Hamburg Grows As Source Of German Hits

**BY WOLFGANG SPAHR**

HAMBURG—With more than 50% of the national repertoire on the singles chart this year, Hamburg is strengthening its reputation as the hit-making capital of the German-speaking countries.

A shining example of this city's success is "Lone-
y," currently the No. 1 single in Germany. The song is by Ghanaian artist Nana Abrodoss, who traveled to Hamburg to record the song and to work with the city's hit-making production trio of Ballest Aria, Toni Cottura, and Holger Storm.

Arias and Cottura have greatly added to Hamburg's standing by the success of such acts as Fun Factory (edel), Backstreet Boys (Rough Trade).

(Continued on page 101)

Chet Atkins To Receive '97 Billboard Century Award

**BY CHET FLIPPO**

NASHVILLE—From the glory days of pioneering live country music broad-
casts to concerts with the Boston Pops, from picking guitar on the pivotal Elvis Presley sessions to picking songs for the seminal Everly Brothers recording dates, from escaping a remote East Tennessee boiler to performing at the White House, Chet Atkins' life and career defy description and encompass the entire world of American music history. Not only did he define guitar playing worldwide, but his roles as record producer and label chief were crucial to the development of Nashville as a world music center and of country music itself as a major and lasting popular music. He brought country music to the world and vice versa. Atkins' remarkable contributions to the global music scene and his ongoing presence as a vital musical force have occasioned his being named the 1997 recipient of the Century Award. Billboard's highest honor for distinguished creative achievement. He will be presented with the Century Award.

(Continued on page 96)

Joint Ventures Raise Issues Of Control, Accountability

**BY DON JEFFREY**

NEW YORK—Ventures between major labels and independents sometimes unravel for reasons that have to do with the business of developing, promoting, and marketing acts and records. But occasionally deals fall victim to issues neither partner could foresee, as when Atlantic Records' venture with Interscope Records crumbled over the lyrical content of the latter's product, especially rap releases from Interscope-distributed Death Row Records.

Now that Death Row is the center of a more serious controversy—a federal jury probe of possible criminal activity—the question of adequate controls by labels over their partners has become more pressing.

Nevertheless, record companies continue to seek out and sign small labels to provide them with an edge—a hot act scenario that gives the major greater street credibility and, often, bigger sales and profits.

In general, major-label executives say they try not to exercise much creative control over the ventures they form for fear of losing that which made the indie attractive in the first place. But they do maintain financial controls over these partnerships and the right to modify contracts when necessary.

"In the end, we try to do joint ventures with entrepreneurial partners, and we want to have their creative initiative," says Joel Schoenfeld, senior vice president-there partner has become more pressing.

Nevertheless, record companies continue to seek out and sign small labels to provide them with an edge—a hot act scenario that gives the major greater street credibility and, often, bigger sales and profits.

In general, major-label executives say they try not to exercise much creative control over the ventures they form for fear of losing that which made the indie attractive in the first place. But they do maintain financial controls over these partnerships and the right to modify contracts when necessary.

"In the end, we try to do joint ventures with entrepreneurial partners, and we want to have their creative initiative," says Joel Schoenfeld, senior vice president of Sony Music Entertainment, who has devised a partnership that has been successful.

(Continued on page 102)

Copy-Protection Chip May Give DVD A Boost

**BY SETH GOLSTEIN**

NEW YORK—C-Cube Microsystems is introducing copy-protection technology that it thinks will lower the cost of DVD hardware and the barriers preventing Hollywood from releasing movies in the new format. The system, Mantra, Calif.-based manu-
facturer has devised a single chip, called SecureView, to incorporate copy protection and decryption. These tasks previously required separate components.

A key part of C-Cube's ZVA decoder system, SecureView will lower the cost of DVD players using it to under $400 by the end of the year and below $200 in 1999, says marketing director Clint Chao, who is responsible for home entertainment and personal computers. In a year and a half, (Continued on page 97)

Radio, Retail Are Swooning Over Carlisle's 'Kisses'

**BY DEBORAH EVANS PRICE**

NASHVILLE—"Butterfly Kisses," is the fondest of music-industry suc-
cess stories; the left-field hit. A song from a contempo-
rary Christian album that seem-
ingly came out of nowhere, the track is now everywhere, and it is lifting the album to new crossover chart heights.

(Continued on page 98)
THE COLOUR AND THE SHAPE
The new album featuring "Monkey Wrench" and "Everlong"

PRODUCED BY GIL NORTON
RECORDED BY BRADLY SKOEN
MIXED BY CHRIS SHELOON AND GIL NORTON
MANAGED BY JOHN SILVA AT GOLD MOUNTAIN ENTERTAINMENT • http://www.foofighters.com/official
Hollywoodandvine.com/foofighters

1997 Roselli and d'Olive Records Inc
www.americanradiohistory.com
VERBOW’S CANDID ‘CHRONICLES’

Good music compels us to think about the musicians, but great music compels us to think about ourselves.

For many fans, acquaintance with the sound of Jason & Alison’s “Leaving,” a near-delirious song of aggrieved disengagement from the contemporary world, has helped confer the feeling of any unavowed farewell, its lovely dissonances so perfectly cinematic in their dolor they seem to have been yet utilized in film. Issued Oct. 25, 1994, by the guitar- and cell-loothing duo for their label Whitehouse, the record worked as a high-suiting suite on the psychic literature of life’s sign-offs and departures, the gorgeous gloom steadily advancing during track like “I Wouldn’t Lie,” “Flag,” and “Letter From Florence” until it finally subsides with a melancholy “At Least Each Other.” And yet, quite appropriately, the 10-cut tempest of overcast vocals and gusty, string-based aural pales always seems to end too soon.

Jason & Alison’s “leaving” for their label Whitehouse, has helped confide the feeling of any unavowed farewell, its lovely dissonances so perfectly cinematic in their dolor they seem to have been yet utilized in film. Issued Oct. 25, 1994, by the guitar- and cell-loothing duo for their label Whitehouse, the record worked as a high-suiting suite on the psychic literature of life’s sign-offs and departures, the gorgeous gloom steadily advancing during track like “I Wouldn’t Lie,” “Flag,” and “Letter From Florence” until it finally subsides with a melancholy “At Least Each Other.” And yet, quite appropriately, the 10-cut tempest of overcast vocals and gusty, string-based aural pales always seems to end too soon.

Jason & Alison’s “leaving” for their label Whitehouse, has helped confide the feeling of any unavowed farewell, its lovely dissonances so perfectly cinematic in their dolor they seem to have been yet utilized in film. Issued Oct. 25, 1994, by the guitar- and cell-loothing duo for their label Whitehouse, the record worked as a high-suiting suite on the psychic literature of life’s sign-offs and departures, the gorgeous gloom steadily advancing during track like “I Wouldn’t Lie,” “Flag,” and “Letter From Florence” until it finally subsides with a melancholy “At Least Each Other.” And yet, quite appropriately, the 10-cut tempest of overcast vocals and gusty, string-based aural pales always seems to end too soon.

Jason & Alison’s “leaving” for their label Whitehouse, has helped confide the feeling of any unavowed farewell, its lovely dissonances so perfectly cinematic in their dolor they seem to have been yet utilized in film. Issued Oct. 25, 1994, by the guitar- and cell-loothing duo for their label Whitehouse, the record worked as a high-suiting suite on the psychic literature of life’s sign-offs and departures, the gorgeous gloom steadily advancing during track like “I Wouldn’t Lie,” “Flag,” and “Letter From Florence” until it finally subsides with a melancholy “At Least Each Other.” And yet, quite appropriately, the 10-cut tempest of overcast vocals and gusty, string-based aural pales always seems to end too soon.

Jason & Alison’s “leaving” for their label Whitehouse, has helped confide the feeling of any unavowed farewell, its lovely dissonances so perfectly cinematic in their dolor they seem to have been yet utilized in film. Issued Oct. 25, 1994, by the guitar- and cell-loothing duo for their label Whitehouse, the record worked as a high-suiting suite on the psychic literature of life’s sign-offs and departures, the gorgeous gloom steadily advancing during track like “I Wouldn’t Lie,” “Flag,” and “Letter From Florence” until it finally subsides with a melancholy “At Least Each Other.” And yet, quite appropriately, the 10-cut tempest of overcast vocals and gusty, string-based aural pales always seems to end too soon.

Jason & Alison’s “leaving” for their label Whitehouse, has helped confide the feeling of any unavowed farewell, its lovely dissonances so perfectly cinematic in their dolor they seem to have been yet utilized in film. Issued Oct. 25, 1994, by the guitar- and cell-loothing duo for their label Whitehouse, the record worked as a high-suiting suite on the psychic literature of life’s sign-offs and departures, the gorgeous gloom steadily advancing during track like “I Wouldn’t Lie,” “Flag,” and “Letter From Florence” until it finally subsides with a melancholy “At Least Each Other.” And yet, quite appropriately, the 10-cut tempest of overcast vocals and gusty, string-based aural pales always seems to end too soon.

Jason & Alison’s “leaving” for their label Whitehouse, has helped confide the feeling of any unavowed farewell, its lovely dissonances so perfectly cinematic in their dolor they seem to have been yet utilized in film. Issued Oct. 25, 1994, by the guitar- and cell-loothing duo for their label Whitehouse, the record worked as a high-suiting suite on the psychic literature of life’s sign-offs and departures, the gorgeous gloom steadily advancing during track like “I Wouldn’t Lie,” “Flag,” and “Letter From Florence” until it finally subsides with a melancholy “At Least Each Other.” And yet, quite appropriately, the 10-cut tempest of overcast vocals and gusty, string-based aural pales always seems to end too soon.

Jason & Alison’s “leaving” for their label Whitehouse, has helped confide the feeling of any unavowed farewell, its lovely dissonances so perfectly cinematic in their dolor they seem to have been yet utilized in film. Issued Oct. 25, 1994, by the guitar- and cell-loothing duo for their label Whitehouse, the record worked as a high-suiting suite on the psychic literature of life’s sign-offs and departures, the gorgeous gloom steadily advancing during track like “I Wouldn’t Lie,” “Flag,” and “Letter From Florence” until it finally subsides with a melancholy “At Least Each Other.” And yet, quite appropriately, the 10-cut tempest of overcast vocals and gusty, string-based aural pales always seems to end too soon.

Jason & Alison’s “leaving” for their label Whitehouse, has helped confide the feeling of any unavowed farewell, its lovely dissonances so perfectly cinematic in their dolor they seem to have been yet utilized in film. Issued Oct. 25, 1994, by the guitar- and cell-loothing duo for their label Whitehouse, the record worked as a high-suiting suite on the psychic literature of life’s sign-offs and departures, the gorgeous gloom steadily advancing during track like “I Wouldn’t Lie,” “Flag,” and “Letter From Florence” until it finally subsides with a melancholy “At Least Each Other.” And yet, quite appropriately, the 10-cut tempest of overcast vocals and gusty, string-based aural pales always seems to end too soon.

Jason & Alison’s “leaving” for their label Whitehouse, has helped confide the feeling of any unavowed farewell, its lovely dissonances so perfectly cinematic in their dolor they seem to have been yet utilized in film. Issued Oct. 25, 1994, by the guitar- and cell-loothing duo for their label Whitehouse, the record worked as a high-suiting suite on the psychic literature of life’s sign-offs and departures, the gorgeous gloom steadily advancing during track like “I Wouldn’t Lie,” “Flag,” and “Letter From Florence” until it finally subsides with a melancholy “At Least Each Other.” And yet, quite appropriately, the 10-cut tempest of overcast vocals and gusty, string-based aural pales always seems to end too soon.
**Commentary**

**Bourne Ruling Shouldn't Apply Worldwide**

By Thomas R. Levy

For many years, lawyers active in representing songwriters and publishers have debated the meaning and effect of certain provisions of the 1947 Revised Popular Songwriters Agreement. By the late 1970s, it was generally agreed that the provisions of the contract related to the nature of the agreement outside the U.S. While opinions on meanings and effect may differ, most law experts agree that the Contract is susceptible to various interpretations, particularly as to the need for and timing of the notice provided for the writer to receive foreign rights.

Because the Contract contains an arbitration clause and the outcome of arbitration is confidential and without value as precedent, in almost all cases where the Contract first appeared, its ambiguities have not been resolved.

The recent decision of the English High Court in the case between Phil Spector and Bourne Co., Ltd. concerning the song “To Know Him Is To Love Him” has given us our first real insight into how a court would see those provisions of the Contract. Mr. Justice Ferris construed the language of the Contract in favor of Spector, deciding that writers assigning their copyrights to U.S. based publishing companies owned by their employers were not obliged to give notice of their intention to do so to their former publisher. Mr. Justice Ferris refused to allow evidence of agreements in which the publishers involved themselves in the making of the song which was then assigned to the publisher. He held that the song was given to the publisher the opportunity to negotiate for the further terms. In doing so, he rendered meaningless the entire notice provision.

The result of Spector’s decision is that the publisher/Bourne/Composer decision represents a precedent, not only for the interpretation of this form but for the meaning of all such songwriters-agreements with publishers—across the board. This has given publishers a precedent that would allow writers to repudiate the rights of their copyrights throughout the world at the end of 29 years, no matter what form their contracts with their publishers might have taken. Such a suggestion entirely ignores the fact that songwriters contracts come in many forms, and the contract before Mr. Justice Ferris was a form not commonly used.

The language upon which the decision was based occurs in no other form of songwriters agreements in general use, and, absent that language, had Mr. Justice Ferris seen the language more generally used, I think he would have come to a different conclusion. Indeed, his analysis when applied to more typical agreements would support the traditional view that songwriters agree to convey to the publisher the copyrights in a song throughout the world for their full term.

Historically, songwriters agreements established the relationship between the songwriter and the publisher for the life of a song and provided the U.S. publisher for a single unitary term of copyright, usually the life of the author plus 70 years. U.S. copyright law provided for a copyright term of 28 years which would have been renewable for an additional 28 years (47 years after 1978). In 1943, the U.S. Supreme Court decided that the renewal term of copyright was a piece of property separate and distinct from the original term of copyright.

Publishers invest a great deal of time and effort in establishing strong relationships with publishers outside the U.S. This relationship enables writers to realize the fruits of their talent from foreign sources. While all writers have the right to do the things a publisher does for their own account, most elect not to do so, relying on the publisher to assist in that which requires an increasingly intricate task, requiring considerable expertise and the expenditure of substantial sums of money.

The suggestion that a publisher’s right to participate in the agreements and contracts the publisher should terminate after 28 years simply flies in the face of the language that most of the parties concerned have agreed upon. Most contracts do not specifically cover this area, and if any such termination, and to insert such a clause by implication is consistent with neither law nor normal sense.

As time passes, our concept of renewal copyrights will gradually phase out. In fact, the last renewal copyrights will vest in only nine years, after which this problem will be moot. These representing writers and their heirs would better serve their clients by giving them an honest account of the state of the law rather than trying to apply a specific court decision rendered in England on the Songwriters Guild Contract to all songwriters agreements everywhere.
THE MOST POPULAR BAND IN LATIN MUSIC

LA MAFIA

- Grammy Award Winners 1997
- Multi-Platinum sellers
- Five #1 Hits on Billboard's Hot Latin Tracks

NEW ALBUM IN YOUR HANDS JUNE 3rd

En Tus Manos

"En Tus Manos" tour this summer

Includes the hit single "Enamorada"
Produced by: Mando Lichtenburger Jr.

Available on Sony Discos Cassettes and CDs.

Visit La Mafia @ http://www.lamafia.com

SONY MUSIC INTERNATIONAL
Fox Home Entertainment Names Jeffrey Yapp Prez

By Seth Goldstein

NEW YORK—Jeffrey Yapp is running the show globally at 20th Century Fox Home Entertainment.

Formerly president of the international unit, Yapp has taken over domestic operations following the recent departure of Killing Fox Home Entertainment president Bob DeLellis (Picture This, Billboard, May 24).

DeLellis’ resignation, after 18 years with the studio, was sudden but didn’t catch Fox Home Entertainment chairman/CEO Bill Mechanic totally off-guard. Sources indicate Mechanic chose Yapp almost immediately, with holding in place until DeLellis had been a week.

Yapp, who was VP of marketing at Pizza Hut before joining Fox in 1994, will be based in Los Angeles. (Continued on page 105)

Valley Enters Video By Purchasing Star Music One-Stop To Leverage Acquired Company Intact

By Ed Christman

NEW YORK—Valley Record Distributors, which has used a deep-catalog strategy to become the leading one-stop in the U.S. plans to duplicate that approach in the video business with the just-completed acquisition of Star Video Entertainment.

Territory is not disclosed, but Billboard estimates that Valley will pay $30 million-$35 million for the Union City, N.J.-based Star Video.

The acquisition will make Valley, which also operates independent music distributor Distribution North America, into a company generating $400 million-$650 million a year, according to Randy Cerf, VP/CEO at the Woodland, Calif.-based Valley.

Cerf declined to specify how Valley would finance the acquisition, saying, “We have adequate financing to do the deal and the financial ability to meet our obligations.”

Soureys says that Valley is financing the acquisition through an extension of its credit line from its current lender, Sanwa Business Credit.

Cerf says, “Star Video had record profits last year,” in line with the profitability of Valley, we expect that momentum to continue.” In order to ensure that, Star’s management will stay in place, according to Cerf, including the two principal owners of the video company, Ardie Bach and Danie Hansen, as well as its VPs and branch managers.

“While we will look for integration opportunities...we are putting together a go-go acquisition plan,” says Cerf. “Star is a very lean company, and they are the experts of the video business...they run that business very well. Our philosophy is, ‘If it ain’t broke, don’t fix it.’ ”

Valley and Star will benefit geographically because Valley is on the West Coast and Star is on the East. Also, Valley will now be able to offer video titles that are big hits in one of Valley’s own territories, where Star will be able to offer audio to its video customers. “We will become the only full-catalog distributor of both audio and video in the country,” Cerf says.

Cannes Accord Creeps Toward Official Signing

By Jeff Clark-Meads

LONDON—The most divisive issue in the history of European mechanical royalty collection has yet to be formally closed. But, to the relief of both sides in the often bitter rows over the legal delay is said to be due to logistics rather than any outstanding disagreements.

The Cannes Accord, the document that ended the contentious issue of direct distribution, is now five months late in being signed—and its provisions are only just over a month away from the end of their first phase—but both sides in the direct-distribution debate say that it is satisfactory in its current form.

Europe’s music publishers and collecting societies had been set into entrenchment and opposing camps by (Continued on page 90)

UK Music Industry Finds Support In Top Financial Official

By Larry Flick and John Lannert

NEW YORK—After more than five years of petitions from the club community, the National Academy of Recording Arts and Sciences (NARAS) has created a Grammy award category honoring dance music.

The best dance recording category will honor singles or tracks that are created specifically for consumption by the club market. Award recipients will be the artist and producer/remixer of the recording (Billboard Bulletin, May 21).

Ellyn Harris, president of the Committee for the Advancement of Dance Music (CADM), calls the category “a huge victory for a genre that has long been overlooked by the industry at large.”

Harris and members of CADM wrote the category proposal that was presented to the NARAS board of trustees.

NARAS also has established new Grammy categories for remixer of the year and best Latin rock/alternative album. The former category will recognize remixers who take previously recorded music and alter it to create a new performance. The award will be presented for a body of work—singles or tracks only—throughout the year.

This is a big step for people like me, who have been creating brand-new records for years now—and we do it in a fraction of the time taken to lay down a single. It will encourage record companies to really push remixer Maurice Joshua, who has worked on hit singles for such artists as Michael Jackson and Zhane, among others. “It’s the first time we’re finally noticing all of the hard work.”

Of the Latin rock/alternative category, NARAS president/CEO Michael Greene says industry players and musicians from the Latin rock scene convinced him that the time was ripe to (Continued on page 105)

Ticketmaster, HSN Deal Opens Options For Both

By Eileen Fitzpatrick

LOS ANGELES—Already a powerhouse in the world of traditional ticket sales, Ticketmaster has a new link with the Home Shopping Network (HSN) that will open up opportunities within the lucrative world of electronic direct marketing.

HSN purchased Paul G. Allen’s 47.5% stake in Ticketmaster in a stock-for-stock deal valued at $209 million (Billboard Bulletin, May 21).

In terms of the Allen deal, HSN will issue 7.3 million shares of stock to Allen in exchange for approximately 12.3 million shares of Ticketmaster stock. The deal, which will give Allen an 11% stake in HSN, is expected to close in July.

Allen, who is chairman of Ticketmaster, brokered the deal through his Bellevue, Wash.-based investment company, Vulcan Northwest.

BMG Hopes To Earn Points With Music Fans Via New Credit Card

By Brett Atwood

LOS ANGELES—BMG Entertainment North America is banking on a new co-branded credit card program to give music consumers to receive special premiums and other rewards for their purchases. The music company has entered into an agreement with Wachovia Bank Card Services to develop a co-branded Visa credit card, due in November.

BMG believed to be the first major music company to offer a co-branded credit card in partnership with a bank, following its Valley deal of the concept in 1996 with MasterCard and MBNA

Rock Giants On RIAA, Time-Life Project

The Recording Industry Assn. of America (RIAA) and Time-Life Music are looking for the first time to do something remarkable—a six-CD rock collection featuring the giants of the genre—many of whom have never been reviewed on a compilation. The collection begins with the Beatles’ “I Want To Hold Your Hand” and includes more than 100 tracks by the likes of...
GET READY FOR THE HOTTEST ALBUM OF THE SUMMER!

16 SMOOTH SOUL HITS FROM TODAY'S BIGGEST R&B ARTISTS!

702 STEELO
TONY TONI TONÉ
LETS GET DOWN
SOLO
WHERE DO U WANT ME TO PUT IT
BOYZ II MEN
VIBIN'
MONTELL JORDAN
FALLING
D'ANGELO
LADY
JODECI
FREEK 'N YOU
GINA THOMPSON
THE THINGS THAT YOU DO
MOKENSTEF
HE'S MINE
MINT CONDITION
WHAT KIND OF MAN WOULD I BE
QUINCY JONES
YOU PUT A MOVE ON MY HEART Featuring Tamia
JOHNNY GILL
IT'S YOUR BODY Featuring Roger Troutman
JOE
ALL THE THINGS (YOUR MAN WON'T DO)
GOODFELLAZ
SUGAR HONEY ICE TEA
SOUNDS OF BLACKNESS
SPIRIT Featuring Craig Mack
BARRY WHITE
PRACTICE WHAT YOU PREACH

ON JUNE 3RD PURE SOUL LAUNCHES THE NEWLY FORMED POLYGRAM TV LABEL.

THIS AND FUTURE POLYGRAM TV ALBUMS, COVERING ALL GENRES OF MUSIC, WILL BE SUPPORTED BY EXTENSIVE TELEVISION ADVERTISING GEARED SOLELY TO DRIVE CONSUMERS INTO YOUR STORES. OUR TV ADS ARE GUARANTEED TO REACH 90% OF THE TARGET AUDIENCE AT LEAST ONCE!

FULL-COLOR PACKAGING INCLUDES FEATURED ARTISTS' ALBUM ARTWORK AS WELL AS LINER NOTES CAREFULLY CRAFTED TO ENCOURAGE SALES OF THE ARTISTS' ORIGINAL FULL-LENGTH ALBUMS.

NOT AVAILABLE THROUGH THE RECORD CLUBS!
ASCAP CONGRATULATES OUR

Hand In My Pocket
Writer: Glen Ballard
Publisher: Aerostation Corporation
MCA Music Publishing

I Could Fall In Love
Writer: Keith Thomas
Publisher: Sony/ATV Tunes LLC
Yellow Elephant Music, Inc.

I Can Love You Like That
Writer: Maribeth Derry
Jennifer Kimball
Publisher: Criterion Music Corp.
Friends And Angels Music
Full Keel Music Co.
Second Wave Music

I Swear
Writer: Gary Baker
Frank Myers
Publisher: Morganactive Songs, Inc.
Rick Hall Music, Inc.

Like Jesus To A Child
Writer: George Michael
Publisher: Warner/Chappell Music, Inc.

One Sweet Day
Writer: Walter Afanasieff
Publisher: Sony/ATV Tunes LLC
WallyWorld Music

Runaway
Writer: Jimmy Jam
Terry Lewis
Publisher: EMI Music Publishing
Flyte Tyme Tunes

Songwriter of the Year
Glen Ballard

So Far Away
Writer: Carole King
Publisher: EMI Music Publishing

Counting Blue Cars
Writer: Scott Alexander
Rodney Browning
Greg Kolane
George Pendergast
J.R. Richards
Publisher: Bigger Than Peanut
Butter Music
EMI Music Publishing
Mono Rat Music

Good Intentions
Writer: Dean Dinning
Randy Guss
Todd Nichols
Glen Phillips
Publisher: Sony/ATV Tunes LLC
Wet Sprocket Songs

Til I Hear It From You
Writer: Jesse Valenzuela
Robin Wilson
Publisher: Bonneville Salt Flats Music
New Regency Music
Rutle Corp Music
Warner/Chappell Music, Inc.

Blessed
Writer: Bernie Taupin
Publisher: Wretched Music

Wonder
Writer: Natalie Merchant
Publisher: Indian Love Bride Music

Because You Loved Me
Writer: Diane Warren
Publisher: Realsongs
Touchstone Pictures
Music And Songs Inc.

Change The World
Writer: Gordon Kennedy
Tommy Sims
Publisher: Basis Loaded Music
MCA Music Publishing
PolyGram International Publishing, Inc.

College Radio Award
President's Of The United States Of America

Old Man And Me
Writer: Mark Bryan
Dean Felber
Darius Rucker
Jim Sonefeld
Publisher: EMI Music Publishing
Monica's Reluctance To Lob

ASCAP Golden Word Award
Bernie Taupin

Back For Good
Writer: Gary Barlow (PRS)
Publisher: EMI Music Publishing

Gangsta's Paradise
Writer: Coolio
Publisher: Black Bull Music, Inc.
Boo Daddy Publishing
Jobete Music Co., Inc.
Large Variety Music
T-Boy Music LLC

Have You Ever Really Loved A Woman
Writer: Bryan Adams
Robert John "Mutt" Lange
Publisher: Badami Music Ltd.
Zomba Enterprises Inc.

Time
Writer: Mark Bryan
Dean Felber
Darius Rucker
Jim Sonefeld
Publisher: EMI Music Publishing
Monica's Reluctance To Lob

You're Makin' Me High
Writer: Bryce Wilson
Publisher: Almo Music Corp.
Groove 78 Music
1997 POP AWARD WINNERS

Be My Lover
Writer: Ulli Brenner (GEMA)
Lane McCray, Jr. (GEMA)
Amir Saraf (GEMA)
Melanie Thornton (GEMA)
Publisher: BMG Songs, Inc.

I'll Be There For You
Writer: David Crane
Marta Kaufman
Michael Skloff
Phil Solem
Publisher: Warner/Chappell Music, Inc.

In The House Of Stone And Light
Writer: Martin Page
Publisher: EMI Music Publishing

Jealousy
Writer: Natalie Merchant
Publisher: Indian Love Bride Music

Follow You Down
Writer: Scott Johnson, Bill Leop, Phil Rhodes, Jesse Valenzuela, Robin Wilson
Publisher: Bonneville Salt Flats Music
Corporate Teapot Music
Philly Music
Rutile Corps Music
Warner/Chappell Music, Inc.
You Sound Bitter Music

Song of the Year: One Sweet Day
Writer: Walter Afanasieff
Publisher: Sony/ATV Tunes LLC
WallyWorld Music

Tell Me
Writer: Darryl Brown
Bryce Wilson
Publisher: Almo Music Corp.

You'll See
Writer: Madonna
Publisher: Warner/Chappell Music, Inc.

Waterfalls
Writer: Marquez Ethridge
Lisa "Left Eye" Lopes
Publisher: Belt Star Music
EMI Music Publishing

I Want To Come Over
Writer: Melissa Etheridge
Publisher: MLE Music, Inc.

Only Wanna Be With You
Writer: Mark Bryan
Dean Felber
Darius Rucker
Jim Sonefeld
Publisher: EMI Music Publishing

EMI MUSIC PUBLISHING

Give Me One Reason
Writer: Tracy Chapman
Publisher: EMI Music Publishing

I Love You Always Forever
Writer: Donna Lewis
Publisher: Donna Lewis Ltd.

College Radio Award

Ameri c a n R a di o Hi story
**Worldwide Specials and DIRECTORIES 1997**

<table>
<thead>
<tr>
<th>Category</th>
<th>Issue Date</th>
<th>Ad Close</th>
<th>Contact Details</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>RUTHLESS RECORDS 10th ANNIVERSARY</strong></td>
<td>August 9</td>
<td>July 15</td>
<td>Lezlie Stein - 213-525-2329</td>
</tr>
<tr>
<td><strong>GOSPEL</strong></td>
<td>August 2</td>
<td>July 8</td>
<td>Lee Ann Photoglo - 615-321-4294</td>
</tr>
<tr>
<td><strong>NETHERLANDS</strong></td>
<td>July 26</td>
<td>July 1</td>
<td>Christine Chinetti - 44-171-323-6686</td>
</tr>
<tr>
<td><strong>REGIONAL MEXICO/MEXICO</strong></td>
<td>July 19</td>
<td>June 24</td>
<td>Daisy Ducret - 213-782-6250 \ Angea Rodriguez - 305-441-7976</td>
</tr>
<tr>
<td><strong>REGGAE</strong></td>
<td>July 19</td>
<td>June 24</td>
<td>Marcia Frith-Kohler - 809-974-1245 \ Ken Piotrowski - 212-536-5223</td>
</tr>
<tr>
<td><strong>USDA/TAPE DUPLICATION</strong></td>
<td>July 12</td>
<td>June 17</td>
<td>Jodie Francisco - 213-525-2304</td>
</tr>
</tbody>
</table>

**Place your ad today!**

- **EAST/CANADA**
  - 212-536-5004 - PH
  - 212-536-5055 - FAX
  - KEN PIOTROWSKI
  - PAT ROD JENNINGS
  - KARA DIOGUARDI

- **WEST/MIDWEST**
  - 213-525-2307 - PH
  - 213-525-2394/5 - FAX
  - JODIE FRANCISCO
  - LEZLE STEIN

- **SOUTHEAST**
  - 615-321-4294 - PH
  - 615-320-0454 - FAX
  - LEE ANN PHOTOGLO

- **FLORIDA/LATIN AMERICA**
  - 305-441-7976 - PH
  - 305-441-7689 - FAX
  - ANGELA RODRIGUEZ

- **UK/EUROPE**
  - 44-171-323-6686 - PH
  - 44-171-323-2314 - FAX
  - CHRISTINE CHINETTI

- **ASIA PACIFIC**
  - Singapore: 65-338-2774
  - Hong Kong: 852-2527-3525
  - CLINCH-LEECE

- **AUSTRALIA**
  - 613-9824-8260 - PH
  - 613-9824-8263 - FAX
  - AMANDA GUEST

- **FRANCE**
  - 331-4549-2933 - PH
  - 331-4222-0366 - FAX
  - FRANCOIS MILLET

- **WEST COAST LATIN/TEXAS-MEXICO**
  - 213-782-6250
  - DAISY DUCRET

- **ITALY**
  - 39-(0)362+54.44.24 - PH
  - 39-(0)362+54.44.35 - FAX
  - LIDIA BONGUARDO

- **JAPAN**
  - 213-650-3171 - PH
  - 213-650-3172 - FAX
  - AKI KANEKO

www.americanradiohistory.com
NEW YORK—It’s not often that the 20th anniversary of an artist’s career is characterized by a greater sense of self-assurance than at any point in the past.

But with the release of her upcoming “Innamorata,” Pat Benatar—now freed of artistically challenging baggage from a soured record contract—feels poised to offer her best shot at renewed critical acclaim and commercial success.

The 12 tracks on the project, due June 3 from CMC Records Interna-
tional, showcase the efforts of Benatar and her husband/longtime collaborator, Neil Giraldo. The songs offer poignantly personal lyrics atop musical soundscapes that toy as much with jangly acoustic-based instrumentation as with the hard-driving guitars that have characterized the artist since her no-
name beginnings in 1977.

From the time she was discovered that year by Chrysalis Records while singing in a Elvis’s Catch a Rising Star club, Benatar has racked up 19 top 40 hits on the Hot 100, including the top 10’s “Hit Me With Your Best Shot,” “Love Is a Battlefield,” “We Belong,” and “Invincible.” The singles are matched with 11 charted albums on Chrysalis, including the quadruple-platinum “Cries Of Passion” in 1980 and the double-platinum No. 1 “Precious Time” a year later. In all, she has scored six platinum and three gold platters.

CMC Records International president/CEO Tom Lipsky is a firm believe that Benatar’s latest work represents a confident step toward continued suc-
cess. “Pat and Neil represent signature artists that helped design, create, and define a certain era of rock’n’roll music, and Pat has been a very female artist throughout,” he says.

“Some artists evolve and some do not; they never progress past their peak,” Lipsky says. “Even with platinum albums and Grammys and such, after hearing the first single, I was convinced they belonged today and were heading in the right direction. This album is very contemporary, very personal, very adult.”

While Benatar’s own musings on the past are flavored with reverence and amusement, she feels she has a handle on her personal and career affairs that is unparalleled, in contrast to her previous work: “This is like night and day compared to the first album,” she says. “In the past, I was searching and organically this is a step toward the past.

The album, slated for release Tuesday (27), is receiving strong support from R&B retailers, who are show-

Capitalizing on the popularity of producer Kirk Franklin and aided by a three-tiered marketing and distribution effort spearheaded by Interscope, God’s Property—the debut act from B’Rite Records—is primed for crossover attention.

“Stomp,” the first single from the set “God’s Property From Kirk Franklin’s Nu Nation,” has received 1,750 spins at 80 R&B stations nationwide since it was officially sent to radio during the second week of April, according to Broadcast Data Systems.

The album, slated for release Tuesday (27), is receiving strong support from R&B retailers, who are show-

Franklin, Interscope Cross Over God’s Property

Third Eye Blind Shines
Elektra Act Shows Keen Vision

BY LISA COLLINS

BY DOUG REECE

LOS ANGELES—At the outset of their first national tour, the members of Elektra rock act Third Eye Blind found themselves in an unusual posi-
tion after Tim Booth, lead singer of headliner James, injured his back and was unable to perform.

The band, which had never toured outside of its Bay Area home market with the exception of a few gigs in Los Angeles, faced a dilemma—either take over the headlining spot or cancel the trek and embark on a smaller tour.

Although Third Eye Blind is still a young act, singer/songwriter Stephan Jenkins says the decision to move up to headlining status was an easy one. “Imitation has never been a problem for us,” says Jenkins. “Before we were signed, we opened for Oasis at the [San Francisco] Civic Center in front of 6,000 people, and we were just like, ‘Well, we’ll open for them.’ We have that feeling that this is what we do for a living,” he adds. “There’s always anticipation of the unknown, but that’s kind of what rock music is about: spontaneity and jumping into what you don’t know. Otherwise, you just end up painting the same picture over and over.”

The band is a headliner at radio: its first single, “Semi-Charmed Life,” retains the No. 1 spot on “Modern Rock” Top 40.

The band’s self-titled debut album, meanwhile, moved to No. 96 on The Billboard 200 for the week ending May 24, earning Third Eye Blind Impact status. This issue, the album is at No. 77, and it has sold more than 64,000 copies since it was released.

Third Eye Blind and was moving forward with its release.

This is sure music and we’re glad about the potential it has. The title track is doing great, and we’ve received a lot of feedback and positive reactions. We’re excited to see how this album will perform and for the opportunities it will bring.”

Although Third Eye Blind is still a young act, singer/songwriter Stephan Jenkins says the decision to move up to headlining status was an easy one. “Imitation has never been a problem for us,” says Jenkins. “Before we were signed, we opened for Oasis at the [San Francisco] Civic Center in front of 6,000 people, and we were just like, ‘Well, we’ll open for them.’ We have that feeling that this is what we do for a living,” he adds. “There’s always anticipation of the unknown, but that’s kind of what rock music is about: spontaneity and jumping into what you don’t know. Otherwise, you just end up painting the same picture over and over.”

The band is a headliner at radio: its first single, “Semi-Charmed Life,” retains the No. 1 spot on “Modern Rock” Top 40.

The band’s self-titled debut album, meanwhile, moved to No. 96 on The Billboard 200 for the week ending May 24, earning Third Eye Blind Impact status. This issue, the album is at No. 77, and it has sold more than 64,000 copies since it was released.

Third Eye Blind... (Continued on page 17)

BY DOUG REECE

BY LISA COLLINS

This is the most requested new release in my 14 years with the company and has the potential to be the biggest-selling gospel record of all time. Plus, it’s going to kick some secular records in the butt.”

Franklin’s formula for success: taking the sounds of Generation X and... (Continued on page 103)

Third Eye Blind and was moving forward with its release.

This is sure music and we’re glad about the potential it has. The title track is doing great, and we’ve received a lot of feedback and positive reactions. We’re excited to see how this album will perform and for the opportunities it will bring.”

Although Third Eye Blind is still a young act, singer/songwriter Stephan Jenkins says the decision to move up to headlining status was an easy one. “Imitation has never been a problem for us,” says Jenkins. “Before we were signed, we opened for Oasis at the [San Francisco] Civic Center in front of 6,000 people, and we were just like, ‘Well, we’ll open for them.’ We have that feeling that this is what we do for a living,” he adds. “There’s always anticipation of the unknown, but that’s kind of what rock music is about: spontaneity and jumping into what you don’t know. Otherwise, you just end up painting the same picture over and over.”

The band is a headliner at radio: its first single, “Semi-Charmed Life,” retains the No. 1 spot on “Modern Rock” Top 40.

The band’s self-titled debut album, meanwhile, moved to No. 96 on The Billboard 200 for the week ending May 24, earning Third Eye Blind Impact status. This issue, the album is at No. 77, and it has sold more than 64,000 copies since it was released.

Third Eye Blind and was moving forward with its release.

This is sure music and we’re glad about the potential it has. The title track is doing great, and we’ve received a lot of feedback and positive reactions. We’re excited to see how this album will perform and for the opportunities it will bring.”

Although Third Eye Blind is still a young act, singer/songwriter Stephan Jenkins says the decision to move up to headlining status was an easy one. “Imitation has never been a problem for us,” says Jenkins. “Before we were signed, we opened for Oasis at the [San Francisco] Civic Center in front of 6,000 people, and we were just like, ‘Well, we’ll open for them.’ We have that feeling that this is what we do for a living,” he adds. “There’s always anticipation of the unknown, but that’s kind of what rock music is about: spontaneity and jumping into what you don’t know. Otherwise, you just end up painting the same picture over and over.”

The band is a headliner at radio: its first single, “Semi-Charmed Life,” retains the No. 1 spot on “Modern Rock” Top 40.

The band’s self-titled debut album, meanwhile, moved to No. 96 on The Billboard 200 for the week ending May 24, earning Third Eye Blind Impact status. This issue, the album is at No. 77, and it has sold more than 64,000 copies since it was released.

Third Eye Blind... (Continued on page 17)
JONES’ Musical Journey Continues On New Set

**Veteran Artist Transcends Genres On Reprise’s ‘Ghosthead’**

**BY PAUL VERNIA**

NEW YORK—Never an artist to fit neatly into musical categories, Rickie Lee Jones has once again ventured into the musical unknown with an album that mords her jazz-injected vocals and impressionistic lyrics with sparse, often hard-edged rhythms.

Titled “Ghosthead,” the album is due June 17 on Reprise Records in the U.S. It was produced by Jones and Rick Boston, a music/producer/programmer who was formerly half of the World Domination duo Low Pop Suicide.

“Sonically this record is definitely different from what I did on the last record, because the last record was me by myself... and all acoustic,” says Jones, referring to the 1996 live solo collection “Naked Songs.” “But in most ways, it’s the same to me because it’s still painting with sound.”

Boston says Jones “looks for... the bohemian artist/performer who isn’t spoiled or jaded. You get to a point if you become the professional, where you do it a certain way, because it satisfies the client and everyone’s happy and it’s the right way to do it, but she likes to see you with one leg tied behind your back hopping around. She likes what comes out of chaos.”

Reprise senior VP of artist development (U.S.) Craig Kostich says, “By collaborating with Rick Boston, Rickie has been able to take hold of a rhythmic mentality she never had before and borrow on her jazz and songwriting abilities.”

“Ghosthead” features the dreamy, syncopated “Little Yellow Town;” the jazzy, trip-hop-flavored “Road Kill” and “Howard;” and the catchy, uptempo first single, “Firewalker.” Jones’ songs are published by Easy Money Music and administered by ASCAP. Serviced to triple-A and other radio formats May 16, “Firewalker” has picked up airplay nationwide. At triple-KMNT Seattle, assistant PD Jason Parker says, “We’ve added the single, and I think it’s great. Rickie did what she needed to do in terms of rock’n’roll radio. The sound is modern, but it’s Rickie.” Lenny and Rickie Lee. The calls have been phoning in from fans too, wanting to have come out of the woodwork.

Parker adds that “Firewalker” has elicited calls “from fans who recognize the voice and want to know where the hell we got the song.”

“It may not be the most innovative or progressive cut, but it will tap into the audience she already has to let people know she’s doing something new, especially since the last outing was acoustic,” says Kostich of Firewalker.

At retail, “Ghosthead” will be put on sale out of the box at Borders Books & Music, according to Andy Sirbry, music buyer at the 150-store, Ann Arbor, Mich.-based chain. “We’re promoting it to call in our biggest seller section, and if we’re not in the listening stations in July,” says Sirbry.

“Some of our stores are going to print 35-40 copies, whereas the poorest-performing stores will get between 10 and 15, which is enough to merchandise it at the front of the music store,” continues Sirbry. “Plus I ordered stock for our warehouse of this album, and I’ll order up on the catalog.”

Albeit the advance word of ‘Ghosthead’ has centered on its “techno” and “electronic” aspects, sources familiar with the album say those characterizations are exaggerated.

“I heard the album described as electronic and techno, but that’s stretching those terms,” says Parker. “It has a drum beat that’s different, but the way she voices it through the songs is classic Rickie Lee.”

Jones’ confidence that her fans will embrace the new musical direction she has adapted on “Ghosthead.”

“One of the curses of success being established,” she says, “is that people hear you one way and they go, ‘That’s not right for you’ if they hear you in a different way.”

(Continued on page 90)

**RECORD COMPANIES.** Oscar Llord is appointed VP/GM of Sony Discos in Miami Beach, Fla. He was head of the Sony Discos-acquired Right Touch Productions.

Glen Brunman is promoted to executive VP of Sony Music Soundtrax, in Santa Monica, Calif. He was senior VP of Epic Soundtrax/EMI Christian Music Group in Brentwood, Tenn. Promotes Scott Hughes to VP of strategic marketing. He was VP of special markets.

Simon Robinson is named VP of finance and administration for BMG Classics. He was director of finance for BMG International.

Angel Records in New York appoints Lori Alper VP of finance and production and promotes Robert Abriola to director of creative services and Randy Haeser to publicity manager for Angel and Guardian Records. They were, respectively, VP of finance at Estée Lauder U.S. & Canada, associate director of creative services, and publicist.

Tracy Zamon is promoted to senior director of media relations at CMC Records in New York. He was associate director of media relations.

Mercury Records appoints Darryl Lindsey senior director of product management in New York, Jolyn Matsumoto senior director of media and artist relations in Los Angeles, and Ken Weinstein director of product development in New York. They were, respectively, product manager at Columbia Records, an independent publicist, and director of media relations at Atlantic Records.

Adam Ainley is named director of promotion at Capitol Music Group in Universal City, Calif. He was business support manager for Virgin Records.

John Butler is promoted to national director of promotion for Sire Records in New York. He was promotion manager.

Derek Lafayette is named head of rock radio promotion at Island Records in New York. She was senior director of rock radio promotion at Elektra Records.

**EXECUTIVE TURNTABLE**

**BALLARD, Taupin, and Clinton Shine at ASCAP Pop Awards**

**BY GINA VAN DER VLIECT**

LOS ANGELES—With four Aliens Morisette megahits to his credit, Glen Ballard took the songwriter of the year honor at the 14th annual ASCAP Pop Awards, presented May 19 at the Beverly Hilton Hotel here.

The veteran writer/producer, who was also named 1997 songwriter of the year by the National Academy of Songwriters (Billboard, May 17), received the award for co-writing the tracks “Hand In My Pocket,” “Ironic,” “You Learn,” and “You Oughta Know” with Morisette. All the songs appeared on Morisette’s U.S. debut album, “Jagged Little Pill,” on Maverick/Reprise.

Quincy Jones, who had flown in from Venice, Italy, was on hand to present Ballard with the award.

The surprise of the evening occurred when ASCAP president and chairman of the board Marilyn Bergman brought Hillary Rodham Clinton to the stage. Clinton, who was greeted with a standing ovation, was accompanied by California Sen. Barbara Boxer. The first lady, a recent Grammy Award winner, gave a short speech expressing her adoration for songwriters and composers and voiced her appreciation for—and support of—the arts.

In another special presentation, British songwriter Bernie Taupin was presented with the ASCAP Golden Word Award in honor of “his extraordinary contribution to the art and craft of lyric writing.” In his acceptance speech, longtime Elton John collaborator Taupin expressed his gratitude to such songwriters as John Lennon and Joni Mitchell who had inspired him over the years and added, “It’s all about making music that can make the hair on the back of your neck stand up.

(Continued on page 97)

Metal’s Maiden Sound On CMC

**DICKINSON RETURNS TO ROOTS ON NEW SET**

**BY PAUL SEXTON**

LONDON—One of the most durable purveyors of British heavy metal of the past 15 years has returned to his musical backyard.

Bruce Dickinson’s “Accident Of Birth” album has been set aside upon for an international release, as executive agree that it has the former Iron Maiden front man returning to fertile rock territory. The set, on which Dickinson is reunited with former Maiden co-writer and guitarist Adrian Smith, was released May 12 in the U.K. and continental Europe on Raw Power via Castle, following its appearance April 24 in Japan on JVC.

On June 6, “Accident” hits stores in the U.S. via Raleigh, N.C.-based specialist rock label CMC International, which is enjoying Billboard chart action with Lynyrd Skynyrd’s “Pump” album and its lead track, “Travelin’ Man.” CMC also released Dickinson’s “Live In Studio A” album in the U.S. in 1996 and Maiden’s “The X Factor,” featuring Dickinson’s replacement, Blaze Bayley, the same year.

(Continued on page 37)
Artists & Music

Blues Traveler Still 'Straight On'
A&M Hopes New Set Will Rival Success Of 'Four'

BY JIM BESSMAN

NEW YORK—Blues Traveler's sixth album, "Straight On Till Morning," to be issued July 1 on A&M, follows the band's "four"-the 1994 title that sold sextuple-platinum.

"Sure, there's some pressure to do [as well] with this one," says Blues Traveler's massive front man John Popper, "but we love that kind of pressure. The important thing is to focus on our goal, which is to play music as honestly as we can."

Beyond that, though, Popper observes that "Straight On Till Morning"—which was co-produced by the "four" team of Steve Thompson and Michael Barbiero—evidences measurable growth over previous outings—as well intended.

"Both the songs and the playing are more diverse," says Popper, the band's singer and harmonica player. "Chan Kinchla's guitar playing shows a more mature, melodic approach with more control to it. And I went out of my way to make each harp solo different. I was too eager to show off my chops on the last album, and the solos were in danger of getting too similar. I'm still playing hard and fast, and on [album track] 'The Gunfighter' there's a generic John Popper harp solo. But I'm relishing the song more than my chops."

His arrangements also added an increased dimension to the material, he says, noting that the band worked long and hard in pre-production, "I arranged an elaborate string section part on 'Yours,' which is my best written song from a structural standpoint," he says. "But we tried a whole lot of different approaches to the songs. Usually I write the words, but Chan wrote for 'Last Night I Dreamt,' and [bassist] Bob Slowen (and drummer) Ken Hiss (both of Hiss) each wrote the words to two 1-8 sides. And also on 'Last Night,' the harp solo turns around and goes backwards—like a car making a u-turn."

Harp-wise, too, Popper "interplayed" two harmonicas on "Yours" and "Battle of Someone" and on "Felicia" employed a lover-tuned harp to get a "Lauren Bacall" tone. "I'm not trying to show off my chops anymore, but what I do want, mirabile dictu," he says, relishing. "So there took the pressure off us and gave us a great opportunity to show what we can do."

The A&M Records CEO Al Cafaro, "Straight On Till Morning" shows that Blues Traveler is a "living entity" that is constantly evolving.

"You can never expect that a band like that with replicating same pattern each time out," says Cafaro. "They've taken a significant step with this record and given us one that's every bit as big as 'Four'. But getting there may (Continued on page 16)

Capitol Anticipates Higher Profile For Hiatt's 'Head'

BY CHRIS MORRIS

LOS ANGELES—For his new album, "Little Head," due July 1 from Capitol Records, singer/songwriter John Hiatt has grabbed the bull by the horns and, for the first time in his long career, has taken a role in the production of his own work.

"He has generally gone in with other producers, and this time he wanted to do it on his own, and I think he came up with a great sound," says Capitol VP of marketing (US) Steve Rosenblatt.

Hiatt, who has been recording since the mid-70s, co-produced the album with Carl David Faragher (who also co-directed the album's horn charts with Steve Bartek, a frequent collaborator on Danny Elfman's film soundtrack projects).

