Industrial Rockers Breaking Through To The Mainstream

BY CRAIG ROSEN

LOS ANGELES—The industrial revolution is being televised on MTV and modern rock stations and is selling briskly at a retail outlet near you. Industrial-influenced acts Gravity Kills, Slabbing Westward, and Marilyn Manson are receiving video and radio play and making sales gains.

The success of these three acts comes in the wake of Nine Inch Nails' breakthrough at radio and retail (Billboard, April 2, 1994) and the arrival of other industrial-oriented, radio-friendly acts, such as Filter. It's also occurring at a time when the modern rock format continues to flourish but is sharing key artists with top-40, mainstream rock, and even hot rock stations.

Imprint's Peters Is Modern Country

BY CHET FLIPPO

NASHVILLE—For longtime songwriter and first-time recording artist Gretchen Peters, as well as for her fledgling label, Imprint Records, nothing is business as usual. When Peters' first album, "The Secret," (Continued on page 89)

London Taking It Easy With Lounge-Core Artists

BY DOMINIC PRIDE

LONDON—The rumors can't be true. The hip-and-trendy swinging cocktail music LPs they discard-ed two decades ago are back. Only this time, the finger-clicking music is coming from their kids' stereos instead of their own, and it has an unmistakable touch of the '90s to it.

The bizarre phenomenon that is the lounge music revival is gripping the capital here, with long-forgotten lounge, easy listening, and exotic rock operas "Rent" has made it one of the most anticipated Broadway openings (Continued on page 91).

EMI-Capitol To Restructure Distrib.; Cema Gets New Name

BY ED CHRISTMAN

NEW YORK—For almost 25 years, major record labels have relied on the branch system to sell and market music, but over the next month, EMI-Capitol Music Group North America will dismantle Cema Distribution and replace it with EMI Music Distribution.

More than a name change, EMI Music Distribution will abandon the concept of housing sales and marketing responsibilities within a geographic structure and will instead divide those responsibilities among three teams: the major accounts group, the field marketing sales group, and the artist development group.

Charles Koppelman, president/CEO of EMI-Capitol Music Group North America, says, "The new structure will empower our people and be responsive to retail's needs and also to our labels, as we work to develop a preponderance of new artists. The key word is "empowerment.'"

Russ Bouth will remain president of EMI Music Distribution, and Gene Rompey, as senior VP, will (Continued on page 95).
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"Everything Zen"

Blind Melon
"No Rain"

Cracker "Low"

Radiohead
"Creep"

Vs3 "Cantaloupe"

Filter
"Hey Man, Nice Shot"

Danzig "Mother"

IN STORES NOW!
Motown’s Future Looks To The Past

BY J.R. REYNOLDS

In an effort to make Motown the world’s premier entertainment company specializing in black music, arts, and culture, president and CEO Andre Harrell is updating the blueprint left by Berry Gordy, who founded Motown and turned it into a household name.

Harrell, who has been on the job for six months (Billboard, Oct. 14, 1995), has focused heavily on developing the corporation’s new generation. Motown Records.

Since joining Motown, Harrell has adopted some of the A&R, artist-development, and marketing philosophies that helped make Gordy’s Motown a juggernaut that established the careers of such music icons as Stevie Wonder, Diana Ross, Marvin Gaye, the Temptations, and the Jackson 5.

Harrell says, “My vision is to maintain a platform for Motown’s legacy and to broaden the appeal of our veteran artists and introduce them to a new generation of consumers, while continuing to introduce [consumers] to our debut artists.”

The former Uptown Records founder/ president plans to accomplish his goal of becoming the No. 1 R&B label in Billboard’s year-end tally by signing artists, grooming them through a comprehensive artist-development program, and putting them in front of consumers via a roadshow.

TAKING TO THE ROAD

One of Harrell’s first moves was to relocate the label headquarters to New York (Billboard, Feb. 24). In addition, a new strategy is planned in Detroit, the label’s birthplace. According to Harrell, the new Detroit office will serve as a regional A&R listening post and will house a promotion staff.

When Harrell came aboard, he initiated a print and electronic advertising campaign that featured the executive seated in a chair tooting a sax. The text in the ad stated, “Up to Motown . . . Andre Harrell, CEO/president Motown. It’s on.”

Harrell dismisses claims by some observers that the auto-promoting campaign created friction with top PolyGram executives. “I walked in the door to [director] PolyGram with a marketing and advertising plan designed to give a young, exciting, and important image to Motown,” says Harrell.

“PolyGram is turning out to be a great partner, and [president/executive] Alan Levy has created a very supportive environment in which to operate.”

Harrell also established the 1996 Motown Talent Search tour, an 18-city quest for the country’s hottest up-and-coming talent that runs March 25-May 18.

He describes the tour as a grass-roots outreach campaign that targets local communities. “In Washington, D.C., we had over 3,000 people who wanted to participate. We had 1,032 in New York, in line. And the 800 number for information on the talent search has generated over 75,000 calls.”

On June 19, talent search finalists will compete for a chance live special aired on the Black Entertainment Television network. The winner will receive a recording deal with Motown.

Think about all the really good artists out there who’ve been performing for years locally and regionally who now have a chance for the big time,” says Harrell. “It’s really starting up excitement in local communities.”

Although Motown has yet to release a new album in 1996, the label plans to release 22 by the end of the year. The first is a self-titled set from R&B crooner Horace Brown on June 18.

Acts with forthcoming singles include female vocalist Tarek Hicks’ “Ooh Baby,” Jason Weaver’s “I Don’t Know Why,” Carol Riddick’s “Take Your Time,” and Valerie Young’s “Being Single.”

Albums from these acts are not yet slated for release.

Other acts in the 1996 release schedule include Johnny Gill, Queen Latifah, male teen quartet Ludac, girl group The Shades, the Whitehead Brothers, quartet Soul, female vocalist Ronnie Henson, and female hip-hop R&B act 72.

The expanding artist roster is backed by a (Continued on page 99)

Buena Vista To Heat Up Summer With Major Sell-Thru Campaign

BY EILEEN FITZPATRICK

INDIAN WELLS, Calif.—Traditional video sales trends indicate that business slowas during the summer, but Buena Vista Home Video expects to change reality with a sell-through program that it predicts will increase retail sales of Disney titles by 60% over last summer.

From July through September, Buena Vista will issue more than a dozen new titles.

Sales of these releases, along with other Disney titles on the market, are predicted to reach up to $25 million in retail revenue, up from $15 million during the same period in 1995, according to Buena Vista president Ann Daly.

According to Buena Vista, total retail revenue for the period is estimated to jump to $1.3 billion from $1 billion in the summer of 1995.

If consumers make that prediction come true, Daly says, Buena Vista will not only solidify its No. 1 position in the sell-through market, but the supplier will become 10% larger than its competitors combined.

The program is led by the video release of two recent theatrical features and the Disney classic “Oliver & Company,” which will be issued on video for the first time Sept. 25, at the standard price of $29.99.

Prior to that release date, Buena Vista will lead “Homeward Bound II: Lost In San Francisco” into stores on July 31, followed by “Muppet Treasure Island” Sept. 11. Pricing on those titles will be $22.99 each.

As previously reported, the highly touted “Aladdin” sequel “Aladdin And The King Of Thieves” will be released Aug. 11.

(Continued on page 88)
Radio Academy Awards Gambaccini
U.S. Radio Host Staple Of U.K. Broadcasting

This story was prepared by Mike McGee, broadcasting editor for Music Monitor.

LONDON—Another Yankee pros-
pers in the court of King Arthur.

Paul Gambaccini, an expatriate American who has been a staple of British broadcasting for the past 20 years, has received a premier U.K. honor: the Radio Academy Award for outstanding contribution to music radio. For the second consecutive year, this accolade has been sponsored by Music Monitor, the Billboard Music Group’s U.K. trade publication.

Gambaccini was presented with the award April 17 during a special recep-
tion at London’s Hard Rock Cafe. Making the presentation was another veteran American broadcaster and recording artist, Rufus Thomas, who has presented shows on WDMA Mem-
polis for more than 40 years.

The Radio Academy is a U.K. in-
dustry organization that counts more than 1,000 broadcast professionals among its members. It presents the award for outstanding contribution annually, drawing from membership nominations.

Previous recipients of the honor include air personalities John Peel, Johnnie Walker, Alan Freeman, and the late Roger Scott, and such industry figures as former BBC Radio 1 controller Johnny Bee-
ing and Capital Radio/London group PD Richard Park.

Of Gambaccini’s award, author and lyricist Sir Tim Rice (best known for his musical collaborations with Sir Andrew Lloyd Webber) says, “It is int-
teresting that we have an American in our midst who can teach most of our

Music Monitor

English people how to use the lan-
guage.”

“He makes you feel that every time he opens his mouth, every word is measured, which is unusual for some-
one (commenting) on popular music. The authority rings through because the way in which Paul expresses him-
self is so accurate—which he is be-
cause of his body of knowledge. He is a fan, and it comes over in his work.”

(Continued on page 89)

Rhythm And Groove. Pointblank recording artist Roy Rogers and members of his band socialize with Pointblank/Virgin execs after his recent show at Jack’s Sugar Shack in Hollywood, Calif. Rogers’ new album, “Rhythm And Groove,” was released April 16. Pictured, from left, are Melanie Levy, national retail marketing manager,Virgin, Jimmie Sanchez, band member; John Lee Sanders, band member; Gaynoll Rogers, manager, Alison Taylor, special projects manager, Pointblank, Rogers, Phil Fox, director of product management, Virgin, and John Wooler, president, Pointblank.

Rhino Earns Corporate Citizen Award
Company Lauded For Innovative Employee Programs

□ BY DOUGLAS REECE

LOS ANGELES—In an era rife with layoffs, corporate downsizing, and un-
stable work environments, Rhino Records’ employee-friendly corporate
policies have earned the label a 1996 Corporate Citizen Award.

The honor was presented to the company by U.S. Secretary of Labor Robert Reich, who visited Rhino as part of a West Coast tour designed to celebrate companies with commend-
able employee programs. Rhino was the only entertainment-related com-
pany visited by Reich.

“He is to recognize that managers that treat their workers as assets to be developed, rather than costs to be cut,” Reich said during his April 16 vis-
it to the label’s offices here.

The innovations for which Rhino has been recognized include its “Big Ideas” program, which fiscally awards employees for innovative ideas, and

“Rhino By Objective,” which encourages employees to tackle work-related issues, ranging from improving the work environment to decreasing costs. President Richard Foss and man-
gaging director Harold Bronson, Rhino co-founders, emphasize employee in-
put as the basis for the compa-
y’s success.

“Rhino is where it is not only because of Richard and myself—but because of every employee, mobile and otherwise,” said Bronson.

Foss said that he and Bronson have made a strong effort to not become re-
moved from the company’s personnel. “Human resources have got to be a pri-
city. People are what make the busi-
ness,” he said.

“People should be evaluated by the job they are doing, not because of any political situation or because the head comes in and wants to bring along his own people,” Bronson added.

Foss and Bronson attribute their

success in employee relations to their

beginnings outside the boardroom.

The two started Rhino from the back of a record store in 1978.

As a panel moderator at Re-
ch, Rhino employees lauded the com-
pany for policies that advocate such is-
ues as social responsibility, extended paternity/maternity leave, nondis-
crimination, open-door relations be-
tween departments, and the apprecia-
tion of individual opinions.

In response to a question posed to
her by Reich, Tracey New, national man-
ger of media relations, said she came to Rhino after experiencing two layoffs in the entertainment industry in 1995.

“I was looking for not only a job where I came to Rhino, but peace of mind,” she said. “It’s so important.”

(Continued on page 99)

Universal Names Black Music Div. President
Jean Riggins Brings Wealth Of Industry Experience

□ BY PAUL VERN

NEW YORK—With Jean Riggins’ ap-
pointment as president of the black music division of MCA-owned Universal
Records, the fledging imprint is fully poised to make its mark on the industry.

Riggins brings with her a wealth of experience in the R&B world, having served as senior VP of music for Atlantic Records and VP/GM of black mu-
sic at Capitol Records. In her new posi-
tion, Riggins will build and oversee a di-
vision that already boasts a wealth of A&R sources, including the Heavy D-
ted Uptown Records group, Kedar Music/Warner’s Kedar Entertainment and Mark Pite’s ‘By Storm Entertainment, and indie label Pallas Records, which

BMG Special Products Unit
Brought Under Labels’ Aegis

□ BY DON JEFFREY

NEW YORK—BMG Entertain-
ment has reorganized a special-
products unit that was part of the record-club division into a joint ven-
ture between its two principal label groups, RCA Records and Arista Records.

The new unit, BMG Special Prod-
ucts, was formerly known as RCA Special Products. President Tom Kraus had reported to BMG Direct, operator of the BMG Music Service record club, but now reports to RCA and Arista executives and Kevin Cringer, executive VP of BMG Entertain-
tment.

Clinger says that BMG Entertain-
ment president Strauss Zelnick “looked at how BMG’s businesses can work in a less decentralized way and how to coordinate our oper-
ations more.”

He adds, “The special-products

company had only one company’s reper-
toire, RCA’s. The more reper-
toire you can control, the stronger you are in the market. We said, ‘Why aren’t Arista participating in this?’” After discussions with Arista president Clive Davis and RCA president Bob Jamieson, the new structure was formed.

The special-products unit licenses music for compilations and promo-
tional premiums. The compilations are created for BMG and clients, such as Time Life Music and Read-
er’s Digest. The premiums are spe-
cial promotional deals for such com-
panies as Philip Morris, Kellogg, Nestle, and IBM.

BMG material is licensed for video and interactive multimedia, as well as for recordings.

The predecessor company, RCA Special Products, was formed more than 30 years ago.

They’re Cook-in’ Now. Barbara Cook is flanked by fellow music industry legends Eartha Kitt, left, and Betty Comden following her recent performance at the Café Carlyle in New York. The evening celebrated Sony Classical’s ressue of “Barbara Cook At Carnegie Hall.”
The definitive live album and longform home video from the three time Grammy Award winning electric blues legend.

Features:
"Talk To Me Baby,"
"My Time After Awhile"
and "Damb Right I've Got The Blues"

Produced by Buddy Guy
and Eddie Kramer

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UPCOMING

ASIA PACIFIC II
Issue Date: May 18
Ad Close: April 23
In a continuing effort to bring Asia Pacific's market to the forefront of the industry, Billboard's May 18th issue contains the second Asian Pacific Quarterly. This special issue coincides with the 2nd MIDEM Asia and will highlight the Asian territories and their plans for the confab. Coverage will also include a look at the goals and expectations of international and US companies/organizations attending the conference.

Contact:
Amanda Guest
613-9824-8260

WORLD MUSIC
Issue Date: May 25
Ad Close: April 30
Coinciding with this year's May 22-25 NAIRD convention, Billboard's May 25th issue puts the spotlight on the world music market and its growing appeal at mainstream. Coverage will include reporting on label activity; the marketing of world music, catalog-building and fusion with other genres; and a year-to-date recap of the world music charts by Geoff Mayfield.

Contact:
Lezle Stein
213-525-2329

MUSIC PUBLISHING
Issue Date: June 1
Ad Close: May 7
Billboard's annual review of the music publishing scene will highlight the market's domestic and international activity. Our June 1 spotlight paints a comprehensive picture of music publishing with 1995-96 TOP Songwriter Charts for Pop, R&B and Country; an examination of publishers' copyright concerns, and an overview of the Ivor Novello awards in the UK (taking place the first week in June).

Contact:
Robin Friedman
213-525-2302

PRODUCTION PEOPLE
Issue Date: June 8
Ad Close: May 14
Billboard heralds the production process in its June 8th issue. Our annual review of this ever-changing market explores the mechanisms a product goes through before it hits the streets. Editorial will spotlight the people who make it happen, the events and topics slated for this year's Replitech convention (coinciding with this issue) and the emerging new digital technology (DVD format and Sony's new Direct-Stream Digital) and its ramifications for the music industry.

Contact:
Ken Karp
212-536-5017

Reach Billboard's 200,000
R&B music continues to dominate the charts. Billboard’s June 8th issue examines the state of the genre, from its newest trends and directions, to the recent resurgence of the multi-talented artist/producer/writer. This spotlight will also focus on the market abroad - highlighting the growing presence of R&B acts in foreign markets and upcoming UK releases. Also look for January to May recaps of the Top R&B album charts by Geoff Mayfield.

Contact: Deborah Robinson
212-536-5016

Issue Date: June 8
Ad Close: May 14

Blues

Issue Date: June 8
Ad Close: May 14

Coinciding with the biggest explosion the blues has experienced since the 60’s, the annual Blues spotlight is back. Our comprehensive coverage examines the current growth of blues dedicated labels, the hottest bills for the summer’s international and domestic festivals, and a report by Thom Duffy on blues festival activity in a variety of international markets.

Contact: Ken Piotrowski
212-536-5223

Publication Date: August 7
Ad Close: June 17

In its fifth year, Billboard’s International Latin Music Buyer’s Guide is consulted on a daily basis by thousands of prospective buyers when making important decisions. The directory consists of listings from 18 countries in 20 categories, including artists, managers, music publishers, etc. The International Latin Music Buyer’s Guide is distributed to the heavyweights within and around the Latin music community, including record labels, retailers, wholesalers/distributors, managers, agents, and promoters.

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Teddy Bear Members Sue Spector, Various Labels

BY CHRIS MORRIS

LOS ANGELES—Carol Connors and Marshall Lieb, former members of vocal group the Teddy Bears, have filed a suit against producer and former bandmate Phil Spector and several labels, charging that they have not received royalties derived from reissues of their 1968 hit, "To Know Him Is To Love Him." Named as co-defendants in the suit, filed March 29 in Superior Court here, are Rhino Records, K-tei Records, Phil Spector Records, Abeko Music and Records, dick clark productions, and Billboard Records (a Cleveland firm unrelated to Bill- board magazine).

"To Know Him Is To Love Him," a gentle number in marked contrast to Spector's later bombastic "wall of sound" hits, garnered the producer his first major smash at the age of 17. The title and lyric of the song, penned by Spector and originally released as the B-side of the single "Don't You Worry, My Little Pet," were famously inspired by the inscription on the tombstone of Spec- tor's father, Ben, "To know him was to love him." Spector also produced and sang on the single, cut for Lew (Continued on page 99)

New Warner Label Aimed At Christian Crossover Market

BY DEBORAH EVANS PRICE

NASHVILLE—Warner Bros. is launching Warner Resound, a Nashville-based label that will release music to the Christian and mainstream markets. Barry Landis, formerly VP of marketing/promotion for Warner's Christian label Warner Alliance, has been named VP/GM of the new venture.

Distribution to the general market will be handled by WEA, and distribu- tion to Christian bookstores will be handled by Warner Christian Distribu-

(Continued on page 16)

Lonestar Enjoying Shining Success

Grass-Roots Marketing Benefiting BNA Act

BY CARRIE BORZILLO

LOS ANGELES—Country band Lonestar and rockers the Dave Matthews Band may not share musical styles, but the RCA acts have traveled similar grass-roots paths to success.

Lonestar, which had been playing nearly 200 dates a year before being signed to the RCA Labels Group's BNA, became a Heatseekers Impact act when its self-titled debut broke into the top half of The Billboard 200 at No. 96 for the week ending Saturday (20). This week, "Lonestar," which peaked at No. 2 on the Heatseekers chart, moves up to No. 86 on The Bill- board 200 and up one spot on Top Country Albums, to No. 11.

Meanwhile, the song that kicked sales of the album into gear, "No News," is spending its third week at No. 1 on the Hot Country Singles & Tracks chart.

The band, which features Richie McDonald on lead vocals and guitar, John Rich on lead vocals and bass, Michael Britt on guitar, Kreeh Rainwater on drums, and Sean Sums on keyboards, is up for an Academy of Country Music Award for best vocal group or duet.

GRASS-ROOTS CAMPAIGN


RCA employed a similar strategy with the Dave Matthews Band in 1994, when it used the band's Bama Rags live album "Remember Two Things" as a setup tool for its RCA debut, "Under The Table And Dreaming" (Popular Uprisings, Billboard April 2, 1994). "Dave [Matthews] was the blue- print," says Randy Goodman, senior VP/GM for the RCA Labels Group, who had worked with the Dave Matthews Band. "The [Lonestar] EP was never about selling millions. It was to give radio something while they were waiting for the album and to help acquaint people with them and have something to sell on the road. We wanted the indie feel, as well as a grass-roots development."

In addition to being sold at the band's gigs, "The Lonestar Live EP" was sold through select one-stops and rackjobbers. Lonestar was the first act RCA Labels Group chairman Joe Galante signed when he returned to Nashville, and it marks the company's first success.

"The band's manager, Bill Carter, called me and said he had a band I may be interested in," recalls Galante. "This was while I was still in New York, and we had them play the Dog House, our conference room where acts play acoustically. It was the first band I'd seen in a long time that had two great lead singers with impeccable harmonies, and they really had a personality."

REACHING CRITICAL MASS

Lonestar's first single, "Tequila Talkin'," reached No. 8 on Hot Country Singles & Tracks, but Goodman says the overwhelming success of "No News" is what primarily drove fans to record stores.

Touring and video play were also instru- mental in the band's success, but "a hit record achieving critical mass at country radio is what did it," says Good- man.

To help attract the interest of coun- try programmers, the label hosted showcase events for radio and video pro- grammers in Las Vegas and Nashville in July and August 1995, as well as acoustic performances at retail outlets in Houston and Dallas in October 1995.

"We knew they were a dynamic live performing band, and we wanted everyone to see that," says Dale Turner, VP at BNA. "We had enough mo- mentum so that about 70% of radio met (Continued on page 98)
Right Stuff Licenses Solar Masters
*R&B Catalog ‘Perfect Fit’ For Reissue Label

**BY CHRIS MORRIS**

LOUISIANA—The Right Stuff, the reissue label operated by Capitol-EMI Music’s Special Markets Group, has licensed the masters of noted R&B imprint Solar Records.

The Right Stuff’s reissue campaign kicks off May 14, when the company issues Lakeside and Kenny Gamble’s “Fantasy Voyage,” the 1980 album whose title cut inspired Coolio’s like-titled 1995 rap hit; the Whispers’ 1977 set “Open Up Your Love”; and “Deep Cover,” the 1992 soundtrack set that featured the title collaboration between Dr. Dre and debut artist Snoop Dogg.

Future reissues from the Solar catalog will include titles by the Delfonics (the act that featured the songwriting/producing team of Antonio “L.A.” Reid and Kenny “Babyface” Edmonds), Shalamar (the group spawned Howard Hewett, Jeffrey Daniels, and Johnny Watley), Midnight Star (which featured Reginald and Vincent Calloway), Klymaxx, Dynasty, and Carole Lucas Babyface’s early solo work will also be featured.

Solar chairman Dick Griffey, who founded the company in 1977 after his association with Don Cornelius in Soul Train Records, says the licensing arrangement came about out of discussions with the Right Stuff about the use of Midnight Star’s 1983 track “Slow Jam” on one of the Right Stuff’s “Slow Jams” compilations.

“They were always trying to get that song, and we never really license our catalog,” Griffey says. “They came up with the idea of picking up the whole catalog, rather than license the stuff piece by piece.”

Little of the material has been in the marketplace in recent years, according to Griffey: “A lot of the Whispers, the Midnight Star classics, have never been available since CD technology has been in existence. It has never been marketed on a working basis. Right Stuff senior director of product development Tom Cartwright says that the Solar catalog is “a perfect fit” with the other R&B material licensed by the company. “It basically gives us three of the most important R&B catalogs in modern times,” Cartwright says. “We also have the Hi Records catalog and a portion of the Philadelphia International Records catalog. It’s a logical fit with the other things we’re doing with the Capitol and EMI catalogs, whether that’s Maze or Bobby Womack, though for the most part now, EMI is going to mine that vault separately.”

Solar’s heavy concentration of classic ‘70s and ‘80s tracks jells neatly with the Right Stuff’s emphasis on old-school R&B, according to Cartwright. “A lot of the R&B catalogs that have come out have been predominately from the ‘60s,” Cartwright says. “Now we’ve been focusing on the ‘70s and the early ‘80s and on that overall definition of ‘old-school,’ and these things definitely fit. Especially in the past two or three years, you’ve seen the whole old-school phenomenon really growing. The timing is perfect.

Beyond appealing to audiences that have turned old-school-oriented sets, such as the “Dead Presidents” soundtrack, into hits, the Right Stuff is taking aim at rap listeners familiar with material from the era via such hits as Coolio’s “Fantastic Voyage.”

Griffey says, “Catalogs seem to be like fine wine. Sometimes they get better with age. You look at the Bob Maxy catalog; Bob Maxy never sold more than 400,000 records in the U.S. while he was alive. New [‘Legends’ is up to more than 10 million units. With our catalog, we have a lot of classic material that has never been released, and one of the things that tipped us off is that we get so many requests from people who want to sample it—they want to license this cut, they want to sample that cut.”

The Solar reissue program, which will draw from a library that Griffey estimates is 100 albums strong, will be a long-term process. “It’s going to take us more than a couple of years to get this out,” Cartwright says. “We’ll probably do three or four [titles] per month. We basically want to do the entire Solar catalog as it previously existed. If there’s an occasion to find some unreleased tracks, we’ll stick some of those on. We’ll try to add some photos and liner notes to most of them . . . There’ll be a lot of compilations and things.

Only The Beginning. Elektra’s Tracy Chapman was presented with a gold plaque for her latest album, “New Beginning,” following her recent sold-out show at New York’s Beacon Theatre. Pictured celebrating in the front row, from left, are Nancy Jeffries, senior VP of A&R, Elektra; Greg Thompson, senior VP of promotion, Elektra; Chapman; Sylvia Robinson, chairman, Elektra; Seymour Stein, president, Elektra; and Steve Kleinberg, senior VP of marketing, Elektra. In the back row, from left, are band members Glenys Rogers, Rock Deadrick, and Andy Stoller.

EXECUTIVE TURNTABLE

**HEAPS**

**GRIGGS-MAGEE**

**WILLIAMS**

**JORDAN**

**SARBIN**

**HATCHETT**

**STANTON**

**SMITH**

**RECORD COMPANIES.** Danny Heaps is appointed senior VP of artist development and marketing for RCA Records in New York. He was an artist manager.

Tara Griggs-Magée is promoted to GM of Verti Records in New York. She was the label’s director.

Jive Records in New York promotes William Wayne to VP of A&R and James “Jazzzy” Jordan to VP of black music. They were, respectively, senior director of A&R and senior director of marketing.

Richard Cooper is named VP of marketing at Ardent Records in New York. He was a consultant.

Harold Hatchett is promoted to VP of urban promotion at EMI Classics in New York. He was finance director.

Virgin Records in Los Angeles promotes Amy Stanton to VP of video production. She was senior director of video.

Elektra Entertainment Group in New York promotes Mark Miller to senior director of triple-A/adult alternative promotion and names Dunny Minardi director of East-West international marketing. They were, respectively, director of triple-A, jazz, and NAC promotion and international marketing director at Columbia Records.

Elaine Valentine is named senior director of marketing and promotions for Tuff Gong International in New York. She was director of operations of urban marketing and promotions at Elektra Entertainment.

Aaron Anderson is named GM of operations at G-Funk Music. He was West Coast A&R manager for East-West.

Stacy Carr is promoted to associate director of publicity for Arista Records in New York. She was national publicity director at EMI Records in New York.

Adam Lowenberg to product manager. He was manager of sales.

Mindy Espy is named head of marketing at Revolution Records in Beverly Hills, Calif. She was marketing director at MCA Records.

Robbins Entertainment in New York appoints Paul Mislov director of finance and Meredith Fisher A&R co-financier. They were, respectively, manager of accounting for PolyGram Merchandising and assistant in the artist development department at Arista Records.

PUBLISHING. Allison Smith is named VP of performing rights at BMI in New York. She was assistant VP.

RELATED FIELDS. Eric Levine is named VP of operations at the Metropolitan Ensemble in New York. He was executive VP/CFO of Metal Fidelity Sound Lab.

The Nashville Nightclub in Nashville promotes Brian Hughes to VP of programming and Buddy Ragan to director of research/scheduling. They were, respectively, director of programming and manager of program services.

David Konjyan is named head of the triple-A department at J Records. Prior to being a freelance writer/producer, he was head of adult promotion at Cypress Records.

TV Commission: Jackson Brits Act Within Guidelines

LONDON—Michael Jackson’s controversial performance at this year’s Brit Awards ceremony has attracted complaints from television viewers who felt it was offensive. However, the U.K.’s TV watchdog, the Independent Television Commission, says that while Jackson’s Mississic routine to accompany a performance of “Earth Song” was “open to misinterpretation,” it did not break any programming guidelines.

Jackson’s became the most controversial performance in the history of the Brits when Jarvis Cocker, front man of Britpop band Pulp, invaded the stage during the American singer’s set (Billboard, March 21). Cocker, who was arrested but later released without charge, said that his cavorting amid Jackson’s dancers was a protest “at the way Michael Jackson

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Artists & Music

**Willie Nelson Shows His ‘Spirit’ On Island Debut**

**BY MELINDA NEWMAN**

NEW YORK—Once an outlaw, always an outlaw, so it should come as no surprise that Willie Nelson has signed with Island Records, a label that, in its 30-year history, has never featured a country artist.

It should also be no shock that Island has planned an equally unconventional way of expanding Nelson's record buying public—a two-pronged approach that stretches over the release of two albums.

Phase one starts June 4, when Island releases “Spirit,” a stark, provocative collection of songs Nelson penned and produced himself, accompanied by his sister Bobbie Nelson on piano, Johnny Gimble on fiddle, and Jody Payne on rhythm guitar and harmony vocals (Nashville Scene, Billboard, March 23).

Phase two comes in September, when Island will put out a Don Was-produced reggae record by Nelson, featuring the Texan’s songs reworked reggae style as well as Nelson’s interpretation of some reggae classics. Nelson will preview much of the material when he appears as one of the headliners at Sunfest in Janesville in late July.

“The first record is geared toward an upper demo; the second toward a younger group. In tandem, we'll get both audiences,” says Andrew Kronfeld, Island Records VP of marketing.

This is the kind of label that I've been looking for all my life," says Nelson. "One that would put up money and let me do what I do. That's it.

Nelson linked with Island after nearly two decades on Columbia, a handful of projects recorded for Texas independent, Justice Records, and a 1984 album of standards, "Healing Hands Of Time," released by EMI.

