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IN MUSIC NEWS



Real World Spreads The Word On Sheila Chandra
PAGE 9

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

JUNE 22, 1996

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Major Labels Putting Chinese Operations In Hands Of Locals

BY ADAM WHITE

HONG KONG—On the eve of the Dragon Century, it's not only the British government that is ceding power to the Chinese.

Three of the leading multinational record companies—BMG, EMI, and Warner—have in recent months given significant control within their Asian operations to Chinese executives.

The changes recognize the vital contribution that Chinese artists and repertoire now make to the revenues of record companies in the region, delivering Mandarin- and Cantonese-language albums that sell millions of copies to Chinese consumers in more than half a dozen countries.

The appointments also signal the

future. The major labels must ensure that they are well-positioned to connect with the next, younger wave of Chinese musicians—many of whom will not conform to the “idol-pop” production process that has succeeded for previous generations. Given the overwhelmingly young demographics of Asia and the promise of mainland China, this is a critical factor.

Most important, the senior managers of the multinational record companies

(Continued on page 105)



WU



LEE

Chage & Aska Look West

EMI Cover Album, MTV Boost Act

BY STEVE McCLURE

TOKYO—After conquering the East

via an album of cover versions of their tunes by such artists as Chaka Khan, Maxi Priest, and Boy George.



HUTCHENCE



CHAGE & ASKA



BOY GEORGE

with their melodic pop, the members of Japanese vocal duo Chage & Aska are setting their sights on the West

Further heightening its international profile, the duo is to appear on an

(Continued on page 93)

Warner Compilation Celebrates South Africa

BY BRADLEY BAMBARGER

NEW YORK—One of the most extensive summits between South African and American musicians

traditional music with American pop styles to celebrate the new spirit of possibility in the former land of apartheid. The album, in stores June 11, draws on several famed songs for



BÉLA FLECK



LADYSMITH BLACK MAMBAZO



TAKE 6

Gravity Kills Gives TVT Pull

BY CARRIE BORZILLO

LOS ANGELES—Industrial rock newcomer Gravity Kills' speedy ascen-



GRAVITY KILLS



sion is certainly one of the most interesting success stories of the year.

The St. Louis-based band's Cinderella story began in late 1994, when it rush-recorded its first song, “Guilty,” in four days to meet the deadline for submissions for modern rock KPNT (the Point) St. Louis' “Point Essential Volume I” compilation (Billboard, Feb. 3). Not only did the song make the com-

(Continued on page 104)

since Paul Simon's “Graceland,” the all-star Warner Bros. album “Place Of Hope” features such legends as Ladysmith Black Mambazo, Hugh Masekela, and Ray Phiri alongside Béla Fleck, Gerald Albright, and members of Take 6, among others.

Recorded mostly in South Africa, “Place Of Hope” blends the country's

emotional resonance, including re-makes of Bob Marley's “One Love,” Earth, Wind & Fire's “That's The Way Of The World,” Sting's “Fragile,” Bob Dylan's “I Shall Be Released,” and “Amazing Grace.” The project even received a blessing from Bishop Desmond Tutu as a symbol of “the miracle of transfor-

(Continued on page 99)

EastWest's Aloof Eschews Labeling

BY DOMINIC PRIDE

LONDON—If any more proof is needed that British “dance” music and the



THE ALOOF

indie rock tradition have never been closer, just take a look at the Aloof.

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BILLBOARD SPOTLIGHTS

ITALY

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“Some records just leave you speechless.”
—Billboard

The second album from the artist Vibe magazine named “the future of Funk” and Time called the “Saviour of Soul.”
Featuring the first single, “Leviticus: Faggot.”

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Thorn EMI Posts Another Record Year

High Profits Make Group More Attractive, Less Affordable

BY JEFF CLARK-MEADS

LONDON—Impressive results from Thorn EMI's music operations erected a final barrier to the sale of the music, publishing, and retail group.

Year-end figures released June 11 make the EMI Group more attractive to an outside buyer but less affordable.

The figures, for the year ending March 31, show EMI Music profits up 23% to the equivalent of \$562.4 million and HMV profits up 40% to \$30.2 million. These totals include the incorporation into EMI of Japanese company Toshiba-EMI and the absorption by HMV of British book-selling chain Dillons.

Nonetheless, strong performances from across the music operation may have significantly raised the price of the EMI Group.

The group—which encompasses Thorn EMI's record, music publishing, and music retailing arms—is set to be split from rental operation Thorn at an extraordinary meeting of the group's shareholders Aug. 16 (Billboard, March 2).

Responding to the suggestion that the EMI Group would be on the market after separation, Thorn EMI spokesman Colin Woodley repeats the company's position that its directors would be duty-bound to consider any viable offer. However, he adds, "No such offer has been received."

Woodley adds, "These very good results do not change our situation. They merely strengthen the point about how costly it would be to contemplate buying the EMI Group."

As a final barrier to any sale, Woodley states, "As far as the EMI Group is concerned, independence is what they want."

Thorn EMI has consistently stressed the irony of shareholders voting to free the EMI Group from the conglomerate of Thorn EMI and then accepting purchase by a new conglomerate.

In addition, Thorn EMI chairman Sir Colin Southgate stated in the spring that before the latest results, anybody buying the music arm would have to pay "maxi, maxi dollars."

EMI Music's profits were based on a 23.6% increase in sales to \$4.16 billion. Without the increased contribution of Toshiba-EMI, sales were up 13%, and profits rose 19%.

Thorn EMI's report says EMI's results are a record for the eighth consecutive year. Southgate says EMI's share of the world music market has risen from 13% in 1992 to 15% currently.

According to the company, last year was EMI's best in North America, fueled by Capitol Records and EMI Latin and spearheaded

by the Beatles' "Anthology" volumes and the associated boost to the band's catalog sales. In addition, the company cites Garth Brooks' "Fresh Horses," with worldwide sales of 4.5 million units, and his "The Hits" album, which sold 2 million units worldwide during the fiscal year on top of its previous sales of 6.5 million units. Selena's "Dreaming Of You" is also

ered record sales and profits, driven in part by very strong sales of the first 'NOW' compilation for the region and releases by Jeff Chang, the Danish group Michael Learns To Rock, Phil Chang, Eric Moo, Cass Phang, and Smile Buffalo."

The company says that EMI Records Group U.K. and Ireland had worldwide success with the Beatles' "Anthology 1," selling more than 8.5 million units. In addition, nine EMI albums reached No. 1 in the U.K., including Queen's "Made In Heaven," which EMI says sold nearly 6 million units worldwide, and the Beatles' "Anthology 2," which the company says sold more than 4 million units worldwide. The other U.K. No. 1 hits were Supergrass' "I Should Coco," Blur's "The Great Escape," Pink Floyd's "Pulse," and four "NOW" compilations.

Thorn EMI adds that Virgin U.K. had success with the Rolling Stones enhanced CD "Stripped," which it says sold more than 3 million units worldwide.

In continental Europe, the company reports that EMI enjoyed significant chart success led by "Anthology 1," "Made In

(Continued on page 96)



SOUTHGATE



singled out, for its global sales of 3 million units.

Japan also had a record year for international and domestic repertoire, the company says, citing as highlights local releases from Yumi Matsutoya, Namie Amuro, and Kyosuke Himuro.

Thorn EMI adds, "Southeast Asia deliv-

BMG's Gassner Sets Lofty Goals With Worldwide Initiative

BY ADAM WHITE

DANA POINT, Calif.—Call this new production "2001: A BMG Odyssey," with Rudi Gassner as executive producer and starring roles for the likes of Whitney Houston, Dave Matthews, and Gary Barlow. It may even be turned into a movie, if Bertelsmann owns a Hollywood studio by then.

Gassner, president/CEO of BMG Entertainment International, wants the project to gross \$4.5 billion worldwide. That's his revenue goal in five years for the Bertelsmann division he leads, and he expects his people to "go beyond the call of duty" to achieve it and the \$400 million in operating profit he is also visualizing.

Moreover, Gassner is looking to propel BMG from its current rank as No. 4 in worldwide market share (with 14%) to No. 2

by 2001. He does not say at whose expense these gains will come. "I have no particular target in mind," he remarks. "I don't care which company we're taking it from."

The executive declared these lofty goals during BMG Entertainment International's 1996 convention, held June 2-7 at the Ritz-Carlton here. It combined the company's usually separate gatherings of worldwide managing directors and marketing teams, spiced with A&R executives, joint-venture and

licensee personnel, and a large contingent of guests from BMG's various U.S. labels. "It allowed me to reach our 250 most important people in four days with the same messages," says Gassner.

While the 250 heard about plans for the

(Continued on page 105)



GASSNER

THIS WEEK IN BILLBOARD

TALKING 'BOUT HIS REMUNERATION

Pete Townshend has signed a deal with music publishing company Windswept Pacific for worldwide administration of his solo compositions and his songs on later Who albums. Deputy editor Irv Lichtman reports. **Page 36**

PUSHING LOWER-PRICE PRODUCT

Independent video suppliers are using new strategies to maintain shelf presence for their budget lines, which now include mini-series and music videos in addition to movie titles. Associate home video editor Eileen Fitzpatrick has the story. **Page 77**

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Chinese Movement Seen On U.S. Demands To Halt Piracy

■ BY BILL HOLLAND

WASHINGTON, D.C.—Despite the fact that Chinese government authorities have closed down two pirate CD and videodisc factories in the Guangdong and Guangzhou provinces, the administration is holding to its demand that China shut down all remaining pirate plants, close customs loopholes, and open market-access possibilities by Monday (17) or face trade sanctions.

The U.S. has said it will impose at least \$2 billion in restrictive tariffs on Chinese home electronics equipment and apparel if China does not

enforce its intellectual property protection agreement with the U.S., signed in February 1995.

U.S. Trade Representative officials said June 12 that acting USTR Charlene Barshefsky would fly to China for meetings over the June 14 weekend, but cautioned that the planned visit does not necessarily mean there is evidence of full compliance.

Barshefsky reiterated June 11 that the time has passed when the administration would be satisfied with partial compliance to the agreement.

In a June 11 written statement
(Continued on page 96)

Robert Morgado Emerges In China Former Warner Exec Launches Label

■ BY ED CHRISTMAN

NEW YORK—Fourteen months after leaving the Warner Music Group, Robert Morgado is back in the music business—in China. Morgado, the former chairman/CEO of the U.S.’



MORGADO



PHILLIPS

largest music manufacturer, has formed a label in mainland China and will launch it with an album from Kris Phillips, a pop star who has sold 10 million albums in that country, where he records under the name Fei Ziang.

The label is called Youban Music, and it is expected to be one of three segments in Morgado's thrust into the Chinese music business. Phillips, who has signed a four-album deal with Youban, is expected to release his label debut, "Broadway To China," in China in the fall. The set will feature renditions of popular American show tunes sung in Mandarin by Phillips, who will be backed by a 36-piece orchestra.

Morgado left Warner Music Group in May 1995 with a \$60 million severance package and last fall formed Maroley Communications, a holding company that, through acquisitions and start-ups, will operate music and filmed entertainment companies. Morgado is funding Maroley's operations himself.

In his first move, Morgado partnered with Bruno Z. Wu, an entrepreneur who has been involved in Chinese television, and bought a Hong Kong television production, distribution, and advertising syndication company called China Television Enterprises. That entity was renamed Youban Television, and its headquarters were moved to Shanghai, China.

Both the television company and the newly launched label are part of the Youban Entertainment Group, which is chaired by Wu. Maroley has a significant equity position in the company.

Richard Esposito, executive VP at Maroley, says that the company chose to operate in China because strategically, it is the "correct place for long-term investments. China has all the

characteristics of an emerging market. It has a population of 1.2 billion people with a growing consumer class."

He also points out that the world's major entertainment companies are not yet established there, which allows greater opportunities for small entrepreneurial companies. After establishing a beachhead in China, Maroley will look for opportunities in other Asian markets, Esposito says.

In looking at opportunities, Morgado apparently is taking a contrarian position, betting on China at a time when the U.S. government is in a trade dispute with that country over the pirating of entertainment product. The U.S. is threatening China with \$2 billion in trade sanctions unless China acts on its 1995 agreement to shut down pirate CD factories
(Continued on page 96)



Internet Content Law Declared Unconstitutional

■ BY BILL HOLLAND

The recording industry and online service providers are lauding a court ruling that a new federal law prohibiting the distribution of indecent material on the Internet and other online networks is unconstitutional.

The ruling, made June 12 by U.S. District Court in Philadelphia, imposes a preliminary injunction against enforcement of the statute, known as the Communications Decency Act. The Justice Department has said it will appeal the ruling.

In its ruling on the act, which was signed into law by President Clinton Feb. 8, a three-judge panel found that the Internet, "the most participatory form of mass speech yet developed in this nation, deserves the highest protection from government intrusion."

The American Civil Liberties Union, along with 19 Internet users and Internet service providers, filed a lawsuit against the Justice Department challenging the constitutionality
(Continued on page 95)

Metallica Moves A 'Load' At Retail Elektra Title Tops 1st-Week Sellers In '96

■ BY ED CHRISTMAN

NEW YORK—Metallica's "Load" album proved as light as a feather in its first week on the street, flying out the doors of U.S. stores in record-setting numbers. The album, which debuts at No. 1 this week on The Billboard 200,

moved 680,000 units, the highest first-week sales for an album this year.

2Pac previously held that honor when his double album, "All Eyez On Me," sold 565,500 units in its first week in February.

Al Wilson, senior VP of merchandising at the Milford, Mass.-based Straw-

berries, where "Load" took the No. 1 spot, says, "Metallica smoked. Metallica rules." And "Load" is not the only reason for Wilson's assessment. "The Metallica catalog is selling better than most other albums out now, current or catalog," he adds, noting that the entire Metallica catalog was in the chain's top 100 sellers for the week ending June 9.

Bob Bell, a buyer at the Torrance, Calif.-based Warehouse Entertainment, says the Metallica album sold "spectacularly."

"With a possible exception if Pearl Jam issues an album this year, 'Load' will probably be the biggest debut by a rock artist that we will see all year," Bell adds.

In addition to becoming the top debuting album so far this year, "Load's" first-week total puts Metallica in seventh place on the overall list of top debuts, behind Pearl Jam's "Vs." and "Vitalogy," the Beatles' "Anthology 1," Snoop Doggy Dogg's "Doggystyle," and Guns N' Roses' "Use Your
(Continued on page 104)



Arena's Crowd. Australian singing sensation Tina Arena welcomes Sony Music Entertainment executives backstage following her recent showcase in New York. Arena impressed the audience with her performance of "Chains," the first single and video from "Don't Ask," her U.S. debut album on Epic Records. Pictured, from left, are Richard Griffiths, president, Epic Records; David Glew, chairman, Epic Records Group; Arena; Mel Ilberman, chairman, Sony Music International; Ralph Carr, manager; David Massey, VP of A&R/international marketing, Epic; Craig Lambert, senior VP, Epic; and Lori Lambert, senior director of marketing, Epic.

Hard Rock To Launch Label, Shows, Venue

■ BY DON JEFFREY

NEW YORK—With the reunification of the 25-year-old Hard Rock Cafe rock'n'roll restaurant chain, its operating company plans to start a label, a live performance series, and a tour production company, as well as to build an amphitheater in Florida for rock concerts.

"We want a presence in all aspects of the music industry," says James Berk, president/CEO of Hard Rock Cafe International, a wholly owned subsidiary of Rank Organisation Plc. "Now we're in a position to do programming with a worldwide distribution mechanism, and one of the first things we're going to do is develop a label."

Called Hard Rock Records, the label will produce albums by a small roster of newly signed rock acts, as well as compilations.

Berk says he has been talking with three of the six major record companies about a distribution deal and expects to announce one by mid-July.

"We'll use the resources of the Hard Rock Cafe TV network and our programming venues to promote and drive the artists, give them a level of buzz they wouldn't have otherwise. It'll be totally centered on artist development," says Berk.

The catalyst for the new activity involving the restaurant chain, begun in London in 1971, is the acquisition by Rank of the Hard Rock America company owned by Peter Morton, one of the co-founders of the concept, for \$410 million. In 1985, Morton and co-founder Isaac Tigrett split up, dividing the business they had developed into separate territories, and in 1990, Tigrett sold his company to Rank.

Morton's deal with Rank allows him to license the Hard Rock name in certain territories to build more Hard Rock Hotel and Casino properties, such as the one he has erected in Las Vegas. Berk says that Rank expects to
(Continued on page 96)

Aaliyah Set To Be First Release Under Blackground/Atlantic Deal

■ BY J.R. REYNOLDS

LOS ANGELES—Atlantic Records has entered into a long-term, worldwide pact with Blackground Enterprises. The first release under the new pressing and distribution deal will be the still-untitled sophomore set by platinum-selling artist Aaliyah, due Aug. 27.

The pact was announced jointly by Atlantic senior VP (U.S.) Craig Kallman and Blackground CEO Barry Hankerson, who runs the label with his son,



AALIYAH

Blackground VP/GM Jomo Hankerson.

Says Kallman, "There's a lot of synergy that can be gained by working with a talented executive such as Barry, who has so much industry experience, as well as Jomo, who possesses a unique creative energy. And to have an artist of Aaliyah's caliber associated with Atlantic exemplifies our commitment to producing quality R&B music."

Blackground is wholly owned by Hankerson and will receive international distribution, marketing, promotion, and sales support from Atlantic.

Says Hankerson, "When you look at the exploitation of black people in music over the years, it's important to note that [Atlantic Group co-chairman/co-
(Continued on page 14)

Imago Sues DreamWorks, Henry Rollins

■ BY CRAIG ROSEN

Imago Recording Co. has filed a lawsuit seeking damages of more than \$50 million against DreamWorks and artist Henry Rollins, claiming that the fledgling label induced Rollins to sign with it while he was still contractually bound to Imago.

In the suit, filed June 11 in U.S. District Court in New York, Imago asks for compensatory and punitive damages and for injunctive relief against DreamWorks for "intentional interference with Imago's contractual relationship with Rollins."

Rollins, whose real name is Henry Garfield, is also named in the suit, which amends a complaint filed by Imago against the artist in April for

breach of contract.

Imago president Terry Ellis says that the issue is much larger than Rollins' contractual obligation to Imago. "[DreamWorks is] not just attacking me and my company, they're attacking the ways of the industry by not acknowledging the sanctimony of a contract."

According to the suit, Rollins still owes Imago six albums under the terms of a contract he signed with the label July 22, 1991.

However, Rollins has refused to deliver new recordings to the label and has "purported to terminate the Imago recording agreement," according to the suit.

The most recent Rollins Band album, 1994's "Weight," has sold more than
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Keith Sweat

His self-titled new album featuring the premiere single and video "Twisted."

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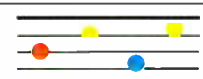
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LUCRATIVE RETAIL 'SIGN' LANGUAGE

The record industry calls them "in-stores"; the book industry says they're "book signings." Inconsequential semantics? Perhaps not. Last summer, a Wal-Mart store in Arlington, Va., hosted a book signing where former Gen. Colin Powell personally autographed 4,400-plus copies of his new book in just over four hours. (Anderson News Corp., parent company of Amarillo, Texas-based Anderson Merchandisers, arranged the book signing.)

A couple of weeks later, at a Wal-Mart Country Music Across America parking lot performance, it was announced that "Charlie Daniels will be signing autographs in the music department following his performance." Charlie signed (almost) everything but CDs and cassettes.

Tearing a page from the book business, we announced the following evening, "Immediately following, there will be an 'album signing' inside the store, and Charlie will be autographing copies of his new album." Approximately two out of three people in line that evening made an album purchase! We've been using "album signing" ever since, and it does make a difference.



Mike Martinovich
 Mansfield-Martinovich Associates
 Nashville

BIG THANKS FROM THE BIG EASY

I would like to take this opportunity to thank Timothy White for the detailed articles printed in your publication on Los Babies Del Merengue, etc. [the White Paper, "Latin Jazz & Funky Roll: The Allure Of The Big Easy's Frenchmen Street," Billboard, June 8]. It has been a wonderful and exciting experience to be part of such a prestigious magazine as Billboard and a revelation of how talent and dedication could take us further toward success in our musical career! Again, thank you. It has been a true honor.



Juan Montes
 Band Director
 Los Babies Del Merengue
 New Orleans



Timothy: Thank you!!
 Adé Salgado
 Owner
 Cafe Brasil
 New Orleans

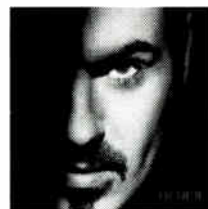
I would like to thank Timothy White for his mention of Galactic in the June 8 issue of Billboard. I know everyone down here really appreciates all the press we can get, and they were great, very comprehensive articles!

Robert Mercurio
 Bassist
 Galactic
 New Orleans



THE GOOD 'OLD' DAYS

I simply wanted to express my very sincere thanks to Geoff Mayfield for being one of the very few people in the U.S. print media not afraid to express a supportive and positive view with regard to the new George Michael album [Between the Bullets, Billboard, June 1, June 8].



The fact of the matter is that by his own extraordinary standards, "Older" is, internationally, the fastest-selling album George Michael has ever released. Dream-Works/Virgin International will verify we are rapidly closing on 4 million copies worldwide after just three weeks in the marketplace, which is truly, as Mayfield put it, "not too shabby," by anyone's standards.

The album has already picked up 25 gold/platinum awards, is currently No. 1 on the combined Music & Media European chart, and is No. 1 in Australia and New Zealand and on Japan's international chart.

Mayfield's comment regarding the negative opinion of the U.S. press being reason enough to believe the album is about to be an enormous success was therefore not only genuinely prophetic but much appreciated. George has historically proven to be a better long-distance man than most. Thanks again for your intelligent commentary.

Andy Stephens
 Andy Stephens Management
 London

DANCING MACHINE

I wholeheartedly agree with Ellyn Harris' article [Commentary, "NARAS, Take Note: Dance Not A Passing Fad," Billboard, June 1] in support of establishing a separate category for dance music at the Grammy Awards. Dance is no passing fad, and the record industry should acknowledge and respect it as a substantial force in the industry. I hope a separate category is established and that Billboard will also support its creation.

Jeffrey E. Jacobson
 Jacobson & Colfin P.C.
 New York

GAHR'S 'ILLUMINATING' PORTRAITS

The spread of David Gahr's photos ["Family Portraits: Images Of The New Orleans Jazz & Heritage Festival '96," Billboard, May 25] was magnificent. Gahr's work is so beautiful, so perfectly illuminated, it actually brings a lump to my throat.



BUDDY GUY BY DAVID GAHR

Gahr is one of the grand gentlemen of the music world and, having had the great pleasure of working with him recently, I can say that he's one of the grand gentlemen of the world at large as well. He's an artist at the top of his medium, and I hope I see his work more often in your pages.

Bonni Miller
 Managing Editor
 Goldmine Magazine
 Iola, Wis.

GREETINGS FROM INDIANA

Bradley Bamberger's articles about musicians in Indiana ["The Midwest Has A New

Music Haven: Indiana," Billboard, May 4] were fun to read and tremendously encouraging to many here in Hoosierland.

You cited several organizations and individuals whose efforts promote and nurture original music. Please note another such event: Homegrown Jamboree. This annual original-music festival features Hoosier musicians playing their own music for fans who come out in support of original music. The jamboree was born in 1995 at a band meeting of the Fancy Lizards out of frustration at the lack of venues and opportunities to play original music to fans of all ages who appreciate it. In this, its second year, we expect more than 500 people to attend.

Again, your coverage of the music scene in Indiana was a real shot in the arm for many who struggle to share their original music. Thank you.

Susan Felger
 Marketing Team
 Homegrown Jamboree
 Indianapolis

ALTERNATIVE BLACK MUSIC TO HER EARS

Timothy White often expresses in his candid and empathetic Music To My Ears columns that music is a vehicle for communication and a metaphor for the human condition in all its aspects of love and struggle. Furthermore, he has emphasized that music can be used to overcome, to ignite societal change, and to ease pain with an important message.



NDEGEOCELLO

Warner Bros. has a tradition of being at the forefront of culturally expressive alternative black music, from the American a cappella group Take 6 to the global fusion of Paul Simon, Miles Davis, and Lady-smith Black Mambazo.

Other Warner Bros. releases continue this tradition of innovative Afro-centric music, including Tevin Campbell's "Back To The World," Quincy Jones' "Slow Jams," Meshell Ndegocello's "Peace Beyond Passion," and "ol' skool" rereleases by Larry Graham & Graham Central Station, Bootsy Collins, Rose Royce, Ashford & Simpson, and "Gospel Jams Volume 1." We thank Billboard for taking the time to listen to the music and look at our company's visions for the year.



Juanita K. Stephens
 Senior National Director of Publicity
 Black Music Division
 Warner Bros. Records Inc.
 New York

TEMPLE OF LOVE

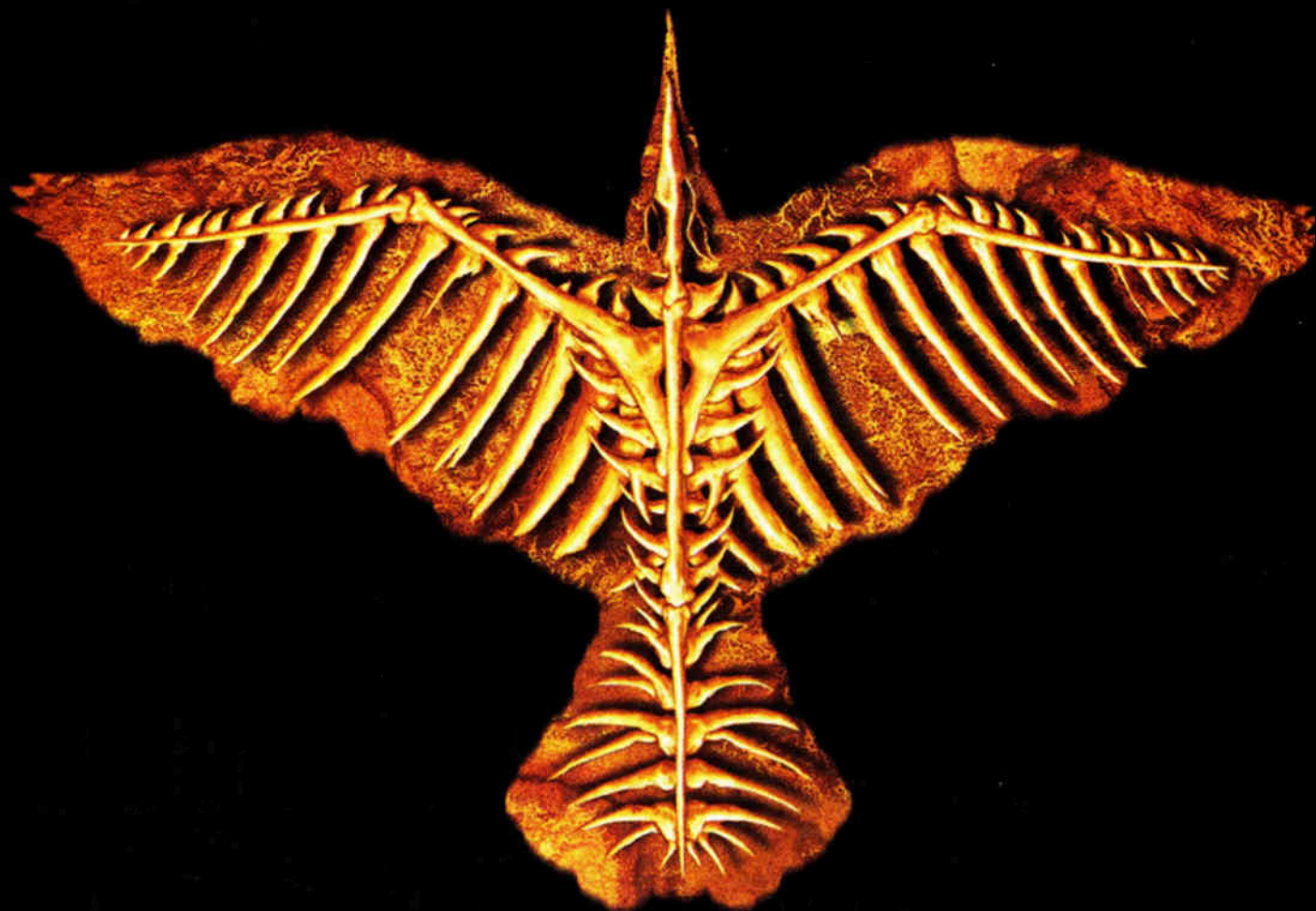
Just wanted to say I enjoyed Jeff Nisbet's article about Temple Records ["Scotland's Temple Is Recording Haven For Label Pioneer," Billboard, June 15], as I'm sure owner Robin Morton did as well. There certainly do seem to be more feature articles in Billboard on independents these days. I love it!

Mary Neumann
 Editor In Chief
 NAIRD Notes Magazine
 Altamont, N.Y.

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The Crow

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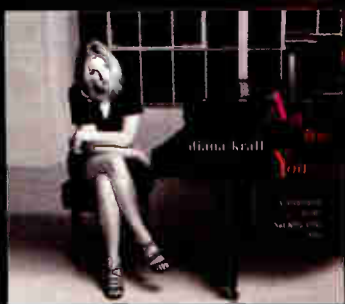
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GOT FRIM FRAM SAUCE?

"If you've got Krall in your sights, don't take your eyes off her. She's got the makings of first magnitude stardom." — New York Newsday, April 28, 1996

"Using the tug of her bluesy, mahogany-grained voice, she parlays a handful of jaunty Nat King Cole Trio tunes into a set of languid, open-hearted meditations with unexpected emotional impact....it is difficult to believe that so much soulfulness and glamour can be in the same place at the same time." — Time, June 10, 1996



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Chandra's Harmonic Drones Come Together On Real World

■ BY DOMINIC PRIDE

LONDON—For Sheila Chandra, the power of the drone holds no limits. At first listen, the tracks on her new Real World Records album, "ABone-CroneDrone," appear to consist of nothing more than minutes of monotonous. But their influence is deceptive, the singer warns.

After spending 16 hours mixing the



drones on each track, Chandra says, "we were so sensitive after we had heard the harmonics on the album. All sound was much richer, especially musical sound. We would come out of the studio after hours of mixing, and our ears would be so sensitive to bird song and the tones in people's voices."

Chandra's latest album, due to be released on Caroline Records in the U.S. on June 25 and on Virgin in Europe on Sept. 9, is the last in a trilogy of albums for the label that started in January 1993 with "Weaving My Ancestors' Voices" and continued with "The Zen Kiss" later that year.

"ABone-Crone-Drone" refers back to the source of the ideas for some of her earlier work. The album comprises

six arrangements of drones, or drawn out harmonies, sung and played on instruments such as the didgeridoo, harmonium, and the tanpura, an instrument used in Indian classical music. (The tanpura is normally tuned to the first and the fifth note of the scale in which the drone is being played and is gently plucked to produce the resonant tones of Indian music.)

On top of the drones, Chandra picks out the melodies with her voice as an aid to those who have difficulty picking up the subtle interplays of the harmonics. "Harmonics are so essential to our beauty of the sound and its signature that the musicians should be able to hear those tones and appreciate them on a conscious level," she says.

"Nonmusicians often don't hear these melodies," adds Chandra. "I wanted to share the experience. The voice is like a signpost... It was a kind of magnifying glass to put over the drone for people who need to tune into the sound."

The drones were recorded at Christchurch Studios, in Clifton, and mixed at the Real World complex, in Box, both of which are in southern England. At Christchurch, Chandra was assisted by studio owner Andy Allen, who is "a great engineer and real expert in acoustic sources," says Chandra.

Although sometimes heavy in effects, the drones were kept "deliberately organic so the different layers threw up the harmonics,"

Chandra says.

Real World's input into the recording was that "they have been very brave and taken me at my word and given me mixing time without hearing the album," says Chandra "They have given me the trust which makes the eccentric artistic direction possible."

Chandra runs her own independent production company that licenses her records to Real World on an individual basis for a limited period of time. "It's difficult to sign several albums down the

(Continued on page 96)

Virgin Touts Maxi Priest As The Pop 'Man'

■ BY ELENA OUMANO

U.K. singer Maxi Priest's "Man With The Fun," due July 9 from Virgin, demonstrates the level of crossover virtuosity reggae artists need these days to get substantial play in the mainstream American pop market.

PRIEST

Transcending divisions between pop, reggae, and R&B, Priest's fourth Virgin bid for a secure niche in the international pop market allows his agile vocal stylings to go anywhere his considerable musical

imagination wishes.

The new album comes four years after 1992's "Fe Real" (Charisma/Virgin), which capped a prolific period in the artist's career.

Priest's 1988 album, "Maxi" (Virgin), spun off the hit reggae cover of Cat Stevens' "Wild World." Produced by the Jamaican team Sly & Robbie, that

(Continued on page 97)



RCA Unveils Andreone Singer/Songwriter Trend A Boost

■ BY EILEEN FITZPATRICK

LOS ANGELES—RCA Records couldn't have asked for better timing for the Aug. 27 release of "Veiled," the debut album by Los Angeles-based Leah Andreone, which comes hot on the heels of the current wave of female singer/songwriter success stories.

"Right now, the female singer/songwriter is in vogue," says Best Buy pop/alternative buyer Tom Overby. "The climate has never been better."

The album's first single, "It's Alright, It's OK," will go to triple-A radio stations July 29. The song is highlighted by Andreone's plaintive vocals and touches of sitar. A

videoclip of the track will be serviced to MTV, the Box, and other outlets in early August.

"On the one hand, radio is open to female artists," says RCA VP of artist development Hugh Surratt, "but on the other hand, the glut of product creates a competitive situation."

In order to cut through the clutter, RCA has scheduled

Andreone on a three-month meet-and-greet tour, during which the singer will meet triple-A PDs and retail buyers. The itinerary includes 30-40 radio stations in 16 markets.

After the triple-A meetings, Andreone will do a repeat performance with modern rock PDs. The singer, who is managed by the Atlanta-based Russell Carter, is looking

(Continued on page 81)



ANDREONE

Wax Trax!/TVT's KMFDM Rides Industrial Revolution With 8th Set

■ BY CARRIE BORZILLO

LOS ANGELES—It looks like now might be the right time for underground favorite KMFDM. The act, one of the purveyors of the industrial

dent of TVT. "[Group leader Sascha Konietzko] has always refused to soften his sound and try to become something he wasn't. Now, the industry has come around to his point of view. He has built an incredibly strong bond with

his fans: Last year saw them on Heatseekers and on radio, and the exposure he got on some soundtracks helped expose him to a younger audience. It feels like the stars are in the right place now."

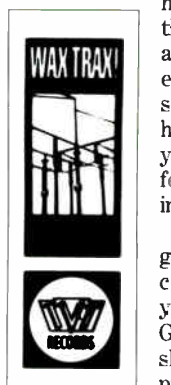
Another sign that good things are to come is that after 12 years on the scene, the German/U.S. band is slated to get its first profile this summer in Rolling Stone.

Bob Bell, new-release buyer for 280-store, Torrance, Calif.-based Wherehouse Entertainment, is one retailer who has high hopes for "Xtort."

"We did very well with the last record, and I would say that as viable as industrial rock has become, what with Nine Inch Nails and Gravity Kills and Stabbing Westward, the time could certainly be right for [KMFDM's] breakthrough," he says.

Mike Tully, senior music buyer at 387-store North Canton, Ohio-based Camelot Music, agrees. He says TVT's success with the "Mortal Kombat"

(Continued on page 9)



MCA Tries The Samples Label Maintains Popular Band's Course

■ BY DAVID JOHN FARINELLA

BOULDER, Colo.—Rather than reinventing the wheel, MCA Records is



SAMPLES

content to let one of its most exciting acquisitions, the Samples, proceed on the course it has mapped over the last six years. Of course, when the signing is a band that has already moved more than 400,000 units and established a solid fan base in nearly every key city, there shouldn't be a lot to change.

"Here is a band that has sold almost half a million records on their own," says MCA marketing director (U.S.) Paul Orescan, who is handling the label's efforts for the Samples' new album, "Outpost," due July 16. "They are, for all intents and purposes, an indie success story. If I had to sum up

[the marketing philosophy], it would be to expand the franchise."

In doing so, MCA won't be going too far afield from the types of efforts that have worked for the Boulder-based band in the past, including sending handwritten postcards to its fan base of 50,000, letting them know that a new Samples record is en route, and setting up a prerelease concert jag to some of the band's core markets.

"MCA Records' goal here is to continue doing what's made the band successful—not change that chemistry, but expand on it," Orescan adds.

That philosophy is echoed from the marketing department to the A&R department, where A&R manager (U.S.) Mitch Brody says that his responsibilities basically boiled down to getting out of the way. "A big part of my job with regard to this band, since they've achieved so much success on their own, was really to be more of a facilitator," he says.

Bringing the Samples to MCA is the end of a five-year journey for Brody. He first came across the band when a

(Continued on page 101)



MCA, Capri Spin Off TWISTED Dance Label

BY LARRY FLICK

NEW YORK—MCA Records has entered into a joint venture with Capri Entertainment to launch TWISTED Records, a dance music label.

Unlike most dance-label alliances with majors, TWISTED will function largely as a full-service indie, with its own promotion, marketing, sales, and A&R staff. MCA and the New York-based Capri each own 50% of the new label, but Capri heads Rob DiStefano, Mark Davenport, Charles Nobles, and Nicholas Mitsakos will have total A&R, promotion, and marketing autonomy.

TWISTED will tap into MCA's pro-



duction and distribution resources throughout the world and will utilize MCA staff when a project shows signs of crossover into the pop radio arena.

"Our goal is to maintain the freedom and idealism that comes with being an indie but to work with MCA in maximizing the opportunities that come our way," says DiStefano. "This is truly a case of having the best of both worlds."

TWISTED evolves from DiStefano and Davenport's five-year tenure running the I.R.S.-distributed Tribal Records. The two left Tribal several months ago, forming Capri Enter-



TENAGLIA

(Continued on page 96)

Regurgitator Explodes In Australia Warner Debut Charts Without Radio Play

BY CHRISTIE ELIEZER

MELBOURNE, Australia—Warner Music act Regurgitator pulled off one of the biggest surprises on the Australian charts this year when its debut album, "Tu Plang," entered at No. 3 without the benefit of mainstream radio airplay.

As a result, it is expected that by the time the trio begins its first U.S. tour July 8 at Brownies in New York (with God Lives Underwater), a deal will have been signed with a Warner Music company in the U.S. for release there, according to a Warner Music Australia executive.

The band's subversive pop, radical manifesto, and intense performances have secured it a rabid following here. A recent EP, "FSO," rapidly sold out its limited 10,000-copy pressing despite consisting of 18 minutes of mind-jarring electronic sounds.



REGURGITATOR

"Tu Plang" was recorded in Bangkok, Thailand. The idea, the band says, was that working in an unfamiliar culture would provide a greater bite to its already radical collision of styles.

"We wanted to throw ourselves in the deep end, to get away from what we know in Australia and create some foreign sounds," explains bassist Ben Ely. "We looked for weird instruments from their culture and tried something really bizarre." For the album's recording, Warner Thailand booked studio time at Centre Stage Recordings, which belongs to local star singer Caribou.

"Tu Plang" means "jukebox" in Thai, alluding to the pop-combinant diversity that gave the band its name and the album its unique sound.

The album sprawls ambitiously through everything from psycho-funk, cocktail music, and scratch solos to indie dance music, spaghetti western soundtracks, and guitar pop that is as much a parody as a tribute. There are also a few indigenous samples to underpin the album's Bangkok legacy.

On such tracks as "Pop Porn," the band's pro-feminist manifesto is strongly in evidence.

"Tu Plang" was released May 6 and debuted at No. 3 on the Australian Record Industry Assn. album chart for the week ending May 17. It stands at No. 14 on the album chart for the week ending June 10, and, according to Warner Music International, it has sold 23,000

copies.

Not surprisingly, first-day sales in the band's hometown of Brisbane were extremely brisk. Cheryl Bliss, manager of retail outlet Skinny's Records, says, "We're expecting 'Tu Plang' to be one of our biggest sellers this year. Regurgitator are probably the

biggest band in Brisbane right now, and the vibe is that they'll be the next big act out of Australia. Their sound is very now, they look good—you have two Eurasians and a hippie—and they're everything that a pop fan in 1996 would identify with."

Sales are equally strong throughout the rest of the country. "We had them here for an in-store and got 400 kids on a Tuesday evening, half of whom bought the record," says Glen Forsythe, GM of Gaslight Music in Melbourne.

Forsythe, too, believes that the band's multicultural look and hard-edged sound have helped it win fans in the pop mainstream. "The lyrics and the aggression are striking a chord, and things like the bass player wearing a dress when they opened last month for the Red Hot Chili Peppers adds to their sense of fun," he says.

Warner Music Australia A&R manager Michael Parisi says, "The audiences have crossed over to them, rather than vice versa."

He adds, "Regurgitator are one of the three most exciting live acts in the country, alongside Silverchair and You Am I. They've got a multicultural edge, and they're all great musicians. We took a low-key marketing approach because we knew the shows would create a word-of-mouth effect. We initially targeted just the street press, skate and surfer magazines, and some [college] radio.

"They've toured hard but also toured creatively," Parisi continues. "They've selected the bills properly, putting themselves in front of thrash, indie, and rock audiences."

The Triple J radio network and hard

(Continued on page 99)

R.L. Burnside Brews Blues On Matador Guitarist Records With Jon Spencer Blues Explosion

BY CHRIS MORRIS

LOS ANGELES—On Tuesday (18), New York-based Matador Records will release "A Ass Pocket Of Whiskey," an unexpected set that finds 69-year-old Mississippi bluesman R.L. Burnside backed by the raucous New York roots-punk unit the Jon Spencer Blues Explosion.



BURNSIDE

On the album, which is billed solely as a Burnside title, the bluesman, his guitarist Kenny Brown, and the Blues Explosion—guitarists Spencer and Judah Bauer and drummer Russell Simins—ramble their spontaneous way through several Burnside originals (published by Mockingbird Music/BMI) and some headily rearranged blues classics.

The album is spackled with snatches of oft-profane blues toasts, tales, and low-comedy routines. Its hard-rocking guitar roar is sometimes complemented by blasts of noise from Spencer's Therman and Bauer's cheap Casio keyboard. Basically, it sounds like no other blues album ever released.

The unique nature of the project could prove a jarring experience for some blues listeners, according to Allan Larman, blues buyer at the Rhino Records store in Los Angeles.

"The blues people may not know what to make of it," Larman says. "It may be too overboard for them. The alternative people will be more accepting. It's like the Stooges backing Bo Diddley."

Explaining the genesis of this curious project, Burnside says, "We just got together. See, we'd been on a couple tours with Jon and them; we'd been openin' for them on a couple tours. [Spencer said,] 'Man, we need to do one

of them records.' I says, 'Yeah, we'll do a old, dirty one.' I know a lotta jokes, you know. He went, 'We need to do a record with some old jokes.' I said, 'Yeah.' We got together while we was out there; we jammed together.

"And," he ends with a loud laugh, "they give it a bad name."

Certainly, "Ass Pocket" is a near-total artistic departure for Burnside, an acknowledged master of Northern Mississippi's trance-inducing modal blues.

Born in Oxford, Miss., on Nov. 23, 1926, Burnside worked as a farmer in nearby Coldwater, Miss. As a youth, he was exposed to the blues of such local masters as Fred McDowell and Joe Callicott and began playing in his late teens.

Burnside says of McDowell, "I watched him. We lived pretty close to him at one time. I watched him and picked up a lot of stuff from him [and guitarist] Ranie Barnett. They was guys

(Continued on page 95)

EXECUTIVE TURNTABLE

RECORD COMPANIES. Marilyn Lipsius is named VP of corporate communications for RCA Records in New York. She was VP of publicity for the label.

Lisa Frank is appointed VP of artist development for Sony Music International in New York. She was VP of artist development/marketing for Elektra Entertainment.

Sati Renjen is promoted to VP of royalties for EMI-Capitol Music Group North America in New York. He was senior director of royalty projects.

MCA Records in Universal City, Calif., appoints Charlie Katz VP of strategic marketing. He was VP of national marketing at the Disney Channel.

Perspective Records appoints Eric Thrasher senior VP of promotion in Los Angeles, promotes Rodney Shealey to national director of promotions in New York, and names Joey Connors manager of business and legal affairs in Los Angeles. They



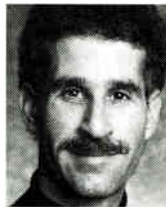
LIPSIOUS



FRANK



RENJEN



KATZ



THRASHER



ILSLEY



LEWINTER



PRENDERGAST

were senior director of field operations for Virgin Records, regional promotion manager, and licensing and clearance administrator for Motown, respectively.

Virgin Records in Los Angeles promotes Gary Ilesley to VP of finance and names Wendy Cartwright director of licensing for commercial marketing. They were senior director of financial planning and director of licensing at Priority Records, respectively.

Suzanne Lewinter is promoted to VP of operations/business administration for Big Beat Records and TAG

Recordings in New York. She was director of operations and business administration.

Stephen Prendergast is named VP of artist development for Reunion Records in Nashville. He was VP of international at Zoo Records.

Atlantic Records in New York promotes Doug Cohn to associate director of music video promotion and media development and Neela Marnell to manager of college marketing. They were manager of music video promotion and media development and college marketing assistant, respectively.

Jonathan P. Fine is named associate director of A&R at Robbins Entertainment in New York. He was director of A&R and licensing at K-tel International.

Drew Dixon is named senior director of A&R, R&B, for Arista Records in New York. She was director of A&R at Def Jam Records.

John Telfer is named director of international at Rykodisc in Philadelphia. He was owner and operator of Basement Music.

Christine Knight is promoted to manager, artist development, for EMI

Records in New York. She was marketing/A&R assistant.

PUBLISHING. Alexia Baum is promoted to senior director, film and TV, at Windswept Pacific in Los Angeles. She was a director in the creative department.

Geoffrey Hills is named senior editor of peer music classical in New York. He was associate editor.

Eve Bregman is promoted to creative manager, film and TV, for Bug Music in Los Angeles. She was an independent music supervisor.



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Musicians Join To Offer 'Sweet Relief' Columbia Set Features Vic Chesnutt Covers

BY DAVID JOHN FARINELLA

SAN FRANCISCO—R.E.M., Live, Madonna, Hootie & the Blowfish, and Smashing Pumpkins are among the acts contributing tracks to "Sweet Relief II—Gravity Of The Situation: The Songs Of Vic Chesnutt." Proceeds from the Aug. 6 Columbia Records release will go to the Sweet Relief Musicians Fund.

The first "Sweet Relief" album, released in 1993 on Thirsty Ear/Chaos/Columbia, highlighted the music of Victoria Williams. Proceeds benefited the singer/songwriter, who suffers from multiple sclerosis and helped establish the Sweet Relief Musicians Trust. The fund aids artists, like Williams, who need medical assistance and are uninsured. All proceeds from "Sweet Relief II" will go to the trust.

The foundation, which has doled out more than \$200,000 to help artists, is kept solvent by private contributions, but, says Sweet Relief II's executive producer Greg Souters, "to really keep

this thing going and help the amount of musicians that we wanted to help, we decided to do another record.

"Victoria suggested Vic Chesnutt because not only is he an unsung talented singer/songwriter that a lot of people don't really know about yet, but he's another guy who represents the plight of a physically handicapped musician who's still out there working."

Chesnutt has been confined to a wheelchair since an automobile accident several years ago.

Also appearing on the album are Cracker, Indigo Girls, Garbage, Soul Asylum, Sparklehorse,

Kristin Hersh, and Mary Margaret O'Hara. Madonna's contribution is a duet with Joe Henry, Hootie & the Blowfish appear with Nanci Griffith, and the Smashing Pumpkins sing with Red Red Meat. Some of the artists were picked to give the album an international appeal in order to raise more funds for the foundation. "It was definitely by design. At the core of this project was the desire to raise a lot of money for Sweet Relief," says Souters.



R.E.M.



CHESNUTT

For many of the artists, participation gave them the opportunity to record the songs of a writer they had long admired. Cracker's David Lowery has been dropping Chesnutt's name in interviews since Chesnutt's "West Of Rome" album came out in 1992. "I just love Vic. I think his music is so good, and he's written so many great songs," Lowery says. "I'm a big fan. That's why I wanted to do it." Lowery was so influenced by Chesnutt's song "Where Were You" that he wrote the song "Big Dipper," on Cracker's current release, in honor of Chesnutt's style. For "Sweet Relief II," the band considered covering both "Where Were You" and "West Of Rome," which had already been claimed by Sparklehorse, before

(Continued on next page)



Running On Elektra. Jackson Browne met with Elektra honchos before performing a sold-out show at New York's Beacon Theater. Browne is touring in support of his new album, "Looking East." Shown, from left, are Alan Voss, executive VP/GM; Nancy Jeffries, senior VP of A&R; Browne; Sherry Ring Ginsberg, senior VP of press and artist development; and Steve Kleinberg, senior VP of marketing.

Antone's Makes A Discovery; 4 Chains To Get New Buttholes Album Cover

DISCOVERY'S GOT THE BLUES: Discovery Records and Austin, Texas' Antone's Records have formed a marketing and distribution co-venture. All of Antone's releases will be marketed and promoted by Discovery and funneled through WEA Distribution. The deal covers North America, Australia, and Asia.

Antone's, known primarily for its blues artists, was started in 1987 by Clifford Antone as an outgrowth of his popular Austin nightclub of the same name. The label's current roster includes such artists as Sue Foley, Candye Kane, and Pinetop Perkins.

Discovery and Antone's began working together two years ago, when the labels joined forces to release Toni Price's album "Swim Away." "Forming a co-venture wasn't far from our minds then, but it wasn't our intent," says Discovery president/CEO Syd Birenbaum. "This deal is a positive outgrowth of that relationship. Also, the growth of our label has led to our ability to market different types of music." Birenbaum says he realized that "within the Warner Music Group, there was no repository for Texas-based music. Antone's represents a very significant range of music that reflects the Austin sensibility."

Antone's had most recently been distributed through REP Co., but with the increasingly competitive playing field, it found it was having trouble getting its albums into stores. "If you don't have the clout of a major behind you and don't have a jillion dollars yourself, it's tough to weather the storm," says Antone's CEO Harry Friedman. "You can't really compete at retail if you're an indie unless you're doing rap. You just don't have the leverage at the point of distribution."

Three July 23 releases, Foley's "Walk In The Sun," Guy Forsyth's "Needle Gun," and the "Antone's 20th Anniversary" compilation, which celebrates two decades of music at the club, will be the first titles guided through WEA. Catalog releases will begin going through WEA by the end of 1996. A new project, helmed by Antone and tentatively called Antone's Home of the Blues Master Series, will begin releasing albums in 1997.

Instead of paying Antone's a lump sum upfront, "it's a record-by-record decision in terms of the investment," says Birenbaum of the seven-year pact, adding, "We structured a deal that allows us to make money rapidly. Even from record one, there's potential for Discovery to make money."

The deal may lead to Discovery purchasing an ownership stake in Antone's, according to Friedman and Birenbaum.

SURFING THE CHAINS: Capitol Records has released an alternative cover for the Butthole

Surfers' "Electriclarryland" album, since four retail outlets said they found the original cover, which features a cartoon drawing of a pencil wedged into a bloody ear, objectionable.

"Before the album came out, we took a copy of the cover to retail and said, 'Do you have a problem with this?' There were four accounts that said yes," says Clark Staub, senior director of marketing for Capitol.

Those four accounts have received a new version that features a photo of a prairie dog (included in the CD booklet of the original release) on the cover. Also, the new cover reads "B***H*** Surfers." Staub would not name the four accounts; however, according to sources, they are Circuit City, Kmart, Wal-Mart, and Target.

Staub says that although the stores' objections came as no surprise, the new covers were not ready until the second week of June, for a June 11 in-store date. Accounts taking the original cover have had the album in stores since May 14. "They've always gotten resistance to their name," says Staub. "I'm surprised there weren't more retailers that wouldn't take it. Some mass merchants took the original cover, so if you're out shopping for a garden hose, you might actually see the [real] cover."

Placement in the conservative accounts is all the more important for the band, as it is enjoying its first radio hit. "Pepper" climbs to No. 4 this week on Billboard's Modern Rock Tracks chart.

THIS AND THAT: Grammy-winning producer Glen Ballard is working with Mercury signee Brendan Lynch, making Lynch the first new artist to capture Ballard's attention since Alanis Morissette. Lynch and Ballard, who is wrapping up production on Aerosmith's upcoming album, have already written several songs together. Ballard will serve as executive producer of Lynch's debut and may produce some tracks. Lynch will go into a L.A. studio this summer. . . . Although unsigned, guitar-slinging brothers Charlie and Will Sexton are working on a new album, marking the first time the two have recorded a project together. Charlie Sexton released three albums on MCA and one as part of Arc Angels on Geffen. Will Sexton recorded for MCA as a member of Will & the Kill. . . . Stabbing Westward, which is on a solo club tour, will appear as an opening act on the Sex Pistols' tour, starting July 31. Also pegged as openers on the tour are Gravity Kills and Goldfinger.

Steve Wynn's 'Melting' Is Solid Shift For Zero Hour

BY STEVEN MIRKIN

NEW YORK—Steve Wynn's "Melting In The Dark," to be released July 30, represents two firsts for Zero Hour Records. It will mark the first time the New York-based indie has worked with an established artist. Additionally, in the words of product manager Scott Yeckes, the project will give Zero Hour's expanded staff a chance to show new distributor Universal Records "what we're about."

None of this entered into Zero Hour president Ray McKenzie's mind when he signed Wynn. That decision, he says, was based on "a gut feeling; I don't do a lot of soul searching." The only reason to do any deal, he adds, is because he loves the act, and "Melting In The Dark" is "just incredible." It was a bonus that Wynn "has a following and people know who he is."

"Melting In The Dark" is a collaboration between Wynn and Boston band

Come. The idea for the album has been kicking around since 1991, when Come, which shares a road manager with Wynn, floated the idea of recording together. Wynn, who has known the band's lead singer,



WYNN

Thalia Zedek, since the early '80s, thought it was a perfect pairing. Come, he says, plays with "complete naked vulnerability, ugly beauty, passion, and with their emotions on their sleeve." Wynn—who, in addition to his solo albums, records with Gutterball—had been looking to return to the style of his Dream Syndicate projects, which he characterizes as having "a kind of danger and ability to fall on its face at any moment."

While scheduling conflicts prevented Wynn and Come from collaborating

(Continued on page 15)

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Philip Anselmo of Pantera

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Collaboration Weds Booth, Badalamenti

Mercury Set Blends Pop Hooks With Dark, Moody Style

BY STEVEN MIRKIN

NEW YORK—After breaking through with the 1993 modern rock staple "Laid," James has not taken the easy or expected follow-up path. In 1994, the band released "Wah Wah," a double album of grooves and experiments culled from the "Laid" sessions. And on Aug. 6, Mercury will release "Booth And The Bad Angel," vocalist Tim Booth's collaboration with composer Angelo Badalamenti, best known to rock audiences for his work with Julee Cruise and Marianne Faithfull, as well as his moody, ethereal soundtracks for David Lynch's "Twin Peaks" television series and the film "Blue Velvet."

No doubt executives at Mercury would have had an easier time marketing a new James record, but as Bas Hartong, senior VP of international A&R, says, "You're dealing with artists. This is what they do, and everything has its place and time." Any reservations label executives might have had were quickly erased when they heard the album, a collection of songs that marries James' energy and pop hooks with Badalamenti's darker sensibility.

The impetus for the album was provided by Booth, who has been a fan of Badalamenti's since his work on Cruise's "Floating Into The Night." The two met in 1990 on the set of aborted U.K. TV show "Friday Night At The Dome," where Badalamenti saw James perform and began a correspondence with Booth. Neither knew if the collaboration would



TIM BOOTH & ANGELO BADALAMENTI

work until 1994, when the two hooked up in New York. "We sat down at the piano, and Tim started wailing," Badalamenti remembers. "I realized that this is a major talent that could be taken in a slightly different direction. After a few days work, two or three songs were brought to Fontana Records in London, which gave the album the go-ahead, even though, according to Booth, "they had no idea what we were going to come up with."

Badalamenti says that Booth played a greater role in the creation of the work than either Cruise or Faithfull did in their projects with him. "Tim was involved in every aspect of the album. He functioned as a partner in every way." It was Booth who brought the tapes of the New York sessions to former Suede guitarist Bernard Butler. Booth and Badalamenti give Butler, who, in addition to playing on the album, mixed half of it, a great deal of credit for the album's artistic success. "He took the music in a whole new direction," Badalamenti says.

Selling the album may seem a bumpier road than making it, but Josh Zieman, senior director of marketing, is not concerned. "While the concept is very left-field," he says, "this is a pop album, so it definitely will not be a stretch." Zieman says that adults will be the main audience for the album, with the initial radio push concentrating on triple-A, in addition to modern rock and college outlets.

Zieman says triple-A is not an unfamiliar format for James, pointing out that the band scored a hit at that format with "Laid." "The logical place to start a James record was at modern rock with triple-A following," he explains. "With this, we're going to modern rock and triple-A at the same time." Both formats will be serviced with CD singles of "I Believe" July 22. In contrast to that upbeat track, the lush, atmospheric waltz "Please Fall In Love With Me" has been chosen as the second single.

Zieman believes that the album is commercial enough to stand on its own and is wary about emphasizing the James connection. "We're focusing on this album right now," he says. "We're not going to hide the fact, but on the other hand, we don't want to take anything away from this collaboration." Booth doesn't think James' fans will have any problem with the album. "I think they're going to be open to other things. If you make a great record, you make a great record." Hartong views the collaboration as an attempt for Booth to "find his own niche away from James" but quickly adds, "We do this album justice, and it will benefit the next James record when it comes out."

To introduce the album to listeners, a free sampler CD containing selections from the album along with bits from an interview of Booth and Badalamenti, conducted by producer/guitarist Lenny Kaye, will be available. "It's a cool way of explaining how this album came to be." Zieman is also counting on in-store play to pique consumer interest, and advance music has been sent out. The album will be placed in listening booths at accounts that cater to 18- to 35-year-old consumers.

While Mercury will be concentrating on combination book/music stores, such as Borders, it will avoid such nonmusic retail outlets as clothing stores and coffee bars, which have become typical places to promote atypical acts. "If Angelo and Tim had created a moody record, à la 'Twin Peaks,' we could have considered nontraditional outlets," Zieman says. "But because this is such a pop album, a more traditional campaign is the logical way of approaching it."

A video for "I Believe" has been made, and Zieman hopes for exposure on VH1 and possibly MTV.

At the moment, there are no plans for Booth and Badalamenti to tour behind the album. "They're both busy," Zieman says, "but are willing to change their schedules if the album's success dictates it." The two have cleared a two-week window in early July for a promotional radio and television tour.

Badalamenti says that all the planning and promotion is necessary, but in the end, the album is what's important. "In a strange way, I think there was a need to bring these two kinds of music together and for each person to offer some of themselves to the other person. It's like a good marriage. It all gels—it's natural and real and honest."

The Gathering Field's 'Lost' Found On Atlantic

BY DAVID SPRAGUE

NEW YORK—Think locally, break globally: It's a philosophy that's proved extremely efficacious in recent times, as demonstrated by the nationwide success of such gradually building regional heroes as Hootie & the Blowfish and the Dave Matthews Band. Atlantic hopes that scenario will play out again for Pittsburgh's the Gathering Field, which will release its major-label debut, "Lost In America," July 30.

The 2-year-old quintet, which plays a loping blend of folk rock imbued with the CinemaScope sweep of such precursors as the Waterboys and Live, released "Lost In America" on its own Mudpuppy label in March. After just a few spins on Pittsburgh rock outlet WDVE, the title track became a local hit and sent the album to the top of local sales charts.

"'Lost In America' is just one of those special songs that people latch onto immediately," says Gene Romano, operations manager of WDVE, which began playing the song shortly after its release. "We got phenomenal phone response right off the bat, and it's been testing top five for months."

Romano says the response was particularly intriguing because the Gathering Field wasn't a huge draw at the time of the album's release. "[Front man] Bill Deasy had played around a lot, but the band didn't have that much equity in terms of name recognition," he says.

That song, which will be the first single from the Atlantic release, is still a top phone request at WDVE, which is now playing "Are You An



THE GATHERING FIELD

Angel?"

Deasy and guitarist Dave Brown (who handled production duties on "Lost In America," as well as Rusteared Root's independently released "Cruel Sun") issued a self-titled album under the Gathering Field moniker in 1994, but it wasn't until the next year that there was a bona fide band bearing the name.

"I'd been writing songs for years, but they didn't really have the depth of the things I've done in the past year," says Deasy, whose songs are published by Bound to be Music, administered by Songs of PolyGram International. "There were definitely things I needed to get through before I got to that point."

The singer admits to having drawn a considerable amount of inspiration from a copy of "The Portable Kerouac" he stumbled upon shortly before recording "Lost In America." The late Beat writer is name-checked specifically in the title track, and his restless spirit echoes through such songs as "Middle Road" and "Bound To Be."

"I read 'On the Road' when I was younger, and it never really grabbed me," Deasy confesses. "But then I

(Continued on page 15)

MUSICIANS JOIN TO OFFER 'SWEET RELIEF'

(Continued from preceding page)

settling on "Withering."

So many artists were eager to participate that Peter Stuart of dog's eye view says he had to beg to get on the album. "When I heard they were doing it, I called up everyone I could find to figure out who was associated with this. They all said, 'Well, there are really big acts associated with this; it would be hard to find a spot for you,'" he remembers with a laugh. "I just kept bugging them, and finally they relented. Of course, once I got the list of who else was doing the record, I realized why there wasn't necessarily going to be room for us."

One of the bands that jumped out at him was R.E.M., whose cover of "Sponge" will be the lead single, to be released July 9. The track will also be part of a three-song sampler, which will include the duet "God Is Good" by Chesnutt and Williams and "Panic Pure" by Hersh. The sampler will be serviced to college, alternative, triple-A, and album rock stations, according to Greg Lynn, marketing director at Columbia Records.

The timing of the album is fortuitous in that it includes new tracks from both R.E.M. and Live, who are between albums. The first wave of promotional material will be a sticker/postcard to inform fans about the new tracks, as well as additions to the Sony Internet World Wide Web site, with Sweet Relief information and soundbites.

Columbia is developing what Lynn calls "a grass-roots-looking fanzine." The idea is to take a lot of information we have from the artists and put it into a small magazine format with some

photographs, details about the recordings, and information on the charity." The fanzine will be made available at music retail, as well as a number of clothing and shoe stores. "We won't be preaching about the record; it's more about what the artists individually have to say about it," Lynn says.

In addition to an electronic press kit—which will include interviews with R.E.M.'s Michael Stipe and Lowery, clips from the Chesnutt/Williams recording sessions, and footage from "MTV Unplugged" appearances by Hootie & the Blowfish and Live performing their Chesnutt covers—Columbia will supply retailers with a long, perforated streamer that will include the performers' names. Lynn says the label is hoping that retailers will generate awareness about the project on their own. "If it means a tie-in with a local club and retailer via one of the local Sony college reps, where they can have their own little Sweet Relief fund-raiser, that's something that can be great," he says. "It can once again expose the project and the charity, and it doesn't really take that much to get something going on a local level that can have a really big dividend."

In the midst of it all, Chesnutt is marveling about everything going on around him. "I haven't been intimidated by it all, I'm just too excited," he says of hearing the new versions of his songs. "It's really fun for me, and I just really hope it helps other people. That's the weirdest thing to me, that I can get such a shot in the arm from it, and then other people outside of my selfish self can be helped."

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EASTWEST'S ALOOF ESCHEWS LABELING

(Continued from page 1)

In its busy tour schedule for this summer are two dates at the Phoenix Festival near Stratford-on-Avon. On July 18, the band shares a stage with the likes of Bristol rockers Strangelove and the Cocteau Twins. Three days later, it returns to play the Megadog stage alongside the Chemical Brothers and MoWax supremo James Lavelle. That just about sums up the contradiction that is the Aloof.

"We go out of our way not to be put in a bracket," says Dean Thatcher, the keyboard player for the Aloof, whose sound on its new EastWest Records album, "Sinking," is a melting pot of dub, techno, jungle, blunted beats, and soaring strings that defies categorization and the pigeonholes of neatly formatted audiences.

It is probably wise, in fact, to stop calling the band's music "dance." Covered by DJ publications like MixMag and Muzik, the Aloof is known in the dance community for a series of corking singles, such as 1992's "Never Get Out Of The Boat." Yet the group's second album, which has just hit stores in England, is anything but danceable.

The Aloof's A&R man calls the album "the 'Dark Side Of The Moon' of the underground," a fitting description of "Sinking," a drug-hazed trawl through the sinister side of British music in the mid-'90s.

Despite the challenge of marketing such an amorphous record, EastWest Records U.K. remains undaunted, taking a long-term approach to marketing the band's unconventional sound.

