SPECIAL REPORT

INDIA

Bollywood Cassettes Are Giving Way To Hi-Tech Toys And A Booming Economy. The Music Biz Guide To:

* MOBILE
How To Cash In On 150 Million Handsets

* TOURING
The Secret To Success For International Acts

* PUBLISHING
What You Need To Know About Royalties

AHMET ERTEGUN REMEMBERED
With A Little Help From His Friends >P.34
ASCAP CONGRATULATES ALL

DIXIE CHICKS
- Record of the Year
- Album of the Year
- Best Country Performance by a Duo or Group with Vocal
- Best Country Album

MARY J. BLIGE
- Best Female R&B Vocal Performance
- Best R&B Song
- Best R&B Album

RICK RUBIN
- Record of the Year
- Album of the Year
- Producer of the Year, Non-Classical

LUDACRIS
- Best Rap Song
- Best Rap Album

BRUCE SPRINGSTEEN
- Best Traditional Folk Album
- Best Long Form Music Video

LIFETIME ACHIEVEMENT AWARD HONOREES
- Joan Baez
- Ornette Coleman
- The Doors
- The Grateful Dead
- Bob Wills

TRUSTEES AWARD HONOREE
- Stephen Sondheim

RECORD OF THE YEAR
- Dixie Chicks
- Rick Rubin

ALBUM OF THE YEAR
- Dixie Chicks
- Rick Rubin

SONG OF THE YEAR
- Natalie Maines
- Dan Wilson

Best Male Pop Vocal Performance
- John Mayer

Best Pop Performance by a Duo or Group with Vocal
- Justin Timberlake

Best Country Performance with Vocals
- Tony Bennett

Best Pop Collaboration with Vocals
- Stevie Wonder

Best Pop Instrumental Album
- Peter Frampton

Best Pop Vocal Album
- John Mayer

Best Dance Recording
- Justin Timberlake

Best Electronica/Dance Album
- Madonna

Best Traditional Pop Vocal Album
- Tony Bennett

Best Metal Performance
- Slayer

Best Alternative Music Album
- Arcade Fire

Best Female R&B Vocal Performance
- Mary J. Blige

Best Traditional R&B Vocal Performance
- Jill Scott

Best Urban/Alternative Performance
- Chance

Best R&B Song
- John Legend
- Mary J. Blige

Best R&B Album
- Mary J. Blige

Best Contemporary R&B Album
- Beyoncé

Best Rap Performance
- A$AP Rocky
- Chanel

Best Rap/Song Collaboration
- Justin Timberlake

Best Rap Song
- Ludacris

Best Rap Album
- Ludacris

Best Country Performance
- By a Duo or Group with Vocal

Best Country Collaboration
- With Vocals
- Eric Johnson
- Jennifer Nettles

Best Country Song
- Brett James
- Hillary Lindsey
- Jandre Sampson (SOCAN)
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But will country radio embrace its one-time favorite girls?

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India—the land where Bollywood has long ruled and the cassette is still king—is opening up to new technologies, new genres and a trove of opportunity.

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Ahmet Ertegun

In tribute to the late co-founder of Atlantic Records, Billboard looks back at a lifetime in music through memories of his colleagues, exclusive charts of Atlantic's hits and Ahmet's own words.

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Conferences

Mobile Ent. Live

Billboard's Mobile Entertainment Live—the official conference at CTIA—takes place March 26 at the Orange County Convention Center in Orlando, Fla. For more info, visit billboardevents.com.

Music & Money

Starbucks Entertainment president Ken Lombard will keynote Billboard's 2007 Music & Money Symposium March 1 at the St. Regis Hotel in New York. For more information, go to billboardevents.com.

Latin Award Finalists

Finalists were announced for the Billboard Latin Music Awards, which will be produced and broadcast live April 26 on Telemundo. For more information, visit billboardevents.com.

Blogging

The Jaded Insider

Which "American Idol" contestants have a modicum of talent? Who is bearable on "The White Rapper Show"? Get an honest take on these shows and more at the Billboard blog, jadedinsider.com.
DARYLE SINGLETARY
STRAIGHT FROM THE HEART

"Arguably the best country singer of his generation" - Billboard

Daryle Singletary returns with Straight From The Heart, the follow up to his acclaimed release That's Why I Sing This Way. Daryle pays tribute to the timeless qualities of pure country music with his evocative versions of country classics made famous by George Jones, Randy Travis, Keith Whitley, Don Williams and more. Special guests include Rhonda Vincent, John Anderson, and Ricky Scaggs.

IN STORES FEBRUARY 27TH, 2007

ALSO COMING SOON FROM SHANACHIE ENTERTAINMENT:
New Music From Country Favorites David Ball and Confederate Railroad!

www.shanachie.com
Remembering Ahmet Ertegun

How do you surmise a man such as Ahmet Ertegun? The short answer is, you don’t. The long answer, however, is much more colorful, much more ever-changing and—for all its risk of incompleteness—an opportunity for those who knew and loved Ertegun to pay tribute. In our special section on the departed co-founder of Atlantic Records, both in this issue (page 34) and greatly expanded online at billboard.biz/ahmet, those who knew him best—the artists and executives he worked and played with through the decades—share the moments that made Ertegun’s myth. For a man who touched so many with his colorfull, sometimes hilarious (and occasionally unprintable) stories born of a lifetime in the biz to which we’re all addicted, it seems fitting for his friends to have the final word, with a story or two of their own.

We miss you, Ahmet. The biz will never be the same again. The Billboard Staff

OPINION
EDITORIALS / COMMENTARY / LETTERS

Remembering Ahmet Ertegun

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GRAMMY WHAMMY
The Recording Academy Disrespects Nashville?

BY MIKE DUNGAN

For years we have watched our stars stand onstage at the Grammy Awards and have to perform songs that has nothing to do with current country music culture. No artist in any other format is asked to do that. We have Rascal Flatts and Carrie Underwood, two artists that have the biggest records of the year, and they can’t perform their own songs? C’mon. That’s absolutely outrageous and ridiculous. Our biggest stars, if they have monster records, should be allowed to perform them like the other genres are permitted to do.

This is a long-running feeling I have had; this year’s Grammys were really the straw that broke the camel’s back. There has been a continuous display of a lack of affection for country music as we define it today and as we defined it through the years.

The Recording Academy continues to say that Nashville is key to its existence and its culture and its organization—and it certainly isn’t shy about reaching into our pockets and asking for donations. Yet every time it has an opportunity to show us any kind of respect, it does exactly the opposite.

It feels to me like the academy would rather not have any country artists on the show, but it begrudgingly accepts them only if it can use them to accomplish something else. I can tell you that this is a universal feeling. It is the talk of the Nashville community, and the feelings are very strong and they are all the same, and they basically are, “Fuck the academy.” I’m not saying that I would hold my artists back from appearing at the Grammys—that would be presumptuous of me. It’s really not our style. But I do know that I don’t want to be where I am not wanted, and I am certainly not going to go where I’m not respected.

You can tell a woman you love her every five minutes, but if you continually treat her like shit, eventually she’s going to leave.

We are at that point. The Nashville office for the academy really needs to take a close look at its own organization and let them know what we in Nashville are all about. I know for one, it’s going to be a long time before I come back to a Grammy performance, and it’s going to be a long time before I support a Grammy effort. If the academy shows me and my family no respect, then it will get nothing in return from me.

Mike Dungan is president/CEO of Capitol Nashville.
**KTU** (Pohjaren, Gunn, Mastelotto)
**DISCO ENSEMBLE**
**22-PISTEPIRKKO**
**LODGER**

Listen and get your invitation at www.musex.fi/tour2007

Tour dates

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Finnish Music Seminar
in association with Billboard Magazine

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the fray

1,100 Video spins for "Over My Head (Cable Car)"
and "How To Save A Life"
#1 Most-played video of 2006 - "Cable Car (Over My Head)"
7 VH1 news pieces
3 "VH1 Top 20 Countdown" appearances
2 Weeks in "Gung Ho" rotation
1 Week as "Celebreality Spin" artist
1 Exclusive "Live@VH1.com" performance

Augustana

200+ Video spins for "Boston"
2 VH1 news pieces so far
1 "VH1 Top 20 Countdown" appearance
1 Exclusive "Live@VH1.com" performance
2 Weeks in "Gung Ho" rotation starting 2/19

...and we are just getting started!

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EMI STOCK EDGES UP AFTER PLUNGE
Shares in EMI rose 3.9% on the London Stock Exchange Feb. 15 to 219p ($4.26), a day after the company’s stock plunged 12% on the news that profits for its current fiscal year would be “significantly below” expectations. EMI issued a statement Feb. 14 warning that profits would be down and noting that it expects recorded music revenue for the financial year ending March 31 to decline by around 15% on a constant currency basis. The profit warning is EMI’s second this year.

MTV LAYOFFS INCLUDE EXECS
MTV Networks has handed out pink slips to several senior-level executives as part of its move to cut 250 jobs. Among those departing are Paul DeBenedittis, executive VP of multiplatform programming, content strategy and scheduling at MTV; Salli Frattini, senior VP/executive in charge of production at MTV and Kathy Flynn, senior VP of production events at MTV and VH1.

EMI PUB U.K. OPENS PRODUCER DIVISION
EMI Music Publishing U.K. has launched a new producer management division. Anna Carpenter, currently of Native Management, will head the London-based unit in the post of GM of producer management for EMI Music Publishing U.K., effective March 1. At Native Management, Carpenter is part of the team managing writers and producers.

LATEST NEWS FROM THE BIZ
www.billboard.biz

DITCHING DRM
The logistics of labels switching to MP3

ARCHITECTS OF A&M
Herb Alpert and Jerry Moss on their legacy

XTREME JUSTICE
Brons duo charting big with urban backing

WIZARDS OF OZZFEST
Sharon Osbourne, Live Nation set fans free

MARKETING MIKA
Brand partners turning U.K. artist into a star

THE POLICE'S LONG-AWAITED REUNION TOUR COULD WIND UP 2007'S BIGGEST

When Sting announced, “We’re the Police and we’re back!” from the Staples Center stage at the Grammy Awards, he heralded a tour that has long been a dream for music fans and the concert industry alike.

“We’re all looking for the kind of thing that kicks our business in the ass, and something like this definitely fits that bill,” says Arthur Fogel, chairman of global music of Live Nation and president of the promoter’s international touring unit the Next Adventure. TNA produces the tour in association with RZO Entertainment.

“I am confident that we’re on the eve of the biggest tour of 2007,” RZO partner Bill Zysblat says.

The tour begins May 28 at the GM Arena in Vancouver (billboard.biz, Feb. 12). The band—Sting, Stewart Copeland and Andy Summers—will play arenas and stadiums internationally through the end of the year. Included on the route is a headlining performance at the Bonnaroo Music Festival June 16 in Manchester, Tenn., and a July 28 stop at Fenway Park in Boston.

Fogel’s team has a history producing Sting’s global tours, and last year wrapped massive international tours by Madonna and U2. Similarly, RZO has worked the last several Sting tours. “So, we were involved at the first hint of a Police tour,” Zysblat says. “We are responsible for all financial matters other than local show costs (which are the responsibility of TNA).”

A Police tour has been on the wish list of those both within and outside the music business since the group split in 1984 following the release of its most successful album, “Synchronicity.”

Asked how long this tour has been in the works, Fogel says, “Several years for me. It was just a long process to sort of move it from talk to pushing the button.”

Details were announced at a Feb. 12 press conference at the Whisky A Go Go in West Hollywood, Calif., at which the band showcased its remarkable onstage alchemy with live performances of several songs. At the press conference, Sting says he became open to the idea of reuniting with his bandmates a few months ago.

“This light bulb went off in my head: I’m going to call Andy and Stewart and tell them we should do a tour,” he says. “I thought, well, it will surprise them. It will surprise the world, and it’s surprising me, too. It’s very healing. It’s a part of my life I’ve sort of run away from for 25 years.”

Interest in the weeks leading to the tour announcement has been incredibly high. “While we have not yet seen the public’s reaction, the industry buzz is at a level I have never seen,” says Zysblat, who has in the past 10 years worked on tours including David Bowie, Pink Floyd and the Rolling Stones.

The plan is for the Police to tour North America through the first week of August, then play the United Kingdom and Europe, returning to North America in late October. The rest of the world will follow, including Mexico, South America, Japan and possibly Australia and New Zealand through the end of the year. About 80 shows are on the books, including 24 cities in North America.

There are definitely parts of the country and cities that we aren’t going to get to,” Fogel says. “But we have some flexibility when we come back later in the fall to put in some other places.”

Still, multiples in major cities are likely, with a double at Madison Square Garden in New York (Aug. 1 and 3) named out of the box. The band first headlined the Garden in January 1981. “It was the first arena show they had ever played and they sold out,” MSG Entertainment president Jay Marciano says. “Their performance this summer at MSG will undoubtedly be one of the most anticipated shows of the year.”

Fogel is known for being conservative in his projections, but the buzz leading up to the tour indicates that the band will play multiples in many markets. Billboard’s own calculations put the gross potential at more than $200 million.

“The reality is somewhere between the hype and the conservative,” Fogel says. “From day one I thought it would be a big tour that incorporated eight to 10 stadiums in Europe, eight to 10 stadiums in America, and I’m sticking with that.”

Best Buy is the North American sponsor of the tour and will conduct the presale orchestrated by Ticketmaster. Tickets will be scaled prima rily at $225, $90 and $59, falling somewhere between U2 and Stones/Madonna prices. "If you look at some of the other events, people are expecting a lot higher than that," Fogel says.

Fans won’t be disappointed. "This is one of those things that’s going to be exactly what people want it to be," he says. "That’s my assessment."

CONCERTS IN THE MATERIAL WORLD

The Police's Long-Awaited Reunion Tour Could Wind Up 2007's Biggest
**UPFRONT**

**DIGITAL**

**www.billboard.biz**

**WEI WEI LAUNCHES ALBUM VIA DOTMOBI**

Chinese superstar singer Wei Wei is the world's first artist to launch an album exclusively via dotMobi, the first web domain dedicated to mobile content. The dotMobi venture means that consumers with music-enabled mobile handsets will immediately be able to access the new release via the site. The release will be offered through digital retailers at some point, and there are no immediate plans for physical distribution.

**STUDY: P2P HAS LITTLE IMPACT ON ALBUM SALES**

Researchers from Harvard University and the University of Kansas claim pirate peer-to-peer file-sharing networks have little effect on music industry sales. The study compared the download activity from various P2P services in the last four months of 2002 and compared it to Nielsen SoundScan data, tracking a total of 1.75 million downloads from 680 albums. The report, published in the February Journal of Political Economy, finds that illegal downloads affected physical CD sales only 0.7%.

**TOP YAHOO MUSIC EXEC EXITS**

David Goldberg and Robert Roback, the duo leading Yahoo's music efforts, are leaving the company. The two executives announced their resignations Feb. 12 for "personal reasons" expressing a desire to "go back to our entrepreneurial roots." Yahoo head of entertainment and games Vince Broady will oversee the online portal's music operations moving forward. Goldberg and Roback will continue in their roles temporarily as part of a transitional process.

---

**WEI WEI:<**

**What Would It Take For Labels Like EMI To Abandon DRM?**

Rumors are flying that EMI may be ready to drop its requirement that digital retailers sell music downloads as copy-protected files. But whether EMI or another major label ultimately chooses to ditch digital rights management (DRM) in the name of interoperability, retailers and record companies will face myriad logistical and strategic challenges to creating a commercial DRM marketplace. After surveying a half-dozen retailers and analysts on the prospects of an industry move to DRM, Billboard breaks down the issues that figure to be in play.

**CATALOG CONVERSION**

Retailers and labels have to work out whether they want to sell in MP3 or an unprotected version of the file formats already in use—the Microsoft-backed WMA or the Apple-licensed AAC. The smart money is on MP3, given that it's the only format truly interoperable with all players and music services. Leading digital retail executive says existing catalog could be converted to MP3 at the rate of "tens of thousands" of tracks per week. A label with a large library of hundreds of thousands of tracks could see its files completely reformatted within a five-to-six week-period.

**WATERMARKING**

Even if DRM as it currently exists may be on the way out, that doesn't mean the labels are giving up on policing unauthorized copying and distribution. The notion of watermarking commercial MP3s is gaining momentum, according to Real Networks CEO Rob Glaser, with retailers and labels squabbling at the prospect of selling completely unprotected files. Watermarks would embed basic information about the retailer and the purchaser into a song file at the point of purchase. That data could be used to trace the source of leaks when songs pop up on file-sharing networks.

**PRODUCT MIX**

If at least one, but not every, major label makes its content available sans DRM, download retailers will face the thorny prospect of offering a mixed selection of music files—some of which will be open and interoperable, and others that will be copy-protected and device-specific. But retail sources say they are betting that once one label flips the switch on MP3, the rest of the industry will follow suit. Just one major label offering MP3s "would be an unsatisfying consumer proposition," eMusic president/CEO David Pakman says. "But it would be the first domino.

**SUBSCRIPTION IMPACT**

Retailers in the subscription space are quick to point out that just because they want the labels to drop the use of copy protection with a la carte downloads, the same is not true when it comes to unlimited monthly access offers. "The subscription model still needs a DRM for it to make sense," Glaser says. Of course, that means portable subscriptions would remain mired in interoperability problems. But analysts point out that for the time being subscription specialists will be happy just to have customers coming to buy a la carte tracks.

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**Questions with HERB ALPERT & JERRY MOSS**

by BRIAN GARRITY

Legendary A&M Records co-founders Herb Alpert and Jerry Moss received the president's Merit Award Feb. 11 at the 49th Annual Grammy Awards (see story, page 26), recognizing a four-decade career that saw the executive duo build the label from a garage operation into the largest independently owned record company in the world by the time they sold it to PolyGram for $500 million in 1989.

While at A&M, the pair helped guide the careers of Burt Bacharach, the Carpenters, Janet Jackson, Quincy Jones and the Police, among others. Alpert, also an accomplished songwriter and musician who was A&M's first artist, is set to release a remastered version of his disc-infused 1979 hit "Rise" on May 29 via Shout Factory. Billboard caught up with the pair after the awards.

**What's your take on A&M's legacy?**

JM: The great thing about our label was we basically grew everybody. Most every A&M artist, no matter how small or large, they just started out as regular people. We didn't buy a lot of acts.

HA: We were not concerned with the beat of the week. Some of the best records we ever made were not necessarily the ones that were the most successful. ... The Flying Burrito Brothers, Joan Armatrading, David + David ... We could name so many.

**How has the music business changed since your days of running A&M?**

HA: It's become a whole other set of circumstances. As soon as music videos came along, people started listening with their eyes as well as their ears. It's almost a different genre. There's also a lot more lawyer-driven and quarter-to-quarter-driven ... People learn how they're received by performing in front of a live audience. That's especially important if you want to be a performer for the rest of your life. I think that is missing today. That is why a band like the Police can still come out and play major stadiums.

**What's your take on the state of the industry?**

JM: The music is strong. But so far as the music business is concerned, when it comes to selling CDs, we are losing retail. Browsing for records is becoming a forgotten pastime—which is how people used to find a lot of music. There is no more Tower. They had people to recommend music.

Herb, as an artist, how do you feel about the ability of consumers to cherry-pick tracks from digital music services? H: It's unfortunate that people aren't interested in the full document of an album. Now people just want a song or two for their iPods. It seems like it's just piecemeal. But the good thing is that does entice people to explore catalogs.

If you were starting A&M today, what would be different? JM: It seems most people are operating from their computer sites. That's the most successful way to go today. The Web is how people are being discovered. The whole point is keeping your windows open to opportunities.

**How is consolidation affecting the music business?**

HA: There are lots of great artists out there trying to be heard. I would like to see more of them get a better chance.

JM: I know that a lot of good people have been laid off. That doesn't help.
Deals & Dealmakers
Driving the Industry

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Ron Conway, Founder/Managing Partner, Angel Investors
Jeff Pag长短, Partner, Atlas Venture/Venture Capital
Nicholas Firth, Chairman/CEO, BMG Music Publishing Worldwide
John Frankenheimer, Co-Chairman, Loeb & Loeb, LLP
Dell Curano, CEO, Signatures Network
Rob Glaser, Chairman/CEO, RealNetworks
Danny Goldberg, President, Gold Village Entertainment
Michael McDonald, John Mayer's Manager, Head of AT Records
Evan Medow, CEO, Windwest Holdings LLC
For Millella, EVP, Operations & General Counsel, Control Room
Sean Morarty, President/CEO, Ticketmaster
Bryan Perez, President - Digital Distribution, Live Nation
Jonathan Potter, Executive Director, Digital Media Association
David Reazer, Chairman & CEO, Universal Music Publishing Group
John Rudblot, CEO, BUS Music
Joh-n Solari, Co-CEO, Metropoli- ta Talent
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- The Expanding Role of Management Amidst Consolidation
- Venture Capitalist Strategies
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Koch To Be Acquired
Entertainment One
Income Fund, the company that owns Koch
Entertainment, has agreed to be acquired by
Marwyn Investment
Management, a London-
based private equity firm.
The deal calls for unit
holders of Entertainment
One Income Fund, which
trades on the Toronto
Stock Exchange, to
receive about $3.60
Canadian ($3.08) per
share. In addition, Marwyn
will assume $68
million Canadian ($58.4
million) in company debt,
which values the company
at about $188
million Canadian ($161.3
million). The deal, which is
subject to approval of
regulatory agencies and
shareholders, is expected
to close in March.

MUSICNOTES
POSTS FIRST FULL-YEAR PROFIT
Digital sheet-music
 distributor Musicnotes posted its first full-year
 operating profit in 2006, increasing sales by 45%
 to more than $5.5
million. The company
 revealed Feb. 14 that it sold nearly 850,000
downloads of sheet music in 2006 and added
250,000 new customers.
Year-to-date sales are up
almost 50% with more
than 125,000 downloads sold this year through
mid-February.

EMARKETER:
PUBLISHING AD REVENUE TO HIT
$400M
Research aggregator
EMarketer expects
advertising spending on
podcasting to skyrocket
to $400 million by 2011,
from $80 million last
year. Fanning this fire is
the pending addition of
Google to the podcasting
space, as well as more
sophisticated audience
measurement tools that
can more accurately tell
advertisers the number
and type of podcast
listeners at a given time.
Compiled by Chris M.
Walsh. Reporting by Lars
Brandt, Antony Bruno,
Susan Butler, Ed
Christman, Brian Garrity,
Juliana Koranteng and
The Hollywood Reporter.

The BRITs Get Bash
Live-Broadcast BRIT Awards Turn Lively As Viewership Increases
Elevate U.K. Retail

LONDON—The decision to
broadcast the annual BRIT
Awards live paid off, with
viewing figures significantly
rising from last year and an
digitally
feeling to the ceremony than
in recent years. The
ITV1 prime-time tele-
cast averaged 5.3
million viewers for a 22% audience
share, up 700,000 viewers
from downloads of many of the
featured artists during the
broadcast itself, an HMV rep
representative says, “underlining
the interactivity of fans watch-
ing the show and then wanting
the music straight away.”
Speaking to Billboard at the
Valentine’s Night ceremony,
before viewing figures were
issued, outgoing BPI chairman
Peter Jamieson—overseeing his
final BRIT Awards—declared:
“We’re up against live [soccer
match] FA Cup on one side and
the finale of [reality TV show]
‘The Verdict’ on the other, so
we’ll be thrilled with 5 million
and a 20% audience share.”
The last live broadcast, in
1989, entered the annals of
U.K. TV history over its tech-
nical failures, but the 2007
BRITs avoided the controversy
that many were expecting to
ensue off-proceedings.
Several artists, including
Oasis’ Liam and Noël Gal-
laghers—picking up the Out-
sider Award and the
Pepsi Brits Award—spouted
profanities, but all such inci-
dents were muted before broad-
cast, thanks to a 30-second
time delay. U.K. TV watchdog
Ofcom says it received 135 complaints
about the show, and ITVV itself
received 300 more—
mainly concerning presenter
Russell Brand’s script, which
included jokes about Robbie
Williams, the Queen
and friendly-fire incidents in
the Iraq War.
The night’s big winners were
the Killers, who performed live
and won international album and
international group awards,
and Arctic Monkeys, who
claimed prizes for British
group and British album.
The Arctic Monkeys did not
attend the ceremony, instead
singing video messages featur-
ing them dressed as characters
from “The Wizard of Oz” and the
Village People. However,
Laurence Bell—founder of their
label, Domino—denied any
snub, saying the band was
on a video shoot for “Bri-
anstorn,” the first single from
their sophomore album “Favourite
Worst Nightmare.”

NODS FOR NEWCOMERS
Reggaeton And Pop Dominate Diverse Billboard
Latin Music Award Nominations

U
nderscoring Latin
consumers’ contin-
ued interest in a
diverse range of
genus styles, two
newcomers from different
categories top the list of
finalists for the 2007 Billboard
Latin Music Awards.

Leading the pack with
nods in seven categories is
reggaeton duo
Rakim & Ken-Y,
who accumulated sales
and airplay thanks to a radio-
friendly mix of romance and
rhythm that appealed to a
younger, female audience.

Following with five
nominations is Mariano Barba,
a young, hunky purveyor of
romantic banda whose
third release, “Alaigo del
Tiempo” (Three Sound),
became his first to hit the
Billboard charts.

Barba is the regional Mexi-
can highlight in a year other-
wise dominated by reggaeton
and pop. The split is clearly
seen in the Top Latin Albums
artist of the year category,
where Daddy Yankee and Don
Omar are up against Maná and
RBBD, and in the producer of
the year category, where reg-
egaeton names Nelly and Lusty
Tunes compete against Ar-
mundo Avila (of RBBD fame)
and Cachorro López.

Also up for five awards is
salsa diva India, who placed
two albums—“Pura Salsa”
(Universal Latino) and “Soy
categorically(Dirigente)
(Pina/Universal
Univi-
sion)—on Billboard’s Tropical
Albums chart.

An even more wide-ranging
series includes Maná, Shakira,
Joan Sebastian, RBD, Wisin &
Yandel, Toby Love, Aventura
and Fonseca—are all
finalists in four categories
each.

Rakim & Ken-Y are up for
awards for their debut album,
“Masterpiece Nuestra Obra
Maestra” (Pina/Universal
Latino), and for their song
“Down.” The duo is also a final-
list in the Hot Latin Songs artist
of the year category, a testa-
ment to the cumulative effect
of its crossover appeal; its
melodic departure from more
aggressive reggaeton is
played on rhythmic, tropical
and even pop stations.

“Down” is competing for Hot
Latin Song of the year against
Barba’s “Alaigo del Tiempo,”
which spent 49 weeks on the
charts. The track’s longevity
also helps make Barba a con-
tender for the songwriter of
the year award.

The Billboard Latin Music
Awards will air live April 26 on
the Telemundo network from
the Bank United Center in
Miami. They honor the most
popular albums, songs and
performers in Latin music, as
determined by the actual sales
and radio airplay data that in-
forms Billboard’s weekly
charts during a one-year pe-
riod from the issue dated Feb.
11, 2006, through this year’s
Feb. 3 issue.

The show caps the Billboard
Latin Music Conference, take-
place April 23-26 at the Inter-
continental Hotel in Miami.
For a complete list of final-
ists, visit billboard.com.
For information on the
conference, go to billboardevents.com.

Planet Rock
Live Earth Concept Plans Unveiled

BY MITCHELL PETERS

Former Vice President Al Gore and host of celebrities gath-
ered Feb. 15 in Los Angeles to reveal plans for “Live Earth—
A Concert for a Climate in Crisis.” The series of seven live
music events—set to take place in Shanghai, Johannes-
burg, London, Sydney, Brazil, Japan and on the East Coast of
the United States—will be broadcast across the globe July
7 to approximately 2 billion TV, radio and Internet viewers.

Red Hot Chili Peppers, Bon
Jovi, John Mayer, Fall Out Boy,
Earth, Wind & Fire and Tim McGraw
will lead the first 25 confirmed
performers, with at least 75
more to be announced.

The initiative is part of the
Save Our Selves campaign, de-
signed to raise awareness of
global climate control. Kevin
Wall, CEO of live digital enter-
tainment provider Control
Room, is producing the event.

Live Earth venues should
be announced within the
next month, Wall says, and
more cities could be added.
Ticket on-sales should begin
in mid-March.

Live Earth will be broadcast
worldwide on MSN, a major
sponser of the event. MSN
has services in more than 42
markets and 21 languages.
For more info, go to live-
earth.msn.com.

Rakin & Ken-Y

Latin

BY LEILÀ COBO

Bilboard.com

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Rakin & Ken-Y

LATIN

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Bilboard.com

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Taking Urban Bachata To The Xtreme

Bronx Duo Scoring With Updated Dominican Beat

The latest musical style to tap into a young, bilingual Latin buyer is urban bachata, the blend of traditional Dominican bachata and R&B that first gained notoriety with Aventura.

