text in to ad hoc polls, make song requests or answer trivia questions. An additional program, Text Club, lets them register to receive alerts, special promotions and other invitations from the Clear Channel station. WXKS is working with mobile marketing company Enpocket to manage the interactive program.

ONLINE 'IDOL' CHAMPS

As the "American Idol" TV show continues its weekly trek to the finals, the franchise's online edition has announced its first winners. Run by Los Angeles-based Fluid Audio networks, "American Idol Underground" allows aspiring musicians to digitally submit songs to the site where viewers can vote for their favorite unknowns. Celebrity reviewers include Isaac Hayes, Collin Raye and David Benoit.

Winners are selected in each of 13 genre categories, including Bettina (pop), Dominiq (rap), Deadwood Revival (folk), Matt Roberts Quartet (jazz), Jab (R&B), Katie Minor (faith-based), Tony Ramey (country), Orchestratics (classical), Mitch Fatel (comedy), Chris Burton Jacome (world) and Such a Lazy Snob (electronica).

Pink debuts at No. 6 for the month with "Stupid Girls." Her new album "I'm Not Dead" drops April 4.



James Blunt was a featured artist on Yahoo Music's "Who's Next" program. "You're Beautiful" recently became the first No. 1 on The Billboard Hot 100 for a U.K. artist since 1998.

YAHOO! MUSIC TOP 20 STREAMS

		MAR 18 2006
1	T-PAIN I'm In Love Wit A Stripper JIVE	3,364,682
2	BEYONCÉ Check On It COLUMBIA	3,206,766
3	SEAN PAUL Temperature VP/ATLANTIC	2,253,893
4	MARY J. BLIGE Be With You GEFLEN	2,115,776
5	CHRIS BROWN Run It! ZOMBA	2,031,814
6	PINK Stupid Girls ZOMBA	1,997,775
7	RAY J One Wish SANCTUARY	1,936,861
8	CHRIS BROWN Yo! (Excuse Me Miss) JIVE	1,907,141
9	THE PUSSYCAT DOLLS Stickwitu INTERSCOPE	1,756,945
10	NE-YO So Sick ISLAND/DEF JAM	1,675,594
11	NATASHA BEDINGFIELD Unwritten EPIC	1,652,818
12	JAMES BLUNT You're Beautiful ATLANTIC	1,635,328
13	BOW WOW Fresh Azimuz COLUMBIA	1,629,749
14	KELLY CLARKSON Because Of You RCA	1,593,756
15	NELLY Grlz UNIVERSAL	1,562,399
16	HEATHER HEADLEY In My Mind J	1,515,970
17	FALL OUT BOY Dance, Dance ISLAND	1,475,030
18	SEAN PAUL We Be Burnin' VP/ATLANTIC	1,452,671
19	D4L Laffy Taffy ASYLUM	1,451,989
20	JAMIE FOXX Unpredictable J	1,367,806

The top 20 audio and video streams (combined) for the four weeks ending Feb. 26. Source: Nielsen Broadcast Data Systems

SAMSUNG UPS MUSICPHONE ANTE

Just as U.S. gadget freaks are coming to grips with the wait for Samsung's 4GB i300x musicphone, the company has now doubled down with an 8GB version.

In addition to the 2,000-song storage capacity, the mobile phone also features Windows Mobile 5 software, giving it support for WMA-formatted music files in addition to MP3 and AAC.

It also sports dual stereo speakers, dedicated music playback controls, microSD card for additional storage and a Bluetooth connection with A2DP stereo support.

And if music is not enough, there is a 2 megapixel camera with flash and video recording/playback capabilities.

The phone does not hit shelves until the second half of this year and then only in Europe. But with its EDGE wireless transmission technology—used by Cingular—expect a U.S. entry sometime soon after. Pricing details have not yet been unveiled.

—Antony Bruno



The Publishers' Place

SUSAN BUTLER sbutler@billboard.com



HFA EXPLAINS DECLINE IN 2005 COLLECTIONS

End-of-year results are in from the Harry Fox Agency. In 2005, the mechanical rights agency collected \$371.5 million for its publisher affiliates. That is down 11.9% from 2004.

Explaining the decline in 2005 collections, HFA points to reduced revenue from record clubs and royalty compliance examinations (generally known as audits) and the general decline in recorded music sales.

"Despite the overall market downturn, we actually had a slight increase in regular mechanical collections for physical and digital products," president/CEO Gary Churgin says. He attributes that increase to proactive efforts to collect on a current basis, "rather than solely through a later royalty compliance exercise."

With almost 275 more publishers signing on last year, HFA represents more than 28,000 publishers worldwide, which hold rights in nearly 1.5 million registered songs.

The figures for 2005 collections do not represent calendar-year sales; they more closely reflect the retail period from fourth-quarter 2004 through third-quarter 2005, because fourth-quarter royalties are not due until the first quarter of the following year.

Collections resulting from royalty compliance exams totalled more than \$6.3 million in 2005, a decrease of 88% from the previous year. HFA says a number of exams completed the previous year covered audits of a longer range of time and included several "high-dollar settlements," pushing up the 2004 figures. HFA's focus in 2005 also shifted to conducting more frequent exams covering shorter time periods.

Taking compliance-exam collections out of the mix, HFA's results for 2005 show total mechanical collections of almost \$364 million, down

less than 1% from 2004.

HFA also explained that record club sales are down, resulting in reduced collections.

The number of license requests in 2005 to record and release songs on physical media, such as CDs, increased slightly to 233,946. The number of license requests for digital product was almost 5.7 million. HFA issued more than 1.92 million licenses, including those for digital music products such as ringtones, permanent downloads (DPD licenses), on-demand streams and tethered (temporary) downloads.

However, the figures show that HFA has not issued licenses in response to more than 4 million requests made last year. This comes against a backdrop of online companies that say the music industry is slow in granting licenses.

HFA says there are a number of reasons why it has not issued the licenses in certain cases.

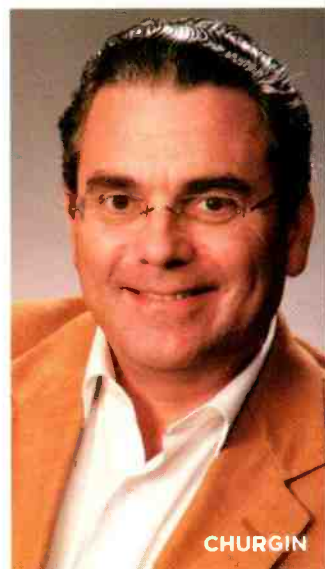
In many instances, the request requires a publisher's permission, which has not yet been granted. In other cases, the appropriate information was not provided by the person or company requesting the license. In still others, HFA does not represent some or all of the publishers who hold rights in a particular song listed in a request.

On the technology side, HFA launched last October a new version of HFA Songfile, its online song search and mechanical licensing tool designed for those who plan to make 2,500 copies or less of their recordings. In the two months after the site went live, more than 4,200 user accounts were created. More than 39,000 licenses were issued using this tool in 2005.

With other technology and management improvements, by the end of 2005 HFA was able to process more than 95% of license requests that required manual handling

within 30 days, an improvement over the 60%-70% at the start of the year.

ADDING BULK: The Harry Fox Agency has launched a standardized bulk mechani-



CHURGIN

cal licensing program for physical product, such as CDs.

The program allows record labels that require a high volume of licenses to transfer basic information from their computer systems without manually entering the information for each of their thousands of requests.

The system then returns to the labels a file with license numbers and "request status" information. The labels can track their requests through HFA's eMechanical online licensing system.

Once the licenses are ready to sign, the label can complete the transaction through eMechanical with a digital signature—reducing a license process that used to take weeks to a few minutes, HFA reports.

With the launch of the bulk physical licensing program, HFA now offers three tiers of online licensing services: HFA Songfile for up to 2,500 prepaid licenses; eMechanical for established HFA accounts to request and sign licenses online; and the bulk physical and digital licensing systems for high-volume HFA accounts. ■■■



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on behalf of
David Platz Music Inc.
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LUDACRIS BEHIND THE WHEEL

Rapper/Actor Drives Campaigns For Pontiac, Puma

Chris Bridges, better-known in the music biz as Ludacris—as well as co-CEO of Disturbing Tha Peace Records—is one busy man these days. Though his sixth solo album, “Release Therapy” (Disturbing Tha Peace/Def Jam), does not drop until the summer, his face is everywhere.

For the past several months, fans have been lining up to see Ludacris in two films: “Crash” (winner of the Academy Award for best picture) and “Hustle & Flow.” Now, the hip-hop artist appears in two recently launched ad campaigns for Puma Suedes and the Pontiac Solstice.

And on March 28, Ludacris makes a guest appearance on “Law & Order: SVU.” He will play a sociopathic relative of the detective played by another rapper/actor, Ice-T.

“For me, it’s about being versatile and doing the unexpected,” Ludacris says. When it comes to linking with brands, he says he looks for those brands he uses everyday.

Island Def Jam handled all the creative for the colorful Puma campaign, which includes a print component. Zenith Media handled the ad buys.

According to Ludacris, his Puma partnership will grow in the coming months with the

debut of Ludacris-branded Puma products.

Shoes are first in line, Ludacris says. He is developing a model that has the Atlanta skyline on the side with the Disturbing Tha Peace logo on the back.

Ludacris appears in the Solstice spot, which features the sounds of the Ludacris track “Two Miles an Hour,” from his 2004 chart-topping album “The Red Light District.”

The campaign was created by New York-based urban ad/marketing agency Vigilante’s chief creative officer Valerie Graves, art director/assistant creative director Paul Osen and copywriter/assistant creative director Jack McGoldrick.

Graves calls the ad “Luda-friendly,” and says that “when you’re working with hip-hop artists, it’s important to uphold their creative standard”—while at the same time making sure the client’s product looks great.

This spot is surely targeted at a young, hip, tastemaking audience. And it is generating a lot of opinions in the blogosphere. Many people are questioning the Ludacris/Pontiac Solstice alliance; others doubt the sincerity of his appearance, yet find the ad hot.

One prominent hip-hop producer views it as a big disconnect. “It’s all check,” he says. “Don’t be

surprised if you see [Ludacris] mentioning the brand in a future track—or if you see the car in an upcoming video.”

Ludacris, who says he drives a Solstice, disagrees. “I never do anything for the check—I have enough money,” he says.

Whether Ludacris name-checks Pontiac on a future track—or features a Solstice in a video—remains to be seen. Stay tuned.

A GIRL LIKE HER: SRP/Def Jam artist Rihanna has a very cool track on her hands with the Soft Cell-sampling “SOS.” The dance-pop jam—currently ascending The Billboard Hot 100 and the Pop 100—helped launch Nike’s new women’s dance-inspired clothing line and the “Nike Rockstar Workout—Hip-Hop” interactive music video.

Rihanna is also the new face of JCPenney’s juniors line, Miss Bisou. In addition to being part of a national ad campaign, Rihanna’s “SOS” video and music will be played in all JCPenney juniors departments.

The partnerships are a prelude to the April 11 release of Rihanna’s sophomore album, “A Girl Like Me.”

Fitness and music enthusiasts logging on to nikewomen.com can watch an interactive “SOS”

video featuring Rihanna. While the pop/R&B artist sings and shakes what her mama gave her, consumers can purchase the Nike gear she is wearing—right then and there, with a simple click of the mouse—and learn her dance moves.

Fitness buffs who then want to take the full, hourlong “Nike Rockstar Workout” can do so at 24 Hour Fitness health clubs nationwide.

The video was created by MTV and celebrity choreographer Jamie King, who has worked with Madonna, Mariah Carey, Prince, Pink, Shakira and others.

Partnering with Rihanna was a no-brainer for Nike.

“Rihanna embodies the strength and beauty of the Nike fitness dance initiative,” Nike director of U.S. communications for women’s fitness Kellie Leonard says.

But there is more: Rihanna also brings authenticity to the “Nike Rockstar Workout—Hip-Hop” theme. And her worldwide appeal comes in mighty handy for a global brand like Nike.

Pausing for a moment, Leonard adds, “We couldn’t be happier that Rihanna’s single ‘SOS’ is so hot right now. That makes the music video on nikewomen.com that much more appealing.”

RETAIL BY ED CHRISTMAN

MP3s Ready To Go

Madacy To Market Prepackaged CDs For The Download Shy

NEW YORK—Madacy Entertainment Group will launch a packaged-good Instant MP3 Library series in an attempt to target older demos intimidated by downloading.

The company plans to release CD packages with 72 MP3 tracks priced between \$19.99 and \$29.99. Madacy, a budget label based in Montreal, chose the MP3 format so it would be compatible with whatever devices consumers use, including the iPod.

As a marketing-oriented company, “this is in line with what Madacy does, coming up with concepts and themes to address lifestyles,” says Harris Sterling, executive VP of Madacy Entertainment Group. The first titles are expected to hit the street April 4.

Others have tried this before. Dublin, Ireland-based Promo Sound has a 100 Megahits MP3 series, each devoted to a different genre or theme;

“Blues Anthology,” for example, has tracks by B.B. King, Big Boy Crudup, Bukka White and others. Priced at 12.99-14.99 euros (\$15.50-\$18), the MP3 CDs work out as a bargain.

For consumers, the CDs sidestep the need to download songs and load them on MP3 players. And the discs play in DVD players, computers, and car CD decks, says Andreas Wemschen, a consultant to the Promo Sound label. And since paying royalties on 100 songs is expensive, Promo Sound uses public domain music. It has plenty to choose from since copyrights only have 50 years of protection in Europe as opposed to 70 years in the United States.

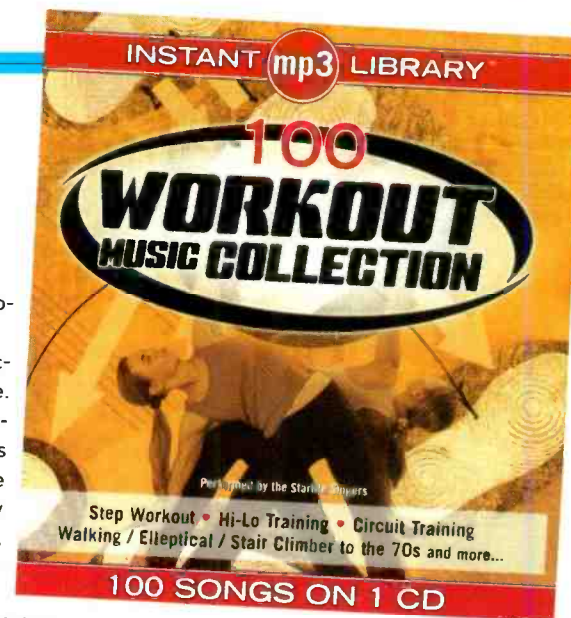
Stateside, Madacy is sticking to public domain music, cover songs and masters it owns for release. This works out well for some compilations, such as the two-disc “200 Best of the Classics” package, priced at \$19.99, or “72 Big

Band Favorites,” \$29.99, both full of public domain material.

But on the “100 Workout Music Collection,” \$29.99, it works out less than fine. The compilation is divided into 10 workout themes, and on such playlists as “Workout to the ‘70s” or “Workout to the ‘80s,” practically every song is a cheesy cover version done by the Starlite Singers.

One retailer said his company would consider carrying the Madacy product, but it would depend on what the label is doing to introduce and support the product, which is a new concept for consumers.

In Europe, Promo Sound discovered its product sells better in computer stores than record stores, Wemschen reports. It is a lesson not lost on Madacy executives, who hope to sell their compilations in the hardware aisle.



“If someone spent a couple of hundred bucks buying an MP3 player, in a department where there is a ton of accessories for the device, this is something that customers may want to purchase,” Sterling says. “You can load 200 classical songs without being on the Internet. It’s about making life easier.”

Retail Track

ED CHRISTMAN echristman@billboard.com



Victory E-Mail A Flashback To Record Biz's Past

The first week of March should have been a triumphant one for Victory Records and its controversial leader **Tony Brummel**. The company shipped more than 800,000 units of **Hawthorne Heights'** "If Only You Were Lonely," an almost unheard-of number for an independent label release. In its opening week, the album scanned 113,000 units, according to Nielsen SoundScan, good enough to land at No. 3 on The Billboard 200.

But because Brummel forgets he is already a success and is still hungry enough to fiercely fight for every advantage he can gain, Victory Records has evolved into a label that some love to hate and others love to love. And that means all Brummel's moves are subject to public scrutiny.

Even though Hawthorne Heights' album came in at No. 3, one prominent chain executive labeled it an "unmitigated disaster" that had been way overshipped. "We bought into the hype," he says. Hindsight suggests a more reasonable initial outlay should have been about 250,000-300,000 copies of the album.

Still, it is not like Victory is the only label that ever overshipped a record. Unlike major labels—which often have the attention span of a gnat and will move on to the next easy sale as soon as it presents itself—independent labels in general, and Victory in particular are tenacious about working records for as long as it takes to reach sales objectives.

To some, Victory's bigger problem last week was the e-mail sent by street team director **Abby Valentine** that somehow found its way to the Velvet Rope online message board. That e-mail directed the street team to move Hawthorne Heights to the front of chain stores and to move Ne-Yo CDs so they would be difficult to find, let alone buy. Victory's Brummel and Valentine were apologetic and quickly labeled the e-mail a joke. But many of the retail, sales and distribution executives that I spoke to last week were not buying the Victory explanation. All said they had never heard of one label specifically targeting another's records, and

some even condemned the tactic as going "beyond the pale."

Whether such a tactic was intended or just a joke, there is no place for it in the modern record business. But the righteous indignation that came with the condemnations were from people who, in my view, had short memories. I joined Billboard in September 1989, but before that I logged eight years working in two independent record stores in Astoria, N.Y., and put in a short stint at Win One-Stop, all sadly defunct.

I may not know anything about heroes and zeros, but I re-



member when the industry's credo could be summed up by the phrase "whatever it takes." And I still work in an industry where the mantra nowadays is to get your "unfair share."

I remember in the early days of the parental advisory sticker that some labels would put it on albums whether they deserved it or not just so they would sell more records to kids looking for forbidden fruit. I also remember an industry where people accused Wal-Mart of censorship just to drum up publicity for an album that might otherwise have fell under the radar.

I remember when free goods were the coin of the realm, and slush funds were created to pay for activities that could not stand the light of day.

I guess we all forget that before SoundScan began in 1991, the industry's idea of marketing was to convince retailers to inflate sales when reporting to Billboard just to get a hit record with a bullet. When SoundScan was established, many industry leaders assigned their troops the task of finding out whether the system could be cheated when it came to determining the rank-

ing of The Billboard 200. (It cannot, and they failed.)

I remember one incident when an artist closely identified with a certain label left for greener pastures, and the former label's staff did everything they could in-store to sabotage the artist's first release at the next label, including taking down displays and hiding the album in bins, misfiled no less.

And speaking of overshipping, does anyone remember when labels were known to occasionally give retailers free goods to stop returns just long enough to qualify for platinum and gold certifications? I wonder how many platinum albums really only sold 400,000 units at the time they were certified.

I still work in a business where whenever some sales reps come into a store, the store manager, if he is sharp, has to assign a staffer to act as a secret shopper and follow them around. That way, if the reps move around their labels' product and displays, the staffer can put everything back the way it was.

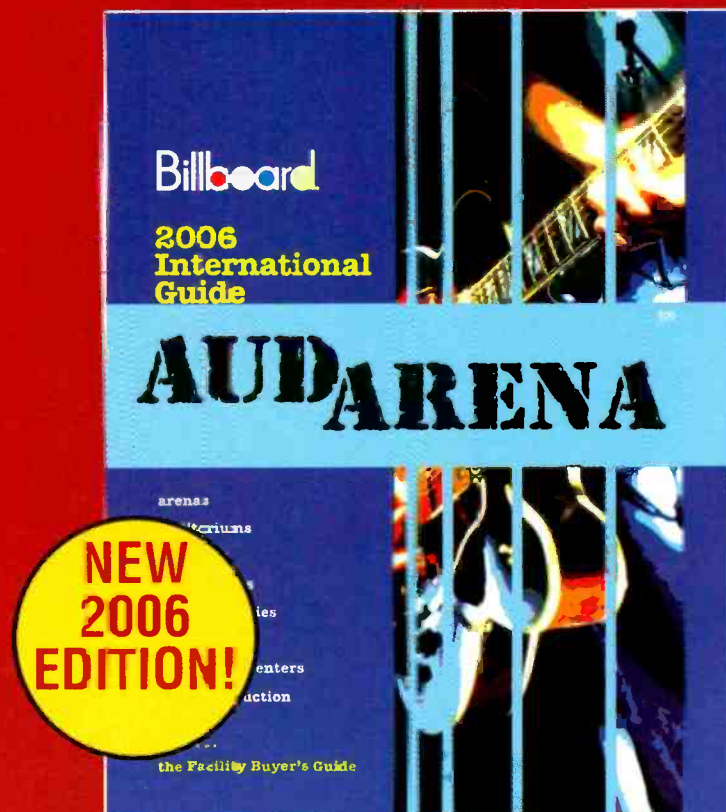
But during the first week of March, I was apparently the only one who remembered the bad, old days. In order to find someone who remembered when tactics like those outlined in the Victory e-mail might have been more commonplace, I called a few retired sales and distribution executives.

Not surprisingly, those former executives, indeed, do remember such a day. One said, "I love it. We used to do it all the time, move our records to the front and make sure you would have to be an explorer to find the other guys' records."

We are all glad the music industry is no longer like the Wild West it once was. But many of the same people condemning the Victory act—whether it was a joke or just an overly aggressive mistake—at one time or another either issued orders, followed them or looked the other way when the activities outlined above took place back in the day. So, before you hit the sanctimonious-indignation button, remember we all make mistakes along the way. In the end, let's hope incidents like these raise the industry's business standards even higher.

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Italian Indies Voice Plea At Sanremo Festival

MILAN—Italian independent labels used the country's annual music showcase as a platform to appeal for government help to save their businesses.

The 56th edition of the Sanremo Festival in Northwest Italy (Feb. 27-March 4) was the first to be held since the launch of independent labels body PMI.

Caterina Caselli, PMI's honorary president, told executives in Sanremo March 1 that Italy's music industry is "undergoing a frightening crisis, and independent production risks extinction."

The festival took place only weeks before Italy's April 9-10 general election. In her speech, Caselli asked the attending deputy cultural heritage minister, Antonio Martusciello—whose brief covers the music industry—or whoever might replace him after April 10 to act quickly.

Caselli outlined several proposals at a forum hosted by local IFPI affiliate FIMI and authors' society SIAE.

One proposal was reducing value added tax—the European Union-wide sales tax set at different levels by each member country—on recorded music from 20% to 15%.

Long term, PMI wants recorded music reclassified as "cultural goods," attracting the lower VAT level of 4% applied to books in Italy. However, such reclassification has to be EU-wide and requires consent from finance ministers of all member states.

Caselli also asked for tougher government action to tackle Italy's rampant piracy problem.

FIMI president Enzo Mazza points out that "these are measures [FIMI]

has been calling for over several years. These proposals are not just about the indies: we're all in the same boat."

PMI currently has 71 members. It was formed in July 2005 after 73 of FIMI's 85 members quit the association (Billboard, July 16, 2005).

Caselli is also president of the Sugar label, home to tenor Andrea Bocelli. She claimed in her speech that the work force in Italy's music industry shrank by 40% between 1999 and 2004.

During that same period, IFPI estimates that Italian recorded music sales dropped 35% from 58.3 million units in 1999 to 37.8 million in 2004, with retail value dropping 17% to \$625 million.

Retail figures for 2005 are not yet officially available, but Mazza says the trade value of the Italian market dropped 4.5% last year to \$350 million; shipments fell 5.6% to 31 million units.

Caselli also called for the government's adoption of a five-point action plan consisting of radio quotas for Italian repertoire; tax breaks for companies digitizing catalog; the creation of a government department to promote Italian music abroad; encouragement of synergy between the music and cinema industries; and the addition of music to the list of cultural activities receiving financial support from EU funding programs.

Responding to Caselli, Martusciello defended the government's anti-piracy record, citing the passage of the Urbani Decree on copyright and file sharing (billboard.biz, May 19, 2004).

The minister said he shared the industry's desire to reduce VAT, but the 4% target was "too complicated at this stage."

For several years, FIMI lobbied for the introduction of legislation to help the industry, but eventually abandoned those efforts (Billboard, Oct. 4, 2003). Martusciello described the music industry proposal as "the mother of all issues" and conceded that the government "should have had the courage to do more."

He added, however, "we intend to lend the music industry a hand—it is our duty to do so."

PMI members unanimously expressed enthusiasm for Caselli's proposals. Edel Italy president Paolo Franchini calls her speech "impassioned and practical, offering measures that could be put into effect immediately."

Caselli "came up with several new proposals that were not made when we were members of FIMI," Carosello GM Claudio Ferrante adds.

Such comments are echoed by Bocelli's manager Michele Torpedine, who praises Caselli's "highly productive" speech. "This government has done nothing for music," he adds. "I hope the forthcoming elections produce a new one."

On Sanremo's final day, PMI presented a special award to Bocelli for his "contribution to the success of independent Italian music in the world."

The overall winner of the 2006 festival came from the independent sector. TV viewers gave the most votes to vocalist Povia (signed to PMI member Target) with the song "Vorrei Avere Il Becco."

State-owned national TV channel Rai Uno says the final night had an average TV audience share of 48% in its time slot, with 10.8 million viewers, down from 55% and 13.6 million viewers in 2005.

♦♦♦

BOCELLI

BELL DIALING FOR DOWNLOADS

Canada's Telecom Giant Buys Majority Share Of Puretracks Digital Music Service

TORONTO—Industry insiders here are weighing the impact of telecommunications giant Bell Canada's acquisition of a majority stake in Toronto-based digital music service provider Puretracks.

Bell Canada confirmed March 2 that it had bought the stake in Puretracks for an undisclosed sum. Full details of the deal were not disclosed.

Charlotte Burke, senior VP of Bell Canada's consumer Internet services, calls the deal "an important acquisition for us, which deepens our commitment to the music industry."

Toronto-based music streaming company Moontaxi Media launched Puretracks, Canada's first legitimate music download service, as an à la carte download supplier in October 2003.

A number of music and media companies took stakes in Puretracks either at launch or later. Following the Bell

Canada acquisition, Moontaxi retains a reduced minority equity stake along with Toronto-based Standard Broadcasting and audio/video distributor Entertainment One plus the local affiliates of major labels Universal Music, EMI and Sony BMG.

"With Bell comes more than just cash," Puretracks president/CEO Alistair Mitchell says. "With them comes substantial distribution and a team of committed people."

Puretracks will operate as a stand-alone subsidiary of Bell Canada and will retain its 25-strong staff. Bell's significant financial and strategic resources are expected to boost Puretracks' efforts to grow its digital music business in North America.

The telecom brings with it a sizable marketing and distribution network, claiming more than 2 million Internet

service provider customers in Canada and more than 17 million unique visitors per month to its Internet portal sympatico.msn.ca.

Sources suggest Bell Canada's investment is intended to assist expansion of Puretracks in the Canadian and U.S. markets and increase its ability to deliver digital music and video content via Internet and wireless platforms.

"Bell can leverage all of its other businesses to multiply the effect of Puretracks," Universal Music Canada president/CEO Randy Lennox says.

Burke says the Puretracks purchase will help Bell develop multiple music-focused mobile business models as it brings new mobile phones into the marketplace. "While we see the opportunity to provide a greater breadth of offering on our portal, we recognize that as more of our mobile cellular

phones become MP3 players it will be important for us to have content," she says.

Billboard understands that prior to the Bell Canada deal, Universal Music Canada's stake in Puretracks was more than 30%, although that has now been reduced.

Burke says she and Lennox worked "very closely" with Mitchell on the Puretracks acquisition. "We're excited this deal brings [Lennox's] expertise—and other label executives—to the table," she adds.

In 2005, Universal Music Canada and Bell struck a deal to make master ringtones of more than 700 Universal tracks available to Bell customers. It also worked closely with Bell in 2004 to introduce the showcase streaming series, Live @The Orange Lounge, through sympatico.msn.ca.

Puretracks has licensed more than 1 million tracks for



BURKE

Canada and the United States from major and independent labels for download to Windows Media-based devices. It also provides tracks to a number of other Canadian telecom clients including Telus, SaskTel and Aliant plus retail chain Future Shop's Bonfire download service (bonfire.puretracks.com).

Consumer interest in legitimate digital distribution services here intensified with the October 2004 launch of Apple's iTunes Music Store in Canada, joining existing digital download services Puretracks,

U.S.-based Napster and Quebec's Archambault.

Sources suggest the iTunes Music Store had a heavy impact on Puretracks, which has been seeking venture capital to bolster its business. In February, Yahoo Music launched in Canada (ca.music.yahoo.com), further increasing the pressure on Puretracks.

"Puretracks certainly lost market share when iTunes came in," EMI Music Canada VP Rob Brooks says. "But [labels] need new, more opportunities and more storefronts for our music. There can't be enough."

Mitchell agrees there is room for several players in the Canadian digital market.

"No one digital provider has yet to fully tap the opportunities in the marketplace," he says. "How much opportunity is there for us? There's a wealth of players out there that support Windows Media."

♦♦♦

Bocelli Photo: Larry Busacca/WireImage.com

U.S. act **THE COURT AND SPARK** will be distributed Down Under, thanks to an initiative to assist U.K. independent music firms in Australia.

>>>MCPS-PRS BOWS PODCAST LICENSE

U.K. authors' rights body MCPS-PRS Alliance has introduced its first trial license for podcasting, offering access to more than 10 million works represented by the two linked collecting societies.

The royalty rate applied under the Alliance Music Podcast Scheme will be 12% of gross revenue from the downloaded podcast or a minimum fee per track downloaded; the latter fees are 1.5 pence per full track, or 0.75 pence for a half track (defined as less than 50% of duration). The license is being made available until Dec. 31, after which a more complete system is planned to roll out.

MCPS-PRS Alliance managing director Steve Porter says the Alliance is "introducing this license as quickly as possible to enable music podcasters to trade legitimately over the next year." —Lars Brandle

>>>MTV CANADA SETS LAUNCH DATE

The MTV brand will return to Canadian TV March 21 through a joint venture by MTV Networks and Canadian broadcaster CTV. As previously reported (Billboard, Oct. 22, 2005), MTV Canada will be offered on cable to 4.4 million households and will replace CTV's Talktv channel.

The MTV and MTV2 channels disappeared from Canadian airwaves in June 2005 following the acquisition of Calgary-based Craig Media in December 2004 by Toronto-based broadcaster CHUM. MTV Networks International exercised its right in May 2005 to end its agreement with CHUM, which operates music channels MuchMoreMusic, MuchLoud, MuchVibe, MuchMoreRetro and PunchMuch—plus youth lifestyle channel Razer—in Canada. —Larry LeBlanc

>>>EMI ADDS SPUNK

EMI Music Australia has struck a deal to distribute Sydney-based independent label Spunk Records in Australia and New Zealand. The label previously went through Inertia Distribution, also based in Sydney.

Spunk was formed in 1999 by owner/director Aaron Curnow; the majority of its catalog consists of licensed U.S. alternative rock titles. During the past 12 months, it has released albums by Antony & the Johnsons, the Arcade Fire, Smog, Sufjan Stevens, Animal Collective and Australian singer/songwriter Jack Ladder.

The Spunk tie-in is the third label pact struck by EMI Australia in recent weeks following a distribution and marketing deal with Melbourne-based Rubber Records and a licensing deal with Sydney world music imprint Petrol Records. —Christie Eliezer

>>>FEENEY IS IRISH CHOICE

Classically trained Galway singer/songwriter Julie Feeney was the surprise winner of Ireland's inaugural Choice Music Prize for Irish album of the year during a Feb. 28 ceremony at Dublin music venue Vicar Street.

The unsigned Feeney beat bookmakers' favorites Bell X1 (Island/Universal) and Hal (Rough Trade) to scoop the 10,000 euros (\$12,000) winner's check for her self-released 2005 debut album "13 Songs."

The prize money was donated by labels group the Irish Recorded Music Assn. and authors body the Irish Music Rights Organization. Feeney also collected 5,000 euros (\$5,900) worth of advertising time on national top 40 radio station Today FM, which broadcast the ceremony live.

The prize was voted on by a panel of 12 media representatives. —Nick Kelly

>>>PPCA PICKS O'DONNELL AGAIN

The Phonographic Performance Co. of Australia has named John O'Donnell chairman of the board for a third consecutive 12-month term.

O'Donnell, who is managing director of EMI Music Australia, says the collecting society's priorities for the next year will include lobbying for the removal of the statutory cap on broadcast license fees paid by commercial radio and raising the society's profile in the business and artist community.

The PPCA was established in 1969 to grant licenses on behalf of recording labels and artists for public performance and broadcast of sound recordings and music videos. —Christie Eliezer

GLOBAL BY CHRISTIE ELIEZER

U.K. Indies Scout Trade Deals Down Under

MELBOURNE—The U.K. music industry's inaugural government-backed trade mission to Australia in February has yielded some swift results—and plans for several return visits.

Nine representatives from Britain's indie music sector went on the trip organized by British independent labels body AIM and U.K. Trade & Investment, a government organization that provides financial, practical and advisory aid to U.K. companies looking to trade abroad.

"Australia is not only a viable market for British acts, but an important gateway into the Asia-Pacific," London-based UKTI music export promoter Phil Patterson says. The AIM/UKTI mission was the second such initiative by the two bodies; in June 2005, the groups brought 26 delegates to New York.

"We [now] plan closer ties with Australia," AIM's London-based international and membership manager Judith Govey says. AIM has about 900 U.K. independent labels and distributor members.

As a result of the Feb. 8-15 visit, members of the delegation report at least one distribution deal has already

been struck with a Sydney label with other offers under consideration.

Several delegates and their Aussie counterparts expect to finalize further label and tour deals initiated during the Australian visit at South by Southwest in Austin this month.

During the Australian visit, delegates were briefed on label, publishing, media, promotion, digital and retail sectors Down Under, and held discussions with local independents about the potential for acts in this marketplace.

"Clearly, the fact that [the U.K. delegation] came here to scout the market gave them credibility with local executives," says Brisbane-based Stuart Watters, executive officer of Australian body the Assn. of Independent Record Labels.

Watters says that AIR has invited a delegation from the French indie sector to visit Oz by the end of 2006 and is investigating Australian trade missions to the United Kingdom, Japan and South-east Asia.

"We'd be very interested in such initiatives, given the response to the U.K. mission," says Jonathan Williamson, GM of Melbourne indie Rub-

ber Records. Williamson says Rubber is in talks with three U.K. labels about licensing deals for their acts through Rubber, and vice versa, as a result of the visit.

The British delegates enthuse about several aspects of the Australian music business.

In particular, they cite the opportunity to break acts through the live scene and the abundance of venues. Other assets include comparatively easy access to TV and radio, strong sales for indie acts and the buoyancy of the hip-hop and roots music sectors.

"Australia is an inspiring place," declares Allison McGourty, managing director of London-based Lo-Max Records. "There is an enthusiasm and joy about new music in Australia that is a real tonic."

McGourty is the first British delegate to strike a deal for an act as a result of the trip. She has licensed San Francisco band the Court and Spark's current album "Witch Season" to Sydney's Laughing Outlaw Records. Lo-Max has rights to the album outside North America through a licensing deal with Berkeley, Calif.-based Absolutely Kosher Records, which also covers New Jersey alternative rock quartet the Wrens.

Three Australian labels are vying to issue the Wrens' album, "The Meadowlands," McCourty says. Lo-Max issued the album in the United Kingdom in September 2005, although it initially appeared in the United States in 2003.

McGourty says she is also in talks with promoters for a tour by the Wrens and Lo-Max U.K. act the Favours in Australia this year.

Several other U.K. delegates say they plan to return to Australia. Carl Stiansen, founder of Northumberland-based Chevstar Records, will return to check out tour possibilities for his five-act roster. He says he also intends to discuss with local authorities a "band interchange" between the cities of Newcastle in New South Wales and Newcastle Upon Tyne in northeast England.

Other delegates say they are following up a string of leads, including producing music for TV and film companies, synchronization offers and deals with touring and distribution partners.

Encouraged by the response to the February expedition, Patterson confirms that a second trade mission is expected to return Down Under in February or March 2007. ...



Backstage at the Garden, from left, are Radio City Entertainment's **JAY MARCIANO**, **BILLY JOEL**, Billboard's **RAY WADDELL** and Joel's agent **DENNIS ARFA**.

On The Road

RAY WADDELL rwaddell@billboard.com



BILLY JOEL TENDS TO HIS GARDEN

Somewhere between picking up an axe for "A Matter of Trust" and a note-perfect rendition of AC/DC's "Highway to Hell" led by an imposing roadie known as Chainsaw, **Billy Joel** found another gear.

It was night eight—the big ocho—of the Piano Man's historic 12 sellouts at New York's Madison Square Garden, and Joel had already been kicking butt through 19 songs, beginning with a manic "Angry Young Man." He had blended classics like "The Entertainer" and "Captain Jack" with obvious crowd pleasers like "New York State of Mind" and "Billy the Kid" and such rarely played chestnuts as "Vienna" and a positively swinging "Zanzibar."

This was a classic portrait of a musician's love affair with a city and a venue. What Joel has accomplished in besting **Bruce Springsteen's** 10 Garden sellouts is remarkable on many levels. But, at nearly \$20 million in gross, it will not break the biggest one-act box-office stand in history, which goes to the **Rolling Stones** at the Tokyo dome in 1995 (\$27.6 million). Joel will not have the biggest North American boxscore either, which belongs to Woodstock '99 (\$28.8 million).

What Joel is likely to set is the top arena gross ever. And this from an artist who does not have current radio hits and

a hot album perched atop The Billboard 200. Though he has the current rarities boxed set "My Lives" out now and wrote the classical album "Fantasies and Delusions" (2001), Joel has not released a studio album of new pop/rock material since 1993's "River of Dreams."

Regarding his current box-office success in a backstage discussion with his agent **Dennis Arfa** and Radio City Entertainment president **Jay Marciano**, Joel quipped, "I should do fewer albums more often."

Joel was every bit the rock star Feb. 27 as he charged through a fiery "Big Shot" and an encore of "Only the Good Die Young," "Scenes From an Italian Restaurant" and, of course, "Piano Man." The message here, really, is about enduring songs that are energetically performed by a band that can pull it off with flair and a frontman with star power. That's still rock'n'roll to me.

DBT IN THE CANNERY:

Two nights before **Billy Joel** rocked Madison Square Garden, Alabama's **Drive-By Truckers** reached a milestone of their own by notching their first Nashville sellout by drawing 1,000-plus at the city's Cannery Ballroom. The sweaty, explosive three-hour Trucker fest had the crowd, the bar and the merch tables jumping.

The show was promoted by

Flashpoint Entertainment's **Brian Wagner**. "The Drive-By Truckers are rock stars," says Wagner, who has presented roughly half a dozen Truckers shows. "Every time it's as if we have a young **Lynyrd Skynyrd** or **Allman Brothers Band** performing. I say that because of the energy and chemistry onstage, the songs and the response the band gets from the crowd."

Wagner calls DBT "a new classic rock band who have somehow formed a sound and have material with substance that makes them a very contemporary band that working-class Americans can relate to immediately. It's real rock'n'roll with songs, and not the cookie-cutter rock band that spends two hours on their hair and plays a 45-minute set with no songs and no solos like so many I see today."

With their next New South album, "Blessing and a Curse," set for release in April, Wagner thinks the Truckers' time has come. "DBT is blowing up," he says. "Every jukebox in town has one of their CDs, and the songs get played. They've got one of the greatest live shows out there, and the sick thing is they just keep getting better. And people are talking."

The Drive-By Truckers are booked by **Frank Riley** at High Road Touring in the United States and **Paul Fenn** at Asgard for Europe. ♦♦♦

TOURING BY RAY WADDELL

New Orleans' Live Scene Reemerging

Calendars Filling Up, Albeit Slowly, For Crescent City Clubs, Promoters

While the journey back to normalcy after Hurricane Katrina remains difficult, two signs point to a recovering New Orleans: Mardi Gras took place, and concerts are being booked.

It is also worth noting that veteran New Orleans-based promoter **Don Fox** has reopened his **Beaver Productions** in one of the hardest-hit areas of the city.

"Six months after Katrina, Beaver Productions is back at their original address, 236 West Harrison," Fox says. "There's no one else around us within two miles, but we're here."

The Beaver offices are in New Orleans' Lakeview area. "I'm a block from the 17th Street Canal, which flooded the city, and I got pounded," Fox says. "I decided in December that I was going to build my office back, because it was completely destroyed, and put myself back in the city and prepare myself to do shows as soon as the facilities are open."

Fox says Beaver, which also operates a Memphis office, is the first business to reopen in Lakeview, but, "we can't do any shows here yet. The State Palace Theatre is just now available. The Lakefront Arena hasn't given me the OK yet to start booking shows, but I'm hoping soon they'll

give me the go-ahead."

House of Blues New Orleans, however, has been presenting shows at its club in the French Quarter since a New Year's Eve gig featuring hometown acts **Cowboy Mouth**, **Better Than Ezra** and **Dr. John**.

"In between New Year's and Mardi Gras we've been at about two, maybe three, shows a week, a lot of that being locals and benefits," says **Sonny Schneidau**, director of touring/talent buyer for HOB New Orleans. He counts HOB-produced tours by the **Academy Is** and **Flogging Molly** among the few national shows that have come through.

"We've really been working aggressively in trying to build a calendar from nothing," Schneidau says.

And that calendar is filling up: HOB New Orleans has a slate of acts in March, including **George Thorogood**, **Juvenile**, **Sevendust**, **Nickel Creek**, **Kem** (sold out), **Lucinda Williams** (sold out), the **Go-Go's** and two nights of **Bonnie Raitt**.

"We finally had an opportunity to get into the touring cycle for a number of artists in March and April heading into Jazz Fest," Schneidau says. "It's certainly looking a little bit more normal than what it's been."

Schneidau says locals are supporting his shows. "Peo-

ple are just ready to try and resume a normal life, and entertainment is part of that," he says. "Music is such an integral part of our culture here that people of the city have really been embracing it since clubs like **Tipitina's**, the **Maple Leaf Bar** and **House of Blues** have reopened."

Superfly Promotions president **Jonathan Mayers** is also looking ahead to the New Orleans Jazz & Heritage Festival. In the past, the New Orleans-based promoter has been very



TOURING BY RAY WADDELL

Agency Plans To Serve Hip-Hop's A-List

Rap touring agent **Jeremiah "Ice" Younossi** has made the A-list.

Younossi is launching **A List Talent Agency**, a hip-hop booking agency based in New York (billboard.biz, March 2).

He will work closely with **50 Cent's G-Unit Records** and label president **Sha Money** (aka **Michael Cler-**

voix) in pursuing touring and live concert opportunities for **G-Unit** acts like **Lloyd Banks**, **Young Buck** and **Mobb Deep**.

Sha Money also operates **Money Management Group**, which oversees the careers of **Banks**, **Young Buck** and **Tony Yayo**. All these entities plan to share office space.

"It's a unique situation

where you'll find a very successful record label, a management company and an agency all in one house," Younossi says. "It's three separate entities, but there will be a constant circulation of information with the idea that we're better developing these artists' careers by all being in the same building."

Younossi recently ex ted

Photo: George Kalinsky/Madison Square Garden

	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$2,551,751 \$225/\$175/ \$127.50/\$87.50	CELINE DION The Colosseum at Caesars Palace, Las Vegas, March 1-5	18,736 20,740 five shows two sellouts	Concerts West/AEG Live
2	\$2,070,898 (\$2,380,453 Canadian) \$108.75/\$60.46	CIRQUE DU SOLEIL'S DELIRIUM Air Canada Centre, Toronto, Feb. 21	11,360 sellout	Live Nation
3	\$1,726,263 \$194.25/\$57.75	AEROSMITH, LENNY KRAVITZ MGM Grand Garden, Las Vegas, Feb. 18	13,199 sellout	Live Nation
4	\$1,287,775 \$125/\$55	AEROSMITH, LENNY KRAVITZ Staples Center, Los Angeles, Feb. 22	13,657 14,973	Live Nation, Goldenvoice/AEG Live
5	\$1,238,577 \$110/\$55.60/ \$34.75	CIRQUE DU SOLEIL'S DELIRIUM Nationwide Arena, Columbus, Ohio, Feb. 17-18 includes matinee	17,629 29,907 three shows	Live Nation
6	\$994,720 \$125/\$55	AEROSMITH, LENNY KRAVITZ Save Mart Center, Fresno, Calif., Feb. 20	9,457 13,981	Live Nation
7	\$985,477 \$59.50/\$49.50	GEORGE STRAIT, TRACY LAWRENCE, MIRANDA LAMBERT Freedom Hall Coliseum, Louisville, Ky., March 4	16,703 17,500	Varnell Enterprises
8	\$949,183 \$87.50/\$49.50	BON JOVI HP Pavilion, San Jose, Calif., Feb. 27	13,076 sellout	Concerts West/AEG Live
9	\$935,066 \$89.50/\$49.50	BON JOVI Arrowhead Pond, Anaheim, Calif., Feb. 25	13,056 sellout	Concerts West/AEG Live
10	\$928,584 \$70.50/\$36	COLDPLAY, FIONA APPLE Pepsi Center, Denver, Feb. 19	14,798 sellout	Live Nation, Kroenke Sport Enterprise
11	\$844,994 \$68.50/\$36.50	COLDPLAY, FIONA APPLE Qwest Center, Omaha, Neb., Feb. 20	14,787 sellout	Live Nation
12	\$841,575 \$85/\$49.50	BON JOVI Save Mart Center, Fresno, Calif., March 1	11,734 sellout	Concerts West/AEG Live
13	\$741,510 \$59.50/\$49.50	GEORGE STRAIT, TRACY LAWRENCE, MIRANDA LAMBERT Civic Center, Charleston, W.Va., Feb. 25	12,778 sellout	Varnell Enterprises
14	\$652,966 \$66.66/\$36	COLDPLAY, FIONA APPLE Freedom Hall Coliseum, Louisville, Ky., Feb. 23	13,253 sellout	Live Nation, Nederlander
15	\$602,700 (\$696,329 Canadian) \$42.84/\$34.19	NICKELBACK, LIVE, DANKO JONES Air Canada Centre, Toronto, Feb. 15	14,585 sellout	House of Blues Canada
16	\$587,484 \$46.50/\$29.50	RASCAL FLATTS, BLAKE SHELTON, JASON ALDEAN Greensboro Coliseum, Greensboro, N.C., Feb. 24	12,909 sellout	Live Nation
17	\$573,453 \$200/\$67	QUEEN + PAUL RODGERS American Airlines Arena, Miami, March 3	5,897 9,000	Fantasma Productions
18	\$505,327 \$46.60/\$29.50	RASCAL FLATTS, BLAKE SHELTON, JASON ALDEAN Bi-Lo Center, Greenville, S.C., Feb. 25	10,951 sellout	Live Nation
19	\$470,952 (\$544,290 Canadian) \$42.83/\$34.18	NICKELBACK, LIVE, DANKO JONES Scotiabank Place, Ottawa, Ontario, Feb. 18	11,650 sellout	House of Blues Canada
20	\$423,020 \$50/\$39.50	PHIL LESH & FRIENDS Hammerstein Ballroom, New York, Feb. 17-19	9,464 9,989 three shows two sellouts	Live Nation
21	\$411,100 \$100/\$45	MICHAEL BUBLÉ Radio City Music Hall, New York, March 4	5,798 sellout	Radio City Entertainment, Beaver Productions
22	\$400,925 (\$455,840 Canadian) \$57.17	MÖTLEY CRÛE Metro Centre, Halifax, Nova Scotia, March 2	7,013 7,606	Gillett Entertainment Group, House of Blues Canada
23	\$392,460 \$39.75	KEITH URBAN, PAT GREEN St. Pete Times Forum, Tampa, Feb. 24	11,050 sellout	Fantasma Productions
24	\$389,116 \$42/\$29.50	KEITH URBAN, PAT GREEN Charlotte Bobcats Arena, Charlotte, Feb. 16	10,494 sellout	Live Nation
25	\$386,474 \$42/\$29.50	KEITH URBAN, PAT GREEN Dean E. Smith Center, Chapel Hill, N.C., Feb. 17	10,043 sellout	Live Nation
26	\$384,763 \$46/\$25	RASCAL FLATTS, BLAKE SHELTON Mizzou Arena, Columbia, Mo., Feb. 19	8,505 sellout	Live Nation
27	\$382,077 \$40.50	KEITH URBAN, PAT GREEN TD Waterhouse Centre, Orlando, Feb. 23	9,517 9,906	Live Nation
28	\$361,043 \$95/\$35	FRANCO DE VITA, OLGA TAÑÓN Celiseo de Puerto Rico, Hato Rey, P.R., March 4	5,750 6,206	Dueño Promotions
29	\$355,869 \$49.75/\$39.75/ \$19.75	GAITHER HOMECOMING TD Waterhouse Centre, Orlando, Jan. 28	12,145 17,140	Emery Entertainment
30	\$351,505 \$46.50/\$29.50	RASCAL FLATTS, BLAKE SHELTON, JASON ALDEAN Pensacola Civic Center, Pensacola, Fla., Feb. 27	7,837 sellout	Live Nation
31	\$349,910 \$46/\$25	RASCAL FLATTS, BLAKE SHELTON, JASON ALDEAN Blue Cross Arena, Rochester, N.Y., Feb. 12	7,764 8,000	Live Nation
32	\$343,223 \$75.50/\$51.50/ \$41.50/\$28	MARTINA MCBRIDE, WARREN BROTHERS Radio City Music Hall, New York, Feb. 18	5,947 sellout	Radio City Entertainment
33	\$340,121 (\$395,372 Canadian) \$52.51/\$43.69	NINE INCH NAILS, SAUL WILLIAMS John Labatt Centre, London, Ontario, March 6	6,887 8,346	House of Blues Canada
34	\$337,239 \$93/\$56	RICKY MARTIN James L. Knight Center, Miami, Feb. 14	4,699 sellout	Live Nation
35	\$336,983 (\$456,890 Australian) \$64.13	ROB THOMAS, THE HAMPDENS Entertainment Centre, Brisbane, Australia, Feb. 23	5,490 5,628	Michael Coppel Presents

successful in presenting music around Jazz Fest. The event will return April 28-30 and May 5-7, and Mayers says his company will be active by then.

"I think Jazz Fest will have a lot of support and a good year," Mayers says. "We are still figuring out exactly what we are doing. But we plan to be active and have a good presence."

RISING UP

The New Orleans Arena, adjacent to the Superdome, is also slowly coming back online. The arena hosted Placido Domingo in a theater configuration March 4, with attendance near its 5,000 capacity. The event was produced in conjunction with the New Orleans Opera Society.

"We're anxious to put [more] shows on sale so we can prove to the talent community that we're back," says Glenn Minard, GM of the New Orleans Arena for Philadelphia-based facility management firm SMG.

According to Beaver's Fox, SMG executive Glenn Mon "was in New Orleans for Mardi Gras on the balcony with some women throwing beads, and he told me the New Orleans Arena would be ready for shows in April."

These early indicators do not mean New Orleans is anywhere near fully returned as an entertainment market, promoters caution. "The city is still not what it was," Fox says. "I'm a big booster, I didn't leave, I'm

back in the same location, ready to do entertainment. But there's a lot of people that still aren't back yet."

The fact that the city was even able to pull off a Mardi Gras is impressive. "The crowds were smaller, but everybody had a great time," Fox says. "A lot of people came from out of town to support New Orleans. And a lot of people that are from here and are now evacuees living in Houston, Austin or Dallas came back to support the city. [Now] they'll go back to where they're living until they can build their homes back."

OPEN FOR BUSINESS

Fox wants to inform agents, managers and artists that they can return New Orleans to their touring routes. "A lot of people are skipping over New Orleans because they think we're not ready," Fox says. "I had to put 311 in Memphis and Sheryl Crow in Memphis, I had to take Martina McBride and Mötley Crüe and put them in Baton Rouge [La.]. Now we're ready to bring entertainment back to New Orleans."

Schneidau, a New Orleans native, says the HOB national team "has been doing a great job of convincing the artists that now is a more important time than ever for New Orleans to be included. Our message is, 'We have a long way to go, and we need a lot of help.' Our first priority has to be getting our levees straight and getting our people home. But aside from that, the spirit of New Orleans will not be defeated."

Emmel Communications, the booking arm of top rap management firm Violator Management, where he was involved on various levels in tours and high-profile international concerts by such acts as 50 Cent, Busta Rhymes, Missy Elliott and G-Unit.

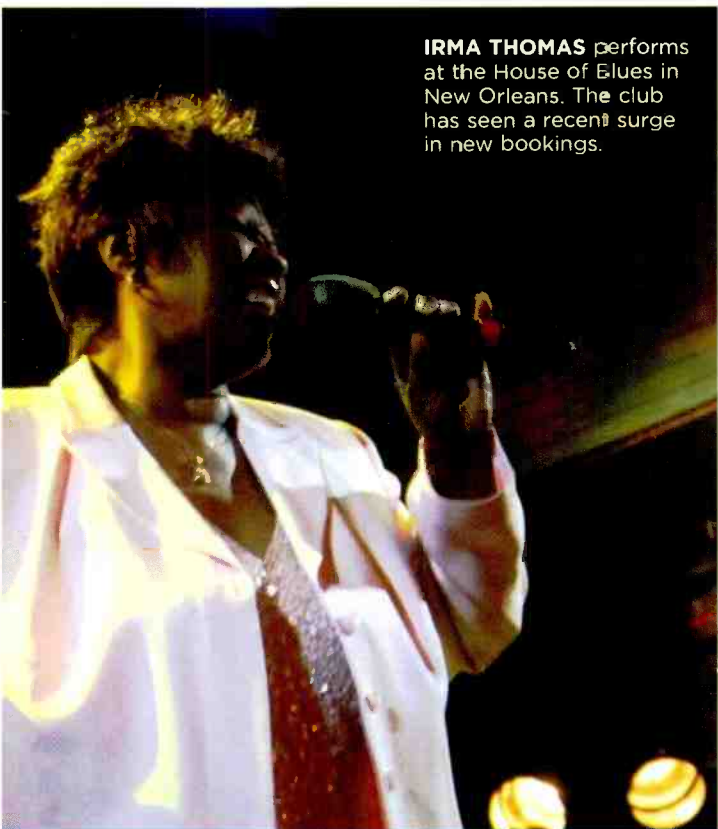
Younossi says A List will seek partnering opportunities with film and international booking agencies. He believes that his brand of hands-on representation is often a better fit for many hip-hop artists than

a large agency.

"Rap tradition has a certain model that works for their talent," Younossi says. "You're sort of caught between worlds where the artist is selling millions of records, but they're from the streets. You don't want to abandon their core audience, but at the same time if they're so marketable, you want to provide bigger opportunities [to] put them in front of mainstream American audiences. It's a balance."

Younossi serves as CEO of A List and is in the process of putting together his team. He expects the new office to be up and running this month. The company's first major project will be a large club tour for Mobb Deep, whose new album, "Blood Money," will be in stores in early April on G-Unit Records/Interscope.

As the year progresses, Younossi will explore touring opportunities to support the sophomore releases of G-Unit acts Banks and Young Buck.



IRMA THOMAS performs at the House of Blues in New Orleans. The club has seen a recent surge in new bookings.

INDIES

Smaller Labels Are Gaining Access To Big-Box Chains. Will They Turn Their Backs On Old Indie Retail Friends? BY TODD MARTENS AND ED CHRISTMAN

Patrick Monaghan was not trying to create a panic. But when he saw Best Buy was selling two dozen independently distributed CDs for \$7.99, he could not help himself.

The Best Buy endcap is real estate reserved for the very rich, and in his view the very rich are the major labels. Yet here were titles by Antony & the Johnsons and Cat Power, each priced for less than a full-album download at Apple's iTunes store, let alone the wholesale cost of each of those CDs.

Monaghan, who runs Carrot Top Records in Chicago, went to the first place most music fans turn these days: the Internet. His blog—a rant against the labels that bought into Best Buy's program—generated responses from Matador, Merge and Secretly Canadian, among others, and began a dialogue about a label's obligations to its artists and its traditional retail base (Billboard, Feb. 18).

The discussion comes as independently distributed music enjoys a resurgence, with current-album market share increasing to 17.5% in 2005 from 15.8% the previous year.

At the same time, the retail base that has nurtured the independent labels is in trouble. For the year to date, sales at independent retailers are down 27.4% from the same period from last year. That is on top of the 28.1% sales decline retailers experienced in 2005, according to Nielsen SoundScan.

"It's the U.S. affairs and the economy we're in," Eric Levin of Criminal Records in Atlanta says. "Tire stores and nail salons are going out of business. I don't understand why a few indie stores going out of business is news."

Levin, who heads the Alliance of Independent Media Stores, has a right to be upset. The media has essentially pronounced independent retail dead, even though his store has recently expanded, and such outlets as Amoeba in Los Angeles and Good Records in Dallas are as strong as ever.

But while Levin and other independent merchants argue that their surviving indie stores are among the best the U.S. industry has to offer, he might be downplaying the actual number of such store closures. According to the Almighty Institute of Music Retail, which offers a store database online, almost 650 indie stores—and nearly 1,200 chain outlets—have gone out of business in the past two-and-a-half years.

As the number of indie stores has declined, Best Buy and other large merchants have shown greater receptivity to independently distributed titles, offering smaller or one-off marketing programs that are more affordable for cost-conscious labels.

That is good news for the labels, but puts them in the difficult position of sometimes turning their backs on their traditional retail partners, just at a time when the indie stores need them most.

Sub Pop GM Megan Jasper is a proponent of

using indie-label marketing dollars to position CDs at independent retail. "The reason I don't mind paying for it is because these stores have supported us for over 20 years," she says. "They're the reason we've stayed in business. It's our responsibility right now to move forward in the digital world and simultaneously find a way to keep these stores relevant."

But as indie sales shift to larger merchants, it becomes harder for labels to place and promote their product in indie stores. That is because the shrinking account base limits the opportunities to secure premium space.

What is more, the diminishing availability of shelf space helps cooperative advertising retain a high pricing structure, even though overall U.S. album sales have dropped 21.2% from 2000's total of 785.1 million units to last year's 618 million units.

The Internet is also a factor. Labels looking for a way to forgo underwriting retail ad campaigns are increasingly turning to online solutions. Today, records can get a bounty of Web attention from the top online retailers for little money. However, it is likely that the days of free or cheap online store promotion will not last forever.

'MORE RELEASES, LESS SPACE'

In its textbook definition, cooperative advertising occurs when retail and manufacturers equally share the cost of advertising a product. But in the record business, it usually means that the labels and/or distributors foot the bill for any advertising, albeit through programs set up by stores. The retailer kicks in its share by placing the title on sale, taking a hit on the profit margin. The album is also given prime in-store real estate—such as hit walls, endcaps and kiosks—and retailers commit to ordering enough product to anticipate the expected boost in sales.

Label executives often forget the stores' contribution. One company head for an East Coast-based distributor angrily calls cooperative advertising "a misnomer," while the owner of a New York-based indie label disparages co-op as a "necessary evil."

Cooperative programs with national retailers are a massive investment for independent labels. Best Buy's smallest national program is \$20,000 for a two-week hit wall; its top program costs \$55,000, sources say. Trans World's programs include a \$12,500 price-and-position package. Target recently raised its cost to \$57,000, pointing out that the chain now has more stores, and has upped the program by one week to 10 weeks, but it also has a new-release wall priced at \$34,200. Tower's new-release wall costs about \$15,000 for 30 days. And the Gondola listening stations at Borders Books & Music cost about \$6,500.

"There's this never-ending thing of more releases and less space," Kill Rock Stars president

Slim Moon says. "It feels like we need to spend more now to get people to bring in more than one copy. That's not the way it used to be."

And it is not getting any cheaper. Eventually, independent labels will either be priced out of national co-op plans or be forced to find new avenues to drive retail traffic.

"If anything, cooperative advertising pricing has gone up," says Bruce Iglauer, owner of blues label Alligator. "A huge number of programs are simply priced over our head."

Redeye Distribution and its Yep Roc label no longer buy into cooperative advertising programs. "The rate cards just don't make sense," says Tor Hansen, head of marketing and sales for the Chapel Hill, N.C.-based company.

AFFORDABLE PROGRAMS

Yet independent labels with the money to spend are finding big-box retailers suddenly opening their doors for releases by lesser-known artists—at least when it comes to regional or theme-driven programs.

"Retail has been offering some great programs recently," says Missi Callazzo, VP of New York-based Megaforce Records. The big-box stores have been very responsive to the indies, and some accounts have even customized programs for the label, she reports.

