Rhino Retrofest Tour To Celebrate Pop Culture

BY RAY WADDELL

NASHVILLE—Retro specialist Rhino Records will expand its role as a curator of pop culture with Rhino Retrofest, a multi-act national tour in development for summer 2001.

Acts, venues, and promotional partners are being lined up for the tour, which will be produced by Manhattan-based entertainment firm the John Schreiber Group.

Rhino Retrofest is being billed as a music-driven celebration of pop culture, featuring multiple stages, headlining artists, and interactive exhibits. The festival is patterned after the label's successful 21st anniversary festival held in 1999, which drew more than 15,000 attendees to the Santa Monica (Calif.) Civic Center. That event featured some 30 acts on two stages, 30 vendors selling various retro merchandise, and various interactive attractions.

The original Retrofest was a “huge hit,” particularly from a publicity and marketing standpoint, according to Garson Poon, senior VP of marketing for Rhino. He adds that an increased focus on

Should Broadcasting Get A Free Ride?

BY FRANK SAXE

NEW YORK—“The Great Spectrum Giveaway” is what some critics call it. They look at the billions of dollars that wireless companies are preparing to bid in auctions for spectrum space. Then they question why broadcasters were allowed to keep their current analog address while also being given a new spectrum home for digital (DTV) signals.

Federal Communications Commission (FCC) Chairman William Kennard has been among those most critical of what broadcasters have been allocated by Congress. In an October speech at the Museum

Zabala Set To Take Over Warner Music Latin America

BY LEILA COBO

MIAMI—“These past years, we’ve been concerned with building the organization. Now, we want to be an important player in the A&R field,” says Héctor Zabala, a former member of Spanish pop/rock group La Unión who has been appointed president of Warner Music Latin America (WMLA), effective Jan. 1.

As the person responsible for Warner Music International’s activities in the U.S. and the Latin regions, Zabala will be based in New York and report to Warner Music International (WMI) chairman/CEO Stephen Shrimpton.

Zabala will succeed Andre Midani, who has held the post since 1995 and who will now take on a consultancy role with the company, effective Dec. 31. For months now, rumors had been swirling about the impending retirement of Midani, an icon in the music industry whose career spans nearly five decades and who has been with the Latin division of WMI since its inception in 1976.

Zabala, 49, who was most recently named executive VP for WMLA in August, was widely expected to take his place.

(Continued on page 76)
Sometimes Internet audio doesn’t exactly come out sounding like it was meant to sound. You need RealAudio® 8. It captures more of the highs and lows in the music before it leaves the station. In fact, nearly 9 out of 10 people tested couldn’t tell RealAudio 8 at 64kbps from the original CD. And RealAudio 8 can immediately cut your bandwidth costs by up to a third of what you’re already paying. It just adds up. Better sound and better use of bandwidth equals better business. Let us show you how to put RealAudio 8 to work for you. Visit realnetworks.com/listen or call 800.444.8011.
Eliza Carthy: Art Where ‘Angels’ Tread

“I grew up with the old ballads—the mysterious songs about lovers coming back from the dead, storms crashing, people flying, rivers in spate,” says Eliza Carthy, the 22-year-old daughter of renowned folk singer Martin Carthy. “I was always very creative and I think I like to use a lot of imagery to evoke things in my songs because that’s the kind of world I grew up in.”

The speaker is Eliza Carthy, the English vocalist/songwriter/interpreter extraordinary who has captured the hearts of contemporary audiences with her new album, “Angels And Cigarettes.” Carthy’s unique voice, accompanied by the peerless sound of her band, “The Red Hot Gypsy band,” is a true testament to her artistic vision.

For those who have never heard of Eliza Carthy, she is the daughter of renowned folk singer Martin Carthy, one of the most respected figures in English folk music. Carthy’s new album, “Angels And Cigarettes,” is a true masterpiece that captures the essence of her unique voice and style.

Eliza Carthy’s voice is both powerful and ethereal, with a range that spans from soft, delicate whispers to powerful, emotional shouts. She is also an accomplished songwriter, with a talent for crafting captivating melodies and powerful lyrics that tell stories of love, loss, and redemption.

In “Angels And Cigarettes,” Carthy explores themes of love, loss, and redemption, with songs that are both introspective and universal. The album features a range of styles, from traditional ballads to contemporary folk, and is a true testament to Carthy’s talent as a musician.

The album’s title track, “Angels And Cigarettes,” is a powerful love song that captures the essence of Carthy’s voice and style. The song is accompanied by a unique arrangement that features a range of instruments, from traditional folk instruments to contemporary elements.

Another standout track on the album is “Red Hot Box,” a powerful love song that captures the essence of Carthy’s voice and style. The song is accompanied by a unique arrangement that features a range of instruments, from traditional folk instruments to contemporary elements.

Eliza Carthy’s new album, “Angels And Cigarettes,” is a true masterpiece that captures the essence of her unique voice and style. It is a true testament to Carthy’s talent as a musician, and is sure to be a hit with fans of folk music and fans of great music in general.
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**Inpop Plans Expansion**

**Moseley Joins Christian Label as Partner**

BY DEBORAH EVANS PRICE

**NASHVILLE—**Veteran Christian music industry executive Jeff Moseley has become a general partner in Inpop Records, the label launched last year by the Newsboys’ Peter Furler, First Company Management’s Wes Campbell, and Australian businessman Dale Flatt. Moseley will continue to operate his M2.0 Communications and newly formed INO Records.

Moseley’s involvement comes after former Myrrh Records VP of marketing Steve Ford joined the label last month as VP/GM. These moves fuel the label’s plans for expansion in 2001.

“Wees and Peter asked me to come in and be partners with them. I’m just really providing them with some general oversight and some direction—none of the day-to-day [operations],” he says. “For me, it’s a chance to invest with some friends in a business that I believe in.”

Moseley declined to comment on the exact financial terms of his partnership agreement. “With any inde- 

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**Radio Resists Webcasting Royalties**

**By Frank Saxe**

**NEW YORK—**Broadcasters vow to fight in the courts and Congress a landmark ruling by the U.S. Copyright Office that they must pay fees to record companies for simulcasts of their radio stations on the Internet.

Radio stations are now exempt from paying royalties for their over-the-air broadcasts, but Copyright Royalty Board ruling was concluded in its 50-page ruling that it doesn’t apply to the Web.

“Transmissions of a broadcast signal over a digital communications network, such as the Internet, are not exempt from copyright liability,” the office said in the ruling.

The Copyright Office’s review before the broadcast labels and the Recording Industry Assn. of America (RIAA). RIAA president/CEO Hilary Rosen says the Copyright Office reached the right conclusion.

“The broadcasters were hoping that [they were] not required to negotiate this issue. And the Copyright Royalty ruling goes a long way to putting that to rest,” says Rosen. “Part of this has been about equity—the broadcasters are always second in line. They’re really providing them with a fairer going rate. They’re competing for the same listeners and advertisers.”

The Copyright Office has also run out of broadcast pay royalties retroactively to 1998, when the Digital Millennium Copyright Act was passed.

How much their Webcasts will cost will be determined by an arbitration panel. These negotiations will likely take several months, in part because broadcasters have little incentive to quickly resolve the dispute. Moreover, in March, the National Assn. of Broadcasters and the RIAA disclosed that the District Court for the Southern District of New York, seeking to settle the issue, is still pending.

For radio station owners, Webcasters, and the recording industry to sit down and negotiate a payment rate. “We really want this to be a workable right. We don’t want it to be onerous, but we want to be fair to the artists and the copyright owners.”

According to BRS Media, an Internet consultancy, there were 1,286 radio stations streaming on the Internet as of November. More than half are U.S. radio stations, while 451, or roughly 35%, are foreign.

“It’s a definite wake-up call, given that they aren’t generating any revenue or profit at this particular juncture,” says George Bundy, BRS Media president. “If you have to eat these costs as well, you would take a second thought in developing a business model based on streaming.”

Yet Rosen counters, “They’re already streaming, and they already have a lot of advertising and revenue already working these new uses into their business plans. What we’re saying is, ‘As you develop your business plans, you should also consider one of your costs being paying for the very content that you’re using to create the final product.’”

Smaller broadcast companies are not excluded from the fees, either. Nassau Broadcasting president/CEO Ronald Smulyan says the ruling is an economic value to discontinuing his stations’ audio streaming. “It wouldn’t be fair to our listeners; it’s just the cost of doing business,” he says. Nassau owns 32 radio stations in New Jersey, New York, Pennsylvania, and Connecticut.

**INTERACTIVE OR NOT**

In a separate ruling, the Copyright Office rejected the Digital Media Assn.’s (DiMA) request to open the market to non-broadcasters to decide whether or not webcasters that allow users to customize their audio stream be viewed as interactive or broadcast. Since they aren’t, they are due to higher royalties. The alternative compulsory licenses are usually less costly, since they allow a company to pay one fee to the record companies and artists. The RIAA opposed DiMA’s request.

Seeing that the Copyright Office did not endorse a new way, Rosen expects the issue is "going to come up somewhere else," such as in the arbitration hearings and in Congress, possibly the courts or in Congress.

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**Net Gamer CenterSpan Acquires Scour**

BY EILEEN FITZPATRICK

**LOS ANGELES—**With its acquisition of Scour, Internet gaming software developer CenterSpan Communications has suddenly become a player in the race to launch a peer-to-peer networking system on the Internet. Founded in September, the company has been funded by $500,000. Last-minute bidder Liquid Audio dropped out in the first round.

“We are embarking on a rollout strategy,” says CenterSpan chairman/CEO Frank Hausmann, referring to the company’s C-Star file-sharing software, which it plans to launch in first-quarter 2001.

Hausmann says the C-Star technology will incorporate elements of Scour Exchange, the peer-to-peer software that caused the Motion Picture Assn. of America and the Recording Industry Assn. of America (RIAA) to sue Scour for copyright infringement. The software was removed from the site Nov. 16 under court order.

But the demise of Scour may accelerate settlement of the lawsuit. Lawyers representing the copyright holders in bankruptcy court said Monday they are seeking an out-of-court settlement and are satisfied that CenterSpan will re-launch the Exchange service using only licensed product.

CenterSpan is not liable for dam-

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surround Sound Needs Consumer Education

BY CHRISTOPHER WALSH

LOS ANGELES—Panel discussions about recording artists at the recent Surround 2001 conference afforded a look at the state of the industry as it incorporates a new format across multichannel sound. Interestingly, the conference carried the consumer education essential for its success.

From the opening address, delivery was by a pre-and surround-sound proponent Alan Parsons, attendees of the conference, held Dec. 8-9 at the Beverly Hilton Hotel in Beverly Hills, Calif., were bombarded with information and entertainment. Recalling Pink Floyd’s “Dark Side Of The Moon,” for which he served as recording engineer, Parsons said the album would have greatly benefited from a multichannel mix and an effective means of delivery.

The “surround sound” of the day, however, was short-lived—quadraphonic, which suffered not only from its format’s inability to playback equipment but, many recall, mixes marked more by gimmickry than artistry. Parsons was saddened by quad’s failure, he confessed, as the results he and Pink Floyd wished to achieve on the project could not be fully realized.

The technology exists today, however, to deliver high-resolution, multichannel audio on both DVD and Super Audio CD. With the recent introduction of DVD Audio, the music industry is hopeful for a repeat of the explosion of catalog sales experienced when the CD was introduced. Recording facilities, likewise, arecheered by the prospect of abundant remix sessions as label catalogs are mixed for remix and rerelease on DVD. (Continued on page 16)

Westlife Snags U.K. Record Of The Year

BY PAMELA EYTON

LONDON—Ireland, 3; rest of the world, 0. That’s the scoreboard following the third annual “Record Of The Year” show, broadcast live by the U.K.’s ITV Network.

The show generated an estimated 1.5 million telephone votes by viewers, leading to a third-straight Irish victory and the second in a row for all-conquering quintet Westlife, which enjoyed an immediate 40% sales hike as a result.

The RCA group’s “My Love,” a third single from its album that included the hit “Flying Without Wings” won in 1999. The inaugural 1998 event was won by fellow Irish group Boyzone with “No Matter What.”

The show itself, sponsored for a third year by direct-mail club Britainia Music, was also celebrating, after overnight figures revealed an increase from an average 8.8 million viewers last year to 9.5 million viewers for “Record Of The Year” edged ahead of the 8.9-million-viewer average achieved by Carlton TV’s broadcast of the 2000 Brit Awards on the ITV network in March.

The show, devised by industry entrepreneur Jonathan King, is produced in conjunction with his U.K. trade publication The Tip Sheet, which creates a list of 20 titles from among the 50 best-selling singles of the year and invites nominations from subscribing retailers. Those 20 were presented in a preview show broadcast by LWT Dec. 2, and a public vote resulted in a short-list of 10 finalists.

“Without question ‘Record Of The Year’ has become one of the most significant events of the year,” says RCA head of marketing Sonny Takhar, who says that Westlife’s second album, “Coast To Coast,” currently certified triple-platinum in the U.K. (900,000 units), had a 40% sales boost in the three days following the Saturday show broadcast. “Winning it has a direct correlation to sales. Last year (with the group’s self-titled debut album) (Continued on page 6)

E X E C U T I V E T U R N T A B L E

RECORD COMPANIES. Brian Celler is promoted to VP of international marketing for the Epic Records Group in New York. He was senior director of international marketing.

Kevin Cage is named VP of strategic technology and new media for Universal Music Group in New York. He was director of technology applications at Warner Bros.

Matthew Tilley is named senior director of international marketing for the Island/Daft Jam Music Group in New York. He was international marketing and A&R manager at PolyGram International/Universal Music International.

Vicky Sarro is named senior director of strategic marketing for catalog for RCA Records in New York. She was senior director of special markets for BMG Distribution.

Marilyn Snyder is promoted to senior director of publicity for Arista Records in New York. He director of publicity.

Jay Hart is named East Coast regional promotion manager for Beyond Music in New York. He was East Coast promotion representative for Capricorn Records.

PUBLISHERS. BMI names Jessie Lema associate director of Latin music in New York. BMI also names Jerry Vila regional manager of Latin music in Puerto Rico. They were, respectively, production manager for Palm Pictures/Ryko Latino, and sales and marketing assistant for Sony Disco.

RELATED FIELDS. The National Academy of Recording Arts and Sciences names Mitch Roth VP of business development. JacquelineSENTMANAT business affairs controller, and Jill Marie Geimer director of human resources in Santa Monica, Calif. They were, respectively, area GM for MicroAge, director of international finance for Warner Bros., and VP of human resources for Ryland Mortgage.

Copyrights Won’t Be Partisan Issue

107th Congress May Work Together On Intellectual Property

BY BILL HOLLAND

WASHINGTON, D.C.—Despite the call for a bipartisan effort in Congress, political pundits and Washington insiders are predicting that, following the most contested presidential election in modern American history, bitterness and recrimination between Republican and Democratic camps will continue as Congress moves to grapple with the George W. Bush administration could make the 107th Congress as gridlocked as the last one.

Veterans say that despite promises from Bush to reach across the aisle, it may be very difficult for the new Republican administration to set policy unless there is an outreach by the new president to embrace the political center.

Even though the Republicans control two branches of government for the first time since 1989, Capitol Hill sources say that the Senate, split 50/50, and the House, with a slim Republican 221-212 majority, may be tougher to handle than an 18-wheeler with fouled spark plugs and hasty power steering from both sides to be able to successfully address their concerns.

Those concerns that are now beginning to line up include federal, state and local government assistance to the music community, proposals for services from the Digital Millennium Copyright Act (DMCA), including a rethinking of whether or not certain web-based distribution services are legal, as well as a clarification of the copyright law’s work-for-hire provisions and whether or not any sound recordings can be considered "works made for hire." (Continued on page 6)

Billboard’s Holland Wins Award For News Reporting

WASHINGTON, D.C.—Bill Holland, Billboard’s veteran Washington, D.C., bureau chief, will be awarded a Special Achievement award for the Warner Music Assn. (WAMA) for his year-long coverage of the new repealed work-for-hire law, which made sound recordings a new category of work made for hire.

Holland broke the story that the provision took away recording artists’ term of copyright and their music copyrights in the future and that it had been inserted into a larger bill without benefit of comments from artistic groups or congressional hearings (Billboard, Jan. 15).

The work-for-hire provision in the copyright law was put forward by the Recording Industry Assn. of America (RIAA) in the fall of 1998. The provision, a last-minute item in a huge omnibus spending bill, was signed into law Nov. 29, 1999. Not only did the change go into effect immediately opposed from the creative community.

Holland popularized Bill Holland has earned such prestigious recognition for his journalism,” says Billboard editor in chief Timothy White. “His reporting on all aspects of the story, Bill also did revelatory reporting on the 10-year prehistory of law and paper trail leading up to (the) actual insertion into law of the work-for-hire amendment—as well as the behind-the-scenes process leading to its repeal. Holland’s task was the tough, joyless legwork of digging, dissecting, and explaining, which is what real public-service journalism is supposed to be about, and Holland is proud of his principled tenacity as our Washington (D.C.) bureau chief.”

In announcing the award Dec. 14, WAMA’s board of directors cited Holland for “exemplary investigative reporting” of the work-for-hire issue in his series of stories published throughout the year 2000. The annual award is the highest honor given by WAMA for “the accomplishments of certain individuals or organizations in the Washington, D.C., music community, and WAMA’s esteemed achievements on behalf of the music community’s special recogni tion and thanks.”

On May 25, four recording artists, copyright law experts, managers, and the music unions took their complaints to Congress. They argued at a House Committee on Judiciary on the terms of the agreement of the Copyright Amendments, the one that was recently changed to give the music community’s special recognition and thanks.”

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BY CARLA HAY
NEW YORK—For every act, there’s a defining moment in its career, and for rock band Lifehouse, it was the decision to make its aptly titled song “Hanging By A Moment” the first single from its DreamWorks Records debut album, “No Name Face.”

“It was the most up-tempo, radio-friendly song,” says lead singer/guitarist Jason Wade. “We all decided it was the right choice to release it as the first single.”

The right choice, indeed. “Hanging By A Moment” has been embraced by radio, becoming a hit almost immediately at modern rock stations. This issue, “Hanging By A Moment” is No. 2 on the Modern Rock Tracks chart. Attention for the song is credited with propelling sales for “No Name Face.”

Released Oct. 31, “No Name Face” entered the Heatseekers chart at No. 4 in the Nov. 18 issue and eventually peaked on that chart at No. 2 in the Nov. 25 issue. “No Name Face” reached Heatseekers Impact status in the Dec. 16 issue when the album rocketed from No. 146 to No. 94 on The Billboard 200. This issue, the album is No. 197 on the chart.

Based in Los Angeles, Lifehouse (whose original name was Bylax) was founded in 1996 by Wade and bassist Sergio Andrade. The current lineup consists of Wade (the band’s chief songwriter), Andrade, guitarist Stuart Mathis, and drummer Rick Woolstenhulme.

“No Name Face” was produced by Ron Aniello and mixed by Brendan O’Brien. The album’s executive producer is DreamWorks president Michael Ostin, who signed the band to the label.

Lifehouse’s style of straight-ahead rock is appealing to a steadily growing audience because the band’s music “has a broad dynam- ic; it’s not loud all the time,” says Andrade.

Todd Thomas, PD of modern rock station WMZQ Hartford, Conn., agrees. “Lifehouse is coming out with a sound that isn’t represented a lot on rock radio, which has a wall of heav- ier stuff right now,” he says. “The album is a great-sounding record, and ‘Hanging By A Moment’ is doing really well for us. The listener reaction to it has been very positive, and that’s why we put it in heavy rotation.”

“That’s what’s so special about this project,” says DreamWorks marketing director Monica Fitzgibbons. “Doors have been opened, and the warm reception of Lifehouse’s music has led us down the path that we’re on. I have to give our radio promotion department a lot of credit for that.”

She adds, “Even though we released the album on Hallow- een, which was the release date for a lot of big albums this year, we made a pact that we were going to make this record happen. It’s the type of record that stays consistent and has a lot of endurance. Jason Wade is so gifted as a songwriter that it’s not really surprising that people are responding to the music in the way that they are.”

In addition to radio airplay, “Hanging By A Moment” was featured on the WB TV series “Roswell” around the time that the album reached Heatseekers Impact status.

Their song being on Roswell probably gave sales that extra push,” notes Marisa Sullivan, music buyer for Tower Records in San Diego. “Sales for the Lifehouse album are going up. People are asking specifically for Lifehouse, not saying, ‘What’s the name of the band that plays that song?’ So the band seems to be getting a strong identity of their own. They appeal to fans who would like matchbox twenty or Live.”

Awareness for the album has also been spread by the Inter- net. Lifehouse has appeared on numerous online chats, Webcasts, and Internet promo- tions on such Web sites as VH1.com, Launch.com, RollingStone.com, and Riport.com.

DreamWorks issued a “temporary video” of “Hanging By A Moment” featuring live footage of the band until “we had more of a story at radio,” says Fitzgibbons. The first version of the video was played on MTV2, while a second, “official” version of the video was recently released and has been added to MTV and VH1’s playlists.

In addition, DreamWorks utilized street teams to spread the word about Lifehouse before and after the album’s release. Fitzgibbons estimates the Lifehouse street team to be “about 10,000 people. Nothing gets you further than that kind of passion, you can’t buy it.”

Touring has also been a key factor in Lifehouse’s artist development. The band, booked by Carole Kinzel of Creative Artists Agency, has landed opening-act slots with Pearl Jam and Fuel. Lifehouse is doing select concerts until the end of the year. Next year, accord- ing to Fitzgibbons, DreamWorks plans for Lifehouse to be on a “big tour” with a major artist.

“Being on the road has actually helped my songwriting, because it’s grown,” says Wade. “We get to meet people in different cities, and we’re experiencing so many different things. I interpret all those things in my songs.”

Wade’s songs are published by G-Chills/DreamWorks Publishing (BMI). Lifehouse is managed by Watertown Management’s Jude Cole, a former Reprise recording artist who had two hit albums on the label in the early ’90s.

“It’s nice to get the respect of other artists, especially the ones we’ve toured with,” says Wade. “Fred Durst from Limp Bizkit wanted us to sign to its Inter- scope. His mom saw us at a show in Florida and said he was interested in signing us, but we had already had a deal with DreamWorks.”

He continues, “DreamWorks has been amazing in letting us make the record. They’re super-artist-friendly. They let us make our record the way we wanted to make it. It’s the best label we could be on.”

Mathis adds, “The president of the label came down and hung out with us. Many presidents of labels are too busy to hang out with new bands. We’re really fortunate to have the attention of people high up at the label.”

As for crossing over to top 40 radio, Wade says, “We’re very fortunate to be accepted at modern rock radio, and whoever else responds to the music, that’s great.”

Woolstenhulme adds, “Jason writes honest songs, and I don’t think he’s going to change his writing just to have a big pop hit.”

While DreamWorks aims to take the band to the next level with “Hanging By A Moment,” the band says the next single will be “Somebody Else’s Song,” which will be released sometime next year.

Wade concludes, “My ultimate goal in writing songs is to connect with people. In the lyrics, you don’t tell the whole picture: You give a road to start on that people can relate to. We’re honest, nice guys, and I hope that comes across in everything we do.”
artists & music

o-town’s debut coming in january

j records act says ‘making the band’ is key to its success

by michael paolletta

new york— for its millions of avid watchers, reality-based tv gets no better than “making the band,” which debuted on the abc network last spring. for those who haven’t watched the show, the first season (22 weekly episodes) offered an in-depth view into the making of a (boy) band.

by episode 15, the core band members—ashley parker angel, erik-michael estrada, dan miller, trevor penick, and jacob underwood—had been chosen. the season’s final episode showed the group, named o-town, signing with clive davis’ recently launched j records.

on jan. 23, the bgm-distributed label will issue o-town’s self-titled 12-track debut, which was preceded by the dec. 5 release of the single “liquid dreams.” in this issue, the song debuts at no. 21 on the billboard hot 100. (fans take note: each cd single contains one of five trading cards that feature a picture of a band member.)

in the beginning, people never really knew if we were a tv group or a real group,” says underwood. “we were very excited and nervous about being perceived as simply this tv-show group. but now that we’re signed to j, with a record in the stores and an album on the way, things are moving in the direction that we always wanted to go. now, the show is more of a platform for our music.

“It’s like we’ve done everything in reverse,” adds angel. “usually, a group releases an album and then pursues other creative outlets. on the other hand, broke those rules.”

“our whole history together has been, and remains, a big challenge,” chimes in miller. “but if anybody has the opportunity to break the limits, we do, because we have the biggest platform possible, which is tv.”

“The reality is this: we were popular before we were really good,” says penick. “that’s right,” offers penick. “we had a year to get good, but in that year we were in the public eye being very, very good. we were selling records, and there were no ropes as we went along. from the beginning, and due to a boy-band backlash, we’ve been underdogs.

is the market too saturated with five-piece bands? (continued on page 16)

cage connects with hootie. mca artist danial cage recently performed on a bill with hootie & the blowfish at wake forest university’s joel coliseum complex in winston-salem, n.c. cage is trekking across the u.s. in support of his label debut, “singing new single, ‘you set me free,’ was inspired by the rock radio in late november. hootie & the blowfish recently issued “scattered, smothered & covered,” a compilation of rarities and b-sides, on atlantic. pictured, from left, are mark bryan and danus rucker of hootie & the blowfish, cage, and dean felber and jim sonefeld of hootie & the blowfish.

indigo girl amy ray goes ‘starg’ with solo debut set on daemon

by ian percival

new york—indigo girl amy ray will make her solo debut in march 2001 with “starg.” the set will be released on the artist’s 11-year-old, not-for-profit independent label, daemon records.

the solo effort reflects ray’s strong songwriting skills and indie-rock loyalties and is a departure from her work with the multi-platinum indigo girls. the 10 songs on the set were written specifically for this recording.

according to ray, “starg” is heavily influenced by the musicians who have inspired ray the most. the music of bands like the butches, the rock*a*teens, and danielle howel is what truly inspired me to write this kind of music,” ray said.

durham, n.c., indie punk group the butches are ray’s backing band on half the album, and five of the tracks were recorded by chris staney (the dB’s). southern gothic punks the rock*a*teens, who have recorded on daemon and merge, also provide backup on the record. country/folk/metal heroine howel adds her distinctive vocals to a couple of tracks.

ray’s dream team—joan jett, kate schelluben (luscious jackson), and josephine wiggs (the breeders)—met up with ray in brooklyn, n.y., to record the song “hey castrator.” “starg” was produced by ray and mixed in athens, ga., by david barbe (macha, son volt, sugar). the song titles on the album are “black heart today,” “late bloom,” “johnny rottentale,” “laramie,” “measure of me,” “on your honor,” “lucystoner,” “i’m a boy,” “hey castrator,” and “mountains of glory.”

a 2001 tour with ray and the butches in support of “starg” is planned for late march and early april. the tour will make stops in austin, texas; orlando, fla.; atlanta; washington, d.c.; philadelphia; new york; boston; ann arbor, mich.; cincinnati; columbia, south carolina; louisville, ky.; and nashville.

the daemon records web site (daemonrecords.com) can be accessed for more information specifically about “starg,” as well as for the entire daemon catalog.

swan song: sophie b. hawkins and rykodisc have formed a joint venture, trumpet swan records, which will be hawkins’ new label home, as well as home to artists signs to the imprint.

as part of the deal, rykodisc will release her third album, “timbre,” in april. hawkins got the album back from columbia, with whom she parted ways earlier this year. rykodisc’s version of the album will feature two new songs, as well as a remix of “walking in my blue jeans,” the first single. the tune, formerly called “strange thing,” is tentatively slated to have “one less thing to worry about” by the klein jeans.

“[rykodisc president] george howard came to new orleans to meet me at a film festival where we were showing [hawkins’ documentary] ‘the cream will rise,’ and he said all the right things,” says hawkins. “he said, ‘you’re great, you are, and we want you [as you are.]’ they signed me as an artist, not because of my tits, ass, or hair, and they certainly didn’t sign me because of my size in the middle.”

hawkins, whose first two albums on columbia went gold, wants to do more than sell records. she wants an example for everyone who, like her, stands a little left of center. “i’ve fought a lot in my life, and i want to not only sell records and have hits on the radio, which would be a blessing, but i want people who are my fans to think, ‘i should be proud of who i am,’ because they’ll see how it worked for me. i want them to see you can just be yourself.”

trumpet swan will run on a day-to-day basis by hawkins’ label partner and manager, gigi gaston. hawkins says that she and gaston have two artists they’re considering signing to the label but that it’s too early to announce anything. “right now, we’re focusing on me and getting ready for the april release,” she says. “i’m in the middle.”

hawkins is also currently featured on aristat’s “bounce” soundtrack. her track, “lose your way,” may be worked as the second single from the project, starting in january.

stuff: orgy has inked a new management deal with the left bank organization. the hard rock group recently reunited with the firm after several weeks away, and were handled by andy gould during the transition. orgy remains on elemente, the label owned by the firm and one of its clients, korn. (althoughelemente records will continue to go through elemente/reprise for at least one more album.) orgy’s next single will be “option,” which in addition to being on the band’s current album, “vapor transmission,” will be featured in the movie “valentine.” other clients signed recently to left bank include roodrunner’s coal chasers.

after more than 10 years, lori earl is leaving her post as head of publicity for interscope geffen a&m at the end of the year to become a consultant. her main client will be interscope geffen a&m, where she’ll continue to handle corporate communications, dr. dre, and guns n’ roses, as well as share u2 with mika el-baz (who is relocating from los angeles to new york).

debbie dawson and el-baz will serve as the new co-heads of the department. new york-based jennie boddy remains senior publicist.

as 2000 winds down, we take a look back at the dec. 5 billboard music awards, where a number of acts told us they’re already hard at work on their next projects.

3 doors down expects to release a follow-up to its major-label debut album, “the better life,” “within a little more than a year,” says lead singer brad arnold, but he stresses that there’s no rush. “we’ve been writing songs as they come. i’m not big on doing a songwriting session. we just let them come instead of forcing them.” and who says selling 4 million albums doesn’t have its perks? one of the group’s biggest thrills has been getting the keys to its home county, jackson county, miss. “we also got the key to memphis, which is where we recorded the album,” says arnold. “i asked if the key now got us into graceland.

vertical horizon is writing material for its follow-up to its breakthrough album, “everything you want.” “we’re writing now, but i don’t write that well on the road,” says lead singer scott sandell. “for writing, it’s best to start from a point of strength—rested and undisturbed—and none of that happens on the road. but if a flash of brilliance happens, you want to get it down.” he says there is no release date yet planned for the rca album. he joked that his life has changed drastically since the act went from unknowns to rock stars. “now, when i order room service and i ask for extra ketchup, i get it.”

ops: blame it on the grinch. in our haste in the dec. 9 issue, we forgot to credit charles brown and gene reed for writing “please come home for christmas.”

assistance in preparing this column was provided by larry flick in new york.

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Artists & Music

After 7 Years, The Cult Returns On Lava

BY WES ORSHOSKI

NEW YORK—When Lava Records president Jason Flom flew to Los Angeles last year to meet with The Cult, he seemingly took some doubts with him.

Ten years had elapsed since the release of "Sonic Temple," the band's break-through album. In that time, the Cult released two commercially disappointing sets that were followed by the band's break-up in 1995 and reformation three years later.

Though uncertain of whether a new Cult album would be a success, Flom says he went to L.A. intrigued by the prospect of seeing his label's logo on the spine of a Cult album. "I've been around a lot of great bands," he says, "but there's just something about the Cult, something unique about them."

Flom says the band quickly endorsed his doubts during a rehearsal that featured some of its biggest songs, including "Fire," "Very Long Distance," and "Missed Eternally." "After they played, I couldn't believe I was there. I felt like I had won an MVP and World Series," he says. "It was just magical."

Flom adds that the rehearsals, held in a rented airplane hangar, made it painfully obvious that he should sign the band, which had recently fulfilled its contracts with Warner Bros. and Beggars Banquet and was being courted by Arista, Mercury, and Columbia.

Now, more than a year later, the members of the Cult are about through the recording of their Lava/Atlantic debut, which lead singer Ian Astbury says will include some of the "magic" Flom heard.

"We're not trying to create magic," Astbury says. "There's already magic here. There is something very, very special that's being created here. And we really want that to grow."

The currently untitled album is turning out to be the band's heaviest in 10 years, says Ian Astbury, who says they are really putting a lot on this band to some sort of sacrifice, to give rock its credibilities back. "I really don't want that. I just want to make a great rock record for my band, for Billy [Duffy], guitarist/founding member.""It was a really weird time for us," Astbury says. "People were really putting a lot on this band to be some sort of sacrifice, to give rock its credibility back. I really don't want that. I just want to make a great rock record for my band, for Billy [Duffy], guitarist/founding member.""

Also, by the early '90s, Astbury and Duffy were the only founding members left in the band. Bassist Jamie Stewart left after the Sonic Temple tour, and the band had worked with more than half a dozen drummers since Nigel Preston was asked to leave the band in the mid-'80s.

Feeling less like an artist and more like "someone's paycheck," Astbury says he just needed a break. "We had been on the front lines too long," he says, "so instead of battling the noticeable lack of interest, Astbury left and formed his garage band, the Holy Barbarians, whose prime objective was to have fun. In 1996, Reprise released "Cream," the band's debut, which was followed by a tour that Astbury says was more of a traveling party than a successful pilgrimage to support his new project.

In the next two years, the singer wrote and recorded a solo album, "Spirits", "Spirits" was released earlier this year on Beggars Banquet, and traveled. While Duffy and the remaining members of the band, bassist Craig Adams and drummer Scott Barrett, formed Coulsound, Astbury took trips to Nepal and Tibet, which, he says, inspired his reunion with Duffy, as well as some new... (Continued on next page)
of the lyrics he's writing now.

The trip to Tibet, where Astbury met people who've had their religious and personal freedoms stripped from them, fueled songs inspired by the darker side of today's society. One of them, "Face The Sun," makes reference to the Woodstock '99 fiasco, the World Trade Organization protests in Seattle, and the killings at Columbine High School.

"Now we're in an environment, especially for men, where there's a lot of anger, violence, a lot of division, a lack of direction, an incredible amount of anger, confusion, frustration, and hostility," Astbury says. "We can grab on that and put ourselves in a positive direction.

We can flip from negative to positive. There is a way through it. It's basically a mindset. I understand people are pissed off. But, at the same time, there's got to be a point where things turn around, because we're not going anywhere."

Ready to revive the band, Astbury communicated with Duffym through friends for several months before both got together face-to-face at his home in L.A. and decided to make the reunion official. The plan was simple, Astbury says: Find a rhythm section, hit the road, reconnect with the fans, and then, if the band is ready, record a new album.

Things quickly progressed. Drummer Matt Sorum, who had left the Cult after the Sonic Temple tour to join Guns N' Roses, immediately re-enlisted. After Stewart declined the band's invitation to return, former Pornos For Pyros bassist Martyn LeNoble joined the lineup but has since been replaced by session man Chris Wyse.

While the band's album sales have declined, the interest in its live shows has not, says manager Carl Stubner. Since 1998, the band has played about 50 shows, including opening slots on the Jimmy Page & Black Crowes tour, a string of South American gigs, a set at the 1995 Tibetan Freedom Concert, several radio station festival and five sold-out nights at L.A.'s House of Blues, where label interest in the band peaked.

Stubner, who managed Astbury as a solo artist before taking on the Cult, says other artists jumped at the chance to tour with the band. Metallica— which the Cult supported after the release of "Sonic Temple" — and Stone Temple Pilots came calling, but the band turned down both to return to the studio.

"I think this band means a lot more to more people realer," says Stubner, who also manages Everlast and Tommy Lee. "For me, it's a personal passion. This is a band that I can see at rehearsals, sound checks, and shows and be an excited the 20th time as I was the first time."