"We just wanted to go in and make music—and not be fettered by all of the beat-laid plans of mice and men—and just go in and make a racket," Hiatt explains. "We figured well be'en turned working for a couple of years, so we know each other pretty well. You get a producer and he or she has a slant, and you get their engineer, and they have a slant. We were just tired of all the slants. We decided to go in and throw our own curvaballs."

On most of the tracks, Hiatt used his tour band of Faragher, multi-instrumentalist David Immergut, and drummer Gary Ferguson, augmented by New Orleans-based keyboardist Hootie & the Blowfish sideman Peter Holstein and L.A. percussionist Efrain Toro. He says he sought to create the atmosphere of playing onstage in the studio.

"We set up like a band and used monitors," Hiatt says. "All the vocals are (Continued on page 16)

Shure Microphones

ONE GREAT PERFORMER DESERVES ANOTHER.
Shure
The Sound of Professionals... Worldwide.

Travis Trill

Skeletons In The Closet. New York's Skeleton Key takes its show to Los Angeles. Shown at a gig at the Roxy, from left, are Skeleton Key's Eric R.O.A.R. Davis, Skeleton Key's Stephen Caaslon; Capitol senior VP of sales Joe McFadden, band manager Michael Hausman; Skeleton Key's Rick Lee and Chris Maxwell; and Capitol VP of marketing Steve Rosenblatt.

Arlo Guthrie Tapped To Head Further; Popper, Frey Nix Plan To Sell H.O.R.D.E.

PERFECT FIT: In what seems like a natural move, Arlo Guthrie has been named head of the Further Festivals (Festivus), an emerging music event featuring the slide guitar of John Popper, Bruce Hornsby, the Black Crowes, and moe.

"I'm doing it for two reasons," says Guthrie. "The most important one is, I thought it would make me nervous. I've been on the road now for 30 years. I'm very comfortable doing it. It sustains me, and on the other hand, it doesn't always challenge me. When someone asks me if I'm going to do this and play some songs, my mouth was going to say no and, all of a sudden, it said, 'Wait a minute, that's different.' So I'm a little nervous and a little apprehensive, and because of that, I know I have to do it. The other reason is that I think there's a kinship between that audience and my audience."

Guthrie notes that he knows Weir and Hart "from years and years ago. They're close friends of mine, we haven't hung out in decades," but then he adds with a laugh, "if my friend Wavy Gravy was right when he said, 'If you can remember the '60s, you weren't there,' we might be more friends than we actually remember!"

It's turning into a busy year for Guthrie, whose class song "Alice's Restaurant" turns 30 this year. The singer/songwriter has just signed a five-year distribution deal with Koch International. In addition to some new material of Guthrie's that Koch will release through Guthrie's own Rising Sun Records, Koch plans to reissue more than 20 titles spanning Guthrie's career on Reprise, Warner Bros., and Rising Sun. The first album will be those titles that make their debut on CD, "1969's "Running Down The Road," "1970's "Washington County," and 1974's "Arlo Guthrie.""

"We will also be putting out the soundtrack for a documentary film that was called "Hard Travelin"," says Guthrie. "It's a record with a lot of well-known people singing my dad's [Woody Guthrie's] songs. We just located the master tape, and it's been a week or so ago. I haven't even told Guthrie about it."

ALL DEALS ARE OFF: After bidding a trial balloon, H.O.R.D.E. co-owners/co-founders John Popper of Blues Traveler and band manager Dave Frey have decided not to sell the festival or take on additional partners.

Frey told the best last fall that he and Popper were looking for potential partners because the wear and tear of running the festival left Popper with too little time to concentrate on music and Frey too drained to devote the energy he needs to manage Blues Traveler and other acts (The album, The Beal, Billboard, Oct. 5, 1996).

Frey chatted mainly with concert promotion companies about buying in. "People made offers—we just didn't feel like they were in line with what we thought the tour was worth," he says. Instead, "we've kind of stoked into the fact that it's going to be what it's going to be, (and) we've brought in some good, you know people this year instead of using an outside promoter."

Frey has hired Jason Miller, formerly with MCA Concerts in Vancouver, as GM of H.O.R.D.E., and Lynn Borpy, who was with Creative Artists Agency, as an assistant.

The sixth annual H.O.R.D.E. tour starts July 11 and will hit 30 cities before concluding Sept. 1.

Skoal, Scolded: As if the Skoal Sinful R.O.A.R. tour weren't having enough trouble—according to promoters, ticket sales for the tour are soft—Skoal has scaled back its sponsorship of the event, following protests from anti-tobacco activists (Billboard Bulletin, May 21). A statement issued by U.S. Tobacco, Skoal's parent company, said that "certain aspects of its sponsorships will be modified to deprive anti-tobacco activists of a platform to advance their prohibitionist agenda over the rights of adults to use tobacco products." Skoal's involvement at the festival will be "reduced to participation in the Lifetime Experience Village.

This and That: Alan Douglas, who has spent the past several years producing reissues and new versions of Jimi Hendrix recordings, has reactivated Douglas Music, the label he ran in the '60s and '70s. The label's catalog includes works by Dizzy Gillespie and Miles Davis. Additionally, Douglas Music has acquired the Creative Music Studio catalog. The first offering from that catalog will be volumes one and two of the Woodstock Jazz Festival held in 1965.

Kyle Davis, one of the acts named in Billboard's Unsigned Bands to Watch in the Dec. 18, 1994, issue, has signed with Nick's Encoded Music. His label debut will be produced by Don Dixon and executive-produced by Phil Ramone. In the meantime, Davis contributed background vocals to Bruce Hornsby's forthcoming RCA album.

Inserec has signed Cola, an alternative rock band from San Francisco. The group's label debut, "What Not," produced by Andy Wallace, will come out Aug. 26... The music of Kiss will be immortalized when Muzak adds four instrumental versions of Kiss classics to its repertoire later this summer. The selected songs? "Sure Know Something," "World Without War," "Every Minute I Look At You," and "Beth." What, no "Strutter"? Go figure.
**Tindersticks’ ‘Curtains’ Aims To Catch Fire Both Sides Of Atlantic Targeted With London Set**

**BY PAUL SEXTON**

LONDON—Fashion and film tie-ins are at the fore as London Records hopes to strike it lucky with Tindersticks. The band, formed in 1992 in Nottingham, England, will release “Curtains” on London July 1 in the U.S., three weeks after its appearance in the U.K. on This Way Up Island. While it’s only the third studio album from the distinctive sextet, whose sound draws on modern rock, lounge, and roots influences, the group’s five-year history also encompasses a live release, acclaimed performances both with and without orchestral accompaniment, and a French art-film soundtrack.

Tindersticks, previouslysigned in the U.S. to Bar None, have the weight of considerable U.K. press acclaim behind them, with one weekly music paper making their self-titled 1993 debut set its album of the year. The uptempo track “Bathetime” opera “Curtains” as a U.K. single Monday (26), and the band is preparing for British shows, including a June 22 date at the London Palladium, the venerable variety venue. Meantime, there is other work to be done in the U.K. according to London Records (U.S.) director of marketing Melanie Tusquellas.

“Tindersticks matches to all the States in July to do a showcase for press and radio and two small [New York] club dates,” says Tusquellas. During their stay, Tindersticks will also tape a performance for the public TV show “Sessions At W. 54th St,” hosted by Chris Douridas. The label hopes to set up a promotional tie-in with upmarket clothing store Barney’s, featuring suits made for the musicians by Timotht Everest.

Such fashion sensibility and an ear for a well-turned and orchestrated melody has occasionally taken Tindersticks close to lounge-music territory, says keyboard player and co-writer David Boulter. “The last time we were in America, there was a lot of that happening,” he recalls. “All that kind of music always interested us, and it’s part of what we do.”

“Curtains” was recorded in London and New York, produced by the group with Ian Cupple, and includes a duet between lead singer Stuart Staples and the former Bongwater vocalist Ann Magnuson on “Buried Bones.” The U.S. version of the album will also include “Marriage Made In Heaven,” a song that features the first-ever recorded singing performance of actress Isabel-la Rossellini.

This album’s probably easy to listen to, says Boulter. “It feels as if we’ve achieved what we were trying to achieve over the last two albums.” He adds that there are many musical forces at work in Tindersticks. “For myself, my dad’s a massive country and western fan. I was brought up listening to Johnny Cash, Waylon Jennings, and George Jones. Stuart has always been into people like Tim Hardin and Townes Van Zandt, and Al [McAuley, the drummer] has always been into dance music.”

The net result of these and other influences is an expansive sound that has already led Tindersticks to a cinematic collaboration and, if the U.S. label has its way, will again. Last October saw the U.K. release of their soundtrack to “Nenette Et Boni,” a Parisian art-house movie directed and co-written by Claire Denis. Starring Alice Houri and Grégoire Colin in the title roles, it was recently screened at the Cannes Film Festival.

Tusquellas says that the band’s new U.S. publisher, PolyGram, is compiling a promo-only CD of Tindersticks’ music for potential film and CD placement. (Their publishing elsewhere continues to be with Rough Trade.)

London will work “Curtains” to college, triple-A, and alternative radio formats, with emphasis on either “Bath-time” or “Rented Rooms.” While alternative programmers contacted by Billboard were aware of Tindersticks, the group has not yet held a regular place on daytime playlists.

“They’re not a core band, but we have given them specialty-show play,” says Lisa Worden, music director at KROQ Los Angeles. “They have kind of a dark sound, but I like them. I want to check out the new record. They have an underground following, but I don’t think the average Joe knows who they are.”

“A lot of people don’t quite understand us,” says Boulter of the act’s touring experiences in America, “but that’s good in a lot of ways because they seem interested, and they come with no pre-conceptions.”

“While they’re doing their European tour,” says Tusquellas, “we’re going to build the base in the rest of the U.S. through listening programs and giveaways at retail.” These will include silk-screen posters on fabric that replicate the album artwork, which will be sent to “the top 500 tastemaker stores,” plus Tindersticks matches and copies of the four-track U.K. single of “Bathtime,” which includes three other non-album songs, among them a double cover of R. Dean Taylor’s “Shadow.”

Plans call for the band to return to the U.S. in October for its first American tour in three years. “We’re going to pursue all touring possibilities,” notes Tusquellas, “pairing them with bands like Beck or Sonic Youth or Murphine or Jewel, something in a more adult-oriented vein.”

Says Boulter, “We don’t want to keep going back [to the U.S.] and playing at the same level as we have. We do well in New York and L.A., it’s all the vastness in between we have to think about.”

**Virgin’s Geraldine Fibbers Get Broader On ‘Butch’**

**BY CHRIS MORRIS**

LOS ANGELES—Though L.A.’s Geraldine Fibbers began life as a group of moonlighting punk rockers playing country music, the band moves into increasingly eclectic turf on its sophomore Virgin album, “Butch,” set for release July 1.

Virgin senior VP of marketing Barbara Bolan notes, "[The album] moves almost in waves...OK, sure, you’re in this hard, aggressive rock place, and then you move into the more country-flavored kind of offerings that have always made that band so interesting. Then you start to move out again, and then it goes in another direction.”

While “Butch” cuts a broad swath through a variety of musical styles—from Gothic pop on “California Tuffy” to country-fried rock on “Folks Like Me,” from squalling punk on “Toybox” to instrumental atmospherics on “Helisterope” and “Claudine”—it wasn’t long ago that the Fibbers were anticipating the moves of many currently trendy bands with their own eccentric readings of classic country songs.

(Continued on page 33)
SUPERTRAMP
SOME THINGS NEVER CHANGE

ALBUM AVAILABLE
June 3rd

TOUR DATES:
July 15 Holmdel, NJ • July 16 Washington, D.C. • July 18 Philadelphia, PA
July 19 Wantagh, NY • July 20 Buffalo, NY • July 28 Chicago, IL
July 29 Clarkston, MI • July 30 St. Louis, MO • July 31 Milwaukee, WI
Aug. 2 St. Paul, MN • Aug. 9 Ellensburg, WA • Aug. 11 Concord, CA
Aug. 14 Los Angeles, CA • Aug. 15 Los Angeles, CA

https://www.oxygenrec.com
BLUES TRAVELER STILL 'STRAIGHT ON' (Continued from page 13)

Cafaro points to "Fourth" pop hit singles "Run-Around" and "Hook" and contrasts them with "Straight On" lead track and first single "Carolina Blues" which on Wednesday (28) goes to rock, triple-A, and alternative radio formats. It's more aggressive, in-your-face," notes Cafaro of "Carolina Blues" which felt it was the right way to lead rather than replicate the out-of-the-box top 40 hit appeal of the last album—which we thought was potentially risky and not in the band's long-term best interest, since they have a significant hardcore fan base, and unlike other bands, it broke on their fourth release, after tons of touring. We'll certainly service it to top 40, but we'll super-serve rock and Blues Traveler fans, triple-A, and alternative, because it's edgy and hard and fresh.

Cafaro's second single, Cafaro suggests, "might be more obvious," like "American Rose" or "Felicia." Touring, as Cafaro recognizes, has long been one of the marketer's forte, and this time more than ever, the band recently played the New Orleans Jazz & Heritage Festival and the Beale Street Festival and put out a recording its July 4 concert at Colorado's Red Rocks, to be simulcast on 150 radio stations (with poster snipes promoting their appearances) and be televised in the annual July 4 concert at Colorado's Red Rocks, to be simulcast on 150 radio stations (with poster snipes promoting their appearances) and be televised in the annual July 4 concert on more than 150 radio stations (with poster snipes promoting their appearances) and be televised in the annual July 4 concert at Colorado's Red Rocks, to be simulcast on 150 radio stations (with poster snipes promoting their appearances) and be televised in the annual July 4 concert. We've seen it a lot, taken a lot of time to make the record.

Blues Traveler launches its U.S. tour in late June, following a summer show in Europe. "It used to be, 'Isn't everybody like Janet Jackson?' over there, but then they realized we were a lot older than they thought we were," says Popper, crediting improved coordination with the label's European offices and increased awareness of the band in the Emerald Isle.

As for domestic marketing, Cafaro says that A&M will invest more in direct-to-consumer approaches rather than going out in a lot of records "at retail." We're looking for a smart number [to] ship to get sufficient coverage and get some buzz around the album. We don't want to be the first one to make the band's website popular in the whole country.

Then we'll go directly to the consumer with a whole array of things as opposed to price and positioning. And as indicated in the strategy approach, we're focusing on e-commerce formats as opposed to mass appeal.

In targeting Blues Traveler's core following, A&M will make available a 30-second audio snippet of the single by phone-feed two weeks ahead of release for stations to download for preview in listeners in advance of programming the full song. The single will also be given away via e-commerce, including Blues Traveler's A&M/ Hard Rock Cafe CD sampler to be given out Wednesday (28) to 75,000 Hard Rock patrons together with concert tickets and a purchase offer for the album at Musicland stores. "Carolina Blues" is also the lead track on a PolyGram Group Distribution (PUD)-sponsored promotion, which will hit stores July 8 to 750 Target stores; additionally, several thousand giveaway cassette singles will be available in June and July at local arts festivals around the country, while 35,000 cassette singles, including the non-LP track "Didn't Mean To Wake You," will be sent out to the band's fan club.

The label also looks to engage the group in a chat session the week of the release of the new CD as we are going to be advertised through Web magazines, the A&M and PUD sites, and others.

"A lot depends on there being something as good as 'Run-Around' on the album, but they sell to all sorts of different demographics beyond the fan base," notes Bob Douglas, purchasing VP for the 16-store HMV retail chain.

"Hopefully, they'll come out with a similarly strong hook-laden hit, but what they do, like 'Carolina Blues' and Beale Street Band, anyway? They're like pizza! We did very strong on the last studio album—and we'll do a major job on the new album and we'll be right big pitchers in the top 40," says Popper of his liege lord.

Meanwhile, Popper looks to his crony Howard Stern for continued support. The last album formed on Stern's birth- day bash last year, and Popper appeared briefly in the shock jock's movie, "Private Parts." "I'm at his ser vice," says Popper of his liege lord.

---

JOHN HIATT'S 'LITTLE HEAD' (Continued from page 13)

"...and the fly was pretty straight up. We thought maybe it might be kind of interesting to actually go in and play. We've sort of always done that, to be honest, but this time more so than ever. We used the engineer [David Lohn, who's been mixing us live.

Hiatt has repeated the writing process he used for his 1995 Capitol debut, "Walk On," and wrote the material for "Little Head" while on tour in 1996. "I don't know why I didn't think of it earlier, you know, but a few weeks ago, I was home and I decided to write at home when he was off the road. You've got all this time on your hands [on the road], and besides the fact, you're fighting off boredom. Plus you get so into music, because you're playing it every night. You start to get good on your guitar again, and your singing becomes pretty good, so it's a good time to write.

"We took it a step further," he continues. "We would sometimes record [during the] Walk On tour we were recording some stuff on the road. If we had a day off, I'd get everybody together and we would get our instruments and we would make some music. Two of the cuts came out of that, 'Graduated' and 'Runaway.' One was done in Kansas City, and another was done in studio in L.A.

The spontaneous atmosphere surrounding writing and recording of the album resulted in a brace of rockin', droll songs, much in the manner of one of Hiatt's early albums, 1975's " Slug Line." The new songs are mostly in keeping with the more down-home, introspective material on "Walk On."

The biggest joke in the deck is the title song (published by Whistling Moon Music and BMI, and published for Hiatt by PGD Publishing Inc.). The album's first single, it is not about the kind of head that sits on one's body, but a headpinning, little headpinning instrument that is kind of generally accepted in our modern-day society.

Rosenblatt says that Capitol will service the track to triple-A and mainstream rock radio in early June. Asked if the song's subject matter and lyrical hook might keep some programmers from playing it, he says, "Jackson Browne sang about my redneck friend," and we know he wasn't talking about his buddy. Songs have done this, before we're not going to a CHR format looking to play a song to an adult-listening audience, and so we think they'll be able to play it.

In fact, Rosenblatt believes that "Little Head" is "even more so than "The Thing," the album's lead single. "It's more about a girl, so we can hear what the hell you're doing." Hiatt had repeated the writing process he used for his 1995 Capitol debut, "Walk On," and wrote the material for "Little Head" while on tour in 1996.

"I don't know why I didn't think of it earlier, you know, but a few weeks ago, I was home and I decided to write at home when he was off the road. You've got all this time on your hands [on the road], and besides the fact, you're fighting off boredom. Plus you get so into music, because you're playing it every night. You start to get good on your guitar again, and your singing becomes pretty good, so it's a good time to write.

"We took it a step further," he continues. "We would sometimes record [during the] Walk On tour we were recording some stuff on the road. If we had a day off, I'd get everybody together and we would get our instruments and we would make some music. Two of the cuts came out of that, 'Graduated' and 'Runaway.' One was done in Kansas City, and another was done in studio in L.A.

The spontaneous atmosphere surrounding writing and recording of the album resulted in a brace of rockin', droll songs, much in the manner of one of Hiatt's early albums, 1975's " Slug Line." The new songs are mostly in keeping with the more down-home, introspective material on "Walk On."

The biggest joke in the deck is the title song (published by Whistling Moon Music and BMI, and published for Hiatt by PGD Publishing Inc.). The album's first single, it is not about the kind of head that sits on one's body, but a headpinning, little headpinning instrument that is kind of generally accepted in our modern-day society.

Rosenblatt says that Capitol will service the track to triple-A and main-
April 8, according to SoundsScan.

The band, which is booked by CAA and managed by Epic Goddard Management, continues its club tour through June 11. Label representatives say the band will remain on the road through the summer, including a late-July trip to Japan.

"Third Eye Blind," which bowed in most of Western Europe and Canada during scattered dates following the U.S. release, hits stores Sunday (25) in Japan and July 14 in the U.K.

Jenkins and fellow band members also showed their aptitude when they signed with Elektra last year only after the label agreed that the band would retain a degree of creative control usually reserved for veteran acts.

As a result of that deal, Jenkins, along with longtime associate Eric Valentine, ended up producing the album at local San Francisco studios.

While Jenkins' production experience is still limited, he is already showing a liking for the work, setting out to produce an unspecific Atlantic act.

"We really wanted to have control over things, and Elektra has been very supportive of that," says Jenkins. "We talked to some [well-known] producers that wanted to work with us, and they all had ideas that we just didn't want to do. We just didn't need someone telling us how we should sound.

"We controlled everything from the making of the video to our cover art," Jenkins adds. "What you see is Third Eye Blind. It's not some manufactured, heavily imaged concept.

In the studio, the band experimented with an array of instruments, overdubs, and loops. "We weren't trying to make the perfect statement," says Jenkins. "What I'm trying to get across is the musicality of the moment." So far, as hefty sales of the album indicate, consumers have endorsed the band's approach.

Elektra director of marketing Zsuzsanna Murphy says that even with the early success of "Semi-Charmmed Life" at modern rock stations, the label was pleasantly surprised by sales of the album.

"I'm just floored by the response," says Murphy. "We've got over 180,000 orders out there, and it just keeps going. Our five-day sales are around 15,000 pieces, and it's growing. It's been remarkably smooth.

David Wentworth, a music buyer for 18-store Boston-based chain Newbury Comics, says that he was also startled by the album's sales pace out of the gate.

"We were a little surprised by it at first," says Wentworth. "We bought in with 150 pieces and saw a big enough chunk at the first week to know that something was going on, but we still didn't know it was going to be a huge record.

"Semi-Charmmed Life," which was serviced Feb. 18, has struck a nerve at modern rock radio. The song was No. 1 at 12 modern rock stations for the week ending May 11, according to Broadcast Data Systems (BDS).

The track has also easily crossed over to top 40, receiving airplay at 64 mainstream stations in that format for the week ending May 11, (Continued from page 11)
STRENGTH IN NUMBERS: Proving again that in the rap game, one plus one often equals more than one, Priority Records rap-collaborative Boot Camp Clik is showing impressive sales gains with its debut album, "For The People.

The album, which bows officially May 20, is No. 2 on the Mid-Atlantic Regional Roundup due to street-date violations.

Like superstar act Wu-Tang Clan, the Boot Camp Clik is made up of several artists who all have albums of their own. While such members as Ghostface Killah and O.G.C. have had moderate success with their own projects, the cumulative star power of the Boot Camp Clik should elevate the notoriety of all artists involved.

So far, Priority has found a welcome home for the group's clip "Hedz Are R雠ee Pt. II" on BET, the Box U.S.A., and MTV's "Yo! MTV Raps" program.

Forging a commercial radio single, the label will focus marketing the album around video play with regional and national television commercials.

The Boot Camp Clik will remain united for a tour beginning June 10 in Minneapolis.

SAFE AT HOME: In anticipation of a full-length debut to be released Aug. 12, Epic released Save Ferris' EP "Introducing...Save Ferris," April 21. So far, the EP has sold more than 4,400 units, in addition to another 3,800 units issued by Starcamp Records, according to SoundScan.

The Starcamp release, which bowed in June 1996, as well as the Starcamp/Epic release, have benefited from the act's strong Southern California following.

Modern rock station KLYQ ("Rock Star. Virgin recording artist Lee Womack, man of exceptional debut album, "Megido," bowed May 20, will play several West Coast dates on the Lithium Fair tour. Performances include a July 5 show at the Gorege in George, Wash., a July 9 show at the Shoreline Amphitheatre in Mountain View, Calif., and a July 9 show at Irvine (Calif.) Meadows.

Chasing Singles: Though there won't be a soundtrack release for Miramax Films' "For the Love of Amy," there will be an official single.

Soul Asylum's Dave Pirner, who not only wrote the score for the film but also happens to be a fan of fellow Minnesota and Restless Records act the Hooters, decided to include the band's single "Jump Start," during a pivotal falling-in-love sequence in the movie.

Subsequently, on May 20, Restless decided to service a new version of the song, re-mixed by Don Dixon, to modern rock, triple-A, and college radio.

The band begins a tour with Papas Fritas June 6 in Chicago.

Rock Star. Virgin recording artist Lee Womack, man of exceptional debut album, "Megido," bowed May 20, will play several West Coast dates on the Lithium Fair tour. Performances include a July 5 show at the Gorege in George, Wash., a July 9 show at the Shoreline Amphitheatre in Mountain View, Calif., and a July 9 show at Irvine (Calif.) Meadows.

Chasing Singles: Though there won't be a soundtrack release for Miramax Films' "For the Love of Amy," there will be an official single.

Soul Asylum's Dave Pirner, who not only wrote the score for the film but also happens to be a fan of fellow Minnesota and Restless Records act the Hooters, decided to include the band's single "Jump Start," during a pivotal falling-in-love sequence in the movie.

Subsequently, on May 20, Restless decided to service a new version of the song, re-mixed by Don Dixon, to modern rock, triple-A, and college radio.

The band begins a tour with Papas Fritas June 6 in Chicago.

Rock Star. Virgin recording artist Lee Womack, man of exceptional debut album, "Megido," bowed May 20, will play several West Coast dates on the Lithium Fair tour. Performances include a July 5 show at the Gorege in George, Wash., a July 9 show at the Shoreline Amphitheatre in Mountain View, Calif., and a July 9 show at Irvine (Calif.) Meadows.

Chasing Singles: Though there won't be a soundtrack release for Miramax Films' "For the Love of Amy," there will be an official single.

Soul Asylum's Dave Pirner, who not only wrote the score for the film but also happens to be a fan of fellow Minnesota and Restless Records act the Hooters, decided to include the band's single "Jump Start," during a pivotal falling-in-love sequence in the movie.

Subsequently, on May 20, Restless decided to service a new version of the song, re-mixed by Don Dixon, to modern rock, triple-A, and college radio.

The band begins a tour with Papas Fritas June 6 in Chicago.

Rock Star. Virgin recording artist Lee Womack, man of exceptional debut album, "Megido," bowed May 20, will play several West Coast dates on the Lithium Fair tour. Performances include a July 5 show at the Gorege in George, Wash., a July 9 show at the Shoreline Amphitheatre in Mountain View, Calif., and a July 9 show at Irvine (Calif.) Meadows.

Chasing Singles: Though there won't be a soundtrack release for Miramax Films' "For the Love of Amy," there will be an official single.

Soul Asylum's Dave Pirner, who not only wrote the score for the film but also happens to be a fan of fellow Minnesota and Restless Records act the Hooters, decided to include the band's single "Jump Start," during a pivotal falling-in-love sequence in the movie.

Subsequently, on May 20, Restless decided to service a new version of the song, re-mixed by Don Dixon, to modern rock, triple-A, and college radio.

The band begins a tour with Papas Fritas June 6 in Chicago.

Rock Star. Virgin recording artist Lee Womack, man of exceptional debut album, "Megido," bowed May 20, will play several West Coast dates on the Lithium Fair tour. Performances include a July 5 show at the Gorege in George, Wash., a July 9 show at the Shoreline Amphitheatre in Mountain View, Calif., and a July 9 show at Irvine (Calif.) Meadows.

Chasing Singles: Though there won't be a soundtrack release for Miramax Films' "For the Love of Amy," there will be an official single.

Soul Asylum's Dave Pirner, who not only wrote the score for the film but also happens to be a fan of fellow Minnesota and Restless Records act the Hooters, decided to include the band's single "Jump Start," during a pivotal falling-in-love sequence in the movie.

Subsequently, on May 20, Restless decided to service a new version of the song, re-mixed by Don Dixon, to modern rock, triple-A, and college radio.

The band begins a tour with Papas Fritas June 6 in Chicago.

Rock Star. Virgin recording artist Lee Womack, man of exceptional debut album, "Megido," bowed May 20, will play several West Coast dates on the Lithium Fair tour. Performances include a July 5 show at the Gorege in George, Wash., a July 9 show at the Shoreline Amphitheatre in Mountain View, Calif., and a July 9 show at Irvine (Calif.) Meadows.

Chasing Singles: Though there won't be a soundtrack release for Miramax Films' "For the Love of Amy," there will be an official single.

Soul Asylum's Dave Pirner, who not only wrote the score for the film but also happens to be a fan of fellow Minnesota and Restless Records act the Hooters, decided to include the band's single "Jump Start," during a pivotal falling-in-love sequence in the movie.

Subsequently, on May 20, Restless decided to service a new version of the song, re-mixed by Don Dixon, to modern rock, triple-A, and college radio.

The band begins a tour with Papas Fritas June 6 in Chicago.

Rock Star. Virgin recording artist Lee Womack, man of exceptional debut album, "Megido," bowed May 20, will play several West Coast dates on the Lithium Fair tour. Performances include a July 5 show at the Gorege in George, Wash., a July 9 show at the Shoreline Amphitheatre in Mountain View, Calif., and a July 9 show at Irvine (Calif.) Meadows.

Chasing Singles: Though there won't be a soundtrack release for Miramax Films' "For the Love of Amy," there will be an official single.

Soul Asylum's Dave Pirner, who not only wrote the score for the film but also happens to be a fan of fellow Minnesota and Restless Records act the Hooters, decided to include the band's single "Jump Start," during a pivotal falling-in-love sequence in the movie.

Subsequently, on May 20, Restless decided to service a new version of the song, re-mixed by Don Dixon, to modern rock, triple-A, and college radio.

The band begins a tour with Papas Fritas June 6 in Chicago.

Rock Star. Virgin recording artist Lee Womack, man of exceptional debut album, "Megido," bowed May 20, will play several West Coast dates on the Lithium Fair tour. Performances include a July 5 show at the Gorege in George, Wash., a July 9 show at the Shoreline Amphitheatre in Mountain View, Calif., and a July 9 show at Irvine (Calif.) Meadows.
O'Jays Update Classic '70s Sound

Global Soul's 'Love You To Tears' Pairs Dad, Son

BY J.R. REYNOLDS

LOS ANGELES—Roasting four platinum and six gold albums over the course of a 29-year recording career, the O'Jays have returned with "Love You To Tears," an album the members say is reminiscent of work from the group's early years.

"It's a milestone album," says the O'Jays' Eddie Levert. "It's equal to some of the best things we did with [producers] Gamble and Huff. It's very spiritual, and you can feel the energy of each song."

The founding member Walter Williams agrees and says the set was conceptually constructed to feature positive relationship songs. "I think in our world today we bring some of that stuff back," he says. "We approach relationships in a mature way. But it's one which both older listeners and younger ones can understand."

Newcomer Eric Grant, who joined the group a year ago in May, rounds out the trio.

"Vocally, he's a second tenor," says Williams. "But he can sing the highs, too. He knows harmony and has that right attitude, in that he's eager to learn."

"Love You To Tears" will be released June 15 through Global Soul, which is a joint venture between Levert's son Gerard and Volcano/EMI, which distributes the label.

The O'Jays enjoyed a string of eight original gold- or platinum-certified albums from 1971 to 1979 and have recorded a total of 20 albums.

"Heartbreaker," the act's 1965 EMI set, peaked at No. 7 on the Top R&B Albums chart and sold 191,000 units, according to SoundScan.

Producers on "Love You To Tears" include Gerald Levert, Keith Sweat, and Tony Nicholas. Eddie Levert and Williams also produced four tracks.

Label executives say the youth of the present-day targets involved in the project may be a key component in its anticipated success. However, other elements are equally important.

"VP/PGM Brett Wright, "This record has the right formula of vocals by classic R&B artists combined with music from today that gives the group the opportunity to reclaim their rightful place as creative leaders in this business."

Wright says a younger generation of consumers is looking for the kind of music the O'Jays have recorded; the set (Continued on page 25)

Progressive Programming Blooms At KJLH; Troubadour Audience Warms To Summer

Heartbreak Propels: Black radio seems to be loosening up a bit in its music programming. Driven by the promising assortment of renaissance R&B artists, such as Erykah Badu, Maxwell, and Lauryn, many stations catering to young adults and older have also been playing music by acts ranging from Spearhead and the Brand New Heavies to gospel (O) collective God's Property (see story, page 11).

Programmers like KJLH Los Angeles PD Cliff Winston have restored my faith in R&B radio by playing lots of interesting sounds in all dayparts. Among the songs found on KJLH's progressive playlist are Dionne Farris' "Hopeless," Eryke Badu's "Femininity," Tony Toni Tone's "Let's Get Down," the Brand New Heavies' "Sometimes," and God's Property's "Stomp."

And although Winston has introduced a more open programming approach, his station's ratings haven't suffered. In fact, they've improved, going from a 1.2 share in the fall '96 book to 1.7 this past winter.

As all of L.A. knows, KJLH has always suffered the handicap of possessing a lack of power, and until that changes, it won't be able to compete, numbers-wise, with the stations in town with 50,000 watts and up.

But from a programming perspective, it's another matter. As long as Winston continues programming the rich assortment of African-American songs that he has been, I'll gladly suffer through the oft-static-laden transmission that comes from being on the edge of the station's range.

Strongest here: Cree Summer, who appears on the definition's "A Different World," recently performed at the Troubadour in Los Angeles. She has a dynamic show, backed with a live band.

Summer's a true rhythm-and-blues artist; she combines energetic vocal delivery with the driving elements of rock. But it's her poetic approach to her lyrics that is the driving force behind her musical artistry. She truly conveys the black woman's experience, but doesn't alienate those of us who aren't female, and those who aren't black.

Like Brandy, a tenule on TV has polished Summer's stage presence. The attractive artist has a knack for whol-tering her vocals with the lyrics of a song, ensuring a newsworthiness on some of her more emotional numbers. She held the audience spellbound on several selections—the mark of a true stage performer.

Summer remains unsigned at press time, and several big-name producers have expressed interest in working with her. Manager Ruth Carson reports that several of the label execs who attended the show have extended offers, so expect word of Summer landing a label home in the coming weeks.

Philly Throwdown: Los Angeles-based Hammond Entertainment is producing a concert that honors the 25th anniversary of Philadelphia International in conjunction with the 1997 Opportunities and Industrialization Centers (OIC) Convention.

The musical portion of the evening, dubbed "The Philadel-phia Sound: A Tribute To Kenny Gamble And Leon Huff," will be held June 3 at the Phila-delphia Convention Center. The evening will feature perform-ances by such Philly Interna-tional artists as the late Harold Melvin's Blue Notes, McFadden & Whitehead, Billy Paul, the Intruders, the Dells, the Jones Girls, and Jean Carne.

In its 33rd year, the OIC is one of the nation's largest net-works of employment and train-ing programs. The annual con-ference is a forum for national leaders to explore policies, programs, and conditions relat-ed to the OIC, the nation, and the world.

Since the Rev. Leon Sullivan started the OIC centers in Philadelphia, and Kenny Gamble and Leon Huff founded Philly International there, too, we thought it was appro-priate to pair the milestones of the two entities," says Ham mond Entertainment president Bill Hammond.

Industry intel: Cuban jazz band Los Van Van has been granted permission by the U.S. State Department to enter the country to appear at the Playboy Jazz Festival, scheduled for June 14-15 at the Hollywood (Calif.) Bowl. Los Van Van is one of Cuba's most popular dance groups. The act's musical style, sona, is a fusion of Cuban and Caribbean rhythms combined with jazz and rock... Go-go fans won't want to miss the recording of Chuck Brown's upcoming live album June 26 at Tramps in New York. Chuck Brown & the Soul Shooters hit it in 1978 with his go-go classic "Bustin' Loose," which was No. 1 for four weeks on Billboard's Hot Soul Singles chart... Patrice Rushen has signed with Discovery Records and is slated to release her "Signature" album July 15. The all-instru-mental set features Dee Powell, Gerald Albright, Kirk Whalum, Freddie Washington, Paul Jackson Jr., and Ndugu Chancler... The May 10 Billboard story on independent R&B stores mistakenly reported that Chicagobased retailer George Daniels was a member of the United-Music Retailers. In fact, he is not affiliated with any retail coalition.

R&B ARTISTS & MUSIC
THIRD EYE BLIND (Continued from page 17)

according to BDS.

"Because it's not exactly a Marilyn Manson song, we've been very successful at top 40," says Murphy. "The only resistance we've had has been at the hard-rock-leaning rock stations."

This issue the song is No. 39 on the Mainstream Rock Tracks chart. A clip for the single has also landed in a heavy rotation on MTV. As with other songs on "Third Eye Blind," the pop sheet of "Semi-Charmed Life" conceals lyrical content that is surprisingly darker than its musical efficiency would imply (Billboard, April 26).

"There's a sort of alluring life of the down-and-in in San Francisco bohemia that's as old as the (late cult actress) Edie Sedgwick, but there are consequences to it," says Jenkins when speaking about the theme of the single. "It makes people realize there's a storm lurking." In light of Jenkins' admission that he draws equal inspiration from Joy Division and the Geto Boys, the contrasting elements in the band's songs do not seem as unyielding.

Most songs on the album, which is published by SBE Publishing and Capital, are credited to both Jenkins and guitarist Kevin Cadogan. Modern rock KZON Phoenix PD Paul Peterson says that the juxtaposition of sound and theme may help prevent listeners from taking the act too lightly.

"When I first heard the single," he adds, "I thought it was a little overly poppy record," says Peterson. "I think the lyrics have given the song legs. It makes it harder to discount." Early supporter KROQ Los Angeles has already begun testing "Graduate," though Elektra says it has not yet decided on a second single.

Murphy says Elektra is now taking necessary steps to capitalize on the hit single. Part of that plan includes micro-marketing around tour dates with point-of-purchase, local press, co-op advertising, ticket giveaways, and promotional Lititzes at colleges. "I think it's fair to say that the band has kicked the door wide open with 'Semi-Charmed Life,'" says Murphy, "but we've just getting started with this, and we're going to have to work very hard to keep up with the band's momentum."
**R&B**

_BIG RADIO:_ On May 14, Bad Boy/Arista set a National Remembrance Day for fallen rapper the Notorious B.I.G. and all victims of senseless violence. The day also served as the radio/video premiere for two songs dedicated to his memory, "I'll Be Missin' You" from Bad Boy family members Puff Daddy, Faith Evans, and 112, and "We'll Always Love Big Poppa" by the Lox. After one week at radio, "I'll Be Missing You" enters Hot R&B Airplay at No. 25, with more than 15 million listener impressions and airplay on 64 monitored stations. The track would rank No. 39 on Hot R&B Singles based solely on airplay and, if it continues at this rate, could be a No. 1 contender following its Tuesday (27) street date.

Meanwhile, "We'll Always Love Big Poppa" has garnered more than 1.2 million impressions on 25 monitored stations and will serve as the B-side to the single. B.I.G. still manages to hold down the Nos. 12, 13, 42, and 72 slots on Hot R&B Airplay. In sister publication R&B Airplay Monitor, the rapper owns five slots on the Rap Airplay chart—that equals one-eighth of all entries.

**STEP BY STEP:** KRS-One's "Step Into A World (Rapture's Delight)" hopes 26-22 on Hot R&B Singles after commercial remixes hit retail May 13. The sales boost also earns the title Greatest Gainer/Sales with 12-inch vinyl the only configuration available. The new mix pairs Puff Daddy and KRS-One, whose partner, MC LaRock, was killed a decade ago. At R&B core stores, strong consumer demand spawned a 257% unit increase, moving "Step Into" 74-26 on Hot R&B Singles Sales. Even more impressive, KRS-One wins Greatest Gainer on Hot Rap Singles, rocketing 26-5.

**REPLAY:** While re-entries on Hot R&B Singles are about as rare as snowfall in July, Born Jamaican's "Yardcore" (Delicious Vinyl/Red Ant) earns the distinction of having such a moment as it re-enters at No. 61. On Hot R&B Singles Sales, the title sees a 234% unit increase at core stores and re-enters that list at No. 47. The track also vaults 47-20 on Hot Rap Singles.

The song charted on Hot R&B Singles in the Feb. 8 issue and had fallen off the March 8 Billboard. The label refocused its marketing, keying on re-rap mix shows and independent retail, with a commitment to break the single. It's nice to see this sort of return to artist development and commitment.

---

**BUZZING UNDER**

**HOT R&B SINGLES**

<table>
<thead>
<tr>
<th>TITLE/LABEL/PROMOTION LABEL</th>
<th>TITLE/LABEL/PROMOTION LABEL</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>SHOW ME LOVE (BAD BOY/ARISTA)</td>
</tr>
<tr>
<td>2</td>
<td>DO YOU KNOW (WHAT IT TAKES)</td>
</tr>
<tr>
<td>3</td>
<td>RISE AND FALL (BETTY &amp; DADDY)</td>
</tr>
<tr>
<td>4</td>
<td>BRAIN</td>
</tr>
<tr>
<td>5</td>
<td>SLOW FLOW (KINGDOM OF ART)</td>
</tr>
<tr>
<td>6</td>
<td>PRESSURE</td>
</tr>
<tr>
<td>7</td>
<td>JUST A FREAK</td>
</tr>
<tr>
<td>8</td>
<td>MY SECRET</td>
</tr>
<tr>
<td>9</td>
<td>COME ON EVERYBODY GET DOW</td>
</tr>
<tr>
<td>10</td>
<td>RUNNING ON EMPTY (BAD BOY)</td>
</tr>
<tr>
<td>11</td>
<td>LOVE U LOVE (BAD BOY)</td>
</tr>
</tbody>
</table>

**BUBBLING UNDER HOT R&B SINGLES**

<table>
<thead>
<tr>
<th>NO. 1</th>
<th>TITLE/LABEL/PROMOTION LABEL</th>
</tr>
</thead>
<tbody>
<tr>
<td>13</td>
<td>WE GOT IT</td>
</tr>
<tr>
<td>15</td>
<td>GURLS DEM SUGAR</td>
</tr>
<tr>
<td>17</td>
<td>YOUR ONLY LOVE</td>
</tr>
<tr>
<td>18</td>
<td>YOU DON'T HAVE TO BE AFRA</td>
</tr>
<tr>
<td>20</td>
<td>TO LOVE</td>
</tr>
<tr>
<td>25</td>
<td>STALLION RIDE</td>
</tr>
<tr>
<td>25</td>
<td>LOVE OR HATE (BAD BOY)</td>
</tr>
</tbody>
</table>

**THE O'JAYS**

Continued from page 19

benefits from a proven father/son team that bridged the generation gap.

"Love You To Tears" is a dream-come-true project, because it brings full circle a father's legacy of music that he has passed along to his son," Wright says. "It began when Eddie first began appearing. Then moved to the collaboration he did with his son on [East-West's 1990 'Father And Son'] album, and then to Gerald signing his father's group to his label."

In an effort to give the storybook tale a happy ending, the label is taking a street approach to marketing "Love You To Tears." "What's Stopping You," the first single, will be serviced June 9 to all R&B formats and crossover and top 40 stations. Its delivery follows the May 9 servicing of the single's clip to local and national video outlets.

"We're buying consumer ads and doing a whole lot of street marketing," says Global Soul head Leonard Brooks. "We want to open this album up to gen-

In April, cassette samplers were passed out to Impact's Super Summit XI, and in June the "Lesson," a mix tape hosted by DJ Vaughn Harper, is scheduled for release. The tape will feature snippets from "Love You To Tears" as well as classic hits from the O'Jays.

Beginning in June, the label will place teaser advertising in the trades. The ads will develop into full-page placements that are also scheduled for consumer publications throughout the summer. In addition, street teams will position banners, window clings, and posters in beauty parlors, barbershops, and other centers of influence.

A 30-city summer tour, booked by Associated Booking Corp., is scheduled to begin on Saturday (31) in Louisville, Ky., and run through August. Promotional stops at radio and retail are scheduled along the way. "Love You To Tears" is slated for a simultaneous international release in most territories. July 28 is the drop date in Canada and the U.K., however.

"The O'Jays have historically been a big draw internationally," says Brooks. "We plan to reintroduce them into the various territories via print publicity first, to assess their potential before proceeding."

---

**VANESSA RUBIN**

Continued from page 21

acts, Johnson is confident that he and his staff will break Rubin at other radio stations. "They've had previous experience working jazz/AC, establishing acts like Roy Ayers, Marion Meadows, and Brooklyn Funk Essentials," he says.

The label has yet to cement plans for a music video. "If we did one, it'd come in November," arrives the same time as the single," Johnson says. "This is a slow-burn project, and we're in this for the long haul. We'll go after radio [airplay] of the single in early '98."

Although no international release date has been scheduled for "New Horizons," a world tour could come as early as late fall or in early 1998, according to executives.

---

**THE INTERNATIONAL TALENT & TOURING DIRECTORY**

**THE INTERNATIONAL TALENT & TOURING DIRECTORY**

**Save time, save worry and make money — order the 1997 International Talent & Touring Directory today!**

Order multiple copies for your entire staff!

YES! Please send me Billboard's 1997 International Talent & Touring Directory I am enclosing $99.99 per copy plus $6 shipping and handling ($13 for international orders): NY, CA, TN, MA, IL, PA & DC please add applicable sales tax.

**Name:**

**Company:**

**Address:**

**City, State, Zip:**

Please note: Orders are payable in U.S. funds drawn on a U.S. bank only. All sales are final.

Mail coupon to: Billboard Directories, P.O. Box 2016, Lakewood, NJ 08701-9097

For fastest service call 1-800-344-7119.

In NJ call (908) 363-4156.

---

[www.americanradiohistory.com](http://www.americanradiohistory.com)
## Hot R&B Airplay

### Billboard

**May 31, 1997**

### R&B Singles A-Z

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist/Label/Promotion Label</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1</strong></td>
<td><strong>1</strong></td>
</tr>
<tr>
<td><strong>2</strong></td>
<td><strong>2</strong></td>
</tr>
<tr>
<td><strong>3</strong></td>
<td><strong>3</strong></td>
</tr>
<tr>
<td><strong>4</strong></td>
<td><strong>4</strong></td>
</tr>
<tr>
<td><strong>5</strong></td>
<td><strong>5</strong></td>
</tr>
<tr>
<td><strong>6</strong></td>
<td><strong>6</strong></td>
</tr>
<tr>
<td><strong>7</strong></td>
<td><strong>7</strong></td>
</tr>
<tr>
<td><strong>8</strong></td>
<td><strong>8</strong></td>
</tr>
<tr>
<td><strong>9</strong></td>
<td><strong>9</strong></td>
</tr>
<tr>
<td><strong>10</strong></td>
<td><strong>10</strong></td>
</tr>
<tr>
<td><strong>11</strong></td>
<td><strong>11</strong></td>
</tr>
<tr>
<td><strong>12</strong></td>
<td><strong>12</strong></td>
</tr>
<tr>
<td><strong>13</strong></td>
<td><strong>13</strong></td>
</tr>
<tr>
<td><strong>14</strong></td>
<td><strong>14</strong></td>
</tr>
<tr>
<td><strong>15</strong></td>
<td><strong>15</strong></td>
</tr>
</tbody>
</table>

### Hot R&B Recurrent Airplay

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist/Label/Promotion Label</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1</strong></td>
<td><strong>1</strong></td>
</tr>
<tr>
<td><strong>2</strong></td>
<td><strong>2</strong></td>
</tr>
<tr>
<td><strong>3</strong></td>
<td><strong>3</strong></td>
</tr>
<tr>
<td><strong>4</strong></td>
<td><strong>4</strong></td>
</tr>
<tr>
<td><strong>5</strong></td>
<td><strong>5</strong></td>
</tr>
<tr>
<td><strong>6</strong></td>
<td><strong>6</strong></td>
</tr>
<tr>
<td><strong>7</strong></td>
<td><strong>7</strong></td>
</tr>
<tr>
<td><strong>8</strong></td>
<td><strong>8</strong></td>
</tr>
<tr>
<td><strong>9</strong></td>
<td><strong>9</strong></td>
</tr>
<tr>
<td><strong>10</strong></td>
<td><strong>10</strong></td>
</tr>
<tr>
<td><strong>11</strong></td>
<td><strong>11</strong></td>
</tr>
<tr>
<td><strong>12</strong></td>
<td><strong>12</strong></td>
</tr>
<tr>
<td><strong>13</strong></td>
<td><strong>13</strong></td>
</tr>
<tr>
<td><strong>14</strong></td>
<td><strong>14</strong></td>
</tr>
<tr>
<td><strong>15</strong></td>
<td><strong>15</strong></td>
</tr>
</tbody>
</table>

**NOTE:** Songs ranked by gross impressions, computed by cross-referencing Arbitron listener gains. Songs referencing exact times are ranked by their respective times. R&B singles charts by Billboard © 1997 Billboard Communications. 

Records with the greatest airplay gains. © 1997 Billboard Communications and SoundScan, Inc.
Lake & Guy Find Their Souls’ Solution At Last

by Larry Flick

Ernie Lake, left, and Bobby Guy

I T S F U N T O W A T C H Ernie Lake and Bobby Guy move around their New York recording studio. Beneath their smooth, business-like demeanor is a giddy, boyish excitement that seems to scream, “Can you believe we’ve made it?” In a field ripe with trip-in wannabes, it’s kind of sweet to see Lake and Guy—who have actually earned a tangible level of stardom as producers of Real Soul Solution—retain such charming glee.

Send a little quality time with ‘em and you’ll understand how they’ve managed to lose sight of themselves in the chaotic rush of success. These lads have been gradually building toward this moment since 1982, when they met on the Long Island circuit as musicians in dueling new-wave bands. Past friendship led to an unbreakable professional alliance that has seen them weather many a character-building experience—like sharing bunk beds and splitting cans of spaghetti when funds were too tight to maintain separate apartments.

“There are times when this all seems unreal,” says Lake, as he casts a prudish eye around the plush studio where he and Guy have created such dancefloor staples as “Un-Break My Heart” by Toni Braxton and hits for Whitney Houston, Amber, and Crystal Waters, among numerous others. “It’s been tempting to get caught up in the excitement of it all. Fortunately we have each other to keep our egos in check. We’ve seen each other at our worst, and that helps us stay focused and ready to take on whatever tomorrow holds.”