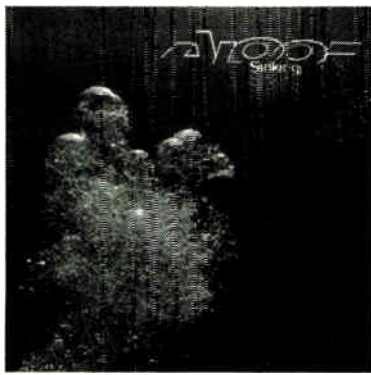
Elise Taylor, marketing director of EastWest Records U.K., says the band's diverse audience calls for an equally wide-ranging promotional approach.

"We've tried to cover all bases," she says. "We've advertised in the dance press as well as the mainstream press, and we've put fly posters up outside concert venues."

In terms of retail, EastWest has targeted all stores and received support from both major and indie dealers.

The ace up the band's sleeve, however, looks to be the early warm reception it is receiving from the music video sector.

The Aloof was recently the subject of a two-hour special on MTV Europe's "Party Zone" program. Broadcast on May 31, the show featured all the band's videos to date, as well as two numbers



from the album performed live in the studio, along with interviews with the band members.

MTV Europe's dance music programming producer and director, James Hyman, says, "There's a very healthy buzz on this act. We devoted the whole show to them because I strongly believe in them. 'The Party Zone' is quite an underground show, and I like to support bands like them who are good in terms of having a visual history."

Hyman is not alone in feeling uncomfortable with calling this '90s sound "dance music," however. "The name 'Party Zone' is a bit of a misnomer," he says. "It gives the impression that people put it on and get up to dance. I don't think people would go to see the Aloof to dance. A lot of people don't go to clubs to dance, they go to listen to the music or get stoned. People who go to [the package tour] Megadog don't necessarily get up and dance. I think the term 'dance music' is becoming redundant."

Despite MTV interest and touring success, EastWest A&R director Ian Stanley admits that the Aloof is unlikely to become an overnight success story. "Yes, it will take time, but I never lose sight of how brilliant they are," he says. "I care about breaking them. They are the best, and the cream always rises to the top in the end."

BREAKING DOWN BARRIERS

"Sinking" is a million miles away from the ecstasy-fueled, hedonistic escapism of the late-'80s. Instead, it is a harrowing trip through the drug-fueled paranoia of the '90s, the epitome of post-rave dinginess.

Lush dynamics coupled with introspective lyrics and dubby production has

drawn more than one comparison to Massive Attack. The band members say they feel at home beside such acts as Leftfield and Underworld, which are breaking down the barriers between dance and indie rock.



Says Thatcher, "There was a time that indie kids thought dance was a shiny, happy kind of music. Those acts changed that way of thinking forever." Now, as the Aloof is proving with its concert appearances, the audiences for dance and indie music are the same.

The act's credentials speak loudly of its members' immersion in dance and electronica. Thatcher was one of the first DJs to play acid house in the '80s; Jagz Kooner and Gary Burns were members of Sabres Of Paradise, purveyors of some of the most memorable techno listening tunes, such as "Smokebelch." Vocalist Ricky Barrow joined the band after sending Thatcher a demo tape.

The Aloof's move toward a "band" feel stems from a general disillusionment with clubs and dance culture, says Thatcher. "A few years ago, we would be in clubs every night," he says. "Now, there are not all that many clubs to go to, apart from Stealth, Club Head, and Athletico."

Exposure through the Megadog tours, a sort of eclectic Lollapalooza with a mix of bands and DJs, helped the Aloof to assimilate a variety of influences, says Kooner. "They broke the barriers down," he says, "and they would take a chance on acts. They would play techno next to rock'n'roll."

The Aloof's trippy, slightly paranoid feel reflects the times its members inhabit, says Kooner. "The drugs are different now. There are more people on powder than pills, and I think that's reflected in the music."

Thatcher says that music has moved on, too, becoming more knowing and less hedonistic. "Now, people want to do real songs about subjects, not just tunes."

"Sinking" was released in the U.K. May 27. Musically, it is a long way from the band's first album, "Cover The Crime," released on the independent Flaw label in 1992. While that included "real" songs, such as the Middle Eastern-influenced title track about the Gulf

War, it also ventured off into rave territory. EastWest licensed the album from Flaw in 1994. "Sinking" was recorded specifically for EastWest earlier this year.

Through indie label Warp, Flaw puts out releases by Red Snapper, which is headed by Richard Thair, who was a member of the Aloof for "Cover The Crime" and played drums on "Sinking."

In making "Sinking," EastWest A&R director Stanley left the band to its own devices. "They are all experts in their field, especially Gary and Jagz, considering the things that they've produced," he says, "I wouldn't dream of interfering."

Stanley is involved, however, in the choice of singles. "Stuck On The Shelf" was released late last year, and "Wish You Were Here" came out May 20.

Stanley and the band are having amicable discussions about releasing "One Night Stand," a track Barrow wrote about the period following a split with a

longtime girlfriend. After Stanley suggested the song could benefit from strings, the band recorded another version, "The Last Stand," a triumphant, soaring arrangement for 32-piece orchestra that was far too long for radio. The band and label are now trying to square this epic track to meet the requirements of radio. "You can't really get three minutes out of it," says Thatcher.

The Aloof recently toured in the Benelux, where it has a small but devoted following. It is doing several U.K. festival dates, including the Sundance Festival in Norwich and Glasgow's T in the Park. On June 15, it plays with Leftfield at the Brixton Academy.

The band is pinning its hopes on bringing in new audiences through live work, says Thatcher. "A lot of people are surprised to see a band up there. When they hear a record, they think it's just two blokes in a studio. With the live show, something seems to click, and they understand."

amusement

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BOXSCORE TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
JUAN GABRIEL	National Auditorium Mexico City	May 23-26, 31, June 1-2	\$1,665,802 (12,993,255 pesos) \$41/\$10.25	69,344 seven sellouts	Showtime Cenit Espectaculos
JIMMY BUFFETT & THE CORAL REEFER BAND	Deer Creek Music Center Noblesville, Ind.	June 3, 5	\$1,190,525 \$45.50/\$23.50	40,126 two sellouts	Sunshine Promotions
HFSTIVAL: JAWBOX, LUSH, GIN BLOSSOMS, NO DOUBT, EVERCLEAR, CRACKER, GARBAGE, AFGHAN WHIGS, FOO FIGHTERS, GOLDFINGER, AND OTHERS	Robert F. Kennedy Memorial Stadium Washington, D.C.	June 1	\$1,156,536 \$18	64,252 sellout	Cellar Door WHFS
JIMMY BUFFETT & THE CORAL REEFER BAND	Molson Amphitheatre Toronto	May 29	\$460,432 (\$633,600 Canadian) \$49.50/\$27.50	18,000 sellout	MCA Concerts Canada
BOB SEGER	Rupp Arena Lexington, Ky.	May 31	\$398,065 \$30/\$25	13,357 15,000	Belkin Prods. Sunshine Promotions
WIDESPREAD PANIC	Chastain Park Amphitheatre Atlanta	May 25-26	\$312,315 \$22.50	13,284 two sellouts	Concert Promotions/Southern Promotions
MOODY BLUES	America West Arena Phoenix	May 27	\$254,134 \$48.25/\$38/\$34.80/ \$21.40	7,211 10,000	Evening Star Prods.
TORI AMOS	Fox Theatre Detroit	May 31	\$244,723 \$27.50	9,062 two sellouts	Brass Ring Prods.
BARENAKED LADIES SANDBOX	Pine Knob Music Theatre Clarkston, Mich.	June 1	\$227,713 \$22.50/\$12.50	12,676 15,274	Cellar Door Belkin Prods.
TORI AMOS	Rosemont Theatre Rosemont, Ill.	June 6-7	\$211,050 \$25	8,442 two sellouts	Jam Prods.

Copyrighted and compiled by Amusement Business, a publication of Billboard Music Group. Boxscores should be submitted to: Marie Ratliff, Nashville. Phone: (615)-321-4295, Fax: (615)-321-0878. For research information and pricing, call Marie Ratliff, (615)-321-4295.

BLACKGROUND/ATLANTIC'S NEW P&D DEAL

(Continued from page 4)

CEO Val Azzoli) was willing to give us the support we needed to run our own shop and offer good and square deals to artists and producers."

The pact was made following the recent expiration of Blackground's three-year joint-venture relationship with Zomba Recording Ventures Inc.

"The deal [with Zomba] was over, and I wanted to move into a phase of my career where I had complete control and equity," says Hankerson, who has been an industry veteran for more than 20 years.

Aaliyah's 1994 debut, "Age Ain't Nothin' But A Number," was released through Zomba subsidiary Jive Records. The album peaked at No. 19 and No. 3 on the The Billboard 200 and the Top R&B Albums charts, respectively. It has sold more than 1.1 million copies to date, according to SoundScan.

"If Your Girl Only Knew," the first single from Aaliyah's upcoming album, will be serviced to R&B stations Aug. 13. Other tracks on the project include a duet with Naughty By Nature's Treach, produced by Naughty group member K-Gee, and a track featuring rapper Slick Rick, produced by Vincent Herbert.

Los Angeles-based Blackground was created by Barry Hankerson in 1993. Other acts on the roster are Charlotte, N.C.-based group Both Ends and the New York-based male trio Kashmere. The label expects to release product from both acts in 1997.

Blackground has a staff of six, which Hankerson expects to expand as the label grows. The company is also opening a New York office.

"Over a two- to three-year period, we hope to [develop] a staff that mirrors

the personnel resources we'll be utilizing from Atlantic," he says.

In addition to developing R&B, rap, and hip-hop acts, the company plans to tap into other entertainment areas, such as hip-hop stage musicals and soundtracks resulting from the productions.

"It's an untapped resource for young consumers," says Hankerson, who produced the popular Broadway musical "Don't Get God Started."

By early 1997, Hankerson plans to open a recording studio in Charlotte that will cater to demo projects. "There's a lot of creative people down South, and we intend to seek them out," he says.

Hankerson also runs the Detroit-based Midwest Group Management, which represents acts such as Qwest gospel group the Winans.

STEVE WYNN'S 'MELTING' IS SOLID SHIFT FOR ZERO HOUR

(Continued from page 12)

for four years, "Melting" was recorded on the fly. "I went up to Boston, and we rehearsed for one day. The whole album took four days to record," says Wynn. The result, he adds, is a "live document of a very good band working with [a] singer/songwriter they've never met before. You hear us getting to know

each other, trying to impress each other and make each other sound better."

Wynn, who has released albums on indie and major labels, was attracted to Zero Hour's "idealism and optimism," along with "the resources to get things done." It is, he says, "small enough that

I can call the president on the phone, but big enough so they can let people know [about the album]." An added bonus for Wynn is that the label's offices are just a subway ride away—"that's a nice novelty," he says, laughing. He was also impressed by Zero Hour's irreverence and playfulness. "I don't want a sticker on the album saying, 'Steve Wynn from the Dream Syndicate'—anyone who cares knows. I want to try something different, left-of-center, and they're into that."

Yeckes says Zero Hour will be "pulling out all the bells and whistles" to get the album the attention it deserves. Although the label will be treating Wynn as if he were a brand-new act in terms of getting his name out into the marketplace, Yeckes is very conscious of not alienating Wynn's existing fan base. The first single, "Shelly's Blues," will be sent to radio July 15. Seth Gershman, director of radio promotion for Zero Hour, expects an enthusiastic response. "Steve has a lot of friends at radio, dating back to his Dream Syndicate days," he says. Because of Wynn's 15-year recording career, Gershman expects triple-A and alternative stations with high-end demographics to be the most receptive. Yeckes expects that the gritty sound and pop hook of "Shelly's Blues" should give the single a chance to fill the "novelty or eccentric" slot on alternative stations. He notes that while many Dream Syndicate fans have "aged out

of the modern rock demographic," Yeckes has not given up hope of reaching them. Most of them, he says, still buy "one or two hard-edged albums" a year. (Wynn's road experience confirms Yeckes' claim. While a good deal of his audience is younger, Wynn finds he's playing to a lot of people who are his age. Because of this, Wynn says, he "no longer cringes when someone says they discovered the Dream Syndicate in the fifth grade.") As an example of another '80s musician whose audience has aged into a new demographic, Gershman cites Paul Westerberg: "People who bought Replacements albums as teens are now buying his solo albums." And even though it is not credited on the album as a band (only the members' individual names are listed), Come's presence on "Melting" should give the album a foothold at college radio.

With this wide and varied audience in mind, Zero Hour will be promoting "Melting" in some nontraditional markets. The album will be sent to coffee shops and clothing and bookstores for in-store play, and ads will be placed in publications that reach an older demographic, such as Harper's and the Atlantic Monthly. Yeckes is also exploring the possibility of Wynn doing a cross-promotion with an apparel or other retail store.

For retail, the label will first concentrate on mom-and-pops and then work the record to midsized chains, such as Newbury Comics, Best Buy, and Cir-

cuit City, which Yeckes characterizes as "new-artist friendly." To generate excitement within the sales force, Yeckes has been taking Wynn around to meet them, as well as all Universal staffers. "He's such a nice guy, they come away really enthusiastic about Steve and the album."

MCA start-up Universal inked an exclusive distribution deal with Zero Hour last year (Billboard, Oct. 21, 1995). Although a few previously released Zero Hour titles have been funneled through Universal, Wynn's will be the first to get a major push from both parties.

An expatriate for more than three years who moved back to the States about 18 months ago, Wynn is ready to concentrate on the domestic market. "While I have no nostalgia for Denny's or Red Roof Inns," he says, "I'd like to play for people from my own country. I'll be playing America a lot." Although logistics and conflicting schedules mean he will not be able to tour with Come (Wynn is putting together what he calls his "New York band"), Wynn, who is booked by William Morris Agency, will be on the road for the rest of the year, although no specific tours have been confirmed.

Regardless of with whom he goes on the road, Wynn is excited about his return to the U.S. market. "It was a matter of being on the right label at the right time before I would do it. This is the right combination."

GATHERING FIELD'S 'LOST' FOUND ON ATLANTIC

(Continued from page 13)

went further, and the power really snuck up on me. There's something about that feeling of disillusionment, of constant searching that has a really strong appeal to me."

Atlantic A&R VP Jay Faires (who also serves as president of Mammoth Records) made the Gathering Field his first signing directly to Atlantic because he sees that ambience as having a universal appeal and, just as important, "almost no burn factor."

"This is a band that's not about gizmos or shtick: The songs speak for themselves," says Faires. "They sold top five in Pittsburgh—ahead of Mariah Carey—because of that, and with the right resources behind them, there's no reason they can't duplicate that in 30 or 40 other markets."

Faires says Atlantic will model the Gathering Field campaign on that of labelmates Seven Mary Three. After recalling any remaining copies of the indie version of "Lost In America"

from stores and replacing them with its own version, Atlantic will pursue a grass-roots effort with a heavy emphasis on touring.

"We want to expose them for at least a year," he says of the band, which is managed by Chris Reese and is seeking a booking agent. "We'll take the single to rock, triple-A, and some modern outlets three weeks before the album's release, depending on the market: After all, these days, what's modern in one city can be triple-A in another."

According to Faires, the band will undertake a number of retail and field visits—including acoustic sets at WEA branches in Cleveland, Philadelphia, and Washington, D.C. After making the rounds, the band will shoot a videoclip.

"Things tend to work better at MTV when there's already support in place," says Faires. "It worked that way for Seven Mary Three, Jewel, and I can see it working that way for this band, too."

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UPCOMING

Billboard



SPAIN

Issue Date: July 20

Ad Close: June 25

In an age of cultural diversity, **Billboard's** July 20th issue will focus on the role of the Spanish sound and their artists impact on pop culture, Spanish rock and the status of emerging Latin acts. The Spotlight will also provide an at-a-glance guide to key radio outlets in Spain, their audience and formats. Also, a focus on Barcelona-based dance labels, Spain's music publishers and this exciting growth market!

Contact:

Christine Chinetti
44-171-323-6686



JAZZ

Issue Date: July 27

Ad Close: July 2

Billboard puts the spotlight on jazz in our July 27th annual review of this music market. Jazz Editor Jim Macnie sums up the current state of jazz by examining its emerging trends and key issues. Other features explore foreign licensing avenues, international reach, gigs at retail as a marketing trend and year-to-date recaps of both Jazz and Contemporary Jazz charts.

Contact:

Pat Rod Jennings
212-536-5136



AUDIO BOOKS

Issue Date: Aug. 3

Ad Close: July 9

Audio Books continue to entice listeners worldwide. **Billboard** tunes its ears to this expanding market in its August 3rd spotlight. Coverage will feature a general overview of audio books including market strategies, audio publisher web sites, upcoming fourth quarter releases and the state of the UK market. Other topics to be explored are spoken word and the growing presence of audio books at video stores.

Contact:

Deborah Robinson
212-536-5016



GOSPEL

Issue Date: Aug. 3

Ad Close: July 9

The "word" according to **Billboard** runs in our Aug. 3rd issue spotlighting Gospel music. This annual section provides a comprehensive overview by Gospel editor Lisa Collins on the state of the market, the year's news and emerging trends. Other features explore the market's efforts at cracking mainstream gospel shows in churches, and a Jan. - July chart recap of top albums, artists, labels and distributing labels.

Contact:

Lee Ann Photglo
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WORLDWIDE SPECIALS & DIRECTORIES 1996



ASIA PACIFIC III

Issue Date: Aug. 10

Ad Close: July 16

With the success of the recent MIDEM Asia meeting in Hong Kong still resonating throughout the industry, the heat continues to rise from this market-place. **Billboard's** third quarterly "magazine within a magazine" reports on the area's most recent events, trends and Asia/Pacific acts breaking in both the homeland and abroad. Coverage will also explore the success Western acts are experiencing in Asia Pacific. Join **Billboard** in its commitment to this ever-evolving region.

Contact:

Amanda Guest
613-9824-8260
Gene Smith
212-536-5001



REGIONAL MEXICAN

Issue Date: Aug. 17

Ad Close: July 23

Billboard's August 17th issue debuts comprehensive coverage of the Regional Mexican Music market. This issue explores the wide varieties of this exciting genre, including Tejano. Latin American Bureau Chief John Lannert provides an encompassing overview of the market's strength as documented by current radio play and sales activity. The spotlight also features profiles on the labels working the music, the rising stars, and a complete year-to-date recap of the Regional Mexican charts.

Contact:

Daisy Ducret
(P): 213-728-0134
(F): 213-525-2395



INTERNATIONAL TALENT AND TOURING DIRECTORY

Publication Date: October 9

Ad Close: August 2

The ITTD is a complete and comprehensive reference source for the talent and touring industry with 16,000 listings including artists & managers, hotels, agents, sound & lighting services, clubs & venues, charter transportation and more. It contains all that is needed to book talent, promote tours, and take care of business, all in one single, easy-to-use reference source. An ad in the ITTD means access to the talent and touring personnel who need your services.

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BILLBOARD'S HEATSEEKERS ALBUM CHART

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan®**

FOR WEEK ENDING JUNE 22, 1996

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
1	9	6	TINA ARENA EPIC 67533 (10.98 EQ/16.98)	DON'T ASK
2	—	1	RHETT AKINS DECCA 11424/MCA (10.98/15.98)	SOMEBODY NEW
3	2	6	MINDY MCCREADY BNA 66806/RCA (10.98/16.98)	TEN THOUSAND ANGELS
4	1	11	GOLDFINGER MOJO 53007/UNIVERSAL (10.98/16.98)	GOLDFINGER
5	3	9	DISHWALLA A&M 540319 (10.98/15.98)	PET YOUR FRIENDS
6	4	10	MAXWELL COLUMBIA 66434 (7.98 EQ/11.98)	MAXWELL'S URBAN HANG SUITE
7	7	8	THE REFRESHMENTS MERCURY 528999 (8.98 EQ/14.98)	FIZZY FUZZY BIG & BUZZY
8	6	31	KENNY WAYNE SHEPHERD GIANT 24621/WARNER BROS. (10.98/15.98)	LEDBETTER HEIGHTS
9	11	17	RICOCHET COLUMBIA 67223 (10.98 EQ/15.98)	RICOCHET
10	12	4	PRONG EPIC 66945* (10.98 EQ/16.98)	RUDE AWAKENING
11	5	11	THE VERVE PIPE RCA 66809 (10.98/15.98)	VILLAINS
12	8	11	MARK KNOPFLER WARNER BROS. 46026 (10.98/16.98)	GOLDEN HEART
13	10	12	DJ KOOL CLR 7209 (10.98/15.98)	(LET ME CLEAR MY THROAT)
14	13	21	ENRIQUE IGLESIAS FONOVI 0506 (10.98/13.98)	ENRIQUE IGLESIAS
15	19	8	SOUTHERN CULTURE ON THE SKIDS GEFEN 24821 (9.98/12.98)	DIRT TRACK DATE
16	—	1	GRANT LEE BUFFALO SLASH/REPRISE 46250/WARNER BROS. (10.98/15.98)	COPPEROPOLIS
17	—	1	YOUNG LAY ATLANTIC 82843/AG (10.98/15.98)	BLACK 'N DANGEROUS
18	14	8	PLANET SOUL STRICTLY RHYTHM 325* (9.98/14.98)	ENERGY + HARMONY
19	20	3	COMMISSIONED BENSON 4184 (10.98/15.98)	IRREPLACEABLE LOVE
20	23	4	KENNY LATTIMORE COLUMBIA 67125 (10.98 EQ/16.98)	KENNY LATTIMORE
21	17	31	3T MJJ/550 MUSIC 57450/EPIC (10.98 EQ/15.98)	BROTHERHOOD
22	22	3	JUNIOR BROWN MCG CURB 77843/CURB (10.98/15.98)	SEMI-CRAZY
23	16	9	JO DEE MESSINA CURB 77820 (10.98/15.98)	JO DEE MESSINA
24	18	10	BAHAMADIA CHRYSALIS 35484*/EMI (9.98/15.98)	KOLLAGE
25	28	11	POE MODERN 92605/AG (10.98/15.98)	HELLO

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

26	15	14	CASSANDRA WILSON BLUE NOTE 32861/CAPITOL (10.98/15.98)	NEW MOON DAUGHTER
27	31	3	JORDAN HILL 143 82849/AG (7.98/11.98)	JORDAN HILL
28	35	3	THE WALLFLOWERS INTERSCOPE 90055 (10.98/16.98)	BRINGING DOWN THE HORSE
29	—	1	DONELL JONES UNTOUCHABLES/LAFACE 26025*/ARISTA (10.98/15.98)	MY HEART
30	—	1	MISSISSIPPI MASS CHOIR MALACO 6022 (10.98/14.98)	I'LL SEE YOU IN THE RAPTURE
31	—	1	KENNY CHESNEY BNA 66908/RCA (10.98/15.98)	ME AND YOU
32	21	37	JIM BRICKMAN WINDHAM HILL 11164 (9.98/15.98)	BY HEART
33	25	35	DEBORAH COX ARISTA 18781 (10.98/15.98)	DEBORAH COX
34	39	2	PUFF JOHNSON WORK 53022/COLUMBIA (10.98 EQ/16.98)	MIRACLE
35	—	1	PATTI ROTHBERG EMI 36834 (10.98/15.98)	BETWEEN THE 1 AND THE 9
36	36	42	POINT OF GRACE WORD 67049/EPIC (9.98 EQ/15.98)	THE WHOLE TRUTH
37	24	3	LIL H.D. PRIORITY 53984* (10.98/16.98)	STEEL ON A MISSION
38	26	14	LUSH 4AD/REPRISE 46170/WARNER BROS. (10.98/16.98)	LOVELIFE
39	38	35	MYSTIKAL BIG BOY 41581/JIVE (10.98/15.98)	MIND OF MYSTIKAL
40	—	20	TRU NO LIMIT 53983*/PRIORITY (10.98/16.98)	TRUE
41	—	1	AMANDA MARSHALL EPIC 67562 (7.98 EQ/11.98)	AMANDA MARSHALL
42	—	1	SQUIRREL NUT ZIPPERS MAMMOTH 0137 (10.98/14.98)	HOT
43	29	13	CHANTAY SAVAGE RCA 66775 (10.98/15.98)	I WILL SURVIVE (DOIN' IT MY WAY)
44	27	5	LOS TIGRES DEL NORTE FONOVI 6049 (7.98/11.98)	UNIDOS PARA SIEMPRE
45	42	9	OLGA TANON WEA LATIN 13667 (8.98/13.98)	NUEVOS SENDEROS
46	—	1	CARCASS EARACHE 60160 (10.98/16.98)	SWANSONG
47	—	2	JACI VELASQUEZ MYRRH 4025/WORD (7.98/11.98)	HEAVENLY PLACE
48	41	17	2 UNLIMITED RADIKAL 15446/AVEX-CRITIQUE (10.98/15.98)	HITS UNLIMITED
49	37	25	LEE ROY PARNELL CAREER 18790/ARISTA (10.98/15.98)	WE ALL GET LUCKY SOMETIMES
50	46	5	SHAKIRA SONY 81795 (7.98 EQ/12.98)	PIES DESCALZOS

POPULAR • UPRISINGS

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

HISTORY-MAKING: Reprise Nashville accomplished exactly what it wished prior to the debut from country newcomer Paul Brandt, "Calm Before The Storm," released June 11.

"The first part of our plan is 100% successful," says Bob

rently at No. 18 with a bullet. The label's well-laid plan worked nicely. It took the charming 23-year-old, known to win people over in person, to radio stations across the country to play acoustically and set up a showcase at the Country Radio Seminar in March. The week programmers returned from the seminar, "My Heart Has A History" was sitting on their desks. The street date for the album, which was produced by Josh Leo (Alabama, Kathy Mattea, Nitty Gritty Dirt Band), was smack in the middle of Nashville's Fan Fair, at which Brandt performed June 12.

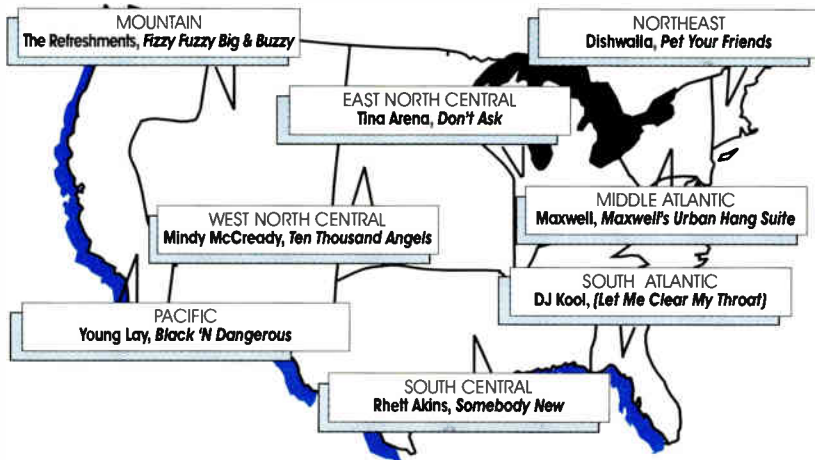
"There's so much stuff out there, [but] we knew that he is so personable and wise beyond his years that when he goes one-on-one with people, he wins them over. That really gave us a leg up," says Saporiti of the radio promotion tour. "He's beyond another pretty hat."

Brandt, a former registered nurse, will be touring this summer. He'll play a few dates with Clay Walker and George Strait, will be on the Wal-Mart tour the first week of July, and is playing the Fruit of the Loom-sponsored concert event that Saporiti calls "the Woodstock of country music" at the Atlanta Speedway during the Olympics July 12. It is estimated

Brotherly Love. A fresh new acoustic country duo, the Guthrie Brothers, unleash their self-titled debut June 25 on Next Horizon. An electronic press kit on the album, a heartfelt tribute to their father, will be fed via satellite to TV stations on Father's Day. The two appeared on TNN's "Prime Time Country" June 14 and will play throughout their home state of Wisconsin in July and August. "In The Eyes Of My Dad" is the first single.



REGIONAL HEATSEEKERS NO. 1s



THE REGIONAL ROUNDUP

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

- EAST NORTH CENTRAL**
1. Tina Arena Don't Ask
 2. The Verve Pipe Villains
 3. Maxwell Maxwell's Urban Hang Suite
 4. Rhett Akins Somebody New
 5. Prong Rude Awakening
 6. Ricochet Ricochet
 7. Mindy McCready Ten Thousand Angels
 8. Kenny Wayne Shepherd Ledbetter Heights
 9. Dishwalla Pet Your Friends
 10. Goldfinger Goldfinger

- SOUTH ATLANTIC**
1. DJ Kool (Let Me Clear My Throat)
 2. Rhett Akins Somebody New
 3. Tina Arena Don't Ask
 4. Squirrel Nut Zippers Hot
 5. Dishwalla Pet Your Friends
 6. Maxwell Maxwell's Urban Hang Suite
 7. Mindy McCready Ten Thousand Angels
 8. Goldfinger Goldfinger
 9. Shakira Pies Descalzados
 10. Southern Culture On The Skids Dirt Track Date



Fish Tales. Pearl Jam's Jeff Arment, Tribe After Tribe's Robbi Robb, and Seattle band Pilot's Richard Stuverud have joined forces as Three Fish. The band's self-titled Epic debut, released June 11, treads into the trippy territory of Jane's Addiction and the hypnotic rhythms of Tribe After Tribe and features Middle Eastern influences. "Laced" is the first single for mainstream and modern rock radio. The tour kicks off in Minneapolis July 3 and wraps up in Seattle July 31.

Saporiti, senior VP of marketing at Warner/Reprise Nashville. "We wanted to establish him at radio, and we did."

"My Heart Has A History," the first single from the Canadian artist, who wrote or co-wrote six songs on his album (Billboard, April 27), has been on the Hot Country Singles & Tracks chart for 16 weeks and is cur-

that 250,000 people will attend.

PLUGGING AWAY: Soulful singer/songwriter Martin Sexton has been playing coffeehouses, open-mike nights, and street corners in and around Boston since 1989. Now he has received some long-overdue national recognition.

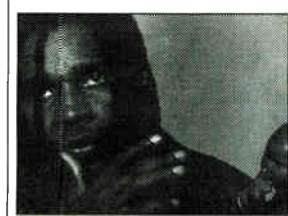
In 1994, the two-time Boston Music Awards honoree won the National Academy of Songwriters' artist of the year award. This year, his debut album, "Black Sheep," was released May 21 on the Medfield, Mass.-based independent label Eastern Front Records.

"Black Sheep" clocked in at No. 4 in the Northeast Regional Roundup for the week ending Saturday (15). Jennifer Lennox of Eastern Front says the good showing in the Northeast for that week can be largely attributed to 200 copies of "Black Sheep" being sold at Sexton's album-release party June 1 in Somerville, Mass., and to strong airplay in the region and constant touring.

Triple-A, college, and public radio stations giving "Black Sheep" a shot include WXPN Philadelphia, KERA Dallas, WADN Boston, KNEW San Francisco, and WCBE Columbus, Ohio.

Sexton, who has a publishing deal with Sony Music Publishing, is touring major cities across the country and has shared the stage with Stephen Stills, Art Garfunkel, Jackson Browne, and John Hiatt.

His current tour schedule takes him to several colleges, folk festivals, and clubs through the end of September.



Colourful Debut. "Mistaken Identity," the new 550 Music solo album from Living Colour founder and guitar whiz Vernon Reid, comes in at No. 19 in the Northeast Regional Roundup this week. Catch Reid on tour with King Crimson this summer.

ROAD WORK: Epiphany Records' Beat Angels, whose "Unhappy Hour" was produced by Gilby Clarke, head out on a mini-tour of the West Coast July 3-18... Priority's Magnapop, whose "Open The Door" debuts at No. 40 on Modern Rock Tracks this week, take the stage with Island's Local H Friday (14) through June 22 and with Capitol's tripl3fastaction June 24-Aug. 4.



What A Lady. EMI artist D'Angelo chills on the set of his remixed video, "Lady," which features the talents of Bad Boy vocalist Faith and EMI's Joi. Pictured, from left, are Faith, Rat Productions director Brett Ratner, and D'Angelo.

Gina Thompson 'Does It Better' Mercury Vocalist Has Upbeat, Funky Style

■ BY J.R. REYNOLDS

In an effort to jump-start the marketing campaign for "Nobody Does It Better," the debut album by Mercury vocalist Gina Thompson, executives released a hot, hip remix of the first single, "The Things That You Do," to mix shows prior to servicing the standard version to R&B stations and stores.

"The Things That You Do" remix was produced by Sean "Puffy" Combs, who energized the original track with

punched-up hip-hop elements and a few rap stanzas. It was released to mix shows and club DJs in late May.

The single is being serviced to retail on Tuesday (18). R&B stations will receive the record July 15, and crossover radio will be serviced in August.

"Nobody Does It Better" is a 15-track set of mostly midtempo songs that bear deep feeling, through both track arrangement and expressive vocal execution.

"[The album] is a deep, dark, and very soulful collection," says the 22-year-old Vineland, N.J., native. "The melodies have a lot of funk, with hip-hop tracks behind my vocals."

Scheduled to arrive in stores Aug. 13, "Nobody Does It Better" was produced in New York by Rodney Jerkins for RJ Productions, through which the artist is signed.

Thompson co-wrote several of the album's tracks and says it makes a difference when a vocalist is involved in the writing process. "It gets more expression out of me, because I'm drawing from things that occurred in my life," she says.

Thompson says her decision to em-

bark on a recording career came when she was in her mid- to late teens. "A lot of people in the church where I sang would come up to me and say that my singing really moved them," she explains. "From there, it was kind of a gradual thing, until I met Rodney."

After meeting Jerkins, her professional singing career went into high gear. Mercury product manager Kim Green says, "Rodney is getting a lot of

attention right now around the industry, and having his name attached to the project is a definite plus."

In addition to gaining mix-show airplay of "The Things That You Do," Mercury has kept Thompson performing on the road. Although the artist, who is managed by the Rev. Fred Jerkins, has yet to sign with a booking agent, the label's goal is to establish a foundation of street-savvy consumers for the R&B vocalist through a series

(Continued on page 23)



THOMPSON

EastWest's Mista Belies Stereotypes; IAAAM Gets Presidential Seal Of Approval

TO BOLDLY GO: EastWest hopes to push the creative boundaries (but not too much) with Mista, an R&B quartet of teen lads whose music could be considered near-alternative in some quarters.

The act's self-titled set, due July 30, features a musical timbre that tests the domain of young R&B by avoiding the stereotypical sex talk and macho-violent boasting in favor of more substantial lyrical dialog.

"The set is very soulful, but from a consumer point of view, it's a little different from the norm because of the kind of music they're bringing for their age," says Rico Wade of the collective **Organized Noize**, which produced the project.

Known for pushing creative boundaries and coming out on top—it's the crew that wrote and produced TLC's zillion-seller "Waterfalls"—the producers wanted to craft a timeless set that would capture the respect of today's youth.

"We want this act to be accepted across the board, but not in a trendy way," Wade says. "To me, Mista is saying [to consumers] that you can be yourself and still be cool."

Hailing from Atlanta, Mista comprises **Darryl Allen, Bobby Wilson, Brandon Brown, and Byron Reeder**, who range in age from 13 to 16.

"Blackberry Molasses" is the act's first single; it was serviced to R&B radio May 13 and hit stores June 11. The single is a down-home track that slides easily into almost anyone's comfort zone with its relaxed, midtempo groove.

In an effort to expose the act to its target audience—as well as increase environmental awareness—EastWest sent the act to Dallas on May 13 to begin a 23-market promotional tour, Earth Jam, of grade schools and high schools. Each 30-minute show played to 600-1,500 students and was accompanied by a 20-minute environmental presentation featuring literature for kids and educational tools for teachers.

Earth Jam was hosted in conjunction with the Center for Environmental Education.

IAAAM'S POLITICAL CLOUT: International Assn. of African-American Music co-founders **Dyana Williams** and **Sheila Eldridge** are scheduled to visit the White House June 14, where **President Clinton** will present the duo with his official written message recognizing the contributions made by black Americans in the world of music.

During the ceremony, Williams and Eldridge are scheduled to present the **Isley Brothers** with the IAAAM Diamond Award in recognition of the group's career contributions in music. The White House visit kicks off IAAAM's annual music conference June 14-Saturday (15) at the J.W. Marriott in Washington, D.C.

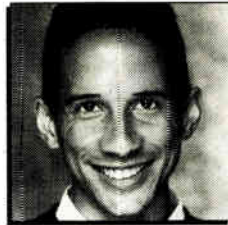
"The president's message signals to the rest of the country that African-American music is a viable cultural contri-

but ion, as well as a significant economic force," says Williams.

The movement to obtain a congressional resolution recognizing June as Black Music Month is gaining momentum. At press time, the office of U.S. Rep. **Chaka Fattah**, D-Pa., who is honorary chairman of IAAAM's conference, says that 82 congressmen are co-sponsoring Resolution 151, which "recognizes the important contributions made by African-Americans to both society as a whole and to the music industry."

Says Eldridge, "At IAAAM, we don't have a regular publication or other mass-media means of elevating the awareness of African-American music and its heritage, so this resolution will go a long way in that endeavor."

The White House concert reception, scheduled for July, is also firming up, according to IAAAM representatives.



by J. R. Reynolds

MORE POLITICAL CLOUT: Organizers of the 1996 Essence Music Festival have come to terms with Louisiana Gov. **M.J. "Mike" Foster Jr.** and will move forward with the festival in New Orleans, which is scheduled for the July 4 weekend.

The music fest was in danger of being cancelled as a result of Foster's executive order in January that abolished all affirmative-

action programs in the state.

Upon hearing of the governor's decision, Essence Communications executives and National Urban League organizers mobilized, threatening to take the festival—which, in 1995, drew more than 150,000 ticket-buyers from across the nation and generated an estimated \$75 million to the local economy—out of the state. As a result, Foster reinstated the programs, and the festival will go on as scheduled.

ASCAP AWARDS: Sean "Puffy" Combs was named songwriter of the year, and TLC's "Creep," written by **Dallas Austin**, was named top R&B song of the year during the 1996 American Society of Composers, Authors and Publishers Rhythm & Soul Awards celebration. The awards show was held at Roseland in New York June 5 and featured performances by Arista's **Deborah Cox** and Eightball vocalist **Joi Cardwell**, with music by **DJ Hollywood**.

The top rap song was "One More Chance/Stay With Me," written by **Bunny DeBarge, Mark DeBarge, Combs, and the Notorious B.I.G.**

"Melody Of Love (Wanna Be Loved)" was named top dance song; it was written by **David Cole, Donna Summer, Joseph Carrano, and Robert Clivilles**.

Virgin artist **Shaggy** was named top reggae artist, and EMI Music Publishing was named music publisher of the year, with 31 hit songs recorded.

Assistance in preparing this column was provided by **Shawnee Smith** in New York.

Spoiled Rotten/Def Jam Show They're On The 'Case'

With the promotional help of a "nutty professor" and the creative punch of blooming songwriters **Mary J. Blige** and **Faith Evans**, Spoiled Rotten/Def Jam executives hope Case's self-titled debut has the right formula for success.

Slated for release July 30, "Case" takes listeners on a guided vocal tour of the heart, with its slow-jam street grooves and romance-laced verse.

"Because I focus so heavily on the melody of a song, the hardest thing about recording this album was making sure the arrangements came out exactly how I wanted them to," Case says.

The New York-born vocalist, who wrote the majority of the songs on the album, has also penned songs or performed with artists such as **Al B. Sure, Christopher Williams, Usher, Jodeci, David Hollister, and Ladae**. "The musical landscape is changing," Case says. "There's more and more emphasis on melody, and messages in the music is not just sex, sex, sex anymore."

"Case" was produced by Spoiled Rotten president **Kenny "Smoove" Kornegay, Darryl "88" Young, and the Barn Unit**, consisting of **Joseph "JoJo" Brim** and **Kevin "Big Kev" McDaniels**.

Although it carries a heavy hip-hop influence, the album is clearly an R&B package. "That comes from the music that I grew up listening to, like **Donny Hathaway, Stevie Wonder, Charlie Wilson, and Marvin Gaye**," he says.

"Touch Me, Tease Me," the first sin-

gle, was written by **Case** and **Blige** and features the supporting vocals of **Foxy Brown**. The single is also the first release from Def Jam's "The Nutty Professor" soundtrack, which was released June 4 (Nothin' Like the Reel Thing, Billboard, June 1).

The Universal Pictures film, which stars **Eddie Murphy**, is scheduled for release June 28.

Some executives were initially skeptical that the song, which samples **Schoolly D's "PSK"**, would even find a home on the album, let alone become the first single.

Says Spoiled Rotten GM **Samein Johnson**, "Because of Case's strong melody writing, we really had to search for the right tracks for this album. That's why we initially thought that he wouldn't be able to put 'Touch Me, Tease Me' together. But the chords had a lot of melody in themselves, and in the end he was able to make it work."

"Touch Me, Tease Me" was released to R&B stations May 7. For the week ending June 7, the single received more than 2,100 detections at 88 stations, according to Broadcast Data Systems.

The single was serviced to crossover radio June 11 and is No. 5 on the Hot R&B Singles chart. The music video for "Touch Me, Tease Me" was serviced in mid-May to BET, the Box, and local clip shows and is airing on MTV.

Because Case's urban persona resembles that of a rap artist and his music has strong hip-hop sensibilities, the label has been taking a street-marketing approach to his project.

"There's a lot of ballads on the album, and he looks like a rapper," says **John-**

(Continued on page 23)

Chart table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, LABEL & NUMBER/DISTRIBUTING LABEL, PEAK POSITION. Includes entries like 'THA CROSSROADS' by Bone Thugs-N-Harmony and 'YOU'RE MAKIN' ME HIGH/LET IT FLOW' by Babyface.

Chart table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, LABEL & NUMBER/DISTRIBUTING LABEL, PEAK POSITION. Includes entries like 'DOIN IT' by LL Cool J and 'HE'S NOT GOOD ENOUGH' by Solo.

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. Videoclip 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 unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1996, Billboard/BPI Communications.

Hot R&B 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 hits like 'YOU'RE MAKIN' ME HIGH' and 'TOUCH ME, TEASE ME'.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes hits like 'HAY CRUCIAL CONFLICT' and 'LET IT FLOW'.

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

Table with columns: RANK, TITLE, ARTIST. Lists R&B singles A-Z with their respective artists and chart positions.

Hot R&B Singles Sales

Compiled from a national sub-sample of POS (point of sale) equipped key R&B retail stores which report number of units sold to SoundScan, Inc.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes top sales hits like 'HOW DO U WANT IT/CALIFORNIA LOVE' and 'THA CROSSROADS'.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes sales hits like 'COUNT ON ME' and 'I WILL SURVIVE'.

HOT R&B RECURRENT AIRPLAY

Table with columns: RANK, TITLE, ARTIST. Lists recurrent airplay hits like 'BEFORE YOU WALK OUT OF MY LIFE' and 'STILL IN LOVE'.

Table with columns: RANK, TITLE, ARTIST. Lists recurrent airplay hits like 'HEY LOVER' and 'BEST FRIEND'.

Table with columns: RANK, TITLE, ARTIST. Lists recurrent sales hits like 'THEY DON'T CARE ABOUT US' and 'A THIN LINE BETWEEN LOVE & HATE'.

Billboard TOP R&B ALBUMS

FOR WEEK ENDING JUNE 22, 1996

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan®**

THIS WEEK	LAST WEEK	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
*** No. 1/GREATEST GAINER ***					
1	66	2	LOST BOYZ UNIVERSAL 53070* (10.98/15.98) 1 week at No. 1	LEGAL DRUG MONEY	1
*** Hot Shot Debut ***					
2	NEW	1	SOUNDTRACK DEF JAM 531911*/MERCURY (11.98/17.98)	THE NUTTY PROFESSOR	2
3	1	3	TOO SHORT DANGEROUS 41584*/JIVE (10.98/16.98)	GETTIN' IT (ALBUM NUMBER TEN)	1
4	2	17	FUGEES▲ RUFFHOUSE 67147*/COLUMBIA (10.98 EQ/15.98)	THE SCORE	1
5	3	4	THE ISLEY BROTHERS T-NECK 524214*/ISLAND (10.98/16.98)	MISSION TO PLEASE	2
6	5	10	BONE THUGS-N-HARMONY▲ RUTHLESS 5539*/RELATIVITY (10.98/15.98) E. 1999	ETERNAL	1
7	7	9	R. KELLY▲ JIVE 41579* (10.98/16.98)	R. KELLY	1
8	4	6	2PAC▲ DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98/24.98)	ALL EYEAZ ON ME	1
9	6	4	MONIFAH UPTOWN 53004*/UNIVERSAL (10.98/15.98)	MOODS...MOMENTS	4
10	13	8	MASTER P NO LIMIT 53978*/PRIORITY (10.98/16.98)	ICE CREAM MAN	3
11	14	6	CELLY CEL SICK WID' IT 41577*/JIVE (10.98/16.98)	KILLA KALI	4
12	12	7	GETO BOYS ● RAP-A-LOT/NOO TRYBE 41555*/VIRGIN (10.98/16.98)	THE RESURRECTION	1
13	9	8	SWV RCA 66487* (10.98/16.98)	NEW BEGINNING	3
14	8	11	KIRK FRANKLIN AND THE FAMILY GOSPO CENTRIC 72127 (9.98/13.98)	WHATCHA LOOKIN' 4	3
15	11	5	SOUNDTRACK FLAVOR UNIT/EASTWEST 61904*/EEG (10.98/15.98)	SUNSET PARK	1
16	15	4	LUKE LUTHER CAMPBELL 161000* (10.98/16.98)	UNCLE LUKE	8
17	10	2	SHYHEIM NOO TRYBE 41583*/VIRGIN (10.98/15.98)	THE LOST GENERATION	10
18	20	21	MONICA▲ ROWDY 37006*/ARISTA (10.98/15.98)	MISS THANG	7
19	NEW	1	ICE-T RHYME SYNDICATE 53933*/PRIORITY (10.98/16.98)	VI: RETURN OF THE REAL	19
20	17	16	MARIAH CAREY▲ COLUMBIA 66700 (10.98 EQ/16.98)	DAYDREAM	1
21	16	15	BUSTA RHYMES ● ELEKTRA 61742*/EEG (10.98/16.98)	THE COMING	1
22	21	22	MAXWELL COLUMBIA 66434 (7.98 EQ/11.98) HS	MAXWELL'S URBAN HANG SUITE	21
23	18	20	TOTAL ● BAD BOY 73006*/ARISTA (10.98/15.98)	TOTAL	4
24	19	17	SOUNDTRACK▲ ARISTA 18796 (10.98/16.98)	WAITING TO EXHALE	1
25	33	28	BOBBY CALDWELL SIN-DROME 8910 (10.98/14.98)	SOUL SURVIVOR	25
26	NEW	1	DIGITAL UNDERGROUND RADIKAL 15452*/CRITIQUE (10.98/16.98)	FUTURE RHYTHM	26
27	22	25	LL COOL J▲ DEF JAM 523845*/MERCURY (10.98/17.98)	MR. SMITH	4
28	23	19	SOUNDTRACK ● JAC-MAC 46134/WARNER BROS. (10.98/15.98)	A THIN LINE BETWEEN LOVE & HATE	5
29	24	26	D'ANGELO▲ EMI 32629 (10.98/15.98)	BROWN SUGAR	4
30	25	24	DJ KOOL CLR 7209 (10.98/15.98) HS	(LET ME CLEAR MY THROAT)	21
31	NEW	1	DELINQUENT HABITS PMP/LOUD 66929/RCA (10.98/15.98)	DELINQUENT HABITS	31
32	27	27	MAC MALL RELATIVITY 1505* (10.98/16.98)	UNTOUCHABLE	6
33	29	32	SOLO ● PERSPECTIVE 549017/A&M (10.98/16.98)	SÓLO	8
34	31	31	KENNY LATTIMORE COLUMBIA 67125 (10.98 EQ/16.98) HS	KENNY LATTIMORE	31
35	30	29	QUINCY JONES ● QWEST 45875/WARNER BROS. (10.98/16.98)	Q'S JOOK JOINT	6
36	NEW	1	VARIOUS ARTISTS SO SO DEF 67532*/COLUMBIA (10.98 EQ/16.98) SO SO DEF BASS ALL-STARS		36
37	26	18	DR. DRE TRIPLE X 51226 (10.98/16.98)	FIRST ROUND KNOCKOUT	18
38	NEW	1	DONELL JONES UNTOUCHABLES/LAFACE 26025*/ARISTA (10.98/15.98) HS	MY HEART	38
39	37	40	THE TONY RICH PROJECT ● LAFACE 26022*/ARISTA (10.98/15.98)	WORDS	18
40	36	41	JODECI▲ UPTOWN 11258*/MCA (10.98/16.98)	THE SHOW, THE AFTER PARTY, THE HOTEL	1
41	35	35	COOLIO▲ TOMMY BOY 1141* (11.98/16.98)	GANGSTA'S PARADISE	14
42	NEW	1	YOUNG LAY ATLANTIC 82843/AG (10.98/15.98) HS	BLACK 'N DANGEROUS	42
43	28	23	SOUNDTRACK NOO TRYBE 41533*/VIRGIN (10.98/15.98)	ORIGINAL GANGSTAS	8
44	44	2	SOUNDTRACK ISLAND/HOLLYWOOD 524243*/ISLAND (10.98/16.98)	EDDIE	44
45	32	33	LIONEL RICHIE MERCURY 532240 (11.98 EQ/16.98)	LOUDER THAN WORDS	15
46	34	30	MC EIHT FEATURING CMW EPIC STREET 67139*/EPIC (10.98 EQ/15.98)	DEATH THREATZ	3
47	38	34	SMOOTHIE DA HUSTLER PROFILE 1467* (10.98/15.98)	ONCE UPON A TIME IN AMERICA	11
48	43	39	BAHAMADIA CHRYSALIS 35484*/EMI (10.98/15.98) HS	KOLLAGAGE	13

49	45	37	6	SOUNDTRACK HUDLIN BROS./EPIC SOUNDTRAX 67636/EPIC (10.98/16.98)	THE GREAT WHITE HYPE	27
50	46	44	31	GOODIE MOB LAFACE 26018*/ARISTA (10.98/15.98)	SOUL FOOD	8
(51)	51	58	45	AL GREEN THE RIGHT STUFF 30800/CAPITOL (10.98/16.98)	GREATEST HITS	34
52	40	43	8	RANDY CRAWFORD BLUEMOON 92662/AG (10.98/15.98)	NAKED AND TRUE	40
53	41	38	4	MC BREED WRAP 8154/ICHIBAN (10.98/15.98)	TO DA BEAT CH'ALL	34
54	39	42	7	NONCHALANT MCA 11265* (9.98/15.98)	UNTIL THE DAY	20
55	49	46	33	THA DOGG POUND▲ DEATH ROW/INTERSCOPE 50546*/PRIORITY (10.98/16.98) HS	DOGG FOOD	1
(56)	53	57	47	XSCAPE▲ SO SO DEF 67022*/COLUMBIA (10.98 EQ/15.98)	OFF THE HOOK	3
57	52	54	66	MYSTIKAL BIG BOY 41581/JIVE (10.98/15.98) HS	MIND OF MYSTIKAL	14
58	47	48	41	FAITH EVANS▲ BAD BOY 73003*/ARISTA (10.98/15.98)	FAITH	2
*** PACESETTER ***						
(59)	80	72	45	TRU NO LIMIT 53983*/PRIORITY (10.98/16.98) HS	TRUE	25
60	42	36	7	VARIOUS ARTISTS INTERSCOPE 90060* (10.98/16.98)	INSOMNIA - THE ERICK SERMON COMPILATION ALBUM	10
(61)	62	—	2	PUFF JOHNSON WORK 53022*/COLUMBIA (10.98 EQ/16.98) HS	MIRACLE	61
62	56	66	99	BONE THUGS-N-HARMONY▲ RUTHLESS 5526*/RELATIVITY (7.98/12.98) HS	CREEPIN ON AH COME UP (EP)	2
63	50	51	37	GERALD LEVERT & EDDIE LEVERT, SR. ● EASTWEST 61859/EEG (10.98/15.98)	FATHER AND SON	2
64	48	45	32	GENIUS/GZA ● GEFEN 24813* (10.98/15.98)	LIQUID SWORDS	2
65	57	59	83	SADE▲ EPIC 66686* (10.98 EQ/16.98)	THE BEST OF SADE	7
(66)	71	53	9	SOUNDTRACK PRIORITY 50576 (10.98/16.98)	THE SUBSTITUTE	18
(67)	61	60	27	IMMATURE MCA 11385* (9.98/15.98)	WE GOT IT	14
68	54	50	22	KRIS KROSS ● RUFFHOUSE 67441*/COLUMBIA (9.98 EQ/15.98)	YOUNG, RICH AND DANGEROUS	2
69	58	56	13	CHANTAY SAVAGE RCA 66775 (10.98/15.98) HS	I WILL SURVIVE (DOIN' IT MY WAY)	14
70	55	55	32	EIGHTBALL & MJG ● SUAVE 1521*/RELATIVITY (10.98/16.98)	ON TOP OF THE WORLD	2
71	63	73	79	KIRK FRANKLIN AND THE FAMILY▲ GOSPO CENTRIC 72119 (9.98/13.98) HS	KIRK FRANKLIN AND THE FAMILY	6
72	65	70	82	TLC▲ LAFACE 26009/ARISTA (10.98/16.98)	CRAZYSEXYCOOL	2
(73)	79	68	11	VARIOUS ARTISTS CELL BLOCK 50556/PRIORITY (10.98/16.98)	CELL BLOCK COMPIATION	12
(74)	76	64	33	SOUNDTRACK UNDERWORLD 32438/CAPITOL (10.98/16.98)	DEAD PRESIDENTS	1
(75)	90	82	32	VARIOUS ARTISTS NO LIMIT 53993*/PRIORITY (12.98/18.98)	DOWN SOUTH HUSTLERS	13
76	69	81	5	ESHAM REEL LIFE 1040* (11.98/16.98)	DEAD FLOWERZ	38
77	59	47	3	LIL H.D. PRIORITY 53984* (10.98/16.98) HS	STEEL ON A MISSION	47
78	60	61	8	MARVIN SEASE JIVE 41585 (10.98/15.98)	PLEASE TAKE ME	54
79	68	62	10	SOUNDTRACK UNDERWORLD 35818/CAPITOL (10.98/16.98)	DEAD PRESIDENTS VOLUME II	45
80	72	71	42	JUNIOR M.A.F.I.A. ● UNDEAS BIG BEAT 92614*/AG (10.98/15.98)	CONSPIRACY	2
81	81	74	124	WU-TANG CLAN▲ LOUD 66336*/RCA (9.98/15.98)	ENTER THE WU-TANG (36 CHAMBERS)	8
82	89	—	2	KING GEORGE ME & MINE 2001 (9.98/14.98)	LIFE OF KINGPIN	82
83	70	79	19	EAZY-E ● RUTHLESS 5504*/RELATIVITY (10.98/16.98)	STR8 OFF THA STREETZ OF MUTHAPHU**IN COMPTON	1
84	64	69	3	ANN NESBY PERSPECTIVE 549022 (10.98/14.98)	I'M HERE FOR YOU	64
85	74	67	31	VARIOUS ARTISTS LOUD 66805*/RCA (10.98/15.98)	FUNKMASTER FLEX: 60 MINUTES OF FUNK	15
86	67	52	4	COLOR ME BADD GIANT 24622/WARNER BROS. (10.98/16.98)	NOW & FOREVER	39
87	85	89	61	SOUNDTRACK▲ PRIORITY 53959* (10.98/15.98)	FRIDAY	1
88	92	—	32	GROOVE THEORY EPIC 57421* (10.98 EQ/15.98)	GROOVE THEORY	14
89	93	77	20	MAZE FEATURING FRANKIE BEVERLY THE RIGHT STUFF 35885/CAPITOL (11.98/17.98)	ANTHOLOGY	57
90	86	88	80	MARY J. BLIGE▲ UPTOWN 11156*/MCA (10.98/15.98)	MY LIFE	1
91	73	65	22	SOUNDTRACK ● ISLAND 524146* (10.98/16.98)	DON'T BE A MENACE TO SOUTH CENTRAL...	3
92	75	49	9	MC REN RUTHLESS 5544*/RELATIVITY (10.98/15.98)	THE VILLAIN IN BLACK	7
93	97	80	32	CYPRESS HILL▲ RUFFHOUSE 66991*/COLUMBIA (10.98 EQ/16.98)	CYPRESS HILL III (TEMPLE OF BOOM)	3
(94)	RE-ENTRY	9	THE ISLEY BROTHERS LEGACY 57860/EPIC (7.98 EQ/11.98)	BEAUTIFUL BALLADS	67	
95	100	—	44	RAEKWON GUEST STARRING TONY STARKS (GHOST FACE KILLER)● LOUD 66663*/RCA (10.98/16.98)	ONLY BUILT 4 CUBAN LINX...	2
96	84	76	35	DEBORAH COX ARISTA 18781 (10.98/15.98) HS	DEBORAH COX	25
97	82	78	15	GEORGE HOWARD GRP 9839 (10.98/16.98) HS	ATTITUDE ADJUSTMENT	38
(98)	NEW	1	JUNK YARD BAND STREET 2040 (7.98/11.98)	REUNION	98	
(99)	RE-ENTRY	78	METHOD MAN▲ DEF JAM 52389*/MERCURY (10.98/16.98)	TICAL	1	
100	95	91	34	S.O.S. BAND TABU 530594/MOTOWN (7.98/11.98)	THE BEST OF S.O.S. BAND	27

Albms with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for shipment of 500,000 album units (250,000 for EPs). ▲ RIAA certification for shipment of 1 million units (500,000 for EPs), with multiplatinum titles indicated by a numeral following the symbol. * Asterisk indicates LP is available. Most tape prices, and CD prices for WE and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. **HS** indicates past or present Heatseeker title. © 1996, Billboard/BPI Communications, and SoundScan, Inc.



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THEA SANDIFORD-WALLER'S RHYTHM SECTION

R&B

GINA THOMPSON

(Continued from page 19)

of promotional dates. "A lot of appearances, backed by street team support of the Puffy remix, has helped us to create an immediacy about Gina," says Green.

Among the upcoming visits by the artist is the Universal One Stop retail conference in Philadelphia on Tuesday (18) and the Vibe Black Music Month Celebration Thursday (20) through Saturday (22) in Orlando, Fla.

Green says the most challenging aspect of this project is the stiff competition in a market saturated with young female vocalists. In an attempt to set Thompson apart from her peers, the label has given the artist a funkier fashion image than that of other acts.

The video of "The Things That You Do" is scheduled to be serviced to BET, the Box, and local clip shows June 25, and later, as the singer develops a greater following, to MTV.

"She's appearing in all the teen mags and black female-oriented magazines," says Green.

The label is working to secure the artist in magazine fashion spreads and to gain endorsement deals from fashion and cosmetic companies to take advantage of Thompson's good looks.

"Our best selling point, though, is that Gina is not afraid to sing outside the studio," says Green. "She'll sing anywhere for anyone at the drop of a hat—in restaurants to a waitress, anywhere, anytime."

The album is scheduled for a simultaneous international release, but no firm marketing plan for territories outside the U.S. was in place at press time.

CASE

(Continued from page 19)

son. "But Case writes and really sings with emotion and polished technique."

In addition to the standard promotional vehicles, Case and other artists from "The Nutty Professor" soundtrack performed on BET's "Video Soul" during its "Nutty Professor" Days June 11 and 12.

The label also is planning to conduct a contest this summer in association with the Box and radio stations; contestants will vie for the keys to grand prizes. One key starts a sports utility vehicle, and the other unlocks the doors to a major retail store, where a lucky winner will race against the clock to collect as much music product as possible.

Other contest prizes include a "case" filled with promotional items.

On July 22, the label will service "I Gotcha," the album's second single, to R&B radio. The song was written by Mary J. Blige, whom Case is dating.

Case, who is managed by New York-based Chyna Doll Enterprises, has yet to sign with a publisher or booking agent. However, the label plans to send the artist on a late-summer, national promotion tour that will include Montell Jordan and Foxy Brown—who also is on "The Nutty Professor" soundtrack.

It was not clear at press time whether the album would be released internationally. J.R. REYNOLDS

PACKING A PUNCH: 2Pac's "How Do U Want It"/"California Love" (Death Row/Interscope) penetrates the top five of the Hot R&B Singles chart, moving 31-3 and tying his best position on that chart: "Dear Mama" peaked at No. 3 in '95.

NEXT WEEK? Bone Thugs-N-Harmony has locked up the No. 1 spot on Hot R&B Singles for the last seven weeks, but "Tha Crossroads" is beginning to show attrition, as its sales are down 20% from the previous week.

NOT OVER 'TIL IT'S OVER: 2Pac's debut last week was due to street-date violations; his massive leap to No. 3 on Hot R&B Singles pushes three singles in the top 10 backward; each loses its bullet despite point gains.

LOST AND FOUND: After a lengthy delay, "Legal Drug Money," the Lost Boyz's Universal album, is in stores and selling at a rapid clip, winning Greatest Gainer and No. 1 status on Top R&B Albums.

NO SWEAT: This week's Hot Shot Debut, Keith Sweat's "Twisted," enters Hot R&B Singles at No. 9 and the sales list at No. 6, his highest debuts on either chart. The Elektra single also moves 25-19 on Hot R&B Airplay.

KING FOR A DAY: Columbia's NAS earns double-duty Greatest Gainer honors on Hot R&B Singles for airplay and sales gains by "If I Ruled The World." It moves 54-29 on Hot R&B Singles, 47-28 on Hot R&B Airplay, and enters the Hot R&B Singles Sales chart at No. 44.

BUBBLING UNDER HOT R&B SINGLES

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Lists songs like Southern Girl, What Goes Around Comes Around, Stakes is High, L.A., L.A., Summer Madness, Actual Facts, Get Right, Wherever You Are, Who Could It Be, Feel Your Pain, Come Around, To Da Beat Ch'All, Serious Girl.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Lists songs like Bounce, Hot Outside, Money Don't Make Your World Stop, Some Enchanted Evening, Let's Talk About It, Keep It Coming, Daily Basis, Shine Me Up, Can We Talk, I Want You (She's So Heavy), Malik Goes On/Hennessee, 4 Tha E.

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

Hot Rap Singles™

Main chart table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, LABEL & NUMBER/DISTRIBUTING LABEL, ARTIST. Includes songs like How Do U Want It/California Love, Tha Crossroads, Hay, Get Money, C'mon N' Ride It (The Train), Ain't No Nigga/Dead Presidents, Keep On, Keepin' On, Scarred (From "Eddie"), Renee (From "Don't Be a Menace..."), It's All the Way Live (Now) (From "Eddie"), 5 O'Clock, Woo-Hah!! Got You All in Check/Everything Remains Raw, Tres Delinquentes, Mr. Ice Cream Man, If I Ruled the World, Live and Die for Hip Hop, The World is a Ghetto (From "Original Gangstas"), Hang Em' High, Operation Lockdown/Da Wiggy, Doin' It, Boom Biddy Bye Bye, Shadowboxin', Double Trouble, So Fly, Let Me Clear My Throat, Oregano Flow, Fakin' Jax, If Headz Only Knew..., Where I'm From, The Mad Scientist, Don't You Worry, 1, 2, 3, 4 (Sumpin' New), Nasty Dancer/White Horse, Po Pimp, This Iz Real, Hoop in Yo Face (From "Sunset Park"), Soul Food, Mother's Prayer, I Must Stand, Hustler's Theme, Clones, Southern Girl, Pain I Feel, Perfect Match, L.A., L.A., Fu-Gee-La, Actual Facts/Game Plan, Get Right, Envy/Firewater, You and You and You.

Records with the greatest sales gains this week. ◆ Videoclip availability. ● Recording Industry Association of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units. Catalog no. is for cassette single. *Asterisk indicates catalog number is for cassette maxi-single; cassette single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1996, Billboard/BPI Communications, and SoundScan, Inc.

'The Best Of Jennifer Holliday' A Trip Through Time

NO FRILLS HOLLIDAY: There are countless singers who have fine voices and the ability to reach great technical heights. But artists whose tangible skills are enhanced by a natural gift for touching one's soul with a song are rare and oh-so-precious. Jennifer Holliday stands among those scant few performers who can take an audience on a journey that leaves them flooded with emotion—be it pure joy, utter sorrow, or a spiritual high. Longtime believers have the chance to revisit her gifts, along with



JENNIFER HOLLIDAY

several new cuts, on "The Best Of Jennifer Holliday," a Geffen collection that effectively traces the first phase of a career that testifies to the singer's enormous talent, leaving the listener breathless and salivating to hear what she has planned next.

But first things first. This collection, due Aug. 20, could not properly unfold without the song that propelled her to stardom: "And I'm Telling You I'm Not Going." The showstopper from the 1981 Broadway smash "Dreamgirls" taps into Holliday's childhood performing experience with the Pleasant Grove Church in Houston while gathering the primal energy of a young woman who was worldly well beyond her years. To this day, she can trigger tears and chills with this song, which eventually snagged her a Tony Award and the first of two career



by Larry Flick

Grammys. And while the influence of her lifelong musical muse, Aretha Franklin, is apparent, Holliday delivered a unique power and style on this song that not even Lady Soul could duplicate.