"Here I was between labels, looking for someone to put out the 'Spirit' album, which I had already produced myself," recalls Nelson. "In the meantime, Don was a good friend of Island Records and he's a good friend of Jerry Blackwell, and Don wanted to do a lot of Willie Nelson songs reggae style. We decided, Why don't we experiment? We took our own money and did our own record. We took real musicians and an obscure song of mine from the '60s.

"We went to Jamaica to talk to [Blackwell] about the reggae album. I said, "Well, while I'm down there, I'm going to take my 'Spirit' album, just on the outside chance that he might be interested."

Nelson, hauled up in June Bond author Ian Fleming's old home, the Golden Eye, "just at the last minute; letting around doing nothing but listening to music. I played Chiria the song for the reggae album, which he liked. Then I played him the whole 'Spirit' album, and he said, 'Yeah, I want that, too.'"

Comparisons to follow icon Johnny Cash’s move to American Recordings two years ago are inevitable. "The similarity is that Willie, like Cash, is an American icon, and a lot of younger people need to understand what a great writer and guitarist he is," says Kronfeld. "But 'Spirit' is geared toward an upper-demo audience, unlike Johnny's record. It's a very acoustic record, thoughtful and incredibly beautiful.

'Spirit' reaffirms that no one does it better than Willie Nelson. For many of the song's characters, happiness is only a vague, distant memory. People remain disenfranchised not only from each other but from their maker. In one song, Nelson laments that he's too sick to pray, Lort."

Nelson compares the simplicity and mood of "Spirit" to "Red Headed Stranger," his landmark 1975 album. "I wanted the same feel—or as close as I could get—to 'Red Headed Stranger.' And I think we got pretty close," he says. "'Spirit' shows off Nelson's piquant, stylized guitar playing. The instrumental title track opens the album and is repeated in different variations throughout.

"The people who really are fans of mine zero in on the guitar playing as much as anything, but I think it was a little while before the general public realized I can play the guitar," says Nelson. "It's something I've lived to do all my life. I think the easiest job a man can have is playing the guitar."

All but four of the songs for "Spirit" were written during a recent six-month period. Nelson penned the remaining four 17 years ago, but only "I Guess I've Come To Live Here In Your Eyes," which appeared on the "Honeysuckle Rose" soundtrack, was previously released.

"The other three were on an obscure album I recorded that never came out," Nelson says.

Between albums that have become (Continued on next page)

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**Squirrel Nut Zippers Are ‘Hot’ Mammoth Act Breaking Out Of Its N.C. Shell**

**BY CARRIE BORILLO**

LOS ANGELES—To truly capture the essence of old style hot jazz and early swing music, the Squirrel Nut Zippers decided to record their second album, "Hot," due June 4 on Mammoth, the way the old jazz greats did—live.

To set the mood further for the album, the Chapel Hill, N.C.-based seven-piece band opted to record in New Orleans at Daniel Lamond’s Kingsway Studios to soak in the city’s musical heritage.

"The funny thing is we had a much bigger budget to do this record with," says singer/guitarist Jim “Jimbo” Mathus, "but we wanted to do it live and more old school than the first one. We used one microphone for some songs and used the first, second, and third take of everything.

"It helped us really get in the spirit of it," he continues. "Kingsway itself really set the mood for the record, too, and we used a New Orleans trumpet player (Duke Heitger), who was totally schooled in the New Orleans tradition of Louis Armstrong. His flavor is all over this.

"For the past three years, Squirrel Nut Zippers, which took their name from a chewy, peanut-flavored candy manufactured in Massachusetts, have been entertaining a wide range of fans, from (Continued on page 13)

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**Formidable Fiddler MacIsaac Bows On A&M**

**BY TERRI HORAK**

NEW YORK—An album of pop-fiddle tunes may seem like an odd connection to mention a marketing risk—but A&M Records is rising to the challenge with the June 4 release of "Hi! How Are You Today?"

"Hi! How Are You Today?" marks the major-label debut by Nova Scotia fiddling marvel Ashley MacIsaac. The album features MacIsaac playing traditional fiddle tunes from his native Cape Breton spliced with his modern musical tastes. They range from grunge to hip-hop, and guest musicians include Basie and basist chin Injett, Gaelic singer Mary Jane Lamond, and members of the classical group Quarteto Gelato.

"It's the sort of thing where anything can happen," says Brian Pollak, A&M product manager in the U.S. "There's no reason to stick with the same old sound.

In fact, "anything" has happened in Canada, where "Hi! How Are You Today?" was released in November, has already reached platinum (100,000 units sold) and remains lodged in the top 10 of The Record's album chart. Album sales were propelled by the success of the Gaelic-sung "Sleepy Maggie," which was a big radio and video hit in Canada (the clip remains in high rotation on MuchMusic). In March, MacIsaac won two Juno Awards, including one for best new solo artist.

While it's unlikely that MacIsaac will receive more mainstream radio and video support in the U.S. than he has had in Canada, A&M expects him to be a hit beyond U.S. fans of Celtic and folk music who have yet to discover his music.

"The first stage is to make sure the press is very aware of Ashley," Pollak says. "And, because the record has so much diversity, we're talking about everybody."

Pollak is confident that A&M will get beyond the initial stir that an artist as unique as MacIsaac is bound to create. "We have to, at stage, have people focusing on the tracks—they are serious musical works. Some are more aggressive than others, but there's an underlying sensitivity and extraordinary musicianship in every single one.

Though MacIsaac refers to himself as a "fiddle slut," he took care to keep the traditional tunes pure, and he keeps it simple when describing his approach.

(Continued on page 22)

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**Sweet On Tashian. Elektra executives congratulate new signee Daniel Tashian following the singer/songwriter's performance at New York’s Mercury Lounge in support of his new album, ’Sweeie.’ Shown, from left, are Tashian’s managers, Julie Steeg and Roger Cramer; Tashian, and Elektra executives Alan Voss, Nancy Jeffers, Greg Thompson, Lisa Michaelson-Solken, Brian Cohen, Steve Held, and Steve Kleinberg.**

**TO OUR READERS**

The Beat does not appear this week; it will return next week.
Nova Scotia’s Jale Offers Pretty Power With Second Sub Pop Set

BY DAVID SPRAGUE

NEW YORK—Although Sub Pop built its reputation on a foundation of hard rock, the label has, in recent years, been home to many fine pure pop bands. Few have been able to balance power and prettiness with the dexterity of Jale, which will release “So Wound,” its second album for the label, June 4.

“We don’t set out to do one specific thing, like play totally distorted or totally glossy,” says bassist Laura Stein, who splits vocal duties with guitarist Jennifer Pierce and Eve Hartling. “Since we all write and sing, there can be more of a variety than with a band that has a designated ‘leader’.”

The Halifax, Nova Scotia-based band, which recently replaced original drummer Alyson MacLeod with Toronto native Mike Belford—putting an end, Stein notes, to “girly group” references—got a lot of attention when industry interest in its hometown peaked a couple years ago. Along with such bands as the now-defunct Sloan, Jale was at the forefront of a pop renaissance in the Canadian city. “There’s a certain common thread in that a lot of the bands in Halifax tend to have harmonies, but I don’t know that there’s a local sound per see,” says Stein.

“So Wound” does make the most of the band’s harmonic nuances, both in edgy rockers like “Mosquito” and blissful ballads like “All.” Every Belford takes a vocal turn, on “Desire.”

“It’s such a listenable record all the way through that we’re going to be using a lot of listening posts,” says Bobbi Bill, director of marketing for Sub Pop. “With those, you have a captive audience for a short period of time, and you need to grab them immediately. I think Jale definitely does that.”

Miller says the label will use the independent retail success of Jale’s full-length 1984 debut, “Dream Cake,” to bolster a concerted effort at larger outlets. “We’re not going to ignore mom-and-pops by any means, but we’re going to go to Tower, HMV and Virgin early on,” she says.

“We’re placing [free promotional] postcards in Tower, as well as in restaurants, clubs, and coffeehouses,” continues Miller, “and we’re also doing really attractive perforated posters that retailers can play around with.”

Sub Pop will issue identical vinyl and CD versions (it generally eschews the cassette format) of “So Wound,” which will be released and promoted two weeks before the U.S. street date in the U.K. and Australia—territories in which Miller says the quartet’s musicality is particularly strong. There will also be a single for the track “All Ready,” for which the band is preparing to shoot a video.

The album’s name is an acronym of the first names of the members, including MacLeod formed just over four years ago and opes Sub Pop with a buzz album that will be ready whenever Island wants it.

For some fans of Nelson’s music, the move to a label that allows him such freedom from musical constraints makes perfect sense.

“Willie is such a talented person, I would think he could make his music work on no matter where he was, if the people got it, and I don’t think Island would sign him if they didn’t get it,” says John Kunz, owner of Waterloo Records in Austin, Texas. “I think it’s a great marriage, because straight-ahead country stuff is certainly a lot more into eight years and hats.”

At Waterloo, where all artists are filed alphabetically with no separation by genre, Island’s attempt to take Nelson beyond country is no concern. As for retailers who do categorize artists by format, Krenfeld says he does not expect them to treat Nelson out of their country bins.

“We’re not going to ask retailers not to put him there,” Krenfeld says. “We’d also like for them to feature the album on special display in new-pop-release racks.”

Island plans to support the release of “She Is Gone” at retail through a strong co-op advertising and in-store listening plan, but Krenfeld says that “the bulk of the audience that we think is really going to get the feel of the label won’t see such a record store audience.” Therefore, a number of months after the record’s release to retail, Island plans to begin direct marketing the album via a television ad campaign.

“We want retail to have it first and see where they get it, but 50-year-olds don’t go to record stores, and we want everyone who wants to hear this record to know about it,” he says.

Krenfeld knows that the bigger the buzz any Nelson fans hear about his new album is on the radio. While the country music world still seems to honor Nelson for his contributions—in 1992 the Academy of Country Music bestowed its Pioneer Award upon him—he is all but absent from country radio airwaves.

Despite that, Island plans to send the track “She Is Gone” to roots music and country stations. A four-track sampler will go to triple-A stations.

“Radio play is important. Everything we get will be great, and we’re going to work for it,” says Krenfeld. “But on the other hand, Willie’s an outlaw. We’re not counting on airplay.”

Island also plans to make a video for “She Is Gone.” In addition to servicing it to CMT, TNN, and VH1, the label plans to secure airplay for the clip in movie theaters across the country.

Nelson adds that Island’s ability to look beyond the traditional confines of the country music market is one reason he signed with the label.

“You can’t rely on those 800 stations who are reporting to three idiots who are determining what everyone will play,” says Nelson. “I talk to radio stations who say, ‘Don’t blame me for not playing [your record]. I don’t have the goddamn label. They,” Nelson adds, “the label should send that clip to all 800 stations and really promote it to more than that narrow field.”

Nelson’s shoutout at radio has forced the laid-back artist to set up his own grass-roots promotional campaign. “In the beginning, I had problems getting my record played; it’s never been easy. One way I was taught to do it was when you’re going into a town, call a radio station that will play your record and say you’re coming to town. It might not be the hot country radio station that won’t play anyone over 21, but there is a station that people are listening to that will play you. You promote it one-on-one. It’s a challenge, but you can do it.”

Even in those times when radio play has come easily to Nelson, such as in the early ’80s, he has cultivated a following through his active touring schedule. “By doing it on my own, I’ve established a loyal fan base,” says Nelson, who is now managed by ICM. “Our tours are sold out, which tells me two things: There are more fans out there every day, or my particular fans come to see me because they know that’s the only way they can hear me.”

www.americanradiohistory.com
teens to grandparents, with their passionate and original mix of early swing, hot jazz, and a bit of old-time calypso.

While the band's 1995 debut, "The Inevitable" (Popular Uprisings, Billboard, March 4, 1995), has sold a modest 10,000 units, according to SoundScan, that number is actually quite impressive given the fact that the bulk of the band's touring was around the Carolinas.

Other than touring at events ranging from nightclubs and festivals to wine tastings, weddings, and even a fireman's ball, the band's exposure was limited to public radio and the press.

"It's already exceeded our expectations," says Jay Faires, president of Mammoth. "We made 'The Inevitable' for $6,000, and we shipped 35,000 units. Our sales goal was 10,000, and they're booked a year in advance. The first time they played Florida, they got a crowd of 400 people by word-of-mouth. Now they sell out 700-capacity clubs. If 'Hot' does 35,000 again, that would be a success, but I think it will do more. We're shooting for 50,000!"

Mammoth has several promotional vehicles in place to help it reach that goal.

"Anything But Love" from "The Inevitable" can be heard in the opening credits of the new Ben Stiller movie "Flirting With Disaster." A Dr. John cover of the song runs in the end credits. Faires says he hopes to land the band's music, and the band itself, in other movies.

In addition, the Zippers, who are booked by the Red Rider Agency and self-managed, will play six dates during the March Olympic Festival in Atlanta and will open for the North Carolina Symphony on June 20 in Cary, N.C. Mammoth label manager Steve Balcom says this year's tour will be the band's most extensive and far-reaching yet. Dates were still being scheduled at press time.

"We've really just stopped working 'The Inevitable,'" says Balcom. "It was a slow-building, satisfying project. We got some college airplay and NPR. With 'Hot,' we're looking to make more of an impact around street date and plan to go back to press to help us lead the charge.

'To help create awareness for the forthcoming set, the label released a limited- edition 7-inch single with three live tracks that is being sold primarily on the road and in stores in North and South Carolina.

To help promote "Hot," there will even be a Squirrel Nut Zippers blend of coffee designed by Chapel Hill's Counter Culture coffee company. The coffee blend, along with information on the band, will be available in June in 10-20 restaurants in the Raleigh/Durham/Capel Hill, N.C., area, known as the Triangle.

The label is using the coffee as an incentive at retail. The first 30 retailers to buy "Hot," which is being distributed by the Alternative Distribution Alliance, will receive a bag of coffee. Mammoth also plans to take more of a stab at triple-A, Americana, jazz, and eventually modern rock radio than it did with "The Inevitable."

Sean Demory, music director at modern-rock WNNX (92.1) Atlanta, says he's looking forward to the release of "Hot." Though the Zippers' music may not be ready for consumption by the station's Pearl Jam-loving listeners, Demory says he plans to play the band on his weekly "Swinging Velvetta Lounge" show.

Mathus says the success Squirrel Nut Zippers experienced with "The Inevitable" made them realize that they weren't involved with just a "project" anymore, but a full-time band.

Along with Mathus, the Zippers are Katharine Whalen (vocals, banjo), Ken Mosher (alto and baritone saxophones), Chris Phillips (drums), Tom Maxwell (vocals, guitar, baritone saxophone), Don Raleigh (bass), and Je Widenhouse (trumpet).

"This wasn't anything we thought we'd really take off," says Mathus. "So over the course of last year, when it was sort of catching on, it took us by surprise. We had to rethink what our goals were for the band. Suddenly, we were on the road, which is something we never thought we'd be doing, and we quit our day jobs about six months ago. It has been strange."
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W ARNER TO BOW CHRISTIAN CROSSOVER LABEL

(Continued from page 12)

The Vinylguts O'Love a Capri- cone band,” Landis says. “The guys at Capri cone had been calling me for years at Warner All LIcence [saying], ‘These guys are Christians, can you do anything with this in your marketplace?’” There were songs on their records that had sentiments and references that were too strong for the Christian bookstore. So what I did was lease eight tracks from Capri cone and then did four new songs, and I found a couple of other demos to make a 16-song collection for the Christian market, which is part of my philosophy to expand the juxtaposition between new bus iness that wouldn’t have been there.

He says Clover is a prime example of an artist who is perfect for the Christian market. “Jerry Clover has done 23 albums on MCA. He has not been sold in Christian bookstores,” Landis says. “He is a flanging Christian. I went back over 20 albums and found all these cuts about his pastor, baptisms, all about all these different things. I’m putting together a collection called ‘Brother Jerry.’ He is an MCA artist, and my idea is to give (MCA) something they don’t have right now, and that’s distribution in the Christian marketplace.”

Landis says the label is also in the process of inking Ceil Rain, a popular Nashville-based band comprising lead vocalist Bob Halligan, bassist Rick Cox, drummer Mucer Moser, bagpipe player Hunter Lee, and accordionist Phil Madiera.

In addition to releasing albums by specific acts, Landis says the label will be creating a variety of themed projects. “I’ve got a 15-disc, four-year freebie of the executive VP of CBS TV, because they want to use a record on their ‘Toucher Hy An Angel’ series,” he says. “They don’t want it to be gospel, they want it to be inspir-

‘ing.”

Landis says his philosophy for War-
ner Resound shies the views expressed by auto/ sports producer Bob Briner in his book, “Burning Lamps,” which urges Christians to change the mainstream not by preaching, but by being ethical and professional in their fields and by not isolating themselves within the Christian subculture. “I don’t want to be in a box,” Landis says. “I think our music has the ability to jump over all the hurdles that we’ve put up. It’s good to be part of that mission of that book, which is getting out there into the culture.”
Epic Records Group Staffers Hear Strategies, Stars At Confab

Staffers from the Epic Records Group, which includes Epic, 550 Music, and Epic Soundtrax, assembled in New York March 11-15 for marketing-strategy meetings and new music previews. The confab got off to an exciting start when the Epic Records folk took in a concert by Oasis. Meanwhile, the 550 Music crew dined at Tribeca Grill, where top artist Celine Dion was presented with platinum plaques for her single “Because You Loved Me,” and her new album, “Falling Into You.” Attendees were also treated to live performances by new artists Amanda Marshall and Total Commitment.

Epic Records staffers gather to show there is indeed strength in numbers.

Pictured socializing between meetings and product presentations, from left, are Epic executives Steve Rennie, senior VP/West Coast; Craig Lambert, senior VP, promotion; Dan Beck, senior VP, marketing; Jim Scully, senior VP, sales; and Ray Harris, senior VP, black music.

Epic artist Amanda Marshall visits with Epic executives following her performance during the meetings. Her self-titled debut album is due April 23. Pictured, from left, are Richard Griffiths, president; David Massey, VP, A&R and international marketing; Marshall; David Glew, chairman, Epic Records Group; and Craig Lambert, senior VP, promotion.

Company and meeting leaders take a moment for themselves during the hectic two days of meetings, brainstorming, and new music presentations. Shown, from left, are David Glew, chairman, Epic Records Group; Polly Anthony, president, 550 Music; and Richard Griffiths, president, Epic Records.

The entire staff of 550 Music gathers to express their common goal during the two days of music and marketing meetings.

550 Music’s Celine Dion shows off her platinum awards. Pictured celebrating, from left, are Hilary Shaev, VP, promotion, 550 Music; Rene Angelil, Dion’s manager; Vito Luprano, co-head of A&R, Sony Music/Canada; Glen Brunman, senior VP, Epic Soundtrax; Polly Anthony, president, 550 Music; Dion; David Glew, chairman, Epic Records Group; John McL. Doelp, executive VP, 550 Music; and Randy Irwin, associate director, marketing, 550 Music.

550 Music executives bond during the series of meetings in New York. Pictured, from left, are Vivian Scott, VP, A&R, David Gottlieb, VP, international marketing; Marshall; David Glew, chairman, Epic Records Group; Richard Griffiths, president, Epic Records; Ron Sweeney, executive VP, black music, Epic Records; and Polly Anthony, president, 550 Music.

Pictured from left, are Ray Harris, senior VP, black music promotion, Epic; David Glew, chairman, Epic Records Group; Richard Griffiths, president, Epic; Polly Anthony, president, 550 Music; Ron Sweeney, executive VP, black music, Epic; and Craig Lambert, senior VP, promotion, Epic.

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Sold-out gigs and radio airplay of “I Can Eat It All” are helping boost sales, according to Lynn Keeceke, Word PVMG. The album has sold more than 5,000 units since its April 1 release, according to ChristianScan. Epic will issue the album and home video in the general marketplace in June, marking the first time the comedian’s work will be in non-Christian retail shops.

“He started out performing at churches and worked his way to the concert scene, according to Keeceke,” who predicts that “Remotely Controlled” will be Lowry’s most successful release to date.

To set up the album, Word held a stunts on April Fool’s Day in which 99 contemporary Christian radio outlets aired a preempted program that made it sound as though Lowry had taken over the station. At KLYT Dallas, however, Lowry actually showed up and took the station hostage.

Lowry, who has opened for and paraded Sandi Patty, will perform some dates with Point Of Grace on the Beulah and the Beast tour. The comedian also has his own line of greeting cards, dubbed A Time to Laugh, through DaySpring Cards and co-hosts a “Live With Regis And Kathie Lee”-type show with Kathy Troccoli called “The Mark & Kathy Show” on the Inspirational Network. Work Books will publish his first book, “Out Of Control,” in September.

A 24-HOUR PROMO: God Street Wine’s five performances in one day showed nice results on SoundScan last week.

The New York-based band’s fourth album and Mercury debut, “Red,” released April 2, bowed at No. 18 in the Middle Atlantic Regional Roundup for the week ending Saturday (20). This week, it is at No. 18 in the Northeast and No. 25 in the Middle Atlantic.

The band’s 24-hour promotion began at midnight April 1 with a performance at Tower Records on 4th Street and Broadway in Manhattan, then, at 10 a.m., the band played an acoustic set at mainstream rock WDHA Morristown, N.J. At 3 p.m., the band hit the Tower in Paramus, N.J., before venturing back to New York for an in-store at the Tower in Yonkers.

To find out that Nightigales was the New York venue at which God Street Wine was performing that evening, fans had to go to each in-store.

The band is on an East Coast tour through May playing monthly colleges, with EMI’s Fun

Famed Foursome. “Famous,” the 1995 debut by highly sought-after Seattle rock act Super Deluxe, is getting a second shot. Revolution is re-releasing the Trim/Kerr set May 14. The pop/rock band is on a club tour through early May and may head with the Presidents Of The United States Of America May 11. “She Came On” is clearly garnering modern rock spins on KNDO Seattle, KBST Portland, Ore., and XTRA-FM (101X) San Diego.

who aren’t familiar with the comedian should be.

The album and accompanying home video are filled with hilarious bits and songs, such as “I Can Eat It All,” a parody of Clay Cross’ song “I Surrender All.” The album opens with Lowry falling asleep on his tour bus while channel surfing as he waits to go outstage. What follows are hysterical segments, including Chris-
Billboard Refutes Soul Train Accusations; April Showers Bring May Conferences

COUNTERCPOINT: Billboard takes umbrage at certain comments in a recent press release from Don Cornelius Productions that the magazine “literally leaped at the chance to spread negative publicity, regarding an event...by African Americans.”

Our coverage of this year’s Soul Train Awards (Billboard, April 13) was fair and objective. Additionally, Cornelius was given a follow-up opportunity to provide his account of an incident involving rapper 2Pac that occurred in a backstage parking lot during the event (The Rhythm and the Blues, Billboard, April 20). The incident was confirmed by the Los Angeles Police Department. It was unfortunate that the April 13 Soul Train story used the word violence in the headline. However, the story itself was correct.

 Cornelius’ press release also alleges that Billboard has “never given the Soul Train Awards anything near the editorial prominence which publications customarily give to general market-oriented award shows.”

CONFAB INTEL: Impact’s Super Summit conference was coming to Nashville May 1-4, drawing heavyweight execs, retailers, and programmers. For businesspeople in search of an exclusively hip-hop confab, Rap Sheet will hold a midyear conference called Unified Hip-Hop Nation IV: An East Coast Thing May 3-4 at the Capitol Hilton in Washington, D.C.

The National African American Leadership Summit will host the first National Hip-Hop & Rap Summit at the Temple University auditorium in Philadelphia May 10-12. The purpose of the conference is to promote the positive impact that hip-hop and rap has had on American youth, and it will focus on strengthening the music genre as a growing cultural phenomenon on the national and international levels. It will also serve as a platform for exploration of economic opportunities in the music industry.

NAALS is an umbrella organization for more than 400 national, regional, and local groups. It was created in 1994 by former National Assn. for the Advance ment of Colored People executive director Benjamin F. Chavis, who served as national director of the Million Man March, held in Washington, D.C., Oct. 16, 1995.

CRACKA’ DAWN SONG: Vassali Benford, founder/CEO of Vaz Entertainment, wrote and produced “Daylight,” the title track to the new Sylvester Stallone action flick due this summer from Universal Pictures. No word yet on which label is producing the soundtrack, but the song is a dreamy, heartfelt tune and features the velvety vocals of Silas’ Chanté Moore and Qwest’s Tamia in a scintillating duet.

STAGE SHOW: Los Angeles-area theatregoers won’t want to miss “Sisterella,” a musical take-off of the fairy-tale classic “Cinderella.” The show, which began March 8, runs through April 28 at the Pasadena (Calif.) Playhouse.

MJJ president Jerry Greenberg and MJJ founder Michael Jackson serve as executive producers of “Sisterella.” The two-act production consists primarily of black actors in the leads but, like any play worth its salt, has a universal appeal—as witnessed by the approving multi-ethnic sellout audience.

While the storyline somewhat resembles the original—including a persecuted Ella, played by Della Miles—there are lots of twists, surprises, and pleasures. Among them is a powerful vocal performance by Cheerwine’s Yvette Cason, who plays the deliciously wicked stepmother, Dahila, with a stylized, upper-crust flair.

Cason, also a veteran singer, has worked with such R&B heavyweights as Stevie Wonder, Whitney Houston, Babyface, Jody Watley, and Keith Washington. Look for her to soon ink a solo deal with a well-known label.

According to the show’s associate producer (and MJJ staffer) Doris Driver, after the show completes its run in Pasadena, options include going to Los Angeles for additional dates, embarking on a national tour, or making the long jump to Broadway. The cast album is out on MJJ. Stay tuned.

(Continued on page 21)
Hot Rap Singles

## TONI BRAXTON

(Continued from preceding page)

"After all, he's Babyface."

The second album ranges in style from the swaying string-driven, soulful R&B tune "Let It Flow" (which is also on the Arista "Waiting To Exhale" soundtrack) to the deeply moving show-tune-like ballad "How Could An Angel Break My Heart," which features Arista saxophonist Kenny G. Most of the group's mature, sophisticated work, the first single, has a West Coast-influenced track that uses familiar driving drum and bass beats. But the song substitutes happy-sounding chords and melody for classically ominous funk-synth lines. "You Make Me High" will be served to R&B, crossover, and pop stations May 13 and to retail May 21. The single is backed with "Let It Flow," which is currently receiving airplay.

For the week ending April 11, "Let It Flow" received 1,494 spins at 84 R&B stations, according to Broadcast Data Systems.

The video for "You Make Me High" is scheduled for release May 8 and will be serviced to national R&B and pop music video networks and local show tapes.

The label plans to conduct album-listening events in Miami, Los Angeles, New York, Chicago, and Minneapolis for radio, retail, and selected press. The sessions will be hosted by Braxton, McCloud, and Reid.

"Rather than tour the country, we wanted to bring key people to these markets as our guests," says Reid. "We didn't want to tour it abroad, but we aren't really going to work it abroad as effectively as we might have, because she was so busy here in the States."

"She ended up selling about 1½ million worldwide, but this time, we're making the foreign territories a priority."

In addition to traditional forms of marketing, the label plans listening sessions similar to those that will be held in the U.S.

## LOST BOY

(Continued from preceding page)

The are some native classics for the air, when "Music Makes Me High," the new single, ships, it will be available only in the 12-inch vinyl format.

We had wanted to focus on selling the album," says Universal black music president Jean Higgins. "No release date. "Music Makes Me High" had been announced at press time.

Because Universal was still building its staff at the time that "Legal Drug Money" was completed, executive producer Tony Barrow and the label's family of labels—including By Storm, Kodar Entertainment, and UpTown—were tapped to help book the album.

By Storm GM Michelle Joyce shepherded the marketing plan through Universal prior to formation of the label's black music department. She says "Legal Drug Money" will be promoted and marketed using a variety of strategies designed to obtain broad consumer awareness.

"Our primary goal is to let the

(Continued on next page)
## Hot R&B Airplay (April 24, 1996)

### Chart Toppers

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<th>No.</th>
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<tr>
<td>1</td>
<td>“I Like It”</td>
<td>Aaliyah</td>
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<td>2</td>
<td>“I Wanna Dance”</td>
<td>Baha Men</td>
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<td>3</td>
<td>“I’ll Be Your Baby”</td>
<td>Janet Jackson</td>
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<td>“I Still Love Her”</td>
<td>The Isley Brothers</td>
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<td>5</td>
<td>“I’ll Be Waiting”</td>
<td>Dru Hill</td>
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### Hot R&B Singles A-Z

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<th>No.</th>
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<td>“Addicted”</td>
<td>Mary J. Blige</td>
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<td>2</td>
<td>“Addicted”</td>
<td>Faith Evans</td>
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### Billboard Hot R&B Sales (April 24, 1996)

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<td>1</td>
<td>RAGE AGAINST THE MACHINE</td>
<td>MISSION: IMPROVEMENT</td>
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<td>ALL THAT YOU CAN'T LEAVE BEHIND</td>
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<td>KORN</td>
<td>LIFE IS A DISEASE</td>
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<td>6</td>
<td>SYSTEM OF A DOWN</td>
<td>TO BE OR NOT TO BE</td>
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<td>GORILLAZ</td>
<td>CLINTON</td>
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<td>8</td>
<td>JOHN ZORN</td>
<td>TURBO FETAL</td>
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<td>9</td>
<td>METALLICA</td>
<td>ST. PETERSBURG</td>
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<td>GORILLAZ</td>
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**Top R&B Albums**

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<td>THE BONE THUGS-AMARUAN-CONSPIRACY</td>
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<td>2</td>
<td>PJ SCOTT</td>
<td>ITALIA</td>
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<td>3</td>
<td>SADE</td>
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<td>A-DEE</td>
<td>I'M READY TO WORK</td>
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<td>5</td>
<td>BOI DOWNS</td>
<td>THE ACTIVIST</td>
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<td>6</td>
<td>MARC ECK</td>
<td>MEET ME IN PARIS</td>
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<td>7</td>
<td>MARC ECK</td>
<td>I'MINTHEMood</td>
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<td>8</td>
<td>MARC ECK</td>
<td>THE SPOTLIGHT</td>
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**New & New Again**

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**Greatest Gainer**

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**New**

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- THE SHOW, THE AFTER PARTY, THE HOTEL
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- AL GREEN | NEW MIGHTY STUFF | 3000 GROOVES (10/98/16) |
- KIRK FRANKLIN AND THE FAMILY |

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**Billboard APRIL 27, 1996**
with veiny-veined aggression. Production and songwriting collaborators are the jam of the moment, with renowned artists like The Jam’s Mark Rivers, and new artists like the beautiful collaboration between Jocelyn Brown, and Steve Wilson carefully temper an understandable desire to re-create elements of “Everybody Be” with several new melodic twists and a far more sensual baseline. The diminutive 12-inch package is expected to include remixes by Todd Terry, Masters At Work, and Mousse T. Word has it that a full-length album is due in the autumn.