Last year, newcomer Toby Love made a debut in the market with his self-titled Sony BMG debut, which has sold 36,000 copies, according to Nielsen SoundScan.

Now, Xtreme becomes the newest group to successfully step into the urban bachata pathway.

With a radio hit, “Shorty Shorty,” that jumped from No. 9 to 3 on Billboard’s Hot Latin Songs chart (this week it’s No. 5), Xtreme is suddenly on everyone’s radar. But the duo, made up of Bronx friends Steve Styles and Danny D., has been quietly working its way to the top for nearly two years.

Xtreme originally caught the attention of producer Sergio George when he saw it perform its mix of bachata, pop and R&B at a New York college in 2004. George and partner George Zamora signed the group to their label, SGZ, and re-released “Xtreme” in 2005 via a distribution deal with Sony BMG. When SGZ was acquired by Univision Music Group and became La Calle Records, Zamora and George took Xtreme with them and rereleased the album in April 2006. Bolstered by a well-performing single, “Te Extraño,” sales held up, notching 16,000 copies, according to Nielsen SoundScan.

Xtreme’s sophomore album, “Nuestra Historia,” came out Nov. 23, 2006, scanning nearly 1,500 copies its first week, while “Shorty Shorty” debuted on Hot Latin Songs Dec. 2. To date, the album has sold 18,000 copies, according to Nielsen SoundScan.

Like Aventura and Toby Love, Xtreme’s music is romantic bachata, a direct result of Styles’ and Danny D.’s background. The songs are bilingual, says Styles, who writes and produces with Danny D., simply “because we speak both languages.”

The basic beat is bachata—recognizable for its trademark, brittle guitar lines—because both have Dominican parents and because “bachata was a much easier, better way to express our music,” Styles says. “Mereguê is harder, it’s one beat. Bachata lends itself more to romantic material.”

Xtreme’s audience is not only Dominicans, but includes second-generation Hispanics from many backgrounds, including Mexicans and Puerto Ricans.

But in an effort to further broaden the group’s appeal, this week Univision will release a pop version of the song, designed to play on Latin pop stations, and not just the tropical and Latin rhythmic stations where it plays today.

Also in the works, Zamora says, is an all-English version that will be serviced to mainstream R&B radio.

“We’ll probably change it into more of a hip-hop beat for English radio,” Zamora says. “I don’t think urban radio will accept the bachata beat.”

In the meantime, Xtreme is readying for a second round of heavy promotion on Spanish-language media, and, at a grass-roots level, the group is wrapping up a performance tour of six New York-area high schools.

The duo will soon release a second single, “A Dónde Se Fue,” and will promote it via an online contest to choose two female dancers to be featured in the video.

Reggaetón Rug Rat

Puerto Rican Miguelito, 8, Spreads Squeaky Swagger To Mainland

Reggaetón videos don’t usually take place at a petting zoo. But if you’re 8-year-old Puerto Rican novelty Miguelito, replicating your success on the mainland requires a family-friendly approach.

Miguelito is the first new artist signed to Daddy Yankee’s El Cartel label, which is jointly releasing his album with Machete Music. “Mas Grande Que Tu” has sold 16,000 copies since its Dec. 19 release, with 83% of sales coming from Puerto Rico and the Virgin Islands, according to Nielsen SoundScan.

Miguelito’s squeaky voice and precocious swagger—the video to his “Ponle el Boom Boom” features him in a dolphin pool with backup dancers in bikinis—brought his album to No. 16 on Billboard’s Top Latin Albums chart last month. Heavy spins of that song and first single “Montaña” on San Juan radio helped drive initial sales and led to endorsements: Miguelito has recorded a jingle for Malta India beverages. Album sales have since dropped off despite a smattering of mainland radio plays. But the young performer will join Daddy Yankee on tour later this year, after Machete rereleases “Mas Grande Que Tu” with extra tracks and videos in April.

“The plan was to work it in Puerto Rico. Now we have to speed up the process in the U.S.,” Machete Music president Gustavo Lopez says. “Radio is key, but for the most part it’s just seeing the kid. The minute people see him we sell records.”

To that end, Miguelito has begun a slew of TV and personal appearances, from taping Univision’s “El Gordo y La Flaca” in January to planned stops at all the major Latin festivals this year, such as Los Angeles’ Fiesta Broadway and New York’s 116th Street Festival.

Because of Miguelito’s age and visual appeal, “we have to come up with initiatives that are creative,” says his manager Edwin Prado, who is developing a kid-friendly “club night” in Puerto Rico around the boy. Prado, who also manages Daddy Yankee, hopes to leverage the superstar’s syndicated “On Fuego Radio” show on ABC Radio Network into spins for Miguelito on Radio Disney.

Such exposure should help Miguelito tap further into reggaetón’s kiddier market. EMJ’s “Two Reggaetón Niños” compilations, which feature a chorus of children singing cleaned-up covers of hits in the genre, have sold a combined 182,000 units.

www.americanradiohistory.com
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BILLBOARD BASH
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DIFFERENTIATING HISPANIC CONSUMERS FROM THE GENERAL MARKET: THE LATINO FILTER: Lucia and Gonzalo present the inside story on the launch of MTV Tr3s and their successes and milestones.
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www.americanradiohistory.com
Deep-Link Link-Up

EMI-Baidu Deal in China Sparks Dispute Over Downloads

TOKYO—Until a few weeks ago, EMI was among the group of labels suing Baidu for copyright infringement over the controversial Chinese Internet portal’s practice of “deep-linking” to illegal downloads. But now, to the disappointment of other labels in the region, EMI is collaborating on the launch of an advertising-supported online music streaming service, even though Baidu continues to link to unauthorized MP3s.

It’s the first such arrangement between an Internet search engine and a major international label in China, and came in the wake of the Beijing No. 1 Intermediate People’s Court Nov. 17 ruling in favor of Baidu. The labels say they plan to appeal that decision.

Under the agreement, Baidu has set up a special EMI Music Zone that will allow users to listen to EMI’s Chinese repertoire, including well-known artists like Sandy Lam, Jolin Tai and David Tao, in streaming-audio format, free of charge. International repertoire is not featured. It “soft-launched” at the end of January, and a full version was set to debut Feb. 17—but the site has already drawn criticism from others in the industry.

A quick check of the EMI Music Zone reveals that, by clicking on song titles, users are offered not only streaming audio files but also “deep links” to sites providing unauthorized MP3 versions.

“We’re rather disappointed by the EMI-Baidu deal,” says a Universal Music Group International representative, contending that Baidu is “dressing up” its deep-linking activities through the deal with EMI.

Off the record, the eco clubbing is stronger, with some criticizing EMI for dealing with a company that is regarded by many in the industry as little better than pirates. EMI Music South East Asia president/CEO Paul Robinson says: “EMI/Typhoon has agreed with Baidu that, during an interim period, the MP3 download feature can remain whilst we work on the technology and business model to provide users with a very positive experience, and importantly, one which we, Baidu and other partners can monetize. Key to this is not to lose 95% of the current users in this process.”

“Our deal with Baidu isn’t an acceptance by EMI that their practice of deep-linking copyrighted material is legal in China or anywhere else,” EMI Music Asia chairman Norman Cheng says. “Baidu have made a commitment to introduce a legal downloading model with us that we hope will be introduced as soon as possible.”

The deal is actually between Baidu and Typhoon Music, ownership of which is evenly divided between EMI and Cheng. He is director of the Shanghai-based company, which owns controlling stakes in music companies operating in mainland China and Hong Kong.

Baidu’s total revenue was up 169% year-on-year in the quarter ended Sept. 30, 2006, to 239.3 million yuan ($30.3 million), for an after-tax profit of 85.3 million yuan ($10.8 million), up 902% from the corresponding period in 2005. Baidu’s share of Chinese Internet search traffic rose to 62% in August 2006 from 48% in August 2005, according to the government-owned China Internet Network Information Center. In October, Baidu announced a content and advertising deal with MTV Networks.

Few executives in the region were willing to comment on the deal. But, off the record, while many on the digital side of the business can see the promotional value in EMI artists being exposed to such a large audience, others in the record industry question whether the Chinese industry is sufficiently developed for the service to actually make money.

“What [the deal] says is that we will work with the No. 1 search engine to develop a viable music business model in what will be the biggest online community in the world,” Cheng says. “Someone had to make the first move, and I am glad that it has been us.”

Additional reporting by Jesse Ho in Taipei.

Global Newsline

Brit Live Biz Reigns in Scalpers

Key players in Britain’s live music sector have agreed on a ticket exchange mechanism as part of a new set of measures aimed at containing scalping. The controls were accepted during a gathering in early February of Mean Fiddler Music Group, SJM Concerts, eBay, Clear Channel and other live music companies for the fourth “ticket touting” summit at the U.K. government’s Department for Culture, Media and Sport in London.

Following the meeting, British culture secretary Tessa Jowell promised “to investigate whether there is a case for putting in place a system to protect events of national importance such as the Ashes [cricket tournament] and the Concert for Diana—from the grasp of touts.” Summit attendees are expected to meet with government ministers before the end of 2007 to give a progress report.

—Lars Brandle

Ministry of Sound Enters India

Leading international dance brand Ministry of Sound has opened its first club in India. MoS has launched its New Delhi venue via a license agreement with local firm Indio Renaissance, which has interests in hotels and related areas.

“India is one of our primary expansion areas in the future, and we are currently negotiating for other Ministry of Sound clubs in other cities,” London-based Ministry of Sound International president Michael Wilkings says.

The Delhi club can hold about 1,400 guests, and clubbers can expect to pay an entry charge of 2,000 rupees ($45). In Asia, MoS already operates a club in Singapore, while an outlet in Kuala Lumpur, Malaysia, will open toward year’s end. A Shanghai, China, venue is slated for 2008.

—Nay Bhushan

Chrysalis Group to Review Radio Options

U.K. independent music firm Chrysalis Group intends to initiate a formal strategic review of its Chrysalis Radio arm. The wide-ranging examination will assess all options that can deliver maximum value to Chrysalis shareholders, including a potential merger of the radio and music businesses, according to a statement issued Feb. 12 to the London Stock Exchange. Group CEO Richard Huntingford says that the company starts its review “from a position of considerable strength."

Chrysalis, the third-largest commercial operator in British radio, last November reported group revenue of £131.9 million ($256.7 million), down slightly from the year before. Operating profit for the financial year almost doubled to £9.2 million ($17.2 million).

London-based corporate advisory firm Hawkpoint Partners Limited has been appointed to assist with the review.

—Ian Watson

Myspace Making Movies

European MySpace executives have presented an innovative film project that will encourage creative input from its millions of users.

One million pounds ($1.97 million) has been set aside to fund the MyMovie Mashup venture, which is supported by a partnership of production and distribution firm Vertigo Films and Film4, U.K. TV network Channel 4’s feature film arm.

The first stage encourages hopeful directors to submit a short film. A shortlist will be selected by a panel of film industry figures, and the ultimate decision will be left open to MySpace users.

Through a page set up at myspace.com/mymoviemashup, MySpace’s community will be invited to participate in the process of naming the film, script editing, casting and identifying music for the soundtrack.

Organizers anticipate the user-generated project will culminate in a full theatrical release in summer 2008.

—Lars Brandle
LITTLE STEVEN'S UNDERGROUND GARAGE

GARAGE ROCK

Grammy Awards post-mortem: Not bad (see story, page 26). The Dixie Chicks won a lot, which is cool. The Red Hot Chili Peppers won; they're always great. Although they unfortunately weren't there, it was funny that Bob Dylan won contemporary folk album and Bruce Springsteen won traditional folk album.

I don't know, maybe it was because I was working while it was on, but nothing bugged me too much—which may be a first in Grammy history. Not a lot of rock 'n' roll, but I got used to that 10 years ago. There seemed to be more great performances than usual—mostly by artists I know nothing about, so it was one revelation after another for me.

Mary J. Blige stopped the show with Jerry Ragovoy's "Stay With Me," the showstopper. Bette Midler did so amazingly in "The Rose." And when it comes to the pop world I am not really sure who's who, but they told me the next morning that the "Sopranos" makeup trailer that it was Christina Aguilera who did "It's a Man's World" in the James Brown tribute, and she was fantastic. I mean, like, the Real Thing fantastic. And though I don't know if we needed four songs from him, even Justin Timberlake's first song was great. Not good—great.

I know how ignorant I am about contemporary pop, and any pop people reading this will think it's funny that I just discovered that Aguilera, Timberlake and Blige are great. But where would I have heard them?

The magic moment came at the end of the Brown tribute. Danny Ray, Brown's MC for 30 years, laid the cape on a mic stand it by a pin spot framed by Brown's frozen face on video above. A genius moment in a shockingly good show.

COOLEST GARAGE SONGS

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COOLEST GARAGE ALBUMS

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<td>LAST MAN STANDING</td>
<td>JERRY LEE LEWIS</td>
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U.K. RADIO TUNES IN TO DOWNLOAD AGE

BBC Add-Date Policy Change Iarks Physical Retailers

LONDON—Playlist changes at the United Kingdom's two most powerful radio stations are shaking up the industry, with ramifications for labels, retail and new acts.

National BBC stations Radio 1 (top 40) and Radio 2 (AC) have resolved to factor digital, not physical, release dates into decisions over when to add songs to their hugely influential playlists. The GCAP group of commercial stations has also recently brought in similar changes.

The heirs of music at the two public broadcasters, which have a combined weekly audience of 23 million, explained the policies in separate memos to labels in mid-January, following recent changes in chart rules that count digital sales whether or not a physical product is available (Billboard, Feb. 10).

Radio 1 will now refer on-air to download release dates only, while Radio 2 is taking the download availability date as the arbiter of add dates. This raises the possibility of a track being dropped before it is physically released.

"If our listeners are [buying] new music online," Radio 2 music editor Colin Martin says, many "would be confused or disenchanted by not being able to hear it on the radio when they want to buy it."

But Paul Quirk, chairman of music retail trade body the Entertainment Retailers Assn. and co-owner of independent store Quirk's Records in Ormskirk, Lancashire, says, "As an indie retailer, this decision is going to make life even more difficult and complicated. As soon as a track is played on radio, it's available to be pirated. That harms the artist, publisher, record company and digital and physical retailer."

Radio 1 head of music George Ergatoudis says he believes the move reflects the demise of the CD single. Martin also predicts the single will go by the wayside in 2007, "apart from specialist tracks and vinyl."

Ergatoudis says he will schedule adds according to an "impact date"—when the marketing of a project reaches its peak—"to be determined in consultation with labels. "Things that are clearly going to fly" might be added to the playlist six weeks before impact date, he says. [For] other projects, stuff that isn't necessarily going to sell thousands of copies but has editorial value, we'll go for fewer weeks."

(As a public service broadcaster, Radio 1 is required to play not only hits, but also non-hit records deemed artistically interesting.)

Martin now typically looks at tracks three weeks before download release, adding, "You know the right time to take music off the air."

Paraphone head of radio promotions Kevin McCabe, who plugs acts including Lily Allen and Coldplay, says the focus is now on when to go to radio with a new track. "Some [artists] will still have more of a physical format fan base, so if you are looking for a chart impact you will work towards that release. [The move] has already changed the way tracks are worked, but it will change even more as we get more into 'digital only' single releases."

The first act to benefit from Radio 2's change is unsigned female pop trio The Revelations. Their track "If I Called You on the Telephone" was B-listed at Radio 2 with no physical release planned (although a run of 7-inch vinyl has since been released). When up on the A-list Feb. 7, it was released via digital services Feb. 12.

Revelations co-manager Adam Howorth says, "By playing downloads, you're supporting that route to market, so people can hear it and buy it at the same time."

If that synchronization does not yet exist, Ergatoudis believes it is coming. "The only sensible thing in a digital world is to move to a model where [labels] put that digital version in the market more or less as soon as it's gone to radio," he says.

"It's proven that audiences would like to get hold of a record as soon as they hear it. So every time you don't make it available, you're losing sales."

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Legal Matters

SUSAN BUTLER sbutler@billboard.com

Embracing India

BMG And EMI Execs Lead Fight For Publishing Rights

More than 65 million records are sold in India each year, yet there is essentially no music publishing industry. Local composers whose songs sell hundreds of thousands of soundtracks and ringtones don't receive royalties. International publishers have trouble collecting royalties for songwriters whose music attracts Indian fans.

But Andrew Jenkins, president of BMG Music Publishing International, and Terry Foster-Key, special counsel to the chairman of EMI Music Publishing, are leading a fight to change the Indian landscape for composers and publishers.

Currently, the vast majority of contemporary Indian songs are written for movies. Production companies buy all rights from composers for a one-time fee, then sell all audio and video rights in the music to record companies (see story, page 29).

The record company is essentially label and publisher for these songs, collecting publisher royalties from others who use its compositions.

But when it comes to foreign recordings that the Indian record companies have licensed to sell, the labels haven't been paying mechanical royalties to the publishers. These sales make up nearly 10% of the market.

"They say [the law] is not clear," Foster-Key says. Indeed, some indie label executives in India claim that payment of mechanical royalties is "voluntary," even though their copyright law expressly provides authors of musical works with a reproduction right (i.e., the right to receive a mechanical royalty).

"I'm going to tell you this, and you're going to say it doesn't sound feasible," Jenkins says. "There's a Copyright Act that sets a rate of 5% of retail price for mechanical royalties [recently increased to 8%]. The Indian record companies all pay that to each other in respect of local recordings where they control the copyrights (in compositions) themselves. What none of them will do is accept that they should pay any mechanical royalty to writers from anywhere else in the world."

At least one executive interprets regulations to restrict payment of royalties to companies controlled by foreigners. That includes publishers outside India.

This argument comes from the time of Indian Prime Minister Indira Gandhi. Foster-Key says. In the 1970s, he says, publishers were receiving quarterly statements and royalty payments from the Gramophone Co. of India, the predecessor to saregama, one of the country's largest labels today. Gramophone was owned by Thorn-EMI. When Gandhi introduced regulations forcing foreign companies to sell their majority holdings in Indian businesses, EMI sold the company—and payments stopped, he says.

Although laws have since changed, labels and publishers disagree on how those changes affect royalty obligations. They also disagree on whether mechanical royalties, if they are due, should be paid as a percentage of a retail price or as a percentage of a published price to dealers (PFD, roughly equivalent to a wholesale price), Jenkins, Foster-Key and others began negotiating with the labels' trade group, the Indian Music Industry, more than two years ago to resolve the situation.

Shridhar Subramaniam, managing director of Sony BMG India and chairman of EMI, believes that the parties will work things out soon. In fact, he predicts that once established, the Indian publishing business could generate $25 million annually in the next two or three years.

Jenkins says that EMI foresees a market for direct-to-mobile music in India, recognizing the large demand for Indian music outside the subcontinent and wants to develop local talent. So BMG's pending lawsuit in India, filed in 2005 against Saregama for copyright infringement, is about more than recovering damages for unpaid royalties to international songwriters.

"If we win the battle for the likes of Sting, Paul McCartney, Bon Jovi and Chris Martin, they will be pleased, but $10,000 won't really make a huge difference in their lives," Jenkins says. "However, if by doing that we establish the principle that labels have to pay songwriters, and that means Indian songwriters start to get paid, that $10,000 is a huge amount to each of those guys. That's the battle we're fighting."

Mumbai-based lawyer Ashni Parekh says that many top composers are afraid to take a stand since someone else would take their place. But they hope that publishers like BMG and EMI will help change the business environment so composers can start earning royalties.

In January, BMG announced another step toward developing this market. It formed a joint venture with New Delhi-based Deep Emotions Publishing to sign and nurture local lyricists and composers. "We started this to protect our writers in India," Jenkins says. "We ended up by finding a music publisher, we bought 50% of the company, and with Deep Emotions we're investing in Indian talent."

Other major publishers may soon set up similar deals with local companies if rights are clearly recognized.

"You can do things in the music industry that are good, but there's not really many opportunities where you can change people's lives," Jenkins says. "That's what we can do for Indian songwriters if we succeed."
BoostOrBust

Will Grammy Performances Lure Buyers Into Stores?

As I write this in the window between the Feb. 11 Grammy Award telecast (see story, page 26) and Valentine’s Day, we’re just entering what’s destined to be the largest music sales week in the first half of this year, if history is any indicator.

And I hate to keep harping on this because we all know what’s going on, but with album sales plummeting 15% so far this year, it’s crucial the industry pay attention to anything that can generate traffic. Our best bet so far, Norah Jones, scanned 465,000 units in her debut week, and yet overall U.S. album sales still fell 14.6% in the week ending Feb. 4. Now, we turn to Valentine’s week, which every three years or so has been known to provide a big pop in sales.

Check it out. If you look at the week leading up to Valentine’s Day and the week containing the holiday going back to 2001, you would note that last year, in the previously reported words of Value Music president Rob Perkins, was “the weakest ever” (Billboard, Feb. 10), with album scans of 24.5 million, according to Nielsen SoundScan. In 2005, scans hit 25.7 million, but the year before that U.S. album sales totaled 30 million. But then in 2003, scans were back down to 25.3 million, 27 million in 2002 and 29 million in 2001.

While analyzing sales patterns is all well and good, we all know that where the Grammys are concerned, any potential sales boom from the show depends on the programming itself. Industry pundits may handicap who will win, but retailers focus much more closely on who performs. “Performances can move the needle dramatically,” Trans World music divisional merchandise manager Jerry Kamiler says. The best recipe for sales, he adds, is being nominated, performing and winning.

Even better is when the act with that recipe is also a dark horse. If a Grammy performance comes from an artist who “only has sold a few hundred thousand copies, and there is room for a few more million to go” connects with the audience, you can generate some serious sales. Kamiler adds. The best example I can remember is when Bonnie Raitt’s “Nick of Time” album swept the Grammys in 1991. That album came from nowhere and is now triple-platinum.

The artist who best fits that bill this year is Corinne Rae Bailey, coincidentally on Capitol Records just like Raitt. But merchants predicted that Bailey’s chances of achieving a sales knockout would be diluted since her only performance was a collaboration with platinum artists John Mayer and John Legend.

By Feb. 12, the day after the show, that appeared to be the case, with merchants instead tending to view Mayer as the main beneficiary of that collaboration.

Of course, even artists whose albums have already sold millions can benefit from a Grammy win and performance. That happened in 2001. Jones’ “Come Away With Me” had already sold 3 million units, but the week after the Grammys the title scanned another 600,000 on its way to selling 9 million in total, according to Nielsen SoundScan.

So while the big winners of the night, the Dixie Chicks, may have already sold 1.9 million copies of “Taking the Long Way,” merchants feel they can get more mileage out of it. Also, country typically sells well — and for certain, initially — at mass merchants like Wal-Mart, so the Grammy show will likely boost the album at conventional music retail.

Meanwhile, this year’s Grammy show producers clearly were thinking about aligning classic stars like Smokey Robinson and Lionel Richie with new artists like Chris Brown, which merchants say is a good way to introduce the younger fans to the veteran acts and old timers to new performers.

Baker & Taylor VP Steve Harkins says he hopes the Grammys have shifted focus toward performances in the last three years. “Our accounts wonder why we can’t have a show like the Grammys every month to boost sales,” he adds. Now, there’s some food for thought for the majors to consider.

Back in the stores, merchants say they went into Grammy week ready. “We will have a dedicated four-foot section in all of our stores featuring the nominees with a $2 off winners sale,” Hastings Entertainment senior VP Michael Rigby said.

But a one-stop executive was less optimistic. “Years ago, we would have shipped a lot of product in advance of the Grammys. This year, we did some, but nothing like what we are used to.” In these times, who can blame a merchant for worrying.
There's a whole generation of kids who have been brought up on free music. "There's a whole generation of kids who have been brought up on free music. "Brandon, 15, lives in Sacramento, Calif., and says, "I don't have to go to a record store and buy it anymore." Osbourne says, "I'm not saying this is the way to go in the future. I'm saying for some summer outdoor venues this could work in the future."

Osbourne is still very much a capitalist. "It's not like I'm here with a big banner saying, 'Everything should be free.' I'm not a schmuck. I want to get paid," she says. "When Ozzy goes in arenas, you're going to have to buy a ticket."

WILL ARTISTS PLAY FOR FREE?
In order to entice Ozzfest to play for free, tour organizers are encouraging bands to play non-Ozzfest dates booked around Ozzfest stops, with no radius clause attached. Bands can also garner their own sponsorship deals and keep a larger cut on their merch sales.

"It's a great opportunity because I'm offering them a huge audience to play in front of," Osbourne says. "There's no restrictions on where bands can play. If you're a young band you can play Ozzfest then go on another show at midnight."

Garner believes bands will want to be involved for the same reason Live Nation and the Osbornes do, to give something back to fans. "We see acts every day choosing to do the right thing for the fans when they play on certain charitable festivals," Garner says. "When you look at the economics of Ozzfest, no one is getting rich on this. It really is about doing something special for the fans."

Kirby says Ozzfest will be targeting consumers for nine hours worth of ancillaries at an Ozzfest show. "Live Nation is now holding all the money from ancillary income," he says. "And then when you start and you hear all these silly figures again, you stop and say, 'I'm not going to raise the ticket price again to pay everybody what they feel they deserve.'"

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Cutting Costs
Indies Find Ways To Save On Packaging

When metal-focused label Century Media launched sub-label Liquor & Poker in 2003, building the brand identity of the new rock imprint extended to the packaging of each CD. The idea was to establish a brand consistency at retail. So instead of the standard jewel case, Century opted for Liquor & Poker releases to receive a prieter Digipak treatment.

But those days are over. Label president Marco Barbieri says it’s increasingly difficult to justify the added costs of fancy packaging. For him, the cardboard Digipak will now be a rare expenditure.

He points to a recent trip to a record store, where he saw a patron walk out of the retailer and jettison an album’s jewel case and liner notes. “I don’t know, I just thought that was indicative of the changing times,” Barbieri says.

Initially, Barbieri believed that spending some extra bucks on packaging would lead to better placement at retail, or would stop fans from downloading the product. But these days, he says, retailers are pushing for a lower price rather than added incentives.

“For the last few years we always believed that if you offered good packaging, that may be something to sway people to buy the actual physical product,” he says. “Unfortunately, I’ve begun to believe it may not make a difference. When people want to buy music at a lower and lower list price, it’s difficult to justify the cost of spending $3 on manufacturing alone.”

With retailers pushing for cheaper CDs, the Digipak risks becoming an endangered product for cost-conscious indies. Barbieri says it becomes nearly impossible for the Carline-distributed label to keep the retail price under $12 on a Digipak. Since indies do more limited prints than majors, switching to a Digipak can sometimes cost four times as much as the standard jewel case to manufacture.

Jim McGuinn, who runs Hot Pop in Walla Walla, Wash., says he supports any move that allows labels to keep CD costs low, although he appreciates the fact that the Digipak is more friendly to the environment. But as far as the packages standing out or generating better placement on shelves, he says he never even thought of it. “I think they look prettier at times, but I didn’t think they were aesthetically that much better,” he says.

Eric Levin, who runs Criminal Records in Atlanta, is torn on the issue. He says he’s 100% in favor of anything that helps a label lower the price of a CD, but worries cheaper—or less ornate packaging—will only lead to more instances of the kind Barbieri witnessed. “I think [CDs] are wonderful fetish objects, and the fancier they are, the less likely they will seem as a disposable thing to have,” he says.

Manufacturing costs can be a bigger issue for labels in the hard rock and metal communities. “Metal kids live for the artwork,” Ferret head of sales/marketing Marc Schapiro says. He points to the fact that his label’s digital sales are relatively small—usually in the 3%-5% range of an album’s overall sales. Schapiro says that figure illustrates that metal fans are hungry for a little something extra in a CD’s package.

“We definitely look at every cost a lot closer now than a few years ago, especially since we try to be tighter on inventory and when you make less, the unit price goes up more,” he says. “For our bigger bands we’ll do special-edition versions on release date that have expanded packaging and bonus material like a DVD. We’ll charge a little more to make up for the extra costs. Almost all of our CDs are a $15.98 list, so we’ll do the special editions at $15.98-$17.98.”

And just because Century is abandoning Digipaks for its Liquor & Poker releases, that’s not to say Barbieri has completely forgone creating marketing and manufacturing for the imprint. To hype the Feb. 20 release of a new album from stoner rock vet Fu Manchu, the label created 2,500 copies of a four-track CD single “Hung Out to Dry,” and packaged it with a vinyl 7-inch of the cut.

The CD/vinyl combo is selling for $9 on the label and band’s Web sites.

“It’s something I’ve never seen before,” Barbieri says, “but it’s a concept I’ve wanted to do for the last year or two.”