"My secret, if you can call it that, has always been to sing from my heart and to be honest," Holliday says. "I could never fake it. I just don't think I have it in me."

Holliday's career stems back to 1979, when she was discovered by Jaimie Patterson, who was appearing in a road-company staging of "A Chorus Line" in Houston. His encouragement had the 17-year-old singer on a plane to New York, where she eventually found herself starring in the gospel-charged Broadway production "Your Arm's Too Short To Box With God." Bundles of critical roses and the previously unheard-of personal guidance of legendary director Michael Bennett lead to "Dreamgirls."

"It was a whirlwind," Holliday says with hushed excitement stirred by memories. "I could not believe all that was happening—and how quickly. I was truly blessed."

The next logical step for Holliday was to go directly into a recording studio... or perhaps "storm into the studio" is a more accurate description. She has committed her glorious voice to five albums that flexibly spanned musical genres that include brilliantly stagey ballads, rousing disco, and uplifting gospel. It was with Geffen that Holliday enjoyed some of her greatest commercial success, cutting the collections "Feel My Soul," "Say You Love Me" (which earned her a second Grammy in 1985), and "Get Closer To My Love." From those sets came the classics "No Frills Love," "Hard Times For Lovers," and "I Am Love." No matter what the tempo or genre, Holliday excelled.

She looks back on those days fondly. "I still listen to 'Say You Love Me,' and it feels like my personal anthem," she says.

"I have had more than my share of heartache in life and have always looked to others to fill me with the love I needed. I've matured through the years and have finally learned that the love of God and the love I give to myself is far more valuable. When I hear 'Say You Love Me,' I hear how much I've grown emotionally. That song still touches me deeply."

Holliday continued to move her expanding cadre of fans when she issued "I'm On Your Side" on Arista Records in 1991 and "On And On" via InterSound Records in 1994. Before she reached 30, Jennifer had logged in studio and road time with such luminaries as Quincy Jones, Earth, Wind & Fire maestro Maurice White, Luther Vandross, and Barbra Streisand, among many others. Not bad for someone who never intended to have a career as a recording artist. "I have always been attracted to a variety of areas in entertainment," she says. "I've spent a lot of time, in particular, doing musical theater. There is nothing quite like being onstage. The interaction with other performers and with an audience is incredible and exhilarating."

And it is onstage where Holliday has been spending much of her time in recent years—most notably in the smash revival of "Grease." But as this collection hints, Holliday has more to share as a recording artist. Love To Infinity's reconstruction of "No Frills Love" is a masterpiece of dancefloor drama, as are this set's two other new tracks: the original "Early Warning" and her saucy interpretation of the Bee Gees evergreen "Love Me," both of which are deftly produced by LTI. This is a perfectly fitting way to bring the curtain down on "The Best Of Jennifer Holliday"—by proving that this is simply the end of Act One in the career of this beautiful performer. The climactic moments are still to come.

BOOGIE WONDERLAND: At long last, the long-absent Janice Robinson has resurfaced, waving an album deal with Manifesto/Mercury Records. She is already in the studio writing and recording with David Morales, with an eye toward finishing the project before the close of '96. Keep your eyes and ears peeled for a single as soon as early July. By the by, Robinson has no involvement in MCA's revived radio push behind the Livin' Joy club smash "Dreamer" beyond her original performance on the cut. The act is gigging around the States with an unidentified singer, and the set will feature at least one new vocalist.

Lovely songstress Caron Wheeler has popped up on producer Dallas Austin's Rowdy Records and has completed her first album for the label. Leaning heavily on a classic-funk and hip-hop stylistic tip, the set shows her reunited with former Soul II Soul cohort Nellee Hooper, who produced several cuts for the August-slated set. Cool beans, eh?

While former Deee-Lite siren Lady Miss Kier continues tracking material for her first Elektra solo album, the label is readying a remix disc of the act's previous singles that should be out toward the end of summer: Masters At Work, Cajmere, and Ralphie Rosario are among the producers tweaking the dancefloor staples "Groove Is In The Heart," "E.S.P.," and "Power Of Love,"



Monkeying Around. The heads of New York's Pagoda Entertainment clown it up for the cameras at a recent party celebrating its first round of music releases. "Wave Speech (The Guitar Song)" by Peter Lazonby is already an underground smash and is picking up airplay at crossover radio. Lazonby's self-titled debut album is due June 25. Pagoda has also just issued test pressings of "When You Need Somebody," a house anthem by future diva Gladeez. Although Pagoda is coming on strong in the dance music arena, in the coming months the label will explore the alterna-rock and pop genres. Pictured, from left, are Jane Brinton, Junior Vasquez, and Dennis Wheeler.

among others. Deee-Lite members Towa Tei (who is prepping his second solo set) and Super DJ Dmitry also contribute revised songs to the album.

Speaking of remix compilations, you are advised to do a fast sprint to the nearest import shop for a copy of "Remixed" by Incognito. The album pairs choice jams by the Talkin Loud/Verve band with some of clubland's leading producers, most notably Masters At Work, Roger Sanchez, and C.J. MacIntosh. The result is a unique collective effort that manages to respect the song as much as it does the groove—clearly a nod of deserved homage to the craftsmanship of Incognito mastermind Bluey. The tempo rarely slows beyond a lively house or garage pace, though Daniel Maunick's interpretation of "Barumba" has a kinetic blend of Caribbean and jungle flavors, while Pete Rock toughens "Roots" up with raw hip-hop beats.

DOIN' IT UP: Aaah, there's nothing like a "love yourself" anthem to get the summer juices flowin'. Sometime Uncanny Alliance producer Brinsley Evans unleashes one of the more rousing jams of this ilk with "I Is What I Am," a festive bit o' diva wordplay by Movement Underground. Teamed up with Annette Taylor, he has created a track that has the energy and essence of a Baptist church sermon, replete with stomping beats and chest-pounding chants. We can almost see the sisters in the corner waving their hankies in the air in praise.

Darrin Friedman thickens "I Is What I Am" with a darker groove and more pronounced percussion breaks, while Pete Arden raises the track's pulse with a beat that will somehow appeal to hi-NRG twirlers and tribal-worshipping runway girls. Available on Gee Street's dance subsidiary, G-Zone Records, this could be one of the season's major hits.

It warms our heart to note the incredible growth the Rhythmsaints have experienced between 1995's "Golden" and the new "Continuum." Producer Stephen Nixon is joined by Jason Farrell, weaving sprawling groovescapes that combine house, trance, and tribal

colors. This album is a rare treat in that it allows the listener to consume the disc's 70-plus minutes in either twitching or horizontal physical states. Such cuts as "(I Need To Feel) Your Love" and "Love Will See Us Through" soak the senses and inspire constant spins. Truly essential.

PARTING GLANCES: We are sad to report the untimely passing of hi-NRG doyenne Eria Fachin, who died May 9 of complications resulting from cancer. She was 36.

Rooted in Oakville, a city outside of Toronto, Fachin is survived by her husband, Lou Bartolomucci, and daughter, Emma. Although she enjoyed a string of hits within the international hi-NRG circuit, the singer will probably be best remembered for "Saving Myself," a mid-'80s anthem that successfully crossed from dancefloors onto pop radio airwaves. The track has been remixed by Mark Andrews, among several others, for a late-summer rerelease on Almighty Records U.K.

Billboard **HOT Dance Breakouts**
FOR WEEK ENDING JUNE 22, 1996
CLUB PLAY

1. PROFESSIONAL WIDOW TORI AMOS ATLANTIC
2. CELEBRATE ELLI MAC MOONSHINE MUSIC
3. ARE YOU READY FOR SOME MORE? REEL II REAL STRICTLY RHYTHM
4. I'M IN LOVE GEORGIE PORGIE MUSIC PLANT
5. CRY INDIA UMBOZA POPULAR

MAXI-SINGLES SALES

1. I LIKE MONTELL JORDAN FEAT. SLICK RICK DEF JAM
2. TWISTED KEITH SWEAT ELEKTRA
3. D.J. GIRL KATALINA THUMP
4. PAPAZZI XZIBIT LOUD
5. ONE OF US OUTTA CONTROL INTERHIT

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

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- Confirmed showcase performers already include:
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Garth At 60. Garth Brooks celebrated reaching the 60 million mark in unit sales with a '60s theme party at Sunset Studio. Shown, from left, are Capitol Nashville executive VP/GM Walt Wilson, EMI-Capitol Music Group North America chairman/CEO Charles Koppelman; Brooks' wife, Sandy Brooks; Brooks; EMI-Capitol Music Group North America executive VP/GM Terry Santisi; and Capitol Nashville president/CEO Scott Hendricks.

Queen Of Caesars Eyes Nashville Tammy Wynette Graham To Bow On Career

BY CHET FLIPPO

NASHVILLE—She was named for the then reigning queen of country music, she tried to make it on Music Row as a child singer, she was on the road as a youngster and ended up as the longest-running musical act at Caesars Palace in Las Vegas. Now, at age 28, big-voiced Tammy Graham is making another run at Nashville with a debut album on Career Records.

Her parents named her Tammy Wynette Graham after they heard Wynette's big hit "D-I-V-O-R-C-E" on their car radio in 1968.

Born in Little Rock, Ark., Graham

says she was singing in church at age 3. "My first song was 'The Devil's Got Your Number,'" she says. She taught herself piano by listening to Dr. John records over and over and today plays fierce boogie-woogie piano, among other styles.

"Music is all I ever dreamed about doing," she says. "When I was 9, I demonstrated pianos at the McKay Mall in Little Rock. When I was 10, I opened shows for Jerry Lee Lewis. When I was 11, we moved to Nashville, and I recorded a demo at Bradley's Barn, but I was turned down. I was pretty darn young, just a baby."



GRAHAM

She stayed in Nashville, working with gospel singer Wally Fowler and opening shows for Faron Young and Danny Davis. She was billed as "Little Miss Jerry Lee Lewis" on Music Row.

"Then that kind of faded out," she

says, "and I put a band together, and we went on the road when I was 14. Me and my momma and daddy in the front seat and my three musicians in the back seat of a Lincoln Continental, pulling a U-Haul trailer. We went all over, from Florida to Mexico."

The Graham family ended up in Las Vegas when she was 17, and she began performing at the smaller casinos. Eventually, she landed at Caesars and has been there for seven years: She performs three shows a night, six nights a week, 43 weeks a year. In her Vegas show, she sings everything from stone country to R&B to soul.

But, she says, Nashville was always on her mind, but she was unsure about how to proceed. Then Joe Diffie's manager, Danny Morrison, saw her act and was so impressed by her voice and stage presence that he sang her praises to Arista Nashville/Career president Tim DuBois.

"Danny invited me to dinner at his house with Tammy," DuBois says. "He had been telling me about this girl who

(Continued on page 29)

Hyatt Tribute To Be Held At Ryman; BR5-49 To Open For Black Crowes

ON THE ROW: Friends of Walter Hyatt will gather at the Ryman Auditorium in a tribute to the late singer/songwriter June 23 at 8 p.m. Scheduled to appear are Lyle Lovett, David Ball, Champ Hood, Marshall Chapman, Hal Ketchum, Shelby Lynne, Matraca Berg, and Willis Alan Ramsey . . . BR5-49 will spend July alternating country dates with opening amphitheater shows for the Black Crowes . . . Tracy Lawrence has been inducted into the Walkway of Stars at the Country Music Hall of Fame . . . John Berry and Mac McAnally will be among performers June 27 at Nashville's Olympic Torch Community Celebration at Centennial Park. They both have songs on "One Voice," the MCA Nashville album benefiting the Olympics. Gary Chapman will host the musical program . . . Country in the Rockies '97 is set for Jan. 29-Feb. 2 in Crested Butte, Colo. The event benefits the Frances Williams Preston Laboratories of the T.J. Martell Foundation at the Vanderbilt Cancer Center . . . Bob Neuwirth's 1996 tour will begin and end with one performance June 27 at the Sutler on Franklin Pike here. R.B. Morris opens.

The Hal Leonard Corp. reports that "The Keeper Of The Stars," recorded by Tracy Byrd, was its fifth-best-selling piece of sheet music for 1995. The top four were songs from "The Lion King," "Pocahontas," and "Forrest Gump" . . . Randy Travis talks about his checkered past on "Ralph Emery On The Record With Randy Travis" on TNN July 2 at 8 p.m. EDT (repeating at midnight) . . . At his booth during Fan Fair, which ran June 10-15, Ronnie McDowell unveiled the life-size statue of Elvis Presley that he's been working on for the past three years. The statue is made of clay and is titled "Elvis '56 By Ronnie McDowell '96." At least he saved on clay by doing the young Elvis . . . Johnny Paycheck had a booth at Fan Fair for the first time in years. He also played his first concert here in years, at the Stockyard, marking his re-entry to Nashville after being away, doing some hard time.

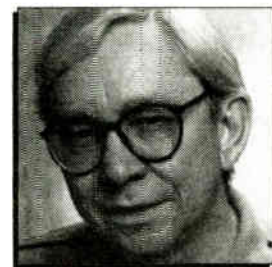
Due to a paucity of desirable time slots, A&M Records had no artist show at Fan Fair this year . . . For the fourth straight year, Alan Jackson was named entertainer of the year at the "TNN/Music City News Country Awards" show June 10 at the Grand Ole Opry House. Jackson was also named male artist of the year, and Lorrie Morgan was named female artist of the year. Amy Grant received the Minnie Pearl Award for humanitarian and community contributions. Willie Nelson got the Living Legend Award . . . At Capitol Nashville, Tracy Cox is upped to manager of A&R.



by Chet Flippo

BLUEGRASS ALERT: World of Bluegrass: The Convention of the International Bluegrass Music Assn. is set for Sept. 23-29 in Owensboro, Ky. The event will include the annual IBMA Awards show, golf tournament, trade show, Bluegrass Fan Fest, artist showcases, and the IBMA Mentor Program. Artists already booked to appear include Jerry Douglas, the Lonesome River Band, Third Tyme Out, Larry Sparks, the Country Gentlemen, the Nashville Bluegrass Band, J.D. Crowe & the New South, Doyle Lawson & Quicksilver, Blue Highway, the Del McCoury Band, Alan Munde & Joe Carr, and Front Range.

Congratulations to Old Joe Clark on his 50th anniversary of performing at Renfro Valley, Ky. July 4-6, he will host the Old Joe Clark Bluegrass Festival at the Renfro Valley festival grove, near Mount Vernon, Ky. Performers will include Lost & Found, J.D. Crowe, Wilderness Trail, New Vintage, Blue Highway, the Coon Creek Girls, Randall Hylton, Southern Blend, the Lewis Family, and Ernest & Elwood . . . Opryland USA inaugurates its Opryland USA Bluegrass Jam Sunday (16) with Charlie Collins, Bobby Clark, Charlie Cushman, and Blake Williams.



NEW RECORD LABEL DEPT: Nashville's newest independent record label is Eagle Records. It's owned by North Carolina businessman and former touring musician Ernest Maroschak and is headed by two Music Row veterans: Terry Cline is managing director, and Arnie Thies is director of marketing and development. They say Eagle will concentrate on niche products via direct marketing. Initial projects include an album by country artist Gayle Strickland (whose most recent single was promoted on MOR-Music TV), a boxed set by Western artist Red Steagall, and a seven-CD box set titled "The World's Greatest Tenors: A Retrospective Of Twentieth Century Opera." The company has also acquired exclusive U.S. and Canadian TV marketing rights to a series of albums from Europe's Javelin Records, including titles by George Jones, the Oak Ridge Boys, and a number of rock and pop acts . . . The third annual Dr Pepper/Sun Drop Dottie West Music Fest in McMinnville, Tenn., is set for Friday (21)-June 23 with headliners Loretta Lynn, the Kentucky Headhunters with Doug Phelps, Riders In The Sky, and Three Dog Night (!) . . . Signing: Danny O'Keefe to Bluewater Music . . . Promo item of the week: those white cotton briefs from Fruit of the Loom with the Countryfest '96 logo emblazoned on the seat.

Capitol's Ducas Shows Where He Stands On Sophomore Set

BY DEBORAH EVANS PRICE

NASHVILLE—In today's competitive country radio climate, artists and record labels are continually striving to create music that sets them apart from the competition. On George Ducas' sophomore album, "Where I Stand," due Aug. 6 from Capitol, both label and artist feel they've got something different and ear catching to offer the marketplace.

Capitol Nashville president Scott Hendricks says that Ducas' prime asset is his "uniqueness" and that it will help him break through the clutter of new acts. "There's nobody out there musically like him," Hendricks says. "Anytime an artist comes out who's really different, sometimes he's a little slower to be accepted, but those who gave him a chance before saw him do well, and that's what we're hoping for on this album. We're hoping he'll be given a chance, because he's definitely worthy of it. He's as un-cookie-cutter as you can get."

Ducas says one of his musical goals has been to forge a fresh sound. "The records I make sound different from the other records in Nashville. One of the things I was trying to do in 1993 before I made my first album was to develop my own sound, and I think having worked with Richard [Bennett] has helped me establish that." Bennett was also at the helm as producer for Ducas' debut album, which spawned the singles "Teardrops," "Hello Cruel World," "Kisses Don't Lie," and "Lipstick Promises," which helped earn him a reputation as one of country's new edgy singer/songwriters with an obvious respect for the music's roots.

Ducas says he came off the road last October to write songs for the new project and didn't begin work with any preconceived notions. "I really didn't make any conscious decisions about an artistic direction with this," he says. "I kind of wanted to make it a spur-of-the-moment

thing. If you are open to the ideas and experiences, you can just kind of pluck them out of the air. I think that is where some of the most honest writing comes from, spontaneous and fresh. That type of writing makes a real honest record."

The first single, "Every Time She Passes By," is already getting attention at country radio and is No. 59 on Hot Country Singles & Tracks. "I think it's just what we



DUCAS

need right now," says WSM Nashville music director Kim Leslie. "It's got a lot of tempo. It's fun, and it's a new sound. It's a really good sound for George. I think it's the best thing he's done in a long time."

Capitol plans a specific strategy for exploiting the project's success at all levels. "The strategy is to micro-market this project," Capitol VP of marketing Michelle Myers says. "Wherever there's a spark with this, we're going to go in and make it a flame. We're going to start our focus by going into those markets where George has support, where he's got radio support or sales support or a fan base already. We are going to go in and thoroughly penetrate with retail promotions, radio promotions. And we'll do in-store play campaigns, dance clubs, local media events, anything we can do to solidify that market for him."

The label plans to promote the project in a variety of ways, including listening posts and in-store play. Myers says Capitol is investigating having Ducas do a tour of Borders outlets, where he would perform and sign autographs. The label also plans for the Internet to be another key component in the campaign.

"We'll also have an aggressive positioning campaign in his top markets at retail,

(Continued on page 29)



by Jim Macnie

BIG SPLASH: Quality is subjective, so let's talk quantity when discussing the arrival of the 1996 festival season in New York. The venerable JVC Jazz bash, set for Friday (21)-June 29, has programmed 27 shows around town that feature artists from Mel Torme and Aretha Franklin to Earl Klugh and Chick Corea. The fest is sponsored by the prestigious audio/visual entertainment company and commandeered by famed impresario George Wein.

"I've never seen anything like the proliferation of jazz festivals," says Wein. "There are about a thousand of them around the world right now. They've become an important source of employment for the artists."

It's the 25th year the fest has been held in New York, and the amount of concerts being programmed has leveled out, if not dipped slightly, since last year: "We have as many big shows as last year," Wein counters. "What we don't have is as many free shows. I think we had six last time. This year, it's three."

The free shows take place in Bryant Park. On June 26, it's saxist Billy Harper and Jerry Gonzalez & the Fort Apache Band, whose new Milestone live record, "Baile Del Fuego," is out Friday (21). On June 27, its pianist Abdullah Ibrahim, and on June 28, it's saxophonists Charles Earland and Hank Crawford.

"JVC does about 30 fests or multi-artist one-nighters around the world," Wein says. "The interest in jazz remains strong; the problem is that we don't have any big stars that will automatically sell out concerts, the way a Miles, a Sarah, or a Duke would previously. So we are trying to work within that limitation. How? I really haven't figured it out yet. It's a transition period."

Simultaneously, the Knitting Factory's What is Jazz? Festival enters its eighth year, the first with a full-time sponsor—Heineken beer—and a daunting 155 shows.

Knitting Factory owner/director Michael Dorf says, "Besides a good time, all a festival really is in the end is a marketing tool, an opportunity to spread the word about the artists and their work, so that it will have a resonance after the whole thing's over. For the labels, it's about sales, and for the players, it's about recognition and making money from those sales."

Toward that goal, several imprints, including Columbia, Blue Note, Verve, and Gramavision, have helped to sponsor shows. "Last year was such a success that this year was a lot easier for things to fall into place," Dorf says. "And the number of listeners coming through the place this time will be sizable." There are 13 nights of music at the SoHo club, and last year's figures make Dorf believe that 5,000-6,000 people will attend the Knitting Factory for What is Jazz? between Monday (17) and July 1. Additionally, there are shows at midtown Manhattan's Town Hall, which holds 1,400 listeners. An off-site concert by Morphine at the South Street Seaport is expected to draw about 4,000 people. Dorf predicts that 15,000 people will attend What is Jazz? this year.

The program contains rare U.S. dates by Dutch avant gardists, such as Misha Mengelberg and the Clusone Trio (which records for Gramavision), as well as more mainstream performers, such as Abbey Lincoln, Charlie Haden and John Scofield (Verve), and Terence Blanchard (Columbia). The bulk of the dates are taken up by such progsters as guitarist Ben Monder (Songlines), saxist David Ware (Homestead), and pianist Anthony Coleman (Avant).

Info regarding the fest has been part of the Knitting Factory's much-visited Internet World Wide Web site for weeks now, and Dorf says that the steady level of increased visibility for the club and the fest "has overseas music festival organizers coming to watch what we're doing this year. It should be wild."

TOP WORLD MUSIC ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	63	★★ NO. 1 ★★ THE BEST OF THE GIPSY KINGS ● NONESUCH 79358/AG 24 weeks at No. 1	GIPSY KINGS
2	2	13	TIERRA GITANA NONESUCH 79399/AG	GIPSY KINGS
3	3	7	CELTIC TREASURE- THE LEGACY OF TURLOUGH O'CAROLAN NARADA 63925	VARIOUS ARTISTS
4	4	82	THE MASK AND MIRROR WARNER BROS. 45420 [HS]	LOREENA MCKENITT
5	5	15	LORE ATLANTIC 82753	CLANNAD
6	7	17	FILM CUTS RCA VICTOR 68438	THE CHIEFTAINS
7	8	43	CESARIA EVORA NONESUCH 79379/AG [HS]	CESARIA EVORA
8	9	72	THE LONG BLACK VEIL ● RCA VICTOR 62702	THE CHIEFTAINS
9	6	16	NIGHT SONG REAL WORLD 2354	NUSRAT FATEH ALI KHAN & MICHAEL BROOK
10	13	28	WOMEN OF THE WORLD: CELTIC PUTUMAYO 120	VARIOUS ARTISTS
11	10	18	THE CELTIC MINSTREL RCA VICTOR 68393	JAMES GALWAY
12	12	39	THE BROTHERS MCMULLEN ARISTA 18803	SOUNDTRACK
13	11	68	THE LION KING: RHYTHM OF THE PRIDE LANDS ● WALT DISNEY 60871	LEBO M
14	15	12	RIVERDANCE CELTIC HEARTBEAT/ATLANTIC 82816/AG [HS]	BILL WHELAN
15	RE-ENTRY		GIPSY KINGS ▲ ELEKTRA 60845/EEG	GIPSY KINGS

TOP REGGAE ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	3	★★ NO. 1 ★★ SOUL ALMIGHTY- THE FORMATIVE YEARS VOL. 1 JAD 1001 1 week at No. 1	BOB MARLEY
2	1	48	BOOMBASTIC ● VIRGIN 40158*	SHAGGY
3	3	2	REGGAE GOLD 96' VP 1479	VARIOUS ARTISTS
4	4	55	NATURAL MYSTIC TUFF GONG 524103*/ISLAND	BOB MARLEY & THE WAILERS
5	5	5	FIRE ON THE MOUNTAIN POW WOW 7462	VARIOUS ARTISTS
6	6	47	'TIL SHILOH LOOSE CANNON 524119*/ISLAND [HS]	BUJU BANTON
7	7	30	THE BEST OF-VOLUME ONE VIRGIN 41009	UB40
8	8	31	THE BEST OF-VOLUME TWO VIRGIN 41010	UB40
9	9	6	VALLEY OF DECISION GOTEE 4501/WORD	CHRISTAFARI
10	10	125	BAD BOYS ▲ BIG BEAT 92261/AG	INNER CIRCLE
11	RE-ENTRY		TRINITY TABU 530479*/MOTOWN	LUCKY DUBE
12	11	43	SCENT OF ATTRACTION 550 MUSIC 67094* [HS]	PATRA
13	12	31	PROPHECY AFRICAN STAR/RAL 529264*/ISLAND [HS]	CAPLETON
14	RE-ENTRY		WHERE THERE IS LIFE ISLAND JAMAICA 539957*/ISLAND	LUCIANO
15	13	48	FREE LIKE WE WANT 2 B ELEKTRA 61702*/EEG	ZIGGY MARLEY AND THE MELODY MAKERS

TOP BLUES ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	31	★★ NO. 1 ★★ LEDBETTER HEIGHTS GIANT 24621/WARNER BROS. [HS] 15 weeks at No. 1	KENNY WAYNE SHEPHERD
2	2	32	GREATEST HITS ● EPIC 66217*	STEVIE RAY VAUGHAN & DOUBLE TROUBLE
3	3	15	PHANTOM BLUES PRIVATE 82139	TAJ MAHAL
4	5	8	LIVE! THE REAL DEAL SILVERTONE 41543/JIVE [HS]	BUDDY GUY (WITH G.E. SMITH AND THE SNL BAND)
5	4	10	THE ALLIGATOR RECORDS 25 TH ANNIV. COL. ALLIGATOR 110/111	VARIOUS ARTISTS
6	7	2	GOOD LOVE! MALACO 7480	JOHNNIE TAYLOR
7	6	43	FROM THE CRADLE ▲ DUCK/REPRISE 45735/WARNER BROS.	ERIC CLAPTON
8	8	2	ESSENTIAL BLUES VOL.2 HOUSE OF BLUES 161183	VARIOUS ARTISTS
9	11	43	BLUES MCA 11060	JIMI HENDRIX
10	9	10	LONG WAY HOME VERVE 529465	CLARENCE "GATEMOUTH" BROWN
11	10	43	KEB' MO' OKEH 57863/EPIC	KEB' MO'
12	12	3	A MAN AMONGST MEN CODE BLUE 82896/AG	BO DIDDLEY
13	NEW		RHYTHM & GROOVE POINTBLANK 41494/VIRGIN	ROY ROGERS
14	15	42	CHILL OUT POINTBLANK 40107/VIRGIN	JOHN LEE HOOKER
15	13	5	YA THINK I'D KNOW BETTER BLIND PIG 5033	COCO MONTOYA

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.

Various Artists

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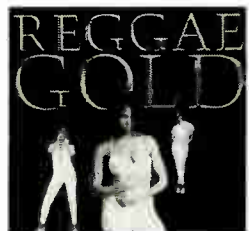
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LARGEST DISTRIBUTOR

Top Gospel Albums

THIS WEEK	LAST WEEK	WKS. ON CHART	Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan®	
			ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
★★ NO. 1 ★★				
1	1	7	KIRK FRANKLIN AND THE FAMILY GOSPO CENTRIC 72127 6 weeks at No. 1	WHATCHA LOOKIN' 4
2	6	22	REV. CLAY EVANS MEEK 3995	I'VE GOT A TESTIMONY
3	2	2	MISSISSIPPI MASS CHOIR MALACO 6022 HS	I'LL SEE YOU IN THE RAPTURE
4	9	2	FRED HAMMOND BENSON 4320	THE SPIRIT OF DAVID
5	7	3	COMMISSIONED BENSON 4184	IRREPLACEABLE LOVE
6	4	5	DOTTIE PEOPLES & THE PEOPLES CHOICE CHORALE ATLANTA INT'L 10221	COUNT ON GOD
7	3	16	V.I.P. MUSIC & ARTS SEMINAR MASS CHOIR VERITY 43014 HS	STAND!
8	26	8	WALTER HOWARD MEEK 2492	WHATEVER YOU WANT, GOD'S GOT IT
9	5	153	KIRK FRANKLIN AND THE FAMILY ▲ GOSPO CENTRIC 72119 HS	KIRK FRANKLIN AND THE FAMILY
10	8	87	DOTTIE PEOPLES ATLANTA INT'L 10200	ON TIME GOD
11	13	35	CECE WINANS SPARROW 51441	ALONE IN HIS PRESENCE
12	17	49	YOLANDA ADAMS TRIBUTE 3592 HS	MORE THAN A MELODY
13	21	71	THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE VERITY 43010 HS	SHOW UP!
14	14	50	HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR BENSON 4168 HS	LIVE IN NEW YORK BY ANY MEANS...
15	10	6	RICHARD SMALLWOOD WITH VISION VERITY 43015	ADORATION: LIVE IN ATLANTA
16	18	33	DOROTHY NORWOOD MALACO 4476	SHAKE THE DEVIL OFF
17	15	21	FULL GOSPEL BAPTIST FELLOWSHIP MASS CHOIR GOSPO CENTRIC 72131 HS	A NEW THING-EXPERIENCE THE FULLNESS...
18	11	51	DONALD LAWRENCE & THE TRI-CITY SINGERS CRYSTAL ROSE 51480/SPARROW HS	BIBLE STORIES
19	12	10	THE WILLIAMS SISTERS FIRST LIGHT 4003	LET EVERY EAR HEAR - LIVE ON THE EAST COAST
20	40	12	KENNETH MARTIN & VOICES IN PRAISE SOUND OF GOSPEL 218	HOLY IS HIS NAME
21	22	8	O'LANDA DRAPER & THE ASSOCIATES WARNER ALLIANCE 46005	GOTTA FEELIN'
22	16	109	GMWA WOMEN OF WORSHIP ALEHO INT'L MUSIC/TYSOOT 3006/ATLANTA INT'L	IT'S OUR TIME
23	RE-ENTRY		ST. JAMES CHOIR SOUND OF GOSPEL 217	I TRUST IN GOD
24	RE-ENTRY		RICHARD FOY REDEMPTION 75002	GIVE GLORY TO GOD
25	25	19	GERALD THOMPSON & THE TENNESSEE FULL GOSPEL BAPTIST MASS CHOIR ATLANTA INT'L 10215	LET THE CHURCH SAY AMEN
26	24	46	SHIRLEY CAESAR WORD 67301/EPIC HS	SHIRLEY CAESAR LIVE...HE WILL COME
27	35	54	WILLIAM BECTON & FRIENDS WEB 9145/INTERSOUND HS	BROKEN
28	34	34	KENNY ELDRIDGE & THE JESUS CELEBRATION MASS CHOIR BORN AGAIN 1008	EXCITED
29	39	33	NORTH EAST OHIO MASS CHOIR REDEMPTION 75001	NO FAILURE
30	20	51	THE CANTON SPIRITUALS BLACKBERRY 1610/MALACO	LIVE IN MEMPHIS II
31	29	33	CARLTON PEARSON WARNER ALLIANCE 46006	LIVE AT AZUSA
32	RE-ENTRY		GMWA PHILADELPHIA MASS CHOIR VECTRON 2180	FOR THE GOOD OF THEM
33	36	27	DOUG WILLIAMS BLACKBERRY 1612	HEARTSONGS
34	27	8	WITNESS CGI 1185	SONG IN THE NIGHT
35	23	3	THE INSTITUTIONAL RADIO CHOIR VECTRON 2179	I WILL GIVE YOU PRAISE
36	30	12	VARIOUS ARTISTS BENSON 4272	SHAKIN' THE HOUSE...LIVE IN L.A.
37	19	69	FRED HAMMOND & RADICAL FOR CHRIST BENSON 4008	THE INNER COURT
38	31	160	THE CANTON SPIRITUALS BLACKBERRY 1600/MALACO	LIVE IN MEMPHIS
39	32	92	HELEN BAYLOR WORD 66443/EPIC HS	THE LIVE EXPERIENCE
40	RE-ENTRY		MISSISSIPPI MASS CHOIR MALACO 6013	IT REMAINS TO BE SEEN...

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

Artists & Music

HIGHER GROUND



by Deborah Evans Price

ERACE: There's no denying that the best music comes from passion and conviction, and it's those qualities that make the Gotee Brothers' "Erace" such a noteworthy album. An amalgam of rap, R&B, delta blues, and other elements, the set has all the creative flourishes one would expect from the Gotee Brothers—Todd Collins, Joey Elwood, and dc Talk's Toby McKeenan—the three talented writer/producers who formed Gotee Records in 1994 as an outgrowth of their production company. Musically, the set is a groove-oriented delight. Lyrically, it's a poignant package addressing the issue of racism.

"We feel that we are no different than the general market. We make records and put them out there and make our revenue and do concerts and so forth," Elwood says. "We were so horizontal in nature. We wanted to do something a little more vertical and address an issue."

Songs on the project, such as "Yoknapatawpha (A Mental Mississippi)" and "Why Can't We Be Friends," were obviously influenced by experience. "We all came from culturally diverse backgrounds," Collins says. "I went to a predominantly black high school in Tampa [Fla.]. I grew up feeling what the black minority felt, [because] in athletics in a predominantly black school. I was the minority. It opened my eyes to understand a little bit what some people go through."

"Wages Of Sin" is the first single and will be serviced initially to Christian radio and later to mainstream R&B and college stations. Elwood says there aren't any plans for he, Collins, and McKeenan to go on the road, but they would like the album to help initiate forums at colleges.

"Our idea of a performance would be to let the album get us in the doors of colleges for forums . . . and spark some dialog," he says.

Collins and Elwood say that initiating communication on the topic of racism is a prime goal of the project and that it is crucial to them that the project give something back. To that end, they have created the Living for the City Foundation, designed to aid inner cities, and plan to give a portion of the proceeds from the sales of "Erace" to the organization. Elwood says that the foundation will provide grants to inner-city businesses "so they can compete with businesses in the suburbs . . . and really give people in the inner cities economic empowerment to survive, compete, and prosper."

Elwood says that President Clinton has set up a panel of 10 inner-city mayors and that the foundation board members would like to hold events in those cities. The board of the Living for the City Foundation is being assembled, and among the first items on the agenda are creating and distributing public service announcements.

In talking to Collins and Elwood, it's obvious that this album was a labor of love and that their goals for it go way beyond those for a conventional album. "For me, if this album has in any way an effect on somebody's heart . . . then the whole album is worth the effort," Elwood says.

IN OTHER GOTEENESS: The latest news in Johnny Q. Public's signing with Elektra is that the deal is off. Gotee president Joey Elwood says, "A few people in the L.A. office were a little nervous about the project. [Elektra Entertainment Group chairman/CEO Sylvia Rhone] felt that for the kind of money they were investing, she needed company-wide support, and really, to her credit, she could have just signed the band and said, 'We're not going to get full support, but I'll sign them anyway.' [But] she called us and gave us the option to step outside the deal, because we weren't getting 100% support of the band. She did a real good thing."

Elwood says the group is in negotiations with a couple of other labels.

In the SPIRIT



by Lisa Collins

MASSIVE ROLLOUT: It's being billed as the latest release from the No. 1 choir in the world. That's a claim few have problems with, given the fact that combined sales of more than 1 million for three albums—including the last, "It Remains To Be Seen," which is edging toward 400,000 units—rank the Mississippi Mass Choir as the nation's best-selling gospel choir. Malaco Records hopes the new set, "I'll See You In The Rapture," does as well as the first three.

The lineup of special guests on the project—including James Moore, Melvin & Doug Williams, Walter Hawkins, and Milton Biggiam—won't hurt any. Nor will the massive rollout to Christian bookstores being planned by Malaco gospel director Jerry Mannery in conjunction with Malaco's Christian distributor, Diamonte Music Group. Already, they're way ahead in the combined Christian and general market, as an initial shipment of 85,000 units and 10,000 videos is double the pre-orders of "It Remains To Be Seen."

For Mannery, that means not changing a winning strategy. "We've sold in excess of 300,000 on everything we've done, so I really don't see the need for changing now. In the CBA [Christian Booksellers Assn.] marketplace is where we hope to see our biggest sales gains. Diamonte's sales staff is going all out on this project and have more than tripled their pre-orders from the last project. Then too, we're going to be doing more touring. You're subject to see the Mississippi Mass Choir in any market in the country."

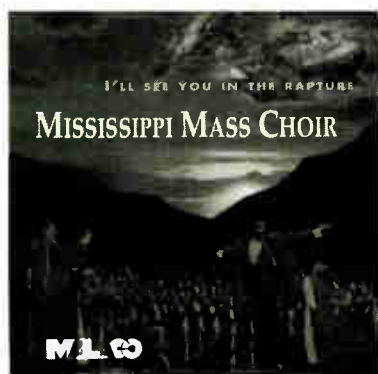
The release, dedicated to the late Frank Williams, who founded the choir, shipped to retail stores May 28.

SALUTING BLACK MUSIC: Picture this: the Mighty Clouds Of Joy, Dottie Peoples, Slim & the Supreme Angels, and the Williams Brothers—all sharing the same stage the same night to honor the heritage of quartet music. Well, that's just what happened in Atlanta March 10, and it is now being released on record to coincide with Black Music Month. The concert, billed as the Gospel Superbowl, was recorded live and has been titled "Together As One: A Tribute To The Heritage Of Quartet Music." (While Willie Neal Johnson & the Gospel Keynotes and Luther Barnes also performed, they were not part of the recording.)

Also getting into the spirit of Black Music Month is Verity Records, which is gathering its roster of artists—including John P. Kee and Richard Smallwood—for a night of gospel June 23 at New York's world-famous Apollo Theatre in Harlem. Daryl Coley has been tapped to appear as a special guest. Part of the proceeds will benefit Hale House in Harlem, a nonprofit organization dedicated to caring for drug-addicted and AIDS-afflicted babies and children. The concert, called "Verity Records: Live At The Apollo," is being recorded for release later this year.

BRIEFLY: New York-based Vectron Records has struck a distribution deal with Intersound. The deal, which was jointly announced by Intersound CEO Don Johnson and Vectron president Leonard Corley, was effective as of June 10. Vectron's roster includes Elder Montel Thomas & the New York State Soul Winners and the Institutional Radio Choir, whose latest release, "I Will Give You Praise," bowed at No. 13 on the Top Gospel Albums chart earlier this month . . . Carvin Winans is working on a gospel video show called "Video Time." He's hosting the show with former Miss USA Carol Gist. The pilot aired last month on a Detroit NBC affiliate, and there are negotiations to sell it as a 30-minute weekly broadcast. Meanwhile, the Winans are thinking of hitting the road sometime in October for a tour that could well be the group's last major road trip together.

THE Mass Choir and Malaco Records have done it again with another truly superb recording and a must for your Gospel Library.



Top Contemporary Christian

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			Compiled from a national sample of retail store and one-stop sales reports.	
				SoundScan®
				■■■■■
			★★ NO. 1 ★★	
1	1	54	JARS OF CLAY ● ESSENTIAL 5573/BRENTWOOD HS	JARS OF CLAY 10 weeks at No. 1
2	2	6	KIRK FRANKLIN AND THE FAMILY GOSPO CENTRIC 2127/CHORDANT	WHATCHA LOOKIN' 4
3	3	10	ANDY GRIFFITH SPARROW 1440/CHORDANT HS	I LOVE TO TELL THE STORY: 25 TIMELESS HYMNS
4	4	29	DC TALK ● FOREFRONT 5140/CHORDANT	JESUS FREAK
5	5	16	NEWSBOYS STARSONG 0075/CHORDANT	TAKE ME TO YOUR LEADER
6	6	10	TWILA PARIS SPARROW 1518/CHORDANT	WHERE I STAND
7	8	16	AUDIO ADRENALINE FOREFRONT 5144/CHORDANT	BLOOM
8	7	42	MICHAEL W. SMITH ● REUNION 0106/WORD	I'LL LEAD YOU HOME
9	10	3	COMMISSIONED BENSON 4184 HS	IRREPLACEABLE LOVE
10	11	31	VARIOUS ARTISTS ● SPARROW 1516/CHORDANT	WOW-1996
11	9	3	KING'S X WARNER ALLIANCE 82880/WCD	EAR CANDY
12	14	13	VARIOUS ARTISTS MYRRH 0461/WORD	MY UTMOST FOR HIS HIGHEST: THE COVENANT
13	15	66	POINT OF GRACE WORD 5608 HS	THE WHOLE TRUTH
14	13	35	CECE WINANS SPARROW 1441/CHORDANT	ALONE IN HIS PRESENCE
15	12	53	VARIOUS ARTISTS WORD 0604	MY UTMOST FOR HIS HIGHEST
16	21	3	JACI VELASQUEZ MYRRH 5615/WORD HS	HEAVENLY PLACE
17	16	108	KIRK FRANKLIN AND THE FAMILY ▲ GOSPO CENTRIC 2119/CHORDANT HS	KIRK FRANKLIN AND THE FAMILY
18	17	14	THIRD DAY REUNION 0117/WORD HS	THIRD DAY
19	19	32	CARMAN ● SPARROW 1422/CHORDANT	R.I.O.T.
20	18	2	MICHAEL CARD & JOHN MICHAEL TALBOT MYRRH 3604/WORD HS	BROTHER TO BROTHER
21	23	45	RAY BOLTZ WORD 1601 HS	THE CONCERT OF A LIFETIME
22	NEW ▶		GAITHER & FRIENDS SPRING HILL 4627/CHORDANT	RYMAN GOSPEL REUNION
23	27	8	RICKY SKAGGS ATLANTIC 82834/WCD	SOLID GROUND
24	25	16	GARY CHAPMAN REUNION 0109/WORD HS	SHELTER
25	24	3	BRYAN DUNCAN MYRRH 3616/WORD	MY UTMOST FOR HIS HIGHEST: QUIET PRAYERS
26	26	63	ANOINTED WORD 0902 HS	THE CALL
27	30	138	MICHAEL W. SMITH ● REUNION 0086/WORD	THE FIRST DECADE 1983-1993
28	NEW ▶		BILL & GLORIA GAITHER SPRING HILL 4620/CHORDANT	WHEN ALL GOD'S SINGERS GET HOME
29	28	7	VARIOUS ARTISTS BRENTWOOD 5001	THE BEST IN CHRISTIAN MUSIC: 27 TH ANNUAL DOVE AWARDS COLLECTION
30	31	36	KATHY TROCCOLI REUNION 0110/WORD HS	SOUNDS OF HEAVEN
31	22	2	ALVIN SLAUGHTER HOSANNA 8962/INTEGRITY	GOD CAN
32	29	32	PHILLIPS, CRAIG & DEAN STARSONG 0074/CHORDANT HS	TRUST
33	34	185	DC TALK ▲ FOREFRONT 5100/CHORDANT	FREE AT LAST
34	40	16	STEVE GREEN SPARROW 1490/CHORDANT HS	THE LETTER
35	RE-ENTRY		NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE STARSONG 0034/CHORDANT HS	SHOW UP!
36	37	93	AMY GRANT ▲ ² MYRRH 6974/WORD	HOUSE OF LOVE
37	32	12	SIERRA STARSONG 0083/CHORDANT HS	DEVOTION
38	RE-ENTRY		VARIOUS ARTISTS SPARROW 1445/CHORDANT	AMAZING GRACE: A COUNTRY SALUTE TO GOSPEL
39	38	2	DINO BENSON 4375	QUIET TIME
40	33	47	YOLANDA ADAMS TRIBUTE 3592/DIADEM HS	MORE THAN A MELODY

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

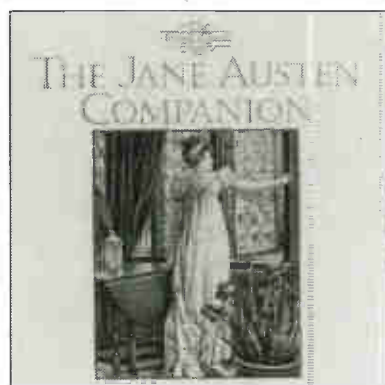
Classical KEEPING SCORE



by Heidi Waleson

AUSTEN ON DISC: With the novels of Jane Austen a recent hot source for moviemakers, record companies have taken a piece of the action. Sony Classical's soundtrack to Emma Thompson's film of "Sense And Sensibility" has been on Billboard's Top Classical Crossover chart for five months; in May, Angel issued the soundtrack for the BBC production of "Pride And Prejudice," broadcast earlier this year on A&E, with forte pianist Melvyn Tan. Now Nimbus, the decorous U.K. label known for its classy Prima Voce series of historical vocal recordings, among other things, has leapt into the fray with "The Jane Austen Companion," a midprice compilation.

"For everyone who has seen a Jane Austen movie... For everyone who has read a Jane Austen novel... For anyone who has fallen in love with Jane Austen's world" reads its promo copy.



Unlike the soundtracks, which include music composed especially for the films, "The Jane Austen Companion" assembles performances of Austen-era repertoire from the Nimbus catalog. Music, of course, plays an important role in the novels, in that all the young ladies are expected to play keyboard instruments and sing for the delight of their social circles. Occasionally, they perform badly or boast comically of their natural taste in music, all of which is grist for Austen's satire. "Companion" takes a broader, more atmospheric view, offering orchestral pieces by composers of the general period (Austen lived from 1775 to 1817), such as Mendelssohn, Haydn, Boyce, Cherubini, and Méhul, with liner notes that explain why each was chosen. Sometimes it's a stretch: The Andante of Schubert's Symphony No. 1 is included, in a performance by the Hanover Band, because the work, written by the composer when he was 16, was premiered privately in Vienna in 1813, the year "Pride And Prejudice" was published in London. (And the period-looking lady on the cover is actually about one century late: It's a painting

titled "Anticipation" from 1916.) Details. This release is about "inviting and relaxing listening," not scholarship. The 15 cuts are mostly slow movements.

Nimbus is working the release, which is in stores Tuesday (18). The label reports that 165 stations nationwide, including those in major markets, are expected to participate in the disc's radio premiere. The recording will be mentioned on Nimbus' underwriting credit of NPR's "All Things Considered" Saturday (22)-June 24 for more mass exposure. The label is also sending out 14,000 newsletters with a feature article about the disc, giving out 12,000 postcards at retail and to Nimbus customers, and running targeted print advertising. The beauty of it, of course, is that theoretically, the release can piggyback on any Austen film: "Pride And Prejudice" is coming out on home video June 26, and a new movie, "Emma," will open Aug. 2. Is anybody planning to produce a film version of "Mansfield Park" or "Northanger Abbey"?

SPOKEN WORDS: On June 1, d'Note Classics released "Voices From The Gallery" by Stephen Paulus and "Thurber's Dogs" by Peter Schickele, packaged in a book the size of a CD case, with pages of elegant reproductions of art works. "Voices From The Gallery," with text by Joan Vail Thorne and spoken by Janet Bookspan, lets 11 paintings and sculptures "talk back" to their viewers, to musical accompaniment. Grant Wood's "American Gothic," for example, declares (in part), "It ain't easy to stand up for righteousness." I especially liked the twitchy stuttering of Marcel Duchamp's "Nude Descending A Staircase." Schickele's purely instrumental piece was inspired by six of James Thurber's spare and amusing dog drawings, which are also reproduced. The music is ably performed by the Pro Musica Chamber Orchestra, conducted by Timothy Russell. The CD/book retails for \$19.95 and is distributed by Allegro.

Another production offers listeners the chance to "understand opera for the first time." AudioScope, in Studio City, Calif., has issued "Tenors: The Poetry Of The World's Greatest Arias," which features actor Edward James Olmos performing spoken supertitles, in a tough-but-tender tone, on nine famous tenor arias... Sometimes speech won't help: Canadian tenor Richard Margison, who has a nice debut aria CD out on CBC, tried to deposit his cash earnings from a Santiago, Chile, engagement in a downtown Toronto bank. Both the teller and bank managers were unconvinced by Margison's explanation of the source of his funds, until the tenor popped out the loudest, highest note he could muster, and no more questions were asked.

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EMI-Odeon Brasil Names Reis President

REIS TAKES REINS: Aloysio Reis has been named president of EMI-Odeon Brasil. Reis replaces Jo Govaerts, who has been appointed president, Eastern Europe, of EMI Music International. While each position was made effective the first week of June, Govaerts will remain in EMI's Rio de Janeiro office until September, when he relocates to London. Reis, a veteran exec in both the Portuguese- and Spanish-language markets, was previously EMI's VP of marketing. Reis notes that it is "still very early" to discuss his vision for EMI, but he adds, "I am going to try to maintain the growth we have achieved. During the past fiscal year, we grew faster than any other Brazilian label, gaining 3% in market share. We went from fifth to third in market share."

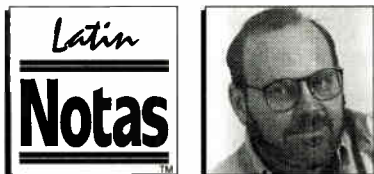
Part of EMI's sales spurt, Reis acknowledges, was derived from the now-deceased Mamonas Assasinas; 1.8 million units of their 1995 self-titled debut album have been sold. "But even without Mamonas," declares Reis, "we have grown quite well."

MY LATINO BACKYARD: As many of you know, I live in suburban Louisville, Ky.—hardly an epicenter for Latino music culture. Indeed, the second-most-spoken language in Kentucky is Korean, believe it or not. Anyway, several months back, Colombia-born DJs Omar Abril and Mauricio Cárdenas launched a Latin music night called "Fiesta Latina" at Caddy's Pub, a neighborhood tavern located less than a mile from my house.

Staged on a biweekly basis, "Fiesta Latina" started off slowly, attracting perhaps 50-75 people. Now, 250-300 people regularly show up to sashay to a variety of rhythms ranging from salsa and merengue to Latin house and dance.

The majority of "Fiesta Latina" patrons are Hispanics from all over Latin America. However, there is a growing contingent of Americans that drops in to check out the percolating cadences and maybe even take in a dance or two.

Obviously, Louisville will never be Los Angeles, New York, or Miami. But in a market where country, rock, and



by John Lannert

pop rule, it is comforting to know that there is space for Spanish-language music right around the corner from my home.

NUEVO TALENTO EMERGES: Breaking new artists is a topic I wrote about in January. At that time, I noted that talented newcomers were in perilously short supply.

Since then, 12 acts have debuted on Hot Latin Tracks, while 11 newcomers have appeared on The Billboard Latin 50.

Artists new to Hot Latin Tracks—though not necessarily new artists—were Shakira and Donato & Estéfano (Sony), DLG (Sir George/Sony), Soraya and Grupo Limite (PolyGram Latino), Gisselle and Diego Torres (RCA/BMG), Ambra (Zafiro/BMG), Celinés and Limi-T XXI (Merengazo/RMM), and Jennifer Y Los Jetz and Millie (EMI Latin).

Acts making their debuts on The Billboard Latin 50 were Shakira, Soraya, Grupo Limite, Jennifer Y Los Jetz, Bobby Pulido (EMI Latin), José Manuel Figueroa and Exterminador (Fonovisa), Eros Ramazzotti (Arista), Ilegales (Ariola/BMG), Los Del Mar (Critique/BMG), and Jesús Alemañy (Hannibal/Rykodisc).

What is encouraging about this explosion of upstart acts is that virtually every genre is represented except rock and salsa. Latin rock remains in a developmental stage in the U.S., where concert attendance is on the rise, but record sales remain puny.

Salsa, meanwhile, has fallen into a cyclical decline. Historically, the popularity of salsa and merengue have been inversely proportional, although merengue acts are by no means burning up the charts. Limi-T XXI could prove the exception. Formerly signed to MP as Limi-T 21, this handsome

trio of vocalists recently put out a catchy confection of melodic pop-merengue ditties titled "Comenzaré Otra Historia." Most of the album's material was written by bandmates Elvin Torres-Serrant and Angel Ramiro Mateos.

Also heartening about this new crop of potential stars is the fact that they are self-contained, which suggests that they will be around for a while.

Leading the way with the largest number of new artists is one of Latin America's smallest geographic markets: Puerto Rico. Ramazzotti and Ambra, both from Italy, are the lone non-Latino new artists. Expect other Italian acts to chart as record companies continue their quest to replicate the Latin American prosperity of Ramazzotti and Warner's Laura Pausini.

Four of the newcomers—Shakira, Soraya, DLG, and Pulido—performed in April at Billboard's seventh annual International Latin Music Conference.

STATESIDE BRIEFS: Gloria Estefan's Grammy-winning "Abriendo Puertas" (Sony/Epic) has gone gold. In addition, the former lead singer of Miami Sound Machine has struck triple platinum with her "Greatest Hits" album. "Primitive Love," a 1985 album cut by the Miami Sound Machine, has been certified triple platinum as well. Estefan has just released "Destiny," her first English-language album of new material in five years. In July, Estefan will embark on her Evolution world tour. Her Sept. 21 concert in Miami will be broadcast on HBO.

Sony Discos pop star Ricky Martin, in the midst of a robust resurgence in his Latino music career, is expected to cut an English-language record next year for Columbia. . . . Millie, EMI Latin's aforementioned budding pop vocalist, has been named a special envoy of the Olympic team in her native Puerto Rico. . . . Disney will release a Spanish-language soundtrack to "The Hunchback Of Notre Dame" in late June in Latin America. One of the cuts on the soundtracks is "Sueña," a ballad by WEA Latina megathrob Luis Miguel.

IN THE STUDIO: Fresh from live dates in Caracas, Venezuela, and Bogotá, Colombia, EMI Chile rock act Lucybell returned to the studio, where it is completing the recording of a follow-up to its platinum-selling album "Peces." Platinum awards are given to albums that have sold 15,000 units.

Argentinian producer Mario Breuer, who produced "Peces," is helming the project.

Saying that the group's upcoming record will be "more intimate and much more mature," Lucybell drummer Francisco González adds, "If the previous disc documented a great deal of what happened to us in our first four years of existence, then this record will reflect what has happened to us lately."

Rounding out the band is Claudio Valenzuela (vocals, guitar), Gabriel Vignenzoni (keyboards), and Marcelo Muñoz (bass).

Slated to drop in August in Chile, Lucybell's new record is expected to be released in other countries in an effort

(Continued on next page)

Hot Latin Tracks™



THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL/DISTRIBUTING LABEL	TITLE PRODUCER (SONGWRITER)
1	1	1	6	ENRIQUE IGLESIAS FONOVISA	POR AMARTE R. PEREZ-BOTIJA (E. IGLESIAS, R. MORALES)
2	4	5	11	VOCES UNIDAS EMI LATIN	PUEDES LLEGAR E. ESTEFAN JR., L. DERMER (G. ESTEFAN, D. WARREN)
3	2	2	9	CRISTIAN FONOVISA	AMARTE A TI D. FREIBERG (D. FREIBERG, W. ARENZONI)
4	3	3	9	LOS TIGRES DEL NORTE FONOVISA	EL CIRCO E. HERNANDEZ (J. ARMENTA)
5	6	7	7	EROS RAMAZZOTTI ARISTA	LA COSA MAS BELLA E. RAMAZZOTTI (E. RAMAZZOTTI, C. GUIDETTI, N. MANO)
6	7	8	7	SELENA EMI LATIN	NO QUIERO SABER A. B. QUINTANILLA III (A. B. QUINTANILLA III, PASTORILLO)
7	13	14	4	BRONCO FONOVISA	TRAICION A LA MEXICANA NOT LISTED (M. DELGADO, D. UNGARO)
8	8	20	5	LOS TUCANES DE TIJUANA EMI LATIN	6 PIES BOCA ABAJO J. NIEVES IZUNZA (M. QUINTERO, LARA)
9	9	13	4	VICENTE FERNANDEZ SONY	NO TE VAYAS PRAMIREZ (V. FERNANDEZ)
10	11	9	8	INTOCABLE EMI LATIN	NO TE VAYAS J.L. AYALA (G. ABREGO)
*** AIRPOWER ***					
11	18	25	4	SHAKIRA SONY	DONDE ESTAS CORAZON L.F. CHOHA, S. MEBARAK (S. MEBARAK, L.F. CHOHA)
12	5	4	11	OLGA TANON WEA LATINA	BASTA YA! M.A. SOLIS (M.A. SOLIS)
*** AIRPOWER ***					
13	35	—	2	MARC ANTHONY EMI LATIN	ASI COMO HOY A. FERNANDEZ, M. ANTHONY (O. ALFANNO, M. ANTHONY)
14	14	16	6	EZEQUIEL PENA FONOVISA	EBRIO DE AMOR M.A. SOLIS (L. CASTILLO)
15	15	18	14	GRUPO LIMITE POLYGRAM LATINO	TE APROVECHAS J. CARRILLO (J. MASSIAS)
16	34	—	2	DLG SIR GEORGE/SONY	TODO MI CORAZON S. GEORGE (J. CHESTER)
17	17	19	5	MANNY MANUEL RMM	I WANT TO HOLD YOUR HAND (TU MANO COGERE) D. GOMEZ (J. LENNON, P. MCCARTNEY)
18	22	24	4	BOBBY PULIDO EMI LATIN	TE VOY A AMAR E. ELIZONDO (B. PULIDO)
19	12	11	11	MICHAEL SALGADO JOEY	SIN ELLA J.S. LOPEZ (J. ALEJANDRO)
20	20	12	10	LA MAFIA SONY	YO TE AMARE M. LICHTENBERGER JR. (A. LARRINAGA)
21	33	—	2	AMBRA ZAFIRO/BMG	TE PERTENEZCO NOT LISTED (ASSOLO, E. MIGLIACCI, E. MIGLIACCI, S. ACQUA)
22	16	17	7	TONY VEGA RMM	ESPERARE A QUE TE DECIDAS H. RAMIREZ (M. LAURET)
23	23	23	8	RITMO ROJO FONOVISA	LA ULTIMA CANCION NOT LISTED (M. ALEXANDER)
24	30	33	3	FRANKIE RUIZ POLYGRAM RODVEN	IRONIA V. URRUTIA (J. NUÑEZ)
25	19	15	23	LA MAFIA SONY	UN MILLON DE ROSAS M. LICHTENBERGER JR. (A. LARRINAGA, B. LARRINAGA)
26	32	—	2	JENNIFER Y LOS JETZ EMI LATIN	VEN A MI A. QUINTANILLA JR., B. MOORE (J.F. CUESTA)
27	24	22	21	BOBBY PULIDO EMI LATIN	DESVELADO E. ELIZONDO (G. AVENA)
28	26	40	3	LIMI-T XXI MERENGAZO/RMM	QUE TE PASA CONMIGO E. TORRES SERRANT (J.R. RODRIGUEZ)
29	31	29	4	DOMINGO QUINONES RMM	SI TU TE VAS C. SOTO, D. QUINONES (R. VASQUEZ)
30	27	21	10	BANDA EL RECODO FONOVISA	SI QUIERES NOT LISTED (JUAN GABRIEL)
31	28	26	5	LOS TIRANOS DEL NORTE FONOVISA	PARA MORIR IGUALES J. MARTINEZ (J.A. JIMENEZ)
32	25	27	6	JOSE MANUEL FIGUEROA FONOVISA	SUBLIME MALDICION S. SEBASTIAN (J. SEBASTIAN)
33	NEW ▶	—	1	GRUPO LIMITE POLYGRAM LATINO	ESTA VEZ J. CARRILLO (M. GALINDO, F. GALINDO)
34	38	—	2	RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE	ARRANCAME EL CORAZON R. AYALA (NOT LISTED)
35	NEW ▶	—	1	DAVID LEE GARZA Y LOS MUSICALES EMI LATIN	TU BOCA ROJA NOT LISTED (M. OROZCO-GOMEZ)
36	29	31	5	LOS RIELEROS DEL NORTE FONOVISA	EL INVENCIBLE NOT LISTED (H. VELA)
37	36	38	3	ANA BARBARA FONOVISA	AMOR DE LUNA A. PASTOR (SUE & JAVIER)
38	NEW ▶	—	1	RAUL ORTEGA Y SU BANDA ARRE FONOVISA	TE NECESITO R. ORTEGA (J. GUADALUPE ESPARZA)
39	NEW ▶	—	1	PEDRO FERNANDEZ POLYGRAM LATINO	LA MUJER QUE AMAS H. PATRON (B. ADAMS, R. J. LANGE, M. KAMEN)
40	39	35	7	MAZZ EMI LATIN	AMIGO MIO J. GONZALEZ (H. LANZI)

POP	TROPICAL/SALSA	REGIONAL MEXICAN
29 STATIONS	23 STATIONS	63 STATIONS
1 EROS RAMAZZOTTI ARISTA LA COSA MAS BELLA	1 FRANKIE RUIZ POLYGRAM RODVEN IRONIA	1 LOS TIGRES DEL NORTE FONOVISA EL CIRCO
2 ENRIQUE IGLESIAS FONOVISA POR AMARTE	2 TONY VEGA RMM ESPERARE A QUE TE DECIDAS	2 ENRIQUE IGLESIAS FONOVISA POR AMARTE
3 CRISTIAN FONOVISA AMARTE A TI	3 DLG SIR GEORGE/SONY TODO MI CORAZON	3 LOS TUCANES DE TIJUANA EMI LATIN 6 PIES BOCA...
4 VOCES UNIDAS EMI LATIN PUEDES LLEGAR	4 MANNY MANUEL RMM I WANNA HOLD YOUR...	4 BRONCO FONOVISA TRAICION A LA MEXICANA
5 MARC ANTHONY EMI LATIN ASI COMO HOY	5 DOMINGO QUINONES RMM SI TU TE VAS	5 INTOCABLE EMI LATIN NO TE VAYAS
6 SHAKIRA SONY DONDE ESTAS CORAZON	6 LIMI-T XXI MERENGAZO/RMM QUE TE PASA CONMIGO	6 VICENTE FERNANDEZ SONY NO TE VAYAS
7 AMBRA ZAFIRO/BMG TE PERTENEZCO	7 EROS RAMAZZOTTI ARISTA LA COSA MAS BELLA	7 EZEQUIEL PENA FONOVISA EBRIO DE AMOR
8 MANNY MANUEL RMM I WANT TO HOLD YOUR...	8 GISSELLE RCA/BMG ESA NO ES MEJOR QUE YO	8 GRUPO LIMITE POLYGRAM LATINO TE APROVECHAS
9 MENUDO MUSICA FUTURA/RTP/SONY NO EN...	9 MARC ANTHONY EMI LATIN ASI COMO HOY	9 BOBBY PULIDO EMI LATIN TE VOY A AMAR
10 OLGA TANON WEA LATINA BASTA YA!	10 VOCES UNIDAS EMI LATIN PUEDES LLEGAR	10 LA MAFIA SONY YO TE AMARE
11 SELENA EMI LATIN NO QUIERO SABER	11 MILLY Y LOS VECINOS TROPIC SUN/RTP/SONY SE FUJE	11 MICHAEL SALGADO JOEY SIN ELLA
12 RICKY MARTIN SONY FUEGO DE NOCHE NIEVE...	12 ALEX D'CASTRO POLYGRAM RODVEN LA CONOCI BAI...	12 RITMO ROJO FONOVISA LA ULTIMA CANCION
13 Diego Torres ARIOLA/BMG PENELOPE	13 ANTHONY CRUZ M.P. CUANTO TE AMO	13 JENNIFER Y LOS JETZ EMI LATIN VEN A MI
14 DLG SIR GEORGE/SONY TODO MI CORAZON	14 VICTOR MANUELLE SONY TODO QUEDO, QUEDO	14 LA MAFIA SONY UN MILLON DE ROSAS
15 SORAYA POLYGRAM LATINO DE REPENTE	15 ENRIQUE IGLESIAS FONOVISA POR AMARTE	15 SELENA EMI LATIN NO QUIERO SABER

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. Airpower awarded to those records which attain 700 detections for the first time. If two records are tied in number of plays, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks. © 1996 Billboard/BPI Communications, Inc.



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NOTAS

(Continued from preceding page)

to break the band throughout Latin America.

CHART NOTES: Fonovisa's fast-rising singer Enrique Iglesias continues to rule both The Billboard Latin 50 and Hot Latin Tracks, but his reign atop the latter may be coming to an end.

Although Iglesias' self-titled album debut remains No. 1 for the fifth straight week on The Billboard Latin 50, the various-artists package "Macarena Mix" (Ariola/BMG) is closing quickly. Propelled by Los Del Río's ubiquitous "Macarena," which has become a top 20 smash on the Hot 100, "Macarena Mix" increased its sales last week by 17%. A repeat performance by that album this week will secure it the top slot on the retail chart.

Indeed, if "Macarena" were available solely on "Macarena Mix" and had not been included on four other albums, "Macarena Mix" would have scaled The Billboard Latin 50 several weeks ago.

