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NEWSPAPER

IN MUSIC NEWS



ZIGGY MARLEY & THE MELODY MAKERS

Elektra Plans Big Radio Push For Melody Makers

PAGE 6

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

JULY 5, 1997

ADVERTISEMENTS

#1 ON METAL RADIO - 8 WEEKS RUNNING

SEVENDUST

"THANK GOD/SATAN FOR SEVENDUST... DESTINED FOR GREATNESS!" -SECONDS

"THE MOLTEN CRUNCH OF PRONG AND THE UNRELENTING SLAM AND HARD-AS-NAILS PUNCH OF PANTERA." -METAL MANIACS

Produced by Mark Mendoza and Jay Jay French for Rebellion Music

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BMG Addresses Realities Of A Shifting Europe

BY ADAM WHITE

ELOUNDA, Crete—The journey toward European economic and monetary union (EMU) may now require



GASSNER

tightened seat belts, but passengers traveling with BMG Entertainment International have been reminded that

(Continued on page 97)

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.

EMI 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)



SEE PAGE 63

Heatseeker Acts Hit It Big

BY DOUG REECE

LOS ANGELES—"How Bizarre," the title track from the Huh!/Mercury's OMC album by OMC, aka Pauly Fuemana, has blossomed this summer into a major



OMC

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 Sound-

(Continued on page 36)

Reel Big Fish Making A Splash For Mojo

BY DOUG REECE

LOS ANGELES—After nearly a year of low-key campaigning, Mojo/Universal ska act Reel Big Fish has finally landed itself Heatseeker



REEL BIG FISH

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 36)

PBS' 'Sessions' To Offer Intimate Look At Artists

BY MELINDA NEWMAN

NEW YORK—"Sessions At West 54th," a new music series on PBS, will debut Saturday (5) with appearances by k.d. lang and Ben Folds Five.

The 26-week series, produced by Automatic Productions for American Program Service, a supplier of public television programming, will feature two artists per hourlong program per-

(Continued on page 93)

Razor & Tie Sees Pop Beginning In Williams' 'End'

BY EILEEN FITZPATRICK

LOS ANGELES—New York-based Razor & Tie is backing Dar Williams' July 15 release, "End Of The Summer," with its largest marketing campaign ever in an attempt to break the



WILLIAMS



acclaimed songstress out of the folk world and into mainstream pop.

"At this point in her career, Dar is set up to have a very big record," says Razor & Tie co-owner Cliff Chenfeld. "She's built a fan base with two previ-

(Continued on page 90)

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.



Virgin 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 Virgin acts on the game network, which can be accessed at <http://www.heat.net>. The site's

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CELTIC MUSIC

A BILLBOARD SPOTLIGHT

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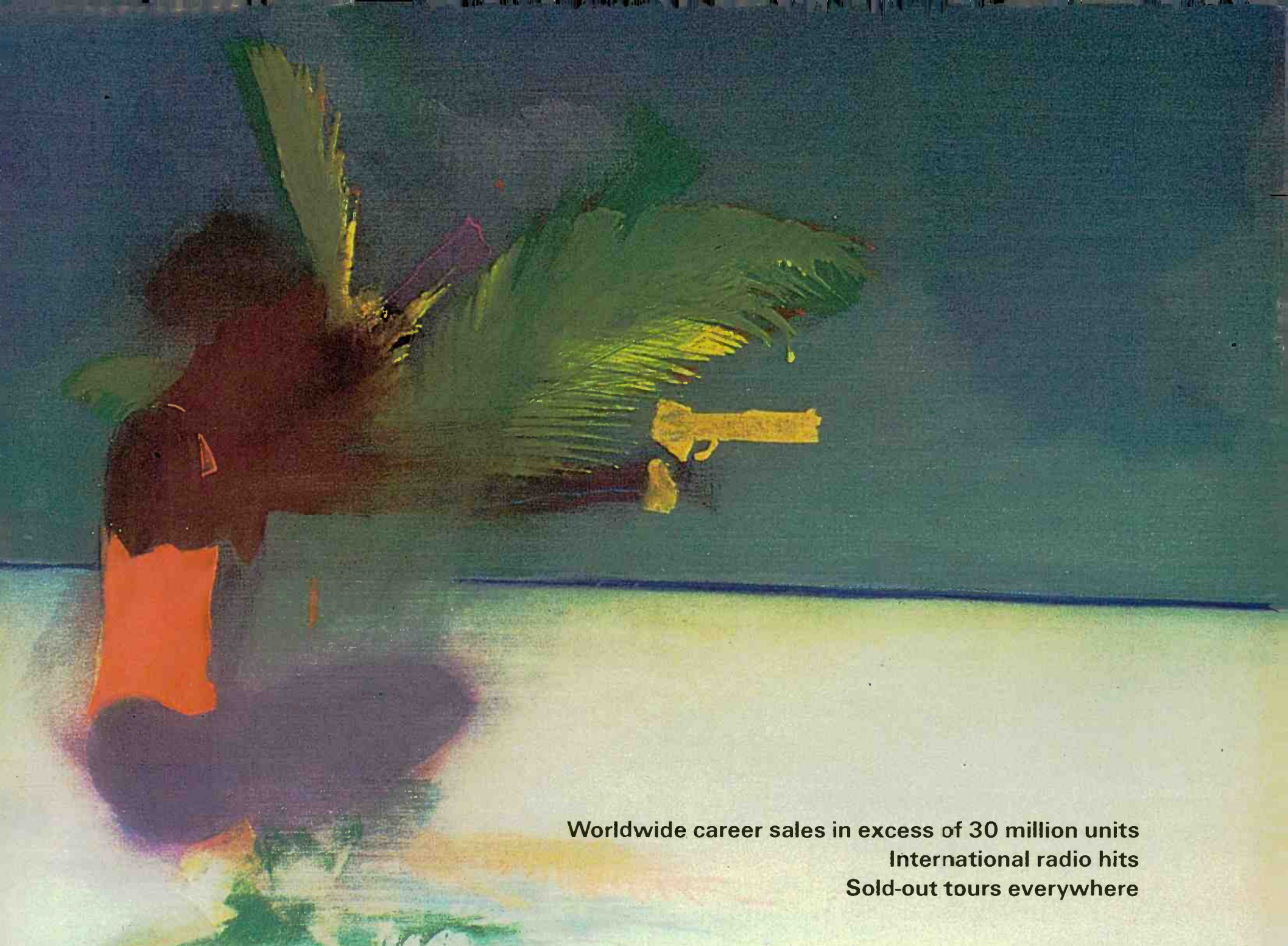
On tour all summer

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THE LYNNS: WOMAN TO WOMAN

Country music is mired in a mounting ominous era in which the bland seem to be leading the bland. Anything adventurous, insurgent, or remotely one of a kind is often serenely ignored in favor of a crooning Ken or Barbie attired in rustic chic or a fresh-out-of-the-box Stetson. Thus, the Lynns' let-the-hard-winds-howl outlook on the genre's current flimsy prefabrications echoes the fabled warnings of a big, bad wolf 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 sparklingly spunky duo whose essential debut album, "The Lynns" (Reprise Records), is due in the fourth quarter. "People can see right 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.

"For instance," Lynn continues, "I had somebody at a Texas radio station tell me the other day that they don't play honky-tonk music, and I thought to myself, 'I can't believe I'm hearing such talk in the state of Texas!' If somebody had ever told Patsy Cline that she had to include or avoid a certain kind of sound on her records, or have a certain look, or put on a cowgirl outfit and stick a piece of straw in her mouth, or do anything else she didn't feel in order to be 'country,' she would have punched them out."

When recently faced with the huge heap of bricks before the gaping hole of what had been the back entrance of Tootsie's Orchid Lounge on Nashville's Lower Broadway, visitors might have wondered if some retaliating predator had huffed and puffed the long-neglected honky-tonk into oblivion. Happily, the club was only undergoing renovation and expansion as a result of the many alternative country performers who've made its back room relevant again, and on the early summer evening in question the Lynns and their Honk-A-Billies band were inside doing their full-tilt best to shake the historic landmark to its foundations.

The Lynns' June 4 set at Tootsie's was one of a series of two-Thursdays-a-month stands they regularly present at the ancient saloon abutting the Ryman Auditorium, and all of us present agreed afterward that the raucous and randy show that night by Peggy and sister Patsy Eileen (the latter named for her mom's bygone best friend Patsy Cline) 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 (twin) daughters, and their tale, in all its warmth, wit, and sassy bravado, is introduced on their auspicious new release. Nonetheless, like so many of the foremost, albeit underappreciated, new artistic forces in country (including Anita Cochran, Kim Richey, BR5-49, Iris DeMent, Old 97's, Whiskeytown, the Deraliers, and Jim Lauderdale), they rightfully maintain that you still have to catch them live to get the full measure of their music and mischief—and they intend to make the live radio concerts that were once a staple of country a "crucial" part of their career.

"The first mistake our father made was putting us up on the bar in the back room of Tootsie's to sing when we was kids," assures Patsy Lynn. "My mom would be appearing at the Opry, and Dad would take us across the alley, where Tootsie would give us each Cokes and Dentyne gum, while Dad had a drink with Ernest Tubbs and watched us try to learn Ernest's latest songs. Our music today is based on our sibling harmonies and the live, roadshow style of intimate music, jokey fun, and person-to-person approachability our mother trusted in."

As a tribute to her mom, Peggy often dons the same spangled turquoise sheath at Tootsie's that Loretta Lynn first wore when she

MUSIC TO MY EARS



by Timothy White

was inducted as a Grand Ole Opry member in the early '60s. "Unfortunately, Peggy is the only one who can fit into Mother's clothes," Patsy frets, sharing the impish streak of affectionate antagonism that characterizes the Lynns' in-concert repartee.

"As a twin, you have to fight for your identity," says Peggy, who recalls how her mom often confused her two little girls when she came off tour: "But nobody understands how close we are. We squabble like cats and dogs, but nobody else can get into our fights; our bond is unbreakable."

The task of breaching their between-song tiffs onstage usually falls to Honk-A-Billies drummer Bob Warren, a grim-looking ringer for "The Addams Family's" Uncle Fester, but with a genial sense of timing. "I listen for what I think is the most amusing peak of their latest argument," Warren confides. "Then I count off the next tune, ready or not."

"Cept we sometimes tell him we're not done talkin' yet!" retort the two women in unison. "As Mom told us," adds Peggy, "to get a loyal audience, you have to be first, great, or original—and then patient."

Born Aug. 6, 1964, in the tiny plantation hamlet of Hurricane Mills, Tenn., the last of six children by Oliver "Doolittle" Lynn and the former Loretta Webb, Peggy and Patsy were delivered "almost exactly nine months" after their parents got lost one afternoon while house-hunting in Humphreys County, 65 miles southwest of Nashville. "They found this run-down, white-columned home that hadn't been lived in for 20 years, and Mom wrapped her arms around one of its pillars and said, 'Doo, I feel just like Scarlett O'Hara, and this is my Tara.' My parents spent the night on the porch of that dilapidated place, probably conceiving us under the stars. The next day, they located the owners and made an offer for the house and its 1,400 acres of farmland, mortgaging the rest of their lives to fix it up."

The Lynn twins preserve that seductive scene in the song "Nights Like These"—a probable single from "The Lynns," as is "Woman To Woman," a hands-off-my-man homily Peggy concocted after chasing a hussy away from her fiancé. Warmness, vigilance, and nurturing protectiveness are family traits, reaching back to their father Doo's practice of insisting the Lynns take along their pet farm animals at the age of 8 when they began traveling with their mom.

"Dad, who really raised us, was tough," says Peggy. "He was a whiskey-loving hellion who settled down some after we arrived, and he taught us responsibility. We could not get on Mom's bus without our favorite baby raccoon or goat to care for and feed. The guys in the band would pile on after us and yell, 'Oh Lord, there's a goat locked in our toilet!' But the band later forgave us, and we sang backup with them for three years."

Doo Lynn devised a new set of rules when his daughters began dating, insisting on accompanying the girls at a safe distance. "He lent my beau and me his car for our first date to a drive-in to see 'Urban Cowboy,'" says Peggy, "but he followed in his pickup truck and parked behind us for the whole film! Patsy had it worse, though, since my father would shoot at her boyfriend to scare him off our land. The town of Hurricane Mills isn't much more than our ranch, so Dad was the mayor and sheriff all rolled into one—a law unto himself!"

One of the most inspired tracks on "The Lynns" takes its title from their diabetes-ravaged father's farewell on his deathbed last August at age 67. "It was just before my parents' 50th anniversary," says Patsy. "He called Mom and us into his room at Hurricane Mills, stared at her for the last 20 minutes of his life, and said, 'I won't leave this world unloved.' We want to keep our music as real as Dad's words."

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THIS WEEK IN BILLBOARD

MIXING IT UP IN COURT

Mixer manufacturer Mackie Designs is suing a German studio electronics firm, New York music retailer Sam Ash, and an Ash-affiliated distributor, claiming the defendants copied Mackie mixers and sold the copies for much less than the originals. Pro audio/technology editor Paul Verna has the story. **Page 34**

BOOSTING THE CASSETTE

Music manufacturers and retailers are supporting a campaign to increase sales of cassettes. Senior retail editor Ed Christman and Merchants & Marketing editor Don Jeffrey report. **Page 51**

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Commentary

Net Community Must Respect Music Biz

BY HILARY ROSEN

In June, the Recording Industry Assn. of America (RIAA) filed civil lawsuits in federal court in New York, Texas, 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 assert and protect our members' rights immediately. The threat is full-length sound recordings being transferred pell-mell to any user's 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, are offered for free. Just click, download, play.

Traditional piracy already costs the recording industry nearly \$300 million domestically and \$2 billion worldwide each year. Think of the ramifications of a cyber free-for-all when 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 that is becoming endemic on the Internet, and that 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 com-

panies by promoting their works. Wrong. Even when downloaders are not exchanging money, we know this practice will ultimately displace sales. Artists suffer from their valuable music being given away. Why buy a record when you can get it for free?

In any event, artists and record companies have the right to decide for themselves how to promote their works. Users, oftentimes fans of the very artists they are stealing from, may assume when they download music from these sites that the artist endorses the idea of one big Internet

property is struck, the Internet can never achieve its potential to become a viable medium for the legitimate sale of music and other copyrighted works.

Opportunities exist to legitimize a lot of the current uses of music on the Internet. A palatable solution to recording artists, as well as avid fans and techno-enthusiasts, is to establish partnerships. Take, for example, the college student who ran a music archive site off his college server in northern California. He's now working with newly-formed MP3 Consortium and hopes to convert his database into a business that would pay rights-holders through online music stores.

How can we encourage more people to collaborate with the creative community? We believe one successful avenue is our campus-based Internet Copyright Campaign, which seeks to educate by informing students and administrators, in colleges and universities across the country, about the legal and artistic implications of copyright infringement.

We need continued cooperation from online and Internet Service Providers to help us identify operators of infringing user sites. We will also take more serious actions against blatant abusers of copyright as we monitor the Internet daily. The recent lawsuits are only the opening round in our fight against Internet piracy.

The recording industry expects to have a thriving online music business one day. At this moment, the RIAA is working on various elements to create that business, such as encryption, embedding signaling systems, and other standards that may be necessary to ensure a high-quality, secure transmission to music lovers. But, we must not let a pirate market on the Internet get established before the legitimate one is ready.

Reconciling copyright and the Internet is a formidable challenge, but it is not a new one. Throughout history, our laws have been adapted to accommodate technology. The Internet is just the latest trend. It poses tremendous risk—and potential.



'The recording industry expects to have a thriving online business one day, but we must not let a pirate market get established before the legitimate one is ready'

Hilary Rosen is president/COO of the Recording Industry Assn. of America.

jukebox. Meanwhile, infringed copies of the artist's work are passed around through an international directory linking various music archive sites worldwide.

Even in cases where copyright laws are blatantly being violated, fear of punishment is minimized by the vastness of the ever-expanding Internet. The site operators gamble they won't be caught. Three operators pushed their luck this time. Under current law, the court can award statutory damages against violators of up to \$100,000 for each copyrighted recording infringed.

Until the appropriate balance between free-flowing information and intellectual

LETTERS

LAUREN CHRISTY'S RESCUER

Thanks for the great piece about me in the June 21 edition by Chuck Taylor ("Christy 'Breeds' A Fresh Sound On New Mercury Set," Billboard).

Just one thing: I wanted people to know it was Tom Vickers who rescued me from my going-nowhere rookie recording deal. Without him waving the magic wand (e.g., signing me to Mercury), I would still be in debt up to my eyeballs and definitely not having anywhere near the amount of fun I'm having now with my career.

Lauren Christy
Los Angeles

BLACK PROMOTERS SHUT OUT?

I do not agree with R&B editor J.R. Reynolds painting such a one-sided view ("Black Promoters Say They're Excluded

From Top R&B Gigs," Billboard, June 21). This is not the way to solve a problem.

It's a fact there is an invisible preference of music/concert promoters in America today; these promoters of the "proud crowd" are going to exist no matter what. The key is how to align yourself and work in a cohesive manner. The art of promotion is not a color thing, but a talent 'n art thing—talent being the performer whom you promote and art being the way you sell tickets to the consumer.

There are no major-act (Tina Turner, Michael Jackson, Luther Vandross, Bruce Springsteen, James Brown) black agents. The same agents who represent the white rock acts also represent the black urban contemporary attractions. I agree with the parts of Reynolds' story regarding the lack of black promoters who get a fair share—but if they would research more, pay attention, and align themselves more with A&R people, producers, record company executives, and press people at the various record com-

panies, they would have a better handle on things and be able to make proper offers before a baby band develops into a marquee attraction.

Black promoters do not promote Bonnie Raitt, Steve Winwood, Michael Bolton, Simply Red, Sting, etc.—not because they can't, but because they don't make offers to the agents/managers. Promoting concerts is a colorless business, and my experience shows and tells me that the black concert promoter is a dying breed because they caused it to happen.

Sun Song Productions' Jesse Boseman gets most if not all of the local promotion work of Haymon Entertainment's Al Haymon, who is one of the biggest promoters and happens to be black—but he got there by building baby bands into star attractions. Black promoters need a lesson in buying "futures" with an option.

Sparkie Martin
Entertainment Attractions
New York

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Warner Shuttering CD Plant In North Germany

■ BY WOLFGANG SPAHR

HAMBURG—The Warner Music-owned Teldec-Press CD plant in Nortorf/Kreis Rendsburg, north Germany, is to be closed. According to trade union IG Metall, 281 jobs are at stake.

Explaining the decision to end production, Friedrich-Carl Coch, president of Warner Music Manufacturing Europe, says that the CD market was unlikely to grow any further in the future. Says Coch, "Given the international competition among producers, more and more new CD factories are being constructed which are able to produce at lower costs. This makes it extremely difficult for us to spread the remaining volume between the two factories in Alsdorf and Nortorf."

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

Coch adds that projected DVD business is not sufficient to justify keeping open the Teldec-Press plant, as no date has yet been set for the launch of the

format in Europe.

Another factor in the closure of the Nortorf 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 million in 1998, down from 15 million in 1995.

Says Coch, "The group greatly regrets this development, as there have repeatedly been attempts to restructure and maintain this factory in the interests of all parties concerned ever since it was first taken over in 1988. We have managed to do this for over 10 years. Unfortunately, new products in

(Continued on page 10)

Suppliers Wait On Alliance Finance Deal

Investor Negotiations Are Said To Be In Final Stages

■ BY ED CHRISTMAN

NEW YORK—While Alliance Entertainment Corp.'s stock and bond prices continue to fall as investors lose hope that management 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 $\frac{1}{16}$, down $\frac{1}{8}$, while its bonds were trading at 15 to 25 cents on the dollar, down from 22 to 28 cents the week of June 16.

Alliance, which has been scram-

bling to avert a Chapter 11 filing by putting together a deal that would bring a cash infusion into the company, has been involved in negotiations since February with three potential investors.

In addition to the often-mentioned, but never publicly confirmed, 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 \$50 million, which would be used as a catalyst to start a restructuring of the company's balance sheet.

Sources say a third potential investor 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 Wherehouse Entertainment chairman, is said to be acting as a consultant to one of the latter two potential investors.

Apollo is said to be still interested in Alliance, but is sitting on the sidelines while discussions are carried out with the other potential investors. However, as the

Alliance situation has deteriorated, Apollo has abandoned its initial offer of investing funds that could be used to restructure the balance sheet and instead has proposed a scenario that would break up the company. An Apollo spokesman declined comment.

As the talks with the potential investors drag on, some of the six major suppliers are getting nervous and have placed Alliance on credit hold, after earlier agreeing to a credit rollover. In some instances, the withdrawal of credit is due to a lack of payment and/or complete payment for a month, and in other instances it is sparked by a lack of communication about payment plans and/or unexplained deductions from payment. Executives at the major music companies either declined to comment or had not returned 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.

New Production Process Is Aim Of BMG Alliance

■ BY STEVE TRAIMAN

NEW YORK—BMG Entertainment has formed an alliance with Sage Technology Inc. and Leybold Systems GmbH to develop a new manufacturing process and machinery for replication of CDs, CD-ROMs, and DVDs that it says should lead to significantly faster output with major cost savings.

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

Swientek was joined by Jamie Edelkind, CEO of Sage Technology in Marietta, Ga., and its NeuROM Technology Inc. (NTI) subsidiary, which devised the process technology. Leybold Systems GmbH, based in Hanau, Germany, is an international manufacturer of precision research manufacturing and industrial machinery and systems.

According to Edelkind, the NeuROM technology for producing discs

(Continued on page 93)



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, KKQB-FM Houston; Cochran; and John Trapane, music director, KKQB-FM.

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 disquiet at the apparent lack of vigor from Bulgarian authorities in protecting intellectual property.

However, a raid said by IFPI director general Nic Garnett to be a "breakthrough" has now been carried out by Sofia police. Ironically, the action was against a company the IFPI had em-

braced.

Sofia police working with the city's IFPI office raided the CD plant in the town of Botevgrad owned by the Unison Distributing Co.

The IFPI says that five CD molds were seized, three of which, the organization 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 documentation relating to CDs produced at the Unison plant, were also confiscated. As a result of the raid, the organization says, Bulgaria's largest CD plant has been put out of action.

"This is a major breakthrough," Garnett 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 CD piracy, as there is a great deal to be done."

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

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

(Continued on page 97)

Senate Mulling Spectrum Fees

B'casters Rally To Block Amendment

■ BY BILL HOLLAND

WASHINGTON, D.C.—The nation's radio and TV broadcasters are organizing to block the introduction and passage of a proposed budget package amendment that would require all stations for the first time to pay a spectrum fee to use the airwaves.

Hill staffers said broadcaster fees could bring an estimated extra \$5 billion 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 "Broadcaster Full Action Alert" June 23 to all members 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 90)

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 multiplatinum act No Doubt (Billboard Bulletin, June 24).

Trauma filed a \$100 million-plus breach-of-contract suit against Interscope 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 its hit status (Billboard, June 7).

According to Trauma attorney Skip Miller, Interscope ceased making advance "pipeline" payments on Trauma's share of royalties earned by its roster soon after the suit was filed.

Interscope had made about a dozen such payments to Trauma over the past 2½ years, totaling well over \$2 million, Miller says.

"The layoffs were made, because without those pipeline payments Trauma can't maintain the overhead it has incurred to sign and develop acts, an overhead that Interscope encouraged and fostered," Miller says.

In response to Trauma's comments regarding the suit and layoffs, a representative for Interscope says, "Trauma's statements are wrong; however, Interscope does not litigate in the press."

The Trauma employees let go include national director of promotion Ben Brooks, national director of alternative promotion Rebekah Jones, and director of publicity and artist devel-

(Continued on page 90)

Antone's Founder Indicted

Texan Faces Federal Drug Charges

■ BY RAMIRO BURR

SAN ANTONIO, Texas—Clifford Jamal 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 conspiring to distribute more than a ton of marijuana and launder nearly \$1 million in drug proceeds.

On June 18, Antone appeared at an arraignment before U.S. Magistrate Judge Stephen H. Capelle and pleaded not guilty to all the charges. Antone posted a \$50,000 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 Steve Ray.

Antone, whose club became known worldwide as a top blues venue in Texas over the last 20 years, faces between 10 years and life in federal prison if convicted.

In 1975, he founded Antone's nightclub on Sixth Street, and through the years it developed a reputation as the premier club for blues musicians, the city's "Home of the Blues." In 1987, he launched the label Antone's Records, distributed by Warner Bros.-owned Discovery Records, and it has featured many of the nightclub's top acts. He also founded the retail outlet Antone's Record Shop in downtown Austin.

According to Daryl Fields, spokesman for the U.S. attorney's office here,

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Artists & Music

POP • ROCK • R&B • RAP • DANCE • COUNTRY • LATIN • CLASSICAL • JAZZ • PRO AUDIO

'Birthday' May Boost Covert Waterdog's Chicago Artist On The Rise

■ BY CRAIG ROSEN

With the recent release of "Birthday," Chicago-based indie-pop renaissance man Ralph Covert perseveres in spite of the fact that his classic pop sensibilities remain out of step with trend-spotting major labels.

As a solo artist and with his band the Bad Examples, Covert has released eight albums on the Chicago-based Waterdog Records, a label he started in 1991 with Whitehouse Records owner Jay Whitehouse and an investor.

Although Covert remains unknown in most of the U.S., he has built an impressive local following in the Chicago area, tallying airplay on triple-A WXRT, and has scored three minor hits with the Bad Examples on the CNR label in Holland.

Covert's biggest break in the U.S. occurred when Chicago's long-lived band Styx covered the Bad Examples' "Not Dead Yet" on its 1990 album "Edge Of The Century." Beyond that, however, Covert's talents have, for the most part, remained undiscovered by a mass audience.

However, that may soon change with the release of "Birthday." Fittingly, Covert's second full-length solo effort was released May 25, the singer/songwriter's birthday. Although the date fell on a Sunday, Waterdog and its Maplewood, N.J.-based distributor Big Daddy made an exception. It was on May 25, 1995, that Covert started recording the album with friends at his own birthday gathering, simply for the joy of making music.

"Birthday" wasn't the only present for Covert in recent weeks. Also in late May, "Sawdust And Spangles," a play inspired by the memoirs of 19th-century circus pioneer W.C. Coup and written by the singer/songwriter and G. Riley "Gary" Mills, opened at the Firehouse in Chicago.

Lawrence Bommer of The Chicago Tribune called the play "a labor of love [that is] never dull, often eloquent and ultimately charming." In the review, Bommer credited Covert with writing the score, but in fact the singer/songwriter also co-wrote the play.

Says Covert, "There's only three songs in the whole thing. My co-writer called me and asked, 'How come they made it sound like I wrote the play and you wrote the songs?' I'm a musician, so they assume that's what I did."

While "Sawdust And Spangles" may not be heavy on Covert's music, the play was inspired in part by "The Amazing Romero," a track on "Birthday."

"Gary and I knew we were going to write a play together," Covert explains. "We had done some short things together and really enjoyed the process. When he heard 'The Amazing

ing Romero' when I played it at a friend's house, he said, 'That's it. That's the world for our play. We'll set it in the circus.'"

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 see it and hear it and have it come to life in front of you. It is a very rare privilege that that many people have faith in something you do."



COVERT

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?' And Fiona's mom said, 'That's a lyric to a song, go write that 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 confessional songwriting and singing 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

■ BY DEBORAH EVANS PRICE

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" Guilbeau are preparing for the July 8 release



BURRITO BROTHERS

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 1980, on guitar, mandolin, harmonica, and vocals; bassist/vocalist Larry Patton, who joined the group for its 1989 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'

■ BY ELENA OUMANO

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

"We were thinking about Armageddon and Revelation, what they 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 Newell). "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 key."

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 stateside artists as the Fugees



ZIGGY MARLEY & THE MELODY MAKERS

and Spearhead.

"Me and Stephen do most of the preliminary work together," says Ziggy. "He has 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-penned "Brotherly Sisterly Love."

While the title track and many others deal with revelatory biblical 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.

Tjeerd 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 domestic 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



TRIJNTJE OOSTERHUIS OF TOTAL TOUCH

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 1995 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)

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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 Clay Crosse's Reunion Records album, "Stained Glass," Crosse is taking that support to extreme measures—actually taking over air shifts and ringing up 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; Indianapolis; Chicago; Grand Rapids, Mich.; Detroit; St. Louis; Minneapolis; Colorado Springs, Colo.; Denver; Wichita, Kan.; Oklahoma City; Dallas; Houston; Atlanta; Seattle; and Portland, Ore.



CROSSE

"It's just my way of saying thank you to the people that mean a lot to 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 spokesman for the organization and has been involved in numerous activities on its behalf. On this upcoming promotional tour, Special Olympics athletes will meet Crosse at specified locations in each city and will join him in a one-mile walk 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, accom-

panying 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. "So 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 endcap header, and also into the flats. . . . There are a lot of elements for a store to do a great display."

Fink says that the label has also 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 a

(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 a fad comes and goes, whether it's [Paul Simon's] 'Graceland,' the initial interest in the Gipsy Kings, or other things that may garner 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 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 arrangement has its roots in a meeting late last year at which Bither queried about World Circuit artist Oumou Sangare, a singer from Mali. "I had been aware of her for a while and thought she was immensely talented," says Bither. "I contacted World Circuit about her commitments through the U.S."

The meeting proved to reveal a great deal of commonality between the labels' business ideals, also coming at a time when World Circuit president Nick Gold was considering global distribution options for the label. Before the agreement, in fact, he had held off one-stop distribution deals for 18 months in anticipation of such an arrangement. Previously, the company utilized Rounder, Rykodisc, and Mango, among others.



"I wouldn't have expected to find someone sharing the same kind of vision," Bither notes. "It seemed it was meant to be from the the first minute we started talking."

"The more we continued to talk, the more I thought we were in tune with each other," says Gold. "We wanted someone we knew we'd be happy with for the long term. The way Nonesuch works with their artists was very appealing, and they seemed very much in tune with wanting to make good records, things that are interesting and of quality."

The first three titles that Nonesuch intends to distribute for World Circuit, scheduled for release Tuesday (1), are Sangare's "Worotan," Senegalese singer Cheikh Lô's "Ne La Thiass" (produced by Youssou N'Dour), and Spanish band Radio Tarifa's "Rumba Argelina."

Nonesuch will follow in September with three Cuban recordings via

(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 immutable. On their last top 40 hit in 1988, "Indestructible" on Arista, they were, 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 as 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)," cut for Dunhill/ABC, and their last top 20 entry, "When She Was My



PAYTON

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 it 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.' These guys, they're business: 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, said 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 Roquel "Billy" Davis helped secure them a deal with Chess Records.

Recording success eluded the foursome until signing with Motown in 1963, but they gained experience on the road with singer Billy Eckstine's revue during the late '50s. They also played at a resort in Idlewild, Mich., which

(Continued on page 50)

EXECUTIVE TURNTABLE

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 McDonagh** 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 publicity director, and product manager of product development and alternative marketing.

José Raul Perez is promoted to VP of global product development, music, 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



GESLIN



FACTOR



MCDONAGH



PETLIN



PEREZ



SELIGMAN



WILLIAMS



HERR

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.

Epic Nashville promotes **Craig Campbell** to associate director of media/publicity. He was manager of media/publicity.

Sony Music Nashville promotes **Tracy Graham-McGlocklin** to man-

ager of sales and marketing. She was supervisor of sales.

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

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

Virgin Records promotes **Doran Meyers** to director of product management in Los Angeles and **Ann Pryor** to associate director of publicity in New York. They were, respectively,

manager of advertising and merchandising and manager of publicity.

Capitol Nashville promotes **Judy McDonough** to director of publicity. She was associate director of publicity.

Bad Boy Entertainment in New York appoints **Terri Haskins** senior director of marketing. She was product manager, black music, for Giant Records.

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 affairs at New Line Music in Los Angeles. He was director of business affairs.

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

R&B, Jazz Balladeer Arthur Prysock Dies Legendary Singer's Career Spanned 50 Years

■ BY IRV LICHTMAN

NEW YORK—Arthur Prysock, whose commanding baritone voice put ballads on a course of R&B, jazz, and pop 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 careers as a recording artist for numerous labels.

From the beginning of the '60s, he recorded about a dozen albums for Hy Weiss' R&B-directed Old Town Records. After Weiss sold Prysock's masters to PolyGram in the '70s, PolyGram's Verve label rereleased them while also recording new albums with Prysock, some of them produced by Weiss, who had similar creative responsibilities for Prysock's Old Town recordings.

In all, Prysock, whose chiseled good looks added to the persuasiveness of his singing style, recorded some 40 albums, including releases on such labels as Mercury, MGM, Polydor, King, Milestone, and Decca/MCA. Weiss eventually sold to 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 Buddy Johnson, Count Basie, Stan Free, Mort Garson, and Claus Ogerman.

According to a discography compiled by Five Towns College in Hunt-



PRYSOCK

ington, N.Y. (the recipient from Prysock and Weiss of all of Prysock's recordings in his stellar years), Prysock's repertoire stuck mainly to the Great American Pop Songbook. Many of his album titles reflected Prysock's romantic one-on-one appeal. For instance, his Old Town releases included "Intimately Yours" and "Arthur Prysock Sings Only For You," while a Verve album was released under the title of "Love Me," and a Milestone album carried the title of "This Guy's In Love With You."

Prysock had his biggest singles successes on Old Town, including "I Worry About You," "Ebb Tide," and "When Love Is New." The latter was a top 10 R&B hit in 1976 and was accompanied by Prysock's enormous exposure at the time as a singing spokesman for Lowenbrau beer, centered on a memorable jingle called "Here's To Good Friends."

Prysock was born in Spartanburg, S.C., but left during World War II to 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 1952 he began a solo career on Decca Records, where he had a hit version the same year in a performance of the standard "I Couldn't Sleep A Wink Last Night."

"When I started Old Town Records," says Weiss, "I wanted to record singers using the same big ballad pattern established by a label I worked for, Exclusive Records, which was the first black-owned record com-

pany. Arthur knew about me 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 '70s when he recorded for PolyGram, Prysock made albums for Old Town until 1985. In 1987 and 1988, while recording for Milestone, Prysock received Grammy nominations for 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. "One day he came to class and demonstrated how to sing 'Misty.' As he sang, there wasn't a dry eye in the class." Prysock was a long-time resident of Long Island, as is Weiss.

Prysock's brother was tenor saxophonist William "Red" Prysock, with whom he performed in a trio, whose second instrument was an organ. Red Prysock, who also recorded with his brother, died in 1993. Prysock's survivors include his wife and daughter.

At press time, funeral arrangements had not been made public.



The Art Of Music. The Los Angeles chapter of the National Academy of Recording Arts and Sciences (NARAS) honored record producer/songwriter Glen Ballard, KHS-FM Los Angeles morning host Rick Dees, singer/songwriter Melissa Manchester, and Kathy Nelson, president, music, Walt Disney Motion Pictures, with the Governor Award for their artistic and creative accomplishments in the recording industry. Shown celebrating the event, held at the Beverly Hills Hotel, from top left, are producer Don Was, producer David Foster, NARAS president/CEO Michael Greene, and Ballard. In the middle, from left, are Angela Bibbs-Sanders, executive director of NARAS' L.A. chapter, and Joe Roth, chairman of the Walt Disney Motion Picture Group. At the bottom, from left, are Bambi Moé, VP, music, Walt Disney Television Animation; Nelson; songwriter Carole Bayer Sager; Dees; Manchester; and Greg Knowles, president of NARAS' L.A. chapter.

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 Grabowicz and Gladys Caporali, arrested and charged with manufacturing, selling, and distributing alleged bootleg CDs, audiocassettes, and videocassettes in July 1996, await

sentencing.

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 \$300, was seized during raids by the New York State Attorney General's Office and the New York State Police (Billboard, July 20, 1996).

Approximately 10,000 of the alleged bootlegs were confiscated from Grabowicz'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 Grabowicz, Revolver Records in New York.

Artists allegedly bootlegged on the CDs include Hootie & the Blowfish, Michael Jackson, the Dave Matthews Band, Phish, 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 throughout the country have adopted bootleg felony statutes.

BMG REACHES OUT TO GLOBAL MARKETS WITH TOTAL TOUCH

(Continued from page 6)

Tjeerd worked on the material that would end up on the demo recording that impressed BMG's Mutsaers. There was parental help, too: The duo's mother played violin and viola on "Somebody Else's Lover."

In the spring of 1996, the label released Total Touch's first single, the Robin S/Kristine W-styled "Touch Me There." It made the playlists of Dutch public and commercial stations, according to Smits. "But, hell," he recalls, "it took a long time!" Radio 3FM station coordinator Paul van der Lugt confirms that BMG's enthusiasm for Total

Touch was obvious. "We kept the single on our playlist much longer than usual. Normally, we delete singles after three weeks when chart reaction is kind of low."

At the time, "Touch Me There" was generating little activity in the Tip Parade, the "waiting list" for the Netherlands' top 40 chart. Then a video was completed. "It was lower than low budget," says Smits, "but it worked." Meanwhile, the country's only music TV station, TMF, was beginning to gain substantial market share by programming a high proportion of local product—including Total Touch. Suddenly, "Touch Me There" turned into a bona fide top 15 hit. "If you've got radio and TMF on your side, then you reach all the kids," says Smits.