Kill Rock Stars' Moon agrees. He cites themed programs, such as the one that provoked Monaghan's ire, as well as a girls-in-rock promotion at Best Buy, in which he placed punk act the Gossip.

"If you want to go whole hog and do a nationwide, store-wide sale, the price has gone up," Moon says. "But [the big chains] have more cool, price-conscious options for indies. It feels to me like there's more affordable options to do targeted retail than there were for us 10 years ago."

But if the affordable options have increased, so has the competition for limited space.

"We get very frustrated with Barnes & Noble because we think they hit our adult demos," one indie-label executive says. "We believe in them as a retailer. But we have been turned down quite a bit for their programs, which we can afford."

Dealing with the larger chains can also backfire on an indie. To invest in such programs a label must be confident its releases will ultimately sell through. If not, the label soon will be eating returns.

And if the big boxes decide independent music is no longer cool, the labels will again be dependent on a weakened indie store universe.

"The chain stores will focus on what's bringing in business, and they'll try to go the extra mile," Sub Pop's Jasper says. "If and when the day comes when independent records like Death Cab for Cutie are slowing down and another genre emerges, the independent stores will con-



tinue servicing this audience."

Indie labels still like to work with Tower Records, Virgin Megastore, Borders and Barnes & Noble—chains that carry catalog and have long supported indies—as well as the indie retail community, particularly the store coalitions.

"We love the indie coalitions," Kill Rock Stars' Moon says. He also cites indie retailers Amoeba, Other Music and Newbury Comics as "our cornerstones."

But finding space at the coalitions is just as competitive as the chains. Independent retail has to be selective: Levin says the AIMS coalition usually gets upwards of 70 submissions for about 30 listening-station slots. Likewise, Don VanCleave, who heads up the Coalition of In-

WABIND



ERIC LEVIN says his independent store, Criminal Records in Atlanta, is doing good business despite perceptions that indie retail is dying.

dependent Music Stores, says, "We are getting more than we can use." He says CIMS programs such as the metal listening booth and its DVD stations sell out every month.

CIMS' listening kiosks program runs \$3,300; its top program is \$8,000. At AIMS, the listening post costs \$1,600. The Monitor This program at Music Monitor Network, another coalition, runs \$4,750.

CIMS and AIMS rely on a vote among their respective stores to determine which albums will win the opportunity to pay for space.

THE INTERNET THREAT

The Internet also plays a role in the marketing dynamic, sometimes supplementing and some-

times replacing cooperative programs.

Sub Pop's Jasper notes that on the rare occasion that the coalitions reject a Sub Pop artist, she can promote the artist online for almost nothing.

"That's the beauty of amazon.com," Jasper says. "When you go online, there are more options to actually have your CD release visible. There are so many more options that just don't require physical space."

Indeed, as Jasper notes, the fan base for Sub Pop act the Postal Service was built largely via the Internet.

In fact, many label executives cite iTunes as a bigger threat to independent retail than anything Best Buy will do. Like CIMS, they say, iTunes has won over an indie audience by snaring exclusive

content for independent artists, including online-only EPs and add-ons to album purchases.

"There's another group of kids, even larger than the kids who bought the Postal Service at independent stores who bought that album online," Jasper says. "They're going to Amazon and iTunes. There's a huge obligation we have to continue the health of independent stores. At the same time, we would be fools not to support the business of these companies. It's a constant question, and it's hard to predict where it will end up."

But the economics of the Internet may soon provide the answer. With retail space at such a premium, many fear it is only a matter of time before such Web stores as iTunes follow in the footsteps of traditional retailers and begin charging

for marketing programs.

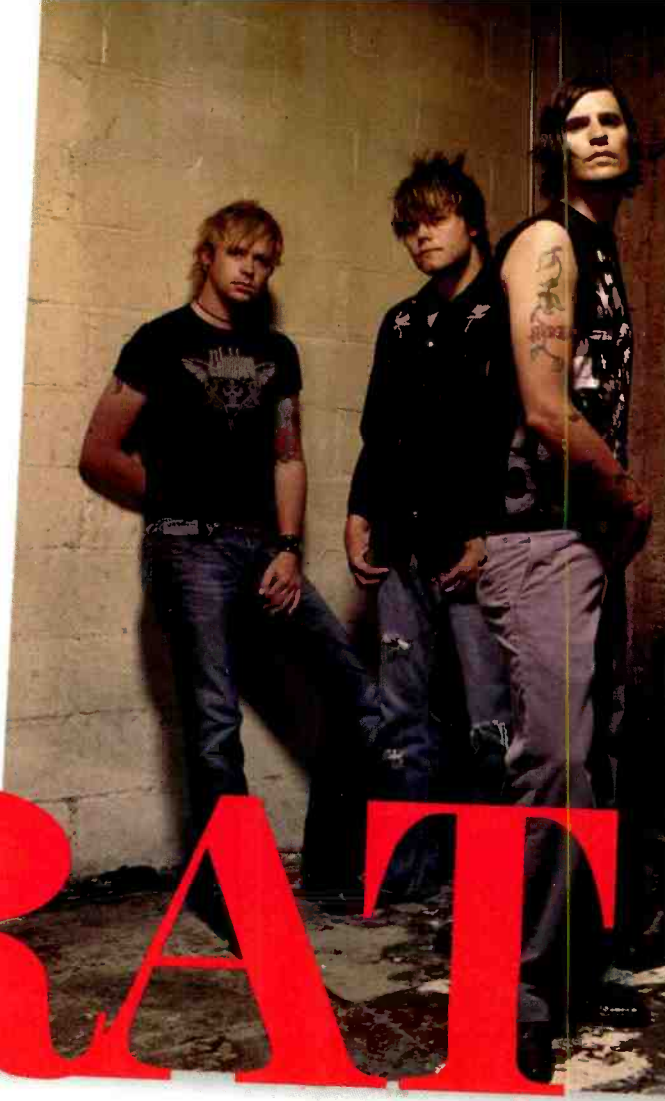
Leslie Ransom, head of sales for Chicago-based indie Touch & Go, says, "Brick-and-mortar retail is obviously supporting their bottom line through ad programs, so I don't see why the Internet wouldn't start doing that at some point."

This too will change the equation for labels and retailers. No label is looking forward to the time when co-op dollars must be balanced among the Internet, independent retail and the Best Buys of the world.

"The importance is remembering why you need to do right by each organization," Jasper says. "The independent stores are the heart and soul, and if you forget that, you lose the reason you even took a job at a label in the first point." ■■■

Photo: Rick Diamond/WireImage.com

ROCK'S NEW GENERATION



Last year was a tough one for rock radio. Following a string of major-market format flips, questions arose about the format's health. The consumer press piled on with a spate of "what's wrong with rock radio" stories. Meanwhile, Jack and Hispanic formats grabbed most of the headlines. Rock was relegated to a sort of second-class radio citizenship.

Ironically, programmers had a bumper crop of releases from format superstars to choose from last year, including fresh titles from Foo Fighters, Nine Inch Nails, Green Day, Audioslave, Staind, Disturbed and Mudvayne.

But in 2006, many of these same programmers have turned to a new generation of rock bands to re-energize their stations. Most are pleased with the results.

"There's a plethora of great product, an embarrassment of riches," says Ron Valeri, PD at active rock WAAF Boston. "I have stuff I want to get to and just don't have the room for it right now because there's so much great stuff."

Among the new acts to hit top 10 pay dirt on Billboard Radio Monitor's Modern Rock or Active Rock chart this year are 10 Years, Matisyahu, Avenged Sevenfold, Hinder and Evans Blue. Avenged Sevenfold logged three weeks at No. 1 on Active Rock; 10 Years hit the pole position at both formats.

For most of 2006 so far, 11 new artists have hunkered down on the 40-position Active Rock chart, which reflects airplay at hard-edged, current-based rock stations. The format has not embraced

Radio Opens Playlists To Fresh Crop Of Artists BY PAUL HEINE

that many new acts since 2003. In fact, there are four new artists in the current top 10. That has not happened for at least three years.

The situation is similar on the Modern Rock chart: 13 new acts on the 40-position list and two in the top 10—three if you include the new track from Fall Out Boy.

The simple explanation for rock playing more new acts: supply and demand. The format is running out of new songs to play from last year's superstar releases.

"That created opportunity for some of the new bands," says Jim Fox, station manager at active rock KRXQ (98 Rock) Sacramento, Calif. "As a result, bands like Hinder got a shot they may not have otherwise."

With two new bands—10 Years and Hinder—in active rock's top 10, you would expect Universal Records national director of

rock promotion Dave Downey to be optimistic. "The stars are aligning for new artists," he says. "We're experiencing success now because we're getting more reactive records"—that is, records that test well and generate phone reaction from listeners.

"Rock music is as vital as it's been," Columbia Records senior VP of alternative and rock promotion Ron Cerrito says. "There is an underground." Coheed and Cambria, which is No. 27 at Active Rock with "Welcome Home," "can sell 2,000-3,000 tickets in a market three tours in a row," Cerrito says. "Now, they're out with Avenged Sevenfold and playing 7,000-seaters in a lot of markets. Rock music is very healthy and very much in demand. It's just a matter of rock radio recognizing and supporting those artists."

Rock radio's ability to drive sales has been confirmed by System of a Down, Cerrito says. The band's back-to-back, thematically linked "Mesmerize" and "Hypnotize" sets have sold a combined 2.7 million units without crossover airplay. "Every other band selling that kind of tonnage gets played at pop, too," Cerrito says. "That's a source of pride for modern and active rock radio."

Indeed, the outlook has improved for rock radio. For now, the station defections from the format have subsided, and year-to-year ratings are up. Rock (including active, heritage, classic and '70s) had an 8.2 12-plus share in the fall 2005 Arbitron ratings, up from 7.8 in fall 2004, but down from the loftier 8.7 posted in the spring and summer of last year.

Active rock was flat at 2.3 for most of 2005, while modern rock declined consistently: 3.5-3.0-3.0-2.9. The slide is at least

LOOK WHO'S ROCKING THE CHARTS

10 YEARS

"Wasteland," the latest single by 10 Years, is sitting pretty at No. 3 on the Modern and Active Rock charts. The Knoxville, Tenn., foursome is touring with Korn. Republic/Universal/UMRG released the group's album "The Autumn Effect" last August. It has sold almost 216,000 copies.

AVENGED SEVENFOLD

Avenged Sevenfold's major-label debut, "City of Evil" (Hopeless/Warner Bros.), has sold more than 520,000 units. The SoCal quintet's single "Bat Country" is on the Active and Modern Rock charts (No. 6 and No. 12, respectively). The Vans Warped veterans are on the Cities of Evil tour.

BLUE OCTOBER

Blue October's single "Hate Me" (Universal/UMRG) is bulleted at No. 13 on Modern Rock. The Texas band will perform March 17 at South by Southwest. The quintet's album "Foiled" will be released April 4, and has already garnered attention as a feature on VH1.

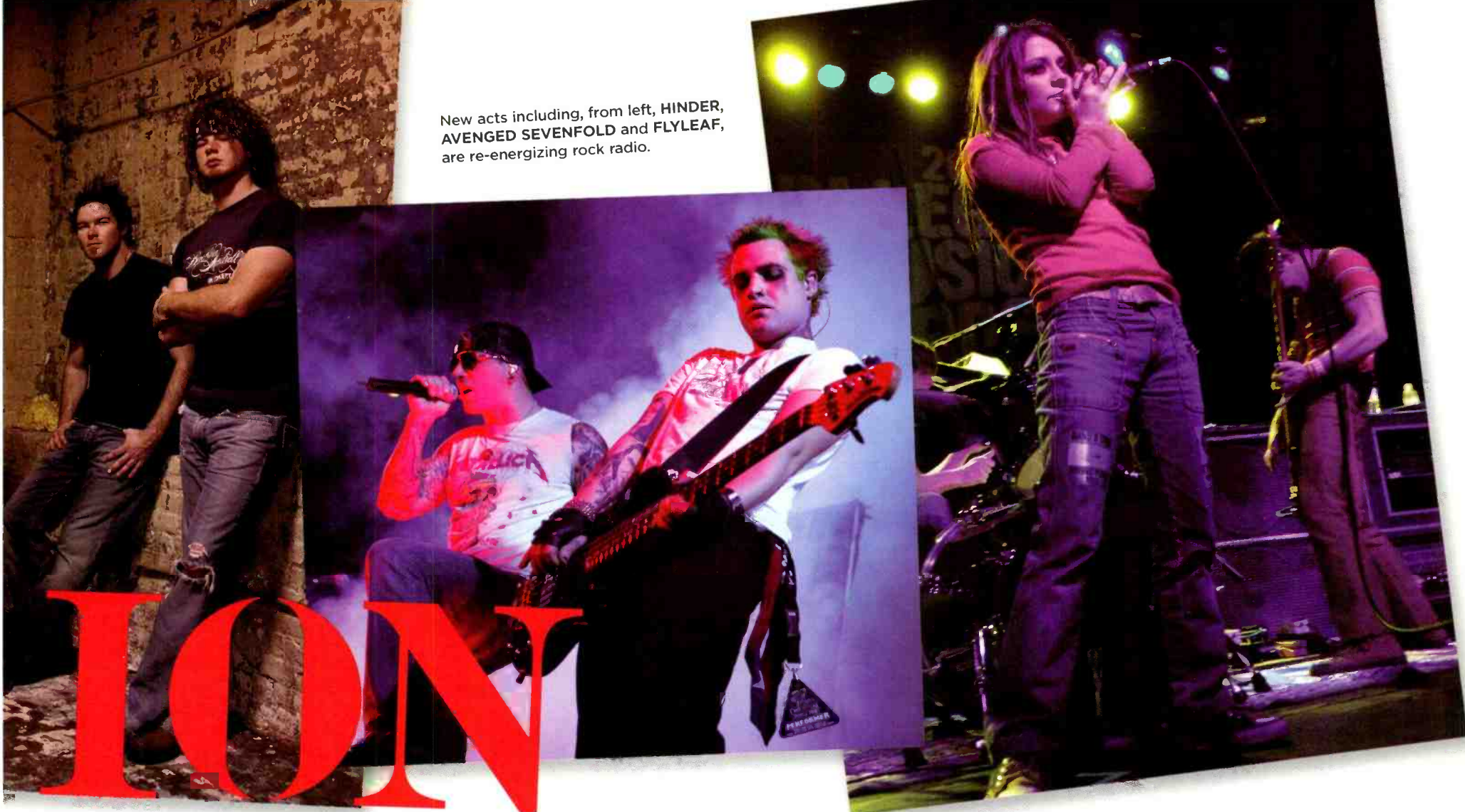
EVANS BLUE

Evans Blue's album "The Melody and the Energetic Nature of Volume" (the Pocket/Hollywood) debuted at No. 1 on Top Heatseekers last issue. The foursome's single "Cold (But I'm Still Here)" is bulleted at No. 7 on Active and is No. 36 on Modern. Gigs are booked through May 13.

FLYLEAF

Flyleaf's self-titled debut album (Ocotone) is No. 3 on Top Heatseekers after 12 weeks, with 66,000 units sold. The quartet's single "I'm So Sick" is bulleted at No. 14 at Active Rock and No. 31 at Modern Rock. The band has toured extensively and is currently out with the SnoCore tour.

New acts including, from left, HINDER, AVENGED SEVENFOLD and FLYLEAF, are re-energizing rock radio.



ION

partially due to the loss of key modern rock stations in several major markets.

WHERE'S THE PASSION?

Of course, not every rock station is playing more new bands. At active rock WRIF (the Riff) Detroit, the response to fewer major releases has been replacing some current positions in its playlist with recurrenents. "We have taken a more conservative approach," WRIF operations manager Doug Podell says. "But 2006 looks promising musically."

The Riff's conservatism is a product of its market longevity and older audience. "Their definition of new music is still Audioslave and Linkin Park," Podell says. "We still sometimes get too far out in front of that and may go a little too far, a little too fast with new releases. Last year caused us to be a little more patient and to take what we have and conserve it a little longer. It paid off for us and the listener."

Podell, Fox and other programmers say that in auditorium testing, the format's listeners have shown less passion for current rock during the past three years. One oft-cited reason is that by relying exclusively on hard rock, active rock became too musically narrow.

"It was no different than what disco stations did in 1978," Fox says. "They branded themselves with a fad that passed. Some active rock stations only played music that positioned themselves as devil-worshipping, animal-sacrificing, baby-killing stations. When that fad passed, it became difficult for those stations to

continue to pull big numbers."

Instead of this narrow focus, active rock stations are turning to new acts and greater variety. Still, the format has more palette-expanding work to do, some say.

"Rock radio is very narrow right now. It needs to be broader," a major-label rock promotion executive says. Applauding the heavy airplay given to such distinctive-sounding acts as System of a Down and Avenged Sevenfold, the exec says radio has not gone far enough to embrace new and different sounds and textures. Other left-of-center, decidedly rock bands, like the Mars Volta and Coheed and Cambria, have not received significant airplay, he notes.

The executive says radio plays bands that "seem safe" while avoiding edgy or outside-the-box artists. Yet rock radio's textural variety cup runneth over when it comes to gold titles. Ethereal, synth-driven Pink Floyd and acoustic Led Zeppelin tracks are abundant on the airwaves, but such sonic departures are largely verboten for new, unproven acts.

"I honestly believe that if Led Zeppelin came out today, it would never take off," the exec says. "I don't think any [programmer] would listen to it today and go, 'Yeah, that's going to research.'"

OBSTACLES REMAIN

Rock programmers face other obstacles. Pop, R&B/hip-hop and country dominate The Billboard 200, while demographic trends—including the aging of the U.S. population and the growth of the Hispanic community—and aspects of Arbitron methodology

have worked against the format.

Others say rock radio has blown opportunities to create events out of high-profile new releases from Disturbed, Korn, Godsmack and other core bands, and that active rock should have come to the party for buzz acts like My Chemical Romance and Fall Out Boy.

Despite the challenges, Cerrito notes there are still many stations "playing new music and doing quite well in the ratings. WDX [Pittsburgh] lost [Howard] Stern one year ago, and they continue to be solid. Houston, Dallas and Salt Lake City have vibrant current rock stations."

Podell says some radio companies knee-jerked in dropping rock. "I still can't find a format that has better 18-44 or 25-54 male numbers than rock. Why you'd abandon that for a format that doesn't have the same impact was beyond a lot of us," he says.

Valeri says WAAF's franchise is "built on an adventurous spirit," and has given the station solid ratings and strong sales results.

"There really is no excuse to completely abandon rock," Valeri contends. "But the brand has to transcend the music. You need a great morning show. You have to have the breakthrough, splashy promotional effort both on the air and on the street. You've got to have fun. If you're just going to be the 10-in-a-row station, good luck, because now you're competing with my iPod, and I've got my 5,000 favorite songs on there. It's got to be a full-service entertainment product." ◆◆◆

Additional reporting by Anthony Colombo in New York.

The following acts currently appear in the top 20 of the Active Rock or Modern Rock charts or both. Also sharing that distinction is British band Hard-Fi, which is profiled on page 54. All sales figures are according to Nielsen SoundScan.

HINDER

Hinder's album "Extreme Behavior" (Universal/UMRG) is bulleted at No. 7 on Top Heatseekers, with more than 96,000 units sold. The Oklahoma City quintet's single "Get Stoned" is No. 5 on Active Rock after 31 weeks. Hinder is playing U.S. dates, and "Get Stoned" can be seen on Yahoo Music.

HURT

Hurt's debut album, "Vol. 1" (Capitol), will hit U.S. stores March 21. The quartet's single "Rapture" is bulleted at No. 19 on Active Rock after seven weeks. The video premiered in late February, and the song has been gaining XM and Sirius airplay ever since. Hurt is also touring the States.

MATISYAHU

Matisyahu's surprise hit album, "Live at Stubb's" (JDub/Or/Epic), is up four spots to No. 30 on The Billboard 200 after 17 weeks, with more than 458,000 units sold. The New York artist's single "King Without a Crown" is No. 11 on Modern Rock. He will play Coachella and Bonnaroo.

PANIC! AT THE DISCO

Panic! at the Disco's single "The Only Difference" (DecayDance/Fueled by Ramen) is No. 14 with a bullet on Modern Rock. Its album "A Fever You Can't Sweat Out" is No. 44 on The Billboard 200 and has moved 285,000-plus copies. The Las Vegas quartet is touring the West Coast.

SHE WANTS REVENGE

She Wants Revenge's single "Tear You Apart" (PerfectKiss/Flawless/Geffen) is bulleted at No. 9 on Modern Rock after 13 weeks. The act's self-titled album is No. 95 on The Billboard 200 with almost 82,000 sold. The duo will tour with Depeche Mode starting April 27. —AMY GAVELEK

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Billboard
SPECIAL FEATURE

ROCK ON EXHIBIT

WHEN THE ROCK AND ROLL HALL of Fame and Museum staged its 10th annual American Music Masters concert last November at Cleveland's State Theater as a tribute to Sam Cooke, even the performers were star-struck. Elvis Costello, for one, walked offstage in a haze, leaving behind Solomon Burke and Aretha Franklin to sing "A Change Is Gonna Come."

Costello admitted that he had to keep pinching himself, says Warren Zanes, VP of education at the museum, who was standing in the wings that evening. The singer—a Rock and Roll Hall of Fame inductee in 2003—could not believe he was performing with his heroes on such a once-in-a-lifetime bill.

These are the moments the museum's staff works toward.

"If you do it right," Zanes says, "you then have someone of Elvis Costello's stature, who is an ambassador, that goes and says [the Rock Hall is] about the music, about teaching the lessons that you can teach from the music."

On March 13, the Rock and Roll Hall of Fame will hold its annual induction dinner in New York. Black Sabbath, Blondie, Miles Davis, Lynyrd Skynyrd, the Sex Pistols and the founders of A&M Records—Herb Albert and Jerry Moss—are this year's honorees.

Meanwhile, at some point this year, the hall's 6 millionth visitor will walk into the angular \$84 million facility, which was designed by noted architect I.M. Pei and opened in September 1995.

That milestone will merit a brief celebration, perhaps a few balloons and local TV coverage. But otherwise it will be just another day for the museum, which is scenically perched on the shores of Lake Erie.

There is little time for reflection for the institution, which has been strengthening its programs, expanding its facilities and enhancing its image.

"I think one of our biggest challenges is to remind people that this is an art form that changed the world, one that continues to sort of be the platform for many idealists on how the

A Decade After Opening, The Rock And Roll Hall Of Fame And Museum Teaches Musical Lessons

BY JOHN BENSON

world can be different," Rock Hall president/CEO Terry Stewart says.

Just as the hall has drawn tourists to Northeast Ohio, it also has brought together a unique staff: unabashed rock'n'roll believers, dedicated to not only promoting the institution but spreading its gospel. They include Stewart, former president of Marvel Entertainment Group and extensive memorabilia collector; Zanes, former Del Fuegos band member-turned-academic; and VP of exhibitions and curatorial affairs Jim Henke, a former writer/editor for Rolling Stone.

The staff brings rock's past alive for, among others, the fans of tomorrow. In addition to reaching roughly 50,000 schoolchildren each year, from elementary to high school age, with various programs held in-house, the hall also offers a distance-learning program via video

conferencing, as well as dozens of symposiums and concerts by music industry veterans.

The latest chapter in the hall's educational efforts is coming to fruition this year, with the opening of a 20,000-square-foot archive and library, located on the Cuyahoga Community College downtown Cleveland campus.

"It's a library and archives [that are] unique in the world," Stewart says. It will offer the opportunity "to study original source material and other documents, trying to understand where this art form came from, how it rose to such prominence."

The Rock and Roll Hall of Fame Foundation was founded in 1983 and subsequently licensed the concept of the hall of fame and museum to the City of Cleveland.

The hall is funded by contributions from individuals and foundations, from state and fed-

eral sources, and via subscriptions from its 13,000-strong membership base. Overall, Stewart says the hall is doing well financially in a difficult climate for nonprofit organizations.

The museum's vitality depends on its presentation of artifacts and an ever-changing list of notable exhibits, which are either loaned to or owned by the facility.

As for competition within the rock'n'roll memorabilia market, which has proliferated exponentially during the last decade with eBay and other such entities as the Hard Rock chain seeking items, Stewart says there are plenty of items to go around, and more than likely, collectors view donations to the hall as a source of prestige.

The current featured exhibit is "Tommy: The Amazing Journey," and an extensive Bob Dylan collection is due later this year. Even though diehard fans may find interest in specialized displays, Stewart says focus groups reveal that the desire to pay homage to the art form rather than specific exhibits attracts first-time and repeat visits.

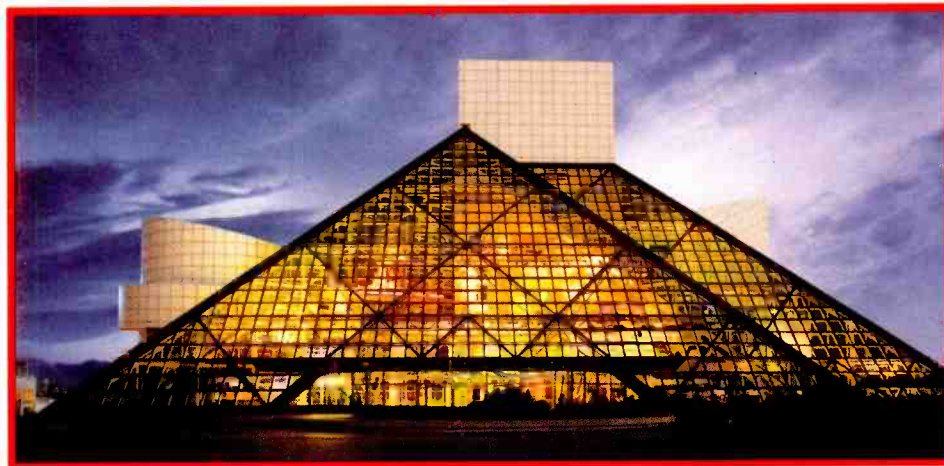
The hall has created another draw for visitors with the CMJ/Rock Hall Music Fest. Debuting late last spring, the multiple-day, multiple-venue festival attracted more than 18,000 music fans.

That is great news for the Greater Cleveland Convention and Visitors Bureau, which estimates the hall's annual 400,000-500,000 visitors generate more than \$100 million in tourism for Northeast Ohio. More important, 90% of the facility's visitors come from outside of the area, making the hall a first-day destination.

"From the city's point of view, that's why the Rock Hall was built: to attract people from literally around the world," says Dennis Roche, president of the bureau.

Roche says his organization often supports advertising and marketing efforts for the hall to draw visitors from beyond Cleveland. And that is good news for Stewart and his team of true believers.

"It's not a question of being successful, it's a question of being more successful," Stewart says. "We're talking about [telling] the whole world . . . to come to Cleveland. It's a very big deal." ■■■



Renowned architect I.M. Pei designed the striking building that houses the Rock and Roll Hall of Fame and Museum on the shores of Lake Erie. The museum opened in 1995.

Courtesy Rock and Roll Hall Of Fame and Museum

HENKE ON CURATING: SERIOUS, FUN AND FILLED WITH SPIRIT

BY KEN SCHLAGER

You could say that Jim Henke has the perfect job.

Trained as a journalist and raised on rock'n'roll—in a suburb of Cleveland, no less—Henke is VP of exhibitions and curatorial affairs at the Rock and Roll Hall of Fame and Museum.

In other words, he is the guy who convinces rock stars—and the families of rock stars—to lend or donate their career artifacts to the museum. He is also the guy who decides what to display and how to display it.

Beginning in 1976, Henke spent almost 18 years at Rolling Stone, 10 as music editor. He wrote cover stories on rock legends including Bruce Springsteen, Eric Clapton, Jerry Garcia and the Clash and edited two of the magazine's historical anthologies.

As a key member of the Rolling Stone staff, he was present at some of the early planning meetings for the Hall of Fame thanks to the involvement of the magazine's publisher, Jann Wenner. So, when the hall needed a curator, the Ohio native was a natural candidate. Ironically, Henke had made a career change the year before, leaving Rolling Stone in 1993 to become VP of product development for Elektra Entertainment.

But the Rock Hall gig was a once-in-a-lifetime opportunity, and Henke has made the most of it by leaving his stamp on every inch of the museum, helping to create an institution that informs, inspires and entertains its visitors.

Was there an existing museum collection when you signed on as curator in 1994?

There wasn't really too much. It was more like some stuff from fans. There was very little of any substance.

What was your first move to change that?

Because Jann had a relationship with Yoko Ono and John Lennon, he had called Yoko and said, "Jim is going to be the curator now." I had met her a few times when I was at Rolling Stone. Through Jann's arrangements, we got Yoko to give us a nice collection of John Lennon memorabilia. It is on a long-term loan, but it was his "Sgt. Pepper" uniform and the leather jacket that he wore when the Beatles played in Hamburg and also some early song lyrics and school report cards.

So that was the first big collection we got after I got onboard, and that sort of opened the door to trying to get more.

What were some other early challenges?

One of the things that I thought was very important was that it couldn't be a dull museum. You actually had to hear music and video and things like that, and that hadn't been really figured in so prominently [by the design team]. We had to try and add those elements and then other stuff too. It had to somehow be serious and also be fun and somehow represent the spirit of rock'n'roll.

I also thought it would be fun to include things like stage props, and no one had really thought about that before. So, we basically had to take [the design] plans and get things to work in there. Then, the other obvious thing was that we really didn't have a budget to buy things... It was really a matter of convincing primarily the artists or their managers to either loan us stuff or give us stuff. It was really a big sales job.

How did you handle that?

I put together a little staff that was, for the most part, other journalists that I had known. I had selected them from either geographic location—like someone who was out in California and someone who was down in Nashville—or sort of by their area of expertise. If someone knew a lot about the blues and folk, stuff like that. That was another one of the things I thought was really important—to go back and cover the roots of rock'n'roll, let it not be all about iconic artists of the '60s.

In terms of the sales job, the thing we started doing even as the building was being built, whenever artists would come through Cleveland I'd invite them down to the museum and the construction site and show them the blueprints and try to explain what we wanted to do. And, to this day, we still do that. It's probably our most successful thing.

Once we get artists to come through here, even though it's been open for 10 years now, a lot of them don't quite know what it is. They may think it's just a glorified Hard Rock Cafe type of thing. Ninety-nine times out of 100, artists who come through here end up really liking it and are much

more likely to give us stuff.

What is it like when artists visit the museum?

It sort of varies. We offer them our guided tour and sometimes they'll ask us if they can do it after hours. Green Day was here this past summer and they came down after the show. A couple of people on my staff took them around. It was just them and the security people and that was it. And there are other people that don't mind walking through when there are visitors here.

Do you walk around the museum yourself to see how people react to the exhibits?

We try to do that. We also get e-mails sent to our Web site from people who have been here with ideas and suggestions. We've also got a visitor comment thing. I do try to get out and walk around. I mean, it's fun out here during a busy day. During the summer when it's really busy and sort of noisy and there's music playing all over.

What have you learned from this?

I always imagined it would be more iconic stuff like the John Lennon "Sgt. Pepper" uniform that

people would care about and the esoteric stuff they wouldn't really care about.

But what really impresses me is that most of the visitors, I'm always amazed, because they pore over these handwritten lyrics or memos and things like that that we have in our cases.

Is there a kind of Holy Grail out there? Something you really want for the collection?

Bob Dylan is one person we've tried over the years to get stuff from and haven't gotten too much stuff from him. Although now we are going to have a Bob Dylan exhibit that was curated by the folks out at [Experience Music Project in Seattle]. He was the one guy we have been consistently going after and haven't had a whole lot of luck with.

You now have to compete for objects with other museums like EMP. And then there is eBay, which has given people a new sense of the value of memorabilia. Has this made your job more difficult?

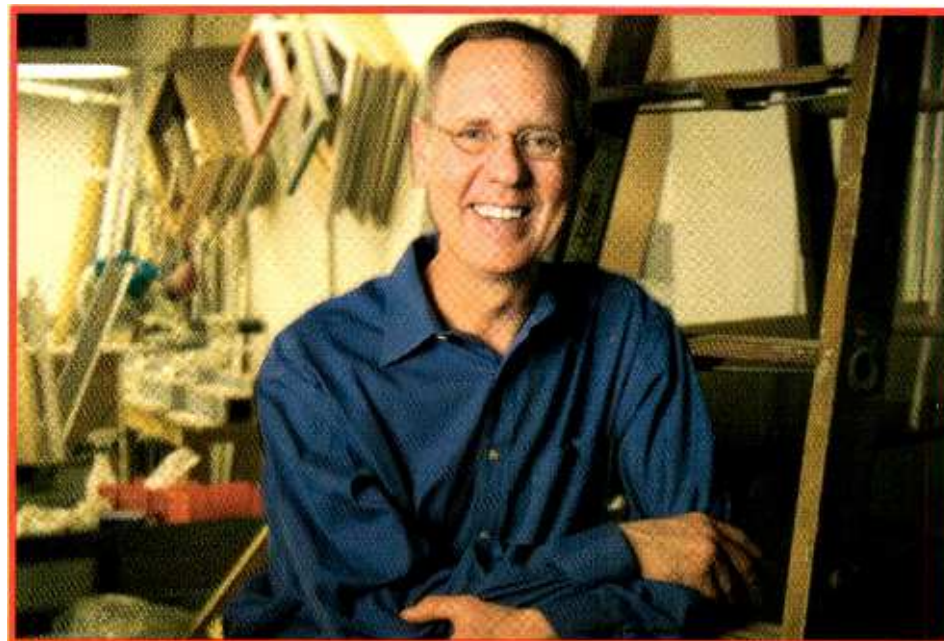
It's sort of gone both ways. In a lot of ways it's a little bit easier for us now because we've been around for 10 years and have a reputation. If we call someone they're more inclined to cooperate with us. Likewise, when bands come through they want to do stuff with us. People are always interested in giving us stuff.

One thing I have noticed is that the bands themselves are becoming more aware of the value of this stuff. A couple of bands even have an archivist on staff. There's a more awareness in general of the value of this stuff.

Overwhelmingly the collection seems to be about clothing and guitars. What does that say about rock'n'roll?

That's one of the tricky things about this museum. It's one thing I always talk about. We're a different kind of museum in the sense that the actual art is available online or in the CD store. It's not like they're going into an art museum where you look at the painting and it's the original Picasso. If you want to hear the original U2 song you can go buy it in a store.

So, that's a tricky thing in that we're displaying the ephemera of the subject, although we do try to tell as much of a story as we can. That was one of the reasons for including more audio and video stuff. I do like seeing the handwritten lyrics where you can see how John Lennon or Bono crossed this verse out, rewrote it in and then rewrote something else in. I tend to like that kind of stuff.



Former music journalist **JIM HENKE**, now chief curator at the Rock and Roll Hall of Fame and Museum, is impressed by the attention that visitors pay to exhibit details.

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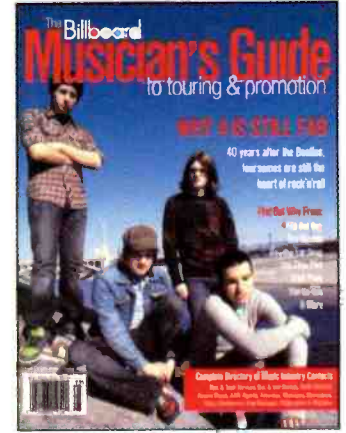
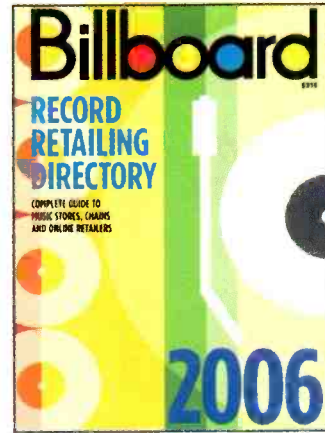
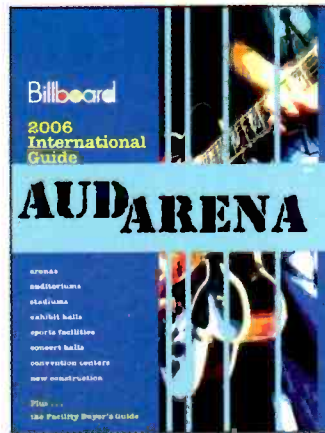
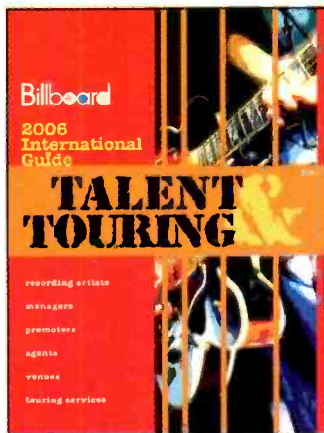
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BY CHUCK TAYLOR

BLONDIE

POP MUSIC
TRAILBLAZERS
ARE STILL
COURTING
'COOL'

Blondie. Who knew one word could be so colorful.

Ask anyone who has experienced popular music during the last 30 years, and the mere mention of Blondie is synonymous with a band that rooted itself along the dark edges of punk rock then reinvented the voice of the mainstream, unapologetically turning new wave into top 40.

On March 13, more than three decades after forming in New York, Blondie will be inducted into the Rock and Roll Hall of Fame. A week earlier, the two-disc album "Greatest Hits: Sound & Vision"—featuring a mash-up of "Rapture" and the Doors'

"Riders on the Storm"—was released on Capitol.

By this point, Blondie's accomplishments have become folklore: The first rap song to hit No. 1 on The Billboard Hot 100 was the group's "Rapture," a composition that holds up amid so many hip-hop novelty hits all these years later. And all the hit songs in between—"Heart of Glass," "The Tide Is High" and "Call Me"—are standards in many a post-baby boomer's personal soundtrack.

To this day, Blondie's top 40 catalog maintains a sterling sophistication, though at the time, the act's foray into pop—really, a punk band singing disco—appeared to be a betrayal of its roots. Even so, few bands are able to

continued on >>p34

BLONDIE (cont.)

from >>p33

court “cool” from the time they achieve public consciousness through their peak of popularity and beyond. But vocalist Debbie Harry remains as much a musical icon today as she did when she and her bandmates—including the current lineup of Chris Stein on guitar, Clem Burke on drums and Jimmy Destri on keyboards—were just getting started in the mid-'70s.

Before Blondie, Harry was the backup vocalist for a folk group called Wind in the Willows. When Stein met the former Playboy Bunny, they not only became romantically involved but also formed a group, the Stilettoes. As they gained popularity at New York-mainstay punk club CBGB, the name was changed in honor of its lead singer's bleached blond locks.

In 1977, Blondie's self-titled debut was released on Private Stock Records, as was the single “X Offender.” Neither charted.

That same year, Chrysalis bought the label, issued “Plastic Letters,” and the band toured Europe and Asia. Single “Denis” took them to the upper reaches of the U.K. singles chart and boosted the album to No. 10 there.

“Chrysalis had such a strong belief in Blondie that they paid over \$1 million—an unheard-of price back [then]—to buy the band's contract from Larry Ullal at Private Stock. Their belief paid off,” says Richard Gottetner, who initially signed Blondie and produced “Denis.”



After reuniting in 1999, **BLONDIE** launched one of its most successful tours.

Blondie then collaborated with producer Mike Chapman for the third album, “Parallel Lines,” the first of three consecutive projects to top the U.S. album chart. The single “Picture This” hit No. 12 in the United Kingdom, and follow-up “Hanging on the Telephone” scored at No. 5.

Stateside, it took “Heart of Glass” to turn Blondie into a household name—a song the label was hesitant to release because of its overt disco beat. It became not only the group's first No. 1 hit on the Hot 100 in 1979 but propelled the album to sell 20 million copies worldwide. Singles “One Way or Another” and “Dreaming” followed, both making the U.S. top 30. But the biggest break of the band's career was yet to come.

In 1980, Blondie teamed with producer Giorgio Moroder for another audacious disco song, “Call Me,” the theme from the film “American Gigolo.” Originally, the song was intended for Stevie Nicks who turned it down, so Moroder turned to Harry, who wrote the lyrics and recorded it over the already completed instrumental track. The title remained at the top of the singles chart for six weeks and became the No. 1 song of the year.

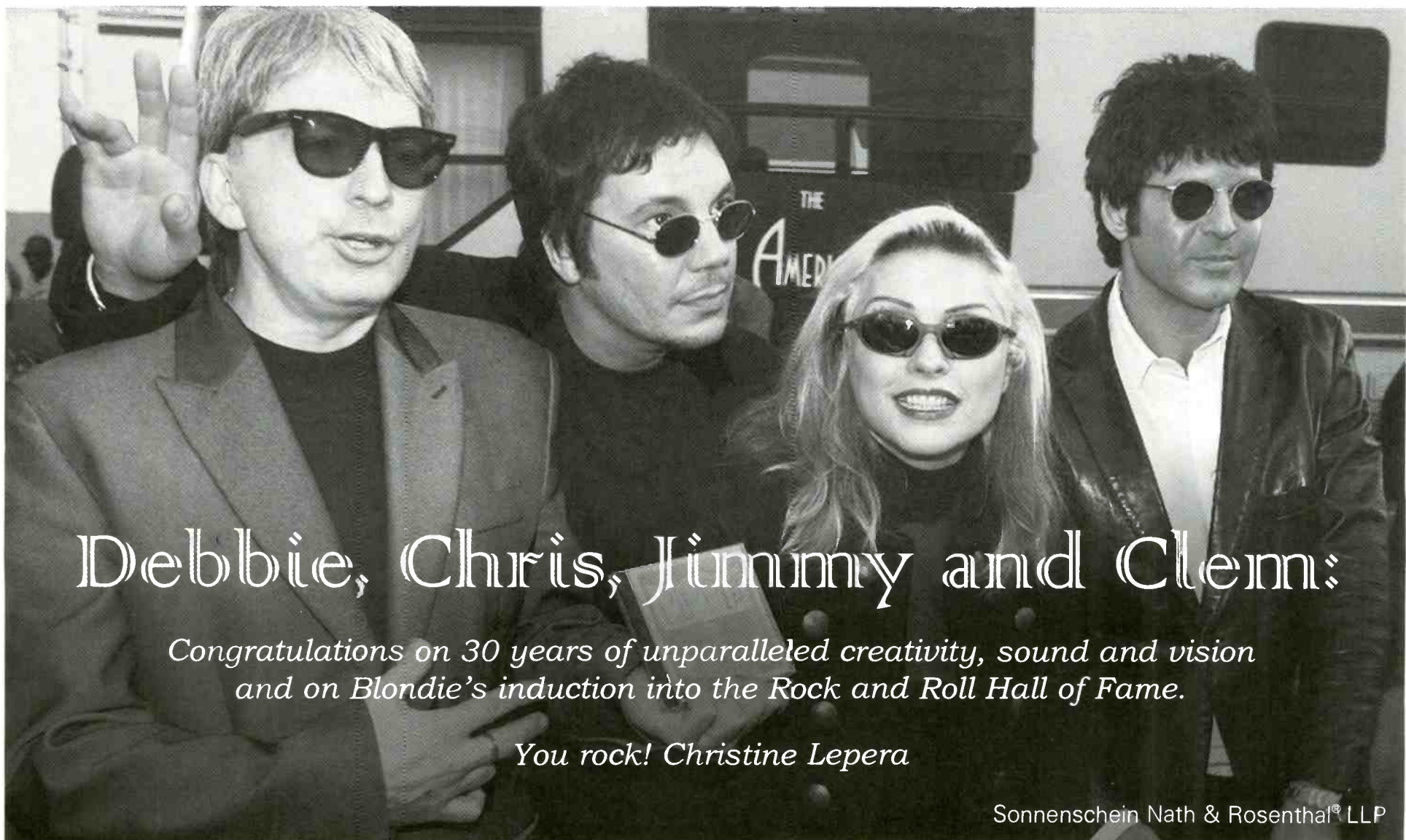
“Blondie helped create a new scene that was the beginning of a whole musical movement,” former Ramones drummer Tommy Ramone says.

Despite its increasingly mainstream, singable hits, Blondie was still accepted as a new wave

band whose pop success did little to dampen its hip image, even as Harry courted her fame along Main Street USA, appearing on “The Muppet Show” at the turn of the decade while Harper's Bazaar named her one of the 10 Most Beautiful Women in America.

The fifth Blondie album, “Autoamerican,” was released at the beginning of 1981, preceded by the tropical-reggae pop romp “The Tide Is High,” which gave the group another No. 1 in the United States and the United Kingdom. “Rapture” followed, the group's fourth and final chart-topping hit, whose videoclip featured a cameo appearance by New York artist and Andy Warhol disciple Jean-Michel Basquiat.

After that, Blondie **continued on >>p36**



Debbie, Chris, Jimmy and Clem:

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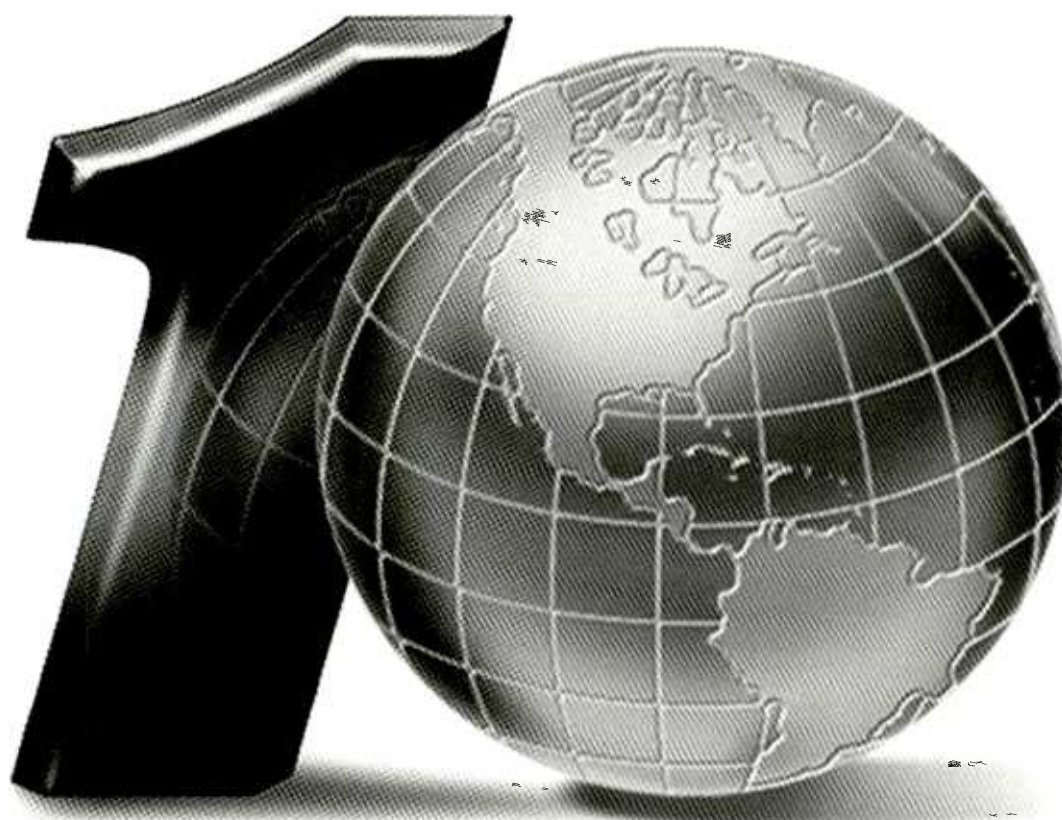
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BLONDIE (cont.)

from >>p34

scored only one more top 40 hit before breaking up—"Island of Lost Souls" at No. 37 in 1982.

Soon after, Harry embarked on a solo career and recorded a batch of songs that remain beloved in the dance community including "Backfired," "French Kissin'" and "In Love With Love." She released five solo albums, including "Koo Koo" and "Def, Dumb & Blonde." She has appeared in nearly 40 films during the past 28 years, including John Waters' 1988 hit "Hairspray."

It would be 17 years before Blondie would return with the remarkably relevant album "No Exit," which sold more than 2 million copies worldwide. Single "Maria"—which fueled two tours of the United States, the United Kingdom and Europe—reunited the band with the charts, accompanied by a videoclip that showed how kind time had been to the long-lived group.

Allen Kovac, CEO of Tenth Street Entertainment, has seen Blondie through its second life. When Kovac met Harry and Stein, he already had under his belt the formidable comebacks of Meatloaf, Duran Duran and other heritage artists that he brought back to life.

"Debbie was intrigued that there was the possibility that a band could reunite—get the people together in a room to heal and sort out their issues and really come back together," Kovac says. "I convinced them that there is no greater path that any individual is going to take that will succeed more than climbing the mountain together. Just seeing them rehearse, I knew the magic was still there.

"When we shopped the new album, no label wanted it," Kovac recalls of the comeback effort.

So he essentially created a boutique company to release the album and single "Maria." The effort sold more than 1.5 million copies, hitting No. 1 in 14 countries, according to Kovac.

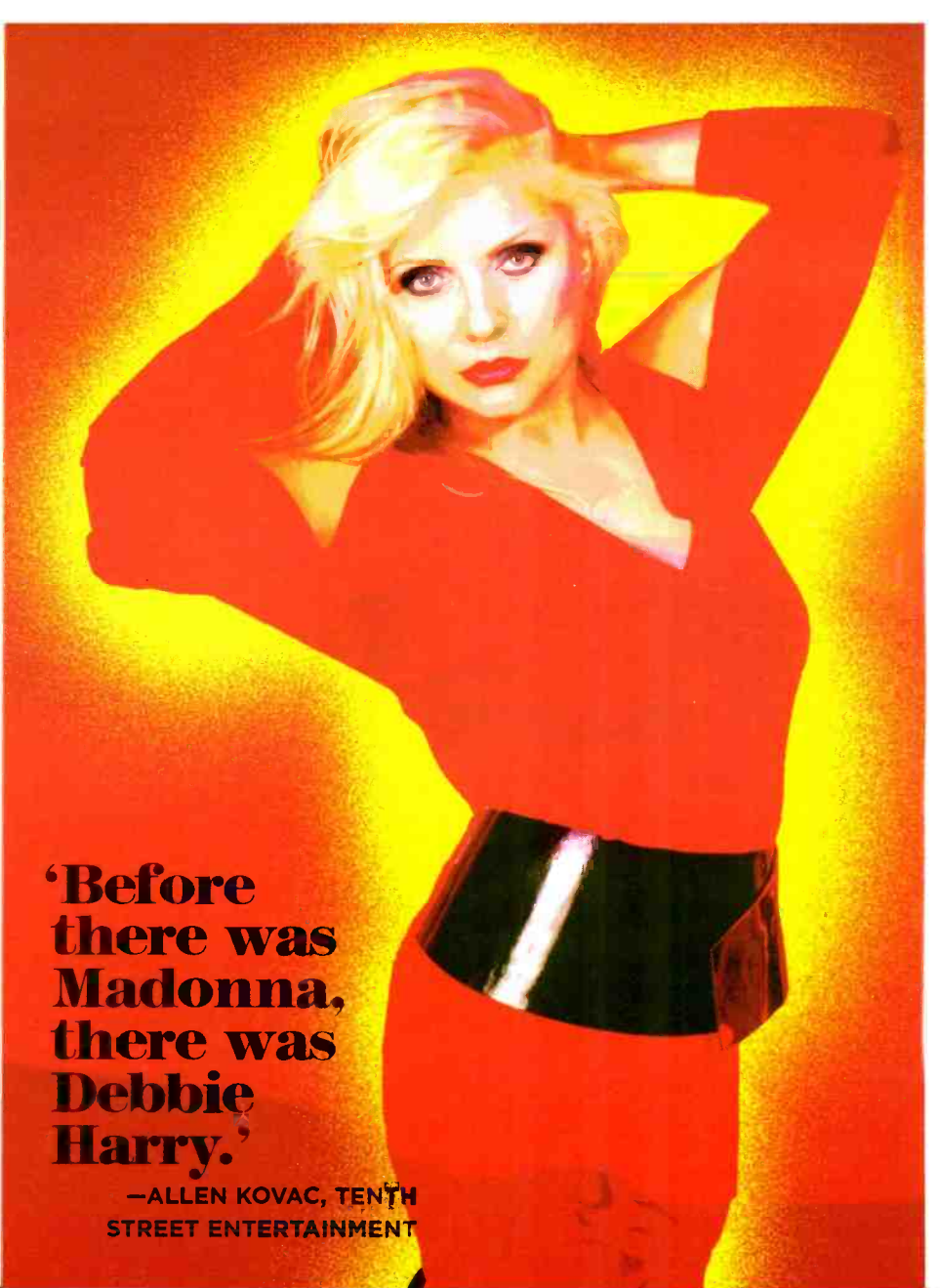
"There just aren't many bands that are willing to break the mold," he says. "When you look at what they have done—helping rap [move] into the mainstream, along with reggae, rock, disco and pop—they opened a lot of doors. Everyone tries to fit into a pipe and that's why we have a generic industry. But with Blondie, people saw that women could take on anything. Before there was Madonna, there was Debbie Harry."

Kovac says it has taken a frustratingly long time for Blondie's body of work to be given the kudos that it deserves.

"People are just now beginning to realize the brilliance of Debbie Harry and the creativity of Chris Stein," along with the songwriting and instrumental prowess of the band, he says. "I learned when we were working to get the Bee Gees into the Rock and Roll Hall of Fame that it takes more than a body of work and talent, it takes mounting a political campaign. Debbie went out there and shook everybody's hand. That's just what you have to do."

That degree of commitment is why Blondie remains a testament to just how far raw talent and hands-on management can take an ambitious troupe of musicians with the versatility to adapt. In this case, the power of music is ageless.

Additional reporting by Debbie Galante Block.



'Before there was Madonna, there was Debbie Harry.'

—ALLEN KOVAC, TENTH STREET ENTERTAINMENT

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Then and now: 'Blondie did a lot of credible, groundbreaking work,' **DEBBIE HARRY** says. 'To be recognized with this induction makes it official.'

Blondie's first two albums. Was this deliberate?
Stein: No. In those early days, we just went in and played to the best of our abilities and then did overdubs, and that was it. When we met [producer] Mike Chapman, it was a whole different reality. He was a perfectionist. Today, "Heart of Glass" could be done digitally in five to 10 hours. Then, it took us about a week to do it manually. It's crazy how we did it. It was endless repetition until Mike was satisfied. This drove me crazy initially, but then I realized the value of it.

Harry: Well, that's when things start to sound unique. Being recognizable and having a sound is not easy to do. Today, it's more difficult because so much has gone before.

Many of Blondie's songs have not only stood the test of time but in fact have increased in popularity. What do you attribute this to?

Burke: The songs. The image of Blondie is irrelevant. Sure, it's what got us in the door, but we wouldn't be around today if that's all there was.

Harry: I don't know if we were ever terrifically talented or technical musicians. We're better musicians today than we were then. But we always paid attention to songwriting.

In recent years, Blondie's music has been licensed for third-party usage. How do you feel about such branding opportunities?

Harry: We don't really have any control [over] the early Blondie material. That's all licensed through

continued on >>p42

RIDE THE WAVES (cont.)

from >>p38

that. Being an underdog, a dark horse—with nobody really tooting our horn for us and saying how great we were—worked in our favor. It gave us this great groundswell that was very natural and genuine. That excited the music industry.

Stein: "Heart of Glass" going to No. 1 in America is definitely one of those moments. The first time we played live in England stands out, too. Also, I'll never forget [ChrysalisRecords co-founder] Terry Ellis telling us that he didn't hear any No. 1s on "Autoamerican" and then having two singles from the album ["Rapture"

and "The Tide Is High"] go No. 1.

Blondie, indeed, broke much musical ground. When the group experienced success with disco and rap, did that change your outlook at the time, or is it only when you look back?

Harry: We knew it was different. We were always experimenting and trying different things—it was a blessing and a curse. In the very beginning, it left us without a strong identity or strong direction. But in later years, it stood well for us, because we did break some ground.

You also paved the way for other artists to experiment with different musical styles. Did you realize how visionary Blondie was at the time?

Harry: I knew that we were changing people's attitudes to music. We were very urban. [Music] was very segmented around the country. We couldn't tour in certain markets in those days, because there were no audiences for us. Our music wasn't being heard everywhere.

There is a decidedly raw, imperfect quality on



above (left): Chris Walter/WireImage.com; Inset: Kevin Mazur/WireImage.com

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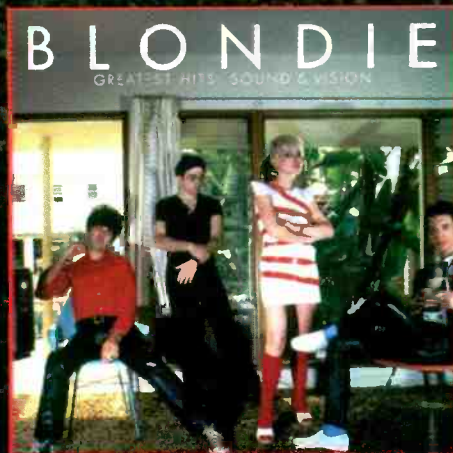
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Has it been 30 years? Time flies by when you're prolific.
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RIDE THE WAVES (cont.)

from >>p40

Chrysalis Music. Most of the time they don't even ask us. We definitely make money from it. I can't really complain about that. It's not as if we were licensing it ourselves, though.

We do, however, hold the licensing ourselves for our last two [studio] albums. So, that will be a different world for us if anybody gets interested in that stuff.

Stein: We get a lot of e-mails from teenagers, which means people are discovering our music for the first time. But we don't have any say over these opportunities. You know, the general misconception is that we made a lot of money.

Are there any discussions regarding a new album?

Harry: Yes. But at the moment, we don't have a label deal.

Burke: We're definitely talking about a follow-up to "The Curse of Blondie." Being inducted into the Hall of Fame was a great shot in the arm for us.

Stein: The next record we do has to be a raw rock record. That's the trend now. It's come around full cycle—again.

What about the rumors surrounding the announcement of a big U.S. tour?

Harry: We're planning a post-induction tour of

Also, maybe our extended break helped us to continue. We got back together for monetary and artistic reasons. But it wasn't like someone handed us a big pile of money and said, "You can have this." We wanted to get back together. We asked ourselves how we would go about being a band again. We were never interested in being purely a nostalgia act. Yes, we play our hits, but we needed to make the "No Exit" album before touring. It put the focus on being a band.

Of all the Blondie albums, which one still speaks to you the most today?

Harry: "Autoamerican," actually. Though "Parallel Lines" is pretty important to us, too.

When we put out the first album, everything was fun for us. The first album, traditionally, is easy for bands to do, because it features music that they've been playing for a long time. And then, when they finally get to record the material, it's a breeze because everything has been worked out. But things change after you've been out there for a while. You've become a part of the industry. You're trying to write material at the same time you're doing other business. At that point, it sort of becomes like work rather than just fun. It becomes more serious; there are expectations.



BLONDIE is preparing for a major U.S. tour this summer.

the U.S.

Burke: [It is] tentatively scheduled for May and June. We're looking at 40 cities.

Stein: We're overdue for shows in the States. The band is the best it's ever been. It's funny, because I wonder what the fuck we sounded like back in the old days. It was probably pretty wretched. I know it was pretty rude compared to where it's at now. Everybody's musicianship is in a different place.

So many acts that debuted when Blondie did are no longer around. How has Blondie survived?

Harry: It's been very serendipitous. We're able to ride the waves. One of the reasons we were able to get back on our feet this last time was because we really found an interesting and interested management company [Tenth Street Entertainment]. That was instrumental.

Burke: Popular culture has aged, and we've aged along with it. It has to do with the generation we're from. People still have an interest in art and music, and it carries through at more of a mass level than before. We're all interested in many different aspects of the media. This enables us to keep going. Now, Blondie is a home base for all of us. I wish we would've seen it that way before.

Stein: I really like "Autoamerican." I was heavily involved with that one myself. I had that crazy instrumental ["Europa"] at the beginning. "Autoamerican" was the closest we ever came to a concept album, which is something we had always talked about before.

Burke: We had a good time making "Eat to the Beat." I always say "Dreaming" would've been a bigger hit had it not been for those crazy drums. Those drums were a run-through version. I was kind of wailing away on the drums, just outlining ideas—which ended up appearing on the finished track.

"Autoamerican" was all over the place musically. I never grew to like it until I heard it, years later, in a bar in London.

I'll never forget when we delivered the album to the label. They said, "What do we do with this? There are no hits."

What is left for Blondie to conquer?

Stein: We are still trying to get into the A-level of rock artists. Regardless of what everybody thinks, Blondie is still not in the same league as Aerosmith.

Harry: I was going to say, "Nasty habits." But I think we've already conquered that. I guess to write new songs—to write another great hit.