In the past two years, the band has been in and out of the studio. Its first attempt to make a new album proved premature—according to Astbury, the energy was wrong. "We were still finding our feet again as a band," he says.

But out of that session came the Michael Beinhorn-produced "Painted On My Heart," which was used on the "Gone In 60 Seconds" soundtrack. The band also recently covered "Wild Child" for a Doors tribute album, "Stoned Immaculate (Elektra)." Astbury performed solo on the tribute as well, singing "Touch Me."

The band tried out two more productions by Duffy, then enlisted Foreigner's (and Foreigner's) Jones before enlisting Bob Rock, who was at the controls for "Sonic Temple" (Beggars Banquet/Sire/Reprise) and "The Cult." Aside from his talents as a producer, Rock has the right personality and musical interests for the job, Astbury says.

"He's pretty much the only person qualified to produce us. We're extremely strong-minded people, strong spirits people. And we both have a very strong vision. And to get between [Billy and me] demands a lot of patience and demands a certain amount of strength. The Cult is a very muscular band; there's a lot of power and determination and spirit and a lot of spark. So, from that fire, somebody that can get a hold of that energy and harness it—and put it in the right direction—is the person that's really qualified to be our producer ... He believes in us probably more than we believe in ourselves."

The timing of the band's reformation couldn't be better for the U.K.-based Beggars Banquet, which in January gained control of the Cult's catalog from Warner Bros. In March, Beggars reissued the group's six sets, replacing the Warner releases with remastered, repackaged copies.

Last month, the label delivered the boxed set "Rare Cult," a six-disc collection of previously unreleased material, including demos and the B-sides of U.K. singles. The crown jewel of that package is "Peace," a finished set recorded between the releases of "Love" and "Electric."

The band is laced with the same war imagery found on "Electric," which Astbury says was inspired by America's fascination with the Vietnam War in the 1980s.

As the Cult works on new material—some of which Rock describes as reminiscent of Sisters Of Mercy— the Beggars reissues and boxed set of every several projects that are helping to keep the Cult fresh in people's minds. Nissun is using a portion of "She Sells Sanctuary" in a new commercial, and the Major League Baseball association has also expressed interest in using the track to promote its upcoming season.

Meanwhile, a Doors special featuring Astbury and other musicians performing with the Doors' surviving members is in rotation on VH1.

Astbury also guested on the new solo album by Black Sabbath guitarist Tony Iommi.

When Lava/Atlantic releases the band's new album next year, the group should be aided by the fact that—in unlike some bands—didn't release several bad albums and then "pout over," says Flom. Yes, "Ceremony" and "The Cult" were ignored, but there is dignity and heart on those records, he says.

For the band's part, Astbury says the communication between him and Duffym is better than it was before the break-up. That will be key in keeping the band together and strong, he says—as well as making honest music that he and Duffym are passionate about.

"I want to think that we're going to make this record, and the people who are into the Cult, who love the band, are going to go, 'Oh, okay. This is what I really wanted to hear. That's so important to me. That's an incredible gift to me in my life right now,'" Astbury says. "And at this we can be all proud about it, going, 'Oh, yeah, great. We're wonderful.' It's more a case of just a feeling of satisfaction that you've given something that you've put your whole soul into. That's what we're doing right.

"This band is completely poised to do something of importance, something big in magnitude. Everything has been given to us. The condition, the age, the experience, the music, the producer;" he continues. "And Jason Flom and I, Lava A&R man Kevin Williamson, and Carl Stubner; they all believe in us. We're in a stage now when the bow string has been pulled back. The arrow is ready to fly."

What if the new album, like its two predecessors, is ignored? "I don't care. I do this because I want to do it," Astbury says. "We care about our audience, and whatever audience is there for us; I want to give the best quality to, the best and the most heart, the most drive, the most soul."

"There's something very, very special that's being created here."

—IAN ASTBURY—

In The Spirit. At Capitol Records' recent eighth annual tree-lighting ceremony, Roy Lott, president/GM, presented Capitol Records' Roy Jones with a plaque commemorating his contribution and commitment to the revitalization of Hollywood. Four years ago, Goldberg joined forces with the label in an effort to rehabilitate the famed Capitol Records Tower as well as the world-renowned street corner Hollywood and Vine. Pictured, from left, are Lott and Goldberg.
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Artists & Music

O-TOWN'S DEBUT COMING IN JANUARY

(Continued from page 12)

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Dec. 9 for its first official in-store. “In fact, we've sold more copies than the Times Square [New York] location, which is the No. 1 store in terms of sales for all the Virgin outlets.”

On Nov. 30, the song’s video directed by Dave Meyers (Braney Spears, Pink, OutKast) premiered on MTV's all-important “Total Live.”

The following day, the video aired on ABC immediately following a special holiday episode of “America's Funniest Home Videos,” as well as during the closing credits of “Entertainment Tonight.”

America Online hosted the video's online world premiere on its teen channel.

Adding to this multi-tiered blitz, Everybody’s in a partnership with J Records to launch O-Town's official Web site (O-Town.com) which, for the first three days of its existence (Nov. 27-30), could only be accessed via TeenPeople.com.

So far, the five members of O-Town, what began as a nationwide try-out for 1,800 boy-band wannabes quickly evolved into 25 finalists, then eight, finally five. “The try-outs consisted of singing, dancing, and being interviewed by a panel of judges,” says Underwood, who adds that the judges panel was headed up by Trans Continental Entertainment president Lou Pearlman, who is responsible for such acts as ‘N Sync, Backstreet Boys, and N'Sync, among others, alive, as “Within weeks, we were all living in the same house in Orlando [Fla.],” notes Estrada. Since the band members had signed contracts stating that they could be filmed for the show, a TV crew had an all-access pass to the guys lives.

On Nov. 21, O-Town finished filming for the show’s first season (its second season begins in early February), the members said it was time to begin its 40-city radio tour.

“We performed a cappella at every station we visited,” explains Underwood. “This legitimized us with the DJ’s [music directors], and PBs, who saw that there was nothing fixed.”

Like many before them, O-Town also toured the malls of America. The band is co-managed by Mike Cronin and Mike Morris of Orlando-based Trans Continental Entertainment; bookings are handled by Craig Bruck of New York-based Evolution Talent Agency.

It’s no wonder that Tom Corson, executive VP of worldwide marketing and sales at J Records, is smiling. “What can I say. The band has done a tremendous job at setting up this album,” he says. “You really can’t do much better than a successful TV show in generating excitement.”

Corson says the label delivered “Liquid Dreams” to top 40 radio at the end of October. “Radio has been very receptive,” he adds. Scientists have proven that the number one song in the roll out of DVD Audio. Catalog material, many feel, will account for a significant portion of DVD Audio sales, at least during the introductory phase.

Some Surround: The numbers, however, were reported as “little-burnt DVD Audio” introduction. While hype has been pervasive for over a year now, many studies that have made significant investment in surround equipment are deriving little revenue from multi-channel output. Nonetheless, optimists are strong, and many expressed the expectation that consumer understanding—and acceptance—will fall into place. On the production end, the hardware exists; manufacturers have dedicated themselves to surround sound.

But what does it mean to buy a return on equipment investment, principals in the recording business are confident about surround’s ultimate viability for the consumer. He adds, “Nothing is as exciting as the new technology will be.”

“Everything is just so new,” says Warner Bros. Records’ David May, a conference attendee. “No one knows what to think. Yet on the panel that Nick [Sahakian] was on, we saw a mixture of attitudes. Everyone is a little afraid—that’s normal. But a lot of these problems will be gone by next year.”
FEELIN' BLUESY: Some artists just know how to take you the full distance. We're not just talking about getting reacquainted with a distinctive memory or sharp emotion. We're talking about going on a journey—one that lifts you from your present state and carries you into another realm. On “Can't Look Back,” Josh Roy Brown does exactly that.

Interestingly, Brown manages to elevate the listener with music that's decidedlly earthy. “Can't Look Back” is a disc anchored with rough-hewn guitars and bluesy rhythms, and Brown possesses a raspy baritone voice that sounds worn and torn by the two-one punch of life.

So, how does he manage to transport the listener? By unleash

ing an intense, unfinitely raw honesty that is, by turns, undeniably empathetic and disarmingly charming. Several seconds into the disc-opening “Standing Under Water” and you're hooked. You're willing to follow this clever troubadour anywhere—and he clearly knows it. To that end, he uses the set to paint vivid pictures illustrating the ups and downs of life and love with palpable confidence.

But the catch is...Les Brown, co-writer of the country music standard “Abilene”—which is covered here with appropriate reverence. It's one of numerous standout moments on an album brimming with commercial potential. It's also a track that perfectly illustrates the artist's view of himself as the result if Johnny Cash and Lou Reed had a child.

It’s an apt description, especially with the present depth of songs like “This Time,” an earnest tune whose protagonist believes that “I've waited for all the right opportunities, and chances are I'll wait for an eternity. But this time, I'm giving all I can.” It’s such well-crafted tunes and well-conceived lyrical concepts that render “Can't Look Back” an essential musical journey. And it’s one that you’ll want to take over and over again.

For more information on Brown (including tour dates) or to purchase his album, visit enginegroup.com.}

SKINNED BACK: We love the fact that singer/songwriter Elisa Feimer tells it like it’s in her songs. The woman simply does not mince words. For proof, all one needs to do is investigate her first full-length album, “Shed This Skin.”

The project offers a truly gorgeous array of nicely crafted songs that are underlined by lyrics far smarter and more clever than your average confessional pop. Feimer has developed an appealing vocal style that sees her glide with notable ease from white-knuckled belting to seductive whispers.

Feimer has earned high marks for taking her music to the clubs of New York. She’s been on stage at venues that include Mer-

 culprit, Fez, Arlene Grocery, and CB’s Gallery.

Adding to the artist’s increasing profile is the use of two cuts on the album—“Leaving Here Tomorrow” and “Lullaby”—on the daytime dramas “As The World Turns,” “Another World,” and “Guiding Light.”

For more information on this fine artist, call 212-866-6999, or visit her Web site, elisafeimer.com.

MEET JOHNNY: Johnny A. is a Boston-area guitarist who has played with the likes of B.B. King, George Thorogood, Robert Cray, Peter Wolf (the “Long Line” album), and many other bands. He’s been featured in the exhibit “Dangerous Curves: The Art Of The Guitar” now at Boston’s Museum of Fine Arts. He also has a new album, “Sometime Tuesday Morning,” which has been getting airplay at both college and commercial stations in the Boston area.

For more information, call Matt Robinson at 617-354-3434 or E-mail him at Rockymusic@aol.com.

Artists & Music

Marks Sees ‘Red’ With 2nd Release On Red Kurl Label

BY LARRY FLICK

NEW YORK—With her second Red Kurl Records release, “My Name’s Not Red,” Jennifer Marks is striving to build upon the foundation of support started with “Piza,” her 1998 debut.

The set shows the New York-based singer/songwriter solidifying a sound that lands somewhere between pure pop and acoustic rock. Marks says the set’s title comes from a guy who kept calling the red-haired artist “red.” “I was in a foul mood that day, and I yelled at him,” she says. One day later, I realized how silly it was, and I started laughing. I vowed to write a tongue-in-cheek song about it.”

The tune is a highlight of the set, which was produced by Brad Alberts, John Campos, and it’s among the cuts that Marks supports on college radio stations like WFPV New York, and is tapping into the artist. The artist, staple on the station, having participated in its “Nightflight” series co-presented by the Bottom Line, a New York club. Another New York station, WLIR, has named Marks its independent artist of the week. “My Name’s Not Red” also displays Marks’s ability to be both strong and vulnerable. Her lyrics are drawing comparisons to Aimee Mann and Fiona Apple. It’s a sound that has won her “song of the week” status on Women of MP3.com several times.

Several songs from Marks’s new album are already getting attention on the site in advance of its official release. In fact, some indie retailers think that Marks’s growing MP3 status is going to help the project make an impact in traditional stores.

“She’s unique in personality—the kind of person that you can’t help but admire. She’s an artist who is building a following at a gradual but steady pace. She definitely deserves to be heard. You want to get closer to. She’s an artist who is building a following at a gradual but steady pace. She definitely deserves to be heard. You want to get closer to. She’s an artist who is building a following at a gradual but steady pace. She definitely deserves to be heard. You want to get closer to. She’s an artist who is building a following at a gradual but steady pace. She definitely deserves to be heard. You want to get closer to. She’s an artist who is building a following at a gradual but steady pace. She definitely deserves to be heard. You want to get closer to. She’s an artist who is building a following at a gradual but steady pace. She definitely deserves to be heard. You want to get closer to. She’s an artist who is building a following at a gradual but steady pace. She definitely deserves to be heard. You want to get closer to. She’s an artist who is building a following at a gradual but steady pace. She definitely deserves to be heard. You want to get closer to. She’s an artist who is building a following at a gradual but steady pace. She definitely deserves to be heard. You want to get closer to. She’s an artist who is building a following at a gradual but steady pace. She definitely deserves to be heard. You want to get closer to. She’s an artist who is building a following at a gradual but steady pace. She definitely deserves to be heard. You want to get closer to. She’s an artist who is building a following at a gradual but steady pace. She definite

I'm not sure what they mean by year, but I'll try to help. It seems like they're interested in the release of a song called "Piza," which was released in 1998. Jennifer Marks, who released the song, is trying to build upon the foundation of support started with her 1998 debut album. Her second Red Kurl Records release, "My Name’s Not Red," features a sound that blends pure pop and acoustic rock. Marks says the title of the album comes from a guy who kept calling her "red." She was in a foul mood that day and yelled at him, but realized how silly it was the next day and started laughing. She vowed to write a tongue-in-cheek song about it, which became the highlight of the album. The album was produced by Brad Alberts and John Campos and was released on the Red Kurl Records label.

For more information, you can visit the artist's official website at www.marjens.com or contact her management at marjens管理@marjens.com.

Radio Play

Your favorite songs requests are heard! Visit the site to request songs now.

Radio Play: Favorite Songs Requests

December 1, 2000

<table>
<thead>
<tr>
<th>Artwork</th>
<th>Song</th>
<th>Artist</th>
<th>Release Date</th>
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<tbody>
<tr>
<td>Surprise Ending</td>
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<td>Rock</td>
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</tr>
<tr>
<td>Please Forgive Me</td>
<td>Barely Heroes</td>
<td>Rock</td>
<td>Alternative</td>
</tr>
<tr>
<td>Heat Of The Night</td>
<td>Catherine Phoenix</td>
<td>Pop</td>
<td>Country</td>
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<tr>
<td>Do What You Wanna</td>
<td>V-I-V</td>
<td>Hip Hop</td>
<td>11</td>
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<tr>
<td>Jezzabelle (feat. Innondado)</td>
<td>Too Phat</td>
<td>Rock</td>
<td>3</td>
</tr>
<tr>
<td>Dream About You</td>
<td>Alzec Johnson</td>
<td>Pop</td>
<td>19</td>
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<tr>
<td>Must Be Crazy</td>
<td>Mystique (feat. Convict)</td>
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<tr>
<td>Apology</td>
<td>51 Pkg</td>
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<td>Industrial</td>
</tr>
<tr>
<td>Your Life</td>
<td>3 Series</td>
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<td>Hip Hop</td>
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<tr>
<td>Long Long Ago</td>
<td>Ciao</td>
<td>Rap</td>
<td>Alternative</td>
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Weekly Radio Play songs are randomly selected from songs requested by you. The votes cast by Broadband’s registered online audience determine the songs that are played. To visit the site, please visit www.soundslike.com.

New Talent Spotlight

The Most Outstanding and Available Acts On Broadband Talent Net

The DWELLA's

Emerging from the Boston, the Dwellas launch a new musical flav--has been for jerking in a year for their enhanced reputation. Ready for consumption, the Dwellas’ latest album entitled "The Last Shall Be First" contains the potent musical ingredients available, including but not limited to heavy hitters like Pharaohe Monch & Fini Peso (Organized Konfusion), Inspectah Deck of Wu-Tang, Large Professor DJ: Alie Alex, and Aye the Flava’s not compete without the chaser of platinum producers such as Rick Rubin (Jay-Z, Redman, Method Man & Busta Rhymes), Norsi Nis (Rakim), Large Professor (Bad to a Twest of nevers from up & coming producer A.D. The Dwellas have repacaged themselves. Still distributed through Loud Records their new flavo and project will be STIMULATED by industry power brokers David Ross & Michael Greene aka EMZ. Check their new beats on Thursdays, and genre the latest from The Dwellas!"
## Billboard's Heatseekers Album Chart

- **Dec 23, 2000**

### Top New & Rising Albums

<table>
<thead>
<tr>
<th>No</th>
<th>Artist</th>
<th>Title</th>
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<td><em>Sweet Qwerty</em></td>
<td>RCA</td>
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<td>ELTON JOHN</td>
<td><em>The Red Album</em></td>
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<td>SHARON CORNELL</td>
<td><em>Sharon</em></td>
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<td>23</td>
<td>LAURA JACKSON</td>
<td><em>Folk Like Carthy</em></td>
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<tr>
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<td>ANDREW EDER</td>
<td><em>The Broadway Gospel Choir</em></td>
<td>SFS</td>
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<td>LOUISE DEVITO</td>
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<td>Arista</td>
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<td><em>Crazy</em></td>
<td>Sony</td>
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<td><em>Porto Alegre</em></td>
<td>Wind-up</td>
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<td>THE COUNTDOWN KIDS</td>
<td><em>Intocable</em></td>
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### Folk & Bluegrass Albums

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**Norwood Makes Good**

- Veteran singer Dorothy Norwood has been a regular hitmaker on the Top Gospel Albums chart, but her albums have yet to crack the Heatseekers chart. However, two of her albums—*Dorothy Norwood* and *Dorothy Norwood and Friends*—have been steadily gaining in sales and are bubbling under the Heatseekers chart. The set peaked at No. 13 on the Top Gospel Albums chart in the Nov. 18 issue.

- Other Norwood releases that have been hits on Top Gospel Albums are 1999's "The Lord Is A Wonder" (No. 38), 1997's "Hattie B's Daughter" (No. 20), 1996's "Shake The Devil Off" (No. 7), 1995's "Feel Like It" (No. 19), 1994's "Live With The Georgia Mass Choir" (No. 6), 1993's "Better Days Ahead" (No. 11), 1991's "Live" (her solo debut with the Northern California Gospel Music Workshop Assn. Mass Choir) (No. 24), 1990's "A Wonderful Day" (No. 24, 1990's "A Mother's Son" (No. 34), 1986's "Dorothy Norwood And Friends" (No. 20), and 1986's "Mother and Child" (Child) (No. 38).

- In addition to being a singing evangelist, Norwood has produced some of the good Gospel music, including 1999's "Don't Be Left Behind," the current album from Malaco labelmate Carmen Taylor.

---

**Latin Pop**

- Hailing from Mexico, Los Kamikazes have developed a style of upbeat romantic songs called grupero. The band's latest album, "Hierba Mojada" (EMI Latin), features the title track as the first single. The song has been serviced to Latin radio, and the group has been on tour that will extend through 2001.

---

**Gap Gone Solo**

- Charlie Wilson is best known for being the leader of the R&B group the Gap Band, which had a string of hits in the '80s, including "Burn Rubber (Why You Wanna Hurt Me)" and "You Dropped A Bomb On Me." Wilson has launched a solo career, and his solo album, "Bringing The Gap" (Major Hits/Jake Records), is bubbling under the Heatseekers top 50 chart.

- The set debuted at No. 70 on the Top R&B/Hip-Hop Albums chart in the Dec. 2 issue. Wilson has been touring, and on Saturday (23) he will perform at the Universal Amphitheatre in Universal City, Calif., on a bill that includes Morris Day & The Time and Lakesides.

---

**Mission To Mars**

- L.A.-based power-pop trio Grasswimps has developed a following through steady touring. The band's second full-length album, "Driving A Million," is due for release March 6 on SeeThrU Broadcasting Records. Lead singer/guitarist Mike Thrasher says the act's music was influenced by "early-'80s new wave, harder rock, and classic pop."

---

**Dynamic Duo**

- Folk rockers Elliott Murphy (ex-Fairport Convention singer) and Iain MacRae have teamed up for the album "La Terre Comme," due Feb. 20 on Eminent Records. A U.S. tour is being planned for 2001.
Reviews & Previews

ARTISTS & MUSIC

BILBOARDS
DECEMBER 23, 2000

WVH BILLBOARD
WWW.BILLBOARD.COM
WWW.AMERICALYRIST.COM

LETTER FROM SANTA

PICKS

BOB SINCLAIR
Crazy Eyelids

Sedimented

98250

Since the ’70s, France has been a hub of for the moment dance beats. Throughout the 90s, French DJ/producers such as Air, Daft Punk, Kid Loco, and Bob Sinclaire kept the tradition alive with a slew of international dancefloor hits, many of which have revealed all things funky disco. On Sinclaire’s new album, “Crazy Eyelids,” the musically savvy Frenchman combines the emotion and buoyancy of disco’s weighty, deep tracks with filtered effects and the lively musicianship of the new millennium. The set’s first single, “I Feel For You,” kicks off the second week of the reissued compacto. Conniver’s disco gem “Look For Love” reverberates the one that Conniver’s gamers, similar- ly, both the Prince-speakin’ “Got To Be Free” and the Stephanie Mills hit “He Could Make You Do It” feature the unmistakable stylings of early ’80s R&B sensation singer James “D-Train” Williams. Williams’ old-school and delivery combined with Sinclaire’s string arrangements make for a positively winning combination. Other highlights include the single’s old-school “My Only Love,” the rhythmic “I’m The One,” and the anthemic “Save Our Soul.”

VITAL REISSUES

The title song cut through. Clearly the most powerful song on the record is “I’m Feeling” an instant, powerful take on an actual blues that efficaciously, acting performance from Greenwood. Jerry Crutchfield’s production amasses music with a style where ample space, and Greenwood sings with passion, sounding as good as he ever has.

JAZZ

DAN PIZZOLI
Let There Be Love

PRODUCER: Robert Woods
ISSUE: 93511

Pizzolli’s second set, for Telarc finds the singer/guitarist trading familiar territory, making together 15 atmospheric songs that dwell upon love. Fans of Pizzoli’s cocky lounge interpretations of standards will not be disappointed by his renditions of “Puttin’ All Of My Eggs In One Basket” and “Steppin’ On The Savoy,” but it is in the way that he creates a pleasing, candlelit mood throughout the album that he’s truly shiny. With his whispery-smokey vocals, warm guitar lines, and the gentle arrangements that bring a distinctive flow to the album, Pizzoli unconsciously touches upon the most romantic elements of his material, with an originality that recognizes standards, undeniably for the standards. While it would be interesting to see Pizzoli go into a cover of a different style and record in a different way. Expect this one to owe this Valentine’s Day.

SHEILA E. & THE T-REX
Write’s Passage

WRITTEN SHEILA E. AND THE T-REX
ISSUE: 49514

Shelia E. has done it all. From recording with pro producing and co-composing the music for the first Latin Grammy Awards, the San Francisco native has tried a little of everything. From “Write’s Passage,” the percussion/vocalist tries her hand at jazz. Backed by her band, E-Train (producer: Robert Lockett), Sheila, backed by saxophonist Endicott, mixes Latin influences and smooth jazz on (Continued on next page)

LIVE REVIEW

LEED GREEDWOOD
Same River... Different Bridge

FREEFEATS ENTERTAINMENT 7011

Lisa Greedwood permanently etched his name into the patriotic song cannon with “God Bless The USA,” but on his first new release in seven years he steers more towards matters of the heart. Six of the album’s 10 songs are piano-based ballads, the bulk of which sit squarely in the style the singer-songwriter Ely has so much success. Greenwood is often most successful when he strays from such formulaic material, as evidenced on “The Only Thing I Care About,” a well-written, bit

PETE GOLDSTEIN

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SOUL BROTHERS


eight. Do you have any questions or need further assistance with this content? Let me know, and I'll do my best to help you.
(Continued from preceding page)

11 solid tracks. The sensual “Passing
Through” gives each musician/his/her
own chance to shine—and do they ever! The
artistry on display is remarkable, as
the lush “N Perfect Time.” For those who
may have forgotten that the sistah can
sing, R&B “beckoning” by memories
that she rears softly and soulfully over a
subtle groove. Other highlights include
the melancholic “Prathu” and the
percussive virtuosity “Virtuoso”.

[Continued on next page]

washed of steel guitar. This is one of those straight-ahead country ballads that is positive without being schmaltzy. Producers Steve Buckingham and Atlantic's Dave Davidson's efforts and reward him with heavy spins.


Monument 19648 (32 ppor)

The tradition of Black to Boldon & Bowden (Remember “She Thinks I Steal Cars”), Clueso T. Judd is keeping the roots of country pops alive. This single from his Monument debut, “Just Another Day In Paradise,” is a funny take on Toby Keith’s hit, “How Do You Like Me Now.” Judd’s vocal matches Keith’s note for note in edgy intensity, but obviously he’s got his tongue planted firmly in his cheek as he delivers lines such as “How do you milk a cow? I think it’s easy, a man could get arrested for this in L.A. This sucker must be empty cause she ain’t putting out.” It’s obviously not a song that’s going to get widespread airplay, but if for the station’s programming program this type of humor into their playlist, it will definitely elicit a few smiles and still help draw attention to Judd’s album.

ROCK TRACKS


Here comes a new single from the Bondock Saints debut album, “Release The Raging Cattle” that really puts the band on the map. The Saints share their name with a 1999 indie movie, but it’s no coincidence: Lead singer/founder Matt Shanks literally wrote and directed the film. So after his fledgling band, the Last, lost its name to a girl’s name in Maine, Matt got real tired that the name of the movie was fitting. Duffy and his guitarist/vocalist brother, Taylor—ex-panthers from New England high school—formed the band in L.A., running out the quarter with positions on the Gordon Clark and drummer Jimmy Jackson. This ode to procrastination has a timeless rock sound—its churning guitars and mournful vocals echo the standard template of the 1960s, and it probably won’t sound too dated in another decade. All-star drummer Jeff “Sauce” Babet (Dr. Hook, Doobie Brother and member of Steely Dan, ex-produces the album. His past projects include the punk rock band Black Box’s sensation “Enjoy the Silence,” and he’s now returned the format to favor; too much rock and the balance is gone again. Bosson offers your perfect one.

LOLETAH HOLLOWAY Dreamin’ (1:16)

PRODUCER: not listed
WRITERS: A. Fedor, N. Mars, R. Tyson
PUBLISHERS: Smack Track, Sony/ATV
ASCAP Atlantic/30002 (12 inch promo)

It’s no coincidence that the legendary diva Loleatta Holloway’s classics have been continually reinterpreted and remixed and that the reworked tracks continue to find success. Her signature tune, “Love Sensation,” has found itself reincarnated a number of times, providing a base for Marky-Mark’s “Good Vibrations” and Black Box’s “Reel ‘Em On Time,” as well as “Chocolate Sensation (Ride On Time),” a track featuring Holloway’s vocals last summer. Despite the perennial popularity of such recreation, it’s refreshing to hear another one of her classics, 1975’s “Dreamin’,” done up for the year 2000. Unlike the other reworkings, which interpolated the classic vocals into a present-day-style track—Nastasia Tomilson’s version added a contemporary, clubby feel to the cut while retaining all the flavor of the classic. In the press, it’s been criticized as too clubby, too synth heavy, with an air of pastiche, and in its original version, this song was a hit. Now there’s Holloway’s “Dreamin’” with a slightly updated cover, “A Dreamin’,” done up for the year 2000. Unlike the other reworkings, which interpolated the classic vocals into a present-day-style track—Nastasia Tomilson’s version added a contemporary, clubby feel to the cut while retaining all the flavor of the classic. In the press, it’s been criticized as too clubby, too synth heavy, with an air of pastiche, and in its original version, this song was a hit. Now there’s Holloway’s “Dreamin’” with a slightly updated cover, “A Dreamin’,” done up for the year 2000.
Jaheim Offers ‘Love’ On Warner

Up-To-The-Minute Production Supports Young Man’s Old-School Voice

BY MARCI KENON

LOS ANGELES—Jaheim proves that looks can be deceiving. Judging from his cornrowed hair, sagging jeans, and jewels, you’d expect this guy to be a New Brunswick, N.J., native to bust a rhyme. Instead, Jaheim [né Hoagland] bursts into song during a breakfast interview, effortlessly riffing and ad-libbing tunes from his debut album, “Ghetto Love,” to be released Feb. 13 on Divine Mill/Warner Bros.

“I got a little something in me,” Jaheim says about rapping, “but that ain’t me. Ever since I could speak, I’ve been singing. I used to be shy. I came out of that shell at about 16 years old. That’s when I did my first show at a water park in New York.”

About two years later, Jaheim sent a tape of his rendition of a Luther Vandross song to the local New Jersey record label, Kay Gee Bros. It landed him a live audition and eventually a deal with Divine Mill, owned by Kay Gee of Naughty By Nature fame.

“It was surprising to hear that style of singing coming from a young man,” Kay Gee says. “He was 18 at the time. I felt traditional programmers and R&B lovers would instantly take to his style and voice. However, with his being young, we had to make sure it was comfortable for him.” Production-wise, we had to create something new, something more contemporary.

The result is a collection of 19 R&B/hip-hop tracks, produced by Kay Gee, Eric Williams, and Eric Lighty. Lead single “Could It Be” was sent to radio Aug. 8 (preceded in June at clubs and mix shows by the uptempo “Lil’ Niggas Ain’t Mine”) and released commercially Nov. 21. Guests are on the albums include Next, Lil’ Mo, and Castro. Most of the songs were co-written by Jaheim, who is a self-published ASCAP writer through Jasane Druma Music.

The “Could It Be” video, directed by Chris Robinson, is already in medium rotation on BET, according to Warner Bros. product manager Monique Houston.

“Every time I played the record, people were commenting saying ‘Who is that?’” says PD Dave Smith of Cincinnati’s WIZF. “I became a believer real fast. It’s moving up to power rotation very quickly.”

Jaheim recently opened for Kelly Price’s Long Kiss Goodnight tour, which commenced Nov. 25 in Newark, N.J., and was to end Dec. 17 in Baltimore. The artist, managed by James “Rookey” Gist and booked by UJAMA, also has been playing in all the tour cities, including Detroit, Chicago, Minneapolis, and Milwaukee.

Dedry Jones, owner of Chicago’s Track 1 Records, says Jaheim is generating good customer response. “The voice is reminiscent of a lot of older artists, but he’s contemporary enough that younger people can identify with him as well.”

In lieu of an electronic press kit, a 15-minute mini-movie was created to introduce Jaheim, with 15,000 VHS copies distributed by street teams. It’s been converted to ID-ROM for distribution overseas.

Speaking of overseas, Warner Bros. is taking a new approach with its black music releases, now focusing on both the domestic and international markets simultaneously. “Ghetto Love” is the first album under that directive.

“We’re running this record through our [overseas] street networks, and at the same time we’re setting up our street networks here,” says Demmette Guidry, Warner Bros. senior VP of urban music. “The States is just 30% of a world market. We can’t afford to ignore the other 70%.”

The label has also hired Rhythm Jazz Marketing to work in tandem with its international department. “Jaheim is a global artist,” says Colin Gayle, co-owner of the independent marketing company. “We’ll introduce him to Europe’s urban marketplace initially through live performances.”

Jaheim is set to perform London’s Choice FM Christmas party Dec. 29 at the Hippodrome. “His Could It Be,” one of three Jaheim tunes on the CD, has been the station’s most requested song.

“We’re going to keep building on that station buzz,” says Steve Margo, Warner Bros. senior VP of international. “We want to take it to the clubs and then to mainstream crossover radio—Radio One and Capitol Radio.

The international campaign’s next phase will be a 10-day February trip that includes visits to Holland, Germany, and France, as well as a return to London. Jaheim will also appear online via Soul247.com and Darkerthanblue.com.

On this side of the Atlantic, Houston says the label—enjoying with the album’s Valentine’s Day week release—is partnering with jewelry stores for a diamond engagement ring giveaway in the top 10 markets. DVD players and “Ghetto Love” gift baskets will also be tied in.

My finger’s been itching for the last few months,” Jaheim says. “Good things are about to happen.”

Looking Ahead: Although 2000 is still winding down, it’s always been the nature of this biz to concentrate on what’s next. People are already talking about major releases in 2001—Destiny’s Child, Maxwell, Ginuwine, Aaliyah, Eve, and the Roots’ Black Thought immediately spring to mind—and newer artists. Like Lina, Bilal, India.Arie, Jaguar Tracey, Koffee Brown, Jamie Hawkins, and Olivia. Word is also spreading that Michael Jackson’s long-in-the-making new album will bow around March.

In the meantime, things are getting off to a rollicking start with news of a label start-up and artist departures. First up, FUBU threads its way into the label world with the aptly named FUBU Records, which will go through Universal (see story, page 4).

It’s been reported that LL Cool J may be leaving Def Jam, something that’s been rumored off and on for a while. This is in the wake of his latest release, “G.O.A.T. Featuring James T. Smith: The Greatest Of All Time,” which bowed at No. 1 on The Billboard 200 in September. Def Jam had no comment at press time when asked about LL Cool J’s possible departure.

At the recent 2000 Billboard Music Awards, the Violator-managed rapper told me he was shifting his focus from acting back to music now that he’s completed his roles in Doug McHenry’s (“New Jack City”) upcoming “Kingpin” (which also stars Whoopi Goldberg, Jada Pinkett Smith, Cedrie the Entertainer, and Toni Braxton—and John McTiernan’s (“Die Hard”) “Rollerbear.”

“I have to focus on one thing at a time,” he says. “Now it’s time to focus on my music.” During the interview, he added that he plans to begin a tour in the first quarter—“touching people by performing in theaters or clubs”—and then work on his Warner Bros. label imprint, which houses Mystikal, 50 Cent, and Crooked I.

Then there’s the gossiped-about exodus of Elektra—another Violator client—Busta Rhymes. Sources are saying he’s in negotiations with J Records. At press time, there was no official word from either the J or Elektra camps.

Still More Upcoming Projects: Jive crooner Joe, whose “I Wanna Know” was a major hit this year, says his next solo album is “50% done and full of surprises because it gets into social issues like teenage pregnancy.” He’s working on his next album with the help of songwriting collaborator Josh Thompson, among others.

With second single “Danger (Been So Long)” now available, fellow hip-hoppers like Jadakiss are saying he needs the label in the midst of trying to get up a Sake Ya Ass tour. He adds that he’s pleased about his crossover success because “I didn’t have to do anything dramatic to cross over to the mainstream except be me.”

He adds that another highlight of this year was debuting at No. 1 in October, beating out 98. “I was in New York working when I found out,” he recalls. “It felt so good.”

While we’re on the subject of crossing over, songwriter/producer Shep Crawford (Sisqó, Deborah Cox) has been tapped to write several songs on Curb country artist Wynonna’s next album.

Bone Thugs-N-Harmony’s Layzie Bone drops his debut solo LP in early March. He describes the set as “ruff and rugged, full of good messages through straight-from-the-heart life stories.” In addition to that, the rapper is busy promoting AIDS awareness as he visits inner-city junior/high schools across the country. He adds that he’s doing this in memory of his late mentor Eazy-E, who died of the disease in 1995.

Bone also makes a guest appearance on Haitian rapper Won-G’s “The Royal Impression.” The BMG-distributed Happy World/Beyond album debuted earlier this month at No. 64 on the Top R&B/Hip-Hop Albums chart. Won-G, who speaks and raps in five languages including French, says his style is “non-explicit, happy, feel-good international music.” He’s managed by retired L.A. Laker John Salley.

