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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 vibe—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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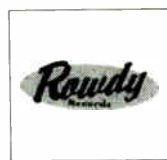
Myriad Releases On Tap At Rowdy

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 bidding 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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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."

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 spring-board 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)

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.

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)

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

(Continued on page 20)

(Continued on page 81)

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)

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,

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.

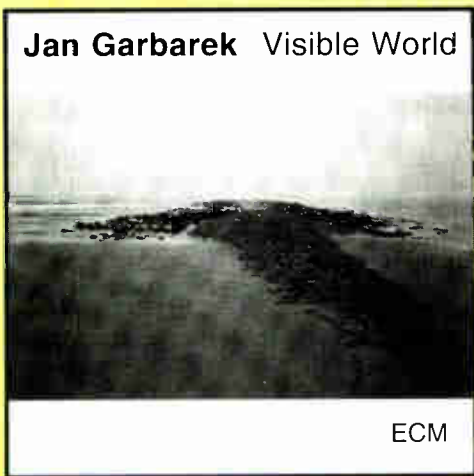
Composers Dan Foliart and James Newton Howard were each recognized with three awards. Foliart won for most-performed TV themes and for his work on "Roseanne" and "Home Improvement."

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

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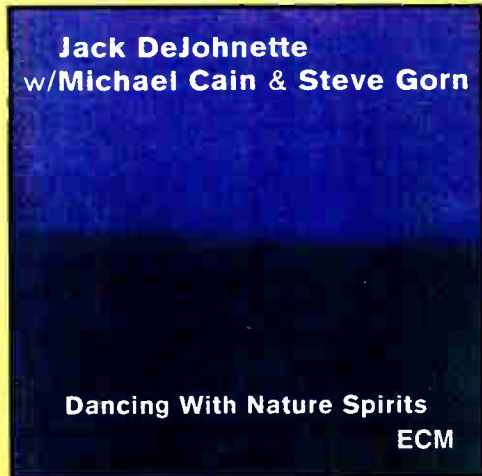
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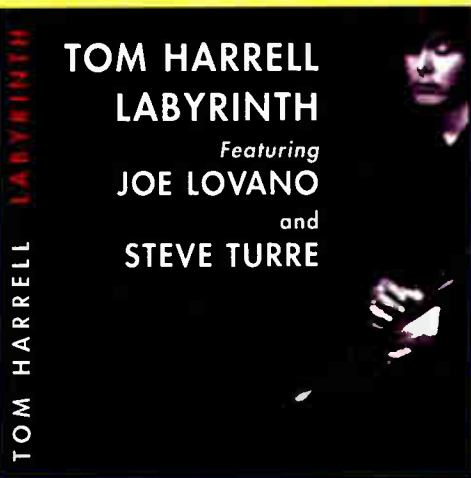


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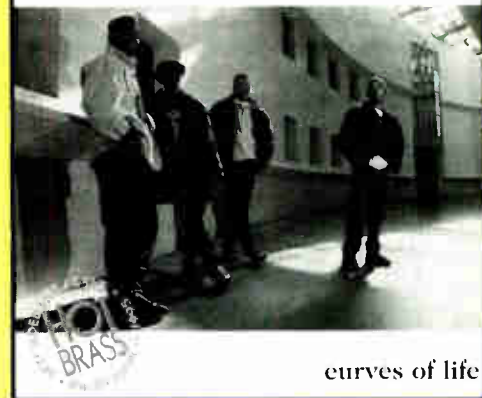


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steve coleman and five elements



curves of life

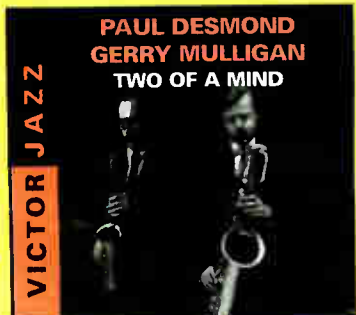
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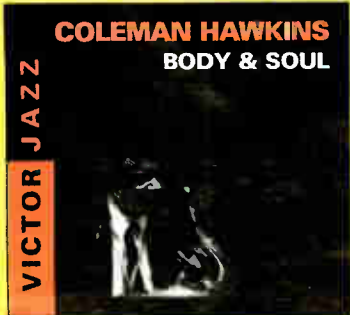
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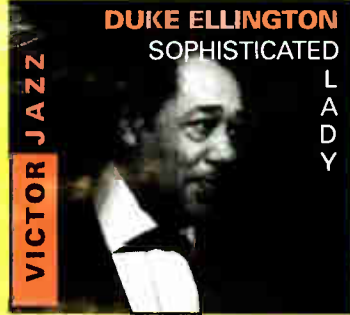
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BILLBOARD OFFICES:

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1515 Broadway

N.Y., NY 10036

212-764-7300

edit fax 212-536-5358

sales fax 212-536-5055

Washington, D.C.

733 15th St. N.W.

Wash., D.C. 20005

202-783-3282

fax 202-737-3833

London

3rd Floor

23 Ridgmount St.

London WC1E 7AH

44-171-323-6686

fax 44-171-323-2314/2316

Tokyo

10th Floor No. 103

Sogo-Hirakawacho Bldg., 4-12

Hirakawacho 1-chome,

Chiyoda-ku, Tokyo 102, Japan

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Billboard Music Group

U.K. C'right Changes Challenged Broadcast Royalty Scheme Faces Revision

■ BY JEFF CLARK-MEADS

LONDON—The U.K.'s most significant copyright amendments in a decade are sinking deeper into a mire of complexity, with no real end in sight, despite repeated promises of action by the government.

The government's first draft of the proposed legislation was published in March 1995 and caused a welter of protest from artists, managers, and record companies, who felt it was too vague and potentially divisive (Billboard, April 8). A much-delayed second draft is said to be due later this month.

However, in the meantime, artists and record companies have come to their own solution on one issue raised by the legislation but have opened a can of worms on one of its implications. Now, as an added twist, another group of artists is both introducing a further challenge to the established order of broadcast royalty payments and taking the debate to an international stage.

These issues have been raised by a draft law, the Copyright and Rights of Performers Regulations 1995, often called "the Rental Directive" because of the European Union document that precipitated it.

The first draft of the regulations contained a provision giving artists a legal right to broadcast income for the first time. Historically, only record companies have received income from broadcasters, although they voluntarily gave 32.5% of such revenues to artists. A total of 20% of revenues went to named performers, and the remaining 12.5% went to the U.K.'s Musicians' Union for distribution to session players.

The status of broadcast royalty payments to writers and publishers will not be affected by the proposed new law. However, in giving artists a right to payments for the

first time, the draft regulation said that performers should receive a "reasonable" proportion of broadcast revenues, without defining what "reasonable" might be.

Despite this vagueness, record companies' collecting society Phonographic Performance Limited and the Assn. of United Recording Artists agreed on a 50-50 split (Billboard, Dec. 9, 1995).

Although it has solved one area of dispute, this agreement has precipitated a new area of confusion. Under the draft legislation, all artists on a record have an individual right, meaning that PPL's traditional en masse payment of 12.5% to session players would be outlawed.

A PPL spokeswoman says the organization is awaiting instruction from artists' representatives as to what proportion of revenues should now be given to named performers and what should go to others on each record.

"It would be simple with somebody like Take That," she explains. "Five members, and they each get one-fifth. But what if a five-member band brings in a 10-piece percussion session? They have to tell us who is going to get what.

"We have tried to suggest ways in which this might work, but they have to tell us what they want."

The spokeswoman adds that PPL believes the amended version of the regulations "will not be much changed" from the original.

However, James Fisher, general secretary of the International Managers Forum, the parent body of artists' group AURA, believes that there will be one provision in the second version that will be regarded as a victory by all sectors of the industry.

The original draft of the regulations left
(Continued on page 77)

Canadian Copyright Changes May Be Hurt By Backer's Resignation

■ BY LARRY LeBLANC

TORONTO—The future of Canada's long-awaited Phase II revision of its Copyright Act has been thrown into doubt following the resignation May 1 of one of its key supporters, Deputy Prime Minister/Minister of Canadian Heritage Sheila Copps.

Phase II was introduced in the House of Commons by Copps and Industry Canada Minister John Manley April 23. The bill would augment the 1988 revisions to the 1921 Canadian Copyright Act. Among the proposed measures are neighboring rights; a home-taping levy; and exemptions from copyright laws for nonprofit education institutions, libraries, archives, and museums, as well as people with perceptual disabilities.

The bill had been expected to take six months to undergo its three House of Commons readings and passage in the Senate before becoming law. With Copps' resignation, sources expect this might not transpire until year's end.

"Copps' resignation will certainly delay the bill," says Brian Chater, president of the Canadian Independent Record Production Assn. "And there's some crucial time lines here. The Liberals might call an election next spring [in effect killing the bill]. We have to get [the bill] through before then."

Copps was instrumental in reaching a compromise between the music industry and the private radio sector concerning neighboring rights, under which performers and producers would be entitled to royalty payments from those who use their sound recordings for public perfor-

mance or broadcast. But music industry associations remain dissatisfied with that compromise and plan to lobby for further changes.

Another key component of the Phase II bill is a home-taping levy to be collected on an estimated 45 million blank audio cassettes. Proceeds will be distributed to composers, lyricists, performers, and producers of sound recordings through existing associations. The Copyright Board will determine the amount of the levy.

The proposed Phase II amendments also introduced statutory damages that guarantee a minimum award once copyright infringement is proven, including a "wide injunction" that covers a broader range of copyright protection than court injunctions usually give.

"Getting improvement in legal remedies for infringement is an important breakthrough," says David Basskin, president/CEO of the Canadian Musical Reproduction Rights Agency. "Historically, Canadian lawmakers have been reluctant to set damages levels. Statutory damages will let courts go to \$20,000 [Canadian] per infringement without proof of actual loss."

If Phase II is passed, Canada will be able to become a signatory to the Rome Convention, now ratified by 50 countries.

Copps, a Liberal Party member, left her House of Commons seat after there were repeated calls for her to make good on a campaign promise to resign if the government failed to scrap the Goods and Services Tax. Lucien Robillard, minister of citizenship and immigration, has assumed the Canadian Heritage portfolio.

China Cited For Failure To Comply With Piracy Laws

■ BY BILL HOLLAND

WASHINGTON, D.C.—The Recording Industry Assn. of America and other copyright groups are commending acting U.S. Trade Representative Charlene Barshefsky for pressuring China to live up to its 1995 agreement to enforce anti-piracy laws and close down pirate CD factories.

On April 30, Barshefsky put China on the U.S.'s trade hit list as a Priority Foreign Country under the Special 301 provisions of U.S. trade law, citing China's failure to live up to the landmark enforcement agreement and charging that the nation had allowed the number of pirated CDs produced in South China factories to increase.

China was taken off the Special 301 list last year in anticipation of enforcement of the agreement.

COMPLETION OF REVIEW IS URGED

"I applaud Ambassador Barshefsky," says Jay Berman, chairman/CEO of the RIAA. "In the RIAA's view, China has failed to deal effectively with the operation of the CD plants."

Berman urged the USTR to complete its review of China's faltering implementation and to announce the results of its one-year enforcement monitoring process.

Unless China makes dramatic improvements in the near future, USTR may begin enforcement proceedings, including the threat of sanctions. The piracy problem may also jeopardize China's most-favored-nation trade status with the U.S. (Billboard, April 27).

Last year, before China signed the agreement, the U.S. threatened to impose more than \$1.08 billion in trade sanctions against the Asian giant, which would put China's ability to become a partner in the World Trade Organization in jeopardy.

The WTO's Trade-Related Aspects of Intellectual Property Rights (TRIPS) enforcement proceedings are becoming an important part of the U.S. arsenal of trade weapons used to reduce losses from piracy. U.S. copyright industries lose an estimated \$18 billion-\$20 billion annually to worldwide copyright piracy; Chinese piracy costs U.S. industries an estimated \$2.32 billion annually, according to the International Intellectual Property Alliance, with estimated losses of sound recording sales at about \$300 million.

PRIORITY WATCH LIST

No other country made the USTR's Priority Foreign Country list, but Turkey, Argentina, the European Union, Indonesia, Korea, India, Japan, and Greece were placed on the Priority Watch list due to enforcement concerns.

Japan was cited for its failure to protect pre-1971 recordings in its copyright law, which has cost the U.S. record industry \$500 million per year due to unauthorized compilations (Billboard, Feb. 24).

The RIAA also commented on two countries added to lower-priority watch lists: Paraguay, with a \$20 million per year level of recorded music piracy, and Bulgaria, which has taken few steps to curb the production and export of illegal CDs. According to the RIAA, recent discussions with Bulgarian officials have been positive.

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KICK FRANKLIN & THE FAMILY



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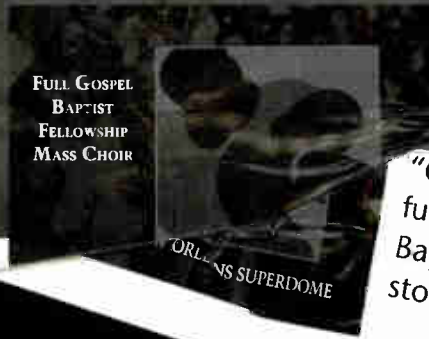
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by the people and for the people. We will miss you.

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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

"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-



themic 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)*

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

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 Flooks, 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.

Hear what we've been up to!

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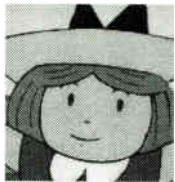
Kid Rhino The Latest To Tip Its Hat To Timeless Madeline

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."

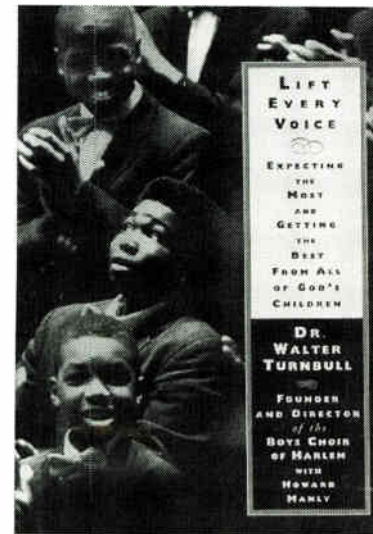
In addition to Halyard's tracks, the album, mostly a mix of hip-hop grooves and ballads, features songs written by BCH alumnus Tim Battle, Turnbull, and others.

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."



LIFT EVERY VOICE
EXPECTING THE MOST AND GETTING THE BEST FROM ALL OF GOD'S CHILDREN
DR. WALTER TURNBULL
FOUNDER AND DIRECTOR OF THE BOYS CHOIR OF HARLEM WITH HOWARD MARLY

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 Ienner, 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.

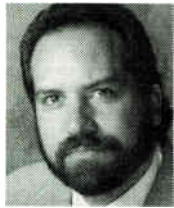
Will Botwin is named senior VP at Columbia Records in New York. He was head of his firm, Side One Management.

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.