TMF music editor Erik Kross says that the clip "happened to be the first video of a Dutch band that really fitted our top 40 format" during the video channel's early days. "As it was accessible for all ages, we put it in the highest rotation right away. We did the right thing, as this year the band won most of our TMF awards."

"Total Touch" was released April 29, 1996, the day before Queen's Day, when the group did five concerts in its home base of Amsterdam. The real breakthrough followed several months later, when Trijntje was invited to sing

at the launch of the Amsterdam Arena, the stadium of the Ajax Football Club.

The venue was officially opened by Queen Beatrix; Trijntje's performance reached 50,000 people in the stadium and several million more on TV. After three support dates with Michael Jackson at the same stadium in September and top three chart status for "Somebody Else's Lover," "Total Touch" began selling in substantial quantities.

By the time a third single, the Mariah Carey-styled torch song "One Moment In Your Mind," was a success, the album had topped sales of 100,000. "Around then," says Smits, "'Total Touch' [became] a typical 'me too' product. Everybody wanted to have the album, as their neighbors already had a copy."

The Netherlands' largest retail chain, Free Record Shop, played its part. Buyer Jean Broeks notes that the merchant recently received a gold disc from BMG to acknowledge the 40,000 units it has contributed to the "Total Touch" total. "In general, we sell approximately 550-650 Total Touch albums a week," says Broeks. "Their songs are incredibly catchy—and they have to be, knowing how strong the competition by foreign artists is."

Trijntje Oosterhuis is now ready for the band's next challenge. "Abroad, it won't go automatically," she says. "It'll take a lot of time and effort, but it's

worth trying. It will be a challenge to try to do our thing abroad, where we're [not] the local band that has made it big. We won't receive that element of positive chauvinism at foreign radio stations."

Nevertheless, the early signs are good in several markets. In Japan, where Duffer's guest appearance on the album is a considerable marketing boost, album sales have reached 18,000, according to BMG. The album will be reissued there in a repackaged form in September.

In Germany, "Touch Me There" was released June 2 as the second single and a new video is being produced in the hope of attracting the support of national video outlet Viva. BMG Ariola Munich assistant product manager Claudia Skowronek says, "Total Touch's music is perfect for the German market. Since it's so radio-friendly, their appeal is across the board. Teenagers love it, and so does the 30-plus demo."

At BMG's Crete meet, Smits was forthright when addressing his international colleagues on the subject of Total Touch: "We have a perfect album and an act that can work and is willing to do promotion." A real effort on the duo's behalf—not merely the token scheduling of single releases—will yield real results, he assured. "What we can do," he said, "so can you."

WARNER

(Continued from page 5)

which we have invested considerable sums of money, such as laserdisc, [digital compact cassette], and now also DVD, have failed to gain market acceptance."

Warner Music Manufacturing Europe has formed a commission that will be negotiating with the works council on compensation and layoff plans over the next few days. The company plans to relocate the Nortorf production volumes to the main facility in Alsdorf. Even so, it will be necessary to cut 200 jobs at Alsdorf over the next two years, according to Coch.

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 sturdiest fan bases around, the members of L.A.-based, Omaha, Neb.-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. 5 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 units, according to SoundScan, peaking at No. 12 on The Billboard 200 and spawning two modern rock and mainstream rock hits, "Down" and "All Mixed Up."

Not only did the band want to give the fans 10 extra songs for free, but it also insisted that a bonus track, which has multimedia capabilities and is at the beginning of the album, be included only on the finished CDs, not advance copies. 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 maestro 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. 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," Walden says.

The other reason for the extended album is obvious: It's been two years since the release of "311," and the band has always been prolific.

"We released our first record, 'Music,' then toured for five months. The next year [1994], we released 'Grassroots,' then toured. Then '311,' then toured forever with no new record out," says Sexton. "We had a lot built up. So, when we started to record it, we just decided to do them all."

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



311

"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 someone who is "outside the 311 family," 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 sound. There are little things that we don't approve of that other producers do, like that. The production and sound of the instruments to me on ['Transistor'] sound way better than we've ever sounded."

Out of the slew of rock bands that have broken through to the masses and achieved commercial success in the past few years, 311 is on the short list of those that truly earned it the old-fashioned way: touring.

Radio and national video outlets didn't catch up to 311 until some miles were logged on the road with the likes of Cypress Hill, plus time spent on the H.O.R.D.E. and Warped tours. The band has also headlined tours of its own.

In fact, 311 and its booking agent, John Harrington at Variety Artists,

are in the early stages of creating an annual summer package tour called the Unity Festival, which is slated to begin in the spring or summer of 1998.

"The band has always wanted to do a festival," says Harrington, who's been booking 311 for the past five or six years. "In the early years, we tried to get them on some festivals but were never successful. We've seen a lot of these things driven by corporate greed, and we want it to be more musical and fun. It will be a multiband festival that will raise money for a charity—something that's fun and comes from the heart."

Because of the way "311" developed, Bob Bell, new-release buyer for the 230-store Wherehouse Entertainment chain based in Torrance, Calif., believes the new set is "going" (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 pictured, from left, are Bryan, Jon Bon Jovi, Mercury Records A&R exec Frankie LaRocka, Foreigner's Mick Jones, ASCAP's Jonathan Love, Blaxam co-manager Scott Bellone, and band members Adrian Eccleston, Shannon Maracle, Dean Jarvis, Jacintha Tuku, Saidah Baba Talibah, and Washington Savage.

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, comprising 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.



LIGHTHOUSE FAMILY

appearance will come Aug. 12 on A&M, preceded by the lead track, "Lifted," which was worked starting June 25 to hot AC radio.

A&M senior VP of promotion (U.S.) Rick Stone explains the over-

due American appearance of "Ocean Drive," saying, "The music has to come into the marketplace in 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 minute Tunde starts singing, 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 album, 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 1995, 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 '95 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" (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 has good reason to be optimistic that the Scottish quintet's fourth album will be its breakout title in the U.S.

Songs such as "Halo" and the album's first U.S. single, "Say What You Want," have gone top 10 in several countries, including 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 stir has been so strong that the label was forced to push back the album's U.S. release date several months.

"The 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



TEXAS

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. since it was released in 1994, according to SoundScan.

Still, Maidenberg says Mercury is confident that the word-of-mouth 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)

TO OUR READERS

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

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 difficult. It was kind of like putting a jigsaw puzzle together," says Spiteri. "It's sort of a mishmash of different places and influences, and where we were all at in our heads as well."

"We had a ball recording this album," she adds, "but there were days when it felt like we were just banging our heads into a brick wall."

In spite of the rough journey, Spiteri says the finished product 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.

Her new depth, she says, was first glimpsed while recording a track with Sly & the Family Stone's Sister Rose during a collaboration on "Ricks Road."

"When I sang with her, I really opened up," says Spiteri. "She told me I was coming into my own and was going to a new place."

The band also reached into new areas musically. Experimenting with a more electronic sound, says Spiteri, helped the group get 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, but late in the project, former Eurythmic Dave Stewart contributed his production talents on 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. "I know some people shy away from telling their producers what they want, but we don't have any intention to take that road at this point. I guess we've got no one to blame but ourselves."

"Say What You Want" will be ser-

vised to modern rock and triple-A radio July 7, followed by top 40 stations July 14. College radio will receive the full album Monday (30).

Pivotal in the marketing of the album, says Maidenberg, is a promotional tie-in with the 20th Century Fox movie "Picture Perfect," which stars Kevin Bacon and Jennifer Aniston and happens to bow the first week of August.

"Say What You Want" is featured in the film, as well as in its trailers and radio spots.

In addition to this exposure, Mercury will give away album coupons and fliers to the film's patrons during the movie's first week of release. A corresponding retail outlet in each market and 1,700 theaters in the U.S. will participate in the program.

"White On Blonde" will also be stickered to indicate that it contains music heard in the film.

"It's a great marriage," says Maidenberg. "The college age-and-

above audience we're trying to reach with Texas are the same people 20th Century Fox is going after. Their campaigning coupled with ours is going to allow us to hit places we would have never been able to go to, such as heavy TV advertising around shows like 'Friends.'"

On a more traditional note, Mercury will employ in-store display positioning programs.

The band, which is booked by Monterey Peninsula Artists and managed by Rob Andrews and Gerry McElhone, will perform in-stores when it begins a promotional tour Aug. 5.

Thanks to the band's activity in Europe, Mercury already has videos in the can for "Put Your Arms Around Me," "Black Eyed Boy," "Halo," and "Say What You Want."

A clip for the latter will be serviced simultaneously with the single's modern rock and triple-A shipping date.

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 was not an overnight smash is a good indicator for this one. They very slowly and methodically built a fan base so huge that radio could not 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 "Dammit!," 1991's "Unity," and 1992's "Hydroponic"), which are now out of print.

"We're not really feeling the pres-

sure," he says. "Our touring has always been what's important, and we've already sold out Red Rocks [in Colorado] two months ago, and the show isn't until August and radio stopped playing 'All Mixed Up' maybe in January. Touring is how we've always made our money anyway, and we're pleased with the music we've made. That's how we judge our success, not by album sales."

Capricorn is going back to marketing basics 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 Warp and Thrasher. TV spots will run close to the album's Aug. 5 street date on MTV, ESPN, and ESPN 2.

The first 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 spins, 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 left for a few weeks of shows and press and radio promotion in Europe. The first U.S. gig is the Melee Festival Aug. 2 and 3 in Hawaii with Wu-Tang Clan, NOFX, and Incubus.

Then, 311 embarks on 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 do 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 \$13 for the CD and \$7 for the cassette (see story, page 51).

Says Ron Sides, 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 that 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.

LIGHTHOUSE FAMILY COMING ASHORE IN U.S.

(Continued from preceding page)

came back from the Christmas holidays and [the song] was just there. Then 'Ocean Drive' was just a perfect summery record."

"Lifted" went to No. 4 on its U.K. reissue that February and "Ocean Drive" to No. 11 in June, by which time the duo's album had also been energetically re-promoted by Polydor. That prompted the record's marathon run at retail, which continues now—long after the release of the last single from the set, the top 20 entry "Loving Every Minute" last December.

"[The album] shows no signs of going away," says Derry Watkins, London-based chart product manager for the Virgin Our Price retail chain.

"What really kept it going were the TV commercials." The group became a favorite source of music for various advertising campaigns, especially automobile spots.

Watkins says the album's sophisticated production (by respected British R&B producer Mike Peden) and widely accessible melodies have given it a "coffee table" appeal similar to that enjoyed by such groups as M People and Simply Red. "It's one of those albums that appeals to people who don't buy that many albums," he notes. Addressing its extraordinary shelf life, Watkins adds, "They may have been aware of it for a while, but they didn't have to have it right away."

Says Tucker, "We're all about melodies, songs, and lyrics; we're into creating a very classic, timeless sound, if that's possible, and the proof of the pudding is that people are still buying [the album] now."

Tucker first got together with Baiyewu in Newcastle-upon-Tyne in the northeast of England in 1993 and is grateful for the relatively relaxed rollout of the group's first material. "It took us about a year to get the album together," he says. "I'm glad we had the time we did."

The Lighthouse Family is now, according to Tucker, "about halfway through" the recording of its second album, due later in the year in the U.K. to coincide with an already-announced, extensive British tour. The duo, whose songs are published by PolyGram Music, are working, as before, with Peden.

If U.S. success for "Ocean Drive" should run into the British release of its follow-up, Stone says he will be only too pleased. "I look forward to that problem," he laughs.

Concludes Tucker, "More than anything else, I'm interested in classic songs, like 'Stand By Me' and 'Dock Of The Bay.' We're not trying to wave the British flag, we're just trying to make records we like ourselves. The great records are not when people are trying to show how cool or clever they are, they're the ones that strike an emotional chord."

amusement

business® BOXSCORE TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
WHITNEY HOUSTON	Aloha Stadium Honolulu	May 29	\$1,634,370 \$55/\$20	29,118 sellout	Tom Moffat Prods. PACE Concerts
JIMMY BUFFETT & THE CORAL REEFER BAND	Nissan Pavilion at Stone Ridge Bristow, Va.	June 13-14	\$1,499,738 \$54/\$26.50	43,574 two sellouts	Cellar Door
ALEJANDRO FERNANDEZ	National Auditorium Mexico City	June 6-8, 13-15	\$1,326,871 (10,609,868 pesos) \$40/\$18.75	57,044 six sellouts	R.A.C. Producciones Ralph Hauser Entertainment
CAPITAL JAZZ FEST. DAVID SANBORN, MANHATTAN TRANSFER, GROVER WASHINGTON JR. AND OTHERS	Nissan Pavilion at Stone Ridge Bristow, Va.	June 6-8	\$658,317 \$75/\$21.50	22,332 28,723 three shows	Cellar Door
JIMMY BUFFETT & THE CORAL REEFER BAND	GTE Virginia Beach Amphitheatre Virginia Beach, Va.	June 11	\$651,730 \$36.50/\$23.75	20,875 sellout	Cellar Door
OZZFEST '97: OZZY OSBOURNE, PANTERA, TYPE O NEGATIVE, FEAR FACTORY, MACHINE HEAD, AND OTHERS	Riverport Amphitheatre Maryland Heights, Mo.	June 10	\$539,812 \$35/\$27	18,432 21,000	Contemporary Prods.
DAVE MATTHEWS BAND BELLA FLECK & THE FLECKTONES	Nissan Pavilion at Stone Ridge Bristow, Va.	June 15	\$536,445 \$27.50/\$22.50	24,485 sellout	Cellar Door
OZZFEST '97: OZZY OSBOURNE, BLACK SABBATH, PANTERA, TYPE O NEGATIVE, AND OTHERS	Nissan Pavilion at Stone Ridge Bristow, Va.	May 24	\$374,834 \$17.50/\$25.75	11,867 14,776	Cellar Door
RUSH	Pine Knob Music Theatre Clarkston, Mich.	June 17	\$348,743 \$40/\$24.50/\$22.50/ \$18.50	13,409 14,500	Belkin Prods. Cellar Door
NO DOUBT WEEZER	GTE Virginia Beach Amphitheatre Virginia Beach, Va.	June 17	\$341,550 \$22.50/\$17.50	18,604 20,000	Cellar Door

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CROSSE WALKS MANY MILES TO SUPPORT NEW REUNION SET

(Continued from page 9)

different jewel case for the product [with] an additional image in it," she explains.

Mark Rider, network director of image and development for Nashville's WAY-FM, is expecting Crosse 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 this time, and I don't think his last couple of albums have done that," Rider says, noting that Crosse 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."

Fink 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 Crosse'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 creative 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

is a little heavier, a little more youth-oriented. I hate to call it rock'n'roll or modern rock, but it definitely leans that way more than my first two albums did."

Mark Heimermann, known for his work with de Talk, Anointed, and Jaci Velasquez, produced eight of the 11 cuts on the album, with Regie Hamm producing the remaining three.

The next single going to Christian radio will be "Saving The World." The videoclip for the tune was recently shot in Canada.

There's a chance that Crosse could really expand his market if Zomba decides to work a track from the album at mainstream radio. Though there were no definite plans at press time, there was some discussion that Crosse's cover of the Hollies classic "He Ain't Heavy, He's My Brother" (which Zomba chief Clive Calder suggested Crosse record) might be promoted as a single to the mainstream marketplace.

"'Stained Glass' is not only a fresh new musical direction for Clay," says Reunion president Bruce Koblisch, "but I think it also represents where more contemporary Christian artists will be headed in the future—powerful and honest lyrics with a grass-roots musical approach that connects with the soul of what people are wanting to hear."

Fans will get to hear the new music when Crosse's Stained Glass

tour kicks off Sept. 18. Booked by William Morris, the tour will hit 40 cities before the first leg ends Nov. 17. The spring leg of the tour will also include 40 dates. Velasquez and new act Sunday Drive will tour with Crosse.

Crosse supports the True Love Waits Campaign, a movement that encourages teens to wait until marriage before having sex, and plans call for Crosse, Velasquez, and a representative from the organization to conduct preconcert rallies geared toward young people at most of the concerts. Crosse has a song called "Choices" that ties into the campaign, and Velasquez has a tune called "The Promise" that also deals with the theme.

Crosse is also involved with World Vision, a relief organization that is sponsoring his tour. (He recently returned from visiting the child he sponsors in Haiti.) "He Ain't Heavy" will be utilized during the portion of Crosse's show that informs the audience about World Vision.

Of his involvement in supporting so many charities and causes, Crosse says he's just trying to give something back. "I've been given a lot as an artist," he says. "It wouldn't be right for me to go out and continue to benefit from album sales and ticket sales without using my platform to do some good and reach out to some people that need it."

NONESUCH INKS DEAL FOR WORLD CIRCUIT

(Continued from page 9)

World Circuit: "Buena Vista Social Club," produced by and featuring Ry Cooder along with a number of renowned local musicians (Billboard, May 3), the Afro-Cuban Allstars' "A

Toda Cuha 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, "Moussolou" and "Ko Sira," and Ali Farka Toure's "Radio Mali," 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 back catalog will hit the streets.

Other releases expected during 1998 include new projects from Sangare and Radio Tarifa.

World Circuit, whose first recordings were released in 1986, has a roster rooted in a variety of African and Latin artists. Toure won a Grammy in 1994 for best world music recording for his collaboration with Cooder, "Ry Cooder Talking Timbuktu."

Nonesuch is known for a number of successful world music artists under its "Explorer" series, including the Gipsy Kings, Cesaria Evora, and Le Mystere Des Voix Bulgares. In addition to world music, the label offers classical, musical theater, film music, and jazz.

"We pride ourselves on the fact that we have remained fairly focused as a company, not trying to grow too quickly," Bither says. He estimates the deal with World Circuit will increase the label's release schedule by 20% next year.

Nonesuch does not plan to add staff in light of the pact. Bither 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."



Platinum Kisses. In New York for appearances on "Good Morning America" and "Fox After Breakfast," Jive artist Bob Carlisle was presented with a plaque for his Recording Industry Assn. of America-certified platinum album "Butterfly Kisses." Presenting the award, from left, are Tom Caraba, senior VP/GM of Jive Records; Clive Calder, chairman/CEO of Zomba Recording Corp.; Carlisle; Ray Ware, Carlisle's manager; and Barry Weiss, president of Jive Records.

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THE REEL THING

SOUNDTRACK & FILM SCORE NEWS

EDITED BY CATHERINE APPLEFELD OLSON

CONFIDENTIAL INFORMATION: Restless Records is pulling out all the stops for its Aug. 26 release of the soundtrack to Los Angeles period film "L.A. Confidential." The album marks Restless' first foray into soundtracks and is its first project linked to a movie from adoptive parent New Regency, which acquired the label in February. The film is slated 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 smoky standards from the '40s and early '50s—**Johnny Mercer** crooning "Ac-Cent-Tchu-Ate The Positive," the **Gerry Mulligan Quartet** with **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 come down. Music of different generations sits comfortably with the music of today," Regis says, citing the popularity of Capitol Records' "Ultra Lounge" series with the younger set and the **Squirrel Nut Zippers**. "You can trace their music to the music featured in 'L.A. Confidential.'"

And not to leave out the literary crowd, Restless has created a cross-promotion with Warner Books, which in mid-August will release the paperback version of the book "L.A. Confidential," on which the film was based, as well as a bound version of the script. Full-page ads for the soundtrack will appear in copies of the book and script in exchange for promotion of those items in the CD sleeve of the soundtrack. Restless distributor BMG will be approaching combo chains such as Borders Books & Music and Barnes & Noble with album/book endcaps and the like. "Any retailer who sells books and music—you can bet we will be going after them," Regis says.

In the absence of many living artists to tout the album in interviews and appearances, film director/soundtrack producer **Curtis Hanson** is taking the role of master of ceremonies. Hanson will attend screenings and parties, as well as hit the talk-show circuit. He says he feels intimately connected with the music, both through his role with the movie—about the shadier side of what was touted in the '50s as a utopian Los Angeles—and as a lifetime L.A. resident. "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, Hanson 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 Hanson, who deliberately included more obscure artists, such as **Lee Wiley** singing **Cole Porter's** "Looking 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 that well-known, and relative unknowns performing well-known songs," says Hanson.

On June 23, Restless began shooting an electronic press kit that features Hanson explaining the reason each song was selected for inclusion in the film. Also upcoming is a CD single that will likely feature Starr's rendition of **George Weiss** and **Benny Benjamin's** "Wheel Of Fortune."

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 playbacks and screenings of selected scenes from the movie. "And we'll look for like-minded events around the country," Regis says, "whether it's the cocktail-nation outlets in the top markets, coffee-shop mailings, nightclub mailings, circulating the Kay Starr video on retail reels, 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 adjunct to the film." Although the label is intricately interlaced with Regency, it is under no obligation to release soundtracks from Regency films, he says. "We've already passed on several from them, because we didn't see their viability in the marketplace. But Regency does have a lot of great pictures on its slate, and I expect to be involved in a lot of them, whether it's soundtracks or just scores."

Among the Regency films on the horizon that have caught Regis' ear are **Roland Jaffe's** "Goodbye Lover," featuring a **John Barry** score, and "Courtisan," 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 from the label will be the LaFace soundtrack to "Soul Food," which is being produced by **Kenneth "Babyface" Edmonds** and **Tracey Edmonds**. Bad Boy Entertainment trio **Total** is slated to have the lead single from that album.

The hip-hop soundtrack summer continues. Tommy Boy Records will release the soundtrack to Touchstone Pictures' "Nothing To Lose" Tuesday (1). The album is rife with tracks from **Naughty By Nature**, **Queen Latifah**, **Master P Featuring TRU & Mercedes**, and **OutKast**. The first pair of singles are "C U When U Get There" by **Coolio** and "Not Tonight (Ladies Night)" by rapper **Lil' Kim** backed by a female ensemble including **TLC's Left Eye**, **Da Brat**, **Missy Elliott**, and **WQHT New York's Angie Martinez**.



The Visualizer. EMI artist AZ, right, sits at the studio board with producer Dr. Dre as the pair tweak "Pieces Of A Man," the artist's sophomore album, which hits stores Aug. 12. The first single is "Hey AZ" and features the vocals of female R&B act SWV.

Howard Gets Less Graphic 2nd Mecca Don Set More Sensual Than Explicit

■ BY J.R. REYNOLDS

LOS ANGELES—Even as the current wave of in-your-crotch bad girl artists pushes the envelope on nasty lyrics, Mecca Don/Elektra's Adina Howard has eased off sexually explicit content in favor of a more metaphorical 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 vamp trend 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.



HOWARD

"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 some [sexually explicit words] straight out, 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 1995 debut. That album peaked at No. 7 on the Top R&B Albums chart in 1995 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 two 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 Elektra 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 separate her from similar acts. 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 20 to R&B radio. The uptempo groove track will arrive at *(Continued on page 20)*

R&B Honchos Miss Chance To Hobnob With Congressmen At IAAAM Event

WAKE-UP CALL: Why does such apathy exist within the ranks of the R&B industry's elite? Nearly all black executives at one time or another complain about their unique problems—that most are unable to advance beyond the confines of R&B divisions, that their budgets don't measure up with those of other divisions, that black artists are "stolen" by pop departments when they reach a certain status, that black-owned radio is going extinct, putting their jobs at risk.

But when an opportunity arises for black music leaders to attend an influential event in which to begin addressing these issues, execs are often nowhere to be found.

A prime example was at a congressional reception hosted June 12 on Capitol Hill by the International Assn. of African American Music (IAAAM) during its annual conference June 12-15 in Washington, D.C. (Billboard, June 28).

The event celebrated the 10th anniversary of House Concurrent Resolution 57 (HCR-57), which recognizes jazz as a national treasure, and honored Rep. John Conyers, D-Mich., who wrote the bill.

Several U.S. congressmen—including Conyers, Louis Stokes, D-Ohio, Donald Payne, D-N.J., Robert C. Scott, D-Va., and Jerrold Nadler, D-N.Y.—in addition to numerous representatives of absent congressional members and other Capitol Hill honchos were on hand. Also present were representatives of the Recording Industry of Assn. of America (RIAA), local and national media, and business people from non-music related businesses. In fact, everyone was there except for those who potentially stood the most to gain from the prestigious political event—senior black music division executives.

It was embarrassing for IAAAM to have gone to the trouble of attracting key U.S. government figures only to have collective no-shows by the very people the trade organization has positioned itself to represent. Gratefully, former EMI R&B promotion VP Dave Rosas and Red Ant urban senior VP Ruben Rodriguez were in attendance. However, other key minority executives perplexingly placed the event so low on their priority lists that they didn't even send representatives from their organizations to the event.

R&B executives contacted by Billboard offered an assortment of legitimate business-related reasons for not attending.

Says IAAAM co-founder Sheila Eldridge, "[A lot of black executives] tend to be linear in thinking about their

careers and don't venture outside the bounds of their day-to-day duties. That's why many of them have difficulties once they can no longer find a place in the business."

In 1996, R&B and rap were the only two genres among the top five that showed sales gains over the previous year, according to the RIAA. During the Thursday afternoon reception, RIAA president/COO Hilary Rosen took the podium to proclaim the important economic contributions that black music is making. But sadly, no black executives were present to drive that point home with the congressmen on hand.

Given the fiscal clout that black music wields—last year R&B and rap accounted for 21% (12.1% and 8.9%, respectively) of record sales—black execs could have easily held the ear of the black congressmen present, and they in turn could have reported the news to the Congressional Black Caucus (which is made up of the black members of Congress).

When he addressed the reception, Conyers playfully boasted that the Black Caucus

was the "hippest caucus on the Hill," referring to their love of black music.

In a telephone interview following the event, Conyers' legislative aide W.A. Brower indicated that most congressmen are more than willing to open a dialogue with black music executives concerning R&B music-related issues.

"We're diligently working to offer the most veteran executive and youngest novice the most well-rounded educational and cultural experience possible at our conference," says IAAAM co-founder Dyana Williams. "Our continuing goal is to provide forums that nurture, develop, and enhance our ability to function in this business. R&B is not just about singing and dancing; it generates billions of dollars around the world."

Given the enthusiasm that many congressmen share for black-rooted music, perhaps at next year's IAAAM conference a closed-door political roundtable should be held. The proposed summit could invite Congressional Black Caucus members and senior black executives and related business people from around the R&B sector.

The focus of such a meeting could be to explore shared concerns relating to the business of music, as well as the politics that exist within its fabric. It could also hash out specific plans of action. Topics could include the problems brought on by offensive lyrics, the executive "glass ceiling," developing greater cultural awareness of African-American-rooted music, and the ramifications of the ever-increasing export of R&B music.

**The
Rhythm
and the
Blues**



by J. R. Reynolds

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 (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/Prospective/A&M.

"4.0" is the first project on Perri "Pebbles" Reid's Savvy 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 multiplatinum LaFace act TLC.

Savoring its proverbial "second chance" with Reid, 4.0 has turned in a collection of soulful music performed with vocal richness and lyrical sincerity reminiscent of Motown acts.

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

As teenagers, Tony "T-Bone" Hightower, Sammy "Cat Daddy" Crumbley, Jason "JJ" Sylvain, and Ron "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



4.0

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 Noize-produced acts Society Of Soul, Goodie M.O.B., and OutKast and playing piano and keyboards for Xscape. It was that Organized Noize 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)*

“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.



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Table of R&B Singles A-Z listing song titles, artists, and chart positions.

Hot R&B Singles Sales

Compiled from a national sub-sample of POS (point of sale) equipped key R&B retail stores which report number of units sold to SoundScan, Inc. This data is used in the Hot R&B Singles chart.



Table of Hot R&B Singles Sales listing song titles, artists, and sales data.

Hot R&B Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 95 R&B stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot R&B Singles chart.

Table of Hot R&B Airplay listing song titles, artists, and airplay data.

HOT R&B RECURRENT AIRPLAY

Table of Hot R&B Recurrent Airplay listing song titles, artists, and recurrent airplay data.

Send your check or money order to: Billboard Research, 1915 Broadway, New York, NY 10014. Phone: (212) 512-2000.

Country

ARTISTS & MUSIC

Black's 'Taillights' Gains Speed On RCA Release Schedule

BY CHET FLIPPO

NASHVILLE—Clint Black's first foray with original material in three years is doing so well that at press time RCA Records here announced that it is moving the album's release date ahead by two weeks.

Originally scheduled for an Aug. 12 release, the album, "Nothin' But The Taillights," is now set for July 29.

The first single, a duet with label-mate Martina McBride on the Black/Marty Stuart/Matraca Berg-penned "Still Holding On," is at No. 22 this issue on Hot Country Singles & Tracks. Its quick acceptance by radio (AirWaves, Billboard, June 28), according to RCA Label Group senior VP/GM Butch Waugh, spurred RCA to change the album's release date. "The song just exploded," he says. "Obviously, people are waiting for some Clint Black music."

Von "Hot Rod" Cook and J.B. Bernard, the morning team at KAYD Beaumont, Texas, say that the single is a natural for their station since Black, although born in New Jersey, grew up

in nearby Houston and considers that his hometown. "We've been playing Clint's music since he started in '89," says Bernard, "and he does great for us." Cook agrees, adding that "it's really



BLACK

great when two superstars like Clint and Martina get together on a song this strong. It's been working real well for us." Eddie Haskell, PD for WYCD Detroit, says that Black is equally potent in his market. "Clint's always been strong for us, and so has Martina," he says. "So to have two artists this big do an event song like this is really good for the industry. It has mass appeal for both fan-base groups. It also shows his longevity—Clint is one of a handful of artists who have weathered everything. He's still as popular as he ever was, if not more so. He hangs in there, and he adapts. Obviously, the country music landscape of today is much different

compared to 10 years ago. He can roll with the flow and still stay who he is. He's a superstar, and that's what this format needs. There was a big buzz with this single, and stations were trying to get it early, and I think that's a testament to the artist. This album is awaited with great interest."

Black himself, known as a perfectionist with his albums, says he worked especially hard on this one and changed his writing habits.

In the past, he has primarily written with his guitarist, Hayden Nicholas, with whom he has worked since the mid-'80s. For "Taillights," the two co-wrote five songs, but for the other seven, Black collaborated with others. "Still Holding On," for instance, was

written by Black with Stuart and "Strawberry Wine" writer Berg. Other collaborators include Skip Ewing, Shake Russell, Kostas, and Steve Wariner.

"On this album, I wanted to get some help from different areas," says Black, "not only in the writing but also in the recording. So, hence Skip Ewing played guitar on the song he and I wrote; Steve Wariner's playing on the 'Ode To Chet,' and Chet [Atkins] himself is gonna play on that. I've always loved Alison 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.

"I really took a different approach on

this album and opened myself up more," he continues. "And I did a lot more guitar work. On several songs, I played all the electric guitar parts, which was a big challenge, because I'm primarily an acoustic player."

Black notes that he's altered his work pattern. "I was doing a tour every year for seven years," he says. "The way to do it is to come off the road and work carefully on some music and not rush [it]. Where the writing is concerned, now I can take enough time to sit in one place and write with these people. There's so many writers here and in Los Angeles that I want to get together with—like Mike Reid and Pat Alger, and Kenny Loggins and Michael

(Continued on page 26)

'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. 5. Indeed, the album is chock-a-block with well-crafted songs invoking such universal themes as redemption, mortality, and the fragility of life and love. But where does this fit in with the country audience?

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 around the world. We will service a single to country radio. We will market this album and get it in the stores and get the word out that this is the next phase in Hal 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 country radio is unpredictable.

"Hal is one of those guys who I think does 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 radio. Hal occasionally does, with something like 'Stay Forever,' which will break through and be huge. But he's much like a Mary Chapin Carpenter who is always gonna remain true to what they do and occasionally that will fall into the realm of mainstream, and they'll get the suc-

cess. Hal really impresses me as someone who has his own agenda, and if radio and the industry can work into it, great. If they can't, well, so be it."

Although he is not radio unfriendly, Ketchum does follow his own antenna. "I have chased PDs off my bus," he says. "I'm not smart about it at all, as a matter of fact. But I can still put 1,500 people in the seats every night, anywhere. I've done the work. Not to be bragging about it, but I've developed a good following. These are people who love songs, and my audience is kind of a cross-section of American culture. It's kind of like a Willie [Nelson] audience: nuns sitting next to bikers next to an accountant next to a gay couple."

Ketchum says that he still plays fairs and rodeos but also is appearing at such venues as the House of Blues and New York's Beacon Theatre. "A lot of country booking is based on chart activity," he says, "and I'm looking to venues that are not based on the charts. Thank God for that, or I'd be sitting home all the time. My manager also handles Jimmie Dale Gilmore and is a great believer in the alternatives. We'll go to country radio, but we can also go to triple-A and NPR and other places. God bless Mike Curb for his support. He considers me a cornerstone down there, and he's kind enough to patronize what I do."

For this album, Ketchum turned to Texas artist and guitarist Stephen Bruton to produce. "For me," Ketchum says, "this record is truth in advertising. This is what goes on every night onstage with us."

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 divorced. I'm a father. Not

(Continued on page 26)

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 Kragen, announced that their tally on his lifetime album sales is now some 80 million units. The figure is based on domestic royalty statements and international projections. Noting that much of Rogers' career came before Recording Industry Assn. of America certification and SoundScan monitoring, Kragen 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 get complete international numbers. Capitol, he says, is readying an 80-song Rogers boxed set for fall release.

Brenda Lee and songwriters Harlan Howard and Cindy Walker will be the 1997 inductees into the Country Music Hall of Fame. Lee was a teen superstar long before Tanya Tucker and LeAnn Rimes followed in her footsteps. Walker's hit songs include "Cherokee Maiden" and "Bubbles In My Beer" for Bob Wills, "Dream Baby" for Roy Orbison, "Lone Star Trail" for Bing Crosby, "You Don't Know Me" for Eddy Arnold and Ray Charles, and "In The Misty Moonlight" for Dean 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 Patsy Cline's "I Fall To Pieces." They will be inducted during the 31st 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 Wolters, who gained many friends here during his years as drummer for the group Dr. Hook (see Lifelines, page 84) . . . Merle Haggard signs with the Bobby Roberts Co. for exclusive booking.

ON THE ROW: "TwangThis!" is the latest country World Wide Web site. The joint venture by BMG Entertainment North America companies Arista/Nashville and RCA Label Group features photographs, artists' E-mail addresses, music news, contests, biographies, fan-club information, tour calendars, and the like. The address is <http://www.twangthis.com> . . . A substantial number of Nashville's best will be heading for the hills in late July for a festival with one of the strongest talent lineups this year. The 21st Jamboree in the Hills, slated for July 17-20 in St. Clairsville, Ohio, will feature Travis Tritt, Sawyer Brown, Charlie Daniels, Deana Carter, James Bonamy, Big House, Mindy McCready, Patty Loveless, Vince

Gill, Tracy Lawrence, Collin Raye, Terri Clark, John Berry, Jeff Foxworthy, Cledus "T." Judd, Kenny Chesney, Daryle Singletary, Thrasher Shiver, Gene Watson, Marty Stuart, BR5-49, LeAnn Rimes, and Wynonna. The fest also includes a midway, a classic-car show, talent contests, and a bull-riding event.

Terri Clark survived a real scare during Fan Fair week when she was struck in the face with a softball during the City of Hope charity game. She has a fractured cheekbone and badly bruised face but went ahead and made her Fan Fair performance at the Mercury show. "I've waited too long to miss this," she told Nashville Scene. Then, her bus caught on fire and had to be towed away.

ON THE RECORD: Edsel America Records, based in New York, will release July 15 the first official Professional Rodeo Cowboys Assn. album, titled "Cowboy Up," with a number of Nashville artists represented. Rodeo-related and cowboy-themed songs are by Toby Keith, Kathy Mattea, Vince Gill, Ian Tyson, Willie Nelson, Chris LeDoux, Johnny



by Chet Flippo

Cash, Tracy Byrd, and Emmylou Harris. In addition to those cuts, drawn from previous works, new songs are performed by new Imprint Records artist Ryan Reynolds, Canadian singer Cindy Church, Rising Tide's Jack Ingram, and new Edsel America artist J. Scott McCoy. McCoy's "Cowgirl Crazy" will be the first single, and Reynolds' "Cowboy Up" will be the second, according to Edsel America president Jonathan First. He says that the year-old offshoot of the parent German company has had success already with a World Wrestling Federation album, in addition to several soundtracks. "I love country music, and I love rodeos," First tells Nashville Scene, "and for 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. "We'll have a full-page ad in USA Today," he says, "and in every rodeo event program and Western magazine. We'll have TV commercials on ESPN and TNN. We'll service videos for both singles to CMT and TNN. There are 740-plus 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 "Jim Croce: A Nashville Tribute." Among the artists on the project are Sammy Kershaw, Mark Collie, Charlie Daniels, Crystal Bernard, Michael English, Rodney Crowell, Charlie Majors, Larry Stewart, Kim Carnes, and Ronna Reeves.