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BLONDIE'S SONGS HAVE STOOD THE TEST OF TIME

BY KEITH
CAULFIELD



Few bands can boast having had top 40 hits on The Billboard Hot 100, Hot R&B/Hip-Hop Songs, Mainstream Rock, Adult Contemporary and Hot Dance Club Play charts.

But Blondie can.

The genre-bending act's first Hot 100 hit was "Heart of Glass." The disco classic peaked at No. 1, the first of four chart-toppers for the act. In fact, no other New York rock band can claim as many No. 1s.

Of course, "Heart of Glass" was not the band's first single—just the first to dent the charts. Earlier releases like "Hanging on the Telephone" and "In the Flesh" simply never charted.

For its second No. 1, 1980's "Call Me," Blondie paired with producer Giorgio Moroder for the theme from the film "American Gigolo."

The driving rock tune spent six weeks at No. 1, helping make it Billboard's No. 1 Hot 100 song of 1980. Soon after, the band's reggae-influenced "The Tide Is High" also shot to the top of the chart, spending 26 weeks overall on the tally.

Then, in early 1981, the landmark "Rapture" spent two weeks atop the Hot 100. Not only is it notable for being the chart's first No. 1 to contain any rapping, but the track also crossed over to a number of other Billboard charts. It hit the top 40 on the R&B/Hip-Hop Songs and Mainstream Rock charts and spent a month at No. 1 on the Hot Dance Club Play chart (as a double-sided hit paired with "The Tide Is High").

Blondie also hit the top 40 of the Hot 100 with "One Way or Another" (No. 24), "Dreaming" (No. 27), "Atomic" (No. 39) and "Island of Lost Souls" (No. 37). The act disbanded in 1982 following the release of the album "The Hunter."

After the group re-formed for the 1999 album "No Exit," the set's

first single, "Maria," became a surprise hit in the United States and overseas.

In the United States, it gave Blondie its first Hot 100 entry since 1982, and it was a top 10 hit on the Adult Top 40 and Hot Dance Club Play charts.

In the United Kingdom, "Maria" debuted at No. 1 on the Official U.K. Singles Chart, making it the band's sixth No. 1 there. The group also reached the top with "Heart of Glass," "Sunday Girl," "Atomic," "Call Me" and "The Tide Is High."

All told, Blondie has notched 20 top 40 hits in the United Kingdom, with the most recent being 2004's "Good Boys" (No. 12).

Below is an exclusive chart, compiled by Nielsen BDS, which proves the band's enduring popularity on the airwaves. The list ranks, by detections, the group's 10 most-played songs of 2005.

The chart surveyed all formats of U.S. radio (including classic rock, college and oldies stations), video channels (like MTV and VH1), satellite radio (Sirius and XM) and cable music service Music Choice.

Blondie's Most-Played Songs Of 2005

RANK	TITLE	LABEL
1	Heart Of Glass	Chrysalis
2	Call Me	Chrysalis
3	One Way Or Another	Chrysalis
4	The Tide Is High	Chrysalis
5	Rapture	Chrysalis
6	Dreaming	Chrysalis
7	Good Boys	Sanctuary
8	Hanging On The Telephone	Chrysalis
9	Maria	Logic/Beyond
10	Rip Her To Shreds	Chrysalis

This chart ranks, by detections, Blondie's 10 most-played songs of 2005, according to Nielsen BDS. It includes all formats of U.S. radio that Nielsen BDS monitors (including classic rock, college and oldies stations), video channels (like MTV and VH1), satellite radio (Sirius and XM) and cable music service Music Choice.

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Look for complete coverage of SXSW
on Billboard's newest blog, the JADED
INSIDER, on billboard.com, along
with an expanded special feature.

20 YEARS OF BUZZ

South By Southwest Marks A Milestone In Propelling Acts Toward Discovery BY CRAIG ROSEN

During the past two decades, the South by Southwest Music and Media Conference has earned a reputation as the premier showcasing opportunity in America for acts on the cusp of breaking into the mainstream. For artists from independent labels, SXSW has leveled the playing field, building critical word-of-mouth that is as valuable as any major-label marketing budget.

Last year the conference and its music festival brought that boost to Hasidic reggae singer Matisyahu, who appeared at SXSW just weeks before Or Music released his album "Live at Stubb's," with distribution by Sony-owned RED Distribution. The title was subsequently "upstreamed" to Epic Records and has become a fixture on modern rock radio.

In 2004, it was hot Scots Franz Ferdinand who broke out, also moving from an indie label to a major and onto mainstream success, in part because of the buzz the band generated at SXSW.

When the music conference, festival and trade show opens March 15, the 20th anniversary of the event will once again bring high expectations for key bands set to showcase. Critical ears await, among others, Arctic Monkeys and Grand National from the United Kingdom, rock duo Deadboy & the Elephantmen, British rapper Lady Sovereign and Minneapolis-based rock act Tapes 'n Tapes.

In addition, the Welsh alt-rock act People in Planes is set to headline a Billboard showcase March 16 at the Dirty Dog Bar (see story, page 53).

Yet for every attention-grabbing breakthrough, there are dozens of other stories of how appearing at SXSW at the right time can alter a band's career, thanks to the conference's mix of tastemaker attendees, comprising label executives, radio programmers, journalists and other music professionals.

"Their opinion can truly shape what the rest of the audience thinks of you," says Wayne Coyne, frontman of the Flaming Lips, who released their debut album on independent Restless Records in 1985.

Coyne should know. The Flaming Lips' SXSW appearances during the past 10 years illustrate

how an act can use the festival as a development platform, running the gamut from outrageous experimentation to career revitalization.

By 1997, the Flaming Lips had made the move from Restless to Warner Bros. Records, but was stalled at a crossroads marked by personnel changes and personal tragedies. Then Coyne staged the Parking Lot Experiment, in which he led SXSW attendees to an Austin parking structure and instructed 30 people to simultaneously play on their car stereos cassettes of music he composed. The result was a bizarre symphony that reinvigorated the act and thrilled attendees.

"It was an absurd thing to tell a couple thousand of people to come to a parking lot and see this thing," he recalls. "To call this thing an 'experi-

ment' would be kind . . . But people showed up with their minds wide open. I think that enthusiasm spread from Austin to the rest of the world."

And that response opened the door for Warner Bros. to release "Zaireeka," the Lips' four-CD concept album that extended the experiment into the homes of fans.

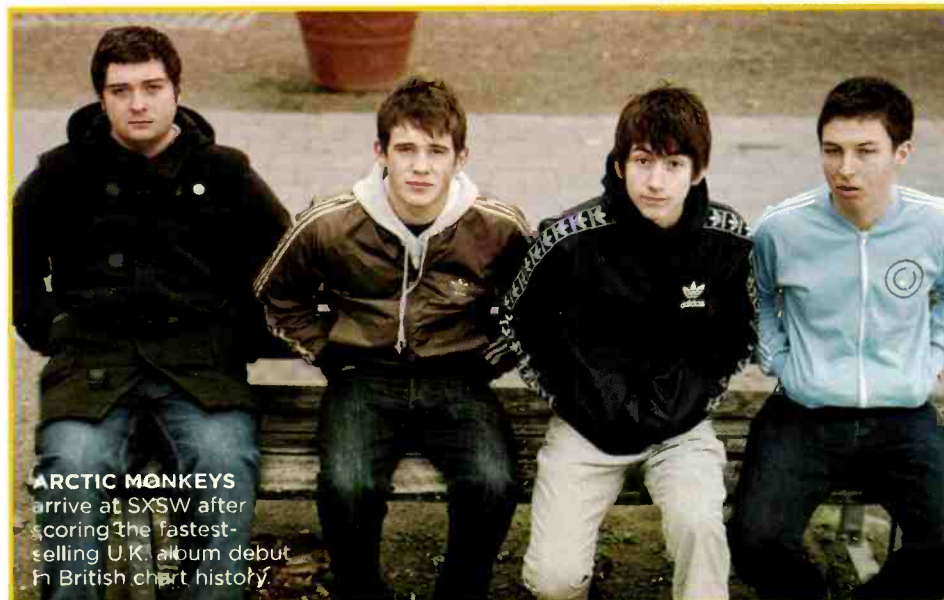
The Lips returned to SXSW as a trio a few months prior to the release of "The Soft Bulletin" in 1999. Coyne has been a featured speaker at SXSW and last year a documentary about the band, "The Fearless Freaks," was screened there.

The promise of musical discoveries and the heady environment of downtown Austin have lead industry professionals to keep returning to SXSW. Sub Pop co-founder Jonathan Pone-

man's first visit to SXSW was in 1992, and the indie-label veteran has been back seven or eight times through the years.

"I love Austin, and I like the feeling of the event," he says. "There's more merriment and chance for good-old fashion hijinx and something spontaneous to happen, instead of more calculated industry-driven events you'd find in other places."

Poneman recalls standout SXSW performances from such Sub Pop acts as the Shins, Hot Hot Heat and the Pernice Bothers, even though the last two acts have left the label. "There's been so many that it's hard to remember them all," he says. "But it's done us right." This year, the Brunettes, Flight of the Conchords, Kelley Stolz, Band of Horses, the **continued on >>p46**



ARCTIC MONKEYS
arrive at SXSW after
scoring the fastest-
selling U.K. album debut
in British chart history.

SXSW
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WHAT: An annual international gathering of the music industry with a focus on artist development, featuring panel discussions, key speakers, a trade show and an extensive live music festival.

WHERE: Austin

WHEN: March 15-19

WHO: An estimated 9,000 attendees representing all facets of the music business participate in the conference and trade show, with as many as 16,000 expected for the music festival events.

WEB: sxsw.com

20 YEARS (cont.)

from >>p46

Elected and Rogue Wave will perform March 17 at Sub Pop's showcase at Red Eyed Fly.

Poneman admits to grouching about the expense of putting on the seemingly required showcase. "But at the end of the day, I guess we don't really have to be there," he reasons. "We really come back of our own volition and love for the event."

Astralwerks GM Errol Kolosine concurs that SXSW's location plays a tremendous part in its longevity. "The success of the event and the geographical location of the event are not mutually exclusive at all," says the executive who first attended SXSW in the late '80s when he was working in college radio. "Austin is very much a music town. There is a wide array of music venues that operate year-round. It's a thriving and very real music community, and that's a big part of it."

As such, the venues usually have good sound and top-notch crews. "Those things are crucial," Kolosine adds. "You can spend a ton of money and put your heart and soul into bringing a whole slew of artists down, but if the people who are facilitating the audience's experience, if those people aren't professional and don't have their act together, it can all be for naught. There's nothing worse than going through all that trouble and then you're at the gig and it sounds like crap."

Another plus, Kolosine adds, is that SXSW tends to draw music lovers with open minds. "Once it was more of a rootsy event, more indicative of the Austin vibe than it is today," he says. "They've expanded what they do. Now we can do a gig with bands like Hot Chip and the Juan McClean, who are a bit more rhythmic, and people are more up for it. We had Fatboy Slim close out our big party last year, and it was rammed." (This year, singer/songwriter Beth Orton will headline one of two Astralwerks showcases.)

It was Austin's open-minded environment that led Or Music co-founder Michael Caplan to suggest that Matisyahu record his debut for the label at legendary hot spot Stubb's and later appear at SXSW prior to its release.

"He delivered, and the timing was perfect," recalls Caplan, who is now senior VP of A&R for Sony Music Label Group and president of the upstart NuHaven Music label. "We couldn't have timed it any more perfect."

While SXSW's growth has opened the doors to more international acts through the years, some veterans complain that it has left some early supporters feeling squeezed out.

"I hate to say it, but it was sure fun when it was smaller," Frontier Records founder Lisa Fancher says. "It's overwhelming now."

Fancher remembers the days in the early '90s of seeing great bands in small venues and meeting the rock critics who gave positive reviews to the albums on her label, but now finds the crowds unbearable and the price of a flight, hotel room and registration prohibitive to her small indie budget.

But just as some indie veterans have decided to forgo SXSW, others will be returning to the festival for the first time in years. Jay Faires, who once regularly attended the conference as the founder of Mammoth Records, will return to SXSW after a hiatus in his new role as president of Lions Gate Music and Publishing.

"I always used to call it 'spring break for the music industry,'" he says. "There are still great bands and healthy deal-making. And it'll be a really good opportunity to let people know what you're up to."

CRITICAL EARS AWAIT ACTS AT FESTIVAL

GREAT EXPECTATIONS PRECEDE SXSW GIGS BY JONATHAN COHEN

Among the thousands of bands booked to showcase at the South by Southwest Music and Media Conference and Festival, a handful have earned significant pre-event buzz.

Here is a look at some of the acts that arrive with high expectations.

ARCTIC MONKEYS

Much like Franz Ferdinand's 2004 rapturously received South by Southwest debut at Buffalo Billiards, the Arctic Monkeys descend on this year's festival as one of the hottest bands in recent memory, British or otherwise.

Sparked by an undeniable energy filtered down from punk forefathers like the Clash and the sharp lyrical jabs of 19-year-old frontman Alex Turner, the group's first Domino set, "Whatever People Say I Am, That's What I'm Not," became the fastest-selling U.K. debut of all time last month. It bowed at No. 1 with 360,000 copies sold.

In addition, the Monkeys have already racked up two No. 1 U.K. singles with the infectious "I Bet That You Look Good on the Dancefloor" and "When the Sun Goes Down." So far, neither tune has made a major impact on U.S. radio, but intense media coverage helped propel the album to a No. 24 debut on The Bill-

board 200 earlier this month.

For now, the Monkeys are playing only a handful of North American shows surrounding SXSW, allowing their buzz to build while the band focuses more on international touring throughout the summer.

I LOVE YOU BUT I'VE CHOSEN DARKNESS

Austin's own I Love You But I've Chosen Darkness is certainly no stranger to SXSW. But for the first time this year, the band will play the festival in support of a full-length album, "Fear Is on Our Side," released March 7 via independent label Secretly Canadian.

Through the years, two members of Chosen Darkness have been affiliated with fellow Secretly Canadian act Windsor for the Derby, with whom it shares a deliberate, often-instrumental approach. And while Chosen Darkness' 2003 self-titled EP hinted at its potential, "Fear Is on Our Side" reveals a dramatically improved band wielding songs that are impossible to unclutch from memory.

On standouts like "Last Ride Together," "According to Plan" and "We Choose Faces," the influence of mood-driven 1980s rock outfits, like the Chameleons and Talk Talk, shade the sweeping, cinematic material with a dark edge, underscored by production from Ministry

bassist Paul Barker.

After SXSW, the band will embark on a spring U.S. tour.

GRAND NATIONAL

Grand National's 2004 Sunday Best debut, "Kicking the National Habit," was eaten up in the band's native United Kingdom as well as in France and Australia. Until now, it has been available only as an import in North America, but its March 14 domestic release via Recall Records coincides nicely with Grand National's appearance at SXSW.

The album's new edition features four additional songs plus three remixes, including Sasha's dazzling take on "Talk Amongst Yourself." Thanks to exposure via music snippets on "CSI: Miami" and "Six Feet Under" and support from West Coast radio DJs like Nic Harcourt and Jason Bentley, Grand National is not a completely unknown entity across the Atlantic.

Also working in the band's favor is its diverse sound, informed in equal parts by clever samples ("Cherry Tree"), dance-friendly rhythms ("Playing in the Distance") and a pop/rock sensibility ("Daylight Goes," "North Sound Off") that brings vintage Police to mind.

The band plans to tour internationally for most of the spring and summer.

LADY SOVEREIGN

What would SXSW be without a hotly tipped British rapper?

With such alumni as M.I.A. and Dizzee Rascal, the event has become one of the first stops for U.K. hip-hop acts, and this year is no different. Nineteen-year-old Lady Sovereign is the latest rapper from across the Atlantic to be granted "next big thing" status. But she has one thing going for her that her forebears lacked—a cheerleader as powerful as Jay-Z.

The superstar signed Lady Sovereign to Def Jam, and a full-length is planned for later this year. Right now, the rapper has an EP out on Chicago's Chocolate Industries, "Vertically Challenged," which has sold nearly 10,000 copies in the United States, according to Nielsen SoundScan.

Like the Streets, Lady Sovereign's raps find great humor in the everyday, and with production help from Basement Jaxx, her music is club-ready. Pitching herself as a linguistically tricky "white midget," assembling a reputation for crazy live gigs and already able to boast remixes by the Beastie Boys' Ad-Rock and Ghislain Porter, the **continued on >>p48**



I LOVE YOU BUT I'VE CHOSEN DARKNESS will play a hometown date at SXSW.

Photo by Aubrey Edwards

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CRITICAL EARS AWAIT ACTS (cont.)

from >>p46

artist has wasted little time negating her auto-applied "Feminem" tag.

DEADBOY & THE ELEPHANTMEN

Like their Fat Possum labelmates the Black Keys, Deadboy & the Elephantmen are a two-piece rock band. But that is where the comparisons to the Keys and fellow boy-girl duo the White Stripes end.

Guitarist Dax Riggs and drummer Tessie Brunet cover quite a bit of stylistic ground on their debut album, "We Are Night Sky," released Feb. 7. Although there is little evidence of Riggs' formative time fronting the late Louisiana hard rock act Acid Bath, there is plenty of sweaty, non-sense rock'n'roll like "Blood Smoke," "Stop, I'm Already Dead" and the David Bowie-tinged "How Long the Night Was" to be found in the group's repertoire.

But Riggs and Brunet are just as effective on such harmony-laden acoustic numbers as "No Rainbow" and "Evil Friend."

In the run-up to SXSW, Deadboy & the Elephantmen were on the road with a similar quirky duo, the Fiery Furnaces. As for that name? It was indeed inspired by the film "The Elephant Man," which Riggs saw as a 10-year-old and says was the source of his nightmares for years.

ART BRUT

It would be easy to lump Art Brut in as part of the Franz Ferdinand/Bloc Party "art wave" scene (considering the name), but the spunky quintet's obsession with pop music proves too befuddling for simple categorization.

The South London-based band blends plenty of silly in with the serious, from mid-song shoutalongs to snarky lyrics.

Art Brut's initial demo, "Brutlegs," was strong enough to lead to a deal with Rough Trade in 2003, which released the band's first single, "Formed a Band," the following year. Shifting to Fierce Panda, Art Brut brought forth the double A-sided single "Modern Art"/"My Little Brother," which reached No. 49 on the U.K. singles chart, the label's best showing on the tally.

The band's debut U.K. album, "Bang Bang Rock & Roll," arrived in mid-2005, but Art Brut remains unsigned in North America.

Following SXSW, the group will embark on a U.S. headlining tour that begins March 19 in Los Angeles.

TAPES 'N TAPES

Accurately described as the illegitimate red-headed stepchild of the Pixies' Frank Black and former Pavement frontman Stephen Malkmus, Minneapolis-based rock act Tapes 'n Tapes formed in the winter of 2003 and self-released a self-titled EP in 2004.

During the past six months, blog-fueled buzz has ratcheted up interest in the band, and it will play no fewer than eight performances at SXSW.

Last fall, the band self-released its debut album, "The Loon," which will be racked at retail via the Coalition of Independent Music Stores in time for SXSW, according to group manager Keri Wiese.

After SXSW, Tapes 'n Tapes will head to the West Coast for a short tour and has its eye on a visit to Europe in May, to be followed by extensive roadwork this summer. The band is also working on new material it hopes to unveil at SXSW and upcoming shows.

Word is that labels big and small have been sniffing around and that preliminary discussions have taken place with both.

Additional reporting by Katie Hasty and Todd Martens.



DEADBOY & THE ELEPHANTMEN, above right, and ART BRUT, below, will follow SXSW showcases with upcoming tours.



'WE WERE CATCHING LIGHTNING IN A BOTTLE'

South by Southwest Co-Founder Reflects on Two Decades of Premier Music Event.

BY TODD MARTENS

Roland Swenson has devoted 20 years of his life to a music festival.

And there is no end to that commitment in sight.

Inspired by the pioneering New Music Seminar in New York, Swenson and his partners—Austin Chronicle editor Louis Black, promoter Louis Meyers and Chronicle publisher Nick Barbaro—considered, but soon jettisoned, the idea of persuading the music industry to come to Austin.

Instead, the four put the emphasis on live music, inviting bands from nearby cities to perform showcases.

At the time, Swenson, the "promotion person" at The Austin Chronicle, expected maybe 150 to come. More than 700 registered. And the South by Southwest Music and Media Conference, boasting the now-familiar acronym SXSW, became a yearly event.

During the past two decades, the conference has expanded to embrace the creative worlds of film and interactive media. But the music festival remains its heart.

Swenson took a break from preparing the 2006 event to discuss the festival's history and how the vision for it has changed now that total attendance tops 16,000.

Talk about your original vision and how that has changed as the festival has grown.

As far as our original idea, it was to create an event that the artists and the companies they work with could use to promote themselves.

There [are] various myths about our original intent. Some people say it was only supposed to be for Austin bands. No, it was never intended to be for only Austin bands. In fact, one of the things we worked hardest on in the beginning was drawing in artists from other parts of the country.

Some people say it was just supposed to be for unsigned bands. But that's not true either. At various times, I worked with bands who were signed to major labels, and I knew they had needs that could be met by an event like this. This was always designed to work for those artists as well.

So the same idea is there. It's just on a grander scale today.

What were the discussions you and your partners had immediately after the first year like?

Well, we started with very modest goals. We were hoping we would get 150 people to come, and we had about 700 people who registered for this thing. It surpassed our expectations right away. We realized we were catching lightning in a bottle. It was now incumbent on us to not let it out and keep making this work. It was tricky. We thought we understood what we were doing, but each year taught us we had more to learn.

What was your day job prior to starting SXSW?

I was the promotion person, among other duties, at The Austin Chronicle. Prior to that, I had managed some local bands and had a little indie label. I had a working-class, music business experience.

When did this become a full-time position for you?

I started working full time [on the festival] in 1991. Louis Meyers left in 1994. Louis Black and Nick Barbaro are still my partners. It's been the three of us for the last 12 or 13 years. It meant a big drop in my income for several years, but it was getting to the point where I wasn't able to work on anything other than SXSW for a good chunk of the year.

I began to see that this is a year-round proposition. After we finish in March, it takes us a good six weeks to finish all the business from the conference—collect all the money and pay all the bills. . . . Then we spend a lot of time compiling all the feedback we get from the registrants.

Each year seems to set a new attendance record. Have you given any thought as to why SXSW is doing so well if the industry is in a perpetual slump?

We grow during tough times for the music industry. When money is tight, we become more attractive. We're a relatively inexpensive way to promote artists, rather than having a showcase where you fly in a **continued on >>p50**



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'CATCHING LIGHTNING' (cont.)

from >>p48

bunch of media people and executives. You can have it here and get that audience.

The acts that come here to play are being exposed to the press from around the world. We have a good representation from radio, both commercial and noncommercial. We have a good turnout from talent buyers. We have TV people. Then we have the industry itself.

Would you ever put a cap on registration?

People think we have some control over how many people come, and we don't. People say we should cut off registration, but that doesn't stop people from coming. They'll just come and not be registered. That partly has to do with the growth of the fringe events.

The other side of the coin is that with more business people coming to the conference, the opportunities for the acts have also risen.

You bring up the fringe events. There is essentially a shadow SXSW now, with all the daytime parties and VIP events at night.

It's a double-edged sword for us. Undoubtedly, all the parties and events going on around us is part of what draws people to our events. The other side of that is that we find ourselves competing for an audience with all these daytime events. It's put the onus on us to come up with really strong programming in our panels and to bring traffic into our trade show.

You have had your share of detractors. It seems to have died down, but almost immediately there were anti-SXSW events.



How did that affect you?

You know, rebelling against authority is pretty basic in rock'n'roll. We went through a long period where we were perceived as "the establishment," or something silly like that.

Now that we've been around as long as we are, people have just kind of accepted that this is what we do. The furor has definitely died down, but that's not to say there won't be future backlashes. It seems silly to me, because they wouldn't be doing their event if we weren't doing ours.

What happened when you tried to replicate the model in Portland, Ore., in the late 1990s?

That's when we learned we really weren't all that smart. We did that for seven years. It was the kind of thing that was really fun and we loved Portland, but every year was kind of like playing chicken.

'When money is tight, we become more attractive as a relatively inexpensive way to promote acts.'

—ROLAND SWENSON

What happened is we were working with a weekly paper there, and it didn't turn out the way they wanted. They told us they wanted to do something themselves, and we said, "OK, then we're out."

It turned out to be a good thing for us. If we had gone ahead with the event, it would have occurred Sept. 15, 2001. If we had gone ahead, it could have sunk the company.

Can the film and interactive events ever earn the stature of the music event?

We didn't want it to just be that film event that had a lot of music stuff in it. We really wanted it to be an event that could stand on its own and have its own reputation. We've succeeded on that level.

Whenever writers put together a list of the top 10 film festivals in the world, we're always

included in that. Every year we're seeing more world premieres and films that are in serious contention for distribution deals.

The interactive media event was tied to the tech boom in that it grew really fast and then dropped off. Now it's kind of picked up steam again. It was us looking to the future trying to figure out where entertainment was going to be in the next century. It seemed obvious enough it was going to be some combination of sound and images and interactivity.

Can SXSW get too big? Any talked-about show seems to fill up quite early in the evening these days, and each year it gets harder to club hop.

It's always been about choices. You can't see everything you might want to see. The thing is that even when we were a third the size we are now we had the same problem of people not being able to get into every show they want to get into. To a certain extent, that's the nature of the beast.

If we're bringing bands people want to see and putting them in club-type settings, it's going to fill up. What we've tried to do, and it's kind of a vicious circle, but we keep expanding the number of venues we use to accommodate the attendance.

But that drives attendance, so it's a balancing act. At the same time, there [are] kind of built-in brakes on the event in that there are so many seats on airplanes and there are only so many hotel rooms. It does get to a point where people just can't get here.

Randall Michelson/WireImage.com

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JAMES McMURTRY
CHILDISH THINGS

"MY FAVORITE SONGWRITER" — JOHNNY CASH

BILLY JOE SHAYER
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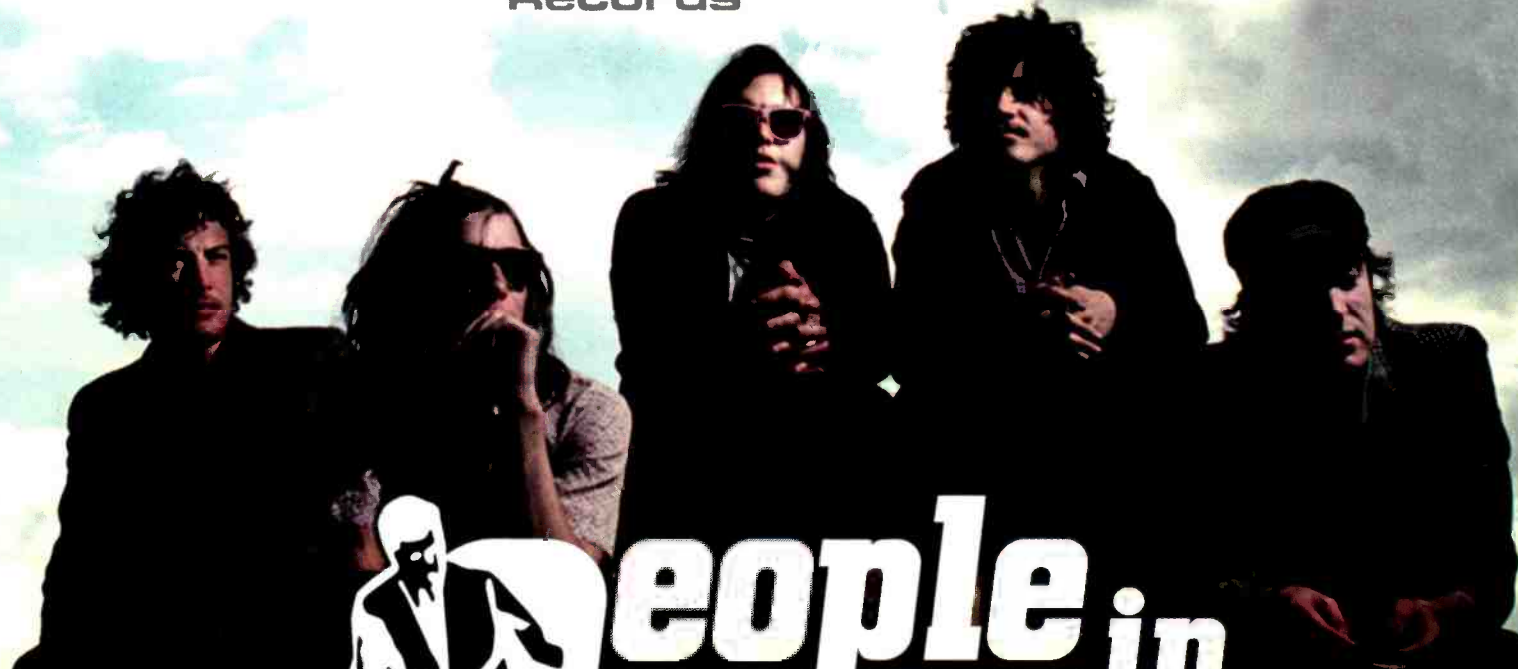
Shaver's first studio album in three years features Big & Rich and Nanci Griffith. Nominated for two CMT 2006 Flameworthy Video awards. Coming this August. New Gospel record produced by John Carter Cash.

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SATURDAY, MARCH 18TH
@ **THE BEAUTY BAR**
7TH & RED RIVER 1:45PM
Presented by The Village Voice/Jelly NYC



This special feature on Independent Music includes year-to-date recaps covering a 12-month period, starting with the Feb. 5, 2005, issue and continuing through Jan. 28, 2006.

More than 33 additional recaps of independent albums, imprints and labels across multiple genres are available at billboard.biz/indiecharts, including new categories based on the weekly Hot Digital Songs chart.

The Top Independent Albums chart below is limited to titles not sold by a major distributor. But this year, we have also added the recap of Top Independently Owned Labels, shown here. Labels that have distribution through a major are eligible for this recap as long as they are independently owned.

All recaps here are based exclusively on point-of-sale information compiled by Nielsen SoundScan.

In some cases, titles are first independently released and are later picked up by major distributors. In those incidents, titles receive credit for points only for the period of time they were sold independently.

A list of the No. 1 titles and labels that appear exclusively in our online recaps appears this issue in *Over the Counter* (see page 61).

Top Independent Albums

Pos. TITLE -Artist Imprint/Label

- 1 **U.S.A.: UNITED STATE OF ATLANTA** *Ying Yang Twins-Collipark/TVT*
- 2 **CRUNK JUICE** *Lil Jon & The East Side Boyz-BME/TVT*
- 3 **THE SILENCE IN BLACK AND WHITE** *Hawthorne Heights-Victory*
- 4 **RETALIATION** *Dane Cook-Comedy Central*
- 5 **JASON ALDEAN** *Jason Aldean-Broken Bow*
- 6 **GREATEST HITS** *Bone Thugs-N-Harmony-Ruthless*
- 7 **MY KIND OF LIVIN'** *Craig Morgan-Broken Bow*
- 8 **I'M WIDE AWAKE, IT'S MORNING** *Bright Eyes-Saddle Creek*

- 9 **THE ROAD TO HERE** *Little Big Town-Equity*
- 10 **HARLEM: DIARY OF A SUMMER** *Jim Jones-Diplomats/Koch*
- 11 **VANS WARPED TOUR 2005 COMPILATION** *Various Artists-SideOneDummy*
- 12 **M.I.A.M.I. (MONEY IS A MAJOR ISSUE)** *Pitbull-Diaz Brothers/TVT*
- 13 **SILENT ALARM** *Bloc Party-Vice/Dim Mak/Atlantic*
- 14 **WHY SHOULD THE FIRE DIE?** *Nickel Creek-Sugar Hill*
- 15 **FUNERAL** *The Arcade Fire-Merge*
- 16 **DIGITAL ASH IN A DIGITAL URN** *Bright Eyes-Saddle Creek*
- 17 **MONEY IS STILL A MAJOR ISSUE**

- Pitbull-Diaz Brothers/TVT*
- 18 **MAFIA** *Black Label Society-Artemis*
- 19 **SHADOWS ARE SECURITY** *As I Lay Dying-Metal Blade*
- 20 **COMMIT THIS TO MEMORY** *Motion City Soundtrack-Epitaph*
- 21 **A FEVER YOU CAN'T SWEAT OUT** *Panic! At The Disco-Decaydance/Fueled By Ramen*
- 22 **THAT'S LIFE** *Neal McCoy-903 Music*
- 23 **THE HEART OF THA STREETZ** *B.G.-Choppa City/Koch*
- 24 **CHOSEN FEW: EL DOCUMENTAL** *Various Artists-Chosen Few Emerald/Urban Box Office*
- 25 **DISCOVERING THE WATERFRONT** *Silverstein-Victory*
- 26 **NAPOLEON DYNAMITE** *Soundtrack-Lakeshore*
- 27 **THE SOURCE PRESENTS HIP-HOP HITS VOLUME 9** *Various Artists-Source/Image*
- 28 **IRONIA** *Andy Andy-Wepa/Urban Box Office*
- 29 **THOSE WERE THE DAYS** *Dolly Parton-Blue Eye/Sugar Hill*
- 30 **NEXT** *Sevendust-7Bros/Winedark*
- 31 **ANTICS** *Interpol-Matador*
- 32 **TWELVE EIGHTEEN: PART I** *Lil Rob-Upstairs*
- 33 **FAIR & SQUARE** *John Prine-Oh Boy*
- 34 **CRUNK HITS** *Various Artists-TVT*
- 35 **SOLO ACOUSTIC VOL. 1** *Jackson Browne-Inside*
- 36 **LIVE AT FENWAY PARK** *Jimmy Buffett-Mailboat*
- 37 **ANTOLOGIA DE UN REY** *Ramon Ayala Y Sus Bravos Del Norte-Freddie*

- 38 **LIVE IN HAWAII** *Jimmy Buffett-Mailboat*
- 39 **ILLINOIS** *Sufjan Stevens-Asthmatic Kitty*
- 40 **MY BROTHER & ME** *Ying Yang Twins-Collipark/TVT*

Top Independently Distributed Labels

Pos. LABEL (No Charted Titles)

- 1 **TVT (12)**
- 2 **KOCH (24)**
- 3 **VICTORY (16)**
- 4 **BROKEN BOW (2)**
- 5 **COMEDY CENTRAL (4)**
- 6 **EPITAPH (17)**
- 7 **SADDLE CREEK (3)**
- 8 **SIDEONEDUMMY (4)**
- 9 **URBAN BOX OFFICE (5)**
- 10 **RUTHLESS (2)**

Top Independently Owned Labels

Pos. LABEL (No Charted Titles)

- 1 **HOLLYWOOD (23)**
- 2 **TVT (10)**
- 3 **CURB (10)**
- 4 **CONCORD (7)**
- 5 **WIND-UP (10)**
- 6 **ASYLUM (8)**
- 7 **RAZOR & TIE (8)**
- 8 **WALT DISNEY (12)**
- 9 **MACHETE (10)**
- 10 **V2 (2)**



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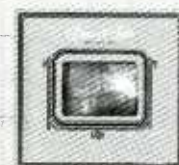
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Catch indie acts like Goldfrapp at SXSW



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More MySpace
Latin acts like Miss Issa are logging on

54

55

56

58

MARCH 18, 2006

MUSIC

ROCK BY TAMARA CONNIFF

PEOPLE IN PLANES TAKES FLIGHT IN U.S.

NEW YORK—As kids, Peter Roberts threw the ball across the playground and it accidentally smashed into the side of Gareth Jones' head. The two became fast friends. Roberts, sitting in the Coffee Shop in New York's Union Square, laughs at the memory. "I really hit him hard," he says. After such a beginning, what else would grammar school buddies from Wales do but start a band?

Comprised of Jones on vocals, Roberts on guitar, Kris Blight on bass, John Maloney on drums and Ian Russell on keyboards, alt rock act People in Planes has landed stateside.

This year's South by Southwest Music and Media Conference marks the band's one-year anniversary of signing to indie label Wind-up Records. People in Planes headline a Billboard showcase at SXSW March 16 at Austin's Dirty Dog, which will serve as the kickoff for its U.S.

tour with Blue October. The group's U.S. debut album, "As Far as the Eye Can See," hits stores March 28.

Signing an atmospheric alt-rock band, à la Radiohead and Snow Patrol, marked a major A&R shift for Wind-up Records, which is best-known for such hard-rock acts as Evanescence, Finger Eleven, Drowning Pool and Creed.

"The musical landscape is changing, there is a wider range of music penetrating consumers," Wind-up president Steve Lerner says. "It was a four-lane highway, now it has 16 lanes. Signing People in Planes and the Exit marked a move for us to evolve from a hard-rock label to a broader rock, alternative and pop label."

Jones sips his coffee as the band members prepare for a long day of promotion for the album. But they are ready. They have been here before. Previously signed to Chrysalis

Records in the United Kingdom under the name Tetra Splendour, Jones says he and Roberts went through the textbook label horror stories akin to a "car crash," including label management changes, musical differences, and eventually being dropped. "We were only 20 years old," Jones says. "It was a good lesson. I think it grounded us and taught us that friends and family are the most important thing."

For a still relatively unknown band, People in Planes have friends in high places. Actor Joaquin Phoenix is such a fan, he directed the group's first video for "If You Talk Too Much (My Head Will Explode)." The forthcoming video for the second single, "Falling by the Wayside," was helmed by Mark Pellington, whose credits include directing the feature "Arlington Road" as well as videos for U2 and

continued on >>p54

FACT FILE

Label: Wind-up
Management: Jo Hunt and Jake Beaumont-Nesbitt, M4 Artist Management
Booking: Monterey Peninsula Artists (United States), X-Ray Touring (U.K.)
Publishing: Wicked Broth & Viovodes Music Publishing (ASCAP)

LATEST BUZZ

>>> TWAIN TO ZOMBA

Zomba Music Publishing has signed an exclusive worldwide administration deal with Shania Twain through her company Loon Echo. The deal covers Twain's future compositions as well as her catalog, including such hits as "You're Still the One," "Man! I Feel Like a Woman!," "That Don't Impress Me Much" and "(If You're Not in It for Love) I'm Outta Here." Twain primarily writes with her record producer husband Robert John "Mutt" Lange, whose catalog has been administered by Zomba Music Publishing for close to 30 years. Twain's catalog was previously with Universal Music Publishing. —Susan Butler

>>> AGUILERA'S OLD SOUL

Christina Aguilera gave a few details about her forthcoming RCA album during a March 7 press conference for her new European deal with Sony Ericsson and Orange (see story, p. 14). "Some of the songs are kept authentic, sticking to a really raw, old-soul sound, where others combine elements of old blues, jazz and soul with a hard modern-day edge," she said. No release date yet, although it is expected later this year. —Lars Brandle

>>> PEARL JAM DISC, TOUR

Pearl Jam will return to the road May 9 in Toronto, a week after the release of its eighth studio album. The self-titled set will be the band's first for J Records. First single "World Wide Suicide" is available for free download from pearljam.com. —Jonathan Cohen

>>> SLAYER REDUX

The four original members of Slayer have reunited to record their first album together since 1990's "Seasons in the Abyss." Founding drummer Dave Lombardo returns to the fold for the project, which will be executive-produced by Rick Rubin, who produced the band's 1986 disc "Reign in Blood." The album will be out this fall on Rubin's Warner Bros.-distributed American Recordings. —Melinda Newman

Photo: Michael Seabrook

PEOPLE IN PLANES

PEOPLE (cont.)

from >>p53

Bruce Springsteen.

Retailers are also bullish about the release. Setup began last year when the band released a self-titled EP, which Wind-up promoted at indie retail and college radio while People in Planes was on tour with the Bravery.

Mike Fratt, president of indie retailer Homer's in Omaha, Neb., says, "We sold almost 100 EPs, which for us is really good. We expect People in Planes to do very well with their album; they have a big U.S. support base already. We bought 60 to start, and for a developing artist, this is a fair amount."

Virgin Entertainment Group is also solidly behind the band. VEG product manager Stephanie Ford says she will include People in Planes as part of the store's "Best of British: The New British Invasion" promotion, which kicks off March 30.

Lerner adds that Target and Trans World are also planning promotions for the band.

Wind-up has also used the

Internet as a key tool to market People in Planes. The label created a People in Planes flash game, which fans can personalize. "People in Planes.com gets over 20,000 unique hits a week," Lerner says, "which is huge for a debut artist. We've also bridged the offline and online worlds—there is a mysterious clue in the video 'If You Talk Too Much.' When fans figure it out, they can access a secret area of the Web site and find an online game."

A few weeks ago, People in Planes played a sold-out show at New York's Mercury Lounge. The venue filled with hipsters, the band was hailed as the "next big thing." Ironically for Jones and Roberts, they are not getting the same kudos in the United Kingdom. "It's funny that we had to come to the States to be heard," Roberts says. "We don't mind. Eventually, we'll get credit back home too." ●●●

Additional reporting by Amy Gavelek in New York.

ROCK BY PAUL SEXTON

Hard-Fi Looks To 'Cash' In

U.K. Act Follows Up Homeland Success With U.S. Bow

When London rock band Hard-Fi hits the American road this month, it marks the continuation of a journey that began exactly one year ago.

During its first U.S. visit for shows at Austin's South by Southwest Music and Media Conference in March 2005, the quartet—from Staines in Middlesex, on the outskirts of London—was largely unknown even in the United Kingdom. Now, its debut album, "Stars of CCTV" (Necessary/Atlantic), is certified double-platinum in Britain for shipments of 600,000 units. Atlantic marks the stateside anniversary March 14 with its U.S. release.

In late January, the album hit No. 1 in the United Kingdom in its 28th chart week. This was in part spurred by continued aggressive discounting of the title at retail and after Hard-Fi had earned a BRIT Award nomination.

But this is no everyday tale of first-time-lucky teenagers. Lead singer/songwriter Richard Archer had been on the periphery of the industry for several un-

successful years, and Hard-Fi recorded the album for next to nothing in low-fi locations before securing a modest release on the independent Necessary.

Necessary label owner and subsequent band manager Warren Clarke then secured a two-album worldwide licensing deal with Atlantic in November 2004. Atlantic gave "Stars of CCTV" a full release last July.

Its experience at the sharp end of the music business gives the band an unusually hard-nosed outlook about its U.K. success and U.S. prospects, even with lead track "Cash Machine" performing well at modern rock radio. It is No. 17 this issue on Billboard's Modern Rock chart.

"At the end of the day, the U.S. label didn't sign us," Archer says, "but we're quite lucky, because they seem to be genuinely up for it. But all the money doesn't count for anything if you haven't got some passion."

The band's label patrons on both sides of the Atlantic certainly express enthusiasm. "They're tremendous workers and incred-

ible songwriters," says Atlantic U.S. CEO Craig Kallman, who traveled to London to see Hard-Fi several times before the deal was signed.

"They're self-starters with a point of view and great influences. Their appreciation for everything from punk rock to dub reggae and being a kick-ass rock-'n'-roll band, it's all there."

Hugo Bedford, director of A&R at Atlantic in London, adds, "You usually get one British act per year that's the 'zeitgeist' band. Last year it was the Kaiser Chiefs, the year before Franz Ferdinand, this year Arctic Monkeys. If you're not that band, you have to work a little bit harder for your radio play and front covers, but in the long term it can be quite a good thing, because you're not hyped beyond belief."

Bedford says he heard early demos of the Hard-Fi album about a year before Atlantic

signed the band. Much later, he saw a gig at London's Borderline, and remembers, "Very rarely in A&R do you say, 'That's everything.' The look, the sound, the songs; it was a home run."

Clarke previously worked in A&R at London Records, where he had signed Contempo, of



FACT FILE

Label: Necessary/Atlantic
Management: Warren Clarke
Booking: William Morris Agency (United States), X-Ray Touring (United Kingdom)
Publishing: BMG Music Publishing (MCPS)



Nashville Scene

PHYLLIS STARK pstark@billboard.com

BYRD FLIES ON WITH HANDLEMAN INDIE

After more than a decade and 10 albums on major labels, country star Tracy Byrd decided it was time to go the independent route.

Since splitting with RCA Label Group last year, Byrd says, "Another major-label deal didn't hold a whole lot of promise for me... I wanted to do something on my own, and something where I had a lot of control."

As a result, he has partnered with Artist to Market Distribution, the Handleman Co.'s independent distribution subsidiary, to release his next album, due in July.

Byrd's CD will be the third release from ATMD, which issued albums by Tommy Lee and Sinéad O'Connor last year, and it is the company's first foray into country music. ATMD was launched last year to work with well-known artists and their managers to streamline the supply chain and, thus, sell music at a lower cost. Byrd's CD will carry a suggested list price of

\$9.99 everywhere Handleman racks product, including Kmart.

Byrd's manager, Joe Carter of Carter & Co. Artist Management, says an ATMD-style deal "gives artists who are considered mid-level a home where they can control their own careers."

Carter says major labels are "finding it increasingly difficult, if not impossible, to keep mid-level acts who sell 300,000-650,000 units... profitable in their current business plans. The model we're following does just that."

Byrd's last two studio albums, "Ten Rounds" and "The Truth About Men," sold 306,000 and 319,000 copies respectively, according to Nielsen SoundScan.

"For majors, that's enough units for them to make money but not enough for [the artist] to get out of debt," Byrd says.

"I've been doing this for 15 years now and we have a good, marketable name," Byrd continues. "I feel like I should take con-

trol of it myself."

Under his new deal, Byrd pockets both the artist's share of album sales and the record company share, and from that piece of the pie is responsible for handling the project's promotion and marketing. Byrd and Carter will hire independent promoters to work the record to country radio, beginning with a first single in April.

While he knows it will be a lot more work than under the standard label model—"Me and my manager have to do it all," he says—Byrd believes that with ATMD he can start making money at sales of just 100,000 units.

From 1993 to 1999, Byrd recorded for MCA Nashville, where his output included the double-platinum set "No Ordinary Man" and four gold albums. From 1999 until last year he was signed to RCA (later shifting to sister label BNA). On the Hot Country Songs chart, Byrd has notched 13 top 10 hits.

He has already begun re-

cording tracks for the CD, which he is producing with songwriter Mike Geiger. Byrd says the new album will feature more of his self-penned songs than his previous releases.

SIGNINGS: Independent publisher Cal IV has signed songwriter Jim Collins and has purchased his Make Shift Music catalog, which includes such hits as Kenny Chesney's "The Good Stuff" and Trace Adkins' "Then They Do."

Collins' songs have also been cut by Keith Urban, Gretchen Wilson, Joe Nichols, John Michael Montgomery and Little Big Town, among others. As an artist, Collins has recorded for the White Gold, TKM and Arista Nashville labels... Big Loud Shirt Industries has signed singer/songwriter Betsy Ullmer. She is the second staff writer to join the 2-year-old publisher, which is owned by hit songwriter Craig Wiseman. ●●●



which Archer was a member. Clarke sometimes finds it hard to believe that the Hard-Fi album has now exploded to total worldwide shipments to date that he puts at 800,000.

"Eighteen months ago, I was £1,000 [\$1,757] overdrawn releasing this record, my

budget for putting out [the album] was 500 quid [\$879]," Clarke says. "While we lacked in money, it's the same team of people working the record as before we signed to Atlantic."

They include X-Ray Touring agent Ian Huffam, who books the act in the United Kingdom, and William Morris Agency's Kirk Sommer.

Of the U.S. release, Clarke adds, "We couldn't want for a more fired-up record company in America.

I structured the deal so we had our choice of Warner Music Group labels [for the United States], and Atlantic U.S. were flying over to see them before we even signed to Atlantic in the U.K."

In addition to the radio support, Kallman says U.S. media coverage of Hard-Fi already includes ink in Rolling Stone, Spin, Blender, Peo-

ple, Jane, The New York Times and the Los Angeles Times.

Of the U.K. success, Archer says, "There are still times where I think we're not home and dry yet, that it could all go wrong at any minute." Ahead of its March U.S. dates, Hard-Fi toured Europe, where the album and "Cash Machine" are gaining momentum.

"Success breeds success," he notes. "As soon as Europe sees what the U.K. is doing, they want a part of it."

Kallman says, "There are lots of bands that are not as easily traveled because they're very indigenous. In this case, as U.K.-centric as a song like [album track] 'Feltham Is Singing Out' is, it's an incredible song. The Clash cited many [British] things, and there are interesting musical similarities. I was struck by how [Hard-Fi] was a global band, musically unlike anything else out there."

Or, as Bedford puts it, "What [Archer] is singing about in London—having no money or losing his girlfriend—could apply to a guy in Ohio." ●●●



The Beat

MELINDA NEWMAN mnewman@billboard.com

Indie Essentials

Can't-Miss Acts To Catch At South By Southwest

Although many folks still grumble over the number of major-label acts that play South by Southwest every year, there are hundreds of indie acts to choose from. In fact, you could go to a show every hour on the hour and never see a major-label act.

Here are a few indie acts with new releases we are hoping to catch in Austin during the March 15-19 festival:

Goldfrapp, "Supernature" (Mute): British dance duo has already hit No. 1 on the dance charts with "Ooh La La," which received prominent exposure from its placement in a Diet Coke commercial. The album, which came out March 7, has far more depth than that track reveals, including the luscious "Time Out From the World," slinky "Lovely 2CU" and dreamy "Let It Take You." Enchanting stuff.

Tim Easton, "Ammunition" (New West): Easton's fourth album, out May 16, was recorded during the course of two years, and the diversity of styles shows he was a master at catching the mood on any given day. The Jayhawks' Gary Louris co-produced a number of tracks, which is always a nice stamp of approval for the Americana crowd.

Easton sounds like Peter Gabriel and Michael Penn rolled into one on opening track "Black Dog," but then veers a little too much into Bob Dylan territory on "News Blackout."

Easton writes nice melodies, but his real strength is his gentle, knowing way with a turn of phrase such as on "Not Today" when he sings, "You've got everyone's attention, but nobody's heart." "Back to the Pain," a duet with Lucinda Williams, is ready for its close-up, it paints such cinematic images.

Tres Chicas, "Bloom, Red & the Ordinary Girl" (Yep Roc): This is the second go-round for this trio, which comprises Whiskeytown's Caitlin Cary, Hazeldine's Tonya Lamm and Glory Fountain's Lynn Blakey. Following 2004's "Sweetwater," the folk-country troika delivers sweet, harmony-filled sounds on such tracks as the swaying "Red" and "400 Flamingos." Although there is a little too much similarity among the songs on the March 7 release, we bet they really come alive in concert.

Merz, "Loveheart" (Gronland): We had never heard of him, but Merz, aka Conrad Lambert, apparently signed to Epic in the late '90s and then disappeared. This album, available on import only, marks his return. Quirky, yet accessible, Merz combines electronica undertones with a singer/songwriter's heart. Highlights are the biting social commentary on "Mentor" and the bittersweet "Warm Cigarette Room."

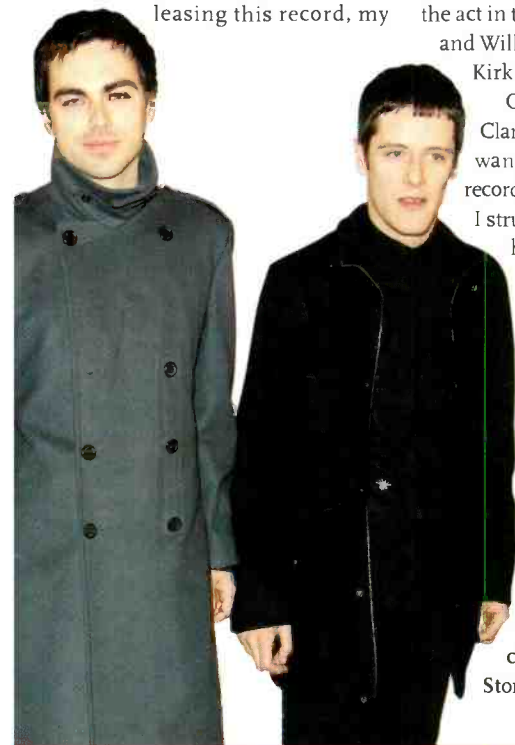
The Flairz, "Rock and Roll Ain't Evil" (Lefroy Records): OK, the EP came out more than a year

ago in their native Australia, but it is new to us. This trio is either a fun novelty or the future of music given that the oldest member is only 13. The punk pop on this import is charmingly unsophisticated, but it is impossible to dismiss the spunk and burgeoning talent displayed on this four-song EP—although sometimes these pop tots are more Brady Bunch than Ramones on such cuts as "Rockin' On."

I Love You But I've Chosen Darkness, "Fear Is on Our Side" (Secretly Canadian): A few years ago, we decided to go see this band based solely on the great name and were not disappointed by its musical ability. ILYBICD released its first full-length album March 7. The project is atmospheric and moody and clearly shows the band's British mid-'80s influences, but some of its previously displayed pop elements thankfully creep in on the almost jaunty "At Last Is All."

Speaking of picking acts to see strictly on their names, we have already started our list of a few faves for this year including the Number Twelve Looks Like You, Skeletons & the Girl-Faced Boys, Bible of the Devil and Stardeath & the White Dwarfs. ●●●

Hard-Fi Photo: Mike Marsland/WireImage.com/Goldfrapp Photo: WireImage.com



COUNTRY BY PHYLLIS STARK

Paisley, Sugarland Lead ACM Noms

NASHVILLE—Brad Paisley and Sugarland are the top nominees for the Academy of Country Music Awards announced March 8 in Nashville. "American Idol" winner Carrie Underwood makes a strong showing with four nominations, and Bon Jovi nets its first ACM nod.

The awards will be presented May 23 at the MGM Grand Garden Arena in Las Vegas, airing live on CBS.

Paisley is nominated for six awards, including three he shares with ACM favorite Dolly Parton for their collaboration "When I Get Where I'm Going." The song appears on Paisley's album, "Time Well Wasted."

Sugarland earned five nominations, and its singer Jennifer Nettles netted a sixth in the vocal event category for her hit duet with Bon Jovi, "Who Says You Can't Go Home." Brooks & Dunn also scored

five nominations.

Rascal Flatts earned four nominations and is the only act with nods in the top two categories—entertainer and album of the year—the latter for its "Feels Like Today" set. Joining Rascal Flatts in the entertainer category are Brooks & Dunn, Keith Urban, Toby Keith and last year's winner, Kenny Chesney.

Top male vocalist nominees are Dierks Bentley, Chesney, Paisley, George Strait and last year's winner, Urban. The ACM's top female vocalist contenders are Sara Evans, Martina McBride, Gretchen Wilson, Lee Ann Womack and Underwood. Wilson won the award in 2005.

In addition to Lyric Street Records' Rascal Flatts, nominees in the album of the year category are Womack's "There's More Where That Came From" (MCA Nashville), Paisley's "Time Well Wasted"

(Arista Nashville), Gary Allan's "Tough All Over" (MCA Nashville) and Sugarland's "Twice the Speed of Life" (Mercury).

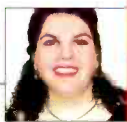
Broken down by label, Arista Nashville is this year's top nominee by a wide margin with 15 nods based on the successes of Paisley, Brooks & Dunn and Underwood. Mercury notched seven nominations while sister label MCA Nashville has six.

Among the most interesting categories this year is top new male vocalist. Independent label Broken Bow Records scored two of the three nominations there for its artists Jason Aldean and Craig Morgan. Mercury's Billy Currington snagged the third.

Nominees are selected by the ACM's voting members. Winners will be announced during the telecast. For a complete list of nominees, go to billboard.com/awards. ●●●

GOLDFRAPP





Whitacre's Ace Space

Composer's MySpace Site Boosts Album's Visibility

We all know that myspace.com is popular with the kids these days, but who would have expected that it could boost a contemporary classical composer's career as well?

Eric Whitacre—who has set up a page on the popular online destination—can tell other young composers just how much the Web site is doing for his career and visibility these days. With “Cloudburst and Other Choral Works,” his first recording for renowned British independent label Hyperion that was released Feb. 14, Whitacre seems to be discovering a whole new audience online.

At age 35, Whitacre has already enjoyed tremendous success, particularly among choral and wind band music aficionados, performers and audiences. The Nevada-born, Los Angeles resident's music has been hailed for its gorgeous and unexpected harmonies. His instrumental work *Ghost Train*, written when he was just 23, has already been featured on 40 recordings, and his choral piece *Water Night* has soared to become one of the most popular choral works written in the last decade.

No wonder, then, that the Hyperion disc experienced huge pre-order numbers that seemed to be a surprise, however welcome, to the label and its U.S. distributor, Harmonia Mundi, or that the disc landed at a solidly respectable No. 11 position on the Top Classical Albums chart in its first week, edging out many of its major-label competitors.

Still, the easygoing Whitacre seems surprised by his online popularity. “A few weeks ago,” he recounts, “I was at Northwestern University in Chicago to conduct concert performances of *Paradise Lost*, a new piece which is kind of an opera/musical/electronic hybrid. The craziest thing was when a lot of listeners started singing along to one of the arias in the piece—and the only place that they could possibly have heard it yet is on MySpace.”

CH-CH-CH-CHANGES: Former Sony Classical presi-

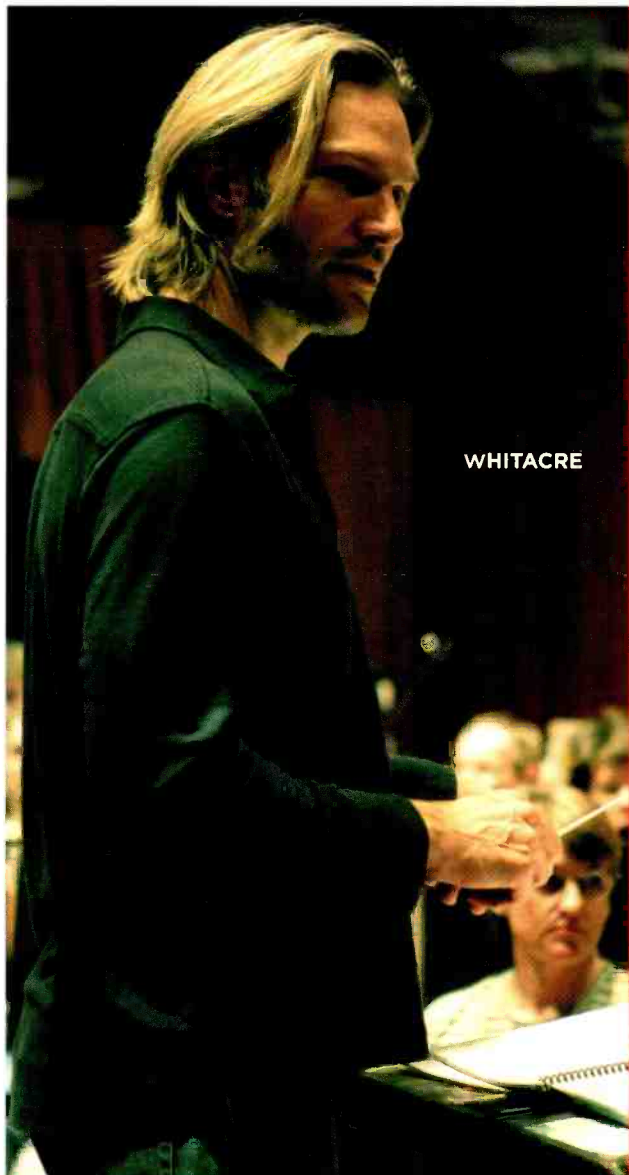
dent Peter Gelb has some intrepid ideas to re-energize one of the world's most prestigious opera houses as he takes the helm of the Metropolitan Opera in August. In his desire to make the Met's offerings more accessible and “reconnect the Met to the world,” Gelb recently announced a raft of new initiatives.

Among his ideas: a plan to offer live, high-definition broadcasts of Met productions via satellite to major movie theater chains, to make digital streams and downloads of Met performances available to fans and to “significantly modernize” the venue's beloved weekly radio broadcasts, adding behind-the-scenes elements and interviews that would make them “more like sports broadcasts.”

He is also introducing quite a few widely reported new repertoire and marketing initia-

tives, including commissioning high-profile composers from the worlds of jazz, Broadway and pop (as well as classical) to create new works; amping up the number of new productions to seven per year; offering family-g geared matinees; opening a visual arts gallery within the Met; and reducing the price of the house's cheapest tickets to \$15.

Although, as Gelb acknowledges, plans like the satellite broadcasts and digital delivery are still being discussed with the unions whose current agreements would have to be renegotiated in order to make them a reality, he imagines that the Met will have to create products that “will work across the entire digital landscape—whether it's on our Web site, through broadband services, iTunes and all the digital delivery platforms. We'd even like to offer ringtones.”