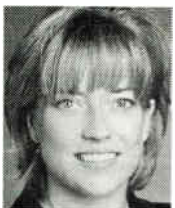
INGRASSIA



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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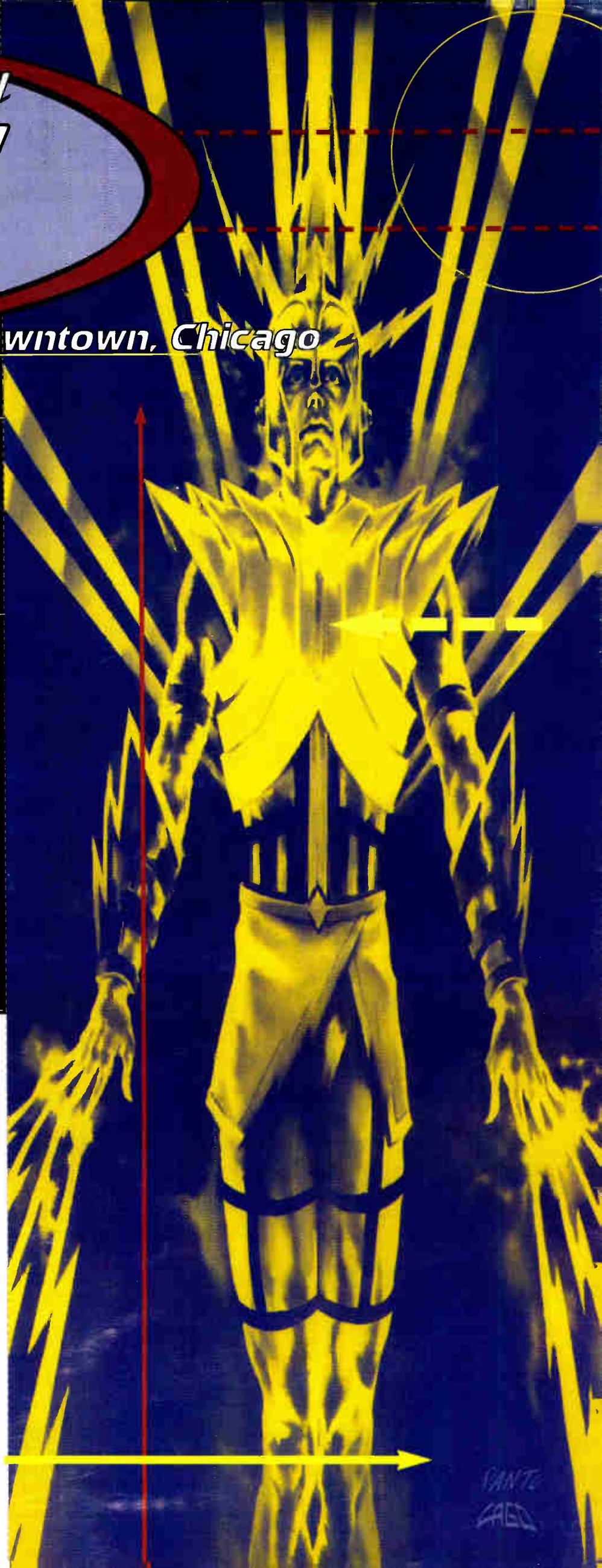
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Lovett's On 'The Road To Ensenada'

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. Bubbled 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 33,000 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.

OPS! 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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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-known 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

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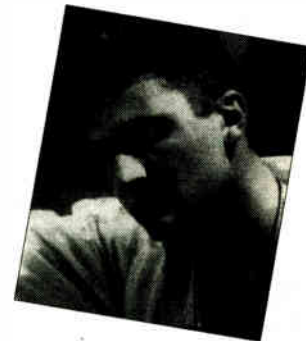
ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
ROD STEWART	MGM Grand Garden Las Vegas	April 21	\$630,000 \$100/\$50/\$35	12,917 sellout	Fantasma Prods.
R. KELLY LL COOL J XSCAPE SOLO	UIC Pavilion, University of Illinois Chicago	April 23-25	\$588,069 \$28.50	20,634 three sellouts	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	\$388,335 \$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 GOO GOO DOLLS NO DOUBT	Fargodome Fargo, N.D.	April 23	\$250,635 \$21	11,935 sellout	Beaver Prods.
OZZY OSBOURNE SEPTULURA TYPE O NEGATIVE	Pyramid Memphis	April 26	\$229,748 \$22.50	10,211 13,000	Mid-South Concerts
OZZY OSBOURNE SEPTULURA 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, "Oooooohhhh... 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 Jherily 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 inventory, including their 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.

Contact:

Lidia Bonguardo
39+(0)362+54.44.24



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.

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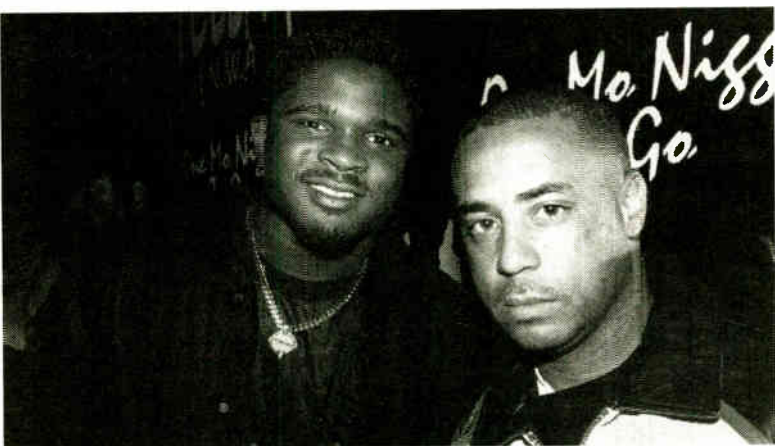
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Yella Fever. Former N.W.A member Yella stands with actor Darius McCrary, left, during a recent party at Flex in Los Angeles celebrating the release "One Mo Nigga Ta Go," the rapper's solo debut on Street Life.

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 brothers also contributed, Eugene takes the lion's share of the 13-track set's writing credits. David "Z" Rifkind produced most of the tracks.

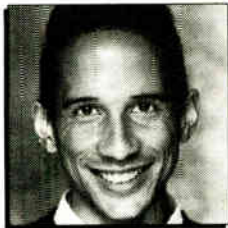
"Left Hand Brand" consists of classic blues mixed with generous rock'n'roll riffs. "There's nothing more monotonous than an album that has only 12-bar blues on it," says Eugene. "We're not just a blues band, we're rock and blues. Some people might have problems with that, but when Eric Clapton was with 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 Quattararo.

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.

"[Quattararo] 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.

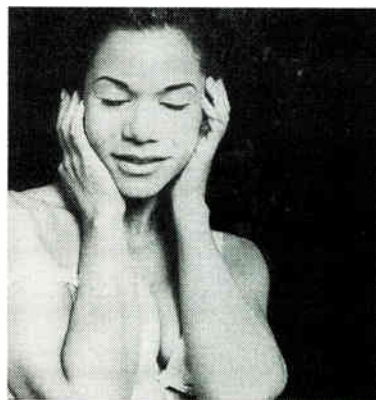
The song's clip was serviced on March 18 to regional video shows as well as BET and the Box.

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

(Continued on page 21)

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.



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-



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 Go! 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 band-mate **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**.

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- NEVER TOO BUSY KENNY LATTIMORE COLUMBIA
- LOOKING AT YOU SUNSCREEN COLUMBIA
- 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 tic-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 Tubb 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

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, resurrounding such songs as "Scarlet Ribbons (For Her Hair)." They have an all-gospel reunion album, "Family

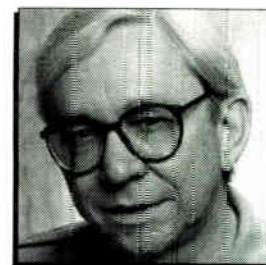
Bible," out on Step One Records.

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)



by Chet Flippo



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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
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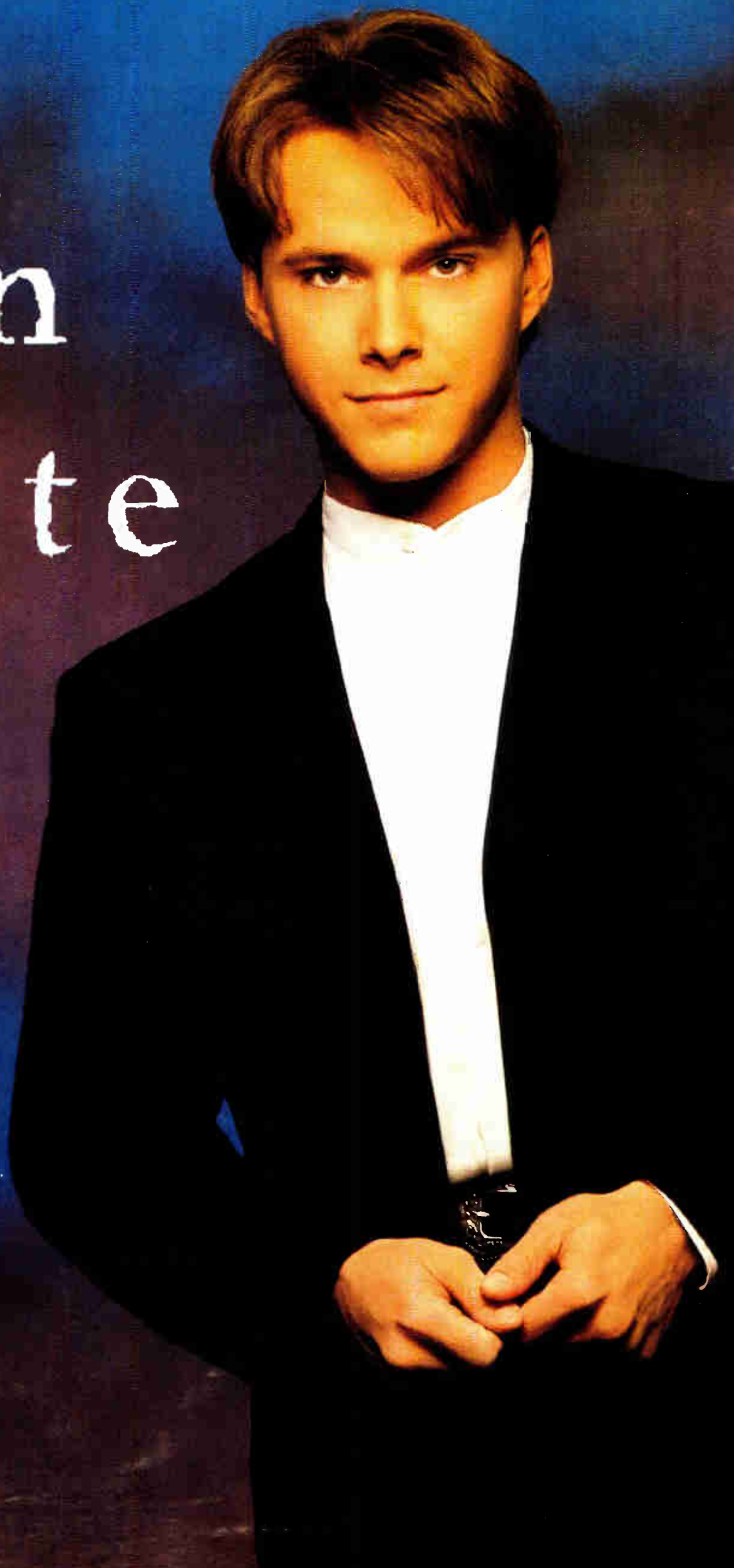
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TOP BLUES ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	25	★★ NO. 1 ★★ LEDBETTER HEIGHTS GIANT 24621/WARNER BROS. [HS]	KENNY WAYNE SHEPHERD 9 weeks at No. 1
2	2	26	GREATEST HITS ●	STEVIE RAY VAUGHAN & DOUBLE TROUBLE EPIC 66217*
3	3	2	LIVE: THE REAL DEAL SILVERTONE 41543/JIVE [HS]	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 [HS]	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* [HS]	PATRA
7	8	119	BAD BOYS ▲ BIG BEAT 92261/AG	INNER CIRCLE
8	7	25	PROPHECY AFRICAN STAR/RAL 529264*/ISLAND [HS]	CAPLETON
9	9	13	RESISTANCE GIANT 24633/WARNER BROS. [HS]	BIG MOUNTAIN
10	10	45	TOUGHER THAN LOVE ● WORK 64189*/COLUMBIA [HS]	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 WEDEED 2006*/NERVOUS [HS]	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 [HS]	LOREENA MCKENITT
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 [HS]	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 [HS]	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. [HS] 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.

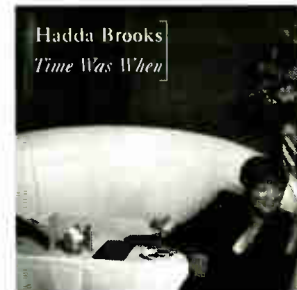
Wilson recently taped a performance of Michael Jackson's "Gone Too Soon" at the Essence Awards in New York. The program is scheduled to be broadcast in June. The North American tour in support of "New Moon Daughter" began April 29 in Atlanta at the Variety Playhouse. On Friday (10), she will be at New 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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LARGEST DISTRIBUTOR

Angela Maria Sings With 'Amigos'

ANGELA MARIA RETURNS: Muito petite Angela Maria was the dominant female pop star of the '50s in Brazil until bossa nova came on the scene.



by John Lannert

Buarque de Holanda.

Other well-known names participating in the project were Zezé di Camargo & Luciano, Djavan, Nana Caymmi, Alcione, Emílio Santiago, and Ney Matogrosso.

Except for "Desabafo," a composition written by Roberto Carlos and Erasmo Carlos and inspired by

Angela Maria's singing style, all of the songs were hits originally cut by Angela Maria. Many of her classics were melancholy narratives of love sung in a style called samba-canção, a slower version of samba.

The team of musicians that assembled to accompany Angela Maria and her guests was impressive as well. Contributing their talents were Buarque arranger Luis Cláudio Ramos, keyboardist/composer Cristóvão Bastos, bassist Jamil Jones (from João Bosco's band), and saxophonist/arranger Zé Nogueira.

The smoky mezzo voice of Angela Maria, who turns 68 May 13, rings clear throughout "Amigos." And the new arrangements preserve the romantic, cheek-to-cheek veneer of her '50s ballads.

"Amigos" already has sold 250,000 units, according to Sony. Moreover, the album was expected to receive a huge sales boost on the heels of the April 30 broadcast of Globo's "Som Brasil," which was dedicated to Angela Maria.

The April 17 taping of the show at the sold-out Metropolitan featured Angela Maria and most of her studio guests, including more prominent stars Nascimento, Djavan, Zezé di Camargo & Luciano, and Roberto Carlos. Despite at least three takes on most of the dozen or so songs, Angela Maria demonstrated amazing stamina, vigor, and poise.

Indeed, the unbridled cheers and applause that greeted genuinely appreciative balladeer Roberto Carlos when he took the stage to perform the closing number with Angela Maria so unnerved the normally unflappable singer that he was forced to do a fifth take before he could finally lay down the lyrics with his equally appreciative singing partner.

BRAZIL EXPO: FAG Eventos Internacionais, a well-known organizer of book fairs in Brazil, and Innova Produções Artísticas are launching CD Expo 96, which is slated to run July 16-21 at a 35,000-square-foot facility at Riocentro in Rio de Janeiro.

NEW BOWS IN BRAZIL: Warner Music International has created Continental EastWest in Brazil. The new EastWest label will operate with WEA Music Brazil, which was formed last year.



Angela Maria and Roberto Carlos share hugs and smiles after their performance of "Desabafo." The taping of the song was included as part of a tribute to Angela Maria, which aired April 30 on Globo TV's "Son Brasil" program.

Advertisement for Bassin Distributors, Inc. with text: 'TODO! LO QUE USTED NECESITE' and 'DE LA DISTRIBUIDORA MAS GRANDE EN EL MUNDO'.

Advertisement for H.L. Distributors, Inc. with text: 'LA DISTRIBUIDORA MAS GRANDE Y MAS COMPLETA EN MUSICA LATINA EN EL MUNDO SIN DUDA, SIMPLEMENTE LA MEJOR!'.

Hot Latin Tracks



Chart table with columns: THIS WEEK, LAST WEEK, 2 WKS. AGO, WKS. ON CHART, ARTIST, LABEL/DISTRIBUTING LABEL, TITLE, PRODUCER (SONGWRITER).

Summary table with columns: POP, TROPICAL/SALSA, REGIONAL MEXICAN, listing station counts and top tracks.

Records showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections.

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 • Jessea 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 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" ("O! 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 nonprofit 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.

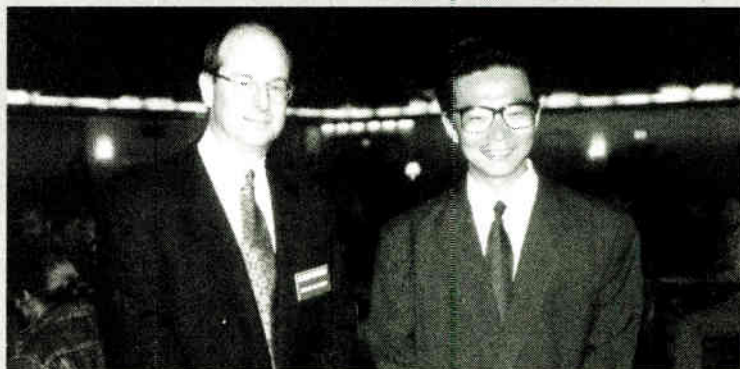
N.Y.'s Power Station Purchased By Japanese Investment Team

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 bug-ged."

