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IN MUSIC NEWS



Epic Predicts Good Fortune For Gloria Estefan's 'Destiny'
 SEE PAGE 9

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Freedom Of Speech: Alterna-Rap's Unsung Pioneer Finds His Solo Voice

Chrysalis/EMI Artist Boldly Speaks Out

BY HAVELOCK NELSON

NEW YORK—Speech has easily earned a spot in the pantheon of musical pioneers.

As founder and front man of multiplatinum act Arrested Development, which featured his life music concept—a mellow, reflective sound that rides a deep melodic and spiritual vihe—the artist helped nurture the more thoughtful, socially aware side of hip-hop that is now becoming more popular via such acts as the Fugees and the Goodie Mob.

In the process, he set the foundation for other "alternative" black pop stylists, such as Ben Harper and Me'shell NdegéOcello, artists who are now stretching the boundaries of a still-evolving musical style for the ranks of other artists sure to rise up and en-

hance the new sound.

But beyond the stylistic influences, and perhaps surpassing them in importance, are the commercial ones: Arrested Development's initial success—the band sold 2.6 million copies of its 1992 Chrysalis/EMI debut, "3 Years, 5 Months & 2 Days In The Life Of..."—likely made it possible for the newer acts to be signed in the first place. Nothing speaks louder



SPEECH

than sales.

Now Speech is finding his own voice again and laying the groundwork for a solo career with a self-titled *(Continued on page 72)*

Label Faces Challenge

BY MELINDA NEWMAN and HAVELOCK NELSON

NEW YORK—Launching a solo artist who gained acclaim as leader of a multiplatinum act can be tricky, as



Chrysalis/EMI Records executives discovered while charting a career path for Arrested Development founder Speech.

Since the Jan. 23 release of Speech's self-titled debut, the critically acclaimed *(Continued on page 72)*

Sony Soars With 'Butterfly' Film

BY HEIDI WALESON

NEW YORK—Will the next classi-



HUANG



cal soundtrack hit be an opera recording? Sony Classical certainly hopes so. The company has co-produced a new feature film of Puccini's "Madame Butterfly" that was to open in New York May 3, and it released the complete two-CD opera soundtrack and a high- *(Continued on page 81)*

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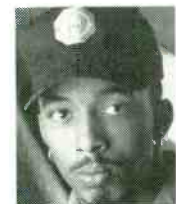
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Myriad Releases On Tap At Rowdy

BY J.R. REYNOLDS

LOS ANGELES—Rowdy Records president Dallas Austin stands humbly



AUSTIN



alongside several young black record producers—including Sean "Puffy" Combs, Jermaine Dupri, and Teddy Riley—who are among the hottest *(Continued on page 15)*

REGIONAL BASE CRITICAL FOR HEATSEEKER ARTISTS

Island's Bonham Hits

BY CARRIE BORZILLO

LOS ANGELES—Say the words "angry white female" to Tracy Bon-



BONHAM

ham, and this woman with an otherwise calm demeanor will quickly turn into just that.

While anger is occasionally present *(Continued on page 74)*

Nixons Win On MCA

BY DOUGLAS REECE

LOS ANGELES—The members of Rainmaker/MCA recording act the



THE NIXONS

Nixons are seeing big payoffs after biding their time for nearly a year.

The band's debut album for MCA, "Foma," released May 23, 1995, is be- *(Continued on page 74)*

VH1 Adds Original Music Programs

BY BRETT ATWOOD

LOS ANGELES—VH1 is aggressively going after television viewers who are fed up with summer reruns by scheduling original programming that it hopes will bring new viewers to the channel.

"There is a strong ratings opportunity for cable programmers this quarter," says VH1 president John Sykes. "The networks are in reruns, and the next few months will offer a good chance for us to hook new viewers with our longform programming."

Among the new series and specials on tap are "Storytellers," a live performance series that allows artists to *(Continued on page 71)*



PHIL RAMONE

THE BILLBOARD SALUTE

FOLLOWS PAGE 42

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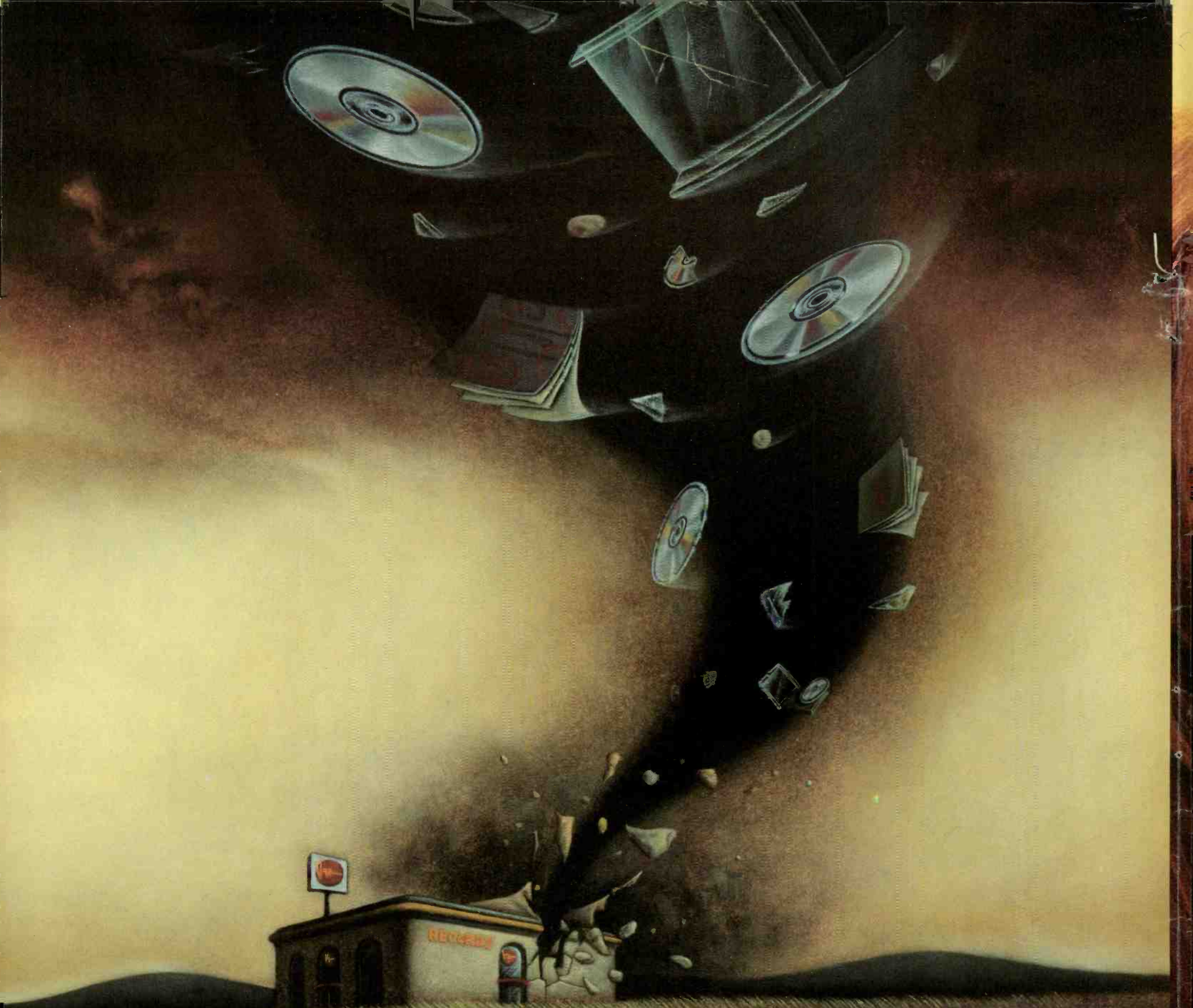
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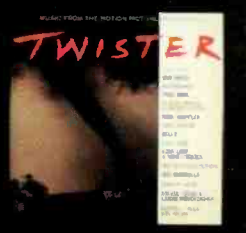
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NEW AGE ★ THE MEMORY OF TREES • ENYA • REPRISE
MUSIC VIDEO SALES ★ THE VIDEO COLLECTION: VOL II • GARTH BROOKS • CAPITOL VIDEO

Things Look Bright For 2nd MIDEM Asia

Retail Support, Int'l Participation Show Promise

LONDON—The follow-up to one of last year's debut hits has all the makings of an international success, not to mention the support of at least one major retailer.

On May 13-16, the second MIDEM Asia will take place in Hong Kong. Its organizers are predicting the participation of 3,500 delegates and 160 exhibit stands, compared to 2,100 delegates and 129 stands at the first such event, in Hong Kong last May.

The Reed MIDEM Organisation is returning to the Hong Kong Convention & Exhibition Centre with a four-day program of keynote speakers, panels, showcases, and related events, running alongside the marketplace populated by hundreds of companies represented by either exhibit space or executive attendance.

The retail connection involves HMV, whose chairman, Stuart McAllister, is among the scheduled speakers (in a May 15 panel co-organized with Billboard) and whose Chinese Asia managing director, Philip Kung, is to participate in a panel about breaking artists.

HMV's flagship Hong Kong store, meanwhile, will promote releases by artists performing at MIDEM Asia, offer related "unplugged" acoustic sets and artist signings, and otherwise heighten awareness of the convention. British jazz singer Salena Jones will perform at an HMV-sponsored showcase May 15.

BMG Music Publishing Worldwide president Nick Firth will offer a keynote address May 14 on Asian music business developments and challenges. Music publishing is also strongly represented by exhibitors, including the local affiliates of Warner/Chappell and EMI Music Publishing, and conference panelists.

The Asia-Pacific regional director of international copyright organization CISAC, Kwee Tiang Ang, for instance, will lead a session co-organized with the Composers and Authors Society of Hong Kong. Another panel, also presented with CASH, will offer details of the newly formed Confederation of Asian Composers.

Asia-Pacific independent labels signed up to exhibit include Japan's Pony Canyon, King Records, and Avex and Taiwan's expanding Rock Records.

The region's leading—and highly competitive—video music services, MTV Asia and Channel V, will have high-profile stands this year, as they did in '95.

There will also be an increased presence of national groups: The British Phonographic Industry is taking a stand for the first time, while the exhibit space bought by French and

Dutch music industry groups is significantly larger than last year. Countries similarly represented include Australia, Germany, Japan, Belgium, and Denmark.

The national stand of the People's Republic of China will group several of its key music players, including the China Record Corp. and the Shenzhen Audio & Video Co., as well as the Beijing affiliate of U.S. publisher Cherry Lane and three industry bodies: the Audio Visual Industry Assn. of China, the Music & Copyright Society of China, and the Ministry of Radio, Film & Television.

The Asia-Pacific unit of international labels body IFPI is taking a prominent role in MIDEM Asia with exhibit space and representation on various panels. IFPI director general Nic Garnett, Rock Records senior VP Dean Shueh, and China Record Corp. GM Dingxiang Li are scheduled to speak at a session on the development of China's recording industry. Garnett will also participate in a panel on new technologies and rights administration.

A key issue for MIDEM Asia organizers will be the level of attendance this year from Asia-Pacific countries. Industry professionals from North America,

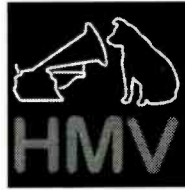
Europe, and Australia are keen to use the event to learn more about the region and to make deals; Asian executives, unlikely to conduct business from East to West, may not be as sure of the event's benefits.

At the debut MIDEM Asia, for instance, Hong Kong was the only Asian market with more than 20 companies represented among exhibitors. As a result, the Reed MIDEM Organisation has been concentrating its efforts on attracting more participation from Asian companies and executives.

However, Asian participation has been outstripped by delegates from the West. Reed MIDEM Organisation chief executive Xavier Roy explains that, following what he says was a 50-50 split between Asian and non-Asian delegates last year, of those registered to attend this year's show, 35% are from Asia, 46% are from Europe, 13% are from the U.S., and 6% are from Oceania.

Nonetheless, he argues, in terms of the success of the show, "the figures speak for themselves," and he says exhibition space is up from 1,962 square meters last year to 3,009 square meters this year. He also cites a 25% increase in exhibitors.

The rise in European participation, he says, is due to the fact that "Europeans are more and more interested in doing business with the Asian market. Asia will be the biggest market in the world."



The Asia-Pacific unit of international labels body IFPI is taking a prominent role in MIDEM Asia with exhibit space and representation on various panels. IFPI director general Nic Garnett, Rock Records senior VP Dean Shueh, and China Record Corp. GM Dingxiang Li are scheduled to speak at a session on the development of China's recording industry. Garnett will also participate in a panel on new technologies and rights administration.

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Sports/Talk On Heels Of AC In Tenth Power Ratios Rankings

This story was prepared by Marc Schiffman, Airplay Monitor staff reporter.

Adult contemporary, sports, and oldies/classic rock led the radio format pack in terms of sales strength in the 1995 breakdown of "power ratios," which track a format's earning power by analyzing station revenues against rating shares.

If a single rating point is worth \$1 million in a given market, for example, then an AC station, with its format's 1.49 ratio, could be expected to earn \$1.49 million for a 1.0 share. The power ratio study is released annually by the North Hollywood, Calif.-based accounting firm of Miller, Kaplan, Arase & Co.

This is the third straight year AC has

topped the list, besting the field of 16 formats and garnering its highest power ratio in the study's 10-year existence, despite a ratings decline and the defection of a number of AC stations.

"The fact that [AC] targets the 25-54 demo as well as it does and is so long established really makes it an extremely viable format," says George Nadel Rivin, a partner with Miller, Kaplan. "In a lot of cases, the established AC in the market has long-developed relationships and is really the model of consistency, and consistency is important in maintaining the sales level that yields a strong power ratio."

Hot on the heels of AC is sports/talk, which the firm just started

(Continued on page 65)

THIS WEEK IN BILLBOARD

GETTING TOUGH WITH MAP

Uni Distribution has come up with a stronger minimum-advertised-price policy, a bold step for the company and a sign of support for the retail sector. Senior retail editor Ed Christman reports in his Retail Track column. **Page 52**

EXEC SHAKE-UP AT CAP CITIES/ABC RADIO

Executive positions have been substantially reorganized at Cap Cities/ABC's radio division following its takeover by new president Robert Callahan. Radio editor Chuck Taylor has the story. **Page 69**

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DAS Records Launching With S'track To Ali/Foreman Film

■ BY MELINDA NEWMAN

NEW YORK—David Sonenberg, manager of the Fugees, Joan Osborne, Spacehog, and the Spin Doctors, has launched DAS Records, a Mercury Records imprint.

The springboard for the label is the soundtrack to "When We Were Kings," a Sonenberg-produced documentary that chronicles 1974's title fight in Zaire between boxers Muhammad Ali and George Foreman, dubbed "The Rumble In The Jungle." The film, which will be released by PolyGram Films, won a special grand jury award for artistic excellence at this year's Sundance Film Festival.

The soundtrack will include two new songs, including one by the Fugees, as well as never-before-released live material from James Brown, B.B. King, the Jazz Crusaders, the Spinners, and other artists who performed at a 1974 Zaire music festival held in conjunction with the prize bout.



SONENBERG

"I've received many offers in the past to do a label, and I've never really been interested," says Sonenberg. "This project has just captured my imagination. What happened to me to change my mind was two things: I got this title track, which I thought was just too good for words, combined with the Fugees writing a monster rap track that I think will have tremendous appeal.

"I believe this record will sell 5-plus million copies. In the context of that, I've just been sensible and thought I might as well put this on my own label."

Other than a live Brown album culled from the 1974 Zaire concert, Sonenberg hasn't decided on other projects or signed any artists for his label.

"If this soundtrack does what I think it will, then it's going to provide a significant amount of financing to go after some real things," he says. "But I'm not going to sign an act just because I've got a record label. The act is going to have to personally blow me away."

Mercury Records president/CEO Danny Goldberg admits that he knew the only way to get the "When We Were Kings" soundtrack was to

(Continued on page 80)

Studio Owners Protest NPR Going Against D.C. Commercial Facilities

■ BY BILL HOLLAND

WASHINGTON, D.C.—National Public Radio, hobbled by a Congress intent on cutting the public broadcasting budget, has opened to public use its state-of-the-art, \$1 million-plus recording studio and mastering lab.



The move, which suddenly puts NPR in competition with the more than 30 full-time commercial recording studios here, has sparked a strong response from studio owners.

While some in the music community think the superstudio, one of the most technically advanced in the country, will increase Washington's visibility and stature as a mid-Atlantic recording center, others, especially the big-

ger studio owners, are incensed at what they see as unfair competition.

Because Studio 4A was built two years ago through NPR's clout—with grants from nonprofit groups as well as "in-kind contribution" gifts from major studio equipment manufacturers in support of public radio—the howls of protest focus on the unfairness of the decision.

"It's as if the U.S. Air Force, with all its ties to airplane manufacturers, built a new superjet and then announced, 'Oh, we've decided to go into the commercial airline business,'" says one local studio owner. "It doesn't seem fair."

Fair or not, the NPR move does not violate the public broadcasting charter and is legal, according to NPR lawyers and outside tax experts,

(Continued on page 38)

TV, Movie Music Honored At 11th ASCAP Awards Randy Newman Lauded For Lifetime Achievement, 'Toy Story'

■ BY DOUGLAS REECE

LOS ANGELES—Composer/performer Randy Newman received the first Henry Mancini Award for lifetime achievement at the 11th annual ASCAP film and television awards ceremony held at the Beverly Hilton Hotel here April 23.

Newman picked up his second honor of the night for his contribution to the film "Toy Story." He has won two other ASCAP awards: in 1990, for top box-office film "Parenthood," and in 1994, for top box office film "Maverick." Newman has been a member of ASCAP since 1984.

The Henry Mancini Award, honoring the late composer, replaces the

Golden Soundtrack Award given at previous ceremonies.

Presenting the award to Newman were film directors Ron Howard and Barry Levinson; TV producer/director Stephen Bochco; DreamWorks SKG Music co-head Lenny Waronker; Newman's longtime friend; and Newman's brother Alan.

Morton Gould, the composer, arranger, pianist, and conductor who passed away in February, was remembered at the ceremony. Gould served on ASCAP's board of directors for more than 36 years and was president of the society for eight years. He was the recipient of a Grammy and a Pulitzer Prize for music.

In the regular awards categories,

DVD Copyright Issues Remain Unsettled Thomson, Toshiba Still Planning Fall Releases

■ BY SETH GOLDSTEIN

NEW YORK—If and when the first DVD players arrive at retail this fall, they'll do so without the copy-protection legislation sought by the Motion Picture Assn. of America and the Consumer Electronics Manufacturers Assn.

In March, MPAA and CEMA released a legislative outline that was to lead to a bill capable of being enacted into law this year. However, the MPAA/CEMA anti-copy proposal, designed to protect digitized movies from

being copied onto analog tape, was vigorously opposed by another trade group, the Information Technology Industry Council (Billboard, April 13).

"It just doesn't work for computers," says ITIC communications director Jan Goebel. ITIC, MPAA, CEMA, and the Recording Industry Assn. of America met April 29 to begin resolving their differences—but agreed only to meet again June 3. Despite rumors that ITIC would walk away in a huff, "no one threw down the gauntlet," says CEMA spokeswoman Cynthia Upson. "No one's digging in their heels at this

point in time."

ITIC has asked IBM executive Alan Bell to help formulate answers to the eight technical objections ITIC raised to the MPAA/CEMA proposal. A fully crafted response could take six to 12 months. Only then would legislative talk become serious, sources note.

Meanwhile, two manufacturers, Thomson Consumer Electronics and Toshiba, continue to promise delivery of their players in September or October. Thomson's introduction will be accompanied by a selection of DVD movies from Warner Home Video.

ITIC thinks the going will be slow. "We like voluntary standards," says Goebel, but she acknowledges that "even with all the white hats, it's still possible for the bad guys to circumvent protection. So we agreed there need to be stronger copyright laws. That takes time." As for when, she says, "I don't think anyone has set a time for this to be resolved. This is Washington."

Warner, the strongest voice for DVD in Hollywood, has proposed a "gentlemen's agreement" that would

(Continued on page 80)



The Puck Stops Here. Mobile, Ala.-based label Integrity Music and Word Records and Music have entered into a long-term distribution agreement via Word Distribution. Pictured in the front row, from left, are Robert Brenner, VP of trade sales, Integrity Music; Jerry Weimer, COO, Integrity; and Mark Funderburg, VP/GM, Word Distribution. In the back row, from left, are Lucy Diaz, VP of marketing, Integrity; Mike Coleman, president/CEO and chairman, Integrity; and Roland Lundy, president, Word Records and Music.

FoxVideo Sales Breathe New Life Into 'Exhale'

■ BY SETH GOLDSTEIN

NEW YORK—FoxVideo can breathe easy.

Its sell-through release of "Waiting To Exhale," an R-rated title that many observers thought should have been priced to rent, has delivered in big-city markets for key retailers, including Best Buy, Blockbuster, and Trans World Entertainment. For Blockbuster, in fact, "Exhale" may outrace a fast-moving pig.

"It could conceivably surpass 'Babe' when all the shouting has died down," says Blockbuster spokesman Wally Knief. "'Waiting To Exhale' has gone way beyond our expectations. We've had to reorder several times."

So have others. Bob DeLellis, president of 20th Century Fox Home Entertainment, estimates that more than 50% of the 4 million copies shipped as of the April 23 street date had been snapped up a week later. There were "stock-outs" in various regions, he adds.

DeLellis credits FoxVideo's ability to sell direct for much of the title's success. "We were able to place it demographically, based on our internal research." Wal-Mart and Caldor are among the mass merchants that take delivery from Fox's duplicator, Rank Video Services America, rather than from wholesalers.

Record chains were also able to find the hot spots for "Exhale," which stars Whitney Houston and Angela Bassett and chronicles the relationships of four black women in Phoenix. "The key was putting it in the right stores," says Trans World Music video buyer Mark Galeo. Trans World focused on urban locations, where sales of the best-selling "Exhale" soundtrack have been strongest.

The movie seems to have breathed new life into the album. According to SoundScan, 56,000 CDs were sold during the week of April 21, and 65,000

(Continued on page 80)

Levy To Head Chrysalis N.A. Publisher Replaces Tom Sturges

■ BY IRV LICHMAN

NEW YORK—Veteran publisher Leeds Levy has taken over the helm of the North American unit of the Chrysalis Music Group Inc.

Levy, who has been operating Leeds Entertainment for the last four years as an independent publisher in partnership with music print giant Hal Leonard, replaces Tom Sturges, who left the company suddenly April 26 after 10 years, the last four of which he spent as president.

According to an announcement of his departure, Sturges told his staff

that he decided to forgo negotiations or an extension of his present deal because of creative differences regarding the direction and expansion of the company's publishing operations in the U.S.

In a prepared statement issued April 26 from Chrysalis Music's headquarters in the U.K., chief executive Steve Lewis said, "It had become clear to both Tom Sturges and I that we had different ideas as to the way forward for Chrysalis."

Commenting to Billboard, Sturges admits to differences of strategy but also indicates a personality conflict with Lewis, who joined the 25-year-old publishing unit three years ago.

"We tried to make it work, and in some ways it did," he says. "They're on a very fast track, and 14% growth each year was not good enough for them."

According to a press statement, released April 29 by Sturges, under his tenure the U.S. publishing arm of Chrysalis went from five employees and \$1.5 million in gross earnings to 21 employees and \$9.5 million gross earnings expected for the current fiscal year.

Among the hit artists and songwriters Sturges brought to the company are Smashing Pumpkins and Andy Hill. Before joining Chrysalis, Sturges worked for the publishing unit of



LEVY

Jonathan Wolff took home awards for themes in the top TV series category for "Caroline In The City," "Married... With Children," and "Seinfeld," as well as an honor for most-performed themes, making him the big winner for the night.

Composers Dan Foliart and James Newton Howard were each recognized with three awards. Foliart won for most-performed TV themes and for his work on "Roseanne" and "Home Improvement."

Newton Howard was honored for his work on "Outbreak" and "Waterworld" in film and for "E.R." in television.

Bill Conti, who received 1995's Golden Soundtrack Award, extended his

(Continued on page 20)

ECM

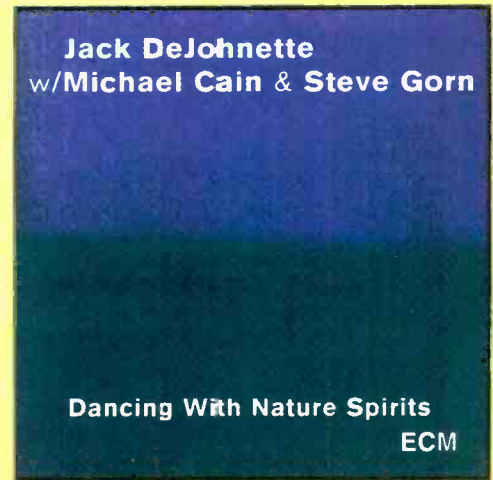
Jan Garbarek Visible World



ECM

78118-21585-2/4

Jack DeJohnette
w/Michael Cain & Steve Gorn



Dancing With Nature Spirits

ECM

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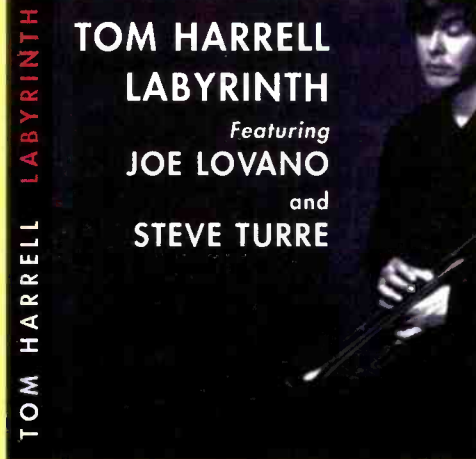


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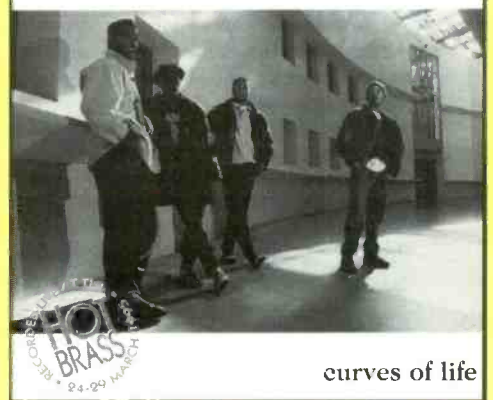


TOM HARRELL
LABYRINTH
Featuring
JOE LOVANO
and
STEVE TURRE



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steve coleman and five elements



curves of life

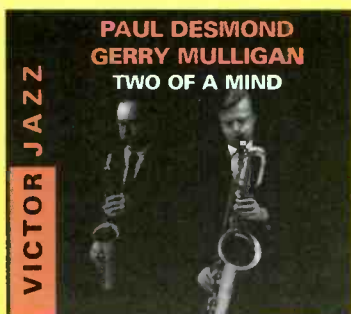
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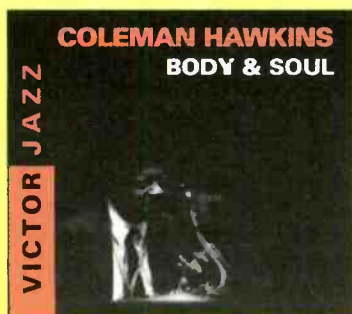


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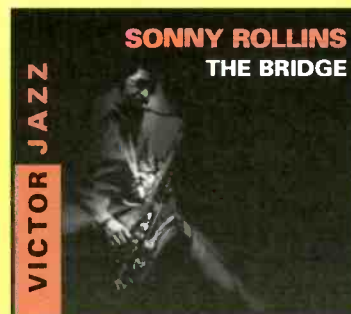
- **BONUS TRACKS**
- **STATE OF THE ART SOUND**
- **PREVIOUSLY UNAVAILABLE SESSIONS**



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Kirk Franklin & the Family



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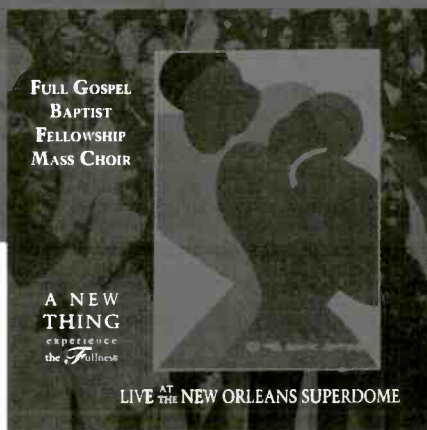
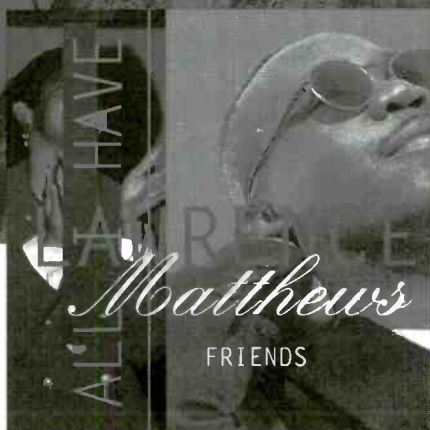
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Manny Greenhill passed through in Spring, 1996

Artists & Music

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



A Platinum Affair. Jive executives present R. Kelly with plaques from the Recording Industry Assn. of America after he performed for a sold-out crowd at the Continental Airlines Arena in East Rutherford, N.J. The Jive recording artist received platinum awards for the singles "Down Low (Nobody Has To Know)" and "You Remind Me Of Something," a double-platinum plaque for his current self-titled album, and a quadruple-platinum plaque for his 1994 album "12 Play." Pictured, from left, are John Satter, senior VP of pop promotion; Jazzy Jordan, VP of black music marketing; Tom Carraba, VP of marketing and sales; Barry Hankerson, Kelly's manager; Kelly; Wayne Williams, VP of A&R; Barry Weiss, president; Larry Khan, VP of R&B promotion; Janet Kleinbaum, senior director of artist development and video promotion; and Jeff Fenster, senior VP of A&R.

Zoe Shatters Her Image On Wired Album 'Hammer'

■ BY DOMINIC PRIDE

LONDON—Will the real Zoe please stand up?



ZOE



Five years ago, the world knew Zoe Pollock as the charming, innocent voice behind the breezy dance-pop single "Sunshine On A Rainy Day." Yet if her latest album, *(Continued on page 15)*

Estefan Embraces Her 'Destiny'

Epic Blitz Includes Olympic Tie-In, Tour

■ BY LARRY FLICK

NEW YORK—As the June 4 release of Gloria Estefan's first collection of original English-language songs in



ESTEFAN

nearly six years approaches, Epic Records is preparing a multifaceted marketing blitz that aims to increase her status as one of the world's premier artists.

In fact, Epic executives say they are making a year-plus commitment to "Destiny," Estefan's 11th album for the label, that includes a worldwide tour, an HBO concert special, and participation in the 1996 Summer Olympic Games.

"It's great to have her back," says Epic president Richard Griffiths. "Gloria is one of those rare artists who is loved by everybody, and that allows us to do a lot of event-oriented marketing."

With "Destiny," Estefan follows two Afro-Cuban albums, 1993's "Mi Tierra" and 1995's "Abriendo Puertas," as well as "Hold Me, Thrill Me, Kiss Me," a set of pop covers released in 1994. Respectively, the releases sold 928,000, 269,000, and 1.4 million units in the U.S., according to SoundScan. "Destiny" combines the cultural essence of Estefan's Latin recordings with radio-friendly pop melodies and lyrics. "To me, it's an appropriately titled album, because I've often believed that was part of the greater plan of my musical life: to unite these two worlds," the singer says.

The first chapter in the story of

"Destiny" began March 26, when the single "Reach" became available for radio and club airplay. Since then, the cut, co-written by Estefan with famed tunesmith Diane Warren, has sold 23,000 copies, according to SoundScan, and this week it is bulleted at No. 58 on

the Hot 100 Singles chart. Co-produced by the singer's husband and manager, Emilio Estefan, with Lawrence Dermer, the an-



them ballad sports multiformat remixes that include disco-spiced versions by David Morales and Pablo Flores and funk/hip-hop interpretations by England's Love To Infinity.

"Reach" doubles as the theme to the 1996 Summer Olympic Games, which begin in Atlanta July 19 and will be televised on NBC. The network has been playing the song in all Olympic-related on-air promotions since April 1 and will continue to do so until the Games' closing ceremonies Aug. 4, at which Estefan is scheduled to perform.

Radio reaction to "Reach" has been strong, with 146 pop and AC stations playing the track, according to Broadcast Data Systems. Erik Bradley, music director at top 40 WWBM Chicago, describes the single as a "classic Gloria Estefan ballad, with the potential to connect with both young and mature audiences. The Olympic tie-in seems to guarantee that it'll be huge, though I think it would go far regardless."

Retail will enter the picture in June, with an equally bright forecast for the project. "The single is doing a slow build for us at this point, but we expect it to do consistently well until the album drops," says Dana King, buyer for CD Express, an outlet based in Boston. "Gloria Estefan is no longer as dependent on hit singles as other artists. Her fans are waiting for the album, which I expect will be a smash."

One of the key selling factors of "Destiny" is that it will be an enhanced *(Continued on page 80)*

Cohl's Next Adventure To Promote U2 World Tour

Canadian Company Beats Consortia In Bidding War

■ BY FIONA HARLEY

LONDON—Principle Management's selection of Canadian-based tour producer Michael Cohl to promote U2's next world tour has caused a stir in the live-entertainment industry.

It has disappointed the band's usual agents in the U.K. and the U.S. and surprised two consortia involved in the bidding process. "If you instigate a tendering process, it's to create a level playing field," says London-based Harvey Goldsmith, who teamed with Premier Talent (U2's U.S. agency for many years) and promoters Metropolitan-Ogden and Marek Lieberberg. "This was clearly not a level playing field."

However, Principle Management's Paul McGuinness, manager of U2, says the one-stop use of such companies as Cohl's the Next Adventure is a route increasingly being taken by the

world's top acts. He cites tours by the Rolling Stones and Pink Floyd handled by Cohl, who was then CEO of Canada's BCL Entertainment Corp., which includes Concert Productions International.

Cohl formed the Next Adventure in Toronto earlier this year, after he and several other executives left BCL, (Billboard, Jan. 6), which is owned by Labatt Brewing Co. Ltd. "Global promoting and producing of tours is the contemplated core activity of TNA," said its president, Arthur Fogel, at the time. Fogel was previously president of Concert Productions International.

"I am very excited to be involved in U2's next tour," Cohl said in a statement to Billboard. "The show, I'm sure, will be fantastic and a great follow-up to Zoo-TV, which was one of the greatest shows ever." The tour is expected to begin next spring.

After the initial round of bidding, in-

cluding a proposal from ICM/Fair Warning/Wasted Talent with 17-year U2 agent Ian Flocks, two consortia were invited to Dublin in March to make face-to-face presentations to Principle: U.S. agency CAA, with promoter/partner Bill Graham Presents, and the Premier/Goldsmith/Metropolitan-Ogden/Lieberberg group.

In a surprise development, CAA has been named as the Next Adventure's partner in the project but has yet to confirm or deny its participation.

Certain financial parameters were said to have been outlined by Principle Management for the tour, including 100 show days, \$45 tickets, and a \$50 million guarantee for production costs. The Next Adventure's bid of \$115 million reportedly exceeded the next highest offer by more than \$20 million.

PolyGram executives expect delivery of a new U2 album for Island Records in 1996.

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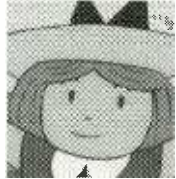
Kid Rhino The Latest To Tip Its Hat To Timeless Madeline

BY MOIRA McCORMICK

CHICAGO—"In an old house in Paris that was covered with vines, lived 12 little girls in two straight lines . . . The smallest one was Madeline."

Parents have been reading those immortal lines to children since 1939, when Ludwig Bemelmans' timeless picture book "Madeline" was published. It has since sold millions of copies around the world, as have its five sequels, according to a spokeswoman for "Madeline" publisher Penguin Books.

The enduring popularity of the franchise has not gone unnoticed within the entertainment industry. These days, there are a wealth of



MADELINE

"Madeline" properties from which parents and children can choose, are including CDs, home videos, and CD-ROMs.

The newest are audio releases from Kid Rhino and DIC Toon-Time Audio: the song album "Hats Off To Madeline" and the read-along "Madeline And The Dog Show Storytime Adventure." The Kid Rhino titles contain music from the award-winning TV series, while the read-along is from a popular TV episode.

Meanwhile, last fall, Sony Wonder released an album titled "Madeline's Favorite Songs," featuring music culled from six original "Madeline" TV specials that preceded the series.

"As we started becoming involved with this project, we found Madeline's [sphere of influence] amazing," says Sheila Dennen, product manager for Kid Rhino. "She's been

(Continued on page 73)

Boys Choir Of Harlem Raises Its Voice

Contemporary Album Marks 127th Street Records Debut

BY TERRI HORAK

NEW YORK—With "BCH: Up In Harlem," Unencumbered Entertainment Group marks not only the debut release on its 127th Street Records but the first album of contemporary music by the illustrious Boys Choir Of Harlem.

A key goal of the parent company, formed by industry marketing executive and BCH manager Rick Levin with producer Vaughn Halyard, is to bring the choir to the forefront of pop music. The 127th Street imprint, meanwhile, is designed to fund the Choir Academy of Harlem, the coed college-preparatory school for grades 4-12 at which the choir is now based.

"Our initial motivation in signing the choir was that we needed to break through at radio and video to make it a commercial success and help raise the funding," Levin says. "We knew the choir could do it; it was just a matter of who was going to do it for them."

The title-track single shipped to urban radio April 23, and the video went to 150 outlets April 1. BET is among the video outlets already playing the clip, and BCH is scheduled to appear next month on the channel's "Video Soul" program. The label is shipping an electronic press kit that includes the video and a "making-of" segment.

Levin, Halyard, and Dr. Walter J. Turnbull, BCH's founder and director, served as executive producers on the album. "The Boys Choir Of Harlem has more than one side," Turnbull says. "We have a lot of very talented kids who can do a lot of different types of music, so we're particularly excited about expanding in this area."

Halyard, who produced the album and co-wrote half the tracks, including the title track, says people might be surprised when they hear it. "It's not what anyone expects from BCH; it has a whole different flavor. It has kind of a Brooklyn feel, with the beats," he says.

With a multiyear distribution deal with Alliance Entertainment in place (Billboard, April 20), 127th Street's "Up In Harlem" will hit stores May 14.

Given BCH's 27-year history, the

release is bound to attract media attention, but Levin and Halyard believe it is important to stick with marketing basics. "We need to start with the single to raise their visibility in the core demo of 15-34," Halyard says.

At retail, Levin and Halyard say, the label is focusing on one-stops and



BOYS CHOIR OF HARLEM

independent stores to "get a good groundswell going. We have some crossover potential, but we really need to start in the R&B camp," Halyard explains.

With Alliance, Levin adds, the parties will make a serious effort to get the album stocked in stores' R&B or pop sections, not gospel, which is where BCH's previous album, on EastWest Recordings, was filed.

"In this genre, as far as the public is concerned, we have no qualms admitting that this is a new artist, and that's why we started with a song like 'Up In Harlem,'" Halyard says. "We're going to follow it with a remix that has some jeep beats and a real solid hip-hop feel to it, so hopefully it will boom jeeps all summer long."

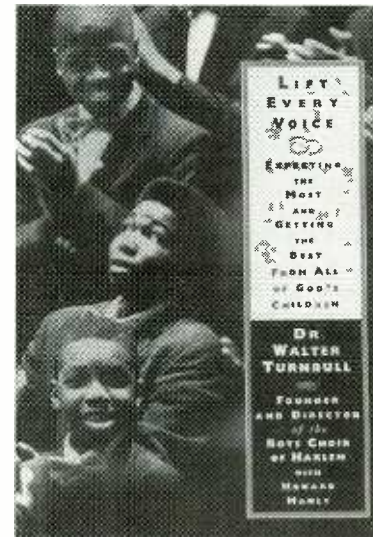
In addition to Halyard's tracks, the album, mostly a mix of hip-hop grooves and ballads, features songs written by BCH alumnus Tim Battle, Turnbull, and others.

BCH will play 140 dates around the world this year, including performances in South Africa in late summer. Promotional dates in U.S. cities are in the planning stages as well.

The principals at Unencumbered say that television and motion picture projects are in development.

While Unencumbered plans to release a number of albums on its other

imprints from a variety of acts this year, Levin and Halyard are already looking to the next BCH project on the 127th Street label. "Can you believe that the Boys Choir Of Harlem, which probably does three gigs a day around Christmas every year, has never had a Christmas album?" Levin asks. Halyard adds, "We're talking about doing a classic Christmas album, something you have to buy every two years because somebody stole yours."



Perhaps best known for his work as producer of Stevie Wonder's Grammy-winning "Conversation Peace" and "Stevie Wonder: Music From The Movie Jungle Fever" albums, Halyard also worked with Jimmy Jam and Terry Lewis for a number of years. Most recently, he was senior director of A&R and staff producer for Columbia Records.

Levin's background includes a stint as VP of marketing at RCA Records, though he has run his own marketing and merchandising companies in the music and motion picture industries for many years. He has developed projects for New Kids On The Block and Yanni, among others.

Turnbull founded BCH as the Ephesus Church Choir Of Central Harlem (Continued on page 73)



Chuck's Jamz. Chuck D, founder of Public Enemy, has formed the Slam Jamz label through an agreement with Columbia Records Group. The label will concentrate on the development of rap music and will feature EPs and singles by new and developing artists. The label's first release, an EP from rap trio Hyenas In The Desert, is due in June. Pictured, from left, are Don Jenner, chairman, Columbia Records Group; Phil Nelson, GM, Slam Jamz; Chuck D, owner/president, Slam Jamz; and Michael Mauldin, executive VP, black music, Columbia Records.

EXECUTIVE TURNTABLE

RECORD COMPANIES. John Ingrassia is promoted to senior VP at Columbia Records Group in New York. He was VP of special projects.

Will Botwin is named senior VP at Columbia Records in New York. He was head of his firm, Side One Management.

Karen Moss is promoted to senior VP/national director of publicity at Warner Bros. Records in New York. She was VP of publicity.

Maureen Crowe is named VP of A&R of soundtracks for Arista Records in Los Angeles. She was VP of soundtracks for Columbia Records.

Sandy Neese is promoted to senior VP of media relations at Mercury Nashville. She was VP of communications.

Atlantic Records in New York promotes Andi Ferrara to senior director of artist relations and Pat Creed to director of product development.



INGRASSIA



BOTWIN



MOSS



CROWE



NEESE



FERRARA



DOEBELE



GORDON

They were, respectively, director of artist relations and product manager.

Diane Doebele is promoted to senior director of legal and business affairs at BMG Entertainment in New York. She was director of legal and business affairs.

Julie Gordon is appointed senior A&R executive at the Enclave in New York. She founded and was publisher of the tip sheet Gordon's Flash.

Lars Murray is promoted to director of new media at Rykodisc in

Salem, Mass. He was manager of special projects.

Mercury Records in Los Angeles names Ruth Richards manager of artists and repertoire, West Coast, and promotes Lellie Pittman to manager of media and artist relations, West Coast. They were, respectively, regional talent scout for RCA Records and assistant to the VP of media and artist relations, West Coast.

H.O.L.A. Recordings in New York names Al "Butter" McLean director of A&R and Kadi Agueros mar-

keting manager. They were, respectively, creative manager at JB Music Publishing and promotion director for Loud Records.

Cary Vance is appointed senior director of promotion at Robbins Entertainment in New York. He was national director of promotion at Profile Records.

Steve Rogers is promoted to director of online services at American Recordings in Burbank, Calif. He was Internet manager.

PUBLISHING. Brian E. Rochlin is

named copywriter at Warner Bros. Publications in Miami. He was product manager at the Coconut Grove Recording Co.

Steven Ray is promoted to senior director of creative at Windswept Pacific in Los Angeles. He was director.

RELATED FIELDS. Emily Simonitsch is promoted to VP of special markets for MCA Concerts in Universal City, Calif. She was director of special markets.

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Lovett's On 'The Road To Ensenada'

Curb/MCA Is Stressing The Music, Not The Celebrity

BY JIM BESSMAN

NEW YORK—"In the music business, if you're unhappy with [the people at] your record company—you don't have to get off the label," says Lyle Lovett, eyeing Curb/MCA's June 18 release of his sixth album, "The Road To Ensenada." "Just stay there for a while!"

Lovett hasn't switched labels, of course. But MCA's executive staff has had so much recent turnover that "it's like changing labels," he says. Luckily, the new regime is proving as supportive as the old.

"When I arrived here a month ago," says MCA's new marketing director, Paul Orescan, "everybody was talking about the Lyle Lovett record. When I heard it, I knew why. Not only will his fans love it, but there's the potential to bring him beyond that loyal base and reach everyone who knows his name. Let's face it: Lyle's had a tremendous amount of media exposure, but many



LOVETT

people still may not know his music or, more important, his stature as a recording artist."

Getting that message across, then, is the focus of MCA's initial push in the "Ensenada" campaign, which will be conducted via select interviews and pre-release concert appearances at radio industry events. "The record company still hasn't given up on the idea of trying to get me on the radio—which I'm really happy about," says Lovett. He performed last month in Boulder, Colo., at the fifth anniversary celebration for the "E-Town" syndicated radio show and in Seattle at consultant Dennis Constantine's triple-A programmers conference.

"What I had in mind was going out and playing," Lovett adds, "or trying to let people hear the music without hearing a lot from me first—because of the sort of media attention I've had the last couple of years."

Lovett, as did Orescan, here alludes to his unsought tabloid celebrity resulting from his former marriage to Julia Roberts. "I've certainly been overexposed in ways that had nothing to do with my music, and just being overexposed at all can dilute the impact of your work," he

says.

"So it was my idea early on to get the music out to folks before I started talking about it widely. So the kind of advance press I'm doing is pretty much strictly music-related press, and I'm talking only to people I've known a long time who have more of an overall perspective.

"Any other kind of media exposure, I feel, might make people who aren't already fans less curious about my music: 'We know about that guy!,' you know. It makes me less interesting, artistically speaking, and while my fans have been so supportive, dealing with the media in terms of reaching new people has been my concern."

(Continued on page 14)



Musings. Muse (Continental Drift, Billboard, Aug. 12, 1995) has signed with Lava/Atlantic. The Miami-based band is recording its debut at Rumbo Records in Los Angeles. Shown, from left, are producer/engineer E.T. Thorngren, band members Gerson and Brett Thorngren, Lava regional A&R executive Kim Stephens, co-managers Peter Freedman and Jose Pulido, and band members Paul Isaac and Ari Eisenstein.

American Cover Set Displays Slayer's 'Undisputed Attitude'

BY CHRIS MORRIS

LOS ANGELES—Slayer, that great exponent of thrash metal *Grand Guignol*, is going punk: On June 11, American Recordings will release "Undisputed Attitude," on which the Southern California band essays a slab of underground hardcore from the early '80s.

Marc Geiger, VP of marketing, artist development, and new media at American, believes that the group's collection of punk covers may excite interest in new quarters of the rock audience.

"I think the existing Slayer fans will really like and appreciate the record," Geiger says. "What we're hoping is that enough people who dismiss Slayer out of hand, because they make what was known as 'speed metal,' and dismiss the genre entirely will give a chance to this record, only because they might say, 'Hmm, I always had a curiosity about Slayer, but I didn't really want to hear speed metal.' Well, the truth is that, obvi-



SLAYER

ously, speed metal and real hardcore punk are not far apart in a lot of ways."

Bassist/vocalist Tom Araya sees little difference between punk style and the high-velocity hard rock with which Slayer has made its name.

"[Making the album] was natural," Araya says. "When I listen to this record, I think, 'Man, this sounds like us.'"

Araya believes that the seeds for "Undisputed Attitude" were sown in

(Continued on page 34)

Tracy Chapman's Renewed Beginning; Sony Takes Medicine With Patrick

COMEBACK KID: Is it too soon to name Tracy Chapman a contender for comeback artist of the year? After a shaky start upon its November release, the prophetically titled "New Beginning" is slowly and steadily nearing the top of *The Billboard* 200. Battered at No. 14 this week, the album marks her best outing on the pop list since her self-titled 1988 Elektra debut topped the chart. Many critics seemingly erroneously wrote Chapman off after her 1992 album, "Matters Of The Heart," stalled at No. 53 on *The Billboard* 200 and failed to garner any substantial airplay.

Sales of "New Beginning" seem completely driven by airplay of the first single, "Give Me One Reason," which continues to climb *Billboard's* Hot 100 and Adult Contemporary charts. Her last single to chart on the Hot 100 was "Crossroads," which peaked at No. 90 in 1989. This week, "Give Me One Reason" goes to No. 10.

"Give Me One Reason" is a great record: simultaneously sloping, bluesy, laid-back, and sassy; a song meant to be heard with your hand wrapped around a cold, dewy longneck beer and your mind on that lover who just won't treat you right. Unlike the rest of the tunes on "New Beginning," which were copyrighted in 1992 or 1994, "Give Me One Reason" was copyrighted in 1986, which means it has been lying around awhile, ripening. Chapman had frequently played the song live, although she had never recorded it.

Chapman is touring in Europe and will begin a U.S. tour in late July on the West Coast. The next single from "New Beginning" will be "Smoke And Ashes."

FOLLOW-UP: Kevin Patrick, owner of the Medicine label, is headed for Columbia Records as VP of A&R. Patrick has been talking with several labels since parting ways with Giant Records last fall (*Billboard*, March 30). The deal allows Patrick to continue to run Medicine as an indie label that will be distributed through Sony-owned RED. The first release will be Tuesday's (7) "Tremble Under Boom Lights" by Jonathan Fire*Eater. The EP, originally slated to funnel through the Alternative Distribution Alliance, will now go through RED, says Patrick, with ADA's blessing.

Medicine's Green Apple Quick Step will go through Columbia. All other current and future Medicine acts, such as the Cramps, will be independent.

THIS AND THAT: Meat Loaf and MCA Records have parted ways... Added for select dates on Lollapalooza's second stage are the Melvins, who will appear July 18-Aug. 4, and new Lava signing the Beth Hart Band, June 27-July 16. According to Lars Ulrich, drummer for Metallica, which will headline the festival, the band is still try-

ing to convince Tom Waits to join the tour for selected dates. Also, Waylon Jennings will play a number of main-stage dates (*Billboard*, Jan. 27)... Mark Isham has signed with Mark Shimmel Management... Look for former Brownies booker Mike Stuto, who was headed for a gig at Universal Records, to show up as an A&R exec at Columbia Records... Discovery Records has picked up the Finn Brothers' self-titled album for distribution in the U.S. The album from the former members of Split Enz and Crowded House has been released around the world (under the name Finn), but had not found a U.S. home until now. It will come out June 18. That is the same day the label will release "Loup Garou," a Willy DeVille album originally released on WEA Germany. Discovery has also signed Parlor James, whose members include Ryan Hedgecock, formerly of Lone Justice, and Mose Allison's daughter Amy. Malcolm Burn is producing the group's debut EP.



by Melinda Newman

KISSING UP: When a Los Angeles Superior Court judge ordered Stone Temple Pilots lead singer Scott Weiland to spend at least the next four months at a drug-treatment center April 29, the judge must not have known that Weiland and the band were slated to open the Kiss reunion tour June 28 in Detroit. The 38,000 tickets for the Tiger Stadium date sold out in 47 minutes. According to a Kiss spokeswoman, Kiss is holding the date open for STP in the hopes that Weiland can make that gig. The Detroit show is the only spot on the tour that STP is confirmed to play. The members of Kiss are deciding if the rest of the tour will include an opening act or be "An Evening With Kiss." A decision is expected by Saturday (11), when the next round of tickets goes on sale.

CH-CH-CHANGES: Starting June 1, Profile Entertainment VP of media Tracey Miller will open her own shop with offices in New York and Rutherford, N.J. Her clients will include Profile Entertainment, Run-D.M.C., and Murphy's Law... David Millman, who was head of publicity at Giant Records before the Revolution, has set up Millman Heavy Industries, a publicity and marketing company in Los Angeles. Among his clients is producer Todd Terry... Maria Ferrero, previously with Crazy Management, is now product manager/publicist for KMFDM. She is working out of TVT Records' offices... Ronni Kairey, formerly with EMI Records, is continuing to work with Jon Secada. She can be reached at 212-447-6923.

OOPS! Mary McFaul of October Project is managed by Peter Ciaccia of PC Management, in New York. The incorrect management was listed here last week.

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Artists & Music

McKay's Back With 'Things That Show'

Shanachie Singer/Songwriter's Recording Career Revived

BY DAVID SPRAGUE

NEW YORK—In the six years since Kris McKay released her much-vaunted, little-heard solo debut, the Austin, Texas-based singer/songwriter has crisscrossed the country several times, and—in her own words—“just barely avoided having to give up and concentrate on real life.”

Those experiences are well-documented on McKay's long-overdue second solo album, “Things That Show,” which will be released on Shanachie June 25.

“Even though I had a lot of great people giving me support locally, I was really near my breaking point,” says the 32-year-old Texas native. “Things seemed to be moving in slow motion for me, and I wondered if they were ever going to move in real time.”

After stints in such regionally popular bands as the Wild Seeds (which released several acclaimed indie sets) and Hundredth Monkey, McKay opted to strike out on her own in the late '80s. In 1990, two

years after signing with Arista, her debut, “What Love Endures,” was released.

“It was just the wrong time for that record,” she says now. “There were about four triple-A stations in the country, and believe me, I visited all of them.”

Reaching that format is crucial to the development of “Things That Show,” and it will be Shanachie's top priority, says R. Wayne Martin, Shanachie executive VP of artist development.

While the label has yet to decide on an emphasis track, early response from key outlets points to the choice of “Too Cool,” a duet with Matthew Sweet.

“We've played Kris' work to good response as far back as the Wild Seeds, and I fully intend on playing this album,” says Jody Denberg, PD at triple-A outlet

KGSR Austin. “Actually, we've already given sporadic play to some of the songs in their demo form on our Daily Demo feature.”

McKay, who is managed by Russell Carter, came to the attention of Shanachie GM Randall Grass at 1995's South by Southwest conference and was signed to the label less than four months later.

“We decided to give her time to craft this record and take time ourselves to position it properly,” says Martin. “And we thought it would be a good idea to launch things from the same starting point. We distributed about 1,000 sampler cassettes at this year's South by Southwest, both at Kris' shows and shows by similar artists.”

Shanachie will extend that strategy by distributing samplers by artists with similar demographics at shows in such markets as New York, Philadelphia, and Boston. “We're looking at this as a record that will break out regionally,” says Martin. “Of course, we're looking at Austin first, but then at the Northeast.”

McKay is likely to perform four-week residencies in those three markets this summer. Martin says the label's regional marketing reps are already playing the album for retail accounts, as well as preparing for distribution to such “tastemaker market entities as coffeehouses, restaurants, and bookstores.”

Along with a short promotional tour that will kick off with a party and signing at Austin's Waterloo Records, McKay may tease the release of “Things That Show” with performances at alternative venues such as Borders Books.

“Those intimate situations have become my favorite places to play,” says McKay. “I used to be absolutely terrified to get onstage—I'd wear sunglasses, but I gave that up when my friends told me I looked too much like Corey Hart.”

“Things That Show,” which was recorded in part at Willie Nelson's Pedernales Studio, showcases McKay's interpretive skills on covers as diverse as the English Beat hit “Save It For Later” and Jo Carol Pierce's “Loose Diamond.” The set also showcases her own songwriting.

“I've been trying to hone my craft to the point where it really is a craft,” she says. “I really hadn't ever written a song until I recorded my Arista record, so I'm still really learning the whole process.”

As evidenced by songs like the wry “Testing 1-2” (a rejoinder to relentless pickup artists), McKay's self-assessment errs on the side of modesty. As a writer, she's capable of weaving together widely polarized emotional vignettes, all the better to showcase disarming, fluid vocals.

“Kris is a terrific artist for us because she has a roots edge, but a great deal of mainstream possibility,” says Martin. “She's able to go from playing pop to straight-ahead country to something like Son Volt [on a cover of that band's “Tear-Stained Eye”], and it never sounds like she's reaching.”

McKay acknowledges that she might be better served if her style had slightly fewer facets, but she remains unwilling to give short shrift to any of her performing personalities.

“I've become a better self-editor, but that's not really a conscious decision; it's just happened,” she says. “I know I have to communicate in a way people will get, instead of just expressing everything I possibly can. But I try to come close to that. It's a calculated risk, like pretty much everything in my life seems to be.”



McKAY

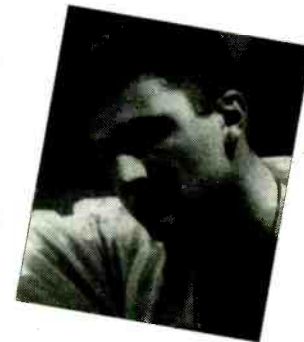
amusement business		BOXSCORE		TOP 10 CONCERT GROSSES	
ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
ROD STEWART	MGM Grand Garden Las Vegas	April 21	\$630,000 \$100/\$50/\$35	12,917 sellout	Fantasma Prods.
R. KELLY LL COOL J XSCAPE SOLO	UIC Pavilion, University of Illinois Chicago	April 23-25	\$588,069 \$28.50	20,634 three sellouts	MAJ Concerts Stageright Prods.
BOB SEGER BADLEES	America West Arena Phoenix	April 22	\$457,295 \$30/\$25	15,481 sellout	Evening Star Prods.
BOB SEGER BADLEES	MGM Grand Garden Las Vegas	April 20	\$398,335 \$30/\$25	13,345 sellout	Evening Star Prods.
ROD STEWART	Selland Arena Fresno, Calif.	April 24	\$264,728 \$45/\$37.50	7,327 10,563	Avalon Attractions
BUSH GOD GOD DOLLS NO DOUBT	Fargodome Fargo, N.D.	April 23	\$250,635 \$21	11,935 sellout	Beaver Prods.
OZZY OSBOURNE SEPULTURA TYPE O NEGATIVE	Pyramid Memphis	April 26	\$229,748 \$22.50	10,211 13,000	Mid-South Concerts
OZZY OSBOURNE SEPULTURA TYPE O NEGATIVE	Barton Coliseum Little Rock, Ark.	April 24	\$225,000 \$22.50	10,000 sellout	Mid-South Concerts
GERALD & EDDIE LEVERT	Star Plaza Theatre Merrillville, Ind.	April 19-20	\$210,520 \$50/\$40	5,186 6,800, two shows, one sellout	in-house
TIM MCGRAW FAITH HILL	Charlotte Coliseum Charlotte, N.C.	April 19	\$209,903 \$22.50	9,967 12,000	Kaleidoscope Prods.

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Ruffhouse's Trip 66 En Route To Fame

Brother/Sister Team Form Core Of Young Quintet

BY DAVID SPRAGUE

NEW YORK—It's not often that teenage boys go out of their way to spend time with their younger sisters. But then, not every set of siblings has the kind of musical bond shared by Paul and Maria Nicogorski, the brother/sister team at the fore of Trip 66, which releases its self-titled debut on Ruffhouse/Columbia June 18.

"I don't think Paul necessarily wanted me to join the band," says Maria, who began singing with the band five years ago, when she was 12. "But after we started practicing and started bringing in stuff I'd written, it stopped being weird and started being fun."

The quintet—which includes guitarist Ryan Bernstein, bassist Martin Hoeger, and drummer Greg Lyons—came



TRIP 66

together in rural Bucks County, Pa., at the start of the '90s. Despite the fact that none of the members has even approached the legal drinking age, the band (then known as the Trip) started winning over local clubgoers with its power-blues-cum-swamp-metal sound.

"We've gotten a little harder and a lot deafer since we started," says Lyons. "It's definitely a hard-edged thing, but we like the Stones, we like the blues—there's really not a lot of stuff we don't listen to."

Columbia director of product marketing Nick Cucci says that the label will rely heavily on lifestyle marketing to promote Trip 66. "We're looking at the extreme-sports angle, because kids who are into snowboarding, in-line skating, and all that are into this sort of hard rock," he says. "We already had the band play at pro snowboarding competitions last year, and I'm sure we'll be doing more of that."

Trip 66 has already built up a sizable following in the Northeast, thanks to an intensive spate of touring (booked by CAA) that's taken it through Boston and Washington, D.C., several times this year.

(Continued on page 34)



Live From The Bitter End. Bitter End nightclub owner Paul Colby, left, confers with Tommy James, who will record a live album at the New York venue May 16. The Bitter End celebrates its 35th birthday this year, while James is noting his 30th anniversary of hitting the charts with "Hanky Panky." The album will be out in August on Aura Records.

LYLE LOVETT'S ON 'THE ROAD TO ENSENADA'

(Continued from page 12)

Orescan says that Lovett's media activities will include TV appearances in New York and Los Angeles. Radio promotion commences May 27 with the servicing of album track "Private Conversation"—which includes harmony vocals from Chris Hillman and Herb Pedersen—to triple-A, roots-music, and public radio formats. MCA's Nashville division will work the song to Lovett's original country base.

Another promotional CD single is being made available June 10 as a bonus to all formats in Lovett's home state (and outsiders desirous of it). Tentatively titled "The Texas Radio Sampler," the promotional CD contains the album's "That's Right (You're Not From Texas)," "Don't Touch My Hat," and a cover of Murry Kellum's 1963 hit "Long Tall Texan," recast as a duet with Randy Newman.

"That's the first song I ever played in public," says Lovett, who still plays it and the other Texas sampler songs in concert. "My second-grade teacher's husband was my first guitar teacher, and at the end of the year we did this showoff thing at school for our parents, and me and a buddy of mine did it with my teacher's husband playing guitar! But I've always played it, and it fit in with the Texas theme of the album."

So, somewhat, did the title track: Ensenada is a town in Mexico south of Tijuana. Another track captures the "mysterious intrigue" of the nearby Louisiana bayou country, though "Fiona," with harmony vocals by Jackson Browne and Shawn Colvin, may draw more attention for having the same name as Julia Roberts' middle one. "That's where I got the name," says Lovett, "but that's where the similarity ends."

The title track, meanwhile, is the album's first video. "Lyle's known for exceptional videos and felt that the song would make a great video," says Orescan. Lovett will conceive the clip ("You know I have to mess with everything," he says), which is now slated for inclusion in United Airlines' in-flight programs in August.

"Besides video outlets, we're also exploring getting it into movie theaters in key markets," adds Orescan. "Again, the goal is not only to let Lyle Lovett fans know about the album, but to get people who only know his

name to understand his stature as a musician."

Retail efforts, says Orescan, include aggressive advertising and setup merchandising items, including a static-cling window poster for display a month ahead of the release date. "Since Lyle sells catalog every week, we've also created a bin card announcing the new record and carrying the entire catalog's bar codes on the bottom, so buyers can scan them in when reordering and stocking the catalog. Once released, we'll continue to aggressively chase after store visibility through display contests, securing endcaps, and getting listening posts."

In late June, Lovett will appear on VH1's new "Storytellers" series, in which an artist performs and discusses his or her songs. Domestic touring is set for July and August, and in September he goes to Europe with Mary Chapin Carpenter. He'll be accompanied at some point on tour by his Large Band, broadened by background singers, a horn section, fiddle, and pedal steel guitar.

"One thing I like to do is play at record stores," Lovett adds, noting that he plans to also visit radio stations when "The Road To Ensenada" comes out. "I hope to even play some clubs in June around Texas that I used to play in when I started out, because when you play so close to the people listening to you it's really fun."

The acting side of Lovett will be represented with a small role in Anjelica Houston's forthcoming directorial debut, "Bastard Out Of Carolina."

The only other career concern for Lovett is securing new management, as his longtime managers Ken Levitan and Will Botwin have recently taken record company jobs.

"I haven't really been looking, because Ken was able to continue covering all the bases up until a couple weeks ago," Lovett says. "But it's such an important relationship—not one that you enter into quickly—or end. In fact, Ken and Will did a great job early on in getting the record set up, so for me it's just been a matter of getting to know the new folks at MCA. But I've always taken a really active part in running things, so now I'm talking to the label myself—and it's really kind of fun."

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MYRIAD RELEASES ON TAP AT ROWDY

(Continued from page 1)

R&B hitmakers in the business. However, the 25-year-old stands shoulders above his peers in terms of sheer creative diversity, both in his productions and in Rowdy's wide-ranging artist roster.

In addition to churning out hits as producer for such R&B acts as TLC, Monica, and After 7, Austin has realized pop success by producing songs for such superstar acts as Madonna, Michael Jackson, and Boyz II Men.

The producer's eclectic credits don't stop there. Austin has been tapped by such rock mainstays as the Rolling Stones' Mick Jagger. Further, he is establishing himself as a studio champion of rhythm alternative acts, such as EMI's Joi, whose 1994 debut set, "Pendulum Vibe," he produced, along with tracks for "The Amoeba Cleansing Syndrome," her sophomore release.

Rowdy Records, Austin's joint venture with Arista, shares an equally open approach to genres. The label debuted in 1993 with "The Untold Truth" by rap act Illegal; the album peaked at No. 19

on the Top R&B Albums chart. "Miss Thang" by teenage hip-hop artist Monica, released in May 1995, marked the label's entry into the more traditional side of the R&B market; that album peaked at No. 7 on Top R&B Albums.

Punk-funk act Fishbone, meanwhile, is set to make its label debut May 21 with "Chim Chim's Badass Revenge," an album on which Austin served as executive producer (Billboard, April 6).

The new Atlanta-based label is ripe with other upcoming releases. "Why I Love You So Much," Monica's current radio single, arrives at retail May 21, and R&B female quartet For Real is scheduled to make its early summer debut on the label, as is solo male R&B vocalist Boo-Boo.

Scheduled for release during the last quarter of 1996 are male rhythm alternative vocalist T. Smith and multi-instrumental female R&B vocalist/writer/producer Lou.

Also on tap by the end of the year are separate solo projects from Illegal's



FISHBONE

Malik and Jamal.

All that genre-jumping could drive a producer or label executive batty. However, for producer/exec Austin, it's all in a day's work.

"When I signed my first [production] deal, it was to do everything but R&B," says Austin, who is just as comfortable listening to the Smashing Pumpkins as he is to Toni Braxton. "It was with LaFace Records, and the deal was for me to handle all the underground projects that [label founders/producers] L.A. Reid and Babyface didn't know

what to do with."

What began in one room in LaFace's Atlanta offices in 1993 grew into a full-blown joint-venture deal with Arista Records in New York within one year.

Arista president Clive Davis says, "Dallas is clearly one of the top creative talents in the world, because he wants to remain at the cutting edge. His interest in music cuts across all boundaries, which makes his contributions to music significant."

Austin views his music with an all-encompassing eye. "I always wanted Rowdy to be an international label, like Island or Virgin," he says, referring to plans to eventually open offices abroad to create a greater presence in foreign territories. Arista distributes Rowdy product internationally.

"I will always do R&B, but I also want to be the vehicle for black recording acts to be able to come to and realize their recording dreams—whether it's rock music, alternative, or black country," he says.

Austin favors the creation of a radio format that caters to nontraditional, rhythm-rooted acts because of the lack of opportunities for them at R&B radio. "We need a format that will drive these black acts and give them the exposure that they deserve," he says.

Austin formed Dallas Austin Recording Projects, his production company, in 1989. Among his earliest hits were 1991's "Iesha" by Another Bad Creation and "It's So Hard To Say Goodbye To Yesterday" by Boyz II Men, both of which were No. 1 R&B hits for Motown.

In 1992, Austin produced TLC's debut LaFace set, "Oooooohhh... On The TLC Tip," which peaked at No. 3 on the Top R&B Albums chart and was certified double-platinum. The same year, he entered a production deal with EMI that spawned the release of "Pendulum Vibe" in 1994.



MONICA

When Rowdy was formed in 1993, brother Claude Austin was tapped as VP to manage the label's 13-person staff, while Dallas "made sure the music happened," he says. Claude died of a heart attack in 1995, leaving Dallas to take care of business matters as well.

Recently, Rowdy hired former Motown Records president/CEO Jheryl Busby as a consultant.

"There are not many times when you can reach out to someone who has been in the business for 30 years and can help put things together," says Austin, who gave Busby his first Motown hit with Boyz II Men's 1991 "Motownphilly," which peaked at No. 4 on Hot R&B Singles.

Busby describes his role as one of ironing out the kinks in the developmental fabric of Rowdy.

"I like mentoring kids who have a vision," says Busby. "I serve as a sounding board to pull together ideas that Dallas might have for Rowdy and DARP."

DARP is also the name of Austin's Atlanta-based recording studio, which opened in 1993. Says Austin, "It has been really successful and virtually runs itself. The only time I really go in there is to check the books and to record."

Among the acts that have recorded at DARP are Nine Inch Nails, Madonna, Mick Jagger, Wu-Tang Clan, Elton John, Boyz II Men, and TLC.

ZOE SHATTERS HER IMAGE ON 'HAMMER'

(Continued from page 9)

"Hammer," is taken at face value, the London singer/songwriter comes across as a rather vengeful and brooding character who is uncompromising in expressing the dark side of love that most people would rather keep to themselves.

"They're both a side of me," says Zoe, explaining her metamorphosis from pop kid to purveyor of angst. "I was a lot younger then. I was quite involved with the acid-house generation and all that it brought with it. Since then, dance music has gotten more hardcore and faster, and for me, I felt that was not a good medium."

"Hammer," due for release here June 10 on Wired Recordings, an imprint of British indie M&G Records, is the result of half a decade of experiencing life and "learning the craft of songwriting," says Zoe.

In texture, the album ranges from the somber "Virgin Snow" to the trippy, Asian-influenced "Down The Mountain" to the gutsy title track and "Sign Your Name."

Producer Youth—bassist for Killing Joke, half of the Orb, and a sought-after remixer—had strong input on the album, not just in terms of its sound but as the inspiration behind some of the songs. Youth and Zoe became personally involved after she auditioned as a singer for the band Brilliant. Although they are no longer together, they worked closely on the album.

"When we went into the studio, we tried to be professional," reflects Zoe. "We could not bring our personal lives into it. It would have been more strange if I did not know [the producer] personally. I could try things out, and he would know what I was thinking. We knew our boundaries."

And while the songs might seem highly personal, they were not necessarily directly connected to her own experiences, says Zoe. "It's a bit like acting—you have to assume a role," she says. "You can always find a subject as a writer. You don't have to be in love to write a love song."

The harshest song on the album, the title cut, is also the first single, due for release May 28. Although the track is an unequivocal statement of hatred and de-

sire for revenge, Zoe notes that it was originally a love song. "I thought whether that was really what I wanted to say," she muses. "It's from the heart, because I think you can love and hate at the same time."

In the structure of Zoe's songs are traces of the music she grew up with in Peckham in South London: Tony Bennett, Frank Sinatra, and the Motown sound. Time spent at stage school readied the artist for a life in entertainment, although leaving school at age 16 to join soul band Cacique was not quite what her teachers expected her to do.

When the success of "Sunshine" gave her the freedom to travel, Zoe picked up influences from overseas. Irish and Indian cadences come to the fore on such "Hammer" tracks as "Early In The Morning" and "The Lion Roars," reflecting her travels in India and time spent in Ireland with the likes of uilleann pipe master Davy Spillane and Chieftain Donal Lunny, both of whom are featured on the album.

Commenting on the Celtic element that infuses most of the album's tracks, Zoe, who jokingly refers to her London neighborhood as "County Kilburn," says she is surrounded by Irish music and has three Irish grandparents. Her live band features banjos, bouzoukis, accordion, flutes, and fiddles, as well as the nucleus of drummer Jeff Dugmore, guitarist Oscar Olochlainn, and bassist Fil Isler.

Promo dates and gigs in the U.S. and Europe are being lined up, and Zoe is looking forward to playing with a band rather than the acoustic sessions she has been doing of late. "I find acoustic work very restricting," she says. "With live work, I can jump about when I sing [and] get feedback almost immediately."

On her next album, Zoe is looking to write with a band, rather than alone, as she does at present. She says, "I don't usually write things down on paper. I prefer to let the tape run and say, 'This is it.' I like the pressure of doing that."

Zoe came to M&G Records after being licensed from Youth's label, Wau! Mr. Modo. "Sunshine On A Rainy Day" hit No. 4 in August 1991, but the other two singles from her "Scarlet Red And Blue" album were less successful, and

since then, Zoe has put out no material, although she has traveled and written extensively.

"I was not happy with a lot of that material [on 'Scarlet']. M&G has stuck by me through my change in direction," says Zoe. "I had to learn the craft of songwriting. Now, they have an artist, rather than just a couple of records."

Jack Steven, head of A&R for M&G, admits that five years is a long time to wait for new material but notes, "As long as the album's great, you shouldn't mind waiting."

Steven arrived at the label after Zoe was signed and found that "she had no direction, only she knew what she didn't want to do, and that was to go down the pop route after 'Sunshine.' She was relatively inexperienced in terms of the craft of being an artist and a songwriter. Within a very short period, she got that element right."

Wired's parent company, M&G, has a distribution deal with Sony Music in the U.K., is licensed to BMG internationally outside of France and Australia, and has a label deal with RCA in the U.S.

In the States, Zoe's album will appear June 18, the same week the title track is serviced to triple-A radio.

RCA Records manager of artist development Jon Elliot says, "We've decided that the best way to export Zoe to the U.S. market is to take her into the grassroots marketplace, predominantly in the Northeast and Midwest. We're trying to build a home for her in places like Burlington [Vt.], Ann Arbor [Mich.], and Columbus [Ohio]."

Zoe will undertake a three-week tour of U.S. retail stores and small clubs. She will perform acoustically, probably with one supporting musician, in "core alternative stores" in the markets she visits, and she will also do electric club gigs with her full band.

"That will give each marketplace a real feel for what the acoustic and electric performances are like," says Elliot.

He adds that a clip for "Hammer," just shot in London, will be serviced to MTV and local video outlets starting in June.

Assistance in preparing this story was provided by Paul Verna in New York.

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UPCOMING

Billboard



R & B

Issue Date: June 8

Ad Close: May 14

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



BLUES

Issue Date: June 15

Ad Close: May 21

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



J&R MUSIC WORLD 25TH ANNIVERSARY

Issue Date: June 15

Ad Close: May 21

What began as a mom and pop (rather husband and wife) store has evolved over the past 25 years into the J&R success story, dominating an entire Manhattan block. **Billboard's** June 15 issue celebrates the history, growth, and innovation of this retail outlet. Coverage will explore J&R's mail operation, Computer Superstore and music genre specialty stores. In addition, J&R business associates pay tribute and recount experiences with this very popular retailer.

Contact:

Ken Karp
212-536-5017



RUSS TITELMAN 35TH ANNIVERSARY

Issue Date: June 22

Ad Close: May 28

Continuing its celebration of the industry's most talented producers, **Billboard's** June 22 issue spotlights the tremendous musical accomplishments of Reprise senior VP of A&R/staff producer Russ Titelman. Coverage will include an exclusive interview with editor in chief Timothy White on all aspects of his career, a recap of all his work albeit writing/producing/playing with such artists as Steve Winwood, Eric Clapton, Ricki Lee Jones and a complete discography.

Contact:

Pat Rod Jennings
212-536-5136

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ITALY

Issue Date: June 22

Ad Close: May 28

Billboard's June 22 issue spotlights Italy's creative edge, analyzing the A&R and marketing policies of the major and key indies in Italy. In addition, the spotlight will provide a state of the market address, examining the social and economic changes taking place within the country. Coverage will also include a series of capsule reports on Italy's new/established artists, influential producers, and Italian radio.

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PET SOUNDS 30TH ANNIVERSARY

Issue Date: June 29

Ad Close: June 4

Billboard's May 18th issue commemorates the 30th anniversary of the Beach Boy's groundbreaking "Pet Sounds." This Spotlight takes an in-depth look at their fertile 1966-67 period, now the subject of an extensive catalog-exploitation project by Capital Records. Coverage will include an introductory piece by Timothy White, an overview on the making of the record, and Capitol's year-long promotion plans.

Contact:

Robin Friedman
213-525-2302



LATIN MUSIC BUYER'S GUIDE

**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.

Contact:

Los Angeles: Dan Dodd
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Spain/Europe: Christine Chinetti
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BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
1	3	25	KENNY WAYNE SHEPHERD ★★ ★ NO. 1 ★★ ★ GIANT 24621/WARNER BROS. (10.98/15.98)	LEDBETTER HEIGHTS
2	5	8	GRAVITY KILLS TVT 5910 (10.98/16.98)	GRAVITY KILLS
3	4	5	MARK KNOPFLER WARNER BROS. 46026 (10.98/16.98)	GOLDEN HEART
4	2	7	CHANTAY SAVAGE RCA 66775 (10.98/15.98)	I WILL SURVIVE (DOIN' IT MY WAY)
5	8	3	JO DEE MESSINA CURB 77820 (10.98/15.98)	JO DEE MESSINA
6	19	2	PLANET SOUL STRICTLY RHYTHM 325* (9.98/14.98)	ENERGY + HARMONY
7	12	5	GOLDFINGER MOJO 53007/UNIVERSAL (10.98/16.98)	GOLDFINGER
8	7	29	DEBORAH COX ARISTA 18781 (10.98/15.98)	DEBORAH COX
9	6	4	BAHAMADIA CHRYSALIS 35484*/EMI (9.98/15.98)	KOLLAGES
10	10	19	LEE ROY PARNELL CAREER 18790/ARISTA (10.98/15.98)	WE ALL GET LUCKY SOMETIMES
11	18	5	THE VERVE PIPE RCA 66809 (10.98/15.98)	VILLAINS
12	14	6	DJ KOOL CLR 7209 (10.98/15.98)	(LET ME CLEAR MY THROAT)
13	9	3	OLGA TANON WEA LATINA 13667 (8.98/13.98)	NUEVOS SENDEROS
14	16	25	3T MJJ/550 MUSIC 57450/EPIC (10.98/15.98)	BROTHERHOOD
15	13	8	CASSANDRA WILSON BLUE NOTE 32861/CAPITOL (10.98/15.98)	NEW MOON DAUGHTER
16	24	4	MAXWELL COLUMBIA 66434 (7.98 EQ/11.98)	MAXWELL'S URBAN HANG SUITE
17	22	3	DISHWALLA A&M 540319 (10.98/15.98)	PET YOUR FRIENDS
18	17	31	JIM BRICKMAN WINDHAM HILL 11164 (9.98/15.98)	BY HEART
19	11	2	BUDDY GUY (WITH G.E. SMITH AND THE SNL BAND) SILVERTONE 41543/JIVE (10.98/16.98)	LIVE: THE REAL DEAL
20	21	9	THE SUBDUDES HIGH STREET 10344/WINDHAM HILL (10.98/15.98)	PRIMITIVE STREAK
21	15	11	2 UNLIMITED RADIKAL 15446/AVEX-CRITIQUE (10.98/15.98)	HITS UNLIMITED
22	25	8	LUSH 4AD/REPRISE 46170/WARNER BROS. (10.98/16.98)	LOVELIFE
23	20	6	BARENAKED LADIES REPRISE 46128/WARNER BROS. (10.98/15.98)	BORN ON A PIRATE SHIP
24	23	18	SON VOLT WARNER BROS. 46010* (10.98/15.98)	TRACE
25	26	11	RICOCHET COLUMBIA 67223 (10.98 EQ/15.98)	RICOCHET

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart. When an album reaches this level, the album and the artist's subsequent albums are immediately ineligible to appear on the Heatseekers chart. All albums are available on cassette and CD. *Asterisk indicates vinyl LP is available. ○ Albums with the greatest sales gains. © 1996 Billboard/BPI Communications.

26	48	36	POINT OF GRACE WORD 67049/EPIC (9.98 EQ/15.98)	THE WHOLE TRUTH
27	41	2	THE REFRESHMENTS MERCURY 528999 (8.98 EQ/14.98)	FIZZY FUZZY BIG & BUZZY
28	30	5	ART N' SOUL NATURE BOY/BIG BEAT 92655/AG (10.98/15.98)	TOUCH OF SOUL
29	29	15	ENRIQUE IGLESIAS FONOVISA 0506 (9.98/13.98)	ENRIQUE IGLESIAS
30	27	20	JERALD DAEMYON GRP 9829 (9.98/16.98)	THINKING ABOUT YOU
31	—	1	DAVID LANZ NARADA 64010 (10.98/16.98)	SACRED ROAD
32	46	18	BONEY JAMES WARNER BROS. 45913 (10.98/15.98)	SEDUCTION
33	—	7	GARY CHAPMAN REUNION 16200/ARISTA (9.98/15.98)	SHELTER
34	37	14	JUNIOR BROWN MCG CURB 77783/CURB (6.98/9.98)	JUNIOR HIGH (EP)
35	39	18	TRU NO LIMIT 53983*/PRIORITY (10.98/15.98)	TRUE
36	50	2	SOUTHERN CULTURE ON THE SKIDS GEFEN 24821 (9.98/12.98)	DIRT TRACK DATE
37	49	5	POE MODERN 92605/AG (10.98/15.98)	HELLO
38	34	28	THE CORRS 143/LAVA 92612/AG (10.98/15.98)	FORGIVEN, NOT FORGOTTEN
39	42	27	FROST RUTHLESS 1504*/RELATIVITY (10.98/16.98)	SMILE NOW, DIE LATER
40	44	9	GEORGE HOWARD GRP 9839 (10.98/16.98)	ATTITUDE ADJUSTMENT
41	36	16	RUBY CREATION/WORK 67458/COLUMBIA (10.98 EQ/15.98)	SALT PETER
42	33	29	MYSTIKAL BIG BOY 41581/JIVE (10.98/15.98)	MIND OF MYSTIKAL
43	31	5	CELLA DWELLAS LOUD 66521*/RCA (10.98/15.98)	REALMS 'N REALITY
44	32	3	SHENANDOAH CAPITOL NASHVILLE 35352 (10.98/16.98)	NOW AND THEN
45	38	7	SMOKIN' ARMADILLOS MCG CURB 77748/CURB (11.98/17.98)	SMOKIN' ARMADILLOS
46	45	10	KILO WRAP 8147/ICHIBAN (10.98/15.98)	GET THIS PARTY STARTED
47	40	24	DARYLE SINGLETARY GIANT 24606/WARNER BROS. (10.98/15.98)	DARYLE SINGLETARY
48	—	3	CRISTIAN MELODY 0510/FONOVISA (11.98/14.98)	EL DESEO DE OIR TU VOZ
49	—	37	THE IMMORTALS VERNON YARD 39629/VIRGIN (9.98/15.98)	MORTAL KOMBAT: THE ALBUM
50	—	2	THIRD DAY REUNION 16203/ARISTA (9.98/13.98)	THIRD DAY

POPULAR • UP RISING S

BILLBOARD'S WEEKLY COVERAGE OF HOT PROSPECTS FOR THE HEATSEEKERS CHART • BY CARRIE BORZILLO

ON DISC AND ON SCREEN: Nicholas Payton, 22, returns with an inspired second album, "Gumbo Nouveau," and the thrust of a major movie tie-in behind him.