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MUSIC & MONEY SYMPOSIUM
March 1, The St. Regis, New York City

Known as “undoubtedly the power players conference,” the Music & Money Symposium brings together the movers and shakers from the music, legal and financial communities. This one-day event provides an in-depth examination of the financial realities affecting the music industry. Don’t miss the premier event for music industry decision-makers, entrepreneurs and companies interested in providing funding for entertainment ventures.

MOBILE ENTERTAINMENT LIVE, SPRING 2007
March 26, Orange County Convention Center, Orlando

Mobile Entertainment Live (formerly known as MECCA) is a one-day event at CTIA Wireless 2007 that encompasses the current and future state of mobile entertainment. A must-attend entertainment event for VIPs from the mobile, entertainment, technology and digital content industries, where attendees will discover how they can participate, and profit from, the mobile entertainment revolution. Don’t miss your chance to network with the visionaries defining the mobile space, while you gain insights from leading analysts and end users.

Billboard Latin Music Conference & Awards
April 23-26, InterContinental, Miami

R&B Hip Hop Conference & Awards
September 5-7, Renaissance Waverly, Atlanta

Mobile Entertainment Live, Fall 2007
October 22, The Moscone Center, San Francisco

Billboard Dance Music Summit
September 2007, TBD, Las Vegas

The Hollywood Reporter/ Billboard Film and TV Music Conference
November 1-2, Beverly Hilton, Los Angeles

Touring Conference & Awards
November 14-15, The Roosevelt Hotel, New York City

Regional Mexican Music Summit
November 2007, TBD, Los Angeles

DEMMX Awards,
November 2007, TBD, Los Angeles

Billboard Music Awards
December 2007, MGM Grand, Las Vegas

For event registration, schedules and sponsorship information visit:
www.BillboardEvents.com
The Presale Reprieve

Labels, Developing Acts Still Keen On Concept

While some people think ticket presales may have reached critical mass with superstar artists (Billboard, Feb. 3), for developing acts, presales remain an indispensable marketing tool.

According to Harlan Frey, VP of touring and artist development for Roadrunner Records, "It's far too early to slam the lid on presales, at least for his label's acts. "We use presales religiously for our headlining acts as a great marketing tool to help bridge the connection between our bands and their fans," Frey says. "Presales supersize our bands' fan bases. They basically reward them for coming to the party early with a lesser expense and an opportunity to be guaranteed a ticket."

Typically, Roadrunner will link acts to its affiliated presale site, be it artistarena.com, musicvitality.com, or another. "We make sure this information is posted on our bands' MySpace page, we send out the link on our Roadrunner e-mail blast that goes out to 350,000 people, and we also put it in our press releases. We're informing those who we are to know are core fans," Frey says.

Promoters, venue and ticketing master contracts tend to keep the average allotment of tickets available for presales at about 8%-10%, but that number can be higher. "There are promoters out there who truly see the value of increasing those amounts," Frey says. "Why wouldn't you want to sell as many tickets as you can while you're doing the best you've ever done and have a chance to use presales to increase your ticket sales?"

Frey says any kind of marketing and promotion for a developing band is a good thing. "The bottom line is we're advertising the fact, in a cool way, that there is a tour that's going on sale," he says. "It's hard enough as it is to get that information out into the marketplace."

Roadrunner has seen dividends for presales with Slipknot, Dragonforce, Killswitch Engage, Stone Sour and even Nickelback, the last of which being one of the top touring arena-level bands in the country last year.

"They absolutely are in the mainstream, but that doesn't mean we shouldn't continue taking our developing artists practices to another level," Frey says of Nickelback. "Slipknot, we've constantly developing them and they're in cut-down arenas. We don't want to stop at averaging 10,000-14,500 people. We want them to sell out avenues and large arenas."
Mika Makes His Mark
Branding Developing Organically For Rising U.K. Star

It’s not every day that the powers that be at MTV universally embrace and take a chance on an unproven, unknown talent. But that’s what happened last October when the network’s senior VP of music and talent Amy Doyle and her New York team were introduced to the music of Mika. “Reaction to his music was over the top,” says Peter Baron, VP of label relations, music and talent at MTV. “So from there, a long-term plan was created.”

Fast forward several months and Mika has a No. 1 single (“Grace Kelly”) and album (“Life in Cartoon Motion”) in the United Kingdom. Indeed, the Lebanese-born, U.K.-raised newcomer Mika is fast becoming a household name overseas. Whether the artist repeats the process in the United States remains to be seen, but he appears to be off to a healthy start. Here, fans are initially learning about Mika and his music via his multiple brand partners. In addition to MTV, Motorola, Paul Smith, the Sundance Channel and others have united with Mika, with deals signed before there was any guarantee of Mika’s commercial success. At the same time, the artist has been steadily building a fan base on his MySpace page for months.

“lt’s about building a community organically,” Mika says. This is why, he adds, “you must go into collaborations with corporations for the right reason—and never because of money.”

Sure, the money can help with recording budgets, Mika acknowledges, but more important are the creative possibilities and exposure opportunities that corporate partners offer.


On Feb. 5, the day of the album’s U.K. release, Mika was the focus of a T-Mobile-hosted street party, held in a circus tent in London’s chic Mayfair neighborhood. “There were trapeze artists, circus performers, cotton candy stands and my cartoon characters came to life,” Mika says of the event. “T-Mobile gave us complete creative freedom and control. There was no compromising on my part, which is important to me.”

It’s also important for Mika’s management team. Fuerte Group co-founders Jerry Blair on the show, “Relax.” The London-based Iain Watt of Machine Management helps oversee the artist’s career in the United Kingdom and throughout Europe. “We look for multiple impressions,” Blair says. “We are focusing on an artist—not particular songs.” This explains why consumers are hearing “Grace Kelly,” “I Love Today” and fellow album track “Relax” in various campaigns around the globe.

“Love Today” is the centerpiece of numerous MTV platforms—thanks to Doyle, who has championed Mika at the network.

The underlying thrust for Doyle was to identify and break a new artist around MTV’s latest Monday-night programming block that launched Jan. 15. MTV’s first Mika initiatives debuted Dec. 15. “Love Today” became “the soundtrack” for the network’s Monday-night lineup campaign. MTV aired around 30 pieces of Mika-related creative—from 30-second spots to 10-second graphics on the channel. On the night of Jan. 15, all four credit squeezes were devoted to Mika, culminating in the 11 p.m. music video premiere of “Grace Kelly.” Throughout, Mika received support from mtv.com and mtvU, where he’s now in heavy rotation.

“Love Today” is also featured in the Motorola (RED) campaign, airing in all cinemas showing G-, PG- and PG-13-rated films. The Brett Ratner-lensed spot stars “Saturday Night Live” alumnus Chris Kattan and supermodel Aleena.

In Sweden, 3 Mobile used “Grace Kelly” in a campaign, while “Relax” was used in France to promote the Canal Plus TV show “Le Grand Journal.” One week after Mika’s appearance on the show, “Relax” was the No. 1 song at iTunes in France. And while Mika’s music does not play a role in Paul Smith’s worldwide spring ad campaign, his image is front and center. “Paul Smith is a British brand that is globally recognized,” Watt says. “This global association will help Mika in all territories. And since the campaign is breaking at the same time as the album’s release, it becomes a win-win for both sides.”

The activity surrounding Mika—here and abroad—is making for a compelling story at American radio. Approximately 60 stations, encompassing top 40, adult contemporary and adult top 40 are playing “Grace Kelly.” Universal Republic senior VP of promotion and artist development Joel Klaiman credits the song’s multi-format acceptance to Mika’s “credible music and significant brand partners.”

For 24/7 brand news and analysis, see billboard.biz/branding.
RINGTONES

BY ANTONY BRUNO

Polyphonic Flee

Companies That Started The Ringtone Business Branch Out Or Cave In

As lucrative as the global mobile music business is today—projected to be worth $9 billion by the end of the year—times are tough for the companies that started it all.

Early ringtone aggregators like 9Squared, Dwango, Faith West (now Moderat), YourMobile (now InfoSpace), Zingy and others have spent the last 18 months scrambling for new ways to survive in a mobile music market that has changed dramatically since their heyday at the turn of the millennium.

Through the creative leveraging of their technology assets and music industry contacts, these companies are developing new mobile services and applications in an attempt to remain relevant.

The mobile entertainment and music industries are at present inexorably linked. Ringtones and other mobile music revenue contribute roughly half of the total digital revenue collected by record labels today. At the same time, music-related applications make up nearly 70% of all mobile content sales—essentially carrying the nascent mobile entertainment industry.

Clips from a song's master recording have replaced the tinny, synthesizer-based polyphonic ringtones that served as the genesis of today's ringtone market. At the end of 2006, polyphonic ringtones make up less than 15% of today's ringtone sales, with master ringtones being the dominant and preferred format.

SUPER SLIM STREAMER

Sony-Ericsson has unveiled yet another model to its Walkman line of music phones—the W860. Silly name aside, the W860 sports a super slim profile at 9.4 mm, making it the thinnest Sony-Ericsson phone ever made. It ships with a 1 GB removable memory chip good for up to 900 songs as well as a 2 megapixel camera. And with an integrated Bluetooth transceiver, users can stream songs to compatible headphones, car stereos or home entertainment systems. It also has a “flight mode” feature that lets users turn off the wireless antenna on airplanes—although good luck trying to explain that one to the flight attendant.

It's available in Stell Silver or Flame Black (flame black!). Pricing will be determined by Sony-Ericsson carrier partners.

—Antony Bruno

BITS & BRIEFS

OFF THE WAL-MART

Wal-Mart has expanded its digital music download store with the beta launch of a video download service. More than 3,000 movies and TV shows are available from the service, which Wal-Mart says has the support of all the major movie studios. New releases will be available for video download on the day of DVD release, with prices ranging from $13 to $20. Catalog titles will go for $7.50 and TV shows $1.96.

Wal-Mart says it plans to offer physical/digital dual sales, as well, where customers who buy the physical DVD can purchase the digital copy at a reduced price. HE Video Merchant Services is the technology provider behind the deal.

STOP, LOOK AND DON'T LISTEN

New York State Sen. Carl Kruger is proposing a law that would fine pedestrians $100 for crossing the street while listening to MP3 devices, playing handheld games, typing on BlackBerrys or chatting on cell phones. Citing a “public safety crisis” that has resulted in at least three deaths in his district since September, the congressmen calls distracted walking a “nationwide problem.” He was expected to introduce his draft legislation on Feb. 14.

PATENT PROGRAM PENDING

In an effort to bridge the longstanding gap between Open Mobile Alliance-based digital rights management standards and the licensing fees associated with them, Intertrust unveiled a new patent licensing program that lowers the cost to between 2 and 12 cents per year per subscriber. The OMA standards-body in 2005 agreed on a common DRM standard for mobile content, but it has yet to be implemented because companies holding patents on the technology set rates the wireless industry deemed too high—as much as $1 per subscriber per year. No indication yet as to whether wireless operators and device manufacturers will buy into the new licensing program.

At No. 12, Gwen Stefani's "The Sweetest Girl" crossed the biggest video premiere in January on Yahoo Music.

The band capitalized on winning Yahoo's "Who's Next" competition in January to get top 20 airplay as the record continues to gain fans.

YAHOO! MUSIC

TOP 20 STREAMS

BEYONCE - "HEBEREDE" 2,423,515
NELLY FURIEDA - "THAT'S ME" 1,891,402
CIARA - "PERFECT APRILS" 1,502,117
AKON - "DON'T STOP" 1,488,432
SKAURA - "THE OPEN EPIC" 1,374,351
DAUGHTERY - "RUN TO THE SKY" 1,337,943
JIM JONES - "WALK WITH ME" 1,253,594
BOW WIVEZ "THE COLUMBA" 1,256,138
PAULA DE'ANDA WALK WITH ME" 1,237,358
Owen Stefani - "THE WHO'S NEXT" 1,176,637
FALL OUT BOY - "THE INFERNO" 1,742,845
FERGIE - "FOOTLOOSE" 1,137,829
LLOYD - "IF I CAN'T HAVE YOU" 1,123,206
VANESSA MOONGENS - "OPEN ROAD TO HOLLYWOOD" 1,002,357
OMARION - "DON'T TUG MY CORD" 991,278

MELLOPHONE - "MAKE A NEW YEAR'S 2007 RESOLUTIONS" 915,475
UNK - "SHUT UP & DIG IT" 905,890
CHRISTINA AGILERA - "HOT" 819,403

The biz 20 audio and video streams (combined) for the week ending Jan. 11. Source: Yahoo! Music

For 24/7 digital news and analysis, see billboard.biz/digital.
Nearly 15 years ago, a major motion picture company tapped publishing veteran and lawyer Irwin Robinson to helm its music publishing division. Paramount Pictures executives gave the new chairman/CEO of Famous Music a mandate: Grow the company.

At the time Famous controlled fewer than 100,000 copyrights, primarily from film and TV shows, and had only signed a few acts like Living Colour and Martika. Today, Famous is one of the leading U.S. independent publishers, controlling more than 125,000 copyrights. Its roster includes artists/songwriters like Eminem, Busta Rhymes, Shakira and Daniel Powter—as well as such producer/songwriters as Linda Perry and Akon.

Earlier this month, parent company Viacom put Famous on the auction block. Whether Robinson ends up owning, running or leaving Famous remains to be seen. But his iconic status in the music publishing industry is set.


As chairman of the National Music Publishers’ Assn. (NMPA), Robinson is front and center during one of the most critical times in publishing history as legislation, rate-setting proceedings, digital opportunities and piracy play major roles in the future of publishing.

What was the first thing you did at Famous to grow the company? We took the company from a motion picture and TV base into the mainstream of contemporary music. In 1994, Viacom bought Paramount and decided to sell Famous. For 18 months, we didn’t sign very many songwriters until Viacom was convinced to keep the company. Then we took a more aggressive approach, looking at songwriters, signing sparingly when the deal was right. We can’t be in bidding wars with the big companies, but we’re always able to get a budget that is necessary to sign songwriters, artists and producers.

How is Famous responding to the CD sales decline? We are beefing up our efforts in all of the other license areas, with synch for film, TV and commercials. We have broadened our business, bought a production music library, Extreme Music Production, which owns copyrights and master rights, but which has a much higher margin than a traditional publishing business. Labels and digital services say publishers are being unrealistic, even greedy, to want higher mechanical and digital royalty rates for compulsory licenses when music sales are dropping and digital distribution is at a nascent stage. Why should there be higher rates? The rates for music have always been based on the value of the music, not whether or not someone is making a profit. With respect to the mechanical, we haven’t had a huge rate rise in a century. It took three years short of a century to get from 2 cents to 9 cents. Music is the raw material for the product they’re trying to sell. If we had a consumer price index increase, we’d be at 40 cents. We’re only at 25% of that.

Does the compulsory license process need reform? Yes, it does. For a compulsory license, the record or digital media company must go to the Copyright Office, pay a fee and get a license. Then it has to report once a month with certified statements and pay money. Nobody wanted to do that, which is why the Harry Fox Agency license was created—a “workaround” of the compulsory license. Since no one uses the [statutory procedure] too much, it should be reformed.

Publishers are sometimes seen as roadblocks to an artist’s success, wanting license fees at rates that make it too expensive to offer promotional recordings. What is your position on offering gratis deals to help promote a new artist? Famous has done that. If you have any number of occasions, where we find a difficulty in doing it is where there isn’t a price set for the kind of use that’s going to be made. For example, video streaming. To give a low or gratis rate license even though that may help the artist is difficult because if you want to go into a rate setting [proceeding], it is evidence that may be used against you. Even with Shakira, we’ve gotten a small fee to protect the fact that it’s a license, and there’s language in the contract that it won’t be used as evidence against us.

How would you describe the relationship between publishers and labels? For the most part, it is cordial because the people we interact with at the labels are people who are interested in the talent—mostly A&R people. They aren’t the ones taking the position that we want too much money. We encourage the careers of our artists, and we say we will help you with promotion.

How about the relationship between publishers and digital media companies? Companies like MTV interact with publishers all the time. Mostly in the area of sync [licensing for video]. But there isn’t any real interaction between publishers and digital media companies; there’s no direct connection since record companies are “passing through” our licenses. They don’t need to talk to us, and we can’t audit them because there’s no privity of contract (i.e., publishers aren’t parties to the contracts). Pass-through is one of the rights we’re trying to get rid of through legislation; we want to work with them [directly].

What are the NMPA’s litigation priorities for 2007? Certainly pay attention to the [peer-to-peer] services, satellite radio, social networking sites that profit without getting permission [to use the compositions]. At the moment, we’re trying to negotiate with satellite radio companies.

Are there litigation priorities for Famous this year? We hate litigation. When we are asked by the NMPA to be a part of a class or a principal plaintiff, we will do so. In the last couple years, Famous made settlements with a lot of karaoke companies and have collected a couple million dollars from two or three companies.

How much time do you dedicate to your role as NMPA chairman, and why? A lot. Out of a work week, 20% of my time. I love songwriters and what they do. I spend the time at the NMPA because, for writers and publishers, it’s worth the time to fight for them in Congress and to bring litigation to try to get as much money as we can from users who are not paying.

The rate-setting proceeding at the Copyright Royalty Board this year is one of the more significant events that I will get through in my 50 years for both publishers and songwriters. But we have our armor and we’re loaded with great economic data.

I spend the time at the NMPA because, for writers and publishers, it’s worth the time to fight for them in Congress.
Chicks Fly High

BY GAIL MITCHELL

LOS ANGELES—In the aftermath of the Dixie Chicks' five-Grammy Award sweep, the group's tenacious relationship with country radio stepped back into the spotlight.

The consensus from an informal poll of major- and medium-market country programmers holds that the trio's winning album "Taking the Long Way" and single "Not Ready to Make Nice" were strong recordings that deserved recognition. In addition to record, song and album of the year, the Dixie Chicks picked up statuettes for best country performance by a duo or group as well as best country album.

But we wish they liked country radio and country fans more. The Dixie Chicks lead singer Natalie Maines acknowledged the disconnect when the group accepted the best country album award, noting, "A lot of people just turned their TVs off right now."

Chicks

DIXIE CHICKS member Natalie Maines acknowledged that some Grammy voters may have been attracted to the political back-story surrounding the album "Taking the Long Way," which addressed the fallout from her 2003 comments about President George W. Bush. "It's hard to put into words, but I'm definitely aware we were up against a lot of great music," she said backstage. "I love our record and think it's the best one we made. Definitely think people had inspiration and motivation behind voting us to win five of five. It's unbelievable, and I think people were using their voices."

"Not Ready to Make Nice," the album's most-discussed single, was a strong recording that deserved recognition. In addition to record, song and album of the year, the Dixie Chicks picked up statuettes for best country performance by a duo or group as well as best country album.

Beyond that, however, the sentiment turns prickly.

"Since the Grammy Awards, this station has received only about 15 total Dixie Chicks e-mails, mostly inquisitive," WKLB Boston PD Mike Brophy says. "We were seeing 50% negatives on their music when 20% negatives are enough for us not to play any song. The Chicks' music is great and their marketing is top-notch. But we wish they liked country radio and country fans more than we've seen written in the trades.

Dixie Chicks lead singer Natalie Maines acknowledged the disconnect when the group accepted the best country album award, noting, "A lot of people just turned their TV's off right now."

The chasm stems from Maines' comments against President Bush at a 2003 concert in England. The ensuing backlash included radio bans, CD burnings, death threats and a career slump, all documented in the 2006 documentary " Shut Up and Sing. " Preceding that were "Taking the Long Way" and "Not Ready to Make Nice," which were shunned by country radio.

Part of the blame, several PDs contend, can be attributed to

the Chicks because they have distanced themselves from the country format.

PD Gregg Swedberg, whose KEKY Minneapolis supported the album, says the trio's awards were deserved. He calls "Long Way" a "great country record whether that's what they want to call it or not. We supported the Chicks every step of the way on this, so it's not like we didn't take a shot.

"Having said that, I just don't see what the point is in asking whether the wins will change the way country looks at the Chicks. The Chicks have repeatedly stated they don't want to be played by country radio. Even stations that have supported the band have been snubbed by them in order to further their marketing strategy that nobody supports them."

"I'm just so happy my peers nominated me eight times and winning three of those is icing on the cake," said Blige, whose career Grammy total now numbers six.

The Red Hot Chili Peppers claimed four awards, including best rock song and rock performance by a duo or group with vocal for "Dani California."

Enjoying its first wins since a lone Grammy 14 years ago, the group acknowledged backstage they weren't upset over losing album of the year, for which its "Stadium Arcadium" was nominated. A teasing Chad Smith, who also played drums on the Chicks' album, said, "I was hoping they wouldn't win album of the year because these guys might be mad at me."

While many predicted the critically acclaimed Gnarls Barkley would win record of the year for "Crazy," the duo of Danger Mouse and Cee-Lo did nab two Grammys for best urban/alternative performance and best alternative music album for "St. Elsewhere. " Other first-timers winning Grammys included best new artist Carrie Underwood, "The American Idol" alum, who bested Chris Brown, James Blunt, Imogen Heap and Corinne Bailey Rae, also won best female country vocal performance.

http://www.americanradiohistory.com
MARY J. BLIGE, who won three Grammys stemming from her comeback album "The Breakthrough," says her next album will continue to reflect the progression of her life. "I'm a human being. People judge you and want to put you in a category or box," she says. "You can also have your own issues and problems. At the end of the day, you just have to put your back up straight because you're so sick of slumping. I believe the only way to be able to be seen and recognized is to keep challenging myself to come up higher."

Discussing his onstage shoutout to Oprah Winfrey and Bill O'Reilly (which garnered plenty of laughter in the print room), LUDACRIS noted, "Hip-hop artists have something to say, but I don't think people listen to what we have to say. They don't understand where we come from and our reality. When we make rap albums talking about our neighborhoods—we're not just trying to talk about bad things. It's what's happening around us. That's another reason why I thanked Bill and Oprah. I've been faced with a lot of adversity and that basically caused me to write in a certain way for this album. In a way they [Bill and Oprah] contributed to my writing process on this album. I think people who criticize rap are very scared of the truth and reality—and what's going on."

Two-time winner TONY BENNETT admitted he loved being recognized in the traditional pop vocal album category "because it means music that will last forever. That's my premise for making music—that it won't be dated. Songs by Nat 'King' Cole, Ella Fitzgerald and other artists still sound modern now and will 50 years from now. As for future plans, Bennett said he's always on the lookout to come up with something different. Among the ideas he's toying with is to do an entire album with Stevie Wonder, "just piano and voice." Then there's longtime collaborator k.d. lang, whom he describes as "very honest and one of the best singers I've ever heard." His advice to the music industry: "Instead of telling the audience what to listen to, find out what they'd like to hear. Give them what they want."

At Grammys

Best pop vocal performance winner CHRISTINA AGUILERA, sporting a "30s-style hairdo and a lacy black dress, said she spent weeks preparing to sing the late James Brown's "It's a Man's Man's Man's World" during an R&B tribute segment, which also included Chris Brown, Smokey Robinson and Lionel Richie. "I was doing my research big-time," she said. "I was watching [Brown] DVDs and watching his spins getting ready for tonight. I didn't do his spins. I was afraid I'd trip on my heels or something." She says "Candyman" will be released as the next single from her album "Back to Basics," and more are on the way. "I've got 23 songs to pick from on these two discs, so there's lots of options."

Other key winners were Ludacris, John Legend. Chamillionaire featuring Krayzie Bone. Justin Timberlake, T.I. like Turner. John Mayer, Tony Bennett and producer of the war Rick Rubin. This year's awards were also marked by two ties. Best spoken word album went to Jimmy Carter and the late Ossie Davis and his widow Ruby Dee. Best Latin pop album was awarded to singer/songwriters Arjona and Juliesta Venegas. Starting with show opener The Police, who announced the next day a reunion tour that kicks off May 26, Grammy performances paid homage to other musical icons like James Brown and the Eagles in specially themed segments. Contemporary music was represented in turn by a slate ranging from Garfis Burkley, Blige and Brown to Shakira with Wyclef Jean and Timberlake and T.I. The latter performance also featured Robyn Troup, the 18-year-old winner of the first My Grammy Moment contest, a nod to the pervasive popularity of "American Idol." Blige's backstroke proclamation that the show "represented that real music is back," was reflected in the ratings. According to Nielsen Media Research, the Grammy Awards rebounded 18% over last year's ratings, reaching an estimated 20.1 million people.

For complete coverage and backstage moments, visit billboard.com.

Additional reporting by R.J. Curtis of Radio & Records in Los Angeles.

As a teenager in Houston, Robyn Troup used to turn down the lights in her bedroom, set up an audience of teddy bears at the foot of her bed and bolt out Whitney Houston songs. But at the 49th annual Grammy Awards, she sang in front of millions on live TV, with none other than Justin Timberlake at her side. It was all made possible by the My Grammy Moment contest, from which Troup was selected out of thousands of submissions on Yahoo Music. "It was like a blur," says Troup, 18, who will reportedly calm onstage while performing Bill Withers' "Ain't No Sunshine" and Timberlake's "My Love" featuring T.I. "They called my name; I grabbed the mic and just decided, 'Go, Robyn! Don't stand up here and freeze now.' " Troup, who is enrolled at the University of Southern California, made it all the way to the fourth round of "American Idol" auditions this year. But Troup says she's grateful she was eliminated at that point, "because then I wouldn't have been able to be part of all this." As part of her victory, Troup won a deal with Timberlake's production company but declined to go into detail about what that might mean for her burgeoning career. (Timberlake's rep did not return a call seeking comment.) The singer has yet to sign on with a manager and admits she's having a hard time with the sudden adulation. "I can't believe people actually want to work with me," she says. "People are telling me, 'You need to get your confidence level up.' It's so weird for people to tell me, 'Wow, Robyn, you're good, and you have a future in this. Growing up, I never really heard that when it came to performing.'"

—Jonathan Cohen

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Backstage At The Grammys

The Life Of The Party
Stars, execs hit the town for the Grammy Awards


2) MusiCares honored Don Henley as Person of the Year. Attending the tribute were Gibson Guitar CEO Henry Juszkiewicz, Recording Academy president Neil Portnow, Henley, Los Angeles mayor Antonio Villaraigosa, CBS president/CEO Les Moonves and Les Bider.

3) Mary J. Blige; her husband, Kendu Isaacs; and Universal Music Group chairman/CEO Doug Morris relaxed at the company's Grammy afterparty.

4) Sony BMG Music Entertainment CEO Rolf Schmidt-Holtz celebrates with Beyoncé at Sony BMG's post-show party at the Beverly Hills Hotel.

5) The Grammy Foundation's Entertainment Law Initiative awarded five scholarships to law students at a Feb. 9 luncheon in Beverly Hills, Calif. Bimal Jayson Rajkomar won the grand-prize $5,000 scholarship; four runners-up received $1,500 scholarships. Standing are student Michael Jude Galvin, Universal Music Group president/COO Zach Horowitz, Grammy Foundation chairman Steve Schnur, Recording Academy president Neil Portnow and Rajkomar. Seated are students Lyle Preslar, Goldie Gabriel and Joshua Carpenter.


7) Van Hunt, Corinne Bailey Rae and EMI chairman Eric Nicoli attended EMI's post-Grammy party at Boulevard 3.
A thousand men crowd into a makeshift theater, wearing earth-colored jackets for warmth and turbans, topis or headscarves as tradition. They sit shoulder-to-shoulder on the stony ground under a canvas tent, legs crossed as if preparing to meditate. A streak of light appears behind them. The Bollywood movie has begun.

Months before a new film premieres, thousands of audio cassettes covered with brightly colored images of the movie's stars will begin appearing on carts and shelves in cities across India, most retailing at 45 rupees ($1) or 100 rupees ($2.24) for the CD, a format that is finally gaining some ground on the subcontinent—although cassettes, all but dead as a format everywhere else on earth, still account for more than 60% of units sold.

That's not the only unique aspect of the Indian music market. America's No. 1 selling album of 2006 may have been a soundtrack, but in India movie soundtracks account for nearly 70% of the music market. A hit production will sell more than 1 million units, with the same number of pirated copies making their way to the black market, selling at notorious piracy hubs like central Delhi's underground Palika bazaar, a maze of more than 100 small shops and kiosks where loud music blares from every corner and illegal porn videos also sell in big numbers.

Until now this has been many people's impression of India's music biz—a poor nation of more than 1.1 billion people with piracy rates reaching 55% of available product. No one knows for sure how much revenue the music industry generates as the highly competitive companies closely guard their figures. The IFPI lists the 2005 trade revenue for recorded music sales (the latest figures available) at $111.6 million, while some industry figures estimate an additional $20 million in digital sales and $20 million in export sales above and beyond that. Either way, it accounts for less than 1% of the worldwide music market.

