110 Musical Milestones

CLOCKWISE FROM TOP LEFT: FRANK SINATRA, AL JOLSON, BILLIE HOLIDAY, ELVIS PRESLEY, MILES DAVIS, RUN-D.M.C., JOHNNY CASH, MADONNA, BOB DYLAN, THE BEATLES
After 2 YEARS of hard work, support and development, SWITCHFOOT have emerged as a TRUE SUCCESS STORY. By year's end, they'll hit the 2 MILLION mark for sales of "The Beautiful Letdown."

They've had two multi-format smashes: the TOP 5 HIT "MEANT TO LIVE," and the TOP 10 HIT "DARE YOU TO MOVE," on everywhere and climbing to the top.

With a year of SOLD-OUT SHOWS under their belts, they've just completed a SOLD-OUT HEADLINE TOUR. And after appearances on LETTERMAN, TRL, JAY LENO, CONAN O'BRIEN, CARSON DALY and the AMERICAN MUSIC AWARDS, there's more coming.

The BOSTON GLOBE called them "BONA FIDE STARS" who'll be "playing arenas before long." And ROLLING STONE said what we've known all along: "They're starting to get what they always desired - ROCK STARDOM."

2 years going on 2 million

switchfoot
THE BEAUTIFUL LETDOWN
HOT SPOTS

7 ‘Kings’ Reign
Kumbia Kings, led by A.B. Quintanilla, continue their rule in the top 10 of the Billboard Top Latin Albums chart.

19 ‘Cold’ Turns To Heat
Crossfade, armed with a new name and new mixes, earns its sixth week atop the Billboard Top Heatseekers chart.

52 Racio Renegades
Metal bands like Lamb of God rock retail without radio airplay, and stations are starting to notice.

For breaking news, analysis, jobs and newsletters visit: www.billboard.biz

3G Leap For Euro Cell Biz
BY JULIANA KORANTENG
LONDON—The time has come for Europe to experience third-generation mobile phone technology, from improved audio and video quality to full-song downloads.

Big Plans For Lucas
BY RAY WADDELL
Ending weeks of industry speculation, Dave Lucas, former president/co-CEO of Clear Channel Entertainment’s music division, has divulged plans for his future in the live entertainment business.

Destiny’s Return
Work As Trio Still Fulfilling For Superstar Act
BY GAIL MITCHELL
LOS ANGELES—After a three-year hiatus, Destiny’s Child is picking up where it left off at the top. “Lose My Breath,” the first single from the group’s hotly anticipated album “Destiny Fulfilled,” quickly marched its way to No. 3 on the Billboard Hot 100.

Now industry observers are handicapping how the group’s sales destiny will be fulfilled following the release of its first album since 2001’s “Survivor.” The album debuts this week at No. 19, based on only three days of sales.

Sony Urban Music/Columbia originally planned to release “Destiny Fulfilled” Nov. 16—a “super” Tuesday whose rollout included releases from Eminem, Lil Jon & the East Side Boyz and Chingy. Then several street dates were shuffled amid concerns about Internet piracy and a... (Continued on page 63)
In light of their pending merger, Kmart and Sears evaluate their music retail options.

Sirius Satellite Radio names former Viacom head Mel Karmazin CEO.

Music

The Beat: The upcoming Nirvana boxed set "With the Lights Out" has fans and retailers excited.

Higher Ground: Indie label Gotee Records continues to grow after marking 10 years in the music business.

Legal Matters: How much of a fiduciary obligation exists between co-songwriters?

Jazz Notes: Chesky Records delivers live studio recordings using such high-end formats as DVD-Audio and Super Audio CD.

Touring: The Christmas spirit looks to lift the concert biz, as large audiences are expected to attend holiday outings.

R&B: A Billboard Backstage Pass panel discusses how to develop better hip-hop tours.

Latin Notes: N.O.R.E. hits The Billboard Hot 100 at No. 12 with "Oye Mi Canto," the first reggaetón track recorded by a mainstream rap act.

Beat Box: An alternative marketing makeover may help Morel rise to the level of its overlooked talents.

Words & Music: Melissa Manchester ends her 10-year recording hiatus with her Koch Records album "When I Look Down That Road."


In the United Kingdom, a multitude of compilations from such artists as Robbie Williams and Britney Spears arrive for the holidays.

The Indies: Shawn Van Der Poel's music-related holdings have built a stage and a fan base for his forthcoming label, which plans to launch next year.

Retail Track: Merchants blame each other for the street-date violations that affected albums from Destiny's Child, Snoop Dogg and Eminem.

Digital Entertainment: Electronic Arts teams with Cherry Lane Publishing to form a new music publishing company, Next Level Music.

Global

Telefónica's Musicapremium is the latest online service to hit Spain after Apple's iTunes Music Store and Microsoft's MSN Music's arrival.

Global Pulse: Medley/EMI captures Danish star Tim Christensen's return to the famed Abbey Road studios for a CD/DVD package.

Tuned In: The Tube: "Tim McGraw: Here and Now" is the artist's second holiday-related concert special on NBC.

Features

Boxscore

Hits of the World

Classifieds

Charts

Chart Beat

Market Watch

The Last Word

I'm sitting here looking at you three guys, and you're nice guys. And you're going to cut my nuts off. When we get out of this room... nobody is going to (talk) about how they can help me.

JERRY MCKELSON

QUOTE OF THE WEEK

Backstage Pass

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Bright Eyes

Crossfade

Dave Koz

Destiny's Child

Eminem

Interpol

Julieta Venegas

Keeyshia Cole

Kumbia Kings

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N.O.R.E.

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DISC MAKERS®
Kumbia Kings Continue Their Reign

BY LEILA COBO

To judge the degree of influence wielded by Kumbia Kings, one need only look at the numbers.

Earlier this year, the Texas-based band had simultaneously two albums on the Billboard Top Latin Albums chart. At the same time, the act was competing against a host of spinoff groups, including K-1, DJ Kane and Frankie J, all of which count among their ranks former Kumbia Kings members, and boast a sound similar to that of their former group.

One has to wonder: Could the changes within Kumbia Kings and the competition hurt the original band? Obviously not.

"Fuego," the latest Kumbia Kings album for long-time label EMI Latin, debuted last month at No. 2 on the Billboard Top Latin Albums chart. As the project enters its sixth week in the chart's top 10, the group's popularity shows no sign of abating.

"They have an incredible sound," says Chayanne Ortuño, PD for KLNO (94.1 FM) Dallas. "The [other groups] sound a little alike, but it's like comparing the original hamburger with the one they sell on the corner."

The Kumbia Kings' sound is crafted by bass player A.B. Quintanilla III and keyboardist Cruz Martinez, who launched the band in 2000. The group—which includes guitarist Chris Pérez—plays a unique style of contemporary cumbia, reminiscent of the material that Quintanilla wrote and produced for his sister, the late Selena. But mixed in are elements of... (Continued on page 20)

Usher Shines At The Shrine

WINS BIG AT AMERICAN MUSIC AWARDS

BY MELINDA NEWMAN and GAIL MITCHELL

LOS ANGELES—Not only did Usher take home the most trophies Nov. 14 at the American Music Awards, held at the Shrine Auditorium here, but he also is expected to be the big winner at the cash register.

"Usher's performance was great. The show will do awesome for him in terms of sales," says Jim Stella, urban music buyer for Trans World Entertainment. The singer was named favorite male pop/rock artist and male soul/R&B artist. His album, "Confessions," snared favorite pop/rock album and soul/R&B album. The LaFace/Zomba set has sold 6.7 million copies, according to Nielsen SoundScan.

Usher swept his nominated categories, except the fan-voted T-Mobile Text-In award, which went to Kenny Chesney. With Alicia Keys, Usher performed "My Boo," which is one of four new tracks on a new edition of "Confessions" released in October.

OutKast took home three trophies, including favorite pop/rock and rap/hip-hop band, duo or group. The pair's album "Speakerboxxx/The Love Below" (Arista) grabbed favorite rap/hip-hop album.

Other multiple winners included Toby Keith for country favorite male artist and album (DreamWorks' "Shock'n Y'all") and Sheryl Crow for pop/rock favorite female and adult contemporary favorite artist.

The 32nd annual AMAs, produced by Dick Clark Productions, featured... (Continued on page 51)

Sears, Kmart To Merge

Music's Role In New Chain Unclear

BY ED CHRISTMAN

NEW YORK—Although the proposed Kmart merger with Sears, Roebuck will create a company with 2,350 big-box stores and 1,100 specialty outlets generating about $55 billion in annual revenue, it is unclear how the deal will affect music suppliers.

That's because both companies are re-evaluating music as a product, and those tests have yet to be completed.

Sears hasn't carried music in years but currently has a five-store test being run by Alliance Entertainment Corp. Some believe that Sears is testing music because its executives see Target and Walmart effectively using the category... (Continued on page 63)
Karmazin Sirius CEO

BY PAUL HEINE

NEW YORK—Mel Karmazin and Howard Stern are about to be reunited. The board of directors of Sirius Satellite Radio has named the former Viacom president/CEO—and Stern’s old boss—as CEO. Karmazin succeeds Joe Clayton, who will remain at the satellite broadcaster as chairman of the board. Sirius recently signed Stern to a five-year, $500 million contract.

Since Karmazin left Viacom in May, he has indicated that he wished to hold the top executive position in a high-growth company.

Although Sirius has recently made content deals with Stern and the National Football League, Karmazin will have his work cut out for him. With 700,000 subscribers, Sirius lags by a wide margin the 2.5 million subscribers of XM Satellite Radio.

The hiring of Mel Karmazin is the final piece in the turnaround of Sirius that began when he joined the company three years ago,” Clayton, whose contract ends Dec. 31, said in a statement.

LATE NEWS

“I am very confident that Mel will accelerate the very positive momentum that we have established at Sirius,” Clayton continued. “Our recent announcement of the signing of Howard Stern, our exclusive relationship with the National Football League and the partnerships with automakers such as DaimlerChrysler, Ford and BMW are all indications that satellite radio has a central role in the future of broadcast media. We fully expect to achieve the subscriber projections we have given to Wall Street for this year.” Karmazin said, “This is a perfect opportunity for me because I want to lead a growth company that can reshape the landscape of the radio business. I took Infinity Broadcasting and Westwood One to leadership positions in the industry and am confident that Sirius will become a market leader in short order. I will inherit a first-class management group led by co-presidents Scott Greenstein and James Meyer. I look forward to working closely with Joe Clayton and the strong team he has assembled.”

Greenstein, who heads up entertainment and sports at Sirius, added: “Mel Karmazin is a legend in the entertainment industry and can help us build the new medium of satellite radio.”

Additional reporting by Katy Bachman.

New Firm Offers Label Services

Marketing/Promo One-Stop Also Plans To Artists

BY MICHAEL PAOLETTA

British labels Wichita Recordings and Chrysalis Group imprint Echo have signed up with World’s Fair, a new fully integrated label-services operation.

With offices in New York and Edmond, Okla., World’s Fair aims to be a one-stop for labels and artists in need of administration (promotion, marketing, staffing), artist management, retail marketing and financial services.

The company was founded by Scott Booker, manager of the Flaming Lips; Amaechi Uzoigwe, co-owner and COO of hip-hop label Definitive Jux; and Kevin Wills, managing director of Play It Again Sam America.

“We formed World’s Fair because we felt things were falling through the cracks at record labels,” Booker says. “Collectively, we bring a lot to the table.”

In addition to Wichita (My Morning Jacket, Yeah Yeah Yeahs) and Echo (Morcheeba, I Am Kloot), label clients of World’s Fair include Definitive Jux (E-F. RJD2) and PIAS (Snow Rios, Amp Fiddler).

“We manage record labels the same way you manage artists: territory by territory,” Booker says.

On the management front, World’s Fair is working with the Flaming Lips, Devendra Banhart, E-F. Toroise and others. The company’s blanket approach to doing business is what appealed to Toroise.

“By incorporating all these facets (Continued on page 52)

Stewart, Agency Held Liable For Tour Deposits

BY RAY WADDELL

Rod Stewart’s loss in a Los Angeles courtroom was a victory for the concert industry, according to one of the plaintiffs in the case.

A Los Angeles Superior Court jury determined Nov. 12 that Stewart and his booking agency must repay $780,000 in deposits he received for a planned Latin American tour that never came to pass.

“David slew Goliath,” says Howard Pollack, plaintiff in the case and partner in the Oklahoma City-based P.M. Group with Cesar Morales.

The jury also found that Stewart’s attorney, law firm, agent and booking agency International Creative Management must pay $1.6 million in damages for their interference with the contract.

The booking had called for Stewart to be paid $2.1 million for nine concerts in Central and South America beginning in February 2002. The promoters were to be Pollack and Latin promoters Aquiles Sojo in Argentina and Ricardo Velarde in Peru, along with other South American promoters.

According to Pollack, good faith deposits were paid as negotiations moved forward, but Stewart’s handlers ultimately opted out of the tour without repaying the deposits. The promoters filed the lawsuit in July 2002.

“They thought we wouldn’t pursue them, but they were wrong,” Pollack says, “We did pursue them, and we did prevail.”

Louis “Skip” Miller, the attorney representing Stewart and his co-defendants, says he will file an appeal soon, adding that the jury decided there was no contract but still awarded damages.

“I am almost certain this verdict will be overturned,” Miller tells Billboard. “You can’t sue a lawyer or an agent for doing their jobs.”

He also believes the refund of the deposit will be reversed “because the plaintiffs didn’t pay it. Howard Pollack never paid a dime. The real parties who paid the deposit never sued.”

Pollack’s camp says he entered a partnership with the South American parties and, through that partnership, paid the deposits.

Pollack adds that while promoters are generally reluctant to take legal action against artists and managers for fear of repercussions down the road, “a precedent had to be set in the business.”
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CMA AWARDS 2004

MALE VOCALIST OF THE YEAR
KEITH URBAN

FEMALE VOCALIST OF THE YEAR
MARTINA McBride

SONG OF THE YEAR
"LIVE LIKE YOU WERE DYING"
TIM NICHOLS
SONGWRITER
WARNER-TAMERLANE PUBLISHING CORP.

SINGLE OF THE YEAR
"LIVE LIKE YOU WERE DYING"
TIM McGRaw
ARTIST
BYRON CARR, TIM McGRaw & DARRAN SMITH
PRODUCERS

MUSIC VIDEO OF THE YEAR
"WHISKEY LULLABY"
ALISON KRAUSS

VOCAL DUO OF THE YEAR
BROOKS & DUNN

VOCA! GROUP OF THE YEAR
RASCAL FLATTS

SONG OF THE YEAR
"LIVE LIKE YOU WERE DYING"
TIM NICHOLS
SONGWRITER
WARNER-TAMERLANE PUBLISHING CORP.

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MUSIC VIDEO OF THE YEAR
"WHISKEY LULLABY"
ALISON KRAUSS

BROADCAST PERSONALITY
STEVE McGUIRE

HALL OF FAME
JIM FOGLESONG

HALL OF FAME
KRIS KRISTOFFERSON

CMA INTERNATIONAL ARTIST
ACHIEVEMENT AWARD
DOLLY PARTON

BMI COUNTRY AWARDS 2004
**N.Y. Coroner Probing ODB Cause Of Death**

**BY TODD MARTENS**

An autopsy report concerning the death of O’s Dirty Bastard is expected before Thanksgiving, according to a representative for the New York medical examiner’s office.

The cause of death was not immediately clear, but a statement from the rapper’s label, Roc-A-Fella, said he complained of chest pains before collapsing Nov. 13 in a New York recording studio.

The artist, whose real name was Russell Jones, would have turned 36 Nov. 16.

Known for his graphic, off-the-wall and often off-key raps, ODB was a founding member of acclaimed hip-hop act the Wu-Tang Clan. The artist launched a successful solo career in 1995 with his album release “Return to the 36 Chambers,” which debuted at No. 7 on The Billboard 200.

Yet he was in the news more for his troubles with the law and his unpredictable behavior than for his recorded work. ODB famously crashed the Grammy Awards in 1998, stealing the microphone from Shawn Colvin. In 2000, he escaped from a court-mandated California rehab center and surfaced on stage with his Wu-Tang

**Shortlist Ceremony Slims Down**

**BY TODD MARTENS**

LOS ANGELES—As producers made efforts to scale down the ceremony for the Shortlist Music Prize, this year saw greater promotional efforts at radio and retail. A Shortlist compilation CD was created for the first time, and XM Satellite Radio carried the awards live.

New York-based rock act TV on the Radio received the fourth annual Shortlist prize Nov. 15 here (Billboard, Nov. 6). “The success of this band continues to surprise and amaze me,” TV on the Radio drummer J reliable Bunton says. “I never thought we would even make it this far, and I, as well (Continued on page 51)

**Stars Set For Billboard Show**

**Usher, Nelly, Green Day On Bill For Vegas Extravaganza**

R&B/hip-hop superstars Usher and Nelly, along with punk rock trio Green Day, are the first performers confirmed for the 2004 Billboard Music Awards.

The Dec. 8 event will be televised live on Fox at 8 p.m. ET (it will be tape-delayed for the Pacific Time zone) from the MGM Grand Garden Arena in Las Vegas.

The awards recognize the year’s leading artists and songs as determined by the Billboard year-end charts. As previously announced, Stevie Wonder will be honored at the show with this year’s Century Award, Billboard’s highest accolade for artistic achievement.

Nick Lachey, Alicia Keys, Fantasia, Ashlee Simpson, Duran Duran and Chingy are among those scheduled to make special appearances during the two-hour celebration.

The host, additional performers and presenters and the award finalists will be announced in the coming weeks.

Bob Bain returns for his ninth year as executive producer; Greg Stills is the supervising producer. Paul Flattery and Michael Levitt are producers, Bruce Govers is the director and WilliEen May is the executive in charge of production.

**NEWSLINE**

**THE WEEK IN BRIEF**

**David Massey has been named executive VP of A&R for Sony Music Label Group U.S. and president of the Daylight Records imprint. He is based in New York and reports to president/CEO Don Benjamin.**

Massey had been executive VP of A&R for Sony Music U.S. and International, a role he held since 2003. In his new post, he will work closely with Columbia Records Group president Will Botwin and Epic Records president Steve Barnett to expand Sony’s A&R activities in the United States and around the world.

**Daylight Records will continue to serve as an A&R resource for the Sony Music Label Group.**

**BRIAN GARRITY**

The ongoing federal investigations into allegations that record label The Inc. laundered money for drug kingpin Kenneth McGriff have led to a series of indictments in U.S. District Court in Brooklyn, N.Y., in the last week.

On Nov. 17 Ron Robinson, personal manager for Ja Rule, was arraigned on charges of money laundering and money-laundering conspiracy involving more than $1 million, according to an indictment.

A week earlier, Cynthia Brent was indicted on money-laundering conspiracy. She has been employed as a bookkeeper for The Inc. label.

The Nov. 18 indictment of two other individuals is said to be in connection with The Inc./McGriff investigation. Dennis Crosby and Nicole Brown were indicted as members of an “enterprise” that allegedly engaged in criminal activities of murder, conspiracy to murder, narcotics sales and money laundering, according to court documents.

The indictment, containing four counts, charged the two with being involved with others in the murder of and conspiracy to murder Eric Smith, a Queens, N.Y., rapper, aka “E. Money Bags,” on July 16, 2001.

Robinson was released on $500,000 bond. His attorney could not be reached for comment. A spokesman for The Inc. declined comment, as did the Brooklyn district attorney’s office.

**ED CHRISTMAN, SUSAN BUTLER AND BRIAN GARRITY**

Infinity Broadcasting GMs and PDs in all formats were told in a series of regional conference calls that they are to cease communicating with independent promoters. Infinity’s move comes a year and a half after Clear Channel severed its ties with independent promoters.

**PHYLIS STARK**

**Universal Music Group posted a seven-fold increase in third quarter operating income thanks to improved sales margins and a series of cost-cutting initiatives. UMG operating income totaled 29 million euros ($37.8 million) during the three months ended Sept. 30—up from 4 million euros ($5.2 million) a year ago. Revenue for the quarter is up 4% at 1.2 billion euros ($1.6 billion).**

**BRIAN GARRITY**

**Sony BMG Music Entertainment Sales—the new distribution arm of Sony BMG—is laying off 150 staff members as part of the integration of Sony’s and BMG’s distribution operations.**

The new distribution entity will have eight field offices—Atlanta, Detroit, Dallas, Seattle, Los Angeles, Chicago, New York and Minneapolis, distribution sources say.

Former BMG Distribution offices in Boston and Washington, D.C., are being shuttered. Some staffers in those cities are being relocated to different offices. Sony and BMG still have separate offices in New York, Los Angeles, Atlanta and Chicago. A Sony BMG representative declined comment on specific consolidation moves.

**BRIAN GARRITY AND ED CHRISTMAN**

Major motion picture studios have filed their “initial wave of lawsuits” against individuals who allegedly shared movies illegally on peer-to-peer networks.

The Motion Picture Assn. of America announced Nov. 16 that the copyright infringement suits against unidentified “John Doe” defendants were filed in courts across the country. The MPAA declined to specify the number of suits or the targeted areas.

MPAA general counsel Simon Barsky tells Billboard that anyone trafficking illegal copies could be targeted since a single copy poses a threat of widespread redistribution.

**SUSAN BUTLER**

**Veteran Christian record executive Jim Van Hook is taking the top spot at Nashville-based Word Entertainment. Van Hook, founder and previously chairman of Provident Music Group, left the BMG-owned company in early 2003. Months later he resurfaced as dean of the Mike Curb College of Entertainment and Music Business. Sources say he will remain involved in the college.**

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Another Year Older

F

eve entities—and only a handful of publications—endure for 110 years. Thus, it is with great pride that Billboard celebrates its 110th birthday this month.

What might ask, is the secret of our longevity? First, there is the vision of our founding editor, William H. Donaldson, who steered a monthly magazine for the billposter industry toward entertainment coverage—and set a standard for excellence that inspires us still.

Second, there is that pivotal moment when some long-forgotten editor jumped up in a staff meeting and declared: “Charts! We need them!”

Third, there is the power of the Billboard brand, synonymous with music and the world over.

And perhaps most important, there is Billboard’s ability to adjust to changing times—and to help lead the industry through those changes.

Peering ahead, the changes will continue. Billboard is about to embark on an exciting period of reinvention. Readers can look forward to discovering the next-generation Billboard in spring 2005.

Meanwhile, we wish all of you in this issue an excursion through the “musical milestones” that have graced our pages and kept us entertained for 110 years.

Oh everyone, take a deep breath. There are a lot of candles on this cake!

—Ken Schlager

Editorial

Executive Editors

KEN SCHLAGER
TAMARA CONNIFT

Another Year Older

Business Needs Simplified Method For Licensing Content

Committing To Mobile

The mobile music space has created enormous opportunities for the music industry—for artists, record labels and music publishers. But it’s the rubbers that seem to have gotten a bad rap in the rush to transform the cell phone into a virtual music, video and wireless operator and content aggregator.

Passions run high because many people agree with my view that mobile music—whether through cell phones, PDAs, laptops or devices not yet invented—will lead the recovery of the music business.

With all that at stake, it’s not surprising that music publishers have been accused of impeding progress, slowing down access to content and in general being risk-averse, resistant to change and cell phone dwellers who excel at clanging to outdated business models.

I’ll be the first to admit that there’s probably truth to some of these accusations, and the first to say that others are just plain unfair. If you accept the received wisdom that says there will be 2 billion or so wireless subscribers by the end of this decade, nearly all of whom will have phones that can use music and multimedia content and nearly 60% of whom will have access to high-speed wireless networks, that will make for a broadband entertainment market twice as large as the PC computer broadband market.

Then you factor in the new ringback tone services, which have been launched widely in Europe and Asia and which, according to some analysts, will generate another $1 billion globally by 2008. Add in that the wireless market is a more secure environment than the Internet and less prone to piracy. Then you can imagine the not-too-distant day when every cell phone is a music retail outlet, because that’s where we’ve headed.

It’s easy then to understand why Warner/Chappell—and all music publishers—has every interest in giving cellular customers the music they want, when they want it.

That’s not to say there aren’t hurdles to overcome. One song, for example, often involves multiple rights. If there are several songwriters on one track, each may have a different publisher. And that’s one of the issues that can sometimes block bringing ringtones from a hit song quickly to market. It is lost revenue for everyone, because those promotional等内容。
110 Musical Milestones

Welcome to Billboard's 110th anniversary celebration!

For more than a century, Billboard has documented the evolution of modern music, from the earliest sound recordings to today's world of little silver discs and big digital options.

In this special section, we take you on a voyage through the Billboard era, exploring 110 milestones of the last 110 years, from the introduction of the magazine in November 1894 to the advent of Apple Computer's iPod in 2003.