Top Contemporary Christian

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan®				
LABEL & NUMBER/DISTRIBUTING LABEL				
★ ★ NO. 1 ★ ★				
1	1	52	BOB CARLISLE ▲ DIADEM 1139/BRENTWOOD HS	SHADES OF GRACE 9 weeks at No. 1
2	2	12	CARMAN SPARROW 1565/CHORDANT	I SURRENDER ALL—30 CLASSIC HYMNS
3	7	83	DC TALK ▲ FOREFRONT 5140/CHORDANT	JESUS FREAK
4	3	3	THE SUPERTONES BEC 7401/CHORDANT HS	SUPERTONES STRIKE BACK
5	4	57	JACI VELASQUEZ MYRRH 6995/WORD HS	HEAVENLY PLACE
6	6	41	POINT OF GRACE WORD 9694	LIFE LOVE & OTHER MYSTERIES
7	8	60	KIRK FRANKLIN AND THE FAMILY ▲ GOSPO CENTRIC 2127/CHORDANT	WHATCHA LOOKIN' 4
8	5	34	VARIOUS ARTISTS ▲ SPARROW 1562/CHORDANT	WOW-1997: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS
9	9	42	STEVEN CURTIS CHAPMAN ● SPARROW 1554/CHORDANT	SIGNS OF LIFE
10	NEW		OLETA ADAMS HARMONY 7701/CHORDANT	COME WALK WITH ME
11	NEW		CHRIS RICE ROCKETOWN 1528/WORD HS	DEEP ENOUGH TO DREAM
12	11	13	CAEDMON'S CALL WARNER ALLIANCE 46463/WCD HS	CAEDMON'S CALL
13	10	17	PETRA WORD 9929	PETRA PRAISE 2 WE NEED JESUS
14	12	8	KATHY TROCCOLI REUNION 10003/BRENTWOOD HS	LOVE AND MERCY
15	14	70	NEWSBOYS ● STAR SONG 0075/CHORDANT	TAKE ME TO YOUR LEADER
16	16	27	VARIOUS ARTISTS HOSANNA! 8952/WORD	SHOUT TO THE LORD
17	26	52	REBECCA ST. JAMES FOREFRONT 5141/CHORDANT HS	GOD
18	13	30	VARIOUS ARTISTS HOSANNA! 10492/WORD	REVIVAL AT BROWNSVILLE
19	22	70	AUDIO ADRENALINE FOREFRONT 5144/CHORDANT	BLOOM
20	17	38	CRYSTAL LEWIS MYRRH 5039/WORD HS	BEAUTY FOR ASHES
21	20	5	VARIOUS ARTISTS HOSANNA! 11492/INTEGRITY	REVIVAL — SONGS OF FIRE FROM ABOVE
22	24	27	MXPX TOOTH & NAIL 1060*/DIAMANTE HS	LIFE IN GENERAL
23	15	64	ANDY GRIFFITH ● SPARROW 1440/CHORDANT HS	I LOVE TO TELL THE STORY: 25 TIMELESS HYMNS
24	25	29	DONNIE MCCLURKIN WARNER ALLIANCE 46297/WCD	DONNIE MCCLURKIN
25	23	68	THIRD DAY REUNION 0117/BRENTWOOD HS	THIRD DAY
26	18	98	RAY BOLTZ WORD 9641 HS	THE CONCERT OF A LIFETIME
27	27	17	VARIOUS ARTISTS SPARROW/ARISTA 1635/CHORDANT	PEACE IN THE VALLEY
28	29	9	VARIOUS ARTISTS VINEYARD/STAR SONG 9243/CHORDANT	CHANGE MY HEART OH GOD, VOLUME 2
29	21	3	REALITY CHECK STAR SONG 0158/CHORDANT	REALITY CHECK
30	39	10	SMALLTOWN POETS FOREFRONT 5163/CHORDANT	SMALLTOWN POETS
31	31	12	OUT OF THE GREY SPARROW 1563/CHORDANT HS	(SEE INSIDE)
32	NEW		GRAMMATRAIN FOREFRONT 5164/CHORDANT	FLYING
33	34	29	OUT OF EDEN GOTEE 3826/WORD HS	MORE THAN YOU KNOW
34	30	35	ANOINTED MYRRH 7006/WORD HS	UNDER THE INFLUENCE
35	37	4	PLUMB BRENTWOOD 70008	PLUMB
36	19	4	JOHN ELEFANTE PAMPLIN 9701	CORRIDORS
37	RE-ENTRY		ANDRAE CROUCH QWEST/WARNER ALLIANCE 46511/WCD	PRAY
38	RE-ENTRY		BEBE & CECE WINANS SPARROW 7048/CHORDANT	GREATEST HITS
39	33	6	VIRTUE VERITY 50032/BRENTWOOD	VIRTUE (THE GREATEST PART OF ME)
40	35	37	RAY BOLTZ WORD 9937 HS	NO GREATER SACRIFICE

○ Records with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units; ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. All albums available on cassette and CD. *Asterisk indicates vinyl available. HS indicates past or present Heatseeker title. © 1997, Billboard/BPI Communications.

BRAZIL'S GIL PONDER'S 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 Brazilian rock's rebirth in the early '80s with the albums "Raça Humana" and "Tempo Rei."

In the early '90s, Gil demonstrated another innovative side by being the first to reflect upon the contradictions of Brazilian modernization with his disc "Parabóli-

camará."

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."

(Continued on next page)

Artists & Music

HIGHER GROUND



by Deborah Evans Price

SWEET LULLABIES: Bob Carlisle has definitely shown the world how popular songs from fathers can be. Can you believe it? "Butterfly Kisses (Shades Of Grace)" hit No. 1 on The Billboard 200. Congratulations, Bob!

Well it may not hit the top of the pop charts, but Zomba's Brentwood Kids Co. has a great new project out, "Sing Me To Sleep, Daddy." Recorded well before the "Butterfly Kisses" phenomenon broke, it features some of the top male artists in the contemporary Christian industry performing lullabies and gentle ballads that kids will love and parents will thoroughly appreciate, too. Produced by Nathan DiGesare of Scrimshaw Sound Productions, the set features some of Christian music's most famous fathers, **Michael W. Smith, Wayne Watson, Michael O'Brien, Michael James, Billy Gaines, Phil Keaggy, Randy Stonehill, Angelo Petrucci, Peter Penrose, and Guy Penrod.**

Participants obviously drew on their emotions as parents to make the project a labor of love. Smith co-wrote "Anna," about one of his young daughters, with **Wayne Kirkpatrick.** When Petrucci was recording his vocal for "O Little One," he and his wife, **Veronica,** were expecting their first arrival, and you can just hear that flow of emotion. Another outstanding cut is "Brahm's Lullabye" by Keaggy and DiGesare.

We've all seen the power of, for lack of a better phrase, "parental pop." So this stellar project should enjoy success beyond the children's market. In fact, plans call for singles

to be released to Christian AC and inspirational formats.

DICKERSON DEBUTS: Absolute Records founder **Dez Dickerson,** the original guitarist for the artist formerly known as **Prince,** is releasing his first solo album in July, "oneman." Dickerson spent five years with Prince's band before relocating to Nashville and serving as VP of A&R at Star Song Records. In 1995, he launched Absolute. The label's roster includes **Paul Q-Pek, Believable Picnic, Brett Williams, and Jodi Mills.** "Oneman" includes special guest appearances by the **Newsboys' Peter Furler, the Rembrandts' Phil Solem, PFR's Joel Hanson, and Prince & the New Power Generation's Michael Bland.**

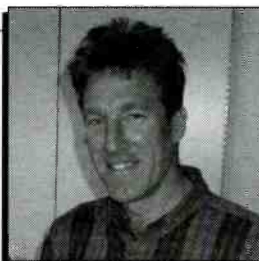
NEW INTEGRITY LABEL BOWS: Mobile, Ala.-based Integrity Inc. has formed **Renewal Music,** an imprint that will specialize in sacred music resources for liturgical worship. Integrity president/CEO **Michael Cole** says that the label was born of Integrity's continuing desire to serve the whole church. "Through Renewal Music, we are responding to an overwhelming number of requests to provide new music for individual devotion that may also be used in liturgical settings."

Steve Merkel has been named director of Renewal. Product will be available through Word Distribution, Spring Arbor, and Integrity's special markets division. The first release on the label will be "Behold The Lamb," a collection of praise and worship songs, due in August. Many of the tunes on the project were written by **Jim Cowan,** a leader in the Catholic charismatic renewal movement. The album will be accompanied by a songbook with multiple arrangements and a detailed concordance.

NEWS NOTES: There are always talented musicians moving to Music City, and among the new residents is drummer

(Continued on page 32)

Jazz BLUE NOTES



by Jim Macnie

CH-CH-CH-CHANGES. Look at the legalese on the back cover of "The Sign Of 4," the recent and beautifully crazed collaboration between **Pat Metheny** and **Derek Bailey** on Knitting Factory Works, and you'll see the notice "Pat Metheny appears courtesy of Warner Bros. Records, Inc." Hmmm. Isn't Pat a part of the Geffen ranks? Nope, the Geffen legal department says that his contract expired in September of '96. A free agent. So maybe this small print substantiates the long-circulated rumor that the highly successful guitarist/composer, one of jazz's hottest properties, will be spending the next chunk of his artistic time at new home? "Yes, Pat has signed with Warners," says the guitarist's manager, **David Sholemson.** The first release, set for Oct. 7, is by the **Pat Metheny Group,** his longstanding ensemble that includes **Lyle Mays, Steve Rodby, Paul Wertico, David Blamires, Mark Ledford, and Luis Conte.** The band just finished mixing the disc, according to Sholemson. Metheny's been inching toward the label for a while. He's participated on two discs by two of Warner's hippest improvisers, **Joshua Redman** and **Kenny Garrett.** The former's 1993 outing "Wish" featured Pat's bop side, and the guitarist was part of the latter's quartet on last year's examination of **John Coltrane's** music, "Pursuance." He also spent part of last summer sharing the stage with Garrett. Metheny spent the late 1970s and mid '80s with ECM, then he moved to Geffen. His successes there were many. With the ink dry on the Warner Bros. deal, the imprint has itself one of modern jazz's more commercially reliable and artistically daring artists.

SIGNINGS: Saxophonist **Mark Shim,** a young veteran of **Betty Carter's** ensemble, has hooked himself up to the Blue Note wagon; so has drummer **Bride Blade,** who made a name for himself with **Joshua Redman** and then opened

ears with his drums and guitar collaboration with **Joni Mitchell.** Also added to the revered roster of late is pianist **James Hurt,** who has proved himself as an intrepid main-streamer to many New York clubgoers, and vibraphonist **Stefan Harris,** who has worked with **Eric Reed** and **Wes Anderson.**

Olu Dara, known for his cornet contribution to the **David Murray Octet** in the early '80s and part of the colorful ensemble that helped create **Cassandra Wilson's** two Blue Note discs, has been signed by Atlantic Jazz. The label is also in negotiations with guitarist **Mark Ribot** about coming aboard the roster.

Mark Turner, an insouciant and inventive tenor sax player, is also in negotiations with Warner Bros. regarding the release of his work. Turner has previously recorded for the Dutch Criss Cross label, and his Warner debut finds him fulfilling the initial promise of his work there. On the **Matt Pierson**-produced "Warner Jams Vol. 2: The Two Tenors," released June 17, Turner more than holds his own with master improviser **James Moody.** "Moody's always adventurous and always looking for some new ideas," says Pierson, "and Turner's definitely playing something new; he's combined some of his own strange stuff with a bit of the **Warne Marsh-Lennie Tristano** sound, really tricky. The rapport between the two was immediate." You can immediately hear it. Congrats to all involved on a very strong date.

DATA: Composer/pianist **Lalo Schifrin** has signed with Ted Kurland Agency, the regarded Boston concern that books live performances. Schifrin is said to be anxious to take the stage to perform some of the music from his successful "Jazz Meets The Symphony" discs... **Bill Mays** has been chosen to represent American jazz artists at the annual Django D'or International Jazz Awards in Paris. The leader will bring a trio for his appearance on a live television broadcast June 19 from the famed Salle Pleyel Theater. The guitarist's latest disc is "Mays In Manhattan" on Concord... The crew of a feature film starring **Gregory Hines** as a jazz saxophonist suffering from Tourette's Syndrome spent June 18-19 filming at the Village Vanguard. "Tic Code" was written in part by **Polly Draper,** an actress who was in the television show "thirtysomething"... **Wayne Shorter** plays on three tracks of the forthcoming **Rolling Stones** disc, their second Virgin date. It's due this fall.

Artists & Music

Billboard

JULY 5, 1997

BRAZIL'S GIL PONDER'S IMPACT OF SCIENCE

(Continued from preceding page)

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 Abraço No João").

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 Fields Forever," recorded in Portuguese and English, was a staple in the '70s during the Montreux Jazz Festivals.

His anti-racist manifesto "Touche Pas A Mon Pote" ("Don't Touch My Buddy") was a protest hymn against France's fascist-rooted National Front. It became a hit there as well.

"Quanta" also contains a French-language song, "La Lune 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-add 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, when there is the World Cup in France, I will complete 20 summers in Europe without interruption," says Gil. "Then I will begin to travel less often."

Describing his current show as "more danceable," Gil blends material from "Quanta" with such rhythmic classics as "Toda Menina Baiana" and "Palco."

"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."

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TOP BLUES ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			★ ★ NO. 1 ★ ★	
1	1	21	LIE TO ME ● A&M 540640 [HS]	JONNY LANG
2	2	11	COME ON HOME VIRGIN 42984	BOZ SCAGGS
3	4	86	GREATEST HITS ▲ EPIC 66217*	STEVIE RAY VAUGHAN & DOUBLE TROUBLE
4	NEW		SEÑOR BLUES PRIVATE MUSIC 82151	TAJ MAHAL
5	3	7	SWEET POTATO PIE MERCURY 534483	THE ROBERT CRAY BAND
6	5	5	LIVE FROM CHICAGO'S HOUSE OF BLUES HOUSE OF BLUES 161273	BLUES BROTHERS AND FRIENDS
7	7	7	ROAD TO ZEN EUREKA 77061/DISCOVERY [HS]	COREY STEVENS
8	6	16	DON'T LOOK BACK POINTBLANK 42771/VIRGIN	JOHN LEE HOOKER
9	9	8	LOVE'S BEEN ROUGH ON ME PRIVATE MUSIC 82140	ETTA JAMES
10	8	32	HELP YOURSELF MISS BUTCH 4003/MARDI GRAS [HS]	PEGGY SCOTT-ADAMS
11	10	85	LEDBETTER HEIGHTS ● GIANT 24621/WARNER BROS. [HS]	KENNY WAYNE SHEPHERD
12	11	53	JUST LIKE YOU OKEH 67316/EPIC [HS]	KEB' MO'
13	12	56	GOOD LOVE! MALACO 7480	JOHNNIE TAYLOR
14	13	10	RECKLESS ALLIGATOR 4849	LUTHER ALLISON
15	14	45	A TRIBUTE TO STEVIE RAY VAUGHAN EPIC 67599	VARIOUS ARTISTS

TOP REGGAE ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			★ ★ NO. 1 ★ ★	
1	1	5	REGGAE GOLD 1997 VP 1509*	VARIOUS ARTISTS
2	2	2	YARDCORE DELICIOUS VINYL 5018*/RED ANT [HS]	BORN JAMERICANS
3	NEW		FIRE ON THE MOUNTAIN 2... REGGAE CELEBRATES... POW WOW 7466	VARIOUS ARTISTS
4	4	85	THE BEST OF-VOLUME TWO VIRGIN 41010	UB40
5	5	102	BOOMBASTIC ▲ VIRGIN 40158*	SHAGGY
6	3	84	THE BEST OF-VOLUME ONE VIRGIN 41009	UB40
7	7	101	'TIL SHILOH LOOSE CANNON 524119*/ISLAND [HS]	BUJU BANTON
8	8	14	MR. MARLEY TUFF GONG 54177/LIGHTYEAR	DAMIAN JR. GONG MARLEY
9	6	11	THE BEST OF ZIGGY MARLEY... (1988-1993) VIRGIN 44098	ZIGGY MARLEY AND THE MELODY MAKERS
10	NEW		PASSION VP 1493*	LADY SAW
11	11	50	MAN WITH THE FUN VIRGIN 41612	MAXI PRIEST
12	13	56	SOUL ALMIGHTY- THE FORMATIVE YEARS VOL. 1 JAD 1001	BOB MARLEY
13	10	41	MY XPERIENCE BLUNT/VP 1461*/TVT [HS]	BOUNTY KILLER
14	12	51	FIRE ON THE MOUNTAIN... REGGAE CELEBRATES... POW WOW 7462	VARIOUS ARTISTS
15	14	27	MAESTRO VP 1486*	BENIE MAN

TOP WORLD MUSIC ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			★ ★ NO. 1 ★ ★	
1	3	2	CELTIC PRIDE RETRO 0090 [HS]	COLUMN MACOIREACHTAIGH & THE IRISH CEILI BAND
2	1	54	RIVERDANCE ● CELTIC HEARTBEAT 82816/AG [HS]	BILL WHELAN
3	2	16	MICHAEL FLATLEY'S LORD OF THE DANCE PHILIPS 533757 [HS]	RONAN HARDIMAN
4	6	10	NARADA WORLD A GLOBAL VISION NARADA 63935	VARIOUS ARTISTS
5	5	7	CHANT OF INDIA ANGEL 55948	RAVI SHANKAR
6	NEW		ANOKHA...SOUNDZ OF THE ASIAN UNDERGROUND QUANGO 524341/ISLAND	TALVIN SINGH
7	7	14	CABO VERDE NONESUCH 79450/AG [HS]	CESARIA EVORA
8	4	8	CARNIVAL! RCA VICTOR 44769	VARIOUS ARTISTS
9	NEW		RIVERDANCE CELTIC HEARTBEAT 53076/UNIVERSAL	BILL WHELAN
10	9	65	TIERRA GITANA NONESUCH 79399/AG	GIPSY KINGS
11	11	18	N DIS LIFE BIG BOY 5903	ISRAEL KAMAKAWIWO'OLE
12	13	12	DANCE OF THE CELTS NARADA 63932	VARIOUS ARTISTS
13	8	17	LEGENDS RCA VICTOR 68776 [HS]	JAMES GALWAY & PHIL COULTER
14	12	4	SUNNY SPELLS AND SCATTERED SHOWERS SHANACHIE 78010	SOLAS
15	NEW		THE PROMISE RING OMTOWN/HIGHER OCTAVE 77602/VIRGIN	JON ANDERSON

○ Albums with the greatest sales gains this week ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units; ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. All albums available on cassette and CD. *Asterisk indicates vinyl available. [HS] indicates past and present Heatseekers titles © 1997, Billboard/BPI Communications and SoundScan, Inc.



Duke Robillard Dangerous Place

"Chock full of honking, squeaking horn lines and sliding, stinging guitar licks. Duke Robillard's *Dangerous Place* is jump blues at its finest. Look for this one—each and every cut is a winner."

E-Pulse

"Name a style and Robillard plays it—Texas single-note epics. West Coast swing. Kansas City jump blues and aggressive Chicago burners... confirm Robillard's status as one of the pre-eminent modern blues guitarists."

Offbeat Magazine

On tour

June

- 6 Morristown NJ
- 13 Louisville KY
- 14 Henderson KY
- 18 Washington DC
- 20 Providence RI
- 21 Misquamicut Beach RI
- 22 Northampton MA
- 27 Denver CO
- 28 Aspen CO
- 29 Beaver Creek CO

July

- 3 Portland OR
- 5 Seattle WA
- 6 Eugene OR
- 9 Long Beach CA

- 29 Lakeside CT

August

- 9 Turin NY
- 13 Edgartown MA
- 14 Groton CT
- 16 Stratton VT
- 22 Chicago IL

September

- 20 Monterey CA
- 27 Cooperstown NY

Produced by Duke Robillard

Visit Duke Robillard's web site at
www.rosebud.us.com/robillard
http://www.virginrecords.com
AOL Keyword: Virgin Records

pointblank
roots. blues. soul.
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In the SPIRIT



by Lisa Collins

is due the first week in September.

The deal marks Pandise's first venture into the gospel music industry. Notes Pandise president **Bo Crane**, "getting involved with a gospel label has been one of my life-long 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, Juliet**, 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 Hartsville, S.C.-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 staffers were joined by key media, radio, and local retail representatives at Hammond's Detroit-based studios 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 bow later this month.

THE FAST TRACK: It's full-speed ahead for Born Again Records CEO **Barnett Williams**, whose recently signed manufacturing/distribution pact with Miami-based Pandisc 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 Holliday** 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,"

Top Gospel Albums

Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			★★ NO. 1 ★★	
1	1	5	GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION B-RITE 90093/INTERSCOPE	GOD'S PROPERTY
2	2	30	SOUNDTRACK ▲ ² ARISTA 18951	THE PREACHER'S WIFE
3	3	61	KIRK FRANKLIN AND THE FAMILY ▲ GOSPO CENTRIC 72127	WHATCHA LOOKIN' 4
4	4	6	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR VERITY 43023 HS	LIVE IN LONDON AT WEMBLEY
5	NEW	▶	OLETA ADAMS HARMONY 1601	COME WALK WITH ME
6	5	8	SHIRLEY CAESAR WORD 68003/EPIC HS	A MIRACLE IN HARLEM
7	6	19	T.D. JAKES INTEGRITY/WORD 67931/EPIC	T.D. JAKES PRESENTS MUSIC FROM WOMAN, THOU ART LOOSED!
8	7	34	DONNIE MCCLURKIN WARNER ALLIANCE 46297	DONNIE MCCLURKIN
9	8	34	ANOINTED WORD 67804/EPIC HS	UNDER THE INFLUENCE
10	9	4	ANDRAE CROUCH QWEST 45924/WARNER BROS.	PRAY
11	13	34	BEBE & CECE WINANS SPARROW 37048/EMI	GREATEST HITS
12	10	6	VIRTUE VERITY 43020	VIRTUE
13	11	19	CARLTON PEARSON WARNER ALLIANCE 46354 HS	LIVE AT AZUSA 2 PRECIOUS MEMORIES
14	12	56	FRED HAMMOND & RADICAL FOR CHRIST VERITY 43046 HS	THE SPIRIT OF DAVID
15	17	5	THE WILLIAMS BROTHERS BLACKBERRY 1618/MALACO	STILL STANDING
16	37	44	BRODERICK RICE BORN AGAIN 1010 HS	TOMMY FORD PRESENTS: BRODERICK E. RICE ALIVE ALIVE ALIVE
17	16	89	CECE WINANS SPARROW 51441	ALONE IN HIS PRESENCE
18	19	38	THE WILLIAMS SISTERS FIRST LITE 4003 HS	LIVE ON THE EAST COAST—LET EVERY EAR HEAR
19	18	6	MARVIN SAPP WORD 68039/EPIC	GRACE AND MERCY
20	20	60	RICHARD SMALLWOOD WITH VISION VERITY 43015	ADORATION: LIVE IN ATLANTA
21	38	12	KENNY ELDRIDGE & THE JESUS CELEBRATION MASS CHOIR BORN AGAIN 1013 HS	SO WONDERFUL
22	15	14	KURT CARR SINGERS GOSPO CENTRIC 72138	NO ONE ELSE
23	22	50	YOLANDA ADAMS VERITY 43027	YOLANDA LIVE IN WASHINGTON
24	14	6	REV. MILTON BRUNSON AND THE THOMPSON COMMUNITY SINGERS WORD 67939/EPIC	HE'S STILL GOOD
25	21	7	CANDI STATON CGI 161276	COVER ME
26	NEW	▶	VARIOUS ARTISTS PARADISE/TYSCOT 161252/CGI	TODAY'S GOSPEL MUSIC
27	34	6	BAM CRAWFORD'S PURPOSE HARMONY 1600	THE KING IS COMING ANY DAY!
28	32	29	THE GEORGIA MASS CHOIR SAVOY 7123	GREATEST HITS
29	27	7	DOROTHY NORWOOD MALACO 6024	HATTIE B'S DAUGHTER
30	24	24	WANDA NERO BUTLER SOUND OF GOSPEL 223	ALL TO THE GLORY OF GOD
31	29	69	V.I.P. MUSIC & ARTS SEMINAR MASS CHOIR VERITY 43014 HS	STAND!
32	31	15	TRI-STATE MASS CHOIR III PARADISE 165249/CGI	BIND ME CLOSER
33	33	21	STEVE MIDDLETON & UNITY & PRAISE PARADISE/TYSCOT 161218/CGI	PRAISES FROM THE SOUL
34	30	31	MIGHTY CLOUDS OF JOY INTERSOUND 9226	LIVE IN CHARLESTON
35	25	17	VARIOUS ARTISTS CGI 165252	TODAY'S GOSPEL MUSIC COLLECTION
36	23	20	VARIOUS ARTISTS TRIBUTE 1087/DIADEM	CELEBRATE GOSPEL 3
37	26	56	MISSISSIPPI MASS CHOIR MALACO 6022 HS	I'LL SEE YOU IN THE RAPTURE
38	39	37	HELEN BAYLOR WORD 67803/EPIC	LOVE BROUGHT ME BACK
39	RE-ENTRY	▶	MEN OF STANDARD MUSCLE SHOALS 8013/MALACO	MEN OF STANDARD
40	35	76	CARLTON PEARSON WARNER ALLIANCE 46006	LIVE AT AZUSA

○ Records with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units; ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. All albums available on cassette and CD. *Asterisk indicates vinyl available. HS indicates past or present Heatseeker titles. © 1997, Billboard/BPI Communications.

HIGHER GROUND

(Continued from page 30)

Manny Saiz, who relocated from Las Vegas. He has played with a variety of acts, and his experience in the Christian marketplace includes work with **Commissioned**... Dove Award winner **Jeff Silvey** was among the artists who performed at the Sunday Morning Country concert that concluded Fan Fair '97... **Broomtree** has signed a recording contract with **Rustproof Records** and is in the studio working on its debut with producer **Rick May**. Zion Music Group has signed a dis-

tribution agreement with New Day Christian Distributors... **Oleta Adams** recently paid a visit to Nashville with **Harmony Records' Raina Bundy**. Adams treated those gathered at Nashville's Sound Emporium studio to a performance. She played piano and filled the room with that wonderful voice. It was absolute magic. (What a great break from Fan Fair.) Check out her debut in the Christian market, "Come Walk With Me." It's an incredible piece of work.


DOTTIE PEOPLES



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

T E S T I F Y

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Songwriters & Publishers

ARTISTS & MUSIC

Catalog Buy Unveils Squeeze Songs

Rondor Acquires 31 Newly Discovered Compositions

BY NIGEL HUNTER

LONDON—Rondor Music's acquisition of the Javeberry Music song catalog has brought a modest 80 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 Mussels 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 protracted 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 has 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 dis-

closed.

"The songs are a hidden tranche," says Rondor Music Europe president Ralph Simon. "It's most unusual to find a lode of songs like this by two of contemporary rock's most respected writers. We felt we could redevelop and creatively exploit their familiar near-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 a 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



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.

opportunity to make artists aware of some new Squeeze material, worked in the old, traditional style of quality publishers.

"We have organized a focused task force in the U.K. and also through Rondor's offices in the States and Europe specifically to work on reawakening

engrossing Simon and his U.K. team is Nigel Kennedy, the classical violin virtuoso who has recently been experimenting with rock music. Kennedy is particularly popular in Germany, where his classical skills are noticed as much as his punk-style appearance.

Simon is keenly anticipating great things from multi-instrumentalist singer/songwriter Imogen Heap. The 19-year-old from Romford in Essex has been recording a debut album of her own material over the past nine months, working with various leading producers, including Los Angeles-based David Kahne.

"She was initially signed to Rondor Music as a writer and thereafter with Almo Sounds as a recording artist," says Simon. "Her first single, 'Getting Scared,' is scheduled for an August release, with her album to follow later in the year or early 1998. Imogen is that unusual blend of a multifaceted writer and vocal original with a strongly melodic musical depth and eye-catching live performances."

Simon mentions a new Almo subsidiary label out of London called Almost, which has been launched as a further 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 possible company slogan, Simon proudly displays the new watermark on Rondor's stationery. It's the key musical phrase from Paul Williams' "We've 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."



Their Lara's Theme. Peermusic has signed an exclusive worldwide publishing agreement with Nil Lara, whose eponymous debut album on Metro Blue/Capitol, released last year, contains performances in both English and Spanish. He will soon embark on a concert tour of Europe, with dates in Paris; Brussels; the Hague, the Netherlands; and Madrid, among other cities. Shown at the signing at peermusic's Miami offices, from left, are José Tillan of Matt Entertainment, a management firm; Ramon Arias, manager of peermusic Miami; Lara; and Jesus Lara of Matt Entertainment.



Golden Moments. Hal Leonard Corp. recently hosted a 50th anniversary open house at its headquarters in Milwaukee. Among those attending the music print company's festivities, from left, were Shoo Kusano, Shinko 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 Brettler, Shapiro-Bernstein Music.

NO. 1 SONG CREDITS

TITLE	WRITER	PUBLISHER
THE HOT 100		
I'LL BE MISSING YOU	Sting, T. Gaither, Faith Evans	Magnetic/BMI, Blue Turtle/BMI, Illegal/BMI, September Six/ASCAP, Chyna Baby/BMI, Janice Combs/BMI, EMI Blackwood/BMI
HOT COUNTRY SINGLES & TRACKS		
IT'S YOUR LOVE	Stephony Smith	EMI Blackwood/BMI
HOT R&B SINGLES		
I'LL BE MISSING YOU	Sting, T. Gaither, Faith Evans	Magnetic/BMI, Blue Turtle/BMI, Illegal/BMI, September Six/ASCAP, Chyna Baby/BMI, Janice Combs/BMI, EMI Blackwood/BMI
HOT RAP SINGLES		
I'LL BE MISSING YOU	Sting, T. Gaither, Faith Evans	Magnetic/BMI, Blue Turtle/BMI, Illegal/BMI, September Six/ASCAP, Chyna Baby/BMI, Janice Combs/BMI, EMI Blackwood/BMI
HOT LATIN TRACKS		
SOLO EN TI	Vince Clarke	Sony/ATV Songs/BMI

Easy Access For Int'l Song Registry; 'Lyricists' Series Finale

GLOBAL SONG REGISTRY: International copyright bodies have come together to develop WorksNet, 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 right societies that are members of international copyright group CISAC, is the Works Information Database (WID) song registry, for which compositions 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 offices in Nashville following 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 Right Society/Mechanical Copyright Protection Society, explained, "WorksNet will make it possible, for example . . . to accurately identify the ownership of the song 'Baby, Baby' written by **Boudleaux and Felice Bryant**, as opposed to the song of the same title by **John Lee Hooker** . . . or any of the more than 300 listings of 'Baby, Baby' song titles in the ASCAP and BMI catalogs."

In essence, says a spokeswoman for the project, the system "brings a common standard of global communication from differing 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 managed 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 92nd Street Y bid farewell to Broadway of the '60s in its final performance this season, June 7-9.

For the audience, it was a fond goodbye as they fervently applauded selections from "The Fantasticks" sung by

one of the original cast members, **Rita Gardner**. The nostalgia for the 37-year-old musical, to borrow a New Yorker expression, was *this* thick.

But, in truth, the selections in this fifth edition, hosted by **Ty Stephens**, were largely unmemorable and indifferently staged. Too many of the lyrics from "The Roar Of The Greasepaint, The Smell Of The Crowd," for example, lacked the sophistication of classic Broadway.

The performance did strive for the unusual by bringing in **Barbra Streisand** impersonator **Steven Brinberg** to sing a pair of songs from "Funny Girl."

Two songs from **Stephen Sondheim**'s score for "Anyone Can Whistle," a flop d'estime, were a welcome respite from the general blandness.

"Anyone Can Whistle" was heralded as a show before its time, the '70s, but "Lyrics & Lyricists" isn't pointed in that direction.

Next year, the 92nd Street

Y goes back to basics: **Irving Berlin** in January, the **Gershwins** in February, **Cole Porter** in March, **Richard Rodgers** in May, and **Jerome Kern** in June, under the general heading of "The Songs Of . . . Revisited."

This series finale also lacked the personal touch of artistic director **Maurice Levine**, who has guided "Lyrics & Lyricists" for all of its 27 years. Levine wrote and directed the production but wasn't able to introduce the performance we attended. The Y's arts programming consultant, **Hadassah Markson**, substituted.

PRINT ON PRINT: The following are the best-selling folios from Warner Bros. Publications:

1. **The Wallflowers**, "Bringing Down The Horse."
2. "Romeo & Juliet," vocal selections.
3. **Spice Girls**, "Spice."
4. "Star Wars Trilogy," special edition.
5. **Jewel**, "Pieces Of You."

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

Studio Action

ARTISTS & MUSIC

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 music 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 originals. Mackie seeks damages 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—has a history of copying other companies' products and selling them as its own. For example, the suit cites a late-'80s instance of Behringer manufacturing and selling a product based on the Apex Exciter Type F. That case prompted Apex to sue Behringer and eventually collect damages of 690,000 deutsche marks (\$1,186,800), according to the Mackie suit. In addition, Mackie refers to similar disputes between Behringer and Drawmer, dbx, and BBE.

According to the suit, when Behringer decided to enter the mixer market, it formed a "copying partnership" with Sam Ash in order to manufacture "knockoffs" of Mackie's 8•bus and SR series mixers, which are available in configurations ranging from 16 to 32 channels.

Mackie's suit alleges that Behringer executives met with 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 line of mixers, starting with the 24•8," according to the suit.

Following the meeting, Sam Ash provided Behringer with a free Mackie 8•bus mixer from Sam Ash's inventory, according to Mackie. In addition, the suit states that Sam Ash provided 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 products in the U.S.

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 "not sell or otherwise transfer [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 32- and 24-channel models of the SR series.

The suit also claims that Behringer, prior to joining forces with Sam Ash, approached English console manufacturer Soundtracs about "the possibility of entering into a partnership" wherein Soundtracs would provide "its mixer know-how" and 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 mixer company D&R. The suit says, "After examining the D&R mixer, however, the Behringer parties discovered that mixers contained a variety of components and were more difficult and expensive to copy [than other pieces of audio equipment]. The Behringer parties therefore concluded that, on their own, they did not have the financial and other resources required to purchase the components and manufacture a mixer."

The Sam Ash venture provided the necessary capital and equipment for Behringer to manufacture the Eurodesk MX8000, a mixer based on

Mackie's 8•bus design, according to the suit.

Behringer "disassembled the Mackie 24•8 received from Sam Ash and sent 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, potentiometers, and faders from the Mackie 24•8 mixer obtained from Sam Ash and glued them on to the copied metal chassis, together with other parts copied from the Mackie mixer [Behringer] then displayed this mock-up model of the Eurodesk MX8000 at the 1994 [Frankfurt] Musik Messe," an annual music instrument and pro-audio trade show. "While it had no internal electronics and was generally not functional, the Eurodesk MX8000 model displayed was—from the outside—virtually identical in appearance to the Mackie 24•8 mixer."

Furthermore, the suit says Behringer advertised the Eurodesk MX8000 in 1994 as being "priced at less than half the price of the original Mackie 24•8 mixer," which carries a list price of \$4,000, according to a

(Continued on next page)

Cinram To Acquire PolyGram's Holland Cassette, VHS Facility

Toronto-based independent CD and cassette manufacturer Cinram International Inc. has reached an agreement in principle to acquire PolyGram's music cassette and VHS manufacturing facility in Amersfoort, Netherlands.

The acquisition, which is subject to Cinram's due diligence, is expected to close in early July. The purchase price was not disclosed.

In a statement issued June 19, Cinram says it has also reached an agreement with PolyGram to fulfill PolyGram's audiotape and videotape requirements out of Cinram's existing facilities in Europe and out of the newly acquired one in Holland.

Cinram chairman/CEO Isidore Philosophie says, "This acquisition further strengthens our already strong Western European market position. Along with our recent acquisitions in Spain and the United Kingdom, the addition of a manufacturing facility in the Netherlands enables us to better service the European markets with audio and video products."

PolyGram had been trying to unload its cassette manufacturing facility in an effort to reposition itself as an optical disc manufacturer. PolyGram executive VP/CFO Jan Cook says, "I'm very pleased that we're going with Cinram, who have been a reliable supplier for PolyGram around the world, and the sale of the Amersfoort factory is in line with our plans to focus on optical discs."

Cinram has videocassette, CD, audiocassette, and CD-ROM manufacturing facilities in Canada, the U.S., Mexico, Europe, and Latin America. In addition to its manufacturing business,

Cinram operates the Amazing Video Network, a videocassette distribution company; multimedia production company Sierra Creative Communications; optical disc hardware manufacturer Trace Optical; and the Cinram-POP-DVD Center, described in a Cinram statement as an entity that offers "a full range of DVD authoring and multiplexing services."

The PolyGram purchase is the latest in a series of acquisitions for Cinram. Late last year, Cinram acquired Disc Manufacturing Inc. (DMI) for \$80 million in a transaction that created North America's largest independent replicator (Billboard, Dec. 21, 1996). The deal combined Cinram's facilities in its home base of Toronto and in Richmond, Ind., with DMI's plants in Anaheim, Calif., and Huntsville, Ala. Cinram's annual capacity after the DMI purchase is estimated at 400 million discs.

Earlier this year, Cinram purchased Ipswich, England-based Videoprint, Mayking Multi-Media's video duplication operation, for \$14.7 million. Similar to the PolyGram deal, the Videoprint purchase was characterized by Mayking founder Brian Bonnar as part of his company's strategy to concentrate on CD and DVD manufacturing. Furthermore, the move gave Cinram a greater presence in the European video market.