But now many music companies are seeing opportunity. They see a middle class of 100 million people, perhaps, by some estimates, as many as 100 million—equal to the entire U.S. population. Despite the piracy, Indians bought more than 67 million legitimate music cassettes in 2005, and nearly 104 million cassettes and CDs combined. This puts India on par with such established music markets as Germany (124 million) and France (97 million) when it comes to gross units purchased.

Mobile phones are becoming the consumer device of choice—with subscriptions growing at a faster pace than anywhere else in the world—and music is part of the mobile mix. FM radio, which until five years ago did not exist in India, is expected to build demand for more music. The government has eased restrictions on foreign investment, raising equity limits in telecoms to 74% and in radio to 20%. And the economy just keeps growing.

"India's place in the global economy has become far more substantial," deputy U.S. trade representative Karan Bhatia says. "India's economic growth rates are just a little less than China's at 8%-9% instead of 10%, is premised on its rapidly growing domestic economy—internally driven—unlike China's growth, which is premised largely on exports. It's largely from the fast-growing middle class.

The land where Bollywood has long ruled and the cassette is still king is opening up to new technologies, new genres and a trove of opportunity. In INDIA ...
THE HARD CELL

Mobile Music To Dominate Indian Biz By End Of 2007

The future of the Indian music business is mobile. According to data released by Singapore-based digital music content provider Soundbuzz, 2007 will see digital sales—largely driven by mobile music—outweigh physical sales for the first time on the subcontinent. Below, Billboard connects you with the business models and the players that will make your mobile plans ring true.

FORMATS

There are no solid figures for actual download units sold due to many factors, including the confidentiality of business information and lack of any reliable industry tracking mechanisms. But Mumbai-based, mobile content provider Hungama estimates that music represents about 65% of the available content for mobile phones in India. Hungama says it sells about 500,000 ringtone downloads daily at retail prices from 7 rupees (15 cents) to 20 rupees (45 cents). Nationwide, Hungama managing director Neeraj Roy estimates about 1.3 million downloads daily.

A study released in December estimates last year’s mobile value-added service (VAS) industry at 28.5 billion rupees ($464.7 million). The study, produced by the Internet & Mobile Assn. of India (IAMAI) and eTechnology Group@IMRB, shows that short message services (SMS) make up 40% of the market. But entertainment-based VAS applications are driving the market in value and volume, it says. Ringtone downloads account for 35% of the market, with games and data (e.g., wallpapers and logos) at 7%. The 2007 VAS market is forecast to grow this year by 60% to 45.6 billion rupees ($1.03 billion), with ringtone revenue of around 16 billion rupees ($336 million).

Telecoms keep the revenue for SMS but, according to the study, revenue-sharing arrangements for content typically provide 15% of revenue to copyright holders, 25% to aggregators or developers, and 60% to the telecoms, the report indicates. It notes that this split is significantly different from that in China, where telecoms keep only 20%-30%.

Soundbuzz’s Sarronwala claims the shares for music content break down rather differently. He says a label’s share of retail price works out at about 25%-30% for mobile music, as opposed to between 50% and 60% for online, adding that mobile companies retain between 40% and 50%—“amongst the highest in the region”—for all mobile transactions.

“Top that with a hefty 15% sale by the Telecom Regulatory Authority of India (T-RAI) and content distributors,” he says, “and it’s end up with about 5%-10% for mobile and 25%-30% for online,” Sarronwala says.

HANDSETS

The success of a mobile phone subscription is lower than fixed line costs in many places, and wireless subscribers outnumber wired subscribers by more than 3.3:1.49.5 million rupees, or $2.5 million, is generated by the TRAI reports. Of the wireless subscribers, 105 million use mobile phones, an 80% increase from December 2005, the Cellular Operators Assn. of India reports.

India now surpasses China as the fastest-growing mobile market in the world. Experts predict 250 million mobile subscribers in the next three to five years, as many as 25% of the population. As there are in the United States today.

Mobile phones also appear to be the digital device of choice for Indian consumers. Mehra notes that there are a large number of consumers who have mobile phones but no music system, personal computer or other music device.

Bearing this in mind, consumer electronics sales figures provided by iSuppli Corp.’s Jagdish Rebbel, director and principal analyst for wireless communications, consumer electronics and India research for the California-based firm, in 2004, total demand for personal, portable and home stereos roughly equalled the demand for mobile phone handsets in India at nearly 21 million units each. By 2006, mobile phone handset demand more than tripled the demand for stereo equipment, reaching 75.8 million units compared with stereo demand at 23.5 million units.

As for PCs, Manoj Kohli, president of telecommunications company Bharti Airtel, in November reported “mobile users outnumber PC users in India by a factor of six.”

TELCS

Three telecommunications companies control more than three quarters of the mobile subscriber market. Privately owned Bharti Airtel holds a 30% share with nearly 32 million subscribers as of the end of December. Last May, the company offered lifetime cellular service (to receive calls) after 12 monthly payments of 99 rupees ($2.22).

That same month, Airtel announced that it had passed the 75 million mark in total music downloads from its service, which includes ringtones, master ringtones and MP3s. The first music offerings were ringtones by renowned Indian composer A.R. Rahman (see story, page 32), composed for Airtel about four years ago. Airtel also has its Easy Music program, where customers walk into an Airtel retail store (about 100,000 locations) and download ringtones or ringbacks from a selection of more than 15,000 songs in 20 different languages. Prices range from 10 rupees ($0.22) to 30 rupees (67 cents).

Earlier this year, Airtel also hooked up with Soundbuzz to offer full music downloads. Prices range from 10 rupees for a local song to 19.99 rupees (45 cents) for an international hit.

The second telecom is government-owned BSNL, which has slightly more than 22% of the subscribers. It began offering ringtones in 2005 from OmMobile, an India-based mobile content provider. Prices vary depending on the type of VAS used.

The third company, Hutchison Essar, has 22% of the mobile market. It was the first to introduce full-song downloads to mobile phones in India. Teamimg with Hungama, music production company Filmtrack and record company T-Series, the offering was initially compatible with some Nokia phones. Prices start at 20 rupees (45 cents) per song.

—Susan Butler and Nyay Bhushan
DIGITAL DAYS

For the first time, it seems that the hottest growth prospects of India's music business could lie away from Bollywood and cassette tapes. This year India is predicted to become only the second country in the world, after South Korea, where digital music will generate greater revenue than physical sales—and most of it will be downloaded to mobile phones (see story, page 30).

"Customers are consuming much more music," says Aiyay Mehra, CEO of Planet M, one of the country's largest music retailers, "but the format and delivery are completely changing. There is a huge amount of digital downloading to the handheld."

The latest IFPI figures available (2005) do not contain digital sales data. But Soundbazz estimates the total retail value of both physical and digital sales in India will grow from 14.5 billion rupees ($212 million) in 2005 to 41 billion rupees ($911 million) by 2009. Of that, Soundbazz says mobile music will contribute 36 billion rupees ($800 million), an eight-fold increase from estimated mobile sales of 4.5 billion rupees ($99 million) in 2005. They expect ringtones to remain the dominant format, but that ringback tones and full-track audio and video downloads will also gain in importance. Soundbazz expects physical sales to halve during the same period.

With reportedly the lowest subscription prices in the world, the top mobile carriers are banking on entertainment as a value-added service for additional revenue. The Bollywood scene in particular is tailor-made for a mobile market that's all about add-ons.

According to Soundbazz, Bollywood soundtracks account for almost 80% of mobile music sales, climbing about 3.6 billion rupees ($81.8 million) in 2005, predicted to touch 28 billion rupees ($636 million) in 2009. Soundbazz CEO Sudahesh Sarronwala says that, should such projected figures become a reality, it would "more than offset the drop in physical sales" for labels.

"With the manner in which films are promoted, it is a very natural draw for consumers to personalize their phones with their favorite music," says Neeraj Roy, managing director of Mumbai-based mobile content provider Hungama Mobile. The company controls the digital rights to around 70% of Bollywood content worldwide, with networks across 17 countries.

Previously, Bollywood producers would transfer both physical and digital rights to a record label, but Sarronwala says it is now "common to see big movies selling mobile music rights separately for a six- to 12-month window to a digital content aggregator or distributor."

The other 20% of mobile music sales is split between other Indian genres and international repertoire. It seems unlikely that international repertoire will grow beyond its current 7% share of physical even in the digital space," Sarronwala adds.

Online music is a far cry from the mobile powerhouse. According to a Forrester Research report last April, broadband penetration remains extremely low in India. Even among the top three socioeconomic classes in five major cities, it only reaches 3%. As of December, the Telecom Regulatory Authority of India reports 2.1 million broadband connections, far less than its previous projection of 9 million by 2006.

While there are reportedly more than 300 online music sites in India, the recent IFPI Digital Music Report lists only three legitimate services: Soundbazz, CrimsonBay and India Times.

Soundbazz lists 14 countries that it covers, promoting itself as offering more than 400,000 tracks from the four major labels and indie companies from the United States, Europe, Australia and Asia. The company claims that consumers purchased more than 420 million tracks in 2005, although India-specific figures are not available. Soundbazz also powers the popular India Times site, owned by India's largest media group, Times Group, which also owns the Times of India newspaper, music retailer Planet M and Times Music publishing.

California-based CrimsonBay offers online services in India with 45,000 tracks from more than 1,500 artists. Much of its content is from India's oldest record label, Saregama India. The company declined to provide information about the number of users or downloads.

"Mobile telephony has fitted into consumer lifestyles far better in Asia than, say, in the U.S.,” says Soundbazz CEO Sudahesh Sarronwala, who nevertheless predicts that India's broadband base will touch 30 million by 2009.

Soundbazz estimates that Indian online music sales stood at 1.35 million rupees ($29,540) in 2005 and predicts growth to 10 million rupees ($227,000) by 2009.

Even Planet M, which has 120 brick-and-mortar stores, is dipping its toe into the mobile market, with an initial six-in-store kiosks where customers can download ringtones and full music tracks direct to their mobile phones. It is experimenting with pricing at less than 10 rupees (22 cents) per ringtone and around 12 rupees (25 cents) per download.

The move reflects the impact piracy has had on the retail market. Piracy rates have grown in India from 30% of all recordings in 1998 to 55% in 2005, according to the Indian Intellectual Property Alliance reports. According to the Indian Music Industry (IMI), an IFPI-affiliated labels' trade group, physical unit sales peaked in 2001 at $175.2 million in trade revenue ($245.3 million retail) for 200 million units (190 million cassettes and 10 million CDs). Since then, sales have plummeted—by 36% in trade revenue and 48% in units sold. In 2005 (the latest figures available), the industry could sell only 103.6 million units (36.3 million CDs, 67.3 million cassettes and other formats).

Shreedhar Subramaniam, managing director of Sony BMG India and IMI chairman, agrees that at the rate revenue is growing for digital music it will soon pass physical sales. He estimates that digital sales—not included in IMI/IFPI figures—account for $20 million and will reach $100 million in two years. Developing New Music

To feed the digital distribution channel, FM radio may offer a promotional incentive.

"There is a lot of money being pumped into the Indian economy," Subramaniam says. "There is a huge branding opportunity here."

Until five years ago, the government-owned All Radio India—whose playlists are almost exclusively domestic repertoire—was the dominant broadcaster. The government then began offering private licenses for more than 300 FM frequencies in about 90 towns and cities. Some of the new stations have recently begun experimenting with more international repertoire, although Indian artists still dominate airtime.

In 2003, the government opened up the sector to foreign investment. It is expected to consider raising the foreign investment cap from 20% to 45% this year.

In January, Virgin Radio launched Fever FM in three cities under a consulting partnership with India-based HT Music & Entertainment, although details of Virgin's participation and investment are not known. Mumbai-based media group Mid-Day Multimedia has a joint venture with BBC World-wide to run the "Radio One" group of stations. Again, financial details are not known, al-
MEET INDIA’S BIGGEST POP STARS

A.R. RAHMAN
Based: CHENNAI
One of India’s most successful film composers and an individual artist in his own right, Rahman has redefined the soundtrack genre, most notably with the hit 1998 film “Dil Se” (Tips), which was one of the inspirations behind hit musical “Bombay Dreams.” Rahman’s acclaimed 1997 solo debut “Vande Mataram” (Sony BMG) showcased his vocal talents as well. The label claims “Mataram” clocked more than 500,000 units while Rahman’s soundtracks have been known to regularly cross the million mark.

SONU NIGAM
Based: MUMBAI
In his decade-plus career, Nigam has lent his voice to various hit Bollywood soundtracks while also delivering pop albums. A keen proponent of new talent, Nigam has also hosted various TV talent shows while being a judge on “Indian Idol.” Recent hits include the soundtrack to 2004’s “Main Hoon Na” (Venus Records) while the video for the title track of his 2005 album “Chanda Ki Doli” (T-Series) was on heavy rotation on the continent’s music channels.

ASHA BHOSLE
Based: MUMBAI
One of Bollywood’s most respected divas, Bhosle’s half century-plus career has included some of the genre’s greatest offerings, including collaborations with her legendary composer husband, the late Rahul Dev Burman. Her international projects include the 2005 Grammy Award-nominated collaboration with the Kronos Quartet, “You’ve Stolen My Heart” (Nonesuch).

‘India has more English speakers than the United Kingdom and more than half the population is under 25.’ —Judith Govey

FM group of stations.
Foreign investment in radio is “the key factor that will drive growth in this sector,” the PWC/FICCI report notes, estimating the sector will be worth 12 billion rupees ($272 million) by 2010. “This deluge of radio stations will result in rising need for content and professionals,” it adds.

However, the Indian music industry does not necessarily agree with this assessment. EMI’s Mahapatra says. The EMI commissioned a study by ACNielsen—owned by Billboard’s parent the Nielsen Co.—in 2003 (with periodic updates since then), which revealed that radio broadcasts actually cut into cassette sales by about 25%. “Taxi drivers, who used to buy cassettes on a regular basis, instead listened (to the radio) while driving around,” he says.

“Each time a new station is launched in a city, we see an industry experience a negative impact,” IRMI president Vijay Lazarus says. “We expect this to continue at least for the next five to six years, with the negative impact on purchasing increasing especially for the next two years.”

But other types of revenue may offset this somewhat. Mahapatra says that radio broadcasters have begun paying performance royalties, which they initially refused to do. And as radio formats begin to move away from the current Indian pop music to niche markets, they may actually increase demand for new music.

The timing may be right to look beyond Bollywood and develop more artists. Subramaniam says that more recently he has observed a fragmentation in the Indian film industry, with more adventures and dramas being produced. He says there are more modern, sophisticated movies resulting in fewer songs, although so far there are no statistics to bear this out.

Nonetheless, Subramaniam says there is resurgence in artist-based pop and rock music. Developing and producing artists—even in jazz and classical genres—is a growth area presenting opportunities for a broader range of music companies, he says.

Devotional (religious), folk and classical music make up 23% of the total music market, with international repertoire, primarily current pop music hits from around the world, topping it off at 7%. Domestic repertoire consistently accounts for 90%-plus of the total music market.

Few Western superstars have a visible presence in India, although many retail outlets recently featured prominent displays for Shakti’s “Oral Fixation,” released on the subcontinent by Sony BMG, after her MTV Video Music Awards performance in the United States last September was directed by Bollywood choreographer Parah Khan. The show was televised by MTV India on its international repertoire channel VH1 last October, where, despite its niche channel status, it attracted a lot of mainstream media attention.

Exact sales figures for Western acts are not available, but insiders suggest compilation albums are bigger sellers than those by individual artists (see sidebar, page 31). MTV India’s popular chart show “MTV World Chart Express” is regarded by many as the best indicator of international artists’ popularity—with Shakti, Irish singer/songwriter Ronan Keating and ringtone king Crazy Frog all currently enjoying heavy rotation.

THE RECORD INDUSTRY
For those with an entrepreneurial spirit there is room for new companies focusing on niche markets, Indian executives say. In fact, more internationals may be on their way. U.K. indie labels body AIM ran its fourth Independent Trade Mission to India for its members in December, in conjunction with government-backed export promoter U.K. Trade and Investment.

According to its mission statement, the trip aimed to “build knowledge of the Indian market, provide networking opportunities and make business contacts in the Indian music industry.”

Delegates on the December mission included renowned indie Rough Trade Records, Radiohead producer John Leckie, Muse publishers Taste Music Ltd., production company Maya World Productions and collection societies MCMG-PRS Alliance and PPL. They attended private seminars with Indian music business executives and international companies active in India and also visited film studios, with licensing and sync deals on the top of the agenda.

AIM international and friends manager Judith Govey was joint leader of the mission with Phil Patterson, export promoter for the British music industry with U.K. government-backed body U.K. Trade and Investment.

“British companies need to be in India now,” Govey says. “It has more English speakers than the U.K. and over half the population are under 25. Indian youth are disillusioned with the domestic music scene and radio, TV and cinema dominated by Bollywood. They’re looking for other types of music entertainment and broadening their taste, influenced by what they hear on the Internet and from international music shows.”

Patterson says it is too early to say what deals were made this time around, but previous missions have resulted in U.K. rapper Apache Indian landing both a record deal with Tips Industries and a fledgling Bollywood film career.
The The-school Indian music industry likes to keep things that way, only doing 'buyout' deals," he says. "But on the latest trip, we were meeting with some of the new, younger companies who are starting to look at Western-style deals. We heard about a healthy rock scene developing in Calcutta and a house music/DJ circuit in Bangalore. The seeds are being sown for a non-Bollywood indie label scene."

Any new labels setting up in India would join around 260 current record companies that produce music in at least 20 different languages. Universal Music, Sony BMG, and EMI Music are all present in India. Warner Music Group licenses its rights in India to EMI, which in turn is distributed by Sony BMG. The internationals are up against local companies that control most of the local repertoire and often do much more than just produce and sell records. Super Cassettes Industries, which operates as T Series, dominates about half the record market, according to the music industry sources, but is not a member of the EMI. According to some experts, the company controls as much as 70% of current Indian repertoire, with 2006 hits including the soundtracks to Hindi films like "Don," "Krrish" and "Lage Raho Munna-Bhai." It also has a film production company. With about 120 different dialects in India, Saregama is the only other label to even attempt a national footprint, yet still has only about a 17% market share, according to Subramaniam. Saregama controls the largest archive of Indian music. It was the first overseas branch of EMI (in 1901) and was sold to RPI Group in 1985. In recent years, it has focused on soundtracks to low-budget films, compared with its 90s policy of blockbuster acquisitions. It also owns a manufacturing facility and has a film production arm.

Tips Industries, estimated to be the third-largest independent label, owns about 3,500 audio titles and 50 Hindi movie copyrights. It is also involved in film production and artist management. Another player is Yash Raj Music, launched by leading Bollywood production company Yash Raj Films in 2004 to capitalize on its run of cinema successes. Recently, it has included the soundtrack to last year's action blockbuster "Dhoom 2."

Even with these new opportunities to develop artists and expand the music market, many believe the priority is for the country to get a handle on piracy and begin protecting music publishing interests (see Legal Matters, page 18). Although the copyright law is written fairly well to protect rights holders, enforcement is practically nonexistent. "The attractive feature is that [the Indian government] has an enormous interest in seeing piracy targeted in an effective way," says deputy U.S. trade representative Bhairava. "They do want to see improvements, but the piracy industry has organized crime elements and low-level, mom-and-pop aspects so there's a real challenge to effectively control it."  

Additional reporting by Nyay Bhusan in New Delhi and Mark Sutherland in London.

INTERNATIONAL PROMOTERS BUILD A MARKET IN INDIA

The Secret For Superstar Acts? Sponsorship, Sponsorship, Sponsorship

Ask about the Indian live biz and many locals might reply, "What Indian live biz?" Because another of the subcontinent's unique facets is the absence of any real circuit for domestic artists. Industry experts blame this on the fact that the public faces of the Bollywood soundtracks that dominate the recorded music sector—i.e., Bollywood movie stars—more often than not do not actually sing the songs.

On the other hand, India is increasingly attracting the attention of Western touring artists—although experts warn a presenting sponsor is a must, and often the artist has to be motivated above and beyond immediate financial reward.

That was the case when composer/pianist Yanni sought to follow up his hugely successful "Live at the Acropolis" project with a unique 1997 performance at the Taj Mahal in Agra, as documented on Yanni's "Tribe" CD/DVD.

The 10,000-capacity performance took place across the Yamuna River in a watermelon field. "We made a deal with the Indian farmers to buy up all of their watermelon crop for the season," Yanni's manager Danny O'Donovan says. The Yanni team worked with New Delhi-based travel agent Ram Kohli, as well as leading Bangalore-based concert promoter DNA Networks.

"There was quite a bit of controversy, and right up until the last moment we were in the high court fighting for the right to do this concert, because many people felt that having concerts at the Taj Mahal might somehow damage it," O'Donovan says.

Proceeds from the concerts went to the continued maintenance of the Taj Mahal and surrounding areas, bringing about $3 million to the infrastructure in Agra.

Nearly 25,000 people attended the three shows. Coca-Cola India sponsored the event and O'Donovan believes the shows "created a blueprint for this kind of sponsored concert event in India."

But India is also increasingly on the radar as a stop for international acts with a more regular touring schedule, although they, too, should seek local participation in playing the market.

"If an artist wanted to play the market as part of a world tour we would accommodate by either co-promoting or selling it off," AEG Live CEO Randy Phillips says. He cites Mumbai and Delhi as "the most likely cities to play a large outdoor date, since they have massive soccer stadiums."

When it comes to Western artists performing live in India, Phillips and others hail DNA Networks' Venkat Vardhan as the go-to guy. He played a key role in Indian concerts by Mark Knopfler, Elton John, The Rolling Stones, Sting, Bryan Adams and Enrique Iglesias and brings in Roger Waters on Feb. 11 at the Bandra Kurla Complex in Mumbai. Royal Challenge Indian Open golf tournament will present.

"The trend of artists coming to India is on an upward swing, and the business has been stable as it is still something in its infancy," Vardan says. "No reliable data exists for Indian concert ticket sales, but Vardan says the average attendance for a headlining Western artist in a major Indian city is between 10,000 and 20,000 per show. But with an average ticket price of $10-$15, sponsor dollars are necessary to defray production expenses and to make a viable payday for the artist."

An entertainment tax as high as 25% is just one challenge in making a visit to India financially viable for Western artists. "Live entertainment does not have the industry recognition like Indian cinema," Vardan adds. "So some of the tax structures, the permission process, freight clearances, etc., are difficult to obtain. Advance planning and approaching on a case-to-case basis is always a task."

Phillips adds that the Indian economy makes large venues like New Delhi is a must. "Given the need to keep tickets 'popular-priced,' going into stadiums with a sponsor may be the only way to effectively play the market."

Sponsorship is also open to musicians not in the superstar bracket. Joe Satriani played a three-day tour of India in May 2005, promoted by Mumbai-based Opium Events and supported by sponsors ranging from Air India to PepsiCo. He drew an average of 6,000 people to his shows in cricket stadiums.

Music companies are beginning to pay attention. EMI recently registered the company EMI Entertainment in India to promote major concerts with artists from abroad.

"But the business model has to be different," says Mohan Mahaputra, managing director of EMI Music India (Virgin Records). "It cannot be [just] on ticket revenue because the taxes on ticket proceeds can be very high."

There is also a growing club scene for imported dance music, with international DJs competing against the local trend for those playing remixes of popular Bollywood songs. Delhi-based night-club Elevate (capacity; 3,000) says it has promoted more than 300 dates by international DJs since its 2004 launch, including U.K. house figurehead Sasha and British Asian acts like State of Bengal and Rishi Rich. Elevate Entertainment director Monty Chadha says the club aims to provide "patrons with a similar experience as the best nightclubs in London or New York."

Sponsors like Bacardi and Smirnoff are also active on the club scene, while MTV India's international repertoire channel VH1 has promoted club dates in Mumbai, Bangalore and Delhi with the likes of U.S. hip-hop/rock act Flipside.

Phil Patterson, export promoter for the British music industry with U.K. government-backed body U.K. Trade and Investment, co-led the recent U.K. music industry mission to India (see story, page 25) and is in no doubt that the main opportunities for the international biz lie in the touring sector.

"At the moment there's just big stadium acts and covers bands in bars," he says. "But there are all these young people starting to discover Western culture. That means there are opportunities there for U.K. and U.S. acts—as long as people bite the bullet and go over. They might not make fortune on the first trip, but it will help to develop the market."

—Ray Waddell

Additional reporting by Nyay Bhusan in New Delhi, Susan Butler in New York and Mark Sutherland in London.

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IN TRIBUTE TO THE LATE CO-FOUNDER OF ATLANTIC RECORDS, BILLBOARD LOOKS BACK AT A LIFETIME IN MUSIC THROUGH MEMORIES OF HIS COLLEAGUES, EXCLUSIVE CHARTS OF ATLANTIC'S HITS AND AHMET'S OWN WORDS

ILLUSTRATION BY ROBERTO PARADA
AHMET WAS MANY THINGS TO MANY PEOPLE.
TO US, HE WAS EVERYTHING.

ATLANTIC RECORDS.... THE HOUSE THAT AHMET BUILT.
Ahmet Ertegun was the link, the most prominent executive of the modern-day music business who also was active at the birth of R&B, rock ’n’ roll and all the pop fashions since. His death Dec. 14, 2006, at the age of 81, a loss in so many ways, also deprivates the music industry of a wealth of first-hand recollections of its own growth and development. In 1997, to mark the 50th anniversary of Atlantic Records, Ertegun shared many of those memories with Adam White, who was then Billboard’s international editor-in-chief. (White today is VP of communications at Universal Music Group International.) As part of that tribute to Ertegun, we present a few highlights of that interview published in the Jan. 17, 1998, issue. The full 10,000-word interview appears exclusively at billboard.biz/ahmet.

For 50 years, Ahmet Ertegun has owned, operated, transacted and navigated Atlantic Records to the pinnacle of the modern record business. He had his earliest partners—among them, Herb Abramson, Jerry Wexler and his brother, the late Nestor Ertegun—did so with dedication and integrity, sophistication and street savvy. And by listening to new music. Since the 1950s, generations of musicians, singers, songwriters and producers have traveled by the lights of such Atlantic beacons as "Sh-Boom," "What’d I Say," "There Goes My Baby," "Respect," "For What It’s Worth," "Stairway to Heaven" and "Good Times." That’s how we didn’t get that song.

Did it bother you when white pop acts covered your records? What bothered me was when we couldn’t get our records on white stations. We couldn’t get any of the major stations to play "Sh-Boom" [by the Chords, in 1954]. I was going crazy, because I thought it was a pop hit.

Then the Crew-Cutz made it; they were an unknown group of four Canadians, who just copied it exactly. It was like real discrimination. For once, I could feel what black people feel every day, because I was being discriminated against.

Your ability to tap into the new rock coming from England was central to Atlantic’s transition from an R&B-rooted label to a broad-based industry powerhouse. For instance, Led Zeppelin, Blackwell, Rudy Toombs. They would come down, sit around. None of them played any instrument, but they would clap hands and sing, “I’ve got fever,” or whatever. Miriam [Abramson] chased Otis out of the office because he asked for $10 for “Fever.” That’s how we didn’t get that song.

That was the result of our signing the Young Rascals. Steven Weiss represented the Rascals and he made a terrific deal for them. When Peter Grant came to America to make a deal for the “new Yardbirds,” Steven Weiss was Grant’s lawyer. So the man we complained about bitterly—because of the tough deal we had to make for the Rascals—became the man who brought us one of the greatest groups in the history of music, Led Zeppelin.

When the Rolling Stones did eventually sign with Atlantic, one reason was supposedly that you fell asleep while talking to Mick Jagger at the Whisky-A-Go-Go in Los Angeles. I wasn’t pushy. Mick doesn’t like pushy people. But we were friends. Then I met the toughest negotiator of all [representing the Stones], who also happened to be a close friend, Prince Rupert Loewenstein. Rupert would sit up all night and read that 400-page contract and annotate. I never sat down and read a 50-page contract. What do I have lawyers for?

Some remarkable people have worked for Atlantic throughout its history. I had the great luck of being involved with people of high ethical background. I must tell you, Miriam [Abramson] was an important person in keeping discipline at Atlantic Records, and keeping everything on the up-and-up. She is unharried, unrecognized. Jerry Wexler, extremely honest, very straight. Jerry Greenberg, the same. Doug Morris, he prizes himself on setting an example for his sons. He’s one of the highest moral character. Sheldon Vogel, Val Azzoli, the same.

The business has changed a great deal since the beginnings of Atlantic. Yes, the business has changed. We’re expected to do 15% better every year, and entertainment is not the kind of business where you can predict any outcome. I used to think it was a joke in these [corporate] budget meetings—and they’d say, “What are you going to do to make it a better year?” I said, “You know what we’re going to do? We’re going to try to make more hits.” What else is there to do?