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 Vlado Meller
CD/CASSETTE MANUFACTURER	Sony	Sony	PDO/HTM	WEA	Sony

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Reviews & Previews

ALBUMS

EDITED BY PAUL VERNA

POP

▶ THE CRANBERRIES

To The Faithful Departed

PRODUCERS: Bruce Fairbairn & the Cranberries
Island 524 234

Featured in *Billboard*, March 23

▶ PANTERA

The Great Southern Trendkill

PRODUCER: Terry Date & Vinnie Paul
EastWest 61908

Hardcore metal band that made a huge chart impact with its last release returns with an equally venomous offering that is virtually guaranteed to set off a frenzy among its fans. Always lyrically bleak and musically relentless, Pantera manages to distinguish itself in a genre characterized by obscure sameness. On this album, its most effective tunes are "Drag The Waters," "Floods," and the uncharacteristically acoustic "Suicide Note Pt. 1." Right up the alley for hard-rock radio and late-night metal video shows.

★ EPIC SOUNDTRACKS

Change My Life

PRODUCER: Henry Olsen
Bar/None 74

Veteran British alternative songsmith Epic Soundtracks records his best collection to date of diverse, piano-based pop tunes. Standout tracks from a clever and intriguing set include the throbbing rocker "You Can Be My Baby," the Phil Spector-ish big-beat number "Stealaway," the gorgeous, Rundgrenesque piano ballad "The Rain Came Down," the splendid, infectious "Something's Wrong," the '60s-reminiscent "Landslide," and the sweetly yearning "The Wishing Well." Also includes a bonus Alex Chilton medley of "Nighttime" and "Thirteen" that features Soundtracks' first full touring band.

COUNTRY

TOBY KEITH

Blue Moon

PRODUCERS: Nelson Larkin & Toby Keith
A&M 314 531 192

Toby Keith, who writes or co-writes most of his material, brings an eloquent sense of desolation to sad country songs, imparting a sweetness to them that most performers can only hint at. His current single, "Does That Blue Moon Ever Shine On You," is a perfect example of a Keith-penned weeper that is also a sensuous and languid ballad. In fact, he's so convincing at it that the three non-downers here seem to actually let the listener down with their jarring cheerfulness.

JAZZ

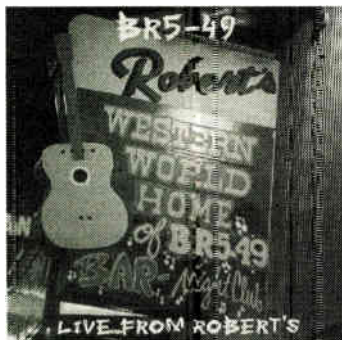
▶ DOC POWELL

Laid Back

PRODUCER: Doc Powell
Discovery 77037

Newest, highly airplayable contempo-

SPOTLIGHT



BR5-49

Live From Robert's

PRODUCERS: Jozef Nuyens and Mike Janas
Arista 10800

This was originally planned to be a limited-edition pressing for the band to take on the road and sell on its current stealth tour, but the demand has been such that Arista is putting the EP into general release. Fans of the band, as well as first-time BR5-ers, will find it a welcome CD introduction to the lower-Broadway legends. A limited number of vinyl 12-inchers is also being pressed. This is so live that you can hear the tips landing in the tip jar at Robert's Western World, so live that you'll want to wash the cigarette and beer fumes out of your clothes after one listen. Tracks include "Hillbilly Thang," "Me 'N' Opie (Down By The Duck Pond)," "Bettie Bettie," and "Knoxville Girl."

rary jazz outing for guitarist/songwriter Doc Powell is indeed laid-back, with its easy grooves deepened by celebrity guests Stanley Clarke, Gerald Albright, Sheila E., Marcus Miller, Najee, Patrice Rushen, Kirk Whalum, and Boney James. Powell's lithe, lyrical guitar lines provide the aural linkage between such highlight tracks as the lovely, serene "(My Dear) Charlene,"

SPOTLIGHT



DAVE MATTHEWS BAND

Crash

PRODUCER: Steve Lillywhite
RCA 66904

Alternative rock/world music pioneer follows its highly acclaimed, multiplatinum breakthrough, "Under The Table And Dreaming," with an equally appealing collection of inspired and soulful tunes. Dave Matthews and company rock hard on hit lead single "Too Much," album opener "So Much To Say," epic "Drive In, Drive Out," and Cajun-spiced "Tripping Billies"—all viable contenders for rock, pop, college, triple-A, world music, and folk airplay. On other tracks, particularly the lush, ethereal "Two Step" and "#41," the group explores its more meditative side. Adventurous but never pretentious, this is a band with no limits—commercially, musically, or otherwise.

the Latinesque "Let's Dance," the gospel-inspired "Sunday Mornin'," and the pop/R&B pulse of Whitney Houston tune "Lover For Life."

FREDDIE COLE

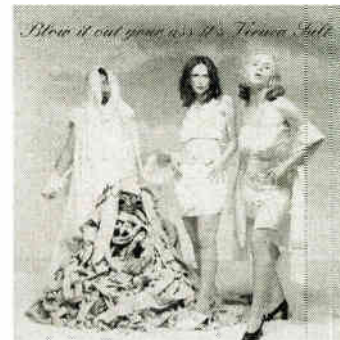
A Circle Of Love

PRODUCERS: Todd Barkan & Makoto Kimata
Fantasy 9674-2

Imagine a new album by a hidden-treasure singer of standards who has a

swampy slide guitar and flute.

SPOTLIGHT



VERUCA SALT

Blow It Out Your Ass It's Veruca Salt

RECORDED BY: Steve Albini
Minty Fresh/Geffen 22212

The electrifying Veruca Salt pushes the envelope of alternative rock on this four-song EP, a follow-up to its 1994 breakthrough album, "American Thighs." As its title suggests, this set is uncompromising and in-your-face, harder-edged than its predecessor but imbued with the same balance of pop melodicism and sheer noise. Disc consists of "Like A Girl" and "I'm Taking Europe With Me," both uptempo rockers that could find a place on modern rock and college radio dials; "New York Mining Disaster 1996," a slow, plodding tune; and "Disinherit (Post)," an angular, atonal composition. A band that could have easily gone mainstream but chose to chart its own course left of center.

really killer accompanying group—including, say, Cyrus Chestnut or Larry Willis on piano, George Mraz or Tom Hubbard on bass, and Steve Burrios on drums. Well, imagine no longer—Freddie Cole is the singer, and though he's no stranger to excellence, this lush new album is just the bee's knees and also could be the commercial breakthrough he so rightly deserves. Late-night jazz programmers will have a field day choosing tunes sung by that huge, smooth Cole baritone, including not-overdone songs like the title tune, Abbey Lincoln's "A Circle Of Love," and, believe it or not, even the old torcher "Temptation."

JIMMY SMITH & EDDIE HARRIS

All The Way Live

PRODUCER: Todd Barkan
Milestone 9251

This could have been yet one more live-at-the-club, soul-jazz retreat, except the players are so darned skillful at creating moods, the playing so consistently inventive and the grooves (even the ballads) so contagious. A generation of young samplers might well learn a few more lessons from this first-time meeting between Harris and his delicious, electrified tenor (and ever-flowing ideas, crisp phrasing, and tone shifting!) and Hammond B-3 bop-funk godfather Smith. Both are still exciting audiences, certainly the one at San Francisco's Keystone Korner that summer night in August 1981. No doubt, brother—this is world-class grits and gravy, and even "Autumn Leaves" gets a nasty, swinging workout chock-full of surprises.

THE DUKE ELLINGTON ORCHESTRA

Only God Can Make A Tree

PRODUCER: Steve Fox
MusicMasters 65117

The Duke Ellington Orchestra (led by the late Mercer Ellington) recorded this hard-to-pin-down concept album, which expresses concern for the rain forest with sometimes-retitled Duke themes, some Mercer melodies, and supplemental compositions from a musical by producer/guitarist Steve Fox. Among the Duke's repertoire is a seething, percussively galloping version of "Caravan," a breathless, Brazilian "Sophisticated Lady," an Africanized, funky "Matumbe," a campy, steel-drum-adorned "Calyph," and a swaggering, swinging "Ballet Of The Flying Saucers." Mercer's own jazzcraft is remembered with the soaring, flute-blown "Ansellia" and the lovely, Arabic-inflected "Osceola," which was co-written with third-generation son Paul Ellington and features Max Roach on drums.

LATIN

FLACO JIMENEZ

Buena Suerte, Señorita

PRODUCERS: Cameron Randle, Flaco Jiménez
Arista-Texas 18816

Recent Grammy winner returns with a largely old-school, conjunto/waltz record that offers his best chance yet for prosperity in the Latino market. Tejano radio PDs will be charmed by album's uptempo entries, such as "Borracho #1" and "Contigo Nomás," as well as shuffling confessionals of lovesick situations ("Dos Cosas" and "Mis Brazos Te Esperan").

DYANGO

Agua De Lluvia

PRODUCER: Roberto Livi
PolyGram Latino 531476

Smooth, veteran producer Roberto Livi wisely updates Spanish torch singer's look and voice to fit a bold, inviting pop production that allows the now-dapper baritone to exhibit a still-emotive, but less rending, delivery. Smart, midtempo leadoff single "Inglés, Francés, Piano, Ballet" heads up a bevy of potential hits, such as "Amor De Amores," "Rosa María," and "Un Amor Tan Grande."

REGGAE

★ MUTABARUKA

The Ultimate Collection

PRODUCER: Mutabaruka
Shanachie 45026

A superb anthology by a pre-eminent dub poet, these 16 scrupulously selected tracks showcase the eloquent, politically charged work of a reggae bard without whom the current socially conscious course of rap and hip-hop would have been unthinkable. Such spoken-word masterstrokes as "Dis Poem"—and previously unissued mixes of vintage singles ("Johnny Drughead") or live jewels ("Witman Country")—join dramatic classics like "People's Court Part I" and "People's Court Part II" in a collection of oratorical literature that deserves natty Nobel recognition. And, as always, the arrangements by JA's best musicians are impeccable. Truly essential listening.

(Continued on page 42)

ALBUMS SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (▶): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (JD): New releases deemed Picks which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036. Send R&B albums to J.R. Reynolds, Billboard, 5055 Wilshire Blvd., Los Angeles, CA 90036. Send country albums to Chet Flippo, Billboard, 49 Music Square W., Nashville, TN 37203. Send Latin albums to John Lannert, 1814 Fern Valley Road, Louisville, KY 40219. Other contributors: Havelock Nelson (kap/N.Y.); Irv Lichtman (Broadway/cabaret/N.Y.); Heidi Waleson (classical/N.Y.); Drew Wheeler (jazz/N.Y.); Deborah Evans Price (contemporary Christian/Nashville); Gordon Ely (gospel); John Diliberto (new age).

(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 ("Splish 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 Elefante
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 unrelated fun numbers, such as an ode to changing television channels with the remote control. Sony Wonder is also releasing a complementary audiotape.

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.)

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

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-

worn riffs and square melodies, smacking of mediocre '80s pop or above-average ad jingles. There is very little here that has to do with where rock is in 1996 (and nothing to do with where it's going). Truth be told, "The Rocky Horror Picture Show" was hipper and more daring, and had far better tunes.

One attraction of "Rent" is the cast. The kids are more than all right, especially Daphne Rubin-Vega as Mimi. Though saucy and superfit, Rubin-Vega offers tenderness and vulnerability with her Ronnie Spector-ish voice. And it is her half of the duet "Another Day" that imparts one of the few glimmers of original musical invention and depth during the show's 2½ hours plus.

If all the press and potential profits surrounding "Rent" inspire compelling composers or real rock musicians to try their hands at the creation of a true 21st-century pop/opera musical hybrid, that's when accolades for "Rent" will come due.

BRADLEY BAMBARGER

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.

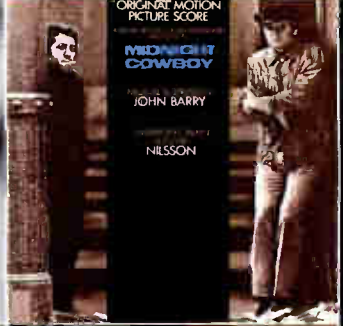
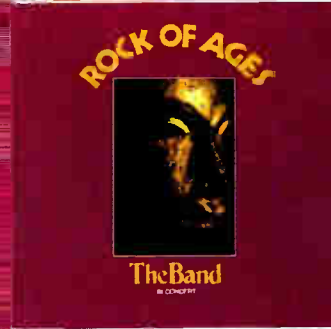
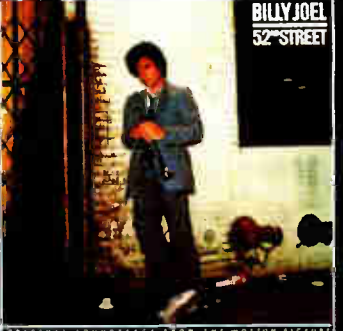
CRUISING PARADISE

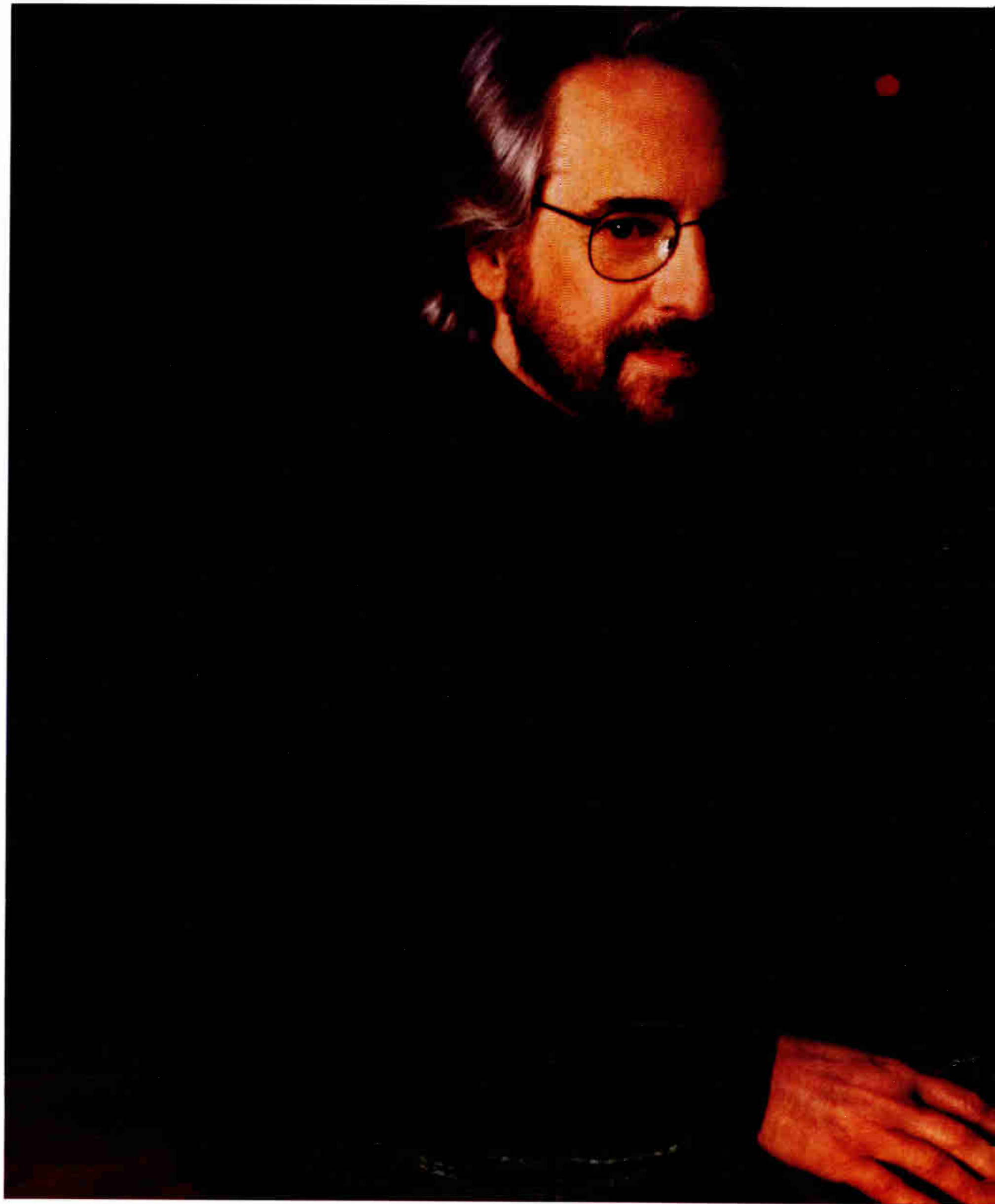
By Sam Shepard
Read by the author
Random House Audiobooks
Three hours (unabridged), \$16.00.
Oscar-nominated actor and Pulitzer Prize-winning playwright Sam Shepard presents a series of tales that immediately draw the listener in. Shepard has a real ear for dialog and a talent for description. In one 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







PHIL RAMONE

The Billboard Salute

Private and unassuming, the respected producer and engineer has helped the world's top artists make music history for more than three decades. He's still busy—and crazy about making records—after all these years.