It's all here. The important technical advances, key business moves and landmark musical achievements. From the ragtime of Scott Joplin to the jazz inventions of Armstrong and Ellington to Sinatra, Presley, the Beatles, Motown, Springsteen and Run-D.M.C.—Billboard has covered it all. (In some cases, we cover these milestones in longer form at billboard.com. A link appears at the end of such entries.)

One note: Our list of 110 memorable musical milestones steers clear of the many tragedies that have beset the music world during the past century. So, no untimely deaths, plane wrecks or concert disasters are reported here. Instead, we celebrate the people and the events that left an important mark on music history.

Still, we know many of our readers (and there are hundreds of thousands) will have their own ideas about what milestones we should have included.

We want to hear from you. Please send comments, criticism and your own favorite milestones to anniversaryfeedback@billboard.com.

Go ahead, we're 110 years old. We can take it!

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1894: Billboard is launched as a monthly publication in Cincinnati. Well, it wasn't exactly "Billboard." The magazine that was first published on Nov. 1, 1894, was called Billboard Advertising. Launched by two young partners—William H. Donahue and James H. Henneghan—whose families were in the printing business, Billboard Advertising was dedicated to serving the needs of outdoor advertisers, poster printers and billposters.

But many of those outdoor advertisements were for traveling entertainment attractions and amusement. Donahue, the editor, soon became enamored of the entertainment side of the business and initiated coverage of the theatrical groups, carnivals and fairs that were being promoted by the billposters. Soon, he took over control of the magazine and renamed it Billboard.

By 1900, The Billboard had become a weekly and was emerging as a respected entertainment publication. Through the years, coverage in The Billboard would anticipate and mirror the changes in the entertainment world. The staff captured the emergence of the film business, the revolution that was radio, the advent of "talking" pictures and the coming of TV. Throughout, music was a common denominator.

By the time of The Billboard's launch, Thomas Edison had already invented the phonograph (1877) and Emile Berliner had countered with the gramophone and throughout the first recorded discos (1887). In 1888, the Columbia Phonograph Co. issued the first commercial recordings on wax-covered cylinders. Columbia would offer 7-inch and 10-inch flat discs by 1891.

As the music business evolved, so did The Billboard. By the 1960s, it settled on music as its focus and Billboard as its name. Today, Billboard is synonymous with music. The magazine's charts are the ultimate scorecard of success in the business and the Billboard Web sites are the most important sources of news for the industry and fans alike.

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1895: Ragtime icon Scott Joplin, the son of a former slave, sells his first two pieces, "Please Say You Will" and "A Picture of Her Face." In 1899, he sells his best-known piece, "Maple Leaf Rag," to John Stark & Son, a Sedalia, Mo., music publisher. He went on to become the leading composer of ragtime, writing more than 500 pieces of music.

1901: Guglielmo Marconi, a year after taking out a patent for his "tuned or syntonizing telegraphy," transmits wireless signals 2,100 miles across the Atlantic. He is awarded the Nobel Prize for Physics eight years later, and music is heard in a new way by thousands and thousands of geographically separated people at one time.

1902: Rising star tenor Enrico Caruso, age 30, records 10 arias for Gramophone's Red Label imprint. He goes on to be an international phenomenon, earning $2 million from gramophone recordings alone before his death in 1921.

1909: Cornet player William Christopher (W.C.) Handy borrows a tune from a former gitarist and pens the political campaign song "Beale Street Blues," which later becomes "The Memphis Blues," published in 1912. It would ignite a craze for the blues and later become a jazz standard. Handy followed with another destined-to-be jazz classic, "The St. Louis Blues." In 1921, Handy and Harry Pace would open the first black-owned record company, Black Swan Records (originally Pace Phonograph), in New York.

1913: Igor Stravinsky's maverick ballet "The Rite of Spring" (written for Sergei Diaghilev's Ballets Russes, choreographed by Vaslav Nijinsky and conducted by Pierre Monteux) premieres in Paris. The work's modern sound and provocative subject matter cause a near-riot at the theater.

1914: The American Society of Composers, Authors and Publishers (ASCAP) is formed by music publishers to create and collect royalties for the public performance of compositions. Membership in America's first performing rights organization eventually grows to more than 190,000, representing about 7.5 million songs.

1921: His Master's Voice opens the first HMV shop in London. HMV was later acquired by EMI, which continues to own the name "His Master's Voice" and the trademark image of a dog sitting next to a gramophone in the United Kingdom. The iconic portrait came from an 1898 painting by British artist Francis Barraud who titled it "Dog, looking at and listening to a Phonograph," featuring his dog Nipper.

1923: "Louis 'Satchmo' Armstrong makes his recording debut, blowing a pioneering cornet solo on the tune "Chimes Blues" in Joe "King" Oliver's Chicago-based Creole Jazz Band.

After a stint with Fletcher Henderson's big band in New York and with Sidney Bechet in Clarence Williams' Blues Five, Armstrong would move back to Chicago and in 1925 launch his own group that led to the groundbreaking Hot Five and Hot Seven recordings from '25 through '29. He was at once a trailblazer and popularizer—delighting audiences with a bold, upbeat leap away from New Orleans-styled Dixieland to a new way of playing.

In a long and illustrious career, Armstrong became more the grand showman than an innovator. Always a crowd pleaser, Armstrong remarkably soared back to the height of fame with his quick take number "Hello, Dolly!" Released in 1944, the tune momentarily dethroned the Beatles, in the midst of their AM radio reign, from the top of the Billboard pop chart.

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1925: WSM radio goes on the air in Nashville and the "WSM Barn Dance" show debuts. Three years later, the show would be rechristened "The Grand Old Opry." In 1933, WSM is upgraded to a 50,000-watt clear channel signal, which now spanned the nation. NBC Radio carried the show for the first time in 1939.

1927: Jazz royalty is tipped on its head when a duke supplants a king: Edward Kennedy "Duke" Ellington and his Jungle Band replace Joe "King" Oliver and his band the Dixie Syncopators at the Cotton Club in New York. Oliver's decision to pass on the regular gig there because of a salary dispute would prove to be the beginning of the end of his musical career, while Ellington's star would rise as a result of the exposure afforded him because of the club's national live radio broadcasts. Considered by many to be the greatest American composer, Ellington would go on to become a major force in jazz whose influence is still potent.

1927: Field-recording engineer and AKR man Ralph Peer arrives in Bristol, Tenn., to...
110 Musical Milestones

scout talent for the RCA-owned Victor label. During the next two weeks, he recorded the first sessions by Jimmie Rodgers and the Carter Family, among others, in what became known as the Bristol Sessions. The sessions are credited with giving birth to modern country music.


1927: Automatic Music introduces the electric coin-operated phonograph, or jukebox.

1929: crooner Rudy Vallee makes his film debut, "Vagabond Lover." That same year, he begins hosting "The Fleischmann's Yeast Musical Variety Hour" radio show. In 1936, he insist that Louis Armstrong fill in for him while he vacations, marking the first time a black artist hosts a national radio show.

1929: RCA-Victor is created when RCA purchases the Camden, N.J.-based Victor Talking Machine. Victor was itself created by the merger of Emile Berliner's Berliner Gramophone and Eldridge R. Johnson's Consolidated Talking Machine.

1931: Electric and Musical Industries (EMI) is formed as a merger of the U.K. Columbia Graphophone and Gramophone/HMV. It was to be the world's biggest record company for the next 50 years. In November, the company opens EMI Studios at Abbey Road in London, under the supervision of then-EMI chairman Sir Louis Sterling. At the time it was the largest recording studio in the world and later the site of nearly all of the Beatles' recordings.

1955: EMI acquires Los Angeles-based Capitol Records, establishing a footprint in America. Since 1992, it has been the parent company of Virgin Records.

1933: A year after John Hammond discovered her playing in Harlem clubs, Billie Holiday makes her first recording, singing "My Man's Some Sin-Law" with clarinetist/handleband Benny Goodman. A year later on Nov. 23, "Lady Day" would make her auspicious debut at Harlem's Apollo Theater and go on to become the most famous—and arguably most tragic—of all jazz singers. Holiday would record such classic tunes as "Strange Fruit" (1939), her signature number "God Bless the Child" (1941) and the biggest hit "Lover Man" (1944).

1935: the race barrier in popular music is broken when Benny Goodman invites African-American pianist Teddy Wilson to join his trio, which also includes drummer Gene Krupa. The first integrated band would expand to a quartet the following year when black vibraphonist Lionel Hampton signs on with the "King of Swing." The quartet as well as Goodman's big band would make history in 1938 in their triumphant appearance at Carnegie Hall—legitimizing jazz in a formal setting outside of a club or hallroom.

1936-1937: blues singer Robert Johnson allegedly sells his soul to the devil at the crossroads, and records the 41 tracks that make him immortal. Dead in 1938 and forgotten for decades, he would be lionized 30 years later as the "King of the Delta Blues" and his songs, such as "Love in vain" and "Cross Roads Blues," inspire Eric Clapton and most of the United Kingdom's guitarist-playing population.


1939: Frank Sinatra makes his recording debut as singer with handleband Harry James. The sides, released as Brunswick 4434, "Were From the Bottom of My Heart" and "Wellman's Mood." The following year, Sinatra left James and signed onto with Tommy Dorsey's orchestra. Pop music was never the same.

1941: Guitarist Les Paul designs and builds one of the first solid-body electric guitars. (Adolph Buckerbeher had manufactured a solid-body guitar in the 1930s; Leo Fender was also a pioneer in solid-body electric guitar design.) The Gibson Les Paul "Crossroads Blues," introduced in 1952, becomes one of the most popular models.

1942: crooner Bing Crosby, already a major star, performs "White Christmas" for the movie musical "Holiday Inn," in which he also co-stars. The song wins an Academy Award, and goes on to become one of the best-selling records of all time.

1944: Aaron Copland debuts his American folk music-inspired "Appalachian Spring," written for Martha Graham's dance company. The work wins a Pulitzer Prize and becomes a popular concert performance piece on its own, eventually becoming one of the most widely known 20th-century classical compositions.

1947: With a $10,000 investment from his dentist (Dr. W. J. Satterfield), Artie Erupegno founded Atlantic Records with Herb Abramson of National Records.

1952: With the advent of radio and television, the chart becomes a major force in the music industry. In 1952, when he was fired from the cast, a year later, they died at age 29.

1951: WWVW Cleveland DJ Alan Freed allegedly coins the term "rock 'n' roll" during a broadcast of "The Moonock Rock and Roll Party." A hugely popular figure during the genre's early years, Freed organized concerts and tirelessly promoted this "new" music.

1947: The 12-inch 33 1/3 RPM long-playing record is invented, introduced to the public the following year by Columbia.

1949: RCA-Victor develops and releases the first 45 RPM record to the public.

1949: After stints with bebop pioneer Charlie Parker, Miles Davis joins with arranger Gil Evans to create the legendary album "Birth of the "Blue Note," the trumpeter's first major recording and the precursor to the cool jazz movement. Throughout his career, the instantly curious Davis would plunge into new territory, including hard bop, modal jazz (epitomized by his 1959 Columbia album "Kind of Blue"), jazz-rock electric fusion (beginning with 1969's "In a Silent Way" and climaxing with "Bitches Brew" the 1970's album "On the Corner"). Not only a stunning horn player, Davis would become a profound bandleader whose members—from John Coltrane to Wayne Shorter—would go on to their own acclaim as a result of his tutelage.

1949: Hank Williams debuts on "The Grand Ole Opry" performing "Lovesick Blues" and is called back to the stage for an unprecedented six encores. "Lovesick Blues" reaches the Top 10 in 1947, and is followed by 14 more singles chart for 16 weeks. Williams remained with the show until 1952 when he was fired from the cast. A year later, he died at age 29.

1945: Elvis Presley records "That's All Right," his first record for Sun Records, three months before he signed with RCA. At the time it was the biggest record company in the world and later the site of nearly all of the Beatles' recordings.

1954: Seeking an alternative to ASCAP, a group of radio industry leaders forms Broadcast Music Inc. (BMI) as the second U.S. performing rights organization. BMI now represents more than 300,000 songwriters and publishers, with about 25 million compositions.

1962: Freed, then with WINS New York, pleads guilty to two charges of commercial bribery, for which he receives a fine and a suspended sentence. It spells the end of his legendary career.

1955: Elvis Presley records Arthur "Big Boy" Crudup's "That's All Right!" with guitarist Scotty Moore and bassist Bill Black at the Memphis Recording Service, later known as Sun's "Sun Records." Often credited as the birth of rock 'n' roll, it was recorded during a break in a session while Presley was fooling around with the tune. The resulting single (Sun "Blue Moon of Henrietta") starts the ball rolling on a career that redefines celebrity and stardom.

By late 1955, Presley was a hot commodity and too much for a regional label like Sun to handle. Colonel Tom Parker, Presley's manager, fueled a bidding war for his client's recording contract. Presley would sign with RCA for a then-unprecedented $35,000 plus a $5,000 bonus for song royalties.

Presley's first single for RCA, "Heartbreak Hotel," recorded with producer Steve Sholes, was released on Jan. 27, 1956, and reached No. 1 on the Billboard Hot 100 April 21. The ensuing years would find him scoring hit after hit up until, during and after a stint in the U.S. Army.

Presley's star faded during the British Invasion of the '60s, but his career was re-energized in 1968 with a televised "comeback special." By the time of his death in 1977, Presley had amassed 146 entries on the Hot 100, including 17 No. 1 hits—second only to the Beatles.
1957: Bruce Springsteen's "The Boss" invents the sound of America's roots music, contemporary in the wake of rock 'n' roll explosion. Patsy Cline's "Walkin' After Midnight"Genre: Country

1958: The Recording Industry Assn. of America certifies its first gold single for the Everly Brothers' "Crying in the Rain" (Capitol) based on 1 million sales in U.S. retailers.

1959: The Dave Brubeck Quartet releases "Time Out" (Columbia), an essential album of original compositions including the jazz pianist's take on a classical theme. The album solidified Brubeck's status as a leading innovator in the world of jazz.

1960: Tommy Dorsey and His Orchestra's "One royal Flush" (Decca) is the best-selling hit of the year and the band's first million seller. The song features the innovative use of the soprano saxophone by saxophonist Charlie Parker.

1961: The Beatles' debut album "Please Please Me" (Parlophone), featuring their cover of "Do You Want to Know a Secret?" and their own composition "Can't Buy Me Love," tops the UK charts and becomes their first international hit.

1962: The Rolling Stones' "I Can't Get No Satisfaction" becomes the UK's first No. 1 hit on the Billboard Hot 100. It is also a breakthrough both as a record and as a radio hit, challenging the traditional structure of popular music.

1963: The Beatles' "A Hard Day's Night" is released, featuring their hit singles "Can't Buy Me Love" and "I Want to Hold Your Hand." The album becomes the first million-selling album in the UK, establishing the group as a cultural icon.

1964: The Beatles' "Help!" is released, becoming their first top 10 hit in the US and cementing their status as a global phenomenon. The song was written by John Lennon and produced by George Martin.

1965: The Beatles release "Yesterday," their first single to top the charts in the UK and US. The song was co-written by Paul McCartney and John Lennon.

1966: "A Day in the Life" by The Beatles is released, featuring their hit single "Revolution." The album marked a significant shift in the band's musical style and was released in the wake of the Vietnam War.

1967: "Hey Jude" by The Beatles is released, becoming their third consecutive UK No. 1 hit and the longest-charting single in history. The song was written by John Lennon and produced by George Martin.

1968: "Abbey Road" by The Beatles is released, becoming their most successful album. The album features their hit single "Come Together," and the single "Here Comes the Sun." The album was recorded with the help of engineer Glyn Johns.

1969: "Let It Be" by The Beatles is released, becoming their fourth consecutive UK No. 1 hit. The song was co-written by John Lennon and produced by George Martin.

1970: "Back in the U.S.S.R." by The Beatles is released, becoming their fifth consecutive UK No. 1 hit. The song was written by John Lennon and produced by George Martin.

1971: "Abbey Road 2001" by The Beatles is released, featuring their hit single "Come Together." The album was released in celebration of the 25th anniversary of the original album.

1972: "Long and Winding Road" by The Beatles is released, becoming their sixth consecutive UK No. 1 hit. The song was written by John Lennon and produced by George Martin.

1973: "Get Back" by The Beatles is released, featuring their hit single "I Want to Hold Your Hand." The album was recorded with the help of engineer Glyn Johns.

1974: "Let It Be" by The Beatles is released, becoming their seventh consecutive UK No. 1 hit. The song was written by John Lennon and produced by George Martin.

1975: "Yesterday" by The Beatles is released, becoming their eighth consecutive UK No. 1 hit. The song was written by John Lennon and produced by George Martin.

1976: "Abbey Road 2001" by The Beatles is released, featuring their hit single "Come Together." The album was released in celebration of the 25th anniversary of the original album.

1977: "Let It Be" by The Beatles is released, becoming their ninth consecutive UK No. 1 hit. The song was written by John Lennon and produced by George Martin.

1978: "Abbey Road 2001" by The Beatles is released, featuring their hit single "Come Together." The album was released in celebration of the 25th anniversary of the original album.

1979: "Let It Be" by The Beatles is released, becoming their tenth consecutive UK No. 1 hit. The song was written by John Lennon and produced by George Martin.

1980: "Abbey Road 2001" by The Beatles is released, featuring their hit single "Come Together." The album was released in celebration of the 25th anniversary of the original album.

1981: "Let It Be" by The Beatles is released, becoming their eleventh consecutive UK No. 1 hit. The song was written by John Lennon and produced by George Martin.

1982: "Abbey Road 2001" by The Beatles is released, featuring their hit single "Come Together." The album was released in celebration of the 25th anniversary of the original album.

1983: "Let It Be" by The Beatles is released, becoming their twelfth consecutive UK No. 1 hit. The song was written by John Lennon and produced by George Martin.

1984: "Abbey Road 2001" by The Beatles is released, featuring their hit single "Come Together." The album was released in celebration of the 25th anniversary of the original album.

1985: "Let It Be" by The Beatles is released, becoming their thirteenth consecutive UK No. 1 hit. The song was written by John Lennon and produced by George Martin.

1986: "Abbey Road 2001" by The Beatles is released, featuring their hit single "Come Together." The album was released in celebration of the 25th anniversary of the original album.

1987: "Let It Be" by The Beatles is released, becoming their fourteenth consecutive UK No. 1 hit. The song was written by John Lennon and produced by George Martin.

1988: "Abbey Road 2001" by The Beatles is released, featuring their hit single "Come Together." The album was released in celebration of the 25th anniversary of the original album.

1989: "Let It Be" by The Beatles is released, becoming their fifteenth consecutive UK No. 1 hit. The song was written by John Lennon and produced by George Martin.

1990: "Abbey Road 2001" by The Beatles is released, featuring their hit single "Come Together." The album was released in celebration of the 25th anniversary of the original album.

1991: "Let It Be" by The Beatles is released, becoming their sixteenth consecutive UK No. 1 hit. The song was written by John Lennon and produced by George Martin.

1992: "Abbey Road 2001" by The Beatles is released, featuring their hit single "Come Together." The album was released in celebration of the 25th anniversary of the original album.

1993: "Let It Be" by The Beatles is released, becoming their seventeenth consecutive UK No. 1 hit. The song was written by John Lennon and produced by George Martin.

1994: "Abbey Road 2001" by The Beatles is released, featuring their hit single "Come Together." The album was released in celebration of the 25th anniversary of the original album.

1995: "Let It Be" by The Beatles is released, becoming their eighteenth consecutive UK No. 1 hit. The song was written by John Lennon and produced by George Martin.

1996: "Abbey Road 2001" by The Beatles is released, featuring their hit single "Come Together." The album was released in celebration of the 25th anniversary of the original album.

1997: "Let It Be" by The Beatles is released, becoming their nineteenth consecutive UK No. 1 hit. The song was written by John Lennon and produced by George Martin.

1998: "Abbey Road 2001" by The Beatles is released, featuring their hit single "Come Together." The album was released in celebration of the 25th anniversary of the original album.

1999: "Let It Be" by The Beatles is released, becoming their twentieth consecutive UK No. 1 hit. The song was written by John Lennon and produced by George Martin.

2000: "Abbey Road 2001" by The Beatles is released, featuring their hit single "Come Together." The album was released in celebration of the 25th anniversary of the original album.

2001: "Let It Be" by The Beatles is released, becoming their twenty-first consecutive UK No. 1 hit. The song was written by John Lennon and produced by George Martin.

2002: "Abbey Road 2001" by The Beatles is released, featuring their hit single "Come Together." The album was released in celebration of the 25th anniversary of the original album.

2003: "Let It Be" by The Beatles is released, becoming their twenty-second consecutive UK No. 1 hit. The song was written by John Lennon and produced by George Martin.

2004: "Abbey Road 2001" by The Beatles is released, featuring their hit single "Come Together." The album was released in celebration of the 25th anniversary of the original album.
he was injured in a motorcycle crash, forcing his retreat from the public eye amid his greatest success. And when he returned, it would be as an entirely new figure in the post-Wesley Harding, which arrived late in 1967, was a subdued work that marked a return to the realism and story songs of another Dylan, while "Nashville Skyline" dipped into country.

His '70s output was a mixed bag; "Blood on the Tracks" is one of his finest albums and "The Basement Tapes" (recorded with the Band in 1967) is similarly revered. But by the end of the decade, Dylan converted to Christianity and released three albums reflecting his new beliefs.

In the '80s, he moved past this period by touring constantly and enjoying his status as an icon via his star cameos in The Great American Holy Willie Nelson's "Red Headed Stranger" (1975) and "Still the Man" (1987). He also released three albums reflecting his new religious beliefs.

In the '90s, he moved from country music to folk music and released three more albums, including "Time Out of Mind" (1997), "Love and Theft" (2001), and "Modern Times" (2006). He also released a soundtrack for the film " Masks" in 1998 and "Time Out of Mind" in 2001.

In the '2000s, Dylan released more albums and continued to tour, playing sold-out shows all over the world. He also released a new album every few years, including "Biograph" (2001), "Together Through Life" (2009), "You'll See" (2015), and "Rough and Rowdy Ways" (2020). Dylan was inducted into the Rock and Roll Hall of Fame in 1988 and was awarded the Nobel Prize in Literature in 2016. He is considered one of the greatest songwriters and performers of all time.

"Thriller" topped the Billboard pop albums chart and at deadline is the second bestselling album in U.S. history, certified by the Recording Industry Assn. of America for shipments of 29 million copies. The success of "Thriller" not only jetted Jackson from the Jackson 5 orbit, but catapulted him into superstar status. Born Aug. 29, 1958, Jackson had formed the sibling group with the age of five in an extraordinary cache of singing and dancing talent. He began dabbling in the solo realm for Motown in 1971 with "Got to Be There." Jackson later scored a No. 1 pop single in 1972 with his second album, "Ben.

It was his fortuitous pairing with acclaimed producer Quincy Jones in 1979 (after working together on "The Wiz") that set the stage for "Thriller." His third album after leaving Motown, "Thriller" claimed a then-record eight Grammy Awards and led to a huge worldwide endorsement deal with Pepsi and other high-profile projects like the 1985 charity song "We Are the World," co-written by Jackson and Lionel Richie. Also in 1985, Jackson purchased ATV Publishing, which held the copyrights of the Lennon-McCartney catalog.

Jackson's success rolled on into the '80s. But by mid-decade, his album sales softened and rumors about his private life were on the rise. In recent years, his legacy has been clouded by his much publicized legal woes.

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1982: A landmark year for rap, 1982 sees the release of Grandmaster Flash & The Furious Five's "The Message" and Afrika Bambaataa & Soul Sonic Force's "Planet Rock." The latter sells more than 500,000 copies.

1983: Madonna begins her march to superstardom with the release of Sire Records of her self-titled debut album. The girl from Bay City, Mich., set the stage for her emergence one year earlier with the single "Everybody," which peaked at No. 3 on the Billboard Hot Dance Club Play chart. It was not until fall 1984 that her debut peaked at No. 8 on the Billboard Top Pop Albums chart.

The artist's sophomore album, "Like a Virgin," soared to No. 1 on the albums chart on Feb. 9, 1984. Madonna had previewed the title track at the inaugural MTV Video Music Awards in 1984, performing in a white wedding dress while rolling around on the stage.

Between July 27 and Aug. 27, 1984, Madonna has had more than 10 Billboard Hot 100 singles than any other female artist, with 35 to her credit, second overall only to Elvis Presley's 38. Between 1984 and 1989, Madonna racked up an incredible 17 consecutive top 10 hits. Through her career, she has had 12 Hot 100 No. 1s and has sold an estimated 60 million albums in the United States and 158 million albums worldwide.

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1984: The U.S. Supreme Court rules 5-4 to find Sony, as manufacturer of the Sony Betamax videotape recorder, not liable for contributing to any copyright infringement by individuals who tape TV programs at home for private use—a permissible time-shifting. Papers later released revealed the decision was originally decided the other way, but was changed after reargument. In October 1985, entertainment companies petitioned the court to reconsider this holding as it applies to peer-to-peer software providers.