Hasn’t your “other” life been the key to the continuity of you and Atlantic through these 50 years? Along with my love of blues and jazz and so forth, I also had a social life with my old friends. I never really spent evenings going out with other people in the business. I don’t have anything against them. On the other hand, all they do is talk about how many [records] were sold, what’s happening with this or that record. When I leave, I just go to my other world.

DOCUMENTARY DUGS DEEP TO PROFILE ERTEGUEN’S SUCCESS

PBS TO AIR HISTORY OF ATLANTIC RECORDS

Everyone from Ray Charles to James Blunt can be seen chiming in on the life and loves of Ahmet Ertegun in the documentary “Atlantic Records: The House That Ahmet Built,” set to premiere in May on PBS.

As part of the “American Masters” series, the film takes an in-depth look into Ertegun’s contributions to rock ’n’ roll history via previously unreleased performance footage, home movies and interviews with such Atlantic artists as Phil Collins, Aretha Franklin, Solomon Burke, Mick Jagger and Mick Jones.

The film’s writer/director Susan Steinberg worked in conjunction with “American Masters” creator/executive producer Susan Lacy on the film for more than four years. “What first struck me about the man was his elegance,” Lacy says about her first encounter with Ertegun, at a lunch in his Santa Barbara, Calif., home. “That was the very interesting thing about him, those two sides of the coin. He was cosmopolitan, elegant and a real European man. But then he could party with the best of them. Both sides were so incredibly personable.”

Lacy was intrigued with Ertegun’s unique back story: a Turkish immigrant in love with the music of another American minority, African-Americans, who ultimately nurtured the art form for the rest of the country to enjoy.

The filmmakers were able to compile rare footage, like that of Ertegun’s early exchanges with Ray Charles, only to pair it with film of the two chatting months prior to Charles’ death in 2004. "I think Ahmet had this feeling for music and never got in the way of the music, never at no point from start to finish," Charles notes in the film. "As opposed to most record execs, Ahmet is different. He knows his music." —Katie Hasty
Forever a part of our music. Forever a part of our hearts.
AHMET ERTEGUN'S GLOBAL PERSPECTIVE SHAPED ATLANTIC'S DESTINY
BY PAUL SEXTON

A RICH WORLD VIEW

The tales of Ahmet Ertegun's international adventures as a music executive and a socialite are legion. And just when you think you've heard them all, up pops another musician touched by his presence to contribute more memories.

What set the late co-founder of Atlantic Records apart from his contemporaries was his world view.

The record business to him was never just about the United States. Just as his father had been a globe-covering Turkish diplomat, Ertegun truly had a window on the world of music and through it he saw cultural possibilities for which scores of his international artists will forever be grateful.

Take the Average White Band, the funk act from the theretofore unappreciated R&B outpost of Scotland. Like all of the U.K. acts that were honored to spend time on Ertegun's radar, they were energized by his creative flow and peerless sense of style.

Former ABW frontman Hamish Stuart recalls: "We didn't really get involved with Ahmet until Jerry Wexler moved on. Arif Mardin was a big connection, then slowly Ahmet came into the picture as our mentor at Atlantic. This was around 1978, when we were doing the 'Feel No Feet' album in the Bahamas. He was wonderful, hilarious," Stuart says. "What an immaculate, dapper character. Wherever he was, he looked like he hadn't walked a block in his shoes. Straight out of the limo. He was just an amazing character. I saw an interview where they asked him what he thought of the guy that played him in the 'Ray' movie, and he said, 'Ah, he wasn't charismatic enough. Typical.'

Stuart waxed lyrical about an award night for which Ertegun, at 77, traveled to London to be guest of honor in 2001. He was presented with the Music Industry Trusts Award as man of the year for his contribution to the global careers of such British greats as the Rolling Stones, Cream, Yes, Led Zeppelin, King Crimson and many others.

"They don't give that award to foreigners, do they?" Ertegun asked this writer just before flying to the United Kingdom. He explained: "I feel partly British, because I spent part of my youth in England. I was a great fan of British music even from the jazz days of the 1930s, when I was a very young boy. Prior to living in England, we'd been in France and Switzerland, but England felt much closer to America."

One recalls that on the awards night, approaching the podium for a typically memorable speech and walking with a stick, he said: "There's no truth in the rumor that one of my rappers did this.

Manager and impresario Robert Stigwood worked extensively with Ertegun on such clients as Cream and the Bee Gees, and remembers a friendship founded on fun, notably on one business trip to Japan.

"A delegation came to our hotel suite to say goodbye," he recalls. "Ahmet's bedroom was one end and mine the other, with an enormous lounge room in between.

"Unbeknown to me, there were about 20 be-suited Japanese executives in there. Ahmet comes into my bedroom and throws my ice bucket over me. I get out of bed stark naked. Ahmet chases me into the lounge room, and these 20 be-suited executives all stand up and say, 'Good morning, Mr. Stigwood.'

"I remember going through French customs with him once and putting a porno photo over his passport photo," he recalls. "It all sounds very schoolboy, but when you're traveling those long distances, he was a wonderful companion and always the life and soul of the party.

"At one stage, when our careers went separate ways, we were bidding against each other for the Stones, but even that we could do in a pleasant, civilized way," Stigwood says.

"We traveled the world together. We were in Paris once for a meeting and it was my birthday the next day. He brought a jet in as a surprise to take me to Istanbul. Mind you, he did have some nice trips on my private yacht."

In the pages of Billboard only a few weeks ago, a new Atlantic breakthrough artist, Scottish singer/songwriter Paolo Nutini, recounted how he received words of wisdom and enthusiastic encouragement from Ertegun in recent months. His 60-year passion for a business he helped sculpt alone until his last day.

The current managing director of Atlantic Records U.K., Max Lousada, recognizes that:

"What he embodied was the old-school appreciation of hit songs," Lousada says, "the passion, commitment and investment in real artists, wherever that journey would lead. That, and not being afraid of having a direct conversation."

The musical exchange program between the United Kingdom and the United States was one that Ertegun helped establish. It brought rich rewards for the aforementioned Brits and such others as the Bee Gees, Dusty Springfield and Anglo-American acts Foreigner and Crosby, Stills & Nash.

And that exchange worked both ways. In 1967, it took a package of artists on Atlantic's mighty Stax label to Europe for a revue tour that represented the most soulful experience in the young lives of many future British stars.

One of the artists on that itinerary, Sam Moore, then of Sam & Dave, tells Billboard that he had the recent, timely opportunity to break bread and make good with Ertegun.

"I was doing a listening party for his 'Overtight Sensational' album at the Cutting Room in New York," Moore says, "and the next thing I knew, in walks Ahmet, without an entourage. He and I sat down and we talked, and it was the most glorious time.

"All the years Dave [Prater] and I were with Atlantic, I never thought he cared that much about me. But I found out later on, man, this guy was OK. Everybody that came up under Ahmet, they all learned from Ahms. He set the mold. There was so much respect, not fear, for this man.

Ertegun said in 2001: "With the advent of R&B and the last gasps of the blues in America, a new crop of musicians arose. Jeff Beck, Eric Clapton, Jimmy Page, Keith Richards; people who were not imitators. They somehow swallowed the pill and became natural blues players. They play like originals, and I idolized them."

Clapton's colleague in Cream, Jack Bruce, tells a story that evokes the ambience of Ertegun's jet-setting days and his comfort in rock-star company.

"He was in London at Robert Stigwood's office in midwinter and asked me if I'd give him a lift to his hotel. I had this very strange car called an Adams Probe. It was [something like] 2 feet, 6 inches high. To get in, you had to open the roof. I was supposed to be driving him to whatever posh hotel. We went down the stairs in Brook Street, and it had been snowing. Ahmet said, 'Where's the car?' There was this little mound of snow, and I said, 'It's under there.'

More seriously, Bruce salutes Ertegun as a genuine frontiersman.

"The nice thing about all of those guys—Jerry Wexler, Arif Mardin and Ahmet—was that they were all in there pretty much from the beginning. Ahmet was very much into the music and very innovative. Where would we be without him?"
Ahmet

You always told me that if I ever was lucky enough to bump into a genius, to hold on;

Well I did, for 17 years!
I learned a lot.

Love, Doug

www.americanradiohistory.com
Ahmet Ertegun was the kind of record executive with whom every artist and record executive dreamed of working: the guy who would call every day to make sure your band had enough money to eat; the guy who would send a limo to pick you up for a night on the town and then drink you under the table; the guy who would show up at the studio eager to hear what you'd just recorded and then promptly fall asleep on the couch. In these testimonials, a who's-who of industry stars and such legendary Atlantic artists as Aretha Franklin, Solomon Burke and Robert Plant discuss Ertegun's formative role in the business—and also their lives. For full transcripts and many more testimonials, see billboard.biz/ahmet.

ARETHA FRANKLIN
The first time I met Ahmet I was invited over to Atlantic by Jerry Wexler to sit and discuss the possibility of my signing with them. I went into the executive offices and was quite impressed with everything I saw—the furnishings, the room arrangement that [Ertegun] had, a very sophisticated dinette layout with a server. And, of course, he was the authority figure that one would expect to be, and at the same time he was very warm and very friendly and very down to earth. He was not just some chief executive of CEO sitting behind the desk waiting on the check. He was a very, very personable man who told wonderful stories about his artists, early artists on Atlantic like Ruth Brown, who was one of the artists that I most liked long before I signed with Ahmet and Atlantic. He really loved telling me stories about Big Joe Turner and Lavern Baker and people like that.

Ahmet once came out to Detroit to talk about renewing my contract. I thought that I would do something like give him toast points and caviar and so on, and serve it up on a silver platter over ice, the whole nine yards. And Ahmet looked at it and said, "What is this?" I said, "Well, it's toast points and caviar." And he said, "Huh-uh. I want some real down-home cooking," and so I had to go back in the kitchen and whip up some shrimp a la Re, which suited him a lot better, and he was a lot happier with that.

After I left Atlantic we maintained our friendship through the years. Whenever I was in Southampton [N.Y.] I would go over and visit him and his wife Mica, and he had lunch for us on occasion, and dinner. And he always came to my concerts whenever I was in New York, he and Mica would come to Radio City, to Carnegie Hall, wherever I was appearing. They always came out to support me and say hello. He didn't just disappear after the hits were made; he developed a relationship with his artists. He cared about them as people.

DOUG MORRIS
Chairman/CEO, Universal Music Group
The first time I met Ahmet, he called me to buy my company Big Tree Records. He made me the head of Ato Records. We had a great first year. We signed Stevie Nicks, Pete Townshend, INXS and Gary Numan. He asked me to be the president of Atlantic in 1980. I spent 17 years in the adjoining office with him. Each day there would be a "good morning" high five. It was really a wonderful time in a lot of ways and I miss it.

I remember every time I'd play a good record he would thump on the wall, and every time he would play something interesting, I would bang on the wall and we'd talk about it. We had incredible experiences and an enormous amount of fun. He had a big personality and a smile that would light up a room. I'll tell you this: He always kept his word. He was the best of the best, and I really learned a lot from him. He was charming and hilarious; he loved telling jokes. He taught me that it's about talent and it's about intelligence. He really understood completely that the music business is all about the music and the artist. He had integrity.

My favorite story is one day he said Steve Ross [then CEO of Time Warner] wanted to talk to us. We had just lost Atari and suddenly the record companies became a cash cow again. Ahmet came by my office and said, "Steve Ross wants to see us at 9 tomorrow morning to discuss our strategy and our tactics for the next year." I said, "OK, do you want to discuss it now before the meeting?" He said, "No, no, leave it all to me." He left my office. I remember to this day he was wearing a light brown suit and a green tie. Boom, he was gone. So the next day I go in at 9, and there's this big board table with people sitting all around it and no Ahmet. I'm sitting there, thinking, "Oh, God. What do we do?" At about 10:30 a.m. he shows up. He looked like he'd been out on the town that night; he had same suit on but he'd dropped a drink down his lapel and he had dark glasses on.

Steve Ross said, "Mr. Ertegun. Mr. Morris. Have you prepared your strategy and your tactics for next year?" Ahmet looked up and said, "Yes. Doug and I are going to get more hits." I swear that is what he said. Everyone in the board room started nodding their heads up and down. And that's how life with Ahmet was.

And by the way, we got a lot more hits that next year.

KID ROCK
He was such a friend. I went to visit him once in the Hamptons at a time I wasn't really living right. I had gone through a bad relationship. I'd stayed up a couple of days, doing the wrong things. I was supposed to go to Ahmet's house, and he called and said, "Dude, where are you?" "Oh, dude, I ain't coming. I'm just a complete mess." I told him everything that was going on, and he was like, "Nonsense. Get over here right now." He sends me a car, and I figure, "OK, at least I'll get some good advice. I'm sure he's seen this before." So I'm sitting in his house, a complete mess.

"What's wrong?" So I told him this story about the girl and everything, how I'd been up a few days partying, trying to get her off my mind. I'm waiting for some worldly advice, and he's like, "Yeah, man, I understand. You want a Baby Ruth? A Baby Ruth will make you feel better." Then he calls his butler, James, who comes out with a tray of Baby Ruths. I'm half laughing, half "That's it? You're this worldly man, and you're fucking advice is a Baby Ruth?" Then he said, "Give me this girl's number," and he called her up and smoothed things over.

WALTER YETNIKOFF
Chairman of CBS Records and then Sony Music from the late 1970s through the early 1990s.
Ahmet was the last of the Mohicans.
I mean Clive [Davis] and Doug Morris are still going strong, but Ahmet was there before them. And he is a different kind of executive.

Years ago before anybody was doing this, he would go up to Harlem and see singers and sign them. We had John Hammond and Ahmet and these were people who were going to places to get artists where people didn't go. Now, it's a different story.

Ahmet was very good to me. When I got married the second time, he gave me a party at his home. But when I had to stop living like I was, he was one of the guys I had to stop hanging around with. I tried to explain to him back then, but I don't know if he understood. I am sure where he is now. He knows I intended no offense.

CHRIS SQUIRE
Our very first meeting was when Ahmet came down to the Speakeasy Club in London. I guess they'd just signed [Led] Zeppelin at that moment in time as well, so it was around '69.

And we had this very green manager, this guy called Roy Flynn who used to manage the Speakeasy Club, but he didn't really know anything about record deals or anything. So when he sat down with Ahmet after he heard us play, I guess Ahmet was impressed and he said to Roy, "Yeah, yeah, I'd like to sign the guys." Of course, Roy goes, continued on > > >

‘He didn’t just disappear after the hits. He cared about his artists.’
-ARETHA FRANKLIN

The Queen of Soul ARETHA FRANKLIN celebrated with AHMET ERTEGUN when the albums she recorded for Atlantic Records became major commercial hits.
MY DEAREST AHMET,

I have always respected you as a visionary, a friend and a teacher. You have given me some of the greatest moments of my life, and music directing last year’s tribute to you at the Montreux Jazz Festival was my honor and a blast. Have we ever not had fun?

Because of you, I’ll always have “Good Times.”

We Are Family,

Nile Rodgers

The CHIC Organization and the We Are Family Foundation
Ahmet, ...and I'm missing you, too.

Love, Roberta
Our heartfelt salute to Ahmet: a true icon, a cherished friend and a dear colleague.

His passion, his spirit and his legacy will always be with us.

Clive and all of us at BMG U.S.
of the most famous guys I'd ever known about in music was there, right in front of me. I was cowed with respect for the guy.

As the years went by, I became more and more comfortable with Ahmet, and it was then that the stories began—most of them had some kind of anecdotal and humorous resolve, whether it was the Big Joe Turner stories or Guitar Slim or whoever it would be. He used to come in and give us a few anecdotes and change the color of the night completely. He arrived like a far-out diplomat from another planet, absolutely suave, beautiful, elegant and with those kind of moondog eyes that scanned the room. He would sort of hang on to my forearm and drag me to one side and then start whispering some sort of amazing idea or calculation of the evening's events ahead. He would always be puckish, as we say, and always a little bit mischievous.

I remember going out with him once in New York with Phil Spector, the three of us and Phil's lady at the time. We spent the whole night going from club to club listening to music. We wound up at the Bottom Line or the Blue Note, by which time we'd drunk so much alcohol that we decided we'd spend the rest of the evening singing the fade-outs to Gene Pitney songs, the beautiful bits of vocal just before the stylus ended up leaving the disc.

With Ahmet there were all these sort of wonderful moments of madness, and so much stuff just coming straight from music. Music was always the catalyst for humor. I was at a party with him about eight years ago on the Upper East Side for—what's the name of the guy who had all the property in New York? [Donald Trump.] We were at the party, and we'd heard about a joint down on the Lower East Side, which was kind of a speakeasy where they had no music license. This club was fantastic, and I suggested to Ahmet that the party was just a little bit too stiff with the guests being who they were. As we were leaving, Ahmet said to me, "I think we better take some people with us, 'cause who knows, there may not be anybody there when we get to the other end." So I did a circle of the room and grabbed maybe 15 of the more interesting-looking guests. We just took the party with us, and that's down to Ahmet's charisma and personality. He could change the color of the night, as I said.

After [Led Zeppelin] he was always encouraging me, very respectfully or kindly, 'cause we were good friends by then. But he was often telling me not to keep going so far out with my music and that there was a place for my voice much more in the mainstream of American pop culture. Then he said, "Well, look, if you're into Charles Brown or Wynonie Harris, T-Bone Walker, the Jive Five, whatever it is, we should make an album." And he encouraged me and cajoled me and convinced me we should make this Honeydrippers project, which was very successful. And it was great because we produced it together; Ahmet was actually sitting in the control room, right in the middle of things. And I thought, "If I can't work with this guy, I must be crazy." It was very, very rewarding and good fun.

**RON SHAPIRO**
I was a young West Coast manager, a young GM and a young president. What he did for me was to bring perspective to difficult situations that I ran

---

I was lucky to have known this man for over 40 years. He was the record man I aspired to be.

He became a great friend to me and he and Mica were always there for me during the good times and the sad times. He may have lived for 93 years but he packed 150 years of life into it.

---

*He arrived like a far-out diplomat from another planet.*

—ROBERT PLANT

---

*Paris 1977, at a party after the Bob Marley concert downtown.*
brilliant
genuine
creative
talented
inspiring
real
wise
charismatic
visionary
the list goes on...

AND SO DOES HIS **LEGACY.**

To Ahmet,

whose love for music
made the whole world
sound better. *We miss you.*

with love,

MTV NETWORKS
into largely with artists, more so than running the company.
There were so many times when an artist was being difficult about doing something that we got for them, that would be the greatest thing for their career. He would sit me down and start laughing about some grand old story about how he went around that problem with Led Zeppelin or Aretha Franklin when he was in the same position.

PHIL CARSON
Longtime Atlantic executive (1969 through mid-1980s) who worked in the United Kingdom and worked closely with Led Zeppelin; he played the bass at a Led Zeppelin concert once when John Paul Jones was sick.
Ahmet was totally relaxed around the artists, and there are many stories about how relaxed he would get. Mick Jagger tells the story about how everyone was trying to sign the Stones, and when Ahmet showed up to meet with them, he fell asleep, which is one of the reasons why Jagger decide to sign with them.

Anyway, Led Zeppelin had just recorded “Physical Graffiti” and they wanted Ahmet to hear how it would fit into the new set. They were getting ready to go on the road and they were rehearsing at a cinema in London. And of course there was no out-front sound system, just a monitor, so the only place you could hear them was to be on the stage. So they put him in a chair on the stage and off they go. Led Zeppelin weren’t exactly a quiet band. They do a couple of songs and Ahmet is sitting there bopping away, but in a loud moment Robert looks around and sees that he has gone to sleep. So he signals to the rest of the band and they all gradually wind down, and eventually the only sound they have left is Ahmet snoring. And they put the mike by him and gradually turned it louder until it was his own snoring that woke him up. It was such a warm moment. They just loved him and they took him like he came.

PHIL COLLINS
In 1980, I was going through a painful time with a divorce. Ahmet asked me what I’d been doing, and I told him I’d been writing songs. He asked if he could hear them. I had a cassette of the demos in my car, and I played him the lot. He flipped. He said he’d do anything he could to make it happen and that he wanted to be involved in any way he could. It gave me so much confidence.

Eventually he and I were in New York, listening to the final mixes of that album, “Face Value.” Everything had been put to bed. He listened to “In the Air Tonight” and asked where the downbeat was. I pointed it out to him, though of course he knew. He said, “You know that, but the kids listening on the radio won’t know that.”
I told him it was too late. He told me to go back in and play some drums before the big drum fill. Somewhat reluctantly, I went back to London and booked a studio. Set up my drums in a studio maintenance room, and I played along to the two-track mix. Suffice it to say, the record was a huge hit. To me, the point was that Ahmet was not only musical, but he also knew the audience’s shortcomings—no point in being hip if they miss it.

Over the years, we became close friends. On more than the odd occasion, he referred to me as “the son he never had”—something I will cherish forever.

IAN RALFINI
GM for Manhattan Records. Previously worked for MGM Records in Europe; former chairman/CEO of WEA International; and former co-owner of Shelter Records.
I was involved in putting together events to celebrate Atlantic’s 50th anniversary. One was at MIDEM and we flew in late and [went] in on the morning of the event. We had been up all night flying here and working all day on the event. And come the event, Ahmet comes in looking his usual sharp and dapper self.
And he could always look into himself and find these amazing stories. So he was talking to everyone, he knew everyone from all around the world. We finished up and the dinner went on until midnight and we had to be at the airport at 7:30.
I said, “Maybe it is time to get to bed.”
He said, “What are you talking about? The hell with bed.”
So we went out to a club to see bands, and he was drinking his bottle of vodka to my bottle of wine. Finally at 3:30 I said, “I will never make the plane in the morning if I don’t leave now.”
He said, “You go, take the car and send

In tribute to one of the music industry’s greatest impresarios, and a great friend.

We shall miss you.
Rupert Loewenstein
Ahmet

God Bless One of The Greatest Chieftains & Humanitarians Of All Time
Thank You For All The Years,
The Fun, The Hits, And Your Guiding TLC

Aretha Franklin
it back for me."

The next morning, I barely made it to the airport. I looked like I had been pulled through a hedge backwards. And of course he showed up looking immaculate. He had amazing ability and energy and if there was music involved, he would go anywhere.

**ROB THOMAS**

Once, when we were in Memphis again, we were staying at the Peabody [Hotel], and you wanted to stay there because right across from the Peabody is the Rendezvous, the best ribs in Memphis. And our guitarist, Kyle [Cook], doesn't know exactly where we're going, so Ahmet says, "Hop in the car, young fella." So Kyle gets in the car, this huge stretch limo, with him, and Ahmet literally does a U-turn in the street and gets out the other side and goes into the Rendezvous. I watched that and thought, "This is the biggest rock star I've ever met in my entire life."

**BILL CURBISHLEY**

Trinifold Management in London; manager of Robert Plant and the Who.

I still find it hard to believe that he is gone. He is the last of an era. While there are a few people approaching his age bracket still around, not many did what he did. He would take music off the street that he loved. If he didn't love the music, he wouldn't be involved with it.

What a strange, strange mixture he was. This Turkish guy with an affinity for the British blues. He was really unique, and I doubt you will see the likes of him again. The music business will miss him. Look at what he is responsible for; if you look at his legacy, he might be responsible for 25% of what's available on iTunes.

Right up to the week before he had the accident, he was pushing me to get Robert Plant to do a Honeysdippers Two. He said, "I want to get into the studio and do it early next year." He felt it was time.

**JERRY LEIBER**

One-half of Leiber & Stoller, one of the biggest songwriter/producer teams in rock 'n' roll history.

All of our records on Spark Records had the best reviews you could want, but we couldn't sell them.

So Nesuhi asked, "What's the normal procedure to making records?"

So we told him we go into a rehearsal hall for about 10 days and put the songs and the musicians through an obstacle course, we do the arrangements and the rhythm pattern, and then we record them. We get staggering reviews and we send out samples to our distributors and disc jockeys and we wait for orders.

"Is that all you know?" he asked.

"Outside of making records, what is there to know?"

He said, "I will give you good advice. Get two tickets and go to New York. I'll call up my brother and sell him to expect your call, and you do whatever he says. Forget this Spark Records. There is a whole other world to promoting, releasing and selling records." We took him at his word.

When we did the deal, they gave us a producer's royalty and reasonable label credit. Nothing big or ostentatious ... We didn't need the label because Atlantic was so much hotter. Almost every record they came out with was a hit.

---

"Each day there would be a "good morning" high five.
It was a wonderful time. I miss it."

—DOUG MORRIS

**This picture was taken right after**

Ahmet's tribute night at the Montreux Jazz festival in June 2006.

"It was a perfect evening - Each of us - as his artists - will always remember how kind and how talented he was. His last words to me were "Your voice always thrilled me - even your speaking voice." Thank you Ahmet for all that you did for music and for your artists - You will be deeply missed ~

Love is forever ~ Stevie Nicks"
TO OUR DEAR FRIEND AHMET,
ONE OF THE TRUE PIONEERS OF MUSIC.
YOUR LEGACY WILL ALWAYS REMAIN WITH US.

THE ROLLING STONES
Atlantic Records, the company Ahmet Ertegun co-founded in 1947, has placed thousands of albums and singles on The Billboard Hot 100 and The Billboard 200 during its almost 60-year history. On these pages, Billboard compiles the biggest. Placement is determined by releases' peak position on the two charts, then by number of weeks at that position, with ties broken according to weeks in the top 10, in the top 40 and on the chart as a whole. Eligible titles are those listed by Billboard as being released by Atlantic, Arco or Atlantic Group. Thus, titles from distributed or affiliated labels, such as Stax or Curb, are not included.

2 Won the album of the year Grammy in 1987; voted the 26th-best album of all time by Rolling Stone; hit No. 36 on the Top Christian Albums chart.

7 Album released with six different covers, under a brown paper wrapper.

### Atlantic's Top 50 Albums

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Peak Position</th>
<th>Debut Date</th>
<th>Label</th>
</tr>
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<tbody>
<tr>
<td>Foreigner</td>
<td></td>
<td>1 (CO weeks)</td>
<td>July 25, 1981</td>
<td>Atlantic</td>
</tr>
<tr>
<td>U2</td>
<td>THE JOSHUA TREE</td>
<td>2</td>
<td>April 4, 1987</td>
<td>Island/Atlantic</td>
</tr>
<tr>
<td>The Rolling Stones</td>
<td>TATTOO YOU</td>
<td>3</td>
<td>Sept. 12, 1981</td>
<td>Rolling Stones/Atlantic</td>
</tr>
<tr>
<td>Hootie &amp; The Blowfish</td>
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<td>4</td>
<td>July 25, 1994</td>
<td>Atlantic/AG</td>
</tr>
<tr>
<td>Led Zeppelin</td>
<td>LED ZEPPELIN II</td>
<td>5</td>
<td>Nov. 6, 1969</td>
<td>Atlantic</td>
</tr>
<tr>
<td>The Rolling Stones</td>
<td>EMOTIONAL RESCUE</td>
<td>6</td>
<td>July 19, 1990</td>
<td>Rolling Stones/Atlantic</td>
</tr>
<tr>
<td>U2</td>
<td>IN THROUGH THE OUTDOOR</td>
<td>7</td>
<td>Sept. 8, 1979</td>
<td>Swan/Swan/Swan/Atlantic</td>
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<tr>
<td>Phil Collins</td>
<td>NO JACKET REQUIRED</td>
<td>8</td>
<td>March 9, 1985</td>
<td>Atlantic</td>
</tr>
<tr>
<td>Phil Collins</td>
<td>PHYSICAL GRAFFITI</td>
<td>9</td>
<td>March 15, 1975</td>
<td>Swan/Swan/Swan/Atlantic</td>
</tr>
<tr>
<td>Led Zeppelin</td>
<td>RATTLE AND HUM</td>
<td>10</td>
<td>Oct. 29, 1988</td>
<td>Island/Atlantic</td>
</tr>
<tr>
<td>Roberta Flack</td>
<td>FIRST TAKE</td>
<td>11</td>
<td>Jan. 31, 1970</td>
<td>Atlantic/Atlantic/Atlantic</td>
</tr>
<tr>
<td>Debbie Gibson</td>
<td>ELECTRIC YOUTH</td>
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<td>Feb. 11, 1989</td>
<td>Atlantic</td>
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<tr>
<td>Soundtrack</td>
<td>WOODSTOCK...</td>
<td>13</td>
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<td>14</td>
<td>April 1, 1995</td>
<td>Interscope/AG</td>
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<tr>
<td>The Rolling Stones</td>
<td>STICKY FINGERS</td>
<td>15</td>
<td>May 15, 1971</td>
<td>Rolling Stones/Atlantic</td>
</tr>
<tr>
<td>Cream</td>
<td>WHEELS OF FIRE</td>
<td>16</td>
<td>July 13, 1968</td>
<td>Atco</td>
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<tr>
<td>The Rolling Stones</td>
<td>EXIT ON MAIN ST.</td>
<td>17</td>
<td>June 10, 1972</td>
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</tr>
<tr>
<td>Led Zeppelin</td>
<td>LED ZEPPELIN III</td>
<td>18</td>
<td>Oct. 24, 1970</td>
<td>Atlantic</td>
</tr>
<tr>
<td>The Rolling Stones</td>
<td>GOATS HEAD SOUP</td>
<td>19</td>
<td>Sept. 29, 1979</td>
<td>Rolling Stones/Atlantic</td>
</tr>
<tr>
<td>Eric Clapton</td>
<td>461 OCEAN BOULEVARD</td>
<td>20</td>
<td>July 20, 1994</td>
<td>RSO/Atlantic</td>
</tr>
<tr>
<td>Recorded at 461 Ocean Blvd. in Miami. Upon first meeting Eric Clapton, Ertegun had thought he was Wilson Pickett's guitar player.</td>
<td></td>
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</tr>
</tbody>
</table>

25 "Phil Carson signed AC/DC," Ertegun told Billboard in 1998. "They played at CBGB's, and I was really struck by the incredible Angus Young. He plays such great blues guitar. But I'm not sure I would have signed them when I first heard them. They were very modern, they were pushing the envelope."

