BMG Addresses Realities Of A Shifting Europe

BY ADAM WHITE

ELOUNDA, Crete—The journey toward European economic and monetary union (EMU) may now require tightened seat belts, but passengers traveling with BMG Entertainment International have been reminded that

(Continued on page 97)

Heatseeker Acts Hit It Big

Huh!/Mercury’s OMC
Finding Fans At Top 40

BY DOUG REECE

LOS ANGELES—“How Bizarre,” the title track from the Huh!/Mercury album by OMC, aka Paul D raida, has blossomed this summer into a major crossover top 40 hit, helping to make the native New Zealander a Heatseeker Impact artist here with his debut effort.

“How Bizarre,” which was released in February, jumped from No. 113 to No. 95 on The Billboard 200 for the week ending June 28. The album is at No. 79 this issue, with sales of more than 83,000 units, according to SoundScan.

Impact status with its latest album, “Turn The Radio Off,” The Huntington Beach, Calif.-based septet became a Heatseeker Impact act when the album moved into the top half of The Billboard 200 at No. 98 for the week ending June 28. The album, which was released in August 1996, has sold more than 134,000 units, according to SoundScan.

(Continued on page 96)

EMD’s Bach Replaced By U.K. Executive

This story was prepared by Chris Morris in Los Angeles, Ed Christman and Don Jeffrey in New York, and Jeff Clark-Meads and Adam White in London.

LOS ANGELES—Already reeling from cataclysmic changes in its label structure, EMI Music in the U.S. received another jolt June 20 with the

(Continued on page 96)

Entertainment Cos. Unveil Multimedia Plans At E3

BY BRETT ATWOOD

ATLANTA—Sony, Atlantic, and Virgin were among the entertainment companies making music-related multimedia announcements at the Electronic Entertainment Expo (E3), held June 19-21 here. The event, which is the nation’s largest annual gathering of computer and video game makers, was attended by approximately 40,000 people.

Virginia Records America revealed that it has entered into a strategic marketing relationship with SegaSoft Inc. to advertise, promote, and sell CDs from the label’s artists on the Internet gaming network, HEAT.NET (Billboard Bulletin, June 23). Gamers will soon be able to hear music samples from Virginia acts on the game network, which can be accessed at http://www.heat.net. The site’s

(Continued on page 58)

THE GERALDINE FIBBERS

The Fibbers have too much respect for musical traditions not to steep all over them. Brenda combines a voice unlike any of her peers, shunning past the borders of personal expression into a space of pure tension and attitude. SPIN

“The Geraldine Fibbers attempt more than any established band would ever risk. And they pull it off.”

the new album featuring “California Tuffy” On tour all summer
Worldwide career sales in excess of 30 million units
International radio hits
Sold-out tours everywhere

The new album featuring "Tell Me Is It True"

Produced by UB40  What! Management  AOL Keyword: Virgin Records  http://www.virginrecords.com
Country music is mired in a mountingly ominous ear in which the
bliss seem to be leading the blith. Anything adventurously, insurgent,
or merely one of a large number in favor of a resolution
Ken or Turbitt arsted in rustic chic or a fresh-out-of-the-box Sit-
Thus, the Lynns’ let-the-hard-winds-howl outlook on the genre’s
current clumsy preferential echoes the failed warnings of a big, bad,
and a house of straw.
“Country music today—and I mean the whole industry—has just
got to get real, again,” says singer-songwriter Peggy Jean Lynn, half
of the songwriting team whose debut album, “Sister, Sister” (Warner
The Lynns (Erasure Records), is due in the fourth quarter.” People can see
through things that are contrived, and if they ever get to feeling that
way about country music, I can tell you that it’ll be all over.
“Fortunately, I learned my lesson,” she says. “One time, at a Texas radio
station I told the other day that they don’t play honky-tonk music, and
I thought to myself, ‘I can’t believe I’m bearing such talk in the state of
Texas!’ If somebody had ever told Patay (who had to hide or
deceive) us, I would have punched
the anti-Texas station in the Dickies, and she said, “I’m not saying.
I’m not saying.
When recently faced with the huge heap of bricks before the
coping hole of what had been the back
entrance of Tootsie’s Orchid Lounge on Nashville’s
Lower Broadway, the Lynns might have wondered if some-
retailing predator had hurt and puffed the long-
neglected honky-tonk into oblivion. Happily, the club
was only under renovation and restoration as a result of
the many alternative country performers who’ve made its track room relevant again, and on
the early summer evening in question the Lynns and their
Hfields had involved dozens of full-time
full to shake the historic landmark to its foundations.

The Lynns! June 4 set at Tootsies was one of a series
of two-weekends-a-month they regularly perform
at the historic landmark in its heyday, and all of us
present agreed afterward that the raucous
and rowdy show that night by Peggy and sister Patay
who was “for the sake of her record” and Patsy
Clinch was easily one of the finest, (fiercest and
funniest) gigs seen in Music City in quite a spell.
The Lynns, as it happens, are Loretta Lynn’s youngest (twins
daughter), at their core, in all the warm and shady brasos, is
introduced on its auspicious new release. Nonetheless, like so many of
the forecast, almost underappreciated, new artistes in country (includ-
ing DaVine Charnell, Van Lear Rhine-
ye, Rhyne, Dolly Parton, D.C. DeMent, Old 97’s,
Whiskeytown, the Derailers, and
Latin, among the funniest) gigs seen
at the ancient
honk-Songwriters
Music, I can tell you
merch
music of affectionate

“Mississippi Mud,” is due in
for a Texas
musician, who’ve
saw
Peggy, said
“Music, I can tell you
merch
music of affectionate

“Mississippi Mud,” is due in
for a Texas
musician, who’ve
saw
In June, the Recording Industry Assn. of America (RIAA) filed civil lawsuits in federal courts in Los Angeles, Las Vegas, and California against three Internet Music Archive Sites and their operators who were committing online piracy by reproducing our members’ recordings without authorization. The lawsuits set an important precedent for establishing and enforcing copyright on the Internet. Recently improved technology, enabling music recordings to be sent quickly and reliably across the Internet, has required us to take action to assure and protect our members’ rights immediately. The threat is full-length sound recordings being transferred pell-mell to anyone who has a hard drive in a matter of minutes. The quality is almost indistinguishable from a CD. Hundreds of songs on music archive sites, reproduced without permission, have been offered for free. Just click, download, play.

Traditional piracy already costs the recording industry nearly $800 million domestically and $2 billion worldwide each year. Think of the ramifications of a cyber-free-for-all, if our sound recordings, our intellectual property, can be flagrantly stolen via the Internet.

Music archive sites are a good example of a new type of abuse and a growing epidemic on the Internet, and it is why we targeted these sites for restraining orders and preliminary injunctions. The individuals who are part of a sophisticated electronic community responsible for creating sites like these are all too often aware of copyright law—they simply choose to ignore it. Some even brazenly advertise their theft.

Many of them justify their actions philosophically, claiming that cyberspace is not the same as any other marketplace; that no money is being exchanged (even though bartering sound recordings is often required and, in some cases, advertising and sponsorship dollars may be involved); that their acts help artists and record companies by promoting their works. Wrong. Even when downloa...
WARNER SHUTTERING CD PLANT IN NORTH GERMANY

BY WOLFGANG SPAHR

HAMBURG—The Warner Music-owned Telec-Disc CD plant in Nor- tofKreis Randeborg, north Germany, has shut down. According to trade union IG Metall, 201 jobs are at stake.

Explaining the decision to end production, Friedrich-Carl Coh, presi dent of Warner Music Manufacturing Europe, says that the CD market was unlik ely to grow any further in the future. Says Coh, “Given the interna tional competition among producers, more and more new CD factories are being constructed which are able to produce CD's at lower costs.” This makes it extremely difficult for us to spread the remaining volume between the two fac tories in Alsdorf and Nor tof.

Warner Music International's main European facility will remain at Alsdorf in Germany.

Coh adds that, “Projected DVD busi ness is not sufficient to justify keeping open the Teldic-Press plant, as no date has yet been set for the launch of the format in Europe. Another factor in the closure of the Nor tof plant is the decline in demand for the prerecorded cassettes that are produced there. Sales of the format in Germany will drop to a projected 6 mil lion in 1998, down from 15 million in 1996.

Says Coh, “The group greatly regrets this development, as there have repeatedly been attempts to restruc ture and maintain this factory in the interests of all parties concerned even until the end of 1996. We have managed to do this for over 10 years. Unfortunately, new products in and of the Nor tof plant will no longer be manufactured in the plant.”

NEW PRODUCTION PROCESS IS AIM OF BMG ALLIANCE

BY STEVE TRAUMAN

NEW YORK—BMG Entertainment has formed an alliance with Sage Tech nology Inc. and Leybold Systems GmbH to develop a new manufacturing process and machinery for replication of CD's, CD-ROMs, and DVDs that it says should lead to significant and faster output with major cost sav ings.

The series of joint development, manufacturing, equipment, and licens ing contracts was announced here June 24 by Uwe Swietek, CEO of BMG Entertainment Systems, whose Sonopress division produces more than 500 million CDs and DVDs annually at nine plants around the world.

Swietek was joined by Jamie Edel kind, CEO of Sage Technology in Marietta, Ga., and its NeoROM Techn ology Inc. (NTI) subsidiary, which devised the process technology. Ley bold Systems GmbH, based in Hanau, Germany, is an international manu facturer of precision research manu facturing and industrial machinery and equipment.

According to Edelkind, the Neo ROM technology for producing discs has been put into operation.

RAID OF PLANT IN BULGARIA RAISES HOPES FOR ANTI-PIRACY CAMPAIGN

BY JEFF CLARK-MEADS

LONDON—Hopes are being raised of a new era of effective anti-piracy action in Europe's piracy hot spot, Bulgaria.

The country has been described by the International Federation of the Phonographic Industry (IFPI) as a problem in the same league as China, and senior Western record industry executives have expressed their dis quiet at the apparent lack of vigor from Bulgarian authorities in protecting intellectual property.

However, a raid said by IFPI direc tor general Nin Garnett to be a “break through” has now been carried out by Sofia police. Ironically, the action was against a company the IFPI had em barked.

Sofia police working with the city's IFPI office raided the CD plant in the town of Botevgrad owned by the Uni sion Distributing Co. The IFPI says that five CD molds were seized, three of which, the organ ization claims, did not carry the Source Identification (SID) code that is required by Bulgarian law. SID codes embedded in digital data on a CD allow each disc to be traced back to the machine on which it was made.

IFPI says 5,000 discs covering 20 titles, along with 40 masters and docu mentation relating to CD production at the Union plant, were also confisc ated. As a result of the raid, the organ ization says, Bulgaria's largest CD plant has been put out of action.

“This is a major breakthrough,” Gar nett says. “The Bulgarian police have done a thorough job, and this action shows what can be achieved. We are calling on the Bulgarian authorities to take effective action against all cases of piracy, as there is a great deal to be done.”

Private, IFPI executives feel that Bulgarian law-enforcement agencies no longer have an excuse for not car rying out raids. “They can't say they don't know how to do it anymore,” says a source.

The raid on the Union plant marks a turnaround in the fortunes of the company. Its president, Emil Dimitrov, was a welcome guest at an IFPI event.

Can You See Me Smile. Warner Bros. artist Anita Cochran is all smiles after performing at the Opryland Hotel for radio personnel attending the Country Radio Seminar. Pictured, from left, are Dene Hallam, PD, KKKO-FM Houston; Cochran; and John Trapani, music director, KKKO-FM.

SALES MULLING SPECTRUM FEES

BY BILL HOLLAND

WASHINGTON, D.C.—The nation's broadcasters and producers are orga nizing to block the introduction and passage of a proposed budget package amendment that would require all sta tion operators to pay a spec trium fee to use the airwaves.

Bill staffers said broadcast fees could bring an estimated extra $5 bil lion into the Treasury.

The plan, currently being brought up for consideration in the Senate, would include spectrum fees for all services that have not already “bought” new spectrum through recent auctions.

The National Assn. of Broadcasters (NAB) faxed a special “Broadcast er Full Action Alert” June 23 to all mem bers and state associations asking them to contact their senators to oppose the administration plan, which is being floated on the Hill but does not yet have a sponsor.

(Continued on page 92)

SPEAKERS WAIT ON ALLIANCE FINANCE DEAL

INVESTOR NEGOTIATIONS ARE SAID TO BE IN FINAL STAGES

BY ED CHRISTMAN

NEW YORK—While Alliance Entertain ment Corp.'s stock and bond prices continue to fall as investors lose hope that manage ment will be able to pull off an 11th-hour deal, sources insist that talks are continuing with three potential new investors.

At press time, June 24, shares of the troubled company closed at 7/4, down 1/4, while its bonds were trading in the 15-25 range on the dollar, down from 22 to 28 cents the week of June 16.

Alliance, which has been scram bliing to avert a Chapter 11 filing by putting together a deal that would allow a couple of investors into the company, has been involved in negotiations since February with three potential investors.

In addition to the often-men tioned, but never publicly con firmed, Apollo Advisors, sources say that one of the investors is a foreign investment firm known as AC Israel Capital Corp. Sources suggest that AC Israel is talking about investing $20 million, which would be used as a catalyst to start a restructuring of the company's balance sheet.

Sources say a third potential in vestor is also talking to Alliance management, but details of those talks or the identity of the investor could not be determined.

Scott Young, the former Where house Entertainment chairman, is said to be acting as a consultant to one of the latter two potential investors.

As Apollo is said to be still inter ested in Alliance, but is sitting on the sidelines while discussions are carried out with the other poten tial investors. However, as the Alliance situation has deteriorat ed, Apollo has abandoned its initial offer to invest $20 million, which would be used to restructure the balance sheet and instead has proposed a scenario that would break up the company. An Apollo spokesperson declined comment.

As talks with the potential investors drag on, some of the six major suppliers are getting ner vous and have placed Alliance on credit hold, after earlier agreeing to a credit revolver. In some instances, the withdrawal of cred it is due to a lack of payment and/or unexplained deductions from pay ment. Executives at the major mu sic companies either declined to comment or confirmed that return phone calls by press time.

But sources say that, in an attempt to resolve differences, a conference call had been scheduled between Alliance and its major trade suppliers for June 27, after Billboard went to press.

TRAUMA LAYS OFF 6 STAFFERS, CITING SUIT WITH INTERSCOPE

BY BRADLEY BAMBARGER

NEW YORK—The Los Angeles-based Trauma Records has laid off six of its 15-member staff, with the label attributing the cuts to economic hardship surrounding its dispute with Interscope Records over plaintiffs' rights to No Doubt (Billboard Bulletin, June 24).

Trauma filed a $10 million-plus breach-of-contract suit against Inter scope May 23, claiming that Interscope had reneged on a deal to allow No Doubt to fully join Trauma's roster after the smaller label had developed, produced, and promoted the band to hit status (Billboard, May 16).

According to Trauma attorney Skip Miller, Interscope ceased making ad vanced “pipeline” payments to Trau ma's share of royalties earned by its roster soon after the suit was filed.

ANTONE'S FOUNDER INDICTED

TEXAN FACES FEDERAL DRUG CHARGES

BY RAMIRO BURR

SAN ANTONIO, Texas—Clifford Jamail Antone, founder of Antone's, the legendary Texas blues club that has played host to the likes of the late Stevie Ray Vaughan, was indicted June 17 in Austin on federal charges of con spiracy to distribute and possess marijuana and launder nearly $1 million in drug proceeds.

On May 24, 1996, Antone appeared at an arraignment before U.S. Magistrate Judge Stephen H. Capelle and plead ed not guilty to all the charges. Antone bailed out on a $60,000 bond and was released.

He was to appear the same night at the official grand opening of the new Antone's nightclub a block off Austin's fabled Sixth Street, for the first of four concerts by Jimmie Vaughan, brother of the late Stevie Ray Antone, whose label became known worldwide as a top blues venue in Texas.The venue has played host to the last 20 years, faces a battle between 10 years and life in federal prison if convicted.

In 1975, he founded Antone's night club. In 1982, and through the years it developed a reputation as the premier club for blues musicians, the owner of Antone's Records, and through the years it developed a reputation as the premier club for blues musicians, the owner of Antone's Records, and through the years it developed a reputation as the premier club for blues musicians, the owner of Antone's Records, and through the years it developed a reputation as the premier club for blues musicians, the owner of Antone's Records, and through the years it developed a reputation as the premier club for blues musicians, the owner of the club's top acts. He also founded the retail outlet Antone's Record Shop in downtown Austin.

According to Daryl Fields, spokes man for the U.S. attorney's office here,
Amazing Romero, Bommer late music. Covert's second occurred minor hits with the Chicago started based Waterdog Records, trend-spotting major day," Chicago-based indie Artist. While Covert's biggest break was in the fact that the album was released nearly simultaneously with the play's opening was "a neat piece of synchronicity... It is a real thrill to have written a play and put it and have it have come to life in front of you. It is a very rare privilege that many people have faith in something the doing.

While "The Amazing Romero" takes place in the circus, the bulk of "Birthday" was inspired by Covert's toddler daughter, Fiona, whose photo graces the album's cover. "Bedtime Girl," one of the album's most touching tracks, is a lullaby for Fiona. "One night I was tucking her into bed and I said, 'How's about a smile from a bedtime girl?'” Fiona's mom said, "That's a lyric to a song. So I came back to my place and wrote the song.” While Covert remains an independent artist, his material has definite mainstream potential. On the 13 tracks on "Birthday," his compositionally strong singing and writing recalls the likes of James Taylor, Freedy Johnston, and former Crowded House front man Neil Finn. The stark arrangements on "Birthday" allow Covert to showcase his songwriting talents—his songs are published by Waterdog Music (ASCAP), administered by Wixen (Continued on page 58).

Burrito Bros. Flying Again On Ether Set

NASHVILLE—Few acts in the music industry have a longer history and stronger legacy than the Flying Burrito Brothers. Continuing their tradition in the '90s, longtime Burritos John Beland and Floyd "Gib" Guillaume are preparing for the July 8 release of "California Jukebox" on Ether/ American Harvest. The current Burrito lineup on the album includes Guilbeau, a Burrito since 1973, on fiddle and lead vocals; Beland, who joined in 1988, on guitar, mandolin, harmonica, and vocals; bassist/vocalist Larry Patton, who joined the group for its 1980 European tour; drummer Gary Kubal, who has been with the band since 1993; and founding member "Sneaky" (Continued on page 50).

Elektra Sees Marketing Sense in Melody Makers’ ‘Babylon’

NEW YORK—With their latest album, "Fallen Is Babylon," due statewide July 15 on Elektra, Ziggy Marley & The Melody Makers display not only greater musical imagination and maturity, but a stronger sense of purpose and urgency.

"We were thinking about Armageddon and Revelation, what we teach us and what's coming through now," says David "Ziggy" Marley, lead writer/singer of the group made up of the children of Rita and Bob Marley (along with background vocalist Erica Newman). "There's signs and wonders all around us, and we want people to open their eyes to these things that are happening, so they know the time is at hand to seek spiritual fulfillment. This is the time to do that."

This fourth album for Elektra may contain harder messages for the listener, but its tone remains characteristically warm and optimistic, because it is grounded in firmly held spiritual beliefs. "The growth never stops, is just that," says Ziggy. "Every day we learn more about the Supreme Being, and that knowledge and wisdom turns over into my life and from my life to my music and the stage."

"Fallen" was produced at the rebuilt Marley Music Studio at the historic Hope Road address where Bob Marley originally constructed his Tuff Gong Studio. The album is distinguished by the increased participation of Stephen Marley, who wrote three tracks, co-wrote four, and emerged this past year as a vocal and production star on a number of projects, some involving such stalwarts as the Fugees and Spearhead.

"Me and Stephen do most of the preliminary work together," says Ziggy. "He's his stuff and I have mine, in terms of songs and laying down tracks. Then we come up with ideas, swing them around, and decide if they work. We don't argue. Whatever works, we use. It seems like the truth is plain, you can't argue about that."

One of the more endearing Marley clan traits is that closeness, which is celebrated and given universal applications in the Ziggy-ponied "Brotherly Sisterly Love."

While the title track and many others deal with reverential imagery that addresses humanity's collective spiritual health, "Diamond City" tackles the international political system, specifically the paradigmatic dilemma of impoverished coal miners in Sierra Leone and Zaire.

"Ziggy Marley & The Melody Makers."
(Continued on page 90)

BMG Reaches Out to Global Markets with Total Touch

By ROBERT TILLI

AMSTERDAM—BMG Holland wants to take "the Carpenters of the lowlands" to the top of the world. Tjerd and Trijntje Oosterhuis are the latest siblings to earn comparisons to Richard and Karen Carpenter, not least of all because the duo is a smashing success. Sales of the Dutch group's self-titled debut album, "Total Touch," are closing on 300,000 copies at home, according to its label, and its dance-infused pop has already won attention abroad in Germany and Japan. Such sales for a new band act are unprecedented at BMG Holland, says deputy managing director/GM Maarten Steinkamp. "To put Total Touch's achievement in perspective, celebrated labelmate saxophonist Candy Dulfer has yet to reach the 300,000 local sales mark on any one album. Moreover, "Total Touch" has now achieved half the sales here of the soundtrack to "The Bodyguard," BMG Holland's all-time best seller. Not bad for an album for which the record company's original sales projection was 15,000 copies.

That fact emerged during BMG Entertainment International's recent European conference in Crete, when the Dutch company's head of A&R and international exploitation, Henkjan Smits, explained the Total Touch story with a video presentation. He also argued that the group has the potential to sell internationally with sufficient promotion. "We have proven in Holland that it can work," he said, and declared that consumers elsewhere in Europe would respond.

One of the act's assets is the striking vocals of Trijntje (pronounced "traincha") Oosterhuis. "Hers is perhaps not the smoothest-sounding name, speaking internationally, " Smits conceded, but her musical style is powerful and commanding—and owes more than a little to the old Motown records she says she prefers listening to than the hits of today. BMG plans a pan-European release for Total Touch's first local hit, "Touch Me There," in September, with the U.K. among target markets.

The pair was signed to the company in 1996 by Wilbert Mutsaers, who then became its manager at Delft-based Mojo Talent. The band came to me at BMG with a self-produced demo which was pretty much finished product, including artwork," recalls Mutsaers. He and the duo then set about reshaping its funk rock sound. "What we wanted to do was to come up with a contemporary pop album that would still be playable a year later," says Mutsaers. "It's no gimmick band either; they're all about great pop songs."

The Oosterhuis siblings were raised on a diet of those. Their parents—a classical violin player (mother) and an author (father)—took them to the opera and classical concerts, but also played albums by the Beatles, Simon & Garfunkel, and Stevie Wonder at home. The two began performing their own music in Amsterdam bars and were later heard by Dulfer. Trijntje was invited to join her band and sang on Dulfer's "Big Girl" album. While his sister was on the road. (Continued on page 10)

Billboard July 5, 1997
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ACOUSTIC WITH HEAVY RENAISSANCE THEMES..."

www.americanradiohistory.com
Crosse Walks Many Miles
To Support New Reunion Set

BY DEBORAH EVANS PRICE

NASHVILLE—While it is not unusual for artists and labels to support radio and retail in promoting a new project, with the Tuesday (1) release of José Raul Crosse’s Reunion Records album, “Stained Glass,” Crosse is taking that support to extreme measures—actually taking over air shifts and retail activities to support the album’s sales at cash registers.

The first single from the project, “He Walked A Mile,” was released May 9 to Christian radio. In support of the single and album, Crosse is scheduled to “walk a mile” in the shoes of radio and retail people during a promotional tour June 27–July 19 in Memphis, Nashville, Detroit, Grand Rapids, Mich.; Atlanta; Denver; Portland, Ore.; and Seattle; and Portland, Ore.

“It’s just my way of saying thank you to the people that make a lot of me out there,” Crosse says, “all the people who work hard at their jobs, and, in turn, further my career—the people at the radio stations and music stores...It’s important to me to say thank you to them and to, in essence, walk a mile in their shoes for those days.”

In addition to figuratively “walking a mile” in the shoes of radio and retail, Crosse will also literally walk a mile in each city for Special Olympics. Crosse is a spokesperson for the organization and has been involved in numerous activities on its behalf. On this upcoming tour, he will also be walking with Special Olympics athletes who will meet Crosse at specified locations in each city and will join him in a one-mile run to raise money and awareness for the organization.

Reunion will also sponsor contests along with the promotional tour that will allow winners the opportunity to walk a mile in Crosse’s shoes, accompanying the artist on his daily routine.

“Our philosophy has always been very radio- and retail-driven. We want our artists to support them and do whatever we need to do,” says Reunion’s VP of marketing and sales, Michelle Fink, who, when [Crosse’s management, McSpadden-Smith Music] walked in with this idea, it was, “Of course we’ll do this. How could we not?”

Fink says the label plans to have Crosse’s new project highly visible at retail. “We had fun with the [point-of-purchase materials] because of the freshness of his music now, kind of that next step musically,” she says. “We did the same thing with all our visuals. We did a very ‘90s photo shoot with kind of a new Clay Crosse. We have some great images we incorporated into a poster, an envelope header, and also into the flats...There are a lot of elements for a store to do a great display.”

First off, what is the label? Crosse created special packaging of Crosse’s new product that will be exclusive to Family Christian Stores. “We’re doing 10,000 Digipaks which, basically, is the same as ours: We’ve really focused on a small core of artists we believe in very strongly. It’s about them—not in looking for a quick niche to exploit.”

The licensing deal is the first such arrangement in the 32-year history of Nonesuch, which is distributed by Atlantic Records. It calls for the label to distribute product throughout North America and Japan and will begin immediately.

According to Nonesuch senior VP David Bither, the attraction for the label was “World Circuit’s dedication to their artists. World music as afad comes and goes, whether it’s [Paul Simon’s] ‘Graceland,’ the initial interest in the Gipsy Kings, or other things that turn public attention.”

“Different labels have approached it in various ways, such as compilations themed to different parts of the world. But World Circuit’s approach is different.”

(Continued on page 13)

Nonesuch Inks Deal For World Circuit WEA-Affiliated Label To Distribute Imprint’s Titles

BY CHUCK TAYLOR

NEW YORK—World music specialist Nonesuch Records has reached an agreement to distribute new releases and select catalog titles for London-based World Circuit Records, which also focuses on the development of international recording artists.

The licensing deal is the first such arrangement in the 32-year history of Nonesuch, which is distributed by Atlantic Records. It calls for the label to distribute product throughout North America and Japan and will begin immediately.

According to Nonesuch senior VP David Bither, the attraction for the label was “World Circuit’s dedication to their artists. World music as afad comes and goes, whether it’s [Paul Simon’s] ‘Graceland,’ the initial interest in the Gipsy Kings, or other things that turn public attention.”

“Different labels have approached it in various ways, such as compilations themed to different parts of the world. But World Circuit’s approach is different.”

(Continued on page 13)

Four Tops Singer, Arranger Lawrence Payton Dies

BY ADAM WHITE

Levi Stubbs gave the Four Tops their defining voice, but Lawrence Payton helped make them a democratic institution that lasted more than 40 years. Payton died June 20 in Southfield, Mich., at age 59. The cause of death was liver cancer.

The Tops were a cornerstone of Motown Records and of the rock ’n’ roll era, not least because the group’s lineup—lead vocalist Stubbs, second tenor Payton, first tenor Abdul Fakir, and baritone Renaldo Benson was set for five decades. Payton last hit the charts in 1988, “Indestructible” on Arista, they, in effect, singing about themselves. The quartet reached the top 20 of Billboard’s Hot 100 with 18 singles from 1964 to 88. These included the No. 1 hits “I Can’t Help Myself” and “Reach Out I’ll Be There,” widely regarded as landmarks in popular music and the quintessence of the influential Motown sound.

Among the Tops’ other trademark tunes: “Baby I Need Your Loving,” “It’s The Same Old Song,” “Standing In The Shadows Of Love,” and “Bernadette,” all recorded for Motown, as well as “Ain’t No Woman (Like The One I’ve Got),” out for Dunhill/ABC, and their last top 20 entry, “When She Was My Girl,” on Casablanca.

The group’s top-selling long-players, all on Motown, included “Four Tops Second Album,” “Four Tops Reach Out,” and “Still Waters Run Deep,” as well as a 1967 greatest-hits package. Payton was the group’s vocal arranger, while his own abilities as a lead singer were occasionally showcased by Motown (“Call On Me,” the flip side of “Baby I Need Your Loving”) and more regularly when he recorded for Dunhill/ABC in the ’70s.

Moreover, former Motown producer Lamont Dozier noted that he and colleagues Eddie and Brian Holland might even have tested Payton’s voice for the lead of “I Can’t Help Myself.” Dozier told this writer in 1991, “Levi wanted Lawrence to do it, and

Lawrence said, ‘No way, man. They may cook the blues. They don’t care who sings the lead and everything. All they wanted was the best for the song.’ Payton’s insistence helped overcome Stubbs’ reluctance, says Dozier.

The Four Tops were formed in 1954 in their native Detroit; the group’s original name was the Four Aims, which they changed to avoid confusion with the Ames Brothers. Payton’s cousin Ronell “Billy” Davis helped secure them a deal with Chess Records.

Recording success eluded the foursome until signing with Motown in 1961. The group retained control of their records, which were issued on their own, the Four Tops label.

“Tears of a Clown” and “Reach Out” led to hits that paid the bills and the group the respect it had earned. Payton was credited with the songwriting of a number of hits, including “I Can’t Help Myself.”

The group, who had been playing Motown’s Hitsville U.S.A. recording studio, moved to another facility, Hitsville 2, in 1963. Payton was a key figure in the style of music and the arrangements that made Motown famous.

Payton was with the group through its breakup after the death of singer Eddie Kendricks in 1992.

(Continued on page 50)

RECORD COMPANIES. RCA in New York names Ron Geslin senior VP of pop promotion. He was senior VP of promotion at TAG/Big Beat. Andy Factor is promoted to VP of A&R at Virgin Records in Los Angeles. He was director of A&R.

Verve in New York names David Mendozah/Virgin VP of international marketing and promotes Jodi Petlin to VP of media development and Nate Herr to senior director of product development and alternative marketing. They were, respectively, VP of international marketing at PolyGram, national publicist for Elektra, and director of retail and multi-media of product development and alternative marketing.

José Raul Perez was promoted to VP of promotions and public relations, at Reader’s Digest Music in Pleasantville, N.Y. He was a VP.

Blue Note/Metro Blue Records in London names Gerald Seligman director of international A&R. He was director of strategic marketing at EMI International.

Mercury Records in New York promotes Jodi Williams to senior director of promotion and Marlo Martin to national director of street promotion. They were national director of promotion and manager of national mix show and college promotion.

Virgin Records promotes Craig Campbell to associate director of media/publicity. He was manager of media/publicity.

Sony Music Nashville promotes Tracy Graham-McGlochlin to manager of sales and marketing. She was supervisor of sales.

Paisley-Levy is promoted to senior VP of A&R at Warner-Reprise Nashville. She was VP of A&R.

Arista in New York names Elena Ranieri to manager of international promotion and sales. She was coordinator of international production and promotion.

Universal Records in New York names Danny Wright director of national video promotion. He was manager of video promotion at Columbia.

N2K Entertainment in New York appoints David Pakman senior director of business development. He was interactive music manager at Apple Computer Music Group.

Mark Kaufman is promoted to VP of Music/business development at New Line Music in Los Angeles. He was director of business affairs.

PUBLISHING. Simon Young is appoint-VP of administration at Sony Music Independent Network Europe in London. He was managing director of the Mushroom Group.

EXECUTIVE TURNTABLE

Geeslin Factor MCDONAGH PETLIN PEREZ SELIGMAN WILLIAMS YOUNG

BILLBOARD JUNE 5, 1997

www.americanradiohistory.com
R&B, Jazz Balladeer Arthur Prysock Dies

Legends Singer’s Career Spanned 50 Years

NEW YORK—Arthur Prysock, whose commanding baritone voice put ballads on a course of R&B, jazz, and success on both singles and albums, died June 14 in Hamilton, Bermuda. The cause of death was not released.

Prysock, who was believed to be 74 years old—although some sources claim he was 68—had two major-label records as a recording artist for numerous labels. In the waning of the ‘60s, he recorded about a dozen albums for Hy Weis and Reid Old Town Records. After the album sold, Prysock’s masters to PolyGram in the ‘70s, PolyGram’s Verve label released them while also recording new albums over the next few years. Some of them produced by Weiss, who had several creative responsibilities for Prysock’s Old Town recordings.

In all, Prysock’s, whose chiseled good looks added to the persuasiveness of his singing style, recorded some 40 albums, including releases on such labels as Mercury, MGM, PolyGram, King, Milestone, and Decca/MCA. Weiss eventually sold MCA the masters he had made with Prysock after his return to Old Town.