BY PAUL VERNA

When it comes to making records, no one compares to Phil Ramone. He not only has produced Paul Simon, Billy Joel, Frank Sinatra, Barbra Streisand, Julian Lennon, Gloria Estefan, Bob Dylan, Dionne Warwick, Chicago, Phoebe Snow, Sinéad O'Connor, Peter Paul & Mary and Judy Collins, but he has made records that are considered milestones in those artists' careers.

His engineering résumé is no less staggering: "Raindrops Keep Falling On My Head" by B.J. Thomas, "Alice's Restaurant" by Arlo Guthrie, "The Girl From Ipanema" by João and Astrud Gilberto, "Uncle Albert/Admiral Halsey" by Paul McCartney & Wings, and hundreds more.

A lover of films and a longtime advocate of marrying music and images, Ramone has produced such landmark soundtracks as "Midnight Cowboy," "A Star Is Born," "Yentl" and "Flashdance"—reviving or launching careers in the process and shattering sales and airplay records.

In the theater, Ramone served as audio designer for "Hair," "Liza With A 'Z,'" "Promises Promises" and many others, and produced the cast albums of such hits as "Passion," "Starlight Express," "Pippin" and "Little Shop Of Horrors."

For television, Ramone has supervised music for many of the Grammy and Academy Awards telecasts, the Jimmy Carter inaugural concert special, Paul Simon and Simon & 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

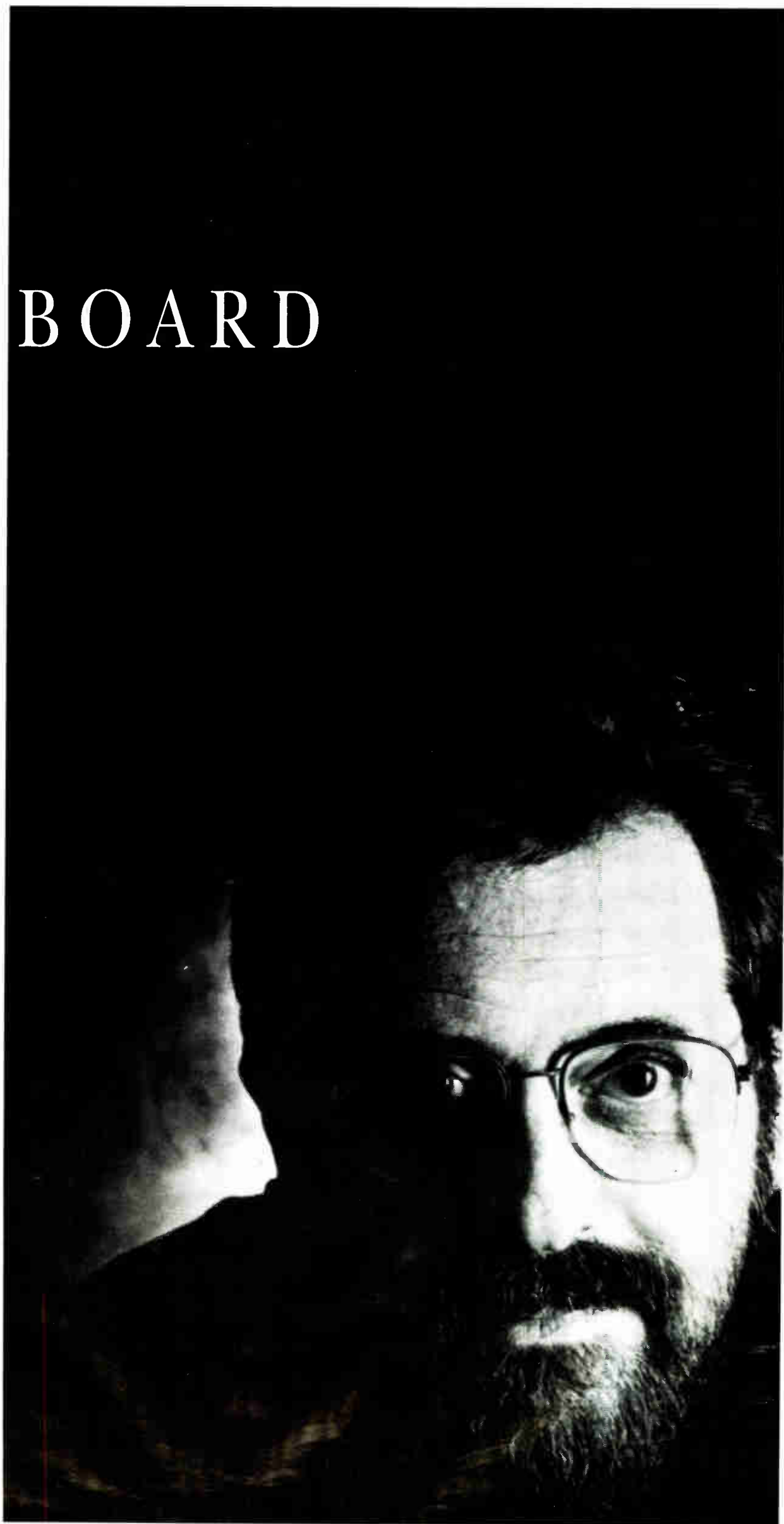
Fresh from supervising the music for the 1996 Grammy Awards telecast, and in the midst of recording vocals for an upcoming Johnny Mathis album and shooting a promotional video for the pro audio division of Yamaha Corp., Phil Ramone took time to discuss his voluminous accomplishments in music, film, theater,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



The producer as a young man



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.



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

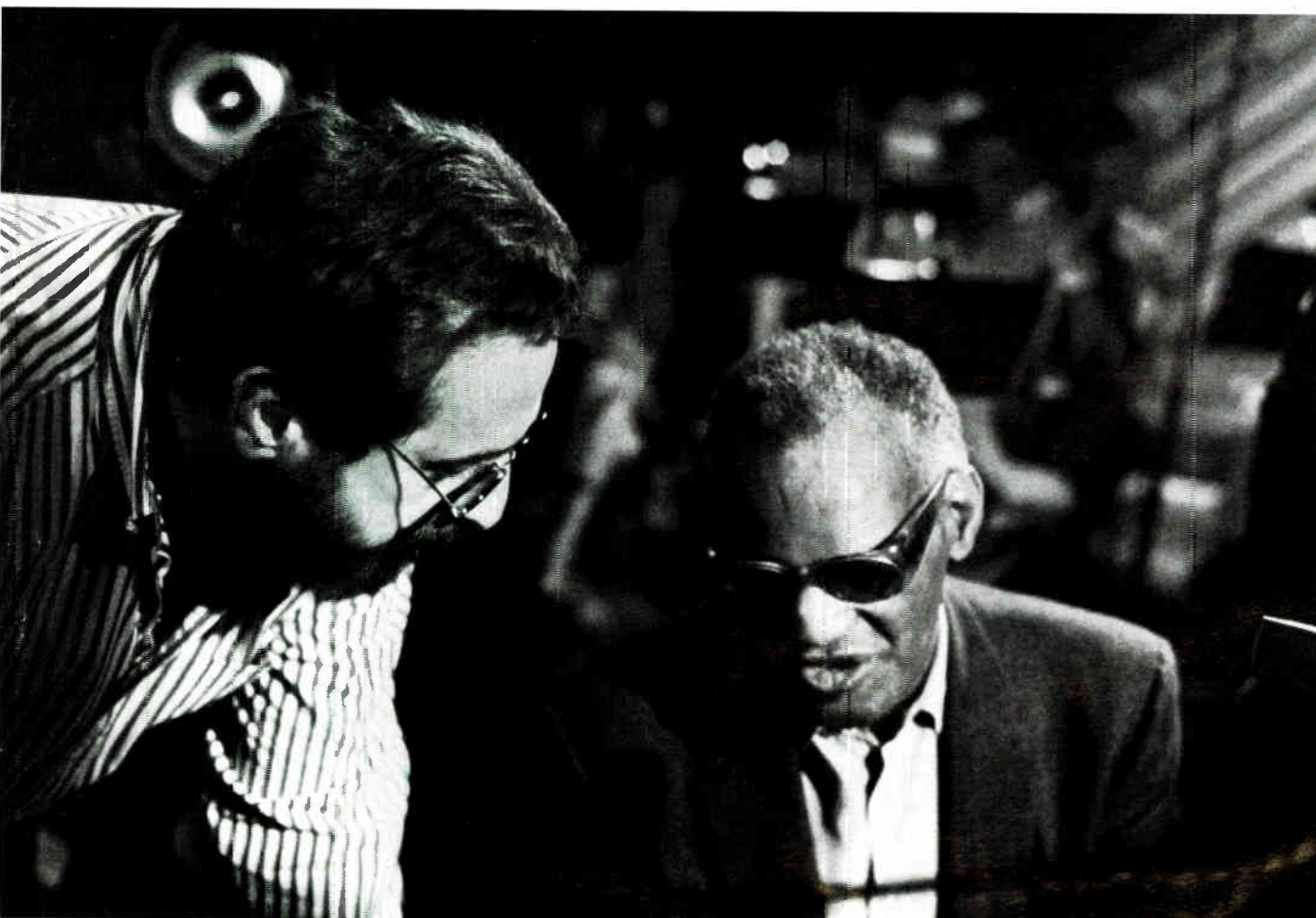
Continued on page PR-12

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.



PHIL RAMONE

The Billboard Salute

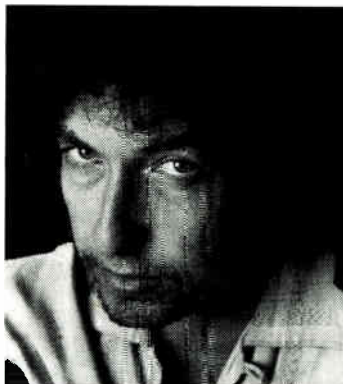
THREE DECADES OF MUSIC

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 Schwartz, 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 Koulorvaris 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.

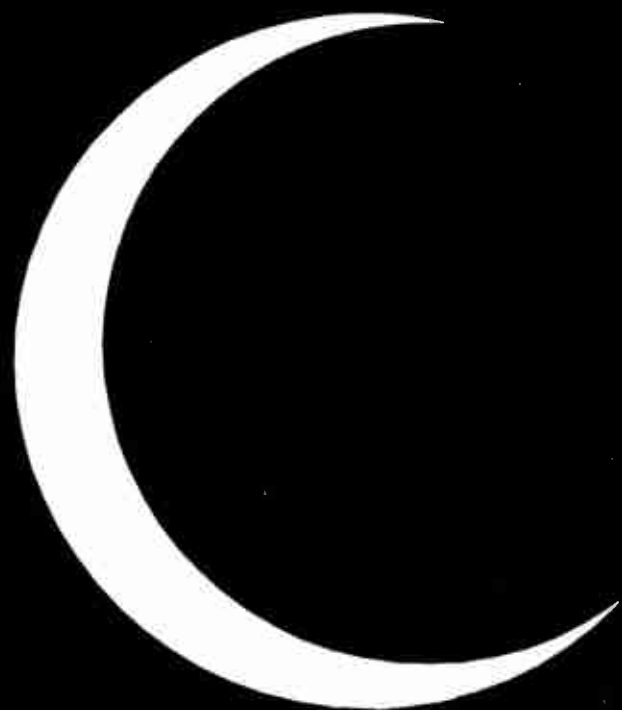
After that, everybody started to write from left to right channels, ping-ponging sounds.

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

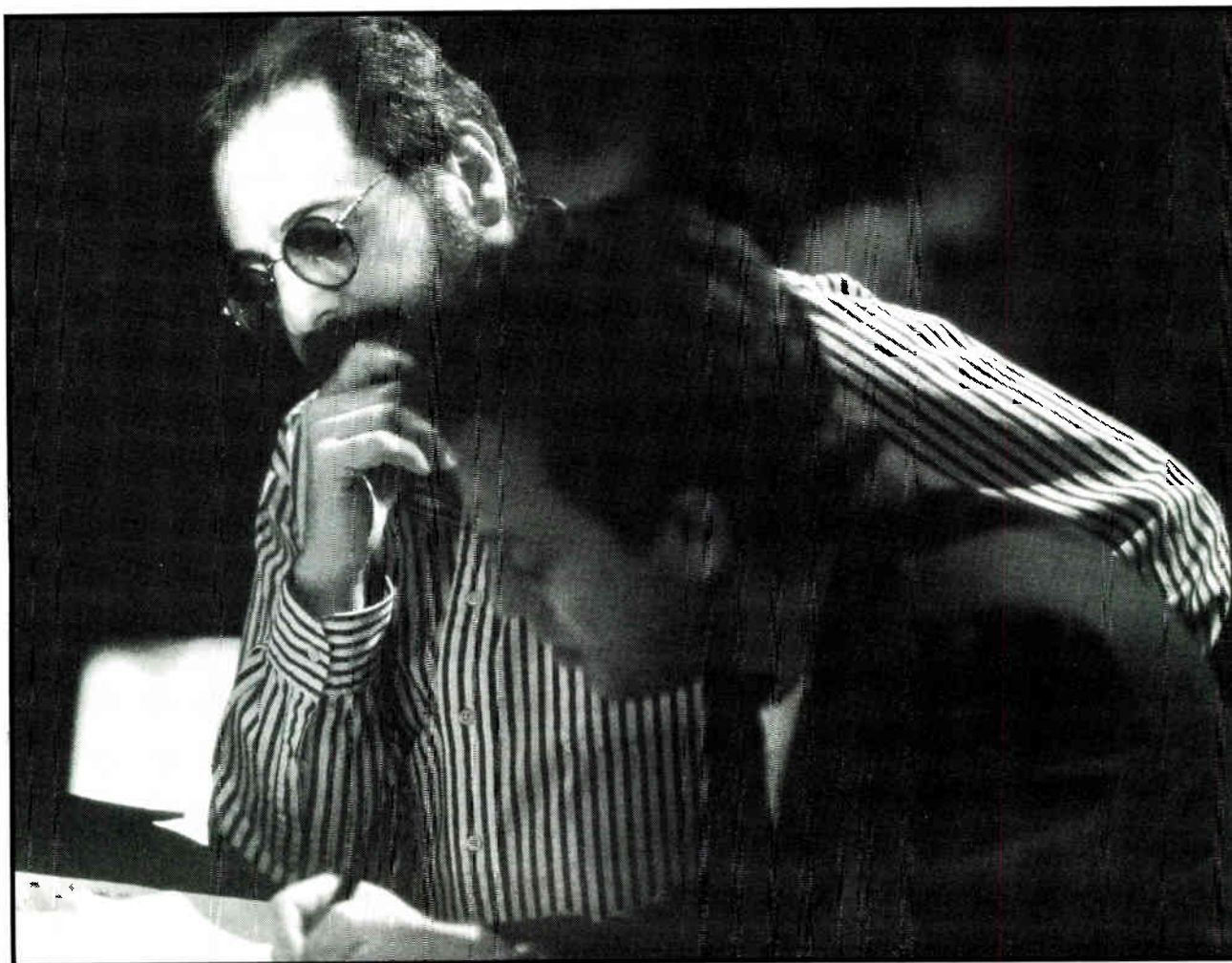
Phil,

*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." ■

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.



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

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.