34 Features "I Swear," which later in the same year went No. 1 on the Hot 100 for 11 weeks for the R&B vocal group All-4-One. (See No. 2 on the all-time Atlantic singles list.) Montgomery's own version went to No. 42 on the Hot 100.

36 Best-of album by white soul-rock band, originally called the Young Rascals. Ertegun traced his signing of Led Zeppelin back to their lawyer Steven Weiss, who later represented Zeppelin's manager Peter Grant.
No one has ever been so hot and so cool at the same time for so long...

Jason & Wendy Flom and your family at Capitol Music Group
Atlantic's Top 50 Singles

3

Atco's first No. 1 record on The Billboard Hot 100 won the record of the year Grammy Award in 1960. The wife of Kurt Weill, who'd written it as "Moritat" in 1928, had suggested that Ertegun have someone cover one of her husband's songs.

6

The 1974 record of the year Grammy winner was supposedly written about Don McLean. Later it inspired a cover by the Fugees, which won the best R&B performance by a duo or group Grammy in 1996.

16

R&B vocal group, named by Ertegun after he met original lead singer Clyde McPhatter, had hits for 13 years on Atlantic. This was the act's biggest, and the first Atlantic single to top the Hot 100.

ARTIST

1. Brandy & Monica
2. All-4-One
3. Bobby Darin
4. Chic
5. Roberta Flack
6. Roberta Flack
7. The Rascals
8. Phil Collins
9. The Bee Gees
10. The Young Rascals
11. Sean Paul
12. Phil Collins
13. Mr. Big
14. Joe Cocker & Jennifer Warnes
15. Debbie Gibson
16. The Drifters
17. U2
18. Sonny & Cher
19. Phil Collins
20. Alannah Myles
21. Yes
22. Brandy
23. John Parr
24. Foreigner

TITLE

1. THE BOY IS MINE
2. I SWEAR
3. MACK THE KNIFE
4. LE FREAK
5. KILLING ME SOFTLY WITH HIS SONG
6. PEOPLE GOT TO BE FREE
7. ANOTHER DAY IN PARADISE
8. HOW CAN YOU MEND A BROKEN HEART
9. GROOVIN'
10. GET BUSY
11. AGAINST ALL ODDS (TAKE A LOOK AT ME NOW)
12. TO BE WITH YOU
13. UP WHERE WE BELONG
14. LOST IN YOUR EYES
15. SAVE THE LAST DANCE FOR ME
16. WITH OR WITHOUT YOU
17. I GOT YOU BABE
18. GROOVY KIND OF LOVE
19. BLACK VELVET
20. OWNER OF A LONELY HEART
21. TWO HEARTS
22. ONE MORE NIGHT
23. I'VE TALKIN'
24. TIGHTEN UP
25. BROWN SUGAR
26. RESPECT
27. WILD THING
28. BENT
29. YOU'RE BEAUTIFUL
30. TEMPERATURE
31. NEEDED ON YOU TONIGHT
32. UNDERCOVER ANGEL
33. SLOW JAMZ
34. DANCING QUEEN
35. ADDICTED TO LOVE
36. STRANGER ON THE SHORE
37. SEPARATE LIVES
38. MEDLEY
39. MISS YOU
40. IF WISHES CAME TRUE
41. THE LIVING YEARS

DEBUT DATE

2. April 23, 1998
3. Aug. 24, 1990
4. March 4, 1972
5. Jan. 27, 1973
7. Nov. 4, 1989
8. June 26, 1971
9. April 22, 1967
10. Feb. 25, 1964
12. Aug. 21, 1982
15. March 21, 1987
17. Sept. 3, 1980
18. Jan. 6, 1980
19. Nov. 5, 1983
20. Dec. 9, 1984
22. Feb. 9, 1985
23. May 21, 1976
25. March 10, 1968
26. April 9, 1966
27. May 1, 1971
28. April 29, 1967
29. June 25, 1966
30. April 29, 2000
31. Nov. 12, 2005
32. Jan. 1, 2006
33. March 4, 1989
34. Aug. 20, 1988
35. Oct. 1, 2005
36. April 2, 1977
37. Dec. 6, 2003
38. Dec. 11, 1976
39. Feb. 8, 1986
40. March 17, 1962
41. Oct. 5, 1984
42. May 21, 1978
43. June 16, 1990
44. April 23, 1988
45. July 7, 1969

Label

1. Atlantic
2. Biltz/Atlantic
3. Atco
4. Atlantic
5. Atlantic
6. Atlantic
7. Atlantic
8. Atco
9. Atlantic
10. Atlantic
11. Atlantic
12. Atlantic
13. Atlantic
14. Island/Atlantic
15. Island/Atlantic
16. Atlantic
17. Atlantic
18. Atlantic
19. Atlantic
20. Atlantic
21. Atlantic
22. Atlantic
23. Atlantic
24. Atlantic
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26. Atlantic
27. Atlantic
28. Atlantic
29. Atlantic
30. Atlantic
31. Atlantic
32. Atlantic
33. Atlantic
34. Atlantic
35. Atlantic
36. Ateo/Atlantic
37. Ateo/Atlantic
38. Ateo/Atlantic
39. Atlantic
40. Atlantic
41. Atlantic
42. Atlantic
43. Atlantic
44. Atlantic
45. Atlantic

29 They don't only sing, they dance as good as they walk. In Houston they started a new dance called the Tighten Up. This is the music they tighten-up to.

39 History's biggest snap music hit so far broke the standing record for most downloads in a week when 175,000 copies of the track sold digitally in the final week of 2005. (The record has since been broken, and is now held by Fergie's "Fergalicious.")

British progressive rock band's song also went to No. 3 on Billboard's Hot Dance Club Play chart and to No. 69 on Hot R&B/Hip-Hop Songs.

22. Brandy
23. John Parr
24. Foreigner

Features gospel group the New Jersey Mass Choir, whose own version of the song went to No. 12 on the Hot Dance Singles Sales chart in 1985.

18 Ertegun's 1965 signing of the married duo, who had previously performed as Caesar & Cleo, marked one of Atlantic's initial forays into white rock music.

47 A medley created by Dutch session musicians and featuring John Lennon and Paul McCartney sound-alikes singing snippets of several Beatles hits, plus "Venus" by the Shocking Blue and "Sugar Sugar" by the Archies.
DEAR AHMET,
WE WILL ALWAYS
LOVE YOU.

DEBBIE AND ALLEN GRUBMAN
THE 8TH ANNUAL TJ. MARTEL FOUNDATION

FAMILY DAY

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Dong Koch
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T. LAMBE

THANK YOU FOR YOUR GENEROUS CONTRIBUTIONS:

Jason Fiume
Dave Reynolds
Mara & Baron Silverstein
Steve Greenberg & Jonifer Sylvan

www.americanradiohistory.com
PATIENCE PAYS OFF
Nearly A Year And One Record Label Later, The Jonas Brothers Score A Hit Off Their Debut Album

At the Jonas Brothers’ family home in New Jersey, a wooden sign over the bathroom door reads “Patience is a virtue.” It’s a lesson the brothers are lucky to have learned. Though the pop-punk boy band is riding high at iTunes and Radio Disney on the strength of “Year 3000,” the brothers have taken an unexpectedly circuitous route to success.

The Jonas Brothers—Nick, 14; Joe, 17, and Kevin, 19—were born as a band in 2005, when incoming Columbia Records president Steve Greenberg was handed a stack of CDs by Columbia artists with whom he wasn’t familiar. Included was a solo disc by Nick, a former Broadway baby with “Lee Mierables” and “Beauty and the Beast” on his résumé. “I didn’t like the record he’d made,” Greenberg says. “But his voice stuck out, so I met with him and found out he had two brothers. This was familiar territory for Greenberg—he’s the guy who discovered Hanson. "I liked the idea of putting together this little garage-rock band and making a record that nodded to the Ramones and ‘70s punk. So Michael Margioli and I went into the studio with the Jonas Brothers and did it.

Lead single “Mandy” performed well at TRL, advanced CDs were sent to the media and the Jonas hit the road, playing shows with Jesse McCartney and the Veronicas. Yet the band’s album wasn’t appearing in stores. “Over the course of our time with Sony, we probably had 10 release dates,” says the band’s manager, Phil McIntyre, who credits the delay to several high-level executive changes at Sony (including Greenberg’s departure) and the decision—reached by both label and management—McIntyre says—to “go back and put together a couple more tracks.” The original version felt like a really great album, but we just thought we could use another lead single.

They found one in “Year 3000,” a tune by the English pop-punk act Busted, which had a hit with the song in 2002 in the United Kingdom. “It was cool,” Nick says of rerecording the album. “We’re good friends with [Busted's frontman] James Bourne, so we were honored to do the song.”

“It’s About Time,” the brothers’ Columbia debut, finally hit record stores last August in what McIntyre calls a “limited release” of 50,000 CDs; so far, according to Neilsen SoundScan, the album has sold 40,000 copies. “That was disappointing,” the manager admits. “We’d never gone to top 40, and Sony never put together a proper radio plan. Steve Greenberg did an amazing job of imagining a fan base at a grass-roots level, but we were missing that key exposure.”

In October, McIntyre says, he and the Jonases began discussing leaving Sony. “It was important to find out what their game plan was before we did anything,” McIntyre says. “We had a very frank meeting with them in which they said they were not ready to go to the next level of setting up the project.”

By that point, “Year 3000” had already become a hit at Radio Disney, whose VP of programming Robin Jones says the Jonas Brothers filled her need for a “clean Green Day.” So one of McIntyre’s first calls was to Hollywood Records. “Disney came into the picture because Disney was always in the picture,” McIntyre says, citing the band’s appearance on last year’s “Little Mermaid” and “Disneymania 4” albums.

“It was important to us that the label guys get the band,” Nick says. “Which the people at Hollywood did,” Joe adds. “They’d seen us at shows because we’d been on their Jesse McCartney tour.”

Like Jonas at Radio Disney, Hollywood GM Abbey Konowitch says the Jonases filled a hole at his label. “We’ve been incredibly successful in the teen-pop field,” he says, “but we’ve been looking for a boy band. And here was one that was already developed.” Konowitch says the plan for the Jonases— who are at work on an album of new material with producer John Fields, tentatively set for release in August—is the same as with all the label’s teen-pop acts—work the Disney demographic first, then move into top 40. “It’s what we did with Aly & AJ,” Konowitch says.

So far, the plan is paying off. Since the “Year 3000” video debuted on the Disney Channel in mid-January, the single’s digital downloads have increased dramatically, peaking at 36,000 during the week ending Feb. 4. (Last week, Sony pulled all its Jonas material—including “Year 3000”—from iTunes, which McIntyre admits will stall the band’s progress until Hollywood acquires the band’s masters.)

“Hopefully Disney takes them down the same road I did,” Greenberg says. “The guys are so good at what they do that it’s going to work if they’re allowed to pursue their own vision. The smartest thing a label can do is not mess with them.”
‘Block’ Rockin’ Beats
Blog-Featured Single Opening Doors For Swedish Band

By the time Peter Bjorn and John’s “Writer’s Block” saw U.S. release on Feb. 6, head single “Young Folks” was on track to outsell the Swedish band’s previous album by itself. The song, a ’60s-influenced slice of wistful pop, spins a tale of two dissimilar lovers, a pair of “30-year-olds who have been burned by previous encounters with love,” guitarist/vocalist Peter Morin says. With its bongo-like drumming and whistled melody, the playful tune has attracted the attention of TV music supervisors, as “Grey’s Anatomy” and “How I Met Your Mother” have both featured the cut.

It’s also become a YouTube hit, thanks to a retro-styled cartoon clip generating more than 1 million views. To date, the song has sold 3,000 copies on digital outlets, according to Nielsen SoundScan, matching sales of the group’s 2005 album “Palling Out,” which was released on small indie Hidden Agenda.

“Young Folks” isn’t entirely representative of “Writer’s Block,” but as Morin says, “It’s done the work for the album. When we play live, there’s guitar noise and I solo a little and it’s a bit improvised,” he says. “It’s almost like punk rock at times. I reckon some people will be surprised that we’re a bit of a rock band.”

“Writer’s Block” melds the band’s Merseybeat influences with early-’60s new wave, and debuts this week at No. 2 on Billboard’s Heatseekers chart. Indie retailers expect the act’s momentum to gain when it stages a summer U.S. tour.

“Young Folks” is one of those songs that we know we can play and everyone in this store will buy the album,” says C.J. Davis, assistant manager of Good Records in Dallas. “It creates a real high-Fidelity moment.”

“Writer’s Block” is the band’s third album and the first release from Almost Gold Records, a new venture from Arcade Fire/Björk manager Scott Rodger and Isaac Green, who also runs Star Time International. The RED-distributed label is associated with Columbia Records, although Rodger declines to define the relationship. He says Columbia will provide “as little or as much assistance” as the two require, and upstreaming to the major is “not on the agenda,” as of now. “We’d have to look at each case if and when that situation were to arise,” he says.

Peter Bjorn and John are signed to V2 Sweden and licensed to other territories. The Internet attention surrounding the new album and the single prompted two recent New York club shows to sell out in a matter of hours.

“It’s weird because you know you will have a couple people who are not really into the music yet,” Morin says. “They just know that this is the thing for the week, which is odd for us. We had never been a hype or a cool band. We’ve just been trying to make pop music and be kind to people.”

Global Pulse

TOM FERGUSON tferguson@eu.billboard.com

Meteoric Rise Of Ireland’s Parle Takes 13 Years

Brit ‘New Ravvers’ The Klaxons Ready U.S. Release

When 25-year-old singer/songwriter Luan Parle was named best Irish female at the Irish music industry’s Meteor Music Awards on Feb. 1, it confirmed her arrival as a serious artist—13 years after she first hit Irish TV screens as a talent contest-winning prodigy singing country songs.

That early attention resulted in an unsuccessful 1994 album on an Irish independent label by the Wicklow, Ireland-born Parle, but her parents insisted she finish school before taking up a music career.

Fast forward to 2002, when a self-released single brought Parle to the attention of Columbia in Ireland, which signed her. Over four years she developed her craft, writing with Diane Warren, Billy Steinberg and Bill Bottrell and touring with Elton John and James Blunt. That culminated in Parle’s album “Free,” produced and co-written by Stephen Lironi, who had previously worked with Jon Bon Jovi, Hanson and Black Grape. Sony BMG says it has shipped 5,000 units since its Oct. 19 domestic release. The album will appear elsewhere in Europe in late spring.

“We got big plans internationally,” Parle’s U.K.-based manager Derek MacKillop says. “Sony BMG will release ("Free") in the U.S. in a few months, but first we’re going to concentrate on the U.K., where she’ll play headline shows in April/May. We’re hoping to announce a guest slot on a high-profile tour very soon.”

Parle is booked by Free Trade Agency in London. Her publishing is Copyright Control.

— Nick Kelly

KLAXON SOUNDS: U.K. alternative rock/pop act the Klaxons’ debut album may be titled “Myths of the Near Future,” but the London act’s success to date is real enough.

The set was released internationally Jan. 29 on RnR/Polycor and entered the Official U.K. Chart Co.’s album listing the following week at No. 2. During 2006, the band’s psychedelic/indie singles “Gravity’s Rainbow” (Angular Records) and “Atlantis to Interzone” (Merok) saw it tagged by the U.K. media as the standard-bearer of a nascent “new rave” scene.
It's Tamar's Time
Former Prince Protégé Reactivating Career

From Grammy Award nominee to free agent: singer/songwriter Tamar survived a wild ride on the music industry roller coaster last year.

Reintroduced to early mentor Prince in 2005 following her graduation from the University of Southern California, the recently hit-or-sighed one was a vocalist in his band. A singer since the age of 3, a preteen Tamar Davis once sang with the group Girls Tyme—whose members included future Destinys Child talents Beyoncé Knowles, Kelly Rowland and Latavia Robertson.

Performances at Princes renowned house parties led to joining the enigmatic talent onstage for a solo at the NAACP Image Awards. After Prince secured a one-album deal with Universal Republic in late 2005, Tamar began working double time contributing backing vocals on Princes 2006 album "3121" and recording her own Unveiled public debut.

The built-in exposure Tamar garnered during appearances on Princes "3121" promotional tour ("Saturday Night Live," "Good Morning America" the MTV EMY and BRIT Awards) generated buzz for her own coming out. But her solo project was shelved. The ride didn't end there, however. As 2006 wound down, Tamar learned her duet with Prince, "Beautiful, Love and Blessed," had earned a Grammy nod for best RB performance by a duo or group with vocals. The song, which Tamar co-wrote with Prince, lost its bid to "Family Affair" Cutsureg John Legend and Joss Stone with Van Hunt.

During a phone interview a few days before the Grammys telecast, an excited Tamar laughed at the irony of her current free-agent status. "It's an interesting thing to be nominated and yet be an unsigned artist looking for a home."

As to why the album wasn't released or whether Princes mercurial nature might have played a role in the situation, Tamar declines to go down that road. Philosophically rather than bitter, she says only that she was prepared, having read about similar travails faced by other artists like Anthony Hamilton, Alicia Keys and Ne-Yo.

"I don't have anything negative to say and I don't feel defeated," she declares. "I'm pushing forward."

"That she is. Laying low at her parents' home in Houston, she has been flying back and forth between New York and former home base Los Angeles to record another album. Collaborating producers include Kwame and Somethin' for the People members Ro (aka Rochad Holidays) and Sauce (Curtis Wilson).

Tamar owns the songs from her aborted Universal Republic set. Some of these have been pitched for TV projects and may also appear on her new album.

This time around she's gunning for a more RB-driven approach. "The last album was all live and I didn't get the DJ/Scratch feel on some of the songs I wanted to," Tamar explains. "This album is more RB/hip-hop/funky with a Tina Turner vibe. But it's still very melodic."

Whether Prince will appear on the album remains a question mark. "He will probably be on here somewhere. It's a good mystery that I'm keeping," Tamar says.

Although the former backup singer and Prince still talk, Tamar says they see each other for the first time in six months at the Grammys. While the connection is still there, Tamar knows its her time now.

"It does hurt that I don't get to perform as much with him," she says. "But if I stay under his wing, I can't fly. And I'm ready to fly."

Where Isn't The Beef?
As Usual, A Hip-Hop Dispute Stirs Up As A Release Date Approaches

Beef is usually rampant in hip-hop. But the fire always seems to get hotter closer to certain release dates or during quiet quarters, like the first. And lately, the industry is almost akin to the W.I.N.E. From 50 Cent and Cam'Ron's dramatic phone interview on R&B/hip-hop WQHT (Hot 97) New York a few weeks ago to Kanye West's G.O.O.D. Music camp, no one is safe.

I recently hit Consequence's album-listening session for "Don't Quit Your Day Job," which drops March 6. And Consequence was not a happy camper. Consequence says the president of the label, John Monopoly, dropped him from G.O.O.D. in January 2006 without telling him. According to Consequence, the information spilled out to him through a conversation Monopoly had with G-Unit label head Sha Money XL. Monopoly, though, says Consequence was never dropped.

"Good, Bad and Ugly" was supposed to be my first single," the rapper says. "But then Kanye went to Europe and shit went to hell with G.O.O.D. Music and I found myself at the end of the line. There ain't no man in sandals and an umbrella bigger than me."

The umbrella man is Ponzworth Bentley, who was receiving a larger promotional push than Consequence for his first single, "Laid Back." Consequence called West, who was in Europe at the time, to see if he had indeed been dropped. He says West told him he hadn't heard anything, but added that he didn't have control of Monopoly's decision. Consequence says West then gave him money to fund his single "Granny Family." Consequence promptly leaked the track to radio, garnering spins and more attention at Sony BMG.

Next, he made an effort to learn the Sony BMG system to move his project forward.

Soon after, Consequence says, Sony Music Label Group executive VP Lisa Ellis tipped him that Sony wouldn't be distributing G.O.O.D. much longer. "They were like, 'Aren't you a ghostwriter? Well, stay a ghost,' " Consequence says. "I asked him about Kanye, and he told me there are other people working on Kanye, but these people had my life in their hands. So I had to take control of my business."

Monopoly, for his part, says all he ever did was help push Consequence's project. "Maybe he confused 'dropped' with 'shelved,' " Monopoly says. "Honestly, I personally haven't worked with G.O.O.D. since the first week of September. "

That's a nice little six-month period to promote your project, so I just can't see how it's my fault. I mean, isn't [his current single] "Callin' Me" still at 88 spins? If I'd been there and it underperformed I'd understand, but I'm not involved in the project or the team."

Since Sony was uninterested in pushing the project, Monopoly says, he brokered a deal with Sony's RED to distribute Consequence and with Koch Records to finance the "Granny Family" video. "Kanye didn't put up a dime," Monopoly insists.

"I don't recall having a conversation with Sha, but it's interesting that he would try to infer that I'd have something negative to say about his project," Monopoly says. "I thought the more grass-roots approach of Sony's RED indie label would be better. That's how he got to RED in the first place."

"I love Consequence's music and I wish him the best," Monopoly adds. "I don't see how it's relevant—since I only did things to help him—to throw an executive under the bus. I'm not a rapper so there won't be any diss song coming. Hopefully this press works for him: "Consequence in stores March 6." "

Sha Money XL now manages Consequence. West could not be reached for comment.

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Breaking new artists is the core of a major label's mission, but it still caught some by surprise when the EP debut from San Diego-area rock quintet Augustana hit a sales peak 18 months after its release. Equally surprising has been the rise of Los Angeles alternative rock outfit Silversun Pickups on young indie Dangerbird Records, which is enjoying a breakthrough almost eight months after its first album hit stores last summer.

"Artists need time to develop, and it's nice to see that it can still happen," says Epic VP of A&R Pete Giberga, who signed Augustana. The group's "All the Stars and Boulevards" hit stores in August 2005 and achieved its highest weekly sales on Jan. 21. The album has moved 149,000 copies in the United States, according to Nielsen SoundScan, and sits at No. 14 on The Billboard 200.

Clearly inspired by its recent success with kindred spirit the Fray, Epic kept pushing forward with Augustana. "This project was not getting lost from our sights," Epic VP of marketing Scott Greer says. "This was about having all the tools in line and finding our champions." Among those was DJ Jay at AKLLC (Alice 97.3) San Francisco, who points to Augustana's live show as a driver for the band. "(Frontman) Dan [Layus] is the real deal. He's absolutely an artist, warm and kind and lovely in person, tortured and singing for his life onstage," Jay says.

"Similar to the situation with the Fray, there wasn't a set scene for [Augustana] to fall into," Greer says. "They're not a Warped [tour] band. They're not an Ozzfest band. They're a pop rock band. They blazed their own trail."

The band toured on and off for a year but received little traction until a summer 06 trek with Counting Crows, during which weekly album sales began to double. "They were playing sheds, but selling a couple of hundred CDs a night," Greer says.

Shortly after, the songs "Mayfield," "Stars and Boulevards" and "Boston" were placed on hit MTV shows "Laguna Beach, "The Hills" and "Two and a Days." Week-over-week digital sales for the single "Boston" promptly jumped from 3,000 to 7,000 to 20,000, according to Epic. The network began playing the video for "Boston" in October 2006 and added it to medium rotation Jan. 29. The band appeared on "TRL" Feb. 12. VH1 followed suit with video airplay and added Augustana to its "You Oughta Know" new-artist program in January, propelling "Boston" to No. 4 on the station's top 20 countdown. "To the label's credit, they stuck with it," says Rick Krim, executive VP of talent and music programming for VH1. "It's two years and counting, and we're not planning on stopping anytime soon," Greer says. "The band will be on the road into the summer."

Silversun Pickups found success more quickly and without the major-label push. The band has gained continuous momentum since the release of the six-song EP "Pikul" in July 2005. "Carnavas," the band's full-length debut, came out last July but entered The Billboard 200 for the first time in the Feb. 3 issue at No. 171. It has shifted 60,000 copies, according to Nielsen SoundScan.

"The chances for success may have been considered unlikely considering the size of label Dangerbird, which, after hiring two staffers earlier this year, has a full-time staff of five and relies on a network of freelancers to work projects. "We're all surprised by the success," Dangerbird co-founder Jeff Castelaz says. "Because there was a lack of belief [in the band]. Everyone here [and everyone at distributor Alternative Distribution Alliance] knew Silversun had that thing, but often you see bands that have that thing and they suck it up. We stayed focused.

"Playing live was a key component to breaking the band. After an August 2005 residency at L.A. hipster haven Spacedael, the band took to the road with Brendan Benson, touring the West Coast. When influential college station KEXP Seattle and retailer Sonic Boom Records emerged as early supporters, the band capitalized on the opportunity. "They've done the L.A. to-Seattle drive about six times because Seattle was the first big market to embrace them," Castelaz says.

"They play here more than bands from Seattle play here," Sonic Boom co-owner Nabil Ayers says. Other early adopters included key West Coast stations like modern rockers KDLD (Indie 103.1) Los Angeles and KITTS (Live 105) San Francisco. "The live element is a huge component of what makes this band special," Live 105 DJ Aaron Axelsson says. "There was this energy and intensity and angst, mixed with this wall of sound and bittersweet harmonies."

The touring and marketing cycle for the EP blended into the setup of "Carnavas." The band, which had never toured nationally, hit the road with gusto, covering every major market by year's end. Before long, the Pickups were making their network TV debut on "Late Show With David Letterman," opening for Wolfmother and enjoying a push from MTV.

"We started playing them on mtvU in September '06 - sounds based on passion," says Amy Doyle, senior VP of music and talent at MTV. MTV2 and mtvU. The band was added to mtvU's premier new-artist, multiplex program "Discover and Download" in January, and the video for "Lazy Eye," the current single from "Carnavas," was added Jan. 15 to MTV, MTV2 and mtvU.

Now, the group is primed for breakthrough success. After a protracted major-label bidding war, the Pickups are close to securing a deal with Warner Bros. for inside the United States. Details of which Castelaz declined to comment on. The group also recently inked a deal with management powerhouse Q Prime, grabbed a coveted opening slot on Snow Patrol's upcoming tour, signed on to play the Coachella Valley Music & Arts Festival in April and saw "Lazy Eye" added to rotation at modern rock KQRO Los Angeles.

"Both of these bands have done it the right way," Ayers says. "They've been touring a ton, playing with the right bands and actually building it like you're supposed to."

WHO'S NEXT?
Billboard's Top Heatseekers chart is sprinkled with resilient albums breaking through in a variety of ways.

CARTEL "Chroma" (released September 2005, No. 27 on Heatseekers)
Before any promotional efforts were in place for CarTEL's Epic debut, the Atlanta quintet was hard at work garnering an online fan base. "They're one of those bands that really worked to build up a following on their own and a key part of the success was MySpace, "Epic senior VP of marketing Lee Stimmel says. To date, the band's MySpace page has registered 14.4 million plays and boasts 195,000 "friends." "Chroma" has moved 183,000 copies, according to Nielsen SoundScan.

BULLET FOR MY VALENTINE "The Poison" (released February 2006, No. 6 on Heatseekers)
Set up by an EP and club tour prior to release, "The Poison" has found legs with the help of key touring opportunities that exposed the band to new audiences. A March 2006 tour with Rob Zombie crashed and burned (the band was boosted after reportedly bashing Zombie on its blog). But Bullet for My Valentine struck gold after securing the opening slot for Guns N' Roses shows in New York and England a few months later. "The Poison" has shifted 198,000 copies.