Tuesday (7) will see the release of "Gumbo Nouveau" on



Presidential Appeal. Universal's Ho-hum received its first piece of fan mail—from President Clinton. Clinton's sister is friends with the band's manager, who made sure the president got a tape. The Little Rock, Ark., band's debut, "Local," is due May 21. KNDD Seattle and WDRE Long Island, N.Y., are already playing "One Out Of Ten."

Verve Records, along with the soundtrack to the Robert Altman film "Kansas City." Payton is featured on nine of the set's 12 tracks. The Fine Line Features movie, starring Jennifer Jason Leigh, Harry Belafonte, and Miranda Richardson, opens Aug. 16.

"Gumbo Nouveau," which follows Payton's critically acclaimed 1994 Verve debut, "From This Moment," is a col-

lection of classic New Orleans jazz songs interpreted with the youngster's modern jazz feel.

The movie is set in the '30s in a jazz hangout called the Hey Hey Club. Payton and Christian McBride, Mark Whitfield, Joshua Redman, Craig Handy, James Carter, and David Murray make up the club's house band, whose songs are featured on the soundtrack. Payton is pictured on the soundtrack album cover.

A PBS documentary on the making of the movie will air in October and will prominently feature the music of the film.

Even though Verve will have to wait three months to capitalize on the publicity from the film, Michael Lang, VP of marketing and catalog development, says the timing is good.

"This way, we get to stagger the marketing on Nicholas throughout the year," says Lang. "But we want to keep Nicholas' album and his identity whole, not just involved with the movie, because it's his career we're developing here."

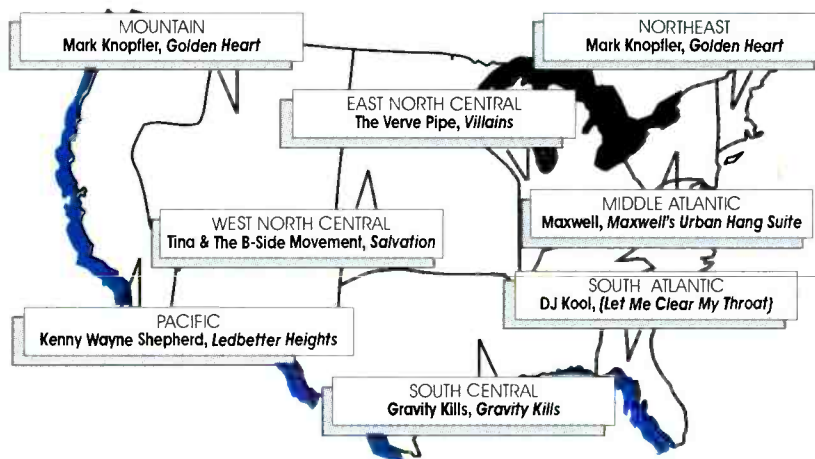
Naturally, radio promotions are under way, as are cross-promotions for "Gumbo Nouveau" and "Kansas City," including in-store merchandising and posters to tie the releases together.

Meanwhile, Payton, whose



Syd's Back. The ultratallent-ed Syd Straw is back with her first solo release in six years. "War And Peace" is due Tuesday (7) on Capricorn. Triple-A stations and major press have already given the set a big thumbs up. Straw hits the road with her band, the Skeletons, Saturday (4) for a summer-long tour.

REGIONAL HEATSEEKERS #1's



THE REGIONAL ROUNDUP

Rotating top-10 lists of best-selling titles by new & developing artists.

- | MOUNTAIN | NORTHEAST |
|--|---|
| 1. Mark Knopfler <i>Golden Heart</i> | 1. Mark Knopfler <i>Golden Heart</i> |
| 2. The Refreshments <i>Fizzy Fuzzy Big & Buzzy</i> | 2. Barenaked Ladies <i>Born On A Pirate Ship</i> |
| 3. Jo Dee Messina <i>JoDee Messina</i> | 3. Deborah Cox <i>Deborah Cox</i> |
| 4. Frost <i>Smile Now, Die Later</i> | 4. Gravity Kills <i>Gravity Kills</i> |
| 5. Kenny Wayne Shepherd <i>Leadbetter Heights</i> | 5. Kenny Wayne Shepherd <i>Leadbetter Heights</i> |
| 6. Gravity Kills <i>Gravity Kills</i> | 6. Buddy Guy (With G.E. Smith And The SNL Band) <i>Live - The Real Deal</i> |
| 7. Goldfinger <i>Goldfinger</i> | 7. Cassandra Wilson <i>New Moon Daughter</i> |
| 8. Dishwalla <i>Pet Your Friends</i> | 8. Goldfinger <i>Goldfinger</i> |
| 9. Smokin' <i>Armadillos Smokin' Armadillos</i> | 9. Ruby Sell <i>Peter</i> |
| 10. 3T <i>Brotherhood</i> | 10. Chantay Savage <i>I Will Survive (Do In' It My Way)</i> |

stint this April at the New Orleans Jazz & Heritage Festival marked his 10th consecutive year at the event, is on the road through the summer. The heavily supported tour includes several jazz festivals and colleges.

THOSE WACKY ZAPPAS: Dweezil and Ahmet Zappa have created a hilarious infomercial-like television spot for the latest, quirky effort from their band Z, "Music For Pets" on the revamped Zappa Records.

The spots are running on MTV, E! Entertainment Television, and other TV outlets.

Cindy Crawford, Ellen DeGeneres, Stephen Dorff, MTV's Kennedy, Rosanna Arquette, Claire Danes, E!'s Eleanor Mondale, and Robert Wagner give mock testimonials about how their pets love "Music For Pets." For instance, Crawford is seen, puppy on lap, saying, "Finally, an album for both of us."

An 800 number is given for ordering the album.

MORE WACKINESS: Roger Manning, formerly of Jellyfish and now with the much-talked-about Imperial Drag, had some fun with a Moog synthesizer recently. His one-off project the *Moog Cookbook*, which also features Brian Kehew, has

released a self-titled Restless album of instrumental Moog covers of modern rock hits.

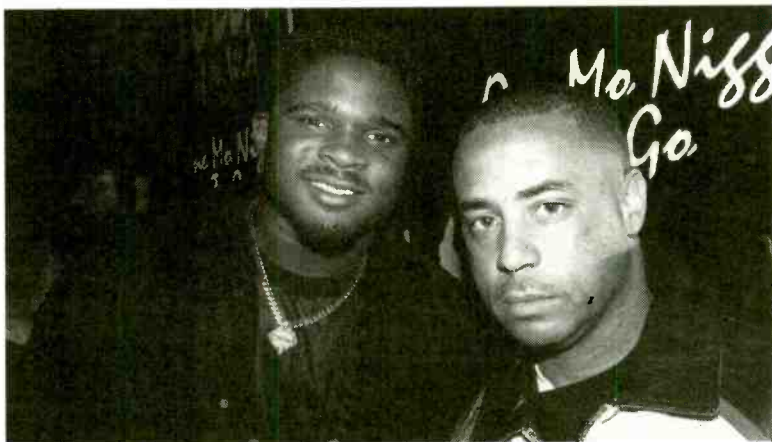
Green Day's "Basket Case," Soundgarden's "Black Hole Sun," the Offspring's "Come Out And Play," and Pearl Jam's "Evenflow" have never sounded so cool.

REGIONAL HAPPENINGS: Tina & the B-Side Movement clock in at No. 1 in the West North Central Regional Roundup



First Hit. Buffy's Velocity Records debut, "First Love," jumps 20 positions to No. 4 in the Pacific Regional Roundup this week. Velocity found the Latin/pop artist singing at a wedding and put her in the studio that week to record her first single, "Give Me." It is No. 99 this week on Hot 100 Singles. This is the indie label's first release.

with "Salvation" on Sire/Elektra... "Martin & Me" from Dinosaur Jr leader J Mascis on Reprise comes in at No. 19 in the Northeast Regional Roundup.



Yella Fever. Former N.W.A member Yella stands with actor Darius McCrary, left, during a recent party at Flex in Los Angeles celebrating the release "One Mo Nigga Ta Go," the rapper's solo debut on Street Life.

Keith Sweat Stands Test Of Time Longevity Continues On Self-Titled Elektra Set

■ BY TRACEY NEW

NEW YORK—In a genre overpopulated by one-hit wonders, veteran R&B artist Keith Sweat is a rarity. When Sweat made his 1987 debut, the double-platinum "Make It Last Forever," no one could predict that nine years later the New York native would still be making female hearts flutter with his "please baby please" lyrics. And with the June 25 release of his self-titled fourth album on Elektra, Sweat plans to do it all over

again.

He says, "If you can pass the first- or second-year mark in this business, then you're good. There are a lot of artists who come out, and you don't hear about them again. I've been in this business for nine years; it's not often that an artist can say that, and I thank God that I've been able to withstand the test of time."



SWEAT

Sweat says that the key to his longevity is that he doesn't allow himself to become overexposed. "I understand the nature of this business, so I know when to be seen and when not to be seen," he says. "My strategy is to give people just enough of me, then pull back, so they'll want to see me when I come back."

All of Sweat's albums have been certified platinum or better, except for his last set, 1994's "Get Up On It." That album was No. 1 for two weeks on the Top R&B Albums chart and

sold 765,000 copies, according to SoundScan. Prior to that, 1991's "Keep It Comin'" was No. 1 for three weeks on the Top R&B Albums chart and sold 1 million units, according to SoundScan.

Based on Sweat's steady sales record, Elektra urban music promotions senior VP Richard Nash is confident in the sales prospects for "Keith Sweat."

"This is an album heavy with great singles," he says. "We feel that people will be compelled to buy it. He has proven to be an artist with staying power, and he has found a niche in the marketplace of the male vocalist."

Sweat, who lives in Atlanta, which is the site of his Keia Productions and Sweat Shop recording studio, says that his strategy is to give his fans the strong mix of slow jams and uptempo grooves on "Keith Sweat" that they've come to expect. He attributes his consistent commercial success to his equally consistent musical direction. "I've been successful with what I do, so I'm not try-

(Continued on page 21)

Underhanded Blues From The Gales Bros.; R&B Taking A Front Seat At Virgin

SOUTHPAW LICKIN'. There's nothing more impressive during a concert than watching a battle of the guitars, especially when the axmen are playing high-energy, all-the-way funky, rock-tinged blues.

That was the scene April 18 at the House of Blues in Los Angeles, when the restaurant chain threw a showcase/soiree in honor of its recently formed House of Blues Music.

The label, which is distributed by Private Music, hosted a show that featured gospel and blues acts from its roster, such as Cissy Houston, Jimmy Rip, the Blind Boys Of Alabama, Becky Barksdale, John Mooney, and Paul Black.

The highlight of the evening was the Gales Bros., a trio of blues guitarists hailing from down Memphis way. Brothers Eugene, Eric, and Manuel (aka Little Jimmy King) lit up the night with sensational guitar fireworks that were backed by an equally energized band.

Aside from the incredible lightning licks by Manuel, perhaps the most intriguing thing about the act is that all of the trio's members play right-handed guitars with their left hands. That fact would not even be noteworthy if the blues brothers were all left-handed. But in fact, Eugene and Eric are right-handed.

Make sense? Read on.

"We learned to play from our uncle Dempsey [Garrett Jr.], who is left-handed," says Eugene Gales. "But when he first learned how to play, it was with a right-handed guitar. So even though Eric and me were right-handed, our uncle taught us the only way he knew how—with a right-handed guitar turned upside-down for a left-hander."

Befittingly, "Left Hand Brand" is the title of the act's House of Blues album debut; it was released in March. Although his bothers also contributed, Eugene takes the lion's share of the 13-track set's writing credits. David "Z" Rifkind produced most of the tracks.

"Left Hand Brand" consists of classic blues mixed with generous rock'n'roll riffs. "There's nothing more monotonous than an album that has only 12-bar blues on it," says Eugene. "We're not just a blues band, we're rock and blues. Some people might have problems with that, but when Eric Clapton was with Cream, were they a rock or a blues band? The answer is, who cares, because it sounded so good."

"Hand Me Down," a growling guitar-led romp, is the set's emphasis track. "The song's currently gaining airplay at blues and [jazz AC] stations," says Private national promotion manager Rick Sackheim. No single is planned.

"Left Hand Brand" marks the first time all three brothers have recorded together. "We got together to do a full gig for the first time at the grand opening of B.B. King's Blues Club in Los Angeles in 1994," says Eugene.

Ironically, it was there that House of Blues owner Isaac Tigrett saw the three perform; he wanted them for his yet-to-be-formed label and obtained them from the labels they were signed to at the time. Manuel Gales, who is considered a prodigy by his brothers, had been recording for Rounder, which released two of his traditional blues sets. Eric and Eugene, as the Gales Bros., were signed to Elektra and had released two rock/blues albums. Eric Gales also recorded two albums for Columbia in the late '70s.

The Gales Bros. have been added to the upcoming Barnburner tour, which begins July 27 in Portland, Ore.



by J. R. Reynolds



VIRGIN MATES WITH R&B: In an effort to bolster its black music presence, Virgin has formed an R&B division. Noo Trybe president Eric Brooks is at the helm as senior VP and reports to Virgin president/CEO Phil Quartararo.

The creation of the division suggests an increasingly supportive philosophy regarding

R&B music operations at Virgin.

"It gives us a more structured mechanism through which we can create, market, and promote black music here," says Brooks, who maintains his post at Noo Trybe, a joint venture with Virgin.

Also affected by the change is Houston-based Rap-A-Lot Records, whose projects are distributed and marketed through Noo Trybe.

Upcoming releases include "The Lost Generation" by Shyheim, due May 14; Quindon Tarver's self-titled debut, due June 11 (see story, this page); and Teddy's "Soul" and the self-titled debut by FACEMOB, due June 25.

With a more autonomous environment in which to work, Virgin's R&B executives should be in a position to react more effectively to the quickly changing music market.

"[Quartararo] has always been supportive of our efforts on the R&B side, and this move gives us the opportunity to operate with more efficiency," says Brooks.

The new division has created several posts. Former Rap-A-Lot sales director Mike Mack was named Noo Trybe GM. A senior marketing post will be created at Virgin, although no one has yet been named to the position.

Former RCA promotion man Dwight Bibbs was named Virgin promotion VP, and several field staff posts will be created to tap unstaffed markets.

In addition, former Virgin product management director Brenda Walker was named A&R director at the label.

Virgin Gets A Head Start Marketing Quindon Tarver

■ BY J.R. REYNOLDS

LOS ANGELES—When Virgin releases "Quindon," the debut album by 13-year-old Quindon Tarver, June 11, the label will be well into its head-on assault on the artist's similarly aged demographic.

Says Virgin product management director Bruce Henderson, "His primary demo is 9 to 19-plus, skewed to females. And because he's been doing live performances since he was 8 years old, we've already got him out on the road."

Tarver, who is booked through Pyramid Entertainment Group, is performing on a 50-date concert tour headlined by MCA's teen idol trio Immature. The tour also features Rowdy's platinum-selling artist Monica and Jive female vocalist Smooth.

"I love performing onstage," says Tarver. "And being around Immature helped, because they've been out there awhile, and it gave me a chance to learn new things."

According to Henderson, Tarver's airy vocals and catchy melodies play right into Virgin's plans to increase its R&B presence (see the Rhythm and the Blues, this page). "He's exactly what we were looking for—a pop-leaning R&B artist with lots of youthful appeal," says Henderson.

Because of the consumer exposure and performing experience the artist is gaining from the high-profile teen tour, Virgin's chances for breaking "Quindon" appear promising. "The setup for this project dates all the way back to last fall

when we first began cross-marketing Quindon with similarly styled artists," says Henderson.

"We've been feeding photos to teen 'zines since November, and he's been involved in public things, like [retail] in-stores with Immature, through last December," he says.

Tarver and Immature are managed by Los Angeles-based Chris Stokes.

"Quindon" was originally scheduled for release in April. However, when the completed project was submitted to the label, the date was pushed back.

"The album was so good that we wanted more time so that we could really sink our teeth into this project marketing-wise," says Henderson.

"It's You That's On My Mind," the first single, was released to R&B and crossover radio April 16. The label plans to service top 40/mainstream stations as the song gains momentum.

For the week ending April 30, "It's You That's On My Mind" had a total of 603 spins on 51 stations, according to Broadcast Data Systems.

The song's clip was serviced on March 18 to regional video shows as well as BET and the Box.

The label hired street teams in 20 markets to introduce Tarver to R&B-leaning chains and independent promoters.

(Continued on page 21)

Hot R&B Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 109 R&B stations are electronically monitored 24 hours a day, 7 days a week...

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes top hits like 'ALL THE THINGS (YOUR MAN WON'T DO)' and 'KILLING ME SOFTLY'.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes hits like 'I MISS YOU (COME BACK HOME)' and 'NOBODY KNOWS'.

TITLE (Publisher - Licensing Org.) Sheet Music Dist.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes hits like '1,2,3,4 (SUMPIN' NEW)' and '5 O'CLOCK'.

Hot R&B Singles Sales

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes top sales hits like 'THA CROSSROADS' and 'YOU'RE THE ONE'.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes hits like 'FU-GEE-LA' and 'FASTLOVE'.

Records with the greatest airplay gains. © 1996 Billboard/BPI Communications.

Records with the greatest sales gains. © 1996 Billboard/BPI Communications and SoundScan, Inc.

HOT R&B RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Lists recurrent hits like 'TELL ME' and 'WHO CAN I RUN TO'.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Lists recurrent hits like 'DON'T GIVE UP' and 'YOU USED TO LOVE ME'.

Recurrents are titles which have appeared on the Hot R&B Singles chart for 20 weeks and have dropped below the top 50.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Lists recurrent hits like 'LET ME CLEAR MY THROAT' and 'LET'S LAY TOGETHER'.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Lists recurrent hits like 'PERFECT MATCH' and 'PHYSICAL FUNK'.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Lists recurrent hits like '...TIL THE COPS COME KNOCKIN'' and 'TOUCH ME TEASE ME'.

Daphne Gets New Lease On Her Career With 'Rent'

DAPHNE is ready to dish on herself—and, honey, there are some tales to be told. Life is taking the woman who now professionally carries her full name, **Daphne Rubin-Vega** ("Not to be confused with **Olivia Newton-John**," she chuckles), on quite a ride these days. Thanks to her deservedly acclaimed performance in the Broadway show "Rent," the sometime club vixen is hurling over the threshold of stardom—an experience she is still trying to comprehend.



by Larry Flick

nal intention to keep her budding acting career separate from singing. "To be honest, I had no interest in doing someone else's music."

Her agent's prodding eventually prevailed, and she joined a workshop developing the piece, written by the late composer **Jonathan Larson**, who died of an aortic aneurysm shortly before the show's first performance. "Once I truly listened to the music, I fell in love with it," she says. "It's really a magical piece of work. And Jonathan was supportive of me going off and expressing and interpreting the music from my heart."

And that is when the ride began. An off-off-Broadway run of "Rent" earlier this year for New York's East Village elite sparked raves that made seemingly impossible comparisons to modern stage classics such as "Hair"—not to mention endless notations of Rubin-Vega's stand-out performance. The beckon of Broadway had her twitchy with fear.

"No other show has ever expressed the lives that we live—the colors, the excitement, the health amidst the disease—and I was afraid that there was going to be compromise that would tarnish all of that," she says. "But I'm proud and relieved that not a thing about the show has changed. It has turned out to be a simple matter of the ministry moving to a bigger church."

With the bigger church comes increasingly larger trappings that now include high-powered management by **Ramon Hervey**, who can take a bow for his sizable role in **Vanessa Williams'** ascension to multiplatinum sales status, and a battery of people focused on fulfilling Rubin-Vega's every need and whim.

"You know, I can't even smell myself anymore," she says with a crackling laugh. "I've got to be shameless and comical about all of the furor; otherwise, I'll lose my mind."

Once some of the the furor dies down, Rubin-Vega is anxious to resume her own music. But do not expect her to duplicate the sound of past hits—"Rent" has had too profound an effect on her to allow such revisitation.

"I thought the album was done, and then I discovered all of this new fierceness in my voice because of 'Rent,'" she says proudly. "I sing my ass off every night, and I've acquired this grit. My writing is also changing. My next move is to incorporate the newness of my voice into my music and all of the fresh ideas that this whirlwind has triggered in my mind. I haven't thrown out my old stuff completely, but I'm definitely changing some of it—which pretty sums up the way I'm trying to live my life these days."

SHE'S BACK: When **Cher** hopped aboard the first musical train out of clubland following her mid-'70s disco hits "Take Me Home" and "Hell On Wheels," we did not think she would ever darken a dancefloor again. After all, the chameleon-like performer has not been silent regarding her displeasure with that era of her career. But here she comes again, shimmying up a ferocious groove storm with "One By One," the fine first single from her Reprise debut, "It's A Man's World."

Originally produced by **Stephen Lipson**, the tune has been smartly refashioned from its somewhat inaccessible rock/AC sound into an urbanized dance shuffler by rising Los Angeles producer **Sam Ward**, who also reconstructed three other cuts on the U.S. pressing of the album. Given a surprisingly soulful, falsetto-flavored performance to work with, Ward clearly had a field day layering crisp jeep rhythms and cushiony synths beneath the song's warm "we gotta love one another" refrain. The vibe he has created here should sit reasonably well next to some of the more funky fare on radio right now.

As import hounds already know, **Junior Vasquez** took "One By One" into the tribal-house realm, injecting a festive barrage of sound effects and percussion. (Are those really cow bells we hear during the first breakdown?) Jocks who have not already picked up the two-month-old U.K. 12-inch will find this an essential programming choice, while import-savvy spinners may find renewed interest in the record via a forthcoming second set of mixes. The producer of those new versions is still to be determined.

It's good to have Cher back among the divas who make us sweat. Few can simultaneously work sequins, feathers, and leather quite as well.

WHILST we are hanging on a Warner Bros.-related tip, the finishing touches are being put on a deal for WB subsidiary Kinetic Records to issue music from **Paul Oakenfold's** oh-so-hot Perfecto Records. The U.K. label has a deliciously innovative artist roster featuring producer/musician **Brian "B.T." Transeau** and ethereal vocalist **Grace**, among numerous others. As with all Kinetic projects, Reprise staffers will likely handle promotion and marketing chores for the releases resulting from this venture. Transeau's eponymous album and the **Wild Colours** single "Dreams" could be available in the States as soon as July.



Divas On The Ball. EightBall artist **Joi Cardwell**, center, chills backstage at S.O.B.'s in New York following a gig opening for jazz/funk chanteuse **Maysa**. Cardwell is now in Japan promoting "You Got To Pray," which is one of several interesting new singles from EightBall this season. In the coming weeks, the label will also offer the NRGetic "Mr. Fantasy" by **Johnny Hanson**, the acid-jazz-spiced "Missions For Money" by **Peace Bureau**, and the soulful "Holiday" by **Glen Toby**. Pictured with Cardwell, from left, is bandmate **Stephanie McKay** and Champion artist **Sandy B.**, whose current 12-inch, "Make The World Go Round," is No. 1 this week on the Hot Dance Music/Club Play chart.

We cannot wait!

Madonna's take on the **Rose Royce** chestnut "Love Don't Live Here Anymore" (Maverick/Warner Bros.) sure has gotten its share of recent remixes. Although we are still feeling most connected to the languid R&B tone of the **SoulShock & Karlin** version, we sure were grinning from ear to ear after our first encounter with **Marcus Schulz's** bumpin' house mixes. He has done an excellent job pairing her sweetly theatrical ballad vocal with an appropriately NRGetic beat that is embellished with vibrant organ lines and blippy synth effects. When combined, these keyboard lines add up to a very pastel, tea-dance-ready twirler. His five mixes lean largely toward the middle of the club road, though harder heads should investigate the Early Morning dub for a little underground comfort.

Schulz's interpretations of "Love Don't Live Here Anymore" are out on promotional 12-inch and CD promos on Monday (6). Release beyond clubs and radio is still under discussion. Sure would be wise to give La M's many dance-rooted disciples a chance to purchase this cutie.

BEYOND THE GROOVE: Next time you encounter an industry colleague spouting off about how dance music has no real sales power, add the ongoing success of **Planet Soul** to your silencing ammunition. The Strictly Rhythm act's debut single, "Set U Free," was certified gold by the Recording Industry Assn. of America this month. The association cites nationwide movement of 650,000 units for the club anthem, while SoundScan reports sales of 355,000. The difference between the two figures is due to the fact that the RIAA combines sales and shipment in its tallies, while SoundScan accounts only for sales scanned by its reporting retail outlets.

Pondering Planet Soul's success, along with the recent certification of "Be My Lover" by **Logic/RCA** duo **La Bouche** and "Missing" by Atlantic's **Everything**

But **The Girl**, all we can do is imagine the mainstream impact dance music would enjoy if the majors actually focused more than cursory attention on the genre. When does the revolution begin?

Producer **Tony Moran** is apparently feeling lucky. He continues to log production hours on future albums by **Robin S.**, **K-7**, and **Cynthia**, and he is forming Rhythm Associated Music, an indie dance label. He dives into this new venture with rising fellow producer **Ronnie Ventura**. Although the label is not yet fully staffed, former Maxi Records staffer **Danny Conniglio** is in place as the label's promoter and A&R rep. RAM takes its maiden voyage into club waters on Tuesday (7) with "It Feels Like Love" by **New Religion** featuring **Dian Sorrel**, a jam produced by Moran and remixed by Ventura.



DAPHNE

"It's such a deep time," she says, almost gasping at the weight of it all. "All of a sudden the stakes are mad-high. But it's cool. Some people work their whole lives for this kind of chance, and I'm up for the challenge. But it's weird sometimes. If I actually take a moment to sit still and think about my life, I can almost feel this incredible sense of change gestating inside my body."

Interestingly, the New York-bred artist was initially not sure she wanted to be in the show, an update of Puccini's opera "La Bohème" (Billboard, April 27, 1996). At the time of casting, she was riding a club wave with worldwide hits "I Found It" and "Change" on Maxi Records and enjoying saucy film parts that included a role in "I Like It Like That." She says she was on a slow-building roll that suited her just fine.

"Musical theater was cute when I was a kid, but the idea of doing it now seemed corny to me," she says, noting her origi-

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Billboard. **Hot Dance Breakouts**
FOR WEEK ENDING MAY 11, 1996
CLUB PLAY

1. TAKE ME HIGHER XLR8 STRICTLY RHYTHM
2. JAZZ IT UP THE ERICK MORILLO PROJECT STRICTLY RHYTHM
3. FOR THE LOVE OF YOU JORDAN HILL ATLANTIC
4. WRONG EVERYTHING BUT THE GIRL ATLANTIC
5. ALWAYS THERE INCOGNITO TALKIN' LOUD

MAXI-SINGLES SALES

1. SEXUALITY K.D. LANG WARNER BROS
2. MOVIN' UP DREAMWORLD RCA
3. NEVER TOO BUSY KENNY LATTI-MORE COLUMBIA
4. LOOKING AT YOU SUNSCREEN COLUMBIA
5. QUE RITMO FUTURE OF SOUND QPM

Breakouts: Titles with future chart potential, based on club play or sales reported this week.

BNA Wraps Its Arms Around Chesney Career Foundation Plotted With 3rd Album

BY DEBORAH EVANS PRICE

NASHVILLE—There are some artists whose careers seem to ignite as quickly as fireworks on the Fourth of July. Then there are other acts that seem to develop slowly and steadily like a slow-burning fuse on its way to a big explosion. BNA's Kenny Chesney definitely falls into the latter category.



CHESNEY

After releasing a 1994 debut album on Capricorn that didn't quite cause sparks, he finally caught radio's attention with the BNA album "All I Need To Know," which spawned the top 10 singles "Fall In Love" and "All I Need To Know."

With his second BNA album, "Me And You," due out June 4, Chesney is hoping to throw a little fuel on the fire.

"Like any other artist, I hope for all my albums to go platinum," he says. "I want to lay a foundation for me to go the next 15 to 20 years in country music, and I think we did that. This album is going to add to that foundation. I really think we took a step up with this album [from] 'All I Need To Know.' The songs from top to bottom are better, and my singing is a lot stronger on this album. I feel a lot more positive about myself and this album. I think country music fans will see that. We have a great opportunity to build on what we've done."

BNA plans to help Chesney further by initiating a major push on the new album. "Kenny has one of those voices that is undeniably country, and instead of trying to overproduce and homogenize, we are shouting at the top of our lungs, 'Capital "C" country.' If this music doesn't fit the format, it certainly doesn't fit any other format," says BNA VP Dale Turner. "The thing that blows me away is that we have three absolutely fantastic ballads on [the album]. And it's tough to get a ballad going on radio, but I wish we could release all three."

Turner says BNA chose to build its marketing campaign around the title track. "We think that is the money song. What we are trying to do is introduce this album to the marketplace with [the current single] 'Back In My Arms Again.' We think it has an easy hook, a great tempo feel, and once we get this record to the top of the chart, then we can have the momentum to go with 'Me And You.' If everything goes right, 'Me And You' will be shipped to radio in late August, and then that record should peak around Christmas time."

Turner says the label plans to increase Chesney's presence at country radio. "The focus on Kenny Chesney right now at BNA is radio airplay success, and we are going to accomplish that with three components. No. 1, we are doing on-air contesting at every station and every market while he is on the Alabama tour. He is [opening] 40-50 dates with them across the country. In every market he goes in to play, we are setting up an on-air promotion with radio stations called 'Backstage Back In My Arms.' We let the radio station design it however they want to, but the grand-prize winner gets to come backstage and pose in the arms of Kenny. It's a great tie-in with the single."

According to Turner, BNA's second plan of attack involves Chesney being available to radio. "We are going to alert the consumers to this new album by offering Kenny Chesney to radio station morning shows, especially in his equity markets, which are now Chattanooga [Tenn.], Knoxville [Tenn.], and the Tri-Cities [Johnson City and Kingsport, Tenn., and Bristol, Va.]. We are going into those markets and saying 'Let's have Kenny come on your show and do the midday or morning show and be on-air guest DJ.' We will do this around the street date."

The third part of the BNA plan involves special listening parties. "The radio station will put on a private, exclusive listening party where Kenny will be there and play the whole album," Turner says. "Kenny will meet the listeners, sign auto-

graphs, take pictures... We think it's going to create a nice buzz for album awareness in the record stores that will take us May through July when we drop the second single, 'Me And You.'"

Turner says BNA is also negotiating with CMT to develop a special video promotion surrounding the single "Me And You." It also plans to involve him in RCA Label Group's NASCAR campaign by having him attend NASCAR races and do media and in-store retail appearances with Kmart. (The John Andretti car is sponsored by Kmart and RCA Label
(Continued on page 29)



Class Of '96. Songwriters from across the country jammed Nashville for the fourth annual Tin Pan South festival. The weeklong tribute to tunesmiths ended with a grand finale by eight of the industry's finest. Shown, from left, are Randy Goodrum, Roger Cook, John Sebastian, John D. Loudermilk, Janis Ian, Michael Masser, Nashville Songwriters Assn. International president Pat Alger, Allen Toussaint, "Papa" John Phillips, and NSAI executive director Carol Fox.

Nashville Wakes Up To Lullabies; Froehlig To Famous; Aces Reform

THE OTHER MUSIC ROW: A successful collection of lullabies from Nashville's JABA Records is the latest sign of diversification on Music Row. "Sleepy Time Lullabys," a collection of original lullabies produced by JABA founders **J. Aaron Brown** and **David R. Lehman**, is approaching sales of 50,000 units, according to the label. The album was originally commissioned by Target for its "Lullaby Club," a computerized baby-gift registry that has computer kiosks in all Target stores, along with its own World Wide Web page on the Internet. The company is working on a second package for the "Lullaby Club," as well as a "Daddy's Lullaby Collection."

Brown and Lehman began in the lullaby business a decade ago, producing new lullabies and forming their own label when no one else expressed interest. "Sleepy Time Lullabys" earned JABA a Grammy this year for best musical album for children. Total lullaby sales for JABA are at about 2 million units, according to the label.

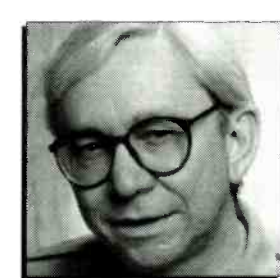
ON THE ROW: Longtime Nashville publishing executive **Celia Froehlig** has entered a co-publishing joint venture with Famous Music. Famous chairman **Irwin Z.**

Robinson and president **Ira Jaffe** last worked with Froehlig when they headed EMI Music Publishing and appointed her head of the company's Nashville office, which she ran from 1988-95. Signings during her EMI tenure include **David Ball**, **Henry Paul**, **Pam Rose**, and **Mary Ann Kennedy**. The new company will be headquartered in the Famous Nashville offices, headed by **Pat Finch**. Froehlig says that she will be joined by former EMI senior creative director **Robin Palmer** and that the company will be named Froehlig Palmer Music Group.

The **Amazing Rhythm Aces** have re-formed and released "Ride Again," a collection of their favorites re-recorded. The group split up in 1981 after nine years together and scoring such hits as "Third Rate Romance." Original members **Russell Smith**, **James Hooker**, **Billy Earhart**, **Butch McDade**, and **Jeff Davis** are joined by new Ace **Danny Parks**. The group is touring and will record an album of new material in late summer. "Ride Again" is on the Aces' ARA label and is available at Ernest Tubbs Record Shops and through the group's Web site... **Iris DeMent** has been in town recording with **Randy Scruggs** producing and **Mark Knopfler** picking... **Brooks & Dunn** are getting set for the summer racing season. They like "Legends" race cars so much that they set up their own dealership and are holding seven races this summer at the Nashville Motor Speedway, in association with McDowell Enterprises. Last year's drivers in the

celebrity grudge matches included **Faith Hill**, **Gary Chapman**, members of the **Mavericks**, and **John Hiatt**. Race dates are Tuesday (7), May 21, June 25, July 9, July 23, Aug. 6, and Aug. 20.

STEVE WARINER will be inducted into the Grand Ole Opry as its newest cast member on Saturday (11), during "Grand Ole Opry Live," the televised portion of the radio show. Wariner first played the Opry when he was 17 and was a member of **Dottie West's** touring band. He will be the 72nd member of the current Opry cast. Three days after his induction, he will perform with mentor **Chet Atkins**, **Leo Kottke**, and **Larry Carlton** in Guitar Town Comes Alive, a Tennessee bicentennial concert at the Ryman Auditorium... Nashville



by Chet Flippo

Scene tries to visit the Opry regularly whether we need it or not and greatly enjoyed the April 27 onstage reunion of **Jim Ed Brown** with his sisters, **Maxine** and **Bonnie**. They last regularly performed together as the **Browns** in 1967, and they still sound as good as ever; resurrecting such songs as "Scarlet Ribbons (For Her Hair)." They have an all-gospel reunion album, "Family

Bible," out on Step One Records.

THE RECENT COUNTRY DANCE MUSIC AWARDS were determined by 22,130 mail-in ballots, sent in by patrons of 400 dance clubs nationwide. Susan Charney Associates of Nashville tabulated the ballots and broke out consumer information. Of all respondents, 30.8% were female 18-34, 27.1% were female 35-plus, 22.5% were male 18-34, and 19.6% were male 35-plus. Most CDs (71,599) were bought by females 18-34. Their purchases were influenced by radio (67.5%), nightclub play (18.9%), and CMT (13.6%). Males 18-34 bought 65,135 CDs, and their purchases were influenced by about the same ratio, although nightclub play influenced their buys more, and radio less. Females 35 and older bought 54,617 CDs, and males 35 and older bought 47,161 CDs. The top five albums most recently purchased by the respondents were by **Shania Twain**, **Tim McGraw**, **Garth Brooks**, **John Michael Montgomery**, and **Alan Jackson**.

The top five retail outlets were Wal-Mart, Best Buy, Target, Blockbuster, and Camelot. Twain and Wal-Mart were the overwhelming leaders in each of their categories. Artist awards went to Twain for favorite dance album of 1995 ("The Woman In Me"), to McGraw for favorite dance song of 1995 and favorite extended country dance remix (both for "I Like It, I Love It"), and to **Jeff Moore** for favorite new dance step
(Continued on page 29)



Meant To Be. Arista artist Linda Davis played selections from her "Some Things Are Meant To Be" album at a Nashville listening party. Shown, from left, are Starstruck Entertainment's **Jake LaGrone**; Davis' husband and accompanist, **Lang Scott**; Starstruck's **Narvel Blackstock**; Davis; Arista Nashville senior VP of sales and marketing **Mike Dungan**; and Arista Nashville VP of artist development and marketing **Fletcher Foster**.

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BNA WRAPS ITS ARMS AROUND CHESNEY

(Continued from page 26)

Group.)

There are also plans for Chesney to participate in the upcoming Wal-Mart tour. "Our plans are to get Kenny to perform as his schedule allows because he'll be pretty busy with the Alabama dates," Turner says. "But we hope to put him on a weeklong segment of the Wal-Mart tour."

Chesney is booked and managed by Dale Morris & Associates. In addition to the NASCAR appearances and dates on the Wal-Mart tour, Chesney's main visibility will result from his opening slot on the current Alabama tour, which runs through November. "I call them the Rolling Stones of country music," Chesney says. "They've been out for a long time and have the longevity, and that's what I'm

aiming for if radio and the fans will accept me that long. I've learned a lot by watching those guys. It's been an education that you can't buy anywhere... Those guys were influences of mine, and here I am on tour with them. They've been great to me and my crew and treated us with the utmost respect. And it's been wonderful playing in front of all those big crowds. That's the thing I've needed in the past year."

Turner says BNA plans to utilize other media in order to make consumers aware of Chesney. "We will try to get local print to do a story as he goes for these listening promotions," Turner continues. "And we will try to get local TV. We are trying to create multiple media impressions

everywhere we go, but first and foremost our attention is on radio... That's our lead into letting people know who Kenny is and the fact that he has a new album."

Turner says that Chesney has worked hard and that BNA believes his time has arrived. "He is a likeable guy, and he has an ongoing relationship with many people at radio," he says. "You want him to win so badly because he works just as hard as anyone at the record company... He's out there hustling and working diligently in every way. He has really done a tremendous job of positioning himself as one of the young hat acts to look out for, and that has really helped him in the last year. Now we are at the point that all we need is an impact single, and everybody thinks that 'Me And You' is that song. Everybody is so onboard that this could be his breakthrough effort."

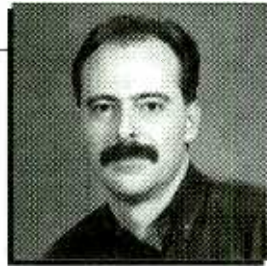
NASHVILLE SCENE

(Continued from page 26)

FAN FAIR'S International Fan Club Organization Show has scheduled this year's show for June 12 at the Ryman Auditorium. Artists booked thus far include Bryan White, Baker & Myers, Jeff Carson, Terri Clark, Rob Crosby, 4-Runner, Gary Morris, Hal Ketchum, and Victoria Shaw. The organization will also hold a new country showcase June 11 at the Ernest Tubb Record Shop on Broadway... The third annual International Country Music Expo has been set for Aug. 29-Sept. 1 at the Opryland Hotel. The four-day seminar, designed to educate participants about careers in recording, songwriting, publishing, and other aspects of the country music industry, will also benefit the Music Emergency Relief Contributions, a fund for industry members... Country Gathering '96 has been scheduled for May 25-

27 in Lebanon, Tenn. Performers will include the Moffatts, Deborah Allen, Roni Stoneman, Jeannie Seely, Del Reeves, Patricia Conroy, Dan Seals, Billy Joe Shaver, Billy Montana, Bailie & the Boys, and Jason D. Williams. Event charities include Easter Seals, the Lupus Foundation, and Tennessee Special Olympics.

OLD-TIME radio aficionados will gather June 4-6 at the Old-Time Music & Radio Conference in Mount Airy, N.C. Panel discussions, seminars, and technical workshops will address the preservation and encouragement of traditional American music through radio airplay... Michael McDonald, Kevin Welch, and Robert Ellis Orrall will be featured at the Abintra Montessori School's 15th anniversary Benefit Concert at Nashville's 328 Performance Hall May 24.



by Wade Jessen

THE CROWN AND THE BRIM: George Strait's "Blue Clear Sky" opens at No. 1 on Top Country Albums, following last week's No. 1 entry by Brooks & Dunn's "Borderline" (Arista). Since May 1991, when the chart began using SoundScan data, there's only been one other occasion when two albums debuted at No. 1 in consecutive weeks. Coincidentally, Brooks & Dunn was one of the acts in those previous back-to-back No. 1s, as their prior set, "Waitin' On Sundown," preceded Mary Chapin Carpenter's "Stones In The Road" (Columbia) in October '94. This time, Strait bulldozed more than 115,000 units, pushing the Brooks & Dunn title back to No. 2. Despite the displacement, Brooks & Dunn still had a strong week, winning Greatest Gainer honors. With sales of more than 100,000 units, the duo outdistances the No. 3 title, Shania Twain's "The Woman In Me" (Mercury Nashville), by more than 38,000 units. This debut also marks Strait's biggest opening week in the SoundScan era and possibly in his career. His "Easy Come, Easy Go" started with 93,000 units in October '93. That title debuted at No. 2, behind Garth Brooks, who entered at No. 1 with "In Pieces." By the way, the Brooks set sold more than 140,000 units that week. The last time a Strait album debuted at No. 1 was November '94, when "Lead On" captured that spot with less than 58,000 units. Strait's new title enters The Billboard 200 at No. 7.

THE REAL DEAL: MCA/Nashville chairman Bruce Hinton says Strait's debut had staffers whooping and hollering. Consumer interest in Strait is at an all-time high after more than 15 years of hitmaking, Hinton says. He thinks this enduring popularity gives strong testimony to Strait "being himself" and his unwavering artistic integrity. The strong album debut comes on the heels of Strait's single-of-the-year win for "Check Yes Or No" at the Academy of Country Music Awards show on April 24. Although that track is not featured on the new package, it's included on "Strait Out Of The Box," his wildly successful multidisc set, which jumps 30-25 on Top Country Albums. Dave Weigand, VP of sales and marketing at MCA, says that Strait traditionally does very little media and his projects require minimal pre-positioning or hype. Weigand says the label respects Strait's avoidance of the media spotlight and counted on the title track single to give muscle to the new album's take-off. That song jumps 8-5 on Hot Country Singles & Tracks after just six weeks.

TUBE TALK: Many of this week's sales gains on Top Country Albums can be tied to appearances on the ACM Awards. Aside from capturing the Greatest Gainer trophy, Brooks & Dunn show sales spurts with other albums: "Waitin' On Sundown" pockets the Pacesetter trophy with an increase of more than 60% and vaults 60-38, and their "Brand New Man" moves 56-49. Aside from sharing host duties with Faith Hill, Brooks & Dunn took top vocal duo and entertainer of the year accolades from the ACM.

OTHER WINNERS: Every title earning a bullet on Top Country Albums is by an artist or group that either appeared on the ACM show, was nominated for an award, or won an award. George Strait is the only artist bulleting this week who did not appear on the show at all. In addition to Strait and Brooks & Dunn, other winners with bullets include Patty Loveless (33-27 and a re-entry at No. 62) in the female vocalist category, new female artist Shania Twain (No. 3), new male artist Bryan White (11-9), best new group Lonestar (No. 13), and song of the year performer Tracy Byrd (38-31).

COUNTRY SINGLES A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
7 ALL I WANT IS A LIFE (G.I.D., ASCAP/Royalhaven, BMI)	47 THE LOVE THAT WE LOST (MCA, ASCAP/Gary Burr, ASCAP/Acuff-Rose, BMI) WBM/HL
68 ALL OVER BUT THE SHOUTIN' (EMI, ASCAP/Princeton Street, ASCAP/EMI April, ASCAP/Of Music, ASCAP) HL	33 MEANT TO BE (Sony/ATV Tree, BMI/Chris Waters, BMI/Maypop, BMI/Wildcountry, BMI/Makin' Chevs, BMI) WBM/HL
17 ALL YOU EVER DO IS BRING ME DOWN (Sony/ATV Tree, BMI/Raul Malo, BMI/Mighty Nice, BMI/AI Andersongs, BMI) HL	32 MY HEART HAS A HISTORY (Starstruck Writers Group, ASCAP/Mark D., ASCAP/Warner-Tamerlane, BMI/Polywyg, BMI/Socan, BMI) WBM/HL
18 ALMOST A MEMORY NOW (WB, ASCAP/EMI April, ASCAP/Joel David, ASCAP/Stroudacaster, BMI) HL/WBM	2 MY MARIA (Duchess, BMI/Bug, BMI/Prophecy, BMI) HL
44 BACK IN MY ARMS AGAIN (PolyGram Int'l, ASCAP/New Songs De Burgo, ASCAP/Mama Guitar, ASCAP/R-Bar-P, ASCAP) HL	14 NO NEWS (Sony/ATV Tree, BMI/Katy's Rainbow, BMI/Simply Irresistible, BMI/Starstruck Writers Group, ASCAP/Mark D., ASCAP) HL
5 BLUE CLEAR SKY (Starstruck Writers Group, ASCAP/Mark D., ASCAP/Alabama Band, ASCAP/Wildcountry, ASCAP/Miss Bless, ASCAP) WBM/HL	62 NO ONE NEEDS TO KNOW (Loon Echo, BMI/Zomba, ASCAP) HL
65 BREAKING HEARTS AND TAKING NAMES (Hamstein Cumberland, BMI/Baby Mae, BMI/Give Reese A Chance, BMI/Howlin' Hits, ASCAP/Square West, ASCAP/Longest Day, ASCAP) WBM	61 ON A GOOD NIGHT (Sony/ATV Tree, BMI/Tenlee, BMI/Don Cook, BMI/Sony/ATV Cross Keys, ASCAP) HL
43 BY MY SIDE (Red Brazos, BMI/T's Timeless, BMI) WBM	42 PHONES ARE RINGIN' ALL OVER TOWN (EMI April, ASCAP/K-town, ASCAP/Day Basket, ASCAP/Auge, BMI) WBM/HL
50 CAT'S IN THE CRADLE (Story Songs, ASCAP)	53 PICTURE PERFECT (EMI April, ASCAP/Kids, ASCAP/Milene, ASCAP) WBM/HL
22 THE CHANGE (Little Tybes, ASCAP/MCA, ASCAP) HL	8 THE RIVER AND THE HIGHWAY (Housenotes, BMI/New Don, ASCAP/New Hayes, ASCAP) WBM
51 CIRCLE OF FRIENDS (EMI Blackwood, BMI/Montcrest, BMI/Hamstein Stroudacaster, ASCAP) WBM	69 SHE NEVER LOOKS BACK (Mighty Nice, BMI/Laudersongs, BMI/Warner Source, SESAC/Dynda Jam, SESAC) WBM/HL
3 C-O-U-N-T-R-Y (New Haven, BMI/Music Hill, BMI/Dusty Drake, BMI/Cross Keys, ASCAP/Kim Williams, ASCAP) HL/WBM	51 SOMEDAY (Murray, BMI/Top Of The Lev, BMI/On The Wall, BMI/Copyright Management, ASCAP/AMR, ASCAP/Sierra Home, ASCAP) WBM
41 DADDY'S MONEY (Little Big Town, BMI/American Made, BMI/Love This Town, ASCAP/David Aaron, ASCAP/Starstruck Writers Group, ASCAP/Mark D., ASCAP) WBM	6 SOMEONE ELSE'S DREAM (Almo, ASCAP/Daddy Rabbit, ASCAP/Big Tractor, ASCAP/WB, ASCAP) WBM
15 DOES THAT BLUE MOON EVER SHINE ON YOU (Songs Of PolyGram, BMI/Tokco, BMI/Bill Green, BMI) HL	60 SORRY YOU ASKED? (Coal Dust West, BMI/Warner-Tamerlane, BMI) WBM
39 DON'T GET ME STARTED (Sony/ATV Songs, BMI/Starstruck Writers Group, ASCAP/Mark D., ASCAP) HL	
75 EVEN IF I TRIED (Tom Collins, BMI/AMR, ASCAP/Sierra Home, ASCAP) WBM	
24 EVERY TIME I GET AROUND YOU (N2 D, ASCAP/Old Desperados, ASCAP)	
72 GRAVITATIONAL PULL (Butch Curry, ASCAP/New Hayes, ASCAP/Ray Methun, BMI/EMI Blackwood, BMI) HL/WBM	
3 HEADS CAROLINA, TAILS CALIFORNIA (EMI Blackwood, BMI/Ty Land, BMI/Starstruck Writers Group, ASCAP/Mark D., ASCAP) HL	
10 HEART'S DESIRE (Songs Of PolyGram, BMI/Barney & Arney, BMI/Lee Roy Parnell, BMI) HL	
31 HEAVEN HELP MY HEART (EMI April Canada, ASCAP/Into Wishin', ASCAP/EMI April, ASCAP/Tina Arena, SOCAN/Dreaming Public, SOCAN/Down In Front, SOCAN)	
48 HEAVEN IN MY WOMAN'S EYES (Glitterfish, BMI/Carpad, BMI)	
19 HIGH LONESOME SOUND (Benefit, BMI) WBM	
29 HOLDIN' ON TO SOMETHING (Kicking Bird, BMI/Thornhawk, BMI/Hamstein Cumberland, BMI/Diamond Struck, BMI/Mike Curb, BMI/Tom Shapiro, BMI) WBM	
27 HOME (WB, ASCAP) WBM	
40 HONKY TONKIN'S WHAT I DO BEST (Warner-Tamerlane, BMI/Marty Party, BMI) WBM	
57 HOPE (Poison Oak, ASCAP/So Boss, ASCAP)	
25 HYPNOTIZE THE MOON (Galewood, BMI/Ensign, BMI/Zena, ASCAP) WBM/HL	
67 I DON'T THINK I WILL (Sydney Erin, BMI)	
20 IF I WERE YOU (Sony/ATV Tree, BMI) HL	
38 I'LL TRY (WB, ASCAP/Yee Haw, ASCAP) WBM	
11 I'M NOT SUPPOSED TO LOVE YOU ANYMORE (Acuff-Rose, BMI) WBM	
12 I THINK ABOUT YOU (New Don, ASCAP/New Hayes, ASCAP/Love This Town, ASCAP) WBM	
70 I THINK WE'RE ON TO SOMETHING (Almo, ASCAP/Barnatuck, ASCAP/AMR, ASCAP/Sierra Home, ASCAP)	
63 IT'S MIDNIGHT CINDERELLA (Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP/Major Bob, ASCAP/No Fences, ASCAP/Careers-BMG, BMI/A Hard Day's Write, BMI) WBM/HL	
9 IT'S WHAT I DO (Hamstein Cumberland, BMI/Tom Shapiro, BMI/Mike Curb, BMI/Diamond Struck, BMI) WBM	
52 IT WORKS (Alabama Band, ASCAP/Wildcountry, ASCAP/EMI Blackwood, BMI/Mark Alan Springer, BMI) WBM/HL	
21 IT WOULDN'T HURT TO HAVE WINGS (Warner-Tamerlane, BMI/Miss Holly, BMI/Hapsack, BMI/Great Galen, BMI) WBM	
54 LITTLE DROPS OF MY HEART (Hornbill, BMI)	
4 LONG AS I LIVE (Maypop, BMI/Wildcountry, BMI/Makin' Chevs, BMI/Wonderland, BMI/Will Robinsongs, BMI) HL/WBM	
66 LONG HARD LESSON LEARNED (Almo, ASCAP/Holmes Creek, ASCAP/Bienville, BMI) WBM	
46 A LOVE STORY IN THE MAKING (Mighty Nice, BMI/AI Andersongs, BMI/Blue Water, BMI/Almo, ASCAP/Daddy Rabbit, ASCAP) WBM	

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TOP BLUES ALBUMS™

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

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	25	★★ NO. 1 ★★ LEDBETTER HEIGHTS GIANT 24621/WARNER BROS. [CS]	KENNY WAYNE SHEPHERD 9 weeks at No. 1
2	2	26	GREATEST HITS ● EPIC 66217*	STEVIE RAY VAUGHAN & DOUBLE TROUBLE
3	3	2	LIVE: THE REAL DEAL SILVERTONE 41543/JIVE [CS]	BUDDY GUY (WITH G.E. SMITH AND THE SNL BAND)
4	4	9	PHANTOM BLUES PRIVATE 82139	TAJ MAHAL
5	5	4	THE ALLIGATOR RECORDS 25 TH ANNIVERSARY COL.. ALLIGATOR 11011	VARIOUS ARTISTS
6	6	4	LONG WAY HOME VERVE 529465	CLARENCE "GATEMOUTH" BROWN
7	7	37	FROM THE CRADLE ▲ DUCK/REPRISE 45735/WARNER BROS.	ERIC CLAPTON
8	9	37	BLUES MCA 11060	JIMI HENDRIX
9	8	37	KEB' MO' OKEH 57863/EPIC	KEB' MO'
10	10	5	BLUES FOR GREENY CHARISMA 40507/VIRGIN	GARY MOORE
11	12	4	HOT BISCUITS-HOUSE OF BLUES SAMPLER HOUSE OF BLUES 87008	VARIOUS ARTISTS
12	11	37	CHILL OUT POINTBLANK 40107/VIRGIN	JOHN LEE HOOKER
13	14	37	SOME RAINY MORNING MERCURY 526867	ROBERT CRAY
14	NEW►		BLUE HOUSE ROUNDER 3131	MARCIA BALL
15	RE-ENTRY		SAD STREET MALACO 7478	BOBBY "BLUE" BLAND

TOP REGGAE ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	42	★★ NO. 1 ★★ BOOMBASTIC I VIRGIN 40158*	SHAGGY 42 weeks at No. 1
2	2	49	NATURAL MYSTIC TUFF GONG 524103*/ISLAND	BOB MARLEY & THE WAILERS
3	3	41	'TIL SHILOH LOOSE CANNON 524119*/ISLAND [CS]	BUJU BANTON
4	4	25	THE BEST OF-VOLUME TWO VIRGIN 41010	UB40
5	5	24	THE BEST OF-VOLUME ONE VIRGIN 41009	UB40
6	6	37	SCENT OF ATTRACTION 550 MUSIC 67094* [CS]	PATRA
7	8	119	BAD BOYS ▲ BIG BEAT 92261/AG	INNER CIRCLE
8	7	25	PROPHECY AFRICAN STAR/RAL 529264*/ISLAND [CS]	CAPLETON
9	9	13	RESISTANCE GIANT 24633/WARNER BROS. [CS]	BIG MOUNTAIN
10	10	45	TOUGHER THAN LOVE ● WORK 64189*/COLUMBIA [CS]	DIANA KING
11	11	42	FREE LIKE WE WANT 2 B ELEKTRA 61702*/EEG	ZIGGY MARLEY AND THE MELODY MAKERS
12	RE-ENTRY		STRICTLY THE BEST VOLUME 15 VP 1459*	VARIOUS ARTISTS
13	12	37	REAL TING WEED 2006*/NERVOUS [CS]	MAD LION
14	RE-ENTRY		STRICTLY THE BEST, VOL. 16 VP 1460	VARIOUS ARTISTS
15	13	29	A MI SHABBA EPIC 57801*	SHABBA RANKS

TOP WORLD MUSIC ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	7	★★ NO. 1 ★★ TIERRA GITANA NONESUCH 79399/AG	GIPSY KINGS 6 weeks at No. 1
2	2	57	BEST OF NONESUCH 79358/AG	GIPSY KINGS
3	3	76	THE MASK AND MIRROR WARNER BROS. 45420 [CS]	LOREENA MCKENNITT
4	4	9	LORE ATLANTIC 82753	CLANNAD
5	6	10	NIGHT SONG REAL WORLD 2354	NUSRAT FATEH ALI KHAN & MICHAEL BROOK
6	5	11	FILM CUTS RCA VICTOR 68438	THE CHIEFTAINS
7	12	37	CESARIA EVORA NONESUCH 79379/AG [CS]	CESARIA EVORA
8	7	12	THE CELTIC MINSTREL RCA VICTOR 68393	JAMES GALWAY
9	8	62	THE LION KING: RHYTHM OF THE PRIDE LANDS ● WALT DISNEY 60871	LEBO M
10	9	66	THE LONG BLACK VEIL ● RCA VICTOR 62702	THE CHIEFTAINS
11	NEW►		CELTIC TREASURE- THE LEGACY OF TURLOUGH O'CAROLAN NARADA 63925	VARIOUS ARTISTS
12	10	5	FIFA MANGO 531039/ISLAND	ANGELIQUE KIDJO
13	11	7	RIVERDANCE CELTIC HEARTBEAT/ATLANTIC 82816/AG [CS]	BILL WHELAN
14	13	33	THE BROTHERS MCMULLEN ARISTA 18803	SOUNDTRACK
15	NEW►		FLAMENCO: FIRE & ICE NARADA 63924	VARIOUS ARTISTS

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. All albums available on cassette and CD. *Asterisk indicates vinyl available. [CS] indicates past and present Heatseekers titles © 1996, Billboard/BPI Communications and SoundScan, Inc.



by Jim Macnie

THE FORMAT OF Charlie Rose's TV show is conversation, pure and simple. When musicians appear, they seldom perform; it's all about dialog. During the five years the show has been on, only two artists have played live: cellist Yo Yo Ma and percussionist Tito Puente. That makes Cassandra Wilson's pair of tunes, done with her full ensemble in tow, quite unique. The singer glided through Skip James' "Death Letter Blues" and her own "A Little Warm Death" on the April 17 show.

Wilson is enjoying extraordinary success with "New Moon Daughter," released March 5, which has sold 47,000 units as of April 28, according to SoundScan. TV appearances have surely enhanced sales of the Blue Note album; roughly half of that sales figure has moved since the Rose spot and the April 3 performance of "Until" on "Late Show With David Letterman." The oft-sarcastic host was smitten enough to ask if Wilson would consider joining the show's band on a permanent basis.

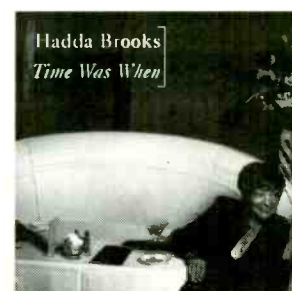
Wilson recently taped a performance of Michael Jackson's "Gone Too Soon" at the Essence Awards in New York. The program is scheduled to be broadcast in June. The North American tour in support of "New Moon Daughter" began April 29 in Atlanta at the Variety Playhouse. On Friday (10), she will be at New York's Town Hall for a highly anticipated gig. Courtney Pine, whose latest Antilles record is "Modern Day Jazz Stories," will share the bill for the entire tour.

FILMZ: With Pangaea's "Leaving Las Vegas" soundtrack so well situated on the Top Jazz Albums chart over the last six months (No. 3 this week), and with the sustained success of Antilles' "Get Shorty" soundtrack, jazz-oriented scores to movies are getting more visibility than ever. Of course, it helps to have Sting crooning classics ("Vegas") or bite-sized commercial funk pieces that radio adores ("Shorty"). Yet things bode well for the much anticipated soundtrack to Robert Altman's "Kansas City," due Tuesday (7) from Verve. When you have the *crème de la crème* of young mainstreamers blowing wild-assed blues, jump, and swing, you've got a strong hand.

The "Kansas City" ensemble, including James Carter, Nicholas Payton, Craig Handy, Geri Allen, and Jesse Davis, was initially touted as a one-time-only gathering of players from various camps. But they'll reconvene for a gig as part of this year's overwhelming What is Jazz? Festival put on by New York's Knitting Factory. The show is slated for June 21 at Town Hall.

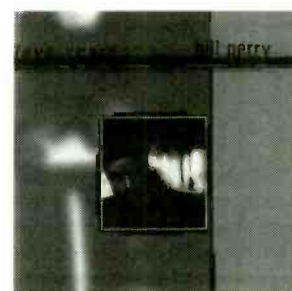
There are two other soundtracks of note. Pianist Michel Camilo's music for Fernando Trueba's "Two Much" (Verve) mixes incidental symphonic touches with reflective solo piano and gleeful Afro-Cuban pieces. But, what is perhaps the hippest soundtrack of late, Phillip Johnston's music for Paul Mazursky's "Faithful," languishes without release. Johnston is a modern jazzster with the smarts to shape daring music in commercially palatable ways. Known for his past leadership of the Microscopic Septet, Johnston uses a new group, the Transparent Quartet, for "Faithful." The quartet's music is potent and frolicsome, able to conjure an assortment of emotions and references. However, TriBeCa Music (distributed by Sony), which has put out discs to coincide with the films "Frankenstein" and "A Bronx Tale," passed on the option to release Johnston's score to "Faithful."

Johnston's forays into film are ever-increasing. In 1995, Avant released his soundtrack to Tod Browning's disturbing silent-era classic "The Unknown." A compilation of Johnston's other scores is being discussed with Avant for future issue. The composer just recorded a septet date for a new Chicago label, Ace Day Music, and a fall release is planned. Fall is also when another Johnston group, Big Trouble, will release its second Black Saint disc, "Flood At The Ant Farm." The album will surely enhance the leader's rep as one of modern music's more versatile writers.



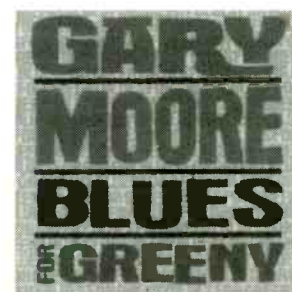
Hadda Brooks
That's My Desire

"She strips away the cuteness of contemporary cabaret to reveal a kind of blues that fits the dignity and wisdom of a true survivor." **Rolling Stone**



Bill Perry
Love Scars

"BB King, Magic Sam, Albert King, Jimmy Page, Albert Collins and Jimi Hendrix may echo in his tough, tough blues, but Bill Perry proves that it ain't the influences so much as what you do with them." **Guitar Player**



Gary Moore
Blues For Greeny

Moore's virtuoso guitar playing fuels versions of ten Fleetwood Mac classics originally penned by the band's Peter Green. Moore's early mentor.

Also includes a cover of Little Willie John's "Need Your Love So Bad."

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by Deborah Evans Price

GMA WRAP-UP: The mood was both celebratory and contemplative during the Gospel Music Assn.'s GMA Week 1996. Nearly 2,000 registrants marked the largest-ever attendance as artists, managers, promoters, radio, and label personnel—anyone and everyone it seemed—involved in the Christian music industry converged in the Nashville Convention Center April 21-25 to discuss vital issues and showcase lots of great music.

The GMA is one of the music community's busiest conventions as it is divided into six "tracks": the Academy of Gospel Music Arts, Industry Leadership, National Christian Pro-

motors Roundtable, National Christian Radio Seminars, Christian Music Video Retailers, and for the first time, the Christian Music Video Seminars.

Dr. Tony Evans was the featured speaker at GMA's annual "Monday Morning Live" event, which also included performances by Larnelle Harris and Southern gospel trio the Martins, as well as the presentation of the GMA's special awards. SoundScan was the recipient of the GMA's Impact Award in recognition of its role in the industry's growth the past year. Steve Grace and Marcos Vidal won the International Award. The Lifetime Achievement Award was presented to the Stamps-Baxter School of Music and the Christian Artists Seminar in the Rockies. The Grady Nutt Humor award was again presented to Mark Lowry.

Though GMA Week included numerous seminars dealing with the usual music biz topics, most participants I talked to said there was more of a return to spirituality and an emphasis on spiritual concerns. And this is how GMA Week differs from other music industry conventions, for although, like other industry gatherings, there are professionals meeting to share ideas on how to better conduct business, those who make and

(Continued on page 34)

1st ANNUAL WORLD CHRISTIAN MUSIC AWARDS!

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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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Top Contemporary Christian™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			Compiled from a national sample of retail store and one-stop sales reports.	
			★ ★ NO. 1 ★ ★	
1	1	48	JARS OF CLAY ● ESSENTIAL 5573/BRENTWOOD HS	JARS OF CLAY
2	2	4	ANDY GRIFFITH SPARROW 1440/CHORDANT HS	I LOVE TO TELL THE STORY: 25 TIMELESS HYMNS
3	3	23	DC TALK ● FOREFRONT 5140/CHORDANT	JESUS FREAK
4	4	4	TWILA PARIS SPARROW 1518/CHORDANT	WHERE I STAND
5	6	36	MICHAEL W. SMITH ● REUNION 0106/WORD	I'LL LEAD YOU HOME
6	5	10	NEWSBOYS STARSONG 0075/CHORDANT	TAKE ME TO YOUR LEADER
7	7	10	AUDIO ADRENALINE FOREFRONT 5144/CHORDANT	BLOOM
8	11	102	KIRK FRANKLIN AND THE FAMILY ▲ GOSPO CENTRIC 2119/CHORDANT HS	KIRK FRANKLIN AND THE FAMILY
9	8	25	VARIOUS ARTISTS SPARROW 1516/CHORDANT	WOW-1996
10	9	29	CECE WINANS SPARROW 1441/CHORDANT	ALONE IN HIS PRESENCE
11	10	7	VARIOUS ARTISTS MYRRH 0461/WORD	MY UTMOST FOR HIS HIGHEST: THE COVENANT
12	14	60	POINT OF GRACE WORD 5608 HS	THE WHOLE TRUTH
13	13	47	VARIOUS ARTISTS WORD 0604	MY UTMOST FOR HIS HIGHEST
14	12	26	CARMAN SPARROW 1422/CHORDANT	R.I.O.T.
15	17	10	GARY CHAPMAN REUNION 0109/WORD HS	SHELTER
16	NEW ▶		VARIOUS ARTISTS BRENTWOOD 50001	THE BEST IN CHRISTIAN MUSIC: 27TH ANNUAL DOVE AWARDS COLLECTION
17	18	4	VARIOUS ARTISTS BENSON 4272	SHAKIN' THE HOUSE-LIVE IN L.A.
18	22	8	THIRD DAY REUNION 0117/WORD HS	THIRD DAY
19	20	6	SIERRA STARSONG 0083/CHORDANT HS	DEVOTION
20	16	10	STEVE GREEN SPARROW 1490/CHORDANT HS	THE LETTER
21	15	39	RAY BOLTZ WORD 1601 HS	THE CONCERT OF A LIFETIME
22	23	57	ANOINTED WORD 0902 HS	THE CALL
23	28	26	PHILLIPS, CRAIG & DEAN STARSONG 0074/CHORDANT HS	TRUST
24	21	4	MARK LOWRY WORD 0601	REMOTELY CONTROLLED
25	24	132	MICHAEL W. SMITH ● REUNION 0086/WORD	FIRST DECADE 1983-1993
26	26	43	VARIOUS ARTISTS SPARROW 1445/CHORDANT	AMAZING GRACE: A COUNTRY SALUTE TO GOSPEL
27	25	87	AMY GRANT ▲ ² MYRRH 6974/WORD	HOUSE OF LOVE
28	31	9	VARIOUS ARTISTS VINEYARD 9200/STARSONG	CHANGE MY HEART OH GOD
29	35	6	PLANKEYE TOOTH & NAIL 1054/DIAMANTE	COMMONWEALTH
30	30	179	DC TALK ▲ FOREFRONT 5100/CHORDANT	FREE AT LAST
31	37	2	MARANATHA! PROMISE BAND MARANATHA 1849/WORD	PROMISE KEEPERS: BREAK DOWN THE WALLS
32	29	58	NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE VERITY 43010 HS	SHOW UP!
33	32	30	KATHY TROCCOLI REUNION 0110/WORD HS	SOUNDS OF HEAVEN
34	27	41	YOLANDA ADAMS TRIBUTE 3592/DIADEM HS	MORE THAN A MELODY
35	33	36	RON KENOLY INTEGRITY 02392 HS	SING OUT WITH ONE VOICE
36	36	10	AARON JEOFFREY STARSONG 0047/CHORDANT HS	AFTER THE RAIN
37	40	90	NEWSBOYS STARSONG 0005/CHORDANT HS	GOING PUBLIC
38	RE-ENTRY		PETRA WORD 9624 HS	NO DOUBT
39	38	92	STEVEN CURTIS CHAPMAN ● SPARROW 1408/CHORDANT HS	HEAVEN IN THE REAL WORLD
40	NEW ▶		MARANATHA! SINGERS MARANATHA 0842/WORD	THE SILVER ANNIVERSARY PROJECT

○ Records with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units; ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. All albums available on cassette and CD. *Asterisk indicates vinyl available. **HS** indicates past or present Heatseeker title. © 1996, Billboard/BPI Communications.

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In the SPIRIT



by Lisa Collins

ENCORE: Retirement for **Jon P. Kee** may not be as easy as he had planned. The overwhelming success of "Stand"—which debuted at No. 1 on the Top Gospel Albums chart earlier this year, caught him totally off guard. "We were really thinking that around July, [the New Life Choir] would fade," Kee says, "but the success of 'Stand' has got us back out there. I had no idea it was going to do so well. Traditionally, VIP albums have not done well. 'Stand' just blew us away."

"Stand" is the third recorded installment from the mass choir Kee assembles at his annual VIP (Victory in Praise) Music & Arts Seminar, held in August. He credits a great deal of its success to the fact that the project was somewhat pressure-free.

"It wasn't a headache project," Kee says. "It flowed real smooth, and I knew 'Stand' was a catchy song, but it wasn't your classic Sunday morning song with a hook. Instead, it had a profound prophetic message that touched the heart of people. People need to hear I'm going through, but I'm going to stand. Stand for holiness... righteousness... It's an old message."

With Kee's new musical take, the message has exploded. But what has him most excited is a new choir he's organized from street kids. Called **Inner City**, it has a debut release, "Heaven" on Tyscot Records, coming next month. There is still one more album due from Kee and the New Life Choir on Verity Records, but so far no plans have been set on when he will get started.

With the little time he has left over, Kee says, he's enjoying his retirement and pastoring duties at the New Life Fellowship Church, whose current membership is about 150. But don't go looking for music. Kee, who was ordained in 1992, says,

"People come looking for the big band, but the band is sitting in the audience with their Bibles. We had been leasing a building, but recently we bought land for the church, and the groundbreaking is in July."

Groundbreaking festivities are being set to coincide with Kee's 1996 VIP Music & Arts Seminar, scheduled to get under way in his home base of Charlotte, N.C., July 29-Aug. 4.

STAR SONG'S NEW MANDATE: The restructuring of EMI Christian Music has paved the way for the repositioning of Star Song as the gospel arm of the EMI Christian Music Group. With the new arrangement, Crystal Rose product and artists now fall under the Star Song Communications banner.

Former Star Song A&R director **Jackie Patillo** has been signed to head the newly created gospel division. For Patillo, the arrangement represents a fortification of gospel-marketing efforts. "Before the restructuring, Sparrow had a little gospel, and Star Song had a little gospel. With the addition of Crystal Rose to the Star Song umbrella, we had enough product to justify this division."

While Patillo has been given the green light to sign more artists, she is instead opting for what she calls "strategic alliances," citing the current partnership with **Aleho International Records** as an example. "Partnering with someone like **Al Hobbs** and Aleho Records has brought to our table not only great artistry but his own wealth of information in his years on the forefront of the gospel movement. We believe the recent sales explosion in gospel [i.e., the success of **Kirk Franklin**] to be reflective of the marketplace potential. We're trying to meet the demands of that marketplace."

Meanwhile, the arrangement suits Crystal Rose CEO **Brian Spears** just fine. "With this relationship with Star Song and their new mandate to gospel, Crystal Rose hopes to continue to be a force in the gospel arena. We're out to set new standards."

Last month, Crystal Rose expanded its roster (which already includes **Donald Lawrence & the Tri-City Singers** and **Rodney Posey**) by signing **Ricky Dillard & the New Generation Chorale**. Dillard's debut release on the label is a live recording made in Chicago March 30 and tentatively due in July.

The long-awaited release by 4-time Stellar Award Winner:



Dottie Peoples & The Peoples Choice Chorale

"Count On God"
Street Date: May 7th 1996



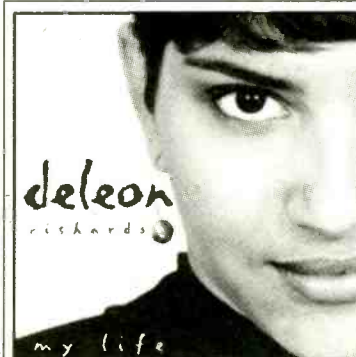
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NAIRD ATLANTA INTERNATIONAL RECORD COMPANY, INC. 881 MEMORIAL DRIVE, S.E., ATLANTA, GA 30316 404-524-6835

Top Gospel Albums

THIS WEEK	2 WKS AGO	WKS ON CHART	Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan®	
			ARTIST	TITLE
			LABEL & NUMBER/DISTRIBUTING LABEL	
			★ ★ NO. 1 ★ ★	
1	14	16	REV. CLAY EVANS MEEK 3995 1 week at No. 1	"I'VE GOT A TESTIMONY"
2	2	147	KIRK FRANKLIN AND THE FAMILY ▲ GOSPO CENTRIC 72119 GS	KIRK FRANKLIN AND THE FAMILY
3	1	10	V.I.P. MUSIC & ARTS SEMINAR MASS CHOIR VERITY 43014 GS	STAND!
4	3	2	WITNESS CGI 1185	SONG IN THE NIGHT
5	4	3	O'LANDA DRAPER & THE ASSOCIATES WARNER ALLIANCE 46005	GOTTA FEELIN'
6	8	29	CECE WINANS SPARROW 51441	ALONE IN HIS PRESENCE
7	6	81	DOTTIE PEOPLES ATLANTA INT'L 10200	ON TIME GOD
8	17	45	DONALD LAWRENCE & THE TRI-CITY SINGERS CRYSTAL ROSE 51480/SPARROW GS	BIBLE STORIES
9	NEW		KIRK FRANKLIN AND THE FAMILY GOSPO CENTRIC 72127	WHATCHA LOOKIN' 4
10	7	27	CARLTON PEARSON WARNER ALLIANCE 46006	LIVE AT AZUSA
11	11	65	THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE VERITY 43010 GS	SHOW UP!
12	12	27	DOROTHY NORWOOD MALACO 4476	SHAKE THE DEVIL OFF
13	RE-ENTRY		WALTER HOWARD MEEK 2492	WHATEVER YOU WANT, GOD'S GOT IT
14	19	48	WILLIAM BECTON & FRIENDS WEB 9145/INTERSOUND GS	BROKEN
15	16	103	GMWA WOMEN OF WORSHIP ALEHO INT'L MUSIC/TYSCOT 3006/ATLANTA INT'L	IT'S OUR TIME
16	21	40	SHIRLEY CAESAR WORD 67301/EPIC GS	SHIRLEY CAESAR LIVE...HE WILL COME
17	9	44	HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR BENSON 4168 GS	LIVE IN NEW YORK BY ANY MEANS...
18	15	43	YOLANDA ADAMS TRIBUTE 3592 GS	MORE THAN A MELODY
19	10	6	VARIOUS ARTISTS BENSON 4272	SHAKIN' THE HOUSE...LIVE IN L.A.
20	13	13	GERALD THOMPSON & THE TENNESSEE FULL GOSPEL BAPTIST MASS CHOIR ATLANTA INT'L 10215	LET THE CHURCH SAY "AMEN"
21	RE-ENTRY		WILMINGTON CHESTER MASS CHOIR ATLANTA INT'L 10213	"LIVE"
22	28	6	KENNETH MARTIN & VOICES IN PRAISE SOUND OF GOSPEL 218	HOLY IS HIS NAME
23	29	4	ST. JAMES CHOIR SOUND OF GOSPEL 217	I TRUST IN GOD
24	27	45	THE CANTON SPIRITUALS BLACKBERRY 1610/MALACO	LIVE IN MEMPHIS II
25	18	32	EDDIE JAMES & THE PHOENIX MASS CHOIR FRESH WINE 001	"HIGHER"
26	RE-ENTRY		CHICAGO MASS CHOIR CGI 1176	HOLD ON, DON'T GIVE UP
27	38	6	LAWRENCE MATTHEWS & FRIENDS GOSPO CENTRIC 72129	ALL I HAVE
28	23	64	FRED HAMMOND & RADICAL FOR CHRIST BENSON 4008	THE INNER COURT
29	20	13	B. CHASE WILLIAMS & THE SHABACH CHOIR INTERSOUND 9162	TAKE A TRIP
30	35	2	VARIOUS ARTISTS INTERSOUND 9167	SOUNDS OF THE SPIRIT- LIVE AT GMWA
31	5	16	FULL GOSPEL BAPTIST FELLOWSHIP MASS CHOIR GOSPO CENTRIC 72131 GS	A NEW THING-EXPERIENCE THE FULLNESS...
32	26	86	HELEN BAYLOR WORD 66443/EPIC GS	THE LIVE EXPERIENCE
33	34	16	GMWA PHILADELPHIA MASS CHOIR VECTRON 2180	FOR THE GOOD OF THEM
34	22	4	THE WILLIAMS SISTERS FIRST LIGHT 4003	LET EVERY EAR HEAR- LIVE ON THE EAST COAST
35	36	21	DOUG WILLIAMS BLACKBERRY 1612	HEARTSONGS
36	30	29	NORTH EAST OHIO MASS CHOIR REDEMPTION 75001	NO FAILURE
37	24	30	KENNY ELDRIDGE & THE JESUS CELEBRATION MASS CHOIR BORN AGAIN 1008	EXCITED
38	33	25	THE RANCE ALLEN GROUP BELLMARK 70008	YOU MAKE ME WANNA DANCE
39	RE-ENTRY		REV. MILTON BRUNSON AND THE THOMPSON COMMUNITY SINGERS WORD 67303/EPIC	SHOUT
40	RE-ENTRY		RICHARD FOY REDEMPTION 75002	GIVE GLORY TO GOD

Records with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units; ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. All albums available on cassette and CD. *Asterisk indicates vinyl available. GS indicates past or present Heatseeker titles. © 1996, Billboard/BPI Communications.

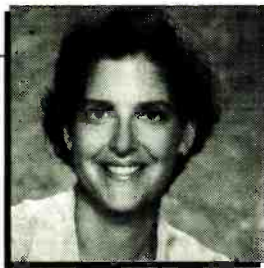


deleon richards

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Classical KEEPING SCORE



by Heidi Waleson

MAESTRO AND MAYOR: New York mayor and opera fan **Rudolph Giuliani** hosted a reception for **Valery Gergiev**, artistic director of the Kirov Opera, at Gracie Mansion April 22. The maestro was in town for concerts with the **New York Philharmonic**; the fete honored Kirov Opera International, a group that raises funds from around the world for the St. Petersburg company. Instead of disappearing after his speech, the mayor mingled for the entire event and made Philips Classics mighty happy by holding up a copy of the Gergiev/Kirov recording of **Tchaikovsky's "Queen Of Spades"** and urging everyone to buy it. Gergiev told the mayor to be sure to let him know far in advance if he plans a trip to St. Petersburg so that he can put "Queen Of Spades" onstage for him.

More Kirov is on deck: Gergiev and his Russian crew will be back in New York for concerts at the Lincoln Center '96 Festival this summer, and in '98, the **Metropolitan Opera** is bringing the company over for four fully staged productions. In March, Philips released the latest in the Gergiev/Kirov series of Russian operas: Tchaikovsky's "Iolanta," with **Galina Gorchakova's** soprano gracing the title role. The next Gergiev releases are scheduled for fall, and the conductor is working on a cycle of **Prokofiev** piano concertos with **Alexander Toradze**.

OPERA AT CITY HALL: The mayor had a busy week with the opera world: on April 26, he officiated the wedding of **Roberto Alagna** and **Angela Gheorghiu**. The two singers are on posters all over midtown New York advertising their new EMI Classics "Duets & Arias" CD, but their wedding was a private affair—no record-label representatives were invited. Alagna's much-heralded Met debut April 10 didn't fly very high, but this doesn't seem to be hurting sales. EMI Classics says that his self-titled



From left, Gheorghiu and Alagna

solo debut has sold 100,000 copies worldwide. According to SoundScan, 11,000 units were sold in the U.S. since its September 1995 release.

MARATHON MAN: **James Levine** celebrated his 25 years at the Met April 27 by conducting an eight-hour concert of arias and ensembles, ending at 2 a.m. the next day. The event showcased not only Levine's near-miraculous stamina and the beautifully flexible orchestra he has built for the house, but an interesting array of singers, with veterans, regulars, and some relative newcomers who proved that fine singing is not the province of some lost golden age.

Those young newcomers included **Reneé Fleming** (newly signed to London), who showed off lovely high notes and pianissimos in "Depuis Le Jour," and **Ruth Ann Swenson**, who glittered through "Juliet's Waltz." Swenson stars on RCA's recent "Roméo Et Juliette" with **Placido Domingo**; also on the recording, though absent from the Levine gala, is **Kurt Ollmann**, who sings a magical "Ballad Of Queen Mab."

Alagna was paired with **Bryn Terfel** for a beautiful duet from "Les Pecheurs De Perles." Terfel's new aria CD from Deutsche Grammophon with Levine and the Met orchestra showcases his terrific **Mozart** and tantalizes us with his future in Wagnerian repertoire. Alagna and his new bride, **Gheorghiu**, sang "La Bohème" for the Met's matinee, and later that day, they offered the Levine gala a charming "Cherry Duet," one of the successes on "Duets & Arias."

The gala also provided a brief but telling moment for **Anne Sofie von Otter** in the "Rosenkavalier" trio. An interesting and subtle artist, von Otter sings Swedish art songs on a recent recital disc and Octavia in the upcoming "Coronation Of Poppea" with **John Eliot Gardiner** with equal commitment and aplomb. "Coronation Of Poppea" is due in June on Deutsche Grammophon's Archiv imprint.