In the year ended Dec. 31, 1996, Cinram posted net profit of \$31.2 million (Canadian) on revenue of \$340.7 million (Canadian), compared with net income of \$23 million (Canadian) on revenue of \$270.1 million (Canadian) the year before.

PAUL VERNA



Osborne And Her Right-Hand Man. Blue Gorilla/Mercury recording artist Joan Osborne tracked and overdubbed her upcoming album at Sear Sound in New York. Shown standing at the sessions, from left, are Sear Sound first assistant Tom Schick and co-producer/engineer Pat McCarthy. Shown seated, from left, are Osborne and Sear Sound owner Walter Sear.

EMI Appoints Industry Vet Parsons Studios Group VP

BY PATRICK STAPLEY

In an announcement that surprised industry observers, EMI has appointed veteran producer/engineer/recording artist Alan Parsons VP of the EMI Studios Group, effective July 1. Parsons succeeds departing VP Martin Bengé, who steps down to relocate to Australia for family reasons.

In his 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 '60s 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 Bengé contacted me about the job. I fully expected him to be there until he retired. I had a long think about it and decided 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 homecoming 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.

"I 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 this by no means marks the end of 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)



Hey Hey, We're The Wilsons. The Wilsons—sisters Wendy and Carney Wilson, plus their father, Beach Boys icon Brian Wilson—took a break from cutting their upcoming Mercury Records album at Music Grinder Studios in Hollywood, Calif. Shown standing, from left, are producer Stephen Lironi, Brian Wilson, Carney Wilson, Wendy Wilson, Mercury A&R VP Steve Greenberg, and Music Grinder assistant Rudy Haeusermann. Shown seated, from left, are studio manager Carol Davis and engineer Doug Trantow.

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 confusion," says the suit. "[A]ttendees 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 1993. The Woodinville, Wash.-based manufacturer has sold more than 250,000 mixers since the company was formed in 1988 by veteran equipment designer 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 allegations of the Mackie complaint, neither I nor any of my companies have ever made any investment in Behringer. However, I am a stockholder with significant 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 Wemyss counters, "We feel satisfied that the information in the allegation has been appropriately supported." Mackie VP of marketing and business devel-

opment 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 Soundtracs were unavailable to comment at press time.

EMI APPOINTS INDUSTRY VET PARSONS

(Continued from preceding page)

moment, it makes very good sense."

With a mandate to keep the EMI Studios Group at the top of the industry, Parsons says he has "quite a few ideas that are potentially very exciting." Although at this stage it is too early for him to make any announcements, he does reveal that DVD and multichannel surround formats are areas that he is particularly enthusiastic about.

"Having had experience with surround sound both now and in the 1970s, I believe it deserves to be a commercial success this time around. If there's anything I can do to popularize it, I'll try my damndest to do it," he asserts.

Following the handover period, Bengie will return in August to Australia, where he will operate as an industry consultant.

"I've got mixed feelings about leaving, and I will certainly miss being at the cutting edge of the industry," he says. "However, I intend to remain involved in the business and continue what has been a very strong and long

relationship with EMI on an independent 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."

Calling Parsons "the obvious candidate" for the EMI job, Bengie says he wanted someone who came from the creative and technical side of the business rather than the financial planning/business management area.

"I'm absolutely delighted that Alan has accepted the position," says Bengie. "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 [Assn. 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."

NEW YORK

WEEN finished mixing its Elektra album "The Mollusk" at the Magic Shop with producer/engineer **Andrew Weiss**, who used the studio's vintage Neve console and a Digidesign Pro-Tools system; **Juan Garcia** assisted.

In other action at the Magic Shop, Rounder Records artist **Ruth Brown** cut a duet with **Bonnie Raitt**; **Scott Billington** produced, with **Steve Rosenthal** and **Joe Warda** engineering. **Fun Lovin' Criminals** also worked at the Magic Shop recently, tracking and mixing a cover of the 10cc tune "I'm Not In Love" with engineer **Tim Latham** and assistant Garcia.

LOS ANGELES

AT THE FAMED RECORD PLANT, **Michael Jackson** tracked in Studios 1, 2, and 3 with producers **Brad Buxer** and **Bill Bottrell**; engineers **Matt Forger**, **Mick Guzauski**, and **Matt Carpenter**; and assistants **Greg Collins** and **Paul DiCato**. Also at Record Plant, **Rob Zombie** and **Charlie Clouser** of **Nine Inch Nails** fame were in Studio 2 tracking and mixing with engineer **Paula Jones** for the soundtrack to **Howard Stern's** "Private Parts"; **Stu Brawley** assisted.

Other "Private Parts" sessions cut at Record Plant include a collaboration between **Ozzy Osbourne** and **Type O Negative** produced by **Rick Rubin**, engineered by **Dave Sardi**, and assisted by **Jon Mooney**. . . . At CMS Digital in Pasadena, chief engineer **Robert Vosgien** mastered **Fourplay's** "Best Of," **Corey Stevens' "Road To Zen,"** and albums by **Drill Team**, **Huf-famoose**, and **the Souls**.

NASHVILLE

AT MASTERFONICS' Tracking Room, **Shania Twain** worked with producer **Mutt Lange**, engineer **Jeff Balding**, and assistant **Mark Hagen** on a new Mercury Nashville project. Other artists working at Masterfonics include **Keith Sewell** with producer **Emory Gordy Jr.**, engineer **Steve Marcantonio**, and assistant **Chris Davie** for **Rising Tide**; **Chely Wright**, with producer **Tony Brown**, engineer **John Guess**, and assistant **Patrick Murphy** for MCA; and **the Kinleys** with the production team of **Pete Greene**, **Russ Zavitson**, and **Tony Haseldon**, engineer **Peter Greene**, and assistant **David Boyer** for Epic.

OTHER LOCATIONS

THE MEMBERS of **U2** stopped at Signature Sound in San Diego to overdub and mix two songs for future release. The material is being produced by **Flood** and **Howie B.**, engineered by **Rob Kirwan**, and assisted by **Michael Harris**. . . . **U2's Bono** also took time off from the tour to track voice-overs for a **VH1 Elvis Presley** special at House of Blues Studio in Memphis; **David Z** engineered the sessions for producers **Andrew Solt** and **Jerry Schilling**; also at House of Blues, **the Grifters** mixed their latest, self-produced **Sub Pop** release with engineer **Nick Sansano** and assistant **David Lane**. Other recent clients include the **Treadmill Trackstars** and **Sonia Dada**. . . . At Studio Litho in Seattle, the **Presidents Of The United States Of America** worked with producer **Don Was**, engineer **Craig Montgomery**, and assistant **Matt Bayles** on the theme song for the Disney film "George Of The Jungle."

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (JUNE 28, 1997)

CATEGORY	HOT 100	R&B	COUNTRY	ADULT CONT.	MODERN ROCK
TITLE Artist/ Producer (Label)	I'LL BE MISSING YOU Puff Daddy & Faith Evans (Feat. 112)/ Sean "Puffy" Combs, Stevie J. (Bad Boy/Arista)	I'LL BE MISSING YOU Puff Daddy & Faith Evans (Feat. 112)/ Sean "Puffy" Combs, Stevie J. (Bad Boy/Arista)	IT'S YOUR LOVE Tim McGraw (with Faith Hill)/ J. Stroud, B. Gallimore, T. McGraw (Curb)	BUTTERFLY KISSES Bob Carlisle/ Bob Carlisle (Diadem/Jive)	THE IMPRESSION THAT I GET The Mighty Mighty Bos- stones/ Paul Q. Kolderie, Sean Slade (Big Rig/Mercury)
RECORDING STUDIO(S) Engineer(s)	DADDY'S HOUSE (New York, NY) Michael Patterson, Axel Neihaus, Doug Wilson, Lane Craven, Joe Pererra	DADDY'S HOUSE (New York, NY) Michael Patterson, Axel Neihaus, Doug Wilson, Lane Craven, Joe Pererra	LOUD RECORDING (Nashville, TN) Chris Lord-Alge	HIGH-PASS PRODUCTIONS (Nashville, TN) David Jahnsen	BEARSVILLE SOUND/ FORT APACHE STUDIOS (Bearsville, NY/Cam- bridge, MA) Paul Q. Kolderie, Sean Slade
RECORDING CONSOLE(S)	SSL 4000G	SSL 4000G	SSL 4000 E with G series computer	Mackie 8 Buss	Neve 8088/Neve 8078
RECORDER(S)	Studer A800	Studer A800	Mitsubishi X850	Tascam DA88	Studer A800 MKIII/ Studer A827
MASTER TAPE	Ampex 499	Ampex 499	Ampex 467	Ampex	Ampex 499
MIX DOWN STUDIO(S) Engineer(s)	DADDY'S HOUSE (New York, NY) Michael Patterson, Sean "Puffy" Combs	DADDY'S HOUSE (New York, NY) Michael Patterson, Sean "Puffy" Combs	LOUD RECORDING (Nashville, TN) Chris Lord-Alge	GAMBIT (Nashville, TN) David Jahnsen	THE MAGIC SHOP (New York, NY) Joe Warda
CONSOLE(S)	SSL 4000G	SSL 4000G	SSL 4000E with G series computer	Mackie 8 Buss	Neve 80
RECORDER(S)	Studer A800	Studer A800	Mitsubishi X850	Tascam DA88	Studer 827
MASTER TAPE	Ampex 499	Ampex 499	Ampex 467	Ampex	Ampex 456
MASTERING Engineer	POWERS HOUSE OF SOUND Herb Powers HIT FACTORY Carlton Batts	POWERS HOUSE OF SOUND Herb Powers HIT FACTORY Carlton Batts	MASTERING LAB Doug Sax	GEORGETOWN MASTERS Denny Purcell	GATEWAY STUDIOS Bob Ludwig
CD/CASSETTE MANUFACTURER	BMG	BMG	UNI	BMG	PDO-HTM

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AUDIO TRACK

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REEL BIG FISH MAKING A SPLASH FOR MOJO

(Continued from page 1)

Ironically, considering the title of the album, it has been partly the radio success 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.

"Even before we got signed, kids were always saying to us, 'I hope you guys don't sell out.' We started to get

on the radio in Phoenix, and fans were calling up the station and telling them to stop playing our music," says Reel Big Fish lead singer Aaron Barrett.

"So when I wrote this song, I was just trying to let everyone know, 'Hey, I'm gonna sell out. That's the plan.'"

Sold out in record bins is more like it.

Bob Say, a head buyer for eight-store, Reseda, Calif.-based Moby Disc, says the act has been a strong performer since its first self-released title, "Everything Sucks," bowed in 1995.

"I remember making my advance order in August for 'Turn The Radio Off,' and my sales manager was amazed how much I had ordered," says Say. "But then we sold 150 copies in the first month, and it's as steady now as it was at the end of last year."

As is the case with many Southern California ska bands, such indie chains as Moby Disc and smaller mom-and-pops were the sites for Reel Big Fish's first retail successes. Acting accordingly, Mojo and Universal instituted several co-op programs and promotions with indie stores.

"It has been a journey of patience and perseverance and in just believing in what you could see," says Mojo president Jay Rifkin. "We saw great enthusiasm and support from kids on a street level and in our market and just couldn't believe that kids are that different across the country."

Still, the act has much room for growth, especially outside of its Southern California home market.

Rifkin says that while barriers imposed 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.

"People have been predicting the summer of ska for the last four years," says Rifkin. "But I believe it's better that it never happened like that. 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 element in its marketing plan, given a still-lukewarm radio reception in many markets, was a flood of direct mailings to the act's fan base.

Mojo originally culled names from ska labelmate 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-

plers handed out during last year's WARP tour.

These mailings, says Rifkin, helped keep the band top-of-mind for fans.

"Letting people know what is going on with the band and keeping in close contact with them is the reason that the band can go into a market like Chicago, where they aren't getting any airplay, and sell out the House of Blues. Or see sales double in New York without any radio," he says.

While radio may only recently have warmed up to the band, Mojo says its plan to keep the band off the airwaves was premeditated.

In fact, modern rock stations did not receive "Sell Out" until January. This was after more than 36,000 units of the album had been sold, according to SoundScan.

Most of those sales were the result of exposure gained through touring and regional video play of a clip for the album cut "Everything Sucks."

Though MTV is currently playing a clip for "Sell Out" on its "120 Minutes" program, the band has received only limited play on national video channels.

Part of the reason for the cautious approach to radio was based on Mojo's past experience with Goldfinger, says Rifkin.

That band, whose self-titled album saw a boost when its first single, "Here In My Bedroom," was picked up at modern rock radio, was unable to sustain its initial momentum.

"Radio picked up that record and played it before it was released," says Rifkin, "so we started at the top and went down, and in some ways the label and the band weren't ready to make the best of the opportunities that came from that exposure."

The grass-roots campaigning was also designed so that Mojo could give its distributing label a solid sales story to work with.

"If there is not enough meat on it, the majors almost can't handle it," says Rifkin. "It's as if it's too fragile or too small to handle, so we wanted to give them some substance that they could work with."

What helped get Universal enthusiastic were sales resulting from the band's strong live show. Beginning in L.A. and telescoping into other West Coast cities and beyond, the band has built its reputation on creating the ultimate high-energy party atmosphere.

Keeping the momentum going, the act, which is booked by New York-based Artists & Audience Entertainment, 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 new "Oddville" variety program in the middle of July.

It was the band's live show that sold modern rock KHTY Santa Barbara, Calif., PD Deanne Saffren on Reel Big Fish.

"When I go to see a band, I watch the crowd to see if they are talking to each other or singing along and dancing, 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

word-of-mouth that has propelled the band belongs to its highly personalized approach.

The act has shown a dogged loyalty and concern for its fans, taking time to answer every fan letter by hand, creating a "fan of the month" World Wide Web page on its site, and going to what some might call extremes in certain instances.

"I've got 200 letters sitting at home waiting for me, and I'll answer all of them," says Barrett. "We got one letter asking us to play a birthday party, and it just convinced me. We ended up at the guy's house in Escondido [Calif.], jamming at his 16th birthday."

To help satiate fans hungry for new

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

"The kids want stuff," says band manager Vince Pileggi of Milano Entertainment. "The problem with labels that work an album for so long is that you lose fans in the interim. By putting this out, the fans get the feeling that the band is still cool and happening and they're still part of it."

The EP, which bows July 1, is called "Keep Your Receipt."

According to Universal senior director of marketing Tom Derr, no special efforts will be made to market the EP, though both EP and CD

will be stickered with cross-references to the other title.

The EP's cheeky title is what one might expect from an act that frequently covers A-ha's "Take On Me" during live sets and considers one of its defining moments playing backup to Don Ho on "Tiny Bubbles" at this year's KROQ Los Angeles Weenie Roast music festival. This playful, and sometimes sarcastic, attitude is also 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 they're not. They're a ska glam band."

HUH!/MERCURY'S OMC

(Continued from page 1)

Scan.

The single, a blend of Fuemana's heavily accented vocals peppered with accordion and trumpet, is typical of the highly accessible but unique music on the album.

Fuemana says his songs, which are published by Songs of PolyGram Int'l. Inc./BMI, are the natural fruition of an interestingly situated cultural perspective.

"You have to remember that most of the music in New Zealand for the past 100 years has come from England or America," he says. "We have tourists coming into the country with all this different music, so you end up with people living under the same roof who listen to all varieties of music at the same time. It makes for quite a diverse scene."

Terry Currier, owner of two-store, Portland, Ore.-based Music Millennium, says the album, which spent six weeks on the stores' list of top 20 selling titles, stands apart from the clutter of more traditional-sounding fare in the marketplace.

"There are a lot of different elements on this album that you don't normally hear in something you would predict to be a top 40 hit," says Currier. "It's so unique that it just sticks out from most of the stuff we're hearing right now."

Considering Fuemana's earlier efforts in hip-hop, "How Bizarre" is also a stretch in a new direction for the artist. OMC, an acronym for Ottara Millionaires Club, was formerly a group of musicians fronted by Fuemana that played New Zealand's underground club scene (Billboard, July 6, 1996). However, when OMC shows began drawing audiences populated by members of L.A.-exported gang factions the Bloods and the Crips, Fuemana wisely disbanded the group, taking the OMC moniker with him.

"We were doing all these gigs, and gang members started showing up," says Fuemana. "In Auckland, there is a very bad Bloods and Crips situation. I just decided to try and steer away from that and go in another direction where I could grow and get more into the music that I wanted to make."

Assisting in this getaway of sorts was producer Alan Jansson, who had heard Fuemana sing on a compilation album featuring developing New Zealand-based acts.

The collaboration proved fruitful

for both, as "How Bizarre" became a No. 1 single in such countries as Australia, Sweden, Canada, and New Zealand (Popular Uprisings, Billboard, Jan. 11).

While Mercury had a good notion of the song's potential after these achievements, Mercury manager of product development (U.S.) Bigi Ebbin says the label retained a cautious optimism.

"People here felt strongly about the album and the song, but international sales don't always translate, mainly because of the vast amount of radio and retail outlets here," Ebbin says.

Some outlets that helped Mercury get a foothold were modern rock stations KITS San Francisco, KDGE Dallas, and KNRK Portland, Ore.

Though pleased to be making an impact, a puzzled Fuemana found the taste of U.S. modern rock stations to be more diverse than he had expected.

"I was in Los Angeles for Christmas, and I would hear this hardcore music coming on before 'How Bizarre,'" says Fuemana. "I remember hearing Henry Rollins just crank out this song, and then I heard mine. What a mystery."

While modern rock stations have led the charge since they were serviced with the single in January, some programmers, such as modern rock KENZ Salt Lake City PD Bruce Jones, say "How Bizarre" might have had a stronger run had it been a summer release.

"When we first began playing it in late January, we knew it had potential, but I thought it would have been more fitting for the summer than when we put it on, in the middle of winter."

Top 40 stations, which received the track in February, took longer to catch on but have been responsible for the majority of spins in recent weeks.

For the week ending June 15, Broadcast Data Systems (BDS) reported 137 top 40 stations playing the track, in addition to 22 modern rock stations.

Also speaking to the song's crossover appeal, a clip for "How Bizarre" is currently in stress rota-

tion on MTV and medium rotation on VH1.

Still, Ebbin acknowledges that there are many markets where the album has not realized its potential.

"There are a lot of markets that are charting and some that aren't," says Ebbin. "But this song has a really slow burn, and we'll work it well through the summer."

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

"We really went in and micro-marketed 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 snipe campaign."

Mercury replicated this effort in such markets as New York, Minneapolis, and San Francisco, then followed in May with a national MTV advertising campaign.

OMC also made live appearances on "Fox After Breakfast" 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 surprisingly limited.

Besides two performances at multi-artist events sponsored by top 40 stations WXXS-FM Boston and WHTZ New York and a recent promotional appearance at the Wetlands in New York, Fuemana and his band have not been touring.

That, says Ebbin, 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 at a Thursday (3) event sponsored by WXXL Orlando, Fla. Following a series of shows in Canada, Fuemana says he will return stateside as the opening act for UB40.

OMC will also be featured on the upcoming Mercury Records soundtrack to the PolyGram Filmed Entertainment/Working Title film "Bean," which features the comedic stylings of Rowan Atkinson. Fuemana's track, a cover 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.



International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

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 François-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 François Pinault and who was appointed chief executive three months ago, also confirmed the opening "before the end of the year" of a store on the Champs Elysées, 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 Montpar-

nasse. 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 Elysées.

Overall, FNAC's revenue in 1996 reached 10.6 billion francs (\$1.85 billion), up from 9.93 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).



Top 10. Flemish singer Helmut Lotti is continuing to build the success of his "Goes Classic" series of albums on BMG. Following the million copies sold internationally of the first in the series, "Goes Classic II" has now been certified 10-times platinum in Belgium, with sales of 500,000 in that country. The recording of "Helmut Lotti Goes Classic III" is slated for an open-air concert next month. Pictured receiving his platinum award is Lotti, flanked by producer Peter Koelewijn, left, and manager Piet Roelen.

Revenues Up, Costs Steady For GEMA German Authors' Body Promises Prompt Distribution

BY WOLFGANG SPAHR

MUNICH—German authors' body GEMA has increased its revenues yet again.

According to figures just released by the society, GEMA collected \$806 million last year, up \$17.6 million from 1995's total. Its administration costs dropped from 13.4% to 13.3%.

Total royalties to be distributed to members also increased from the previous year, from \$682.4 million to \$698.8 million. In the context of renewed pressure on all European collecting societies to distribute monies efficiently, GEMA president Reinhold Kreile said in a statement accompanying the figures that this sum will be paid out promptly to the copyright owners all over the world.

The GEMA figures also note a 3.04% decrease in income from mechanical rights. Kreile says, "The international

fluctuations on the international sound-carrier market did not permit a balanced business development."

Nevertheless, the mechanicals downturn was less than feared. In 1996, GEMA received \$313.8 million in mechanical income, a decrease of \$9.8 million compared with 1995's total. In contrast, the society saw a 7.12% increase in performing right revenues last year, with a total of \$313.5 million.

Further, GEMA reports earnings for CD rental rights were \$8 million (vs. \$8.6 million in 1995) and \$18.2 million (\$18.8 million in 1995) from the home-taping levy on blank tape.

On behalf of other collection societies, GEMA collected \$27.8 million in Germany this year (\$26.3 million in 1995), while use of its copyrights in other territories produced \$95.2 million (\$83 million in 1995). Earnings from Radio Europa 1 were \$2.3 million (\$3 million in 1995).

The figures also show that, over the past 10 years, the number of GEMA employees has increased from 1,102 to 1,298. Between 1995 and 1996, however, the number of employees dropped from 1,317 to 1,298.

On Dec. 31, 1987, GEMA had 20,328 members; it had 44,018 on Dec. 31, 1996.

In a statement to the members, Kreile underlined the need for GEMA to extend its work on behalf of authors in Germany to the international arena.

It is important, he said, to strengthen cooperation and solidarity between the collection societies worldwide and to implement Germany's high standards of copyright protection across the globe. Kreile stressed, though, that GEMA is also obliged to pay attention to the cultural and social purposes laid down in German law and GEMA's statutes.

The exchange rate used in this story is 1.70 deutsche marks to the dollar.

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

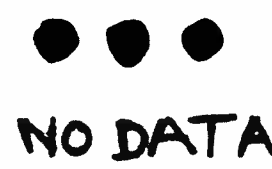
been the publisher by default, which is a conflict. This has led to a situation where a recording contract is really between an artist and a record company, bypassing the interests of the composer, lyricist, or producer."

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 wherein Noteworthy gets 50% (Continued on page 39)



RADIOHEAD > OK COMPUTER



New Music From Ireland Makes Peace With Past

THE STATEMENT was historic; its musical setting entirely appropriate.

When Tony Blair recently became the first British prime minister to acknowledge the role of the British government in the Irish Famine, which devastated that country 150 years ago, he notably chose to do so as part of a commemorative concert.

"That 1 million people should have died in what was then part of the richest and most powerful nation in the world is something that still causes pain as we reflect on it today," said Blair's statement, which was read by actor Gabriel Byrne May 31 in Cork, Ireland, during the Great Irish Famine Event, where Van Morrison, the Chieftains, and others performed.

"Those who governed in London at the time failed their people through standing by while a crop failure turned into a massive human tragedy," wrote Blair. The potato blight of 1845, 1846, and 1849 forced mass emigration from Ireland and had an impact on the Irish culture and character that is undeniable even today. Blair went on to celebrate "the resilience and courage of those Irish men and women who were able to forge another life outside Ireland, and the rich culture and vitality they brought with them."

This declaration deserved to be made in a setting of dance and song. The simple fact is that artists and musicians, not politicians, have carried on the work of reconciliation in the years since the famine. Two noteworthy new albums by Irish artists offer evidence of that.

"Between The Worlds" by harpist/vocalist Aine Minogue does not directly address the famine's legacy but reflects, generations later, on the journey of one Irish immigrant in America through the images of Celtic mythology.

This lovely album, Minogue's debut for RCA Victor, seamlessly draws on classical, traditional, and contemporary influences. More important, it evinces the spiritually healing quality of Celtic music, which—as Billboard correspondent Ken Stewart reports in this issue's Spotlight on Celtic Music—helps explain the genre's remarkable worldwide popularity.

The language and solemnity of the Roman Catholic requiem mass, meanwhile, is echoed in "Famine Remembrance," a somber, moving, and uplifting classical work composed by Patrick Cassidy, recorded by the Choir And Orchestra Of Saint Patrick's Cathedral in New York, and recently released by Windham Hill.

In an introduction to the album, writer Peter Quinn notes: "The

famine ended. But it never went away . . . It was there in silent memories, a shadow, unnamed but unforgotten, intact from one generation to the next, a sadness, a longing, an intimation of shame, a passion for respectability, a hunger for security, for the assurances of church and

state that such a fate would never come again.

"The time to take away the silence has come, in ceremony, ritual, art, music, scholarship, to honor the dead, to recount, to commemorate, to mourn what was lost—openl—to celebrate what survives—with-out apology or fear."

VISITING HONG KONG and listening to music from Broome, Australia, this writer found his thoughts

turning to Nashville. Prompting this globe-bouncing reverie during a MIDEAM Asia showcase was a delightful band called the Pigram Brothers, who hail from Broome and whose country-folk songs ought to reach the ears of someone looking for fresh repertoire in Music City, U.S.A. "Saltwater Country" is the name of the Pigram Brothers' album 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—and to a sound as warm and gentle as the surf of their hometown beaches. With their work published by BMG Music in Australia, the Pigram Brothers can be contacted via their management at 618-9192-2487.

IN 95 SECONDS of pure punk delight, Spiderbait from Australia spins 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 been a hit Down Under and ought to be required listening for anyone signing a major-label record deal. The album has gone double-platinum in Australia (140,000 units sold) and has been released in Canada, where Spiderbait recently played its third tour, coinciding with the release of the single "Calypso." Inexplicably, PolyGram labels in the U.S. have passed on the band, opening Spiderbait up for a non-PolyGram deal in America.

Home & Abroad is a biweekly column spotlighting the activity of the international music business and artists outside their home markets. Information may be sent to Thom Duffy, Billboard, 23 Ridgmont St., London, WC1E 7AH, or faxed to 44-171-323-2316.

HOME & ABROAD



by Thom Duffy

'Intimate & Interactive' Boosts Acts Series' Promotional Impact Draws Big Names

BY LARRY LeBLANC

TORONTO—Canadian-based record executives have begun to laud MuchMusic's 6-year-old multimedia "Intimate & Interactive" series for providing a national sales springboard 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 Moist and Sarah McLachlan and international acts Silverchair 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 Diemer, VP of national promotion at EMI Music Canada. "We usually see the sales results immediately."

Randy Lennox, VP/GM of Universal Music Canada, credits Bush's "I&I" broadcast Nov. 19, 1996, for its "Razorblade Suitcase" entering the Canadian album chart at No. 1 and sustaining that position for six weeks. The show took place on the set's worldwide release date.

"I credit MuchMusic's ['I&I'] momentum along with other integrated marketing for the album's success," Lennox 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 major artists."

Rick Camilleri, president of Sony Music Entertainment (Canada), believes that having had Silverchair do "I&I" Feb. 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 [1995's] 'Frogstomp,'" he says.

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 by satellite to HMV stores in Singapore, New York, and Sydney.

"Three weeks leading into the No Doubt show, we did a contest to fly contestants to see the band in the MuchMusic studio," says Laura Bartlett, VP of marketing at the HMV Canada chain. Sales of the act's "Tragic Kingdom" set shot up between 30% and 40% at HMV Canadian stores in that period, she claims. "The week of the event, [our] sales doubled."

Says Lennox, "We were convinced after well over one year that the album was still vital saleswise. We were at 940,000 going into the ['I&I'] promotion, and we went over a million after the promotion. The album went from No. 13 back to No. 4 [on SoundScan's album chart] in two weeks."

"I'm now getting pitched all the time [by labels and management] for artists to do the shows," says Denise Donlon, director of music programming for MuchMusic. "Two years ago, I had to go out and pitch them. Now I'm turning down [requests] all the time. Promotionally, we can only do so many in a



Adrian Young and Gwen Stefani of No Doubt in MuchMusic's "Intimate & Interactive" performance series.

year. We've done seven a year, and next year I'll probably move it up to eight."

For the most part, "I&I" has attracted bands at a platinum level [100,000 units sold] in Canada, but with big-name acts like No Doubt, Bush, and Silverchair, there's now speculation in the Canadian music industry that MuchMusic will aim for bigger-name acts.

Donlon acknowledges that she's heard criticism. "We have to choose artists still within reach while they need [MuchMusic], but we don't offer 'I&I' to everybody," she says. "We require a unique combination of musical ability, current [sales] status, and catalog, and acts have to be fan-friendly and receptive to switching from performing to being interviewed on a turn of a dime. Not everybody can do that. Also, acts have to have something to say and be able to voice their opinions."

According to Donlon, having big-name international artists on "I&I" has led to greater hurdles in producing the series. Among them are more intense and drawn-out negotiations and far more diverse demands by the acts' management than before.

Multinationals based in Canada generally commit upfront to defraying acts' expenses to do the program. While MuchMusic is the copyright holder for "I&I," most of the shows are co-venture partnerships with each act. The channel has rights to air programs in Canada and on its cable affiliates—MuchMusic U.S.A., MuchMusic Argentina, and Jyrki in Finland—and often brokers international distribution rights, sharing the revenues with acts.

Among the 35-40 artists featured on the program, which began in November 1991 with Canadian singer/songwriter Bruce Cockburn, have been Barenaked Ladies, Cowboy Junkies, Blue Rodeo, and Jeff Healey in 1992; Daniel Lanois, Midnight Oil, Holly Cole, and Colin James in 1993; Sass Jordan, Heart, Crowded House, and Joni Mitchell in 1994; Crash Test Dummies, Annie Lennox, Blind Melon, Meat Loaf, and Def Leppard in 1995; and Lenny Kravitz, Coolio, Tom Cochrane, Amanda Marshall, and Bush in 1996.

The debut show was hosted by then MuchMusic VJ Michael Williams, and Cockburn had just released his True North Records album "Nothing But A Burning Light." Unlike follow-up "I&I" shows (except for No Doubt's), the program utilized a live satellite hookup with MuchMusic VJ personalities located in clubs in Calgary, Alberta; Halifax, Nova Scotia; and Montreal.

"Bruce was a perfect person to do the debut show," recalls Donlon's predecessor, John Martin, who originated the series. "He's intelligent and opinionated. The original idea was to link up by satellite and have people from across the country ask questions, but it was too expensive and we dropped it after that show."

The only act to do two "I&I" appearances is Barenaked Ladies, who did the second show in the series on Jan. 17, 1992, and another on Sept. 9, 1994. "When we did the first one, we didn't have an album yet," says Steve Page of Barenaked Ladies. "It was pretty gracious for [MuchMusic] to give us an opportunity to be on national TV. It was a real turning point at the beginning of our career."

Before the show, the band's independently released cassette was close to gold (50,000 units sold), "but it went over the top" after the appearance, he says.

For its first 18 months, "I&I" used only Canadian artists, but that changed when Donlon replaced Martin in January 1993. While Donlon continued to book Canadian acts, inviting such international artists as Midnight Oil (July 27, 1993), Crowded House (April 7, 1994), and Annie Lennox (March 1995) changed both the scope and style of the previously low-key event. Major international names became more common, and the shows more flexible, tailored to each act.

Despite criticism that MuchMusic has anted up the superstar stakes in recent years with big-selling, international acts, Donlon has been careful to continue giving exposure to new Canadian talent. This includes Marshall, who appeared on "I&I" in June 1996. Her Epic debut album, "Amanda Marshall," released in Canada eight months before her appearance, had just reached platinum (100,000 units sold). The album has gone on to be a major seller in Canada, with total sales of 650,000 units, according to Camilleri.

The most distinguishing aspect of "I&I" is that, being live, it shows the vulnerability of an artist. He or she must be able to perform live and answer mostly unscreened questions from fans. Even veteran superstars like Lennox and Mitchell have been visibly nervous at the beginning of their appearances, though they relaxed later on, and those two shows, hosted by Donlon, rank as "I&I's" finer moments.

"It's not a comfortable situation," says Donlon about the show's premise. "There's an element of risk there because the artist may get hit with some left-of-center questions. Artists are used to dealing with journalists [and certain standards], and that can't be true of the fan. That's why the show is so successful. There's nothing the fan wants more than to get as close as possible to their favorite artists. This is the show that does that."

With "I&I's" bulging, star-studded vaults, Donlon admits there been talk of releasing a compilation recording of the series and possibly a video.

"Every [label] has talked to us about it," says Donlon. "However, it's taken several years to get enough international artists under our belts where [a compilation] would mean something. I would have to go back to all the artists involved and negotiate with them as well."



CELTIC MUSIC

THE BILLBOARD SPOTLIGHT

The World Is Enamored With All Things Celtic

BY KEN STEWART

DUBLIN—Less than two years ago, an American promoter made an urgent call to a contact in Ireland. He wanted an Irish band 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 repertoire 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, Bill 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; Brittany in France; Galicia in Spain; Scotland; Wales and Ireland. (Shaun Davey's epic work "The Pilgrim," on Tara Records, includes soloists 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 'Ever/breath' also slots into new age 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



CLOCKWISE FROM TOP LEFT: THE CHIEFTAINS, ENYA, ALTAN, BILL WHELAN

Celtic Music

COMING TO AMERICA

"Riverdance" Tapped Into An American Audience That Had Already Been Built By U.S. Labels

BY RICHARD HENDERSON

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 inevitable 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-positioned." 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



Black 47

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 Linnet'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 Borders 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

titles gives credence to that phrase. He points to the pre-Christian aspect of Celtic music to explain its appeal to listeners in search of spiritually nourishing music.

"A lot of people are getting back to their roots," opines Kate Winn, marketing manager of world music for RCA Victor. "And people realize there are so many facets to Celtic music." Of RCA's Celtic superstars, her feeling is that "People will seek out the Chieftans, who were doing this for years before it was hip."

IMAGINATIVE MARKETING

However, no matter how many units a Celtic artist sells, a measure of marketing ingenuity in exploiting



Solas

non-traditional venues is always important. RCA's Winn 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 handed 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 Chieftans' '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 *caille* 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 linchpin 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 products, 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



11080 John Doan:
Fire - Isle of the Saints



11060 Joanie Madden:
Song of the Irish Whistle



11063 Mychael & Jeff Danna: A Celtic Tale
11073 A Celtic Tale (narrated version)



11070 Bill Douglas:
Deep Peace

Headed for Gold!



11104 Various Artists:
Celtic Twilight



11106 Various Artists:
Celtic Twilight 2



HEARTS O'SPACE
celtic collection



11107 Celtic Twilight 3:
Lullabies

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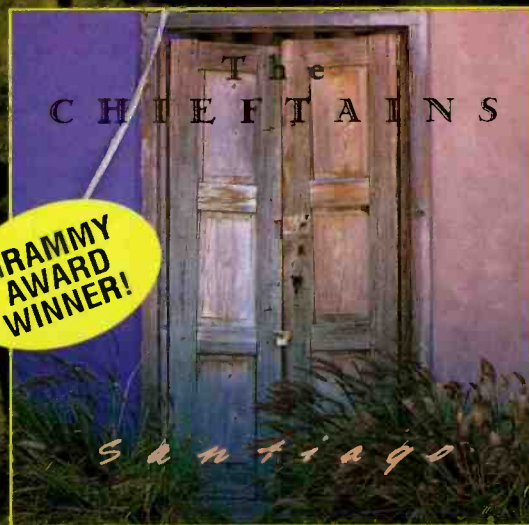
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Celtic Music

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 bounceback 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 Dubliners and Nashville's Ceili Rain are modernizing their members' Celtic roots with newer styles. Bob Halligan Jr., already a successful

songwriter for acts like Kathy Mattea and Cher, sees Ceili Rain as a fusion of his love for Irish music with pop and rock. John Maucere, 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 opportunism 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 "Boadicee," from her 1987 album "The Celts" on their hit record "Ready Or Not." Four Men And A Dog humorously blend Irish



James McNally

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, China, Eastern Europe and India. The cutting-edge, progressive septet 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 Okasili's album "The Invisible History Of The Black Celt" is based on an intriguing theory that Ireland's original inhabitants were Africans. Okasili grew up in Northern Ireland of Nigerian and Irish parentage, and his music explores that dual heritage. Dublin-based singer/songwriter Katell Keineg draws on her Welsh-Breton 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.

The Chieftains, who have won five Grammy Awards, recently recorded with China's Dadawa and Canada's Loreena McKennitt. Altan's new album, "Runaway Sunday," finds them breaking new ground with such guests as Matt Molloy of the Chieftains, bluegrass star Alison Krauss, dobro player Jerry Douglas, and the aforementioned Donal Lunny, the multi-instrumentalist and producer involved in numerous Celtic projects.