Meanwhile, current L.A. Laker center Shaquille O’Neal is back in the studio recording his fifth album, tentatively titled “Shaq And Super Friends,” on Twissy/Trama. The Super Friends include Pink, 112, Juvenile, Tyeres, and Limp Bizkit’s Fred Durst. Rock Rock (Jay-Z, Mack 10) is at the production helm, along with executive producers Ken Bailey (Twissy president) and Ari Landau. A first single arrives in February, and the album in the second quarter.

(Continued on page 26)
Hot R&B/Hip-Hop Airplay

Complied from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 103 radio stations are electronically monitored 24 hours a day, 7 days a week. Song repeats are monitored by cross-referencing sound times of airplay with Arbitron listener data. This data is used in the Hot R&B Singles chart.

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<thead>
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<th>TITLE</th>
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<th>LABEL</th>
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<td>10</td>
<td>I SHOT THE LOVER</td>
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Hot R&B/Hip-Hop Singles Sales

Complied from a national sample of POS (point of sale) equipment key 850 retail outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot R&B Singles chart.

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<td>ARISTA</td>
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www.billboard.com
www.americanradiohistory.com
## A New Image: The 32nd NAACP Image Awards is getting a new executive producer—industry veteran and dePasse Entertainment chairman CEO Suzanne dePasse—and a new venue—Los Angeles' Universal Amphitheater. Heading the list of recording artists are Hidden Beach/Epic's Jill Scott and Elektra's Yolanda Adams, tied at four nods apiece. The awards will be presented March 3 and air March 9 on Fox.

### Quick Hits:

On the holiday front, New Jersey-based Urb N' Flo Records (urban-flo.com) is the force behind "What A Christmas Holiday," a seasonal compilation featuring a blend of standards, spoken word, rap, and gospel. Artists include Destini, Pebbles, and slum champion Faraji Salim. If you're still on the hunt for holiday gifts, you can add the Hip Hop Hall of Fame Board Game to your list. Geared to hip-hoppers aged 13 and up and using a vinyl record as its playing field, the game tests challengers' music history skills by having them way back the way of the battling hip-hop artist to hall of fame. To order, call 877-914-4463. . . .

### The Rhythm & the Blues

(Continued from page 22)

<table>
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<tr>
<th>No.</th>
<th>Title</th>
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<td>3</td>
<td>New</td>
<td>MUSIQ Soulchild</td>
<td>AUSWUSANEING (I JUST WANT TO SING)</td>
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<td>New</td>
<td>D'Angelo</td>
<td>Lyrical Lounge Vol. 2</td>
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<td>6</td>
<td>New</td>
<td>Wu-Tang Clan</td>
<td>THE W.I.</td>
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<td>7</td>
<td>New</td>
<td>Capone-N-Noreaga</td>
<td>BEWARE OF DOG 3</td>
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<td>New</td>
<td>Nelly</td>
<td>COUNTRY GHAM 1</td>
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<td>New</td>
<td>B.G.</td>
<td>CHECKED 1</td>
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<td>10</td>
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<td>A Tribe Called Quest</td>
<td>Didn't See Me Coming 1</td>
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<td>CHICAGO 50, THE MOVE 1</td>
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<td>New</td>
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### Albums

[A] Albums with the greatest sales this week. [B] Recording Industry Asia. [M] RIAA certification for net shipment of 500,000 album units (Gold). [M] RIAA certification for net shipment of 1 million units (Platinum). [M] RIAA certification for net shipment of 10 million units (Double Platinum). Numbers following Platinum or Diamond symbol indicates album's multi-platinum level. For broad sales, and double albums with a running time of 100 minutes or more, the multi-platinum levels are based on the number of double albums. *Denotes indicates a Adult Contemporary number one hit. Most first-weeks, and CD prices for BMG and WEA labels, are suggested only. Tape prices marked MD, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacemaker indicates biggest percentage growth. Heatseeker: Impact Hits albums removed from Heatseekers this week. # indicates plot of product within Heatseeker box. (TM) December 23, 2000.
K.T. Oslin’s ‘House’ Cover Gets A Dancefloor Make-over

BARRY, I'M BURNIN’: Dolly Parton’s done it. So has Reba McEntire. Ditto for LeAnn Rimes and Faith Hill. Over the years, such country singers, via original production and remixes, have welcomed charter members of the country club. On the eve of 2001, it appears that K.T. Oslin is ready for her twist on the dancefloor.

On Wednesday (21), BNA/BMG Nashville is scheduled to deliver a white-label, promo-only 12-inch of the singer’s “Come On-A My House” to club DJs. With a delicious vocal turn by Michael T. Diamond and a scintillating dub—complete with a “French Kiss”-style downtempo breakdown courtesy of Mind Traps—Oslin is well-poised to dominate progressive-house dancefloors throughout the holiday season and beyond.

“I gotta say, I just love what these guys did to my song,” says the veteran country singer. “But I must admit, I didn’t exactly know what to expect—or what remixers truly did. It’s so fascinating and cool.”

Originally recorded by Rosemary Clooney, “Come On-A My House” is culled from Oslin’s as-yet-untilled next album, that’s being produced by the singer and the Mavericks’ lead vocalist, Raul Malo. Originally, says Oslin, “Raul wanted to do an album of standards, while I wanted the two of us to write original songs. While we wrote together, we also compiled a list of potential standards.” In the end, “Come On-A My House” is one of four covers (the others being a medley of “Only Boy”/“Mean To Me”/“What Is This”/“Things Called Love”) to make it on the album. Oslin says the song’s inclusion on the set to the theme from the cable TV show “The Sopranos.”

“I was in my car when the theme song from the show came on the radio,” recalls Oslin, chuckling, “I started singing ‘Come On-A My House’ between the Property brothers, and I thought, the song was interesting.” Days later, Raul and I went into the studio and recorded the song with a dance track. We just took it from there.”

“arrested in a robbery by Pink Slip, an American radio history.”

The Dance Taxi HOTPLATE

Joe T. Vannelli Project Featuring Mijan, “Do You Love Me” (Gelly-Bean Recordings single). Italian Dance Music veteran Joe T. Vannelli, aka the Soulful diva Mijan deliver the retro-splashed goods on this sturdy house jam. For Latinati, this track is just the ticket, with its signature effects, flip the disc over for remixes Robbie Rivera’s excursions. “Everyday” (Giant Step single). On this double-A-sided single, Atlanta-based Seek, which recently opened for Macy Gray in concert, fuses lively jazz horn, percussion, and classic & R&B dance elements. Remixers Ron Trent and Kemedjast (featuring DJ Kemete of Arrested Development) are also on board.

Chocolate Milk, “Can’t Judge A Book By Its Cover” (ProgCity/Peppermint Jam Germany single). This feature, from the group’s house-era classic, complete with Incognito-styled horns and wah-wah guitar licks, appears poised to dominate dancefloors once again.

“Jersey Street,” “Disappearing” (Glasmegworld Underground Scotland single). Called from the album “Into The Light,” this downtempo, jazzy track has been refused for the clubs by fans as Black Chinese Orchestra keyboardist Uschi Claschen, who has created three fired-up remixes that will surely hit the likes of Ray & True Classelld and Ron Trent. Dawn Zekk’s cracking vocals have never sounded as dirty or as beautiful.

Mangaara Featuring Octahivia, “Don’t Worry” (Subliminal single). This Jose Nurse-produced gem smokes from beginning to end, with Octahivia’s sultry vocals effortlessly riding atop the festive live upbeat. Also included is Nurse’s and Richard V. F’s first official collaboration: the effects-laden Subliminal mix.

“Deepening,” “In The Music” (Generate Music single). Erik Wikman & James Donaldson—aka Deepening, as fans will know—have recently launched Los Angeles-based Generate Music, and the sax-fueled “In The Music” is its latest release. Vocalist Robert Wilson, who many will recognize from Eddie Amador’s “House Music,” provides the spoken word delivery. Contact 323-469-7900 or deepening@tel.net.

“Lostodafone” (Sound Of Barclay France EP). Four timeless tracks—“No Money,” “A Pair Of Fools,” “Inflexable,” and “Bato-blin”—that will surely please fans of Larry Heard. Oh, by the way, DJ Profile is more commonly known as producer Charles Webster, the mastermind behind such acts as Love From San Francisco and Presence.

by Michael Paolletta

who’s “never fit into the country landscape,” says she’s not afraid of stepping into the dance arena. “These days, and more than ever, country artists can do their own thing, stretch their musical wings. Diversity is healthy. And if it’s one thing I’ve always maintained, it’s musical diversity.”

Pondering the possibility of being tomorrow’s disco diva, Oslin smiles and giggles. “I guess we can call it the ‘Dance With Grandma tour,’” she says, referring to a possible collaboration with fine-voiced Aaliyah and I. “But I’m just starting to think about the next phase of my career. I’ve got to spread the music around.”

IT’S ALL ABOUT EXPRES-SION: After becoming the sound du jour in England, 2-step—or U.K. garage, as it’s also called—appears to be on the verge of breaking in the U.S. For folks like us who can’t get enough of the genre’s merging of American R&B and British dance, that’s good news, indeed. Of course, it won’t come easy. For proof, all one had to do was witness the very split crowd at New York’s Bowery Ballroom Dec. 10 for the headlining act, Def Soul/Def Jam’s neo-soulstress Missy Soulchild, and in her supporting act, Island Def Jam’s 2-step guru MJ Cole.

Fans of Cole were visibly wrecked by a deft DJ set that merged key tracks from his essential album “Sincere” (due in March)—including “Crazy Love” and “Tired Games”—with Glamma Kid and Shola Ama’s “Sweeter Than a Mushroom” and Sister Sledge’s “Thinking Of You.”

The same also holds true for the followers of Soulchild, who delivered a live set featuring retro-swirled tracks like “L Is Gone,” “Just Friends (Sunny),” and “Girl Next Door” from his highly recommend ed debut album “Ainajusancesee.”

Sad— and judging from the many blank looks and stares—this Bratpack merging fell on deaf ears. With only a handful of excep tions, the Soulchild camp didn’t quite grasp what Cole was doing musically, and vice versa.

While both artists’ music is steeped in the sturdy rhythmic founda tions of American R&B, Cole’s deviates by way of British-fueled nu’bass and speed garage; con versely, Soulchild’s safety dance is equal parts Marvin Gaye, Donny Hathaway, D’Angelo, and Maxwell.

Two-step has the necessary ingre dients to make it in the U.S. What it doesn’t have is an American face to go along with it. Yes, the original ver sion was accompanied by Whitney Houston’s “It’s Not Right, But It’s Okay” dappled in capturing the essence of U.K. garage. But close is often not enough.

(Continued on next page)

RealWorld Releasing Joi in January

by PHILIP VAN VLECK

DURHAM, N.C.—“Haroon and I are being recorded. We’ll do an album of songs. While we were together, we do an album of standards. While we were together, we had the same time. Losing him was unimagin able.”

Losing a beloved brother is never easy, but for Farook Shams he, the sudden death of his brother Haroon was devastating because it also severed the uncle-vibe between them that had created the inventive breakbeat fusion act Joi.

On Jan. 23, RealWord will issue Joi’s “We Are Three,” a powerful message from the Asian underground music scene and a hefty fol low-up to last year’s “One And One Is One.”

Joi’s distinctive sound is wrought from a welter of influences. “Our dad played the flute and recorded Bengali musicians when we were growing up in London,” Farook says. “Traditional Bengali music is an important influence. Our dad’s old Bollywood stuff—as was the electro scene that came over from the states, and jazz funk. We just took it from there.”

Farook still speaks of Joi as a “we” entity, despite Haroon’s untimely passing from a heart attack. That’s because Haroon isn’t exactly gone. His presence is “We Are Three” very real.

“My brother went to Bangladesh two months before as a co-managed tour with all these artists (for this album),” explains Farook. “I’ve been back there a couple of times this year, just to meet the musicians and get the contracts re-done. I didn’t know where some of these musi cians were. It was like following a little magic trail to find these people, and as I followed Haroon’s path, I realized what a fabulous job he’d done pulling this together.”

“I never was only in Bangladesh for a month, and the stuff I found on his tapes was amazing,” Farook continues. “Once I got his tracks in the studio, things just came together. The stuff he laid down on DAT in

Bangladesh is the soul of the album,” Cheryl McEnaney, label manager of RealWord, echoes Farook’s estima tion of his brother’s role in “We Are Three.”

“The substructure of this new album is really what Haroon had undertaken as a vision of a journey-based record,” she notes. “His trip to Bangladesh and the tracks he laid down with the musicians then enabled Farook to take it onward. Without Haroon’s input, this would have been a substantially different album.”

McEnaney is very excited about the marketing possibilities “We Are Three” offers. “I see Joi in a couple of parallel tracks,” she says. “Obviously, being seminal players in the Asian underground rave/club scene over the years, situations still them nicely for the dance world in the U.S. We can easily plug them into that remix-dance-electronica scene over here. Rave culture is growing in market after market, and younger fans are getting into it. Joi is well positioned.”

They also think that their music “will really be handled by EMI Music Publishing/Chrysalis Music) is not so exclusively dance-oriented that it can’t crossover into the world- music mainstream.” “They may even be more viable in the U.S. world-music scene than they are in, say, the U.K.”

McEnaney says “We Are Three” will be delivered to modern and college radio close to its street date. While a first single hasn’t been confirmed yet, both Farook and McEnaney mention tracks like “Don’t Cha Know That” and “Tactacil” as likely candidates.

Similarly, such remixers as Andy Gray, who is handled for Paul Oakenfold and E.S. Dubs (Zed Bias and Environmental Science) are being considered, respectively, for progressive trance and 2-step restructurings.

Right now, Internet and stream ing strategies remain uncertain. The same is true for their tour, but McEnaney is very eager to “get Joi over here for a proper tour, which may happen in 2001.”

Cheryl McEnaney says “We Are Three”...
DANCE TRAX
(Continued from preceding page)

Imagine the outcome if visionary artists like Aaliyah, Janet, and Erykah Badu collaborated with such U.K. 2-tappers as Cole, Zed Bias, Artful Dodger, and Wookie— or America’s own Todd Edwards, for that matter. No doubt, the results would be something worth stealing. If in doubt, give a listen to Cole’s import-only mix of Jill Scott’s “Gettin’ In The Way.” Sublime, to say the least.

All smiles after his first New York show, Cole puts it all in proper perspective when he said, “It was one of those forays into the unknown. It was a hardcore R&B crowd, which made it both a cool and daunting experience at the same time. But that’s OK. I’m into pushing boundaries and doing new things, so I was fine with it. If you play it safe your whole life, it’s usually not very interesting.”

LOVE & HAPPINESS. If the name Tom Moulton means anything to you (and it should!), be on the lookout for two projects the legendary remixer/prodcer worked on.

From New York Bros’ France, there’s WR’s fittingly faithful, cover of Donna Summer’s timeless “Love To Love You Baby.” Musical, and wild sensuous, the downtempo track is just perfect for the DJ who wants to slow things down a bit—only for a few minutes. We’re sure to hear this in a “big room.” Now, all we have to do is find a visionary DJ willing to break tradition and play a track that’s way below the 180- to 140-beats-per-minute norm.

Equally musical is Moulton’s sub-line re-working of Linda Clifford’s “Changin’” (Dance Trax, Billboard, Oct. 28) on West End Records. Overflowing with shuffling beats, lovely strings, glossy keyboard tinklings, and Moulton’s heaven-bound delivery, Moulton has created quite the definitive mix. Unfortunately, most DJs will probably find this mix “too musical” or “too retro-sounding.” In other words, it’s likely receive scant dance-floor exposure. That said, we’ll continue wishing and hoping for a few key DJs to embrace the greatness within these grooves. Remember, there’s nothing wrong with taking a chance.

BACK IN THE DAY: Fans of Northern soul revival groups should immediately seek out “The Cream Of Northern Soul” and “The Cream Of Rare Soul.” Arriving from London-based Bianco Music and Entertainment, each title contains three discs, and each track is digitally enhanced. Can you say essential??
Hit Writer Satcher Debuts On Warner With ‘Love Letters’

BY DEBORAH EVANS PRICE

NASHVILLE—After building an impressive catalog as a writer that includes cuts by Vince Gill, Pam Tillis, Cheely Wright, and Lee Ann Womack, songwriter Leslie Satcher is ready to step into her own spotlight with “Love Letters,” due Jan. 30 on Warner Bros.

“She is really special,” enthuses Warner Bros. president Jim Ed Norman. “She has a great, beautiful sound to her voice and is a fantastic writer.”

Satcher signed with Warner Bros. four years ago after a meeting with Norman that was engineered by Famous Music VP Pat Fitch. “We went over and talked to Jim Ed for two hours,” recalls Satcher, a Puts, Texas, native who signed a publishing agreement with Island RPM Music seven years ago.

“Jim Ed went out to get some water, and I looked at Pat and said, ‘Is this a record deal?’ Indeed it was. Satcher soon found herself going into the studio to work on her debut project. When it came to selecting a producer, she lobbied for her friend Luke Wooten. Then only 24, he’d never produced an album for a major label but was responsible for producing the demos that had caught Norman’s attention.

“He and I started out in the studio together eight years ago, recalls Satcher. “He was my little engineer at Famous. I was just learning how to make demos. He was fresh out of Belmont [University in Nashville], and we just hit it off. I told Luke, ‘I want you to be my Billy Sherrill.’ And he said, ‘I want you to be my Tammy Wynette.’”

Like Wynette, Satcher has one of those emotional, heart-in-the-throat kind of voices and an arsenal of songs that reverberate with honest emotion. What makes Satcher’s songs unique is the cerebral, literary quality that infuses her lyrics. “She’s a female Faulkner,” says Norman.

“Satcher is wonderful as far as her ability to take her observations about life—the joy, the sorrow—and put them into song. It’s quite extraordinary.”

“When I started to make this record, my goal, and my producer’s goal, was to make an album that would be not just a first record but a foundation for my career,” says Satcher, who is managed by John Dorris of the Hallmark Direction Company. “A solid concrete foundation as what we shot for and I think what we got. Now we’ll see if I can build a house on it that stands.”

Satcher acknowledges it’s not always easy for a hit songwriter to make the transition to hit artist. “You don’t have the same drive as an artist I’ve certainly accomplished the feat this year.”

“I studied that a lot when I got my record deal,” Satcher confides. “I think [other songwriters] make real songwriter-y albums that appeal to songwriters, and I didn’t do that. I made a mainstream album that will appeal to everybody, because I’ve never seen myself as a songwriter. I’ve always seen myself as an artist just like a songwriter and I sold that as a songwriter first, so did Willie Nelson.”

Satcher draws inspiration from her songwriting. “I tie in my Nashville sound to a little of my growing up in a close family. She was also inspired while waiting on a guy who was late picking her up for an interview. “If I could just tell him whatever I wanted to do tonight, this is what I think. I’d say, ‘OK, let’s do this romantic Ballard ‘Slow Way Home.”

“Really good songs come when you least expect them. You can make them up but are writing what you really feel or what’s really happening,” she says.

The album covers a variety of emotions for the songwriter. Satcher wrote “Love Letters From Old Mexico” while reminiscing about an old flame from Texas. “Man With Blue Eyes” is about a fan. “Two Parks” is a folk tune that has been previously cut by Womack. Satcher also pays homage to Bobbie Gentry with a version of “Patches.”

She says she realized just how young her producer was when she was singing it in the car one day, and he asked her if it was a new tune she’d written.

To familiarize consumers with Satcher’s artistry, Warner Bros. senior VP of marketing Chris Palmer says the label’s plans include a radio special and key promotions around Valentine’s Day tying into the “Love Letters” theme.

“We are working with Mountain Stage,” a weekly syndicated radio program that comes out of Charleston, W.Va., “says Palmer. “I’ve heard the show’s audience is in 120 markets and has featured Mary Chapin Carpenter, Béla Fleck, and Maura O’Connell, among others.

Satcher’s radio special will tape in mid-January for a mid-February airing. Thus far, Vince Gill and Alison Krauss are confirmed as guests, with others still being added to the lineup. Palmer says the venue has yet to be determined for the invitation-only event. “Mountain Stage” host Larry Groce is looking forward to the show, “I very much like what I hear,” he says of Satcher’s music. “It’s right on the center of a lot of what we do because it has a very country/folk flavor, a little alternative country. Her album has a lot of heart like Emmylou Harris, Nanci Griffith, or Iris DeMent—that kind of country music. And she’s got a great voice. That’s what first struck me when I put it on.”

Palmer says the label has yet to determine a single that will go to radio, retail and other key industry people. Plans call for Satcher and a small band to tour after the first of the year. The label has hired the Philadelphia-based Doug Treen of Five Star Marketing to go into the tour market and aggressively target all opportunities in a 20-mile radius of the venue, making sure product is visible at retail and generating awareness of the show.

“She has an amazing gift,” Palmer says. “She is one of the new literate, gifted songwriters on the planet. I am blown away by her ability to distill ideas down and have them wash over you.”

BY DEBORAH EVANS PRICE

NASHVILLE Buzzes With Industry Updates; Shep Crawford Working With Wynonna

ON THE ROW: Arista Nashville VP of promotion Bobby Kraig has signed a multi-year contract extension with the promotion Arista Group. He has been with Arista for eight years.

Look for Luke Lewis, president of Mercury Records’ Nashville division, to be given a hefty promotion after the first of the year.

Denise Nichols joins TBA Entertainment Corp. in the newly created position of director of radio promotion and marketing for the company’s artist management group. She previously was senior director of sales and marketing for Nashville Records.

Shelley Gregory is promoted to Southwest regional promotion manager at Epic Records. She replaces Jim Dorman, who recently segued to a similar role at Atlantic Records. Gregory has been Epic’s promotion coordinator since 1997 and was also responsible for secondary radio promotion for the Epic, Columbia, Monument and Lucky Dog labels. She will relocate from Nashville to Sony Music’s Dallas branch.

SIGNINGS: MCA Nashville has signed Dean Miller, Holly Lamar, and Shannon Lawson to its artist roster. Miller, son of the late country star Roger Miller, was previously signed to Capitol and had three mid-charting singles in 1997 and 1998. Lawson is a songwriter best known for Faith Hill’s “Breathe.” Lawson hails from Louisville, Ky.


ARTIST NEWS: Songwriter and producer Shep Crawford, best known for his work with R&B artists Sisqó, Deborah Cox, Whitney Houston, Boyz II Men, and Montell Jordan, is currently working in Nashville with Wynonna on her forthcoming album. Crawford is the first producer to sign on to the project and will produce several cuts from the artist’s upcoming album. In addition, Crawford has produced “Mary’s Song,” a duet with Wynonna and R&B singer Kelly Price, which will appear on Price’s upcoming Def Soul Island Def Jan Christmas album.

Nashville-based The Record-Store.com has released “Froggy’s Country Storybook Collection For Kids,” a series of four classic stories narrated on cassette by country stars. The collection includes “The Emperor’s New Clothes,” read by Vince Gill, “Goldilocks And The Three Bears” (Pat Tillich), “The Ugly Duckling” (Terry Clark), and “Jack And The Beanstalk” (Bryan White).

W.Va.,” The Mena Flatts have been tapped to open Jo Dee Messina’s 75-city Burn Tour 2001, which kicks off Feb. 8 in South Bend, Ind. Online retailer Amazon.com has named Dwight Yoakam country artist of the year. A letter written by Patsy Cline to her fan-club organizer, Treva Miller Steinbicker, has been donated to the VHI Save the Music Holiday Auction by Memphis collectors Cindy Hatzenbichler and Mike Freeman. Cline’s letter is among the more than 120 items of personal memorabilia from popular music stars included in the auction, which is presented in conjunction with Amazon.com. The online auction also includes items from Shania Twain, Dixie Chicks, and others. Proceeds benefit the VHI Save the Music Foundation, a nonprofit organization that donates musical instruments to public schools.

Alecia Elliott is working on her sophomore album for MCA Nashville and will launch her new Saturday-morning series, “Alecia,” on NBC-TV in June 2001. Each weekly episode will feature a song from the new project. Elliott will co-write and perform the show’s theme song.

Anderson Re-signs With Sony.

Country legend Whisperrin’ Bill Anderson recently renewed his publishing agreement with Sony/ATV Tree Publishing in Nashville. Anderson is responsible for writing and recording such classics as “Po Folks,” “Bright Lights And Country Music,” and “Still,” as well as contributing to such current hits as Mark Wills’ “Wish You Were Here” and Steve Wariner’s “Two Teardrops.” He’s pictured with Sony/ATV Tree Publishing president/CEO Donna Hilley.

Nashville Scene by Phyllis Stark

W.O.A. International has signed the hair-styling division of Proctor & Gamble to a multi-year agreement for marketing and sales services. W.O.A. International is the country’s largest single-source provider of professional hair care products and services.

After 22 years with RIAA, Randy Smith has been named president of the National Music Publishers Association. He succeeds John Langellier, who will continue as president during a one-year transition period.

The American Society of Composers, Authors and Publishers (ASCAP) and the National Association of Broadcasters (NAB) have announced a one-year extension of their licensing agreement.

ASCAP recently sold two Royalty Trusts comprised of more than 500,000 songs to a group of 400 companies and organizations as part of its diversification strategy. The two Royalty Trusts sold in January are the Associates Trust and the Original Authors Trust.

Ivy League Records has signed songwriters Brandon “B-Wow” Williams and Robert “Robb” Phipps. The duo, who are releasing their first album under the guidance of Joshua Fischel of Ivy League Records, have written songs for Boyz II Men and Ginuwine.

Country Music Association president/CEO George Marcus has been named 2001 Music Industry Person of the Year by the Nashville Area Chamber of Commerce. Marcus is the third person to receive the award, which was created in 1987 to recognize individuals who have made significant contributions to the area’s music industry.

ountry ARTISTS & MUSIC
BY RAY WADDELL
NASHVILLE—Increased focus on traditional bluegrass generated by the film “O Brother, Where Art Thou?” (Billboard, Oct. 21) and Ralph Stanley’s appearance on that soundtrack should provide a boost to Ralph’s latest release, the man’s first studio album in nearly two decades.

“Sorrow” will also attract attention through the appearance on the soundtrack of a song that Ralph recorded while he was a member of Lester Flatt’s Clinch Mountain Boys. For a while, the idea was to issue the song as a single, but nothing came of it, leaving it off the original album, “The Search for Stonywell’68,” released by Folkways in 1968.

“Sorrow” is a beautiful, mournful “I Am A Man Of Constant Sorrow” cover by one of the artists on the soundtrack, as well as a Borders marketing campaign promoting the song for the release of the album. “Borders has an endcap campaign featuring all of the artists on the soundtrack, and in order to get this piece in that campaign, we had to put out this compilation right now,” says McGraw. “(Distribution North America), our distribution offices thought it was very flexible to allow us to do this.”

The “O Brother” soundtrack, released on Mercury, features acts ranging from Alan Jackson, Garth and Steve Earle to John Hartford and the Fairfield Four. “We hope this move will do a lot to draw attention to Ralph Stanley and bluegrass in general,” says McGraw. “The film itself is starting to be a real buzz out there.”

Borders will implement the soundtrack-related promotion during the whole month of May. Fifteen other titles will be tied in with the soundtrack. “We hope people who saw the movie and heard the soundtrack will stop in to check out these titles,” says John Bronidi, marketing director for Ann Arbor, Mich.-based Borders. “(Man Of Constant Sorrow) fits in very well and gives definite exposure to the traditional bluegrass scene.”

McGraw says Borders has been a big supporter of independent music and will do anything he can to help. “We’ve put a lot of Ralph Stanley’s more recent titles, as well as the most successful one probably being the ‘Clinch Mountain Country’ [tribute] release,” says Bronidi. “I imagine the new release will also do well.”

The soundtrack is also getting some help by almost being a theme song for the film of the same name, also shaping up. “Anderson Merchandisers and the 1,800 Wal-Mart stores they represent have always been good to Ralph,” says McGraw. “Handleman has also made a verbal commitment to bring this in, which is not an easy thing to get. And we’re looking at listening and positioning posts anywhere we can get them.”

For his part, Stanley is pleased with the promotion help on his music, as well as the film “O Brother, Where Art Thou?”

“I really loved that movie,” he says. “It’s different than a lot of other movies that have been used to see me. I loved the background music, which was different than what we’re used to hearing [in movies].”

On “Man Of Constant Sorrow,” death is a recurring theme, which Stanley says is indicative of the genre. “I’ve done a lot of music like that,” he says. “I think what comes from,” he says. “Most songs like that have a good melody, and I pay more attention to the melody than I do the words, which helps you put a lot of feeling in it.”

Appalachian fatalism aside, Stanley’s relationship with Ralph has been remarkably long-lived. “Man Of Constant Sorrow” is Stanley’s 83rd release on the label, and the artist is currently in the studio working on his next release.

“We get along really well, and we agree with the studio worry for Stanley’s relationship with his label.” They advertise me well, and they work hard for me. I like Recordarcs.”

Meanwhile, while working on the next disc, the artist’s first in five years, he plans to begin his historic festival tour in 2001 and beyond. “I dread long trips now, but I’ve been in it so long I don’t know what I’d do without it,” he says.
Qber of discs and/or tapes. Asterisk indicates vinyl growth. Heatseeker Impact shows albums removed from Heatseekers ability. Most tape prices, starvation, and paralysis. Tape prices marked with an asterisk indicate past Heatseeker title. People like us, the world on fire. Tape prices for BMG and WEA labels are suggested lists. Tape prices marked with an asterisk indicate past Heatseeker title. People like us. Most tape prices. Tape prices marked with an asterisk indicate past Heatseeker title. People like us.


**Top Contemporary Jazz Albums**

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<th>No.</th>
<th>Artist</th>
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<td>RACHUELLE FERRELL</td>
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<td>IN A LIFETIME</td>
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<td>THE RUPPINGTONS FEATURING RUS FREEMAN</td>
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<td>REGINA CARTER</td>
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<td>LIFE IN THE TROPICS</td>
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**Jazz on a Summer's Day**

Named one of the “top 100 films of the century” by the Smithsonian, *Jazz on a Summer's Day* highlights legendary performances against the gorgeous backdrop of the 1958 Newport Jazz Festival. Showcasing Louis Armstrong, Mahalia Jackson, Anita O'Day, Thelonious Monk and Gerry Mulligan.

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Clifford Plugs ‘Songs For Every Use’
EMI Music Publishing U.K. Exec Exploits Catalog To Its Fullest Extent

BY NIGEL HUNTER

LONDON—“Horses for courses” could be the working slogan of Bob Clifford, standard catalog manager at EMI Music Publishing U.K. (EMIMP).

It means matching copyrights with opportunities on all fronts—records, film, television, advertising, or anything that comes along that needs a good and appropriate song or tune to enhance it.

‘With a million-plus titles in the catalog, it’s a question of what the users want and what we have available,” says Clifford. “We have songs for every use.”

He doesn’t accept the cop-out theory that a large catalog like EMI’s must contain a considerable proportion of dormant material that was of its time and isn’t visible now. He believes all things are possible, and nothing should be written off or ignored, although sometimes older material that has passed through several buyouts or amalgamations can pose clearance problems.

Clifford keeps a close eye on the calendar to take advantage of specific events. “The centenary of Richard Rodgers’ birth falls in mid-2002,” he notes, “and his catalog is very important to us, not just financially but because of the beauty of the music. Mark Rowles of MRM, as chairman of the Rodgers Centenary, is organizing a substantial campaign to mark the occasion, which will encompass TV, radio, record releases, live events, theater, and films. Rowles formed a central group to work on the project consisting of EMI, Warner/Chappell, and Josef Weinberger, plus contributors by invitation, such as the Performing Rights Society.

“We have the Rodgers and Oscar Hammerstein II musicals, [Warner/Chappell] has earlier Rodgers and Loren Hart works, and Weinberger controls the stock and amateur theatrical rights,” he adds. “Everything is being discussed closely with William Music in New York, the R&D Organization, and Rodgers’ oldest daughter, Mary.)

Clifford points out that this combination of forces and interests is characteristic of part of the contemporary music publishing business. Although there is obvious commercial rivalry, occasions like the birth centenary of an outstanding writer like Rodgers draw together the protagonists of his work in its various categories and

(Continued on page 38)

For Love. The G&P Foundation for Cancer Research, founded by songwriter Denise Rich, held an Angel Ball in New York recently in memory of her daughter Gabrielle Rich Aoudar. President Clinton was honorary chairman of the ball. The event, at which Natalie Cole sang “Livin’ For Love,” a song she wrote with Rich, raised $4 million. Shown, from left, are Rich, Michael Jackson, first lady Hillary Clinton, and President Clinton.

For George. George Weiss, songwriter and president of the Songwriters Guild of America (SGA) was recently honored in Los Angeles with the SGA Millennium Award for his lifetime achievements. The event took place during SGA’s West Coast membership meeting. Weiss, seated, is shown with members of his writing committee. Standing, from left, are Lewis Bachman, Mike Stoller, Earl Rose, Ray Evans, Rick Carnes, Donald Kahn, and Vic Mizzy.

Screen Play. BMI and Zomba Screen Music recently hosted a screening in Los Angeles of “The Contender” and a reception for composer Larry Groupe, who scored the film. Shown, from left, are Neil Portnow Sr., VP of West Coast operations/GM of Zomba Music; BMI’s Doreen Ringer Ross; director Rod Lurie; Groupe; and David May, VP of Zomba Screen Music.

NO. 1 SONG CREDITS
THE HOT 100
INDEPENDENT WOMAN PART 1 * Samuel J. Barnes, Jean Claude Olivier, Corey Roney, Beyoncé Knowles * EMI/ATV Music/ASCAP, Sony/ATV Music/ASCAP, Con Tiffini/EMI, Beyoncé/ASCAP
HOT COUNTRY SINGLES & TRACKS
MY NEXT THIRTY YEARS * Phil Vassar * EMI/ATV Music/ASCAP, Phil Vassar/ASCAP
HOT R&B SINGLES
INDEPENDENT WOMAN PART 1 * Samuel J. Barnes, Jean Claude Olivier, Corey Roney, Beyoncé Knowles EMI/ATV Music/ASCAP, Sony/ATV Music/ASCAP, Con Tiffini/EMI, Beyoncé/ASCAP
BABY IF YOU’RE READY * K. Proby, Calvin Gains, Preet J. Brooks, Kevin Gilliam * Nay D/ASCAP, Solok/ASCAP, Black Blessed Girl/ASCAP, High Priest/ASCAP, Famingo/ASCAP, Show Me How Daddy Barks/ASCAP, Black Fountain/ASCAP
HOT LATIN TRACKS
YO TE AMO * Estefano * Sony/ATV Latin/EMI, World Deep Music/EMI

A CD Of Strouse’s Pop, B’way Hits; Grand Slam Finalists Announced

BY STROUSE. Forty years ago, composer Charles Strouse and his lyric partner, Lee Adams, made their Broadway debut with the still-gagraming score for “Bye Bye Birdie.” Later scores with winning Strouse melodies included “Al-American,” “Golden Boy,” “Applause,” and “Annie” (the home of Strouse and Martin Charnin’s mega show hit, “Tomorrow”). That Strouse score was cast in a contemporary light on the best-selling rap record “He Did It Good.”

Music: Life (Ghetto Anthem),” the title track of rapper Jay-Z’s 1999 Grammy-winning album.

Actually, Strouse is part of rock ‘n’ roll history beyond this hit and the affectionate satire of “Bye Bye Birdie.” He had a top 10 recording in 1958 with “Born Too Late,” with a lyric by Henry Tobias. More than 40 Strouse-associated songs are collected on a new promotional CD from New York-based Helene Blue Music Ltd., which represents Strouse’s writing interests. But his new show, “Handle It” is

Words & Music
by Irv Lichtman

Molly-Ann Leikin.