Jane Eaglen's "Immolation Scene" at the gala offered an exciting preview of her **Wagner** and **Bellini** recital disc, due in October from Sony Classical, while the warm and sumptuous tones of **Deborah Voigt** in "Dich, Teure Halle" made one look forward to her "Fidelio" (BMG), recorded last May, and the still-to-be-recorded "Frau Ohne Schatten" (Teldec) and "Ariadne Auf Naxos" (Decca).

NEW MAN: On May 1, **Marco Bignotti** became president of Warner Classics International in London, succeeding **Peter Andry**, who has retired. Bignotti, formerly president of Warner Music France, Warner Music Italy, and Warner Music Greece, has been with Warner Music International since 1985.

SLAYER'S COVER SET ON AMERICAN

(Continued from page 12)

1993, when Slayer recorded with Ice-T "Disorder," a medley of three songs by U.K. punk band the Exploited, for the "Judgment Night" soundtrack album. Dave Sardy of American Recordings act Barkmarket, who produced that track, also helmed the current album.

Plans originally called for Slayer to make a set of covers of classic metal songs, but, Araya says, "it just wasn't sounding right. There was nothing you could do to make it Slayer, and they were classic songs anyway. So [guitarist] Kerry [King] trashed all that and stuck with some of the punk songs that he liked... We did it to prove a point—that this is the stuff we grew up listening to."

Working quickly in the studio, Araya, King, guitarist Jeff Hanneman, and drummer Paul Bostaph cut a set of songs by such hardcore stalwarts as T.S.O.L., D.I., D.R.I., and Minor Threat. Three tracks, comprising five short songs, were originally cut by Verbal Abuse, an obscure Texas band with which Slayer played in Canada in 1984.

Hanneman contributed two songs (published by Pennemunde Music [ASCAP]) that he wrote and recorded 12 years ago. Araya explains, "[Hanneman] did everything—guitars, bass, drums, vocals—and he was gonna put a tape out, 'cause back then, there was a lot of tape-trading going on. He was just going to make up this bogus band, give the members names, and pass it around."

Araya says Hanneman's songs on the album, "Can't Stand You" and "Drunk Drivers Against Mad Mothers (DDAMM)," represent "the idiot attitude, the insensitive attitude [that's] missing in these [punk rock] songs today."

The album also contains "I'm Gonna Be Your God," a scabrously rewritten version of the Stooges' "I Wanna Be Your Dog." Araya says, "I made [the lyrics] a little more colorful, used more expressive words... It's a really cool groove and stuff, but the lyrics didn't do anything for me." The band received Iggy Pop's blessing for the new lyrics.

The album concludes with "Gemini," a newly composed song in the traditionally horrific Slayer mode, written by King and Araya and published by Molosser Music/SS810 Music (ASCAP).

Though it wasn't intended as such, the album plays like a commentary about contemporary punk, says Araya: "Punk is accepted, and it's more of a pop-punk [thing]. I don't consider it punk. It's more of a commercial kind of thing. It turned out that we're making a statement."

For the first time, American will promote a Slayer album by taking a track to radio: According to Geiger, the band's cover of Verbal Abuse's "I Hate You" will be serviced to mainstream and modern rock radio on Tuesday (7).

A high-profile indie rock label will be brought in for the project. Geiger says, "The band is going to do a Sub Pop 7-inch, which will be released in late July, early August. It's going to be the track 'Abolish Government,' backed by 'Superficial Love.' The B-side is going to be T.S.O.L.'s version of 'Abolish Government' with their version of 'Superficial Love.'"

He adds, "We're taking out consumer advertising, besides the standard places we'd book for Slayer, with more emphasis on punk-edged and underground magazines, be it Flipside, Maximum Rock & Roll, Thrasher, Skateboarding, Snowboarder, Alternative Press, etc."

The album will be pushed in July and August via a WEA "Hard Rock Summer Retail" program that will also include

new albums by Biohazard and Pantera. The band will tour with new drummer John Dette, formerly of Testament, who replaced Bostaph following the completion of "Undisputed Attitude."

Geiger says, "They're going to go to Europe upon the release of the album and play European festivals. Then they're going to come back, and it looks like they're going to do a 20-date major-market punk club tour, with a big auditorium vibe, with hardcore support acts."

But fans shouldn't expect an all-punk concert set. Says Araya, "If we just played this record, it would be a 20-minute set, and everybody would get upset."

TRIP 66

(Continued from page 14)

"They're a powerful live band, far, far beyond their years," says Ruffhouse CEO Chris Schwartz, who notes that the band got an excellent response on dates with 311 and Silverchair. "And in Maria, they have a front person with real star power."

The first emphasis track, "Our Desire," will be worked to commercial alternative and hard rock radio beginning in early June. While no commercial single will be available, the track can be downloaded from the Trip 66 page on Sony's Internet World Wide Web site, as can the accompanying videoclip.

"There's a lot of visual impact there, which is another reason we're committed to this as a long-term project," says Cucci. "This is [one of the few] rock bands, other than Silverchair, that's made up of people who are the same age as the audience."

While age has played some part in the Trip 66 story—the band has to hustle out of most clubs immediately after playing, thanks to strict liquor laws—Ruffhouse's Schwartz doesn't see the band as an anomaly. "Most of the people we sign are under 25," he says. "It's a label that believes in music for the kids, by the kids."

Trip 66, which is co-managed by Steve Barnett and Billy Nigorski (one of the family's seven siblings) of Hard to Handle, released a single on Long Beach, Calif.-based Sympathy for the Record Industry label in '95 and followed with a 10-inch promo EP that went to college radio last month. "It seems to be creating some interest," says Schwartz. "We've had to service some stations four times, since people keep taking them home."

The full-length set will be serviced to college radio in its entirety, but Cucci expects the best response from rock outlets. "It's a strong reaction record, not one you sit back and think about," he says.

"Trip 66," which the quintet co-produced with Randy Cantor, was recorded in a studio that the Nigorskis built in their basement and was mixed by Joe and Phil Nicolò at Ruffhouse. "We had some trouble convincing everyone we should be allowed to do things ourselves," says Lyons. "But I don't think that has anything to do with our age; I think there's just a general feeling out there that bands don't know how to handle things."

While similar in tone to White Zombie and Monster Magnet, Trip 66 channels source material, such as early Black Sabbath and similar sludge-rock monsters, in a decidedly different fashion.

"Even though we're really aggressive, it's not just this heavy rock thing," says Maria. "I'm into Tom Waits as much as I am Black Sabbath, and I guess it all goes in there. I try not to think about it too much; I'd rather it just flow naturally."

HIGHER GROUND

(Continued from page 32)

disseminate Christian music bring a different perspective to their roles because their careers are so closely interwoven with their faith.

That's why one of the best-attended sessions was the "Christian Celebrities: The Dilemma Of Balancing Fame And Ministry," which featured artists and industry professionals including **CeCe Winans**, **DC Talk's Toby McKeehan**, producer/author **Reed Arvin**, and manager **Pamela Muse**. Probably at no other convention would you hear audience members questioning the morality of having an artist's face on a T-shirt. Winans and McKeehan thoughtfully and honestly fielded such questions. (I appreciated McKeehan commenting that when he saw someone wearing a Winans T-shirt, he thought about how she represents Christ.)

Another well-attended seminar that was less emotionally charged but no less insightful was "Turn Your World Around: Christian Music Goes Global." Moderated by **Kenny Marks**, the panel included Benson artist **Pam Thum**, Spanish music consultant **Arturo Allen**, World Australia's **Wendy Moulton**, and **Garritt aan't Goor** from the Netherlands' Crossbow Productions. Marks says he felt some of the panelists "really expressed an incredible transparency and honesty in the sense they were willing to say a few things that might be uncomfortable."

Marks feels the members of the international industry are discerning enough

to know what will or won't work in their countries. "The international scene is mature enough to know there is some music that will fly and that will communicate to their audience and other music that may be so exclusively American church that it might not fly," he says. "They want to be involved with artists who have a world view and whose music can cross cultural barriers."

The most enjoyable part of GMA Week was the music, and it was everywhere in abundance. The highlights are really too numerous to mention but include April 22's Chordant lunch, which featured outstanding performances by **Jeff & Sheri Easter**, **Big Tent Revival**, **Linnæe Reeves**, and **Lisa Beville**. **Kirk Franklin & the Family** closed the show with an incredible set that had the audience on its feet. **Third Day** emerged as an act to watch. Lead vocalist **Mac Powell's** voice really blew me away at the April 24 Vanguard lunch, which also featured **Reeves**, **Eric Champion**, **East To West**, **Tony Vincent** (whose new songs were so great I can't wait for the next album), **Jars Of Clay**, and several other acts.

Gotee Records took over a venue on Broadway and entertained crowds nightly with stellar performances by **Christafari**, **Grits**, **Out Of Eden**, and **Johnny Q. Public**. As testament to the growing popularity of Christian music, people had to be turned away from several clubs during the late-night showcases because the

venues were full. There was a line outside the Music City Mix Factory for **Audio Adrenaline**, **Holy Soldier**, and **Grammatrain**, and many of the throngs anxious to see **Jars Of Clay's** showcase at Cafe Milano couldn't get in.

The week's festivities were capped by the Dove Awards on the evening of April 25. **Bob Gordon** of the Gordon Television Group is to be commended for producing a great show. And there were some surprises in terms of the winners, which more closely paralleled chart and SoundScan successes, as evidenced by DC Talk's and Jars Of Clay's wins. DC Talk's "Jesus Freak" winning song of the year was the first time a rock song was so honored. The Doves were once considered ultraconservative, and it was great to see this year's winners reflect such diversity as CeCe Winans' beautiful hymns album, **Point Of Grace's** pop/AC sound, long-time favorite **Gary Chapman**, and rockers **Audio Adrenaline**, who won in the longform video category.

MARK YOUR CALENDARS: The annual Send A Kid to Kamp Radiothon will take place May 18 at the Church of God Campground in Lexington, Ky.

IN THE RUMOR MILL: One of the most interesting rumors that surfaced during GMA Week is that one of the significant labels that doesn't have its own distribution company may soon start one.

Songwriters & Publishers

ARTISTS & MUSIC

Revitalized Marketing At BMG Songs New Unit Is To Focus On Broad Usage

BY IRV LICHTMAN

NEW YORK—BMG Songs, energized in recent years with a continuous flow of catalog and publishing deals, has created a marketing structure to enhance the appearance of its copyright in film, TV, advertising, compilations, and new technologies.

The marketing unit is absorbing BMG Song's film/TV department, which has been headed in Los Angeles by Art Ford, who operates the new department as a newly promoted VP. According to Danny Strick, senior VP/GM of the U.S. publishing unit of BMG Music Publishing, the film/TV department is celebrating the biggest quarter in synchronization income in its history.

"Though we are taking advantage of the technological revolution, we are implementing a 'high-touch' rather than a hi-tech approach to servicing our users," says Ford.

To put executive clout into the marketing program, he has named Molly Kaye, former Rondor Music East Coast GM, as director of catalog marketing, reporting to Ford. She will be responsible for advertising, multimedia, and song-plugging. Benjamin Groff joins the company as manager of creative services from PolyGram Music Publishing. His duty in the marketing section is to get more artist coverage of catalog material. Brian Lambert, manager of film and TV music, will expand his responsibilities to include more attention to the placement of material in film and TV projects, as well as

licensing. "Brian has been spending about 60%-75% of his time in administration, but he has really got a great eye for casting [songs] in a visual sense," says Ford. "Now he'll reverse the percentage in favor of song-casting."



FORD

In an effort to focus on its copyrights, BMG Songs plans a national marketing campaign to be launched early this summer. A key element is a CD sampler of 350 top songs from the catalog, to be accompanied by a 1,000-song discography organized into various categories. BMG Songs is making the discography available on the Internet, as well as on PC and Macintosh diskettes. Also, the 350 songs will be coded for 24-hour access via an 800 number, giving listeners 60 seconds of each song.

The film and TV communities will get wind of the marketing package via a series of events in Los Angeles, while ad agencies will get the story during a tour of private showings across the country.

Ford, who joined BMG Songs 2½ years ago, after working as A&R chief for Allen Kovac's Impact label and as road manager for several bands, says, "A good overview of the music industry [is necessary] to navigate the minefields of casting songs for film or TV. In dealing with music supervisors, sometimes you have to understand that using

a song has an economic basis, as well as a creative one. Then there are other puzzles, such as working out singles releases on soundtrack albums when the artist is not on the soundtrack label. Otherwise, if the coordination is bad, you can cannibalize sales.

"In reaching ad agencies, you have to understand that creative directors pride themselves in coming up with ideas," he continues. "The trick is to find a way to lead them to the water so that they 'discover' the idea. Sometimes, we've even gotten client lists and reached them with CD material."

Ford also notes that to an overwhelming degree, placement of contemporary songs in film or TV projects amounts to licensing the original recording.

While Ford has acted as supervisor for several film and TV projects at BMG Songs, he says he's holding off on such projects while he gets the new marketing department up and running.

Over the past eight years, parent BMG Music Publishing has made more than 100 catalog acquisitions worldwide, 35 of which originated from the U.S. division.

More recently, BMG Songs entered into publishing deals with acts whose prospective development will make their songs ripe for presentation through the marketing department. These include My Head (Capitol), Jackers (Immortal/Epic), Elliot Smith (Kill Rock Stars), Ké (RCA), Hum (RCA), The Roots (Geffen), godhead (Sub Pop), Dirt Merchants (Epic), Drill Team (Reprise), and Duncan Sheik (Atlantic).

NO. 1 SONG CREDITS

HOT 100 SINGLES
ALWAYS BE MY BABY • Mariah Carey, Jermaine Dupri, Manuel Seal • Sony/ATV Songs/BMI, ATV/BMI, So So Def/ASCAP, EMI April/ASCAP, Full Keel/ASCAP, Air Control/ASCAP

HOT COUNTRY SINGLES & TRACKS
YOU WIN MY LOVE • Robert John Lange • Zomba/ASCAP

HOT R&B SINGLES
THA CROSSROADS • Bone, D.J. U-Neek, Tony C • Ruthless Attack/ASCAP, Mo Thug/ASCAP, Dollarz-N-Sense/BMI, Keenu/BMI, Donkhris/BMI

HOT RAP SINGLES
THA CROSSROADS • Bone, D.J. U-Neek, Tony C • Ruthless Attack/ASCAP, Mo Thug/ASCAP, Dollarz-N-Sense/BMI, Keenu/BMI, Donkhris/BMI

HOT LATIN TRACKS
EL CIRCO • Jesse Armenta • TN Adeceones, BMI

Warner Cooks Up Lamb Chop Titles; Project Helps 'All Kinds Of People'

WB'S SHARI & FRIEND: Warner Bros. Publications has made a developmental deal with children's legend Shari Lewis to create a series of music books for moppets. The tie-in reflects an accelerated move by the company into generalized children's music print product, rather than product geared for the educational market.

In fact, the arrangement with Lewis just got under way with a folio, "Lamb Chop's Play-Along" (\$16.95), which contains 22 classic and original children's songs, play-along activities, and games. In the works is "Lamb Chop's Special Chanukah," due for release later this year.

In addition to new songs, the folio will contain fun activities connected with the celebration of the eight-day Jewish holiday, such as Hanukkah scripts, potato-lattes recipes, and a "dreidel origami" project.

In addition to the print product, Warner Bros. is distributing a CD-ROM, "Lamb Chop Loves Music" (\$39.99), in which Lewis and Lamb Chop lead children ages 3-7 through a musical adventure based on "The Musicians Of Bremen." Here, children learn the shapes and sounds of more than 50 musical instruments in the "music store," among other attractions. The package comes with a Lamb Chop finger puppet.

Warner Bros. Publications' president, Sandy Feldstein, says, "In these days of bottom-line education, the importance of the arts is often dismissed. Nonetheless, children learn more effectively and thoroughly when music is an integral part of the process."

NO KIDDING: Facing the evils of prejudice and intolerance as it relates to children, an educational theater project for New York public-school students, produced in collaboration with the Rodgers & Hammerstein Organization, will use the lyrics of Oscar Hammerstein to make pos-

itive points, or, at least, to open up discussions among the children.

The 50-minute work, "All Kinds Of People," is titled after a 1955 Rodgers and Hammerstein musical, "Pipe Dream." The piece also draws from "Showboat" ("Ol' Man River," with music by Jerome Kern) and other songs Hammerstein wrote with Richard Rodgers: "You've Got To Be Carefully Taught" and "There Is Nothing Like A Dame" (from "South Pacific"), "You'll Never Walk Alone" ("Carousel"), "Getting To Know You" and "Song Of The King" ("The King And I"), "The Other Generation" ("Flower Drum Song"), "Climb Ev'ry Mountain" and "No Way To Stop It" ("The Sound Of Music"), and "In My Own Little Corner" ("Cinderella").

Although some may deem "There Is Nothing Like A Dame" as sexist (in "South Pacific," it is sung by sailors whose service in World War II has separated them from female companionship), its

inclusion is designed to stimulate discussion among children on the issue of sexism, says Paul Naish, managing director of the Midtown Management Group Inc., a non-profit organization that is handling the project. Midtown Management was formed 13 years ago to work with the theatrical community in educational endeavors.

Following several presentations at Town Hall in New York, the project will make the rounds of city schools beginning next fall, says Naish.

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

1. Bruce Springsteen, "Greatest Hits" (guitar).
2. The Eagles, "Acoustic Classics Vol. 1" (guitar).
3. The Eagles, "Acoustic Classics Vol. 2" (guitar).
4. Garth Brooks, "Fresh Horses" (guitar).
5. Jim Brickman, "By Heart."

'THEY'RE PLAYING MY SONG'

WRITTEN BY DEBORAH EVANS PRICE

"Killing Me Softly With His Song"
Written By Charles Fox and Norman Gimble
Published By Fox Gimble Production, Inc. (BMI)

Roberta Flack's signature tune, "Killing Me Softly With His Song," was originally inspired by the effect Don McLean had upon singer Lori Lieberman when she saw him perform. After hearing Lieberman's recording, Flack did her version, which climbed to No. 1 on Billboard's Top 100 in February 1973 and remained there for five weeks, becoming one of the decade's most popular songs. This year, the song was rerecorded with a '90s spin by the Fugees on their Columbia album "The Score."

The Fugees consist of Wyclef "Clef" Jean, Lauryn "L" Hill, and Prakazrel "Pras" Michel. The trio recently had the opportunity to find out what Flack thought about their version of the tune when she interviewed them for a magazine article.

"When we found out Roberta Flack was going to interview us, we were honored, because we heard that she liked our cover of 'Killing Me Softly,'" says Hill. "But we couldn't wait to hear it from her directly, because we had never met before, and she is such an inspiration to us."

Jean says the trio hoped Flack would appreciate their cover. "Her version is just so perfect, it won a bunch of Grammys, and we just wanted her to love it as much as we do," he says.

"All three of us grew up surrounded by music, music that was soulful and real. There's a powerful feeling to that kind of music, and that's the feeling we wanted to bring to hip-hop," Michel says.

Jean agrees. "We wanted to bring musicality back to hip-hop 'cause we

couldn't feel it in a lot of the music we were hearing," he says. "We love making music, performing, being in the studio, and getting it down."

Flack is pleased with the Fugees' treatment of the song, and the trio finds that praise extremely gratifying. "When Roberta told us she loved our version of the song, it felt good," Hill says. "And she loved that a whole other generation would come to know 'Killing Me Softly' because of our cover."

Michel says one of the trio's goals is to create a bridge between musical generations. "Hip-hop is an art form that is to educate, and we want to educate the new generation that a lot of our music comes from older soul music," Michel says.

"The idea in covering these songs is they have filled us with inspiration all our lives," Jean says. "And we want them to inspire others, too. It's about us and the music connecting with the audience. When that happens, we reach a real unity with everyone in the room, a real solidarity that's uplifting."



Studio Action

ARTISTS & MUSIC

AES Mirrors Evolving Industry Group Holds 100th Show In Denmark

BY ZENON SCHOEPE

To kick off its 100th convention, the Audio Engineering Society plans to take over Copenhagen's Tivoli Gardens, the world's first amusement park, and throw a spectacular opening-night banquet.

The fanfare is apt given that the pro audio industry has grown dramatically since the first AES show in the U.S. in the late '40s, before the term "pro audio" had been coined.

The last time the AES convention took place in the Danish capital, in 1974, the entire show was held in the Scandinavia Hotel, which this year will house just the conference headquarters; the event itself will take place at the much larger Bella Center across town.

AES organizers say they have received more technical papers this year than ever before. Accordingly, the presentation of papers will take place in three simultaneous sessions to cope with the numbers. There will also be 11 workshops and numerous technical tours, including live digital audio broadcasting demonstrations by host broadcaster Danmarks Radio.

Tape manufacturer BASF Magnetics will host a forum to launch the European Sound Directors Assn. as an umbrella entity for European record producer, sound director, and audio engineer organizations. The aim of ESDA is to coordinate efforts to recognize these creative fields as parties sharing in neighboring rights revenue and performance income.

ESDA members include Re-Pro (U.K.), GONG (Netherlands), GRAF (France), VDT (Germany), OTMV (Austria), ASD (Russia), and Re-Pro Italia. All interested personnel are encouraged to attend the meeting on May 12 in Room 17 at the Bella Center to discuss European issues that have implications on their earnings.

The number of exhibiting manufacturers is down slightly over last year's Paris show, but is still respectable at almost 300 brand names. The reason for the decline is attributed to the Replitech Europe duplicating and replicating trade show, which slightly overlaps with AES, according to convention director Hermann Wilms.

"Compared to Paris last year, we have lost the duplicators," says Wilms. "That's a shift in the market. In Amsterdam [in 1994], we still had a full representation of the duplicating people, but last year Replitech Europe had started and we got only 50% of that."

The attendance figure is expected to exceed 6,000, short of the 7,000 who attended the Paris show, but is consistent with the fluctuations that result from AES' rotation between central and peripheral European cities. Next year, the trade show will hold its European convention in Munich in March, according to AES executive director Roger Furness.

"When the show is central, it's an opportunity for people to come from all around, but when it's on the out-

skirts of Europe those people get a better chance," he says.

Copenhagen—which is this year's cultural capital of Europe—will draw strongly from Scandinavia and northern Europe.

As always, the AES convention is expected to herald significant technological advances for the industry. Sony will show a full 24-bit production system for high-end music recording based around its OXF-R3 digital desk, a 24-bit capable version of its 48-track DASH machine called the PCM-3348-HR (high resolution), and a 24-bit, portable DAT machine with time-code capabilities.

"With these advanced production tools, recording studios are able to benefit from the 24-bit production process that represents a quantum step forward in audio quality," says Sony pro audio GM Anthony David.

The new Sony multitrack offers a 48-track, 24-bit recording time of 45 minutes per reel and is compatible with existing 24- and 48-track DASH tapes.

Other digital desks are also expected to take center stage on the trade-show floor. Among the highlights are the surprise launch of the Stone-D001 desk from Belgium company Amptec, which can cover recording, post, and broadcast applications with a maximum of 64 stereo input channels, four auxiliary sends, four stereo groups, one stereo master, and monitor output.

Harrison GLW has teamed with Klotz Digital Audio Communications from Germany to add digital capability to its Series 12 desk, with all digital audio processing functions performed by a derivative of Klotz Digital's VADIS mixing matrix.

Studer will reveal a digital radio desk called the On Air 2000 and an enhanced range of outboard D19 pre-

amps.

Meanwhile, SSL will enhance its Axiom digital desk with features including remote mike preamps and a "bilevel" capability that allows a desk to control twice the number of inputs than for which it has physical channels.

Digidesign's Pro Tools III v3.21 (PCI) is the first release to benefit from the increased speed and compatibility of Power PC-based Macintosh platforms and the ProControl assignable and modular hardware control surface.

Aimed toward the project recordist, Roland's VS880 digital audio workstation offers eight virtual channels per track, recording and editing functions, and a 14-channel digital mixer.

A number of manufacturers will unveil stand-alone 8-track, hard-disc recorder/editors, including Genex's GX8000, DAR's OMR8 Open Media Recorder, TimeLine's MMR8, and Fairlight's DaD. The latter two are intended as digital replacements for magnetic audio dubbers in film mixing but all are characterized by the manufacturers' adoption of hardware user interfaces rather than computer screen-based operation.

Tascam will present an economical alternative to its popular DA-88 modular 8-track. Known as the DA-38, the new unit is a stripped-down version of its predecessor, aimed at project studios. Fully compatible with DA-88, the DA-38 offers users a low-cost way to add tracks to a system.

Tascam, which originated the PortaStudio, has finally gone digital with the MiniDisc-based, 4-track 564 PortaStudio, which incorporates an analog mixer section. The same medium and a similar approach has also been applied by Yamaha in its MD4 multitracker.



Axiom Of Success. Howard Schwartz Recording in New York has just become the first independent post-production facility to purchase a Solid State Logic Axiom Digital Production System. Shown, from left, are Howard Schwartz and SSL VP Roger Charlesworth.

N.Y.'s Power Station Purchased By Japanese Investment Team

NEW YORK—After years of legal wrangling and industry speculation, the legendary Power Station recording studio complex was auctioned off to a group of investors led by Japanese studio owner Takashi Kanamori.

Kanamori made a bulk bid of \$5.3 million for the facility, exceeding the aggregate of the individual bids made

Southern District of New York and was forced by the studio's principal creditor, Chemical Bank (now Chase Manhattan Bank), which appointed Rabin Bros. to direct the sale.

Hamilton Brosious Associates was retained by Rabin Bros. to provide technical expertise to the proceedings. Power Station founder and owner



The Power Station's new owner, Takashi Kanamori, right, is shown with Michael Hackman, partner with auction firm Rabin Bros.

by the more than 700 participants at the April 25 auction for the studio, according to auction firm Rabin Bros. (Billboard, April 20).

The 17-year-old Power Station has been a creative hotbed for some of the top names in the recording industry, including Bruce Springsteen, Eric Clapton, Barbra Streisand, the Rolling Stones, and Mariah Carey.

A Rabin Bros. representative says, "The turnout for the auction both in New York and Los Angeles was outstanding, and the mood throughout the day was highly enthusiastic. Even though individual bidders ultimately could not acquire the items they hoped to purchase, there seemed to be a genuine feeling of exhilaration that the studio would remain whole."

The auction had been ordered by the U.S. Bankruptcy Court for the

Tony Bongiovi filed for bankruptcy protection June 21, 1995, after defaulting on a \$3 million loan to Chemical.

Included in the sale were the 31,000-square-foot building—including the penthouse—where the studio is housed; Studer 24-track and Otari DTR-900 tape machines; more than 300 microphones; vintage and state-of-the-art outboard gear; power amplifiers and speakers; video recorders and monitors; Neve and SSL consoles; and musical instruments, including Yamaha grand pianos, guitar amps, and Ludwig drums.

The auction was held simultaneously in New York at Manhattan Center Studios and in Los Angeles at the Butterfield & Butterfield Auction Gallery. PAUL VERNA

NPR GOES AGAINST COMMERCIAL FACILITIES

(Continued from page 4)

who cite Section 501C(3) of the IRS code for nonprofits that allows for "unrelated business income." NPR must pay taxes on that income.

"It's an entrepreneurial venture, a way for us to use our assets to support the health of the organization," explains Patricia Lute, manager of NPR's media and public communication department.

Nonetheless, this decision leaves struggling commercial studios feeling a bit like Davids facing an NPR Goliath.

"I am appalled that NPR would go into direct competition with area businesses," says Ed "Pete" Petersen, owner of Omega Studios in suburban Rockville, Md., which has been a major player on the first-tier recording studio scene for more than 20 years. "It took us years and years of painful work to put this all together."

Omega's large studio, capable of taking on projects such as orchestra

work, stands to be the biggest loser in a client tug of war. "Yes, there's a loyal client base and track-record considerations," Petersen says, "but even so, people are almost sure to try them, and there's not enough business to go around now. It'll hurt us."

Jeff Jeffrey of Cue Recording in Falls Church, Va., another large, full-service facility, is equally dismayed. "I'm very upset," he says. "We've already lost some business."

After hearing that the NPR studio is offering its services to the public and that the network owns the block-long, downtown building that houses its headquarters, Bob Dawson, co-owner of Bias Recording in Springfield, Va., notes, "We're still renting our building after all these years."

NPR's main 1,680-square-foot Studio 4A—with its high-design, 17-foot ceilings, reflection-free control room and top-of-the-line Solid State Logic (Continued on next page)

STUDIO OWNERS PROTEST NPR GOING AGAINST D.C. COMMERCIAL FACILITIES

(Continued from preceding page)

4048 console with a G+ computer—is without question an incredible place to work, according to engineers and observers who were treated to an invitation-only tour April 22.

Thanks to in-kind grants from Sony and Harman International (which owns several well-known companies that manufacture top-level studio equipment), the NPR studio and its smaller attached studios are filled with the Ferraris of the pro audio field.

Accompanying the SSL console are four new recorders: a Sony 3324 digital multitrack, a Studer A827 analog 24-track, several Studer A810 2-track recorders with Dolby SR/A, and Sony 7030 DAT machines.

In addition, the facility is equipped with top-end Lexicon reverb systems, Eventide harmonizers, Focusrite "Red" series signal processors, API lunchbox EQ/pre-amp/de-essers, JBL and Genelec monitors, and a full array of high-end microphones that includes Neumann, Schoeps, AKG, Sennheiser, and Beyer models.

There are also several top-tier grand pianos, including a Schimmel from Germany and a Steinway on loan from Wynton Marsalis.

All of the equipment resides in the large studio space, which has a separate, 300-square-foot isolation booth and variable acoustics.

Another intangible plus: Studio 4A is staffed by three veteran engineers well respected in the community for their decadeslong careers at local studios.

Mark Terry, president of JBL Professional and a spokesman for Harman International, says, "Yes, we donated a lot of equipment; we spearheaded the effort in support of public radio." He adds that NPR's decision to go commercial with the studio "wasn't part of the original plan."

Greg Lukens, of distributor Wash-

ington Professional Systems, which supplied the equipment donated by Harman, estimates that the studio—including the equipment and acoustic design—would have cost a paying customer \$1.3 million.

Lukens says he sympathizes with local studio owners who are "offended" by the grants and gifts, but he has a deeper concern: "I find it offensive that our government doesn't realize what a great national institution NPR is and that it now has to go out and broker its services," he says.

Perhaps because up to now studio owners have considered public radio a good friend to the music community because of its wide-ranging, alternative programming, NPR officials are stunned by the bitter complaints.

NPR's Lute says, further, that the studio's action "didn't come out of the blue. There are other public broadcasting entities [on the TV production side] who have set a precedent in this," she says.

Former NPR employee Dave Glasser, owner of Airshow Inc., a top-notch mastering lab in the mid-Atlantic, doesn't buy it, precedent or not. "What the studio should be used for is radio and TV public broadcasting projects... that are directly related to public broadcasts as side projects," he says.

As far as NPR suddenly deciding to go into competition with private business, Glasser says, "If they want to get into the commercial studio business, then they need to do what other public broadcasting entities have done—establish a for-profit commercial subsidiary that has all-separate accounting. Then I wouldn't have a problem with it."

Don Lockett, VP of information and technology for NPR, says, "We are working on a model" to restructure the studio as a for-profit wing, "but we have not gotten to that stage yet.

"But you only have to worry about that when you reach a certain threshold of revenue," Lockett adds, "to the extent it should be taxable—and we're nowhere near that."

NPR officials add that they made a point of setting their rates so that they would be comparable to, and not undercut, those of first-tier local recording and mastering studios.

According to NPR's rate card, the rate in Studio 4A is \$160 an hour, but discounted block rates after 6 p.m. reduce the price to \$90-\$110 an hour, about the same as its large, in-town

competitors.

"We'll lose some business, probably," says Dawson at Bias. "If they used taxpayer money to get that equipment, or if they used their advantage to get the thing built and equipped [because of NPR's clout], we'd certainly be buggered."

NPR's Lute says of the "taking-away-business" complaints: "That's just the nature of capitalism."

Dawson, who is currently engineering sessions with Mary Chapin Carpenter for her new album, is trying to put a good spin on the news. "I don't

want to be too negative. I guess it'll be a good thing if it draws more attention to the [Washington music] scene. And maybe it'll be a good thing for the D.C. government, too, which, of course, is in a whole lot of financial trouble."

Privately, several Washington-based musicians and advertising officials say the competition of a big new studio might benefit the scene. "The work's good, but sometimes I've felt like I've been held hostage by the studios here," says one jingle writer. "It might perk things up."

PRODUCTION CREDITS

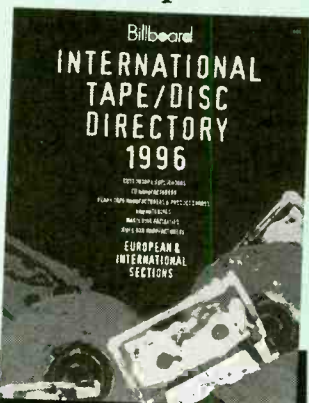
BILLBOARD'S NO. 1 SINGLES (WEEK ENDING MAY 4, 1996)

CATEGORY	HOT 100	R&B	COUNTRY	MAINSTREAM ROCK	ADULT CONT.
TITLE Artist/ Producer (Label)	ALWAYS BE MY BABY Mariah Carey/ M. Carey J. Dupri (Columbia)	ALWAYS BE MY BABY Mariah Carey/ M. Carey J. Dupri (Columbia)	YOU WIN MY LOVE Shania Twain/ R. J. Lange (Mercury)	IN THE MEANTIME Spacehog/ B. Goggin, Spacehog (Sire/Elektra)	BECAUSE YOU LOVED ME Celine Dion/ D. Foster (550 Music)
RECORDING STUDIO(S) Engineer(s)	HIT FACTORY/ CRAVE (New York) Jay Healy Phil Tan	HIT FACTORY/ CRAVE (New York) Jay Healy Phil Tan	SOUNDSTAGE (Nashville) Ron "Snake" Reynolds	BEARSVILLE (Bearsville, NY) Bryce Goggin	CHARTMAKER/ RECORD PLANT (Los Angeles) Felipe Elgueta
RECORDING CONSOLE(S)	Neve VRSP Legend with Flying Faders/SSL 8000G	Neve VRSP Legend with Flying Faders/SSL 8000G	SSL 4000E with G Com- puter	Neve BCM 10	SSL 4000B/SSL 8096
RECORDER(S)	Sony 3348	Sony 3348	Sony 3348	Studer A800	Sony 3348
MASTER TAPE	Ampex 499	Ampex 499	Ampex 467	Ampex 456	Ampex 456
MIX DOWN STUDIO(S) Engineer(s)	CRAVE (New York) Mick Guzauski	CRAVE (New York) Mick Guzauski	LE STUDIO MORIN HEIGHTS (Quebec) Lynn Peterzell	RPM (New York) Bryce Goggin Spacehog	RECORD PLANT (Los Angeles) Humberto Gatica
CONSOLE(S)	SSL 4096G	SSL 4096G	SSL 4056G	Neve 8068 with Flying Faders	SSL 8096
RECORDER(S)	Sony 3348	Sony 3348	Sony 3348	Studer A800	Sony 7010
MASTER TAPE	Ampex 467	Ampex 467	Ampex 467	Ampex 456	Sony DAT
MASTERING Engineer	GATEWAY Bob Ludwig	GATEWAY Bob Ludwig	MASTERFONICS Glenn Meadows	MASTERDISK Scott Hull	SONY MUSIC Viado Meller
CD/CASSETTE MANUFACTURER	Sony	Sony	PDO/HTM	WEA	Sony

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by
QUANTEGY

(Continued from page 40)

BOB MARLEY
Soul Almighty: The Formative Years, Vol. 1
PRODUCERS: Various
JAD 1001

A better subtitle for this sleazy 12-track ear sore of crude overdubs and remixes would be "The Deformative Years." Fresh from his failed court battle to gain a piece of the Bob Marley estate, entrepreneur Danny Sims resorts to doctoring more of his abysmal 1967-68 one-mike vocal takes of the late reggae singer. Marley is indeed "just fooling around"—in Sims' own damning liner-copy quotes—on utterly lousy nonreggae material ("Spish For My Splash," etc.) penned by outsiders in Sims' employ. The absurdly self-justifying liner text confirms the appalling provenance of many tracks: "The tapes are so old and in such poor condition we had to bake them to retrieve the sounds . . . These are exhilarating [sic], never before released Soul experiments . . . meticulously restored, sweetened." And finally, regarding songs Marley didn't write, play on, or authorize for release: "Bonus contemporary remixes adapt Bob's timeless music for a new generation of fans." All of which is a cynical way of rationalizing the open contempt for modern Jamaican culture displayed via the insipid music later grafted onto even the few familiar Marley tunes for which Sims had inferior vocal tapes. "The guys in Jamaica just weren't disciplined enough for us," comments Sims.

An exercise in greed and obfuscation, typified by a late-period Marley cover photo that misrepresents its antique contents, this enhanced CD is the equivalent of putting gold-plated handles on a garbage can.

NEW AGE

★ **STEPHEN SCOTT**
Vikings Of The Sunrise
PRODUCER: Ingram Marshall
New Albion 084
Most people play the piano on the keyboard, but for years Stephen Scott has preferred going under the hood. With the 10 musicians of his Bowed Piano Ensemble huddled around one instrument, the composer extracts long, languorous drones, pizzicato strings, cascading glissandos, and propulsive, Balinese-like rhythms. Far from the avant-garde implications of his techniques, Scott's tone poem for the "Polynesian Star Path Navigators" evokes a wondrous sound world that hovers between minimalism and ambient music, creating the first truly provocative work of new music for the '90s.

CONTEMPORARY CHRISTIAN

GREG LONG
Days Of Grace
PRODUCERS: John & Dino Eletante
Myrrh 701253026
Greg Long's second Myrrh album showcases his smooth vocals, which are alternately passionate and vulnerable on this collection of songs that explore faith from a variety of angles. The title cut is a gently rolling ode to the peace found by surrendering to God's grace. The members of Myrrh labelmate Anointed contribute their impressive talent as background vocalists on the opening cut, "Love All Around The World." The album has an intimate feel, especially on such cuts as "You'll Get Through This" and "All You Need To Know." This is another fine outing from one of the Christian industry's most talented singer/songwriters.



CHILDREN'S

THE PUZZLE PLACE: SING-ALONG SONGS
Sony Wonder
35 minutes, \$12.98
The first all-musical "Puzzle Place" comprises 14 full-length videoclips performed by series regulars and culled from various episodes. Following a format similar to other sing-along children's tapes, the program features the words to each song at the bottom of the screen; each word lights up as it is sung. The selections center on themes of goodwill and friendship, although there are a few nonrelated fun numbers, such as an ode to changing television channels with the remote control. Sony Wonder is also releasing a complementary audiotope.

WISHBONE: SALTY DOG, TERRIFIED TERRIER
PolyGram Video
30 minutes each, \$12.95 each
Two adventure-packed tales, "Treasure Island" and "The Red Badge Of Courage," take center stage in the latest two "Wishbone" episodes. The little terrier who imagines himself into a library of classic literature selections continues his edutaining ways to great success. "Salty Dog" finds a Jim Hawkins-fied Wishbone paralleling a treasure hunt by series regulars with his own page in pirate history. In "Terrified Terrier," Wishbone has some soul-searching moments as a soldier in the Civil War, just as his series pals test their own strength of character when one of the group is invited to hang out with an older crowd.

TRAVEL

FISHING OHIO WITH JOE THOMAS
Hart Associates Inc.
80 minutes, \$19.95
Spring is in the air; and the great outdoors is calling to many adventurers. This video, narrated by professional bass fisherman Joe Thomas, aims to draw anglers to the shores of Ohio's lakes, rivers, and ponds. Segments are devoted to particular seasons,

and the part of the state—from the Maumee River to East Fork Lake near Cincinnati—where fishing is best at that time of year. For those who have never tried their hand with the rod and reel, Thomas provides a lesson in the Buckeye State's native fish and demonstrates a variety of fishing styles. (Contact: 408-622-9441.)

INSTRUCTIONAL

SWIM WITH KIM
Swim With Kim Inc.
30 minutes, \$19.95
Kim Johnson, an experienced swimming instructor and emergency medical technician, sets up the camera and lets the tape roll to teach adults the best ways to introduce water safety to their children. Although Johnson repeatedly emphasizes that her live-action video is not meant to replace traditional swimming lessons, her guidance, combined with the ability to see what happens in a variety of real-life situations, can only help adults and children to be more comfortable in the water and to react quickly in case of emergency. (Contact: 800-FUN-SWIM.)

MADE FOR TELEVISION

KIDS IN THE HALL
Rhino Home Video
45 minutes each, \$9.95 each
The just-released feature film "Kids In The Hall: Brain Candy" may not have turned out to be the critical darling Lorne Michaels had hoped for, but there is nothing like the real thing, as these original television episodes attest. Rhino is releasing two initial videos, each containing two best-of compilations from the final two seasons of "Kids," and will follow them with a tape containing all four episodes for \$19.95. The winner of numerous awards, the irreverent comedy/variety series that started life in Toronto has snowballed into true celeb status in the States, airing first on HBO and CBS and now on Comedy Central. The timing of the videos' release is red-hot, as the entire troupe will not appear together anymore.

ON STAGE

RENT
By Jonathan Larson
Nederlander Theater, New York
Heralded as the *fin de siècle* theater creation, a Broadway musical to reflect the tenor of our times, the rock opera "Rent" promises much. But, sadly, the show—its Pulitzer Prize notwithstanding—delivers diversion rather than drama. Though well-intended and clever in conception, "Rent" rings hollow musically and, ultimately, emotionally.
The idea for "Rent" is a bright one: updating "La Bohème" almost exactly a century after the debut of Puccini's time-tested lyric tragedy. The late composer/librettist Jonathan Larson transposed the circumstances from the Latin Quarter of 1830s Paris to the East Village of today's New York, with the starving bohemian artists suffering similar slings and arrows—except that in "Rent," AIDS stands in for tuberculosis.
"La Bohème" helped pull Italian opera into the 20th century with its forward-looking, impressionistic

music and intimate themes. At the very least, Larson may have helped inject a bit of millennial reality into musical theater. "Rent" features a multicultural, varisexual cast of characters in a milieu colored by social and interpersonal dislocation, substance abuse, disease, and death (as well as creativity, love, and hope). But while Puccini and his librettists were tough-minded enough and had sufficient faith in their audience's fortitude to present a bracing ending—Mimi dies of TB—"Rent" gives us a Mimi in recovery and a corny chorus. This Hollywood sunset makes the trappings of tragedy earlier in the show come off as shallow and even manipulative.
The narrative cheapening of serious themes could be forgiven if it were bolstered by beautiful music. But it's telling that the only time the music of "Rent" is moving—or even memorable—is in Mimi's faux deathbed scene, in which the piece quotes a bar or two of "La Bohème's" timeless signature melody. Larson's music is a mélange of shop-

DOCUMENTARY

PLANET OF LIFE
Discovery Channel Video
200 minutes, \$49.95
Here's another boxed set culled from the rich programming coffers of the Discovery Channel. The four 50-minute volumes—"The Birth Of Earth/Ancient Oceans," "When Dinosaurs Ruled/Creatures In The Skies," "The Insect World/Apes To Man," and "Evolution's Next Step"—dissect a breadth of topics near and dear to the evolution of our planet Earth via live-action footage, models, and 3D computer animation. As with several other new Discovery video sets, the "Planet Of Life" packaging is a bit flimsy, but the contents are solid and engaging.



PANZER DRAGON II
Sega
Sega Saturn
The sequel to one of Saturn's most original games is best viewed under the influence of motion-sickness pills. The player rides, glides, and flies through a 360-degree 3D gaming environment that is beautifully animated with a wide variety of scenery, ranging from a treacherous canyon to an old village. The game places the player in an era known as the Ancient Time. The player assumes the role of a knight who befriends a winged dragon, which is believed by fellow villagers to be a bad omen. However, the knight spares the life of the creature and takes flight on an adventure to battle evil forces that threaten his village. An elaborate full-motion-video introduction opens the game, but most players will want to skip straight to the action. Controls are fairly simple to use—just aim and fire. What distinguishes this game from the typical shoot 'em up is that it allows the player to occasionally choose different paths. For example, at one point in the

game, the player is faced with a split path in a canyon. There is only one second to decide which path to pursue, and each contains dramatically different obstacles and opponents. A wild ride.

CHARLTON HESTON'S VOYAGE THROUGH THE BIBLE: NEW TESTAMENT
GT Interactive Software
Hybrid PC/Macintosh
The stories of the New Testament are detailed in a series of video, audio, and computer-animated clips by, most appropriately, Charlton Heston. You were expecting Howard Stern? The interactive journey is divided into four sections: stories, music, voyages, and Jerusalem. Each section contains Heston-narrated information about the Greatest Story Ever Told. One of the more interesting parts of the disc is an interactive historical map that lets the user retrace and follow Jesus' footsteps. This isn't the fanciest CD-ROM to ever hit the market, but it is a thorough and thought-provoking documentation of the Bible. "Voyage" contains many extraordinary details that will empower the faithful.

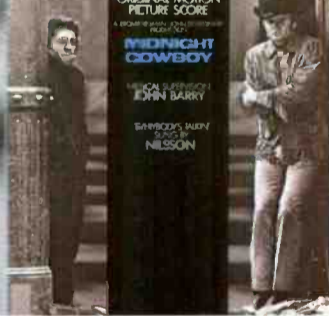
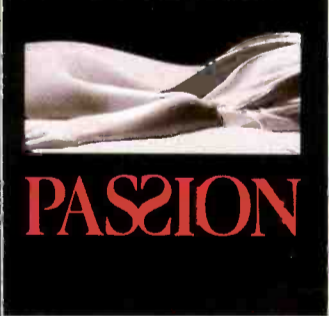
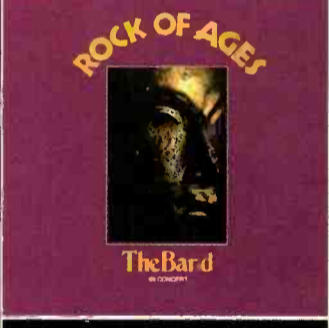
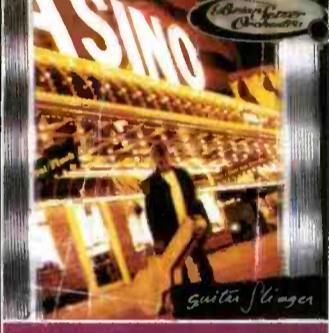
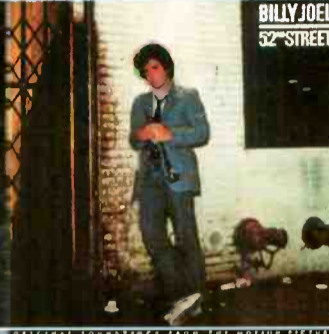
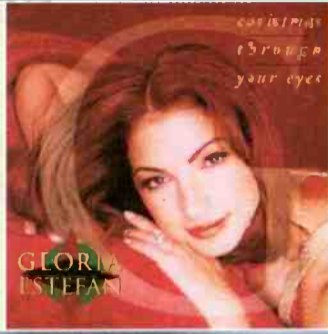


3 DOZ. POEMS
By various authors
Read by Garrison Keillor
Highbridge Audio
90 minutes, \$11.00.
This selection of poems from the Minnesota Public Radio series "The Writer's Almanac" has something for everyone: classic love poems by William Shakespeare and Christopher Marlowe, whimsical poems by Lewis Carroll and Thomas Disch, and, along the way, many happy surprises, such as Philip Levine's "What Work Is" (a touching tribute to an older brother) and Susan Williams' "Squash" (a funny and all-too-real story about a family dinner). It's a smorgasbord for poetry-lovers and nonliterary types to enjoy equally. Veteran spoken-word performer Garrison Keillor reads in a warm, inviting tone that's well suited to the material.

CRUISING PARADISE
By Sam Shepard
Read by the author
Random House Audiobooks
Three hours (unabridged), \$16.00.
Oscar-nominated actor and Pulitzer Prize-winning playwright Sam Shepard presents a series of tales that immediately draw the listener in. Shepard has a real ear for dialog and a talent for description. In one story, a man pores through tintype photos of his ancestors for clues to his own character: "Railroad men riding cow-catchers, waving derbies, blasting their way through granite mountains, unstoppable in their absolute conviction of Manifest Destiny," intones Shepard. "Then later generations, where the mysterious glint of doubt begins to creep into their eyes: fighter pilots in leather helmets and silk scarves, gripping the wings of a P-38, but the brave smile to the camera now has a twist in it, like a lamb knowing that its time has come."
Shepard's voice is thoughtful and expressive, bringing out every shade of meaning in his words. The only flaw is that many of the pieces are not full stories but merely short vignettes: One listens to what sounds like the beginning of an intriguing and compelling story, but then it ends abruptly, and Shepard goes on to the next, leaving the listener with a feeling of incompleteness.

PHIL RAMONE

THE
BILLBOARD
SALUTE



Garfunkel programs, the Emmy-winning TV version of "Liza With A 'Z,'" "The Jim Henson Hour" and a long list of other groundbreaking shows.

Continued on page PR-10



PHIL RAMONE:

THE BILLBOARD Interview

BY PAUL VERNA

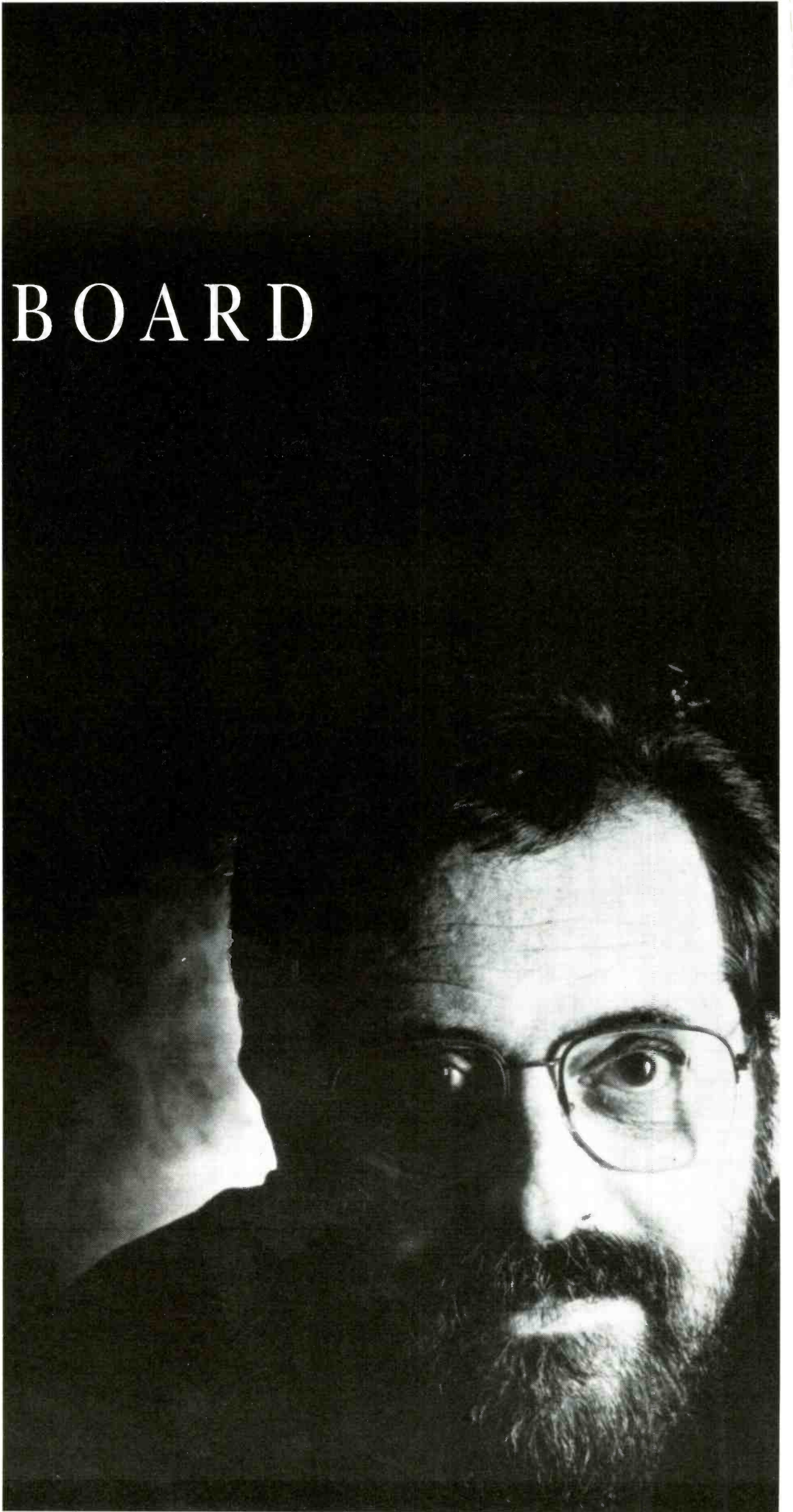
Fresh from supervising the music for the 1996 Grammy Awards telecast, and in the midst of recording vocals for an upcoming Johnny Mathis album and shooting a promotional video for the pro audio division of Yamaha Corp., Phil Ramone took time to discuss his voluminous accomplishments in music, film, theater, television and technology.

BILLBOARD: *I have heard artists and producers marvel at your sensitivity to the artistic process and your total focus on the artist's needs in the studio. How do you do it?*

PHIL RAMONE: The artist has to feel that, when the producer walks in the room, he's totally concentrated. I don't want my doctor reading and answering phone calls and having the nurse come in and babble, and say, "Oh, he'll be back in 10 minutes." If he has an emergency, fine, but if I walk there I want those 15 or 20 minutes to be mine.

Rudeness is something I just can't tolerate. The engineers and the people who bring you the coffee are as sacred to me as the people who are at the door. So you have to deal with your own psyche and be humble. When you get to know an artist, you find out the things that have peeved them over the years, and it's generally the stuff that has to do with somebody not wanting to do things their way in the studio.

Continued on page PR-6





**Congratulations, Phil
on 30 years of recording excellence.**



PHIL RAMONE

The Billboard Salute

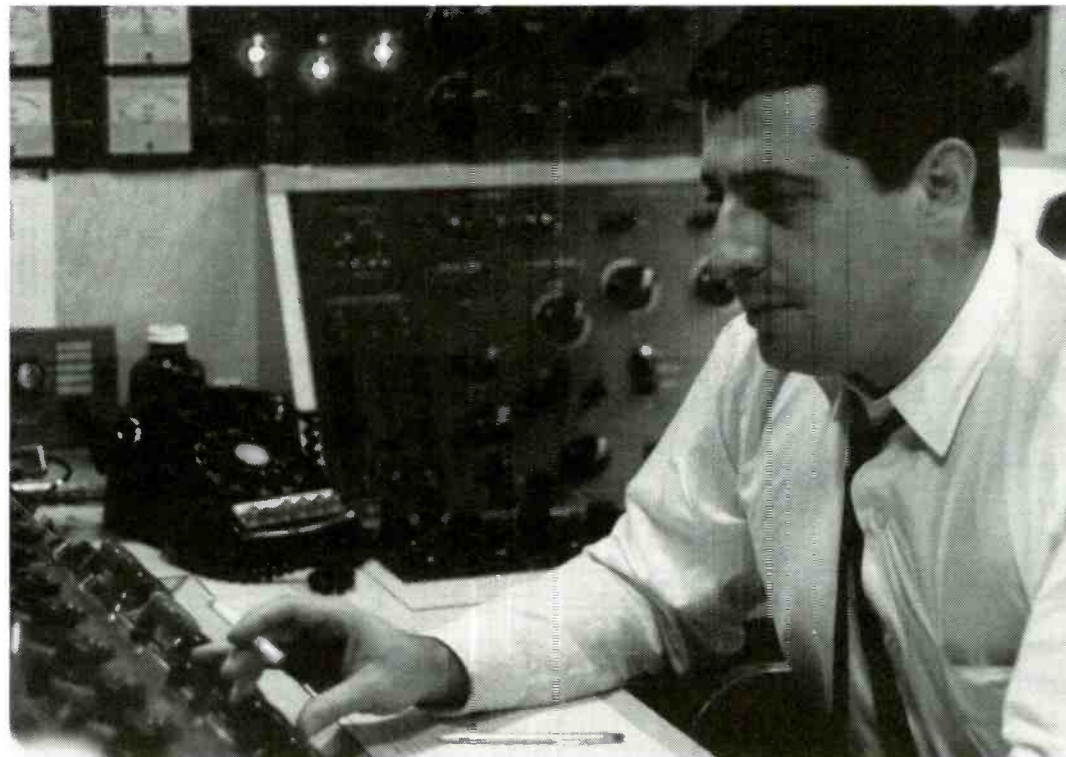
INTERVIEW

Continued from page PR-4

BILLBOARD: Your discography lists you as music producer for President Kennedy's famous birthday party where Marilyn Monroe sang "Happy Birthday" to him. How did you get involved with the White House?

RAMONE: Richard Adler, who was a songwriter who was producing commercials, came to the studio where I was working and said, "Can you come to Washington with me to this event with the President to honor the Arts Council?" So we went, and the event was in an armory where you couldn't hear or see anything. It was a mess. Danny Kaye was conducting the orchestra, and they had a television hookup to another symphony, but the transmission was horrible. Well, who got blasted in the papers but the President?

Afterward, Richard got a call from the head of the Democratic Party, asking him to resolve the situation for the first anniversary of Kennedy's inauguration. So Richard hired four of us and gave us carte blanche. Now, you have to understand, I was young and I was not known for architectural interiors. But I drew out an idea that I thought would work, which was to build risers with carpeting and stuff everything that could rattle with fiberglass. Then I asked Altec to design a speaker system that could be hung in tiers going straight up towards the audience, so that for every 10 people there'd be a pair of speakers. At that time, this was overkill; nobody had ever done it. Then I went to Richard and said, "I really want to do something to the ceiling [to improve the acoustics of the room]. I know there's an experimental balloon that NASA uses for weather." So we took these 12-foot balloons, stuffed them with styrofoam and put netting over them. And then they hung 10,000 balloons underneath it, so when you looked up it was a celebration



Working the board, ca. 1961-63

PETER ASHER

Phil Ramone is not only an old and valued friend, but one of the finest engineers and producers in the business. He has been doing it for a long time and has become a legend and an inspiration to us all; yet he retains an active and intense love of music and a vibrant determination to make every record as good as it could possibly be. He is still an explorer, ever willing to venture into new areas of music and of technology without ever forgetting the traditional skills he knows better than any of us. He can teach you about the newest high-tech way of getting a great vocal out of an artist who happens to be on a different continent that day, and at the same time remind you of the best ancient tube microphone to use on a bassoon—and all of this while remembering that the singer and the song are the most important elements of all.



The producer as a young man



Playing the RKO Theater

BURT BACHARACH

I've known Phil Ramone a long, long time. I knew him back when he was engineering records for us, and he was as brilliant as they come. He could get the maximum out of a string section—having been a violin prodigy himself. His talent and brilliance are equally matched by his humor. I'm proud to have been connected with him.

of red, white and blue. We had a goal that was Olympian in its design. Nothing could be any more unattractive than what was handed to us, and it worked. With many thanks to Tom Dowd, we did it.

BILLBOARD: Did you get to meet the President?

RAMONE: Well, here's the funny part of it. At 7 in the morning, my phone rang, and the voice at the other end said, "This is Jack," and I said, "Yeah, right. Lemme sleep!" And I hung up. On the President! [laughs]. I didn't know it was him. But the next ring of the phone came within minutes. "Mr. Ramone," and I heard the Boston accent, "this is Jack Kennedy." And I said, "Mr. President, I can't believe I hung up. I can't believe anything! I'm really sorry. I really feel bad."

And he said, "Mrs. Kennedy and I would like to have you come over."

So I went to the White House, and he said, "Well what about the music, how does this work?" I said, "Mr. President, I've heard you don't have recordings of these wonderful evenings, these state dinners." And he said, "Well, can it be remedied?" I said, "Yeah!" Then we went into this plan of how the East Room could be converted into this theatrical event and then go back to being the East Room.

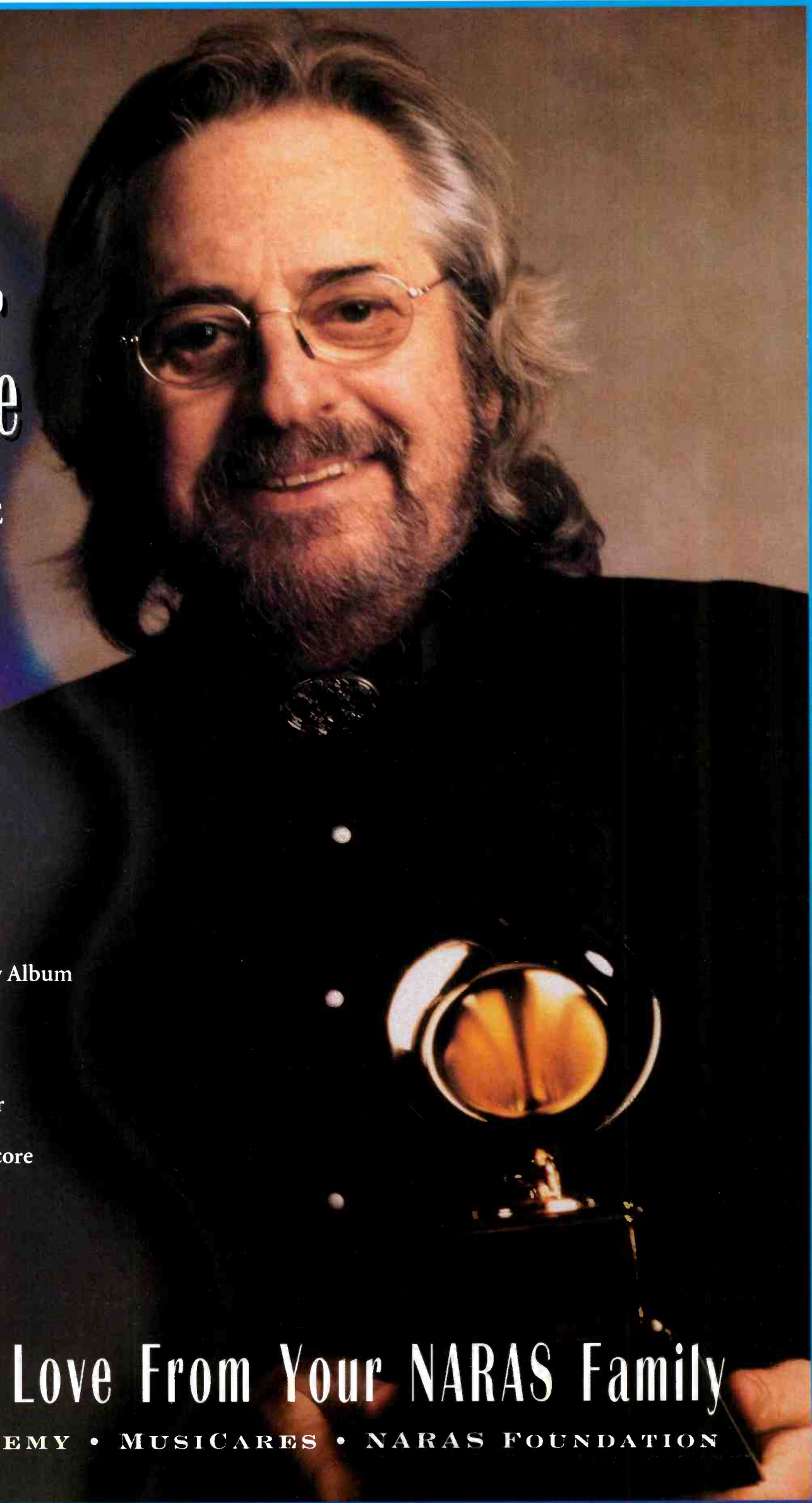
The next event we did at the White House was an evening of great Broadway favorites, and Agnes de Mille had directed a piece for it. Because we couldn't fit the orchestra and the actors onstage, we had to pre-record the orchestra. The show was very precise, and it started very well. We did two or three numbers, and all of a sudden a guy plugged in a spotlight and the lights went out. Just gone. The tape machines just drew to a halt, and all the actors were frozen in position. Now, you talk about being frightened and worrying about what was going on! The Secret Service was up with their flashlights, and we were yelling for the maintenance guy. After what seemed like hours, he managed to put back the power, and we went through another 12, 15 minutes and then the same thing. Now, I figured, not only was my career

over, but the embarrassment! I was just despondent; I couldn't figure out what to do. At that moment, I felt a hand on my shoulder and heard a voice, in that Boston accent again, saying, "Stop worrying, Phil. This is not something you could have controlled. It's something we have to evaluate tomorrow, but this audience, even though they were stunned, saw the professionalism and the artistry." And then he said, "Would you consider doing these events for us?" I said, "Mr. President, I'd be honored." So I went on to do special events for the Kennedy and Johnson administrations, and later for the Carter administration.

BILLBOARD: That would have been a thrill for anyone, especially a young man in his early 20s.

RAMONE: Oh, yeah. That training for me was the backbone of respect, continuity, artistic integrity and everything that I hold to be holy to the making of records. And one of the great things about my involvement with the Kennedy administration was getting to know the Social Secretary, whose job it was to keep up with everything that was happening everywhere. One day she said to me, "There's a group that's very exciting; have you heard this single from the Beatles?" And the Beatles hadn't happened here yet, but the Kennedy administration was going to ask them to perform at the White House. Well, obviously it didn't work out that way, but it's interesting that it could have happened very easily had Kennedy lived.

BILLBOARD: Before you became a record engineer, you were a
Continued on page PR-8



**35 Years ...
8 Grammys ...
1 Phil Ramone**

GRAMMY PROFILE

NAME:
Phil Ramone

VOCATION:
Producer Extraordinaire

NARAS MEMBER:
35 year Recording Academy Member
(since December 1961)

FIRST GRAMMY:
Getz/Gilberto
1964 Best Engineered Recording

MORE GRAMMYS:

- *Promises, Promises*, 1969 Best Show Album
- *Still Crazy After All These Years*,
1975 Album of the Year
- *Just The Way You Are*,
1978 Record of the Year
- *52nd Street*, 1979 Album of the Year
- 1980 Producer of the Year
- *Flashdance*, 1983 Best Movie/TV Score
- *Passion*, 1994 Best Show Album

FAVORITE RAMONES CD:
"I love 'em all."

To Phil With Love From Your NARAS Family

RECORDING ACADEMY • MUSICARES • NARAS FOUNDATION

PHIL RAMONE

The Billboard Salute

MARILYN BERGMAN

Phil's musicianship, his tastes and his diplomacy make him the perfect producer. There are producers that are wonderful in one genre of music, but over the decades Phil's expertise has spanned all kinds of music. To look through the glass and to see him sitting at the console puts ever writer and artist at ease. No one can beat his ear when it comes to material, and his ear when it comes to mixing.

INTERVIEW

Continued from page PR-6

musician. Tell me about those early days.

RAMONE: I started playing the violin at age 3, and I was very fortunate because there were people who heard me who were influential in getting me auditions. By the time I was 7, I was playing concerts—it was just ridiculous. Believe it or not, there's a camp for these kinds of kids, and I grew up with it. My parents, particularly my mother, never allowed me to think I was different from any other kid. Later on, I was put in the hands of a great teacher, and then I became a scholarship student at Juilliard. So it was those prodigy years that are really the essence of where my musicality comes from.

BILLBOARD: *I heard you played a command performance for Queen Elizabeth. How did that come about?*

RAMONE: It was great. I was 10 years old. I played the Lalo "Symphonie Espagnole." As you can imagine, it was a major event in my life to do a symphonic performance in front of the royal family.

BILLBOARD: *How did you make the transition from violin virtuoso to recording engineer?*

RAMONE: Well, there was a side of me that rebelled against the rules of classical music. I started playing jazz and amplifying my violin to make it sound different. In a classical world, you're not allowed to do that. I was picked up by many variety shows and I developed a style that was inspired by Jack Benny, George Burns, Fred Allen, Victor Borge—that kind of humor. It was a great conflict at Juilliard. I mean, they didn't like any of this, and they really put their foot down because, at the time, I was concert master of the orchestra, and they thought I was really off-the-wall. So I started doing club dates as a strolling fiddle player and got a job as an assistant at a studio called JAC, run by a guy named Charlie Layton, who's still around. And I got totally into it. The engineering side of me was there without my knowing what it was.

BILLBOARD: *Have you ever gone back to your classical roots?*

RAMONE: Yes. I did this record last year with the Symphony Orchestra of the Curtis Institute of Music in Philadelphia, with André Previn conducting. André comes from that same classical training, but he can turn on a dime and play blues and jazz. He's the role model who doesn't stop his classical growth. He's the essence of what I think a musician should be.

BILLBOARD: *How do you define the role of the record producer?*

RAMONE: I get asked that in many places. People say, "What did you do to make something better?" Well, the director of a picture is the same. We have similar roles. If it's the script for them, it's the music for us.

BILLBOARD: *Do you believe a producer should leave his or her stamp on a project?*

RAMONE: Don Was talks about his lack of interference as a producer, and I agree with him. I don't get caught up in the stamp of approval, because we, as producers, are way in the back. If our names were on the front cover, it'd be different, but it's not on the

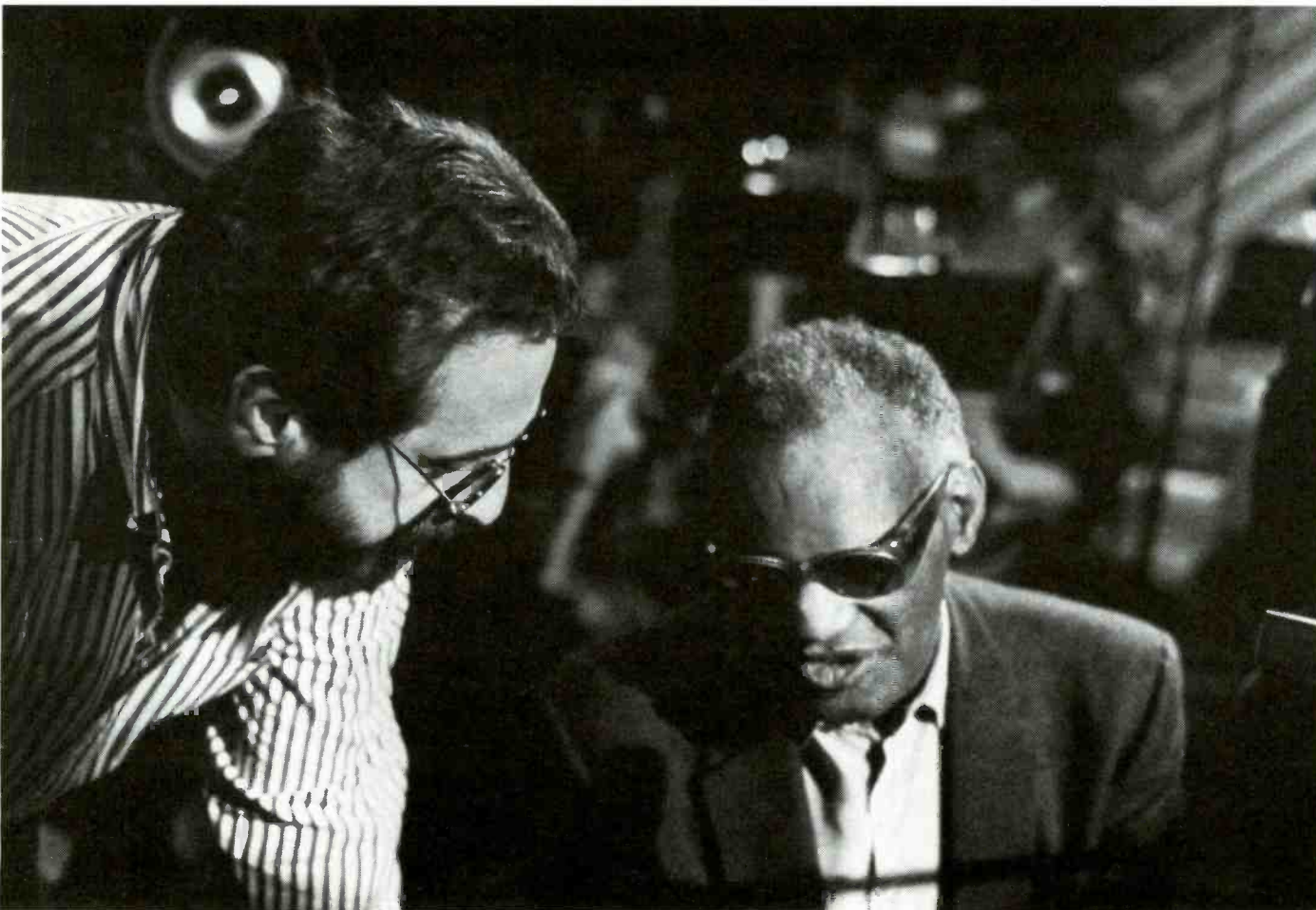
Continued on page PR-12

ALAN BARNETTE

I've known Phil for many years, since my days in New York. I once again had the pleasure of working with him last year on the television show "Extreme," for which he co-composed all the music. Not only is he accessible and easy to work with, he's a real talent and a genuine human being.



Taking a bow: fiddling around with Nigel Kennedy, Paul McCartney, George Martin



Ramone produced Ray Charles and Billy Joel's "Baby Grand" duet (1987).

BILLBOARD *wanted to call him the*

CHAIRMAN OF THE BOARD.

BUT **PHIL** REMINDED THEM THE TITLE WAS ALREADY TAKEN.



Congratulations

to the "**Pope of Pop**" PHIL RAMONE

from your FRIENDS at **CAPITOL**

ON THIRTY YEARS of musical dedication and inspiration, *including* your landmark contributions to

FRANK SINATRA'S MULTI-PLATINUM DUETS I and
GRAMMY WINNING DUETS II.



©1996 Capitol Records, Inc. NARAS Photographer: JIM MCHUGH

PHIL RAMONE

The Billboard Salute

THREE DECADES OF MUSIC
Continued from page PR-3

The degree of respect Ramone commands from his fellow professionals is astounding. People in all walks of the industry—from megastars to security guards to doctors with whom Ramone does charity projects—speak glowingly of him.

Although he is a creative person par excellence, Ramone's grasp of technology is matchless. He has participated in virtually every technological innovation of the past 30 years, especially the introduction of the compact disc, which he passionately supported even as many of his peers resisted it. Appropriately, the first CD ever pressed, Billy Joel's "The Stranger," is a Phil Ramone production.

There are tens of millions of records in people's homes that bear Ramone's credit, and many of them are classics of modern popular culture. When we hear catchphrases like "it's my party," "you can get anything you want at Alice's Restaurant," "everybody's talkin' at me" and "tangled up in blue," we take for granted that Ramone was instrumental in delivering them to the



Bob Dylan's "Blood On The Tracks" was a Ramone production.

Lennon, Jon Secada and Michael Sembello, has also been working with several unsigned artists, including the Tories, Fran Lucci, Swamp Boogie Queen and Kyle Davis.

An eight-time Grammy winner, Ramone has received the music industry's most-coveted award more times than any other producer except Quincy Jones.

Ramone's life in music started at age 3, when he learned violin and piano at home. A prodigious talent, he played classical violin during his early years, including a command performance for Queen Elizabeth at age 10.

In his teens, Ramone broadened his horizons to embrace jazz, pop and rock'n'roll. His interests turned increasingly toward recording, and he took a job as an engineer in a New York demo studio. Inspired by such pioneers as Quincy Jones, Tom Dowd, Al Schmitt and Bill Schwartau, Ramone engineered several sessions a day for years before getting his first break as a producer from John Barry on the soundtrack to the 1969 film classic "Midnight Cowboy." That project, in addition to helping launch Harry Nilsson as a vital new talent, established Ramone as a record producer.

He worked on a handful of soundtracks with Barry before taking on album productions for the likes of Paul Simon, Peter Paul & Mary and

world.

Never one to rest on his laurels, Ramone continues to work tirelessly. In the past 18 months alone, he has produced albums for Johnny Mathis, the Brian Setzer Orchestra, Patricia Kaas, Michael Crawford, Di Blasio, the Curtis Institute, Barry Manilow, Peter Paul & Mary and Japanese artist Shinji, as well as the cast recording for "Company."

Ramone, who played an integral role in shaping the early careers of Julian



The first CD: Ramone produced Billy Joel's "The Stranger."

BARBRA STREISAND

In 1967, I asked Phil Ramone to make the vast stretches of Central Park sound like a great concert hall. He succeeded mightily—using state-of-the-art tape-delay techniques. Almost 30 years later, he produced my duet with Frank Sinatra, using state-of-the-art fiber-optic techniques. God only knows what he'll do with me 30 years from now. I love you, Phil, for being brilliant and for being a great friend.

Phoebe Snow. Ramone immediately earned a reputation as a producer who brought a truly musical viewpoint to a recording. His career had come full circle, from playing violin to learning the craft of the record engineer to applying his vast knowledge to the making of music.

Today, Ramone is as energetic, innovative, enthusiastic and committed as he ever was. Although he could easily retire as one of the most beloved and accomplished record producers in the history of popular music, he continues as if every project were his first and his most important. ■

PAUL SIMON

Congratulations Phil,
On 3 decades of success.

Frank Sinatra
"Duets,"
"Duets II"

Jon Secada
"Jon Secada"

Paul McCartney
"Ram,"
"Spies Like Us"

Sinead O'Connor
"Am I Not Your Girl?"

The Band
"Rock of Ages"

Original cast album
"Passion,"
"Company"

André Previn
"Ballads - Solo Piano
Standards,"
"What Headphones?"

André Previn and
The Curtis Institute
Symphony Orchestra
"Vaughan Williams:
Fantasia on a Theme
by Thomas Tallis and
Symphony No.5;
Previn: Reflections"

Dear Phil,

Your contributions to these EMI-Capitol
albums demonstrate your
**great taste,
sensitivity,
intelligence, and
unsurpassed range.**

We thank you and salute you.

Charles Koppelman, Terri Santisi, Don Rubin
and the **EMI-CAPITOL MUSIC GROUP**
North America **Family.**

PHIL RAMONE

The Billboard Salute



Ramone, left, with Jim Koulouvaris of Jim & Andy's Manhattan restaurant, [unidentified] and Burt Bacharach (right), in the late '60s

INTERVIEW

Continued from page PR-8

front cover, and the audience doesn't care. I don't think they go to the Phil Ramone section in Tower Records. They just don't. So you have to put your ego where it belongs: with the artist, with the song and with the crew that you put together. If you think you have a style and you perpetrate that onto people, you're hurting the very essence of their creativity. The reward of producing comes when somebody inside the record company who has a lot to do with what's going on actually calls you and says, "Boy, this record really came out great." Or when other artists call you and want to work with you.

BILLBOARD: Who are the producers who have had the most profound influence on you?

RAMONE: Well, Quincy Jones is not only a good friend but a unique producer who has large vision. Arif Mardin is another one of the great producers. Don Was and a couple of this generation of producers—like Babyface, L.A. Reid, Trevor Horn and Glen Ballard—are just incredible. I think David Foster has a versatile career. He's a hell of a musician, and he's got a tremendous amount of taste. George Massenburg is a great musical guy and a technology genius, and I don't use that word loosely. Of course, Peter Asher is a guy I have looked up to for years and was happy to have him as my manager. I listen to people like Prince—I'm a huge fan of his music and his production. He has a minimalist approach to a lot of things, which I love. Then there's George Martin. A lot of people didn't give George credit, but he was able to receive all that information from the Beatles and put it to use. You have to be less than egotistical in order to do that.

BILLBOARD: How do you feel about being called "the Pope of Pop"?
Continued on page PR-18

BONO

I always thought Phil was the drummer in my favorite punk band...the Ramones. He wasn't, but he was the precision and timing behind another punk outfit's duets album...he brought myself and Frank Sinatra together in cyberspace...For that I will always be grateful. In common with "the Chairman of the Bad," he is tough enough to be a gentleman too...thanks.

QUINCY JONES

The reason that Phil is one of the best producers in the business is because he is an innovative, enthusiastic and inquisitive visionary with a young mind and is interested in absolutely everything.

I first met Phil around 1957, at A&R Studios on 48th Street in New York, when we both were still very, very young and still very, very cute. Phil told me that he had studied the violin, and I was immediately intrigued. The first project we worked on together was some PSA's that we recorded with Andy Williams for the National Guard. Phil was the engineer, Dave Grusin was the musical director, and I conducted.

Over the years, we've worked on lots of recordings together. Phil was my engineer on recordings I did with Lesley Gore, Billy Eckstine, Nana Mouskouri, Charles Aznavour, Ella Fitzgerald and Count Basie, Dinah Washington, Sarah Vaughan, Damita Jo, Bobby Scott, Frank Sinatra and Ray Charles. It was during the recording of

"The Genius of Ray Charles"

that Phil introduced me to stereo sound.

He called us into the booth, and there was sound coming out of both speakers. That

was the first time I ever heard stereo in the studio.

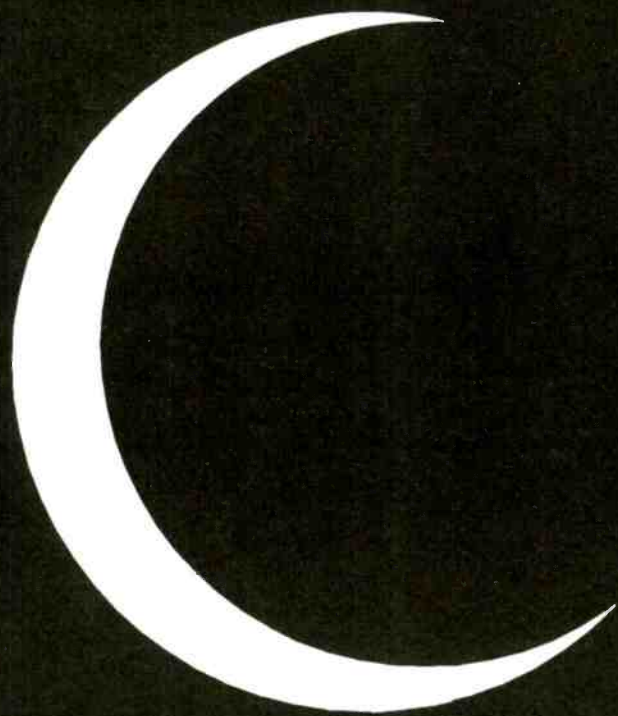
After that, everybody started to write from left to right channels, ping-ponging sounds.