Incidentally, one of the four records containing "Macarena" is the just-shipped Los Del Río disc "Macarena—Non Stop," an eight-song set of many of the previously issued "Macarena"



An Unforgettable Serenade. Fonovisa recording artist Cristian sings to a petite admirer during his May 18 show at the Universal Amphitheater in Universal City, Calif.

remixes, plus two versions of a "Macarena"-influenced new track, "La Niña (Del Pañuelo Colorado)." The smooth-chugging "Afterhours Memé Dub" reconstruction of "La Niña" is *fabulosa*.

Iglesias' hit single "Por Amarte," in the meantime, stays entrenched at No. 1 on Hot Latin Tracks, with a comfortable 373-point lead over Voces Unidas' second-place track, "Puedes Llegar" (EMI Latin).

Assistance in preparing this column was provided by Pablo Márquez in Santiago, Chile.

THE Billboard Latin 50™

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

THIS WEEK	LAST WEEK	WKS. ON	ARTIST	LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	32	ENRIQUE IGLESIAS	FONOVISA 0506 [HS]	5 weeks at No. 1 ENRIQUE IGLESIAS
2	2	47	SELENA ▲	EMI 34123/EMI LATIN	DREAMING OF YOU
3	3	49	VARIOUS ARTISTS	ARIOLA 31388/BMG	MACARENA MIX
4	4	63	GIPSY KINGS ●	NONESUCH 79358/AG	THE BEST OF THE GIPSY KINGS
5	6	7	LOS TIGRES DEL NORTE	FONOVISA 6049 [HS]	UNIDOS PARA SIEMPRE
6	8	9	OLGA TANON	WEA LATINA 13667 [HS]	NUEVOS SENDEROS
7	5	13	GIPSY KINGS	NONESUCH 79399/AG	TIERRA GITANA
8	7	4	VARIOUS ARTISTS	EMI LATIN 36283	VOCES UNIDAS
9	9	14	SHAKIRA	SONY 81795 [HS]	PIES DESCALZOS
10	10	6	INTOCABLE	EMI LATIN 37449 [HS]	LLEVAME CONTIGO
11	11	37	GLORIA ESTEFAN ●	EPIC 67284/SONY	ABRIENDO PUERTAS
12	12	10	VARIOUS ARTISTS	EMI LATIN 37690	TEJANO AWARD NOMINEES
13	13	21	BOBBY PULIDO	EMI LATIN 34166	DESVELADO
14	14	116	SELENA ▲	EMI LATIN 28803 [HS]	AMOR PROHIBIDO
15	16	38	RICKY MARTIN	SONY 81651	A MEDIO VIVIR
16	21	34	LUIS MIGUEL ●	WEA LATINA 11212	EL CONCIERTO
17	15	20	CRISTIAN	FONOVISA 0510 [HS]	EL DESEO DE OIR TU VOZ
18	18	5	GRUPO LIMITE	POLYGRAM LATINO 527434	POR PURO AMOR
19	20	50	JULIO IGLESIAS	SONY 81604	LA CARRETERA
20	19	3	VICENTE FERNANDEZ	SONY 81896	Y SUS CANCIONES
21	17	19	LA MAFIA	SONY 81722 [HS]	UN MILLON DE ROSAS
22	25	155	GLORIA ESTEFAN ▲	EPIC 53807/SONY	MI TIERRA
23	22	26	PEDRO FERNANDEZ	POLYGRAM LATINO 528671	PEDRO FERNANDEZ
24	29	22	LA TROPA F	EMI LATIN 36463	A UN NUEVO NIVEL
25	26	3	EROS RAMAZZOTTI	ARISTA 35442	DONDE HAY MUSICA
26	24	25	MICHAEL SALGADO	JOEY 3427	EN CONCIERTO
27	23	31	PETE ASTUDILLO	EMI LATIN 32263 [HS]	COMO TE EXTRANO
28	27	6	JENNIFER Y LOS JETZ	EMI LATIN 38242	DULZURA
29	30	39	MAZZ	EMI LATIN 30913 [HS]	SOLO PARA TI
30	31	94	LUIS MIGUEL ▲	WEA LATINA 97234	SEGUNDO ROMANCE
31	28	7	VARIOUS ARTISTS	POLYGRAM RDOVEN 531538	CARNAVAL DEL MERENGUE '96
32	33	155	LUIS MIGUEL ▲	WEA LATINA 75805	ROMANCE
33	48	5	ILEGALES	ARIOLA 32416/BMG	ILEGALES
34	32	39	THALIA	EMI LATIN 35217	EN EXTASIS
35	37	13	VARIOUS ARTISTS	RMM 82011	TROPICAL TRIBUTE TO THE BEATLES
36	43	31	LOS DEL RIO	ARIOLA 18570/BMG	A MI ME GUSTA
37	34	19	LOS TUCANES DE TIJUANA	ALACRAN 36384/EMI LATIN	MUNDO DE AMOR
38	35	3	RUBEN VELA	HACIENDA 204	EL COCO RAYADO (EP)
39	NEW ▶		FLACO JIMENEZ	ARISTA-TEXAS 18816/BMG	BUENA SUERTE SENORITA
40	47	2	SORAYA	POLYGRAM LATINO 527831	EN ESTA NOCHE
41	38	59	LOS TIGRES DEL NORTE ●	FONOVISA 6030	EL EJEMPLO
42	36	154	SOUNDTRACK ●	ELEKTRA 61240/EEG	THE MAMBO KINGS
43	NEW ▶		RAMON AYALA Y SUS BRAVOS DEL NORTE	FREDDIE 1740	ARRANCAME EL CORAZON
44	RE-ENTRY		LOS DEL MAR	CRITIQUE 15440/BMG	MACARENA
45	RE-ENTRY		MARC ANTHONY	RMM 81582 [HS]	TODO A SU TIEMPO
46	42	154	LINDA RONSTADT ▲	ELEKTRA 60765/EEG	CANCIONES DE MI PADRE
47	RE-ENTRY		SELENA	EMI LATIN 30907	12 SUPER EXITOS
48	NEW ▶		LOS RIELEROS DEL NORTE	FONOVISA 6050	EL INVENSIBLE
49	41	15	LA DIFERENCIA	ARISTA-TEXAS 18811/BMG	FUE MUCHO MAS QUE AMOR
50	40	9	VARIOUS ARTISTS	PROTEL/RTP 7010/SONY	MERENGUE EN LA CALLE '96

○ 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. Greatest Gainer shows chart's largest unit increase. [HS] indicates past and present Heatseeker titles. © 1996, Billboard/BPI Communications and SoundScan, Inc.

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LATIN TRACKS A-Z

- TITLE (Publisher - Licensing Org.) Sheet Music Dist.
- 6 PIES BOCA ABAJO (Zomba Golden Sands, ASCAP)
 - AMARTE A TI (The Sound Retreat, BMI)
 - AMIGO MIO (Peermusic, BMI/Bright Morning, BMI)
 - AMOR DE LUNA (America Musical, SESAC)
 - ARRANCAME EL CORAZON (Copyright Control)
 - ASI COMO HOY (EMOA, ASCAP)
 - BASTA YA! (Mas Latin, SESAC)
 - DESVELADO (Betito Music, BMI)
 - DONDE ESTAS CORAZON (Copyright Control)
 - EBRIO DE AMOR (Copyright Control)
 - EL CIRCO (TN Ediciones, BMI)
 - EL INVENCIBLE (Fonmusic, SESAC)
 - ESPERARE A QUE TE DECIDAS (Geminis Star Corp., ASCAP)
 - ESTA VEZ (Warner Chappell)
 - IRONIA (Unimusic, ASCAP)
 - I WANT TO HOLD YOUR HAND (TU MANO COGERE) (EMI Blackwood, BMI)
 - LA COSA MAS BELLA (EMI Blackwood, BMI)
 - LA MUJER QUE AMAS (HAVE YOU EVER REALLY LOVED A WOMAN?) (Badams, ASCAP/Zomba, ASCAP/KMA, ASCAP/New Line, BMI/Sony/ATV Songs, BMI/Screen Gems-EMI, BMI)
 - LA ULTIMA CANCION (Copyright Control)
 - NO QUIERO SABER (EMI Blackwood, BMI/A.Q.III Music, BMI/Peace Rock, BMI)
 - NO TE VAYAS (Canciones Mexicanas, SESAC)
 - NO TE VAYAS (Copyright Control)
 - PARA MORIR IGUALES (Peermusic, BMI)
 - POR AMARTE (Fonmusic, SESAC/Unimusic, ASCAP)
 - PUEDES LLEGAR (FIPP, BMI/Realsongs, ASCAP)
 - QUE TE PASA CONMIGO (Copyright Control)
 - SIN ELLA (Elzaz, BMI)
 - SI QUIERES (BMG Songs, ASCAP)
 - SI TU TE VAS (Caribbean Waves, ASCAP)
 - SUBLIME MALDICION (Vander, ASCAP)
 - TE APROVECHAS (Copyright Control)
 - TE NECESITO (Vander, ASCAP)
 - TE PERTENEZCO (T'APPARTENGO) (Copyright Control)
 - TE VOY A AMAR (Zomba Golden Sands, ASCAP)
 - TODO MI CORAZON (Amuna Songs, ASCAP/Insignia, ASCAP/Famous, ASCAP)
 - TRACION A LA MEXICANA (Copyright Control)
 - TU BOCA ROJA (D.L. Garza, BMI)
 - UN MILLON DE ROSAS (Mafiola, ASCAP/Larrinaga, ASCAP)
 - VEN A MI (Copyright Control)
 - YO TE AMARE (Mafiola, ASCAP)

Songwriters & Publishers

ARTISTS & MUSIC

L.A. Co. Sweeps Up Townshend Songs Windswept Pacific, Rocker Sign Administration Deal

BY IRV LICHTMAN

NEW YORK—Windswept Pacific, the Los Angeles-based music publishing company headed by Evan Medow, has signed a deal with superstar rocker Pete Townshend for worldwide administration of many of his works.

According to Medow, the deal includes administration of all of Townshend's songs contained on Who albums starting with 1975's "The Who By Numbers," all of Townshend's songs on his solo recordings, and all new Townshend compositions. Medow is not divulging specifics but says that "substantial advances and fees" were involved to bring in the deal, which covers a period of 10 years.

Medow will not comment on whether Windswept Pacific will attempt to make similar arrangements with Townshend copyrights published before 1975, which include the rock operas "Tommy" and "Quadrophenia." Many of the latter

works are controlled by other parties in addition to Townshend.

Townshend's publishing entities operate under the names of Towser and Eel



TOWNSHEND, MEDOW

Pie and have been self-administered for the last 20 years. Medow says that Windswept Pacific, a subsidiary of a Japanese media giant, Fujisankei Communications Group, entered into a business relationship with Townshend because the performer/writer "was looking for an active publishing partner."

"The relationship developed," says Medow, "when Peter Coquillard, our director of creative services in New York, was working with Robert Rosenberg and Bill Curbishley of Trifold Management Ltd., which manages Townshend, on another project." Medow says that three days after the initial conversations, he and Coquillard were on a plane to meet with Townshend, his business partner Nick Goderson, Curbishley, and Rosenberg.

"We think the time is perfect for the Who catalog and Pete's works to shine even brighter," says Medow. "We'll be developing a special sampler for Pete and extensively work the catalogs to the film, television, and advertising markets. We think of Pete as the renaissance man of rock, with his multilevel activities in rock 'n' roll, the stage, and movies."

According to Townshend, Medow and Curbishley "were aggressive in chasing me... I was especially impressed with Windswept's broad range of activities for a boutique company and their strength in the film and television area."

Townshend is preparing to headline the Prince's Trust Concert in London June 29, which has an already sold-out ticket allotment of 150,000. He'll appear with Roger Daltrey, John Entwistle, Eric Clapton, Bob Dylan, and Alanis Morissette. The concert will be telecast by HBO in July.

Townshend, Daltrey, Entwistle, and Keith Moon, who died in 1978, were the original members of the Who, which started in 1964 as the High Numbers. In 1969, the band released "Tommy," which recently had a run on Broadway.

Townshend's current promotion tour in support of his new best-of CD on Atlantic, "Coolwalkingsmoothtalkingstraightsmokingfirestoking," will continue well into next year.

Among Windswept Pacific's copyright holdings is a collection of oldies but goodies, including 1954's "Gee," "La Bamba," "Louie Louie," "Can't Take My Eyes Off You," "Disco Lady," and "Shout." These songs, which

(Continued on page 81)



This Deal's A Laugh. EMI Music Publishing Italy has signed a worldwide representation deal, excluding Italy, with Pelago SRL. The deal involves the company's publishing rights to BMG Music superstar Eros Ramazzotti's eighth album, "Dove C'e Musica," released May 13. Shown at the signing, in the front row, from left, are Antonio Marrapodi, managing director of EMI Music Publishing Italy, and Ramazzotti. In back, from left, are Ugo Cerruti, lawyer and sole administrator for Pelago SRL, and Romeo Frumento, GM of Pelago SRL.

NO. 1 SONG CREDITS

TITLE	WRITER	PUBLISHER
HOT 100 SINGLES		
THA CROSSROADS	Bone, D.J. U-Neek, Tony C, The Isley Bros. C. Jasper	Ruthless Attack/ASCAP, Mo Thug/ASCAP, Dollarz-N-Sense/BMI, Keenu/BMI, Donkhris/BMI, EMI April/ASCAP, Bovina/ASCAP
HOT COUNTRY SINGLES & TRACKS		
TIME MARCHES ON	Bobby Braddock	Sony/ATV Tree/BMI
HOT R&B SINGLES		
THA CROSSROADS	Bone, D.J. U-Neek, Tony C, The Isley Bros. C. Jasper	Ruthless Attack/ASCAP, Mo Thug/ASCAP, Dollarz-N-Sense/BMI, Keenu/BMI, Donkhris/BMI, EMI April/ASCAP, Bovina/ASCAP
HOT RAP SINGLES		
HOW DO U WANT IT/CALIFORNIA LOVE	Tupac Shakur, J. Jackson, Dr. Dre, Roger Troutman, L. Troutman, N. Durham, W. Cunningham	Joshua's Dream/BMI, Interscope Pearl/BMI, Warner-Tamertane/BMI, Black/Hispanic/ASCAP, Suge/ASCAP, Emoni's/ASCAP
HOT LATIN TRACKS		
POR AMARTE	Enrique Iglesias, Roberto Morales	Fononmusic/SESAC, Unimusic/ASCAP

Presenting Jam & Lewis Songs; Just Wild About Harry Warren

GIFT OF HITS: More than 1,300 guests attended a dinner June 13 in New York honoring Jimmy Jam and Terry Lewis, and among the goodies they departed with was a four-CD package containing 78 songs written by the hitmaking producer/songwriters.

In addition to serving as a gift to those attending the Humanitarian Award Gala put on by the T.J. Martell Foundation for Leukemia, Cancer and AIDS Research, the package will be making the rounds of film companies, ad agencies, labels, managers, and artists so that the material might gain additional covers or uses.

EMI Music Publishing VP of catalog exploitation Paul Tannen assembled the package, titled "EMI Music Publishing Proudly Presents The Hit Songs Of Jimmy Jam And Terry Lewis."

It opens with 1982's "Wild Girls" by Klymaxx and closes with 1995's "Runaway," the No. 1 pop and R&B smash by Janet Jackson.

EMI Music is the worldwide administrator and copublisher of Jam and Lewis' copyrights, other than those for their collaborations with writers who are signed to other music publishing entities.

TOP COURT NIXES APPEAL: The U.S. Supreme Court has turned down an appeal by Bourne Music to hear a case it brought against Walt Disney over the issue of home video performances of Bourne-published songs from two Disney classics, "Snow White And The Seven Dwarfs" and "Pinocchio." In a federal appeals court, Bourne lost its claim that Disney had no right to issue the videotape versions of both movies without permission, because such usage was not part of the original agreements in 1937 and 1939, when the films were released, long before the advent of home video.

Bourne Music is the successor company to Irving Berlin Music, which originally had rights to the scores before Disney established its own music publishing companies.

Bourne Music's brief said that

because of technologies developed since the original deal, millions of dollars of additional copyright owner income were at stake in the court's deliberations.

HARRY WARREN, THAT'S WHO! Harry Warren, with seemingly endless hit songs to his credit, may finally be receiving the public recognition he deserves. The late songwriter is getting attention for being, despite all the success he had, an unknown.

Such was the case when a program on Warren's songs, featuring mostly the lyrics of Al Dubin, Johnny Mercer, Mack Gordon, and Ira Gershwin, ended this season's Lyrics & Lyricists series at the 92nd Street Y in New York. Words & Music counted more than two dozen songs that

fully qualify as all-time standards.

The presentation included a three-song set at the beginning of the second act by cabaret star Mary Cleere

Haran and composer/pianist/singer Richard Rodney Bennett, who are also doing a stint at Rainbow & Stars in a tribute to Jerome Kern.

A fine group of young performers, helped immeasurably by a trio led by pianist/musical director Fred Wells, related most entertainingly the mystery of why in his heyday Warren was referred to as "Harry who?," even as he was turning out the melodies for such wonderful songs as "I Only Have Eyes For You," "You Must Have Been A Beautiful Baby," "September In The Rain," "Lullaby Of Broadway," "There Will Never Be Another You," "This Heart Of Mine," "The More I See You," and "You'll Never Know."

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

1. Bush, "Sixteen Stone."
2. "Victor/Victoria," vocal selections.
3. Sepultura, "Roots."
4. Joe Satriani, "Best Of Joe Satriani."
5. Guns N' Roses, "Guns N' Roses For Easy Guitar."

'THEY'RE PLAYING MY SONG'

WRITTEN BY DEBORAH EVANS PRICE

"I AIN'T EVER SATISFIED"
Written By Steve Earle
Published by Warner Bros.
Music Corp. (ASCAP)

Steve Earle's country rock sensibilities have gained him an enthusiastic following among his peers, and his tunes are frequently recorded. The most recent cover is Gretchen Peters' current single, "I Ain't Ever Satisfied," which was never a single for Earle.

Gretchen Peters is no slouch in the songwriting department herself, having penned numerous hits, including Martina McBride's "Independence Day" and Patty Loveless'

"You Don't Even Know Who I Am."
"It's the only cover song on my album," Peters says of Earle's tune. "I really wanted to put together an album that felt cohesive and whole. As I was collecting the songs I'd written, there was an underlying theme of restlessness throughout the album, and this Steve Earle song really encapsulated that in a way that none of my other songs did. It had that same kind of feeling and theme, but it's so ballsy and aggressive."

"The band and I had been doing it for two or three years. So we kind of felt like it was ours [because we'd] been playing the song for that long, and we really loved our arrangement of it. It was always fun and went over



really well. I just started thinking, "Why not?" I don't have to write every song on this album. I don't have any agenda about that. If this seems like it fits, where's the law that says I only have to cut my own songs?"

"The third thing is, I'm just a huge Steve Earle fan. He's one of the primary reasons I moved here. When I heard 'Guitar Town,' that that album had come out of Nashville was very heartening. And actually, I ended up being signed to the same publishing company Steve was at when I moved here, Silverline-Goldline Music. So it all seems to have come full circle. Then, having Steve come in and sing on the record, and Emmylou [Harris] too—it just all seemed to work out in that magical way."

Julie Hormel Maintains Her Father's Village Vision

BY ALAN DI PERNA

SANTA MONICA, Calif.—On the third floor of the late-'20s former Masonic temple that houses the Village Recorder is a room visitors have rarely seen. It's an intimate-sized theater—a relic of another era, complete with a traditional proscenium-arch stage and velour curtains.

"It was originally a theater where Technicolor processes were tested in the '50s," says studio president Julie Hormel. "It was a transcendental meditation center in the '70s, and the Maharishi Mahesh Yogi gave lectures here. The room has really languished in recent years, but we're going to start using it again. There's so much history in this building that I'm still learning about."

That admission is especially revealing given that Hormel is the daughter of Village Recorder founder Geordie Hormel. She assumed leadership of the studio Dec. 12, 1994, and has been diligently upgrading the historic facility ever since.

"I felt the place hadn't changed with the times the way it could have," she says. "My father got involved in the restaurant business in Phoenix and didn't have as much time to spend at the studio. The studio needed a fresh

perspective. For me, it's been a labor of love to do that, because this is my home."

Hormel has assembled a staff that includes music industry veteran Jeff Greenberg, who is the Village's CEO; former Lion Share Recording co-owner Jay Antista, who is the studio's chief of maintenance; and Robin Bulla, who is studio manager. Also on the team is Grammy-winning engineer/producer Al Schmitt, whose session credits include Madonna, Elvis Presley, Tony Bennett, Steely Dan, Jefferson Airplane, Dr. John, Frank Sinatra, Henry Mancini, and Sam Cook. In his new capacity as the Village's audio consultant, Schmitt oversaw a comprehensive rewiring, reamping, and retuning of the facility's four commercially available rooms, Studios A, B, D, and F.

With regard to tuning, says Greenberg, "Al and I went through the rooms very carefully with [acousticians] Vincent Van Haff and Steve Coco Brandon. We redesigned the crossovers and the monitor system, because things were not sounding as good as they could."

The new crossover system employed in all four rooms was designed by Brandon. Van Haff designed the main monitor systems in each studio, which combine JBL low-frequency compo-

nents with TAD components for mids and highs. The monitors are driven by a biamped system consisting of Bryston 7B monoblocks for the low end and Boulder 500s for the high end.

Vintage tube Macintosh 2105 amplifiers drive a selection of Yamaha NS-10M, Auratone, and Tannoy SGM 10 and Gold 12 monitors in each control room. As for acoustic treatments, the Village's new management decided to tamper with history as little as possible. Much of Studio D, for example, dates back to 1978, when the room was redesigned by Geordie Hormel and Fleetwood Mac for the recording of the group's multiplatinum "Tusk" album. Stevie Nicks had much to do with the tropical motif in the studio's isolation booth, and Christine McVie chose most of the furniture. These elements and others were left intact when the studio was upgraded last year.

"We decided not to mess with success," says Greenberg, "even with regard to paint and fabric. We put new fabric on the walls, but we really had to search for the kind of fabric that was on there originally. It's an old felt. We realized how every element in the room has a big effect on the sound. We were thinking about getting a real modern, good-looking hardwood floor. But we realized that the existing floor really

sounds good and contributes to the overall sonic character of the room. So we kept it."

Beyond sonic considerations, Julie Hormel says that some of the studios' quaint design touches contribute to the comfort level of clients. "Many of our clients like the fact that the rooms haven't changed a lot in appearance," she says. "It gives them a sense of connectedness with the past. A lot of great music came out of the era when this studio was built. So I think it's nostalgic for a lot of people in a good way. A lot of the newer bands like that, and they consider us a shrine to everything that they bring to their music."

As part of the upgrade, the 60-channel Neve board in Studio B was converted to a 72-channel console, making it consistent with the 72-channel Neve in Studio D. But, in a move even more emblematic of today's trends in recording, the G-Series SSL in Studio A was recently replaced by a vintage 1974 Neve 8048. The console was originally installed at Chicago's Universal Recorders and made its way to CBS-TV's Colfax Avenue lot in Hollywood, Calif., where it was used for the Nickelodeon program "Roundhouse." From there, it was only a short trip across town to its present home at the Village.

"It came to us in such clean condition that we pretty much kept it [intact]," says Greenberg of the Neve, which combines 40 in and out modules with a 32-input monitor section, 10 group channels, and two stereo masters, for a total of 88 channels. "We wanted it to be in as original condition as possible. 1974 is one of the most desirable years for Neves, and this is one of the last boards designed by Rupert Neve. Old Neve boards have become very popular in the last few years, especially for tracking dates. And since Studio A is one of the city's premier tracking rooms, it seemed the perfect place for this great old console."

Completing the vintage analog vibe at the Village is the selection of Studer A-800 and A-827 and Otari MTR-90 multitrack recorders in each room,

plus a comprehensive collection of microphones and outboard gear, both vintage and new.

Julie Hormel has childhood memories of sessions with such artists as Fleetwood Mac and Pink Floyd. While the Hormel family is perhaps most widely known for its success in the food industry, Geordie Hormel made his mark as a musician and composer for such '50s and '60s TV shows as "Ozzie And Harriet," "Lassie," and "The Untouchables." He opened the Village Recorder in 1968 as one of the first 24-track studios in L.A. The studio's west side location and Masonic deco architecture have always made it one of L.A.'s most distinctive recording facilities.

Over the years, it has hosted landmark sessions with Steely Dan, Bob Dylan, the Rolling Stones, Barbra Streisand, Ray Charles, Bruce Springsteen, Eric Clapton, Elton John, and others. Geordie Hormel has retained ownership of the Village and continues to act as an adviser, but he has turned over the studio's daily operation to his daughter and her staff.

Under their leadership, the studio continues to thrive on a healthy mixture of album, film scoring, and commercial work. Recent projects include sessions for Smashing Pumpkins' "Mellon Collie And The Infinite Sadness" and scores for the feature films "To Die For," "Up Close And Personal," and "American Buffalo."

In addition to the Village's four studios for hire, there is also Studio C, which has had Robbie Robertson as a permanent tenant since 1985. Ace session guitarist/composer Jeff "Skunk" Baxter also maintains a project studio within the Village's walls.

"We've tried to maintain everything my dad stood for," says Julie Hormel. "An environment where people can create and feel comfortable doing it, an environment where nothing is preventing them from creating and everything is facilitating it. We like to take really good care of our clients. It's a tradition that my dad started and we want to continue."

In Producer Mark Levinson's Care, What You Hear Is What You Get

BY JIM MACNIE

NEW YORK—Don't look for producer Mark Levinson behind the boards at a hip-hop session. Modernist collages and sonic patchworks are of no interest to the man who recently made real-time recordings of the Carnegie Hall Jazz Band and the Jacky Terrasson Trio for Blue Note.

Record making, according to the 49-year-old producer/entrepreneur/musician, is about performance, not construction. The bricks and mortar of putting together a disc—i.e., playbacks, punch-ins, overdubs, mixing, and general tweekery—are foreign to Levinson. He likes his sound *au naturel*.

Toward that goal, he has come up with a novel procedure he calls the Cello System. It is a simple yet profound recording method that takes unorthodox technical turns and has made his work for Blue Note some of the most vivid jazz in a long time.

"What's important here is for the engineer to have less of an identity," Levinson explains in his Connecticut studio. "The idea is to have the music be as close as possible to what the musicians played in the first place. We don't want a version of what happened, but a replication of what actually took place."

Indeed, Terrasson's "Reach" has an unaffected, near immaculate sound. The wood of Ugana Okegwo's bass, the taut feel of Leon Parker's snare, and the intimacy between the pianist and his band are utterly conspicuous.

"Mark has a very pure process," says Terrasson. "We set up in one room, very close to each other. You know how sometimes you have to be separated by glass booths and wear headphones? That really bothers me; playing with headphones is really unnatural. You don't have the awareness of the dynamics taking place. But Mark had us real close together—inches away actually. And he only uses two mikes, which gives the music a real warm sound. They almost captured the air in the room."

The unique sound of the Cello System begins with the mikes, which weren't developed for music recording but for laboratory calibration, according to Levinson.

"The government specifies how much sound a 747 engine can make passing over a city. How are you going to measure that?" says Levinson. "You have to have calibration, and these are instrumentation mikes, used to measure vibration and sound. They'll take 165 decibels of sound pressure level, which is far beyond what any human can make in terms of racket with anything."

The mikes themselves are at the beginning of establishing the sound. Cello has modified the mikes and created electronics to amplify them. Specially designed cables and preamps are also used.

The signal itself is captured on a four-channel, 24-bit Nagra D digital machine with time code. It uses quarter-inch, open-reel digital tape.

"We use two channels of it," explains Levinson. "The first and second are then backed up onto three and four, just for safety tracks." An Apogee AD-1000 analog-to-digital converter is used at the recording end.

Since there's no mixing, the placement of the mikes is crucial. The notion of finding a righteous sonic balance for a big band with just a pair of mikes seems preposterous, but the Carnegie Hall disc has the wallop you'd expect, and a sublime sense of shading, too.

"It's a combination of natural timbre and power," says Levinson. "Real sound and dynamic range. Some people think that dynamic range means how loud you can play. There's a parameter called dynamic linearity, meaning that with one decibel more electrical input, you should get one decibel more acoustical output. But amps and speakers compress sound, and often what comes out is not linear with respect to the input. With this record, you can hear everything from someone turning a page of music to the 17-piece band at full tilt. It's got a huge range."

Jon Faddis, music director of the Carnegie ensemble, is also one of the fiercest trumpeters around. He stopped by Levinson's studio to test the process before committing to the record. "We recorded just the trumpet," he says, "and I'd never heard

(Continued on next page)

PROFILE



The Lexicon Of Success. Lexicon Inc. has just celebrated its 25th year in the business of manufacturing state-of-the-art signal-processing equipment. To mark the occasion, Lexicon president Harvey Schein, left, and VP of sales and marketing Steve Krampf displayed the company's first product, the Delta T-101, introduced in 1971.

PRODUCER MARK LEVINSON

(Continued from preceding page)

my horn sound that way. No distortion; very, very natural."

The sound of the isolated instrument was so impressive (Levinson has tapes of a classical vocalist singing alone that are disarming in their definition) that Faddis wasn't worried about Cello's ability to represent the sonic breadth of the Carnegie Hall Jazz Band.

Plus, he knew his history. "That was the way big bands used to be recorded," he says, "The only thing I was concerned with was the physical setup. We finally got it."

In the Cello language, that "setup" is

called acoustic room treatment. Levinson reduces it to a well-known allusion, noting that singing in a bathroom is different from singing in a field. The space around the performer has a signature that invariably presents itself.

"When you make a recording, you're not only capturing the sound of the instruments but the sound of the space in the room," he says. "The treatment is the optimization of that space for the instruments."

"You can even hear [tenor saxophonist] Lew Tabackin take his breath on 'Giant Steps,'" says Faddis. "But

the track that best represents what Mark and the band achieved together is 'It Never Entered My Mind,' because every nuance is audible."

Levinson chose Sony Studio B in New York to record the Carnegie group. It has "a nice jazz club environment," he says, "a little bigger than you might need in ceiling height, but fine. Intimate without being crushed."

The band set up like it would for a performance, with the rhythm section moved forward slightly. Some headphones were employed to make sure "that something was actually going on

the tape," recalls Levinson. No monitor speakers were used at the recording. There was no playback per se, and no track had more than three takes.

"I try to keep the musicians out of the playback," he continues. "Why should they hear what they just did? Listening to what they're doing is more important. Recording is present/future, not past. Playbacks are like driving down the road looking behind you."

During a listening session at Cello headquarters a few weeks later, the unsettling realism of the record took time to get used to.

"Some of the Carnegie band came by to hear the results and were astonished," Levinson offers with a smile. "They said, 'Well, it's kind of weird, the only time we ever hear this particular sound is when we're playing. You don't expect to hear it when you don't have your horn with you.'"

Deciding whether the Cello sound is appropriate for an artist's music is a subjective call. No one understands this better than Levinson, who warns that his *audio vérité* is not for everybody. He believes that his recordings are going to cause some controversy in the studio world.

"Many engineers think the bass should be louder than the piano, or worry about stuff like boosting the high hat, adding bottom to the tom tom, and EQ'ing the snare," he says. "This is more of a slice-of-life thing—you are there. Concepts about mixing are out the window."

Levinson actually went to cook dinner for Terrason and company while the trio finished one section of the recording. "Try walking out of the studio when you're the mixing engineer," he says. "The reaction would be 'What?!' But I just push the buttons, and my job's almost done. I don't think that's something every engineer is going to be happy about."

Levinson's musical history set him up

for subtleties. He is a bassist and has toured and recorded with pianist Paul Bley. He used an early version of the Cello system to cut vinyl albums for his own, self-named company during the '70s.

The Cello moniker formally appeared in 1984, along with a few underground CDs known largely by those in the audiophile community. They weren't commercially available but gave Levinson his rep as an innovator.

He serves as president of Cello Ltd., which has 50 employees and builds equipment for residential applications. It is distributed worldwide and is available for professional use through the company's executive offices in New York.

A sister company, Cello Music & Film Systems, custom designs residential music and theater-playback systems based on Cello's audio equipment.

The Blue Note dates are the first major-label discs Levinson has recorded with the Cello operation, but the system has also brought to life the work of folk/blues musicians, such as Guitar Gabriel and Big Boy Henry for Music Maker, a label Levinson operates with partner Timothy Duffy.

Duffy spends much of his time in the South, seeking out regional blues heroes and documenting their work. The comparatively portable Cello hardware makes his job that much easier.

In 1994, Levinson and Duffy founded the Music Maker Relief Foundation, which provides financial assistance to elderly blues artists. The quality and content of the material of the Music Maker label, together with the foundation's goals, recently got Eric Clapton interested. The guitarist stopped by the Cello studios and made some impromptu recordings on acoustic guitar.

"His tone was amazing," reports Levinson. "And even he couldn't get over the clarity. It would be great if he want-

(Continued on page 81)

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (WEEK ENDING JUNE 15, 1996)

CATEGORY	HOT 100	R&B	COUNTRY	ADULT CONT.	CLUB-PLAY
TITLE Artist/ Producer (Label)	THA CROSSROADS Bone Thugs & Harmony/ D.J. U-Neek (Ruthless)	THA CROSSROADS Bone Thugs & Harmony/ D.J. U-Neek (Ruthless)	BLUE CLEAR SKY George Strait/ T. Brown, G. Strait (MCA)	MOTHER MOTHER Tracy Bonham/ P. Kolderie S. Slade (Island)	GET MONEY Junior M.A.F.I.A./ The Notorious B.I.G./ Notorious B.I.G., DJ Enuff (Undeas/Big Beat)
RECORDING STUDIO(S) Engineer(s)	STUDIO CAT (Los Angeles) Aaron Connor	STUDIO CAT (Los Angeles) Aaron Connor	EMERALD (Nashville) Steve Tillisch	FORT APACHE (Cambridge, MASS.) Paul Kolderie Seam Slade	HIT FACTORY (New York) Tony Smalios
RECORDING CONSOLE(S)	SSL 4000B	SSL 4000B	SSL 4064	Neve 8078 Custom	Neve 8068 Custom with Flying Faders
RECORDER(S)	MCI JH 114	MCI JH 114	Sony 3348	Studer A827	Studer A827
MASTER TAPE	Ampex 499	Ampex 499	Ampex 467	Ampex 499	Ampex 499
MIX DOWN STUDIO(S) Engineer(s)	STUDIO CAT (Los Angeles) Aaron Connor	STUDIO CAT (Los Angeles) Aaron Connor	MASTERFONICS (Nashville) Chuck Ainlay	SOUTH BEACH (Miami) Tom Lord-Alge	HIT FACTORY (New York) Tony Smalios
CONSOLE(S)	SSL 4000B	SSL 4000B	SSL 9000	SSL 4072	Neve 8068 Custom with Flying Faders
RECORDER(S)	Panasonic 3700	Panasonic 3700	Sony PCM 9000/ Studer 827	Studer A827/ Mitsubishi X832	Studer A827
MASTER TAPE	Ampex 467	Ampex 467	Ampex 467	Ampex 499	Ampex 499
MASTERING Engineer	BERNIE GRUNDMAN Brian Gardner	BERNIE GRUNDMAN Brian Gardner	GEORGETOWN MASTERS Chuck Ainlay	GATEWAY Bob Ludwig	HIT FACTORY MASTERING Chris Gehringer
CD/CASSETTE MANUFACTURER	Allied Digital	Allied Digital	MCA	PDO/HTM	WEA

© 1996, Billboard/BPI Communications, Hot 100, R&B & Country appear in this feature each time; Mainstream Rock, Modern Rock, Rap, Adult Contemporary, Club Play, and Dance Sales.

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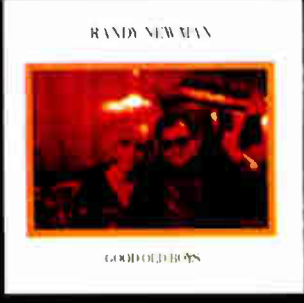
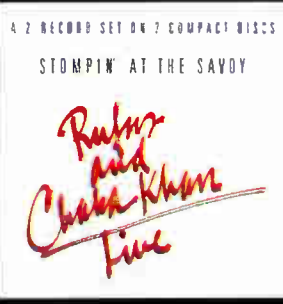
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RUSS TITELMAN

35TH ANNIVERSARY * THE BILLBOARD SALUTE

PHOTO: LARRY BUSACCA

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'Please Don't Wake Me'

PRODUCER RUSS TITELMAN RECALLS 35 YEARS IN THE SERVICE OF A CALIFORNIA DREAM

THE BILLBOARD INTERVIEW
BY TIMOTHY WHITE

The imagination has its own terrain, a landscape half-experienced and half-unexplored which features its own secret thresholds. And if those psychic starting points are fond ones, they can sometimes form the inner basis of a life-long adventure.

Lining the walls of Russ Titelman's expansive apartment on Riverside Drive in Manhattan are sepia photos of a Southern California upbringing, and of the strikingly handsome parents from Pennsylvania who gave life to him in the Promised Land. Entering the world on August 16, 1944, the second child of clothier Herbert Titelman and the former Leonore Greenberg, Russ Titelman is a once and future boy of summer—albeit of the rock 'n' roll persuasion.

Collecting early doo wop 45s like other kids collected baseball cards, enraptured by the sun-drenched Southland dream of a livelihood predicated on leisure-time pursuits, he grew up around the West Coast record industry even as that business grew up around him. The street-corner excitement of California doo wop hits and the deeply personalized industry they helped spawn in the vicinity of Fairfax High School are places in the heart to which Titelman always inevitably returns for a sense of renewal.

"As a kid, music in Los Angeles was everything," exclaims the customarily coltish and enthusiastic Titelman. "You'd go to Norty's record store on Fairfax Avenue, across from Canter's Deli, or you'd listen to the radio, or you'd go down to Wallichs Music City on Hollywood and Vine. And eventually you'd wind up bumping into somebody in the business because they went to these same neighborhood hot spots too.

"For example, Steve Barri, who would write songs with P.F. Sloan for Jan and Dean, Barry McGuire and the Grass Roots, he worked behind the counter at Norty's! And at Wallichs Music City one day as a kid, I bumped into Kim Fowley. 'Come listen to this,' Fowley said, and took me into a listening booth. He had just finished producing 'Honest I Do' by the Innocents and had the acetate with him, so he played it for me! 'What do you think?,' he asked. 'What did I think?' I just mumbled, 'Hey, it's a hit!'

"That was my teenage environment, and it was great being connected in such a casual way. The radio stations I listened to the most were KFVB, KRLA, KFOX, KDAY and KGFJ with

Hunter Hancock: 'Running the gamut from bebop to ballad.' The initial centerpiece of all this activity for me was doo wop, and it seemed that all the records I ever loved or was moved by as a teenager were things like the Moonglows' 'Sincerely' and the Flamingos' 'I'll Be Home,' the latter of which got done later by Pat Boone; or 'Devil Or Angel' by the Clovers, long before it got covered by Bobby Vee. Out of the traditions of these records, and equally sophisticated ones by acts like Billy Ward and His Dominoes, came the real L.A. off-the-street-corner sounds, like 'You Cheated' by the Shields.

"When you were a kid, these records spoke directly to you, about your feelings and your life. A little later, when I began writing my earliest songs, like 'I Never Dreamed' or 'Please Don't Wake Me,' and getting them recorded by acts like the Cookies or the Cinderellas, I knew my sensibilities had grown out of those doo wop experiences of dancing with a girl in a tight sweater, or otherwise waking up to what life was all about.

"I guess I wanted to help artists speak as directly to the culture as these earlier performers had spoken to me," Titelman adds with boyish intensity. "And I felt that if I could do that, I'd really have accomplished something fairly worthwhile."

Thirty-five years after he strummed guitar and crooned on the Paris Sisters' "I Love How You Love Me," Russ Titelman has written, played on or produced many of the most beloved and acclaimed records in the popular canon. If rock 'n' roll means transforming inner hungers into outreaching realities, then Russ Titelman's story is proof positive that such poignant scenarios are bona fide human possibilities.

You were a red-diaper baby, right?

Right. My parents were beyond



Socialism. [Laughter]. They were members of the Communist Party as far as I know. There were cell meetings at my house! I remember those cocktail parties: they were all having a good time trying to overthrow the government, guess. I remember a guy who was being politically deported who came and stayed at our house one night; it was like the Underground Railroad.

My parents weren't in the entertainment industry. My dad's mother and father came over from Russia. My grandmother on my mother's side was from Odessa; my grandfather was from Kiev; and my grandmother on my father's side, Mary Uditsk—my father's mother—was either from Latvia or Lithuania. My paternal grandfather's name was Israel Samuel Titelman. He came to America at the turn of the century and dropped an 'e' out of his name; it used to be Teitelman. So that's why everybody mispronounces it now. [Laughs]

So when they came over, they went to Pennsylvania and they started knitting mills in Altoona; they founded Puritan Sportswear. It became this very successful business.

They made Ban-Lon shirts, and I remember they had Bob Cummings as the celebrity who sold the shirts. They had five sons—Frank, Dave, Mannie, Herb and Lenny—and Frank ran the company.

Frank died of lung cancer in the late 1930s, and my father died of the same thing in 1956; he was a smoker. I just passed him in age.

In 1939, because of his political beliefs, my father didn't want to be part of the company or the capitalist structure. So he met my mother when she was 18 and he was 30, and he married her and they moved out to Los Angeles, maybe to get away from the rest of his family.

He banged around and had a few jobs, and then when the war came he worked in the ship-

yards in Long Beach, helping the war effort. After the war, he eventually went back to the family company as the West Coast salesman for Puritan. One day, he had a meeting at the May Company store on Fairfax and Wilshire and there was a picket line there, so instead of going in, he got on the line! Somebody from the store saw him and called Frank in New York and said, "Your crazy brother is on the picket line, get him off or we're not gonna buy any more of your stuff!" Years later, Frank's son Dick, who was certainly not left-wing, said to me, "Your dad was a good guy. He was a man of principle."

How did music and the record business come into your household?

That's an intricate story. My parents were into music. My mother told me that when they first moved to Los Angeles, they used to go to this bowling alley [next to Wallichs' Music City] on

Vine Street and listen to the Nat Cole Trio.

At home, they had Nat Cole records, Louis Armstrong records, Leadbelly, the Almanac Singers, the Weavers—and the Red Army Chorus on some 78s, naturally [laughs]. And my father's favorite classical piece was Beethoven's 5th Piano Concerto played by Artur Schnabel; he listened to that all the time.

And when I went to Westland School on La Cienega for kindergarten, Carol "Cookie" Cole, one of Nat's daughters, was in my class.

Later, when I was at John Burroughs Junior High School, my sister Susan, who's two and a half years older, was going to Fairfax High School, the "rock 'n' roll high school," attended by Mo Ostin, Lou Adler, Phil Spector, Herb Alpert and Steve Barri. Susan's best friend was Phil's girlfriend, Donna Kass, and Susan was dating Marshall Leib, who was a member of Phil's group, the Teddy Bears.

At the time, Phil was studying to be a court reporter at Los Angeles City College; but he was a great jazz guitar player and was taught by Burdell Mathis, the same guitar teacher Phil recommended I take lessons from, which I did. Burdell's place was across the street from Wallichs, the store owned by Glenn Wallichs, who helped start Capitol Records. Burdell taught me for about a year, and I played on a Gibson L12.

Anyhow, I was in the seventh grade when I'd come home from junior high each day and the Teddy Bears would be rehearsing in my living

Continued on page 44

PHOTOS ABOVE: NEIL SEIFFER



Thank you

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Russ Titelman

35th Anniversary Salute

THE BILLBOARD INTERVIEW

Continued from page 41

room. Meanwhile, I used to go to the Rexall drug store at La Cienega and Beverly with my friend Bobby McKay, and we used to steal 45 records like "Whispering Bells" by the Del-Vikings and stuff them in our pants. We got caught, and my mother came and picked us up; my father had just died a year and a half before and my mother was very worried about me. My punishment was to be sent to Calamigos Ranch, a nice camp in Malibu, in the summer of '58. Such a punishment!

While I was at camp, Phil and the Teddy Bears went into Gold Star Studios and cut this song they'd been rehearsing in my living room, "To know Him Is To Love Him." During one of their visits to my camp, my mother and sister brought this record and played it on this ratty little portable record player there. I just thought, "Wow, what a thing!"

It got released, went to No. 1, and I saw Phil on "American Bandstand." After that, I idolized him and just wanted to be around Phil all the time. He went on to make more Teddy Bears records and an album for Imperial, and he used to come over to our house with the master tapes, asking me,

"What do you think of the drum sound?" So that's how I got interested in



Top left: Budding producers: Charlie Greene,

Titelman, Jack Nitzsche,

Copenhagen, 1966. Top Right: Free man in Paris, 1966. Bottom: With Alla Rakha, (unidentified) and Ravi Shankar at Kinara School Of Music, L.A., 1969.

music and the record business.

How did you start your own recording career?

Well, at one point I didn't see Phil for a while, and then I was coming home from school one day and he drove by in this cool Corvette. I waved, and he gave me a ride home, and he had this instrumental record that sounded like Johnny & The Hurricanes that he did under the name Phil Harvey—his real name is Harvey Philip Spector—and the record was called "Bumbershoot." He invited me to go along to a hop at the Rainbow Roller Rink in the San Fernando Valley, where he and his little band were performing the song. DJ B. Mitchell Reed was the host, and Edd "Kookie" Byrnes was there miming "Kookie, Kookie (Lend Me Your Comb)." Phil got into a fight with Reed, because they weren't gonna pay Phil, and that seemed dangerous, because this wasn't our neighborhood; it was a more Latin neighborhood, and we were outsiders.

So afterwards we continued to hang around together, and the day my sister graduated from high school, Phil asked me to sing falsetto on a demo on a studio session at Gold Star. Phil thought my voice was OK, and so when he started working with the Paris Sisters, I sang backup and played guitar—a Gibson ES335, I think—on this 1961 song of Phil's they did, "Be My Boy," which

was a decent hit [No. 56 on Billboard's Hot 100].

Next, Phil went to New York and picked up a couple of songs from Don Kirshner at Screen Gems/Columbia Music, Barry Mann and Larry Kolber's "I Love How You Love Me" and "He Knows I Love Him Too Much," a Carole King and Gerry Goffin song. We went in the studio and made a Paris Sisters album, and so I played and sang on all those Paris Sisters songs.

How did you become part of the Spector's Three vocal trio?

Well, the Paris Sisters were recording for Gregmark Records, and at the same time Phil was working with Lester Sill and Lee Hazelwood, who also had Trey Records. Phil wrote these other songs, "I Really Do" and "I Know Why," and Phil and I sang them with Phil's girlfriend, Rickie Page, for Trey as the Spector's Three.

But Phil didn't want to appear in the promo pictures or at the personal appearances and he didn't want Rickie to appear either, so he said, "Who can we get who's good looking?" I said, "I've got this beautiful girlfriend, Annette Merar. So we got Annette and my friend Warren Entner, who much later was in the Grass Roots and much much later became the manager of Quiet Riot and Faith No More, and we were in the photographs for the Spector's Three. We also appeared on "The Wink Martindale Show" with Sam Cooke, Jewel Akens and others, and we mimed the record. And Phil later wound up marrying Annette.

Then Phil went to New York for a long while, and I started hanging around with Ed Cobb, who was the bass singer in the Four Preps. By then I was taking guitar lessons from Ray Pohlman, the famous session guitarist for Phil and so many others, who lived with his wife Barbara in Beachwood Canyon, and he brought me to play on a bunch of Kitty Lester records like "Once Upon A Time" [the B side of the Top 40 1962 hit "But Not For Me"]. And he and Ed and I cut an instrumental version of "High Noon," which I'm not sure got released. By then, it was 1962 and I'd graduated high school and went to Los Angeles City College.

What was your major in college?

Actually, I took theater arts, with a mind to become an actor. Paul Winfield was there at the time, and when I saw him do a scene from "The Emperor Jones," I thought, "If I live to be 150, I'll never be able to get to that level." So I made a choice to quit acting and pursue a music career.

As all this was going on, I was writing songs as well, and I had a high-school friend named Barry Froner, and his dad gave me a thousand bucks to record my songs at Gold Star. I found a couple of girls to sing, went into Gold Star with engineer Larry Levine, and Gene Page, who I'd met, put a little arrangement together with chord sheets. Gene's brother Billy, who later wrote "In' Crowd," went into the studio with other musicians and me on acoustic guitar.

We demoed "Just A Little Touch Of Your Love" and some other songs, which I took to Lester Sill in his office on Sunset Boulevard, who I knew from Spector. Lester took the song upstairs to Screen Gems/Columbia. Donny Kirshner loved "Just A Little Touch Of Your Love," and I got signed to Screen Gems. The song got released eventually on one of the Screen Gems labels under the name of this female singer with a smoky voice whose last name was Franklin, but there was a tonal error on the master and it didn't sound right. It crushed me, since it was my first record, but, hey, now I was writing for the same company where Barry Mann and Cynthia Weil, Goffin and King, Neil Sedaka, and Howard Greenfield and my other idols were!

I met Barry in the summer of 1963 and he said,

"I loved your song, come to New York and we'll write together." So I did, and I stayed at the Hotel Earl. So Cynthia and I wrote these two songs together, which Barry and I co-produced, "Baby Baby (I Still Love You)" and "Please Don't Wake Me," which were done by the Cinderellas for Dimension Records. ["Baby, Baby (I Still Love You)" got as far as No. 134 on Billboard's Bubbling Under The Hot 100 Chart in May 1964.]

Going to work at the Screen Gems office every day in the Columbia Building on 711 Fifth Avenue, I got to know Carole King and Gerry Goffin, and I did some work with Gerry, including "I Never Dreamed" for the Cookies [arranged by Carole King] and a song called "What Am I Gonna Do With You," that was recorded by Lesley Gore, and the Chiffons and Skeeter Davis did a version of it too.

I also wrote "Yes I Will" with Gerry, and Carole fixed a few notes on it and made it what it was: a Top 5 record in England in 1965 by the Hollies, and then the Monkees recorded it [as "I'll Be True To You"] on their first album.

During this period, you also wrote songs with Brian Wilson, didn't you?

Yes, we co-wrote "Sheri, She Needs Me" and "Guess I'm Dumb." The second one was recorded by Glen Campbell; a Japanese woman just recently recorded it, and it was on a Japanese album that sold about 700,000 copies. Can you imagine?!

Anyhow, meeting Brian was part of being at Screen Gems Music, because Brian used to visit Lou Adler all the time in the L.A. office. I'd be around, too, and so I saw Brian a lot. I also used to go over to Brian's office, a big office in a bank building on the southeast corner of Sunset and Vine where he'd go to write songs. I'd also go over to Brian's Hollywood apartment, which was spartan to say the least, but he had a piano in there. He loved Jonathan Winters and he used to sit around and recite all the Winters bits and laugh his head off; he could do a real good imitation of Maudie Fricker. It was fun.

"Sheri, She Needs Me" was written on the piano at the house of his girlfriend, who became his wife, Marilyn [Rovell]. And "Guess I'm Dumb" was written at Marilyn's and at his apartment.

One day when I visited Brian at the office, he was writing "Fun Fun Fun," but the lyric he had at the time was "Run Run Run." He had a whole other lyric for it, and it was a good song that way, too!

He was like a kid, going around barefoot in a T-shirt and jeans. I was never a fan of his early surfing records, but when he started idolizing Phil Spector and it was *orchestral* surf music, then I got interested in it. I loved the spontaneity of what was coming out of his head.

Later, I thought "Pet Sounds" was way ahead of anything of Phil's. As great as Phil was, his orchestrations were all the same kind of thing. But Brian's didn't have a formula!

So how did you find your way into the house band for the "Shindig" TV show?

After spending nine months in New York, writing each day in a bunch of cubicles with pianos in an office that was run by Charlie Koppelman and Don Rubin, I hadn't had a lot of really big successes. I was living out in East Orange, New Jersey, sharing an apartment with Ethel "Earl-Jean" McCrea, the lead singer of the Cookies, and her sister Darlene, who was one of the Raelettes for a while, who I was dating. I also wrote a song with Gerry Goffin for Darlene McCrea called "My Heart's Not In It," but it never did anything.

Then I got a phone call from Ray Pohlman, and he said, "Come home. We're doing television, and you'll play guitar!" So I went home in October or

Howie Klein, president, Reprise Records

"WHEN IT DAWNED ON ME THAT I WOULD BE WORKING DIRECTLY WITH RUSS TITELMAN, I WAS, QUITE SIMPLY, AWESTRUCK. OF COURSE, BEING AWARE AS WE ALL ARE OF HIS MYTHIC REPUTATION, I HAVE TO ADMIT I WAS A LITTLE DAUNTED. BUT, AS I GOT TO KNOW HIM MORE, IT BECAME CLEAR THAT ONE OF HIS GREAT STRENGTHS AS A PRODUCER IS HIS ABILITY TO BRING OUT THE BEST IN NEW UNTESTED TALENT AS WELL AS WITH ESTABLISHED SUPERSTARS. THIS EXTRAORDINARY ABILITY HAS BEEN REFLECTED IN HIS GREAT WORK WITH SOME OF OUR NEW ARTISTS INCLUDING LOVE IN REVERSE, DAVID ELLIOTT AND LAURIE SARGENT."

Russ Titelman

The Grammy-winning producer celebrates 35 years of being the "uncommon denominator" on a host of significant recordings by artists as diverse as James Taylor, Eric Clapton, George Harrison, Randy Newman and Rickie Lee Jones.

BY DAVIN SEAY

There is an abundance of theories as to what makes a great producer. For some, it's an up-close, hands-on involvement in every aspect of the recording process, from song selection to guitar strings. For others, it's an ability to lay back and let the creative process unfold, stepping in only at that exact moment when every element aligns. And for still others, it lies somewhere in-between, in that delicate combination of collaborator, confidante, cheerleader and confessor.

The truth is, inspired production is as mysterious a process as musical inspiration itself. Experience, expertise and technical excellence may all play a part, but so, too, does an instinct for being in the right place at the right time with the right artist.

And the secret of Russ Titelman's unparalleled success as a producer, across almost four decades of history-making music, is all about his unerring instinct. At one time or another, Titelman has fit himself to every description of a great producer: hands-on and hands-off; laid back and up front; mastermind and mood-setter. It's that very versatility, the ability to understand what it takes to get the perfect take, that both comforts and challenges the artists he has worked with.

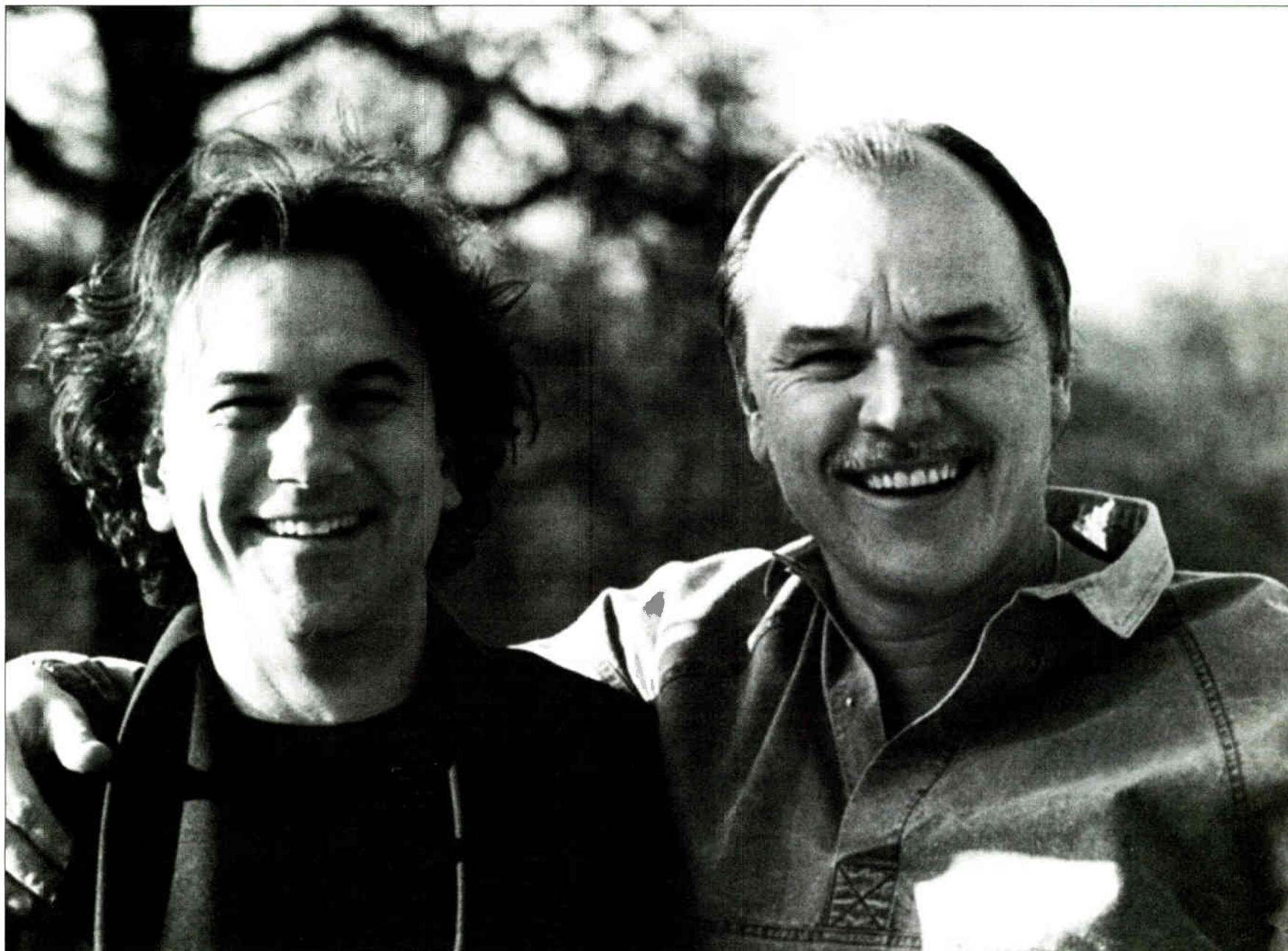
His eclectic portfolio underscores Titelman's own epochal career, a personal and professional history in which the music and the man seem sometimes interchangeable.

It began in 1961 on the bustling Hollywood music scene, where a 15-year-old Los Angeles native landed his first gig, helping to build Phil Spector's Wall of Sound. As a guitarist and vocalist, Titelman worked on various demos for the pioneering producer, backing the Paris Sisters on "I Love How You Love Me" and "Be My Boy" while still in high school.

But it was songwriting that captured the attention of this fledgling renaissance man, drawing, in turn, the attention of industry talent scout and entrepreneur Lester Sill. His recommendation to Lou Adler and Don Kirshner landed the 18-year-old Titelman a slot as staff writer for Screen Gems/Columbia Music. With Gerry Goffin he would go on to write "Yes I Will," a Top 5 U.K. hit for the Hollies, later to appear on the Monkees' debut album. Other Titelman compositions would in time include sides by the Cookies, Glen Campbell and Linda Ronstadt.

Perhaps the most fruitful of Titelman's creative collaborations during the '60s, however, was with another Phil Spector alumnus and budding production genius, Jack Nitzsche. At a time when the expressive boundaries of popular music were beginning to broaden exponentially, Titelman and Nitzsche worked on a number of pivotal projects, including perhaps the era's most effective use of

Continued on page 49



Dear Russ,

"He keeps Sending Me Angels just like you!"

A very special thanks from your pal,
Jerry Lynn Williams,
Urge Music and Records,
and

All your friends at Hamstein Publishing Company Inc.



CONGRATULATIONS

Dear Russ,
We love
you
and are
so very proud
of you!

Love,
Susan, Ry &
Joachim

Russ Titelman 35th Anniversary Salute

THE BILLBOARD INTERVIEW

Continued from page 44

November of '64, and it turns out it's "Shindig." I was in the Shindig band; the Shindogs, incidentally, was a separate group on the show. The Shindig band was Richie Frost on drums, who played on all the Ricky Nelson records; Larry Knechtel played bass; Leon Russell played piano; Julius Wechter from the Baja Marimba Band was the percussionist; Jerry Cole was the lead guitar player; I played rhythm. There was a horn section, too. Then things changed, with James Burton and Billy Preston in the band for a while; Paul Humphries, too.

We backed up people either by taping the tracks beforehand or by doing it live. We backed Jerry Lee Lewis live on "Whole Lot Of Shakin' Going On," and he was great. During that time, I also played on some Phil Ochs sessions, some Righteous Brothers sessions like "Hung On You," and I conducted the choir for some of the overdubs on "Just Once In My Life."

Plus, I went to a few Beach Boys sessions with Brian, and he asked me to take a screwdriver and bang on a mike boom during "She Knows Me Too Well." That "tink-tink" you hear during the song, which sounds like a triangle, is me on screwdriver and mike boom [laughs].

Meanwhile, I became friendly with Jack Nitzsche, who was producing movie soundtracks, and I played on the score for the horror film "Village Of The Giants." Jack and I used to go over to Metric Music, too, to see Lenny Waronker, who was a publisher, and we'd ask what the latest thing was. Lenny would say, "Listen to this!" and that's how we heard Jackie DeShannon's "What The World Needs Now Is Love" before it came out.

Then I left L.A. after about nine months and traveled around Europe in 1966. Nitzsche came over to England and said, "You have to come see this group," who were playing in this little room, and it

Bob Merlis, senior VP, media relations, Warner Bros. Records Inc. (U.S.)

"When I first came to Warner Bros. in the early '70s, I was based in New York. Every now and then, this strange character from the home office would stop by, and we soon realized we shared at least two affinities: comedy and rock 'n' roll. Russ would do his decrepit Jewish tummler routine for me, and we enjoyed spending a number of days and nights in "Landsman" character. I had been acquainted with the guys in the Credibility Gap—Harry Shearer, David L. Lander and Michael McKean—and brought a tape of some of their shtick to Russ and Lenny Waronker's attention. Russ really carried the ball on this one; he was quick to recognize their comic genius, and the album "A Great Gift Idea" is testimony to his perception. He's also an OK dresser."

was the Troggs, who had just made their demo of "Wild Thing" and "With A Girl Like You." They got signed over here to Atco.

I came back to L.A. around Christmas '67 and did a lot of sessions with Nitzsche. I played 12-string guitar on the Buffalo Springfield's "Expecting To Fly," which was a Nitzsche arrangement. Later, I played on Jack's soundtrack to the film "Candy," which was rejected. Otherwise, like a lot of other people back then, I just hung out and smoked pot and listened to Beatles records [chuckles].

In 1969, you found yourself playing guitar on "Memo From Turner," for Jack Nitzsche's soundtrack to the Mick Jagger film, "Performance," which was released in 1970 by Warner Bros.

Actually, the core of the studio band on that record was Randy Newman, Ry Cooder and myself, and it was recorded in Los Angeles at Western Studios. But Jagger wasn't there during our sessions. The band Traffic had done a recording of "Memo From Turner," but they [Jagger and Nitzsche] didn't like it. So we replaced their track, playing along to Jagger's existing vocal and a click track. I played the Keith Richards-sounding "jing-a-jing" on rhythm guitar, and Ry Cooder did the slide guitar parts.

And then Jack and I wrote "Gone Dead Train," and Randy Newman sang it, and we cut it live. They needed a song for the credits and Jack said he wanted to lyrically use all this voodoo and blues terminology for this story of this faded rock star, a burnt-out character who can't get it up anymore. I saw the track part as Chuck Berry-like in feel but more raucous.

The "Performance" soundtrack marked your first recording for Warner Bros. Records, but what were the exact circumstances that led directly to your 25-year association with the label?

Well, in the early '60s I used to go over to Reprise Records on Melrose and hang out with Steve Venet, who was the head of A&R there; Steve was the brother of Nick, who produced the Lettermen for Capitol. Anyhow, this was before Reprise, Sinatra's label, was

RUSS,
CONGRATULATIONS ON
35 EXTRAORDINARY YEARS.

GRUBMAN INDURSKY SCHINDLER & GOLDSTEIN, P.C.



sold to Warners, and I used to see Mo [Ostin] there. Everything was completely informal then.

But, really, it was getting to know Lowell George at the time of "Performance" in 1969 that sorta led to Warner Bros. as a full-time thing. See, Lowell George, who worked [uncredited] on the "Performance" soundtrack, was a big fan of Ravi Shankar. Shankar had opened a school, the Kinara School of Music, and I met Lowell there because I was studying sitar there for a year. Although I couldn't play sitar that well, Lowell could. Incidentally, George Harrison, who would later produce, also came by and we were introduced.

So Lowell and I got close and drove around all the time in this Morgan car he had, taking LSD and mescaline. Lowell was so amazingly talented. He was a flute player in high school, and he knew how to play Japanese shakuhachi flute; anything he picked up he could figure out, and he of course was a truly great guitar player.

As we were studying sitar, Nietzsche was doing this "Performance" movie score with all sorts of different instrumentation, and I said, "Look, we'll have tamboura and veena," which I borrowed from the school. I played veena on one song, Buffy Sainte-Marie played these mouth-bow solos, and Lowell and all of us did this crazy stuff on the tracks.