It looks like tomorrow is going to be a jam-packed day. Considerable change is on the horizon for the two—staging with their decision to shed the Soul Solution moniker, effective immediately. It’s a move that’s been triggered by a disagreement with Sound Transcriptions Recordings over ownership of the name. Rather than engage in a messy, time-consuming squabble with the label for which they once recorded, Lake and Guy have chosen to simply move on.

“The Soul Solution is basically a sound—our sound,” says Guy. “No one else can own that. Once people hear the sound of the next Bobby Guy and Ernie Lake production, that point will become clear. We thought about the whole situation for a long time, and we’ve real-

ized that there are far more important and urgent agendas than battling over a name.”

That agenda includes cementing their distinctive house sound on Tina Turner’s next Virgin single, “Silent Wings,” as well as writing and producing material for forthcoming albums by Zelma Davis, George Lamond and B. W. We got a sneak listen to the demo of Sandy’s next likely Champion recording—the glorious, romant- ic “This Time”—and we’re convinced that Lake and Guy’s best work has yet to be heard. Furthermore, any jitters about relinquishing the Soul Solution name are completely unfounded.

Beyond tweaking the music of others, the duo will also spend the coming months firmly establishing Reel Soul, a recording trio they’ve formed with venerable diva Carolyn Harding. The next few weeks will see the single “Talk About Love” released on Sneak Tip Records, while “Let It Rain” will be issued on AVS Records. A third single, “You Want Me,” is due on Ultra. Lake and Guy see the act as an outlet for their “legitimate writing” and are fanning the cuts out to assorted labels to test various angles and keep others off the ground. “Eventually, this will lead to a full album—hopefully, for a major label,” Guy says. “But we’re not sure that will be just yet. This way, we’re getting the music out there with people we like and trust. And we can license all of the tracks back when we need them.”

They may actually be working their first album sooner than that, as the idea for the duo’s debut as a pop-up phenomenon project is being bandied about with AVS and BMG International. “It would be more of a midtempo flavor, which will be good for the European market,” says Lake. “It would also be a chance for us to tackle a completely different style, which is cool.”

Also in discussion is a possible remix album for LaFace Records. Still in negotiation, the set would gather familiar and lesser-known jams from the label’s vaults and reinvent them for consumption by the club generation. It’s a savvy move considering the impact of Lake and Guy’s mix of Braxton’s “Un-Break My Heart.” “It’s a cool project for which the obvious reason is the fact that [LaFace president] L.A. Reid has made it clear that he wants to be a part of the dance,” says Guy.

Finally, the lads have just launched Reel Tyme Productions, a company that will develop careers of a fairly wide-ranging array of artists, producers, and songwriters. Among the first signings are Rutland & Gill, a duo that blends icy-cool electronic rhythms a la Depeche Mode and Chemical Brothers with a straight-ahead dance/polyrhythmic buzz.

Lake says Reel Tyme has a two-pronged purpose, noting that it’s the

shoot-out montage is directly related to a Bad Boy Entertainment, as well as providing “a chance to create the kind of company and environment that we were a part of when we were struggling to get work and find our musical vision. We’re going to be working with people who are just starting out, as well as people who are familiar but interested in trying out new areas of their talent.”

He points to the duo’s recent writing session with former Livin’ Joy belter Janice Robinson as a prime example of the latter. “We think that she has the potential to be a female version of Seal,” he says, indicating that she is on their short list of potential Reel Tyme wannabes. “She has a songwriting talent that cuts far deeper than a house beat can probably take her.”

In the midst of such a busy phase under Guy and Lake, enjoying taking a deep breath and surveying the path they’ve paved behind them. It’s a road that occasionally makes them blush. “I’m willing to try anything for any pictures out there of me with piles of rocker hair,” Guy laughs, while Lake cautiously cringes at the memory of his new-wave drumming era.

But there are also the solid victories along the way—like breaking into clubland by way of producing freestyle/pop siren Rhonda Page and eventually scoring points in hip circles with their last Soul Solution single, “Love Peace & Happiness,” on London Records.

“It all adds up to a lot of funny stories,” Lake says with a wink. “It’s like we’ve been putting together a team—both as friends and as professionals. We might’ve been able to do this without each other, but it sure wouldn’t have been as fun.”

T H E NEXT LEVEL: One of the more promising aspects of proceeding over this column for nearly seven years has been watching talented folks evolve and become the best they can be. In the case of Armand Van Helden, it’s been a story of watching a man make a name for himself on his own terms. One of our fondest memories of him stretches back to a summer afternoon several years ago, when he dropped off a tape of a slammin’ new track that he’d just completed for Strictly Rhythm.

That track was what would become the massive “Witch Doctor,” and it was an early step in a career that he predicts would be solid because he’d earned a lesson or two from the hip-hop world about imaging and unity. As he recently put his signature on an album deal, Van Helden explained the process of forming his cabinet of eclectic players, and this deal promises to only take him higher.

His first release for the label is due in August, and it’s a hip-hop party disc, tentatively titled “Enter The Meat Market.” It will likely be released under the name Sample-Slayer, which he hopes will establish an alter ego for further projects within the genre. But don’t start panicking and accusing Van Helden of selling out. Hip-hop is merely a natural extension of what has always been the producer’s open-minded, experimental nature.

“(The album) will probably pass a lot of people off, but that’s nothing new for me,” he says. “This is really just simple and fun concept for the summer. People who read more into it than that are just wasting their time.”

Van Helden’s house personas will likely re-emerge in October, when his first self-titled album is due for the label. He’s already about four songs deep into the recording process for that set. And while it will likely spawn a handful of hit singles, Van Helden is striving to accomplish more than that with the set. “I’m not feeling very singles-oriented lately,” he says. “I’m more interested in people being able to take in the album as a whole piece of music. I look at music as being like a movie, with twists and turns that holds your attention for longer than a few minutes. That’s what I want my albums to be like.”

S I N G IT OUT: One of the more entertaining cassettes to land on our desk over the past few weeks is “Sweet Eins 2,” the full-length debut of Men Out Loud on Pure/Mercury Records. A well-received openly gay cappella quartet from Los Angeles, Men Out Loud performs on this album with musical accompaniment for the first time. How nice of them to choose the vibrant groove of dance music as the vehicle for their maiden voyage into the mainstream.

“Sweet Eins 2” combines serious theatrical tunes like “Empty Chairs At Empty Tables” from “Les Misérables” with deliciously cheeky interpretations of Madonna’s “Express Yourself” and the Bee Gees’ “More Than A Woman.” The lyrics to these songs will never be the same to our ears after hearing ‘em in this setting. Have a listen, and we’re sure you’ll agree. No, this is not for the hard-core underground club kid. Rather, it’s aimed at folks who dabble in the occasional guilty pleasure—as well as those of us who will always take great pride and comfort in hearing same-sex pronouns in pop music.

If you wanna catch Men Out Loud in concert (and it really is quite an amusing treat), look for ‘em throughout June, when they’ll play a string of gay-pride festivals. Applause to the folks at Pure and Mercury for giving this act a forum of expression. We’re hoping they’ll get an opportunity to perform their music outside of the gay community in the coming months. This is an act that holds plenty of widespread appeal.
### Club Play

<table>
<thead>
<tr>
<th>Rank</th>
<th>Week</th>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>5</td>
<td>NOT OVER YET (TECHNOTRONIC)</td>
<td>GRACE</td>
</tr>
<tr>
<td>3</td>
<td>6</td>
<td>SPIN SPIN SUGAR (CLEAN VERSION)</td>
<td>ROBERT MILLER</td>
</tr>
<tr>
<td>4</td>
<td>7</td>
<td>FABLE (DEEJAY X, DJ TROJAN)</td>
<td>ROBERT MILES</td>
</tr>
<tr>
<td>5</td>
<td>8</td>
<td>LOVE IS ALL WE NEED (JACO PAVON)</td>
<td>MARC KOENIG</td>
</tr>
<tr>
<td>6</td>
<td>9</td>
<td>SUPERFICIAL (INERT)</td>
<td>ROBERT McGUIRE</td>
</tr>
<tr>
<td>7</td>
<td>10</td>
<td>MY BABY DADDY (TONE MERCER)</td>
<td>ROGER MITCHELL</td>
</tr>
<tr>
<td>8</td>
<td>11</td>
<td>SPIN SPIN SUGAR (CLEAN VERSION)</td>
<td>NORTHERN SOUL FEAT. JONELYN BROWN</td>
</tr>
</tbody>
</table>

### MAXI-Singles Sales

<table>
<thead>
<tr>
<th>Rank</th>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>I DON'T WANT TO LOVE YOU SOME SONG</td>
<td>TONY BRAXTON</td>
</tr>
<tr>
<td>2</td>
<td>A LITTLE BIT OF ECSTASY (T)</td>
<td>STEPHEN GILBERT</td>
</tr>
<tr>
<td>3</td>
<td>INSOMNIA (T)</td>
<td>ARIANA 13333</td>
</tr>
<tr>
<td>4</td>
<td>THE PERFECT DRUG (T)</td>
<td>NINA NICHOLS</td>
</tr>
<tr>
<td>5</td>
<td>RETURN OF THE MACK (T)</td>
<td>DANNY MORRISON</td>
</tr>
<tr>
<td>6</td>
<td>BLOOD ON THE DANCE FLOOR (T)</td>
<td>BOBBY D'AMBROSIO</td>
</tr>
<tr>
<td>7</td>
<td>IT'S ALRIGHT, I FEEL IT (T)</td>
<td>LEE CRAWFORD feat. WARE</td>
</tr>
<tr>
<td>8</td>
<td>CALL ME (T)</td>
<td>ROGER MITCHELL</td>
</tr>
<tr>
<td>9</td>
<td>CAN'T NOBODY HOLD ME DOWN (T)</td>
<td>BAD BOY 700B</td>
</tr>
<tr>
<td>10</td>
<td>LET ME CLEAR MY THOUGHTS (T)</td>
<td>IMAGINATION 2016 BROS.</td>
</tr>
<tr>
<td>11</td>
<td>UN-BREAK MY HEART (T)</td>
<td>TONY STREET</td>
</tr>
<tr>
<td>12</td>
<td>IT'S NOT SO BAD (T)</td>
<td>NORTHERN SOUL FEAT. JONELYN BROWN</td>
</tr>
<tr>
<td>13</td>
<td>ONE IN A MILLION (T)</td>
<td>ROBERT McGUIRE</td>
</tr>
<tr>
<td>14</td>
<td>WHERE HAVE ALL THE COWBOYS GONE? (T)</td>
<td>PAULA COLE</td>
</tr>
<tr>
<td>15</td>
<td>MAKE YOUR OWN KIND OF MUSIC (T)</td>
<td>ROBERT McGUIRE</td>
</tr>
<tr>
<td>16</td>
<td>DON'T YOU KNOW IT (T)</td>
<td>ROBERT McGUIRE</td>
</tr>
<tr>
<td>17</td>
<td>REACH ME GENTE LANTA (T)</td>
<td>TONY MERCER</td>
</tr>
<tr>
<td>18</td>
<td>MY BABY DADDY (T)</td>
<td>TONY MERCER</td>
</tr>
<tr>
<td>19</td>
<td>WHO YOU WIT (T)</td>
<td>ROBERT McGUIRE</td>
</tr>
<tr>
<td>20</td>
<td>DA DIP (T)</td>
<td>MIGHTY MOUTH</td>
</tr>
<tr>
<td>21</td>
<td>THE BRAND NEW HEAVIES (T)</td>
<td>ROBERT McGUIRE</td>
</tr>
<tr>
<td>22</td>
<td>THE BRAND NEW HEAVIES (T)</td>
<td>ROBERT McGUIRE</td>
</tr>
<tr>
<td>23</td>
<td>THE BRAND NEW HEAVIES (T)</td>
<td>ROBERT McGUIRE</td>
</tr>
<tr>
<td>24</td>
<td>THE BRAND NEW HEAVIES (T)</td>
<td>ROBERT McGUIRE</td>
</tr>
<tr>
<td>25</td>
<td>THE BRAND NEW HEAVIES (T)</td>
<td>ROBERT McGUIRE</td>
</tr>
<tr>
<td>26</td>
<td>THE BRAND NEW HEAVIES (T)</td>
<td>ROBERT McGUIRE</td>
</tr>
<tr>
<td>27</td>
<td>THE BRAND NEW HEAVIES (T)</td>
<td>ROBERT McGUIRE</td>
</tr>
<tr>
<td>28</td>
<td>THE BRAND NEW HEAVIES (T)</td>
<td>ROBERT McGUIRE</td>
</tr>
<tr>
<td>29</td>
<td>THE BRAND NEW HEAVIES (T)</td>
<td>ROBERT McGUIRE</td>
</tr>
<tr>
<td>30</td>
<td>THE BRAND NEW HEAVIES (T)</td>
<td>ROBERT McGUIRE</td>
</tr>
</tbody>
</table>

**Notes:**
- Titles with the greatest sales or club play increases this week.
- Power Pick on Club Play is awarded for the highest point increase among singles below the top 20.
- Greatest Gainer on Maxi-Singles Sales is awarded for the largest sales increase among singles anywhere in the top 50.
- Videoclip availability. Cataloging number is for vinyl maxisingles, or cassette maxi-single if vinyl is unavailable.

---

**Billboard Dance Charts**

**Available For The First Time In 3 New Chart Packages!**

1. **Number One Series 1975-1996:**
   - Chronological listings of every song that reached the top position on the Club Play and Sales charts.
   - Lists Billboard issue date, title, artist, and label. - $50.00

2. **Top Ten Series 1976-1996:**
   - Annual listings of every song that reached number 10 or higher on the Club Play and Sales charts.
   - Lists title, artist, and label. Titles are listed alphabetically within each year. Number 1 records are indicated. - $50.00

3. **Top Songs of the Year Series 1976-1996:**
   - The annual charts of the top songs of the year in rank order as published in Billboard's Year End Special Issues. Lists title, artist, and label. - $50.00

**Billboard Dance Charts**

**Available For The First Time In 3 New Chart Packages!**

**Number One Series 1975-1996:**
- Chronological listings of every song that reached the top position on the Club Play and Sales charts.
- Lists Billboard issue date, title, artist, and label. - $50.00

**Top Ten Series 1976-1996:**
- Annual listings of every song that reached number 10 or higher on the Club Play and Sales charts.
- Lists title, artist, and label. Titles are listed alphabetically within each year. Number 1 records are indicated. - $50.00

**Top Songs of the Year Series 1976-1996:**
- The annual charts of the top songs of the year in rank order as published in Billboard's Year End Special Issues. Lists title, artist, and label. - $50.00

Send your check or money order to: Billboard Research, 1515 Broadway, NY, NY 10036-8966 Attn: Silvio Pietrobono or call for credit card order: (212) 536-5054

---

**Billboard Dance Charts**

**Available For The First Time In 3 New Chart Packages!**

1. **Number One Series 1975-1996:**
   - Chronological listings of every song that reached the top position on the Club Play and Sales charts.
   - Lists Billboard issue date, title, artist, and label. - $50.00

2. **Top Ten Series 1976-1996:**
   - Annual listings of every song that reached number 10 or higher on the Club Play and Sales charts.
   - Lists title, artist, and label. Titles are listed alphabetically within each year. Number 1 records are indicated. - $50.00

3. **Top Songs of the Year Series 1976-1996:**
   - The annual charts of the top songs of the year in rank order as published in Billboard's Year End Special Issues. Lists title, artist, and label. - $50.00
Kennedy Clan. Members of Nashville's musical Kennedy family recently gathered to congratulate Gordon Kennedy for his Grammy Award for co-writing the song "Change The World." His father, Jerry, is a legendary guitarist/producer who headed Mercury Nashville for 20 years. Gordon's brother, Jay, an executive with ASCAP; and another brother, Bryan, is the opening act on Garth Brooks' current tour. Shown, from left, are Bryan Kennedy, PolyGram VP/GM Doug Howard, Shelby Kennedy, Jerry Kennedy, PolyGram creative administrator Robin Gordon, and Gordon Kennedy.

Raybons To Jump Into The Studio; Chancey Takes A&R Reins At Sony

People: In the wake of the "Butterfly Kisses" surge (see story page 1), the Raybon Bros. album has been moved up. Co-producer Don Cook says that he and Tony Brown will go into the studio in June with Marty and Tim Raybon to produce their first album for RCA Nashville. Cook says that they had originally planned a May slot, but are cutting it in June to avoid a 'thick' year, but that the single has sped things up. "This is an incredible way to present a new project," he says. "Whether we have a hit or not with 'Butterfly Kisses,' this is a great way to launch them." Marty will stay with the group Shendanah through the end of the year, after which its founders, Jim Seales and Mike McGuire, will replace him with a new lead singer. The band has parted ways with Capitol Nashville.

Blake Chancey is now officially VP of A&R at Sony Music Nashville. He will handle day-to-day A&R for Columbia, Epic, and Lucky Dog Records. Pete Quigley is set to move from Nashville to New York, where he was VP of marketing at EMI. He'll fill the vacant VP/GM slot at Capitol Nashville...Butch Waugh's appointment as senior VP/GM at the RCA Label Group is official June 4. He had been senior VP of promotion at RCA Records in New York. At A&M Sounds, Steve Massie moves from Chicago to Nashville to be head of national country music promotion. He had been doing independent promotion out of Chicago...Larry Pareigis goes to Monogram Records as VP of promotion.

Opryland Music Group (OMG) announces some appointments in the wake of Jerry Flowers' sudden departure (Nashville Scene, May 30). OMG president Jerry Bradley names Ken Owen VP of finance and operations...Troy Tomlinson VP of creative services, and Suzanne Prokasy VP of licensing. Also, Choy Bradley leaves BMI to join OMG as creative manager...Citing personal reasons, Carol Fox resigns as executive director of the Nashville Songwriters Assn. International after a year there. No replacement has been named...Billy Ray Cyrus begins his first European tour Sept. 12 and 13 at the Getafe Festival in Getafe, Switzerland.

Terri Clark embarks on the Kraft Country Tour 1997 presented by CMT in Canada, with the first show May 29 in Kingston, Ontario. David Lee Murphy, Duane Steele, and Chris Cummings are also on the tour...Capitol Nashville is promoting John Berry's single "I Will If You Will" with target stores "Club Wedd," the chain's bridal registry service. Berry will sing at the wedding of the grand-prize winner...Trace Atkins sang his latest song, "The Rest Of Mine," to his bride, Rhonda Forlaw, at their wedding May 11 at Belle Meade Plantation here. Former Nashville DJ Pat Saljak forms Saljak Music Publishing and inks co-publishing deal with songwriter Judi Johnstone.

On The Record: Dwight Yoakam's "Things We Said Today" is set for release July 15. The album includes the title cut, the Clash's "Train In Vain" (with Ralph Stanley adding vocals), the Everly Brothers' "Let's Take The Long Way Home," Patti Smith's "Horses," Al Green's "Let's Stay Together," and "The Last Time," and "Tired Of Waiting For You." Yoakam is acting in the Richard Linklater movie "The Newton Boys" on location in Texas...RCA Nashville has a "new" Patsy Cline album coming in late July. "Live From The Cimarron Ballroom" comes from newly discovered tapes.

Garry Tallent produced the Delovantes' debut disc on Capitol Nashville..."Postcards From Along The Way" is due mid-July...Travis Tritt duets on Warner Bros. newcomer Michael Peterson's self-titled album, due in July...Johnny Cash makes a debut appearance on "Tennessee Stud" on Michael Martin Murphey's July 8 Warner Western album "The Horse Legends"...Tracy Lawrence and George Jones make guest appearances on Kenny Chesney's July 15 BNA set, "I'll Stand." The New Lost City Ramblers have recorded their first new studio album in 23 years. The disc from Mike Seeger, John Cohen, and Tracy Schwarz, "There Ain't No Way Out," is on Smithsonian Folkways Recordings, distributed by Koch International. As always, it's an infective blend of bluegrass, Cajun, and old-timey music. To mark the occasion, the group will play the third annual Ralph Rinzler Memorial Concert June 28 at the National Mall in Washington, D.C. Also, the Corcoran Gallery of Art there will stage an exhibition of photographs of musicians by Cohen and Milt Hinton and will screen Cohen's music films. Mutt McDonald says. Brenda Lee has released a new gospel album, "Precious Memories," on her own label...Gary U.S. Bonds will cut a live album June 7 at Sunset Studios here...Ricky Skaggs reports that his upcoming Atlantic album, "Life Is a Journey," opens with a Steve Earle song, "Hillbilly Highway." This is the most country album I've done since (1982's) "Highways And Heartaches." Skaggs tells Nashville Scene...The record companies are spending hundreds of thousands (of dollars) trying to make people sound retro. I wake up that way every day...."
### Billboard Hot Country Singles & Tracks

**Week Ending May 31, 1997**

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Label &amp; Number</th>
<th>Promotional Label</th>
<th>Release Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>40</td>
<td>Sammy Keeshaw</td>
<td>Yes You Do</td>
<td>Mercury Nashville</td>
<td>HLU-31020</td>
<td>1997-05-05</td>
</tr>
</tbody>
</table>

**COMPILATED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BILLBOARD DATA SYSTEMS/300 TRACK SERVICE. 162 COUNTRY STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SONGS RANKED BY NUMBER OF DETECTIONS.**

---

### Billboard Top Country Singles Sales

**Week Ending May 31, 1997**

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Label &amp; Number</th>
<th>Number/Distribution Label</th>
<th>Release Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>David Kersh</td>
<td>I'm Gonna Do It Again</td>
<td>Curb</td>
<td>CRI-47080</td>
<td>1997-05-26</td>
</tr>
</tbody>
</table>

**COMPILATED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY**

---

### Billboard Hot Shot Debut

**Week Ending May 31, 1997**

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Label &amp; Number</th>
<th>Promotional Label</th>
<th>Saleable Copies</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Day In, Day Out</td>
<td>I'm Gonna Do It Again</td>
<td>Curb</td>
<td>CRI-47080</td>
<td>1997-05-26</td>
</tr>
</tbody>
</table>

---

**Notes:**
- Records showing an increase in detections over the previous week, regardless of chart movement. Airplay award to those records which attain 3200 detections for the first time.
- Airplay data is available for some, if not all, records. The following chart shows a compilation of detections, sales, and other airplay data. The symbol indicates additional airplay information.
- 100% Detection: All detections available.
- 90% Detection: Partial detection information available. For records with significant detections, the symbol indicates availability.
- 70% Detection: Partial detection information available. For records with significant detections, the symbol indicates availability.
- 50% Detection: Partial detection information available. For records with significant detections, the symbol indicates availability.
- 25% Detection: Partial detection information available. For records with significant detections, the symbol indicates availability.
- Airplay displays information for over 100,000 detections.

---

**Source:** Billboard.com

---

**http://www.americanradiohistory.com**
**COUNTRY SINGLES A-Z**

**PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC**

**TITLE (Publisher — Licensing Org) / Sheet Music Dist.**

1. 435 WILLOW (Bing Crosby, MCA) / MCA
2. ALL THE GOOD SINGLE THINGS (Kenny Rogers, RCA) / RCA
3. 100% FABULOUS (Buddy Holly, Capitol) / Capitol
4. AIN'T NO BUSTIN' (Willie Nelson, RCA) / RCA
5. ACHIEVEMENTS (Kelly Clarkson, Universal) / Universal
6. A GIRL'S GONNA HAVE A GOOD TIME (Avril Lavigne, BMG) / BMG
7. A HEART THAT'S TRUE TO YOU (Lee Roy Parnell, BMG) / BMG
8. A HEART THAT'S TRUE TO YOU (Lee Roy Parnell, BMG) / BMG
10. A HUNGRY MAN (Neil Diamond, Warner) / Warner
11. A LADY LOVES A MAN (Doug Sahm, Warner) / Warner
12. A LITTLE LOVE AT THE END (Eagles, Warner) / Warner
13. A LITTLE LOVE AT THE END (Eagles, Warner) / Warner
15. A LOT OF LOVE (Buddy Holly, Capitol) / Capitol
16. A LOT OF LOVE (Buddy Holly, Capitol) / Capitol
17. A SONG FOR YOU (Stevie Wonder, Sony) / Sony
18. A SONG FOR YOU (Stevie Wonder, Sony) / Sony
19. A SONG FOR YOU (Stevie Wonder, Sony) / Sony
20. A SONG FOR YOU (Stevie Wonder, Sony) / Sony
21. A SONG FOR YOU (Stevie Wonder, Sony) / Sony
22. A SONG FOR YOU (Stevie Wonder, Sony) / Sony
23. A SONG FOR YOU (Stevie Wonder, Sony) / Sony
24. A SONG FOR YOU (Stevie Wonder, Sony) / Sony
25. A SONG FOR YOU (Stevie Wonder, Sony) / Sony
26. A SONG FOR YOU (Stevie Wonder, Sony) / Sony
27. A SONG FOR YOU (Stevie Wonder, Sony) / Sony
28. A SONG FOR YOU (Stevie Wonder, Sony) / Sony
29. A SONG FOR YOU (Stevie Wonder, Sony) / Sony
30. A SONG FOR YOU (Stevie Wonder, Sony) / Sony
31. A SONG FOR YOU (Stevie Wonder, Sony) / Sony
32. A SONG FOR YOU (Stevie Wonder, Sony) / Sony
33. A SONG FOR YOU (Stevie Wonder, Sony) / Sony
34. A SONG FOR YOU (Stevie Wonder, Sony) / Sony
35. A SONG FOR YOU (Stevie Wonder, Sony) / Sony
36. A SONG FOR YOU (Stevie Wonder, Sony) / Sony
37. A SONG FOR YOU (Stevie Wonder, Sony) / Sony
38. A SONG FOR YOU (Stevie Wonder, Sony) / Sony
39. A SONG FOR YOU (Stevie Wonder, Sony) / Sony
40. A SONG FOR YOU (Stevie Wonder, Sony) / Sony
41. A SONG FOR YOU (Stevie Wonder, Sony) / Sony
42. A SONG FOR YOU (Stevie Wonder, Sony) / Sony
43. A SONG FOR YOU (Stevie Wonder, Sony) / Sony
44. A SONG FOR YOU (Stevie Wonder, Sony) / Sony
45. A SONG FOR YOU (Stevie Wonder, Sony) / Sony
46. A SONG FOR YOU (Stevie Wonder, Sony) / Sony
47. A SONG FOR YOU (Stevie Wonder, Sony) / Sony
48. A SONG FOR YOU (Stevie Wonder, Sony) / Sony
49. A SONG FOR YOU (Stevie Wonder, Sony) / Sony
50. A SONG FOR YOU (Stevie Wonder, Sony) / Sony
51. A SONG FOR YOU (Stevie Wonder, Sony) / Sony
52. A SONG FOR YOU (Stevie Wonder, Sony) / Sony
53. A SONG FOR YOU (Stevie Wonder, Sony) / Sony
54. A SONG FOR YOU (Stevie Wonder, Sony) / Sony
55. A SONG FOR YOU (Stevie Wonder, Sony) / Sony
56. A SONG FOR YOU (Stevie Wonder, Sony) / Sony
57. A SONG FOR YOU (Stevie Wonder, Sony) / Sony
58. A SONG FOR YOU (Stevie Wonder, Sony) / Sony
59. A SONG FOR YOU (Stevie Wonder, Sony) / Sony
60. A SONG FOR YOU (Stevie Wonder, Sony) / Sony
61. A SONG FOR YOU (Stevie Wonder, Sony) / Sony
62. A SONG FOR YOU (Stevie Wonder, Sony) / Sony
63. A SONG FOR YOU (Stevie Wonder, Sony) / Sony
64. A SONG FOR YOU (Stevie Wonder, Sony) / Sony
65. A SONG FOR YOU (Stevie Wonder, Sony) / Sony
66. A SONG FOR YOU (Stevie Wonder, Sony) / Sony
67. A SONG FOR YOU (Stevie Wonder, Sony) / Sony
68. A SONG FOR YOU (Stevie Wonder, Sony) / Sony
69. A SONG FOR YOU (Stevie Wonder, Sony) / Sony
70. A SONG FOR YOU (Stevie Wonder, Sony) / Sony
71. A SONG FOR YOU (Stevie Wonder, Sony) / Sony
72. A SONG FOR YOU (Stevie Wonder, Sony) / Sony
73. A SONG FOR YOU (Stevie Wonder, Sony) / Sony
74. A SONG FOR YOU (Stevie Wonder, Sony) / Sony
75. A SONG FOR YOU (Stevie Wonder, Sony) / Sony
76. A SONG FOR YOU (Stevie Wonder, Sony) / Sony
77. A SONG FOR YOU (Stevie Wonder, Sony) / Sony
78. A SONG FOR YOU (Stevie Wonder, Sony) / Sony
79. A SONG FOR YOU (Stevie Wonder, Sony) / Sony
80. A SONG FOR YOU (Stevie Wonder, Sony) / Sony
81. A SONG FOR YOU (Stevie Wonder, Sony) / Sony
82. A SONG FOR YOU (Stevie Wonder, Sony) / Sony
83. A SONG FOR YOU (Stevie Wonder, Sony) / Sony
84. A SONG FOR YOU (Stevie Wonder, Sony) / Sony
85. A SONG FOR YOU (Stevie Wonder, Sony) / Sony
86. A SONG FOR YOU (Stevie Wonder, Sony) / Sony
87. A SONG FOR YOU (Stevie Wonder, Sony) / Sony
88. A SONG FOR YOU (Stevie Wonder, Sony) / Sony
89. A SONG FOR YOU (Stevie Wonder, Sony) / Sony
90. A SONG FOR YOU (Stevie Wonder, Sony) / Sony
91. A SONG FOR YOU (Stevie Wonder, Sony) / Sony
92. A SONG FOR YOU (Stevie Wonder, Sony) / Sony
93. A SONG FOR YOU (Stevie Wonder, Sony) / Sony
94. A SONG FOR YOU (Stevie Wonder, Sony) / Sony
95. A SONG FOR YOU (Stevie Wonder, Sony) / Sony
96. A SONG FOR YOU (Stevie Wonder, Sony) / Sony
97. A SONG FOR YOU (Stevie Wonder, Sony) / Sony
98. A SONG FOR YOU (Stevie Wonder, Sony) / Sony
99. A SONG FOR YOU (Stevie Wonder, Sony) / Sony
100. A SONG FOR YOU (Stevie Wonder, Sony) / Sony

**COUNTRY ARTISTS & MUSIC**

**TUESDAY, MAY 31, 1994**

**NEW AT COUNTRY**

No. 1 Signing: Eddie K'gallon of Rocchet has signed with BMG Music Publishing. Kigallon co-wrote George Strait's No. 1 single "One Night At A Time" (which was Kigallon's first cover). Pictured, from left, are BMG Songs president Danny Strick, Kigallon, BMG Music VP of country Randy Hart, and Sony Music senior director Clift Aughtred.

No. 2 New: New City, New York-based band Dullsticker has signed with BMG Music Publishing. Pictured, from left, are BMG Songs president Danny Strick, Kigallon, BMG Music VP of country Randy Hart, and Sony Music senior director Clift Aughtred.
**Billboard**

**Top Country Albums**

**MAY 31, 1997**

![Image of Billboard Top Country Albums chart for May 31, 1997]

**Billboard®**

**Top Country Catalog Albums**

**MAY 31, 1997**

![Image of Billboard Top Country Catalog Albums chart for May 31, 1997]
ALARM executive director Bud Richardson states that the organization's investigation took root three months ago, when a large quantity of counterfeit CD compilations began appearing in retail stores and swap meets in the L.A. area. Undercover purchases of counterfeit recordings led to the issuing of search warrants. Labels whose product was counterfeited included Balboa, Fonovisa, Mar International, EMI Latin, Sony Discos, and BMG.

EMI CHILE REVISITS ROCK: A little less than a year ago, executives at EMI Chile assured that, in spite of slack sales of debut product by its upstart rock acts released in 1996, the label would hang with each of the artists through three albums. However, EMI recently announced that five of the 10 acts signed as part of the company's million-dollar Rock Nacional campaign will not cut second albums this year. One artist, Jaro Soto, decided to terminate his pact with EMI.

Says Soto: "I had recorded demos for the second album, but EMI (even) told me that the disc would not come out this year. They had told me the record would come out in September. Then they told me if I would wait until next year... I decided to ask out of the deal."

Other acts whose product will not be released this year are Los Santos Dumont, Pánico, Tercrepielo, Bambú, and Christianes Y La Dolce Vita. So far, the only disc slated to drop this year is by Los Tetas. Another band, Malamay, put out its second album last year.

In fact, only Lazyboy and Los Tetas made a significant sales impact by landing gold debut records (15,000 units sold). The EMI brass was hoping Rock Nacional would spark sales for Chilean artists. Last year domestic acts accounted for only 20% of the approximately 8 million units sold in Chile.

In recent weeks, the paltry sales not only affected EMI (Continued on next page)
Sony Inks Masucci. Sony Discos has signed a distribution deal with JMM, the tropical label headed by Jerry Masucci, founder of revered salsa label Fania Records. JMM’s initial releases, which are due in July, include the first new album in 10 years by the Fania All Stars, plus compilation sets of such Fania artists as Celia Cruz, Willie Colon, Héctor Lavoe, and Rubén Blades. Shows seated at the signing, from left, are Oscar Loury, VP/GM, Sony Discos, and Masucci. Shown standing, from left, are José Rosario, GM/VP, Sony’s regional Mexican; Jorge Meléndez, VP of finance and operations, Sony Discos; Jorge Pino, GM/VP Sony Latin; Marc Stollman, attorney, Stollman & Stollman; and Jeff Young, sales director, Sony Discos.

LATIN TRACKS A-Z

<table>
<thead>
<tr>
<th>TITLE</th>
<th>COPYRIGHT</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 AMAROLO</td>
<td>(BMI)</td>
</tr>
<tr>
<td>2 DE LA TERRA AL CIELO</td>
<td>(BMI)</td>
</tr>
<tr>
<td>3 DE MI CORAZON</td>
<td>BMI (EMI)</td>
</tr>
<tr>
<td>4 EL DESTINO</td>
<td>BMI (EMI)</td>
</tr>
<tr>
<td>5 EL ME QUERÍA</td>
<td>BMI (EMI)</td>
</tr>
<tr>
<td>6 EL PESCADOR</td>
<td>BMI (EMI)</td>
</tr>
<tr>
<td>7 EL SOYO</td>
<td>BMI (EMI)</td>
</tr>
<tr>
<td>8 ESPÉRASE LUIBE</td>
<td>BMI (EMI)</td>
</tr>
<tr>
<td>9 FUEGEN TRES AÑOS</td>
<td>BMI (EMI)</td>
</tr>
<tr>
<td>10 JUJUTE</td>
<td>BMI (EMI)</td>
</tr>
<tr>
<td>11 LA CALLE DE LAS SIENAS</td>
<td>BMI (EMI)</td>
</tr>
<tr>
<td>12 LA ROSA</td>
<td>BMI (EMI)</td>
</tr>
<tr>
<td>13 LLORANDO POI TI</td>
<td>BMI (EMI)</td>
</tr>
<tr>
<td>14 MI HINA MUER</td>
<td>BMI (EMI)</td>
</tr>
<tr>
<td>15 MOH POI CORAZON</td>
<td>BMI (EMI)</td>
</tr>
<tr>
<td>16 EL ORIO</td>
<td>BMI (EMI)</td>
</tr>
<tr>
<td>17 PORQUE ME AHISTE</td>
<td>BMI (EMI)</td>
</tr>
</tbody>
</table>

Also, Sony is set to drop “11:11” by 25-year-old singer/actress Sasha. “The Elegant Lady,” as she has been known since embarking on a solo career in the late 80’s, was a former vocalist in Timbiriche, the well-known pop act that has spawned a multitude of solo stars, including EMI Mexico’s white-hot Thalia and Fonovisa songstress Bibi Gaytán. A successful telenovela actress, Sasha will begin taping her new soap in the latter months of this year.

REMISS IS NOT BLISS: Unfortifyingly neglected during all the hoopla surrounding Billboard’s recent eighth annual International Latin Music Conference were our heartfelt apologies to my colleagues, who made the confab once again a raging success: Angela Rodriguez, Maureen Ryan, Michelle Jacangelo, Gayle Lashin, and Phyllis Demo.

Assistance in preparing this column was provided by Pablo Mitrany in Santiago, Chile, and Teresa Aguilera in Mexico City.
VIRGIN’S GERALDINE FIBBERS GET BROADER ON ‘BUTCH’

(Continued from page 1)

In 1994, Carli Boulch, then front woman for the confrontational punk-industrial unit Ethyl Meatplow, hooked up with the members of local punk unit Gise for what all concerned believed would be an entertaining side project.

“We didn’t really intend to do anything much,” says singer/guitarist Boulch. “We just really wanted to play some country songs. We all liked country, and we were all in other bands that were doing other stuff. Ethyl Meatplow was still together. We were like, ‘Well, let’s play some country songs, it’ll be fun.’”

“Then when Ethyl Meatplow broke up and a couple other things happened, I said, ‘Well, you know, I think that everybody in this band is really great, and we have something together, so let’s expand what we’re doing. Let’s not just fuck around with country songs.’”

A debut 10-inch EP—recently reissued on CD with additional live tracks as “What Part Of ‘Get Thee Gone’ Don’t You Understand?” by Long Beach, Calif., indie Sympathy

The collection also includes some songs and spirituals in black dialect and a 1926 performance of “Of Man River” from “Show Boat” that has not had its original words changed to reflect contemporary sensibilities. The songs are contained on a single disc containing “The Mississippi.” Delos clearly felt uncomfortable about this and printed an elaborate disclaimer in the CD booklet that begins, “Some of the selections on these CDs contain lyrics which are considered by some of the songs part of a tradition which created and reflected negative stereotypes of African-Americans and others. This might be considered reason enough not to include them in this recording—that they are of a time thankfully long gone.”

It goes on to explain that Delos found the performance of such historical significance that “a full picture of the Negro spiritual and gospel tradition would be incomplete without their inclusion. Presenting them here is not a validation of any racist sentiment.”

This issue arises periodically in the performance of classic works that contain offensive language. With contemporary performance, one can sometimes get around the problem by changing the words. That option isn’t available to the group, though Delos could have dropped the song from the disc. Other options might include bleeping out the offending word, or, to alert unwary consumers and radio programmers who might stick the thing on the air without listening first, a package sticker—“Warning: racial language on track 11.”

But to consider a wider context about how the horrific epithets so prevalent in recorded rap lyrics? It’s an almost inevitable catchphrase from “Hi-Lo, Mo,” anyway.

GLIBURN BROADCAST: Looking for a new pianist? The entry Van Cliburn International Piano Competition, May 23-June 8, will be broadcast live on the Internet through AudioNet. The webcast will be hosted by Rosemary Solomons of KTCU Fort Worth, Texas, and Richard Estes of Texas Christian University and will offer the preliminary, semifinal, and final rounds of the competition and its awards ceremony at the same time that the Fort Worth audience hears it. It will also be available to be played back at the participant’s convenience. The performance will be archived and accessible on demand from the AudioNet (http://www.audiometric.com) and Van Cliburn Foundation sites for 90 days. Other Internet Web sites for one year: The software required to receive the transmission is Microsoft NetShow 2.0 and can be downloaded from Microsoft’s Web site. Microsoft is a sponsor of the Van Cliburn event.

The competition features 35 pianists from 18 countries.
### Artists & Music

**Up North:** Those who want to hear Pat Metheny and Charlie Haden perform pieces from their impressive "Beyond The Missouri Sky (Short Stories)" disc don't have many choices regarding venue or date. They'll have to trek to the June 27 Festival Internacional de Jazz de Montreal. The guitarist and bassist, whose chart-topping Verve release has sold 36,000 copies in the U.S., according to SoundScan, offer their only global tandem appearance at the highly regarded and ever-growing annual bash. The presentation is a big feather in the festival's cap. "No question, it's a very special date," says Andre Menard, VP and programmer, who books most of the acts for the fest. Haden isn't the only musician Metheny hooks up with during the Montreal conglom. He's also set to work with Michael Brecker and guitarist Derek Bailey. "The Sign Of 4," a much-heralded collaboration with Bailey recorded during the last days of 1996, was issued May 6 as a three-disc set on Knitting Factory. This subsequent live collaboration is also a somewhat unique show.

Each year the Montreal Festival offers one artist a chance to work in a variety of contexts, dubbed the Invitation Series. This time a pair of players was chosen to participate: trombonist Ray Anderson and guitarist Bill Frisell. "The Plays The Music Of Bud Powell" disc on Stretch, Corea, originally from the Skanada and the North American love songs, has been reviewed in the jazz press.

**Changes:** Versatility is everything in a competitive environment, and pianist Fred Hersch often offers us a kaleidoscopic view of his art. The leader of a long-standing trio featuring drummer Tom Rainey and bassist Drew Gress, the Nonesuch artist underscores the notion that his modus operandi is ever-shifting. On April 22, he released his gorgeous new disc, "Thirteen Ways," with two other associates, reedist Michael Moore and percussionist Gerry Hemingway, on the indie GM label. And a pair of other notable records are pending from guitarist Bill Frisell and a solo disc of Monk material titled "Thelonious." Both are for Nonesuch, and Hersch says the Monk disc has plenty of action, including what he calls a "matzo ball gumbro variation" on "If We Go into Late August," also released on that label. The disc also played on and arranged a track for vocalist Dominique Eade's RCA debut, "When The Wind Was Green," due in late August. The disc updates sweet and eerie tunes by June Christy and Chris Connor. Hersch brings his trio to New York's Village Vanguard July 15-20.

**Sheepskin:** Chick Corea received an honorary doctorate degree in music May 11 from the Berklee College of Music during the Boston school's commencement ceremonies. To accept in person, the pianist flew back to the States from Norway, where he had just completed a European tour for his "Plays the Music Of Bud Powell" disc on Stretch. Corea, originally from the Skanada and the North American love songs, has been reviewed in the jazz press.

A first single has not been announced, but Bolan says it will probably be "California Tuffy" or the Fibbers' spark-striking cover of Can's krautrock classic "You Dog Right." A video will be shot for the track.

Bolan says, "Certainly we're going to work with college radio. Because it's being released in the middle of the summertime, we suspect we'll start the record there and then do a vernacular tour. We'll have a special emphasis for those shows and bring people in to see them." A single first has been finalized, but Melnik says it probably will be in collaboration with Can's krautrock classic "You Dog Right." A video will be shot for the track.

Bolan says, "Certainly we're going to work with college radio. Because it's being released in the middle of the summertime, we suspect we'll start the record there and then do a vernacular tour. We'll have a special emphasis for those shows and bring people in to see them." A single first has been finalized, but Bolan says it will probably be "California Tuffy" or the Fibbers' spark-striking cover of Can's krautrock classic "You Dog Right." A video will be shot for the track.

**Virgin's Geraldine Fibbers Get Broader on 'Butch'**

(Continued from previous page)

Bolzich says bemusedly, "We don't really understand or know why she left, except that she went to play in the Jekylls, and I guess her boyfriends is in that band. It could be that, or maybe she just likes their music better."

While the band, which is managed by Ted Gardner of Lannikin, is still seeking another fiddler to fill Greene's slot, Virgin's Bolan says that touring will be "intrinsically" to promoting "Butch." "We are expecting that they will be ready to go, and we'll have dates beginning to show them right at street date, or certainly very close to street date," Bolan says. "While we're not planning on doing what you would call special showcases, we are going to focus on the shows that they'll be doing in the high-profile markets that they developed with the first record, which would include Los Angeles, Seattle, Portland (Or.), San Francisco, Chicago, New York. We will keep special emphasis for those shows and bring people in to see them." A single first has not been finalized, but Bolan says it probably will be "California Tuffy." The Fibbers' spark-striking cover of Can's krautrock classic "You Dog Right." A video will be shot for the track.

Bolan says, "Certainly we're going to work with college radio. Because it's being released in the middle of the summertime, we suspect we'll start the record there and then do a vernacular tour. We'll have a special emphasis for those shows and bring people in to see them." A single first has been finalized, but Bolan says it will probably be "California Tuffy" or the Fibbers' spark-striking cover of Can's krautrock classic "You Dog Right." A video will be shot for the track.

Bolan says, "Certainly we're going to work with college radio. Because it's being released in the middle of the summertime, we suspect we'll start the record there and then do a vernacular tour. We'll have a special emphasis for those shows and bring people in to see them." A single first has not been finalized, but Bolan says it probably will be "California Tuffy" or the Fibbers' spark-striking cover of Can's krautrock classic "You Dog Right." A video will be shot for the track.

**Visit Billboard Online on the Internet**

http://www.billboard.com

- Industry news and announcements updated up to 3 times per week
- Weekly Trivia Contest - win prizes
- Billboard Sneak Peek
- Weekly Charts with Music Samples
- Hot Products - updated weekly

Questions? Call: 212-536-1402 / 1-800-449-1402
e-mail: info@billboard-online.com

**Virgin's Geraldine Fibbers Get Broader on 'Butch'**

(Continued from previous page)

Bolzich says bemusedly, "We don't really understand or know why she left, except that she went to play in the Jekylls, and I guess her boyfriends is in that band. It could be that, or maybe she just likes their music better."

While the band, which is managed by Ted Gardner of Lannikin, is still seeking another fiddler to fill Greene's slot, Virgin's Bolan says that touring will be "intrinsically" to promoting "Butch." "We are expecting that they will be ready to go, and we'll have dates beginning to show them right at street date, or certainly very close to street date," Bolan says. "While we're not planning on doing what you would call special showcases, we are going to focus on the shows that they'll be doing in the high-profile markets that they developed with the first record, which would include Los Angeles, Seattle, Portland (Or.), San Francisco, Chicago, New York. We will keep special emphasis for those shows and bring people in to see them." A single first has not been finalized, but Bolan says it probably will be "California Tuffy." The Fibbers' spark-striking cover of Can's krautrock classic "You Dog Right." A video will be shot for the track.

Bolan says, "Certainly we're going to work with college radio. Because it's being released in the middle of the summertime, we suspect we'll start the record there and then do a vernacular tour. We'll have a special emphasis for those shows and bring people in to see them." A single first has not been finalized, but Bolan says it probably will be "California Tuffy." The Fibbers' spark-striking cover of Can's krautrock classic "You Dog Right." A video will be shot for the track.

Bolan says, "Certainly we're going to work with college radio. Because it's being released in the middle of the summertime, we suspect we'll start the record there and then do a vernacular tour. We'll have a special emphasis for those shows and bring people in to see them." A single first has not been finalized, but Bolan says it probably will be "California Tuffy." The Fibbers' spark-striking cover of Can's krautrock classic "You Dog Right." A video will be shot for the track.

Bolan says, "Certainly we're going to work with college radio. Because it's being released in the middle of the summertime, we suspect we'll start the record there and then do a vernacular tour. We'll have a special emphasis for those shows and bring people in to see them." A single first has not been finalized, but Bolan says it probably will be "California Tuffy." The Fibbers' spark-striking cover of Can's krautrock classic "You Dog Right." A video will be shot for the track.
HARRIS GRANT DESIGNS DIVERSITY
COMMERCIAL, HOME STUDIOS AMONG CLIENTS

BY DAN DALEY

NASHVILLE—It is an unusually chilly day in Nashville for mid-April, and Neil Grant is wearing a wool watch cap that is slightly incongruous with his tweed jacket and makes him look like an erudite longshoreman. But a portmanteau of diverse and seemingly mutually exclusive skills and interests are the necessary portfolios of a studio designer these days—part physicist, part architect, part mathematician, part economist, part construction worker, part ergonomician, part psychologist, part longshoreman.

“These days, it’s what sets one studio apart from others that constitutes a large part of a successful design,” he says, settling into a booth at Sammy B’s, a Music Row restaurant around the block from Starstruck Studios, one of Grant’s most recent U.S. facilities. “And to accomplish that, the designer has to be somewhat unique as well.”

Grant—who is Harris Grant Associates (HGA) has studio design projects under way in Seattle, Los Angeles, and New York—laments the creeping corporate quality that increasingly characterizes the professional audio industry. He says that mentality manifests itself in readily apparent ways, such as the rush of manufacturers to public financing markups, and in many cases, but equally significant changes in how studios get put together.

“Small, specialized companies with high degrees of expertise in certain areas, like HGA, are becoming more rare in the business these days,” says Grant, who has been the sole owner of HGA since 1989, when he bought out co-founder Granis Hetts. “What I’m seeing is more and more corporate entities not only building and owning the studios [the owners, he says, by vertical integration], such as publishing companies wanting demos to serve as records] but designing them, as well. Through these ‘cascading’ relationships, companies like Sony and Siemans—which has been taking this course for years with broadcast facilities in Europe—can become total facility suppliers, including technology, design, and financing. And since studios at the upper end are becoming increasingly expensive to build, the possibility of a corporate supplier can be quite attractive.

“However, the corporate approach may give the client the necessary financing, but not ‘the individuality. You get mediocre studio design, because that generally takes place by committee.’

Referring to Starstruck Studios, Grant compares corporate ownership with the diminishing pool of individual entrepreneurs who both want upscale recording studios and can afford them. “There are simply fewer people like Narvel [Blackstock, husband and managing partner of Reba McEntire and CEO of their jointly owned Starstruck Enterprises] around. Grant wakes up one day and says he wants to be in waste disposal, by noon he has bought the trucks and by 5:00 he has the business going. A major corporation would take 18 months to make the first decision.”