I have a truckload of special memories about Phil; loving, fond memories. I remember coming to after my first brain operation in 1974 and seeing Phil's face smiling down at me. I remember taking him on his first trip to Europe—and since I'm church people, I had to act as his chaperone, making sure that he sampled all of the cultural delicacies that Europe has to offer. Phil did the sound on the first television special that I produced, "Duke Ellington: We Love You Madly," for CBS in 1971. And I fondly remember him, Karen and the kids hanging out with us during one of my tours of Japan, Hong Kong and Hawaii in the early 1980s. I could go on and on, but you wouldn't have enough space. Phil is like my brother and always will be. He is one of the most humble, creative, funny, loving and lovable human beings I have ever known. I highly respect his talents and cherish his family and our friendship with a deep, deep passion.



Quincy Jones with Ramone (right) in Milan, 1964

Because music
never sleeps...



you're
always
reaching
new
heights.

May the
journey
continue.

Congratulations Phil

Emilio & Gloria Estefan
Jon Secada
Crescent Moon Studios

PHIL RAMONE

The Billboard Salute

MULTI-MEDIA MAN

Ramone's accomplishments in film, TV and theater reveal that the super-producer often looks for—and finds—rewarding projects outside the music industry. "It's important," he says, "to be inspired all the time."

BY PAUL VERNA

When people examine Phil Ramone's production résumé, they are invariably impressed with the big names: Frank Sinatra, Barbra Streisand, Paul Simon, Liza Minnelli, Billy Joel, Gloria Estefan, Bob Dylan and more. However, the scope of Ramone's career becomes all the more awe-inspiring when one considers that his achievements in other media—particularly film, theater and television—are almost as voluminous as his record credits.

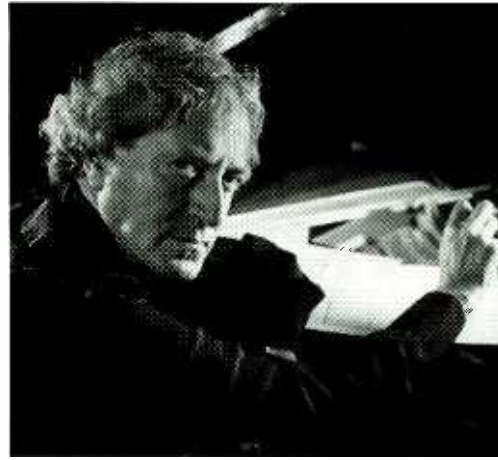
In the film world, Ramone worked on such classics as "Casino Royale," "Everything You Ever Wanted To Know About Sex," "Flashdance," "Ghostbusters," "Midnight Cowboy," "Nashville," "Ruthless People," "Shampoo," "A Star Is Born" and "Yentl," to name a few. For the stage, Ramone's credits range from "Hair," "The Jimmy Carter Inaugural Concert" and "Liza With A 'Z'" to "Passion," "Promises Promises" and "Starlight Express." And for television, Ramone helped bring to life groundbreaking programs like "The Jim Henson Hour," Streisand's "A Happening In Central Park," Simon & Garfunkel's "Concert In Central Park," "Carol Burnett & Beverly Sills At The Metropolitan Opera House" and various Academy Awards and Grammy Awards presentations.

In addition, Ramone served as music producer and audio designer for the White House during the Kennedy, Johnson and Carter administrations, working on such famous events as the "Happy Birthday, Mr. President" party at which Marilyn Monroe sang for John F. Kennedy. Furthermore, Ramone advised the White House on audio concepts that are still in place today, like the usage of two microphones by the president at press events instead of an array of different mikes from different sources.

Another of the special projects in which Ramone played a prominent role was a series of live broadcasts in 1970 from the studio he operated, A&R Recording. Aired on New York's then-budding FM rock station WPLJ, the monthly series featured the likes of the Allman Brothers Band, Roberta Flack and Elton John—whose performance was taped for release as the "11-17-70" album.

When asked to reflect on his career outside the mainstream of the record industry, Ramone instantly brings up the name of film composer John Barry.

"Working with people like John, who gave me a big break



John Barry helped Ramone break into soundtrack production.

in the early days of doing soundtracks for movies, I fell in love with the concept of what a dramatic picture did when music was applied, or when it wasn't applied," says Ramone.

After giving Ramone his production credit, on the landmark 1969 film "Midnight Cowboy," Barry hired the young producer to work on other movies, including the James Bond vehicle "Her Majesty's Secret Service."

An avid student of how images and music interact with one another, Ramone claims to be equally inspired by film pioneers as

he is by fellow record producers like Quincy Jones, George Martin and Arif Mardin.

"All the great directors—George Lucas, Francis Ford Coppola, Jim Henson, Steven Spielberg—these are my heroes," says Ramone. "People like that excite me to think, 'Wow, if they make that kind of picture, I've gotta make my records come up another three notches immediately.' It's important to be inspired all the time."

Ramone adds that filmmakers "are the kings of doing things so the whole visual and aural experience is tied together. Neither one should take the front edge."

The ultimate sign of a successful movie soundtrack, according to Ramone, is that the viewer/listener doesn't notice it. "When I first saw 'Forrest Gump,' I never even thought about the music," he says. "I'm in the musical world, so I should think about it, but I was too interested in the movie. That's the perfect marriage."

Beyond that, there are subtleties that are critical to making or breaking a soundtrack. Ramone says, "When you analyze 'Forrest Gump,' you realize what a great job Joel Sill did with the music supervision—putting in songs to let you know where you were. It was very clear what period you were in by presidential references and other things, but the songs had an

Continued on page PR-16

Phil,

*You're the best...
Congratulations!*

Eunice and Hal David



Phil Ramone and Billy Joel



The Stranger

52nd Street

Glass Houses

Songs In The Attic

The Nylon Curtain

An Innocent Man

Greatest Hits Volume 1 & 2

The Bridge

42,000,000 Albums Later...

I couldn't have done it without you, Phil

Billy Joel

PHIL RAMONE

The Billboard Salute

MULTI-MEDIA MAN
Continued from page PR-14

important part. I studied how loud the songs were, and whether they were subliminal or they were given a lot of high-light."

Cast albums are similarly challenging for Ramone. Speaking of his work on Stephen Sondheim's "Passion"—for which Ramone won one of his eight Grammy awards—the producer says, "It's tough to translate something that has dialogue and benefits from lighting and effects into something that can be static unless you give it dramatic sounds. The use of imagery on a record is determined by the producer. Once the artist has delivered, the producer has to paint a picture."

Even when working in a strictly aural domain, Ramone thinks visually. "Records have always been for me a visual experience that is in the mind of the listener," he explains. "That's what radio was before television came along. When you put on a record, it invites all kinds of imagery."

Ramone's ultimate dream is a world in which the aural and visual experiences are joined in the home theater—a concept he likens to the development of the car stereo.

"Ten years ago, it was hard for me to tell people that I spent \$3,000 on my car for sound," recalls Ramone. "They said, 'What did you do that for?' I said, 'Because it's the only place I can work. I have an hour drive each way when I can evalu-



"Midnight Cowboy" (1969) featured Ramone-produced music.

ate what I'm doing.' Now, it's common practice to buy a car with an elite system installed in it. I think the same thing will happen with home theater and computers."

Although most record producers would relish the opportunity to do a tenth of the music work Ramone has done, the multifaceted producer continuously looks outside the record business for eclectic projects that challenge his skills.

"It's fortunate for me that people call me to do unusual projects," says Ramone. "I'm truly blessed. I love doing what I do, and I wake up with great enthusiasm. I look forward to part two. Music and technology will be remarkable and fun as we reach the new millennium." ■



Ramone produced the theme from "Casino Royale" (1967).

PIERRE COSSETTE

The raw material of our \$16-billion entertainment industry is talent, and that is what Phil Ramone has, and that is why he is enormously successful. He is an icon, and I am a super fan.

CLIVE DAVIS

Phil Ramone is the consummate pro. He combines his vast musical heritage and truly expert mastery of sound technology with artistic sensitivity, total professional responsibility and innate grace and dignity. I join his many friends in paying tribute to a very special man of music.

in•no•va•tive (adj.) - characterized by, tending to, or introducing a new idea, method, or device.

in•quis•i•tive (adj.) - given to examination or investigation; inclined to ask questions.

mu•si•cal•i•ty (noun) - sensitivity to, knowledge of, or talent for music.

pro•fes•sion•al (adj.) - characterized by or conforming to the technical or ethical standards of a profession.

vi•sion•ary (adj.) - one who displays an unusual discernment or foresight.

Phil Ra•mone (adj.) - an innovative, inquisitive, visionary who's immense musicality is only surpassed by the level of his professionalism.

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- Q -

Congratulations

From all your friends at

Sony Music Entertainment

PHIL RAMONE

The Billboard Salute

INTERVIEW

Continued from page PR-12

RAMONE: Oh, I can't take that too seriously, can I? The King of Rock 'n' Roll, all those terms, they're funny to me. Obviously, it was done by somebody who said it in an article somewhere, and people picked up on it. Maybe it's the combination of the words "pope" and "pop." It gives people the opportunity to do what they want with it, but I don't take it seriously at all. It could even be offensive to a lot of people. And I can't personally say that that drives me to work every day. I don't wake up and look in a mirror and go, "Hey, you're the Pope of Pop." And I certainly don't even think of it in the holy sense. It's kind of like somebody calling you Duke or Earl—I think of it in those terms. But I love nicknames. Quincy calls me Garbage, so Pope of Pop and Garbage go right together [laughs].

BILLBOARD: Why does Quincy call you Garbage?

RAMONE: He's named everybody, but over the years, I've had this great ability, when I'm dressed up, to end up with ketchup on my tie or my shirt, so he would call me Garbage. And in front of certain people he calls me Felipo. It balances

To a very special man of
great music, heart,
sense of humor and humanity.

Dear Phil,

We cherish your friendship.

Latife, Arif, Joe & Julie Mardin

EMILIO ESTEFAN

To Gloria and I, Phil represents everything a human being should be. He is such a great soul and a great friend to us and the rest of the world. He treats everyone equally. Musically, he is one of our heroes. I think we all grew up listening to his productions and admiring him, and we keep admiring him as he continues to be enthusiastic and to do wonderful things. When I am stuck on something with Gloria or Jon Secada, he comes to Miami to help out, and we learn so much from him. We are very fortunate to have Phil Ramone as a role model for a lot of future producers and musicians. I don't think there are enough words to tell you what we feel about Phil, and that's not just Gloria and me, it is everybody here at Crescent Moon. We love him.



Ramone first produced Gloria Estefan in 1989.

me very well, from Garbage to Felipo to Pope.

BILLBOARD: You had quite a juggling act on the Hot 100 chart once, with one of your productions knocking out another one of yours at No. 1. Do you recall that?

RAMONE: Yes, I think it was "Maniac" by Michael Sembello, from the "Flashdance" soundtrack, and "Tell Her About It" by Billy Joel. "Maniac" was at No. 1, and "Tell Her About It" at No. 2 one week, and the following week "Tell Her About It" jumped to No. 1. When I look back on it, nothing could be as successfully planned. It was wonderful. [The period in question was the weeks ending Sept. 17 and Sept. 24, 1983.]

BILLBOARD: Although you've been independent your entire career, would you consider working with a record label in a production/A&R capacity?

RAMONE: I think the trend now is possibly to think about it, because the labels put down their foundations and they've got well-organized places where the marketing and so many of the other things have been thought out. It would be nice to be musical director of a label. Your knowledge and experience could be useful in a loft atmosphere, with the writers and artists [interacting] in a creative environment.

BILLBOARD: Do you see any down side to a producer-label situation?

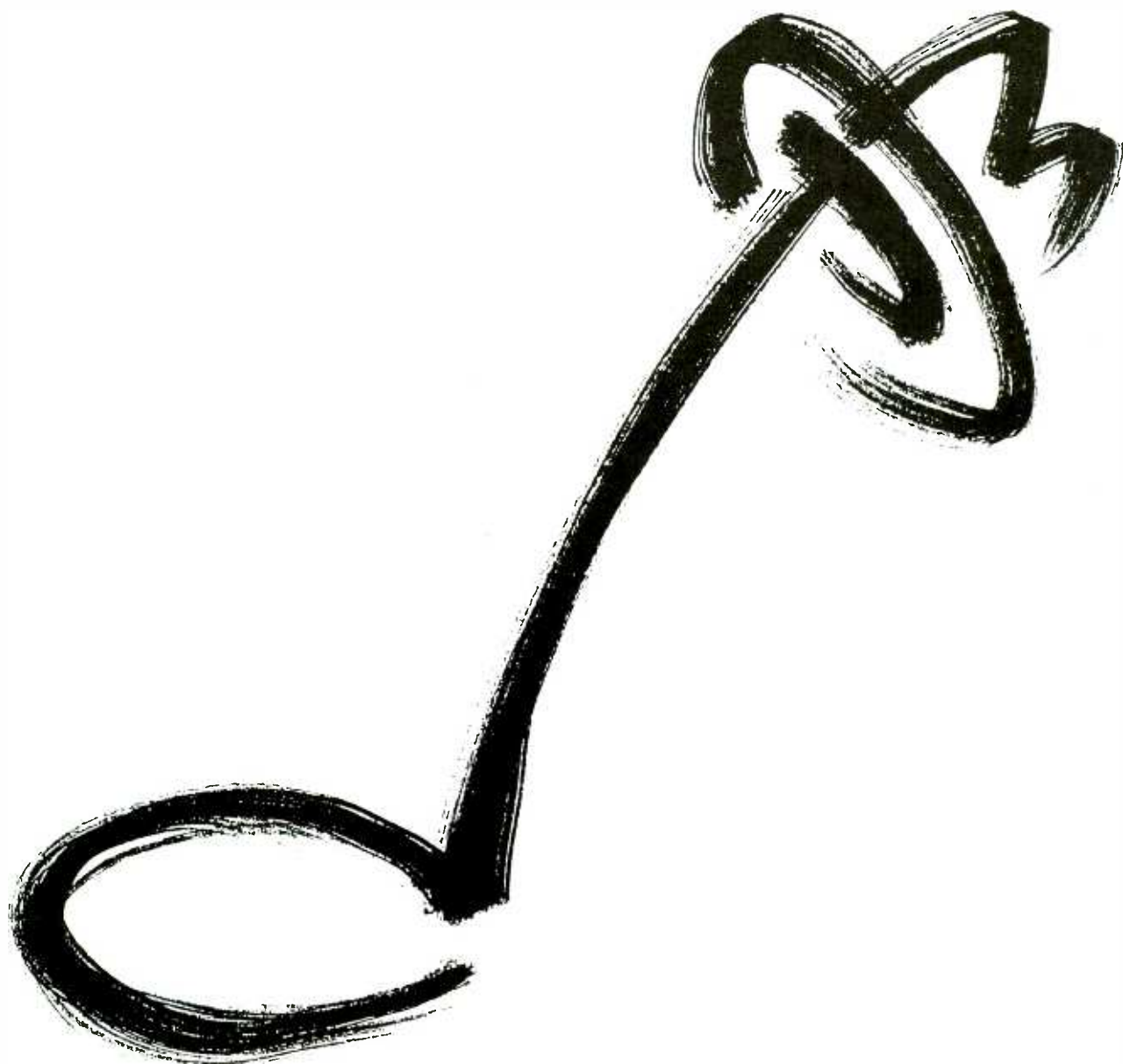
RAMONE: Sure, if your function is to go to 12 meetings a day, I don't think it would be pleasant.

BILLBOARD: You mentioned your interest in developing artists. Can you tell me about some of the young acts you've been working with lately?

RAMONE: There's a group called the Tories who I'm really interested in. I think they're going to be a big, wonderful recording group. Their demos are sensational. You wonder what could be done to make them better. There's also a band called Swamp Boogie Queen, who I'm developing, and Fran

Continued on page PR-20

SESAC IS PROUD TO BE ASSOCIATED WITH
PHIL RAMONE



To a guy who has worn many hats and worn them well.

Best wishes

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PHIL RAMONE

The Billboard Salute

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Lucci, a singer/songwriter who I think is extremely talented. And then there's Kyle Davis, another talented singer/songwriter.

BILLBOARD: Has any of these artists been intimidated by the prospect of working with you?

RAMONE: I don't think so. Take a young actor. If they're going to work with a Scorsese or any of the fine directors, they're going to have the same intimidation as if they're working with an unknown. It's not fear; it's anticipation. Also, there's a lot of pre-discussion. There's no showing up on Monday and "There's the artist." That's over. And I'm not age-conscious at all. I don't know the Tories' age, and I don't think they're intimidated by me. If you are honest enough in your production to say, "Listen, I screw up, just like a dad screws up with his kids," you gain a different kind of attitude between you and the artist. It's not school. I'm not there to punish or admonish anybody.

It's interesting. I walked up to Benny Carter the other night, and he said, "Gee, I'd love to do an album with you," and it

MICHAEL GREENE

The true essence of Phil Ramone's character can never be measured by his professional achievement, platinum records, industry standing or notoriety. Rather, the very quiet yet profound influence Phil has upon all who cross his path is rooted in his love and faith in mankind—his relentless pursuit of excellence and innovation, his drive to explore the unknown, and the empowerment which his humble spirit exemplifies for all of us. I count myself blessed to call this great man "friend."

He's shaped popular music culture.
We're proud to have provided the tools.



Phil Ramone

Pictured with Brian Setzer at Ocean Way



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Paul Simon recorded four solo albums with Ramone.



Liza Minnelli's "Live At Radio City" was a PR production.

stunned me. I turned to Quincy and said, "Hey, Carter wants to make an album with me," and he said, "Great idea." None of us said, "He's 89."

You want to be as enthused and as young as you ever were. I can stand next to a rock 'n' roll band and get just as excited as anyone else in that room. The music is what rules for me. I don't think you can class yourself. The age-level thing is all about your personal energy.

BILLBOARD: And you've never lacked energy. I heard that you once had Billy Joel, Paul Simon and Stephanie Mills recording at the same time in different rooms at A&R, and you went from session to session, literally working around the clock. What was that like?

RAMONE: It was totally nuts! You could plan your life as well as you wanted to, but sometimes somebody would cancel a booking, or somebody would come in unexpectedly. And the collision was fun, but it was crazy. ABC did a documentary called "The Professionals" where they followed me through a day with Stephanie, Paul and Billy, and it all started to collide. And it's funny, because the guy who produced the documentary had no idea that Paul and Billy had a running gag figured out. Billy talked about this singer, kind of a Paul Simonish guy, and Paul talked about Billy, and they both said things like, "Thank God you're not working with that guy, Phil." And the producer didn't figure it out until he got to the editing room [laughs].

I didn't take on those sessions to be a musical whore. Nobody wants to do that. But sometimes it happens. What may be the start of the demo portion of an album becomes the album, and another artist may feel they should spend more time finishing their vocals. Also, Paul had been used to getting the studio and his favorite engineer at any time, and I assured him that that was the way it would be.

Now, he might book a week in the studio, and after the sec-

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Congratulations

&

All My Best Wishes

Alan Menken

PHIL RAMONE

The Billboard Salute

INTERVIEW

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ond day say, "I'm out of here, it's not right." And the studio manager would say, "You can't do that," and I'd say, "Yes, I can." That's how eventually the separation between me as producer and me as a studio-owner had to come about. Because great artists deserve the room. And if there's suddenly four days open, you call up a young group and say, "This time is yours." That's how you develop a loyalty from the artist to come back for other projects.

BILLBOARD: The artists with whom you are most closely identified — Paul Simon, Billy Joel, Barbra Streisand, Frank Sinatra—are indelibly associated with New York. Is this just a coincidence, or is there some deeper connection?

RAMONE: There's a lot about New York that is unique, and there's always a culture and a subculture going on everywhere. You get a tremendous emotional contact with people in every borough. It's 10 or 15 countries in a 20-mile area. It's amazing.

BILLBOARD: Let's talk about your work with these giants of popular music. What's it like to be in the presence of an artist like Frank

BILLY JOEL

Phil Ramone is a musician's best friend. Aside from his extraordinary engineering and technical skills, Phil has the uncanny knack of pushing the right musical buttons at exactly the right moment. Without doubt, there is an exacting technical side to producing, of which Phil is a master. However, to me, Phil Ramone's great gift is that he gets beyond the mere musical details to the very essence of a song. He understands what it takes to bring a composition to life in the recording studio. This has always been a source of great inspiration to me. Without Phil Ramone, many of the songs on my albums would never have been written at all. Thank you, Phil.



It's nice to know after 3 decades there are still

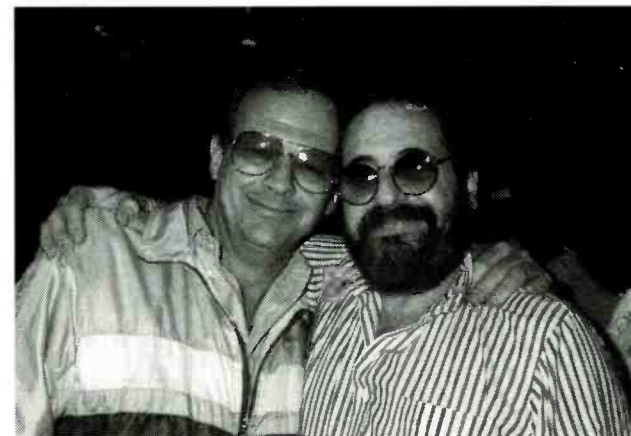
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Congratulations and thank you for being
a part of our Universe.



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Arranger Pat Williams worked with Ramone on Sinatra and Setzer projects.



Born stars: with Barbra Streisand

Sinatra, who is so much bigger than life, so universally revered?

RAMONE: It's an experience you never forget—the professionalism and the style and the mood in the room. He has a shorthand, which is misinterpreted as abrupt. What he conveys to the players is that they're the best in the world, and they're prepared and he's prepared, so therefore there's no reason to do more than two or three takes of anything. And that probably is one of the lost moments of our business, in the sense that we tense up and don't do that any more.

BILLBOARD: What about Paul Simon? He's another one of the all-time greats, and the work you did with him is acknowledged as some of his best.

RAMONE: I was fortunate enough to work with Paul on a single one time when his producer, Roy Hallee, wasn't available. So he came into A&R and we did "Me And Julio Down By The Schoolyard." I did something different at the time than somebody else might have done. Roy Hallee is one of my heroes, so I thought, "What would he do?" He's been known to put drums in an echo chamber, he's done some wacky stuff. So I miked the solid-body guitar that David Spinoza was playing; it wasn't going through his amp. Paul was just playing the

Continued on page PR-24

ASCAP

We salute

Phil
Ramone

*on 30 years of
leadership
in the
music industry.*

Your friends at

ASCAP

Marilyn Bergman
President & Chairman

PHIL RAMONE

The Billboard Salute

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Continued from page PR-22

song to show it to the band, and I just rolled tape. I do that all the time. I roll tape—cheapest commodity on the date. When we played it back, Paul said, "I like the sound of that."

Paul took chances, and he gave me the chance to make errors, and sometimes these wonderfully, surprisingly good mistakes would work into something else. As long as I had that, I knew I could always come up with an answer to something he would request. And it wasn't always an easy request. I was very inspired by the Hallee sounds. I mean, "Bookends" and "Bridge Over Troubled Water" really opened up my brain.

BILLBOARD: After you had made a few records with Paul, you joined up with another of the artists you are most closely associated with, Billy Joel. There must have been enormous pressure on you when you first got together with him.

RAMONE: Yeah, there was. Everybody at the label loved him and was determined that he should have a hit record, but he'd been there five, six years and nothing big had happened—as was the case for Bruce Springsteen and other peo-

CHARLES KOPPELMAN

Phil is the hippest man on the planet. This enables him to get the best out of musicians and the best out of artists and even the best out of executives he works with. He's got this great facility to make everybody feel very comfortable and very secure.



Ramone with singer/writer Fran Lucci and John Patterson, director of publishing for Phil Ramone Inc.

Phil . . .

What an incredible career!

You've been an

inspiration to so many.

The best is yet to come.

Congratulations,

Walter R. Yetnikoff

ple. Sometimes you have to go two, three albums deep before the big ones come.

We talked about the hit factor—we were so aware of that. And we decided there was nothing we could do about it other than to make the music count.

BILLBOARD: In looking through my album collection, I came across "The Stranger" and "52nd Street," the first two records you did with him, and was struck by the fact that you're practically listed as a band member, with your picture in there and everything.

RAMONE: Billy and I became real good friends. There was a real unity between the band and me, a great cohesion. I went on the road a lot with him and understood what performed well, what didn't perform well. It's funny, every time we made an album, he'd go out on the road, and the new stuff never got the applause—not until it was a hit.

BILLBOARD: What do you value most about your work with Billy Joel?

RAMONE: We had the best 10 years. For myself, personally, I value the gift of both the music and the friendship, and the kind of respect and experimentation we had. There was never a moment when I couldn't try something.

BILLBOARD: Another one of the legends you've worked with is Barbra Streisand. Any special anecdotes you'd like to share about your work with her?

RAMONE: Yes, there's a great story dating back to "A Star Is Born." Barbra had stopped performing in front of an audience for many years, and there was an important moment in the film where the main character shows up late for a show, the crowd is angry, and she goes out there to sing and she wins the audience over. While that scene was being shot, backstage some people were wondering whether she should do it live—because she insisted on not having anything prerecorded. I looked at her and thought, "This is her moment." And she went out there, and there was this big cheer. When she opened her mouth to sing, the crowd just melted. There were about 50,000 people there, in a big stadium, and it was all live. You could see the emotion on her face. It was one of the most spontaneous and creative moments you could ever experience.

BILLBOARD: You produced Bob Dylan's "Blood On The Tracks," which was a pivotal album in his career. What do you recall about that project?

RAMONE: Well, it was an interesting time in Bob's life. The album was recorded at A&R, which had been the original Columbia studios, and Bob had a lot of his breaking in there. He had left Asylum [1974, following the release of "Planet Waves"] and was coming back to Columbia, and John Hammond—who was his mentor, in a way—and Don DeVito and

Continued on page PR-26

PHIL,

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XX Mike

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We couldn't love you more

Congratulations
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(The "Real" Ramones)

PHIL RAMONE

The Billboard Salute

GEORGE MARTIN

If Phil Ramone had not achieved such eminence as a record producer, he would have certainly done so in another field, and we might well have lost a great violinist as a result. We people in the business of record production plough a lonely furrow, and it is not often that we can actually observe the way that other producers work. The results must speak for themselves. But in Phil's case, there can be no doubt that he must be regarded as my arch rival, but of course he is far too nice a chap for me to even think in those terms. In everything that he has done, he has always combined the highest standards of professionalism with impeccable taste, and I can scarcely forgive him for that!! I really do salute my mate Phil from the bottom of my heart, and I hope he goes on giving us all much enjoyment for many years to come.

JOHNNY MATHIS

Working and socializing with Phil is a lesson in patience, accomplishment and good taste.

INTERVIEW

Continued from page PR-24

myself were the only people in the room. Bob just started playing. We got a sound on him real quick, and he did the 10 or 11 songs he had in his mind, with no particular attention to when any verse or chorus would come around. He stayed extremely within himself. Something explodes when you make a record like that. There's no formality, no feeling that you are guiding anything. You're just a receiver.

You know, he's been criticized in all kinds of ways, but Dylan goes on. And evidently, everyone looks back on that album as a major stepping up and back in. He made a deep impression upon what I was doing. I think it helped for people to know that I was involved. He's an amazing guy. People talk about the simple chord structures of his songs, but when you get home and you listen to the melodies, there's a lot there.

BILLBOARD: *In addition to working with icons of popular music, you've worked with children of icons—Julian Lennon, Arlo Guthrie, Frank Sinatra Jr., and Bloodline, whose members include the offspring of Miles Davis, Robbie Krieger and the Allman Brothers Band's Berry Oakley. What are the challenges of these types of projects?*

RAMONE: I certainly would never want to be in their position. People accused me of trying to make Julian sound like his dad, and I would reply to it in the same way I would now: I don't have control of that person's voice. I wouldn't even dare suggest that they phrase like their dad, but it's totally possible that some of it is genetic. Now, I know many people who have less-than-famous parents, but the icon still lives in their eyes. I mean, Paul Simon's dad was a working bass player who achieved a lot, and I think if you look at several of the people I've worked with, they've had some member of the family who is strong and powerful.

Continued on page PR-28

Phil,

I have loved you too many years to count,

but one thing is sure I will love you forever.

Your

Liza May Minnelli

TO PHIL RAMONE

ONE OF THE TRULY GREAT
TALENTS OF OUR TIME

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RON GOLDSTEIN

President/CEO

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To Phil Ramone

"The Pope of Pop"

From All Your Friends at,
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PHIL RAMONE

The Billboard Salute

ALAN MENKEN

Phil Ramone's name on a recording is an instant stamp of excellence for me.

LIZA MINNELLI

Phil Ramone has been one of the leading sound and record innovators that we have in this country. In fact, three fourths of the records that we all know and love would probably not be around if not for Phil. From "Liza With A Z" right through to "Liza Live From Radio City," Phil has been my teacher, my outlaw (who believes nothing is impossible), my inspiration, my dear darling friend and my constant hero. But, first and foremost, and without doubt most importantly of all, Phil Ramone has been given the honor of being the father of my Godson B.J.

INTERVIEW

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BILLBOARD: *In the past few years, you've made a lot of records with Latin American, European and Asian artists—Raul Di Blasio, Patricia Kaas, Julien Clerc, Seiko Matsuda, to name a few. Any observations on these projects, or on working outside the U.S.?*

RAMONE: Americans used to think the only record market was here, but in the last few years Europeans have been selling records at a pretty good rate. They charge more than we do, and they have a real audience that's connected. They buy our product, but they have their own product, and you have to respect that because Patricia Kaas is a star not only in France, but in Indonesia, Germany and a lot of other places. Sony has a very good investment with her. We did an English album, which we'll see soon, but in the meantime I'm going to cut a French album with her.

When I first went to Europe to make a record, around '88 or '89, the trend was to get five of us to produce an album, which was difficult because they never put the five producers in the same room. I wanted to get away from that pinch-litter approach, so I worked on two or three projects that made me feel like I was part of the big picture rather than an isolated player.

I think one of the few people who is successful at using multiple producers is Clive Davis, who has done it with Whitney Houston and made it work. But he's a song man. He has a drive that gives you this artistic integrity, and he's criticized by some, but I admire him for his overview—if you have to redo, redo, redo until it reaches a satisfactory point, then you do it. He's successful because he drives each person into what he feels is right for the artist, and that's the key here.

BILLBOARD: *I'd like to hear about some of your current projects. Tell me about the Brian Setzer Orchestra album.*

RAMONE: We recorded part of it last year, and then there was a sabbatical in the middle, because both Brian and I were busy during the summer and the label [Interscope] was going through some changes. That was the best privilege we could get—reflection time to consider, "Is this really the best song? What is Brian Setzer about and what image does the whole album project?" Well, it's an aggressive, rockabilly, rock 'n' roll album.

BILLBOARD: *What decisions did you and Brian make as a result of this period of reflection?*

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PHIL



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BEST
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YEARS

LOVE,
Allen Sides
&
your friends at

**OCEAN
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PHIL RAMONE

The Billboard Salute

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Continued from page PR-28

RAMONE: Well, Brian, Tom [Whalley, president of Interscope] and I had a chance to look at other songs, so we went in in January and did four cuts; some are originals, others are standards. There's the old Gene Pitney song "Town Without Pity."

BILLBOARD: Another one of the big projects you've recently completed is an album with Johnny Mathis. It's been a while since we've heard new material from him. Can you tell me about the project?

RAMONE: It's an album that features the voice and sensuality of Johnny Mathis, who is a very sincere and honest pro, with up-to-date backgrounds and orchestrations. The way we treated the rhythm tracks, it has an R&B and swing feel. We're using some great songs by Burt Bacharach, Diane Warren, Stephen Bishop and Gerry Goffin & Carole King, and some new material. The arranger, Mark Portmann, was very important to the project. He provided unusual arrangements and voicings.

BILLBOARD: I know you've just taken on some high-profile cast albums, as well as a project with Luciano Pavarotti. Can you talk about those?



Band aid: Ramone is currently working with new band the Tories.

DOUG MORRIS

In the music industry, the word "legend" is often used haphazardly. However, in the case of Phil Ramone, that word truly applies. Phil's musical influence is far-reaching. The list of artists with whom he has worked over the last three decades reads like a virtual "Who's Who" of modern music, ranging from Paul McCartney to Billy Joel to Barbra Streisand to Frank Sinatra. I had the pleasure of working with Phil on Julian Lennon's first album. In addition to being a consummate professional and a remarkably creative individual, he does it all with great style and spirit. And, he happens to be a nice guy. Perhaps Phil's most impressive accomplishment is that he continues to remain at the top of this craft. On behalf of MCA, I would like to congratulate Phil and join the rest of the music industry in honoring this talented man.

RAMONE: Yes, I'll be producing the cast albums for "A Funny Thing Happened On The Way To The Forum" and "Big," and I'm going to do a live album and video of the third "Pavarotti & Friends" concert, which will take place this June in Modena, Italy. Part of the proceeds from the Pavarotti project benefits War Child, a charity devoted to improving the quality of life in Bosnia.

BILLBOARD: Billboard recently reported that Eric Clapton and Elton John are confirmed to perform with Pavarotti at that concert. Are there other confirmed participants at this point?

RAMONE: Yes. Besides Eric and Elton, we have confirmations from Sheryl Crow and Liza Minnelli, and there are other artists we're talking to. It's going to be a very exciting event.

BILLBOARD: You have always been an advocate of technology, and you campaigned passionately for the CD, which many people in the industry dismissed as an expensive toy.

RAMONE: I was laughed at. What got me the break was a couple of radio stations played a CD and a vinyl album and opened up the lines. People called saying there was a big difference. And the CD sounded better, with a lot more interesting low end. We couldn't cut that low end on a vinyl disc. People don't understand that. So with the CD, many people thought I was out of my mind because the player at the time was somewhere between \$1,700 and \$2,000. Manufacturing was not possible, and everything was not going to work. However, it was

Continued on page PR-32

memo

TO: Phil
FROM: Marian
Date: April 22, 1996

The Billboard baby has been put to bed. Working on it was like everything else we've done together - a labor of love. Yours is a great story to tell; it's an honor to represent you.

MARIAN RIVMAN COMMUNICATION CONSULTANTS
PHONE: 212•691•1112 FAX: 212•627•0653
EMAIL: RIVMANPR@AOL.COM

Dear Phil,

Thanks for the music

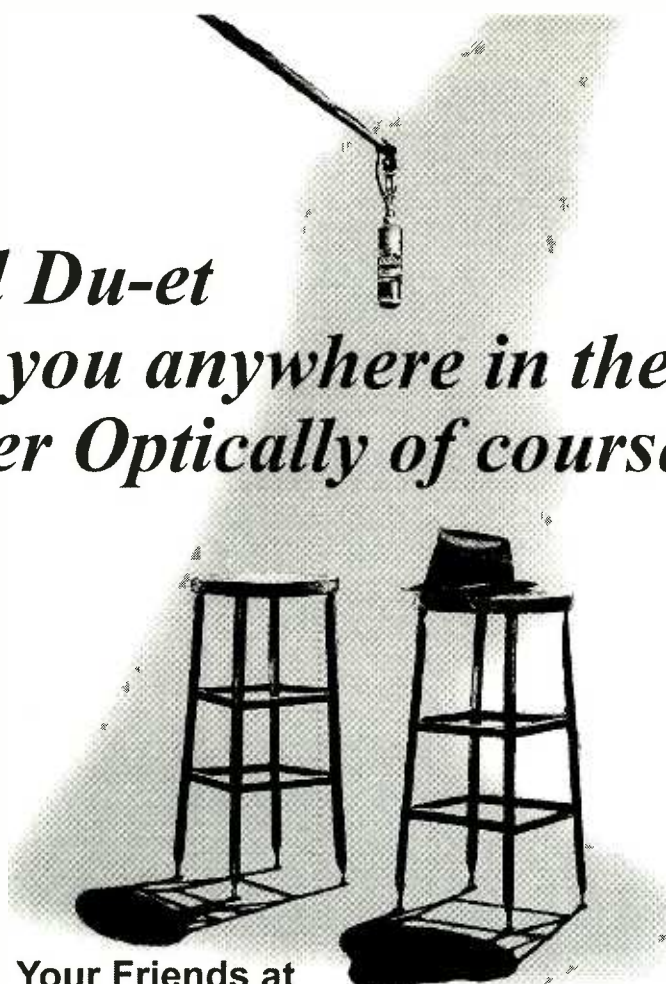
Love from everyone at

PETER ASHER MANAGEMENT INC.

Jenny
Sore
Brigitte
Cathy
Mary
Chris
Julie
Jan
Michael

Phil,

*We'd Du-et
with you anywhere in the world!
(Fiber Optically of course...)*



Your Friends at
CAPITOL STUDIOS & TOWER MASTERING



PHIL RAMONE

The Billboard Salute

THOMAS D. MOTTOLA

I first heard about Phil Ramone as an engineer with golden ears, and since that time he's grown to become a producer with platinum artists. What sets Phil apart is he really knows what works for an artist and what doesn't, and he delivers. Phil has worked with practically all the greats in this business, and he's captured great performances from each of them. And that's as good as it gets.

INTERVIEW

Continued from page PR-30

like going from black-and-white to color. It was far better than what we had.

BILLBOARD: *What do you think about the characterization of digital sound as "cold," as compared to the "warmth" of analog?*

RAMONE: People always said that transistors were cold and tubes were warm. Well, what year is this, and we're still saying it: Digital's cold, tubes are warm. In 2020, those people will be saying, "Remember those old CDs, how warm they used to sound?" I promise you. The people who are involved with vinyl have a sentimental attachment to it, and I've heard rock 'n' roll groups say that vinyl sounds better to them. I'm not claiming that they're right or wrong. I've just suffered too long making decent LPs that were half of what the tape should sound like, and unfortunately a lot of the tapes have been stored as the equalized LP version, not the raw tape as it was mixed before it hit the mastering room.

BILLBOARD: *What are the most exciting technological events or products on the horizon?*

RAMONE: Well, being involved in the latest experiments in transmission of uncompressed audio via fiber-optic cable with EDnet, I'm excited that it's here. The next step will be getting music to the labels in a safe, encoded-decoded format. If Congress is worried about the safety of intellectual property on the Internet, there are a lot of rights that have to be dealt with. The invention of this whole fiber-optic system gives us the clue that we should encode all the rights information on the disc so that when it's broadcast, there's a computer that reads what time it was played, and the publishing and royalty information. So that's the technology that has to come. It has to be agreed upon, but it's a world-rights situation.

BILLBOARD: *As you look ahead to the turn of the century, any thoughts on the future or reflections on the past?*

RAMONE: I'm not a person who looks back and says, "Oh, the good old days." The good days are now! It's a lot more fun now. There's a lot more interest in how you make the record, how you prepare the record, what goes on between you, the artist and the label.

The most important thing I can say is that I've been extremely fortunate to be involved in so much great music, and I will keep trying to do things that are musically challenging. I'd like to pass this information over to people. It's not just being a teacher. It's having an environment where you create great records and you share that adventure later. I love that the young people who are just starting have tremendous faith in the fact that they can make it. They need to be told that they can make it.

I'm a private person, and the people I work with are private, so what speaks for me is the work. I'm looking forward to the next several years. I think they will be an incredible musical experience for all of us. ■



Dear Phil,

The Joy of Your Presence
Always Brings Smiles
and Laughter.

We Love You...

Your Friends at
Conway



Dear Phil,

*Just your presence in my
life has enriched it beyond
measure.*

*It's a privilege to call you
"friend".*

Love,

Claire
Claire Stevens

President, New York Board
National Music Foundation



After all the beautiful music you've made,
they should change your name to
Phil Harmonic.



RADIO CITY
PRODUCTIONS

PHIL RAMONE

The Billboard Salute

The Discography

*A selective listing of records produced
and/or engineered by Phil Ramone*

ARTIST/GROUP, ALBUM/Single (Label)

1963

LESLEY GORE, I'LL CRY IF I WANT TO (Mercury); It's My Party (Mercury); Judy's Turn To Cry (Mercury); She's A Fool (Mercury)
IRENE REID, IT'S ONLY THE BEGINNING FOR IRENE REID (MGM)

1964

STAN GETZ/JOÃO GILBERTO, GETZ/GILBERTO (Verve)
STAN GETZ/ASTRUD GILBERTO/JOÃO GILBERTO, The Girl From Ipanema (Verve)
LESLEY GORE, You Don't Own Me (Mercury)

1965

LESLEY GORE, Sunshine, Lollipops & Rainbows (Mercury)
QUINCY JONES, BRAND NEW BAG (Mercury)

1966

HARRY BELAFONTE, CALYPSO IN BRASS (RCA)
DAVID FROST & BILLY TAYLOR, Merry Christmas (Tower)
QUINCY JONES, HIP HITS (Mercury)
THAD JONES/MEL LEWIS, THE JAZZ ORCHESTRA (Solid State)
JIMMY McGRUFF, CHERRY (Solid State); THE BIG BAND (Solid State)

1967

JANIS IAN, The Secret Life Of Eddie J. Fink (Verve)
QUINCY JONES, BIG BAND BOSSA NOVA (Mercury); QUINCY JONES EXPLORES THE MUSIC OF HENRY MANCINI (Mercury)
THE MONTFORT MISSION, YESTERDAY'S GONE (Warner Bros.)
PETER, PAUL & MARY, ALBUM 1700 (Warner Bros.); I Dig Rock & Roll Music (Warner Bros.); Leaving On A Jet Plane (Warner Bros.)
PROCOL HARUM, Whiter Shade Of Pale (Deram)
FRANK SINATRA, This Town/You Are There (Reprise)
DUSTY SPRINGFIELD, The Look Of Love [from *Casino Royale*] (Colgems)
BARBRA STREISAND, A Happening In Central Park (Columbia)

1968

ARLO GUTHRIE, Alice's Restaurant [from the *Alice's Restaurant* soundtrack] (Reprise)
QUINCY JONES, GOLDEN BOY (Mercury); QUINCY PLAYS FOR PUSSYCATS (Mercury)
TONY MOTTOLA, TONY MOTTOLA JOINS THE GUITAR UNDERGROUND (Project 3)

NORIO OHGA

CHAIRMAN/CEO, SONY CORPORATION

I came to know Phil Ramone well in working on the Goya Project in the 1980s and found him to have great curiosity about every aspect of that project, not just the production of its music. I was impressed by his knowledge of sound reproduction and his ideas regarding the recording of the score. Since that time, Phil Ramone has grown to become a prominent producer of popular music, with many great recordings to his credit, among them recordings by Sony Music artists. I am pleased to add my voice to the many others congratulating Phil Ramone on his distinguished career in music.

PETER, PAUL & MARY, LATE AGAIN (Warner Bros.)
DIONNE WARWICK, Do You Know The Way To San Jose (Scepter); Let Me Be Lonely (Scepter); PROMISES, PROMISES [soundtrack of the Broadway musical] (United Artists); Valley Of The Dolls Theme [from the film] (Scepter)

1969

THE BAND, THE BAND (Capitol)
QUINCY JONES, SMACKWATER JACK (A&M)
NILSSON, Everybody's Talkin' [from the *Midnight Cowboy* soundtrack], (United Artists)
PETER, PAUL & MARY, PETER, PAUL AND MOMMY (Warner Bros.)
PAUL WINTER, ROAD (A&M)

1970

THE ALLMAN BROTHERS, LIVE BROADCAST [radio

We love you Phil!

— Congratulations —

Peter, Paul & Mary

Congratulations to a Dear Friend!

*Love,
Catherine and Patrick Williams*

Phil

C

O N

G R A

T U L A

T I O N S

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broadcast]

ROLLING STONES, GET YER YA-YAS OUT (London)
BJ THOMAS, Raindrops Keep Falling On My Head [from
Butch Cassidy And The Sundance Kid] (A&M)

1971

BURT BACHARACH, BURT BACHARACH (A&M)
GRIN [NILS LOFGREN], GRIN (Spindizzy)
CLARE HOGAN, BOOZERS & LOSERS (Epic)
ELTON JOHN, 11/17/70 (MCA)
GORDON LIGHTFOOT, If You Could Read My Mind
(Reprise); **SIT DOWN YOUNG STRANGER** (Reprise)
PAUL McCARTNEY, RAM (Capitol); **STRANGLEHOLD**
(Capitol)

1972

THE BAND, ROCK OF AGES (Capitol)
ALBERT HAMMOND, It Never Rains In Southern
California (Mums)
THAD JONES/MEL LEWIS, SUITE FOR POPS (Horizon)
MARY TRAVERS, MORNING GLORY (Warner Bros.)
DIONNE WARWICK, If Only We Have Love (Warner
Bros.)

1973

BURT BACHARACH, BURT BACHARACH'S GREATEST
HITS (A&M); **LIVING TOGETHER** (A&M)
PAUL SIMON, Loves Me Like A Rock (Columbia); Take Me
To The Mardi Gras (Columbia); **THERE GOES**
RHYMIN' SIMON (Columbia)



The Band

1974

BOB DYLAN AND THE BAND, BEFORE THE FLOOD
(Asylum)
PAUL SIMON, American Tune (Columbia)
PHOEBE SNOW, PHOEBE SNOW (Shelter)

1975

JUDY COLLINS, JUDITH (Elektra); Send In The Clowns
(Elektra)
BOB DYLAN, BLOOD ON THE TRACKS (Columbia)
ART GARFUNKEL, BREAKAWAY (Columbia); My Little
Town (Columbia)
MICHEL LEGRAND, LIVE AT JIMMY'S (RCA)
MAGGIE AND TERRE ROCHE, SEDUCTIVE REASON-
ING (Columbia)
PAUL SIMON, STILL CRAZY AFTER ALL THESE YEARS
(Columbia)
PHOEBE SNOW/PAUL SIMON, Gone At Last (Columbia)
PHOEBE SNOW, Poetry Man (Shelter)

1976

PAUL ANKA, The Times Of Your Life (United Artists)
ASHFORD AND SIMPSON, COME AS YOU ARE (Warner
Continued on page PR-36)

NO OSTIN

There are only a handful of producers who give any project they are involved in a completely distinctive stamp. Among them, Phil Ramone is first among equals. From Frank Sinatra to Peter, Paul & Mary to Paul Simon and beyond, Phil Ramone makes them all shine even more brightly. I have always had the highest regard for the consummate professionalism and personal warmth of Phil Ramone. He is one of the greats in our business. Congratulations, Phil. You deserve it.

Right Track
RECORDING

Sincere congratulations Phil,

For all your contributions throughout the years.
We thank you for choosing us in your quest to achieve the
ultimate in recording technology.

Warmest regards,
Simon Andrews & Frank Filipetti,
and the staff at Right Track Recording

From Ramone Rangers to Ramone Routing,
the scene would be a far lessor place
without you.

Phil, thank you for your support and artistry as we continue
to break new ground in music recording together.
We're proud to have been part of your creative team
through the years and into the future.

Your friends at AMS Neve



PRODUCED BY
Phil Ramone

(Nuff Said!!!)



congratulations on **30** years

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You're an inspiration!

Best Wishes, Judy Collins

**CONGRATULATIONS PHIL
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The National Music Foundation
and Dick Clark, Chairman of the Board,
are proud to join Billboard in saluting

Phil Ramone

for thirty years of vision, commitment and excellence.



National Music Foundation

1 • 8 0 0 • U S A • M U S I C

**PHIL
RAMONE**

The Billboard Salute

DON RUBIN

Phil, in my opinion, is the top producer in the world today. He has the ability in all genres of music, whether it be rock or pop or even Broadway. He combines a vast technical background with impeccable musical taste. For instance, after a session one night, we grabbed a bite to eat and he asked me, "What do you think about doing an album with Frank Sinatra?" That notion led to weekly get-togethers when we would dream up ideas for Frank. When that notion finally became a reality with "Duets," Phil brought his immense wealth of experience and expertise to the project. I don't know if anyone else could have handled it. We used 21st-century fiber-optic technology and were able to accomplish miracles.

THE DISCOGRAPHY

Continued from page PR-35

Bros.)

PAUL SIMON, 50 Ways To Leave Your Lover (Columbia)
PHOEBE SNOW, SECOND CHILDHOOD (Columbia);
Autobiography (Columbia); IT LOOKS LIKE SNOW
(Columbia); My Faith Is Blind (Columbia); Shaky Ground
(Columbia); Teach Me Tonight (Columbia)
STARLAND VOCAL BAND, Afternoon Delight [associate
producer] (Windsong); STARLAND VOCAL BAND
(Windsong)

1977

BURT BACHARACH, FUTURES (A&M)
ART GARFUNKEL, Wonderful World (Columbia)
BILLY JOEL, THE STRANGER (Columbia)
KRIS KRISTOFFERSON, Watch Closely Now [from the *A
Star Is Born* soundtrack] (Columbia)
KENNY LOGGINS, CELEBRATE ME HOME (Columbia)
PHOEBE SNOW, NEVER LETTING GO (Columbia)
BARBRA STREISAND/KRIS KRISTOFFERSON, A STAR
IS BORN (Columbia)
BARBRA STREISAND, Evergreen [from *A Star Is Born*]
(Columbia)
LIBBY TITUS, LIBBY TITUS (Columbia)
VARIOUS ARTISTS, THE INAUGURAL ALBUM [For
The President of the United States—Carter
Administration]

1978

CHICAGO, Alive Again (Columbia); HOT STREETS
(Columbia)
ART GARFUNKEL, WATERMARK (Columbia)
BILLY JOEL, 52nd STREET (Columbia); Just The Way You
Are (Columbia); Movin' Out (Columbia); Only The Good
Die Young (Columbia); She's Always A Woman To Me
(Columbia)
PHOEBE SNOW, AGAINST THE GRAIN (Columbia);
Electra (Columbia); Garden Of Joy Blues (Columbia);
Love Makes A Woman (Columbia); Something So Right
(Columbia)
JAMES TAYLOR/PAUL SIMON/ART GARFUNKEL, A
Wonderful World (Columbia)

Continued on page PR-38

PHIL

From Pippin and Little Shop Of Horrors to
the present . . .

The Pocahontas songwriting team of

ALAN MENKEN

&

STEPHEN SCHWARTZ

celebrate their long and valued association
with you.

*Phil,
I wish you
joy and happiness
forever.*

*Love,
Johnny Mathis*

◆◆◆

*Congratulations Phil
your the best*

*Love,
Hank, Clara, Stefan and Coralisa*

THANKS PHIL
FOR YOUR CREATIVITY,
INSPIRATION & MUSIC.
CONGRATULATIONS FROM YOUR FRIENDS AT **YAMAHA**

YAMAHA CORPORATION OF AMERICA

Phil,
*It's been a privilege to work with you,
and an honor to call you friend.*

*Best always,
Danny Seraphine*



Congratulations.
Phil

from your friends at
KATZ, SMITH & COHEN
Attorneys at Law
Atlanta, GA

**PHIL
RAMONE**

The Billboard Salute

JON SEGADA

I have been blessed to have worked with Phil Ramone, who always knows what he is doing. Apart from being so very talented, he is funny. He has no ego, and he is a great person.

BRIAN SETZER

I can't truthfully say that Phil and I work together. It's more like we're having fun and coincidentally a record is made too. Phil is such a great guy and a great talent. I just wish he had more time to shoot some pool and hang out with me!

THE DISCOGRAPHY

Continued from page PR-36

1979

CHICAGO, CHICAGO 13 (Columbia); Gone Long Gone (Columbia); Must Have Been Crazy (Columbia); No Tell Lover (Columbia)
HEATWAVE, HOT PROPERTY (Epic); Razzle Dazzle (Epic)
BILLY JOEL, Big Shot (Columbia); Honesty (Columbia); My Life (Columbia); Until The Night (Columbia)

1980

BILLY JOEL, All For Leyna (Columbia); Don't Ask Me Why (Columbia); GLASS HOUSES (Columbia); Sometimes A Fantasy (Columbia); Still Rock And Roll To Me (Columbia); You May Be Right (Columbia)
PAUL SIMON, Late In The Evening (Warner Bros.); ONE TRICK PONY (Warner Bros.); One Trick Pony (Warner Bros.)

1981

BILLY JOEL, Say Goodbye To Hollywood (Columbia); SONGS FROM THE ATTIC (Columbia)
DIANE KEATON, I Don't Want To Play In Your Yard [from the *Reds* soundtrack] (Columbia)
STEPHANIE MILLS, STEPHANIE (20th Century)
PHOEBE SNOW, ROCK AWAY (Mirage)

1982

BILLY JOEL, NYLON CURTAIN (Columbia); Pressure (Columbia); She's Got A Way (Columbia)
SIMON & GARFUNKEL, CONCERT IN CENTRAL PARK (Warner Bros.)

1983

BILLY JOEL, Allentown (Columbia); AN INNOCENT MAN (Columbia); Goodnight Saigon (Columbia); Tell Her About It (Columbia); The Longest Time (Columbia); Uptown Girl (Columbia)
MICHAEL SEMBELLO, Automatic Man [from *Flashdance*] (Casablanca); Maniac [from *Flashdance*] (Casablanca); BOSSA NOVA HOTEL (Warner Bros.)
BARBRA STREISAND, The Way He Makes Me Feel [from *Yentl*] (Columbia); YENTL (Columbia)
VARIOUS ARTISTS, FLASHDANCE [soundtrack of the movie] (Casablanca)

Continued on page PR-40

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Phil!

on 30 years in this
wacky business

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CONGRATULATIONS PHIL,

MELINDA AND STANLEY

PHIL RAMONE

The Billboard Salute

THE DISCOGRAPHY

Continued from page PR-38

1984

- MARTIN BRILEY**, Dangerous Moments (Mercury); **MARTIN BRILEY** (Mercury)
ROBERTA FLACK, One Thing Leads To Another [from the film *Body Rock*] (EMI America)
BILLY JOEL, Leave A Tender Moment Alone (Columbia)
KAREN KAMON, Da Doo Ron Ron (Columbia); *Loverboy* (Columbia); *Manhunt* [from the *Flashdance* soundtrack] (Casablanca); **VOICES** (Atlantic)
JULIAN LENNON, Too Late For Goodbyes (Atlantic); **VALOTTE** (Atlantic)
FRANK SINATRA WITH QUINCY JONES & HIS ORCHESTRA, L.A. IS MY LADY (Reprise)



Ramone helped Sinatra duet.

1985

- BILLY JOEL**, GREATEST HITS VOLUMES I&II (Columbia); *Keeping The Faith* (Columbia); *The Night Is Still Young* (Columbia); *You're Only Human* (Columbia)
JULIAN LENNON, Say You're Wrong (Atlantic)
MADONNA, *Crazy For You* [from the *Vision Quest* soundtrack] (Geffen)
LOU REED, *Love Is Chemical* [from the *White Knights* soundtrack] (Atlantic)
CARLY SIMON, *The Wives Are In Connecticut* (Epic)
PAUL SIMON, GRACELAND [consultant] (Warner Bros.)

1986

- BILLY JOEL**, *A Matter Of Trust* (Columbia); *Big Man On Mulberry Street* [from *Moonlighting*] (MCA); *Just The Way You Are/Always A Woman To Me* [double A-side release] (Columbia); *Modern Woman* [from *Ruthless People*] (Epic); **THE BRIDGE** (Columbia)
JULIAN LENNON, *Stick Around* (Atlantic); **THE SECRET VALUE OF DAY DREAMING** (Atlantic)
MARILYN MARTIN, *Night Moves* [associate producer] (Atlantic)
PAUL McCARTNEY, *Only Love Remains* (Capitol); *Spies Like*

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PHIL RAMONE

The Billboard Salute

FRANK SINATRA

Phil Ramone's masterful talent has touched legions of recording artists, and I am fortunate to be among this group. He uses his expertise to help us sound good and is quite deserving of the applause coming his way.

Us [from the *Spies Like Us* soundtrack] (Capitol);
Strangehold (Capitol)
EDDIE RABBITT, RABBITT TRAX (RCA)

1987
RAY CHARLES & BILLY JOEL, Baby Grand (Columbia)
KAREN KAMON, HEART OF YOU (Columbia)
CYNDI LAUPER, Change Of Heart (Epic)
PAUL McCARTNEY, Once Upon A Long Ago (Capitol)

1988
BOY MEETS GIRL, REEL LIFE (RCA)
BILLY JOEL, Why Should I Worry (Columbia)
BARBRA STREISAND, Till I Loved You (Columbia)
VARIOUS ARTISTS, GOYA: A LIFE IN SONG (Decca)



With Karen Carpenter

1989
KAREN CARPENTER, LOVELINESS [recorded May, 1980] (A&M)
GLORIA ESTEFAN & THE MIAMI SOUND MACHINE, CUTS BOTH WAYS [contributing producer] (Epic)
CYNDI LAUPER, A Night To Remember (Epic)
JENNIFER RUSH/PLACIDO DOMINGO, Till I Loved You (Columbia)
JENNIFER RUSH, WINGS OF DESIRE (Columbia)
PHOEBE SNOW, SOMETHING REAL (Elektra)

1990
DAVID CASSIDY, DAVID CASSIDY (Enigma)
GLORIA ESTEFAN & THE MIAMI SOUND MACHINE, Cuts Both Ways (Epic); Here
Continued on page PR-42

YOU BETTER WEAR GLOVES.

DJM-500 Mixer

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- **BEAT SYNCHRONIZED EFFECTS:** WHEN USED WITH THE AUTO BPM COUNTER, YOU CAN DELAY, ECHO, PAN AND FLANGE TO THE BEAT OF THE MUSIC—CR TO ANY SPEED YOU LIKE!
- **FADER START PLAY:** RAISING THE FADER OF EACH CHANNEL, OR USING THE CROSS FADER, WILL OVERRIDE THE PAUSE CONTROL AUTOMATICALLY, AND START THE MUSIC IMMEDIATELY.
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- **MASTER TEMPO CONTROL:** CHANGE TEMPO +/-10%, WITHOUT ALTERING PITCH.
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The Art of Entertainment



PHIL RAMONE

The Billboard Salute

THE DISCOGRAPHY

Continued from page PR-41

We Are (Epic)
PAUL McCARTNEY, P.S. Love Me Do (Capitol)
PAUL SIMON, RHYTHM OF THE SAINTS [consultant]
 (Warner Bros.)

1991

GLORIA ESTEFAN & THE MIAMI SOUND MACHINE,
 Coming Out Of The Dark (CBS); GREATEST HITS
 (Epic);
GLORIA ESTEFAN, INTO THE LIGHT [contributed
 special mixes] (Epic); Seal Our Fate (Epic)
LES PAUL, LEGEND AND THE LEGACY (Capitol)

1992

DEBBIE GIBSON, BODY, MIND SOUL (Atlantic)
LIZA MINNELLI, LIZA LIVE AT RADIO CITY (Columbia)
SINEAD O'CONNOR, AM I NOT YOUR GIRL? (Ensign)
JON SECADA, JON SECADA (SBK)
RINGO STARR, TIME TAKES TIME (Private Music)

1993

LAURA BRANIGAN, COVER MY HEART (Epic)
GLORIA ESTEFAN, CHRISTMAS THROUGH YOUR
 EYES (Epic)



Grammy whammy: Billy Joel's Ramone-produced "Just The Way You Are" was 1978's Record Of The Year.

EVERYTHING BUT THE GIRL, The Only Living Boy In
 New York (Atlantic)
ANDRÉ PREVIN, WHAT HEADPHONES (Angel)
RAFFI, RAFFI ON BROADWAY: A FAMILY CONCERT
 (Shoreline)
FRANK SINATRA, DUETS (Capitol)

1994

BARRY MANILOW, SINGIN' WITH THE BIG BANDS
 (Arista)
BLOODLINE, BLOODLINE (EMI North America)



Peter, Paul & Mary

**DIANE SCHUUR &
 B.B. KING**, HEART
 TO HEART (GRP)
FRANK SINATRA,
 DUETS II (Capitol)

1995

**MICHAEL
 CRAWFORD**, EFX
 (Atlantic)
DI BLASIO, LATINO:
 PIANO DE AMERI-
 CA (BMG)
**PETER, PAUL &
 MARY**, LIFELINES
 (Warner Bros.)
ANDRÉ PREVIN/CUR-

PETER YARROW

Phil Ramone is the most gifted producer I know. His absolute belief in talent and musicianship, and respect for the artist, brings a whole other aura to the studio. It's personal and supportive and elicits the best from all of us. I know, for Peter, Paul & Mary, he opened us up to new vistas in our artistic life when we first worked together over two decades ago, on "Album 1700," which produced the hits "Leavin' On A Jet Plane" and "I Dig Rock 'N' Roll Music." We went on to work with him on three other albums and most recently, we've reconnected both on the album "Life-Lines" and the new "Great Performances" special we just finished for PBS. He's still the best. There's no one else like him. He's a great friend to us, a gift to the music community and a national treasure.

TIS INSTITUTE SYMPHONY ORCHESTRA, VAUGHAN WILLIAMS' FANTASIA ON A THEME BY THOMAS TALLIS & SYMPHONY #5: PREVIN'S REFLECTIONS (Telarc)
FRANK SINATRA, SINATRA'S 80TH: LIVE IN CONCERT (Capitol)

CREDITS

Testimonial quotes for this special tribute were gathered by Debbie Galante Block.

Paul Verna would like to thank the following individuals for their help in the preparation of the Phil Ramone interview: Karen Ramone, Ellen Dooley, Marian Rivman, Dennis Diken, Fran Lucci, Peter Chaikin, John Patterson, David Goggin, Chris Stone and Michael Frondelli.

Phil,
 Congratulations on
 30 spectacular years.

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My life is filled with tremendous
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At the core, there is the inside team

- the loves of my life -

Karen, Matt, Simon and BJ,

my sister Doreen,

my nephew and nieces.

If this is the halfway point,

I couldn't wish for more

in the second half.

With many thanks,

*Love
Phil*

International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

Danish Act Teaches India To Rock Success May Prompt New Tours In Region

BY GEOFF BURPEE

HONG KONG—"The road to India," says Channel V GM Don Atyeo, "is paved with the carcasses of dead acts."

However, thanks to a last-minute bid to coordinate the resources of the Asian music-video channel with a national sponsor and the efforts of regional and local concert promoters, Danish pop band Michael Learns To Rock is not one of those dead acts.

In India, getting a rock band on-stage to play for the public is a rare, delicate feat. Carefully laid plans have been known to go awry, and promoters, once bitten, tread cautiously.

Last month, Michael Learns To Rock chose to include India on its second tour through Asia. The band, which is signed to EMI, made a commitment to go to Bombay, and a promoter was chosen. Everything was set, when suddenly it appeared as though the tour would end up another casualty of the vagaries of Indian touring.

Months of careful planning and heavy publicity of an early-April gig in Bombay culminated in a local promoter pulling the plug on the whole business three weeks before the band was set to hit the stage.

Faced with the imminent cancellation, STAR TV's Channel V, India's BPL (a major home-appliance distributor and Sanyo joint-venture partner), DNA Networks (a local Indian pro-

moter), and Midas Productions (the regional Asian promoter responsible for the band's tour) embarked on a salvage scheme. When guarantees against incurring a substantial loss became the last stumbling block, Channel V offered to underwrite the project.

Three weeks later, Michael Learns To Rock performed shows in Bangalore (at the palace grounds) and Madras (at an athletic center); crowds of 8,000-10,000 showed up for each of the open-air concerts.

As for Channel V, Atyeo says, "We did OK. The shows were huge, which is what really mattered; we're not in the business of concert promotion. Usually, we're the broadcaster who shows the event, but we keep our hands in our pockets."

Atyeo says DNA president Venkhat Vardan should take credit for opening up possibilities for future Indian tours by other acts. "Now," he comments, "you'll likely see a flood of bands

adding [the country] to their tour lists." DNA's previous track record includes handling Bryan Adams' shows in India, and the company was set to promote Michael Jackson's Dangerous tour before its well-publicized cancellation.

At a regional level, Nigel Peters—the Manila, Philippines-based executive director of Midas Productions—organized the Michael Learns To Rock itinerary for Asia. In addition to the two concerts in India, the band played shows in South Korea, Taiwan, Japan, and Hong Kong, as well as one in Dubai.

Peters is quick to point out that while the India shows were salvaged, they were far from being moneymakers and were not the type of events that promoters write home about. At 200 rupees (about \$6.60) for general admission, tickets were very cheap—even for India.

Peters continues, "Artists who
(Continued on next page)

Live Flamenco Finds A Home At La Soléa

BY HOWELL LLEWELLYN

MADRID—Spain's Manzana Discos, the country's main salsa and merengue operator and the largest importer of that music from the U.S. and the Caribbean to Europe, has surprised its regular customers by setting up an imprint that will release only pure flamenco live music.

The first album on La Soléa Discos consists entirely of unknown acts who regularly sing for free in a tiny cave-like bar in the oldest part of Madrid. Called La Soléa, the bar is the only surviving *colmao*, or meeting place for flamenco enthusiasts, in the city.

"The label is the result of the broad tastes that we have at Manzana," says Julian Sanz, mainland director of Manzana, which has its headquarters at Tenerife in Spain's Canary Islands. "Label president Alberto Segura is the salsa supremo, and I supply the flamenco interest."

La Soléa is the initiative of Sanz and the *colmao* owner, Francisco Alcolea. Two years ago, they formed the non-profit La Soléa Flamenco Cultural Assn. and La Soléa magazine. Sanz recorded the singers live in the bar,

and when he heard the quality, he and Alcolea decided to create the label.

"Alberto was good enough to provide Manzana recording equipment over several nights, although at first, he was very cautious about a salsa company backing a flamenco label," recalls Sanz. "But when he heard the buzz being created, he embraced the idea."

Among those who turned up at the release of "Una Noche En La Soléa" (One Night In La Soléa) was Spain's outgoing culture minister, Carmen Alborch. It may have been one of her last official events, as a new conservative government was formed in April.

The CD sleeve proclaims, "They aren't famous. They don't belong to any great flamenco dynasty, nor have they won any awards. Yet they embody flamenco itself." "They" include two bricklayers, a concierge, a waiter, a gas station attendant, and a shoe salesman.

"The others get by the best they can," says Sanz.

He says La Soléa Discos will aim at a foreign market in addition to Spain's, and in a decision unusual for a flamenco album, the lyrics of the first CD's 12 songs are printed in English as well as Spanish.

"We already have distribution deals in Germany, France, Switzerland, Italy, and Japan, and soon we'll be looking at the U.S.," says Sanz.

IMRO Slammed For Billing Schools

BY KEN STEWART

DUBLIN—Authors' body the Irish Music Rights Organisation has run into a storm of media criticism because of its demands for 64,000 pounds Irish (\$102,000) in royalty payments from 3,200 primary schools.

The Copyright Act 1963 states that music used in the classroom as



part of the curriculum is exempt from such fees, but that music used outside the classroom—in discos, at concerts, and during aerobics—is subject to royalties.

IMRO is seeking 20 pounds Irish (\$32) a year, plus value-added tax, from each school. The Fianna Fail party education spokesman Micheal Martin has asked the IMRO to withdraw its demands, which he calls an anti-music measure. He is requesting a review of the copyright act.

A leading article headlined "Greed" in the country's best-selling daily newspaper, The Irish Independent, said that although the IMRO has the law on its side, "this will not protect it from well-deserved criticism based on the approach that the letter of the law does not have to be enforced."

"If it had taken a decision to

forgo the money due to it from school functions, it would probably be doing no more than the artists themselves would have wished."

It continued, "IMRO's rights in this area will certainly cause many of them to ask if such rights should exist at all."

"Many primary schools are kept going only through the work of parents and teachers trying to provide better conditions and facilities. If they are now to be charged for the right to play music, what little profit made from such activities will be whittled away and by an organisation which has a large income. If this is not greed, then nothing is."

"We're getting a lot of flak," responds IMRO chief executive Hugh Duffy. "We've been talking to the Department of Education and, after having messed us about for four years, their view was [that we should] go and talk to the schools."

"Sen. Joe O'Toole, secretary of the Irish National Teachers' Assn., raised this two years ago with the department and said that we should get paid like everyone else."

"Authors and composers of music are discriminated against. The Department of Education pays the [textbook] publishers a fee for the use of photocopiers in classrooms—2.5 million pounds Irish [\$4 million] worth of royalties are paid annually to authors, who, by and large, are teachers."

Duffy, who admits that the issue
(Continued on next page)

Singles Boost German Certs

HAMBURG—German record-industry body BPW handed out 211 gold and platinum awards in the 12 months ending March 31.

The health of the singles market here is indicated by the fact that 73 singles reached gold or platinum status in the period, compared to 69 in the previous 12 months. Album certifications, however, were down from 141 to 117.

Since the introduction of uniform standards at the beginning of 1976, 2,116 records have qualified for gold status (sales of 250,000 units) or platinum status (sales of 500,000).

The increased number of certifications for singles reflected the sector's general good performance. The acts receiving the greatest number of gold and platinum records were Vangelis and Coolio Featuring L.V., with four certifications each; Michael Jack-

(Continued on next page)

First London Music Week Scheduled For Spring '97

LONDON—This city is to be showcased as "the music capital of the world" under a new annual celebration to be run by the owners of London's Business Design Centre.

The first London Music Week is planned for April 26-May 2, 1997. Its aim is to focus world attention on the talents and achievements of the U.K. industry while providing a platform for its European counterparts.

The organizers say the week will feature events at 32 venues throughout London, including an international music congress, based at the Design Centre, where, they claim, more than 250 Europe-based companies will exhibit in custom-built facilities. Simultaneously, a multimedia convention center will link speakers and artists worldwide. The organiz-

ers say they hope London Music Week will attract more than 6,000 industry professionals from all over the world.

The concept of such a venture has long been discussed within the U.K. music industry, and the Business Design Centre has enlisted support from such key industry bodies as the British Phonographic Industry, the British Assn. of Record Dealers, the Music Publishers Assn., and the International Managers Forum, as well as heads of major record companies and publishers.

BPI chairman John Preston says, "It's a great time for British music, and now we have a great place for British music."

JON CROUCH

Producer Tetsuya Komuro Riding High On Japan's Charts

BY STEVE McCLURE

TOKYO—Producer Tetsuya Komuro's dominance of the Japanese pop music world shows no sign of relenting.

The top five songs on a recent Dempa Publications' weekly hit singles chart were Komuro productions, a feat achieved by no other Japanese record producer. He also wrote or co-wrote all five songs.

"This shows just how popular dance music is becoming in Japan," says Katsumi Nishimura, executive director of music publisher J-WAVE Music. "It's a kind of social phenomenon."

Monopolizing the top five chart positions is yet another milestone in Komuro's musical career, which began in the early '80s. Back then, Komuro, Takashi Utsunomiya, and Naoto Kine formed the techno/pop trio TMN. In 1992, with TMN about to



KOMURO

break up, Komuro put together trf (Tetsuya Rave Factory), the musical vehicle that would propel him into the Japanese pop stratosphere.

The five-member group was signed to up-and-coming dance label Avex Trax, and since debuting in early 1993, trf has sold a staggering 21 million singles and albums. In 1995, trf sold more product than any other Japanese act.

Komuro, 37, was Japan's No. 1 songwriter in terms of royalties collected in the fiscal year ending March 31, 1995, and he will probably repeat that feat once Japanese performing/mechanical right society JASRAC tallies the royalties for this past year.

His song "Survival Dance," performed by trf, copped JASRAC's annual Gold Prize, and another Komuro opus, "Boy Meets Girl" (also performed by trf), got the Bronze Prize.

Now Komuro has his own weekly TV show and his own record label, the cleverly named Orumok. And, of course, he has his own World Wide Web site on the Internet, written in English and Japanese (<http://www.komuro.com>).

Komuro writes all the words and music for trf releases, as well as taking care of synthesizer programming, "manipulation," and instrumental performance.

The Komuro formula is to underpin a catchy melody (usually sung by a female vocalist and that lends itself to karaoke treatment) with a busy, techno-style rhythm track.

The No. 1 song on the recent Dempa chart, "Don't wanna cry" by Okinawan singer Namie Amuro, is a good example of the Komuro school of pop production, although it is a little more soulful and funky than most trf efforts.

That is in keeping with Amuro's tough-girl image, which has led to the "Amuro" trend, where young girls adopt her trademark surly-but-sexy image.

No. 2 on the Komuro countdown is uptempo ballad "I'm Proud" by Tomomi Kahala, another female singer, who records on Orumok. The No. 3 song is "FREEDOM" by globe, a three-member group consisting of Komuro, vocalist Keiko, and rapper Marc Panther, who is also an MTV Japan VJ.

The fourth song on the list is trf's "Love And Peace Forever," a typically upbeat piece of Komuro pop froth. What is unusual about

this single is the theme. Instead of trf's standard boy-meets-girl subject matter, the song deals with weighty issues such as world peace.

"I've been waiting a long time for the peace bell to sound out/I've been waiting a long time for the dream," sings vocalist Yuki.

The No. 5 slot is occupied by "Baby baby baby," a pop/soul track by one of Komuro's latest projects, the three-member group known as dos (Dance Of Sound). It is also released on Orumok.

All of Komuro's top five hits are "tie-ups," which are used as themes for TV dramas or commercials.

Just how long Komuro's hold on the charts will last is anybody's guess. But as long as the kids who buy the records don't tire of his music, the hard-working producer can be relied on to keep coming up with the hits.

RTI Buys Switzerland's PDU, Label Home Of Mina

BY MARK DEZZANI

MILAN—PDU, the Swiss record label created in 1967 for one of Italy's greatest female vocalists, Mina, has been purchased by RTI, the television subsidiary of Silvio Berlusconi's Fininvest conglomerate, for 10 billion lire (\$6.4 million).

Roberto Magrini, managing director of the RTI Music division, states that PDU will retain its independent structure and head office in Lugano, which is in the Italian-speaking Swiss province of Ticino.

Magrini adds that Mina's son, Masimiliano Pani, will continue to act as executive producer for her and the label's other major pop signing, Audio 2. "There will be no interference between the staffs of PDU and RTI," says Magrini.

Pani states, "We have an agreement [with RTI] respecting our freedom to develop artists as we have always done."

In addition to Mina and Audio 2, PDU has a large repertoire of Italian jazz and light classical titles. Pani argues that PDU and RTI had complementary catalogs: "RTI has the artists Ambra and Fiorello, who appeal to teenagers, while our repertoire is more adult-oriented."

Two years ago, Mina's back catalog was sold to EMI Italy, which also has a distribution contract with PDU that expires in two years. Mina's contract stipulates that she

produce 10 more albums for PDU.

RTI president Fedele Confalonieri welcomed Mina and her record label to the RTI group, claiming there would be no pressure on her to resume appearances on Fininvest's three Italian national TV networks. Mina has refused all invitations to appear on TV or in concert since 1979. "It is impossible to bridle artists, especially those as esteemed as Mina. Only she will decide what she wants to do," says Confalonieri. Since her self-imposed embargo on live appearances, Mina has released one new double album every year.

Born in 1940, Mina started her career in 1958, rising to superstardom in Italy in the '60s with such hits as "É L'Uomo Per Me" (He's The Man For Me) and "Citta Vuota" (Empty City). In 1972, Mina recorded her biggest international success, "Grande, Grande, Grande," which has become a classic. She has recorded in English and Spanish for the North and South American markets, as well as in German—her "Heisser Sand" album sold more than 1 million copies.

Mina's exceptional vocal style encompasses jazz, pop, and disco, and her talent has been recognized by many of her contemporaries, including Sarah Vaughan, who, when asked whose voice she would like to have if she couldn't have her own, said, "Mina's!"

DANISH ACT

(Continued from preceding page)

want to get to India have to make sacrifices. A lot of bands just want to play in India; there's a certain amount of romance about it. Those that want to will now have that opportunity. The interest from the public was encouraging—they know the music, and that's largely due to Channel V.

"It's interesting for us to know that it can be done. It doesn't really lend itself to us as promoters: With currency restrictions and so on, it is difficult to make money. But India can be a very important market. If it makes us attractive for a band that we can give it India, then it can be an incentive to work with us."

Darren Childs, Channel V's business development director, is heartened by the outcome. "This proves to me that the demand for [10,000- to 20,000-seat] concerts is there in India." Then again, Childs admits, the channel has a lot of resources, including a local staff and a presence in the market. "From an outsider's point of view, I can see that it would be more difficult."

BPL, the major sponsor of the channel's road shows, was presented with a relatively tried-and-true package, plus "a lot of signage opportunities," says Childs.

Channel V executives add that they are now talking to five "major" bands about Indian appearances. A second coup will have to wait, however: India's famously reliable monsoon season begins in June and runs through early September. In a country where virtually all viable big venues are outdoors, this poses problems.

There are other obstacles, too: Def Leppard, for instance, has cancelled shows scheduled too close to the general election in Delhi, where crowds of the size drawn by an international rock band are deemed too volatile.

Nevertheless, concludes Childs, "Without setting up Michael Learns To Rock, what's the chance of getting Aerosmith or Pearl Jam? Bands have been just about everywhere now—South America, some to China—but they all want to go to India."

SINGLES BOOST GERMAN CERTS

(Continued from preceding page)

son, La Bouche, Rednex, DJ Bobo, and Scooter received three each.

Platinum album performers in the latest figures included Michael Jackson (seven certifications), the Kelly Family (six), Pur (five), Die Schlumpfe (five), Die Prinzen (four), the Rolling Stones (four), and Simply Red (four).

Music videos produced 21 certifications; the Kelly Family alone

accounted for 14. Videos qualify for gold status with sales of 25,000 units and platinum with sales of 50,000.

Between April 1995 and March 1996, 15 jazz certifications were awarded by BPW. First awarded in mid-1994 for domestic sales of at least 10,000 units, jazz certifications have now become a recognized part of the record market.

WOLFGANG SPAHR



American singer Cassandra Wilson received a German BPW Award for jazz sales for her album "New Moon Daughter" on EMI Electrola. Wilson is pictured with EMI Electrola executives prior to her concert in Dusseldorf, Germany. Standing, from left, are Winfried Ebert, director of promotion concepts, strategic marketing division; Ed Garrard, Wilson's manager; Michael Brettschneider, product manager, strategic marketing division; Michael Golla, managing director, strategic marketing division; Wilson; Bjorn Liermann, GM, strategic marketing division; and Helmut Fest, president of EMI Music in the German-speaking territories. Kneeling, from left, are Harald Engel, senior press manager, strategic marketing division, and Ingeborg Zakel, press coordinator, strategic marketing division.

IMRO SLAMMED FOR BILLING SCHOOLS

(Continued from preceding page)

is an emotional one, rejects accusations of greed as "off the wall" and says that under IMRO's international obligations it has no choice but to follow the royalty-collection provisions contained in the Berne Convention.

"IMRO has entered into agreements with 48 countries, in which we have undertaken to implement the convention," Duffy says. "In England, the Department of Education pays huge sums of money to [U.K. authors' body the Performing Right Society] for the use of music in the classroom. What we're asking in Ireland is probably the lowest pay-

ment in Europe."

Duffy cites a positive aspect to the recent furor: The work of the IMRO is now much better known and that "at least it has pushed things forward so that [bar and pub owners] and [other] users of commercial music can never open their mouths again [to oppose the payment of royalties]."

A front-page story in one national paper claimed that "Primary schools face a 3 million pound Irish [\$4.8 million] music bill," a wildly inaccurate figure that fueled critics' arguments.

Beware: Crossing By Soweto String Quartet

HAILING FROM ONE of the harshest places on earth, the **Soweto String Quartet** plays some of the sweetest music you've ever heard.

A phenomenon in its native South Africa, where its BMG album "Zebra Crossing" has gone platinum, with sales exceeding 50,000 units since its release in October 1994, the SSQ is now bringing its music to the world. The group recently staged a European promo tour that included a London showcase for BMG Conifer, which releases the album in the U.K. on Tuesday (7). A U.S. release on RCA Victor is expected later this year.

Brothers Sandile and **Reuben Khemese** grew up amid the apartheid-imposed poverty of Soweto, the largest of South Africa's townships, south of Johannesburg, but found an escape through the study of classical music, first in Soweto and later in England. Returning to the township, they formed the SSQ some 15 years ago with their brother **Thami** and friend **Makhosini Mnguni**. Their musical vision combined European classical tradition with the rhythm and energy of native African music. Their talent gained commercial direction through the involvement of renowned South African producer **Grahame Beggs**, who brought the group to BMG.

"It's a performance concept that is so rich," says **Keith Lister**, managing director of BMG Records Africa, "and that is the key to understanding our plans long-term and internationally." Lister notes that the Soweto String Quartet has been gaining attention and enthusiasm within BMG worldwide since the project was first discussed at a regional Asia-Pacific conference in September 1993—more than a year before "Zebra Crossing" was released.

"We worked this from the bottom up," says Lister. "What we set out to deliver into the BMG network was a totally sustainable international act." To that end, the record company has struck advantageous sponsorship deals with South African Airways, Lufthansa, and BMW, the latter of which has created two zebra-striped convertibles for the group's promotional use. Such business deals are part of the reality of developing an international act from a developing market, such as South Africa, with mature performers who must have a financial base.

But it is the creativity of the Soweto String Quartet that truly sustains the foursome.

At the London showcase, in a Hyde Park restaurant, the group was introduced by Conifer managing director **Alison Wenham**, who noted that "Zebra Crossing" is the first project for Conifer since its acquisition last fall by BMG.

"In all my years in the industry, I don't think we've come across a group and sound like this, that defies categorization," said Wenham.

Then the members of the quartet, wearing their trademark zebra-striped jackets, took the stage and played their string instruments live over backing tracks from the new album. Their sound is remarkable, a cross between European classics, Appalachian bluegrass, jazz fusion, and township jive. Their album includes interpretations of material from **Dave Grusin, Sting, and Paul Simon**, along with original compositions. But perhaps the most moving selection at that showcase was "Nkosi Sikelele iAfrika," which has been adopted as an anthem in the post-apartheid South Africa.

"We want people to realize that South Africa has come of age," said Sandile Khemese afterward. "Now that things have opened up, we are trying to say to the world at large that this is what we are capable of doing."

MARLA GLEN is coming home. The Chicago-reared rock-'n'-soul singer/songwriter, who has been living in Paris in recent years, is back in the States this month to promote "Love & Respect," her second album and first release through Zoo Entertainment.