DRAGONFORCE "Inhuman Rampage" (released June 2006, No. 34 on Heatseekers)
The U.K. power-metal sextet's "Through the Fire and Flames" video, which features lightning-speed guitar solos, gave "Inhuman Rampage" a major boost. "It was viewed over a million times and helped land them a spot on Ozzfest," according to Roadrunner project manager Chris Brown. The album has sold 118,000 copies. -Chris M. Walsh
Days Of Winehouse And Roses

U.S. Awaits New Soul Flavors From U.K. Star super

LONDON—For all the exciting promotional plans being conceived on Amy Winehouse's behalf as her second album "Back to Black" (Island) takes her around the world, the artist remains unusually insouciant.

"I love doing music and playing gigs," she says, "and I'm really grateful for the opportunity to do so. But to be honest, I'm not the kind of person that will think about the demographic." The 23-year-old singer-songwriter's pop-friendly, soul-tinged style has translated to U.K. shipments of 650,000 for "Back to Black" since its Oct. 30, 2006, release, according to Universal Music U.K.

Released Feb. 5 in most European territories, the album streets March 16 in the United States via Universal Republic. That release in itself is a measure of Winehouse's burgeoning mainstream potential.

Her 2003 debut, "Frank," was widely hailed in the United Kingdom, where Universal reports it shipped platinum (300,000 units). It also won media attention in Germany, Italy and the Netherlands—without accruing any major chart success—but was released in the United States.

It's quite a contrast this time. "The feedback across the board here has been nothing short of amazing," says New York-based Kim Garner, Universal Republic senior VP of marketing and artist development. "We had two incredibly successful shows here in New York (her first-ever U.S. gigs, at Joe's Pub, in mid-January) that generated excellent reviews."

The jazz flavors of "Frank" won Winehouse press comparisons to a young Billie Holiday, but ultimately limited its impact. "We worked 'Frank' in a few key European markets, and didn't get any radio on that at all," Universal Music U.K. director of international marketing Chris Dwyer says. "We got to a reasonable level, but wanted to broaden that out. This time it seems to have gone crazy."

More obvious stylistic nods to the 1960s have helped the cause. "I haven't been listening to any jazz," Winehouse says, "I've been listening to a lot of Motown and girl groups," she adds, citing the Shangri-Las and the Velvetetes.

"The first album set her up as a unique character and wasn't as mainstream as this one," says Sheena Mason, head of music at London top 40 station Capital Radio. "This album has songs that don't compromise her sound but are more accessible for the mainstream audience."

"Ultimately at radio," Garner says, "she'll be played on all formats from triple-A, alternative and crossover/urban to pop."

The introductory U.S. track is current second U.K. single "You Know I'm No Good," featuring Ghostface Killah, and an early add from influential R&B/top-pop outlet WQHT (Hot 97) New York augurs well.

Well-received showcase performances at MIDEM in Cannes and in Berlin have been part of a highly promising international set-up, according to Dwyer.

Reports of Winehouse's colorful social life as a bon vivant, continually fed on by British newspapers, were hardly discouraged by the release of "Rehab" as the first U.K. single from "Back to Black" (sample lyric: "They tried to make me go to rehab/I said no, no, no." It hit the British top 10 in November—her first top 40 single.

"People internationally approach her lifestyle in a positive way, not a tabloid way," Dwyer insists. "We haven't wanted to play it down—Amy is what she is—neither have we encouraged any salacious gossip."

Winehouse adds: "I've just come out of a really bad relationship and literally written songs off the top of my head; there wasn't anything premeditated about them."

As she preps for another U.K. live itinerary running from Feb. 17 into March, she admits, "I'm working so much I can't even get to the gym, but I'm trying to be really fighting fit for the tour."

For Mosaic Records, the key to success is filling a gap in the marketplace, according to Michael Cuscuna, co-founder and president of the Stanford, Conn.-based boutique jazz reissue label. "That's been Mosaic's one consistency since we started in 1983," he says. "The void major labels create opens up opportunities for Indies to do the right thing, all in the service of the music."

A Colorful Mosaic

Reissue Label Launches Imprint For Contemporary Jazz

Already heralded as a champion of definitive remastered collections of acoustic jazz in its series of limited-edition boxed sets, three-CD compilations and classic jazz single discs, Mosaic will on March 20 launch a new imprint, Mosaic Contemporary, dedicated to compiling and reissuing contemporary jazz from the '70s and '80s (read: electric, fusion, soul-jazz, pop-jazz). It will be piloted by label director Matt Pierson, formerly an executive VP/GM for Warner Bros. jazz division.

"With so much shrinkage at the majors, not only with jazz in general, but also in jazz reissues, we recognized the need to highlight true individuals in contemporary improvised music," Pierson says. "A major won't release an album if it will only sell 15,000 copies. Our business model as an independent allows us to be profitable at 6,000."

Pierson notes the importance of linking up with Mosaic because of its esteemed standing in the jazz landscape. "This kind of endeavor couldn't start up without name recognition," he says. "Mosaic's brand is extremely important and its experience with licensing is invaluable."

The first Mosaic Contemporary titles will be two best-of-the-best collections, "Ultimate Jaco Pastorius" and "Ultimate Earl Klugh," with music licensed from each artist's major-label associations. The CDs will be sold at the low high-range retail price. "These albums traverse their careers and create full portraits," Cuscuna says. There will also be reissues of two contemporary jazz hits, Freddie Hubbard's "Super Blue" (originally released in 1978 on Columbia) and Hubert Laws' "Afro-Classic" (released in 1970 on CTI). Both will retail mid-range.

As for the new label's audience, Pierson says these musicians helped pave the way for smooth-jazz radio, which is still an active force. "We'll be reissuing albums by people like David Sanborn and George Benson, who were the core of smooth jazz," he says. "Also, most of these artists still tour, so we can get local press and sell CDs at their shows."

When these albums were first reissued as CDs, sound quality was poor and packaging minimal. In keeping with its reputation, Mosaic rectifies those problems with top-flight remastering as well as well-researched liner annotations and archival photographs.

Contemporary represents a radical new approach for Mosaic, which historically sold its catalog exclusively by mail order. Titles from the new imprint will reach traditional retail markets through a distribution deal with Caroline. "The audience for contemporary jazz still buys CDs," Pierson says. "Since the majors stopped selling retail with these kinds of albums, we felt we could reach that audience at places like Borders and Amazon.com."

Cuscuna says the imprint's goal is to reissue 30 albums each year.
Beatbox
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Remix=Revival
Pop Acts Find New Life In Clubs Via Dance Remixes

You don’t have to stress the importance of the remix to people in dance music. It’s an essential format that helps the genre define itself: a DJ’s primary tool, a way for dance producers to achieve symbiosis with some of the greatest music talents of all time, and to keep working.

But recent evidence suggests that artists outside of dance are discovering the value of a great remix, too, to do something very specific—awaken and re-energize dormant material.

Sarah McLeod is Australia’s reigning rocker chick, a singer/songwriter who sounds like Melissa Etheridge, looks like Joan Jett and writes lyrics that outwit both. She released “Beauty Was a Tiger,” her first solo album after parting with Superjesus, the popular band she fronted for almost a decade, in September 2005. It hit the top 40 in Australia as expected. But McLeod’s manager, Michelle Sullivan of Michelle Sullivan Management, was eager to bring her to other territories, particularly the United States. It would take a dance figure, fellow Aussie Hook’n Sling, to make it happen.

The producer/DJ had created a bootleg mix of “Beauty” track “He Doesn’t Love You” and wanted to make it honest. “Upon hearing his mix, I couldn’t help but give him approval,” Sullivan says. “It was undeniably addictive, I couldn’t get it out of my head.”

The punchy rework caught fire on dancefloors and made it into the hands of U.K. label Renaissance Recordings, which signed it for the world and gave it prime compilation-closing placement on its “Terzo: The Sound of Renaissance Volume 3” release.

The remix has since spent 25 weeks and counting on the Australian Recording Industry Assn. club chart, peaking at No. 1. McLeod’s Myspace page has been flooded with fan mail relating to the mix. Sullivan says, “Clubbers from as far as Moscow, the Hamptons and Ibiza have sent their love for the tune and wholehearted wishes for a follow-up.” And best of all, U.S. dance radio DJs are slowly starting to add the Hook’n Sling radio edit.

On the strength of the interest, McLeod now plans to tour the United States this year, “and it would be criminal not to incorporate the mixes into the show,” Sullivan says.

Kid-friendly duo Jupiter Rising had a similar conundrum. Its bleacher-stomping single “Go!” had achieved notable licensing success, with multiple synchs for Disney, MTV and Fox Sports, but couldn’t break pop radio significantly. Startup label Chime Entertainment started looking for another way.

“After the song release course, we had this feeling that it would have a great opportunity in the dance world,” Chime senior VP of promotion and marketing Bob Catania says. “The lyric and video lend itself to that.”

So Catania got with dance promoter Sergio Goncalves of Pitch Control Marketing and commissioned remixes from club-focused Frisica & Lamboy and pop-minded Dave Audé.

The package drove “Go!” to No. 24 on Billboard’s Hot Dance Club Play chart and No. 7 on Dance Airplay. “It has a whole new life in the dance world,” Catania says. And Chime plans to loop that right back to top 40.

Our goal is to reach critical mainstays through Bob’s work in the dance market and mine in licensing, so that radio can’t ignore this band,” Chime VP of strategic marketing Ken Hauptman says.

The trend isn’t reserved for Indies either. Beatbox’s favorite new soul singer, Leela James, is also turning to the remix for a career pants-kick. In an exclusive deal with Warner Bros., West End Records—the legacy label of legendary New York nightclub Paradise Garage—will release remixes of four songs from her 2005 Warner debut album “A Change Is Gonna Come,” starting with “Good Time.”

Everybody else is doing it, so why can’t you?

Twenty-five years after his first DJ gig in London, Gilles Peterson has become a revered brand around the globe—particularly among tastemakers who cannot get enough of his musical fondness for all things funk, soul, jazz, world and electronic. Of course, the fact that he helmed influential labels Talkin’ Loud and Acid Jazz only adds to his pedigree.

Indeed, throughout his life, Peterson—who gave birth to the acid jazz movement—has embraced and championed a wildly eclectic, yet incredibly cohesive, musical sensibility. Those in doubt need simply experience one of his DJ sets, one of his numerous compilations or his weekly radio show (“Worldwide”) on BBC Radio 1.

Peterson continues this tradition with Brownswood Recordings, the label he is just now launching with his manager Simon Goffe. Initial signings include New York pianist Elan Mehler, 44-piece string outfit Heritage Orchestra and Minneapolis-based/Brooklyn-residing, 29-year-old jazz vocalist Jose James.

It’s been several years since you helmed a record label. What begins the question: Why now? I had itchy feet and it’s a nice thing to do. But it’s like setting up a typewriter company, isn’t it? I mean, people don’t really want record labels anymore. Still, there are a lot of artists and record makers out there. I’m traveling around the world, and I’m hearing great stuff that motivates and excites me. For me, it’s about being able to find and develop acts, excite Simon and myself along the way and not lose money in the process. And possibly, hit the jackpot.

Where are you finding the acts you sign to Brownswood? Are you handed music left and right because of your high-ranking DJ position? That’s basically the way it works for me. And now that the word is out that I’ve got a label, there’s a bit more stuff coming through. A lot of it is also a MySpace thing. People know where I am, they know how to find me. They’ll send me music, and I’ll give it 30 seconds or so and there you go.

You’re known for embracing many styles of music. Where does this come from? It comes from a radio station in Paris that I used to listen to in the ‘80s. It was called Radio Nova. You would hear Miles Davis next to Public Enemy next to some really wicked rock stuff. The station was very ahead of its time, and that left a big imprint on me

You are responsible for the acid jazz movement of the ‘90s. Of course, that scene came and went, but you’ve remained. How do you stay relevant so that people want to experience your live DJ sets, listen to your radio show and buy your compilations? My secret is being out there. DJ’ing and playing records around the world. And DJ’ing is quite an important source of income for me. It’s my bread and butter. But it’s a tough gig when you’re 42.

What I find interesting is that you attract all ages to your DJ gigs. You have the folks who have been with you since day one as well as young kids. Do you see yourself as an educator for sorts for the younger generation? Yeah. I also remember when I was a kid, like when I was 16 and in a club where the DJ played Art Blakey’s “A Night in Tunisia.” I remember thinking, “Oh, my god, that sounds unbelievable.” That still happens with today’s 16-year-olds. It’s not that I’m playing Art Blakey every time I play out, but I’m giving them the energy that I got when I first went out and heard something different. It’s that “wow” factor of hearing something new and fresh to your ears.

What’s the biggest misconception people have about you? That I’m black.

---

PHOTO: JOST HUGO/BILLBOARD

6 QUESTIONS
with GILLES PETERSON
by MICHAEL PAOLETTA
**THE ATARIS**
*Welcome the Night*
**Producer:** Nick Launay
**Flowers, the Ataris**
**Sanctuary/Isola**
**Release Date:** Feb. 20

Much has happened to the Ataris since the Indiana rockers last emerged from the studio with 2003’s “So Long, Astoria.” Somewhere along the line the group effectively outstripped before the go-to band for emo fans with the group’s next two albums, and the band has continued to evolve since then. The group’s latest release, “Welcome the Night,” is a departure from the band’s past work, with a more experimental approach to their sound. The album features a variety of styles, from punk to pop, and shows the band’s growth as a group. The album is a must-listen for fans of the band and those who appreciate experimental rock music.

**K-OS**
*Atlantis (Hymns for Disco)*
**Producer:** K-OS
**Virgin**
**Release Date:** Feb. 20

K-OS is a Canadian artist known for his unique blend of pop, hip-hop, and R&B. His latest album, “Atlantis (Hymns for Disco),” is a genre-bending masterpiece that showcases his versatility as a songwriter and producer. The album features a range of styles, from catchy pop tracks to more experimental R&B numbers. The album’s singles, including “This Is What I Call Love” and “Atlantis,” have received critical acclaim and have been played on radio stations around the world. The album is a must-listen for fans of K-OS and those who appreciate experimental pop music.

**JILL CUNNIFF**
*City Beach*
**Producers:** Various
**The Milita Group**
**Release Date:** Feb. 20

Jill Cunniff, former lead singer of all-girl rock group Lucius, returns after six years and two kids with a delightfully breezy and refreshingly hopeful chill-out solo disc. Writing and producing much of the album herself, Cunniff’s honeyed vocals, distinctive wah-wah guitar and retro-fabulous canned beats on tracks like “NYC Boy” immediately evoke New York circa 1994, when L.J.’s full-length was released on the Beastie Boys’ now-defunct Grand Royal label. The relentlessly strong hooks—especially on the acoustic guitar-anchored “Eye Candy” and the swingin’, slightly twangy “Exclusive,” which conjures early Sheryl Crow—make it easy to embrace lyrical riffs on taking it easy and “enjoying the ride.” A thoroughly made-for-summer album released in the dead of winter, catching these musical waves guarantees instantaneous thawing.

**BLUES**
**JJ GREY & MOFO**
*Country Ghetto*
**Producers:** Dan Protheroe
**Alligator**
**Release Date:** Feb. 20

This is an intriguing and fortuitous signing for Alligator Records. JJ Grey and his band, MOFO, are a Southern-fried buzz out of northwest Florida. Grey’s a songwriter with a sharp wit and a knack for skewering the hypocrites, jive politicians and carpetbaggers who litter the landscape. The MOFO vibe travels freely among swamp funk, blues, rock and soul, and does so with a certain down-and-dirty swagger that’s as real as it is appealing. Catch the wave right away with opener “War,” which rocks musically and lyrically. The title track is classic Grey, a blend of Dixie funk, autobiography and manifesto. The songs “On Palestine” and “Turbantine” sprang from the stuff of local, unpleasant history—the former bearing the .continued on p.64
somber weight of gospel, while the latter rocks Motif style—PVV

JAZZ

WILL BERNARD

Party Hats

Producers: Will Bernard, Jan Evans

Paltetto

Release Date: Feb. 20

While many of San Francisco’s most talented young jazz musicians emigrated to New York in the “90s—guitar rhythms with no bass, as Bernard stayed put, establishing diverse gigging bands and recording fine albums that sailed under the radar. However, Bernard breaks through with greater visibility on the superb “Party Hats,” a groove-infused album that showcases his six-string prowess as an imaginative arranger and improviser, especially on tunes like the ebulliently catchy “Ripple Sole” the tuneful “Fold- ing Green” and the blues-steeped, slow-swaying title track. “Party Hats” marks a welcomed return for Bernard, who deserves higher recognition as one of jazz’s hardest working and most gifted guitarists—DO

NEW & NOTEWORTHY

PACHA MASSIVE

All Good Things

Producer: Nova

Nacional Records

Release Date: Feb. 20

Poppin’ this bilingual Bronx duo’s debut CD into your computer and the tunes genre column comes up “Un- classifiable.” That works just fine for the aptly titled “All Good Things,” which explores the spaces where electronic, dance, hip-hop and Latin rhythms intersect in surprising ways.

“La Verdagolla” starts with a drum-and-bass melody, adds emotional impact with Colombian singer Lucia Pulpido’s wistfully plaintive singing, then throws in an English rap verse by Flex Nugi. Dance detours into dub on instrumental “Drive:” the funky percussive “All Ritmo de Pacha” evokes Fela Kuti changing planes in the Dominican Republic. Sexy vocals abound, framed by understated flourishes—a B3 organ here, a star there—that make Latin indie label Nacional’s first U.S. release a continuous reward for the ears.—ABY

DIR EN GREY

The Marrow of a Bone

Producer: Dynamite Tommy

Warcon Records/Free Will America

Release Date: Feb. 20

Despite the fierce squalling Dir en greyn kicked up on 2006’s “Williamson to death,” the Japanese sensation opens “The Marrow of a Bone” with the downtempo “Conceived Sorrow,” letting sparse piano and screamed bass lead the way. Instead of mixing brutality with pretty melodies, this time the band confines those elements to separate tracks—you don’t hear any more beautiful colors until eight cuts later on “namamakashiki anokou, tama ni hahomu.” “The Marrow of a Bone” is also less chaotic than “Williamson,” a tighter rein is kept on the bristling, punk-infused rock. But Dir en grey still lets its wrath loose on the furious “grief,” where singer Kyo mangles his English and lets off hysterical screams.—CLT

SINGLES

from >>p63

NE-YO

Because of You (3:51)

Producers: Stargate, Ne-Yo

Writers: S. Smith, T. Herr- ansen

EMKens

Publisher: not listed

Def Jam

While Ne-Yo’s been busy promoting his recent role in the film “Stomp the Yard,” writing for Whitney Houston and enjoying Beyoncé’s perpetual “Irreplaceable” chart reign (which he penned), the crooner coked out for his latest, “Because of You.” Opening with foot-tapping drums and a romantic harp riff, he revisits the Michael Jackson-esque layered harmonies that made “So Sick” so successful. Dedication to a woman, whom he refers to as the “sweetest drug,” is the subject at hand, with a romantic jam that will propel his career... (continues)

ASHLEY TISDALE

So Much for You (3:05)

Producers: The Matrix

Writers: A. Longlands, L. Christy, S. Spack, G. Edwards

Publishers: various

Warner Bros.

The fact that Disney’s “High School Musical” soundtrack finished at No. 2 for 2006 delivers the unmistakable message that today’s youth are ravenous for the next generation of straight-ahead pop music. Ashley Tisdale, the 21-year-old who starred in “High School Musical” as well as Disney TV’s “The Suite Life of Zack & Cody,” already has her name recognition well beyond the tween audience, and the latest single from her debut album “Headstrong” reignites production team the Matrix (Avril Lavigne, Busted, Hilary Duff) with an effervescent uptempo gamirol and boomerang singalong hook that makes any pop fan reminiscent for the days when Hanson and Spice Girls brought the top 10 airwaves new life...ironically, exactly a decade ago. Hmm, a sign that it’s again time for change? Hopefully, radio will recognize that Tis- dae stands to usher in a new chapter. A star is born.—CLT

KORN FEATURING AMY LEE OF EVANESCENCE

Freak on a Leash (3:55)

Producers: Richard Gibbs, Korn

Writer: Korn

Publishers: WB/Gaacht, ASCAP

Virgin

Metal-heads, brace yourselves: The first shockwave of the new year is quite a doozy. By now, Korn fans have heard about the band’s MTV “Unplugged” special and resulting LP. Pre-empting that session is “Freak on a Leash,” one of the band’s most popular singles. Besides listeners wrapping their heads around the idea of Korn following an acoustic path, the pensive, seething “Freak” has been converted into a dark lounge number. Piano, cellos, Latin undertones and Evanescence lead Amy Lee crooning in the background are all a neck-snapper. Her whirling voice sup- plants the arena-scattering that singer Jonathan Davis once crooned, with a rearrangement that is mesmerizing. Still, seeing Korn go the candles-and-mood- lighting route is as startling as former guitarist Head suddenly ditching the band for Jesus. As inconceiv- able as it appears, “Freak” is narcotic.—CLT

www.americanradiohistory.com
May I be the hard task to charge its name? 08.19.2000. The #1 album with its first #1 album in its second top 13 set in less than two years, the words Fall Out Boy hardly describes this rock act's career trajectory.

SUPER-BOWLLED
Over the Counter

GEOFF MAYFIELD gmayfield@billboard.com

Fall Out Boy’s ‘High’Time; Glimpses Of Ertegun

Pumped by multiformat hit “This Ain’t A Scene. It’s An Arms Race,” new album “Infinity On High” opens at 21,000 copies, a more than 10,000 head of the band’s previous Nielsen SoundScan high and the second-largest week of its still-young career. That it is Fall Out Boy’s 24,000 pieces ahead of last week’s leader, Norah Jones’ “No No No,” which declines by 42% in its second week. The band’s .005 title, “From Under the Cork Tree,” peaked at No. 9, selling 157,000 copies in its busiest week.

Next issue’s charts will reflect the first sales week since 2004 to include Acknowledgment of the Grammy Awards telecast and Valentine’s Day shopping, a cocktail that should stir the first same-week gain of 2007. Given some of the preevent jumps that Grammy-acknowledged acts registered this issue—like the 107% lift for big winner Dixie Chicks (146-72) and a 32% spike for nominee Corinne Bailey Rae (17-9)—prospects look promising.

Some fans couldn’t wait to react to the Grammy-nominated and digital distribution, the Chicks’ “Taking The Long Way” drew more than half of its 6,000-unit gain from downloads, as the album posted its largest digital frame since the week ending July 2. We imagine a lot of those downloads got bought the night the show aired.

LASTING IMPRESSIONS: In 1990, Clive Davis’ pre-Grammy Awards party was not yet the “Entertainment Tonight” extravaganza that it is today. There was no assigned seating, which meant a 1937-like me could share a table with Brian Wilson. Yet, as cool as it was to encounter the Beach Boys’ creative force, the night’s coolest introduction happened later.

Just before I left the Beverly Hills Hotel, a bald, bespectacled man whose face was familiar from numerous trade photos motioned me to come to his table. He asked me if I might spare a cigarette. After I lit one for him, he looked up and said graciously, “I’m Ahmet Ertegun.”

I couldn’t help but smile and say, “I know who you are, sir.” Here a captain of the record industry, one of the pioneers of his profession, felt obliged to introduce himself to this kid from Ohio, all for a cigarette that couldn’t have been worth more than a quarter. I’m charmed to admit to those years I kept a cigarette habit, but I’m glad I was a smoker that particular night.

Years later, I met him again when I joined Howard Lander, et al, Billboard’s publisher, at Atlantic’s headquarters to discuss a spotlight issue for the label’s 50th anniversary. “I once brimmed a cigarette from me at Clive’s party,” I told him when we were introduced.

Pleasant conversation segued to an uncomfortable topic when two of his executives expressed disgust at the way labels were credited in our radio magazine’s year-end charts. As the tone got heated, Ertegun stole a pause, tipped his pack of smokes toward me and said, “Would you like your cigarette back now?”

Having quit by then, I declined, but that was beside the point. With an innate blend of humor, graciousness and diplomacy, Ertegun had cut the tension. The mood immediately lightened, and we found a mutually satisfactory solution.

In both of those brief, memorable encounters, Ertegun displayed a royal and comfortable charm that made it easy to imagine how he wowed so many pillars of R&B, jazz, rock and pop to record for him through the years.

The man who was portrayed in two recent films—“Ray” and “Beyond the Sea” — the biopics of Ray Charles and Bobby Darin—grew Atlantic from a small, feisty independent to the major force that became one of Warner Music Group’s charter labels. His legacy stands not only in hundreds of classic albums and thousands of timeless songs that his labels recorded, but also the post-Atlantic discographies of executives who once worked with him, none the least of them Universal Music Group chairman Doug Morris.

However the music business evolves in the 21st century, it will always stand on a foundation that Ertegun—and very few others—built.

Market Watch

A Weekly Music Sales Report

Year-To-Date

National Music Sales Report

Year-To-Date

OVERALL SALES

30 million units

ALBUM SALES

2006

2007

ALBUM SALES

63.3 million

53.3 million

ALBUM SALES

63.3 million

53.3 million

ALBUM SALES

63.3 million

53.3 million

SALES BY ALBUM FORMAT

ID

Digital

Cassette

Other

69,079

69,079

2,093

119,000

59,671

3,376

194,000

119,000

47,648

5,508

52,000

106,000

-20.1% 

-20.1% 

-73.2% 

-10.9% 

Year-To-Date Album Sales By Store Type

Non-

Traditional

Mercantile

Chain

-20.1% 

-20.1% 

-20.1% 

-20.1% 

Go to www.billboard.biz for complete chart data

www.americanradiohistory.com
### The Billboard 200

**Chart Data for Week of February 24, 2007**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Week</th>
<th>Sales</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1.</strong></td>
<td><strong>NORAH JONES</strong></td>
<td>Infinity On High</td>
<td>1</td>
</tr>
<tr>
<td><strong>2.</strong></td>
<td><strong>JOSH TURNER</strong></td>
<td>Not Too Late</td>
<td>2</td>
</tr>
<tr>
<td><strong>3.</strong></td>
<td><strong>NAS</strong></td>
<td>Daughters</td>
<td>3</td>
</tr>
<tr>
<td><strong>4.</strong></td>
<td><strong>BIREN &amp; LIL WAYNE</strong></td>
<td>Like Father, Like Son</td>
<td>4</td>
</tr>
<tr>
<td><strong>5.</strong></td>
<td><strong>GYM CLASS HEROES</strong></td>
<td>As Cruel As School Children</td>
<td>5</td>
</tr>
<tr>
<td><strong>6.</strong></td>
<td><strong>HORN THICKER</strong></td>
<td>Kingdom Come</td>
<td>6</td>
</tr>
<tr>
<td><strong>7.</strong></td>
<td><strong>CHRISTINA AGUILERA</strong></td>
<td>Back To Basics</td>
<td>7</td>
</tr>
<tr>
<td><strong>8.</strong></td>
<td><strong>SNOOP DOGG</strong></td>
<td>The Blue Carpet Treatment</td>
<td>8</td>
</tr>
<tr>
<td><strong>9.</strong></td>
<td><strong>REGINA SPEKTOR</strong></td>
<td>Begin To Hope</td>
<td>9</td>
</tr>
<tr>
<td><strong>10.</strong></td>
<td><strong>OMAAN</strong></td>
<td>Better</td>
<td>10</td>
</tr>
<tr>
<td><strong>11.</strong></td>
<td><strong>SUGARLAND</strong></td>
<td>Enjoy The Ride</td>
<td>11</td>
</tr>
<tr>
<td><strong>12.</strong></td>
<td><strong>CARLY SIMON</strong></td>
<td>Into White</td>
<td>12</td>
</tr>
<tr>
<td><strong>13.</strong></td>
<td><strong>KRIS ANSTETT</strong></td>
<td>Vioform</td>
<td>13</td>
</tr>
<tr>
<td><strong>14.</strong></td>
<td><strong>OSMOSIS</strong></td>
<td>Best Of Osmosis</td>
<td>14</td>
</tr>
<tr>
<td><strong>15.</strong></td>
<td><strong>BILLY JOE ALEXANDER</strong></td>
<td>If I Had A Wing</td>
<td>15</td>
</tr>
<tr>
<td><strong>16.</strong></td>
<td><strong>YOKO ONO</strong></td>
<td>Give Peace A Chance</td>
<td>16</td>
</tr>
<tr>
<td><strong>17.</strong></td>
<td><strong>MUMFORD &amp; SONS</strong></td>
<td>Long Live</td>
<td>17</td>
</tr>
<tr>
<td><strong>18.</strong></td>
<td><strong>BRIAN AUGER &amp; IAN ANDERSON</strong></td>
<td>Live From Finsbury Park</td>
<td>18</td>
</tr>
<tr>
<td><strong>19.</strong></td>
<td><strong>JACKSON BROWNE</strong></td>
<td>Running On Empty</td>
<td>19</td>
</tr>
<tr>
<td><strong>20.</strong></td>
<td><strong>AUDREY HATHAWAY</strong></td>
<td>Waiting</td>
<td>20</td>
</tr>
</tbody>
</table>

**Note:** The chart is divided into two sections: the main chart and the Hot Country Songs chart. The main chart features the top 20 albums, while the Hot Country Songs chart is not shown in this excerpt. The chart data is compiled by Nielsen SoundScan and Nielsen Business Media, Inc., and is based on the sales of albums in the United States. The sales figures are reported in thousands. The chart covers the week ending February 24, 2007. The chart is sourced from Billboard magazine, which is a trade publication covering the music industry. The chart data is also available on the Billboard website, www.billboard.com.
### HOT 100 AIRPLAY

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist/Label</th>
<th>Chart Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Runaway Love</td>
<td>21</td>
<td></td>
</tr>
<tr>
<td>2. <strong>Replaced</strong></td>
<td>17</td>
<td></td>
</tr>
<tr>
<td>3. Chasing Cars</td>
<td>28</td>
<td></td>
</tr>
<tr>
<td>4. I Wanna Love You</td>
<td>15</td>
<td></td>
</tr>
<tr>
<td>5. Cupid’s Chokehold</td>
<td>53</td>
<td></td>
</tr>
<tr>
<td>6. <strong>This Ain’t a Scene, It’s an Arm Race</strong></td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>7. How to Save a Life</td>
<td>22</td>
<td></td>
</tr>
<tr>
<td>8. Adrienne Michelle</td>
<td>94</td>
<td></td>
</tr>
<tr>
<td>9. Over the World to Change</td>
<td>31</td>
<td></td>
</tr>
<tr>
<td>10. Beer in Mexico</td>
<td>53</td>
<td></td>
</tr>
</tbody>
</table>

### ADULT TOP 40

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist/Label</th>
<th>Chart Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Chasing Cars</td>
<td>28</td>
<td></td>
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<td></td>
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<tr>
<td>4. Cujo</td>
<td>11</td>
<td></td>
</tr>
<tr>
<td>5. Pain</td>
<td>31</td>
<td></td>
</tr>
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### MODERN ROCK

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist/Label</th>
<th>Chart Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Pain</td>
<td>31</td>
<td></td>
</tr>
<tr>
<td>2. Starlight</td>
<td>19</td>
<td></td>
</tr>
<tr>
<td>3. Face Down</td>
<td>31</td>
<td></td>
</tr>
<tr>
<td>4. Long Way Home</td>
<td>28</td>
<td></td>
</tr>
<tr>
<td>5. Pain</td>
<td>31</td>
<td></td>
</tr>
</tbody>
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**NOTES:**
- Nielsen SoundScan data is used to compile the Billboard Hot 100 and Adult Contemporary charts. The charts are compiled from electronic monitoring of over 100,000 AM and FM radio stations, as well as online streaming and downloading. The data is used to determine the most popular songs in the United States. Nielsen SoundScan is a division of Nielsen Media Research, a unit of Nielsen, the world's leading media measurement company. Nielsen SoundScan's data is used by the music industry, recording artists, labels, and other organizations to make informed decisions about music releases, promotions, and marketing strategies.