Jack also was smart enough to get Ry Cooder to come and play all this slide guitar. My sister Susan and Ry had met by then, but they weren't married yet. Four years on, I would co-produce Ry's "Paradise And Lunch" album and co-write "Tattler" with him, so "Performance" was the beginning of a lot of associations.

Meanwhile, Lowell was simultaneously playing with the Mothers Of Invention, and he was rehearsing his own band, Little Feat, and Lowell was going to sign with Lizard Records. But Lenny Waronker had gone over to Warner Bros. by then, so I said to Lowell, "Don't sign a deal with Lizard until we go over to Warners and see Lenny!"

I called Lenny and said, "There's something you should hear!" Lowell and Billy Payne and I went to see Lenny in his office, where Lowell played guitar and Billy played piano and they sang, "Willing," "Truck Stop Girl" and "Brides Of Jesus." Lenny said, "This is great! Go talk to Mo! Go make a record!" It was that simple.

I produced the first "Little Feat" album, and some of it was the demos we'd made, like "Truck Stop Girl" and "I've Been The One." So that was when I first started working for Warner Bros. as a producer, which was in 1970; but I wasn't hired until [July 19] 1971, because I was like a hippie and I didn't want a full-time job.

The next thing I did after Little Feat was the "Randy Newman/Live" album. I'd first met Randy at Metric Music, but we'd come to know each other well because of "Performance."

But I think I owe my job and my co-production partnership with Lenny to the USC football team. See, Randy was performing at the Bitter End in New York for three weekend nights; we recorded him

from a mobile truck outside, and it was snowing and freezing cold. In the cab on the way down to the first night's taping, Lenny Waronker had said, "Why don't you sit in the truck with me and we'll be co-producers?" I said, "OK!" So we both sit in the truck that night, and then Lenny suddenly says, "I have to go back home, but you stay here in the truck; it'll be OK." I said, "Huh? What do you mean? What is it?!" He said, "It's the USC football game." Lenny was a USC alumnus and felt he had to go back to L.A. to see this football game, so I stayed in the truck and finished the taping.

I mixed "Randy Newman/Live" at Western Studios, chose the best performances, put it together. And it was a really nice record. On live records, you always get this extra passion that's not possible any other way. I mean, see "Unplugged" by Eric Clapton. So then Randy and Lenny and I started working on Randy's "Sail Away."

Looking back, what were the high points of producing Randy Newman with Lenny Waronker, since, besides "Live" and "Sail Away," you also worked on Randy's "Good Old Boys," "Little Criminals," "Born Again" and "Trouble In Paradise" albums?

[Smiles] The high points, in a way, were getting the phone calls before we'd record, with Randy saying, "Come over to the house, I gotta play you something," and having it be "God's Song" or "Sail Away" or "Marie." I cried when Randy played "Marie" in his little workroom in his house in Pacific Palisades.

When Randy wrote "Marie," he was working on a project that was gonna be called "Johnny Cutler's Birthday," about this Southern guy, a roller in a steel mill; this Southern opus. That record became "Good Old Boys." "Marie" is beautiful. Randy wrote it about a girl named Marie he was once madly in love with; it's like a Stephen Foster song. And the other song that really kills me that he wrote, it's so deeply emotional, and Linda Ronstadt recorded it, is "Texas Girl At The Funeral Of Her Father," which was on "Little Criminals."

Randy is so funny, and so smart, and the songs were so brilliant. All I can remember is that we used to laugh all the time. It was fun making those records, laughing nonstop about his sick point of view.

You've worked with some of the great singer-songwriters in rock 'n' roll history, including James Taylor for his 1975 "Gorilla" and 1976 "In The Pocket" records; Rickie Lee Jones on her 1979 debut album, her 1981 "Pirates" and 1995's "Naked Songs"; and George Harrison on his self-titled 1979 album. How would you compare and contrast these artists?

Rickie Lee is such an unusual figure, because she was literally very streetwise from being a bohemian of sorts and even a runaway at one point in her youth. She literally dropped to earth as a natural songwriter whose work was excellent from the very start. But what Lenny Waronker and I found fascinating was that she had

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*"Tell 'em I'll take
out the ad
without even an
'against it!'"*

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INSPIRATION.**

*Love,
Matt Pierson*



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Russ

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we are blessed with a new lifelong friend,
never let your braces dangle in the dust.*

Barry, Robin and Maurice

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From all of your friends at Sterling, our sincere

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Russ Titelman 35th Anniversary Salute

THE BILLBOARD INTERVIEW

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never been in a studio before. She grasped the art of doing vocal composites and other techniques very quickly, learning to play the studio as if it were an instrument.

Personally, she was very fragile on her first record, at once very powerful and terribly vulnerable, because her difficult personal and family background made it hard for her to trust in the way you must in the studio. We could tell from the humor and colorful characters in her songs that she'd led an unusual existence before we signed her, but, in fact, as Lenny later remarked, we actually had no idea how intense the hardship had been in her past until we read the *Rolling Stone* cover story ["A Walk On The Jazz Side Of Life," August 9, 1979] that you yourself wrote about her.

That story was very eye-opening for a lot of us at Warners. More than once, Lenny and I said to each other, "Boy, that piece really explains a lot," because Rickie Lee could only open up just so much in the studio, and in that interview she trusted on an even deeper level.

By the time of Rickie Lee's "Pirates" album, you can hear that she'd learned to trust, especially in the gripping vocals on "Pirates (So Long Lonely Avenue)" and on "We Belong Together." We got in the habit of waiting for her magic performances, and they'd always occur.

James was such a pleasure to work with because he was so intelligent and had such a broad knowledge of the blues, country music and American music of all sorts, whether it was Aaron Copland, Hoagy Carmichael, Jerome Kern, George Gershwin. His songs had great humor and an edge of the sardonic, but also compassion and sweetness.

I love James' harmonic sense and the emotions he inspires in his listeners with what he writes. "Shower The People," "Sarah Marie," "Lighthouse"—those songs stunned me and choked me up. But the most powerful song was "Junkie's Lament." That was recorded at a tough time in James' life, which he has long since grown past, but the fact that he could open his soul and confess that stuff was chilling yet admirable.

With George Harrison, there was a certain awe I had to get past, but I came to understand the specialness of what he brought to the Beatles and to popular music in his solo work. George's guitar styles and sounds were incredibly unique, but it's important to realize that George was not that much of a jamming soloist, as Eric Clapton was and is. So all George's unforgettable Beatles solos were very deliberately thought out. He was a craftsman of the highest order and he remains that kind of player in his solo music. The fluid approach he got from India was in songs on "George Harrison" like "Dark Sweet Lady," "Love Comes To Everyone" and "Blow Away," which is a phenomenal pop single.

A lot of people don't realize that "Blow Away" [which reached No. 16 on the Hot 100] used the rebuilding of Friar Park, the broken-down nunnery that he restored as his family home, as a metaphor for how he had to rebuild his life after the Beatles broke up and his marriage to Patti Harrison ended. The song has a brilliant lyrical and musical structure.

George also brought both a very confident spiritual dimension and a knowledge of world music to pop music that it had never had previously. Things like that take guts and an inner will.

Let's touch on other peaks of your long career. In 1973-74, you did the first two albums with Graham Central Station, the self-titled debut with the hit "Can You Handle it?" and the "Release Yourself" record. Larry Graham was an amazingly influential pioneer of the deep funk sound.

[Nodding] Larry was the bass player with Sly & The Family Stone. He had a falling out with Sly and put that band together, and he had been writing all along. Mo sent me up to San Francisco with [Warners executive] Don Schmitzerle, and we flipped out when we heard Larry's demos. I was fortunate to be co-producer with Larry on that record, because Larry invented modern R&B bass. There's a song on that record called "Hair" that sounds like three guys are playing bass. I talked to Marcus Miller about it much later, and he said he had a vinyl copy of the "Graham Central Station" album and he'd slow it down to 16 rpms so he could learn Larry's part on that song!

Tell me about working with Chaka Khan in 1983.

That came about from Bob Krasnow, who was working with Warner Bros. at the time, and he heard an album I made in 1982 with Bill La Bounty, a very good songwriter and singer who lives in Nashville now. He was putting together this swansong for Rufus and Chaka Khan, their last record together, and it was gonna be this "Live/Stompin' At The Savoy" project with live performances



R.T.

I'm proud to have made so many special records
with you throughout the years.

Congratulations to a great friend for this
well deserved honor.

Jimmy Bralower

Warmest wishes and congratulations.

*I mightily respect your talents
as only a co-worker can,
but I'm also happy to count you as a friend.*



Russ,

*Thanks for letting me be a part
of so many wonderful
records with you . . .
especially the ones with Max!*

Jeff Boua

and some studio cuts. So Bob heard that La Bounty record and said, "You're the guy to do this." I'm glad he had faith in me.

We went to New York and recorded a bunch of these shows at the Savoy, and also got an opportunity to go in the studio with her. It was one of the most amazing experiences of my life; I was just thankful to be there; it sent chills down my back. She was one of the most natural geniuses I met, and I don't use the term loosely. The crowning glory of our relationship was when she did "Ain't Nobody" for the studio part of the record. And my mouth dropped open when she sang it. That track was very sparse, and the main focus was her vocal. David "Hawk" Wolinsky wrote and arranged that song. It was a truly passionate record.

A year later, I worked with her and Arif Mardin on the "I Feel For You" album, which was a crowning achievement of the Mardin-Khan partnership. And Arif was kind enough to hire me to produce "Eye To Eye" a Michael and Danny Sembello song, on which her harmonies and the meaning she brought to the lyrics were both incredible. Then I did "Tight Fit" with her on the "Destiny" record. Two years later, in 1988, we did the "C.K." record, whose highlights were "End Of A Love Affair," which George Benson played on, and the Billie Holiday classic "I'll Be Around," which Dave Grusin arranged, as he did the former track. Prince sent us two tracks, with Miles Davis playing and talking on one, "Sticky Wicked." It was his vocal debut, and on the track Chaka suddenly said, "Say 'sticky

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"UNCOMMON DENOMINATOR"

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rock 'n' roll on the big screen: the score to the 1969 Mick Jagger vehicle, "Performance." The pair wrote the soundtrack's blistering signature song, "Gone Dead Train," as performed by Randy Newman.

Another key player in the "Performance" band was a L.A. native recruited for the sessions by Titelman, named Lowell George. The album debut of writer-singer-guitarist George's band Little Feat (1970) was the first in a long line of Titelman production credits for Warner Bros. and Reprise Records. On the strength of his next production project, "Randy Newman Live," Titelman joined the company's A&R staff, where he would go on to produce five subsequent Randy Newman albums over the next 12 years—including "Sail Away" (1972), "Good Old Boys" (1974) and "Little Criminals" (1977), which spawned the million-selling No. 1 single "Short People.

Working closely with Waronker, Titelman provided vital creative focus on some of the most influential recording artists of modern times. Among the many: James Taylor's "Gorilla" (1975) and "In The Pocket" (1976).

For George Harrison's 1979 solo album "George Harrison," Titelman assembled an A-list of supporting musicians, including Eric Clapton and Steve Winwood for sessions that would yield the hit single "Blow Away." It was while working in Harrison's home studio on his English estate that Titelman received word of a new Warner Bros. signing; an immensely talented young singer/songwriter named Rickie Lee Jones.

With the Titelman/Waronker team behind the boards, Jones' 1979 debut release went on to platinum certification, thanks to scintillating production and the hit single "Chuck E's In Love." Rickie Lee Jones would garner five Grammy nominations that year and an award as Best New Artist.

The advent of the '80s brought an end to Titelman and Waronker's active production partnership, with Waronker going on to become president of Warner Bros. Records and Titelman focusing exclusively on solo production. The decade would hear some of Titelman's best and most definitive production work, including Paul Simon's Warner Bros. Records debut, "Hearts And Bones" (1983), George Benson's "20/20" (1985) and Patti Austin's "Gettin' Away With Murder" (1985), which featured four tracks bearing Titelman's studio production stamp.

While in Montreux, Switzerland, producing Christine McVie's eponymous 1984 solo album, Titelman re-established contact with Steve Winwood. The renewed relationship would eventually result in Titelman's production of Winwood's smash comeback "Back In The High Life." The album would earn six Grammy nominations and win the producer his first Grammy—for his work on "Higher Love," named Record Of The Year in 1986.

1988 marked the beginning of one of Titelman's most successful creative collaborations, helping to pioneer a whole new chapter in the career of musical giant Eric Clapton, beginning with "Journeyman." Recorded in New York and London, the album—in what was becoming something of a Titelman tradition—won a Grammy for the track "Bad Love" as Best Rock Vocal.

In 1991, Titelman helmed "24 Nights," a stunning document of Clapton's annual Albert Hall stint. The soundtrack to the film "Rush" followed in 1993, and a year later came the landmark "Unplugged," which sold over 10 million copies worldwide and consolidated Clapton's standing as a superstar for a whole new generation of fans. Between them, the two albums earned eight Grammy nominations, two of which landed on Titelman's increasingly crowded mantle: Record Of The Year for "Tears In Heaven" and Album Of The Year for "Unplugged." Added to the Clapton/Titelman catalog in 1994 was "From The Cradle," a loving salute to the guitarist's blues roots.

As the '90s continue to unfold, so too does Titelman's unique role in discovering and nurturing fresh and exciting new music. In 1993, he worked with Michael McDonald on the memorable "Blink Of An Eye" album and was reunited with Rickie Lee Jones on her live-acoustic set, "Naked Songs." His most recent studio forays include work on an upcoming release from the Bee Gees and an EP and album by the New Jersey-based alternative band love in reverse, as well as signing two talented newcomers, David Elliot and Laurie Sargent, whose debut album he is slated to produce later this year.

While what makes a great producer may still be open to questions, the life and music of Russ Titelman provides that rarest of all definitions: a living example. ■

CONGRATULATIONS

We Wish t

We Hop

It's be

MAX!
I told you not to eat that!

*Well Anyway Russ,
Congratulations and Best Wishes,
Simon Andrews, Barry Bongiovi
and the staff at*

Right Track
RECORDING

Russ Titelman 35th Anniversary Salute

THE BILLBOARD INTERVIEW

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wicked." Miles growled, "You want me to say 'sticky wicked'?!" It was pretty funny, and we kept it.

Chaka always has her signature licks that no one else can do, but she also has these absolutely breathtaking surprises all the time. So the job of the producer is to make her feel comfortable enough to surprise herself and you too.

"Hearts And Bones," which you co-produced in 1983, may be Paul Simon's most underrated album.

I met Paul after hearing the soundtrack to his movie "One-Trick Pony," and I became friendly with him. Over the course of the time we spent together, he just pulled me into his next project, which turned out to be "Hearts And Bones." Lenny and I were working together with Paul on "The Late Great Johnny Ace," "Song About The Moon" and "Allergies" and other early songs for the record when Lenny became president of Warner Brothers, so Paul, Ron Halee and I finished the record.

Paul came in with the basic songs, just his guitar and voice, and we'd go from there. Paul is so thoughtful about his process, very careful, but very open to the unexpected. That record came at a time in his life that was very emotional. In some respects, the album is the story about the breakup of his marriage to Carrie Fisher and where he was at the time. Much of it, like the beautiful "Train In The Distance," is about expectation and loss. Actually, a lot of his songs are about attaining something, or walking away from it, or personal longing.

The singer Johnny Ace was not really a doo wop artist, but he was from that general era, and that song evokes the feeling in a way of what those doo wop records were about. Sonically, it's about a time gone by.

Besides interpreting Ace's death in 1954 from an apparent suicide, there's also an ambiguity in its reference to the more recent death of John Lennon.

Absolutely. And the track "Rene And Georgette Magritte With Their Dog After The War" is Paul's homage to these doo wop groups, and to juxtapose them with Magritte is this brilliant leap. In the song, they undress, open their bedroom drawers looking for these hidden things, and within the drawers is the music of these doo wop groups, the Penguins, the Moonglows. This "deep forbidden music."

Paul's music always exists in its own space. It's always more about what he's thinking about than what he might project with his public personality. His music is about memory, dreams and what he's on about. He puts his attention to these things, creates his version of them, and his music comes out of that. In terms of this particular song, he expands on Magritte, whose art he loves, by using surrealist painting as a premise for surrealist songwriting. It's the Magritte approach to writing a song, like suddenly putting a giant apple in a room or a giant block in the sky or, in this case, putting doo wop in these people's private compartments.

I reminded Paul the other day that there was a different version of "Magritte," where it was two acoustic guitars and an electric guitar all playing the same thing. And then when the first chorus came, he did a doo wop thing, making his own group from his own layered vocals. Later, he wanted to make it all more complete and record-like, so he put drums on it, got the group the Harptones to sing on it rather than himself, and George DeLerue did a string arrangement. In the process, the whole idea was transformed, and it became quite exciting and otherworldly.

It was interesting artistically to see how Paul kept a whole notebook of changes on how he approached writing the songs. He's very, very detailed. I think he has a vision and keeps chipping away at it until he gets there.

That was something that was a big lesson to me: to watch the artist stay strong in his vision and keep going until he got there. I believe the producer's job, especially when a great artist asks you to come on board, is to help him get his or her vision down on tape. Now, you might have your own vision, and in the best of circumstances they coincide, but the biggest thing I learned is to be in the service of the artist, and his art, and his dreams.

You've worked with a lot of jazz and R&B artists, like George Benson, David Sanborn, Patti Austin, Womack & Womack.

[Nodding] And also Jocelyn Brown, a great singer who lives in England. I did her "True Love" single in 1986, but she also sang backup on Steve Winwood's "Back In The High Life" album, on "Split Decision." They were all very different experiences, but I love the R&B talent all these people have in their own way. For instance, Dave Sanborn does things with a sax that nobody's ever attempt-

DEAR RUSS,

WE DRANK, WE DANCED, WITH ONE HAND FREE

WE HAD THE WORLD SO EASILY

OH, WE WERE A SIGHT TO SEE

BACK IN THE HIGH LIFE AGAIN

THANK YOU, MY FRIEND.

Will
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Dear Russ,

To a great friend who happens to be
attached to a great set of ears.

Congratulations on 35 years in
this *meshuganeh* business.

Love,
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Lenny Waronker, Dreamworks

"WE WERE RECORDING JAMES TAYLOR IN 1974; RUSS AND I THOUGHT IT WOULD BE FUN TO GET JAMES TO COVER A SOUL SONG. I LOVED THE IDEA OF CURTIS MAYFIELD AND THE IMPRESSIONS' 'IT'S ALL RIGHT,' BUT ULTIMATELY IT DIDN'T SEEM TO BE A GOOD FIT. SOON AFTER, RUSS CAME UP WITH THE IDEA OF JAMES DOING 'HOW SWEET IT IS (TO BE LOVED BY YOU).' I WAS INITIALLY DUBIOUS, AS THERE HAD ALREADY BEEN A HIT VERSION BY JUNIOR WALKER & THE ALL STARS AFTER MARVIN GAYE'S ORIGINAL. ONE NIGHT, AROUND 2 A.M., AS I WAS DRIVING HOME FROM THE STUDIO, I HEARD THE MARVIN GAYE VERSION ON [L.A. OLDIES STATION] K-RTH AND HAD THIS FLASH: AS MUCH AS I HATED TO ADMIT IT, RUSS WAS RIGHT! I CALLED HIM THE NEXT MORNING AND TOLD HIM WE JUST HAD TO HAVE JAMES DO THE SONG, AFTER ALL. YOU KNOW THE REST."

ed, groundbreaking ways of pushing the sound of the instrument. Cecil and Linda Womack do a style of music, a country soul that's a direct link to the gospel of the Soul Stirrers or James Cleveland. Whether on their "Transformation To The House Of Zekariyas" album I did with them in 1993, or with a song like "New Day," which is like an even more directly spiritual, more direct version of Sam Cooke's "A Change Is Gonna Come," their stuff has the quality of a plaint. And then there's the song Womack & Womack wrote, called "Lead Me On," that Eric Clapton sings on "Journeyman." If you listen to that song, it's a romantic storyline where the man says to the woman, "Tell me anything you think I wanna hear just to keep me standin' here," and it's like a complex play, with hope and deception interwoven.

As writers, Cecil and Linda Womack get a groove and then go with it, letting it take them where they feel they should go. George Benson has a similar instinct. I'm not a big jazz person, and George's "20/20" [1985] was a more R&B-like record. I have a few favorite things on that record, one of which is "I Just Want To Hang Around You." I made Michael Sembello give me that song for George; I think maybe he promised it to somebody else. I also loved the Frank Foster/Ralph Burns arrangement of "Beyond The Sea," and the Womack & Womack song "New Day."

Patti Austin came in one day to sing the harmony part on the title song "20/20" and, bang, hit it on one take. She's really underappreciated, even though she's done those exquisite hit duets with James Ingram for Quincy Jones, "Baby, Come To Me" and "How Do You Keep The Music Playing." I was also happy with the title track we did for Patti's "Getting Away With Murder" single [a 1986 R&B chart hit]. She's always amazing with other people and makes it look easy, just like she did with George Benson.

"20/20" is probably Benson's best album as a vocalist.

George worked hard on it. I remember when I got done with

"20/20," I played it for Lenny Waronker, and he said, "This is so perfect. It's exactly what George should be doing, this Sam Cooke kind of stuff." My only regret is that I didn't get George to play more guitar. To me, George Benson and Eric Clapton are the two greatest living guitarists.

Steve Winwood's Grammy-winning "Back In The High Life" of 1986 is his finest solo record in every vocal and musical sense. It's his most eclectic, arrangements-wise, features him on lead guitar as well as keyboards, and it has the most intriguing cast of support people, like James Taylor singing backup on the title track.

The song "Back In The High Life" originally had an island-like feeling to it, very up and Caribbean in feeling. When Steve first played it for me on piano, that's the sense I got from it. I brought Jimmy Bralower in for some drum programming, and when he and Steve got together they slowed it down. It turned into a more plaintive, churchy, heartbreaking song; plus Steve plays mandolin on it. Because of the touching new qualities, it just made me think of James Taylor, since it was not unlike one of James' songs.

I'd met Steve when I produced George's [1979] "George Harrison" record. I don't know if I thought to ask Steve to come down to George's house at Friar Park in England or George did, but we were making this record up in Gloucestershire and Steve lived there too. We called him, and he drove down with his Prophet synthesizer and harmonium and started playing away with that trademark Winwood saxophone synth on "Love Comes To Everyone" and the string-like stuff on the hit "Blow Away."

We had a real good time, and then a few years later I was working with Christine McVie, and she loved Steve and wanted to work with him, so he came in again, and they wrote a nice song together, "Ask Anybody." Christine is someone else who's so underrated. What a great writer and singer.

Afterwards, when Steve decided he wanted to get an outside producer for his solo recording, that was probably one of the basic factors for wanting to work with me. He also had a manager who loved the Chaka Khan and Rufus hit, "Ain't Nobody," and I think he said to Steve, "You should get Russ because he can make that kind of record."

"Back In The High Life" was an eight-month project, with most things written except for "Split Decision," which he did later with

Joe Walsh. Steve's lead guitar on the record was tremendous on things like "Take It As It Comes," and his rhythm playing on "My Love Is Leaving" is so muted and poetic.

Overall, some of the recording was planned, but a lot just happened as we went along. For instance, in a way, Chaka was responsible for the fantastic drum part at the start of "Higher Love," because when she was singing her bits on it, the tag was much longer than you hear; it must have been eight minutes long. John Robinson, the Rufus drummer, played that timbale part and the drum fills. Afterward, John kept playing, goofing off. She said, "What is that shit? Sounds like some voodoo shit!" I laughed, but we took that part and put it in front of the song, and it was wild.

I remember meeting you on the street by Carnegie Hall and going up to Sterling Sound with you when you mastered "Higher Love." That was the first time I ever heard it, and everyone in the mastering lab was flipping out, it was so fresh and revolutionary for a rock record.

The "High Life" album, and Eric Clapton's "Journeyman," and the Bee Gees record I'm working on now are each the kinds of records in the course of an artist's career that show their strengths in all the areas in which they'd previously shown greatness. So they were at their best in all their key areas at one time. For Steve, he'd made great records on his own, but he really wanted to stretch out as a singer, a writer, a player. I was fortunate to be there at the time, and I feel that basically I was a casting director in a lot of ways. Steve's vision and mine coincided in this case, and when suggestions were made to bring different musicians in, he was very open to them: David Frank, who I worked with on Chaka, doing synth horns; getting Chaka herself in to sing choruses to make it razor-sharp; getting John Robinson and James Taylor. And Steve brought in Joe Walsh, for instance; it was a true collaboration.

In the end, I feel if a guy's a great producer, you don't know he's there. There's the style in production where the artist is inconsequential, the auteur style. But then there's the style where the job is to sublimate the production presence. You always get your stuff in there anyway, but the emphasis should always go back to what the artist wants, needs, requires. Find it fast for the artist and put it at his service so things can keep going.

From 1989 to 1994, encompassing Clapton's "Journeyman," "24 Nights," "Rush" soundtrack, "Unplugged" and "From The Cradle," you helped Eric produce the finest sequence of work in his entire career. He was so mature in his art and so healthy he even quit smoking. It must have been remarkable to see someone so established reach such a transcendent new stage. This work will always be considered the commercial and artistic golden age of Eric Clapton.

Continued on page 52

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McDonald



Dear Russ,

Congratulations!

*Love,
The Mardins*

To

Russ Titelman

With love,

Julie, Larry and the kids

Russ Titelman 35th Anniversary Salute

THE BILLBOARD INTERVIEW

Continued from page 51

The biggest thing that happened on "Journeyman" was that he began to consider himself a singer; before that, I think he was kind of shy, and I don't really think he did. This time, he stepped out and became a vocalist, a true artist in that way. As was said in the Billboard Interview with Eric [Dec. 18, 1993], all of his styles and strengths were present on that record, and he was in full gear. There were even some things present I think he hadn't done before—like that really rough voice on "Before You Accuse Me" that also turned up later on "From The Cradle." Also, the Ray Charles style of blues on "Hard Times," which he always loved but never tried himself; that vocal blew me away. When I gave him the final mix on that song, he said, "I'm not used to hearing my singing so far out front like this." But it was so expressive!

How does it feel to have shared so much with an artist who's so important?

It's a great honor. I think for a long time I was someone he could count on for support and to bounce stuff off of. We had a very good and open working relationship. "Journeyman" was a deep collaborative effort because I listened to everything he'd done in the past and I wanted him to go further. I'd known Eric since he played on "Love Comes To Everyone" from the "George Harrison" album. But I don't think I was ever more nervous going into a session, and I had no idea what he was gonna be like.

But he had a great band, with [bassist] Nathan East and [drummer Steve Ferrone] and all his buddies. But he had never worked with [pianist] Richard Tee, who we brought in, or Womack & Womack. And then George Harrison wanted to participate, and he'd written five songs for Eric, and he and Eric came over my house in Connecticut and went over them. We chose "Run So Far" for "Journeyman," a very plaintive, sad song. And then Eric put George's "My Kind Of Woman" on the "Romanian Angel" charity record. It was just so cool. And throughout, Eric played his ass off on guitar.

Now, the arrangements on "24 Nights," like the give-and-take with singer Katie Kissoon, those were Eric's arrangements. The challenge on that project was to capture all the diversity of his live shows at that point in his life, whether it was electric blues with Buddy Guy and Robert Cray and his other friends, his full band sound, or his hits.

The "Unplugged" record was actually the record we almost made instead of "Journeyman," because we threw around the idea of a serious blues record. And by the way, the Grammy-winning version of "Tears In Heaven" is not the version on "Unplugged"; it's the studio version from the "Rush" soundtrack—which was a great experience too because it hearkened back to the days of making records quickly. We had to make "Rush" in a few days, so I ran around and even brought in a Celtic harp player I knew from high school, Gayle Levant, who I hadn't seen since I used her on "Mexico" on James Taylor's "Gorilla" record.

All the relationships from your youth still endure, including the ties with Brian Wilson that led to your co-producing his solo record over two decades later.

It's wild, isn't it? Just listen to Gayle's ethereal harp on "Tears In Heaven." It really helps make that record what it is. [Somber] But it was very difficult for Eric to record the vocal on that song, since it concerned the loss of his son. It was hard for all of us, when it came to that moment.

"Tears In Heaven" hit people so deeply, and he became such a focal point with his suffering, but I also think that it opened the way for Eric to do "Unplugged" and "From The Cradle," because the public became interested in him as a man as well as an artist. In one sense, "Unplugged" is just a live concert, but in another sense it showed him remaking himself as well as material like "Layla." And when he played "Rollin' And Tumblin'," a song from his youth and early Cream days, he and the band were just goofing off because they weren't filming. But I said, "Hey, are we rolling tape?! Push the button!!"

After that, he suddenly had the audience for "From The Cradle," and he really had the blues during that record, since it concerns the end of a relationship, with the cover picture showing his front gate where he'd see the boots of his girlfriend under the gate when she'd come to visit. Heavy stuff, but he got it all off his chest. And he's a true artist, so he keeps going, and he'll be doing newer and greater things from now on.

And I want to say something here. The effect Eric had on me was a mighty thing. Just being around him personally, I stopped drinking while I was working with him. I was going through a tremen-

Continued on page 54

Congratulations Russ

On your 35 years in the business

Steve Winwood



*Dear Russ,
Congratulations
and all my
love to
commemorate
this day
of days
Love,
Mother*

Russ

*Even the Brazilian iron mountains
that cover Minas Gerais miss you*

Congratulations

Milton Nascimento
Márcio Ferreira
People of Quilombo



Russ Titelman 35th Anniversary Salute

THE BILLBOARD INTERVIEW

Continued from page 52

dous emotional thing at that time myself. My marriage broke up a year or so after "Journeyman," and while my ex-wife and I are still as close as we could hope to be, being around someone with as much samurai/ascetic spirit as Eric taught me a great deal. Eric spent a lot of time alone with that guitar when he was a kid. That's why he's so great. But it's also a quality of artistry that comes out of self-examination. All of the study, pain and loneliness he went through as a young man strengthened him.

I found it easier to look at alcohol intake or my own pain from being around someone like him. We still talk from time to time, and I remember that when we finished "From The Cradle," I went down to Antigua to play him the final sequence of the tracks. That got done in short order, and then we spent a whole day just talking about life, emotional stuff and relationships. It helped me through a hellish time.

Is there anyone else in your career who's had as profound an effect as Clapton?

Yes. I would also have to say that Lenny Waronker has. Lenny was always like a big brother to me, a constant source of support, making me feel that, no matter what I did, he would believe in me. Because of the tone Mo Ostin and Lenny Waronker set at Warner Bros., you were free to try all sorts of unusual things, but most of all you were allowed to fail and not be penalized for that, because Mo and Lenny understood that failure brought growth just as much as success does; maybe more.

Working with Lenny, I was always thrilled with the great gift of musical imagination that he has. He may have gotten some of that from his father, who was first violinist and concert master for the 20th Century Fox orchestra under Randy Newman's uncle, Alfred Newman. Lenny always had very cinematic concepts of how rough tracks could be worked on. During the making of James Taylor's "Gorilla" album, I recall Lenny coming up with these different ideas as we drove home from hearing James' demos for the record. Interestingly enough, the next day he presented them to James as things he might want to explore, rather than as full-blown suggestions he had to follow, thus allowing the artist the creative room he needed. That showed Lenny's typical knack for tact and sensitivity.

It's not often in life that adults get a chance to share ideas and offer aid and comfort to each other with such meaningful, public end results. Do you think all these things would have happened if you hadn't gone to Fairfax High?

No. [Smiles] I think if I hadn't been there, and my sister hadn't been the girlfriend of Marshall Leib, I might be in Ban-Lon shirts and working in the Puritan warehouse, filling orders. I suspect folks like the music teacher at Fairfax High—Homer Hummel—had some influence on me, since he was my instructor for school choir practice. However, having actually worked in one of those sportswear warehouses when I was 15, I suspect that that experience, more than anything else, may have been the incentive to get into music! ■

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- 1970**
LITTLE FEAT, LITTLE FEAT (Warner Bros.)
PERFORMANCE SOUNDTRACK, "Gone Dead Train" (Warner Bros.) (songwriter/musician)
- 1971**
RANDY NEWMAN, Live (Warner Bros.)
- 1972**
RANDY NEWMAN, SAIL AWAY (Warner Bros.)
DION, SUITE FOR LATE SUMMER (Warner Bros.)
- 1973**
RY COODER, PARADISE AND LUNCH (Warner Bros.)
GENE PARSONS, KINDLING (Warner Bros.)
GRAHAM CENTRAL STATION, GRAHAM CENTRAL STATION (Warner Bros.)
- 1974**
RANDY NEWMAN, Good Old Boys (Warner Bros.)
- 1975**
JAMES DEAN, COMPILATION ALBUM (Warner Bros.)
PETE SEEGER & ARLO GUTHRIE, TOGETHER IN CONCERT (edited & mixed) (Warner Bros.)
JAMES TAYLOR, GORILLA (Warner Bros.)
- 1976**
JORGE CALDERON, CITY MUSIC (Warner Bros.)
JAMES TAYLOR, IN THE POCKET (Warner Bros.)
- 1977**
CRACKIN', MAKINGS OF A DREAM (Warner Bros.)
GREGG ALLMAN, PLAYING UP A STORM (Warner Bros.)
RANDY NEWMAN, LITTLE CRIMINALS (Warner Bros.)
- 1979**
GEORGE HARRISON, GEORGE HARRISON (Dark Horse)
RICKIE LEE JONES, RICKIE LEE JONES (Warner Bros.)
RANDY NEWMAN, BORN AGAIN (Warner Bros.)
- 1980**
GORDON LIGHTFOOT, DREAM STREET ROSE (Warner Bros.)
- 1981**
RICKIE LEE JONES, PIRATES (Warner Bros.)
RANDY NEWMAN, RAGTIME SOUNDTRACK (Elektra)
- 1982**
BILL LA BOUNTY, BILL LA BOUNTY (Warner Bros.)
FAST TIMES AT RIDGEMOUNT HIGH SOUNDTRACK, TIMOTHY B. SCHMIT "So Much Love" (Full Moon/Asylum)
RUFUS & CHAKA KHAN, NIGHTSHIFT (Warner Bros.)
SUMMER LOVERS SOUNDTRACK, STEPHEN BISHOP "If Love Takes You Away" (Warner Bros.)
- 1983**
RANDY NEWMAN, TROUBLE IN PARADISE (Warner Bros.)
RUFUS & CHAKA KHAN, LIVE/STOMPIN' AT THE SAVOY (Warner Bros.)
PAUL SIMON, HEARTS & BONES (Warner Bros.)
- 1984**
CHRISTINE McVIE, CHRISTINE McVIE (Warner Bros.)
CHAKA KHAN, I FEEL FOR YOU, "Eye To Eye" (Warner Bros.)
RUFUS & CHAKA KHAN, BREAKIN' SOUNDTRACK "Ain't Nobody" (Polydor)
- 1985**
GEORGE BENSON, 20/20 (Warner Bros.)
KRUSH GROOVE SOUNDTRACK, CHAKA KHAN "Can't Stop The Street" (Warner Bros.)
DAVID SANBORN, STRAIGHT TO THE HEART (executive producer) (Warner Bros.)
PATTI AUSTIN, GETTIN' AWAY WITH MURDER (executive producer, produced four tracks) (Qwest)
- 1986**
STEVE WINWOOD, BACK IN THE HIGH LIFE (Island)
JOCELYN BROWN, SINGLE, "True Love" (Warner Bros.)
CHAKA KHAN, DYNASTY, "Tight Fit" (Warner Bros.)
- 1987**
JUDE COLE, JUDE COLE (REPRISE)
AZTEC CAMERA, LOVE (produced two tracks) (Sire)
- 1988**
MIRIAM MAKEBA, SANGOMA (Warner Bros.)
BRIAN WILSON, BRIAN WILSON (Sire)
LADYSMITH BLACK MAMBAZO, JOURNEY OF DREAMS (Warner Bros.)
CHAKA KHAN, C.K. (Warner Bros.)
- 1989**
PHOEBE SNOW, SOMETHING REAL (produced three tracks) (Elektra)
ERIC CLAPTON, JOURNEYMAN (Warner Bros.)
- 1990**
ERIC CLAPTON, ROMANIAN ANGEL APPEAL (produced "That Kinda Woman") (Warner Bros.)
- 1991**
ERIC CLAPTON, 24 NIGHTS (Warner Bros.); TWO ROOMS, "The Border Song" (Polydor)
- 1992**
ERIC CLAPTON, RUSH SOUNDTRACK (Reprise); MTV UNPLUGGED (Duck/Reprise)
CHAKA KHAN, BEVERLY HILLS 90210 SOUNDTRACK "Can't Stop The Street" (Giant)
- 1993**
JENNI MULDAUR, JENNI MULDAUR (Reprise)
WOMACK & WOMACK, TRANSFORMATION TO THE HOUSE OF ZENKARIYAS (Warner Bros.)
MICHAEL McDONALD, BLINK OF AN EYE (Warner Bros.)
MILTON NASCIMENTO, ANGELUS, "Only A Dream In Rio" (duet with James Taylor) (Phillips)
- 1994**
ERIC CLAPTON, FROM THE CRADLE (Duck/Reprise)
- 1995**
LOVE IN REVERSE, I WAS A DOG EP; I WAS HERE (Warner Bros.)
RICKIE LEE JONES, NAKED SONGS (Reprise)
- To Be Announced**
THE BEE GEES, "Smoke & Mirrors," "Lovers Prayer," "Alone" (PolyGram)

• EKABA AGHA • DAVID ALTSCHUL • MICHELLE ANTHONY • PETER ASHER • PATTI AUSTIN • JOSE BARCHILON • LEANN BAPON • JIM BARTON • MOIRA BELLAS • GEORGE BENSON • KARIN BERG • DAVID BERMAN • JOHN BEUG • PETER & CHRISSEY BLAKE • MICHAEL BODDICKER • BARRY BONGIOVI • JEFF BOVA • STEVE BOYER • JIMMY BRALOWER • TONY BROWN • BRUNO & PHILIPPE • RALPH BURNS • JORGE CALDERON • SANDRA CARRADINE • LENNY CASTRO • ALICE CHAM • ED CHERNEY • ERIC CLAPTON • LOYD CLIFT • JUDE COLE • SHAWN COVIN • RV. SUSAN JOACHIM CODDER (MY SISTER, BROTHER-IN-LAW AND NEPHEW) • JAY COOPER • DANCING DAN • AMIYA DASGUPTA • MILES DAVIS • NICK DE CARO • FAULHINO DECOSTA • CALDE DEICHMANN • JOHN DIAMOND • ROB DICKENS • SHON DMOUDI • ALAN DOUGLAS • NATHAN EAST • DEAN ELLIOTT • ANJELI EPPERSON • RYZE FRITH • STEVE FERRORE • RICH FIDGERAND • DOCK FIDELTER • BOBBY FRAME • DAVID FRANK • MICHAEL FUCHS • BILLY GAUD • ART GARTONKE • GARRY MAURICE & BOBBI GIBB • VINCE GIL • MURRAY GILBY • GERRY GORIN • LARRY GRAHAM • EUGEN GHOFFMAN • ALLEN GRUBMAN • DAVE GRUSIN • LEE HAYTAAR (MY NONA) • ALEX HAAS • SUDE HAMPTON • HUBERT HANCOCK • GEORGE HARRISON • HIZBERAID-HARTLEIGH • DOUG HERMAN • LEE HERSCHULER • DAVID ROCKNEY • COLIN HODGSON • MAX HOLE • WILL JENNINGS • QUINCEY JONES • RICKIE LEE JONES • CARMELA KASOFF • CHUCK KAYE • JIM KEUTNER • CHAZA KHAN • ROBIE KILGORE • CAROL KING • DON KIRSHNER • MOVIE KLEIN • DANNY KORTCHMAR • BOB KRASHOW • ALISON SRAUSS • RUSS KUNKEL • BILL LOBOUNTY • NEIL LANEON • MARSHALL LEIF • HAROLD LEVENTHAL • LARRY LEVINE • MARK LINEIT • TOMMY LIPUMA • LITTLE PAT

*Thanks to all the
great artists, musicians,
songwriters, arrangers,
engineers and fellow
producers that I have
been so fortunate to
work with and to
my family and close
friends who have been
a constant source of
support and inspiration.*

*None of this would have
been possible without you.*



I'd like to dedicate this issue to the memory of my friend Marcio Ferreira

• THE LIVING THEATRE • TOM LORD • LOVE IN REVERSE • MIRIAM MAKEBA • LADYSMITH BLACK MAMBAZO • BECKY MANCUSO • BARRY MANN • MICHELE MANNING • ARIE MARDIN • HUGH MASAKELA • MICHAEL McDONALD • CLARENCE McDONALD • CHRISTINE MCVIE • MIKE MELVOIN • BOB MERLIS • ADAM MITCHELL • MARILYN MOODY • LULA MOON • ROB MOUNSEY • JOAN MYERS • MILTON NASCIMENTO • JAMES NASTASIA • RANDY NEWMAN • ANDY NEWMARK • NAN NEWTON • JAMES NEWTON HOWARD • JACK NITZCHE • CLAUDE NORIS • JIM ED NORMAN • DAVE O'DONNELL • MO OSTIN • MICHAEL OTTIN • GENE PAGE • VALERIE GRACE PALMS • DEAN PARKS • GENE PARSONS • ROBERTA PETERSON • GREG PHILLINGANES • RAY ROHMANN • ALA RAICHA • PHIL RAMONE • BIG JIM RANDOLPH • DONNA RANIERI • MAC REBBELACK • JOHN ROBINSON • LARRY ROSEN • IZ ROSENBERG • ED ROSENBLATT • RUFUS • PHILIPPE SAÏSSE • LARRY & JULIE SALANDER • LARRY SCHATZ • AL SCHLESINGER • MARK SCHULMAN • JOANNE SCHWARTZ • MICHAEL & DANNY SEMBELLO • RAVI SHANKAR • LESTER SILL • JOLL SILL • PAUL SIMON • CARLY SIMON • LEE SKLAR • ARNIE SLATH • PHIL SPECTOR • MICHAEL SPENCER • CAROL STEELE • JOHNNY STIRLING • PHIL STRAU • JAMES TAYLOR • RICHARD TEE • TED TEMPLEMAN • RUSS THYRET • CAROL TITELMAN • JO ANN TOMINAGA • RONNIE YANCE • LEROY VINEGAR • LENNY WARONKER • JIM WEBB • WILLIE WEEKS • CYNTHIA WEL • SCOOTER WEINTRAUB • PAM WERTHEIMER • TIMOTHY WHITE • RENEE WHITE • JERRY WILLIAMS • DAVID WILLIAMS • BRIAN WILSON • STEVE WINWOOD • FRED WISTOW • HANK WOUNSKI • WOMACK & WOMACK • AND MANY MORE !

International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

Warner Fights To Regain Asian Stronghold

Strategy Includes New Hires, Bolstering Local Repertoire

■ BY ADAM WHITE

HONG KONG—In the intensely competitive music markets of Asia, Warner Music International is fighting back.

The company, once ranked second to PolyGram in the region, is determined to overcome its various setbacks of the past year, including a significant drop in market share and the departure of one of its most seasoned senior executives.



Adding to the pressure have been other top-level personnel changes at Warner affiliates in

Hong Kong, Taiwan, and Thailand and more general obstacles, such as piracy.

To regain the initiative, Warner Music International president Stephen Shrimpton and his Asia-Pacific team are placing the emphasis on fresh marketing and promotion strategies for their domestic and international artists and rededicating their affiliates—particularly those with Chinese repertoire—to finding and developing new talent.

"The focus is to make sure we've got record companies which develop artists in the region," says Shrimpton, "and not just shoot them out one at a time and hope they're successful. We want to really build the basis of a solid business, and once we have all those fundamentals in place, the rest will happen naturally. We need to build image, we need to build longevity, and right now, that's our thrust in Southeast Asia."

Shrimpton acknowledges the setbacks. "I reckon we've dropped at least four to five market-share points," he says, comparing 1995 to 1994, "but this year, we're clearly on our way back. Maybe gaining only one point, but we're going the right way. And remember, we're not altogether market-share driven—we've got a bottom line to consider."

The Warner executive estimates that its regional market share is around the 9% mark and guesses that of the other multinationals, PolyGram is around 28%-30%, followed by EMI and Sony in the 12% range and BMG "a little less."

Shrimpton reiterates that such percentages are, at best, guesswork. "We've tried to work out honestly what the market shares are, not for political gain, but just to see where we are. The disappointing thing is that no one knows, and we're trying in each territory to get IFPI numbers. There are always the mavericks who won't give them to IFPI; for example, in Singapore.

"Singapore is also the biggest exporter in the region, and if you allow your company to ship big to the wholesalers, you'll have a big market share. But in fact, you're shipping it to somewhere else. It pollutes the numbers."

That issue (one that has plagued Asia for years) aside, Shrimpton says that Warner's revised strategy for the region was influenced by the departure in Janu-

ary of its veteran Southeast Asia VP/regional director, Paul Ewing. "We decided that it was an opportune time to bring the marketing thrust to Warner Music Southeast Asia that I felt we desperately needed," Shrimpton says.

"The era in which Paul served us so well was one of fighting piracy; establishing companies or, at least, establishing contacts with potential [partners]; and talking to the various legislative bodies about the massive problems we had in the territories, from piracy to censorship."

Shrimpton says that with the end of that phase, including the acquisition of Taiwan's UFO group in 1993, "We needed to lift our marketing game. The arrival

in some territories of international retailers started to show us that we needed to improve in terms of fulfillment rate, delivery services, timing of releases, timing of promotion, price—the whole gamut."

In March 1995, David Gilchrist was appointed Hong Kong-based VP of marketing for Southeast Asia, joining from the Warner affiliate in Australia; the following September, Sydney-based Brian Harris became senior VP of Warner Music Asia Pacific. Two months ago, Kathleen Tan relocated from Warner's Singapore company to Hong Kong as strategic marketing director for Southeast Asia, reporting to Gilchrist.

"We're changing [the Hong Kong

regional office] from a management function to a marketing function," says Gilchrist. "We'll have a whole team—Kathleen is obviously the first appointee—looking after promotions, Chinese repertoire, strategic marketing, and contemporary music, not only from an international perspective, but with a regional and domestic focus as well.

"In every local company, we're very strongly committed to domestic repertoire. Then, we have to translate that for the region and, if possible, around the world, as we did with [Chinese singer/songwriter] Dadawa," says Gilchrist.

A key component in Warner's strategy is Chinese repertoire, sourced from Hong Kong under new managing director Lee Tsun Frankie and from Taiwan, where UFO Warner Music Taiwan chairman Wu Tsu Tsu has been given additional responsibilities as VP, China region, for Warner Music International.

Lee was appointed last April to succeed another industry veteran, Paco Wong, who left for a new PolyGram venture. Wu, who co-founded UFO in 1982, continues to head the Taiwan operation but will name a new managing director there soon.

In February, an experienced Chinese food-industry executive, Daniel Fan, was appointed managing director of UFO Warner Music Taiwan but then did not take the post. "Negotiations [with Fan] broke down surprisingly and unexpectedly, at the last minute," says Shrimpton. "These things happen, but it was a setback, no question. A new candidate, when selected, will come on board, and Tsu Tsu will be freed up to do more work in the region."

Wu says the incoming Taiwan execu-

(Continued on next page)



Gold Winner. German musician/composer Klaus Doldinger receives a gold record from his German record company, WEA, for sales of more than 250,000 units of his original soundtrack for the film "Das Boot." Pictured at the presentation, from left, are Bernd Skibbe, product manager, WEA Germany; Siegfried E. Loch, owner of Act Records, which first signed Doldinger; Gerd Gebhardt, managing director, WEA Germany; Manfred Zumkeller, president, Warner Music Europe; Claude Nobs, managing director, Warner Music Switzerland; Doldinger; and Ed Heine, managing director, Warner/Chappell U.K.

German Chart Organization To Replace Diaries With Electronically Gathered Data

■ BY WOLFGANG SPAHR

HAMBURG—Starting July 1, Germany's industry-recognized charts will be compiled using electronically gathered data.

The chart committee of the German Federal Phonographic Assn. has moved to the final phase of replacing hand-written chart diaries with electronic data transfer. The diary system has been in place for the last 19 years.

The move to electronic transfer began last year with the establishment of the PhonoNet electronic ordering system. Thirty retailers connected to PhonoNet began automatically recording sales data with electronic point-of-sale equipment. They then transferred the data via PhonoNet to chart compilation company Media Control.

"Starting with July 1 of this year,

electronic data collection will form the backbone of chart compilation activities," explains Michael Anders, managing director of BMG Ariola Hamburg and chairman of the phonographic association's charts committee.

The charts diaries are to be phased out step by step. "This will be done in several waves in the second half of this year. As a result, the diaries will disappear altogether after a certain transition period," says Anders.

The new electronic data-gathering system is being welcomed for its reliability and accuracy and for the fact that it will save retailers a great deal of time. Retailers are also appreciating the fact that details of their business will not be accessible to their rivals via the PhonoNet.

All sales data will be coded by in-store equipment before being transferred to Media Control. It will not be decoded until it reaches Media

Control. "On their way through the PhonoNet system, retailers' individual details on current sales cannot be read by anyone," explains Anders.

He continues, "These systems can also detect any manipulation; what's more, they can learn and systematically search for recurring patterns."

Record companies and other distributors not linked to PhonoNet will be able to add their products to Media Control's database for a limited period, although this service must be paid for. This will ensure chart eligibility for the broadest range of companies and products. Roughly 30 companies are now linked to the PhonoNet.

Says Anders, "The German market now has one of the world's most modern chart compilation systems. Speed, reliability, and economy are the decisive advantages of the new electronic system."

Japan's Dizzy For Danish Rockers

■ BY CHARLES FERRO

COPENHAGEN—Danish rock band Dizzy Mizz Lizzy is back on the charts here with its second album, "Rotator," and is making serious inroads into other European markets and Japan.

Its self-titled debut album—the biggest-selling debut in Danish history—went triple-platinum, with sales of 180,000 units (platinum is awarded for sales of 50,000 units). It refuses to budge from the Danish charts, where it has resided since its release in 1994. That album won Danish Grammys in 1994 for best new-



DIZZY MIZZ LIZZY

comer, best band, and best rock album.

EMI-Medley expects "Rotator" to be even more successful and to give the band more international exposure. So far, signs indicate that the label will not be disappointed.

"We shipped 25,000 units, which gave us gold, for the [April 2] release," says EMI-Medley managing director Michael Ritto. "Up to now, we have sold around 40,000, and they're selling at a rate of 1,000 per day. We expect it will be bigger than the first album—although not in Denmark; that's almost impossible. But more importantly, we expect to amplify exposure in other countries." Ritto says EMI-Medley is confident that it will reach its sales goal of 500,000 units at home and abroad.

Retailers are reporting strong sales. Henrik Sjøgren, head of purchasing at Denmark's largest music chain, Fona, says, "It's one of our better sellers at present. I'm not sure if it will sell as well as the first one, though."

Sales expectations are being fulfilled at Guf, a smaller independent chain in the Copenhagen area. A spokesman for the

(Continued on 59)

STIM Gets Tough With Swedish TV Stations

BY JEFF CLARK-MEADS

LONDON—Swedish authors' body STIM has told the country's commercial TV stations that they may not broadcast copyrighted music after current agreements expire in mid-July.

STIM managing director Gunnar Petri says the tough stance has the full support of the organization's membership and comes as patience has run out after years of dispute.

The move was agreed to at a meeting in Stockholm June 11. Petri says the meeting was attended by representatives of 50% of STIM's membership. "That included all the popular and serious composers, as well as independent publishers and the international publishers," he says.

Petri regards the presence of the multinationals in the meeting's discussions as particularly significant. Sweden joined the European Union at the beginning of last

year, and he believes STIM's current dispute with broadcasters over royalty levels will help set a precedent for other EU authors' societies. "If we were to give way, it would be a breach in the wall," he says.

Petri adds that making European comparisons has been a central plank of STIM's arguments and that the other EU societies are watching closely and offering assistance and support to their Swedish colleagues.

STIM's dispute with the broadcasters has been complicated by a welter of legal cases (Billboard, June 1), but at its heart is the level of royalties the broadcasters should pay. STIM wants what it says is the European norm of 2%-3% of the stations' advertising revenues. It says the offer from the broadcasters amounts to 0.5%.

The dispute is now more than five years old, and the three commercial stations—TV3, TV4, and Kanal 5—have been operating on interim licenses. STIM's decision

means no more such licenses will be issued unless, according to STIM's demands, new levels are agreed to and they are applied retroactively to cover the period of the dispute.

As for STIM's stomach for the fight, Petri says, "I was very happy to see that a very representative selection of our members was present [at the meeting]. Their decision was unanimous. Authors and publishers here in Sweden are not willing to continue letting commercial broadcasters carry on and on and on paying provisional fees while all the legal battles are being sorted out."

In the latest legal move, TV3 has appealed a ruling in STIM's favor last month by the Stockholm City Court. The court rejected the stations' claims that STIM had been treating them unfairly in comparison with state-owned Swedish Television and ruled that STIM's claims for retroactive payments were justified.

WARNER FIGHTS TO REGAIN ASIAN STRONGHOLD

(Continued from preceding page)

tive will be "more marketing-oriented." The market as a whole is experiencing difficulties, he adds, attributing this in part to problems in media relationships. (Other industryites are less circumspect, saying that widespread payola is damaging the market.)



HARRIS

"We need new thinking in Taiwan," says Wu. Harris adds that UFO Warner revenues there for the first quarter are 100% ahead of those for the same period last year.

Shrimpton's team is also on the recruitment trail in Thailand because of the departure in April of Wasana Silipikul, founder of the D-Day/Muser music companies, which Warner acquired in 1994. "Wasana has decided that she wants to spend more time with her family," says Harris. "She is independently wealthy, her son is about to go to school in the U.S., and she wants to go with him, so we're currently looking for a managing director."

An announcement is imminent, according to Shrimpton. "We're comfortable with how [the business] is going, but we have to settle the company down now, and it takes time when you lose the founding member. We've had meetings with our major artists to reassure them; I don't believe any will be leaving, but we'll have to wait and see. Meanwhile, the company is doing extremely well."

The Warner Music International president stresses that there is no truth to published reports that the company has appointed attorneys to re-examine the D-

Day/Muser acquisition in the wake of alleged improprieties. "It is quite scurrilous for anyone to suggest that we have appointed any legal firm—or had dialog with any legal firm—on the transaction. I was there for all those transactions, as were senior executives of the corporation. We were very happy with the purchase and the company."



GILCHRIST

On another, less contentious, Warner investment, Shrimpton commends the progress made by STAR TV's Channel V music service in Asia, in which the record company—together with EMI, Sony, and BMG—took equity. "STAR and MTV, for that matter, have been extremely helpful in opening up these markets. We also established a pay-for-play principle with STAR. It's an important strategic investment, and we're seeing what you don't have in the States: two great competitors going toe-to-toe, developing marketplaces with great ideas and presentations."

To Shrimpton, the progress of these channels exemplifies the potential and opportunities for the music industry in the region, which underpins Warner's strategy. "The record industry in Southeast Asia is only just starting to legitimize and to build a business that has a long-term future," he says. Harris concludes, "Turning Hong Kong into a regional marketing office and disseminating music to as many countries as we can is only part of the picture. It's going to get bigger and bigger as we get more successful and better at what we do."

Warner Explores Options In Developing Asian Markets

HONG KONG—Warner Music International, like its competitors, is exploring the developing markets of Asia and constantly retuning its operations in the more established territories. While explaining its redefined regional strategy, company president Stephen Shrimpton and his team outlined the state of play in three key countries:

- **Indonesia.** The application to form a company there has been approved by the government, according to Warner Music Asia-Pacific VP Don Sweeney, and is now undergoing the administrative process. He expects a positive result soon. "We're forming a joint venture, which, with the approval we currently have, we could actually open—but it would not be a limited-liability company." Hence, the wait for the final OK.

- **China.** Shrimpton says the Warner Music Group did have a joint venture with a TV syndicate there. "Subsequently, we're no longer involved with that, and we have no joint-venture arrangements with anybody in China."

Warner has not set up a representative office, either. "We have been waiting to see how these current negotiations over intellectual property protection will go. [UFO Warner Music Taiwan chairman] Wu Tsu Tsu is our advisor on China, and we have also commissioned a separate group of people to look at the market for us."

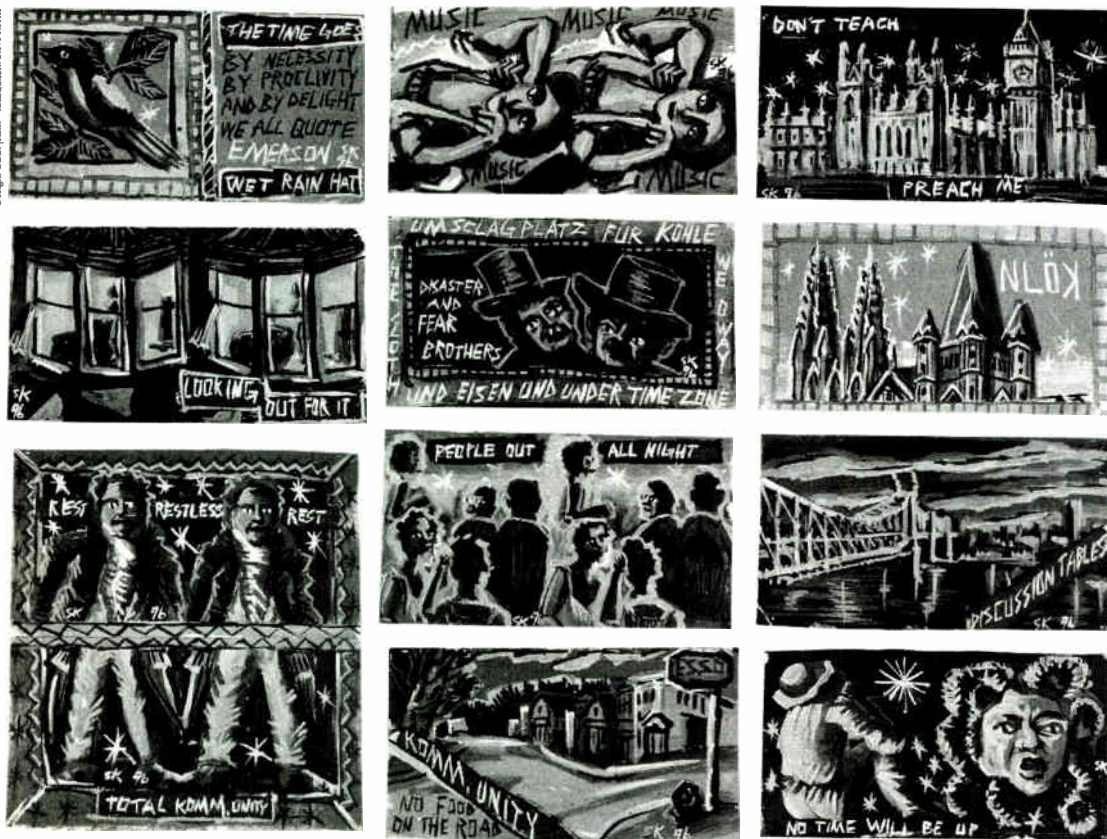
- **India.** The license deal with Magnasound of Bombay has expired and is near the end of a six-month sell-off period. "We've gone to great lengths to see if we want to set up a company there," says Brian Harris, senior VP of Warner Music Asia Pacific. "At this stage, we've

decided not to. We will be appointing another licensee. It should come on line within the next two months."

Adds Shrimpton, "We reserve the right with any licensee to buy into their company, but we're not as bullish as some of the other record companies about India. We feel it has a very long way to go. Piracy is utterly rampant. The laws are wonderful, the enforcement, zero. So we have decided to concentrate very much on the Asian markets we know and keep a watching brief on India."

Shrimpton adds, "We believe in being the masters of our own destiny, and we will not go into China until we are sure we can operate in a way we believe is right and proper. Heralding the opening of an office in Beijing to make it look as if we've got a company there is not what I'm interested in doing."

ADAM WHITE



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Belgium's Superclub Expands Into Germany

■ BY MARC MAES

BRUSSELS—Belgium-based retail group Superclub has broken its four-year official silence with the news that it is to open its first store in Germany as part of its ambition to become Europe's leading home-entertainment retailer. The company is also expanding its operation in France and at home, where its expansion in Antwerp is creating a new battleground for the major music retail chains.

Superclub, which operates 104 stores in Belgium and 22 in the Netherlands, will open a Superclub Home Entertainment store in Oberhausen, Germany, Sept. 12 and its third branch in Paris this fall.

Superclub CEO Piet Fitters says the new outlets are being developed in line with the company's concept of one-stop entertainment stores, where audio/visual hardware and software is available together. Fitters says the aim is to become "a McDonald's of the mind."

Strategies outlined to achieve this include introducing sales of multimedia computer products and the launch of a means of purchasing via PC and modem, devised with parent company Philips. Future plans include a franchising scheme and Internet links.

The news of the German and French ventures follows the May 2 opening of Superclub's megastore in Antwerp, where it faces fierce competition from Belgium-based rival the HVH group. HVH opened a store-in-a-store branch in Antwerp March 20. It is constructed within a department store and is the group's seventh such outlet in Belgium. HVH says it has plans for two more stores in the city.

The battle for Antwerp music buyers is about to be joined by Virgin Retail, which plans to open a store in September. Virgin's interest stems from the success of its first Belgian outlet, opened in Brussels six months ago, an event that led to a local price war and disputes over the company's

central purchasing policy. Virgin declared that it would buy the majority of its product from U.K.-based distributors, as allowed under the European Union's open market (Billboard, Oct. 7, 1995).

Patrick Decam, Sony Music Entertainment Belgium managing director, welcomes the new stores but predicts a price war in Antwerp along the lines of that experienced in Brussels. He says, "A price war will start, but I hope it will stabilize in the end. Otherwise, it will be a catastrophe for everyone involved."

Belgian Sales, Revenues Up Industry Charts To Add Dance Listing

BRUSSELS—The Belgian music industry has a two-fold cause for celebration.

Figures just released by the local IFPI group show a rise in sales and revenues last year, and this news is to be followed by more accurate chart information.

The 1995 figures show that album units shipped rose 3.38% to 16.89 million, and singles were up 12.4% to 3.68 million. Albums revenue was up 4.5% to the equivalent of \$196 million. Singles revenue rose 7.3% to \$14 million.

All figures are at dealer prices and relate to revenues and volumes of IFPI member companies, which account for an estimated 83% of the Belgian market.

This positive trend for 1995 is confirmed by figures for the first quarter for this year, where the industry showed a 7.8% rise in revenues. This is mainly due to top-selling albums by Italy's Andrea Bocelli, Tina Turner, Celine Dion, and U.K. act Take That.

Local artists are also contributing. Charles Licoppe, IFPI Belgium honorary chairman and secretary of chart association Promuvi, says, "The boost of the Belgian record-industry figures has to do with [Flemish singer] Helmut Lotti's mega record sales. Local sales, which account for 15.6% of total sales, make up 60% of total industry growth. Helmut Lotti, with 360,000 albums of 'Lotti Goes Classic' sold so far, represents 62% of the Belgian domestic sales figure, which is tremendous."

Figures for the classical repertoire, however, dropped some 14% and returned to their 1993 level.

The CD remains the prime carrier for the Belgian industry. Prerecorded tapes accounted for 5% of the market, and new formats, such as DCC and MiniDisc, were limited to sales of around 2,000 units.

April 1996 marked the first anniversary of Promuvi's industry-recognized chart, which splits sales for the Flemish (northern) and French (southern) parts of the country.

"Today, the chart is a reliable reference, offering accurate and objective data on the market," says Licoppe, "and Promuvi has appointed a marketing bureau to handle the chart promotion, and a company called Bevas, which will deal with the media and possible sponsorship."

Promuvi has plans to launch a dance chart. "We have a 20-title dance list based on the main Promuvi chart, but this is not specifically a dance chart. Tracks from different [European] countries are not recorded in the Nielsen database," says Licoppe.

Nielsen carries out the chart survey

Police Raid Closes Huge Pirate Factory In Poland

LONDON—A self-contained pirate factory with an estimated capacity of 19 million cassettes a year has been closed in a raid in Poland.

International labels body IFPI has just released details of a police action in Mrozy, in central Poland, where tapes, CDs, and equipment worth the equivalent of \$3.5 million were seized. IFPI and its local association, ZPAV, are assisting police in preparing criminal prosecutions.

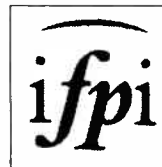
IFPI says 30,000 cassettes were taken, adding that the plant was "a sophisticated set-up that had an estimated capacity of 19 million cassettes a year."

A representative says, "During the raid, police found high-quality professional equipment, including a professional console for the production of master tapes, and there was a separate studio for videotape recording and a print room for inlay production. Police also found guns, ammunition, and tear-gas grenades, suggesting that music piracy is connected with other criminal activities."

Bianka Kortlan, IFPI's regional director for central and eastern Europe, adds, "What is interesting and unusual about this raid is the absolute self-sufficiency of the pirates; they had their own recording studio, a print room for inlays, and even a machine for the production of plastic cassette parts."