In Europe, Glen made her name two years ago with "This Is Marla" on the Vogue label, showcasing a disco/funk/blues sensibility and an exuberant personal energy. "Love & Respect," recorded in London, displays an even more confident and political world view and a hunger to expose her talents: "I don't like to set limits," says Glen to writer **Michael Paoletta** in *Out* magazine. "For me, it's all about living life to the fullest. I'm just doing what I gotta do."

BORDER CROSSINGS: Mercury Records U.K. presented a globe-shaped award to **Def Leppard** in London to celebrate worldwide sales of 40 million albums and to mark the May 14 release of the band's new studio album, "Slang" . . . The Kansas City, Mo.-based organizers of the Ultimate Rhythm & Blues Cruise have announced a lineup for a cruise May 25-June 1 departing from Genoa, Italy, that will feature **John Mayall & the Bluesbreakers, Buckwheat Zydeco, Luther Allison, Katie Webster, Little Charlie & the Nightcats, Marcia Ball**, and others.

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

HOME & ABROAD



by Thom Duffy

Music Companies Target Asia-Pacific Delegates Hope To Make Deals At MIDEM Asia

■ BY LARRY LeBLANC

TORONTO—More than 20 Canadian-based companies are aiming to increase the exposure of Canadian music in the Asia-Pacific region by attending MIDEM Asia, which is being held at the Hong Kong Exhibition and Conference Centre, May 13-16.

MIDEM Asia, operated by the Reed MIDEM Organisation, was held for the first time last year and attracted 2,063 delegates from 32 countries. Boosted by Canadian federal government support this year, which covered half the costs of the Canadian delegates' economy airfare, hotel expenses, and registration fees, participation of Canadian companies at MIDEM Asia has doubled from last year.

While the mostly French-speaking Association Quebecoise de L'Industrie du Disque du Spectacle, et de la Video will again operate a Quebec booth at the event, the Canadian Independent Record Production Assn. will front a Canadian booth for the first time.

Few Canadian acts can hope to match the Asian-Pacific sales of Bryan Adams' "So Far So Good" (1.1 million units sold) or Celine Dion's "The Colour Of My Love" (1.5 million). However, several other Canadian acts—including Loreena McKennitt, Jann Arden, Crash Test Dummies, the Tragically Hip, Dan Hill, and Johanne Blouin—have had market breakthroughs there as well.

"Asia is an emerging [music] market, and there's some good opportunities there for Canadians," says **Bernie Finkelstein**, president of Toronto-based True North Records, who is attending the event for the first time. "There's also a curiosity aspect in going. Hong Kong is a very exotic locale."

Alexander Mair, president of Attic Music Group in Toronto, calls the Asia-Pacific region "a land of opportunity for Canadians. Obviously, we're looking at the massive size of a market which is not influenced by the U.S. or the U.K. markets."

Denis Wolff, GM of Montreal-based Audiogram Records, notes that this year's MIDEM Asia sparked so much interest from exhibitors that a larger site than last year's was chosen.

"There's more participants this year," says Wolff. "From being there last year, we've been in contact with a network of people throughout the year. Now we have new albums by Bran Van 3000, Gogh Van Go, Lhasa de Sela, and the 'Omerta' soundtrack by Michel Cusson, which are all suited for those [Asian-Pacific] markets."

Wolff notes that the region also offers "great opportunities" for Canadian publishers. "A lot of the artists there are looking for songs," he says. "They have specific tastes, but what came out of last year is that you must know their tastes to sell them songs."

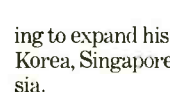
According to Mark Jowett, VP of A&R, publishing and international, at Nettwerk Productions in Vancouver, it will probably be difficult getting a foothold in the Asia-Pacific region without pop product. "It's difficult [breaking there] for a company like Nettwerk because in those markets the music is very ballady and quite commercial," he says. "The music we have tends to cross-pollinize. That's likely why Asia has

been elusive for us. Still, we have a really strong catalog this year with new albums by Rose Chonicles, Delirium, Ginger, and Single Gun Theory."

While optimistic about opportunities this year, **Jim West**, president of Justin Time Records in Montreal and a veteran of MIDEM in France, says he completed few deals while attending MIDEM Asia last year.

Prior to attending last year's event, West's label had distribution agreements in place with Shun Cheong Record Co. in Hong Kong, JVC in Japan, Mesa Music in Taiwan, and New Market Records in Australia. This year, West is seeking to expand his label's distribution into Korea, Singapore, Malaysia, and Indonesia.

FINKELSTEIN



"Last year [at MIDEM Asia] was an introductory year," says West. "I went to see what it was like. Last year, I only had three or four [advance] faxes. This year, I have 40 faxes confirming meetings. Most of our jazz repertoire is instrumental, and our female vocalists **Ranee Lee** and **Jeri Brown** both do well there because [they perform] smooth, easy music."

At last year's event, Maurice Velenosi, president of the Montreal-based label ISBA Records, concluded licensing agreements for some of his product with Nippon Crown Co. and Pony Canyon Inc. in Japan, May Sun Records in Taiwan, and Hanon Music in South Korea. He also arranged a subpublishing agreement with Japan Central Music for five albums by singer **Nancy Martinez**.

"For a small label which doesn't have very much product, we've done well [in getting distribution] with our product in Asia," says Velenosi. "[Asians] like the ballads and the melodies of French songs."

Montreal-based attorney **Michael Roy**, president of Michael Roy Entertainment Inc., says he found last year's event exciting. "I'd been doing business with Asia for quite a while, so it was easier for us to conclude many deals. This year, I have strong interest in several Asian territories for Marco May's album 'Seven Seas,' which has already been licensed to PolyGram Taiwan. We'll probably conclude deals for the album at MIDEM Asia."

Last year's MIDEM Asia inspired Attic's Mair to develop a Toronto-based trio named *Monsoon*, which has since recorded an album featuring past hits from Hong Kong, Singapore, Japan, the Philippines, and Australia, as well as covers of such soft-styled pop tunes as the **Carpenters**' "I Need To Be In Love," **Air Supply**'s "All Out Of Love," **Elton John**'s "Can You Feel The Love Tonight," and **James Ingram**'s "I Don't Have The Heart."

The still unnamed album is being released first by *Viva Records* in the Philippines in late May and in Canada this summer. *Monsoon* will be featured in a showcase at MIDEM Asia this year.

"This group is going to be potentially the biggest thing we've ever done," says

Mair. "We want four commitments [from Asia-Pacific companies] so that they will be able to tour there twice on each album."

For several first-time Canadian registrants to MIDEM Asia, the event is exploratory, a chance to develop relationships and determine if there's potential business in the region for their acts.

With his impressive catalog of 116 Canadian albums, including new recordings by **Randy Bachman**, **Blackie & the Rodeo Kings**, and the **Hellbillies**, **True North's Finkelstein** is seeking to make a strong impact with his label in the Asia-Pacific region.

"[In the past] we've licensed our records artist by artist. I'm now contemplating doing label deals as well," Finkelstein says. "True North has been expanding in the past year, so we have a tremendous amount of product now. I'm looking for as many creative ways to get them out around the world as I can."

Aubrey Winfield, president of the 18-month-old **Iron Music Group** in Toronto, says that he's looking to further develop contacts established during his first visit to MIDEM France earlier this year.

"MIDEM France gave us a lot of insight into what was going on and more than paid for itself," he says. "We haven't any representation in Asian markets, but I think our repertoire would be well-received there. I'm taking records by Pursuit Of Happiness, **Rebecca Timmons**, **Jay Semko**, and a spoken-word project by **Kim Clark-Chapness**."

Jeff Rogers, the Toronto-based manager of **Crash Test Dummies** and president of **Handsome Boy Records**, has never been to a MIDEM event. "I have about half a dozen records from **Handsome Boy**, including albums by **John Oswald**, **One Free Fall**, and **Slowburn** and EPs by **Monoxides** and **Rusty**. Also, the **Crash Test Dummies** will be going to [Asia-Pacific] for their next album, and I want to meet with the BMG people there."

According to **Joe Bamford**, president of the management company **Resort Music** and president of **Resort Records** in Toronto, the Asia-Pacific region "is totally unexplored for my artists. When I was at MIDEM France, I had some interest from several Japanese companies on **Gypsy Soul**. So I'm going there to meet with them again and play them new songs. I'm taking over product by **Daughters Of Eve**, the **Headstones**, and **Noodle House**."

McKennitt's **Quinlan Road** label, which is distributed by **Warner Bros.** worldwide, is being represented at MIDEM Asia by its marketing manager, **Karen Shook**, who is based in London. **Quinlan Road** controls the master rights to McKennitt's early non-Warner Bros. recordings—"Elemental" (1985), "To Drive The Cold Winter Away" (1987), and "Parallel Dream" (1989).

"We're looking for distributors in Southeast Asia, everywhere except the Republic of China and Taiwan," where **Quinlan Road** already has distributors for those three releases, says Shook. "Those three records together have sold about a million copies for us elsewhere [outside the Asia-Pacific region]."

HITS OF THE



WORLD

JAPAN (Dempa Publications Inc.)

THIS WEEK	LAST WEEK	SINGLES
1	NEW	ANATANI AITAKUTE SEIKO MATSUDA MERCURY MUSIC
2	-2	CHERRY SPITZ POLYDOR
3	NEW	IIWAKE SYARANQ BMG VICTOR
4	NEW	FRIENDSHIP H JUNGLE WITH T AVEZ TRAX
5	1	HANA-MEMENTO-MORI MR. CHILOREN TOY'S FACTORY
6	NEW	ALICE MY LITTLE LOVER TOY'S FACTORY
7	3	DON'T WANNA CRY NAMIE AMURO AVEZ TRAX
8	4	I'M PROUD TOMOMI KAHARA PIONEER LDC
9	5	HITORIYA NAI DEEN B-GRAM
10	NEW	SYOUNEN TAKASHI UTSUNOMIYA EPIC SONY
ALBUMS		
1	5	LUNA SEA STYLE MCA VICTOR
2	7	CHAGE & ASKA CODE NAME.2 SISTER MOON PONY CANYON
3	1	GLOBE GLOBE AVEZ TRAX
4	2	DREAMS COME TRUE LOVE UNLIMITED EPIC SONY
5	3	TUBE TUBEST II SONY
6	6	CARPENTERS I NEED TO BE IN LOVE--THE BEST OF THE CARPENTERS POLYDOR
7	4	DREAMS COME TRUE SEVENTH OF JULY SUNNY DAY--SOUNDTRACK EPIC SONY
8	NEW	CHIHARU MATSUYAMA FUUKEI COLUMBIA
9	9	CELINE DION FALLING INTO YOU EPIC SONY
10	8	MIYUKI NAKAJIMA DAIGINJYOU PONY CANYON

CANADA (The Record)

THIS WEEK	LAST WEEK	ALBUMS
1	1	ALANIS MORISSETTE JAGGED LITTLE PILL MAVERICK
2	2	CELINE DION FALLING INTO YOU COLUMBIA
3	NEW	RAGE AGAINST THE MACHINE EVIL EMPIRE EPIC
4	3	OASIS (WHAT'S THE STORY) MORNING GLORY? EPIC
5	4	BUSH SIXTEEN STONE INTERSCOPE
6	6	STONE TEMPLE PILOTS TINY MUSIC... SONGS FROM THE VATICAN GIFT SHOP ATLANTIC
7	5	VARIOUS ARTISTS OH WHAT A FEELING MCA
8	7	VARIOUS ARTISTS 1996 GRAMMY NOMINEES COLUMBIA
9	11	FUGEES THE SCORE COLUMBIA
10	16	VARIOUS ARTISTS NOW! EMI
11	10	VARIOUS ARTISTS DANCE MIX USA 96 QUALITY
12	12	SHANIA TWAIN THE WOMAN IN ME MERCURY
13	8	SMASHING PUMPKINS MELLON COLLIE AND THE INFINITE SADNESS VIRGIN
14	15	VARIOUS ARTISTS GROOVE STATION 2 ARIOLA
15	13	PRESIDENTS OF THE UNITED STATES OF AMERICA THE PRESIDENTS OF THE UNITED STATES OF AMERICA COLUMBIA
16	9	ASHLEY MACISAAC HI! HOW ARE YOU TODAY? MCA
17	17	STING MERCURY FALLING A&M
18	20	WEIRD AL YANKOVIC BAD HAIR DAY ATTIC
19	REN	MARIAH CAREY DAYDREAM COLUMBIA
20	19	SPACEHOG RESIDENT ALIEN ELEKTRA

AUSTRALIA (Australian Record Industry Assn.)

THIS WEEK	LAST WEEK	SINGLES
1	1	HOW BIZARRE O.M.C. HUH/POLYGRAM
2	NEW	FASTLOVE GEORGE MICHAEL VIRGIN
3	2	FATHER AND SON BOYZONE POLYDOR
4	6	IRONIC ALANIS MORISSETTE WEA
5	3	MISSING EVERYTHING BUT THE GIRL WEA
6	4	CALIFORNIA LOVE 2PAC FEATURING DR. DRE ISLAND
7	5	ANYTHING 3T EPIC
8	7	SPACEMAN BABYLON ZOO EMI
9	10	SALVATION CRANBERRIES ISLAND
10	9	POWER OF A WOMAN ETERNAL EMI
11	8	ONE OF US JOAN OSBORNE MERCURY
12	13	WRAP ME UP ALEX PARTY MDS
13	11	BEAUTIFUL LIFE ACE OF BASE POLYDOR
14	12	HOW DEEP IS YOUR LOVE TAKE THAT BMG
15	20	SWEET DREAMS LA BOUCHE BMG
16	18	RUNAWAY CORRS EASTWEST
17	17	ALWAYS BE MY BABY MARIAH CAREY COLUMBIA
18	NEW	SEXUAL HEALING MAX-A-MILLION LIBERAL/FESTIVAL
19	16	GIVE ME ONE REASON TRACY CHAPMAN WEA
20	NEW	THEY DON'T CARE ABOUT US MICHAEL JACKSON EPIC
ALBUMS		
1	1	ALANIS MORISSETTE JAGGED LITTLE PILL WEA
2	4	NEIL DIAMOND TENNESSEE MOON COLUMBIA
3	3	OASIS (WHAT'S THE STORY) MORNING GLORY? EPIC
4	5	PRESIDENTS OF THE UNITED STATES OF AMERICA THE PRESIDENTS OF THE UNITED STATES OF AMERICA COLUMBIA
5	6	CELINE DION FALLING INTO YOU EPIC
6	2	RAGE AGAINST THE MACHINE EVIL EMPIRE EPIC
7	8	SIMPLY RED LIFE EASTWEST
8	12	NEIL DIAMOND THE GREATEST HITS 1966-1992 COLUMBIA
9	14	SOUNDTRACK SONGS IN THE KEY OF X--MUSIC FROM AND INSPIRED BY THE X-FILES WEA
10	10	TRACY CHAPMAN NEW BEGINNING WEA
11	9	SMASHING PUMPKINS MELLON COLLIE AND THE INFINITE SADNESS VIRGIN
12	NEW	HOOPIE & THE BLOWFISH FAIRWEATHER JOHNSON EASTWEST
13	13	TAKE THAT GREATEST HITS BMG
14	7	ENYA THE MEMORY OF TREES WEA
15	11	STONE TEMPLE PILOTS TINY MUSIC... SONGS FROM THE VATICAN GIFT SHOP EASTWEST
16	NEW	SOWETO STRING QUARTET ZEBRA CROSSING BMG
17	20	RED HOT CHILI PEPPERS ONE HOT MINUTE WEA
18	15	LIVE THROWING COPPER RADIOACTIVE/MCA
19	18	MARIAH CAREY DAYDREAM COLUMBIA
20	NEW	EVERCLEAR SPARKLE AND FADE EMI

EUROCHART HOT 100 (MUSIC & MEDIA)

THIS WEEK	LAST WEEK	SINGLES
1	1	CHILDREN ROBERT MILES DBX
2	2	THEY DON'T CARE ABOUT US MICHAEL JACKSON EPIC
3	3	CALIFORNIA LOVE 2PAC FEATURING DR. DRE ISLAND
4	5	FIRESTARTER PRODIGY XL RECORDINGS
5	4	SPACEMAN BABYLON ZOO EMI
6	13	RETURN OF THE MACK MARK MORRISON WEA
7	9	I'LL NEVER BREAK YOUR HEART BACKSTREET BOYS ZOMBAJIVE
8	8	ONE OF US JOAN OSBORNE BLUE GORILLA/MERCURY
9	6	LEMON TREE FOOL'S GARDEN INTERCORD
10	7	HOW DEEP IS YOUR LOVE TAKE THAT RCA
11	15	X FILES DJ DA00 SUBWAY
12	10	SOIREE DISCO BORIS VERSAILLES
13	12	MACARENA LOS DEL RIO SERDISCO
14	14	ANYTHING 3T MJI/EPIC
15	NEW	A DESIGN FOR LIFE MANIC STREET PREACHERS EPIC
16	16	I GOT 5 ON IT LUNIZ VIRGIN
17	20	DRILL INSTRUCTOR CAPTAIN JACK EMI
18	NEW	CECILIA SUGGS WEA
19	17	BABY COME BACK WORLDS APART POWER BROTHERS
20	NEW	SALVATION CRANBERRIES ISLAND

THIS WEEK	LAST WEEK	ALBUMS
1	1	TAKE THAT GREATEST HITS RCA
2	19	RAGE AGAINST THE MACHINE EVIL EMPIRE EPIC
3	2	TINA TURNER WILDEST DREAMS PARLOPHONE
4	3	CELINE DION FALLING INTO YOU EPIC/COLUMBIA
5	6	ALANIS MORISSETTE JAGGED LITTLE PILL MAVERICK/REPRISE
6	4	MARK KNOPFLER GOLDEN HEART VERTIGO/MERCURY
7	7	STING MERCURY FALLING A&M
8	5	OASIS (WHAT'S THE STORY) MORNING GLORY? CREATION
9	8	VANGELIS PORTRAITS POLYDOR
10	13	SCOOTER OUR HAPPY HAROCORE CLUB TOOLS
11	14	MIKE & THE MECHANICS HITS VIRGIN
12	16	CELINE DION D'EUX EPIC/COLUMBIA
13	10	BEATLES ANTHOLOGY 2 APPLE
14	11	PAVARTTI & FRIENDS TOGETHER FOR THE CHILDREN OF BOSNIA DECCA
15	12	FOOL'S GARDEN DISH OF THE DAY INTERCORD
16	20	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE--BOOK 1 EPIC
17	NEW	LIONEL RICHIE LOUDER THAN WORDS MOTOWN
18	18	JOAN OSBORNE RELISH BLUE GORILLA/MERCURY
19	9	OCEAN COLOUR SCENE MOSELEY SHOALS MCA
20	17	PETER MAFFAY MAFFAY 96 ARIOLA

HITS OF THE U.K. (© 1996, Billboard/BPI Communications (Music Week/© CIN))

THIS WEEK	LAST WEEK	SINGLES
1	NEW	FASTLOVE GEORGE MICHAEL VIRGIN
2	1	RETURN OF THE MACK MARK MORRISON WEA
3	3	OOH AAH... JUST A LITTLE BIT GINA G ETERNAL/WEA
4	2	A DESIGN FOR LIFE MANIC STREET PREACHERS EPIC
5	6	CECILIA SUGGS FEATURING LOUCIE LOU AND MICHIE ONE WEA
6	4	THEY DON'T CARE ABOUT US MICHAEL JACKSON EPIC
7	NEW	BEFORE PET SHOP BOYS PARLOPHONE
8	NEW	MOVE MOVE MOVE (THE RED TRIBE) THE 1996 MANCHESTER UNITED FA CUP SQUAD MUSIC COLLECTION INTERNATIONAL
9	7	KEEP ON JUMPIN' THE LISA MARIE EXPERIENCE THREE BEATFEFFER
10	NEW	SALE OF THE CENTURY SLEEPER INDOLENT
11	NEW	24/7 3T MJI/EPIC
12	NEW	I WILL SURVIVE CHANTAY SAVAGE RCA
13	8	FIRESTARTER PRODIGY XL RECORDINGS
14	10	CHILDREN ROBERT MILES DECONSTRUCTION
15	NEW	THE 13TH CURVE FICTION/POLYDOR
16	5	GOLDFINGER ASH INFECTIOUS
17	12	PEACHES PRESIDENTS OF THE UNITED STATES OF AMERICA COLUMBIA
18	NEW	SLANG DEF LEPPARD BLUEGEOGRAPHY/MERCURY
19	9	THE X-FILES THEME MARK SNOW WARNER BROS.
20	NEW	CELEBRITY HIT LIST TERRORVISION TOTAL
21	13	GIVE ME A LITTLE MORE TIME GABRIELLE GO BEAT
22	16	IRONIC ALANIS MORISSETTE MAVERICK/REPRISE
23	NEW	NOBODY KNOWS TONY RICH PROJECT
24	14	CALIFORNIA LOVE 2PAC FEATURING DR. DRE DEATH ROW/ISLAND
25	18	HAPPY BIRTHDAY TECHNOHEAD MOKUM/ROADRUNNER
26	NEW	THE GHOST OF TOM Joad BRUCE SPRINGSTEEN COLUMBIA
27	11	THE BOX ORBITAL INTERNAL
28	NEW	SHOW ME DANA DAWSON EMI
29	15	WALKING WOUNDED EVERYTHING BUT THE GIRL VIRGIN
30	17	ANIMAL ARMY BABYLON ZOO EMI
31	19	LET THE MUSIC PLAY MARY KWANI 1ST AVENUE/MERCURY
32	25	THE NIGHTTRAIN KADOC POSITIVA/EMI
33	NEW	OVER & OVER PLUX FEATURING GEORGIA JONES FFRRLONDON
34	24	1,2,3,4 (SUMPIN' NEW) COOLIO TOMMY BOY
35	NEW	GRATEFUL WHEN YOU'RE DEAD--JERRY WAS THERE KULA SHAKER COLUMBIA
36	26	DON'T LOOK BACK IN ANGER OASIS CREATION
37	NEW	I THANK YOU ADEVA COOLTEMPO
38	23	IF YOU WERE HERE TONIGHT MATT GOSS ATLAS/POLYDOR
39	21	RUNNIN' FOR THE RED LIGHT (I GOTTA LIFE) MEAT LOAF VIRGIN
40	20	CHARITY SKUNK ANANSIE ONE LITTLE INDIAN

GERMANY (Media Control)

THIS WEEK	LAST WEEK	SINGLES
1	1	CHILDREN ROBERT MILES MOTOR MUSIC
2	2	THEY DON'T CARE ABOUT US MICHAEL JACKSON EPIC
3	3	MACARENA LOS DEL RIO RCA
4	4	DRILL INSTRUCTOR CAPTAIN JACK EMI
5	9	COCO JAMBOO MR. PRESIDENT WEA
6	6	LEMON TREE FOOL'S GARDEN INTERCORD
7	5	HIER KOMMT DIE MAUS STEFAN RAAB ARIOLA
8	10	FIRESTARTER PRODIGY INTERCORD
9	7	LOVE MESSAGE LOVE MESSAGE POLYGRAM
10	8	CALIFORNIA LOVE 2PAC FEATURING DR. DRE MERCURY
11	14	KLEINER SATELLIT BLUMCHEN EDEL
12	13	I'LL NEVER BREAK YOUR HEART BACKSTREET BOYS ZOMBAJIVE
13	12	MUTTER, DER MANN MIT DEM KOKS T>>MA ARIOLA
14	17	FUNKY TIC TAC TOE RCA
15	11	DON'T WALK AWAY CAUGHT IN THE ACT ZYX
16	15	CRYING IN THE RAIN CULTURE BEAT SONY
17	19	ANYTHING 3T EPIC
18	20	ONE OF US JOAN OSBORNE MERCURY
19	NEW	HEAVEN U 96 MOTOR MUSIC
20	NEW	CELEBRATE ZHI-VAGO ZYX

THIS WEEK	LAST WEEK	ALBUMS
1	1	TAKE THAT GREATEST HITS RCA
2	2	RAGE AGAINST THE MACHINE EVIL EMPIRE EPIC
3	3	TINA TURNER WILDEST DREAMS EMI
4	6	DIE DOOFEN MELODIEN FUR MELONEN ARIOLA
5	4	PETER MAFFAY MAFFAY 96 ARIOLA
6	8	ROGER WHITTAKER ALLES ROGER! ARIOLA
7	5	MARK KNOPFLER GOLDEN HEART MERCURY
8	11	ALANIS MORISSETTE JAGGED LITTLE PILL WEA
9	9	DIE TOTEN HOSEN OPIUM FURS VOLK EASTWEST
10	7	FOOL'S GARDEN DISH OF THE DAY INTERCORD
11	14	CAPTAIN JACK THE MISSION EMI
12	10	CELINE DION FALLING INTO YOU SONY
13	20	TIC TAC TOE TIC TAC TOE RCA
14	13	VANGELIS PORTRAITS POLYGRAM
15	12	STING MERCURY FALLING POLYGRAM
16	15	MIKE & THE MECHANICS HITS VIRGIN
17	18	JOAN OSBORNE RELISH MERCURY
18	NEW	FUGEES THE SCORE COLUMBIA
19	17	SCOOTER OUR HAPPY HAROCORE EDEL
20	NEW	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE--BOOK 1 EPIC

FRANCE (SNEP/IFOP/Tite-Live)

THIS WEEK	LAST WEEK	SINGLES
1	1	CHILDREN ROBERT MILES SONY
2	2	SOIREE DISCO BORIS VERSAILLES
3	6	THE X-FILES THEME MARK SNOW WARNER BROS.
4	3	BABY COME BACK WORLDS APART EMI
5	4	SPACEMAN BABYLON ZOO EMI
6	5	THEY DON'T CARE ABOUT US MICHAEL JACKSON EPIC
7	7	BALANCE TOI RECIPROK SONY
8	14	ANYTHING 3T MJI/EPIC
9	9	VOYAGE EN ITALIE LILICUB REMARK
10	8	CARUSO FLORENT PAGNY MERCURY
11	11	DIEU M'A DONNE LA FOI OPHELIE WINTER EASTWEST
12	10	I GOT 5 ON IT LUNIZ VIRGIN
13	13	SALVATION CRANBERRIES ISLAND
14	12	ONE OF US JOAN OSBORNE MERCURY
15	19	YOU DON'T FOOL ME QUEEN EMI
16	16	CALIFORNIA LOVE 2PAC FEATURING DR. DRE ISLAND
17	18	WE GOT IT GOIN' ON BACKSTREET BOYS ZOMBAJIVE
18	17	LE BRIO BIG SOUL SONY
19	15	GANGSTA'S PARADISE COOLIO FEATURING L.V. MCA
20	20	FALLING INTO YOU CELINE DION COLUMBIA

THIS WEEK	LAST WEEK	ALBUMS
1	NEW	CRANBERRIES TO THE FAITHFUL DEPARTED ISLAND
2	1	CELINE DION FALLING INTO YOU COLUMBIA
3	2	RAGE AGAINST THE MACHINE EVIL EMPIRE EPIC
4	3	SOUNDTRACK THE X-FILES WARNER BROS.
5	7	PHIL COLLINS SERIOUS HITS... LIVE! WEA
6	5	CELINE DION D'EUX COLUMBIA
7	9	TINA TURNER WILDEST DREAMS EMI
8	6	STING MERCURY FALLING POLYDOR
9	4	FRANCE GALL FRANCE WEA
10	8	RENAUD CHANTE LES CHANSONS POETIQUES... DE GEORGES BRASSENS VIRGIN
11	NEW	PASCAL OBISPO UN JOUR COMME AUJOURD'HUI EPIC
12	12	MARK KNOPFLER GOLDEN HEART MERCURY
13	10	SMASHING PUMPKINS MELLON COLLIE AND THE INFINITE SADNESS VIRGIN
14	17	FUGEES THE SCORE SONY
15	14	OASIS (WHAT'S THE STORY) MORNING GLORY? SONY
16	13	MYLENE FARMER ANAMORPHOSE POLYDOR
17	11	LIONEL RICHIE LOUDER THAN WORDS MERCURY
18	15	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE--BOOK 1 EPIC
19	NEW	WORLDS APART EVERYBODY EMI
20	NEW	VERONIQUE SANSON SANSON, COMME ILS L'IMAGINENT... WEA

ITALY (Musica e Dischi/FIMI)

THIS WEEK	LAST WEEK	SINGLES
1	NEW	CALIFORNIA LOVE 2PAC FEATURING DR. DRE DEATH ROW/ISLAND
2	1	THEY DON'T CARE ABOUT US MICHAEL JACKSON EPIC
3	3	CHILDREN ROBERT MILES DBX
4	5	DEEP IN YOU TANYA LOUISE UMM
5	4	HOW DEEP IS YOUR LOVE TAKE THAT RCA
6	6	X FILES DJ DADO SUBWAY
7	9	SPACEMAN BABYLON ZOO EMI
8	NEW	PIU' BELLA COSA EROS RAMAZZOTTI RADIORAMA
9	2	LA TERRA DEI CACHI ELIO & LE STORIE
10	NEW	TESE/ORCHESTRA CASADEI ASPIRINE
11	NEW	I BELIEVE DA BLITZ BLISS/IN PROGRESS
12	1	ELIO & LE STORIE TESE EAT THE PHIKIS ASPIRINE
13	NEW	TINA TURNER WILDEST DREAMS EMI
14	3	GIORGIA STRANO IL MIO DESTINO LA COCCINELLA
15	6	RON VORREI INCONTRARTI FRA CENT'ANNI WEA
16	8	VASCO ROSSI NESSUN PERICOLO... PER TE EMI
17	5	STING MERCURY FALLING A&M
18	2	MARK KNOPFLER GOLDEN HEART MERCURY
19	4	ALANIS MORISSETTE JAGGED LITTLE PILL WEA
20	7	TAKE THAT GREATEST HITS RCA
21	7	MICHAEL BOLTON GREATEST HITS 1985-1995 COLUMBIA

SPAIN (TVE/AFYVE)

THIS WEEK	LAST WEEK	SINGLES
1	1	LA COSA MAS BELLA EROS RAMAZZOTTI RCA
2	3	BALLOON (EL GLOBO) DJ'S AT WORK MAX MUSIC
3	4	CACHETE, PECHITO Y OMBLIGO MISSIEGO MER-CURY/GINGER
4	6	SEXY EYES WHIGFIELD MAX MUSIC
5	5	CHILDREN ROBERT MILES GINGER
6	8	DON'T GIVE ME UP SPEED LIMIT MAX-CODE
7	7	CAN'T STOP RAVING DUNE MAX MUSIC
8	2	JESUS TO A CHILD GEORGE MICHAEL VIRGIN
9	NEW	MAXIMAX VOLUME 1 MAXIMAX MAX MUSIC
10	NEW	NENA TU ERES LA BOMBA ASAP DANCE POOL/GINGER
ALBUMS		
1	2	TAKE THAT GREATEST HITS RCA
2	1	MARK KNOPFLER GOLDEN HEART MERCURY
3	4	AMISTADES PELIGROSAS LA PROFECIA EMI-ODEON
4	3	OASIS (WHAT'S THE STORY) MORNING GLORY? CREATION/SONY
5	5	ANTONIO FLORES ANTOLOGIA RCA
6	6	KETAMA DE AKI A KETAMA MERCURY
7	9	JUAN MANUEL SERRAT D'UN TEMPS, D'UN PAIS--SOUNDTRACK ARIOLA
8	7	GLORIA ESTEFAN ABIRIENDO PUERTAS EPIC
9	10	CELINE DION FALLING INTO YOU COLUMBIA
10	NEW	RAGE AGAINST THE MACHINE EVIL EMPIRE EPIC

Hits Of The World is compiled at Billboard/London by Bob Macdonald and Alison Smith. Contact 171-323-6686, fax 171-323-2314/2316.

'New' indicates first entry or re-entry into chart shown.

HITS OF THE WORLD

CONTINUED

NETHERLANDS (Stichting Mega Top 50)						IRELAND (IFPI Ireland)					
THIS WEEK	LAST WEEK	SINGLES				THIS WEEK	LAST WEEK	SINGLES			
1	1	CAPTAIN JACK CAPTAIN JACK EMI				1	1	AON FOCHAL EILE RICHIE KAVANAGH LYWOOD			
2	2	HAVA NAQUILA PARTY ANIMALS EDEL				2	6	RETURN OF THE MACK MARK MORRISON WEA			
3	4	THE PROMISED LAND DJ PAUL ELSTAK MIDTOWN				3	2	FIRESTARTER PRODIGY XL RECORDINGS			
4	3	YOUR SMILE CHARLIE LOWNOISE & MENTAL				4	3	THE X-FILES THEME MARK SNOW WARNER BROS.			
5	5	THEO POLYDOR				5	NEW	FASTLOVE GEORGE MICHAEL VIRGIN			
6	8	PER SPOOR GUUS MEEUWIS & VAGANT XPLOICNR				6	5	X FILES DJ DADO ZYX			
7	4	ALLES OF NIETS LINDA ROOS & JESSICA DINO				7	4	CHILDREN ROBERT MILES DECONSTRUCTION			
8	NEW	THEY DON'T CARE ABOUT US MICHAEL JACKSON EPIC				8	9	THEY DON'T CARE ABOUT US MICHAEL JACKSON EPIC			
9	9	ANYTHING 3T EPIC				9	NEW	OOH AAH... JUST A LITTLE BIT GINA G ETERNAL/WEA			
10	7	CHILDREN ROBERT MILES BMG				10	8	SALVATION CRANBERRIES ISLAND			
		CALIFORNIA LOVE 2PAC FEATURING DR. DRE MERCURY						ALBUMS			
1	2	CELINE DION FALLING INTO YOU COLUMBIA				1	2	ALANIS MORISSETTE JAGGED LITTLE PILL MAVERICK/REPRISE			
2	1	TAKE THAT GREATEST HITS BMG				2	1	TAKE THAT GREATEST HITS RCA			
3	5	ANDREA BOCELLI BOCELLI POLYDOR				3	4	CORRS FORGIVEN, NOT FORGOTTEN LAVA/ATLANTIC			
4	6	PAVAROTTI & FRIENDS TOGETHER FOR THE CHILDREN OF BOSNIA POLYGRAM				4	3	OASIS (WHAT'S THE STORY) MORNING GLORY? CREATION			
5	8	TINA TURNER WILDEST DREAMS EMI				5	5	CELINE DION FALLING INTO YOU EPIC			
6	3	MARK KNOPFLER GOLDEN HEART MERCURY				6	9	SOUNDTRACK TRAINSPOTTING EMI			
7	7	MARCO BORSATO ALS GEEN ANDER POLYDOR				7	6	OASIS DEFINITELY MAYBE CREATION			
8	NEW	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 EPIC				8	7	RICHIE KAVANAGH A TRAVELLIN' MAN HAZEL			
9	4	VANGELIS PORTRAITS POLYDOR				9	NEW	ALTAN BLACKWATER VIRGIN			
10	NEW	LIONEL RICHIE LOUDER THAN WORDS MERCURY				10	NEW	RADIOHEAD THE BENDS PARLOPHONE			
		ALBUMS						ALBUMS			
1	2	CELINE DION FALLING INTO YOU COLUMBIA				1	2	ALANIS MORISSETTE JAGGED LITTLE PILL MAVERICK/REPRISE			
2	1	TAKE THAT GREATEST HITS BMG				2	1	TAKE THAT GREATEST HITS RCA			
3	5	ANDREA BOCELLI BOCELLI POLYDOR				3	4	CORRS FORGIVEN, NOT FORGOTTEN LAVA/ATLANTIC			
4	6	PAVAROTTI & FRIENDS TOGETHER FOR THE CHILDREN OF BOSNIA POLYGRAM				4	3	OASIS (WHAT'S THE STORY) MORNING GLORY? CREATION			
5	8	TINA TURNER WILDEST DREAMS EMI				5	5	CELINE DION FALLING INTO YOU EPIC			
6	3	MARK KNOPFLER GOLDEN HEART MERCURY				6	9	SOUNDTRACK TRAINSPOTTING EMI			
7	7	MARCO BORSATO ALS GEEN ANDER POLYDOR				7	6	OASIS DEFINITELY MAYBE CREATION			
8	NEW	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 EPIC				8	7	RICHIE KAVANAGH A TRAVELLIN' MAN HAZEL			
9	4	VANGELIS PORTRAITS POLYDOR				9	NEW	ALTAN BLACKWATER VIRGIN			
10	NEW	LIONEL RICHIE LOUDER THAN WORDS MERCURY				10	NEW	RADIOHEAD THE BENDS PARLOPHONE			
BELGIUM (Promuvi)						AUSTRIA (Austrian IFPI/Austrian Top 30)					
THIS WEEK	LAST WEEK	SINGLES				THIS WEEK	LAST WEEK	SINGLES			
1	1	CHILDREN ROBERT MILES BMG-ARIOLA/NEWS				1	2	CHILDREN ROBERT MILES POLYGRAM			
2	2	CON TE PARTIRO ANDREA BOCELLI POLYDOR				2	1	MACARENA LOS DEL RIO BMG			
3	3	ONE OF US JOAN OSBORNE MERCURY				3	3	LEMON TREE FOOL'S GARDEN EMI			
4	4	SOIREE DISCO BORIS AMC				4	5	MUTTER DER MANN MIT DEM KOKS IST DA T>>MA BMG			
5	6	IL VOLO ZUCCHERO POLYDOR				5	6	I'LL NEVER BREAK YOUR HEART BACKSTREET BOYS ZOMBA/JIVE			
6	5	I'LL NEVER BREAK YOUR HEART BACKSTREET BOYS ZOMBA/JIVE				6	10	DRILL INSTRUCTOR CAPTAIN JACK EMI			
7	8	ANYTHING 3T EPIC				7	4	ICH FIND DICH SCHEISSE TIC TAC TOE BMG			
8	NEW	CAPTAIN JACK CAPTAIN JACK EMI				8	9	THEY DON'T CARE ABOUT US MICHAEL JACKSON EPIC			
9	NEW	PIU' BELLA COSA EROS RAMAZZOTTI BMG-ARIOLA				9	8	HOW DEEP IS YOUR LOVE TAKE THAT BMG			
10	NEW	LIFT U UP 2 FABIOLA EMI				10	NEW	X FILES DJ DADO ECHO 2YX			
		ALBUMS						ALBUMS			
1	1	ANDREA BOCELLI BOCELLI POLYDOR				1	1	TAKE THAT GREATEST HITS BMG			
2	3	TAKE THAT GREATEST HITS RCA				2	3	TINA TURNER WILDEST DREAMS EMI			
3	2	CELINE DION FALLING INTO YOU COLUMBIA				3	4	VANGELIS PORTRAITS POLYDOR			
4	NEW	RAGE AGAINST THE MACHINE EVIL EMPIRE EPIC				4	2	CELINE DION FALLING INTO YOU SONY			
5	4	TINA TURNER WILDEST DREAMS EMI				5	NEW	RAGE AGAINST THE MACHINE EVIL EMPIRE SONY			
6	5	VANGELIS PORTRAITS POLYDOR				6	8	FOOL'S GARDEN DISH OF THE DAY EMI			
7	8	HELMUT LOTTI GOES CLASSIC RCA				7	5	STING MERCURY FALLING POLYGRAM			
8	7	JOAN OSBORNE RELISH MERCURY				8	6	PAVAROTTI & FRIENDS TOGETHER FOR THE CHILDREN OF BOSNIA POLYGRAM			
9	6	ANDREA BOCELLI IL MARE CALMO DELLA SERA POLYDOR				9	9	MARK KNOPFLER GOLDEN HEART POLYGRAM			
10	NEW	SMASHING PUMPKINS MELLON COLLIE AND THE INFINITE SADNESS VIRGIN				10	7	ZILLERTALER SCHURZENJAGER TRAUME SIND STARKER TYROLIS			
DENMARK (IFPI/Nielsen Marketing Research)						NORWAY (Verdens Gang Norway)					
THIS WEEK	LAST WEEK	SINGLES				THIS WEEK	LAST WEEK	SINGLES			
1	2	X FILES DJ DADO EMI				1	1	CHILDREN ROBERT MILES BMG			
2	1	CHILDREN ROBERT MILES BMG				2	2	ONE OF US JOAN OSBORNE POLYGRAM			
3	4	ONE OF US JOAN OSBORNE POLYGRAM				3	3	FIRESTARTER PRODIGY MD			
4	3	THEY DON'T CARE ABOUT US MICHAEL JACKSON EPIC				4	4	CALIFORNIA LOVE 2PAC FEATURING DR. DRE POLYGRAM			
5	5	CALIFORNIA LOVE 2PAC FEATURING DR. DRE POLYGRAM				5	5	ANYTHING 3T SONY			
6	6	CAPTAIN JACK CAPTAIN JACK FLEX				6	NEW	WON'T GO NEAR YOU AGAIN UNNI WILHELMSEN POLYGRAM			
7	7	FIRESTARTER PRODIGY MD				7	7	THEY DON'T CARE ABOUT US MICHAEL JACKSON SONY			
8	8	HOW DEEP IS YOUR LOVE TAKE THAT BMG				8	6	LET IT RAIN AMANDA MARSHALL SONY			
9	9	SPACEMAN BABYLON ZOO EMI				9	10	HOW DEEP IS YOUR LOVE TAKE THAT BMG			
10	NEW	LEMON TREE FOOL'S GARDEN EMI				10	8	BULLS ON PARADE RAGE AGAINST THE MACHINE SONY			
		ALBUMS						ALBUMS			
1	1	TAKE THAT GREATEST HITS BMG				1	NEW	SUS (OH YEAH!) DUMDUM BOYS EMI			
2	4	ALANIS MORISSETTE JAGGED LITTLE PILL WARNER				2	NEW	RAGE AGAINST THE MACHINE EVIL EMPIRE SONY			
3	2	DIZZY MIZZ LIZZY ROTATOR EMI				3	1	AMANDA MARSHALL AMANDA MARSHALL SONY			
4	NEW	RAGE AGAINST THE MACHINE EVIL EMPIRE EPIC				4	3	MARK KNOPFLER GOLDEN HEART POLYGRAM			
5	6	OASIS (WHAT'S THE STORY) MORNING GLORY? SONY				5	2	CELINE DION FALLING INTO YOU SONY			
6	NEW	TV*2 RYS BRUDEN EMI				6	8	TAKE THAT GREATEST HITS BMG			
7	7	SAVAGE ROSE BLACK ANGEL MEGA				7	7	LISA EKDAHL MED KRIPPEN MOT JORDEN EMI			
8	8	SORT SOL UNSPOILED MONSTERS PLADECOPAGNIET				8	4	JAN GARBAREK & THE HILLIARD ENSEMBLE VISIBEL WORLD POLYGRAM			
9	5	TINA TURNER WILDEST DREAMS EMI				9	6	TINA TURNER WILDEST DREAMS EMI			
10	NEW	HUMLETTIDEN JEG GIR EN OMGANG HVIS DU GIR PLADECOPAGNIET				10	5	BEL CANTO MAGIC BOX WARNER			
PORTUGAL (Portugal/AFIP)						HONG KONG (IFPI Hong Kong Group)					
THIS WEEK	LAST WEEK	ALBUMS				THIS WEEK	LAST WEEK	ALBUMS			
1	1	VANGELIS PORTRAITS POLYDOR				1	2	NORMAN TAM NORMAN 25 BMG			
2	3	MAMONAS ASSASSINAS MAMONAS' ASSASSINAS EMI/GLOBO				2	4	JEFF CHENG DEEPLY IN LOVE EMI			
3	4	TINA TURNER WILDEST DREAMS PARLOPHONE				3	1	SOUNDTRACK YOUNG & DANGEROUS (II) BMG			
4	2	DELFINOS O CAMINHO DA FELICIDADE ARIOLA				4	5	AARON KWOK MEMORANDUM GOLDEN HITS WARNER			
5	8	ENRIQUE IGLESIAS ENRIQUE IGLESIAS STRAUSS				5	3	CHEUNG CHI LAM SUPER HERO—SUPER BEST SONY			
6	5	TAKE THAT GREATEST HITS RCA				6	NEW	LEON LAI WHY CAN'T YOU BE MY FUTURE? POLYGRAM			
7	6	RAGE AGAINST THE MACHINE EVIL EMPIRE EPIC				7	NEW	VARIOUS ARTISTS 12 CONSTELLATION. 12 HITS VOL. 1 ROCK			
8	NEW	ALANIS MORISSETTE JAGGED LITTLE PILL WARNER				8	7	ANDY LAU EMBRACE AGAIN BMG/MUSIC IMPACT			
9	10	SMASHING PUMPKINS MELLON COLLIE AND THE INFINITE SADNESS VIRGIN				9	9	SANDY LAM I SWEAR ROCK			
10	9	ADIEMUS SONGS OF SANCTUARY VIRGIN				10	6	SAMMI CHENG DON'T WANT TO—GREATEST HITS CAPITAL ARTISTS			

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

IRELAND: After his appearance in Alan Parker's movie "The Commitments," Glen Hansard was offered other acting roles but declined them in favor of leading one of Ireland's most dynamic rock bands, the Frames D.C. And although record sales have yet to catch up with the group's critical acclaim as a live act, the poignant and punchy album "Fitzcarraldo" (ZTT), produced by Pete Briquette, formerly of the Boomtown Rats, should help bridge the gap. It was financed with a series of loans from sources that include management, mothers, wives, girlfriends, and clubs the band has played. The first single, "Monument" ("I built a monument to every word that's passed between us"), with its echoes of grunge, is an infectious, repetitious anthem described by one U.K. reviewer as "raw, rocky, and unfashionably for real." Along with singer/songwriter Hansard, the Frames comprise David Odium (guitar), Paul Brennan (drums), Graham Downey (bass), Noreen O'Donnell (vocals), and Colm MacConIomaire (violin). The band represented Ireland with "Revelate" in the 1995 MTV Euro Video Grand Prix, an alternative to the Eurovision Song Contest aired in 16 countries, and American interest in the band was sparked by a string of East Coast shows last year, including a gig at New York's Bottom Line, which was attended by Jeff Buckley, Jim Jarmusch, and members of D-Generation. KEN STEWART

ITALY: Having supported David Bowie at his recent concerts in Milan and Bologna, five-piece band *Ustmamo* is experiencing the first signs of mass recognition and commercial success. The group comes from the Apennine Mountains, which separate Tuscany and Emilia-Romagna. In the local dialect, *ustmamo* means "right now," an expression that accurately reflects the group's radical stance toward contemporary ethical problems. Last summer, *Ustmamo* temporarily relocated to the Italian Alps in Piedmont, where the band rented a farmhouse to compose and record its second studio album, "Ust" (I Dischi del Mulo/Virgin). Singer Mara Redeghieri wrote the lyrics for six of the eight original compositions on the album, which, she says, are inspired by feminine introspection. Her ethereal voice evokes a transcendental view of society as she airs themes of rebellion and struggle while looking down from her vantage point high in the mountains. A recurring motif is the need to resist the tyranny of the marketplace. "I Ribelli Della Montagna" (Rebels Of The Mountain) is a reworking of a World War II folk resistance anthem. "Indice Di Borsa" (Share Prices) criticizes the European Union for being financially motivated and socially divisive.



"Memobox" laments the new era of emotional solitude heralded by telephone sex lines and "virtual love." And in "Babydull," Redeghieri rails against cosmetic surgery and the superficial, baby-doll image of women that pervades the Italian media. *Ustmamo*'s distinctive mixture of traditional folk, world music, and electro-rock has been placed in an ambient/techno setting by Roberto Verneti, who was brought in to produce the album and has served as a virtual sixth member of the band. The accessible sound he has helped create has already resulted in prominent Italian radio airplay for "Memobox," the first single from the album. MARK DEZZANI

POLAND: Composer, vocalist, and saxophonist Robert Chojnacki, for many years a member of top rock band De Mono, has gone platinum (250,000 copies) with his solo album "Sax & Sex" (ARA/Intersonus). The 10 tracks, including the delightful reggae pulse of "Budzikom Umiera" (Let The Alarm Clocks Die), an anthem for sleepyheads everywhere, and "Prawie Do Nieba" (Nearly To Heaven), can be found on airplay, club, and radio charts as well as best-seller lists. Chojnacki says he made the record in order to express personal ideas that he wasn't able to realize as part of De Mono. In his hands, the saxophone is an instrument that produces many sounds and colors, and with lyrics that are about love, pretty girls, and hot kisses, the album has a distinctly sensual feel. Among the musicians in the all-star band that Chojnacki convened to accompany him in the studio were award-winning singer Kayah, supremely talented guitarist Michal Grymuza, and Andrzej Piaseczny, vocalist of teen-idol group Mafta. Chojnacki says that the performers are not only "young and talented" but his good friends, so the atmosphere in the studio was like a party. Having supported British saxophone star Candy Dulfer on her dates here and nearing the end of his own lengthy Polish tour, Chojnacki is about to release "Sax & Dance," a collection of dance remixes of all the songs on "Sax & Sex." BEATA PRZEDPELSKA



U.K.: Many people still remember with affection the ska revival of the early '80s led by the Specials and other acts launched on the group's Chrysalis-distributed 2-Tone label, including Madness, the Selecter, and the Beat. Various permutations of those groups are still gigging on the ska underground circuit, while Madness continues to sell out huge venues, such as Wembley Arena, with its occasional concert appearances. Now, the Specials are making another bid for mainstream attention with a series of well-received gigs in which the band mixes old favorites, such as "Ghost Town" and "Do Nothing," with new material from the album "Today's Specials," released April 15 on UB40 singer Ali Campbell's Virgin-distributed Kuff label. The album is a collection of covers that finds the multiracial group applying its distinctive reggae and ska style to a varied mix of songs, including Dave Brubeck's "Take Five," Bob Marley's "Hypocrite" and "Simmer Down," the Monkees' "A Little Bit Me, A Little Bit You," the Clash's "Somebody Got Murdered," and Toots & the Maytals' "Pressure Drop," which is the Specials' new single. The current lineup includes four of the original members: vocalist Neville Staples, guitarist/vocalist Lynval Golding, guitarist Roddy Byers, and bassist Horace Panter. KWAKU

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Labels Use Web Sites For R&D

Focus Now Is Marketing And Promotion, Not Sales

BY CATHERINE APPLEFELD OLSON

WASHINGTON, D.C.—Most major record companies have a presence on the Internet's World Wide Web, but home pages are not yet generating big sales. The name of the game now is research and development.

"If one measures the importance of Internet marketing by records sold in relation to records sold in the analog retail world, it is not significant and probably won't be for several years," says Robert Smith, head of marketing at Geffen. "What is significant is the development of a side-by-side strategy so that as marketing on the Internet becomes more viable, we will be in the forefront."

Like Geffen, Warner Bros. Records has had an Internet presence for several years and is just beginning to see a payoff in terms of albums sold and information gained from consumers. "A lot of it is R&D, but the Web also has become a really powerful marketing and promotional tool," says Todd Steinman, Warner Bros. online and new-media director. "We've seen a rapid progression of growth."

Most Internet marketing consists of a home page with information about artists, touring schedules, new products, and frequent contests, as well as videoclips and soundclips. Some labels are selling ancillary products, such as clothing, on their home pages, and many are providing links to online music retailers.

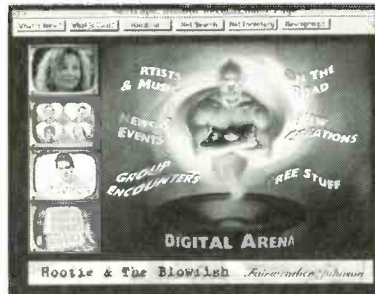
"The basics of Web record promotion are providing the basic biography, audio, and video pictures. That's what everyone has up," says Tim Hinz, manager of strategic technologies at EMI Records. "The next step is to make the page personal to the artists."

EMI, for example, has been featuring original artwork created by one of its artists, Patti Rothberg, on its Web site.

And although it does not necessarily make sales with the contests and promotions it runs, Hinz says EMI gets invaluable information in return.

"We get their mailing address, E-mail address, and other marketing information, like what's their favorite local club, how many CDs do they buy a month, do they buy CDs online yet."

Keeping the marketing focused on the music is key to the success of a home page, says Robert von Goeben, who handles content for Geffen's Internet site. "The most important element of the site is that it is focused on the artists and the products. At the Geffen site, there is no information about Geffen Records, because no one really cares about the label," he says.



The home page of Atlantic's Web site.

"I'd be lying if I said we were selling tons of records at this point, because there is not that much commerce being done on the Internet. But it looks incredibly promising," von Goeben adds. "We've definitely turned a corner from it being some kind of fringe experimental element."

A&M is just getting its home page up and running and has not widely publicized it, but VP of marketing Kelly Mills says the label has received hundreds of E-mail messages seeking information about the site and its acts.

"This shows people are out there that are really hungry for music information," she says. "We do think it's something we have to do, and we are anxious to find out how influential it will be. It is such an untested area, and we are interested to see what kind of response we will get."

"We're not expecting sales right

now," she adds. "It's an exchange of information, really. If they buy a record after reading something, that's great. But it is not a goal for now."

Thus far, information on catalog acts and titles seems to be the primary area of interest, according to Mills. "We have different pages on each of our current artists, so now we are going to put some stuff up on catalog acts, too."

As Internet technology progresses, so do the types of marketing promotions labels can try out on the Web. For its act Bad Religion, Atlantic Records recently wrapped up its first Web/print advertising cross-promotion. And label senior VP Karen Colamussi promises that this is just the tip of the iceberg.

"The Internet site is absolutely an integral part of the marketing department," she says, noting that Atlantic has a staff of five devoted to developing and maintaining Internet content. "Every department here works with multimedia, and our use of the Internet and the Web site has been very successful."

Aside from straight-ahead promotions, partnerships have begun to spring up. In February, when Capitol Records wanted to promote its new "Ultra-Lounge" CD compilation of vintage exotica and cool-jazz music on the Web but lacked its own full-fledged home page, it turned to an existing site with a similar audience.

That site, called "MisterLucky," features jazz reviews and commentary. "We are writing the book as we go along," says Steve Sando, creator of the "MisterLucky" page and the "Ultra-Lounge" promotion. "There really is no industry standard at this point, which makes it an exciting area to be in."

Sando did learn a few lessons from his first record label/Web promotion, however. "People definitely want something for free," he says. "It's great to do something quick and dirty to get the word out."

Despite the traffic generated on the labels' Web sites, the ability to track

(Continued on page 51)

Manhattan's GigWear Markets Memorabilia

BY ED CHRISTMAN

NEW YORK—Rock'n'roll sells. If you don't believe it, just ask Robert Wilkis and Alan Hirsch, who last fall launched GigWear, an 8,000-square-foot store that sells rock'n'roll memorabilia and collectibles. After opening in Manhattan, the founders are making plans to turn their concept into a chain of stores in malls across the U.S.



GigWear's collectible room features posters, tour jackets, and guitars from some of the best-known names in rock. Collectibles generate about 25% of the store's sales.

GigWear is located on Broadway, just below Houston Street. A two-story neon sign features the GigWear logo, which incorporates the shape of a guitar, stands in front of the store. The top half of the sign shines brightly in the window, beckoning shoppers to come in off the street. Inside, there are more than 52,000 stock-keeping units.

The store is split between two levels. The smaller upstairs space contains impulse items like rock postcards, as well as perennial best-selling merchandise, such as T-shirts and baseball caps. Above the cash register is a platform where salespeople double as go-go dancers. Downstairs, merchandise is segmented in a manner similar to record stores, with neon signs calling attention to such various genres as jazz, alternative, metal, and reggae. All told, the store has 20 departments containing 14 genres and six artist-specific sections—the Beatles, the Rolling Stones, the Grateful Dead, Jimi Hendrix, Pink Floyd, and Bob Marley.

The Grateful Dead are one of the most

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heavily merchandised bands. There is even a golf bag with a Dead logo that goes for \$1,000, if the buyer wants to order it. The store does carry the Dead's golf balls, which sell for \$55 for a set of six.

Within each genre section is a wide array of licensed merchandise related to various recording artists. For example, the punk section contains merchandise for the Sex Pistols, Green Day, and Nirvana. The Green Day merchandise includes T-shirts, hats, pictures, posters, and other items of interest to the band's fans.

In the back end of the downstairs space, there is a 400-square-foot room housing expensive collectibles, such as the bustier worn by Madonna on her Blond Ambition tour and a guitar signed by Keith Richards and Eric Clapton. The bustier goes for \$15,000; the guitar was sold for \$4,200.

At the other end of the selling floor is a tattoo booth that does a brisk business selling fake tattoos to would-be hipsters.



Bob Wilkis, left, and Alan Hirsch opened GigWear, a store selling licensed and collectible rock memorabilia, last September in Manhattan. The partners are now planning to open their first mall store.

Hirsch says the idea for GigWear grew out of a frustrating shopping experience: At a New Jersey mall, he couldn't find a store selling Rolling Stones T-shirts.

(Continued on next page)

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NAIRD's '95 Indie Award Nominees Winners To Be Named At Group's Confab

NEW YORK—The National Assn. of Independent Recording Distributors and Manufacturers has announced the nominees for its 1995 Indie Awards.

Winners of the awards, which honor distinguished indie-label achievement in 39 categories, will be announced at the NAIRD awards banquet, to be held May 25 during the trade group's convention at the Omni Inner Harbor Hotel in Baltimore.

Following is a list of the nominees:

Pop: "Sing," Abra Moore (Bohemia Beat); "Love Story," Lloyd Cole (Rykodisc); "Let Them Talk," Delavantes (Rounder); "12 Haunted Episodes," Graham Parker (Razor & Tie); "Travel On," Julian Dawson (Watermelon).

Rock: "Romantic Depressive," Don Dixon (Sugar Hill); "Lost Dogs & Mixed Blessings," John Prine (Oh Boy); "The Amazing Colossal Band," Laika & the Cosmonauts (Upstart); "The Utterly Fantastic And Totally Unbelievable Sound Of Los Straightjackets," Los Straightjackets (Upstart); "Gov't Mule" (Relativity).

Alternative: "Not A Pretty Girl," Ani DiFranco (Righteous Babe); "Change Giver," Shed Seven (Atlas/Polydor); "Mascara Falls," Heather Eatman (Oh Boy); "Popsucker," Wannabes (Dejadisc); "The Hard Stuff," Wayne Kramer (Epitaph).

Hard music: "About Time," Pennywise (Epitaph); "Murd Time Cruiser," aMiniature (Restless); "Dem manufacture," Fear Factory (Roadrunner); "Ugly," Life Of Agony (Roadrunner); "Joe Satriani" (Relativity).

Adult contemporary: "Live," Christine Collister (Green Linnet); "River Of Fallen Stars," Pete & Maura Kennedy (Green Linnet/Redbird); "The Way Back Home," Wind Machine (Blue Meteor); "Ride The Ride," Jeff Arundel (Triad Entertainment); "Tell Me I'm Not Dreaming," Sara K. (Chesky).

R&B: "Keepin' Dah Funk Alive 4—1995," Bootsy's New Rubber Band (Rykodisc); "Blues At Midnight," Toni Lynn Washington (Tone-Cool); "New Orleans R&B Gems," Little Sonny Jones (Black Top); "Right On Time," Little Buster (Bullseye Blues); "Ritual Of The Savages," Barrence Whitfield & the Savages (Ocean Music).

Rap: "Holy Terror," Last Poets (Rykodisc); "Livin' Proof," Group Home (frrr/Payday); "Gangsta's Paradise," Coolio Featuring L.V. (Tommy Boy); "Poverty's Paradise," Naughty By Nature (Tommy Boy); "Jealous One's Envy," Fat Joe (Relativity).

Reggae: "Where There Is Life," Luciano (Island Jamaica); "On The Rock," Israel Vibration (RAS); "Hall Of Fame," Bunny Wailer (RAS); "Skaman Classics," Derrick Morgan (Heartbeat); "Rasta Business," Burning Spear (Heartbeat).

Dance: "Timeless," Goldie (frrr); "Jungle Massive," various artists (frrr/Payday); "United Nations Of House," various artists (frrr); "Journey Into Ambient Groove 2," various artists (Quango); "Rebirth Of Cool 3," various artists (4th & B'way); "Slip'n'Slide," Tia (Ichiban).

Country: "Just One Love," Willie Nelson (Justice); "Docabilly," Doc Watson (Sugar Hill); "Austin Country Nights," various artists (Watermelon); "Archive Series I," Don Walser (Watermelon); "Beyond The

City," Cox Family (Rounder).

Bluegrass: "Never Walk Away," Lawson & Quicksilver Doyle (Sugar Hill); "Unleashed," Nashville Bluegrass Band (Sugar Hill); "The Oak & The Laurel," Laurie Lewis & Tom Rosen (Rounder); "Lonesome & Then Some," James King (Rounder); "Mama's Hand," Lynn Morris (Rounder).

Contemporary jazz: "Mental Images," Robin Eubanks (JMT); "Cab Calloway Stands In For The Moon," Conjure (American Clave); "Te-Voul," Roy Haynes (Dreyfus); "Rip A Dip," Pucho & His Latin Soul Brothers (Milestone); "Live In Europe," Bill Evans & Push (Lipstick); "Tales," Marcus Miller (PRA).

Mainstream jazz: "Low Life, The Paris Concert," Tim Berne (JMT); "Lotus Blossom," Kenny Burrell (Concord Jazz); "The Meaning Of Art," Art Farmer (Arabesque Jazz); "Cerebral Caverns," Reggie Workman (Postcards); "Gunslinging Birds," Mingus Big Band (Dreyfus); "Big Cliff," Ritual Trio with Billy



Bang (Delmark); "Unity," Ernie Watts (JVC Music).

Blues: "Live From The Grand Emporium," Anson Funderburgh (Black Top); "Gotta Mind To Travel," Coco Montoya (Blind Pig); "Melvin Taylor And The Slack Band" (Evidence); "Keep On Movin'," Mighty Sam McClain (AudioQuest Music); "Eldorado Cadillac," Billy Boy Arnold (Alligator); "Blue Streak," Luther Allison (Alligator).

Latin: "Quetzacoatl" (Luna Blanca); "Ritmo Y Candela: Rhythm At The Crossroads," Patato, Changuito Y Orestes (Redwood); "Soul Sauce—Memories Of Caj Tjader," Poncho Sanchez (Concord Picante); "Bebo Rides Again," Bebo Valdes (Messidor); "Vivito Y Coleando," Conjunto Cepedes (Xenophile).

Classical, solo: "Ilya Kaler/Violin," Ilya Kaler (Onkaku); "The Clarinet Alone," Jonathan Kohler (Onkaku); "Cantatas," Cristina Azuma, GSP; "Tippet: The Blue Guitar," Craig Ogden (Nimbus); "Cello Works: Britten & Bridge," Steven Doane (Bridge).

Classical, ensemble: "Arnold For Band," Dallas Wind Symphony, Jerry Junkin conductor (Reference Recordings); "Chadwick," Czech State Philharmonic, Jose Serebrier conductor (Reference Recordings); "Smetana/Tchaikovsky Trios," Golub/Kaplan/Carr Trio (Arabesque); "Beethoven Cello Sonatas," Gil Kalish and Joel Krosnick (Arabesque); "Symphony Of Metal Instruments," Alan Hovhaness (Koch International).

Gospel/religious: "Taking Flight," Gospel Hummingbirds (Blind Pig); "Georgia Live," Kingsmen (Horizon); "Carry Me," Isaacs (Horizon); "Good News," Robin & Linda Williams (Sugar Hill); "It's Time," Candi Staton (Intersound); "No, I Won't Turn Back," Mark Hubbard (Tyscot).

New age: "To The Shores Of An Ancient Sea," Michael Atkinson (White Cloud); "Ascension," Dean Evenson (Sounding of the Planet); "Trust," Patrick O'Hearn (Deep Cave); "In The Presence Of Angels," Dik Darnell (Etherean Music); "e," Shahin & Sepahre

(Higher Octave Music); "Island Life," Christopher Peacock (Pure & Simple).

Spoken word: "Root Doctor," Quincy Troupe (New Alliance); "Poems And Stories," Larry Hankin (New Alliance); "Williams: Whale Nation," Heathcote Williams (Naxos Audio Books); "Storyteller," Patrick Ball (Celestial Harmonies); "Holding On," David Isay & Susan Stenberg (Shanachie).

Folk: "Stories," Maura O'Connell (Hannibal); "Full Sail," Chesapeake (Sugar Hill); "Stay Awhile," Jody Stecher & Kate Brislin (Rounder); "The Return," David Massengill (Plump); "Awakening," Carla Sciaky (Green Linnet/Redbird); "Wolfways," Michael Hurley (Koch International).

Cajun/zydeco: "Creole Crossroads," Nathan & the Zydeco Cha Chas (Rounder); "Git It, Beau Jockey," Beau Jockey (Rounder); "La Toussaint," Steve Riley & the Mamou Playboys (Rounder); "None Adam Two-Step," California Cajun Orchestra (Arhoolie); "Too Much Fun!," C.J. Chenier & the Red Hot Louisiana Band (Alligator).

North American native music: "Pow-Wow: Live At Lummi," Northern Cree Singers (Canyon); "Walk In Beauty," Primeaux & Mike (Canyon); "Touch The Sweet Earth," Sharon Burch (Canyon); "Turquoise Dancer," Rio Grande Singers (SOAR); "Feel The Thunder," Arawak Mountain Singers (SOAR).

Contemporary world: "Vodou Beat," Simbi (Xenophile); "Aitara," Värttinä (Xenophile); "Via Jo," Vieux Diop (Triloka); "Transcendence," Tulku (Triloka); "Curandero" (Silver Wave).

Traditional world: "Sacred Music Of Haitian Voodoo," various artists (Smithsonian Folkways); "Maraire & Ephant Mujuru—Music Of The World" Dumé (Shona Spirit); "Buddhist Music Of Tianjin," Tianjin Buddhist Music Ensemble (Nimbus); "African Guitar Legend," Mwenda Wa Bayeke (Rounder); "Bayaka," BaBenzelle Pygmies (Ellipsis Arts).

Celtic/British Isles: "Triun II," Trian (Green Linnet); "Threads," Battlefield Band (Temple); "Many Happy Returns," Arcady (Shanachie); "Dawn Dance," Alasdair Fraser (Culburnie); "Ireland's Whistling Ambassador," Micho Russell (Pennywhistler's Press).

Single: "Gee Angel," Sugar (Rykodisc); "Honey White," Morphine (Rykodisc); "Danger," Blahzay Blahzay (Fader); "Livin' Proof," Group Home (frrr/Payday); "Can't You See," Total Featuring The Notorious B.I.G. (Tommy Boy); "Too Hot," Coolio (Tommy Boy).

Singer/songwriter: "Train A'Comin'," Steve Earle (Winter Harvest); "Live '88," Shawn Colvin (Plump); "Songs From The Levee," Kate Campbell (Compass); "The Live One," Greg Brown (Red House); "Please Don't Make Me Too Happy," Christine Lavin (Shanachie); "Mrs. Pinocci's Guitar," Cheryl Wheeler (Philo).

Acoustic instrumental: "Pavane," Shelley Phillips (Gourd Music); "Heart Of The Heartland," Peter Ostroushko (Red House); "Mozart En Machu Picchu," Eddy Navia (Sukay); "Native & Fine," Bill Evans (Rounder); "Lone Soldier," David Grier (Rounder); "Brand New Old Time Way," Mark Schatz (Rounder).

Soundtrack/cast recording: "Crumh: Original Soundtrack," various artists (Rykodisc); "Out Of This World," original New York cast (DRG); "Big Country," Tony Bremner & Philharmonic Orchestra (music by J. Moross) (Silva America); "Valley Of Gwangi," City Of Prague Philharmonic (music by J. Moross) (Silva America); "On To The Show," Beau Hunks (Koch International).

Children's music: "Chinese Lullabies," Beijing Angelic Choir (Wind); "All Through The Night," Mae Robertson & Don Jackson (Lyric Partners); "Why Knot Play By The Rules," Why Knot Singers (Why Knot); "Hello World," Red Grammer (Red Note); "Wintersongs," John McCutcheon (Rounder).

Children's storytelling: "Mostly Ghostly Stories," David Holt (High Windy Audio); "Kipling: Jungle Books," Madhau Sharma (Naxos Audio Books); "Raccoon And A Possum," Doug Elliott (Native Ground); "From The Back Of The Bus," Bill Harley (Round River); "Wacka Wacka Woo," Bill Harley (Round River).

(Continued on page 53)

newsletter...

ROADRUNNER RECORDS has renewed its exclusive distribution agreement with RED Distribution, a relationship that began in 1986. Cees Wessels, CEO of Roadrunner, says, "RED has been a tremendous partner for Roadrunner, and our decade-long union has been a fruitful and satisfying one. We look forward to continuing our success breaking rock and pop artists and bringing Next Plateau [a label venture with Roadrunner] to a new level." Roadrunner's best-selling act is Sepultura.



BELOVED ENTERTAINMENT GROUP, an independent record company, has formed a joint-venture agreement with Philadelphia-based manufacturing company RPL to form a new label, Yum Recordings, which will have its own manufacturing plant, production facilities, and recording and mastering studios. Wagner Bucci, founder of Beloved, will be president/CEO of Yum. RPL president Ronald J. Olliano will be executive VP/GM of the label.

A&E HOME VIDEO has entered into a five-year licensing deal with IMC Video Ltd. that creates a new label, the History Channel Video UK. The deal calls for distribution of at least 34 hours of History Channel programming on video.

RHINO RECORDS plans a two-month promotion through the end of June for its jazz reissue collections. The "Think Jazz, Think Rhino!" promotion includes the Rhino/Atlantic "Jazz Flyaway" contest in cooperation with Borders Books & Music. The prize is a seven-day, six-night, expenses-paid trip to the Montreux (Switzerland) Jazz Festival. Rhino Records and Rhino Home Video will release four titles from the Montreux archives in June.

JOE CLAYTON, executive VP of marketing and sales for Thomson Consumer Electronics, has been selected as featured speaker for the Video Software Dealers Assn. convention July 10-13 in Los Angeles. Thomson, along with Toshiba, has planned a fall launch for DVD players.

TRIBORO ENTERTAINMENT GROUP is entering the sell-through market with the release of the Andy Warhol films "Dracula" and "Frankenstein," directed by Paul Morrissey. Triboro postponed an April launch to accommodate retail demand. The titles will debut June 11 at suggested list prices of \$14.98 in standard play and \$9.98 in expedited play.



PANDISC/STREETBEAT RECORDS, a Miami-based independent label, has signed an exclusive three-year distribution deal with RED Distribution. Previously, Pandisc had been with regional distributors, in addition to RED, with which it has had a relationship since 1993. Former club consultant and radio music director Bo Crane founded the company in 1981.

THE GOOD GUYS!, a San Francisco-based consumer electronics retailer, reports that net profits in the quarter that ended March 31 fell to \$289,000 from \$2.3 million in the same period last year. Second-quarter sales rose 8% to \$210.4 million. But sales for stores open at least one year declined 5%. The results reflect "weak consumer confidence, resulting in sluggish sales, and the negative impact on gross margins from the January/February computer model changeovers," the company says. The Good Guys! operates 71 stores.

SONY SIGNATURES, the licensing and merchandising company for Sony, announces that it will be the official event merchandiser for summer tours by Kiss, Neil Diamond, Reba McEntire, Ozzy Osbourne, Gloria Estefan, the artist formerly known as Prince, Alan Jackson, Tim McGraw, Santana, Natalie Merchant, Spin Doctors, Korn, the Beach Boys, Bob Dylan, the Doobie Brothers, and Crosby, Stills & Nash, as well as the House of Blues tour.



GIGWEAR MARKETS MEMORABILIA

(Continued from preceding page)

At that time, he says, "Bob and I knew each other, and we were looking for a business. So I called up Bob and asked, 'How come there are no stores for rock'n'roll like there are for sports?'"

Sports has become big business, not only with licensing but as a hotbed for collectors, he notes. Hirsch says he believes that collectors and those who invest in such markets are now looking at rock as the next big thing, so GigWear was founded to capitalize on what he hopes is a developing trend. "We thought there was a real opportunity, whether it be collectibles or high-end memorabilia and specialized clothing," he says.

Since GigWear opened last September,

the store is on track to generate \$1.4 million, says Wilkis. But he and Hirsch say they have much bigger plans than to run a store on Broadway. From the beginning, the venture was structured as a private company that would eventually go public. Wilkis, who has a Wall Street background, managed to attract \$2.5 million in backing from various investors.

The two used that money to hire music consultants, entertainment lawyers, and store design experts, spending nearly \$2 million to design, build, and stock the GigWear store. The rest will go toward expanding the single store into a chain, says Wilkis. At press time, the two were

(Continued on next page)

EXECUTIVE TURNTABLE

HOME VIDEO. Republic Pictures in Los Angeles appoints **Robert Norton** VP, business affairs; **Marguerite A. Pacacha** executive director, business and legal affairs; and **Adele Sparks** business affairs coordinator. They were, respectively, a consultant, general counsel/director of business affairs for Best Film & Video Corp., and senior research assistant at Republic Pictures.

ENTER*ACTIVE. MCA in Universal City, Calif., appoints **Paul Rioux** president of Universal new media group and pro-



RIOUX

BINIAZ

motes **Rob Biniacz** to chairman and **Mark Cerny** to president of production for Universal Interactive Studios. They were, respectively, executive VP at Sega of America, COO, and VP of technology.

Top Pop Catalog Albums

THIS WEEK	LAST WEEK	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®		WKS. ON CHART
		ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	
★★ NO. 1 ★★				
1	1	BOB MARLEY AND THE WAILERS ▲ TUFF GONG 846210/ISLAND (10.98/17.98)	LEGEND 40 weeks at No. 1	246
2	2	RAGE AGAINST THE MACHINE ▲ EPIC 52959* (10.98 EQ/16.98)	RAGE AGAINST THE MACHINE	7
3	3	BEASTIE BOYS ▲ DEF JAM 527351/MERCURY (7.98 EQ/11.98)	LICENSED TO ILL	177
4	4	PINK FLOYD ▲ CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	257
5	6	SOUNDTRACK ▲ POLYDOR 825095/A&M (10.98/16.98)	GREASE	76
6	5	JIMMY BUFFETT ▲ MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	253
7	7	ENYA ▲ REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	232
8	9	NINE INCH NAILS ▲ TVT 2610* (9.98/15.98)	PRETTY HATE MACHINE	134
9	8	CAROLE KING ▲ COLUMBIA 34946 (7.98 EQ/11.98)	TAPESTRY	72
10	12	PINK FLOYD ▲ COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	260
11	14	SMASHING PUMPKINS ▲ VIRGIN 88267* (9.98/15.98)	SIAMESE DREAM	23
12	13	JOURNEY ▲ COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	255
13	10	VAN MORRISON ▲ POLYDOR 841970/A&M (10.98/17.98)	THE BEST OF VAN MORRISON	45
14	17	STEVE MILLER BAND ▲ CAPITOL 46101 (7.98/11.98)	GREATEST HITS 1974-78	249
15	11	JANIS JOPLIN ▲ COLUMBIA 32168 (5.98 EQ/9.98)	GREATEST HITS	204
16	15	JAMES TAYLOR ▲ WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	252
17	21	JIMI HENDRIX ▲ MCA 10829 (10.98/17.98)	THE ULTIMATE EXPERIENCE	49
18	20	METALLICA ▲ ELEKTRA 60812/EEG (9.98/15.98)	...AND JUSTICE FOR ALL	240
19	23	TRACY CHAPMAN ▲ ELEKTRA 60774/EEG (7.98/11.98)	TRACY CHAPMAN	5
20	16	THE BEATLES ▲ CAPITOL 46442* (10.98/16.98)	SGT. PEPPER'S LONELY HEARTS CLUB BAND	137
21	18	ENIGMA ▲ CHARISMA 39236/VIRGIN (10.98/16.98)	THE CROSS OF CHANGES	2
22	19	THE BEATLES ▲ CAPITOL 46446* (10.98/16.98)	ABBEY ROAD	103
23	25	THE DOORS ▲ ELEKTRA 60345/EEG (12.98/19.98)	THE BEST OF THE DOORS	239
24	26	SANTANA ▲ COLUMBIA 33050 (7.98 EQ/11.98)	GREATEST HITS	40
25	24	CREEDENCE CLEARWATER REVIVAL ▲ FANTASY 2* (10.98/17.98)	CHRONICLE VOL. 1	159
26	22	THE BEATLES ▲ CAPITOL 97039* (15.98/31.98)	1967-1970	69
27	32	MADONNA ▲ SIRE 26440/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	54
28	31	AC/DC ▲ ATLANTIC 92418/AG (10.98/15.98)	BACK IN BLACK	147
29	28	ENYA ▲ REPRISE 45681/WARNER BROS. (10.98/16.98)	THE CELTS	38
30	27	SOUNDTRACK ▲ COLUMBIA 40323 (7.98 EQ/11.98)	TOP GUN	89
31	33	EAGLES ▲ ELEKTRA 105*/EEG (10.98/15.98)	THEIR GREATEST HITS 1971-1975	253
32	38	METALLICA ▲ ELEKTRA 60439/EEG (9.98/15.98)	MASTER OF PUPPETS	224
33	30	THE BEATLES ▲ CAPITOL 97036* (15.98/31.98)	1962-1966	56
34	35	METALLICA ▲ MEGAFORCE 60396/EEG (9.98/13.98)	RIDE THE LIGHTNING	228
35	37	U2 ▲ ISLAND 842298 (10.98/17.98)	THE JOSHUA TREE	203
36	34	THE BEATLES ▲ CAPITOL 46443* (14.98/26.98)	THE BEATLES	51
37	42	PATSY CLINE ▲ MCA 12* (7.98/12.98)	GREATEST HITS	240
38	41	FLEETWOOD MAC ▲ WARNER BROS. 25801 (9.98/16.98)	GREATEST HITS	208
39	—	SOUNDTRACK ▲ WALT DISNEY 60904 (6.98/9.98)	THE ARISTOCATS	1
40	45	COUNTING CROWS ▲ DGC 24528/GEFFEN (10.98/15.98)	AUGUST & EVERYTHING AFTER	9
41	39	SOUNDTRACK ▲ MEDICINE/GIANT 24533/WARNER BROS. (9.98/15.98)	DAZED AND CONFUSED	7
42	36	STONE TEMPLE PILOTS ▲ ATLANTIC 82418/AG (9.98/15.98)	CORE	4
43	40	ELTON JOHN ▲ ROCKET 512532/ISLAND (7.98/11.98)	GREATEST HITS	242
44	43	ERIC CLAPTON ▲ POLYDOR 800014/A&M (7.98 EQ/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	249
45	29	SOUNDTRACK ▲ WALT DISNEY 60890 (10.98/16.98)	OLIVER & COMPANY	4
46	46	BRYAN ADAMS ▲ A&M 540157 (10.98/17.98)	SO FAR SO GOOD	3
47	47	ZZ TOP ▲ WARNER BROS. 26846 (10.98/16.98)	GREATEST HITS	22
48	—	SHANIA TWAIN ▲ MERCURY NASHVILLE 514422 (7.98 EQ/11.98)	SHANIA TWAIN	6
49	44	BOYZ II MEN ▲ MOTOWN 530231 (10.98/16.98)	COOLEYHIGHARMONY	74
50	49	THE BEATLES ▲ CAPITOL 46440* (10.98/15.98)	RUBBER SOUL	26

Catalog albums are older titles which have previously appeared on The Billboard 200 Top Albums chart and are registering significant sales. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. Most albums available on cassette and CD. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. HS indicates past or present Heatseeker title. ©1996, Billboard/BPI Communications, and SoundScan, Inc.

LABELS USE WEB SITES FOR R&D

(Continued from page 49)

the effects of the marketing remains cloudy. "The artists that are selling more are getting higher hit counts on the site, but that wouldn't necessarily give us an indication that it is because of the marketing," says Warner Bros.' Steinman. "It could be that people are looking at the site and then going out and buying the record, or they could be buying the record and then taking a look at the site."

Atlantic's Colamussi says the label is looking at ways of "qualifying the contests and linking databases." Although there is no direct way to measure the relationship of hits on a Web page to album sales, she says this situation is no different than any other marketing campaign.

"It's the same old thing that happens with print advertising. There is no way to qualify the success of the marketing," Colamussi says. "But when we are describing Web marketing, we can say that people are exposed to more artists than ever before—and that's good news."

Although none of the labels contacted for this article are actually selling music on their Internet sites, many are beginning to provide hot links to various online retailers, and they say there are plans to integrate direct sales at some point.

"We are selling CDs through a number of online retailers," Geffen's Smith says. "Thus far, the numbers are not really significant, but we know this is a technology and an application that is developing so rapidly that the old-fashioned way of judging long-term development has to be reassessed."

At Atlantic, "we have made connections to all of them; we love all of them," Colamussi says of the current pool of online music stores. "There are a lot of very smart people doing online retailing, but there is plenty of room for growth. I'd like to see more of the tried-and-true retailers online."

Nevertheless, labels have found that most music consumers still prefer to walk into a store than shop on the Web. "We get a lot of E-mails from people who say they've downloaded a sound-

Merchants & Marketing

clip and then gone to the store to buy the album," says EMI's Hinz.

This paradigm, says Geffen's von Goeben, is beginning to change. "It is

a cultural issue, not a technological issue," he says. "People aren't necessarily thinking 'online' when they think about buying a record, but they will."

GIGWEAR MARKETS MEMORABILIA

(Continued from preceding page)

about to sign their first mall lease, which will give them space in Roosevelt Field, a major regional mall on Long Island.

That store will measure 3,000 square feet and will borrow heavily from the Broadway store in terms of inventory mix. But Wilkis says that the mall store will have a different design than the Broadway outlet, which he says will remain a "laboratory" for determining which goods to carry and what prices to charge.

In addition to their ambitions to roll out a mall-based chain, the partners say they want to build "one-off urban stores" in major cities such as London, Los Angeles, and Tokyo. Also, they would like to build a mail-order business, which they believe has huge potential. "Think of it," says Hirsch. "The customers can specify that they want anything by Van Halen, and as we get our hands on that merchandise, we can go through our database to see who would be interested in it."

But some of those plans are a long way from fruition, they admit. "We jumped through a lot of hoops to get to where we are today, and we are still a long way from where we want to be," says Wilkis.

In the meantime, Hirsch says, the Broadway outlet has become a tourist attraction, particularly with travelers from South America. Also, many recording acts and record label staffers have visited the store and made purchases.