WHITACRE

'No Limits' For Munizzi

NASHVILLE—“No Limits,” the title of Martha Munizzi's March 14 double CD, aptly sums up the way the diminutive blonde approaches her career. In a few short years, she has become one of the gospel community's most acclaimed new talents. She even won the 2005 Stellar Award for best new artist, becoming the first white performer to do so.

“She's the Charley Pride of gospel music,” ABC Radio personality Cedric Bailey says, comparing Munizzi to the country singer who surprised '60s audiences when they discovered he was African-American. “Everybody heard Charley Pride and loved his music, then he came out on the Grand Ole Opry and he was a black man,” Bailey says. “They didn't know what to expect. Now here we are listening to Martha Munizzi, thinking, ‘That sister sure can sing!’ And here she comes, this beautiful lady with long, blonde hair and a beautiful smile.”

Munizzi is pleased to be a member of the gospel music

community. “Gospel is my home, my family, the people who I go to church with every Sunday,” Munizzi says. “It's never about a color—it's about heart. I think that that's what God is trying to do. He's trying to say, ‘I'm your daddy. You are all my kids. Now act like it.’ Music is such a great tool to join us and unify us, and that's what I love about it.”

Munizzi was a well-known worship leader in Florida when she and her husband, Dan Munizzi, decided to form their own label and issue her CDs through Nashville-based distributors Central South and New Day.

In 2001, she first gained attention with “Say the Name.” Then her 2003 release, “The Best Is Yet to Come,” became a phenomenon that kept selling and selling. The project peaked at No. 2 on Billboard's Top Gospel Albums and remained on that chart for 77 weeks. The title has sold 279,000 copies, according to Nielsen SoundScan.

Following the success, major labels came calling, looking to

sign the singer and purchase her company. Instead, Munizzi and her husband opted to sign a marketing/distribution deal with Mobile, Ala.-based Integrity Music. (Integrity is distributed to the Christian market through Provident-Integrity Distribution and to the mainstream through Columbia/Sony.)

“We felt like it was a perfect fit at Integrity,” Dan says. “We connect with the leadership team there.”

Martha adds, “Everybody is very spiritually minded, praise and worship-minded.”

From a business standpoint, the Munizzis say they appreciate Integrity's distribution capabilities in foreign territories and the Sony relationship, which will afford greater opportunities in the mainstream.

To widen the scope of their company, the Munizzis are launching Hands Strait Up Music, a division of Martha Munizzi Music Group. Dan says they plan to add artists to the roster by fall.

Right now, the couple is concentrating on “No Limits.” ABC's Bailey is already playing



Rhythm & Blues

GAIL MITCHELL gmitchell@billboard.com

CLASSIC R&B THRIVES

The success of youngsters like Chris Brown, Keyshia Cole and Ne-Yo has many folks trumpeting the refrain “R&B is back.”

But R&B never went anywhere. All one had to do was dig deep beyond major-label boundaries, mainstream radio's format constraints and media indifference. The reward for diligent diggers has been a wealth of independent R&B/soul projects just waiting for the chance to be heard.

Now the sands are shifting. Thanks to technology's impact, one does not have to forage quite as deeply nowadays to sample R&B's thriving underground scene. More so than in years past, my desk is covered with a diverse array of indie products.

During the next months, I will highlight the more deserving projects, but at a glance, 2006 is shaping up as

the return of the classic soul artist. The Persuaders—best-known for the 1971 No. 1 R&B hit “Thin Line Between Love & Hate”—are sparking considerable interest with their first new album in almost 20 years, “Made to Be Loved” (on the aptly named It's Soul Time Records). Also jumping into the indie waters are the Whispers with “For Your Ears Only” (Satin Tie Productions).

Add to that list the Chairmen of the Board (on member General Johnson's Surfside Records), Take 6 (“Feels Good” on Take 6 Records, out March 21), Chris Jasper of Isley, Jasper, Isley fame (“Amazing Love” on Gold City Records) and Ray “Ghostbusters” Parker Jr. (“I'm Free” on Raydio Music). In addition, Phil Petty, Ann Nesby and Maysa will have new albums on Shanachie.

Blasts from the more recent past are also serving up albums:

Ralph Tresvant (“Rizzwafaire,” Xzault Media Group); Shanice (“Shanice,” Imajah/Playtyme); former City High principal Ryan Toby (“Soul of a Songwriter,” Overflow Entertainment); and ex-Motown artist Donnie (the forthcoming “The Daily News,” SoulThought Records).

Noteworthy up-and-coming talent plumb the indie depths include Jovan Dais (“Gotta Get My Baby,” Anotha Dais), Steve Butler (“Something for the People,” Pull 'Em Up Records), Ian Martin (“The Way,” Expansion Records in the United Kingdom and Ian Martin Music in the United States) and Randevyn (“Soltrain,” Solville Music).

Still maintaining momentum from 2005 are such contemporary R&B acts as Frank McComb, Angela Johnson, PJ Morton, Tortured Soul, Gordon Chambers, Billy Miles, Anthony David, Ray J and the Rebirth.

6 QUESTIONS with VAN MORRISON

by PAUL SEXTON

Few long-term recording artists remain as enigmatic as Van Morrison. The Belfast, Ireland-born creator of countless classic albums and songs is notoriously media-shy and prefers to focus his energy on a prodigious recording output since leaving the ranks of the influential Northern Irish beat band Them in the 1960s.

More than 36 years after his 1970 breakthrough "Moondance," Morrison, 60, continues his tireless exploration of his musical heritage. March 7 saw the release of "Pay the Devil" (Lost Highway), a collection of a dozen covers of his favorite vintage country songs plus three new, complementary compositions.

On the eve of a performance at Nashville's Ryman Auditorium on the album's release day—his first-ever visit to the city—Morrison gave Billboard rare insight into his current work and future plans.

Q: Why make a full-on, old-school country album now?

A: I have done some country stuff before in the '70s, it just didn't come out. But it seems like the right time to put it out, and we're having fun. But on "Tupelo Honey" [1971], a couple of songs on there were straight country: "When That Evening Sun Goes Down," "Starting a New Life" and "Tupelo Honey" itself is very country.

Q: You cover such artists as Hank Williams and Webb Pierce on "Pay the Devil." Did their music hold a special mystique for you growing up?

A: No, I was lucky because it was in my household. My father had the records. He also had jazz records and blues and gospel . . . I was hearing this music all the time when I was a kid.

I call it being brainwashed in the right way. Also, a lot of my friends in the area had various music: There was the pop music of the day then, people like Louis Prima, which was a different take

on rock 'n' roll and rhythm and blues. Johnnie Ray was like the backdrop, hearing his music on the radio during that period, and a lot of people were playing country then too. We tend to forget there wasn't a lot of electric music going on then . . . If someone had an electric guitar, that was a major event.

Q: Is Hank Williams a particularly significant artist for you?

A: He's very important because he influenced not only country people, he influenced a lot of black artists too, which is what a lot of people don't realize.

Q: Why is it that you have never even visited Nashville before?

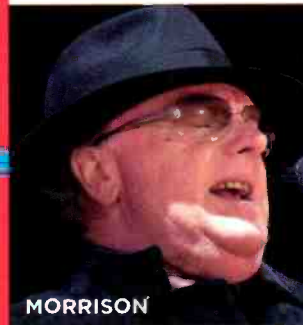
A: It just never came up before, or it came up but it didn't happen. The thing is, I don't really tour . . . I stopped touring for all intents and purposes, in the true sense of the word, in the late '70s, early '80s possibly. I just do gigs now, I average two gigs a week. Only in America do I do more because you can't really do a couple of gigs there, so I do maybe 10 gigs or something there.

Q: When you play live, do you feel obligated to play your best-known songs?

A: Of course you do in certain situations, especially with bigger gigs, [but] I'm not really a big-gig act. [At] some of the larger places outdoors in the summer, I feel obligated to play [hits] . . . If you get into introspective blues or something where you're stretching out a bit, large audiences don't respond to this, so you have to give them what they want basically.

Q: What comes next for you?

A: I've got unreleased stuff that I've been mixing for years, it's endless . . . There's country stuff in that, I might put out some of that next. But I'm just thinking about this at the minute, I'm just thinking about today, tomorrow, next week. That's as far as I can go at the minute.



MORRISON

the title track and is getting great response. He anticipates the entire album will be warmly received. "It's off the chain," he enthuses.

The two-CD set was recorded live last June at the Bethany World Prayer Center in Baton Rouge, La. "From the beginning of the first CD to the end of the second CD, there is a flow," Martha says. "We didn't change anything, we didn't chop anything up, we didn't move anything. That's what we experienced that night. You are hearing the actual crowd and experience. It's real and that's what we wanted to do."

A DVD filmed that evening will be released June 16. One of the highlights is a duet between Martha and her twin sister Mary on the song "Always Welcome."

"I leave and go change clothes, and she steps out," Martha says. "People thought it was me, and she starts the song. Then I step out, and everybody in the audience was whispering and in shock and didn't expect that. So, it was definitely a big surprise."

Integrity chief marketing of-

ficer Danny McGuffey says consumers can expect to see Martha everywhere as the new release hits the shelves. "She's doing conferences, cruise promotions, and Christian television will be strong. She's a favorite on TBN," McGuffey says, adding that she also recently taped a show for BET. The promo push includes a show March 16 at New York's famed Apollo Theater.

The campaign also includes a three-week promotional bus trip in March. According to Dan, Martha will make 20 stops, visiting radio and retail in key markets including Atlanta; Dallas; Washington D.C.; New York; Baltimore; and Charlotte, N.C. "Throughout the growth of the company, we've tried to stay connected to the people who've supported us," he says.

Martha credits much of her success to her husband. With most record companies, "it's easy to get lost in the shuffle," she says. "When you have one person [and] all their focus is you, it's easy to make so much more happen."

Purpose—whose catalog includes output from Tortured Soul, Angela Johnson and the "25 Strong" soundtrack—Littlejohn laments that one challenge still remains for the indie operator: getting deserved exposure from TV, mainstream radio and the press.

"Online sites like soultracks.com and soulpatrol.com, satellite radio and Internet radio are very supportive," he says. "But we don't have the same support offline. It's difficult to get any features or reviews. The media needs to let people know what's happening in this indie scene."

Littlejohn predicts the flow of music will only grow stronger. "More quality artists are going independent," he says, "and the music is getting better. That's exciting. That's what keeps us encouraged."

FACT FILE

Label: Martha Munizzi Music Group
Management: Dan Munizzi, Say the Name
Booking: Martha Munizzi Ministries
Publishing: Say the Name (ASCAP)
Last album: "When He Came" (Christmas album, 2004), 31,000
Best-selling album: "The Best Is Yet to Come" (2003), 279,000

MUNIZZI

George Littlejohn, a founding partner of New York-based indie label Purpose Records, welcomes the influx. "For the first time, a lot of R&B acts—especially the veterans—are finding they can make a living in-

dependently," Littlejohn says. "Major labels aren't equipped to work with this type of adult artist."

He also notes that people in their mid-30s who grew up on De La Soul and A Tribe Called Quest feel the hip-hop

that is out now is not appealing. "They're looking for something different now, like an Eric Roberson or the Rebirth. More live instrumentation, strong vocals and substantive songs."

After five years of running

THE PERSUADERS





DIE! DIE! DIE! EYES DEAL! DEAL! DEAL!

Hailed at home as New Zealand's most exciting new band, uncompromising art-punk trio **Die! Die! Die!** aims to lock in label and agency deals for the United States and Europe during its stateside visit around South by Southwest time.

"We've been talking to about 10 labels," guitarist/singer **Andrew Wilson** says. "So far, they haven't given us exactly what we want." The Auckland-based band is self-published and self-managed, but Wilson says it hopes to sign a co-management deal during the March U.S. jaunt.

Die! Die! Die! formed in late 2003 when Wilson met bassist **Henry Oliver** and had an intense argument over which seminal U.S. hardcore act—**Black Flag** or **Minor Threat**—was more important.

After building a reputation through constant live work, **Die! Die! Die!** released a six-track EP on Wellington, New Zealand-based independent Capital Recordings in April 2005. The band also visited the United States and Europe that year to play shows and to record its self-titled debut album with producer **Steve Albini** in Chicago. "Die! Die! Die!" was released last August in New Zealand by Capital and on Jan. 22 in Australia through Sydney-based OK! Relax.

The band played Australian club dates March 2-5 before heading to San Francisco for the first of a six-week string of U.S. shows (March 7-April 19), including the SXSW Australian/New Zealand showcase March 18 at the Lava Lounge Patio.

Booked through Sydney-based IMC, **Die! Die! Die!** plans to tour Japan and Europe later this year.

—CHRISTIE ELIEZER

HOT PURSUIT: Belle and Sebastian's lead singer and songwriter **Stuart Murdoch** considers his band to be a "late-blooming" act. Formed 10 years ago in Glasgow, Scotland, Murdoch believes the group is only now finding its feet—indeed, he compares Belle and Sebastian's current position with that of the **Rolling Stones** circa 1969.

"This may seem extremely presumptuous, but a boy has to dream," he says. "It seems [the Stones] started making some of their best records around that time. I add [them] to my mental list of groups that had been kicking around for a while but somehow still had to make their decisive move."

Belle and Sebastian's Los Angeles-recorded, critically acclaimed seventh album, "The Life Pursuit," was released by independent Rough Trade Feb. 6 in the United Kingdom and entered the Official U.K. Charts Co. album chart at No. 8 the following week. **Matador** issued the album Feb. 7 in the United States where it entered *The Billboard* 200 at No. 65.

In January and February, the seven-piece band played a 17-date U.K. and Ireland tour. On Feb. 25 in Toronto, it saw the first of 22 North American gigs, which includes the **Matador SXSW** showcase March 15 at **Stubb's**. In May, it kicks off a 17-date European tour in Paris followed by June shows in Japan, Australia and New Zealand.

Belle and Sebastian's publishing is through Sony ATV. London-based **Helter Skelter** handles worldwide booking, excluding North America, where dates are booked by **Ground Control** in Carrboro, N.C.

—STEVE ADAMS



Latin Notas

LEILA COBO lcobo@billboard.com

MySpace's Latin Explosion

Part Latina, part Philipina, the singer **Miss Issa** describes her music as "a combination of R&B and Latin music" and records on indie label **Soundon-Sound Entertainment**. You may not have heard of **Miss Issa**, as I had not, but on **myspace.com** she is mighty popular. Her page has been viewed 157,342 times, and she counts 15,808 users as "friends"—people who sign up to send or receive information from her.

While this degree of popularity is now common on MySpace, in the Latin music realm the MySpace phenomenon has gone largely unnoticed even as the online community continues to amass Latin musicians in its ranks.

According to **Roslynn Cobarrubias**, urban coordinator for music, comedy and fashion at MySpace (Latin also falls under her purview), as of March 2, MySpace has 13,080 Latin music acts—a veritable explosion from the 1,000 Latin acts on MySpace in August.

On MySpace, most Latin acts also place themselves in other musical categories, **Cobarrubias** says. For example, **Sony BMG** pop trio **Reik** is under Latin, pop and acoustic, which ostensibly opens the door for a broader mainstream audience to hear its stuff.

The more genres an act places on its music, the more hits that act will get when a search is launched.

Cobarrubias estimates the over-

whelming majority of Latin MySpace acts are indie artists. Perhaps the Latin king of MySpace is **Pitbull**, who records for indie **TVT**. According to **Cobarrubias**, the Miami rapper has 1.2 million profile views and 163,000 friends.

Even with all this Latin growth in MySpace, the numbers are underwhelming when compared with the site's approximately half a million acts (yes, half a million).

So, how does an act cut through the clutter?

By December 2005, there were 4.5 million Latin MySpace members (again, they identify themselves as Latin), with 14,000 new members logging on every day. They were split between male (50.2%) and female (49.8%), with most falling between 14 and 34.

In other words, there is an audience for Latin. The trick is drawing them to your site.

Cobarrubias works with other coordinators to feature various artists, videos and events on the MySpace home page. Eight acts and eight videos are featured every week.

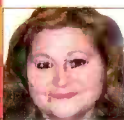
Driving people to specific sites falls mostly on the artists themselves.

"Every time they're on the radio or on TV [and] they invite people to MySpace, you see a jump in numbers," **Cobarrubias** says.

Although MySpace does not categorize Latin music by subgenres, such as regional Mexican or tropical, such a move is one of her 2006 objectives, **Cobarrubias** says. ●●●



MISS ISSA



Higher Ground

DEBORAH EVANS PRICE dprice@billboard.com

Gospel Indies Grow

Slew Of New Independent Labels Pop Up, Plan Releases

Though mainstream corporations have become a major presence in Christian music as **EMI**, **Warner Bros.** and **Sony BMG** have all staked claims on the Christian/gospel landscape during the last decade, independents manage to still enjoy a share of the pie. And even though the climate is difficult, new companies keep springing up.

The **Crabb Family** recently launched a new imprint, **Clear Cool Music**, which will issue the group's March 28 release, "Blur the Lines." Another new venture recently bowed in **Franklin, Tenn.**, **Union Street Records**, which is launching an impressive new rock band, **Roads to Rome**.

On the gospel side, industry veteran **Shawn Tate** has launched **Univocal Records**. Distributed by **Central South**, the label's first release is **Malcolm Williams** and **Great Faith's** live

set "Walking in My Destiny."

An indie already enjoying success on the gospel side is **Icee Records**, a Chicago-based company that is home to **Dr. Charles G. Hayes & the Warriors**. The group took home choir of the year honors at this year's **Stellar Awards**. **Icee Records'** **Dianne Williams** netted the female vocalist of the year award and **Icee** also won in the music video category for Hayes' "The Remix."

"We were excited that we were able to accomplish those three wins because we worked very, very hard to accomplish our goals," says **Dr. Charles T. White**, who heads up **Icee Records**.

The choir has been around for more than 40 years but enlisted producers **Percy Bady**, **DeAndre Patterson**, **Darius Brooks** and **Adrienne B. King** to work on its **Icee** debut. The result was one of gospel's most-talked-about re-

leases in 2005.

Hayes & the Warriors' current single, "Love You So," written and produced by Grammy Award winner **Brooks**, is being worked to gospel and adult R&B stations.

Prior to starting the label, **White** found success in real estate and he notes the vast differences between the two fields. "I love the record label," he says. "Unfortunately, it doesn't make the money that real estate makes. One can hope that it will grow so big that it will take care of itself."

White is negotiating with distributors and admits that lack of strong distribution has hurt the label, but he is optimistic about **Icee's** future. They are working on a new project by **Williams** and looking to sign additional artists.

"We are hard-working individuals with a common goal," **White** says of his team, which includes executive VP **Damon**

"**D**" **Stewart**. "All of our players on this team have the artist's best interest in mind."

SESAC HONORS: **Pete Kipley** was named **SESAC's** songwriter of the year during a Feb. 21 awards dinner in Nashville recognizing the organization's top writers and publishers in the Christian field. **Wordspring Music**, a division of **Word Music Publishing**, and **Kipley's** company **Songs From the Indigo Room**, were named **SESAC's** Christian publishers of the year. In addition to his work with **MercyMe**, **Kipley** also received performance awards for songs with **Mark Harris** and **ZoeGirl**.

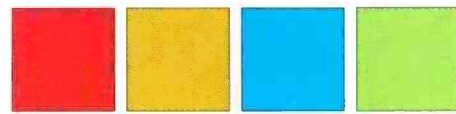
Steve Taylor, **Andy Chrisman**, **Krystal Meyers**, **Stellar Kart**, **Project 86** and **Tiffany Arbuckle Lee** (the latter is better-known as **Curb** artist **Plumb**) were also honored during the event. ●●●

Photo: Lester Cohen/WireImage.com

DIE! DIE! DIE!



REVIEWS



SPOTLIGHTS

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

ALBUMS



DONALD FAGEN

Morph the Cat
Producer: Donald Fagen
Reprise

Release Date: March 14
 A quarter-century since he lit up the airwaves

with his enduring solo debut, "The Nightfly," (and 13 years since its follow-up, "Kamakiriad"), Steely Dan co-founder Fagen takes his third solo journey with an album that only he could conceive: a late-night song cycle populated by such characters as a sexy airport security screener, a blob-like feline presence that hovers over Manhattan, the ghost of Ray Charles, an army of thugs who overtake the government and a bygone bar band (on the irresistible single "H Gang"). Unified by Fagen's crisp melodies and lush, jazzy pop arrangements, these far-flung stories form a cohesive tableau that amounts to a musical meditation on the underbelly of the urban jungle. It is some of Fagen's finest work to date and proof of the good things that happen when a great musical mind lets his imagination take flight.—*PV*



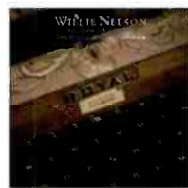
MATISYAHU

Youth
Producers: Bill Laswell, Ill Factor, Jimmy Douglass
JDub/Or/Epic

Release Date: March 7
 Matisyahu does not

reinvent the wheel, but he connects the dots with virtuoso skill on his first major studio album following the still-hot "Live at Stubb's." The Hasidic reggae singer/rapper is from Crown Heights, a dense square mile of Brooklyn, N.Y., shared by thousands of orthodox Jews, West Indians and more than

a few reggae-loving Rastafarians. It is easy to hear the give-and-take between Jewish vocal tradition, scripture and Rasta iconography in Matisyahu's words and music: Opener "Fire of Heaven/Altar of Earth" is replete with widely, though perhaps differently, understood references to Zion and Babylon. Themes of exile, hope and redemption suffuse this musically varied collection. Permeating the songs is the search for life's meaning in a dangerous, material world. Matisyahu's vehicle for exploration is classic reggae, dub and toasting, elevated by his Roots Tonic band and his own authoritative, richly nuanced delivery.—*WR*



WILLIE NELSON

You Don't Know Me: The Songs of Cindy Walker

Producer: Fred Foster
Lost Highway

Release Date: March 14
 Living legend Willie

Nelson's latest foray is a tribute to fellow Texan Cindy Walker, a Country Music Hall of Fame songwriter who penned a string of hits for the likes of Bob Wills and His Texas Playboys, Ray Charles and Bing Crosby. As a teenager, Nelson idolized Wills and performed many of his best-known hits, including the Walker-written "Cherokee Maiden" and "Bubbles in My Beer." In addition to those cuts, other highlights of this set include the Wills staple "Dusty Skies," the Ernest Tubb classic "The Warm Red Wine," the Eddy Arnold hit "Take Me in Your Arms and Hold Me" and the title track made famous by Charles. Backed by a fine western swing band featuring Texas Playboys veteran Johnny Gimble, Nelson has rarely sounded more comfortable in his skin.—*PV*

SINGLES



NICK LACHEY

What's Left of Me (4:06)
Producer: Emanuel Kirikakou

Writers: N. Lachey, J. Cates, E. Kiriakou, L. Robbins
Publisher: not listed

Jive/Zomba (CD promo)

Not to be crass, but divorce seems to suit Nick Lachey well. Never has he sounded so impassioned or more mature. Arguably, the studly former boy band singer got the short end of the stick in terms of career advancement via his marriage with Jessica Simpson. She earned A-level fame, including her first No. 1 hit, "With You," on Columbia, while Lachey's equally formidable output—particularly his ballad "This I Swear"—went nowhere on Universal. "What's Left of Me" on Zomba offers a potent bid to make things right. The song is powerfully produced, melodically memorable and opulent in lyrical pain and regret. "Left" is exceptional; it takes one listen to know that Lachey has been underestimated for quite some time.—*CT*



PEARL JAM

World Wide Suicide (3:27)
Producers: Pearl Jam, Adam Kasper

Writer: E. Vedder
Publisher: not listed
J Records (digital download)

The world has changed for the worse since Pearl Jam's 2002 Epic swan song, "Riot Act," a fact Eddie Vedder affirms on the band's self-titled debut for J (due May 2). Vedder has become increasingly vocal about his political opinions in recent years, but luckily "World Wide Suicide" is not just an anti-Bush tirade. Instead, atop a propulsive beat and a thick, three-guitar attack, Vedder personalizes his anger that the U.S. occupation of Iraq has reached the three-year mark. After recognizing a fallen soldier's face in an obituary, he imagines "medals on a wooden mantle next to a handsome face that the president took for granted." Rock radio should jump on this despite the delicate subject matter.—*JC*

ALBUMS

HIP-HOP

VARIOUS ARTISTS

Dave Chappelle's Block Party
Producers: various
Rogue Pictures/Geffen

Release Date: March 14

Those who do not see "Dave Chappelle's Block Party" in theaters can still experience the comedian's September 2004 concert in Brooklyn, N.Y., on this soundtrack. Absent without explanation is the Fugees reunion that stole the show and anything by Kanye West. The CD does spotlight Dead Prez ("Hip-Hop"), Talib Kweli ("The Blast") and Jill Scott ("Golden"). Kweli and Mos Def reteam as Black Star for "Definition" and "Born & Raised," while Common deftly runs through his relationship ode, "The Light," featuring Erykah Badu and Bilal. Also notable is the Roots' guitar-laden rendition of "You Got Me," featuring Scott (the song's original vocalist) and Badu (who was on the radio single). Though the performances seem less coherent near the end, the goal of applauding the raw, uncompromised side of hip-hop is well executed.—*CH*

POP

DEVO 2.0

Devo 2.0
Producer: Gerald V. Casale
Disney Sound

Release Date: March 14
 Devo, in conjunction with Disney Sound, has recast itself with five kids age 10-13 as Devo 2.0. Devo's adult members play on the entire record along with three-fifths of the new lineup, and the package includes two new songs, Devo's first in years. Some lyrics have been changed, as "Girl U Want" becomes "Boy U Want" due to singer Nicole Stoehr's gender. This endeavor works as fun, electro pop for the tween generation, but it is up for debate whether parents will view it as a welcome change from kids shrieking along with pop hits or as a stunt to regain relevance by a band that used to speak out against conformity. (More projects like this are planned, with the Go-Go's up next.)—*BT*

R&B

ETTA JAMES

All the Way
Producers: Sametto James, Donto James, Joshua Sklair
RCA Victor

Release Date: March 14

Several well-known artists have reignited their careers by covering treasured songs from generations past. In some cases, it works; in others, it smacks of desperation. James' foray fits into the former niche. Still a vital concert draw 45 years after her signature R&B hit "At Last," James bites into an interesting cross-section of R&B and pop standards. Her seasoned been-there, done-that vocals lend substantive shadings to the Sammy Cahn/Jimmy Van Heusen timeless title track, Prince's dynamic "Purple Rain," Marvin Gaye's "What's Going On" and John Lennon's "Imagine." The arrangements and musical accompaniment accent rather than overshadow James, who pulls out the stops on the Bobby Womack-co-written "Stop On By." A valuable lesson to wannabe singers: You do not have to always scream and shout to get your message across.—*GM*

ROCK

HARD-FI

Stars of CCTV
Producers: Richard Archer, Wolsey White
Necessary Records/Atlantic

Release Date: March 14
 Already having hit the top of the U.K. album chart and snagged a nomination for the esteemed Mercury Music Prize, "Stars of CCTV" is that rare British import that lives up to the advance billing. Led by the great "Cash Machine" and the brilliant "Unnecessary Trouble," the disc has the potential to rock the club and the frat house with equal fervor. Filled with left turns, the playing is inspired and inspiring: an unexpected acoustic guitar rhythm here, a Breeders-worthy electric guitar snort there, a muted trumpet and electro beats on the lone ballad over there. And there are as many vocal styles as there

are musical, with singer Richard Archer recalling "The Great Escape"-era Damon Albarn. America, meet your new favorite British band.—*WO*

JOE SATRIANI

Super Colossal
Producers: Mike Fraser, Joe Satriani
Epic

Release Date: March 14
 Combining technical mastery and pop brilliance, Satriani stands out as the most lyrical of the old-school, rock-guitar heroes. His sustain-drenched, 21st-century blues tone is vigorous and hard-hitting on "Super Colossal," a new instrumental set packed with catchy hooks, driving riffs and jaw-dropping solos. Whether ripping through a finger-picked Jeff Beck tribute ("Just Like Lightnin'"), Eastern-tinged scales ("Redshift Riders") or big-hearted power ballads ("Ten Words"), the virtuoso finds moments of pure melodic bliss. Emotion often wins over technique, even if megalomaniac anthems like the title track invite cynical smiles. While much of the album is pumped-up easy listening, soulful compositions like "The Making of Love," which sets cosmic volume swells over a 7/8 beat, make up for the '80s-style pyrotechnics. Fretboard heroics may be anything but cool these days, but this six-string workout lives up to its name.—*SP*

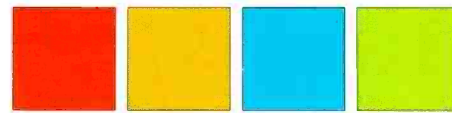
LATIN

MICHAEL STUART

Back to Da' Barrio
Producers: Guillermo Calderón, Michael Stuart
Machete Music

Release Date: March 14
 The norm of late in Latin music is albums with reggaeton versions of pop or salsa tracks. Here, the reverse is true. On his first album with Machete after a stint with Universal Music Latino, Stuart delivers salsa versions of reggaeton hits like "Mayor Que Yo" and "Pobre Diabla." As much as this is a ploy, we have to admit it works. These are essentially dance tracks and putting them into another dance format **continued on >>p60**

REVIEWS



SINGLES

from >>p59

is rhythmically natural as well as catchy for the listener who already knows the songs. It also helps that Stuart's salsa is old-school aggressive, the percussion is in your face, and there is a total absence of sappiness. "Ella y Yo," performed here as a soneo-laden duet with Tito Rojas, is a throwback to an earlier, less slick sound that is most welcome for this sanitized genre.—LC

WORLD

SAMITE
Embalasasa
Producer: Samite Mulondo
Triloka

Release Date: March 14
★ One does not have to be proclaimed a purveyor of chill music to track a superbly chilled-out piece of work, and that is precisely what Ugandan artist Samite has done here. A writer of moving, seductive melodies, Samite is also a fine vocalist and an adept kalimba (thumb piano) and flute player. The ruling vibe of this CD is often reminiscent of Vusi Mahlasela's laid-back material or the dub reggae of Augustus Pablo. Tunes such as "Olusoka" and "Nalubale" blend a keen melodic sense and intense, intricate percussion, laying urgent rhythms beneath elliptical flute passages. Drums and kalimba are the ever-present rhythmic heart, while Samite's flute reflects a more abstract sensibility.—PVV

GOSPEL

MARTHA MUNIZZI
No Limits
Producer: Noel Hall
Integrity/Columbia

Release Date: March 14
▶ With her last, self-marketed release, Munizzi remained in or near the gospel chart's top 10 for 77 weeks.

Expectations are high as she makes her first leap to the majors, and she does not disappoint. In fact, the album's 17 songs (nearly all written or co-written by Munizzi) showcase her finest, most inspired work to date. While Munizzi clearly knows her way around a solid, gospel/R&B groove tune ("Jesus Is the Best Thing," "You've Been So Good"), it is on the abundance of transcendent choral ballads that she truly soars ("Forever You're My King," "Always Welcome," "Come Holy Spirit"). Hit-heavy from start to finish, "No Limits" should find immediate acceptance in the sanctuaries as well as on the airwaves. Munizzi's explosive talent makes her the brightest new star in the gospel firmament.—GE

VITAL REISSUES

THE PRETENDERS
Pirate Radio
Producers: various
Sire/Warner Bros./Rhino
Release Date: March 14
★ This five-disc collection (four CDs, one DVD) is a lot of Pretenders: 81 tracks (nearly one-quarter previously unavailable) and 19 videos. The group's eight studio albums and one EP, from 1980 to 2002, are well represented, and shine the light on fearless leader Chrissie Hynde's swaggering, yet beautifully vulnerable, vocals and lyrics. Also figuring into the mix are B-sides and soundtrack moments like "What You Gonna Do About It" and "Everyday Is Like Sunday," originally made famous by Small Faces and Morrissey, respectively. Typical of such a hefty collection, hits and classics are placed alongside misses. That said, do not be surprised if you find

yourself embracing tracks from 1999's much overlooked "Viva el Amor." And 26 years later, "Mystery Achievement" still stands tall. Like Hynde and the other original members (drummer Martin Chambers, bassist Pete Farndon and guitarist James Honeyman-Scott), it is special.—MP

NEW & NOTEWORTHY

GRAND NATIONAL
Kicking the National Habit

Producer: Grand National
Recall

Release Date: March 14

★ Out since 2004 internationally, "Kicking the National Habit" has, for some reason, eluded U.S. release until now. Believe the hype: The 10-track set is a real treat, rewarding repeated listens with fun, groove-driven tunes. Stylistic comparisons to the Police are unavoidable due to the Sting-ly pitch of Ruppert Lyddon's voice and the band's penchant for zooming bass/reggae-fied guitar interplay. But standouts like "Daylight Goes," "Talk Amongst Yourselves" and "Drink to Moving On" work their way into heavy rotation despite that reference point, while the electro-funky "Playing in the Distance" and the sample-aded "Cherry Tree" nod to the long-gone Manchester craze of the early '90s. This new U.S. version features seven extra tracks, the most essential of which is Sasha's deliciously dark disco remix of "Talk Amongst Yourselves."—JC

POP

DANIEL POWTER **Bad Day** (3:53)

Producers: Michael Froom, Jeff Dawson
Writer: D. Powter
Publisher: Song 6 (BMI)
Warner Bros. (CD promo)

▶ Last year, James Blunt and Daniel Powter exploded across Europe with rich debut pop singles. Both were then released in the United States, and by golly, one of them actually broke. While Blunt enjoys gargantuan success with his Billboard Hot 100 No. 1 "You're Beautiful," Warner Bros. is wise enough to smell the potential for a second chance for the French-Canadian Powter as the airwaves at last open up to more singer/songwriter pop. "Bad Day" is an instantly memorable song, with a hook that lasts and lasts and instrumentation that sets Powter apart from the scores of adolescent thrust-rockers currently dominating the scene. Elegant, timeless pop/rock that deserves all the success his 2005 classmate has reaped.—CT

FALL OUT BOY **A Little Less "Sixteen Candles," A Little More "Touch Me"** (2:49)

Producer: Neil Avron
Writers: P. Stump, Fall Out Boy, P. Wentz
Publisher: Chicago X
Softcore (BMI)
Fueled by Ramen/Island
Def Jam (CD promo)

Pop-punk act Fall Out Boy has a knack for mixing polished hooks, hyperactive guitars and clever pop culture references. Here, the hilarious throwback title, a tribute to teen movie "Sixteen Candles" and Samantha Fox's 1986 make-out hit, is more exciting than the song itself. Calling all teenagers suffering from an unattainable crush, this emo-ish relationship drama does little to update the uptempo-breakdown-uptempo formula, but it certainly honors it. The quartet rips angst, l'm-so-messed-up confessions into catchy riffs and a melodic chorus that soars despite its déjà vu feel. However, top 40 radio is a

long shot this time; "A Little Less" is not as infectious as "Dance, Dance" and less anthemic than "Sugar, We're Goin' Down." But after two top 10 singles, a multiplatinum album and a Grammy Award nomination, these guys can afford a momentary break from mainstream success.—SP

R&B

RAY J **What I Need** (3:33)

Producer: Rodney Jerkins
Writers: R. Jerkins, F. Jerkins, L. Daniels

Publishers: various
Sanctuary (CD promo)

▶ "One Wish" was like the little brother (Brandy's, in fact) you could never get rid of, but that radio hit put the spotlight back on Ray J just as his music career seemed to be waning. The uptempo follow-up, "What I Need," also from his latest set "Raydiation," should be enough to maintain the momentum. Here, Ray J's vocals once again seem strained (a technique he has somehow made his own) as he cops another plea to the woman he has done wrong ("I knew/You had quite enough/But I feel brand new/And I'm fessin' up"). Despite its sap factor, "What I Need" will likely lap up radio play based on the success of the first single.—CH

ROCK

BLUE OCTOBER **Hate Me** (6:20)

Producers: Chuck Reed, Justin Furstenfeld
Writer: J. Furstenfeld
Publisher: Paris on Paper
(ASCAP)
Universal (CD promo)

★ The last and only time Blue October saw any Billboard chart action was two years ago on adult top 40 when "Calling You" peaked at No. 35. Now the Texas rock band is scaling the Modern Rock list with "Hate Me." Boldly addressing a relationship's collapse in the face of addiction, guitarist/singer Justin Furstenfeld encourages his former love to "Hate me for all the things/I didn't do for you." His dry-eyed acceptance that he has driven his ex away and that she has to do what it takes to heal gives

his intense vocal delivery (reminiscent of Peter Gabriel) even more impact. The painfully honest lyrics and soaring arrangement knock the breath out of you. From upcoming album "Foiled," due April 4.—CLT

MATISYAHU **Youth** (4:18)

Writers: Matisyahu Miller, Josh Werner
Producer: Bill Laswell
Publishers: various
Epic (CD promo)

On the heels of his surprise hit "King Without a Crown," which climbed to No. 7 on Billboard Radio Monitor's Modern Rock chart and continues to build top 40 airplay, Matisyahu readies the title track from "Youth," his first major release. Sounding wildly authentic, the frumster MC switches from otherworldly chant to Brooklyn-meets-Kingston flow while his band throws in a phat bassline and screaming rock guitar solo. Lyrically, the bouncy, roots-reggae tune examines the artist's own tumultuous past, weaving tales of teenage frustration into a passionate chorus: "Fan the fire for the flame of the youth/Got the freedom to chose/Better make the right move." The single is not quite as catchy as "King," but it showcases a powerful voice that is here to stay well beyond the novelty of seeing a Hasidic Jew rocking and rhyming on MTV.—SP

AC

SHERYL CROW & STING **Always on Your Side** (4:11)

Producers: John Shanks, Sheryl Crow
Writer: not listed
Publisher: not listed
A&M (CD promo)

▶ It seems like any time Sheryl Crow or Sting gurgled they win a Grammy Award. Over time, their efforts have become less and less exceptional, making the grandiose praise ring false. But this pairing is noteworthy because the tune is actually a beautiful, inspired love song, unexpectedly fulfilling and convincingly shared. It is a pleasure to see that these two names can still showcase moments of purity. This song actually has the makings of a classic.—CT

LEGEND & CREDITS

EDITED BY JONATHAN COHEN (ALBUMS) AND CHUCK TAYLOR (SINGLES)

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PICK ▶: A new release predicted to hit the top half of the chart in the corresponding format.

CRITICS' CHOICE ★: A new release, regardless of chart potential, highly recommended for musical merit.

All albums commercially available in the United States are eligible. Send album review copies to Jonathan Cohen and singles review copies to Chuck Taylor (both at *Billboard*, 770 Broadway, Sixth Floor, New York, N.Y. 10003) or to the writers in the appropriate bureaus.

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ADDITIONAL REVIEWS:

- Dilated Peoples, "20/20" (Capitol)
- Vitalic, "OK Cowboy" (PIAS)
- Hillsong, "Songs for Communion" (Integrity)

THE HOT BOX

A WEEKLY-ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



MADDA'S SWEEP

>>Madonna's 35th No. 1 on Hot Dance Club Play, "Sorry," also stands at No. 1 on Hot Dance Single Sales and Hot Dance Airplay, while her "Confessions on a Dance Floor" leads Top Electronic Albums. This marks the second time she commands all four charts at once, a feat no other artist has accomplished.

LIGHTS, CAMERA

>>With the DVD release of "Walk the Line" sparking that film's album, "cur different soundtracks rank among The Billboard 200's top 25 (Nos. 2, 7, 11 and 25). It is the most soundtracks that part of the chart has seen since the Aug. 30, 2003, issue.



COUNTRY COMFORT

>>Bon Jovi's duet with Sugarland's Jennifer Nettles jumps 11-8 on Hot Country Songs, the first top 10 on this chart for either the band or lead singer Jon Bon Jovi, who peaked at No. 68 in 1998 as Chris LeDoux's guest on "Bang a Drum."

CHART BEAT

READ FRED BRONSON EVERY WEEK AT BILLBOARD.COM/FRED

>>The turnover rate at the top of The Billboard Hot 100 continues to accelerate, as Ne-Yo's "So Sick" (Def Jam) becomes the seventh single in the rock era to jump 9-1. The pace at which new No. 1 hits are arriving is the fastest in eight years.

>>Fred Bronson also reports on the continuing success of the A&M label, this time not with new acts like the Black Eyed Peas and the Pussycat Dolls, but label vets Sheryl Crow and Sting. Their collaboration on "Always on Your Side" gives Sting the highest new Hot 100 entry of his career, including his singles with the Police—though the margin is as narrow as it possibly could be.

Billboard CHARTS

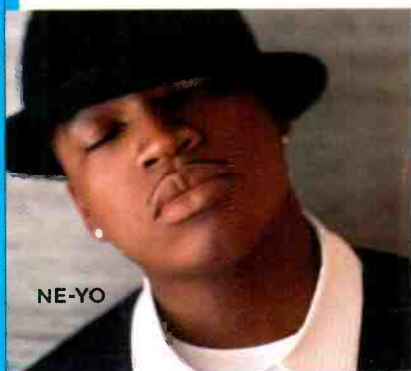


Over the Counter

GEOFF MAYFIELD gmayfield@billboard.com

Ne-Yo's Big Start; Billboard Salutes Independents

When Ne-Yo delivered his short yet charming turn during the Universal Music & Video Distribution presentation last August at the NARM convention, I knew he had star power. Key retailers there agreed, and it turns out



consumers do, too—as proved by the rookie's bow at No. 1 on The Billboard 200 with the biggest sales week of 2006.

In a huge chart week, the singer also hits No. 1 on Top R&B/Hip-Hop Albums while second single "So Sick" reaches No. 1 on The Billboard Hot 100, Pop 100 and Hot Digital Songs (see Between the Bullets, page 66).

The first-week take of 301,000 copies for "In My Own Words" is the biggest week tracked by Nielsen SoundScan since Mary J. Blige's "The Breakthrough"

arrived during Christmas week 2005 with an opener of 727,000 copies.

Island Def Jam pulled out all the stops for this one. "So Sick," a huge radio hit, was withheld from the digital market until the album hit stores, and the label invoked UMVD's rebate program for developing acts to bring the set's sale tag to as low as \$7.98 at price-driven chains Target, Best Buy and Circuit City.

"We know we're living in and dealing with different times, so we're just trying different things," Def Jam president Shawn "Jay-Z" Carter says. "But, I believe at the end of the day, it was the music that sold this album.

"I was hoping it would do this well, but didn't think it would connect like this," Carter says.

SHADOW BOXING: Despite Ne-Yo's fast start and handsome bows by indie-distributed rock band Hawthorne Heights (No. 3, 114,000 copies) and a religious album by country star Alan Jackson (see Between the Bullets, page 72), album sales fall 9.4% shy of the same week last year.

That is the frame when 50 Cent's "The Massacre" bowed with 1.1 million, the only million-plus week by any album in 2005.

INDEPENDENTS' DAY: To complement the indie label chart recaps that appear in this issue's spotlight on the South by Southwest Music and Media Conference (see page 45), another 33 recaps appear on billboard.biz.

Below you will find selected No. 1s from those recaps.

In most cases, the top label for each category is the same as the one that owns that chart's top independent album. For example, the No. 1 indie label on the Top

R&B/Hip-Hop Albums chart isTVT, host of the Ying Yang Twins' genre-leading album, while Mannheim Steamroller's label American Gramophone is the No. 1 indie company on Top Pop Catalog Albums.

For the complete array of indie recaps, visit billboard.biz/indiecharts.

Additional reporting by Anthony Colombo in New York and Gail Mitchell in Los Angeles.

INDIE CHART LEADERS

Top Independent Imprints	Victory
Top R&B/Hip-Hop Albums	Ying Yang Twins, "U.S.A.: United State of Atlanta" (Collipark/TVT)
Top Country Albums	Jason Aldean, "Jason Aldean" (Broken Bow)
Hot Country Songs	Craig Morgan, "That's What I Love About Sunday" (Broken Bow)
Top Latin Albums	Ramon Ayala Y Sus Bravos Del Norte, "Antologia De Un Rey" (Freddie)
Hot Dance Singles Sales	The Postal Service, "We Will Become Silhouettes" (Sub Pop)
Top Pop Catalog Albums	Mannheim Steamroller, "Christmas Celebration" (American Gramophone)
Top Combined Classical Albums	The Mormon Tabernacle Choir, "Love Is Spoken Here" (Mormon Tabernacle Choir)
Top Jazz Albums	Various artists, "Putumayo Presents: New Orleans" (Putumayo)
Top Contemporary Jazz Albums	Bobby Caldwell, "Perfect Island Nights" (Sin-Drome)
Top Electronic Albums	Thievery Corporation, "Cosmic Game" (Eighteenth Street Lounge)
Top Bluegrass Albums	Nickel Creek, "Why Should the Fire Die?" (Sugar Hill)
Top Blues Albums	Delbert McClinton, "Cost of Living" (New West)
Top Reggae Albums	Various artists, "Chosen Few: El Documental" (Chosen Few Emerald/Urban Box Office)
Top World Albums	Various artists, "Putumayo Presents: Acoustic Brazil" (Putumayo)
Top Gospel Albums	Mississippi Mass Choir, "Not by Might, nor by Power" (Malaco)

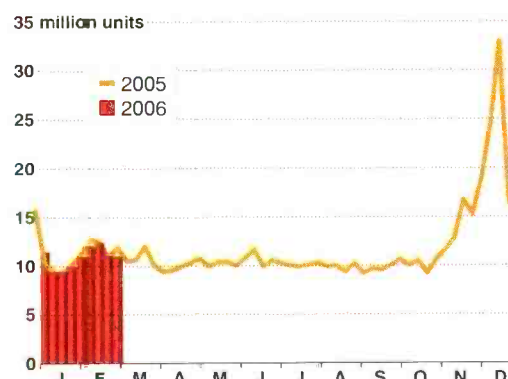
Market Watch

A Weekly National Music Sales Report

WEEKLY UNIT SALES

	ALBUMS	STORE SINGLES	DIGITAL TRACKS
This Week	11,001,000	78,000	10,369,000
Last Week	11,105,000	85,000	11,453,000
Change	-0.9%	-8.2%	-9.5%
This Week Last Year	12,144,000	82,000	6,067,000
Change	-9.4%	-4.9%	70.9%

WEEKLY ALBUM SALES



YEAR-TO-DATE

	2005	2006	CHANGE
OVERALL UNIT SALES			
Albums	100,819,000	97,776,000	-3.0%
Digital Tracks	49,998,000	101,403,000	102.8%
Store Singles	750,000	628,000	-16.3%
Total	151,567,000	199,807,000	31.8%
Albums w/TEA*	101,318,800	107,916,300	6.5%

*Includes track equivalent album sales (TEA) with 10 track downloads equivalent to one album sale.

Digital Tracks Sales

'05	50.0 million
'06	101.4 million

SALES BY ALBUM FORMAT

CD	97,845,000	92,173,000	-5.8%
Digital	2,097,000	5,141,000	145.2%
Cassette	668,000	286,000	-57.2%
Other	209,000	176,000	-15.8%

For week ending March 5, 2006. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

Nielsen SoundScan

	2005	2006	CHANGE
YEAR-TO-DATE SALES BY ALBUM CATEGORY			
Current	62,061,000	58,974,000	-5.0%
Catalog	38,759,000	38,802,000	0.1%
Deep Catalog	26,656,000	26,869,000	0.8%

Current Album Sales

'05	62.1 million
'06	59.0 million

Catalog Album Sales

'05	38.8 million
'06	38.8 million

Nielsen SoundScan counts as current only sales within the first 18 months of an album's release (12 months for classical and jazz albums). Titles that stay in the top half of The Billboard 200, however, remain as current. Titles older than 18 months are catalog. Deep catalog is a subset of catalog for titles out more than 36 months.



MAR 18 2006 THE Billboard 200

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	NE-YO IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE) DEF JAM 004934*/JDMG (13.98)	In My Own Words		1
2	1	4	SOUNDTRACK WALT DISNEY 861426 (12.98)	High School Musical		1
3	NEW	1	HAWTHORNE HEIGHTS VICTORY 265 & 266 (15.98 CD/DVD) ⊕	If Only You Were Lonely		3
4	NEW	1	ALAN JACKSON ARISTA/NASHVILLE 80281 RLG (18.98)	Precious Memories		4
5	4	4	MARY J. BLIGE MCA/ARCA/GEFFEN 005722*/INTERSCOPE (13.98/8.98)	The Breakthrough		1
6	20	22	GREATEST GAINER JOHNNY CASH LEGACY/COLUMBIA (NASHVILLE)/AMERICAN/ISLAND 005288/UMG (13.98)	The Legend Of Johnny Cash		5
7	3	2	JACK JOHNSON BRUSHFIRE 006116/UMRG (13.98)	Curious George (Soundtrack)		1
8	9	7	CARRIE UNDERWOOD ARISTA/ARISTA NASHVILLE 71197/RMG (18.98)	Some Hearts		2
9	5	8	JAMES BLUNT CUSTARD ATLANTIC 97250 AG (18.98)	Back To Bedlam		5
10	7	5	ANDREA BOCELLI SUGAR/DECCA 006069/UNIVERSAL CLASSICS GROUP (13.98)	Amore		3
11	45	53	PACE SETTER SOUNDTRACK FOX 13109/WIND-UP (18.98)	Walk The Line		11
12	NEW	1	KID ROCK & THE TWISTED BROWN TRUCKER BAND TOP DOG/ATLANTIC 83914/AG (18.98)	'Live' Trucker		12
13	8	10	EMINEM SHADY/AFTERMATH 005881*/INTERSCOPE (13.98/8.98)	Curtain Call: The Hits		2
14	6	3	BARRY MANILOW ARISTA 74509/RMG (18.98) ⊕	The Greatest Songs Of The Fifties		1
15	11	14	THE BLACK EYED PEAS A&M 004341*/INTERSCOPE (13.98/8.98)	Monkey Business		3
16	16	17	JOSH TURNER MCA NASHVILLE 004744/UMGN (13.98)	Your Man		2
17	15	12	DEM FRANCHIZE BOYZ SO SO DEF 53423*/VIRGIN (18.98) ⊕	On Top Of Our Game		5
18	17	16	NICKELBACK ROADRUNNER 618300/IDJMG (18.98)	All The Right Reasons		2
19	25	27	THE PUSSYCAT DOLLS A&M 005374/INTERSCOPE (13.98)	PCD		5
20	10	1	JAHEIM DIVINE MILL 48802/WARNER BROS. (18.98)	Ghetto Classics		1
21	13	19	KEYSHIA COLE A&M 003554*/INTERSCOPE (13.98)	The Way It Is		6
22	18	20	CHRIS BROWN JIVE 82876/ZOMBA (18.98) ⊕	Chris Brown		1
23	2	-	KIDZ BOP KIDS RAZOR & TIE 89112 (18.98)	Kidz Bop 9		2
24	12	9	JAMIE FOXX J 71779*/RMG (18.98) ⊕	Unpredictable		1
25	26	-	SOUNDTRACK MOTOWN 006212/UMRG (13.98)	Tyler Perry's Madea's Family Reunion		25
26	14	11	KELLY CLARKSON RCA 64491/RMG (18.98)	Breakaway		5
27	21	21	RASCAL FLATTS LYRIC STREET 165049/HOLLYWOOD (18.98)	Feels Like Today		4
28	23	25	TRACE ADKINS CAPITOL (NASHVILLE) 64512 (18.98)	Songs About Me		11
29	19	13	MICHAEL BUBLE 143/REPRISE 48946/WARNER BROS. (18.98) ⊕	It's Time		7
30	34	40	MATISYAHU OR/EPIC 96464/SONY MUSIC (13.98)	Live At Stubb's		30
31	27	33	SEAN PAUL VP/ATLANTIC 83788*/AG (18.98)	The Trinity		7
32	28	26	KEITH URBAN CAPITOL (NASHVILLE) 77489 (18.98)	Be Here		3
33	33	35	T-PAIN KONVICT MUZIK/JIVE 73200/ZOMBA (18.98)	Rappa Ternt Sanga		33
34	22	15	MARIAH CAREY ISLAND 005784*/JDMG (13.98) ⊕	The Emancipation Of Mimi		6
35	31	23	HEATHER HEADLEY RCA 64492/RMG (18.98) ⊕	In My Mind		5
36	29	28	VARIOUS ARTISTS UNIVERSAL/EMI/SONY BMG/ZOMBA 005959/UMG (18.98)	NOW #1's		6
37	32	30	FALL OUT BOY FUELED BY RAMEN/ISLAND 004140*/JDMG (13.98)	From Under The Cork Tree		2
38	35	29	VARIOUS ARTISTS WARNER MUSIC GROUP/SONY BMG MUSIC 77145/SONY MUSIC (18.98)	Totally Country 5		17
39	24	-	ARCTIC MONKEYS DOMINO 066* (13.98)	Whatever People Say I Am, That's What I'm Not		24
40	44	36	KENNY CHESNEY BNA 72960/RLG (18.98)	The Road And The Radio		2
41	30	18	IL DIVO SYCO/COLUMBIA 76914/SONY MUSIC (18.98)	Ancora		1
42	41	48	NELLY FO*REEL/DERRITY 005825*/UMRG (13.98)	Sweatsuit		25
43	36	70	BON JOVI ISLAND 005371/IDJMG (18.98) ⊕	Have A Nice Day		2
44	46	68	PANIC! AT THE DISCO DECA/DANCE 077/FUELED BY RAMEN (13.98)	A Fever You Can't Sweat Out		39
45	43	37	SUGARLAND MERCURY 002172/UMGN (13.98)	Twice The Speed Of Life		2
46	50	51	THE ALL-AMERICAN REJECTS DOGHOUSE 004791/INTERSCOPE (13.98)	Move Along		6
47	38	39	VARIOUS ARTISTS SONY BMG/ZOMBA/EMI 005740/UMG (18.98)	Now 20		2
48	37	24	RON WHITE IMAGE 3061 (16.98)	You Can't Fix Stupid		14
49	55	59	LIL WAYNE CASH MONEY 005124*/UMRG (13.98)	Tha Carter II		2
50	53	46	THE NOTORIOUS B.I.G. BAD BOY 83865*/AG (19.98)	Duets: The Final Chapter		3

At Nos. 6 and 11, DVD bow of "Walk The Line," Oscar buzz and sale pricing push gains of 88% and 156%, respectively.

Water cooler chatter regarding his unauthorized adult video may have helped live set's debut (56,000).

His third album strikes with his best sales week (14,000) and his highest chart position.

New album, "Youth," will bow in top 10 next week.

Regional Mexican act lands at No. 2 on Top Latin Albums, while title song rises 10-7 on Hot Latin Songs.

CD version of the DVD concert film found in the 30th-anniversary set of "Born to Run."

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
51	48	45	VARIOUS ARTISTS RAZOR & TIE 89107 (18.98)	Monster Ballads: Platinum Edition		18
52	54	49	JACK JOHNSON JACK JOHNSON/BRUSHFIRE 004149*/UMRG (13.98)	In Between Dreams		2
53	56	50	MADONNA WARNER BROS. 49460 (18.98)	Confessions On A Dance Floor		1
54	52	57	KT TUNSTALL RESTLESS 50729/VIRGIN (12.98)	Eye To The Telescope		17
55	47	61	NATASHA BEDINGFIELD EPIC 77515/SONY MUSIC (11.98) ⊕	Unwritten		26
56	42	38	GORILLAZ PARLOPHONE 73938*/VIRGIN (18.98)	Demon Days		6
57	57	67	DADDY YANKEE EL CARTEL 005792/INTERSCOPE (13.98 CD/DVD) ⊕	Barrio Fino: En Directo		24
58	39	42	KANYE WEST ROC-A-FELLA DEF JAM 004813*/JDMG (13.98)	Late Registration		3
59	62	58	MIRANDA LAMBERT EPIC (NASHVILLE) 92026/SONY MUSIC (12.98) ⊕	Kerosene		18
60	71	74	CHAMILLIONAIRE UNIVERSAL 005423*/UMRG (13.98)	The Sound Of Revenge		10
61	63	65	KORN VIRGIN 45889 (18.98)	See You On The Other Side		3
62	79	86	GUNS N' ROSES GEFFEN 001714/INTERSCOPE (16.98)	Greatest Hits		2
63	61	62	VARIOUS ARTISTS EMICMG/WORD-CURB 75160/ZOMBA (19.98)	WOW Gospel 2006		20
64	58	52	DESTINY'S CHILD COLUMBIA 97765/SONY MUSIC (18.98) ⊕	#1's		1
65	49	44	SERGIO MENDES HEAR 2263/CONCORD (18.98)	Timeless		44
66	72	66	BROOKS & DUNN ARISTA NASHVILLE 69946/RLG (18.98)	Hillbilly Deluxe		3
67	68	71	YOUNG JEEZY CORPORATE THUGZ/DEF JAM 004421*/JDMG (13.98)	Let's Get It: Thug Motivation 101		2
68	74	69	BRAD PAISLEY ARISTA NASHVILLE 69642/RLG (18.98)	Time Well Wasted		2
69	64	41	FAITH HILL WARNER BROS. (NASHVILLE) 46794 WRN (18.98)	Fireflies		2
70	65	82	THREE 6 MAFIA HYPNOTIZE MINDS/COLUMBIA 94724/SONY MUSIC (18.98) ⊕	Most Known Unknown		1
71	75	83	KIRK FRANKLIN FO YO SOUL/GOSPO CENTRIC 71019/ZOMBA (18.98)	Hero		13
72	77	98	HIM SIRE 49284*/WARNER BROS. (15.98)	Dark Light		18
73	NEW	1	HANK WILLIAMS III CURB 78869 (18.98)	Straight To Hell		73
74	73	63	COLDPLAY CAPITOL 74786 (18.98)	X&Y		3
75	51	47	YELLOWCARD CAPITOL 70960 (18.98) ⊕	Lights And Sounds		1
76	76	76	DISTURBED REPRISE 49433/WARNER BROS. (18.98) ⊕	Ten Thousand Fists		1
77	82	75	D4L DEEMONEY/ASYLUM 83890/AG (18.98)	Down For Life		22
78	85	78	LITTLE BIG TOWN EQUITY 3010 (13.98)	The Road To Here		63
79	66	55	GREEN DAY REPRISE 48777*/WARNER BROS. (18.98)	American Idiot		4
80	40	125	JUANITA BYNUM FLOW 9301 (17.98)	A Piece Of My Passion		40
81	83	73	ANTHONY HAMILTON SO SO DEF 74278/ZOMBA (18.98)	Ain't Nobody Worryin'		19
82	NEW	1	CONJUNTO PRIMAVERA FONOVISA 352250/UG (13.98) ⊕	Algo De Mi		82
83	69	34	ENYA REPRISE 49474/WARNER BROS. (18.98)	Amarantine		1
84	101	88	KENNY ROGERS CAPITOL (NASHVILLE) 40469/CAPITOL (18.98)	21 Number Ones		24
85	81	64	GWEN STEFANI INTERSCOPE 003469* (13.98)	Love. Angel. Music. Baby.		3
86	59	31	VARIOUS ARTISTS GRAMMY 74277/SONY BMG STRATEGIC MARKETING GROUP (18.98)	2006 Grammy Nominees		16
87	60	32	JOHN LEGEND G O O D. COLUMBIA 92776*/SONY MUSIC (18.98) ⊕⊕	Get Lifted		1
88	94	105	JASON ALDEAN BRUKEN BOW 7657 (12.98)	Jason Aldean		37
89	67	-	CASCADA ROBBINS 75064 (18.98)	Everytime We Touch		67
90	87	80	SYSTEM OF A DOWN AMERICAN COLUMBIA 93871*/SONY MUSIC (18.98) ⊕	Hypnotize		17
91	70	77	JUEL SANTANA DIPLOMATS/DEF JAM 005426*/JDMG (13.98/8.98) ⊕	What The Game's Been Missing!		9
92	86	72	BILLY CURRINGTON MERCURY 003712/UMGN (13.98)	Doin' Somethin' Right		14
93	NEW	1	BRUCE SPRINGSTEEN & THE E STREET BAND COLUMBIA 77995/SONY MUSIC (19.98)	Hammersmith Odeon, London '75		93
94	91	84	AVENGED SEVENFOLD HOPELESS 48613*/WARNER BROS. (15.98)	City Of Evil		35
95	100	100	SHE WANTS REVENGE PERFECTKISS/FLAWLESS/GEFFEN 005587*/INTERSCOPE (9.98)	She Wants Revenge		35
96	98	85	DIERKS BENTLEY CAPITOL (NASHVILLE) 66475 (18.98) ⊕	Modern Day Drifter		6
97	92	81	LUDACRIS AND DTP DTP/DEF JAM 005786*/JDMG (13.98) ⊕	Ludacris Presents...Disturbing Tha Peace		1
98	93	102	ALY & AJ HOLLYWOOD 162505 (18.98)	Into The Rush		35
99	89	54	TRAIN COLUMBIA 94472/SONY MUSIC (18.98)	For Me, It's You		10
100	115	138	CREED WIND-UP 13103 (18.98 CD/DVD) ⊕	Greatest Hits		15

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MAR 18 2006 THE Billboard 200

Main Billboard 200 chart table with columns for Rank, Artist, Title, and Weeks on Chart. Top entries include 'Open The Eyes Of My Heart' by Various Artists and 'U.S.A. Still United' by Ying Yang Twins.