New York’s Club Groove Records is “This Is The Only Way,” a hypnotic combination of deep-house flavors and down-home Memphis blues by the club’s own chanteuse, fancy-sounding female vocalist Edie Voss, for a tune that it is everything you could ever want in a groove. The track is a thumping house groove with keyboard pads that are fondly Anglo-influenced. He dodges the trap of being merely derivative by employing Grey to give his lyrics a gruff and smoky sound that is miles away from the sound of cliché club music. If you’re looking for good, no-nonsense house vocals, look no further. Epic has wisely revisited Aussie house diva Tina Arena’s fab rhythm-balancing and bouncy, with Rosario’s remixes it needs to be an across-the-board smash. Tony Moran, Teri Bratol, and Daniel Abraham each took a crack at the song, to potent effect. Moran slams the biggest home run with an interpretation that cruises at a ginger house pace. Not only does the recent Inletion Rascal keep the vocals and still, intact, he twists and bends Arena’s ad-libs to give her already high-powered performance a needed urgency. As for Bratol and Abraham, they deliver mixes that are reliably strong but not nearly as unusual.

Diggin’ Da JAMS: Groovermeister Ralph Rosario has never gotten closer to creating a masterpiece than he does with “Brina,” his first single for the stateside arm of Italy’s Flying Records. The track is a percussive brew of retro-disco and salsa rhythms, with Rosario grunting and chanting the refrain “jump up and down” in both English and Spanish. It is the torchy “Groove Time” with the vibrant, shoulder-shaking tone of a hurrigan anthem. The radio edit sparkles like a smash, successfully gathering the highlights and various sound effects spread out, over the track’s original 11-minute timing. Despite the peak-hour generated by the newly issued test-picture, we think this jam would actually sound best cranked on a car radio while speeding down the highway.

Venerable bette nicole will soon end a year of recording silence with a smokin’ house rendition of the Doobie Brothers’ unicode “Long Train Runnin’.” Initially, it may sound like an odd union of singer and material, but Nicole incorporates a spiritual stdout in the lyrics that suits her well, and producer Eric “E-Smooove” Miller dresses her in bright, vigorous beats and plush keyboards. Her next work on Aureus Records in the U.S. and XL everywhere else, this single is the prelude to an album that might be on the street before the end of 1996.

Another long-anticipated figure resur- facing this month is Jocelyn Brown, who guests on the new Inner Life 12-inch “I Like It (Like That).” She graces the children of the night with her unmistakable voice so rarely that an appearance is likely to be heralded as a gourmet treat, but the good news is that this Freetown U.K. single is actually quite worthy of the attention it will receive. Our only question is the lack of variety in the double pack of remixes. Nothing matches the effulgent extra twist of a wish for a fully-fledged comeback from the elusive Ms. Brown and just enjoy whatever she chooses to offer.

The big news is that Talkin’ Loud’s reissue of “Always There,” a several-year-old Incognito single that features Brown on vocals. The juice of this jam is a batch of reconstructions by Masters At Work, who inject fresh deep-house percussion and a bright splash of old-school soul. Yum!

Epic has wisely revisited Aussie house diva Tina Arena’s fab rhythm-balancing and bouncy, with Rosario’s remixes it needs to be an across-the-board smash. Tony Moran, Teri Bratol, and Daniel Abraham each took a crack at the song, to potent effect. Moran slams the biggest home run with an interpretation that cruises at a ginger house pace. Not only does the recent Inletion Rascal keep the vocals and still, intact, he twists and bends Arena’s ad-libs to give her already high-powered performance a needed urgency. As for Bratol and Abraham, they deliver mixes that are reliably strong but not nearly as unusual.

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Teasin’ Brothers: MUJ/Epic sibling act 3T took the stage in Hawaii recently to premiere the new rhythm reconstruction of its forthcoming single “Tease Me.” Dance music icon Todd Terry Terry led post-production on the track, deftly redressing the melody with a sultry, R&B-flavored groove that is intended to attract clubgoers, in addition to fans of 3T’s previous Hot 100 smash, “Anything.” The result was a hit at the end of April, while radio programmers will get the track in early May. Pictured, from left, are 3T members T.J. Jackson, Taj Jackson, and Taryll Jackson.

Bunny Hop. Drag star Lady Bunny clowns around at a recent bash celebrating the West Coast of the year, the annual New York drag festival. Expected to draw 3,000 people, the event will be held May 25 at Fort Mason and will feature a bill combining dance music performers with nearly two-dozen female impersonators. As with New York’s Wigstock, Lady Bunny is the primary organizer and host of the show. He is currently touring the States in support of his first Maxi Records release, “Shame, Shame, Shame.”
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**Paul Brandt Unleashes A 'Storm**

**Warner Debut Reveals Soulful 23-Year-Old**

BY DEBORAH EVANS PRICE

NASHVILLE — The music of singer/songwriters is fueled by their life experiences and is reflective of the world they inhabit. And though new Warner Bros. artist Paul Brandt is only 23 years old, the country music veteran and background as a pediatric nurse has infused his music with a special quality that is generating excitement at country radio. "Sunny Dreams Of My Heart Has A History," is climbing Billboard's Hot Country Singles & Tracks chart, and his debut, "Against The Storm," will be released June 11.

"There have been people that say I have an old soul," Brandt says, "and probably a lot of that comes from my vail (being) a paroled nurse as a (being) a registered nurse, like I was. When you work in a hospital, you see a lot of people go by, and people don't see their entire lives. There are some sad moments of a miracle life, is how precious it is, and how fast time really does go by and how fortunate all of us are to have a chance and whatever we do every single day."

Brandt feels his experiences help him connect with listeners. "I think a lot of the emotions that I had to deal with working in a hospital through in my songwriting and it seems to connect with people. When I look down at an audience and see them smile or wipe away a tear and know for three minutes I got to hold their heart right in my hand, it's an incredible feeling."

Brandt demonstrated that ability to touch an audience the evening he began at the Opryland Hotel. "We really felt good because the feedback we have had from people seeing him person. He got a standing ovation, which is amazing for a new artist to do that," says Bill Maye, VP of promo at Warner Bros.

Tom Rivers, operations manager at WQVK Tampa, Fla., agrees. "I think Paul won the CBS new artist competition in terms of people being blown away from the seminar having seen a lot of good acts, but I thought Paul distinguished himself among a lot of really good talent with just an exceptional performance. He had a lot of poise and a lot of empathy," Rivers says. "My guess is he's got into the music industry because he's a really empathetic human, and that empathy really came across in the show that I saw. People's reactions to the live performances don't always affect a programmer's decision to play a record or not, but I think in his case it affected a lot of people."

"My Heart Has A History" is No. 87 with a bullet on Hot Country Singles & Tracks. "I feel really good about this because I know him because of the honest and sincere individual he is," Mayne says. "We did an extensive radio tour. For people to really work with him and be the people who love one is an amazing experience. Here is this very mild-mannered young man, who, when he picks up a guitar and starts to sing, (sings) a powerful, amazing transformation from the power of his double-octave range and his lyrics. It just blows people away, especially to know that someone that young can write as powerful a lyric as he can. I think it can be attributed not only to his writing, but also his experiences as a pediatric nurse. I think it's given him a maturity way beyond his years."

Brandt grew up in church and began playing guitar in ninth grade. "I wasn't involved with secular music until I was 13 years old," Brandt recalls. "The only background I've had was gospel music, and I think some of the soulfulness of that kind of singing comes through on the album."

Brandt began entering talent contest high school where he won the $1,000 prize at the 1992 Calgary Stampede. The following year he placed second in categories but was named a finalist for best original Canadian country song for "Calm Before The Storm" in a contest sponsored by SOCAN, the Canadian performing right society. Warner Music Canada VP of A&R Kim Cooke brought Brandt to the attention of Warner Bros. Nashville VP of A&R Paul Levy.

"I just knew as soon as I met him that this guy has what it took to be a country star," Levy says. He's so well grounded and has a great attitude. I feel his background working in a children's hospital gave him so much insight on what's really important in life."

Brandt began traveling to Nashville, working with Music Row songwriters (he wrote or co-wrote six tunes on the album), and he eventually moved here. During his visits, he also met with producers. "When I met Josh, it just felt right," he says of record producer Josh Levy. "There was a connection there, and it carried over to being in the studio... We've written songs together, and he's got a great ear for music, and he has a feel for where it's best to influence me on, and he's made me look at music differently."

In finding writing/songwriting partners and a producer, Brandt also sought management in Music City and signed with Dan Raikes at Creative Trust, who handles such clients as Marcus Hummon and Stephen Curtis Chapman. Brandt is booked by the William Morris Agency.

The album will be worked extensively in Canada and the US. "We consider this a North American release, and we are working hand in hand with the Canadians. We consider this a great relationship, and it's something that's really important in life," says Warner Bros. senior VP of marketing Bob Saporiti. "He is going to be a giant. He's the man in black from the great white north."
IMPRINT’S GRETCHEN PEITERS’ ENHANCED CD (Continued from page 1)

You’ve got to find your voice.” That was perplexing to me for a long time, but now it stuck like glue. It took all those years of writing and singing demos to find out what I wanted to do.”

Last year’s muscle for solo

Wrencher was known for the band’s songwriting output and one of the few music City successes who seldom co-writes, Peters has followed a careful route to get where she is today. She’s played in bands in Amarillo, Texas, and she has grown up with radio.” He says that radio is a “no -brainer.”

“If you listen to the first single,” he says, “you see that she’s doing something definitively different. We did not lead this project with an up-tempo record from this new and developing artist, which every radio station in America might expect. We released one of the most high-risk single possibilities that we could possibly release. It’s not only radio, but also online.”

He says this was a careful and deliberate decision, made with the knowledge that R&B and pop songs are more likely to rack up airplay on the radio.” Though consumers might not know exactly who it is they’re hearing these songs by, these songs were identified as radio-friendly and radio ready.

Ink writer and one of the

BESIDE HIMSELF: Bryan White’s “I’m Not Supposed To Love You Anymore” (Asylum) is the only record to qualify for Airpower status this week, jumping 26 to 3 for the first time in the top 20. White’s song is up 36 this week, and George Strait’s “Blue Clear Sky” (MCA) increases more than 600 spins (15-10). Meanwhile, Alan Jackson (Arista) is the strongest overall airplay increase (more than 800 spins), rising 67-24 with “Home.”

Airplay leaders for White’s release are KYYG Dallas (38 detections) and WBCT Grand Rapids, Mich. (38 detections). Meanwhile, WPCM Greensboro, N.C., shows 191 total plays to date, where FM music director Darren Stevens (WPCM) says, “It’s really exciting to see a new artist doing something different. Bryan White is up there with George Strait’s and George Jones’ songs, but he’s got a slow, soulful vibe to it. We’ve noticed that radio is hearing on the radio.” Though consumers might not know exactly who it is they’re hearing these songs by, these songs were identified as radio-friendly and radio ready.

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### Billboard Top Country Albums

**FOR WEEK ENDING APRIL 24, 1996**

<table>
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<tr>
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<tbody>
<tr>
<td>1</td>
<td>MARTINA MCBRIDE</td>
<td>RCA 46659 (99/95/96)</td>
</tr>
<tr>
<td>2</td>
<td>PATTY爱丽丝</td>
<td>CAPITOL NASHVILLE 89658 (99/95/96)</td>
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<tr>
<td>3</td>
<td>TAMMY WYNETTE</td>
<td>CAPITOL NASHVILLE 90604 (99/95/96)</td>
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<tr>
<td>4</td>
<td>GEORGE STRAIT</td>
<td>CAPITOL NASHVILLE 90578 (99/95/96)</td>
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<td>DAVID FRIDHANDER</td>
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**NEW**

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**Greatest Gainers**

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**Pacesetter**

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<tr>
<td>13</td>
<td>BILLIE爱丽丝</td>
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**Hot Shot Debut**

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<td>14</td>
<td>JOEDEE MESSINA</td>
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**Most Significant Increase**

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**Top Country Catalog Albums**

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<tr>
<td>GEORGE STRAIT</td>
<td>GREATEST HITS 1987-96</td>
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*Compilation from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan, Inc.*
Artists & Music

**In the SPIRIT**

by Lisa Collins

A LOT OF FEELIN'? The early buzz is great for O'Lan-

dra Draper's newest album, "Gotta Feel It," which was

released April 9. While it marks Draper's fifth album with

his Memphis-based band, the Associates, it is his debut on

Warner Alliance, and it is receiving an impressive promo-

tional push.

"We're looking for it to be a big record for us, and to that

end, we're doing special packaging and postcard announce-

ments," explains the band's guitarist and vocalist, VP Demetrius

Alexander. "We're also putting a great deal of money in

making the chore more visible at Christian events, and the

mainstream side of the label has prioritized the project and

is working the radio angle, which is also the title track.

No one is more pleased than Draper himself. However,

most of his satisfaction is derived from having had the

opportunity to stretch out creatively on the project, which

is a blend of traditional and contemporary gospel, peppered

with hip-hop and jazz. (The 32-year-old performer, who

found the 60-plus-member choir in 1988, also wrote the

majority of the vocalists.)

"This album," notes Draper, "shows the different sides

of just who O'Lan dra Draper & the Associates really are.

It's a mix of elements: energy, versatility, and sponta-

neity of the choir and what we try to put in music. Look-

ing back, I don't think our past efforts accurately reflect-

ed where we were coming from, as far as the church and

community."

With Warner's promotional efforts initiated, Draper says

many of his past frustrations are fading. "The marketing

has been off," he says. "People really didn't know who

O'Lan dra Draper is. They were trying to put a name with a

tune. I think this album will change that." 

**O A MISSION FROM GOD:** In 1968, as part of

the Sweet Inspirations, Cindy Houston scored a top 10 R&B

hit with "Sweet Inspiration." In 1971, as a solo artist, she

launched "Thee Mr. Right."

Now, she's back with "On A Mission From God," which features a spirited blend of

blues, jazz, and traditional and contemporary gospel span-

ning such church standards as "Amazing Grace" and a

revamped version of the Marvin Gaye classic "How Sweet

It Is."

Despite the fact that the veteran singer, who happens to

be the mother of superstar Whitney Houston, is better

known as an R&B artist, she insists that she never left

gospel. She got her start in gospel at the age of 5 while

touring with her family group, the Drinkard Singers.

Houston's album is the second gospel release from the

House of Blues record label, which is distributed by BMG

through Private Music, and she intends to take an active

role in its promotion.

"This is something I've always wanted to do," Houston

says. "I'd like to know that someone was really listening
to what I'm singing and that it makes a difference."

**FINALLY:** CeCe Winans kicks off her first solo tour May

3 at the Temple Baptist Church in Bedford, Mich. Winans

is enjoying the success of her first pop hit, "Count On

Me," a duet with good friend Whitney Houston, who

will be promoting her solo debut, "Alone In His Presence" ( Spar-

row). The three-month tour will take Winans to more than

30 cities.

Jazz

**BLUE NOTES**

by Jim Macarie

THE SIXTH EDITION OF John Zorn's Masada pro-

ject has arrived in the racks from Japan's DIW label, it's
titled "Vax." The band—bassist Greg Cohen, drummer

Joey Baron, and trumpeter Dave Douglas—celebrated

Passover by spending two weeks at New York's Knitting

Factory playing music from the immense songbook it has

-fashioned and receiving maximum kudos for the playful

and impeccable group dynamic it boasts.

Baron, late of Bill Frisell's trio, has his own new disc,
titled "Solo." A project set. Baro's sound conjures a multitude

of images: a file-and-drum corps working a strip joint; a

toasting that slowly, valcons erupt. Rhythm intercessors

and textural enormity are two of the band's calling cards.

Also of intrigue on Avant is Zorn's composition "Cobra

played by Japanese improvisers, "The co Operations '94."

There have been Knitting Factory Works and hatart

albums reviewed of "Cobra in the past. Combined with

the sometimes delicate, sometimes delirious

motion, which finds Zorn embarking with British

guitarist Derek Bailey and American bassist William Parker,

"Tokyo Operations '94" splices a period of big activity for

Avant. Factor in the new release of Douglas' supergroup "Five

On Soul Note, and you see that the bulk of Masada's mem-

bers have inos in various fires. No wonder there was such a

line of disc buyers at the KF retail outlet during the

show.

Avant, DIW, and Soul Note are distributed in America by

Sphere Marketing. A recording due in August from Knitting Factory Works

founds Bailey, a revered elder of abstraction who remains

commercially obscure, teamed with Pat Metheny, a

revered adept of mainstream jazz whose work is retail

manya. Metheny's guitar is also the foil for the alto sax of

Kenny Garrett on the record's much-anticipated "Pursuance," due May 14 from Warner Bros.

**I WILL RETURN:** For more than a decade, Les Paul

controlled Monday nights at New York's Fat Tuesday's
eath. The venue folded last year, just about the same time

that the innovative guitarist suffered health problem.

He has been on the mend for months, and evidently Paul's ana-

tia thrive as strongly as his reputation. Monday (22) is

the scheduled kick-off to the guitarist's weekly gigs at

New York club Iridium. The reunion is a real fan in

iridium's cap. "It's great to have Les with us," says man

ager Ron Sturm. "His Monday shows become a tradition, be

cause there's no one else like him."

HANNAH REBUSCHREISE, creator Joe Boyd had a

blow when he went to the Caribbean a year ago to record


Prompted by a Paris jazz session organized by "Cuban-

ismo" trumpet player and band leader Jesus Alemany,

Boyd let the tape roll in a Havana studio and caught a vibe

that has an untiring and fresh, irreproachable kind of

beauty. Alemany is one of the lands of Sierra Maestra, which

specializes in a rudimentary version of salsae. Knowing a

trip session when he hears it, Boyd has to return to the

island to cut "Cubanismo" part two.

Jack DeJohnette has cut his first record as a leader for

ECM since TES's "Inflatio Blues." Titled "Dancing With

Nature Spirits," and due May 21, it is made by a trio

keyboardist Michael Cain and reed player Steve Gorn

are on board—with a love for open territory: Two of the

five tracks clock in at more than 20 minutes.

Linda Henry and

The Daughter of Faith, the newest stars in

Malaco's Gospel heavens, are going straight to the

top.
by Deborah Evans Price

ROCK ON THE RISE: A few years ago, I interviewed industry executives and key retailers for an article on the state of Christian music that tried to identify the subgenre with the most growth potential. I remember some people saying Christian country looked promising, while others said they were planning Spanish releases and keeping an eye on that market. When it came to Christian alternative pop/modern rock, the jury was out on how acts in that genre would fare. At the time, most mainstream venues weren’t receptive to booking them, and neither were many churches. There seemed to be more interest from retail stores than from the genre itself and the radio stations that would be the most likely to air it, and most acts were formulating a strategy or two. However, in the past year, alternative/modern rock acts have become increasingly successful, and labels are putting more resources into developing and promoting these acts.

B Carson formed its own record label, Tooth & Nail, in 1994, making a strong commitment to the genre. More recently, Reunion has put a big push behind Third Day, and label president Terry Hemmings says he’s pleased with the results. The act’s self-titled album has been an impressive showing on the Top Contemporary Christian albums chart, where it is No. 19. Reunion plans to release the album to the mainstream market along with plans for in Best Buy Tower stores and various mom-and-pop retailers. Also, Third Day will be included on a special BMG sampler.

Independent labels are also putting marketing muscle behind alternative/modern rock acts. Seattle-based Tooth & Nail records, distributed by Diamante, launched a label called “Commonwealth” album with the largest marketing budget to date. President David Bahnsen, sales and distribution coordinator for Tooth & Nail, says the band’s last record, “Spark,” quickly became Tooth & Nail’s biggest-selling title when it was issued without a great deal of pushing. “The project sort of took off for itself,” he says. It therefore made sense to push “Commonwealth” to help take the band to the next level.

Bahnsen sees the whole alternative pop/modern rock genre crossing into its own. “The problems that were there for the last few years that were limiting the genre are [the same things that are being]

FORMIDABLE FIDDLER MACISAAC BOWS ON A&M (Continued from page 13)

“I’m a Cape Breton fiddle player who happens to play with other [styles of music], but it’s not a rock record,” he says. The album could be understood to represent Cape Breton and New York, the two places where he feels most at home, he notes.

Not that it was easy to create different musical textures across its own. “The problems that were there for the last few years that were limiting the genre are [the same things that are being]

USE US... TAKING US WHAT WE’RE WORTH... THE #1 #1 #1 #1... 
BROOKLYN" 

Top Contemporary Christian

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<td>JARS OF CLAY ESSENTIAL 9537/BILLBOARD 5 weeks No. 1 JARS OF CLAY</td>
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<td>DC TALK FOREVER 540/CHORDANT 4 weeks No. 1 JARS OF CLAY</td>
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<td>13</td>
<td>TWILIA PARIS SPARK 15/BROIDER WHERE I STAND</td>
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<td>ANDY GRIFFITH undefined LONE TO TELL THE STORY 25 ETERNITY HOMES</td>
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<td>NEWSBYS STARS 005/CHORDANT TAKE ME TO YOUR LEADER</td>
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<td>21</td>
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<td>CECE WINANS SPARK 14/CHORDANT ALONE IN HIS PRESENCE</td>
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<td>VARIOUS ARTISTS EAGLE 060/CHRISTIAN AMAZING GRACE A COUNTRY SALUTE TO GOSPEL</td>
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<td>NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE (VOW TO PRAISE) SHOW UP</td>
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<td>TALK TALK FOREVER 540/CHORDANT FREE AT LAST</td>
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<td>DONALD LAWRENCE &amp; TRIO-CITY SINGERS AFTER THE RAIN ONE VOICE BIBLE STORIES</td>
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<td>MARK LOWRY WORD 001 REMOTELY CONTROLLED</td>
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<td>GOSSIP GANGSTAS ATLANTIC 0000/CHRISTIAN DO OR DIE</td>
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Records with the greatest sales gains this week. ■ Recording Industry Assoc. of America (RIAA) certifi- for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numerical following the symbol. All albums available on cassette and CD. *Artists indicated with a blackened symbol. ** indicates last or present Kentucky title. © 1996, Billboard/BPI Communications.
CONTEMPORARY
Christian
Music

With Media Exposure And Chart Success, Contemporary Christian Artists Are Baptized Into The Mainstream

BY DEBORAH EVANS PRICE

F

In the full-page photo of DC Talk that ran in Time magazine's "CBS Evening News" issue, a variety of electronic and print outlets in between, Christian music is having a higher profile than ever before. With increased media exposure, increased involvement by mainstream companies and the arrival of SoundScan in the marketplace, Christian music has enjoyed a banner year. Yet beneath the headlines and beyond the stories, the industry still deals with its own unique challenges. According to a study conducted by the Gospel Music Association, total sales in the industry grew by 11.3% between 1993 and 1994. Total sales of CDs, cassettes and videos were $380 million in 1994 and estimated to be $384 million in 1995, reflecting a 2.2% growth each year since 1991.

SoundScan Tracks

SoundScan's tracking of Christian music sales proved Christian acts can and do sell records. When Billboard magazine began incorporating Christian sales data into The Billboard 200, Michael W. Smith's "I'll Lead You Home" album entered the chart at No. 16 in November, 1995. Talk also entered at No. 16, during the same week that the Beatles and Garth Brooks converged upon retail, Smith and DC Talk weren't the only Christian acts to rub shoulders with mainstream artists on the charts. Steven Curtis Chapman, Point Of Grace, Jars Of Clay, Ron Kenoly, Petra and other Christian artists began appearing on both The Billboard 200 and Heatseekers charts.

Concrete sales figures and impressive chart numbers fueled mainstream media's interest in the genre. Numerous networks, magazines and newspapers began investigating Christian music and found truth in the catchphrase "It's Not Just For Sundays Anymore." From Southern gospel staples tomainstream artists appearing on "The Today Show" to rock outlaws Johny Q. Public's video release, the genre's spiritual energy seems to be the start-up of independent labels. Former Prince guitarist Dez Dickerson's Absolute Records released its first project in March on Paul Q-Pik's Portland-based Pumpin Entertainment developed Pumpin Music, Questar Mission Records became an affiliate of Warner Alliance and issued its debut release by Tom Shumate, Veteran writer/artist/producer Charlie Peck opened the doors to his own label, rehitch, "I have to see these are very exciting times in our business," says Steve Frey, CEO of MEG. "I think there is much bigger opportunity for Christian music to move forward and into broader acceptances." The caliber and diversity of talent in the Christian marketplace continues to be one of the genre's strong points. Christian music in the 1990s encompasses numerous styles, including Christian country artists such as Ken Hollon, Jeff Silvey and MidSouth; rock acts such as Petra, Moravan and Whiteheart; alternative acts such as Sixpence None The Richer; the Choir and The Waiting: Southern gospel artists such as the Cathedrals, the New Hinsons and The Gaither Vocal Band; and pop artists like... Continued on page 38

U.K. Christian Releases Praise God In Hymns, Hip-Hop And Sanctified Dance

BY TONY CUMMINGS

London - Earlier this month, the pop radio station with the largest audience in the U.K., BBC Radio One FM, broadcast a four-hour documentary titled "Ministry Of Sound" on contemporary Christian music in Britain. The album arrives this month on the Orange label through Alliance Music.

"Jumping In The House Of God" is the latest album from Manchester's World Wide Message Tribe, featuring a variety of guest artists. Recording for its own label, Movement, which is handled by the U.K. by Alliance Music and Warner Alliance in the U.S., the Tribe has pioneered what has become known as "sacred-dance" - where house, techno and jungle rhythms are aligned to an in-your-face gospel message. Continued on page 38

"Bible" is the new album from another sacred-dance act, British DJs Zards, who, in an earlier existence as 65BA, scored an American Christian radio hit with the ambient dance number "Drowning In The Sea Of Love." The album arrives this month on the Orange label through Alliance Music.

"Illuminations" by Graham Kendrick is another Alliance Music release this month. By far Britain's most popular worship songwriter, Kendrick, with his melodically inspired hymns and songs, belongs to an earlier era than the iconoclastic dance worship of "Jumping In The House Of God." He has a huge following at Christian specialty retailers.
What you can expect is a new generation in music video television.

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Shirley Caesar – showstopping performance and win at Grammy® Awards, Stellar Award, Soul Train nomination

Anointed – Stellar Award-winning “New Artist of the Year.” Building a career on Urban radio and BET.

Point Of Grace – #1 Billboard Heatseekers, 10 #1 singles on CCM radio.

“My Utmost For His Highest” – 41 weeks in the Top 10 Billboard CCM sales; look for new releases in this series – “The Covenant” and “Quiet Prayers.”

The most powerful mainstream catalog in Gospel and Contemporary Christian Music

Acappella • Anointed • Helen Baylor • Ray Boltz • Tyrone Block And The Christ Tabernacle Combined Choir • Rev. Milton Brunson And The Thompson Community Singers • Shirley Caesar • Bryan Duncan • Dr. Charles Hayes And The Cosmopolitan Church Of Prayer Choir • Babbie Mason • Sandi Patty • Petra • Point Of Grace • Marvin Sapp • John Schlitt • Kelli Williams

Sony Music Distribution

with the press and gets the attention of national talent bookers. Steven
Curtis Chapman got on NBC's Today Show and Regis and Kathie
Lee for the first time.
Loren Hall, director of marketing for the Christian Music Trade Assn.,
says that chart debuts like DC Talk's put contemporary Christian artists on
the "same playing field as everyone
else" and has helped land the band's
clip for "Jesus Freak" on MTV's
playlist, which may not have happen-
ed otherwise. And Dan Brock, president/CEO of Forefront, notes that the No. 16 debut also helped land
DC Talk on such media outlets as
CNN.
Likewise, Jars Of Clay is getting air-
play on MTV and VH1 with its
"Flooz" clip. Modern rock radio has
also taken to the song, which went
to No. 1 on Heatseekers and was at No.
12 on Modern Rock Tracks as of April
13.
From a marketing standpoint, hav-
ing thorough and accurate sales informa-
tion has forced labels to change the way they do business.
"It enables us to quickly analyze
where we put our marketing dollars and how it's doing," says Loren
Balun, senior VP of artist and cre-
ative development at Word. "We
know where the product was going,
but didn't know if it was leaving there.
Now we see exactly what's happen-
ing, and we can do more targeted, local
marketing."
Robert Beeson, director of Es-
sential, agrees. "Historically, we've
just not been in touch on an immedi-
ate basis with success in a particular region." Now that is, Essential is hiring
200 college reps by the end of
1997 in key regions that it has pin-
pointed with the new SoundScan
data.
Beezon says that now Christian
music is going head-to-head with
mainstream pop, AC and rock music,
"it causes us to be more competitive with our product. It has to stand up to
other music, not just Christian music.
It's not good enough to just be a
Christian version of R.E.M. or
Whitney Houston. We need to create products that stand on their own and
compete in the general marketplace.
"The recent success of Christian
music has broken the success of major
mainstream record labels as well.
Brock says he's had discussions with
major labels in the past few years, but
"almost everyone is coming back. I'm
sure it has something to do with the
increased interest in the genre."
"We can't deny that Billboard and
SoundScan are the best things that
happened to us to minimize the prej-
udices out there about the music.
"Mainstream retail chains are still a
bit slow in getting behind Christian
music, unless it's a title from a huge
artist, say label executives.
"Mainstream retail really hasn't
come to the party yet," says Hemings.
"But there are some good signs out
there. Blockbuster is getting better,
and the Tower in Nashville is sup-
portive. Helping them to buy wisely is
the next big challenge."
Balun and Brock also note that
Blockbuster has added sections for
contemporary Christian and gospel.
Adds Brock, "Blockbuster is looking
dow at doing some stuff with us on DC
Talk, and other chains. Like Circuit
City and Best Buy, are getting more
aggressive with the genre. The proof
is shown with the sales of Geoff
Moore and Audio Adrenaline whose
mainstream market sales are signifi-
cantly higher than their previous albums."

SOUNDCAN
Continued from page 34

1st ANNUAL
WORLD CHRISTIAN
MUSIC AWARDS!