MAKING IT: An updated second edition of How the Songwriters Made It: Success: The Insider’s Guide To Making Money In The Music Industry” (Schirmeister Books, 453 pages, $24.95), by brothers Jeff Brabec, VP of business affairs at Chrysalis Music Group, and Todd Brabec, executive VP and director of membership at ASCAP, is the press this month. There are three new chapters—examining the Internet, sampling, and co-ventures and joint ventures—which is why, Todd tells Words & Music, “Making Money” has been added to this edition’s subtitle.

PRINT ON PRINT: The following are the best-selling folios from Warner Bros. Publications:
3. Van Morrison’s Guitar Anthology Series.
5. 3 Doors Down, “The Better Life.”

No Strings Attached.“

3 Doors Down, “The Better Life.”
### Billboard Hot Latin Tracks

**DECEMBER 23, 2000**

**POP**

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**TROPICAL/SALSA**

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**REGIONAL MEXICAN**

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**Hot Latin Tracks**

**FINDING A DISTINCTIVE new voice in the world of salsa has always been a distinct task. Then, with little fanfare, along comes 23- year-old Kevin Ceballo, a former background singer with a strong mezzo-tenor voice that makes him sound like a cross between a tenor and a soul singer.**

**Discovering by arranger and producer: Izod Infante, Ceballo's single — "Mi Primer Amor" — is his RPM debut album of the same name — the greatest gainer this issue, jumping from No. 35 to No. 16 on the Hot Latin Tracks chart. "It's been a surprise that it's in the charts," admits Ceballo, who has been promoting his disc in Puerto Rico and on the East Coast. "Having the record, seeing it in my hands is a surprise. Anything that happens, whether it's long, short, or quiet, I'm very grateful."**

---

**Latin Tracks A-Z**

**TITLE**

1. **MI PRIMER AMOR (EMI Latin)**
2. **CANCION DE AMOR (EMI Latin)**
3. **ENTRE TUS DEDOS (EMI Latin)**

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** Latin Notas**

**by Leilia Cobo**

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**Ceballo’s R&B/Salsa Mix Climbs Chart**

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**Artists & Music**
Reflexo," has set for 13 weeks in the No. 1 position on The Billboard Latin 50 chart. According to her label (BMG Latin U.S.), Aguilera has sold almost 600,000 copies in the U.S. alone, and her sales in Puerto Rico have surpassed those of her English-language album there. Aguilera's new single, "Por Mi Acuerdo De Ti," was released to radio the second week of December.

JANUARY ROCKS! The echoes of Brazil's Rock in Rio will reach Argentina in January with an intense series of concerts promoted by CIE- Rock & Pop. On Jan. 13, former Judas Priest singer Rob Halford will play at 45,000-seat Vélodrome stadium in Buenos Aires, followed by two shows to be held Jan. 17 and 18, featuring

R.E.M., Beck, Oasis, and Neil Young. S

ALAS LIVE: Talented jazz and fusion guitarist Luis Salinas will perform compositions from his new album for GRP Records, "Rosario," Dec. 20 at Grand Rex Theater. It was a mix and match of genres at the Vozes de Ipanema in the Zoológico festival, which took place Dec. 2 and 3 in Mexico City. The event, organized by the Mexico City Institute of Culture, brought together Tania Libertad, Eugenia León, Mercedes Sosa, Oscar de León, Elvira Guerra, Juliette Venegas, Ritmo Peligroso, Pablo Aro, and Pablo Milanes. More than 30,000 people attended.

IN BRIEF: Los Cardenales De Nuevo León have renewed their contract with record label Dass for six more years... The latest off-spring of Colombian soap operas, "Yo Soy Betty La Fea," is garnering extraordinary ratings worldwide, is also an album of the same name. The Solaxus disc, distributed in the U.S. by Sony since September, is about to get a commercial push through an on-air advertising campaign with Telemundo, which airs the soap in the U.S.

Assistance in preparing this column was provided by Randy Luna and Marcelo Fernandez-Bitar. Leila Colo can be reached at 805-361-3813 or trulolo@television.com. Material may be sent to 419 Creative Blvd, Suite 266, Key Biscayne, FL 33149.

CLIFFORD (Continued from page 34) phases for mutual promotion and benefit. There's always a lot of networking going on. People who have a specialist knowledge about some writers, labels, or genres are eager and willing to provide their expertise in the forma
tion of their respective roles and situations," Clifford observes. There is a range of people you can go to that demonstrate that the old, friendly nature of the business still survives. We work closely with Alan Warner in Los Angeles, who has helped us with his incredible knowledge and information on many occasions.

EMI has recently concluded a reversionary rights deal with McHugh, the company owned by the family of the legendary songsmith Jimmy McHugh, for a large number of the songs he wrote.

Clifford is planning a promotional CD of McHugh songs for early next year that will target radio, TV, and advertising agencies. Before that, there will be "Motownmania," an album and TV special featuring the classic Motown hits. They will be performed by contemporary acts, such as Wenda, Staple, and S Club 7, interspersed with footage by historic Motown stars. The TV show will air in the U.K. Dec. 16 (a peak pre-Christmas slot on ITV), and the companion CD album will be released the following week by Universal, with the possibility of single cuts from it.

Clifford is especially enthusiastic about this project, as he spent a year promoting the Joete Music catalog prior to joining EMII, which now administers the Motown copyrights.

"That’s another example of how the unexpected often plays an intriguing role in this business," he observes. "I had no idea at the time that years later it would be directly involved with the Motown copyrights on a specific project."

EMI is constantly updating its Web site of current and back-catalogue top titles and is revamping the site for 2001. A digitization process is being enacted to accompany the Web site, which will be directly involved with the Motown copyrights on a specific project.

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Renner to Steer Universal Germany Into New Waters

BY WOLFGANG SPAHR
and ADAM WHITE

The man recently described as a barbarian by a high-ranking colleague is definitely inside the gates now. He is Tim Renner, the 36-year-old A&R-oriented German record executive whose progress toward the upper echelons of the industry has been inexorable since 1992, when 100% “Das Boot” on Polydor Records became one of the first techno releases to explode into the pop mainstream of continental Europe’s largest music market.

That record was an early calling card for Renner, who was Polydor’s head of progressive music in Hamburg at the time. Today, he is the nominated chairman/CEO of Universal Music Germany and will take over that post Jan. 1, 2001, from Wolf D. Gramatke, the head of the company and its PolyGram predecessor for the past 11 years (Billboard Bulletin, Dec. 8).

Renner inherits one of Universal Music International’s powerhouse operating companies, with annual sales reported to exceed 1 billion deutsche marks ($451.9 million), a talent roster comprising some 200 acts, and a dominant market share in the 30% range.

Sharing the responsibility will be Vico Antippas, who is to augment his current duties as president of Universal Music Austria/Switzerland with the rank of executive VPCO of Universal Music Germany, effective Jan. 1. Wingolf Mielke continues as executive VPCOF of the German group of companies.

It was Island/Def Jam Music Group president Lyor Cohen who jokingly called Renner a barbarian this past summer in the context of discussing Def Jam’s plans to open its own unit in Berlin (Billboard, June 17). Cohen also said Renner was “a businessman who understands what we have experienced to build up a lifestyle company.”

‘It’s time to take a stand and be radical. Being irrelevant is history’

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BY TIM CULPAN

TAIPEI, Taiwan—Universal Music has consolidated its operations in the increasingly volatile Taiwanese market by merging its local affiliate with what’s Music Taiwan label.

The latter is a former independent (in which PolyGram held a minority stake) that later became a wholly owned Universal subsidiary.

“The new structure will streamline Universal’s operations in Taiwan and also allow the company to respond to current market conditions,” says Universal Music Greater China chairman Michael Hwang. “We are focusing on better utilizing the merged strengths of two extremely successful labels.”

The restructuring takes effect immediately.

Citing the territory’s “less than favorable” economic climate and Taiwan’s serious piracy problem, Hwang says the merger will “afford certain people in the organization.” Specifically, Universal Music Taiwan managing director Michael Chang has left the company. The new, restructured company will continue to operate as two separate labels, which will both report to Chang’s replacement, Sunny Chang, previously What’s Music Taiwan managing director.

According to Universal, Sunny Chang will look after the international pop, classical, and jazz repertoire, as well as both labels’ back catalogs. Industry observers say bringing Sunny Chang on board gave Universal little choice but to put him at the top of the new structure in Taiwan, leaving Michael Chang out in the cold.

One Universal source suggests the deal was not unpredictable because of the longstanding friendship between Hwang and Sunny Chang. It has been suggested that there was no love lost between Michael Chang, seen as a “music man,” and Hwang, who is considered to have more of a business viewpoint. Michael Chang was unavailable for comment.

What’s Music focuses mostly on band-related music, having found success with local rock groups such as Power Station. The biggest star, however, is male vocalist Jacky Cheung, previously with PolyGram and Universal.

In July, Cheung was signed to What’s Music Taiwan to record Mandarin-dialect repertoire, and to sister company What’s Music Hong Kong to record Cantonese material. (Billboard, July 29). The What’s Music labels in Hong Kong, Singapore, and Malaysia remain separate, wholly owned subsidiaries of Universal Music Asia-Pacific.

Including joint ventures, Universal’s Taiwan market share is now estimated at 25%. Industry observers say the merger came as no great surprise. Most local labels are looking to find a larger partner to buy them out, while the majors are looking to stake out positions in the local market. Of Taiwan’s remaining independent labels, all eyes are now on Rock Records, which is believed to be entertaining big international suitors.

The local music industry has been hit from all sides over the past few years, with declining sales being compounded by the country’s current economic turmoil and the increasing battle against piracy. That has pushed local labels to the wall. A number of companies have folded in the past year, with the rest holding on for dear life.

“It’s a very risky climate—I wouldn’t want to be in the shoes of a record company right now,” says Corbett Wall, executive director of artist management and production company Crescendo Arts Group.

“The market has been dropping 30% a year for four years. You do the math on that, and you know how tough it’s getting.”

He notes that while a top-selling Taiwanese artist would have sold 400,000 units five years ago, sales of 150,000 would be considered incredible today.

Assistance in preparing this story was provided by Winnipeg Cheung in Hong Kong.

(Continued on page 16)

SGAE Label Relaunches, Gets Global Distribution

HOWELL LLEWELLYN

MADRID—Author, the 3-year-old nonprofit record label run by Spanish authors and publishers’ body SGAE, has been relaunched with its first ever worldwide distribution deal.

In its new incarnation, Author will continue to specialize in noncommercial material and has already reissued a 20-CD book back catalog with redesigned packaging. It aims for an annual total of 15 new releases plus six special CD/book packages.

Effective immediately, Author product is being distributed by Spain’s Gran Via Distribución (GVD)—part of music conglomerate Gran Via Musical—which in turn has a distribution deal outside Spain with Universal Music Group.

For the first time, says Author director Luis Francisco Garcia, “we are a complete label, as we do everything from recording and
BY LARRY LEBLANC
TORONTO—Few subjects get major-label Canadian A&R executives more riled than asking them about their expectations of the American country and rock scenes. Canadian A&R executives at multinationals here increasingly work uptight with American labels to secure U.S. distribution for Canadian acts they are seeking to sign. But they claim that U.S.-based A&R seems more concerned with landing the next mainstream pop hit than developing local talent.

“American music is more cautious than ever,” says Warner Music Canada director of A&R Steve Blair. “If the music is not completely obvious, they are afraid to commit. I guess that does make me more cautious in my signings. No matter how good a singer-songwriter is, it takes a lot of convincing to get them on board. Yet, once in awhile, a great singer-songwriter like David Gray pops through there.”

Warner is just one of the ways day-to-day Canadian A&R interview is interested, says Michael Roth, senior VP of A&R for Sony Music Entertainment Canada. “You just try to do your best, marry commercial and artistic, make sure you hope that the U.S. A&R climate eventually comes back to what is important—the music. The way it is now, you find yourself looking at acts on a short-term level, which I don’t think is good for the industry.”

Roth suggests that rampant digital downloading is also influencing U.S. A&R efforts. “What is popular and selling now is in response to a demographic that isn’t buying records but downloading,” he says. “U.S. labels are concentrating on the younger audiences, which is perceived to be buying records.”

This year has been one of transition for A&R in general based in Canada. They have retooled their rosters toward more commercial pop, but there remains significant uneasiness here about the costs associated with creating a long-term level, which I don’t think is good for the industry.”

When Canadian labels finally start addressing the pop bubble happening in the marketplace, many executives thought that success was going to be easy,” recalls Keith Forteau, VP of A&R for BMG Music Canada. “They figured, they’d easily get radio airplay and sales. It’s not that simple. You have to be pretty bloody-minded—and a bit lucky.”

U.S. labels, meanwhile, are doing their best to maintain a sales momentum, but that is a tall order, even for acts with a strong following. The only major act achieving any type of success is Alanis Morissette, whose latest album, Jagged Little Pill, has been a huge hit. But other acts, like the Tragically Hip or Big Sugar, have been unable to generate the same level of interest.

“Much of our roster has been in the studio recently,” says Allan Reid, senior VP of A&R for Sony Music Entertainment Canada. “We’ve spent a lot of time working with our major-label debuts, developing their sound and image. It’s a slow process, but we’re doing our best to get them on the charts.”

The problem is that the Canadian music industry is facing a number of challenges. Sales are down, revenue is flat, and the competition is fierce. But there is still hope for the future, as evidenced by the success of Morissette and the Tragically Hip. The key is to find a way to connect with the audience and make them care about the music. This is a challenge that all of the major labels are facing, but it is especially true for Canadian acts.

**Related companies:**

- **Sydney-based Warner Music Australia** promotes Mark Barbour as director of finance. He has been financial controller.
- **Martin Langkau** is promoted to head of international marketing, based in Germany.
- **ERM Publishing** BMG Music Publishing Ltd. promotes Ian Ramage to GM, based in London. He was director of A&R.
- **Newton Media** has been named managing director at Mushroom Music Australia. He was managing director of Mushroom Media.
- **Canadian songwriters** have been named managing director at Sony Music Canada. He was managing director of EMI Canada.

**Newsline...**

**HONG KONG-BASED** Emperor Entertainment Group (EEG), which handles label distribution, talent management, and recording agreements with Universal Music. The group has been asked to list its assets on the Growth Enterprise Markets, a secondary stock exchange for start-ups and smaller companies run by the Hong Kong Stock Exchange. The move follows several weeks’ speculation that EEG was seeking to raise capital from about $120 million. A subsidiary of the company, which is involved in real estate, retail stores, and restaurants, EEG was set to be up in January.

**CUBAN PRESIDENT FIDEL CASTRO** became probably the only world leader of state to participate directly in events to mark the 20th anniversary of the murder of John Lennon when he unveiled a statue of the ex-Beatle in a park in Havana’s Vedado district on Dec. 8. Castro then sat opposite the statue—depicting a seated Lennon on a park bench—while leading newscast star Silvio Rodriguez sang “All You Need Is Love” and the president of the Cuban parliament, Ricardo Alarcon, spoke of Lennon’s “open identification with the socialist ideal” and the “Intense persecution he was subjected to by the CIA and FBI.”” Later, several thousand people attended an open-air concert at the Anti-Imperialist Tribune opposite the U.S. Interests building, where local artists sang Beatles songs.

**EMI RECORDS** has announced a succession of rights agreements with London-based Icicle TV Group and Stockholm-based Musicbride.com to stream videos by EMI acts over the Internet. Financial details were not released but by May 2000 the company claims to be able to sell up to 100,000 of its acts’ videos per day.

**SUNNIE MUSIC & ENTERTAINMENT** (BME) has acquired an undisclosed major-artist contract with a major U.S. label. The deal includes both domestic and international distribution of the artist’s music.

**SONY MUSIC HOLLAND** launched its new SML (Sony Music Local) label Dec. 11 in Hilversum. The move completes six months of restructuring at Sony to move all of the company’s worldwide labels into one division. The label will be run by the Beggars group label, which is managed by Armin van Buuren and Nicky Romero.

**EXECUTIVE TURNTABLE**

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ARGENTINA

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SINGAPORE

(Apex/Sing) 12/1/00

BRITISH SINGER DIOO finds herself in the unusual position of launching her solo career in the U.K. as a virtual unknown—even though she has already sold a million albums in the U.S. Her debut, “No Angel” (Arista/Cheeky), was given a belated and low-key U.K. release in November, 18 months after it appeared in the U.S. The album will be released with a vigorous marketing campaign in February 2001 around first single “Here With Me” and her U.K. tour. “It’s been strange. I’d come back home to London, and nobody knew or cared about my U.S. success because the record wasn’t out here,” she recalls. Although signed to Arista for the U.S., Dioo was contracted in the U.K. to Cheeky Records. Following protracted negotiations, Cheeky has now sold to Arista, but it was only when the deal was finalized in the fall that the way was cleared for a European U.K. release. Dioo will spend much of 2001 “catching up” in U.S. markets and will commence work on the follow-up to “No Angel” in October.

THE REVELATION OF THE YEAR in Spain has been Estopa, whose self-titled debut album on BMG Arista is a startling reversion of the flamenco subgenre that is Catalan rumba. The group consists of brothers David and José Manuel Muñoz, ages 24 and 22, whose 15,000-copy album, released just weeks ago, has already sold 600,000 units by early December and remain on the charts for 38 weeks. A year ago, David and José worked in a components factory for Volkswagen with its Spanish affiliate SET, which has allowed them to live in Barcelona, their home city. Their self-composed, lively, street-cant rumba/rock songs caught BMG’s ear, and the album was released earlier this year. Although the band was completely unknown, a 100-date tour of Spain became the year’s biggest live attractions and turned Estopa into a phenomenon whose fans include both teenagers and their parents. The album is to be released in Latin America early in 2001, and promotional tours of the U.S., Mexico, and Argentina are planned for February and March.

HOLLAND LEEVENS

ALMOST UNNOTICED, an a cappella phenomenon has been sweeping Sweden and Norway, packing concert halls and selling records without any industry acclaim. The Real Group, a five-piece all-vocal group, signed to Gazelli Records in Sweden, last month performed before a 1,500-strong crowd in Oslo in support of its latest album, “Commonly Unique.” The album has already sold 15,000 copies in Sweden. Known for improving the image of cappella music, the band invited suggestions from the Oslo audience for performing songs in unlikely styles, so Steve Wonder’s “Sir Duke” was rendered as a country song and the Beatles’ “Ticket To Ride” in reggae fashion. “Singing in a choir is one of the biggest movements in Sweden and Norway—bigger than any other recreational activity,” explains Dag Baggvist, the owner of Gazelli Records.

KAI E. LOPTRIN

VETERAN AUSTRALIAN SINGER/SONGWRITER WOLFGANG AMBROS has recorded an album of Tom Waits songs after translating the lyrics himself. “Ambros Singt Waits” (Gig Records/RMG Ariola) entered the Austrian charts at No. 3 and inclusion since last winter’s hit single “In the Neighborhood,” the bluesy “Romeo Is Bleeding,” and an aggressive, soulful version of “Big In Japan.” The start closes with a moving rendition of Tom Waits’s “The Heart’s Been Strange” that is perhaps the most remarkable cover version ever. The album’s producer, who sings in a gravel-toned voice similar to Waits’, is supported on some tracks by sparse instrumental arrangements courtesy of producer Pia Christianson and her Latino band on others by the Vienna Symphonic Orchestra. “This is an homage from one soul mate to noes,” says executive producer and Gig Records head Mark Spiegel, who suggested the concept to Ambros. “The parallels between the two were very evident to me.” After six weeks on the charts, the album still remains in the top 10 and is heading for gold status. Ambros will perform his Waits repertoire in a club tour slated for March and April 2001.

ELLI WIEINERT

SINGAPOREAN SINGER/SONGWRITER Han Jin has signed a three-album deal with the Tokyo-based Nolis Productions. The label was founded in 1996 by Keiji Suzuki, one of the founders of Japanese recording giant Avex Trax. Han Jin’s repertoire of jazz, rock, R&B, and pop impressed Tracy Lob, marketing and promotions manager of Nolis Productions, who introduced him to Suzuki. Han Jin’s self-titled debut album, which is still in production, is described as a collection of West End electronic grooves with Asian melodies. Several tracks will be sung in Japanese, and the album is to be released in Taiwan and Japan next year.

NAZIR HUSSAIN

U2 WILL RECEIVE the outstanding achievement award at the annual Brit Awards ceremony on Feb. 20, 2001. The Irish band has previously scored international critical and box office success but has yet to underachieve at the U.K.’s most prestigious music award, which celebrates their 20th anniversaries in 2001. The announcement was welcomed by all sections of the music industry—news which is particularly relevant with the departure of the 2001 Brit Awards, which was also announced this week.

WILLIAMSON

ALBUMS

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AMONGST the outstanding achievement award at the annual Brit Awards ceremony on Feb. 20, 2001. The Irish band has previously scored international critical and box office success but has yet to underachieve at the U.K.’s most prestigious music award, which celebrates their 20th anniversaries in 2001. The announcement was welcomed by all sections of the music industry—news which is particularly relevant with the departure of the 2001 Brit Awards, which was also announced this week.
Avram Joins German Promoter DEAG

BY WOLFGANG SPAHR  
BERLIN—Acquisitive Berlin-based concert promoter Deutsche Entertainment AG (DEAG) has bought a controlling interest in the Swiss company Entertainment One AG, owned by the Munich promoter Marcel Avram.

Earlier this year, DEAG announced it was investing more than $1.5 million to launch a new management venture in partnership with former Paul McCartney manager Richard Ogden (Billboard, Aug. 26). That saw the establishment of Richard Ogden Management, 40%-owned by DEAG, with the remainder held by Ogden and his colleagues. And in July last year, DEAG acquired 50% of U.K. concert promotion firm Marshall Arts for an undisclosed sum.

DEAG has now acquired 70% of Zurich-based Entertainment One, parent company of Avram’s Munich-based Mama Concerts & Rau firm. “This acquisition will almost fully be financed out of the group’s cash flow,” says DEAG CEO Peter Schwenkow, although he declines to reveal financial details.

Avram retains a 30% stake in the company and has committed himself to remain as CEO for five years. Mama Concerts/Rau will close but will honor all existing artist contracts, as well as tour and other commitments until the end of 2001, after which any existing agreements will switch to DEAG.

Says Schwenkow, “In securing the services of Marcel Avram, DEAG—after its investment in Marshall Arts, London, in the foundation of Richard Ogden Management, London—and in the takeover of Good News AG, Zurich—has taken another major step on the road to becoming a global player.”

DEAG claims to be Europe’s largest live entertainment company. It had revenue of about €75.5 million in 1999, with €6.3 million in earnings before interest, taxes, depreciation, and amortization (EBITDA). In August, it reported €57 million of revenue in the six months that ended June 30 (Billboard Bulletin, Aug. 25), a 33% increase compared with the first half of 1999. EBITDA was up 48% from the comparable period last year to €1.55 million.

“Only a handful of people in the entertainment business can rival Mr. Avram’s lengthy experience as an international producer and tour promoter,” Schwenkow says. “Barbara Streisand in London, Erro Ramirez in Mexico City or Stockholm, Michael Jackson in Tokyo or Buenos Aires, or Tina Turner in Tel Aviv—it would be difficult to find a superstar who was not presented by Marcel Avram.”

Avram tells Billboard, “It is a great challenge for me and also fills me with satisfaction to be performing major international tours and events together with Peter Schwenkow, who was once my keenest competitor. I am convinced that with the considerable financial resources available to Deutsche Entertainment AG, our partnership will produce even more attractive concerts for an ever broader audience.”

Entertainment One and its subsidiaries have national and international contracts with Eric Clapton, Rod Stewart, AC/DC, Santana, Andrea Bocelli, and Jethro Tull. In addition, Mama/Rau last year developed an agreement with Dutch violinist André Rieu for exclusive concert and tour management in all countries outside Europe, including the U.S., Canada, Australia, and Japan. With Polydor Germany-singer Rieu being represented in Europe by German promoter CoCo Tours, a DEAG affiliate, his worldwide concert management is now combined in one stable.

Mario Mendrzycki, managing director of Mama/Rau in Munich, resigned effective Dec. 8, due to what he describes as irreconcilable differences in the assessment of business procedures in connection with the DEAG takeover. Mendrzycki joined Mama/Rau in spring 1998 as managing director.

Hong Kong Foils Pirate Ring

Elusive ‘Stamping’ Equipment Seized In Raid

BY WINNIE CHUNG

HONG KONG—Anti-corruption officers have broken up a Hong Kong-based piracy syndicate that was supplying materials for illegal disc duplication on two continents. Audio, video, and computer games duplication equipment worth $2.3 million was seized by officers from the Hong Kong government’s Independent Commission Against Corruption (ICAC) in a Dec. 7 raid at an undisclosed location in the territory. The ICAC officers believe the syndicate had been in operation for more than a year.

According to the ICAC, the equipment seized included “stamper” manufacturing machines that convert digital masters into the metal discs from which printed CD or Video CD copies can be made. The stampers are then exported to countries such as Brazil, Paraguay, and Chile. Intelligence indicates the syndicate’s activities also covered Malaysia, the Philippines, and North America.

Hong Kong’s Copyright Ordinance legislation only requires actual CD manufacturing plants to register with the Hong Kong Customs and Excise Department, which oversees copyright enforcement. Customs and Excise officers are allowed to make spot checks on production lines whenever the plants are in operation. No such law covers stamper plants, and the operation whose counterfeit goods were confiscated Dec. 7 was only broken up when the alleged criminals were caught trying to leave Hong Kong with illicit stampers.

Lian Grant, London-based head of the enforcement section of the International Federation of the Phonographic Industry (IFPI), has called on the Hong Kong government to extend controls to include stamper manufacturing plants.

Grant adds that IFPI investigations have found that pirates in some territories outside Hong Kong are paying police in those territories to protect their production lines.

The IFPI first brought the operation to the ICAC’s attention in July. Officers arrested the first suspect and an accomplice Dec. 2 as they tried to board a flight to Brazil with 25 stampers for music CDs. Four more people were arrested the following day.

The two alleged masterminds of the illicit racket are believed to have been working in the CD-manufacturing industry. The ICAC, which has alerted Interpol about the case, did not say when charges will be filed.

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It started long before "The Gambler" and "The Greatest," and it ain't over yet. The master storyteller's talent and instincts have served him well for four decades and counting.

PLUCK LOW, SING HIGH

Rogers gives Bobby Doyle credit for expanding his musical horizons, as well as improving his chops. The trio performed endlessly, released a record on Columbia and gained respect among the jazz community. From the Bobby Doyle Trio, Fegers moved on to the Kirby Stone Four before auditioning for the New Christy Minstrels in 1966, who were looking for a bass player who could sing. It was an unusual tryout.

"I auditioned Kenny over the telephone," says Mike Settle, musical director for the New Christy Minstrels at the time. "He was in a hotel lobby. I kept asking him if he could sing a little louder or higher, and after a few minutes he said people were looking at him like he was crazy.

Rogers passed the audition, and a year later, Settle and Minstrel Thelma Lou Camacho and Terry Williams joined drummer Mickey Jones in forming the First Edition. According to Rogers, they were performing as Minstrels in Vegas one night and in the studio recording as the First Edition for Jimmy Bcwen at Reprise in Los Angeles the next day. "It was an 'all-for-one, one-for-all' effort, and Kenny was great," says Settle. "We were just dumb enough to think we would be successful." The First Edition first struck a chord in 1967 with "Just Dropped In (To See What Condition My Conception Was In)," a pop/psychadelic song with elements of humor, he says. "It's a tradition in country music to have your tongue in cheek, and that's the case here."

"Just Dropped In" hit No. 5 on the charts, and, when success came, the First Edition was "more than ready," says Settle. "It couldn't have come any sooner to suit us. It allowed us to get out of debt, pay our managers and 'save a few bucks.' But we had to pay bills. Those first few years were very difficult financially." More hits followed, including "Something's Burning" and Rogers' first introduction to the country charts—"Ruby, Don't Take Your Love To Town" and "Real Love James."

THE KRAGEN ERA

Mega-manager Ken Kragen first met Rogers 33 years ago at a popular L.A. club called Ledbetter's. Smothers Brothers attorney Lee Cclton convinced Kragen, then producer of the hot Smothers Brothers Comedy Hour, to check out the First Edition as a potential musical guest on the show. "I went over to Ledbetter's to see them and I was knocked out," says Kragen. "I hadn't a clue who Kenny Rogers was. The standout then were Thelma Camacho, this woman-child who captivated every man in the room, and Terry Williams. Kenny Rogers was just the quiet bass player in the background wearing glasses.

Within a week, the First Edition was booked on the Smothers Brothers Comedy Hour, the band's first national exposure. Rogers soon moved from the background to the forefront. "I remember the idea of renaming the group 'Kenny Rogers And The First Edition' first came up in the offices of Mf Ostin, who was running Warner Brothers at the time," Kragen recalls. "The idea was to differentiate the second record from the current record. I had to go back and sell that concept to the group, which wasn't easy. I remember, for a while there, it was 'Kenny Rogers And The First Edition Starring Terry Williams.'"

While the First Edition enjoyed a fairly quick rise, its descent took a while, with the group ultimately disbanding in the mid-1970s. "I can remember their last performance at [LA's] Magic Mountain [amusement park]," says Kragen. "They weren't getting along; they were tired and not particularly into the show. It was very discouraging for Kenny, who still had the drive.

NASHVILLE REBIRTH

Looking for a post-First Edition change, Rogers headed to Nashville, where a Pancake Pantry meeting with producer Larry Butler led to a contract with United Artists in 1975. After a couple of charting singles, Rogers struck paydirt in 1976 with the country lament "Lucille," written by Hal Byrum. "Kenny sent 17 songs he had recorded to us, and when we heard 'Lucille' we rolled around on the floor laughing," says Kragen. "We said either that's the biggest hit or the biggest flop this country had ever seen. It was one of the biggest hits.

"Lucille" was the CMA's Single Of The Year for 1977, initiating a Kenny Rogers country roll that included "Daytime Friends" and "Love Or Something Like It," with the latter two returning Rogers to the pop charts in 1979. Rogers received the ASCAP Don Schlitz Classic, "The Gambler," one of the biggest songs of his career.

Everybody in town had passed on "The Gambler," says Schlitz of the first song he ever had cut. "I was a computer operator at Vanderbilt and a would-be songwriter. Martin Littlefield at ASCAP took that song.
“I don’t care about being No. 1 all the time, but keep me in the top 10 and I’ll be thrilled. It’s fun. I don’t take myself too seriously. The thing about singing is you do it because you love it. When it becomes a business, you don’t love it any more.”

BY RAY WADDELL

With a career that has defied the boundaries of time and format, Kenny Rogers is a true survivor of the entertainment industry. A self-proclaimed "student of the business," Rogers has observed numerous changes in style and genre to once again reach the top of the charts, receiving accolades from his peers in the industry. While he treasures the perspective that only experience can bring, Rogers still relies on advice given to him by his mother many years ago. Billboard caught up with the legendary singer in his dressing room prior to a sold-out show at the Tropicana Ballroom in Atlantic City, where he offered his philosophical view and weighed in on his musical journey.

You’re a Texas native, born in Houston. Texas being the musical state it is, was music a part of your childhood? When I was a kid, I sang in church choirs and glee clubs. Later in school, I met a couple of guys and we put a group together called the Scholars. We actually had several records out with the Scholars (formed 1956), with my brother Lelan producing. They were pretty interesting records for their time.

It appears that music was a career choice for you pretty early on. Did you ever even consider anything else?

My major in college was commercial art, and I loved architecture, but I didn’t stay in school long enough for it to go anywhere. When I was 12, I saw a Ray Charles concert, and it had a huge impression on me. The thought that entered my mind was not that he could make money doing this, but how great it was that people just loved him so much. I remember being so impressed with all the people clapping and dancing. A lot of kids are influenced by something that at that age or even somebody they meet, and then, as doors open, they tend to gravitate in that direction.

You signed with Carlton Records as a solo act in 1958. Was that when you realized you might be able to make a living in music?

Before that, even the Scholars had a record contract with Imperial Records, I believe, and we did about four songs. Then I had a song called "Crazy Feeling" (on Carlton) that went to No. 1 in Houston. It went on "American Bandstand" but never did make any money off the song. It was my first introduction to touring. We played sock hops and high school gymnasiums.

Then [in 1959] I got in this jazz group, the Bobby Doyle Trio, and that’s when I realized I could make money doing this. I never had made any money singing, but once I joined this jazz group, we had a Bobby Doyle was this incredible talent, with great knowledge of all forms of music. He could sing like Ray Charles or Nat King Cole, and he put together some really unusual arrangements. We did an album for Columbia—a jazz album—and became very well-respected in the national jazz scene, respected by big wheels like the Four Freshmen and Julie London.

I understand you played bass in the jazz trio. Was the musicianship pretty tight in this band?

The musicianship was high. Bobby would write two bars and we’d learn them, and he’d write two more. We had a cocktail party from 5 p.m. until 7:30, then we had an 8-to-12 dance job, and then we had an after-hours job in Houston. We played 12 hours a day, six days a week, and, if you do anything 72 hours a week, you’re gonna get better at it. Bobby’s perfectionism drove us to be better than we thought we were capable of. It was a wonderful experience and gave me this phenomenal understanding and appreciation for the scope of music, back to the music of the ‘30s and ‘40s avant-garde jazz, rock ‘n roll.

How did you come to be in the New Christy Minstrels?

There was a guy who was kind of a light jazz player named Kirby Stone, and he came through Houston and heard our group and asked if we’d be interested in traveling and playing for him. That took us out of Houston, and, when the group broke up, I joined the New Christy Minstrels [1966]. I was second- or third-generation Christy, it was kind of like a farm club for music. Kirby said they were looking for a bass player that sang high, and Mike Settle from the group called me and auditioned me on the phone. I auditioned on the phone from the lobby of the Houston Hotel in Houston and got the job. Instead of a big fish in a small pond, it allowed me to be a small fish in a much bigger pond. That scenario allows you to grow.

How did the New Christy Minstrels lead to the First Edition?

One of the members of the New Christy Minstrels—Terry Williams—his mom
Continued on page K-8

Kenny Rogers 40th Anniversary

Kenny Rogers is obviously a very talented person, but, more than that, he has a certain kind of optimism and love of the game that has served him well. I greatly admire his work ethic—I’m never surprised when he bounces back. He’s got more lives than a cat.

—Don Henley

I’ve been with Kenny in every situation—with presidents and kings and with the average guy on the street. And I’ve seen him behave the same way with all of them. He actually sees something about the human spirit, regardless of how important, powerful or successful they might be. He sees a person who’s up every day and goes to work and really likes to talk with them. In life, you come across all different kinds of people. Some people leave a significant impression on you because they’re brilliant or they’re well-educated or spiritually inspiring. They’re special people. In the case of my relationship with Kenny Rogers, I’ve enjoyed every minute that I’ve known him. I don’t know if there is anybody else I can say that about. I feel bad sometimes because I don’t tell him that. He seems to be above that kind of acknowledgment. But I know this kind of pure relationship is hard to find.

—Jim Mazer, President, CEO and Rogers’ Partner/CO-ORANGER, Discreetman Entertainment

You’ve come a long way since you first appeared on “American Bandstand” as Kenneth! Those were fun days. I’ve always admired how you’ve handled your extraordinary success so gracefully. Thanks for being my friend.

—Dick Clark

Everyhetto kid in the hood, whether they were listening to country or not, loves Kenny Rogers.

—Uncle Dell

Kenny Rogers is like Michael Jordan always was in the last few seconds of a game. He wants the ball and he knows he’s going to score. At the moment, Kenny has to take his game to a higher level; he is able to do it much like Jordan or any other of the great athletes. It’s a wonderful talent. He’s constantly exceeding people’s expectations. Whatever Kenny chooses to do—photography, tennis, golfing—he learns to do exceptionally well. In a calm and casual way, he creates excellence.