All-Spanish album, including some "Amore" cuts plus new tracks, opens at 7,000 copies.



Produced by Big & Rich's John Rich, she opens with almost 7,000 units, bowing at No. 34 on Top Country Albums.



One-woman rock act Tiffany Arbuckle Lee sees first ink on the big chart: 6,000 copies.



Third solo album from Old 97's frontman starts with sales of 8,000.



At No. 188, Elvis Costello's live set enters Top Jazz Albums at No. 2 with almost 6,000.

Continuation of the Billboard 200 chart table, listing albums from rank 151 to 200. Includes entries like 'Real Fine Place' by Sara Evans and 'Amor' by Andrea Bocelli.

Small chart section at the bottom of the page listing various artists and their chart positions, including 'LUDACRIS AND DTP', 'MADONNA', and 'THE NOTORIOUS B.I.G.'.

AIRPLAY MONITORED BY SALES DATA COMPILED BY



Billboard HOT 100

MAR 18 2006

HOT 100 AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	17	#1 BE WITHOUT YOU	MARY J. BLIGE (Geffen)
2	2	15	SO SICK	NE-YO (Def Jam/Interscope)
3	4	11	YO (EXCUSE ME MISS)	CHRIS BROWN (Jive/Zomba)
4	3	18	CHECK ON IT	BEYONCE FEAT. SLIM THUG (Columbia)
5	7	8	TEMPERATURE	SEAN PAUL (VP/Atlantic)
6	5	19	GRILLZ	NELLY FEAT. PAUL WALL, ALI & GIPP (DePary/Def Jam/UMRG)
7	6	16	UNPREDICTABLE	JAMIE FOXX FEAT. LUDACRIS (J/RMG)
8	9	9	LEAN WIT IT, ROCK WIT IT	DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)
9	8	11	I'M N LUV (WIT A STRIPPER)	T-PAIN FEAT. MIKE JONES (Konvict Muzik/Jive/Zomba)
10	10	7	LOVE	KEYSHIA COLE (A&M/Interscope)
11	11	10	YOU'RE BEAUTIFUL	JAMES BLUNT (Custard/Atlantic)
12	12	13	TOUCH IT	BUSTA RHYMES (Aftermath/Interscope)
13	13	28	BECAUSE OF YOU	KELLY CLARKSON (RCA/RMG)
14	18	7	MS. NEW BOOTY	BUBBA SPARXXX (New South/Purple Ribbon/Virgin)
15	21	11	UNWRITTEN	NATASHA BEDINGFIELD (Epic)
16	14	22	STICKWITU	THE PUSSYCAT DOLLS (A&M/Interscope)
17	16	24	ONE WISH	RAY J (Knockout/Sanctuary)
18	15	29	RUN IT!	CHRIS BROWN (Jive/Zomba)
19	23	5	SOS	RIHANNA (Sh/P/Def Jam/Interscope)
20	17	14	DANCE, DANCE	FALL OUT BOY (Fueled by Ramen/Island/Interscope)
21	22	8	WALK AWAY	KELLY CLARKSON (RCA/RMG)
22	19	9	SHAKE THAT	EMINEM FEAT. NATE DOGG (Shady/Aftermath/Interscope)
23	20	16	DIRTY LITTLE SECRET	THE ALL-AMERICAN REJECTS (Doghouse/Interscope)
24	33	7	WHO SAYS YOU CAN'T GO HOME	BON JOVI (Island/Interscope)
25	32	8	LIVING IN FAST FORWARD	KENNY CHESNEY (BNA)

1028 stations, comprised of top 40, adult contemporary, R&B/hip-hop, country, rock, gospel, Latin, and Christian formats, are electronically monitored 24 hours a day, 7 days a week. This data is used to compile The Billboard Hot 100.

ADULT TOP 40

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	26	#1 YOU'RE BEAUTIFUL	JAMES BLUNT (Custard/Atlantic)
2	2	17	EVER THE SAME	ROB THOMAS (Melisma/Atlantic)
3	3	29	PHOTOGRAPH	NICKELBACK (Roadrunner/Interscope)
4	5	24	BAD DAY	DANIEL POWTER (Warner Bros.)
5	4	24	BECAUSE OF YOU	KELLY CLARKSON (RCA/RMG)
6	6	24	BETTER DAYS	GOD DOLL (Warner Bros.)
7	7	29	RIGHT HERE	STAINO (FIP/Atlantic)
8	9	18	OVER MY HEAD (CABLE CAR)	THE FRAY (Epic)
9	11	16	CAB	TRAIN (Columbia)
10	8	57	YOU AND ME	LIFEHOUSE (Geffen)
11	10	19	SUGAR, WE'RE GOIN' DOWN	FALL OUT BOY (Fueled by Ramen/Island/Interscope)
12	16	13	UNWRITTEN	NATASHA BEDINGFIELD (Epic)
13	15	8	WHO SAYS YOU CAN'T GO HOME	BON JOVI (Island/Interscope)
14	18	9	WALK AWAY	KELLY CLARKSON (RCA/RMG)
15	14	13	JUST FEEL BETTER	SANTANA FEAT. STEVEN TYLER (Arista/RMG)
16	13	18	PRETTY VEGAS	INXS (Burnett/Epic)
17	17	13	DIRTY LITTLE SECRET	THE ALL-AMERICAN REJECTS (Doghouse/Interscope)
18	20	4	ALWAYS ON YOUR SIDE	SHERYL CROW & STING (A&M/Interscope)
19	19	9	TALK	COLDPLAY (Capitol)
20	21	6	BLACK HORSE & THE CHERRY TREE	KT TUNSTALL (Relentless/Virgin)
21	22	6	UPSIDE DOWN	JACK JOHNSON (Brushfire/UMRG)
22	23	13	SOME HEARTS	CARRIE UNDERWOOD (Arista/Arista Nashville/RMG)
23	24	11	LOVE AND MEMORIES	O.A.R. (Everfrost/Lava)
24	26	4	SAVIN' ME	NICKELBACK (Roadrunner/Interscope)
25	37	2	AGAIN AND AGAIN	JEWEL (Atlantic)

ADULT CONTEMPORARY

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	30	#1 YOU'RE BEAUTIFUL	JAMES BLUNT (Custard/Atlantic)
2	1	37	YOU AND ME	LIFEHOUSE (Geffen)
3	3	21	BECAUSE OF YOU	KELLY CLARKSON (RCA/RMG)
4	4	56	LOVELY NO MORE	ROB THOMAS (Melisma/Atlantic)
5	5	59	HOME	MICHAEL BUBLE (143/Reprise)
6	6	10	MAKING MEMORIES OF US	KEITH URBAN (Capitol Nashville/EMC)
7	8	8	SAVE THE LAST DANCE FOR ME	MICHAEL BUBLE (143/Reprise)
8	9	10	BAD DAY	DANIEL POWTER (Warner Bros.)
9	7	25	I'M FEELING YOU	SANTANA FEAT. MICHELLE BRANCH (Arista/RMG)
10	10	29	WINDOW TO MY HEART	JON SECADIA (Big3)
11	11	8	PROBABLY WOULDN'T BE THIS WAY	LEANN RIMES (Curb)
12	12	25	BEAUTIFUL	JIM BRICKMAN FEAT. WAYNE BRADY (Walt Disney/Hollywood)
13	15	23	LIKE WE NEVER LOVED AT ALL	FAITH HILL (Warner-Curb/Warner Bros.)
14	14	31	ONE LOVE	HOOTIE & THE BLOWFISH (Sneaky Long/Vanguard)
15	16	12	EVER THE SAME	ROB THOMAS (Melisma/Atlantic)
16	20	4	SOME HEARTS	CARRIE UNDERWOOD (Arista/Arista Nashville/RMG)
17	18	20	WHERE IS YOUR HEART TONIGHT	JORDAN KNIGHT (Trans Continental)
18	17	18	AMARANTINE	ENYA (Reprise)
19	19	15	BETTER DAYS	GOD DOLL (Warner Bros.)
20	22	7	UNCHAINED MELODY	BARRY MANILOW (Arista/RMG)
21	21	4	WHEN DID YOU FALL?	CHRIS RICE (E1 & Flo/Interscope)
22	23	18	WAKE ME UP WHEN SEPTEMBER ENDS	GREEN DAY (Reprise)
23	24	16	PHOTOGRAPH	NICKELBACK (Roadrunner/Interscope)
24	26	5	CAB	TRAIN (Columbia)
25	25	3	ALWAYS ON YOUR SIDE	SHERYL CROW & STING (A&M/Interscope)

HOT DIGITAL SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
1	1	1	#1 SO SICK	NE-YO (Def Jam/Interscope)	2
2	1	19	YOU'RE BEAUTIFUL	JAMES BLUNT (Custard/Atlantic)	2
3	2	3	TEMPERATURE	SEAN PAUL (VP/Atlantic)	2
4	5	3	I'M N LUV (WIT A STRIPPER)	T-PAIN FEAT. MIKE JONES (Konvict Muzik/Jive/Zomba)	2
5	3	15	UNWRITTEN	NATASHA BEDINGFIELD (Epic)	2
6	4	13	EVERYTIME WE TOUCH	CASCADA (Robbins)	2
7	8	1	SHAKE THAT	EMINEM (Shady/Aftermath/Interscope)	2
8	6	5	GRILLZ	NELLY FEAT. PAUL WALL, ALI & GIPP (DePary/Def Jam/UMRG)	2
9	4	4	BAD DAY	DANIEL POWTER (Warner Bros.)	2
10	7	6	CHECK ON IT	BEYONCE FEAT. SLIM THUG (Columbia)	2
11	9	4	STUPID GIRLS	PINK (LaFace/Zomba)	2
12	10	6	LEAN WIT IT, ROCK WIT IT	DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)	2
13	11	24	PUMP IT	THE BLACK EYED PEAS (A&M/Interscope)	2
14	13	31	MY HUMPS	THE BLACK EYED PEAS (A&M/Interscope)	2
15	1	1	ALWAYS ON YOUR SIDE	SHERYL CROW & STING (A&M/Interscope)	2
16	21	3	BEEP	THE PUSSYCAT DOLLS FEAT. WILL I AM (A&M/Interscope)	2
17	12	34	DIRTY LITTLE SECRET	THE ALL-AMERICAN REJECTS (Doghouse/Interscope)	2
18	15	20	DANCE, DANCE	FALL OUT BOY (Fueled by Ramen/Island/Interscope)	2
19	17	8	YO (EXCUSE ME MISS)	CHRIS BROWN (Jive/Zomba)	2
20	24	18	JESUS, TAKE THE WHEEL	CARRIE UNDERWOOD (Arista/Arista Nashville)	2
21	20	12	BE WITHOUT YOU	MARY J. BLIGE (Geffen)	2
22	22	3	MS. NEW BOOTY	BUBBA SPARXXX (New South/Purple Ribbon/Virgin)	2
23	16	27	GOLD DIGGER	KANYE WEST FEAT. JAMIE FOXX (Roc-A-Fella/Def Jam/Interscope)	2
24	27	4	RUSH	ALY & AJ (Hollywood)	2
25	19	15	L.O.V.E.	ASHLEE SIMPSON (Geffen)	2

HOT DIGITAL SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
26	1	1	#1 HEMORRHAGE (IN MY HANDS)	FUEL (550 Music/Epic)	3
27	18	21	LAFFY TAFFY	D4L (DeMone/Asylum/Atlantic)	3
28	26	8	UPSIDE DOWN	JACK JOHNSON (Brushfire/UMRG)	3
29	25	4	TOUCH IT	BUSTA RHYMES (Aftermath/Interscope)	3
30	36	5	FOR YOU I WILL (CONFIDENCE)	TEDDY GEIGER (Cred. Columbia)	3
31	30	12	PERFECT SITUATION	WEEZER (Geffen)	3
32	40	6	MOVE ALONG	THE ALL-AMERICAN REJECTS (Doghouse/Interscope)	3
33	33	5	WALK AWAY	KELLY CLARKSON (RCA/RMG)	3
34	28	24	RUN IT!	CHRIS BROWN (Jive/Zomba)	3
35	29	26	PHOTOGRAPH	NICKELBACK (Roadrunner/Interscope)	3
36	47	6	KING WITHOUT A CROWN	MATISYAHU (Jub/Jive/Epic)	3
37	23	29	BREATHE (2 AM)	ANNA NALICK (Columbia)	3
38	61	2	GIRL NEXT DOOR	SAYING JANE (Alert/Toucan Cove/UMRG)	3
39	35	38	SUGAR, WE'RE GOIN' DOWN	FALL OUT BOY (Fueled by Ramen/Island/Interscope)	3
40	45	7	FRESH AZIMIZ	BOW WOW FEAT. J-KWON & JERMAINE DUPRI (Columbia)	3
41	31	43	FEEL GOOD INC	GORILLAZ (Parlophone/Virgin)	3
42	63	8	ROMPE	DADDY YANKEE (El Cartel/Interscope)	3
43	34	25	WE BE BURNIN'	SEAN PAUL (VP/Atlantic)	3
44	32	20	HUNG UP	MADONNA (Warner Bros.)	3
45	43	7	BREAKING FREE	ZAC EFFRON, ANDREW SEELY & VANESSA ANNE HUGHES (Walt Disney)	3
46	74	2	WHAT'S LEFT OF ME	NICK LACHEY (Jive/Zomba)	3
47	38	3	SAVE A HORSE (RIDE A COWBOY)	BIG & RICH (Warner Bros. Nashville/WRN)	3
48	39	18	HONKY TONK BADONKADONK	TRACE ADKINS (Capitol Nashville)	3
49	50	22	BETTER DAYS	GOD DOLL (Warner Bros.)	3
50	49	8	LIGHTS AND SOUNDS	YELLOWCARD (Capitol)	3

ADULT CONTEMPORARY

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
51	38	20	STICKWITU	THE PUSSYCAT DOLLS (A&M/Interscope)	2
52	41	28	BECAUSE OF YOU	KELLY CLARKSON (RCA/RMG)	2
53	48	3	CRASH	GWEN STEFANI (Interscope)	2
54	52	2	WHO SAYS YOU CAN'T GO HOME	BON JOVI (Island/Interscope)	2
55	44	43	DON'T CHA	THE PUSSYCAT DOLLS (A&M/Interscope)	2
56	37	21	THERE IT GO! (THE WHISTLE SONG)	JUELZ SANTANA (Diplomat/Def Jam/Interscope)	2
57	45	11	UNPREDICTABLE	JAMIE FOXX FEAT. LUDACRIS (J/RMG)	2
58	1	1	OVER MY HEAD (CABLE CAR)	THE FRAY (Epic)	2
59	42	66	SINCE U BEEN GONE	KELLY CLARKSON (RCA/RMG)	2
60	55	2	SORRY	MADONNA (Warner Bros.)	2
61	1	1	EVER THE SAME	ROB THOMAS (Melisma/Atlantic)	2
62	51	55	YOU AND ME	LIFEHOUSE (Geffen)	2
63	1	1	TOUCH THE SKY	KANYE WEST FEAT. LUPE FIASCO (Roc-A-Fella/Def Jam)	2
64	64	2	TONIGHT I WANNA CRY	KEITH URBAN (Capitol Nashville)	2
65	1	1	I WRITE SINS NOT TRAGEDIES	PANIC! AT THE DISCO (Decaydance/Fueled by Ramen)	2
66	54	25	100 YEARS	FIVE FOR FIGHTING (Aware/Columbia)	2
67	71	3	WHEN I GET WHERE I'M GOING	BRAD PAISLEY FEAT. DOLLY PARTON (Arista Nashville)	2
68	55	49	BEVERLY HILLS	WEEZER (Geffen)	2
69	60	3	RODOE	JUVENILE (JTP/Atlantic)	2
70	1	1	WINGS OF THE BUTTERFLY	HIM (Sire/Warner Bros.)	2
71	58	40	BLESS THE BROKEN ROAD	RASCAL FLATTS (Lyric Street)	2
72	57	28	THESE WORDS	NATASHA BEDINGFIELD (Epic)	2
73	1	1	RIDIN'	CHAMILLIONAIRE FEAT. KRAYZIE BONE (Universal/UMRG)	2
74	73	3	YOUR MAN	JOSH TURNER (MCA Nashville)	2
75	66	51	HOLLABACK GIRL	GWEN STEFANI (Interscope)	2

MODERN ROCK

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
1	1	12	#1 EVERY DAY IS EXACTLY THE SAME	NINE INCH NAILS (Nothing/Interscope)	2
2	2	18	DANCE, DANCE	FALL OUT BOY (Fueled by Ramen/Island/Interscope)	2
3	3	30	WASTELAND	10 YEARS (Republic/Universal/UMRG)	2
4	4	16	LIGHTS AND SOUNDS	YELLOWCARD (Capitol)	2
5	6	6	NO WAY BACK	FOO FIGHTERS (RD/Swell/RCA/RMG)	2
6	10	14	THE DENIAL TWIST	THE WHITE STRIPES (Third Man/V2)	2
7	5	22	PERFECT SITUATION	WEEZER (Geffen)	2
8	8	19	DARE	GORILLAZ FEAT. SHAUN RYDER (Parlophone/Virgin)	2
9	11	13	TEAR YOU APART	SHE WANTS REVENGE (Perfect Kiss/Flawless/Geffen)	2
10	7	22	HYPNOTIZE	SYSTEM OF A DOWN (American/Columbia)	2
11	9	18	KING WITHOUT A CROWN	MATISYAHU (Jub/Jive/Epic)	2
12	12	28	BAT COUNTRY	AVENGED SEVENFOLD (Hopeless/Warner Bros.)	2
13	16	6	HATE ME	BLUE OCTOBER (Universal/UMRG)	2
14	19	5	THE ONLY DIFFERENCE BETWEEN MARTYRDOM AND SUICIDE IS...	PANIC! AT THE DISCO (Decaydance/Fueled by Ramen)	2
15	13	18	TALK	COLDPLAY (Capitol)	2
16	16	4	SPEAK	GODSMACK (Republic/Universal/UMRG)	2
17	15	11	CASH MACHINE	HARD-FI (Necessary/Atlantic)	2
18	20	6	SAYING SORRY	HAWTHORNE HEIGHTS (Victory)	2
19	14	24	TWISTED TRANSISTOR	KORN (Virgin)	2
20	25	4	GOLD LION	YEAH YEAH YEARS (Dress Up/Interscope)	2
21	23	6	CROOKED TEETH	DEATH CAB FOR CUTIE (Atlantic)	2
22	24	17	WINGS OF A BUTTERFLY	HIM (Sire/Warner Bros.)	2
23	22	7	HEART IN A CAGE	THE STROKES (RCA/RMG)	2
24	31</				

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POP Billboard

Nielsen
Broadcast Data
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SoundScan

POP 100™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	12	13	SO SICK	NE-YO (DEF JAM/IDJMG)
2	1	19	YOU'RE BEAUTIFUL	JAMES BLUNT (CUSTARD/ATLANTIC)
3	4	9	TEMPERATURE	SEAN PAUL (VP/ATLANTIC)
4	2	15	CHECK ON IT	BEYONCE FEAT. SLIM THUG (COLUMBIA)
5	3	15	UNWRITTEN	NATASHA BEDINGFIELD (EPIC)
6	5	15	EVERYTIME WE TOUCH	CASCADA (ROBBINS)
7	7	13	BE WITHOUT YOU	MARY J. BLIGE (GEFFEN)
8	6	15	GRILLZ	NELLY FEAT. PAUL WALL, ALI & GIPP (DERRITY/FO REEL/UMRG)
9	8	10	I'M N LUV (WIT A STRIPPER)	T-PAIN FEAT. MIKE JONES (KONVICT MUZIK/JIVE/ZOMBA)
10	9	34	DIRTY LITTLE SECRET	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)
11	10	13	SHAKE THAT	EMINEM FEAT. NATE DOGG (SHADY/AFTERMATH/INTERSCOPE)
12	11	21	DANCE, DANCE	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)
13	15	12	WALK AWAY	KELLY CLARKSON (RCA/RMG)
14	14	37	PUMP IT	THE BLACK EYED PEAS (A&M/INTERSCOPE)
15	15	5	STUPID GIRLS	PINK (LAFACE/ZOMBA)
16	13	23	STICKWITU	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)
17	19	11	YO (EXCUSE ME MISS)	CHRIS BROWN (JIVE/ZOMBA)
18	1	27	RUN IT!	CHRIS BROWN (JIVE/ZOMBA)
19	24	12	BEEP	THE PUSSYCAT DOLLS FEAT. WILL I AM (A&M/INTERSCOPE)
20	18	32	BECAUSE OF YOU	KELLY CLARKSON (RCA/RMG)
21	27	6	SOS	RIHANNA (SRP/DEF JAM/IDJMG)
22	34	4	BAD DAY	DANIEL POWTER (WARNER BROS.)
23	21	33	MY HUMPS	THE BLACK EYED PEAS (A&M/INTERSCOPE)
24	22	21	ONE WISH	RAY J (KNOCKOUT/SANCTUARY)
25	20	28	GOLD DIGGER	KANYE WEST FEAT. JAMIE FOXX (ROC-A-FELLA/DEF JAM/IDJMG)
26	23	29	PHOTOGRAPH	NICKELBACK (ROADRUNNER/IDJMG)
27	29	8	LEAN WIT IT, ROCK WIT IT	DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)
28	26	39	SUGAR, WE'RE GOIN' DOWN	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)
29	33	31	RIGHT HERE	STAIN'D (FLIP/ATLANTIC)
30	25	22	THERE IT GO! (THE WHISTLE SONG)	JUELZ SANTANA (DIPLOMATS/DEF JAM/IDJMG)
31	36	14	GIRL NEXT DOOR	SAVING JANE (TOUCAN COVE/UMRG)
32	32	28	WE BE BURNIN'	SEAN PAUL (VP/ATLANTIC)
33	37	7	FOR YOU I WILL (CONFIDENCE)	TEDDY GEIGER (CRED/COLUMBIA)
34	31	17	L.O.V.E.	ASHLEE SIMPSON (GEFFEN)
35	40	4	MS. NEW BOOTY	BUBBA SPARXXX (NEW SOUTH/PURPLE RIBBON/VIRGIN)
36	1	1	ALWAYS ON YOUR SIDE	SHERYL CROW & STING (A&M/INTERSCOPE)
37	35	11	UNPREDICTABLE	JAMIE FOXX FEAT. LUDACRIS (J/RMG)
38	30	8	CRASH	GWEN STEFANI (INTERSCOPE)
39	43	18	JESUS, TAKE THE WHEEL	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)
40	51	2	WHAT'S LEFT OF ME	NICK LACHEY (JIVE/ZOMBA)
41	41	22	DON'T FORGET ABOUT US	MARIAH CAREY (ISLAND/IDJMG)
42	39	23	IF IT'S LOVIN' THAT YOU WANT	RIHANNA (SRP/DEF JAM/IDJMG)
43	38	21	LAFFY TAFFY	D4L (DEEMONEY/ASYLUM/ATLANTIC)
44	44	5	RUSH	ALY & AJ (HOLLYWOOD)
45	42	12	TOUCH IT	BUSTA RHYMES (AFTERMATH/INTERSCOPE)
46	59	3	SORRY	MADONNA (WARNER BROS.)
47	55	6	MOVE ALONG	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)
48	65	9	ROMPE	DADDY YANKEE (EL CARTEL/INTERSCOPE)
49	45	8	UPSIDE DOWN	JACK JOHNSON (BRUSHFIRE/UMRG)
50	56	7	KING WITHOUT A CROWN	MATSYAHU (JDUB/DOR/EPIC)
51	52	24	BETTER DAYS	GOOD GOOD DOLLS (WARNER BROS.)
52	48	14	PERFECT SITUATION	WEEZER (GEFFEN)
53	46	20	HUNG UP	MADONNA (WARNER BROS.)
54	74	3	TOUCH THE SKY	KANYE WEST FEAT. LUPE FIASCO (ROC-A-FELLA/DEF JAM/IDJMG)
55	72	5	OVER MY HEAD (CABLE CAR)	THE FRAY (EPIC)
56	58	1	FRESH AZIMIZ	BDW WOW FEAT. J-KWON & JERMAINE DUPRI (COLUMBIA)
57	47	17	WHEN I'M GONE	EMINEM (SHADY/AFTERMATH/INTERSCOPE)
58	77	2	SAVIN' ME	NICKELBACK (ROADRUNNER/IDJMG)
59	70	11	EVER THE SAME	ROB THOMAS (MELISMA/ATLANTIC)
60	60	7	BREAKING FREE	ZAC EFFRON, ANDREW SEELEY & VANESSA ANNE HUGHES (WALT DISNEY)
61	49	16	WHO I AM HATES WHO I'VE BEEN	RELIENT K (GOTEE/CAPITOL)
62	57	19	HONKY TONK BADONKADONK	TRACE ADKINS (CAPITOL (NASHVILLE))
63	61	22	LUXURIOUS	GWEN STEFANI (INTERSCOPE)
64	64	2	WHO SAYS YOU CAN'T GO HOME	BON JOVI (ISLAND/IDJMG)
65	63	11	LIGHTS AND SOUNDS	YELLOWCARD (CAPITOL)
66	66	24	SOUL SURVIVOR	YOUNG JEEZY FEAT. AKON (CORPORATE THUGZ/DEF JAM/IDJMG)
67	53	12	NASTY GIRL	THE NOTORIOUS B.I.G. (BAD BOY/ATLANTIC)
68	68	17	TURN IT UP	CHAMILLIONAIRE FEAT. LIL' FLIP (UNIVERSAL/UMRG)
69	73	4	TONIGHT I WANNA CRY	KEITH URBAN (CAPITOL (NASHVILLE))
70	62	26	I'M SPRUNG	T-PAIN (KONVICT MUZIK/JIVE/ZOMBA)
71	69	4	RODEO	JUVENILE (UTP/ATLANTIC)
72	78	5	I WRITE SINS NOT TRAGEDIES	PANIC! AT THE DISCO (DECA/DANCE/FUELED BY RAMEN)
73	88	2	HIPS DON'T LIE	SHAKIRA FEAT. WYCLEF JEAN (EPIC)
74	75	13	WHEN I GET WHERE I'M GOING	BRAD PAISLEY FEAT. DOLLY PARTON (ARISTA NASHVILLE)
75	89	4	THE REAL THING	BO BICE (RCA/RMG)
76	81	2	WINGS OF A BUTTERFLY	HIM (SIRE/WARNER BROS.)
77	83	14	GONE	KELLY CLARKSON (RCA/RMG)
78	95	2	RIDIN'	CHAMILLIONAIRE FEAT. KRAYZIE BONE (UNIVERSAL/UMRG)
79	71	22	I THINK THEY LIKE ME	DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)
80	76	6	YOUR MAN	JOSH TURNER (MCA NASHVILLE)
81	67	24	STAY FLY	THREE 6 MAFIA (HYPNOTIZE MINDS/COLUMBIA)
82	90	2	BEST FRIEND	50 CENT & OLIVIA (G-UNIT/INTERSCOPE)
83	50	2	BLACK SWEAT	PRINCE (NPG/UNIVERSAL/UMRG)
84	82	11	KEROSENE	MIRANDA LAMBERT (EPIC (NASHVILLE))
85	85	6	GOODBYE MY LOVER	JAMES BLUNT (CUSTARD/ATLANTIC)
86	87	19	DARE	GORILLAZ FEAT. SHAUN RYDER (PARLOPHONE/VIRGIN)
87	91	6	WE'RE ALL IN THIS TOGETHER	HIGH SCHOOL MUSICAL CAST (WALT DISNEY)
88	1	1	WHEN YOU'RE MAD	NE-YO (DEF JAM/IDJMG)
89	79	1	LOVE	KEYSHIA COLE (A&M/INTERSCOPE)
90	37	2	GEEK IN THE PINK	JASON MRAZ (ATLANTIC)
91	50	7	GET'CHA HEAD IN THE GAME	ANDREW SEELEY (WALT DISNEY)
92	19	19	SEASONS OF LOVE	CAST OF RENT (WARNER BROS.)
93	1	1	POPPIN' MY COLLAR	THREE 6 MAFIA (HYPNOTIZE MINDS/COLUMBIA)
94	34	6	START OF SOMETHING NEW	ZAC EFFRON, ANDREW SEELEY & VANESSA ANNE HUGHES (WALT DISNEY)
95	34	19	SHAKE	YING YANG TWINS FEAT. PITBULL (COLLIPARK/TVT)
96	39	7	WHAT I'VE BEEN LOOKING FOR	LUCAS GRAEBEL & ASHLEY TISDALE (WALT DISNEY)
97	1	1	GOLD LION	YEAH YEAH YEAHS (DRESS UP/INTERSCOPE)
98	1	1	BRING OUT THE FREAK IN YOU	LIL' ROB (UPSTAIRS)
99	1	1	SO LONELY	TWISTA FEAT. MARIAH CAREY (ATLANTIC)
100	1	1	BLACK HORSE & THE CHERRY TREE	KT TUNSTALL (RELENTLESS/VIRGIN)

POP 100: The top Pop singles & tracks, according to mainstream top 40 radio audience impressions measured by Nielsen Broadcast Data Systems, and sales compiled by Nielsen SoundScan. See Chart Legend for rules and explanations. © 2006, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. POP 100 AIRPLAY: Legend located below chart. SINGLES SALES: This data is used to compile both the Billboard Hot 100 and Pop 100. See Chart Legend for rules and explanations. © 2006, VNU Business Media, Inc. All rights reserved. HITPREDICTOR: See Chart Legend for rules and explanations. © 2006, Promosquad and HitPredictor are trademarks of Think Fast LLC.

POP 100 AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	2	13	SO SICK	NE-YO (DEF JAM/IDJMG)	☆
2	1	13	CHECK ON IT	BEYONCE FEAT. SLIM THUG (COLUMBIA)	
3	3	7	BE WITHOUT YOU	MARY J. BLIGE (GEFFEN)	
4	4	17	UNWRITTEN	NATASHA BEDINGFIELD (EPIC)	☆
5	6	22	DIRTY LITTLE SECRET	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)	☆
6	8	12	WALK AWAY	KELLY CLARKSON (RCA/RMG)	☆
7	7	16	DANCE, DANCE	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	☆
8	12	6	SOS	RIHANNA (SRP/DEF JAM/IDJMG)	
9	17	6	TEMPERATURE	SEAN PAUL (VP/ATLANTIC)	
10	5	23	STICKWITU	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)	
11	9	12	GRILLZ	NELLY FEAT. PAUL WALL, ALI & GIPP (DERRITY/FO REEL/UMRG)	
12	10	14	EVERYTIME WE TOUCH	CASCADA (ROBBINS)	
13	15	8	YOU'RE BEAUTIFUL	JAMES BLUNT (CUSTARD/ATLANTIC)	
14	3	31	BECAUSE OF YOU	KELLY CLARKSON (RCA/RMG)	
15	1	22	RUN IT!	CHRIS BROWN (JIVE/ZOMBA)	
16	4	16	ONE WISH	RAY J (KNOCKOUT/SANCTUARY)	
17	11	7	YO (EXCUSE ME MISS)	CHRIS BROWN (JIVE/ZOMBA)	
18	9	7	I'M N LUV (WIT A STRIPPER)	T-PAIN FEAT. MIKE JONES (KONVICT MUZIK/JIVE/ZOMBA)	
19	8	12	SHAKE THAT	EMINEM FEAT. NATE DOGG (SHADY/AFTERMATH/INTERSCOPE)	
20	6	14	PUMP IT	THE BLACK EYED PEAS (A&M/INTERSCOPE)	
21	28	11	BEEP	THE PUSSYCAT DOLLS FEAT. WILL I AM (A&M/INTERSCOPE)	
22	22	11	RIGHT HERE	STAIN'D (FLIP/ATLANTIC)	
23	20	22	PHOTOGRAPH	NICKELBACK (ROADRUNNER/IDJMG)	
24	1	5	STUPID GIRLS	PINK (LAFACE/ZOMBA)	
25	13	14	THERE IT GO! (THE WHISTLE SONG)	JUELZ SANTANA (DIPLOMATS/DEF JAM/IDJMG)	
26	25	27	GOLD DIGGER	KANYE WEST FEAT. JAMIE FOXX (ROC-A-FELLA/DEF JAM/IDJMG)	
27	24	28	SUGAR, WE'RE GOIN' DOWN	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	
28	32	20	MY HUMPS	THE BLACK EYED PEAS (A&M/INTERSCOPE)	
29	30	23	DON'T FORGET ABOUT US	MARIAH CAREY (ISLAND/IDJMG)	☆
30	27	23	IF IT'S LOVIN' THAT YOU WANT	RIHANNA (SRP/DEF JAM/IDJMG)	
31	33	24	WE BE BURNIN'	SEAN PAUL (VP/ATLANTIC)	
32	11	11	GIRL NEXT DOOR	SAVING JANE (TOUCAN COVE/UMRG)	☆
33	35	5	UNPREDICTABLE	JAMIE FOXX FEAT. LUDACRIS (J/RMG)	
34	38	6	FOR YOU I WILL (CONFIDENCE)	TEDDY GEIGER (CRED/COLUMBIA)	
35	26	8	CRASH	GWEN STEFANI (INTERSCOPE)	☆
36	39	3	HIPS DON'T LIE	SHAKIRA FEAT. WYCLEF JEAN (EPIC)	☆
37	37	22	LUXURIOUS	GWEN STEFANI (INTERSCOPE)	
38	36	11	L.O.V.E.	ASHLEE SIMPSON (GEFFEN)	☆
39	42	3	WHAT'S LEFT OF ME	NICK LACHEY (JIVE/ZOMBA)	☆
40	46	2	SAVIN' ME	NICKELBACK (ROADRUNNER/IDJMG)	☆
41	42	8	GONE	KELLY CLARKSON (RCA/RMG)	
42	46	4	THE REAL THING	BO BICE (RCA/RMG)	
43	46	21	SHAKE	YING YANG TWINS FEAT. PITBULL (COLLIPARK/TVT)	
44	44	17	WHEN I'M GONE	EMINEM (SHADY/AFTERMATH/INTERSCOPE)	☆
45	46	13	HERE WE GO	TRINA FEAT. KELLY ROWLAND (SLIP-N-SLIDE/ATLANTIC)	
46	1	1	MS. NEW BOOTY	BUBBA SPARXXX (NEW SOUTH/PURPLE RIBBON/VIRGIN)	
47	41	4	NASTY GIRL	THE NOTORIOUS B.I.G. (BAD BOY/ATLANTIC)	
48	1	1	BAD DAY	DANIEL POWTER (WARNER BROS.)	
49	1	1	SO LONELY	TWISTA FEAT. MARIAH CAREY (ATLANTIC)	
50	1	1	TOUCH THE SKY	KANYE WEST FEAT. LUPE FIASCO (ROC-A-FELLA/DEF JAM/IDJMG)	

17 main stream top 40 stations are electronically monitored 24 hours a day, 7 days a week. This data is used to compile the Pop 100.

HOT SINGLES SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	2	SORRY	MADONNA (WARNER BROS.)
2	1	2	BLACK SWEAT	PRINCE (NPG/UNIVERSAL/UMRG)
3	2	11	CHECK ON IT	BEYONCE FEAT. SLIM THUG (COLUMBIA)
4	3	2	GOLD LION	YEAH YEAH YEAHS (DRESS UP/INTERSCOPE)
5	3	11	TE AMO CORAZON	PRINCE (UNIVERSAL/UMRG)
6	3	3	SISTER	SCOUNDREL SQUAD FEAT. BUN-B (INVISIBLE)
7	16	8	TOUCH IT	BUSTA RHYMES (AFTERMATH/INTERSCOPE)
8	4	9	HEARTBREAK HOTEL	ELVIS PRESLEY (RCA/SONY BMG STRATEGIC MARKETING GROUP)
9	10	16	HUNG UP	MADONNA (WARNER BROS.)
10	11	5	HEAD LIKE A HOLE	NINE INCH NAILS (RHYMDOISC)
11	9	7	GOTTA GET TO MY BABY	JOVAN DAIS (ANOTHA DAIS)
12	13	15	ONE WISH	RAY J (KNOCKOUT/SANCTUARY)
13	17	13	I AM NOT MY HAIR	INDIA ARIE (MOTOWN/UMRG)
14	25	8	LEAN WIT IT, ROCK WIT IT	DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)
15	1	1	I REFUSE	URBAN MYSTIC (SOBE/WARNER BROS.)
16	15	18	NUMBER 1	GOLDFRAPP (MUTE)
17	27	14	DELUSIONS OF GRANDEUR	THE J PROJECT FEAT. LASALLE GABRIEL (SLR)
18	12	9	EVERYTIME WE TOUCH	CASCADA (ROBBINS)
19	1	1	SWEAT	JES (CELESTIAL ARTS PUBLISHING)
20	23	38	INSIDE YOUR HEAVEN/VEHICLE	BO BICE (RCA/RMG)
21	13	27	GO CRAZY	YOUNG JEEZY FEAT. JAY-Z (CORPORATE THUGZ/DEF JAM/IDJMG)
22	23	38	LOVELY	AKON (SRC/UNIVERSAL/UMRG)
23	13	56	WE WILL BECOME SILHOUETTES/BE STILL MY HEART	THE POSTAL SERVICE (SUB POP)
24	1	1	MS. NEW BOOTY	BUBBA SPARXXX (NEW SOUTH/PURPLE RIBBON/VIRGIN)
25	13	3	LIPSTICK	ROCKIE LYNNE (UNIVERSAL SOUTH)

HITPREDICTOR

DATA PROVIDED BY promosquad

See chart legend for rules and explanations. Yellow indicates recently tested title, ☆ indicates New Release.

ARTIST/Title/LABEL/(Score) Chart Rank

POP 100 AIRPLAY

NE-YO	So Sick	IDJMG	(65.0)	1
NATASHA BEDINGFIELD	Unwritten	EPIC	(70.2)	4
KELLY CLARKSON	Walk Away	RMG	(83.8)	6
FALL OUT BOY	Dance, Dance	IDJMG	(82.5)	7
CASCADA	Everytime We Touch	ROBBINS	(70.0)	12
JAMES BLUNT	You're Beautiful	ATLANTIC	(65.2)	13
SAVING JANE	Girl Next Door	UMRG	(85.4)	32
SHAKIRA FEAT. WYCLEF JEAN	Hips Don't Lie	EPIC	(67.0)	36
NICK LACHEY	What's Left Of Me	ZOMBA	(68.3)	39
NICKELBACK	Savin' Me	IDJMG	(79.5)	40

ADULT TOP 40

☆ HOOTIE & THE BLOWFISH	Get Out Of My Mind	VANGUARD	(71.8)	-
☆ INXS	Allegory	EPIC	(66.2)	-
ROB THOMAS	Ever The Same	ATLANTIC	(84.5)	2
NATASHA BEDINGFIELD	Unwritten	EPIC	(65.9)	12
BON JOVI	Who Says You Can't Go Home	IDJMG	(73.6)	13
NELLY CLARKSON	Walk Away	RMG	(68.3)	14

MODERN ROCK

FALL OUT BOY	Dance, Dance	IDJMG	(71.1)	2
FOO FIGHTERS	No Way Back	RMG	(67.6)	5
ANBERLIN	Paperthin Anthem	EMM	(69.8)	38

TOP
R&B/HIP-HOP ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	HOT SHOT DEBUT	1	#1 NE-YO DEF JAM 004934*/IDJMG (13.98)	In My Own Words		1
2	2	12	MARY J. BLIGE MTRIARCH/GEFFEN 005722*/INTERSCOPE (13.98/8.98)	The Breakthrough	■	1
3	3	3	JAHEIM DIVINE MILL 48802/WARNER BROS. (18.98)	Ghetto Classics		
4	6	2	GREATEST GAINER MOTOWN 006212/UMRG (13.98)	Tyler Perry's Madea's Family Reunion		4
5	4	4	DEM FRANCHIZE BOYZ SO SO DEF 53423*/VIRGIN (18.98) ⊕	On Top Of Our Game		2
6	3	37	KEYSHIA COLE A&M 003554*/INTERSCOPE (13.98)	The Way It Is	■	2
7	5	12	JAMIE FOXX J 71779*/RMG (18.98) ⊕	Unpredictable	■	1
8	7	4	HEATHER HEADLEY RCA 64492/RMG (18.98) ⊕	In My Mind		1
9	7	14	CHRIS BROWN JIVE 82876/ZOMBA (18.98) ⊕	Chris Brown	■	1
10	10	13	T-PAIN KONVICT MUZIK/JIVE 73200/ZOMBA (18.98)	Rappa Ternt Sanga	■	1
11	13	13	LIL WAYNE CASH MONEY 005124*/UMRG (13.98)	Tha Carter II	●	1
12	1	23	SEAN PAUL VP/ATLANTIC 83788*/AG (18.98)	The Trinity	●	4
13	15	9	ANTHONY HAMILTON SO SO DEF 74278/ZOMBA (18.98)	Ain't Nobody Worryin'	■	1
14	11	13	EMINEM SHADY/AFTERMATH 005881*/INTERSCOPE (13.98/8.98)	Curtain Call: The Hits	■	2
15	18	11	THE NOTORIOUS B.I.G. BAD BOY 83885*/AG (19.98)	Duets: The Final Chapter	■	3
16	17	16	THE BLACK EYED PEAS A&M 004341*/INTERSCOPE (13.98/8.98)	Monkey Business	■	1
17	12	8	MARIAH CAREY ISLAND 005784*/IDJMG (13.98) ⊕	The Emancipation Of Mimi	■	1
18	22	22	KIRK FRANKLIN FO YO SOUL/GOSPO CENTRIC 71019/ZOMBA (18.98)	Hero	●	4
19	20	17	YOUNG JEEZY CORPORATE THUGZ/DEF JAM 004421*/IDJMG (13.98)	Let's Get It: Thug Motivation 101	■	1
20	16	21	THREE 6 MAFIA HYPNOTIZE MINDS/COLUMBIA 94724/SONY MUSIC (18.98) ⊕	Most Known Unknown	●	1
21	14	-	SCARFACE PRESENTS... THE PRODUCT UNDERGROUND RAILROAD 5828/KOCH (17.98)	One Hunid		14
22	19	14	REMY MA SRC/UNIVERSAL 005122*/UMRG (13.98)	There's Something About Remy: Based On A True Story		7
23	21	18	JUELZ SANTANA DIPLOMATS/DEF JAM 005426*/IDJMG (13.98/8.98) ⊕	What The Game's Been Missing!	●	1
24	25	15	CHAMILLIONAIRE UNIVERSAL 005423*/UMRG (13.98)	The Sound Of Revenge	●	2
25	26	15	NELLY FO REEL/DETTY 005825*/UMRG (13.98)	Sweatsuit	●	6
26	23	19	KANYE WEST ROC-A-FELLA/DEF JAM 004813*/IDJMG (13.98)	Late Registration	■	1
27	24	19	DESTINY'S CHILD COLUMBIA 97765/SONY MUSIC (18.98) ⊕	#1's	■	1
28	27	12	LUDACRIS AND DTP DTP/DEF JAM 005786*/IDJMG (13.98) ⊕	Ludacris Presents...Disturbing Tha Peace	●	1
29	38	32	MARY MARY MY BLOCK/COLUMBIA 77733/SONY MUSIC (18.98)	Mary Mary	●	4
30	32	17	D4L DEEMONEY/ASYLUM 83890/AG (18.98)	Down For Life		4
31	34	10	YING YANG TWINS COLLIPARK 2790/TVT (11.98 CD/DVD) ⊕	U.S.A. Still United		
32	31	20	BUN-B RAP-A-LOT 4 LIFE 68539/ASYLUM (18.98)	Trill		
33	33	18	SOUNDTRACK G-UNIT 005605*/INTERSCOPE (13.98/8.98)	Get Rich Or Die Tryin'	■	1
34	39	25	CHARLIE WILSON JIVE 69429/ZOMBA (18.98)	Charlie, Last Name Wilson		3
35	29	20	JOHN LEGEND G.O.O.D./COLUMBIA 92776*/SONY MUSIC (18.98) ⊕⊕	Get Lifted	■	1
36	37	36	PAUL WALL SWISHHOUSE/ATLANTIC 83808/ASYLUM (18.98)	The Peoples Champ	■	1
37	36	30	PURPLE RIBBON ALL-STARS PURPLE RIBBON 12207*/VIRGIN (18.98)	Big Boi Presents...Got Purp? Vol. II		
38	40	32	TREY SONGZ SONG BOOK/ATLANTIC 83721/AG (15.98)	I Gotta Make It		
39	NEW	1	BIZZY BONE PMC 900094/B-DUB (17.98)	Thugs Revenge		
40	42	27	YOLANDA ADAMS ELEKTRA/ATLANTIC 83789/AG (18.98)	Day By Day		
41	55	47	SOUNDTRACK GRAND HUSTLE/ATLANTIC 83822*/AG (18.98)	Hustle & Flow		
42	42	42	DAMIAN "JR. GONG" MARLEY GHETTO YOUTHS/TUFF GONG 005416*/UMRG (13.98)	Welcome To Jamrock	●	
43	41	29	FLOETRY ERVINGWONDER/GEFFEN 005609/INTERSCOPE (13.98)	Flo' Ology		
44	43	35	KEM MOTOWN 004232/UMRG (13.98) ⊕	Album II	●	
45	43	16	PITBULL DIAZ BROTHERS 2750/TVT (11.98 CD/DVD) ⊕	Money Is Still A Major Issue		
46	46	31	LYFE JENNINGS COLUMBIA 90946/SONY MUSIC (12.98) ⊕⊕	Lyfe 268-192		
47	47	21	ALICIA KEYS J 67424/RMG (18.98) ⊕	Unplugged		
48	46	12	YOUNGBLOODZ LAFACE 73175*/ZOMBA (18.98) ⊕	Ev'rybody Know Me		7
49	46	23	SOUNDTRACK VERITY 71620/ZOMBA (18.98)	The Gospel		22
50	52	68	BONE THUGS-N-HARMONY RUTHLESS 25423 (18.98)	Greatest Hits		30
51	51	24	RAY J KNOCKOUT 87521/SANCTUARY (18.98)	Raydiation		13
52	62	23	PLACES BETTER TONI BRAXTON BLACKGROUND 005441/UMRG (13.98)	Libra	●	2
53	50	34	BOW WOW COLUMBIA 93505*/SONY MUSIC (18.98) ⊕⊕	Wanted	■	3
54	51	50	GINUWINE EPIC 93455/SONY MUSIC (18.98)	Back II Da Basics		3
55	67	67	LIL' KIM QUEEN BEE/ATLANTIC 83818*/AG (18.98)	The Naked Truth		3

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
56	35	2	DILATED PEOPLES ABB 11783/CAPITOL (18.98)	20/20		35
57	51	45	WARREN G HAWINO/G-FUNK 54707*/LIGHTYEAR (18.98)	In The Mid-Nite Hour		19
58	30	2	SHANICE IMAJAH 90001/PLAYTIME (16.98)	Every Woman Dreams		30
59	60	53	50 CENT SHADY/AFTERMATH 004092*/INTERSCOPE (13.98/8.98) ⊕	The Massacre	■	1
60	53	54	THE TEMPTATIONS NEW OOR 005170/UME (13.98)	Reflections		14
61	59	61	GOAPELE SKYLAZE/COLUMBIA 92910/SONY MUSIC (11.98)	Change It All		32
62	55	22	DWELE VIRGIN 71410 (17.98)	Some Kinda...		10
63	57	39	SERGIO MENDES HEAR 2263/CONCORD (18.98)	Timeless		39
64	56	41	MARQUES HOUSTON T.U.G./UNIVERSAL 004696/UMRG (13.98)	Naked		5
65	64	27	RIHANNA SRP/DEF JAM 004937/IDJMG (13.98)	Music Of The Sun	●	6
66	101	101	USHER LAFACE 63982/ZOMBA (18.98/12.98)	Confessions	■	1
67	72	15	THREE 6 MAFIA HYPNOTIZE MINDS/COLUMBIA 75007/SONY MUSIC (18.98)	Most Known Hits		38
68	52	34	WEBBIE TRILL 83825/ASYLUM (18.98)	Savage Life		1
69	66	22	TWISTA ATLANTIC 83820*/AG (18.98)	The Day After	●	1
70	76	58	LEELA JAMES WARNER BROS. 48027 (13.98)	A Change Is Gonna Come		42
71	69	24	CECE WINANS PURESPRINGS GOSPEL/INO 93997/SONY MUSIC (18.98)	Purified		12
72	15	15	R. KELLY JIVE 74688/ZOMBA (18.98)	Remix City Volume 1		14
73	78	41	COMMON G.O.O.D./GEFFEN 004670*/INTERSCOPE (13.98/8.98) ⊕	Be	●	1
74	88	29	SOUNDS OF BLACKNESS SLR 54693/LIGHTYEAR (17.98)	Unity		47
75	73	24	DAVID BANNER SRC/UNIVERSAL 004975*/UMRG (13.98) ⊕	Certified		3

▶▶ FOR A COMPLETE LISTING OF THE HOT R&B/HIP-HOP ALBUMS, CHECK OUT WWW.BILLBOARD.COM

TOP
REGGAE ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	2	46	#1 MATISYAHU OR/EPIC 98464/SONY MUSIC	Live At Stubb's	●
2	1	23	SEAN PAUL VP/ATLANTIC 83788*/AG	The Trinity	●
3	3	26	DAMIAN "JR. GONG" MARLEY GHETTO YOUTHS/TUFF GONG 005416*/UMRG	Welcome To Jamrock	●
4	4	17	BOB MARLEY AND THE WAILERS ISLAND/TUFF GONG 005723/UME/IDJMG	Africa Unite: The Singles Collect on	
5	5	60	BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND/CHRONICLES 004008/UME	Gold	
6	6	6	UB40 RHINO 73305	Who You Fighting For?	
7	8	22	SINEAD O'CONNOR THAT'S WHY THERE'S CHOCOLATE AND VANILLA 001	Throw Down Your Arms	
8	9	37	VARIOUS ARTISTS VP 1729*	Reggae Gold 2005	
9	9	35	BOB MARLEY MADACY SPECIAL PRODUCTS 50541/MADACY	20 Best Of Bob Marley	
10	7	36	T.O.K. VP 1711*	Unknown Language	
11	11	35	BOB MARLEY MADACY SPECIAL PRODUCTS 51850/MADACY	Golden Legends: Bob Marley	
12	10	24	SHAGGY BIG YARD/GEFFEN 004180*/INTERSCOPE	Clothes Drop	
13	11	34	WILLIE NELSON LOST HIGHWAY 004706*/UMGN	Countryman	
14	14	15	VARIOUS ARTISTS VP 1739*	Strictly The Best 33	
15	NEW	1	MATISYAHU OR/EPIC 97695/SONY MUSIC	Youth	

BETWEEN THE BULLETS rgeorge@billboard.com

BRAXTON TOURS, ALBUM GROWS

As R&B upstart Ne-Yo reigns at No. 1 with the chart's Hot Shot Debut, Toni Braxton shines with Pacesetter stripes on Top R&B/Hip-Hop Albums.

Rising 62-52 with a 32% improvement at core R&B stores, Braxton's "Libra" picks up steam as she kicks off her first tour in 10 years. Headlining dates begin March 10 in Atlantic City, N.J., wrapping April 3 in Houston.



"Libra" has seen lukewarm support from radio, the best showing a No. 36 peak for lead track "Please" on Hot R&B/Hip-Hop

Songs. Even so, the set marked Braxton's best debut in five years when it opened at No. 4 on The Billboard 200 in October with 114,000 sold. It has moved 365,000 to date, according to Nielsen SoundScan.