Prysock was accompanied on his albums by such jazz/pop luminaries as Bud Shank, Shorty Rogers, Stan Freiberg, Mort Garson, and Claus Ogerman.

According to a discography compiled by Five Towns College in Huntington, N.Y. (the recipient from Prysock and Weiss of all of Prysock’s recordings in his stellar years), Prysock’s repertoire stuck mainly to ballads. His American Pop Songbook. Many of his albums titled reflected Prysock’s romantic one-on-one appeal. For instance, his 1962 album included “Intimately Yours” and “Arthur Prysock Sings Only For You,” while a Verve album was released and kind of love title of “Love Me,” and a Milestone album carried the title of “This Guy’s In Love With You.”

Prysock had his biggest single successes on Old Town, including “I Wonder About You,” “Ebb Tide,” and “When Love Is New.” The latter was a Meanwhile, the country’s only music accomplished by Prysock’s enormous exposure at the time as a singing spokesman for lowenbrau beer, centered on his title single called “Here’s To Good Friends.”

Prysock was born in Spartanburg, S.C., on Oct. 12, 1927, the son of a work in an aircraft plant in Hartford, Conn. There, he saw Buddy Johnson’s big band and asked Johnson if he could try out with the band. Suitably impressed, Johnson brought him on for an association that lasted eight years. Prysock recorded 16 sides with the Johnson band.

In 1962 he began a solo career on Decca Records, where he had a hit version of the same year in a performance of the standard “I Couldn’t Sleep A Wink Last Night.” When I started Old Town Records, I wanted record singers using the same big band pattern established by a label I worked for. Exclusive Records, which was the first black-owned record company, Prysock knew about and came to my office one day saying he was free to make a deal with me.”

With the exception of the period in the 1960s when he recorded for PolyGram, Prysock made albums for Old Town until 1965. In 1987 and 1988, while recording for Milestone, Prysock received Grammy nominations for his best jazz performance by a group or duo (“Teach Me Tonight”) and best jazz vocal (“This Guy’s In Love With You”), respectively.

“Prysock taught vocal jazz at Five Towns College as part of our Artists in Residence program,” says Marty Cohen, dean and general counsel of the school, which has an extensive music program. “He is a music class and demonstrated how to sing ‘Misty.’ As he sang, there wasn’t a dry eye in the class.” Prysock was a longtime resident of Long Island, and is of Weiss.

Prysock’s brother was tenor saxophonist and pianist, “Red” Prysock, with whom he performed in a trio, while a second instrument was an organ. Red Prysock, who also recorded with his brother, died in 1985. Prysock’s Prysocks in the nick of his career. At press time, funeral arrangements had not been made public.

WMR

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WMR

1st Bootleggers Convicted Under Revised Law

BY BILL HOLLAND

Two New Yorkers who pleaded guilty to bootlegging charges stemming from a massive seizure of 87,000 bootleg CDs last year were convicted June 10 in New York State Court, the first such conviction under the state’s bootleg amendment to the penal code.

Andre Grabowiez and Glady’s Capsa, arrested and charged with manufacturing, selling, and distributing alleged bootleg CDs, audiocassettes, and videocassettes in July 1995, pleaded guilty to a scheme to evade state taxes.

Under the new amendment, the two could draw maximum four-year jail terms and fines of $5,000 to a maximum of “two times the gain of the illegal activity.”

The product, which ranged from single albums selling for $25 to boxed sets selling for $800, was seized during raids on the now-closed NY State Attorney General’s Office and the New York State Police (Billboard, July 20, 1996).

Approximately 10,000 of the alleged bootleg CDs were confiscated from Grabowiez’s retail store, Second Coming Records in New York. An estimated 70,000 more were seized from his Jackson Heights, N.Y., warehouse. About 7,000 more were confiscated from another shop not connected with Grabowiez, Revolver Records in New York.

Artists allegedly bootlegged on the CDs include Hostie & The Blowfish, Michael Jackson, the Dave Matthews Band, Puff, Nine Inch Nails, and such popular catalog artists as the Allman Brothers Band, Bob Dylan, the Grateful Dead, the Beatles, and Pink Floyd.

Steve D’Onofrio, senior VP of anti-piracy at the Recording Industry Assn. of America, said, “We are continuing to be in touch with artists and managers on this issue. State prosecutors are taking this issue very seriously.”

A bootleg recording contains unauthorized live concert or radio show recordings, unlike a pirate recording, which is an unauthorized copy of a record-company release.

The New York bootleg amendment took effect in November 1995. It makes bootlegging a Class E felony in the state. More than 30 states through-out the country have adopted bootleg felony statutes.
311 Considers Its Fans No. 1
Capricorn Set Offers More Music For Lower Price

**BY CARRIE BORZILLO**

LOS ANGELES—Even with a multiplatinum album under their belts, a well-established name, and one of the starriest fan bases around, the members of L.A.-based, Omaha-bred 311 haven’t lost sight of what got them here: the fans.

That’s the main reason the band opted to record its new set, "Transistor," due Aug. 3 on Capricorn, as a double-album on one CD, priced as a regular-length disc. The 21-song album, which will be simultaneously released on double-vinyl, is the follow-up to 1995’s "311.

"311, or "The Blue Record" as it’s commonly called, sold more than 2.2 million copies in the first 12 weeks of its release, and was preceded by a bonus track, which has multimedia capabilities and is at the beginning of the album, be included only on the finished CDs, not sold in stores. In addition, a limited-edition sticker will be included inside the CD.

"There are two reasons, really, why we did a double-album," says Chad Sexton, 311’s drummer, who writes many of the songs. The other members are lead singer/guitarist Nick Hexum, guitarist Tim Mahoney, bassist P-Nut, and singer/turntable monster SA Martinez.

"We didn’t want to decide against any song until we heard it in the final version, so we recorded a total of 29 songs," continues Sexton. "We didn’t want a double-album because we didn’t want the fans to pay $22, so we cut down the songs until we could fit it on one CD.

"We’re only contracted for 11 songs; we don’t get paid for more than that," he notes. But we wanted to give them to our fans rather than just the 11 songs, because they’ve waited awhile for new songs from us." G. Scott Walden, VP of artist development at Capricorn, says the label was more than willing to let 311 do what it wanted for "Transistor," the band’s fourth album for Capricorn and its first since the label inked a distribution deal with Mercury. "That’s one of the great things about 311, that they really are fan devoted. Ten songs for free is proof of that."

The other reason for the extended album is obvious: It’s been two years since the release of "311," and the band has a lot of material that’s been recorded. "We released our first record, ‘Music,’ then toured for five months. The next year (1994), we released ‘Green,’ then went out on tour, then toured forever with no new record out," says Sexton. "We had a lot of stuff recorded when we started. We just decided to do it all at the right time.

There are no real surprises for 311 fans on "Transistor." The band stays true to its core-rock-meets-rap-meets-reggae-with-a-pop-sensibility sound. However, "Transistor" offers more melody, more dub reggae (or "space dub rock," as Sexton says), and an overall trippier vibe.

The album also has more of a live feel, which is the result of using 311’s live sound engineer, Scott Ralston, as the main producer instead of some of the lesser known 311 family, as according to Sexton,

"We were able to do what we wanted, and that included not putting a compressor or noise gates on all the tracks like most producers do," Sexton says. "It detracts from the songs, include are little things that we don’t approve of that other producers do, like that. The production and sound of the instruments to me." (Continued on next page)

Lighthouse Family Coming Ashore In U.S.
A&M To Release ‘Ocean Drive’ By Slow-Growing U.K. Act

**BY PAUL SEXTON**

LONDON—A&M is hopeful that the Lighthouse Family’s radiant U.K. success of the past 18 months is about to shine across the Atlantic. The duo, consisting of London instrumentalist Paul Tucker and Nigerian-born singer Tunde Baiyewu, has enjoyed remarkable and enduring prosperity with its "Ocean Drive" album in Britain. The disc is certified quadruple-platinum (1.2 million units sold) and remains high on the album chart in Britain after some 70 weeks. Released in the U.K. on Wild Card/Polydor, the album’s belated U.S. appearance will come Aug. 12 on A&M, preceded by the lead track, "Lifted," which was first unleashed starting June 25 to hot AC radio. A&M senior VP of promotion (U.S.) Rick Stone explains the overdue American appearance of "Ocean Drive," saying, “The music has to come into the U.S. eventually, but the right way, not only externally but internally in the company. We didn’t have everything set [before]. But we love the record, we met Paul and Tunde and hit it off great, and we get the music.

Stone adds that the label will take "Lifted" to top 40 "at the appropriate time" and emphasizes his own enthusiasm for the song. "From the first time, it’s got a real radio vibe. There’s some sort of magic. We hear it not only as a hit song but as a lifestyle song.

For the group, Tucker says, “I had hoped we’d be doing it a little bit earlier [in the U.S.], but it’s just one of those things. I still love the band, and all these people are still buying it. I’m bullish about it in America.”

If the U.S. appearance of “Ocean Drive” has been a while in coming, the Lighthouse Family’s U.K. achievements were by no means automatic either. "Lifted" was first released as a single in the U.K. in May 1996, when, despite considerable airplay, it stalled at No. 61; the follow-up “Ocean Drive” grazed the top 40 that October. The album of the same name emerged in the U.K. in November and spent just one week in the chart basement.

But perseverance in 1996 brought Polydor some outstanding results, including massive airplay throughout the year. "It was a question of right time, right place," says Ashley Tabor, Capital Radio group music assistant, recalling the commercial radio group’s enthusiastic support of the reissued “Lifted” single. "We all like the sound of the band, the music. We played it, and other stations started playing it, and it got some traction. We then had to follow up with the album to make sure it was a hit."

(Continued on next page)

Texas Finds International Hit In ‘White’
Mercury To Take Advantage Of Band’s Higher Profile

**BY DOUG REECE**

LOS ANGELES—With unprecedented sales of Texas’ new album, “White On Blonde,” in international markets and a string of hits lighting up charts around the world, Mercury is looking to play up the band’s potential and release the U.K., Germany, and France.

Meanwhile, Mercury reports the album, which will be released here Aug. 5, has already surpassed previous Texas releases with European sales of more than 1 million units. In fact, Mercury VP of marketing Marty Maidenberg says the title has been so strong that the label was forced to push back the album’s U.S. release date.

"Texas time extra time enabled us to go back to Germany, France, and Australia so we didn’t have to take away from our promotions there," says Maidenberg. "We could never have planned for the kind of success they had in those countries. No one knew how huge this thing was going to be.

Considering the band’s past sales performance, Maidenberg’s surprise was shared by many when “White On Blonde” debuted at No. 1 on the U.K. album chart.

The band’s last album, "Ricks Road," has sold only 38,000 units in the U.S., and since it was released in 1994, according to SoundScan.

Still, Maidenberg says Mercury is confident in the word-of-mouth fame the band has enjoyed from territories outside the U.S., combined with new radio-friendly songs, will help the band start fresh here.

"We’re going to take them around to radio and reintroduce them as if they were a new band," says Maidenberg. "This album is markedly different from what they’ve done before, and people need to hear them. The music is really going to work for us, and the credibility of their live show is unsurpassed.

Karl Grier, a buyer for the 18-store Peppermint and Starship chains, says that he is curious to see how people react to the new album, based on the band’s relatively low U.S. profile over the last few years.

“We have already had two stores that are receiving some strong requests, but honestly, it was a surprise to me," says Grier. "I didn’t realize they were still around.

Though music from the new album is still solidly embedded in pop and rock, the band’s tunes are touched by many influences, as evidenced in the strikingly Motownesque cut "Black Eyed Boy." (Continued on next page)

Bryan And Blaxam. Bon Jovi keyboardist David Bryan is trying his hand at management with Toronto-based Blaxam. The band recently appeared at an "ASCAP Presents" showcase at Don Hill’s in New York. Some of the attendees were pictured, from left, are Bryan, Jon Bon Jovi, Mercury Records & A&R exec Frankie LaRocca, Foreigner’s Mick Jones, ASCAP’s Jonathan Love, Blaxam co-manager Scott Bellone, and band members Adrian Eccleston, Shannon Maracche, Dean Jarvis, Jacinta Tuku, Saidah Baba Talibah, and Washington Savage.

TO OUR READERS
The Beat is taking a break. It will return next week.

www.americanradiohistory.com
Texas Finds International Hit in 'White'

(Continued from preceding page)

Lead singer Sharleen Spiteri says she draws inspiration from Marvin Gaye, Blondie, and Dexys Midnight Runners, as well as the Jamaican-styled soul found on the Studio One label.

"Working on this album was quite different from making a jigsaw puzzle," says Spiteri. "It's sort of a mishmash of different places and in December we were all at home in our heads as well."

"We had a ball recording this album," she adds, "but there were days I could hardly see straight. I would hang our brick wall.

In spite of the rough journey, Spiteri says the album, which cost £32,000 to produce, is the band's best work to date.

The singer's performance is especially inspired, providing rich, heartfelt vocals that create the emotional backbone of the album.

The band also reached into new areas musically: Experimenting with a more electronic sound, Spiteri says the group got its "goose bumps" back.

Adding to the adventurous spirit of the album, the band chose to build a studio at Spiteri's house in Glasgow, Scotland, where all the songs were recorded.

Mike Hedges produced the album, and late in the project, former Eurythmics Dave Stewart contributed his production talents to the last recorded track, "Put Your Arms Around Me."

While Spiteri says Stewart's and Hedges' guidance allowed the act to maximize its creative potential, the maturity and confidence gained by band played a significant role during the recording process.

"At this point in our lives and at our ages, we know what we want to do," she says. "We don't shy away from telling our producer what we want, but we don't have any intention to take that road at this point. I guess we've got one more to blame but ourselves."

"Say What You Want" will be serviced to college papers and skate- and snowboarding magazines as well as the Virgin Records radio network.

Radio spots will run to a U.K. album, the last 5 street date on MTV, ESPN, and ESPN 2.

The 6 single from the album, the title track, was already leaked to such radio stations as KEGE Minneapolis, KITS (Live 105) San Francisco, and XTRA FM (91X) San Diego, which began playing the song the week of June 16. The label was planning to service modern rock mainstream rock, college, and metal stations by downloading the single via satellite June 25. With the early release, it pushed the date up to June 19.

As expected, the band already has touring plans mapped out for the next year. On June 17, 311 sold out for a few weeks of shows and press and radio promotion in Europe. The first U.S. leg is the Me Festival Aug. 2 and 3 in Hawaii with Wu-Tang Clan, NOFX, and Incubus.

Touring plans for the first leg of a U.S. amphitheater tour Aug. 5. After that, 311 will go to Europe again for a few weeks in October and then to a U.S. West Coast tour from Halloween to Dec. 15. It tentatively has plans to hit Japan and Australia in January.

On the retail front, Capricorn is trying to sell the CD and cassette versions of "Transistor" in a special way. While physically packaging the two configurations together is no longer feasible in the absence of longboxes at retail, Capricorn is setting the CD's suggested retail price at $17.98 ($8.98 for the cassette) in hopes that retailers will list the two at about $19 for "CD The $7 for the cassette (see story, page 01)."

Says Ron Sidey, VP of sales at Capricorn, "We're looking for ways to try a wider price differential between the CD and the cassette to stimulate two configuration sales. SoundData did a survey last year that said nearly 60% of the panel surveyed said they would be very or somewhat interested in buying a CD and cassette together if they were packaged together and had bonus tracks, for $19.99."

Sides says the label is working on a browser bin for counters to hold both the CD and cassette.

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311 Considers Its Fans No. 1

(Continued from preceding page)

to be huge" even though he hasn't heard it yet.

"I think this record's going to benefit a great deal from how the last record developed," says Bell. "The fact that the last one wasn't an overnight smash is a good indicator for this one. They very slowly and methodically built a fan base so huge that radio couldn't deny it."

Surprisingly, Sexton says he doesn't feel much pressure going into this album, the group's seventh. The band self-released three albums (1990's "Dammnit," 1991's "Unity," and 1992's "Hydropic"), which are now out of print.

"We're not really feeling the pressure," he says. "Our touring has always been what's important, and we've sold out Red Rocks (in Colorado) two months ago, and the show isn't until August and radio stepped playing 'All Mixed Up' in January. Touring is hard, but we've always made our money anyway, and we're pleased with the album we've made. That's how we judge our success, not by album sales."

Capricorn is going back to marketing, this time for "Transistor." The plan is to attack the band's fan base via mailings to the fan club and information on its World Wide Web site (http://www.311music.com), as well as advertising in college papers and skate- and snowboarding magazines such as Wax and Thrasher. CD spots will run close to the album's Aug. 5 street date on MTV, ESPN, and ESPN 2.

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CROSSES WALKS MANY MILES TO SUPPORT NEW REUNION SET
(Continued from page 9)

different jewel ease for the product (with an additional image in it)," she explains.

Mark Rider, network director of image and development for Nash- ville's WAVE FM, is expecting Cross to come by Saturday (28) during his morning show. Rider likes what he's heard of the new set. "I think this album is going to see some good CHR airplay time, and I don't think his last couple of albums have done that," Rider says, noting that Cross has always been strong in the AC area. "They haven't enjoyed really great CHR support--some CHR support, but not a lot. I think they will this time for sure, and I know there are also some great AC songs on there."

Pink agrees. "It's the record that going to broaden his audience," she says. "It's not going to alienate his current fan base, but it's going to bring in a little younger demographic because of the fresher musical style, full band, the guitar, the songs. I think it's got broader appeal in general. It's great pop music."

"Stained Glass" is Cross's first album in a little over two years. "I think that long break gave me a chance to really rethink what I want to do from a musical standpoint," he says. "Anyone who is familiar with my music will hear that on this album. They'll hear a real change...Lyrically it's stronger, and the style

NONSEC INKS DEAL FOR WORLD CIRCUIT
(Continued from page 9)

World Circuit. "Buena Vista Social Club," produced by and featuring Buena Vista Social Club along with a number of renowned local musicians (Billboard, May 3), the Afro-Cuban Allstars' "A Toda Cuba Le Gusta," and 77-year-old pianist Rubén González with "Introducing Rubén González."

In the first half of next year, World Circuit/Nonesuch will release Sangare's first two recordings, "Jagoumoussou" and "Ke Sira," and Ali Parka Toure's "Radio Mail," a collection of early recordings (Toure's current works will continue to be distributed via Rykodisc until the current arrangement expires, the date of which is uncertain). Also, a number of titles from World Circuit's dark vault will hit the streets.

Other releases expected during 1997 include a limited edition from Sangare and Radio Tarifa. World Circuit, whose first recordings were released in 1986, has a rich roster that includes many African and Latin artists. Toure won a Grammy in 1994 for best world music recording for his collaboration with Coober, "Buena Vista Social Club."

Nonesuch is known for a number of successful world music artists under its "Explorer" series, including the Gipsy Kings, Cesaria Evora, and The Mystere Des Voix Bulgares. With "Capitol Records," the label offers classical, musical theater, film music, and jazz. The label also receives the creativity that has remained fairly focused as a company, not trying to grow too quickly," Bittar says. He expects the label's "Soul Food" series to continue to grow. "Soul Food" will increase the label's release schedule by 20% next year.

Nonesuch does not plan to add staff in light of the pact. Bittar says, "Given the fact that world music has been an important part of our label, between our core staff and support from Atlantic, we will be able to handle this within our regular operation."

CONFIDENTIAL INFORMATION: Restless Records is rolling out all the stops for its Aug. 20 release of the soundtrack to Los Angeles-based film "L.A. Confidential." The album marks Restless' first foray into soundtracks and its first project linked to a movie from adoptive parent New Regency, which acquired the film rights for release Sept. 19.

Restless president Joe Regis says that the label decided to take the plunge with "L.A. Confidential," because the album stands on its own. And although it is rife with snob standards from the '40s and early '50s—Johnny Mercer with an ensemble that's fronted by Chet Baker on "Makin' Whoopee" and "The Lady Is A Tramp," and Kay Starr doing it up on "Wheel Of Fortune"—Restless will be marketing the album to a broad audience. "We are not at all going to let the original release date of these songs dictate our marketing plans," Regis says.

Aside from taking the album to nostalgia and noncommercial radio formats, Restless is eyeing niche markets, such as the college crowd. "Barriers have been broken in the indie market," Regis says. "Los Angeles—and as a little city—"I was thinking about the music a lot while I was doing the script," he says. To help get the actors into character for particular scenes, Hanssen brought in a stereo and played various "themes" in the background during filming. "We tried to do that with a lot of characters and scenes," he says. "It really is a selection of music I like as an avid music listener," adds Hanssen, who deliberately included more obscure artists, such as Lee Wiley singing Cole Porter's "Lookin' At You" alongside a rare recording of Miles Davis performing "At Last."

"The hook with this album is really the ensemble factor: Well-known people like Miles Davis doing things that are not well-known, and related newer performers performing well-known songs," says Hanssen.

On June 21, Restless began shipping an electronic press kit that features Hanssen explaining the reason each song was selected for inclusion in the film. A accompanying single CD that will likely feature Starr's rendition of George Wein and Benny Medina's "Olden Days Method.

The label will also sponsor "L.A. Confidential" parties at selected clubs in Los Angeles, New York, and other major markets that will feature soundtrack filmmakers and artists. "We are looking at some like-minded events around the country," Regis says, "whether it's the cocktail-nation outlook in the top markets, coffee-shop mailings, nightlife, mailings, circulating the Kay Starr video on retail, and doing lots of co-op advertising."

With a solid plan for "L.A. Confidential" in hand, Regis says, Restless will be looking for future soundtrack projects that are "not just an ambient to the film. A movie with the label's different collection will comfortably fit in the footsteps of "L.A. Confidential.""

Among the Regency films on the horizon that have caught Regis' ear are Roland Juffs' "Goodbye Lover," featuring a John Barry score, and "Courtene," with music by George Fenton.

PRODUCTION NOTES: Deborah Cox's "Things Just Ain't The Same" will be the lead track for Arista Records' Aug. 4 soundtrack to "Money Talks. Next up for the label's "Soul Food" series will be "Nothing To Lose Tonight." The album is rife with tracks from Naught By Nature, Queen Latifah, Master P Featuring TRU & Mercado, and OutKast. The first part of singles are "C U When U Get There" by Coolio and "Not Tonight (Ladies Night)" by rapper Lil' Kim backed by the good examples of Gene Dentle, Left Eye, Da Brat, Missy Elliott, and W97 New York's Angie Martinez.
**Billboard’s Heatseekers Album Chart**

**No. 1**

**K’s Choice** - **Sog Music**

**No. 2**

**Boney James** - **Warner Bros.**

**No. 3**

**Chris Rice** - **RCA/Warner Bros.**

**New**

**Blind & II** - **Warner Bros.**

**New**

**Los Tigres Del Norte** - **EMI**

**New**

**Barenaked Ladies** - **Verve**

**New**

**Ricohet** - **COLUMBIA**

**New**

**Colin MacIntyre/Gaugh & The Irish Ceili Band** - **Retro**

**New**

**Cowboy Mouth** - **MCA**

**New**

**The Supertones** - **Rebel**

**New**

**Jaci Velasquez** - **REPRIEVE**

**New**

**Eric Benet** - **Warner Bros.**

**New**

**Boogiemongosters** - **Mundial**

**New**

**Daft Punk** - **Virgin**

**New**

**Allure** - **Rebel**

**New**

**Rahim Haridian** - **Philips**

**New**

**Kizzia Walker & The Love Fellowship** - **Delight**

**New**

**Jaime Garibay** - **McDucks**

**New**

**Lila McCann** - **April (Germany)**

**New**

**Buck-O-Nines** - **TVT**

**New**

**Jocelyn Enriquez** - **Classified/Thirst**

**New**

**Fear Factory** - **RCA/BMG**

**New**

**The Sons of the Desert** - **EPIC**

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**The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 10 of the Billboard 200 chart. When an album reaches this level, the album and the artist's subsequent albums are immediately eligible to appear on the Heatseekers chart. All albums are available on cassette and CDs.**

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**Growing Roots.** Hybrid recording artist Sherri Jackson is beginning to break out of her home market of Colorado as "Maple Tree," the first single from her self-titled debut, gains airplay at such Triple-A stations as KMET Seattle, CD1R Detroit, and WBOS Boston. Jackson, a triple-threat vocalist, guitarist, and flutist, is in the middle of several further Festival performances. On Thursday (3), she performs at the Forest Hills Tennis Center in Queens, N.Y.

The act invited several artists to contribute to the multi-illustrated story, including Matt Johnson of The The and Porishe's Beth Gibbons. "O'Rang's next album, "Fools And Wows," is scheduled for a September release.

Shared Voices. Collaborations with members of Boyz II Men and Soul For Real helped create the curious R&B groove found on the self-titled debut by Voices Of Theory, one of the three acts signed to Jenny Bezzines's H.O.L.A. label.

The first single from the album, "Samehoo," also features guest vocals by Melina Lisa and Tha Dogg Pound's Kur. The song, which was serviced to R&B outlets June 10, precedes the album's Aug. 19 release. The band will open for New Edition this summer and plays July 8 at the Blaisdell Arena in Honolulu.

They're Back. Atlantic has signed a development deal with Mayhem Records to help build on the success of "Number One," the debut album by rock act Piot On.

The band's single "Greedy Flap," which was shipped to mainstream rock radio late last year, will be re-released to stations and worked by Atlantic's field staff. The album, which received an artwork makeover, was reissued June 24.

Faith in the project is partially due to success stories such as the one related by mainstream rock band Kilo Colorado Springs, Colo., PD Richard Hawk.

It was right up there [on the playlist] and actually beat Marilyn Manson's "Beautiful People" single in phone requests," says Hawk.

Pist On began opening dates for Queenzzyche Satruday (28).

**What's Old Is New.** The Old 97's (Music to My Ears, June 28) begin a series of Lollapalooza second-stage appearances July 11 on Randall's Island, N.Y., in support of their infectious Elektra debut, "Too Far Too Care." Elektra will work the album, which was released June 17, at college radio through the summer. A limited-edition release of the band's 1994 Big Iron Records debut, "Hitchin' To Rome," will soon be made available at the band's shows and on its World Wide Web site at http://www.old97s.com.

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For a July 17 show for WJTY Concord, N.H., and a July 26 show for WEIX Champaign, Ill.
Howard Gets Less Graphic
2nd Mecca Don Set More Sensual Than Explicit

By J.A. Reynolds

Los Angeles—Even as the current wave of in-your-face girl bad artists pushes the envelope on nasty lyrics, Mecca Don/Elektro's Adina Howard has managed to keep things sexually explicit in favor of a more metaphoric approach on "Welcome To Fantasy Island," her sophomore album.

"I love to be erotic and sexy, but I always carry myself as a lady at all times," says Howard, who helped bring the vampy toast back to the consumer forefront with her spicy 1995 single "Freak Like Me." The song raised eyebrows when it was released and was No. 2 for four weeks on the Hot R&B Singles chart.

"I get really deep into lyrics, and some of them are fun," the Grand Rapids, Mich., native says. "But they're not vulgar. I want listeners to use their imaginations. I may say something [explicit] and then say it's just a line, but for the most part, it's a pretty mature album."

"Welcome To Fantasy Island" has a more R&B feel compared with the hip-hop-laced "Do You Wanna Ride?", the artist's 1996 debut. That album peaked at No. 7 on the Top R&B Albums chart in 1996 and sold 547,000 units, according to SoundScan.

The new set offers listeners a less graphic journey into Howard's world of sensuality, accompanied by the beats of an array of infectious rhythms and melodies. "I wrote four songs myself, co-produced them more, and was heavily involved in all the rest," says Howard, who's managed by Los Angeles-based Wes Crockett.

Despite the heavy competition that exists from sex kitten artists such as Lil' Kim and Foxy Brown, executives are confident Howard has maintained her fan base and will build on it. Says Elektro marketing director Jayson Jackson, "When Adina's first record came out, it ushered in the whole control over a female's sexuality thing where they were no longer at the mercy of men. The challenge for us from a marketing perspective will be to educate her from secular arts. Ultimately her music is going to do that, so we're in a good situation."

CD promotional discs and 12-inch vinyl versions of "(Freak) And U Know It," the first single, were serviced May 29 to R&B radio. The uptempo groove track will arrive at

Two Is The Lucky Number For Savvy/A&M Group 4.0

By Shawnee Smith

New York—After missing its first best chance for a recording deal by only a hair, 4.0 (or pronounced four point oh) took full advantage of its second try. The result is its self-titled debut set, which is scheduled to street Aug. 19 on Savvy Perspective/A&M.

"4.0" is the first project on Perri "Pebbles" Reid’s Savvy A&M Records. However, the quartet failed to secure a deal with her on the first attempt. It had performed for the artist-turned-executive a few years prior, when she was auditioning acts to manage. However, Reid settled on a girl group, namely platinumymultiplatinum LaFace act TLC.

Savoring its proverbial "second chance" with Reid, 4.0 has turned in a sexually explicit, but mainstream formed with vocal richness and lyrical sincerity reminiscent of Motown acts.

"They present themselves as a new group with old-school values and work ethic," says Reid. "They appeal to everyone, and they're a family act, kind of like a PG movie—everyone can go."

As teenagers, Tony "T-Bone" Hightower, Sammy "Cut Daddy" Crumbley, Jason "J" Sylvain, and Ion "Hollywood" Jackson trained in singing, acting and dance at the Northside School of the Performing Arts in Atlanta. They also traveled the international performing-arts circuit in musicals and Broadway revues. Now young adults, the group members are set to tackle the recording industry.

"It wasn’t until we graduated [high school] that we really sat down and decided we were going to get a record deal," says Hightower.

Having made the decision to take their act into the studio, the group members began singing background vocals for Organized Noise-producer acts Ordered Society Of Social Justice, M.O.B., and OutKast and playing piano and keyboards for Xscape. It was that Organized Noise connection—the collective went on to produce "4.0," along with Tony Rich, Jimmy Jam, and Terry Lewis—that reintroduced them to Reid.

Totally clean-cut in its approach,

(Continued on page 17)
Albums with the greatest gains are:

- WARREN G - G-FORWARD
- MIA K - UNSTOPPABLE
- NEW - UNSTOPPABLE
- VARIOUS ARTISTS - REIGN
- VARIOUS ARTISTS - I'M BOUT
- VARIOUS ARTISTS - SOMEBODY'S GONNA KNOCK YOU DOWN
- VARIOUS ARTISTS - I'M GONNA MISS YOU
- VARIOUS ARTISTS - THE NEXT BOUNCE
- VARIOUS ARTISTS - SOUTH CENTRAL CARTEL
- VARIOUS ARTISTS - ALLURE

Old school love songs volume 4:

- BOBBY V - I'M BOUT
- VARIOUS ARTISTS - JACKSON 5
- VARIOUS ARTISTS - NEW JACK CITY
- VARIOUS ARTISTS - THE BEST OF R&B
- VARIOUS ARTISTS - THE ULTIMATE R&B

No doubt on:

- 702 (TLC)
- MAVI
- JAMIE FOXX
- EDDIE MAE
- RICK ROSS
- VARIOUS ARTISTS
- VARIOUS ARTISTS
- VARIOUS ARTISTS
- VARIOUS ARTISTS
- VARIOUS ARTISTS

Happy hours, the RIAA projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers sales gains and束缚. SOUNDBOARD SUMMIT shows albums removed from Billboard's Top R&B Albums chart.
"If we stand tall, it is because we stand on the backs of those who came before us."

-Yoruba proverb

The Bad Boy Entertainment Family Salutes Black Music Month.

Look out for Puff Daddy & The Family - NO WAY OUT - arrives July 22nd.
And watch for new albums from Faith, Total, The Lox, Mase,
and The Gospel Album Project coming soon.

In stores now:
The Notorious B.I.G. - LIFE AFTER DEATH
112 - 112
**GOD CONQUERS ALL:** In a week powered by new releases by En Vogue, Lost Boys, and K-Ci & JoJo, the peak position on Top R&B Albums appeared to be fair game for any of those three. However, God’s Property From Kirk Franklin’s Nu Nation (B-Rite Interscope) had an altogether different plan in mind, as it recharted at No. 1. After spending nine weeks in the top five of the Hot R&B Airplay chart, the album’s first radio track, “Stomp,” is still growing and ranks at No. 5 with more than 37.8 million listener impressions. In fact, “Stomp” also escalates 3-1 on the R&B Mainstream chart in the June 27 issue of sister publication R&B Airplay Monitor.

