CULTURE CLASH

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CREDIBILITY IS AT STAKE

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BILLY BROWN
40 YEARS OF BILLBOARD LATIN MUSIC
53 Celebrating 40 years of influence, Billboard’s Latin charts have recognized hundreds of artists and hit songs!

ABOVE: Tom Petty & the Heartbreakers celebrate their 30th year in rock’nt’roll with...more rock’nt’roll. A Billboard STARS report. See page 33.
Photo: Soren Kojac/Billboard

Join Billboard at the Latin Music Conference & Awards, recognized as the definitive and biggest gathering of Latin music executives worldwide! For more details and to register go to billboardevents.com.
Spring is in the air with hints of growth and renewal. Is the music business on the verge of a rebirth, too? Well, not exactly, but there are plenty of signs to feel good about.

To begin with, overall U.S. album sales are down only 2.8% compared with 2005's numbers, the key word being "only." At this point last year, the industry had enjoyed a 1.1 million-unit opening week for 50 Cent's "The Massacre" and a $670,000-unit start for The Game's "The Documentary"—the best January opening in Nielsen SoundScan history.

It would have been nice to have such hefty hittes step up to the plate in first-quarter 2006, but, lacking this power boost, the 2.8% decline in album sales does not look quite so bad.

As we drill deeper into the 2006 sales picture, we uncover more concrete reasons to be cheerful. In individual album genres, we see classical up a whopping 29.3%, Latin up 18.5% (on top of a 12.6% gain for 2005), gospel up 14.6% and country up 10.3%. And kids' music? That's up 58%!

The biggest growth story is still being written by digital tracks sales, which are up 99.7%. And when we count 10 tracks as the equal on an album, we find that "albums" are up 21.3%.

That is a number that can make accountants happy, but, since it is not based on actual album downloads, it does not tell us anything about artist development.

For that good news we look to the top of The Billboard 200.

We then find Britain's James Blunt, who moves up seven positions to a new personal peak at No. 2. In his 2nd week on the chart, it is the kind of slow and steady climb that creates career artists like Norah Jones and John Mayer.

We see "American Idol" grad Carrie Underwood still climbing the chart's top 10 after 17 weeks, and Kelly Clarkson bulleted at No. 20 in week 67. Clarkson's "Breakaway" is at 4.9 million units and growing—without the help of a rescue with "bonus" tracks or a rhythmic remix.

And then there is Matisyahu, who debuts at No. 4 with "Youth" just one week after his earlier release, "Live at Stubbs." reached a new peak at No. 30. Rebirth? No. Good News. Definitely.

As we move on to the open-format music scene, we find that while customers may still be outletting to P2P, we see classical outpacing the music out of our kids' "package CD". Not gonna happen. Has anyone else had a talk with a college kid?

Consider all the resources being wasted on this futile feeling that we have to have complete control over the music allowed to the public. Imagine these resources going toward developing and promoting talent. Think of all the great artists you have heard who need us to get them over the radar. I would rather be putting money behind them than into the pockets of tech companies and lawyers looking to perpetuate this insanity and leech off our business.

We have never had complete control of our music—we give it up every day when we sell open-format CDs—and any method we invent to seize control will most likely be easily and cheaply circumvented by someone in short order. Our challenge is not to stop anyone from taking a song without permission, but to encourage the vast majority of people to pay for songs.

I am suggesting that we move to an open format—MP3 seems the logical choice. Yes, there will be those who simply do not buy the music, but rather rely on their friends and certain peer-to-peer networks for free music, but they are doing this now anyway!

Most kids who opt in to an open-format service that, for a reasonable amount, would give them legitimate access to songs, including hit songs, that could play on an iPod, a Ria, a phone, wherever they wanted.

In this fashion, digital retailers would compete on their ability to be retailers and not tech companies. Interesting and cool promotions would return, and kids would choose what stores to visit based on factors other than compatibility with their portable players. Most importantly, they would not flee to P2P, which is where the open files are now. In other words, we would help create a legitimate marketplace and cut into the billions of files that are shared with zero remuneration.

Do we not see how our very paranoid nature is empowering tech companies to dictate marketplace terms to us? At MIDEM this year, I heard BMI Group chairman Eric Nicos speak about listening to the consumer. He is on the money, but will BMI actually put its music out in the environment that consumers want?

The result: As we continue to pour more and more money into protecting a shrinking world and making tech companies rich, we are losing any type of real connection with the consumers, the fans.

We are aggressive at Cherry Lane. We have cut percentage-based mechanical licenses for open-format subscription services that allow labels to get creative with pricing.

We need more publishers and labels to get on board and give this a shot. If we picked up even 20% of the frustrated consumers who turn to P2P for compatibility and availability, we will all be very, very happy. Who's in?

Richard Stumpf is VP of creative services and marketing at Cherry Lane Music in New York.
LATEST
FROM
www.billboard.biz

RIVERA, FERRO TO CO-HOST BILLBOARD GALA
Regional Mexican superstar Lupillo Rivera and renowned Spanish TV personality Candela Ferro will co-host the 2006 Billboard Latin Music Awards. The awards, produced and broadcast by Telemundo, will take place at 7 p.m. EST April 27 at the Seminole Hard Rock Hotel and Casino in Hollywood, Fla. The gala will cap off the 17th annual Latin Music Conference, which starts April 24 at the Ritz-Carlton in Miami Beach.

LEGAL
BY SUSAN BUTLER

Class-Action Suit Eyes Major-Label Pricing
A group of consumers is suing the major record companies for allegedly hampering the growth of online music and fixing prices to protect the high-profit CD market. The class-action lawsuit was filed in San Francisco within days after the U.S. Department of Justice confirmed its antitrust investigation into music-download practices earlier this month.

But the high-profile San Diego law firm Lerach Coughlin Stoia Geller Rudman & Robbins representing the consumers may not have evidence of wrongdoing yet. The suit primarily focuses on past activities already set to the DOJ. Instead, the firm may simply be positioning itself to lead the pack of potential litigators if evidence of wrongdoing turns up in the DOJ investigation and the one confirmed in December by the New York State Attorney General.

"If there are a billion downloads and an antitrust violation is found—say there's a 10-cent cost saving—with treble damages—tripling that amount—permuted under the Sherman Antitrust Act, they're in hog heaven," says Makan Delrahim, head of Brownstein Hyatt Farber's antitrust department in Washington, D.C., and a former DOJ antitrust attorney. "That law firm has done enough work with securities violations to know how to play the game."

That "game" involves the firm watching a DOJ announcement of an investigation and then promptly filing a class-action lawsuit. The first firm through the court door has lead-counsel status, Delrahim says. Usually the court appoints that firm as the primary counsel to handle all class-action suits later filed by others in connection with the same allegations. If the investigation reveals a violation, and the suit is then settled or reaches judgment, the lead counsel usually collects most of the hefty legal fees.

John Stoia Jr., however, says his firm—the sole lead counsel in the Eron investors' class-action suit—began investigating online music and CD price-fixing.

LABELS
BY MELINDA NEWMAN

Geffen Shuffle: Fair In, Schur Gets New Label Shot

LOS ANGELES—The new face of Geffen Records is taking shape. Former co-presidents Jordan Schur and Polly Anthony are moving on to their next ventures within parent company Universal Music Group. And A&M president Ron Fair has unofficially assumed the additional title of Geffen president.

Fair, whose added role has yet to be announced, met with Geffen staffers March 13 and is running the label, according to inside sources. A UMG spokesman declined to comment, Fair did not respond to request for comment.

In a return to his rock roots, Schur, who was Geffen's president for six years, has formed Suretone Records, a joint venture with UMG's Interscope Records. The initial length of the multimillion-dollar deal is three-and-a-half years—the time remaining on Schur's Geffen contract—with an additional one-year option, according to sources.

Anthony, who was Geffen co-president since 2004, is renegotiating her deal to move to an overarching position at Interscope, according to label sources. Anthony declined to comment.

The move returns Schur to his label-ownership days when he ran the now-dormant Flip Records, home of Limp Bizkit, Cold and Staind. "What [Interscope]..."
Matisyahu’s Miststep?
Hasidic Reggae Star Says Longtime Management Is Toast

Emerging Hasidic reggae star Matisyahu may sing about his beliefs. But he seems to have experienced a recent crisis of faith—in JDub, his management company.

JDub was informed by Matisyahu via a brief phone call on March 1 that its management services were no longer needed. Meanwhile, Matisyahu has three years remaining on a four-year management contract and that they are looking for redress.

“We in no way are out to harm Matisyahu,” Bisman says. “But we can’t just sit and take this. We have a contract and a longstanding relationship. If he didn’t have a gold record and two singles already on MTV, we might understand if he wanted to pursue a new management.”

Matisyahu’s lawyer, Valerie Marcus, and Gersh declined to comment, but sources close to the rapper say there are two sides to the story. One source said the rapper had lost “thousands” from bad deals.

Miller and Bisman claim to have no idea what such claims might be about, and say they have played a substantial role in developing Matisyahu’s unlikely career as a pop star.

Matisyahu—then Matthew Miller—met Bisman about five years ago. Bisman says that he helped to convince the singer that pursuing a reggae career was not at odds with his faith.

Bisman cites several other examples of delivering as a manager: convincing Matisyahu to play clubs and not synagogues; getting talk show host Jimmy Kimmel to let Matisyahu perform, and not just appear, on a 2005 TV slot that resulted in an unintended, but highly successful viral marketing campaign; and negotiating with Or Music to allow Matisyahu to make his first album a live recording. The result, “Live at Stubbs,” has sold more than 500,000 copies.

“We’ve always had a strategic vision to make this a long-term career and not a novelty act,” Bisman says.

Sources close to both JDub and Matisyahu say that JDub is looking for a settlement. JDub’s attorney, Greg Clarick from the firm Manatt, Phelps and Phillips, bristled at the suggestion his client’s actions justified Matisyahu’s move. “Vague ideas of mismanagement and unsubstantiated allegations of lost money don’t stand up for anything,” Clarick says. “What’s clear-cut here is that Matisyahu had a written, signed management agreement with JDub. He’s turned his back on those obligations and breached the contract with no basis, no notice and no possible justification.”

R&B/Hip-Hop Writer Joins BIG

Crosley joins the magazine in New York as R&B/hip-hop writer. She will cover the hip-hop business for Billboard and Billboard Radio Monitor and the daily Web sites of both publications. Her Billboard reporting will include a new biweekly column to debut in the coming weeks.

Crosley reports jointly to Paul Heine, executive editor of Billboard Radio Monitor, and Ken Schlag, executive editor-group editorial operations for Billboard Information Group. Crosley also will work closely with senior R&B editor Gail Mitchell in developing her coverage.

R&B/Hip-Hop Writer Joins BIG

Crosley joins Billboard from lifestyle publication Trace magazine, where she served as associate editor in addition, she was a reporter for BBCXTRA, researching, writing and reading three news reports per week for the London-based radio service. She will continue her BBC reports as a Billboard staffer.

Prior to joining Trace, Crosley was a hip-hop writer for MTV News and served as assistant to the editor-in-chief at The Source. Her freelance work has appeared in XXL, King, Complex, the New York Post and other publications.

Crosley has a bachelor’s degree from the University of California at Davis, where she majored in English and African-American studies.

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Ozzfest And Van's Warped Know What Their Fans Want

While successful festivals like Coachella and Bonnaroo diversify their lineups to maintain relevance, the two longest-running touring fests—Ozzfest and Van's Warped—have survived and thrived by keeping their focus narrow. Ozzfest and Warped are in their 11th and 12th editions, respectively, and while some of the names have changed in their recently announced lineups, the musical styles remain largely the same. For Ozzfest, that is the hard rock of rock, for Warped, it is variations of punk.

"You stay within your niche, but you have to explore and understand how a marketplace changes," Warped founder Kevin Lyman explains. "It has to pay attention to now all to the subgenres of punk rock, like emo, screamo, post-hardcore and ska. You have to make sure you have everything covered."

Jane Holman, touring VP for Ozzfest producer Live Nation, adds, "Any marketing person will tell you the first thing you need to do is understand who you're selling to. At Ozzfest, we've been very careful with that, and we know exactly who we're selling to and what they want.

For Ozzfest, that means hard and current. "We actually send out a questionnaire to the ozzfest.com database, and we ask them who they want to see," Holman says. "We definitely take that into consideration."

The main stage lineup for Ozzfest 2006 will boast founders/namesake Ozzy Osbourne, along with System of a Down, Disturbed, Hatebreed and Lacuna Coil. The second stage features Black Label Society, Atreyu and others.

Holman says it is hard to satisfy everyone. "We always get people saying, 'Why don't you have so-and-so?'" she says. "You know what? If God-wherever--ever gets 20,000-40,000 votes on ozzfest.com, you'd see 'em on the next Ozzfest."

Ozzfest 2006, booked by MVO, will begin July 1 in San Francisco and will play 20 cities. Since it debuted in 1996, Ozzfest has grossed $186.2 million and drawn 4.7 million headliners to 287 shows, according to Billboard Boxscore.

While its numbers are not in the Ozzfest stratosphere because of its value-priced ticket, on many levels the Van's Warped tour, which will start June 15 in Columbia, Md., is a much more massive undertaking than Ozzfest.

Between the 150 acts that will play main and secondary stages, as well as a battle of the bands, some 600 acts will play Warped during the summer. That is a testament to the depth of the scene and Warped's commitment to showcasing it.

Note, however, that the agreement, the Orchard's regional music division through online retailers and mobile operators worldwide, NETTWERK, meanwhile, will serve as the Orchard's regional partner for the Canadian market, sourcing artists and labels for the company's ongoing digital-distribution activities.

Second-generation Latino teens and young adults are tough to categorize. They may speak English or Spanish, and identify themselves as American, Latin, or anything in between.

But according to a recent study commissioned by Latin music network mun2, they have one commonality: They are not being reached by marketing messages. The study shows that 79% of young Latino Americans cannot identify a brand or company that is accurately targeting them.

"M2: Understanding the Young Latino in America" surveys 1,800 14- to 34-year-old second-generation Latinos—people born in the United States to at least one foreign-born parent—in seven major Latin markets.

"We felt that in order to produce content for a specific audience, we needed to understand who that audience is, how they think and how they act, especially in a young Hispanic market that hasn't been looked at carefully," mun2 GM Alex Pels says.

The network has already begun to act on the findings: Latinos raised in the United States consume more media in English than in Spanish, so mun2 programming is in English or Spanish with English subtitles. mun2 and other media companies targeting this market are striving for an exploding demographic. According to census data, Hispanics comprise 20% of kids under the age of 16. And the vast majority of Latinos under 25 were born and raised in the United States.

The number of media outlets, including radio with its bilingual rhythmic stations, targeting young Latinos is increasing rapidly. But there is still a disconnect between marketers and the demographic.

Rich Isaacson of Fuerte, a bilingual entertainment marketing firm, says this is because Latin media companies have a hard time convincing advertisers that they need to target the young, Latin niche.

"When I have meetings with general-market advertisers they say, 'You're talking about these new generation Latinos, but if they listen to Hot 97 (New York radio station WQHT) and watch 'The OC,' I'm already targeting them,'" Isaacson says.


"The best answer I can give is the African-American market," he says. "Programs that target African-Americans specifically continue to do well."

Sony Music Label Group U.S. head Don Ienner is adding the title of chairman to his role as CEO. The promotion is one of the first key staffing moves from newly installed Sony Music Entertainment chief executive Rolf Schmidt-Holtz.

The bump in title is expected to have little impact on Sony's operations. Last December, Ienner engineered a restructing of the group's labels and divisions and named Michele Anthony his successor as Sony Music Label Group U.S. president.

Ienner still oversees all activities of the labels, and his division is the Sony Music Label Group, including Columbia Records Group, Epic Records, Sony Music Nashville and Sony Urban Music. He also works closely with the company's senior management team to develop and implement strategic initiatives for Legacy Recordings, RED Distribution and Sony Wonder.

"Our promotion is steeped in symbolic value to the deeply divided joint venture. The move aims to further stabilize the company's upper-management ranks in the wake of former CEO Andrew Lack's move to the nonexecutive chairman slot. It also represents a vote of confidence in Ienner's shift in the business of the storied label Sony BMG.

"During his 18 years with Sony Music, Ienner has played a central role in the success of countless numbers of artists and projects," Schmidt-Holtz said in a statement.

As head of Sony Music Label Group U.S., Ienner has created a number of shared services initiatives, including Sony Urban Music, and a group-level A&R and artist development team that includes Michael Kaplan, David Massey, Keith Halliday, Jay Landers and Steve Lillywhite. He also revitalized the company's Nashville labels, which introduced groundbreaking artists Gretchen Wilson and Miranda Lambert.

TOURING
BY RAY WADDELL

Rock Tours Roll On

LADIES
BY BRIAN GARRITY

MORE STRIPES FOR SONY'S IENNER

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A&R ALERT: BAY AREA HIP-HOP BOOM
Rap Subculture Hyphy Emerges Behind Lil Jon-Backed E-40 Single

Bay Area rapper E-40 has a hit on his hands with the Lil Jon-produced “Tell Me When To Go,” but the veteran artist is not the only one standing to benefit from its success. The song is being positioned as a catalyst to launch the hyphy movement, a hip-hop subculture that has developed in the Bay Area for the last several years.

The scene is getting its first major exposure through E-40’s hit song and striking black-and-white video. Hyphy is defined more by the style and habits of its fans than its music, though hyphy tunes do have a discernible sound. The movement’s participants wear starry shades, sunglasses that are distinguishable for their large frames. They perform a spastic dance and participate in sideshows, street driving showcases that include ghostriding (in which a car inches along as the driver walks beside it) and exhibitions of doughnuts, among other stunts.

“It’s really the culture of the kids,” says Stressmatic of the Federation, who released the song “Hyphy” in 2004 on Virgin Records. As for the music, hyphy is generally distinguished by its up-tempo beats, heavy bass, an emphasis on synthesizer sounds and the rap and lyrical swagger typical of Bay Area artists. Other rappers in the hyphy movement include Keak Da Sneak, who produced the first single, and Messy Marv.

The Federation’s 2004 release “The Album” failed to garner as much interest and sold 26,000 copies, according to Nielsen SoundScan, even though the “Hyphy” song featured, ironically, E-40. “It’s just us narrating what’s going on in the streets in the Bay Area,” Stressmatic continues. “If there was a Bay Area movie, the Federation, the Keak Da Sneaks, the Messy Marv and the E-40s are the soundtrack to what’s going on in the streets.”

The breakout “Tell Me When To Go,” a bass-heavy, but minimal track propelled by a few bizarre synthesizer sounds, was the only song from a Bay Area rap artist in the top 15 on KPWR (Power 106) and KKB7 (100.3 The Beat) Los Angeles the week of March 2.

“I’m kicking in the door,” E-40 says. “I’m making it easier for everybody else in the Bay to come on.”

The rapper’s “My Ghetto Report Card,” which includes “Tell Me When To Go,” was released March 14. It is his first album on Lil Jon’s BME Records, which is releasing the album in conjunction with Reprise Records.

E-40 has released nine studio albums since the early ‘90s with Jive Records, selling more than 3.3 million copies. His progression into hyphy is a natural one, as he regularly records with and influences independent Bay Area rappers, and is known as a consistent innovator of rap slang.

Hyphy scene leaders recognize that Lil Jon’s involvement has helped the music get a legitimate shot at breaking through.

“He’s relationships with different people at MTV and all the other things is making it easier for 40 to do his thing,” says producer Rick Rock, who produced the Federation’s entire album, as well as five songs on E-40’s new set. “The hyphy movement is the movement, with or without Lil Jon. But with him putting his stamp on it, motherfuckers are like, ‘OK, that’s Lil Jon’s new shit. He’s hot. Let’s listen to what he’s doing.’”

And for the first time in several years, Bay Area fans seem to be excited about their own music. At Raspoutine, a seven-store record chain in the Bay Area, at least seven of the top 10 rap titles have been from the region’s rappers recently.

“That’s never happened before,” says Saeed Crumpler, urban buyer for Raspoutine. “It’s definitely a sense of pride and people wanting to rep their home. We’re tired of seeing artists from other areas benefit and people not play the music that we’re making. It’s an attitude that’s leaked everywhere—into the streets, the retail, the radio to the clubs.”

The hyphy movement has also given the Bay Area scene something it had been lacking for the last several years: a specific sound to rally around.

“Everybody was doing their own thing,” Stressmatic says. “Now everybody’s kind of coming together. We’re going to make it real big this time.”

And unlike earlier incarnations of the hyphy scene, E-40 is getting a major push that includes a key component to resonating with fans: a video. “It’s all about 40’s video,” Crumpler says. “We can do the music, but if there’s no visual and if you’re not on a label to take advantage of what’s going on, then your music and vision ain’t gonna get out there.”

Other major labels are sniffing around.

“I’m pursuing artists in the movement,” says Wendy Goldstein, executive VP of urban A&R for Capitol Records; she signed the Roots, when neo-soul was emerging, and met with Keak Da Sneak in February.

“The talent in the [hyphy]scene runs deep,” she says. “It’s kind of like the beginning of crank . . . Any time you have a lifestyle associated with something, it’s going to sell records. It’s bigger than just the music. It’s the way these kids live. It’s the terminology, their style, their dancing, everything.”

The Federation, for one, has already been enjoying the doors E-40 has opened for the hyphy movement. The group’s “18 Dummy” song, produced by Rock and labeled by Stressmatic as “hyphy on steroids,” has already been played on influential WQHT (Hot 97) New York, even though it has not been serviced to radio. Rock is shopping a deal for the group and says at least six different labels have approached him.

“It’s amazing to me that all these labels are calling me for my groups, not for beats,” says Rock, who has also produced for Jay-Z and Fabolous, among others.

Rock started developing the hyphy sound four years ago.

“I saw a weakness in the rap game,” he says. “The youngsters were going dumb [what hyphy people say when they are acting hyphy], but to other people’s music, to Lil Jon. The Bay was really lacking. The radio wasn’t playing our shit. I saw the culture, how the kids were ghostriding the whips, going dumb and getting hyphy. They needed a soundtrack for the movement.”

E-40 feels that for hyphy to catch on nationally and to sustain itself—something more than a six-month flash in the pan—it has to keep evolving. That is a formula he has applied to his own major-label career, which spans nearly 15 years.

“You’ve got to mix it up,” E-40 says. “I make gumbo, man. That’s how you stay current. You can’t be late like FEMA. You’ve got to be up.”
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The FYI On MFN Clauses
Most-Favored-Nations Clauses Are Not Illegal, But They Can Trigger Illegal Acts

With a veil of secrecy covering investigations into online music piracy, experts believe that the U.S. Department of Justice and the New York State Attorney General, much speculation among legal experts has revolved around most-favored-nations clauses as a likely target of the probes.

No one knows the specific direction of the investigations or who may be the target. The DOJ simply stated, "The antitrust division is looking at the possibility of anticompetitive practices in the music download industry."

While MFN clauses may be under the microscope, other experts wonder if some companies that own online services—especially those that drive hardware or advertising revenue by selling downloads—are anticompetitive by effectively setting a ceiling on music's wholesale price.

Whatever the focus, MFN clauses have come under scrutiny in the past.

In October 2004, the European Union's competition commissioner dropped an investigation of six U.S. motion picture companies over MFN clauses. They required pay-TV broadcasters to offer the same terms to multiple film suppliers. The studios agreed to remove the clauses.

MFN clauses are tailored from international treaties. Often nations will agree to certain terms only if they are assured that they will be treated no less favorably than the nation treated most favorably under the treaty. In commercial transactions, MFN clauses typically address compensation or prices in one of two ways.

When a company/buyer wants to ensure that it will always get the lowest wholesale price from a seller, it may want the seller to promise not to sell to anyone else at a lower price unless the company/buyer can get that lower price as well.

This can be anticompetitive if the seller has MFN clauses with a large number of buyers—one price reduction triggers a wide-scale price reduction. "That's a powerful disincentive to reduce prices," says David Boies, chairman of Boies Schiller & Flexner and special trial counsel in 1998-2000 for the DOJ's antitrust suit against Microsoft.

More typical in the entertainment industry is a provision designed for the seller/licensor, such as a record label, to sell or license products at a specified price or royalty rate. That rate is conditioned on the promise that the price will increase to match any higher amount the buyer/licensee may pay to the seller/licensor's competitors for a substantially similar product.

MFN clauses have been used for decades and are not illegal, says Makan Delrahim, head of Brownstein, Hyatt & Farber's antitrust department in Washington, D.C., and the former No. 2 DOJ antitrust lawyer. In fact, they can foster competition, especially in a nascent industry such as digital music distribution.

"They can encourage intellectual property holders to license it more freely, rather than holding onto it, when they don't know what the price point will be," Delrahim says. "[The clause] allows for more dissemination of intellectual property.

Antitrust laws can come into play when some activity, such as price fixing, restrains free trade. One type of illegal price fixing is setting minimum or maximum prices among competitors. The DOJ must be proof of an agreement among two or more competitors to set prices or, if an agreement cannot be shown, proof that nothing other than an agreement could explain the pricing. Delrahim says.

Simply setting the same prices by following an industry leader is not unlawful as long as prices are set independently. But setting prices can become unlawful when combined with something else—a "plus factor," Boies says. A contractual provision that binds an industry together is one such way—such an MFN clause—could be that plus factor, he adds.

Another factor could come into play when a seller with an MFN clause wants to know if the buyer is complying with that clause, even though competitors' contract terms and sales information are confidential. It is the "wanting to know" how competitors price their products or wanting to verify equal rates that could trigger an antitrust violation, Boies says.

One legal expert described to Billboard a way to verify compliance with an MFN clause. The provision could require that one or both parties retain an independent auditor. The buyer, such as an online music provider, would promise to provide copies of its sales statements to the auditor, who would then review the way royalties were calculated for all companies to determine consistency, without looking at actual sales figures. The auditor could then confirm that everyone was being paid the same way.

"As long as it's truly independent—the sharing only goes to an independent auditor like KPMG that simply audits that the company has paid the right royalty and doesn't convey to the other company what the prices are—I don't think it triggers an antitrust violation," Boies says.

But even this verification process may indirectly provide pricing information. An unanswered question is whether this knowledge or contractual requirement restrains free trade.

Aside from MFN clauses, communication among companies regarding prices could also lead to antitrust violations, Boies says.

"Usually price fixing on an antitrust violation comes from middle- and lower-level people in companies who are just trying to stabilize things, get their jobs done and protect their benefits," Boies says. "CEOs may not even be aware of it."

Delrahim says the DOJ investigation could take a few months to a few years. It may end with civil claims, criminal charges or a decision that there is not a problem.

In December 2003, the DOJ closeted a two-year investigation of pressplay and MusicNet, which were then joint ventures formed by the major labels. The department said it uncovered no evidence that they "harmed competition or consumers of digital music."
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Co-Founder, Public Enemy

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Jac Holtzman
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Indies Want In On Wireless Deals

Wireless music is becoming big business, whether it is sales of ringtones, screen savers, ringback tones or full-song downloads—and independent labels want a seat at the table. To date, the going has been slow. To bulk up music offerings for master ringtones and full-track downloads, wireless carriers have a limited number of people trying to license as much music as possible via the fewest number of deals.