(Continued on next page)

VETERAN PRODUCER GOTTEHRER SWINGS FROM SIRE INTO NEW INDI Label SOL 3

BY BEN CROMER

Producer and label executive Richard Gottehrer sounds more like a young entrepreneur than a veteran music mogul when he talks about his new indie label, SOL 3 Records.

Gottehrer, co-founder with Seymour Stein of Sire Records, launched SOL 3 in 1996 to showcase new acts as the Twisters and Scrub.

“With a lot of producers start record companies because they just want other people to make the records,” Gottehrer explains, adding that although he is the primary producer at SOL 3, he wants to develop talented producers as well.

“This company is to take the artist, give them room to grow, and work with them,” he continues. “As a producer, I am able to give them my experience to help them develop to the next level, and if it’s not the first record, then it’s the second record or the third record that becomes a hit.”

Gottehrer’s delight is clearly evident when he talks about his college radio burst about Scrub’s “Wake Up” and the Twisters’ fraternity party romp “Cup Of Fish.” He also is enthusiastic about the fortuitous get-album by Giovanni, a project he produced for Stein at Sire/Elektra.

Gottehrer’s “an alternative guitarist” that has a really good voice and a good presence,” says Gottehrer of Giovanni. “He originally made some sides that were a little more dance oriented and didn’t really fit his lifestyle and what he felt about music, so Seymour called me and asked if I would work with him.”

Gottehrer’s excitement over these performers, however, is tempered by the sobering fact that “in 90% of more than 30 years in the music business. Born June 12, 1940, in New York, Gottehrer learned his craft in the early ‘60s by producing demos in more and in 2-track, later graduating to singles done in 4-track. “All the Phil Spector records were made on 4-track, and those were monstrous-sounding things,” he says.

Gottehrer points out that his approachship occurred at a time when producers and songwriters wielded significant power.“It was all singles then. Albums were not on the list of your hit,” recalls Gottehrer. “The song was absolutely critical, and the artist was, and not an extension of the song, the producer, and the arranger.”

Gottehrer’s first significant hits, in tandem with Jerry Goldstein, were such seminal tracks as the Angels’ “My Boyfriend’s Back,” the McCays’ “Hang On Sloopy,” and the Strangelettes’ “I Want Candy.”

In the late ‘60s, Gottehrer and Stein started Sire, leaving Gottehrer left to produce Blonde, started Gottehrer did, however, have chart success with such Sire acts as Focus and the Climax Blues Band. Gottehrer borrowed from the audio experience of the late ‘70s and early ‘80s producing records by Blondie, Marshall Crenshaw, the Bongos, Robert Gordon, and L7.

Gottehrer’s keen pop sensibilities were perfect the match for the youthful energy of the Go-Go’s on “Our Lips Are Sealed” and “We Got The Beat”; the retro-rock of Crenshaw’s “Somewhere Someway”; the Bongos’ edgy pop on “Numbers With Wings” and “Barbarella.”

Those tracks were prime examples of Gottehrer’s uncanny ability to capture raw performances while adding such stylistic touches as cascading tambourines and jungle drums.

“It took a long time to do those records,” he explains. “They sound like they could have been done in an hour, but it took a good deal of time. I spent hours and hours trying to get the right touch on the tambourines on Numbers With Wings. On ‘We Got The Beat,’ we wanted to make the drums amazingly heavy, so it banged on the drums with Gina [Schock] and I doubled her part.

Gottehrer concedes that many of the musicians he produces are not virtuosos. Even so, he insists it is the producer’s job to smooth out the (Continued on next page)

NEW YORK MOBILE RECORDING FACILITY EFFANEL MUSIC will park its L7 expandable truck in Wiscasset, Maine—the summer residence of Randy Eratty, Effanel’s founder and owner. Eratty says he hopes to attract a large-scale mixing project for late June through early August. The truck was recently fitted with a new Capricorn console, used to mix sound for this year’s Grammy Awards telecast. On Aug. 8, Effanel will mix sound for Garth Brooks’ Central Park concert in New York.

CONWAY RECORDING STUDIOS is the latest Los Angeles facility to install a Solid State Logic SL 9000 J Series board, which owner Buddy Brundo plans to use for music recording and mixing as well as film scoring and audio/visual post-production. “The SL 9000 J sounds incredible,” says Brundo. "The sound impressed me the most, along with being able to have the console custom-made with an eight-channel film-monitoring section. We needed eight channels instead of the typical six because we score music for a variety of film formats. I also like the console’s flexible routing, in-line capabilities, and its processing power. Our 72-input frame gives us 144 automated inputs for mixing,“ the board was installed in Conway’s Studio C, its largest and newest room, which features three isolation booths, a 24-inch-high ceiling, acoustic floor, linc wall paneling, and a custom-designed headphone mixing system.

VETERAN RECORDING ENGINEER LESLIE ANN JONES has been appointed sound manager at San Rafael, Calif.-based Sky walker Sound. Jones was staff engineer at the legendary Capitol Studios in Los Angeles, where she worked on music projects by Michelle Shocked, Rosemary Clooney, and Michael Feinstein, as well as such films as “White Men Can’t Jump” and “Boomerang.” Prior to joining Capitol, Jones served in staff engineering positions at ABC Recording Studios in Los Angeles and Automatt Recording Studios in San Francisco. It was at the latter that Jones launched her film-score-mixing career with “Apocalypse Now” and recorded jazz sessions with Herbie Hancock, Bobby McFerrin, and Angela Bofill.

NEW YORK EQUIPMENT RENTAL SHOP THE TOY SPECIALISTS has incorporated Otari’s UFX-24 multiformat converter into its TransferMAT room. Designed as a multipurpose audio transfer room, the TransferMAT employs the UFX-24 to convert between such formats as DASH, Otari 32-track digital, ADAT, DA88, DAT, and time-code DAT.

WESTLAKE STUDIOS in Los Angeles has added an AMS Neve Flying Faders automation system to its AMS Neve V3 Series console in Studio C. The seven-room complex now boasts three flying Faders rooms. Studio C, Westlake’s midsize tracking and mixing room, has been used by such clients as Tori Amos, Michael Kamen, and Quincy Jones.

MASTERCID has opened a mastering room for facility veteran Andy Van Dette, who has cut vinyl and edited audio at the New York studio for more than 10 years. The new room features an array of vintage, state-of-the-art gear, including the Atec monitors left behind by engineer Jim Wolf when he left Masterdisk to open Gateway Mastering in Portland, Maine.

POST-PRODUCTION POWERHOUSE TODD AD HOLLYWOOD has installed eight Fairlight MFX-3b systems, according to a Fairlight press release. The studio, whose credits include such motion pictures as “Gumpire Old Men,” “The Firm,” and “Rich Man’s Wife,” now operates 13 MFX3plus suites.

www.americanradiohistory.com
The increased costs of major studios and the aversion to risk that has been engendered as a result have changed the nature of the studio from one of an individual vision to that of safety-first mentality. But the effects of this search for security are mirrored far beyond simply the studio business. "Take the release of 'Star Wars,' for example. It's a known quantity. There's no risk, and that's where the entire entertainment business is going."

Grant is not whining, though. The same technological revolution that made personal recording studios a reality and in the process shuttered the previous generation's orderly relationship between recording studio and recording artist has also changed the way in which people view studios. Over the last decade, more and more major artists and producers, such as Peter Gabriel (whose Real World Studios in the U.K. was designed by Grant) and Mutt Lange, have built upscale facilities, and in many cases they turn to the same people who built the traditional facilities. Personal studio design now accounts for as much as 20% of Grant's business, up considerably in the last five years, he says.

One upshot of that has been a focus on small-room design, with significant benefits industriewide. 'There's been a revolution in understanding small-room acoustics in recent years, and much of that is because of the attention focused on the personal studio,' says Grant, who is also the co-designer and managing director of the Coastal Acoustic line of Boxer studio monitors. 'There are more things that are known now, so you have less guesswork in the process of small-room design. And since so many studios now are opening smaller second and third rooms, they can benefit from those advances.'

It is, in fact, these personal rooms that often seem to offer Grant and other designers the best chance to manifest their individuality. 'I did Real World for Peter, and I'm now working on a proposal for a studio for Rudolf Schenker of the Scorpions,' he says. 'Two very different people, two very different studios.'

But the conventional facilities that Grant, a former musician (he plays the Hammond organ) and a physics/computer science university graduate, says, 'I've increased his awareness of the economic realities of the studio business.

'There was a period in London in the 1980s when all you needed was a decent room and an SSL and you were working,' he recalls. 'Now, studios have to work harder and smarter than ever before. There are too many recording studios, and there is no reason to build another one unless it's going to be different in some way from what's already out there. That's where an individual design comes into its own. It's more a system of controls and mics.'

Where the studio designer fits into this radically altered landscape is also an economically based answer. In most respects, the designer has to accommodate the new economic realities and adjust the scale of their visions accordingly. As he puts it, "Gottehrer swings"

'H - is one of the days that person and make it work.'

Gottehrer's exploration into new music continued in the late '80s and early '90s with acclaimed albums by the Judybats, ex-Bongos leader Richard Barone, and Jeffrey Gaines. He calls Gaines' self-titled debut one of the better records I've done."

In addition to his work with the pix 20108 and Scrub for Sol 3, Gottehrer will enter the studio shortly to produce Orihna, a band he characterizes as 'atmospheric.' The lead singer is a young [David] Bowie. It's a sensitive music that from time to time also other. His other new SOL-3 acts are Godhead, an "industrial-type band that's leaning toward electronic," and Corey. I got one of these bands will break through, and then we'll have more and more resources to put toward developing new things. Gottehrer surmises, adding that he wants SOL-3 to remain independent as long as possible.

'So a champion of the system as it exists with major labels (in which), they pick you up for distribution and what happens is you just become part of that system, and you play the game just like they do,' he adds.

Gottehrer works with a number of engineers but beaps particular praise on Jeffrey Lesser. As for his preferences for studios, Gottehrer cites Beards in Woodstock, N.Y., and RPM in New York.

'I like working at Bearsville and RPM, but the budgets are much less with our label, so I find inexpensive ways of doing it. I do it quick, or sometimes I just leave things out.'

Even so, Gottehrer says modestly priced equipment will yield "reasonably good sound. It doesn't matter if it comes from a basement or a $250-an-hour studio. People are capable in their own living rooms of making decent-sounding music."

Gottehrer is not bothered by the endless digital-analog debate, pointing out that what he seeks is a "good representation of the artist and the song. It's not really a big issue, although I probably would just stay analog and maybe mix to DAT."}

Ultimately, Gottehrer sees production in terms of "gelatin of thought," emphasizing pre-production to ensure that sessions result in good songs and great performances.

'Although you can make a great record out of a great song, you cannot make a great record out of a lousy song,' Gottehrer insists. 'There's such a glut of material on the market, and a lot of it is good. To stand out, you have to really have to have good songs.'

"VETERAN PRODUCER GÖTTEHRER SWINGS (Continued from preceding page)

rough edges and capture a performance."

Gottehrer was one of the first to articulate his ideas and his desire to make each one of the elements "be as good as they can possibly be," Gottehrer means. 'A lot of guys would listen to some people play and say, 'We gotta get a (session) player in here.' I don't think that way. I'll figure out a way of getting the most out of that person and make it work."

Gottehrer's exploration into new music continued in the late '80s and early '90s with acclaimed albums by the Judybats, ex-Bongos leader Richard Barone, and Jeffrey Gaines. He calls Gaines' self-titled debut "one of the better records I've done."

In addition to his work with the Twostocks and Scrub for Sol 3, Gottehrer will enter the studio shortly to produce Orihna, a band he characterizes as "atmospheric." The lead singer is a young [David] Bowie. It's a sensitive music that from time to time also other. His other new SOL-3 acts are Godhead, an "industrial-type band that's leaning toward electronic," and Corey. I got one of these bands will break through, and then we'll have more and more resources to put toward developing new things. Gottehrer surmises, adding that he wants Sol 3 to remain independent as long as possible.

'So a champion of the system as it exists with major labels (in which), they pick you up for distribution and what happens is you just become part of that system, and you play the game just like they do," he adds.

Gottehrer works with a number of engineers but beaps particular praise on Jeffrey Lesser. As for his preferences for studios, Gottehrer cites Beards in Woodstock, N.Y., and RPM in New York.

'I like working at Bearsville and RPM, but the budgets are much less with our label, so I find inexpensive ways of doing it. I do it quick, or sometimes I just leave things out."

Even so, Gottehrer says modestly priced equipment will yield "reasonably good sound. It doesn't matter if it comes from a basement or a $250-an-hour studio. People are capable in their own living rooms of making decent-sounding music."

Gottehrer is not bothered by the endless digital-analog debate, pointing out that what he seeks is a "good representation of the artist and the song. It's not really a big issue, although I probably would just stay analog and maybe mix to DAT."
“We feel this year is a good time for a big mainstream metal record to start having an impact again,” says CMC president Tom Lipsky, who owns half the company, with BMG owning the other half. “It’s the right time to have a Columbia label on being in pretty much the middle of mainstream rock, and my strong gut reaction is that this is the record for BMG.”

“I’m excited with Bruce collaborating again with Adrian—they’re two individuals that have had a lot to do with the growth of metal back in the [late] ‘70s and ‘80s,” Lipsky adds. “Bruce has returned to the kind of style people know:”

Dickinson, born in Worpswede, Nottingahmshire, was the vocal and visual focus of Iron Maiden from 1981 to 1990, and as a result of gaining international success with EMI that included 10 U.K. top 10 singles and three chart-topping albums, as well as five consecutive platinum-selling albums in the U.S. on Harvest and then Capitol.

Dickinson has since made more modest chart appearances with the single “Bad to Toosic” (1984, on EMI in the U.K. and Mercury in the U.S.) and his debut for RAW Publishing last year’s “Blackout white label”. Dickinson describes those releases as “nothing remotely close to full-on metal records. I didn’t want to do any record with BMG. What I did at the beginning of the ‘80s with them is classic stuff, so I was very keen to get away from that.”

Having kept in touch with Smith, the singer went to Los Angeles to attend the sessions with producer Roy Z, whose work with Downset! he had admired.

On his return, Dickinson played the demos for Z and says, “I felt I was doing the full-on heavy thing again. He was the only guy I knew who could handle it without a monstrous ego, and his style is so instantly recognisable, particularly in America.”

Following a series of in-store appearances and live acoustic sets at a wide variety of retail outlets across England last month, Dickinson and Smith recorded their third and final album, “Accident Of Birth” at F Musicfest, the annual rock music convention, earlier this month in Los Angeles. Lipsky hopes they will return for a substantial tour “with a minimum of 80 dates” in late summer. “Bruce has made a commitment to work the American market this year,” he says. U.S. radio and other media were serviced with samplers of the album six weeks ahead of release. The title track was released April 20 as a U.K. single, charting at No. 54, with the ballad “Man Of Sorrows” due as the second single.

Castle label manager Steve McGuckatt says the album has been warmly received by the U.K. rock press, such as Kerrang! and Metal Hammer. A track has been featured on a cover-mounted CD with the latter magazine, while Kerrang! featured a cover-montage of the singer, inviting readers to write in for a free CD of Castle artists, including Dickinson.

“People can read what a great album it is, but you’ve got to let the dog see the rabbit,” says McGuckatt, adding that Castle also developed a “five-day festival to kill at risk.” The album and single, whereby firstly consumers have the record’s artwork emission and holding for an “automatic collector’s item.” Castle has also advertised in several in-store magazines in Germany, another strong market for Dickinson’s material.

“This sounds like a strong Iron Maiden-style record,” says Andy Fordyce, chart album buyer at HMV in the U.K., several of whom stores were on Dickinson’s recent retail acoustic tour. “It will strike a chord with Maiden fans, and the metal lady will tend to make a good job of covering these things. Iron Maiden aren’t the band they were 10 years ago; a few activities outside singles record but there’s always a strong residual market for this kind of thing. Heavy metal fans are definitely the most loyal.”

Alan “Fluff” Freeman, presenter of Virgin Radio’s “Friday Rock Show,” a winner at last week’s Sony Awards in London, described the Dickinson album as “very explosive. There’s no way you can desert yourself. And the audience by audience by performing in a style that isn’t your own. This is very much back to basics, and it’s a joy to play it.”

In the U.S., Lipsky says CMC will present the album to “about 700 college, commercial, and underground stations. We want the metal community to be the first ones to hear it, live with [it], and respond to it. Then we’ll split off a single and go to album rock radio, and that’s a whole other 600-700 stations.”

And for fans who recall Dickinson’s many activities outside working on a new record, such as his success as a novelist in the early ‘90s, another typically diverse sideline has emerged. May 12 saw the European release by RCA Victor of “Friends For Life,” an album of duets by Montserrat Caballé, on which he shares vocals with the Spanish soprano on a version of Queen’s “Bohemian Rhapsody.”

“I got a call asking if I fancied doing it,” says Dickinson, and “I thought it was a bit like repainting the holy arood of Turin. But what made it OK was that Montserrat was doing it. It was a good opportunity to get an orchestra, a symphony orchestra, and a rock band on it.”
Rhino Set Re-Creates Tunes From Titanic’s Tragic Voyage

By Iris Lichtman

NEW YORK—Contrary to popular myth, the band did not play “Nearer My God To Thee” as the Titanic sank on its maiden voyage across the Atlantic to America on April 14, 1912. What is known are other songs the White Star Orchestra (named after the ship’s owner) played for its first- and second-class passengers. Separately, the third-class passengers performed their own music, which surviving passengers have documented.

A new album due June 17 from Rhino Records, “Titanic: Music As Heard On The Fateful Voyage,” offers authentic re-creations of more than two dozen selections. Some are as familiar today when played on radio as they were to a live audience: “Nearer My God To Thee” (Continued on page 58)

FOR SALE SIGN: Vereenable music houses Carl Fischer and Boosey & Hawkes, held mostly privately under a single roof, have been bought in the sales block, sources say. A sale could command as much as $300 million, with Boosey & Hawkes commanding the lion’s share. “It’s a very complex deal,” says an interested party.

“There are publishing companies, print rights, and an instrument manufacturer, as well as music wholesale and retailing in New York and Chicago. Both companies, whose publishing deals are classically oriented with works by Aaron Copland and Igor Stravinsky, among other composers, were established in the 19th century; Carl Fischer in the U.S. and Boosey & Hawkes in England.

KEY EXIT AT EMI MUSIC: Robin Godfrey-Kass has left his post as executive VP of West Coast operations at EMI Music Publishing (Billboard Bulletin, May 10). Godfrey-Kass joined the company about 1½ years ago, relocating from the U.K., where he was chief executive at the U.K. office of Warner-Chappell Music. Word that he is about to join another major U.S. publishing setup could not be confirmed at press time.

EMI Music Publishing chairperson Martin Bandier says no decision has been made on a replacement for Godfrey-Kass.

EASTLY RENEWAL: The Beastie Boys will stay with PolyGram Music Publishing Group worldwide for their current catalog and future works, reports David Simone, president of PolyGram Music. Under the deal, the company continues to co-own and exclusively administer the group’s music “well into the 21st century,” Simone says. Currently in the studio, the Beastie Boys are preparing a fifth full-length album. The Beastie Boys are composed of New Yorkers Mike Diamond, Adam Horovitz, and Adam Yauch. In addition to operating its own label, Grand Royal, the group publishes a magazine and has its own World Wide Web site.

In another development at PolyGram Music, the company will handle all music publishing rights for Intermediate’s film slate and for the next two years, according to Guy East and Nigel Sinclair, co-chairmen of Intermediate, and David Hockman, CEO of PolyGram International Publishing. Intermediate is a diversified entertainment investment company that finances and distributes films in collaboration with such producing partners as Sydney Pollack and Scott Free.

ZOMBA’S SUICIDE MACHINES: Zomba Music Publishing has made a global deal with Suicide Machines. The act has made chart news since its May release on Hollywood Records, and its single, “SOS,” has just been released. The signing is the first for Zomba Music senior director of A&R Howie Abrams. Suicide Machines will tour this summer and play selected dates supporting No Doubt.

PRINT ON PRINT: The following are the best-selling folios from Cherry Lane:

1. Metallica, “Load.”
5. Dave Matthews Band, “Dave Matthews Band.”
Let your imagination soar

Sony/ATV Music Publishing
Global reach. Personal attention.

www.americanradiohistory.com
NEW YORK—To quote that song heard in "Casablanca," the fundamental things apply in looking at the music-publishing landscape in the first years of the 21st century.

But that doesn't mean that forces that exert themselves from without the immediate music-publishing environment won't have a sizeable impact on the publishing community's well-being, say the heads of major publishing operations and the men who run the affairs of the National Music Publishers Assn., the publishers' trade association in the U.S.

Martin Bandier, chairman of EMI Music Publishing, is one who sees the very transition to a new century as having meaningful creative impact.

"The changes I envision will come from the music," says Bandier. "It's going to be a strong return to songs with good lyrics and a good beat. Fans of pop music are going to listen to songs for their feel, not just one component in recordings. As we approach the year 2000, people are going to be more hopeful and take on a more optimistic view that naturally coincides with wishes and desires for the new century. People will want to sing more and dance more."

Bandier also believes the development of new songs with an older melodic and lyrical sensibility will be further advanced by a waning competition from video and computer games. Bandier is careful to acknowledge, however, that while the huge EMI Music catalog of grand oldies offers many copyrights that could find a comfortable fit in his scenario, he is not counting on pure nostalgia.

"It's not just that old songs could have a role. Every generation has to have its own music," he says. And to make his point, Bandier notes that, by the time the year 2000 rolls around, the Beatles generation will be in its '50s. "They won't stop listening to music, of course, but the youngsters will be listening to others. That's the beauty of music publishing. Put four guys in a cabin, have them write songs, and you can have a fabulous catalog."

PUBLISHER-LABEL PARTICIPATION

To PolyGram Music chief David Sinton, publisher participation with labels to break new singer/artists "won't be a luxury, but a necessity. We're more and more under pressure in terms of worldwide deals, advances, splits and reversions. Publishers will have to work hand-in-hand with labels for promotion, marketing, publicity, what have you."

"You won't be sitting back and leaving everything to the record company. We must justify our existence and protect our investment. It's not that we don't do some of these things now, but it won't be a luxury, but a necessity. If we're an integral part of the whole equation, we'll be rewarded as such."

Working together is the key, he says, to success. "We can't be too friendly with the labels, but we can't be too harsh either. We have to work together to make sure that the business of music-making is thriving."

MECHANICAL MERGER

Addressing new technology, too, Robinson says the role of the music publisher will not change dramatically "until well into the beginning of the 21st century, but several factors will affect how we do business. We will see DVD, electronically delivered recordings and the added use of music in the Internet. The Internet will affect publishers more so than other technologies. We will perhaps need a different kind of expertise to license the various kinds of uses possible in that medium."

Internationally, Robinson sees a trend toward the merger of mechanical and performing-right societies in the U.S. and Canada, which he regards as having a positive effect on costs and reflect lower collection fees and greater efficiency.

"As time passes—and if there is a current trend toward increased concentration in Europe—we could also see mergers of country societies to further reduced costs and enhance efficiency," he says.

Ralph Peer II, chairman/CEO of peer-music, believes that the basic apparatus will be in place for publishers over the next five or 10 years.

"There will, however, be dramatic differences in the way the consumer interfaces with music sources," he explains. "We will be in the midst of a change as radical as when sheet music and piano rolls were replaced by recordings. Global licensing with the current arrangement will be far more common, requiring considerably more interaction among collection groups. Accounting and copyright administration will become more important as every nation becomes a possible source of music."

Striking a geographic note as to sources of new talent, Peer says, "This creation of realistic niche markets through direct distribution will provide abundant opportunities for new generation of international composers."

INTELLECTUAL EXPANSION

Richard Rowe, president of Sony/ATV Music, says that expansion into China, Southeast Asia and Eastern Europe—boomed by crusades over the past two years to attach importance to intellectual-copyright protection and its enforcement—"is a "precious work deal developing local songwriters, composers and lyricists for local audiences, then taking those artists to other territories."

Rowe says the collection agencies in Europe must "embrace new technology for administratively and back-office functions" to deal with lower fees that have been negotiated.

One of the major future themes sounded by MCA Music Worldwide president David Reiter also focuses on mechanical rates. The next several years should be very interesting to watch," he says, "as mechanical rates currently in place in the U.S. and Canada expire at the end of this year and the BIEM/IFPI negotiations continue overseas."

"In the U.S., publishers, artists and attorneys seem to be experiencing more and more success with improving basic 75% of statutory rate deals. There is a growing trend toward bump deals in the range in the 150% to 175% range with royalty-generating deals, bump deals based on sales at gold and platinum. In the new competitive world, you can expect some interesting battles with record clubs in both the U.S. and Canada."

WHAT'S THE FUTURE OF THE SONG-BIZ GOING TO LOOK LIKE? DEPUTY EDITOR IRV LIGHTMAN WENT TO SEVEN KEY MEMBERS OF THE MUSIC-PUBLISHING COMMUNITY FOR ANSWERS.

Although music publishers have always benefited from new technology, this could be the first time when technological advantage becomes a threat. My present concerns with the U.S. Congress do not lead me to be madly optimistic. Right now, we can't sit around, get drunk and weave fairy tales.

—Nick Firth, BMG Music Publishing Worldwide

WHY'S IT FOR US?

Although music publishers have always benefited from new technology, this could be the first time when technological advantage becomes a threat. My present concerns with the U.S. Congress do not lead me to be madly optimistic. Right now, we can't sit around, get drunk and weave fairy tales.

—Nick Firth, BMG Music Publishing Worldwide

Although music publishers have always benefited from new technology, this could be the first time when technological advantage becomes a threat. My present concerns with the U.S. Congress do not lead me to be madly optimistic. Right now, we can't sit around, get drunk and weave fairy tales.

—Nick Firth, BMG Music Publishing Worldwide

Although music publishers have always benefited from new technology, this could be the first time when technological advantage becomes a threat. My present concerns with the U.S. Congress do not lead me to be madly optimistic. Right now, we can't sit around, get drunk and weave fairy tales.

—Nick Firth, BMG Music Publishing Worldwide
HOT 100

She's had a burning passion to write songs since she was 12, and she's topped Billboard's music-publishing recap of the Hot 100 in 1991 and 1993. Last year, she came in third, based on the strength of her most successful chart song to that time, Celine Dion's "Because You Loved Me." And now Diane Warren is back on top of the songwriter mailing list, thanks in part to a single that was even bigger than "Because You Loved Me." Toni Braxton's "Un-Break My Heart," No. 1 on the Hot 100 for 11 weeks, giving both Warren and Braxton their biggest hit yet.

The songwriter recalls that the unusual title of the Braxton hit just flew into her head. "I've never heard it said that way in my life," she explains. "Everything's been said, but if you can twist it around slightly and come up with a new slant on it, and if you write it with a great melody, you'll probably have a great song.

Warren didn't write "Un-Break My Heart" with any particular artist in mind. She took her work tape to her friend Clive Davis, president of Arista Records. It wasn't really a pitch session, she wanted to get his opinion of the new song. She told him, "I don't know who it's for, but I want you to hear it because I think it's pretty cool." Davis listened and immediately said it was for Toni Braxton. Warren agreed knowing that the complete could communicate the emotion of sadness with her voice. The composer enjoyed the single's long run at the top of the chart. "You want to No. 1 for as long as you can," she says. "It's good to be No. 1 for one week. It's good to be No. 1 if it's 11 weeks.

The other song contributing to Warren's No. 1 status on this year's songwriter list is Monica's "For You I Will," from the soundtrack of "Space Jam." It's Warren's most successful co-write since her hit "Ain't No Way" with the "Up Close And Personal" theme Celine Dion took to No. 1 last year. Like Warren, the songwriter who places second on the Hot 100 recap penned a song for Toni Braxton. R. Kelly composed the artist's current hit, "I Don't Want To." His biggest hit included in the recap is his own "I Believe I Can Fly." Like the Monica single, it's also from the soundtrack to "Space Jam." The single peaked at No. 2 on the Hot 100, setting a record for making the biggest move to the top of the charts.

Diane Warren

1. HOT 100
   - Un-Break My Heart—Toni Braxton—LaFace—Realsongs, ASCAP
   - For You I Will (From "Space Jam")—Monica—Rowdy/Warner Sunset—Realsongs,ASCAP/AB,ASCAP

2. R. KELLY
   - I Believe I Can Fly (From "Space Jam")—R. Kelly/Warner Sunset/Atlantic—Zomba,BMI/R.Kelly,BMI
   - I Don't Want To—Toni Braxton—LaFace—R. Kelly/BMI/Zomba,BMI

3. BABYFACE
   - Every Time I Close My Eyes—Babyface—Epic/Sony/ATV Songs, BMI
   - Last Night (From "The Nutty Professor")—At Yet—LaFace (Keith Andrews)—Epic,BMI/Island,BMI
   - You're Makin' Me High/Let It Flow—Toni Braxton—LaFace (Bryce Wilson)—Group 78,ASCAP/ASCAP/Sony/ATV Songs, BMI
   - Tears—The Isley Brothers—T-Neck—Sony/ATV LLC,BMI
   - Let Me Do The Mood Right—Johnny Gill—Motown—Epic,BMI/Sony/ATV Songs, BMI
   - Why Does it Hurt So Bad (From "Waiting To Exhale")—Whitney Houston—Arista/Epic,BMI/ASCAP/Sony/ATV Songs, BMI

Continued on page 44
After 7 - Shaliek - Air Supply - Al Green - All 4 One - Aaron Neville
Of Base - Aretha Franklin - Aruba - Atlantic Starr - Babyface - Bad English
Barbara Mandrell - Barbra Streisand - Belinda Carlisle - Bette Midler - Bon Jovi
Brandy - Brian McKnight - Celine Dion - Chaka Khan - Cheyanne - Cheap Trick
Cher - Chicago - Color Me Badd - Commodores - Cyndi Lauper - DeBarge - DeBarge
Cox - Denise Williams - Diana Ross - Dionne Warwick - Dusty Springfield - E
John - En Vogue - Exposé - Faith Hill - Five Star - For Real - Four Tops - E
Barlow - Gladys Knight - Gloria Estefan - Heart - Jeffrey Osborne - Jennifer
Holliday - Jimmy Barnes - Joan Jett - Jody Watley - Joe Cocker - Johnny Nash
Jon B. - Jon Secada - Kathy Troccoli - Kool & The Gang - Kenny G - Kiss
J. Dalton - Laura Branigan - Lila Downs - Luis Miguel - Marshall Crenshaw
Maxi Priest - Meat Loaf - Michael Bolton - Mick Jones - Monica - Natalie Cole
Neil Diamond - No Mercy - Nite Flavors - Oleta Adams - Patti Austin - Pat 
LaBelle - Patty Smyth - Peabo Bryson - Regina Belle - Ringo Starr - Roberta
Ronna Reeves - Roy Orbison - Selena - Sergio Mendes - Shanice Wilson - Star
Stephanie Mills - Tania - Taylor Dayne - The Jacksons - The Jets - The Pooh
Sisters - The Smothers - Tina Arena - Tina Turner - Tom Jones - Toni Braxton

Congratulations

Diane Warren

#1 Hot One Hundred Singles Writer
&
#1 Hot R&B Singles Writer

Because You Loved Me
Celine Dion

Un-Break My Heart
Toni Braxton

For You I Will
Monica

Real Songs

Whitney Houston - Wynonna - Ziggy Marley

www.americanradiohistory.com
MUSIC PUBLISHING

CHARTS
Continued from page 42

4 MERRILL BAIRBRIDGE
• Mouth—Merrill Bairbridge—Universal—MCA/ASCAP
• Under the Water—Merrill Bairbridge—Universal (Owen Bowell/Stanley Pautzen)—MCA/ASCAP/Mouth Music Party, APRA/Cherry,APRA/ASCAP/0/Bowell,APRA/S.Pautzen, APRA

5 KEITH SWEAT
• Nobody—Keith Sweat featuring Atherena Cage—Elektra (Fitzgerald Scott)—Keith Sweat,ASCAP/WB,ASCAP/EA/ASCAP/Scottville,EMI/Blackwood,BMI

6 JEWEL
• You Were Meant For Me—Jewel—Atlantic (Steve Poltz)—Wiggly Tooth,ASCAP/Polo Boy,BMI/Third Story,BMI/ASCAP
• Who Will Save Your Soul—Jewel—Atlantic—Wiggly Tooth,ASCAP/ASCAP/ASCAP

7 FITZGERALD SCOTT

8 STEVE POLTZ
• You Were Meant For Me—Jewel—Atlantic (Steve Poltz)—Wiggly Tooth,ASCAP/Polo Boy,BMI/Third Story,BMI/ASCAP
• Who Will Save Your Soul—Jewel—Atlantic—Wiggly Tooth,ASCAP/ASCAP/ASCAP

9 JIM STEINMAN
• It's All Coming Back To Me Now—Celine Dion—550 Music—Lost Boy,BMI/Songs Of PolyGram,BMI

10 DONNA LEWIS
• I Love You Always Forever—Donna Lewis—Atlantic—Donna Lewis,ASCAP/Warner Chappell,ASCAP
• Without Love—Donna Lewis—Atlantic (Dave Taylor)—Donna Lewis,ASCAP/Warner Chappell,ASCAP

R&B

Title—Artist—Label—(Co-Writer)—Publisher—Performing Rights Organization
1 "Bennie Bennie Bennie"
• Un-Break My Heart—Toni Braxton—LaFace—Realsongs,ASCAP
• For You I Will (From "Space Jam")—Monica—Rowdy/Warner
Sunset—Realsongs,ASCAP

2 BABYFACE
• Every Time I Close My Eyes—Babyface—Epic/Sony/ATV
LLC,BMI/Eear,BMI
• Tears—The Isley Brothers—T-Neck—Sony/ATV
LLC,BMI,Eear,BMI
• Last Night (From "The Nutty Professor")—Az Yet—LaFace
(Keith Andres) Eear,BMI/Ke lateral,ASCAP
• You're Makin' Me High/Let It Flow—Toni Braxton—LaFace
(Bryce Wilson)—Groove 78,ASCAP/Alamo,ASCAP/Ear,BMI/Sony/ATV

3 R. KELLY
• I Believe I Can Fly (From "Space Jam")—R. Kelly—Warner Sunset/Atlantic—Zomba,BMI/R.Kelly,BMI
• I Don't Want To—Toni Braxton—LaFace—R. Kelly/Zomba,BMI
• I Can't Sleep Baby (If I Have You—R. Kelly—Zomba,BMI/R.Kelly,Sony/ATV
LLC,Eear,BMI

4 DONELLE JONES
• Get It Together—702—B.B.10—Check Man,ASCAP/NESS,Nitty & Capone,ASCAP/WB,ASCAP
• You Should Know—Donelle Jones—LaFace (Mookie/Edward Ferrell)—WB,ASCAP/Mock Papa,ASCAP/Zomba/ASCAP/ Frank Nitty,ASCAP/NESS,Nitty & Capone,ASCAP/Check Man,ASCAP

TOP SONGWRITERS
Continued from page 42

on which he was co-writer, reached No. 14 as the B-side of Jones' remake of Stevie Wonder's "Knocks Me Off My Feet."

Lawrence Waddell is fifth, based on the strength of one song, Mini Condition's "What Kind Of Man Would I Be." Bad Boy Entertainment's Sean "Puffy" Combs, who was a student at Howard University in Washington, D.C., when he started out as an intern at Uptown Records and went on to form his own label, ranks sixth. He co-

wrote seven R&B chart hits, including Lil' Kim's "No Time," his own "Can't Nobody Hold Me Down," recorded with 19-year-old rapper Mase, "Come See Me," "You Don't Have To Worry" by New Edition, "Hypnotize" by the Notorious B.I.G., "Only You" by 112 featuring the Notorious B.I.G., and "How Can We Stop" by Horace Brown featuring Faith Evans. With co-writing credits on four songs, Roland Brown ranks seventh. His most successful title during the time period covered in this year-to-date recap is "In My Bed," a No. 1 hit for Dru Hill. Keith Sweat ranks eighth with the same two hits that propelled him onto the Hot 100 list, "Twisted" and "Nobody," over which he was co-writer on "Nobody." Fitzgerald Scott, is in ninth place. The two writers of "On & On," JoBorne Jamil and Erykah Badu, tie for tenth place with the song that was a No. 1 hit for Badu.

COUNTRY

The writer who topped last year's songwriting recap of the Hot Country Singles & Tracks chart was Gary Burr, the man who replaced Vince Gill as the lead singer of the pop group Pure Prairie League. This year, it's Gill's name at the top of the list. His two biggest hits were his own "Pretty Little Adriana" and the current single, "A Little More Love." Gill also co-wrote Jeff Wood's "You Just Get One."

Last year, Maraca Berg was a new name on the list, ranking seventh, based on songs by Patty Loveless and Martina McBride. The woman who wrote her first hit when she was 18 ("Faking Love") by Karen Brooks & T.G. Sheppard) comes on strong this year, ranking second with four songs she co-wrote that were all recorded by Warner/Chappell writer on CarterCourt's "Strawberry Wine" and "We Danced Anyway." McBride scored with "Cry On The

Shoulder Of The Road," and Trisha Yearwood had a hit with "Everybody Knows." Berg is now signed as an artist to Rising Tide, with an album due in the fall. But before she signed with Universal's new country label, she had been saving many of her songs for herself. When it looked like she wasn't going to record them, she told her publisher to "pitch everything." She had given going her songs away, but the results on the chart have pleased her.

Kent Robbins, the sole writer on Gary Allan's "Her Man" and Trace Adkins' "Every Light In The House," ranks fourth. Mark Alan Springer is fifth, based on two songs he co-wrote, Travis Tritt's "Where Corn Don't Grow" and Kenny Chesney's "When I Close My Eyes." Jerry Holland comes in sixth, solely on the strength of his 1996 single, Montgomery's "Friends." Alan Jackson is in seventh place, but not due to any of his own chart hits. He wrote Faith Hill's "I Can't Do That Anymore." Five different titles powered Rick Bowles to a No. 3 position, with Terri Clark's "Emotional Girl" leading the way. Trey Bruce ranks ninth, with three different titles. His most suc-

cessful was the Danzig-Singer's "Amen Kind Of Love." Completing the top 10 is Brad Paisley, who wrote David Kerns' "Another You."
MCA Music Publishing Congratulates
Glen Ballard
On His Achievements

· ASCAP Songwriter Of The Year
· NARAS Governor's Award
· NAS 1997 Songwriter Of The Year

Glen, We're proud of our
18 years together

MCA Music Publishing
We Advance Careers
A Universal Music Company
LONDON—From the Beatles to Oasis, British music publishers have traditionally enjoyed international success with homegrown talent, primarily consisting of self-contained bands or singer/songwriter superstars like Elton John and Sting. However, while global media attention focuses on the current crop of high-profile musical exports, there are other success stories from the U.K.’s publishers and songwriters that invariably escape the spotlight—and have massive earnings potential.

BY DAVID STARK

Brits’ “INVISIBLE LEARNERS” Quietly Score Abroad

While global media attention focuses on the current crop of high-profile musical exports, there are other success stories from the U.K.’s publishers and songwriters that invariably escape the spotlight—and have massive earnings potential.

BY DAVID STARK

LONDON—From the Beatles to Oasis, British music publishers have traditionally enjoyed international success with homegrown talent, primarily consisting of self-contained bands or singer/songwriter superstars like Elton John and Sting. However, while global media attention focuses on the current crop of high-profile musical exports, there are other success stories from the U.K.’s publishers and songwriters that invariably escape the spotlight—and have massive earnings potential.

BY DAVID STARK

Carole King, in a recent interview, pointed out that while her early recordings focused on the region, the songwriter reports. "It was covered by several 40 local artists, including superstar Alan Tam," comments Campbell. "It’s also one of the most-played karaoke songs and has been the first track on compilation albums, ahead of such names as George Michael and Elton John, which always amazes me."

The song is Campbell’s major royalty-earner, and, although he has no complaints with his publishers, it has made him extremely aware of the piracy problem in Asia. "It brings home to a grass-roots level the need to improve the situation. The song brings in a respectful income, but I know that, with the amount of covers and performances it’s had, if it was in America or elsewhere, I’d probably be a very wealthy man by now."

BMG Music Publisher Fletcher Thornalley made his name working with ’80s British pop outfit Johnny Hates Jazz and has since become a respected writer/producer. He recently penned the U.K. hit "Today’s The Day" for teen idol Bean Magazine, but also scored a No. 1 hit in Norway in 1996 with "Torn," recorded by one of the country’s top female stars, Trine Reine (EMI-Medley).

"Coincidentally," the song’s also recently been covered by new American band Edna Swap, who are a priority release for Island Records," notes Thornalley, who has also had covers in the past year with Irish singer Johnny Logan and German act Enel, both released via BMG in Germany.

Lancashire-based songwriter Mike Croft was involved in the early recordings of Lisa Stansfield and Gary Barlow of Take That. Last August, he visited Fiji, where his lifelong friend Matt Wilson now resides and where they co-wrote a spiritual song titled "True Harmony."

The song was pitched to the island’s top-selling artist, Danny Rae Costello, who adored it. Released as the title track of Costello’s current album, it has broken all local sales records, hitting No. 1 within a week and now is set for release throughout the South Pacific. "True Harmony" also has captured the hearts of the Fijian people, especially following Costello’s performance of it at the recent World Festival Of Praise in Suva with a 1,000-voice choir. It has been covered by gospel singer Marika Gata, with other versions currently under discussion—including a Hindi version and a European pop/soul version, with the help of Croft’s London publisher, Patrick Meads of Music Like Dirt.

* Former Soul II Soul collaborator Will Mowat is another Brit enjoying success abroad, having written and produced last year’s award-winning album by South African artist Vicky Sampson. He has also worked extensively in Brazil, where "Veneno Da Lata" by samba-funk exponent Fernanda Abrel has gone gold, also being the title track of her third album. Most recently, Mowat has been working in Rio de Janeiro with Brazilian artist Dafade (Natachi Records). Mowat is signed to Prime Direction International, the publishing arm of Japanese label Avex, and is managed by Stuart Ongley of SGO Music Management.

"The value of securing British writer-participation in overseas recording projects cannot be over-estimated," says Ongley. "There are opportunities all over the world, but it does help to have talented writer/producers with such exemplary communication skills as Will."

* Hit & Run Music is an independent U.K. publisher with an ever-present eye on the overseas song market. Creative and international manager Dave Massey is extremely conscious of cover opportunities for his writer roster, particularly in Europe.

"In the past year, we’ve placed songs with a wide variety of European acts," he observes, "including Jennifer Rush (EMI Germany), Patricia Kaas (Columbia France), 45 Degrees (EMC Denmark) and N-Sync (BMG International). I’m delighted that there seems to be a constant AKR demand for quality songs from our British writers, who include Geoffrey Williams, Phil Manikia, Simon Stirling, Steve Taylor and producer Chris Neil."

Meanwhile, Hit & Run director Johnny Stirling also manages Warner/Chappell writer Frank Musker, who co-wrote the tile track of the new Jennifer Rush album, "Credo," and has no less than seven songs on Italian star Zucchero’s "Greatest Hits" album.

* Two of peermusic’s top U.K. writers have been working on European projects. Ray St. John, who penned Sade’s "Smooth Operator," has been writing with French/Zairean singer Lekua Kanza for BMG France, with one track, "Set Me Free," placed in new French movie "Sarabako." He also has two cuts with Spanish group Buen Color. Meanwhile, Julia Taylor-Stanley has songs placed with dance act Svala B for BMG Ariola Germany and with PolyGram France artist Monique.

* British TV and film-music writers have also been enjoying major international success recently, highlighted by Rachel Portman’s Oscar-winning score for "Emma" and a nomination Continued on page 32
Nobody delivers like EMI.

EMI MUSIC PUBLISHING
AS ALWAYS, THE WORLD'S LEADING MUSIC PUBLISHER

www.emimusicpub.com
National Music Publishers’ Association, Inc.
The Harry Fox Agency, Inc.
Fox Agency International, Inc.

As the availability and value of U.S. music have increased both domestically and globally, NMPA/HFA/FAI have been at the forefront of the many issues facing music publishers.

For 80 years NMPA has sponsored

**education:** publisher Forums in New York, Los Angeles, Nashville and Atlanta; publications, News & Views, International Survey

**legislation:** Digital Performance Bill - H.R. 1506/S.227 Participates in international copyright conferences - BIEM, WIPO Founded International Copyright Coalition

**litigation:** Frank Music Corp. v. Compuserve, plus supports an average of 7 infringement lawsuits annually

For 70 years HFA has served music publishers through

**licensing:** processed more than 200,000 license requests

**royalty collection** - $392.3 million - & **distribution** - $401.6 million

**auditing:** $18.3 million in audit distributions

Established in 1993, FAI provides education, guidance and assistance to music publishers and songwriters in the protection and licensing of music copyrights in all media: recordings, television, motion pictures, multimedia, radio and karaoke.

**NMPA/HFA/FAI, working to promote and protect U.S. music publishers’ copyrights — worldwide.**
<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>(Co-Writer)</th>
<th>Publisher</th>
<th>Performing Rights Organization</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;Penny Lane&quot;</td>
<td>The Beatles</td>
<td>Capitol</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>&quot;Yesterday&quot;</td>
<td>The Beatles</td>
<td>Capitol</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>&quot;Hey Jude&quot;</td>
<td>The Beatles</td>
<td>Capitol</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>&quot;Help!&quot;</td>
<td>The Beatles</td>
<td>Capitol</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>&quot;A Hard Day's Night&quot;</td>
<td>The Beatles</td>
<td>Capitol</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>&quot;Sgt. Pepper's Lonely Hearts Club Band&quot;</td>
<td>The Beatles</td>
<td>Capitol</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>&quot;Hey Bulldog&quot;</td>
<td>The Beatles</td>
<td>Capitol</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>&quot; necesita un &quot;</td>
<td>The Beatles</td>
<td>Capitol</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>&quot;I Want to Hold Your Hand&quot;</td>
<td>The Beatles</td>
<td>Capitol</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
</tbody>
</table>

**SONGWRITER CHARTS (Continued from page 44)**

5 **LAWRENCE WADDELL**
- What Kind Of Man Would I Be—Mint Condition—Perspective—Mint Factory, ASCAP/EMI, April, ASCAP

6 **SEAN "PUFFY" COMBS**
- Can’t Nobody Hold Me Down—Puff Daddy (Featuring Mase)—Bad Boy (S. Jordan/Carlos Brown/Shemesh/Minyard/M. Bernstein/Prescopia/M. Wilder/S. Robinson)—Justin Combs, ASCAP/Sugarhill/BMI, ASCAP
- Come See Me—112—Bad Boy (B. Robinson/Tim Kelly)—Flyte/BMI/Butter Jinn/BMI/Justin Combs, ASCAP/EMI, ASCAP/LB
- You Don’t Have To Worry—New Edition—MCA (Chucky Thompson/Heavy D)/Q. Parker/D. Jones/M. Scandrick

8 **ROLAND BROWN**
- I’m In Love With A Girl—Dru Hill—Island/(Ralph B. Stacey/Daryll Simmons)—Hitco/BMI/
- Nothing But The Way It Is (From “Rhythm & Reason”)—Mack 10 & Tha Dogg Pound—Buzz Tone (D. Rolison/D. Arnold/Priest J. Brooks)—Real N Ruff, ASCAP/Suge, ASCAP
- The Ultimate Anti-Drug—Big Beat (W. Williams/Phendreid/Fossil/R. Lemay)—Relic/BMI/McGuffin/BMI/Baby Paul/BMI/Soul Clap, ASCAP

9 **FITZGERALD SCOTT**
- Nobody—Keith Sweat Featuring Athena Cage—Elektra (Fitzgerald Scott)—Keith Sweat, ASCAP/WB, ASCAP/E/A, ASCAP/Scotville/BMI/EMI, Blackwood

T-10 **JOBORENE JAMAL**
- On & Off—Erykah Badu/Kedar (Erykah Badu)—Divine Pimp, ASCAP/Tribes Of Kedar/ASCAP/BMG/ASCAP/McNooter, ASCAP/MCA/Music Corporation Of America, BMI/McNooter, BMI

T-10 **ERYKAH BADU**
- On & Off—Erykah Badu/Kedar (JoBorne Jamal)—Divine Pimp, ASCAP/Tribes Of Kedar/ASCAP/BMG/ASCAP/
SOONGWRIGHT CHARTS
Continued from page 50

LATINO

Title—Artist—Label—(Co-Writer)—Publisher—Performing Rights Organization

1

ENRIQUE IGLESIAS

Enamorado Por Primera Vez—Enrique Iglesias—Fonovisa—ASCAP

2

MARCO ANTONIO SOLIS

Asi Como Te Conoci—Marco Antonio Solis—Fonovisa—Sesac

3

MANUEL EDUARDO CASTRO

Se Fue Mi Patoma—Los Mismos—EMI Latin—Copyright Control

4

MASEAS

Juguete—Grupo Limite—PolyGram

5

JUAN GABRIEL

Costumbres—Banda El Recodo—Fonovisa—BMG Songs,ASCAP

6

VALENZI

Faoma Blanca—Michael Salgado—Joey—Zomba Golden Sands,ASCAP

7

TEODORO BELLO

No Pude Enamorarme Mas—Los Tigres Del Norte—Fonovisa—TN Ediciones,BMI

8

JORGE MEJIA AVANTE

Como Te Voy A Olvidar—Los Angeles Azules—Disa—Edimona,ASCAP

9

MANUEL ALEJANDRO

Mi Mujer—Emmanuel—PolyGram Latino—Copyright Control

10

JOSE GUADALUPE ESPARRZA

Quien Pierde Mas—Los Angeles Azules—Disa—Edimona,ASCAP

BRITISH INVISIBLE EARNERS

Continued from page 46


"The song 'This Was Never Meant To Be' was co-written by Sting and Ann Dudley, whose share we publish," notes head of copyright Karen Elliott. "It's been released by Mike Copeland's new label, Ark, and the film seems to have suddenly taken on cult status, which is great news for us."