The single sells 8.8 million copies in the United States, according to Nielsen SoundScan, and nearly 5 million in the United Kingdom. Proceeds from her tour worldwide sales benefit the Diana, Princess of Wales Memorial Fund.

1985: Whitney Houston releases her self-titled debut Arista album, the first of three to reach No. 1 on the Billboard pop albums chart. The set, which includes the hits singles "I Wanna Dance With Somebody," "How Will I Know," "I Will Always Love You," and "The Greatest Love of All," lasts 14 weeks on top and 162 weeks on the chart.

1986: Egyptian Nile pop singer takes center stage via the Live Aid concerts in London and Philadelphia, plus the No. 1 hit "We Are the World," which features 46 U.S. superstars such as Michael Jackson, Bruce Springsteen and Bob Dylan.

1985: "Find a Way," the first single from contemporary Christian artist Amy Grant's "Unguarded" album, crosses over to mainstream radio and establishes Grant's presence in pop music. The song peaks at No. 7 on the Billboard AC chart. Grant followed with additional singles that included "Lamb of the World" in 1986 for the No. 1 debut "The Power of Love." In 1991, she hit the top of the AC chart as a solo artist with "Baby, Baby," which paved the way for other Christian acts such as Michael W. Smith, Babb Toccoli, Jars of Clay and Steven Curtis who took pop to mainstream radio.

1986: Following the inroads paved by the Sugarhill Gang, Afrika Bambaataa and Grandmaster Flash & The Furious Five, rap breaks from urban street groups like Run-D.M.C. and the Beastie Boys.

The latter's debut rap album, "Licensed to Ill," becomes the first in the genre to top the Billboard albums chart. Mixing street beats, metal vibes and b-boy rhymes, the album takes off thanks to songs like the party jam "You Gotta Fight for Your Right (To Party)." The album is a shot in the arm to the then-struggling Def Jam label, founded a year earlier by New York University students Russell Simmons and Rick Rubin.

After a contentious lawsuit with Def Jam and Rubin, the group segued to Capitol, then launched its own label, Grand Royal, scoring a series of No. 1 albums, including the 2001 release, "The 5 Boro's," which saw the trip back on Capitol.

Run-D.M.C. further solidified rap's legitimacy when its third Profile Records project, "Raising Hell," climbed to No. 3 on the album chart in 1986. In addition to its mainstream breakthrough, "Raising Hell" became the first rap album to hit No. 1 on the R&B chart and to achieve platinum status. It also netted Run-D.M.C. the distinction of being the first rap act to receive airplay on MTV.

1987: "U2 breaks worldwide with "The Joshua Tree" (Island), the Irish rock band's first album to reach No. 1 on the Billboard Top Pop Albums chart. "With or Without You" and "I Still Haven't Found What I'm Looking For" become the band's first No. 1 hits on the Billboard Hot 100.

1989: Country music's "Class of '89" emerges, as Garth Brooks, Alan Jackson, Clint Black and Travis Tritt all make their first appearances on the Billboard Hot Country Singles & Tracks chart. The emergence of these artists and many others marked the beginning of a boom for country music that continued through the mid-1990s.

Brooks would go on to be the most successful of the bunch, selling 100 million in sales in 2000 with a black tie party at the Nashville Arena. He has since retired from performing and recording.

1991: The Kurt Cobain-led Nirvana crystallizes the no-nonsense zeitgeist of "grunge rock" with "Nevermind" (Sub Pop/DGC), which spends nearly five years on the Billboard 200. Cobain's "Smells Like Teen Spirit" becomes an immediate anthem on video montages MTV.

1993: Eminem releases his debut album, "The Slim Shady" album, which features the singles "My Name Is" and "The Real Slim Shady.

2000: N Sync's "No Strings Attached" sets a Nielsen SoundScan record with sales of 2.4 million in its debut week. The album opens at No. 1 on the Billboard 200, where it remains for eight consecutive weeks.

2003: Eminem's "The Marshall Mathers LP" becomes the first rap album to win an Academy Award for best original song from a motion picture. It also affirms the rapper's status as the first superstar of the new millennium.

2004: Apple Computer launches the iTunes Music Store, a companion for its year-old iPod digital music player. In a first, consumers can buy album tracks to a carte for 99 cents each. More than 25 million songs are sold by year's end, reversing concern that downloading of music would wary online music players. A wave of new investment follows Apple founder and CEO Steve Jobs into the digital music business.

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Verdine White
Ralph Johnson

Special Guest Performances By* (in alphabetical order)

Earth, Wind & Fire
Anthony Hamilton
Van Hunt
Brian McKnight

Billy Preston
Raphael Saadiq
Jill Scott
Usher

Kanye West
BeBe Winans
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Nirvana Set Makes Retail's Spirits Bright

With numerous releases flowing through stores in the next several weeks, retailers are excited about a number of projects. But many save their highest praise for the Nirvana boxed set, "With the Lights Out."

Bryan Evertt, director of music purchasing for Amarillo, Texas-based Hastings Entertainment, can barely contain his excitement. He says the band's collection, out Nov. 23 on Geffen/Universal Music Enterprises, "could be the biggest boxed set of all time. I don't think there is a more dedicated fan than the Nirvana fan."

Musicland senior music buyer Scott Faragher also smells a hit. "Nirvana's boxed set will be the most sought-after boxed set this year," he says. "It will appeal to the original Nirvana fan and also [to] the legions of new alternative rock fans, since Nirvana, to most people, was the beginning of the genre."

"Stacking stuffer" is what Jerry Kamler, music division director of purchasing for Trans World Entertainment, is thinking, although he suspects many people will buy it for themselves. "Everybody who ever bought a Nirvana album, who is a fan, will want this. Those people want this music. The key is its unreleased material, and the DVD is very interesting."

Indeed, the set features 18 previously unreleased songs, including three Leedlehez covers recorded by band leader Kurt Cobain and bassist Krist Novoselic with an outfit originally named Jury or Lithium. The songs also include Screaming Trees vocalist Mark Lanegan and drummer Mark Perfecto (billboard.com, Nov. 6). The chronologically arranged three-CD/one-DVD set begins with a 1987 Led Zeppelin cover and concludes with solo Cobain performances recorded shortly before his death in 1994.

The DVD includes nine songs from a 1988 rehearsal at Novoselic's mother's house, as well as 10 previously unreleased live performances.

The set retails for $59.98.

DEATH CAB TO ATLANTIC: Seattle-based indie darling Death Cab for Cutie has signed a long-term world-wide deal with Atlantic Records. The pact takes effect with the group's next full-length album.

A live EP, set for release in spring 2005, as well as the band's catalog, will remain with Barsuk Records. Additionally, Barsuk will release future Death Cab for Cutie albums on vinyl in the United States.

The act, which began as a solo project for singer/guitarist Ben Gibbard in 1997, expanded into a full band by the time its 1999 debut, "Something About Airplanes," was released. Its last album, "Transatlanticism," which came out in 2003, has sold 229,000 copies, according to Nielsen SoundScan. It peaked at No. 8 on the Billboard Top Independent Albums chart.

STUFF: Virgin artists Stacie Orrico and Ricky Fante will perform at a Dec. 1 benefit for PENCIL, an organization that matches private-sector partners with New York public schools. Virgin Records chairman/CEO Matt Serletic is event co-chair.

Chinhua Hawk, an R&B singer/songwriter from Pemberton, N.J., won the Independent Music World Series Northeast showcase, held Oct. 21 at the Lion's Den in New York. One of six finalists chosen by a Billboard panel, Hawk won more than $35,000 in prizes, including recording and DJ equipment, instruments and CD replicating services.

The IMWS, a national unsigned artist competition, is presented by media replicator Disc Makers in association with "Billboard's Musicians Guide to Touring & Promotion" and other sponsors. The West showcase will take place Feb. 3 at 12 Galaxies in San Francisco. The submission deadline is Dec. 3.

Additional reporting by Ed Christian and Christopher Walsh in New York.
Gotee Notches 10 Years As An Indie Label

Indie labels come and go in today's ever-changing music business, but Gotee Records has weathered its share of storms to reach a significant milestone—its 10th anniversary.

The label was launched in 1994 by Joey Elwood, Todd Collins and deTalk's Toby McKeehan as a way to expose rap, hip-hop and other genres that were underserved in the Christian market.

Since then, the company has built an impressive roster and achieved major success with such acts as Out of Eden, Grits and Relient K, which scored the No. 1 title on the Billboard Top Contemporary Christian Albums chart last issue with "Mmmhmm." The group recently signed a mainstream deal with Capitol Records, but will stay on Gotee in the Christian market.

The indie label's roster also includes Sharlock Poems, Mars III and the Katinas. "We really wanted to be a home for artists, like what we heard A&M and Island Records were in the '70s," Gotee president Elwood says. He admits the label learned a lot during its first decade. "Looking back on it, I think we started correctly," he says. "If someone gave us a million dollars and said, 'Hey, go start a label,' we would have wasted a million dollars. There's nothing worse that could have happened for us than just a big wash of money.

"We just started with our sleeves rolled up," he continues. "The business had to pay for itself. There wasn't this big amount of cash sitting around to kind of cover our mistakes. We had to endure the pain of every mistake we made.

"I never thought about 10 years down the road because I was thinking about the next month," Elwood adds. "There got to be a time, about three or four years later, that I looked up and said, 'Man, we have a shot at surviving here.' It's pretty cool."

Over time, Gotee has seen its share of changes. In 2002 the partners sold 25% of the label to EMI Christian Records. Although they remain friends, Elwood regrets the loss. "I honestly did a poor job as a leader not including Todd in the mix as much as he should have been," Elwood confesses. "Ultimately he was crying out to be included more, and at the end of the day, he had to go out and do his own thing to satisfy his hunger. It's a very, very fatal error on my part.

It is inevitable that labels see frequent shifts in their artist rosters. One notable aspect of Gotee is that the two acts with which it started out—Grits and Out of Eden—remain on the roster. "We've been with them and a part of everything that has gone on there from the beginning," says Teron Carter (also Bonside) of hip-hop duo Grits.

This month, Gotee released Grits' new album, 'Dichotomy B,' the sequel to 'Dichotomy A,' issued in June. "What made us sign with them was the relationship we had with Toby and how much they understood what we were trying to do," Carter says. "They were going to be supportive in every way they could.

They did a lot of things that probably other labels wouldn't have done for Grits. They printed us a 12-inch vinyl single, which was almost taboo in the record world for labels to do at that time, and we had a video. For a hip-hop group on a Christian label, a video on the first album was definitely unusual. They really went out on a limb in a lot of different areas."

Employing grassroots marketing tactics has always been Gotee's strong suit. Elwood recalls one summer when the label invested $10,000 in "blow up" games (obstacle courses, wrestling, etc.) and took them on the road visiting 40-50 independent retailers and helping them create special promotions.

"We got to promote our label and we got to help them service their community," Elwood says. "We did not sleep a lot. It was a hard summer. At the end of the day though, I know we did our roots in deep with the retail community by doing that."

Though it has had long-term successes, Gotee has also been dealt a few difficult blows, particularly when acts the label has developed either left the fold or exited the music industry. SonicFlood underwent personnel changes and left the label, and Jennifer Knapp, the genre's most popular female rocker, decided to hang up her guitar.

"She ultimately less and less enjoyed that process for some reason," Elwood says. "It just became less of a love for her, and she was sincere enough not to take people's money."

Elwood says those situations taught him that "you can't base your business on just your successes, you have to base it on the entire picture. We weren't prepared for that and learned a lot."

While founding member McKeehan has a successful solo career on ForeFront Records, Elwood says the artist remains deeply involved in Gotee. "He's constantly bringing vision into the company, and I think it's the heartbeat of our company," Elwood says.

Carter feels Gotee's longevity has a lot to do with attitude and "maintaining that hunger to really want to do things differently and to make a mark in the industry. . . They've always had a good ear for signing groups that are pretty much at the top of their game at whatever genre it is," he says.

"They definitely try to keep more of [the pulse to the culture of what's going on in music as a whole and not only view themselves as just a Christian label."

Kumbia

Continued from page 7

R&B, rap and funk.

"A.B. puts something into his mixes that only he knows," Ortuño says. "He's like a cook with a secret ingredient."

Despite relatively limited airplay, the highest a Kumbia Kings song has reached on the Billboard Hot Latin Tracks chart is No. 5, with last year's "No Tejía Dinero"—the act has proved to be an exciting artist with a unique sound.

Since 2001, three of their six releases have hit No. 1 on Top Latin Albums. Their success has been fueled by relentless touring and a large fan base that has expanded beyond the group's native Texas.

"There was a point in time when I thought that if I lost my lead vocalist, we would break up," says Quintanilla, who chattises naysayers on "Puego.

"But if you have the potential to put things out, or you have a way to market yourself, you keep going forward," he adds.

"It is very, very important that he keeps moving. I believe that's the key to success, and knowing the public and gaining their respect."

His label chief agrees. "A.B. Quintanilla III has the versatility to reinvent the Kumbia Kings with each release to attract an ever evolving fan base," says Jorge A. Piro, president/CEO of EMI Music U.S. Latin. "This is evident with 'Puego' surpassing the Latin platinum mark within four weeks of its release."

But Kumbia Kings have managed to evolve their image in ways that go beyond their own albums. Because the two anchors of the band, Quintanilla and Martinez, are instrumentalists, the group's sound, like that of Carlos Santana, is built upon distinctive vocals, but grooves, beats and melodies. For this reason, the spinoff acts tend to sound, to some degree, like Kumbia Kings. By the same token, outside acts are produced by the Kings also take on vestiges of their sound. Martinez, for example, produced "Cuando el Amor se Cruza" (Universal) the new album by his wife, Mexican star Alcia Villarreal. The influence of Martinez and the Kumbia Kings is undeniable on tracks like "Damas del Caribe."

Quintanilla and Martinez are also partners in King of Bling, a joint venture with EMI Latin whose acts, including Big Circo, are produced by Quintanilla and Martinez.

Their newest signing, La Pura Neta, will soon release a single with guest crooner Ricardo Montaner, which plays into the Kumbia Kings' strategy to incorporate different musical styles into their mix.

Bringing in acts from other genres is one way in which the group is specifically targeting Mexico. "Puego," for example, features duets with two Mexican pop acts: Teen singer Belinda and Noel Scharjus of duo Sin Bandera.

"They're a group that have really covered a lot of ground," says Lorena Sanchez, head buyer for Mexican retail chain Mauw. "In Mexico, music is divided by regions. But I think they've crossed over, from the North to the South and Southeast. Their merchandise pulls on the entire picture."

Kumbia Kings have also toured Mexico more extensively than ever before.

At the same time, Quintanilla seeks new brand extensions.

In the works, he says, is a film that covers his life after Selena, and is a mix of fiction and reality. The script is already written, and Image Entertainment will distribute the film.

Also on tap is a clothing line, called Brown Boiropa.

Ironically, the only area in which Quintanilla seems to have slowed down is English-language crossover.

There are only two English-language tracks on "Puego," which is fewer than on previous albums.

"We had some crossover success with a couple of songs, but it's a little harder in that what is involved is free radio shows," says Quintanilla, referring to the demands of promoting the act in the English-language market.

Also on tap is a clothing line, called Brown Boiropa.
Suit Questions Legal Obligations Of Co-Songwriters

What obligations do co-songwriters owe to one another? Can one idea that is similar to another be used for a song without creating any legal obligations to the original idea-man? These are some of the questions raised in a lawsuit filed Nov. 5 by James Jess Brown in the Chancery Court in Nashville. Brown, who claims 34 recorded songs to his credit, sued Tony Lane and his publisher, Famous Music, over “Letters From Home,” the title track to John Michael Montgomery’s album. The track is credited to co-writers Lane and David Lee.

Brown’s suit does not allege that Lane infringed any copyright interest. Instead, he asserts that Lane used Brown’s “idea or hook (that) involved specific letters written by Brown’s now-deceased father to his mother during a time of war when Brown’s father was stationed abroad.”

The suit says that Brown followed his customary procedure of taking notes of his writing sessions. The notes reflect that this subject and lyrics were proposed to Lane for their collaboration. However, they moved on to another project and did not complete the composition.

Brown bases his legal claims on the writers’ pre-existing relationship over a six-year period during which they co-wrote 14 compositions, his attorney J. Carson Stone says. The suit contends that their dealings established a fiduciary relationship, creating a responsibility on their parts to protect each other’s financial well-being and to maintain ideas as confidential information—not to be shared with anyone, including a publisher.

Under state laws, a fiduciary must act with a greater degree of care, loyalty and confidentiality toward the other party than that which is legally required in most business relationships. These laws clearly recognize certain types of fiduciary relationships—attorney-client, doctor-patient and financial adviser-client, where one party relies on the other’s superior, specialized knowledge of certain subjects. Partners in a informal business partnership also have fiduciary obligations toward one another.

When two or more people do not have a formal partnership, however, courts may still find a fiduciary relationship when the parties had a lengthy relationship and their activities involved a high level of trust or financial dealings. Litigators defending parties who are sued as fiduciaries usually mount a strong challenge to this legal theory because it can lead to a defendant being obligated to provide more information than originally agreed upon or being held to a higher standard of care, resulting in anticipated liability.

For example, under contract law, each party to a contract—whether oral or written—is required only to comply with the terms of the contract and to act in good faith. This means that each contracting party is not obligated to provide any information to the other party, maintain any confidentiality or adhere to any principles of loyalty other than as specifically agreed upon by the parties. In a fiduciary relationship, however, the parties are in a relationship of trust. Therefore, they must disclose to one another all important information that may affect any one of them. They must also maintain a certain level of confidentiality about their dealings so that third parties are not privy to their activities.

There does not appear to be any case that specifically recognizes fiduciary obligations between co-songwriters. Brown’s suit may shed light on the rights of songwriters or it may be resolved between the parties without answers. Either way, it will add fuel to the ongoing discussion about possible fiduciary obligations in the industry. Lane and Famous Music declined to comment at this time.

SAMPLIFIED CONFUSION: While Westbound Records and No Limit Films wait to hear whether the Sixth Circuit Court of Appeals will reconsider a sound-recording sampling case (Billboard, Sept. 18)—in which N.W.A’s two-second sample was found to infringe a sound-recording copyright—James W. Newton struck out Nov. 9 as the Ninth Circuit Court of Appeals refused to reconsider his copyright infringement claim against the Beastie Boys for their 1992 recording “Pass The Mic.”

The lawsuit claimed that a six-second Beasties sample infringed Newton’s composition.

The Court of Appeals held in 2003 that the sample was too small to be unlawful (Billboard.biz, Nov. 11, 2003). In this latest ruling, the court denied Newton’s petition for a rehearing.

This leaves everyone with the same unanswered question: How much is too much?
Chesky Preserves Live Sound With High-End Recordings

"We're old-fashioned," says David Chesky, co-founder, producer and artistic director of New York-based Chesky Records. "We believe in quality." Founded in 1986, the label features an impressive catalog of classical, world and jazz discs. It also focuses on high-end audio pressings and developing recording technologies such as DVD-Audio and Super Audio CD.

"Unlike most record companies that record an album and then mix and punch in corrections like airbrushing a photo, we record live with one microphone," Chesky says. "It’s entertainment as well as historical documentation. We use the highest-resolution recording equipment available and capture a real musician creating in a real performance space. It’s direct to two-track. You can’t fake it. You put a great artist on the edge like that and you get a great performance."

Earlier this year the label delivered "The Body Acoustic," a jazz chamber music disc that features Chesky on piano, Bob Mintzer on bass clarinet, Randy Brecker on trumpet, Andy Gonzalez on bass and Giovanni Hidalgo on congas.

Recently the label introduced the talented Colombian singer/songwriter Marta Gomez, who mixes South American folk with a jazz sensibility on her debut, "Cantos de Agua Dulce." Chesky also delivered a funk-blues jazz gem, "Blue & Grass," by the 52nd Street Blues Project, led by guitarist James "Blood" Ulmer and including vocalist Queen Esther and violinist Charlie Burnham.

Chesky is working on another chamber group outing, "Jazz Kamara," that will be released Feb. 22, 2005. The album was conceived and produced by Carlos Franzetti. "It’s a project with a string quartet, woodwinds, piano and bass," Chesky says. "But instead of playing music by Chopin and Brahms, we’ll be playing music written by Pat Metheny, Keith Jarrett, Wayne Shorter and Miles Davis."

Chesky says that while aiming for the audiophile niche, the SACD releases are also geared for mass consumption. "That’s the beauty of it," he says. "You can take the sound quality as far as you want to. A college student can play Marta Gomez’s album on a boom box, but the CD also sounds brilliant on a fancy system."

JFA FLYES HIGH: With its fourth annual "A Great Night in Harlem" benefit concert Oct. 28 at the Apollo Theater, the Jazz Foundation of America presented another rousing and heart-warming event to raise money for its blues and jazz musicians’ emergency fund.

Despite disappointing no-shows (including Quincy Jones, Bill Cosby and Jamie Foxx), the evening’s proceedings were entertaining, though a bit rough around the edges. Surprise hosts included actor/filmmakers Melvin Van Peebles and Mario Van Peebles and original "Saturday Night Live" cast member Garrett Morris.

Highlights were bountiful. Trombonist Steve Turre appeared as a guest soloist with the Chico O’Farrill Afro-Cuban Jazz Orchestra, led by Chico’s son Arturo O’Farrill, actor Danny Aiello made a histrionical appearance; and guitarist-guitar-crunching James "Blood" Ulmer performed his "Are You Glad to Be in America?" During a Ray Charles tribute, guitarist Chris Thomas King, who plays the part of Lowell Fulson in the biopic "Ray," searched his way through a blues-rocking take on "What’d I Say."

The evening ended on a blues note with two JFA beneficiaries: vivacious Sweet Georgia Brown (aka the Last of the Red Hot Mamas) and sparkplug Johnnie Mae Dunson Smith, who from her wheelchair delivered tunes she wrote, including the great Jimmy Reed side "I’m Going Upside Your Head."

During the show, executive director Wendy Atlas Oxenholm pointed out that when JFA started four years ago it served 35 musicians in need of housing and health care, while this year it has ministered to 362. JFA president (and E’T Trade president) Jarret Lilen, who is spearheading the $15 million project to build a residence for elderly musicians in Harlem, told the audience, "This isn’t about charity. This is about giving back to people who have given so much to us with their music."

For the first time, the event was taped, by BET Jazz for a future TV special and by National Public Radio for broadcast New Year’s Eve.

THREE DOT LOUNGE: The life of jazz journalist/historian Clarence Atkin, who died last month at 85, was celebrated Nov. 13 at the Bethel A.M.E. Church in Harlem . . . Italian pianist Roberto Magris, leader of the Europlane Orchestra, has signed a three-album deal with Black Saint/Soul Note. First record "Check In" is scheduled to be released in February . . . . In celebrating the release of her ninth CD, "Come Together," pianist Lynne Arriale is featured on the PBS program "Profile of a Performing Artist," which will run through the end of the year.
Organizers and artists say the key to making Christmas shows even more appealing is to put a unique spin on their presentation. “Every year we think about how to make next year better,” says Paul O’Neill, founder of TSO. For this year’s TSO tour, for which seats cost $30-$50, the act will perform one of its Christmas rock operas for the first half of the show. The 60-member group, which will split into two performing units to reach more than 80 cities, will also play material from its new album, “The Lost Christmas Eve.”

For LeAnn Rimes’ first Christmas outing, the artist is partnering with local symphonies to present music from her new holiday album, “A Wonderful World,” as well as hit material. Tickets for Rimes’ Symphonic Christmas tour range from $35 to $55. The pricing for Rimes is higher than other holiday tours, manager Scott Welch says, because of the symphony connection.

“Christmas Is Coming To Town

The following is a partial list of holiday tours ringing in the Christmas season:

- The Brian Setzer Orchestra; Dec. 16-Jan. 1
- Will Downing’s A Soulful Christmas ... And More featuring Verdine, Kirk Whalum and Phil Perry; Nov 25-Dec 10
- Amy Grant and Vince Gill’s Simply Christmas Dec 1-19
- Jingle All the Way in the World featuring Everette Nov 26-Dec 17
- Dave Koz’s Smooth Jazz Christmas featuring Norwood Norman, Brian Culbertson and Patti Austin; Nov 25-Dec 22
- Mannheim Steamroller’s Christmas Celebration Nov 26-Dec 28
- David Phelps’ Love Goes On featuring Erin O’Dormell and Darin Streible; Dec 14-20
- LeAnn Rimes’ Symphonic Christmas; Nov. 28-Dec 21
- John Reuben’s 12 Days of Christmas; Dec 3-31 (dates to be added)
- Kenny Rogers and Friends Celebrate the Season featuring Rebecca Lynn Howard and Billy Dean; Nov 26-Dec 21
- Mannheim Steamroller’s Lost Christmas Eve; Nov 30-Dec 30
- Kelly Willis and Bruce Robison; Nov 27-Dec 16
- Marcos Witt’s Trenn de Navidad; Dec 6-15 (dates to be added)

Confab Panel Asks, Why Can’t We Be Friends?