Initially, that meant capturing 80% of the music market through four deals with the major labels. But the problem is that carriers want to follow a similar strategy to acquire independent music.

Verizon launched its VCast Music service in January with 500,000 tracks from the major labels and independent distributor the Orchard. At the South by Southwest music festival, Verizon announced it is expanding that strategy with distributors CD Baby, the Digital Rights Agency and Independent Online Distribution Alliance.

Sprint, meanwhile, launched its music store with 350,000 tracks from independent labels. However, the carrier is reportedly close to signing a deal with the Orchard.

Ringtones are another matter. Wireless carriers have largely cut out wireless aggregators like Moderati and 9 Squared from the master ringtone business, opting to deal with labels directly. But the carriers do not deal directly with indies.

Next month, Verizon is expected to announce another deal with the Orchard to add master ringtones and ringback tones from its catalog of participating independent artists. But larger independent labels, including Wind-up Records and TTV Records, do not distribute through third parties like the Orchard. They want to negotiate direct deals with the carriers for master ringtones and full-song downloads.

“Yet again, the carriers are going to do exactly what was promised to them, so they can continue to work with the majors,” says Mike Polk, head of the Orchard.

Wind-up Records is expanding its Orchard deal to include full-song downloads and licencing options, which go into effect later this month.

“Wind-up Records is really excited about going into a partnership with Verizon,” says the Orchard’s Chris Jarosz.

Master ringtones and full-song downloads from such hot artists as LL JON are hard to come by since wireless carriers do not work directly with the larger independent labels.

FEEDOMLAND

Musicfreedom.com is a new "artist-centric" online music community designed to allow emerging and established artists to promote their music. The site’s approach echoes that of myspace.com, allowing marketers to create pages where they can post, market and sell their music. Users can also post comments and monitor the number of sales/downloads each track receives. The company takes 50% of every sale and does not charge a membership fee.

Created by a group of music business insiders, MusicFreedom will also host live showcases of the more popular acts on the service, as well as offer a "street team" community of music fans to help promote new music and help out at events.

ZINGY’S GOT BIGGIE

Mobile media publisher and aggregator Zingy has won an exclusive worldwide licensing deal with the estate of the late hip-hop artist the Notorious B.I.G. to develop, publish and distribute mobile content featuring the influential rapper. The deal is expected to include voice tones, wallpaper images, videos and even a series of original mobile games starring the rapper, aka Biggie Smalls. Much of the content, including photos of Biggie in concert and as a small child, is available via Zingy’s Web site and through carrier partners.

YOU’VE GOT A FRIEND

Friendster, a social networking site predating myspace.com, has joined with the Pandora.com music recommendation service to let users build online radio stations and share playlists with friends. Friendster members can use the Pandora service to build custom playlists based on their favorite music, along with recommendations by the service’s artists, and post the final result as a “station” on the site.

KEYSPAN’S SOLUTION

Sure, Apple Computer’s AirPort Express streams iTunes music through your home entertainment system, but you need to walk over to the computer every time you stop, pause or skip a song. Keyspan hopes to remedy this with its TuneView Remote. The remote control acts as an extension to either an iPod or a computer running iTunes so music can be managed without direct contact. Users can view all their iTunes or iPod music via the remote’s color LCD screen. It communicates with either device via two-way RF technology. Alone, the TuneView Remote retails for $80, but it also requires a USB adapter for computers ($40) or a special docking cradle for iPods ($80).
Playbill Casts Itself As A Label With Sony BMG


The Playbill name and iconic yellow-and-black logo are recognized the world over. Playbill magazine’s monthly circulation tops out at about 4 million. Though the bulk of Playbill’s business is in New York—it’s circulated free at all Broadway and major off-Broadway theaters—the publication serves nearly 100 venues in 23 cities. In other words, Playbill plays to a huge audience.

The 122-year-old, family-owned publication hopes to build on its brand with its new label. Playbill Records is a profit-sharing partnership between Playbill and Sony BMG—specifically its Legacy Recordings and Masterworks imprints.

Playbill Records will shine the footlights on new releases (artist albums and new Broadway cast recordings) and archival Broadway recordings from Sony BMG’s rich vaults.

Two series will be created under the Playbill brand: Editors’ Choice (multi-artist compilations) and the Editors’ Core Collection (full-length reissues).

Playbill publisher/president Philip Birsh acknowledges that he’s been toying with the idea of a label for several years. “Right now, it’s the perfect environment for a small company like ours,” he says.

With access to niche markets, and by keeping costs low and quality high, Birsh believes a label like Playbill can be successful.

The Broadway material in the Sony BMG vaults spans the past 60 years and includes 171 original productions. Collectively, the musicals represent nearly 450 Tony Awards (including 35 for best musical), 27 Grammy Awards and four Pulitzer Prizes.

In addition to Mitchell’s solo album, Playbill Records will issue two multi-artist compilations and 20-30 catalog titles this year.

Along the way, Sony BMG hopes to tap into new audiences across different entertainment fields. “It’s a difficult task to reach new audiences with niche product,” Legacy Recordings executive VP Jeff Jones says. “But titles like ‘A Chorus Line’ and ‘West Side Story’ transcend audiences.”

Birsh agrees, but adds, “We’d like to crawl before we walk. We hope there will be natural extensions beyond Broadway.”

Sony BMG will promote and market Playbill releases via traditional and nontraditional avenues (including blogs, ringtones and sync licenses) and also plans to exploit Playbill’s multiple marketing platforms.

The publisher’s other ventures are the Playbill Club (with 550,000 registered members), playbill.com (with 2.3 million page views per week) and the classical Web site playbillarts.com, which claims 100,000 hits per week.

In the summer, it will launch a 24/7 Internet radio station, Playbill Radio. Podcasts will follow.

For now, the focus is on the new release from Mitchell. The 2000 Tony Award winner has starred on Broadway in “Kiss Me, Kate,” “Man of La Mancha,” “Ragtime,” “Kiss of the Spider Woman” and other productions. He also has appeared in TV series and movies, including “Trapper John, M.D.,” “Frasier,” “Crossing Jordan” and “Roots: The Next Generation.”

“What better way to launch the label than with Stokes,” Birsh adds. “He’s the leading man on Broadway.”

The respect goes both ways. “Playbill is synonymous with Broadway,” says Mitchell, who produced his album, a mix of musical theater and standards. “But Playbill is so much more than Broadway, because they’re all over the U.S. And with the Internet, they’re all over the world.”
Lumberjack Mordam’s Future: More Labels, More Digital

Now that Lumberjack Mordam Music Group has fully integrated Mordam Records into its distribution operation, the company has done a bit of reshuffling. The mid-sized distributor, which handles such labels as Sympathy for the Record Industry and Asian Man Records, has named Tim Hinsley, former VP o acquisitions and development for Koch Entertainment Distribution, as president.

Hinsley will take over for Andy Leitner, who is staying with LMMG to head the Toledo, Ohio-based company’s new-media initiatives. Owner Dirk Hemsath will continue to oversee the distributor, but says he brought on Hinsley to allow him to step back and put a greater focus on his rock label, Doghouse Records, which he recently relocated to New York.

“I also wanted someone who had more experience than I do to come in,” Hemsath says. Hinsley spent four years at Koch and previously worked with the defunct Valley Media/DNA. Hinsley sees the rock-oriented LMMG growing by adding labels and improving its digital/mobile offerings, which now account for close to 15% of the distributor’s revenue.

“This is a chance to rethink the model of an independent distributor,” Hinsley says. “We don’t have 60 sales reps in the field. That’s an antiquated setup. The setup now is to take care of the chains and do a great job digitally.”

Lumberjack acquired Mordam a little over one year ago (Billboard, Feb. 12, 2005). Hemsath says LMMG decided to keep Mordam’s Sacramento, Calif.-based warehouse, which will now handle the company’s shipping operations. LMMG uses WEA’s fulfillment agreements to fulfill larger accounts such as Best Buy, and Doghouse Records is involved in an upstream agreement with Warner Music Group.

Hemsath says Doghouse and Atlantic recently signed Washington, D.C.-based band Army of Me, and Doghouse and Warner Bros. will together release the next album from the Honorary Title.

“We’re kind of like the little kid brother they’re making sure doesn’t get messed around too much,” Hemsath says of the relationship his company has with WMG.

TAKING AIM: The Alliance of Independent Media Stores recently launched a new price and positioning program, Dubbed Full Tilt Boogie, the marketing initiative acts as an add-on to the listening post program.

Full Tilt Boogie features artist posters, postcards and other branding materials, each customized with the logo of one of AIMS’ 31 stores. It adds a level of professionalism to AIMS’ displays and gives retailers another portion of their store to offer for sale, AIMS leader Eric Levin says.

“It’s unique and it’s incredibly localized,” Levin says. “This is as specifically store-to-store as I’ve ever seen. When a store sends a postcard of its logo featuring an artist to a customer, that’s interesting, grassroots stuff.”

E.T.C.: New York-based Nar-nack Records has switched from Caroline Distribution to Allegro/NAI Distribution in Portland, Ore. Nar-nack has issued albums from the Fall, Lee "Scratch" Perry, Guitar Wolf and the Coachwhips, among others... Chicago’s Alligator Records will celebrate its 35 years in business with a two-CD compilation due April 4, “35 & 35: 35 Songs 35 Years.” The album is chronologically sequenced with one track from each artist’s debut album for the blues-based label and will come with a 40-page booklet from Alligator founder Bruce Iglauer.

HMV Up For Grabs?

Britain’s Music And Entertainment Market Leader Ponders Future After Rejecting Bids

For HMV Group, the British market-leading music and entertainment merchant, the early part of 2006 has been its most tumultuous period in recent history. Following a January confirmation of an earnings collapse and the departure of CEO Alan Giles and some upper-shelf U.K. managers, HMV rebuffed two bids from rival capital firm Permira Advisers.

The company turned down a Feb. 7 Permira bid worth 190 pence ($2.28) per share. That was described by Charles Stanley Securities retailer analyst Simon Proctor as “a bit of a joke offer.”

On March 13, HMV rejected a revised bid of 210 pence ($3.56) per share in cash, valuing the company at about £842 million ($1.46 billion). “In light of... the board’s view of the medium and long-term prospects of the business, the board unanimously believes that the revised proposal from Permira continues to undervalue the group,” HMV said in a statement.

Stock was down 7 pence to 188.25 pence ($2.25) at the close of trading that day, marginally below the 192 pence ($3.32) price for HMV when conditional trading began in May 2002. “We didn’t start the process,” a source at HMV notes. “We were approached by Permira, and we think that there’s a great deal more value beyond 210 pence per share to be created by this business.”

Talks are now off between the two parties. “Obviously, HMV are keen to remain independent, based on how they’ve refused to re-enter discussions with Permira,” Teather & Greenwood analyst David Stoddart says. Some analysts suggest that a more suitable bid would be in the region of 220 pence-225 pence ($3.80-$3.95). In a separate research note, however, Deutsche Bank analysts say the potential of a raised offer from Permira “is slim, in our view.”

At the same time it rejected Permira’s advances, HMV said it was moving forward with a new operational strategy for “revitalizing the business.” In early March, the company began a tiered-pricing trial for catalog, chart and DVD titles. Chart CDs are priced at £9.95 ($17.22) and chart DVDs at £14.95 ($25.87). There are three price points for catalog CDs and DVDs. The trial has rolled out in five outlets and is expected to run for two months, after which the company’s board will consider the system.

“It shows they are staying focused on the main issue—how to trade in a market against aggressive inroads from Internet retailers and the grocery sector,” says Mike McMahon, EMI Retail.

According to the company’s “disappointing” figures published Jan. 12, the group generated operating profit of £2.8 million ($4.94 million) in the 26 weeks ending Oct. 29, 2005, down from £15.77 million ($27.82 million) in the corresponding period the previous year. On a like-for-like basis, group sales declined 6.1% compared with the corresponding period in 2004. Figures for the 2004-2005 financial year showed flat growth. This follows overall industry retail trends: According to the British Phonographic Industry, consumer spending on recorded music in 2004 fell to £2.048 billion ($3.57 billion), the lowest level since 2000. HMV accounted for 22.6% of album expenditure in 2004.

HMV is also further enhancing its online music service, which it relaunched last September with £10 million ($17.3 million) in financial backing. The site, which a spokesman admits remains small in terms of downloads sold, will begin home delivery in April.

Another priority has been the search for a successor to the outgoing Giles, who exits in December after eight years in the role. Nonexecutive chairman Carl Symon’s search is “making good progress,” the company says in a statement.

As U.K. music sales have dropped, market leader HMV has watched its profits diminish.

U.K. & Ireland senior VP of commercial and digital media.

“For a long period of time, HMV has been head and shoulders above the rest in Britain,” Proctor says. “Because of that, maybe they lost a bit of price competitiveness.”

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Although Trans World posted disappointing earnings in its just-completed fiscal year and physical music sales continue to decline, that will not stop the company's march toward growth.

So said Trans World chairman/CEO Bob Higgins at the company's annual vendor dinner held March 14 at the Rainbow Room in New York.

If its bid to buy the assets of Musicland is accepted, Trans World will reach about $1.6 billion in sales in its current fiscal year and nearly $2 billion in 2007.

Week-four quarter results pushed Trans World into the red for the year ended Jan. 28, with the company showing a net loss of $1.4 million, or 4 cents per diluted share, on sales of $1.24 billion (Billboard.biz, March 9). That compares with the $41.8 million in net income, or $1.15 per diluted share, the company generated in its prior fiscal year when sales totaled $1.34 billion.

At the dinner, Higgins blamed the loss on the chain's failure to execute properly and weak product offerings from suppliers.

Despite the loss, Trans World has offered to pay $104 million for nearly 400 Musicland stores. If no other bidder emerges by March 17 (beyond press time), the Albany, N.Y.-based company will move to close on the deal. Musicland filed for bankruptcy protection Jan. 12.

Every industry goes through the occasional downturn, and when that happens strong players can take advantage of opportunities. This is what the planned Musicland acquisition shows, Higgins said.

Trans World runs almost 800 stores and if the Musicland deal goes through, it will have 800 mall stores and 350 free-standing outlets.

Higgins said music was the weakest category for the chain, with sales down 9% for the year. In contrast, video, also showing a sales slowdown, still showed growth even if the category was up only 1% for the year.

The sales of Trans World's top 50 CDs, which represent 16% of its music sales, were down 35% for the fourth quarter. For the year, the top 10 was down 8%.

"One strong release can turn the tide for the entire industry," Higgins said, illustrating his point with some quick math: remove the sales of Usher's top-selling "Confessions" from Trans World's 2004 totals, and Mariah Carey's No. 1 "The Emancipation of Mimi" from 2005, and the latter year was actually stronger, by a percentage point.

In video, the company's top 50 DVDr were down in the fourth quarter, but overall, the format was still up 4% during that time period.

That is thanks to certain studio sets in the movie industry—unlike the music industry—resisting the weaker release schedule last year with strong catalog promotions during the fourth quarter.

Speaking later that evening, Jim Litwak, who recently rejoined the chain as president after a five-year absence, said that 2006 "will be a year of transition for Trans World."

While the chain will continue to support music, Litwak said, "we need to lay the foundation for a broader and more balanced offering of product." Categories, such as movies, games, electronics and accessories, will be expanded in the chain's stores.

Trans World wants to be known as a company that is open to innovation, embraces technology and is willing to test new product and vendors, he said.

Litwak acknowledged that, in the past, the company might have been too operations-oriented. "We will be dedicated to developing a selling culture that is customer-focused," he said.

Through the rollout of its third-generation listening and viewing stations (LVS), Trans World will have an in-store digital solution by the end of its current year, Litwak said.

Higgins also reemphasized the need to strengthen the sampling offered in its stores. He pointed out that thanks to record labels, the chain's LVS has samples from 98% of the top 25,000 selling albums. "But we still need support from other product suppliers," such as movies and videogames, he said.

In the coming year, Trans World plans to shift its marketing efforts from a primary focus on print advertising to dramatically increase its emphasis on TV, with such channels as Fuse, GAC and BET. Litwak said the company will in a experiment with more radio advertising.

In closing, Higgins said, the company plans to reach almost $2 billion in sales in 2007, and that "we want to be a $3 billion company quite quickly."
HOB, Xbox Boost Teen Star

R&B Up-And-Comer Chris Brown Snags Big Backers For First Headlining Tour

LOS ANGELES—R&B singer Chris Brown may still be a newcomer, but he had no problem attracting such major backers as House of Blues and Microsoft’s Xbox 360 for his first headlining tour. The trek, which begins March 24 at the Showbox in Seattle and runs through April 27 at the Coca Cola Roxy Theatre in Atlanta, will hit about 20 major markets for all-ages shows. Most stops will be HOB clubs with general admission tickets under $25.

HOB Entertainment senior manager of tour development and sponsorship Randy Flibiger says the company became Brown’s national promoter because “we are firm believers that Chris will be a star. He reminds you of Usher. Usher has turned into a megastar, and Chris could do the same.”

The 16-year-old Brown’s self-titled debut album (Jive/Zomba) peaked at No. 2 on The Billboard 200 and has sold 11.1 million units since its Nov. 29 release, according to Nielsen SoundScan.

Brown’s first single, “Run It!,” spent five weeks at No. 1 on The Billboard Hot 100. Follow-up single “Yo (Excuse Me Miss)” has reached No. 7 on that chart.

HOB became involved when Brown’s booking agent, Dennis Ashley at Creative Artists Agency, called the company about booking shows at its venues.

Although Ashley was also contacting other promoters at the same time, he brought HOB in for a larger role because he “felt that HOB could best facilitate our goal to make Chris’ first big tour full of intimate atmospheres that appeal to his core demographic of teenagers and young, college-age kids. We also ended up working with AEG, Live Nation and independent promoters on some dates of the tour.”

Most dates are already sold out, with the March 29 stop at Anaheim, Calif.’s HOB, March 30 at Los Angeles’ HOB and April 14 at New York’s Nokia Theatre Times Square selling the fastest, according to HOB.

Dale Alston, marketing director for Baltimore’s 2,036-seat Murphy Fine Arts Center, expects the April 15 show to be “very, very popular. We’re courting a new audience for this show and are actually having an earlier start time for a Saturday performance.

They’re usually at 8 o’clock, but this one is at 6. We wanted to be sensitive that this audience will be adolescent.”

Brown’s demographic also attracted Xbox 360 to be the tour’s presenting sponsor.

Jim Cannella, HOB Entertainment’s national director of corporate partnerships, says that Xbox is on retainers to do one-off sponsorship deals with HOB tours.

“These sorts of deals can literally sign themselves when it makes sense,” Cannella notes. “Chris is a gamer, and so many of his fans are Xbox users.”

Bill Nielsen, director of Xbox’s U.S. subsidiary, says that sponsoring tours, which the company does up to five times per year, is a way to build the Xbox brand and engage with fans in an interactive way.

“We’ll do a lot of radio promotion and give away games on the radio, but we won’t do a lot of on-site activation,” Nielsen says. “We used to carry games around to our tours, but we discovered that didn’t work because people are there just in time to see a concert. We’ll have signage at the event, but we’re focusing on ways to bring the fans and the talent together.”

At one stop on the tour, for example, Brown will participate in an Xbox promotion called “Game With Fame” —fans will play a videogame against him live.

Though details are still coming together, Cannella hopes the “Game With Fame” event can be held at the April 5 stop at HOB in New Orleans so that a charitable benefit for Hurricane Katrina efforts can be included.

Other HOB tour promotional plans will include meet-and-greets in select markets.

Widespread Panic Hits The Silver Screen

Widespread Panic’s agent/co-manager Buck Williams has wrangled a Regal Cinemas simulcast of the band’s May 9 show at Atlanta’s Fox Theatre. Director Blake Morrison will shoot the concert, which fans can view live for $15 at 150 Regal, United Artists and Edwards screens coast to coast.

The Fox show, to be preceded by a May 8 performance to work out technical issues, is a one-off for the band. The cinema deal is geared to set up the Widespread/Sanctuary Records June 13 release of the new Panic album “Earth to America,” which is also the title of the simulcast. The album’s production wrapped in January at Compass Point in Nassau, with veteran producer Terry Manning twisting the knobs.

As president of Nashville-based Progressive Global Agency, Williams hopes the film deal will help the album make a bigger splash. “To me, the most attractive thing about doing this is the promotional value we get,” he says. “People don’t know or see Widespread Panic will not only be exposed to them in the lobbies of Regal Cinemas with posters but also in the coming attractions at all these theaters.”

A live Widespread/Sanctuary DVD will follow, and the tour begins June 21 in Kansas City. “We’re still determining how many dates and where we’re going,” Williams says. “I’ve got four different routing we’re going to consider. We do know we’ll top the Grateful Dead’s total sellouts record at Red Rocks [near Denver] this summer.”

NEW GARDEN: After considering whether to renovate or rebuild, it appears Madison Square Garden owner Cablevision Systems has decided to move the celebrated New York arena from its current location to a new site across Eighth Avenue as part of the James A. Farley Post Office project.

A source close to the situation tells On The Road that the new Garden is targeted to be completed by 2011, at a cost said to be in the $800 million range. Given the tendency for massive venue plans to go over budget, this could be the world’s first $1 billion arena project.

Since 1897, the Garden has had four incarnations, moving to its current site atop Penn Station in 1968. The new arena deal would include the demolition of the current Garden arena. Cablevision had been considering renovation plans that would have cost about $150 million (Billboard, Dec. 17, 2005).

The Garden is the top-grossing arena in the world. It banked a total gross of $752.2 million and hosted nearly 60 concerts in 2005.

Relocating the arena nearby raises some intriguing possibilities for a grand statement to celebrate the current Garden’s final date and the new Garden’s gala opening. Theoretically, an act could close the old Garden one night and open the new Garden the next. Some legends may not be touring at that point, but you have to figure the Rolling Stones will still be on the road...
**BOXSCORE**  
**Concert Grosses**

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‘She draws you in, embraces you, and makes you feel as if you are apart of the journey of which her songs create.’

-- Emma, Fanboli.com

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-- Lynda Dale MacLean, The Celebrity Cafe

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www.americanradiohistory.com
Nearly all of JAMES BLUNT'S 21 dates on his winter tour are sold out.

BLUNT BUILDS UP DEMAND FOR WINTER TOUR

Los Angeles—Dates for James Blunt's winter North American tour were booked back in December, well before his single "You're Beautiful" and debut album, "Back to Bedlam" (Custard/Atlantic), flew up the charts.

With sellouts virtually across the board for the 21-date trek that started March 13 at the 9:30 Club in Washington, D.C., the artist is expected to stage a larger-scale U.S. tour this fall.

"When these first dates were booked, we met the demand at the time," says Frank Riley, Blunt's booking agent at High Road Touring. "When we went on sale this year, most dates sold out in minutes." Blunt will also perform April 30 at the Coachella Festival in Indio, Calif.

In the March 11 issue, Blunt's "You're Beautiful" reached No. 1 on the Billboard Hot 100 and "Back to Bedlam" reached No. 5 on the Billboard 200. The album has sold 650,000 units in the United States, according to Nielsen SoundScan, and is expected to have a notable sales increase in the coming weeks due to Blunt's March 8 appearance on The Oprah Winfrey Show.

Though the U.K. native has already been playing arena dates internationally and his album has topped Billboard's European Top 100 albums chart for nine consecutive weeks, Riley says the strategy to build Blunt's American touring audience by starting with a smaller club/theater tour at a reasonable price (in this case, typically $25) would not have changed if he had booked it more recently.

"The road is littered with people who failed in the U.S. and were successful overseas," Riley says.

Riley notes that a one-off show that Blunt did Feb. 7 at House of Blues in Los Angeles that drew many industry tastemakers may have helped increase awareness for the artist in America leading up to his winter tour.

Some venues also point to an early November performance that Blunt did on the "Today" show as a prime reason why they booked the

VICTOIRES WINS PUT SPOTLIGHT ON FRANCE'S DEVELOPING ACTS

PARIS—The 21st edition of the French record industry's annual awards ceremony Les Victoires de la Musique confirmed that the wave of local talent that broke ahead of last year's event shows no sign of receding.

With three awards, Capitol-signed singer/songwriter Raphael (Jive Epic/Sony BMG) was big winner at the March 4 ceremony in the Zenith concert hall here, topping all three categories in which he was nominated. His EMI stable-mate Camille (Virgin) gave the company further reasons to be pleased with its talent development. She collected two awards.

Other fresh talent taking awards included 20-year-old French pop vocalist Amel Bent (Jive Epic/Sony BMG) and 24-year-old singer/songwriter Emilie Simon (Barclay/Universal). Bent was named best breakthrough artist; Simon took the best soundtrack award with "March of the Penguins" (Barclay/Universal).

Independent label Tod's Tôd's president Vincent Freirebeau is president of the event's organizer L'Association des Victoires de la Musique. He declares himself "very satisfied" with the 2006 show, which, he says, "showed the dynamism and renewal of our market."

The majority of the 15 Victoires winners were decided by a 1,000-strong industry academy; the best song and best breakthrough artist categories were decided by public vote.

The show featured 27 live performances. According to ratings company Médiamétrie, the live broadcast on public channel France 2 attracted a record average of 4.2 million viewers, peaking at 7.6 million.

The 2005 show averaged 1.8 million and peaked at 6.5 million.

"With most of the artists involved only having been performing for a few years, it's very satisfactory to see they can generate a strong audience—and the Victoires are generating colossal sales in store," Freirebeau says.

EMI Europe chairman/CEO and EMI France president Jean-François Cécillon echoes Freirebeau's theme of artistic rejuvenation. "French indie and major companies are once again willing to sign new artists and to work with them long term," he says. "That's a good sign for our business."

Raphael's third album, "Caravane," was named best pop album and its title track best song. He also picked up the best male artist award. The album has shipped 940,000 copies since its March 2005 release, according to EMI, which expects the Victoires wins to boost sales further.

"It has been a long time since an artist sold a million copies of a studio album in France," Cécillon notes.

Insiders expect the biggest immediate post-Victoires sales winner to be Camille, who took the breakthrough album award with Sophonors set "Le Fil" and the prize for best live performance by a newcomer.

Virgin says "Le Fil" has shipped 800,000 copies since its February 2005 release. "Our marketing strategy has been to do 'marketing,'" Virgin local marketing director Françoise Serraile jokes. "Word-of-mouth and touring have built almost all of the sales."

However, Camille is not without support at radio, as Bernard Chèvre, head of music and programming at national radio station France Inter, confirms. "Camille has a real personality," he says. "This album is extraordinary, outside any formats or trends."

At retail, Jean-Marc Peri, head of music at Paris-based chain Virgin Megastore, reports weekly on-week sales increases for Camille and Raphael of 'up to 30%.'

That made Camille the chain's top seller in the week after the ceremony, with Raphael in third place. "Other winners or nominees which attracted less media coverage—such as Amel Bent, Juliette, Camille Bazbaz or Anaïs—entered our top 30," Peri says.