"Top writer/producer Robert John 'Mutt' Lange is published by Zomba Music and in the past year has been associated with best-selling copyrights by Bryan Adams, Michael Bolton, Barbra Streisand and Shania Twain, whose album 'The Woman In Me' earned Lange ASCAP's Country Songwriter Of The Year award for 1996. Zomba's latest U.K. signing is Smoke City, whose single "Underwater Love" is featured in the recent Levi's jeans commercial and has been enjoying huge success throughout Europe.

"Finally, Windswept Pacific Music can take great pride in publishing Ivor Novello Award nominees the Spice Girls, whose "Wannabe" now ranks as the best-selling debut single of all time, topping the charts in 31 countries."

"When I was first offered the group in late 1995, I knew they were either going to be a total flop or total phenomenon," recalls U.K. managing director Bob Grace. "It was an expensive deal but probably one of the best I've ever done— we recouped after that first release. I'm absolutely delighted that they're helping to put British pop firmly back on the world map, and we're looking forward to their second album later this year."
The Recording Academy® would like to congratulate the talented songwriters whose inspiring works graced this year's GRAMMY® Award song nominations:

**Song of the Year**

Diane Warren
"Because You Loved Me" (Theme from "Up Close & Personal")
performed by Celine Dion

Bill Mack
"Blue"
performed by LeAnn Rimes

Gordon Kennedy, Wayne Kirkpatrick & Tommy Sims
"Change The World"
performed by Eric Clapton and also by Wynonna

Babyface
"Exhale (Shoop Shoop)"
performed by Whitney Houston

Tracy Chapman
"Give Me One Reason"
performed by Tracy Chapman

**Best R&B Song**

Babyface
"Exhale (Shoop Shoop)"
performed by Whitney Houston

Babyface
"Sittin' Up In My Room"
performed by Brandy

Rod Temperton
"You Put A Move On My Heart"
performed by Tamia

Luther Vandross & Reed Vertelney
"Your Secret Love"
performed by Luther Vandross

Babyface, Toni Braxton & Bryce Wilson
"You're Makin' Me High"
performed by Toni Braxton

**Best Country Song**

Angelo, Larry Gottlieb & Kim Richey
"Believe Me Baby (I Lied)"
performed by Trisha Yearwood

Bill Mack
"Blue"
performed by LeAnn Rimes

Vince Gill
"High Lonesome Sound"
performed by Vince Gill

Junior Brown
"My Wife Thinks You're Dead"
performed by Junior Brown

Matraca Berg & Gary Harrison
"Strawberry Wine"
performed by Deana Carter

**Best Song Written Specifically For A Motion Picture Or For Television**

Diane Warren
"Because You Loved Me" (Theme from "Up Close & Personal")
performed by Celine Dion

Babyface, Michael Houston & Whitney Houston
"Count On Me" (From "Waiting To Exhale")
performed by Whitney Houston and CeCe Winans

Babyface
"Exhale (Shoop Shoop)" (From "Waiting To Exhale")
performed by Whitney Houston

Babyface
"It Hurts Like Hell" (From "Waiting To Exhale")
performed by Aretha Franklin

Alan Bergman, Marilyn Bergman & John Williams
"Moonlight" (From "Sabrina")
performed by Sting

**Best Rock Song**

John Hiatt
"Cry Love"
performed by John Hiatt

Tracy Chapman
"Give Me One Reason"
performed by Tracy Chapman

Jakob Dylan
"6th Avenue Heartache"
performed by The Wallflowers

Garbage
"Stupid Girl"
performed by Garbage

The Dave Matthews Band
"Too Much"
performed by The Dave Matthews Band

Noel Gallagher
"Wonderwall"
performed by Oasis

And be sure to look for upcoming Songwriting Forums as part of the 1996-97 GRAMMY Professional Forum Series.

National Academy of Recording Arts & Sciences, Inc.
3402 Pico Blvd., Santa Monica, CA 90405 • 310.392.3777 phone • 310.392.2778 fax
songwriter in various categories. Named after an outstanding U.K. theater-music composer and actor who successfully withstood the post war transatlantic onslaught, the Ivor Novello Awards ceremony is a major event on the British music calendar.

MODEL CONTRACTS

Over the years, BASCA has acquired an enviable reputation for its campaigning and lobbying skills and determination on behalf of its members and the creative community in general. Its standard songwriter contract is widely recognized and accepted as a model of its kind, with regard to fairness toward both writer and publisher. BASCA is a member of the Alliance Of Composers Organizations (ACO), which works closely with the PRS, MCPS and other industry bodies on matters of mutual interest and concern. BASCA holds regular songwriting workshops and business seminars, at which its members receive advice from some of the academy’s most successful names and from leading publishers, record producers, lawyers and accountants.

BASCA chairman Guy Fletcher says there has been “a much more cooperative relationship” with publishers over the last five years and better liaisons. There are still some outstanding matters causing BASCA concern—and which will be pursued—such as bringing old songwriting agreements into line with current practice. He notes another significant change in the academy’s role, due to sweeping technological advances and developments.

“There is a new delivery system coming which will be direct to the home,” says Fletcher. “Millions of dollars are being invested by the big telecommunications companies to bring this about, and music will be a part of it. Our role is changing again because the only thing standing protectively between music and the ambitions of these companies is copyright.”

“Publishers and record companies must unite with us and similar bodies in a policieman capacity. We must fight to preserve and upgrade the copyright laws,” Fletcher says.

SEMI-DETACHED PROFESSION

Fletcher wants improved tracking of income through the copyright societies and, above all, for songwriters to become aware of the industry they’re in and the sea-change taking place.

“Songwriting by its nature is a detached profession, but that must change,” he says. “Songwriters must learn how to maximize their relationship with their publishers or administrators and get acquainted with their moral rights in what they create. Many haven’t a clue about it.”

Looking ahead, Fletcher anticipates an eventual amalgamation between BASCA, the Asco Of Professional Composers and the Composers Guild Of Great Britain in terms of a central membership entity for writers in all genres.

“I’m a writer and an idealist,” he declares. “I’d love to see a huge center of creative excellence for all genres of music—sort of a Brill Building plus—with all facilities, such as recording studios, concert hall, rehearsal rooms, cinema, library... the lot.

“The founders of BASCA did a fantastic job 50 years ago in persuading the BBC it was behaving badly toward British songwriters,” says Fletcher. “We’re continuing in the same spirit, which has never changed, and it is all about propagating British music—now on a worldwide scale.”

WHAT'S IN IT

Continued from page 41

City National understands the music business like no other bank. We’ve had years of hands-on experience working directly with the royalty of the music industry, performing rights societies, and providing everything from music catalog financing to tour financing.

City National’s Entertainment Division has been dedicated to the industry for more than four decades. We have over 60 Personal Bankers with the expertise and knowledge to meet your specific needs. And, as Southern California’s largest independent bank, we offer a full range of traditional banking products from 401(k) plan administration to cash management and foreign exchange services.

So if you’re looking for a bank that’s in tune with the music industry, call City National Bank at (310) 888-6200.

CITY NATIONAL BANK

People you can really do business with.

Member FDIC
BIGGER IS ALWAYS BETTER.

Oh yeah? Try telling that to Congress the next time they're staring the national debt in the face... or yourself when you're comparing performing rights companies. Small equals flexible, see. And we're still small enough to do things the way you need them done. We can pay better and faster and our BDS monitoring is 10 times more comprehensive. So compare and choose—a big inflexible conglomerate or us, SESAC, lean and mean

SESAC
When Your Heart is on the Line.
CASH

55 Music Sq. East • Nashville, TN 37213 • 615-320-0058
421 West 54th St. • New York, NY 10019 • 212-586-3450

www.americanradiohistory.com
Son ARTISTS
please For more call writers & Publishers information
1-800-695-3756

The most innovative technology.
The highest reliability.
Enough said.

TDK Professional Series Recording Media
were not created in a vacuum. They're
the products of years of collaboration with
engineers and studio professionals.
Experts who take nothing for granted and
leave less to chance. This is the
audio, video, optical and digital media line
you asked for.
The most innovative technology.
The highest reliability.
Enough said.

Warner Bros. Signs Print Deal With Jazz At Lincoln Ctr.

NEW YORK—Warner Bros. Publications has become the exclusive music print publisher worldwide for Jazz at Lincoln Center, whose artistic director is jazz trumpeter Wynton Marsalis.
The Center is developing a comprehensive collection of jazz transcriptions. The first releases are six original arrangements of Duke Ellington's "Across The Track Blues," "Boy Meets Horn," "Caravan," "Harlem Airshaft," "Rockin In Rhythm," and "Solitude." These arrangements were played at this year's Jazz at Lincoln Center's Essentially Ellington festival. Also, Warner Bros. Publications is preparing additional selections from the Center's library for release this fall.
The music print giant has a relationship with Marsalis himself, having earlier this year released worldwide two collections, "Ballads" and "Standards," of the Columbia Records star's trumpet transcriptions with piano scores.

IRV LICHTMAN

TITANIC
(Continued from page 38)
Adventure Out Of Time.
As for the matter of "Nearer My God To Thee," Whitcomb says "Songe D'Automne" (Dream Of Autumn) was actually the song played as the ship met its doom. "We used the original 1908 arrangement," he says. "The song became a terrific hit in Europe, especially in Russia. In fact, there was a famous Russian choral version recorded in World War II. It never did anything in the U.S. But a surviving Ameri-
can passenger referred to the song as 'Autumn, A Hymn.' So the U.S. newspapers got it wrong."
The album includes narrative along with its music; Whitcomb speaks the words of Thomas Hardy in "The Convergence Of The Twain (Lines On The Loss Of The Titanic)."
As for what appeared to be an effortless mix of pop and highbrow music played by the White Star Orchestra, the album's extensive liner notes, with artwork in tinted colors evoking the early 20th century, states, "All this music, great or humble, was popular. There was, as yet, no distinction between highbrow and lowbrow. Organ-grinders played Brahms and Bizet and Wagner. Sir Edward Elgar wrote popular waltzes. Classically trained musicians wrote for the frothy, gristle-filled musical comedies. Music hall songs could please royal ears: Queen Victoria had been fond of a piece called 'Come Where The Booze Is Cheaper.' General Booth of the Salvation Army wished to God that his people could come up with tunes as catchy."
Festival Takes New A&R Focus
Label Regroups After Mushroom Exit

By Thom Duffy

Sydney—Festival Records has responded to the loss of its long-standing distribution agreement in Australia with the Mushroom Group of Cos. by restructuring its operations and reducing staff levels, while planning to rebuild its own domestic artist roster.

The restructuring, announced May 12, has resulted in the loss of some 50 staff from Festival’s distribution operations in Sydney and branch offices around Australia, according to managing director Bill Eeg.

The label follows the announcement in March that Mushroom, Australia’s largest independent label, had ended its 25-year relationship with Festival and struck a new distribution and marketing deal for Australia with Sony Music Australia, a domestic market leader (Billboard, March 29). Festival will continue to distribute Mushroom in New Zealand.

“This move follows careful analysis of Festival’s core strengths and determines the best way we can take the company forward,” Eeg said in a company statement. “In Festival’s 40-year association with the domestic music industry, we have been the leader in sourcing, developing, and promoting new Australian music. Once we have completed this difficult period, we will focus on rebuilding our leadership position in the creation of original repertoire, publishing of local and international music, and providing the best independent distribution services in the country.”

Eeg and Warren Fahey, founder of Larrikin Entertainment, which is part of Festival, said in a subsequent interview that the difficulties following the loss of Mushroom also present new opportunities for Festival and Larrikin to exploit its expanding catalogue, explore new retail

IFPI In Taiwan Targets Net Violations

By Adam White

Taipei, Taiwan—Officials of the International Federation of the Phonographic Industry (IFPI) in Taiwan are concerned about the proliferation of music copyright infringement via the Internet.

Robin Lee, secretary-general of the IFPI Members’ Foundation in Taiwan, contends that students at five or six of the country’s universities are downloading sound recordings from their respective college’s File Transfer Protocol servers, illegally reproducing them on CD-R, promoting the discs online, and selling them to the public by mail order.

Austrian Biz Wants Radio Quota

By Susan L. Schuhmayer

Vienna—Austrian politicians and musicians are calling for more homegrown music on Ö3, the country’s only nationwide top 40 station, which is operated by public broadcaster ORF. However, Ö3 PD Bogdan Roscu contended that Austrian labels are not producing enough appropriate music for radio to be increased.

The issue came to the fore at the end of April after Austrian member of parliament (MP) Günter Kräuter launched the lobby for more Austrian music on Ö3. In an interview with the daily newspaper Der Standard, Kräuter stated, “Sales in prerecorded music reached €806 million in 1996, but the largest share of this money lines the pockets of foreign companies.”

The MP says he wants to see more exposure for domestic talent in the local media—especially on state-owned Ö3—and notes the 40% quota for national productions in France.

Kräuter’s initiative is supported by a number of government members, including cultural spokesman Franz Morak and the head of the Green Party, Christoph Chorherr. The move also has the backing of musicians here. A petition calling for a 25% quota for domestic music on Ö3 has begun circulating among Austrian artists.

Japanese Digital Boom To Benefit Music TV

By Steve McClure

Tokyo—Long after it revolutionized the music business in the rest of the world, the videocassette may finally be coming into its own as a promotional medium for music in Japan.

The new generation of digital satellite broadcasting platforms now beginning to air here promise to vastly expand the scope of broadcasting music videos on Japanese TV. Further, established music stations say that Japanese labels are beginning to take them seriously as a promotional tool.

By this time next year, three digital TV platforms—Perfect TV, DirectTV, and JSKyB—will have debuted in Japan. While their initial audiences will be relatively small, they hope that in time their widely varied programming—including lots of music—will attract more viewers.

Japanese TV’s digital revolution is also good news for international artists, as the music market becomes more fragmented and thus open to more specialized music programming.

―Music TV has never really broken through in Japan,” says Peter Buckleigh, EMI Music’s resident director in Japan. „Cable is aimed at very defined niches—it’s not broad enough.” Mainstream terrestrial broadcasters, for their part, generally play videos late at night or at other off-peak times, if at all.

Continues Buckleigh, “I would hope that digital satellite broadcasting will see the advent of music programming spreading across Japan, for both domestic and foreign music.”

PerfectTV, which premiered last November, broadcasts about 100 channels, including MTV Japan, Space Shower, and a karaoke-specialist outlet. Other music channels that will soon be available on PerfectTV include Music Freak (which will broadcast a mixture of Japanese and foreign pop), Perfect Choice, and the Hit Channel.

“Lately there have been a few more music programs on TV, but there’s still a need for much more music programming.”
Slijngaard Builds On His Unlimited Base
Solo Album, New Label Among Dutch Artist's Projects

BY THESSA MOOIJ

AMSTERDAM—The Netherlands' most successful dance act, 2 Unlimited, may have broken up last year, but former member Ray Slijngaard shows no signs of being ready to retire. Slijngaard, 25 years old and no longer known as "Kid Ray," has formed his own record company, Rayvano Records, with subsidiary labels Da Bridge, X Rag, and Rayvano Music. He also owns a publishing company, Ray Unlimited, and three recording studios, all called X-Rayted. His debut solo single, the R&B/hip-hop-tavored "8 X A Day" (Rayvano/Sony Music), was released in the the Veluwe territories April 16, and the album "Three Times A Day" is scheduled to follow in late August.

The techno-pop sound of Amsterdam duo 2 Unlimited, featuring Slijngaard's rapping and Anita Doth's vocals, soared to worldwide success in the early '90s. The group's four albums and 16 singles have sold over 5 million copies in the U.S. (according to Slijngaard), where 2 Unlimited was released on Radical Records/EMI, and the duo has inspired successful imitations by several other dance acts.

The group's most popular American singles were two of their most smash hits, "Twilight Zone" and "Get Ready For This" on the Critique label, while the 1992 album "Get Real" (Rapido) was certified gold.

A struggle for more creative control was one of the reasons behind 2 Unlimited's much-publicized split. "I don't regret doing 2 Unlimited at all," comments Slijngaard from the office of his Amsterdam-based Rayvano Records. "But it was time to pursue my own ideas. Our producer would prepare all our tracks—we all had to be in the studio and in the vocals. They weren't very open to the idea of putting more of our own ideas into our music. Working with other producers was out of the question."

Slijngaard says he wants to bring "a soulful sound to the stuff I really want to—R&B and hip-hop," he adds. "I can start with a baseline in the studio and build it up into a track which is very much our creation."

Slijngaard added to his New York and Los Angeles, where he hangs out with such superstar rappers as Ice- T and Warren G. For the upcoming album, he is working with U.S. producers Ricky Rainbow (Godfather, Michelle Gayle), Mark Sex (No Face), and Herb Alpert (Bankroll Boys). "Those guys are personal friends of mine, they won't jack up their rates just because I was successful with 2 Unlimited," says Slijngaard, who added: "I am taking inspiration from such U.S. acts as Blackstreet and LL Cool J on his album.

One track will feature the West Coast rapper/singer L.V., who will add a vocal track in a Los Angeles studio. Slijngaard is talking about a possible world-wide distribution deal with Columbia Records.

Rayvano Records, with its roster of six artists, including Slijngaard himself, will focus on R&B, soul, hip-hop, and dance. At some point, I had to start making investments," says Slijngaard, "and I saw that Dutch 'Blue Heaven' was a good investment. I plan to continue my own career for about another five years, but after that I will devote more time behind the scenes, doing the marketing and management of Rayvano artists."

VJ/programmer Sylvana Simons of Dutch R&B show "Sylvana Soul" says, "Ray will fulfill everyone's high street credibility he deserves, and "Sylvana Soul" will definitely support his video image."

Fred van Kruiningen, a partner for leading Dutch chain Free Record Shop, is impressed with Slijngaard's single but is hesitant about putting large numbers of it in his stores, as the Free Record Shop bought only a few hundred units. "The single is a great mix of well-produced R&B and hip-hop, which is a good move considering R&B is very hot in Holland at the moment," says Van Kruiningen, asking that he was waiting for airplay to generate retail action.

The division will initially focus on the development of BMG's European catalog, pan-European licensing, and the coordination of Internet activities of BMG's European companies.}

GEORGE LEVENDIS, currently marketing director for Arista Records in the U.K., is to be the new managing director of BMG Greece, according to informed sources. He replaces Milos Karadzas, Levendis, who has been in his Arista post since 1995, grew up in Australia and joined BMG there as a label manager before becoming marketing GM. In his new position, he will report to central Europe senior VP Arnold Hahnmann.

A NEW GROUPING of international indie music publishers under the banner of the Independent Music Group is bringing control of about 300,000 copyrights under one roof. Ellis Rich of the International Music Network and Supreme Sound, in partnership with World Music in Germany, has acquired an interest in Leosong Copyright Service, previously held by Mark Levinson. Leosong will now operate under the Independent Music Group name. Rich becomes chairman of the new company, his deputy will be Tim Hollis, who left Leosong last year but kept his stake in the company. Hollis also heads the music publishing arm of Music Collection International, which is not involved in the venture. Leosong managing director Ray Elin will continue to be in charge of day-to-day operations. Rich hopes to announce further affiliations soon, including in the U.S.

Mike P. Heisel is leaving his post as deputy managing director of Columbia Records in Frankfurt to become VP, A&R marketing, at EMI label Intercord in Stuttgart, Germany. He takes over for Joerg Hellwig, who is moving to Polydor in Hamburg as new managing director, and will report to Intercord president Herbert C. Kolliech. The move follows the departure last month of Columbia Germany managing director Hubert Wandjo to head EastWest Records in Hamburg and leaves Columbia with its two top German posts empty.

WOLFGANG SPAHR

BMG ENTERTAINMENT INTERNATIONAL is expected to announce the appointment of Pierre-Yves Bimont-Capacci as VP of its Asia-Pacific regional operations based in Hong Kong. He will report to senior VP Michael Strisiek.

BMG ENTERTAINMENT INTERNATIONAL is centralizing all European special marketing activities in a new division based in Munich, as of July 1. BMG Special Marketing Europe will be overseen by BMG's president in the German-speaking territories, Thomas Stein. The division will be headed by former BMG South head of distribution Peter-Alexander Rapp, who reports to Stein.

A NEW GROUPING of international indie music publishers under the banner of the Independent Music Group is bringing control of about 300,000 copyrights under one roof. Ellis Rich of the International Music Network and Supreme Sound, in partnership with World Music in Germany, has acquired an interest in Leosong Copyright Service, previously held by Mark Levinson. Leosong will now operate under the Independent Music Group name. Rich becomes chairman of the new company, his deputy will be Tim Hollis, who left Leosong last year but kept his stake in the company. Hollis also heads the music publishing arm of Music Collection International, which is not involved in the venture. Leosong managing director Ray Elin will continue to be in charge of day-to-day operations. Rich hopes to announce further affiliations soon, including in the U.S.

EMI MUSIC ASIA was due at press time to announce the signing of Faye Wong, the enigmatic—and bankable—Chinese pop vocalist. Hong Kong-born Wong is moving from PolyGram; her album for the company has regularly sold more than 300,000 units in Hong Kong (on Polydor and Taiwan (Decca) combined. Wong is known for bringing Europop to the attention of Chinese fans through cover versions of songs by the Cranberries and Céline Dion. Her debut album "1.S.O." included a version of the Cranberries' "Dreams" and is credited with launching Chinese pop sensibilities.

GUOFU HUPE

AUSTRALIAN INDIE Shack Records has opened its first overseas office in San Francisco. North American operations manager Ashli Lewis will sign U.S. acts as well as representing Shack's Australian artists to licensees and distributors. In the past, Shack has "found it difficult to ensure communication with our partners is as strong as it should be" in the U.S., according to Shack managing director David Williams. "As a result, we've probably lost out on a few good opportunities," he says.

CHRISTIE ELIZEER
Japanese Digital Boom to Benefit Music TV

Ming," says Reiji Yoshino, manager of PerfectTV's corporate planning department.

Set to be added to the PerfectTV package are nine channels provided by Japan Sky Broadcasting Co., better known as JSkyB. At least one of those outlets will be dedicated to music. According to sources, PerfectTV will offer some 100 channels, including about 10 devoted to music, when it premiers this fall. The package includes several foreign-language MCM Asia (which is already available in China, India, Australia, and New Zealand) and a channel created by BJT for the Japanese market, BJT on Jazz International.

"MCM is the cutting-edge music video channel right now in Europe," says Tom Perry, DirecTV's manager for programming acquisition and development, notwithstanding the current popularity of European providers.

DirecTV may also carry MTV Japan and Space Shower, but no deals have yet been signed.

The package is set to go on the air in spring 1998 and plans to offer some 150 channels. Industry sources here say that the JSkyB package will likely include a fair dinkum of pop music as well as concerts provided by TK News, the company set up last year by Japanese record producer Tetsuya Komuro and Shigeki Osawa, both of whom had developed new Asian musical talent.

The digital newcomers are not the only ones trying to sign up new viewers. Established TV music outlets MTV Japan (MTVJ) and Space Shower are making renewed efforts to reach their product to a Japanese audience. MTVJ, which first aired in December 1995, recently relaunched itself by increasing the amount of domestic music clips it airs.

"We have already grabbed people with similar tastes," says MTV Japan CEO Ted Karasawa, explaining the channel's April 1 relaunch. "But if we want to attract a wider audience, we have to make our programming more diversified and therefore we increased the total amount of Japanese pop from 70% of our content to 20%.

Karasa says MTVJ's non-Japanese content is packaged locally to give Japanese viewers the kind of music they like—Scandinavian pop, for example—they like. MTVJ is available in just over 1.5 million households, constituting a majority of which receive the channel via cable as opposed to satellite.

On April 15, MTVJ became part of the package of channels offered by PerfectTV, which Karasawa says brought an additional 12,000,000 viewers to the station. Also available through PerfectTV is Space Shower, which has been airing music videos since December 1989.

MTVJ and Space Shower are the yin and yang of Japanese TV music programming, having more of a brash, American feel and plays mostly non-Japanese clips, while Space Shower has more of a "hometown" video flavor.

The ratio of Japanese to foreign content on Space Shower exactly mirrors Japan's overall music market: 70% Japan, 30% foreign.

"When we first went on the air [in 1989], our Japanese-to-foreign ratio was 3-1," notes Space Shower executive VP Takashi Nakai. "When MTV Japan started, we changed the ratio to 7-to-3 in order to compete with them. If viewers see Japanese music, they will buy Japanese music, they can depend on us."

Nakai says he expects increased competition among Japanese music TV outlets like MTVJ and Space Shower, which has some 2 million subscribers. Although movies account for just over half of WOWOW's schedule, music is a major component of its programming element. The station airs live broadcasts of events such as the Grammys as well as concerts and video clips programs.

The senior executive Shoji Saluda says that WOWOW is now getting more cooperation from Japanese labels.

"We used to have to find record companies and ask them to use WOWOW as a sales promotion tool," he says, "but now they've begun to realize that WOWOW can be, and they're taking MTVJ more aggressive approach and are asking us to play their new releases. It's quite a change.

"Another plus for music TV could also break the vicious circle in which record labels and music TV outlets find themselves. While broadcasters continue to rely on the reliability of music videos and the fact that they have to pay labels to use them, labels say that stations are not alike. Japanese means they will continue to keep a close eye on costs until there are sufficient music video outlets to justify big-buck budgets.

"I think that in terms of broadcasting music, Japanese TV has been behind other countries," says Ken Seki, international manager of WOWOW's For Life Records. "The new digital broadcasters should really open things up. It's something that we need."

IFPI in Taiwan Targets Net Violations

respond to the sellers' online advertising are asked to credit the latter's post unwarranted. According to an exec of the IFPI Members' Foundation from one of the learning centers. As a result, two students at Taipei's National Sun-Yat-Sen University are being prosecuted under Article 91 of the country's Copyright Act. The liability extends to the administrator of the campus computing center, who is expected to make sure that the e-recordings to be downloaded without the copyright owners' permission, contravened Article 92 of Taiwan's copyright statute.

The case came to court in April, and the students, if guilty, face jail terms of between two and five years and/or fines of about $7,000 per violation. An outcome is not expected for between three and six months.

Lee says it is too soon to know how seriously the courts will view the case. "For the prosecutors," he comments, "it's a new challenge."

The students cannot claim ignorance of the law, in his view. "They made a profit, after all,"

Lee adds that the National Sun-Yat-Sen University is considering whether the students involved will be entitled to graduate in June after all.

Lee says that the IFPI intends to post news of any guilty verdict on Internet bulletin boards, "which are extremely popular in Taiwan," to deter copyright infringers at the other campuses.

Lee's own alma mater, the National Taiwan University, is one of those where the infringing activity is occurring, he points out.

Govt Boosts Norwegian Acts

OSLO—The government here is aiming to help Norwegian artists and record companies sell more music internationally.

Culture minister Turid Birkerland has contacted industry representatives to offer assistance, and a working party of government officials and music executives has only been established to work on strategies.

Birkerland says she is not convinced that an emphasis on classical, jazz and folk music at the expense of pop and rock has been the best way to promote sales. In contrast, she points to the success Sweden has had with recently such artists as Ace Of Base and the Cardigans.

Industry observers here say Birkerland's close and personal involvement with the record industry is unique for a culture minister in Europe. So far, though, only a small number of music organizations have had talk with top government representatives, but an industry liaison committee has now been formed.

On the music side, it consists of such figures as Virgin Record Norway managing director Per Eirik Johansen; Mega Records Scandinavia managing director Tierry Evege; EMI local A&R manager Eivind Rolles; Warner Music local A&R manager Tor Erik Hermansen; Terje Håkonson, representing rock station Sammel Norbi Rock, who was contacted by Birkerland; and concert promoter Rune Lene.

The country's major music industry bodies have been asked to draw up a report on what could be done to promote Norwegian music internationally. A one-day seminar will also address the issues in the report.

A report on new strategies is scheduled to be presented to Birkerland before the summer. A one-day seminar will also address the issues in the report.

Zheng Expands Asian Reach

BEIJING—PolyGram Far East kicked off a region-wide campaign here May 17 to promote Chinese mainland artist Zheng Jun, the first from the country to be signed to the major's Music imprint.

Zheng's album "The Third Eye" has, according to the label, sold more than 500,000 units in China since its January release. However, the album is now set to be marketed to the wider Asian Chinese population as he tours Singapore, Hong Kong, Taiwan, and Malaysia.

Zheng's Beijing concert was at the city's Conference Center in front of local and foreign press and industry people. The artist chatted out material during the "Third Eye" as well as well-received songs from his first album, "Naked," on the Hong Kong-based Red Star Records.

PolyGram is hoping that the gritty Beijing artist's shift toward a cleaner, more-produced, and mainstream sound will help the group break into the lucrative rock purists and the lucrative pop idol market.

The music of mainland artists in the early '90s, like Duo Wei, Tang Dynasty, and Huang Yung (all Beijing-based contemporaries of Zheng), has been very controversial," says PolyGram VP of regional pop Alex Chan. "This guy's for real, this guy's got soul. I'm glad we signed him and recorded some less-rock material and even cut his hair for the video. He looks healthy, wholesome.

As at many as a dozen musicians accompanied Zheng's charged vocal performance in Beijing, as concert-goers rock out with guitars, keyboards, and drums, mixed effectively with Chinese classical stringed instruments, such as the yangqin, which is translated to "American flute. For the final number, the hit 'From the Third Eye.' "Tian Xa Mai Bu Xian De Yan Xian ' (All Good Feasts Must Come To An End)," Zheng's vocal delivery also received a boost from a trio of singers from a southern Chinese aboriginal tribe. The singers and their kin feature prominently in Zheng's clip for the song.

MTV Asia, Channel V, and Associated Press Television were among the foreign TV outlets that traveled to Beijing to witness the 70-minute Zheng showcase.

Radio Quota

"to have more courage and not only think with a commercial perspective in mind."

Lee admits that the share of Asian music played on O is shrinking. A survey of output for 1996 shows that 23.5% of the station's music, advertisements, and jingles were produced in Austria. Results for 1996 are due in late May, and Rosie says he is sure that the percentage has fallen further.

He points out that the station—which targets the 14 to 49 age bracket with pop, rock, and dance—still plays Austrian music that fits its format. Among the most popular acts are Rainhard Fendt, Kurt Oseth, Blatatschk, and Ausseer Hardbradel.

But, he adds, "the supply of popular Austrian music that fits our format has dried up since the mid-1980s."

O is actively trying to support local talent, according to Rosie. The station maintains its own recording studio and offers young musicians studio time free of charge.

Referring to the fierce competition for listeners among traditional radio, cable and satellite TV, and real-time radio on the Internet, Rosie argues that "you cannot spoon-feed people what some politician thinks they want to hear."
<table>
<thead>
<tr>
<th><strong>HITS OF THE WORLD</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>JAPAN</strong></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td><strong>SINGLES</strong></td>
</tr>
<tr>
<td><strong>THIS WEEK</strong></td>
</tr>
<tr>
<td><strong>LAST WEEK</strong></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td>1</td>
</tr>
<tr>
<td>2</td>
</tr>
<tr>
<td>3</td>
</tr>
<tr>
<td>4</td>
</tr>
<tr>
<td>5</td>
</tr>
<tr>
<td>6</td>
</tr>
<tr>
<td>7</td>
</tr>
<tr>
<td>8</td>
</tr>
<tr>
<td>9</td>
</tr>
<tr>
<td>10</td>
</tr>
<tr>
<td><strong>ALBUMS</strong></td>
</tr>
<tr>
<td><strong>THIS WEEK</strong></td>
</tr>
<tr>
<td><strong>LAST WEEK</strong></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td>1</td>
</tr>
<tr>
<td>2</td>
</tr>
<tr>
<td>3</td>
</tr>
<tr>
<td>4</td>
</tr>
<tr>
<td>5</td>
</tr>
<tr>
<td>6</td>
</tr>
<tr>
<td>7</td>
</tr>
<tr>
<td>8</td>
</tr>
</tbody>
</table>

**Notes:** The chart is a compilation of music rankings from different countries, showcasing the top songs and albums based on popularity and sales. The chart includes entries from Japan, Germany, the UK, and France, with details on new releases and popular tracks. The table format allows for easy comparison and analysis of music trends across these regions.
J.P. Cormier Rises On Bluearis
Versatile Player Has Folk Lean On New Set

By LARRY LEBLANC

TORONTO—Of his 10 albums, 27-year-old John Paul Cormier is proud of his first, "Another Morning," released May 16 in Canada by the Borealis Recording Co. distributed by the Canadian Distribution of Vancouver.

In July the album will be released in the U.K. by Lannor Records of Glasgow, Scotland. Release dates in other territories are not yet confirmed.

"It's the best album I've ever made," says multi-instrumentalist Cormier, who lives in Cup Lomine in the northwestern part of Nova Scotia's Cape Breton Island. "Firstly, I wrote the entire album, and, secondly, I've never had producers like Paul Mills and Bill Garrett. They worked a lot of magic on this."

Cormier says that all the songs on the album were written last year, except for "Blackbird," which he wrote five years ago. "I write eight or 10 songs [together], and then I don't write for a year," he says. "I get an idea, think about it for a couple of days, and then 'bang,' the music and lyrics come out quickly."

To set up the album in Canada, Borealis sent it to country and AC radio May 12 with suggested emphasis tracks: "We're not pushing a single," says Mills, a co-owner of Borealis. "For country radio, we're suggesting 'Another Morning,' 'Blackbird,' and 'Hell Freezin' Over.' For adult contemporary formats, we're suggesting 'You Saw Me.' We've also sent the album to college and community stations that have folk programs, and we've heavily worked the album on the CBC.

Says Glenn Meiner, music publisher with CBC Radio in Halifax, Nova Scotia, "In 25 years as a radio producer, I've never come across such incredible musicians, but J.P. is the most remarkable. He's a master guitarist who plays dobro, banjo, mandolin, and bass, superbly, and he's one of the greatest fiddlers I've recorded. If cocktail party was his songwriting is solid, and he's cut above the average vocalist."

Andy McDaniel, independent buyer with the Reckless in Barrington Street in Halifax, calls Cormier a "remarkable player who plays just about anything. Unlike some virtuosos, he's a good songwriter, too. This new album is pretty impressive."

As with such nationally known fiddles Cape Breton fiddlers as Ashley MacIsaac, Natalie MacMaster, Kyle MacNeil (of the Barra MacNeils) and John Morris Rankin (of the Rankin Family), Cormier has been a deep passion of traditional Cape Breton fiddle music—his Scots-Canadian repertoire of jigs, reels, strathspeys, and hornpipes—and for such master Cape Breton fiddlers as Winston Fitzgerald, Angus Chisholm, Buddy MacMaster, Dan Roney, MacDonald, and Carl McKenzie, all of whom he idolized as a child. However, Cormier's fiddle style is unlike that of any other player in the region.

Cormier says that his basic fiddle style is a hybrid of Fitzgerald and Chisholm, but that his voice and guitar have come from playing bluegrass, spending time with such American country fiddlers as Kenny Baker and Mark O'Connor, and listening to American bluegrass fiddler Vasser Clements. "Chisholm was a very clean player who didn't use many ornaments, while Winston was ornamental," says Cormier. "He had a left hand of God."

Of Acadian-French descent, Cormier was born in London, Ontario, the only one of carpenter Charles and Nellie Cormier's five sons not born in Chicoutimi, Cape Breton. He comes from a family of fiddlers, including his grandfather John Cormier, a celebrated southeast player; his father, a friend of the legendary Fitzgerald; and his uncle, Joe Cormier, who now lives in Hinton, Alberta. Cormier's mother sang and played guitar and piano, and several of his brothers played guitar. Cormier began playing guitar at age 8 when his brother Joe showed him some chords.

"The first thing I listened to, of course, was Winston Fitzgerald," Cormier says. "Then I discovered Chet Atkins. By the time I was 10, I could play everything imaginable that had [on record] by Chet Atkins."

The father died when Cormier was 9, and the family returned to Nova Scotia. Moving to Bridgewater on the province's south shore. Suffering continued from chronic bronchitis and pneumonia, Cormier rarely attended school, which left him with ample time to pore over the family's sizable record collection. "What blew me away was American and Canadian guitarist," Doc Watson, recalls Cormier. "After hearing him, I threw my thumb pick away, got a flat pick, and learned his tunes."

At age 13, Cormier got his first taste of local musical fame after making a number of guest appearances on ATV's "Up Home Tonight," TV show in Halifax, hosted by bluesman and Ladies' Choice. "Of course, nobody had heard of me, and they couldn't understand my style, so I kid playing the guitar like Doc Watson and [bluegrass guitarist] Dan Crazy," says Cormier. "When I hit about 15, I started meeting other musicians."

By 15, Cormier had turned his attention to "Out Of The Blue," a bluegrass recording released independently Bolstered by airplay of the album by eastern Canada bluegrass radio programs, Cormier quit school to hit the U.S. bluegrass circuit.

"I played eight or 10 festivals in the U.S. that year," says Cormier. "I was so young that I couldn't play to promoters, tell them I had a record, and ask for a spot onstage. Then I'd play and make money."

The album sold a couple of thousand copies.

During a bluegrass event in Victoria, B.C., in 1986, Cormier met the Sullivan family—fiddler Joe Sullivan, his wife, Angie Sullivan, and his wife, Angie Morgan—who were looking for a mandolin player. Cormier hadn't learned how to play the instrument, but his dad had already taught him, and he was accepted. He performed intermittently with the Sulivans until 1992.

"Hailing from Stephenville, N.L., and recording for such labels as Loyal, Atteiriel, Old Homestead, Pioneer, and Homeplace, the Sullivan Family have been standard-bearers of gospel-based bluegrass in the South since the late 1950s."

"Deciding to return to Canada, Cormier drove a cab and worked as a security guard until Cormier recorded two albums with him for CBC Enterprises, "North Wind" (1988), which was never released, and "The Fiddle Album" (1990). Cormier says, "I got this letter from J.P. saying what it held and, and I figured it had to be bullshit because he was so young, and he asked me to give him the money. I gave him the money. He gave me a big, 6-foot-4, man who was in cowboy boots. Everything was wrong, and his, and I, I didn't want to give him the money. So, I decided to take him into the studio and asked who the heck he was. He said he didn't need anyone.

"Despite Meiner's interest, Cormier grew restless and fed up being largely unnoticed in Canada. He returned to the U.S. in 1991. 'I wasn't going to ever come back to Canada,' Cormier says. "All the time I was here I just couldn't make a breakthrough.'"

Cormier returned to Alabama and played briefly with the Sullivan Family before hearing that the McCarter's needed a guitarist. Cormier got the job, toured with the female trio, and lived in Nashville for the next two years.

"I had been going to Nashville since I first got to the U.S., but I just didn't live there until 1995," says Cormier. "I didn't stay [previously] because I had good advice from friends saying, 'Don't come here expecting to make it.' When I moved there, however, I got to jam with Travis Tritt, Mark O'Connor, Joe Diffie, Carl Perkins, Steve Wariner, and Marty Stuart."

In 1995, tired of wandering, Cormier left the McCarters and moved to Alabama to work with Jerry Sullivan, Enoch's uncle. Cormier stayed with Sullivan until '96, when he returned to Canada.

While in the U.S., Cormier recorded three gospel bluegrass albums for Main Trip Records in Sanford, N.C., "The Gift" (1992), "When January Comes" (1993), and "Lord Of The Dance" (1994). According to Cormier, the albums have sold a combined total of 25,000 units.

Another Main Trip set, "Return To The Cape" (1996), market a major change in Cormier's personal and musical life. The album featured Cape Breton tunes by Fitzgerald and Jerry Holland, compositions by Shetland fiddle Aly Bain and the Chieffants, and several traditionally styled originals. According to Cormier, the album, since released by Borealis, has sold 15,000 units.

Prior to recording "Return To The Cape," Cormier had performed with his family, the Cormier Family, at an international music festival in Lafayette, La., in a group that also featured Nova Scotia fiddler Hidra Chaisson. Following the date, Cormier asked Chaisson to come to North Carolina to help him record the album. Soon after the sessions, the two fell in love.

"There's no better piano player than Hidra," says Cormier. "She made me, really good at [playing] Cape Breton music, and I used to play the piano with her."

When she left him, I didn't want to go back. "She told me, 'If you play that fast at a dance, you're finished.'"

Today, Cormier and Chaisson work in a trio with his cousin, bassist Gervais Cormier. "We're fairly busy this summer," he says. "We're playing all around Cape Breton and have some dates across Canada. In August, we're going to Denmark and Scotland."
HAMBURG—Known for centuries as the "Gateway to the World," Hamburg owes its status as one of Europe's top commercial centers to shipowners and merchants. The city's former importance has diminished with the decline of the shipping industry, but it still lays claim to being an international center for the music industry, as a source of talent heard around the world.

Hamburg has a population of 1.8 million and is centrally located within a network of cities in Northern Europe—175 miles west of Berlin, 520 miles east of London, 600 miles north of Paris and 190 miles south of Copenhagen. More than 50% of all the records released in Germany, the world's third-largest music market, come from companies based in Hamburg. This means, effectively, that record sales of more than $2 billion originate in Hamburg. Music-makers in Hamburg's more than 200 recording studios produce hits that travel the globe.

A CORPORATE HUB
Over the past few years, Hamburg has become the capital of the German entertainment business. Thus, PolyGram, with its labels Mercury, Motown, Arista, Polygram and PolyGram Klassik, calls Hamburg home, as does Deutsche Grammophon. Warner Music, with its affiliates EastWest, WEA Warner Special Market and Teldec Classics, is also based in Hamburg, not to mention BMG Arista, BMG Miller, Universal and Germany's largest independent label, edel. Smaller yet similarly successful indie labels based in Hamburg include Maad (Michael Eisele, Andrea Grudt, Andreas Kappel) and Orbit (Sascha Bader, Pascal Radon).

More than 100 publishers—including EMI Publishing, Warner/Chappell, peermusic, Sikorski, Rondor, MCA and many others—are located in Hamburg. Industry associations—the Federal Association Of The Phonographic Industry, the German national chapter of IFPI, and the German Phonographic Academy—were established in Hamburg decades ago. Likewise, the video business has its industry association in Hamburg, and most of the computer-game industry is based here too.

It therefore comes as no surprise that Hamburg's mayor, Dr. Henning Voscherau, refers to his city as one of Europe's most important media centers and the leading media city in Germany, as the city also is home to leading film and television companies and advertising agencies.

The German Phonographic Academy, which organizes Germany's annual Echo Award, is headquartered in Hamburg.

Continued on page 68

BY WOLFGANG SPAHR
Acts To Follow
Some Of Germany’s Best-Known Veterans
And Superstars, As Well As Rising Talent,
Call Hamburg Home

ACHIM REICHEL

Among the singers who embody Hamburg’s special appeal is Achim Reichel, who has written three decades of rock history here. For Reichel, it all began with his band the Rattles, which opened dates in the 60s for the Beatles, the Stones and the Bee Gees, among others. Reichel subsequently embarked on a solo career and today writes German-language songs that have become top-sellers. His recent album “Melancholy & Sturmflut” was awarded gold certification by WEA Germany for sales of 250,000 units. Like his contemporaries, singers Freddy Quinn and Udo Lindenberg, Reichel reflects the rough harbor spirit of Hamburg in his style. Yet Reichel has his own philosophy as a singer and songwriter: “When I play music, I frequently imagine sunny villages in Ireland or the South of France, where a horse cart is standing in the middle of the village,” he says. “A few musicians are standing on it making music, with young and old dancing around them. This is the atmosphere I want to create with my music.”

WESTERNHAGEN

On his most recent tour, Marius-Müller Westernhagen drew a total audience of some 1 million fans to football stadiums across his homeland, and, each year, WEA sells 1 million Westernhagen albums. He has become a fixture on the German music scene over the past 20 years, and his popularity has spread to neighboring Switzerland and Austria. When he comes off the road, however, Westernhagen calls Hamburg home and lives with his family in the heart of the city.

Westernhagen has been signed to WEA Germany for his entire career. He has released 16 albums since his first in 1974. Of these, 11 have been awarded gold certification (for sales of 250,000 units) and six have achieved platinum status (for sales of 500,000 units). Five albums reached double-platinum status, and two earned mega status with triple platinum for sales of over 1.5 million copies. A star on screen as well as the concert stage, Westernhagen has been honored in Germany with the coveted Ernst-Lubitsch Film Prize, the Golden Camera Award for an outstanding theatrical performance for television and cinema, and the Golden Jäger award for best actor, bestowed by the leading Germany film magazine, Cinema.

UDO LINDENBERG

Udo Lindenberg is a symbol of Hamburg. One of Germany’s most popular singer-songwriters, particularly celebrated in North Germany, he has scored hits that have become anthems of the Hamburg scene, such as “Alles klar auf der Andreas Doria” or “Sonderzug nach Pankow.” Six-digit sales and sold-out tours, as well as his success as a painter, have made Lindenberg an icon of the German music market.

All the while, he has been living in an exclusive suite at Hamburg’s Hotel Atlantic, his home for years. “For me, Hamburg is an exciting city with the greatest mile in the world, the Reeperbahn,” he says.

SCOOTER

Scooter has emerged direct from the Hamburg club scene. The trio of J.P. Baxxter, Rick Jordan and Ferris Bueller sold more than 700,000 copies of the debut hit “Hyper Hyper” in Germany alone. The title chorus of the track worked its way into German slang, and the record, released by Edel, catapulted Scooter overnight to the status of international stars. “Hyper Hyper” and a string of subsequent hits—“Move Your Ass,” “Friends,” “Endless Summer” and “Back In The U.K.”—each reached the top live in the German singles sales charts, with cumulative sales to-date of more than 3.5 million units worldwide. The singles all reached at least gold status (250,000 units sold) in Germany.

Following Baxxter’s rediscovery of his love for electric guitars on “Break It Up,” Scooter came up with sounds a listener would not expect from an act that emerged from the rave and techno scene. Thus, the group’s latest single, “Fire,” is built around a metal guitar riff and stresses the band’s creative imagination. A new album is due for release on Edel this summer.

AND OTHERS

A side from the top acts originating from Hamburg—Westernhagen, Lindenberg, Reichel, Scooter, U 96 or Feites Brot—the city’s music scene is characterized by hundreds of artists who may not have major recording contracts but add to the city’s vibrant scene, whether veterans or newcomers.

Among those worth noting, in brief, are Tony Sheridan, who was accompanied by the Beatles in their Hamburg days; rock singer Inga Rumpf; Abbi Hurbet’s jazz band; boogie-woogie pianists Gottfried Boettcher and Vince Weber; rockers Torfrock, with their special brand of North German slang, and bass player Peter Meyer and his old-time jazz band, Jazz Lips.

Cluthwise from top left: U 96, Torfrock, Feites Brot

www.americanradiohistory.com
The No. 1 of Classic Pop

3.5 million Europeans can't be wrong: with her single
"Time To Say Goodbye," Sarah Brightman wrote
European music history.

She has shaped a style which
unites pop and classical music in
a unique way. And with her new album,
Sarah Brightman emphasises her
status as a standard-setting artist.
Together with her producer
Frank Peterson, she has created
songs of timeless greatness.

"Timeless" is the album
that sets the standards
of classic pop.
Markthalle, Klosterwall 11, cap. 1,190. Recent acts include the Lemonheads, Amanda Marshall, Phish and Axxis.

Neue Flora, Strehlmannstrasse 183, cap. 1,800. Currently presenting the musical "Phantom Of The Opera."

Operettenhaus, Am Spielbudenplatz 1, cap. 1,200. Home to the German production of the musical "Cats."

Cave, Reeperbahn 48, cap. 400. Features house and techno sounds.

Gaswerk, Gasstrasse 4-6, cap. 2,000. Offers house, techno and psychedelic trance tracks.

Kontor, Alsterarkadenstrasse 21, cap. 600. Features house and techno music with DJs Jens Thiele, Mathias Menk and Markus Gardeweg.

Lounge, Gerhardstrasse 16, cap. 200. House, drum’n’bass, ambient and trip-hop sounds are spun by various DJs.

Madhouse, Valentin-kamp 46, cap. 400. Presents rock and mainstream repertoire from DJ Frank Fischer and others.

Mojo Club, Reeperbahn Nr. 1, cap. 300. Features acid jazz, hip-hop, drum’n’bass and jungle music.

Traxx, Alsterdernstrasse 10, cap. 500. DJ Oliver Goedcke and others spin house, techno, R&B, hip-hop and rock tracks.

Tunnel, Große Freiheit Nr. 10, cap. 200. Presents techno tracks spun by DJ Gary D. and other resident DJs.

Unit, Gaststrasse 12, cap. 800. Spotlights progressive house and techno tracks presented by DJs Gersz, T. Humate, Sven Dose and others.

Voila, Goeppelstrasse 8-10, cap. 1,200. Offers house and techno.