IFPI says that much of the product found was of Russian repertoire, but there was also material from such international artists as Ace Of Base, Shaggy, Freddie Mercury, and Kenny G.

JEFF CLARK-MEADS



Portable Multimedia System Aids Sony France's Sales Reps

PARIS—Sony Music Entertainment France is claiming to be the first record company in this country to supply its sales representatives with a portable multimedia system designed to aid retail ordering.

SONY

The sales communications system, some 16 months in development, has been in operation since May 29. It enables Sony's sales force to deliver information to retailers that can include clips of forthcoming TV promos and videos. These are presented on a portable computer via a phone link.

The system can store details on 6,000 active titles and 8,000 archived items. It is updated daily by the rep via a phone link, and major visual elements are updated twice a month direct from a CD-ROM.

Jean-Claude Gastineau, VP of Sony France, says he considers the system to be "a world first." He adds, "We are in the communications era at all levels, and this applies to sales."

Gastineau adds that the innovation has not been implemented just for its own sake. He feels that the traditional relationship between sales reps and clients is over. "In just three years the mentality of the retailer has evolved with the introduction of new technologies," he says.

"The nature of the dialog between the retailers and ourselves has changed. What a buyer wants today is as much information as possible in order to make the best decisions. A rep is no longer someone who simply takes orders—he has become a promoter and an information supplier."

EMMANUEL LEGRAND

Thorn EMI To Retain Fona, HMV Sale Of Danish Outlets Postponed

COPENHAGEN—Thorn EMI has decided to postpone the sale of Denmark's Fona and HMV music outlets.

"The decision not to sell was made by management in London," says Frank Henriksen, managing director of the Danish company. "There was great interest from prospective buyers, but time pressures stopped a sale. A deal could not be completed before the Thorn EMI demerger, which will occur this summer" (Billboard, March 9).

For the time being, the 54 Fona stores and four HMV outlets will continue to be owned by the Danish subsidiary, Thorn EMI International A/S. The parent is expected to put the Danish operations up for sale again at some time after the demerger.

The Fona/HMV chain is the largest music/consumer electronics retailer in Denmark. Thorn EMI International logged approximately 100 million Danish krona (\$17 million) in the last fiscal year.

Danish analysts speculate that Fona/HMV will fetch around 1 billion krona (\$170 million).

Due to its size, the group will most likely attract a foreign buyer, because no domestic industry player would be able to swallow such a big bite.

Henriksen describes his view of the future by saying, "The status now that the sales pressure has stopped will be that we will continue to invest in Fona and HMV operations."

"Later, we will consider a future sale, but there's no date set. We will evaluate the possibilities for Fona and HMV. We don't know when a sale will be made; we haven't made a decision on that yet."

London-based Thorn EMI announced in February that it would sell the Danish business, because these activities would not be able to find a niche in the demerged Thorn and EMI companies.

CHARLES FERRO

JAPAN'S DIZZY FOR DANISH ROCKERS

(Continued from page 57)

retailer says, "It's selling as expected; we expected it to take off, and it did."

Advance orders in the Netherlands, Germany, and Sweden were in the thousands. The album was slated to be released in Europe May 7. EMI's strategy is to "let the CD stand alone for a while" so the music press can react to it, but at the same time to get the band on the stages of as many large outdoor festivals as possible.

In Japan, the international version of the album was slated for release April 20, while a local release with lyrics translated into Japanese and bonus tracks was issued May 25. Dizzy Mizz Lizzy took Japan by storm after its debut album was released there in 1994. Its successful tour of the country in 1995 resulted in a live album, "One Guitar, One Bass And One Drummer—That's Really All It Takes," recorded in Osaka, but never released in Denmark. In *Burrn* magazine, Japanese fans voted the band "brightest hope 1995." According to EMI-Medley, the debut album sold 100,000 units in Japan.

"We are working from a base in Scandinavia and Japan," Ritto says. "We're trying to get a deal in the U.S. We don't know how this will turn out, but we have begun working on it."

Work on "Rotator" began in November of last year at Abbey Road, Grape House, and Medley studios. The band and producer Nick Foss recorded 14 tracks from material

written by guitarist/vocalist Tim Christensen. While they let some of the rough edges stay, which gave the music a less polished sound, the band members—who were teenagers when they released their debut album—demonstrate further musical development since they came into the spotlight.

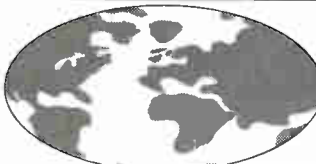
Because the band purveys quite a hard sound, Dizzy Mizz Lizzy has not encountered widespread radio coverage on the country's largely album rock-formatted stations. Jan Thulstrup, head of music at Radio Viborg, says, "They are not on our A or B rotation. [Their music] does not really fit into our [European Hit Radio] format, but we do play some tracks, especially in the afternoons. It's also played on a special show on Monday evenings, 'Musik Box.' Dizzy Mizz Lizzy is a popular band, so we play them, and they may yet release a single that could fit our format."

Dizzy Mizz Lizzy will play a string of venues, including 15 festival gigs, in Sweden, Germany, and Denmark throughout the spring and summer. In September, it will kick off a Japanese tour with seven shows in five major cities. Ritto says EMI is putting together a European tour for October and November.

The Danish rockers played more than 150 shows, including a support slot on the Spin Doctors' European tour, in support of their first album.

Now they're prepared to show old and new fans a mature band that has learned a lot in the past two years.

HITS OF THE WORLD



JAPAN (Dempa Publications Inc.) 06/17/96

THIS WEEK	LAST WEEK	SINGLES
1	NEW	YOU'RE MY SUNSHINE NAMIE AMURO AVEA TRAX
2	1	LA-LA-LA LOVE SONG TOSHINOBU KUBOTA WITH NAOMI CAMPBELL SONY
3	2	AINO KOTODAMA SPIRITUAL MESSAGE SOUTH-ERN ALL STARS VIKTOR
4	3	REAL THING SAKES B'Z ROOMS
5	5	ANATANI AITAKUTE SEIKO MATSUDA MERCURY MUSIC
6	NEW	BREAK OUT! NANASE AIKAWA CUTTING EDGE
7	4	BEAT YOUR HEART V 6 AVEA TRAX
8	6	ALICE MY LITTLE LOVER TOYS FACTORY
9	7	CHERRY SPITZ POLYDOR
10	9	KOKOROWO HIRAITE ZARD B-GRAM
ALBUMS		
1	1	TOMOMI KAHARA LOVE BRACE PIONEER LDC
2	5	SOUNDTRACK LONG VACATION TOSHIBA-EMI
3	2	SEIKO MATSUDA VANITY FAIR MERCURY MUSIC
4	NEW	TUBE ONLY GOOD SUMMER SONY
5	7	METALLICA LOAD SONY
6	NEW	BRYAN ADAMS 18 TIL I DIE POLYDOR
7	4	GLOBE GLOBE AVEA TRAX
8	3	KUROYUME FAKE STAR TOSHIBA-EMI
9	6	DREAMS COME TRUE LOVE UNLIMITED EPIC SONY
10	8	MEJA MEJA EPIC SONY

CANADA (The Record) 6/17/96

THIS WEEK	LAST WEEK	ALBUMS
1	4	FUGEES THE SCORE COLUMBIA
2	1	TRAGICALLY HIP TROUBLE AT THE HENHOUSE MCA
3	2	SOUNDGARDEN DOWN ON THE UPSIDE A&M
4	5	ALANIS MORISSETTE JAGGED LITTLE PILL MAVERICK
5	7	TRACY CHAPMAN NEW BEGINNING ELEKTRA
6	8	GEORGE MICHAEL OLDER DREAMWORKS
7	6	CELINE DION FALLING INTO YOU COLUMBIA
8	3	CRANBERRIES TO THE FAITHFUL DEPARTED ISLAND
9	15	VARIOUS ARTISTS MISSION IMPOSSIBLE O.S.T. ISLAND
10	9	OASIS (WHAT'S THE STORY) MORNING GLORY? EPIC
11	10	BUSH SIXTEEN STONE INTERSCOPE
12	13	VARIOUS ARTISTS HIT ZONE POLYTEL
13	12	VARIOUS ARTISTS NOW! EMI
14	16	STONE TEMPLE PILOTS TINY MUSIC... SONGS FROM THE VATICAN GIFT SHOP ATLANTIC
15	11	DEF LEPPARD SLANG MERCURY
16	17	SHANIA TWAIN THE WOMAN IN ME MERCURY
17	14	HOOTIE & THE BLOWFISH FAIRWEATHER JOHNSON ATLANTIC
18	18	"WEIRD AL" YANKOVIC BAD HAIR DAY ATTIC
19	NEW	PORNO FOR PYROS GOOD GOD'S URGE WARNER BROS.
20	20	VARIOUS ARTISTS DANCE MIX USA 96 QUALITY

AUSTRALIA (Australian Record Industry Assn.) 06/09/96

THIS WEEK	LAST WEEK	SINGLES
1	2	FASTLOVE GEORGE MICHAEL VIRGIN
2	3	X FILES TRIPLE X SHOCK
3	1	UNTIL IT SLEEPS METALLICA MERCURY
4	4	NOBODY KNOWS THE TONY RICH PROJECT BMG
5	8	CHILDREN ROBERT MILES BMG
6	7	SEXUAL HEALING MAX-A-MILLION FESTIVAL
7	11	OOH AAH... JUST A LITTLE BIT GINA G WEA
8	5	HOW BIZARRE O.M.C. HUHF/POLYGRAM
9	6	IRONIC ALANIS MORISSETTE WEA
10	13	BECAUSE YOU LOVED ME CELINE DION EPIC
11	10	RUNAWAY CORRIS EASTWEST
12	9	SWEET DREAMS LA BOUCHE BMG
13	16	1,2,3,4 (SUMPIN' NEW) COOLIO FESTIVAL
14	NEW	GLYCERINE BUSH MCA
15	17	I AM BLESSED ETERNAL EMI
16	15	CALIFORNIA LOVE 2PAC FEATURING DR. DRE ISLAND
17	NEW	THEY DON'T CARE ABOUT US MICHAEL JACKSON EPIC/SONY
18	12	MISSING EVERYTHING BUT THE GIRL WEA
19	20	NAKED AND SACRED CHYNNNA PHILLIPS EMI
20	18	FATHER AND SON BOYZONE POLYDOR
ALBUMS		
1	3	ALANIS MORISSETTE JAGGED LITTLE PILL WEA
2	2	GEORGE MICHAEL OLDER VIRGIN
3	1	SOUNDGARDEN DOWN ON THE UPSIDE A&M
4	6	SMASHING PUMPKINS MELLON COLLIE AND THE INFINITE SADNESS VIRGIN
5	4	CRANBERRIES TO THE FAITHFUL DEPARTED ISLAND
6	13	BUSH SIXTEEN STONE MCA
7	8	PRESIDENTS OF THE UNITED STATES OF AMERICA THE PRESIDENTS OF THE UNITED STATES OF AMERICA COLUMBIA
8	10	CELINE DION FALLING INTO YOU EPIC
9	14	FUGEES THE SCORE COLUMBIA
10	11	OASIS (WHAT'S THE STORY) MORNING GLORY? CREATION
11	NEW	DEF LEPPARD SLANG EMI
12	NEW	SOUNDTRACK TRAINSPOTTING EMI
13	5	PANTERA THE GREAT SOUTHERN TRENDKILL WEA
14	9	REGURGITATOR TU-PLANG EASTWEST
15	7	CURE WILD MOOD SWINGS EASTWEST
16	NEW	SLAYER UNDISPUTED BMG
17	12	RED HOT CHILI PEPPERS ONE HOT MINUTE WEA
18	17	SOUNDTRACK SONGS IN THE KEY OF X—MUSIC FROM AND INSPIRED BY THE X FILES WEA
19	20	EVERCLEAR SPARKLE AND FADE EMI
20	NEW	CORRS FORGIVEN, NOT FORGOTTEN MUSHROOM/FESTIVAL

EUROCHART HOT 100 06/05/96 MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	1	CHILDREN ROBERT MILES DBX
2	2	THEY DON'T CARE ABOUT US MICHAEL JACKSON EPIC
3	3	MACARENA LOS DEL RIO SERDISCO
4	5	UNTIL IT SLEEPS METALLICA VERTIGO/MERCURY
5	6	LEMON TREE FOOL'S GARDEN INTERCORD
6	NEW	FABLE ROBERT MILES PLATINUS
7	4	THE X FILES THEME MARK SNOW WARNER BROS.
8	7	FASTLOVE GEORGE MICHAEL VIRGIN
9	8	COCO JAMBOO MR. PRESIDENT CLUB CULTURE/WEA
10	10	X FILES DJ DADO SUBWAY
11	NEW	KILLING ME SOFTLY FUGEES COLUMBIA
12	9	RETURN OF THE MACK MARK MORRISON WEA
13	12	CALIFORNIA LOVE 2PAC FEATURING DR. DRE ISLAND
14	13	THE ONLY THING THAT LOOKS GOOD ON ME IS YOU BRYAN ADAMS A&M
15	NEW	BECAUSE YOU LOVED ME CELINE DION EPIC/COLUMBIA
16	11	THREE LIONS BADDIEL & SKINNER & LIGHTNING SEEDS EPIC
17	14	SOIREE DISCO BORIS VERSAILLES
18	NEW	MYSTERIOUS GIRL PETER ANDRE FEATURING BUBBLER RANX MUSHROOM
19	NEW	PIU' BELLA COSA EROS RAMAZZOTTI DDD
20	16	ANYTHING 3T MJJ/EPIC
ALBUMS		
1	1	GEORGE MICHAEL OLDER VIRGIN
2	2	EROS RAMAZZOTTI DOVE C'E MUSICA DDD
3	3	ALANIS MORISSETTE JAGGED LITTLE PILL MAVERICK/REPRISE
4	4	CRANBERRIES TO THE FAITHFUL DEPARTED ISLAND
5	5	CELINE DION FALLING INTO YOU EPIC/COLUMBIA
6	8	FUGEES THE SCORE COLUMBIA
7	7	BACKSTREET BOYS BACKSTREET BOYS ZOMBA/JIVE
8	6	SOUNDGARDEN DOWN ON THE UPSIDE A&M
9	9	TAKE THAT GREATEST HITS RCA
10	11	TINA TURNER WILDEST DREAMS PARLOPHONE
11	10	OASIS (WHAT'S THE STORY) MORNING GLORY? CREATION
12	13	MARK KNOPFLER GOLDEN HEART VERTIGO/MERCURY
13	NEW	METALLICA LOAD VERTIGO
14	12	CURE WILD MOOD SWINGS FICTION/POLYDOR
15	14	RAGE AGAINST THE MACHINE EVIL EMPIRE EPIC
16	17	STING MERCURY FALLING A&M
17	NEW	ARZTE LE FRISUR METRONOME
18	15	DEF LEPPARD SLANG BLUJEGON RIFFOLA/MERCURY
19	NEW	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 EPIC
20	20	SCORPIONS PURE INSTINCT EASTWEST

GERMANY (Media Control) 06/11/96

THIS WEEK	LAST WEEK	SINGLES
1	1	MACARENA LOS DEL RIO RCA
2	2	COCO JAMBOO MR. PRESIDENT WEA
3	3	THEY DON'T CARE ABOUT US MICHAEL JACKSON EPIC
4	4	HEAVEN U96 MOTOR MUSIC
5	5	RETURN OF THE MACK MARK MORRISON WEA
6	7	FU-GEE-LA FUGEES COLUMBIA
7	12	FABLE ROBERT MILES MOTOR MUSIC
8	6	CHILDREN ROBERT MILES MOTOR MUSIC
9	8	REBEL YELL SCOOTER EDEL
10	NEW	GET DOWN (YOU'RE THE ONE FOR ME) BACKSTREET BOYS ARIOLA
11	11	JEIN FETTES BROT INTERCORD
12	9	THE X FILES THEME MARK SNOW WEA
13	10	HAND IN HAND DUNE VIRGIN
14	13	FIRESTARTER PRODIGY INTERCORD
15	14	SEXY EYES WHIGFIELD ZYX
16	18	SPRING RMB MOTOR MUSIC
17	17	UNTIL IT SLEEPS METALLICA MERCURY
18	NEW	FAITHLESS INSOMNIA INTERCORD
19	15	CALIFORNIA LOVE 2PAC FEATURING DR. DRE MERCURY
20	16	DRILL INSTRUCTOR CAPTAIN JACK EMI
ALBUMS		
1	NEW	METALLICA LOAD MERCURY
2	1	EROS RAMAZZOTTI DOVE C'E MUSICA ARIOLA
3	2	BACKSTREET BOYS BACKSTREET BOYS JIVE/ZOMBA
4	NEW	BRYAN ADAMS 18 TIL I DIE POLYGRAM
5	3	GEORGE MICHAEL OLDER VIRGIN
6	4	ARZTE LE FRISUR METRONOME
7	7	FUGEES THE SCORE COLUMBIA
8	5	ALANIS MORISSETTE JAGGED LITTLE PILL WEA
9	6	CAUGHT IN THE ACT FOREVER FRIENDS ZYX
10	9	CELINE DION FALLING INTO YOU SONY
11	10	SCORPIONS PURE INSTINCT EASTWEST
12	8	CRANBERRIES TO THE FAITHFUL DEPARTED MERCURY
13	13	TINA TURNER WILDEST DREAMS EMI
14	12	DIE TOTEN HOSEN OPIUM FURS VOLK EASTWEST
15	14	FLIPPERS LIEBE IST... MEIN ERSTER GEDANK ARIOLA
16	NEW	MR. PRESIDENT WE SEE THE SAME SUN WEA
17	11	TAKE THAT GREATEST HITS RCA
18	NEW	OTTO LIVE POLYGRAM
19	18	PUR ABENTEUERLAND INTERCORD
20	16	RAGE AGAINST THE MACHINE EVIL EMPIRE EPIC

FRANCE (SNEP/IFOP/Tite-Live) 06/08/96

THIS WEEK	LAST WEEK	SINGLES
1	2	THE X FILES THEME MARK SNOW WARNER BROS.
2	1	CHILDREN ROBERT MILES SONY
3	NEW	MISS CAMPING BORIS VERSAILLES
4	3	LEMON TREE FOOL'S GARDEN EMI
5	13	MACARENA LOS DEL RIO ARIOLA
6	NEW	TIC TIC TAC CARRAPICHO RCA
7	12	TU ES LE FEU QUI M'ATTISE OPHELIE WINTER EASTWEST
8	11	CELEBRATE ZHI VAGO PANIC
9	6	THEY DON'T CARE ABOUT US MICHAEL JACKSON EPIC
10	4	SOIREE DISCO BORIS VERSAILLES
11	9	BABY COME BACK WORLDS APART EMI
12	7	1,2,3,4 (SUMPIN' NEW) COOLIO TOMMY BOY
13	5	WE'VE GOT IT GOIN' ON BACKSTREET BOYS ZOMBA/JIVE
14	10	FASTLOVE GEORGE MICHAEL VIRGIN
15	8	ANYTHING 3T MJJ/EPIC
16	15	CALIFORNIA MYLENE FARMER POLYDOR
17	NEW	MACARENA LOS DEL RIO ARIOLA
18	NEW	LA GADOUÉ JANE BIRKIN MERCURY
19	NEW	JE VOUS AIME ADIEU HELENE SEGARA ORLANDO
20	16	VOYAGE EN ITALIE LILICUB REMARK
ALBUMS		
1	NEW	METALLICA LOAD MERCURY
2	1	MICHEL POLNAREFF LIVE AT THE ROXY SONY
3	2	GEORGE MICHAEL OLDER VIRGIN
4	3	FUGEES THE SCORE SONY
5	7	MYLENE FARMER ANAMORPHOSEE POLYDOR
6	4	CELINE DION FALLING INTO YOU COLUMBIA
7	5	CRANBERRIES TO THE FAITHFUL DEPARTED ISLAND
8	6	OPHELIE WINTER NO SOUCY! EASTWEST
9	8	CELINE DION D'EUX COLUMBIA
10	12	EROS RAMAZZOTTI DOVE C'E MUSICA BMG
11	13	SOUNDTRACK THE X FILES WARNER BROS.
12	9	NOA CALLING GEFEN
13	10	DANY BRILLANT HAVANA WEA
14	NEW	KHADJA NIN SAMBOLERA VOGUE
15	NEW	BRYAN ADAMS 18 TIL I DIE POLYDOR
16	16	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 EPIC
17	18	PASCAL OBISPO UN JOUR COMME AUJOURD'HUI EPIC
18	NEW	MARIAH CAREY DAYDREAM COLUMBIA
19	19	OASIS (WHAT'S THE STORY) MORNING GLORY? SONY
20	17	QUEEN MADE IN HEAVEN EMI

HITS OF THE U.K.

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THIS WEEK	LAST WEEK	SINGLES
1	1	KILLING ME SOFTLY FUGEES COLUMBIA
2	2	THREE LIONS BADDIEL & SKINNER & LIGHTNING SEEDS EPIC
3	3	MYSTERIOUS GIRL PETER ANDRE FEATURING BUBBLER RANX MUSHROOM
4	NEW	THE DAY WE CAUGHT THE TRAIN OCEAN
5	NEW	COLOUR SCENE MCA
6	NEW	DON'T STOP MOVIN' LIVIN' JOY UNDISCOVERED/MCA
7	NEW	BLURRED PIANOMAN THREE BEAT/FREEDOM
8	8	THEME FROM MISSION: IMPOSSIBLE ADAM
9	6	CLAYTON & LARRY MULLEN MOTHER/POLYDOR
10	5	BECAUSE YOU LOVED ME CELINE DION EPIC
11	7	NOBODY KNOWS THE TONY RICH PROJECT LAFACE/ARISTA
12	9	NAKED LOUISE 1ST AVENUE/EMI
13	4	FABLE ROBERT MILES DECONSTRUCTION
14	15	THERE'S NOTHING I WON'T DO JX HOOJ CHOOINS/FFREEDOM
15	10	OOH AAH... JUST A LITTLE BIT GINA G ETERNAL/WEA
16	15	FEMALE OF THE SPECIES SPACE GUT
17	14	FASTLOVE GEORGE MICHAEL VIRGIN
18	NEW	PURPLE HEATHER ROD STEWART WITH THE SCOTTISH EURO '96 SQUAD WARNER BROS.
19	NEW	THE BIG MAN AND THE SCREAM TEAM MEET THE BARMY ARMY UPTOWN PRIMAL SCREAM, IRVINE WELSH & ON-U-SOUND CREATION
20	18	CAN'T HELP IT HAPPY CLAPPERS COLISEUM/PWL INTERNATIONAL
21	19	OCEAN DRIVE LIGHTHOUSE FAMILY WILD CARD/POLYDOR
22	11	RETURN OF THE MACK MARK MORRISON WEA
23	14	LADY D'ANGELO COOLTEMPO
24	12	GET DOWN (YOU'RE THE ONE FOR ME) BACKSTREET BOYS ZOMBA/JIVE
25	16	THE ONLY THING THAT LOOKS GOOD ON ME IS YOU BRYAN ADAMS A&M
26	13	IN A ROOM DODGY A&M
27	17	ON SILENT WINGS TINA TURNER PARLOPHONE
28	NEW	SUMMER HOLIDAY MEDLEY DARREN DAY RCA
29	NEW	HEAVEN KNOWS SQUEEZE A&M
30	NEW	CECILIA SUGGS FEATURING LOUCHE LOU AND MICHIE ONE WEA
31	NEW	CRYING IN THE RAIN CULTURE BEAT EPIC
32	NEW	LET THE LOVE Q TEX 23RD PRECINCT
33	NEW	DO U KNOW WHERE YOU'RE COMING FROM M-BEAT FEATURING JAMIROQUAI RENK
34	NEW	TWO EP MANSUN PARLOPHONE
35	NEW	BEFORE YOU WALK OUT OF MY LIFE MONICA ROWDY/ARISTA
36	NEW	GOOD SWEET LOVIN' LOUCHE LOU & MICHIE ONE INDOCHINA
37	NEW	BEAUTIFUL ALONE STRANGELOVE FOOD/PARLOPHONE
38	18	UNTIL IT SLEEPS METALLICA VERTIGO/MERCURY
39	27	NO ONE'S DRIVING DAVE CLARKE BUSH/DECONSTRUCTION
40	23	REACH GLORIA ESTEFAN EPIC
41	23	MOVE MOVE MOVE (THE RED TRIBE) 1996 MAN-CHESTER UNITED FA CUP SQUAD MUSIC COLLECTION INTERNATIONAL
42	NEW	THE VOICE EIMEAR QUINN POLYDOR

THIS WEEK	LAST WEEK	ALBUMS
1	NEW	METALLICA LOAD VERTIGO
2	1	GEORGE MICHAEL OLDER VIRGIN
3	2	ALANIS MORISSETTE JAGGED LITTLE PILL MAVERICK/REPRISE
4	3	FUGEES THE SCORE COLUMBIA
5	6	CELINE DION FALLING INTO YOU EPIC
6	7	OCEAN COLOUR SCENE MOSELEY SHOALS MCA
7	10	LIGHTHOUSE FAMILY OCEAN DRIVE WILD CARD/POLYDOR
8	4	OASIS (WHAT'S THE STORY) MORNING GLORY? CREATION
9	5	MANIC STREET PREACHERS EVERYTHING MUST GO EPIC
10	8	ASH 1977 INFECTIOUS
11	NEW	BON JOVI THESE DAYS MERCURY
12	NEW	GLORIA ESTEFAN DESTINY EPIC
13	12	MIKE & THE MECHANICS HITS VIRGIN
14	9	TAKE THAT GREATEST HITS RCA
15	14	EVERYTHING BUT THE GIRL WALKING WOUNDED VIRGIN
16	13	TINA TURNER WILDEST DREAMS PARLOPHONE
17	11	GABRIELLE GABRIELLE GD BEAT
18	15	M PEOPLE BIZARRE FRUIT/BIZARRE FRUIT II DECONSTRUCTION
19	NEW	DIRE STRAITS BROTHER IN ARMS VERTIGO
20	16	CRANBERRIES TO THE FAITHFUL DEPARTED ISLAND
21	18	GARBAGE GARBAGE MUSHROOM
22	23	MARK KNOPFLER GOLDEN HEART VERTIGO/MERCURY
23	NEW	CARL COX AT THE END OF THE CLICHE ULTIMATUM
24	17	SLEEPER THE IT GIRL INDOLENT/RCA
25	21	OASIS DEFINITELY MAYBE CREATION
26	19	CAST ALL CHANGE POLYDOR
27	29	PAUL WELLER STANLEY ROAD GOF DISCS
28	20	SMASHING PUMPKINS MELLON COLLIE AND THE INFINITE SADNESS VIRGIN
29	25	PULP DIFFERENT CLASS ISLAND
30	30	STING MERCURY FALLING A&M
31	27	THE TONY RICH PROJECT WORDS LAFACE/ARISTA
32	NEW	NEIL DIAMOND TENNESSEE MOON COLUMBIA
33	22	SOUNDGARDEN DOWN ON THE UPSIDE A&M
34	NEW	GRANT LEE BUFFALO COPPERPOLIS SLASH
35	31	HOOTIE & THE BLOWFISH FAIRWEATHER JOHNSON ATLANTIC/EASTWEST
36	NEW	RICKY ROSS WHAT YOU ARE EPIC
37	28	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 EPIC
38	33	MARK MORRISON RETURN OF THE MACK WEA
39	NEW	PHOTEK THE HIDDEN CAMERA SCIENCE
40	32	SKUNK ANANSIE PARANOID & SUNBURNT ONE LITTLE INDIAN

ITALY (Musica e Dischi/FIMI) 06/10/96

THIS WEEK	LAST WEEK	SINGLES
1	1	FABLE ROBERT MILES DBX
2	3	WRONG EVERYTHING BUT THE GIRL ATLANTIC
3	5	SUMMER IS CRAZY ALEXIA DWA
4	2	PROFONDO ROSSO FLEXTER DISCOMAGIC
5	4	DON'T STOP MOVIN' LIVIN' JOY MCA
6	8	SEE THE DIFFERENCE MOLELLA & ASHER SENATOR TIME
7	NEW	UNTIL IT SLEEPS METALLICA VERTIGO/MERCURY
8	9	FASTLOVE GEORGE MICHAEL VIRGIN
9	10	GIGI'S VIOLIN/ELEKTRO MESSAGE GIGI D'AGOSTINO MEDIA/BXR
10	NEW	METROPOLIS DJ DADO SUBWAY

The Italian Album Chart Was Unavailable This Week

SPAIN (TVE/AFYVE) 06/01/96

THIS WEEK	LAST WEEK	SINGLES
1	1	DANZA DE LOS LIMONES JUAN ANTONIO CANTA VIRGIN
2	NEW	MUEVE, MUEVE SANDY & PAPO MAX MUSIC
3	3	FASTLOVE GEORGE MICHAEL VIRGIN
4	2	SUMMER IS CRAZY ALEXIA BLANCO Y NEGRO
5	4	GO BACK ANALOGIC GINGER
6	8	ANONYMOUS FAST FORWARD MAX MUSIC
7	5	SEXY EYES WHIGFIELD MAX MUSIC
8	6	BALLOON (EL GLOBO) DJ'S AT WORK MAX MUSIC

HITS OF THE WORLD CONTINUED

NETHERLANDS (Stichting Mega Top 50) 06/05/96

THIS WEEK	LAST WEEK	SINGLES
1	2	MACARENA LOS DEL RIO BMG
2	1	DRILL INSTRUCTOR CAPTAIN JACK EMI
3	3	DE EERSTE KEER MAXINE & FRANKLIN BROWN CNR
4	9	BECAUSE YOU LOVED ME CELINE DION COLUMBIA
5	5	FU-GEE-LA FUGEES COLUMBIA
6	NEW	CHILDREN OF THE NIGHT NAKATOMI ZOMBA
7	8	RETURN OF THE MACK MARK MORRISON WARNER
8	7	GA DAU DEMIS CNR
9	NEW	UNTIL IT SLEEPS METALLICA MERCURY
10	10	VRIJ ZIJN MARCO BORSATO POLYDOR
ALBUMS		
1	4	MARCO BORSATO ALS GEEN ANDER POLYDOR
2	2	CELINE DION FALLING INTO YOU COLUMBIA
3	1	GEORGE MICHAEL OLDER VIRGIN
4	3	PAUL DE LEEUW ENCORE EPIC
5	5	EROS RAMAZZOTTI DOVE C'E MUSICA BMG
6	6	ANDREA BOCELLI BOCELLI POLYDOR
7	8	ALANIS MORISSETTE JAGGED LITTLE PILL WARNER
8	9	BACKSTREET BOYS BACKSTREET BOYS ZOMBA/JIVE
9	NEW	WISI SOERJADI A TOUCH OF ROMANCE POLYGRAM
10	7	CRANBERRIES TO THE FAITHFUL DEPARTED ISLAND

IRELAND (IFPI Ireland) 06/06/96

THIS WEEK	LAST WEEK	SINGLES
1	2	NOBODY KNOWS TONY RICH PROJECT ARISTA
2	1	MAN UNITED MAN MEN UNITED MCA
3	10	BECAUSE YOU LOVED ME CELINE DION EPIC
4	4	MACARENA LOS DEL RIO RCA
5	3	THE VOICE EIMEAR QUINN AINM
6	5	AON FOCHAL EILE RICHIE KAVANAGH LYWOOD
7	NEW	THEME FROM MISSION: IMPOSSIBLE ADAM CLAYTON & LARRY MULLEN MOTHER
8	9	MOVE MOVE MOVE (THE RED TRIBE) 1996 MAN-CHESTER UNITED FA CUP SQUAD MUSIC COLLECTION INTERNATIONAL
9	NEW	FABLE ROBERT MILES DECONSTRUCTION
10	NEW	PRIDE DJ PRESSURE ABBEY OANCE
ALBUMS		
1	1	ALANIS MORISSETTE JAGGED LITTLE PILL MAVER-ICK/REPRISE
2	NEW	METALLICA LOAD VERTIGO/MERCURY
3	2	GEORGE MICHAEL OLDER VIRGIN
4	3	ASH 1977 INFECTIOUS
5	4	CORRS FORGIVEN, NOT FORGOTTEN LAVA/ATLANTIC
6	7	CELINE DION FALLING INTO YOU EPIC
7	6	OASIS (WHAT'S THE STORY) MORNING GLORY? CREATION
8	5	VARIOUS ARTISTS COMMON GROUND EMI PREMIER
9	9	VARIOUS ARTISTS NEW HITS 96 WARNER/GLOBAL/SONY
10	NEW	RADIOHEAD THE BENDS PARLOPHONE

BELGIUM (Promuvi) 06/14/96

THIS WEEK	LAST WEEK	SINGLES
1	NEW	MACARENA LOS DEL RIO RCA
2	1	CON TE PARTIRO ANDREA BOCELLI POLYDOR
3	3	LEMON TREE FOOL'S GARDEN EMI
4	2	LIFT U UP 2 FABIOLA EMI
5	6	X FILES DJ DADO ZYX
6	NEW	UNTIL IT SLEEPS METALLICA MERCURY
7	4	ONE OF US JOAN OSBORNE MERCURY
8	5	THEY DON'T CARE ABOUT US MICHAEL JACKSON EPIC
9	8	IL VOLO ZUCCHERO POLYDOR
10	9	PIU' BELLA COSA EROS RAMAZZOTTI DDD
ALBUMS		
1	2	ANDREA BOCELLI BOCELLI POLYDOR
2	1	EROS RAMAZZOTTI DOVE C'E MUSICA ARIOLA
3	3	GEORGE MICHAEL OLDER VIRGIN
4	4	CELINE DION FALLING INTO YOU COLUMBIA
5	6	CRANBERRIES TO THE FAITHFUL DEPARTED ISLAND
6	8	ALANIS MORISSETTE JAGGED LITTLE PILL WARNER BROS.
7	5	TINA TURNER WILDEST DREAMS PARLOPHONE
8	7	BACKSTREET BOYS BACKSTREET BOYS ZOMBA/JIVE
9	10	HELMUT LOTTI GOES CLASSIC RCA
10	NEW	MARK KNOPFLER GOLDEN HEART MERCURY

AUSTRIA (Austrian IFPI/Austrian Top 30) 06/11/96

THIS WEEK	LAST WEEK	SINGLES
1	4	COCO JAMBOO MR. PRESIDENT WARNER
2	2	THEY DON'T CARE ABOUT US MICHAEL JACKSON EPIC
3	1	CHILDREN ROBERT MILES POLYGRAM
4	5	MACARENA LOS DEL RIO BMG
5	3	MUTTER DER MANN MIT DEM KOKS IST DA T>>MA BMG
6	6	X FILES DJ DADO ECHO-ZYX
7	NEW	HEAVEN U96 POLYGRAM
8	NEW	1,2,3,4 ALL THE LADIES NO SUKKAZ VIRGIN
9	7	CYBERDREAM IMPERIO ECHO-ZYX
10	8	FIRESTARTER PRODIGY EMI
ALBUMS		
1	NEW	METALLICA LOAD POLYGRAM
2	1	EROS RAMAZZOTTI DOVE C'E MUSICA BMG
3	NEW	BRYAN ADAMS 18 TIL I DIE A&M
4	2	GEORGE MICHAEL OLDER VIRGIN
5	3	BACKSTREET BOYS BACKSTREET BOYS ZOMBA/JIVE
6	NEW	DIE ARZTE LE FRISUR POLYGRAM
7	5	BRUNNER & BRUNNER LEBEN BMG
8	6	CRANBERRIES TO THE FAITHFUL DEPARTED ISLAND
9	7	CAUGHT IN THE ACT FOREVER FRIENDS ECHO-ZYX
10	8	CELINE DION FALLING INTO YOU SONY

DENMARK (IFPI/Nielsen Marketing Research) 06/05/96

THIS WEEK	LAST WEEK	SINGLES
1	NEW	UNTIL IT SLEEPS METALLICA POLYGRAM
2	3	LEMON TREE FOOL'S GARDEN EMI
3	1	X FILES DJ DADO FLEX
4	2	BIG BOYS IN RED & WHITE LANDSHOLDET & BIG FAT SNAKE EMI
5	4	CHILDREN ROBERT MILES BMG
6	7	SOMMERKLAR HULLERRIDDERNE PLADECOMPAGNIET
7	5	RETURN OF THE MACK MARK MORRISON WARNER
8	9	FIRESTARTER PRODIGY MO
9	10	GUANTANAMERA YOU KNOW WHO MCA
10	6	CALIFORNIA LOVE 2PAC FEATURING DR. DRE POLYGRAM
ALBUMS		
1	1	GEORGE MICHAEL OLDER VIRGIN
2	2	LIS SORENSEN INDTEL DIG IGEN—BEST OF POLYGRAM
3	3	ALANIS MORISSETTE JAGGED LITTLE PILL WARNER
4	5	CORRS FORGIVEN, NOT FORGOTTEN WARNER
5	4	SMOLFERNER SMOLFEBITS VOL. 2 EMI
6	7	EROS RAMAZZOTTI DOVE C'E MUSICA BMG
7	NEW	KENNY ROGERS WITH LOVE CMC
8	6	OASIS (WHAT'S THE STORY) MORNING GLORY? SONY
9	10	HULLERRIDDERNE JEG GIR EN OMGANG, HVIS DU GIR PLADECOMPAGNIET
10	NEW	JACOB HAUGAARD SA'N ER LIVET REPLAY

NORWAY (Verdens Gang Norway) 06/05/96

THIS WEEK	LAST WEEK	SINGLES
1	1	LEMON TREE FOOL'S GARDEN EMI
2	2	UNTIL IT SLEEPS METALLICA POLYGRAM
3	9	MACARENA LOS DEL RIO BMG
4	5	IRONIC ALANIS MORISSETTE WARNER
5	3	CHILDREN ROBERT MILES BMG
6	4	RETURN OF THE MACK MARK MORRISON WARNER
7	6	CALIFORNIA LOVE 2PAC FEATURING DR. DRE POLYGRAM
8	7	MIRROR MIRROR SOLID BASE SONY
9	8	OOH AAH... JUST A LITTLE BIT GINA G WARNER
10	NEW	FIRESTARTER PRODIGY MD
ALBUMS		
1	1	D.D.E. DET GAR LIKAR NO NORSKE GRAM
2	3	FUGEES THE SCORE SONY
3	2	GEORGE MICHAEL OLDER VIRGIN
4	4	ALANIS MORISSETTE JAGGED LITTLE PILL WARNER
5	NEW	MARK KNOPFLER GOLDEN HEART POLYGRAM
6	7	SOUNDGARDEN DOWN ON THE UPSIDE POLYGRAM
7	6	AMANDA MARSHALL AMANDA MARSHALL SONY
8	5	CRANBERRIES TO THE FAITHFUL DEPARTED POLYGRAM
9	8	CELINE DION FALLING INTO YOU SONY
10	10	TRINE REIN BENEATH MY SKIN EMI

PORTUGAL (Portugal/AFP) 06/11/96

THIS WEEK	LAST WEEK	ALBUMS
1	NEW	METALLICA LOAD VERTIGO/MERCURY
2	3	GNR TUDO O QUE VOCE QUERIA EMI
3	1	GEORGE MICHAEL OLDER VIRGIN
4	NEW	BRYAN ADAMS 18 TIL I DIE A&M
5	9	BEAUTIFUL WORLD FOREVER WEA
6	10	MAMONAS ASSASSINAS MAMONAS ASSASSINAS EMIGLOBO
7	8	VANGELIS PORTRAITS POLYDOR
8	5	JULIO IGLESIAS 24 GREATEST HITS COLUMBIA
9	6	ENRIQUE IGLESIAS ENRIQUE IGLESIAS STRAUSS
10	4	DELFIN O CAMINHO DA FELICIDADE ARIOLA

HONG KONG (IFPI Hong Kong Group) 06/02/96

THIS WEEK	LAST WEEK	ALBUMS
1	NEW	SAMMI CHENG CAN'T GIVE UP WARNER
2	NEW	CASS PHANG ALL BECAUSE OF YOU—GREATEST HITS EMI
3	2	ANDY HUI 17 SURPRISE GREATEST HITS CAPITAL ARTISTS
4	1	JACKY CHEUNG LOVE & SYMPHONY POLYGRAM
5	3	BEYOND BEYOND LIVE & BASIC ROCK
6	5	VARIOUS ARTISTS EMPHASIZE EMI
7	9	ANTHONY WONG 5 BREAD 2 FISHES GO EAST
8	4	AARON KWOK PIGEON WARNER
9	6	ANDY LAU LOVE-SICKNESS BECOMES DISASTER BMG/MUSIC IMPACT
10	7	KELLY CHAN I DON'T THINK SO GO EAST

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

SLOVENIA/SERBIA: In May, four bands from Serbia—Love Hunters, Nothing But Logopedes, Svarog, and Goblins—set off for Slovenia under the banner “Serbian Rock Whammo,” accompanied by a party of journalists and representatives of independent Serbian record companies. The bands played concerts in the Slovenian capital, Ljubljana, and in the smaller towns of Gradec and Ilirska Bistrica. The visit was in response to a similarly groundbreaking exercise at the end of February, when a group of musicians, journalists, and independent publishers from Slovenia traveled to Serbia in the first such event since the breakup of Yugoslavia. Of the four Slovenian bands that performed at Belgrade’s KST Club under the banner “Greetings From Slovenia,” Preacher and Ana Pupedan received the warmest response. The success of these cultural exchanges has led to a new understanding between the musical communities in the republics of this war-torn region, and agreements have been made to exchange publications and try to re-establish the recording market here. Inspired by this new mood of co-operation, Slovenian rock journalist Marjan Ogrinc has come up with the idea of holding a two-day, open-air festival at the end of June, near Ljubljana, with bands from Slovenia, Serbia, and Croatia taking part.

PETAR JANJATOVIC

AUSTRALIA: Being left without a record deal since departing EMI last year turned out to be a stroke of luck for platinum-selling (70,000 units) singer/songwriter/guitarist Diesel. “1996 has been a real growth year for me,” he says. “It allowed me to get off the promotion treadmill and sniff the roses.” The Sydney-based American son of a jazz saxophonist, Diesel moved to Australia in his early teens. While his solo albums have been primarily one-man efforts made over lengthy periods in his home studio, a burst of activity this year has included contributing to records by Vika & Linda Bull and Richard Clapton. He has also collaborated with Melbourne-based singer/songwriter and harmonica player Chris Wilson on the album “Short Cool Ones,” released under the name of Wilson Diesel. This project, which was recorded with two backing bands comprising bluesmen from the ‘70s to the ‘90s, was initiated by Michael Gudinski, CEO of Mushroom Records, who released it through the label’s White imprint. It was originally intended to be a collection of Australian blues classics, but ended up including obscurities like Froggie Landers’ “Cherokee Dance” and Johnny Shines’ “Too Wet To Plough,” along with faithful versions of Don Bryant’s “I Can’t Stand The Rain” and Willie Dixon’s “Little Red Rooster.” Elsewhere on the album, the duo turns Dixon’s “Spoonful,” and Fenton Robinson’s “Somebody Loan Me A Dime” into high-octane psychedelical rants. Diesel is currently in New York, where he is writing his next album, which will be more “guitar-oriented and in-your-face” and will reflect his passion for R&B. “One of my ambitions is to get a single on the American R&B chart,” he says.

CHRISTIE ELIEZER



U.K.: RCA-signed R&B/rap trio Benz has become the first act to be awarded a radio license. The group, which frequently pays homage to the tough, East London borough of Hackney in its interviews and lyrics—and in the name of its own label, Hacktown—began its weeklong community-centered Hacktown FM broadcasts May 13, the same day its second top 40 single, “Miss Parker,” was released. “The community gave us that inspiration to get up and go and make something out of the situation we were living in,” says singer/rapper B.I.G. Ben, who at 6 feet 4 inches is indeed a big man, but whose name is derived from Believe in God. According to fellow rapper T.I.M. Shade, formerly known as Island recording artist Overlord X, the station’s responsibility is to play “good music” while reflecting local opinions on “drugs, racism, police relations, fashion, and things on the famous Ridley Street market.” The music played includes R&B, rap, hip-hop, swing, and pop, much the same combination of sounds that are masterfully blended together on Benz’s debut album, “3 Men Called Ben,” which will be out later this year.

KWAKU

POLAND: After a long absence, Urszula is back with a new album, “Biala Droga” (The White Road), on Zic-Zac. The singer, who had hits here in the ‘80s with “Fatamorgana,” “Bogowie I Demony” (Gods And Demons) and the most beautiful Polish love song of the decade, “Dmuchawce, Latawce, Wiatr” (The Gossamer, The Kites, The Wind), has lived and worked in America since 1990. In that time she has learned to speak English, worked on her new songs, played many concerts, and generally absorbed the American rock’n’roll experience. But Polish listeners have not forgotten her, and both the single “Na Sen” and the new album have figured prominently on various local charts and has been heavily playlisted on radio and TV stations here (including Atomic TV, the first Polish music television station). While Urszula wrote all the lyrics on “Biala Droga,” the music was written and produced by her husband, guitarist Stanislaw Zybowski. Tracks vary from ballads—such as “Ja Placze” (I’m Crying) and the title song—to the deeply pulsating “Moj Blues” (My Blues), the dynamic, high-energy rock’n’roll of “Dla Ciebie” (For You), and a cover version of Led Zeppelin’s “What Is And What Should Never Be.” One especially poignant number is “Woodstock ‘94,” a personal reflection on the unique atmosphere of that famous concert and the good old days of flower power.

BEATA PRZEDPELSKA



IRELAND: “Further Along” (Lunar Records) by the Dubliners introduces the group’s new lead singer, Paddy Reilly. Replacing Ronnie Drew, who has gone solo after 34 years with the group, Reilly is one of Ireland’s most popular ballad singers and has enjoyed many hits. But the song he is most closely associated with, Pete St. John’s “The Fields Of Athenry,” holds the record for longest-running single on the Irish chart, having remained in the top 20 for 23 months. The new album includes such favorites as “Song For Ireland,” “Working Man,” “Dirty Old Town” and “Step It Out Mary.” Far from slowing down, the Dubliners have already played this year in Turkey, England, Scotland, Norway, and Sweden. The band visits Croatia, Austria, and Brittany, France, in July and is booked to play five nights at Dublin’s Olympia Theatre starting Aug. 6.

KEN STEWART

Europe's No 'Strange World' For Singer/Songwriter Ké

HOW DOES a U.S. record company choose which of its debut artists will benefit most from priority exposure in international markets? The answer often depends on the enthusiasm that an artist and his or her manager has for working outside the U.S. and on how well an artist's sound and style fits into cultures abroad.

For RCA Records, those pieces fell into place with the European launch early this year of 23-year-old singer/songwriter Ké. His debut album—"I Am []," released on Ventrue/RCA—has sold 50,000 copies in Europe, according to the record company. Those sales have been bolstered by the single "Strange World."

"It is a fascinating album," says Dwayne Welch, VP of international at RCA Records in New York. "We really felt we could be proactive on this artist, and everything about him was suitable for international [activity]: the melodies, the visuals, and certainly the mentality of the artist."

After its release last summer in the U.S., Ké's album was presented to BMG affiliates in Europe, says Welch. "We agreed that we had an artist with a definite potential for Europe and rather than just put the record out, we would try to generate interest with the visuals first." Moody and daring images from the album's and single's artwork were distributed in mailings to programmers.

In October, Welch visited key territories in Europe, accompanied by Ké's manager, Amanda Scheer-Demme, owner of Ventrue Entertainment. A four-week promo tour by Ké in February set up the release of "Strange World."

As a debut single, "Strange World" caught the attention of radio programmers in multiple markets. With textured folk-pop arrangements, violin and accordion accents, and Ké's socially aware lyrics (which are expressed in sensual vocal cries), the track has cracked the charts in diverse markets, including the U.K., Germany, Italy, and Israel.

Ké was at ease working abroad, having lived in England and France during his youth, and his sensibility clearly is shaped by the experience. Scheer-Demme also works with Rick Rubin's American Recordings, which is marketed outside the U.S. through BMG.

With fewer niche formats on European radio, it can be easier for artists to reach beyond the styles for which they are initially known. In the case of Ké, a dance mix of "Strange World" by Junior Vasquez has helped raise his profile abroad—and has drawn more attention in the U.S. than the original single.

The follow-up single from Ké, "Someday," is being released on a staggered schedule this month in

European markets and is supported by a video filmed in Amsterdam. The artist also has promoted the new track with another series of visits this month.

"I think the U.S. will ultimately approach 'Someday' based on European activity," predicts Welch. "We did this [international setup] for the sole purpose of establishing a future career for the artist, and not just grabbing the moment."

THE BRAZILIAN MUSIC FESTIVAL, which is being staged at venues around New York Tuesday (18) through June 23, will offer a movable feast of Brazilian culture, featuring some of the country's best-known artists.

At the Brooklyn Academy of Music on Thursday (20), Milton Nascimento will be accompanied by the Brooklyn Philharmonic Orchestra, the Children's Chorus of the Programa Curumim Rouxinois de Divinópolis, and members of a New York children's choir in a performance of a work titled "Amigo," which is also the title of Nascimento's new album on Warner Bros.

Caetano Veloso collaborates with Japan's Ryuichi Sakamoto June 23 at the SummerStage in New York's Central Park. Other highlights of the festival include a performance at the World Financial Center Plaza on Wednesday (19) by Ara-Ketú, an eighteen-piece Afro-Bahia ensemble from Salvador that blends modern electronic arrangements with the rhythm of traditional Candombié rituals. The World Financial Center also will host the duo of Lenine e Suzano Friday (21) in a celebration of Rio de Janeiro and Brazilian soul vocalist Fernanda Abreu.

The event's producers, NYC Entertainment, will present the full schedule of events for the Brazilian Music Festival at 11 a.m. Tuesday (18) at the World Financial Center's Liberty Street Gallery. Contact NYC Entertainment at 718-389-7170.

BORDER CROSSINGS: The Sex Pistols reunion tour of Europe opens Friday (21) in Finland and runs through late July, prior to a six-week summer tour of the U.S. . . . The New York-based Japanese duo Cibo Matto will showcase its current Warner Bros. album, "Viva! La Woman," in the U.K. with an eight-date tour opening Wednesday (19) in Leeds.

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

Sony Music Takes On The World

With Expanded Domestic Roster, Co. Sets Sights Abroad

■ BY LARRY LeBLANC

TORONTO—The appointment of Rick Camilleri as president of Sony Music Entertainment (Canada) 3½ years ago led to a massive expansion in the company's domestic roster that now seems to be paying off.

While none of Sony's recent signings have come close to matching the international success of Celine Dion, the company's star act, artists like Amanda Marshall, the Philosopher Kings, and Our Lady Peace have made impressive domestic and international inroads, quelling sizable industry skepticism and ridicule here about Sony's A&R skills. Along with EMI Music Canada, Sony has become a leader in developing Canadian talent and launching it outside the country.

"We set out to make ourselves a major player in the development of Canadian talent," says Camilleri. "However, in the early days, Michael Roth, Vito Luprano [co-heads of Sony Canada A&R], and I took a lot of criticism [for signings]. With our roster now including Celine Dion, Amanda Marshall, Leonard Cohen, Kashtin, Philosopher Kings, 54:40—and with our new signings Corey Hart, Chantal Kreviazuk, Starkicker, and Soul Attorneys—we feel really good with what we've accomplished in such a short time."

The company's roster also includes Barney Bentall, Hemingway Corner, Melanie Doane, JLM, Colin Linden, Katee, Jetsam, Don Ross, and the French-speaking performers Mario Pelchat and Kathleen.

While there is a greater emphasis on developing acts territory by territory, the first goal for Canadian-based labels continues to be seeking an American release for domestic artists. But Canadian affiliates of the multinational record companies still have tremendous difficulties in selling Canadian acts to their American counterparts. Despite the success of Canadians such as Dion, Bryan Adams, Alanis Morissette, and Shania Twain, Canadian industry sources say their U.S. affiliates rarely care about discovering Canadian acts early on.

While both Roth and Luprano stress the fundamental need for Sony Canada to seek releases for its artists' recordings in foreign territories, both admit that it is impossible to ensure either a release or full support by an affiliate.

Says Luprano, "The first thing I do with any artist I sign is explain to them that although we're going to sign them for the world and that our intention is to make them successful worldwide, every single country is a different [Sony] company. If we show [affiliated companies] that we've got something that's got potential for international success, that's when they all get on the bandwagon."

Ross stresses that the situation is different for every act. "We've had the U.S. company say no initially and change their mind after they saw the act or saw [sales] happen here. Our Lady Peace was a good example. We got no answers from our U.S. label initially, and we finally got it out on Relativity a year after we released it here."

Another recording Roth had difficulty placing in the U.S. was the Philosopher Kings' self-titled debut, which was released in Canada in September 1994. The album was released Feb. 4 in the U.S. on Columbia. According to SoundScan, the album has sold 12,000 units in the States; Roth says it has sold 37,000 units in Canada.

"We couldn't get [U.S. reps] to come up and give them a good look after the album

was released," says Roth. "Then last year, Jason Jordan [A&R rep at Columbia in New York] heard them play at the Montreal Jazz Festival and was blown away by their performance, so the album was released in the U.S. Now I'm getting calls from Grammy-level producers and engineers wanting to work with the band."

Roth says timing is an important factor in wooing affiliates. "You'd like to present the band [to other affiliates] when they're really strong, and you'd like [foreign A&R] to see line-ups to get into the show," he says. "There are also times when you know the band isn't ready. It's important to have the time for them to develop in Canada and establish a home territory. Often they need to build a following."



LUPRANO

If attracting A&R support from an American affiliate for an English-speaking Canadian act is difficult, finding support in France for a Canadian French-speaking act can be nightmarish, not only because of different musical styles but because of grammatical differences in the French being used.

Luprano says that while France is open to Quebec-based French-speaking acts, "if we record with Quebecois grammar and with the Quebecois sound, we'll have a problem in France. France is open, but they want the right product."

RECIPE FOR SUCCESS

Dion's dizzying worldwide success serves as a recipe for multinational marketing. Luprano, a 16-year Sony veteran, says he is proud of Dion, whom he signed in 1987. With Dion's husband/manager Rene Angelil, the Montreal-based A&R co-head closely supervises Dion's French- and English-language recordings. He recently mastered the mostly French-language live album "Celine Live À Paris," slated for release in Canada in November. International release of the album has not been set yet.

"It's unbelievable what's happened to Celine," Luprano says. "In the past 30 months, she's sold 25 million records. If I never sign another artist of that magnitude, I'll go to my grave with a smile."

Global sales of Dion's current Columbia album, "Falling Into You," have reached 7 million units, and domestic sales of the album have reached 700,000 units, according to Camilleri. The album is No. 7 on The Record's album chart in the June 17 issue. According to SoundScan, the album has sold 1.8 million units in the U.S., and it is No. 5 on The Billboard 200.

"Without Celine, this company would be a different place," says Roth, who is based at Sony Canada's headquarters in Toronto. "Launching her internationally and knowing the commitment it took for her to be successful, we were prepared for [releases by] Amanda Marshall, Philosopher Kings, and Our Lady Peace."

When acts are signed, he says, "we know we're going to a scary place in terms of money being spent and money not [immediately] being returned."

Roth is excited about the recent U.S. buildup for Marshall's self-titled Epic album (Billboard, June 15). Released in Canada last October on Columbia, the album has sold 130,000 units in Canada, according to Camilleri. It is No. 73 on The Record's album chart for June 17.

"Amanda's doing fabulous," says Roth. "Making that album was quite an achievement for us, because she had been first signed to [Columbia U.S.] and for a number of reasons they were unable to make a record."

Our Lady Peace, another highly successful Sony Canada act, is recording the follow-up to its "Naveed" album with producer Arnold Lanni. Released on Columbia in Canada in March 1994, "Naveed" has sold 250,000 units, according to Roth. Released in the U.S. in March 1995 on Relativity Records, the album has sold 79,000 units, according to SoundScan. The album peaked at No. 26 on Billboard's Heatseekers album chart.

"For the next Our Lady Peace album, we're aiming for a fall release in Canada," says Roth. "The U.S. release will be on Columbia this time, and it will likely be released in the new year."

Other domestic albums being released in the summer and fall by Sony Canada include Hart's self-titled album on Columbia and promising debut albums by Starkicker, a St. Catharines, Ontario-based alternative pop act, and Kreviazuk, a 22-year-old Winnipeg, Manitoba, singer/songwriter.

Hart's album, produced by Hart and Umberto Gatica, will be released in September. "He's an incredibly talented guy," says Luprano, who signed the singer after several years of self-imposed recording inactivity. "When he decided to come back, he called me. We decided to not have him try to be a young-styled artist. He's older, and he's matured."

Kreviazuk's Columbia album, to be released in October, was co-produced by Peter Asher, senior VP of Sony Music Entertainment, and producer Matt Wallace (Faith No More, John Hiatt). According to Camilleri, Columbia has committed to releasing the album worldwide in early '97.

Roth was so impressed by a Kreviazuk demo he heard last January that he flew to Winnipeg the following week. Recalls Roth, "She played in a [recording] studio for an hour nonstop, and each song got better and better. She also has a beautiful voice. My response was, 'This comes along once in a lifetime.'"

Starkicker's "Beach Music," produced by the band with a production group known as Life Jammers, will be released domestically on Epic July 16. No international release plans have been scheduled as yet.

Roth says he was impressed by Starkicker's 1995 independent release on the Krazy Noise label, "Tourists," which came out when the band was still calling itself Blue Bottle Fly. "They've got really great 2½-minute pop songs with good melodies and cool lyrics," says Roth. "We thought the songs were good, but there was some work that needed to be done. They came into our studio for two weeks and recorded the album. We completed the album by taking four songs from their indie CD, adding some [musical] parts, and remixing them."

Luprano is excited about his latest signing, the Soul Attorneys, which released their self-titled debut on Epic in Canada May 21. "Six or eight months ago I got a cassette tape by the band from one of my assistants, Pierre Nantel," he says. "As soon as I heard 'So They Say,' I wanted to meet them. The band mostly produced the record themselves, and when I was working on Celine's 'Falling Into You' album, I got Umberto Gatica involved in mixing the album, and it came out great."

ITALY



THE BILLBOARD SPOTLIGHT



LEFT TO RIGHT: EROS RAMAZZOTTI, ANTONELLA RUGGIERO, MAU MAU, ZUCCHERO, ROBERT MILES

A Fresh Start In Politics And Music

Developments in the music industry in Italy in the past year have taken place against the backdrop of continuing changes within the country at large.

Italy's political and social revolution, which began four years ago as Milan's magistrates sought to clean up incessant bribery in political and business circles, took a new turn last April with the election of a center-left government. It is the first time in the history of Italy's post-World War II republic that the left has controlled the central government.

Even more significantly, compact right- and left-wing coalitions and recent electoral reforms give the new government a better than even chance of surviving a full five-year legislature, again the first time this could happen since Italy became a republic in 1948.

As the democratic see-saw replaces the political merry-go-round of Italy's recent past, the new government, headed by Prime Minister Romano Prodi, has pledged to reduce Italy's massive deficit in preparation for entry into the European Monetary System (EMS) by 1999.

An austerity budget, the end of last year's export-led boom and the rising lire all mean that no immediate relief is expected for Italy's troubled economy.

VYING FOR LEISURE LIRE

Gerolamo Dominioni Caccia, president of Warner Music Italy and the IFPI-recognized record industry federation FIMI, points out that record sales have to compete this year with sports and politics. The sales effect of the San Remo Song Festival last February was not up to expectations. The elections in April affected sales, as public attention turned to politics. And both the European Soccer Championships in June and the Olympics in August

Labels Speed Italy's Economic Upswing With Copyright Collection And Alternative A&R

BY MARK DEZZANI

will detract public attention from buying music.

The first quarter of this year saw the unit volume of music shipments slide 5.5% against last year with market value at 0% growth—actually a reduction when the annual 4.5% rate of inflation is taken into account. Unpublished figures report a continuing slide in units and value in the second quarter of this year.

Caccia says the music market will have to compensate for sliding record sales by increasing efforts to collect on rights payments. "We are becoming a single sound-carrier market with the disappearance of vinyl and a drastic drop in cassette sales," he says. "Along with efforts to promote sales, including improved distribution and the fight against piracy, we need to protect copyrights and augment their collection from the tape levy, TV and radio."

PAY TO PLAY

Radio in Italy is enjoying an advertising sales boom and, while the Italian authors-rights body SIAE has been active in increasing rights collection from radio and TV, Italy's record companies have been lax in collecting airplay royalties. They may often sell a percentage of rights to the major radio networks in return for guaran-

teed high-profile airplay of a particular release.

The only possible way to avoid a negative sales year is to benefit from recent efforts to counter high levels of piracy, which could add as much as 5% to the legitimate market this year, says Franco Reali, president of BMG Ricordi. The IFPI estimates that one in three recordings sold in Italy is an illegal copy and, in response, a renewed push against music pirates in Italy was launched last January with the formation of the Federation Against Music Piracy (FPM) with IFPI and FIMI funding.

A transformation in Italy's still very traditional music industry is another way out of these economic difficulties, say the country's record executives and A&R personnel. This transformation has, in fact, been taking place over the past five years, as institutionalized events such as the Castrocaro and San Remo Song Festivals become less important in discovering and launching new talent, as evidenced by the sliding ratings and diminishing sales effect of this year's events. Meanwhile, local live concerts and the indie scene, a recent phenomenon in Italy, have become more influential.

"Castrocaro is a talent competition targeted at industry professionals. It gives us the raw material for A&R departments to work with and develop, while San Remo is aimed at the general public and has been an incomparable machine for launching new artists," explains Fabrizio Intra, until recently A&R director for Sony Music Italy and now managing director of Columbia Records in Italy.

A&R INITIATIVE

Intra explains that while Sony Music Italy has a large base of established mainstream talent, its cutting-edge artist roster, including folk-rock outfit Yo Yo Mundi, comes from its licensing relationship with independent labels. "Inside our A&R section, we have a labels-

Continued on page 68

RETAIL SALES 1995

Singles:	1.4 million units
LPs:	0.1 million units
Cassettes:	15.1 million units
CDs:	27.8 million units

VITAL STATISTICS

Population:	57.4 million
Exchange rate:	1,560 lire = \$1.00
Value Added Tax on records and tapes:	16%
CD-player household penetration (1994):	25.1%

ITALY

The Artists To Watch

Italy's Venerable Veterans And Rising Stars



ZUCCHERO

Label: Polydor (London-U.S.)
Publisher: PolyGram Italia
Management: Miles Copeland/Henry Padovani

Zucchero (Sugar) Fornaciari's blend of melodic rock, R&B and gospel is already familiar to European audiences; he's sold more than 3 million albums outside of his home country. Zucchero's latest album, "Spirito DiVino" (Polydor), released last summer, is Italy's first domestic million-seller for several years and was given a

U.S. release with six songs in English as "Stray Cat In A Mad Dog City" (A&M) last January. The spacey ballad "Il Volo (The Flight)," titled "My Love" on the U.S. release, held the No. 2 spot in France for seven weeks over the Christmas season and shows Zucchero's songwriting at its best. Zucchero recently played a string of concerts in Los Angeles and Chicago to enthusiastic audiences. He also headlined Rome's annual open-air May Day concert, working the 400,000 crowd to a frenzy.



IVANA SPAGNA

Label: Epic/Sony
Publisher: Gnam Gnam
Management: Off Limits Management (Milan)

Best-known outside of Italy for her '80s Euro-disco smash "Easy Lady," Ivana Spagna has reinvented herself as a '90s pop songstress, demonstrating that she is no pushover in the studio, having penned and produced her latest album, "Lupi Solitari (Lone Wolves)." Spagna's Italian debut was the local version of Elton

John's "Circle Of Life (Il Chierchio Della Vita)" from the Disney epic "The Lion King" in 1994. The 1995 album "Siamo In Due (We Are A Couple)" sold triple platinum (300,000 copies), making her Italy's best-selling female artist last year. After earning third place at this year's San Remo Song Festival with "E lo Penso A Te (And I Think Of You)," Spagna has already reached double platinum with her new album. Spagna is again looking for international success in Spain, Switzerland, Germany, France, Belgium, Portugal and Greece, where her latest album recently has been released.

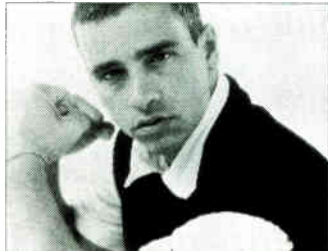
EROS RAMAZZOTTI

Label: DDD/BMG
Publisher: EMI Music Publishing, Italia
Management: RadioRama (Manager: Riccardo Bennini)

Three years after Eros Ramazzotti's multi-million-selling worldwide album,

"Tutte Storie," the teen-oriented heartthrob followed up in May with a deceptively simple and effective release, "Dove Ce' Musica (Where There Is Music)," which is set to consolidate and widen his international fame. Ramazzotti retains his easy melodic-pop roots and romantic elements, which have made him a megastar throughout Europe and the Latino world.