Clisson vocalist Juliette (Polydor) was named best female artist, while Columbia/Sony BMG artist Bazbaz and V2's up-and-coming pop vocalist Anaïs were Victoires nominees.

EMI is looking to extend Camille's and Raphael's success overseas. Raphael is preparing a Spanish-language album, which Cécillon says will appear in Spain around May, with Latin America to follow. "It will include some of his French songs translated in Spanish plus some new ones," Cécillon says.

Peri suggests that Raphael's mix of French chanson and British pop-rock influences might work in other markets.

"Raphael's obvious melodies could support English lyrics," Peri says.

EMI rolled out Camille's "Le Fil" in Europe after the French release. It appeared in the United Kingdom in April 2005 and is currently available in 12 markets outside France, with a U.S. release scheduled for June.

Camille insists she is keen to reach overseas audiences. "Music is made to cross frontiers," she says. "And it's good for people to hear songs in another language than English."

"We are now really starting our international work on the album," Virgin international development product manager Thibaut Casanova says. "We're giving it a second life."...
artist prior to his chart and sales success. Blunt’s album was released Oct. 4 in the United States.

“Usually people call you and ask if you want to book a band, but every once in a while, there is someone you try to solicit,” says Jimi Biron, venue director for Portland, Ore.’s 1,500-seat Crystal Ballroom, host to Blunt’s April 4 show. “We first saw him on ‘Today,’ and I said, ‘I’ve got to get him.’ His show is the fastest sellout we’ve done probably ever.”

Tom Hoch, president of Hennepin Theater Trust, overseer of Minneapolis’ 2,650-seat State Theatre, says that calls have been pouring in from patrons wanting tickets to Blunt’s March 27 stop there because of the artist’s “Oprah” appearance.

“I have a lot of people saying now that I should book him, and I say, ‘Yes, we already have, and he sold out in about 20 minutes.’” Hoch says.

Hennepin Theater Trust, which also promoted the show, had to do very little to advertise Blunt’s date, Hoch says. The show was promoted on State Theatre’s Web site, which Hoch says gets 40,000 hits per month, and was part of an e-mail notification about upcoming shows.

Following the U.S. dates, Blunt will tour Australasia, Japan and Europe through mid-July. He is planning to write his next album in late summer before coming back to the United States.

Riley is already thinking ahead to Blunt’s fall tour, which he says will be booked in 4,000- to 6,000-capacity venues with possibly “a place or two that is larger than that.”

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Downloads, IPO Top Rock’s Chinese Agenda

Mobile Division Plans Digital Sales For Mainland Fans

TAIPEI, Taiwan—Mobile entertainment company Rock Mobile plans an initial public offering by the end of 2006—along with the launch of a music download service in mainland China.

Rock Mobile launched in January 2001 as the Wired and Wireless Business division of Taipei-based label group Rock Records. Renamed Rock Mobile, it was spun off in August 2002.

Six Japan-based corporate investors injected $30 million into Rock Mobile as 2005 drew to a close. That diluted Rock Records’ holding in Rock Mobile to 25%, but it remains the media company’s biggest single shareholder.

“Rock Mobile is our own kid, but it’s grown up now and has its own life,” says Sam Duann, who co-owns Rock Records with his brother, Johnny, and serves as managing director of Rock Records and chairman of Rock Mobile.

He says the latest round of venture capital funding will be used for unspecified merger and acquisition projects and to help launch the digital download service in China and Taiwan.

According to Duann, Rock Mobile’s download service will have a subscription model, with customers paying a monthly fee for unlimited downloads. Additional fees will be charged for transferring music to MP3 players or other cell phones. With label negotiations for repertoire not yet concluded, pricing and terms have yet to be decided.

“I don’t think we will ever have a pay-per-download model in Greater China, so basically the model will be monthly fee,” Duann says. “There’s no Apple-type super-brand in this market to help drive paid downloads.”

Warner Music Greater China chairman/CEO Holly Tan begs to differ, suggesting that “the model could be download or subscription.” However, Tan concedes, “For download, the Chinese government needs to do something about [services like] Baidu.”

In recent months, Beijing-based search engine Baidu.com has been the subject of legal action from labels for offering free unlicensed music downloads (Billboard, Oct. 1, 2005). More recently, the Asia Pacific office of global trade group the IFPI warned Yahoo China (owned and operated by Beijing-based bahala.com) that its “deep links” to apparently unauthorized downloads may be infringing copyrights (Billboard, March 11).

Despite such developments, there is a feeling that Rock Mobile may be able to make a subscription service work in China. “[Duann] has a great vision for digital entertainment,” Yahoo’s managing director of entertainment business services Dennis Yang says, “and they’re doing very well in China.”

Duann says the planned IPO will take place by the end of 2006, although Rock Mobile has yet to choose between the U.S. Nasdaq exchange, Tokyo or Hong Kong for its listing. He adds that the IPO will likely see Rock Records further trimming its stake in the company.

Rock Records, which launched in 1979, claims to be Greater China’s largest record company and has operations throughout the Asian region. However, the label business has struggled in recent years.

Rock Records declines to give figures for sales or profits, but Duann

Mushroom Still Trying To Sprout A U.S. Hit

MELBOURNE—Mushroom Group chairman Michael Gudinski makes no secret about it: He still wants a No. 1 album in the United States.

It is something he has coveted since 1973. That was the year Melbourne-based Gudinski first began putting acts from Mushroom Records on U.S. tours. But while Mushroom acts like Skyhooks, Renee Geyer and Ayres Rock found success Down Under, they failed to engage American audiences.

Instead, Gudinski watched as Aussie acts like Little River Band, INXS, Men at Work and Air Supply shipped multiplatinum stateside for rival labels.

“[The industry and the way we do business has changed, but I still do have a bee in my bonnet about having that hit album in America],” Gudinski says.

The industry veteran says the international success of such independent labels as U.K.-based Domino Records (Franz Ferdinand, Arctic Monkeys) has encouraged him to look again at the U.S. market, albeit from a new perspective.

Mushroom Records—which he launched in 1972—enjoyed domestic success through the 1980s and 1990s with a roster that included Kylie Minogue and Split Enz, while the label’s U.K. arm had hits with such names as Peter Andre and Garbage.

In 1996, Gudinski sold Mushroom Records to Rupert Murdoch’s News Corp., although he retained the Mushroom Music Publishing division. That remains a key part of the current Mushroom Group, which also includes six labels (distributed by Warner Music) alongside concert touring, talent booking, film, TV and merchandising interests.

The latest addition to the Mushroom stable is The Liberator label, launched March 7. Liberator will primarily license U.S. and U.K. indie labels and acts with chart potential for distribution in Australia and New Zealand.

“The plan is to be aggressive in signing and working the catalogs,” Gudinski says.

Liberator is helmed by directors Nick Dunshea and Vince Donato, who report to Gudinski. Dunshea was formerly A&R director at Melbourne-based independent Shock Records, where Donato was finance director.

Liberator will not solely concentrate on importing overseas
talent; Gudinski says he is also prepared to invest in U.S. and U.K. labels. Liberator will provide funding in return for equity, allowing those labels to boost recording or marketing budgets in their home markets, for example.

"I'm ready to put funding into these labels and their publishing if they need it. That's how positive I am that indie is the way of the future," Gudinski says.

The label launch follows recent Mushroom Group expansion in New Zealand. In November, Mushroom Music Publishing and film/TV production house Mushroom Pictures set up a joint office in Auckland under managing director Jackie Dennis, previously Melbourne-based creative manager at Mushroom Music Publishing. Dennis reports to MMP managing director Ian James.

MMP's catalog includes about 50 Australian writers and 40 New Zealanders. The latter include Neil Finn, Tim Finn and the Datsuns. Gudinski says being on the ground in New Zealand has paid immediate dividends, with Dennis winning a bidding war for previously self-published MC Scribe. The rapper has shipped more than 60,000 copies (quadruple platinum) of his 2003 debut album "The Crusader" domestically, according to his label PMR/Warner.

Gudinski says that an added attraction for New Zealand writers looking at MMP is the link to Mushroom Group's concert promotion arm Frontier Touring. That connection offers the possibility of picking up support slots on Frontier's international or Australian tours handled through Mushroom's booking agency Premier Harbour.

Mushroom Pictures also offers access to synchronization opportunities in its film and TV productions. A dollar value for the New Zealand sync market is not available, but "it's healthy and growing, especially in TV," says Auckland-based Greer Donovan, manager of synchronization and label licensing for the New Zealand arm of Australia's Performing Right Assn.

Gudinski's new overseas focus follows long-awaited domestic success for Mushroom's front-line record label Liberation Music.

Liberation launched in 2001, but had a slow start. "We signed some wrong acts," Gudinski admits. However, results have turned around, and Liberation scored its first Australian Recording Industry Assn. No. 1 in July 2005 with rocker Jimmy Barnes' "Double Happiness."

The label has several new signings scheduled to release debut albums this year, including hip-hop act TZU, hardcore band the Hot Lies and 18-year-old singer-songwriter Kate Alexa (Gudinski's daughter).

"By the end of 2006, Liberation will be a major player," Gudinski predicts.

"Gudinski's on a winning streak," Australian Music Retailers Assn. chairman Geoff Bonoviere says. "His acts are really exciting, there's a real buzz about them at retail. It's good to have someone like him, with all that experience, back in the spotlight—and pushing Australian music."
GREETINGS, SPORTS FANS. This is the debut of our weekly column, which will deliver all the news worthy in the sexy world of Garage Land.

With the "Underground Garage" syndicated show in 200 markets on broadcast radio and our 24/7 channel on Sirius Satellite Radio, we have seen enormous growth in garage rock. Now the genre gets its own "charts."

Garage rock begins with a common spirit that at any given moment might include adventure, desperation, truth seeking, frustration-venting and just plain fun. Under that broad emotional umbrella we include everything from classic rock to edgy punk from the liberation cry of our pioneers as they gave birth to rock'n'roll to 60's-style girl group teen pop.

Our Coolest Song in the World This Week will be new most of the time, but may be an older track on a new compilation, or occasionally an older song that was unfairly neglected in its first release. This week's No. 1—"Walk of Fame" by Boink!—is quirky, but it represents the vitally important girl group/B-movie/Beach blanket subgenre of garage. Boink! is on a compilation of new, mostly teenage girl groups, certainly in spirit, from a fun new label called Teenacide started by the mysterious Jimmy Freck.

Meanwhile, Willie Nile's new album is finally getting him the attention he deserves. The brilliant new album by the Strokes is off to a good start, but the new classic by the equally brilliant Ray Davies is going to have difficulty because not enough classic rock stations are playing new music. Triple-A should be all over this—it's Ray freakin' Davies!

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<td>Whatever People Say I Am, That's What I'm Not</td>
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Little Steven's Underground Garage column is provided exclusively for Billboard. The charts are a combination of surveys from the Underground Garage format, sales and media. For more information go to www.undergroundgarage.com
Roger Daltrey, lead singer of legendary British rock act The Who and a solo artist in his own right, was in Los Angeles recently for Rock 'n Roll Fantasy Camp, a four-day event that lets amateur musicians play on stage with rock legends.

This year, Daltrey jammed with eight or nine amateur bands alongside other such participating music greats as Cheap Trick, Neal Schon of Journey, Mickey Hart of the Grateful Dead, Mickey Thomas of Starship and Dickey Betts of the Allman Brothers Band. The camp came at a time of great activity for Daltrey, who, despite his goal of a life of leisure, is working with songwriter/guitarist Pete Townshend on the first Who studio album in 14 years. Together they are about to set out on their first Who tour since 2004.

Daltrey is also coordinating efforts for a biopic about the late Who drummer Keith Moon, and may be returning to the small screen in an upcoming TV pilot.

Though Daltrey and Townshend have disbanded and re-formed the Who several times since the early '80s and pursued their own careers, the two keep reuniting to recapture that Who magic.

Q: How did you get involved in Rock 'n Roll Fantasy Camp?
A: It was a friend that started it. I was asked to do it, and he said we could do an auction for my charity [the Teenage Cancer Trust], so I went along with it. Last year, I did it as a counselor. And I've done it this year as a performer. It's great to see people just playing for the joy of it, because very often you lose sight of it when you've done a job for so long. These are people that really support our industry at the root.

Q: What is it like working on a Who album again?
A: We are doing it in a very different way. The whole thing [the late bassist] John Enright was in the band, we kind of felt we had to go in as a group. Now, it is really only Pete and I, and Pete wants to do all the guitars and some of the bass playing. Whether we will end up going into the studio with a band and recording it all again, I don't know. These are all the kinds of bridges that we need to cross.

Pete's written a song about Stockholm syndrome. It's called "Black Widow's Eyes." The fact that he's done that in music and words, and he completely sums up Stockholm syndrome in this song, is so haunting. Imagine how difficult it is for Pete. He doesn't need to write another song. God almighty, all that music out of one head. But he seems driven at the moment, which is great because I've always felt that he was the kind of writer who would write his best stuff at the age he is now. His skills have caught up with his intellect.

Q: Will the album come out this year?
A: It will come out when it is ready. What's the point of trying to give yourself deadlines that aren't really important? I think we have to get it good before we can finish it.

I have three tracks written already. One of them is particularly fantastic in the older Who-type vein. Another is particularly fantastic in a completely different way. These songs are all about the spirit and the emotion. Whether or not they are successful in today's world, who knows? The business is totally different now.

Q: What can you share about upcoming touring plans?
A: We have got a European tour booked. We are starting it in England, where we are doing some shows in June. Then we go to France, Italy, Switzerland, Germany. Festivals. We haven't played in Europe for a very long time. They have kind of forgotten about the Who. If we can go out and play festival spots and play our hits, we can relight the fire. It's amazing when young people see the band. We've had an incredible resurgence with young people.

Q: Are there any plans yet for U.S. dates?
A: We are still figuring it out . . . It will probably be later in the fall.

Q: Are DVDs, like the recent Rhino release "The Who: Tommy and Quadrophenia Live," helping get your music in front of a new audience?
A: They have got their place. The "Tommy" thing on that title was a charity show that was in '89. The "Quadrophenia" thing, we never thought it would come out in any form at all. We didn't think we have gained strength because it's not shot as a concert video. If we have shot that as a concert film, the director would have done these swooping cameras, all these long shots. I think it would have lost the focus. It seems to speak to young teenagers. Every generation that comes around discovers "Quadrophenia."

Q: Does it surprise you that you are still working with Pete Townshend?
A: We didn't used to think it would last through the end of the week. I mean, really? It's almost like this was the way it should be. I don't know why. There is something that joins us. If I know too much about it, it might go away. It's weird. It's extraordinary. And you can actually see it. You can see me on the stage on my own and Pete on the stage on his own, and I'm more than Pete's another thing. When you put us together, this thing happens. Chemistry. It was even more so, of course, when Keith and John were there.

Q: What continues to inspire you musically?
A: Life. What I hear. If I'm playing anything at home, it's probably classical, mainly because I haven't got much hearing left. What I have got left, I want to keep.

I'm not a natural songwriter. I'm a plagiarist of songs. I have to observe and try to understand the space in which the songs exist, the root, they're more than words and notes. To me, they are a whole lot of little, tiny vignettes of people and places and characters going through a particular thing.

Q: Will there be more solo albums?
A: I don't know. I just have a good time doing these. You give up a lot of your life when you're doing it, even though it's a fabulous life. It's not real life. In the last two years, I have started to train myself to enjoy doing nothing. In this mad world that we live in, people think you're mad if you say, 'I'm not phoning.' It's not ringing every two seconds. Then you have 5,000 e-mails to answer in the morning, and nobody likes them.

Q: Are you still involved in a TV pilot?
A: I don't know. I know my agent has been running around after me, and I've been trying to ignore him. I love acting, but the Who comes first. I've been very privileged in my life because of the Who. I hope I've got the integrity to say, "This isn't working anymore" when it doesn't.

Q: What can you tell us about the Keith Moon movie?
A: I can't really tell you much other than we are in very early production stages again. We've had three or four scripts written, and we've never quite nailed what we wanted to do. We've got a new writer. A very famous writer, a Pulitzer Prize winner indeed. I can't name him because I don't know the situation at the moment. You can't tell someone's life story in two hours on film. If I can do it, I hope to make a really rock-'n'-roll film that will be funny, poignant, sad, celebratory, all the things that Moon was. But if I can't, I'm very glad that I'm holding the reins and stopping any bad films of Keith Moon being made.
DJ Premier was surprised when he got the phone call last spring. It was RCA Records, saying that Christina Aguilera wanted the producer, best known for his gritty work with rap heavyweights Gang Starr, the Notorious B.I.G., Jay-Z, Nas and KRS-One, to work on the pop singer's forthcoming album.

"It was kind of a shock because I was like, 'How the hell does she know about me?'" DJ Premier says. "I'm one of those guys that really doesn't expect pop artists to really be up on me. My first question was, 'What does she know about me?'"

It turns out Aguilera wanted her forthcoming album to re-create and pay tribute to the music that inspired her: soul, jazz and blues from the 1920s, '30s and '40s. She was familiar with some of Premier's jazz-influenced work with Gang Starr in the late 1980s and early 1990s, especially the song "Jazz Thing."

"It had elements of Miles Davis and Billie Holiday and little horn pieces," Aguilera says of the tune. "The way he combined that, I was like, 'Hm. I bet he would get where I'm trying to go with this record.' It was taking a chance. God knows if he would even do it because it was kind of his first time, I think, even venturing into the 'pop' world. I knew that it would be a different and new thing for him."

Premier ended up producing five songs slated to appear on "Back to Basics," Aguilera's new album, which is scheduled for a June release. The seemingly unusual pairing between DJ Premier and Aguilera is the latest combination of rap producers and pop artists working together, a trend that is becoming increasingly commonplace.

The Neptunes' Pharrell Williams and Gwen Stefani have recorded several songs together, most notably "Hollaback Girl," after Williams became famous for his production work with hard-core rappers Noreaga and Ol' Dirty Bastard; Jermaine Dupri, who has scored hits with Usher and Mariah Carey after establishing himself through the pop-minded rap of Kris Kross and Da Brat; Scott Storch parlayed working with the Jetts, Dr. Dre and others into collaborations with Justin Timberlake and Beyoncé.

But rap producers making the leap to pop can be a dicey proposition in a world where credibility is paramount. "The moment you stop being the underdog, when you get 'on' in people's eyes and you're that dude because of the record you did with Britney, that's when the sellout aspect of it comes, when they'll say, 'Oh, he forgot where he came from,'" says Mr. ColliPark, who scored hits with the Ying Yang Twins, David Banner and others before testing the pop waters with Jamie Foxx last year. "I'm a living testimony that people are genuinely happy for you at first—until you get out of their reach, until you actually make it. Then all that hating and shit comes in.

Dancing the fine line between making street-certified songs and crossover smash hits is what makes the work of the Neptunes, Dupri and Storch so impressive. But they could be seen as being on the brink of going too pop. In Williams' case, for instance, his work as a producer with Stefani has been much more successful and acclaimed than, say, his beats for Houston rapper Slim Thug, or even his rap song "Can I Have It Like That," which featured Stefani on the hook. The single did not explode at radio or video and Williams' solo album was pushed back from its fourth-quarter 2005 release date to a spring 2006 bow.

"What rap and hip-hop fans are really not accepting is when you start to play all your music toward pop radio and singers as opposed to breaking new rappers and focusing on hip-hop," says Kevin Faist, director of A&R for Capitol Records. "Faist has worked Mack 10, Westside Connection and others during his 13 years in the music industry. "Hip-hop fans get offended by that and eventually you'll lose your hip-hop pass, so to speak," he continues. "Eventually, people will be like, 'Oh, that dude does that and I'm more into this. It's a very fine line—hip-hop is very cold to people who turn their back on it and they very seldom let them back in.'"

This reality makes "Crunk Rock," the debut solo album from Lil Jon due on TVT Records later this year, all the more ambitious. After establishing himself as the king of the hyper, energized crunk music that he helped popularize through his hits with his group the East Side Boyz, Petey Pablo, Lil Scrappy and YoungBloodZ, and later such pop artists as Usher and Ciara, Jon says he wants to expand his reach as a producer.

"They put us in these boxes, and they think you're not supposed to go outside the box," he says. "When I grew up, you listened to the radio and you heard everything from Run-D.M.C. to Led Zeppelin. It was just radio. I grew up on all this different types of music. I should be able to make all different types of music."

"Crunk Rock" is scheduled to feature Jon working with Good Girl Carey, and The Neptunes' Pharrell Williams made tracks with Gwen Stefani.
Charlotte, Rick Rubin and Williams. "I'm doing some industry-changing shit that I'll have ghetto motherfuckers in the South listening to some rock shit," Jon says.

Jon wants to have a similar impact with Samantha J, a teen singer from Australia signed to Jive Records. He says that he worked to produce a "ghetto edge" for the pop singer. Jon says he is able to traverse the pop and hip-hop worlds by giving clients different sounds and feels than what might be expected of them.

"What I do with the YoungBloodZ or with Lil Scrappy is totally different than what I do with Samantha J," says Jon, who is keeping his rap résumé thick with 2006 releases from E-40, Trillville, Lil Scrappy and Bo Hagon, among others.

"With Samantha J, I did a ballad with her, but I did a ghetto ballad. It's 808s [deep bass sounds, made by the Roland TR-808 drum machine], not something that you would normally hear a pop artist sing over, a joint with heavy 808s and a slow joint. That's when you come up with the magic, when you experiment a little bit. The top part of the track is guitars and piano. That would be the normal pop side, but then the drums are heavy 808, like crazy booming. That's my side. We're bridging them together and we got what we got."

The irony in these established rap producers working with pop acts is that they tend to be more open than rappers in trying new sounds.

"What makes working with a pop act exciting is that today you don't have too many Run-D.M.C.s, or in today's times [artists] like Ying Yang Twins, who are rap artists but they're not afraid to go out and make music, as opposed to being stuck into making street records," Mr. Collipark says.

"I think that's part of the reason I want to branch out, because I can't experiment with these rappers because they're scared. They're street people before they're artists. So the streets dictate what they make, as far as their music is concerned. I think it winds up hurting them in the long run because they might make two or three albums and then it's time for them to make their big break-out record but they've typecast themselves by not experimenting from the jump."

Aguilera says that her work with DJ Premier is new territory for both of them and continues her legacy of taking creative chances with her music. Likely single "Ain't No Other Man," produced by DJ Premier and Charles Roane, clocks in at 127 beats per minute—most pop and rap songs rarely exceed 100—and features energetic horn blares. Another song, "Thank You (Dedication to Fans)," features DJ Premier slicing up pieces of Aguilera's hit, "Genie in a Bottle," and pairing them with voice-mail messages from Aguilera's fans.

These songs gave Aguilera the sounds she desired and allowed her to fulfill another one of her mandates. "The thing that I really want to do with each record, I don't necessarily go to the main people that the No. 1 chart-toppers in music," she says. "I really like to go left field, think a little bit out of the box and go with someone, maybe a little bit more obscure, that I really respect. Not to say that Premier is that, but just to say that I'm not going to go to the obvious person, say, the Neptunes, Pharrell or Lil Jon. I really like to go someplace different that people haven't approached."

As for Premier, he is proof that, sometimes, a storied producer can be branded as not being pop enough. The producer has a full slate of upcoming projects, including production for such rap acts as Nas, the NYGZ, Blaq Poet, Khaled, Teflon and Fab. But Premier, who has voiced his displeasure with watered-down rap in magazine interviews and on his albums throughout the years, wonders if his work with Aguilera will result in more steady A-list production offers.

"The industry turns their back on me now anyway, which is why Christina is really a blessing, because she's re-emerging me out there," he says. "It's like, 'A lot of y'all forgot about me, but I've still got the funk.' I'm so glad that she even gave me the opportunity to connect with her and do something different. She even told me, 'You know, when this record drops, your whole life is going to change.' I said, 'Well, so is yours.' She said, 'I know.'"

Premier has no fear that his work with Aguilera will tarnish his reputation.

"Every song that we did is totally in the Premier light," he says. "No one will be disappointed. No one will say, 'Oh, he went soft.' I don't like any producer letting me down when it comes to what they make, so the last thing I want to do is let down my fans."
Creativity is at the heart of music publishing. Whether developing songwriters, finding new opportunities to license repertoire or protecting the value of a song, publishers contribute to a lush music landscape. For these reasons and more, Billboard salutes the music publishers that continue to flourish in a challenging marketplace.

In this edition of the Power Players series, Billboard spotlights the top 10 music publishers on Billboard's Hot 100 Publishing Corporations chart as listed in our Dec. 24, 2005, issue. Many of these publishers also ranked in the top of the genre categories. For these categories, we have focused primarily on the publishers that did not make the top 10 of the Hot 100.

The top 10s are compiled from year-end recaps. Publishers accumulate points for all their charted songs on applicable weekly charts. If more than one publisher holds rights to a song, points are divided equally among those companies. For the publishing corporation recaps on which this report is based, a parent company received 100% of the points from publishers in which they own at least 50% equity, and 25% of the points compiled by publishers they administer but do not own.

—SUSAN BUTLER
It's never high enough.

And for us, it never will be.
EMI Music Publishing
Martin Bandier, chairman/CEO

EMI Music Publishing continues its reign as the No. 1 publisher for the ninth year in a row. "We have two stars in our company," says Martin Bandier, EMI Music Publishing chairman/CEO. "We have songs that we own that may have been written 30 years ago, then we have songwriter/artists and producers who are new, fresh and writing today."

Last year its stellar group with standout success included Jermaine Dupri, Kanye West, Pharrell Williams, Rob Thomas and Kelly Clarkson.

Bandier also points to James Blunt and Arctic Monkeys as shining examples of the way a publisher can successfully develop songwriter/artists.

As for other top earners, Bandier says that there is a core of 10-15 major songs that continue to earn tremendous money. They include "Somewhere Over the Rainbow" and "Have Yourself a Merry Little Christmas."

Broadway musicals are also providing a nice stream of revenue. EMI shares in the publishing of songs in "Mamma Mia!" and "Jersey Boys."

In the upcoming year, Bandier says the biggest challenge involves the ongoing licensing issues for digital distribution.

"These are very difficult times," he says. "Music is being consumed at rates higher than ever before. For us the trick is to make sure it's licensed and we're paid for it."

Universal Music Publishing Group
David Renzer, chairman/CEO

Universal Music Publishing Group may have to get a bigger hat to find room for all the feathers the company has been gathering during the past year.

"In the face of a very challenging business environment, we performed very well, beating our financial projections and expectations," says David Renzer, UMPG chairman/CEO.

As the publisher continued to expand its artist/songwriter roster and catalog, UMPG also launched a production library.

Some of the top songwriter/artists in the business helped propel UMPG to the No. 2 spot for last year. They include Mariah Carey's 50 Cent and U2, who garnered the best song Grammy Award for "Sometimes You Can't Make It on Your Own."

Newer acts with members signed with the publisher have also tallied millions in record sales, including the Killers, the Darkness, Ciara and Franz Ferdinand. UMPG also signed 16-year-old Jive Records artist/songwriter, Chris Brown.

The publisher also landed separate global deals in the United Kingdom with Elton John and Bernie Taupin last year. Prince renewed and extended his deal for his catalog and plans to release a new album this year.