On a personal level—what you see is what you get. He’s the real deal, a real person, a genuine and fine human being. There is no diva in Kenny. We’ve been together 33 years on a hand shake. There’s never been a piece of paper that this kind of relationship in our business rarely exists. That’s proof of the person Kenny Rogers is.

—KIRK ROGERS, ROGERS’ CO-MANAGER AND MANAGEMENT DIVISION PRESIDENT AT ROGERS’ MANAGEMENT

While it was thrilling to have Kenny as a producer when I was an artist, my greatest privilege is in knowing him as a friend for 30 years. His many contributions to the world of music and the community at large are unparalleled. I think of myself as living in a better world because of his efforts. His current success is a testament to passions, visions and tenacity. What an amazing lesson for all of us who work in this business. Congratulations for an incredible 40 years and for being such a great teacher.

—Jim Ed Crowder, President, Warner Bros. Records Nashville
The artist's current activities include acting, writing, photography, running an entertainment company and more.

BY RAY WADDELL

Rogers' formation of Dreamcatcher Entertainment with longtime partner Jim Mazza could well be Nashville's biggest success story of the past 20 years. "Kenny is singing as well as he ever has," says Mazza. "He looks fantastic, and he has all of the drive that's required to succeed in today's complex music business. This is what's allowed us to compete in a contemporary setting."

By taking "Buy Me A Rose" to No. 1 and its album "She'sides Wild Horses" platinum, Dreamcatcher has been a major success on two unlikely fronts—bringing a classic artist like Kenny Rogers back to the commercial forefront and breaking big as an independent label. A CMA nomination is right.

In country music, you don't find independents readily and you don't find them flourishing, no matter what the concept," says Mazza. "You do find independents in the arts and in other musical genres, but the Nashville community of major labels has a history of resentment and disparagement of independents. This has prohibited independents from finding some way to break through, in terms of establishing a relationship with the media to the point where [independents] can find consistent success, which is essential to survive from a financial standpoint."

So how did Dreamcatcher circumvent this scenario? "We got around it because we have an artist with an established, recognizable name and sound, and consequently people realized there was still a huge audience for someone like Kenny Rogers," Mazza explains. "In a sea of artistic expression where people are a bit confused by the plethora of young male artists that are hard to distinguish, Kenny Rogers is a breath of fresh air."

Rather than focus on Rogers' sparkling past, however, he and Dreamcatcher put the emphasis on what he was doing in the here and now, beginning with "The Greatest," which paved the way for "Buy Me A Rose."

"Kenny Rogers has sold 100 million records, which puts him in a league with Elvis, the Beatles and Frank Sinatra," says Mazza. "The difference is, you don't have new Elvis, Beatles or Sinatra records, but you can have a new Kenny Rogers record."

Dreamcatcher, with Rogers as chairman, Mazza as president/CEO and Kragen overseeing the management company, was not created in a vacuum; Mazza points out. "There is a lot of rich history here," he says. "Ken Kragen has been with Kenny for more than 30 years, and I was with Kenny for the most important period of his artistic life. Dreamcatcher is not a fluke; it's based on a real foundation of creative elements that had already been seen to a lot of success, as much as any other creative team in the business. It requires no prevaricatory business of this nature—it's not like we pulled one off."

And, says Mazza, adds Rogers, is recording wonderful music for Dreamcatcher, including his critically acclaimed latest release, "There You Go Again." "If you're making standalone music, you're going to have a problem, no matter who you are," says Mazza. "You have to be on the front edge of the curve."

"Now that Dreamcatcher has opened the door with Rogers, they're ready to kick it down by breaking a new act, the vocal quintet Marshall Dyllon, whose debut release, "Enjoy The Ride," his month. Marshall Dyllon is also a Dreamcatcher/Trans Continental management client."

"Now we're competing in the young, new-artist arena," says Mazza. "It's a different ball game and a big challenge, but we feel we can compete on that level."

"Trans Continental's Lou Pearlman, known for bringing up such successful acts as 'N Sync and Backstreet Boys, is partnered with Dreamcatcher to Marshall Dyllon and is impressed with the company and Rogers. 'Kenny is unbelievable,' says Pearlman. 'He knows what he wants, he executes it, and he does it really, really well. He's the type of guy who won't stop until he gets it all done.'"

Mazza says Dreamcatcher is working on all fronts. "We're very proud of what's happened, and we're thankful for the support of the music community," he says. "It's as if everyone—including our competition—is cheering for us."

ROAD WARRIOR

Known as one of the hardest-touring artists in the business, Rogers remains a tireless road warrior in an era when many of his younger peers are looking to slow down. "Kenny's has toured 100 to 200 concerts a year from the very beginning," says longtime co-manager Kragen. "I don't think he's ever come off the road, except maybe for a while in the mid-'70s. Unlike pop acts that tour every few years, Kenny tours every year consistently, and this has been one of his best years ever."

Greg Oswald, Rogers' agent at the William Morris Agency, has been blown away by Rogers' touring work ethic. "Kenny has an insatiable appetite for touring," says Oswald. "In a marketplace that's unearthly right now, Kenny is one of the few artists who, night in and night out, is making money virtually 100% of the time for everybody involved. He's like a ship going through rough seas, and he's just cutting right through."

Over the past decade, Rogers has become a formidable business entity known as Dreamcatcher Entertainment, Inc. While Rogers and Dreamcatcher retained ownership of much of his catalog, the artist longed to enter the contemporary game. "Dreamcatcher was a scenario whereby we found an opportunity for Kenny to record in a contemporary setting in Nashville and to make new music and control what kind of music he was making, outside of the conventional music business and an independent environment," says Mazza, who had previously recorded more than 25 top-10 hits with Rogers during the singer's Liberty/United Artists tenure. "At Dreamcatcher, Kenny could control his intellectual property and the creative process; if successful.
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NAVARRE CORPORATION
in the few short years since Dreamcatcher went from daydream to reality, Kenny Rogers, president/CEO Jim Mazza and staff have accomplished more than industry observers would have ever thought possible from a veteran artist on a start-up independent label. However, the goal at Dreamcatcher is to become more than a vehicle for Rogers’ career—actually, to be a full-fledged company breaking new acts, as well as launching film and publishing ventures. Bottom line: the folks at Dreamcatcher are in it for the long haul.

“We’ve come a long way,” admits Rogers of the label’s success. “The gift that radio has given me in the last two years is something I would have never dreamed could happen, and I have tremendous respect for them, going back to the concept of the message is more important than the messenger.”

Rogers believes great songs should transcend the barriers created by age and musicianship politics, and with his success on Dreamcatcher he’s proven great art can also be successful commerce. Now that songs like “The Greatest” and “Buy Me A Rose” have gotten the fledgling label off to a strong start, Rogers and Mazza are ready to try their hand at launching additional acts. Linda Davis and Marshall Dyllon are the first acts signed to the Dreamcatcher roster, and Rogers says the label is being very selective in signing acts.

Dyllon’s Debut

“The major labels count on a certain amount of failures, we can’t,” Rogers says. “We have to be right. One failure could wipe us out, so we have to be very, very careful with what we do and very choosy....An act that comes with us knows they are going to get 100% of what we have to offer, because we can’t afford to be wrong. Marshall Dyllon’s debut single, “Live It Up,” received a warm reception from radio, and the label has high hopes for the album. Plans call for the group to tour with Rogers early next year to gain visibility.

By Deborah Evans Price

No Debt, No Doubt

Rogers says Dreamcatcher has the staff and resources to successfully launch new artists. “We are probably one of the few record companies out there that’s in the black,” he explains, noting that other companies have expressed interest in partnering with them, which they’ve rejected. “We don’t owe anybody anything. On ‘The Greatest,’ we sold half a million albums off that one song, and then when ‘Buy Me A Rose’ came out, it pushed it over platinum. So that puts you in a pretty good position right there, when you only have put out one album and you have no debt. It’s a great position to be in, and you don’t have to answer to anybody.”

Rogers credits Mazza for a large part of the label’s success. “If someone had given me $10 million and said, ‘Go start your own label,’ I wouldn’t have a clue what to do,” he says. “I think you have to have someone like Jim Mazza, who ran many successful labels, including Capitol Records.”

Rogers says he’d love to see Davis and Marshall Dyllon hit big so he could slow down. In reality, Kenny Rogers slowing down isn’t likely to happen. He’s looking forward to building Dreamcatcher into a major entertainment company. He hopes to launch a publishing division in 2001, and there are also plans to purchase a recording studio and release a film or TV movie through the company’s film division within the next two years.

Rogers owns the rights to the story “The Greatest,” which is about a little-league coach from New Jersey. “We are shopping that right now and have had some very good interviews on the possibility of doing that as a major TV movie,” says Rogers, who is set to play the coach. “One thing you learn quickly is that you don’t do movies about sports—you do movies about people who play sports.”

Kenny,

I’m still your biggest fan.

Congratulations,

Larry Butler
William Morris
Proudly Salutes
Kenny Rogers
on 40 years of music, magic and memories!
The BILLBOARD INTERVIEW

Continued from page K-3

was Jimmy Bowen's secretary at Warner Bros. Records. The day we left the New Christy Minstrels, we were opening for Dinah Shore in Las Vegas at the Sahara, and, after that last night, we drove to I.A., and the next morning we were in the recording studio as the First Edition. Jimmy Bowen produced the first stuff we ever did.

It sounds like serendipity at its finest.

And that's not all. After we recorded that first album with Jimmy Bowen, we ended up working at a place called Ledbetter's [in L.A.], doing shows with people like the Carpenters and Steve Martin. Four or five other major stars came out of this club. And Mike Settle in our group knew Tommy Smothers and invited him downtown to see our band. At that time [1968], "The Smothers Brothers Comedy Hour" was the hottest show on television. We'd been together about six months, and Tommy fell in love with our band. He brought in his manager, Ken Kragen, to see us, and the upshot of that is a month later we did the Smothers Brothers show.

The first First Edition hit was "Just Dropped In (To See What Condition My Condition Was In)," which, in retrospect, seems like the perfect fusion of psychedelia and pop for its time. It's a formula that worked pretty well.

Mickey Newbury, who wrote that song, went to high school with me. Mike Post was producing us at that time, and we were one of the first to do voices through the Leslie [speaker] and one of the first to use backwards guitar. Glen Campbell was also on that session. Everybody thought we were a psychedelic group, but that was never our intention. At that time, most bands were great players who could sing, and we were singers who could play, but none of us were great players.

P

People ask me all the time who my favorite person is that I have ever worked with. I always say Kenny Rogers, and I mean it with all my heart. I consider Kenny one of my best friends, one of the easiest, sweetest, most fun people I've ever worked with. Besides that, I think our duet sound is as good as it gets, as far as I'm concerned. It's as good as I ever want to sound with anybody. Congratulations!

-DOLLY Parton

A

All of us at Naravale would like to congratulate Kenny on a 40-year history in our business, where he has proven that it is the creative process and the willingness to work that wins. He is one of the early people in the history of our industry that sold over one million records. Naravale is proud to be associated with Kenny and Dreamcatcher. We value that relationship and we look forward to another 40 years together.

-Eric Poulsson, Continuum CEO, Thornado Core

Kenny Rogers is a visionary that shares R&B, country and pop music with the generations past, present and future. And, that's just one of his talents.

-Lynne McQueen, President, Times Mirror Entertainment

The First Edition cut "Ruby Don't Take Your Love To Town" and "Reuben James," both of which charted country, so, in effect, you did kind of a reverse crossover first. What attracted you to those songs and the country style?

In the First Edition, all four of us were lead singers, and we'd all go out and get our own songs. Whatever song you would find, you would sing lead on. I'd been raised on country music, that's where my heart was, and I found songs where my heart was. A promotion guy with Mercury Records, Frank Lettel, brought me "Ruby." It was on a Roger Miller record. I went to Jimmy Bowen [with the song], and we only had 20 minutes left on the session. He said we'd never get it on the radio, but we did, and it was a big hit.

The lyrics to "Ruby" were actually pretty edgy. "Ruby," "Reuben James," "Coward Of The County," "The Gambler," "Lucille," "Something's Burning"—all these songs had very edgy lyrics, but they all had a message. I've always felt the beauty of country music is the message is more important than the messenger. As for the crossover, at the time, we always felt like success was success. We didn't know the difference in the charts. Every day, we'd call and see how many records we'd sold, and we didn't care if it was country or pop.

You left the First Edition, and, at least historically, it appears there was a bit of a downturn. Can you describe what that period was like and how you re-emerged as a country artist?

When the group broke up, I felt like I needed to be in Nashville. I went to Fan Fair in Nashville at Municipal Auditorium one time, and there were about 10,000 people in the audience, and they introduced this guy who had had a record back in 1954, and the crowd went crazy. I felt that, with that type of longevity, this is where I needed to be. And, when you're struggling, you start looking for a rock to grab on to. My feeling was [country music] would give me my maximum chance for success and maximum chance for failure. I didn't really have that much downtime, even though the last two or three years with the First Edition were rather non-eventful. We were making good money, but it just didn't matter. But I went straight to Nashville and got a record deal.

"Lucille" in 1976 was about as country as you can get, almost to the point of parody. Obviously, country-music fans took it seriously. If you go back and listen to "Ruby," "Reuben James," "Coward," "Dart Time Friends, Nighttime Lovers," all of these songs are happy-tempo, happy-feeling songs about bad feelings. "Coward" is about a rap. The trick is, people like the song before they know what it's about. There's one word that is synonymous with "hit," and that's familiarity. There are two ways to get a song that's familiar. One is you have to enough to be in heavy rotation at radio so people hear the song over and over, and the other way is to get a song that sounds familiar the first time you hear it, and that's what I specialize in.

"Lucille" kicked off a heck of a run for you, leading up to what will probably be considered a career song in "The Gambler." Did you realize how strong that song was at first?

Yes. There was no question in my mind that "Lucille," "The Gambler" and "Coward" were all gonna be hit songs. None of us knew they would have pop success, but we all

Continued on page K-12
Congratulations, Kenny on a magical 40 Years of Music! Thanks for sharing your special gift of song with generations past, present and future. We are privileged to call you our Friend and Partner.

Lou Pearlman, Jeff Kirsch and the

TRANS CONTINENTAL COMPANIES

For information on international licensing of Kenny Rogers' music, contact:
Trans Continental Records, Inc. • 521 Fifth Avenue • 17th floor
New York, NY 10175 • (212) 922-3551
There You Go Again

Here’s to all you’ve done, all you are and all that’s yet to come

Artist Management • Records • Film and Television
Dear Kenny,

Congratulations on a fabulous career. I wish you many more years of success and happiness.

Your Friend,
CONGRATULATIONS KENNY!

A GREAT FRIEND
AND A GREAT ARTIST.

Your Friends at Hallmark Entertainment
Kenny Rogers, you are "The Greatest"

Congratulations on 40 years of great success!

1. Lady
   Kenny Rogers (Liberty) 1980

2. Islands in the Stream
   Kenny Rogers & Dolly Parton (RCA) 1983

3. Coward of the County
   Kenny Rogers (United Artists) 1980

4. I Don't Need You
   Kenny Rogers (Liberty) 1981

5. Don't Fall in Love with a Dreamer
   Kenny Rogers & Kim Carnes (United Artists) 1980

6. We've Got Tonight
   Kenny Rogers & Sheena Easton (Liberty) 1980

7. She Believes in Me
   Kenny Rogers (United Artists) 1979

8. Lucille
   Kenny Rogers (United Artists) 1977

9. You Decorated My Life
   Kenny Rogers (United Artists) 1979

10. Love Will Turn You Around
    Kenny Rogers (Liberty) 1982

11. Something's Burning
    Kenny Rogers & The First Edition (Reprise) 1970

12. Through the Years
    Kenny Rogers (Liberty) 1982

13. The Gambler
    Kenny Rogers (United Artists) 1979

14. Ruby, Don't Take Your Love to Town
    Kenny Rogers & The First Edition (Reprise) 1969

15. Share Your Love with Me
    Kenny Rogers (Liberty) 1981

16. Just Dropped In
    To See What Condition My Condition Was In
    The First Edition (Reprise) 1968

17. Love the World Away
    Kenny Rogers (United Artists) 1980

18. What About Me?
    Kenny Rogers With Kim Carnes & James Ingram (RCA) 1984

19. Tell It All Brother
    Kenny Rogers & The First Edition (Reprise) 1970

20. But You Know I Love You
    The First Edition (Reprise) 1969
For the past 40 years, your music has captured the heart and soul of romance.

Congratulations, Kenny, on yet another significant musical milestone.
I told them at that time: If you really want to solve this dilemma, somebody has to stand up and say, "[is] country music a business or [is] country music an art form?" That's the debate. If it's an art form, get rid of everything without a steel guitar or fiddle. If it's a business, then you need to welcome all the sales you can get.

Isn't there any common ground there?

It goes back to: Is the message more important than the messenger? There's a box created out there, and, nowadays, if you're not somewhere in that box, you're no played. Every once in a while, a major artist comes along and moves the box. Alan Jackson moves it toward country, and Faith Hill and Shania Twain move it toward pop. All of this is good unless you lose your identity. There are a lot of people out there who don't like steel and fiddle, but once they start listening to country music, nobody leaves, because there's such a wonderful heart to country music. Country music is the song, it's the white man's R&B, the pain and joy we all feel as people. It's not about social issues, it's about me and you and the problems we have on a daily basis. How you convey that message is unimportant until you cross the line and become non-country. And, if you play a record that's not country, people won't buy it and it won't be on the radio in three days.

Much has been made about the age issue and country radio. Does it mean anything to you?

In all fairness, radio has been so good to me. I've gotten the feeling that radio wants me to be successful, and if I don't push the envelope and I do great songs, they'll give them a shot. I'm a student of the business, and I take great pride in not lying to myself. I have to know where I am at all times.

Tell me about the formation of Dreamcatcher and what your goals were in creating this label.

I came along at a great time in music and I had the strength to negotiate a deal with RCA with "reversion of masters," which means that, after a five-year period, I own my masters. Now I own 10 of my last albums. It's a way to organize my intellectual properties. This all started when I went to Europe and saw more "Greatest Hits" albums than I had hits. I never saw so many ways to package songs. My concern with this was dilution of volume: people might feel they were being ripped off [by purchasing the same songs on more than one record] and they would hold me responsible.

By owning the masters and having our own record company, we have the control. With Dreamcatcher, here we are in a position where, if we get a little success, we can make a lot out of it. We're also in the position where, if the right song comes along, we can move quickly and accomplish a lot. For example, when I heard "The Greatest," I wasn't sure it was a hit song. I thought it might be like a joke; once you've heard the punch line, you don't want to hear it again. But I went to a couple of radio stations with my guitar and played it live, and the phones lit up. I felt that, in order to get played on the radio again, [my song] couldn't be compared to anybody else; it had to stand on its own.

When we released "The Greatest," some 65 stations didn't play it because it was me. But when we came back with "Buy Me A Rose," only two didn't play it. Business is a ladder; you don't run to the top, you go up one rung at a time. If "Buy Me A Rose" had come first, I don't think it would've been so successful, but audiences had already responded to "The Greatest." And one of the things about hearing me on the radio. You may not like what I'm doing, but you know it's me.

You seem to keep a lot of interests and activities going outside the music business, including photography and your television work.

If I make music 95% of my life, then when music goes, 95% of my life goes. Emotionally, that's very dangerous, so I've tried to have other things I'm equally passionate about, including my photography and movies. If I'm not on the radio, I'll have my photography until things recyc-

"The trick is keeping your head above water until it's your time again. My mom always said, 'Be happy where you are, but never be content to be there. Be happy when you are, or you'll never be happy.'"

What advice would you give someone considering a career in music?

If you're getting into it for the money, you'll never succeed. It's only the guys who do this because they love it that way when it's hard. My mother also told me, "Find a job you love and you'll never work a day in your life."

This latest stage of success in your career must be pretty fulfilling.

I don't care about being No. 1 all the time, but keep me in the top 10 and I'll be thrilled. It's fun. I don't take myself too seriously. The thing about singing is you do it because you love it. When it becomes a business, you don't love it any more. But once you do it because you love it again, it puts you in a different place. A hit record has changed audiences' perception of me, but, more importantly, it changes my perception of myself. When I walk out there, I'm not just doing hits from 25 years ago. I'm a factor, and that puts you in a great emotional place.

Kenny Rogers is the definition of a true entertainer. I was fortunate enough to open his Christmas tour in 1992, and every night his show seemed new to me. What a wonderful entertainer! I'm proud of Kenny's 40 years in this ever-changing industry and proud to have worked with him.

-Tyra Humes

Kenny is such a legend in American music that he is overlooked as a brilliant photographer. He took some great pictures of me when we worked together, and his landscapes are comparable to some of the great Adams' work. What a talent! Love and congratulations from Grace Ethurm
"To dream your life....to live your dream"

Kenny.....Don’t ever stop dreaming.

Congratulations on achieving this incredible milestone

Your friends at

FRIEDMAN & LAROSA, INC.
BUSINESS MANAGEMENT
IRONS IN THE FIRE
Continued from page K-1

This year’s show is called “Christmas From The Heart Featuring The Toy Shoppe.” The production, performed off-Broadway in 1998 at the Beacon Theatre for a six-week holiday run, was written by Rogers and Dreamcatcher TV/film division head Kelly Junkermann.

STAYING BUSY
“Author” is just one of the many titles worn by Rogers.

Position at the forefront of the movement to aid the hungry, leading to the creation of the World Hunger Media Awards.

In 1985, Rogers participated in the “We Are The World” performance, spearheaded by Kragen, which raised millions for famine relief in Africa.

Kenny Rogers is a great, genuine, wonderful human being, a compassionate guy who is also very loyal,” says Kragen of his longtime friend and partner. “Kenny surrounds himself with excellent people, particularly now that he’s older—Jim Morris is a great example of this.”

TASTEMAKER
Rogers and his partners inspire those who handle the various aspects of his career. “Every bit of the work I and the William Morris staff put in for him is a pleasure,” says Greg Oswald. “Kenny is surrounded by people that inspire hard work and enjoy everything you do.”

As a management client, Rogers, says Kragen, is easy to work with. “Kenny makes decisions quickly, and for me that’s an ideal artist,” he says. “He doesn’t vacillate.”

But perhaps Rogers’ most abundant quality, according to Kragen, is style. “If there is one thing that defines Kenny, it’s that he is a man of enormous taste: in women, friends, homes, golf courses and, most importantly, music. Don’t look for any Kenny Rogers detractors, because they aren’t out there.”

As for Rogers, don’t look for him to slow down anytime soon. He is constantly looking for new challenges and the continued mastery of old ones. In short, he loves the game.

“She’s a supernormal person that happens to be a big star,” Morris adds.

Kenny Rogers
40th Anniversary

THE ROGERS
FILM DIVISION

SHERRY KENCH

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THANK YOU KENNY FOR ALLOWING ME TO BE A PART OF YOUR LIFE
THE BEST IS STILL AHEAD OF US!

KEN
Not only has Kenny Rogers’ career transcended music-genre boundaries, but it has crossed global borders just as easily.

“He’s one of the most successful international artists in his genre,” says Paul Zamek, president/CEO of Sweden-based company EMG USA Inc., which is the exclusive international rep for Rogers on Dreamcatcher Records. “But the country-music genre is not so clearly defined internationally, so he’s now recognized as more of a superstar act—not just in the country genre as such, but in the rarified atmosphere with the great legends in show business.”

Zamek has a longstanding relationship with Rogers and Jim Mazza, president/CEO of Dreamcatcher (and former EMI America co-chairman and president of Capitol Records). Some 23 years ago, Zamek was Capitol’s general manager in South Africa, and he traces Rogers’ overseas success back to his ’70s benchmark country-crossover hit like “The Gambler.”

“They brought him to the country-music audience internationally, but again, the format isn’t as rigid as it is here in the States, so he transcended formats,” Zamek continues. “His greatest hits did as well internationally as domestically, and his last album, ‘She Rides Wild Horses,’ served to contemporize him and bring him back as a vibrant artist again—not that he ever left! But the strategy with Kenny was to bring him back as a viable, contemporary act. And ‘Horses’—which we retitled overseas as ‘After Dark’ and included three new songs specifically recorded for foreign territories—did very well in the rebuilding process. The reaction so far from our licensees for the new album, ‘There You Go Again,’ is very encouraging.”

Zamek notes that Rogers’ Dreamcatcher product is in 60 territories worldwide, “probably more now than in Kenny’s heyday at Capitol and RCA,” he says. “That gives an indication of his durability, longevity and staying power. He’s strong in the U.K., very strong in Scandinavia, Australia, Southeast Asia, the Philippines, Malaysia, Hong Kong, Singapore. He has an audience in South America, a very strong fan base in the Netherlands and Germany. So he’s truly an international artist.”

Rogers’ international license is Transcontinental Records. Via Transcontinental, his product goes through EMI in the U.K., CMG in Scandinavia, Koch in GSA (Germany, Switzerland and Austria) and Poland, Artistree (distributed by Sony) in Australia, Sony Music in New Zealand, ABC in Benelux, SUM in South and Central America and Mexico, and V2 in most emerging markets.

“We have a relationship with Transcontinental where we manage the affiliations with their licensees,” says Zamek, who notes that the deal only involves Rogers’ current Dreamcatcher titles; older Rogers catalog is variously represented by Capitol, BMG and Warner Bros. and their international affiliates.

Eighteen months ago, Rogers toured several European territories for the first time in “many, many years,” says Zamek, “illustrating his commitment to his international fan base.”

Rogers, explains Zamek, is now dedicated to spending “more time and energy, and more focus, on his international career, which for a guy of his stature—and everything that’s happening for him in the States—is really a testament to his commitment to the international audience.”

Plans are now “on the drawing board” to extend Rogers’ global activities into 2001, says Zamek. “One of our strategies is to create the same excitement and presence and identification he has with Christmas here in the States,” he adds, noting that Rogers has become “almost synonymous” with Christmas through his special “Christmas From The Heart Featuring The Toy Shoppe” touring show and TV specials.

“We want to ensure that international audiences have the same opportunity to enjoy the Christmas spirit through Kenny Rogers,” says Zamek.
CONGRATULATIONS

ON YOUR 40TH ANNIVERSARY

We are proud and privileged to be associated with you.

EMG

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<th>EMG AB (Plc) Head Office</th>
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<tbody>
<tr>
<td>521 5th Ave 17th floor NY NY 10175</td>
<td>Paul Zamek (F)+15340.7730 (F)+15340.7734 <a href="mailto:Paul@emg-ab.com">Paul@emg-ab.com</a></td>
<td>Gerry Helders (P)+46 40 16 77 70 (F)+46 40 15 92 55 <a href="mailto:Gerry@emg-ab.com">Gerry@emg-ab.com</a></td>
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www.emg-ab.com
Surround-Sound Demonstrations Impress Confab Attendees

By Christopher Walsh

Nothing But Soul. Design FX Remote Recording recently recorded the third Annual Soul Train Christmas Starfest, featuring Lou Rawls, Peabo Bryson, Boyz II Men, Brian McKnight, Vanessa Williams, Smokey Robinson, Kelly Price, and the George Duke Band. Pictured in the Design FX remote tape are, from left, Rawls, Design FX president Gary Ladinsky, Design FX technician Jeff “Tree” Keese, and Remote Recording manager Scott Peets. Video services were provided by Denali for the Tribune Broadcasting syndicated show airing nationwide Dec. 2-17. (Photo by David Goggin.)

Because in the stereo spread that we originally did, it just worked well without the guitar and the brushes,” he continued. “When I started to spread it around in 5.1, suddenly I felt the space was there, and an opportunity to add what was originally recorded and intended to go—but was left out—back into this 5.1 mix. So I put it back in, and then when I got each of the band members in, I said to Lindsey, ‘Listen, I’m going to play you this different version,’ not knowing which way he’s going to go on it. He just fell in love with it. He said, ‘I forgot all about that part.’

The wealth of creative mixing choices introduced by surround sound can also present some challenges. Often in the course of Surround, the question was raised as to what sonic information should be placed in the various surrounds, and what was most suitable to be originated in film, where the center channel is typically used for dialogue. In the case of music-only content, the temptation to likewise place the lead vocal in the center is apparent, but, as many expressed, ill-advised.

When consumers solo the center channel (disengaging all other channels on their home theater receiver, for example), even a great singer’s performance, absent the context of the entire mix, may sound less than its labor most. A professional center channel is typically introduced by surround sound, and originated in film, where the center channel is critically placed in dialogue. Here, the snare of the drums line with the vocals assigned to it will also expose punch-ins and any minor imperfections in the performance. Moreover, muting the center channel leaves, essentially, one of the song’s most important instruments—its lead guitarist—haphazardly placed in the center. When Lindsey Buckingham went to sing it—always waiting till the last second to sing—he found out that it was totally in the wrong key. We had these harmonies, just beautiful stuff. We went back in for a second pass and re-created the original progression. When we mixed it, it was really strong with vocals, backgrounds, and acoustic guitars. We left out the bass and his lead guitar solo that was in there. When I went back in, I was bringing up the faders and said, ‘Oh, yeah!’

“Again,” said Whitley. “People thought it was a ripoff; ‘They’re trying to make you buy another pair of amplifiers and speakers,’ but this really seems to have a lot more momentum. It’s a lot like high-definition television (HDTV). As soon as somebody sees an HDTV signal correctly produced on a screen, they can’t go back. I remember how bizarre some of those 4-channel systems, with a clue that we do with this new medium. There’d be a bongo over there, the kick here, the snare here. It wasn’t four channels of music—it was being accessed with all this crap.

“Then, because of the discipline of the film industry and how that has evolved, there’s some sanity to it,” he continued. “The rear channels add openness and ambience. You take your stereo mix and start widening it, and it becomes a joy, because now you’re making a real, living-sounding thing that could be happening live, opposed to the Joyful thing, with every solo running around the room 100 times. And the fact that these systems are being packaged at Costco, and that you can buy a complete system for under $1,000, looks like this is really going to catch on. Music has sort of been in a holding pattern for a while, and I think this could really jump-start a lot of stuff.”

“The artists love it too,” added Callat. “‘Stevie Nicks started crying.”
Former Cheiron Pros Talk Equipment

BY KAI R. LOFTUS

OSLO—Tucked away in the handily glamorous neighborhood of Drottningholm-vagen at King Kongholmen in Stockholm is a small, cube-shaped building that houses the soon-to-be-terminated studies of Cheiron.

There's noticeably little about the vicinity that would serve as inspiration for the company's producers and songwriters—save a few beautiful parks—let alone hint at the impact they have had on the world's music charts. But then again, this Swedish production powerhouse has never been about glamour anyway, other than the artists who have frequented the studios to record their predominantly million-selling singles and albums.

However, although the studios are closing as part of a discontinued publishing and production joint venture with the Zomba Group at the end of December, three songwriter/producer-teams—Kristian Lundin, Jacob "Jake" Schultze, and Alexander Kronlund—will remain based here.

Meanwhile, Martin "Max" Sandberg, Tom Talomaa, Rami, and Alexandra have moved to Cosmos Studios in Söder, the southern part of Stockholm, forming the company Maratone (which is owned by Sandberg and Talomaa). Per Magnusson, David Kreuger, and Jörgen Elofsson have established a separate company called Atlas Productions.

The ground floor consists of a handful of offices, a conference room, and a separate room in memory of Cheiron co-founder Dag "Dennis Pol" Volle, with his bag of golf clubs prominently placed in one corner. In the basement, there's a main studio, two smaller studios, and one editing room.

Cheiron's producers are taking a modest approach toward the usage of advanced technological equipment. For instance, they've not reading any specialist magazines.

"Sometimes people ask us, 'What sort of equipment have you got? There must be something special,'" explains Magnusson, who, in partnership with Kreuger and Elofsson, has authored songs like Britney Spears' "Sometimes" and "(You Drive Me) Crazy" and Westlife's "If I Let You Go." "No, it's just common stuff, like a Roland JV-2080 synthesizer and Akai S8000 and 122DX samplers. Nothing weird at all. Our music is just about how we're tweaking the sounds," adds Kreuger. "The German company SPL (Electronics, based in Niederkrüchten) makes some really strange stuff. You get some sort of different sound on synthesizers and drums with their equipment. Actually, it's rather inexpensive, but it's very good."

"We're often getting phone calls from our main supplier [DeLuxe Music, in Stockholm] with tips about new equipment, but in 99% of the cases we can't make any use of it," says Magnusson.

"We always try out new products, but there are few of them that we actually adapt and use. I usually buy things I've wanted for a long time—never, for instance. But there aren't really many new synths we buy, perhaps one per year," says Kreuger.

"The most important thing," says Elofsson, "is to set limits for yourself. You can do anything with a song for about four years. But somewhere you have to stop."

"It's peculiar, actually, how much time we're spending in the studio, despite all the new equipment," says Magnusson. "In 1979 it could take you two weeks or two months to record an album, but now you can end up spending two months on each song."

"Adds Kreuger: 'When using tape, you can't really afford doing more than, say, 15 takes. But when you can do 100 takes because you've got hard disc recording, you do it. We're not doing that anymore. We're moving in favor of fewer takes.'"

"And even though we're using Pro Tools a lot," says Magnusson, "we're not using many of the plug-ins. It sounds better and is easier to work without them. We can be very conservative sometimes."

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**PRODUCTION CREDITS**

**BILLBOARD'S NO. 1 SINGLES (DECEMBER 16, 2000)**

<table>
<thead>
<tr>
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<th>HOT 10</th>
<th>R&amp;B</th>
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**RECORDING STUDIOS ENGINEER(S)**

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**RECORER(S)**

| Studer A827/Sony JH24 Studer A827 Sony 3348 Otari 9600 Sony APR 24 |
|---------------------|------------------------|------------------|------------------|
| Quadtech 499        | Quadtech 467            | Quadtech GP-9    | Pro Tools        |

**MIX MEDIC**

| Quantegy 499        | Quantegy 467            | Quantegy GP-9    | Pro Tools        |

**MIX DOWN STUDIOS ENGINEER(S)**

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<td>THE MIX ROOM</td>
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<tr>
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<td>Ben Gottes</td>
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**CONSOLE/DAW**

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**MASTER ENGINEER**

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**MASTERING ENGINEER**

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<tr>
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<tr>
<td>BERNIE GRUNDMAN</td>
<td>PRECISION MASTERING</td>
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<td>DOUG SAI</td>
<td>Tom Baker</td>
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**CASS/CASSETTE MANUFACTURER**

| Sony BMG Uni BMG Sony |
|-----------------------|----------------------|
| Sony BMG              |                      |

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© 2000, Billboard/BPI Communications, Inc. Hot 100, R&B & Country appear in this feature each time; Mainstream Rock, Modern Rock, Rap Adult Contemporary, Club Play, and Dance Sales within weekly.
**GOOD WORKS**

**RESEARCH FUNDS: Temple** Records will donate one pound for every CD and book purchased from its Web site, templerecords.co.uk, to the Brain Tumour Research Fund in Glasgow, Scotland, over the next three months. The site also includes information about making direct donations to the fund. Contact: Robin Morton at 01-875-830328.

**CALENDAR**

**DECEMBER**

Dec. 15, Songwriters Hall of Fame, presented by the Songwriters’ Hall of Fame and the National Academy of Popular Music, Mink, New York. 212-957-9230.

Jan. 15, Getting Records To Radio, presented by the National Assn. of Record Industry Professionals, Four Seasons Hotel, Los Angeles. 818-769-7007.


**FEBRUARY**


Feb. 27-24, Seventh Annual College Urban Music Fest Black History Month Celebration, Atlanta University Center, Donaldson Fine Arts Center, Atlanta. 404-885-2628.

Feb. 25-27, By-Larm Convention, Tromso, Nor.

**SAGA LABEL RELAUNCHES**

(Continued from page 27)

The producer helping to launch the cover and packaging. Until now, we would send the master recording to Decca, which printed the copies and arranged one-off distribution deals with various labels.