NASSAU, BAHAMAS
DECEMBER 9, 1996

For the first time, Christian artists from around the globe will be
honored at a single event, and reach a world-wide audience live via
satellite in the US and over 125 other countries.
Nominees will be selected in over 40 categories and will be voted
upon by the Christian music industry. The event will be
highlighted by top recording and legendary Christian artists as
presenters and performers.
Name of nominees in each category will be released at the end of
May. There will be a Nominee Dinner held on Sunday evening,
December 8th, 1996.
The Awards mark the first time that recognition has been given to
Christian Music on a world-wide scale at one event.
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LIVE FROM THE
CRYSTAL PALACE
THEATER...NASSAU MARriott
RESORT

* Lift Your Spirit * from the
London-based R&B gospel team,
the Wades, is expected from the
Kingsway label in July. The title
song originally surfaced on a pop-
ular compilation of dance-tinted
worship called "Now That's Wora-
ship." The track, to be released
by recently charting
mixer, Mojo, will be released on all
formats into the secular main-
stream.
* Living Years * by Noel Richards,
is due on the Kingsway label in
July to coincide with a headlining
date at Wembley Arena. Also on
tap from Kingsway is an as-yet-
untitled EP from teenage worship
leader, Matt Redman, heavily
promoted by the Soul Survivor festi-
val. Producing that disc is Paul
Carrack, the lead singer of Mike &
The Mechanics and a committed
Christian.
* DJ Disciple And The Abundant
Club * due from Nelson Word on
the DBass label in June, will bring
together the mixing talents of
America's DJ Disciple (who is
scheduled to appear at the U.K.'s
Greensbelt Festival in August) and
the DJ mixers from Abundant,
which has earned a national reputa-
tion as Britain's first Christian
nightclub.
* A compilation of new songs from
Spring Harvest, the largest annual
Christian gathering in Europe, is
due shortly from ICG, the record
company that has grown out of the
popular Eastnor scene recording
studio. The annual live album
recorded at Spring Harvest, due in
July, is a perennial best-seller.
* EPs from the acid-jazz team
Capitaand and the Leeds hip-hop
outfit IGO are coming from ICG,
an offshoot label of ICG, set up to
develop emerging talent.
* Jig At Why? Gig Live '96" from the
group Why?, released this month
on ICG, is part of a growing
"roots" movement within British
contemporary Christian music.
It consists of folk styles tinged with
rock and pop, as illustrated by
such acts as Eden Burning,
Nutbed and the Electrics.
Tony Cummings is editor of Cross
Rhythms, the magazine of contemporary
Christian music in Britain.
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REUNION RECORDS
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MICHAEL W. SMITH
Grammy Award Winner for Pop/Contemporary Gospel Album for I'LL LEAD YOU HOME
Nativity Award Winner (Nashville Music Awards) for Pop Album

ASHLEY CLEVELAND
Grammy Award Winner for Rock Gospel Album for LESSON OF LOVE
Nativity Award Winner (Nashville Music Awards) for Contemporary Christian Album

KIND OF UNCANNY
Los Tres’ ‘Unplugged’ Teams Sony Chile, MTV Latino

Los TRES, UNPLUGGED: Sony Chile and MTV Latino have just jointly released “Los Tres—MTV Unplugged,” the latest album by rock act Los Tres. And as the album’s leadoff single, “Un Amor Valiente,” scores heavy rotation at radio, Sony has embarked on an extensive merchandising campaign and work reaction at retail. MTV is doing its part as well with a strong publicity push.

Most of the 16 songs on the acoustic set, issued early this month, were taken from the band’s previous three albums. Among the new tunes are the second single, “Traje Desastre,” and a trilogy of Chilean folk songs called cencerros. Recorded live at MTV Latin’s studios last September, the performance has been available on video for several months in Chile.

Los Tres’ unplugged record was mixed at Miami’s Criteria Studios under the supervision of Joey Blaney (the Clash, Charly Garcia) and mixed in New York at Sony Music Studios.

“Los Tres—MTV Unplugged” is the second record produced by MTV Latino. The first album, “Hello” by Sony Argentina icon Charly Garcia, reached platinum status (60,000 units sold) in Argentina. But unlike Garcia’s album, “Los Tres—MTV Unplugged” did not use any electric instrumentation.

Los Tres is the first Chilean recording act to perform an unplugged set for MTV Latino. Other Latino acts that have played unplugged sets or shows de rock & roll en vivo are Sony Argentina’s Los Fabulosos Cadillacs, Warner Mexico’s El Tri and Café Tacuba, BMG/Ariola Mexico’s Caifanes, BMG Argentina’s Soda Stereo, and EMI Argentina’s Illya Kuryaki y el Valderramas. Of those performances, however, only Soda Stereo’s is being considered for release.

STATE SIDE BRIEFS: MTV Latino has launched its first line of consumer products in Chile with three domestic companies—Rhein, Saxón, and Confecciones Y Textiles Contex—which will manufacture and sell a variety of MTV merchandise. “Now our Chilean audience can buy MTV products at retail outlets throughout their country,” Antoinette Zel, VP of new business development for MTV Latino, says in a statement. “Soon we’ll be launching consumer products in Argentina and Mexico...” Miami-based Satélite de Programación Latinoamericano has debuted a two-hour radio news magazine called “Rooklyn.” Devoted to music and news related to rock & roll, the show is produced by José Carlos Ortiz, who also helms production of the weekly syndicated radio show “El Super Top Ten Latino Rock & Pop.”

SOSAS OLYMPIC EXULTATION: An invitation to record an Olympics-related anthem for the 1996 Olympic Games seemed like not too much of a stretch beginning of a new year for Patricia Sosa, but a great ending to the intense work she did throughout 1995.

“Puedes Llegar,” a radio smash in the U.S. on EMI Latin’s upcoming Olympics-themed album “Voces Unidas,” is the title of the song recorded by the EMI Argentina star along with a stellar array of artists including Gloria Estefan, Plácido Domingo, Julio Iglesias, Roberto Carlos, Jon Secada, Carlos Vives, Ricky Martin, José Luis Rodriguez, and Alejandro Fernández.

In addition, the sultry songstress cut a solo track for “Voces Unidas” titled “Nigua Es Como Para Amar,” which was produced by her husband, Oscar Mediavilla.

“Sosa is incredible to be invited to participate in this project,” says Sosa, “because I am the only artist in the [song] that is beginning to have an international career. The rest are all giants!”

A successful rocker turned pop singer, Sosa launched her international ambitions in 1994 with “Sueve Y Profundo.” The album struck platinum so quickly in Argentina that EMI decided to premiere her outside of the country.

In 1995 Sosa embarked on a promo tour of Mexico and Colombia, where she performed as part of the new looks surrounding the opening of EMI’s office there.

After visiting Mexico, Sosa returned in October to perform. Mexican singing star Mijares invited her to duet on a song with him during an “unplugged” concert produced by Televisa.

Indeed, duets always have been important in Sosa’s career. She has teamed with Domingo and Brazilian star Caetano Veloso.

Saying Sosa is “an important artist for the company,” EMI Argentina president Eduardo Hütz adds that once “Sueve Y Profundo” became hot in Argentina, “we concentrated on getting her exposure in Colombia, Mexico, and Chile.” Sosa is in pre-production for her forthcoming album, set for release in July or August.

Ever on the lookout for expanding her musical range, Sosa says, “After many years in this business, I have discovered that most artists stay firmly in one area or open their ears to other styles. Fortunately, I have done the latter with the responsibility of a pro, but with the enthusiasm of an amateur.”

PERCUSSIVE ODE: In Brazil, the third installment of the global percussion summit called the Percussion Festival Panorama that took place March 28-30 in Salvador, Bahia, focused this year on musical contributions of women.

The biggest attraction of the festival—commonly known as Percus—was veteran samba songstress Fabulosas Cadillacs, EMIs Fabulosas Cadillacs, which was accompanied by festival directors Gilberto Gil and Nana Vasconcelos, along with Rio de Janeiro’s percussion maestro Marçalzinho. Considered a legend among young samba lions in Rio de Janeiro, Lara seldom performs outside of Rio.

Among the other women feted were Gal Costa, Daniela Mercury (who appeared during the final evening), Elza Soares and female percussion ensembles Bolacha Maria—created by famed singer/songwriter Edu Barreto—and Didá, whose musical director was Neguinho do Samba, director of renowned percussion crew Olodum.

International percussion notables on hand were Glen Velz, Doudou D’Izaye Rose, and band Drummond.

Brazilian percussion group Uakti turned in a fine set with its strange instruments. Also attracting notice was Maracatu Nação Erê, whose members were children aged 3 to 7. The kiddie group visited an old rhythm from Pernambuco, the samba roças, which is being discovered by rock bands due to its thunderous beat.

RELEASE UPDATE: The incessant torrent of commercially oriented records currently being released is thankfully being complemented by product that digs to the core of the origins of contemporary music. Two albums that offer a startlingly deep Latino explorations of Afro-Caribbean grooves are “Sonos Boricos” (Tonina Boege, Los Pinos De La 21) and “Hacia El Amor” (Xenopile/Green Linnet) by John Santos and Coro Folklórico.

(Continued on page 44)
### Hot Latin Tracks

**For Week Ending April 27, 1996**

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Record Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Enrique Iglesias</td>
<td>Experiencia Religiosa</td>
<td>Fonovisa</td>
</tr>
<tr>
<td>2</td>
<td>Various Artists</td>
<td>Tropicales del Norte</td>
<td>Fonovisa</td>
</tr>
<tr>
<td>3</td>
<td>Marc Anthony</td>
<td>Llegaste a mi</td>
<td>Fonovisa</td>
</tr>
<tr>
<td>4</td>
<td>Various Artists</td>
<td>Los tigres del norte</td>
<td>Fonovisa</td>
</tr>
<tr>
<td>5</td>
<td>Various Artists</td>
<td>No llovare por ti</td>
<td>Fonovisa</td>
</tr>
<tr>
<td>6</td>
<td>Various Artists</td>
<td>Exterminador</td>
<td>Fonovisa</td>
</tr>
<tr>
<td>7</td>
<td>Various Artists</td>
<td>Corazon</td>
<td>Fonovisa</td>
</tr>
<tr>
<td>8</td>
<td>Various Artists</td>
<td>Los diarios de un hombre</td>
<td>Fonovisa</td>
</tr>
<tr>
<td>9</td>
<td>Various Artists</td>
<td>Me enamore de ti</td>
<td>Fonovisa</td>
</tr>
<tr>
<td>10</td>
<td>Various Artists</td>
<td>Que me recomiendan</td>
<td>Fonovisa</td>
</tr>
<tr>
<td>11</td>
<td>Various Artists</td>
<td>Y tu como estás</td>
<td>Fonovisa</td>
</tr>
<tr>
<td>12</td>
<td>Various Artists</td>
<td>No te llames</td>
<td>Fonovisa</td>
</tr>
<tr>
<td>13</td>
<td>Various Artists</td>
<td>Como es tu vida</td>
<td>Fonovisa</td>
</tr>
<tr>
<td>14</td>
<td>Various Artists</td>
<td>Hoe me lawyers</td>
<td>Fonovisa</td>
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<tr>
<td>15</td>
<td>Various Artists</td>
<td>Que me dejen</td>
<td>Fonovisa</td>
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<tr>
<td>16</td>
<td>Various Artists</td>
<td>Tu no tienes corazón</td>
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<td>17</td>
<td>Various Artists</td>
<td>Tiene corazon</td>
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<td>Various Artists</td>
<td>Que me quieras</td>
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<td>Various Artists</td>
<td>Que me dejen</td>
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<td>Various Artists</td>
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<td>Fonovisa</td>
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<tr>
<td>30</td>
<td>Various Artists</td>
<td>Que me dejen</td>
<td>Fonovisa</td>
</tr>
</tbody>
</table>

**Notes:**

- The Billboard Hot Latin Tracks chart ranks the top 40 Latin music songs in the United States, compiled from a national sample of airplay, sales, and online streaming. The chart is compiled by Billboard on a weekly basis and is based on electronic charting data from radio stations, record stores, and online streaming services. The chart is published in Billboard magazine and online. The chart was first published in 1986.

---

**Enrique Iglesias**

**Coming Soon**

**Italian Version**

**Portuguese Version**

**2nd Week at #1 “Experiencia Religiosa”**

9 Weeks at #1 “Si tu te vas”
Artists & Music

Composer George Walker Wins Pulitzer; U.K.'s Musica Oscura Re-Emerges in U.S.

PULITZER TIME: George Walker has been awarded the 1996 Pulitzer Prize for music for “Lilacs,” a work for soprano and orchestra on a Walt Whitman text that was commissioned by the Boston Symphony Orchestra, which premiered it Feb. 1. Walker, 73, is the first black composer to win the Pulitzer music prize.

Born in Washington, D.C., Walker gave his first piano recital at 14 and graduated from Oberlin College at 18. He studied with Rudolf Serkin at Philadelphia’s Curtis Institute and made his debut as a concert pianist in 1945 at Town Hall in New York. Walker soon switched to composition and teaching. He earned a doctorate from the Eastman School of Music in Rochester, N.Y., and in 1967

he studied composition in France with Nadia Boulanger, who, he says, was the first person to recognize his gifts as a composer. Walker, who lives in Montclair, N.J., taught at Rutgers University until he retired in 1992.

Walker has written more than 70 works for orchestra, chamber ensemble, solo instruments, and voices. He has been commissioned by the Cleveland Orchestra and the New York Philharmonic, among others. His best-known work, “Lyric For Strings,” written in 1947 and revised in 1960, has been performed by several major orchestras, including the St. Louis Symphony.

Other frequently performed works of his are “Folksongs For Orchestra” (1990) and “Trombone Concerto” (1967), which was recorded by Christian Lindberg and the Malmö Symphony Orchestra under James DePriest for Bis. His music has also been recorded on three Albany CDs, and a new disc, “George Walker Plays The Music Of George Walker,” will be released on CRI this fall. It includes new recordings of two piano sonatas and a violin sonata performed by Walker and his son Gregory, along with unreleased material from CRI LPs, including songs performed by Phyllis Bryn-Julson with the composer at the piano.

MORE COMPOSER AWARDS: Fifteen U.S. composers received awards from the American Academy of Arts and Letters in March. Young composers Ronald Caltabiano, Richard Danielpour, Anthony Davis, and Scott Lindroth each received Acade-

my Awards of $7,000, plus $7,000 each for the recording of one work. Jing Jing Liu received the Walter K. Richter Award for the publication of a work by a composer in midcareer. Richard Capiannelli and Yi Chen each received a $5,000 Guggenheim Fellowship. Justin Dello Joio received the $6,000 Whalimir and Isida Lakome Awards. Composition students Richard Adams, Kevin Beavers, Renee Favand, Michael N. Herch, Luis Prado, and Yi Chen each received a Charles Ives Scholarship award of $7,000, and Pablo Ortiz received the $12,000 Charles Ives Fellowship “for a composer of extraordinary gifts.”

OSCURE NO MORE: Musica Oscura, a U.K.-based label specializing in music written between 1650 and 1700, is being reintroduced to the U.S. this month. The label, a joint venture between the Consort Of Musica ensem- ble and Dutch recording company Column Classics, will be distributed by Koch International. The label was formerly distributed by Omega Records, which was also distrib- uted by Koch. In assuming direct dis- tribution of Musica Oscura, Koch has lowered the CD price to retailers to $10.99 and will handle marketing and publicity for the label.

The first release includes a new title, “Den Quixote,” in stores Tuesday (23). It presents music written by Henry Purcell, John Eccles, and others in the late 1600s for a revival of the 1609-1610 stage version of the Cervantes novel. However, librettist Don Taylor and Consort Of Musica composer Anthony Rooley have created a new dramatic framework, text, and some new lyrics for the music. The original three-part play by Thomas Durfey, Taylor says, was “fatally trapped in its own time.”

Other music of the period has been added. Actor Paul Scofield plays the title role; sopranos Emma Kirkby and Evelyn Tubb are featured singers. The Consort Of Musica joins the City Of London Orchestre, specialist in the “lute-laid” repertory, as Rooley puts it, and the Purcell Simfonie. The benefit of this two-CD set includes the full libret- to of the new “musical.” The Musica Oscura catalog of 21 recordings, including the series “The Purcell Circle,” “The Monteverdi Circle,” and “The Fanshawe Circle,” and “Women in Song,” will be reintroduced in the coming months. The label will then join in two to three new recordings per year.

LATIN NOTAS

(Continued from page 40)

Irieco Kindehmo.

Another album worthy of investi- gation is a multi-artist compilation “La Ignana” (Corazon/Rounder), which spotlights zouk and zouk-ting, quick-paced rhythm powered by guitar, harp, and African-rooted vocal stylings.

Assistance in preparing this col- umn was provided by Eivin Peterson in St. Paul, Brazil; Marcelo Fer- nandez Ribot in Buenos Aires; and Pablo Munoz in Santiago, Chile.
**THE Billboard Latin 50™**

FOR WEEK ENDING APRIL 27, 1996

*Compiled from a random sample of Latin trade and sexy hacks reports, consumer, compiles, and graphs.*

<table>
<thead>
<tr>
<th><strong>OP#</strong></th>
<th><strong>ARTIST</strong></th>
<th><strong>LABEL &amp; NUMBER DISTRIButing LABEL</strong></th>
<th><strong>TITLE</strong></th>
</tr>
</thead>
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<tr>
<td><strong>NEW</strong></td>
<td><strong>ELIA TANON</strong></td>
<td><strong>WEA LATINIA 72586</strong></td>
<td><strong>NUEVOS SENDEROS</strong></td>
</tr>
</tbody>
</table>

**NO. 1**

1. **SELENA**
   - Dreaming of You

2. **GIPTI KINGS**
   - Tierra Gitana

3. **ENRIQUE IGLESIAS**
   - Macarena Mix

4. **GIPTI KINGS**
   - The Best of Gipti Kings

5. **SELENA**
   - Amor Prohibido

**GREATEST GAINER**

1. **VARIOUS ARTISTS**
   - Amaro 1983

2. **GIPTI KINGS**
   - Tierra Gitana

3. **SELENA**
   - Dreaming of You

4. **GIPTI KINGS**
   - The Best of Gipti Kings

5. **SELENA**
   - Amor Prohibido

**HOT SHOT DEBUT**

1. **VARIOUS ARTISTS**
   - En La Carretera

2. **GIPTI KINGS**
   - El Deseo de Oir

3. **CRISTIAN**
   - Macarena Mix

4. **GIPTI KINGS**
   - The Best of Gipti Kings

5. **SELENA**
   - Amor Prohibido

**TOP TROPICAL/SALESA**

1. **GIPTI KINGS**
   - Tierra Gitana

2. **ENRIQUE IGLESIAS**
   - Macarena Mix

3. **GIPTI KINGS**
   - The Best of Gipti Kings

4. **SELENA**
   - Amor Prohibido

5. **SELENA**
   - Amor Prohibido

**REGIONAL MEXICAN**

1. **SELENA**
   - Dreaming of You

2. **SELENA**
   - Dreaming of You

3. **SELENA**
   - Dreaming of You

4. **SELENA**
   - Dreaming of You

5. **SELENA**
   - Dreaming of You

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**TOP REGGAE ALBUMS.**

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**TOP BLUES ALBUMS.**

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Hit & Run Strikes With Its Covers

Songs Placed Throughout Europe, Southeast Asia

BY NIGEL HUNTER

LONDON—Difficulty in getting covers for songs has been a frequent complaint heard from some music publishers. Artists write (or often publish) their own songs and exclusively market them as their own. But that situation has improved considerably, according to Dave Massey, creative and international manager of Hit & Run Music. "It's changed over the last three years," he says. "People realize that a great song can break a whole album and that artists can't always come up with one themselves. There are a lot of successful A&R people and managers out there.

Hit & Run Music is 15 years old, and its genesis was in the U.K. city of Genesis and then the solo works of band members Phil Collins and Mike Rutherford, among others. Headquartered in London, Hit & Run has an office in New York and is subpublished by Warner/Chappell for the rest of the world.

"We're getting covers throughout Europe and Southeast Asia," reports Massey. "It's right across the board—pop, dance, R&B, soul, ballads, and country. The best results are in Scandinavia, Germany, and the Benelux countries. The toughest territories to crack are Italy and Spain, which is partly language problems coupled with strong national markets."

The Hit & Run writing roster includes three women, a situation still somewhat rare in general, with obvious exceptions like Diane Warren. Hit & Run's Marie Claire D'Ubaldo is Argentine-born and multilingual. Her debut international album was mostly co-written, including three songs with Rick Nowels and Billy Steinberg. One of the three, "Falling Into You," impressed Celine Dion, who chose it for her current album and a single release. Steely Pekin is an American writer who recently relocated from New York to Los Angeles. Signed by Hit & Run in 1999, she has had single covers of her songs by Celine Dion, Curtis Stigers, Jennifer Brown, and Axelle Red. Her co-writers include Renée Zellweger, Meredith Brooks, Ivan Matias, Albert Hammond, and Tommy Lee Jones.

Pam Sheyne, from New Zealand and now U.K.-based like D'Ubaldo, scored 27 cuts during 1995 with artists ranging from Sheena Easton to MNS. Her collaboration with Boy Meets Girl has resulted in songs being covered by EMI's Polish star Edyta. Sheyne's international success list includes covers by Vicky Sampson (South Africa), Dara Rolls (Germany), Blue People (Japan), BB Queen (Holland), and Lisa Eskander (Australia).

"The majority of artists looking for songs are women," Massey says, "so it makes sense to have a woman on a writing team. They can bring something to songs that other women will respond to, whether they're artists or record buyers." Generally, he finds that artists and A&R people are accessible and amenable when songs are pitched.

Massey regularly attends MIDEM as a central point for meeting people from the more distant territories and to maximize the chance-encounter factor. While he finds frequent requests for information that music is the international cultural currency, with songs as the catalyst, "language is still a problem in some cases," he says.

"But artists working in strongly nationalistic markets are increasingly recording in English as well, because they want to internationalize their scope and appeal," he notes.

Massey rates Anglo-American song collection as "the lifeline of the industry" and a mutually beneficial learning tool that shapes and reflects trends in popular music. Co-writing and the resulting split in publishing credits and receipts don't discourage him.

"I'd rather have 33% of a hit than 100% of nothing," he says.

A Break In The Tour. Genghis Angus dropped by the New York offices of BMI recently to meet with the performing right group's president/CEO, Frances Preston. The act's current album is "Echo Park" on the Midnight Fantasy label. Shown, from left, are Midnight Fantasy president/CEO Norman Veit, Allen Ksitsev of Genghis Angus, publicist Mike Millus, Preston, band members Mike Jewell and Clayton Adams, and band manager Brad Fineman.

A Blizzard of New Interest In 'Wizzard Of Oz's' Harold Arlen

T HE WIZARD OF OZ: Sudden, Harold Arlen is getting around. The great theater/film composer, and one of the best interpreters of his own songs, is getting lots of long-overdue play these days.

Arlen is arguably a household name when he was under contract to ASCAP and Sony/ATV and BMI, which he signed in 1975. But, that's rarely been the case. He's recently included in a new 27-song, 200-page arlen folio just published by Hal Leonard Corp.

MPL's VP of promotion and new product development Bill Porricelli says the CD set and folio, "I was inspired to think about a good number of lesser-known compositions that have not received much attention in the past. However, we've been able to find a number of a number of classics. We are not calling out the possibility of a consumer release in the not-too-distant future."


Arlen died in 1986 at the age of 83. As a final note, Porricelli says that Arlen's son is in "the process of negotiating a deal to bring the story of his father to the big screen or TV. A script has been developed, and Sam Arlen is currently meeting with various studio executives regarding the possibility of producing the project."

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

1. The Dave Matthews Band, "Under The Table And Dreaming."
5. Tesh, "Time's Makin' Changes."

'THEY'RE PLAYING MY SONG'

WRITTEN BY DANIEL HARTMAN

"FREE RIDE" Written By Daniel Hartman

"FREE RIDE" is one of those classic anthems familiar to most lovers of rock, and many bands have performed it at one time or another. The song first became a hit for the Edgar Winter Group in 1973, when it peaked at No. 14 on the Hot 100 and R&amp;B charts. Tavares charted the song in 1975-76, and it peaked at No. 52. Most recently "Free Ride" was recorded by Audio Adrenaline on its current album, "Bloom."
One look at The Billboard 200 is all it takes to reveal how healthy the soundtrack market is at the end of the first third of 1996. "Forrest Gump" is quintuple platinum, "Waiting To Exhale" is platinum four times over, "Dangerous Minds" and "Pocahontas" are triple platinum, "Pulp Fiction" is double platinum, and most recent films—many of them Oscar-nominated—have also filled the chart: "Mt. Holland's Opus," "Leaving Las Vegas" and "Dead Man Walking." It's not a surprising trend, given the success Epic Soundtrax has had with albums like "Forrest Gump" and "Sleepless In Seattle." New York-based TVT Records, which scored a leftfield success in 1995 with the "Mortal Kombat" soundtrack, has formed a TVT Soundtrax subsidiary, which will soon issue its first two releases, according to CEO/President Steve Gottlieb. "The Last Supper" and "Heavy" are both independent films that were screened at the Sundance Film Festival. Since the announcement of the new cinematic division, the label has been offered a number of film projects each week. "We really pick and choose what we want to work on," says Gottlieb. "We look for a director with a really strong sense of music. Soundtracks are more interesting when they give the consumer an excuse to explore an area of music they wouldn't otherwise explore. We're not looking to do an all-hit alternative soundtrack, with multi-platinum alternative artists that are selling to the same alternative kids I don't think that's what we do best. We're more interested in exposing new music or new attitudes or something that isn't the mainstream yet to a bigger public." "The Last Supper," about graduate student hijacking right-wing conservative dinner and inviting right-wing conservatives to dinner and kill them. Features score by Devo's Mark Mothersbaugh (who also composed the music for the current "Battle Rocket"), as well as hits by KC & The Sunshine Band. Continued on page 52

'Track Meet: This Year's Film-Music Market Is Already Off To The Races

BY FRED BRONSON

One look at The Billboard 200 is all it takes to reveal how healthy the soundtrack market is at the end of the first third of 1996. "Forrest Gump" is quintuple platinum, "Waiting To Exhale" is platinum four times over, "Dangerous Minds" and "Pocahontas" are triple platinum, "Pulp Fiction" is double platinum, and most recent films—many of them Oscar-nominated—have also filled the chart: "Mt. Holland's Opus," "Leaving Las Vegas" and "Dead Man Walking." It's not a surprising trend, given the success Epic Soundtrax has had with albums like "Forrest Gump" and "Sleepless In Seattle." New York-based TVT Records, which scored a leftfield success in 1995 with the "Mortal Kombat" soundtrack, has formed a TVT Soundtrax subsidiary, which will soon issue its first two releases, according to CEO/President Steve Gottlieb. "The Last Supper" and "Heavy" are both independent films that were screened at the Sundance Film Festival. Since the announcement of the new cinematic division, the label has been offered a number of film projects each week. "We really pick and choose what we want to work on," says Gottlieb. "We look for a director with a really strong sense of music. Soundtracks are more interesting when they give the consumer an excuse to explore an area of music they wouldn't otherwise explore. We're not looking to do an all-hit alternative soundtrack, with multi-platinum alternative artists that are selling to the same alternative kids I don't think that's what we do best. We're more interested in exposing new music or new attitudes or something that isn't mainstream yet to a bigger public." "The Last Supper," about graduate student hijacking right-wing conservative dinner and inviting right-wing conservatives to dinner and kill them. Features score by Devo's Mark Mothersbaugh (who also composed the music for the current "Battle Rocket"), as well as hits by KC & The Sunshine Band. Continued on page 52

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In France, THE MARKET SOUNDS OFF
With Big Figures And “A Lot Of ROOM
FOR ACTION”

BY EMMANUEL LEGRAND

PARIS—The turn of the year for the soundtracks industry and public taste for local films has had a direct effect on the development of original soundtracks in France. Labels have set up specialized divisions dealing with the production of soundtracks and have stopped treating the albums as one-offs.

One key local player is French indie Auvidis, which in 1993 launched a new imprint—Traveling—to develop original soundtracks in the wake of the success of the baroque soundtrack of “Tous Les Matins Du Monde,” which sold more than 600,000 units worldwide. Soundtracks now account for some 20% of the label’s total revenues.

Auvidis invested in “Farinelli,” composed by Hans Zimmer, Christopher Young’s soundtrack for “Copy Cat,” and “Field Of Roses,” by Michael Kamen, a song by Scarlette. PolyGram Music Publishing has also set up its own unit, PolyGram Music For Films, handled by Mercury Records. Among its signings is composer Goran Bregovic, who has recently delivered the music of “Underground,” winner of the Palm D’Or at the Cannes Film Festival in 1995.

A newcomer is La Bande Son, an affiliate of pay-channel Canal Plus, which has, among other things, co-produced the soundtracks of “Pulp Fiction” with MCA. Managed by Olivier Roch-Laut, this unit will work closely with the channel’s projects. “We are involved in movies from upcoming filmmakers as well as more commercially oriented projects,” says general manager Jacques-Olivier Brenner.

For production companies, the value of soundtracks is important in that the investments can be recouped on a wider basis than domestic music albums, as the soundtracks are released with the movies in different territories. “Over 50% of our business is made via expatriate,” reveals Traveling’s Lavergne. “It is often a lot of room for action.”

Hans Zimmer scored “Broken Arrow.”

France alone in the early 1990s, or Milan’s “Diva” in the late 1970s, which achieved international impact and is still a consistent seller.

This year, the trio known as KOD—Tonton David, Geoffrey Oryema and Mans Katché—won the French music award for best soundtrack of the year for the movie “Un Indien Dans La Ville” (Virgin), giving a new sales life to the record. The rap soundtrack of “La Haine,” one of the year’s box-office winners, has sales exceeding 50,000 units.

The combination of a dynamic French industry and public taste for local films have become major successes, such as Eric Serra’s “The Big Blue” (Virgin), which sold more than 1 million units in France alone.
LONDON—The soundtrack of what's already been hailed as "the best British film of the year" is heading for the U.S. in June.

"Trainspotting," the bestselling drug-culture novel by Scottish writer Irvine Welsh, became an immediate hit at the British box office in February in the film version directed by Danny Boyle, and in turn spawned a U.K. hit for the accompanying album.

The 14-song soundtrack, released in Britain on the EMI Premier label, features an attractive selection of modern rock both old and new: Iggy Pop's "Last Kiss For Life" and Lou Reed's "Perfect Day" share space with new tracks by such hot U.K. acts as Pulp, Elastica and Damon Albarn of Blur. Also included is "A Final Hit," by Leifseth, the experimental British dance group that had a big hit in the EMI soundtrack of Boyle's previous picture, "Shallow Grave."