"We take a very holistic view of an artist and catalog when we sign them," Renzer says. "We do things from a marketing perspective that I think are unique."

Warner/Chappell Music
Richard Blackstone, chairman/CEO

Warner/Chappell Music has the clarity, conviction and renewed commitment to become the leading global music publisher, says Richard Blackstone, who took the reins as chairman/CEO of the Warner Music Group's publishing arm last May.

Green Day, Missy Elliot and Madonna are among the songwriter/artists who made the publisher No. 3 for the year. Matthew Gerrard and Tim Nichols penned songs that reached the top of the charts. Gerrard co-wrote Kelly Clarkson's "Breakaway" while Nichols co-wrote Tim McGraw's "Live Like You Were Dying."

Songwriter/producer John Shanks had hits with Ashlee Simpson, Bon Jovi and Keith Urban. Songwriter/artist John Rich contributed a number of successful singles, including Gretchen Wilson's "All Jacked Up."

"We are very focused on growing and maximizing our contemporary catalog by, among other methods, expanding our creative network in order to reach and attract the best creative talent," Blackstone says. The publisher has ramped up its signings, inking new or renewal deals with a slew of hit-makers. They include T.I., Dr. Dre, Lil Wayne, Alan and Marilyn Bergman, and the songs of the late Lou Rawls.

Blackstone notes that he also is very proud of the company's standards catalog. The main goal for this catalog is to expand it through creative exploitation, he says. "As the music community comes to realize that we do this better than anyone else, acquisitions will increase and growth in catalog exploitation will follow."

The publisher is also forming new alliances. It landed a worldwide administration deal with Lucas Arts, which controls musical copyrights for the "Indiana Jones" films.
THE BIGGEST LITTLE CATALOG IN THE WORLD

RONDOR MUSIC INTERNATIONAL
A UNIVERSAL MUSIC GROUP COMPANY
Niche Latin Labels Score Hits

Although major publishers rule the Hot Latin Publishing chart, a handful of smaller companies attained top 10 status. Those companies reflect Latin music’s many subgenres and the importance of niche placement within the industry.

At No. 4, PeerMusic is the biggest, and broadest-reaching, of these companies. It boasts the catalog of Colombian rocker Juanes. This past year, Peer also signed a co-publishing deal with reggaeton writer/producer Naldo Santos. At No. 7, Monterrey, Mexico-based indie publisher Edimonsa. Its catalog includes multiple writers—such as Cuauhtemoc Gonzalez—who’s works have been recorded by chart-topping Día acts like Bebo y Sus Canarios and Palomo. Another Mexican indie, Crisma (at No. 8), is dedicated to a single writer, Marco Antonio Solís. Rounding out the top 10 are Foreign Imported Productions and Estefan Enterprises—the publishing companies of Emilio Estefan Jr.

—Leila Cobo

Chrysalis Music

Kenny MacPherson, president/senior executive

About four years ago, London-based Chrysalis Music gave a directive to its American office: Re Invent yourself. With its net publishers’ share up by about 65% since then, the company is on its way, says Kenny MacPherson, president/senior executive of the North American division, who came onboard this year.

Songwriters who wrote some of the top earners for Chrysalis in 2005 are members of OutKast, Velvet Revolver and Blondie. Its writers have penned hits for artists including Mary J. Blige, the Gorillaz and Ryan Cabrera.

Johnna Austin, who co-wrote Mariah Carey’s “We Belong Together,” also bolstered the publisher. “I have a lot of high hopes for him,” MacPherson says.

Like other publishers, Chrysalis focuses much of its efforts on developing new talent.

“We continue to develop talent from the ground up,” MacPherson says. “Because of the size of the company, we really have to always be involved in developing talent here and overseas.”

MacPherson says he’s excited about the development of My Morning Jacket, the Yeah Yeah Yeahs, Secret Machines and Ray LaMontagne.

“We’re also very happy with the continued collaboration with all of our companies,” MacPherson adds.

One such collaboration with its overseas offices was the teaming of German jazz artist Til Brauner and American writer/producer Larry Klein to record a jazz album.

Chrysalis has also received the Nashville market after an absence of many years. The publisher partnered with songwriter/producer Trey Bruce to develop new talent with him.

As for the state of the industry, MacPherson shares a word of caution. “I see a sort of frightening trend of people, especially on the recorded-music side, doing grants licenses for not only new artists, but established artists. I think it’s a very dangerous precedent,” he says. “It’s very important that our catalogs aren’t devalued by people trying to give music away because they think it will help them in a promotional way.”

BMG/Zomba Music Publishing

Nicholas Firth, chairman/CEO

BMG Music Publishing rose to the top in 2005 with the help of its songwriter/artist and its Zomba Enterprise, Maroon 5, Coldplay, Nelly and R. Kelly continued delivering hits. The publisher also shared credits for its writer’s contributions to Mariah Carey’s “We Belong Together,” Kelly Clarkson’s “Since U Been Gone,” the black Eyed Peas’ “Don’t Phunk With My Heart,” Kenny Chesney’s “The Woman With You” and Linkin Park’s “Breaking the Habit.”

“First and foremost for us is finding and developing new artists,” says Nicholas Firth, BMG Music Publishing Worldwide chairman/CEO. Following on the heels of the publisher’s success with Coldplay and Maroon 5 are Yellowcard, Hard-Fi and Keane.

Not only did the publisher have chart success last year, but it also reported some of the strongest revenue in the company’s history.

“We enjoyed growth across all of our business lines, and we continue to plan for the future by expanding our foothold in the digital arena,” Firth says.

Maintaining a diversified stream of revenue was a key to staying ahead of the game: “Film and television music in addition to sync licensing is terribly important to us,” Firth says. Last year the publisher acquired the old music catalog of the BBC Worldwide.

BMG is also a leader in production music, classical music and Christian music.

Firth notes that the European Commission’s Statement of Objections with regard to the way European collecting societies operate in connection with digital music distribution will have a major impact on the industry.

“I’m going to change the way performing rights are licensed,” he says, though it is uncertain whether the effect will be positive or negative.

In the upcoming year, BMG is looking forward to new releases by Maroon 5, Christina Aguilera, Justin Timberlake, Joss Stone, Chingay, Alain Morissette and others.

Sony/ATV Music Publishing

David Hockman, chairman/CEO

Sony/ATV Music Publishing is in the mix of successful publishers with a variety of genres. Yet its showing in the country music market is especially strong, landing the top country music spot of 2005. Among the country music songwriter/artists are Gretchen Wilson, Rascal Flatts, Brooks & Dunn and Dierks Bentley.

The publisher also showed its strength last year through songwriter/artist Destiny’s Child farewell album, with such hits as “Soldier” and “Cater 2 U.”

Meanwhile newcomers, developed with the help of the publisher, began bearing fruit.

“We’ve made really giant strides in finding and developing new talent, the lifefood of publishers,” says David Hockman, Sony/ATV Music Publishing chairman/CEO.

He points to Fall Out Boy’s “Sugar, We’re Goin’ Down” and “Dance, Dance,” Groove’s “Cold” and Lyfe Jennings’ “Must Be Nice.”

Other top earners were in rock, with songwriter/artists System of a Down, Beck and Richie Sambora penning songs that helped earn the company its top spot this year.

Overseas. KT Tunstall’s debut album, “Eye to the Telescope,” and Katie Melua’s new album, “Piece by Piece,” showed strong sales in the United Kingdom.

Hockman says this year will see the publisher continuing to build its new-talent foundation. Continuing to find innovative ways to market rights is also on the agenda.

“Every publisher is looking to find new and interesting ways to license sync rights,” he says.

Hockman predicts that an important focus for the industry will be on Europe. “The next big thing is the changing landscape of the European collection societies and how that will affect the industry,” he says. “It’s going to be the precursor of significant change, which I think is going to be to only good for the Anglo-American right holders as well as the local European right holders.”

Indies Earn Top Christian Spots

Christian music publishing divisions have been enjoying solid business because of an ongoing supply of hit songs from established acts and successful newcomers. In 2005, the upper echelons of top-ranking Christian publishers were dominated by such corporate giants as EMI, BMG/Zomba, Warner/Chappell and Word Music, which take first through fourth place, respectively. However, there are several scrappy, independent companies in the top 10. Among those is Consuming Fire, which is owned by Essential Records band Third Day. The company places No. 5 in the rankings.

Coming in at No. 9 is Sixsteps Music, publishing home to such noted worship leaders as Chris Tomlin, Charlie Hall and the David Crowder Band. Tomlin currently has seven of the top 5 songs on the list by Christian Copyright Licensing International, an organization that monitors music performed in more than 1,700 churches. Club Zoo and SWES Music tie at No. 10, buoyed by the success of Casting Crowns.

—Deborah Evans Price

Windswept Holdings

Evan Medow, CEO

Windswept Holdings is flourishing like a well-tended garden.

During the last year, its co-venture with L.A. Reid’s Hitco Music Publishing has seen an earnings growth by at least 30%. Windswept Holdings CEO Evan Medow says.

In addition to Beyoncé, songwriters under the Hitco banner who had a stellar year include Carlton Mahone, for his contribution to OutKast’s “The Way You Move” and Sean Garrett, for his contributions to Ciara’s “Goodies,” Beyoncé’s “Check On It,” Destiny’s Child’s “My Love” and “Soldiers,” Nelly’s “Grillz” and Chris Brown’s “Run It!”, among others.

Some of the top earners for Windswept were Bridget Renenate for her contributions to Kelly Clarkson’s “Breakaway” and Michael Elizondo for co-writing Eminem’s “Just Lose It” and “Encore,” the Game’s “How We Do,” Gwen Stefani’s “Rich Girl,” 50 Cent’s “Outta Control” and others. Pete Townshend’s “Who Are You,” performed by the Who, is still a top earner for the publisher as well.

Medow is also proud of the continued growth of the publisher’s standards catalog, particularly the Trio and Quartet Music Publishing assets, acquired a few years ago.

The acquisitions give Windswept publishing rights to the Turfles hit “Happy Together” and James Brown’s “Feel Good,” among other compositions.

“We’ve been working hard on our Trio and Quartet assets. In the last two years, [earnings] have grown by a little over 30%,” he says.

The publisher has also cranked up its activities in Los Angeles and Nashville with a number of production deals, he says.

As with other publishers, Medow says the challenges in the year ahead include still trying to get paid for music and sorting out digital licensing rights and rates with online companies and labels.

The issue will affect all sectors of the music business.

“There is an ongoing turf battle between the record companies and the publishers that should be resolved, because it’s to everyone’s benefit,” he says.
Famous Music
Irwin Robinson, chairman/CEO

Famous Music is eyeing expanded opportunities for its repertoire after a corporate restructuring at parent company Viacom.

"The synergies are unbelievable," Robinson says. "We're able to get to the people [easily] with new signings for themes and with music from our production library. There is a lot of inter-company usage."

Last year the songwriter/artists who helped the publisher land in the top 10 included Akon and Jet. Linda Perry's "What You Waiting For?"—co-written and performed by Gwen Stefani, and Shakira—with the ink barely dry on her deal—also charted for Famous.

Robinson counts songwriter/producer Dave Tozer's contributions to John Legend's album "Get Lifted" among the standoutos for 2005.

Other activity of note last year was the publisher's purchase of the London-based Extreme Music production library.

In the coming year, Robinson is looking forward to continuing success in the urban arena and growth in its Latin repertoire. Among the new songwriter/artists is Jay Valentine.

Cherry Lane Music Publishing
Peter Primont, president/CEO

Cherry Lane Music Publishing scores in the top 10 with such hits as "Don't Lie," "Let's Get It Started," and "Pump It," recorded by the Black Eyed Peas; " Ordinary People," and "Used to Love U," sung by John Legend, "Free Yourself" and "Truth Is," sung by Fantasia, and others.

The publisher's big earners for last year also include the classics "Disco Inferno" and John Denver's "Take Me Home Country Roads."

For president/CEO Peter Primont, it is the cross-pollination at Cherry Lane that he is especially proud of. "The publisher's joint ventures and other arrangements with such organizations as NASCAR, NFL Films and Electronic Arts are garnering attention and revenue for songwriters and artists."

"We're really proud of the fact that in the preceding year, we've actually delivered on our promises to the clients that we signed up," Primont says.

In addition to co-writing such hits as "Let's Get It Started," "Don't Lie" and "Ordinary People," Will Adams, aka will.i.am, wrote the NFL network theme song. Will.i.am's group the Black Eyed Peas also became part of Electronic Arts' game "The URBZ."

Dave Rolandoux, one of the main composers for NFL Films, wrote the theme song for NASCAR; Primont says. "Jean Rodriguez, whose new album will be released on Sony Nordic, was teamed up with the World Cup Tour. He is expected to write the theme song for the World Cup and to perform in Germany for World Cup Soccer."

As the publisher moves forward this year, controlling the company's growth is important, Primont says. "It's being selective in who we sign, being able to maximize relationships that we already have and all clients are happy."

As an industry, Primont notes that indie publishers are at a distinct disadvantage when negotiating deals in the digital and wireless market since they do not control market share.

"Indies need to band together more than ever before to forge relationships with new media companies."

50 Cent Music
Curtis Jackson III, owner

50 Cent Music is the only artist-owned publisher that made the top 10. Entrepreneur/artist/songwriter Curtis Jackson III—a.k.a. 50 Cent—published his own compositions as well as those of several recording artists.

Notable 50 Cent hits for the publisher include "Candy Shop," "Hustler's Ambition," "Just A Lil Bit," "Outta Control," "Piggy Bank" and "Window Shopper."

"Candy Shop" also was the top Hot Ringtones hit of 2005 and contributed to 50 Cent's strong year-end showing.

Other hits last year for the publisher include contributions to Mary J. Blige's "Da MVP" featuring the Game and 50 Cent, Eminem's "Encore" featuring Dr. Dre and 50 Cent, and The Game's "Hate It Or Love It" and "How We Do" featuring 50 Cent.

Songwriter/artists under the 50 Cent Music banner are Lloyd Banks, Young Buck and Tony Yayo, all signed with G-Unit/Interscope. Banks' "Karma" featuring Avant, Yayo's "So Seductive" featuring 50 Cent and Three 6 Mafia's "Stay Fly" featuring Young Buck, Eightball and MJG also helped the publisher land at the top.

Theo Siddiqui, 50 Cent Music general counsel who runs the publishing company, says that the most notable signings last year were worldwide publishing deals with Olivia, Spider Loc and Freeway.

Top earners for the company in addition to 50 Cent were Banks' platinum-selling album "Hunger for More," Young Buck's platinum-selling album "Straight Out of Cashville" and Yayo's gold album "Thoughts of a Predicate Felon."

New solo albums are expected to be released this year by Banks, Young Buck, Olivia and Spider Loc on G-Unit/Interscope. An album by Freeway is scheduled for release by Def Jam.

50 Cent Music is administered worldwide by Universal Music Publishing.

Once Again, Indies Land On Country Chart

Scattered among the well-known names on 2005's Hot Country Publishing Corporations chart are four independents that achieved considerable success last year.

Three of the four—Ten Ten Music, Tokeco Tunes and Curb Music—repeat the top 10 status they earned in 2004. For 2005, they were joined by one new name, Stage Three Music, the 3-year-old, London-based company.

Owner and operated by Barry and Jewell Coburn, Ten Ten ranked No. 6, netting five charted titles. Ten Ten's writers include Keith Urban, Harley Allen, Tim Finn, Paul Brady, Cory Mayo and Angela Kaset. In January, the company hired Famous Music's Van Wesley Stephenson as catalog manager.

Toby Keith's Tokeco Tunes ranked No. 8. It netted four charted titles last year—all from Keith. His plans to launch a second publishing company were put on hold when he left DreamWorks and launched his own label, Show Dog Nashville, last summer.

Stage Three Music's Nashville division, run by GM Tim Hunze, stormed the chart at No. 9 with 12 charted titles. In addition to a writer roster that includes Dan Demay, Jenny Farrell, Steve Leslie and former RCA Label Group artist Bobby Pinson, Stage Three forged several new deals in 2005. The Nashville division signed veteran writer Steve Leslie, the company's first signing since it acquired the Mosaic Music catalog in April 2005, and Newcastle Music, which included key country copyrights by D. Vincent Williams and Jerry Lynn Williams.

Curb Music came in at No. 10, notching 10 charted titles last year. The company is owned by Curb Records chairman Mike Curb and run by director of publishing Drew Alexander.

—Phyllis Stark
Since their debut—30 years since their debut—bandmates still revel in the joys of rock 'n' roll}

Tom Petty & the Heartbreakers rang in this year—which marks the 30th anniversary of their debut album—doing what many bands do on New Year's Eve: performing. Yet the sextet was not rocking a sports arena or making a high-profile televised appearance. Rather, it was jamming at a house party in the Los Angeles suburb of Woodland Hills.

"We set up in the corner of the living room," Heartbreakers keyboardist Benmont Tench recalls, "like it was someone's parents' house."

The parent, in this case, was Heartbreakers guitarist Mike Campbell, and the crowd was largely made up of friends of his 17-year-old son. "About 50 were invited and 150 weren't," Campbell quips.

The band treated the crowd to a nearly hourlong set that included its take on Sam the Sham & the Pharaohs' "Wooly Bully" and covers of classic material by Jimmy Reed, the Zombies, Slim Harpo, the Animals and the Rolling Stones.

Everyone was having so much fun that they failed to count down to the new year. "We were just finishing up a song, so we just missed it," Campbell recalls, "but nobody seemed to care."

The fact that these veteran musicians would like nothing more than to pick up their instruments and jam illustrates how the band has endured.

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three decades. More than anything else, Tom Petty & the Heartbreakers love to make music together.

“Our greatest joy is just setting up and playing in the corner of the house with the crowd right next to us,” Campbell says. “We get off on that.”

They may be celebrating a 30th anniversary of their debut album, but Tom Petty & the Heartbreakers show no sign of slowing down. On April 22, Petty will be interviewed at ASCAP’s 1 Create Music Expo. In mid-June, the band will co-headline the annual Bonnaroo Music & Arts Festival in Manchester, Tenn., with Radiohead.

“Highway Companion,” Petty’s third solo set, is tentatively scheduled to arrive in June. At the Billboard Music Awards in December, offstage, Petty said the new album will be released on Rick Rubin’s American Recordings, which is distributed by Warner Bros. However, confirmation of the deal still was pending at press time.

This summer Petty and the Heartbreakers will mount a 30th-anniversary tour that will pair the band with a number of hot acts, including Pearl Jam. The tour, which will likely shift, will also be documented on a live DVD. Westwood One Radio Networks will carry one show live, and other specials are in the works. Meanwhile, Petty continues to host XM Satellite Radio’s weekly “Buried Treasure.” The satcaster also has some Petty-related specials in the works, including a proposed eight-hour historical retrospective of the band.

In addition, acclaimed director Peter Bogdanovich is at work on a documentary, tentatively set to premiere in November, which will chronicle the band’s history.

Since the release of “Tom Petty & the Heartbreakers” on Nov. 9, 1976, there have been some changes and tragedies along the way. Bassist Ron Blair died in 1982, and remains a current member. Howie Epstein, his replacement—who played with the Heartbreakers for two decades—died in 2003 of drug-related causes. Drummer Stan Lynch left in 1994 and was replaced by Steve Ferrone, and guitarist Scott Thurston joined the fold in 1991.

Yet Petty, Campbell and Tench have been on board for the whole ride, even dating back to the pre-Heartbreakers ensemble Mudcrutch. “There’ve been some low points over the years when you wonder,” Campbell says. “When Howie died, that was a tough time. We questioned if we wanted to carry on. And when Stan left, that was hard. There have been moments when conflicts have flared up over ego or women or money, whatever it might be. But every time, the joy of playing together always outweighed whatever the issue was. That’s why we’re still here.”

Soon after moving to Los Angeles from Gainesville, Fla., Petty landed a solo deal. Meanwhile, Tench opted to record some demos with an assembled cast of players that included Lynch, Campbell and Blair.

“I called Tom, and I said, ‘Do you want to come down here and give me some pointers on how to sing this demo?’ He came down and he liked the sound of the bunch of us, so he quit his solo record, and we made the first band record. So he snaked my band,” Tench quips. Along the way, Petty came up with a game plan for the Heartbreakers: “The idea was to take the same people and keep them together no matter what; and see what we could produce. And so far, it’s still holding our interest,” he quips.

British-born manager Tony Dimitriades, who has been there from nearly the start, notes the band’s strong family-like bond. “Benmont, Mike and Tom are very close,” he says, “which makes sense, because they were the guys from the very beginning. They’ve gone through all the things that a family goes through. They’ve had incredibly high times, disappointing times and tiffs, but overall the love has remained.”

Dimitriades moved to Los Angeles with Ace, the band known for the Paul Carrack-sung hit “How Long,” only to see the act break up. While listening to the radio driving around Los Angeles, “I’m On Fire” by Dwight Twilley caught Dimitriades’ eye. The DJ announced that the track was released on Shelter Records, the new label launched by fellow Brit Denny Cordell and singer/songwriter Leon Russell.

Since Dimitriades and former Joe Cocker first two songs.”

Those songs, two of 25 hits, are just a small part of a legacy. To date, Tom Petty & the Heartbreakers have sold more than 50 million records worldwide and have been inducted into the Rock and Roll Hall of Fame. Last December, Petty was presented with Billboard’s Century Award for artistic achievement.

Aside from those honors, Campbell, Tench and Dimitriades have their own personal highlights. For Tench, it was a surprise gig at the famed Whisky a Go Go on the Sunset Strip following the night after a sold-out date at the Los Angeles Forum, in support of “Damn the Torpedoes,” the first US Festival in 1982 and a run of 20 shows at San Francisco’s Fillmore Auditorium in early 1997.

For Campbell, it was the 1986-87 trek in which the Heartbreakers supported and served as Bob Dylan’s backup band. “That was eye-opening,” he says. “There were also the Gainesville homecoming shows, headlining New York’s Madison Square Garden for the first time and the band’s initial U.K. visit. He does not remem...

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“Friends Gladly Play Favorites”

To mark the 30th anniversary of Tom Petty & the Heartbreakers’ debut album, Billboard asked colleagues who have worked closely with the group through the years to name their favorite song by the band.

“I like all Tom’s songs because of lyrical content, but in the case of ‘Even the Losers,’ when I hear it on the radio or when it’s playing, even after all these years, I sort of tune in to it again. If I’m in the car, I put the volume up.”

—TONY DIMITRIADES, MANAGER, EAST END

MANAGEMENT

“If I had to pick one favorite song it would be ‘Refugee,’ but I loved ‘Breakdown,’ gorgeous and stark. Raw, but well-produced. There was a lot of emotion in ‘Even the Losers,’ ‘Free Fallin’ and ‘Won’t Back Down.’ There has been integrity and substance in every hit record.”

—NILS LOFGREN
THANK YOU GUYS FOR 30 YEARS AND A MILLION STORIES.
They've maintained their status as legends for 30 years.

—Tom Whalley, Warner Bros. Records

‘American Girl’ is the song that means the most to me, because it’s the first one I heard him do. I recorded it myself because I liked it so much. We went on the road together, played it in a lot of places and had a good time. The song brings back good memories for me. Tom and I also wrote a song together, ‘King of the Hill,’ which we recorded for my album ‘Back From Rio.’ The song was a moderate hit, and he sang it with me.”

—Roger McGuinn

“When I thought I was dying in rehab in 1994, ‘I Won’t Back Down’ was my mantra. It lifted me up out of the pain and made me fight through it. ‘The Waiting’... summed up my life. We can’t stand waiting, we rock’n’roll men and women. Tom Petty’s songs are like a great book that you revisit when you need help. His songs make me better.”

—Stevie Nicks
30 YEARS & STILL BEATING STRONG

Oh, yeah, you wreck-us, baby

We're Proud To Be Your Warner Bros. Records Family
Last October, in an interview that coincided with his receiving the Billboard Century Award, Tom Petty said that he could not believe his band was standing its 30th year.

“I specifically remember thinking if we get five years out of this, it would be really successful,” he recalled. “I never thought we’d do it this long.”

And yet, here comes the 30th anniversary, and Petty feels nothing but gratitude that he and his bandmates are still at it, with a fan base that is just as fervent as always.

Billboard caught up again with Petty in late February as he cruised down the Pacific Coast Highway to the recording studio to put the finishing touches on “Highway Companion,” his forthcoming solo album, produced by Jeff Lynne. The new album is expected to arrive in June. Petty, onstage at the Billboard Music Awards in December, said the album will be released on Rick Rubin’s American Recordings label, which is distributed by Warner Bros. However, at press time, confirmation of the deal was still pending.

Although the solo album beckoned, he genially discussed 30 years’ worth of the Heartbreakers’ music and what is still to come.

This year marks the 30th anniversary of your first album. What do you remember about being in the studio with producer Denny Cordell and your boys?

We were really excited in those days. We weren’t afraid to try anything. I’ll say that I hear those records now and I can’t hardly believe that we did them, but we somehow did.

The songs came really effortlessly and the tracks were all played live. It was a joy, really. We were really proud of it when we got it done.

It sounds like you were not afraid to try anything, and that is a spirit you never lost even as success came and you had a lot to lose by taking risks.

Well, we kind of go where the wind blows us, you know [laughs]. We’ve never really played it safe or tried to make the same record again, it’s a lot more fun that way.

Director Peter Bogdanovich is trailing you and the band for a film that will come out later this year. You are a very private person. What made you decide to let someone document your life?

I think it’s a worthwhile project, and I think it’s good that he’s going to finally tell this story completely. He’s put a lot of effort into it so far. Sometimes, giving up your privacy is a little like going to the dentist, and we have let him have access that no one ever had. So far, it’s looking good. We’re all pretty excited about it. I think he’s going to make a good movie.

You are headed to the studio to wrap up “Highway Companion.” When we talked in October, you said the album is about the passage of time. What else can you say about it?

I’m reaching there to try and find a theme. It’s just really a nice collection of songs. I think it does have an underlying theme of time and what it does to you.

What does it do to you?

It makes you old, if you’re lucky [laughs].

What is in part two?

It’s probably more of the same, I suppose. We’re already building up songs for a Heartbreakers record, but that’s down the road. We’ve talked a long time about doing a definitive live record, and that could be on the horizon. I don’t know.

I’d like to do more recording. I don’t see us touring forever. Every time we do it now, I wonder if it’s going to be the last one, but you know, I think we’ll continue to do that, everybody’s going to do it, so . . .

Why do you think it could be the last one?

I don’t know how many more 50-city tours I want to take on. I’ve spent my life doing that, and I’d like to have some part of my life where I could concentrate more on recording.

Last October you said that you now make records for yourself. How has that changed from how you used to make them before?

I think we always made them for ourselves, really, but you used to have more concerns about [wanting] to have one that’s going to be a hit so everybody will buy the record, and I think as time has gone on, I’m more interested in— I don’t know how to put it— what kind of catalog of stuff I can compile.

Do you have any kind of checklist of projects you still want to complete? Like a duets album or an album of blues standards?