Meanwhile, the Lost Boys sophomore album, “Love, Peace & Happiness,” graced Hot Shot debut honors for No. 2 entry, with core-store sales of 21,000 units. The album scanned more than 75,000 units at the overall SoundScan panel, earning a No. 9 placement on The Billboard 200. This issue’s sales charts show the disparity between the R&B core panel (stores that reflect the buying trends of African-American consumers) vs. the all-stores panel, as seen in the difference in ranking between Lost Boys and En Vogue, whose sales ran neck and neck. En Vogue’s “EV3” (East West/ECC) rang in 76,000 units at all stores and landed the Hot Shot debut crown on the big chart, for the highest entry on that list (No. 8). On Top 10 & It Albums, the act earned the same position, with sales of 11,000 units at core stores.

Notably, “EV3” has the best-first-week showing for En Vogue to date. Its previous album, 1994’s remix collection “Runaway Love,” scanned 17,000 units and debuted at No. 57 on The Billboard 200 and No. 17 on Top R&B Albums. The multiplatinum “Funky Divas” had a first-week showing of 82,000 units, earning a No. 4 bow on the chart in the April 1996 issue (as seen between the Bullet, page 96). “We’re doing well with this album, and we’ve been working the project in-store, which helped the buzz,” says Victor Heard, owner of Akron, Ohio’s 2 Live Music. “First-week sales reaction for this album is about the same as it was for ‘Funky Divas,’ although that was several years ago.” The store reports first-week sales of more than 100 units.

THEY’RE BACK: After singing background for everyone from 2Pac to E-10, Jodeci front men K-Ci and JoJo debut their first effort, “Love Always” (MCA), land at No. 9 on Top R&B Albums. The album’s first single, “You Bring Me Up,” springs 11-7 on Hot R&B Singles after suffering from an across-the-board slump that affected most titles on last issue’s chart. A 106 audience growth at radio is the key factor in the move, causing a 25-25 hop on Hot R&B Airplay. Of the 73 R&B stations that are supporting the track, leaders include WTMF Tampa, Fla. (29 plays), WHTY Dayton, Ohio (35 plays), WCHB Detroit (35 plays), and WQOK Raleigh, N.C. (64 plays).

STAYING ALIVE: WyfeClef Featuring Refugee Camp AllStars “We Trying To Stay Alive” (Ruffhouse/Columbia) is trying to do just that on Hot R&B Singles. Since the song’s debut four weeks ago at No. 17, this issue marks its biggest movement on that chart, climbing 16-14. Although sales have tapered off— it holds at No. 14 on Hot R&B Singles Sales—radio support continues to grow, with WEMX Baton Rouge, La., WJHM Orlando, Fla., and KIRQ Lafayette, La., joining the airplay list. On Hot R&B Airplay, a 13% audience increase sends “We Trying” 31-34, with airplay on 67 monitored stations.

**R&B**

**ADINA HOWARD**

(Continued from page 15)

retail Tuesday (1) and is accompanied by 24- by 36-inch Adina Howard poster that will go primarily to independent accounts. The promotional image, which features a portrait of the artist in lingerie, will also be sent to radio stations.

An initial print advertisement campaign was conducted in tip sheets at the end of May. Advertising in consumer publications, beginning with black fanzines, is being scheduled around the album’s July 23 release.

Another round of ads is slated for other consumer publications, including barnes & noble and store guides.

“Because of the success with her last album, we sent the single out before we did anything promotionally,” says Jackson, who reports early favorable response in Midwest markets like Detroit and Western cities like Denver, Fresno, Calif., and Los Angeles.

The video was slated for service to local and national shows in late June.

No promotional tour for Howard had been planned at press time, but the label is anticipating requests for her to perform track dates in various markets. The album’s international release date has not been announced. However, the first single has been slated for service to radio in various territories simultaneously with its domestic release.

### BUBBLING UNDER

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<td>K-CI &amp; JOJO</td>
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**Hot R&B Singles**

**BULLETIN BOARD**

**DAISY LAGUARDIA**

For sound samples, hear free musical samples from the hottest titles on the major Billboard albums charts.


Provided by the Music Preview service in Real Audio, VCD, MPEG.

**BULLETIN BOARD**

**DAISY LAGUARDIA**

For sound samples, hear free musical samples from the hottest titles on the major Billboard albums charts.


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**BULLETIN BOARD**

**DAISY LAGUARDIA**

For sound samples, hear free musical samples from the hottest titles on the major Billboard albums charts.


Provided by the Music Preview service in Real Audio, VCD, MPEG.
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**Black's "Tailights" Gains Speed On RCA Release Schedule**

BY CHET FILIPPO

NASHVILLE—Clint Black's first foray with original material in three years is doing so well that at press time RCA Records was already talking about moving the album's release date ahead by two weeks. The album, scheduled for an Aug. 12 release, the album, "Notin' But The Tailights," is now set for July 29.

The first single, written by Nashville Senior VP Label Group and senior VP foray with original try-related Billboard, ARTISTS two artists—Hal's first Carpenter studio—are spurred by a singer worldwide album "On," is here well set to break through. He goes to the label, singer Martina, and his audience says, "I've done the songs, and my audience knows what I've done, so they're more than ready. He hangs in there, and he adapts. Obviously, the country music landscape of today is different compared to 10 years ago. He can roll the dice on any idea he has. They're a superstar, and that's what this format needs. There was a big buzz with this single, and stations were trying to get their hands on it. So, Black played guitar on the song he and I wrote; Steve Warner's playing on the '90s To Chet,' and country music is going to play that. I've always loved Alain Krauss' voice, and she sat in with me at the Ryman, and I told her I'd like to record with her. So, tomorrow, I'm gonna cut 'Our Kind Of Love' with her and her band. That should be fantastic. It really took a different approach on this album and opened myself up more."

The single continues to gain airplay, and country radio stations are playing it on a regular basis.

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**Rogers: More Than 80 Million Sold; Lee, Howard, Walker To Enter Hall Of Fame**

PEOPLE: After his Fan Fair appearance June 16, Kenny Rogers and his manager, Ken Kraegen, announced that they had sold more than 80 million units. The figure is based on domestic retail sales and international projections. Noting that much of Rogers' release is new ('94 Recording Industry Assn. of America certification and SoundScan monitoring, Kraegen tells Nashville Scene, "I think this proves Kenny's stature as an artist. This doesn't even include singles sales, and his Islands In The Stream remains the best-selling country single, at 4 million copies." He says they were unable to track international sales, but expected the total to reach 100 million.

Brenda Lee and songwriters Harlan Howard and Cindy Walker will be inducted into the Country Music Hall of Fame. Lee was a teen superstar long before Tanya Tucker and Lee Ann Rimes followed in her footsteps. "I love that Tennessee values and its music," says "Icicles Moe and "Bubbles In My Beer" for Bob White, "Dream Baby" for Roy Orbison, "Lonely Star Trail" for Bing Crosby, "You Don't Know Me" for Eddy Arnold and Ray Charles, and "In The Mystic Moonlight" for Dave Martin. Howard has been penning country hits for four decades, with songs ranging from Charlie Walker’s "Pick Me Up On Your Way Down" to Patty Love’s "I Fall To Pieces." They will be inducted during the 51st annual Country Music Assn. Awards Sept. 24 at the Grand Ole Opry House here.

Our condolences to family and friends of the late John Christian Wollers, who gained many friends here during his years as a member of the Original Dr. Hook (see Life, page 48).... Merle Haggard signs with the Bobby Roberts Co. for exclusive booking.

ON THE RECORD: Edel America Records, based in New York, will release July 15 the first official Professional Rodeo Cowboys Assn. album, titled "Cowboy Classics Live," which features Nashville artists repre- sented. Rodeo-related and country-tunedmoments are provided by Toby Keith, Kathy Mattea, Vince Gill, Ian Tilton, Willie Nelson, Chris LeDoux, Johnny Cash, Tracy Byrd, and Emmylou Harris. In addition to those cuts, drawn from previous works, new songs are performed by new Insignia Record artist Ray Reynolds, Canadian singer Cindy Church, Rising Tide's Jack Ingram, and new Edel America artist, Scott McCoy. McCoy's "Cowgirl Crazy" will be the first single, and Reynolds' "Cowboy Up" will be the second, according to Edel America president Jonathan First. He says that the year-old offspring of the parent company. Cledus "T." Judd and Kenny Chesney have already had success already with a WorldRiding Federation album, in addition to several standouts, "I love country music, and I love rodeos," First tells Nashville Scene, "it's our first country album, this seemed to be a natural mix.

First says he already has retail orders in excess of 100,000 copies. The album will be distributed by Koch, which has a full-page ad in USA Today. "I hope we'll get every rodeo event program and Western magazine. We'll have TV commercials on ESPN and TNN. We'll service videos for both singles to CMP and TNN. They are all about rodeos every year with an audience of 22 million people. And they're country music fans!" Also slated for July 15 release is River North's "The Crow: A Bad Ass & a Tribute." Among the artists on the project are Sammy Kershaw, Mark Collie, Charlie Daniels, Crystal Bernard, Michael English, Rodney Crowell, Charlie Major, Larry Stewart, Kim Carnes, and Ronnie Reeves.

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**Hal Yes,' Curb Is Firmly Behind New Ketchum Set**

NASHVILLE—"Mike Curb says I'm a world artist," says Hal Ketchum, the acclaimed singer/songwriter whose next album, "Hal Yes," is due from Curb Records Aug. 6. Indeed, the album is check-a-block with well-crafted songs involving such universal themes as redemption, mortality, and the fragility of life and love. Where does this fit in with the country audi- ence?

Curb Group chairman Mike Curb says it is "a worldwide album that will build Hal's stature as an artist. He is an important singer/songwriter with ties to the world. We will service the single to country radio.

Ketchum's career. We'll get the music played on country radio and on country-related radio, such as triple-A. I think this will have a reach that goes to country and beyond and will open new dimensions in his career," Curb adds that the single selection process is ongoing.

WYCD Detroit PD Eddie Haskell says, "Ketchum's relationship with coun- try radio is unpredictable.

"Hal is one of those guys who I think knows exactly what he wants to do," Haskell says, "and there are other people who do that—Sammy Kershaw is one. Fortunately, what Sammy chooses to do also works for Kershaw. Kevin is not a one-dimensional artist, and he's probably one of the greatest singles writers on the planet. I'm proud to be a part of this project."

For this album, Ketchum turned to Texas artist and guitarist Stephen Brunet for production help. Ketchum says, "I'm really happy with the results."

As for the songs on "Hal Yes," he says he felt it was time to confront some serious themes. "I'm 44 years old, and I'm facing up to the reality of all that," he says. "I've watched my parents pass over the past few years. I'm getting married. I'm father, not (Continued on page 26)


### Top Country Albums

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<td>Tim McGraw</td>
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<td>2 2 2 9</td>
<td>George Strait</td>
<td>My可爱的Love (10.98/15.98)</td>
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<td>3 3 3 50</td>
<td>LeAnn Rimes</td>
<td>Walking With a Broken Heart (10.98/15.98)</td>
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<td>George Strait</td>
<td>The Left Overs (10.98/15.98)</td>
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<td>5 5 5 47</td>
<td>Deana Carter</td>
<td>Capitol Nashville (97.98/15.98)</td>
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<td>6 6 6 3</td>
<td>Pam Tillis</td>
<td>Lolf 1 (10.98/15.98)</td>
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<td>39 38 17</td>
<td>Mark Wills</td>
<td>Mercury 321/104 (10.98/15.98)</td>
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### New to Top 50

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<td>48 49 26</td>
<td>Trisha Yearwood</td>
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<td>57 58 59</td>
<td>Jeff Foxworthy</td>
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### No. 1's

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<td>Jeff Foxworthy</td>
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<td>Willie Nelson</td>
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Produced And Manufactured By Highland Music, Dearborn, MI
PH. 313-271-9795

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COUNTRY ARTISTS & MUSIC

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Largest Independent

HIGH NOON: "We knew this would be big, but we didn't know just how big until now," says Jeff Hackett, director of national promotion at Country Artists. "I can't believe it." "I Do Love You" by Tim McGraw (With Faith Hill) will be the first single in 20 years to remain at No. 1 on Billboard's Hot Country Singles & Tracks for six consecutive weeks. Despite a decrease of 69 detections, McGraw gets his fifth week in the No. 1 slot. Strait's song rises 4-1 with an increase of 899 spins, the biggest gain on the entire chart. Meanwhile, Reba McEntire's "18 Rider Ride Around With You" (MCA) jumps 4-3 with a 266-spin increase and might help turn up the heat in this race, and Deana Carter (Capitol Nashville) is eyeballing the top slot with her increase of 499 spins for "Count Me In" (6-7).

KEEPING UP WITH THE JONESES: Of the four previous Tim McGraw songs to peak at No. 1 on Hot Country Singles & Tracks (all of which reigned for more than one week), only one other title scored five straight weeks. "I Like It, I Love It," McGraw's 1995 summertime hit, scored its fifth week in the Oct. 14, 1995, issue. On July 25, 1977, the signature song of the '70s outlaw movement, Waylon Jennings' "Lucky Texas (Back To The Basics Of Love)," was the last title to post six consecutive weeks at No. 1 on Hot Country Singles & Tracks.

GROUP HUG: Sophomore sets by two male-lead bands open on Top Country Albums, as Lonestar (BMG) takes Hot Shot Debut honors at No. 21 with "Crazy Nights" and Riccochet (Columbia) enters at No. 24 with "Blind Of An Eye." Both groups touts their debut releases: The Lonestar title sells 6,000 units, and the Riccochet package moves more than 5,000 pieces, compared with previous opening weeks of 2,500 and 3,000 units sold, respectively.

At its peak week, Lonestar's self-titled debut set scanned more than 14,000 units, while Riccochet sold 11,000 during its biggest week. "Cryin' To Me," the lead title, is Lonestar's "Pacesetter," and "Shake," rises 46-46 on Hot Country Singles & Tracks, while Riccochet's lead single moves 27-23.

FILE UNDER GREATEST WINS: Neil McCoy's hits package earns our Greatest Gainer trophy on Top Country Albums, rising 12-7 with an increase of more than 4,500 units. Rick Blackburn, president of Atlantic's Nashville operation, says, "The industry is just now catching on to what Neil's fans have known for a long time. To really appreciate the guy, you have to get past that he's not an urban, country music star. He's more of the entertainer's entertainer, and I think it was more than obvious at the [TNN/Music City News] awards show that the fans really do love him." McCoy's album moves more than 15,000 units and takes the percentage-based Facecetter and maintains an 871-spin lead-780. Tanya Tucker's "The Delta Shake," rises 46-46 on Hot Country Singles & Tracks, with new airplay detected at WAMZ Louisville, Ky., and WVLK Lexington, Ky.

COUNTRY SINGLES A-Z

PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

BLACK'S 'TAILLIGHTS' GAINS SPEED ON RCA

(McDonald)

Black's hit in writing country songs has been constant. "From my first album on, my intention was to try to write every kind of country song that I'd ever heard. I wanted to do all that. The [Willie Nelson] song, like 'Milk Cow Blues,' is that way that 'Pat Yourself In My Shoes' came about—not by copying, but being inspired by a style. I like it, I like the sound of its time, the poetry. That's why 'Put Yourself In My Shoes' had a similar kind of thing. I like the sound of it, the poetry. I wanted to do all of the things that he was doing," Black says. "We'll do the album world premiere with Bob Kingsley on American Country Countdown," and we'll premiere a different song from the album every day for a week leading up to album release day. They say that the sales goal is to be as rare as October, through October, with plans for the rest of 1997 to be solidified. "Pricing and positioning is set through the rest of the year, and we'll have a plan for CMA week and another for the holiday season."

Waugh says that Black, who is taking a year off from Touring duties 1998, has elected to go out on the road solo just to work radio and retail. "He wants to hit the streets on this one and see people. He's willing to work and work hard."

Regarding touring, Black says he's going to rationalize himself. "There's a lot of reality to this one, especially with all the new artists. You can tour every other year and make just as much money. And you'll feel like you're making some people. Nobody else will get a chance to draw some fans. It's like artists and gallery showings. You can't be in every gallery." The group's current VP of promotion for RCA Records, says that the entire promotion staff, in town for Fan Fair in mid-June, would attend a listening session for the album. "What we've found through several projects, he says, "is that it's increasingly vital to alert the consumer that there's a new project. We did that well with the 'Greatest Hits' package last year, and we'll do the same with this—-a lot of radio tie-ins and instas. Clint is great at that."

Black is managed by Fitzgerald-Harley and booked by Creative Artists Agency. His songs are published by Blackened Music Publishing (BMI).

CURB FIRMLY BEHIND KETCHUM SET (Continued from page 24)

to govern, it's time to start evaluating those things. I'm at a point in my life where I don't have any time anymore. I'm really happy to get almost autobiographical about it, to get as personal as I can and to get the message out."

Curb says he's supportive of what Ketchum is doing. "We're pushing the envelope at Curb," he says. "The music industry is working hard and working through the image and radio and retail. We're a totally new company and totally new artist. We're telling a Curb Ketchum to make the album you want to make." Ketchum is managed by Troy Crowley and booked by Country Artists. He is publishing his by Heetone Music/Foreshadow Songs Inc. (BMI). CHERI FLIPPO
This page contains a list of songs and their corresponding positions in the Billboard Hot Country Singles chart. The table includes columns for the song title, artist, week, and position. The text is organized in a clear and readable manner, with each song's title and artist listed along with their respective positions throughout the chart. The page also contains a note about the compilation source, indicating that it is compiled from a national sample of airplay supplied by broadcast data systems. The chart is a typical example of how such music charts are formatted, with song titles and artist names clearly listed along with their respective positions in the chart.
Artists & Music

Conf To Explore Afro-Latino Link

**Latin Notas**

*by John Lannert*

from Sony Latin/Sony and Andy Montañez From PolyGram Rodven (July 23); Sony Latin/Sony’s gifted singer/songwriter Franco de Vita (July 24); Cordial Moon/Epic mambro pioneer Cachao and Senegalese/Nyorican ensemble Africando (July 25); Sony Brazil superstar Daniel Mercury and dynamic cuban songstress Albita (July 26); and EMI Latin’s volcanic torch specialist Ednita Nazario (July 27).

"Expressions Latinas" will kick off its weeklong slate of shows July 20 in Chicago to take part in the biennial International Conference on Black Music Research. The sponsor of the eighth edition of the confclave, which is set to take place at Chicago’s Swisstotel, is Columbia College Chicago’s Center for Black Music Research.

The three-day, four-day conf, titled “Black Music Of The West Indies And Latin America,” boasts 11 symposiums and more than 50 music scholars who will examine Afro-Latin American genres and their interregional impact in the Americas, both musically and culturally.

The experts will deliver speeches bearing a broad range of titles, including “Nationalizing Blackness: Afro-Cuban And African American Revolution In Havana, 1920-1940...” “Analogies And Differences In African-American Music Across The Hemispheres...” and "From Scratch Band To Calypso Ensemble: An Account Of Dance Bands And Their Leaders In The U.S. Virgin Islands.” Almost half of the conclave will address Afro-Latino genres, ranging from Afro-Bolivian to Puerto Rican bomba.

The scheduled keynote speakers are Rex M. Nettlefold, co-founder and artistic director of the National Dance Company of Jamaica, and Robert M. Stevenson, professor emeritus of the University of California Los Angeles and author of more than 90 articles and many books on Latin and South American musical history.

As part of the confclave, workshops and conferences will be a concert by Rising Stars Youth Steel Orchestra from St. Thomas and Ensemble Kalinda Chicago, an eight-member group that specializes in lectures and demonstrations of historical and musical ties among African, Afro-Caribbean, Afro-Latin American, and U.S. popular music.

Slate to give a performance and demonstration called "Cerrman Roots: A Musical Journey Through The Caribbean" is Aretto, an Afro-Caribbean folk ensemble based in Washington, D.C.

Samuel Floyd Jr., director of the Center for Black Music Research, notes the theme for the conference came about simply because there had not been an academic forum organized to examine the African-oriented music of the Americas.

“The connections among U.S. black music, historically, and the music from the West Indies and Latin America have been sufficiently explored, says Floyd. “So we decided to invite scholars from all over to come together and try to make links among the Caribbean as a whole and the U.S. and Latin America. I am not sure to what extent that will occur, but that is the motivating factor to set up this conference.”

Registration for the conference is $80. The keynote banquet is $40, and concert tickets range from $8 to $20. For further information, contact Morris Philla, coordinator of programs for the Center for Black Music Research, at 312-663-1000, extension 5550.

**EXPRESSIVE AND IMPRESSIVE:**

The closing week of the Lincoln Center Festival 97 July 21-27 at Avery Fisher Hall in New York features a formidable and diverse lineup of Latin American stars who make up a series called “Expresiones Latinas.”

Scheduled to perform at the 2,700-seat venue are BMG Brazil’s reloadable song stylist Gal Costa (July 21); prominent Cuban dance acts NG La Banda and Bambolos, both of which are making their U.S. debut (July 22); master onuera Gilberto Santa Rosa...
Brazil's Gil Ponders Impact Of Science On 'Quanta'

ENOR PAIANO

SAO PAULO, Brazil—Since 1975, Gilberto Gil has embarked on a summer trek of Europe and the U.S. This year the acclaimed singer/songwriter from Brazil is touring in support of "Quanta," his first Warner Brasil studio album since 1992. Released in April in Brazil as a double CD, "Quanta" has put out in June in Europe and Japan as a single disc with six fewer songs. As its title suggests, "Quanta" features material that explores social and political issues relating to science and theoretical physics. Even a Portuguese-speaking audience, the subjects are complex.

And Gil, a 57-year-old native of Salvador, Bahia, concedes that discussion of his album among international music enthusiasts "won't even exist." Nonetheless, Warner affiliates in Europe and Japan have devised marketing campaigns and released promotional initiatives tied to his tour stop.

"One strong live attraction, Gil hypocrisy boosts sales of his product after giving a show. The single-CD version of "Quanta" is slated to be dropped Sept. 3 in the U.S. on Masa/Blue Moon.

In Brazil the album sold a respectable 56,000 units after the first month of release, despite the $35 price. Domestic critical reception has been mixed, however. Some critics thought the subject matter of "Quanta" inappropriate for a recording by a pop sensation.

Others saw familiar characteristics of Gil's previous works connected with complex themes: the relationship between art and culture; the survival of rural, folk roots in a high-tech, urban society; and the teaching of science, math, and direct poetry overlaying melodies that mingle to a haunting rhythm from Brazil with such global grooves as ragga and pop.

"Bob Marley and Stevie Wonder were the most important international influences in my career," says Gil, who still gets thrilled remembering when he shared the stage with Wonder for the first time in Brazil in 1966.

As for the album's material, Gil says he is an artist who is not afraid to write on subjects that many with the city at the time he is putting together an album. "So," says Gil, "I made a record that has to be more direct..."
BRAZIL'S GIL PONDERS IMPACT OF SCIENCE

(Continued from preceding page)

version of "No Woman No Cry," that was a huge smash in Brazil. In 1979 he toured Brazil with reggae titan Jimmy Cliff. Gil was right in the middle of Brazil's rock revival in the early '80s with the albums "Raça Humana" and "Tempo Rei." The early '90s, Gil demonstrated another innovative side by being the first to reflect upon the contradictions of Brazilian modernization with his disc "Paraboli-camarak." On "Quanta," Gil laid down a track with famed singer Milton Nascimento, a tropicalismo-era counterpart with whom Gil never had a close relationship. "We met at social occasions, and that was all," recalls Gil. "Then two years ago, we had a conversation on a plane, and I invited him to sing the title song of 'Quanta' with me."
In addition, Gil performs songs that pay homage to Nascimento ("Sala Do Som") as well as to bossa nova giants Antonio Carlos Jobim ("De Ouro E Marfim") and João Gilberto ("Um Abrago No Até"). In the past, Gil's international profile has been aided by the fact that he is a multilingual artist. He has recorded in English, French, and Spanish. "Chuck Berry Field Forever," recorded in Portuguese and English, was a staple in the '60s during the Montreux Jazz Festivals. His anti-racist manifesto "Toche Pas A Mon Pote" ("Don't Touch My Buddy") was a protest against France's fascist-rooted National Front. It became a hit there as well. "Quanta" also contains a French-language song, "La Luna De Gorée," which talks about a place in Africa where slaves were put on boats bound for the Americas.

One of the few Brazilian artists who has invested considerable time in building an international career, Gil has now become widely known in Europe and is a must-see artist in the lineup of the continent's summer festivals. But Gil notes that his 1998 slate of shows will mark a gradual reduction in global road work. "Next year will be the last. I am going to play 20 concerts in Europe without interruption," says Gil. "Then I will begin to travel less often." Describing his current show as "more danceable," Gil builds material from "Quanta" with such rhythmical classics as "Toda Menina Baiana" and "Palor." "Music originally was a performance art, and that is what I do," says Gil. "I could say I make albums just to perform them in front of an audience. I can't help feeling that my recordings are never perfect; only onstage can I reach the quality I am looking for."
Artists & Music

In the SPIRIT

by Lisa Collins

THE FAST TRACK. It's full-speed ahead for Born Again Records CEO Barnett Williams, whose recently signed manufacturing/distribution pact with Miami-based Pan
dae Music Entertainment (effective June 16) has the Los Angeles-based label shifting into high gear with a full slate of upcoming releases and two new signees. Over the last year, the 5-year-old indie label has seen sales increase upward of 20% across the board.

Born Again's current roster includes comedian/singer Broderick E. Rice, who debuted at No. 2 on Billboard's Top Gospel Albums chart, Kenny Eldridge & the Jesus Celebration Choir, the Gethsemane VIP Mass Choir, and newest signees M.C. Flexx and Bishop William Abney. "The media attention we got on Broderick Rice opened up a lot of doors," reports Williams. "Plus, we've built a great street-fleet team, and last year—with both Kenny Eldridge's project and Broderick Rice—we were able to compete with everybody at radio. The key for our growth now is to get more shelf space. That was a major problem in the past. This deal will also afford us greater marketing and promotion."

And they will need it for a summer-release schedule that kicks off July 28 with a live concert album from Abney titled "Songs To Sing In The Wilderness," featuring Jennifer Holiday and Marvin Sapp. The label will mark its first venture into gospel rap with M.C. Flexx's "So Real," slated to ship to retail the first week in August. Also, Rice's highly anticipated sophomore set, "The Preacher's Son," is due the first week in September.

The deal marks Paradise's first venture into the gospel music industry. Notes Paradise president Bo Cranke, "getting involved with a gospel label has been one of my lifelong ambitions. I am a fan, and I think plenty of people would love this music if they were exposed to it. We're putting our full efforts behind Born Again."

STILL GOING STRONG. "It's all in the songs," says First Lite Records CEO Steve Sturkie of the overwhelming success of the Williams Sisters, whose current release, "Live On The East Coast," bowed at No. 14 on the charts in January 1996 and is still going strong. The third project for the Philadelphia-based group of five sisters—Renee, Vanessa, Patricia, Janice, and their mom, Terry—has sold upward of 70,000 units.

"It's been a whole lot bigger than I thought it would be," reports Sturkie, who signed the group to his small Hartville, SC.-based label in 1995 after seeing potential in the group while serving as a wholesaler for its product. The group starts work on its fourth album this month.

"This one," Sturkie says, "will have a video. We're also working on a full-fledged print and media campaign.

MOTOR CITY BUZZ. Fred Hammond is looking to do some stomping of his own, judging by the buzz surrounding his latest project. Sony and Integrity marketing staff were joined by key media, radio, and local retail representatives at Hammond's Detroit-based studio for a June 21 listening party celebrating the launch of "Shout In The House" from his newest musical venture, the Motor City Mass Choir (on Integrity Music). The record is set for release Sept. 2. Look for a major marketing blitz...Meanwhile, on June 23, Vicki Winans played host to media and gospel industry professionals at her posh Bloomfield Hills estate just outside of Detroit with the announcement of her latest release, "Live In Detroit," from CGI Records. The set will be on sale later this month.

DOTTIE PEOPLES

THE NEW RELEASE FROM THE STELLAR AWARDS FEMALE VOCALIST OF THE YEAR AVAILABLE JULY 1

ARTISTS & MUSIC

In the SPIRIT

by Lisa Collins

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Rondor Acquires 31 Newly Discovered Compositions

BY NIGEL HUNTER

LONDON—Rondor Music’s acquisition of the Javeberry Music song catalog has brought a modest 31 new songs—31 of them to be exposed for the first time—into the company’s catalog, but they were written by Chris Difford and Glenn Tilbrook, co-founders and originators of British band Squeeze. The deal is the latest in Rondor Music Europe’s recently launched strategy to pack its catalog with more song clout.

Formed in 1974, Squeeze became an influential A&M Records act and scored with such songs as “Take Me I’m Yours,” “Another Nail In My Heart,” “Pulling Muscles From A Shell,” and “Up the Junction.” The band was also the proving ground for keyboardist Jools Holland, now a prominent British TV presenter and big-band leader.

The Javeberry music catalog was acquired by Rondor after some competitive bidding from other publishers and protected negotiations with Miles Copeland, whose company previously owned and controlled the Squeeze copyrights.

An unusual aspect of the deal is the newly discovered cluster of 31 original Difford and Tilbrook compositions—none of which have ever been recorded or exploited before. These were songs in Difford’s own tape vaults and until now have not been pitched. The catalog purchase price has not been disclosed.

“The songs are a hidden tranche,” says Rondor Music Europe president Ralph Simon. “It’s most unusual to find a body of songs like this by two of contemporary rock’s most respected writers. We felt we could redevelop and creatively exploit their familiar sound standards as well as these unknown works. This is a terrific professional interest in these melodic songs. Chris and Glenn have been extremely cooperative and also pleasantly surprised that the publisher has taken such interest in their body of work.”

Rondor’s European companies are working their creative roster widely on an international level. There is growing U.S. interest in deUs, a Belgian act on Island Records, and another project embarking on a development vehicle for young writers and bands. The first act is British rapper Funky DL. Overseas, Rondor’s Human Nature (Sony Australia) is supporting Celine Dion and Michael Jackson on tour in Europe, and German dance act Brooklyn Bounce is coming off two top 10 German hits. Established U.K. writers are active, and Mark Knopfler is writing the theme and underscore for a new U.K. movie called “Metroland.” Regarding a company slogan, Simon proudly displays the new watermark on Rondor’s stationery. It’s the key musical phrase from Paul Williams’ “We’re Only Just Begun,” one of the Carpenters’ most enduring hits, which he points out was written on the very same piano that now stands in worldwide Rondor president Lance Freed’s office in Los Angeles.

Rondor’s acquisition of the Javeberry Music catalog brings together, from left, Russ Conway, Rondor U.K. professional manager; Richard Thomas, Rondor U.K. GM; Chris Difford of Squeeze; and Ralph Simon, Rondor Europe president.

Golden Moments. Hal Leonard Corp. recently hosted a 50th anniversary open house at its headquarters in Milwaukee. Among those attending the music publishing company’s festivities, from left, were Shoo Kubano, Shanko Music Publishing; Ivan Mogul, Eleven East Corp.; Bryan Mardak, Hal Leonard; Johnny Bienstock, Carlin America; Mary Vandenberg, Hal Leonard; Keith Mardak, Hal Leonard; and Michael Brefler, Shapiro- Bernstein Music.

Easy Access For Int’l Song Registry; ‘Lyricists’ Series Finale

GLOBAL SONG REGISTRY: International copyright bodies have come together to develop WorkNet, a digital system using a new global standard to make it easier and faster to access information on songs.

At the core of the system, available via the Internet to the performing rights societies that are members of international copyright group CISAC, is the Works Information Database (WID) song registry, for which collections are given unique International Standard Work Code numbers. The “bank” of WID code numbers will be maintained at ASCAP headquarters in New York on behalf of CISAC.

The system was launched June 12 at BMI headquarters, with a gathering of the steering committee’s three-day conference. Data will continue to be loaded over the next several months. At the launch, Godfrey Rust, data services director of the U.K.’s Performing Rights Society, explained how the system “brings together the WID the same title by John Lee Hooker…or any of the more than 200 listings of ‘Baby, Baby’ song titles in the ASCAP and BMI catalogs.”

In essence, says a spokesman for the project, the system “brings a common standard of global communication from different individual systems. It makes things more expedient and more accurate.” All major licensing groups are expected to make use of the system by the year 2000. The project is being directed by a steering committee set up through CISAC and BIEM, the international body representing music publishers.

ON TO THE GOLDEN PAST: The “Lyrics & Lyricists” series at New York’s 12th Street Y heralded the “Songwriters Series Finale” on Thursday, September 12 in the 12th Street Y’s Silverman Hall. The program included selected entertainment for an audience of 150 guests from the music industry.

Assistance in the preparation of this column was provided by Seth Goldstein in New York.