**Congratulations On 30 Years In The Business, Philipo
With One Warm Love And A Long Friendship To You, Karen And Your Beautiful "Rugrats."**

- 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

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

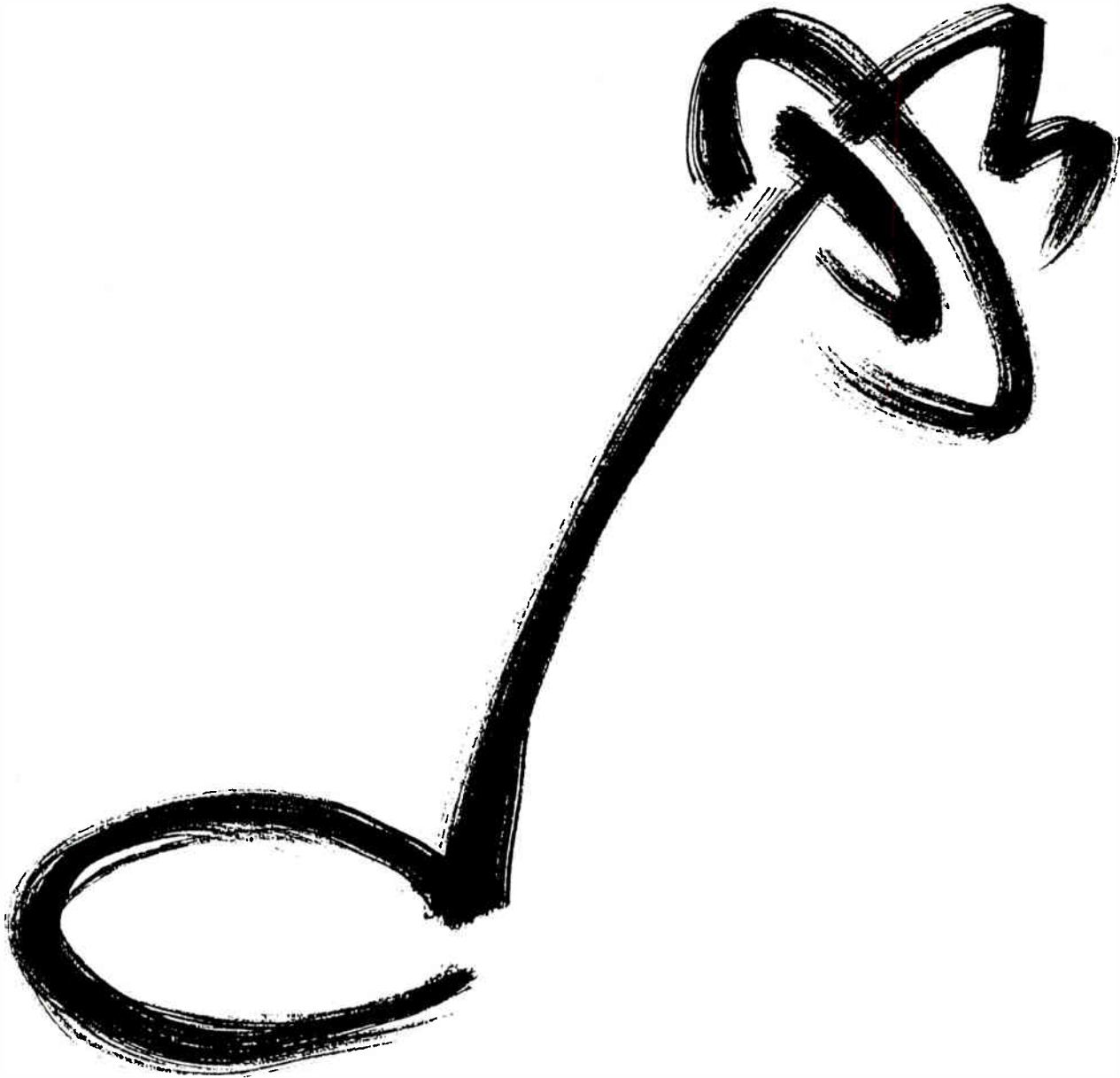
To a very special man of
great music, heart,
sense of humor and humanity.

Dear Phil,

We cherish your friendship.

Latife, Arif, Joe & Julie Mardin

SESAC IS PROUD TO BE ASSOCIATED WITH
PHIL RAMONE



To a guy who has worn many hats and worn them well.

Best wishes

SESAC

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PHIL RAMONE

The Billboard Salute

INTERVIEW

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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



Solid State Logic

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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-

Continued on page PR-22

Congratulations

&

All My Best Wishes

Alan Menken

PHIL RAMONE

The Billboard Salute

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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

big
the musical

things in your future.

Congratulations and thank you for being
a part of our Universe.



celebrating our 131st day in business



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 Hallé 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-

Phil . . .

What an incredible career!

You've been an

inspiration to so many.

The best is yet to come.

Congratulations,

Walter R. Yetnikoff

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.

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,

**Congratulations on 30 years of musical
and technological innovation.**

**Because of you, music continues
to find a new voice . . .**

Here's to the next 30 years !!

LARRY ROSEN DAVE GRUSIN JON DIAMOND



ENTERTAINMENT
A DIVISION OF N2K INC.



N2K INC.



Hey Elton,
Keep the Beard! *XX Mike*

We couldn't be prouder
We couldn't love you more

Congratulations
Karen, BJ, Matt & Simon
(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

Congratulations With Respect, Admiration and Love

RON GOLDSTEIN

President/CEO

Private Music



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CONGRATULATIONS & CONTINUED SUCCESS

To Phil Ramone

"The Pope of Pop"

From All Your Friends at,
Robbins Spielman Slayton & Halfon, LLP

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.

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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-hitter 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



Still the
BEST
after all these
YEARS

LOVE,
Allen Sides
&
your friends at

**OCEAN
WAY
Record One
Recording**

PHIL RAMONE

The Billboard Salute

INTERVIEW

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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

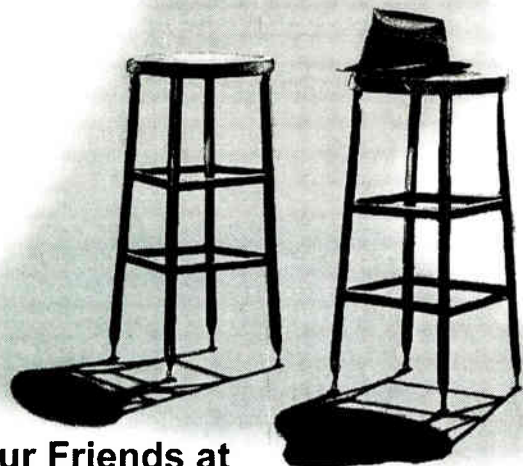
Love from everyone at

PETER ASHER MANAGEMENT INC.

Jenny
Sara *Chris* *Julie*
Sue
Brigitte *Mary* *Cathy* *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 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 McGRIFF, 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

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*Love,
Catherine and Patrick Williams*

Phil

C

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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

MO 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.

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**For all your contributions throughout the years.
We thank you for choosing us in your quest to achieve the
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**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



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Phil Ramone

(Nuff Said!!!)



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for thirty years of vision, commitment and excellence.



National Music Foundation

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**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
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The Pocahontas songwriting team of

ALAN MENKEN

&

STEPHEN SCHWARTZ

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I wish you
joy and happiness
forever.*

*Love,
Johnny Mathis*



*Congratulations Phil
your the best*

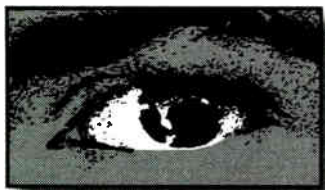
*Love,
Hank, Clara, Stefan and Coralisa*

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
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Attorneys at Law
Atlanta, GA

**PHIL
RAMONE**

The Billboard Salute

JON SECADA

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!

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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 *VisionQuest* 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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roger s.

UNDERGROUND HOUSE DJ ROGER SANCHEZ HAS EARNED AN INTERNATIONAL REP WITH HIS REMIXES OF HITS LIKE MICHAEL JACKSON'S "JAM" & KATHY SLEDGE'S #1 SMASH "TAKE ME BACK TO LOVE AGAIN." HE NOW HAS HIS OWN LABEL, MANICOTIC RECORDS!

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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);
Strangelord (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 (Emigma)
GLORIA ESTEFAN & THE MIAMI SOUND MACHINE, Cuts Both Ways (Epic); Here

Continued on page PR-42

YOU BETTER WEAR GLOVES.

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- **RELOOP:** RETURN TO THE PREVIOUS LOOP PHRASE, OR SKIP A PORTION OF A SONG.
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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

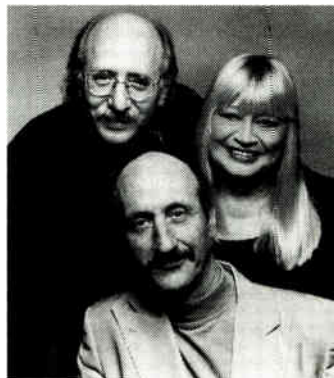
BARRY MANILOW, SINGIN' WITH THE BIG BANDS
(Arista)

BLOODLINE, BLOODLINE (EMI North America)

DIANE SCHUUR &

B.B. KING, HEART
TO HEART (GRP)

FRANK SINATRA,
DUETS II (Capitol)



Peter, Paul & Mary

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.

Grubman Indursky Schindler & Goldstein, P.C.



PHIL!

Pop's Pope!

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...and thanks for believing in us!**



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My life is filled with tremendous
friendships and relationships.

I am truly blessed.

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-

ducer), 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 Manzanera 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 Manzanera," says Julian Sanz, mainland director of Manzanera, 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 nonprofit 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 Manzanera 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.

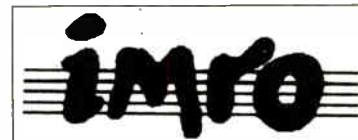
"We already have distribution deals in Germany, France, Switzerland, Italy, and Japan, and soon we'll be looking at the U.S.," says Sanz.

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)

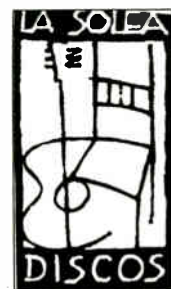
Singles Boost German Certs

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.



KOMURO

"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

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 "E' 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 Sikelel 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.

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 Attie 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-pollinate. That's likely why Asia has

been elusive for us. Still, we have a really strong catalog this year with new albums by **Rose Chronicles**, **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 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**.

"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 **Attie'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 tour 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

CONTINUED

NETHERLANDS (Stichting Mega Top 50)

THIS WEEK	LAST WEEK	SINGLES
1	1	CAPTAIN JACK CAPTAIN JACK EMI
2	2	HAVA NAQUILA PARTY ANIMALS EDEL
3	4	THE PROMISED LAND DJ PAUL ELSTAK MIDTOWN
4	3	YOUR SMILE CHARLIE LOWNOISE & MENTAL
		THEO POLYDOR
5	5	PER SPOOR GJUS MEEUWIS & VAGANT XPLO/CNR
6	8	ALLES OF NIETS LINDA ROOS & JESSICA DINO
7	NEW	THEY DON'T CARE ABOUT US MICHAEL JACKSON EPIC
8	9	ANYTHING 3T EPIC
9	6	CHILDREN ROBERT MILES BMG
10	7	CALIFORNIA LOVE 2PAC FEATURING DR. DRE MERCURY
		ALBUMS
1	2	CELINE DION FALLING INTO YOU COLUMBIA
2	1	TAKE THAT GREATEST HITS BMG
3	5	ANDREA BOCELLI BOCELLI POLYDOR
4	6	PAVAROTTI & FRIENDS TOGETHER FOR THE CHILDREN OF BOSNIA POLYGRAM
5	8	TINA TURNER WILDEST DREAMS EMI
6	3	MARK KNOPFLER GOLDEN HEART MERCURY
7	7	MARCO BORSATO ALS HEART ANDER POLYDOR
8	NEW	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 EPIC
9	4	VANGELIS PORTRAITS POLYDOR
10	NEW	LIONEL RICHIE LOUDER THAN WORDS MERCURY

IRELAND (IFPI Ireland)

THIS WEEK	LAST WEEK	SINGLES
1	1	AON FOCHAL EILE RICHIE KAVANAGH LYWOOD
2	6	RETURN OF THE MACK MARK MORRISON WEA
3	2	FIRESTARTER PRODIGY XL RECORDINGS
4	3	THE X-FILES THEME MARK SNOW WARNER BROS.
5	NEW	FASTLOVE GEORGE MICHAEL VIRGIN
6	5	X FILES DJ DADO ZYX
7	4	CHILDREN ROBERT MILES DECONSTRUCTION
8	9	THEY DON'T CARE ABOUT US MICHAEL JACKSON EPIC
9	NEW	OOH AAH... JUST A LITTLE BIT GINA G ETERNAL/WEA
10	8	SALVATION CRANBERRIES ISLAND
		ALBUMS
1	2	ALANIS MORISSETTE JAGGED LITTLE PILL MAVERICK/REPRISE
2	1	TAKE THAT GREATEST HITS RCA
3	4	CORRS FORGIVEN, NOT FORGOTTEN LAVA/ATLANTIC OASIS (WHAT'S THE STORY) MORNING GLORY? CREATION
4	3	CELINE DION FALLING INTO YOU EPIC
5	5	SOUNDTRACK TRAINSPOTTING EMI
6	9	OASIS DEFINITELY MAYBE CREATION
7	6	RICHIE KAVANAGH A TRAVELLIN' MAN HAZEL
8	7	ALTAN BLACKWATER VIRGIN
9	NEW	RADIOHEAD THE BENDS PARLOPHONE
10	NEW	

BELGIUM (Promuvi)

THIS WEEK	LAST WEEK	SINGLES
1	1	CHILDREN ROBERT MILES BMG-ARIOLA/NEWS
2	2	CON TE PARTIRO ANDREA BOCELLI POLYDOR
3	3	ONE OF US JOAN OSBORNE MERCURY
4	4	SOIREE DISCO BORIS AMC
5	6	IL VOLO ZUCCHERO POLYDOR
6	5	I'LL NEVER BREAK YOUR HEART BACKSTREET BOYS ZOMBA/JIVE
7	8	ANYTHING 3T EPIC
8	NEW	CAPTAIN JACK CAPTAIN JACK EMI
9	NEW	PIU' BELLA COSA EROS RAMAZZOTTI BMG-ARIOLA
10	NEW	LIFT U UP 2 FABIOLA EMI
		ALBUMS
1	1	ANDREA BOCELLI BOCELLI POLYDOR
2	3	TAKE THAT GREATEST HITS RCA
3	2	CELINE DION FALLING INTO YOU COLUMBIA
4	NEW	RAGE AGAINST THE MACHINE EVIL EMPIRE EPIC
5	4	TINA TURNER WILDEST DREAMS EMI
6	5	VANGELIS PORTRAITS POLYDOR
7	8	HELMUT LOTTI GOES CLASSIC RCA
8	7	JOAN OSBORNE RELISH MERCURY
9	6	ANDREA BOCELLI IL MARE CALMO DELLA SERA POLYDOR
10	NEW	SMASHING PUMPKINS MELLON COLLIE AND THE INFINITE SADNESS VIRGIN

AUSTRIA (Austrian IFPI/Austrian Top 30)

THIS WEEK	LAST WEEK	SINGLES
1	2	CHILDREN ROBERT MILES POLYGRAM
2	1	MACARENA LOS DEL RIO BMG
3	3	LEMON TREE FOOL'S GARDEN EMI
4	5	MUTTER DER MANN MIT DEM KOKS IST DA T>>MA BMG
5	6	I'LL NEVER BREAK YOUR HEART BACKSTREET BOYS ZOMBA/JIVE
6	10	DRILL INSTRUCTOR CAPTAIN JACK EMI
7	4	ICH FIND DICH SCHEISSE TIC TAC TOE BMG
8	9	THEY DON'T CARE ABOUT US MICHAEL JACKSON EPIC
9	8	HOW DEEP IS YOUR LOVE TAKE THAT BMG
10	NEW	X FILES DJ DADO ECHO ZYX
		ALBUMS
1	1	TAKE THAT GREATEST HITS BMG
2	3	TINA TURNER WILDEST DREAMS EMI
3	4	VANGELIS PORTRAITS POLYGRAM
4	2	CELINE DION FALLING INTO YOU SONY
5	NEW	RAGE AGAINST THE MACHINE EVIL EMPIRE SONY
6	8	FOOL'S GARDEN DISH OF THE DAY EMI
7	5	STING MERCURY FALLING POLYGRAM
8	6	PAVAROTTI & FRIENDS TOGETHER FOR THE CHILDREN OF BOSNIA POLYGRAM
9	9	MARK KNOPFLER GOLDEN HEART POLYGRAM
10	7	ZILLERTALER SCHURZENJAGER TRAUME SIND STARKER TYROLIS

DENMARK (IFPI/Nielsen Marketing Research)