"The "Trainspotting" album sold some 85,000 copies in the U.K. in the first three weeks of its release, according to EMI's director, Tris Penna, who adds that the U.S. release of the album on Capitol Records will coincide with the film's American release in June.

"These things normally follow the release of the film, but this record's got a life of its own as well," Penna says, also noting the pan-European release of the album in recent months. EMI Premier does not have rights to release singles from "Trainspotting," although Pulp's "Mill End" is included on the band's current UK single for Island, "Somebody Changed."

"Penna is optimistic about the soundtrack's—and the film's—chances in the U.S. "The American market does seem to receive soundtrack albums better," he says, "because they tend to look upon film as being a rational institution."

—PAUL SEXTON

MELBOURNE—Things have been going Abba-olutely fab for PolyGram Australia. The inclusion of Abba tracks on soundtracks to the Aussie movies "Muriel's Wedding" and "Pricilla Queen Of The Desert" coincided with a major '70s hit revival in local clubs here.

Abba's inclusion in the soundtracks came about in different ways. "Pricilla" director Stefan Elliott worked with PolyGram Music Publishing professional manager Kim Green for six months before scouting began, with a specific brief: "Original recordings and female voices, from that period," says Green. In the case of "Muriel," writer/director P.J. Hogan was an Abba fan who wore the band's music into the script. He then approached film music supervisors Mana Music to gain license clearance.

"He felt their songs captured the character's aspirations," says Chris Gough, general manager of Mana, who tapped PolyGram to issue the soundtrack.

The albums were marketed here primarily through TV. "The biggest soundtracks are usually music-driven films," observes Tim Prestoe, PolyGram's commercial manager. "Both these movies were very experiential and entertaining, with memorable songs we could incorporate into the ads."

Aided by airplay for its '70s disco-orientated tracks, "Pricilla" has sold more than 150,000 copies to date, with no signs of stopping.
**PROCLAIMERS.**

Not all soundtracks produce a hit single, and Milon has enjoyed success with score-based albums, such as the current "Broken Arrow," featuring music by Oscar-winning Hans Zimmer. First-week sales were very impressive for the action film, according to Milon's marketing director, John Houson. "The box office drove people into the stores," he explained. "The album that didn't enjoy the benefit of airplay."

"We like to think of soundtracks as the re-living of the celluloid dream," Pieniek says. "People walk out of the movie having been moved, and having been moved, they want to re-live and extract that emotional experience. The only way they can do that is with the soundtrack album." Pieniek concurs and predicts that new technology will not change that experience: "People say, 'With digital video, what will happen to soundtrack albums?' They're two very different devices. To watch a movie is one thing, to listen to the music is a completely separate thing. One doesn't hurt the other."

Hudson backs up this idea, based on the impact of home-video releases on album sales. Milon's "Field Of Roses" soundtrack, still selling well after the film's disappointing box-office performance, is expected to enjoy a sales spike following the release of the home video in June.

Milon's latest release is the soundtrack to "Primal Fear," featuring a James Newton Howard score for the Richard Gere film. The label also has the soundtrack to a film that Joe Foster has been touring, "Hate." And between now and summer, the label will release Nusrat Fateh Ali Khan's score to the much-anticipated movie out of India, "The Bandit Queen."
March 25, 1996

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Varese Sarabande. The label keeps up a steady release of scores from current films, like the surprise hit "Tube" and the gay-themed "It's My Party," featuring music by Basil Poledouris and a closing-credits song from Olivia Newton-John. But Varese's soundtrack releases are not confined to current motion pictures. One of the label's most unusual releases is "Star Wars: Shadows Of The Empire," in stores this week (23). It's not the soundtrack to the fourth installment of George Lucas' famed series, but the original score for a new book that takes place between "The Empire Strikes Back" and "Return Of The Jedi." The enhanced CD features 40 minutes of original music by Joel McNeely and images from the Nintendo video game "Shadows Of The Empire.

Varese Sarabande is also placing a heavy emphasis on preserving scores from classic films. Coinciding with the restoration and upgrade of Alfred Hitchcock's 1958 masterpiece "Vertigo," Varese has re-recorded Bernard Hermann's score, featuring McNeely with the Royal Scottish National Orchestra. The album features 30 minutes of previously unavailable music. Varese also has released Jerry Goldsmith's new recording of the Alex North score to Tennessee Williams' "A Streetcar Named Desire."

Varese is not alone in its preservation tactics. Since teaming with Turner Classic Movies, the Rhino Movie Music logo has appeared on classic soundtracks of MGM musicals like "Gigi" and "The Harvey Girls," as well as a boxed set devoted to the songs of Mickey Rooney and Judy Garland and the six-CD boxed set of "That's Entertainment!" featuring the best songs from MGM's bountiful library of movie musicals. Whether they are saving the past, recording the present or preparing for the future, the soundtrack-specific labels share two important properties: an abiding love for the motion-picture industry and a heartfelt commitment to preserve the rich heritage of movie music on disc for today's consumers as well as tomorrow's.

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"In The Mood For Love" (Technoticron, Faith No More)
"La Guirnaldas (Psyops Kings)
"Smokin' Their Whips" (Hi Tek 3)
"Feel The Groove" (Caribou)
"Keep Off The Fireworks Our Love" (Upcoming Nightcrawlers)
and more to come!
COMING SOON TO A SPEAKER NEAR YOU
Independent Greg Rike Productions Is A Testament To Perseverance

BY DAN DAKLEY

ALTAMONTE SPRINGS, Fla.—Greg Rike is like most independent studio owners: resourceful about every detail of his facility and staff, diversified, ready to put in 16-hour days, outspoken about equipment choices, and committed to what he knows is a market better than others. And, like many other studio owners in a business plagued by tough competition and static rates, he has persevered through financial hard times that might have forced some entrepreneurs to shrink their operations. However, in June 1997, Rike found himself in a situation that could have forced him to close his doors.

"If I think you're a miracle," he says, "it's a miracle." The fact that he has been able to keep his doors open is a testament to his perseverance and dedication. He has managed to keep his business afloat despite the challenges he has faced.

PRO

FILE

Behind him is another story. After surviving a stroke, he has worked hard to recover and continue his passion for music. His story is one of resilience and determination.

The first one was for Big Bob's Amoeba Music, which he founded in 1979. Rike started playing part time in local clubs and party bands, simultaneously experimenting with the then nascent art of recording at home with a 4-track deck. He then opened his own studio in 1981, which he named "The Duke of Hazzard." It was a small studio, but it was enough to get him started.

When he and his wife purchased the studio in 1982, they named it "Rike Audio." They started small, but they had a vision. They wanted to create a place where musicians could record their music and have it sound its best. They worked hard to make it happen.

The studio quickly became known for its high-quality recordings and dedication to helping musicians achieve their dreams. Rike Audio has recorded many well-known artists, including Ray Price, Kris Kristofferson, and George Strait.

But the studio was not without its challenges. In 1996, Rike was forced to cut back on his staffing and focus on the essentials. However, he did not give up. He continued to work hard to keep the studio afloat.

"I know what I had is special," he says. "I know what I did was special. It's a miracle. I'm a miracle."
GREG RIKE PRODUCTIONS: A TESTAMENT TO PERSEVERANCE

(Continued from preceding page)

accident. By the time he was released from the hospital that autumn, both Rike and the studio were virtually insolvent.

"Whatever I had built in the last 12 years was gone," he says, with the characteristic wry smile that never seems to leave his face beneath his thicket of auburn hair: "That smile is a clue to what goes through this period.

"He always believes there's a solution to everything," says Doree Rice, now Rike's studio manager and then a friend who helped him go through the books, a process that revealed the extent of his financial problems. "I can vouch for the fact that he never panics, even when his wheelchair tips over," she adds, confirming that Rike's buoyant nature is contagious. "I saw him go through every emotion on him, but he was always analyzing."

With every call to former clients and suppliers, Rike received new shocks—unpaid invoices, deposits taken for work never done. Then the IRS virtually cleaned out his remaining cash to cover unpaid payroll taxes. But Rike's self-sustaining optimism was infectious; Rice helped him dissolve the partnership; his ex-wife went with him to collect the 24-track deck that was one of the few assets that survived the financial disaster (Rike describes his modified hand-controlled Ford van with its electric wheelchair lift as "the perfect fit to haul around multitrack decks"); friends Jon and Kris Taylor remodeled their garage for wheelchair access to provide Rike with a place to live (including rolling him over at night to ward off bed sores); and Full Sail, the pro audio tech school in Orlando at which Rike was once a guest lab instructor, offered him space on its campus to set up his remaining equipment, an offer he acted on to finish uncompleted projects for companies that had paid the studio deposits.

"Gary Jones was one of my first engineers," Rike says, of one of Full Sail's current principals. "Full Sail even took up a Christmas collection that year for me. When you believe in people, it's amazing what they'll do for you back."

That belief in people—including himself—combined with an incredible sense of humor and a reaffirmation of the Christian spiritualism that, he says, has always had a place in his life, enabled Rike to get through darker days than most studio owners encounter.

By mid-1988, Rike had re-established a core of loyal clients and, with a small financial settlement from the accident, bought an 8,000-square-foot building in Altamonte Springs in which to house a new facility. His cousin did the remodeling, and as projects came in, he bought used equipment.

In the eight years since he reopened as Greg Rike Productions, his business has grown to encompass music (records for Deep Purple, Foghat, Buzzcocks, Seven Mary Three, and Vince Neil), video production and post-production, and audio-for-video using an Avid system, digital and analog video formats, and a 1,000-square-foot shooting stage, with clients including Disney, Mitsubishi, IMG, and Benson Records. The studio's equipment list is varied: The main audio console is a 48-input custom-designed vintage API; a storage area includes a pair of MCI 32-track decks and a 4-track Pro Tools system. More than the equipment, though, is the physical space of the studio itself, which, being designed by Rike, may very well be the most handcrafted-accessible facility in the world, far exceeding the specifications outlined in the already-antiquated Americans With Disabilities Act.

One doesn't immediately notice the additional width of doorways built to accommodate wheelchairs because every doorway is wider than normal; wheelchair ramps, such as the one that winds its way around the front of the API console in the main control room, are cleverly and discretely built into each studio.

Rike is literally all over the place, a blur of motion as he wheels around the offices and studios guiding the business and directing the editing of music videos and commercials with the aid of chief engineer, Darren Schneider, and the studio's other employees. And he still composes, having recently written the score for an upcoming hour-long cartoon feature. This gives him the creative input he says he needs to replace actually playing music. "It's difficult being trapped by the injury," he says. "I'm kind of reduced to being the owner, while what I really want to do is engineer and play. That's the biggest regret, but also the biggest irony—before the accident, I liked to do it all. Now I can't, and I'm finding that having to have people help me has become a big plus. I get so much more done than I would have myself!" But Rike's outlook is anchored by an engaging, resilient personality and a sense of humor that never seems to quit. "Hey, if this doesn't work, maybe I can do stand-up comedy," he laugh.

TRIBE REVAMPS PRODUCER DIVISION

(Continued from preceding page)

be real happy about," he says. "For me, it's a very personal decision. It's not like we're trying to change the industry. Nevertheless, Raylove admits that significant change may come about as a result of the restructuring at Tribe. For example, he envisions a scenario in which the industry-wide standard rate for engineers and mixers might shift to 10%, and the producer commissions would remain in the 15% range.

The obvious beneficiaries of Raylove's new rate schedule are the producers and engineers he handles. "The clients that were already paying 15% that have been told we'll only be charging them 10%—they're beside themselves with joy," says Raylove. "It's a godsend for our clients."

Other studio professionals on the Tribe roster include Dana Jon Chappelle, Danny Diante, Bill Drescher, Andre Fischer, Jean-Marie Horvat, Brad Jones, Dave Ogilvie, Dave Rione, Marc Tanner, Tony Thompson, Tom Werman, and Erik Zolkover. Besides producers and engineers, Tribe represents tour managers, production managers, live sound engineers, lighting designers, directors and multimedia programmers and artists.

Kramer Mixes It Up. Producer Eddie Kramer, left, of Jimi Hendrix, Led Zeppelin, and Kiss fame, has been mixing an album by guitar virtuoso Tim Donohue, center, at Hollywood's NRG Recording Services. At right is NRG assistant engineer John Ewing Jr. Donohue's album is scheduled for release later this year on Idea Entertainment.

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (WEEK ENDING APRIL 20, 1996)

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Kramer Mixes It Up. Producer Eddie Kramer, left, of Jimi Hendrix, Led Zeppelin, and Kiss fame, has been mixing an album by guitar virtuoso Tim Donohue, center, at Hollywood's NRG Recording Services. At right is NRG assistant engineer John Ewing Jr. Donohue's album is scheduled for release later this year on Idea Entertainment.
Asian Publishers’ Group Formed Royalty, Copyright Issues On Its Agenda

BY GEOFF BURPEE

HONG KONG—Senior international music publishers are aiming to bolster an Asian “copyright culture” with the formation of a new trade group intended to address royalty and copyright issues in markets across the region.

The group is the Asia-Pacific Music Publishers’ Assn., whose founding members include David Loiterton, regional director of BMI Music Publishing, Southeast Asia; Harry C. Hui, regional director of Warner-Chappell Music Hong Kong; Peter Hebes, managing director of MCA Music Publishing Australia; Matthew Donlevy, managing director of peermusic, Australia, and VP for the Southeast region; and Ang Kwee Tiang, regional director of CISAC Asia-Pacific.

There are no plans to headquarter, staff, or fund the association, says Loiterton. For the time being, the new body will “keep it simple,” arranging open meetings around places and times convenient to members. The first meeting will be held in Hong Kong during MIDEM Asia, the week of May 18-19.

Loiterton says that providing a forum via the APMPA for identifying common objectives will not only strengthen the position of publishing companies; it will also help them work with local governments to evolve a culture of copyright that will ultimately benefit the whole music industry.

“There are no precedents here in Asia,” he says. “We’re all trying to cut a path—publishers, record companies, songwriters. Some problems are best dealt with at a regional level, and that’s where the APMPA can help.”

Says Hebes, “In the world’s fastest-developing market, it’s vital that publishers have a body like the APMPA to make their concerns known.”

Donlevy, “Now that new laws are coming on line, and now that songwriting cages have the opportunity to get paid, we can target and educate the territories that need the help most.”

Peermusic, a leading independent publisher, has an international catalog with deep holdings in the country, contemporary, and Latin repertoire. In Asia, however, the company’s success has more to do with domestic songwriters, Donlevy says. These include Singapore’s Tan Kah Beng (who has written for Erik Moo) and the “Shong twins” (Lee Wei Shong and Lee Shi Shong—who have written hits for PolyGram’s Jacky Cheung.

Donlevy says that cultivating and rewarding local songwriting talent is essential to the region’s development. “We’ve had to cut a path that will ultimately benefit the whole music industry,” he says. “There are no precedents here in Asia,” he says. “We’re all trying to cut a path—publishers, record companies, songwriters. Some problems are best dealt with at a regional level, and that’s where the APMPA can help.”

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Gorillas Reach For Alternative Acts

**BY PETERJON CRESSWELL**

BUDAPEST—Underground acts swept the board at this year's Hungarian music awards, the Golden Gorillas.

The Gorillas have been awarded by Hungary's music publishers' association, 40 BÁRSK, since 1993. They are named because of the symbol MAHASZ uses on its holographic anti-piracy stickers.

The trophies are presented each spring according to two criteria: performance in the now weekly top 40 album chart and artistic nominations by a jury of seven. There are 12 awards in total.

After three years of mainstream bands walking away with the rather ungainly statuettes, all six awards voted for by the MAHASZ panel this year went to more alternative outfits.

Five-piece Szene, the first Hungarian band to make acceptable inroads in the international market, took three awards. One was for best album, last summer's "Sugar For The Soul." Produced by Brian Anderson after the band's US tour and mastered at New York's Masterdisk Studios, the album had Hungarian critics raving about a sound that can still only be dreamed of in Eastern Europe.

With lyrics in English, courtesy of Dutch singer Mick Ness, Szene is the only Hungarian band to recently be featured on MTV Europe's alternative music shows.

The Giraffe Award for best newcomer went to Nyers, a band drawn from the city of Szeged, whose friendly, loud grunge emerged with a debut album, "Elitmustak A Bota Zenezk," that was the highlight of last year's Hungarian-language releases. The band's second album is due for release in September.

Doherty moved to the U.S. to join Epic Records in 1992 as VP International. In 1994, he was promoted to senior VP of Epic. Along with his involvement in international marketing, he has been responsible for the creation of the weekly Billboard label's daily activities. He has worked with Epic artists such as Michael Jackson, Gloria Estefan, Luther Vandross, Cyndi Lauper, and Babyface and has helped develop younger acts such as Kade Against The Machine, the Spin Doctors and Oasis.

"Columbia Records is probably the U.K.'s most prestigious and premier label to have come to the Americas with a major band," says Doherty.

In addition to the strong international exposure of its affiliates in the U.S. and territories handled by Columbia U.K., the label has its own lineup of established artists and an increasingly diverse roster of new acts, such as Leftfield, MNS, Whipping Boy, and others, which Burger offers as evidence of Columbia's company's future direction and potential.

"There is an established artist roster, and we want to continue to nurture that through the development of new acts," says Burger.

The early-career status of a number of new acts on the Columbia label also weighed in Doherty's favor over other candidates from outside Sony who may have considered the post.

"He knows the machinery," says a longtime Sony Music executive in London. "With a number of second albums coming in the course of the year, we need to tap into some of the great acts, that's a particular advantage." By all accounts, another major advantage is the scope of Doherty's international experience while working at Epic.

"There's no question that being a record executive in the U.K. today, you need to be a much more global person executive," says Burger. "There is a significant amount of music in the U.K. that has legs, and I'm talking international legs. Having said that, you can't beat the international experience that is part of that city's music scene."

"He's also a great guy," adds Burger, noting that the value of personal compatibility in an executive appointment can often be underestimated. "There has to be a lot to be fitted and this fits pretty well."

Expressing his enthusiasm for his return to Columbia, Doherty says Doherty, who relocated to the U.S. four years ago, "the U.K. business was on a downward trend. The trend is now very much up. We have all of the acts there all that there is a resuscitation."

"The timing for my homecoming," he adds, "could not be better."
### HITS OF THE WORLD

#### KOREA

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### Notes

* "NEW" indicates first entry or re-entry into chart shown.
### HITS OF THE WORLD

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SCANDINAVIA'S NEXT HOT DANCE MARKET

(Continued from page 28)

PolyGram Finland product manager Aku Vahta, who signed Movetron, notes that "if you make dance music that is both well-produced and sung in Finnish, you can reach both the young dance audience and the traditional pop fans.

BMG Finland product manager Asko Kallonen also stresses the mixture of old and new: "Aika-kone sounds modern, but the band also has a strong, likeable image, and its songs are basically very traditional Finnish pop songs." The traditional melodies and language have been instrumental in getting airplay for Movetron, Movetron.

The Sound Of R.E.L.S., which has been influenced by Italian house music, and the raggia-influenced singer Waldö have also had big radio hits, but their album sales have been much smaller—probably because they're in a new field.

Naturally, the language is an issue as the acts get ready to break from the small domestic market into the international arena. Movetron has already rerecorded its hit "Romeo & Juliet" in English. The single will be out in all of Scandinavia in April and will be released in Germany and other European territories in May.

Waldö, who is already out in the GSA and Benelux territories, Warner Finland and the Sound Of R.E.L.S. are also placing their hopes in central Europe, as the single "Raising My Family" gets priority release through Polygram companies in Germany and Sweden.

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The majors are optimistic about the impact of the compilations on their business. "These compilations position us to better meet the needs of the marketplace," says Rick Camilleri, president of Sony Music Entertainment (Canada). "(Industry partnerships) allow us to make stronger packages." PolyGram's LaBuick says that by working together, the labels are "trying to make dance music happen," while PolyGram is "trying to build a brand name over and above what we do with Polytel.

Distribution

Both ventures plan to use two hit-compilation annually, with distribution to be handled on a rotating basis. EMG will distribute the first "Now" album, and PolyGram Group Canada, and Sony Entertainment (Canada), with a suggested list price of $21.99 (Canadian) for CD and $12.99 for cassette.

On Monday, the 17-track "Hit Zone" will be released via a joint venture between BMG Music Canada, PolyGram Group Canada, and Soni Entertainment (Canada), with a suggested list price of $21.99 (Canadian) for CD and $12.99 for cassette. The album will include hits from TLC, Oasis, and Joanne Osborne.

Both ventures will undertake national and regional advertising campaigns. "We're looking at further plans to market its releases directly and the albums will not be available through the record clubs, Columbia House and BMG Direct Canada.

"Now That's What I Call Music!" began in 1988 and recently issued its 33rd volume.

TOURING

PolyGram has released the single "Taas Lentasaa" (I'm Flying Again) to radio in its original form in hopes that the exotic language might score points with Swedish listeners. The act is recording more English-language material this year.

"If the international reaction is promising, Aika-kone will probably record in English," Kallonen says. "But right now we are concentrating on the domestic market.

Helsinki-based 3rd Nation has had only moderate airplay in Finland, but internationally, it has been the most successful act. Signed to Warner Music Sweden, 3rd Nation scored a top 10 hit on the Club Play chart last year with "I Believe," and this year, the single "Rabbits," for which they've had a club hit in the U.K. and Europe.

Kristian Maukonen, who has produced hits for Aika-kone and Tape, also has a hit single, "Valta," which has been on the airwaves for 12 weeks.

BMG Finland product manager Aki Kallonen also stresses the mixture of old and new: "Aika-kone sounds modern, but the band also has a strong, likeable image, and its songs are basically very traditional Finnish pop songs." The traditional melodies and language have been instrumental in getting airplay for Movetron, Movetron.

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BMG Finland product manager Aki Kallonen also stresses the mixture of old and new: "Aika-kone sounds modern, but the band also has a strong, likeable image, and its songs are basically very traditional Finnish pop songs." The traditional melodies and language have been instrumental in getting airplay for Movetron, Movetron.

Helsinki-based 3rd Nation has had only moderate airplay in Finland, but internationally, it has been the most successful act. Signed to Warner Music Sweden, 3rd Nation scored a top 10 hit on the Club Play chart last year with "I Believe," and this year, the single "Rabbits," for which they've had a club hit in the U.K. and Europe.

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Indie Sector Nears Top With 1st-Quarter Market Share Gain

BY ED CHRISTMAN

NEW YORK—The independent distribution sector continued its climb to becoming a king of the mountain as it finished the first quarter of this year less than one percentage point behind perennial leader WEA.

Independent distributors collectively garnered 21.6%, a gain of three percentage points over the 18.6% with which they finished the first quarter of 1995. But despite that surge, the indie sector fell 72% short of the 22.3% that WEA posted in the first three months of 1996.

WEA's performance represented a slight increase from the 22% the company generated in the same period last year. In addition to finishing as the top U.S. distributor in total market share for the first quarter, WEA won the top distributor spot for country albums, posting a 21.6% share.

For R&B albums, BMG, which had a whopping 25.1% market share, was the top distributor in the first quarter.

The market-share rankings are determined by Hartsdale, N.Y.-based SoundScan, which collects point-of-sale data from retail and rack accounts on all formats and configurations. SoundScan tracks sales at stores that account for approximately 80% of U.S. music sales and then projects figures for the entire U.S. retail market.

Total market share is based on unit sales of all music configurations and formats. The market share for country and R&B consists of data collected by SoundScan from the panels used to compile Billboard's album charts for those genres. The totals are for the period beginning Jan. 1 and ending March 31.

Market-share data is presented in comparison form, showing first-quarter performance for 1996 and 1995. But country and R&B album market share is presented for this year only, because last year's first-quarter data for those genres were not comprehensive.

WEA maintained its hold as the independent distributor by placing 14 albums among the year's top 50 best-selling titles, including "Jagged Little Pill" by Alanis Morissette the best-selling title in the first quarter, with sales of about 2.2 million units, "Cracked Rear View" by Hootie & the Blowfish, "Sister's Stone" by Bush, "The Memory Of Trees" by Enya, and "Tigerlily" by Natalie Merchant.

The company also had strong showings in alternative and hard rock albums and "current" total market share, which tracks only those titles issued in the last 15 months.

Now that WEA has sold Interscope and will no longer benefit from that label's market share, industry observers are watching closely to see if

Cable, Vid Fields Unite On Piracy

‘Black Boxes’ Eat PPV, Rental Revenue

BY EILEEN FITZPATRICK

The cable industry and the home video industry are natural adversaries, especially when it comes to the length of pay-per-view windows for major movies. But on the issue of cable theft, the two businesses have found common ground: The bottom line is that it costs both sides a sizable amount of lost revenue.

Whether it's black-box converters, which desirable cable signals, or consumers splicing cable wires directly into their TVs, the National Cable Television Assn. estimates that cable piracy accounts for $4.6 billion in unrealized revenue annually.

Compared to the rate of video piracy, the cable industry is not only losing the battle, it is becoming overrun by it.

According to the Motion Picture Assn. of America, annual worldwide video piracy amounted to $3 billion in lost revenues to its member companies, the Hollywood studios. Of

‘Customers are telling us they have a black box’

that figure, domestic revenue losses amount to $250 million-$300 million per year.

Although the cable industry is clearly taking a bigger hit than the video industry, retailers say black-box signal theft increasingly threatens their business because if consumers are stealing cable movies, they aren't renting or buying them.

"It is very obvious to us, because our customers are telling us they have a black box and are watching the movies for free," says Palmer Video co-president Pete Balner. "In certain markets, we can see a 10%-15% loss in rental revenues on a title." In an effort to combat those losses, the video industry successfully lobbied for longer pay-per-view windows, much to the chagrin of PPV operators. However, fewer video titles receive the maximum 90-day PPV window, and more likely, the window has been shortened to 30 or 45 days.

"PPV operators advertise well in advance, and consumers with black boxes know they only have to wait a

(Continued on page 69)
Digital Planet Spins With A Multimedia Revolution And A Tilt Toward The Past

BY PATRICIA BATES

MURFREESBORO, Tenn.—The world is starting to revolve around multimedia technology, so that has become the axis for the two digital planet stores here near Nashville.

“We let our customers sell us on what we needed to buy,” says Michael Morrison, who, with his wife, Jennifer, owns both stores. “We started three years ago, and we have 7,000 customers and about 1,000 tapes between them. They have an estimated 10,000 LPs—some of which are in storage. The first digital planet is set up and decorated like a ’60s- and ’70s-style record store, while the other is more active in video, games, computer software, and movies.

“We’ve increased our sales receipts by 100% each year,” says Morrison. “We knew we had to be profitable from the start, so we look at our cash flow daily. We’re totally self-financed, and we’ve never had to take out a loan. We’ve reinvested in our inventories.”

Many of the customers at digital planet No. 1 are young professionals and the 17,000 students and instructors attending Middle Tennessee State University in Murfreesboro. At 750 square feet, the No. 1 shop is mainly in the basement against the wall and a double bin in the middle. The store’s interior is decorated with an airbrushed mural, the exterior is painted white. The store is in a historic district, beside a new age and second-hand clothing boutiques.

“I had never operated a register until 1992,” says Morrison. “We began with a lock box and $200 in the till. We laid all our CDs face up on the table so it looked like there were more. The first day we made about $30, and we thought we were in business.” Six months later, the Morrison stores were stocking 5,000 used CDs.

Families like digital planet No. 2 because of its easy access of I-24 and its proximity to two malls and a Wal-Mat supercenter. Next door to the store is a pizza parlor, and a Mexican restaurant is within walking distance. The Morrison sees a lot of turnovers in this 1,000-square-foot suburban site, especially around lunch and dinner.

That store carries approximately 650 videos, 100 electronic games for 32-to-68-bit systems, 200 music titles, 20,000 books, 200 CDs, 50 audiobooks, 100 import posters (to which about 200 more will be added soon), 50 CD-ROMs, and 20 CD boxed sets.

In late March, some of digital planet’s most requested CDs were by Smashing Pumpkins, Tori Amos, the Eagles, the Stone Temple Pilots, John Lee Hooker, Windham Hill artists (i.e., the compilation “A Winter’s Solstice”), George Strait, Dwight Yoakam, and Reba McEntire.

“We’re committed to the community,” says Morrison, who graduated from MTSU in 1996 with a degree in social work. “We believe it will take about five years in all to develop this market, and then we’ll like to franchise. We’d like to have one large multimedia store and a smaller satellite one. We’ve been losing our largest store in Murfreesboro. The Morrison also want to install another computer system so they can do direct mailing.

The Morrisons kept their day jobs during a start-up period for the first shop, and they worked nights and Sundays for the second. Michael left Waldenbooks in October 1994 after five years, where he had been their representative to supervisor in the tele-ordering department. Jennifer resigned from the IRS this year.

While Michael knew merchandising, Jennifer had been trained in accounting and bookkeeping. They met at MTSU, where she earned her diploma in business administration and finance. They married in 1992.

“I thought of digital planet back in 1991,” says Morrison of the shop’s name. “Digital recording changed everything, [especially] the fidelity. It’s a very different world than what it used to be years ago. With this title, we kept it open to all kinds of media.” Morrison originally came from West Palm Beach, Fla., in the ‘70s to compose music in Nashville.

Although the stores carry a lot of new media products, Morrison still sees an “emotional attachment” to LPs. “People just like to look at them,” he says, “because it gives them a connection to the past.” But, he adds, “we have 8-track tapes, and they laugh at them. I’m of the age that is too young.”

On page 67

DISTRIBUTION: Ken Antonelli is appointed senior VP/GM of RED Distributors in New York. He was president of GTS Records.

HOME VIDEO: Cabin Fever Entertainment in Greenwhich, Conn., names Kristine G. Larson senior VP of marketing and promotes Richard A. Margolis to senior VP of sales. They were, respectively, manager of sales for the company, Silver Screen Legends, and VP of field sales.

Pioneer Entertainment in Long Beach, Calif., appoints Jim McGowan VP, business development; Rick Buchler VP, sales and marketing; and John Mosher sales and marketing manager. They were, respectively, executive director of business development for the merchandising and licensing division of Paramount Pictures, director of sales and marketing for Pioneer, and public relations manager for Frieda’s.

Kathy Barton is promoted to marketing manager for 20th Century Fox Home Entertainment in Beverly Hills, Calif. She was assistant manager.

RELATEd FIELDS: Kimberly LaPellicone and licensing division of Paramount Pictures, director of sales and marketing for Pioneer, and public relations manager for Frieda’s.