BILBOARD, July 5, 1997
Mackie Sues Over Knockoffs
Behringer, Sam Ash Are Defendants

by PAUL Verna

Mixer manufacturer Mackie Designs Inc. is suing German studio electronics firm Behringer GmbH, New York-based musical instrument retailer Sam Ash and Sam Ash-affiliated distributor Samson Technologies for trademark, copyright, and patent infringement; unfair competition; and breach of contract.

In a suit filed June 18 in U.S. District Court in Seattle, Mackie alleges that the defendants copied Mackie mixers and sold the copied products at substantially lower prices than the original models, totaling $327 million for the alleged actions.

Mackie claims in its suit that Behringer—which is operated by Swiss audio equipment manufacturer Ulrich Bernard Behringer—and Sam Ash principals Richard Ash and Scott Goodman in late 1993 at the Intercontinental Hotel in Dusseldorf, Germany, to discuss Behringer’s plans to manufacture a mixer based on a popular brand. "Ash and Goodman responded by selecting the Mackie 8-bus mixer line of mixers, starting with the 248," according to the suit.

Following the meeting, Sam Ash purchased and distributed the 8-bus mixers from Mackie, according to Mackie. In addition, the suit states that Sam Ash purchased Behringer $1 million in financing to mass-produce the units in China, where manual labor wages are much lower than in the U.S., where Mackie’s products are made. Mackie alleges that Sam Ash and Samson then distributed and sold the Behringer mixers as their own.

The suit says that Sam Ash, by conspiring with Behringer to manufacture and distribute the copied mixers, violated a 1993 dealer agreement between Sam Ash and Mackie that stipulates, among other things, that Sam Ash has to purchase exclusively from Mackie and that Sam Ash (Mackie) products to any other person or entity seeking to acquire them for resale and "not engage in any unfair or unethical practices.

Mackie claims that Behringer and Sam Ash pirated the 32-, 24-, and 16-channel versions of Mackie’s 8-bus line and the 52- and 24-channel models of the SR series.

The suit also claims that Behringer, prior to joining forces with Sam Ash, recruited an English console manufacturer to manufacture Soundtracs along with "the possibility of entering into a partnership" wherein Soundtracs would design and manufacture mixers with Behringer would "provide manufacturing and sell the product for half of the Soundtracs price."

Mackie alleges that Soundtracs refused Behringer’s offer and that Behringer then turned to Dutch mixers: "After examining the D&R mixer, however, the Behringer parties discovered that mixers contained a variety of identical components and were generally difficult and expensive to copy [than other pieces of audio equipment]. The Behringer parties therefore concluded that they did not have the financial and other resources required to purchase the components and manufactured a mixer on their own.”

The Sam Ash venture provided the necessary capital and equipment for Behringer to manufacture the Eurodesk MXX8000, a mixer based on Mackie’s 8-bus design, according to the suit.

Behringer “disassembled the Mackie 248...and sold the sheet metal chassis, with plastic side bracket, to its supplier in Hong Kong for further copying,” says the suit. “With the chassis copy in hand, [Behringer] removed the knobs, switches, faders, meters, and so forth, and equipped it with our parts to create a Mackie mixer [Behringer] then displayed this mock-up model of the Eurodesk MXX8000 to Soundtracs and drew them on to the copied model chassis, together with other parts copied from the Mackie mixer.”

In its new capacity, Parsons will oversee the entire EMI Studios Group family, which comprises legendary London facilities Abbey Road, the Townhouse, and Olympic Studios, as well as the four Manor Mobile trucks.

The appointment will bring Parsons full circle to Abbey Road, where he got his start in the ‘80s as a tape operator and rose through the ranks to engineer, eventually leaving the studio to pursue a career as an independent producer. While at Abbey Road, Parsons engineered seminal recordings by such British icons as the Beatles and Pink Floyd.

Commenting on his appointment, Parsons says, “I was absolutely flabbergasted when Martin Benge contacted me about the job. I fully expected him to be there until he retired. I had a long think about the opportunity that basically the opportunity would not arise again. I’ll be 50 next year, and I think the timing is absolutely right.”

Parsons says his first priority is to establish himself in the new role, which he views as a great challenge.

“I feel very proud to have been offered the job, and returning to EMI is like a homocoming for me. I realize that I have a lot to learn in the world of business, and I’m very determined to make it work. However, I firmly believe that a lot of running studios successfully is about relationships and common sense, and having worked on both sides of the glass, I think I’m able to see things from quite an objective standpoint. As for continuing his artistic career, Parsons says that if it’s possible in the future to make creative things happen in tandem with his managerial post, he’ll do so. He retains a scaled-down, private London studio for writing and demos.

“Think one of the reasons I’ve been chosen is because I’m a hands-on guy, and I think EMI wants me to retain that profile,” says Parsons. “So by no means marks the end of the Alan Parsons records.”

Industry sources have drawn parallels between Parsons’ appointment and former Abbey Road producer George Martin’s high-profile role at nearby AIR Studios. Parsons says, “Putting someone who’s in the public eye at the helm can do no harm at all. It also plays a significant part in attracting foreign work, and with the London studio business being so international at the

(Continued on next page)
Mackie sues over knockoffs
(Continued from preceding page)

Mackie representative.
Behringer’s working version of the Eurodesk MX8000 was unveiled a year later, at the March 1995 Musik
Messe. “The response to this knock-off product [at the Musik Messe] was favorable and generated immediate
correction,” says the suit. “[A]ttorneys repeatedly stated their assumption that the Eurodesk MX8000 must
somehow have originated from Mackie, and this confusion has also been reflected in industry publications.”

Mackie claims to have “created a product market” for “high-quality, reasonably priced audio mixers” with its 8-bus series, introduced in 1996. The Woodinville, Wash.-based manufac-
turer has sold more than 250,000 mixers since the company was formed in 1988 by veteran equipment design-
er Greg Mackie, according to the suit. Mackie, which went public Aug. 18, 1995, had revenues of $73.2 million in 1996. Besides mixers and mixer accessories, Mackie manufactures such related studio gear as speakers and power amplifiers.

In a statement issued June 20, Ash says, “Sam Ash Corp. has always been careful to comply with the terms of its dealer agreements. As a result, Sam Ash has been one of Mackie’s largest dealers, selling over $3 million in Mackie [merchandise] in the past year. Contrary to the allega-
tions of the Mackie complaint, neither I nor any of my companies have ever made any investment in Behringer. However, I am a stockholder with sign-
ificant holdings in Mackie Designs Inc. and have been ever since Mackie went public. Mackie’s claims against me are nothing more than malicious nonsense.”

Mackie COO Roy Wemys coun-
ters, “We feel satisfied that the infor-
mation in the allegation has been appropriately supported.” Mackie VP of marketing and business devel-
oment Patric Wiesmann adds, “None of us delights in this process. However, we feel very strongly that we need to do whatever it takes to protect our brand and intellectual property.”

Executives at Behringer and Soundcraft were unavailable to com-
tment at press time.

EMI APPOINTS INDUSTRY VET PARSONS
(Continued from preceding page)

relationship with EMI on an inde-
pendent basis. I will remain involved with one or two key projects that I started, in particular the multimedia and DVD
sides, which are being consolidated at Abbey Road. Also I want to support Alan as best I can as he takes over the reins.”

Collins Parsons “the obvious candi-
date” for the EMI job, Benge says he wanted someone who came from the creative and technical side of the busi-
ness rather than the financial planning/business management area.

“I’m absolutely delighted that Alan has accepted the position,” says Benge. “His background as a producer and
engineer, plus his early history at Abbey Road, is going to stand him in very good stead. Also, his prominence in Re-Pro—the British producers’ guild—and the [Asm. of Professional
Recording Studios] gives him a broad perspective of the industry, and the fact that he has been a studio client himself puts him in a unique position. I’m sure he will do a great job,”

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Ironically, considering the title of the album, it has been partly the result of the band's single "Sell Out" —a jab at fan fickleness and unfair perceptions of commercial success in the underground music scene—that is helping the band break its own sales records.

The song is at No. 34 on the Modern Rock Tracks chart this issue. "Sell Out" found a cult following among the band's fans, who were always saying to us, "I hope you guys don't sell out." We started to get on their nerves to some degree, Phoenix, and fans were calling up the station and telling their friends, its first self-released title, "Everything Sucks," bowed in 1995.

"I remember making my advance or some kind of launch party earlier this year," says Bob Say, "We sold quite a few copies in a week. I sold it as steadily now as it was at the end of last year." As is the case with many Southern California bands, such bands often find that their albums, in mugs and donuts were the sites for Reel Big Fish's first retail successes. Act- ing accordingly, Mojo and Universal instituted several co-pro and promotions with indie stores.

Now that while barriers on the ska genre, which is sometimes perceived in other parts of the country as a strictly West Coast phenomenon, did provide some problems, the genre is now in its healthiest state ever.

Ska has been predicting the summer of ska for the last four years," says Rifkin. "But I believe it's better that it never happened like this. This way, it didn't just happen and then burn out. It has really been given time to develop this whole underground network and get the word out."

A key ingredient in the band's grass-roots assault and an essential oil for the genre's health is still-lukewarm radio reception in many markets, was a flood of direct mailings to the act's fan base. "We've been sending out fliers to ska labelmates Goldfinger's mailing list, then added to Reel Big Fish's database as bounce-back coupons began flowing back to the label after having been placed in cassette sam-

Fish food, the band has also decided to issue an enhanced CD with five new tracks, live performance and music videos, a karaoke feature, and an interactive game.

The "kids want stuff," says band manager Jon Rollins, "so for the release of World Wide Web page on its site, and going to where some might call extremes in certain instances. But on the other hand, it was amazing how the band was still cool and happening and they're still part of it." The EP, which bows July 1, is called "Eye See.

According to Universal senior director of marketing Tom Derr, no hype will be made to mar- ket the EP, though both EP and CD will be stickered with cross-ref- erences to the other title.

The EP's cheeky title is what one might expect for a release that con- stantly covers A-ha's "Take On Me" during live sets and considers one of its defining moments playing backup to Eurythmics on "This Year's KROQ Los Angeles Weenie Roast music festival. This playful, and somewhat disdainful, reference is prevalent in the band's good-time ska sound.

The ska that is coming around now has a poppier feel," says Pileggi. "A lot of people refer to Reel Big Fish as a ska core band or ska punk band, and we're not. They're a ska glam band."

"There are a lot of markets that are charting and some that aren't," says Ebin. "But this song has a rea- lity about it, and I think it'll work well through the summer."

At retail, Ebin says the label has utilized a straightforward, three- pronged approach to breaking the artist.

"We really went in and micro-mark- eted in all the regions where we saw some early success," she says. "Starting with Dallas, we went in and did a combined radio and MTV buy with a unique ad campaign.

Mercury replicated this effort in such markets as New York, Min- neapolis, and San Francisco, then fol-lowed in May with a national TV advertising campaign. On and some late-air appearances on "Fox After Broadcast" and "CNN's "Showbiz Today" television programs, as well as the syndicated Spin Radio Network.

"With "How Bizarre" still gathering steam at radio and music video channels, OMC performances have been playing regularly in clubs.

Besides two performances at multi-artist events sponsored by top 40 sta- tions WAXX-F.M. Boston and WHTZ New York and a recent promotional appearance at the Wetlands in New York, Ebin and his band have not been touring.

That, says Ebin, will change this summer as the artist, who is booked by Little Big Man in New York and managed by London-based Bill Cullen, begins extensive touring.

OMC's first date will be a Thurs- day (3) event sponsored by WXXI- Orlando, Fla. Following a series of shows in Canada, Ebin says he will return stateside as the opening act for UB40.

OMC will also be featured on the upcoming Mercury Records sound- track to the upcoming "How Bizarre" Entertainement/Working Title film "Bean," which features the comedic stylings of Rowan Atkinson, Ebin's track to a cove of Randy Newman's "I Love L.A.," will be the first single from the soundtrack, which is due out in the fourth quarter. The OMC single will launch in conjunction with the film's opening in October.

REEL BIG FISH MAKING A SPLASH FOR MOJO

(Continued from page 1)

Scans.

The single, a blend of Fuenma's heavily accented vocals peppered with accordion and trumpet, is typi- cal of the band's unique approach to music on the album.

Fuenma says his songs, which are published by Songs of PolyGram Int'l., Inc. BMI, and Universal--and with an interestingly subtle perspec-
tive.

"You have to remember that most of the music in New Zealand for the past 100 years has come from Eng- land or America," he says. "We have tonnes of different music people will end up with people living under the same roof, and we have this many different varieties of music at the same time. It makes for quite a diverse scene."

"My parent music comes from people that the band's strong live show. Beginning in L.A. and telecasting into other West Coast cities and beyond, the band has built its reputation on creating the ultimate high-energy party atmos-

Keating the momentum going, the act, which is booked by New York- based Artists & Audience Entertain-
ment, will begin playing the WARP tour Wednesday (2) in San Diego, Calif. After the tour concludes in August, Reel Big Fish will launch a series of headlining club gigs that will last through November.

The band also will perform on MTV's "The Big Picture" variety pro-

gram in the middle of July.

It was the band's live show that sold modern rock KHTY Santa Barbara, which is close to San Francisco, by Deanne Saffren on Reel Big Fish.

"When I go to see a band, I watch the cutest girl and they are talking to each other, so I asked Deanne to go down and check it out, and with Reel Big Fish, it was obvious they were the real thing," says Saffren.

Besides its energizing live shows, much of the credit for the positive

HUH/MERCURY'S OMC

(Continued from page 1)
FNAC Plans French Expansion
Chain To Open 20-30 Stores In 3 Yrs.

BY REMI BOUTON
PARIS—Leading French entertainment retailer FNAC plans to open 20-30 stores in its home market within the next three years, adding to its existing portfolio of 48 outlets.

The strategy was revealed by FNAC CEO Francois-Henri Pinault during the opening of the chain’s 48th store in the vicinity of the capital’s Saint-Lazare railway station. Pinault, who is the son of FNAC owner Francois Pinault and who appointed chief executive three months ago, also confirmed the opening “before the end of the year” of a store on the Champs Elysees, near the Virgin Megastore flagship store there.

The new Saint-Lazare outlet is the chain’s fourth in Paris and will add to sites at Forum, Etoile, and Montparnasse. FNAC also has two music- and video-only stores in the capital.

The Saint-Lazare station is tipped to be one of the busiest sites in Europe, with several million passengers passing through each year. Store manager Philippe Gelay realizes that the customers likely to visit this store are suburban commuters, different from the profile of FNAC’s traditional urban Parisian customer. “Our challenge is to attract these new customers,” he says.

The store will cover the whole range of products usually displayed in FNAC outlets (music, video, books, audio, computer hardware/software, and photography equipment) in a total area of 5,000 square meters on four floors. Music will cover 800 square meters, and some 100,000 titles will be displayed. The store has 200 listening posts. For the first time in a FNAC outlet, the Saint-Lazare site will accommodate an in-store cafe, a concept that has been successfully introduced by Virgin on the Champs Elysees.

Overall, FNAC’s revenue in 1996 reached 10.6 billion francs ($1.85 billion), up from 9.98 billion francs in 1995. Profits were not disclosed. Music products account for 30% of total sales and increased by only 2.7% compared with the previous year. FNAC accounts for approximately one-quarter of total pre-recorded music sales in France. About 23% of FNAC’s total revenue comes from its Paris stores and 90% from France as a whole. The balance derives from its business in Belgium (7% from five sites) and Spain (3% from two stores).

Music Publishing Set To Reshape Indian Landscape

BY NYAY BHUSHAN
DELHI, India—The music industry here is coming to terms with what is a novel concept in this country—music publishing.

The establishment of two new local publishing companies is raising hopes that significant new streams of revenues can be created and that songwriters will receive a more equitable proportion of existing incomes from music.

One of the new companies is Delhi-based Deep Emotions, which pioneered music publishing in this country by being the first off the block in the first quarter of this year. Established by Achille Forler, a Frenchman based in India since the 1960s who has been a cultural adviser to the French government and an ex-diplomat, Deep Emotions administers publishing for noted Indian classical artist Shubha Mudgal.

“There is a sacred bond between a creator and his or her creation which must be respected,” says Forler. “Until now, in India, the record company has been the publisher by default, which is a conflict. This has led to a situation where a recording contract is really between an artist and a record company, bypassing the interests of the composer, lyricist, or producer.”

A strong advocate for more uniformity in the evolving Indian market, Forler argues that domestic talent needs to be more aware of copyright, particularly as it relates to music publishing.

“Today, unknowingly, artists sign away their work and the publishing of their works to the record company for coming decades,” he says.

Deep Emotions client Mudgal is signed to former Warner Music International affiliate Magnasound, a domestic talent company that branched out into publishing in April with a separate entity, Noteworthy Publishers.

“We have signed on some of our existing talent base, including lyricists and composers, to share publishing revenues whereas Noteworthy gets 50% (Continued on page 39)
**HITS OF THE WORLD**

**EUROCHART** 06/01/97

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**RUSIA/U.K.:** Never one to take the conventional route, Brian Eno is handling worldwide promotion of his new album, “The Drop” (All Saints Records), from his new home in St. Petersburg, Russia, by E-mail. Even Celebration, his U.K.-based PR company, has to communicate with him via the Internet. “We are not in direct telephone contact, but he gets up at 5 a.m. to read and reply to all his E-mail,” says Jelena Janic of Celebration. Journalists and others are also able to put their inquiries on the Internet after Eno, the former Roxy Music man who has since dallied in a number of experimental forms, decided to take a sabbatical from a lecturing post and make St. Petersburg his base for the next six months to pursue various projects. Meanwhile, the new album, three years in the making, features 17 instrumental tracks, some experimenting with drum’n’bass rhythmic patterns, others dominated by throbbing electronic pulses. “There are lots of melodies, although they move in an angular and slightly irrational fashion. They keep shining direction, trying to find out where they are going,” Eno says—by E-mail, of course. “I don’t want to do something that’s well covered by a lot of other people. My pleasure and pride is in discovering new places for music to go.”

**ISRAEL:** The enchanting album “Elokaia” by Zohar echoes an eclectic musical mix in a style that echoes sampled chart/ambient-dance fusionists such as Enigma, Transglobal Underground, and Deep Forest. Zohar takes its name and inspiration from the revered book of Hebrew Cabalistic written in the Middle Ages at a time when Christians, Muslims, and Jews co-existed in relative harmony in Spain and some of that nation’s greatest artistic and architectural works were created. The album, which has been freely licensed to EMI records, has enjoyed success “the fusion of ancient and contemporary worlds, uncovering hidden meanings behind the words of the compositions,” says Zohar’s Welsh-Israeli leader, vocalist/composer multi-instrumentalist Erran Baron Cohen. The album certainly embraces an extraordinarily wide selection of sounds, featuring voices ranging from that of a Jewish cantor to anarcho-singer Newzav. Along with Gregorian, Muslim, Buddhist, and Tibetan chants, there is a Martin Luther King soundbite, while Mauritanian Arab music rubs shoulders with a Spanish rup, a Japanese bellydance, and hip-hop beats. Meanwhile, Cohen has also begun developing drum’n’bass base projects, including a song called “Tomorrow,” which is on a new Time Life European compilation titled “Power Of The Elements,” and “Surrender,” which has been picked up by London indie label Still Life for release this month. Zohar is booked to play the WOMAD festival, to be held July 25-27 in Reading, England.

**DENMARK:** “Summerday,” the debut single by duo Cornflake, is a song that is perfect for a summer day, and BMI Arlids Denmark is hoping that it will become one of the season’s blockbusters across Europe. The track bears a kind of Beatles angle,” says BMI’s exploitation manager, Mikkel Bagger, who also composes Cornflake to massively successful German act Fool’s Garden. Cornflake’s singer/composer, Rikki Julian, grew up listening to popular music, while arranger/keyboards strength, Michael Davidson, was a musical of the Beatles. The combination of their different backgrounds and talents has produced a fresh pop sound. Bagger explains that the company has simply directed “Summerday” to radio stations in Spain and plans to do the same in Italy, Greece, and Portugal. “We’re trying to get it into places where Scandinavians and Northern Europeans are on their summer holidays,” he says. “We hope it will be Cornflake this year, instead of a ‘Macarena’ or ‘Saturday Night’.”

**POLAND:** A compilation called “Balladz” (Ballads) is the latest release by evergreen rock group BAJON on the Poniom EMI label. BAJON debuted on the charts here in 1978, when the whole country hummed along to its summer hit “Poczta Do Lata” (“Walking To The Summer”). The act’s self-titled debut album, released in 1984, sold in excess of 200,000 copies and has been certified 17 times. Since then BAJON has been a constant presence on the charts. Comprising 12 songs, “Balladz” is a collection of re-arranged live recordings of numbers that audiences most often ask the band to play in concert, together with one new track, “Kraina Milosci” (“Land Of Love”). Like most of the album, the new song is about love, a theme that is close to the heart of lead vocalist Beata Kozidrak, who writes the group’s numbers with her brother Jarek Kozidrak. “I dedicate ‘Land Of Love’ to those listeners who are free from hatred and jealousy, who have found their place in the world,” she says. “This song crowns everything that I love.”

**NETHERLANDS:** The fashion for retooling disco, funk, and rock classics as modern dance tracks has resulted in an epidemic of covers by Dutch acts. Last year, D-Xpress featuring Farida Mervelle released on the Alabaneza Behenlux a label contemporary version of the 1970s disco stomper “Stomp” by Jimmy “Bo” Horne. More recently, the Course (Trust Foundation/CND) has enjoyed success with a cover of Rufus & Chaka Khan’s 1983 funk hit “ Ain’t Nobody.” And Phat ‘N’ Phunky’s “Let’s Groove” (Woods/Meadad) is an updated version of the Earth, Wind & Fire sound. Rotterdam-based indie Digilance’s sublabel Mo Biza has updated Karen Young’s 1978 disco stomper “Hot,” now playing as “Hotter.” Contrarily to the upsurge of interest in such music, Naarden-based Purple Eye Productions has launched the Tremolo, Four Fingers, and HELLO! dance labels. Along with new tracks, such as Freakman’s “Discoend” and Shakedown’s ’80s Flashback dance remix of Paul & Victor’s 1980 hit “Wishing On A Star.”
New Music From Ireland Makes Peace With Past

by Larry LeBlanc

TORONTO—Canadian-based record executives have begun to hail MuchMusic's 6-year-old multimedia "Intimate & Interactive" series promoting a national sales spreadsheet for new albums by international and domestic acts.

This year, the series, in which artists perform live and answer questions from fans via phone, fax, and E-mail, has featured Canadian acts Moct and Sars, whose VH1 special included performances at the MuchMusic Video Awards and No Doubt, A Foo Fighters "I & I" is planned for July 8. "I & I" is a great promotional vehicle which gives you a strong national image upon release [of an album] or in front of a [national] tour," says Peter Demer, VP of artist relations for MuchMusic Canada. "We usually see the sales results immediately."

RCA's Country and GM of Universal Music Canada, credits Bush's "I & I" broadcast Nov. 19, 1996, for its "Razorblade Suitcase" entering the Canadian album charts at No. 1 and staying in that position for six weeks. The show took place on the set's worldwide release.

"I credit MuchMusic's 'I & I' momentum along with other integrated marketing for the album's success," Lennons says, noting that the album has sold 550,000 units to date in Canada. "Without question, 'I & I' is primary in all of our setup marketing discussions on everything from VH1 to Sirius,"

Rick Camilleri, president of Sony Music Entertainment (Canada), believes that having had MuchMusic do "I & I" Febr. 4, the worldwide release date of "Freak Show," was key in launching the Epic album in Canada. "After their home-country Australia, we were proportionally the biggest country in the world for Silverchair on [the album's] release,"

According to Camilleri, "Freak Show" has sold 150,000 units in Canada to date.

Unquestionably, a significant boost from "I & I" came with the May 13 broadcast featuring No Doubt. In addition to running on MuchMusic's affiliates, the show was aired on the ATV network on independent Jigil Records. The band includes former members of the Aboriginal rock 'n' roll group Scrap Metal, whose members toured in the "80s with the likes of Midnight Oil before returning to their roots—a sound as warm and gentle as the surf of their home-town beaches. With their work published by BMG, the Pigram Brothers can be contacted via their management at 61-8-9102-2487.

In 95 SECONDS of pure delight, Spitz拧andBolitzia from Australia spine forth one of the best spoofs on the starmaker machinery of the pop music business since the Byrds sang "So You Want To Be A Rock 'N Roll Star" 30 years ago. Its single "Buy Me A Pony," from the band's Polydor album "Ivy And The Big Apples," already has a hit Down Under and ought to be received with a sound as warm and gentle as the surf of their home-town beaches. With their work published by BMG, the Pigram Brothers can be contacted via their management at 61-8-9102-2487.

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DUBLIN—Less than two years ago, an American promoter made an urgent call to a contact in Ireland. He wanted an Irish head for a U.S. concert tour. And quickly, because he reckoned the Celtic music phenomenon would only last until the summer of '97.

He knows better now. In fact, indications are that the Celtic music boom has just gotten started. Celtic music has never before reached such a wide audience, and there's a rapidly expanding market for Celtic repertory around the world.

The worldwide surge of interest in Celtic music has coincided with a rise in the economic fortunes of Ireland. This country, which has been dubbed the Celtic Tiger, currently boasts one of the strongest economies in Europe, a highly educated workforce, very low inflation and massive growth—a dramatic reversal of fortune over the past decade. Ireland's three Grammy winners this year—Enya, S.J. Whelan and the Chieftains—all draw from traditional Irish music. But where does Celtic have its roots?

Historically, there are seven designated Celtic regions: Cornwall in England; the Isle of Man; Britain in France; Galicia in Spain; Scotland; Wales and Ireland. (Shaun Davey's epic work "The Pilgrim," on Tara Records, includes solos and ancient languages from most of these areas.) The Celtic influence is also very strong in the Canadian island province of Newfoundland.

Celtic music is also linked to the ancient concept of music as a healing force. In Egypt, Greece and Rome, chants and tones were once used to bring about beneficial changes in health. At its best, Celtic music remains a living tradition that offers something calm and therapeutic, connecting spiritually with listeners.

Composer Bill Whelan says there's an increased appreciation of musical styles with deep historical, ethnic and spiritual roots "because people sense in them an honesty that's missing in mainstream popular music."

BMG managing director Freddie Middleton defines Celtic music as "a hybrid of traditional and contemporary Irish music that appeals to adult contemporary listeners." From a marketing point of view, says Middleton, "We're in the happy position that people are looking for Celtic music. An album such as James McNally's 'Everbreath' also slots into this genre and was picked up for U.S. release (next February) by Windham Hill."

"Celtic can mean all things to all people at this stage," says Philip King of Hummingbird Productions, which produced the Emmy-winning television documentary "Irish Music & America." Says King, "We're about to embark on a major project, 'Green and Black,' with Donal Lunny and Jamaican musicians such as Sly Dunbar and Robbie Shakespeare. We're going to look at the

Continued on page 46
Celtic music, as found in Ireland, Wales, Scotland, France’s Brittany and Spain’s Galicia region, has served as progenitor and continuing inspiration for so many varieties of American music—folk, bluegrass, country and even rock. It would seem inestimable that this important roots music would find a substantial audience beyond the Irish expatriate community. Just as the term "Celtic" embraces many musical styles, the means by which it has been promoted in the U.S. are equally varied, as are the reasons given for the recent surge in Celtic music’s popularity.

There are several issues underlying Americans’ affinity for the music—indeed, for all things Celtic—starting with ancestry. As Hearts Of Space president Stephen Hill points out, 40 million Americans have some kind of Celtic ancestry; “by its nature, [Celtic music] has always been well-processed.” Hill’s marketing formalized to the point last year where a custom Celtic imprint, Hearts O’Space, was inaugurated. Hill cites the early-’70s recordings of Breton harpist Alan Stivell as impetus for the Celtic movement, with large-scale concerts presented in a rock context. Also, he applauds the A&R direction of Enya’s career: “Someone realized that, by focusing on the ethereal side of Celtic music, they could effect a crossover between new age and Celtic within a modern production context that would be popular—and, boy, were they right!”

THE NEW AGE OF IRISH

“Any music that is both beautiful and old can be reconfigured to appeal to the new age audience,” notes Green Limnet’s Wendy Newton. “We haven’t attempted to conquer the new-age market, we just try to make everyone aware of the existence of music that we love.”

Of her company’s marketing in general, Newton says, “We had to invent our market. We started trying to get it on the radio and into very specialized press. Basically, we were preaching to the converted at the beginning. As more people caught on, we started putting bounce-back cards in our albums and started sponsoring live gigs. We’ve been doing a cooperative marketing program with Borderline Books and Fiona Ritchie’s syndicated NPR show, ‘The Thistle And The Shamrock.’ It’s great for the music and very effective for us, because it puts us everywhere.”

Wesley Van Linda, Narada Records’ CEO, has said, “All things Celtic are golden,” and his company’s success with spiritually oriented Celtic non-traditional venues is always important. RCA’s Celtic defines the problem neatly. “We don’t have the radio or video venues available to pop music, so we have to find ways to reach people who aren’t radio listeners—with print advertising or cassette samplers banded out in the right venue. Fortunately, Celtic titles don’t simply die after a month. Irish publications are a huge part of marketing. For the Chieftains’ ‘Santiago,’ we also went to some Spanish papers, and they recognized it as authentic Galician music.”

“We hit the network of Irish newspapers, concert promoters and radio shows specifically attuned to that community,” comments Randall Grass, general manager of Shanachie Entertainment. “There’s another set of radio shows that play all Irish and Celtic music but are listened to by a diverse audience. There is a network of people who are interested in this music who aren’t strictly Irish; they have radio associations, radio shows and publications. We reach those people also.

“Some artists have a presence only in the Irish community,” notes Grass. “But Solas, who we first released last May, appeals across the board. The group’s latest album, ‘Sunny Spells And Scattered Showers,’ is truly a phenomenon, selling over 40,000 to date.”

HAPPY ST. PAT’S DAY

Obviously, March 17 is a landmark date in the marketing schedule of any Celtic label. Steve Vining, president of the Windham Hill label, notes that most of his company’s Celtic releases are posted for January, with a 120-day marketing plan designed to run into St. Patrick’s Day. “It gives you access to major print and electronic media that you wouldn’t get at other times of the year,” he says.

Shanachie’s Randall Grass adds, “Traditionally, there is heightened interest in the music around the St. Patrick’s Day selling season, some people believe that most sales are done at that time, which actually is not the case.”

Matt Voss, VP at Caroline Records, has detected a broadening of the music’s appeal through forward-looking projects like “Afro Celt Sound System” from Peter Gabriel’s Real World label, which Caroline licenses for the U.S. The label’s director of special projects, Gerard Talbot, sees the recent licensing of Afro Celt Sound System tracks for use in the WB Network TV series “La Femme Nikita” as symptomatic of a more general acceptance of the music.

Continued on page 46
Explore the Legacy of Celtic Music

James Galway & Phil Coulter

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Watch James Galway & Phil Coulter perform on "A Capitol Fourth", live from Washington DC on PBS, July 4 at 9pm!

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Join musical explorers the Chieftains on a pilgrimage to Galicia, the world's undiscovered Celtic land, on Santiago. With special guest appearances by Linda Ronstadt, Los Lobos and Galicia's own Carlos Núñez.

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Irish harpist and vocalist Aine Minogue laments the emotional journey of leaving her homeland to start a new life in America on "Between the Worlds" - in stores July 15. 09026-68846-2/4

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Dubbed by mentor Paddy Moloney of the Chieftains as "the seventh Chieftain," Galician piper Carlos Núñez shines bright on his first solo effort, with a little help from his "fellow Chieftains" and Ry Cooder.

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COMING TO AMERICA
Continued from page 44

ON WITH THE SHOW
While many may perceive the theatrical successes of "Riverdance" and "Lord Of The Dance" as spurring growth in the Celtic audience, those within the Celtic record community see it as a late arrival. Narada's Van Linda says, "We'd already sold 300,000 units of 'Celtic Odyssey' by the time it arrived." And Vining sees the two shows as part of "a subsequent mushrooming of interest."
Green Linnet's Newton adds, "Riverdance music is composed for these spectaculars, it's not traditional Celtic music. It's made people very aware that there is a Celtic culture, and among its audiences, it's made a small percentage look further."

Jim Long, chairman and CEO of Nashville's Honest Entertainment, remarks on his label's good fortune to have the composer of the Irish musical, "Lord Of The Dance," recording as Shanon. "We do direct marketing on TV, but the response to bouncer cards in Shanon albums has been fantastic — up to 8%," he says.

Outside of the market for traditional music, younger groups such as New York's Black 47, L.A.'s Young Dublinners and Nashville's Celí Rann are modernizing their members' Celtic roots with newer styles. Bob Halligan Jr., already a successful songwriter for acts like Kathy Mattea and Cher, sees Celí Rann as a fusion of his love for Irish music with pop and rock. John Mancee, the band's producer, plans to release its initial effort on his Punch Records in September; radio tours and club dates are part of the marketing program, with touring in the Northeast set to reach the Irish audience as well.