THIS WEEK	LAST WEEK	SINGLES
1	2	X FILES DJ DADO EMI
2	1	CHILDREN ROBERT MILES BMG
3	4	ONE OF US JOAN OSBORNE POLYGRAM
4	3	THEY DON'T CARE ABOUT US MICHAEL JACKSON EPIC
5	5	CALIFORNIA LOVE 2PAC FEATURING DR. DRE POLYGRAM
6	6	CAPTAIN JACK CAPTAIN JACK FLEX
7	7	FIRESTARTER PRODIGY MD
8	8	HOW DEEP IS YOUR LOVE TAKE THAT BMG
9	9	SPACEMAN BABYLON ZOO EMI
10	NEW	LEMON TREE FOOL'S GARDEN EMI
		ALBUMS
1	1	TAKE THAT GREATEST HITS BMG*
2	4	ALANIS MORISSETTE JAGGED LITTLE PILL WARNER
3	2	DIZZY MIZZ LIZZY ROTATOR EMI
4	NEW	RAGE AGAINST THE MACHINE EVIL EMPIRE EPIC
5	6	OASIS (WHAT'S THE STORY) MORNING GLORY? SONY
6	NEW	TV*2 RYS BRUDEN EMI
7	7	SAVAGE ROSE BLACK ANGEL MEGA
8	8	SORT SOL UNSPOILED MONSTERS PLADECOPAGNIET
9	5	TINA TURNER WILDEST DREAMS EMI
10	NEW	HUMLERRIDDERNE JEG GIR EN OMGANG HVIS DU GIR PLADECOPAGNIET

NORWAY (Verdens Gang Norway)

THIS WEEK	LAST WEEK	SINGLES
1	1	CHILDREN ROBERT MILES BMG
2	2	ONE OF US JOAN OSBORNE POLYGRAM
3	3	FIRESTARTER PRODIGY MD
4	4	CALIFORNIA LOVE 2PAC FEATURING DR. DRE POLYGRAM
5	5	ANYTHING 3T SONY
6	NEW	WON'T GO NEAR YOU AGAIN UNNI WILHELMSEN POLYGRAM
7	7	THEY DON'T CARE ABOUT US MICHAEL JACKSON SONY
8	6	LET IT RAIN AMANDA MARSHALL SONY
9	10	HOW DEEP IS YOUR LOVE TAKE THAT BMG
10	8	BULLS ON PARADE RAGE AGAINST THE MACHINE SONY
		ALBUMS
1	NEW	SUS (OH YEAH!) DUMDUM BOYS EMI
2	NEW	RAGE AGAINST THE MACHINE EVIL EMPIRE SONY
3	1	AMANDA MARSHALL AMANDA MARSHALL SONY
4	3	MARK KNOPFLER GOLDEN HEART POLYGRAM
5	2	CELINE DION FALLING INTO YOU SONY
6	8	TAKE THAT GREATEST HITS BMG
7	7	LISA EKDAHL MED KROPPEN MOT JORDEN EMI
8	4	JAN GARBAREK & THE HILLIARD ENSEMBLE VISIBLE WORLD POLYGRAM
9	6	TINA TURNER WILDEST DREAMS EMI
10	5	BEL CANTO MAGIC BOX WARNER

PORTUGAL (Portugal/AFIP)

THIS WEEK	LAST WEEK	ALBUMS
1	1	VANGELIS PORTRAITS POLYDOR
2	3	MAMONAS ASSASSINAS MAMONAS ASSASSINAS EMIGLOBO
3	4	TINA TURNER WILDEST DREAMS PARLOPHONE
4	2	DELFINOS O CAMINHO DA FELICIDADE ARIOLA
5	8	ENRIQUE IGLESIAS ENRIQUE IGLESIAS STRAUSS
6	5	TAKE THAT GREATEST HITS RCA
7	6	RAGE AGAINST THE MACHINE EVIL EMPIRE EPIC
8	NEW	ALANIS MORISSETTE JAGGED LITTLE PILL WARNER
9	10	SMASHING PUMPKINS MELLON COLLIE AND THE INFINITE SADNESS VIRGIN
10	9	ADIEMUS SONGS OF SANCTUARY VIRGIN

HONG KONG (IFPI Hong Kong Group)

THIS WEEK	LAST WEEK	ALBUMS
1	2	NORMAN TAM NORMAN 25 BMG
2	4	JEFF CHENG DEEPLY IN LOVE EMI
3	1	SOUNDTRACK YOUNG & DANGEROUS (II) BMG
4	5	AARON KWOK MEMORANDUM GOLDEN HITS WARNER
5	3	CHEUNG CHI LAM SUPER HERO—SUPER BEST SONY
6	NEW	LEON LAI WHY CAN'T YOU BE MY FUTURE? POLYGRAM
7	NEW	VARIOUS ARTISTS 12 CONSTELLATION. 12 HITS VOL. 1 ROCK
8	7	ANDY LAU EMBRACE AGAIN BMG/MUSIC IMPACT
9	9	SANDY LAM I SWEAR ROCK
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 Odum** (guitar), **Paul Brennan** (drums), **Graham Downey** (bass), **Noreen O'Donnell** (vocals), and **Colm MacConlomaire** (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 Vernetti**, 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 Umierać" (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 APPELFELD 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 collectibles 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," Loyd Cole (Rykodisc); "Let Them Talk," Del-avant (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); "Munk Time Cruiser," aMiniature (Restless); "Demanufacture," 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 (Ballseye Blues); "Ritual Of The Savages," Burrence 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); "Doeabilly," Doe 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 & Quick-silver 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-Vou!," Roy Haynes (Dreyfus); "Rip A Dip," Puchó & 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: "Quetzalcoatl" (Luna Blanca); "Ritmo Y Candelaria: 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 Cespedes (Xenophile).

Classical, solo: "Ilya Kaler/Violin," Ilya Kaler (Ongaku); "The Clarinet Alone," Jonathan Cohler (Ongaku); "Cantatas," Cristina Azuma, GSP, "Tippett: 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 & Sephehr

(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," Värtinää (Xenophile); "Via Jo," Vieux Diop (Triloka); "Transcendence," Tulku (Triloka); "Curandero" (Silver Wave).

Traditional world: "Sacred Music Of Haitian Vodoo," various artists (Smithsonian Folkways); "Maraire & Ephant Mujuru—Music Of The World" Dumi (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: "Trian II," Trian (Green Linnet); "Threads," Battlefield Band (Temple); "Many Happy Returns," Aready (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 Ostrovshko (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: "Crumb: 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)

newsline...

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. Oliano 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

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motes **Rob Biniaz** 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		TITLE	WKS. ON CHART
		ARTIST	LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)		
		★ ★ NO. 1 ★ ★			
1	1	BOB MARLEY AND THE WAILERS ▲	LEGEND TUFF GONG 846210*/ISLAND (10.98/17.98)		246
2	2	RAGE AGAINST THE MACHINE ▲	RAGE AGAINST THE MACHINE EPIC 52959* (10.98 EQ/16.98)		7
3	3	BEASTIE BOYS ▲	LICENSED TO ILL DEF JAM 527351/MERCURY (7.98 EQ/11.98)		177
4	4	PINK FLOYD ▲	DARK SIDE OF THE MOON CAPITOL 46001* (9.98/15.98)		257
5	6	SOUNDTRACK ▲	GREASE POLYDOR 825095/A&M (10.98/16.98)		76
6	5	JIMMY BUFFETT ▲	SONGS YOU KNOW BY HEART MCA 5633* (7.98/11.98)		253
7	7	ENYA ▲	WATERMARK REPRISE 26774/WARNER BROS. (10.98/15.98)		232
8	9	NINE INCH NAILS ▲	PRETTY HATE MACHINE TVT 2610* (9.98/15.98)		134
9	8	CAROLE KING ▲	TAPESTRY COLUMBIA 34946 (7.98 EQ/11.98)		72
10	12	PINK FLOYD ▲	THE WALL COLUMBIA 36183* (15.98 EQ/31.98)		260
11	14	SMASHING PUMPKINS ▲	SIAMESE DREAM VIRGIN 88267* (9.98/15.98)		23
12	13	JOURNEY ▲	JOURNEY'S GREATEST HITS COLUMBIA 44493 (9.98 EQ/15.98)		255
13	10	VAN MORRISON ▲	THE BEST OF VAN MORRISON POLYDOR 841970/A&M (10.98/17.98)		45
14	17	STEVE MILLER BAND ▲	GREATEST HITS 1974-78 CAPITOL 46101 (7.98/11.98)		249
15	11	JANIS JOPLIN ▲	GREATEST HITS COLUMBIA 32168 (5.98 EQ/9.98)		204
16	15	JAMES TAYLOR ▲	GREATEST HITS WARNER BROS. 3113* (7.98/11.98)		252
17	21	JIMI HENDRIX ▲	THE ULTIMATE EXPERIENCE MCA 10829 (10.98/17.98)		49
18	20	METALLICA ▲	...AND JUSTICE FOR ALL ELEKTRA 60812/EEG (9.98/15.98)		240
19	23	TRACY CHAPMAN ▲	TRACY CHAPMAN ELEKTRA 60774/EEG (7.98/11.98)		5
20	16	THE BEATLES ▲	SGT. PEPPER'S LONELY HEARTS CLUB BAND CAPITOL 46442* (10.98/16.98)		137
21	18	ENIGMA ▲	THE CROSS OF CHANGES CHARISMA 39236/VIRGIN (10.98/16.98)		2
22	19	THE BEATLES ▲	ABBAY ROAD CAPITOL 46446* (10.98/16.98)		103
23	25	THE DOORS ▲	THE BEST OF THE DOORS ELEKTRA 60345/EEG (12.98/19.98)		239
24	26	SANTANA ▲	GREATEST HITS COLUMBIA 33050 (7.98 EQ/11.98)		40
25	24	CREEDENCE CLEARWATER REVIVAL ▲	CHRONICLE VOL. 1 FANTASY 2* (10.98/17.98)		159
26	22	THE BEATLES ▲	1967-1970 CAPITOL 97039* (15.98/31.98)		69
27	32	MADONNA ▲	THE IMMACULATE COLLECTION SIRE 26440*/WARNER BROS. (13.98/18.98)		54
28	31	AC/DC ▲	BACK IN BLACK ATLANTIC 92418/AG (10.98/15.98)		147
29	28	ENYA ▲	THE CELTS REPRISE 45681/WARNER BROS. (10.98/16.98)		38
30	27	SOUNDTRACK ▲	TOP GUN COLUMBIA 40323 (7.98 EQ/11.98)		89
31	33	EAGLES ▲	THEIR GREATEST HITS 1971-1975 ELEKTRA 105*/EEG (10.98/15.98)		253
32	38	METALLICA ▲	MASTER OF PUPPETS ELEKTRA 60439/EEG (9.98/15.98)		224
33	30	THE BEATLES ▲	1962-1966 CAPITOL 97036* (15.98/31.98)		56
34	35	METALLICA ▲	RIDE THE LIGHTNING MEGAFORCE 60396/EEG (9.98/13.98)		228
35	37	U2 ▲	THE JOSHUA TREE ISLAND 842298 (10.98/17.98)		203
36	34	THE BEATLES ▲	THE BEATLES CAPITOL 46443* (14.98/26.98)		51
37	42	PATSY CLINE ▲	GREATEST HITS MCA 12* (7.98/12.98)		240
38	41	FLEETWOOD MAC ▲	GREATEST HITS WARNER BROS. 25801 (9.98/16.98)		208
39	—	SOUNDTRACK ▲	THE ARISTOCATS WALT DISNEY 60904 (6.98/9.98)		1
40	45	COUNTING CROWS ▲	AUGUST & EVERYTHING AFTER DGC 24528/GEFFEN (10.98/15.98)		9
41	39	SOUNDTRACK ▲	DAZED AND CONFUSED MEDICINE/GIANT 24533/WARNER BROS. (9.98/15.98)		7
42	36	STONE TEMPLE PILOTS ▲	CORE ATLANTIC 82418/AG (9.98/15.98)		4
43	40	ELTON JOHN ▲	GREATEST HITS ROCKET 512532/ISLAND (7.98/11.98)		242
44	43	ERIC CLAPTON ▲	TIME PIECES - THE BEST OF ERIC CLAPTON POLYDOR 80014/A&M (7.98 EQ/11.98)		249
45	29	SOUNDTRACK ▲	OLIVER & COMPANY WALT DISNEY 60890 (10.98/16.98)		4
46	46	BRYAN ADAMS ▲	SO FAR SO GOOD A&M 540157 (10.98/17.98)		3
47	47	ZZ TOP ▲	GREATEST HITS WARNER BROS. 26846 (10.98/16.98)		22
48	—	SHANIA TWAIN ▲	SHANIA TWAIN MERCURY NASHVILLE 514422 (7.98 EQ/11.98)		6
49	44	BOYZ II MEN ▲	COOLEYHIGHARMONY MOTOWN 530231 (10.98/16.98)		74
50	49	THE BEATLES ▲	RUBBER SOUL CAPITOL 46440* (10.98/15.98)		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. ■ 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-

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.

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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*

painted 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); "Bronzy/Sykes: Country Blues," Bronzy/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."

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.americanrecordings.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.

Home Video

MERCHANTS & MARKETING



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.

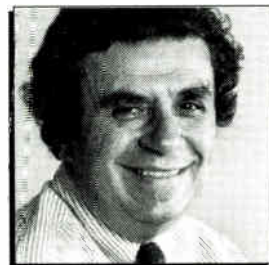
The big winner in VSDA's analysis is sell-through, which has advanced nearly ten-fold from \$800 million in '86. Note the \$500 million spread between sell-through and rental: Until a few weeks ago, the consensus among analysts was that rapidly growing cassette purchases still lagged behind rental revenues 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.



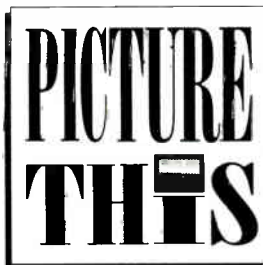
by Seth Goldstein

"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.



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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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.

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, re-launched 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
★ ★ NO. 1 ★ ★					★ ★ NO. 1 ★ ★				
1	1	13	WAYNE GRETZKY'S ALL-STAR HOCKEY Buena Vista Home Video 5271	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 TAMILLEE 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).

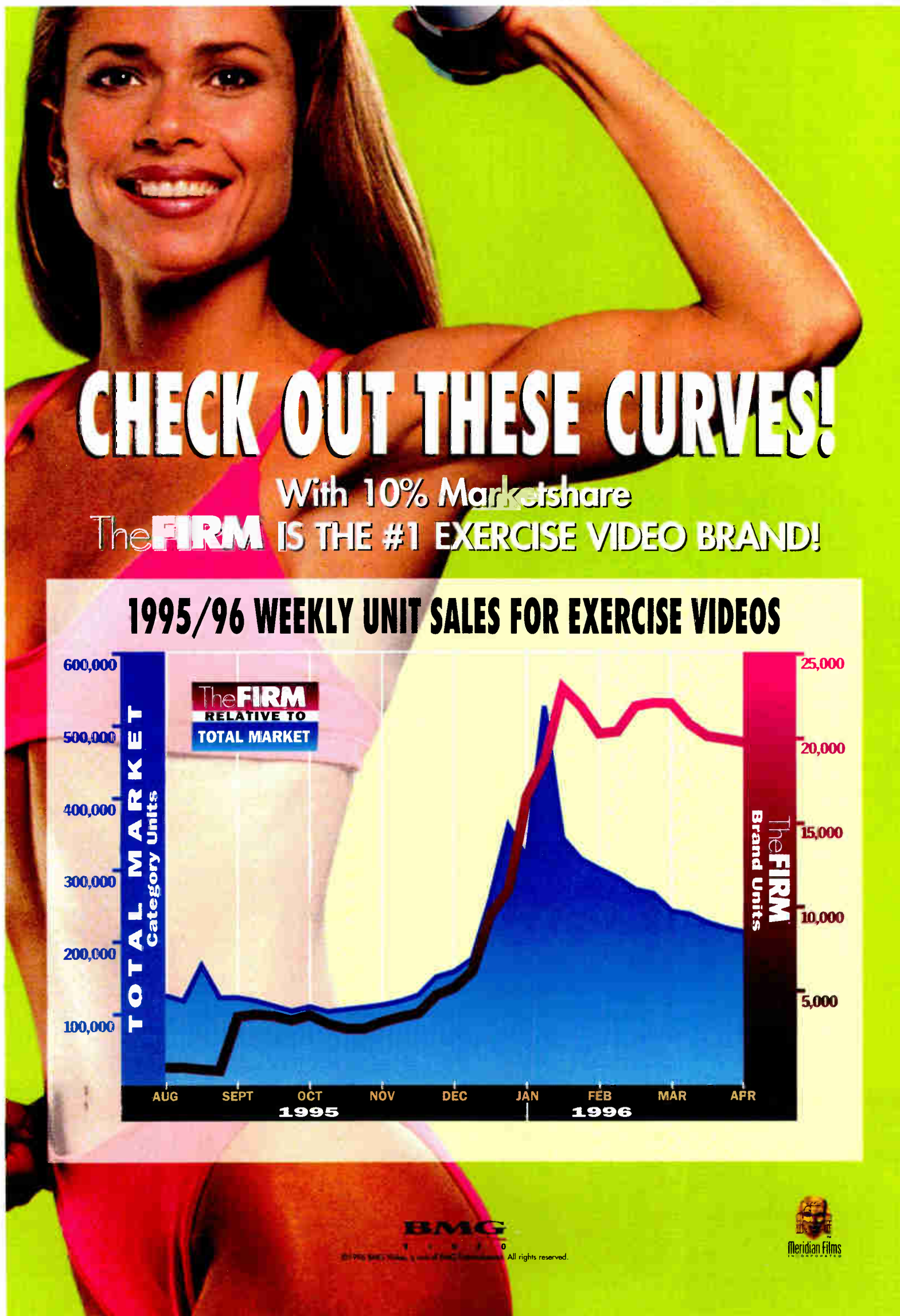
Despite the success of these niche catalogs, the most popular and successful direct mailers are aimed at mainstream audiences. However, they too have seen the need to position themselves with a particular angle to attract customers.