World Of Music Hamburg, Jungfernstieg 16-20. The local outlet of the German retail chain, which has 19 stores nationwide, stocks all repertoire except classical music.

Other significant retailers in Hamburg include: Brinkman, Spitaler Strasse 10a; Ingos Plattkeniste, Grindelallee 41; JPC Schalldat Am Moenckebergbrunnen, Spitaler Strasse, and Michelle, Gertrud Kirchhoff 10. Another independent retailer, Tarantula, Platsupol 7, specializes in soundtracks, stocking more than 20,000 titles.

Energy 97.1 (97.1 FM) has a European-hit format and jazz programming.

Klassik Radio (98.1 FM) offers classical music.

Nordeutscher Rundfunk or NDR 1 (90.3 FM) plays swing, jazz and pop.

Other stations whose formats feature rock, pop and German chart hits include NDR 2 (87.6); N-Joy Radio (94.2 FM); OK Magic 95 (95.0 FM); Radio Hamburg (103.6 FM); and Radio Schleswig-Holstein (102.9 FM).

There are several notable outlets for music on television in Hamburg: "Dieter Live" on weekday afternoons on Hamburg 1, hosted by Sascha Oliver Martin and Patrick Knebel; four hours of locally produced weekday programs on MTV Europe's Central Service, including "Select MTV," "MTV Hot" and "MTV In Touch;" the speciality shows of VH1 Germany, including "360 Grad," "Spiel's Noch Einmal" and "Hoch Fuern;" and the RTL 2 program "Me, Myself, I," produced in Hamburg by Bravo TV.

Hamburg is a media capital of Germany and the home to numerous notable general-interest and specialty publications that help raise the profile of the music business.

Daily newspapers published in the city include:

Bild, circ. 4.5 million
Die Welt, circ. 297,600
Hamburger Abendblatt, circ. 335,071
Hamburger Morgenpost, circ. 145,294
Taz, circ. 13,000

Magazines published in the city include

MAX, monthly circulation of 450,000; target readership age 18 to 35
Oxomax, monthly circulation of 50,000; target readership age 14 to 30
Prinz, monthly circulation of 45,600; target readership age 20 to 29
Rolling Stone German edition, monthly circulation of 146,600, target readership of young adults
Spiegel, weekly circulation of 1.3 million; upper-income readerly
Stern, weekly circulation of 1.3 million; middle-income readerly
Szenario, monthly circulation of 38,700; covers the music and theater scene
**Summer In The City:**

We get them to Hamburg's unique open-air venues.

**Summer 1997 Derby Park Hamburg**

**Andrea Bocelli**

June 14\(^{th}\), 8 pm

**Summer 1997 Hamburg-Stadtpark**

**Dieter Thomas Kuhn**

June 7\(^{th}\)/8\(^{th}\), 7 pm »Gold Tour '97«

**Chickenia**

June 15\(^{th}\), 3 pm »The Advertising Band Award Special«

**Torfrock**

June 21\(^{st}\), 5 pm »Bagaluten Hochzeit«

**Simple Minds**

June 22\(^{nd}\), 7 pm

**Leningrad Cowboys**

& der Chor der Roten Armee, June 30\(^{th}\), 7.30 pm

**Massive Attack**

Special Guest: Moloko, July 2\(^{nd}\), 7 pm

**Summer Jam**

with Ziggy Marley & The Melody Makers, Olodum and Luciano

July 4\(^{th}\), 5 pm

**Herb Alpert**

& his Band, July 12\(^{th}\), 5 pm

**Earth, Wind & Fire**

July 17\(^{th}\), 7 pm

**Jethro Tull**

July 21\(^{st}\), 7 pm

**Legends Of Rock 'n' Roll**

Little Richard, Chuck Berry, Jerry Lee Lewis

July 27\(^{th}\), 3 pm

**Johnny Cash**

July 30\(^{th}\), 7.30 pm

**Helge Schneider**

August 17\(^{th}\), 5 pm

---

Karsten Jahnke Konzertdirektion GmbH • Hallerstrasse 72 • D-20146 Hamburg • Germany.

Phone + 49 40 41 47 88 0 • Fax + 49 40 44 35 97.

HAMBURG, A MUSIC CAPITAL
Continued from page 63

Awards, is financed by the country's record companies and music publishers and is an important cultural institution in Hamburg.

"The authors, producers, music publishers and record companies earning their money in this beautiful city have carried Hamburg's creativity around the world," says Gerd Gebhardt, chairman of the academy and president of Warner's Central Europe operations.

"Hamburg is second only to London as the European musical capital, where recorded music is born. We love the atmosphere of domestic songs in the singles charts per week. This is because authors and producers have been able to achieve a quality in their productions transcending all national borders and incorporating the manysides of the various markets. Hamburg is not only a place for working but also where music is lived in clubs and companies. Things are happening everywhere."

A CLASSICAL HISTORY
Hamburg's status as a music city has its roots in history and is closely tied to the names of such illustrious classical composers as Georg Philipp Telemann, Karl Philipp Emanuel Bach, Johannes Brahms and Gustav Mahler. With 224 organists and more than 8,000 singers in church choirs, Hamburg is leading international center for ecclesiastical music. Three large symphony orchestras, as well as other civic and international orchestras, provide a wide array of concerts. Hamburg's live rock and jazz scenes are also famous, of course. Rock bands and jazz and folk groups regularly perform in Fabrik, Markthalle, Docks, Grosse Freiheit and numerous music clubs.

Concert impresario Karsten says: "Audiences are much more responsive than in other cities, and the locals are more interested in what is new."

Hamburg also has become the center of Germany's boom in theatrical musicals adapted for performance in Hamburg (for "Phantom Of The Opera"), Bochum (for "Starlight Express"), Stuttgart (for "Miss Saigon") and Essen (for "Joseph And The Amazing Technicolor Dreamcoat").

"Hamburg is the media and entertainment capital of Germany, just as Switzerland is to the rest of Europe," says Steffen Ball. Along with pop concerts and musicals, events such as the Bach Festival, the Organ Festival, the

CLASSIC, JAZZ & POP AT THEIR FINEST

Hamburg's long history as a shipping port has given it a role as an international gateway and a reputation for openness.

More than 50% of all the records released in Germany, the world's third-largest music market, come from companies based in Hamburg.
40 YEARS OF SERVICE TO RUSSIAN MUSIC

The end of April 1997 sees the fortieth anniversary of the contract the Hans Sikorski group concluded with the Russian state music publishers and trade organizations in Moscow. The rights assigned to Sikorski for Germany and many other countries have played an important part in shaping the repertoire the group now publishes. Despite all the difficulties and obstacles that had to be overcome, an enduring partnership emerged, and this was the result of hard work on both sides. It formed the basis for developing relationships with composers, performers, and official representatives of Russian cultural life, and these in turn led not only to publishing contacts, but also to lasting friendships. Sikorski developed particularly close relations with Alfred Schnittke, Edison Denisov, and Sofia Gubaidulina, the three leading Moscow composers, who have received international acclaim. As a result of its efforts on behalf of composers such as Dmitri Shostakovich, Aram Khachaturian, Sergei Prokofiev and Dmitri Kabalevsky, many of their works became 20th-century classics and milestones in the history of music. In this context it is worth recalling that Sikorski championed the first version of Shostakovich's opera 'Lady Macbeth of Mtsensk', which after its sensational premiere in Wuppertal in 1980 entered the repertoire of the world's major opera houses. Sikorski is proud of the fact that it not only publishes virtually all of the music of Sofia Gubaidulina and Alfred Schnittke, but also that of Galina Ustvolskaya, Giya Kancheli and many others.

On account of its commitment to Russian music in the forty years since the general agreement came into effect, the Sikorski group played a crucial role in improving East-West cultural relations, and its activities have made music history.

WE PAY TRIBUTE TO OUR RUSSIAN COMPOSERS

Selection

<table>
<thead>
<tr>
<th>Dmitri Kabalevsky</th>
<th>Vladimir Martynov</th>
<th>Dmitri Smirnov</th>
</tr>
</thead>
<tbody>
<tr>
<td>Giya Kancheli</td>
<td>Nikolai Myaskovsky</td>
<td>Viktor Suslin</td>
</tr>
<tr>
<td>Faradzh Karayev</td>
<td>Sulkhan Nasidze</td>
<td>Georgi Sviridov</td>
</tr>
<tr>
<td>Nikolai Karetnikov</td>
<td>Sergei Pavlenko</td>
<td>Otar Taktakishvili</td>
</tr>
<tr>
<td>Yuri Kasparov</td>
<td>Nikolai Peiko</td>
<td>Vladimir Tarnopol'sky</td>
</tr>
<tr>
<td>Igor Kefalidi</td>
<td>Andrei Petrov</td>
<td>Katia Tchemberdji</td>
</tr>
<tr>
<td>Aram Khachaturian</td>
<td>Sergei Prokofiev</td>
<td>Avet Terterian</td>
</tr>
<tr>
<td>Karen Khachaturian</td>
<td>Sergei Rachmaninov</td>
<td>Boris Tishchenko</td>
</tr>
<tr>
<td>Tikhon Khrennikov</td>
<td>Alexander Raskatov</td>
<td>Sulkhan Tsintsadze</td>
</tr>
<tr>
<td>Alexander Knaifel</td>
<td>Alfred Schnittke</td>
<td>Vladislav Uspensky</td>
</tr>
<tr>
<td>Nikolai Korndorf</td>
<td>Tatiana Sergeyeva</td>
<td>Vladimir Tsytovich</td>
</tr>
<tr>
<td>Roman Ledeniov</td>
<td>Visarion Shebalin</td>
<td>Galina Ustvolskaya</td>
</tr>
<tr>
<td>Vassily Lobanov</td>
<td>Rodion Shchedrin</td>
<td>Mechyslav Vainberg</td>
</tr>
<tr>
<td>Alexander Lokshin</td>
<td>Vladislav Shoot</td>
<td>Alexander Vustin</td>
</tr>
<tr>
<td>Alexei Machavaryani</td>
<td>Dmitri Shostakovich</td>
<td>Viktor Yekimovsky</td>
</tr>
<tr>
<td>Tigran Mansurian</td>
<td>Leonid Sidelnikov</td>
<td>Yervand Yerkanian</td>
</tr>
<tr>
<td>Nikolai Martynov</td>
<td>Valentyn Silvestrov</td>
<td>Ashot Zograbian</td>
</tr>
</tbody>
</table>

INTERNATIONALE MUSIKVERLAG HANS SIKORSKI

D-20139 Hamburg, Phone: 01149 / 40 / 41 41 00 - 0, Fax: 01149 / 40 / 41 41 00 - 40
Internet: http://www.sikorski.de - E-Mail: webmaster@sikorski.de
Continued from page 68

Brahms/Mahler Festival, jazz festivals and a concert celebrating women in music are all further highlights of the Hamburg scene.

According to the latest statistics of the Hamburg city parliament, there are, in all, more than 400 music companies in Hamburg— including publishers, record labels and recording studios—a concentration of creative business that shows no sign of abating. Music television channels MTV and VH1 have opted to locate in Hamburg, due to its international status and the great creativity of the city's music scene.

At the Matiz Studio, owned by Ingo Hauss, Helmut Honkis and Kaye Kinerato, the latest recordings for U 96 and Boyz United are co-produced by Alex Christensen. Hamburg producers Tony Cottura and Bülent Aris have been responsible for some of the most spectacular successes to emerge from the city in recent years. With the Backstreet Boys, they produced "Get Down," a hit across Europe. Cottura and Aris also have written for the rising boy group NSYNC.

"From the standpoint of a producer, the concentration of media and music companies also "makes life easier," says Aris. "All the large record companies are based here, and this is what makes Hamburg so important for the music market." Over the past 10 years, Hamburg has climbed up the ladder to be among the top three music-business locations in Europe. And Aris considers it to be almost on par with London and Berlin. "The music made in Hamburg has pep and is always very poppy regardless of the music style," he says.

Hamburg brothers Frank and Christian Bernard have produced one of the most successful new teen bands in Germany, Bed & Breakfast, on the Mael label. The two brothers recently opened a New York satellite office.

Joachim Horn-Benjings has long considered Hamburg to be a leading international production center. He produces veteran German star Howard Carpendale, as well as Roger Whittaker and Tony Christie. Other producers from Hamburg enjoying major chart successes in Germany in recent months include Jens Thielen (Loop-Dance, Kontor), Frank Petersen (Sarah Brightman), Oliver Goediche (D.O.N.S) and Matthias Merck (Resident, Brooklyn Bounce). The success of their releases is due, in part, to the fact that DJs in such Hamburg clubs as Kontor and Traxx are willing to spin the new productions and gauge audience response.

James Last

Hamburg mayor Dr. Henning Stecher (left) and Warner's Gerd Gebhardt
Be Curious
It's Worth It!
of the most innovative music centers in the world. "Hamburg is always musically up-to-date," he says. The concentration of national media allows new recordings to be exposed to a broad audience.

Oliver Goedcke, a leading talent scout who DJs under the name D.O.N.S, says Hamburg’s innovative stance also applies to dance music. "Hamburg has a leading position when it comes to the commercialization of techno," he says. "Hamburg is at the very top as a house stronghold. Compared to other cities, such as Berlin, Frankfurt or the Ruhr region, Hamburg has taken time to get where it is today. But considering from Hamburg is simply where it's at!"

Peter Ende, managing director of EMI Publishing, says that numerous newcomers try their luck in one of the more than 200 studios Hamburg has to offer. "There is virtually no alternative to Hamburg in Germany, as the music makers are very young here and are still the first to detect hit quality," he says. "The foundations for Hamburg's success in the music world were doubtless laid in the '60s. A lively creative scene—with such music clubs as the Star Club, Top Ten and, later on, Oncely—matured Hamburg's reputation as a music metropolis."

Northeim, which is about 160 miles from Hamburg," says Brieutung. "We wanted to move our facilities to the best possible location and decided on Hamburg. That is where the majority of record companies are located and where most of our jobs are coming

The peermusic studio in Muehlenkamp, where Bluemchen and Captain Jack were discovered, also plays a role. Peermusic's European managing director, Michael Karnstedt, makes his studio available to young music-makers. Karnstedt calls Hamburg the most anglophone city in Germany and says that is why so many internationally oriented productions have arisen here. Karnstedt considers the exchange of ideas and products between London and Hamburg to be the most intensive in all Europe. No other European city can compete when it comes to the close links between London and Hamburg, with respect to musical creativity, he says.

Music publisher Prof. Dr. Hans Willfried Sikorski agrees that Hamburg plays a key role in the music industry. "Hamburg has always been a very important city and has remained so to this very day," he says. "It has always been a dominant trendsetter for the European music scene."

For Wolf-D. Gramatke, chairman of the German national chapter of IFPI and president of PolyGram Germany, Hamburg has become increasingly important for the international music market over the past few years, as the city's deep tradition of open-mindedness has unleashed new ideas and attracted a younger generation of music entrepreneurs.

A musical progressiveness reminiscent of London is combined with the cool understatement of the Hanseatic merchants to ensure that most music "made in Germany" has come from Hamburg in the last few years, he says. However, Gramatke observes that it is sometimes very difficult to make the responsible politicians understand that they must also do something to promote this very creative music market, and that it is not merely up to the companies engaged in the music scene. He calls on the city parliament to give
up-and-coming young musicians more opportunities for presenting their work. Thomas Schenk, managing director of Warner Special Marketing, has also noted Hamburg's increasing popularity as a music center, stating that the city is already the main hub on the continent for international business, and says it is no coincidence that the highlight of the media and music business year, the Echo Awards, have already taken place in Hamburg twice. There is a good chance of Hamburg gaining a reputation of being the "leading media city on the continent," as not only music but also new media play a larger role here, suggests Schenk.

Despite its illustrious music history, Hamburg has never been as hip as it is in the '90s, says Eckhart Gundel, managing director of BMG Ariola in Hamburg. This is particularly true of its international reputation, as a young generation of authors and producers creates unconventional records, most of which quickly find their way onto the German charts, says Gundel.

"Hamburg is the 'non plus ultra' of the German music market," agrees Heinz Canbol, managing director of Universal, who resides in one of the traditional merchant's houses of Hamburg. Canbol emphasizes the chart potency of Hamburg composers and has set a goal of promoting that talent at Universal International.

HOT ON LONDON'S HEELS
The competition between London and Hamburg, which date to the heyday of the shipping industry in both cities, continue today in the music business. "Although London is still the number-one music city in Europe for me, Hamburg follows hot on its heels," says Michael Haenjes, speaking director of Edel. "Its location as a harbor city spurring creativity, its liberal and open-minded traditions and a healthy merchant men-

media city on the continent," as not only music but also new media play a larger role here, suggests Schenk.

Despite its illustrious music history, Hamburg has never been as hip as it is in the '90s, says Eckhart Gundel, managing director of BMG Ariola in Hamburg. This is particularly true of its international reputation, as a young generation of authors and producers creates unconventional records, most of which quickly find their way onto the German charts, says Gundel.

"Hamburg is the 'non plus ultra' of the German music market," agrees Heinz Canbol, managing director of Universal, who resides in one of the traditional merchant's houses of Hamburg. Canbol emphasizes the chart potency of Hamburg composers and has set a goal of promoting that talent at Universal International.

HOT ON LONDON'S HEELS
The competition between London and Hamburg, which date to the heyday of the shipping industry in both cities, continue today in the music business. "Although London is still the number-one music city in Europe for me, Hamburg follows hot on its heels," says Michael Haenjes, speaking director of Edel. "Its location as a harbor city spurring creativity, its liberal and open-minded traditions and a healthy merchant men-
Your customers are fed up. They want to buy prerecorded music cassettes. They can’t find them in your store. And you are losing the sale. 65% of consumers who can’t find cassettes leave your store without buying the CD*. Besides, cassettes sound better than ever. And you can’t beat their portability and value. Your customers want to carry prerecorded music cassettes. And so should you. Find out how to profit from cassette retail sales by calling toll free: 1-888-567-TAPE

ITPAYS TO CARRY CASSETTES

Audio Cassette Coalition

ITA. The International Recording Media Association, is a 27-year-old industry trade association with 450 member companies throughout the world. Members include magnetic and optical recording media manufacturers, program right holders, recording and playback equipment manufacturers, and audio and video duplication.

*SoundData 1996
Web Site Developers Go To College
Poster, Ad Card Campaigns Target Students

BY BRETT ATWOOD

LOS ANGELES—Several entertainment World Wide Web developers are aiming to lure college students to their high-tech sites through no-tech campaigns that consist of ad posters throughout U.S. college campuses.

Ticketmaster Online, Sony Station, and SonicNet are promoting their Web addresses to 14 million students on more than 2,000 U.S. colleges using traditional print posters and ad cards.

College students are a prime target for fledgling Web sites because they are a highly desirable demographic. Most college students have access to the Internet on and off campus.

However, getting the attention of the college-age Web surfer is an ongoing challenge for site developers. While there are numerous commercial entertainment Web sites to choose from, many remain unknown to a majority of Web surfers.

Norfolk, Va.-based American Campus Co. has extended its existing campus ad program to include Web sites, which aim to grab the attention of college students as they scuttle to and from their classes. The posters and ad cards are placed on college bulletin boards in high traffic locations on campus, such as the school library, cafeteria, gymnasium, and dormitories. The company employs field representatives in several regional markets.

“We take posters that are provided by our clients and cover all the bases,” according to Brian N. Friedman, director of marketing for Norfolk, Va.-based American Campus Co. “The only bulletin boards that we don’t use are those which are departmental in nature.”

Among the schools covered by American Campus Co. are Harvard; Yale; the University of California, Los Angeles; New York University; Brigham Young University; and the University of California, Berkeley.

Honda, Ticketmaster Online, Capitol Records, and MasterCard recently teamed for the “Honda’s Free Ride” promotion, which rewarded a free year of college tuition and expenses to the grand-prize winner. The poster promoted a Web address set up to promote the contest.

Sony used the service to promote its recently launched Web site the Station. Sony’s promotion rewarded a trip for six via American Airlines to the winning student.

Many music companies are also using the service to promote new record releases.

Poster campaigns are sometimes conducted region by region in conjunction with local radio outlets. For example, posters for Mammuth act Squirrel Nut Zippers contained “As Heard on KROQ” stickers that directed students to the Los Angeles modern rock station to hear the act’s single “Hello.”

Several video and computer game manufacturers are also using the company.

Berkeley Systems, maker of the popular CD-ROM “You Don’t Know Jack,” used an ad campaign to launch the Internet version of its popular trivia game series.

“It can be difficult to get the attention of college kids, who have a ton of competing entertainment options,” says Friedman. “But it is hard to miss these ads. We cover the campus like a glove.”

Skippy White, owner of two Skippy White’s record stores, is pictured in his outlet on Massachusetts Avenue in the Central Square section of Cambridge, Mass. (Photo: Jeffrey L. Perlah)

Skippy White’s Lets R&B Music Bloom In Beantown

BY JEFFREY L. PERLH

CAMBRIDGE, Mass.—Back in 1960, while working at a record store called Smilin’ Jack’s College Music in Boston, an energetic music lover named Skippy White noticed there was no R&B playing on any local radio stations. In an effort to change that situation, White talked his way into a DJ stint on a two-hour program on WILD, a station then facing financial difficulties.

WILD’s owner insisted that White get some sponsors. White asked Smilin’ Jack’s, but to no avail. “That really put a pin in my balloon,” White recalls. “So I just walked out of there and said to myself, ‘I think I’m going to have to open my own store.’” And he did.

“I invested $50, which was the rent I had to raise, plus the records from the wholesaling business I was operating,” White explains. “My first week, I took in $90.00. But we grew fast. Eventually, I was able to go to the hardware store and the lumberyard, and I made a little counter and back shelf.”

Today, White’s record store business, Skippy White’s, has two locations: a 2,000-square-foot store here at 388 Massachusetts Ave. in Central Square and a 1,400-square-foot store at 315 Centre St. in the J.P. Plaza in Boston. The stores specialize in R&B, gospel, rap, jazz, blues, reggae, Caribbean, oldies, and other styles. “We’ve always kept up to date, especially to whatever the trends of African-American music have been,” White said recently after finishing his current radio endeavor, an evening gospel show for WNRB Boston (1510 AM) that he’s done for about two years. He’s also PD/music director at WNRB.

“So if the trends, say in 1961, were the Twist, we had music for the Twist,” he says about his retail business. “If later on in the ‘60s, it became Motown and Stax, then we had those styles.”

The same held true when disco was the craze in the ‘70s and when funk was popular in the ‘80s. In the ‘90s, rap has been the style to focus on, he says.

The Cambridge store carries about 20,000 titles in CDs, cassettes, CD and cassette singles, LPS, 12-inch vinyl, and a total of 600,000 units of old 45s—records pressed years ago but still not sold. “We started with rhythm and blues oldies, and that’s been the base foundation of both stores,” White notes. The store carries $500,000 pieces of used merchandise.

(Continued on next page)
White says the Cambridge store sells more oldies than the Boston branch. "The real oldies collector will always come to Cambridge," he says, because of its eclectic cultural and academic environment.

Over the years, Skippy White's has hosted in-store signings and appearances, some of which have presented interesting challenges. In the early '80s, Boston Police Commissioner Kevin White had scheduled the appearance of his wife, Kitty, at one of his stores, and WILD, the local supermarket, mentioned it on the air. When Collins came out of the back room, "There was a sign in the hallway blocking the entrance to our store, and White replied, "Don't worry about it. We have to do it far more than we have to do it. We are going to clear out the crowd, and the police came. Nothing got broken, and there was no harm done, but it was a scary few minutes."

During the early days of rap, White hosted UTFO, which had just released its megahit "Roxanne, Roxanne," and WILD also mentioned that event. "About 2,000 people showed up," White says. "Can you imagine that? What do you do? It was a near riot. Police from three towns came. To make a long story short, sometimes those in-store things go well, and sometimes they don't."

Nowadays, if White is planning to host an act bound to attract huge crowds, he keeps things hush-hush. "And don't worry, as soon as they see the lineup out front, people will come in droves," he says. "But he does let us know that there will be appearances that will not attract such large crowds. The store has hosted gospel singer Solomon Burke and drummer Bernard Puddie, after they gigged at the House of Blues. White has also hosted Tori Bruno "before she hit the big time." In-store signings are a good way to retain a presence in a community.

This summer, White will start holding live performances at the Cambridge store. But presenting live music is nothing new for him. At last year's Cambridge Central Square World Fair, which streets are blocked off for music performances and food tables, Skippy White's sponsored the gospel stage. Recent top sellers at the Cambridge store include a large selection of videos—from almost 200 different titles, he says. A video gospel title he's sold about 300 copies of is "Rhythm of the City," which was released in 1982.

The store also carries a large selection of videos—almost 200 different titles, he says. A video gospel title he's sold about 300 copies of is "Shirley Caesar Live in Memphis" (Word Records). Another video White praised was "Showtime At The Apollo" from the Vintage Video Series, featuring 186 performances by Dinah Washington, Nat "King" Cole, Gay Adams, and others.

White orders from many major and independent distributors and from one-stop and cut-out houses. He has moved his retail business to various locations over the years. His most recent move was to 746 Massachusetts Avenue. The House of the Blues, opened in 1961 and located in the Roxbury section of Boston, in the late 1960s, the store moved to its current location, and White renamed it Skippy White's Mass Records.

Meanwhile, by 1982, White had also opened Oldies But Goodies Land in downtown Boston, an oldies specialty store. In 1972, Oldies But Goodies Land moved to Cambridge.

White's biggest challenge came when a fire destroyed all the inventory at his Boston branch in April 1979. "The top floor of a five-story building burned," he says. "Firefighters poured water on it for six to eight hours, and every drop came down to my floor. I lost $250,000, and there was no way I could pay it. I was in debt up to my neck. As a result, White had to temporarily shut down the store, but he was able to reopen it about seven months later. Because of the fire, he also had to close Oldies But Goodies Land. I didn't have that much to start with." Soon after, Oldies But Goodies Land opened in the Matapan Square area of Boston. White says that he has operated five stores, but only two survive, the Cambridge store, and the Stanford branch in the Western region of Boston. White has also sold the Cambridge store to a franchisee, and White's sponsored the show "Saturday Night Live" in Boston.

Eventually, Oldies But Goodies Land opened in the Matapan Square area of Boston. White says that he has operated five stores, but only two survive, the Cambridge store, and the Stanford branch in the Western region of Boston. White has also sold the Cambridge store to a franchisee, and White's sponsored the show "Saturday Night Live" in Boston.

Oldies are a big part of Skippy White's record business, especially at the Cambridge, Mass., location. (Photo: Jeffrey L. Perish)
RED Acquires Distribution of Moonshine


Founded four years ago and operated by CEO Jon Levy and president A&H head Steve Levy, Moonshine was previously distributed by Navarre Corp. But Steve Levy says that the combination of RED's indie savvy and its major-label clout (via its association with parent Sony) spurred the distribution move.

With the word "electronic" on everybody's lips, RED's acquisition of Moonshine will allow the distributor to make a major incursion into the burgeoning market for that futuristic genre.

Moonshine's roster will be much in the public eye with a summer tour, Moonshine Over America, which will showcase a quartet of forward-looking acts: DJ Keoki, Electric Skychurch, Cirrus, and Overseas 7. All four have new albums on the market or set for imminent release.

Additionally, Moonshine, which has secured a major toehold in the electronic market with its compilation albums, distributes a number of other imprints in the electronic and dance genres, including DMC, Rising High, Hardkiss, Man Made, Sub Base, Domestic, Mix Mg, and Blue Room.

SUCH A DEAL: Marblehead, Massachusetts-based Slow River Records, which entered a joint venture with Salem, Mass.-based Ryko/Edsel in March (Billboard, March 22), is offering a nice deal for retailers that will carry a couple of its upcoming releases.

On May 20, Slow River released albums by Future Bible Heroes, a side project from Stephin Merritt of the Magnetic Fields, and New York group Disque 9. Slow River and Ryko/Edsel plan to advertise the albums nationally and will list in these ads stores where the product is available.

However, Slow River emphasizes, these are not co-op ads, but "rather a gesture on the part of [the label] to build relationships with key indie retailers who the label believe are at the heart of driving sales for these types of releases. In doing so, a network of retailers across the country will be established where consumers will automatically know Slow River releases can be found. By keying in on specific accounts, Slow River will limit its exposure and avoid tying up product and risking heavy returns."

Retailers interested in more information about the ads can contact Slow River owner George Howard at 508-744-7075, extension 111.

PIG ROAST: It's hard to believe, but San Francisco-based Blind Pig Records is celebrating its 20th anniversary. Congrats are due to Edward Chmelowski and his Chicago-based partner, Jerry De Giudice, for two decades of distinguished record-making.

To mark the event, Blind Pig has released a truly impressive: Performers include John Lee Hooker, Junior Wells, Luther Allison, Otis Rush, Charlie Musselwhite, Roosevelt Sykes, Walter Horton, Smokey Pryor, Pinetop Perkins, Carey Bell, and such currentstandouts on the label's roster as Coco Montoya, Tommy Castro, Jimmy Thackery, Debbie Davies, and Deborah Coleman.

FLAG WAVING: If like Declarations of Independents, you're a major X fan, you'll applaud the fact that "Life Could Be A Dream," the debut album by Auntie Christ, the new band fronted by former X vocalist Exene Cervenko-va, is a major return to form by the L.A. punk goddess.

The album is arriving Tuesday (27) from Berkeley, Calif-based Lookout Records, the former home of platinum-selling Green Day.

Those who found Cervenko-va's previous early-'90s solo efforts on RNA a little on the conservative side musically will be thrilled by the devilish punk-rock explosiveness of Auntie Christ. The music here just plain burns, thanks to the powerful playing of the trio lineup of ex-X drummer D.J. Bonebrake, bassist Matt Freeman (on loan from Bay Area punk unit Rancid), and -surprise! - guitarist Cervenko-va.

She says she first took up the guitar back in the early '80s when guitarist Dave Alvin, with whom she was partnered in folk-punk offshoot the Knit- ters, attempted to school her in some basic chords. "I didn't really feel confident to play them," she confesses.

However, last year, Cervenko-va began concentrating on the guitar again. "Really, I just learned last summer," she says. "It wasn't as hard as I thought it would be."

Perhaps unsurprisingly, Cervenko-va's playing on the record is highly reminiscent of the work of X's original gui-tarist, Billy Zoom. She scoffs at the... (Continued on page 90)
As I write this, it is May 20, nine days before the expiration of the waivers extension, given to the Musicland Group by the suppliers of its revolving credit facility. Beginning Friday (30), if Musicland is in violation of any of the covenants of the credit agreement, the banking group can pull the credit line. Of course, Musicland, the banking group, and the trade have spent the last few months negotiating a new credit agreement to ensure not only that the company would not be in violation of any covenants, but also that it would have enough cash to comfortably operate the business.

Most industry and financial observers believe that Musicland has made substantial progress in restructuring the company—enough so that this year it will generate excess cash flow, allowing it, finally, to be in the position to begin paying down debt. But most of that positive cash flow will come at the end of the year, so in order for Musicland to have a comfortable cushion, the negotiations between the trade and the banks center on ensuring that it can operate through the summer and fall.

As part of those negotiations, the banking group is said to have suggested supplying an additional $50 million in credit, which would bring the line back to the $500 million limit available to the chain last fall. In exchange for providing the additional credit, the banking group initially asked that the new credit, as well as another $50 million, be secured by inventory, which would need the approval of Musicland’s major suppliers, sources say.

The trade is said to be satisfied with the thought of giving up security on the new credit but flatly turned down the idea of doing the same for anything above that. The banking group made a counteroffer asking that a total of $75 million-$80 million of the credit line, down from the initially sought total of $100 million, be secured by inventory, and again the trade is said to have balked at that proposal.

With that issue up in the air, another sticking point between the parties is centering on how to divide the anticipated free cash flow, i.e., does Musicland pay down the revolver or the trade payables first? With the clock ticking toward the deadline, there will either have to be a compromise between the trade and the banks, or Musicland will have to ask for another extension for covenant waivers.

Last issue, in a story on the financial results of Trans World Entertainment Corp. (Billboard, May 17), I reported that the Albany, N.Y.-based company had tendered an all-cash bid for Camilet Music, the North Canton, Ohio-based company, which is being viewed by some as more favorable than the bid made by Cerberus Partners, Whorehouse Entertainment’s owners. The offer from the latter suitor would be financed by a combination of cash and paper, according to sources. While I initially reported that the paper would be in the form of stock, more logically, it would probably take the form of debt.

But even though some observers initially view the Trans World offer more favorably, the process still has to play out before the issue is decided. On Thursday (29), the creditors committee meets to likely vote on the offer, and, until then, bids could still come in and/or be revised. If the committee votes on the bids, their suggestion would then be submitted as part of the reorganization plan to the bankruptcy judge for approval on the next court date. After that, the plan would have to be voted on by the creditors. So the process still has a way to go.

In the meantime, as part of operations under Chapter 11 protection, Camilet Music released its financial results for the month ended April 5, showing a net loss of $272,000 on sales of $83.4 million. According to Dow Jones Information Services, the company posted $1.9 million in earnings before interest, taxes, depreciation, and amortization (EBITDA) during the month, and if corporate overhead is subtracted, store EBITDA was $4 million.

The gross margin was 35.4%, while selling, general, and administrative expenses (Continued on page 89)

Looking For a Listening System?

- Q. What type of listening systems are you interested in?
  - A. We offer single-disc players, multi-disc players, listening bars, systems, and sample systems.
- Q. How would you like to display the systems?
  - A. We have freestanding, wall mounted, and end-cap solutions.
- Q. Would you like to use speakers or headphones?
  - A. We offer both.
- Q. Would you like custom graphics with your store identity?
  - A. We are happy to provide them.

What Telescan asks.
Because Telescan offers a complete line of Listening Systems, we are the only company that can provide a solution that is perfect for you.

How much do you have to spend?

What others ask.

Foo For Thought.

More retailers rely on the AEC One Stop Group to deliver more of today’s biggest hits. Like the Foo Fighter’s The Color And The Shape. With a worldwide distribution network. One stop shopping. High fill rate. And a deep catalog. It’s the one place more retailers place more orders.

AEC One Stop Group

Abbey Road Distributors • Abbey LA • Bassin Distributors • CD One Stop
AEC Field Offices: Atlanta • Baltimore • Philadelphia • Portland • Omaha • San Diego

New Accounts 1-800-635-9082 • 1-954-255-4566 • Fax 1-954-340-7641

Merchants & Marketing

Despite Hurdles, Musicland On The Road To Digging Out

Retail Track
by Ed Christman

Welcome to Dead House
The seventh audio book in the Walt Disney Records GOOSEBUMPS series.

Welcome to Dead House is the all-time best-selling book written by R. L. Stine.

Goosebumps® A Night in Terror Tower Audiobook nominee for Best Children’s Audio Production.

Be sure to stock up on all the Goosebumps® Audio Book titles:

- The Haunted Mask II
- A Shocker on Shock Street
- Revenge of the Lawn Gnomes
- Deep Trouble
- Attack of the Mutant
- A Night in Terror Tower

Share the music of Disney at our website; http://www.disney.com/disneyrecords

© Disney
Just smart advertising.

No palm readers or tarot cards. No crystal balls. Just the longest running phenomenon in the music industry...Billboard Magazine. After over one hundred years of serving the music and entertainment arena and delivering timely, reliable information to driven, ambitious professionals...over 200,000 of them in 110 countries around the world...we're still the best place to create excitement about your business.

Smart executives know that advertising in Billboard gets results. In fact, nearly 50% of our readers report purchasing an advertised product or service right out of the pages in Billboard. You see, you don't have to be a mind-reader to make a profit.

"To Attic, the advertising in Billboard is as important as the news and features. We have developed many exciting relationships with labels and publishers after responding to their Billboard ads. Billboard ads are a great source of contacts and information on product. The first international ad we placed when we started 23 years ago was in Billboard, and Billboard continues to be the only international music industry publication that is part of our ongoing label marketing strategies."

Alexander Mair
President
Attic Records Limited
INDEPENDENTS (Continued from page 77)

comparison: "You know that's impossible, right? Nobody plays like him."

She adds, "I'm an artist with a guitar, I'm not a guitarist."

The hard-edged sound of Auntie Christ is derived from Cervenkov's debut CD and returns to the blustery sound con-

By Don Jeffrey

Merchants & Marketing

A NEW ANALYSIS OF CONSUMER PURCHASING TRENDS

BY DON JEFFREY

THREE of the top four titles on Bill-

board's Hot 100 Airplay chart for May 17 are intriguingly absent from the Hot 100 Singles list. Cer-

tainly "One Headlight," "Loverboy," and "Don't Speak" could be on the upper segment of the singles ladder—NavLink that chart measures sales as well as airplay, and those titles haven't made any registers ring because their labels, accelerating a trend of the past few years, have released them only to radio, not to retail.

The reason for this, depending on which side you're on, is either caution or cupidity.

Record companies say that singles sales take away from purchases of the full-length albums from which the tracks are taken. At first glance, they may be right. Two of those popular tracks, "One Headlight" by the Wallflowers and "Don't Speak" by No Doubt, are from Interscope albums that are in or have been in the top 10 of The Billboard 200 for many weeks.

On the other side of the coin is the opinion—often held by retailers—that the label's last but big for profit:

Martineau states, "We're going through something that four or more pur-

chasers of albums began their habit buy-

ing singles. The no-singles strat-

ey is not just for new or developing artists—the Wallflowers, No Doubt, and the Cardigans (of "Lovefool" fame) all fit that bill—and opponents say labels are being shortsighted in failing to build young and loyal fan bases for new bands. And if there's one thing

ring true about today's musical acts, it's that their fans seem unusually fickle.

The question is, Do sales of a single take away from sales of the album?

Jay Faires, president of independent label Mammoth Records, whose best-developing act Squirrel Nut Zippers has no commercial single, says, "It definitely takes away from sales of the full-length album for my type of artist. It's a no-win proposition.

But not the Wallflowers have sold as many or more albums if "One Headlight" had been available as a CD or cassette single—and would the Cardigans' album have peaked higher than No. 35 had "Loverboy" been in the singles band?

A study by Strategic Record Research, a Los Angeles-based joint ven-

ture of Strategic Radio Watch and the Left Bank Organization, indi-

cates that labels' singles strategies may be too cautious.

In a telephone survey of 10,000 consumers, respondents were asked if they were more or less likely to buy an album if they already owned the single. For openers, 67% of respondents indicated that they were more likely to buy the full-

length set, and 30% said they were less likely to buy the album. These were the most conservative results that Island said they were willing to take into account and that the chance of the single had no impact on any decision to buy or not buy the album.

Joanne Wucinich, singles buyer for 319-store Camelot Music, says, "The first single hit off a release I don't really believe will affect album sales. The second or third, I believe will.

The researchers also asked the consumers if they were fans of cer-

tain acts and if they had bought those artists' latest albums. Two-thirds said they had. Only 14% said it was because they already owned a single from the album. The biggest reason, cited by 64%, was that they did not know the album was available.

The same research shows that 30.1% of respondents buy singles and 69.9% do not, among females. The most active singles buyers (67.8%) are the youngest, aged 12-17. For males, that age group also has the highest frequency.

The income statistics are in line with what you'd expect for a format that costs $3.00 or less. The respon-

dents with household incomes below $20,000 are the heaviest buyers of

singles (44.6%).

Geographically the most enthusi-

astic collectors of singles are in the South Central region (43.6% are buy-

ers, 56.4% are nonbuyers), which includes states from Tennessee to Texas. The least avid are in the eight Mountain states (35.9%).

Despite the efforts of some labels to keep singles out of the hands of consumers, the overall market for the format is quite strong. SoundScan reports that singles sales were up 18.2% this year through May 11 from the same period last year, to 41 million units. But that high percentage raises questions about the music market's diversi-

ety. A look at the Hot 100 Singles chart for May 17 shows that nine of the top 10 are R&B-based. And it's possible the bands that own the best-selling singles these days are basically retail giveaways—at 90 cents and even 40 cents—in a pro-

motion strategy by labels to get their records a healthy chart posi-

tion.

RETAIL TRACK (Continued from page 78)

were 29.7% of total sales.

In looking at the balance sheet, the company had $47.4 million in cash and cash equivalents, while inventories totaled $114 million.

DISTRIBUTION SHIFT: World Domi-

nances, the 6-year-old electroni-

c/alternative rock label, is said to be involved in negotiations that, if successful, will see it move from RED orbit to a major Distributions Alliance for distribution. Among the acts on the label, which is owned by manager Ron Stone and former Gang Of Four/Shriekback bassist Dave Allen, are Loop Guru, Perfume Tree, and Sugar Plant. Other artists formerly on the label include The Screaming Trees, which has just signed with and issued album on Warner Bros., and the Stamford Prison Experiment, which Jones says he's just signed to a deal. World Domi-

nances executives declined to comment.

Making Tracks: Retail Track

hears that John Burns, formerly presi-

dent of Uni Distribution (now Universal Music & Video Distribution), will become executive VP at Giant Nashville.
BY BRETT ATWOOD

LOS ANGELES—Entertainment companies will sell online more than $2 billion in performance and attraction tickets annually by the year 2001, according to a new study by Campbell-Mass. based Forrester Research.

The survey polled more than 50 entertainment and travel companies to determine how the World Wide Web will begin to open commerce in the near future, according to the study. There is cautious optimism in the industry about the future potential of online ticketing.

About 34% of ticket vendors expect that at least 10% of their annual sales will be online by the year 2000. However, most respondents say online sales are currently less than 1% of their annual sales.

"We are not revolutionizing the ticketing business," says Mark E. Hardie, a senior analyst for the entertainment and technology strategy division of Forrester Research. "The entrenched market leaders will stay entrenched, but there will be new players as smaller venues to build their business."

Among the performance and attractions ticket vendors likely to benefit from the online sales boom are Ticketmaster, Shubert Ticketing Services, Prologue Systems/ProTix, UltraPLEX, and Pegasus Internet.

"Those who have the tools to get on the Internet may well succeed," Hardie says. "There is a large amount of music activity at the local level that the consumers aren't aware of. There is an opportunity to raise awareness through some city-based sites, such as those offered by Microsoft's Sidewalk and Yahoo."

"Ticketmaster maintains its stronghold on the distribution system. But, the Internet provides a new opportunity for other companies to crack that stronghold," he adds.

Most respondents indicate that online ticket sales will likely benefit from the customer's desire for more convenience, such as the ability to shop around the clock on the Web. In addition, ticket sellers are optimistic about the prospect of reaching new channels and cutting out ticket middlemen for online transactions.

Many consumers will also use the Internet to research concert dates and venue information before making offline purchases.

However, many vendors say that there are still some disadvantages. Among the top concerns cited are ongoing security problems with Internet commerce and the difficulty of integrating online transactions with existing offline ticketing systems.

A major hurdle that has yet to be solved is the ability of online ticket vendors to handle a sudden flow of Web site activity, which is likely to occur at the moment tickets become available for a popular act or act.

"It would take a couple million of dollars to build a system that would be able to handle large-scale transactions," says Hardie. "But there is no immediate need for a company like Ticketmaster to make that sort of investment."

With exclusive control of more than 80% of entertainment venues, Ticketmaster can afford to move cautiously into online ticketing, according to Hardie.

Ticketmaster Online's expansion efforts may also benefit from cross-promotional synergy with Internet Service Providers (ISPs), which is one of the leading online retail sites. ISN is owned by television retail giant Home Shopping Network, which is acquiring a 55% stake in Ticketmaster (see story, page 1).

---

BY THOM DUFFY

LONDON—When computer giant Microsoft recently debuted a 13-week "season" of interactive programming for its online service Microsoft Network (MSN), it was a major coup for the popular interactive music program "Riff," the Redmond, Washington-based company's flagship. The album is part of a multimedia design and production company thousands of miles away here in London.

Flabberghasted Multimedia Ltd. is the sole company outside of Microsoft producing shows for "Riff," including episodes featuring Philip Glass, Brian Eno, Steve Reich, Blondie, and XTC's Andy Partridge.

Flabberghasted (http://www.flabberghasted.co.uk) has emerged as one of the leaders in a small but growing community of multimedia companies serving the international music business. The company has created content for numerous record labels, including EMI, Virgin, Island, and MCA, and, most recently, Sony Music Europe.

"London is a very hot Web production city," says Nic Koepeke, VP of technology and media at Sony Music Entertainment Europe. "There’s nothing elsewhere in Europe that you can compare with the current state in the Web. We started with London to find creative talent and here, what Flabberghasted does is very suited to what we’re thinking.

The existence of multimedia design and production facilities in London, including those of Flabberghasted, Abbey Road Studios, Webmedia, and Amxdigital, and Sunbather, is evidence of the deepening talent pool that this city offers to music companies looking to increase their involvement in new media.

Although Microsoft has set up a U.K. version of MSN, Flabberghasted is the only U.K. firm producing programming for MSN's flagship service in the U.K., which has more than 2 million subscribers.

"We view ourselves as an interactive design house," says Alex Boyesen, chairman of Flabberghasted, a company he established some six years ago, drawing on a diverse background as musician, composer, sound engineer, community teacher, and avid motorcyclist. "I like to talk about the interactive programming, whether you’re working for the Web, for an enhanced CD, for hybrid solutions, or whatever."

"The philosophy guiding Flabberghasted’s use of multimedia is that interactive content should be provided as an adjunct to, rather than a substitute for, a physical product. "Riff" exemplifies that philosophy, offering viewers full-length interactive sound and video, opportunities to remix the music, and access to bonus features provided by featured artists, and live interviews presented in text and Internet audio.

Flabberghasted began as a multimedia audio studio.

"When I did my first job in multimedia [in the early ’90s], it was to take the’magazine & CD’ model of the old jazz guitar manual," says Boyesen. "I realized at the time that there was nobody who could digitize sound to the level I wanted. I got hold of the right equipment and saw there was this niche in the market.

Flabberghasted subsequently developed an expertise in the process of localizing CD-ROM content for various markets within Europe. It is now the sole British partner in the European Localization Group, an association of companies providing this service throughout Europe.

The company linked up with Microsoft to help localize the audio content of its CD-ROM’s, such as "Encarta" and "Exploraphoria," working with Microsoft audio manager Jon Kerster.

Kerster later collaborated with Gerald Seligman, director of the EMI Hemispher’s label, on a World W. de Web project to create a digital version of traditional Irish music called “Common Ground,” they called on Flabberghasted to design and set up the site (http://www.ewm-premier.com/uk/commonground). Earlier this year, after relocating to London to work as a multimedia consultant, Kerster joined Flabberghasted’s team to work on "Riff."

"The ‘Riff’ thing is very cool because it gives us entre to a whole other area," says Kerster of Flabberghasted’s increasing profile within the music industry.

Flabberghasted’s music-oriented projects to date, in addition to “Riff” and the Encarta localization project, include an enhanced CD of John Crotaine’s “Blue Train” album for Blue Note; Quick Time VR tours of Tori Amos’ Royal Albert Hall concert in London for EastWest; and a Quick Time presentation of a Tears For Fears album launched from the company’s Web site for Virgin act Placebo.

In addition, the company is working on individual show-style projects for Sony Music Europe’s new Web site.

Flabberghasted designs and programs each episode of “Riff” within demanding deadlines.

“They like to keep a cap of one [megabyte] for the entire ‘Riff’ show," says Boyesen. "In many examples of what British Web designers do well, he suggests. In a country where everything from homes to gardens is far more compact than in the U.S., ‘we’re used to the discipline needed for the Internet, which requires everything be as tiny and efficient as possible,’ he says.

Another advantage that Flabberghasted and other U.K. multimedia companies can provide international clients is “the classic British attitude, I suppose," says Boyesen, describing a different aesthetic sensibility that’s evident in the company’s work.

Boyesen notes that multimedia will continue to become an integral part of the music business, albeit gradually. "In the same way that CD and video had to struggle for the first few years when the technology was introduced. But companies have got to face up to it. The whole business model that’s been working up until now is about to change beyond recognition, with [the rise of] a generation of people who regard interactivity as normal.

Most respondents indicate that online ticket sales will likely benefit from the customer's desire for more convenience, such as the ability to shop around the clock on the Web. In addition, ticket sellers are optimistic about the prospect of reaching new channels and cutting out ticket middlemen for online transactions. Large potential for entertainment middlemen for online retail sites.

Flabberghasted is one of the leading online retail sites. ISN is owned by television retail giant Home Shopping Network, which is acquiring a 55% stake in Ticketmaster (see story, page 1).

---

C H A L L E N G E U S.

Go ahead—challenge us to solve your toughest compact disc packaging problem. We offer a full range of services including custom package design, assembly and equipment.

And since we have a vast range of ready-made solutions, there’s a good chance we’ve already solved the problem you’re wrestling with.

Y O U B E T H E J U D G E. Does your marketing game plan call for compact disc packaging that does more to court customers? No problem. We produce many types of multipurpose packages—like one that not only provides Safety-Sleeve protection and excellent graphic display but also serves as a mailer. It continues to function as a regular package with removal of the outer flap, which can become an order form or reply card.

Univenture. Our packaging works more ways to make your case. Try us...and judge for yourself.