No, it’s just song to song. I’m amazed that they keep coming. That’s about it. It’s funny, every year or so a batch of songs appear. I don’t really understand it, but I’m just glad. I’m not going to question it, because it keeps happening.

In an interview last summer, your wife, Dana, said that you were still a "nervous wreck" before you went onstage. Is that true after all these years?

I am. Yes. I’m really nervous before I play. I just don’t know what it is, but I get to where I can’t even sleep a few hours before the show, and once I get out there I’m OK.

I don’t take it for granted ever. I always want to do my best and give them all I can, so, I really take it seriously.

Any plans for reissues for the 30th or other ways to celebrate besides the tour?

You’d have to ask [my] office. I don’t know. Between the press and the film and finishing the record right now, I’m one busy guy. So it’s nuts, but I love it, it’s great. I’m glad to be employed.

‘Zombie Zoo’ always puts a smile on my face, because George and I and Tom and a gang of us were together on the night that inspired the song. What makes Tom Petty a unique live performer is that he is a storyteller. I call him ‘Aesop Wilbury.’”

—OLIVIA HARRISON

“One of my favorite songs is ‘Southern Accents.’ I also remember being in England and getting a real jolt of electricity when I first heard ‘Refugee.’ It was such a structured song, great words . . . I was turned on by that. The first time I heard it sung live, I was in shock at how powerful the performance was.”

—DAVE STEWART

“I have a fondness for some of his early songs that he made popular when we both were just starting out; songs like ‘American Girl’ and ‘Breakdown.’ I also appreciate still that he sang on my hit song, ‘Girls,’ in 1984.”

—DWIGHT TWILLEY

Quotes compiled by Craig Rosen and Debbie Galante Block.
Rebels with a Cause.

TOM PETTY AND THE HEARTBREAKERS

30 Years of Great Stories...
Music fads have come and gone during the past 30 years, but Tom Petty & the Heartbreakers remain one of the most enduring live acts by playing their own intelligent version of basic rock 'n' roll—and playing it very well.

For Petty, the formula for ongoing road success is rather simple. "We enjoy playing with each other, which I think is a pretty important part of this," Petty says. "If we didn't, we'd have given it up a long time ago."

This year will see Tom Petty & the Heartbreakers stage an extensive tour in the summer and fall to mark their 30th anniversary. And plans call for notable musical friends to join the bill too.

Petty and his band have proved to be remarkably consistent in a touring business known for inconsistency. But, like all great bands, they had to start somewhere.

When manager Tony Dimitriades came on-board with the band, they were still playing small clubs, though they were already seasoned stage performers.

"You have to remember that the main nucleus of the band—Ben [Tench], Mike [Campbell] and Tom—had been playing together in Mudcrutch in Florida for several years before I met them," Dimitriades points out. "So they were definitely a great live band even then."

Just before the release of its first album in 1976, the band returned to play some old Mudcrutch haunts in Florida to tune up its live show. "That was the first thing they did as Tom Petty & the Heartbreakers, apart from a gig somewhere in the Valley in L.A., and at some point they had played the Whiskey as well," Dimitriades recalls.

Supporting dates for Al Kooper and such bands as Kiss followed. But even with its Southern roots and West Coast base, it was in England where the band first gained footing on the road.

The first album had garnered good reviews in the British press, and London agents Barry Dickens and Ian Wright, Dimitriades' friends and countrymen, were interested in booking the band.

"They liked the album, they saw there was a little buzz, and they offered me a tour opening for Nilsson in Europe, which was the perfect tour," Dimitriades says. "That's where it broke wide open. We went around Europe, then came back to England and did a headline tour of the same venues we'd just opened in."

While England was definitely onboard, it took a little more effort stateside with the band jockeying to get in the middle of three-act bills and snag some scattered headlining dates.

"What we tried not to do at that time, much to the chagrin of promoters and our agents, would be open for the wrong acts," Dimitriades says. "Sometimes we made a decision to play for 300 or 600 people rather than in front of 5,000 people with an act who we thought our audience was not compatible with."

Dimitriades says the band had early believers in markets like Boston, San Francisco and Los Angeles. But when the seminal "Damn the Torpedoes" was released in 1979 and the hits followed, it went straight to headlining.

The foundation was properly laid. "There were about four years before 'Damn the Torpedoes' where the band did a lot of touring," Dimitriades says. "They could play, and they could turn people on. The band went up there and did what they were supposed to do, and even other major acts' crowds appreciated them."

In the 1980s, Tom Petty & the Heartbreakers became one of America's top touring acts, with the 1985 tour in support of "Southern Accents" documented as the fierce live album "Pack Up the Plantation—Live!"

Barbara Skydel at the William Morris Agency has been Petty's agent since before the Damn the Torpedoes tour.

"The progression was incredible," she says. "The impression we always had of Tom, and really what we always looked for, was 'career artist,' artists that had that something special that it wasn't going to be a flash in the pan. You could tell that this was a guy that could be around for as long as he wanted to continued on p44
We congratulate

TOM PETTY

on 30 legendary years

NEW YORK BEVERLY HILLS LONDON NASHVILLE MIAMI BEACH SHANGHAI
be around."

Longtime Phoenix promoter Danny Zelisko, now with Live Nation, was also an early believer. "I have always loved Tom Petty. From the very start," Zelisko says. "The band and he liked coming to a club. I booked called Dooley's back in the '70s. Tom and the boys got up with the Muddy Waters Blues Band and rocked the house to maybe 100 people that stayed behind, hoping something would happen."

Skydel sees it as a commitment by the band to deliver the goods onstage: "Tom has always stayed true to his craft," she says. "The Heartbreakers are fabulous, they always deliver a great show, and I think that people know that when they go to see a Tom Petty show they're going to see the best."

One of the key testaments of the band's onstage prowess was not part of one of its own huge headlining tours. Bob Dylan invited Tom Petty & the Heartbreakers to join him on his True Confessions world tour in 1986-1987, giving a superstar band the chance to be sidemen for one of rock's most intriguing tours.

"First of all, it was a joy for all of them," Dimitriades says of the Dylan tour. "Secondly, it was a learning experience to step outside their normal comfort zone and play with someone who's a legend they admired and were fans of, and someone who keeps you on your toes through an entire tour."

The Dylan tour allowed Petty and band to step back from their own still-expanding career.

"I think, particular for Tom, it took some pressure off from being the front guy and responsible for the entire thing," Dimitriades says. "My observation is he enjoyed sitting back sometimes and observing how somebody else did it."

Even with various solo and side projects, Tom Petty & the Heartbreakers remain a major force on the road. Last year, Petty and his band put up some of the best numbers of their career, averaging $600,000 in gross and 15,763 in attendance as one of the top tours of 2005.

The band drew more on a per-night basis than box-office titans including Neil Diamond and the Eagles. "The fact of the matter is our ticket prices were lower, so the grosses might have been lower," Skydel says. "But the attendance was incredible, and there was a tremendous amount of excitement around the shows."

Dimitriades adds, "What we charge is not because we couldn't charge more, it's because that's what we all choose to do."

While Petty's box-office feats in 2005 were impressive, it is really nothing new for the band. For The Last DJ tour in 2002, the band's most recent trek with a like number of large-venue dates, the averages were $468,767 at the box office and 15,490 in tickets sold, for a total attendance of 681,592 for 44 shows.

Petty does not focus on the numbers as much as the performances and calls touring "as much fun as you can legally have. I think." Packed houses are something to which the artist has become accustomed.

"We sort of feel like, 'Well, we do this all the time,'" Petty says. "We're always there, if people want to notice."

Petty leaves the number crunching to his handlers. "I'm not really involved in the business," he admits. "I'm fortunate—I've been with the same manager since I started out 30 years ago, and he has always been very good at looking after our tours and things. But who would've dreamed that 30 years later we'd still be doing these kind of numbers?"

For Petty and the Heartbreakers, the focus is more on the art than the business, and much of his art, it seems, is connecting with fans.

And Petty notes the band is connecting with a new generation of fans. "We've seen this over the years, the torch being passed down and younger people coming in," he says. "But we still maintain a core audience. A lot of them were even there in the '70s."

In support of a new album and the 30th anniversary milestone, Tom Petty & the Heartbreakers will tour extensively in 2006, with dates concentrated in the June-July and September-October time frames. True to form, they will try something different.

"What we're trying to do is a bunch of shows with different artists that either we like or think would be an interesting show," Dimitriades says. "One of the main things we're doing is a bunch of shows with Pearl Jam." Dimitriades continues. "We're also talking to John Mayer about doing some dates, as well as the Strokes. And maybe in the occasional show there will be a friend to come on the road with us for a few days."

Asked to boil down the essence of the touring longevity of Tom Petty & the Heartbreakers, Dimitriades cites two key factors: "A great band that delivers live consistently. And the songwriting. Songs that resonate and last through the years and don't go out of fashion."
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Tom Petty’s Buried Treasure – Exclusively on XM Channel 40 Deep Tracks.

XM SATELLITE RADIO CONGRATULATES TOM PETTY ON 30 YEARS OF MUSIC
How do you convey the live power of a great rock 'n' roll band and the essential gift of its songwriter?

For Tom Petty & the Heartbreakers, old friends and colleagues were more than willing to try for this report celebrating the band's 30th anniversary. And band members Mike Campbell and Benmont Tench weighed in as well.

"As 'Damn the Torpedoes' was coming out (in 1979), Tom and the Heartbreakers opened a long European tour for my solo band," Nite Lofgren recalls. "It was unusual to have such an incredible rock band opening for us.

"They were great every night," Lofgren says. "I was shocked. Right from the get-go, the band had an innate ability to present great songs in a very well-produced streamlined presentation. Not a lot of frayed edges, everything in its place. They were able to present that live with quite a bit of passion."

Tony Dimitriades of East End Management, who has represented the band from the start, declares: "They can play anything. They're so tuned in to each other, and so similar in their tastes they can do things that nobody else can do."

Petty and the Heartbreakers are "arguably the best American rock band," says producer Rick Rubin, head of American Recordings, who is co-producer of the "Wildflowers" album and "Mary Jane's Last Dance," one of the band's many hit singles. "So you have a great band, with great songs, who make great records. It's really hard to beat."

Each member of the band "brings tremendous musicianship," says Barbara Skydell, senior VP at the William Morris Agency and the band's booking agent. "Mike Campbell is incredible as is Ben [Tench]. You're talking about world-class musicians. Tom's no slouch on his instrument either. It's the way they connect with the audience and the way they connect with each other. That's what makes a great live show."

The band in concert is "just so tight," says Jeff Lynne, co-producer of "Full Moon Fever," "Into the Great Wide Open" and "Highway Companion."

"They kind of know what they're going to do before they do it," Lynne continues, "And Tom's a great frontman. That's the key to it all."

Sonically, "what makes them sound the way they do is as much their imperfections as it is their talent and originality," says Jimmy Iovine, the chairman of Interscope/Geffen/A&M Records, who co-produced "Damn the Torpedoes," "Hard Promises" and "Long After Dark."

"It's the way Tom lays on a beat, and the bass and drums are slightly right behind. It was incredible chemistry. When you put all the instruments up, it would just lock. Mike's guitar, Benmont's organ and Tom's guitar go so well together. Whatever you really have is an orchestra. When blended together it has a real concert sound."

From his on-stage perspective, guitarist Campbell says, "It's the old cliché of chemistry and the way we play. There's a certain talent that Ben has, that Tom has, and that I might have, and when you put it together, something happens that's better than all of us."

Tench agrees. "If it's really good live," he says, "it's because we're all aiming at the same thing. There should be some telepathy there. Ron Blair is back in the band and as the new guy he's been in the band 10 years. If you've got a lot of really good songs and play them with heart and you're aiming at the song, that's going to make for a really good show."

And few bands get to play songs as rich as those Petty has written.

"We have a great songwriter," Campbell says. "His character is very powerful and it's easy to play with someone like that and sound good. It worked to his advantage that he found a group of players that had empathy and an instinctual understanding of how his songs could be realized."

Tench adds: "There are 30 years of great songs that this guy wrote—and he wrote a lot of them with Mike. They run deeper than they seem on the top, which is a great thing about rock 'n' roll. You can run things past people and they don't even know what they're getting."

Dimitriades notes that continued on p48
They wanted us to tell our stories, but
WHAT HAPPENS ON THE ROAD STAYS ON THE ROAD
so we’ll just say...
CONGRATULATIONS!

CHEERS TO 30 YEARS AS A ROCK ICON
Petty has "the entire package—lyric and melody. Also, he can tell an entire story in one line or paint a picture in one line. You don’t have to listen to the entire song or an entire verse to get a meaning from it. One line will do the job for you."

"His songs are unique," Lynne says. "He’s got his own little spot in the whole spectrum of music. He’s got tremendous words and very different kind of melodies. I always admire what he does with them. And he’s a great singer. I think his singing has even gotten better over the years."

Rubin echoes that view. "If you look at his body of work, there are so many great songs. He’s an incredible songwriter and when it comes to record making, he’s a true craftsman. There are just not a lot of people that can do that. It’s somewhat of a lost art."

Petty was "one of the original guys to hark back to American songwriters and also a lot of English songwriters," Lovine says. "It was a time when there were these long rock songs, but he would write a three- to four-minute piece that had all the passion of any Led Zeppelin song or Bruce Springsteen song, but yet he condensed it in a three- or four-minute rock song. And he’s very good at it."

Lenny Waronker, former president of Warner Bros. Records, notes that "most great writers have their own take on the world. Tom sees things in his way, which makes it unique. I can’t exactly explain that, except that you know his language when you hear his songs."

Even other acclaimed songwriters admire Petty’s craft: "Tom’s a really good guy," Randy Newman says. "We worked together on a track for a record of mine and he worked harder than I did. It’s a great songwriter and has been since the beginning of his career. He’s remained consistent. Not all of us have."

Dave Stewart, who produced "Southern Accents," says, "Tom is incredibly smart and has a beautiful mind. He has a way of distilling what he wants to say fluently, and he doesn’t take any prisoners. Everything is spot on and not messy."

"He writes about the world," Nicks says. "He writes about his career. He’s always been my great inspiration," she adds. "He is magical. There is not, and never will be, another like him."

Additional reporting by Melinda Newman in Los Angeles.
Runnin' Down A Dream

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HIT TRACKS AND DISCS SPAN YEARS

The following charts rank the top 10 singles and albums recorded by Tom Petty & The Heartbreakers, Petty as a solo artist and the Traveling Wilburys. They are ranked by peak position on The Billboard Hot 100 and The Billboard 200. If more than one title peaked at the same position, ties were broken by the number of weeks a title spent at the peak. Remaining ties were broken by the number of weeks on the chart, then in the top 10 and/or the top 40, depending on where the title peaked. This chart information was compiled by Keith Caulfield.

**Ranking The Top Singles**

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<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>Peak Position</th>
<th>Debut Date</th>
<th>Label</th>
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<tr>
<td>Stevie Nicks With Tom Petty &amp; the Heartbreakers</td>
<td>STOP DRAGON' MY HEART AROUND</td>
<td>1</td>
<td>July 25, 1981</td>
<td>MCA</td>
</tr>
<tr>
<td>Tom Petty</td>
<td>FREE FALLIN'</td>
<td>2</td>
<td>Nov. 4, 1989</td>
<td>MCA</td>
</tr>
<tr>
<td>Tom Petty &amp; the Heartbreakers</td>
<td>DON'T DO ME LIKE THAT</td>
<td>3</td>
<td>Nov. 17, 1979</td>
<td>Backstreet</td>
</tr>
<tr>
<td>Tom Petty</td>
<td>I WON'T BACK DOWN</td>
<td>4</td>
<td>Apr. 29, 1989</td>
<td>MCA</td>
</tr>
<tr>
<td>Tom Petty &amp; the Heartbreakers</td>
<td>DON'T COME AROUND HERE NO MORE</td>
<td>6</td>
<td>March 16, 1985</td>
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<tr>
<td>Tom Petty &amp; the Heartbreakers</td>
<td>MARY JANE'S LAST DANCE</td>
<td>7</td>
<td>Dec. 25, 1993</td>
<td>MCA</td>
</tr>
<tr>
<td>Tom Petty &amp; the Heartbreakers</td>
<td>REFUGEE</td>
<td>8</td>
<td>Jan. 16, 1980</td>
<td>Backstreet</td>
</tr>
<tr>
<td>Tom Petty &amp; the Heartbreakers</td>
<td>JAMMIN'</td>
<td>9</td>
<td>Apr. 26, 1987</td>
<td>MCA</td>
</tr>
<tr>
<td>Tom Petty &amp; the Heartbreakers</td>
<td>THE WAITING</td>
<td>10</td>
<td>May 2, 1981</td>
<td>Backstreet</td>
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**Ranking The Top Albums**

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<th>TITLE</th>
<th>Peak Position</th>
<th>Debut Date</th>
<th>Label</th>
</tr>
</thead>
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<tr>
<td>Tom Petty &amp; the Heartbreakers</td>
<td>DAMN THE TORPEDOES</td>
<td>1</td>
<td>Nov. 10, 1979</td>
<td>Backstreet</td>
</tr>
<tr>
<td>Traveling Wilburys</td>
<td>VOLUME ONE</td>
<td>2</td>
<td>Nov. 12, 1988</td>
<td>MCA</td>
</tr>
<tr>
<td>Tom Petty</td>
<td>FULL MOON FEVER</td>
<td>3</td>
<td>May 13, 1989</td>
<td>MCA</td>
</tr>
<tr>
<td>Tom Petty &amp; the Heartbreakers</td>
<td>GREATEST HITS</td>
<td>4</td>
<td>Dec. 4, 1993</td>
<td>MCA</td>
</tr>
<tr>
<td>Tom Petty &amp; the Heartbreakers</td>
<td>HARD PROMISES</td>
<td>5</td>
<td>May 23, 1981</td>
<td>Backstreet</td>
</tr>
<tr>
<td>Tom Petty &amp; the Heartbreakers</td>
<td>SOUTHERN ACCENTS</td>
<td>6</td>
<td>Apr. 13, 1985</td>
<td>MCA</td>
</tr>
<tr>
<td>Tom Petty</td>
<td>WILDFLOWERS</td>
<td>7</td>
<td>Nov. 19, 1994</td>
<td>Warner Bros.</td>
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<tr>
<td>Tom Petty &amp; the Heartbreakers</td>
<td>LONG AFTER DARK</td>
<td>8</td>
<td>Nov. 20, 1982</td>
<td>Backstreet</td>
</tr>
<tr>
<td>Tom Petty &amp; the Heartbreakers</td>
<td>ECHO</td>
<td>10</td>
<td>May 1, 1999</td>
<td>Warner Bros.</td>
</tr>
</tbody>
</table>

www.americanradiohistory.com
George Harrison was cleaning out a closet. He said, 'Hey, Tom, you dig Elvis, don’t you?' He said ‘Well here, I want you to have this—this is Elvis’ gun belt. I’ve kept it ever since. That’s the only piece of memorabilia I have at all of anything.”

— Tom Petty

(as told to writer David Wild for the Elvis Presley Enterprises production of *Elvis Lives*)

Thanks for all the great music and stories.

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Executive Producer, *Elvis Lives*
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The highlight of this year's 30th anniversary of Tom Petty & the Heartbreakers is the release of a career-encompassing documentary about the group that will be coming to theaters this fall.

Directed by Peter Bogdanovich ("The Last Picture Show," "Paper Moon"), the project has the working title "Anatomy of a Rock Band.

"The idea is to paint a collage, a picture of this group who came from Gainesville [Fla.] and what happened to them," Bogdanovich says. "The price you pay for fame and stardom...nothing is free. What is the price in terms of broken hearts and divorces and arguments and children and all that things that people go through? How do the private lives reflect the public and artistic lives?"

"The film will feature footage and music videos from throughout the band's career, as well as new performances that have not been available elsewhere. Viewers can also expect to see new interviews from such people as Stevie Nicks and Rick Rubin.

The project will follow the band's entire career from its early days, when it started recording in Los Angeles, to the present. Original band members include Mike Campbell (guitar), Benmont Tench (keyboard), Ron Blair (bass) and Stan Lynch (drums). Lynch left the group in 1994; Blair left in 1982 and returned in 2002.

A special 30th-anniversary concert that is expected to take place this summer will be included in the film's final cut.

Bogdanovich admits that he had not closely followed the band's career when he was approached late last year by producer George Drakoulias—who has worked on several of the group's albums and Petty's solo material—about a potential documentary.

He became intrigued by the group's story, and, after having a three-hour meeting with Petty about it, he was hooked.

"Tom is really a child of the rock'n'roll age in the sense that when he was 11, he was introduced fleetingly to Elvis Presley and it changed his life," Bogdanovich says. "You can't listen to Tom's music without knowing that he's heard a lot of other music like the Beatles, Elvis, the Byrds and Bob Dylan. But he's made a niche for himself, and he understands that it's important to know what preceded you. I agree with that sensibility, and we really got along intelligently."

After signing on to the project, Bogdanovich's first major task was going through the wealth of old footage from the band.

"We are asking the editors to put that material into chronological order, and we're making notes on all of that," he explains. "This is everything from previous TV interviews to different performances and footage of the group, home movies, stuff on the bus, rehearsals, tour stuff. All of that.

The director has just started conducting new interviews for the project, and much of the new performance and rehearsal footage for

We want to explain what impact the group had on the world and the world on it. We will try to put their career into perspective."

—PETER BOGDANOVICH
One of the greatest events in the history of the company was their 20 show run at the Fillmore in Jan-Feb of 1997. The band had been on hiatus for a while and decided to get back together and just have fun, play a shirtload of covers, songs they played before the Heartbreakers, more obscure songs from their catalogue. They had several different sets throughout the tour, which included Wallflowers. We saw them play at the House of Blues in Boston. We even had a newsletter that was distributed to bands, crews, and house staff. The shows were legendary. I have never been associated with another event that was so exciting and creatively connected. So much with artists and audience, simultaneously.

Lee Smith & Rick Mueller
A Live Nation Company

"She grew up in an Indiana town, had a good lookin' mama who never was around. But she grew up tall and she grew up right with the Indiana boys on the Indiana nights."

Ferry from Indiana

"Not to be confused with Mary Jane from Indiana"

Tour Design

Live Nation

"I remember thirty years ago when the Heartbreakers first played in Austin. There was no video, no projection, just a band playing on stage. The audience loved it."

Annie O'Toole
A Live Nation Company

"Opening night wasn't easy. Tony had written a new song for the show, and the audience loved it."

Tony Orlando
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Ron Del srcer
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I got just one life 
In a world that keeps on 
pushin’ me around 
But I’ll stand my ground 
and I won’t back down.”

---

Thank you for 30 years of passion and integrity. 
It’s an honor working for you.

Heidi Ellen Robinson-Fitzgerald 
MEDIA RELATIONS

---

Tom Petty 
and the Heartbreakers,
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Here's to many more years of continued success!

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THE LAST DJ GETS IN THE LAST WORD BY MIKE BOYLE

trace the evolution of Tom Petty's bi-monthly XM Satellite Radio free-form show, "Buried Treasure," and you will find it begins with the first single and title track from his last studio album, 2002's "The Last DJ."

The song was "a scathing critique on the state of terrestrial radio then and now," says XM chief creative officer Lee Abrams, the guy responsible for bringing Petty's show to satellite radio.

Abrams has a longstanding relationship with Petty and his manager, Tony Dimitriades, and used the song's release as an opportunity to get the artist onboard at XM.

Tom obviously wasn't thrilled with the state of terrestrial radio at the time of the song's release," Abrams recalls. "So I thought maybe he should show us how he'd like to do radio."

Petty was a perfect choice to do this type of show for XM because, as Abrams points out, he is a multidimensional artist and Abrams knew the show would be anything but a "best of" classic rock catalog you could hear in Anywhere, U.S.A.

"He'll go from Billie Holiday into an indie band that just came out yesterday," Abrams says. "He's the kind of artist we like on XM because he's intelligent, and he's also musically diverse, and he's not just going to play a bunch of classic-rock hits. It's really music from his soul."

"Buried Treasure" has been on XM's Deep Tracks channel for the past two years, and Abrams reports the artist just re-upped for another year.

Petty records a new show every two weeks at a studio in Los Angeles with the help of a producer. The program is then repeated in different day-parts throughout the week, so that a trucker driving in the middle of Nebraska at 3 a.m. will hear it at the same time as somebody who listens in the morning or afternoon.

As for how music is selected for the program, that is a ball that falls only in Petty's court.

"There's no real format you can pigeonhole the show into," Abrams says, "it's totally free-form. It's radio, as Tom likes to do it. That was one of the prerequisites he had for it, and we were more than happy to honor it; anything he wants to do, anything he wants to say, he just lets it flow. It's the music he would play in his living room."

Abrams also notes the amount of effort Petty puts into preparing the show.

"He's well prepared musically, and he goes into each and every show knowing exactly what he wants to say too."

And the result?

While satellite broadcasters cannot yet measure listenership to specific programs, Abrams notes that he looks at "just the sheer volume of phonecalls, letters and e-mails [Tom] gets each week" to gauge reaction.

"There's so much content on XM from everywhere," Abrams adds, "but Tom's show probably gets more response than just about anything."

---

PLAYLIST

How varied is the music on a typical installment of "Buried Treasure"? Here is the playlist from the Feb. 21 show:

OTIS REDDING, "Love Man"
GEORGE HARRISON, "Art of Dying"
THE ROLLING STONES, "Down the Road Apeice"
KING CURTIS, "Soul Twist"
CHUBBY CHECKER, "Slow Twistin'"
TRAFFIC, "Medicated Goo"
ELVIS PRESLEY, "My Baby Left Me"
CHUCK BERRY, "You Never Can Tell"
DEL SHANNON, "Keep Searchin' (We'll Follow the Sun)"
THE JIMI HENDRIX EXPERIENCE, "Little Miss Lover"
JOHNNY CASH, "Everybody's Trying to Be My Baby"
LITTLE WALTER, "Roller Coaster"
VAN MORRISON, "Enlightenment"
BOOKER T. & THE MG'S, "Time Is Tight"
SPIRIT, "Gin in Your Eye"
FATS DOMINO, "Blue Monday"
THE BEATLES, "Baby It's You"
THE YARDBIRDS, "I'm a Man"
WILSON PICKETT, "New Orleans"
THE QUIK BERT'S, "Apple Crumble"

—Mike Boyle
TO CHARLIE T. AND THE HEARTBREAKERS

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'KING' T.I. HOLDS COURT

LOS ANGELES—Rapper T.I. is too busy getting his career hustle on to ponder where he expects to be in five years.

"I couldn't have predicted five years ago that I'd be where I am now," the Bankhead, Ga., native says. "So it's hard for me to judge. I'm just going to keep grinding like I've been doing!"

That grinding is paying off. At the end of 2005, T.I. (born Clifford Harris) became a first-time best rap solo performance Grammy Award nominee for "I Don't Know Me." He also co-executive-produced the "Hustle & Flow" soundtrack, which yielded the newly minted Academy Award-winning best song, "It's Hard out Here for a Pimp." The soundtrack was released last year through T.I.'s Grand Hustle joint venture with Atlantic Records.