A primary focus of the store's concept, according to Hirsch, "is to be inclusive. GigWear appeals to teenagers as well as baby boomers." Also, every price point is represented, so that "if your favorite artist is Madonna, and you can't afford the bustier, we have some Madonna item that you

can afford, whatever the price range."

But the partners say they have been surprised at how much people are willing to spend for items featuring the logos of their favorite recording acts.

When they opened GigWear, the two figured that the collectibles room would generate about 5% of the store's sales, but it currently accounts for about 25%. In addition to Madonna's bustier and a couple of autographed guitars, that section contains original posters from various concerts—including Woodstock and performances by Pink Floyd, Led Zeppelin, and Fleetwood Mac—and early publicity photos of the Rolling Stones and Beatles, signed by the artists.

GigWear aspires to be "a benchmark of quality," says Hirsch. "We want everything in the store to be either licensed or authentic." In the latter case, the store offers a lifetime guarantee, so that if any merchandise proves to be a forgery, shoppers can get a refund. But the two strive to authenticate merchandise, including buying from reputable dealers and checking with experts to make sure signatures and one-of-a-kind items are legitimate.

But it is the rest of the store that attracts the majority of shoppers. In addition to T-shirts, caps, and tour jackets, popular products include industrial jewelry, music-related books and magazines, magnets, key chains, calendars, record cases, lava lamps, limited-edition posters, promotional items, and accessories for musical instruments.

In some instances, GigWear is the sole proprietor of licensed merchandise. The company is also looking to develop its own line of GigWear clothing.

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Uni Strengthens MAP Policy; HMV Eyeballs Times Square

GET MAPPED: Uni Distribution has stepped up to the plate with a revised minimum-advertised-price policy. In a letter to accounts dated April 22, Uni said it will cut off for 90 days cooperative advertising funds to any account caught selling its product below MAP. However, Uni-distributed labels will meet their obligations for any advertising campaigns under way at the time of the violation. Promotions committed to, but not yet begun, will not be funded, according to the letter.

In the letter, Uni stated MAPs of \$10.84, \$11.81, and \$12.84 for products carrying list prices, respectively, of \$15.98, \$16.98, and \$17.98.

The new MAP policy is a bold step for Uni president John Burns and company. In Retail Track's view, Uni's MAP policy is right behind WEA's policy, which is currently the strongest one in the industry. Both companies take the stance that their policies apply to all account advertising, and not just advertising that their labels agree to pay for.

For example, even though BMG Distribution and Sony Music Distribution strengthened their MAP policies in January, both companies stopped short of including any advertising that the accounts pay for themselves. In other words, if Circuit City advertises Celine Dion and Brooks & Dunn at prices below the respective MAPs of Sony and BMG and haven't asked either company to provide coop funds for the ads, that is not a violation of the MAP policies, and Circuit City would continue to be eligible to receive millions of dollars in coop funds from the two majors.

Executives at music specialty chains say that PolyGram Group Distribution and EMI Music Distribution have the weakest MAP policies. Their policies only apply to instances in which an account asks for coop funds for a title and then advertises that title below MAP. Such a violation only forfeits the co-op funds for that particular ad and allows discounters to underwrite loss-leader pricing strategies by drawing down millions of dollars in advertising funds from those two majors.

While PGD may have a weak MAP policy, it is unique in being the only major to state that it will stop selling for 90 days to any retail account caught selling its front-line CDs below cost. That policy has been widely applauded by the account base, although some competitors question if PGD vigorously enforces it. For their part, PGD executives insist they police the policy.

Executives at EMD, meanwhile, are said to be contemplating a revision to the company's MAP policy, although they remain mum on when and what changes they will make.

VIRGIN RETAIL'S NEWLY launched Megastore in Times Square did killer business in its first five days

of operation, bringing in \$1 million, according to Ian Duffell, who heads the company's U.S. effort. And the store continues to hum in its second week of operation, if the crowds inside the store are any indication. (Billboard's offices are across the street from the store, making it easy for Retail Track to monitor the outlet's progress.)

While U.S. music retailers have shunned the Times Square area (Retail Track, Billboard, May 4), U.K.-based merchants appear to be bullish on it. HMV is putting together a deal to put in a 20,000- to 35,000-square-foot store on 42nd Street between Seventh and Eighth avenues. The whole 42nd Street area is undergoing redevelopment, and Walt Disney Co. has agreed to be an anchor tenant and will build a complex on the same block where HMV is planning to build its store.

Bob Williams, VP of business development at HMV Retail USA, says, "There is 2 million square feet of develop-

ment scheduled to get under way between Seventh and Eighth avenues, and our store will be in the heart of it. The only issue is, Will all the elements come together? If 42nd Street happens, we will be there."

REORGANIZED: As expected, Warehouse Entertainment filed a stand-alone reorganization plan. According to that plan, the chain is valued at \$87.8 million, with plans to distribute \$63 million in equity and \$20 million in new debentures to creditors. There is also \$4.8 million in unimpaired prepetition secured debt, whatever that means.

Retail Track didn't deeply analyze the plan because sources in the trade and among bondholders say they expect the plan to undergo several revisions before it is workable. But some rough calculations suggest that the bank will get 70 cents on the dollar, the trade about 20 cents, and bondholders about 10 cents.

In the meantime, the creditors continue to hold out hope that Blockbuster Entertainment or some other white knight will drop from the sky and buy the chain. But, whatever happens, the filing of the plan by Warehouse finally gets the clock ticking, which means that the company's fate will soon be determined.

THE PLANNED merger between Metromedia International Group and Alliance Entertainment Corp. has been called off, due to changing market conditions, according to a press statement. Sources familiar with the deal say Metromedia was mainly interested in accessing AEC's cash flow. But a downturn in the music business this year weakened that cash flow, which probably wouldn't have been strong enough to sustain the expansion plans of both Metromedia and AEC. Alliance executives say the company will resume its long-term growth plans.



by Ed Christman

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Merchants & Marketing

T&G Aims To Spare Club The Ax

DON'T AX THE AX: Chicago indie label Touch & Go Records has reached into its own pocket to help out a well-known Windy City venue currently caught in a barrage of legal hassles.

On April 30, Touch & Go released "The Lounge Ax Defense & Relocation Compact Disc." The all-indie-star album features a number of the label's own acts—Rachel's (Billboard, Jan. 13), June Of '44, Shellac (helmed by Steve Albini), and former Flag Waving subjects Seam, the Mekons, and the Bad Livers.

Also included are a couple of other Flag Waving faves, **Tortoise** and **Superchunk**, which record for the Touch & Go-distributed labels **Thrill Jockey** and **Merge**, respectively. **Sebadoh**, the **Coc-tails**, **Archers Of Loaf**, **Yo La Tengo**, and former T&G act the **Jesus Lizard** round out the lineup. All of the tracks on the set are previously unreleased.

Most of these outstanding bands have performed live at Lounge Ax, a homey club on North Lincoln Avenue in Chicago, right up the street from **Declarations of Independents'** old stomping grounds.

The club—formerly a working-class shot-and-beer emporium known as the **Consumers Tap Room**—has been operated for the past several years by **Julia Adams** and **Sue Miller**, whose astute booking policies have made Lounge Ax one of the diadems of the Near North Side nightlife scene.

The woeful facts of Lounge Ax's case are recounted in the Touch & Go CD booklet. In January of last year, a neighbor of the club complained to the police about persistent late-night noise problems. The venue added further sound-proofing and assumed that its troubles were over.

However, the owners were subsequently called to a meeting by the Chicago liquor commissioner, who informed them that they were improperly licensed (in direct contradiction of earlier statements from the city) and that according to the city zoning department, they weren't even eligible for the permit they needed to remain open. Case closed; doors closed.

Lounge Ax hired an attorney and remained open, though the club found itself getting ticketed and fined by the police with regularity. Ultimately, the city told the cops to back off, since the municipal license ordinance was in committee. "Nobody knows how the new ordinance will read," **Patrick Monaghan's** liner notes point out. "It is impossible to comply with an ordinance that does not exist."

With Lounge Ax's legal fees and fines now constituting a nifty pile, Touch & Go president **Corey Rusk** decided to help the club out.

Speaking for the label in Rusk's absence, publicity director **Scott Giampino** says, "We've dealt with [Lounge Ax] for years. They've always been super-cool. Corey wanted to return the favor and put out a totally beneficial disc for them."

Touch & Go donated all manufacturing and production costs. All of the participating groups kicked in their services for free, and 100% of the profits go to Lounge Ax.

"The bonus thing is, it's a great compilation," Giampino says. "None of it's live. These are great songs that would fit on any of those bands' albums."

Additional bonuses on the set include a portrait of owners Adams and Miller



by Chris Morris

painting by **Jon Langford** of the Mekons and some wonderfully atmospheric old photos taken in the club during its saloon days.

We had the opportunity to hit Lounge Ax a couple of times when we were back in the Old Country in recent years. It's a great joint, and we hope "The Lounge Ax Defense & Relocation Compact Disc" will help the club keep its doors open or, in a worst-case scenario, move to a comfortable new space. Cheers to Touch & Go and the contributing bands for a job well done, and done from the heart.

FLAG WAVING: This weekend, **Declarations of Independents** will be making the annual pilgrimage to Memphis for the W.C. Handy Awards, the blues business' yearly equivalent to the Grammys, and the Memphis in May Beale Street Music Festival. While we're in town, we plan to catch bluesman **Preston Shannon** at his May 4-5 gigs at **Willie Mitchell's** Beale Street club.

Shannon is no stranger to Mitchell: The veteran producer has collaborated with recent Flag Waver **Ron Levy** on Shannon's new **Bullseye Blues** album, "Midnight In Memphis."

"This is the first record he's made for a while," Shannon says of Mitchell, famed for his work with **Al Green** and other Bluff City stars. "I learned a whole lot. It was a pleasure to work with a guy with his reputation."

NAIRD'S '95 INDIE AWARD NOMINEES

(Continued from page 50)

Historical: "Complete Prestige Recordings," Eric Dolphy (Prestige); "The Vanguard Years," Doc Watson (Vanguard); "The Victory Collection: The Smithsonian Remembers When America Went To War," various artists (Smithsonian Collection of Recordings); "Big Band Renaissance: The Evolution Of The Jazz Orchestra," various artists (Smithsonian Collection of Recordings); "I Got Rhythm: The Music Of George Gershwin," various artists (Smithsonian Collection of Recordings).

Seasonal music: "Blame It On Christmas," various artists (Schoolkids Records); "Blues, Mistletoe + Santa's Little Helper," various artists (Black Top); "I Want A Smile For Christmas," Freddy Cole (Fantasy); "Welcome All Wonders," Utah Chamber Artists (Bonneville Classics); "Glory Shone Around," Tony Trischka (Rounder).

Shortform video: "African Woman," Baaba Maal (Mango); "Too Hot," Coolio (Tommy Boy); "Ain't Hurtin' Nobody," John Prime (Oh Boy); "Shy," Ani DiFranco (Righteous Babe); "Maray Wollelaye," Ashkaru (Triloka).

Longform video: "Djabote," Doudou N'Daye Rose Senegal Drumming Group (Multicultural Media); "Legends Of Old Time Music," various artists (Vestapol); "Lewis/Hooker: Country Blues," Lewis/Hooker (Shanachie); "Broonzy/Sykes: Country Blues," Broonzy/Sykes (Shanachie); "Third World Chaos," Sepultura (Roadrunner).

Documentary video: "Bossa Nova," Antonio Carlos Jobim, et al. (Multicultural Media); "The Way West," soundtrack (Shanachie); "Out Of Ireland," various artists (Shanachie); "Legends Of Delta Blues," various artists (Vestapol); "25 Years & Running: Live At Sweetwater," Hot Tuna (Vestapol).

Guitarist/vocalist Shannon has developed his own rep as a regular in Memphis' clubs since 1988. He honed his funky, R&B-inflected style as a member of soul singer **Shirley Brown's** group for three years.

But Shannon is not really a product of the blues scene; the Branch, Miss., native's father and mother were members of the Pentecostal ministry who frowned on "the devil's music."

"I was basically inspired by church musicians," Shannon says. "The pastor played guitar, and he had sons that played guitar."

But Shannon learned all about secular music by tuning in to powerful WLAC Nashville. ("My parents didn't allow us to listen to blues, so we had to listen to it undercover," he recalls.)

After finishing high school, he turned to playing secular music—and not with his parents' approval. "I'd walk a block from my house and let a guy pick me up [for the gig]," he remembers.

After working in a Memphis warehouse for 20 years and working club dates on weekends, Shannon finally turned to music ("110%," in his words) in the late '80s.

"Midnight In Memphis," Shannon's second **Bullseye** album, displays all the assets of his funky style and features both soulful originals and tastefully selected covers of material popularized by **Bobby Bland** and others. Mitchell and Levy have flavored the stew with some tight horn and keyboard work that's 100% Memphis grit.

While Shannon played European dates in 1995 and 1996, he has no U.S. tour set at present. So you'll have to stop by such Beale Street haunts as **B. B. King's** or the **Rum Boogie** to catch this fine home-grown talent in action. Maybe we'll catch you there on Handy Weekend.

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The Enter*Active File

MERCHANTS & MARKETING

A Retail Tug Of War For Game Formats

BY DOUGLAS REECE

LOS ANGELES—As 32-bit CD-based game platforms, such as the Sony PlayStation and Sega Saturn, continue to grab a bigger piece of the video game-platform market, some video game cartridges may be getting shoved out of retail distribution—even while there is still consumer demand.

Many software manufacturers are anxious to quickly propel the shift from cartridge- to CD-based gaming.

For example, Acclaim Entertainment Inc., one of the nation's largest third-party gaming software developers, announced in mid-April that it would divest itself from the production of 16-bit and portable-cartridge games.

Acclaim took a \$51.2 million loss in costs associated with the decision, but an increase in its stock price from \$8.50 a share to \$9.40 a share the day following the announcement represents what could be perceived as a vote of faith for CD-ROM-based gaming.

There are several factors that have contributed to CD-ROM games' popularity with consumers, manufacturers, and retailers.

A part of Acclaim's decision, and a significant matter throughout the industry, is the cost of producing cartridge games. Whereas CD-ROMs can be pressed for less than \$5, cartridges, depending on the amount of ROM on the game, can cost as much as \$20, and games being developed for higher-end cartridge systems can run \$30-\$40.

Sam Goldberg, VP of marketing at Acclaim, says the gaming company is simply responding to its market. "You either have front-line product that is sell-

ing at full price or you have cut-out. There's really nothing in the middle," says Goldberg.

"The hard cost of cartridges is expensive, and it makes it difficult to develop product for a lower price point, which has been created by market demand," he adds. "With the cost of manufacturing and the entire structure of the cost of goods, you just cannot create the \$15 piece of cartridge software."



GOLDBERG

Besides the obvious difference in profit margins, CD-ROM games offer a benefit to retailers in terms of inventory, says Neal Cohen, VP of marketing and communications for Sega.

"You can [make] 10,000 CD-ROMs, and when you run out, you can turn out more in a week and a half to two weeks," he says. "With cartridges, we have to make orders guessing how well we're going to do, which creates inventory problems for retailers."

John Han, manager of Los Angeles-based video game retailer Game Mania, says that he has had trouble stocking cartridge games, such as "Megaman X III" and "Breath Of Fire II," even though there is still a high demand for the titles.

"These are games that just came out at the beginning of the year and were extremely popular," he says. "If I had them, I could definitely sell them."

Han says that the introduction of Sony's CD-based game console, PlayStation, last year had a swift and dramatic effect on game sales. Before PlayStation

entered the market, cartridge games for Super Nintendo and Sega Genesis were the majority of product sold at the store. Now, says Han, 80% of game sales at Game Mania are for CD-based game systems, such as the PlayStation, Sega Saturn, and 3DO MultiPlayer.

AGAINST THE GRAIN

In spite of this large movement toward CD-based gaming, one of the most anticipated new game consoles in 1996 is, ironically, cartridge-based.

Nintendo N64, after experiencing several release delays, is one of the most anticipated products to be debuted this month at the E3 convention in Los Angeles. The system will be available in the U.S. Sept. 30 and is expected to retail for less than \$250.

Perrin Kaplan, American corporate communications manager for Nintendo, defends the company's decision, saying that the quality of game play offered in the new 64-bit games will be superior to that offered in CD-based game systems.

Citing the Achilles' heel of CD-ROM gaming, Kaplan points out the format's slow downloading time.

"The CD-ROM is just a storage device, but people think of it as something other than what it is," she says. "It's not a speed device, and it's not an enhancement device."

"Granted, [cartridges] are more expensive to produce," she adds, "but I think the game-play experience we're going to offer will be infinitely better [than CD-ROMs]."

Still, Acclaim's Goldberg believes that CD-ROM technology will only improve as programmers follow the learning curve for game development in the rela-



NINTENDO N64

tively new game format.

Nintendo is also planning on enhancing game play on its system with a readable and writable optical disc player add-on that will be launched at the end of 1996 or early '97.

Kaplan says the silicon-based cartridges for N64 will offer the fastest game play available and retail for prices comparable to 16-bit cartridge games in the \$50-\$75 range.

However, third-party software developers trying to make a profit on top of royalty payments and increased manufacturing costs may have to increase their prices.

Goldberg says Acclaim will continue to make cartridges for Nintendo as one of the companies developing titles exclusively for the N64 format.

"We're in favor of every system being popular," he says. "The more systems that do well, the larger a collective audience we have to sell to and the larger the install base for each of those platforms. We're aggressively developing software tools that will allow us to create product for multiple systems."

Although Sega is selling more of its cartridge-based Genesis system than its Saturn CD-ROM player, Cohen says, Sega is slowly phasing out the Genesis console as Saturn gains market share. He believes Nintendo may have misstepped in its strategy.

"In Japan, the [N64's] first cartridge is \$98," Cohen says. "Here, they will cost less, but they are going to be subsidizing them in a way similar to the way we are subsidizing the cost of the Saturn, but it's a little different to subsidize the razor as opposed to the blade. You can always make your money back on the blades."

Though Cohen acknowledges that Nintendo may have strong sales of its new console, he says software developers are not as enthusiastic about the product.

"Nintendo N64 for third-party developers is that double-edged sword. [They say], 'Yeah, I want to be on board because it is going to be successful and do well, but man, do I hate this business model. I thought we were going to leave all of this in the past and work with something that is a lot easier for us to make a margin on.'"

Kaplan, however, is confident that Nintendo's reputation and the quality of its new games will impress consumers and developers.

"Developers are always looking to make money, but I also think with Nintendo's market penetration with Super Nintendo and Gameboy, they look at us as a leader. We hope we can get into all those households. When you get that kind of penetration, that many more people are going to buy games [for our system]."

Games Galore At E3; Discovery On The Net

E3 UPDATE: More than 1,700 titles are expected to be introduced at the Electronic Entertainment Expo, which will be held May 16-18 at the Los Angeles Convention Center. About 35% more titles will be shown at this year's event than were shown last year, says Doug Lowenstein, president of the Interactive Digital Software Assn. An IDSA poll of exhibitors shows that more than 78% of E3 exhibitors have their own Web site, of which 65% offer downloadable demos and 54% feature direct sales.

"These numbers show that the market is now broad enough to support different types of entertainment," says Lowenstein. "With the debut of the Nintendo N64 and the Bandai Pippin, the show will be the first time that we will see all the next-generation game-console platforms in the same place at the same time."

About 61% of all new titles will be available for the multimedia PC, while 24% will be available for CD-based video game consoles, according to the IDSA survey.

WEB DISCOVERY: Discovery Records has opened a site on the Internet's World Wide Web at <http://www.discovery-rec.com>. The site contains interviews with many Discovery artists, including Voice Of The Beehive, Too Much Joy, and Sara Hickman. Discovery is also giving away 5,000 CD samplers to surfers who successfully complete an online hide-and-seek contest.

SOUND BYTES: Lollapalooza's Web site (<http://www.lollapalooza.com>) is expected to soon begin selling tickets to the 25-city, multi-act concert festival on the Internet. . . American Recordings is now using RealAudio on its Web page (http://www.american.recordings.com/real_audio). The site "Hear It Now!" features unreleased tracks from Johnny Cash and Slayer. . . Los Lobos will be the guest on Warner Bros.' "CyberTalk" May 16 at 6 p.m. at <http://www.wbr.com/loslobos> and on AOL at keyword "Warner."

NINE NEWS: Aerosmith's Steven Tyler and Joe Perry are among the artists contributing their voices to a new CD-ROM adventure game, "9," due from Tribeca Interactive this summer. The title will be published by GT Interactive, which has created a publishing alliance with Tribeca, the media production company formed by actor Robert De Niro and partner Jane Rosenthal. James Belushi, Cher, and Christopher Reeve will also lend their vocal talents to the game, which takes place in a fantasy world that was designed by artist Mark Ryden, who has painted album covers for such acts as Red Hot Chili Peppers and Aerosmith.

VIRTUAL GIGS: The Macintosh New York Music Festival, which will be held July 14-20, is booking bands for the 17 clubs that will participate in this year's gathering. As part of the event, many acts will be netcast at <http://www.thegig.com>. Interested acts need to submit their tapes, photos, and biographies by June 1 to Band Submissions, Macintosh New York Music Festival, 361 Broadway, Suite 310, New York, N.Y. 10013.

Timecast Offers Custom-Designed Radio RealAudio Web Site Caters To Users' Specific Tastes

BY BRETT ATWOOD

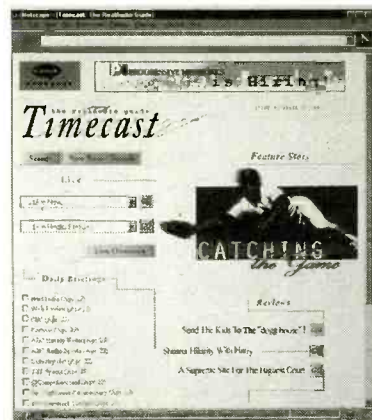
LOS ANGELES—Personalized radio programming has become a reality on the Internet. Progressive Networks, the company that first brought real-time audio streaming to the Internet with RealAudio, is using that technology in a new World Wide Web site that enables users to customize their own longform Internet radio programming.

RealAudio's Timecast allows Internet listeners to string together multiple netcasts and create one lengthy radio program that is customized to their whims.

To use Timecast, listeners choose audio programming from a master list of live and on-demand RealAudio offerings. The preferences are then stored under the user's screen name and are accessible at the click of a mouse button. The chosen audio programs will automatically play, one after the other, upon request.

"It's a new form of radio station," says Rob Glaser, founder of Progressive Networks. "It's all automated once the user decides what they want to hear. Someone who wants to create their own personal news report can do that by picking only the news feeds that interest them."

Although development work is still being done on the site, it is already functional and can be accessed at <http://www.timecast.com>.



A screen from RealAudio's Timecast.

Among the audio programs that the user can choose from are computer news reports from C|NET Radio, Web Review, Industry.net, and Computerworld; world news netcasts from ABC and CBC; sports news and information from TST Radio and ABC's Johnny Holliday; business news reports from Fortune; entertainment-industry updates from "Entertainment Tonight" host Leeza Gibbons; science and nature program "Earth And Sky"; and cyber-themed commentary from WebActive's Jim Hightower.

The Timecast guide also contains a master directory of all live RealAudio

programming on the Web. Users click on a daily grid to tune in to a genre of programming at any given moment. Hundreds of live programs are listed, including interviews, music, news, sports, talk shows, and travel programs, as well as about 50 live radio station simulcasts.

Timecast users must first download RealAudio 2.0 software, which is available for free at <http://www.realaudio.com>.

Progressive Networks is likely using Timecast to protect its stake in the Internet audio-streaming market. Although its RealAudio is the most widely used real-time audio software on the Net, several competitors have emerged, including VocalTec's Internet Wave, Voxware's ToolVox, and Xing's StreamWorks.

By creating unique applications for its software, Progressive Networks is aiming to protect its large market share.

"We hope that this will drive usage of RealAudio," says Glaser. "Timecast makes it easier for users to hear [what interests] them on the Internet. We plan to continue to develop other convenience applications so that the Internet can become more of a mainstream medium."

No announcements have been made, but there is speculation that RealAudio is developing its own video-streaming technology, which will go head-to-head with software from VDOnet, Xing, and others. Glaser had no comment on such rumors.



Chop-Socky Socko. Karate action hero Sonny Chiba made an explosive appearance at the Virgin Megastore in Los Angeles to promote New Line Home Video's first "Street Fighter" release. Standing tall, from left, are Sue Cunningham, New Line Western distribution director; Kevin Kasha, New Line sales and distribution senior VP; Chiba; Marty Sikich, Virgin Retail Group video and laserdisc product manager; and Dan Thomas, Baker & Taylor Video sales rep.

Vid Catalogs Specialize In Uniqueness Niche Marketing Powerful Mail-Order Tool

■ BY TRUDI MILLER ROSENBLUM

NEW YORK—For video catalog companies, the growth of sell-through has been a blessing and a curse.

On the one hand, consumers have come to think of prerecorded cassettes as something to buy and collect, rather than something to rent. On the other hand, when every video store, supermarket, and drugstore has affordable titles—both hits and catalog—at the counter, why bother with direct mail?

So it's no surprise that numerous catalogs that sprang up to take advantage of the sell-through boom

have folded. The ones that have survived and prospered are those that position themselves as unique, offering customers something they can't get at any retail outlet.

For example, Fusion Video, which started in 1985 with a general catalog, has begun to target customers with specialty books devoted to videos of military themes, British programs, and science fiction. Its latest venture

is the BET Collection, a catalog of videos with African-American themes, launched and co-promoted by the cable channel. Arriving soon is "Journeys," a catalog of travel, history, and cultural tapes.

"There's more competition for consumer dollars and more mail-order companies in general. So we've had to make our own market with niche marketing," says Anisa Ali, Fusion VP of marketing. "We develop separate marketing plans for each catalog and try to target the audience that fits it, advertising in specialized magazines." Fusion mails out 10 million-12 million catalogs each year.

Meanwhile, Colonia, N.J.-based Science Fiction Continuum targets sci-fi and horror fans with an eclectic mix of titles. Along with such sci-

(Continued on page 57)



VSDA Is Courting Wall Street With Upgraded Sell-Through Stats

BACKWARD REELS THE MIND: Not content with the care and feeding of 3,000 member companies that represent 20,000 retail locations, the Video Software Dealers Assn. is taking on the role of revisionist statistician.

VSDA is departing from the path trod by veteran analysts by marking down the size of the 1995 rental market to \$7.8 billion and rental volume for every year back to 1986. At the same time, it has retroactively raised sell-through totals; its 1995 figure, \$7.3 billion, renders the two sectors very nearly equal.

The changes could be a tonic for an industry that has always suffered from a surfeit of braggadocio about the number of units shipped. Certainly, any trade association worthy of the name ought to be the voice of authority, even if it upsets some apple carts along the way.

Indeed, VSDA expects to have one true rental database by year's end. But right now, there are those who doubt its figures. "They're too low by \$2 billion," says one source. "It's just nuts." (Like others we contacted, this analyst doesn't want to be identified for fear of biting a hand that might feed him on occasion.) Others are equally perplexed, and even the VSDA press office has had to scramble to stay current. An April 8 news release touting the July convention in Los Angeles trumpeted a "\$20 billion home video entertainment industry." A week later, in another announcement, the figure had dropped to \$16 billion.

VSDA spokesman Robert Finlayson says that he has been issuing stats at each convention for the past three years and that the new data on rental and sell-through are just the latest points on the curve. If so, the numbers haven't registered. One studio executive, as unfamiliar with the latest data as everyone else we contacted, said VSDA hadn't formally released the annual statistics. "Shame on them," says a home video division head when he learned of the change.

The big winner in VSDA's analysis is sell-through, which has advanced nearly ten-fold from \$800 million in '86. Note the \$500 million spread between sell-through and rental: Until a few weeks ago, the consensus among analysts was that rapidly growing cassette purchases still lagged behind rental revenues by \$1.5 billion-\$2 billion.

That agreement was breached last month when Paul Kagan Associates in Carmel, Calif., abruptly revised its home video data backward from 1995 and, for consistency's sake, applied the new thinking to its forecasts into the next millennium. Rental revenues in 1995 were sliced a whopping \$2.4 billion to \$7.5 billion, but the reductions "most years are within 5%," says analyst Derek Baine, who acknowledges that the shift has been "a surprise to some."

Next year, Kagan predicts sell-through will top rental for the first time, \$8 billion vs. \$7.8 billion.

Coincidentally—we're trying to be fair-minded—Kagan's recalculations are nearly identical to those of VSDA. For instance, Kagan has plugged in \$7.2 billion for rental and \$4.5 billion for sell-through in 1992; VSDA's numbers for that year are \$7.3 billion and \$4.5 billion, respectively.

What's striking is that Kagan, a research bulwark that has been issuing statistics for more than a decade, credited VSDA for the downsized tables in the April 16 issue of its

Video Investor newsletter. Yet VSDA throughout its 15-year history had shied from data collection and dissemination until it hired **Bart Story**, formerly of Video Store magazine, as research manager and established in January a point-of-sale monitor of rental transactions called VidTrac at 4,000 locations.

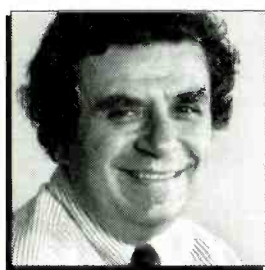
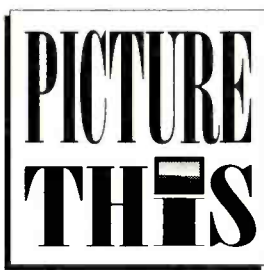
"Based on data collected

from the now-larger band of publicly traded video retailers and from improved measures of rental activity, such as the VSDA's new VidTrac system, we have revised our historical estimates to show a rental business somewhat smaller—and a sell-through sector somewhat larger—than previously calculated," Video Investor said. Kagan now projects a \$20 billion business, including DVD, in 2005. Rental gets an \$8.5 billion share; sell-through gets \$12 billion.

VSDA and Kagan say the Securities and Exchange Commission filing of publicly held chains that gobble up smaller fry opened their eyes. "There's been a tremendous boom in the amount of information," notes Baine. "Movie Gallery is buying mom-and-pop stores that we've never really had data on." Although grocers are a factor, neither analysis deals directly with those retailers, which suddenly are swinging a lot more rental weight. Supermarket News says its readership had video rental revenues of \$1.5 billion last year—a 15% share according to Kagan's old numbers, 20% according to the new. Sell-through has correspondingly diminished.

Reshaping the past has a purpose beyond a better set of statistics. Wall Street doesn't mind slumps on the growth curve, but not the 5%-8% decline in rental volume reported by Alexander & Associates and Adams Media Research. Volatility scares off investors, one reason publicly held stocks were pummeled last year.

Kagan and VSDA, which is seeking more favorable coverage from financial institutions, say their new data cite only a 3%-4% drop. Since the public chains are stronger in rental than they are in sell-through, Wall Street may be assuaged while retailers continue to learn how to take advantage of collectibility.



by Seth Goldstein

Sensibility Backing A&E's Jane Austen Video Push

■ BY EILEEN FITZPATRICK

LOS ANGELES—If novelist Jane Austen were alive today, she would probably have a three-picture studio deal, and Barbara Walters would be clamoring for an interview.

The home video market supports such attention. Already, one vendor has changed its marketing strategy to satisfy consumers and retailers who can't get enough of Jane.

Originally released as a collectible

six-tape boxed set, "Pride And Prejudice" from A&E Home Video will be repositioned as a rental title June 25. The program will be condensed into a two-tape set priced at \$99.95, identical to the boxed edition.

New media VP Tom Heymann says A&E was "taken by surprise" when the series earned a record 5.9 rating on its cable channel in February. The surprise continued unabated when "Pride And Prejudice"

(Continued on next page)

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PLAYBOY HOME VIDEO

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SENSIBILITY BACKING A&E'S JANE AUSTEN

(Continued from preceding page)

arrived at retail Feb. 27 and A&E discovered that video dealers were breaking open the boxed set to rent the tapes.

Although it is common for suppliers to release both a boxed set and individual cassettes of a series, A&E did not ship singles. "Reconfiguring the series as a two-tape set was the rental community's idea, not ours," says Heymann. "The six tapes were just too difficult for them to deal with as a rental."

Heymann would not disclose how

many "Pride And Prejudice" sets have been sold, but he does say that the program is the company's biggest seller to date. It is also A&E's first multitape effort; other releases have been single-tape documentaries from the channel's "Biography" series, which is on permanent display at Barnes & Noble superstores.

New Video Group, which distributes A&E videos, expects to sell an additional 10,000-15,000 units of the two-tape "Pride And Prejudice" configuration, according to CEO

Susan Margolin. "If we had thought it through, we probably would have done both configurations at the beginning," says Margolin. "But its success as a rental came after its success as a sell-through property."

Margolin considers the unusual sell-through-to-rental strategy more of a "customer service" function. "Retailers who rent and sell video were the ones who requested the two-pack," Margolin adds, "because they had originally brought it in only as a sell-through item."

One problem, however, is that the box covers in the series look too similar to succeed separately as rental items. To alleviate the confusion, the cassettes are labeled as "part one" and "part two," each running 150 minutes.

In addition to Austen's new-found popularity, "Pride And Prejudice" benefited from timing. When the series aired on cable, the theatrical adaptation of "Sense And Sensibility" was in the heat of the Academy



"Pride And Prejudice" goes rental.

Award race. Emma Thompson, who co-starred in the movie, went on to win an Oscar for best adapted screenplay.

"Sense And Sensibility," coincidentally, also arrives in stores June 25, as a Columbia TriStar rental release.

"We didn't plan to air the program to coincide with 'Sense,' but it certainly helped the ratings and the video release," Heymann says. "The success

of 'Sense And Sensibility' took 'Pride And Prejudice' to a different level." Meanwhile, the "Jane train" keeps gathering momentum, with the August arrival of Austen's "Emma" (the basis of Paramount's "Clueless") from Miramax Films.

Despite the bandwagon, some dealers aren't enthusiastic about A&E's plans. "I would have liked this three months ago," says TLA Video rental buyer Bill Holt. "We brought it in strictly as a rental title, and it's not likely that we'll order any additional copies just because there's a two-pack configuration available." Holt says the five-store, Philadelphia-based retailer will purchase one boxed set for each location.

But Heymann is confident that other dealers who passed on the title will now consider the two-pack. "With the two-tape configuration, we'll be able to get into certain stores that we've never been in," he says. "It's a great way to enter the rental market, and it gives retailers a great opportunity."

Discovery To Expand With Purchase Of Nature Co.

BY CATHERINE APPLEFELD OLSON

LOS ANGELES—A marketing nirvana with access to almost every major U.S. market is in store for Discovery Communications' home video, CD-ROM, and other ancillary media products following the company's purchase of a like-minded retail chain, the Nature Company.

Discovery chairman/CEO John Hendricks announced the \$40 million acquisition of the Berkeley, Calif.-based Nature—which includes 110 locations in the U.S., two in Canada, and two in Great Britain—at the National Cable Television Assn. convention here last week. He also outlined his plans to build a brand-name empire that will extend well beyond current inventory.

"Ever since I first visited the Nature Company seven or eight years ago, I thought, 'This makes sense,'" Hendricks said.

For the past year, the two companies have partnered a variety of promotions to sell Discovery product. Currently every Nature outlet, which will retain its name under the new ownership, contains a branded Discovery Channel Media Center featuring Discovery merchandise.

Hendricks said the acquisition will not affect the distribution of Discovery product to other retailers or its beefed-up product catalog. However,

Nature will be the exclusive home to select items and promotions, he noted.

"Our mission is to get our products out to as wide an audience as possible," Hendricks said. "But there will be special product merchandising with the Nature Company."

Hendricks said Discovery will look to "A-level" mall outlets as it expands Nature, whose typical store is about 3,000 square feet. "It would have taken us years to get the opportunity to get into these malls ourselves," he added.

But traditional stores are just the initial vision for Discovery, which continues to aggressively bolster its video and multimedia programming. Hendricks said he plans to develop 25,000-square-foot "exploratoriums" that will encompass retail elements as well as interactive games, activities, and special events.

"The typical mall store costs about \$1 million. The expanded version of the store will cost about \$10 million," Hendricks said. "We want to get it right the first time. We're not acquiring the Nature Company to change it at all. What we will do is add to it the media elements that will enhance it."

Nature is not Discovery's first foray into retail. Last year it bought the 15-store Discovery chain, relaunched as the Discovery Channel Stores.

GoodTimes Shifting From Special-Interest To Features

NEW YORK—GoodTimes Home Video is back to licensing studio movies, filling the void left by the decline in special-interest titles.

Jeff Baker—senior VP of the New York-based vendor, which had estimated sales of \$475 million last year—says he has struck a deal with MCA/Universal Home Video for 20 new catalog titles, in addition to the 27 titles GoodTimes had been shipping. Most will be priced at less than \$10; all are to be shipped in August and September.

Baker expects big things from "Halloween 2" because of Blockbuster's "Halloween" exclusive, as well as "The Incredible Shrinking Woman," "Born In East L.A.," "Car Wash," and "Psycho 2." MCA went this route, he says, because it has "too many titles, and the

marketplace won't accept them. This is good cash flow for releases that otherwise aren't throwing off much money."

The acquisitions will help GoodTimes shift about 15% of its business to features from a stagnant fitness sector. "[Fitness is] a tough sell, and it's not for us," Baker says, noting the exception of the Richard Simmons exercise line. "Movies is the category where we are picking up the slack."

More of Hollywood's past is on the way. According to Baker, another studio agreement should be signed soon for several dozen titles, and a third is being discussed. But GoodTimes has its limits. "If four studios knocked on my door tomorrow, I couldn't accommodate them," he adds.

SETH GOLDSTEIN

Billboard.

FOR WEEK ENDING MAY 11, 1996

Top Special Interest Video Sales™

RECREATIONAL SPORTS™							HEALTH AND FITNESS™						
THIS WEEK	2 WKS. AGO	WKS. ON CHART		TITLE	Program Supplier, Catalog Number	Suggested List Price	THIS WEEK	2 WKS. AGO	WKS. ON CHART		TITLE	Program Supplier, Catalog Number	Suggested List Price
				Compiled from a national sample of retail stores sales reports.							Compiled from a national sample of retail stores sales reports.		
				★ ★ NO. 1 ★ ★							★ ★ NO. 1 ★ ★		
1	1	13		WAYNE GRETZKY'S ALL-STAR HOCKEY Buena Vista Home Video 52712		12.99	1	1	17		THE GRIND WORKOUT: FITNESS WITH FLAVA♦ Sony Music Video 49796		12.98
2	2	49		NBA SUPER SLAMS 2 FoxVideo (CBS/Fox) 8198		14.98	2	4	15		CLAUDIA SCHIFFER: PERFECTLY FIT ABS FoxVideo (CBS/Fox) 8240		14.98
3	4	9		DALLAS COWBOYS: SUPER BOWL XXX CHAMPIONS PolyGram Video 8006353633		19.95	3	3	13		THE FIRM: BODY SCULPTING BASICS BMG Video 80110-3		19.98
4	3	149		MICHAEL JORDAN: AIR TIME FoxVideo (CBS/Fox) 5770		19.98	4	2	29		THE FIRM: 5 DAY ABS BMG Video 80116-3		14.98
5	9	71		LESLIE NIELSEN'S BAD GOLF MY WAY♦ PolyGram Video 8006331153		19.95	5	8	33		PAULA ABDUL'S GET UP AND DANCE! Live Home Video 0114		14.98
6	7	141		MAGIC JOHNSON: ALWAYS SHOWTIME FoxVideo (CBS/Fox) 3189		19.98	6	6	45		THE GRIND WORKOUT HIP HOP AEROBICS Sony Music Video 49659		12.98
7	5	318		MICHAEL JORDAN: COME FLY WITH ME♦ FoxVideo (CBS/Fox) 2173		19.98	7	7	19		THE FIRM: UPPER BODY BMG Video 80118-3		14.98
8	8	55		NBA JAM THE MUSIC VIDEOS FoxVideo (CBS/Fox) 4301		14.98	8	9	75		ALI MACGRAW'S YOGA MIND & BODY Warner Home Video 35826		19.98
9	11	33		NFL'S GREATEST EVER: VOL. 1 PolyGram Video 8006353713		14.95	9	NEW▶			THE FIRM: NOT-SO-TOUGH AEROBICS BMG Video 80122		14.98
10	12	123		BAD GOLF MADE EASIER ABC Video 45003		19.98	10	11	71		JANE FONDA'S YOGA EXERCISE WORKOUT♦ WarnerVision Entertainment 55021-3		19.98
11	13	225		MICHAEL JORDAN'S PLAYGROUND FoxVideo (CBS/Fox) 2858		19.98	11	13	5		VERSA TRAINING: STRONG ARMS PolyGram Video 8006306253		9.95
12	16	39		MIKE TYSON: THE INSIDE STORY MPI Home Video 7074		19.98	12	15	203		ABS OF STEEL WITH TAMILEE WEBB WarnerVision Entertainment 132		9.95
13	6	96		MAGIC JOHNSON: PUT MAGIC IN YOUR GAME FoxVideo (CBS/Fox)		9.98	13	10	107		YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS Healing Arts 1088		14.98
14	14	5		TORVILL & DEAN, FACE THE MUSIC PolyGram Video 8006366353		19.95	14	16	31		DAISY FUENTES: TOTALLY FIT WORKOUT WarnerVision Entertainment 51760		19.95
15	10	23		COLLEGE BASKETBALL'S GREATEST GAMES ESPN Home Video 44071		14.95	15	14	15		CLAUDIA SCHIFFER: PERFECTLY FIT BUNS FoxVideo (CBS/Fox) 8242		14.98
16	18	5		MLB UNBELIEVABLE! Orion Home Video 95009		14.98	16	NEW▶			THE FIRM: LOWER BODY SCULPTING BMG Video 80120		14.98
17	17	3		WWF: RAW HITS WarnerVision Entertainment 52106-3		12.95	17	5	27		THE FIRM: LOW IMPACT AEROBICS BMG Video 80111-3		19.98
18	15	95		SHAQ ATTACK: IN YOUR FACE Parade Video 530		19.98	18	17	67		YOUR PERSONAL BEST WITH ELLE MACPHERSON Buena Vista Home Video 3851		19.99
19	RE-ENTRY			75 SEASONS: 75 TH ANNIVERSARY OF THE NFL♦ PolyGram Video 8006319053		19.95	19	12	5		VERSA TRAINING: STRETCH REEBOK PolyGram Video 8006306273		9.95
20	20	5		NICK FALDO'S TIPS & DRILLS PolyGram Video 8006342893		19.95	20	18	5		CRUNCH: FAT BLASTERS Anchor Bay Entertainment SV10025		9.99

♦ ITA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. ©1996, Billboard/BPI Communications.

VID CATALOGS

(Continued from page 55)

fi classics as "The Day The Earth Stood Still," the catalog offers obscure '50s movies, independent films, an impressive selection of Japanese animation, and lots of TV-show videos, including "Doctor Who," "Red Dwarf," "Dark Shadows," "Battlestar Galactica," "Buck Rogers," and "The X-Files."

Fans of these genres are devoted collectors but can't find the titles at video stores, says owner Su Braviak. "We have a lot of 'Dr. Who' fans, so a lot of independent British productions do well for us," Braviak points out. "For example, 'The Stranger' stars some of the 'Dr. Who' actors, and it sells very well to our narrow clientele. But video stores don't know what it is—they're looking for the next Arnold Schwarzenegger movie."

Sci-Fi Continuum's highly targeted audience is the key to its success, Braviak adds. "What may do very well for us could be a bomb industry-wide." The company attracts new customers with ads in Starlog, Fangoria, and Sci-Fi Channel magazine; an Internet World Wide Web site (<http://www.sfcontinuum.com/sjvideo>); and dealer's tables at eight to 12 sci-fi/horror conventions per year.

Sinister Cinema in Medford, Ore., is equally specialized, with a 1,400-title catalog of obscure sci-fi, horror, Western, and teen exploitation "B" movies, plus some serials.

Other niches are occupied by Facets Video in Chicago, which boasts thousands of silent movies, foreign films, and independent productions, and Something Weird Video in Seattle, a collector's paradise of old-time peep-show reels and "sexploitation" flicks (campy, sex-oriented, drive-in movies from the '40s and '50s, most of which would get no more than a PG-13 rating today).

Despite the success of these niche catalogs, the most popular and successful direct mailers are aimed at mainstream audiences. However, they too have seen the need to position themselves with a particular angle to attract customers.

For Time Warner Viewer's Edge, that angle is affordable pricing, with numerous titles for \$9.95. "We buy a lot of closeouts and remainders, so we always have lots of \$9.95 titles in the catalog. We're very focused on keeping track of suppliers—when 'Big' is re-released at \$9.95, we know immediately," says GM Mitch Rothchild. "We also try to have an ever-changing mix. Every catalog has a theme spotlighting specific titles. For example, in March, we highlighted every single best picture and best director Oscar nominee since 1929.

"When 'Babe' was a hit, we did a special feature on talking-animal movies," he notes. "When 'The X-Files' got popular, we did a science-fiction spotlight. We do 13 or 14 catalogs a year, each with a different theme." Lately, the catalog has been featuring movie- and television-related merchandise, such as T-shirts, mugs, and caps.

Catalogs feature 600-1,000 titles, with only 20%-30% overlap in each issue. "Between the unusual stuff and the pricing, we try to keep peo-

(Continued on next page)

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1995/96 WEEKLY UNIT SALES FOR EXERCISE VIDEOS



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Meridian Films

VID CATALOGS

(Continued from page 57)

ple coming back," says Rothchild. Viewer's Edge has approximately 500,000 active customers, he says.

At Chicago-based Critic's Choice, exclusivity and selection are key. "We're really aggressive in going to studios and getting product that we have the exclusive right to sell for a window of time," says Nancy Hamlin, director of merchandising. "We also try to provide a great deal of selection—we have about 2,200 videos in the catalog and about 5,000 more titles in our warehouse that we offer through our video search line." That line is a phone number customers can call to request titles that are not in the catalog.

Critic's Choice's clientele is "older, 45-plus, so we're specialists in collectible classic movies from the '30s, '40s, and '50s," Hamlin says. "We've begun doing print advertising in the [American Movie Classics] and A&E catalogs and in Films of the Golden Age magazine."

But when it comes to selection, the undisputable king is Philadelphia's Movies Unlimited. The oldest video direct-mail house in the business (it opened in 1978), Movies Unlimited offers an astounding 36,000 titles in its phone book-sized catalog.

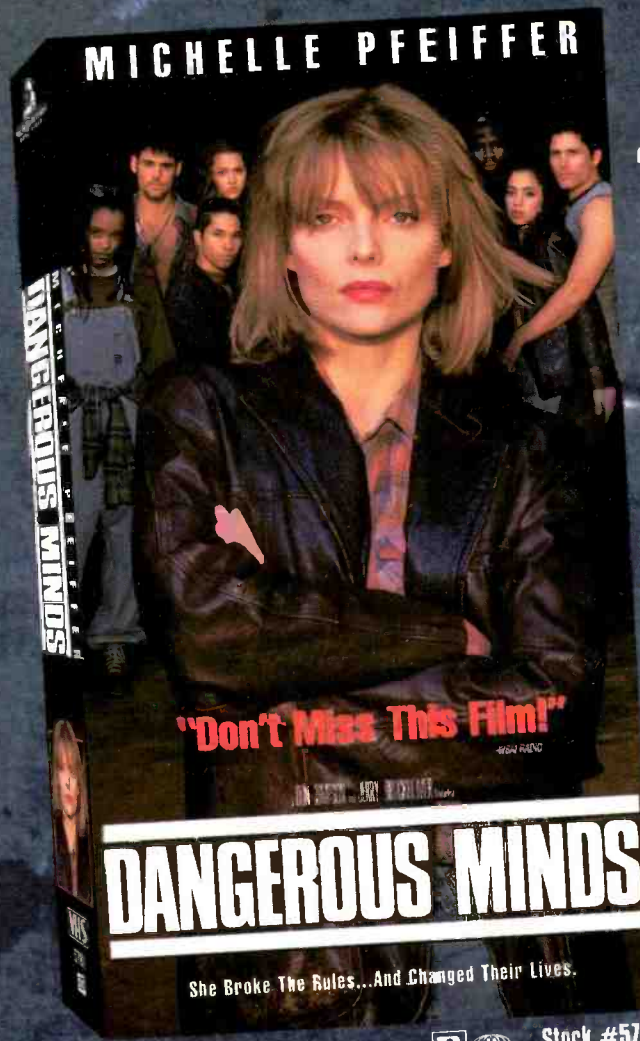
"We carry everything you can get everywhere, but we also specialize in finding hard-to-get and rare titles," says catalog editor Irv Slifkin. "It's pretty much a treasure hunt, trying to find suppliers all around the world that aren't distributing on a wide basis because of the limited market. They're out there—we just have to find them."

Movies Unlimited has a customer base "in the millions" and a catalog circulation of 120,000, Slifkin says. The 750-page book offers virtually every genre available to the public: blockbuster movies, classics, documentaries, musicals, martial arts, sports, instructionals, cult favorites, religious, TV shows, serials, historical and war, Westerns, music, even soft-core adult.

"The video business has changed in that there's more competition in terms of selling movies that are more accessible: the top movies, the new releases, the classics. So we have to be on our toes, always seeking the hard-to-get stuff," says Slifkin.

"Even with the competition, our catalog business is stronger than ever. People go to video chains looking for something they know is out there, get frustrated when they can't find it, and come to us." Movies Unlimited's biggest source of new customers, he adds, is word-of-mouth.

Our \$85 Million Smash Hit Is \$5 Mail-In Rebate*



"Don't Miss This Film!"

- WBAL RADIO

"The Best Performance
Of Michelle Pfeiffer's Career!"

- SNEAK PREVIEWS

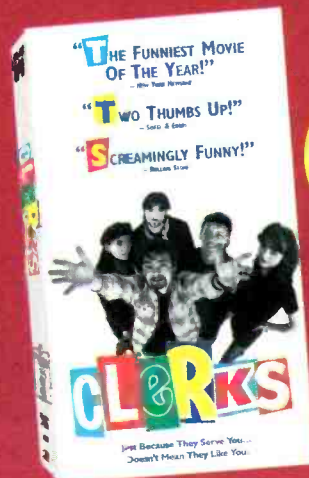
"Outstanding!"

- ROLLING STONE

Michelle Pfeiffer again shows why she's one of Hollywood's top stars, portraying a former U.S. Marine who defies convention and breaks rules to teach a class of tough-but-smart inner city students in this gritty, gripping true-life drama



Stock #5781



NEWLY
REPRICED TO
OWN!

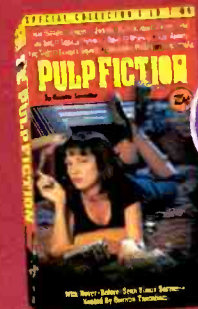
This outrageous comedy
spent over 16 weeks on
the box office charts!

Stock #3618

Also At \$19.99* - And



Stock #3624



Stock #7197

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Edition

Also Available
Let our
Collector's
Edition
Stock #7251



*Suggested Retail Price. **Complete details and mail-in certificate inside each sell-through unit of *Dangerous Minds*. Offer good, and purchases must be made, between July 23, 1996, and October 31, 1996 in U.S.A. only. Void where prohibited.

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48-pc. *Dangerous Minds* Mixed Prepack (known)
Stock #8078

24-pc. *Dangerous Minds* Mixed Prepack
Stock #8077

24-pc. *Dangerous Minds* ONLY Prepack
Stock #8076

Prebook: June 11

Will Call: July 23

NAAD: July 24

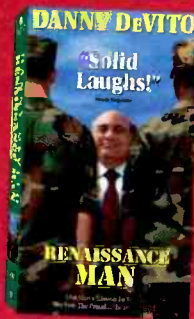
Also Eligible For \$5 Consumer Rebate!**



Stock #5054



Stock #362



Stock #2754



Stock #3041



Stock #2525

Eligible titles include *Dangerous Minds*, *Clerks*, *Pulp Fiction*, *The Jackal*, *Boys*, *The Crow*, *Houseguest*, *Renaissance Man*, *Fresh*, *Sister Act 2*.
Distributed by Buena Vista Home Video, Burbank, California 91521. © Buena Vista Pictures Distribution, Inc.



Sony Wonder's New Games For 'Sesame Street'

LET THE GAMES BEGIN: As noted briefly in the previous video installment of *Child's Play* (Billboard, April 27), Sony Wonder is playing a major role in the Children's Television Workshop's brand initiative program "Sesame Street Games."

CTW, producer of "Sesame Street," launched "Sesame Street Games" last fall to coincide with increasing publicity for the 1996 Summer Olympics in Atlanta, according to a Sony Wonder spokesman. "Sesame Street Games" integrates a range of media and involves new-product development (including videos), a unified licensing program, promotion, and publicity.

Four upcoming Sony Wonder releases are tied into the program: new titles "ElmoCize" and "Slimey's World Games" (\$12.98 each) and rereleases "Play Along Games And Songs" (\$9.98) and "Bounce Along With Big Bird" (\$6.98 for book and



by Moira McCormick

audiotape).

Sony Wonder says that the "Sesame Street" television show began establishing a presence for "Sesame Street Games" last fall. Mall tours involving J.C. Penney stores kicked off in February; they are scheduled to run through the end of 1996. Designed to push all licensed product, including apparel and toys, they are particularly aimed at building awareness of the upcoming video releases. In each 15-minute mall show, a person dressed as Elmo and a noncostumed performer serve as co-hosts for a program that emphasizes fitness through play, as well as the importance of cooperation, practice, and self-esteem.

(Continued on page 61)



Cyndi Lauper and Sesame Street's Elmo star in the Sony Wonder release "ElmoCize."

'Exhale' Sales Leaving Best Buy Breathless

WAITING FOR 'EXHALE': Some Best Buy stores experienced such strong sales of "Waiting To Exhale" that they were left out of breath and out of product within one day of the title's April 23 street date.

Video merchandise manager **Joe Pagano** says the chain had "spot outs" on the 20th Century Fox home entertainment title in a few Los Angeles, Detroit, Chicago, Dallas, Atlanta, and Washington, D.C., locations.

"The title was selling faster than we anticipated in those markets," Pagano says, "but we got more product on a plane and were restocked within a day." He credits distributor Ingram Entertainment and Fox for quickly resolving the chain's shortages.

Pagano speculates that the sales upswing may have been influenced by the NAACP Image Awards, which bestowed "Exhale" with the trophy for best film. The awards show aired on Fox network affiliates April 23.

"We're seeing a unique sales pattern for the title," Pagano says. "In some markets, we were right with our pre-orders, and in some, we weren't."

COMEBACK TRAIL: Dragged down by its connection with bankrupt Carolco Pictures, LIVE Entertainment is coming back in true Hollywood fashion: It has a hit movie at the box office.

In its first weekend, "The Substitute," produced by LIVE, was No. 2, behind Paramount's "Primal Fear" and ahead of Disney's "James And The Giant Peach." Starring **Tom Berenger**, "The Substitute" took in just over \$6 million. The movie is distributed by Orion Pictures, but LIVE retains video rights.

"I don't think LIVE has ever had a movie it produced do this well on so many screens," says senior VP of sales and marketing **Jeff Fink**. It was released on 1,742 screens April 19.

Fink says the last time a LIVE-produced movie performed well enough theatrically to get any attention was in 1992, when the company released "Reservoir Dogs" in selected cities.

Before producing its own titles, LIVE relied on Carolco to fill its pipeline. But Carolco's financial woes have forced LIVE to become more than just a home video distributor.

On May 31, LIVE's "The Arrival" will debut on 2,000 screens. The sci-fi thriller, also distributed by Orion Pictures, stars bad boy **Charlie Sheen**. LIVE has scheduled a swanky premiere at the Academy of Motion Picture Arts and Sciences on May 21.

The next LIVE feature on the schedule is "Trees Lounge," which Fink says will have a limited theatrical release later this year.

WOING RETAIL: Fox Lorber Home Video will release two **John Woo** features to take advantage of the Hong Kong director's recent U.S. breakthrough.

On June 25, Fox Lorber will offer retailers "The Killer" and "Hard Boiled" in a special two-pack priced at \$29.98. Each title is available separately for \$19.98. Retailers can order the videos in either English-dubbed versions or subtitled through Orion Home Video.

Woo, a cult favorite for years, recently directed "Broken Arrow," starring **John Travolta**, and "Hard Target," starring **Jean-Claude Van Damme**.

KEEPING ITS PROMISE: Buena Vista Home Video will help drive consumers into stores this summer with a

slew of rebate offers for "Oliver And Company" and "Homeward Bound II: Lost In San Francisco."

Consumers who purchase both titles will

receive a \$5 rebate directly from Buena Vista. "Homeward Bound II" arrives in stores July 31 priced at \$22.99; "Oliver And Company" arrives Sept. 25 priced at \$26.99.

"Homeward Bound II" will also carry a \$5 mail-in rebate when consumers purchase the title and "Aladdin And The King Of Thieves," due in stores Aug. 14, priced at \$24.99.

For additional savings, "Homeward Bound II" will feature an on-pack instant discount of \$3 off any of 14 titles in the Disney Family Film Collection. Eligible titles include "Old Yeller," "The Parent Trap," "The Love Bug," and "20,000 Leagues Under The Sea."

A packaged-goods tie-in featuring another \$5 rebate is expected to be added shortly. "Oliver And Company" will have rebate offers from Kodak and Con Agra, which makes Kid Cuisine frozen dinners.

With the purchase of the title or selected Disney Masterpiece Collection videos and a two-pack of Kodak Gold film, consumers can mail in for a \$3 rebate. If they purchase "Oliver And Company," an eligible Masterpiece title, and Kodak's 3+1 film package, consumers can mail in for a \$5 rebate.

The Con Agra program includes a \$5 rebate with purchase of "Oliver And Company" or selected titles in Disney's Family Film Collection and three Kid Cuisine products. Disney will also kick in a \$5 rebate with purchase of "Oliver And Company" and selected Family Film Collection titles.

Eligible Family Film Collection titles are the same for both the "Oliver And Company" and "Homeward Bound II" promotions.

The plans come on the heels of Buena Vista's promise to drive retail revenues on Disney product to \$725 million between July and September (Billboard, April 27).

Buena Vista has also squeezed in a repricing on "Dangerous Minds" for July 24. The title will be priced at \$19.95 and comes with a \$5 rebate with purchase of the title and either "Pulp Fiction," "The Crow," "Houseguest," "Clerks," "The Jerky Boys," "Fresh," or "Sister Act 2."

SHELF TALK

by Eileen Fitzpatrick



Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
				★★★ No. 1 ★★★				
			BABE ◊	MCA/Universal Home Video Uni Dist. Corp. 82453	James Cromwell	1995	G	22.98
2	2	8	PULP FICTION	Miramax Home Entertainment Buena Vista Home Video 1438	John Travolta Samuel L. Jackson	1994	R	19.99
3	3	5	THE MANY ADVENTURES OF WINNIE THE POOH	Walt Disney Home Video Buena Vista Home Video 7074	Animated	1977	G	26.99
4	4	9	POCAHONTAS	Walt Disney Home Video Buena Vista Home Video 5741	Animated	1995	G	26.99
5	5	7	ACE VENTURA: WHEN NATURE CALLS	Warner Home Video 23500	Jim Carrey	1995	PG-13	22.98
6	6	3	BALTO	MCA/Universal Home Video Uni Dist. Corp. 82593	Animated	1995	G	19.98
7	7	4	THE X FILES: PILOT/DEEP THROAT	FoxVideo 8936	David Duchovny Gillian Anderson	1993	NR	14.98
8	9	9	PLAYBOY: STRIP	Playboy Home Video Uni Dist. Corp. PBV0783	Various Artists	1996	NR	19.95
9	11	4	THE X FILES: FALLEN ANGEL/EVE	FoxVideo 8937	David Duchovny Gillian Anderson	1993	NR	14.98
10	10	4	THE X FILES: CONDUIT/ICE	FoxVideo 8938	David Duchovny Gillian Anderson	1993	NR	14.98
11	8	9	PLAYBOY: 21 PLAYMATES	Playboy Home Video Uni Dist. Corp. PBV0786	Various Artists	1996	NR	19.95
12	20	2	PLAYBOY: HOT LATIN LADIES	Playboy Home Video Uni Dist. Corp. PBV0792	Various Artists	1996	NR	19.95
13	14	6	RIVERDANCE-THE SHOW	Columbia TriStar Home Video	Various Artists	1996	NR	24.95
14	NEW ▶		THE ARISTOCATS	Walt Disney Home Video Buena Vista Home Video 0252	Animated	1970	G	26.99
15	15	7	KISS UNPLUGGED	PolyGram Video 80063003825	Kiss	1996	NR	19.95
16	NEW ▶		WAITING TO EXHALE	FoxVideo 8946	Whitney Houston Angela Bassett	1995	R	19.98
17	12	9	PLAYBOY'S GIRLS OF THE INTERNET	Playboy Home Video Uni Dist. Corp. PBV0784	Various Artists	1996	NR	19.95
18	13	6	GOOSEBUMPS: THE HAUNTED MASK	FoxVideo 9540	Various Artists	1996	NR	14.98
19	19	8	THE AMAZING ADVENTURES OF MR. BEAN	PolyGram Video 8006367693	Rowan Atkinson	1996	NR	19.95
20	NEW ▶		THE ROCKY COLLECTION	MGM/UA Home Video Warner Home Video 605717	Sylvester Stallone Talia Shire	1996	PG	39.92
21	16	22	APOLLO 13 ◊	MCA/Universal Home Video Uni Dist. Corp. 82418	Tom Hanks Kevin Bacon	1995	PG	22.98
22	NEW ▶		ROCKY	MGM/UA Home Video Warner Home Video 205712	Sylvester Stallone Talia Shire	1976	PG	9.98
23	25	5	THE EXCITING ESCAPADES OF MR. BEAN	PolyGram Video 8006367713	Rowan Atkinson	1996	NR	19.95
24	18	15	THE INDIAN IN THE CUPBOARD	Columbia TriStar Home Video 11640	Hal Scardino David Keith	1995	PG	22.95
25	22	6	THE BABY-SITTERS CLUB: THE MOVIE	Columbia TriStar Home Video 11633	Ellen Burstyn Brooke Adams	1995	PG	19.95
26	RE-ENTRY		RAISING ARIZONA	FoxVideo 1914	Nicholas Cage Holly Hunter	1987	PG-13	9.98
27	21	82	RESERVOIR DOGS	Live Home Video 68993	Harvey Keitel Tim Roth	1992	R	14.98
28	17	12	STAR TREK GENERATIONS	Paramount Home Video 32988	Patrick Stewart William Shatner	1994	PG	14.95
29	28	3	THE WAY OF THE WIZARD	Mystic Fire Video 76360	Deepak Chopra	1996	NR	19.95
30	36	44	PLAYBOY: THE BEST OF PAMELA ANDERSON	Playboy Home Video Uni Dist. Corp. PBV0790	Pamela Anderson	1995	NR	19.95
31	27	3	BASKETBALL FEVER: THE ANIMATED MOVIE	New Family Movies Simitar Ent. Inc. 6104	Animated	1996	NR	14.95
32	33	18	THE LAND BEFORE TIME III ◊	MCA/Universal Home Video Uni Dist. Corp. 82413	Animated	1995	NR	19.98
33	NEW ▶		BEAVIS & BUTT-HEAD: FEEL OUR PAIN	MTV Music Television Sony Music Video 49814	Animated	1996	NR	14.98
34	35	10	WALLACE AND GROMIT: THE WRONG TROUSERS	BBC Video FoxVideo 8250	Animated	1994	NR	9.98
35	NEW ▶		GARTH BROOKS: THE VIDEO COLLECTION-VOL. 2	Capitol Video 77820	Garth Brooks	1996	NR	12.95
36	RE-ENTRY		ROCKY IV ▲	MGM/UA Home Video Warner Home Video 205715	Sylvester Stallone Talia Shire	1985	PG	9.98
37	NEW ▶		ROCKY V	MGM/UA Home Video Warner Home Video 205716	Sylvester Stallone Talia Shire	1990	PG	9.98
38	NEW ▶		ROB ROY	MGM/UA Home Video Warner Home Video 905228	Liam Neeson Jessica Lange	1995	R	19.98
39	34	10	THE AMAZING PANDA ADVENTURE	Warner Family Entertainment Warner Home Video 16300	Ryan Slater	1995	PG	19.98
40	26	6	NEW FIST OF FURY	Simitar Ent. Inc. 3605	Jackie Chan	1976	NR	14.95

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1996, Billboard/BPI Communications.

CHILD'S PLAY

(Continued from page 59)

Four songs from the "Sesame Street Games" titles are performed, including the title song from "Elmo-cize."

When the "Sesame Street Games" titles are released June 11 (order cutoff May 23), Sony Wonder plans to tie in a coupon promotion with mall retailers.

Prominent among the publicity efforts is exposure of the pro-

gram's theme song, "I Can Do It!," which reinforces the "stages of mastery" explored in the "Sesame Street Games" titles.

Mastery is featured in the videos, which stress fair play, teamwork, and fitness.

to Sony Wonder. The program features special guest Cyndi Lauper, who performs the song "Twister Sisters" with Muppets called, appropriately enough, the Twister Sisters.

In "Slimey's World Games," the endearing little inchworm Muppet competes in athletic events with annelids from around the world.

Top Kid Video

Table with 6 columns: THIS WEEK, 2 WKS. AGO, WKS. ON CHART, TITLE, Year of Release, Suggested List Price. Top entry: THE MANY ADVENTURES OF WINNIE THE POOH.

◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs...

MOTHER OF ALL PROMOTIONS: BMG Video is pushing its new three-part series "Video Parents" as the perfect gift for new moms this Mother's Day.

The tapes are \$14.98 each, with a running time of approximately 52 minutes. Packages include rebates and coupons worth more than \$35 from such companies as Cosco...

KIDBITS: Another three-tape set, "Oxford Children's Encyclopedia of Science," is available from Goldhil Home Media in Thousand Oaks, Calif. . . . Award for lengthy title of the month goes to "Blossom The Clown's Rainy Day Or Any Day Fun Stuff Video: Fun With Desert Critters," a new live-action title that includes original music, educational footage, a clown and mime, exercises, finger plays, and more.

Eye-catching title (and box) of the month goes to "Trailsigns North—Poop, Paw & Hoof Prints," with its jacket photos of kids examining animal droppings, from KidTime Video in Colfax, Calif. The 26-minute, \$14.95 program shows kids how to read trail signs left by wild animals and also teaches them to make their own bear-paw prints . . . Unipix Consumer Products, the video sell-through division of Unipix Entertainment in New York, has acquired domestic home video rights to the nine-cassette series "The Chucklewood Critters."

Top Video Rentals

Table with 6 columns: THIS WEEK, LAST WEEK, WKS. ON CHART, TITLE (Rating), Label/Distributing Label, Catalog Number, Principal Performers. Top entry: BRAVEHEART (R).

◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles.

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C-46	40 ¢	45 ¢	42 ¢	58 ¢
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(Continued on next page)

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Update

CALENDAR

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

MAY

May 8, **World Music Awards**, Monte Carlo Sporting Club, Monte Carlo. 33-93-25-4369.

May 8-10, **Marketing With Country Music**, Opryland Hotel, Nashville. 615-244-2840.

May 11, **Music On The Internet From A Technological, Licensing, And Legislative Perspective**, presented by the National Music Publishers Forum, Helmsley Hotel, New York. 212-370-5330.

May 11-14, **100th AES Convention**, Bella Center, Copenhagen. 32-2-345-7971; fax 32-2-345-3419.

May 14-18, **MIDEM Asia**, Convention & Exhibition Center, Hong Kong. 212-689-4220.

May 15, **Music & New Media**, sponsored by

Los Angeles Women in Music, Electronic Cafe, Santa Monica, Calif. 213-243-6440.

May 16, **Fantasy Vs. Reality: Recording & Publishing Deals**, presented by Women in Music, BMI, New York. 212-459-4580.

May 16-17, **Retailing Licensed Merchandise Conference**, Mall of America and Hotel Sofitel, Minneapolis. 212-941-0099.

May 16-18, **E3: Electronic Entertainment Expo**, L.A. Convention Center, Los Angeles. 800-315-1133.

May 17-19, **SPARS Business/Technical Conference**, presented by the Society of Professional Audio Recording Services, various locations, Los Angeles. 800-771-7272.

May 22-26, **NAIRD Convention**, Omni Inner Harbor Hotel, Baltimore. 606-633-0946.

May 23-25, **CES Orlando... Digital Destinations; CES Habitech; CES Specialty Audio & Home Theater**, various locations, Orlando, Fla. 703-907-7600.

LIFELINES

BIRTHS

Girl, Natalie Frances, to Tracey Miller and Joseph Geary, Jan. 18 in New York. Mother is VP of media relations at Profile Entertainment.

Girl, Daisy, to Debra Clancy and Jon Webster, March 19 in London. Parents are principals in U.K. marketing consultancy the Clancy Webster Partnership.

Girl, Amelia Marie, to Lorna and Jim Lyle, April 8 in Wilton, Conn. Father is president of Video Publishing Resources.

Girl, Ashlyn Grace, to Cheri Cranford and Dallas Gregory, April 18 in Nashville. Mother is manager of office services for Arista Nashville. Father is a song-plugger for High Seas Music.

Girl, Savannah Rae, to Garland and

Claire Jeffreys, April 19 in New York. Father is a BMG Recording artist.

MARRIAGES

Kristen Gillette to Christopher Doris, April 27 in Reno, Nev. Bride is warehouse manager for Uni Distribution there.

DEATHS

James "Squeek" Bell, 25, of a gunshot wound, April 12 in Los Angeles. Bell was co-founder of the Heavyweights Record Pool and a promotion intern at American Recordings. Bell also worked for Motown Records and had a production deal with SDM/Explicit Entertainment. He hosted a weekly rap show on the University of Southern California's KSCR-FM Los Angeles. He is survived by his parents, Henry and Shirley, and two brothers.

GOOD WORKS

FOR WILDLIFE: Capping their 25th-anniversary celebration, the Doobie Brothers will offer a live concert at Sony Music Studios in New York Saturday (6) to benefit the Wildlife Conservation Society. The concert, featuring lead vocalists Tom Johnston, Patrick Simmons, and Michael McDonald, will result in "Rockin' Down The Highway: The Wildlife Concert," which will be released simultaneously as a double album, a home video by Legacy Recordings/Work Records and Sony Music Video, and a PBS TV special. The society, headquartered at the Bronx Zoo, is celebrating its 100th anniversary. Contact: Joanne Sloan or Chris Barsa at 212-833-7310, Ana Adame at 212-929-2677, Alan Winnikoff at 212-833-5358, or Deborah Strafella at 212-833-4539.

picked up, feeding 600,000 needy people. Many major rock performers have become associated with the group. Last December, the group began its first food pickups in the U.K. Contact: Mandelbaum at 516-295-0670 or Mark Fleming, regional director for Quebec, at 514-875-8589.

FOR THE RECORD

The Triloka executive pictured in a photograph in the May 5 issue is K.D. Kagel, VP of A&R for the label. The photo marked the signing of a joint-venture deal between Mercury and Triloka Records. Information for the photo caption was provided by Mercury.

FOOD-PICKUP CHARITY: Rock and Wrap It Up! Inc., a food-collection volunteer service for the music and film industry, has expanded its services in the U.S. and Canada, according to founder Syd Mandelbaum. The charity's pickups are made backstage at rock concerts. Mandelbaum says that since the charity's start in July 1994, more than 200,000 pounds of food have been

Extraordinary Media Records president Howard Sapper was the producer, in association with Essex Entertainment, of an Americana album series (Good Works, Billboard, April 17). A portion of the proceeds will be donated to Earth Communications Office.

Programming

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And You Thought Just His Hair Was Pretty. Bush lead singer Gavin Rossdale, right, and WXRK (K-Rock) New York's Whipping Boy show off new matching dentures backstage at New York's Nassau Coliseum during a recent performance by Bush, the Goo Goo Dolls, and No Doubt.

Setbacks Plague U.S. DAB Implementation Controversial System Largely Absent From NAB'96

■ BY CHUCK TAYLOR

LAS VEGAS—Digital audio broadcasting, for years the cupcake on the radio industry's menu of most-promising technologies, is facing disappointing setbacks and delays in essential field testing in the U.S., although a counterpart system in the rest of the world continues to bound forward.

Widely viewed within the industry as the next logical step for radio broadcasting, DAB aims to offer listeners CD-quality sound on both the FM and AM

bands, bringing the medium in line with other consumer audio options entering the digital domain.

At NAB'96, the premier annual convention and exhibition for broadcast technology, held here last month, DAB technology was a virtual no-show—a sharp contrast to last year's National Assn. of Broadcasters confab. At that meeting, a number of the seven proponents vying to set a U.S. standard for the technology offered demonstrations and occupied exhibit-hall booth space. The top story, in fact, was a heralded public mobile demonstration of FM and AM digital broadcasting by system proponent USA Digital Radio.

In 1996, however, potential revenue-bearing technologies such as station World Wide Web sites—an innovation unheard of when DAB began gaining momentum in the early '90s—grabbed the biggest headlines.

Digital audio, at this point, might be compared to a determined traveler with no road map, as those frustrated with DAB's lack of progress in the U.S. chide from the back seat, "Aren't we there yet?"

In a show session on new technologies, attorney John Garziglia of Washington, D.C., law firm Pepper & Corazzini reminded the audience of past consumer apathy toward AM stereo and FM stereo-enhancing technology FMX, adding, "It's unlikely that consumers will adopt digital broadcasting just because it sounds better."

A particularly frustrating—and even embarrassing—issue for U.S. proponents of DAB technology is that in the rest of the world, including Canada, a DAB system has been developed, standardized, and is in advanced stages of testing.

That system, Eureka-147, utilizes the L-band, a part of the spectrum that in the U.S. is maintained for military and government use. Because of resistance by the National Telecommunications Information Administration in reallocating this bandwidth for radio's use,

U.S. developers of the technology have vowed to develop an in-band, on-channel system, which would enable FM and AM broadcasters to transmit DAB signals from their current location on the dial. Such a system would greatly simplify the transition process to digital audio, in terms of station assignments to DAB frequencies, receiver design, and consumer imaging.

The industry's intention to develop a proprietary system for the U.S. continues to have international interests in a fury, since a global standard that includes the U.S. would reduce the cost of new consumer receivers around the globe. (As such, receivers designed for the U.S. only are likely to be more expensive than their counterparts elsewhere.)

At one NAB'96 session, amid presentations outlining DAB progress in Sweden, Germany, the U.K., France, Australia, and Norway, David Witherow of the BBC emphatically told U.S. broadcasters that Eureka-147 is the best candidate for a world system. "It would be a great shame if we see a separate standard developed here in the U.S.," he said.

As it stands now, however, that goal has become clouded by disheartening results of proponent lab tests sponsored by the Electronic Industries Assn. and NAB. Last summer, a group formed to objectively test the seven systems—three from USA Digital and one each from AT&T, AT&T/Amati, Voice of America/JPL, and Thomson Electronics (sponsoring the Eureka-147 system)—found serious degradation to the original FM and AM signals that were hosting DAB simulcasts and even worse interference to adjacent channels on the dial.

Even the USA Digital signal, which was deemed an overwhelming success at last year's show, came out hurting when tested alongside host and adjacent signals, which the mobile demo at NAB'95 did not include.

To make matters worse, field testing

NEWS ANALYSIS

SPORTS/TALK ON HEELS OF AC IN TENTH POWER RATIOS RANKINGS

(Continued from page 3)

tracking with this study. The format boasts a 1.48 power ratio out of the box. Emerging formats traditionally bow at around 1.00, but Rivin says sports/talk will always enjoy a high power ratio, due to the fact that it has a very limited target demo and, therefore, will never enjoy a significant audience share.

"As a result, there's not a tremendous amount of traditional transactional business, but you've got tremendous promotional and cross-promotional opportunities," he says.

ROCK FORMATS SHOW STRENGTH

Rock formats nabbed two of the top five slots, with classic rock off (1.43-1.34) to tie with oldies (1.33-1.34) for third place, and album rock enjoying a 1.29-1.33 increase and a fifth-place finish. Modern rock, which has been included in the study since 1993, is at its highest posting, 1.05, from last year's 1.00.

Although many mainstream album rockers are now targeting younger audiences, Rivin cites the format's move from a young base in the '80s to stronger 25-54 demos as part of its sales strength. But, he says, "some of the new product that might cross over between album and modern rock is compatible with the tastes of many

album rock listeners who still like a lot of the music from the '70s."

The splintering of modern rock has also bolstered album rock's ratio, with the latter format's ranks thinning as more pick up the modern mantle. Rivin notes that "where you might have had as many as three album rock stations in a market, there are a lot more album rock stations with format exclusivity today than there were in the early '90s."

The changes at album rock have combined with the rise of '70s oldies to explain classic rock's decline this year. Seventies rock stations drew away listeners who previously would have "put up with less familiar music [at classic rock], because that was the closest available to their tastes," Rivin says. The abandoning of the format by such former flagships as KLSX Los Angeles has also hurt the classic rock power ratio.

Rivin sees promise in modern rock, explaining that the format is "taking chances that the modern rock listeners of today are the people that are going to be there with larger and larger spendable incomes in the near future, and now's the time to get them." Rivin adds that because modern rock targets a younger demo, it will never share the kind of power ratios of AC or album

rock. "But it's certainly better to have an exclusive format than to be the third AC," he says.

TOP 40, SPANISH UP

While the two current-based rock formats show healthy growth, it was top 40 that posted the biggest gain between 1994 and 1995, up 1.09-1.18, the format's most successful showing in the decade the study has been conducted.

"Top 40 has reinvented itself from the rap-dominated [format] it became during the late '80s and early '90s," Rivin says. "There are a lot of top 40 stations that fell by the wayside during the early '90s. The stronger top 40s are the ones that are still there."

Rivin says that Spanish-language radio (1.12-1.16) is "a format that's really coming on. A lot of the growth in Spanish radio revenues is coming from new advertisers."

Rivin adds that Hispanic stations are able to differentiate themselves within a market, allowing buys to go deeper. "Instead of buying maybe one Spanish-language station, now maybe [advertisers] buy three."

Country, meanwhile, experienced its worst power ratio since the study began in 1986, dropping 1.30-1.24.

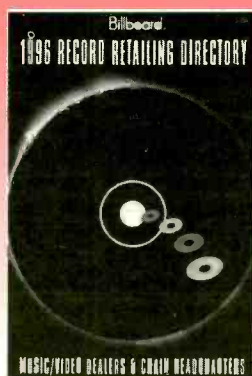
(Continued on page 68)

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WINTER '96 ARBITRONS

12-plus overall average quarter hour shares (#) indicates Arbitron market rank. Copyright 1996, Arbitron Ratings Co. May not be quoted or reproduced without the prior written permission of Arbitron.

Table listing radio stations in Dallas/Ft. Worth, Houston, Tampa, Portland, Cincinnati, Kansas City, Seattle, Minneapolis/St. Paul, and other cities. Columns include Call, Format, and ratings for '95, '96, '97, '98, '99.

Table listing radio stations in Columbus, Ohio, Greensboro, N.C., Memphis, Nashville, Indianapolis, Charlotte, N.C., Oklahoma City, New Orleans, Hartford, Conn., and other cities. Columns include Call, Format, and ratings for '95, '96, '97, '98, '99.

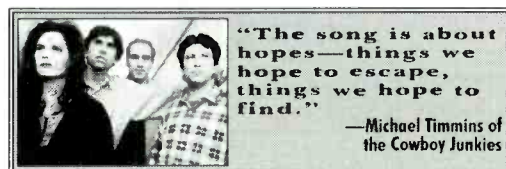
An irresistibly sultry groove and Margo Timmins' siren-song vocals have combined to make the lonesome fatalism of the Cowboy Junkies' "A Common Disaster" seductive to an audience beyond the band's usual habitués.

No. 21 on Modern Rock Tracks this week, "A Common Disaster" is the first single from "Lay It Down," the Cowboy Junkies' debut Geffen album (following six for RCA). The new disc reflects the band's increasingly sinewy sound, one that takes advantage of songwriter Michael Timmins' edgy guitar to accent the group's trademark narcotic atmosphere.

In a roundabout way, blues boogie king John Lee Hooker is the godfather to "A Common Disaster." Michael (Margo's brother) was going through the archive of Cowboy Junkies' concert tapes while com-

piling the band's live album, "200 More Miles," when he came upon a recurring riff in his improvisations on Hooker's "Forgive Me," a favorite from the group's early days.

"I kept coming back to that guitar lick," Timmins



says, "and I started to build a song around it, with that hook eventually becoming the chorus."

The communal disaster in the song is "life," Tim-

mins says, "the disaster common to us all. It's all about desires, dreams, hopes—things we hope to escape, things we hope to find. That sounds serious, but there's more than a little black humor there."

Rendering the laconic vibe of "A Common Disaster" isn't as easy as the Cowboy Junkies make it seem. "To tell you the truth, I could get a bit sick of playing it," Timmins says. "It's a groove tune, and a song like that needs to sit right, just steam along. We kind of lost that for a while. Usually, you can give it a rest when that happens, but we can't *not* play that song now."

As for attracting the fair-weather faithful with a hit rock song, Timmins says that suits him fine. "Most of our fans have all our albums; they're pretty devoted. If others come along because of the one song, that's great. Maybe they'll stick around."