Of the potential for reaching a critical mass of product in the ever-expanding Celtic bins at retail, Newton says, "There's a glut of things being called Celtic, but not of legitimately Celtic music. It's a field where opportunities can flourish, but just because there's a bandwagon doesn't mean you'll get rich quick." ■

**ALL THINGS CELTIC**
Continued from page 43

rhythmic music common to Jamaica and Ireland and see if they will combine to form a new dance music.

Such are the often striking new directions being taken within the world of Celtic music.

**IRISH DESCENDENTS**
In her 1991 book, "Bringing It All Back Home," Nuala O'Connor observed, "The twentieth century has sent Irish music off in many different directions, towards rock, country, pop, electric folk, blues and the avant garde. Yes, and towards classical, jazz, new age, rap and dance."

Examples abound: The Fugees used samples from Enya's composition "Boadicea," from her 1987 album "The Celts" on their hit record "Ready Or Not." Four Men And A Dog humorously blend Irish and rap music on "Wrap It Up."

Violinist Yehudi Menuhin has teamed up with Irish hornpipe player Paddy Glackin on the album "Bringing It All Back Home." Bill Whelan's 1991 television series "An Eye On The Music" featured an Irish orchestra and soloists collaborating with musicians from Africa, Asia, Ghana, Eastern Europe and India. The cutting-edge, progressive quartz kila plays a style that's been dubbed "Celtic Caribbean."

The Irish-Norwegian duo Secret Garden mixes Celtic and classical influences. The Afro Celt Sound System is a similarly adventurous fusion of Irish and African vocals and instruments. Martin O'Kassil's album "The Invisible History Of The Black Celt" is based on an intriguing theory that Ireland's original inhabitants were Africans. O'Kassil grew up in Northern Ireland of Nigerian and Irish parentage, and his music explores that dual heritage. Dublin-based singer/songwriter Satchel Kei draws on her Welsh-Brexen heritage on her newly released second album "Jet." And the Corrs' combination of pop-rock and old Irish tunes has given them an unusual musical identity.

Rousn Hardiman, who has been represented as a composer on the billboard 200 for several months with the success of "Michael Flatley's Lord Of The Dance," has also recorded under the name Shanun and released "Celtic Classics" on Honest Records out of Nashville. That label is also the U.S. home of traditional Irish groups the Conners' Foster & Allen and Daniel O'Donnell.

**THE CELTIC CROWD**
Today's Celtic music is a compelling mix of old and new, recorded and performed by a host of Irish artists: Anna Dervish, Rita Connolly, Eileen Ivers, Mary Black, Sinead O'Connor, Maire Brennan, Christy Moore, Carl Hession, Eleanor Shanley, Peter O'Raada, James McNally, Black 47, James Galway, Niall Conti, the Wolfe Tones, Michael O'Suilleabhain.

Continued on page 48

**THE LONESOME TOUCH**
"...unspeakably beautiful..." — Ciaran Foyen

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**ALL THINGS CELTIC**
Continued from page 43

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Rousn Hardiman, who has been represented as a composer on the billboard 200 for several months with the success of "Michael Flatley's Lord Of The Dance," has also recorded under the name Shanun and released "Celtic Classics" on Honest Records out of Nashville. That label is also the U.S. home of traditional Irish groups the Conners' Foster & Allen and Daniel O'Donnell.

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Continued on page 48

**THE LONESOME TOUCH**
"...unspeakably beautiful..." — Ciaran Foyen

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Continued on page 48

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LONDON—A spectacular ancient Viking fortress set on a breathtaking rock in the middle of the Irish Sea plays host to a range of top acts from all corners of the Celtic world this summer. The second "Isle Of Music Festival" takes place July 4 to 7 at Peel Castle on the Isle Of Man, a self-governing state that is part of Great Britain and located halfway between the west coast of Galloway in Scotland and the rugged coastline of Northern Ireland. The Isle Of Man has its own distinctive and ancient Celtic musical tradition, spearheaded today by Emma Christian, a 25-year-old with a haunting voice who is honorary president of the festival. Christian is due to cap the four-day event with a candle-light performance on the last night sung in Manx Gaelic. The island's ancient tongue was replaced by English in the 19th century but now is being taught in schools once again. Other acts booked include Irish performers Sharon Shannon and Sinead Lohan, Capercaille and Shogolennity from Scotland, Carlos Núñez from Galicia, the Breton traditionalists Gwerz, and La Botine Sourdaine from Quebec. Few festivals can enjoy such a dramatic location. Peel Castle sits in splendid isolation on St. Patrick's Isle, a tiny speck of rock off Man's wild west coast and joined to the mainland by a 200-year-old causeway. "What blows everyone's mind at first is the venue," says festival director Steve Cronin of Manx Celtic Productions. "The location and the artists who are coming promise to create an atmosphere that is special and unique." Further information is available from Manx Celtic Productions. —NIGEL WILLIAMSON

PARIS—"All music from the planet can blend in, there are no limits to mixing the various styles," says Alan Stivell, France’s most famous Celtic music artist. A forerunner of the world-music trend, Stivell claims he is a "Celt before Britons but above all a citizen of the world." He released a retrospective album earlier this year, titled "Zoom" (Dreyfus), covering 25 years of a flourishing career. Born Alan Cochevelou in 1944, he discovered music thanks to his father, Georges, who revived the use of a forgotten Middle Age Celtic harp with new material. As a member of the Bleinor Scouts Bagad, a Brittany folk-music group, the son played the legendary Olympia Music Hall in Paris before he was 12. By 1961, he had helped establish the Bleinor Bagad as the most famous folk band in Britain. At 22, he changed his name to Alan Stivell (Gaelic for "spring"). Stivell reached a peak in popularity in the ’70s, when his album "Olympia Concert" sold some 1.5 million units in France. While his career suffered in the ’80s with the market’s focus on young talent, Stivell in 1987 signed to the Dreyfus label run by Francis Dreyfus. The deal gave Stivell’s career a second wind following the success of his 1995 album, "Brian Boru," and this year’s strong reception of "Zoom," Stivell is currently working on new material to be released early next year.

—CECILE TESSYRE

CELTIC HEARTBEAT
A NEW WORLD-WIDE PARTNERSHIP

Rivertance - The Show, touring through 1998 in the following cities: (USA & Canada) Toronto, Virginia, Boston, New York, Chicago, Walingford, Cleveland, St. Louis, Atlanta, Detroit, Minneapolis, Los Angeles, Settle, Cincinnati, Boston, Camden, Denver, Houston, Richmond, Calgary, Regina, Edmonton, Spokane, Salt Lake City, Sacramento, San Francisco, San Jose, Norfolk, Baltimore. (UK & Europe) Edinburgh, Sheffield, Bournemouth, Birmingham, Newcastle, London, Oberhausen (Germany)

BILLBOARD SPOTLIGHT

www.americanradiohistory.com
ALL THINGS CELTIC
Continued from page 46

Hyper(Boreas), Liam O’Connor and Lisa Alcaraz, Sharon Shannon, Susan McKeon and the Chiming House, Dolores Keane, Martin Hayes and Brigid Boden.

Yes, the list seems exhaustive. And in such a competitive market, drawing attention to Celtic repertoire requires focusing on more than just the music. Success depends on packaging, and in the case of Boden, a strong emphasis on appropriate imagery and a suitable title. Distributors told Michael O’Shea, managing director of Velo Records, that they would sell 10 times as many copies of an album called “Folksongs” if he used the word “Celtic” in the title.

“After all, it looked as if the interest in Celtic would be short-lived,” admits O’Shea. “But at MIDEM this year, buyers could see no end to it. They thought that, like reggae, it would become an enduring genre. We are now seeing tapes from Sweden and Italy. West Of Eden, a group from Sweden, play in an Irish-influenced style. They want to adopt Irish music the way Irish might play the blues.

Sweeney, managing director of Cross Border Media, which collaborated with Velo and five labels to produce the best-selling “Celtic Women” compilation, thinks certain recordings referred to as Celtic have “some very tenuous connections” to the tradition. “The stuff is going to be shaken from the wheat,” he says.

ON THE HOMEFRONT
Michael Kenney of the international services department of the Irish Trade Board, is convinced that a different approach to Celtic music is required at this stage. It should not be described simply as world music, but linked to a lifestyle and sold in non-traditional retail outlets such as bookstores. The Irish Trade Board has 26 overseas offices in key markets including the U.S., Continental Europe, Singapore, Malaysia, Hong Kong and Beijing and plays a key role in finding new markets for Irish record labels.

“We’ve been trying to assist the development of the indigenous record industry,” says Kenney. “It’s a problem in that, yes, Irish music is very popular, but when it becomes internationally successful, its stronghold is weakened. We want to see Celtic labels play a part in developing the music through master recordings, then shift into a multinational format. Consequentially, the local sector is not as well-developed as we’d hope it would be.

“While, in Ireland, the development of the traditional music genre, has evolved out of the old historical traditions and cultures and into something that can be presented in a modern format,” concludes Kenney. “I really believe it has not yet achieved its potential level of success. If it can do so [globally], it can do so in the ownership of an Irish label or group of labels.”

QUANTITY AND QUALITY
Making an impressive and carefully coordinated debut is “Celtic Collections.” The K-Tel series, with its atmospheric cover shots of Irish scenery, is pressed on high-quality picture discs and housed in Digi-packs as an alternative to the simple CD jewel box. The series was launched with 13 albums including “best of” compilations from the likes of Clannad, Altan, the Dubliners and Phil Coulter.

Meanwhile Celtic Heartbeat—whose first million-selling album was Bill Whelan’s “Riverdance”—has signed a new U.S. deal with Universal Records after a three-year agreement with Atlantic, renewing its association with Universal’s Doug Morris, who originally brought the label to Atlantic. Barbara Galavan, managing director of Celtic Heartbeat, is optimistic about the ongoing interest in Celtic Music. She cites “Riverdance” as “a good example of the move toward bringing the old into the present.” This summer, Celtic Heartbeat will gradually reintroduce its catalog, starting with Bill Whelan’s music for the movie “Some Mother’s Son,” “Anuna,” “The Celtic Heartbeat Collection” and a remix of “Riverdance” with a new CD booklet.

John Cook, managing director of Universal Records, which began building one of the world’s finest catalogs of Celtic music when it was formed 39 years ago, long before there was an Irish record industry as we know it today. Back in the 50’s, “although traditional music was being played all around the country, it was not getting a lot of recognition,” recalls managing director Riobard MacGorm, and there was little available on record. Gael-Linn provided a platform for the innovative composer Sean O’Riada, who developed Irish music, showed it had as much spirit and vitality as the popular music of the day, and had a big influence on the Chieftains. Gael-Linn label manager Michael Ward reports considerable demand recently from Japan, although for songs in the Irish language rather than for instrumental or orchestral pieces.

Starting in the 1960’s, Clan MacDonald, one of the most influential figures in the revival of traditional music, travelled throughout Ireland to record material for Radio Eircinn, and, this year, his collection is to be transferred to CDs as part of the national archive.
The definitive collection of Celtic Sounds

Celtic Collections is a new label representing the best known and most popular Irish Artists from all ends of the musical spectrum. High quality recordings of internationally renowned Irish Artists, Celtic Collections is housed in Ecopaks, each one profiling a different image of the magnificent and unique Irish countryside. A high definition picture disc with beautiful images of Ireland portrays the mood of each individual album. Celtic Collections is a beautifully presented large of premium Irish Artists and is the ultimate collection of Irish Music.

Celtic Collections is available for sale throughout the world.

For further information on the sale and distribution of Celtic Collections in your territory please contact:
K-tel Music & Entertainment Ltd,
30-32 Sir John Rogersons Quay, Dublin 2, Ireland.
Tel: +353 1 6790667 / 6790668 (fax)
Email: info@celtic-collections.com
Visit our web site at:
http://www.celtic-collections.com

Distributed in Europe by:
K-tel Music & Entertainment Ltd,
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Distributed in the USA by:
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2605 Fernbrook Lane North, Minneapolis, MN 55447, USA.
Tel: 800 3286620 Ext. 862.

Distributed in Canada by:
Madacy Entertainment Group,
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Distributed in Australia/New Zealand by:
East West, a division of the Time Warner Group, in association with CTAR Australia.
BURRITO BROS. FLYING AGAIN ON ETHER SET

Pete Kleinow (not pictured), who was one of the founding members of Flying Burrito Brothers in 1968. Kleinow, along with Gram Parsons, Chris Hillman, and Chris Ethridge, recorded the group's 1969 set, "The Gilded Palace O'Frisn," that helped launch its career. They became one of the seminal California bands whose sound paved the way for the country-rock fusion and a multitude of successors.

Beland and Guilbeau were entrenched in the music scene that spawned the Burritos. Guilbeau had been part of the '60s Los Angeles group Nashville West along with Parsons and Clarence White before he and Parsons joined the Burritos. Guilbeau and Beland also performed together in Linda Ronstadt's band Swampwater. Beland's other pre-Burrito musical experience included being signed to Apple Records by Ringo Starr and touring with Rick Nelson.

As the band evolved, Guilbeau and Beland were the driving forces behind the '80s incarnation of the group, the Burrito Brothers. They experienced commercial country success with such songs as "She Belongs To Everyone But Me," "Closer To You," and "If Something Should Come Between Us" (Let It Be Love)" during their seven-album tenure on Carr Records.

Beland says he and Guilbeau decided to record this new album after touring Spain in 1999. "People started showing up with not only the old Flying Burrito Brothers albums, the first ones, but they also showed up with Hearts On Time Line," and some of the stuff that Gib and I did," Beland says. Additionally, with the rise of triple-A radio, he and Guilbeau felt there was now a format that could embrace the Burrito sound. "The advent of triple-A radio was like the catalyst for this whole thing," he says.

They then signed with American Harvest, a Las Vegas-based label headed by president Robert John Jones. The label's roster includes country veterans Don Williams and Vern Gudan. "This is the first piece of product on Ether," Jones says of American Harvest's new imprint, "which is a warning to people who have bought American Harvest that this is slightly left of center... We'll do these kinds of projects on Ether/American Harvest."

Beland and Guilbeau say the new record is definitely a '90s album, but it's also a throwback to the band's roots and fits comfortably alongside such alternative country outfits as Son Volt and the Jayhawks. In fact, they include a cover of the Jayhawks' "Two Hearts," sung by Beland, and Patton performs Son Volt's "Windfall" on the album.

"This album pretty much tells where the old band was and where we're going," says Guilbeau. "It think it's right in the pocket as far as the Burritos tradition."

The album features guest appearances by variety of stars, including Waylon Jennings, Jo-el Sonnier, Charlie Louvin, and Buck Owens. Patton and Jennings share lead vocals on Jennings' "No Long To Wait," and Don Payton and Louvin turn in a rendition of the Louvin Brothers' classic "My Baby's gone," Sonnier and Jones on "Steed," "Steed," and Sonny Landreth playing electric slide guitar on the Beland original "World Without You." On "Date," Dina pays acoustic guitar on the cover of his instrumental hit "Backdoor."

"Everyone of those artists not only showed up to play, but hung out," says Beland. "Everyone lived up to the pedestal I had put them on. It was amazing," Waylon said. "You have the people that keep being honest and making great music. There's so little of it left. That gave me such great validation."

Beland says recording the album was an emotional time because both Guilbeau and Beland had heart attacks while they were working on the project. Guilbeau's heart attack happened April 23, 1996, and resulted in six bypasses. He was involved in the album but says his health kept him from participating as much as he would have liked.

He recently performed at Nashville's Summer Lights festival in front of doctor's orders that he wasn't able to tour with the band this summer. Instead, he will play select special dates; Kleinow also will not be able to tour. The touring band consists of Beland, guitar and vocals; Patton, bass, vocals; Chris Gooden, keyboards, steel, drums; and Wayne Bridges, slide guitar, lap steel, dobro.

The group, managed by Ramadan Deno of Lev Entertainment, are in negotiations for a booking agent.

Touring and radio both figure prominently into the marketing plan for the record. According to Jones, "Buckaroo" has been serviced to radio via CDX and is getting airplay on some country stations. Also, a video release via CDX, will be the title cut. Nashville-based radio promoter John Grimsen has been hired to work the stations at country, triple-A, and college stations.

"There's no way we'll have the critical mass in any one category to wind up on [Billboard's] charts," Jones says, "but [Grimson] has a fairly dynamic list of stations that are open to playing the kind of music that is on this record. The thing that's interesting is that it's the same difficulty you would have had getting them played in 1986 and '88, and that is, they aren't 'country' and they aren't rock."

Though that might work against them in radio, Jones says it's a plus on the tour circuit. "They are going to begin a tour in July, and that works for them when they are on the road because they can get on the country radio and rock venues," he says.

Jones says the label's marketing plan revolves around what it is calling "the three-city concept."

"We'll be working the city they were just in, the city that they are in, and the city that they are going to be in," he says. "We are going to have them on local radio stations where they can do interviews, and the great thing about the Burrito Brothers is they can actually play with three of them sitting around a microphone playing their own instruments and singing their own parts. We will also be doing point-of-purchase, postcards, and with local record stores and working with consumer and local press on a city-by-city basis as they tour."

"She Belongs To Everyone But Me," is a good fiddle player, and Beland's a good singer," he says. "And it goes without saying, Sneaky Pete is great. He's played with everyone from the Stones to Buck Owens. It will be interesting."

Young isn't concerned that consumers might have a problem with the fact that the lineup has changed from the original members. "I don't really think people will know unless they are just a die-hard collector like I am or a his- torian," he says. "After all, it's been almost 30 years since they started. A lot has happened."

LAWRENCE PAYTON (Continued from page 9)

Payton dubbed a "black Cattlekill." He told writer Emily Gaul in 1994, "For us, it was like school. I feel sorry for young kids today; they don't have places like that to work on their skills and try things out."

At Motown, the Tops' breakthrough occurred when they were partnered with the Holland/Douglas/Holland team, who brought Stubb's voice to the fore. "We took some chances," admitted Dozier, "not least of all with "Reach Out I'll Be There.""

The record's musical feel, coupled with the vocal "urgency" that Dozier described as Stubb's strength, was a combination that could be hit as many different moods and changes, said the producer; "it was the talk of the music industry."

While acting as general manager, Stubb's also took some lead-vocal duties, such as "One Woman Man" (a minor R&B hit single released under his name) from the Top's 1989 album "Main Street People."

Payton produced (with Steve Burri) "Night Lights Harmony;" in 1976 and two later albums, "Catfish" and "The Show Must Go On." He often shared writing credits with the Tops' longtime songwriting team, Fred Bledsoe and Tom Odell. ""One More Mountain" album, he co-authored "Nobody's Gonna Love You Like I Do" with Stubb's. Along with recording for Riverside, Columbia, Dunhill/ABC, Casablanca, and Arieta, the Tops have been under contract to Petty's Motown Records on three occasions: their '60s heyday, the mid-'80s, and the mid-'90s. Their last album for the label was 1990's "Christmas Here With You."

That year, Motown also began assembling a comprehensive four-album boxed set on the group. However, the project appears to have failed last minute to the company's move from Los Angeles to New York, and it is not currently in preparation.
Retailers Urged To Promote Format Sales

BY ED CHRISTMAN and DON JEFFREY

NEW YORK—The International Recording Media Assn. (ITMA) initiative to bolster cassette sales is receiving widespread support from music manufacturers and retailers.

The campaign—which has been promoted via full-page trade ads carrying the tag line “Where’d ya hide the cassette?”—is aimed at music retailers, urging them to better represent the tape format in their stores.

The ads, using a figure from a Sounddata study, say, “96% of consumers own and regularly listen to a cassette player, but they can’t find prerecorded music cassettes in your store. And you’re losing the sale.”

ITMA executive VP Charles Van Horn says of the campaign, “I think we’re getting great awareness of the profit potential of the cassette—and greater awareness that consumers really want the cassette.” The campaign, which began in late May will last for 16 weeks.

At the National Assn. of Recording Merchandisers (NARM) Convention in March, the loss of cassette sales emerged as the major issue of the event, with manufacturers urging music retailers to stop what appeared to be a rapid abandonment of the format.

Since NARM, a number of labels have announced promotions to bolster cassette sales.

In early June, Danny Yarbrough, president of Sony Music Distribution, sent a letter to music accounts, urging them to support the ITMA initiative. The letter states that the initiative is aimed at ensuring that cassettes are available and visible in-store, as well as presenting the public a positive image of the configuration.

In his letter, Yarbrough notes that Sony has been systematically devaluing its best Value cassette line to its Lowest-Priced line. After the past year, 400 titles have received that treatment, and as a result the line has experienced a 200% increase in sales, according to the company.

The above titles are sold at reduced prices at retail through budget promotions by music distributors Sony and WEA.

The letter reminds music accounts that while CD players are being installed in cars, some 15 million new vehicles will be sold this year with cassette players. Including car tape players, cassette hardware sales will top 25 million units, he says.

Yarbrough points out that the cassette is still about 25% of album sales, and that a Sounddata survey showed that about 30% of tape buyers buy nothing when they can’t find the cassette title they want.

He concludes that it is “the industry’s best interest to keep the cassette configuration vital.” In order to accomplish that, he urges accounts to make the cassette accessible and attractive by displaying it with the face out, as opposed to spine out, which has become a common practice. He also urges accounts to advertise cassette pricing in their consumer ads.

Other distribution executives applaud the Sony letter. While many industry participants feel that price is one of the key factors that will determine if the decline of the cassette can be slowed, there is some debate about whether price should be used as an incentive to spur account orders or whether it should be used in advertising to spur consumer sales.

One executive, speaking on the condition of anonymity, says that his company is devaluing the cassette—through moving titles into midline and budget lines and through discounts—in order to prompt accounts to carry more tape titles. This executive believes that the reason cassette sales are falling is that retailers have been cutting back on their orders and poor merchandising of the cassettes they do stock.

He says, “The consumer will still pay full price for the cassette if they can find what they are looking for. The problem is they can’t find what they are looking for.”

But other distributors and label sales executives say that cassette sales can be bolstered by making the format an attractive value to the consumer.

Whatever the solution, Sony is not alone in supporting the cassette. BMG Distribution and the RCA Label Group (Continued on next page)
INDUSTRY RALLIES AROUND CASSETTE (Continued from preceding page)

(RLG) have come up with a catalog cassette program that gives accounts choices to bolster sales.

For full-line cassettes, in one promotion, certain RLG titles, excluding new releases, will receive a 20% discount if the account orders an assigned minimum pieces per title and agrees to monitor sales activity to determine if each title should have its minimum increased or decreased.

BMG and RLG came up with a separate promotion for chains that have designated country music stations and are asked to follow different guidelines for minimum orders per title.

For midline cassette, certain RLG titles carry a 20% discount and the remainder have a 50% discount, if minimum-order requirements are met and sales activity is properly monitored.

Similarly, there is a separate promotion for those chains that have a designated group of country music stores.

According to V.P. of Sales of BMG Distribution, labels' company's cassette catalog program as an experiment, driven by a country label for which the cassette is still an important part of the business. “We are playing with different ideas to see if there is a way we can provide an incentive for accounts to carry more cassettes,” he says.

Henry Droze, president of Universal Music and Video Distribution, says he supports the move to highlight the cassette, but he adds a word of caution. “The decline of the cassette is an irreversible trend, and you can't bring it back,” he states. “You cannot argue that cassette returns are still coming back unless you have a higher upside.”

However, he says that the key to maintaining cassette sales appears to be pricing. He says Universal has been putting more cassettes into midline and budget categories in order to create volume sales. Moreover, he urges retailers highly priced.

Meanwhile, sources say that PolyGram Group Distribution (PGD) has just completed a review of cassette return policies and conditions of sales as they affect the cassette format and is reported to be on the verge of announcing major changes concerning returns.

In Atlanta, Capricorn is about to launch an experiment to spur sales of a new front-line cassette, according to VP of sales Rob Sides. For the new 311 album, "Translation," which will be released Aug. 5, the label will put a $17.85 list price on the CD, but instead of $9.98 for the cassette, the title will be at $8.98 list. With that kind of pricing, Sides hopes to see sales-price by merchandising of $12.98 for "CD" and $6.98 for cassettes.

In order to make up for the lost revenue by the lower price, Sides says he hopes that the retail community will go above and beyond the cooperative advertising dollars the label is making available and be creative in merchandising the cassette. He suggests that one could include running ads that advertise one of the formats at a bargain price if the customer buys both the CD and cassette of a title— or it could mean supporting the label by putting the title in a counter display.

“We want accounts to promote the hell out of the cassette” version of the album, says Sides. Sides explains that the Soundsata survey shows that a number of consumers will buy both the cassette and the CD. But if they have to go in order for the experiment to be financially successful, the percentage of cassette sales for "Translation," he says, must be increased to 15% of the unit sales of the album, for which tapes accounted for 15.4% of unit sales, and that the cassette return rate must be decreased.

If the promotion doesn’t appear to be providing incremental sales, Capricorn can always pull back from it, says three months, review and return the cassette price to its normal level, Sides says.

With all the activity from music manufacturers, retailers say they are rallying to help the cassette cause.

In Troy, Mich., Sandy Bean, VP of Harmony House, says that while cassette music sales, he says, adding that "it’s an incredibly strong market share not only in music, but video, video games, and many other categories.

Further, the system allows con-
sumer-producer manufacturers to cross-merchandise their products by applying a promotion category on the touch pad. For instance, the country music section in its Wal-Mart and Kmart placements is sponsored by Denny’s.

Other music categories include pop/rock, rap, soul, and alternative. Because the system is computerized, Goldwasser emphasizes that every press of a button in each store across country increases the volume and value of the label’s catalog on the touch pad. “The technology enables us to know with absolute certainty that we reach 66 mil-

The company estimates an average of 500 inquiries per day, per store. Its data shows that sales rates between 10%- 27% for home electronics department products and 2%-14% for other depart-
ment store merchandise. The system is particularly effective in reaching adults 18-44 with an average income of $40,000, as well as children 12-17. In the Wal-Mart Touch Pad system, the volume for both retailers and advertisers are documented through a PIN (Point of Information Network) and a computer retail link.

Referring to a number of PGD studies, Bindelglass says more than 20% of the cassette audience are "casual buyers," he said they came into the entertainment department because they were drawn by the unit’s visual appeal.

"It’s the first time we’ve been able to incorporate the cassette into the entertainment department,” he says, referring to research data that shows cassette sales were more than twice the VP of sales of midline and budget merchandise stores visit the department on any given day.

“Obviously a system like ours that contributes to or enhances that 8% is worth big money to the retailer,” adds Bindelglass.

Sneak Peeks Operations generate Info, Sales (Continued from preceding page)

Sneak Peeks operations plan to keep its focus on adding other high-volume retail outlets for its systems, including national mass-merchant stores.

Among these is Bindelglass, mass mer-
chandisers are an increasingly import-
ant retail sector for corporate spon-
sors, who now register 25%-50% of their sales through the channel. "Wal-
Mart alone has 30% of the country music sales," he says, adding that "it’s an incredibly strong market share not only in music, but video, video games, and many other categories.

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V.P. of sales Rob Sides, according to VP of sales of sales Bob Sides. For the new 311 album, "Translation," which will be released Aug. 5, the label will put a $17.85 list price on the CD, but instead of $9.98 for the cassette, the title will be at $8.98 list. With that kind of pricing, Sides hopes to see sales-price by merchandising of $12.98 for "CD" and $6.98 for cassettes.

In order to make up for the lost revenue by the lower price, Sides says he hopes that the retail community will go above and beyond the cooperative advertising dollars the label is making available and be creative in merchandising the cassette. He suggests that one could include running ads that advertise one of the formats at a bargain price if the customer buys both the CD and cassette of a title— or it could mean supporting the label by putting the title in a counter display.

“We want accounts to promote the hell out of the cassette” version of the album, says Sides. Sides explains that the Soundsata survey shows that a number of consumers will buy both the cassette and the CD. But if they have to go in order for the experiment to be financially successful, the percentage of cassette sales for "Translation," he says, must be increased to 15% of the unit sales of the album, for which tapes accounted for 15.4% of unit sales, and that the cassette return rate must be decreased.

If the promotion doesn’t appear to be providing incremental sales, Capricorn can always pull back from it, says three months, review and return the cassette price to its normal level, Sides says.

With all the activity from music manufacturers, retailers say they are rallying to help the cassette cause.

In Troy, Mich., Sandy Bean, VP of Harmony House, says that while cassette music sales, he says, adding that "it’s an incredibly strong market share not only in music, but video, video games, and many other categories.

Further, the system allows con-
sumer-producer manufacturers to cross-merchandise their products by applying a promotion category on the touch pad. For instance, the country music section in its Wal-Mart and Kmart placements is sponsored by Denny’s.

Other music categories include pop/rock, rap, soul, and alternative. Because the system is computerized, Goldwasser emphasizes that every press of a button in each store across country increases the volume and value of the label’s catalog on the touch pad. “The technology enables us to know with absolute certainty that we reach 66 mil-

The company estimates an average of 500 inquiries per day, per store. Its data shows that sales rates between 10%- 27% for home electronics department products and 2%-14% for other depart-
ment store merchandise. The system is particularly effective in reaching adults 18-44 with an average income of $40,000, as well as children 12-17. In the Wal-Mart Touch Pad system, the volume for both retailers and advertisers are documented through a PIN (Point of Information Network) and a computer retail link.

Referring to a number of PGD studies, Bindelglass says more than 20% of the cassette audience are "casual buyers," he said they came into the entertainment department because they were drawn by the unit’s visual appeal.

"It’s the first time we’ve been able to incorporate the cassette into the entertainment department,” he says, referring to research data that shows cassette sales were more than twice the VP of sales of midline and budget merchandise stores visit the department on any given day.

“Obviously a system like ours that contributes to or enhances that 8% is worth big money to the retailer,” adds Bindelglass.
WHERE'D YA HIDE THE Cassettes?

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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 rights holders, recording and playback equipment manufacturers, and audio and video duplication.

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Merchants & Marketing

NRM Lets Labels In On New Frequent-Buyer Program

IN LAUNCHING a frequent-buyer program this week, National Record Mart (NRM) has come up with an interesting twist. It allows labels to try to influence customer purchases by tying the frequent-buyer program into the chain's menu of promotions.

The frequent-buyer program, named Passport, awards members with two points per album purchase, allowing them to redeem 20 points to get a free cassette album and 30 points for a free CD album. "The look we promote is 'earn free music today,'" says NRM president Larry Mundorf.

Unlike other record chain frequent-buyer programs, which use other products for redemption, we feel our customers are most interested in music."

The company signs up members and inputs data at the cash register. The data are inputted into the chain's point-of-sale system, which issues a bar-coded membership card.

The program was tested in the fourth quarter of last year and this year's first quarter in the chain's Indianapolis stores and then rolled out nationwide. Like Compact Disc World, which has been touting the direct-marketing capabilities of its frequent-buyer program for more than a year, NRM is building a database that tracks purchases by members so that it has the capability of doing, says Mundorf, "direct mailings to established artist or even developing-artist promotions via direct mail.

For example, when Garth Brooks releases his next album, NRM can poll its database for customers that have made purchases of the artist's album and send a mailing to those customers with incentives to come into the store to buy the new album."

Of course, in order for something like that to happen, labels will have to buy into NRM's direct-mail capabilities, which Mundorf estimates should be ready by the fall. Currently, the club claims 100,000 members, and Mundorf says the chain wants to sign up 1 million customers within a year.

Interestingly, when signing up new members, NRM asks for and has been receiving, E-mail addresses, which could greatly reduce the cost associated with the direct-marketing efforts.

The interesting twist to the Passport program is that it allows labels to purchase points so that they can be applied to club-member purchases in such a way that it spurs sales of their artists. For example, instead of the normal allotment of two points per album purchase, shoppers can be made aware that a purchase of the new Paul McCartney album in rewarded, says Mundorf, "four points. The same idea can work for a distributor wanting to promote its midline."

The goal of Passport, according to Mundorf, is to create customer loyalty and affect purchasing habits. Also, "we want to overcome the big-box mentality of driving things with price by giving our customers something that is value driven."

Mundorf says that Bill Teltel (Continued on page 57)
Legends of the Lost: As our protracted vacation drew to a close, we wound up lazing about the house—what else?—listening to indie records and musing about the way indie bands become the caretakers of their own history.

Just as independent labels have served as the promulgators of the most forward-looking music, they also act as the ultimate archivists of music that was misplaced, buried, or ignored in its own day. Nothing serves as a better reminder of this crucial role than four fascinating current historical packages, which focus on obscure but powerfully impacting genres during the '60s and '70s in Chicago, Memphis, Cleveland, and Los Angeles.