Ronan 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 Shanon 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

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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-lit performance on the last night sung in Manx Gaelic. The island's ancient tongue was widely 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 Sinéad Lohan, Capercaillie and Shooglenifty from Scotland, Carlos Núñez from Galicia, the Breton traditionalists Gwerz, and La Bottine Souriante 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 Coren 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

Celtic Global Pulse

FROM A FESTIVAL ON THE ISLE OF MAN TO CONSUMERS IN JAPAN, THE CELTIC SPIRIT IS FELT 'ROUND THE WORLD

TOKYO—Japan and Celtic culture? Indeed, interest in things Celtic—especially music—is on the rise in Japan and the rest of Asia, according to Paul Fisher, A&R coordinator responsible for Celtic music at JVC subsidiary Victor Entertainment. "Japanese people learn Irish songs when they're at school, so there's that connection with their childhood," says Fisher. "And there's an image here of Celtic music as 'healing' music; people listen to it to relieve stress." The music's romantic, mystic image isn't really relevant in Japan and other parts of Asia, where most people have little knowledge of Celtic culture, Fisher adds. Over the past two years, Victor has released albums by such acts as Altan, Anam, Capercaillie and others in its Celtic Cross series. The albums include Japanese translations of the English and Gaelic lyrics. Fisher says Victor decided to launch the series following the success in Japan of "Voice Of Altan," a 1995 compilation album put together by Victor to introduce the Irish traditional band to this country. Since there's little if any airplay of Celtic music in Japan, Celtic Cross releases are timed to coincide with Japanese tours by acts included in the series. Sales per title average between 5,000 and 10,000 units. This May,

Victor released three more titles in the series: "No Dowry" by Irish vocalist Maighread Ni Dhomhnaill, "Play On Light" by Scottish harp duo Sileas and "The Black Family" by Ireland's premier musical family. In 1996 Victor signed Irish trio Anam to a worldwide master-rights contract—the band's first major-label deal. The Celtic Cross series' other acts are licensed to Victor for Japan and Southeast Asia. "The people buying this music range from young to old," Fisher notes. "The market is a lot wider than that for world music."

—STEVE McCLURE

MADRID—Carlos Núñez is a young Galician bagpipe and recorder/flute virtuoso who has been dubbed the Jimi Hendrix of the bagpipe and has won the heart of none less than Chieftains leader Paddy Moloney. "He is an absolute genius who sometimes steals the show," said Moloney after Núñez had guested with the Chieftains in the U.S., Japan, Australia and the bagpipe capitals of Dublin in Ireland and Glasgow in Scotland. "He brings the house down." In addition, 25-year-old Núñez, who hails from the Galician port-city of Vigo, plays on the Chieftains' 1997 Grammy-winning album "Santiago," which is



Carlos Núñez

a homage to the Galician capital of Santiago De Compostela. In return, the Chieftains join Ry Cooder, Portugal's Dulce Pontes, Spain's Luz Casal and other guests from Cuba and Spain's Basque country on Núñez's debut album, "Irmandade Das Estrelas (Brotherhood Of Stars)," released by BMG Ariola. The album has sold 86,000 units since its release one year ago in Spain, but it was not released until May 12 in the U.K. and Ireland, following March releases in the U.S., Canada and much of Europe. Its Japan launch took place in May. Spain's northwestern regions of Galicia and Asturias are its Celtic heartlands, and their music has much in common with Ireland, Scotland and Breton. The Galician bagpipe, which Núñez has played since he was 8, is known as the *gaita* and is smaller than its northern

neighbors. Laly Garcia, head of international exploitation for BMG Ariola, notes that Núñez is fairly well-known in Ireland and Scotland and would be marketed in the U.K. as a world music artist.


—HOWELL LLEWELLYN

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 Britton 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 Alain 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 Bleimor 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 Bleimor Bagad as the most famous folk band in Brittany. 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 TESSEYRE

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Celtic Music

ALL THINGS CELTIC
Continued from page 46

Hyper(Bores), Liam O'Connor and Lisa Ahearne, Sharon Shannon, Susan McKeown and the Chanting 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, with 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.

"For awhile, 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 will become [an enduring] genre. We are now sent demo 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.

Oliver 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 chaff is going to be shaken from the wheat," he says.

ON THE HOMEFRONT

Michael Kenna, 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 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 sector," says Kenna. "It's a problem in that, yes, Irish music [is very popular; but] when it becomes internationally successful in its Celtic form, the ownership of the music [through master recordings] then shifts into a multinational forum. Consequently, the [local] sector is not as well-developed as we'd hope it would be.

"In Ireland, the development of the traditional music genre has evolved out of the old historical traditions and cultures and into something that can presented in a modern format," continues Kenna. "I really believe it has not yet achieved its potential level of success. If it can do so [globally], it can do so also 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-clarity picture discs and housed in Digipacks 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,



Kila

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 Tara Records, says he receives frequent requests to license tracks for overseas compilations and is fortunate to have six catalog albums directly related to "Riverdance," among them records by Bill Whelan, Davy Spillane, East Wind and an instrumental group Moving Hearts, whose lineup is, in effect, the "Riverdance" band.

Credit for pioneering work in the Celtic genre is due to Gael-Linn Records, which began building up one of the world's finest catalogs of Celtic music when it was founded 39 years ago, long before there was an Irish record industry as we know it today. Back in the '50s, "although traditional music was being played all around the country, it was not getting a lot of recognition," recalls managing director Riobaird MacGorain, 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 1950s, Ciaran MacMathun, one of the most influential figures in the revival of traditional music, travelled throughout Ireland to record material for Radio Eireann, and, this year, his collection is to be transferred to CDs as part of the national archive. ■

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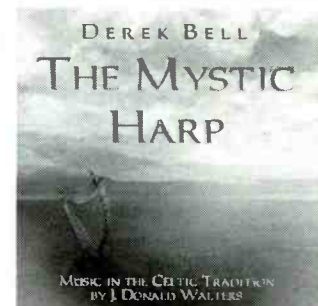
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BURRITO BROS. FLYING AGAIN ON ETHER SET

(Continued from page 6)

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 Etheridge, recorded the group's 1969 set, "The Gilded Palace Of Sin," 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 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 Curb Records.

Beland says he and Guilbeau decided to record this new album after touring Spain in 1993. "People started showing up with not only the old Flying Burrito Brothers albums, the first ones, but they also showed up with 'Hearts On The 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 Gosdin. "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 band is from and where it's going," says Guilbeau. "I think it's right in the pocket as far as the Burritos tradition."

The album features guest appearances by a variety of artists, including Waylon Jennings, Jo-el Sonnier, Charlie Louvin, and Buck Owens. Patton and Jennings share lead vocals on Jennings' "I Ain't Livin' Long Like This," and Patton and Louvin turn in a rendition of the Louvin Brothers' classic "My Baby's Gone." Sonnier joins Guilbeau on "Sweet Susannah," penned by Guilbeau.

Other guest appearances include former Burrito Al Perkins playing lap slide guitar on "Take A Walk On The Edge" and "San Fernando Road," and Sonny Landreth playing electric slide guitar on the Beland original "World Without You." Owens plays acoustic guitar on the cover of his instrumental hit "Buckaroo."

"Every one one of these 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 magic... Waylon said, 'You have to 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 Kleinow 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 against doctor's orders but won't be 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 Golden, keyboards; Kubal, drums; and Wayne Bridges, steel guitar, lap steel, dobro.

The group, managed by Ramona DeSalvo of Lord Entertainment, is 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. The next single, also to be released via CDX, will be the title cut. Nashville-based radio promoter John Grimson has been hired to work the singles 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 1968 and '69, and that is, they aren't country and they aren't rock."

Though that might work against them at 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 get a chance to play country venues 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, posters, and stuff with local record stores and working with consumer and local press on a city-by-city basis as they tour."

Skip Young, senior music buyer for the Hastings chain, predicts the album will catch consumers' attention. "They are a good rockin' band. Guilbeau is a good fiddle player; and Beland's a good singer," he says. "And it goes without being said, 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 real collector like I am or a historian," 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 Catskills." 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/Dozier/Holland team, who brought Stubbs' voice to the fore. "We took some chances," admitted Dozier, not least of all with "Reach Out I'll Be There."

The record's neoclassical feel, coupled with the vocal "urgency" that Dozier described as Stubbs' strength, was innovative. "Because it had so many different moods and changes," said the producer, "it was the talk of the music industry."

When they left Motown in 1972, the Tops gained more creative freedom, and Payton became more involved in production and songwriting. He also took some lead-vocal duties, such as "One Woman Man" (a minor R&B hit single released under his name) from the Tops' 1973 album "Main Street People."

Payton produced (with Steve Barri) "Night Lights Harmony" in 1975 and two later albums, "Catfish" and "The Show Must Go On." He often shared writing credits with the Tops' longtime associate, Fred Bridges, and on 1982's "One More Mountain" album, he co-authored "Nobody's Gonna Love You Like I Do" with Stubbs.

Aside from recordings for Riverside, Columbia, Dunhill/ABC, Casablanca, and Arista, the Tops have been under contract to Motown on three occasions: their '60s heyday, the mid-'80s, and the mid-'90s. Their last album for the label was 1995'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 fallen victim to the company's move from Los Angeles to New York, and it is not currently in preparation.



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Industry Rallies Around Cassette Retailers Urged To Promote Format Sales

BY ED CHRISTMAN
and DON JEFFREY

NEW YORK—The International Recording Media Assn. (ITA) 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 cassettes?”—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.”

ITA 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 ITA initiative. The letter says that the initiative is aimed at ensuring that cassettes are available and visible in-store, as well as presenting to 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 lower-priced Nice Price. During the past year, 400 titles have received that treatment, and as a result that 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 shows that about 30% of tape buyers buy nothing when they can’t find the cassette title they want.

He concludes that it is “in 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 applauded 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 poorly merchandising 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 belief, Sony is not alone in supporting the cassette. BMG Distribution and the RCA Label Group

(Continued on next page)



Barbara Covers Oscar. DRG Records artist Barbara Cook signed copies of her new album, “Oscar Winners: The Lyrics Of Oscar Hammerstein II,” at the Tower Records in New York’s Lincoln Center. She is pictured with Hugh Fordin, president of DRG.

Sneak Peeks Stations Generate Info, Sales Mass Merchants Put Multimedia Units To Use

BY FRANK DICOSTANZO

At the push of a button, retailers can now offer music and video samples, gather marketing data, provide in-store advertising, draw customer attention, boost sales, and maybe even turn browsers into buyers.

At least that’s the idea behind Sneak Peeks, an interactive multimedia listening and viewing station that comes replete with both entertainment- and consumer-brand advertisers like Nabisco, American Chicle, Canon, Ocean Spray, and Energizer.

From an information standpoint, the system provides usage data that are scanned from its computer and later analyzed based on store sales figures provided by the retailer.

With the company’s focus on penetrating mass-merchant stores, more than 1,850 systems have been placed in the electronics departments of Wal-Mart, Kmart, Venture, Hill, and other retail giants via Handleman Co., the Troy, Mich.-based rackjobber that services 40% of Kmart stores and 25% of

Wal-Marts.

The brightly lit touch-pad kiosks, which include sponsor logos and product graphics, feature a 25-inch screen encased in a custom-built 6-foot-tall freestanding cabinet. The units offer full-motion video and stereo sound



Sneak Peeks, pictured above, is an interactive multimedia listening and viewing station marketed by San Francisco-based Pics Previews.

using CD-ROM technology. Recently, the system, which holds up to 95 albums including album cover art, was enhanced to allow shoppers to sample four songs per record. In addition to music, customers can select 30-second previews of videos and video games. Each sample is preceded by a five-second advertisement. The ads are rotated before each preview.

Never idle, the unit, whose screen is visible from a 25-foot distance, is programmed to go into an automatic “attract mode” to entice shoppers. All ads are targeted to products sold either in the entertainment department or others within the mass-merchant channel.

“The beauty of these systems is in their simplicity of use and ability to generate traffic and sales,” says Eric Bindelglass, COO for San Francisco-based Pics Previews, a unit of the Qorvis Media Group.

Beyond that, he adds, the machines help turn the shopping experience into a more fun and entertaining event that

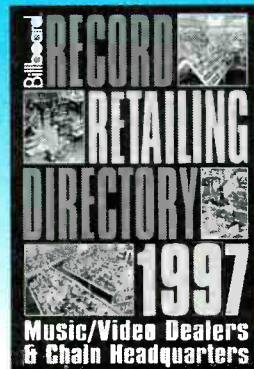
(Continued on next page)

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INDUSTRY RALLIES AROUND CASSETTE

(Continued from preceding page)

(RLG) have come up with a catalog cassette program that gives accounts choices, in an attempt to bolster sales. For full-line cassettes, in one promotion, certain RLG titles, excluding new releases and certain current projects, carry 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 stores, with different guidelines for minimum orders per title.

For the 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.

Rick Cohen, senior VP of sales of BMG Distribution, labels his 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 Droz, president of Universal Music and Video Distribution, says he supports the movement 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 higher and higher than CDs."

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 to highlight the cassette in stores.

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

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, "Transistor," which will be released Aug. 5, the label will put a \$17.98 list price on the CD, but instead of an \$11.98 list price for the cassette, the title will be at \$8.98 list.

With that kind of pricing, Sides hopes to see sale-pricing by merchants of \$12.98 for CD and \$6.98 for cassette.

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 and marketing the cassette. He suggests that 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, he says.

Sides explains that the Soundata sur-

vey shows that a number of consumers will buy both the cassette and the CD at the right price. But he says that in order for the experiment to be financially successful, the percentage of cassette sales for "Transistor" must be double what it was on the act's last album, for which tapes accounted for 15.4% of unit sales, and that the cassette should not cannibalize CD sales.

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

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

In Troy, Mich., Sandy Bean, VP of Harmony House, says that while cassette sales were really disappointing at the chain last Christmas, the retailer will try "something new; we will do a budget cassette sale with Sony," offering consumers the chance to purchase three of the distributor's titles for \$10. She adds, "We have never done a cas-

sette-only sale before."

She says the cassette accounts for 20% of sales at the 37-unit chain, which still stocks a wide breadth of titles. But, she notes, "we just don't do the depth; if we have 25 CD copies of a title, we probably only have three cassettes."

In North Canton, Ohio, Dave Roy, director of purchasing at Camelot Music, says, "We still pay attention to the cassette." He notes that tapes still have a strong toehold in R&B music, which is a strong area for the company.

Moreover, he says that as competitors have "walked away from the cassette," Camelot has reassessed its cassette allocations, strengthening the format's presence in a number of genres, including country, easy listening, and show music. As a result, "we have added another 2,000 cassette titles in our stores," he says.

Overall, the Camelot warehouse probably stocks some 40,000 CD titles, and at least half of those titles are also stocked on cassette, he says.

Furthermore, he says, the chain still features the cassette in all its advertising. "We can't afford to give up the margin of the cassette; it is 3%-6% higher

than CD," he states. "If you have the cassette, the consumer will buy it."

In Atlanta, Michael Goldwasser, VP of the 18-unit Starship chain and the Music Network one-stop, says that the cassette still accounts for about 45% of album sales.

He says that during each of the last three years at the one-stop, "we had gone in and reduced the space for cassettes, but every year we had to go back and increase it, because for our customers—independent merchants—it is still a viable business."

"Our feeling is, if it ain't dead, then don't bury it," he says. "In the Southeast, I don't even think the cassette has yet to reach its twilight years."

John Grandoni, director of purchasing for the 150-store National Record Mart (NRM), says, "Any time you put more titles into the budget and midline categories, that certainly helps sales."

He mentions that PGD ran a special products promotion for which NRM sold cassettes at \$2.99. "It was very successful. A \$2.99 price point proved to us that people will still buy the cassette. And many multiple purchases were made."

SNEAK PEEKS STATIONS GENERATE INFO, SALES

(Continued from preceding page)

benefits repeat business and customer loyalty.

Qorvis, founded in 1992 by Jeffrey Cohen, is a marketing-service company. It bought the assets and trademark of PICS Preview Systems, a company that became insolvent after its kiosks, which showcased music videos in record stores, failed to catch on. The assets of the PICS Preview Systems have been used to create the Sneak Peeks business for the company.

The Sneak Peeks operations—which employs 25 people—designs, markets, and oversees the in-store interactive network of kiosk systems. Revenue is generated from the sale of systems, equipment updates, maintenance fees, and advertising.

Pursuing an aggressive strategy, the company plans to keep its focus on adding other high-volume retail outlets for its systems, including regional mass-merchant stores.

According to Bindelglass, mass merchandisers are an increasingly important 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."

Further, the system allows consumer-product manufacturers to cross-merchandise their products by sponsoring an entertainment category on the touch pad. For instance, the country music section in its Wal-Mart and Kmart placements is sponsored by Dentyne.

Other music categories include pop/rock, rap, soul, and alternative.

Because the system is computerized, Bindelglass emphasizes that every press of a button in each store across the nation is tallied on a daily basis. "The technology allows us to know with absolute certainty that we reach 66 million people in an eight-week cycle and deliver over 12 million impressions for each corporate sponsor."

The company estimates an average of 500 inquiries per day, per store. Its data show that sales rise between 16%-27% for home electronics department products and 2%-14% for other department consumer-brand products. The system is particularly effective in reaching adults 18-44 with an average income of \$40,000, as well as children 12-18. Increases in incremental sales volume for both retailers and advertisers are documented through a PIN (Product Information Network) and a computer retail link.

Referring to a number of PICS studies, Bindelglass says more than 20% of the people that use the system have said they came into the entertainment department because they were drawn by the unit's visual appeal.

"Our system pulls people into the entertainment department," he says, referring to research data that shows 31% of customers who shop at mass-merchant stores visit the department on any given day.

"Obviously a system like ours that contributes to or enhances that 31% is worth big money to the retailer," adds Bindelglass.

newsline...

SPEC'S MUSIC reports a \$2 million loss for the third fiscal quarter, which ended April 30, compared with a \$812,000 loss in the same period the year before. But the company says that \$678,000 of the recent net loss was due to



an income-tax adjustment. The retailer's operating loss was \$1.38 million, slightly higher than last year's \$1.31 million deficit. Revenue fell to \$16.5 million from \$17.9 million because of fewer stores. The good news is that the remaining stores—those open at least a year—showed a sales gain of 3.1%. For nine months Spec's reports a net loss of \$3.2 million on \$53.7 million in revenue, compared with a \$2.2 million loss on \$60.9 million in revenue in the year-earlier period. The company operated 46 stores as of April 30, down from 52 a year ago. During the quarter the Miami-based retailer acquired the assets of Digital Sounds Distributors and folded it into a new subsidiary, D S Latino, which will include the distributor, Latin music label Hits Only, a recording studio, and rights to a Latin catalog.

K-TEL INTERNATIONAL has joined with Hearst Magazines Brand Development to produce a series of music anthologies based on Cosmopolitan and Esquire magazines. K-tel says that the series will feature "artists and compositions reflecting the style and content of the two magazines." The first of the recordings will be distributed beginning Oct. 1 in the U.S. K-tel says the CD packaging will "closely resemble the magazines' overall look and positioning in the market."

BEST BUY reports a loss of \$2.6 million for the first fiscal quarter, which ended May 31, compared with a profit of \$409,000 in the same period a year ago. Revenue fell 2% to \$1.6 billion from \$1.63 billion. Sales from stores open more than a year declined 8% in the quarter from last year. Finding a silver lining among the clouds, the company stated that the "overall financial performance was better than we expected for the quarter. We are extremely encouraged by our progress to generate a stronger gross profit margin." The margin rose to 15.4% in the quarter from 14.2% a year ago. The company also says it reduced the seasonal capacity of its revolving credit facility to \$365 million because of "slower store growth and improved inventory management." In the quarter the retailer opened two stores, for a total of 274 in 32 states.

HARVEY ENTERTAINMENT says that the Los Angeles Superior Court found that a former member of the company's board, Jeffrey Franklin, had breached his fiduciary duties to Harvey while serving on the board. The court determined that Franklin "knowingly made material misrepresentations to, or concealed material facts from, Harvey." The court awarded Harvey damages of more than \$700,000. Harvey licenses rights to cartoon characters, such as Casper the Friendly Ghost, for direct-to-video films and TV shows.



GTECH, a supplier of computerized online lottery products and services, has agreed to acquire NTN Communications, which develops and distributes interactive entertainment games for cable TV and online services. GTECH plans to pay approximately \$140 million, or \$5.125 a share, for NTN. GTECH also agreed to lend \$3.7 million to NTN to fulfill a financial obligation.

EXECUTIVE TURNTABLE

MUSIC VIDEO. Michael Benson was promoted to senior VP of promotion and program planning at VH1. He was VP of promotion and program planning.

DISTRIBUTION. Blockbuster in McKinney, Texas, promotes Galen Erickson to senior VP of distribution. He was VP of distribution.

HOME VIDEO. Buena Vista Home Video North America in Burbank, Calif., promotes Mitch Koch to senior VP/GM. He was senior VP of finance.

Reel.com in San Francisco appoints Harry Bernstein VP of business development. He was VP of creative development at Film.com.

Peter Fifield is named VP of finance and administration at Fox Lorber Associates Inc. in New York. He was VP finance and operations at Capital Cities/ABC Video Publishing.



BENSON



ERICKSON

Paramount Home Video in Los Angeles names Elaine Perliss director of product management. She was director of marketing at Columbia TriStar Home Video.

RADIO. Superadio in Southborough, Mass., names Robin Barbero COO of Superadio and president of Superadio International and E.J. Gore VP/director of sales. They were, respectively, GM and owner of Rite On, an advertising agency.

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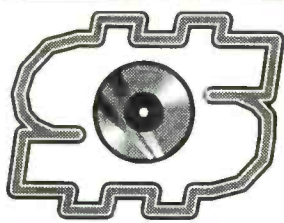


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Merchants & Marketing

NRM Lets Labels In On New Frequent-Buyer Program

IN LAUNCHING a frequent-buyer program this spring, 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 hook 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 chainwide.

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, say, genre promotions or driving sales for an 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.

RETAIL TRACK

by Ed Christman



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

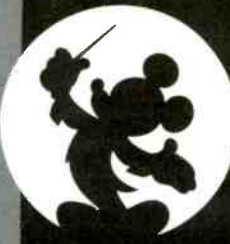
The interesting twist to the Passport program is that it allows labels to purchase points so that they can be applied to club-member purchases in such a way that it spurs sales of their artists. For example, instead of the normal allotment of two points per album purchase, shoppers can be made aware that a purchase of the new Paul McCartney album is rewarded with, say, 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 Teitel-
(Continued on page 57)

Disney

TRAK



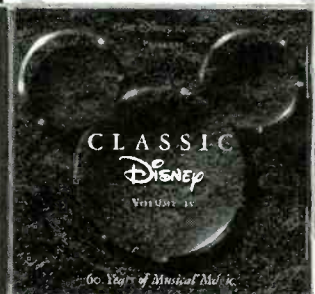
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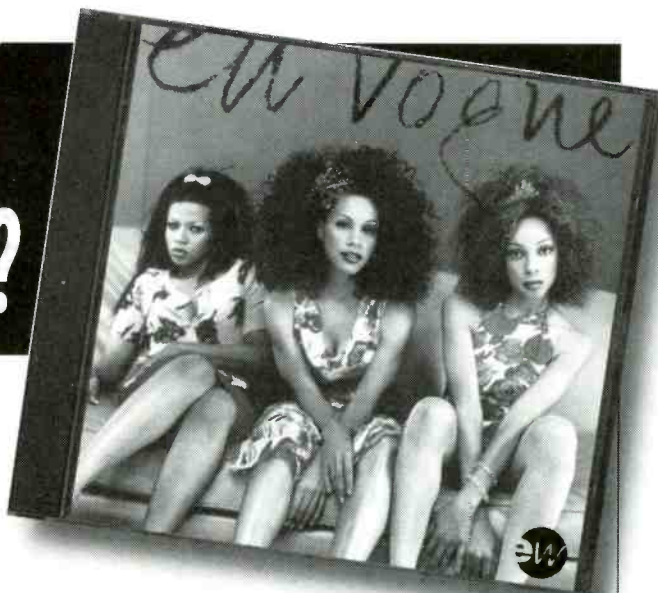
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Indies Provide Crucial Documentation Of Music Past

LEGENDS OF THE LOST: As our protracted vacation drew to a close, we wound up loafing around the house—what else?—listening to indie records and musing about the way indies become the caretakers of their own history.

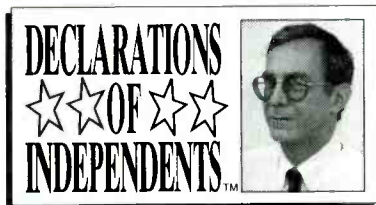
Just as independent labels have served as the promulgators of the most forward-looking music, they also act as the ultimate archivists of music that was misplaced, buried, or ignored in its own day. Nothing serves as a better reminder of this crucial role than four fascinating current historical packages, which focus on obscure but vibrant developments 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 indies 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 bulge with the "Nuggets," "Pebbles," and "Back From The Grave" compilations.

Among the gems on "The Quill Records Story" are two lush **Beach Boys**-inflected tracks by the **Exceptions**, a Chicago unit that included a pre-Chicago **Peter Cetera**; snarling garage punk by the **Exterminators**, the **Delights**, and the **Riddles**; and lots of derivative but entertaining folk-rock, pop, and power punk. There are a few nifty photos of band members stylin' with doggie-bowl



by Chris Morris

haircuts and houndstooth suits, too.

A few years hence and a couple hundred miles south, a group of teen delinquents who called themselves the **Memphis Goons** were making trouble in their own garage. Their music had to wait until the dawn of the '90s to get exposed: In 1993, Rise 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 pseudonyms—**Xavier Tarpit**, **Vanilla Frog**, **Jackass Thompson**, and **Rover Rollover**—betray the influence of **Captain Beefheart**, and its 1970-71 recordings do as well. Other contemporaneous musicians' hands are felt in the Goons' ramshackle music: **Frank Zappa**, the **Velvet Underground**, the **Fugs**.

A 1970 manifesto by the band says, "Our music? Yes, its [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 bracingly 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 annoying) for some tastes, but it strikes us as a welcome excavation of some proto-punk missing links.

Just a few years after the Goons adapted their extremist '60s roots to their own style, some groups in Cleveland adopted many of the same sources to their ends. The best known of these avant-garde acts was **Pere Ubu**; the forgotten legacy of three of Ubu's contemporaries—**Mirrors**, the **Electric Eels**, and the **Styrenes**—has been dug up and lavishly packaged on a new set, "Those Were Different Times," on St. Louis' Scat Records.

While the three bands shared members in their oft-rotating lineups, all espoused wildly differing sounds. **Mirrors**, fronted by guitarist **Jamie Klimek**, favored a spare, Velvet Underground-derived style. The **Styrenes**, which included Klimek and keyboardist **Paul Marotta**, were a more arty and tuneful unit. And the deliberately—nay, extravagantly—offensive **Electric Eels** were art-terror incarnate; the band was known to "play" a gas-powered lawnmower onstage, while de facto leader **John Morton** sometimes performed with large wrenches duct-taped to his clothing.

"Those Were Different Times"—which is being issued as a limited set of three 10-inch LPs or a single CD, with an opulent photo book bound with bolts—collects vintage 1973-76 studio and live recordings by all three

acts. For fans of '70s Cleveland experimentalism, which has been documented in scattershot fashion over the last few years, the collection is a necessary concordance to the **Eels** and **Styrenes** compilations released in 1991 by Homestead Records, and those intrigued by the lone **Mirrors** track on last year's **Pere Ubu** boxed set will find plenty to sink their teeth into.

Our last musical fly trapped in amber is one that **Declarations of Independents** used to see regularly as a habitué of the L.A. punk scene in the late '70s. Among local punk rockers, especially those collected on the city's West Side, there were few bands so beloved as the inelegantly named trio the **Urinals**, whose hard-to-find works are compiled on "negative capability . . . check it out!" from

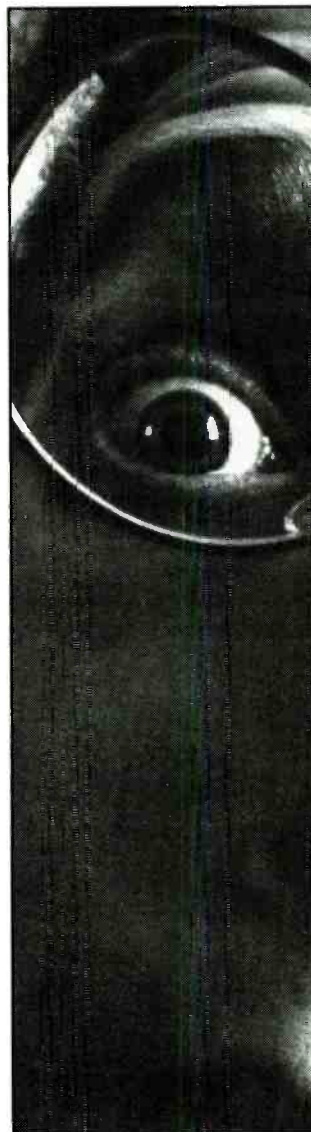
Minneapolis' **Amphetamine Reptile**.

Even by the out-in-left-field standards of late-'70s L.A. punk, the **Urinals** were unique. The band members—guitarist **John Talley-Jones**, bassist **Kjehl Johansen**, and drummer **Kevin Barrett**—sport 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 Mataré**, keyboardist for the **Last**) on their own label, **Happy Squid Records**; these recordings form the core of the **AmRep** set.

Listening to curt, blazing yet often melodic numbers like "I'm A Bug," "Black Hole," "Ack 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'** prescient 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 **Chinatown'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 musico-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.



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Raved-Over '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 Greenwich, Conn.-based audiobook firm, 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 be 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



by *Moira McCormick*

"rakes"), 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 woodland cloister Redwall 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 their battle-filled, often gory exploits—but girls are Redwall fans, too, thanks to Jacques' strong female characters.

Chief among them is the formidable badger Constance, the baddest fighter in the Redwall crew. She's voiced in "Book One: The Wall" by Jacques' wife, **Liz Crampton** (son **Marc** provides the voice of Matthias). "She was a school-teacher—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 mole, 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 sitting in a studio reading hacked-up versions of my own book."

The author says he enjoyed himself immensely recording Listening Library's "Redwall" and that he is "ecstatic" about the finished product. It was cut over an 11-day period at BBC Merseyside studios in Liverpool, where Jacques has hosted a radio music-and-chat show on Sundays since 1978. Some 23 voice actors portrayed 56 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 but 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 his company will be cross-promoting the "Redwall" audio with the book's publisher, Putnam, in January. "We'll be part of an 800-store consumer retail contest they're launching," he says.

Plus, Listening Library is involved in a promotion with kids multimedia toy chain Zany Brainy in conjunction with the retailer's summer readers' 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 slipcased gift edition of all eight cassettes," says Ditlow.

Interestingly, Jacques "had not ventured into the world of children's 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-heralded (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" videos 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" producers 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. The premise, he says, is that a radio station broadcasting at a dog frequency features a show called "Wishbone's Ear Theatre For Puppies," hosted by the canny canine.

"It'll be a one-dog performance," says Ryan, explaining that the human who does Wishbone's voice, actor/comedian **Larry Brantley**, will perform all spoken parts. "As Wishbone, he'll read letters, tell anec-

dotes, and illuminate human psychology and behavior as he tells these fairy tales." Each 60-minute recording will feature four episodes.

Ryan says he expects moms and dads to take to the "Wishbone" audio series as much as they have the immensely entertaining and educational TV show. "Parents get it on a whole different level," he says. And they're not the only ones—some college students use "Wishbone" as a study aid; a sort of visual Cliff's notes. It's not unusual, says Wishbone's mouthpiece Brantley, "for a university student to come up to me and say, 'Thanks, dude—you got me through Homer.'"

Billboard®

JULY 5, 1997

Top Kid Audio™

Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan®

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST/SERIES LABEL, CATALOG NUMBER/DISTRIBUTING LABEL (SHELF PRICE)	TITLE
			★★★ No. 1 ★★★	
1	1	4	READ-ALONG WALT DISNEY 60287 (6.98 Cassette)	HERCULES
2	3	96	VARIOUS ARTISTS ▲ CLASSIC DISNEY VOL. I - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 60865 (10.98/15.98)	
3	2	14	THE SIMPSONS RHINO 72723 (10.98/15.98)	SONGS IN THE KEY OF SPRINGFIELD
4	4	77	VARIOUS ARTISTS ▲ ³ DISNEY CHILDREN'S FAVORITE SONGS VOLUME 1 WALT DISNEY 60605 (6.98/13.98)	
5	5	96	VARIOUS ARTISTS ● CLASSIC DISNEY VOL. II - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 60866 (10.98/15.98)	
6	8	4	SING-ALONG WALT DISNEY 60925 (10.98 Cassette)	HERCULES
7	6	51	VARIOUS ARTISTS CLASSIC DISNEY VOL. III - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 60907 (10.98/15.98)	
8	9	73	READ-ALONG ▲ ² WALT DISNEY 60254 (6.98 Cassette)	THE LION KING
9	7	74	SING-ALONG ● WALT DISNEY 60889 (10.98 Cassette)	WINNIE THE POOH
10	11	42	VARIOUS ARTISTS ▲ ² DISNEY CHILDREN'S FAVORITES VOLUME 2 WALT DISNEY 60606 (9.98/13.98)	
11	13	32	VARIOUS ARTISTS 20 SIMPLY SUPER SINGABLE SILLY SONGS WALT DISNEY 60819 (9.98/13.98)	
12	12	96	BARNEY ▲ ² BARNEY'S FAVORITES VOLUME 1 BARNEY MUSIC/SBK 27115/EMI (9.98/15.98)	
13	10	18	READ-ALONG WALT DISNEY 60280 (6.98 Cassette)	RETURN OF THE JEDI
14	16	63	VARIOUS ARTISTS WALT DISNEY 60897 (8.98/11.98)	DISNEY'S PRINCESS COLLECTION
15	17	74	VARIOUS ARTISTS WINNIE THE POOH: TAKE MY HAND SONGS FROM THE 100 ACRE WOOD WALT DISNEY 60863 (9.98/16.98)	
16	15	48	CEDARMONT KIDS CLASSICS BENSON 056 (3.98/6.98)	TODDLER TUNES
17	14	78	CEDARMONT KIDS CLASSICS BENSON 217 (3.98/6.98)	ACTION BIBLE SONGS
18	18	53	CEDARMONT KIDS CLASSICS BENSON 220 (3.98/6.98)	SILLY SONGS
19	22	35	READ-ALONG WALT DISNEY 60272 (6.98 Cassette)	101 DALMATIANS (LIVE ACTION)
20	23	83	KENNY LOGGINS ▲ SONY WONDER 57674/COLUMBIA (9.98 EQ/13.98)	RETURN TO POOH CORNER
21	20	70	CEDARMONT KIDS CLASSICS BENSON 218 (3.98/6.98)	SUNDAY SCHOOL SONGS
22	25	79	READ-ALONG ▲ WALT DISNEY 60265 (6.98 Cassette)	TOY STORY
23	21	62	CEDARMONT KIDS CLASSICS BENSON 216 (3.98/6.98)	BIBLE SONGS
24	RE-ENTRY		VARIOUS ARTISTS WALT DISNEY 60915 (10.98/16.98)	DISNEY'S MUSIC FROM THE PARK
25	24	2	ART GARFUNKEL EPIC 67674 (9.98/13.98)	SONGS FROM A PARENT TO A CHILD

Children's recordings: original motion picture soundtracks excluded. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. Most albums available on cassette and CD. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. © 1997, Billboard/BPI Communications, and Soundscan, Inc.

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'BIRTHDAY' MAY BOOST COVERT

(Continued from page 6)

Music Publishing—but the artist has no plans to abandon the Bad Examples, the group he founded in 1987.

"They work off each other in a nice way," he says of his careers with the band and as a solo artist. "There are some clubs that the band is more appropriate for, and there's others where the acoustic show is more appropriate. It allows me to explore the more rockin' pop stuff and the intimate acoustic stuff."

While "Birthday" favors the latter, the 1996 compilation "Popscape: The Best Of Ralph Covert And The Bad Examples" offers a brilliant overview of both sides of Covert's career (see ReDiscussion, this page).

To support "Birthday," Covert, who

is booked by Ario Professional Artists, is playing numerous dates in the Chicago area through September. On July 27, he will host a showcase featuring songwriters at the Chicago New Music Festival and play a set with the Bad Examples.

To help spread the word about "Birthday," Waterdog's Whitehouse says the label will take a similar approach to the strategy it used to support "Eat At Godot's," Covert's 1993 solo debut.

For that album, Waterdog took out ads in such publications as Musician magazine and staged promotions with Tower Records.

Those efforts, however, were all but wasted when Landmark Distribution,

which was then handling Waterdog product, abruptly closed (Billboard, April 23, 1994), leaving Waterdog and Covert hanging.

"As our records were being promoted and our money being spent, the records were being pulled out of stores because of [the Landmark] bankruptcy suit," Whitehouse says.

As Whitehouse explains, it was a crucial time in the development of Covert's career and the Waterdog label.

"We were in the midst of going from a company that had \$80,000 in sales after being in business for two years to \$250,000 in sales, and we would have doubled that the following year based upon where our orders were, but our records were being pulled out of stores.

"It hurt Ralph Covert directly," Whitehouse adds. "Eat At Godot's" is a nice, beautiful record that had some heartfelt stuff on it, and the \$35,000-\$40,000 worth of advertising were essentially put in the fire."