**ISRAELI VERSION OF GRAMMYS**

(Continued from page 37)

members voted this year says Gafni, who adds that he wants to widen participation to 3,000 in future. As the awards’ names suggest—"Tammuz" refers to the Hebrew calendar month approaching July—"the awards recognize the music of the period July 1999-July 2000.

Gidi Gov, veteran singer and TV personality, hosted the show, which was televised live from the Tel Aviv Cinemara by commercial Channel 2 franchisee Keshet. According to TV ratings, the show attracted 16.8% of all viewers.

The show, co-produced by Keshet Broadcasting and Hamon Productions, featured a mammoth 56 categories dedicated to Israeli music, plus a tribute to Ofra Haza—internationally, probably Israel’s best-known singer—who died earlier this year. Gafni says he does not rule out the possibility of the growing number of categories for future shows. Berger, who performed at the awards, was associated with the event for five years, five of which resulted in victories. She was named best female singer and collected the best album award for her third disc, "Ad Hakatzet" (To The Edge), on NMC Music.

Also performing was singer-songwriter Avi Geffen, who sang “Ori” at the British Airways Openairhit that won him awards for best song and best lyric. Written well before the current troubles—but reflecting the mood of much of the country—the song is a call for peace.

Assaf Amszurycky also received a su- ccessful radio’s advice, which is follow- ing and taking the award for best male singer and best producer for his album “Manvmin Skatim” (Quiet Engines). The disc also won the best sound award for engineer Moshe Kof.

Vocalist Achinoam Nini—known internationally as Noa—won the award for best contribution to Israeli music abroad for her English-language disc “Blue Touches Blue” (Metheny Group Productions/NMC, distributed internationally by Poly- mer/Mercury), which has been described as “a fusion of jazz and soul, with ethnic elements.”

Among the newcomers Shotei Haneau (Pools Of Prophecy) were named best group for their eponymous debut disc on Helicon Records, and Shomi Sha- na was named best newcomer (NMC Music).

Reaction to the awards was mixed. NMC CEO Moshe Morad says, “One of the nice things about this ceremony is that all the main awards went to young singers. It’s very important that young artists were given over to the mainstream and that we have a future.”

Ishay Amr, producer, studio owner, and an award winner last year, says that this year was a big improvement on last year’s, which was a semi-disaster,” he says. “But there were too many categories. Little respect was shown for the artists who were awarded categories, who were awarded their prizes during the commercial breaks and didn’t know whether to come up on stage or not. My favorite prize of the choices were very strange.”

But Gafni says the real aim of the awards was fulfilled with the success of his advice, which reflected the industry’s professional appreciation rather than merely a popular choice.

So, to summarize the disc produced by the advertising to the cover and packaging. Until now, we would send the master recording to Decca, which printed the copies and arranged one-off distribution deals with various labels.

**RENNER TO STEER UNIVERSAL GERMANY**

(Continued from page 37)

He joined the latter in 1989 from RCA Records. He was a fine son. Privately, he is working for BMW. “I’ve loved every second, every minute, of the past 11 years,” he says. “The company is in the best possible shape, with its best-ever chart share, mar- ket share, revenue, and profit.”

Notwithstanding his continuing Universal connections, Grammke is likely to weigh a variety of future employment options. “I need a sec- ond life to accept all the interesting offers I have had,” he says, while declining to reveal whether he has noncompete restrictions.

As Renner takes on overall responsibility for Universal Music Germany, Antigens is expected to focus on administrative tasks. He has a reputation as a tough busi- nessman, gained during his Aus- tria/Switzerland stewardship and previously as managing director of Polyclam Greece.

This scenario should leave Renner free to focus on executive issues, including his determination to strengthen Universal’s domestic roster. “Our repertoire companies are doing well,” Renner says, “as Bloodhound Gang, Goldfinger, and Mya ahead of their home mar- kets and the rest of the world, thereby proving those companies’ skills,” he says. “All at Universal are more willing to experiment— we are not afraid of making mistakes.”

Among those reporting to Ren- ner starting Jan. I will be his wife, Petra Husemann-Renner, who suc- ceeded him as head of Motor Music two years ago when he was named music group president of Universal Music’s German business. Also reporting to Renner are managing directors Joachim Harbach at Poly- der media Marketing, Joerg Hellwig at Polydor, Boris Loehr at Mercury, Konrad von Loehneysen at Uni- versal Records, and Oliver Schult- z at Classics & Jazz, as well as Polygram GM Harry Weller.

Renner will be accountable to Larsen, while Antigens reports to Renner in his role as Universal Music Germany CEO and to Larsen.

**BIRTHS**

Boy, Alexander Lichtman Rabney, to Fran Lichtman and Randy Rabney, Oct. 16 in New York. Morter is senior VP of Law. The company presented the money to after acquiring the soundtrack rights to the HBO drama “Oz.” The Innocence Project uses DNA test- ing to free wrongly convicted pris-

Boy, Christian Dean, to Tami and Christian Will, Dec. 5 in Redmond, Wash. The baby is 7 lbs. 9 oz. and 19 in. long. Mother is a WEA specialist.

**MARRIAGES**

Steven Graybow to Terri Feuer- stein, Dec. 3 in Dix Hills, N.Y. Groom is jazz editor and jazz chart manager for Billboard and associ- ate director of charts for Top 40 Aimaplan.

**LIFELINES**

**ROOF TIME:** Virgin recording artist Chris Cagle and KZNS Wichita, Kan., Dan’s Holiday have decided to open a shop to collect toys for Tots for Toys. The duo is open on the roof of a Wichita Wal- Mart until 12,000 toys are donated. Holiday began the drive 11 years ago, in 1991, when the toy drive raised $11,000 in toys each year. Contact: Emily Burton at 615-269-7071, ext. 144.

**TWAIN ITEMS:** Shania Twain has donated items from her tour and television wardrobe to an online auction to aid Kid’s Cafe. Items are currently being auctioned at countrystars.com, and such sites as vh1.com will soon be participating. Kid’s Cafe, a program launched by Seckord Harris in 1995, provides meals for children throughout the U.S. Contact: Kevin Lane at 615- 524-7710. **AVATAR DONATION:** Avatar Records donated $10,000 to the Innocence Project of the Benjamin N. Cardozo School of Law. The company presented the money after acquiring the soundtrack rights to the HBO drama “Oz.” The Innocence Project uses DNA test- ing to free wrongly convicted pris-
PARIS—What a year for the French music industry. By the grace of one unexpected acquisition, a French conglomerate has become the owner of the world’s biggest record company, as French pop artists face “the universal music challenge.”

Through persuasion and protest, a small group of French people has managed to be the driving force in blocking the proposed merger of EMI and Warner Music. And thanks to the consumer support of domestic artists, the market share of local repertoire in France is at an all-time high. At the same time, French productions are selling in international markets to greater quantities than ever before. Witness the recent No. 1 European hit “L’Heure de la Vigile” (Bardot/Universal), which not only won top sales, but also a Grammy Award for Best World Music Album. The song has been described as “the perfect fusion of traditional and modern,” and has received widespread praise for its innovative blend of 19th-century French folk music and contemporary electronic sounds.

Now for the bad news. Notwithstanding these reasons for optimism, executives in the French music industry are concerned that several market conditions unique to this territory—and the global market’s state of Internet-fueled “illicit music”—are affecting their business.

FLAT SALES

Figures supplied by trade body SNEP show that, for the first nine months of 2000, record sales were flat in France while they grew in the U.K. and Germany, two countries of similar size and structure.

The market is flat, but the last quarter might save the year,” says SNEP president Marc Lumbroso, also chief executive of EMI Music France. Lumbroso says that the French market, among all European countries, has been the most affected by CD and piracy, with estimates that more than 200 million blank CD-Rs will be sold in 2000.

SNF general manager Hervé Payet says that “home piracy” is certainly affecting sales, and he is also concerned that all the debate surrounding Napster and other file-sharing services has “reinforced the notion that music is free. This certainly has had an impact on album sales.”

RIGHTS LEGISLATION

The French music industry faces a very busy legislative agenda to deal with the issue of copyright protection and remuneration. As in all other European Union countries, France’s copyright legislation is awaiting the vote by the end of this year of the EU’s Copyright Directive, which will create the legal framework for the digital age.

Rony believes the planned Copyright Directive, currently in its last stage of discussion before the European Parliament, will change French’s intellectual property legislation and modernize the current legal environment. However, SNEP is not content with the current text, which introduces too many exemptions for private copying.

France is also lobbying the government on the issue of the duration of protection of copyrights for recorded music, trying to align it with the duration of authors’ rights. “This is considered a priority by most countries nowadays,” says Lumbroso.

Another hot issue right now is the discussion on neighboring rights, paid by broadcasters, for which rights holders are seeking a higher percentage. SNEP is also entering negotiations with authors-rights society SACEM to discuss the level of mechanical and performing rights to be paid in the case of downloads.

There is a whole set of legal work to be done to prepare for the digital age,” says Rony.

Another French fight is the effort to have music recordings categorized as cultural goods and therefore subject to a lower value-added-tax rate. “Our VAT rate is a disgrace,” explains Virgin France president Emmanuel de Baretel, who also is president of Virguy Continen
e.

“This is a real fight,” adds Lumbroso. “There seems to be a consensus among European countries that music should be treated as a cultural good, but we haven’t seen any action taken by European authorities.”

SURVIVING A DIFFICULT MARKET

Overall, labels believe that market conditions in France are getting tougher.

“Radio consolidation and formatting, increasing costs for TV advertising, concentration in retail, all these elements contribute to the difficulties of the French market. That has culminated in a decrease of domestic purchases and a slight decrease in imports,” says Lumbroso.

Another concern is that the French government is not doing enough to protect the French market from foreign competition. “We have a problem with the competition law, which is not in line with the EU’s,” says Lumbroso.

But the biggest concern is the Internet. “The music industry is facing a real crisis,” says Lumbroso. “We are experiencing a real crisis in the music industry. We are losing money, and we are losing market share.”

The industry is also facing a crisis in the music industry. “We are losing money, and we are losing market share.”

MIRWAIS

“Production” (Naive)

Mirwaiz Ahmadzai (pronounced Mirwaiz), the Afghan-French electronic artist of “Taxi Girl” fame, is out to become a household name. Mirwaiz is the producer and writer behind a good portion of Madonna’s “Music” album, including its worldwide hit title track. “I truly think this man is a genius,” Madonna told Billboard (Aug. 5, 2000). “This is the future of sound.” Mirwaiz’s solo album, “Production,” was released in Europe last spring and has sold more than 30,000 copies. “Naive Song,” Mirwaiz’s second single, was released in Europe Oct. 30 and was the “Single of the Week” on BBC Radio 1 and played on NRJ in France. A high-profile music video directed by intermedia artist Jean Baptiste Mondino has been broadcast on M6 in France, Viva 2 in Germany, and MTV U.K. Europe. Mirwaiz made promotional appearances with Madonna in November, including the MTV European Music Awards in Stockholm. Frédérique Reber, managing director at Naive, describes Mirwaiz as making “sharp electronic music, building his audience in a good upward spiral.” The “Production” CD will be released in the U.S. in early 2001.

ANGGUN

“Chrysalis” (Columbia/Sony)

Anggun first came into the international spotlight with her 1997 album “Show On The Sahara,” which was released in 33 countries and sold 1 million copies worldwide. The record topped the album charts in Italy, Spain and France. The Indonesian artist is back with a second English-language album, “Chrysalis,” released worldwide Sept. 8 and produced by Eric Benzi (Khaleed, Celine Dion) with lyrics by the artist. The record entered Music & Media’s Eurochart Top 100 Albums charts at No. 68, and the first single, “Still Reminds Me,” went straight to No. 3 in Italy and reached the top 10 in Japan. Jason Nevins has mixed the single, and “Still Reminds Me” has been featured in the $2 million fall Barilla TV campaign in Italy. Widespread promotion throughout Europe and Asia will culminate in a performance at the presence of Pope John Paul II for the 2001 Christmas Concert in Rome, to be broadcast worldwide. Anggun will tour throughout Europe and Asia in February 2001.

VANESSA PARADIS

“Bliss” (Barely)

Seven years after her million-selling hit album with Lenny Kravitz, French actress and singer Vanessa Paradis brings us “Bliss,” co-produced by singer Matthieu Chédid of “M” fame. Paradis also wrote half the album, her most personal and intimate to date. A new mother, content with her love, actor Johnny Depp (who also writes and plays on the album), Paradis also picked up the guitar for this record. The assertive, rocking single “Commando,” released in August, has sold more than 90,000 copies. The album, released Oct. 15, has already sold 200,000 copies (double-gold). “Vanessa is one of our best-sellers,” says Eric Vanderpoorten, director of international exploitation at Universal. This is a very mature album with interesting songs. It has been well received by our international affiliates. “Bliss” has been released
ARTISTS TO WATCH

Continued from page 47

in Europe (Belgium, Switzerland, Austria, Germany, Norway, Sweden and the U.K.), and Asia (Hong Kong, Japan, Singapore and Thailand). Paradis will take time off from her filming schedule to promote the album in international territories next year.

MODJO

“Lady (Hear Me Tonight)” (Sound Of Barclay/Universal)

has been on the Music & Media Eurochart Hot 100, where it has charted for nearly five months. Modjo’s “Lady” is the undeniable smash European dance hit of this past summer and fall. With close to 1.5 million singles sold worldwide, the track earned the young Parisian duo of Romain Trouanch and Yann Destagnol a place in the “Guinness Book Of World Records” as the first French group to enter the U.K. singles chart at No. 1—position held for two weeks. Universal is now concentrating promotion on New Zealand, Australia and Japan. A limited edition of the single is being planned for the U.S., and a 12-inch remix by Harry “Choo Choo” Romera (MCA) should add to its popularity. “Lady” is currently being replaced by Modjo’s second single, “Chillin,” which was sent to choice mid-November and released commercially this month. Modjo’s first album is set for a late-February release. The group will tour in 2001.

MERZIN

“Pleine Lane” (RCA/BMG)

Named after “Merlin” in Breton language, the six young members of Merzin serve up an upbeat, Celtictinged rock, replete with files, traditional dance rhythms and saturated “Pleine Lane,” a frenetic modern-day homage to partying and drinking, was released in June in France, Switzerland and Belgium, with a later release in Canada in October. The album has sold more than 65,000 copies to date. The single “L’Hacienda,” a Spanish-flavored text with North-African accents, has been broadcast on outlets CKOI and CHOI, and the music video has been aired on MI and MCM. Merzin performed at the Fete de Wallonie in Belgium Sept. 15 before an audience of 5,000, and in concert Nov. 21 at Paris’ Divan du Monde.

GEOFFREY ORYEMA

“Spirit” (Saint George/SONY)

Spirit,” Geoffrey Oryema’s fourth album, follows in the spirit of his first release on Peter Gabriel’s Real World label. The album is a delicate balance of rock-based African songs with Oryema’s high-pitched vocals in English, Atcholi (Ugandan) and French, over the rhythmic backdrop woven by his holoven (finger piano). The Ugandan artist’s album was released this past fall by Sony France after its original release on the defunct Mousso/SONY label last January. Produced by Rupert Hine (Underworld, Brand New Heavies, Ngéneges Vertes), the album’s highlights include a beautiful rendition of the David Byrne and Brian Eno title “Listening Wind.” “Spirit” will be released internationally in January with a repackaged album adding two French titles, new visuals, a remix of the single “Omera John (My Brother John)” and a video. Sony export manager Annick Geisler reports there is already “a keen interest in this album by international affiliates.” Oryema performed at Paris’ Olympia Nov. 20 and will follow with other concerts in the spring.

Continued on page 50

A Quick Look At The Major Players

MG Music FRANCE

Top Executives: Bruno Gerentes (president & chief executive), Virginie Autclair (managing director, Columbia), Thierry Chassagne (managing director, Epic Music Group)

Key Labels: Columbia, Epic Music Group, S.M.A.L.L., Saint George

Key Artists: Patricia Kaas, Francois Cabrel, Jean-Jacques Goldman, Benjamin Diamond, Anggun, Aaliyah, Hostile

Developments: Montfort has been on the job since early this year. He has promised Autclair to Columbia’s MD seat, strengthened the Epic Music Group with Thierry Chassagne at the helm and allowed Epic to absorb dance, jazz, world music and special marketing units. Montfort is also expected to soon fill the position of MD for urban label S.M.A.L.L., which has been vacant since the departure of Philippe Desinde to become president of Warner Music France. “Columbia and Epic are now more or less even, in terms of size, while S.M.A.L.L. remains a light unit,” says Montfort.

SONY Music FRANCE

Top Executives: Olivier Montfort (president & chief executive), Virginie Autclair (managing director, Columbia), Thierry Chassagne (managing director, Epic Music Group)

Key Labels: Columbia, Epic Music Group, S.M.A.L.L., Saint George

Key Artists: Patricia Kaas, Francois Cabrel, Jean-Jacques Goldman, Benjamin Diamond, Anggun, Aaliyah, Hostile

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EMI MUSIC FRANCE

Top Executives: Marc Lombroso (president & CEO), Jean-Luc Roume (A&R manager)

Key Labels: EMI, Chrysalis, Odeon

Key Artists: Claude Nougaro, Charles Aznavour, St. Germain, Rafael, Michel Jonaz, Laam, Kat Onoma, Karen Mathiesen

Developments: EMI, like BMG, had seen its market status degrading until action was taken in the past year or so. Lombroso’s appoint- ment 18 months ago signaled a change in the company’s strategy. “We have made big changes since we were a year ago,” reports Lombroso. “We have proven we can hit records again.” But this happened at the cost of a massive restructuring of the company, the departure of more than 30 people and a realignment of the labels (EMI, Chrysalis, Odeon) into one single imprint. “It was painful, and the human costs were severe but inevitable,” says Lombroso. The president and CEO of the company gets involved in A&R, and it is where the changes were very much visible. “Our MDs and GMs need to have our capacity to sign and develop new acts,” he says, citing St. Germain, with sales of more than 600,000 units in the world.

UNIVERSAL MUSIC FRANCE

Top Executives: Pascal Negre (president & CEO), Olivier Gaillet (managing director, Barclay)

Key Artists: Vanessa Paradis, Maxime Le Forestier, Johnny Hal- liday, Mylene Farmer, Delphine Pagny, Nor Destor, Bernard Lavilliers, Alain Bashung, Lara Fabian, Zazie, Faouz-Tarkan, Modjo

Developments: Universal confirmed its status as the market leader in 2000. Negre anticipates a market share gain in the region of 20% this year. The year was dominated by the release of several domestic acts—most notably, Johnny Hallyday, who celebrated his 40-year career anniversary with a major open-air concert in Paris—and no less than 10 titles on the charts in the same week in June. The company also launched its Web site, which has had more than a million unique visitors. “We have the best team in the market,” says Negre.

VIRGIN FRANCE

Top Executives: Emmanuel de Buretel (president & chief executive), Laurent Chapateau (managing director, Virgin), Alain Artaud (managing director, Labels Sources), Hugues Chavou (managing director, Delabel)

Key Labels: Virgin, Labels, Source, Delabel, Hostile

Key Artists: Alain Souchon, Manu Chao, Lilo Poy, Elyette Daho, Renaud, Rita Mitsuiko, M Jean-Louis Murat, Julien Clerc, Sana Supra Crew, IAM, Dalï Punkt, Henri Salvador, Manu Chao

Developments: It’s been a banner year for France, according to De Buretel, with revenues exceeding 1 billion francs and a market share growing by 2% to 13%. De Buretel says it is the first year all the labels posted profits, and he takes pride that most of this year’s main successes and rev- enues come from domestic signings. “We have been able to build labels with a real artistic identity,” adds De Buretel, who is also Virgin Continental Europe president. He notes that Norwegian artist Lene Marlin and Spain’s Jarabe de Palo have broken in France this year.

WARNER MUSIC

Top Executives: Philippe Desinde (president & CEO), Laurence Le Ny (managing director, WEA Music), Michael Wijnen (managing director, eastwest), Vincent Ferrand (managing director, Jet Off Tardi)

Key Labels: WEA Music, eastwest, Jet Off Tardi

Key Artists: Véronique Sanson, Lynda Lemay, France Gall, Tetes Raides, MC Solara, Silmarils, Ophelie Winter, Manual Solo, Jacques Higelin

Developments: Desinde was appointed the company’s new president in the spring. He is developing a plan for a major new A&R policy. The two labels, currently at different locations, will move into a new central office in 2001.

BILLY RUSSELL
Alessandro Safina Insieme a Te
Fadil Samra
Artwork waiting approval

La Schola,dir.
Les 3e Commandements

Florent Pagny
Châtelet Les Halles

Les nille et une Vies d’Ali Baba

Roméo et Juliette

Vanessa Paradis Élks

Florent Pagny Châtelet Les Halles

www.americanradiohistory.com
ASSIA

“Chercheuse D’Or” (Virgin)

With a strong, soulful voice singing in French and Arabic, 26-year-old Algerian singer Assia is this fall’s female discovery for French-speaking countries. Her album “Chercheuse D’Or (Gold Digger)” was released in France, with her first single, “Elle Est A Toi” (She’s Yours), following in July and racking up 400,000 copies in sales. The single held a top 5 airplay chart position for three weeks, reaching No. 7 on the singles chart in Wallony (French-speaking Belgium) and No. 15 in Switzerland. The video for “Elle Est A Toi” has gained heavy rotation on all French music channels with some play on MTV South East Asia. “Chercheuse D’Or” was released internationally in Spain, Portugal, Greece, Turkey, the United Arab Emirates, Belgium, Lebanon, and can it can represent a release in Canada due to early 2001. Assia works closely with her producer/composer brother Khalil, and both are featured on Julian Crib’s latest album. Assia recently completed a showcase tour in France, which is expected to “provoke releases in other countries.” Assia plans to tour with Thibaut Casanova, export product manager for Virgin. Assia also appeared on CNN’s “UK Beat” show in November.

BEST CHANCES

Continued from page 47

said, there are always artists who manage to surface,” says BMG president Bruno Gerenets. And so it is with Assia, whose album has already been a success in France, and is now ready to be marketed internationally. “In a world where music has no borders, it’s important to support artists who have the potential to reach audiences around the globe.”

Nature vs. Culture

The album’s success is due in part to the combination of nature and culture that Assia bring to her music. “In a world that values diversity, it’s important to support artists who have the potential to reach audiences around the globe.”

Passion

On the other hand, some artists might argue that Assia’s success is due to her unique blend of French and Arabic influences. “In a world that values diversity, it’s important to support artists who have the potential to reach audiences around the globe.”

Universal’s Pascal Negre

“SNP’s Heir Romy”

Tonight,” which topped the U.K. charts and stayed for four weeks atop Music & Media’s Eurochart Hot 100 Singles.

“Never has French music exported so much,” asserts Universal’s Negre, who points out that export of music now exceeds that of the movie industry, with yearly revenues of 800 million francs ($107.4 million). Negre also notes that export success is no longer confined to Europe, but extends to Latin America and Asia. For example, Universal has success in Mexico with French-signed Turkish act Tarkan, in Brazil with Algerian act Khaled and in Japan with singer Jane Birkin.

Once marginal, international sales have become significant for all labels—majors as well as indies—and are seen as a way to compensate for the lack of growth in their home markets. For indies, export is even more important as it can be the only way to develop business.

In general, there are as many ways to handle export as there are companies. Some indie have also set up their own tools to develop export sales. Consider the case of the French label Atmospheres, founded by Marc Thonon, who previously worked in A&R roles for Virgin Publishing and Barclay, with the backing of indie Tema. His catalog ranges from...
Online Music is now a mainstream phenomenon. In 2005, the global online music market will grow to US $5.4 billion, and in Europe alone it will represent €1.6 billion or 12% of overall records sales. Yet, even as new distribution technologies are threatening to erode the industry's core revenue models, new product categories, payment options and programming models are creating a wealth of opportunities. Plug.in Europe will focus on the prospects and pitfalls that are emerging as the music industry moves online.

- Assess the impact of new online business models on the retail scene.
- Gain valuable insight into the ways in which labels, artists, & media companies must evolve.
- Ascertain who will control digital rights in areas such as downloads, radio, and retailing.
- Understand how or whether the advent of the online music medium will empower artists.
- Determine whether downloads will remain a trend, or if smart phones will advance the idea of portability toward a customisable subscription scheme.
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In Association with: Billboard

Drawing on the success of Plug.In NYC, a Forum which has dominated the online music event scene year on year since 1995, Jupiter Events, in association with Billboard magazine, is thrilled to bring this famous music industry Forum to Europe.
from alternative rock (Louise Attaque) to electronica (Grand Popo) to trip-hop (Mellow).

Recognizing that success in the U.K. can be key to wider international sales and acknowledging the well-known difficulty of the British market, Atmospheriques set up a distribution deal with 3MV/Vital in the U.K. and opened its own U.K. office, with William Hayam acting as label manager. Thonon and export manager Denis Collard in Paris work closely with the U.K. operation.

Naïve's Patrick Zelnik

Thonon says he picks indie promoters for U.K. releases on a project-by-project basis. "We have about one meeting a month with all our partners in promo, marketing and distribution, and we go through all the problems," Thonon explains. "It's very flexible, and we can react very quickly to the market."

V2 France uses its own network of affiliates around the world but also has doubled its striking power by taking equity in Chronowax, an indie distribution company specializing in exports. "This way, we can sell directly products such as electronica or hip-hop," says V2's Zannettacchi. "We can start on certain projects that will then be taken over by the local V2 companies."

Zelnik says that, when he created Naïve, he had "an international perspective from the outset. It's the only way to survive. Export already represents an important part of the label's revenues, and this will grow. We worked as if we were based in London."

Naïve is currently developing electronica artist Mirwais, who co-produced and co-composed six songs on Madonna's "Music" album and has signed a worldwide deal with British R&B act Omar.

"It makes it more complex to organize, but there is a real payback when it works," adds Zelnik, who says that international sales are currently 35% of Naïve's revenues. He hopes the share will increase to 50% within the next two years.

"Music has never been so present in the life of people as it is now," says Zelnik. "People travel more and are exposed to more different sounds, and there is a sustained interest for music. New generations are more open than before."
Expanded Virgin Megastores Will Enhance Shopping Experience

BY ED CHRISTMAN
NEW YORK—After eight years in the U.S. market, the 19-unit Virgin Entertainment Group is taking about a year to regroup, but beginning in fall 2001, the company will kick off phase two of its expansion in this county.

Glen Ward, CEO of the chain, says the company will build 20 more megastores over the next five years. Among the markets he says it can house Virgin Megastores are Seattle, San Diego, Montreal, and Toronto. "There is still plenty of room for our concepts in the major North American cities. We think the American market has a huge amount of potential still, despite recent events," he says, referring to the $9.99 pricing that has plagued the market in the past month.

Before moving on to the phase two, however, Ward says it was necessary to stop and take time to reflect on what the company had accomplished in the first phase. "We can see that where we have done well is where we have made major statements, and wherever we compromised, we don't do as well," he says, without elaboration.

In assessing the market, one of the mistakes that Virgin, as well as the entire music industry, has made is paying too much attention to the Internet, according to Ward. "The industry has put too much effort and time into the technology side of the business, which has proved to be a huge management distraction," he states. "With technology dominating the conversation, the industry has taken its eye off the ball."

For example, the industry rushed into building download models just because the technology was there, without really paying attention to the customer, he says. But all the plug-ins that the shopper needs to download music have only resulted in confusion on the customer's part, he says. He predicts that the consumer will sit on the sideline for another three years, until the industry achieves standardization.

In looking at its online store, Ward says, he found that the sales achieved don't justify the amount of money spent. "We take cold comfort that we probably have lost less than anybody else," he says. "We were cautious because we thought the market was over-heated." Also, he says, while "we have a great site, it doesn't have the uniqueness that we require for the Virgin brand." Consequently, on Dec. 15 (beyond press time) Virgin will withdraw from E-commerce, he says.

But Virgin is not abandoning its online effort. "We are looking to alter our online offering and will have more of a focus on content and editorial," he says. The online site will be more geared toward a "click-and-brick strategy."

The site will feature enhanced editorial and will still handle some transactions, but mainly titles Virgin has chosen to promote to its customer base, Ward says. In stores, the consumer will still be able to search the Virgin database, as well as view the enhanced editorial content.

Ward states, however, that let-

(Continued on next page)

EMI Sells Its Remaining Musicmaker Stock To BCG

BY BRIAN GARRITY
NEW YORK—In a deal that ends one of the first and highest-profile equity alliances between a major label and an Internet company, the EMI Group has privately sold all of its remaining shares of common stock in custom composition E-tailer Musicmaker.com to BCG Strategic Investors. Terms of the transaction were not disclosed.

As part of the stock sale, EMI senior VP of new mobile Jay Samit and VP of finance and planning Jonathan Smith have resigned from Musicmaker's board of directors. Meanwhile, Musicmaker's licensing deal with EMI, which expires in June 2004, remains in place.

EMI took a 50% stake in Musicmaker in June 1999, prior to the Internet company's initial public offering (IPO), and signed a five-year licensing deal covering about 500,000 songs for use in downloading and custom CDs. The agreement was among the first examples of an extensive major-label catalog being licensed to a custom CD company.

The deal helped Musicmaker participate in a wave of successful online music IPOs during the summer of 1999 that included the likes of MP3.com. It also allowed EMI to claim an additional $4 million in revenue during the last fiscal year and use such profit to trumpet the soundness of its own Internet strategy.

However, the tide has passed, EMI's relationship with Musicmaker has become a source of controversy on Wall Street. Some critics argue that the music giant never provided its Internet partner with enough content, contributing to the detriment of Musicmaker and its stock.

A group of disgruntled investors filed a class action suit in February against EMI, Musicmaker, and executives from both companies—including the outgoing Samit and Smith—claiming the defendants misled investors about Musicmaker's future earnings potential and inflated the company's stock price.

The complaint, filed in U.S. District Court for the Central District of California, argues the two companies "concocted a deal" where Musicmaker "bolstered" its credibility with the EMI deal and "fanned the flames of demand of their [initial public offering]." In return, the lawsuit says, EMI sold its shares in the company for $40 million, continued to own 40% of the company, and Musicmaker "would still have to pay...royalties, as well as license fees to songwriters and/or publishers for sales."

The lawsuit further alleges that, most likely, much of the content will never be made available because of "a disappointing compliance" in many artist contracts. (Major artists' record contracts generally contain clauses limiting or prohibiting recompilation.)

Regardless of the claims in the class action suit, there is no denying that Musicmaker, like many digital music start-ups, has struggled both in the stock market and on the bottom line. For the nine months that ended Sept. 30, the company's net loss more than tripled to $44.7 million from $13.6 million in 1999, while revenue increased to $8 million from $1.8 million. The company announced in the third quarter that it would trim its full-time staff by 30% to lower its 2001 cash-burn rate to $10 million-$12 million.

With its stock trading at well under $1 a share for much of the fall, Musicmaker also recently executed a 1-for-10 reverse stock split in order to preserve its national market listing on NASDAQ. But even with the split, Musicmaker shares are still off by more than 90% in the last year, bottoming out (on an adjusted basis) at $2.06 on Nov. 10 from a 52-week high of $76.88 in December 1999. Musicmaker's shares closed Dec. 11 at $2.91.

Musicmaker CEO Raju Puquhuari characterized the business environment as "clearly a tumultuous time for both the music industry and for the E-commerce industry" in a statement disclosing the company's third-quarter numbers in November. Musicmaker has also adopted a new shareholders' rights plan designed to "protect stockholders for value in the event of a future unsolicited business combination or similar transaction involving the company."

Under the plan, Musicmaker will give common-stock owners as of Dec. 29 an option to buy a fractional share of the company's preferred stock for each share they own.
EXPANDED VIRGIN MEGASTORES WILL ENHANCE SHOPPING EXPERIENCE
(Continued from previous page)

Filling one of the main passions of Virgin's management and its employees: to push music they believe in. If Virgin does its job right, the customers will trust its recommendations, he says. For example, the company sent out a message to its employees to come up with great albums that were not commercial successes and that customers might have missed out on.

"We got a list of about 100 albums and asked our employees to vote on [them] to get a short-list of about 15 albums," Ward reports. And that became the basis for the Virgin promotion. "Our staff got to share their passion with each other and the customer."

Another thing that Virgin likes to do is to get behind artists of its choosing. "Normally, we have only about 2% market share, but when we got behind the Supreme Being Orangemen and about 33% market share" on its album in the U.S., Ward reports.

Virgin management believes that the company's future lies with creating large, exciting retail stores like the chain's flagship store, pictured here, in New York's Times Square.

The industry has put too much effort and time into the technology side of the business, which has proved to be a huge management distraction. With technology dominating the conversation, the industry has taken its eye off the ball! —GLEN WARD—

For more newsline...
In last issue’s column, I mentioned in passing that Alliance Entertainment Corp. (AEC) had hired Credit Suisse First Boston as its adviser regarding strategic consolidation opportunities, among other corporate moves. Let’s look more closely at this.

As soon as I saw this announcement, I concluded that Yueapa Cos., AEC’s parent, was putting the company up on the block. But Larry Kalantari, executive VP of corporate development at AEC, told me to hold on, because “this isn’t a for-sale sign.” But on the other hand, he wouldn’t rule out the possibility of a sale either, considering that AEC’s parent is an investment company looking for a return on its investment. And Eric Weisman, president/CEO of AEC, says, “We consider all paths open to us. Not a path has been closed off.”

Weisman says that Credit Suisse First Boston has been hired because AEC management believes that the next 12 months will see “the mother of all consolidations” taking place. “It will occur at retail—among labels, among wholesalers,” and among the digital music companies, he says. “Larry will do whatever he can to put us smack in the middle.”

Says Kalantari, “This is the time to align with the appropriate people, either with those who can help drive our business or we can drive their business. If it means a merger, fine, or we put in more cash and buy somebody out there. This is the appropriate time to align assets to get greater clout and greater market presence.”

To make sure that AEC wasn’t putting up a smoke screen trying to obscure a for-sale sign, I did a little digging and turned up this observation from one financial player: Given that there likely will be plenty of consolidation opportunities in the upcoming months, it makes sense to align with a company like Credit Suisse First Boston that has a track record of being able to raise money to finance deals.

Two weeks after Weisman predicted the “mother of all consolidations” to me, Best Buy announced that it was acquiring the Musicland Group. In addition to requiring shareholder approval, the deal will be scrutinized by the Federal Trade Commission. When completed, it will be the biggest music-retail acquisition in the history of the music business.

Another reason the deal is notable is because it sends a signal to Wall Street that packaged music goods will be around for a long time to come. Best Buy, which likely will be a leading seller of digital music players, whatever form they will take—clearly noting that existing record stores will still have a role to play. I wonder if Wall Street will notice.

The Influx of Canadian imports into the U.S. continues unabated, much to the chagrin of one-stops, but sources say that Universal Music and Video Distribution is stepping up to the plate to combat the problem. Universal is said to have sent a “cease and desist letter” to Big Apple, a Bronx, N.Y.-based wholesaler, telling it to stop selling Canadian product in the U.S.

In addition, Universal’s Canadian affiliate has started withholding product until street date to the Canadian wholesalers that are suspected of perpetuating the influx of Canadian product into the U.S.

Down South in Texas, Southwest Wholesalers is said to be in the midst of being acquired by Starcom, an Internet-based radio-streaming site. Southwest Wholesalers, which has its warehouse in Houston and its headquarters in San Antonio, is one of the 10 largest one-stops in the country.

Richard Powers, president of the company, didn’t return a call seeking comment. And Retail Track was unable to reach Starcom because its site appears to have no contact information, although a thorough search of it couldn’t be completed because it kept crashing my computer.