We'll admit that, even though we claim Chicago as our hometown, we were unfamiliar with the Windy City's Quill Records until the arrival of "The Quill Records Story—The Best of Chicago Garage Bands" from Narbeth, Pa.-based Collectables Records. We're glad that Collectables rectified the situation.

Quill was one of several Chicago-based labels that sprouted up in the mid-60s, when the city's top 40 station WLS, with its butt-kicking 50,000-watt clear-channel signal, was able to turn a local act into a national commodity. In 1966 alone, the Buckinghams' "Kind Of A Drag" climbed to No. 1 on Billboard's Hot 100 Singles chart, while the Shadows Of Knight's "Gloria" hit No. 10.

Quill was the brainchild of Peter Wright, manager-producer of mellow Chi-town act the New Colony Six. Wright scooped up a variety of young groups from Illinois and Wisconsin, and, while he never hit it big, his eclectic roster might find favor today with garage band enthusiasts whose collections belge with the "Nuggets," "Pebbles," and "Back From The Grave" compilations.

Among the gems on "The Quill Records Story" are two lush Beach Boys-influenced tracks by the Exceptions, a Chicago unit that included a pre-Chicago Skeeter Densies garage park by the Exteriorports, the Delights, and the Riddles; and lots of derivative but entertaining vocal pop, and garage. There are a few nifty photos of band members strolling with doggie-bowl haircuts and loudspeaker suits, too.

Several years hence, a couple of hundred miles south, a group of teen delinquents who called themselves the Memphis Goons were making their mark on the local scene. Their music had to wait until the dawn of the '70s to get exposed: In 1980s, Isle Records in Austin, Texas, issued a four-song EP of the Goons' proto-punk experimentalism, and this year, Shangri La Records in Memphis issued a full-length album, "Teenage BBQ," comprising tapes apparently exhumed from a band member's attic.

The group's pseudonym—Xavier Tarpit, Vanilla Frog, Jackass Thompson, and Rover Rollover—betray the influence of Beefheart and its 1970-71 recordings do as well. Other contemporaneous musicians' bands are felt in the Goons' ramshackle music: Frank Zappa, the Velvet Underground, the Fugs.

A 1970 manifesto by the band says, "Our music? Yes, it's [sic] hard to listen to. One could debate whether its [sic] good music or not. But that's not the point."

Certainly, the Goons' stuff is juvenile and primitive, but it's also brazenly weird and has a distinctive Southern feel to it (perhaps as the result of the scraping fiddle and out-of-tune piano that grace some tracks). "Teenage BBQ" may be too strange (or singular) for some tastes, but it strikes us as a warm welcome of some proto-punk missing links.

Just a few years after the Goons adapted their extremity, the L.A. punk scene was born. Among local punk rockers, especially those collected on the city's West Side, there were a few bands as beloved as the indecently named trio the Urinals, whose hard-topped works are compiled on "Negative Capacity...check it out!" from Minneapolis' Amphetamine Reptile.

Even by the out-in-left-field standards of late-'70s L.A. punk, the Urinals were unique. The band members—guitarist John Tolley-Jones, bassist Kjehl Johansen, and drummer Kevin Barrett—sparked a college-geek look (appropriately, since they met while attending the University of California Los Angeles) and a severe aesthetic. Their songs were so short and spiky they made Wire sound like Genesis. Like many other bands of the day, they released their homemade EPs (produced by Vitus Maturé, keyboardist for the last on their own label, Happy Squid Records; these recordings form the core of the AmRep set).

Listening to cutout blazing yet often melodic numbers like "I'm A Bug," "Black Hole," "Ach Ack Ack Ack," and "Sex" today, it's impossible to imagine the similarly economical and combustible music of the great San Pedro, Calif., punk trio the Minute Men without the Urinals' precedent. The current album also includes some exuberant vintage live performances, caught at such now-defunct, fondly remembered L.A. venues as the West Side's Club 88 and Chintatown's Hong Kong Cafe.

Listening to "negative capability," one gets a renewed sense of what an incredibly creative cauldron the L.A. punk matrix was nearly two decades ago. Kudos to AmRep for this happy music-archaeological dig and to the other like-minded indie labels that are preserving other marginal but important indie music, which might otherwise be blown away by the winds of time.
Rовая Moment 'Redwall' Now On Listening Library

**Redwall Reign:** One of the most popular and critically acclaimed children's book series of recent times has made its unabridged audio debut, courtesy of Listening Library Inc. The Old Greenwood, Connecticut-based audiofirm, whose releases are all complete and unexpurgated, unveiled "Redwall" in late June, featuring a full cast led by the series author Brian Jacques. A number of retail promotions, coupled with the book series' continuing demand, make for one of the highest-profile titles Listening Library has released.

"Redwall Book One: The Wall," which runs three hours and five minutes on three cassettes at a suggested retail price of $19.95, is the first part of the first volume of the book series (or saga, as Jacques prefers it being known). "Redwall Book Two: The Quest" will reach stores in February 1998, followed in May by "Redwall Book Three: The Warrior Way." All three parts of "Redwall," consisting of eight cassettes in all, will be released together into the library market in September, according to Listening Library President Tim Ditlow. "The retail market can't absorb an eight-cassette set all at once, but libraries will get the whole megillah," he says.

Author Jacques (rhymes with "raikes"), a fascinating character who has worked as a longshoreman, poet, trucker, folk singer, and playwright among his many professions, published the saga's flagship novel "Redwall" in 1987, 10 years before its Listening Library audio release. It concerns the adventures of a mouse named Matthias, a monk in training at medieval woodlands chateau Wall Abbey, and Redwall's battles with murderous rat Cluny the Scourge and his nefarious followers. Nine other Redwall books have followed, with the sales approaching 2½ million in the U.S. alone. The saga's primary audience is preteen boys--though the characters are all forest creatures, there's nothing cuddly about them. Gory exploits and sex are Redwall's forte, too, thanks to Jacques's strong female characters. Chief among them is the formidable badger Constance, the unluckiest fighter in the Redwall crew. She voiced in "Book One: The Wall" by Jacques's wife, Liz Crampston (son Marc provides the voice of Matthias). It was a schoolteacher--she could freeze kids at 50 yards with her voice," says Jacques, phoning from his home in Liverpool, England. Jacques, who narrates as well as voices Redwall Abbey's chief monk, says he is completely satisfied with Listening Library's recording. "I'd already done abridged versions for other companies. It was no fun at all situating the characters. I had to track-up versions of my own book."

The author says he enjoyed himself immensely recording the audio. Listening Library's "Redwall" and that he is ecstatic about the finished product. It was cut over an 11-day period at EMI Markey studios in Liverpool, where Jacques has hosted a radio music-and-chat show on Sundays since 1976. Some 25 voice actors portrayed his characters and between them employed a vast array of British accents, among them the distinctive inflections of Birmingham, Somerset, Yorkshire, Lancashire, and Wales. "The actors liked doing this so much, they felt a sense of loss at leaving these characters behind when we finished," says Jacques.

However, there could be plenty more "Redwall" audio to come. With 10 books and counting in the saga so far, and, says Jacques, who reveals that writing each "Redwall" book takes a short intensive four months, he has two new volumes in the wings, "The Long Patrol!" and "Marlox." "I've got other things I want to write, too," Jacques acknowledges, "but there are so many millions of 'Redwall' fans"

Listening Library's Ditlow says: "The contest fighting will be coming for the "Redwall" audio with the book's publisher, Putnam, in January. 'We'll be using all of our big consumer radio and contest campaign,' he says, plus. Listening Library is involved in a promotion with kids multimedia toy chain Zany Brains in conjunction with the retailer's summer reader's club. A sticker burst on the cover of each audio box is redeemable for a free "Redwall" poster at participating stores. Ditlow notes that "Redwall" will be receiving even more exposure in fall 1998, when major animation studio Nelvana will premiere "Redwall" as a television series. "At that point, we'll offer a slipped gift edition of all eight cassettes," says Ditlow.

Interestingly, Jacques "had not ventured into the realm of writing fiction," as he puts it, before sitting down to write "Redwall." "I'd been reading stories to kids at a school for the blind," he says, and "I wasn't that happy with them, so I decided to write my own. And I'm an old fashioned guy--I didn't want them full of teenage angst and technology and anti-heroes. Kids want heroic fiction in their lives."

**MAKE A WISHBONE:** Another super kids franchise making its audio debut is "Wishbone," the much-hailed (and deservedly so) live-action PBS TV show that exposes grade-school kids to classic literature through the imagined exploits of Wishbone, a personable Jack Russell terrier who's wild about books. "Wishbone" video tapes have been available for some time, but the first "Wishbone" audio releases should hit stores next spring, according to Kevin Ryan of Big Red Chair Books, a publishing arm of "Wishbone" producer LYRic Studios. Where the TV/video "Wishbone" series is aimed at kids 6-10, the audio will target a younger audience (as, indeed, does most children's audio). Ryan says that instead of focusing on literary works, the audio series will spotlight international folk and fairy tales in a radio-comedy style. Already, the premise, he says, is that radio station broadcasting at a dog frequency features a show called "Wishbone's Ear Theatre For Pup Puppies," hosted by the canine. "It'll be one dog performance," says Ryan, explaining that the tagline "Wishbone's Ear Theatre for Pup Puppies" is a study aid; a sort of visual Cliff's notes. It's not unusual, says Wishbone, when he's not the one who accompanies the university student to come up to me and say, 'Thanks, dude—you got me through Harper.'"
baum, chain chairman, wanted a frequent-flyer program that was a cross-promotional tool and that VP of marketing George Balicky, director of marketing Mike Stephenson, and director of purchasing John Grando helped shape the program.

After letting go five local marketing representatives, Geffen has restructured its sales staff so that it has five regional sales directors, up from three. Ken Patrick, the Minneapolis regional director for Universal Music and Video Distribution, will join the label as the West Coast director. Christy Tillotson, who has been on the job for a year and a half, will be replaced by Chicago-based man Adrian Moreira, who has been a local marketing rep, is now the Northwest regional director based in San Francisco. Similarly, Barbara Fairhaun has been promoted to regional, based in Miami, and will handle the Southeast. Van Horn continues to hold down the East Coast, and Tom Balla is the Central regional director based in Chicago.

At Universal Music and Video Distribution, Kathy Aderman, the Chicago regional director, is moving over to head up the Minneapolis region. She will be replaced in Chicago by Barbara Schmitt, who previously was the regional vice director based in Atlanta.

In Mid-June, I had the pleasure of going to one of the best summer music festivals I have ever attended, the Guinness Floyd Fest, which was held on Randall's Island in New York City. The festival, which celebrated Irish music and culture and also included American acts, had a lineup of almost 30 performers, and while some, like Van Morrison, Sinead O'Connor, Natalie Merchant, and Soul Asylum, are well established in the U.S., many of the other acts are relatively unknown here. So many of the Irish acts playing the festival were given a chance to play before a large U.S. audience, instead of the typical shows they play here, which usually just reach the faithful—Irish immigrants living here.

Naturally, that set of circumstances creates an ideal opportunity for the music retailer. HMV was on site to capitalize on the opportunity with a 1,000-square-foot tent stocked with product of the artists playing the festival, as well as other artists similar in style. Moreover, HMV went out of its way to make sure it had rare and unusual recordings. For instance, Mike Bragg, whose performance was one of the highlights of the festival, was represented by “every record we could get our hands on,” reports Bob Douglas, VP of purchasing for the Stamford, Conn.-based chain. In total, the temporary store stocked some 5,000 titles.

Moreover, during the day a number of artists at the festival, including Mike Bragg and Jimmie Dale Gilmore, did in-store signing product. Douglas says that the store’s sales considerably exceeded expectations. “We were concerned that the principal sponsor might get too much attention, but in fact our store did remarkably well.

HMV uses live shows to promote the chain and will be setting up shop at the Newport (R.I.) Folk Festival, as well as the Summerstage series in New York’s Central Park.

Good News: Retail Track is happy to report that Paul David, founder and former owner of Cameo Music, is recuperating nicely after a successful quadruple-bypass operation.

Making Tracks: Bob Noyes, former director of credit for shirt manufacturer Van Huesen, has joined BMG Distribution as director of credit... Mike Del Tufo, formerly East Coast sales representative for Relativity, will join RCA as Northeast regional label director... Marvi Maggino, formerly North-east marketing manager for Capitol Records, has joined Nettwerk as director of sales marketing... Tom Ragan has left his post as the East Coast sales representative for Passport Music Distribution Inc. and is seeking opportunities. He can be reached at 516-730-3562.

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An occasional column highlighting albums of special artistic merit that Billboard editors regard as being worthy of wide distribution at the time of their initial release.

Since 1989, Ralph Covert and the Bad Examples have been recording to the delight of a loyal following of fans in Chicago, but few outside the Windy City have heard the talents of Covert, with his crack band and as solo artist.

This 18-song compilation, which culminates the Legacy of the Four Bad Examples albums, Covert’s 1993 solo debut, “Eat At God’s,” and the solo EP “Adam McCarthy along with two previously unissued tracks, is a fitting salute to the band’s career and the untalented art of Covert himself.

Covert wrote part of the song “A Girl of 12-string guitar he purchased on the road and unless it was open tuned,” he admits.

With the release of “Birthday,” the album is a real pop hit. “I’ve been out of my element/So long it feels like home,” says Covert.

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But Covert isn’t about to play down his reputation, either. He says he was moved to tears by the way Covert was able to capture the soul of a man dying from AIDS, that the memories came flooding back to him.

“Best Of Ralph Covert And The Bad Examples” offers the stark manner a moving into the disease at age 1992.

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Awards

NICKEL-BRACELET studio in London was a recent development. The studio features state-of-the-art recording equipment and is designed to provide artists with a creative environment in which they can record and perform.

For Covert, plans is to continue to follow his own muse. He acknowledges that music, particularly the intercontinental "Birthplace," is "very much an uphill battle, but if there's anything that I've learned is that there are some people who feel the same way that I do and like old-fashioned song craftsmanship."  

"I don't measure my success by whether or not the industry has figured me out, but what I want to do is to write music that people love, music that will stay with me forever. For that, music and art are the best tools we have to communicate," Covert adds. "I measure it by building songs and finding out how they react to people and how well I feel in my gut. That's success. The other things will come in time."
**Studio Sets Sites On Strong Promos Net Used For Tie-Ins, To Boost Awareness**

**BY STEVE TRAIMAN**

NEW YORK—Mixing the World Wide Web and imaginative and actual characters as diverse as Mickey Mouse and Michael Jordan should give the studios an alley-oop boost this year. The thrust of online activity, tied to all manner of cross-promotions, will reach a crescendo in the second half of 1997 (Billboard, July 19).

Consider www.disney.com, one of the most frequented Hollywood Video sites, says Max Goldberg, VP of home video promotions. "As a source of information to consumers new to the Internet, it has become very valuable," he says, "and we're making maximum use of our site to cross-promote our sell-through programs and those of our promotional partners. As a policy, we don't link to their sites but encourage them to tie in to ours."

For the July 15 release of Disney's "Fun & Fancy Free," there's a $50 value coupon look at other divisions, including Walt Disney Records and Disney Interactive, plus tie-in merchandising offers from Johnson & Johnson and Mattel. Both outside partners are hot-linking their sites.

When the restored and enhanced edition of "Mary Poppins" arrives Aug. 26, a joint promotion with Walt Disney Records will offer a $7 rebate for the purchase of the video and CD soundtrack, "which was No. 1 on the Billboard chart when it first came out in 1964," Goldberg recalls. "We'll be cross-linking our site to theirs, and vice versa, to promote the offer."

"Oral-B was so pleased with the response to its campaign for "Toy Story" through the 1996 holidays that promotion manager Gary Paladin signed for another national event (Continued on page 61)"

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**DVD Has Digital Company In D-VHS-Kino Joins The Sell-Through Camp**

**A NEW BREED?** Just when you thought digital home entertainment was restricted to DVD, along comes D-VHS. If Victor Co. of Japan, the inventor of VHS, is right, an advanced format, D-VHS, will become available for consumers as a playback deck in the next year or two.

Actually, consumers equipped with EchoStar's direct broadcast satellite (DBS) dish can purchase one of JVC America's two D-VHS models, at $849 and $899, this fall. They're good for recording and viewing EchoStar's DSS schedule but little else, since digitized high-definition television broadcasts don't begin for another year and Hollywood hasn't resolved the DVD issue, let alone a 21st-century edition of VHS. Player prices, although bound to decline, would also discourage an American public accustomed to consumer electronic gadgets under $200.

However, JVC is already on the case. At a meeting in New York last month, executives from the U.S. and Japan say they've been in touch with the studios and that D-VHS licensing discussions are under way. Movie makers "are showing some interest," according to Victor Co. of Japan managing director Hiroki Shimizu. (A caveat: Hollywood traditionally doesn't commit to the first format until copyright holders have spent millions.)

JVC even thinks it has a way around the old retail bag-a-booo—double inventories. Shimizu said the same cassette containing a digital copy of a movie would also have room for the analog version, playable on either D-VHS or VHS machines. "Digit-ana," he called it.

Shimizu maintained D-VHS and DVD can co-exist—if DVD survives the thrashing it received from EchoStar engineers VP Mark Jackson, also in New York. Jackson thinks D-VHS lacks in data capacity, picture quality, etc. JVC plans to deliver 20,000 D-VHS units this year, 200,000 in 1998, and 400,000 in 1999, mostly to EchoStar subscribers.

"We are making a bold commitment," the company says.

**THINGS TO DO IN VEGAS:** It looks as if DVD will spice up the Video Software Dealers Assn. (VSDA) convention July 9-12 in Las Vegas after all. In contrast to last year's DVD Video Group, featured in this space last issue (Picture This, Billboard, June 26), reportedly has scheduled a news conference to announce its existence and goals as a trade association. We had been told DVD Video Group (DVG, until told otherwise) was formed so hardware and software members could swap information about the start-up phase of the format, but apparently participants want it to have a longer, fuller life.

Who speaks for the DVG in Vegas, especially from the Hollywood community, will be of consuming interest. The event is an opportunity for holdout studios to board the DVD bandwagon, although major announcements aren't expected. Panasonic has shot down the rumor that its player contains a Shiho announcing Universal Studios Home Video's first DVD releases. Meanwhile, other talk has surfaced: that Warner Home Video is ready to announce national rollout of its first D-VHS playback products limited to seven markets and that independent-minded Miramax plans to introduce titles, which could mean that parent Disney won't be far behind. Disney denies any independent action.

The VSDA has scheduled a DVD manufacturers' panel July 10, while another trade group, the Optical Video Disc Assn. (ODVA), will have six booth-side demos and discussions including Panasonic, Pioneer, and consultant Geoff Tuffy. Tuffy, chairman of the ODVA Technical Committee, promises to explain, "in plain English," copy protection issues and other such matters 1-2 p.m. July 11.

**KINO CARES:** ... about sell-through. Rental has generally dominated the release strategies of this New York-based independent, which specializes in classic reissues like Buster Keaton and film noir. Now, the emphasis is on sales of sometimes obscure (even to movie-savvy audiences) titles. The first installment of a "40's noir series"—"T-Men," "Raw Deal," and "He Walked By Night"—did "very well" at $29.95 each, says Kino On Video spokesman Marjorie Sweeney. "It was one of our biggest hits," averaging 8000-10,000 units per title. Three '30's British features—"Night Train To Munich," starring Rex Harrison, a rare Hitchcock, "Jamaica Inn," and Alexander Korda's "South Riding"—were strong at $22.95 each. Next year, Kino plans to price three '50's movies directed by Ida Lupino and more noir for sale. The house rule: If it's out before, even in public domain, "we're not going for rental."

Sales director Frank Tarazi estimates 40%-50% of his business is deliveries of sell-through goods, which can be priced as high as $40 list. In the past two years, "it has become really important to sell," he said. Through Kino's arrangement with Moria Engel, titles new to video: "The Little Fugitive," "Lovers And Lollipops," and "Weddings And Babies."


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**Big-Name Vid Chains Again Planning For Major Growth**

**BY EARL PAIGE**

LAS VEGAS—Video retailers are expanding again. Only this time it's as much as to satisfy sell-through demand as to add rental inventory.

The growth-potential chains drew attendees to the annual International Council of Shopping Centers (ICSC) May 18-22 at the Las Vegas Convention Center, where visitors packaged the booths of publicly held chains like Hollywood Entertainment and Video Update. Hollywood told visitors that, for the first time, it's building more stores in 1997 than Blockbuster will.

Terry Woodyard, head of distributor WaxWorks: VideoWorks and a video chain, Reel Collections, found the ICSC developers receptive to mail sites as large as 10,000 square feet. "That's what I am pitching," he said. "I'm hoping that with a store that size as an anchor destination, I can get some guarantee that there won't be three other video stores in the same mall."

At Video Update's party for devel-opers at the Las Vegas Hilton next door to the convention center, chair- man/CEO Daniel Potter added, "Deals are up 100%." Update just hired as director of real estate Richard Greene, who held that title at Barnes & Noble.

And Video Update has brought (Continued on page 61)
**Scottish Vid Bootleggers Nabbed By The MPAA**

**LONG ARM OF THE LAW: The** Motion Picture Assn. of America's (MPAA) anti-piracy unit isn't shy about publicizing its frequent busts of home video bootleggers. But some recent arrests in Scotland caught our eye.

On June 2, customs officials in Glasgow arrested two men in possession of video copies of “Men In Black,” which doesn't reach American theaters until July 1 and opens in Scotland Aug. 1. The pair had gotten off a flight from New York, where they had bought the copies from a street vendor, Scottish MPAA officials say. The seller was arrested soon after, and the MPAA seized 820 cassettes, including “Men In Black,” “Con Air,” “The Lost World,” and “Private Parts.”

MPAA spokeswoman Marisa Pickar says the anti-piracy unit in Scotland had been tailing the two men for several months after noticing a higher than normal number of pirated cassettes circulating in Scotland. According to Pickar, the pair “traveled back and forth to New York all the time.” Working with customs officials, MPAA helped nab the suspects, who they believe are couriers for a Glasgow video pirate.

The case is a good test of MPAA training and organization, which now will be employed to determine exactly how the New York source was able to get his hands on an unreleased movie like “Men In Black.” Bootlegs of current movies generally are made by sneaking a video camera into a theater and taping images off the screen.

However, over the years, the MPAA and the FBI have also uncovered cases where projectionists have been paid off to "lend" 35mm prints for the time needed to dub them onto tape. Maybe those "sneak previews" aren't such a good idea after all.

**JUNGLE TIME:** Buena Vista Home Video will release the Tim Allen comedy “Jungle 2 Jungle” July 29, priced at $22.95.

(Continued on page 62)

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**Billboard®**

**Top Video Sales**

**COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.**
STUDIOS SET SITES ON STRONG PROMOS

(Continued from page 59)

involving “Pooh’s Grand Adventure: The Search For Christopher Robin.” It goes to the screen in mid-May.

Paladin plans to repeat the special displays set up next to cassette racks in drug and grocery stores. Another retail promotion in Mattel, offers to rebate 10% of the purchase of $15 or more of its licensed Pooh products, according to marketing manager Tom Kilpin. Oral-B and Mattel will use their Web sites to promote the tie-ins.

“Pooh” also sports a Disney newsworthy tie-in from online source. Welch’s marketing manager Tom Gardner says the food maker is offering a sweepstakes run on Disney Web sites and the company’s Nasdaq price, “They will have a dedicated Web site,” says Gardner.

Universal Studios Home Video has linked part of its Web site to those of other video studios, including theme parks, says executive VP Andrew Kairey. Currently, the online sci-fi Ground Zero promotion encourages consumers to “explore the intergalactic video game,” offering several dozen titles, including “Mystery Science Theater X” and “This Island”.

A sweepstakes drawing online entries offered a trip for two to a late-June launch of a NASA space shuttle from Florida’s Kennedy Space Center. “The Land Before Time” site has played an ongoing role in video sales of the popular series, Kairey says, including the fourth volume, “Journey Through The Mist.” Promoted on the site is a limited-edition CD-ROM sampler of new programs targeted to preschoolers, a joint venture between Universal Studios Home Video and Sound Source Technologies, and a “dino-mite” National Kids Cross-promotion with Burger King offering “Land Before Time” characters. “When The Lost World” is released on video, Kairey promises even more: “We’ll have a core of great material for our home video site,” he says. The hit count has been phenomenal since the theatrical site went up a month before its May release.

Warner Home Video marketing VP Tom Lesinski credits the Web site with adding to the excitement and direct-to-sales of sales of this spring’s Michael Jordan winner, “Space Jam.” Particularly effective was the campaign put together by Family Entertainment VP Brian Moreno with Warner Music’s Atlantic label for the soundtrack, which landed on The Billboard 200 and Hot 100 Singles charts.

Major promotional partners have hot-linked sites to “Space Jam.” Dole highlighted its special-edition basketball game with a national newspaper free standing insert (FSI) that reached 50 million homes in March. Ballard Products offered a $10 video rebate, pushed by another 50,000-home-store in April. Rayovac Renewal may have topped them all with a “Meet Mike” essay contest. The grand prize: a night on the town in Chicago and a personal meeting with Jordan.

The Warner site is the “fourth most active on the Internet,” Lesinski says. The “Batman & Robin” theatrical site that went up in early May was getting close to 2 million hits a week, a month before its June 20 theatrical release.

Noting the success of last year’s “Twister,” he adds, “We expect to do even better with our plans for ‘Batman’ when it comes to home video.”

Paragon Home Video also sees a rose-colored Web. “Our focus at this point is to be more entertaining and informative, and to devise ways to promote and stimulate home video sales through existing retail channels,” says new business development VP Jeff Ekdaksay, “When initial reports tell us ‘Beavis & Butt-head Do America’ and ‘Private Parts’ are repressed for sell-through, we’ll use the Web site for consumer, trade, and media options.”

BIG-NAME VID CHAINS AGAIN PLANNING

(Continued from page 59)

aboard Peter Johnson as director of construction. He oversaw 2,500 projects while at Blockbuster and also helped the video giant, one of the biggest names in the video business, has a lot to offer consumers. Thanks to Peter Johnson, the company now believes that the video giant can continue to attract new customers and retain existing ones.

Wall Street analyst Curt Alexander of Media Group Research said, “The company is in a strong position to benefit from the growth of the video industry, and we believe it will continue to grow.”

With a total of 40,000 stores nationwide, the company has a strong presence in the video industry. The company has also launched several initiatives to attract new customers, including a partnership with Blockbuster to offer a selection of its titles.

The company is also focusing on improving the customer experience, with initiatives such as the installation of new store designs and the introduction of new technologies, such as the streaming of movies.

In summary, the video giant is well-positioned to continue growing and attracting new customers in the years to come. With a strong presence in the industry and a focus on improving the customer experience, the company is well-equipped to take on the challenges of the future.
Top Video Rentals

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Top Music Videos

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BILLBOARD’S VIDEO PERSON OF THE YEAR
TRANS WORLD’S BOB HIGGINS HAS KEPT THE RETAIL GIANT RUNNING FOR 25 YEARS
CONGRATULATIONS, BOB!

Your friends at Warner Home Video salute you on this distinguished honor!

Here's to a remarkable career in entertainment!
Robert Higgins launched Trans World Entertainment in 1972 as a wholesaler. He opened his first store a year later, which gave him plenty of time to learn the music business before committing to video in the mid-1980s. The lessons paid off: Trans World has racked up big numbers in prerecorded cassettes and laserdisc. As Higgins said during our interview at the Four Seasons Hotel in New York, video accounts for nearly 20% of his revenues. DVD will add to the total, but Trans World expects to keep moving lots of VHS tapes well after the new format has earned its place on retail shelves.

**How is the video business these days?**
It has been very good for us in the last year. Right now, video is close to 20% of Trans World Entertainment's overall sales. One of the reasons is that the product has been very strong over the past 12 months. We have video in every store in the chain—about 480 locations—but the departments vary in size. Video sections can be as small as five to six feet in a 1,200-square-foot Tape World outlet to 4,000 square feet in our F.Y.E./For Your Entertainment stores. It varies in format, as well.

**Where do the Saturday Matinee stores figure in the formula?**
We opened our first Saturday Matinee to sell cassettes in 1989. That's when our business started growing, but we've always been committed to video; it just wasn't a major percentage of our business. Saturday Matinee has helped change that. We have 55 Saturday Matinee locations, and it's a store-within-a-store in 76 combo outlets. Typically, they're about 2,000 square feet.

We will continue to grow Saturday Matinee because we think we've refined the store-within-a-store concept better than anyone else. Saturday Matinee has a separate feel and its own staff. Customers like that.

**How would you describe the rest of the chain?**
Trans World also has a small video-rental chain called Movies Plus, about 22 locations. This helps keep us in touch with the rental side of the business. We've really gone after the video business this year in our 161 Coconuts stores. Customer awareness wasn't as high as it should have been—Coconuts has been thought of more as a music store than music and video, a perception we're trying to change. So we've really stepped up the amount of advertising for the Coconuts stores. The effort started late last year, and we're very pleased with the results.

**Is video getting a new look?**
This year alone, we expect to reposition 35 stores. Continued on page 66.
In its quarter-century, the Albany-based company has expanded and contracted, toned and firmed itself into one of the country’s foremost entertainment retailers. Today, it’s in better shape than ever. Check the video.

BY EILEEN FITZPATRICK

Trans World Entertainment has changed from a wholesale distributor to a retail chain, dropped its original name (Trans World Music Corp.), fought in the music and video price wars, become a major video sell-through player, gone through a major restructuring, closed stores and opened stores, but, after 25 years, it’s still here.

While selling music is the 479-store chain’s bread and butter (its first retail store was Record Town), its most dramatic growth has come from video within the last six years. In 1989, Trans World opened its two Saturday Matinee stores, each specializing in sell-through video like cross-country rival Suncoast Motion Picture Co., owned by the Musicland Group. Each store stocked about 3,000 titles, compared to 10,000 today.

“The company has always been pro-active, and we saw the potential of sell-through from early on,” says senior video buyer Mark Galeo. “We had a vision that sell-through video was going to explode in the ’90s.”

DIRECT DELIVERY
It was in the ’90s that Trans World had its biggest video growth, opening 43 Saturday Matinee stores in 1990. The division currently operates 131 stores, which are either stand-alone or combined with the chain’s Coconuts, Tape World, Record World or F.Y.E./For Your Entertainment stores.

With the expansion, Trans World set out to establish direct delivery of product from the major studios. Paramount Home Video was first on board in 1990, followed by Buena Vista Home Video. Over the next two years, it signed on direct with Columbia TriStar Home Video, 20th Century Fox Home Video.
Congratulations

Bob Higgins

on being named

Video Person of the Year

from your friends at

NEW LINE
HOME VIDEO
Congratulations!
Bob Higgins
On being named the
VIDEO PERSON of the YEAR
From Your Friends at
MADACY ENTERTAINMENT

COLUMBIA TRISTAR HOME VIDEO
PROUDLY CONGRATULATES
BOB HIGGINS,
CEO TRANSWORLD ENTERTAINMENT
ON BEING
VIDEO PERSON OF THE YEAR!
CONGRATULATIONS

Bob Higgins

VIDEO PERSON OF THE YEAR

From your friends at Twentieth Century Fox Home Entertainment.

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www.americanradiohistory.com
Congratulations, Bob Higgins.

Who says stardom in the entertainment industry is short-lived?

Anchor Bay Entertainment salutes you as Billboard’s “Video Person of the Year” and as Transworld Corporation celebrates its 25th anniversary. The recognition of your success and achievements is well-deserved.

Phillip Knowles, Pre/VP of Anchor Bay

Congratulations on 25 years

Bob Higgins

Billboard Video Person of the Year

Philip Knowles, Pre/VP of Anchor Bay

TRANSWORLD ENTERTAINMENT

BOB HIGGINS

BILLBOARD VIDEO PERSON OF THE YEAR

Finally, do you own a DVD player?

Yes. I do. I went into a Trans World store down here [in New York], and bought one title of almost everything they have. It’s a great way to watch movies. My son couldn’t believe how good it was—he said he thought it’s better than being in the theater. I don’t want to see any problems with DVD. It’s just too good.
Bob, Take Pride In Your Success!

CONGRATULATIONS!

THE HISTORY CHANNEL

A&E HOME VIDEO

---

TRANS WORLD AT 25
Continued from page 70

have tripled and now represent 20% of the chain’s overall revenues.

JAPANIMATION AND MATURE VIEWING

Much of the strategy behind building Trans World’s video business has been identifying product trends. One genre that has been a real profit center is Japanese animation.

"Right now, Japanimation generates more revenue for us than exercise and sports combined," says Galeo. "By far, we have the largest selection, with more than 350 titles."