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-

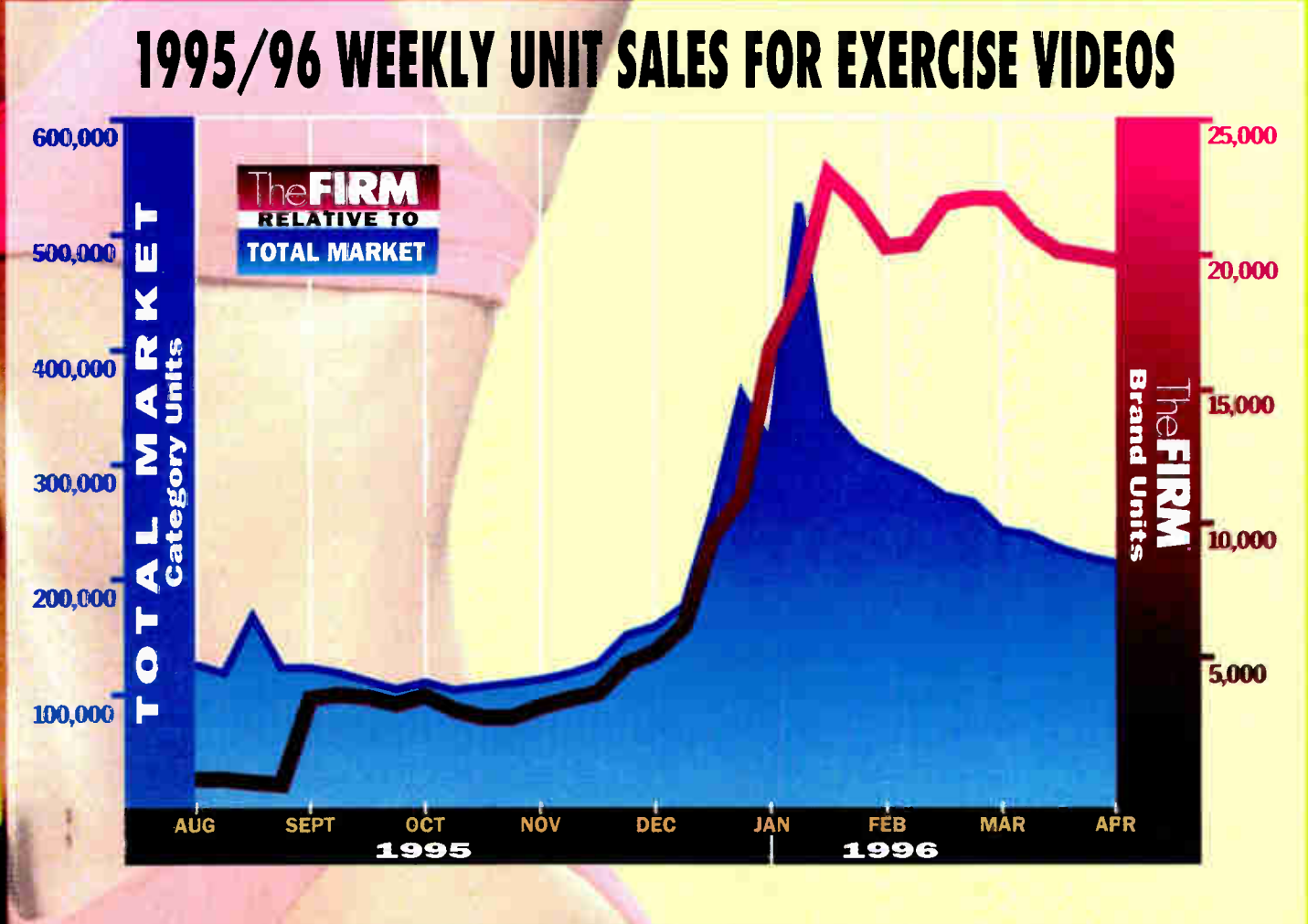
(Continued on next page)



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The **FIRM** IS THE #1 EXERCISE VIDEO BRAND!

1995/96 WEEKLY UNIT SALES FOR EXERCISE VIDEOS



The FIRM
RELATIVE TO
TOTAL MARKET

The FIRM
Brand Units

TOTAL MARKET
Category Units

600,000
500,000
400,000
300,000
200,000
100,000

25,000
20,000
15,000
10,000
5,000

AUG 1995 SEPT OCT NOV DEC 1995 JAN FEB MAR APR 1996

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Meridian Films

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VID CATALOGS

(Continued from page 57)

ple coming back," says Rotheild. 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."

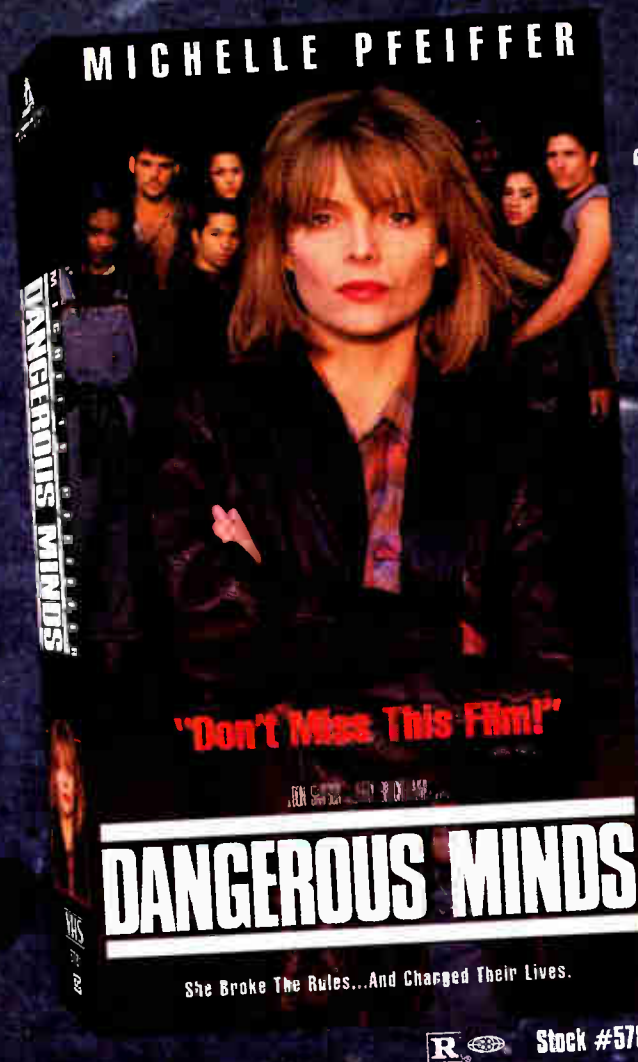
Movies Unlimited has a customer base "in the millions" and a catalog circulation of 120,000, Slifkin says. The 750-page book offers virtually every genre available to the public: blockbuster movies, classics, documentaries, musicals, martial arts, sports, instructionals, cult favorites, religious, TV 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.

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"Don't Miss This Film!"

- WBAL RADIO

**"The Best Performance
Of Michelle Pfeiffer's Career!"**

- SNEAK PREVIEWS

"Outstanding!"

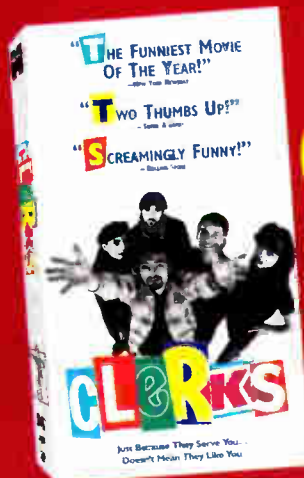
- ROLLING STONE

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!



R Stock #5781

Also At \$19.99* — And



**NEWLY
REPRICED TO
OWN!**

This outrageous comedy spent over 16 weeks on the box office charts!

Stock #3618

R



R Stock #3624



R Stock #7197

**Exclusive
New Collector's
Version**

Also Available:
Letterbox
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.

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."

Now Priced To Own At \$19.99!*

Will Drive Sales To The Head Of The Class!

• Features A Chart-Topping Soundtrack, Including The Grammy Award-Winning Single By Coolio, "Gangsta's Paradise"!

• Consumers Save \$5 By Mail When They Purchase *Dangerous Minds* PLUS ONE Other Eligible Video!†

• P.O.P. Materials And Displays Promoting \$5 Consumer Offer! Also Available: Posters, Shelf Talkers, Buttons!



48-pc. *Dangerous Minds*
Mixed Prepack (shown)
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

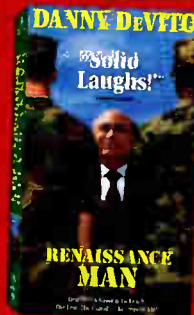
Also Eligible For \$5 Consumer Rebate!**



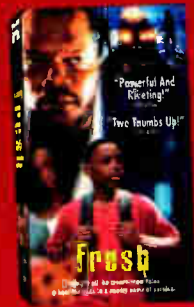
Stock #5054



Stock #5651



Stock #2754



Stock #5041



Stock #2525

† Eligible titles include *Dangerous Minds*, *Clerks*, *Pulp Fiction*, *The Jerky Boys*, *The Crow*, *Houseguest*, *Renaissance Man*, *Fresh*, *Sister Act 2*.
Distributed by Buena Vista Home Video, Burbank, California 91521. © Buena Vista Pictures Distribution, Inc.



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CHILD'S PLAY

(Continued from page 59)

Four songs from the "Sesame Street Games" titles are performed, including the title song from "Elmocize." Kids in the audience are encouraged to get up and dance.

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. In July, the company will let loose a wave of print advertising in such national magazines as *Parenting*, *Parents*, *Sesame Street Parents*, and *Scholastic Parent and Child*.

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. Stage one, "You Can Do It!," involves teaching skills to others; stage two, "I Can Do It!," celebrates the feeling of mastering the skill; and stage three, "We Can Do It!," emphasizes cooperation.

Mastery is featured in the videos, which stress fair play, teamwork, and fitness. In "Elmocize," popular toddler-like Muppet Elmo heads "Elmo's Exercise Camp," where he "shows kids and Muppets how much fun it is to bend, hop, and stretch," according

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. He's approached by garbage-can dweller Oscar the Grouch, and the games get play-by-play announcement from sportscaster Tim McCarver. Both titles are packaged with activity books.

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 series' three videos—"Getting Ready For Baby," "Your Baby's First Six Months," and "Your Baby's First Steps"—were produced by Ceres International with the assistance of a team of obstetricians, gynecologists, pediatricians, psychologists, nurses, and parents. Each video is designed to help viewers find exactly what they want to see by fast-forwarding to numbered on-screen icons at the beginning of each segment.

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 (strollers and car seats) and Life-touch Portrait Studios. A custom-designed three-tape gift pack is also available.

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. It's produced by Creative Adventures in Big Bear Lake, Calif.

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." The titles tie into major annual holidays and center around animated characters Buttons and Rusty. Titles include "Which Witch Is Which?," "The Turkey Caper," and "A Chucklewood Easter" . . . Cookbook series "Happy Baby Videos" from Top 4 Productions in Jean, Nev., shows how to make baby food from scratch.

Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.					
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
*** No. 1 ***					
1	1	7	BRAVEHEART (R)	Paramount Home Video 33118	Mel Gibson Sophie Marceau
2	2	4	SEVEN (R)	New Line Home Video Turner Home Entertainment N4381	Brad Pitt Morgan Freeman
3	3	6	BABE ◊ (G)	MCA/Universal Home Video Uni Dist. Corp. 82453	James Cromwell
4	4	11	THE USUAL SUSPECTS (R)	PolyGram Video 8006302273	Stephen Baldwin Gabriel Byrne
5	10	2	TO DIE FOR (R)	Columbia TriStar Home Video 73433	Nicole Kidman Matt Dillon
6	7	9	COPYCAT (R)	Warner Home Video 14168	Holly Hunter Sigourney Weaver
7	6	6	ASSASSINS (R)	Warner Home Video 13987	Sylvester Stallone Antonio Banderas
8	8	4	DEVIL IN A BLUE DRESS (R)	Columbia TriStar Home Video 51343	Denzel Washington Jennifer Beals
9	5	6	ACE VENTURA: WHEN NATURE CALLS (PG-13)	Warner Home Video 23500	Jim Carrey
10	9	11	DANGEROUS MINDS (R)	Hollywood Pictures Home Video Buena Vista Home Video 5781	Michelle Pfeiffer
11	12	3	STRANGE DAYS (R)	FoxVideo 893985	Ralph Fiennes Angela Bassett
12	13	3	HOME FOR THE HOLIDAYS (PG-13)	PolyGram Video 8006344711	Holly Hunter Robert Downey, Jr.
13	11	7	A WALK IN THE CLOUDS (R)	FoxVideo 8900	Keanu Reeves Anthony Quinn
14	14	2	VAMPIRE IN BROOKLYN (R)	Paramount Home Video 34759	Eddie Murphy Angela Bassett
15	15	9	TO WONG FOO, THANKS FOR EVERYTHING! JULIE NEWMAR ◊	MCA/Universal Home Video Uni Dist. Corp. 82216	Wesley Snipes Patrick Swayze
16	17	6	MURIEL'S WEDDING (R)	Miramax Home Entertainment Buena Vista Home Video 4701	Toni Collette Bill Hunter
17	NEW ▶		NOW AND THEN (PG-13)	New Line Home Video Turner Home Entertainment 3371	Christina Ricci Demi Moore
18	NEW ▶		THE SCARLET LETTER (R)	Hollywood Pictures Home Video Buena Vista Home Video 5959	Demi Moore Gary Oldman
19	16	12	UNDER SIEGE 2: DARK TERRITORY (R)	Warner Home Video 13665	Steven Seagal
20	NEW ▶		CUTTHROAT ISLAND (PG-13)	Live Home Video 60228	Geena Davis Matthew Modine
21	21	2	SMOKE (R)	Miramax Home Entertainment Buena Vista Home Video 6315	William Hurt Harvey Keitel
22	18	6	CLOCKERS ◊ (R)	MCA/Universal Home Video Uni Dist. Corp. 42730	Mekhi Phifer John Turturro
23	22	16	THE NET (PG-13)	Columbia TriStar Home Video 11613	Sandra Bullock
24	20	6	THE PROPHECY (R)	Dimension Home Video Buena Vista Home Video 5961	Christopher Walken Elias Koteas
25	19	5	OPERATION DUMBO DROP (PG)	Walt Disney Home Video Buena Vista Home Video 5743	Danny Glover Ray Liotta
26	NEW ▶		UNSTRUNG HEROES (PG)	Hollywood Pictures Home Video Buena Vista Home Video 5776	Andie MacDowell John Turturro
27	26	4	CRUMB (R)	Columbia TriStar Home Video 10693	Robert Crumb
28	24	7	THE BROTHERS MCMULLEN (R)	FoxVideo 8934	Edward Burns Jack Mulcahy
29	23	6	NEVER TALK TO STRANGERS (R)	Columbia TriStar Home Video 11803	Rebecca DeMornay Antonio Banderas
30	27	4	MALLRATS (R)	MCA/Universal Home Video Uni Dist. Corp. 82619	Shannen Doherty Jeremy London
31	25	7	FAIR GAME (R)	Warner Home Video 14072	Cindy Crawford William Baldwin
32	28	14	WATERWORLD ◊ (PG-13)	MCA/Universal Home Video Uni Dist. Corp. 42680	Kevin Costner Dennis Hopper
33	37	2	TERMINAL IMPACT (R)	New Line Home Video Turner Home Entertainment 3361	Frank Zagarino Bryan Genesse
34	29	3	PERSUASION (PG)	Columbia TriStar Home Video 80073	Amanda Root Ciaran Hinds
35	31	11	VIRTUOSITY (R)	Paramount Home Video 33144	Denzel Washington
36	30	13	DESPERADO (R)	Columbia TriStar Home Video 11653	Antonio Banderas
37	32	15	NINE MONTHS (PG-13)	FoxVideo 8924	Hugh Grant Julianne Moore
38	34	3	BALTO (G)	MCA/Universal Home Video Uni Dist. Corp. 82593	Animated
39	33	17	SHOWGIRLS (NC-17)	MGM/UA Home Video 905525	Elizabeth Berkeley Kyle MacLachlan
40	36	13	SOMETHING TO TALK ABOUT (R)	Warner Home Video 14217	Julia Roberts Dennis Quaid