The first single off the new album, the ballad "Piu Bella Cosa (Most Beautiful Thing)," is the first of a string of strong singles set for a two-year promotional campaign that will take Ramazzotti's high-impact live show around the world. A Spanish-language song, "Yo Sin Ti," planned for single release this summer, is soaked in merengue and salsa rhythms, demonstrating the mature musical influences he's absorbed with ease since his last album.



ANTONELLA RUGGIERO

Label: MCA
Publisher: SIAE /EMI Music Publishing, Italia
Management: Colombo s.r.l. (Manager: Roberto Colombo)

One of the most original voices in Italian pop, Antonella Ruggiero was lead vocalist with Matia Bazar, a band that had a string of successes in the '80s, the best example being the powerful song and hit single "Ti Sento (I Feel You)."

After retiring from the music scene six years ago, declaring mental exhaustion, Ruggiero has returned as a solo artist. Her fresh start was inspired by her regular sojourns to ashrams, and the resulting Indian instrumentation is heard on her debut solo album, "Libera (Free)." Released last spring, "Liberia" was recorded in Madras, with the Western pop elements added in Los Angeles. The oriental cadences on the album are a perfect accompaniment for the seven-octave range of Ruggiero's virtuoso vocals.

Ruggiero's signing to MCA Italy represents the local affiliate's first major domestic artist contract and, according to marketing manager Marco Sorrentino, indicates an aim to match the label's international repertoire with local production.



LIGABUE

Label: WEA
Publisher: Fuoritempo/Getar
Management: Mescal Produzioni & Management

One of Italy's most convincing rockers in the '90s, Luciano Ligabue paid tribute to The King on his latest album, "Buon Compleanno Elvis (Happy Birthday Elvis)," inspired by Presley's 60th birthday last year, and the essential rock 'n' roll pilgrimage to Graceland. Since its release last September, Ligabue's fourth

album has sold more than 500,000 copies (five times platinum) and was voted album of the year by listeners of Italy's major private network (Radio DeeJay) and readers of the country's principle music weekly (*Musica!*)

Full of classy rock 'n' roll guitar riffs, complete with distortion, wa-wa, fuzz and a splash of Hammond organ, the album's biggest hit is the gravelly voiced ballad "Certi Notti (Certain Nights)." The classic road song has already become a youth anthem in Italy.

PAOLO CONTE

Label: CGD-EAST WEST
Publisher: Sugar Music/L/Alternativa
Management: Platinum s.r.l.

An inspiration to anyone aspiring to take up a musical career in the second half of life, this ex-lawyer and jazz buff turned composer and poet is spreading his musical spell across the globe. Conte's traditionally influenced acoustic jazz, with exotic flourishes of tango, samba and quadrille, as well as evocative lyrics, has long been appreciated by continental Europeans. Britain, Spain and the U.S. are the latest markets to fall for the sophisticated charm of Conte, who is from Asti in Piemonte.

His sold-out concert at the Barbican Centre in London last March has made Conte an essential name-drop at U.K. dinner parties. He's the perfect musical accompaniment to the pasta al pesto, rucola salad, balsamic vinegar dressing and Barolo wine.

Conte's latest album, "Una Faccia In Prestito (A Face On Loan)," released last fall, is hailed as one of his best alongside the live 1994 release "Tournée" and 1992's "Novecento."



Radio Is Doing Well Due To Advertisers' Interest And Focused Formats

BY MARK DEZZANI

The private radio industry in Italy, now in its 21st year, is showing signs of maturity where it matters—in the balance sheet. Whereas professional programming standards have long been mastered at the major national and regional stations, the country's advertising industry has, until recently, been cautious about turning to radio.

Two reasons for revenue growth are given by industry observers: a reliable ratings service, Audiradio, established 18 months ago by the advertising industry; and the economic squeeze that has seen many advertisers divert resources from more expensive media to the more cost-effective radio.

In 1991, the top-rated European hit radio network, Radio DeeJay, billed just \$3.2 million in ad revenue. Last year, its turnover reached \$18 million, with \$3.1 million profits. Radio's slice of the total advertising pie in Italy increased from 4% to 4.6% in 1995. Total radio revenue topped 450 billion lire (\$290 million) last year, with continuous growth forecast.

Journalist and radio consultant Andrea Rivetta says that Italy's radio scene is divided into the haves and have-nots. "There is a boom in radio advertising here, however the reality is that only [public service] RAI, and the principle private national and regional operators are cashing in," observes Rivetta, adding that many local stations are being squeezed out. "In the past few years, we have seen the number of local stations reduced from around 4,000 to 2,000. Only the top one or two locals in each of Italy's 100 provinces are really profitable."

SURVIVAL OF THE FITTEST

With the light-touch regulation of existing broadcasting laws, economic

Darwinism is thinning out the previously saturated radio market and only the strongest are surviving, says Rivetta. In January, the Italian government passed a temporary decree allowing the trading of frequencies, which had been blocked since 1994. This permits cash-strapped locals to sell off some of their frequencies, slim down their operation and pay off some of their debts. Further thinning of the local market will result as expanding networks buy up struggling stations.

One man shopping for new frequencies is record producer and radio entrepreneur Claudio Cecchetto. Last November, Cecchetto bought out the struggling MOR network, Gamma Radio, giving him one of Italy's prized 15 national network concessions. Cecchetto created Italy's current market leader, Radio DeeJay, in 1982, taking it to the top of the ratings in just a few years. After losing control to the Espresso Publishing Group, he had been on the look out for a new opportunity.

Using Gamma Radio's infrastructure, which covers the principle cities of north and central Italy, Cecchetto is busy buying up frequencies to complete his coverage map. Renamed Radio Capital Music Network, it is Italy's first new radio network since 1988.

Although most observers believe that it will take a couple of years for Radio Capital to make an impact on the ratings, Sandor Mallasz, radio and TV promotions director at Virgin Music Italy, says that it has already had an influence on its direct top 40 competitors. Mallasz says that Radio Capital has shaken up the market with its openness to new



Continued on page 66

Continued on page 69

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ITALY

ARTISTS TO WATCH

Continued from page 64

ELIO E LE STORIA TESE

Label: *Aspirine/BMG*

Publisher: *Aspirine Music s.r.l.*

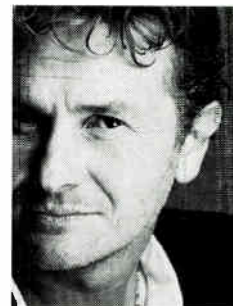
Management: *Marco Conforti / Barley Arts*

This six-piece band has been poking fun at Italian life for a decade

now, steadily building a cult following through live shows and guest spots on commercial television's satirical soccer show, "Mai Dire Goal! (Never Say Goal!)."

The big breakthrough in sales for Elio E Le Storia Tese came after an appearance at this year's San Remo Song Festival, where the band succeeded in sending up the hallowed event and coming in second in the main competition with a hilarious pastiche on the Italian's penchant for equivocation, "La Terra Dei Cacchi (The Land Of Khaki Fruits)."

Labeled the Italian version of Frank Zappa & The Mothers Of Invention, Elio E La Storia Tese is a group of talented musicians who can comfortably switch musical genres to highlight the lyrics of each song. Following this year's festival, the new album, "Eat The Phikis," entered the album charts at No.1 last April and remained there for several weeks. Musical styles on the album range from Earth Wind & Fire-style funk to rock and traditional Italian fies-ta music.



RON

Label: *WEA*

Publisher: *Le Foglie E Il Vento*

Management: *Roberto Dane/RDS*

Rosalino Cellamare, who uses the stage name Ron, felt especially gratified at winning this year's San Remo Song Festival. Making his recording debut back in 1970 at the age of 16, Ron has since been better-known to the public as a movie actor, and to his musical colleagues as an accomplished songwriter. His biggest songwriting success was pen-

ning the music to Lucio Dallas' 1978 pan-European hit, "Cosa Sara (What Will Be)."

Ron has collaborated with many other great Italian singer/songwriters, including Francesco De Gregori and Ivan Graziani. His record company claims that this year's victory came as a great surprise, as he ostensibly agreed to appear only to promote his new album, a greatest-hits compilation titled "Vorrei Incontrarti Fra Cent Anni (I Would Like To Meet You In 100 Years)." The title track, a classic ballad performed as a duet with songstress Tosca, won him this year's principle honor and mass public recognition after 26 years in the business.

MAU MAU

Label: *EMI*

Publisher: *Mondo Pop/*

EMI Music Publishing

Italia

Management: *Chicco*

Minonzio/Cose Di

Musica

Formed in 1990, this folk-rock outfit from Piemonte is rarely at

home. Constantly touring Italy and Europe, Mau Mau, based around songwriters Luca Morino and Fabio Barovero, has even played Palestine and Iraq. The theme of the new album, "Viva Mamanera," is migration, and the opening track, "Ellis Island," traces the memories of Italian immigrants arriving in New York. The album was recorded in the group's hometown of Turin and was mixed in Los Angeles at Soundcastle Studio by Eric Serafin.

Still performing in the local Piedmontese dialect, the band features several songs on the new album in modern Italian, and also debuts an electric-rock style in replacement of its all-acoustic sound. Mau Mau is part of a wave of Italian bands that draws on world music, especially Mediterranean, African and Arabic influences, labeled here as "Contamination music." This second album for EMI, following 1994's "Bass Paradis," was launched by the samba-rich single "La Ola," which is gaining Mau Mau significant radio airplay for the first time.



PINO DANIELE

Label: *CGD-EASTWEST*

Publisher: *Canto Do Mar s.r.l.*

Management: *Trident Agency*

A pioneer of the Mediterranean jazz sound, this Naples-born guitarist has been a major influence on the Italian new-age and acid-jazz movements. Last year's album, "Non Calpestare I Fiore Nel Deserto (Don't Tread On The Flowers In The Desert)," vied with Italo-rocker Zucchero for 1995's best-selling album in Italy, selling more than 600,000 units.

The album saw a return to a more melodic pop sound, following previous jazz excursions that included collaborations with Wayne Shorter and Chick Corea. Guests on this album include Italo-rapper Jovanotti, who co-wrote two songs, singer/songwriter Irene Grandi (one of Italy's brightest new female artists), Manu Kathe on drums and Jimmy Earl on bass.

The first single off the album, "Io Per Lei," with its catchy guitar intro and riff, was one of the biggest radio hits in Italy last year, dominating the airwaves throughout the summer months. Daniele's tour with Pat Metheny was voted best tour of the year in Italy's unofficial music awards, Premio Della Musica Italiana. ■

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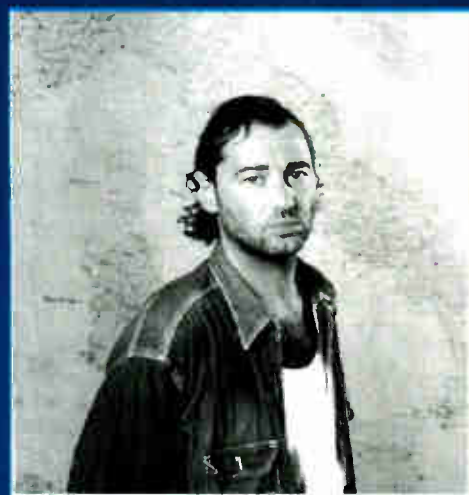
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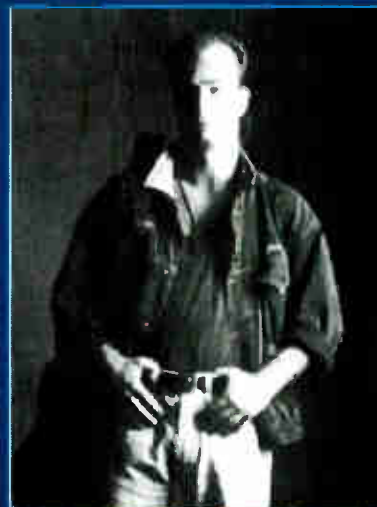
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ITALY



Marina Rei breaks the traditional mold.

FRESH START

Continued from page 63

licensing section that is a point of reference and back-up for independent producers, who then have the luxury of concentrating on one or two artists," says Intra. "It also serves to develop relations with new talent, the most promising of which we might sign up directly."

Claudio Buja, A&R director at MCA's Italian affiliate, which opened for business two years ago, has the task of building the company's domestic repertoire. He says that the structure of most Italian majors stifles the emergence of innovative new talent. "A&R should be the least democratic activity in a record company," he says. "One person has to act on his instinct; decisions made collectively risk cutting out

RETAIL VALUE 1995

582.7 million U.S. dollars
950.3 billion Italian lire

Source: IFPI World Sales 1995

Note: 1995 and 1994 figures are not directly comparable due to a new format of data collection

the extremes, and rock 'n' roll thrives on extremes." Buja says that MCA Italy intends to emulate its parent company, which positions itself as an alternative major. "If you look at the fashion industry, Italy is a world leader because our designers are adventurous. The music scene is too timid here, we have to be more adventurous."

MCA Italy's signings so far include songstresses Gloria and Antonella Ruggiero, rock outfit Velasco and singer/songwriter Erz.

Another executive taking the alternative approach is Virgin Italy managing director Riccardo Clary, who, since taking on the position 18 months ago, has turned around his label's fortunes by going for crossover alternative artists. "Our policy is to find talent that will appeal to a large audience but at the same time is fresh, innovative,



Media Records' Gianfranco Bortolotti seeks out a progressive sound.

modern and adventurous," he says. "We have no fixed A&R rules, preferring an organic approach that steers clear of bureaucracy and formality."

Virgin Italy signing Marina Rei encapsulates its A&R policy and illustrates a new direction for the San Remo Festival, where she came third in the newcomers section this year. Breaking out of the traditional melodic *canzone* mold and evening-dress image, Rei wraps her strong melodies in acid-jazz funk.

In the past two years, nearly all of the majors have introduced specialist sub-labels scouting for alternative new talent. Inspired by PolyGram Italy, with its Blackout label, local Warner affiliate CGD-East West has established the Urlo (Scream) label, which Leo De Rosa, CGD East West A&R manager, says is open to all genres of music. "For the Urlo label, we try and follow our instincts instead of existing public taste and try and guess what people will want in four or five years' time," he says.



Virgin Italy MD Riccardo Clary

At BMG Ricordi's sub-label Internoise, label manager Carlo Martelli says their signings are given maximum freedom. "We don't ever enter into the production process by attempting to shape their sound or image in any way," says Martelli. Internoise's roster includes punk outfit Fasten Belt and hardcore rapper Lou X. BMG Ricordi also has an active licensing policy and distributes the dub outfit Almamegretta, one of the first of the new-wave Italian indie bands to reach critical and sales success.

DANCE STEPS FORWARD

Italy's dance sector has suffered a particularly bad downturn in business in the past year, and two of the country's principle producers are taking diverse A&R approaches to turn around the slump. Brescia-based labels Time and Media until recently have been stiff competitors for the pop/dance crossover and underground/house music market. Nowadays, they are taking divergent approaches.

Giacomo Maiolini, managing director at Time, says the label is getting into more artist development. Apart from the general market problems, there has been a change in dance-music trends in



Warner Music Italy president Gerolamo Dominiani Caccia

the past year, says Maiolini. "There has been a move away from the house/underground sound into the more obsessive progressive music, which is mainly instrumental," he says. "We regard ourselves as more of a pop label than a dance ticket now and are going for longer-term artist development." Time's current projects include ex-Soul II Soul dancer turned vocalist Carol Bailey and the pop/rap outfit J.J. Brothers.

Across town at Media Records, managing director Gianfranco Bortollotti says that he has dropped virtually all his old house and pop dance projects and is going for the new progressive sound, which broke out globally with the hit "Children" by Italian DJ/producer Robert Miles.

"Apart from [dance/rap outfit] Capella, which is still successful in France, we are targeting Europe with the progressive sound," he says. "Our slogan is 'The Sound Of The Future,' and we still believe that a dance indie's biggest advantage is to be able to transform quickly by adopting new trends. We have signed four of the major DJ producers on the progressive scene, including its founder, G.G. D'Agostino."

Bortollotti also has a solution for declining record sales. A firm believer in new technologies, he is a joint partner in Milan's Zero City, an Internet server that offers free access to the World Wide Web.

"We are entering into this project with a clear vision of where the future lies for the music industry," he says. "Sooner than has been predicted, music will be sold through the web, with customers paying one or two dollars each time they download our latest releases." ■

RADIO

Continued from page 64

ideas and its policy of taking risks on new music. "It is without doubt the most interesting new development in Italy's radio market, combining intelligent ideas with a creative sense of radio rhythm. On top of this, their music policy is young, different and new," says Mallasz.

FINE-TUNING FORMATS

Italy's 10 national music networks, often criticized for being too similar, are now fine-tuning their formats and dividing into three dis-

**Radio consultant
Claudio Astorri predicts
that future format development
in Italy lies less in efforts to
target certain age groups and
more in lifestyle association.**

tinctive groups. The top 40 networks are Radio DeeJay, Radio 105 and Radio Capital. The national music format is led by Radio Italia Solo Musica Italiana. Meanwhile, RTL 102.5 Hit Radio, Radio Dimensione Suono and Radio Montecarlo, each of which had been crossover networks, have become more focused on adult-contemporary music in the past year.

Radio consultant Claudio Astorri predicts that future format development in Italy lies less in efforts to target certain age groups and more in lifestyle association. Until now, most networks have projected their image on an identifiable product—for example RTL 102.5 Hit Radio and Radio Dimensione Suono's mix of 50% national music and 50% international hits.

Astorri says that more subtle but rigid format distinctions will emerge as a result. "An adult-contemporary/acid jazz/easy pop format might use the slogan 'The Oasis,' while a rock format could adopt 'The Jungle' image to attract an audience prepared to experiment," says Astorri. "Listeners these days want to identify with a station that not only plays their preferred music but represents their own values." ■

MUSIC RETAILERS

Speciality record shops:	1,000
Department stores:	780
Hypermarkets	44

Source: Music & Media

SALES AWARD LEVELS

Platinum album or single:	100,000 units
Gold album or single:	50,000 units

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ZUCCHERO "Spirito Di Vino"

- ♣ released in 24 countries in the world
- ♣ more than 1.300.000 copies sold worldwide
- ♣ approaching 10 x platinum Italy, platinum Switzerland, gold France
- ♣ single "Il volo/My Love" top 2 in France and Belgium and just charted in Germany

GIANNA NANNINI

- ♣ "Best Of" including 3 new tracks
- ♣ available worldwide in September



GIANLUCA GRIGNANI

"Destinazione Paradiso"

- ♣ 6 x platinum
- ♣ charted top 10 all over South America



JOVANOTTI

"Lorenzo raccolta"

- ♣ 5 x platinum
- ♣ released in 18 countries in the world
- ♣ breaking big in South America

BIAGIO ANTONACCI

"Antes de Todo"

- ♣ his best songs for the first time available in spanish
- ♣ including a duet with successful spanish singer Sergio Dalma
- ♣ just released in Spain and coming out soon in South America



FRANCO BATTIATO

- ♣ new signing to Mercury Italy of one of the most prestigious and biggest italian artists
- ♣ new album coming out next autumn





Mao e la Rivoluzione

sale

Mao e la Rivoluzione Sale

The debut album from the hottest new band from Turin, includes the singles "Febbre" and "Il Ritmo".



Max Gazze' Contro un'onda del mare

The first album from eccentric musician and singer songwriter. Includes "Quel Che Fa Paura" and "Sono Pazzo Di Te" (the one with the controversial video).



Fratelli di Soledad Bali e pistole

The first major release from the band with a strong cult following. Rock and gipsy influences, including the first single "Bali e pistole".



Ustmamo' Ust

10 new songs between Italian melody and Bristol Sound confirm the band as the best of 1996. Features the already classic song "Memobox" and "Cuore/Amore".



Variazioni

Variazioni

An experiment in music, from classical to contemporary, with the help of Italian and international musicians. Featuring Phil Manzanera and Ben Young.



Nicola Piovani Musica per il cinema

From Fellini to Bertolucci and Tornatore, this compilation is the best from one of the most important score composers of our time.



La seconda volta Original Soundtrack

The soundtrack from the movie acclaimed by critics at the recent Cannes Film Festival, starring Nanni Moretti. Music by Franco Piersanti.



Marina Rei

Winner of the critic's Prize at the Sanremo festival, this album is the most important debut of the year. A string of 5 hit singles, including the Sanremo song "Al Di Là Di Questi Anni" and a Todd Terry remix. Already Platinum album.

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Li'l Joe, With Luke's Former Catalog, Signs With RED Distribution

■ BY DON JEFFREY

NEW YORK—Lil' Joe Records, a new Miami-based label that acquired the catalog of the controversial Luke Records, has signed a four-year distribution deal with RED Distribution.

Lil' Joe is the creation of Joe Weinberger, who was chief attorney of Luke Records from 1988 until he resigned last year after a dispute with label founder Luther Campbell. Weinberger says that he acquired the catalog, which has an estimated value of \$2 million, in a settlement of a legal claim against Luke.

Luke Records created a furor several years ago over obscene lyrics to recordings by its premier act, 2 Live Crew, that led to record companies placing "parental advisory" labels on certain releases and to legisla-

tures in many states restricting minors' rights to buy such products.

2 Live Crew is now on the Lil' Joe roster. "They left [Luke] after I started my own label," says Weinberger.

The new album by 2 Live Crew, "Shake A Lil' Something," will be out Aug. 2; the single of the same name will be released one week earlier. Weinberger promises that it will be as controversial as the group's earlier recordings.

Besides 2 Live Crew, Lil' Joe's roster includes Rough Town Mob, which Weinberger describes as a combination of the Miami bass sound and West Coast rap. He says he is negotiating with other acts.

Commenting on the deal with RED, Weinberger says, "I think that they're the best distributor for this type of product. We get fulfillment

from a big label system and the retail marketing power of a major. But it's a distribution company with only 24 labels, so there's more attention than from a major."

This year, RED reduced the number of labels it distributes in order to focus on urban music. The company is owned by Sony Music Entertainment, but its products are not distributed through Sony's branch system.

Ken Antonelli, senior VP/GM of RED, says of Lil' Joe: "With the right people and a good, solid plan in place, we see development of this company as a long-term thing."

Lil' Joe's staff includes Linda

Fine, who was GM of Luke Records in 1989-1990, and Frankie Robinson, formerly of Arista, as national director of promotions. The label also employs two consultants part-

time: Jack Bernstein, who was with Pickwick, and David Shackler, the former COO of Luke.

Weinberger has done business before with RED, which was Luke Records' distributor before its bankruptcy filing.

After the label went into Chapter 11, from which it emerged in March (see story, this page), its recordings were not being pressed and shipped to accounts. Antonelli says, "A lot of

these titles have not been at retail. But now the orders for the catalog are sensational."

Another act that had been on Luke, H-Town, is now on the Relativity label, which is affiliated with and distributed by RED.



Luke Seeks Priority Deal

■ BY DON JEFFREY

NEW YORK—Luke Records, which emerged in March from Chapter 11 bankruptcy, is expected to sign a multiyear distribution deal with Priority Records.

At press time, Luke founder and president Luther Campbell said he had been negotiating a four-year deal with the Los Angeles-based independent distributor.

A spokesman for Priority Records, an 11-year-old rap label and distributor whose acts include Ice-T and Ice Cube, said talks are continuing.

Luke Records filed for creditor protection last June after a dispute with its former distributor, RED, over product returns and sales that led to a cash crisis for the Miami-based label.

As part of the bankruptcy settlement, Luke's former attorney, Joe Weinberger, acquired the label's catalog, valued at about \$2 million, from the bankruptcy estate. Campbell, who is still bitter about the Chapter 11 filing, says of the catalog: "I consider that stolen goods. I wouldn't have had to give it up if not for the bankruptcy. I would have had a strong, healthy company."

The newly reorganized Luke Records has seven acts signed to deals, according to Campbell, who was interviewed by phone from his hotel in Cincinnati, where he was

(Continued on page 81)

1995 Marked By Diversification For Musicland

■ BY ED CHRISTMAN

NEW YORK—The Musicland Group, which has spent the last three years diversifying out of the malls, reached a milestone in 1995 when it finished the year with free-standing stores accounting for a majority of the company's total square footage.

At the end of 1995, nonmall stores totaled 242 and took in total square footage of 5.3 million, or 54% of the company's total square footage, according to the company's 10-K report. Those stores—in the Media Play and On Cue divisions—had sales of about \$500 million.

Mall stores, meanwhile, totaled 1,254, or 82% of total outlets, but encompassed only 4.6 million in square feet, or 46% of total square footage. Those stores—in the Sam Goody and Suncoast Motion Picture Co. divisions—had combined revenues of \$1.2 billion.

Sales for the year ending Dec. 31 were \$1.72 billion, up 16% from the \$1.48 billion that the Minneapolis-based company generated in 1994.

Cost of sales was \$1.1 billion, while gross profit was \$606.1 million, or 35.2%. Gross margin has been on a steady decline at Musicland. In 1993, it was 39.9%, and in 1994 it slid to 36.7%, according to the 10-K.

On the other hand, selling, general, and administrative expenses held steady at



30.5% in 1995 and 1994. In 1995, SG&A was \$525 million, leaving \$81 million in earnings before interest, taxes, depreciation, and amortization.

As previously reported, the company took a goodwill write-down of \$138 million in 1995 to wind up with a total net loss of \$135.8 million, or \$4 a share, as compared with net earnings the previous year of \$17.4 million, or 51 cents a share.

According to the company's document, at the end of the year, Musicland's liabilities included \$110 million in long-term debentures and \$634 million in short-

term liabilities (including \$69 million in checks drawn in excess of bank balances) and \$408 million in accounts payable.

The 10-K noted that the company's revolving credit facility is for \$350 million. The average outstanding daily balances for the revolver was \$254 million in 1995, as compared with \$128.6 million in 1994 and \$97.3 million in 1993. Due to the increased use of credit in 1995, the company's interest expense also showed an upswing, with debt service reaching \$27.9 million last year, compared with \$19.6 million in 1994.

Product sales broke out as follows: music, \$895 million, or 51.9% of total sales; video, \$505.9 million, or 29.4% of sales; books, \$106.6 million, or 6.2% of sales; and computer software, accessories, and apparel, \$215.1 million, or 12.5% of sales.

While music sales still make up slightly more than half of Musicland's business, the company has been diversifying its product lines. In 1993, music sales were 62.2%.

Comparable-store sales increased 4.8% for nonmall outlets, while mall

stores suffered a 4.9% decline, resulting in a total comp-store decrease of 3.2%.

In the past four years, Musicland has added 455 new stores, the company's annual report says. That rapid growth strained the company's operational capabilities and, coupled with an intensified competitive environment, contributed to a loss for the year, according to the report.

Musicland has targeted 1996 as a year to rebuild. As part of that goal, the company has slashed capital spending this year by 75% to \$25 million, with those funds expected to be generated through internal cash flow.

As part of the capital spending program, Musicland plans to open 10 Media Play stores this year; 10 On Cue stores, and four Sam Goody stores, the 10-K stated. The company also plans to close stores during this year. In addition to its normal pruning of 50 stores a year, the company took a \$35 million charge in anticipation of closing 56 underperforming stores, of which 36 were slated to be mall stores and 20 were to be nonmall

(Continued on next page)

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Vets Greg & Steve Are Still 'Rockin' '

DYNAMIC DUO: Venerable kids' rock act Greg & Steve have been performing for children longer than just about anybody out there—more than two decades. The Los Angeles-based pair, who recently released their 12th album, "Rockin' Down The Road," on Youngheart Records, are superstars in the educational arena. Their catalog has sold nearly 2 million units, they've received numerous awards, they play an average of 100 concerts a year, and their songs have been translated into more than a half-dozen languages.

Still, Greg & Steve aren't quite household names (unless your household includes a preschooler or primary grader). As Greg Scelsa puts it, "There's an upside and a downside" to success in the educational market. The upside is that enormous satisfac-



by Moira McCormick

tion that comes from positively affecting the lives of millions of children. The downside, says Scelsa, is that the educational market "is only 5% of the volume of the commercial record market." And he notes, "We don't think of ourselves as exclusively educational artists. But that is how we started."



GREG & STEVE

tion that comes from positively affecting the lives of millions of children. The downside, says Scelsa, is that the educational market "is only 5% of the volume of the commercial record market." And he notes, "We don't think of ourselves as exclusively educational artists. But that is how we started."

Scelsa and Steve Millang met in high school—they played in rival rock bands—and upon graduation, they became teaching assistants for special-education classes in Southern California. By bringing music into the

daily lives of children who were mentally retarded, autistic, and otherwise challenged, Scelsa and Millang saw firsthand how many lives were being helped.

"In the beginning, Greg and I didn't realize what we were doing—there weren't any studies in that area at the time," says Millang. "But we saw how music affected these children. Autistic kids who were withdrawn and unreachable would sing along. Severely retarded kids who were thought to be without speech would sing the songs, even talk. We worked with a lot of children who had emotional and behavioral problems, and music helped them get in touch with their feelings."

"We worked with those kids for about seven years," says Scelsa. "We'd intended to stay at the school for a short time, but we fell in love with it."

Then, in 1975—"After we'd made our fortunes as teachers' aides," cracks Scelsa—the pair decided to make a go at it as a musical act for kids. They founded Youngheart Records, cut an album, hauled copies to the National Assn. for the Education of Young Children convention, set up a booth, and played their record. As luck would have it, the booth was positioned under a heating duct, which piped their music all over the building. "People were walking around saying, 'What's that 'ABC Rock' song I keep hearing?'" says Millang with a chuckle. Their convention performances drew standing ovations, he notes, "and we thought, 'Hey, we might be onto something.'"

They were, even if it took a while to

get off the ground. Little by little, Greg & Steve's renown grew from the grass roots up. "We built a distribution network of school supply stores, toy stores, libraries, here and there a record account," Millang says. "We weren't brilliant business guys, but we saw a niche and filled it."

"The bulk of our sales comes from the educational market," says Scelsa, "but we've had more and more retail coming on board—places like Imaginarium, Borders Books & Music, Noodle Kidoodle, and Zany Brainy."

For 16 years, Greg & Steve ran Youngheart, headquartered in Cypress, Calif., after which they sold a majority interest to educational publisher Creative Teaching Press. Today, CTP president Jim Connelly is Youngheart's president; the label's GM is Jim Recor, a 25-year record industry veteran who has worked with George Michael, Jody Watley, Kenny Loggins, Fleetwood Mac, and others. Under their direction, Youngheart has recently been signing other high-profile artists, including the foremost female solo performer in children's music, Joanie Bartels; renowned Canadian multi-instrumentalist Jack Grunsky; and veteran singer/songwriter/actor Hoyt Axton.

From the beginning, Greg & Steve "wanted to make sure our songs would have some application in the classroom," says Scelsa. "In early childhood, music is a wonderful tool for language development and motor skills." But always, the operative word has been "fun." Far from being didactic or preachy, Greg & Steve's energetic, rock'n'roll music has always been highly diverting. "Having fun while learning is what motivates kids to learn," says Millang.

"Rockin' Down The Road" is particularly enjoyable, chock-full of songs both traditional and original from around the country (and beyond). They range from a medley of "You Are My Sunshine" and "This Little Light" to Woody Guthrie's "Riding In My Car" to Scelsa's "Can't Sit Still." The album opener, the Scelsa-penned and Beach Boys-inspired "Rockin' The U.S.A.," is "a telltale sign of what era we grew up in," says Scelsa. Their take on "Yellow Submarine" will likely become a video, especially as the duo spotted an actual yellow sub, available for rental, on a Los Angeles beach.

The album was cut at Millang's L.A.-based Silverlake Sound Studio, a successful recording facility that has had clients including Bobby Brown, Babyface, Paula Abdul, and Dinosaur Jr. Chief songwriter Scelsa's talents have been put to use outside of Greg & Steve; he wrote "I'd Still Say Yes" for Klymaxx and "Lucky Charm" for Motown act the Boys and has scored a couple of public TV series. Millang has a number of commercial songwriting credits and has produced, arranged, and composed for A&M act Kiddo.

They may not be household names, but Greg & Steve are quietly thriving. The educational market is a pretty good place to be; Scelsa notes, "Look at how many major labels are now trying to make inroads in the educational area." Millang adds, "We have as much work as we can handle. It's a good life."

newsline...

HANDLEMAN, the largest rackjobber of prerecorded music and video, reports sluggish music sales for the past year. In the fiscal year that ended April 27, music revenues increased only slightly to \$657.2 million from \$653.4 million the year before. The company's gross profit margin fell to 21.6% from 22.7% because of "the shift of music sales to higher-priced compact disc product, which carries a lower gross profit margin percentage than other music products." Troy, Mich.-based Handleman booked better results from its North Coast Entertainment subsidiary, which consists of proprietary music and video labels. North Coast's sales rose 25% to \$101.5 million from \$81 million, mainly due to acquisitions. Handleman says it is "pursuing opportunities to increase sales of proprietary products, which contribute a higher gross profit margin percentage."

THE NATIONAL ASSN. OF RECORDING MERCHANDISERS has released findings from a recent Soundata consumer study indicating that only 7% of respondents have used an 800 telephone number to purchase prerecorded music. Advertising was the principal reason cited for trying out the service. But two-thirds of respondents said they would be "very or somewhat interested" in using 800 numbers to sample songs



and order music. The survey, conducted from December 1995 through February 1996, also says that 44% of respondents currently belong to the record clubs Columbia House and BMG Music Service, and that two-thirds of the club members made a purchase in the previous 90 days.

CINERGI PICTURES ENTERTAINMENT, a film production company that has had financial difficulties of late, says it has retained a financial advisory firm, Jefferson Capital Group Ltd., to assist management in a strategic review, which includes "discussions with third parties regarding the sale of a partial interest in the company or of the entire company." Some recent Cinergi releases are "The Scarlet Letter," "Tombstone," and "Nixon."

ALLIANCE COMMUNICATIONS, a film production company, has formed Alliance Pictures International, a new division to focus on films in the \$10 million-\$25 million budget range. The division, which will be headed by Mark Horowitz, will release three or four titles a year initially. The first of these pictures will be "The Hunchback Of Notre Dame," directed by Peter Medak and starring Mandy Patinkin, and "No Other Life," directed by Constantin Costa-Gavras and starring Gerard Depardieu.



MUSICLAND

(Continued from preceding page)

stores. Musicland has two distribution facilities: a 400,000-square-foot location in Minneapolis and a 715,000-square-foot facility in Franklin, Ind.

Musicland's annual report says that its Suncoast Motion Picture Co., a video sell-through chain, has about 1 million square feet of retail space in 412 stores, up from the 378 the previous year. Sales per square foot at the video chain enjoyed steady growth, going from \$282 in 1991 to \$360 in 1994, before sliding slightly in 1995 to \$358. The typical Suncoast store measures 2,450 square feet and carries 8,500 titles, according to the 10-K.

In 1995, Media Play doubled its square footage to 4.4 million. Store count grew from 46 to 89. Media Play encompassed less than one-third of total store space in 1994, when its stores had 2.2 million square feet and total footage was 7.2 million square feet.

Media Play stores average about 49,000 square feet and carry about 175,000 stock-keeping units. Those

SKUs include about 60,000 music titles, 80,000 book titles, 15,000 video titles, 2,000 computer software titles, 1,500 magazine titles, and 200 comic book titles.

As part of Musicland's effort to improve profitability, the company plans to slightly downsize Media Play, with new stores expected to measure about 44,000 square feet.

On Cue, the scaled-down Media Play concept, opened 76 stores in 1995, with space growing to a total of 1 million square feet, double that of 1994's total. Store count increased to 153 from 77.

On Cue stores, which are mainly located in tertiary markets, average 6,300 square feet and carry 28,500 SKUs—of which 13,000 titles were music, 3,500 were video, and 12,000 were books.

Sam Goody, the mall-based music chain, will continue to close stores while concentrating on improving sales through aggressive marketing, merchandising, and pricing initiatives, the annual report states.

(Continued on page 75)

EXECUTIVE TURNTABLE

HOME VIDEO. Ben Means is promoted to senior VP, physical distribution, for 20th Century Fox Home Entertainment in Beverly Hills, Calif. He was VP, physical distribution and information systems.

Republic Pictures in Los Angeles promotes John Patton to director of sales, distribution, and Robert Stubenrauch to director of sales, national accounts. They were director of sales for the Eastern region and director of sales for the Western region, respectively.

Turner Home Entertainment in Atlanta appoints Suzette Schafer national account manager for sell-through sales and Aline Weiller marketing manager. They were senior sales director at Warner Vision and publishing manager at the Putnam Berkley Group, respectively.

ENTER*ACTIVE. Andrew Rauhauser is appointed international director, new media group information technology, for PolyGram International in New York. He



MEANS



RAUHAUSER

was director of planning for PolyGram Group Distribution.

Vatche Kalaidjian is appointed director of technology at Media Circus in New York. He was head of Eidolon.

RELATED FIELDS. James K. Bell is promoted to VP of North American licensing and television marketing for the World Wrestling Federation in Stamford, Conn. He was director of domestic licensing.

Toshihide Yasui is appointed president of Toshiba America Consumer Products in Wayne, N.J. He was GM of international operations at Toshiba in Tokyo.

Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®		WKS. ON CHART
		ARTIST	TITLE	
		LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)		
		★ ★ NO. 1 ★ ★		
1	1	BOB MARLEY AND THE WAILERS ▲ TUFF GONG 846210* (10.98/17.98)	LEGEND 46 weeks at No. 1	252
2	2	JIMMY BUFFETT ▲ MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	259
3	3	BEASTIE BOYS ▲ DEF JAM 527351/MERCURY (7.98 EQ/11.98)	LICENSED TO ILL	183
4	5	METALLICA ▲ ELEKTRA 60812/EEG (9.98/15.98)	...AND JUSTICE FOR ALL	246
5	4	RAGE AGAINST THE MACHINE ▲ EPIC 52959* (10.98 EQ/16.98)	RAGE AGAINST THE MACHINE	13
6	16	METALLICA ▲ MEGAFORCE 60396/EEG (9.98/13.98)	RIDE THE LIGHTNING	234
7	19	METALLICA ▲ ELEKTRA 60439/EEG (9.98/15.98)	MASTER OF PUPPETS	230
8	6	SOUNDTRACK ▲ POLYDOR 825095/A&M (10.98/16.98)	GREASE	82
9	10	TRACY CHAPMAN ▲ ELEKTRA 60774/EEG (7.98/11.98)	TRACY CHAPMAN	11
10	7	PINK FLOYD ▲ COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	266
11	9	PINK FLOYD ▲ CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	263
12	14	THE SMASHING PUMPKINS ▲ VIRGIN 88267* (9.98/15.98)	SIAMESE DREAM	29
13	8	NINE INCH NAILS ▲ TVT 2610* (9.98/15.98)	PRETTY HATE MACHINE	140
14	15	JIMI HENDRIX ▲ MCA 10829 (10.98/17.98)	THE ULTIMATE EXPERIENCE	55
15	13	JAMES TAYLOR ▲ WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	258
16	12	ENYA ▲ REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	238
17	11	JOURNEY ▲ COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	261
18	18	PATSY CLINE ▲ MCA 12* (7.98/12.98)	12 GREATEST HITS	246
19	20	ELTON JOHN ▲ ROCKET 512532/ISLAND (7.98/11.98)	GREATEST HITS	248
20	25	STEVE MILLER BAND ▲ CAPITOL 46101 (9.98/11.98)	GREATEST HITS 1974-78	255
21	17	VAN MORRISON ▲ POLYDOR 841970/A&M (10.98/17.98)	THE BEST OF VAN MORRISON	51
22	22	JANIS JOPLIN ▲ COLUMBIA 32168 (5.98 EQ/9.98)	GREATEST HITS	210
23	27	ERIC CLAPTON ▲ POLYDOR 800014/A&M (7.98 EQ/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	255
24	21	SOUNDTRACK ▲ COLUMBIA 40323 (7.98 EQ/11.98)	TOP GUN	95
25	23	CAROLE KING ▲ EPIC 34946 (7.98 EQ/11.98)	TAPESTRY	78
26	24	CREEDENCE CLEARWATER REVIVAL ▲ FANTASY 2* (10.98/17.98)	CHRONICLE VOL. 1	165
27	26	THE DOORS ▲ ELEKTRA 60345/EEG (12.98/19.98)	THE BEST OF THE DOORS	245
28	—	SOUNDTRACK ▲ FULL MOON/ASYLUM 90004/EEG (15.98 CD)	HEAVY METAL	1
29	29	AC/DC ▲ ATLANTIC 92418/AG (10.98/15.98)	BACK IN BLACK	153
30	30	ENIGMA ▲ CHARISMA 39236/VIRGIN (10.98/16.98)	THE CROSS OF CHANGES	8
31	36	EAGLES ▲ ELEKTRA 105*/EEG (10.98/15.98)	THEIR GREATEST HITS 1971-1975	259
32	—	JIMMY BUFFETT ● MCA 10022 (7.98/12.98)	FEEDING FRENZY	1
33	39	LYNYRD SKYNYRD ▲ MCA 42293 (7.98/12.98)	BEST-SKYNRYD'S INNYRDS	115
34	—	METALLICA ▲ MEGAFORCE 60766/EEG (9.98/15.98)	KILL 'EM ALL	79
35	—	SOUNDTRACK ▲ MOTOWN 636062* (7.98/11.98)	THE BIG CHILL	7
36	33	SOUNDTRACK ▲ MEDICINE/GIANT 24533/WARNER BROS. (9.98/15.98)	DAZED AND CONFUSED	12
37	37	MADONNA ▲ SIRE 26440*/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	60
38	32	THE BEATLES ▲ CAPITOL 46442* (10.98/16.98)	SGT. PEPPER'S LONELY HEARTS CLUB BAND	143
39	28	ALICE IN CHAINS ▲ COLUMBIA 52475 (10.98 EQ/15.98)	DIRT	14
40	45	BRYAN ADAMS ▲ A&M 540157 (10.98/17.98)	SO FAR SO GOOD	9
41	34	THE BEATLES ▲ CAPITOL 46446* (10.98/16.98)	ABBAY ROAD	109
42	35	ENYA ▲ REPRISE 45681/WARNER BROS. (10.98/16.98)	THE CELTS	44
43	40	LED ZEPPELIN ▲ ATLANTIC 82638/AG (10.98/15.98)	LED ZEPPELIN IV	214
44	44	ZZ TOP ▲ WARNER BROS. 26846 (10.98/16.98)	GREATEST HITS	27
45	—	SHANIA TWAIN ▲ MERCURY NASHVILLE 514422 (7.98 EQ/11.98)	SHANIA TWAIN	7
46	42	SANTANA ▲ COLUMBIA 33050 (7.98 EQ/11.98)	GREATEST HITS	45
47	—	MARVIN GAYE ▲ MOTOWN 636058 (7.98/11.98)	EVERY GREAT MOTOWN HIT	30
48	38	FLEETWOOD MAC ▲ WARNER BROS. 25801 (9.98/16.98)	GREATEST HITS	214
49	—	GUNS N' ROSES ▲ Geffen 24148 (7.98/12.98)	APPETITE FOR DESTRUCTION	163
50	47	COUNTING CROWS ▲ DGC 24528/GEFFEN (10.98/15.98)	AUGUST & EVERYTHING AFTER	15

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.

Ellipsis Arts' Planet Display Spins In Stores

ELLIPTICAL INSPIRATION: As noted here the last couple of weeks, one of the biggest problems facing indie labels is finding shelf space in an overcrowded marketplace. How, short of buying endcaps, is a label to secure its own little corner of the aisles?

At the National Assn. of Independent Record Distributors and Manufacturers conference in Baltimore in late May, we learned about a bright solution hit upon by Roslyn, N.Y.-based Ellipsis Arts.

The company has created its own versatile interactive floor display, complete with listening posts. And retailers are taking them: Dispro-



by Chris Morris

ving the notion that you can't get something for nothing, Ellipsis Arts offers the display on loan to stores free of charge. (The product that fills it, of course, must be purchased.)

Ellipsis Arts, which has made a name for itself over the past few years with its inventive and handsome world music compilations, faces some unique marketing hurdles. Its product (much of which is high-ticket, multi-CD sets) comes in a variety of configurations, ranging from cube-sized multi-jewel-box boxed sets (such as its best-selling "Global Celebration" and "Global Meditation") and 6-by-12 packages (such as "Planet Squeezebox" and "Planet Soup") to minibooklet/CD titles in its Musical Expedition series and the unique large-format hardcover book/album set "Bayaka: The Extraordinary Music Of The BaBenzélé Pygmies."

"They don't fit in regular bins," says Ellipsis Arts president Jeff Charno, "and they look good together... Because of the niche nature of the product, most of the marketing vehicles out there are not available to us. Yet I believe our audience is 10 times the size we can reach with it. So in-store marketing is critical."

To get its wares across, Ellipsis Arts has fabricated an acrylic-and-wood "floor spinner." The 5-foot-tall "Listen To Your Planet" standee's six tiers of shelves allow for face-out display of the company's oddly configured product; the unit holds about \$1,500 worth of packages (wholesale) when fully stocked. It is available with a two-headphone preview system that plays one-minute excerpts from 70 tracks drawn from various Ellipsis compilations.

Each display costs about \$700 to produce. "It's a very expensive investment," Charno says, "and if our product didn't sell, it wouldn't be worth it."

(Continued on page 75)

Merchants & Marketing

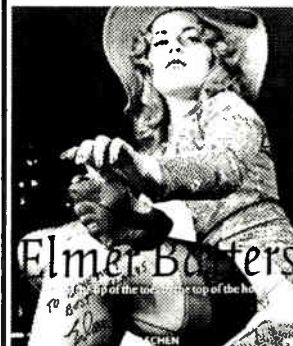
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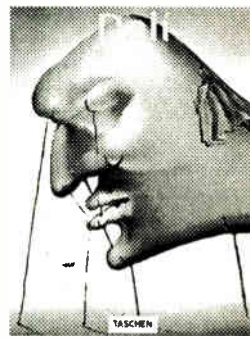
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Sony's Price Adjustments; NRM's Puzzling Stock Gains

SONY MUSIC DISTRIBUTION has made a number of price adjustments, the most significant of which is that it has raised the price of its \$9.98 cassette series to \$10.98. The boxlot cost is now \$6.42. Also, it appears to have moved a large number of \$15.98 CD titles to \$16.98. But in today's highly competitive environment, music manufacturers are finding that when you take, you should also give back. So, Sony has lowered the boxlot price of its \$17.98 CDs from \$11.33 to \$11.09. In doing so, Sony becomes the second major to give more margin to retailers. In December, PGD dropped boxlot prices on \$17.98 and \$16.98 CDs and \$9.98 cassettes (Billboard, Dec. 23, 1995).

Since Sony executives were in the spirit of giving, they also devalued a number of front-line catalog titles, moving them to the midprice or budget lines.

Also, once a month, accounts will now have the opportunity to get a 3% discount on a selected list of 75-100 front-line catalog titles. Sony Music Distribution president Danny Yarbrough says that for one week each month, starting on the first Monday of each month, accounts can buy into the program. The promotion "ensures that our titles will always be in stock."

He points out that this effort is in addition to Sony's biannual restocking programs.

Most accounts contacted by Retail Track say that they have yet to assess the Sony changes, but Yarbrough says he has received positive feedback from accounts.

WHAT'S GOING ON HERE? Sometimes Retail Track is on top of its game, and not only do I report news but I analyze it. And other times, I simply don't have a clue. A case in point: For the last 12 months, National Record Mart's stock price has been depressed like the rest of the public music retail chains, ranging from a high of \$3.13 to a low of 75 cents. But most of that time, it has languished at about \$1. Also, its daily trading volume was so low that it practically traded "by appointment," in the words of one Wall Street wag. For example, on Friday, June 8, 8,000 shares changed hands, and the stock closed at \$1.44.

But on Monday, June 11, something was up, and it wasn't just NRM's price. An astounding 471,000 shares traded that day, and the next day about 181,000 more shares changed hands. On Wednesday, June 13, another 52,500 shares moved, for a three-day total that is the equivalent of 14% of the company's 5 million outstanding shares, and the stock closed at \$2.50.

Most Wall Street observers were at a loss to explain the sudden interest in NRM stock. Some suggested that it had something to do with the "mysterious investor" that NRM chairman Bill Teitelbaum was mentioning when he was talking about buying the

Wherehouse Entertainment chain. But despite the fact that the rumor is rampant that NRM is on the verge of finally buying the chain, sources say that NRM is about as close to completing the deal as it was a month ago.

At that time, a Delaware bankruptcy judge ordered Wherehouse to make a full disclosure of financials, including individual store numbers, to its four potential suitors—NRM, Blockbuster Music, Remy Partners, and Alster and Smith—in an attempt to revive the possibility of a sale of the chain. At that hearing, the judge also determined that the creditors didn't like the stand-alone plan that Wherehouse management proposed and ordered all parties to talk to one another to see if the chain could come up with a reorganization plan that has a chance of being accepted by all parties.

Speaking of Wherehouse, Retail Track hears that the rumors that **Bruce Ogilvie** will become COO or CEO of the Torrance, Calif.-based chain are much closer to becoming a reality.

Teitelbaum declined to comment. Ogilvie and Wherehouse chairman **Jerry Goldress** didn't return calls seeking comment. What's it all about, Alfie?

OUT AND ABOUT: Retail Track loves to go to live shows and industry showcases as much as the next rocker, and recently I had the pleasure of seeing **Bill Nelson**, of **Be-Bop Deluxe** fame, do an in-store at Musicland Group's Sam Goody store in the heart of New York's Greenwich Village. The event was part of Request magazine's Home Before Midnight free concert series, which is the brainchild of **Chris Nadler**, who has the dual responsibilities of being East Coast marketing manager for Musicland and style editor for the chain's Request magazine.

The series has become a favorite vehicle for label marketing and sales executives on the East Coast.

So far, the **Corrs**, the **October Project**, **Daniel Cartier**, **Nils Lofgren**, the **Paul Collins Band**, **Enuff Z'nuff**; the **Wrens**, **Wayne Kramer**, **Down By Law**, **Stop**, and **Fun Lovin' Criminals** have done sets at the store.

On June 10, Sam Goody, with the help of VP Records, put on a reggae show to promote that label's "Reggae Gold 1996" compilation. **Lady Saw**, **General Degree**, and **Junior Tucker** performed sets.

The series came about because "I was looking to do some sort of showcase vehicle, and I was looking at various venues," says Nadler. "But [Musicland's East Coast regional manager] **Don Bergenti** suggested the store." That store has two levels, with the third floor empty and the fourth floor housing Musicland's New York offices.

Nadler says he always tries to use local indie or unsigned bands as opening acts. "We wanted to show our support for new music," he notes.

RETAIL TRACK

by Ed Christman



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More information to come on the audio product and promotion event for Holiday '96!



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Merchants & Marketing

DECLARATIONS OF INDEPENDENTS

(Continued from page 73)

But retailers have taken to the idea, and the system is in place in about 70 U.S. record stores, including Tower, HMV, Trans World, and Tempo outlets and 20 independents. It's also in place at stores in Germany and Holland.

Ellipsis sales and marketing director **Andrew Klein** notes that buying equivalent endcap space would probably cost the label \$5,000.

"Everybody's surprised that we could place as many of these at record retail as we have," says Charno, who adds that the display was originally formulated with alternative retail locations in mind.

"It's definitely working," he adds. "It's increased sales in some stores dramatically." Klein estimates that

Ellipsis' sales have risen 50% in outlets carrying the racks.

We think Ellipsis has found a unique way to draw attention to its unusual albums and a sharp answer to the current space logjam at retail.

FLAG WAVING: This hasn't been too shabby a year so far for blues singer/guitarist **Coco Montoya**.

Nominated for four W.C. Handy Awards, the singer collected one, for best new blues artist, at the awards ceremony in Memphis in early May.

Shortly thereafter, his second solo album, "Ya Think I'd Know Better," on San Francisco's Blind Pig Records, entered Billboard's Top Blues Albums chart, where it has climbed as high as No. 10.

Montoya does see some irony in the fact that he's known as a "new" blues artist, since he's been performing prominently for more than two decades.

He started drumming (as another noted fellow guitarist, **Son Seals**, did with **Albert King**) for the late guitar great **Albert Collins**, who wound up tutoring Montoya on his present instrument.

"I was way into drumming," Montoya says. "When I got with Albert, I saw more and more what I wanted to do... [With] hands-on access like that, it changed my whole idea."

A phone call from **John Mayall**, who happened to hear Montoya playing in a club, landed the guitarist a nearly decade-long gig with the veteran British musician's **Bluesbreakers**.

While many in Mayall's audiences were staggered by Montoya's astounding ability, the guitarist hesitated to step out on his own. He admits that a severe drinking problem and his veneration of his boss hampered his progress: "[When you're drinking] you become very complacent, and I was learning a lot... I was hanging out with a guy I idolized. I was like a little boy."

However, after his mentor Collins became terminally ill with cancer in 1993, Montoya was inspired to turn his life and his career around.

"When Albert said, 'It's time to go on your own,' that was my wake-up call," he recalls. "He knew things were not great in John's band. The band was going one way, and I was going another."

Sobering up, Montoya began working as a leader in 1994; he admits today that the experience was "frightening, absolutely frightening." He recorded his first Blind Pig solo record, "Gotta Mind To Travel," last year.

The current release showcases a guitar virtuoso who learned his lessons from "Ice Man" Collins well. On this well-crafted, powerfully played, and forcefully sung set, Montoya receives strong support from such guests as the **Cate Brothers** and **Lee Roy Parnell**.

Montoya says he's touring "as much as possible... It was always my intention to work the road. This is what I do. It's my only drug left."

Forthcoming appearances include stints at the Monterey (Calif.) Blues Festival (June 23), the Mississippi Valley Blues Festival (July 5), the Kansas City (Mo.) Blues Festival (July 19), the Sonoma County (Calif.) Blues Festival (Aug. 3), and San Diego Street Scene (Sept. 8).

MUSICLAND

(Continued from page 72)

Sam Goody space totaled 3.5 million square feet, while store count dropped to 820 by the end of 1995, down from the 869 the chain operated at the end of 1994. Sam Goody stores average 4,200 square feet and range in size from 1,000 square feet to 30,000 square feet.

Last year, the company opened six stores in the U.K., for a total of 21 outlets there. Those stores measure about 2,400 square feet. Musicland plans to open three stores there in 1996.

Billboard®

FOR WEEK ENDING JUNE 22, 1996

Top Kid Audio™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST/SERIES LABEL, CATALOG NUMBER/DISTRIBUTING LABEL (SHELF PRICE)	TITLE
			Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan®	
			*** No. 1 ***	
1	1	2	READ-ALONG WALT DISNEY 60268 (6.98 Cassette)	HUNCHBACK OF NOTRE DAME
2	3	20	SING-ALONG WALT DISNEY 60889 (10.98 Cassette)	WINNIE THE POOH
3	4	42	VARIOUS ARTISTS ● CLASSIC DISNEY VOL. I - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 60865 (10.98/16.98)	
4	2	8	READ-ALONG WALT DISNEY 60219 (6.98 Cassette)	THE ARISTOCATS
5	5	9	VARIOUS ARTISTS WALT DISNEY 60897 (8.98/11.98)	DISNEY'S PRINCESS COLLECTION
6	7	31	READ-ALONG ● WALT DISNEY 60265 (6.98 Cassette)	TOY STORY
7	6	42	VARIOUS ARTISTS ● CLASSIC DISNEY VOL. II - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 60866 (10.98/16.98)	
8	17	2	SING-ALONG WALT DISNEY 60894 (10.98 Cassette)	HUNCHBACK OF NOTRE DAME
9	13	27	CEDARMONT KIDS CLASSICS BENSON 056 (3.98/6.98)	TODDLER TUNES
10	8	42	BARNEY ▲ BARNEY MUSIC/SBK 27115/EMI (9.98/15.98)	BARNEY'S FAVORITES VOL. 1
11	12	37	CEDARMONT KIDS CLASSICS BENSON 217 (3.98/6.98)	ACTION BIBLE SONGS
12	16	27	CEDARMONT KIDS CLASSICS BENSON 220 (3.98/6.98)	SILLY SONGS
13	10	41	KENNY LOGGINS ● SONY WONDER 57674/COLUMBIA (9.98 EQ/13.98)	RETURN TO POOH CORNER
14	14	33	CEDARMONT KIDS CLASSICS BENSON 218 (3.98/6.98)	SUNDAY SCHOOL SONGS
15	20	12	CEDARMONT KIDS CLASSICS BENSON 236 (3.98/6.98)	PRESCHOOL SONGS
16	9	13	READ-ALONG WALT DISNEY 60221 (6.98 Cassette)	OLIVER & COMPANY
17	11	24	VARIOUS ARTISTS ▲ WALT DISNEY 60605 (6.98/13.98)	DISNEY CHILDREN'S FAVORITES VOLUME 1
18	15	5	SING-ALONG ● WALT DISNEY 60898 (10.98 Cassette)	DISNEY'S CLASSIC SING-ALONG COLLECTION: VOL. 1
19	21	30	CEDARMONT KIDS CLASSICS BENSON 216 (3.98/6.98)	BIBLE SONGS
20	18	34	VARIOUS ARTISTS WALT DISNEY 60863 (9.98/16.98)	WINNIE THE POOH: TAKE MY HAND
21	19	7	SING-ALONG WALT DISNEY 60891 (10.98 Cassette)	MICKEY'S FAVORITES
22	22	35	BARNEY ● BARNEY MUSIC/SBK 28338/EMI (9.98/16.98)	BARNEY'S FAVORITES VOL. 2
23	RE-ENTRY		CEDARMONT KIDS CLASSICS BENSON 258 (3.98/6.98)	SCHOOL DAYS
24	24	34	BARNEY BARNEY MUSIC/SBK 35101/EMI (9.98/16.98)	BARNEY'S SLEEPYTIME SONGS
25	23	4	SING-ALONG WALT DISNEY 60899 (10.98 Cassette)	DISNEY'S CLASSIC SING-ALONG COLLECTION: VOL. 2

Children's recordings: original soundtracks excluded. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. 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. © 1996, Billboard/BPI Communications, and SoundScan, Inc.



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The Enter*Active File

MERCHANTS & MARKETING

Atlantic Opens 'Arena' For Cybercasts

■ BY BRETT ATWOOD

LOS ANGELES—Atlantic Records is beefing up its World Wide Web presence with a new Digital Arena for live Webcasts and a new weekly radio program featuring developing TAG Recordings act Yum-Yum.

The label is aiming to establish a stronger presence on the Internet with high-profile events that draw repeat visitors to its Web site (<http://www.atlantic-records.com>).

Since it opened the Digital Arena in mid-May, Atlantic has already had cybercasts from several of its established and developing artists, including Tori Amos, the Tragically Hip, Jewel, Poe, Duncan Sheik, and Seven Mary Three.

"We want to establish a strong music brand on the Web that captures the excitement of live performances," says Karen Colamussi, senior VP of Atlantic.

Most of the events use multiple technologies, including video and audio streaming, live digital pictures, and real-time chats.

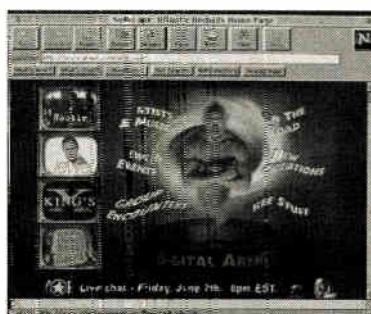
"The idea is to create a focal point

on our site that enables us to build our own community," says Nikke Slight, the label's newly appointed director of multimedia.

Most of the events use a new real-time video technology, known as Graham Technology Solutions' Video Pick-Up, for the real-time Internet cybercast. Unlike other Internet video-streaming technologies, such as VDO, Video Pick-Up does not require the user to download any plug-in software. To receive the Video Pick-Up cybercast, the user merely clicks an on-screen button, and the video and audio begin to play. However, the video and audio quality may be choppy for users with low-speed modems (less than 28.8 bauds).

"We loved the fact that it required no additional software for it to work," says Slight, who says that Atlantic decided to use the technology after company staffers saw it in action at the Graham Technology Solutions Web site (<http://www.graham.com>).

The label says that its Web site traffic has doubled since it created its Digital Arena. The site regis-



Atlantic Records' World Wide Web home page features its Digital Arena.

tered more than 6 million hits in May, compared to 3 million in April. The Atlantic site was designed in-house in conjunction with the label's Internet service provider, Emerald Net.

Upcoming "Digital Arena" cybercasts will include King's X, the Scorpions, Frente, and a reteaming of Poe and Seven Mary Three. In addition, several performances from the forthcoming Macintosh Music Festival in New York will be cybercast at the site. An event calendar at the site

lists all forthcoming Digital Arena events.

Slight says that these new-media efforts are all in the "pioneer spirit" of the Internet.

"For all the potential for things to go wrong, people have been wonderful," says Slight. "It is an adventurous crowd who tunes in, so we don't get a lot of flak—even if there are technical glitches."

Modern/Atlantic artist Poe says that her cybercast performance was "strange and fulfilling."

"There was a tiny room at the side of the stage that was filled with about 10 computers," says Poe. "It looked like the CIA was at my show... But this is important to do, because the music industry has been so completely run by radio for so long, and many interesting acts have not had a chance to be heard. After one of my shows, I had a chance to talk to some fans about how they discovered my album. I got quite a few responses that indicated that they discovered my music on the Web."

Poe says that she will soon add a "never-ending sci-fi story" to her page within Atlantic's Web site.

TAG's Yum-Yum is also taking an active role in its Internet presence. On Wednesday (19), Atlantic will debut the "Yum-Yum Hour," a weekly Internet radio program that will be cybercast from the bedroom of Yum-Yum leader Chris Holmes.

The program, which airs Wednesdays at 9 p.m. EST, will feature live music performances by Yum-Yum, as well as performances and interviews with other music acts.

"We'll bring in different bands and have them play live to the world from my bedroom," says Holmes. "It isn't too difficult to do. The technology is now at a place where if you can think of it, you can probably do it. The possibilities are limitless."

Holmes says the idea was partially inspired by U.K. ambient/dance music artist Future Sound Of London's "ISDN" album, which captured the act's live broadcast performance in 1994, which was accessible to listeners who were connected to the Internet with high-speed Integrated Services Digital Network phone connections.

"It's an amazing time for artists when someone like me can sit in my bedroom and have four friends over and play for the world," says Holmes, who once programmed the University of Chicago's WHPK Chicago.

Although it is increasing its Internet activity, Atlantic isn't giving up on the troubled enhanced-CD format. The label received critical and consumer praise for its recent Hootie & the Blowfish "Old Man & Me" enhanced-CD single, which was sold at the same price as a conventional CD single. As a result, the label expects to release several more enhanced-CD singles in the coming months, including "Before," a maxi-single due July 9 that will mark the Atlantic debut of the Pet Shop Boys.

In addition, the label is preparing a follow-up to its 1995 enhanced-CD compilation "Spew+."

DJs Pump Up Volume On 'Loud Radio' Label Web Site Features Club, Radio Mixmasters

■ BY BRETT ATWOOD

LOS ANGELES—DJs may soon find a new global gig—on the Internet. Loud Records and BMG Entertainment North America are spinning a new cybercast show, "Loud Radio," which will feature guest appearances by some of the world's top radio and club mixmasters.

"Loud Radio," which debuted in early June, can be heard on the World Wide Web sites for Loud Records (<http://www.loud.com>) and BMG's Peeps Republic (<http://www.peeps.com>).

To kick off the biweekly program, which reruns every two hours on both sites, Loud is sponsoring a competition that allows listeners to vote for their favorite DJs. Participants can vote to "dump" or "pump" the DJ mixes that appear on the Web site.

"This allows us the freedom to communicate directly with our customers in a way that is not possible through traditional radio outlets," says Mame McCutchen, manager of Internet and online development for BMG Entertainment North America.

The first DJs to participate in the event are WQHT-FM (Hot 97) New York City's Stretch Armstrong and Bobbito the Barber. The second show features KKBT (the Beat) Los Angeles duo King Tech and Spay.

"This gives people across the U.S. and the world access to what we think are some of the best hip-hop and rap DJs in the world," says Steve Rimland, senior national director of retail and new-media promotion for Loud Records.

Rimland says that Loud has received some DJ mix tapes and dozens of E-mail inquiries about how to enter the event since the debut of "Loud Radio."

Minimum requirements for accessing

the two-hour show are Progressive Network's RealAudio 2.0 player and a 28.8-baud modem or better.

Despite what many listeners would expect from a Loud-sponsored program, not all the music on "Loud Radio" is from artists signed to the label.

"The DJs can spin whatever they want," says Rimland. "We don't require them to play music that is from our label only. I don't think that would cut it with our listeners."

Rimland says that some of the music contained on "Loud Radio" will be from underground and unsigned artists.

Armstrong and Bobbito's show features a mix of several new, cutting-edge rap and hip-hop acts, including new tracks from M.O.P., Mobb Deep, A.C.D., and Large Professa.

The roots of "Loud Radio" are in a 1994 cassette sampler of Loud artists that was compiled by DJ Armstrong, who was then working as an A&R consultant for the label.