But there is no time right now for glory-basking. T.I. is in the midst of a promotional tour for his third Grand Hustle/Atlantic album, "King" (March 28), as well as his feature-film acting debut in "ATL." In theaters March 31, the Warner Bros. Pictures film was co-written by Antwone Fisher and directed by noted video lensman Chris Robinson. Robinson is also a producer of the film together with Will Smith's Overbrook Entertainment, music producer Dallas Austin and TLC's Tionne "T-Boz" Watkins.

In "ATL" T.I. plays lead character Rashad, one of four friends dealing with life's challenges after high school. Much of the comedy/drama's action takes place at the local roller-skating rink, Jollybeans. Outkast's Big Boi portrays a drug dealer in the film.

T.I. says he tried out for the part after "pretty much bugging people until they gave me a shot."

Ask him how well he thinks the movie will do in the wake of recent artist film ventures like 50 Cent's "Get Rich Or Die Tryin'" or Usher's less successful "In the Mix," and he says simply, "I'm not them. Usher's movie was definitely in its own lane. So was 50 Cent's. These are different kinds of movies. It has more of a sense of timelessness to it. But I'll let the people decide."

There is no official "ATL" soundtrack; however, several tracks from "King" are heard in the film including first single "What You Know" (No. 10 on Hot R&B/Hip-Hop Songs), "Front Back" and "Ride Wit Me," which is featured in the film's trailer.

For the new album, T.I. says, "what I set out to do was keep everything that people appreciated from my other projects. Then I just added whatever I thought was missing."

"King," whose title is derived from T.I.'s self-anointed sobriquet "king of the trap," is premiered to deliver on the promise of his first two Atlantic albums, 2003's "Trap Muzik" (featuring "Rubber Band Man"), which peaked at No. 2 on Billboard's Top R&B/Hip-Hop Albums chart, and 2004's "Urban Legend" ("Bring 'Em Out" and "I Don't Know Me"), continued on »p58
which reached No. 1. Offering up a mix of street anthems and club jams, the album includes cameos by Jamie Foxx (“Live in the Sky”), UGK (“Front Back”), BG and Young Jeezy (both on “I’m Straight”) and Pharrell and Common (“Goodlife”) plus Grand Hustle artists Young Dro, Governor and PSC (Pimp Squad Click). Producers include longtime cohorts the Neptunes, Just Blaze, Kevin “Khoa” Cates, Swizz Beatz and Mannie Fresh.

Carlos Adams, Virgin Entertainment Group’s Los Angeles-based urban soundtrack/producer manager, says the setup between the album and movie could not be better. Predicting that “King” will debut at No. 1, Adams notes that “this record is not about first-week sales. It should continue to sell well throughout the year. T.I. has clearly established himself in the rap game as one of its most valuable players.”

T.I. has been steadily building his star quotient since 2001. That is when Arista Records released his debut album “I’m Serious.” After the title track featuring Beanie Man managed to reach only No. 72 on the R&B chart, T.I. left the label. Before signing with Atlantic in 2003, he self-issued several releases and mix tapes. He also recorded a guest appearance with Killer Mike on Bone Crusher’s top 10 R&B hit “Never Scared.” Then

he hit with the R&B top 15 single “Rubber Band Man.”

A side trip into a work release program soon after to satisfy a probation violation for a 1998 conviction on a controlled substance charge did not impede T.I.’s drive. “Urban Legend” followed. T.I. also made the rounds on a number of projects by a variety of artists including Cee-Lo, Slim Thug, Mario and Destiny’s Child, whose “Solden,” also featuring Lil Wayne, nabbed a 2005 Grammy nod for best rap/sung collaboration.

SPRINT CONNECTION

A linchpin in the marketing of “King” is the “T.I. Sprint Takeover” campaign. Sprint cell phone customers will be able to download “What You Know” and “Ride Wit Me” from the new album before its release and also have access to exclusive ringer, call tones and images. Patrons will also have exclusive access to a video shot by T.I.’s crew during the album’s launch week and be able to view full T.I. music videos and “ATL” clips. The rapper will be Sprint’s April artist of the month.

Supplementing that campaign will be an appearance on MTV’s “TRL” (March 27), a sweepstakes contest in association with BET, online chats/interviews (Yahoo, AOL, myspace.com) and a hosting gig on MTV2’s Sucker Free Sundays programming. Listening parties and movie premieres are scheduled for Houston, Dallas, Chicago and Detroit before the release dates. Larger premiere events are being slated for Atlanta and Los Angeles the week of March 27.

The album will come packaged with a bonus DVD featuring footage from T.I.’s concert last fall with Young Jeezy, new video footage shot with UGK and a “Ride Wit Me” video. According to Atlantic president Julie Greenwald, the promotional juggernaut will extend into the second week of April. As CEO of Grand Hustle, T.I. is also responsible for upcoming albums by such label acts as R&B singer Governor, R&B newcomer Rashad and rapper Big Kuntry King. This summer, T.I. is sponsoring two teen girls through the “It’s Cool to Be Smart” program. This inaugural T.I. music sponsorship project helps support the local Boys & Girls Club in Atlanta.

Future business plans include a clothing and shoe line, in addition to such ongoing enterprises as a construction company, a nightclub and a car concierge company. T.I. says it all boils down to one thing: “I’ve just always had a vision,” he says. “I think things and try to make them happen.”

Beyond the ‘THONG’: Sometimes a hit song can lead too indebted an impression. Just ask production duo Tim & Bob. At one point in 2000, you could not go anywhere without hearing Dru Hill frontman Sisqo’s first solo smash, “Thong Song.”

This year’s site will be the Renaissance Waverly Hotel. Stay tuned to billboard events and as well as this space for updates regarding panels, showcases and our annual awards show.

SNIPPETS: Pharohe Monch has signed with Steve Rifkind’s Universal Records-distributed SRC Records. The first album, due later this year, is called “Desire” and was produced by Lee Stone and Denau Bent. “Push” will be the project’s first commercial single. Songwriter/producer Jonathan “J-R.” Rotem is racking up chart and airplay attention by way of Rihanna’s hard-charging new single “SOS.” He also produced Lil’ Kim’s new single, “Wha?” The song is on the

Global Pulse

A Choice New Galway Gal

Ireland’s Feeney Has Labels Beckoning After Winning Music Prize

Galway-based singer/songwriter Julie Feeney says she is weighing options in the wake of her unexpected Feb. 28 win of the Irish music industry’s inaugural Choice Music Prize.

Multi-instrumentalist Feeney says major and independent labels in Ireland and the United Kingdom are calling since the Choice panel of media/music industry professionals chose her self-produced, self-released debut “13 Songs” as the Irish album of the year.

The album was issued in Ireland last September through 27-year-old Feeney’s Web site (juliefeeney.com) and distributor RMT. She reports shipments of 5,000, including online sales from as far away as Japan.

Feeney currently does not have a manager, label or publishing deal. “I’d hope to have a deal in place soon so that I can keep the momentum going,” Feeney says. “But I feel so lucky winning the Choice prize. It’s amazing—it increased my profile so much.”

That raised profile has already seen Feeney’s subtle brand of “chamber pop” picking up airplay on Irish national broadcasters RTE and Today FM.

Confab Back To The ATL

Adopting the sentiment behind the Staple Singers’ old-school hit, “Let’s Do It Again,” Billboard is returning to Atlanta for its seventh annual R&B/Hip Hop Conference. Mark Sept. 6-8 on your calendar.

A Choice New Galway Gal

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Teen Angst's New Voice

17-Year-Old Teddy Geiger Gets Personal On 'Underage Thinking'

LOS ANGELES—Teddy Geiger is already a renaissance man, and he is only 17 years old. On his debut pop album, "Underage Thinking" (Cred/Columbia), out March 21, Geiger sings, plays guitar, piano, bass and drums. He wrote or co-wrote 11 of its 12 tracks.

Geiger's appearance on the VH1 reality show "In Search of the New Partridge Family" only led him to meet producer/songwriter Billy Mann. Mann signed Geiger to his Cred imprint and brought him to Columbia. Geiger also had a recurring role on the now-canceled CBS show "Love Monkey," for which his first album single, "For You I Will (Confidence)," served as the theme song.

Geiger's life during the last year and a half also included an opening-act stint on Hilary Duff's Still Most Wanted arena tour and supporting gigs for artists including Gavin DeGraw, Jesse McCartney, Kelly Clarkson and the Click Five.

All this and Geiger still wants to expand his career.

"Half of the reason I'm in music is performing and writing songs, but I'm also into the recording side. I totally want to produce," Geiger says. "I am also open to doing more acting."

Mann adds that at least, Geiger will co-produce his next album. "With Teddy, it's only a matter of time when every facet of his career," he says.

When Geiger started to record his first album, he already had years of experience behind him. He was writing and arranging his first tunes on guitar and piano. At the time he was 17, and he began performing at teen venues in his hometown of Rochester, N.Y., by high school.

The songs on "Underage Thinking" are inspired by issues about life and romance with which all adolescents grapple.

"Most of the songs on the album I wrote recently, though there are some that are very old," Geiger says. "'Try Too Hard' I wrote when I was 10 or 11. All different things inspired these songs. I also had a relationship with a girl for a while, and that gave me a couple of songs."

With producer Mann, Geiger recorded 15 songs before paring the track list down to 12. As the process developed, Geiger became more assertive about arrangements and production.

"'Gentleman' is probably my favorite song, partly because it was toward the end of making the album," Geiger says. "At the beginning, I let the guys just work, and I saw what they came up with for the arrangements.

As time went on, I would say, 'Let's try this or that.' I'm more I was involved more in my sound got into the music."

The album blends an obvious pop sensibility with melodic arrangements replete with strong guitar hooks.

"Musically and lyrically, you listen to this record and you forget how old this kid is," Mann says.

First single "For You I Will (Confidence)" is No. 53 on The Billboard Hot 100 and No. 33 on the Pop 100.

The track has streamed 364,000 times at AOL through March 5, according to data provided by the company.

The marketing campaign for Geiger has been in action for almost a year, according to Columbia senior VP of marketing Barbara Jones.

"We started the marketing process in April of last year, because we know that this artist is a long-term development project for us," Jones says. "We expect to be working this record for 18 months to two years."

Jones says the strategy involved getting Geiger in front of the 18-24 demographic, even though he also has a younger following.

"Just because his personal experiences may have been about something happening to him in high school, anybody can relate to things he is saying in their own way," Jones says.

"We are really looking forward to the release of this title," says Holley Stein, spokeswoman for Ann Arbor, Mich.-based Borders Books & Music.

He seems to have a really big appeal, and all the media attention he has gotten has been helpful. We will have this title on display with other new and emerging artists that we are excited about."

In addition to booking him on several tours during the last year and releasing a single to top 40 and adult top 40 radio in January, pre-album marketing included releasing a six-track EP ("Step Ladder") over the summer, which featured songs including "Underage Thinking."

In September, Geiger teamed with Clear Channel Radio online (clearchannel.com/radio) on a program called "New," which placed Geiger's information on a variety of the company's top 40 Web sites.

In January, Geiger was also chosen as one of AOL's "Breakers," a quarterly program that highlights new artists, and he has been prominently featured on AOL's welcome page and on its teen Web pages.

For You I Will (Confidence"

"The For You I Will (Confidence)" music video features Kristen Cavallari of MTV series "Laguna Beach." The video was the subject of a making-of segment on MTV's "TRL" and has been streamed 500,000 times on AOL since its late-January premiere, according to Jones.

Release week, Geiger will play his hometown and will also appear on "TRL," "CBS Saturday Morning" and "Late Show With David Letterman."

In addition, he will be featured as the sole spokesman for Levi's new iPod-wired jeans fall campaign. Jones says the Levi's plan will also feature a large outdoor advertising push.

Geiger is already looking ahead despite his full calendar, which is expected to include a slate of all-ages concerts throughout spring.

"I've written about 30 songs since we finished the album," Geiger says. "I promised myself I wouldn't start thinking about the second album, but on March 21, I start thinking about it."

GLOBAL PULSE from >>p58

R&B from >>p58

cardcather rapper's fourth studio album, "The Naked Truth," and is featured on her BET reality show "Countdown to Lockdown," which premiered March 9. BET's partner in the six-episode, half-hour series is Edmonds Entertainment.

Kevin "Khoz" Cates, a producer on T.I.'s upcoming "King" (see story, page 57), is reading his own debut album for release this year. The project's first single, through T.I.'s Atlantic-distributed Grand Hustle label and Cates' Intaprise label, is "Grand Hustle Beatmaker."

Black History Month may be officially a wrap for 2006 but it does not have to be. With a foreword by Quincy Jones, "On This Day in Black Music History" chronicles 100 years of black music through daily entries that comprise more than 2,000 facts. Jay Warner wrote the book, which is published by Hal Leonard Corp.
Billboard

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Remembering Townes Van Zandt
DVD Documentary Explores Life Of Late Texas Songwriter

MELINDA NEWMAN mnewman@billboard.com

Prince quietly sits at a corner table during Universal Music Group chairman/CEO Doug Morris’ Feb. 8 post-Grammy Award party. Universal Republic president Monte Lipman joins him to talk about his March 21 release “3121” — Prince’s debut for the label under a one-album pact.

Since Prince’s self-described “slavery” tenure at Warner Bros. Records ended in 1995, he has agreed to only one-album deals and has had similar arrangements between his West-centric NPG Music Club and EMI, Arista and Columbia. Prince has said he does not understand why all the labels cannot distribute his albums at the same time. One music executive responded, “Well, it sounds like a good idea, but think about it, we all supply the same retailers. They can only stock so many records!”

Lipman says he is bullish about “3121,” which features guest appearances from new Prince protégé Tamar and as legendary saxophonist Maceo Parker. Universal will ship almost 1 million copies the first week. Prince’s last release, 2004’s “Musicology,” debuted at No. 3 on The Billboard 200 and has sold 2 million units, according to Nielsen SoundScan.

A Billboard reporter approaches Prince’s table to schedule an interview. Prince smiles and says, “When the time is right, we will talk.”

Prince does not like to talk much. He prefers to make music and perform, and if it is very, very important, he will correspond via e-mail, which is how Billboard received this worldwide exclusive.

The likely reason for Prince’s desire to write instead of talk might be so he can use his signature Prince-isms: “2 is to 1, ’tis to;” “c is see; “eye” is “1” and “nrg” is “energy.” Appreciative of a platform to speak his mind, he signs his e-mail: “Thanx 4 granting us this forum 2 Holla from Peace.”

Q: What do your fans not know about you?
A: There’s a lot that fans don’t know about me. People tend project 2 U whatever they want 2.

Q: What are your thoughts on the music business with the advent of mobile and digital?
A: Music is a sound nrg wave that is best experienced LIVE. Because eye play music, eye have a different perspective on how it should be delivered. That said, eye am not so sure a musician would come up with the idea 2 sell music in the digital realm.

Q: Do you see yourself as an innovator?
A: Innovator? It’s not a word I use, but we do try 2 introduce new ideas or methods 2 business that more resemble the common-sense principles taught in the Bible.

Q: What inspires you?
A: 2 c someone breaking free from the limitations of the world.

Q: Who are you listening to right now?
A: Musically, eye am listening 2 Tamar right now. She is a brillint writer and a kind soul. Her 1st album is coming out in May of this year.

Close to 10 years after his death, Townes Van Zandt remains revered by other tunsmiths, especially fellow Texans like Guy Clark, Lyle Lovett, Willie Nelson, Joe Ely and Norah Jones. His tragic, self-destructive life and soulful, songwriting mastery are explored in the documentary “Be Here to Love Me” (Palin Pictures), which came out on DVD March 14. Best-known for writing the country hits “Pancho & Lefty” and “If I Needed You,” Van Zandt died in 1997 of a heart attack at the age of 52.

Ely, who is no slouch at songwriting himself, had a chance encounter with Van Zandt that changed his life. Ely picked up a hitchhiker more than 35 years ago who left Ely with a copy of Van Zandt’s new album at the time. “Our Mother the Mountain,” as he hopped out of the car. That hitchhiker was Van Zandt.

He handed me a record out of his backpack that he’d just mailed in San Francisco,” Ely says. “I played that record for the next day, months and years. It was an eye-opener. We were just beginning to write songs and Townes set a whole new standard for how songs should be written.”

Van Zandt never achieved substantial fame or financial success, because, as the documentary points out, he seemingly sabotaged himself at every turn. “When he was supposed to show up for an interview,” Ely recalls, “he’d be at the corner bar writ- ing a song.”

Ely learned a great deal about Van Zandt from the Margaret Brown-directed film, including that Van Zandt received shock treatments that wiped out many of his childhood memories. “I think he was trying to find some hint of his childhood,” Ely says. “He struggled with the memo- ries. That may be why his songs were so dark. He was looking into a well.”

Ely last saw Van Zandt in: November 1996. “Two months before he died, he came to a show I was doing in Italy,” he says. “We sat and talked for a long time, and he was still on a quest. He just never felt like he’d ever written anything that had ever satisfied him. He just kept thinking about that.”

MORE SCENE & HEARD: Speaking of music films, the American Film Institute will hold its fifth music documentary series in Los Angeles starting April 5.

Held for six consecutive Wednesdays, this year’s festival kicks off with “Everyone Stares: The Police Inside Out.” Police drummer Stewart Copeland’s first-person account of his years in one of the world’s biggest bands (Billboard, Jan. 28). It will be followed by “Metal: A Headbanger’s Journey” (April 12); “Ziggystardust and the Spiders from Mars” (April 15); “loudQuietloud: A Film About the Pixies” (April 26); “George Michael—A Different Story” (May 3); and “Leonard Cohen: I’m Your Man” (May 10). Tickets went on sale March 8.

BABY ON BOARD: Dave Grohl tells Billboard that he and his fellow Foo Fighters are off the road until his first baby is born in April.

“We’ll probably start playing somewhere here in June and July,” he says, “but for the most part, we’re just going to kind of take it easy.”

The first-time Papa is getting plenty of advice from those who have gone before him, including: Keep any potential baby names to yourself. “That’s the first advice people gave me:

Organist’s New Vibes
DeFrancesco Teams Up With Hutcherson On Concord Release

Smith’s death.

While DeFrancesco, who sparked renewed popularity of the dynamic instrument in the ‘90s, characteristically speeds stretch out, and I feel like I’m coming into my own.”

Seemingly a jazz mainstay for several decades, DeFrancesco turns 35 April 10.

The first-time Papa is getting plenty of advice from those who have gone before him, including: Keep any potential baby names to yourself. “That’s the first advice people gave me:

Jazz Notes
DAN OUELLETTE douellette@billboard.com

Last summer Hammond B3 organist Joey DeFrancesco caught vibes maestro Bobby Hutcherson at the Jazz Showcase in Chicago. The evening proved to be a moment of convergence, both musically and personally.

On the music front, DeFrancesco was so inspired by Hutcherson’s playing that he asked him to guest on his next album. “Bobby was playing his butt off with heavy emotion,” says DeFrancesco, who three years earlier played a few Midwest dates with Hutcherson. “He’s a legend. He took up where Milt Jackson left off on the vibraphone and has built upon it.”

DeFrancesco enlisted another master, tenor saxophonist George Coleman, for the harmonically rich “Organic Vibes,” out March 21 on Concord Jazz. It is DeFrancesco’s follow-up to “Legacy,” last year’s summit of B3 bombers with Jimmy Smith, and the final recording before
I’ve been at it for a long time,” he says. “I was playing with Miles [Davis] when I was 17. That was incredible. We became tight. But I had to quit his band to promote my first album.”

“Organic Vibes” features standards like Hutcherson’s cool, but simmering “Little Bs Poem,” derived from the set list of their first onstage performances. But DeFrancesco also wrote new tunes, including the sumptuous, gently grooved “Colleen.”

“That’s for my fiancé,” says DeFrancesco, who will be the knot in October. “Actually, our first date was Bobby’s show in Chicago.”

PALMETTO PULSATION:
Sixteen-year-old vibrant jazz indie Palmetto Records is excavating its vaults to reissue significant titles. The series will be called Palmetto Classics, with CDs priced at $11.98. The first installment bows March 21 with albums by drummer Matt Wilson (“As Wave Follows Wave,” 1996); chamber jazz trio Thirteen Ways, featuring pianist Fred Hersch, reeds player Michael Moore and drummer Gerry Hemingway (“Focus,” 2000); pianist Andrew Hill (“Dusk,” 2000); and bassist Ben Allison (“Medicine Wheel,” 1998).

On April 18 Allison will release “Cowboy Justice” with his new quartet featuring guitarist Steve Cardenas, trumpeter Ron Horton and drummer Jeff Ballard.

BIRDLAND ITALIANS:
Outside the United States, the most vibrant jazz scene is in Italy, which has contributed a wealth of top-tier performers. As they have done regularly in recent years, the Italians once again storm New York en masse, this time at Birdland, March 28-April 2. Marquee bandleaders include trumpeter Enrico Rava (with rising-star trombonist Gianluca Petrella in his group, pianists Dado Moroni, Stefano Bollani and Enrico Pieranunzi [with renowned American drummer Paul Motian in his trio]; bassist Giovanni Tommaso; and precocious saxophonist Francesco Califano.

THREE DOT LOUNGE:
Singer Dianne Reeves leads a five-day workshop for jazz vocalists at the Weill Music Institute at Carnegie Hall April 5-9, culminating in a Zanek Hall performance. Smooth jazz saxophonist Najee, whose latest album is “My Point of View” on Heads Up International, was honored as outstanding jazz artist at this year’s NAACP Image Awards show, broadcast on Fox March 3.

“I look, when you start thinking about names, don’t forget your family. Everyone will start piping in there.” He would not spill the beans to Billboard either, but adds, “It’s a family name, so it’s very nice. It’s not like Moonchild or Tinkerbell or something like that.”

Fatherhood may affect his songwriting, but he says a greater pull right now is the piano his wife recently gave him for his birthday. “I’ve never played piano, and I’ve always wanted to. I taught myself how to play every instrument that I play. I’ve never taken lessons. Just before my birthday, I sat down and started to figure out how to play piano, just by ear. I’m not fucking Liberace, but I’m figuring it out.”

Regardless, he promises he will not turn into a sly: “Oh, I can’t make a rock record. I gotta do that!”
From Movies To Videos

Phoenix And Witherspoon (Johnny And June) Nominated For CMT Music Award

Actors Joaquin Phoenix and Reese Witherspoon probably never expected to star in a music video when they signed on for the film “Walk The Line,” but their version of “Jackson” has netted them a CMT Music Award nomination for collaborative video of the year. The pair portray Johnny Cash and June Carter Cash in the film and the video, which is taken from the movie.

There are few other surprises in this year’s nominations announced March 15. Winners will claim awards at the April 10 ceremony, which airs live on CMT from the Curb Event Center at Belmont University in Nashville.

Faith Hill, who earned just one nomination in the recently announced Academy of Country Music Awards categories, makes up for it here with three CMT nominations plus one for her director Sophie Muller, who lensed Hill’s big-haired, retro-costumed “Like We Never Loved At All” video.

That clip, which also stars her husband Tim McGraw, earned nods in the video of the year and collaborative video categories, while Hill’s performance-based "Mississippi Girl" clip is nominated for female video of the year.

Other triple nominees are Brooks & Dunn, Brad Paisley, Keith Urban, Trace Adkins and Carrie Underwood.

Brooks & Dunn’s “Believe” netted nods in the video of the year, group/duo video and most inspiring video categories. Paisley’s “Alcohol” is a video of the year contender, and his "When I Get Where I’m Going," which features Dolly Parton, is nominated in the collaborative and inspiring video categories.

Urban’s “Better Life” earns nods for video of the year and male video, while his “Making Memories Of Us” is nominated in the “hottest video” category, which honors the year’s sexiest clips.

Despite offering a few female viewers with its T&A theme, Adkins’ smash “Honky Tonk Badonkadonk” turns up in the video of the year, male video and hottest video categories. On the other end of the spectrum, Underwood's “Jesus, Take The Wheel” earns accolades in the female video, breakthrough video and inspiring video categories.

For a complete list of nominees, which are chosen by CMT viewers, go to billboard.com/awards.

ON THE ROW: Bryan Switzer has joined ABC Radio Networks as director of affiliate relations for the Six Brooks-hosted “American Country Countdown.” Switzer’s previous positions include VP of promotion at Universal South Records from 2002 to 2004 and, before that, VP/GM of Atlantic Records in Nashville. Most recently, he was a consultant for Gulf Coast Records.

Peter Cronin joins the Country Music Assn. as editor of its magazine, CMA Close Up, March 20. Cronin, a former Billboard associate editor, was a publicist at SESAC and editor of SESAC Focus magazine. Prior to joining SESAC, he was creative director at Bug Music and Maverick Music in Nashville.

BOARD ROOM: Murrah Music’s Roger Murrah has been elected chairman of the Nashville Songwriters Foundation board of directors. Murrah was a 2005 inductee into the Nashville Songwriters Hall of Fame.

Other officers elected to serve terms for 2006 are vice chairman John Van Mol, CEO of Dye, Van Mol & Lawrence; secretary Brian Williams, senior VP/director of the entertainment private banking group at SunTrust Bank; and treasurer Cecilia Mynatt, VP of business development for Centerease.

In other news, Tamara Saviano, owner of American Roots Publishing and Saviano Media in Nashville, has been elected president of the Americana Music Assn.’s board of directors for 2006. She previously served as the trade group’s VP. Matthew Rainer, PD of KNBT New Orleans/San Antonio, was elected VP. Bug Music Nashville creative director John Allen was elected secretary while SESAC president/COO Pat Collins was voted the group’s treasurer.

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Digital EP Makes A Move

Labels Embrace Format’s Immediacy For Acts New And Old

Faster than a speeding album, more powerful than a single, able to leap online sales charts in a single bound, the digital EP is dance/electronic's new superhero format.

Record labels are using the three- to five-track collections to do everything from build new acts and foster continual connectivity between artists and fans to simply avoid the costs associated with creating tangible product.

San Francisco-based Six Degrees, home to substantial artists like Banco de Gaia, DJ Spooky and State of Bengal, has been using digital EPs for more than a year. The label's latest is a collection of remixes for Niyaz, a Persian-influenced trio anchored by superproducer Carmen Rizzo.

“I think that fans of dance and electronic music are generally internet-savvy,” Six Degrees co-founder/president Bob Duskin says. “That, coupled with DJs’ desires to get new music first and get it out to the dancefloor as quickly as possible, makes the electronic genre perfect for this method of distribution.”

Ann Arbor, Mich.-based Ghostly International is one of the dance world’s most adventurous and well-conceived young labels, specializing in “avant-pop,” or surprisingly accessible left-field electronic music. It launched the Ghostly Digital EP series in January with “Swamp,” containing five new tracks from electro-pop outfit Midwest Product.

“We want to validate the idea of digital to our customers as a way of hearing solid music that’s not just the B-sides,” Ghostly founder and president Sam Valenti says. “It’s the center of our universe; indie retail especially, and EPs don’t really sell. So [the digital EP series] is a chance to release new music from artists in between albums and to show that the digital format isn’t just hoc stuff. These are strong releases that could come off an album.”