—Raphael George

MAR 18 2006 R&B/HIP-HOP Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	19	#1 BE WITHOUT YOU	MARY J. BLIGE (Geffen/Interscope)	☆
2	3	14	YO (EXCUSE ME MISS)	CHRIS BROWN (Jive/Zomba)	
3	4	13	SO SICK	NE-YO (DEF JAM/IDJMG)	☆
4	2	23	UNPREDICTABLE	JAMIE FOXX FEAT. LUDACRIS (J/RMG)	☆
5	5	1*	LOVE	KEYSHIA COLE (A&M/INTERSCOPE)	☆
6	6	16	LEAN WIT IT, ROCK WIT IT	DEM FRANCHIZE BOYZ FEAT. LIL PEANUT & CHARLAY (SO SO DEF/VIRGIN)	
7	8	2*	TOUCH IT	BUSTA RHYMES (AFTERMATH/INTERSCOPE)	☆
8	7	16	CHECK ON IT	BEYONCÉ FEAT. SLIM THUG (COLUMBIA/SUM)	☆
9	10	1*	TEMPERATURE	SEAN PAUL (VP/ATLANTIC)	
10	9	20	GRILLZ	NELLY FEAT. PAUL WALL, ALI & GIPP (DERRTY/FO' REEL/UMRG)	☆
11	11	10	I'M N LUV (WIT A STRIPPER)	T-PAIN FEAT. MIKE JONES (KONVICT MUZIK/JIVE/ZOMBA)	
12	13	18	RODEO	JUVENILE (UTP/ATLANTIC)	☆
13	12	25	LOOKING FOR YOU	KIRK FRANKLIN (FO YO SOUL/GOSPO CENTRIC/ZOMBA)	☆
14	14	2*	GOTTA GO	TREY SONGZ (SONG BOOK/ATLANTIC)	
15	18	5	WHAT YOU KNOW	T.I. (GRAND HUSTLE/ATLANTIC)	☆
16	20	12	OH YES (AKA 'POSTMAN')	JUELZ SANTANA (DIPLOMATS/DEF JAM/IDJMG)	☆
17	16	19	IN MY MIND	HEATHER HEADLEY (RCA/RMG)	
18	17	11	MS. NEW BOOTY	BUBBA SPARXXX (NEW SOUTH/PURPLE RIBBON/VIRGIN)	
19	19	1*	CAN'T LET GO	ANTHONY HAMILTON (SO SO DEF/ZOMBA)	
20	15	17	FRESH AZIMIZ	BOW WOW FEAT. J-KWON & JERMAINE DUPRI (COLUMBIA/SUM)	☆
21	29	7	POPPIN' MY COLLAR	THREE 6 MAFIA (HYPNOTIZE MINDS/COLUMBIA/SUM)	
22	22	1*	BETCHA CAN'T DO IT LIKE ME	D4L (DEEMONEY/ASYLUM/ATLANTIC)	☆
23	28	34	I THINK THEY LIKE ME	DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)	☆
24	24	6	4 MINUTES	AVANT (MAGIC JOHNSON/GEFFEN/INTERSCOPE)	☆
25	21	8	TOUCH THE SKY	KANYE WEST FEAT. LUPE FIASCO (ROC-A-FELLA/DEF JAM/IDJMG)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
27	19		TRU LOVE	FAITH EVANS (CAPITOL)	
27	32	6	BEST FRIEND	50 CENT FEAT. OLIVIA (G-UNIT/INTERSCOPE)	
35	11		GETTIN' SOME	SHAWNNA (DTP/DEF JAM/IDJMG)	
29	26	30	UNBREAKABLE	ALICIA KEYS (J/RMG)	☆
30	23	22	DON'T FORGET ABOUT US	MARIAH CAREY (ISLAND/IDJMG)	☆
30	30	5	CONTROL MYSELF	LL COOL J FEAT. JENNIFER LOPEZ (DEF JAM/IDJMG)	
31	7		JUST CAME HERE TO CHILL	THE ISLEY BROTHERS (DEF SOUL/DEF JAM/IDJMG)	
33	28		ONE WISH	RAY J (KNOCKOUT/SANCTUARY)	☆
34	34	24	KRYPTONITE (I'M ON IT)	PURPLE RIBBON ALL-STARS (PURPLE RIBBON/VIRGIN)	
38	10		CONCEITED (THERE'S SOMETHING ABOUT REMY)	REMY MA (SRC/UNIVERSAL/UMRG)	☆
46	35		SHAKE IT OFF	MARIAH CAREY (ISLAND/IDJMG)	☆
39	10		SNAP YA FINGERS	LIL JON (BME/TVT)	☆
38	36	17	MAGIC	CHARLIE WILSON (JIVE/ZOMBA)	☆
39	33	28	I SHOULD HAVE CHEATED	KEYSHIA COLE (A&M/INTERSCOPE)	☆
43	6		GOOD LUCK CHARM	JAGGED EDGE (COLUMBIA/SUM)	☆
50	7		FIND MYSELF IN YOU	BRIAN MCKNIGHT (MOTOWN/UMRG)	☆
54	5		GOIN' DOWN	YOUNG JOC (BLOCK ENTERTAINMENT/BAD BOY SOUTH/ATLANTIC)	
43	37	13	MY HOOD	YOUNG JEEZY (CORPORATE THUGZ/DEF JAM/IDJMG)	
44	40	18	HYPOTHETICALLY	LYFE JENNINGS (COLUMBIA/SUM)	
45	47	51	WE BELONG TOGETHER	MARIAH CAREY (ISLAND/IDJMG)	☆
46	45	14	STILL IN LOVE	TYRA (GG&L)	☆
47	42	5	BACK LIKE THAT	GHOSTFACE KILLAH FEAT. NE-YO (DEF JAM/IDJMG)	
60	4		TELL ME WHEN TO GO	E-40 FEAT. KEAK DA SNEAK (SICK WID' IT/BME/WARNER BROS.)	
49	41	5	I LOVE YOU	CHERI DENNIS (BAD BOY/ATLANTIC)	
57	2		SAY I	CHRISTINA MILIAN FEAT. YOUNG JEEZY (ISLAND/IDJMG)	

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	16	#1 BE WITHOUT YOU	MARY J. BLIGE (Geffen/Interscope)	☆
2	2	11	UNPREDICTABLE	JAMIE FOXX FEAT. LUDACRIS (J/RMG)	
3	3	23	IN MY MIND	HEATHER HEADLEY (RCA/RMG)	
4	4	25	LOOKING FOR YOU	KIRK FRANKLIN (FO YO SOUL/GOSPO CENTRIC/ZOMBA)	
5	6	14	CAN'T LET GO	ANTHONY HAMILTON (SO SO DEF/ZOMBA)	
6	8	8	JUST CAME HERE TO CHILL	THE ISLEY BROTHERS FEAT. RONALD ISLEY (DEF SOUL/DEF JAM/IDJMG)	
7	5	19	MAGIC	CHARLIE WILSON (JIVE/ZOMBA)	
8	7	26	UNBREAKABLE	ALICIA KEYS (J/RMG)	
9	9	8	FIND MYSELF IN YOU	BRIAN MCKNIGHT (MOTOWN/UMRG)	
10	11	19	TRU LOVE	FAITH EVANS (CAPITOL)	
11	10	32	I WANNA BE LOVED	FRIC BENET (FRIBAY/REPRISE/WARNER BROS.)	
12	12	29	WHERE WOULD I BE (THE QUESTION)	KINDRED THE FAMILY SOUL (EPIC/HIDDEN BEACH)	
13	14	14	I AM NOT MY HAIR	INDIA ARIE (MOTOWN/UMRG)	
14	13	16	DON'T FORGET ABOUT US	MARIAH CAREY (ISLAND/IDJMG)	
15	17	7	I REFUSE	URBAN MYSTIC (SOBE/WARNER BROS.)	
16	19	7	SO SICK	NE-YO (DEF JAM/IDJMG)	
17	16	15	TO YOU	EARTH, WIND & FIRE FEAT. BRIAN MCKNIGHT (SANCTUARY)	
18	18	1	HYPOTHETICALLY	LYFE JENNINGS FEAT. FANTASIA (COLUMBIA/SUM)	
19	20	6	INTO YOU	KEW (MOTOWN/UMRG)	
20	29	2	OOH WEE	TEEMA MARIE (CASH MONEY/UMRG)	
21	21	12	FIRST LOVE	GOAPELE (SKYBLAZE/COLUMBIA/SUM)	
22	22	1	GOD'S GIFT	JEFF MAJORS FEAT. KELLY PRICE (MUSIC ONE/EPIC/SUM)	
23	26	6	LOVE	KEYSHIA COLE (A&M/INTERSCOPE)	
24	24	1	I REMEMBER	MELISSA WORGAN (LU ANN/ORPHEUS)	
25	23	6	WEEKEND LOVE	DWELE (VIRGIN)	

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	2	11	#1 CHECK ON IT	BEYONCÉ FEAT. SLIM THUG (COLUMBIA/SUM)	☆
2	1		I REFUSE	URBAN MYSTIC (SOBE/WARNER BROS.)	☆
3	15		GHETTO	SCOUNDRELS FEAT. PASTOR TROY (INVISIBLE)	
4	4	7	GET LOOSE	BLU CRUSH (BLU CRUSH)	
5	15	2	OOOH...	ALYZE ELYSE FEAT. CELINSKI (SOUL CITY/TRUMP)	
6	12	10	RAIN'S FALLIN'	STORMTROOPERZ (IMPERIAL ENTERTAINMENT)	
7	7	5	GOTTA LOVE	AARON KANE (INVIGORATOR RECORDZ)	
8	1		SWEAT	JES (CELESTIAL ARTS PUBLISHING)	
9	10	9	THE HOOCHE SONG	D4K (HAVING YOURS/SOWELL ENTERTAINMENT)	
10	21	13	I AM NOT MY HAIR	INDIA ARIE (MOTOWN/UMRG)	
11	5	11	TE AMO CORAZON	PRINCE (UNIVERSAL/UMRG)	
12	16	9	LEAN WIT IT, ROCK WIT IT	DEM FRANCHIZE BOYZ FEAT. LIL PEANUT & CHARLAY (SO SO DEF/VIRGIN)	
13	13	16	IT'S YOU	URBAN MYSTIC (SOBE/WARNER BROS.)	
14	29	2	BEST FRIEND	50 CENT & OLIVIA (G-UNIT/INTERSCOPE)	
15	14	20	BABY GIRL	TRE (SEL/SUM)	
16	20	4	BOOM DRAH	Y.G.O. (NEGRIL WEST/ORPHEUS)	
17	19	15	ONE WISH	RAY J (KNOCKOUT/SANCTUARY)	
18	26	3	CONTROL MYSELF	LL COOL J FEAT. JENNIFER LOPEZ (DEF JAM/IDJMG)	
19	24	2	YO (EXCUSE ME MISS)	CHRIS BROWN (JIVE/ZOMBA)	
20	8	1	WHAT YOU GOT	VIRGINIA'S FRONTLINE FEAT. PORSHCA (CNI ENTERTAINMENT)	
21	18	7	SO SICK	NE-YO (DEF JAM/IDJMG)	
22	36	2	BACK LIKE THAT	GHOSTFACE KILLAH FEAT. NE-YO (DEF JAM/IDJMG)	
23	9	9	TOUCH IT	BUSTA RHYMES (AFTERMATH/INTERSCOPE)	
24	11	1	ALWAYS	SPAIDE R.I.P.P.E.R. (HASSLE LIFE)	
25	32	27	GO CRAZY	YOUNG JEEZY FEAT. JAY-Z (CORPORATE THUGZ/DEF JAM/IDJMG)	

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	13	#1 BE WITHOUT YOU	MARY J. BLIGE (Geffen/Interscope)	☆
2	2	16	SO SICK	NE-YO (DEF JAM/IDJMG)	☆
3	4	12	I'M N LUV (WIT A STRIPPER)	T-PAIN FEAT. MIKE JONES (KONVICT MUZIK/JIVE/ZOMBA)	☆
4	5	10	YO (EXCUSE ME MISS)	CHRIS BROWN (JIVE/ZOMBA)	☆
5	3	18	CHECK ON IT	BEYONCÉ FEAT. SLIM THUG (COLUMBIA/SUM)	☆
6	9	5	LEAN WIT IT, ROCK WIT IT	DEM FRANCHIZE BOYZ FEAT. LIL PEANUT & CHARLAY (SO SO DEF/VIRGIN)	
7	8	12	MS. NEW BOOTY	BUBBA SPARXXX (NEW SOUTH/PURPLE RIBBON/VIRGIN)	
8	6	20	GRILLZ	NELLY FEAT. PAUL WALL, ALI & GIPP (DERRTY/FO' REEL/UMRG)	☆
9	10	12	TEMPERATURE	SEAN PAUL (VP/ATLANTIC)	☆
10	7	14	UNPREDICTABLE	JAMIE FOXX FEAT. LUDACRIS (J/RMG)	☆
11	12	15	BRING OUT THE FREAK IN YOU	LIL ROB (UPSTAIRS)	
12	17	7	RIDIN'	CHAMILLIONAIRE FEAT. KRAYZIE BONE (UNIVERSAL/UMRG)	
13	19	5	TELL ME WHEN TO GO	E-40 FEAT. KEAK DA SNEAK (SICK WID' IT/BME/WARNER BROS.)	
14	11	13	SHAKE THAT	EMINEM FEAT. NATE DOGG (SHADY/AFTERMATH/INTERSCOPE)	
15	16	14	FRESH AZIMIZ	BOW WOW FEAT. J-KWON & JERMAINE DUPRI (COLUMBIA/SUM)	
16	18	7	CONTROL MYSELF	LL COOL J FEAT. JENNIFER LOPEZ (DEF JAM/IDJMG)	☆
17	13	26	TURN IT UP	CHAMILLIONAIRE FEAT. LIL' FLIP (UNIVERSAL/UMRG)	
18	20	7	GIT IT	YING YANG TWINS FEAT. BUN-B (COLLIPARK/TVT)	
19	14	31	RUN IT!	CHRIS BROWN (JIVE/ZOMBA)	
20	15	23	STICKWITU	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)	
21	25	5	LOVE	KEYSHIA COLE (A&M/INTERSCOPE)	☆
22	22	5	SOS	RIHANNA (SRP/DEF JAM/IDJMG)	
23	21	10	TOUCH IT	BUSTA RHYMES (AFTERMATH/INTERSCOPE)	
24	24	5	ROMPE	DADDY YANKEE (EL CARTEL/INTERSCOPE)	
25	28	3	GIRL	PAUL WALL (SWISHHOUSE/ASYLUM/ATLANTIC)	☆

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	
☆ PAUL WALL <i>Girl</i> ATLANTIC (69.9)	59
☆ LETOYA <i>Top</i> CAPITOL (73.8)	60
☆ NE-YO <i>When You're Mad</i> IDJMG (79.8)	63
☆ THE NOTCBIOLS <i>B.I.G. Spit Your Game</i> ATLANTIC (79.0)	66
CHRIS BROWN <i>Yo (Excuse Me Miss)</i> ZOMBA (90.9)	2
NE-YO <i>So Sick</i> IDJMG (81.4)	3
KEYSHIA COLE <i>Love</i> INTERSCOPE (89.6)	5
DEM FRANCHIZE BOYZ <i>Lean Wit It, Rock Wit It</i> VIRGIN (66.8)	6
BUSTA RHYMES <i>Touch It</i> INTERSCOPE (68.6)	7
SEAN PAUL <i>Temperature</i> ATLANTIC (79.6)	9
JUVENILE <i>Rodeo</i> ATLANTIC (7.2)	12
KIRK FRANKLIN <i>Looking For You</i> ZOMBA (84.9)	13
T.I. <i>What You Know</i> ATLANTIC (76.0)	15
JUELZ SANTANA <i>Oh Yes (aka 'Postman')</i> IDJMG (93.8)	16
AVANT <i>4 Minutes</i> INTERSCOPE (71.1)	24
FAITH EVANS <i>Tu Love</i> CAPITOL (84.8)	26
FEMY MA <i>Conceited</i> There's Something About Remy UMRG (71.6)	35
LIL JON FEAT. E-40 & SEAN PAUL <i>Snap Ya Fingers</i> TVT (74.9)	37
JAGGED EDGE <i>Good Luck Charm</i> SUM (85.4)	40
RHYTHMIC AIRPLAY	
T-PAIN FEAT. MIKE JONES <i>I'm N Luv (Wit A Stripper)</i> ZOMBA (68.2)	3
CHRIS BROWN <i>Yo (Excuse Me Miss)</i> ZOMBA (88.5)	4
SEAN PAUL <i>Temperature</i> ATLANTIC (73.0)	9
EOW WOW <i>Fresh Azimiz</i> SUM (77.0)	15
LL COOL J FEAT. JENNIFER LOPEZ <i>Control Myself</i> IDJMG (68.8)	16
KEYSHIA COLE <i>Love</i> INTERSCOPE (83.9)	21
FIHANNA <i>SOS</i> IDJMG (35.0)	22
PAUL WALL <i>Girl</i> ATLANTIC (77.9)	25
50 CENT & OLIVIA <i>Best Friend</i> INTERSCOPE (73.1)	26
KANYE WEST FEAT. LUPE FIASCO <i>Touch The Sky</i> IDJMG (84.1)	27
THE PUSSYCAT DOLLS FEAT. WILL I.A.M. <i>Beep</i> INTERSCOPE (79.5)	28
D4L <i>Betcha Can't Do It Like Me</i> ATLANTIC (75.3)	35
NE-YO <i>When You're Mad</i> IDJMG (77.6)	36
PAULA DEAN <i>Feat. Baby Bash</i> <i>Doing Too Much</i> EVIDENT (69.3)	39

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

WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION	WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	3	18	#1 LIVING IN FAST FORWARD B. CANNON, K. CHESNEY (D.L. MURPHY, E. RUTHERFORD)	Kenny Chesney BNA		1	31	39	4	LIFE AIN'T ALWAYS BEAUTIFUL M. WRIGHT, G. ALLAN (C. GODDAMN, T.L. JAMES)	Gary Allan MCA NASHVILLE		31
2	2	33	YOUR MAN F. ROGERS (C. STAPLETON, C. DUBOIS, J. EVERET)	Josh Turner MCA NASHVILLE		1	32	42	5	POLITICALLY INCORRECT G. WILSON, J. RICH, M. WRIGHT (L. SATCHEL, D. STEAGALL, B. HENDERS JN)	Gretchen Wilson Featuring Merle Haggard EPIC		32
3	4	11	WHAT HURTS THE MOST D. HUFF, RASCAL FLATTS (J. STEELE, S. ROBSON)	Rascal Flatts LYRIC STREET		1	33	37	16	I LOVE MY LIFE K. STEGALL (J. D'NEAL, S. SMITH, T. NICHOLS)	Jamie O'Neal CAPITOL		33
4	5	16	TONIGHT I WANNA CRY D. HUFF, K. URBAN (M. POWELL, K. URBAN)	Keith Urban CAPITOL		4	34	38	15	I CAN'T UNLOVE YOU D. HUFF (W. KIRBY, W. ROBINSON)	Kenny Rogers CAPITOL		34
5	2	34	WHEN I GET WHERE I'M GOING F. ROGERS (R. RUTHERFORD, G. TAREN)	Brad Paisley Featuring Dolly Parton ARISTA NASHVILLE		1	35	1	1	HOT SHOT DEBUT WHEN THE STARS GO BLUE B. GALLIMORE, T. MCGRAW, D. SMITH (R. ADAMS)	Tim McGraw CURB		35
6	7	27	SHE DON'T TELL ME TO R. RUTHERFORD, M. WRIGHT (B. DIPIERO, T. SHAFIRO, R. RUTHERFORD)	Montgomery Gentry COLUMBIA		6	36	2	3	IF YOU'RE GOING THROUGH HELL (BEFORE THE DEVIL EVEN KNOWS) T. HEWITT (S. TATE, A. TATE, D. BERG)	Rodney Atkins CURB		36
7	6	26	JESUS, TAKE THE WHEEL M. BRIGHT (B. JAMES, H. LINDSEY, G. SAMPSON)	Carrie Underwood ARISTA/ARISTA NASHVILLE		1	37	3	4	NEVER MIND ME B. KENNY, J. RICH, P. WORLEY (B. KENNY, J. RICH, E. CLAWSON)	Big & Rich WARNER BROS./WRN		37
8	1	15	WHO SAYS YOU CAN'T GO HOME J. SHANKS, J. BON JOVI, R. SAMPORA (J. BON JOVI, R. SAMPORA)	Bon Jovi Duet With Jennifer Nettles ISLAND/IDJMG		8	38	4	5	HOW 'BOUT YOU J. JOYCE (E. CHURCH, E. CHURCH, B. BEAVERS)	Eric Church CAPITOL		38
9	10	14	NOBODY BUT ME B. BRADDOCK (P.B. WHITE, S. CAMP)	Blake Shelton WARNER BROS./WRN		9	39	2	6	ON AGAIN TONIGHT F. ROGERS (M. GREEN, J. MELTON, P.B. WHITE)	Trent Willmon COLUMBIA		39
10	8	9	GET DRUNK AND BE SOMEBODY L. WHITE, T. KEITH (T. KEITH, S. EMERICK)	Toby Keith SHOW DOG NASHVILLE		8	40	3	7	BRING IT ON HOME W. KIRKPATRICK, LITTLE BIG TOWN (W. KIRKPATRICK, G. BIECK, T.H. BIECK)	Little Big Town EQUITY		40
11	12	13	CHEATIN' S. EVANS, M. BRIGHT (B. JAMES, D. SCHLITZ)	Sara Evans RCA		11	41	4	8	THE LAST OF A DYING BREED E. SILVER (T. CONNERS, D. RYLAND, D. WILLIAMS)	Neal McCoy 903 MUSIC		41
12	1	17	BELIEVE T. BROWN, R. DUNN, K. BROOKS (R. DUNN, C. WISEMAN)	Brooks & Dunn ARISTA NASHVILLE		12	42	5	9	WHY, WHY, WHY C. CHAMBERLAIN (B. CURRINGTON, T. MARTIN, M. NESLER)	Billy Currington MERCURY		42
13	9	7	JUST MIGHT (MAKE ME BELIEVE) G. FUNDIS (K. HALL)	Sugarland MERCURY		7	43	3	10	TWO YEARS AND TWO HUSBANDS AGO B. GALLIMORE, L.A. WOMACK, D. DODSON, D. DILLON	Lee Ann Womack MCA NASHVILLE		32
14	10	18	THE DOLLAR B. CANNON (J. JOHNSON)	Jamey Johnson BNA		14	44	4	11	GOOD TO GO D.S. MILLER, T. NOVICK (T. NICHOLS, R. CLAWSON)	John Corbett FUN BONE/CO5		43
15	15	23	WHEREVER YOU ARE J. STOVER (J. STOVER, S. BOGARD)	Jack Ingram BIG MACHINE		15	45	5	12	WAL-MART PARKING LOT R. WRIGHT (C. CAGLE, B. JAMES)	Chris Cagle CAPITOL		44
16	1	19	NOBODY GONNA TELL ME WHAT TO DO M. WRIGHT, J. SCAIFE (T. MULLINS, T. NICHOLS, C. WISEMAN)	Van Zant COLUMBIA		16	46	6	13	I DON'T KNOW WHAT SHE SAID T. JOHNSON, R.L. FEEK (C. BATTEN, K. BLAZYL, L. TURNER)	Blaine Larsen GIANTS/LAYER/BNA		46
17	15	16	WHY M. KNOX (J. RICH, V. MCGEE, R. CLAWSON)	Jason Aldean BROKEN BOW		17	47	7	14	JUST THIS SIDE OF HEAVEN (HAL-LELUJAH) D. JOHNSON (D. JOHNSON, J. MCELROY)	Hal Ketchum ASYLUM-CURB		47
18	2	24	AIR POWER SETTLE FOR A SLOWDOWN B. BEAVERS (T. MARTIN, B. BEAVERS, D. BENTLEY)	Dierks Bentley CAPITOL		18	48	8	15	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
19	2	23	AIR POWER SOMETHING'S GOTTA GIVE D. HUFF (C. WISEMAN, T. MULLINS)	LeAnn Rimes ASYLUM-CURB		19	49	9	16	FAVORITE STATE OF MIND M. WILLIAMS (M. CHAGNON, B. DALY)	Josh Gracin LYRIC STREET		49
20	20	22	DRUNKER THAN ME T. TOMLINSON, HILL BILLY (T. TOMLINSON, A. UNICERWOOD)	Trent Tomlinson LYRIC STREET		20	50	10	17	BRAND NEW GIRLFRIEND L. MILLER (S. MINDR, B. ALLMAND, J. STEELE)	Steve Holy CURB		46
21	2	27	SIZE MATTERS (SOMEDAY) B. CANNON (B. HILL, M. DEKLE)	Joe Nichols UNIVERSAL SOUTH		21	51	11	18	YEE HAW J. RITCHEY (J. OWEN, C. BEATHARD, K. MARVELL)	Jake Owen RCA		51
22	20	36	THE LUCKY ONE B. GALLIMORE, F. HILL (B. WARREN, B. WARREN, J. JOYCE)	Faith Hill WARNER BROS./WRN		22	52	NEW	19	AIN'T WHAT IT USED TO BE M. BRIGHT (T. MARTIN, M. NESLER)	Megan Mullins BROKEN BOW		52
23	2	28	EVERY TIME I HEAR YOUR NAME J. STEELE (K. ANDERSON, T. HAMBIDGE, J. STEELE)	Keith Anderson ARISTA NASHVILLE		23	53	12	20	I STILL MISS SOMEONE M. MCBRIDE (J. CASH, R. CASH, JR.)	Martina McBride With Dolly Parton RCA		50
24	2	25	LOVE WILL ALWAYS WIN A. REYNOLDS (G. KENNEDY, W. KIRKPATRICK)	Garth Brooks & Trisha Yearwood PEARLY LYRIC STREET		23	54	13	21	DON'T FORGET TO REMEMBER ME M. BRIGHT (M. HAYES, K. LOVELAKE, A. GORLEY)	Carrie Underwood ARISTA/ARISTA NASHVILLE		49
25	2	34	THE SEASHORES OF OLD MEXICO T. BROWN, G. STRAIT (M. HAGGARD)	George Strait MCA NASHVILLE		25	55	14	22	DRINKIN' SONGS & OTHER LOGIC C. BLACK (C. BLACK, H. NICHOLAS, S. WARNER)	Clint Black EQUITY		54
26	2	29	I'M TAKING THE WHEEL J. SHANKS (K. OSBORN, J. SHANKS)	SheDaisy LYRIC STREET		26	56	NEW	23	I'VE GOT FRIENDS THAT DO B. GALLIMORE, T. MCGRAW, D. SMITH (B. BEAVERS, B. WARREN, B. WARREN, T. MCGRAW)	Tim McGraw CURB		56
27	2	30	I GOT YOU C. MORGAN, P.O'DONNELL (C. MORGAN, P.O'DONNELL, J. T. OWENS)	Craig Morgan BROKEN BOW		27	57	15	24	IF I DON'T MAKE IT BACK J. STROUD, T. LAWRENCE (B. PINSON, B. JONES)	Tracy Lawrence MERCURY		42
28	3	35	LAST DAY OF MY LIFE F. ROGERS (P. VASSAR, T. RYAN)	Phil Vassar ARISTA NASHVILLE		28	58	NEW	25	FINDIN' A GOOD MAN J. STOVER (J. STOVER, B. MAHER, C. KOESEL)	Danielle Peck BIG MACHINE		58
29	3	31	LIPSTICK T. BROWN, K. LAW, B. CHANCEY (R. LYNNE, M. PRETTICE)	Rockie Lynne UNIVERSAL SOUTH		29	59	16	26	THIS TIME AROUND M. MCCLURE, CROSS CANADIAN RAGWEED (C. CANADA, R. ROGERS)	Cross Canadian Ragweed UNIVERSAL SOUTH		49
30	3	32	NOT GOING DOWN B. GALLIMORE, T. MCGRAW (K. SAVIGAR, S. BOLTON)	Jo Dee Messina CURB		30	60	17	27	I'LL DIE TRYIN' J. JEBBANK (S. BOGARD, J. STOVER)	Lonestar BNA		43



Cover of Ryan Adams song takes Hot Shot Debut and Greatest Gainer (4.4 million); one of four new tracks from second hits set, due March 28.



Single achieves Airpower with 13.7 million impressions. With eight chart weeks, it is the youngest track inside the top 20.



Newcomer gets first national chart action exclusively in Billboard, drawing 966,000 impressions.

HIT PREDICTOR

DATA PROVIDED BY:



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		BROOKS & DUNN Believe ARISTA NASHVILLE (78.8)	12	CRAIG MORGAN I Got You BROKEN BOW (83.3)	27
KENNY CHESNEY Living In Fast Forward BNA (94.7)	1	JAMEY JOHNSON The Dollar BNA (86.6)	14	PHIL VASSAR Last Day Of My Life ARISTA NASHVILLE (96.4)	28
JOSH TURNER Your Man MCA NASHVILLE (76.7)	2	VAN ZANT Nobody Gonna Tell Me What To Do COLUMBIA (77.8)	16	☆ GARY ALLAN Life Ain't Always Beautiful MCA NASHVILLE (87.6)	31
RASCAL FLATTS What Hurts The Most LYRIC STREET (87.3)	3	JASON ALDEAN Why BROKEN BOW (76.9)	17	GRETCHEN WILSON FEAT. MERLE HAGGARD Politically Incorrect EPIC (76.1)	32
KEITH URBAN Tonight I Wanna Cry CAPITOL (92.8)	4	DIERKS BENTLEY Settle For A Slowdown CAPITOL (87.9)	18	JAMIE O'NEAL I Love My Life CAPITOL (80.3)	33
MONTGOMERY GENTRY She Don't Tell Me To COLUMBIA (91.7)	6	LEANN RIMES Something's Gotta Give ASYLUM-CURB (75.3)	19	KENNY ROGERS I Can't Unlove You CAPITOL (90.3)	34
BON JOVI WITH JENNIFER NETTLES Who Says You Can't Go Home IDJMG (81.7)	8	☆ FAITH HILL The Lucky One WARNER BROS. (77.4)	22	RODNEY ATKINS If You're Going Through Hell CURB (75.0)	36
BLAKE SHELTON Nobody But Me WARNER BROS. (85.5)	9	GARTH BROOKS & TRISHA YEARWOOD Love Will Always Win LYRIC STREET (79.4)	24	NEAL MCCOY The Last Of A Dying Breed 903 MUSIC (82.6)	41
TOBY KEITH Get Drunk And Be Somebody SHOW DOG (83.2)	10	GEORGE STRAIT The Seashores Of Old Mexico MCA NASHVILLE (85.0)	25	☆ CHRIS CAGLE Wal-Mart Parking Lot CAPITOL (78.7)	45
SARA EVANS Cheatin' RCA (87.3)	11			BLAINE LARSEN I Don't Know What She Said BNA (75.1)	46

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COUNTRY MUSIC UPDATE

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HOT COUNTRY SONGS: 123 country stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. © 2006 VNU Business Media, Inc. All rights reserved.
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ALL CHARTS: See Chart Legend for rules and explanations.

BETWEEN THE BULLETS wjessen@billboard.com

CHESNEY MOVES 'FAST FORWARD' TO NO. 1

The seemingly unstoppable Kenny Chesney gets his ninth No. 1 with the chart's second-fastest gain, 4.4 million audience impressions, for "Living in Fast Forward." The song hops 3-1 in its 18th chart week.

With Nielsen BDS detecting spins at all 123 stations on this chart's panel, Chesney's single chronicles the fast living that comes with being a "hillbilly rock star out of control." It collects 35.7 million impressions during the tracking week and is the second single and first chart-



topper from "The Road and the Radio." Lead single "Who You'd Be Today" peaked at No. 2, a position it held for five weeks while trying to unseat Keith Urban's "Better Life" and Dierks Bentley's "Come a Little Closer." Chesney most recently topped the chart with "Anything but Mine," which spent two weeks at the summit starting in the April 23, 2005, issue. The label plans to service "Summertime" as the third single from "Road" in early April.

—Wade Jensen

MAR 18 2006 **LATIN Billboard**

HOT LATIN SONGS

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
1	1	1	18	#1 ROMPE	Daddy Yankee	1
2	2	3	19	LLAME PA' VERTE	Wisn & Yandel	2
3	3	2	37	ELLA Y YO	Aventura Featuring Don Omar	2
4	4	4	12	CONTRA VIENTO Y MAREA	Intocable	2
5	11	16	5	MACHUCANDO	Daddy Yankee	5
6	9	11	6	NOCHE DE SEXO	Wisn & Yandel Featuring Aventura	6
7	10	13	8	ALGO DE MI	Conjunto Primavera	7
8	7	12	7	LO QUE ME GUSTA A MI	Juanes	7
9	5	5	37	RAKATA	Wisn & Yandel	2
10	6	9	20	NA NA NA (DULCE NINA)	A.B. Quintanilla III Presents Kumbia Kings	6
11	13	10	24	CUENTALE	Ivy Queen	3
12	17	14	8	UN BESO	Aventura	12
13	20	15	16	COMO SI NO NOS HUBIERAMOS AMADO	Laura Pausini	12
14	12	6	37	VEN BAILALO	Angel & Khriz	3
15	21	23	6	NO HAY NADIE	Hector "El Father" Featuring Yomo & Victor Manuelle	15
16	14	22	6	SI YO FUERA TU AMOR	Alacranes Musical	14
17	19	7	48	MAYOR QUE YO	Baby Ranks, Daddy Yankee, Tony Tun Tun, Wisn, Yandel & Hector	3
18	8	8	11	CHULIN CULIN CHUNFLY (THE RATTLESNAKE SONG)	Volto Featuring Calle 13	6
19	16	17	17	PERO TE VAS A ARREPENTIR	K-Paz De La Sierra With Jose Manuel Zamacona	14
20	27	34	5	LIBERTAD	Ivy Queen	20
21	15	20	16	NUESTRO AMOR	RBD	6
22	23	30	5	ALIADO DEL TIEMPO	Mariano Barba	22
23	26	33	5	TE ECHO DE MENOS	Chayanne	23
24	24	18	17	ESO EHH...!!	Alexis & Fido	7
25	29	29	5	QUE VIDA LA MIA	Reik	25



Norteño group's 13th top 10 hit on this chart. Album bows at No. 82 on The Billboard 200, its second appearance in the top half of that chart.

Gustavo Santaolalla, who produced Juanes' track at No. 8, won the best score Oscar for "Brokeback Mountain."



Artist's first entry on this chart. Song was previously recorded by Ednita Nazario.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
26	18	21	16	TE HE QUERIDO, TE HE LLORADO	Ivy Queen	10
27	41	48	3	GREATEST GAINER POR UNA MUJER	Luis Fonsi	27
28	22	27	5	DE CONTRABANDO	Jenni Rivera	28
29	37	36	5	DIA DE ENERO	Shakira	29
30	28	39	3	PARA QUE REGRESES	El Chapo De Sinaloa	28
31	30	25	18	LAGRIMILLAS TONTAS	Grupo Montez De Durango	16
32	34	41	3	ANGEL	Yuridia	32
33	43	-	2	QUE ME ALCANCE LA VIDA	Sin Bandera	33
34	36	37	14	BAILANDO	Yaga & Mackie Featuring Nina Sky	18
35	35	24	3	SEÑOR LOCUTOR	Los Tigres Del Norte	24
36	HOT SHOT DEBUT	1	1	AUN HAY ALGO	RBD	36
37	38	-	2	SIN TU AMOR	Christian Castro	37
38	40	40	3	SEDUCCION	Thalia	38
39	31	31	12	QUE VOY A HACER CON MI AMOR	Alejandro Fernandez	31
40	RE-ENTRY	2	2	DIAMOND GIRL	KMW	40
41	47	43	7	ATREVETE TE, TE!	Calle 13	26
42	NEW	1	1	PERDICION	La 5A Estacion	42
43	42	44	19	ACOMPANAME A ESTAR SOLO	Ricardo Arjona	7
44	32	38	11	NO TE APARTES DE MI	Yahir	28
45	49	-	2	TE EXTRANÓ	Xtreme	45
46	33	35	7	ENSENAME A OLVIDAR	Graciela Beltran	29
47	NEW	1	1	UNA CONFUSION	Lu	47
48	46	50	1	COMO UNA MARIPOSA	Diana Reyes	46
49	NEW	1	1	PENSANDO EN TI	Beto Y Sus Canarias	49
50	NEW	1	1	LO QUE SON LAS COSAS	Anais	50

TOP LATIN ALBUMS

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	12	DADDY YANKEE	Barrio Fino: En Directo	12 WKS	1
2	HOT SHOT DEBUT	1	1	CONJUNTO PRIMAVERA	Algo De Mi	1	2
3	2	3	22	RBD	Nuestro Amor	1	1
4	4	5	13	DON OMAR	Da Hitman Presents Reggaeton Latino	1	1
5	5	7	17	WISN & YANDEL	Pa'l Mundo	1	1
6	NEW	1	1	ANDREA BOCELLI	Amor	6	6
7	3	4	51	RBD	Rebelde	2	2
8	6	2	7	RAKIM & KEN-Y	Masterpiece: Nuestra Obra Maestra	2	2
9	7	6	75	JUANES	Mi Sangre	1	1
10	8	11	31	ANA GABRIEL	Historia De Una Reina	5	5
11	9	9	13	REGGAETON NINOS	Reggaeton Ninos Vol. 1	5	5
12	14	13	23	GREATEST GAINER VARIOUS ARTISTS	Boy Wonder & Chercho Records Present: El Draft 2006	4	4
13	10	10	5	ROCIO DURCAL	Amor Eterno	8	8
14	12	14	48	INTOCABLE	X	2	2
15	13	12	3	JOSE JOSE	La Historia Del Principe	12	12
16	16	19	91	RAMON AYALA & SUS BRAVOS DEL NORTE	Antologia De Un Rey	11	11
17	17	30	12	YURIDIA	La Voz De Un Angel	17	17
18	25	21	37	ANDY ANDY	Ironia	4	4
19	18	17	39	SHAKIRA	Fijacion Oral Vol. 1	1	1
20	15	8	13	RICARDO ARJONA	Adentro	3	3
21	19	16	4	ALACRANES MUSICAL	Simplemente Lo Mejor	8	8
22	NEW	1	1	SELENA ANA BARBARA	Dos Historias	22	22
23	NEW	1	1	GRUPO EXTERMINADOR	Ahora Con Los Huevos En La Mano	23	23
24	21	24	16	DADDY YANKEE	Barrio Fino	1	1
25	26	39	11	LUNY TUNES & BABY RANKS	Mas Flow 2	2	2

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
26	27	23	13	VOZ A VOZ	En Presencia Del Futuro	23	23
27	11	15	15	JOSE ALFREDO JIMENEZ	La Historia Del Rey	1	1
28	20	26	29	LAURA PAJSINI	Escucha Atento	2	2
29	28	27	64	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS	Fuego	2	2
30	30	28	22	K-PAZ DE LA SIERRA	Mas Capases Que Nunca	1	1
31	24	31	23	LUIS FONSI	Paso A Paso	2	2
32	NEW	1	1	AKWID / JAE-P	Sti! Kickin' It	32	32
33	40	-	2	EL CHICHICUILOTE	La Pluma Negra	33	33
34	29	18	5	INDIA	3oy Diferente	11	11
35	23	20	3	VARIOUS ARTISTS	Premio Lo Nuestro A La Musica Latina 2006	20	20
36	35	29	6	ANA GABRIEL	Los Amores Un Amante	22	22
37	31	35	15	VICENTE FERNANDEZ	Mis Duetos	12	12
38	33	48	12	VARIOUS ARTISTS	Top Latino	26	26
39	34	33	14	GRUPO MONTEZ DE DURANGO	Los Super Exitos: Lagrimillas Tontas	8	8
40	50	50	46	AVENTURA	3oc's Project	5	5
41	36	25	6	GRACIELA BELTRAN	Fancherisimas Con Banca	7	7
42	32	32	24	JENNI RIVERA	Parrandera, Rebelde & Atrévete	10	10
43	41	38	11	LOS HOROSCOPOS DE DURANGO	Antes Mueritas Que Sencillas	11	11
44	42	-	2	LOS OFICINALES DE SAN JUAN	E Tequilero	42	42
45	46	58	41	MARCO ANTONIO SOLIS	La Historia Continúa... Parte II	2	2
46	39	43	10	VOLTIC	Volto	17	17
47	47	22	15	SIN BANDERA	Manara	4	4
48	38	36	12	VARIOUS ARTISTS	Agerron Duranguense 2006	15	15
49	48	45	55	LOS CAMINANTES	Tesoros De Coleccion: Lo Romantico De Los Caminantes	22	22
50	45	37	13	BEBE	Pafuera Telaranas	23	23

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
51	52	75	51	REYLI	En La Luna	16	16
52	53	-	27	LOS TIGRES DEL NORTE	20 Nortenitas Famosas	4	4
53	57	52	36	REIK	Reik	34	34
54	22	40	5	VARIOUS ARTISTS	Historia Musical Del Pasito Duranguense 2	22	22
55	51	49	12	LOS TEMERARIOS	La Mejor... Coleccion	32	32
56	NEW	1	1	LA ARROLLADORA BANDA EL LIMON	La Otra Cara De La Moneda	56	56
57	37	60	11	VARIOUS ARTISTS	Gold Star Music: Reggaeton Hits	1	1
58	60	53	88	VICENTE FERNANDEZ	Tesoros De Coleccion	8	8
59	64	59	22	IVY QUEEN	Flashback	10	10
60	65	71	39	MONCHY & ALEXANDRA	Hasta El Fin	7	7
61	49	46	15	GRUPO BRYNDIS	La Mejor... Coleccion	7	7
62	54	51	33	RBD	Tour Generacion: RBD En Vivo	22	22
63	55	34	15	LUIS MIGUEL	Grandes Exitos	8	8
64	75	-	4	PAGE SETTER ISABELA	Completamente Tuya	60	60
65	61	-	40	GRUPO MONTEZ DE DURANGO	Y Sigue La Mata Dando	1	1
66	NEW	1	1	LOS RIELEROS DEL NORTE	20 Rielos De Oro	66	66
67	NEW	1	1	VARIOUS ARTISTS	30 Reggaeton Superhits 2006	67	67
68	44	-	46	VARIOUS ARTISTS	Los 20 Sencillos Del Año Y Sus Videos	5	5
69	62	69	24	DIANA REYES	La Reina Del Pasito Duranguense	24	24
70	72	65	12	CALLE 13	Calle 13	6	6
71	NEW	1	1	EL CHAPO DE SINALOA	Tu, Yo, Y La Luna	71	71
72	59	-	14	CHRISTIAN CASTRO	Nunca Voy A Olvidarte... Los Exitos	20	20
73	58	41	8	BRONCOLOS BUKIS	Cronica De Dos Grandes: Los Inicios De Nuestra Historia	8	8
74	70	64	15	GILBERTO SANTA ROSA & VICTOR MANUELLE	Dos Soneros, Una Historia	18	18
75	69	67	53	JOSE ALFREDO JIMENEZ	Tesoros Musicales	24	24

AIRPLAY CHARTS: Panels of 29 Latin pop, 12 tropical, 6 Latin rhythm, 52 regional Mexican stations, respectively, are electronically monitored 24 hours a day, 7 days a week. © 2006 VNU Business Media, Inc. All rights reserved. **ALBUM CHARTS:** See Charts Legend for rules and explanations. © 2006 VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

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LATIN

LATIN AIRPLAY POP™

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
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	4	TE ECHO DE MENOS	CHAYANNE (SONY BMG NORTE)
4	5	QUE VIDA LA MIA	REK (SONY BMG NORTE)
5	6	SUELTA MI MANO	SIN BANDERA (SONY BMG NORTE)
6	13	POR UNA MUJER	LUIS FONSI (UNIVERSAL LATINO)
7	10	DIA DE ENERO	SHAKIRA (EPIC/SONY BMG NORTE)
8	3	NUESTRO AMOR	RBD (EMI LATIN)
9	20	NO	SHAKIRA (EPIC/SONY BMG NORTE)
10	16	QUE ME ALCANCE LA VIDA	SIN BANDERA (SONY BMG NORTE)
11	28	AUN HAY ALGO	RBD (EMI LATIN)
12	11	ANGEL	YURIIDIA (SONY BMG NORTE)
13	7	QUE VOY A HACER CON MI AMOR	ALEJANDRO FERNANDEZ (SONY BMG NORTE)
14	9	SOLO QUEDATE EN SILENCIO	RBD (EMI LATIN)
15	23	PERDICION	LA 5A ESTACION (SONY BMG NORTE)

TROPICAL™

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	PRINCESA	FRANK REYES (J&N)
2	7	MACHUCANDO	DADDY YANKEE (EL CARTEL/INTERSCOPE)
3	1	TU AMOR ME HACE BIEN	MARC ANTHONY (SONY BMG NORTE)
4	4	LORO	ANTONY SANTOS (DESCARGA)
5	3	ROMPE	DADDY YANKEE (EL CARTEL/INTERSCOPE)
6	12	A QUIEN LE IMPORTA	ANDY ANDY (WEPA/URBAN BOX OFFICE)
7	14	NO HAY NADIE	HECTOR "EL FATHER" FEATURING TOMO & VICTOR MANUELLE (GOLD STAR/MACHETE)
8	5	LLAME PA' VERTE	WISIN & YANDEL (MACHETE)
9	18	ATREVE TE, TE!	CALLE 13 (WHITE LION/SONY BMG NORTE)
10	9	UN BESO	AVENTURA (PREMIUM LATIN)
11	11	SI YO FUERA EL	TITO NIEVES (SGZ/UNIVISION)
12	16	POR LA HERIDA DE UN AMOR	GILBERTO SANTA ROSA (SONY BMG NORTE)
13	8	EL BAILE PEGAO	LIMI-T 21 (UNIVISION)
14	21	SI ME FALTAS TU	TITO ROJAS (M.P.)
15	6	AMOR DE UNA NOCHE	NKLABE (NU/SONY BMG NORTE)

REGIONAL MEXICAN™

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	ALGO DE MI	CONJUNTO PRIMAVERA (FONOVISA)
2	2	SI YO FUERA TU AMOR	ALACRANES MUSICAL (UNIVISION)
3	3	PERO TE VAS A ARREPENTIR	K-PAZ DE LA SIERRA WITH JOSE MANUEL ZAMACONA (DISA)
4	6	ALIADO DEL TIEMPO	MARIANO BARBA (THREE SOUND)
5	4	CONTRA VIENTO Y MAREA	INTOCABLE (EMI LATIN)
6	5	DE CONTRABANDO	JENNI RIVERA (FONOVISA)
7	7	PARA QUE REGRESE	EL CHAPO DE SINALOA (DISA)
8	8	LAGRIMILLAS TONTAS	GRUPO MONTEZ DE DURANGO (DISA)
9	9	SEÑOR LOCUTOR	LOS TIGRES DEL NORTE (FONOVISA)
10	10	NO PUEDO OLVIDARTE	BETO Y SUS CANARIOS (DISA)
11	1	COMO UNA MARIPOSA	DIANA REYES (MUSIC/UNIVERSAL LATINO)
12	17	PENSANDO EN TI	BETO Y SUS CANARIOS (DISA)
13	11	ENSEÑAME A OLVIDAR	GRACIELA BELTRAN (UNIVISION)
14	12	HAY AMOR	BANDA EL RECODO (FONOVISA)
15	14	FRUTA PROHIBIDA	LOS ELEGIDOS (FONOVISA)

LATIN ALBUMS POP™

THIS WEEK	LAST WEEK	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	RBD	NUESTRO AMOR (EMI LATIN)
2	-	ANDREA BOCELLI	AMOR (SUGAR/VEVEMUSIC/UNIVERSAL LATINO)
3	2	RBD	REBELOE (EMI LATIN)
4	3	JUANES	MI SANGRE (SURCO/UNIVERSAL LATINO)
5	4	ANA GABRIEL	HISTORIA DE UNA REINA (SONY BMG NORTE)
6	5	ROCIO DURCAL	AMOR ETERNO (SONY BMG NORTE)
7	6	JOSE JOSE	LA HISTORIA DEL PRINCIPE (SONY BMG NORTE)
8	8	YURIIDIA	LA VOZ DE UN ANGEL (SONY BMG NORTE)
9	9	SHAKIRA	FIJACION ORAL VOL. 1 (EPIC/SONY MUSIC)
10	7	RICARDO ARJONA	A DENTRO (SONY BMG NORTE)
11	12	VOZ A VOZ	EN PRESENCIA DEL FUTURO (URBAN BOX OFFICE)
12	10	Laura Pausini	ESCUCHA ATENTO (WARNER LATINA)
13	13	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS	FUGO (EMI LATIN)
14	11	LUIS FONSI	PASO A PASO (UNIVERSAL LATINO)
15	16	EL CHICHICUILOTE	LA PLUMA NEGRA (LIDERES)

TROPICAL™

THIS WEEK	LAST WEEK	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	ANDY ANDY	IRONIA (WEPA/URBAN BOX OFFICE)
2	2	INDIA	SOY DIFERENTE (SGZ/UNIVISION/UG)
3	3	AVENTURA	GOD'S PROJECT (PREMIUM LATIN/SONY BMG NORTE)
4	4	MONCHY & ALEXANDRA	HASTA EL FIN (J&N/SONY BMG NORTE)
5	5	GILBERTO SANTA ROSA & VICTOR MANUELLE	DOS SONEROS, UNA HISTORIA (SONY BMG NORTE)
6	6	MARC ANTHONY	VALIO LA PENA (SONY BMG NORTE)
7	7	JUAN LUIS GUERRA	PARA TI (VEVEMUSIC/UNIVERSAL LATINO)
8	9	INDIA	GRANDES EXITOS + (UNIVERSAL LATINO)
9	8	NKLABE	I LOVE SALSA! (NU/SONY BMG NORTE)
10	10	TITO NIEVES	HOY, MANANA Y SIEMPRE (SGZ/UNIVISION/UG)
11	11	VARIOUS ARTISTS	BACHATA HITS 2006 (J&N/SONY BMG NORTE)
12	12	TITO ROJAS	BORRON Y CUENTA NUEVA (M.P.)
13	-	VARIOUS ARTISTS	BACHATA DE AMOR VOL. 2 (J&N/SONY BMG NORTE)
14	13	VARIOUS ARTISTS	2006 AÑO DE EXITOS: BACHATA Y MERENGUE (UNIVERSAL LATINO)
15	15	LIMI-T 21	RANKEAO (UNIVISION/UG)

REGIONAL MEXICAN™

THIS WEEK	LAST WEEK	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	-	CONJUNTO PRIMAVERA	ALGO DE MI (FONOVISA/UG)
2	2	INTOCABLE	X (EMI LATIN)
3	3	RAMON AYALA Y SUS BRAVOS DEL NORTE	ANTOLOGIA DE UN REY (FREDDIE)
4	4	ALACRANES MUSICAL	SIMPLEMENTE LO MEJOR (UNIVISION/UG)
5	-	SELENA/ANA BARBARA	DOS HISTORIAS (UNIVISION/UG)
6	-	GRUPO EXTERMINADOR	AHORA CON LOS HUEVOS EN LA MANO (FONOVISA/UG)
7	1	JOSE ALFREDO JIMENEZ	LA HISTORIA DEL REY (SONY BMG NORTE)
8	7	K-PAZ DE LA SIERRA	MAS CAPACES QUE NUNCA (DISA)
9	6	VARIOUS ARTISTS	PREMIO LO NUESTRO A LA MUSICA LATINA 2006 (FONOVISA/UG)
10	8	VICENTE FERNANDEZ	MIS DUETOS (SONY BMG NORTE)
11	10	GRUPO MONTEZ DE DURANGO	LOS SUPER EXITOS: LAGRIMILLAS TONTAS (DISA)
12	11	GRACIELA BELTRAN	RANCHERISIMAS CON BANDA (UNIVISION/UG)
13	9	JENNI RIVERA	PARRANDERA, REBELOE Y ATREVIDA (FONOVISA/UG)
14	13	LOS HOROSCOPOS DE DURANGO	ANTES MUERTAS QUE SENCILLAS (DISA)
15	14	LOS ORIGINALES DE SAN JUAN	EL TEQUILERO (EMI LATIN)

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Billboard DANCE

MAR 18 2006

HOT DANCE CLUB PLAY™

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT & NUMBER / PROMOTION LABEL)
1	2	1 WK #1 SORRY	MADONNA WARNER BROS. 42892
2	3	TALK (JUNKIE XL/FRANCOIS K.J. LU CONT MIXES)	COLDPLAY CAPITOL PROMO
3	1	BE WITHOUT YOU	MARY J. BLIGE GEFEN PROMO
4	4	GLORY OF LIFE	MIXX RHYTHM ZONE 1124/KING STREET
5	6	NICE DAY	PERSEPHONE'S BEES COLUMBIA PROMO
6	8	OH YEAH, OH SIX	YELLO DATASOUND IMPORT
7	9	JUKEBOX	BENT FABRIC HIDDEN BEACH IMPORT
8	12	LET EVERYTHING THAT HAS BREATH	CECE WINANS PURESPRINGS GOSPEL/INO PROMO/EPIC
9	5	CHECK ON IT	BEYONCE FEATURING SLIM THUG COLUMBIA 80277
10	16	PEOPLE ARE PEOPLE	RUPAUL RUCC 039
11	14	RHYTHM INTOXICATION	ROSABEL SILVER LABEL 2498/TOMMY BOY
12	7	CAN'T LET GO	JOHNNY VICIOUS FEATURING JUDY ALBANESE NERVOUS PROMO
13	11	I'LL BE YOUR LIGHT	KRISTINE W SILVER LABEL 2481/TOMMY BOY
14	20	HELLO	ALEX SANTER TWISTED 50048
15	19	SUPASTAR	FLOETRY FEATURING COMMON ERVINGWONDER PROMO/GEFFEN
16	10	DOCTOR PRESSURE	MYLO VS. THE MIAMI SOUND MACHINE BREASTFED/RCA PROMO/RMG
17	13	A PAIN THAT I'M USED TO	DEPECHE MODE SIRE/MUTE PROMO/REPRISE
18	27	GIVE ME YOUR LOVE	CARL COX FEATURING HANNAH ROBINSON KOCH 9893
19	22	YOU WANT ME	CHANTAL CHAMANDY NINE MUSE/AEZA IMPORT/EMI
20	25	STARS ABOVE US	SAINT ETIENNE SAVOY JAZZ PROMO
21	23	TAKE A GOOD LOOK	ALYSON PM MEDIA 2309
22	36	FEVER (L.E.X. MIXES)	BETTE MIDLER COLUMBIA PROMO
23	21	I WASN'T KIDDING	ANGIE STONE J 78274/RMG
24	29	DISCO LIBIDO (D. AUDE REMIXES)	JESSICA VALE EXPLICIT PROMO
25	45	POWER PICK OOH LA LA	GOLDFRAPP MUTE 35613

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT & NUMBER / PROMOTION LABEL)
26	15	13	IN MY MIND (FREEMASONS/D. HERNANDEZ MIXES)
27	31	5	BRING IT ON
28	42	2	IT MAKES A DIFFERENCE
29	33	3	WHY SHOULD I BELIEVE YOU
30	32	4	DANCE, DANCE
31	18	14	DARE
32	17	14	GUILT IS A USELESS EMOTION
33	28	9	GO DADDY-O
34	30	10	RAIN FALL DOWN
35	24	11	NEED YOU TONIGHT (STATIC REVENGER/KOISHII & HUSH MIXES)
36	40	3	TO LIFE, TO LOVE
37	35	5	AFTER DARK 2006
38	34	6	TEARY EYED
39	HOT 2005 DEBUT	LOVE WILL FIND A WAY	
40	NEW	I WANT MORE (CLING ON TO ME)	
41	26	14	UNWRITTEN
42	37	5	UN ALMA SENTENCIADA (HEX HECTOR & MAC QUAYLE MIXES)
43	41	4	DREAMER (J.J. SANCHEZ/J. BERMUDEZ/TWISTED DEE MIXES)
44	47	2	KISS THE SKY
45	49	2	LET ME BE (B. HALLQUIST/XAQ MIXES)
46	NEW	RAPTURE RIDERS	
47	39	11	UNBELIEVABLE
48	NEW	DREAMS	
49	38	14	NUMBER 1
50	48	15	DON'T FORGET ABOUT US

TOP ELECTRONIC ALBUMS™

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT & NUMBER / DISTRIBUTING LABEL)	CERT.	
1	2	17	12 WKS #1 MADONNA	CONFESIONS ON A DANCE FLOOR WARNER BROS. 49460	■
2	1	41	GORILLAZ	DEMON DAYS PARLOPHONE 73838*/VIRGIN	■
3	3	2	CASCADA	EVERYTIME WE TOUCH ROBBINS 75064	■
4	5	4	SHE WANTS REVENGE	SHE WANTS REVENGE PERFECTISS/SPLAWLESS/GEFFEN 00587*/INTERSCOPE	■
5	4	2	VARIOUS ARTISTS	FIRED UP! 3 RAZOR & TIE 89118	■
6	8	20	DEPECHE MODE	PLAYING THE ANGEL SIRE/REPRISE 49348*/WARNER BROS. ©	■
7	6	18	IMOGEN HEAP	SPEAK FOR YOURSELF RCA VICTOR 72532	■
8	7	6	BAD BOY JOE & JOHNNY BUDZ	ULTRADANCE.07 ULTRA 1358	■
9	9	23	VARIOUS ARTISTS	DISNEYREMIXMANIA WALT DISNEY 861354	■
10	NEW	VARIOUS ARTISTS	COMPOUNDS AND ELEMENTS ALL SAINTS 1510/THIRSTY EAR	■	
11	11	4	THE PRODIGY	THEIR LAW - THE SINGLES 1990-2005 XL 150/BEGGARS GROUP	■
12	12	50	M.I.A.	ARULAR XL 004844*/INTERSCOPE	■
13	13	15	BRITNEY SPEARS	B IN THE MIX: THE REMIXES JIVE 74062/ZOMBA	■
14	10	2	WILLIAM ORBIT	HELLD WAVEFORMS SANCTUARY 84772	■
15	14	4	MYLO	DESTROY ROCK & ROLL BREST FED/RCA 72666/RMG	■
16	19	24	JAMIROQUAI	DYNAMITE EPIC 97716*/SONY MUSIC ©	■
17	15	17	THE HAPPY BOYS	DANCE PARTY (LIKE IT'S 2006) ROBBINS 75063	■
18	16	2	VARIOUS ARTISTS	OM: 10 - A DECADE OF FUTURE MUSIC DM 30500	■
19	18	26	SARAH MCLACHLAN	BLOOM: REMIX ALBUM NETWORK/ARISTA 69798/RMG	■
20	17	24	MIKE RIZZO/ST. JOHN	THRIVEMIX01 THRIVE/DANCE 90734/THRIVE	■
21	21	33	D.H.T. FEATURING EDMEE	LISTEN TO YOUR HEART ROBBINS 75061	■
22	RE-ENTRY	VARIOUS ARTISTS	FIRED UP! 2 RAZOR & TIE 89091	■	
23	23	52	THE GEVERY CORPORATION	COSMIC GAME EIGHTEENTH STREET LOUNGE 0081	■
24	24	18	LOUIE DEVITO	NYC UNDERGROUND PARTY VOL. 7 DEE VEE 15	■
25	22	34	THE CHEMICAL BROTHERS	PUSH THE BUTTON FREESTYLE DUST 63282*/ASTRALWERKS	■


HOT DANCE AIRPLAY™

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	9	5 WKS #1 SORRY
2	2	11	UNWRITTEN
3	3	6	BE WITHOUT YOU
4	4	7	CHECK ON IT
5	5	11	ALRIGHT
6	6	18	DREAMS
7	11	8	EVERY SINGLE DAY
8	9	27	EVERYTIME WE TOUCH
9	8	12	DOCTOR PRESSURE
10	12	10	DANCIN'
11	20	6	RAINDROPS
12	16	3	LOVE OF MY LIFE
13	13	3	SOS
14	10	15	DARE
15	7	12	FAITHFULLY
16	NEW	WALK AWAY	
17	17	10	I'LL BE YOUR LIGHT
18	NEW	SAY SAY SAY (WAITING 4 U)	
19	21	4	AND THEN WE KISS
20	NEW	TIME AFTER TIME	
21	24	4	KISS YOU
22	18	5	WINDOW TO MY HEART
23	NEW	DANCE, DANCE	
24	NEW	SO SPECIAL	
25	RE-ENTRY	LOVE OF MY LIFE	

MAR
18
2006


HITS OF THE WORLD

JAPAN 		SINGLES		(SOUNDSCAN JAPAN)	MARCH 7, 2006
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK		
1	NEW	1	NEW	TAIYO NO SHITA (LTD EDITION) REMIDROMEN VICTOR	
2	NEW	2	NEW	YES! (CD+DVD) EXILE AVEX TRAX	
3	NEW	3	NEW	BOKU NOTO (LTD EDITION) SUKIMASWITCH BMG FUNKHOUSE	
4	4	4	4	AROUND THE WORLD MONKEY MAJIK AVEX TRAX	
5	1	5	1	KEEP TRYIN' HIKARU UTADA TOSHIBA/EMI	
6	7	6	7	I BELIEVE AYAKA HIRAHARA WARNER	
7	NEW	7	NEW	FAITH/PUREYES YUNA ITO SONY	
8	NEW	8	NEW	MY PLACE SUNSET SWISH MUSIC RAYN INC.	
9	10	9	10	KONAYUKI REMIDROMEN VICTOR	
10	3	10	3	SOMEDAY/BOYS GIRLS KUMI KODA AVEX TRAX	


UNITED KINGDOM 		SINGLES		(THE OFFICIAL UK CHARTS CO.)	MARCH 5, 2006
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK		
1	NEW	1	NEW	IT'S CHICO TIME CHICO SONY BMG	
2	NEW	2	NEW	BEEP THE PUSSYCAT DOLLS FT. WILL I AM A&M/INTERSCOPE	
3	2	3	2	PUT YOUR RECORDS ON CORINNE BAILEY RAE GOOD GROOVE/EMI	
4	1	4	1	SORRY MADONNA WARNER BROS.	
5	NEW	5	NEW	NO TOMORROW ORSON MERCURY	
6	3	6	3	THUNDER IN MY HEART AGAIN MECK FT. LED SAYER APOLLO/FREE 2 AIR	
7	NEW	7	NEW	SEWN THE FEELING ISLAND	
8	5	8	5	NASTY GIRL THE NOTORIOUS B.I.G. BAD BOY/ATLANTIC	
9	NEW	9	NEW	DON'T BOTHER SHAKIRA EPIC	
10	7	10	7	RUN IT! CHRIS BROWN FT. JUELZ SANTANA JIVE/ZOMBA	

GERMANY 		SINGLES		(MEDIA CONTROL)	MARCH 7, 2006
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK		
1	1	1	1	LOVE GENERATION BOB SINCLAR FT. GARY PINE YELLOW PRODUCTION	
2	2	2	2	I BELONG TO YOU EROS RAMAZZOTTI/ANASTACIA ARIOLA	
3	3	3	3	ICH BIN ICH (WIR SIND WIR) ROSENSTOLZ ISLAND	
4	8	4	8	HAPPY BIRTHDAY FLIPSYDE INTERSCOPE	
5	NEW	5	NEW	SORRY MADONNA WARNER BROS.	
6	9	6	9	DING SEED DOWNBEAT/WARNER MUSIC	
7	5	7	5	RUN IT! CHRIS BROWN FT. JUELZ SANTANA JIVE/ZOMBA	
8	7	8	7	BIG CITY GIRL MATTAFIX BUDDHIST PUNK	
9	NEW	9	NEW	UH MAMMA BANAROD NA KLAR	
10	6	10	6	1001 ARABIAN NIGHTS CHIPZ UNIVERSAL	

EURO 		DIGITAL TRACKS		(NIELSEN SOUNDSCAN INTERNATIONAL)	MARCH 18, 2006
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK		
1	NEW	1	NEW	NO TOMMORROW ORSON MERCURY	
2	NEW	2	NEW	SO SICK NE-YO DEF JAM	
3	1	3	1	SORRY (ALBUM VERSION) MADONNA WARNER BROS.	
4	4	4	4	PUMP IT THE BLACK EYED PEAS A&M/INTERSCOPE	
5	2	5	2	PUT YOUR RECORDS ON CORINNE BAILEY RAE GOOD GROOVE/EMI	
6	5	6	5	BEEP THE PUSSYCAT DOLLS FT. WILL I AM A&M/INTERSCOPE	
7	6	7	6	TOUCH THE SKY KANYE WEST FT. LUPE FIASCO ROC-A-FELLA/DEF JAM	
8	3	8	3	THUNDER IN MY HEART AGAIN MECK FEATURING LED SAYER FREE2AIR	
9	8	9	8	BECAUSE OF YOU KELLY CLARKSON RCA	
10	7	10	7	SEWN (RADIO EDIT) THE FEELING ISLAND	
11	9	11	9	CHECK ON IT BEYONCE FT. SLIM THUG COLUMBIA	
12	10	12	10	HUNG UP (ALBUM VERSION) MADONNA WARNER BROS.	
13	11	13	11	NASTY GIRL THE NOTORIOUS B.I.G. BAD BOY/ATLANTIC	
14	12	14	12	SUGAR, WE'RE GOIN DOWN FALL OUT BOY FUELED BY RAMEN/ISLAND	
15	15	15	15	STUPID GIRLS PINK LAFACE/ZOMBA	
16	NEW	16	NEW	PUT YOUR RECORDS ON CORINNE BAILEY RAE GOOD GROOVE/EMI	
17	14	17	14	GOLD DIGGER (EXPLICIT ALBUM VERSION) KANYE WEST FT. JAMIE FOXX ROC-A-FELLA/DEF JAM	
18	16	18	16	WHEN THE SUN GOES DOWN ARCTIC MONKEYS DOMINO	
19	17	19	17	RUN IT! CHRIS BROWN JIVE/ZOMBA	
20	19	20	19	BETTER TOGETHER JACK JOHNSON JACK JOHNSON/BRUSHFIRE/UNIVERSAL	


FRANCE 		SINGLES		(SNEP/IFOP/TITE-LIVE)	MARCH 7, 2006
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK		
1	1	1	1	BAILA MORENA ZUCCHERO FOMACIARI POLYDOR	
2	NEW	2	NEW	TOUS CES MOTS NADIYA FT. SMARTZEE COLUMBIA	
3	NEW	3	NEW	LE PAPA PINGOUIN PIGLOO SCORPIO/M6 INTERACTIONS	
4	3	4	3	LA BOULETTE DIAM'S CAPITOL	
5	2	5	2	J'VOULAIS AMINE VIRGIN	
6	4	6	4	UN ANGE FRAPPE A MA PORTE NATASHA ST-PIER COLUMBIA	
7	7	7	7	GABRIEL NAJOUA BEYZEL SCORPIO	
8	9	8	9	LES FRERES EXISTENT ENCORE K-MARO UP MUSIC	
9	5	9	5	SORRY MADONNA WARNER BROS.	
10	6	10	6	DE RETOUR MATT POKORA ULM	


AUSTRALIA 		SINGLES		(ARIA)	MARCH 5, 2006
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK		
1	2	1	2	FLAUNT IT! TV ROCK SONY BMG	
2	1	2	1	LOVE GENERATION BOB SINCLAR FT. GARY PINE YELLOW PRODUCTION	
3	3	3	3	RUN IT! CHRIS BROWN FT. JUELZ SANTANA JIVE/ZOMBA	
4	4	4	4	GOODBYE MY LOVER JAMES BLUNT ATLANTIC	
5	NEW	5	NEW	L.O.V.E ASHLEE SIMPSON GEFEN	
6	6	6	6	PUMP IT THE BLACK EYED PEAS A&M/INTERSCOPE	
7	7	7	7	WATCHING YOU ROGUE TRADERS COLUMBIA	
8	40	8	40	YOU RAISE ME UP WESTLIFE S RECORDS	
9	10	9	10	WHEN I'M GONE EMINEM INTERSCOPE	
10	9	10	9	FAR AWAY NICKELBACK ROADRUNNER	


CANADA 		DIGITAL SINGLES		(SOUNDSCAN)	MARCH 18, 2006
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK		
1	1	1	1	YOU'RE BEAUTIFUL JAMES BLUNT CUSTARD/ATLANTIC/WARNER	
2	2	2	2	STUPID GIRLS PINK LAFACE/SONY BMG MUSIC	
3	3	3	3	SORRY MADONNA WARNER	
4	NEW	4	NEW	ALWAYS ON YOUR SIDE SHERYL CROW & STING A&M/INTERSCOPE/UNIVERSAL	
5	6	5	6	TEMPERATURE SEAN PAUL VP/ATLANTIC/WARNER	
6	7	6	7	DANCE, DANCE FALL OUT BOY FUELED BY RAMEN/ISLAND/UNIVERSAL	
7	NEW	7	NEW	SO SICK NE-YO DEF JAM/UNIVERSAL	
8	4	8	4	HUNG UP MADONNA WARNER	
9	NEW	9	NEW	BEEP THE PUSSYCAT DOLLS FT. WILL I AM A&M/INTERSCOPE/UNIVERSAL	
10	5	10	5	CHECK ON IT BEYONCE FT. SLIM THUG COLUMBIA/SONY BMG MUSIC	

ITALY 		SINGLES		(EIMI/NIELSEN)	MARCH 6, 2006
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK		
1	1	1	1	SORRY MADONNA WARNER BROS.	
2	2	2	2	TEACH ME AGAIN ELISA & TINA TURNER SUGAR	
3	4	3	4	BECAUSE YOU LIVE JESSE MCCARTNEY VIRGIN	
4	3	4	3	HUNG UP MADONNA WARNER BROS.	
5	NEW	5	NEW	SONG TO SAY GOODBYE PLACEBO ELEVATOR	
6	7	6	7	DENTRO ALLA SCATOLA MARCIO MONDO VIRGIN	
7	9	7	9	WAKE UP HILARY DUFF HOLLYWOOD RECORDS	
8	27	8	27	TE AMO CORAZON PRINCE UNIVERSAL	
9	NEW	9	NEW	JUST LET THE SUN SKIN V2	
10	NEW	10	NEW	SVEGLIARSI LA MATTINA ZERO ASSOLUTO UNIVERSO	

SPAIN 		SINGLES		(PROMUSICAE/MEDIA)	MARCH 8, 2006
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK		
1	NEW	1	NEW	SORRY MADONNA WARNER BROS.	
2	NEW	2	NEW	DON'T STOP TILL YOU GET ENOUGH MICHAEL JACKSON EPIC	
3	1	3	1	VISIONARY - THE VIDEO SINGLES MICHAEL JACKSON SONY BMG	
4	NEW	4	NEW	FLY BLIND GUARDIAN WARNER	
5	NEW	5	NEW	HOY TOCA SER FELIZ MANGO DE OZ DRO	
6	NEW	6	NEW	A RAS DE SUELO OBK CAPITOL	
7	NEW	7	NEW	SONG TO SAY GOODBYE PLACEBO ELEVATOR	
8	2	8	2	HUNG UP MADONNA WARNER BROS.	
9	3	9	3	FIRST DAY OF MY LIFE MELANIE C. RED GIRL RECORDS	
10	8	10	8	JEALOUSY MARTIN SOLVEIG DEFECTED	

BRAZIL 		ALBUMS		(SUCESSO MAGAZINE)	MARCH 8, 2006
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK		
1	1	1	1	DJ MARLBORO BEM FUNK BRASIL SOM LIVRE	
2	3	2	3	BANDA CALYPSO VOL. 8 MD	
3	4	3	4	ANA CAROLINA/SEU JORGE ANA & JORGE SONY BMG	
4	27	4	27	RBD NUESTRO AMOR EMI	
5	NEW	5	NEW	JOTA QUEST MTV AO VIVO SONY BMG	
6	7	6	7	VARIOUS ARTISTS SUMMER ELETRONIC TVZ 2 SOM LIVRE	
7	2	7	2	VARIOUS ARTISTS SAMBAS ENREDO 2006 - RID DE JANEIRO SONY BMG	
8	5	8	5	VARIOUS ARTISTS REBELDE - EDICAO BRASIL EMI	
9	NEW	9	NEW	ALCIONE NOVELAS SOM LIVRE	
10	8	10	8	U2 HOW TO DISMANTLE AN ATOMIC BOMB (LTD ED) UNIVERSAL	

FLANDERS 		SINGLES		(PROMUVI)	MARCH 8, 2006
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK		
1	1	1	1	EL MUNDO BAILANDO BELLE PEREZ APR	
2	2	2	2	JE T'ADORE KATE RYAN ZBRAINS	
3	3	3	3	PROFILE KAYE STYLES MOSKITO	
4	4	4	4	WONDERLAND LA SAKHRA ARS	
5	6	5	6	CRAZY BARBARA DEX TIBUR	

FLANDERS 		ALBUMS		(PROMUVI)	MARCH 8, 2006
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK		
1	1	1	1	SPRING OPEN JE HART STUDIO 100	
2	22	2	22	ANDREA BOCELLI AMORE POLYDOR	
3	7	3	7	KELLY CLARKSON BREAKAWAY S RECORDS	
4	3	4	3	JAMES BLUNT CHASING TIME: THE BEDLAM SESSIONS WARNER	
5	8	5	8	MADONNA CONFESSIONS ON A DANCE FLOOR WARNER BROS.	