During that period, Waterdog was in jeopardy of closing up shop. "The only thing that kept us in business was big balls, a refusal to quit, and faith in the catalog we put together," says Covert.

Since the demise of Landmark, Waterdog went on to find a temporary distributor before hooking up with Big Daddy Distribution, run by former Landmark principal Burt Goldstein.

With the release of "Birthday," things are looking up for the label and Covert.

"He's real popular locally," says Todd Marconi, manager of Rolling Stones Records, located in the Chicago suburb of Norridge, Ill. "The new record is doing real well right now. He's got a good strong base in Chicago and throughout the Midwest."

Yet while Covert and the Bad Examples remain regional favorites, the singer/songwriter and his business partner Whitehouse remain optimistic that someday Covert will go on to greater success.

"This is the eighth title, and we would definitely like to see involvement from a major label, if it is possible," says Whitehouse, who also praises Covert's songwriting talents. "To me, if a publishing house really sat down and studied what this guy's got, I don't know what kind of advance you would negotiate. I think there is an awful lot of hit material for other people to record."

In the past, Covert has garnered the attention of at least a couple of major-label A&R executives, but the contact did not result in a deal.

"When we put the first record out in September 1991 there was a little band out of Seattle called Nirvana that put out a record at that time called 'Nevermind,'" Whitehouse says. "I talked to tons of major-label people at that point because they were seeing reports on a lot of radio stations for [the Bad Examples' second album] 'Bad Is Beautiful.' But every one of them, almost to the person, said, 'This is not what's happening right now. This thing that is breaking out of Seattle is the next wave at rock radio, and we aren't interested in Squeeze/Beatles-type pop stuff' . . . I had A&R people telling me if you can get the rhythm guitarist to sound louder and angrier, maybe we could talk about this. I listened to them and said, 'What, are you kidding me? You called me, I didn't call you.'"

For Covert, the plan is to continue to follow his own muse. He acknowledges that his music, particularly the sentimental "Birthday" album, is "tremendously unhip . . . It's not politically correct in its whining negativity, but I got a feeling in my gut 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 out what to do with me yet," Covert adds. "I measure it by talking to fans and finding out how they react to an album, and how I feel in my gut. That's success. The other pieces will come in time."

MULTIMEDIA PLANS UNVEILED AT E3

(Continued from page 1)

online store, Black Market, plans to sell select Virgin titles; online retail pricing and catalog availability had not been determined at press time.

In addition, members of the service will be able to qualify for free Virgin CDs by acquiring frequent-usage points, known as "degrees." Also, winning players who participate in the online game tournaments will be rewarded with CDs and concert tickets for Virgin acts.

As part of the deal, SegaSoft will include complete audio tracks from David Bowie, Sneaker Pimps, Silverjet, and Cellophane on several hundred thousand copies of its CD-ROM installation software for the gaming service, which will be distributed in July. A retail starter kit of the service, which includes the CD-ROM, a six-month premium subscription, and a T-shirt, will sell for \$30.

Atlantic Records, meanwhile, announced that its developing artist Poe will join film star Bruce Willis in the Activision game "Apocalypse," due later this year for the PlayStation. The title will feature 3D digitized characters based on the likenesses of Willis and Poe. The singer, who charted with last year's gold-certified debut album "Hello," plays Mary Magdalene, a former love interest of Willis who is transformed into a villain known as Plague. Poe, who makes her acting debut in the game, says she will compose two new songs for the title.

In another genre, Sony Computer Entertainment of America (SCEA) unveiled its plans to bring the hit Japanese game "Parappa The Rapper" to the U.S. The hip-hop/rap-themed title challenges gamers to rap along with animated characters using the game controller to establish the correct rhythm. The game has been a surprise hit in Japan, where it has already sold more than 500,000 units since its release in late 1996, according to the company.

In related E3 news, SCEA says it will team with Pepsi for a multimillion-dollar cross-promotion that will place Sony PlayStation kiosks in 6,000 U.S. grocery stores. In addition, several million Pepsi products will contain coupons for PlayStation software. Many details of the promotion, which is due to begin in November, were still being determined at press time.

NEW MUSIC TECHNOLOGIES DEBUT

Despite the music industry's ongoing support for the enhanced CD (ECD), no music label showcased its ECD efforts at the show. However, a number of fledgling new media developers were present to display their music technologies—many of which are appearing on the ECD format.

Harmonix Music Systems previewed its "jamware" technology, which will be used in forthcoming ECDs for No Doubt and Reel Big Fish (Billboard, June 14).

Virtual Music Entertainment, which created the technology behind the multimedia content on the chart-topping

Aerosmith "Nine Lives" ECD, is readying the interactive music game "The Tour," due for the PlayStation later this year. The Who's Roger Daltrey is contributing all-new music tracks for the title, which requires players to strum a large guitar pick in synch with the game's music. Other famous musicians whose music is used in the game are Jimi Hendrix, the Grateful Dead, Janis Joplin, and Stevie Ray Vaughan. The title is the follow-up to Virtual Music's CD-ROM "Quest For Fame," which featured Aerosmith.

Another young music technology company, Mixman Technologies, unveiled its Mixman Studio software, which allows computer users to create remixes of existing music tracks (Billboard, March 29). The technology has already appeared in several music CD-ROMs and the Rockers Hi-Fi ECD "Mish Mash." The company is in negotiations with several major labels for use of the technology in upcoming ECD releases, according to Josh Gabriel, VP/creative director of Mixman.

Santa Monica, Calif.-based MAGIX Entertainment Corp. is also banking on the interactive music market with the CD-ROMs "MAGIX Music Maker" and "MAGIX Music Studio." Both discs enable computer users to compose music using sound samples and a multi-track arranger. The company is also selling separate genre-specific sound sample discs for use with the software, including techno/trance, dance/house, and pop/rock.

Though few World Wide Web sites were represented at the show, JamTV (<http://www.jamtv.com>) showcased its multimedia-intensive Web efforts at E3. The site has started to offer users daily video news reports using Progressive Networks' RealVideo technology. In addition, JamTV is teaming with Pepsi for a series of live concerts that will be netcast on the Internet. The debut concert in the summerlong promotion was a June 23 performance by the Squirrel Nut Zippers. The soft drink maker is running 30-second spots promoting the concert series on MTV.

JamTV is among the first cluster of Internet-specific video "channels" that will debut on the Web this year, according to Intel chairman/CEO Andrew Grove. In his keynote speech, Grove pitched Intel's new Pentium II technology, which offers improved graphics and sound capabilities for the next generation of multimedia PCs. Grove encouraged video game console developers to support the PC as a gaming platform. Pentium II games rival existing cutting-edge consoles from Nintendo, Sega, and Sony, according to Grove.

NBC anchor Tom Brokaw, who was also a keynote speaker, expressed his enthusiasm for the Internet as a way to deliver deeper coverage of news stories than the breezy headline-driven reports found on television. In addition, Brokaw reported that about two-fifths of visitors to MSNBC's Web site (<http://www.msnbc.com>) simultaneously watch the cable news channel.

REDISCUSSION

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

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

This 18-song compilation, which culls material from the four Bad Examples albums, Covert's 1993 solo debut "Eat At Godot's," and the solo EP "Adam McCarthy" along with two previously unreleased tracks and an alternate version, is a handy introduction for new listeners to this unsung talent.

Rather than go with a stilted chronological order, Waterdog opted to sequence "Popscape" in a manner that best suited the material, showcasing Covert's range, rather than attempting to display how his material has evolved over the years.

"Popscape" opens with the Beatlesque "Shades Of Grey" from 1995's "Kisses 50¢" before moving into the stark and moving ballad "Cold Shivers" from "Eat At Godot's."

The heart of the album, however, is the one-two punch of "Adam McCarthy" and "Out Of My Element."

The former track, which was originally released on the 1994 EP of the same name benefiting the Leukemia Research Foundation, chronicles of the decline of Covert's friend, who died of the disease at 33 in 1992.

During McCarthy's battle with leukemia, Covert was frequently on the road. "It all happened in pretty big shocking steps for me," Covert recalls. "He had been fine, and then the next time I saw him he was in his apartment in a hospital bed smoking a cigarette. I said, 'You're sick, why are you smoking?' but he knew he was already dead. It didn't matter."

Covert didn't write the heart-wrenching acoustic pop tune immediately following his friend's death. It wasn't until a year later, when he performed an improvised monologue in an acting class, in the char-

acter of a man dying from AIDS, that the memories came flooding back to him.

"When I got home, I felt like I had been on both sides of the bed with the whole experience of watching him die and improvising that I was dying," he says. That night, the song came flooding out of him.

"Out Of My Element," from "Eat At Godot's," opens with an acoustic guitar riff that recalls the style of "Led Zeppelin III," before launching into a tale of personal crisis, which opens with the lyrics, "Then we were young and foolish/Now we're older, but we're still fools."

Covert wrote part of the song on a \$10 12-string guitar he purchased on the road. "I couldn't play it unless it was open tuned," he admits.

In "Out Of My Element," which Covert says is not autobiographical, a divorced man contemplates suicide before he has an encounter with a waitress at a tavern. "I felt so good I forgot that I felt bad," Covert sings, before adding, "And I believe I've been out of my element/So long it feels like home."

Yet Covert's songs aren't all downers. The life-affirming rocker "Not Dead Yet," which was covered by Styx in 1990 when the group was attempting to sidestep the pomp of its earlier material for a more straightforward approach, wouldn't have been out of place in the Georgia Satellites' repertoire.

"It's a mindless pop song," Covert admits. "I get a good kick out of that song. It was fun and funny to write a song like that. That's a song about nothing but entertainment."

The same could be said of the aptly titled "Mindless Pop Song," which exists, Covert confesses in the lyric, "to distract you from the problems that occupy your life."

In all, "Popscape" offers an array of pleasurable distractions. On the jewel box spine, the album's subtitle reads "The Best Of Ralph Covert And The Bad Examples Vol. 1." With the recent release of Covert's "Birthday," featuring such gems as "Angels Wings And Lemon Blossoms," "Raspberry Jam," and "Somewhere That Feels Like Home," Vol. 2 is likely to be just as impressive.

CRAIG ROSEN



Home Video

MERCHANTS & MARKETING



Licensed To Thrill. MGM Consumer Products expects to excite a new generation of fans of two of the studio's favorite theatrical and video characters, the Pink Panther and his nemesis, Inspector Clouseau. The two floated into New York June 10 for the 1997 Licensing Show, where MGM unveiled a new look and a broader cross-promotional campaign. Hollywood in general is trying to foster closer ties between merchandise and best-selling video brands.

Studios Set Sites On Strong Promos Net Used For Tie-Ins, To Boost Awareness

■ BY STEVE TRAIMAN

NEW YORK—Mixing the World Wide Web and imaginary and actual characters as diverse as Mickey Mouse and Michael Jordan should give the studios an alley-oop boost this year. The hum of online activity, tied to all manner of cross-promotions, will reach a crescendo in the second half of 1997 (Billboard, June 14).

Consider www.disney.com, one of the most frequented Hollywood Web sites, says Max Goldberg, VP of home video promotions.

"As a source of information to con-

sumers 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 hot-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 book from other divisions, including Walt Disney Records and Disney Interactive, plus tie-in merchandise 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)

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 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 \$949 and \$999, this fall. They're good for recording and viewing EchoStar's DBS 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 dime until copyright seekers have spent millions.)

JVC even thinks it has a way around the old retail bugaboo—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. "Digi-ana," he called it.

Shimizu maintained D-VHS and DVD can co-exist—if DVD survives the thrashing it received from EchoStar engineering VP **Mark Jackson**, also in New York. Jackson thinks DVD lags 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.

For openers, the DVD Video Group, featured in this space last issue (Picture This, Billboard, June 28), 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 cartons contain fliers 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 a DVD marketing program 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. (OVDA), will have six booth-side demos and discussions including Panasonic, Pioneer, and consultant **Geoff Tully**. Tully, chairman of the OVDA Technical Committee, promises to explain, "in



by Seth Goldstein

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 list of this New York-based independent, which specializes in classics 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 '40s noir series—"T-Men," "Raw Deal," and "He Walked By Night"—did "very well" at \$29.95 each, says Kino On Video spokeswoman **Marjorie Sweeney**. "It was one of our biggest hits," averaging 8,000-10,000 units per title. Three '30s British features—"Night Train To Munich," starring **Rex Harrison**; a rare **Hitchcock**, "Jamaica Inn"; and **Alexander Korda's** "South Riding"—were strong at \$24.95 each. Next year, Kino plans to price three '50s movies directed by **Ida Lupino** and more noir for sale. The house rule: If it's been out before, even in public domain, "we're not going for rental."

Sales director **Frank Tarzi** 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 us." Rental did get three **Morris Engel** titles new to video: "The Little Fugitive," "Lovers And Lollipops," and "Weddings And Babies."

AUGUST ONSLAUGHT: LIVE Entertainment will ship six DVD releases Aug. 26 at \$24.98 suggested list. They are "Basic Instinct," "Truth Or Dare," "Dirty Dancing," "Terminator 2: Judgment Day," "Red Heat," and "The Doors." Features include letterbox and standard versions and English, French, and Spanish subtitles.

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 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 mobbed 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 Woodward, head of distributor WaxWorks/VideoWorks and a

video chain, Reel Collections, found the ICSC developers receptive to mall 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 developers at the Las Vegas Hilton next door to the convention center, chairman/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)

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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 allege. The seller was arrested soon after, and the MPAA seized 520 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 inside 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' TIM: Buena Vista Home Video will release the Tim Allen comedy "Jungle 2 Jungle" July 29, priced at \$22.99.

(Continued on page 62)

SHELF TALK

by Eileen Fitzpatrick



Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
				★ ★ ★ NO. 1 ★ ★ ★				
1	1	3	JERRY MAGUIRE	Columbia TriStar Home Video 82533	Tom Cruise Cuba Gooding, Jr.	1996	R	14.95
2	4	3	THE ROCK	Hollywood Pictures Home Video Buena Vista Home Video 8887	Sean Connery Nicolas Cage	1996	R	19.99
3	2	10	101 DALMATIANS	Walt Disney Home Video Buena Vista Home Video 8996	Glenn Close Jeff Daniels	1996	G	26.99
4	3	18	LORD OF THE DANCE	PolyGram Video 4400431893	Michael Flatley	1997	NR	24.95
5	5	56	RIVERDANCE-THE SHOW	VCI Columbia TriStar Home Video 84060	Various Artists	1996	NR	24.95
6	6	3	HAPPY GILMORE	MCA/Universal Home Video Uni Dist. Corp. 82820	Adam Sandler	1996	PG-13	14.98
7	8	52	JURASSIC PARK ◊	MCA/Universal Home Video Uni Dist. Corp. 81409	Sam Neill Laura Dern	1993	PG-13	9.98
8	9	13	DUNE ◆	MCA/Universal Home Video Uni Dist. Corp. 80161	Kyle MacLachlan Sting	1984	PG-13	14.98
9	7	10	PLAYBOY'S VOLUPTUOUS VIXENS	Playboy Home Video Uni Dist. Corp. PBV0820	Various Artists	1997	NR	19.98
10	11	140	THE GODFATHER	Paramount Home Video 8049	Marlon Brando Al Pacino	1972	R	24.95
11	16	4	ERASER	Warner Home Video 14202	Arnold Schwarzenegger Vanessa Williams	1996	R	14.98
12	12	16	FARGO	PolyGram Video 8006386933	Frances McDormand William H. Macy	1996	R	19.95
13	10	7	PLAYBOY: 1997 PLAYMATE OF THE YEAR	Playboy Home Video Uni Dist. Corp. PBV0807	Victoria Silstedt	1997	NR	19.98
14	13	15	SPACE JAM	Warner Home Video 16400	Michael Jordan	1996	PG	22.96
15	21	3	I'M BOUT IT	No Limit Video Priority Video 53423	Master P	1997	R	19.98
16	17	5	THUG IMMORTAL-TUPAC SHAKUR STORY	Xenon Entertainment 1085	Tupac Shakur	1997	R	24.95
17	15	16	THE HUNCHBACK OF NOTRE DAME	Walt Disney Home Video Buena Vista Home Video 7955	Animated	1996	G	26.99
18	14	7	PLAYBOY: BEST OF PLAYBOY'S STRIP SEARCH	Playboy Home Video Uni Dist. Corp. PBV0821	Various Artists	1997	NR	19.98
19	30	3	TIN CUP	Warner Home Video 14318	Kevin Costner Rene Russo	1996	R	19.98
20	20	15	THE GODFATHER PART II	Paramount Home Video 8459	Al Pacino Diane Keaton	1974	R	24.95
21	RE-ENTRY		THE ART OF SINGING	Atlantic Records Inc. Atlantic Video 95038-3	Various Artists	1997	NR	24.95
22	22	12	THE GODFATHER COLLECTION	Paramount Home Video 151471	Marlon Brando Al Pacino	1997	NR	64.95
23	23	3	KINGPIN	MGM/UA Home Video Warner Home Video M206471	Woody Harrelson Randy Quaid	1996	R	14.95
24	36	3	BILLY MADISON	MCA/Universal Home Video Uni Dist. Corp. 82395	Adam Sandler	1995	PG-13	14.98
25	19	13	THE BIRDCAGE	MGM/UA Home Video Warner Home Video M905536	Robin Williams Nathan Lane	1996	R	19.98
26	25	4	MICHAEL JACKSON-HISTORY ON FILM: VOLUME II	Epic Music Video Sony Music Video 50138	Michael Jackson	1997	NR	19.98
27	26	3	STRIPTease	Columbia TriStar Home Video 84973	Demi Moore Burt Reynolds	1996	NR	19.95
28	NEW ▶		PLAYBOY'S REAL COUPLES II	Playboy Home Video Uni Dist. Corp. PBV0809	Various Artists	1997	NR	19.98
29	28	2	G3: LIVE IN CONCERT	Epic Music Video Sony Music Video 50157	Joe Satriani/ Eric Johnson/Steve Vai	1997	NR	19.98
30	34	73	GREASE ▲	Paramount Home Video 1108	John Travolta Olivia Newton-John	1978	PG	14.95
31	29	89	BAMBI	Walt Disney Home Video Buena Vista Home Video 942	Animated	1942	G	26.99
32	33	29	VERTIGO	MCA/Universal Home Video Uni Dist. Corp. 82940	James Stewart Kim Novak	1958	PG	19.98
33	27	3	A TIME TO KILL	Warner Home Video 14317	Matthew McConaughey Sandra Bullock	1996	R	19.98
34	35	2	TIGER WOODS: SON, HERO & CHAMPION	FoxVideo (CBS Video) FoxVideo 4098	Tiger Woods	1997	NR	14.98
35	NEW ▶		THE ISLAND OF DR. MOREAU	New Line Home Video Warner Home Video N4444	Marlon Brando Val Kilmer	1996	PG-13	19.98
36	31	4	THE X-FILES: IRRESISTIBLE/DIE HAND DIE VERLETZT	FoxVideo 4162	David Duchovny Gillian Anderson	1997	NR	14.98
37	RE-ENTRY		THE WIZARD OF OZ ◆	MGM/UA Home Video Warner Home Video 205898	Judy Garland Ray Bolger	1939	G	19.98
38	37	2	HIGHLIGHTS OF THE 1997 MASTERS TOURNAMENT	Warner Home Video 36269	Various Artists	1997	NR	12.95
39	18	4	THE X-FILES BOX SET VOL. 4	FoxVideo 20229	David Duchovny Gillian Anderson	1997	NR	39.98
40	NEW ▶		CHAIN REACTION	FoxVideo 4130	Keanu Reeves Morgan Freeman	1996	PG-13	14.98

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ IFA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ IFA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1997, Billboard/BPI Communications.

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BIG SEVEN

ESSENTIAL REFERENCE GUIDES

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- 2. International Talent & Touring Directory:** The source for U.S. & International talent, booking agencies, facilities, services & products. \$99
- 3. Record Retailing Directory:** Detailed information on thousands of independent music stores & chain operations across the USA. \$155
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- 5. Nashville 615/Country Music Sourcebook:** The most comprehensive resource of business-to-business listings for the Nashville region & country music genre. \$60
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STUDIOS SET SITES ON STRONG PROMOS

(Continued from page 59)

involving "Pooh's Grand Adventure: The Search For Christopher Robin." It goes directly to video Aug. 5.

Paladin plans to repeat the special displays set up next to cassette racks in drug and grocery stores. Another re-enlistee is Mattel, offering a \$7 rebate on 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 newcomer, attracted by online's oomph. Welch's marketing manager Tom Gardner says the food maker is offering a collectible series of 10-oz. jam and jelly tumblers illustrated with six "Pooh" scenes and, on larger jars, a set of six refrigerator magnets. Anticipating the success of "Pooh," Goldberg says, "We look forward to a long-term relationship with the company."

On May 12, 20th Century Fox Home Entertainment launched "Renaissance Rendezvous," the fourth installment of its online "X-Quest" adventures, promoting the May 20 release of three new volumes of its "X-Files" episodes. "We're averaging 10 million hits a month from about 2 million people," says online marketing director Kathy Barton. She's looking for telecommunications and consumer electronics vendors as promotional partners.

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 supervised the rollout of 40 Boston Market outlets. The appointment prompted speculation that Update will explode.

Wall Street analyst Curt Alexander of Media Group Research said, "They now have a real estate team of 10 people who will each do 1.5 stores a month," a pace that Potter downplayed even as he talked up growth.

One way is through mergers. "The company will probably make many acquisitions," according to brokerage house Piper Jaffray, which projects 96 new Update stores in fiscal 1998, 26 more than last year.

Potter credited Update's crowded party and booth traffic to "our being the most profitable." Piper Jaffray is high on the chain, too. Like most of the publicly held chains, Update's stock has been pummeled, losing two-thirds of its market value over the past year.

However, Piper Jaffray predicts the company's Nasdaq price, as low as 4½, should double "by late 1997 or early 1998" with the present lineup of 336 stores in 19 states and three Canadian provinces. Video Update's prototype store generates 49% cash flow in its second year of operation on a \$260,000 investment.

Moovies was also the object of attention in Las Vegas—the wrong kind. One rumor circulating was that 12 real estate staffers were let go because of tightened expansion plans. Not so, said Kern Davis, the new VP of store development, who joined Moovies after building 350 Starbucks shops.

With strong broker and developer ties, "we do not need as many real estate managers," Kern said. "We did let go of two in the north and two

Sales of "Goosebumps" cassettes, now past the 6 million mark, also benefit from a dedicated Web site. "We're adding content to the 'Goosebumps' site all the time," Barton says, "with interactive games and a Halloween party kit kids can download to make their own decorations. From video warranty cards we've got an installed base of more than 30,000 registered Internet 'users' and are getting about 1 million visitors a month." Two more installments, "The Werewolf Of Fever Swamp" and "The Haunted Mask II," arrive in the next month.

Just launched is a companion site, www.foxkidsvideo.com, to promote the first titles released on the new label. Due in stores July 29 are two "Garfield" and two "Life With Louie" titles, "The Tick Vs. Arthur?" and "Bobby's World: Me And Roger." Most are priced at \$5.98. Visitors can enter a Coolest Kid on the Planet sweepstakes. The grand prize: a trip for four to anywhere in the continental U.S.

Fox Home Entertainment is also using its Web site to promote catalog, such as the "Father's Day Premiere" series that hit June 3. "Every new promotion goes to the top of the home page," Barton observes, "so consumers always have something new to look for on the site." She's currently working on final plans for Fox's first direct-to-

video feature, "Casper: A Spirited Beginning," arriving Sept. 9. It will have a dedicated Web site.

Universal Studios Home Video has linked part of its Web site to those of other studio divisions, including theme parks, says executive VP Andrew Kairey. Currently, the online sci-fi Ground Zero promotion encourages consumers "to explore the intergalactic video gallery," offering several dozen titles, including "Mystery Science Theater 3000" and "This Island Earth." 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 two new programs targeted to preschoolers, a joint venture between Universal Studios Home Video and Sound Source Technologies, and a "dino-mite" National Kids Meal 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-sell-through 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. Ballpark Products offered a \$5 video rebate,

pushed by another 50-million-household FSI 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."

Paramount Home Video also sees a rose-colored Web. "Our focus at this point is to be more entertaining and interactive and to devise ways to promote and stimulate home video sales through existing retail channels," says new business development VP Jeff Radoycis. "When initial rental titles like 'Beavis & Butt-head Do America' and 'Private Parts' are repriced for sell-through, we'll use the Web site for consumer, trade, and media options."

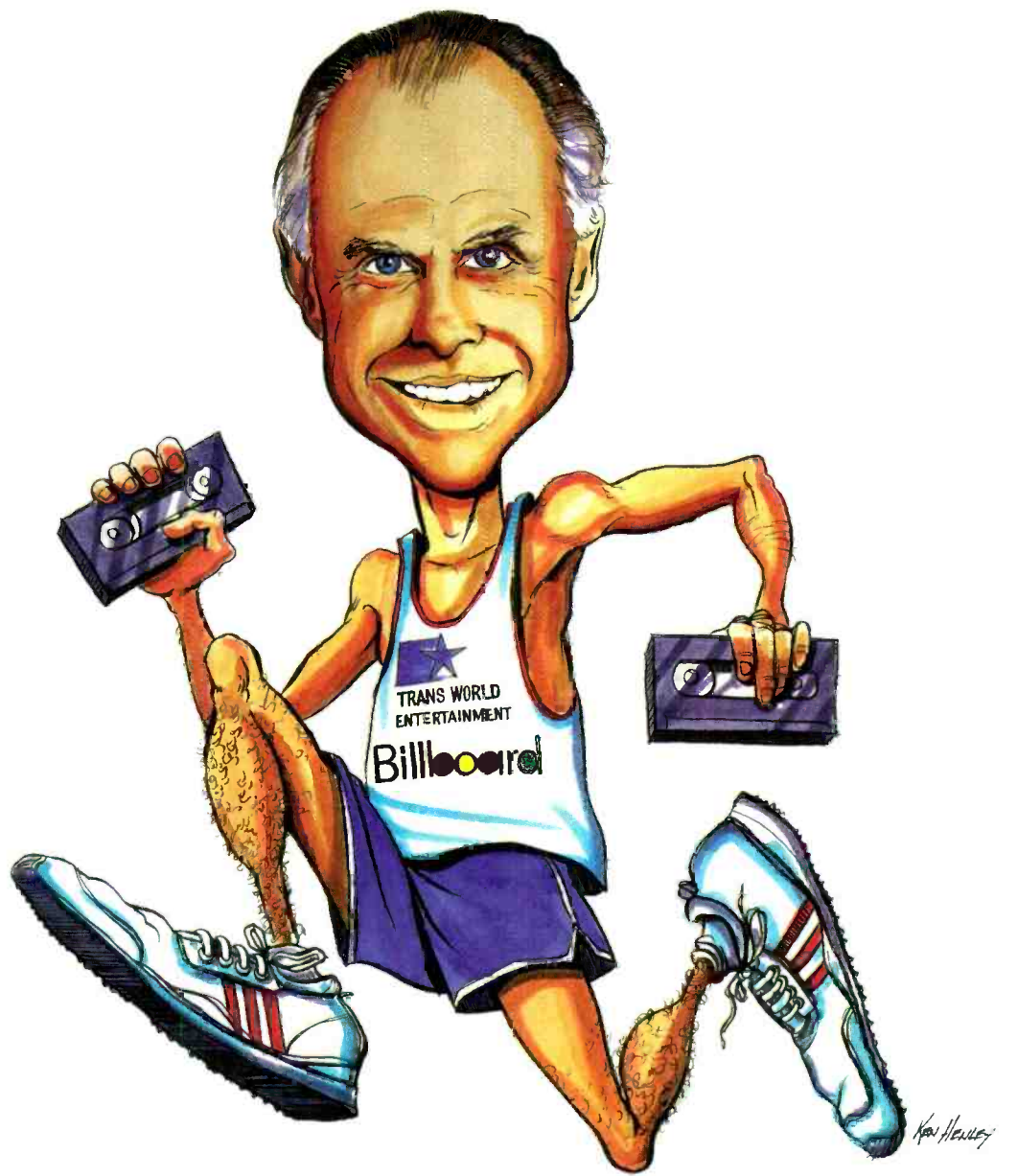
Billboard

JULY 5, 1997

Top Special Interest Video Sales™

RECREATIONAL SPORTS™					HEALTH AND FITNESS™				
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Suggested List Price	THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Suggested List Price
Compiled from a national sample of retail stores sales reports.					Compiled from a national sample of retail stores sales reports.				
Program Supplier, Catalog Number					Program Supplier, Catalog Number				
★★ NO. 1 ★★					★★ NO. 1 ★★				
1	1	59	MICHAEL JORDAN: ABOVE & BEYOND FoxVideo (CBS/Fox) 8360	14.98	1	3	35	THE FIRM: ABS, HIPS & THIGHS SCULPTING BMG Video 80114-3	19.98
2	NEW		TIGER WOODS: SON, HERO & CHAMPION FoxVideo (CBS Video) 4098	14.98	2	2	9	THE FIRM: FIRM CARDIO BMG Video 80314-3	19.98
3	4	19	NBA AT 50 FoxVideo (CBS/Fox) 8450	19.98	3	8	123	CINDY CRAWFORD/THE NEXT CHALLENGE GoodTimes Home Video 05-7100	19.99
4	2	31	THIS WEEK IN BASEBALL: 20 YEARS OF UNFORGETTABLE PLAYS & BLOOPERS Orion Home Video 96002	14.98	4	1	9	THE FIRM: FIRM STRENGTH BMG Video 80305-3	19.98
5	3	3	MUHAMMAD ALI: THE WHOLE STORY Warner Home Video D5586	109.98	5	4	31	CRUNCH: FAT BLASTER PLUS Anchor Bay Entertainment SV10092	9.98
6	8	3	HIGHLIGHTS OF THE 1997 MASTERS TOURNAMENT Warner Home Video 36269	12.95	6	9	11	THE FIRM: THE HARE WORKOUT BMG Video 80124-3	19.98
7	7	209	MICHAEL JORDAN: AIR TIME FoxVideo (CBS/Fox) 5770	19.98	7	5	35	THE FIRM: AEROBIC INTERVAL TRAINING BMG Video 80112-3	19.98
8	9	11	NBA IN THE PAINT FoxVideo (CBS/Fox) 8323	14.98	8	6	67	THE FIRM: BODY SCULPTING BASICS BMG Video 80110-3	19.98
9	16	378	MICHAEL JORDAN: COME FLY WITH ME◆ FoxVideo (CBS/Fox) 2173	19.98	9	11	11	THE FIRM: THE TORTOISE WORKOUT BMG Video 80123-3	19.98
10	6	31	THE 1996 WORLD SERIES VIDEO Orion Home Video 91096	19.98	10	10	35	THE FIRM: COMPLETE AEROBIC WEIGHT TRAINING BMG Video 80115-3	19.98
11	5	7	MARK MESSIER: LEADER, CHAMPION & LEGEND FoxVideo (CBS/Fox) 8425	14.98	11	7	73	THE FIRM: 5 DAY ABS BMG Video 80116-3	14.98
12	12	429	DORF GOES FISHING◇ Victory	19.95	12	16	47	REEBOK AEROSTEP PolyGram Video 8006330553	19.95
13	RE-ENTRY		MICHAEL JORDAN: THE ULTIMATE COLLECTION FoxVideo (CBS/Fox) 4101090	29.98	13	13	77	THE GRIND WORKOUT: FITNESS WITH FLAVA◆ Sony Music Video 49796	12.98
14	10	13	IDOLS OF THE GAME Turner Home Entertainment 5426	39.98	14	17	19	CRUNCH: WASHBOARD ABS Anchor Bay Entertainment SV10026	9.99
15	19	283	MICHAEL JORDAN'S PLAYGROUND FoxVideo (CBS/Fox) 2858	19.98	15	20	55	THE FIRM: UPPER BODY BMG Video 80118-3	14.98
16	18	75	MIKE TYSON: THE INSIDE STORY MPI Home Video 7074	19.98	16	12	69	THE FIRM: LOW IMPACT AEROBICS BMG Video 80111-3	19.98
17	RE-ENTRY		SUPER SLUGGERS Orion Home Video 96001	14.98	17	15	51	THE FIRM: LOWER BODY SCULPTING BMG Video 80120	14.98
18	11	27	MUHAMMAD ALI: SKILL, BRAINS, & GUTS MPI Home Video MP7116	19.98	18	RE-ENTRY		DENISE AUSTIN: HIT THE SPOT (ABS) Parade Video 183	9.98
19	14	43	GRANT HILL: NBA SENSATION FoxVideo (CBS/Fox) 8325	14.98	19	14	37	THE FIRM: TIME CRUNCH WORKOUT BMG Video 80113-3	19.98
20	20	21	THE ULTIMATE FIGHTING CHAMPIONSHIP 4 Vidmark Entertainment VM6372	19.99	20	18	33	CRUNCH: TURBO SCULPT Anchor Bay Entertainment SV10027	9.98

◆ IFA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ IFA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. ©1997, Billboard/BPI Communications.



BILLBOARD'S WILDED 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!

Q & A

BOB HIGGINS

BY SETH GOLDSTEIN

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.

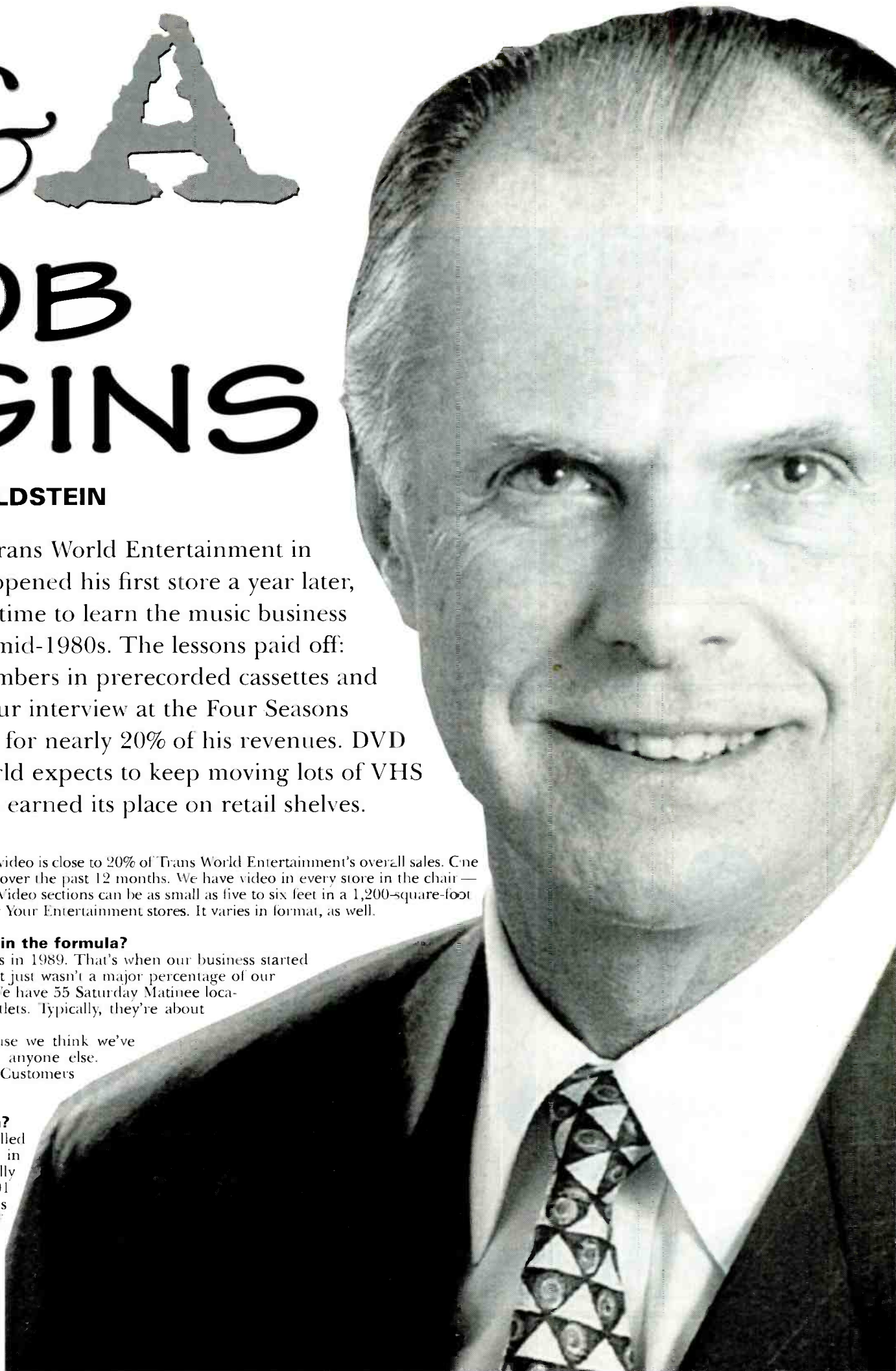
How would you describe the rest of the chain?

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 101 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



CONGRATULATIONS! BOB

Billboard's Video Person of the Year
Continued success to a true pioneer and
leader in the entertainment business!