Top Kid Video

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.					
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label, Distributing Label, Catalog Number	Year of Release	Suggested List Price
*** No. 1 ***					
1	2	5	THE MANY ADVENTURES OF WINNIE THE POOH Walt Disney Home Video/Buena Vista Home Video 7074	1977	26.99
2	1	7	POCAHONTAS Walt Disney Home Video/Buena Vista Home Video 5741	1995	26.99
3	5	3	BALTO MCA/Universal Home Video/Uni Dist. Corp. 82593	1995	19.98
4	3	17	THE LAND BEFORE TIME III ◊ MCA/Universal Home Video/Uni Dist. Corp. 82413	1995	19.98
5	4	61	THE LION KING Walt Disney Home Video/Buena Vista Home Video 2977	1994	26.99
6	7	173	THE LAND BEFORE TIME MCA/Universal Home Video/Uni Dist. Corp. 80864	1988	19.98
7	8	5	GOOSEBUMPS: THE HAUNTED MASK FoxVideo 9540	1996	14.98
8	6	193	CINDERELLA Walt Disney Home Video/Buena Vista Home Video 410	1950	26.99
9	9	9	MARY-KATE & ASHLEY OLSEN: CASE OF SHARK ENCOUNTER Dualstar Video/WarnerVision Entertainment 53320-3	1996	12.95
10	12	9	MARY-KATE & ASHLEY OLSEN: CASE OF THE SPACECAMP MISSION Dualstar Video/WarnerVision Entertainment 53321-3	1996	12.95
11	10	37	SCHOOLHOUSE ROCK: GRAMMAR ROCK ABC Video/Paramount Home Video 47021	1995	12.95
12	15	446	DUMBO ◊ Walt Disney Home Video/Buena Vista Home Video 24	1941	24.99
13	13	33	MARY-KATE & ASHLEY'S SLEEPOVER PARTY Dualstar Video/WarnerVision Entertainment 53307-3	1995	12.95
14	16	13	WALLACE AND GROMIT: A GRAND DAY OUT BBC Video/FoxVideo 8287	1995	9.98
15	NEW ▶		THE ARISTOCATS Walt Disney Home Video/Buena Vista Home Video 0252	1970	26.99
16	14	33	A GOOFY MOVIE Walt Disney Home Video/Buena Vista Home Video 4658	1995	22.99
17	NEW ▶		WALLACE AND GROMIT: THE WRONG TROUSERS BBC Video/FoxVideo 8250	1995	9.98
18	RE-ENTRY		PETER AND THE WOLF BMG Video 28080-3	1995	14.98
19	18	37	SCHOOLHOUSE ROCK: AMERICA ROCK ABC Video/Paramount Home Video 47022	1995	12.95
20	11	381	ALICE IN WONDERLAND ◊ Walt Disney Home Video/Buena Vista Home Video 36	1951	24.99
21	21	7	BABYMUGS! MVP Home Entertainment 14001	1995	9.95
22	RE-ENTRY		SCHOOLHOUSE ROCK: SCIENCE ROCK ABC Video/Paramount Home Video 47024	1995	12.95
23	NEW ▶		BARNEY'S TALENT SHOW Barney Home Video/The Lyons Group 2010	1996	14.95
24	RE-ENTRY		ALL DOGS GO TO HEAVEN ◊ MGM/UA Home Video/Warner Home Video M301868	1989	14.95
25	24	53	THE LAND BEFORE TIME II		

◆ 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.

◆ 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.

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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. 800-771-7727.

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.

Extrordinaire 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.

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

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.

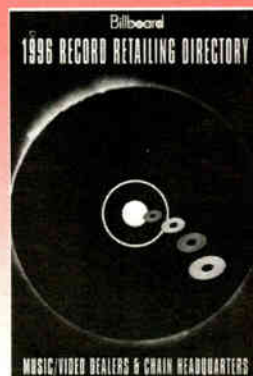
(Continued on page 68)

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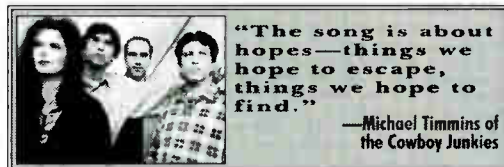
An irresistibly sultry groove and Margo Timmins' siren-song vocals have combined to make the lonesome fatalism of the Cowboy Junkies' "A Common Disaster" seductive to an audience beyond the band's usual habitués.

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



"The song is about hopes—things we hope to escape, things we hope to find."

—Michael Timmins of the Cowboy Junkies

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™

Table listing Mainstream Rock Tracks for week ending May 11, 1996. Top entries include 'WHERE THE RIVER FLOWS' by Collective Soul at No. 1, 'BIG BANG BABY' by Stone Temple Pilots at No. 2, and 'PRETTY NOOSE' by Soundgarden at No. 10. The table includes columns for chart position, week on chart, track title, and artist.

Billboard® FOR WEEK ENDING MAY 11, 1996

Modern Rock Tracks™

Table listing Modern Rock Tracks for week ending May 11, 1996. Top entries include 'SALVATION' by The Cranberries at No. 1, 'BIG BANG BABY' by Stone Temple Pilots at No. 2, and 'PRETTY NOOSE' by Soundgarden at No. 7. The table includes columns for chart position, week on chart, track title, and artist.



HITS! IN TOKIO

Week of April 21, 1996

- 1 How Deep Is Your Love / Take That
2 Because You Loved Me / Celine Dion
3 It Is One / Jackson Brown
4 How Crazy Are You / Meja
5 Nothing To Declare / Cloudberry Jam
6 7 Gatsu 7 Nichi, Hare / Dreams Come True
7 I'll Do It / Nahki And Diana King
8 Let Your Soul Be Your Pilot / Sting
9 Lucky Love / Ace Of Base
10 Always Be My Baby / Mariah Carey
11 No One Else / Total
12 Freedom / Globe
13 Girl 6 / The New Power Generation
14 Real Love / The Beatles
15 Never Never Love / Simply Red
16 Cherry / Spitz
17 Everybody / Kiss Of Life
18 Fast Love / George Michael
19 Throw Your Hands Up / L.V.
20 You Got To Have Freedom / Boogaloo
21 Tell The World / Pandora
22 Heaven Only Knows / Swing Out Sister
23 Party / Dede
24 Baby Portable Rock / Pizzicato Five
25 Mouth / Merrill Bainbridge
26 One Of Us / Joan Osborne
27 Don't Let No One Get You Down / War Featuring Hispanic Mc's
28 I Need To Be In Love / Carpenters
29 Dig! / Duffer
30 Do That Dance / Nile Rodgers
31 Spaceman / Babylon Zoo
32 Like Marvin Gaye Said (What's Going On) / Speech
33 Anywhere Is / Enya
34 I Believe / Mette Hartman
35 If You Come To Party / Paulo Mendonca
36 Never Give Up On You / Paul Hardcastle
37 Sittin' Up In My Room / Brandy
38 Apple Eyes / Swoop
39 Reach / Gloria Estefan
40 Count On Me (From "Waiting To Exhale") / Whitney Houston & CeCe Winans
41 Message In A Bottle / Maxi Priest
42 Dub I Dub / Me And My
43 One Sweet Day / Mariah Carey
44 While The Earth Sleeps / Peter Gabriel With Deep Forest
45 Did Man And Me / Hootie And The Blowfish
46 HANA / Mr. Children
47 Lady / O'Angelo
48 Su Su Su Super Ki - Re - I / Scatman John
49 Sexuality / K.D. Lang
50 Happy Little Time / Akiko

81.3FM J-WAVE

Station information available at: http://www.infojapan.com/JWAVE/

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.

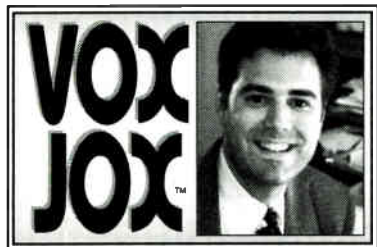
Among several interesting twists: 1. WOR will begin carrying Alan Dershowitz, syndicated by SW Networks. The attorney was fired from WABC in March for calling Grant a racist during a broadcast. 2. The day Grant started, travel talk host Arthur Frommer quit WOR in protest, likening Grant to a Nazi hate 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: PEAK-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 KKLTV 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 comandeering 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 Schrutt 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/WKXK 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 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 WXPX 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 WXPX 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 non-commercial 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 KXPX (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 Crescent 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, Sinéad 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 Aurox** 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 MuchMusic 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. MuchMusic programs "Break This," "Spotlight," "Clubland," and "MuchMusic 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 **Sinéad 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.

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."

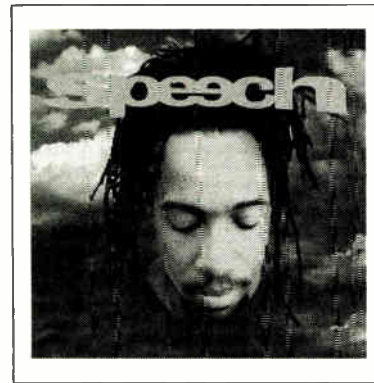
As he rolls out the tunes, dropping words of inspiration and engaging the crowd in push-pull, call-and-response chants, everyone starts swaying, dancing, and nodding, feeding off the band's energy and then giving it back. It is a community celebration.

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,

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

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'...)"

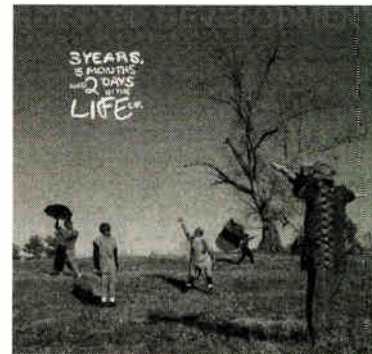
Speech: We're hoping the label continues to get behind it in a very strong way. I just went to Japan, and it really flipped me out that the album was at such a different level. It was No. 1 on the pop chart there for four weeks, and that was the first No. 1 pop record of my career.

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 "re-joice." 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)



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 premiered 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 Selenia 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 recurring 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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FOR WEEK ENDING MAY 11, 1996

Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service...

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes top entries like 'BECAUSE YOU LOVED ME' by Céline Dion and 'NOT GON' CRY' by Mary J. Blige.

HOT 100 A-Z

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

- List of songs and artists in alphabetical order, including '1, 2, 3, 4 (SUMPIN' NEW)' by T-Boyz and 'THE 13TH' by Fiction.

FOR WEEK ENDING MAY 11, 1996

Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes top entries like 'THA CROSSROADS' by Bone Thugs-N-Harmony and 'ALWAYS BE MY BABY' by Mariah Carey.

HOT 100 RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Lists songs that have been on the chart for 20 weeks or more.

Recurrents are titles which have appeared on the Hot 100 chart for 20 weeks and have dropped below the top 50.

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

COMPILED FROM A NATIONAL SAMPLE OF TOP 40 RADIO AIR-PLAY MONITORED BY BROADCAST DATA SYSTEMS, TOP 40 RADIO PLAYLISTS, AND RETAIL AND RACK SINGLES SALES COLLECTED, COMPILED, AND PROVIDED BY SoundScan

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, PRODUCER (SONGWRITER), ARTIST, LABEL & NUMBER/DISTRIBUTING LABEL, PEAK POSITION. Includes entries like 'ALWAYS BE MY BABY' by M. Carey, 'THA CROSSROADS' by D.J. U-Neek, 'BECAUSE YOU LOVED ME' by Bone Thugs-N-Harmony.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, PRODUCER (SONGWRITER), ARTIST, LABEL & NUMBER/DISTRIBUTING LABEL, PEAK POSITION. Includes entries like 'KISSIN' YOU' by R. Saadiq, 'GET MONEY' by E2, 'PLEASE DON'T GO' by C. Stills, 'RELEASE ME' by N. Saucedo.

Records with the greatest airplay and sales gains this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases among singles below the top 20. *Asterisk indicates catalog number is for cassette maxi-single, regular cassette single, or cassette single. Video clip availability. Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. RIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. Catalog number is for cassette single. *Asterisk indicates catalog number is for cassette maxi-single, regular cassette single, or cassette single. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. © 1996, Billboard/BPI Communications.

HOT 100

SINGLES SPOTLIGHT



by Jerry McKenna

HIP-HOP'S HIGH: Bone Thugs-N-Harmony explode onto the chart at No. 1 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 replay 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 gained recurrent status in January. It is now eligible to re-chart, because it's spent more than 20 weeks on the chart and falls below the top 50 becomes a current. 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.

ACTS LIKE THE FIRST TIME: Of the week's nine chart entries, four are acts making their debuts on the Hot 100. Entering at No. 75 is Italian musician Robert Miles, with his instrumental release "Children" (Arista). It's 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. "Fission" 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.

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 long-standing 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 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.

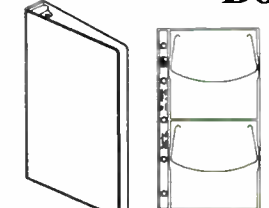
Billboard: What inspired "If U Think The System's Workin'"? It's a really visual track.

BUBBLING UNDER HOT 100 SINGLES

LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
2	5	HOOP IN YO FACE 69 BOYZ (FLAVOR UNIT/EASTWEST/EEG)	14	22	12	MACARENA LOS DEL MAR (AVEX-CRITIQUE)
3	5	HEARTSPARK DOLLARSIGN EVERCLEAR (TIM KERR/CAPITOL)	15	8	11	WHY YOU TREAT ME SO BAD SHAGGY FEATURING GRAND PUBA (VIRGIN)
12	7	I'M NOT SUPPOSED TO LOVE YOU BRYAN WHITE (ASYLUM)	16	14	2	THE ONE WC & THE MAAD CIRLE (PAYDAY/LONDON/ISLAND)
7	3	HALO DEEP BLUE SOMETHING (RAINMAKER/INTERSCOPE)	17	16	2	YOU DON'T HAVE TO WORRY RHYTHM/CENTRIC (TAZMANIA/METROPOLITAN)
9	6	LET'S LAY TOGETHER THE ISLEY BROTHERS (ISLAND)	18	21	2	HEADS CAROLINA, TAILS CALIFORNIA JO DEE MESSINA (CURB)
10	3	I'LL BE ALLRIGHT MTS (SUMMIT)	19	15	14	HYPNOTIZE THE MOON CLAY WALKER (GIANT/WARNER BROS.)
4	7	SCANDALOUS THE CLICK (SICK WID' IT/JIVE)	20	1	4	DOOKY BOODY DJ D-MAN & BILLY BOY (OUT OF CONTROL)
5	10	ILLUSIONS CYPRESS HILL (RUFFHOUSE/COLUMBIA)	21	19	8	NASTY DANCER KILO (WRAP/CHIBAN)
13	4	THESE ARMS ALL-4-ONE (BLITZZ/ATLANTIC)	22	—	1	IF I WERE YOU TERRI CLARK (MERCURY NASHVILLE)
11	9	YOU WIN MY LOVE SHANIA TWAIN (MERCURY NASHVILLE)	23	25	2	DOES THAT BLUE MOON EVER SHINE ON YOU TOBY KEITH (A&M NASHVILLE)
18	5	LET ME CLEAR MY THROAT DJ KOOL (CLR)	24	—	1	HOUSE KEEPER MEN OF VIZION (EPIC)
20	3	HUSTLER'S THEME SMOOTHE DA HUSTLER (PROFILE)	25	17	8	ALL I NEED JESSE POWELL (SILAS/MCA)
1	1	DOUBLE TROUBLE MAD LOON FEATURING M3ONE AND BRODIAK STAR (WEEDEZ/ANGELUS)				

Bubbling Under lists the top 25 singles under No. 100 which have not yet charted.

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