Valenti plans to release a new installment from a different artist on his roster every month this year. The EPs are available as iTunes exclusives for three months, after which they move to other online retailers like Rhapsody and Bleep. So far, it is working: “Swamp” was one of iTunes’ top 30 electronic albums during the first three weeks of release.

The whole model of Cordless Records, a Warner Bros. subsidiary launched in November, is based on digital EPs, or as the label calls them, “clusters.” Recent signing Maven, a three-piece featuring former Nitzzar Ebb frontman Bon Harris, will release its first digital EP April 4, to coincide with the act’s appearance at the MECCA conference in Las Vegas, sponsored by Billboard and the CTIA.

Cordless head of sales and marketing Howard Wulkan says that format works equally well in any specialty genre and lets an artist “gauge the reaction of their fan base,” almost in real time. “The [digital EP] allows the artist to release only the very best of what they’ve written and every few months, repeat the process,” he says. “The connection between fan and artist, once made, is immediate and lasting.”

ILLUMINATION: Lovely Lattice Barnett celebrated the Feb. 7 release of her solo debut, “Illuminate” (Ultra), with a listening party at New York house music haven Cielo. Grabbing a mic and mounting a subwoofer, the singer/songwriter performed four album cuts and thus answered the ultimate question of any new artist: No, her youthful, sunny voice is not the result of studio tweaking; it is right there at her command.

Album co-producers Jay-J (who spun the entire night at Cielo) and Kaskade wisely sidestepped the “electronic soul” pigeonhole, heading more in the pop direction with hooks to match. “Illuminate,” therefore, offers more than dewy soundscapes and breathy vocal samples: There are actually memorable songs.

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PHOENIX "HAPPY" DAVE www.americanradiohistory.com
E.yi`I1Ici

REVIEW

FLIGHTS

ALBUMS

BEN HARPER
Both Sides of the Gun
Producer: Ben Harper
Virgin
Release Date: March 21
On his first solo album in three years, Harper seeks perfect poise, offering a two-disc set that separates heavier songs from tender ballads. The Eastern-flavored, soulful single “Better Way” opens disc one, which mixes Motown funk with orchestra ("Black Rain," a reaction to Hurricane Katrina, a demo, a Rolling Stones parody ("Please Don’t Talk About Murder While I’m Eating") and moody bar swing on "Way You’re Playing") to produce harmonized guitar and piano with drumming of all kinds. The disc ends on a tender note with "Ici," deconstructed as a conversation with his late friend, "I miss you," Harper says, "I see you," a statement to the singer’s versatility and musicianship. The 12-track set runs the gamut from uptempo pop ("Fury") to steamy R&B ("Incense and Candles"). It also finds Prince revisiting his most recent project themes, as the bluesy bedroom ballad "Satisfied" and the guitar-driven "Lolita," a potential hit about affection for a younger woman. While "Black Sweat" is too erratic, live instrumentation is celebrated as usual (Saxman Macio Parker graces "Get on the Boat"). Despite several lukewarm tracks, "Ici" proves that Prince has not lost his luster and could very well return him to the top of the charts. —CH

PRINCE
3121
Producers: various
NPG Music/Universal
Release Date: March 21
Prince is one of those rare artists who can remain relevant without compromising his eccentric style. Though his last few albums have been less than stellar, "3121" is a testament to the singer’s versatility and musicianship. The 12-track set runs the gamut from uptempo pop ("Fury") to steamy R&B ("Incense and Candles"). It also finds Prince revisiting his most recent project themes, as the bluesy bedroom ballad "Satisfied" and the guitar-driven "Lolita," a potential hit about affection for a younger woman. While "Black Sweat" is too erratic, live instrumentation is celebrated as usual (Saxman Macio Parker graces "Get on the Boat"). Despite several lukewarm tracks, "Ici" proves that Prince has not lost his luster and could very well return him to the top of the charts. —CH

NE-YO
When You’re Mad (3:43)
Producer: Shea Taylor
Writer: S. Smith, S. Taylor
Publisher: not listed
Def Jam (CD promo)
Ne-Yo’s third single, "When You’re Mad," from the singer’s songwriter’s Def Jam debut, "In My Own Words," may not be as instantly memorable as his first cuts, "Stay" and "So Sick." But the song scores because of its novel narrative (a take on the "We Own the Night" rap subculture) and sharp production. With the aid of fain piano tinkles and strings, Ne-Yo’s tenor teases, "It’s just the cutest thing when you get to fussin’, cussin’, yellin’ and throwin’ things." He is clearly gunning for a radio hit, and the song has all the elements of a potential hit. —CH

BLONDIE VS. THE DOORS Rapture Riders (3:49)
Producer: Mark Vidler
Writers: D. Harry, C. Stein, the Doors
Publishers: EMI/WEA International (Capitol CD promo)
New wave icon Blondie meets the psychedelic Doors in a wildly clever, kaleidoscopic collaboration called "Rapture Riders." Pairing the early atmospheric and psychedelic "Riders on the Storm" with disco-rap classic "Rapture," they have correctly identified a hole in American music. By combining the best of both worlds, they create a perfect, seamless blend that is both a reflection of the past and a forward-thinking statement. The result is a track that is both nostalgic and innovative, a true cross-generation hit. —KT

JAZZ
RABIH ABOU-KHALIL
Journey to the Centre of an Egg
Producers: Rabih Abou-Khalil, Joachim Kühn, Walter Quintus
Justin Time/Enja
Release Date: March 21
One of jazz’s most captivating cross-cultural composer/improvisers, Rabih Abou-Khalil has not only helped introduce the oud as an evocative jazz instrument, but he has also brilliantly melded Arabic music sensibility into the idiom. Virtually unheard of stateside, Abou-Khalil has recorded more than a dozen albums, ranging from rousing big-band forays to quiet small-group affairs. His latest features adventurous Joachim Kühn, the first time Abou- continued on page 66

ROCK
MY CHEMICAL ROMANCE
Life on the Murder Scene
Producers: various
Release Date: March 21
On their third album, the rock band mensa, a three-piece group comprised of keyboardist Frank Masterson, guitarist Darrin Farina and drummer Mike Pekar, the band is back with another hard-hitting album that is sure to please fans of the band’s previous work. "Life on the Murder Scene" is a concepts-driven record that explores the darker side of life, with songs that are both powerful and thought-provoking. From the opening track, "Murder," to the closing track, "Last Call," the album is a journey into the mind of a serial killer. The band’s signature sound, a mix of punk, metal and rock, is on full display throughout the album, with each track bringing something new to the table. Whether it’s the driving guitar riffs of "Murder" or the catchy hooks of "Too Much to Bear," the band is sure to keep you on your toes from start to finish. Overall, "Life on the Murder Scene" is a must-listen for fans of the band and anyone who appreciates a good hard rock album. —BG

RICHARD ASHCROFT
Keys to the World
Producer: Richard Ashcroft Virgin
Release Date: March 21
Two words sum up the latest from Richard Ashcroft: cryin’ shame. The ex-Verve frontman possesses one of the definitive rock voices and has an undeniable gift for melody, but he pairs those talents here with truly inspired lyrics and unpolished MOR arrangements. His solo career was sparked by single "One," a song about young love and the unpolished yet charming effects. "I Wish I Was," a song about love and the unpolished effects, is undoubtedly a highlight. Other highlights: the devotional "Please Forgive Me," deconstruction of "Love Me," and the driving "This Is The One." Overall, "Keys to the World" is a solid album that showcases Ashcroft’s talent as a solo artist. —BG

HIP-HOP
MURS
Murray’s Revenge
Producer: 9th Wonder
Record Collection
Release Date: March 21
While many major hip-hop releases come blistered subtly, "Murray’s Revenge" is a nakedly grisly in the way that it leaves you wanting more. Having long inhabited the indie-rap underground, Murs moves from Definitive Jux to Roc-A-Fella, but keeps his parts in place. There are plenty of lightly smoking rhymes on big-ticket issues that veer in enough occasional ’80s-stickly rhymes on Transformers and G-I Joe to help keep up his Everyman vibe ("While pumpling some, gangster limping was old, so I walked like a man and talked to my fans"). As he did on his previous "3:16 - The 9th Edition," Murs has hooked up with 9th Wonder, a producer equally at home with Mary J. Blige and Jay-Z as he is with Buckshot and Jean Grae. He is again a crucial element in Murs’ plan to lay down a largely effective mix of grime and soul. —JL

COUNTRY
KENNY ROGERS
We’ve Got Life
Producer: Dann Huff
Capitol
Release Date: March 21
"We’ve Got Life" is an album that celebrates the joy of living and the importance of appreciating the little things in life. With a voice that is both warm and nostalgic, Kenny Rogers delivers a collection of songs that are sure to resonate with listeners of all ages. The album features a mix of originals and covers, including a new version of the classic "We’ve Got Life," which has been updated with a contemporary feel. The album also includes a tribute to Rogers’ late wife, Wanda Miller, with the song "Wanda’s Love Letter." With "We’ve Got Life," Kenny Rogers reminds us to focus on the good in life and to never take anything for granted. —CLT

STORY
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CHICAGO Feel (Horn Mix) (3:58)
Producer: Jay DeMire
Writer: D. Onton, B. Daly
Publisher: not listed
Rhino (digital stream)
Talk about longevity. Chicago is releasing its 30th album, “XXX,” this month. By now the band has a firm grip on what makes a hit, and the set’s lead single, “Feel,” has three such hallmarks in place. The signature horns are in the background instead of taking the lead as they did on the classic “25 or 6 to 4.” The lyric addresses inner emotions, encouraging the subject to break free from a miserable existence. (“Your heart is cold, your soul is numb,” is not that original, but it gets the point across.) Then there are the grand, multi-layered vocals in the intro. Meanwhile, the intro of a keyboard and— is that a drum sample?— a “Feel” from sounding retro. And just when you think the song has done it all, the song is back in for a few more seconds before fading out with twittering flutes and marching drums. Not bad. Chicago was once a staple of many formats, but whether radio feels this is anybody’s guess. —DEP

COUNTRY
DIAMOND CRY<br>Country radio song of the week (5:05)
Producer: Michael D. Clute
Writer: T. Johnson
Publisher: Dimensional
Songs on 4AD, Rye/Big Jack, SESAC
Arista Nashville (CD promo)
Country radio seems especially receptive these days to songs with spiritual overtones (Brad Paisley’s “When I Get Where I’m Going,” Carrie Underwood’s “Jesus, Take the Wheel”), so this poignant ballad should meet enthusiastic approval. Everyone has suffered through the loss of a loved one, and songwriter Tim Johnson offers a beautiful, comforting lyric that helps put loss into perspective. The chorus says, “God only cries/for the living/Cause it’s the living that are left to carry on.” Lead vocalist Marty Ross delivers a near perfect performance, brimming with emotion. He is backed by his Rio cohorts, one of the tightest horn sections in the biz.

The FRAV Over My Head (Car B) (3:58)
Producer: Mike Flynn, Aaron Johnson
Writer: I. Slade, J. King
Publisher: Aaron Edwards/EMI April, ASCAP
Epic (CD promo)
A Denver-based newcomer the Fray crafts melodic, piano-driven songs that are pure and earnest—and radio is getting hooked. Last November, “Over My Head” entered Billboard Radio Monitor’s top 40 chart at No. 35 after cracking adult top 40 and triple-A radio. The leadoff single from 2005 debut "How to Save a Life" is a timeless pop-rock smash that soars with lightness and ease. Launching with a simple piano riff, the song soon crescends into a beautiful chorus that sticks without trying too hard. A well-timed comparison to Keane and Counting Crows is inevitable. What makes this band special is singer/pianist Isaac Slade’s softly gravelled voice, which reminds one of David Gray’s melancholia without the introspection. With its gentle but epic sound, “Over My Head” is about to lead into the upper regions of top 40.—SP

DANIELLE BOLLINGER <br>Kiss the Sky (3:29)
Producer: Anthony Fonseca
Writer: A. Fonseca
Publisher: Anthony Fonseca/Mike Guerriero, Gary and Joe/Blessed Ears, BMI
Remix: Mike Rizzo
EsNtitRecords (CD promo)
With acts like Cascada and D.H.T. stirring up freestyle on the pop airwaves for the first time in many years, it is logical to expect other worthy dance artists to push back the curtain and make their own bold bid for mainstream acceptance. Danielle Bollinger, last year on Billboard’s Dance Club Play chart with the tasty dancefloor twirler, “When the Broken Hearted Love Again” (the sequel to “Kiss the Sky”) is another high-energy hand-waver, given the Mike Rizzo industry-standard remix treatment to favorable effect—though the pop-rock edit and original version are just as worthy of airplay. Attention from the nation’s dance and satellite outlets is a no-brainer but “Kiss” really deserves serious consideration from programmers who understand that audiences are ready for more than the standard rock and hip-hop staples. For Bollinger, the “Sky” is the limit—with a little help from forward-thinking PDs.—CT

AC
CHICAGO Feel (Horn Mix) (3:58)
Producer: Jay DeMire
Writer: D. Onton, B. Daly
Publisher: not listed
Rhino (digital stream)
Talk about longevity. Chicago is releasing its 30th album, “XXX,” this month. By now the band has a firm grip on what makes a hit, and the set’s lead single, “Feel,” has three such hallmarks in place. The signature horns are in the background instead of taking the lead as they did on the classic “25 or 6 to 4.” The lyric addresses inner emotions, encouraging the subject to break free from a miserable existence. (“Your heart is cold, your soul is numb,” is not that original, but it gets the point across.) Then there are the grand, multi-layered vocals in the intro. Meanwhile, the intro of a keyboard and— is that a drum sample?— a “Feel” from sounding retro. And just when you think the song has done it all, the song is back in for a few more seconds before fading out with twittering flutes and marching drums. Not bad. Chicago was once a staple of many formats, but whether radio feels this is anybody’s guess. —DEP

POD
SWITCHFOOT We Are One Tonight (3:41)
Producer: John Fields, Switchfoot
Writer: T. Foreman
Publisher: Meadowgreen/ Sugar Pete/EMI, ASCAP
Columbia (album track)
Switchfoot is girding up the Hot Christian Songs chart with “We Are One Tonight,” the second single from album “Nothing Is Sound.” In just five weeks, the track has hit the top 20, and across multiple dates, is likely close behind. The pop-rock fusion is “We Are One Tonight” dotted with the rock side as did the buzzing “Stars.” This album’s lead single, but it has some meat on its bones. Here, Switchfoot grabs an acoustic guitar and slips the distortion on the electric drums. The album is a lean, keep it lively tempo, and the bass rumbles intermittently. Emphasizing the feel-good message is a lofty chorus and lyrics like “Though the world is flawed/These scars will heal.” It is a clean slice of top 40 rock with obvious appeal.—CLT

ADDITIONAL REVIEWS:
• Cloog, “Lantern” (brass/wood/strings)
• Muses of State, “Bring It Back” (vocal)
• Mantog & The Nuclear 50 and So & So, “The Dust of Revelation” (strings)

ONE LUV
LULLABIES TO VIOLINIST PRODUCERS: Coceau Twins, Swans
Singer: Coceau Twins, Ivo Watts-Russell, Alan Rankine, John Fryer
Revised 4AD/Beggars Group
Release Date: March 21
In the dreamy universe Coceau Twins, sounds are often edged into verses, choruses and bridges. In the middle of the atmospheric sonics lounges Elizabeth Fraser, whose lips wrap themselves around lyrics from another planet. When Fraser and bandmates Robin Guthrie and Simon Raymonde become one, their music positively soars, uplifting the listener. This project—available as two separately sold, two-disc sets (“Volume 1” and “Volume 2”) or as one incredibly rare one-disc box—features music from the 1982 EP “Lullabies” through the 1996 album “Violaine.” Rare material on “Volume 1” (the band’s 4AD/Capitol era) and “Volume 2” (the Fontana/Capitol era) include alternate versions of “Aikea-Guinea” and “Pearly-Edwop-Drops” and acoustic takes of “Half-Gifts,” “Tikkle Heart” and others. “Volume 2” is also home to holiday cheer like “Frosty the Snowman” and “Winter Wonderland.” Consider “Lullabies to Violin” an early gift to oneself.—MP
As rapper Juvenile scores his first No. 1 on The Billboard 200, and the Atlantic label plays Monopoly with the chart's top two columns, this item is brought to you by you to the numbers 25 and 50.

**Golden Year**

The Mamas & the Papas, Lovin' Spoonful, Ed Ames, Aretha Franklin and the Temptations all held real estate in the top ten, as did three soundtracks, the best-ranked being the "Sound of Music" at No. 6.

This marks the first time in 25 years that Atlantic has commanded the chart's top three slots (see Inside Track, page 90). It is also the 50th anniversary of the issue that saw a national album chart become a weekly Billboard fixture.

Juvenile rings the bell with 174,000 copies for "Reality Check," the music industry's reality check being that he leads the big chart with less than his best Nielsen SoundScan score.

With no intention of detracting from Juvenile's first time atop The Billboard 200, the simple fact is that during Christmas week 1999, his "Tha G-Code" sold 290,000 when it bowed at No. 10, and "Project English" opened with 213,000 when it reached No. 2.

"Reality Check" becomes his second No. 1 on Top R&B/Hip-Hop Albums, joining "G-Code" in his winner's circle, and his sixth top 10 on that list. It is also Juvenile's first album since moving from Cash Money and Universal Motown Records Group to his own UTP label through Atlantic.

JAMES' TOWN:
The album at No. 2 represents not only bringing rights for Atlantic, but also for the U.K. music scene, so it seems appropriate that royalty plays a role in James Blunt's eye-catching leap. It is, however, the queen of daytime TV, rather than an heir to the British throne, who helps him score The Billboard 200's biggest sales burst.

A generous 20-minute stretch on the March 8 "Oprah Winfrey Show," in which he performed two songs, more than doubles his prior-week sum as "Back to Bedlam" gallops 9-2 (161,000, up 142%).

"Think any music publicists are trying to curry the favor of Oprah's team right about now? It is good to be queen.

**Top Pop Albums**

The March 24, 1956, issue, when Harry Belafonte's "Belafonte" led Best-Selling Pop Albums, did not mark Billboard's first attempt at a chart album, but it was the first time such a list would hold a regular appointment. Film adaptations of Broadway musicals "Oklahoma!" and "Carousel" were among the four soundtracks that kept Belafonte company at the top. But it would be disingenuous to make a big deal about the albums in the top 10, because the chart was only 10 titles long.

Billboard had launched Best-Selling Popular Record Albums in 1945, with the Nat "King" Cole Trio's "Collection of Favorites" serving as its first No. 1, but the commitment was far from steady. For the next five years, the chart's length varied from five to 10 titles.

There was a four-month gap in 1953 when Billboard did not print an all-inclusive albums chart. From 1954 through March 1956, there were a few gaps of three weeks, and one of seven weeks, that interrupted the publication of Best-Selling Popular Albums.

During the next three years, the chart would expand from 10 to 30 titles. The inauguration of separate charts for mono and stereo albums began in 1959. By 1961, Top LP's-Mono had grown to 150 albums, with the stereo counterpart running 30 deep.

The stereo and mono configurations moved under the same roof when Top LP's bowed in August 1963. That chart expanded from 175 titles to its current 250 in the May 13, 1967, issue.

The Monkies' "More of the Monkies" held at No. 1 that week, while its first album bulleted at No. 7. The Manassas & the Papas, Lovin' Spoonful, Ed Ames, Aretha Franklin and the Temptations all held real estate in the top 10, as did three soundtracks, the best-ranked being the "Sound of Music" at No. 6.
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**MODERN ROCK**

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Data for week of MARCH 25, 2006 | For chart reprints call 646.654.4633 | Go to www.billboard.biz for complete chart data | 71
### TOP R&B/HIP-HOP ALBUMS

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<td>In My Own Words</td>
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<td>My Homes Part 2</td>
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<td>Island Records / Def Jam</td>
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<td>Duets: The Final Chapter</td>
<td>SRC / Def Jam</td>
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<td>Greatest Hits</td>
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### TOP BLUES ALBUMS

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<td>People Gonna Talk</td>
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<td>B.B. KING</td>
<td>B.B. King &amp; Friends</td>
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<td>Hope &amp; Desire</td>
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<td>Electric Blue Watermelon</td>
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### BETWEEN THE BULLETS

Scarface Returns... Again

Scarface claims his second bow this month on Top R&B/Hip-Hop Albums as "My Homies Part 2" checks in at No. 3. With virtually no radio airplay, the album's 58,000 copies put him at No. 12 on The Billboard 200.

The former Gto Boy has managed respectable sales despite the lack of radio support. To date he has sold more than 6.8 million units as a solo artist, according to Nielsen SoundScan, yet has reached the top 10 of Hot R&B/Hip-Hop Songs only once, when "Smite" peaked at No. 4 in 1997.

### HOT R&B/HIP-HOP AIRPLAY

<table>
<thead>
<tr>
<th>Rank</th>
<th>Title</th>
<th>Artist/Label (Promotion Label)</th>
<th>Provenance</th>
<th>Chart Rank</th>
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<tbody>
<tr>
<td>1</td>
<td>BE WITHOUT YOU</td>
<td>2PAC feat. Nate Dogg (THA POPE/ATLANTIC)</td>
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<tr>
<td>2</td>
<td>YO (EXCUSE ME MISS)</td>
<td>LEAGUE OF GODS feat. Ja Rule (ATLANTIC)</td>
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<tr>
<td>3</td>
<td>LEAN WIT IT, ROCK IT IT</td>
<td>PHARRELL WILLIAMS feat. LIL' KIM &amp; EMINEM (SNTV/DEBUT)</td>
<td></td>
<td>3</td>
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<tr>
<td>4</td>
<td>UNPREDICTABLE</td>
<td>JAY-Z feat. R. KELLY (REIGN/DEF JAM)</td>
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<tr>
<td>5</td>
<td>CAN'T LET GET ABOUT US</td>
<td>BALEX/YOU BETCHA (602/INTERSCOPE)</td>
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<tr>
<td>6</td>
<td>SO SICK</td>
<td>CHOCOLATE FUTURES feat. LIL' KIM (BAD 100)</td>
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<tr>
<td>7</td>
<td>I JUST CAME HERE TO CHILL</td>
<td>LIL' WAYNE feat. KONansk (CASH MONEY/REX)</td>
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<td>SMILE</td>
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<td>CUBAN SELA feat. T. P. HILL (AKA POSTMARK)</td>
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<td>14</td>
<td>TOUCH IT</td>
<td>2PAC feat. Nate Dogg (THA POPE/ATLANTIC)</td>
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<td>TEMPERATURE</td>
<td>FASHION KILLS feat. KARDINAL HOPE (FLOWY)</td>
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### RHYTHMIC AIRPLAY

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</table>

Data for week of March 25, 2006 | CHARTS LEGEND ON Page 82
Airplay Monitored

Broadcast

Chart Legend

1. How 'Bout a Dying Breed
2. (The Devil's) Daughter
3. Good to Go
4. That's How They Do It
5. Stay
6. When the Stars Go Blue
7. When I Wanna Cry
8. Beginnings
9. I'm Gonna Drink Until I Don't Remember
10. Get Ready

INCOMPLETE LEGEND INFORMATION

COMPLETE LEGEND INFORMATION

Hit Predictor

Don't miss another important Country Music Update

BillboardRadioMonitor.com

Hit Predictor

Hot Country Songs

We've got 1,700 songs on our Hot Country Songs Chart. The chart is updated daily and is the most comprehensive chart of its kind. Use it to keep up with the latest country music trends and keep your listeners informed. Get the chart data and more at www.americanradiohistory.com

BETWEEN THE BULLETS

WILL RADIO 'MAKE NICE' WITH DIXIE CHICKS?

Led by CBS Radio's WJUSN Chicago, which drew 444,000 audience impressions with 17 plays, Dixie Chicks return to Hot Country Songs with their first official radio single in three years.

Not Ready to Make Nice" starts at No. 54 with more than 1 million impressions and spins at 19 monitored stations.

It is the trio's first fray into the format since it issued "Godspeed (Sweet Dreams)", shortly after being called out by most country stations following controver-

sial comments about President George W. Bush in early 2003. That single spent nine weeks on the chart, peaking at No. 45.

A charity single, "Hope," was issued following Hurricane Katrina. It charted for three weeks and rose to No. 54 last fall but was not worked by the label. Just in case "Nice" ultimately gets a cold shoulder at country, it has also been serviced to adult contemporary stations. New album "Taking the Long Way" is due at retail May 23.
### HOT LATIN SONGS

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### TOP LATIN ALBUMS

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**Notes:**
- **Chart Data:** As of March 25, 2006, data covers the week of March 19, 2006.
- **Weeks on Chart:** The number of weeks each title has spent on the chart.
- **Weeks on Chart:** The number of weeks each title has spent in the top 10 of the chart.

**Additional Information:**
- **HOT LATIN SONGS:** Features the top 10 Latin songs as of March 25, 2006.
- **TOP LATIN ALBUMS:** Lists the top 10 Latin albums as of March 25, 2006.
### LATIN AIRPLAY POP.

<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
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<tbody>
<tr>
<td>1</td>
<td>NO TE VAS A HACER CON MI AMOR</td>
<td>CHRISTIAN CASTRO &amp; SHAKIRA</td>
<td>EPIC / SONY BMG MEXICO</td>
</tr>
<tr>
<td>2</td>
<td>HABRÁ</td>
<td>DON OMAR</td>
<td>DISA</td>
</tr>
<tr>
<td>3</td>
<td>AMORES PECULARES</td>
<td>RAMON AYALA</td>
<td>STORIA</td>
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<tr>
<td>4</td>
<td>ERREMIAS</td>
<td>DE LA SIERRA</td>
<td>EMI LATIN</td>
</tr>
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<td>5</td>
<td>SOBRE EL SOL</td>
<td>REY CEY</td>
<td>VNU BUSINESS MEDIA</td>
</tr>
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<td>PARA QUE NO SE TE OLVIDE</td>
<td>FABIO DA MENDOZA</td>
<td>VNU BUSINESS MEDIA</td>
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<td>7</td>
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<td>CIUDAD DE DIOS</td>
<td>VNU BUSINESS MEDIA</td>
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<tr>
<td>8</td>
<td>A MAIS UNA VUELTA</td>
<td>MANUEL ARIAS</td>
<td>VNU BUSINESS MEDIA</td>
</tr>
<tr>
<td>9</td>
<td>TREN DE AMOR</td>
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<tr>
<td>10</td>
<td>OTRA VEZ</td>
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### LATIN ALBUMS POP.

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<tbody>
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<td>DECCA RECORDS</td>
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<td>MIS AMANTES</td>
<td>ALVARO DE LA CALLE</td>
<td>DIM MAK RECORDS</td>
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<td>3</td>
<td>CHAMPAÑA</td>
<td>HENRY MANZUAL</td>
<td>ALMA MUSICAL</td>
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<td>4</td>
<td>CLAN</td>
<td>DADDY YANKEE</td>
<td>SONY BMG MEXICO</td>
</tr>
<tr>
<td>5</td>
<td>BAILA CON MIGO</td>
<td>ANDRE DE SHAY</td>
<td>DIM MAK RECORDS</td>
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<td>LA HORA</td>
<td>SOCIO DE LA CAMARA</td>
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<td>LA VIDA ES UN SORRISO</td>
<td>LEO RUSSELL</td>
<td>VIENNA RECORDS</td>
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<td>DIM MAK RECORDS</td>
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<td>EL ROMERO</td>
<td>JOSEッチE</td>
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### RHYTHM & BASS.