FRONT ROW ENTERTAINMENT INC.
leading supplier of budget video and audio entertainment

EARS TO YOU!

Congratulations
Bob Higgins
on being selected

Billboard's Video Person of the Year,
and on
Trans World Entertainment's
25th Anniversary.

From your friends at Playboy Home Video.



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HERE'S TO AN EXCITING PAST AND A VIVID FUTURE!

*Congratulations To Bob Higgins From
Your Friends At Vivid And Vivid Interactive.*

Video Person of the Year
Pre V S D A

Trans World at 25

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.



Video buyer Mark Galeo

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

Continued on page 70



A History of



The company was founded in 1972 by Robert J. Higgins and in the last 25 years has grown into one of the country's largest specialty retailers of compact discs, audio- and videocassettes and related accessories. Sales revenue for 1996 exceed \$481 million. Trans World Entertainment (TWE) operates in 36 states, the District of Columbia and the U.S. Virgin Islands.

1972

◆ The company was incorporated under the name "Trans World Music Corp.," as a pre-recorded music wholesaler.

1973

◆ Trans World opened its first retail store, under the name Record Town.

1975

◆ The company opened its first mall store, under the name Record Town.

1979

◆ Trans World launched its first

Continued on page 75

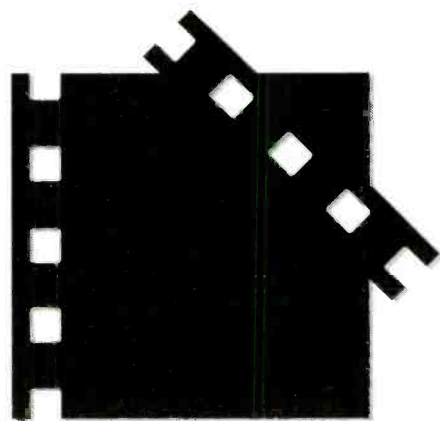
Congratulations

*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



Video Person *of the* Year
Pre VSDA

TRANS WORLD AT 25

Continued from page 68

Video and Universal Studios Home Video. Until then, the company had bought from traditional distribution, such as Baker & Taylor, and from budget suppliers. "Going direct was the biggest and wisest transition we've ever had to make," says Galeo. "The margin opportunities are far greater than buying from distribution."

Once direct distribution was established, Galeo and his staff concentrated on product selection. Since the company was primarily a music retailer, music video was a

large part of the mix. "We made a point of giving our music-video catalog depth, which added to the overall growth of video," he says.

But, like every retailer experimenting with sell-through video in the early '90s, controlling inventory and guarding against heavy returns was a trial-and-error process. In the early days of sell-through, it wasn't unheard of for some major sell-through titles to have return rates as high as 40%. Today, most retailers are ordering less up front and reordering when product leaves the stores, to keep return rates down to between 15 to 20%.

At Trans World, the glitches in ordering product and making sure it moves out of the stores appear to be ironed out. Since 1990, Galeo says video sales

Continued on page 74



"Bob has been a true pioneer in the video sell-through market. His spirit and expertise have not only made him a leader in the industry but have also allowed him to survive one of the most difficult retail periods in the music business. I am proud to call him a partner and a friend."

—John Quinn, senior VP, sales, North America, Warner Home Video

"I've had the opportunity to work with Bob Higgins for a number of years now and must say that I've enjoyed it. He's always been very dedicated to his work, and it shows. Congrats to you, Bob!"

—Philip Knowles, president/CEO, Music Video Products, Inc.

COLUMBIA TRISTAR



HOME VIDEO



COLUMBIA TRISTAR HOME VIDEO

PROUDLY CONGRATULATES

BOB HIGGINS, CEO TRANSWORLD ENTERTAINMENT

ON BEING

VIDEO PERSON OF THE YEAR!

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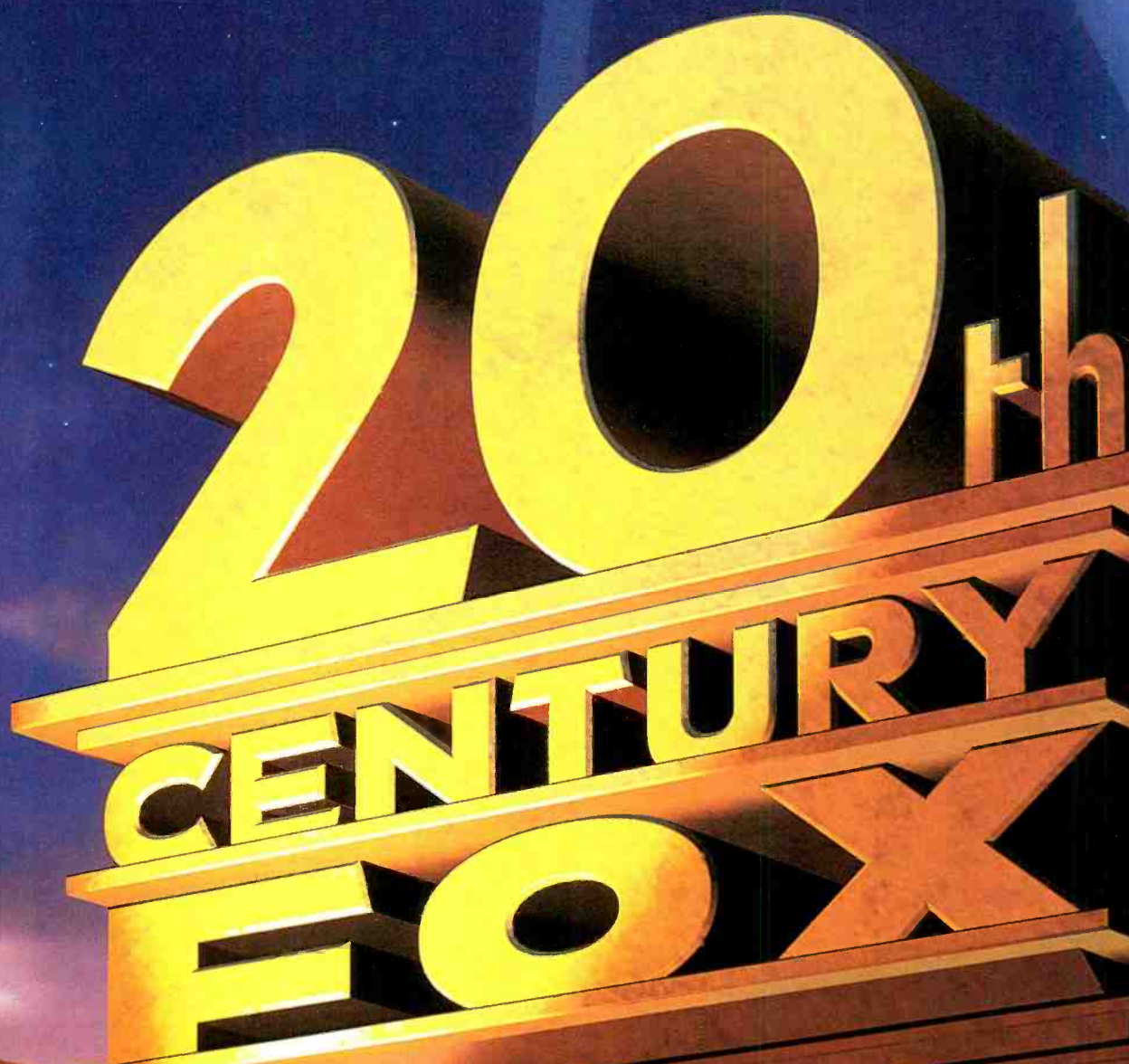
— THE SHOW —



CONGRATULATIONS

BOB HIGGINS

VIDEO PERSON OF THE YEAR



From your friends at Twentieth Century Fox Home Entertainment.

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and I remind them of exactly what happened.

I know Trans World has a laserdisc following. Any comments on that format and how it relates to DVD?

We're extremely strong in laser. In some stores, usually in high-

income areas, it can run as high as 60% to 70% of VHS business, although generally, laserdisc volume varies by market.

The arrival of DVD does create a little bit of confusion on the consumer's part: "Should I get a player?" I don't think anyone's got the answer yet. However, with the selec-

Q&A: BOB HIGGINS

Continued from page 66

of the analysts are still shocked,

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.

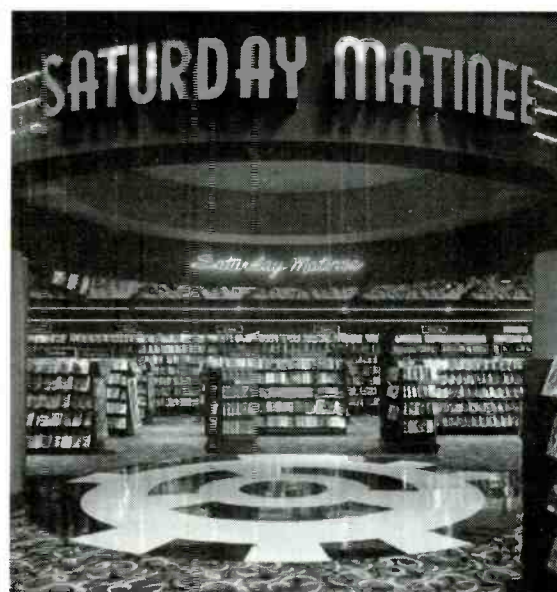


"I've known Bob Higgins since his pre-Trans World years. He is certainly one of the hardest workers in the industry that I know. Bob exemplifies hard work, focus, dedication and sacrifice. Those attributes, along with his love for the business, have made Bob the success that he is."
—Al Schiefelbein, VP, Anchor Bay Entertainment

tion of titles available, there's nothing wrong with buying a laser player. After all, it's going to be a while before the selection is as broad in DVD. People who wait it out could miss some great entertainment.

Like sell-through cassettes, laserdiscs are a tremendous value. But I do believe it has to be more com-

petitive on price. If disc vendors don't address where prices should be over the next three or four years relative to DVD, they could dry up that market.



So there are Trans World stores in Warner Home Video's seven roll-out markets?

We have Dallas, New York and Chicago, plus Los Angeles because of our store in the Beverly Center. Retailers are all doing the same thing in DVD—by satisfying the initial demand. Much of that is from other hardware dealers, who are buying a fair amount of software. In-store merchandising has been minimal for a reason—the early adopter who comes in already knows what they're buying. And there's not enough software on the market to support an educational process. But it won't be

long before there is. When more titles are available, it will be a great time for a demonstration unit and supporting literature.

And the new kid on the block?

DVD is not going to be large in 1997 or even 1998, but in our eyes, it's going to be a major format. The sales to date have been

What about the fence-sitting studios? The format could use more titles.

I think some of them are trying to get things sorted out. They'll make a commitment; it's just a matter of when. Once we break the year 2000, I think you'll have a format that will really grow. It's very exciting for the industry. Certainly, Warner would have to consider its seven-city test a success, and they will roll out nationally one of these days. Meanwhile, if someone in Omaha wants a player, they'll figure out a way to get software.

People are buying. I went into one of our stores [in New York], and I was amazed how much was selling. But, again, it's to the early adopter. We can't kid ourselves that this is a true measure of success. DVD is not going to put VHS out of business tomorrow, but I do think it's the format of the future—if the studios and the hardware manufacturers don't make mistakes. The player price points are right. Now we've got to get software people to make the necessary commitments.

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. ■

TRANSWORLD ENTERTAINMENT

Congratulations on 25 years

BOB HIGGINS
BILLBOARD VIDEO PERSON OF THE YEAR

Philip Knowles
President/CEO





CONGRATULATIONS

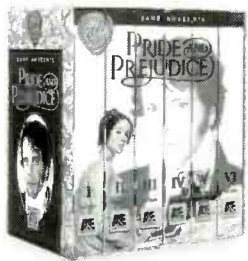
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VIDEO

BOB, TAKE
PRIDE
IN YOUR SUCCESS!



CONGRATULATIONS!



Video Person of the Year
Pre VSDA

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."

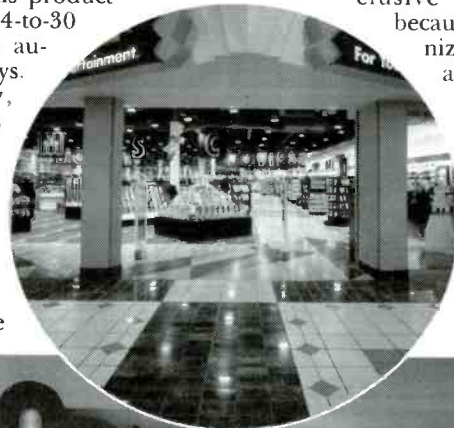
Although the price points for Japanimation typically run around \$25 to \$30—nearly double that of a new release—Galeo says the chain wasn't afraid of the price point. "We knew there was a market for this product among the 14-to-30 year-old-male audience," he says.

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



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BILLBOARD'S 1997 VIDEO PERSON OF THE YEAR.
BEST WISHES FOR YOUR CONTINUED SUCCESS.
PARAMOUNT HOME VIDEO

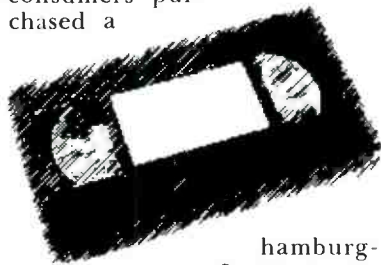


A VIACOM COMPANY

World has also gotten into exclusives and developed-product packages that are only available at their stores. Galeo calls one of their exclusives "chunk merchandising." It refers to a boxed set of five movies priced under \$20. Some of the product consists of public-domain or unlicensed movies, and the chain has also produced a series of sports-blooper tapes.

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

specialty-mall music store under the name Tape World.

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, Musicland, 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.

F.Y.E.
For Your Entertainment

1994

◆ The company changed its name to Trans World Entertainment Corporation.

1995

◆ On Feb. 2, Trans World announced a program to close 143 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 an-

Continued on page 76

"I've always found Bob to be a very hard worker. He's had to make some tough decisions to make [TransWorld] move forward. [Through it all] Bob has triumphed because the company has emerged successfully while many other retailers are still struggling."

—Paul Pasquarelli, VP of distribution, Buena Vista Home Video

"To say that Bob is savvy, shrewd, sharp and innovative only scratches the surface, for these are the tools he uses to polish his vision. He has been and continues to be a singularly successful entrepreneur."

—Paul Culberg, executive VP, Columbia TriStar Home Video

Congratulations

Bob Higgins
CEO OF TRANSWORLD CORPORATION

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Video Person of the Year

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25 Years

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Bob Higgins

From Your Friends At
MGM Home Entertainment



HISTORY

Continued from page 75

nounced a program to close 163 under-performing stores. A \$35 million pre-tax charge against 1995 earnings (the "1995 Restructuring") was recorded as a result of the store-closure plan.

◆ On July 26 the company's debt was refinanced through July of 1998.

◆ 85 stores were closed under the 1995 Restructuring, with the remaining closures planned for 1997. ■

"Through the years, Bob has successfully guided Trans World Entertainment through an incredibly tumultuous and ever-changing retail landscape. His retail strategies and business savvy make Trans World a leader in entertainment merchandising."

—Michael Karaffa, executive VP, New Line Home Video

"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 Leshtz, senior VP, GM, Playboy Home Video

Quotes compiled by Gina van der Vliet



C O N G R A T U L A T I O N S

B O B H I G G I N S

ON THE 25TH ANNIVERSARY OF TRANS WORLD ENTERTAINMENT
AND

ON BEING NAMED **BILLBOARD'S VIDEO PERSON OF THE YEAR**

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Bob Higgins.

VSDA Person of the Year.

We've all taken a

shine to you.

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CHILDREN'S

GULLIVER'S TRAVELS

Celebrity Home Entertainment
95 minutes, \$19.99

There's no Ted Danson to be found in Family Home Entertainment's fully restored and remastered version of Max Fleischer's classic tale, which was the second animated feature ever created and made its theatrical debut in 1939. The story of the man with a big sense of adventure and the little people who teach him a thing or two about the world is filled with sing-along songs and an unadulterated sense of wonder that is often absent from some of today's less-thoughtful children's fare. As a bonus, the tape includes the original theatrical trailer, two vintage Fleischer cartoons, and a song booklet.

SPORTS

TIGER WOODS: SON, HERO & CHAMPION

CBS Video
55 minutes, \$14.98

Despite comments to the contrary in that oft-airing Nike commercial, there is only one Tiger Woods. And the man who appears to have spent his whole childhood grooming for his time in the pro golf spotlight is shown here in a light his fans have come to know and adore in this obvious retail hole in one. Packed with the good stuff—interviews with Woods, his parents, and peers and plenty of on-the-course coverage—this first comprehensive Woods tape proves much more than a quick fix in scope, script, and production values. Who cares if he didn't win the recent U.S. Open? Woods is a press event everywhere he goes, and this video should bask in the afterglow that just seems to follow him around.

INSTRUCTIONAL

AUTO BUYER ALERT

Auto Buyer Alert
30 minutes, \$24.95

Starting with the premise that a vast majority of those in the used-car business are deceptive, this tape aims at providing viewers with a built-in lie-detector test. Created by one industry insider, the video goes through the basics of used-car buying. Tips include the best months and times of the month to make a purchase and how to tell if a used car has had a recent paint job. The half-hour is packed with informative bits presented in a truly guy-next-door fashion. Other two-minute lessons include how to understand market-value pricing books used by car dealers, when to call it a day in the negotiation process, and how to get the most out of a trade-in. Contact: 800-968-3462.

DOGS, CATS & KIDS

Pet Love Partnership
30 minutes, \$24.95

The rising number of children being attacked by dogs is not the only potential danger that should be raising eyebrows with regard to the two most common household pets. Created by a veterinarian, this informative tape advises children and parents to forget the Dr. Doolittle plan of talking to the animals and pay attention instead to the things cats and dogs are saying to us. Employing real-life footage to help hammer home its critical points, the tape discusses how to recognize a friendly animal, a frightened animal, and an angry animal. Additional segments cover such topics

as how to pet a cat and dog, how to play with them, and when to just leave them alone (hint—cats and dogs don't like to be bothered at similar times as humans, like when they are sleeping and eating). Although some of the warning signs may seem basic, the program is well scripted and elicits understanding, not fear. Contact: 800-784-0979.

WHAT TADOO

J. Gary Mitchell Film Co.
25 minutes, \$19.95

A gaggle of street-smart puppets give excellent advice in this live-action program aimed at enlightening children ages 4-8 about what to do in some confusing situations at and away from home. Short sketches, songs, and straightforward camera talk are used to demonstrate the best course of action youngsters can take when they are approached by strangers, asked to keep secrets they don't feel comfortable with, and made to feel afraid or just plain uncomfortable about certain gestures being made toward them. The issues are tough, but the tactics taken by the production team get the message across in a manner that is easy for children to digest and put into practice. Available for the first time to the home audience, this is one of a three-part series that is recommended viewing for parents and teachers. Contact: 408-633-4444.

ANIMATION

PLANETARY TRAVELER

Third Planet Entertainment/WinStar Home Entertainment
40 minutes, \$19.95

A feature production that's truly of the 21st century, "Planetary Traveler" was created entirely on desktop computer and got its start on none other than the Internet. Two years in the making, this piece of modern art focuses on the journey of a lone space creature who is the last of a clan of planet hoppers. The pseudo plot line is a nice idea, but really just serves as a means to show off the fantastic computer-generated scenes, which stand just fine on their own. Set to an instrumental score by Tangerine Dream alumnus Paul Haslinger, the fluid landscapes demonstrate state-of-the-art digital computer effects that will mesmerize fans of the genre.



COLD COMFORT FARM

By Stella Gibbons
Read by Eileen Atkins

Penguin Audiobooks
ISBN 0-14-086575-6

3 hours (abridged), \$16.95

This delightful tale puts a comic spin

on both traditional British novels (à la Jane Austen) and Gothic suspense (à la Daphne du Maurier). A young British woman, Flora Post, is orphaned and left with an inheritance of 100 pounds a year. She writes to all her relatives asking if she can come live with them. All respond with open arms, but the invitation that intrigues her the most is from the Starkadders, a grim batch of illiterate relatives who live on a run-down farm way out in the country. Judith Starkadder's invitation is full of dark hints of family secrets, skeletons in the closet, and a sense of doom. Flora descends on the Gothic Starkadders family, and the contrast between them and Flora's modern ways is extremely funny. When one Starkadder tells Flora ominously that the farm is cursed, Flora is unfazed; she asks, practically, "Why don't you sell the farm and buy another one that isn't cursed?" The Starkadders are no match for Flora's brisk, no-nonsense brand of meddling, and soon she gets one relative married, sends another off on a preaching tour of England, and even turns one Starkadder into a movie star. Her greatest challenge is old matriarch Ada Doom, an eccentric recluse who hasn't left the farm in decades and rules the family with an iron fist. After Flora charms her, Ada cheerfully hosts a wedding and then takes a grand tour of Europe. Eileen Atkins,

who played Judith Starkadder in the recent theatrical version of the novel, does an excellent job as reader, effectively contrasting the slow, grim, uneducated voices of the Starkadders with Flora's light, cheerful London accent.

DAVE BARRY'S BOOK OF BAD SONGS

By Dave Barry
Read by Mike Dodge

HighBridge
ISBN 1056511-196-6

90 minutes (abridged), \$11.00

Several years ago, humor columnist Dave Barry wrote a piece about bad songs—songs people really hate yet stick in their heads and refuse to be dislodged. He asked readers to write in with their own votes for the worst songs ever. More than 10,000 readers responded, Barry says. On this very funny tape, Barry (as voiced by reader Mike Dodge) analyzes these bad songs to hilarious effect. For example, quoting Neil Diamond's "I Am, I Said" ("I am, I said/To no one there/And no one heard/Not even the chair"), Barry wonders, "What kind of a lyric is that? Is Neil SURPRISED that the chair didn't hear him? Maybe he expected the chair to say, 'Whoa, I heard THAT!'" Dodge does a good job as reader, performing the role of Barry with a likable voice, good comic timing, and a bemused air.

IN PRINT

Antonio Vivaldi: The Red Priest Of Venice

By Karl Heller
Amadeus Press
360 pages, \$34.95

Arvo Pärt

By Paul Hillier
Oxford University Press
219 pages, \$19.95 (paper)

Who Killed Classical Music? Maestros, Managers, And Corporate Politics

By Norman Lebrecht
Birch Lane Press/Carol Publishing Group
455 pages, \$24.95

Part of what makes the best classical music so compelling is that behind the art is often a great story. Thankfully, there are more social histories, biographies, and Baedekers than ever devoted to the field, and these can provide the ideal diversion for aficionado and apprentice alike.

Now that there are more versions of Vivaldi's "Four Seasons" in the cat-

alog than any other single classical work, it's hard to imagine that the Venetian master was an obscure figure as recently as the '50s. His resurrection is a historical suspense tale worthy of Umberto Eco—to say nothing of his life, which was more like a soap opera. There have been a couple of fine books on Vivaldi in recent years: the standard work in English by the pioneering Michael Talbot (Schirmer), as well as a newer text by the erudite H.C. Robbins Landon (Thames & Hudson). Now comes the English translation of German scholar Karl Heller's "The Red Priest Of Venice," which traces Vivaldi's colorful career as violin virtuoso and composer/teacher for a girls orphanage, as well as his rise and fall as an opera impresario. The most encompassing to date, Heller's book imparts a broad sense of the man and his music; he includes period letters and musical discussion far beyond the "Four Seasons," covering the other instrumental works (including those Bach revered), the increasingly popular sacred music, and the still-obscure operatic oeuvre.

As one of the pioneers in what has been called "mystic minimalism," the Estonian Arvo Pärt has become one of the world's most beloved living composers. Just out in the Oxford "Studies Of Composers" series is the first English-language book devoted to Pärt, written by Theatre of Voices leader Paul Hillier. Having worked with the composer on a number of milestone recordings, Hillier is especially qualified to speak on Pärt's work, in particular the "tintinnabuli" style that has become his signature. Although dedicated in part to the technical elucidation of this style and the serial/collage method of Pärt's

early years, the book also provides an apt amount of biographical scene setting. Most important, Hillier considers Pärt's music apart from celebrity and sales, contextualizing his affecting "abstract tonality" in terms of its age-old antecedents and contemporary worth.

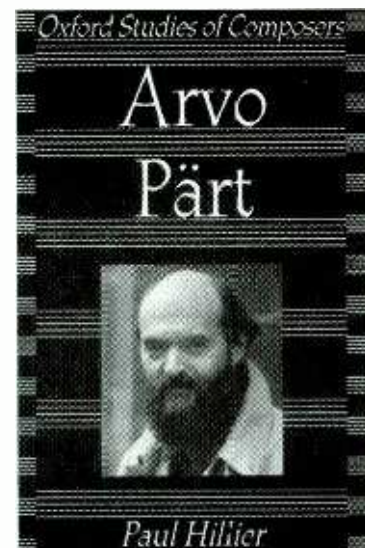
Last year, Simon & Schuster published Norman Lebrecht's "When The Music Stops . . . Maestros, Managers & The Corporate Murder Of Classical Music" in the U.K., and it rocked the industry worldwide. Although reviewed internationally in its U.K. incarnation, the text just recently hit U.S. stores—albeit with a regrettably sensationalistic new title and reductive jacket art. With his acid-penned critique, Lebrecht—sharp music columnist of the London Daily Telegraph and author of such grand deconstructions as "The Maestro Myth"—takes on power brokers past and present for the greed and

lassitude that he says have helped waylay record sales and concert attendance. The book's polemical, pessimistic tone has irked some, but few have questioned the basic rightness of his views or his concern for the future of the art (and he does see hope in the work of some indie labels).

Other books of note: This year marks the bicentennial of Franz Schubert's birth, and there are a couple of texts out to celebrate. The latest entry in Schirmer's peerless "Master Musicians" series (edited by scholar Stanley Sadie) is a revision of "Schubert" by John Reed, the astute editor of the standard "Schubert Song Companion." And a newly written and more expansive biography is "Schubert: The Music And The Man" by Brian Newbould (University Of California Press). Both books take newfound biographical data into account—such as Schubert's supposed homosexuality—but sensitive investigation of the music takes precedence in both cases.

Speaking of great composers, just out is the third edition of longtime New York Times critic Harold Schonberg's "The Lives Of The Great Composers" (W.W. Norton, first published in 1970). But aside from a newly attractive dust jacket, the latest version of this venerable tome has little to offer over earlier incarnations. The brief new material simply tends to betray Schonberg as cranky and slightly disinterested in the broader scope of both contemporary music and the considerable early music reanimated since his heyday. Still, turn to any of the old chapters on the Romantic-era greats, and you will be regaled with some classic storytelling.

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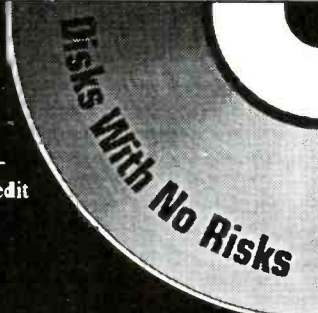
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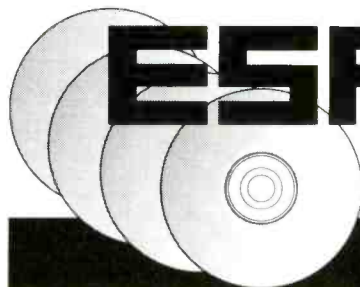
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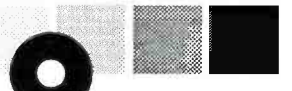
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CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to *Calendar*, Billboard, 1515 Broadway New York, N.Y. 10036.

JUNE

June 26-28, **T.J. Martell Foundation/Neil Bogart Memorial Fund 1997 Rock 'N' Charity Celebration**, various locations, Los Angeles. 310-247-2980.
June 27, **Kids' Entertainment Seminar (KwEST)**, Furama Hotel, Los Angeles. 516-825-0180.
June 30, **ASCAP R&B Panel: Publishers In The Round**, ASCAP headquarters, New York. 212-621-6495.

JULY

July 2, **British Phonographic Industry AGM**, Brits School, Croydon, England. 44-171-287-4422.
July 9-12, **Video Software Dealers Assn. Annual Convention**, Las Vegas Convention Center, Las Vegas. 818-385-1500.
July 11-16, **National Assn. Of Broadcasters Management Development Seminar For Radio Broadcasters**, University of Notre Dame, South Bend, Ind. 202-775-3510.
July 12, **VocalTech '97**, presented by the National Academy of Recording Arts and Sciences, Fort Mason Conference Center, San Francisco. 415-749-0779.
July 16-18, **Billboard's Fourth Annual Dance**

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

July 25-27, **Hip-Hop Power Summit II: For Peace... For Unity... For Us!**, New Atlantic City Convention Center, Atlantic City, N.J. 215-665-5751.

AUGUST

Aug. 1-2, **Third National Entertainment Industry Conference**, ABC Record Centre, Sydney, Australia. 02-9557-7766.

Aug. 11, **T.J. Martell Foundation Seventh Annual T.J. Martell Team Challenge For The Martell Cup**, Ridgewood Country Club, Passaic, N.J. 212-888-0617.

Aug. 14-17, **Popkomm**, Congress Center East, Cologne, Germany. 49-221-91655-0.

SEPTEMBER

Sept. 5-7, **Texas Heritage Music Festival**, Louise Hays Park, Kerrville, Texas. 210-367-3750.

Sept. 17-20, **NAB Radio Show**, New Orleans Convention Center, New Orleans. 202-775-4970.

Sept. 27, **Technical Excellence & Creativity Awards**, Marriott Marquis, New York. 510-939-6149.

OCTOBER

Oct. 13-19, **World Of Bluegrass Convention**,

presented by the International Bluegrass Music Assn., Galt House Hotel, Louisville, Ky. 502-684-9025.

Oct. 16-18, **Billboard/Airplay Monitor Radio Seminar & Awards**, Orlando Renaissance Resort, Orlando, Fla. 212-536-5002.

Oct. 24-25, **Fourth Annual Regional Country Radio Seminar**, Radisson Hotel, Sacramento, Calif. 615-327-4487.

NOVEMBER

Nov. 20-22, **Billboard Music Video Conference And Awards**, Beverly Hilton, Beverly Hills, Calif. 212-536-5002.

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LIVE LIVE AIDS LIFE BEAT: 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 that starts July 25 in Hershey, Pa. The Secret Samadhi tour, named after the band's latest platinum album, covers 53 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 212-431-5227.

FOR THE RECORD

The Dallas Texans, formerly owned by the grandfather of Rhett Miller of Old 97's (Music to My Ears, Billboard, June 28), acquired Johnny Unitas after they changed their name to the Baltimore Colts.

BIRTHS

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

Girl, Olivia Marie, to Donna and Tom Ryan, June 5 in Portland, Maine. Mother 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 Nyack, 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 Miron, June 4, in Sherman Oaks, Calif. Father is director of sell-through sales for Warner Home Video's Western region.

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

MARRIAGES

Elena Ranieri to Marc Hollenga, June 14 in New York. The bride is manager of international production and sales at Arista.

Natalie Kleiner to Leslie José Zigel, June 15 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 Patti and Shari; and grandchildren Tyler, Chloe, and Julie. Contributions in her memory may be sent to the Barbara May Rosen Fund c/o the City of Hope National Medical Center, 1500 E. Duarte Road, Duarte, Calif., 91010, attention Central Processing; 818-359-8111, extension 2023.

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 "Jingle Bell Rock." His other hits include "Fraulein," which earned him a Billboard Song of the Year award in 1957, and "My Special Angel." Helms was a radio personality on WTTS Bloomington, Ind., when he was 9 years old, which led to hosting his own show, "Hayloft Frolic" on WTTV Channel 4, for five years. He is survived by his wife, Rita Long Helms; mother Hildrith Hendrickson; children Robert

Lee III, Bobby Bun Lee, Randy Scott Helms, Debbie Axson, TyeAnne Helms-Hawkins, Angel McCartney, Sharon Holifield, 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 adviser of DSP Productions, a concert promotion firm. He is survived by his wife, Linda; his daughters Laurel and Janie; parents 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, 80204.

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," "Obsession," and "The Garden" and did extensive work on "Appetite For Destruction." He also played guitar and bass for Brother Cane, Phantom Blue, Izzy Stradlin & the JuJu Hounds, and his own band, Outpatience. He is survived by his mother, brother, sisters, nieces, and nephews.



Kids' Favorite. The Neil Bogart Memorial Fund, which raises funds for the research of children's cancer, leukemia, and AIDS, recently honored David Foster with the 1997 Children's Choice Award for his fund-raising efforts. Shown at the event, from left, are Les Bider, chairman/CEO of Warner/Chappell Music Inc. and chairman of the Neil Bogart Memorial Fund; Tom Ross, music agent at Creative Artists Agency; Irving Azoff, owner of Revolution Records; Bob Daly, chairman/co-CEO of Warner Bros. and the Warner Music Group; Foster; Linda Thompson, Foster's wife; and Joyce Bogart Trabulus, founder of the Neil Bogart Memorial Fund.

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Ginger On A New-License Mission U.K. Co. Also Looking To Acquire Stations

This story was prepared by Mike McGeever, 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

ginger
Radio Limited

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 hands-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 stressing 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 Interep 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 Pirner, Interep 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 compatible 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 tune in to radio as opposed to TV's 80%.

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



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 WCBS-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 Mick Kuisel.

newsline...

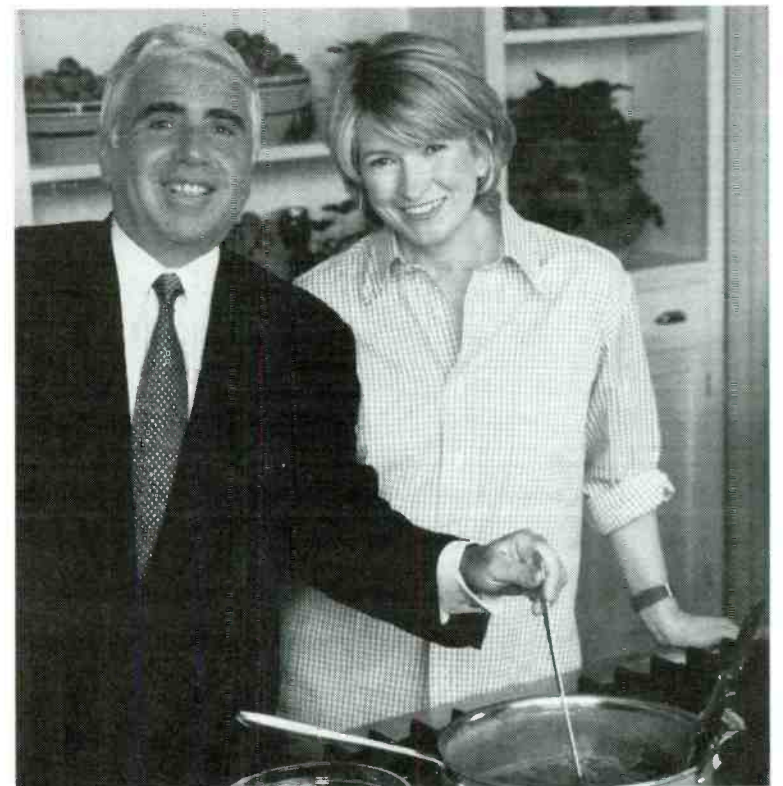
COMING HOME. JS Communications has changed its name to Regent Communications—or back to that name. JS was formed after Regent chiefs Terry Jacobs and Bill Stakelin sold the company to Jacor. Mega group owner Jacor agreed to give the name back. First up for the new Regent: purchase of the 16-station Park Lane Group.

LIQUOR STICKLER. The Federal Communications Commission (FCC) has postponed 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. WNNX (99X) 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 Fram and Jimmy Baron, as well as Ed Roland, lead singer of Collective Soul. Portions of the interview were aired through the week of June 16. Said Fram, "I've waited 20 years [for this]. There are so many things I always wanted to ask him. For instance, does he miss working with Peter, Davey, 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."



The Mel & Martha Show. Westwood One president/CEO Mel Karmazin, left, shares a saucy moment with lifestyle authority Martha Stewart following the announcement of her national radio debut. The daily "askMartha" feature will launch via Westwood later in the summer, complemented by four multihour live specials aired throughout the year that will allow listeners to call in and ask advice on topics like cooking, decorating, gardening, entertaining, weddings, crafts, and holidays. *Eon appétit*, Mel.

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-shooting singer/songwriter has warmed up onstage for acts as diverse as **Jewel**, **Frente**, and **Jars Of Clay** and, in the coming weeks, will do so for **Shawn Colvin**.

The feat goes hand in hand with the across-the-board appeal Sheik strummed up with his debut hit, "Barely Breathing," which achieved top 10 status on Billboard's Hot 100 Airplay chart and, in Airplay Monitor, on the triple-A, adult top 40, and top 40/mainstream radio charts, as well as a No. 21 peak on adult contemporary.

Likewise, on the strength of the single, his self-titled album reached No. 1 on Billboard's Heatseekers chart and, thus far, has gone as high as No. 83 on The Billboard 200, with SoundScan-measured sales of 289,000 units.