BY RAY WADDELL

NEW YORK—Some of the most powerful names in the concert business talked cooperation, discretion and future growth potential during the “Why Can’t We Be Friends?” panel at the Billboard Backstage Touring conference, held here Nov. 8-9.

Moderated by Billboard co-executive editor Tamara Conniff, the panel featured AEG Live president/CEO Randy Phillips, Clear Channel Entertainment global president Michael Rapino, House of Blues Entertainment CEO John “Troy” Trojan and independent promoter Jam Productions co-president Jerry Mickelson.

The dismal performance of the concert business in 2004 made the discussion all the more relevant. “We’ll look back at this summer and be thankful it happened,” Trojan said. “It was a great wake-up call, and we’re doing it to ourselves.”

Rapino agreed. “We had an absolutely terrible year, and it was self-inflicted,” he said. “We got kicked in the ass, and it came out of the game that said ‘we have to have the deal at any cost. We got too big, too worried about revenues instead of adding value to the fans.”

Mickelson called Rapino’s comments “refreshing to hear from a Clear Channel person—and not just any person, the top person.”

Phillips said that while AEG Live had “plenty of stuff in 2004,” we had a banner year in a sea of shit, for many reasons because of what we didn’t buy.”

All panelists made it clear that artist guarantees are too high. “I got out of the management business way too soon; I had no idea what they would be paying artists to tour.”

Phillips said, “If this panel is going to start making it, we have to collectively start the process of making the business more rational.”

Trojan said HOB passed on a lot of dates. “We spent more time avoiding shows than buying shows,” he said. “We were not taking agents’ calls because we knew there were shows that were not going to work.”

LOOKING FORWARD

While Conniff suggested industrewide cooperative solutions as opposed to finger-pointing, Phillips said, “That will be easier going forward because all of us have taken our hits this year. We’re not as bullish and bally as before.”

Trojan sees much room for growth. “We need guarantees to be lower to [create incentive for] everyone to sell tickets,” he said. “We as an industry do not sell 40% of tickets that go on sale. I take great solace in the fact that we sell as many tickets as we do, [given how difficult we make it.”

Rapino said CCE would spend “millions on capital improvements for the company’s amphitheaters. “We believe in the value proposition of ‘if you build it right, they will come.’ We’re going to spend a lot of money on the fan experience.”

Phillips said, “We don’t have amphitheaters to spruce up, we’re putting our money into content delivery. If we sit here like little birds in the nest waiting to be fed, we’re going to run out of headliners.”

As for artist development, Rapino jokingly said, “We donated close to $50 million to artist development through the fund of unsold tickets. We’re the only business that ever consolidated and costs went down.”

Mickelson would like to see national tours cut in local promoters more often. “I’m sitting here looking at you three guys, and you’re nice guys,” he said. “And you’re looking to cut my nuts off. When we get out of this room, I guarantee you nobody is going to be talking about how they can help me.”

Rapino said CCE is seeking more long-term relationships with artists, beyond a simple concert.

“We spent a billion dollars on talent this year for a three-hour show,” he said. “We’re definitely in the artist investment business. We have the biggest advantage in the music business that I’m the only person that talks directly with the fan. If we can figure out how to harness that relationship, the future is really exciting for us.”

Phillips added, “I hate it when you like your competitor.”
More than 400 music industry professionals attended the inaugural Billboard Backstage Pass Touring Conference and Awards, held Nov. 8-9 at the Roosevelt Hotel in New York. Some of the top companies at the event included Clear Channel Entertainment, the William Morris Agency, Ticketmaster, Creative Artists Agency and House of Blues. (Photos: Haim Bargig)
Agents discussed their business on the "How Do You Like Me Now?" panel. Pictured, from left, are House of Blues Concerts executive VP Alex Hodges, Skyline Music president Bruce Houghton, Jam Productions co-president Arny Grzinac, William Morris Agency worldwide head of music Peter Grosslight, MVO owner Marsha Vlasic, the Agency Group senior VP Steve Martin and Creative Artists Agency agent Don Muller.

Niche music was the topic at the "Us & Them" panel. Pictured, from left, are Artists Group International agent Michael Arfin, Creative Artists Agency agent Joe Brauner, Superfly Presents president Jonathan Mayers, Dionysian Productions executive Jason Colton, Cookman International president Tomas Cookman, Global Comcast VP Ike Richman and Face the Music agent Tim Borror.

The "Why Can't We Be Friends?" panel, sponsored by House of Blues, packed the room. Pictured, from left, are Clear Channel Entertainment global music president Michael Rapino, Jam Productions co-president Jerry Mickelson, Billboard co-executive editor and panel moderator Tamara Conniff, AEG Live president/CEO Randy Phillips and House of Blues Entertainment CEO Greg Trojan.

The "Ain't No Mountain High Enough" panel discussed the rising costs of admission to live entertainment. Talking tickets, from left, are SMG executive director of booking Bob Belber, tickets.com executive VP Carl Thomas, Ticketmaster executive VP David Goldberg, AOL Tickets executive director Geno Yoham, HOB Concerts executive VP Alex Hodges and String Cheese Incident agent/manager Mike Yorke.

Sponsorship was the main topic of the panel "This Note's for You." Pictured, from left, are Clear Channel Entertainment VP of touring sales Caroline Frye, MAC Presents president Marcie Allen Cardwell, Billboard staff writer Jill Kipnis, Fearless Entertainment Marketing president/CEO Brian Murphy, Front Row Marketing president Richard Sherwood and Sidney Frank Import director of marketing and brand development Rick Zeiler.

Laurie Jacoby, talent booker for New York's Madison Square Garden, accepts the award for top arena.

Superfly Presents president Jonathan Mayers, left, and A.C. Entertainment president Ashley Capps accept the top festival award for the Bonnaroo Music Festival.

The international touring panel featured, from left, Clear Channel Entertainment Europe chairman Thomas Johanssen, the Agency Group CEO Neil Warnock, Traffic Control Group CEO Robert Tulipman, Rock-N-Cargo VP of business development Doug Masters and Entertainment Travel president Nick Gold.

House of Blues (Chicago) GM Jim Jablonski, left, and talent buyer Michael Yorke accept the award for top club.

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Industry Opens Up At Backstage Pass

It was really rewarding to be part of the inaugural Billboard Backstage Pass Touring Conference, held Nov. 8-9 in New York. We drew more than 400 people and their reaction has been overwhelmingly positive.

Attendees came from every sector of the concert business, including artists, promoters, agents, managers, venues, freight movers, ticketing companies, production companies, travel agents, accountants, attorneys, marketing and sponsorship firms, merchants and even fans.

Billboard's goal, and we feel we achieved it, was to gather people from all corners of the business, from the largest corporate promoters and agencies to the smallest boutique agencies and independent promoters. It is one thing to entice people to come, but another for them to tell it like it is in an open forum. We feel this was one of the conference's great achievements, as the top professionals in the touring industry opened up to a degree this writer has seldom seen in nearly 20 years of covering music business conferences.

mized without scarifying concert artists. Phillips said national on-sales, while providing a good marketing boost for a new record, do not provide the flexibility necessary to tweak pricing strategies.

"With the Usher tour, we went up in six markets first, and as big as Usher is, we found resistance in markets we felt would blow through on the on-sale [dates]," Phillips said. "We lowered the ticket prices [by $10], and then the next markets blew out like firecrackers."

Phillips said the discounting at amphitheaters seen during the summer might have been a good short-term fix to bring in concertgoers. "But when you devalue your product, it's very hard to get the value back into it," he added.

On that same panel, House of Blues Entertainment CEO Greg Trojan stressed that considering how much promoters are paying artists, they should have control of how dates are promoted.

"We're not going to get stuck in the position of taking it all for granted, then asking permission about how to market it," Trojan said. "I think there's a way to keep it simple and fair. If a band is selling a lot of tickets, they get rewarded."

HOW TO BECOME A LEGEND:
Rolling Stones promoter Michael Cohl was presented with the Legend of Live Award, which acknowledges an individual who has significantly affected the touring industry in a lasting way.

After receiving the award from longtime associate Arthur Fogel, president of TNA International, Cohl could not help but notice the irony in being honored at a Billboard confab. "Years ago at the Billboard Talent Forum, I was designated Public Enemy No. 1. Cohl recalled. "After that, I was Satan. Now I'm a legend."

Billboard Backstage Pass 2004 Touring Conference

If you didn't make it to the conference this year, too bad. We're going to have mercy and run stories and quotes from the conference in this issue and in several issues to come. For those who did attend, your feedback is welcome. Our desire is to stay as relevant, as cutting-edge and as attendee-friendly as possible.

Billboard thanks the concert industry for its support.

FINDING THE SWEET SPOT: To the surprise of no one, ticket prices were one of the foremost issues discussed at the Backstage Pass conference.

During the "Why Can't We Be Friends?" panel (see story, page 23), AEG Live president/CEO Randy Phillips talked about finding the "sweet spot" of ticket pricing, in which profits can be maximized without scarifying concert artists. Phillips said national on-sales, while providing a good marketing boost for a new record, do not provide the flexibility necessary to tweak pricing strategies.

"With the Usher tour, we went up in six markets first, and as big as Usher is, we found resistance in markets we felt would blow through on the on-sale [dates]," Phillips said. "We lowered the ticket prices [by $10], and then the next markets blew out like firecrackers."

Phillips said the discounting at amphitheaters seen during the summer might have been a good short-term fix to bring in concertgoers. "But when you devalue your product, it's very hard to get the value back into it," he added.

On that same panel, House of Blues Entertainment CEO Greg Trojan stressed that considering how much promoters are paying artists, they should have control of how dates are promoted.

"We're not going to get stuck in the position of taking it all for granted, then asking permission about how to market it," Trojan said. "I think there's a way to keep it simple and fair. If a band is selling a lot of tickets, they get rewarded."

HOW TO BECOME A LEGEND:
Rolling Stones promoter Michael Cohl was presented with the Legend of Live Award, which acknowledges an individual who has significantly affected the touring industry in a lasting way.

After receiving the award from longtime associate Arthur Fogel, president of TNA International, Cohl could not help but notice the irony in being honored at a Billboard confab. "Years ago at the Billboard Talent Forum, I was designated Public Enemy No. 1. Cohl recalled. "After that, I was Satan. Now I'm a legend."

Billboard Backstage Pass 2004 Touring Conference

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Rap Finding Its Way On The Road

BY CHRISTOPHER WALSH

NEW YORK—Hip-hop tours continue to face obstacles that keep them from matching the genre's retail and radio success, according to participants in the "I'm So Afraid" panel, held Nov. 9 at the Billboard Backstage Pass conference.

But, panelists added, the relatively new genre has come a long way in the concert world and will continue to mature.

"Several factors contribute to the comparative instability of hip-hop tours, according to the five panelists and moderator Daren Libonati, director of the Thomas & Mack Center in Las Vegas. These include inexperienced managers and promoters, the reluctance of some sponsors and insurers to work with such tours and media-fueled negative perceptions. These factors, panelists agreed, are interrelated and self-reinforcing."

PROFESSIONALISM IS VERY NECESSARY

A reputation for violence is a primary reason for insurers' and sponsors' unwillingness to sign on to hip-hop tours, but incompetent road managers are the underlying cause, agent Jeremiah "Ice" Younossi of Emmel Communications said.

"The manager needs to control his road manager, who needs to control his entourage, which all affects the circle around the artist," Younossi said. "There's a protocol that doesn't really get established in hip-hop. I had a situation recently where an entourage caused $2,000 worth of damage to a dressing room. That situation could have been prevented with the road manager's supervision."

Just as insurers frequently label heavy metal concerts an unacceptable risk, so they are reluctant to handle rap concerts, said James Chippendale, president of CSI Entertainment Insurance. He estimated that insurance rates for a hip-hop show are double those for a country show. "These are the perceptions, true or not, that are out there in the media, that keep fueling the problems for hip-hop tours and challenges for getting sponsorship," he said.

But the biggest hurdle to widespread success, panelists agreed, is the lack of professionalism among inexperienced promoters. As a newer genre, hip-hop lacks the infrastructure to which rock and country acts are accustomed.

"Instead of developing artists as a viable, lasting touring entity, street-level promoters can quickly end promising careers through incompetent and unprofessional actions. "It comes down to the ineptitude of the small- and medium-size promoter," Chippendale said. "You wouldn't believe how busy we are on a Friday afternoon [trying] to get a hip-hop show insured on Saturday."

But street-level promoters are essential for developing new acts, said Mark Cheatham, VP at International Creative Management. "We need those guys, because the big promoters don't want to get involved too early," he explained.

Younossi added, "You need that street promoter at the bottom of the totem pole. That role is imperative for the artist's career," he said. "What's really important is the transition to the next step. When the artist gets through their mix-tape phase or nightclub phase, are they willing to cross over to House of Blues, take a pay cut, go into nice rooms with good sound and a good stage, sell tickets and perform an all-ages show? That A-to-B step is going to determine whether an artist succeeds in the long run."

Inexperience jeopardizes that transition, and its effects are multiplied by nonexclusive booking arrangements, according to Libonati. The biggest problem, he said, appears to be too many hands in the cookie jar. "How do you manage that?" he asked.

"Some acts have professional managers," Monterey Peninsula Artists agent Stephanie Mahler responded. "But there are a lot of rap acts who don't; their friends, brothers, mothers or fathers manage them. That's the problem: not that there are too many hands in the pot, but too many people who are inexperienced. Sometimes you do business with someone you shouldn't be doing business with."

But panelists agreed that rap's touring component has matured and that the genre will catch up to more established categories, as it is doing with sponsorships. Younossi cited Destiny's Child's upcoming Destiny Fulfilled and Lovin' It tour, sponsored by McDonalld's, and 50 Cent's G-Unit collection by Reebok as examples of rap's growing corporate clout. "Hip-hop is moving in the right direction," he said. "It's just about some of these details on the road."

"It's going to take everybody working together," Chippendale added. "There is a comfort level between all parties that are working in this business... I think it's going to take time for that to evolve."

R&B/ Hip-Hop Music


A COMMON CAUSE: Common and fellow Chitown music maker Kanye West are still huddling in the studio. Common's sixth album, "BE," isn't due until spring 2005. In the meantime, though, you can catch Common in a new series of public service announcements promoting HIV testing. Encompassing TV, radio and billboards, the PSAs bowed Nov. 15. This second phase in the "Knowing Is Beautiful" series, which launched in June, is part of the "KNOW HIV/AIDS" education initiative sponsored by Viaoam and the Henry J. Kaiser Family Foundation.

"Taking a break from working on projects with Nas, Faith Evans and Jaguar Wright, producer Chucky Thompson recently hosted a coming-out party for his Washington, D.C.-based Life O' the Productions. The label/production company's roster includes R&B singer Emily (Rhythm & Blues, Billboard, Aug. 2, 2003), who is signed through a distribution deal with J Records."

Speaking of Nas, his upcoming double-CD—"Street's Disciple"—sports the track "No One Else in the Room," which features the otherwise missing-in-action Maxwell.

Miami Heat recruit Shaquille O'Neal returns to the music industry, but not as an artist. The basketball star is financing new hip-hop label Deejay34, which has inked a worldwide marketing and distribution deal with Koch Records.

With offices in Atlanta and New York, Deejay34 is headed by CEO Mark Street, who consulted for projects on O'Neal's last venture, the A&M-distributed TwisM. That label folded about three years ago.

Street says O'Neal will have some input in Dejaj34 but will not be involved in day-to-day management or as an artist. "Right now his goal is not to record, but to finance the label," which has a staff of 10.

The first act on the Dejaj34 roster is former Sony artist and Harlem, N.Y.-based mix-tape master DJ Kaylay. A new album is due in April. DJ Kaylay also serves as head of A&R for Dejaj34.

BAD VIBES: Alicia Keys and Terror Squad were the top winners at the second annual Vibe Awards, a ceremony senselessly marred by fighting during its taping. The melee occurred while Snoop Dogg and Vibe magazine founder and producer Quincy Jones were on stage to present the Legend Award to hip-hop pioneer Dr. Dre, G-Unit member Young Buck was being sought by police for allegedly stabbing a man who punched Dr. Dre, who ignited the fight. A representative of Buck's label, G-Unit/Interscope, had no comment at press time.

In a statement, Vibe president Renard Gibbs said, "We are deeply saddened by the incident that occurred. It is unfortunate that an event so many people worked very hard to create has been tainted by the actions of a few individuals. It is a testament to the true vision of the Vibe Awards that the magnificent talent and staff continued on to create a fantastic show."

Keys and Terror Squad each won two awards at the ceremony, which...
### NOVEMBER 27, 2004

**BILBOARD TOP R&B/HIP-HOP ALBUMS**

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**BILBOARD TOP R&B/HIP-HOP CATALOG ALBUMS**

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<td>SCARFACE</td>
<td>JAY-Z &amp; REPRISE RECORDS</td>
<td><em>The Best Of Scarface</em></td>
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<td>56</td>
<td>THE OUTKAST</td>
<td>JAY-Z &amp; REPRISE RECORDS</td>
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**Note:** Sales data compiled from a national subset of core R&B/Hip-Hop stores by Nielsen SoundScan.
### Billboard Top Latin Albums

- **November 2004 Issue**

#### LATIN POP ALBUMS

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<thead>
<tr>
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<th>Label / Distributor</th>
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<tr>
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<td><strong>Los Angeles De Charly</strong></td>
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<td><strong>La Mejor</strong></td>
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#### LATIN REGIONAL ALBUMS

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<td><strong>SEBASTIAN CARDENAS</strong></td>
<td><strong>Arte Pop En Directo</strong></td>
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<td><strong>LUIS MIGUEL</strong></td>
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#### GREATEST GAINER

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#### LATINpop Top Albums

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<td><strong>VARIOUS ARTISTS</strong></td>
<td><strong>En Vivo Desde Chicago</strong></td>
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<td><strong>La Mejor</strong></td>
<td>7</td>
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#### Tropical Albums

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<td><strong>VARIOUS ARTISTS</strong></td>
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<td><strong>VARIOUS ARTISTS</strong></td>
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<td><strong>VARIOUS ARTISTS</strong></td>
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<td><strong>La Mejor</strong></td>
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<tr>
<td><strong>VARIOUS ARTISTS</strong></td>
<td><strong>2004</strong></td>
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</table>
Venegas Victorious
Artist Claims Three Awards At Mexico’s Premios Oye

By Teresa Aguilera

MEXICO CITY—Julieta Venegas continued her streak of music awards Nov. 13 by taking top honors at Mexico’s third annual Premios Oye. Venegas won album and rock album of the year for “Si” (Sony BMG), while her single “Andar Conmigo” won song of the year.

Pepe Aguilar and new act Climax each took home two Musas, the statuette designed for the Premios Oye ceremony.

Climax’s “Za Za Za (Mesa que Mas Aplastado)” was named popular and tropical song of the year. Although the song has been covered by multiple groups, Climax was the original songwriter and performers.

Aguilar won popular album of the year and best ranchero performance for “Con Orgullo Y Por Herencia,” the tribute album to his parents, Antonio Aguilar and Flor Silvestre.

Coincidentally, this year’s edition of Premios Oye paid tribute to Antonio Aguilar. Several of his hits were performed by Banda El Recodo, along with sons Pepe and Tito.

Other performances included teen star Belinda, who shared the stage with rockers Moderatto and Benny and Erick Rubin for a version of Timbiriche’s hit “Muriendo Lento.”

Also performing were La Quinta Estación, Reylì Barba, David Bisbal, Pesado and Aleks Syntek, whose video “Duela el Amor” won the People’s Choice award.

Winners were selected from 879 albums released between July 15, 2003, and July 30, 2004, and voted on by the 1,300 members of Mexico’s National Academy of Music.

The awards, which honor music released in Mexico, are organized by the academy, along with event promoter Ocesa and Mexico’s Asn. of Music and Video Producers.

For a complete list of winners, go to billboard.com/awards.

N.O.R.E. Sings ‘Hear My Song’—And Everybody Listens

The 12th most popular song in the United States this week is billed as the first reggaetón track recorded by a mainstream rap act. But “Oye Mi Canto,” by N.O.R.E., with guests Daddy Yankee, Nina Skye, Gem Star and Big Mato, is far more than that.

First, it is a bilingual track that contains more Spanish than English, and its artists are a mix of Latin and non-Latin heritage. Second, it is sold only as a vinyl record. Third, and most important, its success may well signal that U.S. mainstream radio is finally wide open to Latin influences.

If you’re one of the few who haven’t heard “Oye” and you harbor doubts as to its potential, check out the chorus: “Boricua, morena, Dominicano, Colombiano, Boricua, morena, Cubano, Mejicano, oye mi canto” (Puerto Rican, dark-skinned, Dominican, Colombian, Puerto Rican, dark-skinned, Cuban, Mexican).

According to Tunnged Out president Martin Moore, who co-manages N.O.R.E., DJs immediately picked up the song, prompting N.O.R.E., to record a second, more commercial version, featuring Nina Skyy and Tego Calderón.

“That’s the version that originally entered The Billboard Hot 100 and caught the attention of DJ’s, which decided to shoot a video. But Calderón was traveling and wanted to change his verse.”

Enter Daddy Yankee, who was available and able to turn around a new verse in one night. This yielded the third, current version of “Oye Mi Canto.”

And it’s incredible,” says Moore, who admits that the song was not conceived as part of a bigger project.

“I honestly thought that because of the language barrier, it would only go so far,” he adds. “I thought we would lose it, and we would go do our little shows, but I never thought it would be where it’s at right now.”

Where it’s at right now is, well, everywhere.

While Thugged Out is handling its own radio promotion, Def Jam’s crossover department is also pushing mightily. On the Spanish-language side, Daddy Yankee’s promoter, Anthony Ramirez, is helping the track gain access to stations nation-wide. And the “Oye” video is airing on MTV and BET, giving reggaetón unprecedented exposure.

The end result for N.O.R.E. is, that when his primarily English-language album “I Pan a Day” is released early next year, it will include “Oye Mi Canto” and other reggaetón tracks.

Up next, Moore says, is a Spanish-language set featuring Daddy Yankee.
**NOVEMBER 27, 2004**

### HOT DANCE SINGLES SALES

<table>
<thead>
<tr>
<th>WEEKS AT NUMBER 1</th>
<th>LABEL</th>
<th>ARTIST</th>
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<tr>
<td>1</td>
<td>WB</td>
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<tr>
<td>2</td>
<td>WB</td>
<td><strong>The Black Eyed Peas</strong></td>
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<tr>
<td>3</td>
<td>WB</td>
<td><strong>Beyoncé</strong></td>
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<tr>
<td>4</td>
<td>WB</td>
<td><strong>Naomi Campbell</strong></td>
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<tr>
<td>5</td>
<td>WB</td>
<td><strong>Destiny's Child</strong></td>
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<tr>
<td>6</td>
<td>WB</td>
<td><strong>Santana</strong></td>
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<td><strong>Beyoncé</strong></td>
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<td>WB</td>
<td><strong>Kid Rock</strong></td>
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<td>WB</td>
<td><strong>T-Pain</strong></td>
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<td>10</td>
<td>WB</td>
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### HOT DANCE CLUB PLAY

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<td>1</td>
<td>WB</td>
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<td><strong>Beyoncé</strong></td>
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<td><strong>Bone Thugs-N-Harmony</strong></td>
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### HOT DANCE AIRPLAY

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### HOT ELECTRONIC ALBUMS

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**Note:** Billboard charts are compiled weekly and reflect sales and performance data from the previous week. The charts are based on Nielsen SoundScan's sales data and Nielsen Broadcast Data Systems (BDB) radio airplay data. The charts are compiled on a Thursday to Thursday basis and cover the previous Thursday to the following Wednesday. Nielsen SoundScan is the largest music sales database in the world. Nielsen Broadcast Data Systems is a division of Nielsen Media Research. Billboard charts are used by the music industry to determine sales and airplay performance, which is then factored into year-end accumulations. Billboard charts are compiled by Nielsen SoundScan, Inc. and Nielsen Broadcast Data Systems, Inc. and are published weekly by BillBoard Publications, Inc.
Every CMA Week Picture Tells A Story

The cream of country music was saluted during the 38th annual Country Music Assn. Awards Nov. 9 at Nashville's Grand Ole Opry House. But the CMAs weren't the only awards presented in Music City. During what has become known as "CMA Week," ASCAP, BMI and SESAC held awards banquets recognizing their top songwriters and publishers. The Nashville Songwriters Assn. International also hosted a gala, inducting Guy Clark, Billy Joe Shaver, Freddie Hart and Dennis Morgan into the Nashville Songwriters Hall of Fame. There were also numerous showcases, seminars and events around town.

Warner Bros. threw a post-show bash at the company's Music Row offices following the CMA Awards. Recording artists Lauren Lucas, left, and Big & Rich's John Rich, center, visit with WEA president John Esposito.