Jennifer Norn is named executive director of sales and marketing for Barbara Watts Associates. She was director of promotions at Universal Studios Hollywood.
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AND THE ENVELOPE PLEASE: Trans World Entertainment held its annual customer-appreciation dinner in the Rainbow Room in New York March 27. Bob Higgins, chairman/CEO for the Albany, N.Y.-based chain, opened the evening's proceedings by giving a general overview of the music retail environment. He opined his comments by saying, “A year ago...” and then stated, “If I were a human being, I would be relationships year round for retail. I am sorry it came true.”

He added that 1996 will be a better year for the retailer, which will recheck 180 stores but are still doing the same volume, he noted. “We will close more stores, but the major problem ones are behind us.”

In discussing the marketplace, Higgins noted that “the malls aren’t dying, but they are changing,” as mall traffic is up this year, while business in the free-standing stores is down this year. There is still a viable small business.”

Going forward, he said, “the real key for Trans World is to get better performance in our existing stores.”

Higgins thanked vendors for their support. “As we go through difficult times, it’s key to success is our vendors,” he stated. “I believe you know it is the core business that breaks product and puts in place the right programs to do that. We need your support. We want to break your product.”

At the dinner, the company presented employee and vendor awards. Larry Paul, regional manager for the metro New York/mid-Atlantic region, was named regional manager of the year; Bill Joynner, district manager for the Carolinas, was named district manager of the year; Randy Ellingsworth, district manager for Chicago, turned in the best sales performance; Kathy Scefield, district manager for Chicago, won for best personnel management; and David Linkas, district manager in the greater Albany, N.Y., area, had the best loss-prevention results.

Lance Smith, district manager for Washington, D.C., was named rookie of the year. In addition, Ellingsworth came in first in the holiday sales contest, while Ron Hatlock, regional manager for Chicago, won the regional manager award in that contest.

For vendor awards, PDG was named vendor of the year, and Atlantic was named label of the year. John Nicholas of Cema was named music salesperson of the year, while Maureen Hewett of MCA/Universal Home Video was named video salesperson of the year. Royal Insurance won the award for service dealer of the year, and John Murray of Rose & Kierman won service salesperson of the year.

WITH ALL THE hoopla surrounding record clubs nowadays, Retail Track hears that both the new Hootie & the Blowfish album, “Fairweather Johnson,” and Stone Temple Pilots’ “Tiny Music... Songs From The Vatican Gift Shop” are being withheld from the clubs for at least one year.

NARM NEWS: A little-noticed announcement made by the National Assn. of Recording Merchandisers, the organization’s annual convention marked a change in membership structure. “Regular members” will now be called “general members,” through manufacturers will still be called “associate members,” for the first time, the six major distribution companies will become “general members,” with all the rights associated with that membership, including the ability to sit on the board of directors or to become one of its officers. That change should provide a whole new dynamic for those of us who follow NRM politics.

UPDATE: Wherehouse Entertainment, which has been spinning a protection of Chapter 11 since last summer, has until April 29 to file a reorganization plan. Of the options outlined here April 6, the company filed a stand-alone plan, whereby the debt owed creditors is converted into equity. But just because Wherehouse is likely to file a plan, the other options are not off the table. In fact, the filing of a plan may serve as a catalyst, forcing the other players to either get their acts together and make a firm bid for the company or take the assets on the road and make the picture less nebulous.

As already reported, the other players are Blockbuster Music and National Record Mart. The Fort Lauderdale, Fla.-based Blockbuster has yet to make a bid but continues to ask for (and receive) information about Wherehouse.

Meanwhile, NRM has detailed its financing for an acquisition but has yet to firm up commitments on the funds. NRM, you remember, has offered to pay $10 million in cash and $10 million in notes and to assume $13 million in Wherehouse liabilities. Financing for that offer will come from a foreign-equity fund, which will pony up $10 million-$15 million.

The bulk of the funds to finance the NRM deal would come from General Electric Credit Corp., which would provide a revolving loan facility to NRM that would be secured by Wherehouse’s inventory, which is valued at about $100 million.

As part of NRM’s deal, Alliance Entertainment Corp., is slated to provide fulfillment services to Wherehouse stores. In exchange for picking up that business, Alliance would provide a credit-enhancement facility or NRM, which would reduce the amount of funds that GE Credit Corp. would be willing to lend to the Pittsburgh-based chain.

MARKING TRACKS: Glen Firstenberg, formerly an Eastern regional sales director for Warner Audio Video Entertainment, has left the company and is seeking opportunities. He can be reached at 212-874-0483.

Celebrate the "Topsy Turvy" world of Disney’s 34th animated feature The Hunchback of Notre Dame with Walt Disney Records’ latest Sing-Along release. Kids will love singing along to their favorite songs from The Hunchback of Notre Dame while the sturdy 22-page Sing-Along book will dazzle them with breathtaking, colorful art and large-print lyrics.

Available in both cassette and an all-new CD format, The Hunchback of Notre Dame Sing-Along captures the film’s Mardi Gras spirit with the beloved Quasimodo and his motley trio of comic gargoyles, weaving a magical musical spell to join the party of all parties and stock up early on this instant musical classic for kids.

Share the music of Disney at our website: http://www.disney.com/DisneyRecords
DIGITAL PLANET SPINS WITH A MULTIMEDIA REVOLUTION AND A TILT TOWARD THE PAST (Continued from page 64)

Sales associate Jim Laughlin is pictured at a listening station at the second digital planet store. He and the owners scout record conventions for product. (Photo: Patricia Bates)

VID PIRACY (Continued from page 67)

for Woodstock, but old enough to have seen the start of CDs. We don't want to serve the needs of any one particular group.

Collectors travel from a 50-mile radius to digital planet, which has a mix of about 50% rock, 25% country, and 25% other music, such as jazz, R&B, folk, bluegrass, rap, and world beat.

Jim Laughlin, a sales associate who has been with the store since 1993, took Morrison to his first record convention. Today, because of that mentoring, Morrison stocks such premium pieces as "Garage Days Revisited" by Metallica for $75.

Morrison, who says that he pays top dollar for merchandise, seeks items of the best quality. "We don't filter what comes in," he says. "If we don't have it, we think of it as a candidate for pur-

chase. We're liberal on returns, too. There's only a few incidences where that's been misused." He spends an average $3-$5 for CDs and $10 for double CDs; he marks them up to $8-$10 and $14-$20, respectively. Videos are bought for $3-$5 each and are sold for $6-$8.

Both digital planet stores "make an impression with our selection," says Morrison. "The Christmas season for us is just like it is for anybody else. It's more of an exchange for us—acquir-
ing what they didn't want and trading it for what they do." The store issues Buyer's Club Cards, which entitle a customer to one free CD with every 12 bought.

Both digital planets support about a dozen live bands, by taking In CDs and tapes for a minimal 50 cents each (for handling) on consignment and allowing them to bring in posters for upcoming shows.

"Some people assume that used-CD stores aren't new talent," says Morrison. "But we are, even though we don't do concert promotion ourselves." While digital planet has advertised on radio and TV, its present campaign utilizes fliers, which often get posted on bulletin boards at offices and manufactur-
ing plants.

And there's widespread word-of-mouth, which began when digital planet No. 1 was in operation just a few months. Garth Brooks was taking issue with record product, and Morrison was interviewed about the controversy in the local newspaper.

"Some fans didn't know used CD stores existed then," he says. "It brought a lot of attention to us all." He maintains that recycling is necessary for the planet—and not just the digital planet.
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ABBEY ROAD'S INSPIRING ALTRUISM

DIE DEEPER: Every year for the last 15 years, Sam Ginsburg, Los Angeles branch manager for Santa Fe Springs, Calif.-based Abbey Road Distributors, has celebrated Black Music Month each June by giving something back to the community.

This year, Ginsburg will follow the same tradition June 2, when Abbey Road in L.A. mounts its annual Black Music Day at its facility at 2401 E. 11th St.

The yearly meet brings together Abbey Road staff, local dealers, and a cornucopia of black music talent, who sign autographs and greet their retail constituents.

The event has a larger objective, since attendees are asked to open their checkbooks and make a charitable contribution. Over the last five years, the function has raised more than $3,000 for theLabel of late music exec Hank Wyile for the United Negro College Fund.

This year, Ginsburg and Abbey Road staff are setting money for a specific purpose. Funds will be distributed to the music program at Washington Preparatory High School, a top school in South Central L.A., where a fire destroyed the music room, along with instruments, uniforms, and arrangements.

"They have quite a jazz ensemble," Ginsburg says. "They're doing the Playboy Jazz Festival this year.

As always, Ginsburg is soliciting the participation of groups and labels for Black Music Day. He may be contacted at Abbey Road's offices in L.A. (213-829-5901, extension 106) or Santa Fe Springs (310-802-2011, extension 225). The firm will also accept donations for the high school's music program. The contributions will be made in Wylie's name.

"I was excited to do it," Ginsburg says of this year's commitment. "I love to give back to the kids."

We've always found Ginsburg's efforts, which began in his days as a City-1Stop in L.A., to be an inspiring example of altruism. Ginsburg has never touted his efforts, however, so we'll do it for him here. We hope you'll donate your time or money to this cause in the spirit of Black Music Month.

QUICK HITS: Pandisc/streetbeat Records in Miami has signed an exclusive distribution pact with RED. The label, operated by Bo Crane, is one of the major forces in the city's jazz music scene. Pandisc has also inked an exclusive arrangement with Avid D.D. Inc. in Japan to exploit the company's product there.

Boulevard Entertainment in San Rafael, Calif., has announced the launch of Gallery Records. The label's first releases will be from pianist/composer Jim Chappell and keyboard/percussion duo Elemental. The label was debuted by former Real Music execs Gary Chappell and Rick Jeffers.

Urban Records in Atlanta has reached an international distribution agreement with GoldWax Records. The R&B firm, noted for its classic '60s sides by James Carr, will issue new sets this summer by Gwen McCrae of "Rocking Chair" fame and bluesman Elvin Spencer. GoldWax, which will soon relocate from Nashville to Atlanta, was brought into the Ichiban fold with the help of soul giant and Ichiban artist William Bell... Bean Bag Entertainment in Montrely, Calif., has issued "Cool Cat Blues," a new solo release from keyboardist Georgie Fame. Produced by pianist Ben Sidran, the set features vocal shots by Van Morrison, Roy Sragge, and Jon Hendricks.

Bean Bag is exclusively distributed by Independent National Distributors Inc.

FLAG WAVING: And you thought Man Or Astroman? was just an instrumental band from Alabama. Take note, "X Files" fans: What we're dealing with here is... aliens from deep space.

"As far as the space/time continuum goes, we arrived here in 1992 A.D., in March," explains drummer Birdstuff, who is joined in the band by guitarist Starcrunch and bassist Cap'n The Electronic Monkey Wizard. "This was in the underground alien network of Auburn, Ala. That's when we decided that a rock band would be a vehicle proper to finding all the parts for our spacecraft."

As Birdstuff tells it, the members of the band are... a cast of quite-human natures of intergalactic grid sector 23-61-B. "We're a gaseous form from outer space, and to see us, it would have to be a cartoon adaptation," he says.

They may be gaseous, but "Experimental Zeros," their full-length debut for Chicago-based Touch and Go Records, is certainly a gas. The predominately intro record combines surf sound, heavy Link Wray damage, and covers of songs by David Byrne and the Bunnies with some out-of-this-world samples from old-set-it movies and TV shows.

Of the campy dialog, Birdstuff says, "Man Or Astroman? is a multimedia creative tax force. Things like 'The Outer Limits,' 'The Invaders,' 'Cori, "Star Trek"... we thought they were actual depictions of what Earth and other orbiting communities were like."

Birdstuff says the "band" may be forced to stick around on Earth for a while, given the fuzziness of the alien android in charge of spaceship repairs: "Coco is a very aesthetic monkey wizard. We've got everything we need to get off the planet, but Coco cannot find the damn cigarette lighter to the ship, and there's a couple of knobs missing on the air conditioner."

As long as they're earthbound, the members of Man Or Astroman?, who are joined on the road by bassist/guitarist Dexter X, will be taking their intergalactic intro to Earthlings near the globe. After a 2-week coast tour of the U.S., the group, which is now based in Atlanta, will appear in Europe during May and June.

Birdstuff adds, "Then we'll be on the West Coast in July, just before California drops into the ocean... oops, I let something out of the bag."
VIDEO PIRACY

(Continued from page 67)

problem is the inability to determine who is using the boxes illegally. When the industry faces this issue, they will implement new technologies that give users two-way communication with their systems. This will enable them to check who is using the boxes, and if the use is illegal, the system can be remotely shut down.

The results of the study will be revealed at the trade group's convention next month. Other video companies are coming up with solutions to the problem on their own. For example, Warner Bros., Ky-based distributor of 'Rage Against the Machine,' has announced plans to initiate a trade advertising campaign to alert consumers to the illegal implications of using black boxes.

D'Amato says that the cable business' piracy problems could be largely curtailed if the industry operated like a phone company. "Every time you make a call, the phone company knows exactly what you're doing. We need to be able to know what consumers are doing every time they turn on their television to watch cable."

Until then, the NCTA has stepped up its efforts to bust black-box operations, and member companies are obtaining enhanced dimensions to store records to track down illegal purchasers. In one recent case, D'Amato says, Time Warner proved that of the alleged Easylite DVD case, which houses a two-sided plastic tray that holds the CD. All of the packaging's printed information is on the o-card, which has two spines. "It establishes a new look for [CD] singles," says Rick Dion, senior VP of entertainment sales at Warner Music. "We hope that this creates a whole new market for singles."

The NCTA has also considered a partnership with the MPA and the Baustelle Software Group for Inc. (BOSG) to develop an overseas trade group, to combat cable-signal theft. The NCTA has also begun to recognize that black-box operations are becoming a business and has heightened its seizure efforts, D'Amato says.

The VSDA is repeating a black-box study conducted by Chilton Research two years ago that found that use of the devices. By holding the survey again, VSDA expects to determine if any of the study's recommendations have been effective. Most of the suggestions dealt with advertising to convince consumers that the devices are illegal. But VSDA spokesman Bob Finlayson isn't optimistic. "Our suspicion is that the black-box problem hasn't gotten any better and probably in some cases worse." The study finds that taping movies from an unauthorized cable-decoder device is a common occurrence, and sets a bad example to youth.

The publication is circulated to more than 2,500 video stores. The Tribune Vol. 1, No. 4, will encourage customers to also place the ads at checkout counters.

INDIE SECTOR NEAR TOP WITH 1ST QUARTER MARKET SHARE GAIN

(Continued from page 63)

the independent sector can overtake WEA by year's end.

Indie distributors, who have enjoyed significant market increases in practically every major market this year, are looking to continue their success into next year. Some indie releases have been successful in the music industry, with hits such as "Gangler's Paradise," "Eazy-E's "Str8 Off Tha Streetz Of Muthaphuksta," and "Bone Thugs-N-Harmony's "The Best of Both Worlds." Independent releases have been well-received, but are relying on their distribution to the benefit of their market share. The company will place ads in its in-store consumer magazine, "Videoworks," that targeting tapes from an unauthorized cable-decoder device is a common occurrence, and sets a bad example to youth.

The publication is circulated to more than 2,500 video stores. The Tribune Vol. 1, No. 4, will encourage customers to also place the ads at checkout counters.

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Navare Leaps Online With Net.radio

BY DOUGLAS REECE

LOS ANGELES—San Francisco-based Navare Corp., best known as a leading vendor of cards, coupons and digital content, has made its initial move toward gaining an online presence by acquiring 50% of Internet music programmer Net.radio, which is also based in Minneso-
a. The deal includes an option for Navare to buy out its partner and assume full ownership of Net.radio after two years.

Net.radio programs music on four online stations, each of which features a different music genre, such as rock, classical, country, and emerging artist music.

Eric Paulson, CEO of Navare, says that he expects the site to expand to 12 stations by July, with additional formats added later, including jazz, talk, and phone-in and business-themed programming.

"We've been working with Scott Bourne, co-founder/president of Net.radio, see Navare's purchase of the company as a move for it to increase its stake in the online business of CD-ROMs under its Digital Entertain-
ment banner.

"If you look at Navare's last two quarters this year, they had a 2.6% increase in revenue in digital entertai-
ment on the content side," says Bourne. "I think the Internet business knows that the real issue is content. If you are just distribution, you get to handle a lot of money, but you don't get to keep most of it. If you own the content, or a piece thereof, then you put yourself in a position where you keep much of that revenue and it becomes permanent.

Paulson says that the initial synergy between the two companies will focus on the exploitation of Net.radio's growing library of music.

"Net.radio is the beginning of Nav-
are's strategy to use the Internet as a marketing tool," says Paulson. "We can market and sell access to Internet radio stations to other companies. This way we can..." Paulson continues.

"We plan to play up to 200 Web sites and music programs. Navare also plans to offer consumer products with Net.radio via Di-

tertainment.

"The first project will be a pro-
gram that allows users to personalize Internet content," says Bourne.

"Rather than being based on the old-style search..." Bourne continues.

According to Paulson, Navare will accomplish this by offering coupons for albums that can be redeemed by people who are interested in a particular artist.

"These coupons will be redeemable at participating local stores; how-
ever, specific retailers and dates for coupon offers have not been deter-
ded at press time.

"Digital advertising and Net.radio may also include aerials," says Paulson.

People are going to be advertising products that they want promoted on the station, and Net.radio will be promoting those products via regular airplay and advertising," he says.

Bourne says Net.radio was acquired by several companies and venture cap-
talists but held out until it was linked to Net.radio is being devel-
opment and will be launched in the next 90 days.

Multimedia Games provides the marketing and technical service for the gaming products. Through the arrangement with the group of federally recognized tribal gov-
ernments working within the Indian Gaming Regulatory Act and under the regulation of the National Indian Gam-
ing Commission.

The revenues of generated by the online game will be used to build

schools, roads, and other community support services in the participating reservations.

To play, a user must establish a debt account with the AGN Players Club. All winnings and deductions are automat-
ically processed to the account, which permits losses to $100 per hour. How-
however, some qualified players will be allowed to extend their weekly credit to $500.

Participants must be at least 18 to play any of the games on the site.

A services of MegaBingo commercials, including television, radio, and magazine spots, will advertise the new Web site in the coming weeks.

Full-fed "class three” gambling sites on the American Indian reservations are subject to the same tax and licensing requirements as the other activities on the reservations. The new effort is designed to allow the reservations to bypass the Interstate Wire Act.

To enable direct participation from U.S. gamers, Internet Casinos Inc. is preparing to establish gaming experiences on an Indian reservation in the coming weeks.

While these sites offer real gaming for real cash, several others, such as Virtualgogo.com (http://www.virtualgogo.
gas), aim merely to simulate the casino environment.

DVD-ROM Software Sparse

Content Needed For Format Introduction

BY STEVE TRAIMAN

NEW YORK—As hardware compa-

nies prepare production of the first gen-

eration of DVD-ROM devices, it is still in the dark what type of software titles will be developed for the new digital format.

A spokesman for Toshiba, which is preparing to market its first DVD-

ROM drive in the fall, says that some of the first DVD-ROM software releases will be direct translations of current mul-

disc CD-ROM games rather than original titles. When DVD-

ROM drives debut, many consumers may have paid hard pressed to find software titles, and others may want to know more about the format and its capacity for high-density digi-
tal storage.

Toshiba marketing VP Scott Smith says that the company is targeting the U.S. market and that it will be interested in hearing from developers of CD-ROMs for games, audio, and video.

However, a spokesperson for Origin says that although the company is close-

ly watching developments in DVD-

ROM, it has no plans to change its focus on the forthcoming format. In addition, some industry critics point out that the manu-

ufacturing cost of each CD-ROM is only pennies per disc, so there is no strong economic incentive to convert catalog CD-ROM titles to DVD-ROM titles.

Condensing multimedia games onto single discs, though, would benefit con-

sumers by eliminating the awkward procedure of swapping discs in the mid-

dle of gameplay.

It is expected that eventually, more complex, graphically rich games will be
developed to take advantage of the larger storage capacity of the forth-

coming DVD-ROM discs.

A spokesman for Sony says that software titles for the first generation of DVD-ROM drives will be fully backward-compatible for all current CD-ROM pro-

grams.

"There will be enough content in the fourth quarter to make it compelling enough for both consumers and businesses to buy a DVD-

ROM drive," says Smith. "This is based on current talks with education content publishers and business catalog, refer-

ence, and training software producers.

For the foreseeable future, the real attraction for DVD-ROM is the music and game-enhancing capability of the format. The PC and Dolby AC-3 surround sound.

Toshiba will ship its first DVD-ROM drive as well as new DVD video play-

ers, the "mid to late quarter," says Smith.

"We expect that at least $400,000, and up to $600-$1,000 for DVD-ROM drives will be sold in the U.S. by us and others," says Smith. "A year from now (by fourth quarter 1997), we're forecasting an installed base worldwide of about 1 million.

For the end-user, the price of the DVD-ROM drive, offered either as a part of a new multimedia computer system or as an add-on internal or external peripheral, is expected to start at $500-$600. This price is due to the need for a separate MPEG-2 video card. With Intel's ability to offer an advanced micro-

processor incorporating MPEG-2 sometime in 1997, Smith anticipates that Toshiba's DVD-ROM price will drop significantly, "as fast as technology allows this to happen."
NEW YORK—It pays to cross-promote. In a crowded fourth quarter, partners merchandising direct-to-self-well-through movies and packaged goods found that their messages broke through the clutter. Sales of hit flicks more than held up through the holiday season, drawing sales of such items as Bumblebee tuna and Bakin Robbins ice cream.

Paramount Vista Home Video promotions VP Max Goldberg, focusing on retail opportunities to sell the studio's Masterpiece Collection releases, offered a 50-cent back-to-back offer to video-action family titles, linked to $5 off "The Santa Clause." Mixed prepaid, tied to each feature, were awards under way in 1996 but during the previous holiday season, says marketing VP Nick Rhodes, adding that eye-catching displays helped.

"With the current seven-week promotion through May 16 with McDonald's, we're taking the Masterpiece Collection to another level," Goldberg says. "The four-week "Fourth Challenge," with 500 million prizes topped by a computer winner, was launched with an 84 million FSI (free-standing insert) drop in Sunday newspapers. This will be followed by a Happy Meal Disney collectible, and both should drive a lot of consumers to their video stores."

For Disney's "Cinderella," Kork wanted an instant rebate of $1-$2 based on film buys, says Pete Palermo, marketing manager of consumer imaging. "The largest response was for $5 off with the purchase of a "three plus one" value pack, and the overall success prompted us to sign up for a similar offer for "Toy Story" this October." Palermo considers "Cinderella" a worthwhile experience for Kodak and retailers, who benefited from 58 million FSI's delivered between Oct. 6 and Dec. 3 of last year.

General Mills also played a prominent role in promoting both Disney releases, according to Goldberg. "Their "Santa to Swings" - a worthwhile experience for Kodak and retailers, who benefited from 58 million FSI's delivered between Oct. 6 and Dec. 3 of last year.

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General Mills is also offering $5 off "The Aristocats," which arrives in April, with any three cereals and a similar deal for Disney's direct-to-video "Aladdin & The Prince Of Thieves," with Robin Williams, due in August.

Warning Home Video marketing VP Tom Lesinski cites the $3 Bumblebee rebate on "Free Willy 2" as the key to increased sales for the Family Entertainment collection, particularly in supermarkets. "The line is only 3 years old, with the original "Free Willy" the second title, after "Dennis The Menace,"" he notes. "The mixed 49-cent prepaid with "Willy 2" did very well, giving us vital self-through in the fourth quarter.

Warning had a similar campaign for "The Amazing Panda Adventure," released Feb. 3, and will have another for "It Takes Two" in May.

John Trierweiler, managing director of marketing for Bumblebee, says the successful tie-ins with the original "Free Willy" movie and video led to the repeat promotion. "The volume on the targeted rebate items was up a significant 8% during the promotion period, vs. a year ago," he notes.

(Continued on page 76)

Warner Media, Clear-Vu Play The DVD-Packaging Waiting Game

HOLLYWOOD IN A BOX: The success or failure of the DVD packages developed by Warner Media Services and Clear-Vu Products will be determined by the artists of so much of pop culture: the players can't lose. And why not: the company's DJ owns a hit record or is best known for a TV show or movie. And why not? The company's DJ owns a hit record or is best known for a TV show or movie. And why not? The company's DJ owns a hit record or is best known for a TV show or movie. And why not? The company's DJ owns a hit record or is best known for a TV show or movie. And why not? The company's DJ owns a hit record or is best known for a TV show or movie. And why not? The company's DJ owns a hit record or is best known for a TV show or movie. And why not? The company's DJ owns a hit record or is best known for a TV show or movie.

By Drew Wheeler

"MST3K" Arms Rhino Video For A Cinematic Turkey Shoot

"Mystery Science Theater 3000" came out of outer space to put movies in their place, and now it's coming to video retailer. The series of the cult comedy, which makes no sense of any comedy, will be available from Rhino Home Video April 30. Each title will retail for $19.95.

"MST3K" episodes were selected for release by Best Buy and were drawn from the second through fifth seasons of the seven-season show. Cable network Comedy Central, which has carried the show since 1989, recently canceled new episodes. Best Buy has no plans to produce more programs until at least one more set is available.

"MST3K" is a Rhino kind of product," Jim Matej, "MST3K" series producer and president of its production company, Best Buy, agrees. "I think that's a good match. They seem to get it and understand it. Usually, when we work with somebody new for the first time, everybody's first instinct is, 'Well, it's a great show, but do it!' Rhino wasn't that way. They accept the show as it is."

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**Watching New Video Builds Character**

**WHATTRA CHER: When it comes to teaching kids about character, who better to do the job than, uh, characters? That’s the concept behind a new, long-form music video distributed by Lyric Studios (“Barney & Friends,” “Wishbone”) titled “Kids for Character.” Produced by the nonprofit Character Counts! Coalition, it features host Tom Selleck with a plethora of children’s characters, including: Barney, Lamb Chop, Babar, and stars of “Scholastic’s The Magic School Bus,” “Gullah Galiah Island,” and “The Puzzle Place.” Other characters include the Flinstones, Garfield, the Cat in the Hat, Thomas the Tank Engine, and Madeleine. Michael Josephson, president and founder of the Marina del Rey, Calif.-based Character Counts! Coalition, says the program’s goal is “to teach kids fundamental values in a way that’s educational and entertaining.” It all culminates with a finale featuring nearly 30 characters. Selleck, a spokesman for the Character Counts! Coalition, serves as anchor for the various skits and songs that make up “Kids for Character,” introducing each with a group of on-camera children.

In the Barney segment, the purple dinos and friends talk about respect, while in “The Puzzle Place” section, the show’s multifaceted puppets illustrate trustworthy-ness. The animated cast of “The Magic School Bus” journeys through the concept of fairness, and the human (and puppet) inhabitants of “Gullah Galiah Island” talk about caring for one another. Babar the elephant demonstrates good citizenship before his whole gang gets together for a parade to sing the “Kids for Character” theme song.

“Every character donated services,” says Josephson, adding that the coalition paid traveling expenses for the participants. “Universal Studios Florida locked in more than $100,000 in production costs; sound was provided by Sonixxhile, which won the Oscar this year for sound, for ‘Braveheart.’ Everything was first-class.”

Dan Mannering, managing director for Lyric Studios, says that pre-orders went well. “We’ve had great response from Wal-Mart, Blockbuster, Musicland, we’re getting orders now from distributors and grocery chains,” he says.

Merrill says that the Monday (22) release and second push in the quarter were planned to correspond with National Character Counts! Week in October.

“We reasonably expect to sell 1 million tapes,” says Josephson. “There’s a huge marketplace out there of day-care centers, YMCAs, schools, and so on for whom the program is ideal. It can be shown segment by segment.”

Another attractive element of “Kids for Character,” says Merrill, is its $14.95 price for 60 minutes. He notes, “A very large print campaign in major parenting publications has been launched. Nine to 10 million moms will see the ads three to four times, for a total of 30 million impressions. We’re doing a sampling campaign, putting brochures and possibly coupons in KinderCare day-care centers, pediatrics’ offices, etc. We’re also sponsoring the ‘Inventor’s Edible Time’ at ‘Too U’s, and we’re also sponsoring in-store storytelling at Macy’s.’ Trailers are running on all new Barney home video releases, beginning with “Barney’s Talent Show.”

“Kids for Character” has in-store premieres at almost 2,000 stores Tuesday (21)-Saturday (27), according to Merrill, and will play to more than 50,000 kids ages 3-10. Note: cover are all redone. “Tom Selleck even redid his intro in Spanish,” he notes.

Josephson stresses that the Character Counts! Coalition is nonaligned; its board includes liberal Marian Wright Edelman and conservative William Bennett. The coalition is made up of “almost 100” educational and youth-serving organizations who are concerned about the decline of character within “barbaric” America. Josephson says, “We need to be concerned about the next generation.”

**SEE THE LIGHT YEAR:** Lightyear Entertainment has repackaged its animated, celebrity-narrated video series “Starker To Remember.” The 10 titles feature bold images taken directly from (Continued on page 7a)
CHILD’S PLAY

KIDBITS: Sony Wonder and the “Sesame Street” gang are releasing two new tapes June 11 (order cutoff May 28): workout tape “Elmocise” and sports-oriented “Sesame’s World Games.” Being rereleased are “Play Along Games & Songs” and “Bounce Along With Big Bird.” All are part of the Sesame Street Games brand initiative, which includes nationwide mall outreach events, videos, books, magazines, CD-ROMs, music, and other licensed product. MGM/UA Home Entertainment unleashes four animal-themed cassettes, including “A Zebra In The Kitchen” and the original “Flipper.” Each is $14.95.

Paramount Home Video releases the sixth and final full-length chapter from Moontoon Entertainment’s original live-action fantasy series “Josh Kirby...Time Warrior!” “Last Battle For The Universe” streets May 21. Paramount is offering a two-unit prepack with an 11% discount and a three-unit prepack with a 18% discount. The Coalition for Quality Children’s Media of Santa Fe, N.M., has announced 66 newly endorsed videos and CD-ROMs in its award-winning Kids First! Collection. This latest list includes 17 “all-star,” of which 13 are videos, including Lightyear Entertainment’s astonishing “People and ‘Ballo.”