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**FEBRUARY 24, 2007**

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**ADULT CONTEMPORARY**

<table>
<thead>
<tr>
<th>Title</th>
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</thead>
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</tr>
<tr>
<td>5. Pain</td>
<td>31</td>
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**MODERN ROCK**

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<th>Chart Position</th>
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<tbody>
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<td></td>
</tr>
<tr>
<td>4. Long Way Home</td>
<td>28</td>
<td></td>
</tr>
<tr>
<td>5. Pain</td>
<td>31</td>
<td></td>
</tr>
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</table>
### Top R&B/Hip-Hop Albums

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>ROBIN THX CKE</td>
<td>The Evolution Of Robin Thicke</td>
</tr>
<tr>
<td>2</td>
<td>PRETTY RICKY</td>
<td>Late Night Special</td>
</tr>
<tr>
<td>3</td>
<td>SOUNTRACK</td>
<td>Medicine</td>
</tr>
<tr>
<td>4</td>
<td>T.I.</td>
<td>The Inspiration</td>
</tr>
<tr>
<td>5</td>
<td>CORRINE BAILLEY RAE</td>
<td>Corrine Bailey Rae</td>
</tr>
<tr>
<td>6</td>
<td>JUSTIN TIMBERLAKE</td>
<td>FutureSex/LoveSounds</td>
</tr>
<tr>
<td>7</td>
<td>BEYONCE</td>
<td>B'Day</td>
</tr>
<tr>
<td>8</td>
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<td>Medicine</td>
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<td>FAT JOE</td>
<td>Me, Myself &amp; I</td>
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<td>SUNSHINE ANDERSON</td>
<td>Sunshine At Midnight</td>
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<td>46</td>
<td>RICK ROSS</td>
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<td>47</td>
<td>AL GREEN</td>
<td>The Definitive Greatest Hits</td>
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<td>48</td>
<td>YOUNG DRO</td>
<td>Bese Thang Smokin'</td>
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<td>49</td>
<td>KELLY PRICE</td>
<td>This Is Who I Am</td>
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<td>50</td>
<td>PATTI LABELLE</td>
<td>The Gospel According To Patti Labelle</td>
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<td>51</td>
<td>STYLES P</td>
<td>Time Is Money</td>
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<tr>
<td>52</td>
<td>UNK</td>
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### Top Blue Albums

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<td>10 Days Out: Blues From The Backroads</td>
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<td>The Real Deal: Greatest Hits Vol. 1</td>
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<td>JOE BONAMASSA</td>
<td>You &amp; Me</td>
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<td>Panikiller</td>
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<td>RUTHIE FOSTER</td>
<td>The Phenomenal Ruthie Foster</td>
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<td>ETTA JAMES</td>
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<td>JOHN HAMMOND</td>
<td>Push Comes To Shove</td>
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<td>WILLIE CLAYTON</td>
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<td>14</td>
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<td>Black Snake Moan</td>
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### Core Stores Enroll GYM Class

Seven months after its Billboard 200 debut, Gym Class Heroes make roll call on Top Rap Albums, entering at No. 17. "As Cruel As School Children" seems a 110% sales: L.R at core retailers to make truly.

The hip-hop band danced on and off the big chart since it debuted No. 93 start last August with 9,000 units. Powered by the single "Cupid's Chokehold," the group roars 96-55 after re-entering the Jan. 20 issue. Supported primarily by top 40 cuts and downloads, the single jumps 15.7 on The Billboard Hot 100. "Cruel" is safe-priced at Best Buy for $9.99 and the Heroes have a full schedule of dates until the end of April.

—Rap-A-Lot George

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For more information, visit [www.billboard.com](http://www.billboard.com).
### R&B/HIP-HOP Airplay

<table>
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<th>Format</th>
<th>Airplay %</th>
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<td>Lost Without U</td>
<td>Shyne</td>
<td>Universal Motown</td>
<td>R&amp;B/HIP-HOP</td>
<td>45</td>
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<tr>
<td>Runaway Love</td>
<td>Lloyd Banks</td>
<td>Starz</td>
<td>R&amp;B/HIP-HOP</td>
<td>40</td>
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<td>Promise</td>
<td>Ice Cube</td>
<td>Columbia</td>
<td>R&amp;B/HIP-HOP</td>
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<tr>
<td>Poppin'</td>
<td>J Star</td>
<td>Red Eye</td>
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<tr>
<td>On the Hotline</td>
<td>Pretty Ricky</td>
<td>Hustler/Atlantic Records</td>
<td>R&amp;B/HIP-HOP</td>
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<td>Throw Some D's</td>
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<td>Doggystyle/Atlantic Records</td>
<td>R&amp;B/HIP-HOP</td>
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<td>Ice Boy</td>
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<td>Sisq'</td>
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<td>Ms. Jade</td>
<td>Soundtrack</td>
<td>R&amp;B/HIP-HOP</td>
<td>14</td>
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<tr>
<td>This Is Why I'm Hot</td>
<td>Dru Hill</td>
<td>Rawkus/Poison Records</td>
<td>R&amp;B/HIP-HOP</td>
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<td>Walk It Out</td>
<td>112th</td>
<td>Def Jam</td>
<td>R&amp;B/HIP-HOP</td>
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<td>Roc-A-Fella</td>
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<td>Last Night</td>
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<td>Change Me</td>
<td>Krayzie Bone</td>
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<td>Get To The Money</td>
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<td>Uptown/RAE Records</td>
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<td>I Shoulda Seen Her On MySpace</td>
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### R&B/HIP-HOP Singles Sales

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### RHYTHMIC Airplay

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**HOT COUNTRY SONGS**

**NEW BIG & RICH TRACK STARTS BIG AND FAST**

Big & Rich register their highest debut to date on Hot Country Songs with "Lost in This Moment," which arrives at No. 41.

Previously, the unconventional pair’s highest bow happened when “Holy Water” started at No. 51 in the Oct. 2, 2004, issue. A collaborative single with Gretchen Wilson and Cowboy Troy, "Our America," popped on even higher, at No. 44 in the July 16, 2005, issue. So far, Big & Rich’s highest peak on the chart belongs to "Save a Horse (Ride a Cowboy)," which stopped at No. 11 in the Aug. 7, 2004, issue. The new single makes 1.6 million impressions in slightly more than three days of play at 11 monitored stations. It introduces "Between Raising Hell and Amazing Grace," the duo’s third album, slated for a June 5 retail drop.

Noteworthy is George Strait’s 42nd No. 1, titled "It Just Comes Natural," which started at No. 34 in the July 16, 2005, issue. Strait remains this list’s all-time champ, ahead of Conway Twitty’s 40 No. 1s.

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**STAR PREDICTOR**

**ARTISTS/TITLES/WORKS**

- **ARTIST/Title/Label (Score)**
  - **CARRIE UNDERWOOD**
  - **WHERE I BELONG**
  - **MCA NASHVILLE**
  - **1**
  - **JOE NICHOLS**
  - **I’LL WAIT FOR YOU**
  - **MCA NASHVILLE**
  - **1**
  - **NATHAN MCCOUGLE**
  - **WHERE I’M AT**
  - **LOOKER RECORDS**
  - **3**
  - **SCOTT BURNETT**
  - **GIVE IT AWAY**
  - **LOOKER RECORDS**
  - **8**
  - **BETTYE WILLIAMS**
  - **KICK IT**
  - **LOOKER RECORDS**
  - **10**
  - **SHANE McELRUM**
  - **ONE MORE**
  - **SELF**
  - **10**

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**NEW BIG & RICH TRACK STARTS BIG AND FAST**

Go to www.billboard.biz for complete chart data.
HOT LATIN SONGS:

1. ESE (USOZ + LOS OUTLAWZ
2. SHORTY (USOZ + LOS OUTLAWZ
3. TAMBOURINE DANCE (USOZ + LOS OUTLAWZ
4. IRREPLACABLE (USOZ + LOS OUTLAWZ
5. TE LO AGRADEZCO, PERO NO (USOZ + LOS OUTLAWZ
6. DIME QUIEN ES (USOZ + LOS OUTLAWZ
7. LA NOCHE PERFECTA (USOZ + LOS OUTLAWZ
8. YURU HABANA (USOZ + LOS OUTLAWZ
9. DIAMONDELLA (USOZ + LOS OUTLAWZ
10. QUE LLOREN (USOZ + LOS OUTLAWZ

TOP LATIN ALBUMS:

1. VALENTIN ELIZALDE - Lobo Domestico
2. VALENTIN ELIZALDE - Vencedor
3. MARCO ANTONIO SOLIS - VI
4. PEGAO - LA VICTORIA
5. QUE LLOREN - LAMINA D

Data for week of FEBRUARY 24, 2007 | CHARTS LEGEND on page 80

Go to www.billboard.biz for complete chart data
## Japan Singles

<table>
<thead>
<tr>
<th>Number</th>
<th>Artist</th>
<th>Song</th>
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<tbody>
<tr>
<td>1</td>
<td>Sora Ga Nakukara</td>
<td>First LTD Version</td>
<td>Media Control</td>
</tr>
<tr>
<td>2</td>
<td>No Ni Saku Hana No Yo (LTD Version + DVD)</td>
<td>Sora Ga Nakukara</td>
<td>Media Control</td>
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<tr>
<td>3</td>
<td>No Ni Saku Hana No Yo (LTD Version + DVD)</td>
<td>Sora Ga Nakukara</td>
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<tr>
<td>4</td>
<td>How to Save a Life</td>
<td>The Castles Who</td>
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<tr>
<td>5</td>
<td>Hyena Auditorial Impression</td>
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## France Singles

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<td>Faits La Poule</td>
<td>Light Surrounding You</td>
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<td>Fous Ta Cagoule</td>
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<td>4</td>
<td>Hurt</td>
<td>Smack That</td>
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<td>5</td>
<td>Dolly Songs (Lefa's Polka)</td>
<td>Help Me For</td>
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<td>6</td>
<td>Coeur Sacré</td>
<td>I Wish I Was A Punk Rocker</td>
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<tr>
<td>7</td>
<td>Teery Angel</td>
<td>Everything We Touch</td>
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<tr>
<td>8</td>
<td>Proper Education</td>
<td>I Know That You</td>
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## United Kingdom Singles

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<td>Ruby</td>
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<td>No Ni Saku Hana No Yo (LTD Version + DVD)</td>
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<td>5</td>
<td>How to Save a Life</td>
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<td>All Good Things (Come to an End)</td>
<td>This Ain't A Scene, It's an Arms Race</td>
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<td>Ein Stern (Der Denken Namen Tragt)</td>
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<td>Summer Wine</td>
<td>Fall Out Boy</td>
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<td>Tend rare: You</td>
<td>Kiss Me Someplace Else</td>
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<td>The Sweet Escape</td>
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<td>Fairytale Gone Bad</td>
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<td>Nelly Furtado</td>
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<td>7</td>
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## Poland Albums

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<td>This Ain't A Scene, It's an Arms Race</td>
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<td>Piotr Rubik</td>
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## Hungary Singles

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<tr>
<td>1</td>
<td>Madonna</td>
<td>Another One Bites the Dust</td>
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<tr>
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<td>Rusza Magdi</td>
<td>It Is Love</td>
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## Brazil Albums

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<td>WHITE HORSE</td>
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<td>UNDER THE DESERT SKY</td>
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<td>FALL OUT BOY</td>
<td>Lost in You</td>
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<td>JOE NICHOLS</td>
<td>Willy Wonky</td>
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Data for week of FEBRUARY 24, 2007 | For chart reruns call 646.654.4633 | Go to www.billboard.biz for complete chart data |
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<th>Chart Codes: CS (Hot Country Songs)</th>
<th>H100 (Hot 100 Songs)</th>
<th>LT (Hot Latin Songs)</th>
<th>POP (Pop 100 Songs)</th>
<th>RBH (Hot R&amp;B/Hip-Hop Songs)</th>
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<td>CANT BREAK 'EM (Bunise)</td>
<td>A DIFFERENT WORLD (Kingsz, U.M.I.)</td>
<td>GIVE ME THE LIME (Gaston)</td>
<td>CEDAR FALLS (Gaston)</td>
<td>MAKING ME FEEL (Gaston)</td>
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<td>BONE OUT (Bunise)</td>
<td>CHANGING SHOES (Gaston)</td>
<td>I'LL BE WAITING (Gaston)</td>
<td>GET THE DAIKU (Gaston)</td>
<td>BRING ME TO LIFE (Gaston)</td>
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<td>BE BET THAT (Trick)</td>
<td>PUKING (4 Months)</td>
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<td>MCA, ASCAP/WBM Music</td>
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<td>OFF (Paul Wall. ASCAP Group/EMI/Do12 Dol</td>
<td>BORN TO BE A WINNER (Four Months)</td>
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<td>TELL ME WHERE (Four Months)</td>
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<tr>
<td>(Big Life, BM), WBM, H100 33</td>
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<td>PUKING (4 Months)</td>
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<td>GLAMOROUS DONT MATTER (Four Months)</td>
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<td>FURTHER DOWN (Four Months)</td>
<td>100 YEARS GONE (Four Months)</td>
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**Additional Notes:***
- **Data for week of FEBRUARY 24, 2007**
- **Charts Legend on Page 80**

Go to www.billboard.biz for complete chart data.
**MILEPOSTS**

**Compiled by Kristina Tunzi**

**ARTICLES/ANNOUNCEMENTS**

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**NOTICES/ANNOUNCEMENTS**

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**BIRTHS**

**Girl:** Daisy Joy to Drew and Lori Cline, Jan. 29 in Nashville. Father is lead singer for Dove Award-winning and Grammy Award-nominated Christian group Newsong. Mother is former director of national promotions for Word Label Group and recently started her own independent promotions company, Brighter Promotions.

**Girl:** Rebecca Ann to Laurie Jakobsen and Mac Randall, Dec. 24 in New York. Mother is VP of communications and marketing at the Harry Fox Agency. Father is senior editor of Guitar One and lead guitarist of Bongo Beat act BesiJo Poets.

**DEATHS**

Denny Doherty, 66, a founding member of '60s folk-pop band the Mamas and the Papas, died Jan. 19 at his home in Mississauga, Ontario. The cause was not immediately known, according to his daughter Em- beth, but she said her father had recently suffered kidney failure after surgery for a stomach aneurysm.

With chiming guitars and rich, melodic harmonies that could be tinged with darkness, the Mamas and the Papas became one of the most pop- ular and influential American bands of the era between the Beatles' arrival and Woodstock. Their enduring hits, like “California Dreamin’,” “Monday, Monday” and “Dedicated to the One I Love,” mixed the gentle jangle of folk with a rock beatback and sweet, layered pop vocals.

Though John Phillips was the group's principal songwriter, Doherty sang most of the male leads in a clear, friendly tenor that he occasionally punctuated with rock ’n’ roll growls.

Billy Henderson, 67, one of the founders of U.S. soul group the Spin- ners, died Feb. 6 after complications from diabetes at a Daytona Beach, Fla., health care facility. He was among five friends who formed the vocal group in 1954, but it took until the '70s for them to enjoy major crit- ical and commercial success. His hit song “I'll Be Around” and “Could I Be Falling in Love” earned the group six Grammy Award nominations. It went on to become the second black musical act to get a star on the Hollywood Walk of Fame. He was also involved in the band mem- bers, including Henderson, continued to perform together until recently. He was dismissed from the band in 2004 after suing the group's corporation and business manager to obtain financial records.

Joe Hunter, 79, musician and three- time Grammy Award winner with the legendary Funk Brothers, was found dead Feb. 3 in his Detroit apartment. Hunter was a diabetic, but his cause of death was unknown, the Detroit News reported.

Hunter was hired by Berry Gordy Jr. to back up such acts as Smokey Robinson and the Miracles on piano in the late '50s, as Gordy mustered a staff for what would become Motown Records. Hunter also served as Motown's first A&R executive in the early days.

His piano work was an integral part of such songs as Martha & the Vandell's “Heat Wave” and “Come and Get These Memories,” and Marvin Gaye’s “Pride and Joy.” After the document- ary film “Standing in the Shadows of Motown” was released in 2002, the Funk Brothers' soundtrack album won two Grammys in 2003.

In 2004, Hunter and the Funk's were awarded with a Lifetime Achievement Award at the Grammys, and the group toured for several years.

Gian Carlo Menotti, 95, perhaps the most popular and prolific opera com- poser of his time, died Feb. 1 at his home in Monaco. The Italian composer won Pulitzer Prizes for a pair of the 20th century's most successful operas: “The Consul,” which premiered in 1959 in Philadel- phia, and “The Saint of Bleecker Street,” which opened in 1954 at New York's Broadway Theater. “The Consul” also earned him the New York Drama Crit- ics Circle award as the best musical play of the year in 1954. He wrote the Christ- mas classic “Amahl and the Night Vis- itors” for NBC, which was broadcast in 1953 and may be the first opera written for TV.

Critics often celebrated his impres- sive lyric gifts, his gift with orchestral sound and his talent for making opera comprehensible and en- joyable for people who had previously shunned it. Menotti also founded the Festival of Two Worlds, the long- running summer music festival that began in 1958 in Spoleto, Italy, and that he directed for some 40 years. He is survived by his son Francs.

Jacques Campet, 64, a Sony Music sta- tewart, passed away Jan. 31 follow- ing a battle with a cancer-related ill- ness at the Maison Medica! Jeanne Cazés, according to friends close to the industry executive. An academic who studied at Harvard, Campet joined CBS Records France in 1977 as director of finance and administration. He added opera- tions and legal affairs responsibilities in 1990, and was subsequently named director general of Sony Music France. Soon after he was appointed to over- see the French company's newly started music publishing division, for which he was responsible for all acquisi- tions and catalogs.

In 2000, Campet transferred from Paris to the London regional office to take up the role as senior VP of Sony Music Entertainment Europe.

In 2004, at the beginning of Sony Music's merger with BMG, Campet was promoted to senior VP of continen- tal Europe. Since then, he has overseen the day-to-day business in several continental European territories.

Charlotte Lesher, 80, mother of Joey Ramone, passed away after suffering a heart attack Jan. 29 at her home in Rego Park, Queens. Lesher is survived by her younger son, New York guitarist Mickey Leigh.

Lesher was instrumental in nurtur- ing the talents of the early Ramones. During the '70s, she owned a gallery called the Art Garden in Forest Hills. Queens, and Joey Dee Ramone practiced in the basement.

After Joey Ramone died in 2001, Lesher and Leigh honored his mem- ory by hosting an annual birthday bash that would become an annual event of the post-Ramones empire, featuring some of old-school and new-punk's greatest bands. Lesher was instrumental in getting a street sign erected at Joey Ramone Place on East Second Street and Bowery near the former site of CBGB. She had been a vocal supporter in the campaign to save CBGB from closing last year.

In lieu of cards or flowers, the family requests donations to the Joey Ra- mone Foundation for Lympoma Research, P.O. Box 1107 Cooper Sta- tion, New York, N.Y. 10026.

Dave Shayman (aka Disco DJ), 26, a DJ/producer responsible for produc- tion on two Grammy Award- winning albums and release of an album that sold 17 million in sales worldwide, was found dead Jan. 23 of an apparent suicide.

As a prodigious 15-year-old in Ann Arbor, Mich., Shayman began his DJ career representing the burgeoning disco-tech scene from Detroit. By 16 he was a resident at the local Solar night club and by 17 had produced and re- leased his first 12-inch single. Shay- man accomplished all this before graduating from the University of Michigan's prestigious business school. He toured the world many times over as a DJ and was famous for his turntable dexterity and multi-genre sets. He was also integral in starting the Ghostly International label and co- produced the debut single “Hands Up For.”

Shayman produced “Ski Mask Way” on 50 Cent's multiplatinum “The Mass- ace” and the Kevin Federline track “Popo” on his debut album. Shayman’s collection of the Brazilian baile funk sound (he lived in Brazil part-time). He also continued to collaborate with such underground acts as Spank Rock and Brazilian group Braza.
Coinciding with the Billboard Mobile Entertainment Live (formerly MECCA) event, the only official pre-CTIA mobile entertainment conference, Billboard's special feature on digital entertainment provides an insider's look into this year's event. Plus we'll report on the trends in ringtone sales and preview the products that everyone's talking about.

Issue Date: March 31
Ad Close: March 7

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**INSIDE TRACK**

**EDITED BY MICHAEL PAOLETTA**

**HOWARD’S HUSTLE & FLOW**

One of the classiest events during Grammy Week was the Feb. 10 champagne reception and brunch saluting Grammy Award nominees (and eventual winners) Mary J. Blige and Ludacris. Presented by Piatnick and Vanity Fair, the Sunset Terrace at the Sunset Tower Hotel was filled with a diverse array of guests, including Antonio "L.A." Reid, Clarence Avant, Bow Wow, Kevin Liles, Ne-Yo, Disturbing Tha Peace’s Chaka Zulu and Jeff Dixon, the Roots and Warner presidente’s Chris Hicks. And yes, the guests of honor were also very present.

Also on hand was actor Terrence Howard, who paid rapt attention to the female harpist playing music to his back. But not for the reason you may be thinking. Howard, also a musician and songwriter, will step into a studio in March to begin recording his first project for Sony/Columbia Records. He tells Tracks the album will include a Spanish vibe and that some tracks will feature him playing the guitar. Indeed, he will be singing—and not rapping.

"That's not me," he politely but emphatically says, referring to his role as a rapper in the movie "Hustle & Flow."

Meanwhile, Columbia mare John Legend contributed the end title track to Howard’s upcoming Lionsgate film, "Fierce." Legend’s original song, "Dare to Dream," is the perfect complement to this inspiring film based on true events in the life of school teacher Jim Ellis (portrayed by Howard), who founded an African-American swim team in a rough Philadelphia neighborhood in the 1970s. Co-stars include Bernie Mac and Kimberly Elise. The movie, whose score was done by Aaron Zigman at Abbey Road with the London Symphony Orchestra and a 40-person African-choir, opens nationwide March 23. Hosting the film’s Feb. 27 Philly premiere are the legendary Kenny Gamble and Leon Huff.

**FREE AT LAST**

As Billboard was going to press, Track learned Chris Cornell split from Audioslave due to "irresolvable personal conflicts as well as musical differences." He will quickly move on to his second solo album, "Carry On," due May Via Suretone/Interscope. Among the tracks earmarked for the set are "You Know My Name," the theme to the recent James Bond film "Casino Royale," and a cover of Michael Jackson’s "Billie Jean."

**JAM TODAY**

The launch for Pete Townshend and Rachel Fuller’s "Attic Jam" compilation album (available on iTunes) lived up to its name, with many of the United Kingdom’s young bucks turning up to pay homage to the Who frontman. Those playing live alongside Townshend and Fuller Feb. 12 at London’s Pigalle Club included Ed Harcourt, the Magic Numbers and the Kooks. Townshend joined the Kooks on a rendition of "Ooh La" from their Virgin disc "In-Side/In-Side Out!" and also gave them the benefit of the wisdom gleaned in 40-plus years in rock ‘n’ roll. “We had surprisingly different views of being young in pop music,”Townshend tells Track.

"I remember it as being horrible in some ways, [while] they enjoy it completely. What would be great is that they might say: ‘That came on to meet a legend’—what Luke [Pritchard] kept calling me yesterday—and ended up feeling a part of a family. That’s how Rachel and I see what we are doing." 

**BENNETT, left, and WONDER**

Many are still pontificating on the winners and losers of the 49th annual Grammy Awards, Josh Robinowitz, senior VP/director of music at the Grey Worldwide ad agency, cannot stop obsessing over one of the evening’s acceptance speeches.

For Robinowitz, "a telling moment, which may not have been apparent on TV," happened when Tony Bennett, along with Stevie Wonder, picked up the trophy for best pop collaboration with vocals ("For Once in My Life").

When Bennett thanked his "wonderful" sponsor Target, Robinowitz couldn’t help but notice the snickers of seated VIPs. "A sound which collectively, yet subtly, felt like an apparent condescension of the brand association," Robinowitz says. "Hauntingly ironic, these 30-, 40- and 50-year-old players don’t even realize how ahead of the curve Mr. B, at the mere age of 80, actually is.”

**REMASTERED ROTH**

David Lee Roth has certainly come full circle. The rock star-turned-EMS technician-turned syndicated morning radio host is now reconnecting with most of the original Van Halen lineup for a reunion tour, planned for later this year. This will be preceded by three remastered e-essures from Roth’s Warner Bros. catalog.

Track has learned, on April 3, foxly-distributed label Friday Music (fridaymusic.com) will issue "A Little Ain’t Enough" (1991), "Your Filthy Little Mouth" (1994) and the highly collectable "Senorita Salava," which is the "Eat Em and Smile" (1986) disc sung in Spanish.

**THE BOYS ARE BACK IN TOWN**

They were a band ahead of their time: too black for rock radio and too rock for black radio. But the Bus Boys are back—with vengeance. Track connected with the group’s frontman Brian O’Neal at the Recording Academy’s post-Grammy Awards party Feb. 11. Five days later, the Bus Boys rolled out "It Must Be Saturday Night," the first single from a new album, "Sex, Love and Rock & Roll."

The single will be available digitally as a two-week download (busboys.com) and, after that, through other digital download sites. A new single will then be released every 60 days—each one tied to various interactive promotional initiatives.

Also in the works, O’Neal notes, is a documentary that will relate the story of the Bus Boys. The outfit is best-known for the anthem "The Boys Are Back in Town," which was featured in Academy Award nominee Eddie Murphy’s film debut, "48 HRS."

**EVERYBODY'S TALKING**

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