P.O. Box 23908, Columbus, Ohio 43228-0398 USA
FDX 321-2599, FAX 614-292-2118
E-mail: sales@univenture.com
www.univenture.com

U N I V E R T U R E
C D P A K C A G I N G & S Y S T E M S
Home Video: Hampered By Doldrums; Consumer Reports Gives DVD A Nod

MALAISE: It's that time again, unfortunately. Every once in a while, a malaise engulfs the video world, prompting a look for reasons behind the drop. Usually, the symptoms disappear quickly. In this instance, though, this strain of the ailment appears impervious to such-by-the-book remedies as better advertising or release dates.

So the doldrums will continue, perhaps until DVD takes hold. Already effects have claimed some big-name victims—witness the recent departures of two key industry executives, Ann Daly, former president of Disney's Buena Vista Home Video, and Bob DeLelis, the just-departed president of 20th Century Fox Home Entertainment.

The talk is that both suffered from burnout. Disney and Fox are at the top of their games, masters of retail distribution. With no new worlds to conquer, maybe it's better quitting while you're ahead, so the talk goes.

Much the same is true at retail, only now DeLelis and West Coast Entertainment executive VP Peter Balmer are partners in what they hope will be a chain of home rental stores (pool tables, jukeboxes, etc.). Balmer, who was in the billiards business before video, thinks home rental is where it's at. If all of last month and this month's under-$24 sets are rental titles, he says, "Our 200 stores would sell 90 million rental units a year, so I'm pretty excited about the potential." Balmer also believes that video rentals are safer investments than CDs and DVDs.

Consumer Reports likewise has given a "4" to video devices, based on its analysis of consumer feedback. But though it rates the DVD player the highest of the three categories (VCR, DVD, and Laserdisc), it also notes that DVD is "more expensive than VCR and Laserdisc and is less of a quality bargain. The reliability of the players is also not high enough to recommend them." While TV availability is not as wide as it was in 1997, when VCRs were new, there are a number of good players on the market. But even with the best players, there are a number of problems that can occur, such as skipping, freezing, and freezing. In addition, the price of DVD players has increased dramatically in the past year, making them less affordable for those on a budget.

But despite these problems, there are many positives to consider when choosing a DVD player. For example, the quality of DVD is superior to VCR and Laserdisc, and it is becoming more widely available. In addition, there are a number of good software options available, such as "The Lord of the Rings" and "Star Wars." Overall, the DVD player is a great option for those who want the best in home entertainment.
Top Video Sales

COMPILLED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

<table>
<thead>
<tr>
<th>WEEK</th>
<th>TITLE</th>
<th>Label</th>
<th>Distributing Label</th>
<th>Catalog Number</th>
<th>Principal Performers</th>
<th>First of Release</th>
<th>Rank</th>
<th>Rating</th>
</tr>
</thead>
<tbody>
<tr>
<td>22</td>
<td>101 DALMATIANS</td>
<td>Walt Disney Home Video</td>
<td>Buena Vista Home Video</td>
<td>8996</td>
<td>Glenn Close, Jeff Daniels</td>
<td>1996</td>
<td>G</td>
<td>24.90</td>
</tr>
<tr>
<td>22</td>
<td>LORD OF THE DANCE</td>
<td>PolyGram Video</td>
<td>4400431893</td>
<td>Michael Flatley</td>
<td>1997</td>
<td>NR</td>
<td>24.95</td>
<td></td>
</tr>
<tr>
<td>22</td>
<td>RIVERDANCE-THE SHOW</td>
<td>Columbia TriStar Home Video</td>
<td>84060</td>
<td>Various Artists</td>
<td>1998</td>
<td>NR</td>
<td>24.95</td>
<td></td>
</tr>
<tr>
<td>30</td>
<td>FARGO</td>
<td>PolyGram Video</td>
<td>8006368933</td>
<td>Frances McDormand, William H. Macy</td>
<td>1997</td>
<td>R</td>
<td>24.95</td>
<td></td>
</tr>
<tr>
<td>22</td>
<td>SPACE JAM</td>
<td>Warner Home Video</td>
<td>16400</td>
<td>Michael Jordan</td>
<td>1996</td>
<td>PG</td>
<td>24.95</td>
<td></td>
</tr>
<tr>
<td>36</td>
<td>THE HUNCHBACK OF OUR NURSERY</td>
<td>Buena Vista Home Video</td>
<td>7955</td>
<td>Animated</td>
<td>1996</td>
<td>G</td>
<td>24.95</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>PLAYBOY'S VOLUPTUOUS VIXENS</td>
<td>Playboy Home Video</td>
<td>Un Dist. Corp.</td>
<td>PBV820</td>
<td>Various Artists</td>
<td>1995</td>
<td>G</td>
<td>24.95</td>
</tr>
<tr>
<td>22</td>
<td>Bambi</td>
<td>Walt Disney Home Video</td>
<td>Buena Vista Home Video</td>
<td>942</td>
<td>Animated</td>
<td>1995</td>
<td>G</td>
<td>24.95</td>
</tr>
<tr>
<td>24</td>
<td>VERTIGO</td>
<td>MCA-Universal Home Video</td>
<td>Un Dist. Corp.</td>
<td>8261</td>
<td>James Stewart, Kim Novak</td>
<td>1958</td>
<td>PG</td>
<td>24.95</td>
</tr>
<tr>
<td>10</td>
<td>THE GODFATHER</td>
<td>Paramount Home Video</td>
<td>8049</td>
<td>Marlon Brando, Al Pacino</td>
<td>1972</td>
<td>R</td>
<td>24.95</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>THE BIRDCAGE</td>
<td>MGM-UA Home Video</td>
<td>Warner Home Video</td>
<td>9905536</td>
<td>Robin Williams, Nathan Lane</td>
<td>1996</td>
<td>R</td>
<td>19.98</td>
</tr>
<tr>
<td>11</td>
<td>DRAGONHEART</td>
<td>MCA-Universal Home Video</td>
<td>Un Dist. Corp.</td>
<td>8926</td>
<td>Dennis Quaid, Sean Connery</td>
<td>1996</td>
<td>PG</td>
<td>13.98</td>
</tr>
<tr>
<td>12</td>
<td>THE GODFATHER PART II</td>
<td>Paramount Home Video</td>
<td>8459</td>
<td>Al Pacino, Diane Keaton</td>
<td>1974</td>
<td>R</td>
<td>24.95</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>HONEY, WE SHRUNK OURSELVES</td>
<td>Walt Disney Home Video</td>
<td>Buena Vista Home Video</td>
<td>2769</td>
<td>Bill Mumy</td>
<td>1997</td>
<td>PG</td>
<td>22.99</td>
</tr>
<tr>
<td>5</td>
<td>THE CRAFT</td>
<td>Columbia TriStar Home Video</td>
<td>82413</td>
<td>Tangerine Bals, Robin Tunney</td>
<td>1996</td>
<td>R</td>
<td>19.45</td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>BATTLE ARENA: TOSHIKIND</td>
<td>Central Park Media</td>
<td>1475</td>
<td>Animated</td>
<td>1995</td>
<td>NR</td>
<td>19.95</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>INDEPENDENCE DAY</td>
<td>FoxVideo</td>
<td>4118</td>
<td>Will Smith</td>
<td>1996</td>
<td>PG-13</td>
<td>24.98</td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>RUSTIC GALLERIES</td>
<td>AMC Video</td>
<td>FoxVideo</td>
<td>801059</td>
<td>Animated</td>
<td>1996</td>
<td>NR</td>
<td>14.98</td>
</tr>
<tr>
<td>12</td>
<td>THE WALLACE AND GROMIT GIF GIFT SET</td>
<td>BBC Video</td>
<td>FoxVideo</td>
<td>V01089</td>
<td>Animated</td>
<td>1996</td>
<td>NR</td>
<td>19.98</td>
</tr>
<tr>
<td>24</td>
<td>THE ARRIVAL</td>
<td>Live Home Video</td>
<td>6259</td>
<td>Charlie Sheen</td>
<td>1996</td>
<td>PG-13</td>
<td>13.98</td>
<td></td>
</tr>
<tr>
<td>22</td>
<td>BARNEY'S MUSICAL SCRABBOOK</td>
<td>Barney Home Video</td>
<td>The Lyons Group</td>
<td>2017</td>
<td>Barney</td>
<td>1997</td>
<td>NR</td>
<td>14.95</td>
</tr>
<tr>
<td>22</td>
<td>THE STEPFORD WIVES</td>
<td>Video Treasures</td>
<td>Anchor Bay Entertainment</td>
<td>10136</td>
<td>Katherine Ross</td>
<td>1975</td>
<td>PG</td>
<td>14.98</td>
</tr>
<tr>
<td>34</td>
<td>CASINO *</td>
<td>MCA-Universal Home Video</td>
<td>Un Dist. Corp.</td>
<td>82692</td>
<td>Robert De Niro, Joe Pesci</td>
<td>1995</td>
<td>R</td>
<td>19.98</td>
</tr>
<tr>
<td>27</td>
<td>SELENA REMEMBERED</td>
<td>EMI Latin Video</td>
<td>77286</td>
<td>Selena</td>
<td>1997</td>
<td>NR</td>
<td>19.98</td>
<td></td>
</tr>
<tr>
<td>32</td>
<td>PENTHOUSE'S LOST TREASURES</td>
<td>WarnerHome Video</td>
<td>Entertainment</td>
<td>57019-3</td>
<td>Various Artists</td>
<td>1993</td>
<td>NR</td>
<td>19.95</td>
</tr>
<tr>
<td>34</td>
<td>THE ART OF SINGING</td>
<td>Atlantic Records Inc</td>
<td>Atlantic Video</td>
<td>99358-3</td>
<td>Various Artists</td>
<td>1993</td>
<td>NR</td>
<td>19.95</td>
</tr>
</tbody>
</table>

**R** - RIAA Gold certification for sales of 50,000 units or $1 million in sales at suggested retail. **P** - RIAA platinum certification for sales of 100,000 units or $2 million in sales at suggested retail. **G** - Gold certification for a minimum of 125,000 units or a dollar volume of $3 million at retail. **P** - Platinum certification for a minimum of 250,000 units or a dollar volume of $7 million at retail. **R** - RIAA platinum certification for a minimum of 250,000 units or a dollar volume of $18 million at retail for theatrically released, and of at least 50,000 units and $7 million at suggested retail for non-theatrical titles. © 1997, Billboard/BPI Communications.
CREATURE FEATURE: On July 18, "Kratt’s Creatures," the highly acclaimed wildlife series and one of PBS’ top-rated children’s shows, reaches retail via PolyGram Home Video. Three titles, each $12.95, will be supported with a Wendy’s Kids’ Meals promotion.

PolyGram children’s video director Laura Smith says the August-cast specials, which will not appear in [PolyGram catalog] only nationally televised Kids’ Meals this year. Usually, the Kids’ Meals are available only locally.

A coupon featuring the videos will come in every Kids’ Meal. “One side of the coupon promotes the titles,” says Smith, “and the other side redeem it for a free ‘Kratt’s Creatures’ trading card at Blockbuster Video.” A free "Kratt’s Creatures" postcard will also be in each package.

“Africa Creature Quest,” “Maximum Cheetah Velocity,” and "The Great Breathe Show" open the series. Smith notes that although children’s animal shows constitute “a cluttered category, these programs are truly different.” The show’s high-spooked, do-anything hosts, brothers Martin and Chris Kratt, “get right down in the mud with the animals, just like kids want to do.”

Significantly, says Smith, the videos are debuting at the same time as other "Kratt’s Creatures" products, including books, toys, plush animals, and trading cards.

“Kratt’s Creatures’ first became available on video in November via a Time-Life Video national TV campaign culminating in an April-launched direct-marketing effort. Smith says Time-Life is offering various configurations and price points, such as two episodes per tape, and creating "tremendous exposure that we otherwise wouldn’t be able to get.”

Direct response, which reaches different customers, is thought to heighten retail demand.

A major element in PolyGram’s plan will be a multi-year Zoo Tour, the brothers, including stops at local video retailers for in-store appearances and autograph signings. “There will be opportunities to distribute bounce-back cards — good for free posters, discounts, etc. — which would tie into local retailers,” says Smith.

PolyGram may also do cross-promotions with other “Kratt’s Creatures” licenses. “Thousands of people show up for these appearances, and the bounce-back cards can create more traffic for local retail,” she adds.

TURBOCHARGED: 20th Century Fox Home Entertainment will support the July 8 release of "Turbo: A Power Rangers Movie" with a multimillion-dollar marketing campaign. It includes a $5 consumer rebate offer. "Turbo," the second movie based on the Mighty Morphin Power Rangers, had only a fraction of the box-office clout of the action property’s self-titled predecessor. Nevertheless, Fox Home Entertainment VP of marketing Hossa Belcher expects to sell lots of videos. "We just conducted a national survey which shows the purchase intent for this title to be virtually the same as it was for the first Power Rangers movie," he says. Fox has conducted similar surveys for "Star Wars," "Independence Day," and "Waiting To Exhale." Belcher adds, "Some people may think this is an old franchise, but it’s still chugging along." Power Rangers, he notes, were “a $15 million franchise in 1996 only as the No. 1 action-figure toy line.”

"Parents may not have gone to the movie, but they’ll indulge their kids when it comes to the video," he says. "Sabam’s Power Rangers Turbo" TV show, which used the movie as a pilot, began airing in April and has garnered a large following among 2- through 11-year-olds. Fox research indicates cassette sales of 4 million units in just two months.

The mail-in rebate knocks $2 off the price of "Turbo" and another $3 with the additional purchase of "Mighty Morphin Power Rangers." An extra purchasing incentive is a music clip at the beginning of "Turbo" featuring soundtrack cut "Shift Into Turbo" by fullmetal and "Power Rangers Go" by Superpower.

For television print, and radio advertising will include oversized banners, displays, and theatrical-sized posters. Also, the studio’s World Wide Web site will feature a dedicated "Turbo" area with interactive environments for kids to explore.
SPOTLIGHT

MICHAEL JACKSON
Blood On The Dance Floor—History In The Mix

STAGE ROUTE 6600

Striped of the pre-release hoopla that has preceded every Michael Jackson album in the past 15 years, and hoppily to have a new single, "The World Tonight"; the jaunty "Blowin' In The Wind" and the laid-back "All Of Us," Jackson's collection of remixes and new material comes across as a refreshingly back-to-basics work. That should be good news to fans yearning for more than the usual江河日夜流，本专辑的歌曲涵盖了多种风格，包括流行、摇滚和电子音乐等。专辑中包括了多首经典的翻唱歌曲，如迈克尔·杰克逊的"Billie Jean"和"The Way You Make Me Feel"。这些翻唱歌曲展现了杰克逊在不同音乐领域的才华，以及他对经典作品的独特诠释。

ABRA MOORE
Strongest Places

PRODUCER: Various
ARTIST: Various

A continuation of the remarkable streak that has earned her a place on the list of best uses of green personality. Midder, while colleagues, are the Saxophone Quartet and the brass instrumentation of the album's lead track "Four Leaf Clover," and "A Fool's Leap". This album by Calderazzo is one of the most dance-oriented releases of the year, and a major step forward for her vocal work. "Oh!" and "I Am A Child" are some of the standout tracks on the album, showcasing her versatility and vocal range.

SHARILY CECILIA
A Miracle Up In Harlem

PRODUCER: Various
ARTIST: Various

The Fairytale collection is a stunning work of art, with "Is That You?" and "I Love You" being the most memorable tracks. The album's guest appearances include legendary figures such as Aretha Franklin and Diana Ross, who add a special touch to the music. With its soulful melodies and powerful vocals, the album has been praised for its emotional depth and universal appeal.
ROCKELL IN A Dream (4:40)
WRITER: Thomas J. Pugh, Jr.
PRODUCER: Tuffy Porter
PUBLISHERS: EMI Virginia, ASCAP

EMILIO She Gives (4:31)
WRITER: Barry Becker
PRODUCER: Emile Haynie
PUBLISHERS: Interscope, EMI Virginia, ASCAP

EMILIO She's Like That (4:37)
WRITER: Emile Haynie
PRODUCER: Emile Haynie
PUBLISHERS: Interscope, EMI Virginia, ASCAP

GUEST LIST Love, Pain & The Game (5:48)
WRITER: Emilio, Maury Faivre, John Douglas
PRODUCER: Emile Haynie
PUBLISHERS: EMI Virginia, ASCAP

ROCKELL I'm Yours (3:24)
WRITER: Thomas J. Pugh, Jr.
PRODUCER: Tuffy Porter
PUBLISHERS: EMI Virginia, ASCAP

EMILIO The Way We Were (3:53)
WRITER: Emile Haynie
PRODUCER: Emile Haynie
PUBLISHERS: Interscope, EMI Virginia, ASCAP

ROCKELL I'm Yours (4:31)
WRITER: Thomas J. Pugh, Jr.
PRODUCER: Tuffy Porter
PUBLISHERS: EMI Virginia, ASCAP

Emilio's latest album, "She's Like That," features a range of pop, R&B, and dance influences. The album includes collaborations with artists like Tuffy Porter and Emile Haynie, resulting in a diverse collection of tracks that appeal to a wide audience.
time—which can't be bought at any price. Contact: 290-337-4669.

PATHWAYS TO BETTER LIVING WITH ARTHRI-
TIS
Lynne E. Pollack
52 minutes, $29.95
A workout tape created specifically for arthritic or related conditions. "Pathways" proves that having a physical limitation doesn't have to mean saying goodbye to exercise altogether. The yoga-based routine, which has the blessing of the Arthritis Foundation, is broken down into five segments—sitting exercises, standing exercises, aerobic exercises, floor exercises, and relaxation techniques. Each can be adapted depending on fitness level and comfort zone. Not to be pigeonholed as a program purely for the elderly, the tape also covers natural conditions as part of a boxed set along with treatments on Abraham, Ruth, Esther, and Mattathias the Mac-
dobler. The set carries a $79.95 suggested price. Contact: 800-666-6038.

KU-TAH! ROCK MARGARITAS—STORIES ON STONE
Lynne E. Pollack
40 minutes, $24.95
A parcel of anthropologists, professors, authors, and historians discuss various interpretations of Native American petro-
ymarks and the role they play in the mod-
culture of the Pueblo peoples in the Southwest U.S. Distinctions are made between the viewpoint of European influ-
enced scholars, who tend to view the markings as art, and the perspective of the creators, who employ them as a means of communication. For anyone who has visited any of the numerous national or state parks that historicize the dwellings of the Native Americans or spent time on modern-day reservations, this tape gives

DOCUMENTARY
VOLCANO! CAULDRONS OF FURY
MPT home video
55 minutes, $19.98
Well-timed to coincide with movies "Dante's Peak" and "Volcano," this documen-
tary provides a historical context for the Big Island of Hawaii's long-term potential. The documentary begins with a generation of scientists who have worked to keep Hawaii from happening. It then reminds us that the next time it happens, we'll all be on the other side of it. The volcano may appear in the documentary to have a mind of its own, but the scientists say it doesn't. It's all about what's underground. The scientists work together to try to understand the processes that cause the volcano to erupt. The film ends with a warning that the next eruption will be refugees. Contact: 800-223-7478.

The amazing feats of young hercules unc
Lynne E. Pollack
60 minutes, $9.95
UAV's newest entry, custom-made to ride side by side with the character of its newest anim-
ated feature, " Hercules," places the ultra-hot lead character in a fun and exhilarating new adventure. When the narcissistic young god angers his father, Zeus, with his reckless scheming, they are sent down to earth to face four life-threatening situations and prove he can flex his mind as well as his muscles. All of these challenges come battling a swarm of widow birds that shoot glass daggers at the humans below and outsmarting a three-headed dragon. Complicating matters is his wish to return to "Hercules" and plot the winning com-

BARNES' CAMP WANNARUNARIARR
Lynn E. Pollack
50 minutes, $14.95
When a ranger visits the kids' school and excites them with tales of the forest, they realize that fishing isn't just for the great outdoors. Enter camp counselor Barna,

JEKYLL & HYDE
Conceived for the stage by Steve Cuden and Frank Wildhorn
Book and lyrics by Leslie Bricusse
Music by Frank Wildhorn
Directed by Robin Phillips
Starring Robert Cuccioli and Linda Eder
Playhouse Theatre
In the dog-eat-dog business of mounting an original Broadway musical, snagging major Tony Award nominations and broad-casting nation-wide attention in the best-musical category can extend the life of the most ques-
tionable production, while a victory can transform that same show into a box-office smash. But what happens if the unthinkable happens? Can a big-budget musical survive a Tony snub? If the show is "Jekyll & Hyde," the answer is a resounding yes.

For the record, this dark musical adaptation of Robert Louis Steven-
son's classic story did grab a handful of high-profile nods. However, the show's glaring omission from compen-
tations for Tony's top prize is still loud-
ly reverberating along the Great White Way. Once the furious dies down, there's a bit of a "Jekyll & Hyde," with its pop-leaning score and showboating performances, will eventually reach out to a greater audi-

EDITOR IN CHIEF
BEN & JERRY'S DOUBLE DIP
By Ben Cohen and Jerry Greenfield
Read by the authors
Simon & Schuster Audio
3 hours, unabridged
Ice cream entrepreneurs Cohen and Greenfield, founders and owners of Ben & Jerry's, present their vision of values-led business. After a brief bio-

Tracks:
The lessons of the hip-hop nation are pre
ode on the multimedia portion of KRM-ONLINE.COM. The tape is aimed at those

The Temple Of Hip-Hop" or connect directly to the Internet to learn more about the rap artist, who is known for his wise-word-

BEN & JERRY'S DOUBLE DIP
By Ben Cohen and Jerry Greenfield
Read by the authors
3 hours, unabridged
Ice cream entrepreneurs Cohen and Greenfield, founders and owners of Ben & Jerry's, present their vision of values-led business. After a brief biographic sketch explaining how these two school friends got into the ice cream business, they go into their philo-

ARCHIVES
WALL OF SOUND
http://www.wallsound.com
Starr productions' company to create a music site on the overcrowded World Wide Web. Wall of Sound clearly appears to be a unique and well-targeted da-

ARCHIVES
TWO THE rail
www.americanradiohistory.com
"That's How The Name Goes" is a "Five Jevil With Elmon Hammar," and "Rap Song #1," the details of the plot are only hinted at. The first scene is set in a seamy dive bar where the audience is introduced to the characters. The main character, Jekyll, is a suave and charismatic man who is often depicted as a dapper gentleman. However, his true nature is revealed when he transforms into his alter ego, Hyde. Throughout the story, Jekyll and Hyde are shown to be two sides of the same personality, with Jekyll being the more rational and Hyde being the more impulsive.

The story explores the inner conflicts of Jekyll and Hyde, as well as the consequences of their actions. As Jekyll struggles with his inner demons, he tries to maintain his outward appearance of a gentleman in order to hide his true nature. This struggle is played out in a series of dramatic confrontations with various characters, each of whom represents a different aspect of Jekyll's personality.

The story's climax occurs when Jekyll finally realizes that he cannot control his inner demon, and that he must find a way to destroy Hyde. This moment is portrayed as a powerful visual, with Jekyll confronting his own innermost fears and facing his own mortality. Throughout the story, Jekyll and Hyde are played by different actors, each bringing a unique interpretation to the roles. The story's final scene is a powerful and moving depiction of Jekyll's inner conflict, with him finally choosing to destroy his own alter ego.

In conclusion, "That's How The Name Goes" is a powerful and engaging story that explores the inner conflicts of Jekyll and Hyde. Through its vivid and powerful imagery, the story manages to create a sense of dramatic tension that keeps the audience engaged throughout. Overall, it is a story that is both visually striking and emotionally resonant, making it a must-read for anyone interested in the world of horror and supernatural.
Call Jeff Serrette
NY State - 212-536-5174
155 Broadway New York, NY 10036
FAX YOUR AD
212-536-8864/5055
CALL TOLL FREE: 1-800-223-7524

CLASSIFIED ADVERTISING RATES
1*  - 1 issue ........................................ $170.00 PER
2*  - 4 issues ........................................ $170.00 PER
3*  - 13 issues ....................................... $150.00 PER
4*  - 26 issues ....................................... $140.00 PER
5*  - 50 issues ....................................... $135.00 PER
MINIMUM RUN FOR HELP WANTED: 1 ISSUE
MINIMUM RUN FOR SERVICES: 4 ISSUES
Box Number $50.00/ADVERTISER MANIPULATES $50.00 PER INCH.
CLASSIFIED ADVERTISING IS COMMISSIONABLE

SERVICES

WE MAKE THE PROGRESS, YOU'RE THE BOSS!

FREE! GUIDE TO MASTER TAPE PREPARATION
Find out how to prepare your audio master for en route transfer to the studio. A must for recording artists and studio engineers.
$9.95 Value DISCMAKERS
1-800-468-9353, http://www.dismakers.com

CALL FOR QUOTE
Digital Mastering Services • Digital Audio Replication • Complete Graphics
NATIONAL TAPE DISC
1-800-874-4174
1110-48th Avenue North • Nashville, TN 37209

CALL Jeff Serrette today (1-800) 223-7524
FAX (212) 536-8864

Audio Cassette • CD-ROM • Mastering • Digital Editing • Graphics • Printing

COMPUTER MAGAZINES • PER INCH

SAS Industries, Inc.
(800) 955-7271
VA Sales Office
Manufacturing facilities centrally located in St. Louis, MO
E-mail: sasmedia@earthlink.net

YOUR MUSIC—YOUR FUTURE ON CD

“REAL ESTATE TO THE STARS”
For Real Estate Information call
Kara Dioguardi in
212-536-5174
Call Toll Free: 1-800-407-6874
Real Estate to the Stars
$80.00 PER INCH
ALL MAJOR CREDIT CARDS ACCEPTED

COMPACT DISCS • 75c EACH

CALL FOR QUOTE
Digital Mastering Services • Digital Audio Replication • Complete Graphics

NATIONAL TAPE DISC
1-800-874-4174
1110-48th Avenue North • Nashville, TN 37209

CALL Jeff Serrette today (1-800) 223-7524
FAX (212) 536-8864

CONNECT TO WWW.AMERICANRADIOHISTORY.COM

EXPRESS CD'S
Next Day CD-Rs, offer 200 as low as $16
Order as few as 50 CD's with color inserts
DB Plus Digital Services, Inc.
(180)-797-4099 Fax (180)-797-2101

SMALL AD = BIG SAVINGS
ON OUR EVERYDAY LOW PRICES
1000 CD's $1,399 / 500 CD's $849.
1000 CASSETTE'S $799 / 500 CASSETTE'S $499.
Your CD's and cassette's are individually packed.
Pre-Mastered Cassette's are also available.

INTERNET

NOW YOU CAN ADVERTISE UNDER OUR NEW INTERNET HEADING
CALL Jeff Serrette today (1-800) 223-7524
FAX (212) 536-8864
YOUNG 7

the skills training. We offer Billboard Classified,
Jewelbox CD

THAN 30

INVESTOR

a

Linda Hopkins all

billboard

mail: POS

multi

software. Quattro

Gaylord Entertainment Group

Musicware

Complete POS / inventory Centre for ALL your retail and

music

systems. Available in Spanish and

Customer Service

www.americanradiohistory.com

INVESTORS WANTED

RADIO HELP WANTED

HELP WANTED

HELP WANTED

ROTY

ration station.

Marketing and promotion

DISTRIBUTION COMPANY. SHOULD be

able to work with HMV computers and

least 40 wpm. Must have

connections with CHAIN ACCOUNTS and

WILLING TO WORK OUT OF CHICAGO

Office, ACCURACY, DEDICATION,

LOYALTY, RELIABILITY, and

EXPERIENCE SKILLS a MUST. Send

resume with

salary history to:

CHS, 2600 Sabin St.,

DALLAS, TX 75228.

ART DIRECTOR/DESIGNER

ATLANTA, GEORGIA

Talented individual with exceptional creative

dailies and

digital skills needed to

run Capital Records creative services

department. Thorough knowledge of all

current computer graphic software/hardware,

mechanics, print and press a must.

Industry experience preferred. Fast paced,
demanding environment, fast turn around.

Please send resume and two samples to:

Art Director, Capital Records,

2205 State Street, Nashville, TN 37203,

Tel. 615-326-8470 fax: 615-327-0251

DJ SERVICES

STORE SUPPLIES

DIVIDER CARDS

BUY DIRECT FROM MANUFACTURER

ALL SIZES AVAILABLE

Dies & Die Cutting

1 (800) 359-5038

755 Wythe Avenue, Brooklyn, NY 11211

THE DISTRIBUTORS SUPPLIER

www.americanradiohistory.com
CASH - CASH - CASH  
Top $ paid on CD's, Cassettes, LP's, Music Books, Rock T-shirts. No quantity too big or too small. Call 201-662-7600 or 201-662-8606.
Angeles, New RADIOPROMOTIONSNETWORKS TSK, TSK. THEY GOT newsline... nights. interviewed they the ly (Q102) consumer desire. that presenting Karmazin's "pre- posthumous" appreciation for the award. "I'm the 17 the Mercury artist Lauren Christy Dallas, Carlisle Peter in 18 Terry, the place. takes flight. ballad "our most shortform program, Allen has given away those honored -air requested -requested on the place. Beyond the 1950's 1960's... classic rock; and suggested that both ends of the spectrum feel more super- served by the format.

Rock Numbers Roll In Winter Arbs

Classic Stations Show Rise, Mainstream Off

This story was prepared by Sean Ross, editor of the Airplay Monitors.

In a winter 1997 Arbitron ratings report when radio listening went largely unchanged, the only seismic shift took place between album rock and classic rock stations. The latter format, battered by a series of detections a year ago, was up sharply for its highest 12-plus number ever in Billboard/Airplay Monitor's national Arbitron ratings, rising 3.9-4.5, while mainstream album outlets were off 7.2-6.7 for their lowest number ever.

But news, country pulled out its first rise in six months; its nudge forward (10.5-10.6) tended to confirm the sense developed three months ago that the worst of the bleeding had stopped—except among older listeners. AC, up 14.5- 14.7, continued its recent recovery. Top 40, without a significant gain in new stations to power its resurgence, was off slightly (8.6-8.4). Spanish-language radio also managed its best numbers ever, nudging forward 6.2-6.3 (vs. a 5.6 at this last time last year).

Billboard/Airplay Monitor's exclusive national Arbitrons are determined by the ratings firm and represent a combined sample of the 46 markets with year-end measurement. The top 10 formats are news/talk (16.16-16.6); AC; R&B (flat at 15.3); Top 40; Spanish; oldies (6.2-6.3); classic rock; and modern rock (flat at 4.1). AC, customarily the No. 1 music format, continued its recovery from a sharp drop last summer, although it didn't quite get the spike that it did record winter, when it was up 13.9-14.1. Its biggest rises were in afternoons (15.1-15.4), nights (12.3-12.5), with teens (9.8-9.8), and with the 35-64 demographic (16.5-16.7). That it would be up in those last two demos suggests that perhaps AC really is the format the whole office can agree on. Beyond that, it also suggests a polarization between those stations that are modern AC and adult top 40 and those that are softer, suggesting that both ends of the spectrum feel more super- served by the format.

R&B keeps its hold on the No. 3 format slot, if you combine mainstream and adult outlets. Only a slight drop in mornings (9.4-9.3) keeps its overall 12-plus number from rising, since the format was up in every other daypart. It was up 8.4-8.6 middays, 10.8-10.9 afternoons, and 15.8-17.3 at night, in the latter two dayparts, it posted its best number ever. It also posted record numbers in 18-34 (13.9-14.4) and men (8.8-9.0), which could have had something to do with both the amount of rap on the radio during the winter and the related murder of the Notorious B.I.G. R&B adult stations, which we also track separately, have been virtually flat for their first year as a discrete format. They held at a 3.7 this winter.

Country's move forward puts the format flush with its full '90 number. It's up by a tenth or two in most demos with the exceptions of afternoons, 25-54 (where it's flat with a 9.9), and 35-64, where the 11.9 share is the format's lowest number in the eight years that we've looked at national Arbitrons. While the format's much publicized broader gold libraries and the advent of several gold-based country FM's this winter may have had something to do with a much-needed rebound in men (9.9-10.3), there's no sign of the 35-plus audience being reinvigorated by the changes.

Top 40 was off in all dayparts except middays, where it was flat. It was particularly off at night (12.2- 11.6). But the format is still well ahead of last winter, when it had a spectacular 8.7-8.2 overall drop. Top 40 is, however, closer than ever to losing its longstanding lead in teens, where it was off 20.1-27.8, while R&B was flat at a 24.3 share.

Top 40 is no longer getting the boost it got over the last year from a net gain in the number of stations as the format returned to markets where it hadn't previously existed. If the rumors about Chicago and San Francisco getting mainstream top 40s turn out to be true, those stations, even with modest ratings, would have a lot to drive the new number, given the number of listeners that even a few shares represent in a major market.

That also explains some of what happened between mainstream and classic rock this time. Two top 10 market heritage rockers, WNEW-FM New York and KLOR, Houston, flipped to classic rock (although KLOR is, I'm heading back these days). KBIG San Francisco, one of numerous '70s oldies stations to evolve into something more Arrowsque, was also reclassified as classic rock this winter. In a book where the station count for most formats was as static as many of the numbers themselves, classic rock gained a total of 10 stations nationally; mainstream album rock lost a total of seven. There's no sign that mainstream rock's drop represents ongoing migration to modern, since that format was pretty much flat every which direction (though there seems to be losing a few bodies to modern AC). One might wonder if the increasingly hard nature of some mainstream rockers is driving folks over to classic, but the migration transcends demo instead of getting sharper as the audience gets older. In 1954-55, album is down 12.8-12.1, while classic rock is up 5.2-6.0. In 25- 54, album is off 88-83, while classic rises 4.5-5.1. In 35-64, it's album 5.4- 4.9, classic 4.3-5.1.

Spanish was only up by a tenth in most dayparts and demos, but that was enough for the format to post its third straight record book. One interesting note about Spanish is that despite its longstanding stereotype as a format that appealed only (Continued on next page)
### WINTER ’97 ARBITRIONS

<table>
<thead>
<tr>
<th>Call</th>
<th>Format</th>
<th>W</th>
<th>Sp</th>
<th>Su</th>
<th>Fr</th>
<th>Ye</th>
</tr>
</thead>
<tbody>
<tr>
<td>KWSI</td>
<td>AC</td>
<td>9</td>
<td>4</td>
<td>5</td>
<td>2</td>
<td>7</td>
</tr>
<tr>
<td>KDSI</td>
<td>AC</td>
<td>8</td>
<td>4</td>
<td>5</td>
<td>2</td>
<td>7</td>
</tr>
<tr>
<td>KLLS</td>
<td>AC</td>
<td>9</td>
<td>4</td>
<td>5</td>
<td>2</td>
<td>7</td>
</tr>
<tr>
<td>KTRI</td>
<td>AC</td>
<td>9</td>
<td>4</td>
<td>5</td>
<td>2</td>
<td>7</td>
</tr>
<tr>
<td>KZBM</td>
<td>AC</td>
<td>9</td>
<td>4</td>
<td>5</td>
<td>2</td>
<td>7</td>
</tr>
<tr>
<td>KRBH</td>
<td>AC</td>
<td>9</td>
<td>4</td>
<td>5</td>
<td>2</td>
<td>7</td>
</tr>
<tr>
<td>KGBS</td>
<td>AC</td>
<td>9</td>
<td>4</td>
<td>5</td>
<td>2</td>
<td>7</td>
</tr>
<tr>
<td>KJXZ</td>
<td>AC</td>
<td>9</td>
<td>4</td>
<td>5</td>
<td>2</td>
<td>7</td>
</tr>
<tr>
<td>KUSP</td>
<td>AC</td>
<td>9</td>
<td>4</td>
<td>5</td>
<td>2</td>
<td>7</td>
</tr>
<tr>
<td>KJBD</td>
<td>AC</td>
<td>9</td>
<td>4</td>
<td>5</td>
<td>2</td>
<td>7</td>
</tr>
<tr>
<td>KWSU</td>
<td>AC</td>
<td>9</td>
<td>4</td>
<td>5</td>
<td>2</td>
<td>7</td>
</tr>
<tr>
<td>KPEW</td>
<td>AC</td>
<td>9</td>
<td>4</td>
<td>5</td>
<td>2</td>
<td>7</td>
</tr>
<tr>
<td>KFMB</td>
<td>AC</td>
<td>9</td>
<td>4</td>
<td>5</td>
<td>2</td>
<td>7</td>
</tr>
<tr>
<td>KYKE</td>
<td>AC</td>
<td>9</td>
<td>4</td>
<td>5</td>
<td>2</td>
<td>7</td>
</tr>
<tr>
<td>KSHN</td>
<td>AC</td>
<td>9</td>
<td>4</td>
<td>5</td>
<td>2</td>
<td>7</td>
</tr>
<tr>
<td>KZUP</td>
<td>AC</td>
<td>9</td>
<td>4</td>
<td>5</td>
<td>2</td>
<td>7</td>
</tr>
<tr>
<td>KKUN</td>
<td>AC</td>
<td>9</td>
<td>4</td>
<td>5</td>
<td>2</td>
<td>7</td>
</tr>
<tr>
<td>KURD</td>
<td>AC</td>
<td>9</td>
<td>4</td>
<td>5</td>
<td>2</td>
<td>7</td>
</tr>
<tr>
<td>KFXC</td>
<td>AC</td>
<td>9</td>
<td>4</td>
<td>5</td>
<td>2</td>
<td>7</td>
</tr>
<tr>
<td>KJNL</td>
<td>AC</td>
<td>9</td>
<td>4</td>
<td>5</td>
<td>2</td>
<td>7</td>
</tr>
<tr>
<td>KNIT</td>
<td>AC</td>
<td>9</td>
<td>4</td>
<td>5</td>
<td>2</td>
<td>7</td>
</tr>
</tbody>
</table>

### Adult Top 40

<table>
<thead>
<tr>
<th>Call</th>
<th>Format</th>
<th>W</th>
<th>Sp</th>
<th>Su</th>
<th>Fr</th>
<th>Ye</th>
</tr>
</thead>
<tbody>
<tr>
<td>KSAN</td>
<td>AC</td>
<td>9</td>
<td>4</td>
<td>5</td>
<td>2</td>
<td>7</td>
</tr>
<tr>
<td>KUNR</td>
<td>AC</td>
<td>9</td>
<td>4</td>
<td>5</td>
<td>2</td>
<td>7</td>
</tr>
<tr>
<td>KQGX</td>
<td>AC</td>
<td>9</td>
<td>4</td>
<td>5</td>
<td>2</td>
<td>7</td>
</tr>
<tr>
<td>KIIT</td>
<td>AC</td>
<td>9</td>
<td>4</td>
<td>5</td>
<td>2</td>
<td>7</td>
</tr>
<tr>
<td>KAMA</td>
<td>AC</td>
<td>9</td>
<td>4</td>
<td>5</td>
<td>2</td>
<td>7</td>
</tr>
<tr>
<td>KDKO</td>
<td>AC</td>
<td>9</td>
<td>4</td>
<td>5</td>
<td>2</td>
<td>7</td>
</tr>
<tr>
<td>K240</td>
<td>AC</td>
<td>9</td>
<td>4</td>
<td>5</td>
<td>2</td>
<td>7</td>
</tr>
<tr>
<td>K280</td>
<td>AC</td>
<td>9</td>
<td>4</td>
<td>5</td>
<td>2</td>
<td>7</td>
</tr>
<tr>
<td>K290</td>
<td>AC</td>
<td>9</td>
<td>4</td>
<td>5</td>
<td>2</td>
<td>7</td>
</tr>
<tr>
<td>K51</td>
<td>AC</td>
<td>9</td>
<td>4</td>
<td>5</td>
<td>2</td>
<td>7</td>
</tr>
<tr>
<td>K61</td>
<td>AC</td>
<td>9</td>
<td>4</td>
<td>5</td>
<td>2</td>
<td>7</td>
</tr>
<tr>
<td>K29</td>
<td>AC</td>
<td>9</td>
<td>4</td>
<td>5</td>
<td>2</td>
<td>7</td>
</tr>
<tr>
<td>K19</td>
<td>AC</td>
<td>9</td>
<td>4</td>
<td>5</td>
<td>2</td>
<td>7</td>
</tr>
</tbody>
</table>

**Radio Programming**

**Adult Contemporary**

<table>
<thead>
<tr>
<th>Call</th>
<th>Format</th>
<th>W</th>
<th>Sp</th>
<th>Su</th>
<th>Fr</th>
<th>Ye</th>
</tr>
</thead>
<tbody>
<tr>
<td>K2M</td>
<td>AC</td>
<td>9</td>
<td>4</td>
<td>5</td>
<td>2</td>
<td>7</td>
</tr>
<tr>
<td>K29</td>
<td>AC</td>
<td>9</td>
<td>4</td>
<td>5</td>
<td>2</td>
<td>7</td>
</tr>
<tr>
<td>K280</td>
<td>AC</td>
<td>9</td>
<td>4</td>
<td>5</td>
<td>2</td>
<td>7</td>
</tr>
<tr>
<td>K290</td>
<td>AC</td>
<td>9</td>
<td>4</td>
<td>5</td>
<td>2</td>
<td>7</td>
</tr>
<tr>
<td>K51</td>
<td>AC</td>
<td>9</td>
<td>4</td>
<td>5</td>
<td>2</td>
<td>7</td>
</tr>
<tr>
<td>K61</td>
<td>AC</td>
<td>9</td>
<td>4</td>
<td>5</td>
<td>2</td>
<td>7</td>
</tr>
<tr>
<td>K19</td>
<td>AC</td>
<td>9</td>
<td>4</td>
<td>5</td>
<td>2</td>
<td>7</td>
</tr>
</tbody>
</table>

**Winter Arbitrons**

(Continued from preceding page)

To older (read: less assimilated) listeners, its best numbers are consistent in 19-24 these days. Span- ish was flat in 18-34 with a 7.5 share, but ahead of 25-54 (6.5-6.6) and 25-34 (5.5-5.9). This despite the fact that many of the new builds in the format have been Spanish-language ACs as opposed to the targeted Tejano, regional Mexican, and sales/mercure outlets that gave the format its first boost among younger listeners.

The oldies format posted its lowest numbers since winter ’93. A lot of that can be traced to the near disolution of 70’s oldies, which only represented an 0.8 share last spring when Arbitron began breaking them out but now represent only a 0.4 share. The numbers suggest that, at its peak, ‘70s oldies accounted for about a share and a half of overall listening in the first half of 1996.

---

**Billboard®**

**stations**

**Compiled**

**Radio Programming**

**WINTER ’97 ARBITRIONS**

12-plus overall average quarter hour shares (QHRS) indicates Arbitron market rank.

Copyright 1997, Arbitron Ratings Co. May not be quoted or reproduced without the prior written permission of Arbitron.

---

**Billboard®**

**stations**

**Compiled**

**Radio Programming**

**WINTER ’97 ARBITRIONS**

12-plus overall average quarter hour shares (QHRS) indicates Arbitron market rank.

Copyright 1997, Arbitron Ratings Co. May not be quoted or reproduced without the prior written permission of Arbitron.

---

**Billboard®**

**stations**

**Compiled**

**Radio Programming**

**WINTER ’97 ARBITRIONS**

12-plus overall average quarter hour shares (QHRS) indicates Arbitron market rank.

Copyright 1997, Arbitron Ratings Co. May not be quoted or reproduced without the prior written permission of Arbitron.

---

**Billboard®**

**stations**

**Compiled**

**Radio Programming**

**WINTER ’97 ARBITRIONS**

12-plus overall average quarter hour shares (QHRS) indicates Arbitron market rank.

Copyright 1997, Arbitron Ratings Co. May not be quoted or reproduced without the prior written permission of Arbitron.

---

**Billboard®**

**stations**

**Compiled**

**Radio Programming**

**WINTER ’97 ARBITRIONS**

12-plus overall average quarter hour shares (QHRS) indicates Arbitron market rank.

Copyright 1997, Arbitron Ratings Co. May not be quoted or reproduced without the prior written permission of Arbitron.

---

**Billboard®**

**stations**

**Compiled**

**Radio Programming**

**WINTER ’97 ARBITRIONS**

12-plus overall average quarter hour shares (QHRS) indicates Arbitron market rank.

Copyright 1997, Arbitron Ratings Co. May not be quoted or reproduced without the prior written permission of Arbitron.

---

**Billboard®**

**stations**

**Compiled**

**Radio Programming**

**WINTER ’97 ARBITRIONS**

12-plus overall average quarter hour shares (QHRS) indicates Arbitron market rank.

Copyright 1997, Arbitron Ratings Co. May not be quoted or reproduced without the prior written permission of Arbitron.

---

**Billboard®**

**stations**

**Compiled**

**Radio Programming**

**WINTER ’97 ARBITRIONS**

12-plus overall average quarter hour shares (QHRS) indicates Arbitron market rank.

Copyright 1997, Arbitron Ratings Co. May not be quoted or reproduced without the prior written permission of Arbitron.

---

**Billboard®**

**stations**

**Compiled**

**Radio Programming**

**WINTER ’97 ARBITRIONS**

12-plus overall average quarter hour shares (QHRS) indicates Arbitron market rank.

Copyright 1997, Arbitron Ratings Co. May not be quoted or reproduced without the prior written permission of Arbitron.

---

**Billboard®**

**stations**

**Compiled**

**Radio Programming**

**WINTER ’97 ARBITRIONS**

12-plus overall average quarter hour shares (QHRS) indicates Arbitron market rank.

Copyright 1997, Arbitron Ratings Co. May not be quoted or reproduced without the prior written permission of Arbitron.

---

**Billboard®**

**stations**

**Compiled**

**Radio Programming**

**WINTER ’97 ARBITRIONS**

12-plus overall average quarter hour shares (QHRS) indicates Arbitron market rank.

Copyright 1997, Arbitron Ratings Co. May not be quoted or reproduced without the prior written permission of Arbitron.

---

**Billboard®**

**stations**

**Compiled**

**Radio Programming**

**WINTER ’97 ARBITRIONS**

12-plus overall average quarter hour shares (QHRS) indicates Arbitron market rank.

Copyright 1997, Arbitron Ratings Co. May not be quoted or reproduced without the prior written permission of Arbitron.
"It's nice to think that all the people who do bad things will get punished in the end." 

No. 16 on Modern Rock Tracks, "Hell" comes from the Squirrel Nut Zippers' second Mammoth opus, the onomatopoeic "Hot." The North Carolina sextet recorded the album in the Crescent City, where the steamy, sprocky environs reinforced the band's knack for channeling the early-80s alt-rock and jitterbug jazz of years gone by. "New Orleans has such a funky, totally inspiring atmosphere," Mosher says. "You can just smell the roasting hogs of musicians past.

The Squirrel Nut Zippers rocked and resided at Kingsway Studios, an executive old mansion just off the French Quarter. Apparently, musical spirits aren't the only ghosts consecrated at Kingsway Regarding After a long night of spell-making, Mosher heard strange noises and saw an apparition looking at him through a second-story window. "That was really creepy at the time," he says, "but later, I deemed kind of cool—just more of the local color."

Speaking of eternal damnation once again, the Squirrel Nut Zippers have always sung "Hell" as an unwritten inside joke about signing a contract with a record company, a "we're selling our soul kind of thing," Mosher says. "So it's really ironic that 'Hell' is the song that's a hit. It's actually kind of frightening, come to think of it."
With A Hot New Single, Ever-Sulky Toad Shouldn’t ‘Come Down’ Much Further

GOOD INTENTIONS: Even with a 10-year history, a seventh album just hitting the streets, and an imminent tour and appearance on “Late Night With David Letterman,” the idea that Toad The Wet Sprocket is a credible pop/rock band remains an elusive, downright amazing idea for guitarist/guitarist Glen Phillips. “It’s weird. I was looking through Rolling Stone and Spin recently and finding it impossible to imagine being one of those bands in there, a band that’s out and doing the thing,” he says. “We’ve made an album, and we’re going to tour and do a lot of shows, but it’s just really strange to insert ourselves into what amounts to a scene, the market, the current thing that’s happening. I can never, ever imagine it.”

Ready or not, Toad The Wet Sprocket’s first single, “Come Down,” from its May 20–released Columbia project “Coil,” is already making murmurings across the board: on triple-A, modern rock, R&B and hot AC.

The single is just beginning to grow logs on the charts. So far, it’s No. 10 on Billboard’s Modern Rock Tracks chart and No. 20 on Billboard’s Top Play Monitor’s Triple-A Airplay chart.

Sounds like a hit? “I have no idea,” lamented Phillips. “I do really like the album, but I don’t know if people will come to it, but what that means commercially—I mean, look at Radiohead. They didn’t win no Grammy, they didn’t get no platinum.” Phillips’ seemingly persistent streak is merely reflective of the band’s guarded take on the image he says the media has forged of them. “I’m just trying to gain a pretty following without ever having been seriously embraced within the print media. We’ve never been mentionable enough to insult nor cool enough to mention,” he says. “It’s actually served us well. They eventually tend to think the people who are great, anyway.”

Phillips says that Toad, truth be told, is “not necessarily cool. I think our reputation is more chock full than rock band. We enjoy each others’ company and get pleasure from doing what we do together.”

After we’ll admit it or not, have others. Since its breakthrough in 1992, the band has scored two platinum albums—1992’s “Fear” and 1994’s “Dulcinea”—and three top 40 hits on Billboard’s Hot 100 Singles chart, 1992’s “All I Want” (top 10 on Billboard’s Hot 100 Airplay and top 40 on Top 40 Airplay Monitor’s Top 40 Airplay/Mainstream chart), ’95’s “Walk On The Ocean” (top 10 on Top 40 Airplay/Mainstream), and ’96 “Pull Down” (No. 1 for six weeks on Billboard’s Modern Rock Tracks and top five on Billboard’s Mainstream Rock Tracks).