Billboard® FOR WEEK ENDING MAY 11, 1996

Mainstream Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE	ARTIST	LABEL/DISTRIBUTING LABEL
★ ★ ★ No. 1 ★ ★ ★						
1	4	4	8	WHERE THE RIVER FLOWS	COLLECTIVE SOUL	ATLANTIC
2	1	2	8	BIG BANG BABY	STONE TEMPLE PILOTS	ATLANTIC
3	10	—	2	HUMANS BEING	VAN HALEN	WARNER SUNSET/WARNER BROS.
4	2	1	22	IN THE MEANTIME	SPACEHOG	HIFI/SIRE/EEG
5	5	5	12	MACHINEHEAD	BUSH	TRAUMA/INTERSCOPE
6	3	3	21	SANTA MONICA (WATCH THE WORLD DIE)	EVERCLEAR	TIM KERR/CAPITOL
7	7	8	8	COUNTING BLUE CARS	DISHWALLA	A&M
8	8	7	11	WATER'S EDGE	SEVEN MARY THREE	MAMMOTH/ATLANTIC
9	6	6	4	OLD MAN & ME (WHEN I GET TO HEAVEN)	HOOTIE & THE BLOWFISH	ATLANTIC
★ ★ ★ AIRPOWER ★ ★ ★						
10	32	—	2	PRETTY NOOSE	SOUNDGARDEN	A&M
11	9	9	14	WHAT DO I HAVE TO DO?	STABBING WESTWARD	COLUMBIA
12	15	20	5	CHAMPAGNE SUPERNOVA	OASIS	EPIC
13	16	22	5	TOO MUCH	DAVE MATTHEWS BAND	RCA
14	13	14	7	ROCK AND ROLL ALL NITE	KISS	MERCURY
15	12	11	17	SISTER	THE NIXONS	MCA
16	11	10	14	DROWN	SON VOLT	WARNER BROS.
17	19	16	9	ZERO	SMASHING PUMPKINS	VIRGIN
18	14	12	21	HEAVEN BESIDE YOU	ALICE IN CHAINS	COLUMBIA
19	18	17	35	CUMBERSOME	SEVEN MARY THREE	MAMMOTH/ATLANTIC
20	17	13	20	BRAIN STEW/JADED	GREEN DAY	REPRISE
21	20	15	9	BORN WITH A BROKEN HEART	KENNY WAYNE SHEPHERD	GIANT
22	22	21	23	1979	SMASHING PUMPKINS	VIRGIN
23	NEW ▶	1	1	AGAIN	ALICE IN CHAINS	COLUMBIA
24	24	25	6	I HATE MY GENERATION	CRACKER	VIRGIN
25	29	33	3	ALCOHOL	HOWLIN' MAGGIE	COLUMBIA
26	23	18	11	IRONIC	ALANIS MORISSETTE	MAVERICK/REPRISE
27	25	24	14	EVERYTHING FALLS APART	DOG'S EYE VIEW	COLUMBIA
28	35	—	2	SALVATION	THE CRANBERRIES	ISLAND
29	37	38	3	PHOTOGRAPH	THE VERVE PIPE	RCA
30	NEW ▶	1	1	TRIPPIN' ON A HOLE IN A PAPER HEART	STONE TEMPLE PILOTS	ATLANTIC
31	31	40	3	ANGELINE IS COMING HOME	THE BADLEES	POLYDOR/A&M
32	34	37	3	MOTHER MOTHER	TRACY BONHAM	ISLAND
33	28	30	23	I GOT ID	PEARL JAM	EPIC
34	26	23	11	BIG ME	FOO FIGHTERS	ROSWELL/CAPITOL
35	36	31	25	GLYCERINE	BUSH	TRAUMA/INTERSCOPE
36	39	39	3	SWEET DREAMS (ARE MADE OF THIS)	MARILYN MANSON	NOTHING/INTERSCOPE
37	NEW ▶	1	1	WORK IT OUT	DEF LEPPARD	MERCURY
38	27	29	15	AEROPLANE	RED HOT CHILI PEPPERS	WARNER BROS.
39	NEW ▶	1	1	FLOOD	JARS OF CLAY	ESSENTIAL/SILVERTONE/JIVE
40	NEW ▶	1	1	BANDITOS	THE REFRESHMENTS	MERCURY

Billboard® FOR WEEK ENDING MAY 11, 1996

Modern Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE	ARTIST	LABEL/DISTRIBUTING LABEL
★ ★ ★ No. 1 ★ ★ ★						
1	2	3	5	SALVATION	THE CRANBERRIES	ISLAND
2	1	1	12	CHAMPAGNE SUPERNOVA	OASIS	EPIC
3	3	2	8	BIG BANG BABY	STONE TEMPLE PILOTS	ATLANTIC
4	4	5	12	MACHINEHEAD	BUSH	TRAUMA/INTERSCOPE
5	6	8	6	MOTHER MOTHER	TRACY BONHAM	ISLAND
6	7	7	5	TOO MUCH	DAVE MATTHEWS BAND	RCA
★ ★ ★ AIRPOWER ★ ★ ★						
7	NEW ▶	1	1	PRETTY NOOSE	SOUNDGARDEN	A&M
8	9	16	7	PHOTOGRAPH	THE VERVE PIPE	RCA
9	10	15	6	COUNTING BLUE CARS	DISHWALLA	A&M
10	5	4	16	BIG ME	FOO FIGHTERS	ROSWELL/CAPITOL
11	8	6	23	IN THE MEANTIME	SPACEHOG	HIFI/SIRE/EEG
12	19	27	5	HERE IN YOUR BEDROOM	GOLDFINGER	MOJO/UNIVERSAL
13	12	13	13	ZERO	SMASHING PUMPKINS	VIRGIN
14	11	9	27	SANTA MONICA (WATCH THE WORLD DIE)	EVERCLEAR	TIM KERR/CAPITOL
15	18	20	9	SISTER	THE NIXONS	MCA
16	15	18	4	THE 13TH	THE CURE	FICTION/ELEKTRA/EEG
17	14	12	15	WHAT DO I HAVE TO DO?	STABBING WESTWARD	COLUMBIA
18	13	11	9	SWEET LOVER HANGOVER	LOVE & ROCKETS	BEGGARS BANQUET/AMERICAN/REPRISE
19	17	17	11	FLOOD	JARS OF CLAY	ESSENTIAL/SILVERTONE/JIVE
20	24	28	4	BULLS ON PARADE	RAGE AGAINST THE MACHINE	EPIC
21	21	22	8	A COMMON DISASTER	COWBOY JUNKIES	GEFFEN
22	26	32	4	LADYKILLERS	LUSH	4AD/REPRISE
23	30	34	3	BANDITOS	THE REFRESHMENTS	MERCURY
24	16	10	19	IRONIC	ALANIS MORISSETTE	MAVERICK/REPRISE
25	27	37	3	LOVE UNTOLD	PAUL WESTERBERG	REPRISE
26	22	19	21	BRAIN STEW/JADED	GREEN DAY	REPRISE
27	29	38	3	SPIDERWEBS	NO DOUBT	TRAUMA/INTERSCOPE
28	35	—	2	HEARTSPARK DOLLARSIGN	EVERCLEAR	TIM KERR/CAPITOL
29	38	—	2	SWEET DREAMS (ARE MADE OF THIS)	MARILYN MANSON	NOTHING/INTERSCOPE
30	25	21	25	1979	SMASHING PUMPKINS	VIRGIN
31	28	24	26	JUST A GIRL	NO DOUBT	TRAUMA/INTERSCOPE
32	23	23	13	EVERYTHING FALLS APART	DOG'S EYE VIEW	COLUMBIA
33	20	14	7	I HATE MY GENERATION	CRACKER	VIRGIN
34	31	29	7	DRUGS	AMMONIA	EPIC
35	40	—	2	WHO WILL SAVE YOUR SOUL	JEWEL	ATLANTIC
36	33	26	16	ONLY HAPPY WHEN IT RAINS	GARBAGE	ALMO SOUNDS/GEFFEN
37	37	30	18	HEAVEN BESIDE YOU	ALICE IN CHAINS	COLUMBIA
38	34	31	11	GUILTY	GRAVITY KILLS	TVT
39	36	35	4	SOMEDAY I WILL TREAT YOU GOOD	SPARKLEHORSE	CAPITOL
40	32	25	16	AEROPLANE	RED HOT CHILI PEPPERS	WARNER BROS.

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 104 Mainstream rock stations and 76 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 900 detections (Mainstream Rock) or 1,100 detections (Modern Rock) for the first time. Videoclip availability. © 1996, Billboard/BPI Communications.



HITS! IN TOKIO

Week of April 21, 1996

- How Deep Is Your Love / Take That
- Because You Loved Me / Celine Dion
- It Is One / Jackson Brown
- How Crazy Are You / Meja
- Nothing To Declare / Cloudberry Jam
- 7 Gatsu 7 Nichi, Hare / Dreams Come True
- I'll Do It / Nahki And Diana King
- Let Your Soul Be Your Pilot / Sting
- Lucky Love / Ace Of Base
- Always Be My Baby / Mariah Carey
- No One Else / Total
- Freedom / Globe
- Girl 6 / The New Power Generation
- Real Love / The Beatles
- Never Never Love / Simply Red
- Cherry / Spitz
- Everybody / Kiss Of Life
- Fast Love / George Michael
- Throw Your Hands Up / L.V.
- You Got To Have Freedom / Boogaloo
- Tell The World / Pandora
- Heaven Only Knows / Swing Out Sister
- Party / Dede
- Baby Portable Rock / Pizzicato Five
- Mouth / Merril Bainbridge
- One Of Us / Joan Osborne
- Don't Let No One Get You Down / War Featuring Hispanic Mc's
- I Need To Be In Love / Carpenters
- Dig! / Dulfer
- Do That Dance / Nile Rodgers
- Spaceman / Babylon Zoo
- Like Marvin Gaye Said (What's Going On) / Speech
- Anywhere Is / Enya
- Believe / Mette Hartman
- If You Come To Party / Paulo Mendonca
- Never Give Up On You / Paul Hardcastle
- Sittin' Up In My Room / Brandy
- Apple Eyes / Swoop
- Reach / Gloria Estefan
- Count On Me (From "Waiting To Exhale") / Whitney Houston & CeCe Winans
- Message In A Bottle / Maxi Priest
- Dub I Dub / Me And My
- One Sweet Day / Mariah Carey
- While The Earth Sleeps / Peter Gabriel With Deep Forest
- Old Man And Me / Hootie And The Blowfish
- HANA / Mr. Children
- Lady / D'Angelo
- Su Su Su Super Ki - Re - 1 / Scatman John
- Sexuality / K.D. Lang
- Happy Little Time / Akiko

Selections can be heard on "Sapporo Beer Tokio Hot 100" every Sunday 1 PM-5 PM on J-WAVE / 81.3 FM in TOKYO

81.3FM J-WAVE
 Station information available at:
<http://www.infojapan.com/JWAVE/>

Adult Contemporary

T. WK.	L. WK.	WKS. ON	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
*** No. 1 ***				
1	1	11	BECAUSE YOU LOVED ME 550 MUSIC 78237	◆ CELINE DION 7 weeks at No. 1
2	2	15	NOBODY KNOWS LAFACE 2-4115/ARISTA	◆ THE TONY RICH PROJECT
③	3	5	ALWAYS BE MY BABY COLUMBIA 78276	◆ MARIAH CAREY
4	4	6	COUNT ON ME ARISTA 1-2976	◆ WHITNEY HOUSTON & CECE WINANS
5	5	3	SO FAR AWAY LAVA ALBUM CUT/ATLANTIC	◆ ROD STEWART
6	6	7	DON'T CRY ZTT 17708/WARNER BROS.	◆ SEAL
⑦	9	9	DON'T WANNA LOSE YOU MERCURY 852857	◆ LIONEL RICHIE
8	7	4	ONE SWEET DAY COLUMBIA 78074	◆ MARIAH CAREY & BOYZ II MEN
9	8	8	BLESSED ROCKET 852394/ISLAND	◆ ELTON JOHN
10	10	40	BACK FOR GOOD ARISTA 1-2848	◆ TAKE THAT
⑪	13	16	REACH EPIC 78285	◆ GLORIA ESTEFAN
12	11	11	MISSING ATLANTIC 87124	◆ EVERYTHING BUT THE GIRL
13	12	14	INSENSITIVE A&M 581274	◆ JANN ARDEN
14	14	12	KISS FROM A ROSE ZTT/SIRE 17896/WARNER BROS.	◆ SEAL
15	15	15	AS I LAY ME DOWN COLUMBIA 77801	◆ SOPHIE B. HAWKINS
16	19	22	BY HEART WINDHAM HILL ALBUM CUT	JIM BRICKMAN
17	16	13	YOU'LL SEE MAVERICK 17719/WARNER BROS.	◆ MADONNA
18	17	19	GROW OLD WITH ME HOLLYWOOD ALBUM CUT	MARY CHAPIN CARPENTER
19	20	20	ONLY WANNA BE WITH YOU ATLANTIC 87132	◆ HOOTIE & THE BLOWFISH
20	18	17	FAITHFULLY RIVER NORTH 163007	PETER CETERA
21	21	24	CHAINS EPIC 78281	◆ TINA ARENA
⑫	24	—	OLD MAN AND ME (WHEN I GET TO HEAVEN) ATLANTIC 87074	◆ HOOTIE & THE BLOWFISH
⑬	27	—	GIVE ME ONE REASON ELEKTRA 64345/EEG	◆ TRACY CHAPMAN
24	23	25	DREAMING OF YOU EMI LATIN 58490/EMI	SELENA
*** Hot Shot Debut ***				
⑮	NEW ▶	1	FASTLOVE DREAMWORKS 59001/GEFFEN	◆ GEORGE MICHAEL

Adult Top 40

T. WK.	L. WK.	WKS. ON	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
*** No. 1 ***				
①	1	11	BECAUSE YOU LOVED ME 550 MUSIC 78237	◆ CELINE DION 6 weeks at No. 1
②	4	8	ALWAYS BE MY BABY COLUMBIA 78276	◆ MARIAH CAREY
③	3	4	CLOSER TO FREE SLASH 17674/REPRISE	◆ BODEANS
4	2	3	WONDER ELEKTRA 64376/EEG	◆ NATALIE MERCHANT
⑤	8	10	FOLLOW YOU DOWN A&M 581380	◆ GIN BLOSSOMS
6	6	5	DON'T CRY ZTT 17708/WARNER BROS.	◆ SEAL
7	7	2	MISSING ATLANTIC 87124	◆ EVERYTHING BUT THE GIRL
⑧	11	13	IRONIC MAVERICK 17698/REPRISE	◆ ALANIS MORISSETTE
⑨	10	9	NOBODY KNOWS LAFACE 2-4115/ARISTA	◆ THE TONY RICH PROJECT
10	5	6	NAME METAL BLADE 17758/WARNER BROS.	◆ GOO GOO DOLLS
⑪	13	17	OLD MAN & ME (WHEN I GET TO HEAVEN) ATLANTIC 87074	◆ HOOTIE & THE BLOWFISH
⑫	12	12	I WANT TO COME OVER ISLAND 854528	◆ MELISSA ETHERIDGE
⑬	17	22	GIVE ME ONE REASON ELEKTRA 64346/EEG	◆ TRACY CHAPMAN
14	9	7	TIME ATLANTIC 87095	◆ HOOTIE & THE BLOWFISH
15	16	18	RUN AROUND A&M 580982	◆ BLUES TRAVELER
16	15	14	ROLL TO ME A&M 581114	◆ DEL AMITRI
17	14	11	BREAKFAST AT TIFFANY'S RAINMAKER 98138/INTERSCOPE	◆ DEEP BLUE SOMETHING
⑭	20	17	INSENSITIVE A&M 581274	◆ JANN ARDEN
19	18	15	TIL I HEAR IT FROM YOU A&M 581380	◆ GIN BLOSSOMS
20	19	16	ONE SWEET DAY COLUMBIA 78074	◆ MARIAH CAREY & BOYZ II MEN
21	21	24	CHAINS EPIC 78281	◆ TINA ARENA
22	22	23	THE WORLD I KNOW ATLANTIC 87088	◆ COLLECTIVE SOUL
23	23	25	ONE OF US BLUE GORILLA 852368/MERCURY	◆ JOAN OSBORNE
24	24	14	HOOK A&M 581176	◆ BLUES TRAVELER
⑮	26	9	COUNT ON ME ARISTA 1-2976	◆ WHITNEY HOUSTON & CECE WINANS

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 37 adult contemporary stations and 42 adult top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. □ Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to songs which attain 300 adult contemporary detections or 600 adult top 40 detections for the first time. © 1996, Billboard/BPI Communications.

Radio

PROGRAMMING

POWER RATIO TRENDS BY FORMAT

Format	1995 Ratio	1994 Ratio	1986 Ratio
AC	1.49	1.48	1.38
Adult Standards	.47	.62	.71
Album Rock	1.33	1.29	1.04
Classic Rock	1.34	1.43	1.06
Classical	.62	.84	1.35
Country	1.24	1.30	1.42
Jazz/AC	1.02	1.25	—
Modern	1.05	1.00	—
News/Talk	1.26	1.33	1.47
Oldies	1.34	1.33	.83
'70s Oldies	1.07	—	—
Soft AC	1.12	1.22	1.26
Spanish	1.16	1.12	1.24
Sports	1.48	—	—
R&B	.84	.89	.83
Top 40	1.18	1.09	1.07

SPORTS/TALK ON HEELS OF AC IN TENTH POWER RATIOS RANKINGS

(Continued from page 65)

"There were years in the late '70s and early '80s where people would have loved to have a 1.2," Rivin says. "In 1988 [for example], the point when the peak of people discovering country intersected with the point where there were no [competitors] within the market. From '88 to '89 and again from '90 to '91, more and more stations came into the format, diluting that exclusivity."

That country's dollars would still be off, Rivin says, reflects the fact that "in some cases, [advertisers] may be mixing a modern rock or a '70s oldies [into their buys], and that may slightly dilute some of the dollars."

Also on the downside, jazz/AC, despite an immense building period over the last year, took the biggest hit, off 1.25-1.02, followed by classical's dip of .84-.62. Rivin attributes the classical shortfall to several factors. During its late-'80s heyday, classical was one of the first formats with qualitative research, and it attracted large numbers of image advertisers.

Eventually, the rest of the market joined in the qualitative game, and since the revenue dry spell of the early '90s, image advertising is not used as much. Aside from that, Rivin says, jazz/AC has siphoned off classical listeners and some revenue.

If that's the case, why is jazz/AC off so steeply? Rivin says, "There are a large number of smooth jazz stations that signed on the air between the later part of 1994 and the middle part of 1995 that are included in our sample. Those stations have yet to mature."

Other scores include news/talk (1.33-1.26), soft AC (1.22-1.12), urban contemporary (.89-.84), and adult standards (.62-.47). Newly tracked '70s oldies started its run in the study with a 1.07.

EASY LISTENING OF THE '90S?

A traditional power ratio stalwart, soft AC is getting lost in the shuffle of all the contemporary offerings on the dial and appears to be in danger of becoming the easy listening of the '90s, in more ways than one.

"In fact, if we were to look at the 1995 list of soft ACs around the country, we might find that maybe half of those had been [easy listening] stations a decade ago," Rivin says. "When soft AC had only AC, album rock, and top 40 to deal with, it was able to do pretty well. Now, it also has oldies, '70s oldies, modern rock, and classic rock."

While R&B, a format that tradition-

ally has sales challenges, is down, Rivin cites the effort of the format's stations to "tell their story better and improve things" in recent years. "They've been very successful with that," he says. "Even with an .84, it's one-tenth of a point higher than the average between '87 and '90."

In addition to the power ratios, Miller, Kaplan includes information on the percentage of stations in each format that have a power ratio better than 1.00. Again, AC won that contest, with a 94% rating, followed by album rock (87%), oldies (84%), classic rock (82%), and sports/talk (71%).

Spanish earned the greatest increase over 1994, rising 14 percentage points, from 48% to 62%, followed by top 40 (52%-64%), modern rock (50%-58%), and album rock (80%-87%). Jazz/AC and soft/light AC were each off 23 percentage points, while classical took a 20-point hit.

Now that the power ratios span a decade, the following long-term trends come into focus. Oldies exhibited the

strongest growth, up 61% from its 1986 ratio of .83, followed by album rock, up 28% from 1.04, and classic rock, up 26% from 1.06. Classical has had the sharpest drop over the decade, off 54% from its initial ratio of 1.35, followed by adult standards, down 34%, and N/T, down 14% since 1986, when that format led the pack with a power ratio of 1.47.

Six formats experienced their lowest power ratios over the 10 years of the study. Rivin blamed that on a new level of competition. "In cases such as country or news/talk, the attraction of the format brings more and more stations into the pool. As you dilute format exclusivity, you dilute the available money that can be given to any one station," he says.

"On the other side of that coin, album's thinning ranks leaves the remaining stations with more money to draw on."

Miller, Kaplan used data from about 700 stations in its study.

SETBACKS PLAGUE U.S. DAB IMPLEMENTATION

(Continued from page 65)

by the EIA/NAB group of the seven systems was to begin in September in San Francisco, but various logistical snafus have repeatedly delayed their start. One broadcaster involved in the field trials said it was optimistic to believe that testing would begin in the next three months.

As if the plate weren't full enough, yet another DAB system was introduced at the NAB show by two broadcasters associated with classical WCRB Boston and Sanders, an electronic systems company that is part of Lockheed Martin.

Their proposal, called FMdigital (FMd), would carry programming digitally over a station's subcarrier, which is essentially a slice of its existing signal. Thus, this "on-carrier" concept—like the in-band, on-channel system—would not require additional bandwidth for U.S. broadcasters.

Such a system would present a significant challenge to radio stations that lease subcarrier space to outside interests, such as global positioning services. Some stations in major markets collect thousands of dollars per month in additional revenue this way.

Implementing FMd would also make it impossible for stations to take advan-

tage of the slowly growing Radio Broadcast Data Systems, which mandates use of a station's subcarrier to work RBDS, which is facing its own challenges from resistant radio broadcasters and receiver manufacturers, offers the potential for a station to transmit song titles, call letters, and advertising over an LED screen on specially equipped radios and billboards.

Meanwhile, on the NAB'96 exhibit floor—which covered 646,000 square feet in the Las Vegas Convention Center, Las Vegas Hilton, and the Sands Expo Center—a number of broadcast manufacturers offered hope that DAB will one day mean more than "Delays At Best," with new products designed to be compatible with whatever technology triumphs domestically.

Among them, companies showed digital exciter and digital signal processors that are poised to work hand in hand with in-band, on-channel transmission systems.

At least four vendors brought digital transmitters to the convention, which, for U.S. broadcasters, could be considered only a show of plumage, since they are designed for use with Eureka-147 technology.

Weiland's Excesses Get STP Music Iced; The Bob Grant Saga Continues At WOR

PROTECTION OR CENSORSHIP? Following *Stone Temple Pilots'* recent press conference regarding lead singer **Scott Weiland's** alleged drug-abuse relapse, top 40 **WKQB** St. Louis has put its STP CDs in cold storage. PD **Michael St. John** (who was unreachable at press time) aired an editorial explaining the station's position, which prompted calls from supportive parents.

Alas, I prefer to believe that good music is worthy music, regardless of the personal lives of the talent behind the songs. It seems to me that Weiland's high-profile struggles with substance abuse might dissuade the band's devotees from taking up what has become debilitating. Obviously, these parents believe instead that admiration unconditionally breeds imitation.

A grant for Grant: As suggested last week, controversial talker **Bob Grant** has landed on his feet to open arms, this time at **WOR** New York. The conservative host, who returned to the air April 29, was fired from **WABC** less than two weeks before.

Among several interesting twists: 1. **WOR** will begin carrying **Alan Dershowitz**, syndicated by **SW Networks**. The attorney was fired from **WABC** in March for calling Grant a racist during a broadcast. 2. The day Grant started, travel talk host **Arthur Frommer** quit **WOR** in protest, likening Grant to a Nazi hate-monger. 3. **WOR** GM/VP **Bob Bruno**, defending the station's hiring of Grant, says the host will enhance the diversity of opinions on-air and attract new listeners and advertisers. 4. Then again... So far, one **WOR** sponsor, **Dime Savings Bank**, has 86'ed its ads on the station, telling *The New York Times* it doesn't want "our message to be a party to [WOR's] in this case."

But here's the ultimate irony: Grant, **Dershowitz**, and **Michael Eisner**, chairman of **Disney**, which owns **WABC**, the

station that fired both Grant and **Dershowitz**, have all been selected for **Freedom of Speech Awards** by the **National Assn. of Radio Talk Show Hosts**. You have to treasure the visual image of those three on one stage.

FORMATS: ISLAND COUNTRY

Two weeks after getting its first country FM, Long Island, N.Y., gets a second. **WRCN/WMJC** Long Island flips



by *Chuck Taylor*

WMJC from album rock to country. **WRCN** will stay rock for now, though it will reportedly flip to country in the fall. **Jim Asker**, previously PD of triple-A **WRNX** Springfield, Mass., joins as **WMJC** PD.

WSHE Miami flips from modern rock to a rock/AC hybrid, along the programming lines of **KYSR** Los Angeles. **Jerry Clifton's** top 40/rock **KBZR** (the Blaze) Phoenix moves to a rhythmic format and is playing all old-school music.

FOLKS: PEAKE-ING IN DENVER

John Peake, PD of **KWMX** (Mix 107.5) Denver, exits to accept the PD post at modern-leaning top 40 **KRBE** Houston. He replaces **Tom Poleman**, who is now PD of **WHTZ** (Z100) New York.

At **R&B** adult **WBLS** New York, PD **Frankie Crocker** adds music duties.

Modern **WIBF** (**WDRE**) Philadelphia GM **Joe Ruyak** exits. Recently named

WDRE Long Island GM **Lee Davis** adds Philly duties.

Veteran rock PD **Doug Gondek** leaves the PD seat of jazz/AC **KCIY** Kansas City, Mo., to become OM/PD of **N/T WXYT** Detroit, where he'll work with another veteran of the rock wars, marketing director **Jim Marchyshyn**, previously marketing/promotion director at crosstown **WRIF**. The two plan to apply a rock approach to the talk outlet.

Modern **WFNX** Boston PD **Boy Troy Smith** has left the station. Production director "**Liquid**" **Todd Wilkinson** steps in as interim PD.

Classic rock **KSLX** Phoenix names **KBPI/KRFX** Denver production director **Todd Little** PD, replacing **John Sebastian**, now PD of country **KZLA** Los Angeles. And **Todd Wallace** is the new PD at **KKLT** Phoenix, from the same position at sister **KTAR**.

David Felker is promoted to PD for **Westwood One's** Hot Country and Mainstream Country formats, replacing **Steve Penny**.

Airplay Monitor editors **Sean Ross**, **Kevin Carter**, **Phyllis Stark**, **John Loscalzo**, and **Janine McAdams** contributed to this column.

Cap Cities/ABC Radio Prez Shuffles Execs

Two weeks after his ascension to president of **Cap Cities/ABC's** radio division, **Robert Callahan** has announced a substantial reorganization of the company's top layer of management.

"I have organized the division to reflect an operating style that worked well at the radio networks," Callahan said, adding that the changes allow him to be closer to the operations. **ABC's** radio division comprises 21 stations in nine markets and the **ABC Radio Networks**.

Among those gaining new titles, **John Mitchell Dolan** takes on responsibility for **WABC/WPLJ** as president of the two New York outlets. Dolan previously was president of **WPLJ**. He succeeds veteran **Don Bouloukos**, who is reportedly leaving to pursue radio station investments.

Maureen Lesourd is promoted to president of Los Angeles properties **KABC/KMPC/KLOS**. She once headed **WRQX** Washington, D.C., for **ABC**, and most recently, was senior VP of affiliate relations of the **ABC Television Network Group**. She succeeds **George Green**, who is named VP of sales training, and **Bill Sommers**, who is retiring.

Bart Catalane, executive VP of **ABC Radio Networks**, expands his duties and is upped to executive VP of the overall **Cap Cities/ABC** radio division, working on new business opportunities and commandeering financial operations.

John McConnell is promoted to the new position of VP of programming for **WABC**. He will also serve as VP for news/talk for the radio division.

Norman Schruett is awarded additional responsibilities for development of key aspects of the company's international business, as well as his current role overseeing **WKHX-AM-FM/WYAY** Atlanta and **WLS/WKXX** Chicago.

Callahan succeeds the retiring **Jim Arcara**, while **David Kantor** steps up to president of **ABC Radio Networks**.

CHUCK TAYLOR

Consultant Constantine, Champion Of Triple-A

WITH A background that includes 17 years at triple-A pioneer **KBCO** Boulder, Colo., consultant **Dennis Constantine**, one of the format's architects, surprises no one by rebutting naysayers' claims that triple-A is dead.

"In a lot of cities, triple-A was relegated to inferior signals. If you don't have a signal to get into the marketplace, you're going to have a tough time. But when you're on a major signal and have the marketing and promotion support, you can do all the things needed to be successful."

He cites **KBCO**, **KMTT** (the Mountain) Seattle, **WXRT** Chicago, **KFOG** San Francisco, and **KTCZ** Minneapolis as stations that are "traditional triple-A radio stations that have good programming, good announcers, and good promotions, and good research. They're all top five 25-54."

Constantine maintains that while triple-A stations differ musically from market to market, their strategy is the same—appealing to 25-54. In most markets, he says, "you'll find that there are a lot of ACs and pop stations appealing to the 25- or 30-plus crowd but not a lot of rock stations appealing to [them]."

While there may be a classic rock station going after that audience, Constantine says, "it's just like an oldies station to a pop listener. It's only nostalgia; it doesn't deal with contemporary music. It doesn't play the new **Enya**, **Freddy Jones**, **Dave Matthews**, or **Hootie & the Blowfish**. In most markets, there is room for a 25- or 30-plus rock station."

To shape the station, Constantine looks at "the history of music" in the market. "It isn't a cookie-cutter thing, and that's what makes my job as a consultant exciting. I don't send out the safe list and say, 'Play these 350 songs, and you'll be successful.' That's being done in virtually all the other formats. I like to help a radio station create its own unique handprint in the market."

Constantine says that **KSCA** Los Angeles is in a particularly challenging competitive situation. "There's no central city in Los Angeles—it's basically one huge suburb. So how do you reach these people?" Because of the market's size, television and outdoor advertising are very costly for a radio station. What happens in that case, he says, is that "you depend a lot on word-of-mouth. The problem of doing an adult format is that it takes time for people to change their habits. In a city where you're depending on word-of-mouth, it's a slow build. It's not an overnight success."

Los Angeles is also home to **KCRW**, a well-entrenched NPR station that carried the triple-A flag for many years. Constantine says there's "a lot of room between **KCRW** and [mainstream] **KLOS** and [modern] **KROQ**.

We're trying to fill that gap."

Constantine also works with non-commercial **WXPN** Philadelphia. Unlike **KCRW**, it is a 24-hour music outlet. Although some observers feel that **WMMR** has begun covering the triple-A franchise in that market, Constantine sees **WXPN** as "the only station in town that plays triple-A music—music that's commercial enough to bring in a large audience but eclectic enough so real fans go, 'This is public radio.'"

The freedom of programming a noncommercial station with a musically aware audience gives the consultant a chance to stretch the boundaries of the format. "We've gotten really good response to some of the world music, like **Shaggy**, and some of the fun rhythmic music that fits in well with the sound of the radio station."

Triple-A has been an option for several heritage rock stations looking to evolve. Regarding **WNEW** New York, Constantine

says, "No matter what station it is, you have to keep in mind the station's heritage. **KBCO**, for example, was flirting with becoming an alternative station. It's tough when you have those call letters, and people have those expectations of what you are."

The same goes for listeners in New York, and **WNEW** "has to live up to that. They have **Scott Muni** and these legendary names on the air; the radio station should be built around what they are and not what they're not. I think they're moving back in that direction."

One of triple-A's challengers is the adult modern format. **SBR**, a rival consultancy made up of former **KBCO** staffers, signed on **KXPK** (the Peak) Denver, which had a significant impact on **KBCO**. The Peak, Constantine says, "defined alternative radio in Denver, because at that time, **KTCL** was the only alternative station in town, and they were on an inferior signal. People really didn't know what alternative was [before the Peak, which] had some of the heritage announcers from **KBCO** and [local] **KBPI**. They marketed brilliantly. They did a lot of things right. **KBCO** was in transition and didn't know how to react, and the Peak walked away with it."

With **KBCO** rebounding due to "better programming," Constantine says, "it amazes me that we have three rock alternative networks offering basically the same service, and [modern hasn't even] proven itself as a successful format. The Peak has a few good books, and [KXPT] Sacramento, Calif., is coming on a little bit, but other than that, nobody doing this format has really been successful. [Yet] here are all these triple-A stations that are all top five 25-54. Eventually, the pendulum will swing back."

JOHN LOSCALZO

newsline...

TOM HICKS is named chairman of the board for Chancellor Broadcasting. Co-founder **Steve Dinetz** continues as president/CEO. Hicks co-founded Chancellor in 1993.

NANCY WIDMANN is promoted to senior VP of **CBS/Group W/Maxam** from president of **CBS Radio**. Widmann will develop business and marketing opportunities for the division.

LEE ABRAMS, manager of rock formats for **ABC Radio Networks**, is reopening his consultancy. He will remain an in-house consultant for **ABC**. Abrams' new venture will focus on rock radio for listeners 30-plus.

BENNETT ZIER is named VP/GM of **WKLB** Boston, recently acquired by **Evergreen**. He was most recently with **Colfax Communications** in Washington, D.C., and has served as VP/GM of **CBS' WODS** Boston.

RON HARRELL is named operations manager at **KXKL** Denver and will continue as PD of sister Chancellor station **KIMN**.

PHIL LAMKA is named GM of Detroit stations for **Metro**, exiting a 15-year stint with **WWWW** Detroit.

STATION SALES: **KSJO/KUFX** San Jose, Calif., and **KUPL/KKJZ** Portland, Ore., from **BayCom Partners** to **American Radio Systems** for \$103 million; **KYLD** San Francisco from **Frescent Communications** to **Evergreen** for \$44 million.

Paxson buys 10 Florida stations: **WDIZ** Orlando from **Shamrock** and, for \$21.3 million, **WSNI/WTNT/ WTPS/WXSR/WNLS** Tallahassee, **WOWW/WTKX** Pensacola, and **WPAP/WPBH** Panama City, all from **Southern Broadcasting**.

Music Video

PROGRAMMING

Ovation Brings Art Lovers To Their Feet Music Major Focus Of New Cable Channel

BY BRETT ATWOOD

LOS ANGELES—The music industry gained a national television outlet with the April 21 debut of music and arts channel Ovation.

Music will be a key part of the content on the channel, which will air live concert performances, ballet, theater, opera, modern dance, and documentary programming. Jazz, new age, world music, and classical will be a regular part of the Ovation programming schedule.

Music videos may soon be included in the Ovation programming mix, according to Susan Wittenberg, VP of programming.

The channel is looking into the possibility of adding a program that plays clips by classical, jazz, new age, and world music acts. However, few clips are made in those genres, since there are not many television outlets that play them. Wittenberg says that she is actively seeking clips that are appropriate for the upscale, arts-themed cable channel.

"I've seen quite a number of them that are really terrific, and I would like to air them," says Wittenberg, who is a veteran of A&E and Bravo. "We hope to be able to schedule them in the near future."

Another cable channel, Classic Arts Showcase, already airs classical music videos and other arts-oriented music clips 24 hours a day. However, it has had difficulty getting widespread distribution (Billboard, Nov. 4, 1995).

Ovation, which launched to approximately 500,000 households, may face difficulty securing distribution in many markets. The niche channel must compete with similar arts-themed cable services, such as A&E and Bravo, for limited channel space. Some cable operators may be reluctant to add a second or third arts-themed service to their lineups. The largest arts channel, A&E, reaches about 66 million subscribers, while Bravo is in about 22 million cable households.

To compete, Ovation is aggressively seeking wider distribution through such avenues as direct broadcast satellite. The

channel is expected to increase its reach to approximately 3 million households by the end of 1996.

Programming on Ovation, which is advertiser-supported, is secured and co-produced from multiple sources, including the BBC, PBS, U.K.'s Channel 4, and other arts organizations.

Several music programming events are already on the way. Among the highlights: "Yo-Yo Ma And The Kalahari Bushmen," a documentary that follows the accomplished cellist to Southwest Africa, where he meets with the bushmen to compare music structures and styles. "This program really exposes the other side of Yo-Yo Ma," says Wittenberg. "Everyone knows Yo-Yo Ma as a cellist, but few people know that he majored in anthropology in college."

"Rivers Of Sound" is a three-part series that documents the evolution of Irish music. Bono, Sinead O'Connor, Van Morrison, Nora Chriallais, Davy Spillane, and Christy Moore are among the artists who appear on the music series.

"Harry Enfield's Guide To Opera" is a user-friendly introduction to the intricacies of opera, hosted by the British comedian. "This is geared toward people who think they hate opera," says Wittenberg. "Maybe they have heard of the 3 Tenors, but nothing more. It's a funny look at serious music."

Other programs on tap will feature performances by the Chieftains, Elvis



The Ovation special "Yo-Yo Ma And The Kalahari Bushmen" documents a recent musical journey by the accomplished cellist into Southwest Africa.

Costello, Luciano Pavarotti, Nina Simone, Youssou N'Dour, Fats Waller, Diane Schuur, Chet Baker, and Stephane Grappelli.

Although it is now a full-time network, Ovation began as a part-time service on TCI's Intro Television, a cable channel that airs programming from current and prospective networks to about 10 million homes. About two hours of original Ovation programming aired per week on the preview channel.

In February, Ovation completed the financing needed for its launch: \$20 million was raised from multiple investors, including Time Warner Cable, the New York Times Co., J.P. Morgan, the Howard Heinz Endowment, and several other institutions and individuals.

PRODUCTION NOTES

LOS ANGELES

Director **Craig Henry** shot "Beverly Hills, 90210" star **Brian Austin Green's** video debut, "You Send Me." **Alan Ferguson** directed photography, while **Gary Rapp** produced. Henry also directed **Bahamadia's** "I Confess" for Power Films. **Alan Ferguson** directed photography, and **H.M. Coakley** produced.

Lionel Martin directed **Ultra's** "Big Time." The clip was produced by **Rae Perman** of Raven Knite Productions.

Okuwah directed **3T's** "24-7." **Bernard Auroux** directed photography.

Director **Stephen Ashley Blake** shot **Digital Underground's** "Oregon Flow." **Stephen Hens** produced.

NASHVILLE

BlackHawk's "Big Guitar" was directed by **Jim Shea**. **Robin Beresford** produced, while **Shea** directed photography.

The Mavericks' "Missing You" was directed by **Gerry Wenner** for Planet Inc.

NEW YORK

Carolyn Chen directed **Once Blue's** "Save Me" for 361 Degrees Inc. **Mary Ann Marino** produced; **Chen** directed photography.

L.O.D.'s "I Feel It" was directed by **Dwayne Coles**. **Andre Maubert** produced, while **Chris Norr** directed photography for Crazy Horse Productions.

OTHER CITIES

Porno For Pyros' "Tahitian Moon" clip was directed by **Perry Farrell** and **John Linson** in Tahiti.

Charley Randazzo directed **Frazier River's** "Tangled Up In Texas" for Planet Inc. The Austin, Texas, shoot was lensed by **Gerry Wenner**.

Director **Christina Wayne** shot **Bush's** electronic press kit in various locations, including Houston and Los Angeles. **Jeff Orsa** directed photography, while **Conner Van Deer** produced for Sunshine Filmworks.

Okuwah is the eye behind two live clips for **Kirk Franklin**. **David Water-son** directed photography.

Programming News Unveiled; VH1 Honors A Moving Experience

NCTA NEWS: Thousands of cable industry executives flocked to the Los Angeles Convention Center to attend Cable '96, held April 28 to May 1. The Eye scoped out the latest developments in music video programming at the event, which is sponsored by the National Cable Television Assn.

MTV2 IN JULY? MTV president **Judy McGrath** told the Eye that plans for MTV2 are progressing right on track (Billboard, May 4). McGrath says that many cable operators attending the convention have responded positively to behind-the-scenes pitches for MTV2, which could launch as early as mid-July.

Executives from MTV have kept mum about the forthcoming service,

which will consist almost entirely of music video programming. However, McGrath confirmed that there are indeed plans to debut MTV2 as a commercial-free service with a feed that will likely differ from cable system to cable system. Although there are no plans to use VJs at launch, there is the possibility that each regional MTV2 feed will eventually draw from a local pool of radio talent for on-air hosting duties. McGrath also revealed that MTV will hire new staff members to help the existing ones run the spinoff service.

Many specifics are still being finalized on MTV2, and McGrath seems determined not to overpromote the new channel. It appears that MTV may want the freedom to experiment with the style and structure of the new service without the cynicism and tough scrutiny of the media and industry observers. It also appears that the powers at MTV realize that while many believe it is too early to launch a second service, the network cannot wait much longer to flex its muscle. Many cable systems are slowly expanding their channel capacity and are being aggressively courted by competing services, such as the Box and Much-Music USA, which hope to be added once the wire upgrades are completed.

Don't expect MTV2 to launch with the fanfare of, say, VH1. Instead, look for it to be a low-key but significant presence in the music industry in the coming months.

BOX TALK: The Box has started to offer multiple music mixes to cable operators who carry the service. Significantly, one of the new services, "Box Latino," consists largely of Spanish-language video programming. The service competes with MTV Latino and HTV. A TCI cable system in South Dade, Fla., is the first company to carry the new service.

The Box is also beginning to offer "Box Pop/Rock," a music video service that will play less rap music than the

Box's mainstream programming playlist. TCI cable systems in Rialto, Calif., and Pittsburgh have already committed to carrying the new service. The Box will continue to offer "Box Mainstream," its existing all-genre music video programming mix. TCI in Baton Rouge, La., recently added the mainstream Box service to its cable channel lineup. The four new TCI outlets are expected to eventually add more than 650,000 households to the Box's subscriber base.

ODDS AND ENDS: Some portions of video programmer **MuchMusic USA** will reach an additional 9 million homes in the U.S. beginning Tuesday (7). Four hours of the music video service will air on Intro Television, which broadcasts samples of existing and prospective 24-hour cable channels. Much-Music programs "Break This," "Spotlight," "Clubland," and "Much-Music Countdown" will air each Tuesday on the cable channel.

Z Music debuted the series "Generation Z" on April 22. The Christian clip programmer is aiming to give exposure to music videos with a positive message on the new daily show, which will play only modern rock, rap, and reggae clips... VH1 will begin to offer a West Coast feed of its programming Aug. 1.

The music video channel currently has only one analog feed for the entire U.S., on Satcom C4, transponder 23. The second feed will be digitally compressed on Satcom C3, transponder 19.

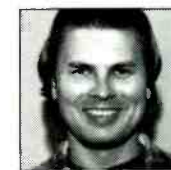
VH1 HONORS: VH1 held its 1996 "VH1 Honors," which benefited human-rights watchdog organization Witness, at the Los Angeles Universal Amphitheatre April 28.

Many in the audience were moved by some of the performances—literally. The Eye has never attended a concert that elicited so many standing ovations. Highlights included **Michael Stipe's** haunting rendition of **Sinead O'Connor's** "Last Day Of Our Acquaintance" and the effective pairing of **Don Henley** and **Bryan Adams** for a cover of **Leonard Cohen's** "Everybody Knows."

Peter Gabriel debuted his new track "Signal To Noise," which featured the unforgettable vocals of **Ustad Nusrat Fateh Ali Khan**. Also noteworthy was **Joan Osborne's** spirited rock performance of "Right Hand Man."

The true stars of the evening, however, were the real-life heroes who were honored at the event—many of whom have risked their lives to bring to light human-rights abuses from around the world. VH1 should be commended for using its cameras to carry their cries for justice and change.

THE EYE



by Brett Atwood



Wild Cowboys. Sadat X hangs out with the production team on the set for the video shoot "Hang 'Em High," the debut single from the album "Wild Cowboys." The clip was shot at the Warner Bros. back lot in Burbank, Calif. Pictured, from left, are Sean Black, Sadat X, director Joseph Kahn, and Mark Sparks.

Billboard® Video Monitor™

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS™
"NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD



14 hours daily
1899 9th Street NE,
Washington, D.C. 20018

- 1 LL Cool J, Doin It
2 MC Lyte, Keep On, Keepin' On
3 Busta Rhymes, Woo-Hah!! Got You All In Check
4 Kris Kross, Live And Die For Hip Hop
5 Nonchalant, 5 O'Clock
6 Lionel Richie, Don't Wanna Lose You
7 H-Town, A Thin Line Between Love & Hate
8 R. Kelly, Down Low
9 Michael Jackson, They Don't Care About U
10 Coolio, 1,2,3,4 (Sumpin' New)
11 Immature, Please Don't Go
12 Mariah Carey, Always Be My Baby
13 Jodeci, Get On Up
14 Bone Thugs-N-Harmony, Tha Crossroads
15 Kenny Lattimore, Never Too Busy
16 SWV, You're The One
17 Patra W/Aaron Hall, Scent Of Attraction
18 Quincy Jones, Babyface, Tania, Slow Jams
19 D'Angelo, Lady
20 Monifah, You
21 Lost Boyz, Renee
22 Geto Boys, The World Is A Ghetto
23 Jesse Powell, All I Need
24 Mack 10, Hoo-Bangin'
25 Whitney Houston & CeCe Winans, Count On Me
26 Joe, All The Things
27 Art N' Soul, Ever Since You Went Away
28 Society Of Soul, Embrace
29 Case, Touch Me, Tease Me
30 Chantay Savage, I Will Survive

★★ NEW ONS ★★

- Fugees, Killing Me Softly
R. Kelly, I Can't Sleep Baby (If I)
Xscape Feat. MC Lyte, Can't Hang
Playa Poncho, Koochie Kutters
Bob Clique, Hostage
Crucial Conflict, Hay
Poppa Doo, Mother's Prayer



Continuous programming
2806 Opryland Dr.,
Nashville, TN 37214

- 1 JoDee Messina, Heads Carolina, Tails... †
2 Collin Raye, I Think About You
3 Pam Tillis, The River And The Highway †
4 Terri Clark, If I Were You †
5 Blackhawk, Almost A Memory Now †
6 Shania Twain, You Win My Love
7 Toby Keith, Does That Blue Moon Ever... †
8 Brooks & Dunn, My Maria †
9 Tim McGraw, All I Want Is A Life †
10 Mindy McCready, 10, 000 Angels †
11 Bryan White, I'm Not Supposed To Love You

- 12 Emilio, I Think We're On To Something
13 Diamond Rio, It's All In Your Head
14 Tracy Lawrence, Time Marches On
15 Lari White, Wild At Heart
16 Garth Brooks, The Change
17 Dwight Yoakam, Sorry You Asked?
18 John Anderson, Long Hard Lesson Learned
19 Marty Stuart & Travis Tritt, Honky Tonkin...
20 Paul Overstreet, Even When It Don't Feel...
21 Shelby Lynne, Another Chance At Love
22 James Bonamy, I Don't Think I Will
23 Rich McCready, Thinkin' Strait
24 Trace Adkins, There's A Girl In Texas
25 Karla Bonoff & Nitty Gritty Dirt Band, You...
26 Daryle Singletary, Workin' It Out †
27 Ricochet, Daddy's Money
28 Junior Brown, My Wife Thinks You're Dead †
29 Alabama, It Works
30 Sammy Kershaw, Meant To Be
31 Mark Collie, Lipstick Don't Lie
32 Billy Dean, It's What I Do
33 Steve Azar, Someday
34 Paul Brandt, My Heart Has A History
35 Joe Diffie, C-O-U-N-T-R-Y
36 Gretchen Peters, When You Are Old
37 Keith Gattis, Little Drops Of My Heart
38 Keith Steglich, Fifty-Fifty
39 Doug Supernaw, She Never Looks Back
40 Dan Seals, I'd Really Love To...
41 Sawyer Brown, Treat Her Right
42 The Mavericks, All You Ever Do Is Bring Me...
43 Ronnie Reeves, My Heart Wasn't In It
44 Sky Kings, Picture Perfect
45 Paul Jefferson, Check Please
46 Highway 101 & Paulette Carlson, It Must...
47 Stephanie Bentley, Who's That Girl
48 Lonestar, No News
49 Nanci Griffith W/The Crickets, Well...
50 Reba McEntire, Starting Over Again

★★ NEW ONS ★★

- Bobbie Cryer, I Didn't Know My Own Strength
David Ball, Circle Of Friends
Great Plains, Dancin' With The Wind
Mystery Artist, I'm Not Listening Anymore
Neal McCoy, Then You Can Tell Me Goodbye
Patty Loveless, A Thousand Times A Day
Suzy Bogguss, Give Me Some Wheels
Wade Hayes, On A Good Night



Continuous programming
1515 Broadway, NY, NY 10036

- 1 LL Cool J, Doin It
2 Coolio, 1,2,3,4 (Sumpin' New)
3 Mariah Carey, Always Be My Baby
4 Stone Temple Pilots, Big Bang Baby **
5 The Cranberries, Salvation **
6 Hootie & The Blowfish, Old Man & Me
7 Busta Rhymes, Woo-Hah!! Got You All In Check
8 Bush, Machinehead
9 Oasis, Champagne Supernova
10 Dave Matthews Band, Too Much **

- 11 Alanis Morissette, Ironic
12 Tracy Bonham, Mother Mother
13 R. Kelly, Down Low
14 Fugees, Killing Me Softly
15 Rage Against The Machine, Bulls On Parade
16 Red Hot Chili Peppers, Aeroplane
17 Whitney Houston & CeCe Winans, Count On Me
18 Garbage, Only Happy When It Rains
19 Stabbing Westward, What Do I Have To Do?
20 Smashing Pumpkins, 1979
21 Celine Dion, Because You Loved Me
22 Marilyn Manson, Sweet Dreams
23 Kelly, Who Will Save Your Soul
24 Alice In Chains, Again
25 Goldfinger, Here In Your Bedroom
26 Dog's Eye View, Everything Falls Apart
27 Lenny Kravitz, Can't Get You Off My Mind
28 SWV, You're The One
29 The Dixons, Sister
30 Verve Pipe, Photograph
31 D'angelo, Lady
32 Seven Mary Three, Water's Edge
33 Tracy Chapman, Give Me One Reason
34 Spacehog, In The Meantime
35 Adam Clayton & Larry Mullen, Mission:Impossible
36 The Cure, The 13Th
37 Korn, Clown
38 Madonna, Love Don't Live Here
39 Mary J. Blige, Not Gon' Cry
40 Nonchalant, 5 O'Clock
41 Joan Osborne, Right Hand Man
42 Jodeci, Get On Up
43 Dishwalla, Counting Blue Cars
44 Paul Westerberg, Love Untold
45 Van Halen, Humans Being
46 Foo Fighters, Big Me
47 Ammonia, Drugs
48 Cowboy Junkies, A Common Disaster
49 Smashing Pumpkins, Zero
50 2Pac, California Love

★★ NEW ONS ★★

- 2Pac, 2 Of Amerikaz Most Wanted
Coolio, All The Way Live
Monica, Why I Love You So Much



30 hours weekly
2806 Opryland Dr.,
Nashville, TN 37214

- 1 Alabama, It Works
2 Emilio, I Think We're On To Something
3 Pam Tillis, The River And The Highway
4 JoDee Messina, Heads Carolina, Tails... †
5 Billy Dean, It's What I Do
6 Neil Diamond, One Good Love
7 Terri Clark, If I Were You
8 Blackhawk, Almost A Memory Now
9 Shania Twain, You Win My Love
10 Toby Keith, Does That Blue Moon Ever...
11 Bryan White, I'm Not Supposed To Love You
12 Collin Raye, I Think About You
13 Joe Diffie, C-O-U-N-T-R-Y

- 14 Brooks & Dunn, My Maria
15 Tim McGraw, All I Want Is A Life
16 The Mavericks, All You Ever Do Is Bring Me...
17 Tracy Lawrence, Time Marches On
18 Mindy McCready, 10, 000 Angels
19 Doug Supernaw, She Never Looks Back
20 Dan Seals, I'd Really Love To...
21 Ricochet, Daddy's Money
22 Dwight Yoakam, Sorry You Asked?
23 Paul Brandt, My Heart Has A History
24 John Anderson, Long Hard Lesson Learned
25 Sawyer Brown, Treat Her Right
26 Karla Bonoff & Nitty Gritty Dirt Band, You...
27 Marty Stuart & Travis Tritt, Honky Tonkin...
28 Shelby Lynne, Another Chance At Love
29 Daryle Singletary, Workin' It Out †
30 Paul Overstreet, Even When It Don't Feel...

★★ NEW ONS ★★

- David Ball, Circle Of Friends
Suzy Bogguss, Give Me Some Wheels
Patricia Conroy, What Else Can I Do
Wade Hayes, On A Good Night
Patty Loveless, A Thousand Times A Day
Neal McCoy, Then You Can Tell Me Goodbye



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Celine Dion, Because You Loved Me
2 Alanis Morissette, Ironic
3 Mariah Carey, Always Be My Baby
4 Melissa Etheridge, I Want To Come Over
5 Hootie & The Blowfish, Old Man & Me
6 Collective Soul, The World I Know
7 Gloria Estefan, Reach
8 Gin Blossoms, Follow You Down
9 Natalie Merchant, Wonder
10 Seal, Don't Cry
11 Tracy Chapman, Give Me One Reason
12 Madonna, Love Don't Live Here
13 Whitney Houston & CeCe Winans, Count On Me
14 Jewel, Who Will Save Your Soul
15 Boyz n the Band, Closer To Free
16 Adam Clayton & Larry Mullen, Mission:Impossible
17 Tina Turner, Chains
18 Sting, You Still Touch Me
19 Dog's Eye View, Everything Falls Apart
20 Blues Traveler, Run Around
21 Joan Osborne, Right Hand Man
22 Jann Arden, Insensitive
23 Natalie Merchant, Carnival
24 Don Henley, The Boys Of Summer
25 Hootie & The Blowfish, Only Wanna Be With You
26 Cowboy Junkies, A Common Disaster
27 Mariah Carey, Fantasy
28 Beatles, Real Love
29 Eagles, Hotel California
30 Dionne Farris, I Know

★★ NEW ONS ★★

- Bryan Adams, The Only Thing...
Wallflowers, 6th Avenue Heartache

VH1 ADDS ORIGINAL MUSIC PROGRAMS

(Continued from page 1)

showcase their songs and the stories behind them; "Archives," which unearth classic performance and interview footage from long-canceled television shows; "Classic Albums," an in-depth look at some of the greatest albums of all time; and "The '70s: A Five-Part Series," which examines the music and culture of the decade that gave birth to disco and designer jeans.

The new programming efforts are a continuation of VH1's aggressive campaign to establish itself as a solid viewing destination for viewers aged 25-44. VH1 is hoping the new programs will erase the lingering memories of the channel's early years, which were filled with an abundance of comedy and other nonmusic programming.

"These shows represent the final phase of bringing back VH1 to a pure music channel," says Sykes. "We now have a complete, well-focused music service. After two years of evolution, we have developed a definite voice with our programming."



"Storytellers" debuts June 2. In the first episode, Ray Davies details the origins of Kinks classics and his solo work.

Davies says that the "Storytellers" format was "easy to do," since he already integrates these stories into his live "Twentieth Century Man" performances.

"All of my songs are stories," says Davies. "It's just something that I do naturally. There was nothing scripted. I just ad-libbed a bit."

Davies describes the series as "the next step forward from [MTV's] 'Unplugged.'"

Elvis Costello, Jackson Browne, and Lyle Lovett are among the artists that will appear on "Storytellers," which is directed and produced by Mike Simon.

"This is very much about artists with a history, but it's also about newer artists," says Sykes. "We want this to be open to all artists and all types of music."

VH1's forthcoming "Archives" unearths interview and performance footage from old television programs, such as the various incarnations of ABC's "The Dick Cavett Show" and the '80s Lorne Michaels-produced performance series "Night Music." Rare concert footage from the BBC has also been acquired for the series.

At press time, negotiations were being finalized to acquire footage from "The David Frost Show" and "The Mike Douglas Show."

Highlights from select episodes of these programs will be edited down to one 30-minute program for each. VH1 has already used this editing approach to condense old episodes of "American Bandstand."

VH1 VP/editorial director Bill Flanagan says that he was surprised to find that many of these early talk shows mixed together an odd assortment of music and nonmusic guests.

For example, an episode of "The Dick Cavett Show" that originally aired in September 1969 contains an energetic performance by Jimi Hendrix, as well as an appearance by actor Robert Young, who was promoting the new drama "Marcus Welby, M.D." At the conclusion of Hendrix's performance, Young appears uncomfortable as he slides over on the guest couch to make

room for Hendrix. Flanagan says that such contrasting guests resulted in an almost "surreal" television experience. "There used to be more interactivity between guests in the early talk shows," he says. "Sometimes, there would even be intense arguments and lively discussions between people that you would never expect to sit together in the same room."

On another episode of "The Dick Cavett Show," host Cavett was so intrigued with guest John Lennon that he insisted that the cameras keep rolling, despite the fact that the 90-minute broadcast was ending. VH1 will likely air portions of the entire Lennon interview in multiple episodes of "Archives," according to Flanagan.

Another Lennon talk-show stint that is expected to resurface on "Archives" is an appearance as guest host on "The Mike Douglas Show."

Tracking down these early music performances has not been easy, says



Flanagan, who serves as executive producer for the show. There are few, if any, surviving copies of many of these programs. Videotapes of the programs were often bulk-erased and reused, in an era where few took into account their potential historic value.

One program that still eludes the VH1 staff is the '70s music show "Speak Easy," which was hosted by Chip Monk. Only a few episodes of the syndicated performance series were shot before its quick cancellation. Flanagan says that so far, he has been able to locate only one surviving episode, which contains Browne, Bonnie Raitt, and Billy Joel performing together.

"I feel kind of like Sherlock Holmes," says Flanagan. "Tracking these things down is difficult. Then, if we are lucky enough to find something good, there are legal clearance issues, union issues, and artist approval issues. Some artists do not want to be seen now the way that they were 25 years ago. There are a lot of hoops to jump through, but we are finding a series of little victories."

"Archives" debuts May 29 at 9 p.m. EST.

"Classic Albums," which was co-produced with the BBC, will present the stories behind some of the best-selling and most critically acclaimed albums of all time, including the Beatles' "Sgt. Pepper's Lonely Hearts Club Band," Stevie Wonder's "Songs In The Key Of Life," and Fleetwood Mac's "Rumours."

"The show dissects the making of these albums and examines the impact they had on the music industry and on many people's lives," says Sykes.

"Classic Albums," a working title for the series, is scheduled to debut in the third quarter of 1996.

Among other shows, the news and information program "VH1 MusicLine," hosted by John Fugelsang and Robin Dorian, will replace "Hot List" and "The Last Word" when it debuts June 21. The 30-minute weekly program will contain music news, artist interviews, and new-release information.

"It really is a combination of those two shows," says Sykes. "We are phasing out ['Hot List' and 'The Last Word'] quietly and replacing them with one focused music show."

(Continued on page 73)

THE CLIP LIST™

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING MAY 11, 1996.



Continuous programming
1221 Collins Ave
Miami Beach, FL 33139

AMERICA'S NO. 1 VIDEO

Bone Thugs-N-Harmony, Tha Crossroads

BOX TOPS

- Monica, Why I Love You So Much
Crucial Conflict, Hay (Strollin' On)
Geto Boys, The World Is A Ghetto
Quad City DJ's, C'mon 'N' Ride It
Nonchalant, 5 O'Clock
Whitney Houston/CeCe Winans, Count On Me
Weird Al Yankovic, Amish Paradise
Junior M.A.F.I.A., Get Money
R. Kelly, Down Low (Live To... Mix)
Bahamadia, True Honey Buns

NEW

- Cast, Alright
Coolio, It's All The Way Live
Deep Blue Something, Halo
D.J. U-Neek, Movin' On
Faith Evans, Ain't Nobody
Fugees, Killing Me Softly
George Clinton, If Anybody Gets Funked Up
Heather B, If Heazd Only Knew
Ini, Fakin' Jax
Jaz Z Featuring Foxy Brown, Ain't No...
Jewel, Who Will Save Your Soul
Kris Kross, Live & Die For Hip Hop
Lil 1/2 Dead, Southern Girl
Lord Finesse, Game Plan
Mic Geronimo, Wherever You Are
Monifah, You
No Doubt, Spider Webs
Otis & Shugg, Journey
Puff Johnson, Forever More
R. Kelly, I Can't Sleep Baby
Refreshments, Banditos
Smooth Da Hustler, Hustler's Theme
Total, Kissin' You
2 Pac, 2 Of Amerikaz Most Wanted
Van Halen, Humans Being
Weird Al Yankovic, Gump



Continuous programming
3201 Dickerson Pike, Nashville, TN 37207

Tori Amos, Talula

- Gipsy Kings, La Rumba De Nicolas
Alanis Morissette, You Oughta Know
Philosopher Kings, Charms
Yulara, Sih Sayang
All 4-One, These Arms
The Beatles, Real Love
Blind Melon, Three Is A Magic Number
Blues Traveler, The Mountains Win Again
Mariah Carey, Always Be My Baby
Celine Dion, Because You Loved Me
Gin Blossoms, Follow You Down
Hootie & The Blowfish, Old Man & Me
Whitney Houston & CeCe Winans, Count On Me
Jars Of Clay, Flood
Madonna, Love Don't Live Here Anymore
Ziggy Marley & The Melody, Love Power
Newman/Lovett, You've Got A Friend
Oasis, Champagne Supernova
Tony Rich Project, Nobody Knows



Continuous programming
299 Queen St West
Toronto, Ontario M5V2Z5

- George Michael, Fastlove (new)
Rage Against The Machine, Bulls On Parade (new)
Bif Naked, Daddy's Gettin' Married (new)
L.V. Feat. Treach, Throw Your Hands Up (new)
Lush, Ladykiller(new)
Bryan Adams, The Only Thing That...
Fugees, Killing Me Softly
Oasis, Champagne Supernova
Tony Rich Project, Nobody Knows
Gin Blossoms, Follow You Down
Stone Temple Pilots, Big Bang Baby
Cowboy Junkies, A Common Disaster
Spacehog, In The Meantime
Hootie & The Blowfish, Old Man & Me

- Coolio, 1,2,3,4 (Sumpin' New)
Celine Dion, Because You Loved Me
Busta Rhymes, Woo-Hah!! Got You All...
Foo Fighters, Big Me
Ashley MacIsaac, Sleepy Maggie
Mary J. Blige, Not Gon' Cry



Continuous programming
1111 Lincoln Rd
Miami Beach, FL 33139

- Alanis Morissette, Ironic
The Cranberries, Salvation
Sting, Let Your Soul Be Your Pilot
Diego Torres, Penelope
La Bouche, I Love To Love
Aterciopelados, La Estaca
La Lupita, Ja, Ja, Ja
Gin Blossoms, Follow You Down
Enrique Iglesias, Experiencia Religiosa
Ricky Martin, Fuego De Noche...
Red Hot Chili Peppers, Aeroplane
Fobia, Hipnotizame
Spacehog, In The Meantime
Shakira, Estoy Aqui
Los Rodriguez, Para No Olvidar
Maldita Vecindad, Don Palabras
Miguel Bose, Tesoro
Mana, Hundido En Un...
Kiss, Rock And Roll All Nite
Roxette, June Afternoon



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Wall, PA 15148

- Eric Champion, Dress Me Up
Eric Champion, Touch
Rebecca St. James, God
Carolyn Arends, Seize The Day
Rich Mullins, Hold Me Jesus
Jars Of Clay, Flood
Rasberry Jam, Burden
Plankeye, Open House
Blackball, Doesn't Matter
Steve Taylor, Sock Heaven

- Michael W. Smith, Cry For Love
Audio Adrenaline, Never Gonna Be
Guardian, Lead The Way
Newsboys, Take Me To Your Leader
Geoff Moore & The Distance, The Yow



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My Head, Humbucker
Whitehead Bros., Feel The Pain
Diego Torres, Penelope
Dave Matthews, Too Much
Amanda Marshall, Birmingham
Semisonic, Down In Flames
Yulara, Sih Sayang
Ruby, Tiny Meat
Fugees, Cowboys
Sting, You Still Touch Me
Cracker, I Hate My Generation
LL Cool J, Doin' It
Tracy Bonham, Mother Mother
Barenaked Ladies, Shoe Box
The Amps, Pacer
Buddy Guy, Talk To Me Baby
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Monica, Why I Love You So Much



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- SWV, You're The One
Jodeci, Get On Up
Busta Rhymes, Woo-Hah!! Got You All Check
R. Kelly, Down Low
MC Lyte, Keep On, Keepin' On
Coolio, 1,2,3,4 (Sumpin' New)
Rappin' 4-Tay, Ain't No Playa Like...
D'Angelo, Lady
Too Short, Gettin' It
The Dogg Pound, New York, New York

CHRYSLIS/EMI SOLO ARTIST SPEECH SPEAKS OUT

(Continued from page 1)

Chrysalis/EMI set. In the process, he is finding that his former group's path-breaking success is double-edged.

"One of the unfortunate things about my career is that people remember me from constantly seeing me on television and at the Grammy Awards with Arrested Development," he says. "To them, I'm this real famous, icon-type dude. People are surprised to even see me performing in a college. So the dilemma with my career right now is that people won't really acknowledge the fact that I've got a solo album out until it's going full force. They still have this perception of me as a huge artist, when I've always considered myself to be an underground artist who happened to blow up."

After the breakup of Arrested Development in 1994, Speech decided to "go back to his roots," he says. This is true both stylistically and, to a certain extent, commercially. His label is taking a grass-roots approach to marketing him (see story, page 1), and, for his part, Speech is once again connecting in a real and intimate way with the young people who are moved by his music and lyrics.

It's early afternoon, the last stop of an introductory, grass-roots concert run focusing on small clubs and colleges. Speech is standing on a portable stage set up behind the student union at Nassau Community College in New York, where he and his band are performing an Earth Day carnival sponsored by the school.

Following his first song, Speech invites the few hundred students and faculty members scattered around the field littered with outdoor games and a barbecue stand to tighten things up. With arms outstretched, he asserts, "I'm going to shoot positive energy toward you; I need y'all to shoot it back at me."

He later explains that his set will be executed in the African tradition of community. "Feel free to let your voice be heard," he directs. "It's only music that brings us together."

Perhaps as a way to increase the intimacy, the artist next introduces the members of his group. He typically inserts the word "brother" or "sister" before their names. They are vocalists Nadirah Shakoor (who sang backup for such artists as Janet Jackson and Al Jarreau before performing with Arrested Development on its last tour), Deborah Wright, Richard Stewart (guitar), Eddie "Gypsy" Stokes (keyboards), Fletcher Doozier (guitar, keys, bass), Ulysses "Nakayo" Dupre'e (congas, flute, sax), Kevin Wright (bass), and Bernard Coley (drums), a former member of black rock band Follow For Now.

On his solo record, Speech's jams are extraordinary for their sheer skeletal power. Today, though, instead of the groovy, bare-bones arrangements heard on "Speech," he presents versions of his new material that are fleshed out with percolating African, Jamaican, and Brazilian rhythms.

He also floats songs from Arrested Development's "3 Years, 5 Months & 2 Days" and its follow-up, "Zingalamaduni."

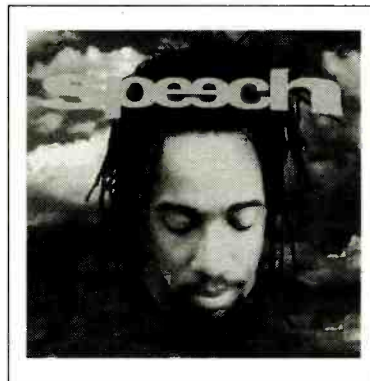
As he rolls out the tunes, dropping words of inspiration and engaging the crowd in push-pull, call-and-response chants, everyone starts swaying, dancing, and nodding, feeding off the band's energy and then giving it back. It is a community celebration.

Two days earlier, Speech and the band returned from Japan, where they played several sold-out shows. Before that, they logged more than 10,000 miles in a tour bus, visiting such places

as Trenton (N.J.) State College and New York's New Music Cafe.

Arrangements for the tour were made by Vagabond Entertainment, Speech's Atlanta-based production firm and booking agency.

The company, which is headed by Speech and Bob Fitzgerald, was founded three years ago in a car-size structure in front of Speech's home.



"Vagabond began as just a place for me to receive phone calls," he says. "Then it became a production company for a band called Gumbo. After that, I used it as a speaker's bureau for people like Gil Scott Heron, Henry Rollins, and others."

The firm has booked concert packages featuring acts of Speech's ilk, such as the Fugees, the Roots, Goodie Mob, Omar, Brooklyn Funk Essentials, and Harper. After plans fell through for a spot on the black alternative tour featuring Goodie Mob and the Fugees, Speech decided to book himself.

"I think he's a reactive kind of artist," says Speech's manager, Ramon Hervey. "He doesn't like to just sit around and wait for things to happen. He approached the [concert series] as an opportunity to develop excitement and bring more attention to the album."

Speech has also been busy on other fronts, including creating the soundtrack for "Fusion," a traveling stage production documenting the history of black music through dance, and, under the Vagabond umbrella, writing the score for the critically acclaimed independent film "Follow Me Home." This was done in conjunction with Cyrille Neville of the Neville Brothers.

The performer has also flexed his production prowess lately, working with Larnae, the former soul-sister vocalist from Loose Ends, now signed to Yab Yum Records. "People will be surprised by how much music I make," Speech says. "What I'm striving to do with my career now is get more outlets for it."

Speaking in reflective, optimistic, and nondefensive tones, Speech sat down recently with Billboard to talk about his past, his present, and future plans.

Billboard: Were there any conceptual thoughts circling around your head before you started to record the "Speech" album? It definitely doesn't sound planned or strategized, because it flows in so many different directions.

Speech: After Arrested Development split, I really didn't know exactly what I wanted to do with my career, which direction I wanted to go in next. I just decided, "Here I was." [Arrested Development's] second album sold gold—a fact a lot of people don't know—but it didn't do as well as the first one. Then the group disbanded. I didn't know where to go.

I eventually decided I had to go back to my roots and just make music for the love of it. That's what I did—I started singing, and a lot of good melodies came

out. I also wanted to experiment with live instrumentation, and I did that.

Billboard: You were expressing yourself by yourself before you brought in musicians. How'd the band come together?

Speech: All of the members were musicians I really respected on instruments I couldn't play at all, and I literally hand-picked everybody in the band. I already knew them individually, but they didn't know each other, so I

'In America, where things are so backward, we don't understand what's right and wrong'

pulled them together and said, "Let's do this!"

Billboard: There are many influences floating around your sound. What did you grow up listening to?

Speech: When I was a little kid, I listened to a lot of rock music—the pop of the day, like Kiss. Then my father owned a disco, so I started getting into soul music, like Cameo and Parliament/Funkadelic . . . all of those kids. Later, during high school, I was a DJ, so I was into hip-hop exclusively. Then,

when I got into college, I started getting into a lot of cultural music, because I started to learn more about my history. I became what they would now call "Afro-centric," and those other types of music became more appealing to me. I wanted to learn more about Brazilian and African styles of music. But I'd say that the primary influence on this album was a lot of folk music: Joni Mitchell and this Japanese band called Soul Flower Union. A lot of mellow, message-oriented music, like Curtis Mayfield, too.

Billboard: I've been told that you're planning to punch a higher floor with your next single, "Ask Somebody Who Ain't (If U Think The System's Workin'...)." **Speech:** We're hoping the label continues to get behind it in a very strong way. I just went to Japan, and it really flipped me out that the album was at such a different level. It was No. 1 on the pop chart there for four weeks, and that was the first No. 1 pop record of my career.

Over there, I did all sold-out concerts in venues holding up to 1,000 people. Everyone knew all the words to all the songs on the album. It made me feel really good. Then I came back here and realized there's still a lot more work that needs to be done to get people to know about this record.

Billboard: The perception detractors have of you is that you're a goodie-goodie who's always so damn positive.

These people think you're corny, and if they somehow manage to stumble into a show, they'll probably have a great time, but once they get back to the 'hood, they won't share the joy. I saw one guy in the audience just now bouncing around shyly. When I stepped up to him and asked for his reaction to the set, he wouldn't talk. For him, liking Speech is something that is simply not cool to do.

Speech: I agree that there's a problem with that. And it's mostly with [black] people. The only way I can explain myself is to say that I've stayed steadfast to what I'm about. In many ways that trait has diminished what I could be, but at the same time, I have to do what I do, because those are my beliefs. I'm about sticking to what I've learned about my culture, and what I've learned is that we can celebrate like that. It's unfortunate that hip-hop shows can't celebrate anymore. We still get down—I'm not saying rap shows don't jam—but I'm talking rejoicing, a word you can't really say at a hip-hop show. You could say "party" but not "rejoice." Rejoicing is part of the African tradition, and that's what I'm striving to bring to people. I strive to bring people back to who we really are. I'm not claiming we're something that we're not. I know what we are, 'cause I'm the same way. We're all the same type of thing; we all come from the same vibe, and that's a positive, celebratory vibe. But unfortunately, we're in such a state in America, where things are so backward, (Continued on page 77)

LABEL FACES CHALLENGE WITH SPEECH

(Continued from page 1)

record has slowly won over small pockets of fans but has yet to appear on The Billboard 200.

"As a creative entity, I feel the best days for Speech are ahead, not behind him," says Speech's manager, Ramon Hervey. "Through his artistry and entrepreneurship, he can continue to be a messenger of life music. I think he'll stand as an important symbol to other artists."

While acknowledging that Speech is an artist who will be familiar to fans of Arrested Development, EMI Records president Davitt Sigerson says, "Our assumption all along was that we had to introduce him as a new artist. The nature of Arrested Development is that there are people for whom that association was positive, some people didn't care, and for some it was negative. Rather than make a pie chart, we said, 'It's a new guy.'"

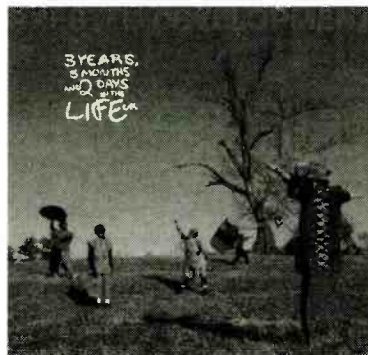
With that thought in mind, EMI worked the first single, "Like Marvin Gaye Said (What's Going On)," to R&B radio. While the cut, which was also featured on Motown's Marvin Gaye tribute album, gained some attention, particularly in several Southeastern markets, it peaked at No. 59 on the Hot R&B Singles chart. EMI had more luck with the video for the track, which reached the top 20 on BET's playlist in March.

"We knew it wasn't going to be a big black radio record," says EMI senior director of marketing Linda Adams. "The goal was not to have a top 10 hit. It was about reintroducing Speech to black music radio."

Sigerson admits frustration at R&B radio's reception of Speech. "It's a record that should have gone further," he says. "I was hoping the whole Marvin Gaye project was going to give us more of a start than it did."

For the second single, "Ask Somebody Who Ain't (If U Think The Sys-

tem's Workin'...)," the label is hoping to capture a larger audience by tailoring mixes for not just R&B radio but crossover and top 40 stations. A specific



release date has not been set.

"We have to be speaking to an audience who relates to Des'ree, Everything But The Girl, and Sophie B. Hawkins' music as much as the audience that related to hip-hop music," says Sigerson. "We have to go after that broader 20- and 30-year-old college and post-collegiate audience, black and white, as well as continue our thrust at the entire African-American community."

Casting a wider net could mean increased chances for video airplay.

"This single is going to go mainstream/top 40 out of the box, whereas the last went to urban/R&B," says EMI's national director of video promotion, Diane Valensky. "So that means that while BET and the Box will again be key focuses, we are going to have more opportunities this time out for airplay on other networks, like MTV and VH1."

The label is exploring ways to broaden Speech's appeal on college campuses, where he already has a strong following. The possibility of a lecture tour was considered, but for the time, it's been

pushed aside. "We always want to combine Speech talking and sharing his views with Speech making his music. It's more impactful that way. He's a great musician with something to say, but that's a careful line to tread. But if he ever ran for the Senate, I'd vote for him," says Sigerson, with a laugh.

Before any potential stab at political office, Speech will make plenty of appearances on the tour circuit. He just completed a short university outing to tune up his band.

Further concert plans are developing. "We're looking at a couple of different scenarios," says Hervey. "We want to tour in the summer, although nothing's locked in. There's a potential package that might come to fruition. And if not, we're looking for opening slots on the appropriate tour."

At retail, the plan continues to focus on involving mom-and-pops as well as major chains in an effort to educate store owners about Speech's music. According to Joe Parker, EMI's senior VP of sales, regional staffers visited record stores to make sure the album was stocked under alternative music instead of rap, where many retailers had initially placed it.

"I also gave some money to the distribution branches for marketing purposes," says Parker. "Each of them made up T-shirts, samplers, fliers . . . whatever they thought was best for their market."

For his part, Speech remains undeterred by his album's slow start. "It gets me down many times, but that's where my strength comes from, from saying, 'No, I'm not gonna let this do this to me.' That's when I come back like in those 'Rocky' movies."

Assistance in preparing this story was provided by Chuck Taylor and Marilyn Gillen.

KID RHINO THE LATEST TO TIP ITS HAT TO TIMELESS MADELINE

(Continued from page 10)

around over 50 years—everybody grew up with her. With all the questionable role models out there these days, Madeline is everything parents want their children to emulate: intelligent, fun, adventurous, inquisitive.

"Madeline is a great character," says Judy Rothman Rofé, lyricist for the "Madeline" TV programs, who also writes and story-edits the series. "She's one of the few quintessentially feminist characters in early children's literature. She's the smallest [in her boarding school], but she's the bravest, the most adventurous."

"She's special," agrees 11-year-old Canadian actress Andrea Libman, who does Madeline's French-accented speaking and singing voices. "When someone's scared of something, she's the one taking care of them."

Dennen says both of Kid Rhino's "Madeline" titles, which streeted April 23, are benefiting from extensive promotions. Book retailers, in particular, have been warmly enthusiastic, Dennen says.

Rizzoli's, Barnes & Noble, Borders Books & Music, and others "can easily make a 'Madeline' statement by mer-

chandising together the books, audio, video, toys, and CD-ROMs," she says.

Five Spec's Music stores in Miami were planning to throw elaborate "Madeline" parties Saturday (4) and Sunday (5), with the theme centering on "Madeline And The Dog Show." Spec's and Kid Rhino have been working with the Humane Society to stage puppy adoptions at the stores, Dennen says.

In addition, Kid Rhino is discussing with kids' dinnerware manufacturer Selania the possibility of including in-pack cassette samplers with its "Madeline" dinnerware, in a promotion with Federated Department Stores.

HOME VIDEO PROJECTS

Although eight Madeline videos are on the market from Golden Book Video, cross-promotions with the new albums appear unlikely, according to a company spokesman, although the videos were part of an earlier joint initiative with Sony Wonder.

Golden Book Video, a division of Racine, Wis.-based Western Publishing, has been dormant for more than a year. Its Los Angeles office closed last

year, and no new videos have been released from the company.

The spokesman says Western has since been purchased by an investment group, whose partners include Barry Diller and ex-Simon & Schuster executive Richard Snyder.

When the acquisition is completed this month, Golden's video division may be reactivated, the spokesman says.

Western acquired the Madeline videos when it purchased Hi-Tops Video, a division of the now-defunct Media Home Entertainment, in 1991.

The best-selling titles in the series include "Madeline's Christmas," which has sold more than 85,000 units, and "Madeline's Bad Hat," which has sold more than 70,000 units, according to trade sources. The titles were released in 1991 and 1992, respectively.

CD-ROMS ON A ROLL

On the multimedia front, Creative Wonders, a joint venture between Capital Cities/ABC and Electronic Arts, has the rights to use the Madeline character in a series of children's CD-ROMs.

"Madeline is a girl character that we

felt was a good role model," says Jennifer Rush, product manager for Creative Wonders. "She has an assertive, spunky personality and is a logical fit in the interactive world."

The first release, "Madeline And The Magnificent Puppet Show," hit store shelves in the fall of 1995 to coincide with the debut of the ABC-TV morning animated series "The New Adventures Of Madeline."

A second title, "Madeline: Thinking Games," was released March 22, and "Madeline's European Adventure" is scheduled to street in October.

Rush says that the Madeline titles are targeted at girls aged 5-11—a market that is often ignored by multimedia developers.

"There is a real opportunity in multimedia to develop titles that appeal to girls," says Rush. "Girls tend to want more of a story line, while boys are more likely to be drawn to action shoot-'em-ups."

Creative Wonders has teamed with Western and Sony Wonder for a mall tour that promotes the CD-ROM, audio, video, and book projects by bringing the popular character directly into the retail environment.

AUDIO ASPECTS

Actor Christopher Plummer, who has narrated the "Madeline" series since its inception as five specials on HBO (later developing into a series on the Family Channel and then on ABC, where it is currently on hiatus), does not appear on either Kid Rhino "Madeline" audio release, due to scheduling conflicts.

Instead, Kid Rhino contracted with English actor Tony Jay to narrate "Madeline And The Dog Show."

Sony Wonder's "Madeline's Favorite Songs" features Plummer's voice in its intro and outro, says Wendy Moss, senior VP of marketing for Sony Wonder, who expresses no concern about potential consumer confusion over the variety of "Madeline" audio titles.

"We're not worried," says Moss. "The Kid Rhino product can only bring more attention to ours. It's an evergreen title, which has been a consistent seller for

us, day in and day out. Our promotions have been successful; we had an opportunity, for example, to tie our product into the Madeline character mall tours, which worked well."

"Madeline's Favorite Songs," which includes the theme song "I'm Madeline," penned by the late Joe Raposo of "Sesame Street" fame, consists of music pulled from the pilot and the first five Madeline specials. Those songs were written by lyricist Rofé and composer Jeffrey Zahn; Rofé stayed on when the series' producer switched from Canadian company Cinar Productions to cartoon giant DIC Entertainment.

The current composer is U.K.-born Andrew Street, now based in Los Angeles. "Hats Off" features Street's music, with lyrics credited to Rofé and Andy Heyward, president of DIC Entertainment and the album's co-executive producer, with Artie Ripp.

Street, who has a 2½-year-old son, notes that "with today's economics, [children's TV programs] tend to compile music libraries and use the same cues over and over. But with 'Madeline,' we treat each episode uniquely and base all cues around the songs. There's 18-20 minutes of underscore in each show. The music's taken from all over: In episodes like 'Madeline And The Orient Express' and 'Madeline In Hollywood,' for instance, I've tried to reflect the locale in the musical style."

In regards to the pervasive Gallic flavor of much of the music, Street—who, 20 years ago, was a busker with an accordion on the streets of Paris—says, "I love the sound of French music. I put lots of musical jokes in the 'Madeline' score, in the [manner] of Satie and Debussy, for instance. Occasionally, I'll put in little quotations that only the producer and I know about."

As for the songs themselves, Street says, "I really don't think of them as children's music, though they have to be reasonably infectious and repetitive. I think they stand on their own as songs."