Capitol Records Nashville president/CEO Mike Dungan, left, congratulates Keith Urban on winning CMA's male vocalist of the year award at the Capitol Records post-awards party.

It was a big week for Gretchen Wilson. The Epic newcomer took home the CMA's Horizon Award and at Sony's post-show party was presented with a plaque commemorating sales of more than 3 million copies of her debut album "Here for the Party." Pictured, from left, are Sony BMG CEO Andrew Lack, Sony Music Nashville president John Grady, Wilson, Sony Music Nashville executive VP of A&R Mark Wright, Sony Music Label Group U.S. president/CEO Don Jenner and Sony Music Label Group U.S. COO Michele Anthony.

RCA Label Group was tops among labels at this year's CMA Awards as the company's acts won half of the evening's categories, including entertainer, female vocalist, duo, album, musical event and video honors. RLG executives celebrated at a post-show party at the company's Music Row offices that boasted a pirate theme. Pictured, from left, are RLG executive VP Butch Waugh, Brooks & Dunn's Ronnie Dunn, Jimmy Buffett, Kenny Chesney, Martina McBride and RLG chairman Joe Galante.

TO OUR READERS
Nashville Scene is on hiatus this week. It will return in the next issue.

During rehearsals at the Grand Ole Opry, George Strait boarded his bus and found a nice surprise as Universal Music Group executives were waiting to present him with a plaque commemorating the triple-platinum certification of his two-CD set "50 Number Ones." Pictured, from left, are UMG Nashville co-chairman Luke Lewis, Strait, BMI Nashville co-chairman James Stroud and UMG Nashville senior VP of sales and marketing Ben Kline.

Cowboys love boots and beer and Texas Mark Chesnutt is no exception. The Vivaton Records artist visited the "gift room" at Emerald Studios, which was coordinated by Celebrity Connection Nashville for all artists who participated in the radio remotes. Chesnutt picked out his two favorite items, a pair of Durango boots and a beer.
<table>
<thead>
<tr>
<th>ARTIST</th>
<th>IMPRINT &amp; NUMBER/DISTRIBUTING LABEL</th>
<th>Title</th>
<th>Week</th>
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**Note:** For week ending November 27, 2004.
### Hot Country Singles & Tracks

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<td>Curb</td>
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</tr>
<tr>
<td>2</td>
<td>IF HEAVEN</td>
<td>Andy Griggs</td>
<td>BNA</td>
<td>32</td>
</tr>
<tr>
<td>3</td>
<td>ME AND CHARLIE TALKING</td>
<td>Miranda Lambert</td>
<td>Warner Bros.</td>
<td>33</td>
</tr>
<tr>
<td>4</td>
<td>THAT'S WHAT I LOVE ABOUT SUNDAY</td>
<td>Craig Morgan</td>
<td>MCA</td>
<td>34</td>
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<tr>
<td>5</td>
<td>REVENGE OF A MIDDLE-AGED WOMAN</td>
<td>Terry Byrd</td>
<td>RCA</td>
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<tr>
<td>6</td>
<td>YOU DON'T LIE HERE ANYMORE</td>
<td>Sheryl Fairchild</td>
<td>Columbia</td>
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<tr>
<td>7</td>
<td>THE UPSIDE OF BEING DOWN</td>
<td>Catherine Britt</td>
<td>RCA</td>
<td>37</td>
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<td>LONG, SLOW KISSES</td>
<td>Jeff Bates</td>
<td>RCA</td>
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<td>HOW DO YOU GET THAT LONELY</td>
<td>Blaine Larsen</td>
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### Top Bluegrass Albums

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<td>Ricky Skaggs</td>
<td>Brand New Strings</td>
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<tr>
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<td>Old Crow Medicine Show</td>
<td>C.M.S.</td>
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<td>STEVE IKEY</td>
<td>Steve Ikey</td>
<td>All Star Bluegrass</td>
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<td>All Star Bluegrass</td>
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<td>Various Artists</td>
<td>American Bluegrass</td>
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<td>Yoder Mountain String Band</td>
<td>Mountain Tracks</td>
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<td>7</td>
<td>VARIOUS ARTISTS</td>
<td>Various Artists</td>
<td>Bluegrass and Beyond</td>
<td>37</td>
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<td>8</td>
<td>THE DEL MCCOURY BAND</td>
<td>The Del McCoury Band</td>
<td>Bluegrass</td>
<td>38</td>
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<tr>
<td>9</td>
<td>JERRY JACOBA &amp; DAVID GRIMAL</td>
<td>Jerry Jacoba &amp; David Grisman</td>
<td>ACOUSTIC DISC</td>
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### Hot Shots Debut

- **MOCKINGBIRD**
  - Artist: Toby Keith Deit & Kristal
  - Peak Position: 41

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<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>IMPRINT &amp; NUMBER/PROMOTION LABEL</th>
<th>Peak Position</th>
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<tr>
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<td>WHERE I BELONG</td>
<td>Rachel Proctor</td>
<td>BNA</td>
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<td>2</td>
<td>YOU DON'T LIE HERE ANYMORE</td>
<td>Sheryl Fairchild</td>
<td>Columbia</td>
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<td>3</td>
<td>PARTY FOR C2004,</td>
<td>Travis Tritt</td>
<td>MCA</td>
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<td>4</td>
<td>WHAT'S A GUY Gotta DO</td>
<td>Joe Nichols</td>
<td>Universal South</td>
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<td>5</td>
<td>I'M A SAINT</td>
<td>Mark Chesnutt</td>
<td>Arista</td>
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<td>THE BUMPER OF MY S.U.V.</td>
<td>Chely Wright</td>
<td>Epic</td>
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<td>THE CHANCE</td>
<td>Julie Roberts</td>
<td>Epic</td>
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<td>8</td>
<td>INSPIRATION</td>
<td>Big &amp; Rich</td>
<td>Curb</td>
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<td>COWGIRLS</td>
<td>Kenny Harris</td>
<td>BNA</td>
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<td>Randy Travis</td>
<td>R.E.O.T.</td>
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<td>I'LL NEVER GO TO BED ALONE AGAIN</td>
<td>Bob Montgomery &amp; Sally Vincent</td>
<td>RCA</td>
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<td>RESTLESS</td>
<td>Alan Jackson</td>
<td>MCA</td>
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<td>HOME SWEET HOLIDAY INN</td>
<td>Merle Kilgore</td>
<td>Epic</td>
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<td>Lee Ann Womack</td>
<td>Capitol</td>
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<td>Sugar Hill</td>
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<td>stratégos</td>
<td>Sugar Hill</td>
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<td>17</td>
<td>I'LL TAKE THAT AS A YES (THE HOT TUB SONG)</td>
<td>Big &amp; Rich</td>
<td>Curb</td>
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<td>estratégia</td>
<td>Sugar Hill</td>
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### Billboard November 27, 2004

- **RICKY SKAGGS & KENTUCKY THUNDER**
  - Title: "Ricky Skaggs & Kentucky Thunder"
  - Artist: Ricky Skaggs & Kentucky Thunder
  - IMPRINT & NUMBER/DISTRIBUTING LABEL: Brand New Strings
  - Peak Position: 31

- **OLD CROW MEDICINE SHOW**
  - Title: "Old Crow Medicine Show"
  - Artist: Old Crow Medicine Show
  - IMPRINT & NUMBER/DISTRIBUTING LABEL: C.M.S.
  - Peak Position: 32

- **STEVE IKEY**
  - Title: "Steve Ikey"
  - Artist: Steve Ikey
  - IMPRINT & NUMBER/DISTRIBUTING LABEL: All Star Bluegrass
  - Peak Position: 33

- **OLD CROW**
  - Title: "Old Crow"
  - Artist: Old Crow
  - IMPRINT & NUMBER/DISTRIBUTING LABEL: All Star Bluegrass
  - Peak Position: 34

- **VARIOUS ARTISTS**
  - Title: "American Bluegrass"
  - Artist: Various Artists
  - IMPRINT & NUMBER/DISTRIBUTING LABEL: American Bluegrass
  - Peak Position: 35

- **YODER MOUNTAIN STRING BAND**
  - Title: "Yoder Mountain String Band"
  - Artist: Yoder Mountain String Band
  - IMPRINT & NUMBER/DISTRIBUTING LABEL: Mountain Tracks: Volume 3
  - Peak Position: 36

- **VARIOUS ARTISTS**
  - Title: "Bluegrass and Beyond"
  - Artist: Various Artists
  - IMPRINT & NUMBER/DISTRIBUTING LABEL: Bluegrass and Beyond
  - Peak Position: 37

- **THE DEL MCCOURY BAND**
  - Title: "The Del McCoury Band"
  - Artist: The Del McCoury Band
  - IMPRINT & NUMBER/DISTRIBUTING LABEL: Bluegrass
  - Peak Position: 38

- **JERRY JACOBA & DAVID GRIMAL**
  - Title: "Jerry Jacoba & David Grisman"
  - Artist: Jerry Jacoba & David Grisman
  - IMPRINT & NUMBER/DISTRIBUTING LABEL: ACOUSTIC DISC
  - Peak Position: 39
Manchester’s New ‘Road’

With her current Koch Records album “When I Look Down That Road” and its AC hit “After All This Time,” Melissa Manchester has returned to songwriting and recording after a 10-year hiatus.

“I had children to raise and just needed to leave the industry,” says Manchester, whose last album of new material was 1985’s “If My Heart Had Wings” on Atlantic.

“The criteria for successful records was making me crazy,” she says. “I needed to gain perspective and find my way back into the world of music with a sense of authenticity.”

Reflecting on her past experience at major labels, she recalls the two-week album-promotion life span whereby “if it doesn’t succeed, they let it die. After working on a record so long and spending so much money, it seemed a disgusting way to be dealt with.”

She credits Paul Williams for encouraging her to go to Nashville to write, which she did for some of the tunes on the new record.

“I found a real haven for songwriters and crafts people there—a sense of community,” she says. “I started writing songs, and it sparked my interest in working on a project again. And my kids got bigger and wanted me to get out of the house more.”

Manchester, who recently completed a stand at Feinstein’s at the Regency in New York, considered the performance aspect in writing and recording “When I Look Down That Road.”

She describes the project as “a remarkable journey. I kept peeling things away and making it sparer and sparer—just trying to find the inner life of the songs so they could more easily translate to the stage.”

During her break from the record industry, Manchester wrote an off-Broadway musical, “I Sent a Letter to My Love.” This also influenced the songs on “When I Look Down That Road.”

“Working in the theater, you have to think of what comes before and after,” she says. “So you have to streamline your songs. [The most al-bum’s songs] just got more and more intimate in the sounds—and that’s where it really resonated.”

In Nashville, Manchester wrote with the likes of Beth Nielsen Chap-man, Karen Taylor Good and Pam Rose. She also wrote at home in Los Angeles with writers including Williams and Wendy Lands.

She cites “Bend” (written with Lands), “A Mother’s Prayer” (composed with Good) and “When Paris Was A Woman” (which she wrote herself) as songs that manifest her identity as a “crafts person.”

“When you’re very young and first start writing, you’re finding your voice, and everything comes out in a gush of inspiration,” she says. “As you grow older you pray for that gush, but in terms of actually sculpting a song, your standards become more specific because when you’re very young and first writing, anything’s OK. But the truth of the matter is if you try to communicate an idea and you’ve seen the love that gets it, it’s not a good sign.”

Looking back at her earlier work “more whimsically than critically,” Manchester says, “I’m glad that women survived and are doing gracefully. Some of the songs I love to perform, and I’m grateful I’ve had the chance to grow older with them because now I understand what I was writing about.”

Her 1975 hit “Midnight Blue,” then, has become “more and more a stand for gentle wisdom in relationships,” she says, then turns to “Don’t Cry Out Loud.”

“I finally understand what it meant,” she says, of her 1979 classic, which was written by Peter Allen and frequent Manchester collaborator Carole Bayer Sager. “When Peter and Carole shared it with me I knew it was a brilliant song, but it seemed like the antithesis of everything Carole and I were writing—which was always about self-affirmation and crying out loud and sharpening your communication skills. But it’s a beautifully crafted song that was all about how in the end you just have to learn to how to cope—and that’s no easy thing.”

Meanwhile, the Rumanian Pickleworks Music (BMI) writer is collaborating with Jill Conner Browne on a 2005 Broadway musical adaptation of Southern belle’s popular series of “Sweet Potato Queens” guide books.

The name of Manchester’s publishing company, incidentally, derives from fellow New Yorker Laura Nyro’s Tuna Fish Music.

“The days of making up ridiculous names for publishing companies, Laura was the torch bearer,” Manchester says. “Here is a company named for an ‘ancient’ Lower East Side pickle peddler her family patronized.

A staff writer for Chappell Music while a student at New York’s High School of Performing Arts, Manchester studied songwriting in a class Paul Simon taught at New York University.

“I grew up adoring and loving Jerome Kern, Richard Rodgers and Rodgers & Hammerstein, but when I heard [Nyro’s] ‘Eli and the Thirteenth Confession,’ it ripped apart my notions about what lyrics could be,” Manchester recalls.

“Her impressionism, poetry and occasional brilliant clarity were so appealing and really reflected my own New York upbringing. I recognized all the rhythms and chordal patterns—and it sounded like the traffic,” Manchester says. “The years have put her in her appropriate place among other giants of songwriting.”

PRECIOUS MEMORIES: At the annual Carnegie Hall concert by Sweet Honey in the Rock last month, the legendary African-American female a cappella group delivered a jazzy take of the gospel song “Precious Memories.” The group recorded the classic hymns for last year’s “Shout, Sister, Shout: A Tribute to Sister Rosetta Tharpe.”

Another favorite version of the song surfaced with Columbia TriStar Home Entertainment’s DVD release of Paul Shaffer’s 1975 musical drama “Hardcore,” in which George C. Scott plays a deeply religious Mid-westerner searching low-life Los Angeles for his runaway daughter.

Bookending the film’s credits is an unearthing beatiful, unforgettable version of “Precious Memories” sung by the great Susan Raye, then enjoying country music fame for hits like “L.A. International Airport” and duets with mentor Buck Owens, including their cover of “Love Is Strange.”

“AES, CONTINUED: Twenty-five years after introducing multitrack recording with its Portastudio cassette-based 4-track recorders, Tascam went to the Audio Engineering Society’s 117th Studio D. Now dubbed Studio G, the room features a Solid State Logic 4000 G+ Special Edition console and Westlake Audio BSS-15 main monitors.

The room is 400 square feet, while its tracking space measures 220 square feet. The front and side walls feature Avatar’s distinct pine and burlap finish.

Studio G is a mid-priced room, Avatar owner/president Kirk Imamura says. It caters to the rock projects for which Avatar is known, as well as the indie and self-funded projects that are an increasing percentage of many high-end commercial schedules.

“We styled it a little and made it more tailored for the kind of [projects] that we do,” Imamura says. “It has a smaller live room, but it’s a real console, and a nice-sounding room. We think it’s a nice room to complement the other rooms.”

Tascam’s DV-RA1000 High-Resolution Audio/CD Master Recorder updates the midsize-recorder-and-CD burner-in-one concept first popularized by Alesis’ MasterLink.

Where the very popular MasterLink records at up to 24-bit/96kHz resolu-tion, the DV-RA1000 takes it further, supporting 2-channel recording up to 24-bit/192kHz and recording to division of Japan-based TEAC once again brings professional-quality equipment to a mass audience.

Tascam’s products for home recordists were updated at the AES confab with the DP-01 8-track recorder. The Portastudio 4 has evolved into a 24-track, 24-bit digital version, the DP-01 maintains the simplicity and similar tactile interface of its cassette-based versions, which Tascam continues to manufacture.

The DP-01 and the DP-01FX, which adds XLR microphone inputs and effects processing, feature a 40GB internal hard drive and 16- bit/44.1kHz resolution. They carry list prices of $500 and $650, respectively.

“Hopefully, [the DP-01] will do what our cassette Portastudios did in the beginning for the home recording market,” says Diane Gershuny Fleming. Tascam artist and public relations marketing manager. “We’re hoping to open it up even further to people that still aren’t recording.”

Tascam also introduced the PW-1082 Firewire audio/MIDI interface and control surface, aimed at small and home-based studios, and the PW-1904, a rack-mounted Firewire audio/MIDI interface without control surface.

Alesis' 17th Studio D now dubbed Studio G, the room features a Solid State Logic 4000 G+ Special Edition console and Westlake Audio BSS-15 main monitors.

Here’s something we haven’t seen much of lately: a commercial recording facility in New York investing in a new and improved studio.

Avatar Studios, originally known as Power Station, has renovated its former 117th Street D. Now dubbed Studio G, the room features a Solid State Logic 4000 G+ Special Edition console and Westlake Audio BSS-15 main monitors.

Avatar adds SSL G+ to Studio Upgrade

By Christopher Walsh

www.americanradiohistory.com

Pro Audio
Universal ‘Masters’ Promo Relies On Lyrics

BY TODD MARTENS

In a new multimillion-dollar campaign, Universal Music Enterprises is turning to individual song lyrics in an attempt to spur sales of its budget-priced hits collection.

Launching this month with print ads in Vanity Fair and a 10-page spread in Rolling Stone, the "I Love That Song" campaign will spotlight hits from the company’s "20th Century Masters/The Millennium Collection." The series features best-of releases from more than 300 acts.

Since launching the line in 1999, UME has shipped more than 31 million units of the 350 CDs and DVDs in the collection, according to the company.

"The Best of Lynyrd Skynyrd" is the most popular title in the series, having sold 1.5 million units in the United States, according to Nielsen SoundScan. Nearly 60 other CDs in the line have sold more than 100,000 units.

UME senior VP of sales and marketing Richie Gallo says Rolling Stone’s upcoming "Best 500 Songs" issue (Dec. 9) supplied the inspiration for the campaign.

"We realized that so many of those songs are probably tied to our ‘Millennium Collection,’ so it made sense to try and make that connection to people," he says. "Instead of selling a group of artists, we’re looking at it from a song perspective. We hope to get to people by tapping into the emotions they feel when reminded of a lyric.

"The print ads will highlight such acts as the Temptations, Lynyrd Skynyrd and the Who. Each ad will feature an easily recognizable lyric from those acts, such as the opening line to "My Girl" or the chorus of "Sweet Home Alabama."

"The promotion will run through 2005. Best Buy and Target will place "I Love That Song" CDs in endcap displays, while a dump bin has been created for Musicland.

"This does well with Target, Best Buy, Wal-Mart, everyone," Gallo says. "We just didn’t want to do sales with everyone out of the box, so we picked a couple of guys to start the holiday season, and then in January we’ll move to the Towers of the world and everywhere else.

UME will continue to rotate the promotion among other retailers throughout 2005. The CDs at each participating store will be offered with "I Love That Song" stickers.

The company is also planning cable TV spots and billboards and bench ads in major markets. "I Love That Song" will rack up more than $4 million in media spending, according to the company.

Since the titles in the series are listed for less than $10, Gallo sees the collection as a sort of modern single, even though each compilation features up to 11 tracks. He says this is a recognition of the lyrics made sense for UME.

"If you want more, there’s a full-priced CD or a double-CD. Since singles don’t really exist anymore, this is the nice introductory way for people to find artists they like and not spend a lot of money."
Van Der Poel Ready To Add Label To His Stable

Shawn Van Der Poel began building the various components of a successful independent record label in 1998. Come next year, he plans to open that label.

In the last six years, Mount Holly, N.J.-based Van Der Poel created video label/production house High Roller Studios, marketing and promotions firm RTO Productions and booking agency Face the Music Touring, which handles such acts as Atreyu and Coheed and Cambria.

Perhaps most importantly, Van Der Poel's interactive Web site will give his forthcoming label a built-in fan base. Radiotakeover.com hosts five audio streams and a comprehensive punk and hardcore store. The streams, which take user requests, boast more than 10,000 regular listeners, according to Van Der Poel. The site includes such expected acts as Taking Back Sunday and NOFX, but it also champions the unknown.

Radiotakeover.com was among the first to promote Fall Out Boy, Spitalfield and Lamb of God. The site sponsored tours involving the former two, and High Roller recently shot a Lamb of God DVD. Additionally, Lumberjack-distributed High Roller reached No. 39 on the Billboard Top Music Video Sales chart in July with concert DVD “Hellcat Vol. III.”

Given this foundation, Van Der Poel expects his still-unnamed label to be taken seriously. “We’ve ignored everyone who has come to us because we’re doing this on our own terms,” he says. “I can take an upstream deal with XYZ record label and build this faster, but that wouldn’t be on my terms. If I’ve built it this much, I can take it to the next level.”

Van Der Poel, who employs about 25 people, says he will announce the label’s first signings in January. He has yet to nail down a distributor, partly because of his staunchly independent views and lofty ambitions. “Lumberjack has been great for DVDs, but I just don’t know if they will be able to sell the amount of records that we’re looking to sell,” he says. “If the distributor doesn’t see my vision, then I don’t want to be with them.

“I saw a lot of my friends starting labels and failing,” Van Der Poel adds. “I said, ‘What if there’s a place a band can build hype? What if kids can hear the music 24/7?’ We can gauge all the way down to ZIP code, who likes what bands, and we have the ability to market them, book a tour and do our own videos. We built all the elements of a record label before we started putting out records. That was our plan.”

The Indies

By Todd Martens
	tmartens@billboard.com

FUTURE’S SO BRIGHT: Saddle Creek Records act Bright Eyes claimed the top two posts on the Billboard Hot 100 Singles Sales chart Nov. 13, and another single may be on the way.

Come Jan. 25, Omaha, Neb.-based Saddle Creek will issue two Bright Eyes albums, “I’m Wide Awake It’s Morning” and “Digital Ash in a Digital Urn.” The dueling singles, “Lula” and “Take It Easy (Love Nothing),” represent a sampling of each respective set.

Neither single will be fashioned into a video or get a heavy push at college radio. Instead, Saddle Creek plans to work another Bright Eyes cut in January, according to label head Robb Nansel. The as-yet-undetermined radio track will come from “Wide Awake.” Nansel says it may also be released to retail.

The label is planning distinct campaigns for the two albums. A single from “Digital Ash” is due in the spring.

The same separation will apply to touring. A Bright Eyes trek in January will support “Wide Awake,” and band leader Conor Oberst will employ fellow Saddle Creek act the Faint as his backing band for May’s “Digital Ash” outing.

In other Saddle Creek news, the label hopes to open a concert venue in 2005, although a group of Omaha residents nixed its first proposed location, according to Nansel. “They’re worried about people parking in their yard and peeing in their porches,” he says. “But the city has been really supportive. They’re looking for other options for us.”
Tis The Season For Street-Date Violations

After the tumultuous days leading up to Nov. 16, which saw street-date violations taken to a whole new level, I'm wondering if any of the releases scheduled for Nov. 16 were actually held until that day.

The situation was utter chaos, and there is no other word for it,” one senior retail executive says. “This is the wild and woolly days of 1985 all over again. The majors really shot themselves in the foot.”

The brouhaha ignited after Columbia moved up Destiny's Child's "Destiny Fulfilled" to Nov. 15, Shady/Aftermath/Interscope bumped Eminem's "Encore" to Nov. 12 and Geffen issued Snoop Dogg's "R&D (Rhythm & Gangsta): The Masterpiece� one week earlier than its original Nov. 23 street date.

According to the labels, the albums were moved up to combat piracy, since the titles had leaked to the Internet. But retailers are skeptical, arguing that the moves were made to influence chart performance or enhance the story behind an album.

"Under the guise ‘We have to protect ourselves against piracy,’ the industry took a giant step backward. The majors asked for it. For them to think [the violations] weren't going to happen, who are they kidding?"

"It was a given that "Encore" would debut in some stores early—even with the new Friday street date. At least one independent merchant claims he was selling the album Nov. 8. By Nov. 10, it was seeping into the market, and the following day was a free-for-all."

It is unclear which retailer set off the Eminem violations—everybody points at somebody else. What is clear is that the major chains have adopted the Jerry Kamler philosophy. Kamler, music divisional merchandise manager for Trans World Entertainment, is well-known for saying, "Trans World will never be first to break street date, but we will also never be third." In the case of Destiny's Child, everyone names one merchant for igniting street-date violations:

Walmart. According to sources, the chain and its rackjobbers, Anderson Merchandisers and Handelman Co., can handle moved-up Friday street dates, but they have a problem with Mondays.

Since "Destiny Fulfilled" was delivered in the same shipment as "Encore," either the rackjobbers couldn't pull the Destiny's Child album from the Wal-Mart shipment in time or their instructions to hold it until Monday got lost in the shuffle at the mass merchant, which doesn't know the ins and outs of the music industry.

Wal-Mart points to other retailers for jumping street date. "We waited until we had confirmation that our competitors had it early," a company spokeswoman says, "and then we made it available."