Its first showing on the charts was on the Modern Rock Tracks top 30 hit “Little Girl” in 1989, followed by the equally popular “Come Back Down” in 1990. Toad also succeeded at the 1984’s “Something’s Always Wrong” (No. 9 on Modern Rock Tracks, No. 14 on Top 40 Airplay/Mainstream) and ’90’s “Good Intentions” (top 10 on Rock Airplay Monitor’s Triple-A Airplay chart, top 20 on Billboard’s Adult Top 40 and Adult Contemporary charts, and No. 23 on Hot 100 Airplay).

Its latest effort, Phillips says, came after Toad was asked by Warner Bros. to come back and do a year long break to catch up on life outside of Toad The Wet Sprocket (named for a Monty Python skit; the band’s logo borrows the name now). Phillips started making music with singer/guitarist Todd Nichols when he was 14, with the group forming a year later. “The band is just me and Todd with drummer Randyuss and Dean Dimming on bass, keyboards, and vocals.”

“From high school on, this is pretty much what we’ve done. We finished school and went on tour,” Phillips says. “Not having done anything else, it was good fun (in 1995) to start a family and dig some deeper roots.” With his wife of four years, Lauriel, Phillips turned out two babies in less than two years: Sophia is now 16 months old, and Zoia is 4 months.

“I think we had started taking the band for granted, we’ve been on tour for a half a tour where you don’t see friends and resent the situation—not the people—it’s good to get some space,” he adds. “I feel we’ve come back, and we’re really excited to play, more than we’ve been in years.”

“Come Down,” according to Phillips, plays to the thematic strengths the band has embraced since its beginnings: “It’s a recurring theme, it’s self-pity, but containment of that self-pity. One has to be a realist.”

“The one is a good, general self-disgust song tempered with a little, ‘Gee, this person still likes me. Thank you for being able to do gone and done that,’” Phillips adds.

The music, meanwhile, was of Nichol’s doing, which Phillips finds “immediately a lot of fun and very simple. It has played around with the embers of a song called ‘Coil,’ in fact, he says the goal was to craft songs that would be a blast to perform over the long haul: “If a song wasn’t fun to do in the first half hour of writing it, we let it go. The emphasis was on energy and excitement. It’s still definitive, but it feels more immediate. There’s more spontaneity, less candy on top—though it’s still not exactly a ‘Henry Rollins’ album.”

Lyrical, Phillips says, “it tried to be less ambiguous. I’m sick of writing vaguely poetic nonsense. I don’t want to settle so easily for things.”

With the album now in stores, Toad The Wet Sprocket is gearing up for a 15-date tour of the US (Hot 100 club seats). “We’re trying to link it to the people that actually listen to our music, so it’s kind of a fan-appreciation tour,” Phillips says. Defining the flavor, free tickets will be given to consumers who purchase the CD or tape in tour towns within a week of release.

“It kind of gets around all those contest winners who are more into being contest people; it’ll only be those who are very serious listeners that can say they won the music the first day.” Mid to late summer, he says, thus far remain up in the air.

In the meantime, Phillips is already creating a to-do list of what he’d might think of Toad’s music down the line. “Our songs have always been about being depressed, so when our kids are 16 and just learning to be depressed, they’ll probably listen and say, ‘You were deep then. What happened?’”

Davis Focuses On WDAS Heritage, And Its Future

IT’S NOT HOW QUICK you rise in this business, but how long you stay. Davis had to figure out how to have longevity in our careers, says Daisy Davis, assistant PD of heritage R&B adult outlet WDAS-FM Philadelphia.

“Cream always rises to the top. With everyone buying all these stations, we have to become better at what we’re doing. Right now, I’m not a PD, but I do a lot of things that a PD would do: I get on Maximizer, Arbitrend, Tapecast. “Next week I’m taking a trip to Maryland to ARBY. You have to be better because it’s going to be real competitive. It goes beyond relationships. It’s about what you can really do for your station.”

“I think Davis has been a huge influence. I think ‘You’ve got to do this, you’ve got to do that.’ In the industry, we’ve got to do better.”

The fact that very few African-American women hold prominent positions within radio stations is a concern to Davis. She feels there are too few women serving as examples and mentors to others working up the ranks. “What we have to do, as women, is latch onto women. Most of my mentors have been women,” she acknowledged.

“Spending time with WDAS-FM PD Joe ‘Butterball’ Tambarro, Jerry Boulding, Lee Michaels, Tony Kid has been huge for me.”

“As the women get into position, we have to reach back and pull up some other women with us. I was talking to someone the other day, because Maye James [independent promoter and former WBLS New York staffer] is my biggest mentor, but we really don’t have [many such mentors] as women in this industry.”

As assistant PD working with longtime PD Tambarro, Davis continues to hone music, programming, and management skills in a station whose roots in the community, and reputation in the music business, go back 30 years. “There is a responsibility that comes with it that WDAS has always been,” notes Davis of the station’s role in the community. “The organization is as well as in the breaking of numerous artists.”

One thing about GM Kerrie Anderson is that he’s very much a utilizationist. “I think he sees the community [and [its] many issues and [in] keeping our ear to the ground. It’s something that we enjoy and that we thrive on.”

WDAS is an R&B adult outlet, targeting the 25-54 demo with a mix of currents, recurrents, and gold. “The gist of what we play, especially during prime time, is music that are very familiar with, the songs they really want to hear” Davis says.

This recent winter Arbitron survey, WDAS was No. 1 in 25-54.


The station is in its third year of giving away $1,000 every day. These winners qualify to win a Chrysler Sebring, along at the end of the month. And the station is known for its massive annu- al concert series, set this year for Aug. 17.

Chicago native Davis graduated from Illinois State University with a degree in communications and got her first radio gig as a sales assistant at WBMX Chicago. She worked her way up to continu- ing director, traffic coordinator, and programming assistant, then assistant music director and music director to PD Lee Michaels.

When Barry Mayo bought the station, brought in Tony Kid, and began the R&B adult format in 1988, Davis eventually took an offer to move to Norfolk, Va., to program WMYR, but it was a short stint.

Davis found herself out of radio for two years, taking on independ- ent promotion gigs and later doing a part-time air shift. The on-air experience was valuable, says Davis—although being a music director—just to work with someone that is such a legend, whom you can learn so much from. “When I first got here, we didn’t have any research, but Butter was my research. He’s also very good at dealing with people, and we learn some things about diplomacy from him.”
New York—the members of capricorn records act widespread panic know that having 'oscar winner billy bob thornton direct the video for their new single, "aunt avis," will get them attention they otherwise might not have received, but they stress they aren't.json

"When word first got out that we were doing this video, people brought up points on our [internet message board] that we're going to sell out," says bassist david schools. "And other people were posting, 'you've got to remember you're talking about the panic here and remember billy bob did the thing they've done,'" referring to the act's 1995 longform video, "live from the spanish steps theater." so panic's new work with thornton, the director, writer, and star of "sling blade," actually traces the genealogy of artists who, met several years ago through thornton's then manager, phil walden, president of capricorn.

last year, for the first time we met billy bob, we didn't know what to think," recalls schools. "we were playing a club in hilton head [n.c.], and he walks in, this 6-foot-2-guy in a black ankle-length duster. he's sort of an outlaw actor. i think there's a connection between the way we make records and the way he makes films." in mid-june, the clip for "aunt avis" will go to video outlets. at the same time, the band has announced that they've signed with triple a and album rock radio.

up until this time, the band has not had good experiences making clips, says schools, cataloguing one video after another after another. "billy bob's kind of restored our faith in the medium," he adds. "he made this less painful than some of our previous photo shoots."

for thornton, it was a chance to help some friends and to work in a medium that he's previously shunned. "i've been offered videos before, and i don't do them," thornton says. "but all the creative people that i know, and billy bob told me about this new video and wanted to know if i'd do it. i said absolutely, because they're my buddies, too, as they are to billy bob." a southern gothic tale about redemption and freedom written by vic chesnutt (who appeared in "sling blade"), appealed to thornton. "it's very simple, maybe the thing that i liked the most..." thornton says. "this one had something i could immediately latch onto in terms of a story idea. i didn't write this. i'm not the first guy there that can relate to at this time."

the result is a clip that blends performance with an etched out character. the actor is playing himself, as a young woman, played by laura dunn, seeks counsel from her granddaughter on how to break free from the small-town chains that trap her.

thornton returned to his native arkansas in april to lens the two-day,$120,000 production. it was shot primarily in a barn owned by two of thornton's high school buddies. "you can't make something like that in la," he says. "you know you're different in the south; it hangs heavy. we got back to [arkansas], and everybody immediately started sweating." once it was shot, thornton had doubts about the clip. but by the time editing was near complete, he knew he had got what he was looking for: "for you, when i first watched it, i thought, 'god, i don't know, maybe it's not there all the way.' but when i got back to it, it was completely but i'm actually very, very proud of it. . . . i'm not saying our video is 'gone with the wind,' but it's as close as it gets."

Capricorn GM philip walden jr. hopes it's about increased exposure for widespread panic, but he knows it may take more than a celebrity-directed clip to get the band the attention it deserves. "obviously, we're hoping it will make people pay more attention to the clip, but it's certainly not a cure-all for the band or for the track; radio is still going to be more important," he says. however, after showing the video to fans, thornton was involved "got a second wave of press on a record that's been out since february." nobody knows when it will be released, but the band says they're not going to direct any more clips, but that doesn't mean his career in music is over. he's writing a screening, roughly informed band's presence in the scene in bands with such names as nothin' doin', tres horombes, and blue & the velvets.

"the movie is kind of a surprise," he says. "but i will say it has to do with people who could have been somebody who are afraid to leave home." the academy award winner billy bob thornton directs, dry and directs band members of widespread panic on the set of the act's clip "aunt avis."
CARLISLE'S CHRISTIAN 'KISSES' CAPTURES HEARTS AT COUNTRY

(Continued from page 1)

Along with it.

When Diadem recording artist Bob Carlisle wrote the song for his daughter Brooke's 10th birthday, the veteran musician wasn't sure if he could do the job, he told Billboard. "I couldn't think of any idea the song would become a No. 1 crossover hit in just three weeks on Billboard's Adult Contemporary chart. Carlisle's voice has become the center of an intense cover battle at country radio that now sees him in a three-way race with padded out. In addition, he could not have known that his album would explode when it reached audiences on the road, where Carlisle was a crowd favorite. He would later release his debut album, "Shades Of Grace," which included the song "Kisses," and released it to mainstream retail channels May 15 by parent company BMG. (BMG, which is distributed by Diadem, is part of the Benson Music Group, which is owned by Jive parent Zomba.)

The album soars from No. 98 to No. 2 this issue on Billboard's Country Albums 200. The disc, which sold 100,000 units last week—its first in mainstream retail channels—making it by far the best-selling week ever for a new country album—was "Kisses," Carlisle says. "I'm numb," Carlisle says. "I'm waiting for the alarm to ring up to wake. It's just amazing." The huge hit record for Carlisle is that people want to hear the song. It has been on the Billboard country chart for 12 weeks, and Carlisle has been "Kisses," with the album "Shades Of Grace," which was released in May 1995. The album reached the top 10 on the Billboard charts less than a month after it was released, and stayed there for 12 weeks. The album has sold more than 500,000 copies in the U.S., and has been nominated for a Grammy Award. Carlisle has also released two singles from the album, "Kisses" and "Shades Of Grace," both of which have charted in the Top 40. Carlisle has also appeared on several television shows, including "The Oprah Winfrey Show" and "The Tonight Show with Jay Leno," where he performed "Kisses." Carlisle has also performed the song on several television shows, including "The Oprah Winfrey Show" and "The Tonight Show with Jay Leno," where he performed "Kisses." Carlisle has also appeared on several television shows, including "The Oprah Winfrey Show" and "The Tonight Show with Jay Leno," where he performed "Kisses." Carlisle has also performed the song on several television shows, including "The Oprah Winfrey Show" and "The Tonight Show with Jay Leno," where he performed "Kisses." Carlisle has also appeared on several television shows, including "The Oprah Winfrey Show" and "The Tonight Show with Jay Leno," where he performed "Kisses." Carlisle has also performed the song on several television shows, including "The Oprah Winfrey Show" and "The Tonight Show with Jay Leno," where he performed "Kisses." Carlisle has also appeared on several television shows, including "The Oprah Winfrey Show" and "The Tonight Show with Jay Leno," where he performed "Kisses." Carlisle has also performed the song on several television shows, including "The Oprah Winfrey Show" and "The Tonight Show with Jay Leno," where he performed "Kisses." Carlisle has also appeared on several television shows, including "The Oprah Winfrey Show" and "The Tonight Show with Jay Leno," where he performed "Kisses." Carlisle has also performed the song on several television shows, including "The Oprah Winfrey Show" and "The Tonight Show with Jay Leno," where he performed "Kisses." Carlisle has also appeared on several television shows, including "The Oprah Winfrey Show" and "The Tonight Show with Jay Leno," where he performed "Kisses."

The admission is mutual. Raybon (Continued on next page)
and touch you inside.

Eliot Wadman and Warren
Chappell shared the publisher of the
year honor, each with represented with
11 out of the 51 award-winning songs.

ASCAP songwriter Walter Afanasieff
published by Sony/ATV Tunes LLC
and WallyWorld Music, won song of the
year in infringement.

Beck and the Presidents Of The United States also
both received awards in recognition of their
popularity in the college radio
marketplace.

Hosted by Bergman, the event hon-
orized the copyright societies, songwriters
and publishers based on the greatest number of performance
credits
acquired from Oct. 1, 1995, through
Sept. 30, 1996.

Among other ASCAP award
winners were Sophie B. Hawkins (“As I
Lay Me Down”), Diane Warren (“If You Love Someone Love
Their Peace”), M. Diwo Etheridge
“I Want To Come Over”),
and Madonna (“You’ll See”).

A complete list of winners follows:

Always Be My Baby,” Duky
Dupri and Mannion Lionel Seal,
Air Control Music Inc., EMU Music
Publishing, Full Keel Music Co., So Do
Murfreesboro Music, Inc., Sophie B.
Hawkins, Broken Plate Music,
Night Rainbow Music; “Baby I Love
Your Way,” Peter Frampton, Albo,
Robbie Robertson; “Still” Joseph
Young, Recording Arts and
Science College; “Back For Good,” Gary Barlow (PSR),
EMU Music Publishing; “Be My
Lover,” Ulli Brenner (GEMA); Lane
McDonald (GEMA), Brian McCall
(GEMA), and Melanie Thornton
(GEMA), BMG Songs Inc.; “Because
You Loved Me,” Diane Warren,
Realistic Music, Teenage Future Pictures
and Songs Inc.

Also, “Blessed,” Bernie Taupin,
Walter Afanasieff, Michael
Tiffany’s,” Todd Pipes, Lorene Lorene
Indigo Girls, Chicago, New York
World, Gordon Kennedy and Tommy
Sims, Bases Loaded Music, MCA
Music Publishing, PolyGram
International Publishing Inc.; “Closer
To Free,” Sam Llanas and Kurt Neumann,
Lia-Mann Music; “Colors Of The
Wind,” Steeple Soleil, Hip Hop
Music Co.; “Count On Me,” Michael
Houston, Whitney Houston, Auriana
Publishing, Nippy Music Inc.; “Count-
ning That Day,” Paul Collier,
Cleary Alexander, Roy
Dowdney, Greg Koralnek, George
Pendergast, and J.R. Richards, Bigger
Than Peanut Butter Music, EMU Music
Publishing and Emug Music Inc.

Also, “Fantasy,” Adrian Belew,
Chris Frantz, Dave “Jah” Hall, Steven
Stanley, and Tina Weymeyer, Metered
Music, Trenton; “I’ll Always Love
You,” Barry White, Warner/Chappell
Music Inc.; “I’ll Follow You Down,” Scott Johnson, Serbia
Philips, Jesse Valenzuela, and Bobo
Chappell; “I’ll Be Here For You,”
Tutafro, Joe, GEMA, and
Philipp, Music, Ruthe Corps Music,
Warner/Chappell Music Inc., You
Seung, 5D Publishing, Afanasieff,
PolyGram Inc., WallyWorld Music;
”Gangsta’s Paradise,” Coolio, Larry
Banks, and Johnny W. White
Music Co., Inc., Large Variety Music,
and Hyperforce Music Inc.,
Darius Rucker, and Jim Sonefeld,
EMU Music Publishing, Monica’s
Reluctance to Lob; “Roll To Me,”
Justin Currie (P), PolyGram International
Publishing Inc.

Also, “Love You Always Forever,
Donna Lewis, Donna Lewis Ltd.,
Warner/Chappell Music Inc.,
“Smells Like Teen Spirit,” Nirvana,
Republic Music Co., So So
Moseley, Rick Myerson, Morgan
Morganback, Warner/Cub Music Inc.,
Rick Hall Music Inc., “I Want To Come Over,”

COPY-PROTECTION CHIP MAY GIVE DVD A BOOST (Continued from page 1)

be predicts, more than 2,000 titles will be
available, and DVDs becomes “a mainstream market at that point.”

It remains to be seen if marketing
to trade sources, who think
Hollywood still needs to be convinced that its
movements are not copy-protected from unauthorized copies. Four
studios remain on the fence: Disney, 20th
Century Fox, Universal, and Paramount.

Even if SecureView’s single-chip
construction beats off the pirates, there’s no guarantee it will become the
holy grail it could be. Disney has only a handful of commitments. ZIVA with SecureView has been adopted by
Paramount, Disney, Buena Vista
Media and Zomba. Universal’s operations director, Glen
Flippo and Barry
ZiVA believe it’s the “content scramble
solution,” he notes.

Dolby will release its own open
standard for copy protection next
year. The current system, he says, is
“arguably the most robust.”

When the single chip does surface,
C-Cube, a maker of video decoder
devices, is bringing a product that
is using a combination between Hollywood and the
computer industry. The stu-
dents of the University of
California, San Diego, are
working on an application that uses cryptography.

PC manufacturers have demanded a cheaper, more flexible software
answer.

Sony has formed a known source,
could win converts in the computer
trade, says consultant Geoffrey Tully. If it lives up to C-Cube’s description, “it may be the answer to the
right direction.” Tully acknowledges
that copy-protection concerns “will not
go away,” he says, but they “should make people more comfortable.”

However, the Information
Technology Industry Council (ITI), a
trade group that represents major
PC manufacturers, has demanded
dVD-ROM hardware on the market
by year’s end. “It costs less, and it doesn’t interfere with functions,” says
ITI vice president. “It would be a
big hit if it improves the impact on movie availability, “that’s beyond our control,” she adds.

BILBOARD MAY 31, 1997

97

www.americanradiohistory.com
DUE DILIGENCE

"There's always the process of due diligence where you review artists' contracts and financial statements, and it's just a matter of going through all the items about the company," he says. "You investigate that all because once you have in mind all those junior ventures, it's difficult to escape the past."

In February, Death Row was subpoenaed to produce documents relating to a jury probe. Law enforcement sources have said that they are investigating the possibility of the laundering of drug money and the involvement of Death Row's distributor, Interscope, in the issue. Interscope, declines comment on whether its documents have been subpoenaed, and Universal Music Group, says that Universal is not being investigated.

So far, it has been unclear how much of the U.S. Justice Department could utilize Racketeering Influenced and Corrupt Organizations (RICO) statutes in its investigation of record company practices.

The laws, initially formulated to help the government prosecute and shut down major organized crime syndicates, would allow for the seizure of assets that are deemed to have been the fruits of crime - a large part of the joint-venture partner's profits could, conceivably, be included in an investigation of the partner and in the penal process.

A former senior official in the criminal division of the Justice Department says that the focus "should go as far up the "V" as necessary," as long as they wished depending on the evidence that showed a "pattern and practice of wrongdoings" that triggers RICO implementation.

Justice can investigate culpability in a major record company that owns or distributes artists. And while there may be no criminal activity, what would be the financial obligations of the joint-venture partner's profits could, conceivably, be included in an investigation of the partner and in the penal process.

A former senior official in the criminal division of the Justice Department says that the focus "should go as far up the "V" as necessary," as long as they wished depending on the evidence that showed a "pattern and practice of wrongdoings" that triggers RICO implementation.

Justice can investigate culpability in a major record company that owns or distributes artists. And while there may be no criminal activity, what would be the financial obligations of the joint-venture partner's profits could, conceivably, be included in an investigation of the partner and in the penal process.

A former senior official in the criminal division of the Justice Department says that the focus "should go as far up the "V" as necessary," as long as they wished depending on the evidence that showed a "pattern and practice of wrongdoings" that triggers RICO implementation.

Justice can investigate culpability in a major record company that owns or distributes artists. And while there may be no criminal activity, what would be the financial obligations of the joint-venture partner's profits could, conceivably, be included in an investigation of the partner and in the penal process.

A former senior official in the criminal division of the Justice Department says that the focus "should go as far up the "V" as necessary," as long as they wished depending on the evidence that showed a "pattern and practice of wrongdoings" that triggers RICO implementation.

Justice can investigate culpability in a major record company that owns or distributes artists. And while there may be no criminal activity, what would be the financial obligations of the joint-venture partner's profits could, conceivably, be included in an investigation of the partner and in the penal process.

A former senior official in the criminal division of the Justice Department says that the focus "should go as far up the "V" as necessary," as long as they wished depending on the evidence that showed a "pattern and practice of wrongdoings" that triggers RICO implementation.

Justice can investigate culpability in a major record company that owns or distributes artists. And while there may be no criminal activity, what would be the financial obligations of the joint-venture partner's profits could, conceivably, be included in an investigation of the partner and in the penal process.

A former senior official in the criminal division of the Justice Department says that the focus "should go as far up the "V" as necessary," as long as they wished depending on the evidence that showed a "pattern and practice of wrongdoings" that triggers RICO implementation.

Justice can investigate culpability in a major record company that owns or distributes artists. And while there may be no criminal activity, what would be the financial obligations of the joint-venture partner's profits could, conceivably, be included in an investigation of the partner and in the penal process.

A former senior official in the criminal division of the Justice Department says that the focus "should go as far up the "V" as necessary," as long as they wished depending on the evidence that showed a "pattern and practice of wrongdoings" that triggers RICO implementation.

Justice can investigate culpability in a major record company that owns or distributes artists. And while there may be no criminal activity, what would be the financial obligations of the joint-venture partner's profits could, conceivably, be included in an investigation of the partner and in the penal process.

A former senior official in the criminal division of the Justice Department says that the focus "should go as far up the "V" as necessary," as long as they wished depending on the evidence that showed a "pattern and practice of wrongdoings" that triggers RICO implementation.

Justice can investigate culpability in a major record company that owns or distributes artists. And while there may be no criminal activity, what would be the financial obligations of the joint-venture partner's profits could, conceivably, be included in an investigation of the partner and in the penal process.

A former senior official in the criminal division of the Justice Department says that the focus "should go as far up the "V" as necessary," as long as they wished depending on the evidence that showed a "pattern and practice of wrongdoings" that triggers RICO implementation.

Justice can investigate culpability in a major record company that owns or distributes artists. And while there may be no criminal activity, what would be the financial obligations of the joint-venture partner's profits could, conceivably, be included in an investigation of the partner and in the penal process.

A former senior official in the criminal division of the Justice Department says that the focus "should go as far up the "V" as necessary," as long as they wished depending on the evidence that showed a "pattern and practice of wrongdoings" that triggers RICO implementation.

Justice can investigate culpability in a major record company that owns or distributes artists. And while there may be no criminal activity, what would be the financial obligations of the joint-venture partner's profits could, conceivably, be included in an investigation of the partner and in the penal process.

A former senior official in the criminal division of the Justice Department says that the focus "should go as far up the "V" as necessary," as long as they wished depending on the evidence that showed a "pattern and practice of wrongdoings" that triggers RICO implementation.

Justice can investigate culpability in a major record company that owns or distributes artists. And while there may be no criminal activity, what would be the financial obligations of the joint-venture partner's profits could, conceivably, be included in an investigation of the partner and in the penal process.

A former senior official in the criminal division of the Justice Department says that the focus "should go as far up the "V" as necessary," as long as they wished depending on the evidence that showed a "pattern and practice of wrongdoings" that triggers RICO implementation.

Justice can investigate culpability in a major record company that owns or distributes artists. And while there may be no criminal activity, what would be the financial obligations of the joint-venture partner's profits could, conceivably, be included in an investigation of the partner and in the penal process.

A former senior official in the criminal division of the Justice Department says that the focus "should go as far up the "V" as necessary," as long as they wished depending on the evidence that showed a "pattern and practice of wrongdoings" that triggers RICO implementation.

Justice can investigate culpability in a major record company that owns or distributes artists. And while there may be no criminal activity, what would be the financial obligations of the joint-venture partner's profits could, conceivably, be included in an investigation of the partner and in the penal process.

A former senior official in the criminal division of the Justice Department says that the focus "should go as far up the "V" as necessary," as long as they wished depending on the evidence that showed a "pattern and practice of wrongdoings" that triggers RICO implementation.

Justice can investigate culpability in a major record company that owns or distributes artists. And while there may be no criminal activity, what would be the financial obligations of the joint-venture partner's profits could, conceivably, be included in an investigation of the partner and in the penal process.

A former senior official in the criminal division of the Justice Department says that the focus "should go as far up the "V" as necessary," as long as they wished depending on the evidence that showed a "pattern and practice of wrongdoings" that triggers RICO implementation.

Justice can investigate culpability in a major record company that owns or distributes artists. And while there may be no criminal activity, what would be the financial obligations of the joint-venture partner's profits could, conceivably, be included in an investigation of the partner and in the penal process.

A former senior official in the criminal division of the Justice Department says that the focus "should go as far up the "V" as necessary," as long as they wished depending on the evidence that showed a "pattern and practice of wrongdoings" that triggers RICO implementation.

Justice can investigate culpability in a major record company that owns or distributes artists. And while there may be no criminal activity, what would be the financial obligations of the joint-venture partner's profits could, conceivably, be included in an investigation of the partner and in the penal process.

A former senior official in the criminal division of the Justice Department says that the focus "should go as far up the "V" as necessary," as long as they wished depending on the evidence that showed a "pattern and practice of wrongdoings" that triggers RICO implementation.

Justice can investigate culpability in a major record company that owns or distributes artists. And while there may be no criminal activity, what would be the financial obligations of the joint-venture partner's profits could, conceivably, be included in an investigation of the partner and in the penal process.

A former senior official in the criminal division of the Justice Department says that the focus "should go as far up the "V" as necessary," as long as they wished depending on the evidence that showed a "pattern and practice of wrongdoings" that triggers RICO implementation.

Justice can investigate culpability in a major record company that owns or distributes artists. And while there may be no criminal activity, what would be the financial obligations of the joint-venture partner's profits could, conceivably, be included in an investigation of the partner and in the penal process.

A former senior official in the criminal division of the Justice Department says that the focus "should go as far up the "V" as necessary," as long as they wished depending on the evidence that showed a "pattern and practice of wrongdoings" that triggers RICO implementation.

Justice can investigate culpability in a major record company that owns or distributes artists. And while there may be no criminal activity, what would be the financial obligations of the joint-venture partner's profits could, conceivably, be included in an investigation of the partner and in the penal process.
Marky Mark (Mercury), and NSYNC (BMG Arista, respectively). The presence of PolyGram here also bolsters the label's reputation as the source of hit music, and it is the label's primary hit single that is responsible for the success of Nana's single—which has moved more than 200,000 units, according to the company—and for its self-titled debut album, which has now sold more than 50,000 copies here, according to Motor.

Though Nana leads the Hot 100 hit family, his successful kin also includes edel acts Scooter (produced by the Loop), Hühnchen (produced by Arn Schlurmann and Stani Dijkmanovic), and Brooklyn Bounce (produced by Matthias Menck and Dennis Boom). Hits by Sarah Brightman on EastWest—another label based in the city—and Andrea Bocelli on PolyGram have been recorded by Frank Peterson in Hamburg's Nemo studio.

A further success for Warner Music here is the Hamburg-based boy group Block & Breakfast, produced by the German brothers, on Warner's Maed label, which is making an impact not only in Germany but also in Asia.

Other Hot 100 chart breakers are A.K.-S.W.I.F.T. (Universal Music), produced by Aris and Costas; 136 (Motor), produced by Matza; Nena (Polygram), produced by Armand Volker; and dance act DJ Bobo, who has recently achieved worldwide success and whose hits are recorded at the Hamburg Bishop Audio 1 studio.

RIGHT COMBINATION

The Hot 100 explosion comes as no surprise to Michael Haentjes, the owner of edel, who says that the city has the right combination of people, all of whom have chart experience.

Norbert Maeh, managing director of Warner-Chappell here, goes so far as to call Hamburg the European music city.

PolyGram Germany president Wolf-D. Gramatik, who chairs the German group of the International Federation of the Phonographic Industry, says that initiatives on the part of many record companies to strengthen national product have been implemented the most systematically in Hamburg. He argues that this is particularly well demonstrated by the success of the PolyGram labels Motor, Mercury, and Polydor.

Neffi Temur, product manager at the Hamburg office of the U.S.-based Strictly Rhythm, believes that Nana's breakthrough is a matter of the simple but often elusive combination of good music and good production.

Temur says, though, that the environment in Hamburg has also made its contribution to that hit-making process.

Describing Hamburg as Germany's leading recording and media city, Temur says, "Most record companies, like PolyGram, Warner, and edel, are located here. Even [Munich-based] BMG Arista has a subsidiary. At the same time, most producers work in Hamburg, making that the artist has everything close at hand and doesn't have to travel to Frankfurt, for example, for production."

Of his success with Nana in Hamburg, Aris says, "Nana is an old friend (Continued on page 101).

Do You Know Who Really Makes Your CD's?

Probably not.

Your project is important. So why order from just anyone? Don't ask for surprises, call Europadisk. We do everything in-house, on-site for guaranteed quality, dependable delivery and cost efficiency. We pride ourselves on personal service and support unique in the industry and offer attention to detail. So don't take risks, know who your dealing with. Call Europadisk.

CD ROM • CD Audio • Cassette • Vinyl

COMPLETE SERVICES ON PREMISES

Replicating  Pressing  Graphics  Duplicating  Glass Mastering  Fulfillment

Everything is done in-house, on-site for guaranteed quality and cost efficiency. For a free catalog or quick quote, call 800-455-8555, ext.30. Major credit cards accepted.

EUROPADISK LTD.

Discs with No Risks.

75 Varick Street, New York, NY 10013.
(212)-226-4401, ext.30 FAX (212) 966-0456.

Naird
8, 1994) and is an extension of the music company's effort to expand its reach through unconventional marketing initiatives. For example, BMG recently inked a deal with leading Internet service provider America Online to obtain access software on many of its CD releases (Billboard, April 20).

Though many specific details of the credit card program were still being determined at press time, it may be marketed to music fans by specific music genres, according to Kevin Conroy, senior VP of marketing for BMG Entertainment North America.

BMG already has established several genre-specific brands on the World Wide Web, including the urban/bop-themed Peepa Republic, the country-themed Twang Thaï, and the modern-rock-themed Big Juice. Artist- and label-specific credit cards are also under consideration, according to Conroy.

"We will be working closely with our labels, artists, and their management as we proceed with this," he says.

Consumers will be able to accrue additional points for purchases made at selected retailers, such as electronics stores, restaurants, and travel-related companies. However, participating retailers had not been determined at press time, according to Conroy.

Card holders will pay no annual fee, and all purchases will be subject to a "low introductory percentage rate" of interest, says Conroy.

BMG will market the card via direct mail and the Internet to its existing database of music consumers. The program also plans to promote the credit card to members of the BMG Music Service.

In addition, it is possible that BMG will launch an additional rewards program in some of its forthcoming music releases.

"These customers have already been identified as music fans," says Conroy. "This offers them the opportunity to get closer to artists, and it gives them a chance to be a part of special music events that have only been accessible to many of us in the industry."

Among the events that may be open to select card holders are private listening parties, concert ticket opportunities, and backstage passes to select shows. In addition, premium seating opportunities may be made available for future Bear's features packages.

Credit card users will receive newsletter updates about established and developing artists and other promotions via the card. Mail-in rewards may also be offered for sale through direct mail, according to Conroy.

"That is not the main basis of this," he says. "But it is possible that there will be some direct sales. Most of the offers direct consumers back to traditional retailing, according to Conroy.

In addition, a special Web site will be established for the service. Internet users will be able to get up-to-date information on new products and consumer rewards at the site.

The credit card will not be marketed to young consumers, but will instead target fans ages 18-44, according to Conroy.

"For college-age consumers, this may be their first credit card," says Scott Richman, director of marketing for BMG Entertainment North American.

U.K. MUSIC INDUSTRY FINDS SURPRISE SUPPORT

(Continued from page 101)

says. "He was very impressed with that. It is definitely important for us that that is an aspect he can remember."

Later in Brown's speech, the chancellor continued the Labour Party's long-established expressions of support for the music industry when he stated that in the past "we have not had governments that have sufficiently valued social innovation and artistic creativity."

Asked what this might mean in terms of practical support, Deacon says he could see the chancellor's charity relief for labels over their longest-standing complaint, the level of value-added tax (VAT) on records. In the U.K., as elsewhere in the European Union, records are not classed as cultural goods and attract VAT at its top level, currently 17.5 percent. U.K. Record companies have often pointed out the irony that, because books and magazines are deemed to be cultural goods, no VAT is paid on a range of pornographic material, whereas Beethoven symphonies carry a levy of 17.5 percent.

Deacon says his contacts with senior figures in the Labour Party have not produced the promise of any immediate relief under the new government, but, as this is a pan-European issue, he feels a voice such as Brown's arguing in EU circles would be an advantage.

Deacon adds that Brown's words at the CPA ceremony have changed minds because they were spoken in front of the top echelon of ministers and officials from the DTI. Hearing such sentiments expressed by the third-most-powerful government official in such a formal setting means that the DTI is now likely to follow Brown's outline in both political and practical terms.

JEFF CLARK-MEADS

HAMBURG (Continued from page 101)

of Toni Cottura and mine, and in the past we have produced a couple of songs for him which were not so successful. We have changed the style and hit upon success. This is doubtless also due to the fact that black music is very popular in Germany at the moment," adds Deacon.

"Another key point," he adds, "is that we are fully behind the music we make, and the audience senses this."

On Hamburg's importance as a music metropolis, Aris adds, "Hamburg has advanced to become the most important media city over the past few years. Many record companies are located here and attract many artists to Hamburg." He also points that it is possible to work directly with record companies here from the reason I came to Hamburg 15 years ago.

Another producer who has moved to the city is Axel Breitung, most noted for his work on the Carlisle album. Breitung recently relocated from Northeim, 100 miles away.

He says, "We decided to set up our studio facility in Hamburg due to the concentration of record companies, which is where most of our jobs come from."

Leading German musical production company Stella is another operation that felt Hamburg was the only option for a base. Says spokesman Steffen Ball, "Hamburg is the media and entertainment capital of Germany, and Stella first set up here to pursue data," which is now in its 11th year running at the Operettenhaus. Secondly, in 1990, Stella signed up with Flora theater to appear in Our The Phantom Of The Opera in Hamburg. The conclusion: Ball, "Hamburg is good, haven't we seen that."

Assistance in preparing this story was provided by Elke Weinsert in Munich.

REACH OVER 100,000 RESPONSIVE READERS EVERY WEEK — CALL BILLBOARD'S REACH TODAY!
818-223-7574
FAX: 818-223-7575

CALL BILLBOARD'S REACH TODAY!
818-223-7574
FAX: 818-223-7575

ONWARD, UPWARD: In view of sales of recent albums are off from those of the previous week, it is nice to see that developing artists account for several of the week's gains. In fact, nine of the 15 albums in the top 100 are in the Top Independent charts. One interest that consists of No. 6, Hanson, No. 28, Squirrel Nut Zippers, No. 30, Savage Garden, No. 43, Jamiroquai, No. 45, Tonic, No. 60, Matchbox 20, No. 76, Mercury Rev, No. 77, Eye on the Afternoon of life. Of those nine, Hanson, with a 5,000-unit gain, has the second-largest unit increase and Third Eye Blind, with 10,000, has the second-largest percentage gain. Rookie Lee Ann Womack also does the number two crown with a retail debut triple play. Also in the Country Albums (No. 15) and The Billboard 200 (No. 115) and coming with just a handful of units of placing Allure at the top of the Heatseekers albums. Just as expected, the top of the Billboard 200, including Virgin's "Pride Mood" (21-15), Caroline's "MTV's Amp" (104-73), and the soundtrack to "Romy And Michele's High School Reunion" (84-64) and "Sprung" (125-89), with "Amp" and "Sprung" each posting gains of more than 25.

"Sprung," by the way, wins the big chart's Facecetter honor, because in a week when one title has both the largest unit gain and the largest percentage increase, as is obviously the case with Carlisle this week, the Facecetter is awarded to the title with the second-largest percentage hike.

RAISING THE PRICE FLAG: The $16.98 price point for CDs has become more predominant on The Billboard 200 over the past two years. There are 128 titles with that list (or equivalent price) on this week's chart, compared to 101 on the June 1, 1996, chart and 72 in the June 3, 1995, chart. While the number of albums bearing the premium $17.98 tag is the same now, 17, as it was a year ago, the number of artists at even higher prices has risen during that time span, from four to another year ago to seven on the current chart.

It goes without saying that the $15.98 handle, which accounted for more than half of the chart's content two years ago, has become less fashionable. The Billboard 200 sported 104 $15.98s at this same time in 1996, but there were only 66 such charting albums a year ago. Just 44 are in this issue's listings.

The number of charting titles with a CD tag lower than $15.98, typically applied to developing artists, is also less prevalent, with six on the current chart, compared to a dozen in 1996. In the comparable '95 chart, but that decline does not necessarily mean that the industry is using it less, as baby act's titles are not guaranteed placement on the big chart.
Jeffrey Yapp (Continued from page 1)

“China’s Strides on Piracy Praised at MIDEM Asia

(Continued from page 1)

FRANKLIN, INTERSCOPES CROSS OVER GOD’s PROPERTY

(Continued from page 11)

JEFFREY YAPP (Continued from page 6)

create a category for rock-oriented artists. Unfortunately, this category was not yet in its infancy. In a situation equivalent to having Barbra Streisand competing with Metallica," says Greene.

Franklin points out that the musical characteristics inherent in the new category are typically unlike the rock and roll music of the U.S. He adds, however, that initial steps to formally establish the category’s musical parameters are going to be difficult. The first step was in June with a conference call among members of NARAS’ screening committee.

On the enthusiasm for the creation of a Latin rock/alternative category was matched by many of the genre’s vocal supporters, including Salsa/International manager, West Coast of music publisher peregrine.

It is wonderful that NARAS is finally recognizing a genre that is coming from the grassroots roots of a young generation,” says Schindler.

The creation of these categories took place during the recent weeklong series of meetings of the NARAS trustees, during which veteran producer Phil Ramone was elected chairman.

Also established during the sessions was a plan to change the selection of the year category to allow all artists and producers on various artists or soundtrack albums to receive Grammy nominations. Previously, those nominated were only to an artist or producer who participated on 51% or more of the album’s playing time.

In the classical field, the best instrumental solo performance with orchestra category was changed so that the award will now be given not only to the artist, but to the conductor as well.

There are worries about the overcapacity there.

“Piracy in China is still quite a huge problem,” said Suzanna Ng, regional managing director of EMI Music Publishing and chairman of the Music Publishers’ Assn. of Hong Kong, addressing a MIDEM Asia panel on the Hong Kong music business after July 1. “This warning shots. Nightmares if copyright is not protected here in Hong Kong. Due to the scale of China, we know that this is not an overnight job.”

Hong, following the news of the country’s last MFN renewal, consensus within companies operating in China pointed to a heightened awareness of piracy and a tangible reduction of the pirating of product licensed to firms within the country.

Henry Winter, a management consultant for Booth Allen & Hamilton who has studied the Chinese market for major records companies in the region, said that companies should not be unduly worried about licensing their music into the Chinese market itself. “Piracy is not a problem for most record labels,” he said. “Just don’t license your front-end product.”

Jeffrey Cheen, China-based CEO of Sony Music China, told the gathering that piracy was more a litmus test of market penetration. “You should only hope that one day you get a call that says, ‘We have a piracy problem with your release’,” he said.

Cheen also touched on a topic raising fresh questions about copyright status and market access in China when he alluded to the widespread proliferation of so-called du kai CDs. Du kai products are available from the U.S., shipped to China as garbage and unloaded into the marketplace as landfill with an inchoate chunk of the CD in its center and then repressed by a chopping machine. The CDs still play all but one or two tracks and wind up in markets selling for less than $1. Artists estimate that roughly half the du kai has shown up in the Chinese market include a broad variety of jazz, punk, rock, and other repertoire rarely formally imported to the real ones.”

“It’s very big,” said Zhang Youdin, a Beijing-based DJ and small retailer, of the du kai CD in the market. “I’ll know not to import it.”

And to think that in the past, at least one radio DJs play the cutout CDs because they can’t afford to get the real ones.

The product is showing up in markets from western Chinese cities near the border between Beijing and other cities of Gaobeifang and Shenzhen. "Right now, we can get [several] bands’ CDs for the price of one import," said Zhang, noting that the du kai is not just for any kind of music are students who have no money.

There is a bright side, he added. “In 10 years, they’ll have enough available at one-tenth the price, maybe less. A lot of radio DJs play the cutout CDs because they can’t afford to get the real ones.”

MIDEM Asia was held May 21-23 at the Hong Kong Convention & Exhibition Centre.

JEFFREY YAPP (Continued from page 6)

is credited with doubling international revenue, opening 10 new markets, increasing self-sourced sales by 200%, and creating the first successful over-the-counter retail distribution system. His biggest title: “Independence Day,” also a blockbuster in the U.S.

As Fox Home Entertainment worldwide president, the 38-year-old Yapp oversees a venture with sales of nearly $2 billion. The U.S. and Canada account for $1 billion. “This is a real consolidation,” Yapp says. “We’re going to retain the integrity of both teams and make them better.”

Yapp credits Dunn with making the deals “a real job,” but adds that his global outlook “gives me the opportunity to play off a broader base of experience.

Franklin says that it was a “terrific” 1996, he adds. Its sales grew 33%, compared with 9% for all of international music. Rental, though not as dynamic as retail growth, also gets plenty of attention.

3 GRAMMY CATEGORIES ADDED

(Continued from page 6)

FRANKLIN, INTERSCOPES CROSS OVER GOD’s PROPERTY

(Continued from page 11)

JEFFREY YAPP (Continued from page 6)

is credited with doubling international revenue, opening 10 new markets, increasing self-sourced sales by 200%, and creating the first successful over-the-counter retail distribution system. His biggest title: “Independence Day,” also a blockbuster in the U.S.

As Fox Home Entertainment worldwide president, the 38-year-old Yapp oversees a venture with sales of nearly $2 billion. The U.S. and Canada account for $1 billion. “This is a real consolidation,” Yapp says. “We’re going to retain the integrity of both teams and make them better.”

Yapp credits Dunn with making the deals “a real job,” but adds that his global outlook “gives me the opportunity to play off a broader base of experience.

Franklin says that it was a “terrific” 1996, he adds. Its sales grew 33%, compared with 9% for all of international music. Rental, though not as dynamic as retail growth, also gets plenty of attention.

3 GRAMMY CATEGORIES ADDED

(Continued from page 6)

is credited with doubling international revenue, opening 10 new markets, increasing self-sourced sales by 200%, and creating the first successful over-the-counter retail distribution system. His biggest title: “Independence Day,” also a blockbuster in the U.S.

As Fox Home Entertainment worldwide president, the 38-year-old Yapp oversees a venture with sales of nearly $2 billion. The U.S. and Canada account for $1 billion. “This is a real consolidation,” Yapp says. “We’re going to retain the integrity of both teams and make them better.”

Yapp credits Dunn with making the deals “a real job,” but adds that his global outlook “gives me the opportunity to play off a broader base of experience.

Franklin says that it was a “terrific” 1996, he adds. Its sales grew 33%, compared with 9% for all of international music. Rental, though not as dynamic as retail growth, also gets plenty of attention.

3 GRAMMY CATEGORIES ADDED

(Continued from page 6)

is credited with doubling international revenue, opening 10 new markets, increasing self-sourced sales by 200%, and creating the first successful over-the-counter retail distribution system. His biggest title: “Independence Day,” also a blockbuster in the U.S.

As Fox Home Entertainment worldwide president, the 38-year-old Yapp oversees a venture with sales of nearly $2 billion. The U.S. and Canada account for $1 billion. “This is a real consolidation,” Yapp says. “We’re going to retain the integrity of both teams and make them better.”

Yapp credits Dunn with making the deals “a real job,” but adds that his global outlook “gives me the opportunity to play off a broader base of experience.

Franklin says that it was a “terrific” 1996, he adds. Its sales grew 33%, compared with 9% for all of international music. Rental, though not as dynamic as retail growth, also gets plenty of attention.

3 GRAMMY CATEGORIES ADDED

(Continued from page 6)

is credited with doubling international revenue, opening 10 new markets, increasing self-sourced sales by 200%, and creating the first successful over-the-counter retail distribution system. His biggest title: “Independence Day,” also a blockbuster in the U.S.

As Fox Home Entertainment worldwide president, the 38-year-old Yapp oversees a venture with sales of nearly $2 billion. The U.S. and Canada account for $1 billion. “This is a real consolidation,” Yapp says. “We’re going to retain the integrity of both teams and make them better.”

Yapp credits Dunn with making the deals “a real job,” but adds that his global outlook “gives me the opportunity to play off a broader base of experience.

Franklin says that it was a “terrific” 1996, he adds. Its sales grew 33%, compared with 9% for all of international music. Rental, though not as dynamic as retail growth, also gets plenty of attention.

3 GRAMMY CATEGORIES ADDED

(Continued from page 6)

is credited with doubling international revenue, opening 10 new markets, increasing self-sourced sales by 200%, and creating the first successful over-the-counter retail distribution system. His biggest title: “Independence Day,” also a blockbuster in the U.S.

As Fox Home Entertainment worldwide president, the 38-year-old Yapp oversees a venture with sales of nearly $2 billion. The U.S. and Canada account for $1 billion. “This is a real consolidation,” Yapp says. “We’re going to retain the integrity of both teams and make them better.”

Yapp credits Dunn with making the deals “a real job,” but adds that his global outlook “gives me the opportunity to play off a broader base of experience.

Franklin says that it was a “terrific” 1996, he adds. Its sales grew 33%, compared with 9% for all of international music. Rental, though not as dynamic as retail growth, also gets plenty of attention.

3 GRAMMY CATEGORIES ADDED

(Continued from page 6)

is credited with doubling international revenue, opening 10 new markets, increasing self-sourced sales by 200%, and creating the first successful over-the-counter retail distribution system. His biggest title: “Independence Day,” also a blockbuster in the U.S.

As Fox Home Entertainment worldwide president, the 38-year-old Yapp oversees a venture with sales of nearly $2 billion. The U.S. and Canada account for $1 billion. “This is a real consolidation,” Yapp says. “We’re going to retain the integrity of both teams and make them better.”

Yapp credits Dunn with making the deals “a real job,” but adds that his global outlook “gives me the opportunity to play off a broader base of experience.

Franklin says that it was a “terrific” 1996, he adds. Its sales grew 33%, compared with 9% for all of international music. Rental, though not as dynamic as retail growth, also gets plenty of attention.
Pat Rod Jennings Wins BPI's Top Sales Achievement Honor

Pat Rod Jennings, Billboard's Eastern advertising manager/music, has won the Reuter Award for Sales Achievement from parent company BPI. This award recognizes a BPI sales employee whose individual effort encompasses attributes such as extraordinary drive, creative imagination, thorough knowledge of the market and competition, resourcefulness and inventiveness.

Jennings began working full time for Billboard in London in 1992 as director of marketing and sales for Europe. In 1994, Jennings moved back to New York for her current sales post. Jennings has attained legendary status at BPI as an originator and coordinator of over 15 special sales to industry giants such as Eric Clapton, Phil Ramone, Andrew Lloyd Webber and Doo Wops. She was also the brains behind sales innovations such as the Corporate Portfolio and the Passport Program and helped ensure the first joint advertising buys linking Billboard and Airplay Monitor.

Fourth Annual Dance Music Summit
Chicago Marriott, Downtown, Chicago • July 16-18, 1997
1997 Billboard/Airplay Monitor Radio Seminar
Orlando Renaissance Hotel, Orlando, Fla. • Oct. 16-18, 1997
19th Annual Billboard Music Video Conference & Awards
The Beverly Hilton, Beverly Hills, Calif. • Nov. 20-22, 1997

For more information, contact Maureen Ryan at 212-536-5002.

Visit our Web site at http://www.billboard.com
Contact Sam Bell at 212-536-1402/1-800-449-1402.
E-mail: sbell@billboard.com
Certified GOLD this week!

- Highest charting independently distributed record at #28 Billboard Top 200!
- David Letterman appearance on June 4th
- On HORDE tour this summer (July - August)
- One year old and just beginning!

"Hot" 80137

distributed by

mammoth
600 600 DOLLS
R. KELLY JEWEL R.E.M.
BONE THUGS-N-HARmony
THE SMASHING PUMPKINS

Featuring new recordings from

IN STORES JUNE 10.

Music From And Inspired By The Batman & Robin Motion Picture