SWEDEN 		SINGLES		(GLF)	MARCH 3, 2006
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK		
1	1	1	1	DO WHAT YOU'RE TOLD SEBASTIAN RCA	
2	NEW	2	NEW	THAT'S THE WAY MY HEART GOES MARIE SERNEHOLT ULTRACHROME	
3	4	3	4	CHIPZ IN BLACK (WHO YOU GONNA CALL) CHIPZ ZEITGEIST/UNIVERSAL	
4	26	4	26	LOSING TAKIDA NINETONE	
5	3	5	3	DET GAR BRA NU PETTER UNIVERSAL	

SWEDEN 		ALBUMS		(GLF)	MARCH 3, 2006
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK		
1	NEW	1	NEW	MAGNUS UGGLA ETT BEDARANDE BARN AV SIN TID CUPOL	
2	1	2	1	THE KNIFE SILENT SHOUT RABID	
3	3	3	3	CHRISTER SJOGREN KING CREDLE NMG	
4	6	4	6	JAMES BLUNT BACK TO BEDLAM ATLANTIC	
5	14	5	14	SUPERTRAMP RETROSPECTACLE: SUPERTRAMP ANTHOLOGY UNIVERSAL	

IRELAND 		SINGLES		(IRMA/CHART TRACK)	MARCH 3, 2006
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK		
1	1	1	1	JUMBO BREAKFAST ROLL PAT SHORRT SONY BMG	
2	NEW	2	NEW	BEEP THE PUSSYCAT DOLLS FT. WILL I AM A&M/INTERSCOPE	
3	NEW	3	NEW	IT'S CHICO TIME CHICO SONY BMG	
4	2	4	2	THAT'S MY GOAL SHAYNE WARD SYCO/SONY BMG	
5	4	5	4	RUN IT! CHRIS BROWN FT. JUELZ SANTANA JIVE/ZOMBA	

IRELAND 		ALBUMS		(IRMA/CHART TRACK)	MARCH 3, 2006
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK		
1	2	1	2	JOHNNY CASH RING OF FIRE - THE LEGEND OF COLUMBIA/UMTV	
2	1	2	1	RODRIGO Y GABRIELA RODRIGO Y GABRIELA RUBYWORKS	
3	3	3	3	ARCTIC MONKEYS WHATEVER PEOPLE SAY I AM, THAT'S WHAT I'M NOT DOMINO	
4	4	4	4	JACK JOHNSON IN BETWEEN DREAMS JACK JOHNSON/BRUSHFIRE/UNIVERSAL	
5	NEW	5	NEW	CORINNE BAILEY RAE CORINNE BAILEY RAE GOOD GROOVE/EMI	

NEW ZEALAND 		SINGLES		(RECORD PUBLICATIONS LTD.)	MARCH 8, 2006
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK		
1	1	1	1	RUN IT! CHRIS BROWN FT. JUELZ SANTANA JIVE/ZOMBA	
2	3	2	3	LOVE GENERATION BOB SINCLAR FT. GARY PINE YELLOW PRODUCTION	
3	4	3	4	FAR AWAY NICKELBACK ROADRUNNER	
4	6	4	6	DOWN TIME AARADHNA DAWNRAID	
5	7	5	7	UGLY SUGABABES ISLAND	

NEW ZEALAND 		ALBUMS		(RECORD PUBLICATIONS LTD.)	MARCH 8, 2006
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK		
1	2	1	2	JAMES BLUNT BACK TO BEDLAM ATLANTIC	
2	1	2	1	JACK JOHNSON & FRIENDS SING-A-LONG AND LULLABIES CURIOUS GEORGE JACK JOHNSON/BRUSHFIRE/UNIVERSAL	
3	4	3	4	JOHNNY CASH RING OF FIRE - THE LEGEND OF COLUMBIA/UMTV	
4	3	4	3	FAT FREDDY'S DROP BASED ON A TRUE STORY THE DROP/RHYTHM METHOD	
5	5				

EUROCHARTS

SINGLE SALES

THIS WEEK	LAST WEEK	EUROCHARTS ARE COMPILED BY BILLBOARD FROM THE NATIONAL SINGLES AND ALBUM SALES CHARTS OF 20 EUROPEAN COUNTRIES.	MARCH 8, 2006
1	1	SORRY MADONNA WARNER BROS.	
2	3	LOVE GENERATION BOB SINCLAR FT. GARY PINE YELLOW PRODUCTION	
3	2	RUN IT! CHRIS BROWN FT. JUELZ SANTANA JIVE/ZOMBA	
4	NEW	IT'S CHICO TIME CHICO SONY BMG	
5	5	I BELONG TO YOU EROS RAMAZZOTTI/ANASTACIA ARIOLA	
6	6	BAILA MORENA ZUCCHERO POLYDOR	
7	NEW	BEEP THE PUSSYCAT DOLLS FT. WILL I AM A&M/INTERSCOPE	
8	NEW	TOUS CES MOTS NADIYA FT. SMARTZEE COLUMBIA	
9	8	PUT YOUR RECORDS ON CORINNE BAILEY RAE GOOD GROOVE/EMI	
10	NEW	LE PAPA PINGOUIN PIGLDD SCORPIO/M6 INTERACTIONS	
11	4	NASTY GIRL THE NOTORIOUS B.I.G. BAD BOY/ATLANTIC	
12	13	ICH BIN ICH (WIR SIND WIR) ROSENSTOLZ ISLAND	
13	9	HUNG UP MADONNA WARNER BROS.	
14	11	LA BOULETTE DIAM'S CAPITOL	
15	29	HAPPY BIRTHDAY FLIPSYDE INTERSCOPE	

ALBUMS

THIS WEEK	LAST WEEK	MARCH 8, 2006
1	1	JAMES BLUNT BACK TO BEDLAM ATLANTIC
2	2	MADONNA CONFESSIONS ON A DANCE FLOOR WARNER BROS.
3	7	KELLY CLARKSON BREAKAWAY RCA
4	5	KATIE MELUA PIECE BY PIECE DRAMATICO
5	3	ARCTIC MONKEYS WHATEVER PEOPLE SAY I AM, THAT'S WHAT I'M NOT DOMINO
6	10	EROS RAMAZZOTTI CALMA APPARENTE ARIOLA
7	4	JACK JOHNSON IN BETWEEN DREAMS JACK JOHNSON/BRUSHFIRE/UNIVERSAL
8	6	JACK JOHNSON & FRIENDS SING-A-LONG AND LULLABIES: CURIOUS GEORGE JACK JOHNSON/BRUSHFIRE/UNIVERSAL
9	8	DEUTSCHLAND SUCHT D. SUPERSTAR LOVE SONGS HANSA
10	NEW	CORINNE BAILEY RAE CORINNE BAILEY RAE GOOD GROOVE/EMI
11	NEW	ANDREA BOCELLI AMORE POLYDOR
12	20	XAVIER NAIDOO TELEGRAMM FUER X NAIDOO RECORDS
13	11	ROBBIE WILLIAMS INTENSIVE CARE CHRYSALIS
14	12	NEIL DIAMOND 12 SONGS COLUMBIA
15	19	THE BLACK EYED PEAS MONKEY BUSINESS INTERSCOPE

RADIO AIRPLAY

THIS WEEK	LAST WEEK	RADIO AIRPLAY INFORMATION FROM 17 EUROPEAN COUNTRIES AS MONITORED AND TABLATED BY NIELSEN MUSIC CONTROL	MARCH 8, 2006
1	1	SORRY MADONNA WARNER BROS.	
2	2	ADVERTISING SPACE ROBBIE WILLIAMS CHRYSALIS	
3	5	STICKWITU THE PUSSYCAT DOLLS A&M/INTERSCOPE	
4	3	RUN IT CHRIS BROWN JIVE/ZOMBA	
5	4	TALK COLDPLAY PARLOPHONE	
6	6	PUMP IT THE BLACK EYED PEAS A&M/INTERSCOPE	
7	8	CHECK ON IT BEYONCE FT. SLIM THUG COLUMBIA	
8	14	SO SICK NE-YO UNIVERSAL	
9	7	BE WITHOUT YOU MARY J. BLIGE GEFEN	
10	11	STUPID GIRLS PINK LAFAGE/ARISTA	
11	12	BECAUSE OF YOU KELLY CLARKSON RCA	
12	16	PUT YOUR RECORDS ON CORINNE BAILEY RAE GOOD GROOVE/EMI	
13	9	NASTY GIRL THE NOTORIOUS B.I.G. BAD BOY/ATLANTIC	
15		PUSH THE BUTTON SUGABABES ISLAND	
16	10	DON'T BOTHER SHAKIRA EPIC	

TOP JAZZ

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	1	56	#1 MICHAEL BUBLE 46 WKS	IT'S TIME	143/REPRISE 48946/WARNER BROS. ♀	
2	NEW		ELVIS COSTELLO WITH THE METROPOLE ORKEST	MY FLAME BURNS BLUE	DG 005994/UNIVERSAL CLASSICS GROUP	
3	20		CHRIS BOTTI	TO LOVE AGAIN: THE DUETS	COLUMBIA 77505/SONY MUSIC Ⓞ	
4	15		MICHAEL BUBLE	CAUGHT IN THE ACT	143/REPRISE 49444/WARNER BROS. ♀	
5	23		THELONIOUS MONK QUARTET WITH JOHN COLTRANE	AT CARNegie HALL THELONIOUS	35173/BLUE NOTE	
6	6	13	VARIOUS ARTISTS	OUR NEW ORLEANS 2005: A BENEFIT ALBUM	NONESUCH 79934/WARNER BROS.	
7	21		DIANNE REEVES	GOOD NIGHT, AND GOOD LUCK.	(SOUNDTRACK) CONCORD JAZZ 2307/CONCORD	
8	7	75	CHRIS BOTTI	WHEN I FALL IN LOVE	COLUMBIA 92872/SONY MUSIC Ⓞ	
9	77		MADELEINE PEYROUX	CARELESS LOVE	ROUNDER 613192	
10	NEW		STEVE TYRELL	THE DISNEY STANDARDS	WALT DISNEY 861441	
11	9	6	LOUIS ARMSTRONG	THE DEFINITIVE COLLECTION	HIP-O/VERVE/CHRONICLES 004893/UME	
12	10		CHICK COREA	THE ULTIMATE ADVENTURE	STRETCH 9045/CONCORD	
13	11	98	DIANA KRALL	THE GIRL IN THE OTHER ROOM	VERVE 001826/VG Ⓞ	
14	12	17	STEVE TYRELL	SONGS OF SINATRA	HOLLYWOOD 162550	
15	16	45	VARIOUS ARTISTS	PUTUMAYO PRESENTS: NEW ORLEANS	PUTUMAYO 0232	
16	13	2	ANDREW HILL	TIME LINES	BLUE NOTE 35170	
17	NEW		CYRUS CHESTNUT	GENUINE CHESTNUT	TELARC JAZZ 83634/TELARC	
18	14	4	HIROMI	SPIRAL	TELARC JAZZ 83631/TELARC ♀	
19	RE-ENTRY		CHRIS POTTER	UNDERGROUND	SUNNYSIDE 3034	
20	24	80	RENEE OLSTEAD	RENEE OLSTEAD	143/REPRISE 48704/WARNER BROS.	
21	18	4	CHARLIE HUNTER TRIO	COPPERPOLIS	ROPEADOPPE 0601	
22	RE-ENTRY		DR. JOHN AND THE LOWER 911	SIPPIANA HERICANE (EP)	BLUE NOTE 45587	
23	15	21	JOHN COLTRANE	ONE DOWN, ONE UP: LIVE AT THE HALF NOTE	IMPULSE! 002380/VG	
24	17	13	DIANA KRALL FEATURING THE CLAYTON/HAMILTON JAZZ ORCHESTRA	CHRISTMAS SONGS	VERVE 004717/VG	
25	19	24	WYNTON MARSALIS	LIVE AT THE HOUSE OF TRIBES	BLUE NOTE 77132	

TOP CLASSICAL

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	1	3	#1 ANNA NETREBKO/ROLANDO VILLAZON 3 WKS	VIOLETTA: SELECTIONS FROM LA TRAVIATA	DG 006188/UNIVERSAL CLASSICS GROUP	
2	2	23	ANDRE RIEU	THE FLYING DUTCHMAN	DENON 17570	
3	6	75	YO-YO MA WITH ROMA SINFONETTA ORCHESTRA (MORRICONE)	YO-YO MA PLAYS ENNIO MORRICONE	SONY CLASSICAL 93456/SONY BMG MASTERWORKS Ⓞ	
4	4	4	ROLANDO VILLAZON	OPERA RECITAL VIRGIN	CLASSICS 44733/ANGEL	
5	10	48	YO-YO MA/THE SILK ROAD ENSEMBLE	SILK ROAD JOURNEYS: BEYOND THE HORIZON	SONY CLASSICAL 93962/SONY BMG MASTERWORKS	
6	8	24	JOSHUA BELL/BERLIN PHILHARMONIC (THOMAS)	TCHAIKOVSKY: VIOLIN CONCERTO	SONY CLASSICAL 94832/SONY BMG MASTERWORKS	
7	23		RENEE FLEMING	SACRED SONGS	DECCA 005193/UNIVERSAL CLASSICS GROUP	
8	7	76	ANDRE RIEU	TUSCANY	DENON 7431	
9	5	25	CECILIA BARTOLI	OPERA PROIBITA	DECCA 005151/UNIVERSAL CLASSICS GROUP	
10	15	99	YO-YO MA WITH AMSTERDAM BAROQUE ORCHESTRA (KOOPMAN)	VIVALDI'S CELLO	SONY CLASSICAL 90916/SONY BMG MASTERWORKS	
11	11	1	YUNDI LI	VIENNA RECITAL	DG 006090/UNIVERSAL CLASSICS GROUP	
12	13	19	ANDRE RIEU	NEW YEAR'S IN VIENNA	DENON 17572	
13	18	82	MORMON TABERNACLE CHOIR	PEACE LIKE A RIVER	MORMON TABERNACLE CHOIR 6188	
14	NEW		JAMES GALWAY	WINGS OF SONG	DG 003024/UNIVERSAL CLASSICS GROUP	
15	RE-ENTRY		ANGELA GHEORGHIU	PUCCINI: OPERA ARIAS	EMI CLASSICS 57955/ANGEL	
16	9	23	DAWN UPSHAW & ANDALUCIAN DOGS	GOLLOV: AYRE, BERIO: FOLKSONGS	DG 004782/UNIVERSAL CLASSICS GROUP	
17	19	22	HILARY HAHN/NATALIE ZHU	MOZART: VIOLIN SONATAS	DG 004771/UNIVERSAL CLASSICS GROUP	
18	16	3	EVGENY KISSIN/JAMES LEVINE	SCHUBERT: PIANO MUSIC FOR FOUR HANDS	REO SEAL 68282/SONY BMG MASTERWORKS	
19	12	8	SOUNDTRACK	MATCH POINT	MILAN 36145	
20	24	11	BRYN TERFEL/LONDON SYMPHONY (WORDSWORTH)	SIMPLE GIFTS	DG 004772/UNIVERSAL CLASSICS GROUP	
21	NEW		ANGELA GHEORGHIU	DIVA	EMI CLASSICS 57706/ANGEL	
22	25	4	THE ENGLISH CONCERT (MANZE)	MOZART: VIOLIN CONCERTOS 216, 218, & 219	HARMONIA MUNDI 907385	
23	23	16	JANINE JANSEN	VIVALDI: THE FOUR SEASONS	DECCA 005507/UNIVERSAL CLASSICS GROUP	
24	22	22	BRYN TERFEL/PAUL GROVES/YING HUANG	ROGER WATERS: CA IRA	SONY CLASSICAL 96439/SONY BMG MASTERWORKS	
25	14	28	THE SIXTEEN (CHRISTOPHERS)	RENAISSANCE: MUSIC FOR INNER PEACE	DECCA 004531/UNIVERSAL CLASSICS GROUP	

TOP CONTEMPORARY JAZZ

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	1	27	#1 HERBIE HANCOCK 17 WKS	POSSIBILITIES	HEAR/HANCOCK 70013/VECTDR	
2	3	21	JAMIE CULLUM	CATCHING TALES	VERVE FORECAST/UNIVERSAL 005478/VG/UMRG Ⓞ	
3	2	3	BELA FLECK & THE FLECKTONES	THE HIDDEN LAND	COLUMBIA 96417/SONY MUSIC Ⓞ	
4	8	22	KIRK WHALUM	KIRK WHALUM PERFORMS THE BABYFACE	SDNGBOOK RENDEZVOUS 5112	
5	NEW		SPYRO GYRA	WRAPPED IN A DREAM	HEADS UP 3107	
6	4	6	KENNY G	THE ESSENTIAL KENNY G	LEGACY/ARISTA 75487/RMG	
7	6	11	VARIOUS ARTISTS	HIDDEN BEACH RECORDINGS PRESENTS: UNWRAPPED	VOL. 4 HIDDEN BEACH/EPIC 75466/SONY MUSIC	
8	5	6	INCOGNITO	ELEVEN	NARADA JAZZ 31897/NARADA	
9	1	32	BRIAN CULBERTSON	IT'S ON TONIGHT	GRP 004535/VG	
10	7	2	BOB JAMES	URBAN FLAMINGO	TAPPAN ZEE 9979/KDCH	
11	15	95	JAMIE CULLUM	TWENTYSOMETHING	UNIVERSAL/VERVE 002273/VG Ⓞ	
12	10	68	KENNY G	AT LAST... THE DUETS	ALBUM ARISTA 62470/RMG	
13	14	28	NAJEE	MY POINT OF VIEW	HEADS UP	
14	13	2	NICK COLIONNE	KEEPIN' IT COOL	NARADA JAZZ/NARADA	
15	11	23	VARIOUS ARTISTS	WE GET A KICK OUT OF JAZZ	VERVE 004202/VG	
16	16	5	VARIOUS ARTISTS	NO. 1 SMOOTH JAZZ HITS!	SHANACHIE 5135	
17	12		STREETWIZE	STREETWIZE DOES DRE	SHANACHIE 5134	
18	18	19	RICK BRAUN	YOURS TRULY	ARTIZEN 10011	
19	19	38	LIZZ WRIGHT	DREAMING WIDE AWAKE	VERVE FORECAST 004069/VG	
20	21	24	KIM WATERS	ALL FOR LOVE	SHANACHIE 5133	
21	20	30	VARIOUS ARTISTS	DEF JAZZ	GRP 004890/VG	
22	23	36	RICHARD ELLIOT	METRO BLUE	ARTIZEN 10010	
23	17	14	KENNY G	THE GREATEST HOLIDAY CLASSICS	ARISTA 72234/RMG	
24	22	15	VARIOUS ARTISTS	40 YEARS: A CHARLIE BROWN	CHRISTMAS PEAK 8534/CONCORD	
25	2		VARIOUS ARTISTS	SMOOTH JAZZ DOES THE DIVAS	SHANACHIE 5137	

TOP CLASSICAL CROSSOVER

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	1	5	#1 ANDREA BOCELLI 5 WKS	AMORE SUGAR	DECCA 006069/UNIVERSAL CLASSICS GROUP	
2	2	7	IL DIVO	ANDORA	SYCO/COLUMBIA 76914/SONY MUSIC	
3	3	46	IL DIVO	IL DIVO SYCO/COLUMBIA	93963/SONY MUSIC Ⓞ	
4	24	2	ANDREA BOCELLI	AMOR SUGAR	VENEMUSIC/UNIVERSAL LATINO	
5	4	15	JOHN WILLIAMS/YO-YO MA/ITZHAK PERLMAN	MEMOIRS OF A GEISHA (SOUNDTRACK)	SONY CLASSICAL 74708/SONY BMG MASTERWORKS	
6	5	69	ANDREA BOCELLI	ANDREA PHILIPS	003513/UNIVERSAL CLASSICS GROUP	
7	8	17	SOUNDTRACK	PRIDE & PREJUDICE	DECCA 005820/UNIVERSAL CLASSICS GROUP	
8	6	44	SOUNDTRACK	STAR WARS EPISODE III: REVENGE OF THE SITH	SONY CLASSICAL 94220/SONY BMG MASTERWORKS ♀	
9	7	20	HAYLEY WESTENRA	ODYSSEY	DECCA 005440/UNIVERSAL CLASSICS GROUP	
10	9	19	SARAH BRIGHTMAN	LOVE CHANGES EVERYTHING: THE ANDREW LLOYD WEBBER COLLECTION	VOL. 2 DECCA 005570/UNIVERSAL CLASSICS GROUP	
11	10	8	CHLOE	WALKING IN THE AIR	MANHATTAN 42961	
12	11	25	MORMON TABERNACLE CHOIR	LOVE IS SPOKEN HERE	MORMON TABERNACLE CHOIR 0017	
13	15	3	SISSSEL	INTO PARADISE	DECCA 006140/UNIVERSAL CLASSICS GROUP	
14	14	25	THE IRISH TENORS	SACRED: A SPIRITUAL JOURNEY	RAZOR & TIE 82929	
15	12	19	IL DIVO	THE CHRISTMAS COLLECTION	SYCO/COLUMBIA 97715/SONY MUSIC	
16	NEW		THE CELTIC TENORS	REMEMBER ME	TELARC 80667	
17	18	36	BOND	EXPLOSIVE: THE BEST OF BOND	MBO/DECCA 004748/UNIVERSAL CLASSICS GROUP Ⓞ	
18	16	37	AMICI FOREVER	DEFINED	RCA VICTOR 88883/RMG	
19	NEW		TIM JANIS	COASTAL AMERICA	TIM JANIS ENSEMBLE 1116	
20	20	9E	ANDRE RIEU	AT THE MOVIES	DENON 17348	
21	20	100	HAYLEY WESTENRA	PURE	DECCA 001866/UNIVERSAL CLASSICS GROUP	
22	19	5E	RONAN TYNAN	RONAN	DECCA 003863/UNIVERSAL CLASSICS GROUP	
23	RE-ENTRY		SARAH BRIGHTMAN	LIVE FROM LAS VEGAS	NEMO STUDIO 57801/ANGEL	
24	21	1E	VARIOUS ARTISTS	STRING QUARTET TRIBUTE TO FALL OUT	BOY VITAMIN 9085	
25	23	2E	RUSSELL WATSON	AMORE MUSICA	DECCA 004439/UNIVERSAL CLASSICS GROUP	

CHARTS LEGEND

SEE BELOW FOR COMPLETE LEGEND INFORMATION.

MAR
18
2006

ALBUMS

SALES DATA COMPILED BY

Nielsen
SoundScan

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.

● Singles with the greatest sales gains.

CONFIGURATIONS

Ⓢ CD single available. Ⓣ Digital Download available. Ⓣ DVD single available. Ⓢ Vinyl Maxi-Single available. Ⓢ Vinyl Single available. Ⓢ CD Maxi-Single available. Configurations are not included on all singles charts.

HITPREDICTOR

☆ Indicates title earned HitPredictor status in that particular format based on research data provided by Promosquad. Songs are blind tested online by Promosquad using multiple listens and a nationwide sample of carefully profiled music consumers. Songs are rated on a 1-5 scale; final results are based on weighted positives. Songs with a score of 65 or more (75 or more for country) are judged to have Hit Potential; although that benchmark number can fluctuate per format based on the strength of available music. For a complete and updated list of current songs with Hit Potential, commentary, polls and more, please visit www.hitpredictor.com.

DANCE CLUB PLAY

Compiled from a national sample of reports from club DJs.

● Titles with the greatest club play increase over the previous week.

AWARD CERTIFICATION LEVELS

ALBUM CHARTS

● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 albums (Gold). ■ RIAA certification for net shipment of 1 million units (Platinum). Ⓢ RIAA certification for net shipment of 10 million units (Diamond). Numeral within Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. ○ Certification for net shipments of 100,000 units (Oro). □ Certification of 200,000 units (Platino). ⊠ Certification of 400,000 units (Multi-Platino).

SINGLES CHARTS

● RIAA certification for 100,000 paid downloads (Gold). ■ RIAA certification for 200,000 paid downloads (Platinum). Numeral within platinum symbol indicates song's multi-platinum level. ○ RIAA certification for net shipment of 500,000 singles (Gold).

MUSIC VIDEO SALES CHARTS

● RIAA gold certification for net shipment of 25,000 units for video singles. ○ RIAA gold certification for net shipment of 50,000 units for shortform or longform videos. ■ RIAA platinum certification for net shipment of 50,000 units for video singles. □ RIAA platinum certification for sales of 100,000 units for shortform or longform videos.

DVD SALES/VHS SALES/VIDEO RENTALS

● RIAA gold certification for net shipment of 50,000 units or \$1 million in sales at suggested retail price. ■ RIAA platinum certification for sales of 100,000 units or \$2 million in sales at suggested retail price. ○ IRMA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs; or of at least 25,000 units and \$1 million at suggested retail for non-theatrical titles. □ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for non-theatrical titles.

TOP POP CATALOG

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL) (PRICE)	CERT
1	3	123	#1 JOHNNY CASH	16 BIGGEST HITS LEGACY/COLUMBIA (NASHVILLE) 69739/SONY MUSIC (11.98/7.99)	2
2	1	90	MICHAEL BUBLE	MICHAEL BUBLE 143/REPRISE 48376/WARNER BROS. (18.98)	1
3	36	136	JOHNNY CASH	JOHNNY CASH AT FOLSOM PRISON LEGACY/COLUMBIA (NASHVILLE) 69855/SONY MUSIC (11.98/7.99)	3
4	4	719	AC/DC	BACK IN BLACK LEGACY/EPIC 80207*/SONY MUSIC (18.98) Ⓢ	4
5	2	1180	BON JOVI	CROSS ROAD MERCURY 526013/UMG (18.98/11.98)	4
6	8	94	SHERYL CROW	THE VERY BEST OF SHERYL CROW A&M 001521/INTERSCOPE (16.98)	3
7	7	272	TIM MCGRAW	GREATEST HITS CURB 77978 (18.98/12.98)	1
8	42	26	JOHNNY CASH	THE ESSENTIAL JOHNNY CASH LEGACY/COLUMBIA (NASHVILLE) 86290/SONY MUSIC (24.98/17.98)	1
9	5	178	KEITH URBAN	GOLDEN ROAD CAPITOL (NASHVILLE) 32936 (18.98/10.98)	3
10	9	1492	PINK FLOYD	DARK SIDE OF THE MOON CAPITOL 46001* (18.98/10.98)	4
11	RE-ENTRY		JOHNNY CASH	SUPER HITS LEGACY/COLUMBIA (NASHVILLE) 66773/SONY MUSIC (9.98/5.98)	1
12	6	23	DANE COOK	HARMFUL IF SWALLOWED COMEDY CENTRAL 0017 (16.98 CD/DVD) Ⓢ	1
13	13	589	BOB SEGER & THE SILVER BULLET BAND	GREATEST HITS CAPITOL 30334 (16.98)	7
14	21	114	STEVIE WONDER	THE DEFINITIVE COLLECTION MOTOWN/UTV 066164/UMG (18.98)	1
15	18	70	LYNYRD SKYNYRD	ALL TIME GREATEST HITS MCA 112229/UMG (18.98/12.98)	1
16	20	482	CREEDENCE CLEARWATER REVIVAL	CHRONICLE THE 20 GREATEST HITS FANTASY 2*/CONCORD (17.98/12.98)	4
17	15	652	JOURNEY	JOURNEY'S GREATEST HITS COLUMBIA 44493/SONY MUSIC (18.98/12.98)	4
18	12	178	COLDPLAY	A RUSH OF BLOOD TO THE HEAD CAPITOL 40504* (18.98/11.98)	4
19	10	277	THE BEATLES	1 APPLE 29325/CAPITOL (18.98/12.98)	4
20	23	628	QUEEN	GREATEST HITS HOLLYWOOD 161265 (18.98/11.98)	1
21	28	143	THE BEACH BOYS	THE VERY BEST OF THE BEACH BOYS: SOUNDS OF SUMMER CAPITOL 82710 (18.98) Ⓢ	2
22	29	3	SAM COOKE	PORTRAIT OF A LEGEND 1951-1964 ABKCO 792642 (18.98)	1
23	11	47	ORIGINAL BROADWAY CAST RECORDING	WICKED DECCA BROADWAY 001682/UNIVERSAL CLASSICS GROUP (18.98)	1
24	RE-ENTRY		JOHNNY CASH	AMERICAN IV: THE MAN COMES AROUND AMERICAN 063339*/LOST HIGHWAY (13.98)	1
25	14	92	JACK JOHNSON	ON AND ON JACK JOHNSON 075012*/UMRG (18.98)	1
26	17	210	NORAH JONES	COME AWAY WITH ME BLUE NOTE 32088* (17.98)	1
27	16	153	JACK JOHNSON	BRUSHFIRE FAIRYTALES ENJOY 860994*/UMRG (18.98)	1
28	27	100	GREEN DAY	INTERNATIONAL SUPERHITS! REPRISSE 48145/WARNER BROS. (18.98)	1
29	22	159	RASCAL FLATTS	MELT LYRIC STREET 165031/HOLLYWOOD (18.98/12.98)	2
30	31	537	TOM PETTY AND THE HEARTBREAKERS	GREATEST HITS MCA 110813/UMG (18.98/12.98)	1
31	25	131	LED ZEPPELIN	EARLY DAYS & LATTER DAYS: THE BEST OF LED ZEPPELIN VOLUMES ONE AND TWO ATLANTIC 83619/AG (19.98)	1
32	24	111	JOSH GROBAN	CLOSER 143/REPRISE 48450/WARNER BROS. (18.98) Ⓢ	4
33	30	740	METALLICA	METALLICA ELEKTRA 61113*/AG (18.98/11.98)	4
34	33	129	50 CENT	GET RICH OR DIE TRYIN' SHADY/AFTERMATH 493544*/INTERSCOPE (13.98/8.98)	6
35	26	159	JIMI HENDRIX	EXPERIENCE HENDRIX: THE BEST OF JIMI HENDRIX EXPERIENCE HENDRIX 111671*/UMG (18.98/12.98)	2
36	19	205	BON JOVI	SLIPPERY WHEN WET MERCURY 538089/UMG (11.98/6.98) Ⓢ	4
37	32	93	KELLY CLARKSON	THANKFUL RCA 68159/RMG (18.98)	1
38	38	99	NICKELBACK	THE LONG ROAD ROADRUNNER 618400/DJMG (18.98/12.98)	3
39	34	189	COLDPLAY	PARACHUTES NETWORK 30162/CAPITOL (18.98)	2
40	35	81	EAGLES	THE VERY BEST OF WARNER STRATEGIC MARKETING 73971 (25.98)	3
41	RE-ENTRY		LIONEL RICHIE	THE DEFINITIVE COLLECTION MOTOWN/UTV 068140/UMG (18.98)	1
42	RE-ENTRY		AL GREEN	GREATEST HITS HI/THE RIGHT STUFF 30800/CAPITOL (17.98/10.98) Ⓢ	2
43	RE-ENTRY		KID ROCK	COCKY LAVA 83482*/AG (18.98/12.98)	4
44	40	102	ELTON JOHN	GREATEST HITS 1970-2002 ROCKET/UTV 063478/UMG (19.98)	3
45	37	80	U2	THE BEST OF 1980-1990 ISLAND 524613/DJMG (18.98/12.98)	2
46	RE-ENTRY		LEANN RIMES	GREATEST HITS CURB 78829 (18.98)	1
47	43	107	BEYONCE	DANGEROUSLY IN LOVE COLUMBIA 86386*/SONY MUSIC (18.98/12.98)	4
48	44	45	LUTHER VANDROSS	GREATEST HITS LEGACY/EPIC 66068/SONY MUSIC (14.98/3.98)	1
49	RE-ENTRY		KID ROCK	DEVIL WITHOUT A CAUSE TOP DOG/LAVA 83119*/AG (12.98/8.98)	1
50	41	128	THE BLACK EYED PEAS	ELEPHUNK A&M 002854/INTERSCOPE (18.98)	2

TOP POP CATALOG: Catalog Albums are 2-year old titles that have fallen below No. 100 on The Billboard 200 or re-issues of older albums. Total Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. TOP INTERNET: Reflects physical albums ordered through Internet merchants, based on data collected by Nielsen SoundScan. Catalog titles are included. TOP DIGITAL: Release sold as a complete album bundle through digital download services. BILLBOARD.BIZ CHART: See Chart Legend for rules and explanations. © 2006, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

TOP DIGITAL

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	BB 200 RANKING	CERT
1	1	4	#1 JACK JOHNSON	Curious George (Soundtrack) BRUSHFIRE /UMRG	7	1
2	NEW		JOHN WILLIAMS & YO-YO MA	Live Sessions EP (iTunes Exclusive) SONY CLASSICAL/SONY BMG MASTERWORKS	—	—
3	2	20	JAMES BLUNT	Back To Bedlam CUSTARD/ATLANTIC /AG	9	1
4	NEW		NE-YO	In My Own Words DEF JAM /DJMG	1	—
5	3	2	ARCTIC MONKEYS	Whatever People Say I Am, That's What I'm Not DOMINO	39	—
6	5	8	MATISYAHU	Live At Stubb's DR/EPIC /SONY MUSIC	30	—
7	4	7	SOUNDTRACK	High School Musical WALT DISNEY	2	1
8	3	4	KT TUNSTALL	Eye To The Telescope RESTLESS /VIRGIN	54	—
9	10	10	PANIC! AT THE DISCO	A Fever You Can't Sweat Out DECADANCE /FUELED BY RAMEN	44	—
10	11	14	CARRIE UNDERWOOD	Some Hearts ARISTA/ARISTA NASHVILLE /RMG	8	2
11	13	17	JACK JOHNSON	In Between Dreams JACK JOHNSON/BRUSHFIRE /UMRG	52	—
12	RE-ENTRY		SOUNDTRACK	Walk The Line FOX /WIND-UP	11	—
13	NEW		ALAN JACKSON	Precious Memories ACR/ARISTA NASHVILLE /RLG	4	—
14	RE-ENTRY		SHERYL CROW	Wildflower A&M /INTERSCOPE Ⓢ	114	—
15	20	4	THE FRAY	How To Save A Life EPIC /SONY MUSIC	113	—

TOP INTERNET

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	BB 200 RANKING	CERT
1	2	6	#1 SOUNDTRACK	High School Musical WALT DISNEY 861426	2	1
2	3	4	JACK JOHNSON	Curious George (Soundtrack) BRUSHFIRE 006116/UMRG	7	—
3	5	5	ANDREA BOCELLI	Amore SUGAR/DECCA 006099/UNIVERSAL CLASSICS GROUP	10	—
4	4	6	BARRY MANILOW	The Greatest Songs Of The Fifties ARISTA 74509/RMG Ⓢ	14	—
5	5	2	ARCTIC MONKEYS	Whatever People Say I Am, That's What I'm Not DOMINO 086*	39	—
6	8	9	JAMES BLUNT	Back To Bedlam CUSTARD/ATLANTIC 97250/AG	9	—
7	—	16	MICHAEL BUBLE	It's Time 143/REPRISE 48946/WARNER BROS. Ⓢ	25	—
8	NEW		NE-YO	In My Own Words DEF JAM 004934*/DJMG	1	—
9	NEW		BRUCE SPRINGSTEEN & THE E STREET BAND	Hammersmith Odeon, London 75 COLUMBIA 77995/SONY MUSIC	93	—
10	NEW		ALAN JACKSON	Precious Memories ACR/ARISTA NASHVILLE 80281/RLG	4	—
11	15	10	MARY J. BLIGE	The Breakthrough MTRIA/ARCH/GEFFEN 005722*/INTERSCOPE	5	—
12	—	2	KIDZ BOP KIDS	Kidz Bop 9 RAZOR & TIE 89112	23	—
13	NEW		VARIOUS ARTISTS	Compounds And Elements ALL SAINTS 1510/THRISTY EAR	—	—
14	14	14	MICHAEL BUBLE	Michael Buble 143/REPRISE 48376/WARNER BROS.	—	—
15	13	37	JACK JOHNSON	In Between Dreams JACK JOHNSON/BRUSHFIRE 004149*/UMRG	52	—

TOP COUNTRY CATALOG ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	BB 200 RANKING	CERT
1	1	361	#1 JOHNNY CASH	16 BIGGEST HITS LEGACY/COLUMBIA/SONY MUSIC	—	—
2	5	116	JOHNNY CASH	JOHNNY CASH AT FOLSOM PRISON (LEGACY/COLUMBIA/SONY MUSIC)	—	—
3	3	276	TIM MCGRAW	GREATEST HITS (CURB)	—	—
4	6	94	JOHNNY CASH	THE ESSENTIAL JOHNNY CASH (LEGACY/COLUMBIA/SONY MUSIC)	—	—
5	2	78	KEITH URBAN	GOLDEN ROAD (CAPITOL)	—	—
6	7	200	JOHNNY CASH	SUPER HITS (LEGACY/COLUMBIA/SONY MUSIC)	—	—
7	11	68	JOHNNY CASH	AMERICAN IV: THE MAN COMES AROUND (AMERICAN/LOST HIGHWAY)	—	—
8	4	75	RASCAL FLATTS	MELT LYRIC STREET/HOLLYWOOD	—	—
9	8	120	LEANN RIMES	GREATEST HITS (CURB)	—	—
10	9	292	RASCAL FLATTS	RASCAL FLATTS LYRIC STREET/HOLLYWOOD	—	—
11	—	59	JOHNNY CASH	JOHNNY CASH AT SAN QUENTIN (LEGACY/COLUMBIA/SONY MUSIC)	—	—
12	13	82	JOSH TURNER	LONG BLACK TRAIN (MCA NASHVILLE/UMG)	—	—
13	14	284	KENNY CHESNEY	GREATEST HITS (BNA/RLG)	—	—
14	12	233	MARTINA MCBRIDE	GREATEST HITS (RCA/RLG)	—	—
15	15	309	KENNY CHESNEY	WHEN THE SUN GOES DOWN (BNA/RLG)	—	—

VIDEO

LAUNCH PAD

MAR 18 2006

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Principal Performers	CERT.	RATING
1	NEW	1 WK	#1 RENT (WIDESCREEN SPECIAL EDITION) SONY PICTURES HOME ENTERTAINMENT 11155 (23.98)	Rosario Dawson/Taye Diggs	PG-13	
2	NEW	1 WK	RENT (FULL SCREEN SPECIAL EDITION) SONY PICTURES HOME ENTERTAINMENT 14237 (28.98)	Rosario Dawson/Taye Diggs	PG-13	
3	NEW	1 WK	ULTIMATE AVENGERS: THE MOVIE LIONS GATE HOME ENTERTAINMENT 18789 (19.98)	Animated		
4	2	3	BAMBI II WALT DISNEY HOME ENTERTAINMENT/WALT DISNEY HOME VIDEO 35242 (2.98)	Animated	G	
5	3	2	GREY'S ANATOMY: SEASON ONE TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 41735 (2.98)	Ellen Pompeo/Patrick Dempsey	TV	
6	NEW	1 WK	DOMINO (WIDESCREEN) NEW LINE HOME ENTERTAINMENT/NEW LINE HOME VIDEO 10136 (27.98)	Keira Knightley/Mickey Rourke	R	
7	1	2	SAW II (WIDESCREEN) LIONS GATE HOME ENTERTAINMENT 18859 (28.98)	Donnie Wahlberg/Tobin Bell	R	
8	NEW	1 WK	STUART LITTLE 3: THE CALL OF THE WILD SONY PICTURES HOME ENTERTAINMENT 06113 (24.98)	Animated	G	
9	5	2	ZATHURA (SPECIAL EDITION) SONY PICTURES HOME ENTERTAINMENT 13475 (28.98)	Jonah Bobo/Tim Robbins	PG	
10	4	2	SAW II (FULL SCREEN) LIONS GATE HOME ENTERTAINMENT 18955 (28.98)	Donnie Wahlberg/Tobin Bell	R	
11	NEW	1 WK	NORTH COUNTRY (WIDESCREEN) WARNER HOME VIDEO 59340 (28.98)	Charlize Theron/Frances McDormand	R	
12	NEW	1 WK	NORTH COUNTRY (FULL SCREEN) WARNER HOME VIDEO 59339 (28.98)	Charlize Theron/Frances McDormand	R	
13	NEW	1 WK	THE WEATHER MAN (WIDESCREEN) PARAMOUNT HOME ENTERTAINMENT 43654 (29.98)	Nicolas Cage/Hope Davis	R	
14	6	3	WALLACE & GROMIT: THE CURSE OF THE WEFEE-RABBIT (WIDESCREEN) DREAMWORKS HOME ENTERTAINMENT 94342 (29.98)	Animated	G	
15	NEW	1 WK	THE WEATHER MAN (FULL SCREEN) PARAMOUNT HOME ENTERTAINMENT 46264 (29.98)	Nicolas Cage/Hope Davis	R	
16	NEW	1 WK	DOMINO (FULL SCREEN) NEW LINE HOME ENTERTAINMENT/NEW LINE HOME VIDEO 10135 (27.98)	Keira Knightley/Mickey Rourke	R	
17	10	3	WAITING: UNRATED AND RAW (WIDESCREEN 2 DISC EDITION) LIONS GATE HOME ENTERTAINMENT 18942 (28.98)	Ryan Reynolds/Anna Faris	NR	
18	RE-ENTRY	1 WK	BECAUSE OF WINN-DIXIE FOXVIDEO 28971 (19.98)	AnnaSophia Robb/Jeff Daniels	PG	
19	8	3	DOOM: UNRATED EXTENDED (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 20312 (29.98)	The Rock/Karl Urban	NR	
20	7	3	JUST LIKE HEAVEN (WIDESCREEN) DREAMWORKS HOME ENTERTAINMENT 91973 (29.98)	Reese Witherspoon/Mark Ruffalo	PG-13	
21	9	2	PROOF MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 41666 (29.98)	Gwyneth Paltrow/Jake Gyllenhaal	R	
22	RE-ENTRY	1 WK	MADEA'S FAMILY REUNION LIONS GATE HOME ENTERTAINMENT 17841 (19.98)	Tyler Perry	NR	
23	11	3	WALLACE AND GROMIT: THE CURSE OF THE WERE-RABBIT (FULL SCREEN) DREAMWORKS HOME ENTERTAINMENT 94343 (29.98)	Animated	G	
24	13	4	TIM BURTON'S CORPSE BRIDE (WIDESCREEN) WARNER HOME VIDEO 59351 (28.98)	Animated	PG	
25	35	0	CRASH (WIDESCREEN) LIONS GATE HOME ENTERTAINMENT 17938 (19.98)	Don Cheadle/Matt Dillon	R	

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	CERT.	RATING
1	1	20	#1 REQUIEM FOR A DREAM 3 WKS LIONS GATE 11793 (7.98)	R	
2	NEW	1 WK	GO DIEGO GO! THE GREAT DINOSAUR RESCUE PARAMOUNT 80983 (12.98)	G	
3	6	15	20,000 LEAGUES UNDER THE SEA (SPECIAL EDITION) WALT DISNEY/BUENA VISTA 17179 (9.98)	G	
4	3	59	SHREK 2 DREAMWORKS/UNIVERSAL STUDIOS 90874 (24.98)	PG	
5	NEW	1 WK	SPONGEBOB SQUAREPANTS: LOST IN TIME PARAMOUNT 89543 (14.98)	G	
6	2	53	SHARK TALE DREAMWORKS 91879 (24.98)	PG	
7	5	3	MY LITTLE PONY: PRINCESS PROMENADE PARAMOUNT 89263 (9.98)	G	
8	7	57	SCOOBY DOO 2: MONSTERS UNLEASHED WARNER 28397 (9.98)	PG	
8	29	1	THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING NEW LINE/WARNER 5415 (20.98)	PG-13	
10	11	23	DORA THE EXPLORER: SUPER BABIES PARAMOUNT 77413 (14.98)	NR	
11	14	2	PARTY TIME WITH MAX AND RUBY PARAMOUNT 80993 (9.98)	G	
12	17	15	AUSTIN POWERS IN GOLDMEMBER NEW LINE/WARNER 5723 (9.98)	PG-13	
13	12	6	GREASE (ANNIVERSARY EDITION) PARAMOUNT 54463 (9.98)	PG	
14	18	43	DORA THE EXPLORER: BIG SISTER DORA PARAMOUNT 86643 (9.98)	NR	
15	16	14	THOMAS THE TANK ENGINE & FRIENDS: CALLING ALL ENGINES HIT 08995 (12.98)	NR	
16	10	3	THE WORLD IS NOT ENOUGH MGM 08103 (9.98)	PG-13	
17	9	36	BARNEY: LET'S GO TO THE FARM HIT 20117 (12.98)	NR	
18	4	3	BAMBI II WALT DISNEY/BUENA VISTA 35248 (29.98)	G	
19	NEW	1 WK	BEAN UNIVERSAL STUDIOS 61025 (9.98)	PG-13	
20	13	28	THOMAS THE TANK ENGINE: HOOBY FOR THOMAS (W/TOY) HIT 08992 (12.98)	NR	
21	20	7	DORA THE EXPLORER: DORA SAVE THE DAY PARAMOUNT 889023 (9.98)	NR	
22	19	17	THE LORD OF THE RINGS: RETURN OF THE KING NEW LINE/WARNER 08927 (20.98)	PG-13	
23	NEW	1 WK	RUSH HOUR 2 NEW LINE/WARNER 5402 (9.98)	PG-13	
24	21	32	THOMAS & FRIENDS: SODOR CELEBRATION HIT 08989 (14.98)	NR	
25	15	22	BAMBI (SPECIAL EDITION) WALT DISNEY/BUENA VISTA 36336 (19.98)	G	

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	CERT.	RATING
1	1	2	#1 SAW II 2 WKS LIONS GATE HOME ENTERTAINMENT	R	
2	NEW	1 WK	NORTH COUNTRY WARNER HOME VIDEO	R	
3	NEW	1 WK	THE WEATHER MAN PARAMOUNT HOME ENTERTAINMENT	R	
4	NEW	1 WK	DOMINO NEW LINE HOME ENTERTAINMENT/NEW LINE HOME VIDEO	R	
5	3	5	FLIGHTPLAN TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT	PG-13	
6	2	5	JUST LIKE HEAVEN DREAMWORKS HOME ENTERTAINMENT	PG-13	
7	3	3	ELIZABETHTOWN PARAMOUNT HOME ENTERTAINMENT	PG-13	
8	6	2	ZATHURA SONY PICTURES HOME ENTERTAINMENT	PG	
9	7	1	WAITING LIONS GATE HOME ENTERTAINMENT	R	
10	4	3	DOOM UNIVERSAL STUDIOS HOME VIDEO	R	

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	MANUFACTURER	CERT.	RATING
1	NEW	1 WK	#1 PS2: EA SPORTS FIGHT NIGHT ROUND 3 ELECTRONIC ARTS	ELECTRONIC ARTS	T	
2	1	15	PS2: NEED FOR SPEED: MOST WANTED ELECTRONIC ARTS	ELECTRONIC ARTS	T	
3	NEW	1 WK	XBOX: EA SPORTS FIGHT NIGHT ROUND 3 ELECTRONIC ARTS	ELECTRONIC ARTS	T	
4	3	17	PS2: STAR WARS BATTLEFRONT II LUCASARTS ENTERTAINMENT	LUCASARTS ENTERTAINMENT	T	
5	2	5	PS2: 25 TO LIFE EIDOS	EIDOS	T	
6	4	15	XBOX: NEED FOR SPEED: MOST WANTED ELECTRONIC ARTS	ELECTRONIC ARTS	T	
7	NEW	1 WK	X360: EA SPORTS NIGHT ROUND 3 ELECTRONIC ARTS	ELECTRONIC ARTS	T	
8	NEW	1 WK	X360: FULL AUTO SEGA	SEGA	T	
9	5	9	PS2: WWE SMACKDOWN! VS. RAW 2006 THQ	THQ	T	
10	6	3	PS2: EA SPORTS ARENA FOOTBALL EA SPORTS	EA SPORTS	T	

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title
1	3	25	#1 THE FRAY 2 WKS EPIC 93931/SONY MUSIC (11.98)	How To Save A Life
2	HOT SHOT DEBUT	1 WK	RHETT MILLER VERVE FORECAST 005618/VG (15.98)	The Believer
3	7	12	GREATEST FLYLEAF GAINERS OCTONE 50005 (9.98)	Flyleaf
4	1	2	EVANS BLUE THE POCKET 162585/HOLLYWOOD (11.98)	The Melody And The Energetic Nature Of Volume
5	4	3	RAKIM & KEN-Y PINA 270183/UNIVERSAL LATINO (15.98)	Masterpiece: Nuestra Obra Maestra
6	NEW	1 WK	SHANNON BROWN WARNER BROS. (NASHVILLE) 49323/WRN (13.98)	Corn Fed
7	10	23	HINDER UNIVERSAL 005390/UMRG (9.98)	Extreme Behavior
8	8	30	ANA GABRIEL SONY BMG NORTE 95902 (15.98)	Historia De Una Reina
9	NEW	1 WK	PLUMB CURB 78882 (13.98)	Chaotic Resolve
10	11	9	REGGAETON NINOS AFUEGO/URBAN BOX OFFICE 46957/EMI LATIN (13.98)	Reggaeton Ninos Vol. 1
11	9	72	THE BABY EINSTEIN MUSIC BOX ORCHESTRA BUENA VISTA 861085/WALT DISNEY (7.98)	Baby Einstein: Lullaby Classics
12	NEW	1 WK	BAYSIDE VICTORY 293 (15.98 CD/OVD) ⊕	Acoustic
13	6	3	THE VERONICAS ENGINEER/SIRE 49913/WARNER BROS. (13.98)	The Secret Life Of...
14	12	3	BULLET FOR MY VALENTINE TRUSTKILL 74 (13.98)	The Poison
15	13	5	ROCIO DURCAL SONY BMG NORTE 77124 (15.98) ⊕	Amor Eterno
16	5	2	THE DEREK TRUCKS BAND COLUMBIA 92844/SONY MUSIC (18.98)	Songlines
17	NEW	1 WK	SAY ANYTHING DOGHOUSE/J 71805/RMG (11.98)	...Is A Real Boy
18	2	2	RAY DAVIES V2 27285 (16.98)	Other People's Lives
19	NEW	1 WK	NINE BLACK ALPS INTERSCOPE 006244 (9.98)	Everything Is
20	14	18	IMOGEN HEAP RCA VICTOR 72532 (11.98)	Speak For Yourself
21	15	3	JOSE JOSE SONY BMG NORTE 77517 (15.98) ⊕	La Historia Del Principe
22	16	33	RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE 1890 (16.98)	Antologia De Un Rey
23	7	1	YURIDIA SONY BMG NORTE 76550 (12.98 CD/DVD) ⊕	La Voz De Un Angel
24	25	35	ANDY ANDY WEPA 1060/URBAN BOX OFFICE (9.98 CD/DVD) ⊕	Ironia
25	18	4	ALACRANES MUSICAL UNIVISION 310704/UG (13.98) ⊕	Simplemente Lo Mejor
26	19	36	AQUALUNG COLUMBIA 93671*/SONY MUSIC (16.98) ⊕	Strange And Beautiful
27	FEW	1 WK	GRUPO EXTERMINADOR FONOUSA 352263/UG (12.98) ⊕	Ahora Con Los Huevos En La Mano
28	27	11	VOZ A VOZ URBAN BOX OFFICE 1019 (13.98)	En Presencia Del Futuro
29	22	10	GOAPELE SKYBLAZE/COLUMBIA 92910/SONY MUSIC (11.98)	Change It All
30	2C	3	LAURA PAUSINI WARNER LATINA 61896 (17.98)	Escucha Atento
31	2E	14	BYRON CAGE GOSPO CENTRIC 71281/ZOMBA (17.98)	An Invitation To Worship
32	2C	2	BISHOP EDDIE L. LONG PRESENTS NEW BIRTH TOTAL PRAISE CHOIR EMI GOSPEL 31706 (17.98)	A New Beginning
33	2I	8	MORNINGWOOD CAPITOL 64753 (12.98)	Morningwood
34	2E	33	NICHOLE NORDEMAN SPARROW 63575 (17.98)	Brave
35	J	32	ARMOR FOR SLEEP EQUAL VISION 104 (13.98)	What To Do When You Are Dead
36	NEW	1 WK	JEFF MAJORS MUSIC ONE/EPIC 83743/SONY MUSIC (17.98)	Sacred Chapter 6
37	3C	8	SIA GO! BEAT 48103/ASTRALWERKS (16.98)	Colour The Small One
38	3C	16	CLAP YOUR HANDS SAY YEAH CLAP YOUR HANDS SAY YEAH 26494* (12.98)	Clap Your Hands Say Yeah
39	NEW	1 WK	AKWID / JAE-P UNIVISION 310737/UG (13.98) ⊕	Still Kickin' It
40	3E	30	SUFJAN STEVENS ASTHMATIC KITTY 014* (15.98)	Illinois
41	NEW	1 WK	EL CHICHICUILOTE LIDERES 950808 (13.98)	La Pluma Negra
42	2E	18	THE ACADEMY IS... FUELED BY RAMEN 071 (11.98)	Almost Here
43	9	5	INDIA SGZ/UNIVISION 340004/UG (14.98)	Soy Diferente
44	3I	3	THE SUBWAYS SIRE/REPRISE 49918/WARNER BROS. (13.98)	Young For Eternity
45	4E	50	NATALIE GRANT CURB 78860 (17.98)	Awaken
46	4E	6	ANA GABRIEL EMI LATIN 46956 (15.98)	Dos Amores Un Amante
47	1	1	JIM GAFFIGAN COMEDY CENTRAL 0039 (13.98)	Beyond The Pale
48	4E	37	LEELA JAMES WARNER BROS. 48027 (13.98)	A Change Is Gonna Come
49	NEW	1 WK	RISE AGAINST GEFFEN 002967/INTERSCOPE (9.98)	Siren Song Of The Counter Culture
50	3I	15	VICENTE FERNANDEZ SONY BMG NORTE 96895 (14.98) ⊕	Mis Duetos

BREAKING & ENTERING **THIS WEEK ON .com**
Independently released in 2004, Say Anything's "... Is A Real Boy" finally lands on the Top Heatseekers chart at No. 17, thanks to help from a new partnership with J Records. 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



MAR 18 2006

Chart Codes: CS (Hot Country Songs); H100 (Hot 100 Songs); LT (Hot Latin Songs); POP (Pop 100 Song and RBH (Hot R&B/Hip-Hop Songs). TITLE (Publisher - Licensing Org.) Sheet Music Dist., Chart, Position.