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<td>ANTONIO JIMENEZ</td>
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### REGIONAL MEXICAN.

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Data for week of MARCH 25, 2006 | For chart reprints call 464-654-4633 | Go to www.billboard.biz for complete chart data | 79
### Hits of the World: Billboard (March 25, 2006)

#### Japan

**Albums**
- **David Gilmour**
- **Corinne Bailey Rae**
- **Jack Johnson**
- **Andrea Bocelli**
- **Arctic Monkeys**
- **Van Morrison**
- **Neil Diamond**
- **James Blunt**

**Singles**
- **Kumi Koda**
- **Kaela Kimura**
- **Soul Out**
- **Sweetbox**
- **Meguruyu**
- **Dreams Come True**
- **Aqua Timez**
- **Chimene Badi**

#### United Kingdom

**Albums**
- **Westlife**
- **Soundtrack**
- **James Blunt**
- **Jack Johnson & Friends**
- **Arctic Monkeys**
- **Eminem**
- **Sean Paul**
- **Rita Ora**

**Singles**
- **Various Artists**
- **Various Artists**
- **Soul Out**
- **Dreams Come True**
- **Aqua Timez**
- **Chimene Badi**
- **Megaluyu**
- **van Morrison**

#### Germany

**Albums**
- **Sasha**
- **Jack Johnson & Friends**
- **Deutschland Sucht D. Superstar**
- **Nena**
- **Johnny Cash**
- **Placebo**
- **Ninja Tune**
- **Nena**

**Singles**
- **Bryan Ferry**
- **Nina Pastori**
- **Il Divo**
- **Yuri & Mijares**
- **Andrea Bocelli**
- **Ricardo Arjona**
- **Johnny Cash**
- **Placebo**

#### France

**Albums**
- **Diam’s**
- **Raphaël**
- **Camille**
- **Un Dos Tres**
- **Varios Artistas FRA**
- **Chimene Badi**
- **Eros Ramazzotti**
- **Madonna**

**Singles**
- **La Crema**
- **The Veronicas**
- **Joey Yung**
- **Eros Ramazzotti**
- **Madonna**
- **Nina Pastori**
- **Il Divo**
- **Mika**

#### Australia

**Albums**
- **Westlife**
- **Soundtrack**
- **James Blunt**
- **Jack Johnson & Friends**
- **Arctic Monkeys**
- **Ozzy Osbourne**
- **Jools Holland**
- **Mika**

**Singles**
- **Various Artists**
- **Various Artists**
- **Ozzy Osbourne**
- **Jools Holland**
- **Mika**
- **Varios Artistas FRA**
- **Chimene Badi**
- **Eros Ramazzotti**

#### Italy

**Albums**
- **David Gilmour**
- **Love Generation**
- **Andrea Bocelli**
- **Eros Ramazzotti**
- **Madonna**
- **Jesse McCartney**
- **Milary Buff**
- **Vincenzo Caporosa**

**Singles**
- **Various Artists**
- **Jesse McCartney**
- **Milary Buff**
- **Vincenzo Caporosa**
- **Eros Ramazzotti**
- **Madonna**
- **Jesse McCartney**
- **Milary Buff**

#### Switzerland

**Albums**
- **Love Generation**
- **Andrea Bocelli**
- **Eros Ramazzotti**
- **Jesse McCartney**
- **Milary Buff**
- **Vincenzo Caporosa**
- **Eros Ramazzotti**
- **Madonna**

**Singles**
- **Various Artists**
- **Jesse McCartney**
- **Milary Buff**
- **Vincenzo Caporosa**
- **Eros Ramazzotti**
- **Madonna**
- **Jesse McCartney**
- **Milary Buff**

#### Finland

**Albums**
- **Andrea Bocelli**
- **Egotripper**
- **Lordi**
- **David Gilmour**
- **Egotripper**
- **Lordi**
- **Egotripper**
- **Lordi**

**Singles**
- **Andrea Bocelli**
- **Egotripper**
- **Lordi**
- **Egotripper**
- **Lordi**
- **Egotripper**
- **Lordi**
- **Egotripper**

#### Poland

**Albums**
- **Jacek Blusiewicz**
- **Various Artists**
- **Various Artists**
- **Various Artists**
- **Various Artists**
- **Various Artists**
- **Various Artists**
- **Various Artists**

**Singles**
- **Jacek Blusiewicz**
- **Various Artists**
- **Various Artists**
- **Various Artists**
- **Various Artists**
- **Various Artists**
- **Various Artists**
- **Various Artists**

#### Hungary

**Albums**
- **Eugenia**
- **Various Artists**
- **Various Artists**
- **Various Artists**
- **Various Artists**
- **Various Artists**
- **Various Artists**
- **Various Artists**

**Singles**
- **Eugenia**
- **Various Artists**
- **Various Artists**
- **Various Artists**
- **Various Artists**
- **Various Artists**
- **Various Artists**
- **Various Artists**

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Data for week of March 25, 2006 | CHARTS LEGEND on Page 82

Go to www.billboard.biz for complete chart data
HELP WANTED

VNU Business Media publishes over 44 business publications, stages over 60 trade shows and 70 conferences and operates more than 150 business-to-business electronic products. We operate around the globe, covering some of the most powerful industries in the world in entertainment, marketing, media and travel. Some of our brands include Billboard, Adweek, The Hollywood Reporter, National Jeweler and Architect. We currently have rewarding career opportunities for experienced Sales professionals to join Billboard.

Account Manager, Online Advertising

This New York based position will oversee all Billboard online accounts, ensure effective and efficient turn-around of RFP’s to field sellers, proactively push Billboard online program to sellers and interactive agencies, keep sales team up-to-date on Billboard.com extensions (VOD, mobile, e-commerce) and applications.

The Account Manager will function as a “daily specialist” for the field-force and make face-to-face calls (pots or jointly). Maintain and grow business relationships with top decision makers at interactive agencies through in-person meetings, phone and e-mail contact.

Develop ideas for special Billboard print issues and Billboard.com by identifying and developing business opportunities, events and programs that occur in and around “music-platformed” clients.

Create weekly report on sales activities and prospects for the upcoming 90 days.

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- College graduate strongly preferred. At least two years solid advertising sales experience with online and integrated media sales required. Must have robust understanding of online advertising market. Strong knowledge of interactive sales (tools, RFP deliverables, strategy) a must.

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- Only candidates selected for interviews will be contacted. No phone calls or agencies please. VNU Business Media offers a competitive salary with excellent benefits. VNU is an equal opportunity employer.

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www.americanradiohistory.com
LEGAL NOTICE

NOTICE OF PUBLIC SALE OF ASSETS OF THE SONGWRITER COLLECTIVE, LLC

Notice is hereby given that Fortress Credit Opportunities I LP, a Delaware limited partnership, as a lender and as agent on behalf of the lenders (the "Agent") under that certain Loan Agreement, dated as of March 1, 2004, as amended (the "Loan Agreement"), among The Songwriter Collective, LLC, a Delaware limited liability company, as borrower, the one

hereinafter referred to as the "Debtor," the Agent and the lenders, having postponed the public sales scheduled for November 4, 2005, December 14, 2005, January 31, 2006 and March 14, 2006, intends to sell at public sale in accordance with the provisions of the New York Uniform Commercial Code, certain personal property assets of the Debtor, generally described as all of the Debtor's right, title and interest of every kind and nature in and to all accounts; chattel paper, deposit accounts, documents, electronic chattel paper, equipment, general intangibles, goods, instruments, inventory, investment property, payment intangibles and software belonging to the Debtor, in each case whether tangible or intangible, wherever located or situated, including all rights to a portfolio of musical compositions, including, in some instances, copyrights and copyrights in the case, the right to and interest in any and all revenues and locations derivative from such musical compositions, and all claims and causes of action related to the musical compositions accruing at any time and all other rights of the Debtor of any nature whatsoever in the musical compositions (the "Collateral"). A more detailed description of the Collateral will be provided to you upon execution of a confidentiality agreement.

The public sale will take place at the office of Sidley Austin LLP at 787 Seventh Avenue, New York, New York 10019, on Tuesday, April 25, 2006 at 11:00 a.m., New York time. The Agent reserves the right to cancel the sale, without notice, in its entirety, or to adjourn the sale to a future date. The Agent may further adjourn the sale herein described to another date from time to time, before, during or after commencement of bidding, without written notice, by announcement at the time and place appointed for such auction, or any adjournment thereof, and, without further notice, such auction may be made at the time and place to which the auction may have been so adjourned.

Interested persons should take notice that the Collateral will be sold on the following terms and conditions: 1. All bids must be given orally at the public sale.
2. The Agent reserves the right to bid for and purchase the Collateral and to credit the purchase price against the expenses of sale and principal, interest and any and all other amounts due and payable to the Agent pursuant to the terms of any and all indebtedness secured by the security interest in the Collateral.
3. The Agent has sole discretion to determine which offer is the highest or best offer, and to reject any offer which it deems to be insufficient.
4. Concurrently with the acceptance of any bid, the prospective purchaser shall be required to execute and deliver to the Agent the Asset Purchase Agreement, a copy of which may be obtained by contacting the one of the person identified in the final paragraph of this notice, containing terms of sale and conditions precedent to the Agent's obligation to sell, in each case, in addition to those set forth herein, including, without limitation, the requirement that the sale of the Collateral pursuant to the Asset Purchase Agreement be consummated no earlier than 30 days following execution thereof.
5. Upon acceptance of any bid, the prospective purchaser shall be required to deposit (the "Deposit") with the Agent earnest money in an amount equal to ten percent of the purchase price. Such Deposit shall only be refunded to such prospective purchaser as, and to the extent, provided in the Asset Purchase Agreement. In all other cases, the Agent shall have the right to retain such Deposit. If such sale of the Collateral is consummated with such prospective purchaser, the full amount of such Deposit shall be applied to the purchase price. If such sale is not consummated, the Agent shall have the right, but shall have no obligation, to reoffer the Collateral for sale, without further notice. The prospective purchaser shall not be entitled to any interest on the Deposit held by the Agent, whether or not the Deposit is required to be refunded to such prospective purchaser by the Agent pursuant to the Asset Purchase Agreement.
6. No bids may be withdrawn once made, but no sale is final until accepted by the Agent.
7. Only cash or cashier's check or other immediately available funds will be accepted for the Deposit or for payment of the purchase price. The bid of any prospective purchaser who fails to tender payment may be rejected and the Agent may, subject to the terms hereof, (i) accept any additional bid made at the sale, in which case the Agent shall have no obligation to reconvey the sale, accept additional bids, or notify any other bidders of the acceptance of such bid, or (ii) reoffer the Collateral for sale without further notice, in each case, at the Agent's option. Notwithstanding anything contained herein to the contrary, the Agent shall not be obligated to make any sale of the Collateral pursuant to this notice.
8. In the event the Agent is unable to consummate any sale and deliver the Collateral to a purchaser, then the sole liability of the Agent to such purchaser shall be to refund the purchase price, if any, previously paid to the Agent.
9. The Collateral will only be sold in its entirety unless the Agent announces otherwise at the outset of the public sale.
10. Subject to satisfaction of all of the conditions precedent to the Agent's obligation to sell the Collateral pursuant to the Asset Purchase Agreement and the terms and conditions hereof the Collateral will be made immediately upon receipt by the Agent of the purchase price and shall be evidenced by delivery of the Collateral to the purchaser thereof. BUT WITHOUT DELIVERY OF A BILL OF
SALE, WITHOUT GUARANTEE OF SIGNATURES, WITHOUT PAYMENT OF ANY TRANSFER OR OTHER TAX, AND WITHOUT REPRESENTATION OR WARRANTY BY THE AGENT, AND SUBJECT TO ALL DEFENSES.
11. The above terms and conditions of sale may be subject to additional or amended terms and conditions to be announced at the time of sale.
12. If any dispute arises between two or more bidders, the Agent may decide the same or put the Collateral up for sale again and resell to the purchaser submitting the best bid, as determined by the Agent. In all cases, the Agent's decision shall be final.
13. Any bidder and all others attending this auction agree that they have full knowledge of the terms set forth above and contained in the Asset Purchase Agreement and agree to be bound by the terms hereof and thereof.
14. The Debtor shall have the right to redeem the Collateral in accordance with, and only to the extent provided for, applicable law.

Persons desiring further information as to the public sale of the Collateral, and the terms and condition relating thereto, and/or desiring to obtain copies of the confidentiality agreement or the Asset Purchase Agreement, may contact Martin Jackson (212)839-6726 of Sidley Austin LLP, 787 Seventh Avenue, New York, New York 10019 or Colleen McDonald (415)772-1207 of Sidley Austin LLP, 555 California Street, San Francisco, California 94104, counsel of the Agent.

March 18, 2006
1308 LAUREL WAY  $5,700,000
Beverly Hills. Newly constructed 5bd/7ba 6,100sqft
Span Villa. 3fl, chefs kit w/asp, for whrd
painted cove cell, hwdls, prv heated pl.
Aaron Montelongo 310.888.3719

PROMONTORY ESTATE  $5,250,000
Brentwood. Gated & prv driveway to
estate on 1+ acre lot. 2guest hse, 2ps, 3flp,
kit, 3bd + ofc / 3ba + 2 tall bas, gym.
LehrshiHoward 310.275.8666

WWW.241NINETEENTH.COM  $4,500,000
Santa Monica. 3bd/2.5ba + 750sqft of
courtyard w/ volume & privacy. Gorgeous rich
finish, showcase kit, luxurious media rm & fp.
James Respondak 310.225.5411

PVT CELEBRITY COMPOUND  $3,450,000
Lake Hollywood. Elegantly restored 1939-classic
Paul Williams Colonial on nearly 3/4 of an acre
w/ush grounds, pl & vus. www.3222benda.com
Posn/Sork 310.839.8500

235 TILDEN AVENUE  $3,295,000
Westwood. English Tudor by Perci Lewis Architect,
renovated, gourmet kit w/ving & Subzero, 4bd,
3.5ba, den, formal din rm, all systems upgraded.
Sondra Ott 310.387.1996

20009 7TH STREET EAST  $2,995,000
Sonoma. Wine country loc setting for this
light-filled contemp hse. On room flr opens to
vus of meadow &4.4+/-levels, vus, 3bd/patio, pl & den.
T. Shone 707.933.1515

2055 MANDEVILLE CANYON  $2,899,000
Brentwood. Gorgeous traditional 6bd family home
w/ lshy yard, pool & waterfall. Hwfd flrs & large
Susan Montgomery 310.255.5441

SIERRA MADRE TREASURE  $1,800,000
Sierra Madre. Foothill 6bd, 7ba trad hm w/
3fpl, chefs kit, formal rm &pl.
Montgomery 310.255.5441

VICTORIAN & TRIPLEX  $1,575,000
Silver Lake. Victorian in Arguello Hts HP02,
4bd/3ba, no rent crit. Triplex 7bd/4bua. Aprox 6000sqft,
Henne Bouweemeester 323.671.2346

11745 MONTANA AVENUE #22  $1,397,000
Brentwood. Elegance defined. Over 2200 SF -
level 2bd rdm & ofr. New w/d, furs, carpet, custm
paint & drapes, hi ceil, crwn mold, 2 flp. Gmt ofc & as.
Judd Goldfleid 310.431.4324

VENICE ARCHITECTURAL  $1,295,000
Venice. Unique arch1 3bd/2.5ba w/psm w/off
flr, soaring ceilings, fp, open granite kit,题材 deck w/
360 degree vus, close to Abbot Kinney,
Marny Mason 310.262.8259

8223 NORTON AVENUE #1  $1,295,000
West Hwd. Amazing turnhse, 3yrs old, 2bd/2.5ba,
1 patio, 1 balcony + lg rooftop deck, bamboo flrs,
stainless steel apps, sep 2car grp, vus.
John Paul Dean 310.205.0305

3405 GLENALBYN DRIVE  $1,100,000
Mt. Washington. Beautifully designed
contemporary w/fy2 4bd2.5bamaing sep.
studio loft-like living. www.3405glenalbyn.com
<ewn Lwwe 323.854.8043

4232 MCONNELL BLVD  $779,000
Culver City. Single level, cha -mer California
Bungalow w/ custom touches throughout.
Close to the Marina and Venice.
Sharon Alpin 310.889.3708

3779 COLONIAL AVENUE  $759,000
Mar Vista. 2bd/2ba electrically located just minutes
to the ocean. Beautifully redone. Hwfd flrs, fp of flr ,
updated kit. Lg byer of ftr tree.
Jaron Montezino 310.888.2719

6087 HAROLD WAY  $4,800/mo
Hollywood Hills. Exquisitely remodeled
2bd/2.5ba. 3 furnished suites in a restored 20's Spanish
MichaelTurck 310.888.3879

www.americanradiohistory.com
ASCAP Latin Heritage Award recipient Ricardo Arjona performs "Mojado." (Photo: Jesse Casana/Universal Images)

ASCAP Latin Music Awards

The 14th annual Premio ASCAP Latin Music Awards honored the most-performed Latin songs of the year March 7 at the Beverly Hilton Hotel in Beverly Hills, Calif. Based on Billboard's 2005 charts, the awards shined on reggaeton star Daddy Yankee and songwriter Ricardo Arjona for ATV Music Publishing, who published the year for the seventh straight year.

A smiling Daddy Yankee won for the songwriter of the year award for the most award-winning song group in total. (Photo: Jeffery Mayer/WireImage.com)

Enjoying the event, from left, are ASCAP senior VP of Latin membership Alexandra Lioritikoff, songwriter of the year Daddy Yankee, ASCAP president/CEO Marilyn Bergman, ASCAP Latin Heritage Award honoree Ricardo Arjona, and ASCAP CEO John LoFrumento. (Photo: Jeffery Mayer/WireImage.com)

ASAP's Music Cafe hosted performances by up-and-coming artists like Schuyler Fisk as well as such established favorites as Darren Hayes during the 2006 Sundance Film Festival at the Star Bar in Park City, Utah. From left are ASCAP's Randy Grimmett, 4-star artist Mat Dodson, Hayes, Schuyler Fisk,assy Schuyler Fisk, and backing vocals for her daughter Fixx) and ASCAP's Loretta Muñoz.

Show co-host Maria Conchita Alonso is flanked by songwriters Ogi Black, left, and Master Joe, who won an award for "Mil Amores." (Photo: Lester Cohen/WireImage.com)


Wes Hutchinson performs for guests, among them reps for Sony BMG, Columbia and EMI.

Afterglow Bar, from left, are Billboard information director/vice president/publisher John Kilgore, Core Club CEO Jamie Saunders, Billboard digital editor/publisher Alexandra Caras, ASCAP's Randy Grimmett and artist Mart Dauzat Hayes. ASCAP's Marc Hutter, actress Sissy Spacek (who sang backup vocals for her daughter Fixx) and ASCAP's Loretta Muñoz.

The Word Entertainment sales conference showcasing recently honored Billboard contributor Deborah Evans Price with a plaque for her reporting on Word Records and Fervent Records artists at the W Building in Franklin, Tenn. The award was presented in the midst of performances by acts as Pocket Full of Rocks, Plum and Building 429. From left are Word Label Groups' Tim Marshall and Rich Guider, Price and Word Label Group's Rod Riley. (Photo: Courtesy of Word Entertainment)


Wes Hutchinson performs for guests, among them reps for Sony BMG, Columbia and EMI.

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A NU CONTROVERSY 4 U
From what Track can tell, there are two versions of Rhino's two-disc Prince set, "Ultimate Prince," which was scheduled to street March 14, but never arrived: the one fans will likely never hear and a new version with an updated tracklist that appears to have been yanked from Rhino's release schedule. (There goes Rhino's plan to capitalize on the March 21 release of Prince's new studio album, "3121.)"

Come from the original version are four tracks: "Purple Medley," the 12-inch version of "ERotic City," "Sexy MF" and the acoustic version of "7." In their places are "Delirious," the regular version of "7" and dance mixes of "Let's Work" and "Pop Life." Track cannot help but wonder what prompted the tracklist switcheroo and the postponement of the release. Consider this: None of Prince's Warner Bros. albums have been remastered and rereleased (though tracks have been remastered for greatest-hits sets). Could it be that Prince may have given the label permission to remaster only the singles—and not the overly sexual ones—but no album cuts? And does Prince wield enough power to push back an album's release indefinitely? Which raises the question: Who is the slave now? (Want more Prince? See page 62.)

LET THE CHAMPAGNE FLOW
Big props to all at Atlantic Records, which claims the top two positions on The Billboard 200 this week. Juvenile's label debut, "Reality Check" (UTP/Atlantic), enters the chart at No. 1, while James Blunt's debut "Back to Bedlam" (Custard/Atlantic), ascends seven spots to No. 2. This is indeed great news for Atlantic chairman/CEO Craig Kallman, president Julie Greenwald and company. Atlantic has not claimed the top two positions on the chart since Foreigner's "4" and the Rolling Stones' "Tattoo You" turned the trick (at Nos. 1 and 2, respectively) in the chart dated Nov. 28, 1981.

NOT VALENTINE'S DAY
Abby Valentine, who oversaw the Victory Records street team, has resigned. Sources say Valentine authored the Victory memo that earned the label the ire of the music industry by directing the street team to tamper with a rival artist's releases at retail (Billboard, March 11). She later declared the memo "a joke," but few saw it as a laughing matter.

TROPICAL TOUCH
Univision acts Anaís, Ana Barbara, Pablo Montero and Mariana are heading to Germany where they are scheduled to shoot the video for "Arriba Arribita." The track has been earmarked to be the Univision Network's theme for its upcoming World Cup coverage. The video will be lensed in Berlin and Munich, Germany—where many of the main matches will take place—but it will have a touch of the tropical thanks to Puerto Rican director David Impeluso. "Arriba Arribita" will be used in all Univision-related activities surrounding the World Cup.

A FUNKMASTER FLEX
 Forgiveness Flex's new deal with J Records looks to add design elements and marketing punch for the company's vehicles. This arrives on the heels of recent endorsement deals with J Audio and Syntec/Castrol, which figure into Flex's TV shows—ESPN's "All Muscle" and Spike TV's "Ride With Funkmaster Flex."

ALL FLEXED UP
Track hears that Funkmaster Flex has inked a deal with Ford to add design elements and marketing punch for the company's vehicles. This arrives on the heels of recent endorsement deals with J Audio and Syntec/Castrol, which figure into Flex's TV shows—ESPN's "All Muscle" and Spike TV's "Ride With Funkmaster Flex."

STYLIN' WITH SCION
Talk of a Scion-branded clothing line has been rumored for several months. Now, rumor becomes fact. The youth-targeted automaker will launch Release, its first fashion line (think traditional golf wear with an urban edge), March 20-21 at the Scion Release Invitational at the Arizona Biltmore Resort & Spa in Phoenix. The celebrity golf tournament—a partnership among Toyota-owned Scion, Hennessey, IMG, Beyond Marketing and malbon Brothers Farms—will raise money for the Boys & Girls Club of America. From what Track hears, 50 Cent, RZA, Timbaland, Mike Jones and others are confirmed to participate. Actor Jeremy Piven, of HBO's "Entourage," has signed on as host.

GO SOUTH, YOUNG MAN
The law firm of Wel, Cotshal & Manges will have some bust for its tech clients who are crossing over into the music biz. Track hears the firm's New York office snagged Jose Salvo from Sony BMG's law department. Salvo has spent 12 years with Sony, Arista and Sony BMG. He leaves later this month for the law firm. Track hopes that, prior to starting his new gig, Salvo and his wife, Barbara, will take some time away from their kids and head south for a Costa Rica getaway. Hell, the Billboard staff may even join them, as we all must take a break, too.

Executive TURNTABLE
EDITED BY SARAH HAN

RECORD COMPANIES: Universal Motown Records Group in New York elevates Michael Reinet to executive VP of business and legal affairs. He was senior VP of business and legal affairs.

Kobalt Music Group in London names Benjamin Groff West Coast senior VP of creative. He is based in West Hollywood, Calif. Groff was senior creative director at EMI Music Publishing.

Roadrunner Records in New York promotes Elias Chios to VP of national modern rock and video promotion. He was senior director of national modern rock and video promotion. Roadrunner also ups Harlan Frey to VP of touring and artist development. He was senior director of touring and artist development.

DreamWorks in Los Angeles ups Dee McLaughlin to director of brand marketing. She was senior manager of creative and content. VEG also names Wayne Scholes director of strategic marketing. He was an independent consultant.

RETAIL: Handleman Co. in Troy, Mich., promotes Sarah Scherer to manager of merchandise coordination and analysis. She was senior financial analyst.

HOME VIDEO: Buena Vista Home Entertainment in Burbank, Calif., promotes Jeanne Hobson to senior VP of sales and distribution. She was VP of trade marketing.

Liberation Entertainment in Los Angeles names Griffin Gmetal VP of DVD sales and distribution. He was director of sales at Warner Home Video.

DISTRIBUTION: Entertainment One in Toronto promotes Terry Stevens to senior VP/GM. He was VP/GM.

PUBLISHING: Cherry Lane Music Publishing in New York names Joel Alvarez West Coast creative director. She was a music consultant at J. Alvarez Group. Cherry Lane also promotes Kim Vecchione to VP of creative; she was VP of manufacturing.

RADIO: Univision Radio in Miami promotes Gary Stone to president/COO. He was senior VP/COO.

Send submissions to shane@billboard.com.

GOODWORKS

YOUTH ART
Russell and Kimora Lee Simmons will host the second annual Art for Life Palm Beach fundraiser April 8 at Donald Trump's Mar-a-Lago Club in Palm Beach, Fla. Jamie Foxx, Antonio "L.A." Reid and Denise Rich will be honored for their philanthropic efforts to promote and support exposure and access to the arts for urban youth. Funds raised will benefit the Rush Philanthropic Arts Foundation, which donates money to youth arts organizations in Palm Beach County and New York. For more info, log on to rushphilanthropic.org.

CARING FOLK
Metallica co-founder James Hetfield and concert promoter/manager Bill Silva will be the honorees at the second annual MusiCares MAP Fund benefit concert. Hetfield and Silva are being feted at the May 12 event, held at the Music Box at the Fonda in Los Angeles, for their work to help musicians in need. For more info, log on to grammy.com.

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Their last album, *Yoshimi Battles The Pink Robots*, sold a million copies worldwide, and earned the band a Grammy® Award.

Their upcoming headlining tour stretches from The Hollywood Bowl in Los Angeles all the way to a sold-out stop at London's Royal Albert Hall.

Now, the Grammy Award-winning, multimillion-selling band has, according to Paste Magazine, "done it again" with their "bittersweet, inventive and irresistible" new album, *At War With The Mystics*.

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"Virtually indescribable and immediately lovable." - Under the Radar

**The Flaming Lips**

**At War With The Mystics**

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