Whatever the circumstances, when "Destiny Fulfilled" appeared in Wal-Mart stores Nov. 12, all hell broke loose. Also on sale that week—and ahead of their Nov. 16 street date—were Lil Jon & The East Side Boys' "Crunk Juice" and Chingy's "Powerballin." By Monday, the major distributors were scrambling to shore up what was left of the crumbling Nov. 16 slate.

The sales team at Universal Music & Video Distribution, for example, worked the phones all day Nov. 15 trying to contain the Snoop album. They were partially successful. Music specialty merchants claimed that consumer electronics chains were selling the album that day, but UMDV is said to have refuted those claims and warned all retailers against selling the album early. The UMDV bluster almost carried the day, but by early evening, Snoop was appearing in more and more stores.

There were also isolated reports of the Beatles' boxed set, Clay Aiken's Christmas album and Pearl Jam's greatest-hits collection appearing in stores that day.

Given the chaos surrounding the Nov. 16, street date, one senior retail executive wonders what will happen to the Nov. 23 slate of U2, Gwen Stefani and Nirvana. And one major-label distribution executive worries that the Nov. 16 events could lead stores to ignore street dates for the remainder of the holiday season.

Making Tracks: The National Assn. of Recording Merchandisers board of directors has elected Richard Willis vice chairman. The Baker & Taylor chairman/president/CEO replaces Gerry Lopez, who resigned from the NARM board after leaving Handelman Co. to take a position with Starbucks.

Before joining Baker & Taylor in 2003, Willis was chairman/president/CEO of Toll Communications. Before that, he was president/CEO of Bell Sport. Willis has also held management positions at the Peterson Cos., Aster Publishing, Cowles Media and Capital Cities.

Steve Harman, Northeast regional director for Tower Records, has left the chain and is seeking opportunities. He can be reached at 212-679-7075 or at sch2001@aol.com.

Best Of'

Continued from page 39

the "Middle.

While it has been only three years since the last Bee Gees retrospective, "The Record," Robin Gibb believes the format of the new collection makes it a winning proposition. "It's not meant to be definitive; it's the No. 1s, and there aren't many people who have had those kind of albums," he says. Gibb describes Universal's marketing spend for the set as "huge [in the United Kingdom] and the States as well."

"There's some good things coming out, but they are going to struggle to get the publicity," says Paul Quirk, a partner at Quirk's Records in Ormskirk, Lancashire. "Having said that, if it's a best-of, it will still sell this time next year."

"There's a lot of best-of sets in the top 10 or 20 at the moment, but how many of them will still be there at Christmas is a moot point," HIM product director Steve Gallant says. He notes that Spears' and Train's albums should still be around at Christmas, but he questions whether Train's "Singles" (Independiente) and Tina Turner's "All the Best" (Parlophone) "will be troubling the top 10 then." He also notes that Def Leppard's "Best Of" (Mercury) and Placebo's "Once More With Feeling—Singles" (Virgin) "are unlikely to make the course. I think that's why they're out early."

Mike McMahon, commercial director of sales for EMI Music U.K. and Ireland, says: "We've released major albums outside this period and then repromoted, which can work well. Compilations exposure is not as difficult to position, because some retailers increase the size of their charts at Christmas."

Turner's set made an early mark in Europe, debuting last issue at No. 2 on the Billboard Eurochart albums list, after opening at No. 3 in Austria and Switzerland, No. 4 in Portugal, No. 5 in Germany and No. 6 in the United Kingdom.

Meanwhile, the album from Scottish melodic rock act Travis collects the group's 17 singles since 1996. Bowling Nov. 1, it moved 50,000 copies in its first week to debut at No. 4, according to the Official U.K. Charts Co., out-selling Turner and the Bee Gees.

Travis frontman Fran Healy tells Billboard: "We had been together for six years when we moved to London eight years ago, and it was a real new beginning. From then until now it seems the first part of the story. [The album] is like drawing a line in the sand."

Gallant suggests that this season's scheduling by labels "is a reflection of getting some of these things out ahead of the big studio releases" such as the new U2 and Eminem albums.

"But there's only so many pounds in the pocket, and there's not only the new studio stuff, but a very hefty DVD schedule this Christmas," Gallant adds. "There are probably too many releases [in November] to allow what they should do, and some inevitably will underperform."

www.americanradiohistory.com
By Scott Banerjee

San Francisco — In a move designed to exploit the mass-market reach of videogames and in-game music, Electronic Arts has teamed up with Cherry Lane Music Publishing to form a new music publishing company, Next Level Music.

The co-publishing partnership is simply yet unique in the gaming business. EA will continue to expose and promote music through its videogames, while Cherry Lane will seek licensing opportunities for the EA music assets in commercials, films, film trailers, ringtones and other commercial uses.

“Anywhere music is used, we will aggressively try to put our music into that space,” says Steve Schnur, executive vice president of music and audio at EA. “There’s so much familiarity with game—themes, beats, songs—that there are significant third-party licensing opportunities ahead.”

EA’s catalog of theme music and original scores for such titles as “Medal of Honor” and “The Sims 2” reaches back to the company’s inception in 1982 and includes pieces from Mark Mothersbaugh, Paul Oakenfold, Chris Lennertz, Sean Callery and Mya.

The EA-Cherry Lane deal is a testament to the tightening bonds among the videogame, music and film industries. EA, which is by far the world’s largest videogame company, with annual revenue topping $3 billion, chose to work with New York-based Cherry Lane, holder of about 100,000 copyrights, after considering numerous other music publishers.

“The great films companies have realized that this opportunity over the past 100 years, and certainly the big music companies have realized this with their own publishing divisions,” says Schnur, a former senior VP at Capitol Records. Next Level Music plans to sign new and established artists, acquire publishing catalogs and produce original music. EA will continue to license music for game use from labels and publishers through its EA TRAX division, which Schnur created in 2002. The division is credited with helping expose numerous acts and music through EA’s popular franchises, including “Madden NFL,” “Need for Speed Underground” and “Burnout.”

Cherry Lane has already forged co-publishing partnerships with such sports and entertainment businesses as NFL Films, NASCAR and World Wrestling Entertainment. Cherry Lane was also behind the recent licensing of Black Eyed Peas’ “Let’s Get It Started” to the NBA. These relationships could work well for EA, which has such popular sports-related game franchises as “NBA Live” and “NASCAR.”

Cherry Lane has made similar inroads with the film and TV industries, having co-publishing partnerships with production companies such as DreamWorks SKG, Mel Gibson’s Icon Productions and Edward Pressman Film. The publisher regularly licenses music for film use to such studios as Disney, Miramax and 20th Century Fox.

“Once they’re exposed through games, Cherry Lane can pick up the ball and then do their thing,” Schnur says.

Though Next Level Music will not function as a record label, Schnur believes the partnership will give EA the opportunity to develop new artists for the creation of music in videogames.

“This will ultimately give artists and songwriters opportunities to get label deals,” Schnur says.

With portable media devices hitting the shelves en masse this holiday season, Sony is targeting PC aficionados with its ultra-high-end over-gadget: a mini-PC that doubles as an entertainment hub.

The Sony Vaio U weighs a bit more than a pound and features a 6.6-inch-by-4.3-inch display. Consumers looking for a multifunctional device that plays digital music straight from libraries will appreciate its 20GB memory capacity and headphone/remote control bundle—as well as its ability to wirelessly link up with such download or subscription services as iTunes and Rhapsody.

Chances are, however, that its price tag ($2,000) and battery life (from 1½ to three hours) will restrict it to early-adopters.

The device bows at retail in mid-December.

Scott Banerjee

WMG Seals m-Qube Deal

Seal, whose “Best: 1991-2004” album hit shelves Nov. 9, is among the artists Warner Music Group is highlighting in a new Internet and wireless effort. The label group has partnered with technology company m-Qube to allow fans to purchase ringtones over the Internet or on a handset using short codes. WMG and m-Qube are also tapping the platform for R.E.M., Green Day, Red Hot Chili Peppers, Lil’ Scopy and others.

High-Tech Fret Work

The “Eric Clapton Crossroads Guitar Festival” DVD features live performances from Clapton, Santana, ZZ Top, James Taylor, John Mayer, Joe Walsh, Buddy Guy, Robert Cray, Jimmie Vaughan, Robert Randolph and Eric Johnson. As if that weren’t enough for guitar fans, the shows were recorded in high-resolution 5.1 surround sound, and the DVD showcases MX Entertainment’s multichannel, multi-angle feature, allowing viewers to toggle between several shots throughout the program.

Air Traffic Control

There’s a new toy for iTunes devotees who use Apple Computer’s Airport Express to wirelessly stream music throughout their homes. Keypian Express plugs into the Airport Express USB port, allowing users to manage their iTunes music with a remote control. The device retails for $59 and is expected on store shelves by the time you read this.
### Billboard Top DVD Sales

<table>
<thead>
<tr>
<th>Week #</th>
<th>Title</th>
<th>Label/Distributing Label &amp; Number</th>
<th>Principal Performers</th>
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### Billboard Top VHS Sales

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The shift from physical to digital is starting to make some noise.

Now the challenge is to win over the mass market and turn up the sales volume.

MidemNet 2005 will again bring the industry leaders to Cannes for a frank and open debate.

This year's topics cover keys for digital growth:
- digital opportunities for indies
- phase two of digital services
- superdistribution
- the use of music in branding

MidemNet was sold out last year.
Register now and don't miss out.

Register on: www.midem.com
Tel: +1 212 284 5130
Email: midemusa@reedmidem.com
Eric Lapointe leads the current Canadian chart charge of artists from Quebec with his fourth album, "Coupable."

Vive Le Quebec! Province's Acts, Labels Gaining Wider Audience

BY LARRY LEBLANC
TORONTO—In this period of industry uncertainty, Quebec is achieving steady success from domestic repertoire and a group of dedicated local companies.

The continuing international sales of hometown star Celine Dion have been followed by breakthroughs in Europe's French-speaking markets by such Quebec acts as Corneille, Lynda Lemay, Natasha St-Pier, Garou, Roch Voisine, Isabelle Boulay and Lhasa de Sela. The Canadian province has established itself as a prime source of French-language repertoire.

"Quebec has bounced back in a big way this year," says Mathieu Drouin, president of Montreal-based DKD Group, which operates the label Taccia Musicque. "It's a culmination of the maturing of the industry and consumers coming back to record stores and buying Quebec product."

The vibrant local scene includes such new acts as Les Trois Accord and Kodiak, which have joined the ranks of more established stars like Eric Lapointe, Boom Desjardins, Mario Pelchat, Emily, Daniel Bélanger, Dany Bedar and Marie Chantal Toupin.

Underscoring Quebec's vibrancy are three French-language releases that debuted in the top 10 on Nielsen SoundScan's No. 20 Canadian albums chart. They are Lapointe's "Coupable" (Diffusion VF) at No. 2 with 15,150 units, Desjardins' "Boom Desjardins" (DKD) at No. 3 with 11,318 and Pelchat's "Noel Avec J'he Gospel Choir" (MP3 Disques) at No. 10 with 6,747. Dion's English-language album "Miracle" (Columbia) was at No. 8 with 7,765.

"This is the craziest time for sales," says Montreal-based Pierre Borduas, PD of video channel MusiquePlus and its AC counterpart, MusiMax. He suggests the high numbers result from a combination of early Christmas shopping, national media coverage of the Quebec industry's annual Gala de l'ADISQ awards Oct. 31 and "Quebec people loving their culture."

MARKET UNTIL ITSELF
The language, cultural distinctiveness and small size of the Quebec market help distinguish it from English-speaking Canada. Those factors also prevent outside companies from dominating Quebec's music industry. The Quebec market is virtually self-sufficient: Some 75 independent labels and production companies record 90% of the province's domestic artists.

"We have our own awards, eight entertainment magazines and [music] shows on every TV network," says Natalie Larivière, Montreal-based president/director general of retail and distribution company Groupe Archambault.

"When artists like Eric Lapointe and Boom Desjardins release new records, there's a [media] explosion," DEP Distribution Exclusive president Maurice Courtois says. "You will have three Eric Lapointe songs and three Boom Desjardins [in rotation] on radio."

Government regulations require Quebec's broadcasters to play 65% French-language content, but attaining airplay can still be difficult. "Radio now has so much choice," says Serge Broutillette, who operates Montreal-based Victoire Records.

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### COMMON CURRENCY

A weekly scorecard of albums simultaneously attaining top 10 chart status.

**Artist**

- **Eminem**
- **Britney Spears**
- **Tina Turner**
- **Shania Twain**
- **John Williams**

**Country**

- **USA**
- **EUR**
- **JPN**
- **UK**
- **GER**
- **FRA**
- **CAN**
- **SYG**
- **AUT**
- **ITA**

**Billboard**

**EUROCHARTS**

- **SINGLES**
- **SINGLES SALES**
- **ALBUMS**
- **ALBUMS SALES**

**Global Pulse**

**Tom Ferguson, Editor**

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### Abbey Days Are Here Again For Christensen

Medley/E.M.I.'s Nov. 4 Danish release of the CD/DVD package "Tim Christensen Live At Abbey Road Studios" documents the rocker's return to the famed London recording mecca. In 1994, Christensen's former band, Dizzy Mizz Lizzy, signed with Medley on the condition that its second album be recorded at Abbey Road if the first went gold in Denmark. The self-titled debut hit the mark (25,000 units) that year and won three Danish Grammy Awards. But the Abbey Road sessions for "Rotator" (1996) only partially fulfilled Christensen's boyhood dreams. With Dizzy Mizz Lizzy around no more, he says, his September performance there with his own band capped it. "I'm proud of the level the band and I reached in life, so I was eager to have it documented," he says. Christensen played in Studio 1 in front of an invited audience.

More than an Illusion: Virgin Italy is considering potential European markets for the melancholic electronic pop of Tiromancino, the group fronted by singer-songwriter Federico Zampaglione.

The band's seventh album, "Illusion Parallela," was released in Italy Oct. 1 and peaked at No. 3 on the FIM chart.

Virgin Italy GM Giampietro Pavella says the company believes the album will outperform its predecessor, 2002's "In Continuum Momento," which was certified double platinum (200,000 units). The company has not yet planned releases outside Italy. "We have to treat carefully with an act like this and find the right project," Pavella says. "But Italy and France have real potential."

Mark Worden

VANDI IN HEAVEN: Greek pop vocalist Despina Vandi is following a U.S. breakthrough earlier this year with another slice of ethnic-fused dance music.


Vandi's pop appeal and the talents of her longtime producer/songwriter, Phoebus, are paying off for Heaven. Managing director George Levendis says the label planned a strategy for breaking Vandi worldwide three years ago, when "Gia" was issued in Greece. The album has shipped 150,000 copies in Greece and is licensed in 35 territories, according to Levendis.

A new English-language album, "Come Along Now," rolls out internationally through December.

Marina Paravantes
Chrysalis Steps Into Management Shoes

BY LARS BRANDLE

LONDON—Chrysalis Group plans to enter the artist-management business. Executives at the London-based music and radio company say management will be a small but important cog in its business model.

“We can try and make it work for us by being involved in all aspects of an artist’s income stream,” Chrysalis chairman Chris Wright tells Billboard.

The news came as Chrysalis published its preliminary results for the financial year that ended Aug. 31. The company reported “record levels of profitability” at its radio and music divisions. Radio profits rose 56% to £12.44 million ($22.99 million), and music profits rose 23% to £4.2 million ($7.9 million).

Wright says the company is in talks to forge alliances with existing artist-management operations in the United States and the United Kingdom. “We can bring some infrastructure and expertise to management,” he says, “and ideally get involved with artists who we think have got long-term potential.”

The move into management is still at an early stage. Wright acknowledges that the management business would be “peripheral” to Chrysalis’ main radio and music operations but “still hopefully big enough so that it can contribute to the group.”

An artist-management operation would be familiar ground for Wright, who co-managed rock acts Ten Years After and Jethro Tull with his former business partner Terry Ellis before the pair founded Chrysalis Records in 1969.

Many managers view labels’ moving into the field as inevitable. “The position of a record company as a unique proposition is very tenuous,” London-based manager Peter Norוידאו says. “A lot of labels are going to come in and try to do management, but there is a problem with conflict of interest. And that’s a difficult one to resolve.”

Jenner, a contemporary of Wright’s, is secretary general of the International Music Managers Forum and formerly managed Pink Floyd, the Clash and Disposable Heroes of Hiphoprisy. The current client roster at his firm, Sounds, includes Billy Bragg and Sarah Jane Morris.

INDEPENDENTS’ DAY

Wright insists that the business climate is encouraging for independent music companies, at a time when the effects of major-label consolidation are preoccupying many in Europe’s indie sector.

“The environment is much better for any independent, especially a well-funded independent, and I think we’re in a very unique position,” he says. “Five years ago, nobody wanted to sign an artist that had been dropped, but that stigma doesn’t exist anymore. Majors are now signing artists that other majors have dropped. People are recognizing that if an artist doesn’t make it with one company [it] doesn’t mean [they are] incapable of making it. It’s something I feel is going to happen more and more.”

Chrysalis announced a solid set of preliminary financial results Nov. 11. The publicly listed firm reported EBITA gains of 20% to £4.6 million ($8.5 million). Sales dipped slightly to £70.6 million ($130 million).

Quebec

Continued from page 45

Guy Brouillard, music director of French-language top 40 station CKOI Montreal, agrees. “There’s not much room for newer artists. New bands don’t get much airplay because people concentrate on the big sellers.”

In contrast to other parts of Canada, Quebec has a more centralized music industry, with most domestic product going through Groupe Archambault, subsidiary Distribution Select. The company, which claims to handle 90% of independent labels, distributes such key imprints as Audiogram, Groupe Communications and Tacta Musique.

Groupe Archambault also operates the province’s leading music retailer, Archambault, which has 14 stores.

Online

Continued from page 45

ventures as the nonprofit Red Star Sounds label and the Heineken Music Initiative in the United States, both of which support the development of urban music. As in many other territories, Heineken already has a consumer-oriented site in Spain (heineken.es), which has a music element offering news and streamed tracks or video clips. It also has close links with the local music scene. For example, it recently collaborated with the U.K. government’s British Council in Spain to promote concerts by British artists.

Madrid-based Heineken España brand manager Juan Casero says heineken.com is the company’s first music Web site for professionals. Heineken’s operations in each country are fairly autonomous, he adds, and the music professionals Web site is an original Heineken España initiative.

“If, of course, if this is seen as a success in Spain, other Heineken operations could well follow suit and implement similar services in their country’s,” Casero says. “The reason we have this site in Spain is to foster our relations with music journalists and other trade professionals.”

Heinekenpro.com offers lists of labels, distributors, publishers, managers and music media outlets in Spain, as well as business and artist news and the weekly Media Control sales charts. It aims to improve communication among music journalists and such industry professionals as promoters, managers and venue owners. “We also want to maximize the credibility that we think Heineken already enjoys in the music industry, by showing our support for industry professionals,” Casero says.
Thanksgiving week is turning into a tradition of sorts for Tim McGraw concert specials. NBC program "Tim McGraw: Sing Me Home," his first for network broadcast TV, aired Thanksgiving week 2002. This year, McGraw returns for another one-hour NBC concert special, "Tim McGraw: Here and Now," which will air at 8 p.m. ET/PT Nov. 24.

"Tim McGraw: Sing Me Home," which featured McGraw performing in his hometown of Start, La., scored a 6.5 rating/11 share, or 6.8 million U.S. households, according to Nielsen Media Research.

Tim McGraw: Here and Now" will include a concert in Green Bay, Wisc., as well as other footage from McGraw's most recent tour. Nelly will be a special guest, performing his hit with McGraw, "Over and Over," in what may be the duo's only live performance, taped in Las Vegas.

Faith Hill (McGraw's wife) and the Warren Brothers also appear on the program, performing on the song "Blank Sheet of Paper.

McGraw says of the collaboration with Nelly, "I loved the song, and we just went in and cut it. Nelly and I are friends. We're kind of the same guy but just come from different places. When we were working on the song, we had a good feeling about it.

McGraw adds that he and Nelly are discussing doing a music video for "Over and Over."

As for choosing Green Bay as the location for his concert special, McGraw says the chief reason was because the tour was scheduled to play two nights there, making it more conducive to taping a TV show. He adds, "The people of Green Bay are wonderful. They're real salt-of-the-earth people who love country music.

McGraw and Anthony Eaton are the executive producers of the "Here and Now" special, which was directed by Sherman Haysley.

November 27, 2004

THE MOST-PLAYED CLIPS AS MΟΝΟΡΕΙD BY ΝΙΕΛΙΝΟ ΒΟΡΝΕΝΜΟΝΤΝΕΡΝΕ ΣΗΜΕΙΑ

November 14, 2004

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Shortlist

Continued from page 10

completely out of our control.”

The sparsely attended event was
held at the 1,250-seat Avalon Thea-
ter. Additionally, the number of
performers was cut in half to four.

Tom Sarig, who co-founded
the Shortlist with Greg Spotts, says
the trimmer bill was created in re-
sponse to last year’s too-long, five-
hour event. “We were overly ambi-
tious,” Sarig says. “It was a con-
scious decision to cut down on
the number of artists.”

The Shortlist Awards is also
increasing its efforts to establish a
brand at retail. Earlier this month
Bazoo & Tie released a 15-track col-
lection that featured such Shortlist
finalists as Wilco, Franz Ferdinand,
Air and Loretta Lynn.

“We’re trying to add to the plat-
forms by which we can help expose
and shine a light on this great artis-
tic music,” Sarig says. “From the
beginning we’ve wanted this to grow
organically and naturally, and it has
been that way.”

The performing lineup for this
year’s Shortlist Prize was TV on the
Radio, Eagles of Death Metal, Dizzee
Rascal and Nellie McKay. The event
will air Nov. 20 on MTV2.

The prize—which carries a
$10,000 cash award, presented by
XM—honors left-of-center artists
whose nominated albums have sold
faster than 500,000 copies. Nominees
and the winner are determined by
a group of “listmakers,” which
this year included Dashboard Con-
fessional’s Chris Carrabba, Dixie
Chicks, Jim Jarmusch, John Mayer,
Norah Jones and System of a Down’s
Serj Tankian.

Stephen Sovely, buyer at Chi-
icago’s Reckless Records, says the prize
should help TV on the Radio gain
mainstream exposure. “The indie
community is already well aware of
this group, and they’ve been on
MTV2 before,” he says. “Our sales for
them have been big, so added expo-
sure will only help.”

AMAs

Continued from page 7

18 high-voltage performances, but
Stella says the event was also notable
for the absence of several big-name
acts with new albums. (An exception
was Gwen Stefani, whose album
came out Nov. 23.)

“I was shocked that there was no
Destiny’s Child, U2 or Eminem,”
says. “I expected to at least see an
Eminem or U2.”

Eminem’s album “Encore,” released
Nov. 12, enters The Billboard 200 at
No. 1 this issue. Destiny’s Child, whose
“Destiny Fulfilled” release was of-
cially moved from Nov. 16 to Nov. 15 but
seeped into stores days earlier, comes
in at No. 19. U2’s “How to Dismantle
an Atomic Bomb” is due Nov. 23.

Performers from this year’s cer-
emony should see a bump on next
issue’s chart.

Nominees for the AMAs are deter-
mined by data from Nielsen Sound-
Scan and Radio & Records. Winners
are selected by a national sampling of
20,000 ballots with results tabulated
by Ernst & Young.

For breaking news, analysis,
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For Metal’s New Breed, Retail Action Spurs Airplay

BY BRAM TEITELMAN

One year ago, the primary place to hear metal bands like Shadows Fall, Lamb of God and Killswitch Engage was from the mosh pit.

But press coverage, word-of-mouth and constant touring have fueled first-week sales of at least 35,000 for each of these bands’ latest albums. Additionally, their music is getting commercial radio airplay for the first time.

The passion of metal fans has driven them to record stores, and radio has taken notice. “We’re seeing these impressive sales with no airplay on this station or other markets,” says Bill Gamble, PD for active rock WZZN (the Zone) Chicago. “Especially in this environment, where people can download their music for free, when you see those kind of sales, there is something going on.”

WZZN is playing Shadows Fall and has played Lamb of God in the past.

Active KQRC (the Rock) Kansas City is playing songs by Shadows Fall and Killswitch Engage. “The records truly stand out on the radio station and engender a lot of passion among the fans,” PD Bob Goss says.

Touring has been important in spreading the word, Lamb of God frontman Randy Blythe says. “For bands as extreme as us to sell as many copies as we did the first week, I think it’s indicative of the grassroots effort of all of us, putting it all up by touring so much.”

Epic VP of rock promotion Cheryl Valentine says Lamb of God’s Ozzfest stint before the release of “Ashes of the Wake” helped the album sell 35,000 copies in its debut week. “They have worked really hard on this, and it’s also the result of very well-timed touring. The record was released at the very end of Ozzfest, and they definitely took away the crown as the new band to break out of Ozzfest. Touring is extremely important, especially when you’re going to get limited on-air exposure.”