MST3K

(Continued from page 74)

tale of janitor Joel Robinson (played by Joel Hodgson), jettisoned to an orbiting satellite by resident villain Dr. Clayton Forrester and his sidekick, Frank. By remote control, the evil duo forces Joel to watch bad movies as a kind of sadistic experiment. To keep himself company, Joel builds four robot friends: the gum-ball-machine-like Tom Servo, the spoon-billed Crow, the dotty Gypsy, and the seldom-seen Cambot, the robot that records the adventures for viewing. Anarchic comedy bits starring people and puppets bookend the show’s commercial breaks and are included in the video versions.

The real innovation of “MST3K” is the featuring of B- to Z-grade films, which are heckled mercilessly by Joel, Tom, and Crow. The gang’s mocking interjections skewer the films’ acting, scripts, music, and much more. The collaged abuse comes in a nonstop stream of references to the flotsam and jetsam of American pop culture—the more obscure, the better.

In the first set of Rhino “MST3K” titles, the objects of scorn are “Mitchell,” an inept police officer starring a slovenly Joe Don Baker; “The Amazing Colossal Man,” a 50s radiation-radiation yarn; and “Cave Dwellers,” a maddening fantasy feature.

The Rhino titles are timed to follow the April 19 theatrical release of Gramercy Pictures’ “Mystery Science Theater 3000: The Movie.” It is centered around movie-within-a-movie “This Island Earth,” a 1955 technicolor space epic.

When the home video release of

(Continued on page 77)
VID SALES BOOSTED
(Continued from page 73)

Bambeliee garnered a big response for a "Free Willy 2" actively coloring book and minipack of four Crayola crayons offered in a 30 million FSI drop on Feb. 4, strengthening the Warner relationship. "It’s a good match-up with our lustrous audience of families with kids," Traver-weller said.

The Long John Silver seafood chain tie-in was also important, Levens said. "We try to bring in partners that complement each other and, with the added exposure from the sea-trade chain's 1,400 locations was exceptional," he says. "They dropped nearly 12 million 310 Holiday Catalog booklets, which featured a 'Free Willy 2' discount on the back cover with the purchase of another Family Entertainment title."

Timing was the key for MCA Universal Home Video. "Our release timing on 'Casper' for Oct. 11 not only allowed retailers to capitalize on Halloween sales, but also helped them get a jump on the holiday season," says marketing VP Craig Relyea. The media effort started in October but took a hiatus in November, when Pepsi picked up advertising for its free 12-pack offer with the purchase of "Casper" and any of six other titles.

MCA went back on TV through the holidays, providing new point-of-purchase materials to keep displays up into early '96. Baskin-Robbins, meanwhile, launched its own campaign, as did game manufacturer Interplay for "Ghouls School Sweepstakes." The combination helped "Casper" achieve a 90% sell-off rate, says Relyea, who fostered purchases of other titles.

"It went really well," says Baskin-Robbins promotions manager Judy Karlin. "After we dropped our $8 million FSI on Oct. 22, we had many customers asking for the special Red, White & Blue Box offer of the month and for Casper's Polar Pizza. It was our first major promotion with home video, turning out to be very low-cost and positive experience. We expect to work with MCA again."

As the first major title on the MCA Cyberwalk Internet home page, "Casper" produced a lot of hits," Relyea notes, "especially for the ComputServe trivia contest. We're just feeling our way on the World Wide Web site as an advertising and promotional tool." MCA has a more extensive site for "Rubes," which features a sheep-hearing game and a pig trivia contest.

Turner Home Entertainment marketing VP Richard Pinson and promotions director Steve Langeston say that "The Swan Princess" exceeded all expectations in sales and sell-off rates, producing a return worthy of the company's $20 million campaign, Turner's biggest.

The Pillbury tie-in was huge," Pin- son says, "with two key testimonials. August sales of the promoted dessert brands for the $5 rebate were the best ever for that month, attributed to grocery displays as well." In March, Pillbury returned with a Green Giant / "Johnny Quest" cross-promotion, offering $2 and $3 rebates on four different titles.

MCA/Universal Home Video

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"MST3K" ARMS RHINO VIDEO
(Continued from page 75)

"MST3K" dates back to the late '70s, when it made its first appearance on Minneapolis-indie station KCTM. The series has since won a Peabody Award and has built a fan club of more than 67,000 members. "MST3K" conventions are well-attended events that feature live stage versions of the show.

In 1988, Hodgson was replaced by fellow rueful the Rhino as the robot's human companion. Despite the enjoyable cheap sets and nutty sketch comedy on "MST3K," Hodgson's deadpan demeanor was oddly perfect for the robot's role: actor, teacher, and playwright. When he left the show, some fans were displeased. "The first three Joel are, and during the course of the releases, there will be Mike Nelson ones as well," says Schorr. "It just happened that the first three we're putting out are Joel." Despite that change, Rhino plans to purchase truck and consumer ads for the series.

Mullin feels that "MST3K" is a good bet for home video. "The fans of Mystery Science Theater's '50s Amazing Colossal Episode Guide.'"

Best Brains is involved in scripting a movie for Universal Television and, according to Mullin, "the gag line is round with a new puppet-based show." Like "MST3K," Rhino Home Video has always been attuned to the entertainment potential of bad movies. Previous Rhino series include "Teenage Theatre," which consists of 50s juvenile/delirious rock'n'roll exploitation films; "Evel Knievel's Night of the Wild," a collection of low-budget favorites introduced by the wavy-haired movie hostess; "The Ed Wood Collection," which documents the creation of the awful artist; and Rhino's "Value-Added Horror And Sci-Fi" titles (recorded in hi-fi), which include "The Wild Angels," "Manos the Handsome," and "Amen Age Vampires."

Some Rhino-released features have even come under attack on "MST3K." Mullin says, "A couple of the shows we've done have been licensed through Rhino, because they had the licenses.

In conclusion, Mullin portentously notes that "MST3K" will never abandon its quest for new turkeys to roast. "If the demand is there—hell, this is America—we'll fill it. As long as Hollywood is making bad movies, we're here to fix 'em!"

For fans' libraries, Bantam Books is publishing "Mystery Science Theater 5000: Amazing Colossal Episode Guide."

**NO. 1**

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Update

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Sexual information to Calenda, Billboard, 1515 Broadway, New York, N.Y. 10036.

APRIL

April 9-May 17, ASCAP/Disney Musical Theater Workshop, Disney Int, Los Angeles, 212-621-3052.

April 20, Music In Cyberspace Conference, presented by NARAS Chapter, Marriott Marquis, New York, 212-475-5400.


April 23, Digital Audio Workshops, 52nd Street Digital, Hollywood, Calif., 213-403-5325.

April 24, Academy Of Country Music Awards, Universal Amphitheater, Los Angeles, 213-562-2300.


April 25, Digital Audio Workshops, 52nd Street Digital, Hollywood, Calif., 213-135-1052.


April 29, Entertainment Law Panel, presented by NARAS Chicago chapter and Columbia Col- lege, Chicago, 312-782-1121.

April 29-May 1, Billboard's Seventh Annual International Music Conference, Hotel Inter-continental, Miami. 212-536-5002.

MAY

May 3-5, Impact Super Summit Conference, Opryland Hotel, Nashville, 216-644-0000.


May 7, Third Annual Downtown Comes Uptown Benefit, benefiting the Ingenuity Institute, Wallach Hall, New York, 212-775-8250.


May 8, World Music Awards, Monte Carlo Sporting Club, Monte Carlo, Monaco, 33-95-25-

Good Works

GOOD AIRE' WORKS: The sorority, Cali-Based Extravirilana Media label is donating a portion of the proceeds from Americanas 24 CDs to Earth Com- munity, an environmental group, as an effort toward the local environment. The races are "Ocean Aire," "Mountain Aire," "Appalachian Aire," "Desert Aire," and "Heartland Aire," all of which combine music with nature sounds indigenous to the location plus appropriate art. Among the produc- ers of the series is a label president Howard Skipper and eco board member Dean Ewens. Contact: Skipper at 707-996-2748, fax 707-996-2656, or Robert Mervine at ECO, 12010 Wilshire Blvd., Suite 950, Los Angeles, Calif. 90025.

ABE BENEFIT for the family of the late Don Murray, an artist who performed surf instrumental music, will be presented April 25 as the Strand in Redon- do Beach, Calif. A number of surf bands will perform, including Surfsailor, Fio & Eddie, Chantays, Mermen, Tornados, Belives, Lively Ones, Paul Johnson & the Packards, Insect Surfers, Davie Allan & the Arrows, Jon & the Night Riders, Thorn Starr & the Galaxies, Surf Kings, Eliminators, and Holobots. Murray, who died in March at 61 after complications from surgery, made his mark as a teenager recording for early-'60s surf band the Crossfires, which evolved into the Turbines. Proceeds above expenses incurred in producing the show will go to a fund committee to providing financial aid to Murray's family.

ADJUSTING TO TEACHING: Add Joy to Learning (AJL), a nonprofit program whose "Career Opportunities In The Music Industry" series at Manhattan Comprehensive Night and Day School teaches urban youths aspects of the recording industry, is in need of record- ing industry professionals to serve as mentors. Also, the group is seeking venues for summer internships for students who are receiving high school and college credit. Financial contributions, which are tax deductible, are also requested. Contact: Audrey Levine, AJL executive director, at 212-605-1359; or write to: Add Joy to Learning, 311 Box 1214, New York, N.Y. 10009.

ELTON CREDIT CARD: The Elton

John AIDS Foundation has signed an agreement with MBNA America Bank that allows John's fans to apply for Visa credit cards that feature his photograph and support the efforts of the nonprofit's organization he created to fund patient care and AIDS research. MBNA will make a contribution to the foundation for each new account. The card will be a fee, variable-rate offering, and a limited-edition John CD will be given to all customers after their first use of the card. To apply for the card, call 800-847-2738. Contact: Sarah McMillan at 310-276-8031 or Peter Osborne at 202-422-1710.

SIDEKIN BENEFIT: Sidew, former front man of the Live Nude Girls, will perform April 14 in Los Angeles. Greenhill founded Foilrock Promotions, a Boston concert-promotion company, in 1986. Greenhill's early concert promotions included appearances by Joan Baez, Peter Seeger, Café, and Thea- dor Bikel. The range of artists with whom he worked to expand included Fiatt & Scruggs, Mahalia Jackson, Bob Dylan, Lightnin' Hopkins, and Joan Baez, whose career he managed from 1962 until 1976. By the mid-'60s, his management roster also included Doc Watson, Rev. Gary Davis, and Jesse "Lone Cat" Fuller, among others. With Baez, Greenhill was able to support his political concerns with his music industry career. This included a contractual insistence upon racially integrated seating at Baez's concerts and matching with the singer at Séilha, Ala. FolkRock Productions relocated to Santa Monica, Calif., in 1976, when Greenhill's son Mitchell joined the business. Most recently Manny Greenhill was working with John Fahey. He is survived by his son Mitchell, daughter Deborah, and two grandchildren, Matthew and Tijen-

BIRTHS

Boy, Samuel Irving, to Nancy and Ed Arrow, April 2 in Los Angeles. Father is a senior editor, copyright, You Music Publishing.

Girl, Sofia Sinclair, to Deborah and Larry Khan, April 3 in New York. Father is VP of R&B promotions for Jive Records.

DEATHS

Michael William Manning, 30, of Indinavia, Mexico City, Mexico, May 24, 1996. A publicist for the Discovery Channel's multimedia division, Manning's career included conducting a product demonstration for President Clinton and Vice President Gore. Manning is survived by his parents, a step-parent, brothers, aunts, grandfather, nieces, and nephews.

In lieu of flowers, the family requests that donations be made to the Leukemia Society of America, Suite 419, Alaman- driia, Va., 22314 or the National Bone Marrow Donor Program, 3483 Broadway St., NB, Suite 500, Minneapolis, Minn., 55415.


Roosevelt "Booba" Barnes, 50, of lung cancer, April 8 in Chicago. Born in Longwood, Miss., in 1938, Barnes was a blues singer-guitarist who operated his own juke joint, the Playboy Club, for many years in his hometown of Green- ville, Miss. His rough-hewn style was showcased in French filmmaker Brer- trainnau's documentary "Mississippi Blues" (1985), in writer/pro- ducer Robert Palmer's feature "Deep Blues." Barnes was a member of the Gulf States Band and on the roster of G.L.O.B.E. in 1974. In 1990, Barnes and his group, the Playboys, cut the album "The Brokenhearted Man" for Clarkdale, Miss.-based Rooster Blues Records. Barnes had lived and performed in Chicago since 1949.

BILBOARD  APRIL 27, 1996  79

ALBUMS:

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SPOTLIGHT

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R&B

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LATIN

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REVIEWS & PREVIEWS

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AMERICAN RECORD GUIDE

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www.americanradiohistory.com
**THE AMERICAN ANALOG SET** Diana Slow- Burner II (cassette) PRODUCER: Larry Mahan, Dave Beal WRITER: L. Shilton, N. Ogust, J. Davis PUBLISHER: Squash A-Mouse/Mind Funk, ASAC

**MONISH** Give Me The Good News (7"") PRODUCER: Herry D. WRITERS: Herry D., R. Burritt, H. Kerst, C. King PUBLISHER: treated records Ltd Uptown UNIVERSAL 56001 (10"") Reviews & Preview: Indonesia, Melbourne, Stag, BMG, Warner, Phon-O-Rama, ASCAP, Wallpaper Uptown/Universal 56001 (10"") Leslie Lucas Monisha follows her debut single with another snarl-soul excursion that should give the more established producers a reason to sweat. Good D's production is stronger with each record, carefully measuring out pop with the rugged feel of street-smart hip-hop. Above and beyond all, you can tell the producer that simply doesn't quit. Expect to be snapping your fingers and singing along as you're being smashed in the full-length album “Moods... Moments,” this is a smack that ripens for future consumption.

**CRUCIAL CONFLICT** May 14 (4"") PRODUCER: Wamiike WRITERS: Wamiike, M. King, C. Johnson, R. Lever PUBLISHER: treated records Ltd USA

Big Diggie 01 (12"") - A self-defined “hit machine at replicating T.I.C. this track shamelessly crows from “Waterfakel” in both sound and vocal style. Still, the quintessential voices and the teen-teenage subject matter make for a youthful track. Contact: 2580 Old Smith Springs Road, Nashville, Tenn. 37217

**THE SECRET TRUTH** Reel Me In (12"") PRODUCER: Mike Paragakis WRITERS: Mike Paragakis, Chris McLean PUBLISHER: Mike Paragakis

**REBA MCENTIRE** You Keep Me Hangin' On! (7"") PRODUCER: Tony Sick, Reba McEntire WRITERS: J. songs, E. Red. PUBLISHER: not listed

**ROBERT MILLER** Children (4"") PRODUCER: Robert Mish WRITERS: R. Mish, P. Mish PUBLISHER: Jilly-Wan, MCPS

**MC ASA** 15159 (12"") PRODUCER: Realflova

**NEW & NOTEWORTHY**

**ROBERT MILLER** Children (4"") PRODUCER: Robert Mish WRITERS: R. Mish, P. Mish PUBLISHER: Jilly-Wan, MCPS

**MC ASA** 15159 (12"") PRODUCER: Realflova

**RAP**


**PRODUCER: Larry Mahan, David Beal**

**writer: L. Shilton, N. Ogust, J. Davis**

**PUBLISHERS: Squash A-Mouse/Mind Funk, ASCAP**

**REMIXER: Phil Clarke**

**REVIEWS: Indonesia, Melbourne, Stag, BMG, Warner, Phon-O-Rama, ASCAP, Wallpaper**

**Uptown/Universal 56001 (10"") Leslie Lucas Monisha follows her debut single with another snarl-soul excursion that should give the more established producers a reason to sweat. Good D’s production is stronger with each record, carefully measuring out pop with the rugged feel of street-smart hip-hop. Above and beyond all, you can tell the producer that simply doesn’t quit. Expect to be snapping your fingers and singing along as you’re being smashed in the full-length album “Moods... Moments,” this is a smack that ripens for future consumption.

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**The Secret Truth** Reel Me In (12"") PRODUCER: Mike Paragakis WRITERS: Mike Paragakis, Chris McLean PUBLISHER: Mike Paragakis

**Robert Miller** Children (4"") PRODUCER: Robert Mish WRITERS: R. Mish, P. Mish PUBLISHER: Jilly-Wan, MCPS

**MC Asa** 15159 (12"") PRODUCER: Realflova

**DANCE**


**ARAESA** 23421 (9"") The latest single culled from Jackson’s greatest-hit package is an autobiographical glimpse of the country superstar’s life growing up in Newnan, Ga. The song is a loving tribute to Jackson’s parents and to the “classic” redneck country. A hands of a lesser artist, this type of song could easily distance itself into schmaltzy country. That is definitely not the case here. Honest and heartfelt enough to make for powerful communication, and the straightforward sincerity in Jackson’s voice makes this tune a heartfelt masterpiece.

**REVIEWS: Indonesia, Melbourne, Stag, BMG, Warner, Phon-O-Rama, ASCAP, Wallpaper**

**COUNTRY**

**THE AMERICAN ANALOG SET** Diana Slow-Burner II (cassette) PRODUCER: Larry Mahan, Dave Beal WRITER: L. Shilton, N. Ogust, J. Davis PUBLISHER: Squash A-Mouse/Mind Funk, ASAC

**MONISH** Give Me The Good News (7"") PRODUCER: Herry D. WRITERS: Herry D., R. Burritt, H. Kerst, C. King PUBLISHER: treated records Ltd Uptown UNIVERSAL 56001 (10"") Leslie Lucas Monisha follows her debut single with another snarl-soul excursion that should give the more established producers a reason to sweat. Good D’s production is stronger with each record, carefully measuring out pop with the rugged feel of street-smart hip-hop. Above and beyond all, you can tell the producer that simply doesn’t quit. Expect to be snapping your fingers and singing along as you’re being smashed in the full-length album “Moods... Moments,” this is a smack that ripens for future consumption.

**CRUCIAL CONFLICT** May 14 (4"") PRODUCER: Wamiike WRITERS: Wamiike, M. King, C. Johnson, R. Lever PUBLISHER: treated records Ltd USA

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Border Radio On The Edge Of Cume

Stations Face Dilemma Of Foreign Audience

BY STEVE KNOPPER

While U.S. radio stations in border towns have the advantage of processing listeners, they face an ironic dilemma: The stations can't officially count them. Arbitron exclusively surveys Americans, even if a station's reach and target dips deeply into cities in Canada or Mexico.

Some border-town stations, such as San Diego country KSON and top 40 KKLQ, have decided that if Arbitron won't count Mexican listeners who live in Tijuana and other areas south of the California city, they won't go out of their way to direct programming toward them. But others, such as WCIZ Water-town, N.Y., which is just across Lake Ontario from Kingston, Ontario, and KLAQ El Paso, Texas, which is just across the Rio Grande from Juarez, Mexico, not only target a broader demographic, but utilize tools in addition to the Arbi-trons to gauge their audience and sell to advertisers.

In El Paso, a market nestled between Juarez, college town Las Cruces, N.M., and U.S. Army post Fort Bliss, KLAQ tries to attract listeners in all these communities. Many-Americans work in Juarez, says PD "Magic" Mike Ramsey, and many Mexicans work in El Paso. So while the station broadcasts in English, it gears its advertising and promotions to listeners in both countries, including college students and soldiers.

"If they've got a radio," Ramsey says, "we'd sure like to have them think we're serving the entire community, not just El Paso."

"I don't think you can think about who's counted and who's not," he adds. "Hopefully, you're just doing a good job, and people appreciate your work. If you're just worried about who gets a book and who doesn't, you're not giving enough thought about what you put on the air."

In Watertown, mainstream rocker WCIZ uses on-air tricks to grab listeners in both countries. For instance, DJs usually refer to the station as "CIZ" so Canadian listeners won't be put off by the American "W" call letter. (However, they reveal their nationality by pronouncing "2" as "two," not the Cana-dian "zed.") They also announce the temperature in both Celsius and Fahrenheit.

"We spend a lot of money calling both airports (for temperatures)," PD Ted Blindeau says. "WCIZ uses the Arbitron ratings to sell the station to advertisers, but it also uses official Canadian gov-ernment temperature measurements. The station has offices in Water-town and Kingston, and it employs people as consultants to bridge the cultural gap."

"It's not that much of a problem, actually," says Carl Craft, the sta-tion's program director and account executive PD. "In small markets, I think Arbitron takes a little bit more of a big-name big-station approach."

U.S. stations in top 20 border markets, however, tend to worry more about Arbitrons and less about counting foreign listeners. Detroit, for example, easily reaches residents of Windsor, Ontario, and in some cases, the music reaches in the opposite direction. AC WCIN occasionally programs more Cana-dian artists, such as Celine Dion and Bryan Adams. But, says assistant PD Lori Bennett, the station gets very little Canadian advertising.

In San Diego, another major bor-der market, there is a broad mix of philosophies regarding listeners across the board. Some of the mar-ket's top stations are based in Mex-ico and operated by U.S. companies. Indianapolis radio analyst Jim Dun-can says the "X" stations, including Jacor Communications' modern rock XTRA (91X), account for $20 million of the $105 million market.

Other popular stations there have top 40/rythm and Sports gen-erals, which cater toMexi-can and Mexican-American mar-kets.

Yet many of the stations in San Diego don't bother with Mexican listeners. "If it doesn't get report-ed or recorded, it doesn't do us much good," says Mike Shepard, directo-r of operations at KSON. "Both of that, we don't worry about it."

"You're trying to tell people you have the audience over the border, and you're trying to tell them you have all this with absolutely noth-ing to back it up," Shepard says. "From our point of view, it would be difficult. And San Diego is a mar-ket that is very ratings-driven."

Greg Stevens, PD of KKLQ and co-host of "The KKLQ Morning Show," has garnered 31 affiliates in 13 Southern states.

"Ed Lowe, CEO of the John Boy & Billy Rock & Roll Racing Special" will air across the country May 18 at 7 p.m. as TNN's lead-in to the Winston Select race. The special is pro-duced by Charlotte, N.C.-based Sun-belt Video.

The show, syndicated from flag-ship station WRFX-FM Charlotte, airs mostly on classic rock stations, as well as some top 40, oldies, and network stations.

Arrow outlets. Since its 1998 debut, it has garnered 31 affiliates in 13 Southern states.

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Adult Contemporary

**Adult Top 40**

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   - **Gloria Estefan**

2. **FALLING IN YOUR LOVE**
   - **Peter Cetera**

3. **TALL DEAR**
   - **Whitney Houston & CeCe Winans**

4. **MISSING**
   - **Phil Collins**

5. **YOU WILL SEE**
   - **Mary Chapin Carpenter**

6. **WONDER**
   - **Natalie Merchant**

7. **IF YOU TRUST**
   - **God's Dólces**

8. **ALL I'M LIVING FOR**
   - **Mary Chapin Carpenter**

9. **DON'T CRY**
   - **Phil Collins**

10. **WANTED**
    - **Phil Collins**

11. **NEVER LET ME BE WITHOUT YOU**
    - **Mary Chapin Carpenter**

12. **WALKING AWAY**
    - **Phil Collins**

13. **REACH**
    - **Gloria Estefan**

14. **IF YOU TRUST**
    - **God's Dólces**

15. **LIVE IN THE HOUSE**
    - **Tony Rich Project, Collective Soul**

16. **DON'T CRY**
    - **Phil Collins**

17. **REACH**
    - **Gloria Estefan**

18. **WANTED**
    - **Phil Collins**

19. **NEVER LET ME BE WITHOUT YOU**
    - **Mary Chapin Carpenter**

20. **WALKING AWAY**
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    - **Phil Collins**

**WINTER '96 ARBITRONS**

Radio Programming

Do We Have to Sing That Song Again? Considering that Lava/Atlantic act the Corrs began their intensive radio tour de force six months ago, it's a wonder they're still smiling. The latest stop for the band: meeting staffers from KHMX (Mix 96.5) Houston, shown behind the four-member group.

Even Cowboys Sing The Blues. Gettlem's Cowboy Junkies made a stop recently at modern rock WFNX Boston and performed live for afternoon DJ Julie Kramer. Shown, from left, are Junkie Michael Timmins, Kramer, Junkie Margo Timmins, and WFNX music director Laurie Gall.

Who's The Fairest Of Them All? KITS (Live 105) San Francisco brought together 10,000 listeners with a free MTV Choose or Lose concert featuring Capitol act Everclear. Chanting "Yo, vote!" in unison, from left, are Craig Montoya of Everclear, MTV's John Norris (now blond), Greg Ekland and Art Alexakis of Everclear, and Live 105 PD Richard Sands.
We've already taken some shit for supposedly pandering to those who indulge in self-loathing or cynicism," says David Lowery, singer/guitarist for Cracker. "And that's ironic, because that's what we're making fun of in 'I Hate My Generation.' All the cynical, alternative, rock songs out there, we're sort of off the beaten path...

No. 1 on Modern Rock Tracks this week, "I Hate My Generation" is the first single from Cracker's third and finest Virgin album, "The Golden Age." To Lowery and his cohorts, "I Hate My Generation" is a "fun, liberating song," he says. "John [Hickman, Cracker lead guitarist] and I wrote it in about five minutes at a rehearsal. It's sort of an Iggy Pop approach: outrageous, minimalist. There's something powerful about that."

"The cynical bastard" tag that some pin on Lowery is a bad rap, he says. "Sarcasm isn't necessarily cynical, and it's only a device I use sometimes anyway. I try to use different techniques, the same way a novelist might. So while "I Hate My Generation" is reminiscent of the antics of Lowery's previous band, Camper Van Beethoven, or early Cracker singles like "Teen Angst," there are tracks on "The Golden Age" that are utterly heartfelt, such as "Big Dipper." "I Can't Forget You," and the title track.

"I try to write songs the way people write in their diaries ("I'm envious of rapt expression in write in character.")

- David Lowery of Cracker

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W hat are the new singles from Cracker's third and finest Virgin album, "The Golden Age," and what are some of the elements that make up the album's sound and style? How does the album compare to Cracker's previous works, and what new elements are introduced in "I Hate My Generation"? How does the songwriting process for this single differ from typical songwriting methods? What other tracks on the album are considered heartfelt, and what makes them stand out in comparison to more cynical or ironic songs? How does the portrayal of Lowery and Hickman in the album's writing reflect the band's approach to songwriting and creativity?
As Syosset High School's WKZWS Shows, Radio Is Far From Being All Corporate

by Chuck Taylor

Britton, a 1982 Syosset High School graduate who himself sat in front of the WKZWS mic some 15 years ago, and a two-year station veteran Steve Perun, who has 200 kids involved in the station. These days, he says, “It’s more of a private passion. The debate team or forensics are a status thing. This is not like wearing a varsity letter. I don’t think of the kids think this is as valuable as tennis lessons.”

Tender young master who is enduring his third shift, trembling as he agonizes to make the words of a PSA come out in the right order: The presence of a stranger does nothing to help, so the student left alone to develop his new-fangled “I was worse when I started,” confides Roger, who is anything but bashful now. In fact, minutes before, he got a pretty good verbal lashing from Britton for...
**Music Video**

**Christian Vid Outlets On The Rise**

**Labels Question Influence Of Growing Genre**

BY DEBORAH EVANS PRICE

NASHVILLE—As it has with most other music genres, video has played an increasing role in the development and imaging of contemporary Christian artists in the last few years. The industry has its own 24-hour music video channel, Z Music Television, and has seen an increase in the number of regional outlets and a growing tendency to hire successful mainstream directors. Yet labels are still questioning the impact video has on sales and how they affect their bottom lines.

According to the 1996 Status Report of Christian Video Outlets compiled by Aristo Media Associates, there were 187 Christian video outlets as of March 5, 1995. This number was up from 158 outlets a year earlier. Six years ago, there were only 72 outlets. Eight of the 187 outlets are national, nine are international, seven are multilingual/monolingual, six are classified as pools/closed circuit, nine fall into the specialty-use category, and 148 are regional programs.

“I was really surprised by the growth in the number of regional outlets this past year, the number of people that are really interested in doing local shows with Christian videos,” says Aristo president Jeff Walker.

“I think the mainstream record labels coming into the format have created excitement [and] renewed interest,” Walker continues. “Also, I think there is some good music out there, and the format is growing. There is a lot more industry awareness of the format, I think that all those things [contributed to the trend].”

As the number of regional outlets has continued to rise, Z Music Television has continued to gain prominence on the air and at retail. In spring ’96, Z Music partnered with Benson for the “Z-ing Is Believing” campaign, which is the only, not heightened awareness of Z Music, but helped move a lot of Benson product. Z is currently working with Word on another campaign to boost synergy between the record labels, the channel, and retail.

According to Suzanne Holtermann, manager of marketing at Z Music Television, the network is in 20 million homes and hopes to see that number increase. One of the programming strategies it plans to initiate to draw more viewers is air quality mainstream videos among the Christian clips. “As an example, Boyz II Men are not on a Christian label, but certainly their music videos would go very well on our network, and they are a very popular, well-known act,” Holtermann says. “As we broaden our playlist to encompass that type of stuff, we think we can, and we won’t just do that for the sake of it, we’ll do it for the benefit of the marketplace. We will have some viewers recognize it. We are going to do a little repositioning of the network so we can broaden the appeal of contemporary Christian music.”

One trend that some feel may broaden the music video’s appeal is the influx of mainstream directors in the Christian industry to catch a second wind. “This is Frances Kafka video was directed by Simon Maxwell, known for his work with such acts as Nine Inch Nails (Billboard, Nov. 11, 1995). The New Boys’ ‘Take Me To Your Leader’ clip was shot in their native Australia by a director I couldn’t name who also filmed the Go Go Dolls ‘Name’ video (Billboard, March 23).

However, a mainstream director doesn’t guarantee airplay on mainstream outlets. The ‘Fake’ clip was accepted by MTV but was never aired in regular rotation. In the 80s, a few acts, notably Stryper, garnered MTV airplay, but in recent years, several acts have Angrha’s video ‘One More Night’ and Terravision’s ‘Perseverance,’ by Troy Smith directed photography. My son also is the eye behind Terravision’s ‘Celebrity Hitlist,’ which was lensed by Pat Darin in Las Vegas.


**NEW YORK**

God Street Wine’s ‘R U 4 Real’ and the Spin Doctors’ “Used To Be Mine” video directed by Richard Murray. Eric Schmidt directed photography for the two Notorious pictures.

Sarah Nicholas is the eye behind Ronna Reeves’ clip ‘My Heart Wasn’t In It.’ — Spencer Newman directed photography. Director Argyle Swoot shot Ryan Turner’s ‘My Sister’s In Playboy,’ and racy. Producer, Marty Thomas directed photography.