Although the price points for Japanimation typically run around $25 to $30—nearly double that of a new release—Galeo says the chain wasn’t afraid of the price point. "We knew there was a market for this product among the 14-to-30 year-old male audience," he says.

Recently, the chain has been having success with adult cable programming, which Galeo describes as Playboy-type product that is shown on various late-night cable stations. It’s not X-rated, which the chain doesn’t carry, but it’s a little racier than your average movie-of-the-week. He says the chain has created a section for the product, called "mature viewing."

"This area is almost exclusive to our chain, because we’ve recognized that there's a particular market that is looking for cable product priced under $20," adds Galeo.

Like many of its competitors, Trans

---

CONGRATULATIONS

BOB HIGGINS

BILLBOARD’S 1997 VIDEO PERSON OF THE YEAR.

BEST WISHES FOR YOUR CONTINUED SUCCESS.

PARAMOUNT HOME VIDEO
BURGERS WITH WOLVES
Trans World has shied away from publicity, but back in 1990 the chain made headlines when it sold "Dances With Wolves" at its stores, after purchasing the product from McDonald's. Cash-strapped Orion Home Video made a deal with McDonald's to sell the Oscar-winning film at the restaurant for $5.99 when consumers purchased a hamburger. It was an exclusive for the fast-food chain, and it was the first time "Dances With Wolves" was re-priced for sell-through. Dealers were outraged. Some aggressive Trans World managers went out and purchased multi-copies of the tape at McDonald's and resold them at their stores. Trans World's price was $14.99.

"I was one of those managers who went to the McDonald's drive-through and said, "I'll have a Big Mac and a box of 'Dances With Wolves'," says Galeo. "It wasn't a protest, but we thought the value of the video was higher, and we were right. We sold a good portion of the tapes we bought at McDonald's." A few years later, McDonald's decided to exit the video business and no longer sells discounted videos.

Now that the sell-through video business has matured, Trans World is looking to do things better. "I don't think anyone has a better catalog selection than us, but there's always room for improvement," Galeo opines. "We're going to be expanding in our music stores and fine-tuning our product selection according to trends. Otherwise you get stale." -

HISTORY
Continued from page 68

1982
- Trans World exited the wholesale business.

1986
- The company went public, issuing 6 million shares of common stock at $16.50 (NASDAQ: TWMC).
- Trans World acquired the Coconuts name and began operating certain of its freestanding stores under the name Coconuts.

1989
- In response to moves by one of the company's prime competitors, Music Machine, Trans World opened its first prerecorded video sell-through store under the name Saturday Matinee.
- All new and existing freestanding/strip-center stores were opened under the Coconuts format or converted to the Coconuts format.

1990
- Trans World introduced a combination mall store, combining the Record Town and Saturday Matinee formats.

1993
- Trans World opened a 27,000-square-foot multimedia superstore under the name F.Y.E. (For Your Entertainment) in the Trumbull Mall in Trumbull, Conn.

1994
- The company changed its name to Trans World Entertainment Corporation.
- On Feb. 2, Trans World announced a program to close 145 under-performing stores. A $21 million pre-tax charge against fiscal 1994 earnings was recorded (the "1994 Restructuring").
- The company opened its second F.Y.E. in September in Rochester, N.Y.
- 179 stores were closed under the 1994 Restructuring.

1996
- On Feb. 3, Trans World announced a

Continued on page 76
Congratulations

Bob Higgins

From Your Friends At
MGM Home Entertainment

"Retail is the lifeblood of a sell-through product such as Playboy's home-video line, and Bob Higgins has been in our corner from the start. We're delighted that he has been recognized by Billboard for his enormous contributions to our industry. We've shared many successes together, and he's been Playboy Home Video's 'man of the year' (although we've never told him so) more times than we can count. Congratulations, Bob!"

—Barry Leshz, senior VP, GM, Playboy Home Video

Quotes compiled by Gina van der Vliet
CONGRATULATIONS

BOB HIGGINS

ON THE 25TH ANNIVERSARY OF TRANS WORLD ENTERTAINMENT AND ON BEING NAMED BILLBOARD'S VIDEO PERSON OF THE YEAR

FROM YOUR FRIENDS AT

BMG DISTRIBUTION

BMG VIDEO
Congratulations

Bob Higgins.

VSDA Person of the Year.

We've all taken a shine to you.
Mohawk Songs to celebrate the joy of reunion and the American experience. The songs are performed by a variety of artists, including Jackie DeShannon, the Fifth Dimension, and The Pointer Sisters, among others. The Mohawk Songs album is a celebration of the strength and resilience of the Mohawk community and serves as a reminder of the important role that music plays in our lives.

**CLASSICAL**

**COUPERIN: LECONS DE TÉNÉBRÉS**

Léo Lévy

La Chappelle Royale,

The Lecons de Ténèbres, composed by François Couperin, are a set of 15 cantatas for solo voices and instruments, written in the 17th century. They were originally performed during the Lenten season, and they are considered to be some of the most beautiful and expressive works of the early Baroque period. The Lecons de Ténèbres are written for a variety of soloists, and they are accompanied by an orchestra, which includes strings, continuo, and a variety of other instruments. The works are deeply expressive and are known for their use of counterpoint and the use of text-setting to create a sense of depth and mystery. The Lecons de Ténèbres are considered to be some of the most beautiful and expressive works of the early Baroque period, and they continue to be performed and studied today.

**ALBUMS**

- **VITAL REISSUES**
  - RAYMOND SCOTT: *Scrooge Sounds for Baby, Vol. 1-3*
  - BEATLES: *Abbey Road Deluxe Edition*
  - ARNOLD SCHWARZENEGGER: *Total Recall Original Soundtrack*
  - JOHN ZORN: *The Big Book of Love and Violence*
  - TONY CANALIS: *The Last Tango in Paris*

- **WORLD MUSIC**
  - **JAMES “BLIP” PAHNILU**
  - **BOY DUMBO**
  - **BRAHMA**

**REVIEWS**

- **KLU Sullivan**
  - *Cabaret: Love among the Beasts* (PRODUCER: John42)
  - *10,000 Maniacs: Love Among the Beasts* (PRODUCER: John42)

- **CHRIS LEBOUX**

- **BRAHMA**
  - *Lost Boys* (PRODUCER: Steve Biskin)

- **BEATRIZ MONTES**
  - *Anoritz Lindo* (PRODUCER: Sami Kahan)

- **LATIN**
  - *Aina Minguos* (PRODUCER: Miguel Cervantes, Noemia Ayala, Jesus Aranda, Nazario Manuel)

- **CLASSICAL**
  - *Couperin: Lecons de Ténerébres* (La Chappelle Royale, Léo Lévy)

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- **CLASSICAL**
  - *Couperin: Lecons de Ténerébres* (La Chappelle Royale, Léo Lévy)
pressing of this single for its shrill cover of the Clash’s “Know Your Rights.”

K5 Lift You Up (4:48)
PRODUCERS: Photo: A, S&L, J.
PUBLISHERS: Island/Cherry

REVIEWED: Ray Stelzer

Virginia Beach 12107 reviews

"Say Anything" is still red-hot, but Virgin is working hard to find a place for this one among the many more serious songs on Spice’s astonishingly massive debut, “Spice.” Here is where the girls who have turned this world upside down get to show how well they can handle a love ballad. And the truth is that they are surprisingly adept at something other than warm and romantic imagery over a sweet melody that is wrapped in slippery strings. The subtle groove will keep them crossequivering in ton, while everyone else will delight in the track’s arrangement of soft harmonies and delicate acoustic guitar riffs. Looks like it’s gonna be a spice-filled summer.

LUC KIM Nat (4:13)
PRODUCERS: Photo: A, S&L, J.
WRITERS: Photo: A, S&L, J.
PUBLISHERS: Jive/Atlantic

REVIEWED: Ray Stelzer

New York 2008

Big Beat 11.85 (U.S. Atlantic casse single)
Luc Kim gathers the latest superstars of the female rap scene for a real “girl power” track from the soundtrack to the upcoming “Nothing To Lose.” Sampling portions of “Kool” by Kool & the Gang, this song combines the lyrical wit and charisma of Missy Elliott, the vocal phrasing of Usher, the soulful sultriness of Mary J. Blige, the rockabilly raps of Missy Elliott, and the hard-driving sound of Dr. Dre. Available on a limited run, this album will be a hit among the young female audience for its mix of hip-hop and R&B.

R&B

112 I Will Be There (1:40)
PRODUCERS: Photo: A, S&L, J.
WRITERS: Photo: A, S&L, J.
PUBLISHERS: Jive/Atlantic, Jive

REVIEWED: Ray Stelzer

New York 2008

TENN.

The combination of a slow groove and the vocal effectiveness of Missy Elliott’s “Get Ur Freak On” and the energy of Mary J. Blige’s “No More Rain” is a great mix for this album. The use of the drum machines is a creative touch that adds an edge to the overall sound.

AMBERJUNIOR Running Song (3:54)
PRODUCERS: Photo: A, S&L, J.
WRITERS: Photo: A, S&L, J.
PUBLISHERS: Jive/Atlantic

REVIEWED: Ray Stelzer

New York 2008

The combination of a slow groove and the vocal effectiveness of Missy Elliott’s “Get Ur Freak On” and the energy of Mary J. Blige’s “No More Rain” is a great mix for this album. The use of the drum machines is a creative touch that adds an edge to the overall sound.

ARKANA House on Fire (1:52)
PRODUCERS: Arkana
WRITERS: Arkana
PUBLISHER: Buena Vista

REVIEWED: Ray Stelzer

New York 2008

The combination of a slow groove and the vocal effectiveness of Missy Elliott’s “Get Ur Freak On” and the energy of Mary J. Blige’s “No More Rain” is a great mix for this album. The use of the drum machines is a creative touch that adds an edge to the overall sound.

COUNTRY

ALABAMA Dancin’, Snatchin’ On The Boulevard (2:27)
PRODUCERS: Don Grady, Alabama
WRITERS: Photo: A, S&L, J.
PUBLISHERS: Warner Bros., ASCAP

REVIEWED: Ray Stelzer

New York 2008

The combination of a slow groove and the vocal effectiveness of Missy Elliott’s “Get Ur Freak On” and the energy of Mary J. Blige’s “No More Rain” is a great mix for this album. The use of the drum machines is a creative touch that adds an edge to the overall sound.

NEW & NOTEWORTHY

firm foundation in the clubs.

DEAN MILLER Nowhere Hotter (1:44)
PRODUCER: G. Brown
WRITERS: G. Brown
PUBLISHER: Sony/Westbound, Sony/BMG

REVIEWED: Ray Stelzer

Los Angeles 2008

The combination of a slow groove and the vocal effectiveness of Missy Elliott’s “Get Ur Freak On” and the energy of Mary J. Blige’s “No More Rain” is a great mix for this album. The use of the drum machines is a creative touch that adds an edge to the overall sound.

FLAME Clap Your Hands (3:14)
PRODUCER: Photo: A, S&L, J.
WRITERS: Photo: A, S&L, J.
PUBLISHER: Photo: A, S&L, J.

REVIEWED: Ray Stelzer

Los Angeles 2008

The combination of a slow groove and the vocal effectiveness of Missy Elliott’s “Get Ur Freak On” and the energy of Mary J. Blige’s “No More Rain” is a great mix for this album. The use of the drum machines is a creative touch that adds an edge to the overall sound.

RAP

FLAME Clap Your Hands (3:14)
PRODUCER: Photo: A, S&L, J.
WRITERS: Photo: A, S&L, J.
PUBLISHER: Photo: A, S&L, J.

REVIEWED: Ray Stelzer

Los Angeles 2008

The combination of a slow groove and the vocal effectiveness of Missy Elliott’s “Get Ur Freak On” and the energy of Mary J. Blige’s “No More Rain” is a great mix for this album. The use of the drum machines is a creative touch that adds an edge to the overall sound.

SINGLES

PIECES (10) ★★★★☆ New releases with the greatest chart potential, ORTICS ORIOLE (★) New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. NEW & NOTEWORTHY highlights new and developing acts worthy of attention. Cassette, vinyl or CD singles actually appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or video retailers in the U.S. are eligible for review. Send copies of singles to: Reviews, Billboard, 810 Madison Ave., New York, NY 10022. Singles should be sent to Debbie Oates Price, Billboard, 43 Music Square West, Nashville, TN 37223. Combination: Doug Reice (1-800-756-7001), Shawn Smith (1-800-756-7001)

www.americanradiohistory.com
THE NARRATIVE

At the very heart of the narrative, perhaps the aforementioned “butterfly effect” can be found again. The butterfly effect, which suggests that small changes in initial conditions can lead to vastly different outcomes, is a powerful reminder of the interconnectedness of our actions and the world around us. Just as a butterfly flapping its wings in Brazil can initiate a chain of events that causes a tornado in Texas, so too do our decisions and choices in everyday life have the potential to ripple far and wide.

The butterfly effect is not just a concept in physics or meteorology; it is a reflection of the complexity and unpredictability of our world. It serves as a cautionary tale, reminding us of the importance of being aware of our actions and their potential consequences.

In conclusion, the butterfly effect is a symbol of the interconnectedness of our actions and the world around us. It is a reminder that even the smallest changes can have large and unexpected effects. As we navigate the complexities of life, let us strive to be mindful of our actions and their potential ripple effects, for they are the building blocks of our collective future.
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DIRECTOR of CREATIVE SERVICES and PRODUCTION
First Media Communications, Inc., a leader in music marketing with its Music Direct<sup>TM</sup> line of products and services, and a fully-integrated music production, marketing, and publishing company located in Nashville, Tennessee, is looking for an experienced individual to manage its creative services and production functions with regard to its New Music Series<sup>TM</sup> Review magazine and CD Sampler, and its forthcoming Music Direct<sup>TM</sup> site on the World Wide Web.

Responsibilities include management of supply and vendor relationships, oversight of creative services for the company's various product lines, and management and preparation of editorial content from various sources, and management of production and manufacturing processes, including film production and engraving, CD replication, cassette duplication, and printing. Proficiency with Microsoft Windows 95, Excel, and Word, as well as various inventory management and graphic design applications for PC and Mac required. Competitive compensation package. Qualified candidates please send resume with descriptive cover letter in confidence to:
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Leading Music Talent Agency representing film composers seeks paralegal for the position of Director of Business Affairs. Successful candidates will have a minimum of 10 years professional experience with progressively increasing responsibilities, including a minimum of 5 years in the music industry. The position requires knowledge of music publishing, recording and production contracts and excellent administrative, organization, writing and negotiating abilities.

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JUNE


July 11-16, National Assn. of Broadcasters Management Development Seminar For Radio Broadcasters, University of Notre Dame, South Bend, Ind. 262-775-3510.

July 12, VocalTech ’97, presented by the National Academy of Recording Arts and Sciences, Fort Mason Conference Center, San Francisco. 415-748-0779.

July 16-18, Billboard’s Fourth Annual Dance Music Summit, Chicago Marriott Downtown, Chicago, 212-536-5002.


AUGUST


Music Summit, Chicago Marriott Downtown, Chicago, 212-536-5002.

SEPTEMBER
Sept. 5-7, Texas Heritage Music Festival, Louise Hays Park, Kerrville, Texas. 210-367-1750.


OCTOBER

Nov. 16-18, Billboard/Alaryq Monitor Radio Seminar & Awards, Orlando Renaissance Resort, Orlando, Fla. 212-536-5002.


NOVEMBER

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GOOD WORKS
LIVE LIVE AIDS LIFEBEAT: Radioactive act Live will be supporting LIFEBeat, the music industry organization that funnels money to various groups involved in helping people with AIDS, during its North American tour. Life Beat starts July 25 in Hershey, Pa. The Secret Samadhi tour, named after the band’s latest platinum album, covers 55 cities over a 10-week period. A 25-cent surcharge will be added to the ticket price for 11 shows, with the money being donated to LIFEBeat. Contact: Jody Miller at 212-451-8227.

FOR THE RECORD
The Dallas Texans, formerly owned by the grandfather of Ithe Miller of Old 97’s (Music to My Ear), Billboard, June 28, acquired Johnny Unidas after they changed their name to the Baltimore Colts.

LIFELINES
BIRTHS
Boy, Spike, to Susan and Bob Bailey-Lemansky, May 15 in Nashville. Pat is manager of creative services, at EMI Music Publishing.

Girl, Oliviya Marie, to Donna and Tom Ryan, June 5 in Portland, Maine. Mo- ther and father are traffic manager and production manager, respectively, at Bob Ludwig’s Gateway Mastering Studio.

Boy, Devin Edward, to Debra Mercado and Eddie Harris, June 17 in Nycack, N.Y. Mother is national director of publicity for RMM Record and Video Corp. Father is president of Visual Insights.

Girl, Carly Davis, to Karen and Dan Mirron, June 4 in Sherman Oaks, Calif. Father is director of set-through sales for Warner Home Video’s Western Region.

Boy, Alexander Elias, to Beth and Matthew Caruth, June 8 in Dallas. Mother is a self-taught account executive for Warner Home Video’s Western region.

MARRIAGES
Elena Ranieri to Marc Hollegra, June 14 in New York. The bride is man-ager of international production and sales at Arista.

Natalie Kleiner to Leslie Joel Zigel, June 18 in New Jersey. The groom is director of business and legal affairs for BMG U.S. Latin.

DEATHS
Barbara May Rosen, 61, of complications resulting from a heart attack, June 20 in North Kansas City, Mo. She was the mother of Billboard Los Angeles bureau chief Craig Rosen. She is survived by her husband, Harry; sons Craig and Neil; daughters-in-law Pattie and Shari; and grandchildren Tyler, Chloe, and Julie. Contributions in her memory may be sent to the Barbara May Rosen Fund via the City of Hope National Medical Center, 1500 E. Duarte Road, Duarte, Calif., 91010, attention Central Processing; 818-358-8111, extension 2025.

Robert Lee Helms, 63, of complications caused by emphysema and asthma, June 19 in Martinsville, Ind. A singer/songwriter/guitarist, Helms is most famous for his rendition of “Sing a Song.” His other hits include “Fraulein,” which earned him a Billboard Song of the Year award in 1967, and “My Special Angel.” Helms was a radio personality on WTTW’s Bloomington, Ind., when he was 9 years old, which led to hosting his own show, “Hayloft Follies” on WTTV Channel 4, for five years. He is survived by his wife, Rita Long Helms; mother Hildreth Hendrickson; children Robert Lee III, Bobby Run Lee, Randy Scott Helms, Debbie Axson, Tyeane Helms-Hawkins, Angel McCartney, Sharen Hollifield, and Melinda Stinson; sisters Connie McClary and Shirley Sexton; stepson Neil Veon and 15 grandchildren. Donations can be made to the American Lung Assn. of Indiana.

Jeffrey Priestap, 36, of a heart attack May 25 in West Bloomfield, Mich. Priestap was the financial advisor of DSP Productions, a concert promotion firm. He is survived by his wife, Linda; his daughters Laurel and Janie; partners Darlene and Ken; brothers David, Douglas, Michael, and Patrick; and four nephews and six nieces. Donations can be made to Girls Inc., 3444 W. Colfax Ave., Denver, CO 80214.

Aaron West Arkeen, 36, of a prescription drug overdose, May 30 in Los Angeles. Arkeen was on medication to relieve the pain of burns he suffered from an indoor grill accident earlier that month. A songwriter, guitarist, and bass player, Arkeen worked with Guns N’ Roses on several albums. He wrote “It’s So Easy,” “Obession,” and “The Garden” and did extensive work on “Appetite For Destruction.” He also played guitar and bass for Brother Case, Phantom Blue, Iszy Stratlin & the JuJu Hounds, and his own band, Outpatience. He is survived by his mother, brother, sisters, nieces, and nephews.

Lee III, Bobby Run Lee, Randy Scott Helms, Debbie Axson, Tyeane Helms-Hawkins, Angel McCartney, Sharen Hollifield, and Melinda Stinson; sisters Connie McClary and Shirley Sexton; stepson Neil Veon and 15 grandchildren. Donations can be made to the American Lung Assn. of Indiana.

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Taking Home The Kitty. At the recent Radio-Mercury Awards, held at the Waldorf-Astoria in New York, Roy Savant Productions took home the big prize of $100,000 for its radio commercial "Instant Death." Pictured with WGBS-FM New York personality and event MC Cousin Bruce Morrow, left, are the creators of the spot, Los Angeles copywriter April Winchell and creative director Dick Kusiel.

Ginger On A New-License Mission

U.K. Co. Also Looking To Acquire Stations

This story was prepared by Mike McGee, programming editor for Music & Media in London.

LONDON—Revered British radio broadcaster, entertainment magazine TV anchor, and Brit Awards host Chris Evans, through his Ginger Productions, is rolling out an aggressive strategy to secure new commercial radio licenses in the U.K. and Europe while pursuing station acquisition opportunities.

The company's radio division, Ginger Radio Ltd.—established in 1995 to independently produce Chris Evans' breakfast show for BBC Radio 1 FM—is particularly keen on markets in Central and Eastern Europe, including Prague, Warsaw, and areas of Hungary, according to head of programs Geoff Holland.

"Now is the time to be proactive in these markets—not in a few years' time, as has been the case in the past," Holland contends, noting the current presence of foreign media companies, such as Metro Media U.S., in those territories.

The company has already initiated talks with potential radio partners within and outside the U.K., according to Holland. He claims Ginger Radio will name a "major investor in a couple of weeks," but would not confirm whether the investor is from the U.K. or abroad. Says Holland, "Although we will have financial clout, we do not want to be perceived as the 'Ginger bank.' Ginger Radio will be very much handle-on in the operations of the broadcasters we are involved in.

"With our experience, we want to be proactive in the programming and marketing aspects of services. We are flattering what we can bring to the table other than money," says Holland, a former Virgin Radio head of music.

Ginger has yet to land a commercial radio license in the U.K. It was an unsuccessful bidder for the last London FM license last year, which went to alternative music station Xfm. It is expected—though Holland would not confirm it—that Ginger will be in the running for new U.K. services with potentially large audiences, such as a central Scotland regional license, which is on the U.K. Radio Authority's current timetable to be advertised and awarded.

Although concentrating on new licenses and acquisitions, Ginger also intends to expand its independent production "if the talent becomes available," according to Holland.

Net Use Adds To Decline in TV Use; Radio Stable

The continually burgeoning interest in the Internet has contributed to a startling drop in the national time spent watching television, while radio listening logically remains unaffected by the new medium's popularity.

According to a new study from Interp Radio, 37 million people—or 19.2% of the adult population—are now online users. Media usage patterns show that they are more likely to be heavy users of radio, "demonstrating the audience compatibility of the two media," the report says.

"We must acknowledge that the Internet is a significant player in the entertainment and leisure mix," says Marla Firrer, Interp executive VP and director of research. "Yet because of the different manner in which radio and television tend to be used, Internet usage has a more detrimental effect on TV viewing, while radio emerges as the competitive advertising partner to the Internet."

Among those using online services to access the Internet over the past 30 days, Simmons' spring 1997 National Market Survey found that 42% were heavy radio listeners and 88% hear the radio on an average weekday. As well, a study by Media Audit revealed that among online users, 86% regularly tuned in to radio as opposed to TV's 49%.

Television, meanwhile, lost 1.3 million prime-time viewers in the Nielsen February 1997 sweeps period, compared with February 1996 figures.

As well, a recent analysis by Nielsen and America Online (AOL) found that households subscribing to AOL spend almost 15% less time watching TV than the average U.S. household. That translates into seven fewer hours each week.

Chuck Taylor

newsl ine...

COMING HOME. JS Communications has changed its name to Regent Communications—or back to that name. JS was formed after Regent chiefs Terry Jacobs and Bill Stakelin sold the company to Jacer. Mega group owner Jacar agreed to give the name back. First up for the new Regent: purchase of the Hit Station Park Lane Group.

LIQUOR STICKLER. The Federal Communications Commission (FCC) has post- poned an alcohol advertising inquiry demanded by Chairman Reed Hundt until its next meeting this month. Despite the belief by other commissioners that the issue belongs with the Federal Trade Commission, Attorney General Janet Reno has now put in her word, urging the FCC to begin an investigation into the impact that alcohol advertising might have on kids.

MARYLAND MAKES A MOVE. The Washington Post reports that Maryland Gov. Parris Glendening has been accused by several state legislators of political favoritism for his plan to give $500,000 in state money to Radio One owner Cathy Hughes and her son Alfred Liggins as part of a fund that encourages businesses to relocate to Maryland, something Radio One recently did. Besides claiming that the money should go to Radio One and not to its individual principals and that most of Radio One's employees already live in Maryland, opponents of the move told the Post, "It's just too much of a coincidence that the governor's people are giving state funds to the owners of six radio stations whose editorial policies may have an effect on next year's elections." Hughes told the Post that she recently "gave up on politics" and had gone ahead and made the move without the $500,000 rather than wait for the grant to be approved.

A MOMENT IN TIME WITH THE MACCA. WNXY (90X) Atlanta pulled off what it says is the longest radio interview in history with Paul McCartney on a recent "Morning X" shift. The 50-minute segment was hosted by a.m. team Leslie Fra, and Jimmy Baron, as well as Ed Roland, lead singer of Collective Soul. Portions of the interview were aired through the week of June 15. Said Fra, "I've wanted 20 years for this. There are so many things I always wanted to ask him. For instance, does he miss working with Peter, Dave, and Mickey?"

DEES, PLEASE. Rick Dees was honored in June for outstanding creative and artistic talents at the National Academy of Recording Arts and Sciences' membership awards luncheon in Los Angeles. Dees has also been recognized with an Emmy nomination for his work in a recent Disney TV festival, "The Hunchback Of Notre Dame, The Festival Of Fools."
**Adult Contemporary**

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**Radio Programming**

**Smooth Operations Captures Country Production Co. Brings Music Home To U.K.’s BBC Listeners**

**by Doug Reece**

LOS ANGELES—Radio production company Smooth Operations is arguably one of the foremost producers of in-depth and engaging country radio programming.

Its weekly contemporary country program, “Nick Barraclough’s New Country,” is as much a documentary as a program—dedicated to the Spirit of Acuff-Rose Music” and “Crazy, The Life Of Patsy Cline.”

However, this thoroughness can be expensive. Barraclough estimates that a one-hour program costs anywhere from $3,000 to $15,000 to produce.

While the majority of Smooth Operations’ programming is concerned with country music, it has also been known to dedicate shows to Cajun, bluegrass, and regional music.

In fact, Barraclough and Leonard’s next state-side jaunt will attempt to capture the spirit of New Orleans’ Mardi Gras festival in September.

Barraclough says the show will be an exhaustive five-hour special, including a history of New Orleans’ national music, a documentary on Fats Domino, a Cajun concert with Beausoleil, a special on local cuisine, and a live satellite feed from the Mardi Gras parade.

For the popularity of Smooth Operations’ programs, Barraclough credits the open-mindedness of BBC listeners.

“We’re more open to bluegrass, Cajun, and old-time mountain music, because we don’t see any of the stigma,” he says. "In New York and Los Angeles and parts of the northern U.S. music that is often stigmatized, whereas people in this country don’t know if something comes from New England or Louisiana.

“What my show has done is completely gotten rid of those stigmas,” he adds, “including bouffant hair styles, rhinestone suits, straw bales, and wagen wheels.”

**Ad Top 40**

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<td>HOOTIE &amp; THE BLOWFISH</td>
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Heads Up: Columbia singer/songwriter Shawn Colvin stopped by the studios of WTMX (101.9FM) Chicago for a pre-concert performance for 20 listeners. Colvin, center, strikes a pose with WTMX morning-show co-hosts Kathy Hart and Eric Ferguson.

Just Your Average Joe: Jive recording artist Joe made a stop by KJLH (102.3FM) Los Angeles to promote his gold single “Don’t Wanna Be A Player.” Shown, from left, are KJLH music director Jeff Gill, Joe, KJLH PD Cliff Winston, Jive manager of R&B promotion Brad Davidson, and Jive VP of R&B promotion Larry Khan.

www.americanradiohistory.com
English trip-pop trio the Sneaker Pimps infuse their spongy single "Underground" with the sampled sonorities of James Bond soundman John Barry's "Golden Girl," which helps lend a touch of faded, faraway romanticism to a song decidedly not about romance.

"John Barry's music is very grand—genius stuff, really," explains Sneaker Pimps singer Kelli Dayton. "And I think the sampled vocal is our sort of bittersweet quality that makes it appealing to a lot of people. I think 'Underground' has the connotations of a love song for people even though it's not a love song at all."

From the Sneaker Pimps' Virgin debut album, "Becoming X," and No. 12 on Modern Rock: Tracks this issue, "Underground" is about "growing up in a small town," Dayton says. "You know, 'Underground' means being a teenager, that's the way you feel when you're stified in the suburbs."

Dayton hails from the British industrial town of Birmingham (her loop-happy bandmates, Chris Corner and Liam Howle, grew up even further afield in north England). Although Dayton lives in London now, she says Birmingham has improved from her days as a teenager, when it was "drearily boring and gray." She spent her formative years hanging out and listening to everything from Joan Baez to Sonic Youth, the Grunge to the Pixies, daydreaming about getting "off the dock," out of town, and on to something more.

But even though one of her elder's favorite re-releasing tricks, "That doesn't happen to people like us," Dayton resolved that having a can-do attitude is the only way to go. "I think everybody is born with something they want to do, something that they want to express," she says, "although it often gets beaten down or shuffled off. But being creative is a natural thing. Singing or making art doesn't make you special—it makes you more human."
Atlantic Hopes Radio Makes Mad Dash For Duncan Sheik’s ‘She Runs Away’

SOPHOMORE SHEIK: In the year since Atlantic launched Duncan Sheik, the soft-shoeing singer-songwriter has warmed up on stage for acts as diverse as Jewel, Freight, and Jars Of Clay and has played more than 500 dates. As she heads into Wall Street’s Billboard Hot 100 Airplay chart and, as No. 80 on The Billboard 200, she has landed on the Billboard-measured sales of 289,000 units. Atlantic’s logical objective with his second single, “She Runs Away,” written by the artist and produced by Rupert Hine—is to forge the next step in bringing Sheik-dom into long-lived 20th century radio. “I’ve arranged his orchestration and plays guitar and piano,” says Atlantic senior VP & GM Ron Shapiro. “We figure we have enough in him to go for everything and everybody.” A pop remedy of “She Runs Away” that tumors on the rhythm on the acoustic album version heads to all radio formats (save country and R&B) on Monday 5/30. A commercial release is planned in hopes of igniting album sales. “We spent a year on one song while Dunce Sheik, being a young artist, pressure in every national publication, from Rolling Stone to Details to People: done VH1, MTV, Rosie (O’Donnell), Letterman, and Jay (Leno). He earned a number of milestones—to all for an artist who had no prior history,” Shapiro says. “We feel that when Dunce ran his next, he’s poised to ex-plode.”

For the artist, the past year has in- deed been a rousing success in terms of scurrying from radio stations to magazine interviews, from TV appearances to tour dates, but in learning to take what was once a pri- vate craft and mastering it in the pub- lic eye.

“I began this process a little over a year ago, I’d never really played live to any great degree,” Sheik says. “I’m admitted more of a studio musi- cian than a live performer. When I was 14. It’s always been a private thing.

“Now, I’ve come through a huge learning curve, but I still feel I have a way to go. I think ultimately becoming the performer I want to be,” he adds. “Being a songwriter and performer are two very different things. I’m confident I can record music that works. Now is my time to learn how to entertain peo- ple.”

Part of the process, Sheik admits, comes in learning to deal with the mas- sive coverage and accompanying pressure—of those TV appearances. “Conan O’Brien was the first one I did,” he says. “I just didn’t have a nerve.”

He says, “I just haven’t gotten to the point where I’m relaxed and in some- times, sometimes I’m still aware of the fact that I’m on TV, so I have my telling of “a very wise person that comes into your life and teaches you.”

As for regrets at this early stage of his career, Sheik has already endured one major defeat in the untimely death of June of singer-songwriter Jeff Buck- well, 12 years ago. “I was trying to get in touch with him to work on something together,” he says. “He taught me so much about how to use the writing to promote a record. I’m hugely upset by that whole thing.”

Don Moore Makes Smooth Shift Into Radio, Chicago

DON MOORE, senior VP/GM of Evergreen’s WVAZ and WJ-M FM Chicago, never had held a job in radio before arriving at those stations in 1986.

The recipient of a master’s degree in marketing and finance from Whar- ton School of Business, as well as engineering degree from the University of Wis- consin-Madison, Moore was a marketing execu- tive in the consumer packaged-goods division of Johnson & Johnson until he was made managing the stations.