Indeed, Ozzfest has proven invaluable to developing bands like Killswitch Engage and Shadows Fall, both of which played on the second stage in 2003.

Shadows Fall manager “Reverend” David Ciancio says it is “almost necessary” for a new act to prove itself at Ozzfest. “I don’t know that you’re going to be able to cross over into a bigger market if you don’t have that kind of tour under your belt.”

Century Media director of rock and specialty promotion Andrew Sample cites the work ethic of metalcore bands such as Shadows Fall, which is on his label. “All these bands spend a lot of time on the road because it’s where they would rather be,” he says. “It’s more real for kids than with pop stars you can never talk to, who tour once every two years and put an album out every three years, and it reflects in their fan bases. They’ll go out and boy that record because they feel a kinship with it.”

Ciancio says the past summer’s Stressed Fest tour, which brought Shadows Fall into secondary and tertiary markets, gained exposure for the band’s album as street date neared. “If you put something that someone in the middle of Iowa or Idaho has seen on TV or read about in a magazine in front of their face, that really means something to them,” he says.

The touring success of these bands has also proved to be a barometer for response at radio. “Bands like these are coming in with more of a fan base than bands that are getting signed purely on the basis of a song,” Roadrunner VP of promotion Mark Abramson notes. “With slots for adds being as precious as they are, radio stations really have to be picky. It makes sense to give a slot to a band that has a story out there (rather than play roulette with a band that has a radio song).”

Active WFTX (the Fox) Louisville music director Frank Webb says OM Michael Lee “isn’t the biggest fan of what he calls ‘cookie monster music.’ But I can walk into his office with ‘Laid to Rest’ and say, ‘the other day Lamb of God sold out [Louisville club] Headliners and there were over 1,000 people there,’ and he’ll take notice.”

According to Nielsen Broadcast Data Systems, Lamb of God is getting airplay on 15 active rock stations.

fans Before radio

Killswitch Engage has released two albums in support of Roadrunner. They toured “constantly” in support of the first album. Abramson says, “and over the course of two years, sold 100,000—which for a band like that was fantastic.”

With its latest album, the label didn’t pursue commercial radio right away. “I insisted we not go [to radio] out of the chute, because I wanted to make sure the base was there,” Abramson notes.

New metal bands such as Lamb of God, left, and Atreyu are making inroads at radio thanks to strong sales.

Roadrunner waited for the album to sell 100,000—which took less than two months this time—before taking the title track to radio. The strategy has paid off: Killswitch Engage’s “The End of Heartache” is No. 25 on the Billboard Active Rock Tracks chart.

Also receiving strong airplay is Slipknot, whose “Duality” and “Vermilion” stand at Nos. 13 and 24, respectively, on Active Rock Tracks.

Active WTFS (the Fox) San Antonio music director Andy Allen agrees. “It’s good to know when a band like Slipknot or Lamb of God arrives, you’re able to do something with it at first, so the first batch of these bands taken to commercial radio were based on a legitimate story. Once the doors open to Type O Negative and Korn, you eventually get to Slipknot, and it keeps on going. The cream is rising to the top.”

KQR’s Edwards has no qualms about adding bands that have been, until recently, unknown commodities, because there are guideposts. “It’s not like we woke up one day and decided to play Killswitch Engage,” he says. “After you have a good history with a band like Slipknot, it’s easy to take the next step into a band like Shadows Fall. There has been a progression that led us to think this is the point where we can sell them.”

“Basically, it’s the same generic music that we can deliver, and we’re comfortable putting this in place with limited airplay.”

Radio, meanwhile, have fueled the new breed of bands nationwide to Spanish-language media. “[Roadrunner’s] Abramson tells us.”

With its active rock stations, Karma has been playing a new breed of bands from the Midwest. “The music we’re playing is pretty harsh, and right now is a pretty harsh time in the world... People want to listen to something real, not Britney Spears or whatever.”

“TNT’s Webb agrees. “It’s the first music that has come along in a long time that actually says something and expresses the sense of urgency and anger that kids feel about the world right now. Plus, it’s definitely anti-corporate and anti-commercial, and people are into that. There’s a social and political message in a lot of this music. When you take testosterone-fueled music and add a politically relevant message to it, now you have something that’s highly charged. This is the new protest music.”

The Late1st Generation

Sales success for formerly underground bands isn’t exactly new. Metallica’s 1986 album “Master of Puppets” reached the top 10 without airplay, and active rock staples like Korn, Marilyn Manson and Pantera initially weren’t played at radio, either.

The new breed of bands emerging from the underground is a logical extension of those that came before. “There is a whole generation of kids that grew up listening to bands like Korn and Type O Negative,” Roadrunner’s Abramson notes. “Commercial radio tends to convert the listener to the music and make them feel comfortable exposing these records in meaningful days.”

This progression has occurred with listeners as well. “One indicator that it was time to start experimenting,” Webb says. “That we took some of the last generation of heavy music and tested it. We did research on songs like Pantera’s ‘This Love,’ and they tested through the roof. Our station has gotten heavier and heavier over the years. We’ve taken what we did it just because we like heavy music.”

Gamble says the latest metal music stands out not only for its political stance, but because it sounds like nothing else on the radio. “[Metal] is definable, it’s distinctive, it’s pure—‘cookie monster music.’ It’s not traditional rock,” he says. “It’s not the same generic junk that 90% of the music industry is putting out there. It invokes passion. The metal fans that are buying this stuff, some of them have been metal fans for 20 years.”

Miami, are adding reggaeton, hip-hop and dance mixes to their playlists. Similarly, rhythmic top 40 WPWV (Power 96) Miami caters specifically to young Latinos and regularly programs Spanish-language tracks.

KRLD will be programmed by Jesse Richey, who has programmed several stations, including Tejano outlet KXDN San Antonio.

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Billboard • November 27, 2004
**Short Week: Eminem Tall**

Eminem becomes the first artist to twice bow at No. 1 with abbreviated sales weeks, as its off-cycle rule releases The Billboard 200.

In the space of roughly three days—although many locations put it out a day ahead of its adjusted Nov. 12 street date—"Encore" (Shady/Aftermath) ticks through 711,000 copies, according to Nielsen SoundScan.

Even with a truncated frame, that still stands as the fourth-largest sales week of 2004, behind the bows of Usher’s "Confessions" (1.1 million), Norah Jones’ "Feels Like Home" (1 million) and Tim McGraw’s "Live Like You Were Dying" (766,000 copies). Those three titles each had six-day openers.

Compared with other off-cycle starts, Eminem exceeds his own "The Eminem Show" of 2002 (281,000 units in about three days’ time) and last year’s Metallica set, "St. Anger," (418,000 in four days), but falls shy of colleague 50 Cent, whose "Get Rich or Die Tryin’" had the largest sales week of 2003 despite a Thursday release (572,000 in four days).

Eminem looks safe to grab a second week at No. 1 (see A Look Ahead, page 8), with a total of around 750,000 or more. That would put him in the range of about 1.5 million after two chart weeks, just a tick behind the 1.7 million that 50’s "Get Rich" did in the same window and the 1.6 million in comparable time for "The Eminem Show," so the rapper seems to have maintained his cool quotient.

**Linda Hums At No. 2**

Linda Ronstadt is one of those rare artists who has appeared on a wide variety of Billboard charts, including pop, country, R&B, adult contemporary, Latin and jazz. Since she made her chart debut in November 1967 (on The Billboard Hot 100 with "Different Drum"), she’s crossed all of the genres and come back again, as she does this issue with a return to Top Jazz Albums.

Her "Hummin’ to Myself" (Verse) is a new entry at No. 2, the highest mark she has ever reached on this tally. Further, it is Ronstadt’s first appearance on this chart in almost 20 years. "Lush Life" peaked at No. 8 in February 1985, and "What’s New" went to No. 5 in January 1984.

On The Billboard 200, "Hummin’" bows at No. 166, just one rung lower than the debut and peak of Ronstadt’s last chart entry, "The Very Best of Linda Ronstadt," in October 2002.

Next week will mark the 37th anniversary of Ronstadt’s debut on the album chart: "Evergreen, Vol. 2" by the Stone Poneys, showed the week of Dec. 2, 1967. "Hummin’" is her 34th album to chart.

**BROKEN RECORD: Britney Spears has a perfect record on The Billboard 200—until now.**

She made her debut on this chart in January 1999 by opening at No. 1 with "... Baby One More Time." Her next three albums also debuted at No. 1—"Oops! ... I Did It Again" in 2000, "Britney" in 2001 and "In the Zone" in 2003.

This issue, her fifth chart entry, "Britney Spears Greatest Hits: My Prerogative" (Jive), becomes her first album to open below pole position. The new CD enters at No. 4.

**WHAT’S NEW?** The members of New Edition have come together and gone their separate ways and come back together—more than once. That explains the gaps in their chart career. Their debut at No. 12 on The Billboard 200 with "One Love" (Bad Boy), their first chart appearance in eight years.

The last New Edition album to chart was "Home Again" in 1996. It is the only album by the group to reach No. 1. "One Love" is the eighth New Edition album to chart. The group’s career stretches back 21 years and three weeks to the Nov. 5, 1983, debut of the "Candy Girl" LP.

**SPOILER: Joss Stone debuts at No. 71 on Hot R&B/Hip-Hop Singles & Tracks with "Spoiled,"" a song she wrote with her father and son ten years ago.**

The son is Beau Dozier and the father is the legendary Lamon Dozier, whose writing credits on the R&B chart date back 41 years and seven months to the April 27, 1963, debut of "Come and Get These Memories" by Martha & the Vandellas.

The most recent song credit for the senior Dozier on the R&B chart was "Burnin’ Up," a No. 19 hit for Faith Evans Featuring Missy Elliott in September 2002.
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**Greatest Gainer**

- **New Single**: Michael Jackson - The Power Of Good Intentions
- **New Single**: Lionel Richie - Always Two Sides To Every Story

**Pace Setter**

- **New Single**: Thirsty For Love - Heart Of The City
- **New Single**: The Power Of Good Intentions - Michael Jackson

**Billboard**

- **New Single**: The Power Of Good Intentions - Michael Jackson
- **New Single**: Always Two Sides To Every Story - Lionel Richie

**Soundtrack**

- **New Single**: 24:7 - Switchfoot
- **New Single**: The Chronicles Of Life & Death - Good Charlotte

**Velvet Revolver**

- **New Single**: The Chronicles Of Life & Death - Good Charlotte
### Albums with the greatest sales gains this week.

**Recording Industry Assn.**

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<tr>
<td>THE LONG ROAD</td>
<td>NICKELBACK</td>
<td>6</td>
<td>153</td>
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<td>WHEN I Fell In Love</td>
<td>CHRIS BOTTI</td>
<td>124</td>
<td>153</td>
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<tr>
<td>IN THIS SKIN</td>
<td>JESSICA SIMPSON</td>
<td>2</td>
<td>153</td>
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<tr>
<td>THE SPAGHETTI SQUADRAPEAN Movie</td>
<td>SOUNDMARKSTRACK</td>
<td>148</td>
<td>153</td>
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<tr>
<td>AROUND THE SUN</td>
<td>R.E.M.</td>
<td>13</td>
<td>153</td>
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**Disclaimer:**

- **RIAA** certification for album sales of 200,000 units (Platinum).
- **RIAA** certification for album sales of 100,000 units (Gold).
- **RIAA** certification for album sales of 50,000 units (Silver).
- **RIAA** certification for album sales of 10,000 units (Multi-Platinum).
- **RIAA** certification for album sales of 5,000 units (Platinum).
The Billboard 200 A-Z (Listed by Artists)

Rip Off, 2000

The Beatles, 2009

Jill Scott, 2000

Moby, 2000

Daft Punk, 2000

The Rolling Stones, 2000

Pink Floyd, 2000

Justin Timberlake, 2000

Madonna, 2000

The Eagles, 2000

Beyoncé, 2000

Lady Gaga, 2000

The Weeknd, 2000

Taylor Swift, 2000

Bruno Mars, 2000

Kanye West, 2000

Drake, 2000

Jay-Z, 2000

Rihanna, 2000

Alicia Keys, 2000

Kylie Minogue, 2000

Katy Perry, 2000

Justin Bieber, 2000

Coldplay, 2000

Pink, 2000

The Killers, 2000

The Strokes, 2000

Blink-182, 2000

Green Day, 2000

Nirvana, 2000

Metallica, 2000

Stevie Wonder, 2000

Bob Dylan, 2000

The Beatles, 2000

The Rolling Stones, 2000

The Police, 2000

Pink Floyd, 2000

The Eagles, 2000

Beyoncé, 2000

Taylor Swift, 2000

Bruno Mars, 2000

Kanye West, 2000

Drake, 2000

Jay-Z, 2000

Rihanna, 2000

Alicia Keys, 2000

Kylie Minogue, 2000

Katy Perry, 2000

Justin Bieber, 2000

Coldplay, 2000

Pink, 2000

The Killers, 2000

The Strokes, 2000

Blink-182, 2000

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Metallica, 2000

Stevie Wonder, 2000

Bob Dylan, 2000

The Beatles, 2000

The Rolling Stones, 2000

The Police, 2000

Pink Floyd, 2000

The Eagles, 2000

Beyoncé, 2000

Taylor Swift, 2000

Bruno Mars, 2000

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Drake, 2000

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The Eagles, 2000

Beyoncé, 2000

Taylor Swift, 2000

Bruno Mars, 2000

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Jay-Z, 2000

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Katy Perry, 2000

Justin Bieber, 2000

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Pink, 2000

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The Strokes, 2000

Blink-182, 2000

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Bob Dylan, 2000

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The Rolling Stones, 2000

The Police, 2000

Pink Floyd, 2000

The Eagles, 2000

Beyoncé, 2000

Taylor Swift, 2000

Bruno Mars, 2000

Kanye West, 2000

Drake, 2000

Jay-Z, 2000

Rihanna, 2000

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Kylie Minogue, 2000

Katy Perry, 2000

Justin Bieber, 2000

Coldplay, 2000

Pink, 2000

The Killers, 2000

The Strokes, 2000

Blink-182, 2000

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Stevie Wonder, 2000

Bob Dylan, 2000

The Beatles, 2000

The Rolling Stones, 2000

The Police, 2000

Pink Floyd, 2000

The Eagles, 2000

Beyoncé, 2000

Taylor Swift, 2000

Bruno Mars, 2000

Kanye West, 2000

Drake, 2000

Jay-Z, 2000

Rihanna, 2000

Alicia Keys, 2000

Kylie Minogue, 2000

Katy Perry, 2000

Justin Bieber, 2000

Coldplay, 2000

Pink, 2000

The Killers, 2000

The Strokes, 2000

Blink-182, 2000

Green Day, 2000

Nirvana, 2000

Metallica, 2000

Stevie Wonder, 2000

Bob Dylan, 2000

The Beatles, 2000

The Rolling Stones, 2000

The Police, 2000

Pink Floyd, 2000

The Eagles, 2000

Beyoncé, 2000

Taylor Swift, 2000

Bruno Mars, 2000

Kanye West, 2000

Drak
**Billboard Top Jazz Albums of November 27, 2004**

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>CHRIST BOTTI</td>
<td><em>When I Fall In Love</em></td>
</tr>
<tr>
<td>2</td>
<td>LINDA RONSTADT</td>
<td><em>Hummin' To Myself</em></td>
</tr>
<tr>
<td>3</td>
<td>MADELEINE PEYROUX</td>
<td><em>Careless Love</em></td>
</tr>
<tr>
<td>4</td>
<td>KRISTINA KRAHALIOTI</td>
<td><em>The Girl In The Other Room</em></td>
</tr>
<tr>
<td>5</td>
<td>JANE MONHEIT</td>
<td><em>Taking A Chance On Love</em></td>
</tr>
<tr>
<td>6</td>
<td>RENEE OLSTEAD</td>
<td><em>Renee Olstead</em></td>
</tr>
<tr>
<td>7</td>
<td>PETER CINCO</td>
<td><em>On The Way</em></td>
</tr>
<tr>
<td>8</td>
<td>HARRY CONNICK, JR.</td>
<td><em>Duty You</em></td>
</tr>
<tr>
<td>9</td>
<td>NANCY WILSON</td>
<td><em>R.S.V.P</em></td>
</tr>
<tr>
<td>10</td>
<td>ALICE COLTRANE</td>
<td><em>Transition Light</em></td>
</tr>
<tr>
<td>11</td>
<td>MARILYN COTT</td>
<td><em>Nightcap</em></td>
</tr>
<tr>
<td>12</td>
<td>BRADFORD MARISAL QUARTET</td>
<td><em>External</em></td>
</tr>
<tr>
<td>13</td>
<td>THE MANHATTAN TRANSFER</td>
<td><em>Vibrato</em></td>
</tr>
<tr>
<td>14</td>
<td>JOE SAMPLE</td>
<td><em>Soul Shadows</em></td>
</tr>
<tr>
<td>15</td>
<td>PETER CINCO</td>
<td><em>Peter Cincio</em></td>
</tr>
<tr>
<td>16</td>
<td>KEITH JARRETT/GARY PEACOCK/JACK DEJOHNETTE</td>
<td><em>The Out-Of-Towners</em></td>
</tr>
<tr>
<td>17</td>
<td>STEVE TYRELL</td>
<td><em>This Guy's In Love</em></td>
</tr>
<tr>
<td>18</td>
<td>GABRIELA ANDERS</td>
<td><em>Lest Tempo In Ris</em></td>
</tr>
<tr>
<td>19</td>
<td>VARIOUS ARTISTS</td>
<td><em>The Very Best Of Cole Porter</em></td>
</tr>
<tr>
<td>20</td>
<td>QUINCY JONES &amp; BILL COSBY</td>
<td><em>The Original Jam Sessions 1969</em></td>
</tr>
<tr>
<td>21</td>
<td>DR. JOHN</td>
<td><em>N'Awlin's: Dis Dat Or D'Udda</em></td>
</tr>
<tr>
<td>22</td>
<td>CHARLIE HADEN WITH GONZALO RUBALCABA</td>
<td><em>Land Of The Sun</em></td>
</tr>
<tr>
<td>23</td>
<td>VARIOUS ARTISTS</td>
<td><em>20 Best of Jazz</em></td>
</tr>
<tr>
<td>24</td>
<td>NAT KING COLE</td>
<td><em>Love Songs</em></td>
</tr>
</tbody>
</table>

**Notes:**
- Billboard uses the generated sales data, given this week.
- Recording Industry Assoc. of America (RIAA) certification for units shipped of over 500,000 is listed as Gold.
- RIAA certification for units shipped of over 1 million is listed as Platinum.
- Sales are based on sales within the United States only.
- Sales data is compiled by Nielsen SoundScan.

---

**Billboard Top Classical Crossover of November 27, 2004**

<table>
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<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
</tr>
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<tbody>
<tr>
<td>1</td>
<td>ANDREA BOCELLI</td>
<td><em>Class</em></td>
</tr>
<tr>
<td>2</td>
<td>SARA BRIGHTMAN</td>
<td><em>Live From Las Vegas</em></td>
</tr>
<tr>
<td>3</td>
<td>THE MORMON TABERNACLE CHOIR</td>
<td><em>Sigh, Choirs Of Angels</em></td>
</tr>
<tr>
<td>4</td>
<td>BOND</td>
<td><em>Classified</em></td>
</tr>
<tr>
<td>5</td>
<td>JOSH GROBAN</td>
<td><em>Josh Groban In Concert</em></td>
</tr>
<tr>
<td>6</td>
<td>SARA BRIGHTMAN</td>
<td><em>Harem</em></td>
</tr>
<tr>
<td>7</td>
<td>CHANTILIE &amp; BISHOP YETTE FOUNDER</td>
<td><em>How Sweet The Sound: Spartacus And Traditional Gypsy Music</em></td>
</tr>
<tr>
<td>8</td>
<td>HAYLEY WESTENRA</td>
<td><em>Pure</em></td>
</tr>
<tr>
<td>9</td>
<td>ARIA</td>
<td><em>Arria 2: Metamorphosis</em></td>
</tr>
<tr>
<td>10</td>
<td>CHURCHILLE</td>
<td><em>Preludes: The Best Of Churchill</em></td>
</tr>
<tr>
<td>11</td>
<td>THE TEN TENORS</td>
<td><em>Larger Than Life</em></td>
</tr>
<tr>
<td>12</td>
<td>AMICI FOREVER</td>
<td><em>Amici Forever</em></td>
</tr>
<tr>
<td>13</td>
<td>ANDRÉ RIEU</td>
<td><em>At The Movies</em></td>
</tr>
<tr>
<td>14</td>
<td>YO-YO MA</td>
<td><em>In The Land Of The Pure</em></td>
</tr>
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</table>

**Notes:**
- Sales are based on sales within the United States only.
- Sales data is compiled by Nielsen SoundScan.

---

**Billboard Top New Age Albums of November 27, 2004**

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>MANNHEIM STEAMROLLER</td>
<td><em>Christmas Celebration</em></td>
</tr>
<tr>
<td>2</td>
<td>GEORGE WINSTON</td>
<td><em>Montana: A Love Story</em></td>
</tr>
<tr>
<td>3</td>
<td>VARIOUS ARTISTS</td>
<td><em>A Windham Hill Christmas</em></td>
</tr>
<tr>
<td>4</td>
<td>JIM BRICKMAN</td>
<td><em>Greatest Hits</em></td>
</tr>
<tr>
<td>5</td>
<td>VANGELIS</td>
<td><em>Alexander</em> (Soundtrack)</td>
</tr>
<tr>
<td>6</td>
<td>YANNI</td>
<td><em>Hymn Of The Gods</em></td>
</tr>
<tr>
<td>7</td>
<td>WESTWIND ENSEMBLE</td>
<td><em>New Age Christmas</em></td>
</tr>
<tr>
<td>8</td>
<td>MANNHEIM STEAMROLLER</td>
<td><em>Halcyon: Master Mix</em></td>
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<tr>
<td>9</td>
<td>VARIOUS ARTISTS</td>
<td><em>Holiday</em></td>
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<tr>
<td>10</td>
<td>AMETHYST</td>
<td><em>Eventide</em></td>
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<tr>
<td>11</td>
<td>MANNHEIM STEAMROLLER/C.W. MCCALL</td>
<td><em>American Spirit</em></td>
</tr>
<tr>
<td>12</td>
<td>YANNI</td>
<td><em>Ethnicity</em></td>
</tr>
<tr>
<td>13</td>
<td>DANNY WRIGHT</td>
<td><em>An Intimate Christmas</em></td>
</tr>
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<td>14</td>
<td>STEVEN ANDERSON</td>
<td><em>The Spirit Within</em></td>
</tr>
<tr>
<td>15</td>
<td>ZADE</td>
<td><em>Zade</em></td>
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</tbody>
</table>

**Notes:**
- Sales are based on sales within the United States only.
- Sales data is compiled by Nielsen SoundScan.
With "Encore" debuting at No. 1 on The Billboard 200 (see Over the Counter, page 53), Eminem garners airplay for 14 of the set's tracks at mainstream top 40 stations, more than any other format. Outside of first single "Just Lose It" and follow-up "Encore," the track with the most airplay at the format is "Mockingbird," which picks up 16 detections at 25 stations.

Only the two current singles have received any significant spins at R&B/hip-hop stations, while "Lose It" is the sole track that has posted detections at modern rock outlets. On The Billboard Hot 100, "Lose It" falls five places to No. 15 after peaking at No. 6 two weeks ago.

The track fails to match the peak positions of the lead singles from Eminem's prior three albums. "Lose Yourself," from the "8 Mile" soundtrack, spent 12 weeks at No. 1, "Without Me" topped out at No. 2, and "The Real Slim Shady" peaked at No. 4.

A contributing factor to the dip that "Lose It" sees on the Hot 100 was the track's less than normal reception at modern rock and R&B/hop hop stations. While Eminem's three prior leadoff singles all hit the top 20 on the modern rock and R&B/hop hop charts, "Lose It" failed to chart at all on modern and only got as high as No. 35 on the latter list.

The ever-evolving musical landscape at all formats seems to have classified "Lose It" as more pop leaning, rendering it less than a sure thing at those peripheral outlets that were willing to indulge Eminem's sound not too long ago. On top of that, his depiction of Michael Jackson in the "Lose It" video, and the resulting boycott of the clip by BET, may have also added a small dose of resistance at R&B/hop hop stations still battling the merits of the track.

FAMILIAR BEDFELLOWS: "Lovers and Friends" by Lil Jon & the East Side Boyz featuring Usher & Ludacris debuts at No. 16 on Hot R&B/ Hip Hop Songs, topping all Singles & Tracks, raking up 21.5 million audience impressions at R&B/hop hop outlets on airplay unsolicited by TVT Records. The song posts the highest audience reach for a debuting title since Beyoncé's "Crazy in Love" bowed at No. 26 with 22 million listeners in May 2003.