4 MINUTES (Grindtime, BMJ/First Avenue, PPS/BMG Songs, ASCAP/Dennis Holt Songs, ASCAP/Antonio Dixon, BMJ/ASCAP/Kelley Music, ASCAP/Christopher Mathew, BMJ/Hico Music, BMJ) RBH 25

A

ACOMPANAME A ESTAR SOLO (Ariona Musical, ASCAP/Sony/ATV Discos, ASCAP) LT 43
AIN'T WHAT IT USED TO BE (Mosaic Music, BMJ/Sony/ATV Tree, BMJ/Glitterfish, BMJ/Buna Boy, BMJ) CS 52
ALGO DE MI (Ser-Ca, BMJ) LT 7
ALIADO DEL TIEMPO (Three Sound, BMJ) LT 22
ALWAYS ON YOUR SIDE (Warner-Tamerlane, BMJ/Old Crow Music, BMJ) WBM, H100 35; POP 36
ANGEL (EMI Blackwood, BMJ/BMG Songs, ASCAP) CS 39
ATREVETE TE! (Warner-Tamerlane, BMJ/Rene Perez, BMJ) LT 41
AUN HAY ALGO (San Angel, ASCAP) LT 36

B

BABY GIRL (Simply Productions, ASCAP) RBH 99
BACK LIKE THAT (Rich Kid, BMJ/Stars, BMJ/Nahstah, BMJ/Super Sayin Publishing, BMJ/Zomba Songs, BMJ/Stone Diamond Music, BMJ) WBM, RBH 33
BAD DAY (Song 6 Music, BMJ) H100 14; POP 22
BALLADNO (Univision, ASCAP) LT 34
BECAUSE OF YOU (EMI April, ASCAP/Smelly Songs, ASCAP/1206 Publishing, ASCAP/Smells Like Metal, SOCAN/Dwight Frye, BMJ) HL/WBM, H100 22; POP 20
BEDROOM BOOM (Columbia Music, BMJ/EMI Blackwood, BMJ/De Oro Music, BMJ/Grindtime, BMJ/Persevere, BMJ/Drive-n, BMJ) HL, RBH 63
BEEP (Will.i.am, BMJ/K-Stuff, BMJ/ArtHouse, BMJ/EMI Blackwood, BMJ) HL/WBM, H100 25; POP 19
BELIEVE (Sony/ATV Tree, BMJ/Showbiz, BMJ/Big Loud Shift Industries, ASCAP/ICC, ASCAP) HL, CS 17; H100 69
BEST FRIEND (50 Cent Music, ASCAP/Universal, ASCAP/DJ H-lek, BMJ/Songs Of Windswept Pacific, BMJ/Jonathan Rotem Music, BMJ/Oveloy Music, ASCAP/Southside Independent Music, BMJ/Cotillion Music, BMJ/Walden Music, ASCAP/Warner-Tamerlane, BMJ) HL/WBM, H100 60; POP 82; RBH 24
BETCHA CANT DO IT LIKE ME (Perry Home Music, ASCAP/1206 Publishing, ASCAP) RBH 23
BETTER DAYS (Corner Of Clay, And Kent Music, ASCAP) H100 27; POP 51
BE WITHOUT YOU (Mary J. Blige, ASCAP/Universal-MCA, ASCAP/WBM, SESAC/Babyboys Little, SESAC/Nortime South, SESAC/Jada And Jaden's Publishing, SESAC/Naked Under My Clothes, ASCAP/Chrisalis Music, ASCAP) HL/WBM, H100 4; POP 7; RBH 19
BLACK HORSE & THE CHERRY TREE (Sony/ATV Timber, SESAC) HL, POP 100
BLACK SWEAT (Controversy, ASCAP/Universal, ASCAP) HL, POP 83; RBH 86
BODY ROCK (Crown King Publishing, BMJ/Ol Boy Music, BMJ/Aniyah's Music, ASCAP/The Royalty Network, ASCAP) RBH 58
BOOM DRAH (Negri West, ASCAP/UIM, ASCAP) RBH 100
BRANO NEW GIRLFRIEND (EMI Blackwood, BMJ/Shane Minor, BMJ/Ring Circus, BMJ/Songs Of Windswept Pacific, BMJ/Jeffrey Steele Music, BMJ) HL, CS 50
BREAKING FREE (Walt Disney, ASCAP) H100 85; POP 69
BRING IT ON HOME (Warner-Tamerlane, BMJ/Sell The Cow, BMJ/ASCAP/Black, ASCAP/Bloom, ASCAP) WBM, CS 40
BRING OUT THE FREAK IN YOU (Upstairs Music, ASCAP/Lil Rob Rojas, BMJ/Moowork Muizq, BMJ) H100 90; POP 98

C

CAN I TAKE YOU HOME (Virginia Beach, ASCAP/WB, ASCAP/EMI April, ASCAP/Black Fountain Publishing, ASCAP/Herbilicious Music, ASCAP) HL/WBM, RBH 73
CANT LET GO (Songs Of Universal, BMJ/Tappy Whities, BMJ/Bat Future, BMJ) HL, H100 93; RBH 20
CHEATIN' (Sony/ATV Cross Keys, ASCAP/Onaly, BMJ/Geting Music, ASCAP/Scrambler, ASCAP/Car-Cap, ASCAP) HL, CS 11; H100 80
CHECK ON IT (Christopher Garrett's Publishing, ASCAP/Hico Music, BMJ/Songs Of Windswept Pacific, BMJ/Beyonce, ASCAP/Swizz Beat, SESAC/Universal Tunes, SESAC/EMI April, ASCAP/Angela Beyonce, ASCAP/Slim Thug Publishing, BMJ/EMI Blackwood, BMJ/Sony/ATV Tunes, ASCAP) HL, H100 5; POP 4; RBH 7
CHOP CHOP (Drugstore, ASCAP/Scott Storch, ASCAP) H100 8; RBH 81
THE CHOSEN ONE (Divine Mill Music, ASCAP/WB, ASCAP/B Funk Music, ASCAP/Line 4 Line, ASCAP/Want My Daddys Records, ASCAP/Janez Joins, SESAC/Universal-PolyGram International Tunes, SESAC/Monsoon Music, SESAC/Dem Drawz Muizq, BMJ/Jobete Music, ASCAP) RBH 79
CHULIN CULIN CHUNFLY (THE RATTLESNAKE SONG) (EMI Blackwood, BMJ/Archie Bland, BMJ/Rene Perez, BMJ/Blue Kraft, BMJ/Warner-Tamerlane, BMJ) LT 18
COMO SI NO NDS HUBIERAMOS AMADO (WB, ASCAP/Sony/ATV Tunes, ASCAP) LT 13
COMO UNA MARIPOSA (Not Listed) LT 48
CONCEITED (THERE'S SOMETHING ABOUT REMY) (Scott Storch, ASCAP/Reach Global, ASCAP) RBH 35
CONTRA VIENTO Y MAREA (San Angel, ASCAP) LT 4
CONTROL MYSELF (LL Cool J, ASCAP/Sony/ATV Tunes, ASCAP/Shanah Cymone Music, ASCAP/EMI April, ASCAP/Basajamba, ASCAP/Fladis Music, ASCAP/Nuyocan, BMJ/Warner-Tamerlane, BMJ/Shakin Bae, BMJ) HL/WBM, H100 89; RBH 28
CRASH (Haraikiu Lover Music, ASCAP/Pirate Ship Music, ASCAP) H100 70; POP 38
CUENTALE (Filtro, BMJ) LT 11

D

DANCE, DANCE (Chicago X Software, BMJ/Sony/ATV Discos, BMJ) H100 16; POP 12
DANCE (EMI Blackwood, BMJ/Gonzar, BMJ/Underground Animals, ASCAP/Chrisalis Music, ASCAP) HL, POP 86
DE CONTRABANDO (Edimusa, ASCAP/Vander America, BMJ) LT 28
DIA DE ENERO (Sony/ATV Latin, BMJ/The Caramel House, BMJ/Nomad, BMJ) LT 29
DIAMOND GIRL (Universal Musica, ASCAP/Joey Jordison, BMJ) LT 40
DIRTY LITTLE SECRET (Smells Like Phys Ed, ASCAP/BMG Songs, ASCAP) HL, H100 18; POP 10
THE DOLLAR (EMI Blackwood, BMJ/Big Gassed Hit

tes, BMJ) HL, CS 14
DONT FORGET ABOUT US (Rye Songs, BMJ/Songs Of Universal, BMJ/Shanah Cymone Music, ASCAP/EMI April, ASCAP/Babyboys Little, SESAC/Nortime South, SESAC/WB, ASCAP/Naked Under My Clothes, ASCAP/Chrisalis Music, ASCAP) HL/WBM, POP 41; RBH 92
DONT FORGET TO REMEMBER ME (WZ2 Songs, BMJ/EMI Blackwood, BMJ/Didnt Have To Be Music, ASCAP/EMI April, ASCAP/1601 Songs, ASCAP) H100 2; POP 62
DRINKIN' SONGS & OTHER LOGIC (Blackened, BMJ/Steve Warner, BMJ) WBM, CS 55
DRUNKER THAN ME (Hope-N-Cal, BMJ/Trent Tom-Tolson Songs, BMJ/Geormac Publishing, SESAC) CS 20

E

ELLA Y YO (Premium Latin, ASCAP/Crown P, BMJ) LT 9
ENENNAME A OLVIDAR (EMI Blackwood, BMJ) LT 46
ESO EHH...! (Wild Dogz, BMJ) LT 24
EVER THE SAME (U Rule Music, ASCAP/EMI April, ASCAP) HL, H100 52; POP 59
EVERY TIME I HEAR YOUR NAME (EMI April, ASCAP/Romeo Cowboy Music, ASCAP/Tom Ham-Bridge Tunes, ASCAP/Songs Of Windswept Pacific, BMJ/Gottaheaveable, BMJ) HL, CS 23
EVERYTIME WE TOUCH (Mambo Musik/levagz-nu Productions, M.B.H/Ridge Music, BMJ/Sounds Of Juniper Music, BMJ) H100 11; POP 6

F

FAVORITE STATE OF MIND (Universal, ASCAP/Chaggy Boss, ASCAP/Music Of Combustion, BMJ/Songs Of Windswept Pacific, BMJ) HL, CS 49
FEEL GOOD INC (EMI Blackwood, BMJ/80's Kid Music, BMJ/Underground Animals, ASCAP/Chrisalis Music, ASCAP) H100 44
FEEL GOOD INC (EMI Blackwood, BMJ/80's Kid Music, BMJ/Underground Animals, ASCAP/Chrisalis Music, ASCAP) H100 44
FINDIN' A GOOD MAN (Hits And Smashes Music, ASCAP/2820 Music, ASCAP/Zomba Enterprises, ASCAP/Good Country Morning, ASCAP/West Arizona, ASCAP/Meek, ASCAP/Chelle, ASCAP/Maor Bob, ASCAP) WBM, CS 58
FIND MYSELF IN YOU (Cancelled Lunch, ASCAP/Universal-PolyGram International, ASCAP) HL, RBH 43
FIRST LOVE (Life Is What We Music, ASCAP/Above The Line, BMJ) RBH 82
FLY LIKE A BIRD (Rye Songs, BMJ/Songs Of Universal, BMJ/Lyfe Tyme Tunes, ASCAP/EMI April, ASCAP/Minnneapolis Guys Music, ASCAP) HL, RBH 64
FOR YOU I WILL (CONFIDENCE) (Teddy Geiger Publishing, BMJ/Sony/ATV Timber, SESAC/Turtie Victory, SESAC) HL, H100 55; POP 33
FRESH AZIMIZ (EMI April, ASCAP/Shanah Cymone Music, ASCAP/Air Control, ASCAP/Basajamba, ASCAP) HL, H100 32; POP 56; RBH 19

G

GANGSTA PARTY (EMI April, ASCAP/C, Boroxy Music, ASCAP/Give Me Me Publishing, ASCAP/Pimp My Pen International, ASCAP/Zomba Enterprises, ASCAP/All My Publishing, BMJ) HL, WBM, RBH 89
GEEK IN THE PINK (Goo Ever, ASCAP/Slowguy Music, ASCAP/WB, ASCAP/Scott Storch, ASCAP/TVT, ASCAP/DonkeyJiddle Music, ASCAP/NO BS Publishing, ASCAP) WBM, POP 90
GEORGIA (Yudu Spelz Entertainment, ASCAP/Ludacris Music Publishing, ASCAP/Universal, ASCAP/2145 Publishing, BMJ/Kuntzy Slim Publishing, BMJ/Notting Hill Music, BMJ/Permium III, BMJ) HL, RBH 53
GET CHA HEAD IN THE GAME (Walt Disney, ASCAP/Five Hundred South Songs, SESAC) POP 91
GET DRUNK AND BE SOMEBODY (Tokedo Tunes, BMJ/Floora Room, BMJ) CS 10; H100 68
GET LOOSE (Blue Crush Publishing, ASCAP) RBH 78
GET THROUDED (Pimp My Pen International, ASCAP/Zomba Enterprises, ASCAP/Young Jeze Music, BMJ/Carter Boys Publishing, ASCAP/EMI April, ASCAP/The Water, ASCAP) HL/WBM, RBH 61
GETTIN' SOME (Zomba Songs, BMJ/Zomba Enterprises, ASCAP) WBM, RBH 30
GHETTO (Mr. Malt Music, ASCAP/Cuita Music, BMJ/902 Music, ASCAP) RBH 76
GIRL (Paul Wall, ASCAP/2 Kingzins Publishing, ASCAP/WB, ASCAP/Chappell Music, BMJ) WBM, H100 95; RBH 61
GIRL NEXT DOOR (Tosha, ASCAP) H100 54; POP 91
GOD'S GIFT (Avehan, ASCAP/WB, ASCAP) WBM, RBH 75
GOIN' DOWN (Granny Man Publishing, BMJ/Malik Mekh Music, BMJ/Regina's Son Music, ASCAP/Oveloy Music, ASCAP) RBH 42
GOLD DIGGER (Pleasant Gimme My Publishing, BMJ/EMI Blackwood, BMJ/Unchappell Music, BMJ/Magic, BMJ) HL/WBM, H100 29; POP 25
GOLD LION (Chrisalis Music, BMJ) POP 97
GONE (K-Stuff, BMJ/ArtHouse, BMJ/EMI Blackwood, BMJ/Dylan Jackson, ASCAP/WB, ASCAP) HL/WBM, POP 97
GOODBYY MY LOVER (EMI Blackwood, BMJ/David Huff, BMJ) H100 85
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, BMJ/Uncle Willmese Music, ASCAP) HL, RBH 41
GOOD TO GO (Warner-Tamerlane, BMJ/New Extreme Songs, BMJ/Cuts Of Cedar, BMJ/Cedar Music, BMJ) WBM, CS 44
GOTTA GO (Aprils Boy Music, BMJ/Warner-Tamerlane, BMJ/No Quincidence Music Publishing, BMJ/Kizmo Music, ASCAP/Chappell & Co., ASCAP) WBM, H100 82; RBH 15
GOTTA LOVE (Innovator Publishing, ASCAP) RBH 90
GIRLZ (Jackie Frost, ASCAP/BMG Songs, ASCAP/Paul Wall, ASCAP/2 Kingzins Publishing, ASCAP/WB, ASCAP/Supreme Lee, ASCAP/Universal, ASCAP/Mutant Mindframe, BMJ/Shanah Cymone Music, ASCAP/EMI April, ASCAP/Basajamba, ASCAP/Air Control, ASCAP/EMI Blackwood, BMJ/Dam Rich Music, BMJ/Money Mack, BMJ/Sony/ATV Tunes, ASCAP/Beyonce, ASCAP/Kendiandra, ASCAP/Michelle MW, ASCAP/Domani And Ya Majesty's Music, ASCAP/Music Of Windswept Pacific, ASCAP/Hico South, ASCAP/Christopher Garrett's Publishing, ASCAP) HL/WBM, H100 7; POP 8; RBH 10

H

HAVE A PARTY (Universal, ASCAP/Noir, BMJ/BMG Songs, ASCAP/Juvenile Hell, ASCAP/Nate Dogg, BMJ/Reach Global Songs, BMJ/Karams Kids Songs, ASCAP/Lifehouse Entertainment, ASCAP) HL, RBH 9
HIPS DONT LIE (Not Listed) POP 73
HOLLA AT ME (Not Listed) RBH 70
HONKY TONK BADONKADONK (Music Of

Windswept, ASCAP/Big Borassa Music, BMJ/Thirti-Tier Music, BMJ/EMI Blackwood, BMJ) HL, H100 53; POP 62
THE HOOCHEE SONG (Having Yours Entertainment, ASCAP) RBH 93
HOW 'BOUT YOU (Sony/ATV Tree, BMJ/Copyright Control) HL, CS 38
HUNG UP (WB, ASCAP/Webo Girl Publishing, ASCAP/Universal-PolyGram International, ASCAP/Universal, ASCAP/Union Songs Music For-Janskie/oblog, AB/EMI Waterford, ASCAP/Polar Music International, AB/Universal Music Sweden, AB/Warner, Chappell, PPS/Darkdancer, PPS) HL/WBM, H100 74; POP 53
HUSTLER MUSIK (Young Money Publishing, BMJ/Warner-Tamerlane, BMJ/Money Mack, BMJ) WBM, RBH 72
HUSTLIN' (31 Blunts Life At Once, ASCAP/First N Soul, BMJ) RBH 5
HYPOTHETICALLY (Lyfe In, ASCAP) RBH 45

I

I AM NOT MY HAIR (Warner-Tamerlane, BMJ/Wang Our, BMJ/Combustion, BMJ/Songs Of Windswept Pacific, BMJ) WBM, RBH 54
I CANT UNDOLE YOU (WB, ASCAP/Scott And Soda, ASCAP/Warner-Tamerlane, BMJ/Writers Extreme, BMJ/Warner-Tamerlane, BMJ) WBM, CS 24
I DONT KNOW WHAT SHE SAID (Create Real, ASCAP/Want To Hold Your Songs, BMJ/Major Bob, ASCAP) WBM, CS 46
IF I DONT MAKE IT BACK (Music Of Stage Three, BMJ/JonesBore Music, ASCAP) CS 57
IF ITS LOVIN' THAT YOU WANT (EKOP, BMJ/Sony/ATV Songs, BMJ/ENOT, ASCAP/Sony/ATV Tunes, ASCAP/Janez Combs Publishing, BMJ/EMI Blackwood, BMJ/Roga Flames Music, BMJ/Alexander Mosely, ASCAP/Zomba Enterprises, ASCAP) HL/WBM, POP 42
IF YOU'RE GOING THROUGH HELL (BEFORE THE DEVIL EVEN KNOWS) (Graviton, SESAC/Whad-dayed, SESAC/Carnival Music, SESAC/Cal IV, ASCAP/Bergman, ASCAP) CS 36
I GOT YOU (Magic Mustang, BMJ/Trofe Shoes, BMJ/Town Music, ASCAP/Billy Songs, ASCAP/Songs Of Bug Dog, ASCAP/Music Of Windswept, ASCAP) CS 27
ILL DIE TRYIN' (Warner-Tamerlane, BMJ/WB, ASCAP/Platinum Plo, ASCAP) WBM, CS 60
I LOVE MY LIFE (EMI April, ASCAP/Pang Lion Music, BMJ/EMI Blackwood, BMJ/Shay's Smith Music, BMJ/Warner-Tamerlane, BMJ) HL/WBM, CS 53
I LOVE YOU (Next Selection, ASCAP/Motilla, ASCAP/Aspen Songs, ASCAP/Latit Music Publishing, ASCAP) RBH 52
I'M IN LOVE (Milk Chocolate Factory, ASCAP/Sony/ATV Tunes, ASCAP/Jaedon Christopher, ASCAP/Hand In My Pocket, ASCAP/Music Of Windswept Pacific, BMJ) HL, RBH 69
I'M N LUV (WIT A STRIPPER) (Nappy Publishing, BMJ/Warner-Tamerlane, BMJ/2 Plays Publishing, BMJ/Who Is Mike Jones Music, BMJ) WBM, H100 6; POP 9; RBH 11
I'M SPRUNG (Nappy Publishing, BMJ) WBM, POP 70
I'M TAKING THE WHEEL (Emerto, ASCAP/WB, ASCAP/John Shanks Music, ASCAP) WBM, CS 26
IN MY MIND (Combustion, BMJ/Songs Of Windswept Pacific, BMJ/Wang Out, BMJ/Sony/ATV Songs, BMJ) HL, H100 84; RBH 17
I REFUSE (Barker, ASCAP/Scott Storch, ASCAP/TVT, ASCAP) RBH 50
I SHOULD HAVE CHEATED (Tavaris Jones Music, BMJ/Jance Combs Publishing, BMJ/EMI Blackwood, BMJ/Da 12 Music, ASCAP/Justin Cousins, ASCAP/EMI April, ASCAP/She Wrote It, ASCAP) HL, WBM, RBH 40
I STILL MISS SOMEONE (Chappell & Co., ASCAP) WBM, CS 53
I THINK THEY LIKE ME (Franchise Recordz Publishing, ASCAP/Shanah Cymone Music, ASCAP/EMI April, ASCAP/Thom Taintums, ASCAP/Air Control, ASCAP/The Kid Slim Music, ASCAP/Side That Music, ASCAP) HL, H100 49; POP 79; RBH 22
IT'S YOU (Divine Mill Music, ASCAP/WB, ASCAP/Chi Trend, ASCAP/Spirit, Iwo, ASCAP/Non-Affiliated, SESAC/Jahajee Joins, SESAC) RBH 98
I'VE GOT FRIENDS THAT DO (Sony/ATV Tree, BMJ/Life Des Autlers, ASCAP/Bucky And Clyde, ASCAP) HL, CS 57
I WRITE SINS NOT TRAGEDIES (Sweet Chin Music, ASCAP) H100 98; POP 72

J

JESUS, TAKE THE WHEEL (Sony/ATV Tunes, ASCAP/Onaly, BMJ/Raylene Music, ASCAP/No Such Music, SOCAN/Passing Stranger, ASCAP/1609 Songs, ASCAP/Music Of Windswept, ASCAP) HL, CS 17; H100 24
JUST CAME HERE TO CHILL (No Quincidence Music Publishing, BMJ/October 12th, ASCAP/Hico South, ASCAP) WBM, RBH 33
JUST MIGHT (MAKE ME BELIEVE) (GreatGood Songs, ASCAP) CS 13; H100 88
JUST THIS SIDE OF HEAVEN (HAL-LELUJAH) (Mike Curo Music, BMJ/Sweet Radical, BMJ/Songs Of Mighty Isis Music, BMJ/Mighty Isis Music, BMJ/Maya Larga Music, BMJ) WBM, CS 47

K

KEROSENE (Sony/ATV Tree, BMJ/Bill Revelite, BMJ) H100 81; POP 84
KING WITHOUT A CROWN (Neither Nor Music, ASCAP/Moshach Now, ASCAP/Jashua Music, ASCAP) H100 61; POP 50
KRYPTONITE (IM ON IT) (West Savannah Music, ASCAP/White Boy Letovs Soul Shop, ASCAP/Misquito Puss, ASCAP/Chrisalis Music, ASCAP/Aniyah's Music, ASCAP/Re-Up Music, ASCAP/Christopher P.Bailey, ASCAP) HL, H100 86; RBH 34
L

L

LAFFY TAFFY (Perry Home Music, ASCAP/Dennis Butler Publishing License, ASCAP/Stratman Publishing, ASCAP/2018 Publishing, ASCAP/ARI Music, ASCAP/Warlock Music, ASCAP/Boston International, ASCAP/Colegms-EMI, ASCAP/EMI April, ASCAP/Maurice Starr, ASCAP) HL, H100 42; POP 43
LAGRIMILLAS TONTAS (BMG Songs, ASCAP) LT
LAST DAY OF MY LIFE (Phylvester, ASCAP/Mission Valley, ASCAP) CS 28
THE LAST OF A DYING BREED (Permium, BMJ/R Joseph, BMJ/Warner-Tamerlane, BMJ) WBM, CS 41
LEAN WIT IT, ROCK WIT IT (Franchise Recordz Publishing, ASCAP/EMI April, ASCAP) HL, H100 9; POP 27; RBH 6
LIBERTAD (Filtro, BMJ) LT 20
LIFE AINT ALWAYS BEAUTIFUL (Sony/ATV Cross Keys, ASCAP/31 Working For The Man, BMJ/Balad Boy, BMJ/C, BMJ) HL, CS 31
LIGHTS AND SOUNDS (Bromida, ASCAP/BMG Songs, ASCAP) HL, H100 77; POP 65

LIKE THAT (Trill Productions, ASCAP) RBH 87
LIPSTICK (Carolina Blue Sky Music, BMJ/Careers-360, BMJ) HL, CS 79
LIVING IN FAST FORWARD (Old Desperados, ASCAP/N2D, ASCAP/Universal, ASCAP/Membership, ASCAP) HL, CS 1; H100 48
LAME PA VERTE (Universal-Musica Unica, BMJ) LT 2

LOOKING FOR YOU (Zomba Songs, BMJ/Lilly Mack, BMJ/Baby Fingers, ASCAP/Mirris, ASCAP/Shown Breese, ASCAP/Frieddie Dee, BMJ) WBM, H100 71; RBH 13
LO QUE ME GUSTA A MI (Carmaleon, BMJ/Permium III, BMJ) LT 8
LO QUE SON LAS COSAS (Not Listed) LT 50
L.O.V.E. (Big A Nikki, ASCAP/EMI April, ASCAP/K-Stuff, BMJ/ArtHouse, BMJ/John Shanks Music, ASCAP/WB, ASCAP) HL/WBM, H100 50; POP 34
LOVE (Cardvagnes, SESAC/BMG Songs, ASCAP/She Wrote It, ASCAP) H100 20; POP 89; RBH 5
LOVE WILL ALWAYS WIN (Universal-PolyGram International, ASCAP/Soundance Kid, ASCAP/Warner-Tamerlane, BMJ/Sell The Cow, BMJ) WBM, CS 24
THE LUCKY ONE (Sony/ATV Tree, BMJ/Sony/ATV Songs, BMJ/Johnny0 Music, BMJ) HL, CS 22
LUXURIOUS (Haraikiu Lover Music, ASCAP/Pirate Ship Music, ASCAP/EMI April, ASCAP/Bovna Music, ASCAP) HL, H100 100; POP 63; RBH 59

M

MACHUCANDO (Los Cangris, ASCAP/Eddie Dee, ASCAP) LT 5
MAGIC (Zomba Songs, BMJ/R Kelly, BMJ) WBM, RBH 36
MAYOR QUE YO (Universal-Musica Unica, BMJ/EMI Blackwood, BMJ/Rompediscoteca, BMJ) HL, LT 17
MOVE ALONG (Songs Like Phys Ed, ASCAP/BMG Songs, ASCAP) HL, H100 75; POP 47
MOVE AROUND (Chopper City, BMJ/Chubby Boy, ASCAP) RBH 60
MS. NEW BOOTY (Soar, Loser Music, BMJ/EMI Blackwood, BMJ/Columbia Music, BMJ/Da Crippler Music, BMJ/EWC Music, BMJ) HL, H100 15; POP 34; RBH 9
MY HOOD (Young Jeze Music, BMJ/One Life Publishing, ASCAP/Domani And Ya Majesty's Music, ASCAP/Cump Tight Publishing, ASCAP/EMI Blackwood, BMJ) HL, H100 92; RBH 44
MY HUMPS (Will.i.am, BMJ/Sugar Hill, BMJ/Cherry River, BMJ) C.M., H100 28; POP 23

N

NA NA NA (DULCE NINA) (King Of Bling, BMJ/C.K. Joints, BMJ/Warner-Tamerlane, BMJ/Universal-Musica Unica, BMJ) LT 10
NASTY GIRL (Big Poppa Music, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Sieven A Jordan, ASCAP/WB, ASCAP/Jackie Frost, ASCAP/Them Damn Twins, ASCAP/Air Control, ASCAP/Aniyah Nicole Publishing, BMJ/Jance Combs Publishing, BMJ/EMI Blackwood, BMJ) HL/WBM, H100 78; POP 67; RBH 49
NEVER MIND ME (Big Love, BMJ/WB, ASCAP/Rich Texan, ASCAP/Warner-Tamerlane, BMJ) WBM, CS 37
NOBODY BUT ME (Sony/ATV Tree, BMJ/Travelin' Arkansas, BMJ/Big Yellow Dog, BMJ) HL, CS 9; H100 76
NOBODY GONNA TELL ME WHAT TO DO (Almo Music, ASCAP/Multitone Music, ASCAP/Mrs. Lumpkins Poodle, ASCAP) HL/WBM, CS 16
NOCHE DE SEXO (Universal-Musica Unica, BMJ) LT 6
NO HAY NADA (Universal-Musica Unica, BMJ) LT 15
NO TE APARTES DE MI (Sony/ATV Discos, ASCAP) LT 44
NOT GOING DOWN (Almo Music, ASCAP/Kevin Sweeney, ASCAP/EMI April, ASCAP/Snaumas Songs, ASCAP) CS 30
NOTHING BUT A NUMBER (Marco Blew Publishing, BMJ/Blue Star Publishing, BMJ/Blue Carrot Diamond Publishing, BMJ/Silverplatinum 22 Publishing, BMJ/The Nickel Publishing, BMJ/Black Boy Hatchet Music, BMJ/EMI Blackwood, BMJ) HL, RBH 97
NUESTRO AMOR (San Angel, ASCAP) LT 21

O

OH YES (AKA 'POSTMAN') (Jobete Music, ASCAP/EMI Blackwood, BMJ/Stone Agate, BMJ) HL, H100 56; RBH 18
ON AGAIN TONIGHT (Warner-Tamerlane, BMJ/Murrah, BMJ/Teabamba Music, BMJ/Katank Music, BMJ/Circle C, ASCAP/Fuili Circle, ASCAP) WBM, CS 1
ONE WISH (Stop Trying To Copy My Music, BMJ/Phony Jenkins Productions, BMJ/Tred Jenkins II, BMJ/Ensign Music, BMJ/LaShawn Daniels Productions, ASCAP/EMI Blackwood, BMJ/EMI April, ASCAP) HL, H100 30; POP 24; RBH 29
OOH WEE (Alarose Music, BMJ/Julie Moosekick, BMJ) RBH 71
OODR... (Substance Music, BMJ/Trump Music Publishing, BMJ) RBH 83
OVER MY HEAD (CABLE CAR) (EMI April, ASCAP/Aaron Edwards Publishing, ASCAP) HL, H100 64; POP 55

P

PARA QUE REGRESAS (Maximo Aguirre, BMJ) LT 30
PENSANDO EN TI (Edmundo, ASCAP) LT 49
PERDICON (EMI April, ASCAP) LT 42
PERFECT SITUATION (E.O. Smith, BMJ) H100 59; POP 52
PERO TE VAS A ARREPENTIR (Crisma, SESAC) LT 19
PHOTOGRAPH (Warner-Tamerlane, BMJ/Arm Your Dillo, SOCAN/Zero-G, SOCAN/Black Diesel, BMJ/Black Adore Music, SOCAN) WBM, H100 33; POP 26
POLITICALLY INCORRECT (EMI April, ASCAP/Sound Island Publishing, ASCAP/Mop Up Music, BMJ/Ightwood/Knorr, BMJ/Ensign Music, BMJ) HL, CS 32
POPPIN' MY COLLAR (Tennessee, BMJ/Music Resources, BMJ/Mi. Biggs, ASCAP/Jobete Music, ASCAP) H100 72; POP 93; RBH 21
POR UNA MUJER (WBM, SESAC/Warner-Tamerlane, ASCAP) H100 77
PUMP IT (EMI April, ASCAP/Will.i.am, BMJ/Jeepney, BMJ/Cherry River, BMJ/Aventure XII, BMJ/Reach Global Songs, BMJ/Hedphone Junkie Publishing, ASCAP/EMI Groove Funk, C.M./V.H.) H100 21; POP 14
PUT EM IN THEIR PLACE (221 Music, ASCAP/Kyeme Miller, ASCAP/Careers-BMG, BMJ/BMG Songs, ASCAP/Juvenile Hell, ASCAP) WBM, RBH 77

Q

QUE ME ALCANCE LA VIDA (Sony/ATV Discos, ASCAP) LT 33
QUE VIDA LA MIA (Kiko Man, BMJ/EMI Blackwood,

BMJ) LT 25
QUE VOY A HACER CON MI AMOR (Red Wine, BMJ/Maximo Aguirre, BMJ/Sony/ATV Discos, ASCAP/Aguirre Musica, ASCAP) LT 39

R

RAIN'S FALLIN' (Patterson Projects, ASCAP) RBH 88
RAKATA (Brown Marble, ASCAP/EMI Blackwood, BMJ/Blue Kraft, BMJ) HL, LT 9
THE REAL THING (K-Stuff, BMJ/ArtHouse, BMJ/White Pearl Songs, BMJ/Sony/ATV Songs, BMJ) HL/WBM, POP 35
RIDIN' (Charmilitary Camp Music, ASCAP/Play For Play-N-Skilly, ASCAP/EMI April, ASCAP/Leathate Music, ASCAP) HL, H100 57; POP 78; RBH 56
RIGHT HERE (Greentund, ASCAP/l.m.nobody, ASCAP/Young Jeze Music, ASCAP/pmp/yug, ASCAP/WB, ASCAP) WBM, POP 29
RODEO (EMI Blackwood, BMJ/Breka Music, BMJ/Dade Co. Project Music, BMJ/Zomba Songs, BMJ/Kelly, BMJ) HL/WBM, H100 41; POP 71; RBH 12
ROMPE (Los Cangris, ASCAP/Eddie Dee, ASCAP/Blue Kraft, BMJ) H100 31; LT 1; POP 48
RUN IT (Scott Storch, ASCAP/TVT, ASCAP/Team S Dot Publishing, BMJ/Hico Music, BMJ/Songs Of Windswept Pacific, BMJ) HL, H100 23; POP 18
RUSH (Halli Heart Music, BMJ/Seven Summits, BMJ/Dream Lab Music, BMJ/Careers-BMG, BMJ) HL, H100 62; POP 44

S

SAVIN' (WB, Warner-Tamerlane, BMJ/Arm Your Dillo, SOCAN/Zero-G, SOCAN/Black Diesel, SOCAN/Black Adore Music, SOCAN) WBM, H100 94; POP 58
SAY I (Dade Co. Project Music, BMJ/Zomba Songs, BMJ/Young Jeze Music, BMJ/Ensign Music, BMJ/EMI April, ASCAP) HL/WBM, RBH 47
THE SEASHORES OF OLD MEXICO (Sony/ATV Tree, BMJ) HL, CS 25
SEASONS OF LOVE (Finster & Lucy Music, ASCAP/EMI April, ASCAP) HL, POP 92
SEDUCCION (World Deep, BMJ/Sony/ATV Latin, BMJ) LT 4
SEÑOR LOCUTOR (The Ediciones, BMJ) LT 35
SETTLE FOR A SLOWDOWN (Sony/ATV Tree, BMJ/Gold Watch, BMJ/Sony/ATV Cross Keys, ASCAP) HL, CS 18
SHAKE (Columbia Music, BMJ/EMI Blackwood, BMJ/EWC Music, BMJ/Da Crippler Music, BMJ/PMH, ASCAP/Marimbera Music, BMJ/Judge, BMJ) POP 95
SHAKE IT OFF (Rye Songs, BMJ/Songs Of Universal, BMJ/Shanah Cymone Music, ASCAP/EMI April, ASCAP/Basajamba, ASCAP/Air Control, ASCAP/Babyboys Little, SESAC/Nortime South, SESAC/WBM, SESAC/Naked Under My Clothes, ASCAP/Chrisalis Music, ASCAP) HL/WBM, RBH 37
SHAKE THAT (Shroom Shady Music, BMJ/Resto World Music, ASCAP/Dirty Sleaves Music, BMJ/Nate Dogg, BMJ/Reach Global Songs, BMJ) H100 12; POP 1
SHIT YOU'RE DOIN' (Alicareia Tunes, ASCAP/WB, ASCAP) WBM, CS 19
SI YO FUERA TU AMOR (Copyright Control) LT 16
SIZE MATTERS (SOMEDAY) (Almo Music, ASCAP/Grab Escape, ASCAP/Square D, ASCAP) HL, CS 21
SNAP YA FINGERS (White Rhino, BMJ/E-40, BMJ/Zomba Songs, BMJ/Drugstore, ASCAP) WBM, RBH 92
SO LONELY (Slaying High Music, ASCAP/Rondor, ASCAP/Rye, BMJ/Songs Of Universal, BMJ/Phony Jenkins Productions, BMJ/EMI Blackwood, BMJ/Phoenix Ave. Music Publishing, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/LaShawn Daniels Productions, ASCAP/Makeeba Ridick, BMJ/Yoga Flames Music, BMJ/Jance Combs Publishing, BMJ) HL, POP 99

SOMETHING'S GOTTA GIVE (Mrs. Lumpkins Poodle, ASCAP/BMG Songs, ASCAP/WB, ASCAP/Platinum Plo, ASCAP) WBM, CS 19
SORRY (Webo Girl Publishing, ASCAP/Darkdancer, PPS/WB, ASCAP) WBM, H100 58; POP 46
SOS (Jonathan Rotem Music, BMJ/Southside Independent Music, BMJ) H100 4; POP 21
SO SICK (Super Sayin Publishing, BMJ/Zomba Songs, BMJ/Sony/ATV Tunes, ASCAP/EMI April, ASCAP) HL/WBM, H100 1; POP 1; RBH 3
SOUL SURVIVOR (Young Jeze Music, BMJ/Beyetal Music, ASCAP/Famous, ASCAP/EMI Blackwood, BMJ) HL, POP 66
SPIT YOUR GAME (Big Poppa Music, ASCAP/Justin Combs, ASCAP/Seal Music, ASCAP/Bone, ASCAP/Bizzy Bone Productions, ASCAP/Staying High Music, ASCAP/Rondor, ASCAP/Unichappell Music, BMJ) HL/W



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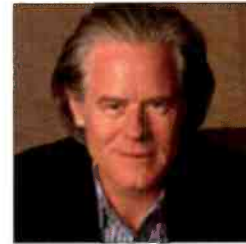
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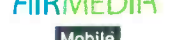
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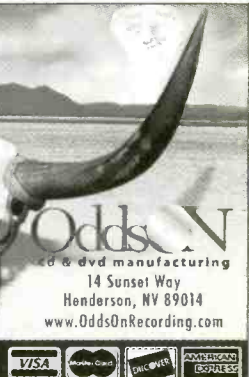
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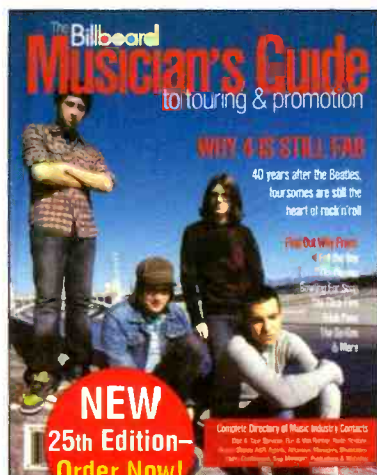
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Mali's Ali Farka Touré Dies

Blues singer and guitarist Ali Farka Touré, one of Africa's best-known musicians, died in his sleep March 7 at his Mali home after a long fight with bone cancer. He was believed to be in his late 60s.



TOURÉ

According to "The Rough Guide to World Music," Touré was born into a family of noble origins. As a youth, he learned to play numerous traditional stringed instruments before picking up the guitar. In time, he developed a unique rhythmic picking style, which, along with his nasal, lonesome-sounding vocals, earned him comparisons to American bluesman John Lee Hooker.

Touré became one of the most internationally successful West-African musicians. According to his current label, World Circuit/Nonesuch, he "transposed the traditional music of his native north Mali and single-handedly brought the style known as desert blues to an international audience."

Touré emerged on the global scene with a bluesy, self-titled 1988 release on Island's Mango label, which also was the recording home of his countryman Salif Keita. The two would become world music stars along with another Malian contemporary, Mory Kanté.

After moving to the Hannibal label, Touré won a best world music album Grammy Award for his 1994 album "Talking Timbuktu," recorded with Texas guitarist Ry Cooder. The album debuted at No. 1 on Billboard's Top World Music chart and held that position for 16 weeks. His prior Hannibal release, "The Source," topped the same chart for nine weeks.

Touré's World Circuit recording with countryman Toumani Diabate, "In the Heart of the Moon," won Touré a second Grammy last month for best traditional world music album.

Touré had just finished work on a new solo album when he died, according to World Circuit.

In recent years, music had largely taken a back seat to Touré's life as a farmer dedicated to improving conditions in his native Niafunké region. He was such a revered figure in his homeland that he also served as the region's mayor.

"He will be buried in the village where he was born, Niafunké," Malian state radio reported.

Touré is survived by three wives, 11 children and numerous grandchildren.

—Sarah Han with reporting by Reuters

BIRTH BOY: Miles Dylan to Erika and Gregg Barron, Feb. 26 in New York. Father is director of licensing at Cherry Lane Music Publishing.

DEATH Anthony Burger, 44, of a heart attack suffered Feb. 22 while playing piano on a Gaither Homecoming Caribbean cruise.

Burger was an award-winning gospel pianist long associated with the performing groups of gospel music giant Bill Gaither.

Born in Cleveland, Tenn., Burger joined gospel quartet the Kingsmen while still in his teens. For 10 years, from 1980 to 1989, Burger was voted a top-five gospel pianist by the readers

of The Singing News magazine. The honor was eventually referred to as the Anthony Burger Award.

Burger performed in various settings, from small country churches to sold-out arenas and concert halls. He played at the White House and at several Billy Graham Crusades.

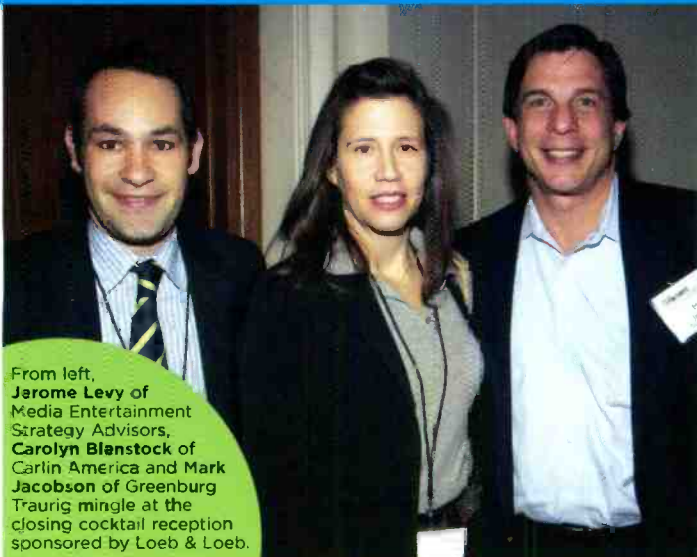
After leaving the Kingsmen to embark on a solo career, Burger began performing with Gaither's groups, including the Gaither Vocal Band, the Gaither Trio and the Gaither Homecoming Friends.

Burger is survived by his wife LuAnn; sons AJ and Austin; daughter Lori; parents Richard and Jean; and brothers Randy and Clinton.

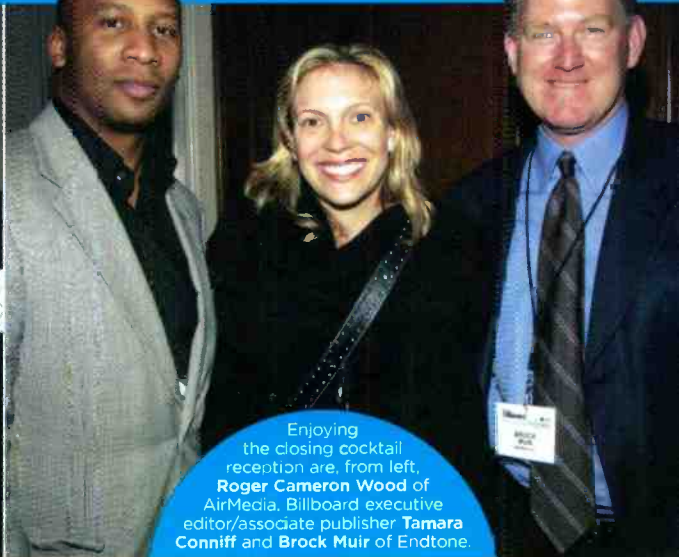
FOR THE RECORD

A report in the March 11 issue headlined "Yahoo's China Problem" requires several clarifications. The article should have been datelined Taipei, Taiwan. In addition, Yahoo China is not a wholly owned subsidiary of U.S.-based Internet portal Yahoo. Rather, Yahoo owns 40% of alibaba.com, which owns and operates Yahoo China. Yahoo's purchase of its stake in Alibaba was completed in October.

In the Feb. 25 issue, the wrong photo ran with a story headlined "Sony BMG Is Tops in Brazil." The photo depicts model Ana Carolina da Fonseca not Sony BMG recording artist Ana Carolina.



From left, **Jerome Levy** of Media Entertainment Strategy Advisors, **Carolyn Blinstock** of Carlin America and **Mark Jacobson** of Greenburg Traurig mingle at the closing cocktail reception sponsored by Loeb & Loeb.



Enjoying the closing cocktail reception are, from left, **Roger Cameron Wood** of AirMedia, Billboard executive editor/associate publisher **Tamara Conniff** and **Brock Muir** of Endtone.



Industry mogul **John "Jellybean" Benitez**, left, and **Tom Silverman** of Tommy Boy Records chat during a panel break.



Billboard legal/music publishing editor **Susan Eutler**, second from right, with her panelists on financing and acquiring music publishing catalogs. They are, from left, **Nicolas Firth** of BMG Music Publishing, **Jerome Levy** of Media Entertainment Strategy Advisors, **Joel A. Katz** of Greenberg Traurig and **Mark Levinsohn** of Epstein Levinsohn Bodin Hurwitz & Weinstein.

MUSIC & MONEY SYMPOSIUM

The music industry's most influential decision-makers and entrepreneurs exchanged ideas and information March 2 during Billboard's fifth annual Music & Money Symposium at the St. Regis in New York.

(Photos: Gary Gershoff/WireImage.com)



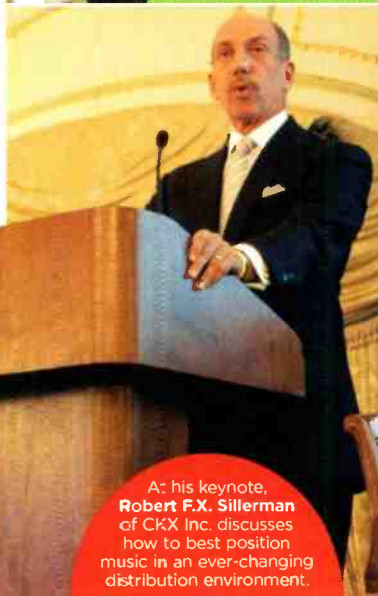
John T. Frankenheimer of Loeb & Loeb moderated an in-depth discussion of hot tips for venture capitalists during the "Money Changes Everything" panel. From left are panelist **Erik Brooks** of ABRY, Frankenheimer and panelists **Jerry Gold** of FTI Consulting and **Bruce Rauner** of GTCR Golder Rauner.



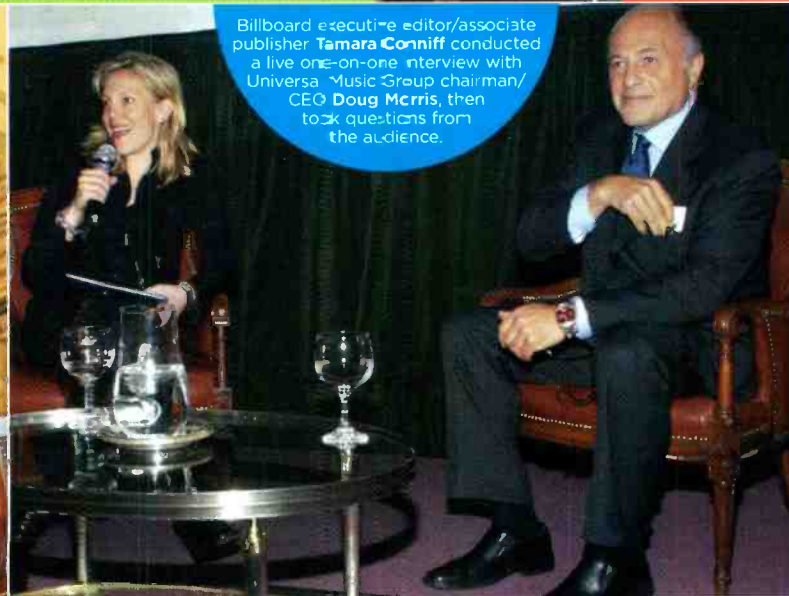
Billboard business editor **Brian Garrity** pauses to take a picture with his panelists before they discussed how business trends in media entertainment and technology will affect labels and publishers in 2006. From left are **Harold Vogel** of Vogel Capital Management, **Duncan Reid** of Ingenious, **John Rudolph** of Music Analytics, Garrity, **Rich Greenfield** of Pali Research and **Hilary Rose** of Berman Rosen Global Strategies.



Billboard senior news editor **Bill Werde**, third from right, joins members of his mobile music panel. They include, from left, **Brian Taplin** of BitTorrent, **Shawn Gold** of myspace.com, **Jim Griffin** of One-911, **Greg Scholl** of The Orchard and Dimensional Associates, **Thomas V. Ryan** of EMI Music and **Jack Iscuith** of AOL Music.



At his keynote, **Robert F.X. Sillerman** of CKX Inc. discusses how to best position music in an ever-changing distribution environment.



Billboard executive editor/associate publisher **Tamara Conniff** conducted a live one-on-one interview with Universa Music Group chairman/CEO **Doug Mcorris**, then took questions from the audience.



Billboard digital/mobile editor **Anthony Bruno**, second from left, reads to lead a discussion on how to make money in the mobile space with, from left, panelists **Shahic Khan** of Interactive Broadband Consulting Group, **Mark Desautels** of CTIA, **Ted Casey** of Verizon Wireless and **Greg Clayman** of MTV Networks.

INSIDE TRACK

EDITED BY MICHAEL PAOLETTA

For more INSIDE TRACK go to www.billboard.biz

THE NUMBERS DON'T ADD UP

Does the five-track EP have a future in the music business? Universal Music Group is ruminating on the idea of using mini-albums to introduce baby bands, multiple sources say. Company execs have been kicking the tires on the possibility in meetings with top artist reps, a management source briefed on the matter adds.

But the plan, which has been gestating in its current form for the better part of eight months, has yet to receive formal backing from the recorded music giant due to cost concerns. And unless executives can figure out a way to make EPs generate profits more in line with full-album sales, the idea may likely wither on the vine, label sources caution.

The concept of releasing shorter albums, especially from developing artists, has been long discussed in industry circles. But label and distribution sources note that the EP business, as it currently stands, is "lousy." These sources say that manufacturing, production and marketing costs for artists are the same under the five-track model as they would be for a full album. The only things that change are the margins. And with the bulk of music sales still rooted in CDs, a digital-only approach is not considered an option at this point. Some execs also are uncomfortable with the prospect of sacrificing future full-album sales to an introductory product featuring many of the same songs. "It's all in the numbers," says one source close to UMG. "Right now, they don't work."

LIFE IS SWEET

Def Jam Recordings president/CEO Shawn "Jay-Z" Carter is riding high these days. In this issue, newcomer Ne-Yo delivers a trifecta: His debut album, "In My Own Words," opens at No. 1 on The Billboard 200, with 301,000 copies sold, while his single, "So Sick," tops The Billboard Hot 100 and Pop 100.

Jay-Z tells Track that there are more success stories on the way. He points to Rihanna's current single, "SOS," and forthcoming album ("A Girl Like Me"), which he calls "a total maturation" from her last one. He is also excited about the new Roots album, due in September via new imprint Def Jam Left.

As for Nas, Jay-Z says the artist is "trying to get his foundations before he lets anyone into the studio." That said, Jay-Z and Nas will go into the studio together in the coming days to look at the shape of the album. "We'll figure out what we're going to do," Jay-Z says.

EL PREMIO, PT. 1

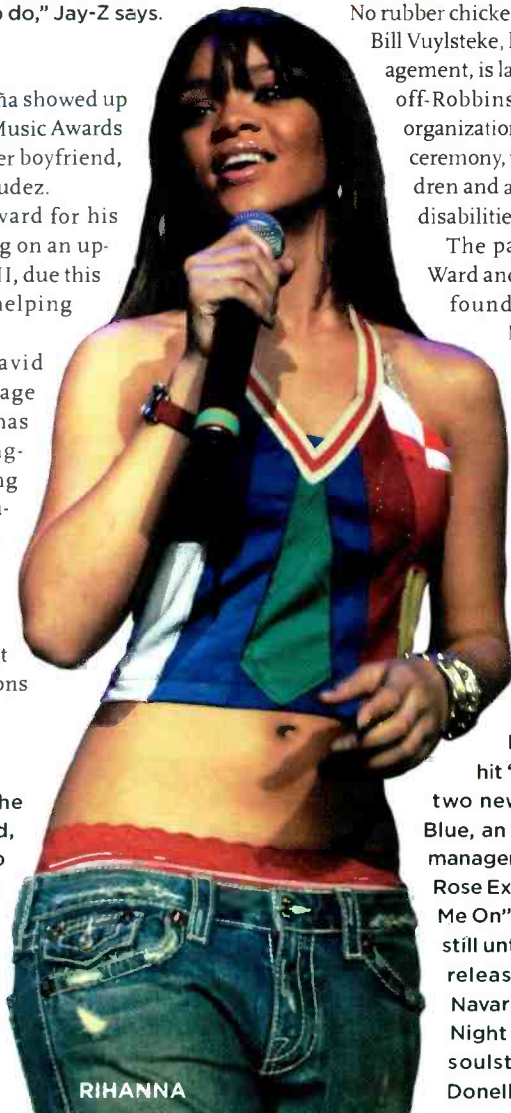
Tejano/pop singer Jennifer Peña showed up at the El Premio ASCAP Latin Music Awards March 7 in Los Angeles with her boyfriend, singer/songwriter Obie Bermudez.

Bermudez, who won an award for his song "Todo El Año," is working on an upcoming album for Televisa/EMI, due this summer. He has also been helping Peña with her music affairs.

Bermudez's manager, David Maldonado, is helping manage Peña's career and Bermudez has been assisting with her songwriting skills. "It's something I've always wanted to do," a radiant Peña tells Track. Peña will release an album on Univision Records later this year. While songs are still being chosen, Track is confident that some of Peña's own compositions will make the cut.

EL PREMIO, PT. 2

Ricardo Arjona, winner of the ASCAP Latin Heritage award, handed out at the El Premio ASCAP Latin Music Awards, is set to kick off his worldwide tour in support of his album "Adentro." The tour will launch in Mexico in May, and will travel throughout Latin America. It will come to the United States in August.



RIHANNA



JAY-Z

NORDOFF-ROBBINS GOES WEST

No rubber chicken, vows Larry Einbund, who along with Bill Vuylsteke, his partner at Provident Financial Management, is launching a West Coast chapter of Nordoff-Robbins Music Therapy. The London-based organization is well-known for its annual Silver Clef ceremony, which raises money to help autistic children and adults as well as others with a variety of disabilities who may respond to music therapy.

The pair, along with Headplay CEO Glen Ward and Robertson Taylor Insurance Brokers founder Willie Robertson, are hosting a March 22 event in Los Angeles to drum up awareness for the charity.

Einbund wants to keep the fund-raising events unique. "In London, they have horse races and soccer games. We don't want to do banquets where you get rubber chicken and spend \$10,000 on a table."

FIVE YEARS OLDER

R&B singer/songwriter Case is making up for lost time. It has been five years since the former Def Jam artist's last album, "Open Letter," which featured the No. 1 R&B hit "Missing You." Now, he plans to issue two new albums this year through Indigo Blue, an independent label operated by his manager, Blue Williams. The first album, "The Rose Experience," is due in June, with "Turns Me On" as the first single. The second disc—still untitled—is scheduled for a November release. Indigo Blue is distributed by Navarre. Case recently wrapped the Ladies Night Out tour with fellow contemporary soulsters Jagged Edge, Ginuwine and Donell Jones.

Executive TURNTABLE

EDITED BY SARAH HAN

RECORD COMPANIES: Wind-up Entertainment in New York names **Jim Cooperman** COO/executive VP of business and legal affairs. He was executive VP of business and legal affairs.

Warner Music International in London elevates **Eric Daugan** to VP of digital marketing. He was director of digital business development at Warner Music France. Warner Music France names **Julie Demarigny** director of digital business. She was GM of global digital business at Sony BMG France.

Concord Music Group in Los Angeles ups **Margi Cheske** to senior VP of marketing. She was VP of marketing.

Roadrunner Records in New York promotes **Ray Garcia** to VP of business and legal affairs. He was senior director of business affairs. Roadrunner also ups **Jamie Roberts** to VP of media and artist relations. She was senior director of media and artist relations.

Curb Records in Nashville promotes **April Rider** to VP of promotion. She was director of national promotion.

Artemis Gospel Records in Nashville names **Benita Bellamy-Richardson** VP of national radio promotions. She was label manager of reggae and catalog at Sanctuary Records Group.

Zomba Label Group in New York promotes **Max Nichols** to VP of video production. He was senior director of video production.

Category 5 Records in Nashville names **Courtney Grimes** Southwest regional promotion manager. She was senior editor at Gibson Guitar.



PUBLISHING: Warner/Chappell Music in New York promotes **Jane Dyball** to senior VP of international legal and business affairs. She is based in London. Dyball was senior VP of European legal and business affairs.

Sony/ATV Music Publishing Nashville names **Abbey Burkhalter** manager of creative services. She was professional manager at Blacktop Music Group.

DIGITAL: Napster in Los Angeles promotes **Dana M. Harris** to VP of corporate communications and public relations. She was director of corporate communications.

Send submissions to shan@billboard.com.

GOODWORKS

FAMILY FUN IN NYC

The TJ Martell Foundation Family Day, recently held at New York's Roseland Ballroom, raised a record \$332,669. Honoring Columbia Records president Steve Greenberg, the annual event attracted more than 1,200 people, including Columbia artists the Jonas Brothers, Tiffany Evans and Frankie J as well as "Sopranos" star James Gandolfini.

KIDS IN NEED

John Varvatos' fourth annual Stuart House Benefit takes place March 19 at the Varvatos boutique on Melrose Avenue in West Hollywood. Varvatos spokesman Chris Cornell of Audioslave is scheduled to perform. The afternoon event will raise funds and awareness for the Stuart House, a Rape Treatment Center at the Santa Monica UCLA Medical Center that helps child victims.

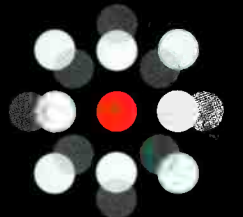
Jay-Z Photo: Stephen Lovekin/WireImage.com; Rihanna Photo: Theo Wargo/WireImage.com



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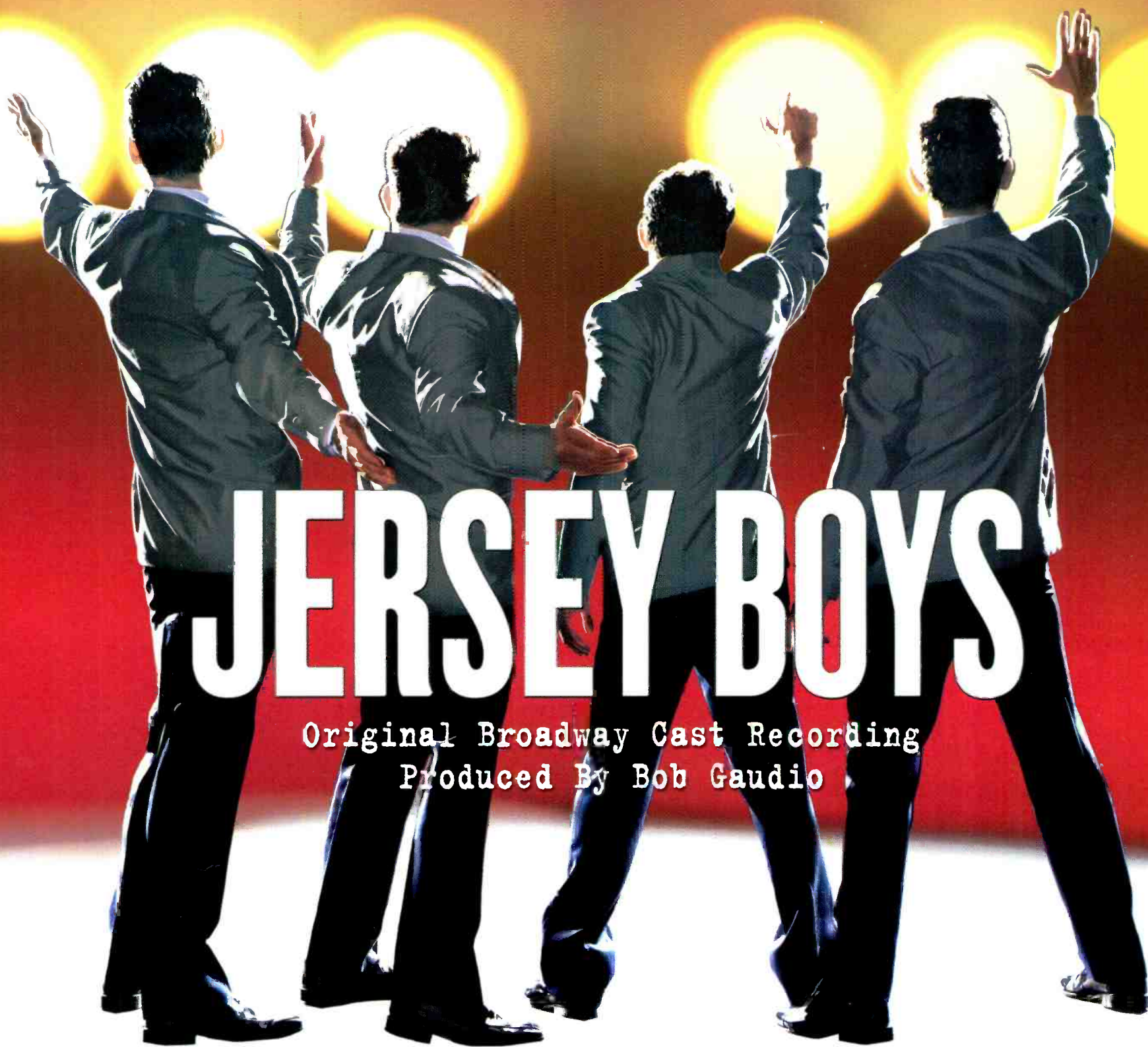
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