**OTHER CITIES**

Sting’s ‘You Still Touch Me’ was directed by Adolfo Doring. Nicola Bolter, and director Brett Ratte take a break from filming the video for the remix version of “Lady.” The clip was shot at Los Angeles-based Raleigh Studios.

The Sky Kings’ clip ‘Picture Perfect’ was directed by Steven Goldman. Susan Bowman directed the Tucson, Ariz., shoot.

**Asia’s Channel [V]: A Bit Of Nose Pickin’ But No Luk Thong**

EYE [V]: Many readers may be wondering why the Eye has been suspiciously absent from the last two issues of Billboard. Well, yours truly was off to Asia on vacation (and a little bit of business). Between a terrifying run-in with the Hong Kong counterfeiter under- ground, encounters with numerous temples and monks, and an adven tu rous Bangkok, Thailand, tak-tak (three-wheeled taxi) ride from hell, I managed to squeeze in a bit of music video programming.

STAR TV’s Channel [V], which is partially owned by music giants Warner Music International, Sony Music Entertainment, EMI, and BMG International, was an inscapeable programming presence in both Hong Kong and Thailand. Available in Chinese- and English-language feeds, [V] offered programming that was so hip it hurts.

Much like MTV in the mid-80s, [V] consists mostly of straightforward clip programming, with commentary from a variety of youthful (and perhaps too energetic) DJs.

Unfortunately, the playlist of the English-language feed of [V] could benefit from a bit of diversification. The high rotation offerings during my early April visit included Wet Wet Wet’s ‘Picture This,’ Snap’s ‘Rame,’ Culture Club’s ‘Girls Do It Better,’ and Ace Of Base’s ‘Lucky Love.’

Unlike the U.S., straightforward pop music is clearly alive and well with the masses in Asia. The Eye found guilty pleasure in Take That’s video version of the Bee Gees classic ‘How Deep Is Your Love.’ In the clip, which is directed by Nicholas Brandt, the pin-up pals find themselves bound up by a psychopathic model. The femme fatale is apparently determined to do the four some in, as she threatens one of the band members with a probing fork. The threat provokes a pain-induced scream, which is represented by one of the song’s many high notes. In the end, the same band member is pushed off a cliff by the wench, who laughs hysterically at her mordant deed.

At this point, the viewer is compelled to wonder, Who is this nutty gal? Is she a deranged fan? A spurned lover? The clip ends at this point, so it is unclear as to whether the clip was that girl. The Eye thinks that Arika should consider servicing this clip in the U.S. pronto. [V] also contains a healthy dose of regionalized programming. Though I didn’t see any Luk Thong (Thailand’s answer to country music), I did see a few memorable Indian clips, including the Noble Savages’ ‘Diggin’ In The Nose,’ which is a dance-themed tribute to—well, nose pickin’. In case you were wondering, the video does dare to include a graphic tribute to the deadly deed. The weird part is that the song is actually catchy.

Almost as weird is Thailand’s obsession with Danish act Michael’s ‘Transport To Rock,’ which has built up a significant following in the “land of smiles.” Channel [V] was air ing a heavy push of a tune—a Live From The Hard Rock performance. Very Squeeze-esque track “How Many Hours.” Current and catalog albums by the act were featured prominently in many Hong Kong and Thai land television commercials.

The Eye was impressed. Specialty shows, such as “Fantalee Fashion Police” and interview program “Speak Easy,” were also winners. Not to be biased, but [V] also has a cheeky chart-based program, “Billboard U.S. Top 20 Countdown.” that made me wonder why the same show isn’t airing in the U.S. as well.

A STAR TV producer confirmed that a customized version of Channel [V] may eventually be targeted to the U.S. However, he cautioned that a U.S. launch is not likely in the immediate future, as [V] has plans to further expand the Asian presence before going global.

On Australian satellite-delivered channel ABC (no relation to the U.S. return), I was able to catch the Saturday-night clip show “The Bridge.” This show mixed together a strange brew of modern rock and dance offerings, including Paul Kelly, Greg! The Stop Sign, and—gadzooks!—Ace Of Base.

OREGON TRIBUTE: Some music video programmers paid tribute to the recent closing of the Oklahoma City bombing and their families on the anniversary of the tragic event. CMT, TNN, and VH1 simultaneously played a re-released Brooks video “The Change,” which honors the heroes that emerged in the aftermath of the Oklahoma City bombing. The three channels played the clip April 19 at 9:02 a.m., exactly one year after the bombing.

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LONDON TAKING IT EASY WITH LOUNGE-CORE ARTISTS
(Continued from page 1)

At the same time, a new breed of artists is stepping forward with its own lounge classics for the '90s. Some, like the Mike Flowers Pops, are performing with a healthy dollop of theatricality; others, such as "E-Z-Core" origi- minators Gentle People, crooner Count Indigo, and Jimmy Tenor, play their trade in a genu- ine belief that the lounge sound is truly cool.

The revival in easy listening has some parallels with the resurrection of "space-age bachelor-pad music" in the Because of the way the cover looks."

The early '70s are back with a vengeance in all walks of life here. In an age when rebellion is packaged, sani- tized, marketed, and almost expected of youth, the most rebellious thing to do is in conformity to the norms of the previous generation. In short, it's hip to be square.

Young renegades, tired of the con- straints that the style police imposed on the generation before them, made their own and were found. But the innocent look was replaced with a slick and smug style, which musical cognoscenti are now evident, according to Xavier Cu- gat, Yma Sumac, and Herb Alpert for a taste of the exotic.

The style and fashion trends that emerged during the early 1990s, such as "E-Z-Core," were inspired by the late-70s sound of the lounge core, which catered to a sophisticated lifestyle and featured songs with lyrics, styled by DJs, samples, freaks, and collectors.

COLLECTIBLE LPs
Mint easy listening LPs are now official- ly considered collectible, with rock'n'roll 45s and blues '70s. The Mu- sic and Video Exchange, with stores in Camden and Notting Hill Gate in Lon- don, has found for years stacks of LPs that have stowed away in musical "Cameleon" style and "Groove"

At first glance, it's difficult to tell whether this interest is genuine and or is being done with an eyewl oil-in cooling and heating.

Mike Flowers Pops, whose leader describes himself as "on the cutting edge of cheese," is out to ape the kitch of the cocktail style of the 1950s. But the act's new delivery of lines, the thick double Windsor knot of his tie, and his Nana Mouskouri-esque backing singers. Flowers and his 11-piece orchestra scored a U.K. top five single before Christmas with their syrupy lounge-style version of Dusty "Wonderwall," London Records. Flowers plans to re- lease another single here in June and is working on an album for late-summer release.

With Flowers' one novelty hit, the underground easy listening movement is thought to have peaked in the mid 1950s, but it is gaining momentum. At the end of the period, the "easy-core" scene has become the best-known secret in London.

CUBAN SCENE THREES
For more than two years now, there has existed a small, devoted club of people who found in easy listening a relief from the sounds of the pop sound of other clubs. The Indigo Club has been running for a year and a half in Madrid. The DJ, in the heart of London's seedy Soho.

Count Indigo, who runs the weekly Tuesday club, says, "It was the social model that interested me more than anything. I wanted a club where you didn't have to go to a particular place to be able to talk and where you didn't necessarily dance all night." After a chance encounter and a late-night discussion over the merits of Rolf Harris, Count Indigo teamed up with Felchly H. Brown to open the club. Indigo encourages diversity, both in its live bookings and the DJs who provide the music. From the Mike Flowers Pops to Russian concert pianists, the club presents all manner of relaxing experiences.

The fashion police are mercilessly ab- sent from Indigo; otherwise, mass ar- tists are cool, and they're better for it. A pile of报表 and suitcases packed without a hint of remorse.

On the turntables (more often than not manned by the Karminsky Experi- ence) can be found anything from Den- ny to Manes to Serge Gainsbourg.

Jams and Mark Karminsky of the Karminsky Experience were among the first to mine the second-hand stores of easy listening classics, finding that they were unable to afford rare groove and house oldies for which they were searching.

In his single, "Another Man," is due in June.

So, is this just a pastiche, an ironic feature by a few fashion referees, or a genuine admiration of the music? Count Indigo replies, "You can only go so far with irony. You have to have a genuine love for this music, otherwise, you couldn't listen to it. The irony helps deal with the surfeit of sentimentality in the mass media here."

At the other end of the scale, interest in easy listening is coming from the most unlikely quarter: the ambient techno brigade. Such venues as the Big Chill in North London started out as ambient wind-down weekend clubs but have become places where the musical barriers are routinely broken. A recent hill included Gentle People alongside Loop Guru and Global Communication.

Not surprisingly, the sound of the Latin jazz can move seamlessly into acid jazz into calypso and in and out of ambient. Pete Lawrence, Big Chill promoter, notes the interest from young audi- ences who have few preconceptions: "There's a fusion and eclecticism that opens up doors for a lot of things to be acceptable for home listening. We have DJs who go experimental to tech- nical. Ecl Ericaism is the key word."

Lawrence edits an magazine, which caters to those interested in mining second-hand stores for valuable recordings, such as the classic LP "Why Is There a God?" in the section "E-Z-Core."

The word兰州 World Wide Web site, "Global Headz," features information from various scenes, such as the Orb and Autechre, but it has a whole page devoted to exotic cocktail music, linking the interest in retro sounds with the craze for things historical and diverse.

"E-Z-CORE PIONEERS" Gentle People is an act that perhaps best encapsulates the current spirit. Its four members, who come from France, the U.S., and the U.K., prefer to term their style "easy-core" and "mid-core." The band is made up of the music now.

The band's music is classic easy listening for the techno brigade, ideal for those looking for something more adventurous than the four-on-the-floor of early '90s rave. Dimensional says, "We're into easy listening music and all of the sounds that you don't hear anymore, such as strings and harps. We like a lot of the Latin rhythms used in easy listening and the whole open, clear production sound in original easy lis- tening records. We're actually more in- fluenced by the whole production side of that than by the music."

But the act's sound involves more than just paying homage to the past. Gentle People are into what's going on in 90s Britain. "We're into jungle, but our album is a mix of jungle, dubby, and poppy stuff," says Dimensional.

The band's debut album, the near- ly completed album Gentle People have an EP called "Emotion Heater" out on Rephlex Records, the label owned by acid house leader Richard James, aka Aphex Twin.

"We've always had interest from the whole ambient techno side, says "(Continued on next page)"

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I feel a little bit strange, especially when I’m being put up there with Bacharach . . . And when they start comparing me with those other songs, then I got really angry. I said, ‘This is the end of my easy listening boom.’

Tei’s new album, which he is producing, will be more “technically,” he says, which means “like rockabilly but techno.”

Back Catalog: An Endless Source of Schmaltz

LONDON TAKING IT EASY WITH LOUNGE-CORE

(Continued from preceding page)

LONDON—Record companies have grown to treasure their back catalogs, realizing that they have soul, and rock releases has surged in the last decade. Yet only a madman or a crystal-ball gazer would have put money on the old easy listeningcatalogs being included on best-seller lists in the market.

The U.K.’s fast-moving compilation business has jumped to the challenge of satisfying the market, putting out a range of products that spans the extremes of quality. This material is finding a growing audience, especially young and based in London and the Southeast part of the country.

Interest in the style, music, and cult TV of the ‘60s and ‘70s is hotter than ever. This is helped by the fact that Virgin’s double CD “This Is Easy” taps into the current spirit, combining classics from the likes of Sergio Mendes, Jack Jones, Marty Dingey, and Ray Conniff with themes tunes from TV shows of the early-‘70s “Pop Champions,” “Animal Magic,” and “This Is Your Life.”

Steve Pritchard of Virgin’s commercial marketing department says, “We aimed at this people who are into something bizarre like rock’n’roll or ‘60s and ‘70s. ‘This Is Easy’ was launched by Michi Evans has been playing similar kinds of music on his show, and it also appeals to a club scene.

Ryuichi Sakamoto is one of the few people who has been able to cross the easy listening-republican line with his music. His album “Ryuichi Sakamoto Special” was released in Japan, where it appeared.’

“Future listening” has recently been remixed by Kenny “Dope” Gonzales and Satoshi Tomiie to create a second bossa nova style, and patterns. “Ryuki Sakamoto did several bossa nova types of songs on his new album,” says an interview that appeared in Japan’s KB Special. “We both inspired by the other. It was ‘91 when he was a cultural bossa nova, but I couldn’t put it in Deee-Lite’s second album as much as I did on ‘Future Listening’!”, because the base of Deee-Lite was house music.”

The label decided to focus on simple, easy listening marketing for the album, and the results have been impressive. “We have sold more than a million copies of the album in the U.K.,” says Sakamoto.

“Ryuichi Sakamoto has also been working on a new project with Rick James, and the band has been recording in Tokyo. Assistance in preparing this story was provided by Steve McClellan in Tokyo.”

LONESTAR ENJOYING SHINING SUCCESS

(Continued from page 11)

the band to create some kind of connection with the gatekeepers before they can get their record out.”

Two programmers who championed Lonestar early on are KKBQ Houston’s Dene Haliam and WSSC Charlotte, N.C.’s Paul Johnson.

Johnson says, “When it was played for me and for Mark Sams.”

Dede’s interview with DJ Tim McCracken, I looked at Rick and said, ‘Is it me, or are these little hairs on the back of my neck? He was talking about just electrifying, good music.’”

Johnson says the album is full of great songs that Whosit since 1994 before Lonestar makes an appearance at the station’s Family Reunion concert Sept. 28.

Lonestar’s publishing is handled by Sony/Tree for Rich, Rainwater, and Brit; Disney Music for McDonald; and EMi Music for Sams.

CLUB DATES AND FAIRS

The band will play the third single, “Runnin’ Away With My Heart,” May 20 and is hoping to land a fall tour with a “big superstar act,” according to Turner. Before that proposed tour, the band will play club dates and fairs.

Turner is hoping to see “Lonestar” and other big-name acts playing a few weeks after the ACM telecast Wednesday (24).

The week of April 29, the label will have Lonestar spend four days in Indianapolis, where WMFS has long supported the band. Lonestar will do a radio/TV package and a press, retail in-stores, and a nightclub appearance.

“This is an experiment to see if all the media impressions in one week in one city will have a big impact on sales of the album,” says Turner. “If they do, this may be the map for it in the future.”

Lonestar’s forthcoming trip to the ACMs is a rather fateful event for McDonald. Five years ago, he sang a Miller Lite jingle in a commercial that aired during the show. "I remember watching the awards and thanking thinking how frustrating it was, because I wanted to be there. It was such a moment. It was like being in a nationwide Miller commercial," he says. "I think fate had a lot to do with it. There was a no-show for the Miller Lite. That's why I went on tour to pursue a solo deal and had no intentions of being in a group."

NASHVILLE TEXAS

McDonald and the other band members hail from Texas, but the band was based in Nashville in 1996.

Lonestar quickly linked with Marv Dennis and Cliff Doyle for booking and began what is still a busy touring schedule. The band is now signed for booking with the William Morris Agency.

"We did showcases but we were passed on by everyone in town," says McDonald. "I feel like everything is working in our favor. We tried three different labels in the past. One thing that labels were hesitant to do was to sign a group with two lead vocalists. Now, there's no doubt about it.—it works.

Mark Gammon, who handles independent distribution at Southwest Wholesale Records and Tapes in Houston, says, “What's unique about them is that someone who's out there playing like they have, night after night, is either real good or they're real good.”

REPRINTS

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EMI-CAPITOL TO RESTRUCTURE DISTRIBUTION

(Continued from page 1)

Moreover, the marketing of music has completely changed over the last few years, as SoundScan and Broadcast Data Systems have become powerful informational tools that enhance the ability of labels to micromarket music.

Santisi says the company began looking at the structure of distribution three years ago and undertook a reengineering process starting with operations, logistics, and systems. In addition to opening a hits warehouse and creating a major accounts group, the company recently introduced an executive information system.

Along the way, the company eliminated the concept of branches but still relied on a geographic division of responsibilities by the regional managers. Similarly, Uni Distribution went to a regional structure, dividing the country into thirds.

In late March, the EMI-Capitol Marketing Group was created under the leadership of Eli Okun to enhance the management of EMI's catalog titles (Billboard, April 15).

In re-engineering the company, EMI-Capitol hired two consultants, Siibson & Co. and Partners in Strategic Development, which conducted interviews with labels, the account base, and EMI staffers. The findings of the two companies helped shape the new structure of the distribution company.

Santisi says the major accounts group’s main responsibility will be to sell music into chains. The field marketing sales group and the artist development group will focus on sell-through to consumers.

Koppelman says the changes will streamline communication on record release dates, the record label and the distribution company. Similarly, he says, “retail will be able to get their message to us more quickly, which will allow us to make a quicker response.”

The major accounts group handles sales to accounts that constitute 50% of the market, and its responsibility will expand to include 70% of the market.

BUBBLING UNDER HOT 100

(Continued from page 12)

EMI-CAPITOL Music Group executives continue to fine-tune the new operation. One area they are working on is accommodating the marketing of different music genres. Santisi says, “EMI maybe will pack, ship, and sell for Capitol Nashville, but that label will put in place its own marketing team.”

But enough decisions are still to be made. Bach says the new structure will be in place sometime in May.

Santisi says, “We honestly believe that the Capitol Music Distribution is the structure of the future.”

POISON'S BRETT MICHAELS SUES CAPITOL

(Continued from page 12)

when he told them he was ready to start working on the album, “Capitol advised him that he did not want Michaels to start recording a solo album at that time because the release of such an album would conflict with certain marketing and promotional strategies relating to one or more Poison albums.”

Poison’s 1991 album “Swallow This Live” peaked at No. 51; its 1993 studio release “Native Tongue” peaked at No. 16 and went gold. While Poison feared that they believed that Capitol had no intention of releasing a new Poison album.

Capitol undertook various marketing efforts and began to “actively market” the album, according to the lawsuit, “but never committed the necessary resources to properly develop or promote the album.”

Michael’s commercial success, however, caused “considerable concern” among the Cema staff.

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<tr>
<td>3</td>
<td>MELISSA ETHERIDGE</td>
<td>You're Little Secret</td>
<td>WARNER BROS.</td>
<td>( \text{FEARLESS} )</td>
</tr>
<tr>
<td>4</td>
<td>TORI AMOS</td>
<td>Boys for Pele</td>
<td>ELEKTRA</td>
<td>( \text{BOYS FOR PEBLE} )</td>
</tr>
<tr>
<td>5</td>
<td>ALICE IN CHAINS</td>
<td>Boys for Pele</td>
<td>ELEKTRA</td>
<td>( \text{BOYS FOR PEBLE} )</td>
</tr>
<tr>
<td>6</td>
<td>MARILYN MANSON</td>
<td>Smells Like Children</td>
<td>MCA</td>
<td>( \text{WAVE} )</td>
</tr>
<tr>
<td>Week Ending</td>
<td>ARTIST</td>
<td>TITLE</td>
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<td>April 27, 1996</td>
<td>TERRI CLARK</td>
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<td>EASY-E</td>
<td>STRAY OFF THE STREETZ OF MUTHAFUCKIN' COMPTON</td>
<td>Ruthless/Interscope</td>
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<td>TWILA PARIS</td>
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<td>MICHAEL JACKSON</td>
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<td>WE ALL GET LUCKY SOMETIMES</td>
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<td>MARIAH</td>
<td>I'LL BE THERE</td>
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<td>WITHOUT YOU</td>
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<td>PAPA DON'T PREACH</td>
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<td>THE REAL LION KING</td>
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<td>CLAY</td>
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<td>I WANT TO BE A STANDUP COMIC</td>
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Additional notes:
- The chart includes a variety of genres, from pop to rock, and features artists like TERRI CLARK, EASY-E, and TWILA PARIS.
- Labels mentioned include RCA, Warner Bros, Virgin, and Epic.
- Prices range from $1.98 to $3.98 for various formats.

For more information, visit www.americanradiohistory.com.
 prices at $29.99 (Billboard, March 30).

Each title will have numerous cross-promotion partners, which Daly would not disclose. Buena Vista unveiled the program at the National Association of Television Program Distributors annual meeting here April 14-17.

“The stamina of the sell-through business has proven that we can put forth an aggressive program during what is thought of as the softest sales time of the year,” Daly said.

Anchoring the new titles will be a ‘‘Pooh’’ back-to-school and Halloween promotion. The back-to-school program features two new $12.99 ‘‘Pooh’’ titles and a mail-in offer for a free lifesized ‘‘Pooh’’ schoolhouse when consumers buy four titles in the line.

The promotion gets under way on July 17, when the new titles, ‘‘Working Together’’ and ‘‘Happy Pooh Day,’’ arrive in stores.

Consumers can also get the schoolhouse by participating in the promotion of two ‘‘Pooh’’ titles: ‘‘Pooh’’ will also be the focus of Disney’s Halloween promotion, featuring 10 holiday-themed titles and two new ‘‘Pooh’’ titles housed in a spook-house display. The two new titles are ‘‘63%’’ and ‘‘A Bear’s Treat’’ bagged to the video box.

The featured titles will be priced from $12.99 to $14.99 and will be available at retail beginning Sept. 4.

Consumers who purchase multiple titles in the promotion will be eligible for a $5 gift card rebate from Disney. Although the supplier is repeating its back-to-school and Halloween promotion, the emphasis on ‘‘Pooh’’ is designed to reflect the character’s enormous success.

The promotion takes advantage of the film’s growing storyline, as shown in the new ‘‘Pooh’’ title ‘‘The Pooh’’ back to schoolhouse display.

Music retail chains, says the IFPI, will have to wait for the increasing consumer consciousness in India to reach a greater degree of maturity.

The report also recognizes, though, the rising number of large, specialist music retailers, which, noting that the Rhythm House in Bombay sells around 20,000 units each day.

On the manufacturing side, India has 25 large cassette plants serving a market in which 299 million cassettes are sold annually, compared with 4 million CDs. A total of 32 million households have a cassette player.

IFPI says that consumers are becoming more and more aware of the differences between cassette and CD players, discussions are taking place on the growing bandwagon of Indian consumers, there will be more and more awareness of the differences between cassette and CD players.

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TEDDY BEARS MEMBERS SUE SPECTOR, LABELS
(Continued from page 11)

It also alleges that Spector "has collected royalties earned from this recording and has kept them as his own and has made no attempt to compensate his former co-group members."

The suit claims that damages exceed $5 million.

Abaco principal Allen Klein, whose company includes Motown Records and administers Spector's publishing, says he has not been served with the suit. He denies the claims that Abaco licensed "To Know Him / Love Him" from K-tel for use on the 1981 boxed set "Back To Mono."

Klein adds that he has never seen a copy of any original contract regarding the song.

K-tel VP of business affairs Mary Kiehn says that she has not received a copy of the action and has no comment.

CHINESE PIRACY STILL RAMPANT
(Continued from page 6)

early April from a visit to China with other copyright industry leaders to discuss the issue of piracy.

"There was a government official in China, I believe it was the Department of Culture, who told us that the beaches are filled with pirated products," said Berman. "We also went to a movie theater in Shanghai and saw a movie that had been released in the United States only a few weeks before."

Berman added that "the Chinese government has been working hard to combat piracy, but it is a huge problem. They are making progress, but there is still a long way to go."

"The goal is to educate the public and encourage them to respect intellectual property rights," Berman said. "We have made significant progress in recent years, but there is still a long way to go."
HEATSEEKERS
The Crystal Ball of Billboard
A Unique Advertising Opportunity

What began in October 1991 as an album chart based on SoundScan data for new and developing artists, has become the industry indicator of an act’s future chart success. Artists that began their charting on Heatseekers include: Hootie & The Blowfish, Alanis Morissette, and the Dave Matthews Band. These acts and many more have gone on to dominate mainstream sales. Many have earned Heatseeker Impact status by moving into the top half of The Billboard 200.

From now until the last week in June, you can purchase a full-page for a new artist directly adjacent to the chart and Popular Uprisings column at a special rate. For more information contact Jim Beloff at 213-265-9311.

MUSIC & MEDIA
The Leading Authority On Pan-European Chart Data

Over the years Music & Media, Europe’s leading music radio publication, has built up a unique database of pan-European chart data. Each week all the national sales charts of 17 European markets are entered into a central computer and compiled into the Eurochart Hot 100 Singles and European Top 100 Albums. This same database is also used to produce tailor-made chart analysis reports, such as chart share results by companies, label and territory as well as by artist, genre or song. Customers can order these reports on a one-off or regular basis to help them follow the performance of their label or act Europe-wide.

Chicago Mayor Embraces Billboard Dance Music Summit

Chicago’s Mayor Richard M. Daley will issue a proclamation welcoming Billboard to Chicago for its third annual Dance Music Summit. The proclamation also declares Chicago the official birthplace of house music. The mayor is scheduled to appear during the course of the conference.

No. 1 Hits Are Few And Far Between

The turnover of No. 1 songs on the Hot 100 has slowed to such a pace that only two singles have reached the top in the last 22 weeks. That’s the longest amount of time that two successive singles have reigned in the rock era. You have to go back to 1952, when Jo Stafford was No. 1 for 12 weeks with “You Belong To Me,” followed by a 10-week run for Patti Page’s “I Went To Your Wedding,” to find another 22-week period dominated by two singles.

The current slowdown can be credited to the 16-week run of “One Sweet Day” by Mariah Carey and Boyz II Men, followed by “Because You Loved Me” by Celine Dion. That title has six weeks under its belt, and if it can hold on for four more weeks, we will have had only two No. 1 hits in a six-month period. Five more weeks and it will tie the record for the number of weeks that two consecutive singles have been No. 1. In 1947, “Near You?” by Francis Craig & His Orchestra was on top for a record 17 weeks, followed by a 10-week run for “Baila-
nerina” by Vaughn Monroe & His Orchestra.

Dion’s No. 1 status contributes to the dominance of singles from the Sony family of labels. Sony singles have ruled the Hot 100 for 21 of the last 25 weeks; the only exceptions are Coolio Featuring L.V.’s "Gangsta’s Paradise" (MCA Soundtracks) and Whitney Houston’s "Exhale (Shoop Shoop)" (Arista). If Carey’s “Always Be My Baby” is the next No. 1 title, it will continue Sony’s control of pole position.

I JUST WANT BE THREE: SWV’s "You’re The One" (RCA) moves up two notches to No. 7 on the Hot 100, thanks to its high debut at No. 9 last week, there have been debuts at every position in the top 15, except for No. 3, according to William Simpson of Los Angeles. In the last 10 months, he points out, there have...
AC

At modern rock KPNT (the Point) St. Louis, "Guilty," and "Enough" from Marilyn Manson's self-titled TVT Records debut held No. 10 on the station's playlist.

For the week ending Saturday (27), "Guilty" is No. 31 on the Modern Rock Tracks chart. A videoclip for the track has received play on MTV's "120 Min-
utes" and "Alternative Nation.

Released in March, "Gravity Kills" has sold 39,000 copies, according to SoundScan. Marilyn Manson's TVT Records debut "The Golden Age of Grind" was No. 8 on SoundScan's albums chart for the week ending Saturday (27).

Stabbing Westward, a Hatebreed-inspired band from Sharon, April 15, has been selling out venues and has been on a constant tour. The band's self-titled album, released in September 1995 on Noth-
ing Records, has sold more than 15,000 copies. For the week ending Saturday (27), "Smells Like Children," has jumped from No. 155 to No. 60, earning it the 10th spot for the consecutive week the Pricemeter distinction for the title with the biggest percentage growth on The Billboard 200.

RADIO BREAKTHROUGH

Industrial, which has its roots in such seminal '70s albums as Lou Reed's "Metal Machine Music" and David Bowie's "Low" and "Heroes," has long been an underground phenomenon. But sales of the genre's records have been rising in recent years, but there has been a sales surge with the latest releases from Stabbing Westward, Gravity Kills, and Marilyn Manson.

As a result, the band's songs are being considered as potential singles and videos from the album, according to Sellers. And, Geffen says, there are "five or six songs from the album that could be hits once they're covered by a pop artist."

Prior to "Rent," Larson composed the musicals "Superbia" (1998) and "JP Morgan Saves The Nation" (1995). He also wrote a rock monolog, "Tick, Tick...Boom!" as well as songs for "Seasame Street" and the children's audiobook "An American Tale" and "Land Before Time."

Larson received the Stephen Sondheim Award from the American Music Theater Festival in 1989 and the Richard Rodgers Award from the American Academy of Arts & Letters in 1994. Sources say that EMU Music Publishing is close to a co-publishing arrange- ment with the Larson estate, though EMU Music executives had no comment at press time.

As preparation for his new album, Larson provided for the listener at www.americanradiohistory.com.
alice in chains
Again, "MTV Unplugged," Letterman, Saturday Night Special. Is this Alice in Chains??

the presidents of the united states of america
Hail this! Grammy-nominated & Triple Platinum in U.S. Foreign policy: Platinum and beyond from Canada to New Zealand. Touring the world through summer.

neil diamond

dog's eye view
#1 Heatseekers. MTV Buzz Clip. Multi-format smash. On tour. "Intensely energetic pop...relentlessly catchy." —People

ruby
"...seductive meld of doom-laced dance, R&B, and industrial...biting and refreshingly blunt." —Rolling Stone
Tiny Meat devoured by Modern Rock & MTV. Next up: Swallow

mariah carey
Forever

maxwell!
"This will be the outstanding album of 1996." —Blues & Soul
"Consider it the dawning of a new soul revolution." —Paper
"Maxwell's Urban Hang Suite" opens worldwide.

the philosopher kings
"A kitchen-sink record that's heavy on groove and light on stupidity. It's great." —URG
Their philosophy is catching on.

Next:
fugees
Double Platinum in 5 weeks.
#1 R&B album, #3 Pop album and gaining.
"...the new conscience of rap."
— Newsweek
Summer "Smokin' Grooves" tour.

xscape
2 Gold singles. Platinum album.
Touring with R. Kelly.
Now up: Can't Hang

kris kross
"Young, Rich And Dangerous" & Gold.
"The music and the beats on their third album are smoother...the pair remain mellifluous worcsiths..."
— Entertainment Weekly

summer "Smokin' Grooves" tour.

howlin' maggie
Rock and alternative radio getting plastered.
'Soulful songs that meld motion with emotion...Drin up.' — Entertainment Weekly
On tour with The Afghan Whigs.

stabbing westward
#1 Heatseekers. MTV Buzz Clip. On tour now.
"Primitive at the core, accomplished and tightly synchronized."
— Los Angeles Times

Cypress Hill Platinum plus.
"(They) still have the ill-ness pumping through their veins." — Rolling Stone
Summer "Smokin' Grooves" tour.