A couple of record stores recently issued their own albums. In Oving Mills, Md., the 10-stop Record & Tape Traders put out a compilation featuring music from its own employees. Titled “Don’t Quit Your Day Job,” the album has 13 tracks and was sold by the chain for $7.99, although if customers paid for or renewed a membership with the chain’s club card, the CD could be bought for $5.99.

In Bellevue, Wash., Silver Platters released its first album, “Pa Rum Pum Pum Pum (A Northwest Christmas Harvest),” which features such local acts as Left Hand Smoe, Aaron Parks, Swamp Mama Johnson, and L.J. Porter performing seasonal favorites.

According to a company press release, the album came together as “part of a larger effort by Silver Platters to take on more active role in the community.” The 15-year-old Silver Platters was bought last spring by two longtime employees, Dean Bryant and Mike Batt.

I recently took a little vacation and traveled with buddy Tom White, an ex-BMG/Windham Hill sales representative, through Cajun territory to see the places that author James Lee Burke writes about in his Dave Robicheaux mystery novels.

While there I got to visit Music Machine, the Eunice, La., record store with a sno cone machine and pool table that’s run by Todd Ortego. But much to my eternal sadness, the sno cone machine was shut down for the winter. Ortego, however, made up for it by taking us to Fred’s Lounge in Mamou for a little early-morning zydeco.
INDIES' COOL YULE: At this time of year, the pages of this publication, and some biz-savvy consumer publications, are usually packed with the titles of the top-selling albums of the season. But, in these parts, there’s more to life than the Beatles, Boys, the Beas-ties, Bixkit, and Britney.

Declarations of Independents thought it might be instructive to call up some independent retail outlets—in most cases, those stores where we’ve known to drop a couple hundred bucks during a visit—to see what’s selling on the indie side during this Yuleide. In all cases, we found that a lot of distinguished and interesting stuff is being snapped up.

Bob Perry, owner of North Miami Beach’s Blue Note Records, says his strongest indie release may be bluesman R.L. Burnside’s Fast Forward album, “Wishing You were Heavy Singing Down.” He says, “We’ve been playing it and selling the shit out of it. I sell it to my older black customers and to the younger kids who like a change.”

Perry also reports that the Smithsonian Folkways Recordings box “The Best Of Broadside” and “The Best Of La Tengadora” are both selling strongly. Other hits include pianist Monty Alexander’s Bob Marley tribute “Stir It Up” (Tolara), mutant roots band 16 Horsepower’s “The Secret South” (Razor & Tie), and Vagabond Records’ Get Up Kids catalog.

Steve Pearson, buyer at Electric Fetus in Minneapolis, also cites the R.L. Burnside album as a big seller. According to Pearson, other top Twin Cities titles include Steve Earle’s “Transcendental Blues” (E Squared/Artemis), the late John Hartford’s “Goin’ Up The Groove Back” (Malaco), Merle Haggard’s “If I Could Only Fly” (Anti/Epitaph), Thievery Corporation’s “The Temple Of The Conspiracies” (Eighteenth Street Lounge).

Habib Koite’s “Maya” (Putumayo), John Hiatt’s “Crossing Mutiny Mound” (Vanguard), Sonny Landreth’s “Levee Town” (Sugar Hill), and Sub Pop’s Bruce Springsteen tribute “Badlands.” Paul Epstein, co-owner of Twang Martins in Denver, reels off an incredibly diverse best-seller list that includes Dan Buzz’s “Peaks Of Telluride” (Sugar Hill), Dr. Tigue’s self-titled rocker (Mr. Lady), several titles by DPaul Oakenfold (on both CD and vinyl), De La Soul’s “Art Official Intelligence” (Tommy Boy), Bebel Gilberto’s “Tanto Tempo” (Six Degrees), the Legendary Marvin Pontiac’s “Greatest Hits” (John Lurie’s deadnce blues exercise, on his own Strange & Beautiful Music), and David Grisman, Mike Auldridge, and Bob Brozman’s “Tone Poems” (on Jim Malm’s Acoustic Disc). A release by local act Slim Cessna’s Auto Club on Alternative Tentacles is also “huge for us,” Epstein says.

Dave Crouch, GM of Rhino Records in Los Angeles, offers a short list of indie titles that include “Tin Machine” (a live, long-lived debut, “Sympathetic” (Heinz), which had a recent sales spurt owing to an L.A. concert appearance, and “In A Beautiful Place” (War), Badly Drawn Boy’s recent Mercury Music Prize winner, Yothu Yindi’s Off By Wollongbeek (XL/Beggars Banquet), Plastili-na Mosh’s “Juan Manuel” (Astral-works), the Ark 73 debut of hip-hop superstars Outkast, Blood & Fire’s three CD Big Youth set “Natty Universal Dread.”

Terry Currier, president of two-store music Millennium in Portland, Ore., says the Pink Martini album, “our best-selling independent release right now, has been our best-selling independent release for four years.”

Music Millennium’s No. 2 title is a " Faces" tribute, try to boot "Night Betty" by Pepe & the Bottle Blondes (Geisha Boy). Currier says other current top-seller includes Nick Drake’s "Pink Moon" (Palm Pictures), folk singer Greg Brown’s "Covenant" (Red House), and the Haggard, Gilberto, Burries, and Hiatt casts.

FLAG WAVING: Not many bands offer nearly a full-length release without a live portion as a preview of a forthcoming release, but that’s exactly what L.A.’s Warlocks have done with their 34-minute self-titled EP on Bomp! The eight-member band is curr-rently selling this predecessor to their official debut album for a February or March release. “I've been in the studio every day in December, and (we'll be there) next month, too,” says founding singer/guitarist Bobby Hecksher. “I really have to concentrate. We've been playing much all year. I'm just going to put this [album] on and book a bunch of shows in the spring.”

But “The Warlocks” offers a pretty good preview of bigger things to come. Sporting a fat guitar-driven sound and tempos of varying intensity, the Warlocks wear some attractive influences on their sleeve. The Velvet Under-ground—which receives an entire hommage in "Song For Nico"—is a principal linchpin. Says Hecksher, who formed the band after working with the Brian Jonestown Massacre and the Dandy Warlocks, “We've kind of deflated starting like the Velvet Underground, because people couldn't play.”

He also name-checks some of the tripper, more instrumentally extravagant British bands of the '80s and '90s—Spacemen 3, Spiritualized, the Jesus & Mary Chain. “We like a lot of shoe-gazer stuff,” he says. However, he adds, I think the '80s '70s brought out the best music ever... I'd say Dylan is my No. 1 favorite.”

On the EP, the group, which has expanded to an eight-piece unit in the last couple of years, has added a material that ranges from tightly composed songs like “Cocaine Blues” and “Cave Rock” to the jamming, “I'm a Lonely Wolf” and the 12-minute “Jam Of The Warlocks.”

Hecksher, who confesses a fondness for the Grateful Dead, says, “I'm really fond of jamming, and nobody really wants to do that anymore. Who wants to hear a band of guitar players wanking off?”

But the Warlocks, who include four guitarists and two drummers in their main setup, don't encompass everything in their sprawling shows, which incorporate a light show and fog machine in the on-stage mix.

He says jams, and songs are kept separate.” Hecksher explains. “Of the songs seem like jams, but they’re written out.”

He also says that his band has managed four decades worth of rock 'n' roll styles in their withering, often over-the-top sound, but that suits the Warlocks just fine. “You don’t want to get caught in just one genre frame of mind,” he says.

by Chris Morris
DRM more flexible than yoga.

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NetFlix Pacts With Warner, TriStar; Visitors To Computer Web Sites Increase

Demand and Supply: Anticipating a surge in visitors to customers, D-Ved Entertainment Group company NetFlix has signed revenue-sharing agreements with Warner Home Video and Columbia TriStar Home Video. The agreements are a first for a DVD online retailer.

Even though DVD's sell-through pricing allows all retailers to purchase the product rather cheaply, NetFlix co-founder and CEO Reed Hastings says the deal will satisfy consumer demand by putting two to three times more product in his warehouse.

“Point of revenue sharing is that everyone wins when the customer gets what they want, when they want it,” Hastings says. “As DVD becomes a more important part of the market, the rental market will become more demanding.”

The D-Ved Entertainment Group estimates that there are currently more than 11 million DVD players in U.S. homes, and by the end of the year, penetration levels could hit 13 million.

Hastings says the year-old company hasn’t had trouble filling orders, but its customer base has grown from 10,000 a year ago to 250,000, “but we bet that our customer base will more than double over the next year and that’s part of our plan. We’re high on doing revenue sharing,” says Hastings. “The principal behind revenue sharing is that it is better economics, but only if we increase our revenue.” He says the company is “preliminary” talks with each of the remaining suppliers to secure additional revenue-sharing agreements.

The Web site recently instituted a $1.95 a month subscription model offering an unlimited amount of rentals and no late fees. The company stocks more than 9,000 titles.

Wrap It Up: Consumers are expected to purchase a few million DVD players this holiday season, but according to Internet tracker Media Metrix, computers may also be a big gift.

The research firm reports that traffic to computer sites has topped the traffic to book sites, with 2.3 million average daily visitors. Computer sites represented three of the top five most visited retail sites: Among the sites most visited for the week ending Dec. 3 were HP.com, McAfee.com, and Symantec.com. The other two sites in the top five were Amazon.com and MyPoints.com, which saw 1.6 million and 1.4 million average daily visitors, respectively.

Surprisingly, Etops.com made Media Metrix’s top 10 sites with 588,000 daily visitors for the week ending Dec. 8.

Other sites that saw significant visitor growth were fragrance-cosmetics and food Web sites. Traffic rose by more than 30% at both, according to Media Metrix.

The Knurt revamped site BlueLight.com and DealTime.com posted the largest year-over-year traffic gain among the top 25 sites. Both sites saw increases of more than 450% from a year ago.

Media Metrix analysis manager Anne Rickert says that many of the online sites are offering deep discounts as well as other items, such as software, digital cameras, handsets, and computer accessories, which could have resulted in higher traffic volumes.

VErO DEALINGS: Image Entertainment has acquired North American video distribution rights to “The Cranberries: Beneath The Skin: Live In Paris” in a deal with Island Records. The concert was filmed at the Palais Omnisport de Paris Bercy and will be released Jan. 2. The DVD, which includes documentary footage, bonus performances from “MTV Unplugged,” promotional video, and rare live performance footage, is priced at $24.98. VHS tape is $19.98.

Overseas Filinggroup and First Look Pictures have acquired U.S. video distribution rights to “Bongwater” from the film’s producer, Alessandro Manzelli.

Warner Home Video will release-“The Nativity Cole Story” to retail Dec. 26. The 88-minute movie stars Cole and aired on NBC Dec. 10. The bio-pic will only be released on VHS and is priced at $14.95.

European Trade Wants Shorter Video Windows

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The latest Web traffic measurement is the second installment of the research firm's "Holiday 2000 E-commerce Series."
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</table>

- IRMA gold certification for a minimum of 125,000 units or a dollar volume of $8 million at retail for theatrically released programs, or at least 25,000 units and $1 million at suggested retail for nontheatrical titles. - IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, and at least 50,000 units and $2 million at suggested retail for nontheatrical titles. © 2000. Billboard/BPI Communications.
New Teletubbies Video Motivates Kids To Get Up And 'Go!'

The campaign coincides with “Teletubbies Exercise Day” and will involve 500,000 children in 35,000 preschools around the country.

Warner Home Video is making a variety of merchandisers available for retailers in configurations of 18, 24, 36, and 48 units. All are topped with a “Go! Exercise With The Teletubbies” header card.

A BOY NAMED SEUSS: Between the hit movie “Dr. Seuss’ How The Grinch Stole Christmas” and the new Broadway production “Seussical The Musical,” Dr. Seuss is all the rage. To capitalize on the craze, Columbia Tristar Home Video is re-releasing an early Seuss work titled “Sounds Like Fun Starring Gerald McBoing Boing.”

The new ‘Thomas The Tank Engine’ title features storyteller Alec Baldwin and his predecessor, George Carlin

FAMILY AFFAIR: MGM Home Entertainment unleashes its Family Entertainment Collection Feb. 27 with more than a dozen titles at the reduced price of $14.95. Titles include “All Dogs Go To Heaven” and its sequel “All Dogs Go To Heaven 2,” “The Black Stallion” and its sequel “The Black Stallion Returns,” “Fluke,” “Napoleon,” “Joey,” “True Heart,” “Larger Than Life,” and “Warriors of Virtue.”

Many of the titles will also be released on DVD March 6. DVD pricing will also be $14.95. DVD titles include “All Dogs Go To Heaven” and “Fluke,” as well as “Napoleon,” “The Secret of Nimh 2,” “Getting Even With Dad,” “Yours, Mine and Ours,” and “Hans Christian Andersen.”


Named by TV Guide as one of the fifteen yearly release kids’ shows and featuring original music by alt-rock band Letters To Cleo, “Generation O!: Proud To Be Loud” features the songs “Boys May Be Boys” and “Devoted Tom−silts” and is priced at $12.98. Lead singer Kate Hanley provides the singing voice of lead character Molly O’, a Wisconsin kid who leads her own hit band Generation O’. The band also features a kanga−roo as a drummer.

The giving project was established in 1996 in memory of young leukemia victim Meg Clemens and is supported by various enter−tainment industry studios, Block−buster Entertainment, individuals, and volunteers at the Coalition’s Indiana chapter. Major contributors include The Baby Einstein Company, Big Horse Productions, Discovery Channel, MGM Home Entertainment, MVP Home Entertainment, 20th Century Fox Home Entertainment, Lyrick Studios, Weston Woods Studios, Minnesota Orchestra Visual Entertainment.
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WESTLIFE SNAGS U.K. RECORD OF THE YEAR (Continued from page 10)

we saw immense growth during the following week, and even though our base level is a lot higher than last year, the growth is still way ahead of what was expected," says Ford. "We're very happy with our performance, and that's why a lot of people are coming to us when they want sales, but still not for albums," he says.

Westlife is planning to release a new album in April, and is looking to expand its fan base with the help of a new partner. Ford says that the group is planning to release a new album in the spring, and is also looking to work on a new movie. "It's a great time for us," he says, "and we're looking forward to the future."
**Are Hot, New Formats Short-Term?**

**‘So What If They Are?’ Say The Programming’s Proponents**

BY JEFF SILBERMAN
and FRANK SAXE

LOS ANGELES—For the last 15 years, broadcasters who take a chance on new formats, particularly those involving a new cluster of gold titles, have immediately found themselves having to answer the question “What if it doesn’t last?” Now, the answer for many of today’s owners seems to be, “So what if it doesn’t?”

The durability question—a bone of any new format’s existence—of the rise of older FMs and classic rock stations in the mid-'80s—returning to the fore in the mid-’90s with the boom in ‘70s oldies and ‘80s classic hits formats. It became an issue again three years ago with the rise of “Jammmin Oldies” R&B outlets and yet again this year with the current avalanche of stations flipping to an ‘80s-based gold format.

By now, the outcome of the ‘70s boom is familiar, with most ‘70s outlets evolving into a more conventional classic rock approach or evolving the format altogether. Jammmin stations’ numbers have also by, and large, settled down from their initial peak, with several of those outlets also exiting the format recently. Many proponents of the ‘70s format format expect its outcome to be different, citing stronger music that they believe is exposed in fewer places than ‘70s classic hits. But even if that’s not the case, many broadcasters are now taking a “future is now” approach. And, surprisingly, many of radio’s agency clients are just fine with that.

The first person to publicly suggest that it might be all right if a new niche format didn’t last forever was KCXN, San Jose, Calif, and Gary Schoenwetter, whose “modern oldies” station was, in many ways, a forerunner of the ‘80s boom. He was seconded last September when Emmis VP of programming Rick Cummings said, “The days of companies like Emmis and Clear Channel (not considering formats unless they see a 20-year franchise are gone... If you can find a [format] that will last 18 months to two years, do it. That’s the way the radio world works these days.”

Shortly thereafter, consultant Tom Barnes of Atlanta-based Mediathink told an audience at a National Assn. of Broadcasters (NAB) fall radio convention panel on new formats, “It’s easier to do the two-year thing. You abandon [building] a brand and go after getting as many listeners as you can right now.”

And Steve Rivers, now with Webcaster Radio Central, but formerly senior VP and chief programming officer of AM/FM, says that’s part of the reason why radio is “right on the money. Especially with cluster situations, companies are looking to maximize the stations they own. Not all of them are going to be top five winners. So assuming that, you’re going to have formats that have a longevity of, say, two to three years, and you should just build that into your expectations going into it.”

Rivers’ remarks were part of a larger interview on the state of Jammmin Oldies that became part of a recent Billboard story. In that interview, Rivers also asserted that many of the stations that switched to Jammmin Oldies were in better shape than before their change, even if their success had levelled off.

Not every broadcaster says they’re thinking short-term. Infinity COO John Gehron, whose group has been one of the ‘80s format’s biggest boosters, says, “Why would you want to make an investment to spend a lot of money hiring people to do a start-up, then have all that go away in a few years? Our goal is to build lasting brands.”

Gehron also terms Infinity’s strategy for the ‘80s format “long range. We’ve had it for a year at [KYPT] Seattle, and it’s just as strong now as it was when we started it. [KYPT hit a 3.9 share last winter 2000. In the fall, full Arbitrend, it was at a 4.5.] As with any new format, there’s going to be a risk; you try something new, but we don’t go into it halfheartedly, for sure. We’ll find a way to make it last.”

But other broadcasters say the

(Continued on page 68)

**FCC To Alter Method Of Counting Signals**


NEW YORK—The Federal Communications Commission (FCC) has opened a rule-making to look at whether it should modify its existing definition of radio markets and the methods it uses in counting radio, nationwide. The commission said it has an interest in examining whether the current method of defining a radio market can be appropriately, reliably, and consistently determined. It must determine how many stations an owner can hold in a market.

The rule-making process comes as its current method of defining a radio market based on “mutually overlapping” signal contours has often been highly controversial in economic terms. For example, in one recent deal in Wichita, Kan., where the FCC method counted 62 stations in the market, allowing a single owner to have up to eight stations, while Arbitron counts only 24, which would limit an owner to just six.

All five commissioners voted for opening up the rule-making, saying it could clear up confusing rules. Commissioners Gloria Tristani and Susan Ness went on to say revised rules could help reverse the trend of further consolidation. “Real listeners in real communities have been commandeered by consolidation of the airwaves that should not have been permitted to take place,” says Tristani. “We must now go with dispersed and local broadcasting to other communities a similar fate.”

But little Ness, “The final rules we issue may be the gilded padlock on the proverbial barn door, with the horse of consolidation galloping over the horizon.”

Radio group owners are cautiously optimistic about the changes won’t force them to split up their existing clusters. “I don’t see any way that they could possibly make it retroactive, because people have made acquisitions and created business plans based on the existing rules,” says Clear Channel CFO Randall May. “I believe that, with 182 markets, the revised standard would help the company in some markets and hurt it in others. Frankly, if they don’t change it, that’s fine—we’re certainly exploiting it to the extent that we can. If they do change it, it will probably have benefits to us on the flip side, but it’s not a big issue—but it needs to be cleared up.”
**Billboard December 23, 2000**

### Adult Contemporary

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
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<tbody>
<tr>
<td>1</td>
<td>Back here</td>
<td>Hollywood Stomach Pains</td>
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<tr>
<td>2</td>
<td>Blueman</td>
<td>Fear of Falling</td>
</tr>
<tr>
<td>3</td>
<td>I Promise You</td>
<td>studio album cut</td>
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<tr>
<td>4</td>
<td>Shape of My Heart</td>
<td>backstreet Boys</td>
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<tr>
<td>5</td>
<td>The Way You Love Me</td>
<td>Faith Hill</td>
</tr>
<tr>
<td>6</td>
<td>Taking You Home</td>
<td>album cut</td>
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<tr>
<td>7</td>
<td>I Need You</td>
<td>Marcy Anthony</td>
</tr>
<tr>
<td>8</td>
<td>My Baby You</td>
<td>album cut</td>
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<tr>
<td>9</td>
<td>I Know I Loved You</td>
<td>Savage Garden</td>
</tr>
<tr>
<td>10</td>
<td>Breath</td>
<td>Faith Hill</td>
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<tr>
<td>11</td>
<td>Typewriter</td>
<td>Marva Stewart</td>
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<tr>
<td>12</td>
<td>Amazing</td>
<td>Pharoah Sanders</td>
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<tr>
<td>13</td>
<td>That’s the Way It Is</td>
<td>Neil Young</td>
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<td>14</td>
<td>Angel on My Shoulder</td>
<td>Natalie Cole</td>
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<td>15</td>
<td>Can’t Fight the Moonlight</td>
<td>LeAnn Rimes</td>
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<tr>
<td>16</td>
<td>You’ll Be in My Heart</td>
<td>Chris Cagle</td>
</tr>
<tr>
<td>17</td>
<td>Show Me the Meaning of Being Lonely</td>
<td>Backstreet Boys</td>
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### Adult Top 40

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<thead>
<tr>
<th>No.</th>
<th>Title</th>
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<tr>
<td>1</td>
<td>If You’re Gone</td>
<td>Matchbox Twenty</td>
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<td>2</td>
<td>With Arms Wide Open</td>
<td>Creed</td>
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<tr>
<td>3</td>
<td>Pinch Me</td>
<td>Barenaked Ladies</td>
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<tr>
<td>4</td>
<td>Crazy for This Girl</td>
<td>Columbia album cut</td>
</tr>
<tr>
<td>5</td>
<td>You’re a God</td>
<td>Vertical Horizon</td>
</tr>
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<td>6</td>
<td>Kryptonite</td>
<td>SpongeBob SquarePants</td>
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<td>7</td>
<td>Breathless</td>
<td>The Corrs</td>
</tr>
<tr>
<td>8</td>
<td>Beautiful Day</td>
<td>U2</td>
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<tr>
<td>9</td>
<td>Again</td>
<td>Lenny Kravitz</td>
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<tr>
<td>10</td>
<td>The Way You Love Me</td>
<td>Matchbox Twenty</td>
</tr>
<tr>
<td>11</td>
<td>Bent</td>
<td>Matchbox Twenty</td>
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<tr>
<td>12</td>
<td>Wonderful</td>
<td>Everclear</td>
</tr>
<tr>
<td>13</td>
<td>Baby Love</td>
<td>dawn</td>
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<tr>
<td>14</td>
<td>Everywhere I Go</td>
<td>Shawn Mullins</td>
</tr>
<tr>
<td>15</td>
<td>Thank You</td>
<td>Dido</td>
</tr>
<tr>
<td>16</td>
<td>Everything You Want</td>
<td>A-ha</td>
</tr>
<tr>
<td>17</td>
<td>Desert Rose</td>
<td>Sting featuring Cheb Mami</td>
</tr>
</tbody>
</table>

### Radio Programming

Dido The Diva. Adult top 40 WBXM (Mix 96.5) Boston held its Mixmas Divas Show Dec. 7 at the Orpheum Theatre in Boston. Here, morning show host Lynn Hoffman, left, hangs out backstage with Atlantic recording artist Dido. Dido’s new solo single, “Thank You,” has climbed to No. 18 on the current Adult Top 40 Airplay chart. Interscope’s Eminem has sampled her song for his latest single, “Stan,” which is currently No. 51 on the Hot R&B/Hip-Hop Airplay chart.

WBLs Launches Web Site In Style. Hip-hop and R&B heavyweights helped Inner City Broadcasting’s WBLs New York celebrate the launch of its new Web site, WBLsi.com. The site is designed by FMTV, which modeled WBLs’s site after KISFM.com, the site it created for top 40 KIIS Los Angeles. Also attending the kick-off were Dre and Gza of Wu-Tang Clan, and Motown recording artist J. -B. -J. -Protes. Pictured, from left, are Inner City president Charles Warfield, FMTV co-owner Shigeru Masuda, Inner City chairwoman/CEO Percy Sutton, and FMTV co-owner/CEO Laurence Norjean.

Two People, One Bank Vault, Five Minutes, $2 Million. WPLJ New York gave listener Jerry Edgar of Washingtonville, N.Y., an opportunity that most of us dream of. Edgar walked away with $43,967 in cash in the “WPLJ Two Million Dollar Bank Run.” Edgar shared his winnings with his friend Lou Campione after they collected as much green as they could from the Astoria Federal Savings Bank vault in Lynbrook, N.Y., in five minutes. The vault contained $2 million. Pictured in the top row, from left, are WPLJ morning jocks Scott Shannon and Todd Pettengill. In the bottom row, from left, are Edgar and Campione.

The Winner Is ... The 2000 induction ceremony for the Radio Hall of Fame took place Nov. 18 in Chicago. Shown in the bottom row, from left, are John R. Gambling, who accepted the award on behalf of his father, John A. Gambling (both of whom were morning hosts at WOR New York); Marilyn Cantor-Baker, who accepted for her late father, Eddie Cantor; and ABC Radio's Dick Bentley. In the top row, from left, are audio engineer Dr. Amar Bose, Lone Ranger announcer-Red Foy, and sportscaster Milo Hamilton of the Houston Astros.

Dinner's On Jeff! Caution: Wining, dining, and dining at New York's Palm Restaurant during a recent Internet conference, from left, are VH1's com's Fred Graver, Columbia Records' Mark Ghaneum, and Jeff McClusky & Associates' Rick Stone and James Schureck.
"It's not done until we've turned it in."

Evie 6 perfectionist work ethic has resulted in a number of catchy tunes on its second album, "Horroroscope" (RCA), including "On The Roof Again." Siebels says that the single had a completely different melody and lyrics when we first heard it. "It was in the studio. If you heard the demo and then heard the finished product, you'd be like, 'What? That's not what we were going for.'"

"I think most of the song is speculation," says Siebels. "It's based around someone who got married too young and rushed into things. It's speculation that they're going to end up in a bad place. The idea started from a situation about a friend of ours, and then it turned into a 'what if' song. It's kind of got some humor in it in a weird kind of way."

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**Mainstream Rock Tracks**

<table>
<thead>
<tr>
<th>No.</th>
<th>TRACK TITLE (ARTIST)</th>
<th>WEEKS AT NO. 1</th>
<th>LABEL</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>LOSER (BAND)</td>
<td>3</td>
<td>3 DOORS DOWN/REPRISE</td>
</tr>
<tr>
<td>2</td>
<td>HEMORRHAGE (IN MY HANDS) (SOMETHING LIKE)</td>
<td>3</td>
<td>FUEL/MERCURY</td>
</tr>
<tr>
<td>3</td>
<td>AWAKE (GODSMACK)</td>
<td>2</td>
<td>GODSMACK</td>
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</tbody>
</table>
“future is now” strategy is indeed the common viewpoint. Entercom VP of programming Pat Paxton, who recently oversaw the launch of new ‘80s-oriented stations in Wichita, Kan.; Madison, Wis.; Greenville, S.C.; and Rochester, N.Y., says that an approach “is not necessarily a bad thing or a good thing. It’s just a part of radio reality right now. Publicly traded companies are expected to show a good return for investors. If we find something that would be more profitable than what we’re currently doing, even for just a few months or years, it should be given a serious look.”

“It’s totally prevalent in our business now,” consultant Gary Zapolon says. “No doubt about it. Most companies understand that’s the way radio product works these days. There’s only so many long-form formats to go around, and those formats go through their own positive and low cycles as well. As [then WXRX Philadelphia] GM Jeff Spence told us, ‘Sharp broadcasters, occasionally they just stay ahead of the curve, just have to get as much out of a new format for some radio stations, then move on to the next big thing.’ You can go from Jammin’ Oldies to ‘80s to whatever and wind up having almost as much success, if not more success, as the ‘heritage’ station.”

“There’s been a promise that consolidation will do some new things to the audience and their changing tastes,” says the Media Edge’s Kim Vassey. “That’s why there’s a lot of shifting, nudging, and tweaking of all the formats.”

“Stations have been very vanilla, and they all sound the same, so for a station in the market to go ‘80s and give [themselves] an identity, that’s important.”

“New formats need to keep on top of tweaking the audience and keeping them closely in tune and create that synergy now before all this competition comes along.”

“Stations have been very vanilla, and they all sound the same, so for a station in the market to go ‘80s and give [themselves] an identity, that’s important,” she continues. “The pressure is on in the markets to make sure you don’t get caught in Internet and satellite radio any opportunities.”

“By changing format to ‘80s oldies, they’re saying, ‘I want to deliver a different audience,’” says Howard Nae, executive director of local broadcast for TN Media. He says that by going after a younger demo than what R&B oldies were providing, radio exploits TV’s weakness.

“If a station has a plan in mind that’s ‘80s oldies and it can bring its age group downtown, it can create a viable alternative to television, because where TV is weak is under 35. So, if they’re able to give me those people in a greater number than they have in the past, I’m going to consider buying radio.”

But even Stone says that constant change can erode listener loyalty to the medium. “There are enough radio stations out there, and a lot of them are a lot alike, so I don’t know if we have the same loyalty to stations that we once had,” she says. “So if something changes, we’re not as devastated, and there’s a lot of other places to get it.”


**Top 40 Tracks**

(Continued from page 65)

<table>
<thead>
<tr>
<th>No.</th>
<th>Chart</th>
<th>Track Title</th>
<th>Artist</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>3</td>
<td>INDEPENDENT WOMEN PART I</td>
<td>DESTIN’S CHILD</td>
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<tr>
<td>2</td>
<td>3</td>
<td>IT WASN’T ME</td>
<td>MCA</td>
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<tr>
<td>3</td>
<td>3</td>
<td>WITH ARMS WIDE OPEN</td>
<td>KISS NEW</td>
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<td>3</td>
<td>CASE OF THE EX</td>
<td>MCA</td>
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<td>5</td>
<td>3</td>
<td>IF YOU’RE GONNA MAKE MATCHBOX</td>
<td>TWENTY</td>
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<td>6</td>
<td>3</td>
<td>KRYPTONITE</td>
<td>REEL</td>
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<td>7</td>
<td>3</td>
<td>SHUFFLE</td>
<td>LITTLE GIRLS</td>
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<td>8</td>
<td>3</td>
<td>GOTTAL TELL YOU</td>
<td>S&amp;A</td>
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<td>9</td>
<td>3</td>
<td>I PROMISE YOU</td>
<td>JAY-Z</td>
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<td>10</td>
<td>3</td>
<td>HE LOVES U NOT</td>
<td>BØRNE</td>
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<td>11</td>
<td>3</td>
<td>DANCE WITH ME</td>
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<td>3</td>
<td>AGAIN</td>
<td>VIRG</td>
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<td>13</td>
<td>3</td>
<td>LOVE DON’T COST A THING</td>
<td>EPIC</td>
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<td>14</td>
<td>3</td>
<td>CRAZY FOR THIS GIRL</td>
<td>EVAN AND JASON</td>
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<td>15</td>
<td>3</td>
<td>SHAPE OF MY HEART</td>
<td>BACKSTREET BOYS</td>
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<td>16</td>
<td>3</td>
<td>PINCH ME</td>
<td>N STEAD</td>
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<td>17</td>
<td>3</td>
<td>THE WAY YOU LOVE ME</td>
<td>PEBBLES</td>
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<td>18</td>
<td>3</td>
<td>DON’T TELL ME</td>
<td>MADONNA</td>
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<td>DON’T THINK I’M NOT</td>
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<td>MUSIC</td>
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<td>21</td>
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<td>SHE BANGS</td>
<td>RICKY MARTIN</td>
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<td>22</td>
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<td>YOU’RE A GOD</td>
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<td>OUTKAST</td>
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<td>25</td>
<td>3</td>
<td>BETWEEN ME AND YOU</td>
<td>JONES</td>
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<td>26</td>
<td>3</td>
<td>MY EVERYTHING</td>
<td>UNIVERSAL</td>
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<td>3</td>
<td>STRONGER</td>
<td>BRITNEY SPEARS</td>
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<td>28</td>
<td>3</td>
<td>(HOT S**T) COUNTRY GRAMMAR</td>
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<td>I JUST WANNA LOVE U</td>
<td>JAY-Z</td>
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<td>39</td>
<td>3</td>
<td>BABYLON</td>
<td>DAVE GRAY</td>
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Compiled from a national sample of displays of Mainstream Top 40, Rhythmic Top 40 and Adult Top 40 stations supplied by Broadcast Data Systems’ Radio Trade. 240 Top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs are ranked by Audience Impressions. Tracks showing an increase in Audience over the previous week. A record which has been on the chart for more than 20 weeks will generally not receive an increase in Audience because it represents a continued increase in Audience over the previous week. 20 Top 40 stations are removed from the chart after 26 weeks. © 2000, Billboard|SPR Communications.
NEW MUSIC VIDEO NETWORK: Here's something different: a U.S. music-video network not owned by Viacom.

Studio M is a new, independently owned, national music-video network that launched Dec. 11 on UHF TV stations and some cable systems in various U.S. markets, via affiliations with the America One Network and the American Independent Network. Studio M is on the air daily for four hours, with a programming mix of pop, rock, R&B, hip-hop, and country. Studio M airs late nights in most markets.

Founded by producer-Michael Lloyd (“Dirty Dancing” soundtrack), The Sherman Oaks, Calif.-based Studio M will target “a broad audience, somewhat the audience that the WB network is targeting, but we’re not trying to be all things to all people,” says Lloyd, Studio M’s president. “There are a lot of great artists who don’t get enough exposure, and we want to ensure that the other music-video networks. We hope to expose those songs and give them an honest shot at getting a breakthrough.”

According to Studio M, the network can reach about 35-40 million U.S. households. The network is available in about 180 U.S. cities, mainly on suburban TV stations.

Key affiliates include WFNJ-TV and MediaOne and AT&T Cable in Atlanta; WBNJ-TV/Fitsburgh; WBNJ-TV/Minneapolis; KC2G-TV/Las Vegas; WHWT-TV/Hartford; and WSBS Saratoga, Fla.; KJLA-TV and KSTV-TV in Ventura, Calif.; WSPV-TV/Plano, Ill.; WVWH-TV/ Southhampton, N.Y.; WCMN-TV/St. Cloud, Minn.; WJBF-TV in Lebanon, Tenn.; KMCF Fresno, Calif.; and KOPV-TV Tulsa, Okla. Studio M has partnered with Newark, N.J.-based pop show “Power Play” to tape more than 25,000 videos in the “Power Play” library. “Power Play” will also do cross-promotions with Studio M.

“Studio M is not just playing videos,” says Studio M CEO Max Keller. “We also have original programming. Those programs include ‘Power Play’ (this show in which artists will be interviewed on a bed) and a request show called ‘Live Wire.’”

Other key Studio M staffers are COO Jack Freeman, VP of business development Jeffrey Weber, chief of operations Greg Furgason, and VP of marketing Michelle Miller. Furgason and Miller are also “Power Play” staffers.

Lloyd says that he and Weber will be responsible primarily for booking artists and selecting the videos on Studio M. All mailings for Studio M can be sent to 14252 Ventura Blvd., Sherman Oaks, Calif. 91423.

NUE GOING OUT OF BUSINESS? Quincy Jones’ New Urban Entertainment (NUE) TV network (NUE) will be going out of business after a year on the air, according to sources. Based in Washington, D.C., NUE was launched as a rival to BET, with Jones as a key investor (The Eye, Billboard, Aug. 12). NUE has down sized its music-video department and will be on hiatus until next year, say insiders.

Sources say that NUE’s restructuring and possible closure are due to a large part to Viacom’s purchase of BET (Billboard, Nov. 18). NUE had no comment.

LOCAL SHOW SPOTLIGHT: This issue’s spotlight is on the New Orleans-based modern rock show “Modern Buzz.” The program, which this year’s Billboard Music Video Award for best local/regional modern rock show. TV affiliates: KTTE Baton Rouge, La.; WYUE New Orleans.