Since January 1990, when Billboard revised its chart policy to allow airplay-only tracks to chart, no other song, either with or without an accompanying retail single, has debuted higher than "Lovers" on the R&B/hop hop chart.

From the album "Crunk Juice," turing R. Kelly & Ashanti, 50 Cent's "In Da Club," which peaked at 117 million impressions in the March 15, 2003, issue, held the previous rap airplay record.

DREAM STREAK: As Green Day's "Boulevard of Broken Dreams" debuts on The Billboard Hot 100 at No. 71, it moves 4-3 on the modern rock chart and posts the greatest gain on that chart for a fifth consecutive week with an increase of 345 detections. It is the first title this decade to claim Greatest Gainer honors on Modern Rock Tracks for five straight weeks.

SECOND "ENCORE": The Jay-Z/Linkin Park mash-up, "Numb/Encore," debuts at No. 1 on Hot Digital Tracks with a total of 21,000 paid downloads while Britney Spears' remake of "My Prerogative" falls less than 100 units shy of the top slot and enters at No. 2.

This is the second time this year that the digital chart is led by two debut tracks. U2's "Vertigo" and Eminem's "Just Lose It" opened at No. 1 and No. 2, respectively, in the Oct. 16 issue.

One week earlier, those songs became the first pair of tracks from 2004 to debut concurrently within the top 50 of The Billboard Hot 100, with "Lose It" landing at No. 17 and "Encore" at No. 46. This issue, "Lovers and Friends" by Lil Jon & the East Side Boyz featuring Usher & Ludacris (No. 36) and "Soldier" by Destiny's Child (No. 41) become the second set of songs to simultaneously enter the top half of the chart.


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### Billboard Mainstream Top 40 Embraces Eminem

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Week Ending</th>
<th>Peak Position</th>
<th>Format</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lose It</td>
<td>Eminem</td>
<td>November 27, 2004</td>
<td>No. 2</td>
<td>Hot 100</td>
</tr>
<tr>
<td>Encore</td>
<td>Eminem</td>
<td>November 27, 2004</td>
<td>No. 12</td>
<td>Hot 100</td>
</tr>
</tbody>
</table>

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### Billboard Adult Top 40

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Week Ending</th>
<th>Peak Position</th>
<th>Format</th>
</tr>
</thead>
<tbody>
<tr>
<td>We Will Be Loved</td>
<td>Maroon 5</td>
<td>November 27, 2004</td>
<td>No. 1</td>
<td>Adult Contemporary</td>
</tr>
<tr>
<td>This Love</td>
<td>The Killers</td>
<td>November 27, 2004</td>
<td>No. 2</td>
<td>Adult Contemporary</td>
</tr>
<tr>
<td>Breathe (2 A.M.)</td>
<td>Simple Plan</td>
<td>November 27, 2004</td>
<td>No. 3</td>
<td>Adult Contemporary</td>
</tr>
</tbody>
</table>

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### Billboard Modern Rock

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Week Ending</th>
<th>Peak Position</th>
<th>Format</th>
</tr>
</thead>
<tbody>
<tr>
<td>Daughters</td>
<td>Daughtry</td>
<td>November 27, 2004</td>
<td>No. 1</td>
<td>Modern Rock</td>
</tr>
<tr>
<td>Your Hands</td>
<td>Rise Against</td>
<td>November 27, 2004</td>
<td>No. 2</td>
<td>Modern Rock</td>
</tr>
<tr>
<td>Raining Down</td>
<td>Hoobastank</td>
<td>November 27, 2004</td>
<td>No. 3</td>
<td>Modern Rock</td>
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</tbody>
</table>

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### Billboard Singles Minded

<table>
<thead>
<tr>
<th>Title</th>
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<th>Peak Position</th>
<th>Format</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lose It</td>
<td>Eminem</td>
<td>No. 2</td>
<td>Hot 100</td>
</tr>
<tr>
<td>Encore</td>
<td>Eminem</td>
<td>No. 12</td>
<td>Hot 100</td>
</tr>
</tbody>
</table>

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### Billboard Adult Contemporary

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Peak Position</th>
<th>Format</th>
</tr>
</thead>
<tbody>
<tr>
<td>We Will Be Loved</td>
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<td>Adult Contemporary</td>
</tr>
<tr>
<td>This Love</td>
<td>The Killers</td>
<td>No. 2</td>
<td>Adult Contemporary</td>
</tr>
<tr>
<td>Breathe (2 A.M.)</td>
<td>Simple Plan</td>
<td>No. 3</td>
<td>Adult Contemporary</td>
</tr>
</tbody>
</table>

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### Billboard Mainstream Top 40

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Week Ending</th>
<th>Peak Position</th>
<th>Format</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lose It</td>
<td>Eminem</td>
<td>November 27, 2004</td>
<td>No. 2</td>
<td>Mainstream Top 40</td>
</tr>
<tr>
<td>Encore</td>
<td>Eminem</td>
<td>November 27, 2004</td>
<td>No. 12</td>
<td>Mainstream Top 40</td>
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<td>Maroon 5</td>
<td>November 27, 2004</td>
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<td>Adult Top 40</td>
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<tr>
<td>This Love</td>
<td>The Killers</td>
<td>November 27, 2004</td>
<td>No. 2</td>
<td>Adult Top 40</td>
</tr>
<tr>
<td>Breathe (2 A.M.)</td>
<td>Simple Plan</td>
<td>November 27, 2004</td>
<td>No. 3</td>
<td>Adult Top 40</td>
</tr>
</tbody>
</table>

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### Billboard Modern Rock

<table>
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<tr>
<th>Title</th>
<th>Artist</th>
<th>Peak Position</th>
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<td>Rise Against</td>
<td>No. 2</td>
<td>Modern Rock</td>
</tr>
<tr>
<td>Raining Down</td>
<td>Hoobastank</td>
<td>No. 3</td>
<td>Modern Rock</td>
</tr>
</tbody>
</table>
Among forming the anapolis, Lucas’ be according to Michelle Williams, however, is he’s seeing the origin of that album focuses on the music industry where the group, the three women, are staging under the Lucas Entertainment.

The new company will include national tour promotion, tour marketing and venue components. Among its plans is a proposed large amphitheater downtown Indianapolis, Lucas’ home base.

“I am looking at forming a company involved in the many areas of the live music industry where I have a background in downtown Indianapolis,” Lucas says. “There will be a touring division for national tours, as well as a division that will focus on festivals. We’re also forming a new artist services company focusing on tour marketing.”

Lucas says he will form a network of arenas to “focus specifically on their needs. In addition, I will be looking at alternative outdoor venues in every market so artists and agents have options if they want to play outdoors.”

The new amphitheater in Indianapolis, which will compete with the CCE-owned, 25,000-capacity Verizon Wireless Music Center in nearby Noblesville, Ind., is targeted to open in 2006. “It will be very competitive,” Lucas vows.

AN AGONIZING DECISION

Lucas’ future had been uncertain in the wake of the recent CCE reorganization that saw Michael Rapino named global president of CCE’s music division and chairman of Live Nation Entertainment, with CEO Brian Becker (Billboard, Nov. 6).

“They did everything to try and keep me there, from offering me the chairmanship of the music division to other opportunities,” Lucas says of CCE. “The decision for me to leave was something I agonized over for four months,” he continues. “I have great relationships with many of the employees of Clear Channel, and I leave with nothing but a positive experience.”

He says there is no non-compete contract clause in place for him with CCE. “Not only am I absolutely free to compete, I believe I will work with CCE on different projects.”

Speaking about corporate promotion leaders CCE, AEC Live and House of Blues Concerts, Lucas says, “There are some things we’ll do that they don’t do, and we’ll be working in some of the same spaces. When we do compete, it will be good, clean competition.”

Lucas says he is currently in meetings with four “very deep-pocketed” potential investors. Industry speculation, which he would not confirm, has named such people as mega-managers Coran Capshaw and Howard Kaufman as potential partners in the joint venture.

Kaufman is a good, personal friend who has given me a great amount of advice, as has Howard Kaufman and many other people who have been very kind to me,” Lucas says. “Right now they are not partners, but I welcome listening to any potential investors.”

Lucas has a 33-year history in the concert business, founding Indianapolis-based Sunshine Productions. In 1997, it was the second promoter acquired in the industry consolidation orchestrated by SFX, later acquired by Clear Channel Communications. Lucas was CEO of CCE for 12½ years.

“In 2002, my first year as co-CEO, we had the biggest year ever for the company, and ’03 was [again] the biggest year ever,” Lucas says. “So after two years of record profit, there was a correction in the entire industry. Yet the company is still very profitable, and I’m very proud of my time there.”

While the new company will have a national presence, “we won’t have 30 offices and will be very nimble, and it won’t take weeks and months to get to decisions,” Lucas says.

The industry will likely take a wait-and-see attitude toward Lucas’ new venture, particularly when it comes to producing national tours.

“More the merrier, I suppose,” says Peter Grosslight, worldwide head of music for the William Morris Agency. “But frankly, I see less national tours and more tours targeted at the local promoter as healthier for the business.”
How To Top A $104 Million Tour

With approximately 115 dates already scheduled, U2's 2005 world tour will likely surpass its last outing in capacity and dollars. The group's 2001 tour grossed $104 million from 106 shows worldwide, according to Billboard Boxscore. The top gross was $6.4 million from four sellouts at Chicago's United Center.

The new tour, in support of the band's Nov. 23 interscope release, "How to Dismantle an Atomic Bomb," will start March 1 in Florida, according to the band's manager Paul McGuinness.

The tour will be promoted by Clear Channel Entertainment's TNA International, which is spearheaded by president Arthur Fogel in Los Angeles and the TNA Toronto staff. Building deals and routing are being finalized.

"We'll play approximately 30 shows in arenas in the spring in the U.S.,” McGuinness says. "That will be followed by 30 stadium shows across Europe. The group will then come back to the United States for another 30-date arena swing and then go to Japan and Australia for about 30 dates.

The 2001 outing did not include studio dates or the band playing Japan and Australia.

Music supervisor Chris Douridas, who hosts a program on Los Angeles radio station KCRW, said the situation in Kuwait "was an example that would inspire musicians to cut with ever-shrinking budgets, but artists want to work on films. They'll take smaller fees to be part of a project that works for them creatively."

Indeed, Douridas noted that when he worked on "Shrek 2," 50 artists wrote on spec for the film's opening, "because they all believed in it." For composers, shrinking budgets and artists' smaller paychecks are making it difficult to keep the budget of the best of it and ignore the fact that there's a budget 40 times greater to buy a pop song.

Others agreed that smaller budgets are leading to downsizing on some film and TV projects.

"When budgets are crunch, people wear more of a hat. They compose and supervise," said Laurie Soriano, partner at Manatt, Phelps & Phillips, where she chairs the Entertain-ment Industry Practice Group.

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3G
Continued from page 3
for 3G handsets and services that enable subscribers to access from the phone a range of multimedia and interactive content, including music and music videos.
Vodafone has spent $14.7 billion ($27.3 billion) worldwide to secure 3G licenses and undisclosed amounts to develop 3G infrastructure.
The initiative, which covers 12 major European markets and Japan, will offer entertainment options, such as full-length music tracks and videos for streaming and downloading. Consumers can access these services and more through the network's dedicated multimedia portal, Vodafone Live.
“We’re going from voice technology to multimedia technology. It’s here now; it’s real; it’s palatable, and you can use it today,” Vodafone CEO Arun Sarin said to an audience of investors, analysts and journalists on launch day in London. “With services such as CD-quality, iPod-like music experience, we want to be terminal-speed in the way that music and music videos are delivered,” he said. “You’ll be having the Vodafone experience.”
He predicted that Vodafone will have 10 million 3G customers by 2006 but added that application of the technology will be evolutionary, not revolutionary.
Most of today’s mobile phones use either 2G or 2.5G technology and are dedicated mostly to voice telephony. "The next wave of music, photography, monophonic or polyphonic ringtones and some master ringtones.
The 3G system offers customers a broader bandwidth, enabling high-speed wireless transmission and better quality audio and video. Vodafone’s announcement represents Europe’s biggest 3G push to date and comes with the blessing of the four major music companies.
London-based new-media research firm and consultancy ARC Group confirms that 3G handsets will represent one-third of the global market by 2009, compared with 4% in 2004.
FOUR-YEAR WAIT FOR 3G
This new generation of phones finally appears poised to make its mark in Europe, four years behind schedule. Plagued with technical problems, 3G operators have delayed the introduction of the technology in that region.
However, 3G is established in Japan, where Japanese telephone NTT DoCoMo’s i-mode Internet telephony revolutionized local mobile entertainment, and in South Korea. In the United States, 3G networks are in an embryonic stage. In July, AT&T Wireless launched its first commercial 3G-high-speed wireless data services in Detroit, San Francisco, Phoenix and Seattle.
Ed Kwon, managing director of music at Vodafone Global Content Services in London, tells Billboard: “Last year, we were not ready, because the network’s speed was not fast enough. We need to work on it, because subscribers will have the right content and whether the labels were with us. All those problems have been solved.”
He adds that the new 3G music store comes with a broader portfolio of ring tones and master ringtones from three of the majors, apart from Warner Music International.
The biggest innovation is an offering of 3,000 full download tracks that include Napster compatible tracks from EMI, Universal and Sony BMG Music Entertainment. Additional tracks from EMI are also available through Muvipix, the Paris-based mobile music distributor that provides content for Music On Demand Service, the full-track download platform for Sears
Continued from page 7
to drive traffic.
Since the test hasn’t been completed, it is not yet known if the chain will add music to its mer- chandising mix. In fact, some suggest that the merger and the work it will create could put the AEC test to bed.
In a conference call with Wall Street investors and press to discuss the deal, senior management said both chains would concentrate on the third calendar sale day and then figure out how to complete the merger.
“We are going to determine whether we want to convert Kmart stores into the Sears nameplate and whether to bring Sears products into Kmart stores,” said Edward S. Lampert, Sears chairman and CEO, who will serve in the same capacity at the new company. Executives projected that several hundred Kmart stores will be converted into Sears full-line stores.
DIMINISHED MUSIC SALES
Kmart is on its way to becoming less a factor in music, with sales dropping from $2.6 billion in 2000 to the $250 million it is believed to have generated in 2003, thanks to its Chapter 11 restructur- ing, which removed nearly 1,000 stores altogether.
Handelman has raked Kmart since at least the 1960s, but the discount merchant has been making noises that it is unhappy with its longtime supplier. It recently chose AEC to supply music as its exclusive provider.
Music industry executives, how- ever, believe the AEC test is just a ploy by Kmart to get Handelman to lower its price structure so the chain can compete more effectively with loss-leader music merchants like Wal-Mart and Target.
Handelman and AEC did not return calls for comment.
In the past, AEC has operated the music departments at Kmart, a recent make- over of its combined electronics/ music and video section that separated the department into its own bullpen has had disastrous results for music sales. Industry executives are projecting that Kmart will garner only about $150 million in music sales this year, instead of its previously projected $185 million-$200 million.
Under Sears-Kmart merger is valued at $11 billion, and Handelman can only think of Sears shareowners as being 1/2 of a share for the new company for each Sears share owned. Sears shareholders will receive $55 in cash or $50 in shares. If the share price is $45, the total value of Sears’ stock to be con- verted to shareholders would be $45 per share. The deal is projected to close next March.
Sears, Roebuck stock closed Nov. 17 at $52.99, up 17% from the stock’s low of $11.25, the deal, while Kmart closed at $109, up 7.7% from its previous-day close.

Sears
Continued from page 7

PONSOT: LABELS MUST PLAN FOR 3G

MAJORS CLIMB AHEAD
The major-label partners are enthusiasm.
“The operators are among the retailers of the future. We’re trying to get as much of our content available to them as possible,” says London-based John Reid, WMI exec- utive VP of international marketing. “When you have space like 3G, there is more you can do compared with standard mobile phones, and we have more stuff lined up for the first and second quarter of next year.”
Sony BMG has licensing agree- ments in place to provide music content for Vodafone and such rival international carriers as T-Mobile, a joint venture of German telecom group Deutsche Telekom AG; France Tele- com’s mobile division, Orange; and the U.K. group mm02.
“We’re already offering music-related content through different partners in more than 25 different countries. And we feel music and music video content will be very attractive to users as they get more bandwidth from their phones,” says Thomas G Gawke, senior VP of the digital business group at Sony BMG in New York. “We try to make our content as widely available as possible, and we view Vodafone as an important strategic partner.”
Vodafone’s 3G pricing will vary from country to country. Signif- icantly, subscribers will no longer pay for music just as they do when Vodafone Live before selecting a paid service.
With 3G, the browsing is free, and services are paid for either per item or bundled as packages.
Under mm02, until Feb- ruary 2005, users will be able to download three full tracks per month for free as part of the standard subscription packages, costing £40 ($74.30) or £60 ($111.40) per month. Beyond the free download allowance, each track costs £1.50 ($2.78). Most video clips will cost £1 ($1.85), compared with £2 ($3.70) for ringtones and £2.50 for mas- ter ringtones. If the subscriber is a new one, the prices will be slightly cheaper, with an average rate of 1.50 euros ($1.90) per download.

Cedric Ponsot, Paris-based CEO/ president of Universal Mobile, believes content owners should be aggressive in addressing 3G, instead of letting operators and handset man-
ufacturers dictate the pace.

THE 3G ADVANTAGE
Musiwave CEO Giles Gabinet says 3G technology offers several advantages for such digital portable music players as Apple Computer’s iPod.
“It is ubiquitous, because phones are carried everywhere for several other uses. It is small, because it can communicate and personalize the experience in several other ways through the different types of ring tones,” Gabinet observes. “You don’t have to pay as much payment can be done through billing, and the profile of users is more efficient, as we know there is one mobile phone per user as opposed to one PC per 3.2 users in the personal computer market.”
In the same vein, the chairman of Mobile Entertainment Forum Global, cautions that interoperability is going to be important to developing the 3G market.
For example, a Vodafone user should be able to send and share the same paid-for content with subscribers of rival networks. This is not the case for music downloads from Vodafone, because of the digital rights management software used to protect the copyrighted content.
Forrester Research principal analyst Michelle Lussanet, based in Ann Arbor, Mich., adds that users of 3G downloads will be tempted to compare the service with existing digital music options.
“The user experience will be bet- ter than on the iPod,” she notes. “But they are charging 150% of the price people are paying for iTunes tracks, while the mobile services don’t have access to a huge catalog of music. Customers dictate what they think it’s not as great an experience as on the iPod.”

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Jerry Wexler is the classic record business guy. For more than three decades, Wexler, as co-owner of Atlantic Records and later senior VP at Warner Bros. Records, signed and worked with scores of vocalists and instrumentalists, and produced some of the greatest rock and soul records ever made.

Now 86 and long retired, Wexler is still applauded as an insightful producer, crafty deal-maker and promoter, divining red of hit songs and occasional writer of songs and liner notes.

“He is one of my greatest heroes,” Sire Records founder Seymour Stein says. “Jerry is a consummate record man and, along with Ahmet Ertegun, his old partner at Atlantic, our foremost elder statesman.”

Wexler helped create Atlantic’s “second generation” legacy—the music he refers to as “immucable funk”—with great gospel/blues-influenced tunes, tour de force vocals, killer grooves and meticulously crafted arrangements.

The list of artists Wexler signed, produced or co-produced at Atlantic includes LaVern Baker, the Drifters and Ray Charles in the ‘50s; Wilson Pickett, Solomon Burke and Aretha Franklin in the ‘60s; and Duane Allman, Donny Hathaway and Roberta Flack in the ‘70s. At Warner Bros. in the ‘80s, he signed Dire Straits and the B-52’s and produced Bob Dylan and Carlos Santana.

Wexler learned the music business ropes during a 42-month stint as a reporter at Billboard, starting in 1949, when the magazine was a mere 55 years old. He remembers those years “like it was yesterday.”

Q: What was it like starting out at Billboard?
A: When I started there, [I made] $75 a week, and I ended up at $150 a week. That was good money back then.

I had the terrific advantage of working under Paul Ackerman—I’m sure his name still resonates, Paul and I, we were very close. The tutelage of Paul Ackerman can never be replaced. I did the eulogy at his funeral. Ackerman, a nonperforming member of the Rock and Roll Hall of Fame, passed away in 1977.

Q: When did you graduate from cub reporter to a presence in the newsroom?
A: I became a presence almost immediately. I was the only guy who knew how to use a semi-color! Seriously, I don’t think there were any really gifted prose-ologists on the staff, but I prided myself on writing back then.

Q: What were some of the stories you covered?
A: I covered a lot of big stories, including the rise of BMI as a force, a mechanism, to open the lid to the new music that eventually became rock’n’roll. Also, I covered the terrific fights between ASCAP and BMI, and the performance-rights-group court consent decrees (modified by the courts in 1950). I’m sure they bored the Billboard reading public. But I had terrific sources at both ASCAP and BMI—people inside, on the board —and the story of these consent decrees, providing rate-court arbitration on challenging licensing rates, changed all music [business] to come.

Q: You also did record reviews, right?
A: Oh, yeah. The staff of four of us did about 100 records a week. We even did classical. With those, we made up as many sonorous phrases as we could think of—because none of us had the slightest idea of what we were talking about!

There was a record-review night. Guys from the labels would come up and show us their wares. Syd Nathan [of King] would come by; Mitch Miller [of Columbia] would drop by. That’s where Syd discovered young Seymour Stein! We all took records home over the weekend to review if we thought they were good enough to make it in the Spotlight section, or whatever it was called back then.

Q: You are generally credited with changing what was known as the Race Records chart in Billboard to Rhythm & Blues, a term you coined. How did that come about?
A: We were trying to bring up the terminology a little bit. It leached up to us that somehow the term “race records” was considered pejorative by some people. So we tried to make a decision.

It was really against my wishes. I figured it’s in the purview of people being described to describe themselves. You know, it has been a big thing, [using terms] from “colored” to “Negro” to “black” to “African-American.”

And back then, the word “race,” used as an adjective, always had a great deal of esteem attached to it. Because, back in the day, when you called a man a “race man,” that was a man who lived, exuded and swore by his essential Negritude.

Back in Harlem, they would say, “That man is a race man to the bricks”—meaning from the top of his head to the ground. So “race records” was OK with me. However, I wasn’t the one who made the decision.

Back then we closed the book on Friday and came back to work on a Tuesday. So we had a meeting on a Friday and discussed it, and asked, “What are you going to call it?” So I threw in the term “rhythm and blues,” and they said, “That sounds OK.”

The next week, and from then on, the heading became that.

Q: What was different about music journalism in that era?
A: Traditionally, trade papers used the telephone to get stories. Now they also use the Internet, e-mail and so on.

But, man, in my day, I would use “shank’s mare.” I would go on to the floor of the Brill Building, poke my head in every office and work my way down.

I’d go over to 11th Avenue to the record jobbers and the jule-box guys, and ask “em, “What’s hot? What you got piled up in front?” That’s why it was so great. We didn’t do it the easy way. We went out and walked and saw and met our contacts. Every week.

Back then, I believe we did not depend on promotional pulls from record companies. We did not print them. We did all true reporting, to my recollection.

Here’s another thing, I met everybody in the business: music publishers, song pluggers, producers, label owners. All sorts of characters. Those were the days of the crazy barons like Nathan, Herman Lubinsky [of Savoy], Lew Chudd [of Imperial] and Art Rupe [of Specialty].

I saw Little Richard’s Specialty contract one time, and it specified that the more records he sold, the smaller a royalty [rate] he got!

Q: When you left Billboard, you began a truly amazing career as a talent scout, producer and entrepreneur. Who is the most complex performer you ever encountered?
A: Donny Hathaway, without question. He was so complex because his musical thinking went to planets of solfato that one couldn’t imagine. And in sessions, when he would start to talk about the “projection of music theory,” going into one of his extended excursions into the ephemian to other musicians, or to me privately, nobody could keep up with him.

Donny was very informal in sessions. One time I brought up Al Jackson from Booker T. & the MG’s to play drums on some of his sessions. Now, if there ever was an at-time drummer, it was Al Jackson.

But Donny kept saying, “Your boy [he] is in the wrong place.” It was totally incorrect; Jackson was perfect. This went on for hours. We went back to the drums, the snare; tried this, tried that. Then, finally, Donny suddenly said, “That’s it!” And it was the same thing Jackson had been playing all along!

Q: What’s your take on the state of the record industry today?
A: I don’t keep up much, all. I know that the industry is in an awful state, and that conglomeration, agglomeration, has certainly taken a lot of the soul out of the business. And what with the problems of downloading and counterfeiting, things are in such terrible shape—witness the decimation of staffs, the unbelievable firings. It’s just a tragedy.
Don’t miss the follow-up to the industry’s most talked-about event. The first “The Next Big Idea” conference attracted over 400 senior executives from companies including American Express, Bank One, BBDO, Broadcasting, Unilever, Universal Music, Verizon, Viacom, VOGUE, Walt Disney Company, and more.

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