Atlantic's logical objective with his second single, "She Runs Away"—also written by the artist and produced by **Rupert Hine**—is to forge the next step in bringing Sheik-dom into long-lived fashion via continued radio and video play, further touring, and TV exposure.

"Duncan is a young, talented, good-looking artist who writes and produces and can do great pop songs and interesting, emotive music; he also arranges his orchestrations 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 remix of "She Runs Away" that turns up the rhythm on the acoustic album version heads to all radio formats (save country and R&B) on Monday (30). A commercial release is not planned in hopes of igniting album sales.

"We spent a year on one song while Duncan has toured; had extraordinary press in every national publication, from Rolling Stone to Details to People; done VH1, MTV, **Rosie [O'Donnell]**, **Letterman**, and **Jay [Leno]**; and achieved a number of milestones—all for an artist who had no prior history," Shapiro says. "We feel that when Duncan has his next hit, he's poised to explode."

For the artist, the past year has indeed been a whirlwind, not only 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 private craft and mastering it in the public eye.

"When I began this process a little over a year ago, I'd never really played live to any great degree," Sheik says. "I'm admittedly more of a studio musician; I've had a 4-track recorder since 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 ways to go before 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 people."

Part of the process, Sheik admits, comes in learning to deal with the massive exposure—and accompanying pressure—of those TV appearances. "Conan O'Brien was the first one I did, so there was definitely a nerve factor," he says. "I just haven't gotten to the point where I'm relaxed and in the moment. Sometimes I'm still aware of the fact that I'm on TV, so I have my



by Chuck Taylor

work cut out for me."

On the other hand, watching "Barely Breathing" forge its way into the top 20 of the Hot 100, he says, was overwhelmingly gratifying, but Sheik admits he's ready to step ahead via public acceptance of the new single.

"Of course, in one sense, I'm definitely afraid that people will only know the one song—that I'll have to live with that for the rest of my life. To me, 'Barely Breathing' was very much a simple pop song. It was the last thing we recorded and nearly a throwaway."

"She Runs Away," Sheik says, better relates to the instrumentation and harmonics on the rest of the album. "I think it's more interesting, and I so hope people will give it a chance, so that they will know there's other stuff there."

The more uptempo remix by **Peter Nashel**, he hopes, will add to its appeal. "In a way, it was kind of a folk song before. Now it is definitely more connected and a little bit more modern in terms of its approach. Rhythmically, it's not just brushed drums; there's kind of a groove."

Like "Breathing," Sheik believes the new single offers worldly perspective that could again deliver him to radio across the board: "There's a universal theme in the song lyrics, where everyone has the same feelings and emotions in a relationship. In terms of the production, it's modern enough that you know it's a song made in the '90s, but it's not so heavily guitar driven that it can't play on stations that don't do that sort of thing."

The sophomore single shoots home the lesson of learning from lost love,

telling of "a very wise person that comes into your life and teaches you. Because of their wisdom, you want to hold onto them. But then you realize that the ultimate lesson you must learn comes through their leaving, that there are things you have to let go of," Sheik says. "It's very melancholy because this person is leaving, and yet they know they need to celebrate what they've learned from that."

Based on a personal experience, perhaps? "Nothing is 100% fiction, so I'll equivocate on that," Sheik says with a laugh.

As with "Barely Breathing," the song will likely find its greatest appeal with a female audience. Sheik acknowledges that the majority of his fan base now seems to be on the "her" side, which he wouldn't mind seeing even out a bit.

"I guess it's the fact that I made a pretty mellow record. There's not a lot of testosterone going on there," he says. "Most of the male fans that show up to say hi after the show are musicians or songwriters, guys that play."

As for regrets at this early stage of his career, Sheik already has endured one major defeat in the untimely death in June of singer/songwriter **Jeff Buckley**. "I had been trying to get in touch with him to work on something together," he says. "He taught me so much about how to use the voice on a record. I'm hugely upset by that whole thing."

Forging on with his current project for now, Sheik will first shoot a video for the single, then make appearances in *Us* and *Details* magazines. In the third week of July, he begins a six-week stint as the opening act for **Colvin**, who, like Sheik, is enjoying cross-format success, with her first breakthrough hit, "Sunny Came Home."

For now, though, Sheik recognizes that it's up to the radio, the audience, and the label to propel his career to the next level.

Can do, says Atlantic's Shapiro: "When we started out, everyone told us that male singer/songwriters don't have success at radio. They said that it was an emotional, sensitive, soft album, which is doubly tough to sell. 'Barely Breathing' took four to eight weeks to show in research at radio. We're going to make sure every ounce of marketing support in setting up 'She Runs Away' and being behind it is there."

"Once again," he adds, "when you know you have the goods—an artist that strikes a nerve and touches people's hearts—as long as you put enough commitment behind it, it will happen. We're going to do it again with this single."

Don Moore Makes Smooth Shift Into Radio, Chicago

DON MOORE, senior VP/GM of Evergreen's **WVAZ** and **WEJM** Chicago, had never held a job in radio before arriving at those stations in 1994.

The recipient of a master's degree in marketing and finance from Wharton School of Business, as well as engineering and mathematics degrees, Moore was a marketing executive in the consumer packaged-goods division of Johnson & Johnson until tapped to manage the stations.

But during his tenure, **WVAZ** returned to No. 1 in its 25-54 target demo and has increased its sales by 24%, while **WEJM**'s revenue rose by 150%. With **WEJM-FM**'s sale to Crawford and plans to sell the AM to Douglas Broadcasting, as well as the pending acquisition of Crosstown **WGCI-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," says Moore. "I had 10 years' experience managing the P&Ls in a marketing group and sales organization; I had a great deal of experience in acquisitions and mergers and business strategy. The only area I never had exposure to is programming. I have great programmers with operations manager/PD **Maxx [Myrick]** at **WVAZ** and **Jay Alan** on **WEJM**. They are tremendous talents, and they've helped bring me up to speed." He adds with a laugh, "But they give me a dangerously limited amount of information about programming."

Moore works closely with Evergreen's corporate staff in the management of the stations and contributes his expertise to other areas of the company's operations. "I really enjoy working for **Jimmy DeCastro** at Evergreen, and I get involved in other 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

heck of a thing to be involved in."

Born and raised in Philadelphia, Moore was on the fast track to an engineering career, though he admits it was more of an economic career decision than a long-held dream. He received degrees in engineering and mathematics from Morehouse College and the Georgia Institute of Technology in 1983. He was awarded an M.B.A. from Wharton in 1985 and

became a sales executive with **McNeil Consumer Products**, a division of **Johnson & Johnson**. Soon he became a sales manager for the Boston district and was responsible for sales in four states. He moved rapidly up the ranks of the marketing division, holding a variety of brand management positions. 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 international sales. His acquaintance with

Broadcast Partners' **Barry Mayo**, then co-owner of **WVAZ**, paid off when Mayo approached him about managing the Chicago stations.

"Barry Mayo had the idea to look for someone outside the field," Moore recalls. "He's always been a trailblazer. 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 standpoint, I enjoy this job infinitely more than a staid and straight-laced 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 provide great entertainment, we have an opportunity to make a positive difference 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 relationship with their radio stations."

JANINE COVENEY



EXECUTIVE TURNTABLE

STATION SALES. Clear Channel Radio gobbles up Paxson's 46 radio stations for \$693 million, including 42 outlets in Florida and four in Tennessee. The deal also includes six news/sports networks, a billboard division, and two minor-league sports teams. Clear Channel now owns 53 stations in Florida alone.

Broadcasting Partners Holdings, backed by **VS&A Communications Partners**, has formed Broadcasting

Partners Buffalo to acquire four radio stations in the Buffalo, N.Y., market: modern rock **WEDG**, classic rock **WGRF**, oldies **WHTT**, and ethnic/religious block **WHTT-AM**, which were sold by Mercury Radio for \$62 million.

American Radio Systems will exchange its **WMMX/WTUE/WLQT/WBTT/WXEG/WONE** Dayton, Ohio, for **Jacor Communications' KMXV/KUDL/KYYS/WDAF** Kansas City, Mo. The deal was cashless.

FOLKS. Top 40 **KIIS** Los Angeles hires **Dan Kieley** as PD from **KDWB** Minneapolis. Kieley said he was excited to be programming "the most admired radio station in America."

Bonneville is restructuring its Chicago hierarchy after its recent purchase of **WLUP-FM/WPNT-FM** there. **Drew Horowitz**, GM of its **WTMX**, is named president of the Chicago radio division; **Chuck Williams** is promoted to VP/GM of **WPNT**, up from general sales man-

ager of **WTMX**; and **Cristina Wilson Ohr** is upped to VP/GM of **WLUP-AM** from general sales manager of **WVAZ**.

FORMATS. The trio of country stations in the suburbs of New York have new call letters: **WRGX** Westchester County, N.Y., becomes **WWXY**; **WZVU** Long Branch, N.J., becomes **WWZY**; and **WVHB** Hampton Bays, N.Y., becomes **WVY**.

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 Group U.K. and Ireland senior VP Richard Cottrell.

Bach's abrupt departure and Cottrell's appointment were announced the day after EMI Music folded EMI Records and wrapped its imprint the Enclave into Virgin Records, with the resultant loss of some 140 jobs (Billboard, June 28).

Three weeks before those moves, EMI-Capitol Music Group North America was shuttered, and chairman/CEO Charles Koppelman, executive VP/GM Terry Santisi, and some 35 other staffers were dismissed (Billboard, June 7).

Industry observers note that Cottrell'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, Ken Berry, to put his stamp on U.S. operations and deploy his own team.

Though Bach's exit was described in a five-paragraph official statement as a result of his "decision . . . to retire" from EMD, sources say that the executive was told he was being relieved of his job by Berry at a June 19 dinner.

Bach is a 37-year industry veteran who spent 16 years at WEA, rising to executive VP of marketing development before departing to head EMI's distribution company in 1989, when it was known as Cema. He was at the helm earlier this year when Cema's branch system was replaced with EMD, which divided distribution responsibilities into three sales and marketing teams (Billboard, April 27).

Observers consider it ironic that Bach was forced out after surviving the regime of Koppelman and Santisi. When those two led the re-engineering of Cema into EMD, it was unclear whether Bach would have a powerful role in the new company.

Some observers are surprised that after dismissing Bach, EMI-Capitol senior management failed to consider Gene Rumsey, senior VP of the major account group, as his replacement.

Rumsey, the one-time heir apparent at the distribution company, was apparently 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 overtures 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 want him to continue at EMD so that he can provide continuity within the distribution company, as well as help acclimate the new CEO to the U.S. market.

Bach is known to have a long-term contract that takes him to his retirement at 65. EMI has chosen to buy out that contract.

Reached by Billboard at EMD's Woodland Hills, Calif., office, Bach, who was scheduled to remain on board through June 27, declined to comment on his departure from the company.

'NOT MR. ROCK'N'ROLL'

As senior VP at EMI Records Group U.K. and Ireland, Cottrell was responsible for sales, distribution, special markets, and catalog. He joined the company in 1993 as sales and distribution director. He was promoted to the newly created post of senior director of commercial operations in July 1995 and to managing director of commercial marketing, sales and distribution in March

1996. He came to the record business after an 11-year career in sales and distribution with Coca-Cola Schweppes Beverages.

Cottrell's colleagues and customers in the U.K. pay tribute to his clear-minded analysis and capacity for strategic thinking. But one retailer notes, "He's not Mr. Rock'n'Roll."

Roger Lewis, now president of Decca International, worked closely with Cottrell as managing director of the EMI Premier label division and describes him as "extremely hard-working, extremely logical and structured in his thinking, and very systems-oriented."

Cottrell's former boss, EMI Records Group U.K. and Ireland president Jean-Francois Cecillon, is similarly enthusiastic, saying, "He's very courageous, he's very strategic, and he's very down-to-earth."

Cecillon pays tribute to Cottrell's pivotal role, in concert with distribution director Shaun Plunkett, in the revitalization of EMI's distribution arm after its shift from London to Leamington Spa in the Midlands of England at the end of 1992. "He did a very good job with Leamington," says Cecillon—so good, indeed, that EMI was voted best distributor by British retailers in 1995 and '96.

One of those retailers echoes Lewis' view by saying that Cottrell is "a very analytical man. He's obviously got a very good brain." The retailer adds, "He's not a music man—he would be the first to tell you that. He freely admits that he doesn't know about music."

Another senior executive at a leading U.K. chain says, "He's a great organizer. If there was one word to sum him up, it would be 'analytical' . . . For sure, he will tell you he doesn't know much about music, but I like the fact that he will tell you that rather than trying to bluff his way through."

At EMI U.K., Cecillon says there will be no immediate successor to Cottrell. "I don't want to rush an appointment like this," he adds, noting that sales and distribution will report directly to him for "the next three to six months." The commercial marketing unit will now report to Ian Hansen, executive VP of legal and business affairs and new media.

STATESIDE REACTION

Members of the U.S. distribution and retail communities express shock at Bach's exit. While declining to comment about Cottrell specifically, citing their lack of familiarity with the executive, they question the wisdom of bringing in a non-U.S. executive to head the distribution company.

A senior music distribution executive believes it will be difficult for the new head of EMD because of his lack of knowledge of the customers and "the makeup of our industry here."

He adds, "The policies, return privileges, and pricing philosophies and practices are far different from the U.K." He says Cottrell "will have to take a training course for the first six months."

Another senior distribution executive says, "He likely knows nothing about the U.S. marketplace, nor how American labels operate. He probably knows nothing about the American retailer or the U.S. consumer."

Another American distribution executive says, "We have seen the British retailers—HMV, Virgin, and W H Smith—come over here, and it takes them five years to figure out the U.S." He wonders if the learning curve will be similar on the distribution side.

Summing up the reaction he has

heard from the account base, the executive says, "Bach is considered popular and is undeserving of what happened."

The chairman of one of the largest U.S. chains thinks the decision by EMI-Capitol senior management to bring in a non-U.S. executive is "British arrogance at play. To have someone come in who is unfamiliar with the U.S. market is a mistake."

He continues, "EMI-Capitol has problems, but I don't think those problems reside at the distribution level. Bach did a good job and I can't figure out why they fired him, other than to cut expenses."

Jeff Fletcher, executive VP of Spec's Music, says, "Russ Bach has been around for a long time. A lot of people on the retail front are going to miss him and the way he did business."

Jim Caparro, president of PolyGram Group Distribution, says, "I've always found Russ to be an honorable gentleman. His talent and his personality were an asset to the industry."

Russ Solomon, president of Tower Records/Video, says of Bach's departure, "It was a shock. For my money, Bach is one of the best managers of all" the companies that Tower deals with.

Commenting on Cottrell's unfamiliarity with the U.S. retail and distribution market, Fletcher says, "There's a few fundamentals every businessman has to deal with. He knows music, if he's worked with catalog, though he may not know the mechanics and logistics of retail and distribution in the U.S. But EMD's a bigger company than one or two guys. One way or another, I expect him to add something to the pot."

'THE FINAL STEP'

Berry and EMI Music president/CEO Jim Fifield declined comment on the recent changes.

In an official statement, EMI said that the shutting of EMI Records was the "final step" in a reorganization of its North American music interests. "The aim of the restructuring has been to create a more streamlined business to better focus on the development of the company's roster of artists while achieving meaningful reductions of its cost base," the statement said.

A statement from Fifield read in part, "Given the current U.S. market environment, we must become more streamlined and focused to make us more effective at building success for both our artists and our company."

Sources say the moves were designed to save EMI Music \$60 million in U.S. overhead this fiscal year.

One detail in EMI's release appeared to be at variance with representations made to Billboard by the Enclave's president, Tom Zutaut (Billboard, June 28). EMI says that "key executives of the Enclave have agreed to stay on for a period of time to help manage certain artist projects," implying a transitional presence only. Zutaut had said that a "core group" of the label's executives would be "merged into Virgin Records." Zutaut could not be reached for comment by press time.

EMI's American labels have been rocked by consolidations, slashes in staffing, and high-ranking personnel turnover throughout the '90s.

Within the last five years, there have been personnel changes at the apex of all of EMI's U.S. label entities.

Following the creation of the now-defunct EMI-Capitol Music Group North America as an umbrella for the EMI, Chrysalis, and SBK labels, close to 140 jobs were eliminated in December 1991 (Billboard, Dec. 14, 1991).

After the June 1992 completion of

Thorn EMI's purchase of the Virgin Music Group for an estimated \$957 million, 55 employees of Virgin Records America and its sister imprint Charisma Records were laid off.

Less than two months after Koppelman was named chairman/CEO of EMI-Capitol Music Group North America in April 1993, Capitol Records president Hale Milgrim resigned and was replaced by Geffen Records A&R executive Gary Gersh.

In August 1993, after an apparent battle for control of Virgin Records America, co-chairmen Jeff Ayeroff and

Jordan Harris, who co-founded the U.S. imprint, resigned, and president Phil Quartararo added the title of CEO (Billboard, Aug. 21, 1993).

In September 1994, EMI Records U.S. president/CEO Daniel Glass resigned and was replaced by former Polydor president Davitt Sigerson (Billboard, Sept. 24, 1994). Sigerson lost his job with the EMI Records closing. In March 1996, Capitol's urban music division was folded into EMI Records. As a result of the merger, 18 staffers in Capitol's urban department were laid off (Billboard, March 9, 1996).



by Geoff Mayfield

KISS ME TWICE: The bonanza numbers that Father's Day shopping provided for last issue's charts evaporated, but even at low tide, **Bob Carlisle's** "Butterfly Kisses (Shades Of Grace)" still stands on top of The Billboard 200 for a second week. But, oh, how that tide has dropped.

"Kisses" appeared to be the most obvious beneficiary of Father's Day gift shopping when it exceeded 233,000 units. But, the passing of that event results in a 47% decline, bringing Carlisle's total down to 124,000 units, the second-lowest sum that a No. 1 album has seen this year. The contemporary Christian artist is in good company, though, as each of the top five albums erodes, including country star **Tim McGraw**, who sees a 38.5% drop (No. 3, 111,000 units), and rap outfit **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 TROOPS: This issue's album charts reflect the fat batch of new titles that hit music stores June 17, including three that debut in the big chart's top 10. There are 19 debuts on The Billboard 200, nine on Heatseekers, and six on Top Country Albums—not record numbers, but more than those charts see in an average week.

Although some Monday morning quarterbacks might have expected a larger first week from **En Vogue's** "EV3," 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 at the end of '92, when "Funky Divas" exceeded the new album's opening-week total. "EV3" bows at No. 8, which coincidentally was the same rank at which the '92 title debuted.

The bow at No. 9 by rap act **Lost Boyz** falls shy of their '96 debut, but hard-rocking **Megadeth**, at No. 10, easily slams the showing made by its last charting title, the 1995 EP "Hidden Treasures." The new Lost Boyz set enters with almost 76,000 units, down more than 28% from the 106,000 units that brought its last one in at No. 6. The new Megadeth album registers more than 75,000 units, way more than the 13,000 that the '95 title did in its first week, but less than the 143,000 units that placed "Youthanasia" at No. 4 in 1994 or the 128,000 pieces that put "Countdown To Extinction" at No. 2 in 1992.

PAW PRINTS: The previous **Los Tigres Del Norte** album spent nine weeks on Heatseekers last year but never pushed enough units in any one week to leap onto The Billboard 200. However, with 7,500 units, its new "Jefe De Jefes" pounces on the big chart at No. 149 while entering Heatseekers at No. 6.

The new Tigres title is the fourth Latin album to appear on The Billboard 200 in the first half of 1997, compared with three in the first six months of '96. That may not suggest great growth in the genre, but go back five years and you'll see that only one Latin title in 1992, **Julio Iglesias'** "Calor," managed to appear on The Billboard 200—and not just during the first six months, but throughout that entire year. Just to make sure we're all on the same page, this comparison encompasses titles found on The Billboard Latin 50 and does not include pop or rock albums from such Hispanic artists as **Jon Secada**, **Los Lobos**, or **Santana**.

HOORAY FOR HOLLYWOOD: The only title from last issue's top 10 that shows any kind of growth is the multi-artist soundtrack from "Batman & Robin" (84,000 units), which climbs 9-6 with an increase of almost 10,000 units, good for the Greatest Gainer bouquet. The album's burst makes all the sense in the world, considering the film debuted at No. 1 on the box-office chart during the tracking week. The soundtrack from the film that came in second in ticket sales, "My Best Friend's Wedding," debuts at No. 116 . . . Tommy Boy's latest venture with sports cable channel ESPN, a collection from this year's X Games, bullets 135-129. The '96 X Games album debuted lower, at No. 173, but its sales almost tripled the next week, as it vaulted to No. 79. In its first two weeks, the '97 album has sold almost 18,000 units, compared with the 20,000 that the '96 one sold in its first two weeks. During the 14 weeks that it spent on The Billboard 200, last year's X Games set moved more than 196,000 pieces.

BMG ADDRESSES REALITIES OF A SHIFTING EUROPE

(Continued from page 1)

their arrival is a matter of when, not if.

At the company's European convention held June 8-12 on this Greek island, president/CEO Rudi Gassner told approximately 200 senior BMG staffers that the region's political and economic evolution will have a profound impact on their business, and that they must be prepared. "You're going to see a lot of changes," he said, and these will affect consumer confidence, corporate infrastructure, retail power, product pricing, and profit

margins. "There is no other way. Europe cannot go back to the Middle Ages."

EMU's challenge is being made tougher—this year, at least—by difficult trading conditions in a number of key European territories, which is also intensifying competition between the major record companies. Arnold Bahlmann, senior VP of BMG's central European division, told Billboard, "As soon as you gain market share—which means taking it away from someone else—that guy doesn't make his busi-

ness plan anymore. So there's a lot of competition, definitely, over artists, concepts, people. And the level of competition will increase."

Gassner expects a flat year for the music industry as a whole in Europe. "One of the driving forces in the past has been the U.K., and that has slowed down, we know. Germany is still OK. France is not very good." Bahlmann also cited market declines in the Netherlands, Italy, Sweden, and Norway.

In the face of such conditions, Gassner said, market-share increases are essential for BMG, whatever the competitive effect. "But that's healthy. The companies who have in the past lived on the basis of relatively big [corporate] structures and overheads, they will suffer the most. We saw it in the classical business. The radical change in that business has mostly affected the big, fat, traditional organizations. We were able to change strategy in classics quickly. That was ugly, I admit, but now we're there."

Geographically, BMG divides Europe into three sectors: the German-speaking markets under Thomas Stein; Central Europe (including France, the Netherlands, Italy, and the Nordic territories) under Bahlmann; and the U.K. and Ireland under John Preston.

In the company's 1994-95 financial year, the three units accounted for 67% of revenue—that is, \$1.6 billion of a total \$2.4 billion. In the 1996-97 year ending Monday (30), Europe's share may be lower because of other regions' growth, but it will still be commanding. (Specific figures will not be available until September.) "BMG in Europe has been the cornerstone of our business," Gassner declared during the Crete meet, "and it will continue to be the cornerstone by the sheer fact of its size and the number of people living there."

Yet he noted that national boundaries are disappearing and, with them, national pricing for music. A single currency will accelerate that trend. "There will be one price [for albums] in Europe," Gassner told his lieutenants, "and if we have one price in Europe, you'd better make sure that your returns, discount structures, and so on come into place. We must also make sure we're not going to have a price structure which is keyed to the lowest denominator, but the highest one."

To the heads of affiliates with album prices at the low end of the European scale, he said, "There is not much time to catch up." The BMG international chief added, "It is mandatory that we get prices to the highest possible level. That has my full support."

Similarly, the European monetary union will affect every major record company's infrastructure. "I don't know whether we'll have a European administration, a regional administration," Gassner said, "but I think to do the same kind of accounting in 17 countries or more in Europe doesn't make much sense. Our task is really to accept those changes and to be intelligent enough to anticipate them—to be one step ahead."

In special marketing, BMG is already moving to ensure an advantageous position in a single Europe. A division has been formed to manage catalog development, strategic marketing (including licensing), and the Internet on a pan-European basis, under the control of Peter-Alexander Rapp, who is based in Munich. The unit officially opens Tuesday (1).

The company's national affiliates are expected to lose some autonomy in the areas covered by BMG Special Marketing Europe—for example, catalog development will be focused on a regional basis—but they will be encouraged to advance their own ideas for application elsewhere. (An early indicator of this approach was BMG's "Stop!" midprice series, marketed across Europe to the tune of 4 million unit sales since October 1995.)

Another reflection of the pan-European view is the 36% stake BMG has taken (via its U.K. company) in Terry Shand's new venture, Eagle Rock Entertainment. Shand, founder of Castle Communications, will compete in the budget-album business across Europe, because Eagle Rock's U.K.-sourced releases can legally be sold throughout the continent.

The Eagle Rock/BMG deal provides Shand with nonexclusive European rights to the major's repertoire. "Whenever you make a [licensing] deal with an independent," said BMG U.K. and Ireland chairman John Preston, "[you must understand] they will be transshipping to Europe."

He continued, "Eagle Rock will compete with local BMG budget business. BMG International will benefit from increased catalog sales and from [Eagle Rock] dividends and share value." Eagle Rock is planning to market 150 releases during its first year, aiming for sales of close to 700,000 units.

"The changes around you," Gassner said in his closing address in Crete, "are not changes which will go away. They are macro-changes in your environment. On the other hand, we at BMG should not fight the changes, we should take advantage of them. This is also true for music, the cornerstone of our being, of our achievements."

In a separate Billboard interview, Gassner estimated that BMG Entertainment International—which encompasses the world outside the U.S.—will produce revenue of \$2.5 billion for the year ending Monday (30).

BULGARIA

(Continued from page 5)

Christmas party in 1995 in London, where he was feted as a poacher-turned-gamekeeper.

Dimitrov laughed good-naturedly when introduced to guests by an IFPI Eastern Europe executive as "Bulgaria's biggest pirate." Dimitrov later pointed out that it was a logical and common practice that Eastern European companies that had illicitly produced Western repertoire under communist rule should continue to do so legitimately through the appropriate licenses after the countries had opened to Western record companies. He stated at the party that, while he had been a renegade under communism, he found it better for business that he should become entirely legitimate in Bulgaria's fledgling capitalist market.

Dimitrov could not be reached for comment at press time.

Apart from Unison, Bulgarian piracy has been a nagging problem for Western Europe and beyond.

Says an IFPI source, "Bulgaria is one of the world's major exporters of pirate CDs, and Bulgarian CDs have been intercepted throughout Europe, Latin America, South Africa, North America, and Australia. Despite having virtually no local market for CDs, Bulgaria has the capacity to produce over 40 million CDs per year."

That figure roughly matches the company's performance in the 1995-96 financial year, he said, but there was a 30% increase in profitability (he declined to be more specific). "Ask any of our competitors if they had a 30% gain, and I'm sure the answer would be no."

Moreover, the \$2.5 billion in sales was achieved, the BMG international chief said, despite the loss during the year of the Universal/MCA business (that company has been converting from a BMG license deal to operating its own companies internationally). "That disappeared from the books and has basically been replaced by owned repertoire. That may be a factor in the profitability [gain]."

BMG's international market share stands at around the 14% level, added Gassner. "We are now 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 particular highlight of 1996-97 was BMG's performance in Latin America. "On our repertoire base, we had an incredible run, but more importantly, [the division] was supplying other countries with repertoire. In the case of Mexico and Spain, they supplied more to the rest of the Latin region than ever before."

BMG's performance in Japan was less impressive. "We have slowed down a little bit," Gassner acknowledged. "We had expected four albums from domestic artists, which we didn't have. However, our market share in Japan has continued to increase by the addition of Fun House. In total, our share is up, although not as much as I wanted."

The company's top-selling album worldwide was Toni Braxton's LaFace/Arista album "Secrets," clocking in at more than 10 million units, followed by Eros Ramazzotti's "Dove C'e Musica" (DDD/BMG) at 5.5 million. The strongest-performing major-market BMG companies were those in Germany, Brazil, Spain, and the Netherlands. In smaller territories, Gassner singled out the success of affiliates in Finland and South Africa.

Confab Gathers BMG Execs European Retailing Discussed

BY ADAM WHITE

ELOUNDA, Crete—BMG Entertainment International's convention in this Greek resort was the responsibility of its three European chiefs, although Central Europe senior VP Arnold Bahlmann shouldered many of the logistical duties (Greece falls under his regional jurisdiction).

"In Europe, so many things are changing," says Bahlmann. "If you don't have time to discuss them, you will be lost. A lot of things are upcoming; we focused on a few of them. It's also a question of relationships. We have different languages, real differences in culture. We can break these down [at such a conference]."

The Crete conclave heard a slate of upcoming releases from BMG's European and North American repertoire sources, as well as from such licensed labels as CMC, M&G/Wired, and Mushroom. Among the showcase performances were sets by Olive (from the U.K.) and La Bouche (Germany).

Music aside, Bahlmann and colleagues Thomas Stein, president of BMG GSA, and John Preston, chairman of BMG U.K. and Ireland, spoke with Billboard about the issue of European retailing and the concentration of business into fewer and fewer accounts.

Stein notes that the German industry's account base declined from 14,000 customers to 10,000 in four years, "so there's definitely a concentration. But there are lots of opportunities, too. Look at France and what the Virgin Megastore [in Paris] did for the French market. Now there's the FNAC megastore. The strategies of retailers to open bigger stores, fun places where people meet, helps us. Those things can't be done with smaller retailers."

He also contends that small outlets benefit from the entry of larger retailers into their turf. "The increase in sales in markets which MediaMart entered was there for tiny little dealers, too. Their business wasn't destroyed. The larger stores had a positive influence, with more advertising [for music], more consumer awareness. Sometimes those consumers will buy the record in a tiny little store even if it's cheaper elsewhere because of convenience."

Preston says, "Ironically, the danger of that concentration is that in a retail market which is then fiercely competitive, [retailers] establish all these competitive differences in terms of the product offered—but then they try to compete on price. That is a serious concern. And it

means there is not a price structure for music which is keeping pace with the Retail Price Index."

Stein draws a comparison with the broad-based German entertainment retailer MediaMart, which has been low-balling on price. "After discussions [with the industry], they have lifted their prices to an acceptable level, and now they're starting to earn money. So they've changed their attitude, and this may help us. When dealers say, 'I need 1.5% more discount, then my life will be much better,' that's wrong. It should be a question of marketing concepts: How do I use the tools of my store . . ."

"And realize the value of music," adds Preston.

Another issue is transshipping, legal in today's European Community.

"Transshipping is there," says Bahlmann, "because we have price differences of over seven deutsche marks [per album] all across Europe. Our task is to develop a pricing structure which allows us, without losing the margin, to narrow that band. When the [single European currency] comes around, there will be one price. So we must make sure we're not at the losing end of that."

The record business has always been extremely bad in pricing, compared with other industries, continues Bahlmann. "Look at the pricing structure of the CD in the last few years on an overall basis. It goes down and down and down. Why? Because a lot of units are budget line, a lot are midprice. So all these complaints about high CD prices, they're irrelevant, because we give the consumer a huge variety of repertoire for a cheaper price every year."

On the pound's current strength against other European currencies and the effect of that on British exports, Preston says, "You know that the U.K. industry is notoriously incapable of defining how much of the apparent sales may have been shipped overseas." Asked about first-quarter British Phonographic Industry figures that show a decline in trade shipments as the sterling has strengthened, he responds, "It would be rash to say it was a coincidence, but it would be wrong to say there was a direct causal relationship."

Meanwhile, how do the three European chiefs (BMG is the only major record company structured thus) co-exist? "We talk all the time," says Preston. "In the boxing ring," cracks Stein. "You argue a lot, disagree a lot," adds Bahlmann. "But if you don't, you don't invent anything new, either."

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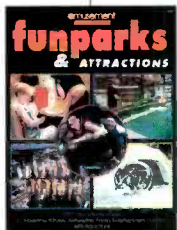
The 1997 edition of the Amusement Business Funparks & Attractions directory is now available. This international guide is an essential tool for members of the park industry, including owners and managers of parks and attractions, food and drink concessionaires, merchandise concessionaires, plus tour and travel executives.

The directory contains more than 3,000 listings of amusement and theme parks, water attractions, tourist attractions, aquariums, oceanariums, botanical gardens, zoos, family entertainment centers, and museums in the U.S., Canada, and around the world. Each entry includes the facility's address, phone numbers, management contact, operation dates, admission prices, group rates, and

previous year's attendance. There also is a description of each facility and the types of attractions featured. The listings are conveniently arranged alphabetically in each category. Members of the International Association of Amusement Parks and Attractions (IAAPA), World Waterpark Association (WWA), and International Association of Family Entertainment Centers (IAFEC) are designated throughout the book.

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The Funparks & Attractions directory costs \$55, including first-class postage and handling. For more information, call 615-321-4250.



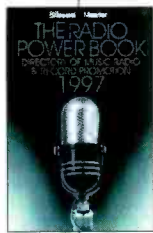
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PERSONNEL DIRECTIONS

Alyse Zigman, who has been western advertising coordinator for both Billboard and Airplay Monitor, has been promoted to advertising services manager for the Airplay Monitors. Zigman will be responsible for all advertising and production coordination and position requests. She'll also work with Monitor general manager John Guynn on special projects and the growth of the Monitors.

Zigman joined Billboard in February 1992 as the L.A. sales assistant and in 1994 became western advertising coordinator. Before joining Billboard, Zigman worked as a production assistant at Warner/Chappell Music. She received her bachelor's degree in history from UCLA.



ZIGMAN

Evelyn Aszodi, who has been western advertising assistant for both Billboard and the Monitors, has been named western advertising coordinator for Billboard. She will be responsible for checking all Billboard insertion orders, trafficking ads, and providing support and assistance to the L.A. sales group.

Aszodi began working at BPI in 1992 for Adweek magazine and joined Billboard in 1994. She received her bachelor's degree in business from Cal State Northridge.



ASZODI

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'Missing' Keeps Brits, Yanks In Step

THE AMERICAN AND BRITISH singles charts are sometimes so disparate it seems like they represent different planets, not different countries. In the '90s, we ex-colonialists have shared very 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. The Brits were going mad for acts like *Wet Wet Wet*, *East 17*, and *Babylon Zoo*, while we were anointing *Lisa Loeb & Nine Stories*, *Ini Kamozé*, and *Bone Thugs-N-Harmony*.

In 1995, there were only two No. 1 hits that reigned in both lands: *Michael Jackson's "You Are Not Alone"* and *Coolio 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 "Mmmhob" 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 Bamba" by Los Lobos, and "I Just Can't Stop Loving You" by Jackson and Siedah Garrett. Oddly, all five titles involved—the current two and the three from 10 years ago—are of American origin.

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, Rome, and Changing Faces. We may have to wait for the next Spice Girls single 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. "Quit 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 Newton's hit: "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 peak, 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 Jon 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 Marvelettes' 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 Stopping You" (Global Soul/Volcano). The veteran act, originally from Canton, Ohio, has a chart span of 33 years and 10 months, dating back to the debut of "Lonely Drifter" the week of Sept. 14, 1963.



by Fred Bronson

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

YEAR-TO-DATE OVERALL UNIT SALES

	1996	1997
TOTAL	316,191,000	340,261,000 (UP 7.6%)
ALBUMS	262,707,000	277,691,000 (UP 5.7%)
SINGLES	53,484,000	62,570,000 (UP 17%)

YEAR-TO-DATE SALES BY ALBUM FORMAT

	1996	1997
CD	187,238,000	210,467,000 (UP 12.4%)
CASSETTE	74,769,000	66,612,000 (DN 10.9%)
OTHER	700,000	612,000 (DN 12.6%)

OVERALL UNIT SALES THIS WEEK

13,732,000

LAST WEEK

14,466,000

CHANGE

DOWN 5.1%

THIS WEEK 1996

13,555,000

CHANGE

UP 1.3%

ALBUM SALES THIS WEEK

10,943,000

LAST WEEK

11,540,000

CHANGE

DOWN 5.2%

THIS WEEK 1996

11,081,000

CHANGE

DOWN 1.3%

SINGLES SALES THIS WEEK

2,789,000

LAST WEEK

2,926,000

CHANGE

DOWN 4.7%

THIS WEEK 1996

2,474,000

CHANGE

UP 12.7%

TOTAL YEAR-TO-DATE CD ALBUM SALES BY STORE TYPE

	1996	1997	CHANGE
CHAIN	124,529,000	134,720,000	UP 8.2%
INDEPENDENT	24,186,000	29,667,000	UP 22.7%
MASS MERCHANT	38,523,000	45,377,000	UP 17.8%
NONTRADITIONAL	NA	703,000	NA

ROUNDED FIGURES

FOR WEEK ENDING 6/22/97

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



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JAPAN

Issue Date: August 30 Ad Close: August 5

CONTACT: Aki Kaneko - 213-650-3171



Holiday Product Showcase/Children's Entertainment II/Vital Reissues II

Issue Date: August 23 Ad Close: July 29

CONTACT: Jodie Francisco - 213-525-2304



NAXOS - 10TH ANNIVERSARY

Issue Date: August 16 Ad Close: July 22

CONTACT: Ken Piotrowski - 212-536-5223



ASIA PACIFIC III

Issue Date: August 9 Ad Close: July 15

CONTACT: Alex Ho - 852-2527-3525



1997 Radio Powerbook

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AKI KANEKO


Remember when listening to an album was like getting lost in a world you never wanted to leave?

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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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