Assistance in preparing this story was provided by Eileen Fitzpatrick and Brett Atwood in Los Angeles.

VH1 ADDS ORIGINAL MUSIC PROGRAMS

(Continued from page 71)

VH1 is also acquiring the rights to many famous music films, including "The Song Remains The Same," "Pink Floyd: The Wall," "Grease," and "Abba: The Movie." One film will air each Friday night on "VH1 Music Movies," which will be hosted by Fugelsang with occasional celebrity co-hosts.

VH1 first tested the concept of airing music-themed movies in 1995, when it aired the cult classic "The Rocky Horror Picture Show" on Halloween night. The film performed well and inspired the network to pursue a weekly slot for these movies.

"There was just a huge reaction to it," says Sykes. "We felt it was something that would fit in perfectly with our programming and that it would contrast well with the videos."

The first film in the series, "Purple Rain," will air June 7.

On Aug. 19, VH1 will begin to air "The '70s: A Five-Part Series." Several artists were interviewed for the documentary series, including Bruce Springsteen, Stevie Nicks, and Alice Cooper. The channel plans a weeklong promotional blitz around the series, which will "put the network in a time machine for a week," says Flanagan.

Later in 1996, VH1 will debut "Legends," a documentary series of re-occurring specials that will detail biographical information about classic artists using performance footage and noted music historians. Janis Joplin

and Marvin Gaye are the first two artists to be profiled on the show, according to Flanagan.

Many of VH1's current series will continue to run on the channel. VH1 has ordered several new episodes of the David Cassidy-hosted retro program "8-Track Flashback" and Dick Clark's "The Best Of American Bandstand." The performance series "Duets" is also continuing production; new episodes pair Bryan Adams with Brian Setzer and Eric Clapton with Dr. John.

The next wave of original VH1 programs is already in development, including a music-themed comedy series, a documentary program about young and developing bands, a music game show, and an R&B-themed music series.

Based on the success of its airing of "The Best Of American Bandstand," VH1 is acquiring the rights to other classic music-themed television shows. Sykes declined to provide details about the programs being acquired. "They are well-known programs that are not too dissimilar from 'American Bandstand,'" he says.

Over the past year, VH1 has tinkered considerably with its programming lineup and has aired several unconventional new series and specials, with hit-and-miss results. Among the more unusual offerings of the past year have been "RuPaul's Party Machine," a series of clip-based specials

hosted by the drag queen/recording artist, and "4 On The Floor," a critics' round-table program.

The latter show has been taken off the schedule but will return periodically when timely topics emerge.

The news-ticker program "Morning Music Wire" is off the air and being reworked for a possible relaunch later this year.

"It's very expensive to do," says Sykes. "We want to be very smart with our money. Maybe we can use that same money to stage a couple of high-profile concert events, instead."

The channel plans to continue to develop its awards franchise, as the "VH1 Fashion & Music Awards" joins "VH1 Honors" as an annual event. VH1 will also bring back its celebrity golfing tournament "Fairway To Heaven" and will stage a LifeBEAT benefit concert in Washington, D.C., this summer.

With the addition of many of these classic TV, music documentary, and other specialty programs, some label executives have expressed concern about dwindling air time at VH1 for new artists.

However, Sykes says that 70% of VH1 programming is still focused on new music, including straightforward music videos and such specialty programs as "Duets." In addition, he says that roughly 90% of VH1's specialty, nonclip shows will be programmed in prime-time hours.

BOYS CHOIR OF HARLEM RAISES ITS VOICE

(Continued from page 10)

and incorporated the group as a non-profit arts institution in 1974. Since then, it has performed all over the world, for dignitaries and ordinary music lovers alike.

BCH's history was recently detailed by Turnbull in "Lift Every Voice," published by Hyperion. The book, written with journalist Howard Manly, also chronicles Turnbull's own history and the secret to his

longstanding success motivating children.

"At the end of the day, I think everybody will win," Halyard says of the release of the new album. "I think the people will enjoy the music, I think the choir will hopefully reap some benefits, and I think that Doc Turnbull will finally get his due in all the artistic and creative communities."

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ISLAND'S TRACY BONHAM HITS

(Continued from page 1)

on her emotionally charged Island debut, "The Burdens Of Being Upright" (Music To My Ears, Billboard, Jan. 20), bitterness is not all that this 28-year-old Boston singer/songwriter is about.

"This really is an issue for me," says Bonham, who became a Heatseekers Impact artist when her album broke into the top half of The Billboard 200 at No. 96 for the week ending Saturday (4). This week, the album moves 21 positions to No. 75 on that chart.

"It keeps popping up [in the press]," she continues. "I don't compare myself to Alanis [Morissette] or Courtney [Love]. I hear that 'angry white female' thing now, and you know, I'm going to be angry if they say that. It pisses me off, because it's so ignorant and shallow. It's an ongoing thing, and I constantly have to defend myself. People would think that I'm angry just because they hear me scream. They obviously didn't listen well. People just don't know how to handle it if a woman uses smarts and brains rather than [her] tits."

According to SoundScan, "The Burdens Of Being Upright," released March 19 and produced by Paul Kolderie and Sean Slade at Fort Apache Studios, with additional production by Tom Lord-Alge, has sold more than 44,000 units.

The "screaming" about which Bonham speaks is from the first single, "Mother Mother," in which the singer belts out a gut-wrenching yell—"I'm hungry/I'm dirty/I'm losing my mind/Everything's fine"—that doesn't seem as though it could come from her petite frame.

The song instantly took off at modern and mainstream rock radio, with local

supporter WFNX Boston, WKQX (Q101) Chicago, KEGE Minneapolis, KPNT (the Point) St. Louis, and KNDD (the End) Seattle leading the charge. This week, the song is No. 5 on Modern Rock Tracks and No. 32 on Mainstream Rock Tracks.

"We were shooting for 25 stations in the first week with 'Mother Mother,' and we got 24. We wanted another 25 or 30 the second week, and we got 32," says Joe Riccitelli, senior VP of promotion at Island. "It got No. 1 phones at the Point in St. Louis the first week. The other thing that's helpful is MTV—it's a Buzz Clip in heavy rotation. Now, top 40 stations like [WHTZ] in New York and KRBE in Houston are on it. It's the anthem for female teens."

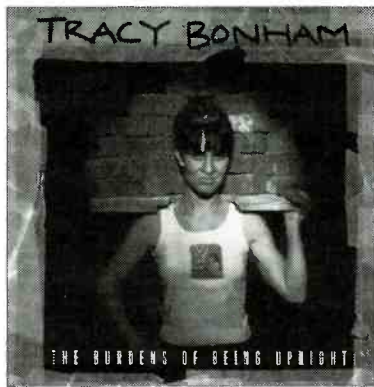
"She's ballsy, but in a way, that seems sincere. She balances that line of being loud and having a really catchy hook," says Laurie Gail, music director at WFNX, which first played Bonham's 1994 version of "The One" from the "Girl" compilation on Curve of the Earth Records.

Another version of "The One" made its way to Bonham's Island debut and will be the follow-up single to "Mother Mother." "Sharks Can't Sleep" will likely be the third single.

Bonham, who is classically trained on violin and plays fiddle and guitar, didn't start writing rock songs until about four years ago, when she picked up a Hagstrom, a Swedish guitar popular in

the '60s and '70s, at the urging of a boyfriend.

After signing with Island via James Dowdall and Rose Noone, her "The Liv-



erpool Sessions" EP was issued on Boston-based CherryDisc as a primer to her major-label offering.

She took honors at the 1995 Boston Music Awards for best new artist, best female vocalist, and best indie single.

With a groundswell of industry support and a rabid fan base in place, "The Burdens Of Being Upright" took off quickly. It peaked at No. 9 on the Heatseekers chart for the week ending April 27 before breaking into the upper portion of The Billboard 200.

Bonham, her manager, Scott McGhee of McGhee Entertainment, and executives at Island were careful not to over-promote Bonham or the much anticipated Island release.

"We decided to put out the EP as a setup tool on CherryDisc, which had expressed a lot of interest in her, as a way

to have something to tour behind," says Hooman Majd, executive VP at Island.

Island allowed the press to lead the way in introducing Bonham.

Andrew Kronfeld, VP of marketing at Island, says it helped to have Bonham, her booking agent (Rick Roskin at Creative Artists Agency), McGhee, and Island agree on promotional obligations.

Tours with Spacehog and Loud Lucy also helped pave the way for success. Bonham hooks up for dates with Tripping Daisy May 13-30. She will tour Europe in June, when the album will be released there.

Marketing tactics the label used included a teaser postcard series that fea-

tured lines from her songs and used a bounce-back card in the CD, which offered consumers a limited-edition blue-vinyl 7-inch of her song "Sunshine" and a cover of PJ Harvey's "50 Ft. Queenie."

Bonham will make her television debut on "Late Night With Conan O'Brien" on Tuesday (7) and will appear on the new "Saturday Night Special" on Saturday (11).

"Mother Mother" is one of those singles that gets an instant reaction when you hear it—that you have to rush to the store and buy it," says Bob Bell, new-release buyer for the 280-store Warehouse Entertainment chain based in Torrance, Calif. "Our sales have more than doubled in the last two weeks. It is one of the best records of its kind and one of the best so far this year."



THE NIXONS WIN ON MCA

(Continued from page 1)

ginning to garner national attention for the Oklahoma City natives after a frantic touring schedule and the success of the mainstream and modern rock hit "Sister."

"I wouldn't say it was frustrating, but it was strange watching other bands release an album that seemed like it would go platinum in a week," says the Nixons' lead vocalist, Zac Maloy. "It was just a totally different thing for us altogether."

The Nixons entered the Heatseekers chart on Feb. 24 at No. 34, rising to No. 2 by April 27. They became a Heatseeker Impact act when they entered the top half of The Billboard 200 at No. 95 on Saturday (4). This week, the band slips to No. 96.

Abbey Konowitch, executive VP at MCA, says the slow build of the Nixons exemplifies a shift in attitude toward a more patient artist-development approach.

"The ongoing success of the Nixons is proof that developing bands for the long term is how you build an audience and build a band's future," he says.

This idea is illustrated by MCA's radio promotion strategy. The label deliberately held back the release of "Sister," which proved itself at radio in 1994.

The song is one of eight tracks on "Foma" that were also on the band's first album, "Halo." That set was released April 1, 1994, by Dallas-based Rainmaker Records (run by the same individuals who control the act's management company, Rainmaker Artists). The band's songs are published by Yours Mine His Hers Music.

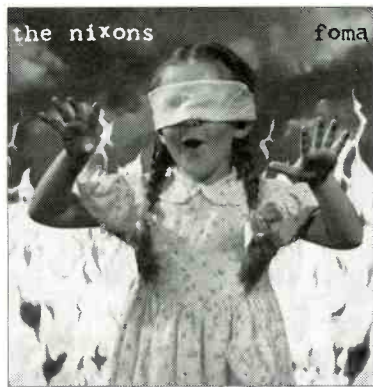
Supporters of "Sister" in its early in-

carnation included KEDGE Dallas, KATT Oklahoma City, KMYZ Tulsa, Okla., and KNNC Austin, Texas.

MCA serviced the new version of the single to mainstream and modern rock stations Dec. 5, 1995.

Since then, it has gathered significant steam at rock radio. This week, the track is No. 15 on the Modern Rock Tracks and Mainstream Rock Tracks charts.

Robbie Snow, product manager at MCA, says the label decided to service the harder-sounding "Foma" to select



rock and metal stations, followed by "Head" and "Happy Song," with an understanding that "Sister" would be released after the act had built a solid fan base through touring. The release date for the next single, "Wired," had not been determined at press time.

"By the time we got to 'Sister,' we had accomplished what we had set out to do," says Snow. "The band had done 130-140 dates, and we had built up our micro-marketing, taking them outside their established base and into some Northern markets, like St. Louis and Chicago."

The band has traditionally done well in Southern states, especially Texas and

Oklahoma, where touring and radio air-play have helped it build a strong fan base. According to SoundScan, "Foma" has sold 109,000 units, 12,000 of which can be attributed to the Dallas/Fort Worth area.

In spite of that significant regional fan base, KEDGE PD Joel Folger warns against pigeonholing the band in any particular area.

"This band writes hit songs, period," says Folger. "I don't care what part of the country you're from. When you go to see this band, you know that these guys are the goods."

Because of the act's history in the area, radio listeners in Texas and Oklahoma are no strangers to "Sister." Still, Folger says, a promo-only acoustic version of the song has breathed life into it for a third time.

Lavon Pagan, owner/buyer of Pagan Rhythms in Dallas, says that although "Foma" continues to be a strong seller, the Nixons' longstanding popularity in the region has contributed to a plateau in sales of "Foma."

"We tend to reach a saturation point with regional acts that break national, because the fans out here already have most of their material," he says.

At retail, Snow says, stickers, fliers, displays, T-shirt giveaways with album purchases, and discount pricing at indie and chain stores created visibility and awareness for the act.

Snow and Konowitch add that stress rotation on MTV and the band's heavy touring schedule will boost sales.

The Nixons, booked by New York-based Artists & Audience, are preparing to embark on a 27-date May tour, as well as an 18-date June tour co-headlining with TVT act Gravity Kills.

Terri Clark Harnesses Success Mercury Uses 'Step By Step' Angle

BY CHET FLIPPO

NASHVILLE—Terri Clark laughingly says that her "overnight success story" is more like an "Alaskan overnight success story," since it was so long in the making.

The Mercury Nashville artist, whose self-titled first album debuted on Aug. 10, 1995, moved to Nashville in 1987 just after high school graduation. Since then, she worked in jobs ranging from "rice rubber" in a Chinese restaurant to waitress, house-painter, and boot-seller.

After a long odyssey, she signed with Mercury Nashville in 1994. Now, she becomes a Heatseekers Impact artist after her album entered the top half of The Billboard 200 at No. 92 for the week ending Saturday (4), moving up from No. 110 after 29 weeks on the chart. On Billboard's Top Country Albums

chart, her album moved No. 15-14 for the same week. The album's third single, "If I Were You," is at No. 21 on Billboard's Hot Country Singles & Tracks.

Now touring as an opening act for George Strait, Clark has come to epitomize the strong, new, independent female artist (and in her case, one who writes or co-writes much of her material). But it has been a long climb. Mercury senior VP of sales John Grady calls the Clark project "a classic case of a conventional campaign. There was no magic bullet. We went step by step."

Clark's manager, Woody Bowles of the Woody Bowles Co., has been working with her for seven years. "I met Terri about a year and a half after she moved to town," he says. "Tom Long at ASCAP called me and told me he had somebody in his office that I needed to hear. She came over and sang for me, and I have to tell you, her voice parted my hair. The only comparable experience I've ever had was when Naomi and Wynonna Judd first sang for me."

After Clark was signed, the next two or three years were spent in prep work, from dealing with emigration from her native Canada to vocal coaching and songwriting.

"Her voice was so powerful from

the first," says Bowles, "that all she needed to learn was how to handle that power. And she had been writing all along." She recorded demos, and they were pitched around town, but, says Bowles, "there was no strong response. Apparently all the labels felt they already had their female artists."

Eventually, she came to the attention of Keith Stegall, before he went to Mercury as VP of A&R.

"Keith was too busy with [producing] Alan Jackson," says Bowles, "but after he went to Mercury, he called and asked if she could come in and sing for [Mercury Nashville president] Luke Lewis." Lewis, who had previously signed the unknown Shania Twain to Mercury, inked

Clark the following day.

She went into the studio with Stegall and Chris Waters producing and with 12 songs, 11 of which Clark wrote or co-wrote.

Clark succeeded from the first, says Grady, "because of good music and hard work. She appealed to that traditional country audience, as well as to younger females who identified with her. But she has worked. We had her out on the road for retail, press, radio—you name it."

Mercury has done videos on each of her singles.

David Watland, country buyer for Anderson Merchandisers, says, "Her uniqueness could be seen from the first. We saw sales instantly, and we're at 160,000 on this project and still going strong."

Mercury Nashville VP for national country promotion Larry Hughes says the album "went gold after just the first two singles." According to SoundScan, the album has sold 306,000 units. The first two singles each peaked at No. 3 in Billboard, but Hughes feels the current one may fare even better.

Mercury plans at least one more single from the album, which is to be released in mid-June. Clark has also been writing songs and considering material for a second album, on which she will probably begin work in June. Her dates with Strait continue through October. Clark is booked by Buddy Lee Attractions.



CLARK



HOT 100 SINGLES SPOTLIGHT



by Jerry McKenna

HIP-HOP'S HIGH: Bone Thugs-N-Harmony explode onto the chart at No. 2 with "Tha Crossroads" (Ruthless/Relativity), the highest-debuting rap single in the history of the Hot 100 Singles chart. The previous record was held by the Notorious B.I.G.'s "One More Chance/Stay With Me" (Bad Boy/Arista), which debuted at No. 5 in June 1995. "Crossroads" is able to make this phenomenal leap onto the chart due to a combination of solid airplay at top 40/rhythm-crossover radio and massive single sales; it debuts at No. 1 on the Hot 100 Singles Sales chart, with more than 160,000 units sold in its first week of release. Although sales account for more than 90% of the song's overall chart points, "Crossroads" is developing quickly at radio, with top three airplay at six monitored stations, including KBXX (the Box) Houston, where it is No. 1. If sales remain constant and airplay continues to grow, "Crossroads" could make it to No. 1 next week, replacing Mariah Carey's "Always Be My Baby" (Columbia), which slips in sales and airplay.

LET'S MACARENA AGAIN: Re-entering the chart, at No. 47, is Los Del Rio with what is already a dance classic, "Macarena (Bayside Boys Mix)" (RCA). It has been selling steadily and receiving airplay since it moved from the Hot 100 and gained recurrent status in January. It is now eligible to re-chart, because it has enough combined airplay and sales points to land in the top 50. (A single that has spent more than 20 weeks on the chart and falls below the top 50 becomes a recurrent.) Leading the resurgence at radio is KHOM New Orleans, where "Macarena" is No. 2; it is top 10 at four other monitored stations as well. Since it is only two positions away from its previous peak of No. 45, it is likely that "Macarena" will have a better chart run the second time around.

FEELS LIKE THE FIRST TIME: Of the week's nine chart entries, four are by acts making their debuts on the Hot 100. Entering at No. 75 is Italian DJ/musician Robert Miles, with his instrumental release "Children" (Arista). It is already a massive international hit and is quickly building in the U.S.; leading the way is KKFR Phoenix, where "Children" is No. 8. And if one instrumental isn't interesting enough, U2 members Adam Clayton and Larry Mullen are represented on the chart, as a duo for the first time, with "Theme From Mission: Impossible" (Mother/Island) from the upcoming film. It debuts at No. 78 and is breaking out of Sacramento, Calif., where it is No. 2 at KWOD. "Mission" is currently available only on 12-inch vinyl; a CD and cassette single are about to hit. Debuting at No. 84 is "Touch Me, Tease Me" by R&B artist Case Featuring Foxy Brown (Def Jam/Mercury). It enters a week early after some retail accounts broke street date; don't be surprised to see a huge sales increase after it has had a full week in stores. "Touch Me" is top 10 at three monitored stations, including WQHT (Hot 97) New York, where it is No. 1. Finally, debuting at No. 90 is Chicago based hip-hop act Crucial Conflict, with "Hay" (Pallas/Universal). All of its Hot 100 points are from sales; it debuts at No. 68 on Hot 100 Singles Sales.

THE BIG GET BIGGER: The greatest overall point gainer, zooming 28-15, is "Keep On, Keepin' On" by MC Lyte Featuring Xscape (Flavor Unit/East-West/EEG). After maxi-configurations were released, it posted a huge increase in sales, selling 11,000 units more than it did the previous week. It also picked up steam at radio, with 22 new spins at KYLD (Wild) 107 San Francisco.

BUBBLING UNDER ^{HOT 100} SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	2	5	HOOP IN YO FACE	69 BOYZ (FLAVOR UNIT/EASTWEST/EEG)
2	3	5	HEARTSPARK DOLLARSIGN	EVERTCLEAR (TIM KERR/CAPITOL)
3	12	7	I'M NOT SUPPOSED TO LOVE YOU	BRYAN WHITE (ASYLUM)
4	7	3	HALO	DEEP BLUE SOMETHING (RAINMAKER/INTERSCOPE)
5	9	6	LET'S LAY TOGETHER	THE ISLEY BROTHERS (ISLAND)
6	10	3	I'LL BE ALLRIGHT	MTS (SUMMIT)
7	4	7	SCANDALOUS	THE CLICK (SICK WID' IT/JIVE)
8	5	10	ILLUSIONS	CYPRESS HILL (RUFFHOUSE/COLUMBIA)
9	13	4	THESE ARMS	ALL-4-ONE (BLITZZ/ATLANTIC)
10	11	9	YOU WIN MY LOVE	SHANIA TWAIN (MERCURY NASHVILLE)
11	18	5	LET ME CLEAR MY THROAT	DJ KOOL (CLR)
12	20	3	HUSTLER'S THEME	SMOOTHIE DA HUSTLER (PROFILE)
13	—	1	DOUBLE TROUBLE	MA'DON featuring KRS-ONE and BRENDIA K. STARR (WEEDENERGIOUS)

Bubbling Under lists the top 25 singles under No. 100 which have not yet charted.

U.K. COPYRIGHT CHANGES CHALLENGED

(Continued from page 6)

record companies and artists unhappy, both because of its lack of precision and its failure to close a longstanding loophole in copyright law. The loophole is that such public establishments as bars, cafes, and shops pay no royalties for playing music radio or TV broadcasts to their customers, although they would be required to pay if they played the records directly.

Fisher says he believes the second draft of the regulation will close the loophole; all sectors of the music industry have been lobbying for the change for more than a decade.

Whatever the final version of the law, it is now 2½ years behind the timetable the European Union set for its implementation in the U.K. When the Rental Directive was issued, the EU stipulated that all 15

member states must adopt its provisions into domestic legislation by January 1994.

IMF has threatened to take the British government to court for lost income in the interim and for failing to comprehensively and wholeheartedly adopt the legal provisions required by the directive. Fisher says a decision on whether to proceed with this action will be taken after the second draft has been published.

A further challenge to the established order of broadcast royalty collection is taking concrete shape in the form of the Performing Artists Media Rights Assn.

Set up in the summer by actors' union Equity, the Musicians Union, and recording industry professional body Re-Pro, PAMRA appointed its first full-time staff member last month, GM Anne Rawcliffe-King. She is seeking office space in London and recruiting further personnel.

Unlike AURA, which exists only to lobby for and represent artists, PAMRA intends to act as a collecting body for performers. Rawcliffe-King, a former full-time official with a theater-industry trade union, says PAMRA's appeal is that it is run by and for performers; she contrasts this with PPL, which is an agency for and overseen by record companies.

One further attraction, she feels, is that PAMRA will give U.K. artists direct access to their overseas broadcast earnings. She says the organization has established reciprocal arrangements with collecting societies in the 24 other territories where performers have a legal right to broadcast income. "For years, U.K. performers have had to have piecemeal and ad hoc arrangements for dealing with income from overseas," she states. "Through our arrangements, they won't have to have one account in Germany and another in Spain and so on."

Rawcliffe-King is, however, not convinced that the law granting a broadcast income right in the U.K. is forthcoming. "We've been told that the legislation will be out before the end of May," she comments. "But we were told it would be out before Christmas and then just after Christmas and then before Easter and then after Easter."

Fisher believes the delay is based on two factors: the government's distraction with more urgent matters and the difficulty in drafting the revised version.

Rawcliffe-King feels that this complexity in the regulations will add a final, delaying twist to the saga. Instead of the regulations being sped into law as a statutory instrument without debate, she says, members of parliament will now feel it necessary to debate the issues raised.

CHRYSALIS/EMI SOLO ARTIST SPEECH SPEAKS OUT

(Continued from page 72)

that we really don't understand what's right and what's wrong. That's why I say in the song "Like Marvin Gaye Said (What's Going On)," "I try to figure out where I fit in/But I know I gotta be myself/But nowadays I try to fly/Fly, fly real high."

I'm talking about how I feel about this state in my music. It's a deep point in time that we all are living in. And I think that for my people, it's not a corny kind of positivity. It's a positivity in the midst of the muck. I acknowledge and recognize the muck, everything that's going on. The muck is very real, but I'm not being defeated by it. I'm striving to overcome it and continue to move forward.

Billboard: Another thing you demonstrate in your music is real emotion. That's something that's all too rare in black pop, especially rap, these days.

Speech: Unfortunately, it's part of what America has taught us in general. Everything in America is so "surface," and we as a people can't say too much of anything, or it won't be considered "black music" anymore. It'll automatically be labeled alternative or something else. When you really think about it, what's on black radio and what the world acknowledges as black music won't go past the subjects of partying or sex. A lot of people at black radio love what I'm talking about, but they feel they can't play it because they think the listeners won't get into it. It's another dilemma that has to be overcome.

Billboard: Another detractor, a critic at a major consumer magazine, in fact, told me he couldn't connect with your music because it's rooted in rural values, and you don't sound urbane, like, say, Mr. Cheeks from the Lost Boys. Do you feel you're missing the ears you're really trying to aim for?

Speech: I do feel like I'm missing them many times, and it hurts me because my music is written for the people. I can't reach them at this point in U.S. history, but I want to, so I'm gonna be making this song called "I Got This Feeling" that I feel will reach them. It's gonna be the B-side of the next single.

Billboard: Tell me about the song. **Speech:** It's a straight-up hip-hop song, and I'm incorporating this Cameo loop. My lyrics will explain just where I'm at as a person and as a lyricist, just letting my nation know. It should be out by mid-May.

Billboard: You'll also be marauding for urban ears with remixes of "If U Think The System's Workin'." Who is going to be flipping the track?

Speech: This kid named DJ Kemit, the DJ from Arrested Development. I'm also looking into Todd Terry and Nellie Hooper.

Billboard: What inspired "If U Think The System's Workin'"? It's a really visual track.

Speech: I really think that song could be a hit right now in America. It relates. If you look at television, you see so many people getting laid off. You read the newspaper, and you see headlines talking about downsizing. Families are being affected by this, and the song basically is saying that if you think the system's fine, just check with someone who is out of work. I feel the song can be a hit if it gets exposed and people get to hear it. Because it is going to relate to a lot of people.

But what inspired me to write it was a woman I knew. She was unemployed, and what she went through is what I spoke about on the record. Her situation just made me realize that a lot of people who think everything is alright in this nation need to just ask the people on the other side of the tracks just how they're livin'. It's a whole 'nother story.

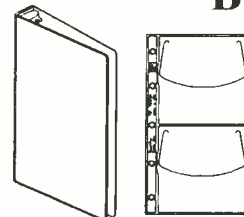
Billboard: Your songs create community characters against a backdrop of the drama of the times. They're tunes about everyday people, for everyday people. Does Arrested Development's single "Everyday People" pretty much sum up what you're about?

Speech: Definitely. That's why I love that song. I still love performing that song, because it describes where I am at as a person. But it also describes where I'm at in the awkwardness. In that song, it talks about how I'm ostracized by some brothers in the community because of how I am. But then, at the same time, the chorus keeps stressing that I'm "everyday people." That's what it's really all about. That's what I've always been about.

Billboard: You seem to be moving a lot toward what's referred to as "world music." The show displays reggae-ized and Africanized versions of a lot of your output. Can we expect more of this on your next album?

Speech: I'm actually thinking about making my next album strictly hip-hop, which is totally the opposite of what I'm doing right now. The reason I'm thinking that way is that I really want to reach people. I feel I have some very important things to say—and not just even necessarily through the rhymes or singing, but through the vibes of what I do.

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THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

FOR WEEK ENDING
MAY 11, 1996



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
1	NEW		1	*** No. 1/Hot Shot Debut *** HOOTIE & THE BLOWFISH ATLANTIC 82886/AG (10.98/16.98) 1 week at No. 1	FAIRWEATHER JOHNSON	1
2	3	2	11	*** GREATEST GAINER *** FUGEES RUFFHOUSE 67147/COLUMBIA (10.98 EQ/15.98)	THE SCORE	2
3	2	1	46	ALANIS MORISSETTE MAVERICK/REPRISE 45901/WARNER BROS. (10.98/16.98) HS	JAGGED LITTLE PILL	1
4	NEW		1	SOUNDTRACK ELEKTRA 61904/EEG (10.98/15.98)	SUNSET PARK	4
5	4	3	7	CELINE DION 550 MUSIC 67541/EPIC (10.98 EQ/16.98)	FALLING INTO YOU	2
6	1	—	2	RAGE AGAINST THE MACHINE EPIC 57523* (10.98 EQ/16.98)	EVIL EMPIRE	1
7	NEW		1	GEORGE STRAIT MCA 11428 (10.98/16.98)	BLUE CLEAR SKY	7
8	5	—	2	BROOKS & DUNN ARISTA 18810 (10.98/15.98)	BORDERLINE	5
9	NEW		1	SWV RCA 66487* (10.98/16.98)	NEW BEGINNING	9
10	7	7	68	BUSH TRAMA 92531/INTERSCOPE (10.98/15.98) HS	SIXTEEN STONE	4
11	8	5	30	MARIAH CAREY COLUMBIA 66700 (10.98 EQ/16.98)	DAYDREAM	1
12	6	4	5	STONE TEMPLE PILOTS ATLANTIC 82871/AG (10.98/16.98)	TINY MUSIC...SONGS FROM THE VATICAN GIFT SHOP	4
13	9	6	30	OASIS EPIC 67351 (10.98 EQ/16.98)	(WHAT'S THE STORY) MORNING GLORY?	4
14	10	18	24	TRACY CHAPMAN ELEKTRA 61850/EEG (10.98/16.98)	NEW BEGINNING	10
15	12	11	24	SOUNDTRACK ARISTA 18796 (10.98/16.98)	WAITING TO EXHALE	1
16	15	12	61	SHANIA TWAIN MERCURY NASHVILLE 522886 (10.98 EQ/16.98) HS	THE WOMAN IN ME	5
17	11	10	25	COOLIO TOMMY BOY 1141* (11.98/16.98)	GANGSTA'S PARADISE	9
18	16	14	7	"WEIRD AL" YANKOVIC ROCK N' ROLL/SCOTTI BROS. 75500/ALL AMERICAN (10.98/15.98)	BAD HAIR DAY	14
19	14	13	11	2PAC DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98/24.98)	ALL EYEZ ON ME	1
20	13	9	4	GETO BOYS RAP-A-LOT/NOO TRYBE 41555*/MIRGIN (10.98/16.98)	RESURRECTION	6
21	20	19	94	HOOTIE & THE BLOWFISH ATLANTIC 82613/AG (10.98/16.98) HS	CRACKED REAR VIEW	1
22	18	15	5	BUSTA RHYMES ELEKTRA 61742*/EEG (10.98/16.98)	THE COMING	6
23	17	8	6	THE BEATLES APPLE 34448*/CAPITOL (19.98/31.98)	ANTHOLOGY 2	1
24	23	23	7	STING A&M 540483 (10.98/17.98)	MERCURY FALLING	5
25	19	17	37	THE PRESIDENTS OF THE UNITED STATES OF AMERICA COLUMBIA 67291 (9.98 EQ/16.98) HS	THE PRESIDENTS OF THE UNITED STATES OF AMERICA	6
26	31	27	27	ALAN JACKSON ARISTA 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	5
27	24	20	27	THE SMASHING PUMPKINS VIRGIN 40861 (19.98/22.98)	MELLON COLLIE AND THE INFINITE SADNESS	1
28	33	—	2	LIONEL RICHIE MERCURY 532240 (11.98 EQ/16.98)	LOUDER THAN WORDS	28
29	21	25	23	LL COOL J DEF JAM 523845*/MERCURY (10.98/17.98)	MR. SMITH	20
30	30	24	17	NO DOUBT TRAUMA 92580/INTERSCOPE (10.98/15.98) HS	TRAGIC KINGDOM	22
31	25	21	36	JOAN OSBORNE BLUE GORILLA 526699/MERCURY (10.98 EQ/16.98) HS	RELISH	9
32	28	26	24	R. KELLY JIVE 41579* (10.98/16.98)	R. KELLY	1
33	29	28	15	LA BOUCHE RCA 66759 (9.98/15.98)	SWEET DREAMS	28
34	45	49	14	TRACY LAWRENCE ATLANTIC 82866/AG (10.98/15.98)	TIME MARCHES ON	31
35	NEW		1	MAC MALL RELATIVITY 1505* (10.98/16.98)	UNTOUCHABLE	35
36	32	30	45	NATALIE MERCHANT ELEKTRA 61745/EEG (10.98/16.98)	TIGERLILY	13
37	22	22	11	SOUNDTRACK JAC-MAC 46134/WARNER BROS. (10.98/15.98)	A THIN LINE BETWEEN LOVE & HATE	22
38	34	29	23	GARTH BROOKS CAPITOL NASHVILLE 32080 (10.98/16.98)	FRESH HORSES	2
39	49	60	13	MARILYN MANSON NOTHING 92641/INTERSCOPE (7.98/11.98)	SMELLS LIKE CHILDREN	39
40	26	—	2	MASTER P NO LIMIT 53978*/PRIORITY (10.98/16.98)	ICE CREAM MAN	26
41	42	43	6	VARIOUS ARTISTS QUALITY 6747/WARLOCK (12.98/16.98)	DANCE MIX U.S.A. VOL. 4	41
42	56	47	72	GARTH BROOKS CAPITOL NASHVILLE 29689 (10.98/15.98)	THE HITS	1
43	54	48	40	BONE THUGS-N-HARMONY RUTHLESS 5539*/RELATIVITY (10.98/15.98)	E. 1999 ETERNAL	1
44	35	32	43	D'ANGELO EMI 32629 (9.98/13.98)	BROWN SUGAR	22
45	37	34	18	EVERCLEAR TIM KERR 30929*/CAPITOL (9.98/13.98) HS	SPARKLE AND FADE	25
46	NEW		1	THE SMASHING PUMPKINS VIRGIN 38545 (3.98/6.98)	ZERO (EP)	46
47	53	52	11	JEWEL ATLANTIC 82700/AG (10.98/15.98) HS	PIECES OF YOU	47
48	38	35	15	THE TONY RICH PROJECT LAFACE 26022/ARISTA (10.98/15.98)	WORDS	31
49	47	50	29	GARBAGE ALMO SOUNDS 80004*/Geffen (10.98/16.98) HS	GARBAGE	47
50	40	33	76	TLC LAFACE 26009/ARISTA (10.98/16.98)	CRAZYSEXCOOL	3
51	36	37	21	ENYA REPRISE 46106/WARNER BROS. (11.98/17.98)	THE MEMORY OF TREES	9
52	39	38	95	SEAL ZTT/SIRE 45415/WARNER BROS. (10.98/15.98)	SEAL	15
53	NEW		1	VARIOUS ARTISTS INTERSCOPE 90060* (10.98/16.98)	INSOMNIA - THE ERICK SERMON COMPILATION ALBUM	53
54	41	36	74	BLUES TRAVELER A&M 540265 (10.98/17.98)	FOUR	8

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
55	27	16	3	MC EHT FEATURING CMW EPIC STREET 67139*/EPIC (10.98 EQ/15.98)	DEATH THREATZ	16
56	44	39	59	COLLECTIVE SOUL ATLANTIC 82745/AG (10.98/16.98)	COLLECTIVE SOUL	23
57	46	42	28	SEVEN MARY THREE MAMMOTH/ATLANTIC 92633/AG (10.98/15.98) HS	AMERICAN STANDARD	24
58	43	40	11	ADAM SANDLER WARNER BROS. 46151* (10.98/16.98)	WHAT THE HELL HAPPENED TO ME?	18
59	61	53	32	TIM MCGRAW CURB 77800 (10.98/16.98)	ALL I WANT	4
60	74	72	5	BRYAN WHITE ASYLUM 61880/EEG (10.98/15.98)	BETWEEN NOW & FOREVER	60
61	60	54	19	JARS OF CLAY ESSENTIAL/SILVERTONE 41580/JIVE (10.98/15.98) HS	JARS OF CLAY	50
62	51	—	2	TOBY KEITH A&M NASHVILLE 531192 (10.98/16.98)	BLUE MOON	51
63	52	51	13	VARIOUS ARTISTS COLD FRONT 6218/K-TEL (8.98/14.98)	CLUB MIX '96 VOLUME 1	51
64	48	44	33	RED HOT CHILI PEPPERS WARNER BROS. 45733 (10.98/16.98)	ONE HOT MINUTE	4
65	72	61	35	FAITH HILL WARNER BROS. 45872 (10.98/16.98)	IT MATTERS TO ME	29
66	59	55	9	COWBOY JUNKIES GEFEN 24952 (10.98/16.98)	LAY IT DOWN	55
67	57	46	11	GIN BLOSSOMS A&M 540469 (10.98/16.98)	CONGRATULATIONS I'M SORRY	10
68	58	45	11	WYNONNA CURB 11090/MCA (10.98/16.98)	REVELATIONS	9
69	79	85	11	LONESTAR BNA 66642/RCA (9.98/15.98) HS	LONESTAR	69
70	55	41	40	SOUNDTRACK MCA SOUNDTRACKS 11228*/MCA (10.98/17.98)	DANGEROUS MINDS	1
71	85	87	82	DAVE MATTHEWS BAND RCA 66449 (9.98/15.98)	UNDER THE TABLE AND DREAMING	11
72	68	73	25	QUINCY JONES QWEST 45875/WARNER BROS. (10.98/16.98)	Q'S JOOK JOINT	32
73	63	63	79	BOB SEGER & THE SILVER BULLET BAND CAPITOL 30334* (10.98/15.98)	GREATEST HITS	8
74	65	59	25	ALICE IN CHAINS COLUMBIA 67248* (10.98 EQ/16.98)	ALICE IN CHAINS	1
75	96	136	3	TRACY BONHAM ISLAND 524187* (8.98/14.98) HS	THE BURDENS OF BEING UPRIGHT	75
76	62	56	21	SOUNDTRACK LONDON 448295 (10.98/16.98)	BRAVEHEART	45
77	84	84	9	DOG'S EYE VIEW COLUMBIA 66852 (7.98 EQ/11.98) HS	HAPPY NOWHERE	77
78	67	66	40	VARIOUS ARTISTS TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1	30
79	92	110	30	TERRI CLARK MERCURY NASHVILLE 526991 (10.98 EQ/16.98) HS	TERRI CLARK	79
80	70	128	4	ANDY GRIFFITH SPARROW 51440 (9.98/15.98) HS	I LOVE TO TELL THE STORY: 25 TIMELESS HYMNS	70
81	78	74	19	EVERYTHING BUT THE GIRL ATLANTIC 82605/AG (10.98/15.98)	AMPLIFIED HEART	46
82	64	57	24	MELISSA ETHERIDGE ISLAND 524154 (10.98/17.98)	YOUR LITTLE SECRET	6
83	66	67	81	SOUNDTRACK MCA 11103* (10.98/16.98)	PULP FICTION	21
84	71	69	77	EAGLES GEFEN 24725 (12.98/17.98)	HELL FREEZES OVER	1
85	75	75	25	MADONNA MAVERICK 46100/WARNER BROS. (10.98/17.98)	SOMETHING TO REMEMBER	6
86	89	96	31	THE MAVERICKS MCA 11257* (10.98/15.98)	MUSIC FOR ALL OCCASIONS	58
87	81	88	10	STABBING WESTWARD COLUMBIA 66152 (9.98/15.98) HS	WITHER BLISTER BURN + PEEL	81
88	103	104	23	DC TALK FOREFRONT 25140/CHORDANT (10.98/16.98)	JESUS FREAK	16
89	73	58	14	TORI AMOS ATLANTIC 82862/AG (10.98/16.98)	BOYS FOR PELE	2
90	76	62	16	SPACEHOG HIFI/SIRE 61834/EEG (10.98/15.98) HS	RESIDENT ALIEN	49
91	86	65	43	FOO FIGHTERS ROSWELL 34027*/CAPITOL (10.98/16.98)	FOO FIGHTERS	23
92	83	81	41	MONICA ROWDY 37006*/ARISTA (10.98/15.98)	MISS THANG	36
93	50	31	3	MC REN RUTHLESS 5544*/RELATIVITY (10.98/16.98)	THE VILLAINS IN BLACK	31
94	NEW		1	NONCHALANT MCA 11265* (9.98/15.98)	UNTIL THE DAY	94
95	80	70	3	VARIOUS ARTISTS LAVA 92681/AG (10.98/16.98)	SCHOOLHOUSE ROCK! ROCKS	70
96	95	118	7	THE NIXONS MCA 11209* (9.98/15.98) HS	FOMA	95
97	77	64	26	THA DOGG POUND DEATH ROW/INTERSCOPE 50546*/PRIORITY (10.98/16.98) HS	DOGG FOOD	1
98	88	86	246	METALLICA ELEKTRA 61113*/EEG (10.98/15.98)	METALLICA	1
				*** HEATSEEKER IMPACT ***		
99	114	129	7	JANN ARDEN A&M 540336 (10.98/15.98) HS	LIVING UNDER JUNE	99
100	82	71	11	TOTAL BAD BOY 73006*/ARISTA (10.98/15.98)	TOTAL	23
101	90	134	3	SOUNDTRACK PRIORITY 50576 (10.98/16.98)	THE SUBSTITUTE	90
102	98	83	4	CRACKER VIRGIN 41498* (10.98/16.98)	THE GOLDEN AGE	63
103	94	78	12	NEIL DIAMOND COLUMBIA 67382 (10.98 EQ/16.98)	TENNESSEE MOON	14
104	69	68	5	VARIOUS ARTISTS WARNER BROS. 46079 (11.98/17.98)	SONGS IN THE KEY OF X (THE X-FILES)	47
105	110	97	21	IMMATURE MCA 11385* (9.98/15.98)	WE GOT IT	76
106	100	95	38	KORN IMMORTAL 66633/EPIC (10.98 EQ/15.98) HS	KORN	72
107	87	80	16	SOUNDTRACK ISLAND 524146* (10.98/16.98)	DON'T BE A MENACE TO SOUTH CENTRAL...	18
108	101	90	16	KRIS KROSS RUFFHOUSE 67441*/COLUMBIA (9.98 EQ/15.98)	YOUNG, RICH AND DANGEROUS	15
109	107	98	27	OZZY OSBOURNE EPIC 67091 (10.98 EQ/16.98)	OZZMOSIS	4

Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 album units (250,000 for EPs). ▲ RIAA certification for shipment of 1 million units (500,000 for EPs), with multiplatinum titles indicated by a numeral following the symbol. *Asterisk indicates LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. HS indicates past or present Heatseeker title. © 1996, Billboard/BPI Communications, and SoundScan, Inc.

Billboard 200 continued

FOR WEEK ENDING MAY 11, 1996

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
110	108	102	55	WHITE ZOMBIE ▲ ² Geffen 24806* (10.98/16.98)	ASTRO CREEP: 2000 SONGS OF LOVE, DESTRUCTION	6
111	99	92	7	KISS MERCURY 528950* (10.98 EQ/17.98)	MTV UNPLUGGED	15
112	105	93	23	VINCE GILL ▲ MCA 11394 (10.98/16.98)	SOUVENIRS	11
113	118	127	16	KENNY WAYNE SHEPHERD GIANT 24621/WARNER BROS. (10.98/15.98) MS	LEDBETTER HEIGHTS	113
114	93	—	2	SMOOTHE DA HUSTLER PROFILE 1467* (10.98/15.98)	ONCE UPON A TIME IN AMERICA	93
115	109	106	105	LIVE ▲ ⁶ RADIOACTIVE 10997/MCA (10.98/16.98)	THROWING COPPER	1
116	156	156	36	COLLIN RAYE ● EPIC 67033 (10.98 EQ/15.98)	I THINK ABOUT YOU	40
117	102	76	36	GOO GOO DOLLS ▲ WARNER BROS. 45750 (9.98/15.98) MS	A BOY NAMED GOO	27
118	126	115	57	JOHN MICHAEL MONTGOMERY ▲ ³ ATLANTIC 82728/AG (10.98/16.98)	JOHN MICHAEL MONTGOMERY	5
119	NEW	1	1	VARIOUS ARTISTS MAMMOTH/ATLANTIC 92672/AG (10.98/15.98)	MTV BUZZ BIN	119
120	91	79	4	BEASTIE BOYS CAPITOL 33590* (7.98/12.98)	THE IN SOUND FROM WAY OUT!	45
121	104	77	29	GREEN DAY ▲ ² REPRISE 46046*/WARNER BROS. (10.98/16.98)	INSOMNIAC	2
122	117	94	28	CLAY WALKER ● GIANT 24640/WARNER BROS. (10.98/15.98)	HYPNOTIZE THE MOON	57
123	128	112	4	TWILA PARIS SPARROW 51518 (9.98/15.98)	WHERE I STAND	87
124	113	117	26	DEF LEPPARD ● MERCURY 528718 (10.98 EQ/16.98)	VAULT - GREATEST HITS 1980-1995	15
125	124	113	36	SOUNDTRACK ▲ TVT 6110 (9.98/16.98)	MORTAL KOMBAT	10
126	133	139	7	GRAVITY KILLS TVT 5910 (10.98/16.98) MS	GRAVITY KILLS	126
127	121	111	13	EAZY-E RUTHLESS 5504*/RELATIVITY (10.98/16.98)	STR8 OFF THA STREETZ OF MUTHAPHU**IN COMPTON	3
★ ★ ★ PACESETTER ★ ★ ★						
128	189	176	39	BRYAN WHITE ● ASYLUM 61642/EEG (9.98/15.98) MS	BRYAN WHITE	88
129	122	119	5	MARK KNOPFLER WARNER BROS. 45026 (10.98/15.98) MS	GOLDEN HEART	105
130	111	89	24	ACE OF BASE ▲ ARISTA 18806 (10.98/16.98)	THE BRIDGE	29
131	119	108	23	VARIOUS ARTISTS ● TOMMY BOY 1139 (11.98/15.98)	MTV PARTY TO GO VOLUME 8	47
132	125	124	55	SOUNDTRACK ▲ PRIORITY 53959* (10.98/15.98)	FRIDAY	1
133	146	140	82	THE CRANBERRIES ▲ ⁵ ISLAND 524050 (10.98/17.98)	NO NEED TO ARGUE	6
134	106	82	6	RAPPIN' 4-TAY CHRYSALIS 35509*/EMI (10.98/15.98)	OFF PAROLE	38
135	115	105	26	CYPRESS HILL ▲ RUFFHOUSE 66991*/COLUMBIA (10.98 EQ/16.98)	CYPRESS HILL III (TEMPLE OF BOOM)	3
136	142	130	83	BRANDY ▲ ⁹ ATLANTIC 82610/AG (9.98/15.98)	BRANDY	20
137	123	107	22	RADIOHEAD ● CAPITOL 29626 (10.98/15.98)	THE BENDS	88
138	112	101	7	SEPULTURA ROADRUNNER 8900 (10.98/16.98)	ROOTS	27
139	130	116	40	TOADIES ● INTERSCOPE 92402 (10.98/15.98) MS	RUBBERNECK	56
140	120	109	32	MICHAEL BOLTON ▲ ² COLUMBIA 67300 (10.98 EQ/16.98)	GREATEST HITS 1985-1995	5
141	134	126	23	DON HENLEY ● Geffen 24834 (10.98/16.98)	ACTUAL MILES HENLEY'S GREATEST HITS	48
142	116	123	7	CHANTAY SAVAGE RCA 66775 (10.98/15.98) MS	I WILL SURVIVE (DOIN' IT MY WAY)	106
143	127	99	44	SILVERCHAIR ▲ ² EPIC 67247 (10.98 EQ/16.98) MS	FROGSTOMP	9
144	138	137	114	CELINE DION ▲ ³ 550 MUSIC 57555/EPIC (10.98 EQ/16.98)	THE COLOUR OF MY LOVE	4
145	137	121	87	BOYZ II MEN ▲ ¹¹ MOTOWN 530323 (10.98/16.98)	II	1
146	153	148	30	REBA MCENTIRE ▲ MCA 11264 (10.98/16.98)	STARTING OVER	5
147	132	120	33	SOLO ● PERSPECTIVE 549017/A&M (10.98/16.98)	SOLO	52
148	136	144	76	ABBA ▲ ² POLYDOR 517007/ISLAND (10.98/17.98)	GOLD	63
149	140	145	268	ENIGMA ▲ ³ CHARISMA 86224/VIRGIN (9.98/13.98)	MCMXC A.D.	6
150	162	186	35	MICHAEL W. SMITH ● REUNION 83953/ARISTA (10.98/15.98)	I'LL LEAD YOU HOME	16
151	131	100	23	THE BEATLES ▲ ⁶ APPLE 34445*/CAPITOL (19.98/31.98)	ANTHOLOGY 1	1
152	144	152	180	KENNY G ▲ ¹⁰ ARISTA 18646 (10.98/15.98)	BREATHLESS	2
153	141	131	25	GOODIE MOB LAFACE 26018/ARISTA (10.98/15.98)	SOUL FOOD	45
154	129	91	12	VARIOUS ARTISTS GRAMMY 67565/COLUMBIA (10.98 EQ/17.98)	1996 GRAMMY NOMINEES	16

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155	143	133	41	XSCAPE ▲ SO SO DEF 67022*/COLUMBIA (10.98 EQ/15.98)	OFF THE HOOK	23
156	139	125	41	SELENA ▲ ² EMI LATIN 34123/EMI (10.98/16.98)	DREAMING OF YOU	1
157	135	103	48	SOUNDTRACK ▲ ³ WALT DISNEY 60874 (10.98/16.98)	POCAHONTAS	1
158	145	143	4	BILLY DEAN CAPITOL NASHVILLE 30525 (10.98/15.98)	IT'S WHAT I DO	143
159	149	150	15	LENNY KRAVITZ ● VIRGIN 40696 (10.98/16.98)	CIRCUS	10
160	176	142	41	JEFF FOXWORTHY ▲ ² WARNER BROS. 45856 (10.98/16.98)	GAMES REDNECKS PLAY	8
161	150	149	219	ENYA ▲ ⁵ REPRISE 26775/WARNER BROS. (10.98/16.98)	SHEPHERD MOONS	17
162	193	197	31	GEORGE STRAIT ▲ ³ MCA 11263 (39.98/49.98)	STRAIT OUT OF THE BOX	43
163	158	—	2	JO DEE MESSINA CURB 77820 (10.98/15.98) MS	JO DEE MESSINA	158
164	160	151	10	NEWSBOYS STARSONG 20075/VIRGIN (9.98/15.98)	TAKE ME TO YOUR LEADER	35
165	NEW	1	1	PLANET SOUL STRICTLY RHYTHM 325* (9.98/14.98) MS	ENERGY + HARMONY	165
166	RE-ENTRY	12	12	PATTY LOVELESS EPIC 67269 (10.98 EQ/15.98)	TROUBLE WITH THE TRUTH	90
167	171	159	110	TIM MCGRAW ▲ ⁴ CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	1
168	168	182	71	SADE ▲ ² EPIC 66686* (10.98 EQ/16.98)	THE BEST OF SADE	9
169	165	172	10	AUDIO ADRENALINE FOREFRONT 25144 (9.98/15.98)	BLOOM	77
170	RE-ENTRY	9	9	SOUNDTRACK COLUMBIA 67380 (10.98 EQ/16.98)	NOW AND THEN	107
171	166	169	128	TOM PETTY & THE HEARTBREAKERS ▲ ⁴ MCA 10813 (10.98/17.98)	GREATEST HITS	5
172	154	184	59	ANNIE LENNOX ▲ ARISTA 25717 (10.98/16.98)	MEDUSA	11
173	155	153	187	QUEEN ▲ HOLLYWOOD 61265 (10.98/17.98)	GREATEST HITS	11
174	179	177	30	BLACKHAWK ● ARISTA 18792 (10.98/15.98)	STRONG ENOUGH	22
175	NEW	1	1	GOLDFINGER MOJO 53007/UNIVERSAL (10.98/16.98)	GOLDFINGER	175
176	163	162	33	TRAVIS TRITT ▲ WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS - FROM THE BEGINNING	21
177	152	141	232	NIRVANA ▲ ⁷ DGC 24425*/Geffen (10.98/15.98)	NEVERMIND	1
178	175	167	228	PEARL JAM ▲ ⁹ EPIC 47857* (10.98 EQ/16.98) MS	TEN	2
179	RE-ENTRY	75	75	TRACY BYRD ▲ MCA 10991 (10.98/15.98)	NO ORDINARY MAN	30
180	174	179	26	STEVIE RAY VAUGHAN & DOUBLE TROUBLE ● EPIC 66217* (10.98 EQ/16.98)	GREATEST HITS	39
181	161	146	78	NIRVANA ▲ ³ DGC 24727*/Geffen (10.98/16.98)	MTV UNPLUGGED IN NEW YORK	1
182	164	168	112	NINE INCH NAILS ▲ ⁸ NOTHING/TYT 92346/INTERSCOPE (10.98/16.98)	THE DOWNWARD SPIRAL	2
183	157	147	16	DEBORAH COX ARISTA 18781 (10.98/15.98) MS	DEBORAH COX	102
184	148	132	4	BAHAMADIA CHRYSALIS 35484*/EMI (10.98/15.98) MS	KOLLAGe	126
185	177	174	6	LOS LOBOS WARNER BROS. 46172 (10.98/15.98)	COLOSSAL HEAD	81
186	151	138	29	JANET JACKSON ▲ ² A&M 540399* (11.98/17.98)	DESIGN OF A DECADE 1986/1996	3
187	159	135	29	SOUNDTRACK CAPITOL 32617 (10.98/16.98)	CLUELESS	49
188	191	—	36	JODECI ▲ UPTOWN 11258*/MCA (10.98/16.98)	THE SHOW, THE AFTER PARTY, THE HOTEL	2
189	167	154	93	VINCE GILL ▲ ³ MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	6
190	185	173	93	SOUNDTRACK ▲ ⁸ EPIC SOUNDTRAX 66329/EPIC (14.98 EQ/24.98)	FORREST GUMP	2
191	147	114	14	SOUNDTRACK POLYDOR 529508/A&M (10.98/16.98)	MR. HOLLAND'S OPUS	42
192	173	189	3	LEE ROY PARNELL ARISTA 18790 (9.98/15.98) MS	WE ALL GET LUCKY SOMETIMES	173
193	195	191	64	ALISON KRAUSS ▲ ² ROUNDER 0325* (9.98/15.98) MS	NOW THAT I'VE FOUND YOU: A COLLECTION	13
194	184	194	323	ORIGINAL LONDON CAST ▲ POLYDOR 831563*/A&M (10.98 EQ/17.98)	PHANTOM OF THE OPERA HIGHLIGHTS	46
195	RE-ENTRY	77	77	BONE THUGS-N-HARMONY ▲ ³ RUTHLESS 5526*/RELATIVITY (8.98/12.98) MS	CREEPIN ON AH COME UP (EP)	12
196	169	178	136	MELISSA ETHERIDGE ▲ ⁵ ISLAND 848660 (10.98/17.98)	YES I AM	15
197	RE-ENTRY	130	130	THE CRANBERRIES ▲ ⁴ ISLAND 514156 (10.98 EQ/17.98) MS	EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE?	18
198	RE-ENTRY	2	2	THE VERVE PIPE RCA 66809 (10.98/15.98) MS	VILLAINS	187
199	181	171	22	GENIUS/GZA ● GEFEN 24813* (10.98/16.98)	LIQUID SWORDS	9
200	178	160	26	VARIOUS ARTISTS ● TOMMY BOY 1138 (11.98/15.98)	MTV PARTY TO GO VOLUME 7	54

ESTEFAN EMBRACES HER 'DESTINY'

(Continued from page 9)

CD, carrying CD-ROM features at no additional cost to consumers. Among the enhancements are an in-studio interview, in which Estefan discusses the origins of Afro-Cuban music and its relationship to the material on the album; a spread of current and previously unavailable photos; a complete discography, including the artist's transitions from project to project and soundbites of various hits; and behind-the-scenes footage of the "Reach" videoclip, which was shot by Marcus Nispel at Key Biscayne Beach, Fla.

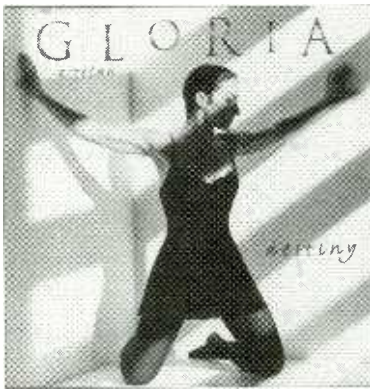
"From almost every aspect, this is the most progressive project of her career," says Frank Ceraolo, director of marketing and A&R at Epic. "The musical and technological reach of 'Destiny' is in keeping with Gloria's apparent desire to stay special and apart from the pack. The CD enhancement allows her history to speak for itself, while the new music tells the rest of the story."

The new music will also be the dominating force of Estefan's first major concert tour in five years, which is being promoted under the flag "Evolution."

Booked worldwide by William Morris, the jaunt will begin July 18 at the Lakewood Amphitheatre in Atlanta. Before she is done, Estefan will have performed throughout the U.S., U.K., continental Europe, Australia, Latin America, and the Far East. She is expected to be on the road until early spring 1997.

"The show will encompass all aspects of my career, so get ready, because it's going to be a long night," Estefan says, laughing. "Actually, we will be rethinking the arrangements of the older songs and expanding the band with a larger horn and percussion section. It's going to be quite exciting."

Television will play a key role in bringing "Destiny" to a large audience. The "Reach" videoclip is already getting active play on VH1, which is extensively involved in promoting the project. This month, the network began selling advance tickets to the tour through its "Tickets First" feature, and it plans to tout Estefan as its artist of the month for



July. Tentatively on the VH1 agenda is a "Duets" special with labelmate Luther Vandross for later this year.

"Our viewers love Gloria," says Lee Chestnut, senior VP of programming for VH1. "Our research shows that when she's on the air, our ratings go up. Clearly, she has tremendous appeal and lots of

DAS RECORDS LAUNCHED

(Continued from page 4)

talent." give Sonenberg his own label, which was just fine with him.

"We've been friends for 20 years. David used to be my lawyer," says Goldberg. "David has done a great job with the movie, and he's going to do an extraordinary job with the soundtrack. I'm glad to have the label. If David has other ideas about acts to sign, we'll be as excited as we are about the soundtrack . . . It's a joy to expand Mercury's relationship with him."

The soundtrack, which will come out in October, concurrent with the documentary's theatrical release, will be preceded by the first single, "Rumble In The Jungle" by the Fugees. The track, which will go to radio in late August, will also feature more than a dozen top rappers and film soundbites from Ali, Foreman, and promoter Don King, among others.

Sonenberg believes the song will have its world premiere June 20, when the Fugees appear at WQHT (Hot 97) New York's "Summer Blowout" at the Continental Arena (formerly the Meadow-

lands) in East Rutherford, N.J.

"In conjunction with that, PolyGram is flying in journalists from 60 major urban magazines from all over the world on June 19," Sonenberg says. "Ali is going to come. The Fugees are going to be there. We've invited B.B. King. Then, hopefully, everyone will go over and check out the Hot 97 show."

The second single, due in October, will be the title track, which was written by a Sonenberg client, songwriter/producer Andy Marvel.

"There will be multiple artists on the song," Sonenberg says. "We don't have a definite handle on it, but we're thinking of starting it out with Jimmy Cliff, because emotionally, he represents that kind of African perspective, and I think it will go from Jimmy to Diana King to, hopefully, Stevie Wonder, with the Harlem Boys Choir. We have high hopes. It will be a major tribute to Ali."

None of Sonenberg's management clients will shift from their existing labels to DAS Records, not even those already signed to Mercury imprints. "Happily for [Mercury label] Blue Gorilla, but sadly for me, Joan Osborne will stay on Blue Gorilla," he says. "I'm thrilled with the success of that label, but the next Joan Osborne or Spacehog or Fugees that comes along, I ain't putting them on someone else's record label, I'll tell you that."

In addition to running albums through Mercury, DAS has inked a deal with Alliance Entertainment Corp. for independent distribution of certain projects. Among the possibilities is a new recording by Southside Johnny, one of Sonenberg's management clients.

"I think there are 100,000 real die-hard Southside fans out there, but the album isn't something I'd work through a major label, because I don't think they'd really focus on it they way they should," Sonenberg says.

DeLellis isn't letting up. FoxVideo has scheduled a national newspaper campaign for Mother's Day that will push his total marketing outlay to \$8 million. "It's a title we had to advertise," he says. "The results clearly indicate to us that the decision to go to sell-through was the correct one."

Additional reporting provided by Shawnee Smith in New York.

FOXVIDEO SALES BREATHE LIFE INTO 'EXHALE'

(Continued from page 4)

had been sold halfway through the week of April 28.

FoxVideo also helped rival Warner Home Video, which took advantage of "Exhale" to offer retailers a steeper discount on "The Bodyguard," an earlier Houston rental and sell-through hit. Galeo says the new price enabled Trans World to promote the title at \$9.99, "and that kicked in some real strong sales."

credible amount of action for Gloria and this album everywhere she goes."

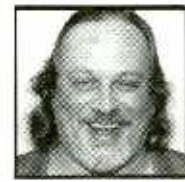
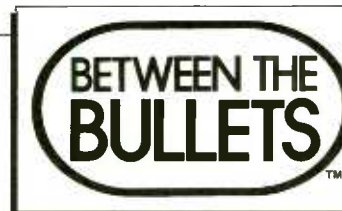
In approaching "Destiny" on a creative level, Estefan says she had absolutely no desire to simply revisit the tried-and-true sound of her past hits, which include the smashes "Anything For You," "Words Get In The Way," and "Coming Out Of The Dark."

"Actually, recording 'Mi Tierra' and 'Abriendo Puertas' were such stimulating and growing experiences that there was really no way that I could ever go back to making music the way I used to," she says. "I still love those songs very much, but there is no artistry in repetition. The challenge for this album was laying '90s pop sounds over Afro-Cuban percussive beds in a way that would be pleasing to a lot of people."

The result is a lushly textured collection of romantic ballads, such as "Steal

Your Heart" and "I'm Not Giving You Up," the latter of which is likely to be released as a single; moving spiritual poems, such as "Path Of The Right Love"; and festive street-party anthems, such as "You'll Be Mine" and "Higher." Estefan is especially fond of "Along Came You," a song she wrote for her 16-month-old daughter, Emily, that features the child's first public performance.

"There's a section of the song that has a lullaby that I often sing to Emily, and she now loves to sing along," Estefan says. "We were in the studio working on that song, and I had Emily there. She just started singing along, and it sounded so beautiful that we thought it had to go on the record. It was a moment that was typical of the entire process of making this album. We trusted our hearts to lead the way. In the end, it was the smartest thing we could ever do."



by Geoff Mayfield

BLUE SKIES: During the last few weeks, as sales volume downshifted from Easter week's bountiful take, music merchants must have felt that consumers were fair-weather friends who visit only when some hot new release—like last week's No. 1 album by **Rage Against The Machine**—hits stores. Sure enough, The Billboard 200 gets pumped by the diverse slate of high-appeal titles, led by **Hootie & the Blowfish's** "Fairweather Johnson," that hit stores April 22. Aside from the Hootie set, which easily grabs the top of the chart, with first-week sales of more than 411,500 units, the top 10 sports debuts from the hip-hop soundtrack of "Sunset Park" (No. 4, with 154,500 units), country vet **George Strait** (No. 7, 115,500 units), and sophomore R&B act **SWV** (No. 9, 73,000 units). Not surprisingly, Strait and "Sunset Park" lead Top Country Albums and Top R&B Albums, respectively.

MERRY, MERRY MONTH: The April 30 schedule was not quite as meaty as that of the previous Tuesday, but new goods from **Dave Matthews Band** and the **Cranberries** have been greatly anticipated by the groups' fans and should crank out some handsome numbers.

The following week's chart brings titles from **the Cure** and **Pantera**, who lead off what looks to be a promising May schedule that includes works by **Soundgarden**, **George Michael**, **Def Leppard**, **Vince Gill**, and **Too Short**. If you compare this output to the meager offerings of May 1995, you'll see that music stores have reason to be optimistic about this month's sales.

HOOT-ENANNY: Visibility was certainly no problem for the second Blowfish set, what with a shot on "Late Show With David Letterman," the cover of Entertainment Weekly, a documentary on VH1, video and multifaceted radio action on lead single "Old Man & Me (When I Get To Heaven)," and a slew of newspaper articles and reviews. That exposure and the 14-times-platinum following cultivated by the band's first Atlantic set ensured that the new Hootie album would open with a big sum. Of 1996 titles, the only ones to open with bigger numbers were double-length collections from rap sensation **2Pac** (565,500 units, March 2) and **the Beatles** (442,000 units, April 6).

Last year, the only album to debut with a bigger first-week sale was the Beatles' much publicized "Anthology 1," which parlayed ABC's three-night mini-series to an opening sum of 855,500 units.

AROUND THE HORN: **The Smashing Pumpkins'** "Zero" may be merchandised in stores' singles sections, and it may carry the price of a maxi-single, but it appears on The Billboard 200 (at No. 46), rather than on our singles charts. This is because it contains six songs, and, according to Billboard policy, a single cannot contain more than four songs . . . A similar item, **Foo Fighters'** "Big Me," is also selling but is missing from The Billboard 200 due to a production error. With sales exceeding 5,000 units, it would rank at No. 175 on this week's chart . . . **The Fugees** (No. 2, 174,000 units) continue to motor, copping the Greatest Gainer, with a 15,000-unit boost over prior-week sales. The gain puts them 6% ahead of No. 3 **Alanis Morissette** (163,000 units).

COWBOY BOOTS: Strait's 1993 title "Easy Come, Easy Go" reached a higher Billboard 200 peak, No. 5, than he achieves this week, but first-week sales on his new one are 24% larger . . . As noted in Country Corner (see page 29), the April 24 telecast of the Academy of Country Music Awards, which won its night with a 12 rating and a 21 share, propels sales for the hat crowd. Two of the awards show's more conspicuous jumps on The Billboard 200 belong to Pacesetter **Bryan White** (189-128, a 48.3% gain) and **Collin Raye** (156-116, 40.6%). The fact that Raye went home without a trophy reminds us that playing an awards telecast is more important than winning . . . **Faith Hill**, who co-hosted the ACAs and sang on "The Tonight Show With Jay Leno," bullets 72-65 on the big chart.

SONY SOARS WITH 'BUTTERFLY' FILM

(Continued from page 1)

lights disc in the U.S. April 23.

Sony has reason to be optimistic. The film version of "Madame Butterfly," complete but for the omission of the Act III orchestral intermezzo, marries visual, dramatic, and musical elements with singular, poignant success. Further, its titular Cio-Cio San, a remarkable young Chinese soprano named Ying Huang, is as persuasive an actress as she is a singer.

Sony is so sold on the 27-year-old Huang, who has not yet sung an operatic role onstage, that the company has signed her to an exclusive recording contract.

"Madame Butterfly" was co-produced by Daniel Toscan du Plantier (creator of such famous opera films as Joseph Losey's "Don Giovanni" and Francesco Rosi's "Carmen"), directed by Frédéric Mitterrand, and musically prepared and conducted by James Conlon, who was named principal conductor of the Paris Opera last year.

Conlon and Mitterrand wanted singers who could look and sound young, a particular challenge for the role of Cio-Cio San, the "Madame Butterfly."

Butterfly is a 15-year-old geisha who marries an American naval lieutenant on shore leave in turn-of-the-century Nagasaki, Japan. He's out for a good time, but she believes in him completely, even after he abandons her. When he returns three years later with his "real" American wife to take his child with Butterfly away to America, Butterfly kills herself.

Like all of Puccini's fragile heroines, Butterfly is written for a powerful soprano voice, required to sustain intense dramatic tension over a huge orchestra. Most stage Butterflies are decades older than 15; their voices often show their age in wobbles and other flaws, as singing Puccini onstage exacts a heavy toll. Huang has a light, lyric, coloratura voice—miles from the typical Butterfly.

Born and trained in Shanghai, China, Huang says that although she has always loved opera, she couldn't tell one Western composer's style from another. But when Conlon brought her to Europe for an audition after seeing a videotape, he was completely sold. "In four months," he recalls saying of her, "the sky will be the limit. I recognized not only the quality of her voice, but her innate ability to communicate."

Huang went to Germany, where Conlon is music director of the city of Cologne, and worked with the conductor every day for months, "on text, rhythm, delivery, drama, and what it means to make a phrase," Conlon says.

Huang also worked with an Italian coach in order to learn the opera's language, as she spoke neither Italian nor English and had to communicate through an interpreter. (She is a quick study; today she understands and speaks English competently.)

Conlon told the singer not to try to match the full-blown sound of the Orchestre De Paris—all that would be balanced in the mix. "All the time when I sing, he just tells me, 'Don't push your voice,'" Huang says. "This is very dra-

matic music, and when I sing, I'm always very involved, and I cannot control my feeling. That's good, but it's not good for my voice. I will kill my voice if I do that."

Huang returned to China several times for acting lessons, and she studied Japanese history and culture. "I feel very close to her," Huang says. "I was Butterfly—I didn't feel I was playing."

Huang's film and soundtrack portrayal capture with a beautiful and unusual intimacy both the youth and the inner maturity of Butterfly's tragic character. It is a performance that Sony hopes will help the film cross over from opera fans to a broader market of film lovers.

"Opera films are rare," says Peter Gelb, president of Sony Classical. "Successful ones are even rarer. But the possibilities when they are successful are enormous—to reach out to a much broader audience, beyond what is possible from staged opera on TV."

The trailers playing in Sony theaters never even mention the word "opera"; the idea is for the acting, location shooting, and cinematic elements to enable nonopera audiences to suspend their disbelief about characters singing rather than speaking.

SUCCESS IN FRANCE

The film opened in France last December and, despite a general strike, found an audience of 250,000, won several awards, and sold 30,000 soundtracks (full and highlights), according to Gelb.

Marketing efforts in the U.S. so far have been focused on building awareness of the film in New York. Sony presented eight advance screenings, including one for Metropolitan Opera Guild members; sent 30,000 postcards to targeted classical music lists; and distributed cards in strategic locations, such as record stores and outside the Met.

In addition, posters adorn lightboxes in Sony movie theaters and in record stores, Bloomingdale's has a promotion in its windows, a clip ran on the monitors at the opening day of the Times Square Virgin Megastore, and Huang spoke to film students as part of a whirlwind publicity visit that featured television and radio interviews.

Also, Sony took a booth at the Music Educators National Conference to target music teachers. And film director Martin Scorsese, taken with the film and with Huang, whom he called "a discovery for both opera and film lovers," is acting as presenter of the movie for its New York engagement, lending it additional market cachet.

Opera film soundtracks can do very well: Gelb cites Rosi's "Carmen" as one successful example, and "Farinelli" was certainly a big hit. "Butterfly" is also a

popular opera, and the highlights may assuage those who balk at the two-CD price for the full soundtrack with complete libretto (including the intermezzo).

Adrian Pinto, classical manager of the 72nd Street HMV store in Manhattan, near to the theater where the film is opening, is optimistic. "Soundtracks do well in this neighborhood," he says. "We ordered a decent quantity. It should attract both the classical and nonclassical customer."

National release of the film is contingent on the New York reaction. "Madame Butterfly" is already scheduled for the Seattle Film Festival and a benefit screening at the Cincinnati May Festival, where Conlon is music director and Huang will perform this month. The film will be released in Germany in the fall, and distribution discussions are under way for the U.K., Italy, the Netherlands, Spain, Australia, and Japan.

Sony is holding back release of the soundtrack recordings in these territories in order to tie in with the film release. Home video and laserdisc are also in the film's future. Gelb points out that the soundtrack could have an independent life: "More people bought the 'Immortal Beloved' record than saw the movie," he says.

FUTURE RECORDINGS

Sony's exclusive contract with Huang specifies an aria recording (made in London with Conlon in April), a disc of Asian art music, and a featured part in a new work by Chinese composer Tan Dun to be written for the Chinese takeover of Hong Kong in 1997.

Gelb says that Sony signed on to the "Butterfly" project in part because of the company's interest in Huang.

LEVY TO HEAD CHRYSALIS N.A.

(Continued from page 4)

Arista Records and Screen Gems Music.

Lewis tells Billboard, "There'll be no changes on the staff side. There'll be continuity and stability. Leeds won't bring in his whole A&R department."

Levy was associated with MCA Music for 11 years. He was hired by the late Sal Chiantia, who is credited with grooming Levy to eventually assume his post as president. Levy departed MCA Music in 1991 under circumstances somewhat similar to those of Sturges' exit.

A dialog between Levy and Chrysalis' Lewis began about six months ago, when Levy expressed interest in selling his share of Leeds Entertainment to Chrysalis. That acquisition never materialized, but both his and Hal Leonard's shares of the company were sold a few weeks ago to music publisher/print operation Music Sales.

"We had some conversations about consulting for Chrysalis that went on

for some time," Levy says. "The next thing I know, I'm offered this opportunity. It's the first time since I worked for Sal Chiantia that I'm reporting to a music publisher. [Chrysalis co-founder] Chris Wright also values and understands copyright."

Levy, vacationing last week, says he will assume his post in Los Angeles Monday (6). He will supervise a staff of 11 in the U.S., including the company's business affairs chief, Jeff Brabec. In addition to his corporate duties, Levy has a high profile within major industry groups; he is a board member of performing right society ASCAP and of the National Music Publishers' Assn.

Asked about changes in music publishing since he worked for a larger corporate setup, Levy, the son of the late publishing legend Lou Levy, comments, "We've added a zero [to] the price of deals."

Assistance in preparing this story provided by Jeff Clark-Meads in London.

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Twistin' Through The Windy City Billboard's Third Annual Dance Music Summit

Registration is underway for the third annual Dance Music Summit July 17-19, taking place in Chicago at the Chicago Marriott Downtown. Chicago's Mayor Richard M. Daley has already issued a proclamation welcoming Billboard to Chicago and declaring the city the official birthplace of house music.

The event promises to be informative with three days of workshops and events. Here's a sampling:

- "Chicago's All Stars": A panel in which six of the city's historical and innovative dance figures will discuss their contributions to the dance music community as well as Chicago's impact on the overall music industry.

- "Dancing in Cyberspace": An all-day exploration of dance music's growing presence on the Internet. The event will include displays, demonstrations and discussion groups covering the effective uses and benefits of the Net.

- "Clubland/Carnival Expo": This expo showcases new avenues for product exhibiting of sound and light technology with local merchants participating in a spree of contest and games. Also, record companies will introduce new music through sound-listening stations.

- "Remix and Production Workshop": A special bonus attraction to this year's summit. This workshop is a three-hour series of hands-on lessons in remixing, production and editing at Streetville Studio by Chicago's famed

producer/engineer Joey "The Don" Donatello.



KRISTINE W

Other topics slated for discussion groups include: "Building the Perfect Artist," "Indie Distribution: The Life Blood of Dance Music," "Dance Music on Radio: Turning the Tide" and "Gaining Grammy Acceptance."

Artists slated to perform during the confab include Robin S, Pauline Henry, Love To Infinity, Kristine W and Rosie Gaines.

For hotel accommodations at the Chicago Marriott Downtown, call (312) 836-0100 or (800) 228-9290 and state that you're with Billboard's Dance Music Summit. A single or double room rate is only \$125.

Also, details are in the works to provide a group discount for airfare. The discount will allow Summit travellers to receive the lowest possible airfare, less an additional 5%. Keep your eyes posted for more information on this special offer:

Registration Information:

\$225—Early Bird Special—registration form & payment must be postmarked by May 30th.

\$275—Pre-registration form & payment must be postmarked by June 30th.

\$325—Full registration after June 30th and walk-up.

The remix and production workshop is an additional \$65 and space is limited.

For registration forms and more information on the complete listing of discussion groups, please call Maureen Ryan at (212) 536-5002.

Dates 'n Data

Dance Music Summit • Chicago Downtown Marriott • July 17-19

Billboard/Airplay Monitor Radio Seminar • Sheraton, N.Y.C. • Sept. 5-7

Billboard Music Video Conference & Awards • San Francisco • Nov. 7-9

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	YEAR-TO-DATE OVERALL UNIT SALES		YEAR-TO-DATE SALES BY ALBUM FORMAT	
	1995	1996	1995	1996
TOTAL	204,957,000	212,840,000 (UP 3.8%)	CD	113,223,000 126,900,000 (UP 12.1%)
ALBUMS	178,646,000	178,310,000 (DN 0.2%)	CASSETTE	65,134,000 50,864,000 (DN 21.9%)
SINGLES	26,311,000	34,531,000 (UP 31.2%)	OTHER	289,000 546,000 (UP 88.9%)

OVERALL UNIT SALES THIS WEEK	ALBUM SALES THIS WEEK	SINGLES SALES THIS WEEK
12,586,000	10,290,000	2,296,000
LAST WEEK	LAST WEEK	LAST WEEK
12,106,000	9,905,000	2,201,000
CHANGE	CHANGE	CHANGE
UP 4%	UP 3.9%	UP 4.3%
THIS WEEK 1995	THIS WEEK 1995	THIS WEEK 1995
11,375,000	9,704,000	1,671,000
CHANGE	CHANGE	CHANGE
UP 10.6%	UP 6%	UP 37.4%

	ALBUM SALES BY FORMAT				
	THIS WEEK	LAST WEEK	CHANGE	THIS WEEK 1995	CHANGE
CD	7,360,000	7,041,000	UP 4.5%	6,072,000	UP 21.2%
CASSETTE	2,908,000	2,842,000	UP 2.3%	3,617,000	DN 19.6%
OTHER	22,000	22,000	NONE	15,000	UP 46.7%

ROUNDED FIGURES FOR WEEK ENDING 4/28/96

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

'Blue Clear Sky': A Strait Path To 48

CALL HIM MR. BLUE SKY: Taking a three-notch jump (8-5) on the Hot Country Singles & Tracks chart is **George Strait's** "Blue Clear Sky" (MCA). **Greg Coleman** of Plano, Texas, has been keeping a close eye on the country charts and observes that this is Strait's 48th top 10 single. That makes him the first artist to rack up 48 top 10 country hits since **Ronnie Milsap** in 1991. Coleman suggests that Strait's run is especially impressive when one considers the fact that stalwarts **Buck Owens** and **Marty Robbins** have each had "only" 47 top 10 hits.

The Strait 48 began in 1981, with "Unwound," the single that peaked at No. 6 and that **Garth Brooks** acknowledges as the song that sparked his interest in country music. The follow-up was "Down And Out," which peaked at only No. 16, but after that, Strait had 31 top 10 hits in a row. The single that stopped the streak was a cover of **Hank Williams'** "Lovesick Blues," which peaked at No. 24.

IT TAKES TWO: Just four weeks after **Mariah Carey** became the first artist to debut at No. 2 on the Hot 100. Ruthless act **Bone Thugs-N-Harmony** repeats the feat by entering in the runner-up position with "Tha Crossroads." Will it be the single that knocks "Always Be My Baby" out of the top spot? The odds are against it, according to **Kevin Martin** of Atlanta, who points out that "Always Be My Baby" was the first single to debut in the top 10 (but not at No. 1) and reach the summit since the **Beatles'** "Let It Be" in 1970.

THE LONELIEST NUMBER: It looks as though **Coolio's** "1, 2, 3, 4 (Sumpin' New)," at No. 7, will not peak in a position mentioned in its title. However, a mention here that it would have been the first single to do so since "7"

hit No. 7 for **Prince** brought corrections from many Chart Beat readers. Credit here will go to **George Nazar** of DCC Compact Classics, because he was thoughtful enough to mention that **Carey** and **Boyz II Men's** "One Sweet Day" peaked at No. 1 and to list the six previous No. 1 hits that included the word "one" in the title.

EVE OF SELF-DESTRUCTION: **Lalo Schifrin** is not a name you see on the Hot 100 every day. The Argentinian conductor composed the music for numerous soundtracks but is a one-hit wonder when it comes to the pop single chart. His theme from the "Mission: Impossible" TV series peaked at No. 41 in 1968. Twenty-eight years later, that theme is back on the chart in an updated version by **U2** bassist

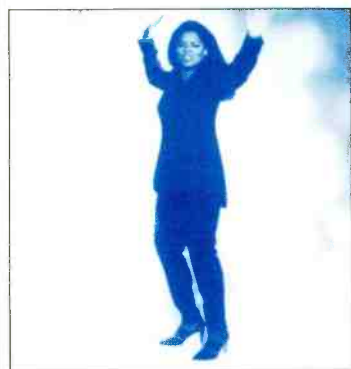
Adam Clayton and drummer **Larry Mullen**. The Mother single is from the motion-picture version of the popular show, and it precedes the opening of the film by almost a month.

THE ENGLISH BEAT GOES ON: A mention two weeks ago that **Tracy Chapman** had the longest span between her first and second top 40 hits since **Aaron Neville's** 22-year, nine-month wait elicited a correction from **Efrem Epstein** of New York, who remembers that **General Public's** "Tenderness" peaked at No. 27 in 1985. The duo didn't return to the top 40 until "I'll Take You There" went to No. 22 in 1994.

FASTHIT: **George Michael's** second DreamWorks single, "FastLove," enters the Hot 100 at No. 34. In the U.K., it's his second consecutive No. 1 hit and the 11th of his career. Only the **Beatles**, **Elvis Presley**, and **Cliff Richard** have more.



by Fred Bronson



ROBIN S

Music Plant Productions posse. Classes will be conducted by the legendary **Maurice Joshua**, artist/producer **Georgie Porgie**, **UBQ Posse** members **Terry Hunter** and **Aaron Smith**, and

SOME DREAMS COME TRUE...

PATTY LOVELESS

**1996 ACADEMY OF
COUNTRY MUSIC
FEMALE VOCALIST
OF THE YEAR**

She won the 1995
Country Music Association
Album of the Year
for her platinum
When Fallen Angels Fly.
USA Today called her
*"the purist's diva
and the hurtin' ballad's
understanding companion..."*

"You Can Feel Bad,"
the first single from
**THE TROUBLE
WITH THE TRUTH,**
two weeks at #1.
And now the 1996
ACM Female Vocalist
of the Year.

CONGRATULATIONS, PATTY!

**HARD COUNTRY.
FROM THE SOURCE.**



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Billboard Hot 200 Album Chart: Debut - #5

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(first duo ever in ACM history)

and

Top Vocal Duo

(for the 5th straight year)

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Kix Brooks & Ronnie Dunn

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