But during his tenure, WVAZ returned to No. 1 in its 25-54 for two years, with WeJ FM’s revenue raise by 24%. With WJ-M FM’s sale to Crawford and plans to sell the AM to Douglas Broadcast- ing, as well as the pending acquisition of crosstown WCGI- AM-FM, there is a definite climate of change at the stations, but it’s all business as usual.

“I think there are some very binding truths and axioms in all of business, no matter what field you’re in,” he says. “I’ve been in the record business for 10 years’ experience managing the P&Ls in a marketing group and sales organization; I had a great deal of experience in negotiations and mergers and business strategy. The only area I never had exposure to is programming. With programming operations (CPD) Maxx (Myrick at WAZ) and Jay Alan on WJ-M. They are tremen- dous in sales, and they’ve helped bring me to up speed. He adds with a laugh, “But they give me a danger- ous—remembered a lot of information about programming.”

Moore works closely with Ever- green’s corporate staff in the man- agement of the stations and con- tributes his expertise to other areas of the company’s operations. “I really enjoy working for Jimmy DeCaster at Evergreen, and I get involved in things that Evergreen’s known for,” he says. “Jimmy is an excellent person to work for. He is smart, he’s got vision, he’s a trainer and a leader, and what we try to do with Chicago is a big thing a thing to be involved in.”

Born and raised in Philadelphia, Moore was on the fast track to an engineering career, but he admits it was more of a political decision than a long-held dream. He received degrees in engineering and mathematics from Morehouse Col- lege and received his M.B.A. in Manage- ment Technology in 1985. He was awarded an A.B.A. from Wharton in 1985 and became a sales execu- tive for a short time at Consumer Products, a division of Johnson & Johnson. Soon he was a sales man-ager for the Boston district and was re- ceiving major awards in four states. He moved rapidly up the ranks of the marketing divi- sion, holding a variety of brand management jobs. In 1992, he was promoted to director of marketing and sales for Johnson & Johnson, in charge of a new division, where he increased domestic and interna- tional sales. His acquain- tance with Broadcast Partners’ Barry Mayo, then owner of WVAZ, paid off when Mayo acquired the station from Evergreen without managing the Chicago stations.

“Barry Mayo had the idea to look for someone outside the field,” Moore recalls. “He’s always been a trailblaz- er. He found me, and I wanted to work for him, but two weeks later he sold the company.”

Moore finds that he loves the radio industry. “From a personal stand- point, I enjoy this job infinitely more than a dull and staid corporate job,” he says. “There is a greater entrepreneurial spirit in doing this job. There is a passion and belief at the station that you don’t find in a corporate job. We not only pro- vide great entertainment, we have an opportunity to make a positive dif- ference in our community.”

As to his new home, Moore says, “I love Chicago. Obviously, you can go down a laundry list of great R&B soul, jazz, and funk performers. The groove in Chicago is really strong—people here have a very personal relation- ship with their radio stations.”

JANICE COONEY

FOLKS. Top 40 KIIS Los Angeles hires Dan Kielty as PD from KDWB Minneapolis. Kielty, who covered rock on 1500 KKI- rock WGRF, oldies WHIT, and ethnic/religious block WHIT-M, which were sold by Mercury Radio for WBBB, was hired for a major new purchase of WLUP-FM/WPVNT-FM there. Drew Horowitz, GM of its WTMX, is named president of the Chicago radio division; Chuck Williams is promoted to VP/GM of WPX, up from general sales man- ager of WTMX; and Cristina Wil- son Ohr is upped to VP/GM of WLUP-AM from general sales man-ager of WVAZ.

_FORMATS. The trio of country sta- tions in the suburbs of New York have new call letters: WRRX Westchester County, N.Y., becomes WYY; WZ Wakeham Bays, N.Y., becomes WWY.
**Music Video Depts Should Keep Total Exposure In Mind**

DOWNSIZING RATTLES EXECUTIVES: Many music video executives have been shaken by the unusually large degree of downsizing to hit major-label music video departments over the past few weeks. Geffen's Derek Phillips and MCA's Yan Authelet are the latest to exit, followed by Reprise's Gia DeSantis, Capitol's Danny Lockwood, Epic's Misako Sato and others. While the circumstances behind each departure varies by label, the bottom line is that music video depar
ging distribution inroads, Music Video labels are making a significant cutback in their promotion budgets, and often diverted from other companies, including the budget of the original “visual marketing” vehicle — music video.

Recently, a high-level executive at one major label confirmed that money saved from a recent staff cut in music video production was indeed used to help supplement the label's growing television marketing needs. This is a hard time for the music video industry, to be sure. But there are some significant newsworthy clips for clip exposure that every music video department should have. MTV sister station M2 is fully rolling out its new visual marketing service, Much Music, and the Box are also expanding their reach, and MTV is moving to protect its local clip program
ing by playing more videos. Music videos are getting increased exposure on the Internet and enhanced CDs, which add multimedia content to traditional audio CDs.

Technophobes take note: Any exposure is good exposure. To sur
vive through these music video cut
tives need to think about the big picture. Music video departments should be looking for ways to synergy with multimedia departments. Both are united in the goal of establishing a visual pres
cence for acts. New media content and music videos are killer content.

**THE CHALLENGES faced by music video departments at major and independent labels include:**

- Furthering the Billboard Music Video Conference, Nov. 20-22 in L.A.

**MTV'S SCHUMAN HONORED: MTV executive VP Andy Schuman will be honored July 31 at LIFEBeat's annual fund-raiser event, scheduled to take place at MTV's Melrose Hotel in California's Pacific Palos Verdes.**

California Cable TV operators will be turned into the LIFEBeat Motel and Casino for an evening of casino
to-marketing, drawing attention to the music performances. Schuman is being recognized for his work with the non-
profit organization, which aims to mobilize the music industry in the fight against HIV as well as to increase awareness of HIV and AIDS. LIFEBeat also provides assistance and support for people with HIV and AIDS in the music industry.

**QUICK CUTS: Ellen DeGeneres and Heather Matarazzo make cameo appearances in Sheryl Crow's new clip "A Change (Would You Go For It)?" Crow's video, directed by Michel Gondry, spoofs the sitcom "Beverly Hills, 90210." New York public school officials are directing new education funds as a result of VH1's Save the Music fund-raising efforts. The program was launched in Janu
ary as a joint venture between the music channel and Time Warner Cable of New York. Simon & Schus
ter Education Group will publish a book based on the music and the International Music Products Assn. have also offered support for the program.

**SPECIAL REPORTS BY BILLBOARD**

**THE CLIP LIST**

A SAMPLING OF PLAYLISTS SUBMITTED BY SELECTED LOCAL MUSIC STORES FOR THE WEEK ENDING JUNE 7, 1997.

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<tr>
<th>Station</th>
<th>City</th>
<th>Store</th>
<th>Clip List</th>
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</table>
| WBBM-FM  | Chicago | Classic | Go-Go's, "We Got the Beat"; KISS, "The Bonus Track;" The Clash, "London Calling"
| KLOS-FM  | Los Angeles | Metropolis | Radiohead, " Thom Yorke;" U2, "The Edge"
| KDWB-FM  | Minneapolis | MusiCares | The Eagles, "Hotel California;" The Who, "Pinball Wizard"
| WJMK-FM  | Milwaukee | Music World | Michael Jackson, "Black or White;" Christmas carols

**PRODUCTION NOTES**

Dwayne B. Perryman III was the eye of the camera TWISTA's "Emotional" video, which was shot on location in Chicago. Lenny Grodin executive-produced and executive produced the "The Vision" directed photography for GPA Films. Anita Cochran's "I Could Love A Man Like That" clip, filmed in Toronto, was produced by Peter and the Vision director Michael Salomon. Tom Forrest
produced the video for "The Day That I Went Home," by Swandise, was directed by Roger Pitsol, who also directed pho

graphy. The music video of The Edge of Tomorrows, Catherine Fleming produced for Studi
o Productions.

Blues' "World Of Od" video was directed and produced by Jarboe for Bell-Jarboe in Franklin, Tenn.

Planet Pictures director Gerry Wenner was the director and produc
tor for the "Love Me" clip, which was directed by Michael Samson. Tom Forrest
produced the video for "The Day That I Went Home," by Swandise, was directed by Roger Pitsol, who also directed pho
graphy.
Razor & Tie TM pop beginning in Dar Williams' "End"
(Continued from page 1)

ous releases and done a tour with Joan Baez. "I've been working with very good building blocks."

Based on Williams' increasing popularity and Razor & Tie's aggressive campaign, the album has sold 100,000 units of the title into the marketplace. Williams' first album, 1995's "First," sold around 20,000 copies, while 1996's "Mortal City" sold 83,000, according to SoundScan.

On her previous albums, Williams favored acoustic guitar, but on "End Of The Summer," she ups the ante with a full band and backup singers.

"I heard it when I wrote then," says Williams. "I turned to another song and think, 'This one's going to need drums, and everyone agreed this album would need production. I'm happy with it, because it's very much the way I wanted it to come out.

The new album also boasts a more powerful vocal performance by Williams, which is the result of a year's worth of lessons with vocal coach Pat Newell.

Not all has changed, however. Williams' songwriting and performance style will be similar to her previous albums, with engaging story-telling and evocative lyrics, such as the coming-of-age ballad "When I Was A Boy," one of the few memorable tracks from "The Honest Woman.

Williams' more experimental leanings will continue on "End Of The Summer," with Williams often taking a lighterhearted approach to her material.

The set's first single, "Are You There," will be serviced to college radio, with a larger push to local DJs who program everything from feminist poetry to world music to local tracks.

"Party Generation" is a boisterous look at a thirty-something guy who can't let go of his youth. And in "What Do You Hear In These Tones," she runs the gamut of her matured voice, perfect for spending time on the therapist's couch with the lyrics, "When I hit a rough time, I know the other party.

"Dar is not making disposable pop songs," says Chenfeld. "She has something interesting to say.

Williams was one of a few of the soul-searching ballads—the like title track and "If I Were You"—that have made her a favorite among the folk press.

"I knew this was more of a poprock album," says Williams of her directional shift. "I could have done the same thing [as the first two sets], and I'm nervous people will think I've sold out. But I'm trying to be true to my writing.

Backed with Williams' new album and sound, Razor & Tie is launching an aggressive promotion campaign and tour schedule behind it.

For the first time, Williams will tour with a full band, beginning in September. The tour will hit 16 cities across the country, starting on Sept. 16 in Northampton, Mass. The tour ends Oct. 25 in Times Square.

Until then, Williams will perform at a number of folk and music festivals throughout the sum-mer, including the band will allow her to play different venues, says Chenfeld, "and have more opening-set opportun-

Chenfeld says the label has planned heavy promotion to triple-A, roots music, and NPR stations, which he hopes will take "Are You There" onto AC, modern AC, and top

40 formats and radio trade advertising

"People Get Ready" is the first single. 'Wycleff will not be on the interna-
tional , vocal coach, 'Makers' says. "They've sold millions of records to country music fans, and we totally believe in them here.

The label is backing their belief with a comprehensive marketing plan designed to bring Williams' music to a bigger audience. The marketing plan is so big that it's been compared to the marketing plan behind The Rolling Stones. The label's plan will be to approach major chains such as Tower, HMV, and Virgin, as well as independent retailers and one-stops, says Murray. "Our radio story develops, we will begin to approach the racks, general retailers like Wool-

The album launched internationally June 27, and the single goes to international retail July 21.

Chai re-action

Elektra's retail marketing plan is equally extensive as it is aggressive. "We've been a cover on the "People Get Ready," Wyclef

"You feel good, you'll feel this one better," says Baker. "We've felt we could and sing if this one is well." The first single, "Makers' an anthemic "People Get Ready," went out May 13 to national record pools, mags, shows, and radio outlets. The cover was Elektra's idea.

"They sent us a bunch of songs to listen, some Beattles, Bob Dylan, and Curtiss," says Zaggi. "We felt we could and sing if this one is well." The first single, "Makers' an anthemic "People Get Ready," went out May 13 to national record pools, mags, shows, and radio outlets. The cover was Elektra's idea.

May 23, the label served two promotional CDs of "People Get Ready" to several radio formats—all geared to triple-A, modern rock, and AC. The single, "People Get Ready," was released to radio in early April.

It's a widely requested album among our regular customers," reports Viper, "a music buyer and special events coordinator for HMV Records in New York's Herald Square. "The Melody Makers have always been good sellers, so I anticipate great sales within the first three weeks. "Everybody Wants To Be is the theme for the first three weeks, and it's a feel-good song that's been well received by both across all demographics, not just every-

16 weeks. It's a feel-good song that's been well received by both across all demographics, not just everyone.

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"Dar is not making disposable pop songs," says Chenfeld. "She has something interesting to say.

Williams has not only competed with her peer groups and regional advertising agencies in the Marleys' strongest markets—the Southeast, Midwest, and Atlantic, and the Northeast regions. "We are using a PDR [product development repre-

FDR and a FMR [field marketing representative] awareness projec-
t three Makers' and Elektra's distributors," says Murray. "Our PDRs will service retail tastemakers, P-O-P [point-of-purchase], in-store copy clerks, and store managers. The new promotion will begin to approach the racks, and general retailers like Wool-

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sound to only those blessed with a profound legacy could create," says Pat McGarry, radio personality and media consultant for Mountain Air, a satellite service provider. "Each individual presence [on the album] complements the band's music. With the blend of each of the three Makers' and Elektra's distributors," says Murray. "Our PDRs will service retail tastemakers, P-O-P [point-of-purchase], in-store copy clerks, and store managers. The new promotion will begin to approach the racks, general retailers like Wool-

\"Everyday Wants To Be\" began dominating airwaves immedi-
arly after its release. "The single, featuring Stephen Marley and Wyclef of the Fugees (who does not appear on the album) features a loop of the theme of the title song, "The Good, The Bad And The Ugly," is a pit bull of a tune that grabs a listener's breath away.

Outside of Jamaica, the first inter

national single, "Everyday Wants To Be"—without Wyclef—went to radio in August. "We'll be serviced to regional shows, the Box, and triple-A," says Murray.

It's not the first time that Williams has taped a clip. The singer/songwriter made a video for the "Mortal City" sin-

gle, "Late Light," which was filmed at her hometown's Borders, Koch says. "It still feels like a Dar Williams album, and her fans are going to like it." For her part, Williams is content to let the music speak for itself. "I don't know how people will react to this," she says, "though the response has been very positive. I feel a lot stronger and that I continue to grow as an artist.

ELEKTRA SEEKS MENTORING SENSE IN MELODY MAKERS' BABYLON
(Continued from page 6)

The House plans to adopt a similar measure, but at deadline its budget structure, which includes rate schedules based on either a station's market size, net income, or both.

TRAUMA
(Continued from page 3)

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"No Doubt's 'Tragic Kingdom' has sold more than 6.6 million copies since its release, according to SoundScan, and is at No. 29 this issue on The Billboard 200 with 77 weeks on the chart. No Doubt has sold 171,000 copies of its debut, "Sixteen Stone," according to SoundScan. "Razor and Tie" is at No. 60 after 31 weeks on The Bill-

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forming live in front of a small studio audience, as well as taped interview segments conducted by the show's host, Chris Douridas. The show, which airs at 4 p.m. ET on weekdays, is "ABC's "The Missing You" staged by Buddy Fad & Faithful Friends (Featuring 112), is larger than the total chart points held by Hanson's "Mmmbop," the No. 2 hit. Don't expect "I'll Be Missing You" to vacate the pole position for a few more weeks, as it is currently holding onto a week at the top 40以下, a 15% increase in audience impressions, which now total 42 million.

INS TELLN EWS: This tune, three new singles from soundtracks — "C U When U Get There" by Coolio Featuring 40 (No. 5), "Things Just Ain't The Same" by Deborah Cox (No. 7), and "My Heart Is Calling" by Whitney Houston (No. 8) — debut on the Hot 100, bringing the total of sound-track entries on this chart to 17.

Will Smith's "Men In Black," which is receiving airplay at 107 monitored stations and has nearly 20 million audience impressions, cures 19 positions to No. 12. Jojo's "Stay," which was not on the charts, debuts at No. 22.

Jeff Beck's "Girl, Girl, Girl," from the new Trio album "Butterfly Kisses" (Lab/Reprise), has sold 34 on Hot 100 Airplay, with a 22% increase in audience impressions. A commercial single is not scheduled for release. In the same week that saw "Batman & Robin" open in theaters, R. Kelly's "Godtman City" (Jive) logs a 31% increase in audience impressions. This song is receiving airplay at 114 monitored stations and has 16 million audience impressions. The single hits retail on Tuesday (1).

D A D A DA: First the Blackout Allstars enjoyed a resurgence of "I Like It" after the song was used on a Burger King commercial. Now the defunct German new wave techno pop group Trio is hip again because of a Volkswagen commercial. Its song "Da Da Da. I Don't Love You You Don't Love Me Aha Aha Aha" is featured in the Volkswagen commercial in which two men pick up a curbside coach and then eject it after smelling the upholstery. The spot was launched in May during the "coming out" episode of "Ellen." If you haven't seen the spot yet, it will be hard to miss during its July 14-28 national blitz. Here's the lowdown on Trio: "Da Da Da" was never was a commercial single in the U.S., so it never charted on the Hot 100, although it received significant exposure on the then-fledging modern rock outlet WLR Long Island, N.Y. According to Bas Hartong, senior VP of Mercury, "Da Da Da" was available on the EP." Trio," in early 1989. Trio, which had three overseas albums, released an U.S. follow-up, "Trio And Error," later that year. The track is receiving spins at 62 monitored stations, good enough for 6 million audience impressions. Among the airplay logs are WFLL Tampa, Fla., KISS Los Angeles, WPSF Philadelphia, and KDWB Minneapolis, all of which are "Da Da Da" more than 25 times.

Jeff Kapugi, PD at WFLL, who remembers the song from his college radio days at WCTY Citrus, says his morning guy MJ Kelly saw the commercial on the "Ellen" episode and played it with sound clips from the TV show the next morning. The listener reaction is immediate. Said Kapugi, "Da Da Da" is testing well with the station's 18-34 female core. Mercury has serviced all radio formats with the song, except for talk and music-driven stations. The label has even found the original video clip and has serviced all the national video outlets. Look for a new Trio album titled — what else — "Da Da Da" to arrive at retail July 15. The album combines material from both of Trio's previous U.S. albums. The new compilation features the track "Girl, Girl, Girl," which was not on either of the 1989 projects.

PBB SHOW 'SESSIONS' TO OFFER INTIMATE LOOK AT ARTISTS

(Continued from page 1)

that one day you'd love to do something like that," says Brien. With the Davis program, "Sensibilities" is a signature show for an audience, "because with the array of talent, we felt they deserved to be seen by their peers and to help contemporize the audience," says Brien. However, instead of facing the audience, group members are set up to face one another for maximum impact of the show.

Among the acts slated to appear are Richard Thompson, Squirrel Nut Zippers, Philip Glass Ensemble, David Byrne, Brian Wilson, Nanci Griffith, Zap Mama, Alibis, Paula Cole, Rickie Lee Jones, Taj Mahal, Pat Metheny and Bill Frisell.

For the artists, the show provides an opportunity to present their music the way they want to be heard. "It was a real session," says Brien. "They were able to talk about things that are personal and not about music.

"This show is all about music," says Ben Folds Five, says the show is the favorite of those he's done in the U.S. "Part of the appeal is you see the band under a microscope kind of live. If you're on a rock band, you're constantly playing out and people are [not] hearing the finer points, like they don't with this show.

The shows would have had someone who didn't think about their music or couldn't.

Don't miss it.

Antone, who is best known as host of "The KCRW Santa Monica, Calif., "Morning Becomes Eclectic" radio program, has primary responsibility for booking and running the show. The idea, Douridas says, is to feature "great music, no matter what stripe. This show was changed when TBI will join two of the artists that don't usually have a shot in hell of getting on network television. I don't know the last time Bill Frisell has done playing off of any system's front in front of [a non-Latin American] television audience."

The first thing we tried to do was touch a demographic that we felt was a public audience demographic, "Brien, as well as find artists that we felt were not overexposed by the many music channels out there. There's music out there that's not based on sales or TV Q rating, it's based on musicality and career activity. That's basically what we look for.

Each artist segment will also include an interview portion shot offset by footage from contemporary makers D.A. Pen- nebaker and Chris Hegedus. The idea is to present a true-to-life portrait of the artist, says Dour- das of the interview segment. "We're shooting those parts, of which 10 will probably be used in the shows, so the challenge is trying to capture that [portrait] before the two week of film click by.

In rare instances, the entire hour program will be devoted to one artist or a specific work. For example, W. Kam淖ras debuts his jazz opera about slavery, "Blood On The Fields," in a one-hour special that will air Aug. 2.

Brien expects a Joe Jackson episode that highlights his new set to be a full hour as well. "His new album is called "Full Moon & Hell," and it's a song cycle based on the seven deadly sins," says Brien. "The guests on the album include Suzanne Vega, Dwan Upshaw, and Jane Siberry, and we plan to run the cycle in its entire- ness.

The cost of shooting the 26 episodes, which Brien says will air in "north of $3 million," was underwritten by the show's sponsors — IBM, BMG, and Sony Electronics. IBM will also host the online version of "Sessions At WUSTL." www.americanradiohistory.com

Brien says there is home video potential in the series. "When we do a best-of show, maybe we can get a best-of compilation out of that and use it for a pledge and potential retail situation. But that's an artist-by-artist situation.

There are no plans for a cable or simultaneous release of albums culled from the shows.

ANTONE'S FOUNDER INDICTED

(Continued from page 5)

As a high-speed continuous process that uses for its optical media a substrate layer of biaxially oriented polystyrene, rather than the polycar- bonate material currently used. Polystyrene is significantly lower in cost, he says.

With the existing replication process, Swientek says, "we can currently print five to seven thousand copies per hour on our current line. Our goal is to increase this to twenty thousand copies per hour on our new system.

The new process promises to speed things up by a factor of two and push cost down even further, says Swientek. "With the existing process, we can’t get anything higher than 1000 copies at a time," says Swientek. "The process promises replication speeds up to 500 times faster as the number of impressions, and poten- tial [cost] savings of 20% or higher depending on the licensing fees.

Swientek says the first new manufact- uring line will go into operation by the end of the first quarter of 1998 at the Sonne- press plant in Gütersloh, Germany.

Under terms of the agreement, Ley- bold will supply the mass production ma- chine systems using the NeuROM technology to manufacture CD and DVD optical media. BMG will pur- chase the systems and license produc- tion of NeuROM discs from NTI. Ley- bold Systems has been granted exclusive rights by NTI to manufac- ture and distribute NeuROM systems and sell licenses to NTI’s agent.

BMG ALLIANCE

(Continued from page 5)
EMD'S BACH REPLACED BY U.K. EXECUTIVE
(Continued from page 1)

announcement that EMI Music Distribution (EMD) president Russ Bach was "retiring" and being replaced, effective Monday (30), by EMI Records U.K. executive VP and Ireland senior VP Richard Cordell. Bach's abrupt departure and Cordell's appointment were announced the same day EMI announced the purchase of Decca Records and wrapped its imprint the Enclave into Virgin Records, with the resultant loss of some 140 jobs (Billboard, July 2).

Three weeks before those moves, EMI-Capitol Music Group North America was shuttered, and EMI senior VP Steve Chapple was succeeded by Ireland VPGM Terry Santis, and some 35 other staffers were dismissed (Billboard, June 7).

Industry observers note that Cordell's appointment to head EMD is the first time in memory that a U.K. executive has been given the reins of a major U.S. distributor. Many believe this was another move by newly named president of EMI Recorded Music, John Fasciotta, to put his stamp on U.S. operations and deploy his own team.

Though Bach's exit was described in a few days as a "voluntary decision," a result of his "decision ... to retire," from EMD, sources say that the executive told B2 and division being replaced by Cordell's job by June at 19 dinner. Bach is a 37-year industry veteran who spent 16 years at WEA, rising to executive VP of marketing and retail marketing before being tapped to head EMD's distribution company in 1989, when it was a small division.

One EMI insider, who in 1989 was the head of the then new U.K. branch, says, "He's not going to retire. He's going to take over the U.K. division and make it into a major force in the U.K. market."

Some observers are surprised that after dismissing Bach, EMI-Capitol senior VP and EMI-Capitol Records president Gene Rumsey, senior VP of U.S. group sales, as his replacement. Rumsey is a well-known executive who is known to have turned down offers from at least two competing major distributors as well as a couple of labels. He is said to be between contracts, but sources suggest that EMI senior management wants him to continue at EMD to that he can carry on the momentum established by the Cordell appointment as a major U.S. executive.

Bach's retirement from the distribution company, was appar- ently being groomed to step into Bach's shoes on the day he retired. Rumsey is a sought-after executive who is known to have turned down offers from at least two competing major distributors as well as a couple of labels. He is said to be between contracts, but sources suggest that EMI senior management wants him to continue at EMD to that he can carry on the momentum established by the Cordell appointment as a major U.S. executive.

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\textbf{BETWEEN THE BULLETS}

generated by Geoff Mayfield

KISS ME TWICE: The bonanza numbers that Father's Day shopping pro-
vided for last issue's charts evaporated, but even at low tide, Bob Carlisle's "Father's Day," 1992, No. 1, got a 202,000 retail boost (No. 2, 111,000 units), and rap outlaw Wu-Tang Clan, with a 42% plunge (No. 4, 107,000 units). Despite the market's slide, each of the top five titles exceeds 100,000 units.

FRESH TROPS: This issue's album charts reflect the fat batch of new titles that hit music stores June 17, including three that debuted at the big chart's top 10. There are 19 debuts on The Billboard 200, nine on Heatseekers, and seven on the Contemporary chart, plus one or two others—record numbers, but more than those seen in an average week.

Although some Monday morning quarterbacks might have expected a larger first week from En Vogue's "EVII," the winner of The Billboard 200's Hot Shot Debut registers a bigger figure, 76,000 units, than "Funky Divas" did when it rang in with 60,000 units during its opening week in April 1992. In fact, there were only two weeks, during the holiday crush of the end of '92, when "Funky Divas" exceeded the new album's opening-week total. "EVII"

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their arrival is a matter of when, not if. At the company’s European conference in Crete earlier this year, president/CEO Rudi Gassner told approximately 200 senior BMG staffers that the region’s political and economic development have had a profound impact on their business, and that they must be prepared. “You’re going to see a lot of changes,” he said. “In the retailing business, in the music business, and in society.”

Gassner’s challenge is made more difficult by the considerable differences in the European music markets. “When you talk about the music industry as a whole in Europe,” he said, “one of the driving forces in the past has been that what was popular in certain countries will have slowed down, we know. Germany is still OK. France is not very good.”

But Gassner also noted market declines in the Netherlands, Italy, Sweden, and Norway. In the face of such changes, Gassner will need his companies to increase their interest in the region’s music. “The company’s national affiliations are expected to lose some autonomy in the areas covered by BG’s Special Marketing Europe group,” Gassner said. “This regional operation will be increased in size to reflect the region’s importance, but their autonomy will be maintained.”

BMG’s “Stop!” midprice series, marketed across Europe to the tune of 4 million units since October 1996, is an example of the company’s approach to the region. “That disappeared from the books and has basically been replaced by owned repertoire. That may be a factor in the profitability [growth],” Gassner said.

BMG’s international market share stands at around the 14% level, Gassner said. “We are very much on our way as far as market-share development around the world is concerned,” Gassner said. “On the other hand, we are not free of the influences of a market, in some parts of the world, that has not grown as much as we had calculated.”

A significant part of BMG’s performance in Latin America. “On our repertoire base, we have an incredibly interesting database, and it’s almost exhausted,” Gassner said. “We have heard from several artists that have never heard before.”

Gassner’s company has also been quick to adapt to the changes in the industry. “It’s not too late yet, I think, to do so,” Gassner said. “We have heard from several artists that have never heard before.”

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Serious Business: AB’s New Funparks Directory

The 1996 edition of the Amuse-
ment Business Funparks & Attrac-
tions directory is now available.
This international guide is an es-
tial tool for members of the park
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managers of parks and attractions,
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merchandisers, park operators,
and caterers. The directory con-
tains directories of amusement
and theme parks, water attractions,
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dens, zoos, family entertainment
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ment contact, operation dates,
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also is a description of each fac-
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tion of Family Entertainment
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label promotion executives, and
independent promotion firms. The
directory also details Arbit-
ron top 100 markets and
the spring ‘97 ratings.
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2500. All deadlines are Aug. 6.

‘Missing’ Keeps Brits, Yanks In Step

The American and British singles charts are
sometimes so disparate it seems like they repre-
sent different planets, not different countries. In
the ’90s, we've seen a few No. 1 titles with the
Empire. In fact, in 1994 and 1996, there was not one single that held
pole position in both countries in the same calendar year.
Let’s begin with 1994. The Brits were going mad for acts like Wet Wet Wet, East
17, and Babyshambles, while we were all listening to Liza Lovel & Nine Stories, Ini Kamazo, and
Bone Thugs-N-Harmony.

In 1996, there were only two No. 1
hits that reigned in both lands: Michael Jackson’s "You Are Not
Alone" and Celine Dion Featuring L.V. ’s
"Gangsta’s Paradise." So it’s highly
unusual to have the same two records in a row hit the top in both territories.
"I’ll Be Missing You" by Puff Daddy & Faith Evans (Featuring
112) succeeds Hanson’s "Mmmbop" in the U.K.; this issue. It’s the first time in 10 years that
the same two singles have ruled consecutively in America
and Britain. The last time both countries followed
the same order of succession was in the summer of 1987, when three titles in a row hit the
summit. “Who’s That Girl” by Madonna, "La Bambina" by Los Lobos, and "I Just Can’t Stop Loving You" by Jackson and Siedah
Garrett. Oddly enough, the current two and the three from 10 years ago—are of American ori-
gin.

It’s too early to say if this trend will continue. The
upper reaches of the U.K. singles chart are dominated by the
Verve, Ocean Colour Scene, and Blur, while the
U.S. is favoring Meredith Brooks, Romeo, and
Changing Faces. We may have to wait for the next Spice Girls al-
bum to have another shared experience.

The Very Thought Of Q: William Simpson of
Los Angeles claims he has been perusing the Hot 100
every week, waiting for something specific to happen—and
now it has. "Quiet Playing Games (With My Heart)",(Trans Continental/Jive) by the Backstreet Boys is the
first title in the top 30 to begin with the letter Q since
1981, when "Queen Of Hearts" by Juice Newton went
to No. 2. Simpson points out that before the Backstreet Boys’ current hit, only three other titles beginning with the
letter Q have appeared on the Hot 100 since New-
town’s "Queen Of The Broken Hearts" by Loverboy (No. 34,
1983), "Que Te Quiero" by Katrina & the Waves (No. 71, 1985), and
"Quality Time" by Hi-Five (No. 38, 1993).

As everyone loves a good Q and
A, here’s a query: If the Backstreet Boys can beat Newton’s cash, will
they have the first No. 1 single beginning with the letter Q?
And the answer is: No. The only
No. 1 title beginning with the 17th letter of the alphabet
in the rock era is “Quarter To Three” by Gary
"U.S." Bonds, which topped the Hot 100 exactly 36 years ago this week.

WHERE-THREE ART THOU: Tim McGraw is No.
3 with "Everywhere," Hanson is No. 5 with "Middle Of
Nowhere," and Bon Jovi debuts at No. 31 on The
Billboard 200 with "Destination Anywhere." There
was an album in the ’60s with the same title, but the
Mar-velettes’ LP never charted.

NOTHING’S STOPPING THEM: They’ve been on
the Hot R&B Singles chart for three weeks, but now the
O’Jays return to the Hot 100 with "What’s Stoppin’
You" (Global Soul/Volcano). The veteran act, originally
from Canton, Ohio, has a chart span of 38 years and 10
months, dating back to the debut of “Lonely Drifter”
the week of Sept. 14, 1963.
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AKI KANEKO
Remember when listening to an album was like getting lost in a world you never wanted to leave?

In fact, remember albums?

Forget all about four minute pop songs. Forget everything you thought you knew about the way albums are made and marketed. OK Computer, Radiohead's follow-up to the multi-platinum Pablo Honey and The Bends, is unprecedented, complex and inspired. Has already put the animated video for "Paranoid Android" into buzz clip rotation.

The British press is already talking. "Epic...breathtakingly ambitious" says London's NME. The critics at Melody Maker call OK Computer "A great album, indescribable. It's going to be really influential."

The band is excited to unveil the new album and will be touring extensively including headlining the prestigious Glastonbury Festival. Appearances in New York and Los Angeles will be followed by a US headline tour through July and August to support the July 1 release of OK Computer.

It's one thing to have a band that has sold six million albums worldwide and earned even more critical acclaim. It's another when you realize they're just getting started.

RADIOHEAD OK COMPUTER
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