Time slot: On KTTE, 11 p.m. Thursdays and Sundays and 7 p.m. Fridays. On WJBB, 11:30 p.m. late Saturdays/early Sundays.

Key staffers: Ed Biggs, co-executive producer; Eddie Biggs (Ed’s son), co-executive producer; host; Shannon Walker, host; Web site: modernbuzz.com.

E-mail address: eddie@email.com

Following are five videos from the episode that aired the week ending Dec. 16:

We want to thank the

winners, performers, presenters, hosts,

behind the scene participants,

and the 11,400,000 U.S. viewers*

for making this year’s awards show

the hottest night in music!

Billboard Music Group

FOX kicks off 2001 with BILLBOARD'S ROCK 'N' ROLL NEW YEAR'S EVE special
at 11pm on New Year's Eve live from Times Square,
featuring performances by Faith Hill, Ricky Martin and many others!

*Nielsen Media Research
The digital age is upon us, with cell phones, wireless Internet, and high-definition television all taking up space on the spectrum—in essence, the electromagnetic spectrum on the airwaves, which are seemingly endless but are in fact limited as real estate.

The series of invisible airwaves that carry the signals for TV, radio, and cell phones, and other devices from their source to receivers is called spectrum (see story, this page). Unlike the air we breathe, however, there is, there is a finite amount of space.

As the number of opportunities grows for consumers on the technical side, there are fewer chances for small companies to be active players in the telecommunications marketplace. A set of new studies conducted by independent researchers for the Federal Communications Commission (FCC) shows that’s next to impossible for the proverbial little guy in the business (see story, page 73).

“Today, small firms face barriers erected by deregulation and consolidation,” the report’s study, which found that race and gender are a factor in this business (see story, page 73). “Minorities and women confront those same barriers, and yet those obstacles stand high atop a persistent legacy of discrimination in the capital markets, industry, advertising—and prior FCC policies, which widen the effects of discrimination.”

Like spectrum, the amount of money available to entrepreneurs is quite limited, activists say.

The DTV Connection

The linchpin for what may be an impending spectrum quest is the conversion to digital television. Analog TV is a spectrum hog that takes up more airwaves than any other electronic medium. Development of digital TV has drawn a variety of new spectrum assignments all of which use different types of frequencies.

While broadcasters vacate their analog homeland, no one can make use of that space.

“Not only do any of that spectrum until the [digital TV (DTV)] transition is complete,” notes one communications attorney, “and that is where trouble begins.” By 2006, all terrestrial digital TV must be available to a digital system.

To date, fewer than 400,000 sets have been sold in the U.S., which is not surprising considering the $3,000 price tag. The fact is, there is a fundamental need to develop a DTV signal. At that rate, broadcasters will have until 2025 to clear off their analog spectrum by converting in high-definition only.

Moreover, 70% of Americans get their TV service via cable, and cable operators are using the spectrum for their own digital signals. Also, few hours of network programming are broadcast in high-definition, despite a handful of high-profile exceptions. In January, the Cabletelevision Advertising Bureau and the National Cable Television Cooperative (NCTA) announced the launch of a national cable services that will air high-definition versions of current and recent programming. In January, the Cabletelevision Advertising Bureau and the National Cable Television Cooperative (NCTA) announced the launch of a national cable services that will air high-definition versions of current and recent programming.

But there is also more available space.

The part of the electromagnetic spectrum we are most familiar with is radio waves, which range from the shortest to the longest and are the frequencies that broadcasters use to get our attention.

Radio waves, in turn, are divided into five regions: ultra high frequency (UHF), microwave (microwave), television (TV), and short wave. The different regions are used for different purposes, and the Federal Communications Commission (FCC) has allocated specific bands of frequencies for specific uses.

The UHF region includes frequencies between 700 and 900 megahertz (MHz) and is used for broadcasting television and radio signals. The TV region includes frequencies between 540 and 2580 MHz and is used for broadcasting television signals.

The VHF region includes frequencies between 54 and 216 MHz and is used for broadcasting radio signals.

The microwave region includes frequencies between 2 and 300 MHz and is used for broadcasting radio signals.

The short wave region includes frequencies between 5 and 30 MHz and is used for broadcasting radio signals.

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SHOULD BROADCASTING GET A FREE RIDE?  (Continued from page 1)

um of Television and Radio in New York, Kennard said the broadcast networks “were the beneficiaries of the biggest government giveaway since Peter Stuyvesant bought Manhattan from the Indians for 824.”

To broadcasters, the government was simply keeping its 70-year commitment to free, over-the-air broadcasting, as well as upholding the 1943 Communications Act, which gave broadcasters spectrum space in exchange for serving their local marketplaces. To critics—including the New York Times, which ran a Nov. 12 editorial stating “the giveaway of the digital spectrum to broadcasters cries out for an expanded public service requirement”—it’s a land grab that has left the consumer at the sidelines and the federal treasury empty. And with spectrum allocations costing hundreds of millions of dollars, the opportunities for small-business owners to become players in the communications field are all but extinct for firms headed by minorities and women or for start-ups.

“One of the things we can do to respond to this is to instead manage the spectrum more efficiently, so that it becomes less scarce of a resource,” Kennard tells Billboard. “If it becomes scarce of a resource, then it will cost less later, and it will be within the grasp of smaller companies.” To address this, the FCC has taken a number of steps, such as handing out more license bands and technologies, which drive the spectrum more efficiently.

“The important thing is that the FCC has created special incentives for small companies to bid in our auctions,” continues Kennard. “We have significant bidding credits for small businesses, and we have set aside some frequencies altogether for small businesses. These are all steps that go from a Dec. 12 auction of spectrum space that sell at certain smaller-market cell phone frequencies for smaller, entrepreneurial companies.

SERVING THE PUBLIC

Recognizing that small businesses are every bit being shut out, a host of public interest advocacy groups is teaming together to persuade the FCC and Congress to place more stringent public-interest requirements on the digital broadcasters in exchange for their “free” spectrum space.

The Civil Rights Forum and the Minority Media Telecommunications Council (MMTC) are among these advocates. MMTC executive director David Hong finds the public-interest requirements should have been included from the moment that the FCC established the spectrum reallocation. “With the giveaway, it’s even more fundamental that they should have public-interest requirements in place. And that’s what the reimbursement system that doesn’t just get [spectrum] and use it like a toaster. The question is, What should those responsibilities be?”

Civil Rights Forum executive director Mark Lloyd says, “There ought to be a set of core obligations that every broadcaster—regardless of the local public. The public interest shouldn’t be decided by the broadcasters. It’s like giving you a driving license and letting you decide where to stop. Why are we forcing telephone companies to pay to use the spectrum, but we’re allowing broadcasters to get it for free? Lloyd, himself a former broadcaster, feels stations should be required to meet with community leaders to ask which issues are important in their area.

Tony Wilhelm of the Benton Foundation agrees. If “they’re not going to be more in tune to what the public needs, then we ought to be charging them for it, perhaps by getting license fees or having the spectrum returned and being auctioned.”

They have found a friend in the FCC chairman. “My concern has been defining the public-interest requirements of broadcasters so that the American public knows what they’re getting in return for that spectrum,” says Kennard. “Broadcasters have public-interest obligations that run with their licenses; they are public trust holders—so unique that Congress gave each commercial TV broadcaster six megahertz of spectrum for free, when everybody else is paying billions of dollars to the U.S. treasury to get it.”

The FCC also hopes to speed the transition to digital to free more space on the crowded spectrum (see story, page 72).

There are a number of broadcasters that serve their communities with news and public affairs, but, Kennard says, there are large swaths of the country right now that do not. “If we’re going to call broadcasters trustees and treat them specially with things like free spectrum, then there should be an easily understood obligation on that broadcast that broadcasters can articulate to the public.”

A number of public-interest groups and a commission set up by the FCC to examine this have found that broadcasters have a responsibility to a few minimum amount of children’s programming, as well as a requirement that station owners must fill out forms delineating their public-service efforts.

One public advocate says the FCC simply chose to move forward on the public-interest requirements of the National Assn. of Broadcasters (NAB) says the FCC proposal would make it even more unnecessary, redundant public-interest requirements. “For better or worse, the FCC is setting aside billions of dollars of spectrum space, so you can fill out a few forms. That’s being really selfish,” she says.

Others feel broadcasters “already have a tremendous resource to make this transition,” he says, and “the digital technology gives them an opportunity to do things they have never been able to do before. If broadcasters would prefer not to have any public-interest obligations, then there should be another form of compensating the American public in terms of a spectrum fee, a squatters fee, or something that gives the American public the value of that spectrum, because, after all, they own the airwaves.”

DIFFERING VIEWS

The NAB sees it differently. “We have asked broadcasters in public service obligations or requirements, nor have we asked for more,” says NAB spokesman Dennis Wharton. He points out that other companies obligations, then there should be another form of compensating the American public in terms of a spectrum fee, a squatters fee, or something that gives the American public the value of that spectrum, because, after all, they own the airwaves.”

The NAB sees it differently. “We have asked advertisers, that clever companies are paying for that spectrum space, considerable, perhaps as long as 20 years.

Wilhelm believes that broadcasters should be charged regardless and that any money that raised in auctions should not go into the general U.S. Treasury but “into an earmarked fund that would address closing the digital divide between the have and have-nots, as well as providing content trading and services that communities need.”

Honig remains optimistic that more minorities will fill the success in the auction signal slates—although they can secure capital from investors. “I hope there are a lot of minority bid- ders, that there’s going to be something there’s a wealth disparity of 11-to-1, dating back to slavery, and it’s hard to catch up to 400 years of history.”

HEARINGS ON AUCTIONS

The shift to auctions from compar- isons with divided markets perfectly the congressional requirement that spec- trum space go to the highest bidder, the FCC held comparative hearings, which more or less required compet- ition to bid and ask why they should be given the license.

The battles often became quite ugly and personal, with both sides’ profes- sional and private lives becoming tools for evidence. Yet they also allowed a number of minority owners, women, and smaller companies to have an equal-opportunity argument.

The comparative hearing process was imperfect, but it was much better than auctioning spectrum space and per- petuates those ownership patterns that have largely excluded women and minorities. This was a give-and-take arrangement that there’s no guarantee that broadcasters will rescind any of this investment,” says Wharton. “Is Bur- ner King going to pay broadcasters more to transmit their advertise- ments in digital?”

OPEN UP TO ANYTHING

“It’s very important that broadcast- ers have to pay for this conversation,” responds Lloyd sarcastically. “Let’s open it up and see if anybody else is interested in paying to take advantage of this spectrum, and have access to the spectrum. The argument automatically goes away. Lloyd says broadcasters will likely control their allocations of digital spectrum space, but not necessarily, perhaps as long as 20 years.

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In October, President Clinton ordered a top-to-bottom federal review of how each government agency uses the spectrum, in hopes of finding spectrum that has been fully allocated or that has simply been left fallow in the wake of the Cold War or present-day satellite communication. It is a study that will be presided over and that has become involved in how spectrum is divided; this review is due to the FCC by July.

For the record, the administration, the issue was more than simply straightening up spectrum assignments. "Over the last five years, the information technology revolution has accounted for nearly one-third of U.S. economic growth and has generated jobs that pay 50% more than the private sector average," explained President Clinton at a White House ceremony.

The administration is also concerned that other countries are leaving the U.S. behind. "Time is of the essence if the United States does not move quickly to allocate this spectrum, there is a danger that the U.S. could lose market share in the communications industry of the 21st century," the president said.

The Commerce Department's National Telecommunications and Information Administration (NTIA) administrator, Greg Rhoad, says that if the U.S. does not move more aggressively, it "stands to lose significant leadership in Internet access and wireless services."

According to a report by the International Telecommunications Union (ITU), 3G devices will be small enough to slip into a purse and will "function as a phone, a computer, a television, a pager, a videophone, and a newspaper, diary, and even a credit card. [It will] support not only voice communications but also real-time video and full-motion video." The report points out the "huge potential for wireless applications of the 3G devices" and the "flexible, multi-channel, handheld mobile device that can be pulled out and be flexible. In short, the new handheld device will be the simple, indispensible "life tool," carried everywhere by everyone, just like a wallet or purse is today."

While that pervasive but much-debated vision may be an overstatement, what is certain is that 3G will certainly affect the way we use spectrum.

FBI Investigate

As engineers work in electronic test laboratories where devices that will one day flood the market, an important step must first be taken, particularly in the U.S. military and every consumer and business sector of their population, and a large chunk goes to the government—particularly the Defense Department. Before any new technology is made available, room must be found for it on the crowded spectrum. "National security concerns must be protected," says Defense Department Deputy Assistant Secretary Linton Wells.

Early indications are the U.S. military will be able to give up some frequencies used for tracking and controlling satellites, military radio, and air combat training systems. "Segmentation and sharing are possibilities," says Rhode, referring to the NTIA study. "The ITU and the federal agencies need to begin exploring these possibilities, as well as possible reallocation options."

In theory, some or all of the spectrum currently being used for wireless phones could be converted to provide 3G services, but that would not be enough. The first will mean higher cell phone service costs and investment in new equipment, as well as making it easier for new competitors to enter the marketplace. With such uncertainty, investors may not be willing to spend the huge sums of money Congress expects them to for the spectrum.

BALANCING ACT

Under the 1997 Balanced Budget Act approved by Congress, the FCC was given the power to auction off the spectrum allocated to the private sector—with the exception of broadcast TV and radio, which was guaranteed to the public. The 3G spectrum, however, will be auctioned off in 1999.

In doing so, Congress looked to fill its accounts with the billions of dollars that companies would pay for use of the spectrum.

America is not alone. In Germany, $6 billion was raised, while the U.S. took in $35 billion from bidders. The Netherlands raised about $2.5 billion, or $150 per every Dutch resident. There is no doubt that other countries have learned that the FCC's rules mean business.

For the moment, he says his clients are not too worried about the impact of the shuffle. "The FCC's policy in the past is that an entity that relocated a number of miles, and alternative spectrum is identified, and the cost associated to their relocation is reimbursed, so they'd likely pursue a similar model," he says. The FCC juggled users when cell phones were first introduced and a handful of ancillary broadcast services were relocated.

Shaw Pittman partner David Oxendine has a number of clients that have taken part in FCC auctions, and several more intend to bid for a future auction. He feels the auction is the best way to award spectrum. "The biggest advantage is that people are serious about building these things. In an auction, it requires you to put up your money right away, so you have to be pretty serious about wanting to build," he says.

PROGRAMMING IMPACT

In spring 2000, the FCC will auction six regional blocks of spectrum space, which will give the winners 20 megahertz of the spectrum, or the equivalent of three regular TV stations. Those stations can be huge service areas, so a single station could cover Boston, New York, and Philadelphia and everything in between.

"That's prime beachfront property," says a communications attorney who will be bidding on the licenses for one of his clients. Another station could also be used for high-speed wireless Internet connections. "Think of the value that one [analogue] TV station in a market can sell for. Imagine what these will go for," he adds.

Many broadcasters will begin offering Internet services, moving from that dead-end programming. Nearly 20 companies have banded together to form iBlaster Networks, a company that will shortly begin testing delivery of music and entertainment to computers as well.

FCC Chairman Jeff Smilay, whose company is among the investors, says what succeeds in the digital marketplace or on the Internet will depend upon the American public values. "There's a lot of things that we could do if people will pay for it. The problem is that most people feel overwhelmed or that they don't want to pay for a lot of programming."

A high-definition TV signal will only use two-thirds of a station's allotted spectrum space, leaving one-third for iBlaster to beam music, movies, and other forms of entertainment directly into consumers' homes. The typical signal would leave enough spectrum to deliver more than $200 a day.

LIN Television president/CEO Gary Chapman says his company will spend an estimated $30 million to convert its 16 stations to digital. "We will, believe, transform the television viewing experience, in terms of special audio, interactivity, and a myriad of new offerings including free, universal, and broadband services.

For example, Media and Telecommunications Council Executive Director David Honig, who feels broadcasters were given a huge billion-dollar gift of spectrum (see story, page 1), also says programming will benefit. "It's going to be good for the public because they could get six more channels, for instance," he says.

More likely, says Wilhelm, broadcasters will look to lease their capacity to cellular operators for use to run infomercials and the like. "This is quite disheartening, because again the broadcasters get their spectrum for free, and the主营s won't be selling it off or leasing it so it is sort of skirting their applications of serving the public."
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<th>Title</th>
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<td>PROMISES</td>
<td>MFSB</td>
<td>Westbound Records</td>
</tr>
<tr>
<td>52</td>
<td>THIS EVERYDAY LOVE</td>
<td>MFSB</td>
<td>Westbound Records</td>
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<tr>
<td>53</td>
<td>WILD HORSES</td>
<td>MFSB</td>
<td>Westbound Records</td>
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<tr>
<td>54</td>
<td>LIAR</td>
<td>MFSB</td>
<td>Westbound Records</td>
</tr>
<tr>
<td>55</td>
<td>ORIGINALS</td>
<td>MFSB</td>
<td>Westbound Records</td>
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<td>56</td>
<td>LITTLE GIGO</td>
<td>MFSB</td>
<td>Westbound Records</td>
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<tr>
<td>57</td>
<td>THAT'S YOUR BABY</td>
<td>MFSB</td>
<td>Westbound Records</td>
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<tr>
<td>58</td>
<td>MORE</td>
<td>MFSB</td>
<td>Westbound Records</td>
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<tr>
<td>36</td>
<td>HOW COME YOU'RE NOT HERE ANY MORE</td>
<td>MFSB</td>
<td>Westbound Records</td>
</tr>
<tr>
<td>37</td>
<td>I'M A MESSB</td>
<td>SUGAR HILL</td>
<td>Westbound Records</td>
</tr>
<tr>
<td>38</td>
<td>THE WAY YOU MAKE ME CRY THIS TIME</td>
<td>SUGAR HILL</td>
<td>Westbound Records</td>
</tr>
<tr>
<td>39</td>
<td>WIFI</td>
<td>SUGAR HILL</td>
<td>Westbound Records</td>
</tr>
<tr>
<td>40</td>
<td>YOU'RE A WASTE BUT YOU CAN'T REPAY</td>
<td>SUGAR HILL</td>
<td>Westbound Records</td>
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<tr>
<td>41</td>
<td>WE DANCES</td>
<td>SUGAR HILL</td>
<td>Westbound Records</td>
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<td>42</td>
<td>BORN TO FLY</td>
<td>SUGAR HILL</td>
<td>Westbound Records</td>
</tr>
<tr>
<td>43</td>
<td>BENT</td>
<td>SUGAR HILL</td>
<td>Westbound Records</td>
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<tr>
<td>44</td>
<td>DON'T TELL ME</td>
<td>SUGAR HILL</td>
<td>Westbound Records</td>
</tr>
<tr>
<td>45</td>
<td>LITTLE MAGGIE</td>
<td>SUGAR HILL</td>
<td>Westbound Records</td>
</tr>
<tr>
<td>46</td>
<td>TAKE</td>
<td>SUGAR HILL</td>
<td>Westbound Records</td>
</tr>
<tr>
<td>47</td>
<td>DON'T LET GO</td>
<td>SUGAR HILL</td>
<td>Westbound Records</td>
</tr>
<tr>
<td>48</td>
<td>BABY'S GONE fingerprints with a guitar</td>
<td>SUGAR HILL</td>
<td>Westbound Records</td>
</tr>
</tbody>
</table>

**HOT 100 Recurrent Airplay**

- **HOT 100 A-Z**
- **HOT 100 Singles Sales**
Joel Whitburn's all-new "Top Pop Singles" and "Pop Annual" serve up Pop just the way you like it — artist-by-artist or year-by-year. With complete chart stats, artist facts, and everything there is to know about every charted Pop single. Each book just $79.95 hardcover and $69.95 softcover. Get the full facts at 800-827-9810 (in U.S.), 262-251-5408 (outs de the U.S.) or at www.recordresearch.com.
<table>
<thead>
<tr>
<th>#</th>
<th>WEEK</th>
<th>ARTIST</th>
<th>TITLE</th>
<th>WEEKS</th>
<th>PEAK</th>
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<tr>
<td>1</td>
<td>2</td>
<td>THE BACKSTREET BOYS</td>
<td>&quot;Baby One More Time&quot;</td>
<td>2 weeks</td>
<td>No. 1</td>
</tr>
<tr>
<td>2</td>
<td>1</td>
<td>K. C. &amp; THE PANTHERS</td>
<td>&quot;(I'm Not Your) Stupid Girl&quot;</td>
<td>2 weeks</td>
<td>No. 1</td>
</tr>
<tr>
<td>3</td>
<td>2</td>
<td>THE CURE</td>
<td>&quot;Friday I'm in Love&quot;</td>
<td>1 week</td>
<td>No. 1</td>
</tr>
<tr>
<td>4</td>
<td>3</td>
<td>THE STONES</td>
<td>&quot;Satisfaction&quot;</td>
<td>1 week</td>
<td>No. 1</td>
</tr>
<tr>
<td>5</td>
<td>4</td>
<td>THE VERY BEST</td>
<td>&quot;Survive&quot;</td>
<td>1 week</td>
<td>No. 1</td>
</tr>
<tr>
<td>6</td>
<td>5</td>
<td>BRIAN MAY &amp; FREDDIE MERCURY</td>
<td>&quot;Don't Stop Me Now&quot;</td>
<td>1 week</td>
<td>No. 1</td>
</tr>
<tr>
<td>7</td>
<td>6</td>
<td>LED ZEPPELIN</td>
<td>&quot;Stairway to Heaven&quot;</td>
<td>1 week</td>
<td>No. 1</td>
</tr>
<tr>
<td>8</td>
<td>7</td>
<td>THE BEATLES</td>
<td>&quot;Hey Jude&quot;</td>
<td>1 week</td>
<td>No. 1</td>
</tr>
<tr>
<td>9</td>
<td>8</td>
<td>THE DOORS</td>
<td>&quot;Light My Fire&quot;</td>
<td>1 week</td>
<td>No. 1</td>
</tr>
<tr>
<td>10</td>
<td>9</td>
<td>BOB MARLEY &amp; THE WAILERS</td>
<td>&quot;No Woman, No Cry&quot;</td>
<td>1 week</td>
<td>No. 1</td>
</tr>
</tbody>
</table>

**New Tracks:**

- No. 1: "Hey Jude" by The Beatles
- No. 2: "Light My Fire" by The Doors
- No. 3: "No Woman, No Cry" by Bob Marley & The Wailers
- No. 4: "Whiskey in the Jar" by The Dubliners
- No. 5: "Weird Al Yankovic" by The Offspring
- No. 6: "Africa" by Toto
- No. 7: "Hotel California" by The Eagles
- No. 8: "Good Times" by Willie Nelson
- No. 9: "Lose Control" by Depeche Mode
- No. 10: "The Lion Sleeps Tonight" by The Tokens

**Impressive Gain:**

- "Dance with a Stranger" by George Michael
- "Livin' on a Prayer" by Bon Jovi
- "Sweet Child o' Mine" by Guns N' Roses
- "I Will Survive" by Gloria Gaynor
- "Billie Jean" by Michael Jackson

**Significant New Releases:**

- "Vogue" by Madonna
- "It's Only Rock 'n Roll" by The Rolling Stones
- "Papa Don't Preach" by Aretha Franklin
- "Livin' on a Prayer" by Bon Jovi
- "Sweet Child o' Mine" by Guns N' Roses

**Noteworthy:*

- "The Final Countdown" by Europe
- "Down Under" by Men at Work
- "Like a Virgin" by Madonna
- "Sweet Child o' Mine" by Guns N' Roses
- "Livin' on a Prayer" by Bon Jovi

**Certifications:**

- "Smells Like Teen Spirit" by Nirvana: 10x Platinum
- "Gangsta's Paradise" by Coolio: 6x Platinum
- "I Want to Hold Your Hand" by The Beatles: 7x Platinum
- "Billie Jean" by Michael Jackson: 9x Platinum
- "Like a Virgin" by Madonna: 8x Platinum

**Recommended:**

- "Hotel California" by The Eagles
- "Cheese" by The Feelies
- "Walking in the Air" by Anúna
- "Lilo" by The B-52s
- "Like a Virgin" by Madonna

** UPC 2000 Chart: **

- "Black or White" by Guns N' Roses
- "Livin' on a Prayer" by Bon Jovi
- "Sweet Child o' Mine" by Guns N' Roses
- "I Want to Hold Your Hand" by The Beatles
- "Billie Jean" by Michael Jackson

**Billboard 200 Top-Selling Albums:**

- "Nevermind" by Nirvana
- "The Rolling Stones" by The Rolling Stones
- "The Beatles" by The Beatles
- "Led Zeppelin" by Led Zeppelin
- "The Eagles" by The Eagles

**User Reviews:**

- "Lilac Trees" by Red Hot Chili Peppers
- "Pleased to Meet Me" by The Pretenders
- "1986: The Best of Madness" by Madness
- "The Very Best of UB40" by UB40
- "The Best of Elton John" by Elton John

**Cross-Ref:***

- "The Beatles" by The Beatles
- "Led Zeppelin" by Led Zeppelin
- "The Rolling Stones" by The Rolling Stones
- "Nirvana" by Nirvana
- "Guns N' Roses" by Guns N' Roses
NEW YORK-BASED CHERRY LANE MUSIC has announced several worldwide co-publishing deals and the formation of a division called Cherry Lane Licensing LLC. In one of the co-publishing arrangements, Cherry Lane Music, known for its exclusive global administration and enforcement deal with the estate of singer/songwriter Laura Nyro, whose songs include "Stoney End," "Wedding Bell Blues," and "Blowing Away," Cherry Lane has also deepened its involvement with Leonard Hall Films, from that of a publishing administrator. Leonard Hall Films has been the producer of more than 50 TV projects, including the CBS movie of the week "Stolen From The Heart," for which Cherry Lane acted as music consultant. Another co-publishing arrangement is with Jack Lenox, the Canadian company responsible for several U.S. and Canadian film and TV projects. Cherry Lane Licensing LLC will explore new licensing opportunities for its clients and properties. Licensing veteran Jim Bell, formerly senior VP of licensing and merchandising for Cherry Lane client the World Wrestling Federation, has been retained as an independent consultant to create the division.

ERICH LICHMANN

THE COPYRIGHT INDUSTRIES, including music and home video, contributed about $457.2 billion to the U.S. economy in 1999, according to a report by economists at the International Intellectual Property Institute. In 1998, that figure was $450.3 billion, an increase of 1.5%. The report estimates that the music industry’s 20% share of the total represents a $91.5 billion contribution to the economy. Publishing accounted for 6.5% of the total, and home video accounted for 23.5%, with other music estimated at 32.5%.

The report notes that the music industry’s share of the economy has doubled since 1984, when it was 11.5%. The report also points out that the industry’s 20% share of total commerce has remained steady over the past 10 years, despite the growth of the Internet and other new technology.

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OLYMPIA FLETCHER

ONLINE DIGITAL LOCKER COMPANY MUSICBANK has secured a licensing deal with EMI Recorded Music that allows consumers on-demand streaming access to music from EMI’s North American catalog that they already own on CD. EMI acquires a small, undisclosed equity stake in MusicBank, which now has licensing deals with all five majors, as well as an exclusive retail partnership with Virgin Megastores.

ERIC CLAPTON, WHITNEY HOUSTON, DESTINY CHILD, CHARLOTTE, and others will join Wyclef Jean for a Jan. 19 concert at New York’s Carnegie Hall. The event will benefit the Wyclef Jean Foundation, which provides music therapy, instruments, and lessons to children.

BRITISH MUSIC MAGAZINE MELODY MAKER, which began publishing weekly in 1895, is folding after its Dec. 18 issue. Mike Soutar, managing director of parent group IPC Music & Sport, said in a statement, "Over the last year, the magazine has seen incredible growth, especially because Android is a figure in the world of music, and it initiated an operation that is still very new," he said. As of last year, 68% of parents in the U.K. are using Android. The fact that the U.S. Latin operation of Warner, which he wants to gear toward artist development.

Eric Clapton, one of the most important sources of talent.

With this in mind, Warner has already created WEA Carlisle, the tropical music arm of WEA Latina, whose marquee artists include Olga Tanon, for whom the label has signed an exclusive deal with singer Miguel Bosé, Francisco Córdova, and Café Tacuba, and La Ley.

"He has the perfect equilibrium to understand music, " says La Ley singer Beto Cuevas. "He allows artists to develop according to their parameters and, above all, to interpret their music. He trusts us as artists."

WMLA began operations in 1976 under Midani with the opening of WMLA's on Elm Street in New York City. It has offices in Mexico, Argentina (which oversees operations in Uruguay and Paraguay), the U.S., Chile, and Colombia (which also handles operations for Venezuela and Peru).
According to an FCC spokes-
woman, “Chairman [William] Ken-
nard has said he wants to wrap this
up by the end of the year, but there
are four other commissioners. I
can’t really give a pinpoint date.”
If the FCC is able to give its expected approval this month, it
will be one of the biggest holiday
gifts ever given to a U.S. enter-
tainment and media company.

The deal obtained approval by the
FCC Dec. 14, which had pre-
sented the biggest hurdle be-
cause of the agency’s antitrust authority. Insiders say that in the days lead-
ing up to the vote, the FCC commis-
ioners were still not satisfied
with promises by the two com-
panies to allow full Internet and
content access to competitors.

Approval came after executives
for the two companies made a late-
hour pledge to increase cable-line
usage to competitors and to log
complaints from competitors that
are not able to easily obtain Time
Warner’s content. The companies
agreed to a government-enforced
consent decree.

The decree is seen as a policy
movement for the FTC, which had
allowed the marketplace to deter-
nine access. A host of companies and
other entities, from Microsoft and
Disney to upset Internet service
providers (ISPs) and con-
sumer groups, brought the
commission with its concerns.

Under the five-year consent decree, AOL Time Warner will be required to make available at least one unaf-
filiated cable-broadband ISP serv-
ices on its cable system before AOL
begins offering service and make
available two others within 90 days.

Five of these two parties from the
companies would deny to competitors
access to this amazing new broad-
cast technology,” he adds that the
emergence of a “new mix” transfor-
mated by openness, diversity, and
freedom and will ensure that this
new medium will not be closed
down as a result of this merger.

Jupiter Communications analyst
Arnn Siminecz says that the con-
cessions detract from the value of
the vertical integration of the two
companies, but they were expected.

“It was very clear from the outset
that AOL would have to make seri-
ous compromises in spirit and in
the letter of the law to assure that
it would not act monopolistically in
any market it competes in,” Siminecz
says. “That includes the record-
labeled companies’ contractual rela-
tions with the companies’ customers;
music, media, all of that.”

Meanwhile, whether the FTC’s
changing philosophy—to examine
access to content—will continue in a
Bush administration is doubtful, sin-
ce the president-elect has called for a
more "hands-off" approach by the agencies.

After the FTC’s approval, insid-
ers predict that the FCC will also
give its nod to the deal, since the
commissioners were also barraged
by major companies, especially if their
merger will lessen the number of
music labels available, restrict
open Internet access, and prevent
consumers from getting content from
other companies.

The European Union approved
the deal Oct. 11 on the condition
that the new company be barred
from being "significantly involved in
the marketplace or controlling the
future distribution of music," it’s a
new day for the industry. If it’s the
guy in Warner Music doing it, it’s the
same old day. For me, the call is
who is in charge of the blueprint.”

Jupiter’s Siminecz says that the
one area where the deal is likely to
have a meaningful impact is in the
development of digital-music sub-
scription businesses.

“Things about AOL is they have
such great distribution and so
many great existing billing rela-
tionships with consumers that anti-
competitive issues aside, it would
be foolish for other record labels not
to get on board for a [subscription]
service that would reward them
equally to the rewards of Warner
Music’s strategy. AOL is a unknow-
ting tingle really does float all boats.
You need the critical mass of an
AOL to really get this stuff off the
ground.”

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BPI Honors 3 Music Group Staffers

Several longtime employees of the Billboard Music Group were honored for their accomplishments at the 22nd Annual BPI Awards, presented Dec. 11 by parent company BMI Communications.

This year’s President’s Award, which recognizes the contributions of employees who have shown outstanding effort, loyalty, and dedication, was given to three Music Group staffers—Lindsay Mitulko, Bob Allen, and Laura Stroh.

Mitulko, advertising manufacturer’s account manager for Billboard, is responsible for ad production and production technology research. Bob Allen, Boxscore/talent touring database manager for BPI, is responsible for compiling Boxscore rankings for Amusement Business, Billboard, and Hollywood Reporter. In addition, he maintains the talent/touring database and tracks touring information for Amusement Business.

Billboard has just released the music industry's most powerful information resource, "International Buyer's Guide 2001." The new guide has been updated with additional information and is also available in a fully searchable online version.

Year after year this guide has given music industry professionals the contacts and insight they need to do business in this exploding market. The new and updated "International Buyer's Guide 2001" is available with over 15,000 listings worldwide—including record labels, music publishers, digital music companies, wholesalers, distributors, manufacturers, and service and supply organizations.

The Buyer's Guide covers every aspect of the recording business in the U.S. and 50 countries worldwide. Each company's listing includes telephone number, fax, e-mail address, and website, when available.

The Buyer's Guide runs 370 pages and is available for $185 per copy, including postage and handling. Orders outside the U.S. or Canada, add $14 per directory.

The frequently updated online version of the directory costs $250 per year and is available at www.billboard.com. A combined subscription for both the print and online versions runs $225.

To order your copy of "International Buyer's Guide 2001" call toll-free 800-311-7119. For more information on how to order the complete Guide on diskette contact Jeanne Jamin at 614-654-5878.

Taking The Band Into The Hot 100

Do you have any doubt that Clive Davis would do it again with his new label? J Records is off to an auspicious start on The Billboard Hot 100 as O-Town's "Liquid Dreams" is the second-highest-debuting single of 2000. The first release from the "Making The Band" band enters at No. 22. The only single to have a higher opening this year was another hit under the aegis of Davis—"Maria Maria" (Arista) by Santana Featuring The Product G&B, which entered at No. 15 the week of Feb. 12.

Davis has three of the top four highest-debuting singles of 2000, as "There You Go" (Arista), the first release from Pink, entered at No. 25 the week of March 4. The only other titles to enter in the top 30 this calendar year are "This Time Around" by Hanson, which debuted at No. 22, and "Crybaby" by Mariah Carey Featuring Snoop Dogg, which opened at No. 28.

They're Again: Backstreet Boys probably did not expect to be cresting by band that broke up 30 years ago, but "Black & Blue" (Jive) slips to No. 2 after a two-week stay on top. The Beatles recapture the pole position with "I" (Apple/Capitol). It's the third Beatles album to return to the summit after dropping down the chart, "The Beatles" (aka "The White Album") and "Abbey Road" also had interrupted reigns. It is also the only release to go to No. 1 on the Billboard album chart where all of the tracks had been previously released at least 30 years ago.

'Ex Runner-Up: Like Al Gore, Mya will have to settle for second place, as she could not get past Destiny's Child's stronghold on the No. 1 spot on the Hot 100. "Independent Women Part I" (Columbia) is on top for a sixth week, while Clive's "Case Of The Ex (Whatcha Gonna Do)" (Universal/Interscope) slides to No. 3 without reaching the top.

Shaggy and Ricardo "Rikrok" Ducent glide into the No. 2 position with "It Wasn't Me" (MCA). That makes "Me" Shaggy's biggest hit on the Hot 100, topping the No. 3 peak of "Boombastic" in The Summertime in August 1996. If "Me" can topple "Women" next issue to become the first No. 1 of 2001, it will be the first Hot 100 chart-topper on the MCA label since K-Ci & JoJo's "All My Life" had a three-week reign in April 1998. If Shaggy finally has a U.S. No. 1, it will come seven years and nine months after he topped the U.K. charts. His "Oh Carolina" ruled for two weeks in March 1996.
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Snoop Dogg

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