"I decided to do a fake radio show, rather than just throw together a bunch of songs on a tape," says Armstrong. "I know how it is in the industry. People get a lot of promotional items, and things need to be real different to stand out."

Although Armstrong says the sampler was well received, the "Loud Radio" concept was not revisited until now.

Armstrong says that the Internet cybercast is pretty similar to the Hot 97 radio show, except that the online version is much rawer.

"We don't have to watch our language on the Internet like we do with radio, since it is not watched over by the FCC in the same way as traditional broadcast

media," says Armstrong.

It is only a matter of time before more opportunities open up for DJs on the Internet, according to Armstrong, who says that he and Bobbito have begun work on another regularly scheduled Internet mix show on Pseudo Radio at <http://www.pseudo.com>. Fellow Hot 97 personality DJ Mister C also has a new online radio show on the Pseudo Web site.

Loud, which is distributed through BMG Entertainment's RCA Records division, is readying other additions to its Web site, including a "Loud Mall," where clothing and video-game merchandise will be available for sale.

"The Loud site will be a place where new fashions and games that are aimed at a hip-hop audience will be test marketed," says Rimland, who expects the "Loud Mall" to debut within three months.

Loud's Web site will also contain information on a forthcoming promotion that allows consumers of a special Loud prepaid phone card to audition over the telephone. Loud is teaming with New York-based Prime Comlink for the promotion.

BMG's urban music-themed Peeps Republic site will also benefit from the additional traffic that is likely to be generated by "Loud Radio." The site, which contains a link to Loud Records and its new cybercast programming, hopes to establish itself as a strong Web destination for users in search of urban music information.

McCutchen says that Peeps Republic is more like a "channel" than a Web site. By late summer, BMG plans to open a modern rock-themed "channel" on the Web. The music company expects a country-themed Web presence by the end of the year.

Computer Companies Are Going Shopping

MICROSOFT ESHOPS: Microsoft has acquired electronic retailer eShop, which is best known for its World Wide Web store eShop Plaza. Microsoft plans to integrate the service into its Microsoft Merchant electronic commerce site on the Web, which aims to customize Internet shopping to specific consumer tastes. The eShop Plaza site boasts several high-profile merchants, including Tower Records and the Good Guys!

In related news, IBM plans to debut a Web retail site, World Avenue, this fall. The site will emulate a shopping mall and will serve as a hub for at least 20 conventional merchants on the Internet.

DISNEY DEAL: Disney Interactive has signed an exclusive multiyear agreement with animation studio Creative Capers Entertainment to provide its animation production and product-development services. Creative Capers has already worked on several Disney CD-ROM and video-game titles, including "Mickey Mania" and "GameBreak! Timon & Pumbaa's Jungle Games." The deal comes on the heels of another significant Disney Interactive expansion: In May, Disney acquired the Victoria, British Columbia, entertainment production studio of troubled software developer Sanctuary Woods, which continues to operate independently as a developer of educational software in San Mateo, Calif.

DISTRIBUTION NEWS: Philips Media and Time Warner Electronic Publishing have announced an exclusive publishing and distribution deal for seven upcoming titles, including "QIN" and "Body Voyage." The deal gives Philips Media full publishing and distribution rights for all territories worldwide, excluding the U.S., Canada, China, Latin America, and Spain. Philips plans to release local-language versions of the games. Philips has also entered into a North American marketing and distribution agreement with Gametek Inc., maker of CD-ROM and video-game platform software. The deal gives Philips the option to market and distribute Gametek titles in the Asia-Pacific markets.

Saban Interactive, which has several educational CD-ROM titles based on the "Power Rangers ZEO" series, is turning to a collective of nine sales firms to market its titles in the U.S. and Canada: Markman/Carter, Owen & Hartney, Triad Marketing, Performance Marketing, Don Roberts & Associates, RK Marketing, Tartan Sales, Phillips Sales, and Team Marketing.

NEW SITES: The Psychic Friends Network has brought its supersensory powers to the Internet at <http://www.psychicfriendsnetwork.com>. Retailer Newbury Comics' independent label Wicked Disc has a Web site at <http://www.wickeddisc.com>. Warner Bros. Online has launched an animation Web site at <http://www.wbanimation.com>.

ON THE NET: Billboard Enter*Active/music video editor Brett Atwood appears on the magazine's Web site during June to answer questions about the multimedia and music video industries. Send questions to Batwood@billboardgroup.com and look for answers in the "Ask The Editors" section of Billboard Online at <http://www.billboard-online.com>.

Home Video

MERCHANTS & MARKETING



Yes, Hoop Dreams Can Come True. CBS/Fox Video and NBA Entertainment invited movie critic Gene Siskel to the release of "Michael Jordan: Above & Beyond," which is about the Chicago Bulls star who quit baseball to lead his team to a fourth world championship. Celebrating, from left, are Steve Merrill, NBA home video marketing manager; Siskel; Susan Schafer, NBA marketing director; Charlie Rosenzweig, NBA group manager; and Peter French, CBS/Fox marketing VP.

Indies Boost Their Budget Lines Miniseries, Music Vids Join Movie Titles

BY EILEEN FITZPATRICK

LOS ANGELES—Budget product, which has an under-\$10 suggested list, used to be a niche category for independent suppliers. However, as the majors have dropped their prices on top-of-the-line catalog titles, indies have had to find new ways to maintain a shelf presence.

"We're not in a position to compete with the majors," says Cabin Fever Entertainment senior VP of marketing Chris Larson, "but we are in a position of strength when it comes to offering value." In September, Cabin Fever will release five TV miniseries at \$9.98, each

in double-cassette configurations totaling more than three hours of programming.

Titles in the Epic Features, Big Values promotion include "Anastasia: The Mystery Of Anna," "Ford: The Man & The Machine," "The Fire Next Time," "The Oldest Confederate Widow Tells All," and "JFK: Reckless Youth." Each had been \$14.98, with the exception of "The Oldest Confederate Widow," which came direct from rental.

Larson says the star quality of the titles, which feature such actors as Amy Irving, Rex Harrison, Diane Lane, Cicely Tyson, and Craig T. Nelson, makes the movies perfect for bargain bins at mass-merchant outlets. "When you go into a Sam's Club, see it priced for \$6.99, and they see the stars in these videos, it hooks the customer into a purchase," Larson says.

The pressure to offer retailers higher-profile product at lower prices has prompted vendors, such as Anchor Bay, to seek licensing deals with movie distributors that have product with box-office track records.

Earlier this year, Anchor Bay picked up rights to the Handmade Films library, which includes well-respected British dramas "The Long Good Friday" and "Mona Lisa." Anchor Bay also distributes "Prime Suspect," the highly praised BBC series that airs in the U.S. on PBS.

"What's happened is that we are positioning the company differently," says Anchor Bay president George Port. "With increased competition at the \$5 or \$6 price point, we have to come out with better product."

Anchor Bay has the Perfect Price line,



Cabin Fever Entertainment reduces "The Oldest Living Confederate Widow Tells All," starring Diane Lane, to its newest price, \$9.98 suggested list.

priced at \$5.99. The ongoing program features 54 titles (many of which tout big names), including "52 Pick-Up" (Roy Scheider), "Murphy's Law" (Charles Bronson), "Return Of The Killer Tomatoes" (George Clooney), "The Gunrunner" (Kevin Costner), "Izzy & Moe" (Jackie Gleason), and "Poker Alice" (Elizabeth Taylor, George Hamilton, and Tom Skerritt).

Low prices are attracting customers. In addition to the mass merchants, Port says, Anchor Bay's budget line has enabled it to expand distribution to bookstores and direct-mail houses looking for deep catalog titles.

(Continued on next page)

Sell-Through Battlefield Heating Up; Handleman's Video Sales Cooling Down

OLD BATTLES, NEW SALES: World War II refought on PBS could prove a potent sales tool for direct response and retail marketers in the U.S.

The multipart Battlefield series from London-based La Mancha Productions has proved to be a sell-through hit in the U.K. Now, Time-Life Video is actively promoting the first six titles, a PBS 1995 special, via U.S. television. PolyGram Video won't get its in-store opportunity until next spring, by which time TLV will be selling the next six episodes.

PBS has scheduled Battlefield: Series Two throughout the summer. The series, which blends rare archival footage (some in color), computer graphics, and surprisingly detailed analyses of the opposing forces, is weighted more heavily to U.S. actions this time, which should heighten demand.

Ken Maliphant, La Mancha managing director, expects to do nicely in other markets also, including France and South Korea, where the government bought 7,000 sets of the first series. Battle buffs everywhere can relive the campaigns of Italy, North Africa, the Rhine, the Atlantic, Leyte Gulf, and Russia.

La Mancha has cranked out 120 hours of military programming since 1984 and has recorded some retail successes. "The History Of The Royal Air Force," prepared exclusively for the W H Smith chain, sold 42,000 two-cassette packs. "The History Of The Luftwaffe," available to all accounts, sold 35,000 units. Maliphant has access to sufficient footage for a third Battlefield series, which would examine conflicts other than World War II. Vietnam is a possibility.

PBS, he emphasizes, isn't the only possible outlet; La Mancha is talking to Discovery and the Learning Channel, for example. Nor is tape the only medium: Maliphant says the company is developing Battlefield for CD-ROM and interactive simulation and plans an Internet World Wide Web site for enthusiasts.

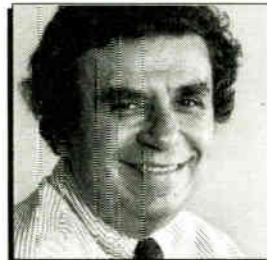
THE PAIN CONTINUES: Rackjobbing isn't what it was, as anyone following the declining fortunes of Handleman can attest. For fiscal '96, which ended April 27, Handleman's music sales showed a slight improvement, books had a slight decline, and PC software registered a respectable 14% gain.

Video, though, continued to be a black hole. Sales fell 22% to \$359.3 million from \$461.6 million in fiscal '95, a significant contribution to Handleman's net loss of \$22.5 million. The previous year, the wholesaler earned \$28 million, a swing of \$50.5 million. The unidentified problem account, of course, is Wal-Mart. Handleman's latest financial report identifies the retailer only as a "major cus-

tommer" that started buying "a substantial portion of its video product directly from manufacturers."

Subsidiary North Coast Entertainment, which specializes in Handleman-owned titles, saw a 25% improvement to \$101.5 million on the strength of recent acquisitions. Results excluded Entertainment Zone, a store-within-a-store venture that North Coast closed in the last fiscal year.

UNDERWHELMED: Sell-through soars, rental plods on. Disney VP Matt Brown recently told distributors that he is



by Seth Goldstein

"extremely disappointed" with the inability of many to reach the studio's goals for a package of A-minus titles, including "Restoration," "Two Bits," "The Crossing Guard," and "Things To Do In Denver When You're Dead." Shipments lagged, despite goodies ranging from extended pay-per-view windows for retailers to

free trips to Disney World for over-the-top sales reps.

In his letter, Brown asked recipients to "please refocus your team" in time for the next batch of releases. One wholesaler thinks Disney is asking too much: "I feel my goals were 30% higher than they should have been." Disney's reaction, he maintains, might have been prompted by jealousy over the success of the Warner/MGM multi-title launch, delivered about the same time.

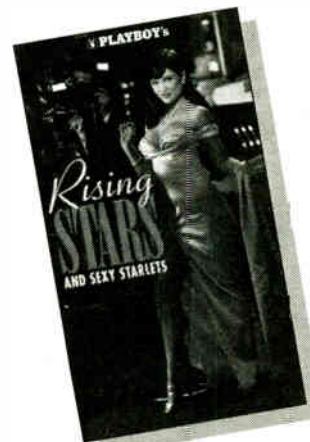
Meanwhile, Disney is reported to have pulled best-picture nominee "Il Postino (The Postman)" for the second time so that its Miramax label can release a dubbed version. "We call it 'Il Postpono,'" a distributor jokes.

VIDBITS: Care to see New England ablaze from the back of a hog? You can Oct. 13, when the Media Industry Motorcycle Enthusiasts holds its third annual Fall Family Foliage Tour on behalf of the Juvenile Diabetes Foundation. MIME hopes to raise \$5,000, two times last year's contribution. For information on the two-hour jaunt, which starts in Hartford, Conn., call MIME executive director John O'Donnell at 212-977-7456, extension 230.

The price of fat revenues is eternal vigilance. In its June issue, Satellite Direct magazine, celebrating the second anniversary of the digital satellite system, had this to say about DSS owners' pay-per-view habits: "This remarkable trend has captured the attention of the Hollywood studios. They are still beholden to video retailers for a large portion of their profits, but they recognize that DSS could be the cash cow of the future. Consequently, the window between video release and [PPV] premiere is shrinking. A year ago, a big title was in the video store 90 days before going to [PPV]; soon, that time lag will be as little as a month or less."

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PLAYBOY HOME VIDEO

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Sony Wonder, Children's Television Workshop Hope 'Elmo' Fills Their Christmas Stockings

BY TRUDI MILLER ROSENBLUM

NEW YORK—On Sept. 3, Sony Wonder will release the video of the first new "Sesame Street" Christmas program in 20 years. The title should contribute to a jolly holiday period for the supplier.

However, success won't come cheap. "Elmo Saves Christmas" is a high-profile project for Children's Television Workshop and Sony Wonder. The 60-minute program had a budget of about \$1 million—twice the usual cost of a "Sesame Street" made-for-video production, says Marjorie Callan, senior VP of programming and production for CTW.

The outlay does not include already existing overhead, such as the "Sesame Street" sets and Muppets. If the entire production had been created from scratch, it would have cost almost \$3 million, Callan says.

Guest stars in "Elmo" include Charles Durning as Santa Claus, who is forced to work year-round when Christmas is every day; Harvey Fierstein as the subsequently unemployed Easter Bunny; and poet Maya Angelou. Not to be outdone by Hollywood, the production includes special effects, such as Elmo flying on a magic sled.

Sony Wonder has priced "Elmo" at \$12.98 suggested list and will be supporting the title with a large marketing and cross-promotion campaign. Consumers can send away for a free "Sesame Street" Christmas ornament from Grolier Collectibles Ltd. with the purchase of a video.

The cassette package will include a packet of coupons and rebates worth \$45 off Konica film and camera products. Bonus three-packs of Konica ISO 200 film will feature the "Sesame Street" audio-cassette sampler "Songs From Sesame Street" shrink-wrapped on the package.

"Overall, there will be a total of 3 billion impressions all in support of this one title," says Nan Halpern, VP of home video for CTW in New York.

There will also be licensed merchandise supporting the cassette, such as a toy of Lightning, the new reindeer Muppet who befriends Elmo in the video. Sony Wonder's in-store material includes a header card and three pre-packs: a 36-count pack of "Elmo," a 36-count of assorted "Sesame Street" videos, and a 38-count combo pack combining video,

audio, and book-and-tape packages.

Sony Wonder has mapped out a year-long marketing campaign for its entire "Sesame Street" line, bolstered by national advertising and a "Sesame Street On Parade" booklet packaged with CTW-licensed products.

The booklet features offers from Sony Wonder and various Sesame Street licensees with a combined savings of more than \$75. Three million copies will be distributed this year.

(Continued on page 80)

Blockbuster Vid Buys Scandinavian Chain As Part Of European Growth

BY PETER DEAN

LONDON—Blockbuster Video is continuing its European expansion this week with the news that it has entered the Scandinavian market through the acquisition of the 31-store Christianshavn Video chain, the largest home video retailer in Scandinavia.

The Viacom subsidiary, which has more than 3,000 U.S. outlets, hopes to have 2,000 locations in Europe by 2000. An announcement concerning plans to open stores in Portugal is imminent. On the drawing board are plans for the Middle East and Africa.

"Aggressive international expansion is one of our primary growth strategies, and this [Scandinavian] action represents a significant step in our European initiative," says London-based Bill Fields, chairman/CEO of Blockbuster Entertainment. "We are intent on replicating our successful home video concept in both established and developing markets worldwide."

Fields says that the combination of Denmark's relatively high VCR penetration and ability to generate strong video retail revenues made it the starting point for the company's Scandinavian operations. "We intend to use our presence and experiences operating

here as a springboard for further expansion in other Scandinavian markets," he adds.

Christianshavn Video chief Lau Kristensen says, "Our customers will definitely benefit from the takeover. Blockbuster Video plans to increase the choice of product available to customers in their stores and the number of copies of videos, especially new releases, throughout their Danish stores."

Blockbuster operates a network of 750 European stores, which it plans to use as the basis of a variety of corporate, joint-venture, and franchise deals over the next four years.

Those outlets are primarily located in the U.K. market, in which the chain has 688 stores, including 108 Blockbuster superstores and 576 Blockbuster Express locations. Elsewhere, there are 20 stores in Italy, 15 in Germany, 17 in Austria, 19 in Spain, and two in Israel.

Meanwhile, Blockbuster Video has promoted Nick Shepherd to the new position of U.K. managing director, following the promotion of Nigel Travis to senior VP, Europe. Shepherd, a former member of the European development staff, joined Blockbuster in 1995 from Kingfisher PLC.

BUDGET LINES

(Continued from preceding page)

Suppliers that lack a sufficient mass of theatrical catalog appropriate for repricing are finding other releases to fill the budget pipeline.

For example, PolyGram Video has seen a 500% increase in sales of a dozen music video titles it reduced to \$9.95 suggested list. Implemented last year, the budget trend has also been extended to PolyGram's lines of Reebok fitness tapes and NFL football highlight videos. About 15 pro football titles, joined by the Reebok Versatile Training series, are now less than \$10.

"We needed to restimulate our catalog, and since we're a relatively young company without a lot of films, music video was a viable option," says PolyGram VP of marketing Paul Freehauf.

PolyGram's strategy has enabled it to get shelf space from some cautious retailers. "If a retailer was not willing to step up with the product at a \$15 or \$20 price point, we're trying to convince them to bring it in at \$10," Freehauf says. "But it's still not easy."

(Continued on page 80)

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	5	3	THE AMERICAN PRESIDENT (PG-13)	Columbia TriStar Home Video 80173	Michael Douglas Annette Bening
2	1	10	SEVEN (R)	New Line Home Video Turner Home Entertainment N4381	Brad Pitt Morgan Freeman
3	3	4	JUMANJI (PG)	Columbia TriStar Home Video 11743	Robin Williams
4	9	2	GOLDENEYE (PG-13)	MGM/UA Home Video 905495	Pierce Brosnan
5	6	13	BRAVEHEART (R)	Paramount Home Video 33118	Mel Gibson Sophie Marceau
6	12	2	CASINO (R)	MCA/Universal Home Video Uni Dist. Corp. 82592	Robert De Niro Joe Pesci
7	2	6	THE MONEY TRAIN (R)	Columbia TriStar Home Video 11073	Wesley Snipes Woody Harrelson
8	8	8	TO DIE FOR (R)	Columbia TriStar Home Video 73433	Nicole Kidman Matt Dillon
9	4	6	WAITING TO EXHALE (R)	FoxVideo 8946	Whitney Houston Angela Bassett
10	7	6	THE BRIDGES OF MADISON COUNTY (PG-13)	Warner Home Video 13772	Clint Eastwood Meryl Streep
11	11	3	POWDER (PG-13)	Hollywood Pictures Home Video Buena Vista Home Video 7046	Mary Steenburgen Sean Patrick Flanery
12	NEW ▶		GET SHORTY (R)	MGM/UA Home Video 905493	John Travolta Gene Hackman
13	10	4	DEAD PRESIDENTS (R)	Hollywood Pictures Home Video Buena Vista Home Video 5263	Larenz Tate Chris Tucker
14	13	5	HOW TO MAKE AN AMERICAN QUILT (PG-13)	MCA/Universal Home Video Uni Dist. Corp. 82595	Winona Ryder Dermot Mulroney
15	15	17	THE USUAL SUSPECTS (R)	PolyGram Video 8006302273	Stephen Baldwin Gabriel Byrne
16	23	2	NICK OF TIME (R)	Paramount Home Video 33041	Johnny Depp Christopher Walken
17	14	7	NOW AND THEN (PG-13)	New Line Home Video Turner Home Entertainment 3371	Christina Ricci Demi Moore
18	18	9	STRANGE DAYS (R)	FoxVideo 893985	Ralph Fiennes Angela Bassett
19	16	5	WHITE MAN'S BURDEN (R)	HBO Home Video 91289	John Travolta Harry Belafonte
20	20	15	COPYCAT (R)	Warner Home Video 14168	Holly Hunter Sigourney Weaver
21	25	12	ASSASSINS (R)	Warner Home Video 13987	Sylvester Stallone Antonio Banderas
22	17	10	DEVIL IN A BLUE DRESS (R)	Columbia TriStar Home Video 51343	Denzel Washington Jennifer Beals
23	22	12	BABE ◊ (G)	MCA/Universal Home Video Uni Dist. Corp. 82453	James Cromwell
24	19	5	TOM AND HUCK (PG)	Walt Disney Home Video Buena Vista Home Video 7769	Jonathan Taylor Thomas Brad Renfro
25	NEW ▶		LEAVING LAS VEGAS (R)	MGM/UA Home Video 905524	Nicolas Cage Elisabeth Shue
26	30	9	HOME FOR THE HOLIDAYS (PG-13)	PolyGram Video 8006344711	Holly Hunter Robert Downey, Jr.
27	26	4	IT TAKES TWO (PG)	Warner Family Entertainment Warner Home Video 14600	Mary-Kate & Ashley Olsen Kirstie Alley
28	21	8	SMOKE (R)	Miramax Home Entertainment Buena Vista Home Video 6315	William Hurt Harvey Keitel
29	28	7	THE SCARLET LETTER (R)	Hollywood Pictures Home Video Buena Vista Home Video 5959	Demi Moore Gary Oldman
30	27	6	THE ARISTOCATS (G)	Walt Disney Home Video 0252	Animated
31	34	7	UNSTRUNG HEROES (PG)	Hollywood Pictures Home Video Buena Vista Home Video 5776	Andie MacDowell John Turturro
32	39	13	THE BROTHERS MCMULLEN (R)	FoxVideo 8934	Edward Burns Jack Mulcahy
33	29	12	ACE VENTURA: WHEN NATURE CALLS (PG-13)	Warner Home Video 23500	Jim Carrey
34	37	17	DANGEROUS MINDS (R)	Hollywood Pictures Home Video Buena Vista Home Video 5781	Michelle Pfeiffer
35	24	8	VAMPIRE IN BROOKLYN (R)	Paramount Home Video 34759	Eddie Murphy Angela Bassett
36	40	13	A WALK IN THE CLOUDS (R)	FoxVideo 8900	Keanu Reeves Anthony Quinn
37	32	5	MR. STITCH (R)	WarnerVision Entertainment 56051-3	Rutger Hauer Wil Wheaton
38	31	7	CUTTHROAT ISLAND (PG-13)	Live Home Video 60228	Geena Davis Matthew Modine
39	36	3	A MONTH BY THE LAKE (PG)	Miramax Home Entertainment Buena Vista Home Video 5943	Vanessa Redgrave Edward Fox
40	NEW ▶		WILD BILL (R)	MGM/UA Home Video 905103	Jeff Bridges Ellen Barkin

◆ 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.

New release listings updated weekly

<http://www.billboard-online.com>

New Deal: Triboro Gets Retailers, Orion Gets Titles

REACHING FOR MORE: Like most independent filmmakers, New York-based Triboro Entertainment Group would rather make movies than sell them on cassette. A new distribution deal with Orion Home Video will make that easier.

In a three-year agreement beginning in September, Orion will take over sales and marketing of Triboro product, an eclectic list ranging from Andy Warhol's "Dracula" to the futuristic thriller "Sci-Fighters."

"When you're pulling your focus toward video distribution, you can't

elevate the level of the product," says Triboro president Marcus Ticotin. "This deal frees us up to focus on product."

In addition, Triboro wasn't

able to expand its distribution channel beyond specialty stores. "The market has mandated greater penetration, especially with sell-through," says Ticotin. "And the only way to do that is to find a partner that has significant sell-through presence."

Among the big sell-through dealers missing from Triboro's account list are Suncoast Motion Picture, Best Buy, and the mass merchants.

While Triboro gains retailers, Orion adds needed titles. "From a pragmatic standpoint, the Triboro deal answers our product problems," says Orion Home Video president Herb Dorfman, "because when you don't have a prolific release schedule, you have to seek out independent producers."

Earlier this year, Orion distributed Triboro's "Jeffrey." But Dorfman says Orion was also impressed with Triboro's direct-to-video releases, such as "Lap Dancing," which Triboro released when MGM's "Showgirls" was in theaters.

"They did between 15,000 and 20,000 units on 'Lap Dancing,'" says Dorfman, "and that proves they know how to make money on direct-to-video."

Although the two companies are all smiles about the deal, Triboro has laid off six of its 22 staffers. Five were sales reps; one was a sales and administration assistant. Dorfman says he doesn't plan any immediate hires to handle the additional product.

PIRATE KING: WaxWorks/VideoWorks' campaign against cable signal theft is gaining momentum among retailers, studios, and the Video Software Dealers Assn.

"We've been very surprised about how much impact the campaign has had," says WaxWorks/VideoWorks sales VP Kirk Kirkpatrick. "I guess it's a much more sensitive issue than we thought."

Announced at the National Assn. of Video Distributors annual con-

ference in April, the WaxWorks-funded effort consists of a series of ads that ran in the distributor's mailer. The ads were also placed in WaxWorks' consumer publication, Video Works. The message makes it clear that signal theft through the use of "black box" converters is a criminal offense (Shelf Talk, Billboard, May 4).

Kirkpatrick says that he has received calls from every studio offering money and help to organize a full-scale attack on the illegal converters. Retailers estimate that

cable theft through black boxes costs them thousands of lost rentals and sales annually.

"When we outlined the program to

Fox, they said, 'Put us in for \$5,000,'" says Kirkpatrick.

Plans are afoot for the VSDA to fund a program that would make posters of the ads. The posters will be distributed via a mailing to VSDA members and may be given away at the association's convention in Los Angeles July 10-13.

Kirkpatrick says he receives about five calls per day from retailers asking for reprints but stresses that WaxWorks isn't soliciting funds from studios or VSDA for the campaign. "We'd rather have studios stop advertising in magazines that accept advertising from black-box companies," he adds. "We've even talked about putting trailers on new video releases to warn consumers that cable theft is a crime."

Eventually, the WaxWorks campaign will be handed off to VSDA. "They have a budget for piracy issues, and this is exactly the type of program they've been looking for," Kirkpatrick notes.

NBA CHAMPS: CBS/Fox Video has inked a deal with American Express to offer an exclusive premium for "The Official 1996 NBA Finals Video," which will be rush-released in the winning team's market July 12 at \$19.98 suggested list. The national release date for the Chicago Bulls/Seattle SuperSonics series is July 16.

This month, American Express is including an insert in more than 8 million billing statements, offering card members an "NBA Finals" gift pack. Among the items in the pack are the video, a baseball cap, a T-shirt, and a commemorative program from the series. All feature the 1996 NBA Finals Championship logo.

CBS/Fox marketing VP Peter French says that the two companies are already working on another promotion to kick off the 1996-97 NBA season. American Express is one of the league's dozen premier sponsors.

SHELF TALK

by Eileen Fitzpatrick



Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
				★ ★ ★ No. 1 ★ ★ ★				
1	1	4	JUMANJI	Columbia TriStar Home Video 11743	Robin Williams	1995	PG	15.95
2	3	7	THE ARISTOCATS	Walt Disney Home Video Buena Vista Home Video 0252	Animated	1970	G	26.99
3	2	7	WAITING TO EXHALE	FoxVideo 8946	Whitney Houston Angela Bassett	1995	R	19.98
4	6	3	MORTAL KOMBAT-THE MOVIE	New Line Home Video Turner Home Entertainment N4310	Christopher Lambert Talisa Soto	1995	PG-13	19.98
5	4	12	BABE ◊	MCA/Universal Home Video Uni Dist. Corp. 82453	James Cromwell	1995	G	22.98
6	7	14	PULP FICTION	Miramax Home Entertainment Buena Vista Home Video 1438	John Travolta Samuel L. Jackson	1994	R	19.99
7	NEW ▶		CLUELESS	Paramount Home Video 33215	Alicia Silverstone	1995	PG-13	14.95
8	5	5	PLAYBOY: 1996 PLAYMATE OF THE YEAR	Playboy Home Video Uni Dist. Corp. PBV0788	Stacy Sanches	1996	NR	19.95
9	11	3	DIE HARD WITH A VENGEANCE	FoxVideo 8858	Bruce Willis Samuel L. Jackson	1995	R	19.98
10	8	8	PLAYBOY: HOT LATIN LADIES	Playboy Home Video Uni Dist. Corp. PBV0792	Various Artists	1996	NR	19.95
11	9	4	IT TAKES TWO	Warner Family Entertainment Warner Home Video 14600	Mary-Kate & Ashley Olsen Kirstie Alley	1995	PG	22.98
12	12	15	POCAHONTAS	Walt Disney Home Video Buena Vista Home Video 5741	Animated	1995	G	26.99
13	NEW ▶		PLAYBOY: THE BEST OF JENNY MCCARTHY	Playboy Home Video Uni Dist. Corp. PBV0810	Jenny McCarthy	1996	NR	19.95
14	10	10	THE X FILES: PILOT/DEEP THROAT	FoxVideo 8936	David Duchovny Gillian Anderson	1993	NR	14.98
15	14	5	TOM AND HUCK	Walt Disney Home Video Buena Vista Home Video 7769	Jonathan Taylor Thomas Brad Renfro	1995	PG	19.99
16	13	11	THE MANY ADVENTURES OF WINNIE THE POOH	Walt Disney Home Video Buena Vista Home Video 7074	Animated	1977	G	26.99
17	NEW ▶		DUNSTON CHECKS IN	FoxVideo 8962	Eric Lloyd Jason Alexander	1995	PG	19.98
18	15	10	THE X FILES: FALLEN ANGEL/EVE	FoxVideo 8937	David Duchovny Gillian Anderson	1993	NR	14.98
19	23	4	MICHAEL JORDAN: ABOVE AND BEYOND	CBS/Fox Video FoxVideo 8360	Michael Jordan	1996	NR	14.98
20	18	13	ACE VENTURA: WHEN NATURE CALLS	Warner Home Video 23500	Jim Carrey	1995	PG-13	22.98
21	16	5	WHILE YOU WERE SLEEPING	Hollywood Pictures Home Video Buena Vista Home Video 5396	Sandra Bullock Bill Pullman	1995	PG	19.99
22	19	10	THE X FILES: CONDUIT/ICE	FoxVideo 8938	David Duchovny Gillian Anderson	1993	NR	14.98
23	31	2	DIE HARD TRILOGY	FoxVideo 8945	Bruce Willis	1996	R	44.98
24	17	6	MST 3000: THE AMAZING COLOSSAL MAN	Rhino Home Video 72266-3	Joel Hodgson Glenn Langan	1996	NR	19.95
25	RE-ENTRY		LICENCE TO KILL	MGM/UA Home Video Warner Home Video 204741	Timothy Dalton Cary Lowell	1989	PG-13	14.95
26	20	3	AEON FLUX	MTV Music Television Sony Music Video 49810	Animated	1996	NR	14.98
27	21	3	FRIDAY	New Line Home Video Turner Home Entertainment 3019	Ice Cube Chris Tucker	1995	R	19.98
28	NEW ▶		TOMMY BOY	Paramount Home Video 33131	Chris Farley David Spade	1995	PG-13	14.95
29	24	3	PHANTOM 2040: THE GHOST WHO WALKS	Family Home Entertainment Live Home Video 27647	Animated	1996	NR	14.98
30	NEW ▶		HEAVY METAL	Columbia TriStar Home Video 74653	Animated	1981	R	19.95
31	22	50	PLAYBOY: THE BEST OF PAMELA ANDERSON	Playboy Home Video Uni Dist. Corp. PBV0790	Pamela Anderson	1995	NR	19.95
32	NEW ▶		THE SPY WHO LOVED ME	MGM/UA Home Video Warner Home Video 200735	Roger Moore Barbara Bach	1977	PG	14.95
33	NEW ▶		FOR YOUR EYES ONLY	MGM/UA Home Video Warner Home Video 202737	Roger Moore	1981	PG	14.95
34	27	15	PLAYBOY: 21 PLAYMATES	Playboy Home Video Uni Dist. Corp. PBV0786	Various Artists	1996	NR	19.95
35	33	11	THE EXCITING ESCAPADES OF MR. BEAN	PolyGram Video 8006367713	Rowan Atkinson	1996	NR	19.95
36	32	28	APOLLO 13 ◊	MCA/Universal Home Video Uni Dist. Corp. 82418	Tom Hanks Kevin Bacon	1995	PG	22.98
37	26	15	PLAYBOY: STRIP	Playboy Home Video Uni Dist. Corp. PBV0783	Various Artists	1996	NR	19.95
38	NEW ▶		MOONRAKER	MGM/UA Home Video Warner Home Video 202736	Roger Moore Lois Chiles	1979	PG	14.95
39	35	12	GOOSEBUMPS: THE HAUNTED MASK	FoxVideo 9540	Various Artists	1996	NR	14.98
40	29	9	BALTO	MCA/Universal Home Video Uni Dist. Corp. 82593	Animated	1995	G	19.98

◆ RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ 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.

'The Wind In The Willows' Sprouts Onto Two Videos

BY TRUDI MILLER ROSENBLUM

NEW YORK—Eighty-eight years after its publication, Kenneth Grahame's classic children's tale "The Wind In The Willows" is coming to home video July 30 from BMG Video.

Two 52-minute animated videos, "The Adventures Of Mole" and "The Adventures Of Toad," will be available in clamshell and slip-sleeve packaging for \$14.98 each.

"The Wind In The Willows" is a classic story that a lot of parents are familiar with. It's a natural for anyone's home video library," says Stephanie Kovner, marketing director of BMG Video.

Both cassettes are supported by broadcast and print advertising. "The Adventures Of Mole" debuted on the Disney Channel in May, and "The Adventures Of Toad" airs this month.

BMG is doing a cross-promotion

with Dial and Curad. Plans include a national free-standing insert in newspapers Aug. 4; in-store displays; a \$3 rebate from BMG Video when consumers purchase a video and select Dial and Curad products; a \$2 rebate from Curad with the purchase of a video and Curad products; and a 40-cent coupon from Dial. Each video also carries a book-mark featuring quotes about the joys of reading.

In August, BMG Video will launch a TV advertising campaign on Nick at Nite, the Family Channel, and Lifetime and will place consumer ads in the Disney Channel magazine.

The animated programs were produced by Martin Gates Productions through BMG International Group in the U.K. The book "The Wind In The Willows" has sold more than 25 million copies worldwide and has been translated into 37 languages in 70 countries.

INDIES BOOST THEIR BUDGET LINES

(Continued from page 78)

Kid vid has been targeted as well, with PolyGram dropping the price of its Richard Scarry videos to \$9.95. And as an added bonus, the company is offering a rebate with those titles.

When consumers purchase two Scarry titles, they receive \$2 back; with the purchase of three, the rebate is \$3. "The

margins are pretty thin, but it's a further incentive to buy," says Freehauf.

Smaller players are also jumping on the budget bandwagon. Increase Video, based in Reseda, Calif., has six \$9.95 Gene Autry westerns from the '30s: "Round-Up Time In Texas," "Radio Ranch," "Rustler's Paradise," "The Night Riders," "In Old Caliente," and "Young Bill Hickok."

More \$9.95 classics are due from the Nostalgia Archive and the Santa Monica, Calif.-based distributor Fast Forward Marketing. Last year, they teamed to release "The Lost Films Of Laurel And Hardy." Now, the pair has put out a dozen titles, among them "His Girl Friday," "Love Affair" (the 1939 version), "The Third Man," "The Thirty-Nine Steps," and "Meet John Doe." All are

available under the Film Classic label.

Although some retailers place budget product in temporary aisle, bin, or end-cap displays, others are stocking the bargain titles on a permanent basis. "The one thing you can rely on from these independent suppliers is public domain product," says Borders Books & Music video buyer Patti Russo. "It's tiny cult product that no one else carries."

Russo says the 75-store chain is extremely selective about what budget titles it carries. "Most of our customers are looking for specific titles, so we cherry-pick this type of product," she notes.

Budget releases generally are considered an afterthought to the new releases, but attitudes are changing at Borders. Russo says the chain will probably install an under-\$10 section in the future.

SONY WONDER

(Continued from page 78)

Based on the consumer response to the line, introduced earlier this year, "Elmo" should do solid business. "It's wonderful," says Sony Wonder senior VP of marketing Wendy Moss. "We're selling through the product, and we're getting reorders."

Moss, who continues to run focus groups to further refine marketing efforts, says that several retailers have achieved her goal of establishing "Sesame Street" sections, distinct from other kid vid releases.

"That's one of our biggest strategies," she adds. "It makes sense for [stores] to have it."

Billboard

FOR WEEK ENDING JUNE 22, 1996

Top Special Interest Video Sales™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
RECREATIONAL SPORTS™				
★★ NO. 1 ★★				
1	2	5	MICHAEL JORDAN: ABOVE & BEYOND FoxVideo (CBS/Fox) 8360	14.98
2	1	231	MICHAEL JORDAN'S PLAYGROUND FoxVideo (CBS/Fox) 2858	19.98
3	4	324	MICHAEL JORDAN: COME FLY WITH ME FoxVideo (CBS/Fox) 2173	19.98
4	3	155	MICHAEL JORDAN: AIR TIME FoxVideo (CBS/Fox) 5770	19.98
5	5	19	WAYNE GRETZKY'S ALL-STAR HOCKEY Buena Vista Home Video 5271	12.99
6	9	9	WWF: RAW HITS WarnerVision Entertainment 52106-3	12.95
7	7	5	100 YEARS OF OLYMPIC GLORY Turner Home Entertainment 3294	29.98
8	8	89	SIR CHARLES FoxVideo (CBS/Fox) 5992	19.98
9	11	129	BAD GOLF MADE EASIER ABC Video 45003	19.98
10	10	55	NBA SUPER SLAMS 2 FoxVideo (CBS/Fox) 8198	14.98
11	6	15	DALLAS COWBOYS: SUPER BOWL XXX CHAMPIONS PolyGram Video 8006353633	19.95
12	12	77	LESLIE NIELSEN'S BAD GOLF MY WAY PolyGram Video 8006331153	19.95
13	15	45	MIKE TYSON: THE INSIDE STORY MPI Home Video 7074	19.98
14	16	147	MAGIC JOHNSON: ALWAYS SHOWTIME FoxVideo (CBS/Fox) 3189	19.98
15	18	3	DODGERS ON-LINE Orion Home Video 95014	19.98
16	NEW	▶	KEN GRIFFEY JR.: ADVENTURES IN BASEBALL ABC Video 44112	19.95
17	20	3	OLYMPICA: AMERICA'S GOLD-VOL. 1 ABC Video 44113	14.95
18	19	11	TORVILL & DEAN, FACE THE MUSIC PolyGram Video 8006366353	19.95
19	NEW	▶	GRANT HILL: NBA SENSATION FoxVideo (CBS/Fox) 8325	14.98
20	17	3	THE OFFICIAL 1996 NCAA CHAMPIONSHIP VIDEO FoxVideo (CBS/Fox) 8365	19.98

◆ 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.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
HEALTH AND FITNESS™				
★★ NO. 1 ★★				
1	1	7	THE FIRM: NOT-SO-TOUGH AEROBICS BMG Video 80122	14.98
2	3	23	THE GRIND WORKOUT: FITNESS WITH FLAVA Sony Music Video 49796	12.98
3	2	35	THE FIRM: 5 DAY ABS BMG Video 80116-3	14.98
4	4	7	THE FIRM: LOWER BODY SCULPTING BMG Video 80120	14.98
5	5	51	THE GRIND WORKOUT HIP HOP AEROBICS Sony Music Video 49659	12.98
6	7	25	THE FIRM: UPPER BODY BMG Video 80118-3	14.98
7	6	19	THE FIRM: BODY SCULPTING BASICS BMG Video 80110-3	19.98
8	9	21	CLAUDIA SCHIFFER: PERFECTLY FIT ABS FoxVideo (CBS/Fox) 8240	14.98
9	19	3	CRUNCH: TURBO SCULPT Anchor Bay Entertainment	9.98
10	15	37	DAISY FUENTES: TOTALLY FIT WORKOUT WarnerVision Entertainment 51760	19.95
11	14	11	CRUNCH: FAT BLASTERS Anchor Bay Entertainment SV10025	9.99
12	8	73	YOUR PERSONAL BEST WITH ELLE MACPHERSON Buena Vista Home Video 3851	19.99
13	10	39	PAULA ABDUL'S GET UP AND DANCE! Live Home Video 0114	14.98
14	12	33	THE FIRM: LOW IMPACT AEROBICS BMG Video 80111-3	19.98
15	11	81	ALI MACGRAW'S YOGA MIND & BODY Warner Home Video 35826	19.98
16	16	5	ABS, CHEST & LEGS OF STEEL 2000 WarnerVision Entertainment 51312-3	29.95
17	18	5	CRUNCH: BRAND NEW BUTT Anchor Bay Entertainment SV10024	9.99
18	13	21	CLAUDIA SCHIFFER: PERFECTLY FIT BUNS FoxVideo (CBS/Fox) 8242	14.98
19	17	3	BRYAN KEST'S POWER YOGA: ENERGIZE Warner Home Video 35926	14.95
20	20	31	T'AI CHI: FUNDAMENTALS Video Treasures 9652	14.98

Billboard

FOR WEEK ENDING JUNE 22, 1996

Top Kid Video™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label, Distributing Label, Catalog Number	Year of Release	Suggested List Price
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.					
★★★ No. 1 ★★★					
1	1	7	THE ARISTOCATS Walt Disney Home Video/Buena Vista Home Video 0252	1970	26.99
2	2	9	BALTO MCA/Universal Home Video/Uni Dist. Corp. 82593	1995	19.98
3	3	11	THE MANY ADVENTURES OF WINNIE THE POOH Walt Disney Home Video/Buena Vista Home Video 7074	1977	26.99
4	5	13	POCAHONTAS Walt Disney Home Video/Buena Vista Home Video 5741	1995	26.99
5	4	15	MARY-KATE & ASHLEY OLSEN: CASE OF SHARK ENCOUNTER Dualstar Video/WarnerVision Entertainment 53320-3	1996	12.95
6	8	43	SCHOOLHOUSE ROCK: GRAMMAR ROCK ABC Video/Paramount Home Video 47021	1995	12.95
7	9	11	GOOSEBUMPS: THE HAUNTED MASK FoxVideo 9540	1996	14.98
8	6	15	MARY-KATE & ASHLEY OLSEN: CASE OF THE SPACECAMP MISSION Dualstar Video/WarnerVision Entertainment 53321-3	1996	12.95
9	7	23	THE LAND BEFORE TIME III MCA/Universal Home Video/Uni Dist. Corp. 82413	1995	19.98
10	12	199	CINDERELLA Walt Disney Home Video/Buena Vista Home Video 410	1950	26.99
11	14	67	THE LION KING Walt Disney Home Video/Buena Vista Home Video 2977	1994	26.99
12	10	7	WALLACE AND GROMIT: THE WRONG TROUSERS BBC Video/FoxVideo 8250	1995	9.98
13	20	179	THE LAND BEFORE TIME MCA/Universal Home Video/Uni Dist. Corp. 80864	1988	19.98
14	NEW	▶	PHANTOM 2040: THE GHOST WHO WALKS Family Home Entertainment/Live Home Video 27647	1996	14.98
15	17	5	KIDS FOR CHARACTER Lyric Studios 602100	1996	14.99
16	13	43	SCHOOLHOUSE ROCK: AMERICA ROCK ABC Video/Paramount Home Video 47022	1995	12.95
17	22	19	WALLACE AND GROMIT: A GRAND DAY OUT BBC Video/FoxVideo 8287	1995	9.98
18	15	5	BEAVIS & BUTT-HEAD: FEEL OUR PAIN MTV Music Television/Sony Music Video 49814	1996	14.98
19	NEW	▶	BARNEY'S FUN AND GAMES Barney Home Video/The Lyons Group 02011	1996	14.95
20	21	31	SCHOOLHOUSE ROCK: SCIENCE ROCK ABC Video/Paramount Home Video 47024	1995	12.95
21	16	452	DUMBO Walt Disney Home Video/Buena Vista Home Video 24	1941	24.99
22	19	5	HIGHLANDER: THE ADVENTURE BEGINS Family Home Entertainment/Live Home Video 27623	1996	14.98
23	11	9	PETER AND THE WOLF BMG Video 28080-3	1995	14.98
24	18	7	BARNEY'S TALENT SHOW Barney Home Video/The Lyons Group 2010	1996	14.95
25	24	3	TIMON & PUMBAA: LIVE AND LEARN Walt Disney Home Video/Buena Vista Home Video 7646	1996	12.99

◆ 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.

RCA UNVEILS LEAH ANDREONE

(Continued from page 9)

ing for a booking agent.

Major-retailer visits will be interspersed during each market stop.

Surratt stresses that the meetings will be informal in order to showcase Andreone's talent, as well as her outgoing personality and ability to connect with an audience.

"We believe we have a radio-friendly album," says RCA Records executive VP/GM Jack Rovner, "but we also have an intense performer, and we're going to go market-by-market to develop a fan base."

A tour, most likely with another RCA artist, will be scheduled for the fall, Surratt says.

Although the 23-year-old San Diego native has little industry experience, Andreone is ready for the grueling schedule RCA has planned.

"Since I got the deal, things have started flying," says Andreone, whose songs are published by Warner Tamerlane/Ahalella Music/Xanjamino Music (BMI). "My main goal is to be happy onstage, where I can share my music and hear people's reactions. I'm not looking for the fame of it. I love to watch people and their reactions."

A year ago, the former waitress got a positive reaction out of former RCA executive Skip Miller when she handed him a demo tape while eavesdropping on a conversation he was having with a group of co-workers at the Los Angeles diner in which she worked.

"I overheard them talking about how there was no talent out there and that they needed to sign some new people," Andreone says. "I



asked my boss if I could go home to get my tape and gave it to [Miller] before he left the diner. He came back the next morning at 7:30 looking for me."

Andreone and producer Rick Neigher spent the intervening year

TOWNSHEND

(Continued from page 36)

are part of a 10-CD promotional package offered earlier this year, stem from the company's purchase of the late Morris Levy's Big Seven catalog.

Windswept Pacific has a joint venture with the Burt Bacharach Group, which is managed by Bob Fead. In recent years, the company has made local international-representation deals, ending global ties with Warner/Chappell Music in 1993. The company also represents the worldwide interests of Gallo Music, the giant South African publisher.

at work on the debut album. That done, they are starting work on her second.

Even before Andreone had completed "Veiled," her demo received airplay on modern rock XHRM (the Flash) San Diego.

"She's going into a climate that's very accepting," says XHRM PD Bryan Jones, "but she has got her work cut out for her."

Jones says Andreone will most likely be featured on the station's local-band spotlight.

"We're very impressed with her already, and having the local connection will definitely help," he says.

At retail, however, RCA will be starting from square one with its new artist.

"If we can get enthusiastic about a

LEVINSON

(Continued from page 38)

ed to do more."

Letters to the Blue Note and Cello offices since the release of the Terrason date have been gushingly positive (the self-titled Carnegie Hall disc was released June 11). Still, Levinson remains modest. "What they're responding to isn't just the sound, but the musicianship and the level of artistry it takes to play like that," he says. "My wish here is not to be creative. In other areas, yes—when I design products, when I play music—but when I record others, I'm the servant. My job is simply to capture their creativity."

Possible projects with saxophonists Joe Lovano and pianist Gonzalo Rubalcaba, both Blue Note artists, are being

discussed. But, like repeating a mantra, Levinson reasserts that Cello isn't for all musicians.

"It's just another approach," he explains. "It's a gutsy move for players to make their own judgments about what their tone quality is really like. It requires a certain attitude. You certainly can't be afraid of mirrors."

But with well-received records like these, are the method's advantages becoming better understood?

"I hope so," says Levinson. "Remember the old cartoon? Two people are at an opera, up in the box seats. They're both beaming, and the woman turns to her husband and says, 'This sounds almost as good as our stereo!'"

copies of "Veiled" per store.

The chain also plans to include the album at its listening posts and to schedule in-store performances within RCA's targeted markets.

With the exception of the Dave Matthews Band, RCA has not been known as a label that breaks new acts. However, Rovner says the label's newly revamped staff has breathed new life into the company.

"We're a brand-new company now, and we're doing good with acts like the Verve Pipe and SWV," says Rovner. "Now, we're experts in breaking new artists and are willing to do whatever it takes for as long as it takes."

LUKE

(Continued from page 71)

on tour with Luke group No Good But So Good, which comprises three male dancers who were part of his former stage act.

The other acts on Luke's roster are Lorenzo, comedian Marvin Dixon, Brown Suga', and three R&B and Miami bass acts that have not yet been named. The first albums from No Good But So Good and Lorenzo are expected in late July.

Campbell, who now records as Luke, has a new album out, distributed by PolyGram's Island Records.

Asked why he did not forge a distribution deal with Island for Luke Records, Campbell said, "Island is going in a different direction, and I would be restricted in how many albums I could put out. I want to do at least eight albums a year."

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CD	Deliver The World by War	789411060727	3,640	CD	The War Is A Ghetto by War	789411060321	5,100
CD	Platinum Jazz by War	789411060628	3,866	CD	Why Cant We Be Friends	789411060222	5,017
CD	All Day Music By War	789411060529	4,174	CD	War's Greatest Hits	789411060123	1,765

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Update

CALENDAR

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

JUNE

June 14, Audio Publishers Assn. Conference, Hyatt Regency Hotel, Chicago. 310-372-0546.
 June 17, Mix L.A. Open, Mix magazine and Mix Foundation for Excellence in Audio, Knollwood Country Club, Grenada Hills, Calif. 510-939-6149.
 June 18, 1996 Entertainment Industry Conference, Century Plaza, Century City, Calif. 415-802-2571.
 June 18, The Music Business Vs. The Music Creators, presented by NARAS Los Angeles chapter, A&M Soundstage, Hollywood, Calif. 310-392-3777.
 June 20 Copyright Myths, Folklore & Mysteries, presented by Women in Music, BMI, New York.

212-459-4580.
 June 22, Women In Music Business Assn. Seminar, Cerritos College, Orange County, Calif. 714-779-6948.
 June 24, 20th Songwriter Showcase, presented by the Songwriters' Hall of Fame and the National Academy of Popular Music, Tramps, New York. 212-957-9230.
 June 25, Online Music Marketing, sponsored by Los Angeles Music Network, S.I.R. Theater, Hollywood, Calif. 818-769-6095.
 June 26, A Celebration Of Song Salute Concert, honoring Diane Warren, presented by the National Academy of Songwriters, the Palace, Hollywood, Calif. 213-463-7178.
 June 27-29, 14th Annual Rock 'N Charity Celebration, presented by the T.J. Martell Foundation and Neil Bogart Memorial Fund, Los Angeles. 310-247-2980.
 June 27-29, American Women In Radio And Television 45th Annual Convention, Ritz-Carlton,

Naples, Fla. 818-783-7886.
 June 28-29, Fourth Annual Kids' Entertainment Seminar, Marriott Marquis, New York. 212-462-9344.

JULY

July 10-13, Video Software Dealers Assn. Annual Convention, L.A. Convention Center, Los Angeles. 800-955-8732.
 July 13, Women In Music Business Assn. Luncheon And Seminar, Loew's Hotel, Santa Monica, Calif. 619-416-0935.
 July 13-17, NAB Executive Management Development Seminar For Radio Broadcasters, University of Notre Dame, Norte Dame, Ind. 202-775-3510.
 July 16, The Song: From Demo To Production, presented by NARAS Los Angeles chapter, A&M Soundstage, Hollywood, Calif. 310-392-3777.
 July 17-19, Billboard's Third Annual Dance Music Summit, Chicago Marriott Downtown, Chicago. 212-536-5002.

GOOD WORKS

TOUR FOR YOUTH: Gloria Estefan and executives from Sears, Roebuck and Co. have pledged to provide \$1 million to local youth-service organizations during the star's 34-city Evolution Tour '96 this summer. The effort includes a multicultural youth empowerment program, Oye!, which tour sponsor Sears and Estefan have created to strengthen communities along the tour: "Oye!" stands for "Opportunities for Youth Empowerment"; in Spanish, the word means "listen to me." United Way of America, in partnership with local United Way chapters in the concert cities, has been selected to coordinate the Oye! program. The tour, Estefan's first in six years, kicks off in Atlanta July 18 and ends in Miami Sept. 22. Contact: Jennifer L. Phillips at 312-751-8500 or John Connolly at 847-286-0888.

SKATING FOR LIFE: LIFEbeat, the music industry AIDS group, and New York's Hudson River Park Conservancy have announced an in-line skating pledge event in New York Sept. 7. Sponsored by WXRK (K-Rock) New York, the event will run north along the Hudson River Waterfront Park, from Battery Park City to Chelsea Piers, to a festival area at which there will be giveaways, professional and amateur sport demonstrations and clinics, and musical performances for the 3,000-5,000 registered skaters expected to attend. In addition to the pledge skate, an after-party with live music is being planned. Contact: Jody Miller at 212-431-5227.

Boyz II Men will be awarded honorary degrees from Drexel University Sunday (16) for their achievements as performing artists and the "positive values they impart to today's youth," says Drexel president Constantine Papadakis. Drexel University is located in University City, the West Philadelphia neighborhood where the members of the group—Michael McCary, Nathan Morris, Wanya Morris, and Shawn Stockman—grew up. Contact: Philip Terranova at 215-895-2613.

CELEBRITY SIBLINGS: Run-D.M.C. and Freedom Williams, formerly of C+C Music Factory, will be among the featured acts at the second Celebrity Day to benefit Big Brothers, Big Sisters of America at Six Flags Great Adventure in New Jersey July 12. The charity is a national youth-service organization based on one-to-one relationships between adult volunteers and "at-risk" children. Contributions can be sent to Padell, Nadel, Fine, Weinberger & Co. at 156 West 56th St., Fourth Floor, New York, N.Y. 10019. Contact: Sheyi Ojofeitimi at 908-351-1608.

PLAYING THEIR MUSIC: David Reed, 12, and Jill Sears, 14, students of the Yamaha Music Education System in the U.S., will perform their original compositions as part of a 50th-anniversary celebration for UNICEF Wednesday (19) at the U.N. Trusteeship Council Chamber at U.N. Plaza in New York. With UNICEF Goodwill Ambassador Harry Belafonte on hand, Reed and Sears will be accompanied by fellow students from Japan and Mexico, who will perform with them. For the past 20 years, the Yamaha Music Education System has held international concerts to benefit UNICEF, the U.N. unit that deals with underprivileged children worldwide. Contact: Stephanie Pillersdorf at 914-241-9112.

LIFELINES

BIRTHS

Girl, Yasmeen Mikelle, to Lesvia Castro, May 21 in Hackensack, N.J. Mother is an A&R coordinator for Arista Records.
 Girl, Grace Josephine, to Gary and Noelle Gilbert, May 29 in Los Angeles. Father is a senior VP with Capitol Records.
 Boy, Giancarlo, to Reggie and Joe Bosso, June 2 in Fair Lawn, N.J. Mother is publicity coordinator at Epic Records. Father is VP of A&R at Island Records.
 Boy, Noah Benjamin, to Rick and Elaine Krim, June 2 in Pleasantville, N.Y. Father is senior VP of talent acquisition and marketing for EMI Music Publishing.
 Boy, Brandon Thomas, to Tommy and Pamela Lee, June 5 in Los Angeles. Father is the drummer for Elektra Records recording act Motley Crue.
 Boy, Adam Isaac, to Maureen and Keith Turkel, June 6 in New York. Mother is VP of production at Island Records. Father is co-owner of Ten Mayflower Productions.

MARRIAGES

Les Neal Jr. to Mary Kastner, April 20 in St. Louis. Groom is GM of Great Atlantic and Pacific Music.
 Toru Inaba to Emiko Iwata, May 20 in Yokohama, Japan. Groom is rock buyer at Tower Records' Kawasaki store.
 Tom Senif to Pamela Rinaldi, May 26 in Caldwell, N.J. He is director of creative services at MJI Broadcasting.
 Dana Ramus to Danny Feinberg, May 26 in Shrewsbury, N.J. Bride is district manager of affiliate relations for CBS Radio Networks.
 Peter Buffett to Jennifer Heil, June 1 in Milwaukee. Groom is a recording artist/composer and principal in the firm Independent Sound.
 Paul Lanning to Maureen Young, June 1 in Westport, Conn. Groom is a sales rep for EMI Music Distribution.
 Robert Douglas to Robin Mentzinger, June 8 in Norwalk, Conn. Groom is VP of purchasing for HMV U.S.A.

FOR THE RECORD

Top Dog Entertainment can be reached at 941-418-1351. The firm was listed in New Companies in the June 1 issue of Billboard.

Reviews & Previews

ALBUMS

EDITED BY PAUL VERNA

POP

► GLORIA ESTEFAN

Destiny
 PRODUCERS: Emilio Estefan Jr. with Jorge Casas, Lawrence Cermer, Clay Ostwald, and Kike Santander
 Epic 67283

After enormous success with English-language pop and traditional Caribbean sounds, superstar Gloria Estefan melds these influences into a seamless whole, singing in English but employing sultry Afro-Cuban rhythms and other exotic elements. The results are consistently excellent, most notably on the title track, "I'm Not Giving You Up," "The Path Of The Right Love," anti-drug anthem "Higher," and the uplifting hit "Reach"—the theme song for the 1996 Summer Olympics. Artist's high visibility during the summer will ensure a deservedly high profile for this fine work.

► PORNO FOR PYROS

Good God's Urge
 PRODUCERS: Perry Farrell with Thomas Johnson and Matt Hyde
 Warner Bros. 46126

An oddball at heart, Porno For Pyros leader Perry Farrell continues to dabble in the kind of sonic experimentation and twisted lyricism that made household names out of this band and its predecessor, Jane's Addiction. From the slow, loopy "Porpoise Head" to the sweetly acoustic "100 Ways," from the dreamy "Wishing Well" to the fuzz bass-driven single "Tahitian Moon," this multifaceted album has already registered with the band's audience, judging from its auspicious debut on The Billboard 200. A band with its own musical vocabulary and a fan base that hangs on every word.

► BRYAN ADAMS

18 Til I Die
 PRODUCERS: Robert John "Mut" Lange and Bryan Adams
 A&M 31454 0551

Bryan Adams' latest offering, like all of the Canadian singer/songwriter's work, offers plenty of dashboard-pounding pleasure, and some moments of unabashed cliché peddling. Adams excels here on the straight-ahead rocker "The Only Thing That Looks Good On Me Is You"; the epic ballad "Let's Make A Night To Remember"; his sultry hit from the "Don Juan De Marcos" soundtrack, "Have You Ever Really Loved A Woman?"; and the surprisingly Ramonesian "We're Gonna Win." He is far less effective when he tries to sound adolescent, as he does on the title track, the salacious "(I Wanna Be) Your Underwear," and "Black Pearl." A mixed plate, but one that offers enough tasty bits to entice diehard fans.

R & B

► PUFF JOHNSON

Miracle
 PRODUCERS: various
 Work 53022

Youthful enthusiasm bubbles from the artist's spiritually laced vocals, splattering refreshing doses of optimism into the listener's consciousness. "Forever More" evokes images of first love, and "Love Between Me & You" suggests romping romance, while "Outside My Window" stimulates reflective pause. "God Sent You" is an ethereally amorous love-you anthem, as is "True Mean-

SPOTLIGHT



TONI BRAXTON

Secrets
 PRODUCERS: various
 LaFace/Arista 73008

Artist's sophomore outing delivers "Another Sad Love Song"-driven, heart-breaking blissful series of tunes to balm the relationship-battle-worn soul. Inflection and nuance underscore vocalist's growing maturity, while producers' minimalist approach toward arrangements keeps the vocals at the center of attention. Generous acoustic-guitar play creates a soothing environment in which the artist projects melancholy ambience. Set's overall pulse mirrors performer's debut multiplatinum platter and includes several soulful yet mainstream-friendly compositions. "Come On Over Here" issues an ear-friendly, hippy-hop rhythm, while "You're Makin' Me High" offers a more deliberate but equally satisfying R&B groove. "Talking In His Sleep" waxes tranquil about romantic indiscretion, and "I Don't Want To" bears an unforgettable, back-in-the-day hook. Bearing melodic simplicity, the forlorn "How Could An Angel Break My Heart" grips the soul with scintillating saxophone accompaniment courtesy of Kenry G.

ing Of Love." Set closes with the rousing "Please Help Me, I'm Falling (In Love With You)," a genre-bending ballad for all seasons.

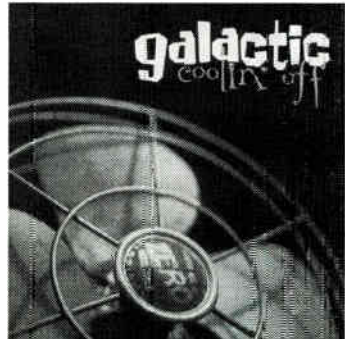
COUNTRY

GRETCHEN PETERS

The Secret Of Life
 PRODUCER: Green Daniel
 Imprint 10000

Gretchen Peters has long been one of Nashville's distinctive songwriters, penning such classics as "Independence Day" and "On A Bus To St. Cloud." Now, on her debut album (also the first for Imprint Records), she steps out and proves to be as satisfying a singer as she is a writer. The 10 originals here are gems of storytelling (one was co-written

SPOTLIGHT



GALACTIC

Coolin' Off
 PRODUCER: Dan Prothro
 Fog City Records 001

Ascendant stars of the eclectic, Cafe Brasil-based music scene on Frenchmen Street in New Orleans, Galactic is a sensuous, swampy, and plenty-tight source of pan-cultural acid jazz like only the Crescent City could supply. As instructed at the start of this rhythmic tour de funk: "Welcome to New Orleans... and if you're from out of town—heh, heh—welcome to the Third World!" A cool, young quintet consisting of bassist Robert Mercurio, drummer Stanton Moore, guitarist Jeff Raines, keyboardist Rich Vogel, and featured vocalist Theryl deClouet. Galactic takes the Big Easy's groove and dance music beyond the seminal sissy strut, merging its gritty, street-band sway with sultry Caribbean instincts, post-Stax Southern syncopation, and an earthy sense of latitude unique to Frenchmen Street. "Something's Wrong With This Picture," heady "On The One," street-level "Mystery Tube," and three-part "Everybody Wants Some" are some highlights, but "Coolin' Off" is one party record (plus enhanced programming) that you put on to leave on.

with Suzy Bogguss), and there is a cover of Steve Earle's "I Ain't Ever Satisfied." Peters is an unconventional writer and singer and as such, enriches the current country landscape. Note: This is an enhanced CD.

JAZZ

► DAVID MURRAY OCTET

Dark Star (The Music Of The Grateful Dead)
 PRODUCER: Herbie Miller
 Astor Place 4002

A jazz album by tenor titan David Murray interpreting Grateful Dead tunes may seem like a spoof but sounds quite reasonable coming from a powerful, omnivorous talent like Murray. Leading an octet that features reedman James Spaulding, trombonist Craig

SPOTLIGHT



METALLICA

Load
 PRODUCERS: Bob Rock with James Hetfield & Lars Ulrich
 Elektra 61923

Like Bon Jovi, Van Halen, and Def Leppard before them, the members of Metallica return from a long absence with short haircuts and an updated—if contrived—look. The band's sound has also undergone some revision, gaining an accessibility that was foreshadowed by its breakthrough self-titled album of 1991. Nevertheless, Metallica can still heave out uncompromising, metallic rock of the first order, from propulsive tunes like first single "Until It Sleeps," "King Nothing," "Hero Of The Day," and "Cure" to drawn-out, anguished cuts "Bleeding Me," "Mama Said," and "The Outlaw Torn." Although grunge has threatened this brand of music with extinction, Metallica is obviously not hurting for sales, given the album's No. 1 debut on The Billboard 200 and its record-shattering first week in stores. "Load" is likely to be a steady summer seller due to the band's surprising headlining spot on the Lollapalooza tour.

Harris, and the Hammond organ washes of Robert Irving III, these Dead themes provide Murray with a loose framework from which to launch his extended improvisations—which is, by and large, how it worked for the Dead. A punchy call-and-response arrangement energizes "Shakedown Street"; the deep groove of "Estimated Prophet" stretches a tense canvas for Murray's brooding tenor; and an elaborate "Dark Star" goes from chaos to harmony to whatever, with Murray soloing on his seldom-heard bass clarinet. Bob Weir guests on a sweet guitar-and-sax duet of his recently composed "Shoulda Had Been Me." A stellar Cedar Walton set is the other debut release from this new Profile Entertainment imprint.

WORLD MUSIC

★ SAMITE

Silina Musango
 PRODUCER: Samite and Tony Cedras
 Green Linnet/Xenophile 4047

Samite, the Ugandan singer, songwriter, flautist, and master of the kalimba (thumb piano), returns with his distinctive style of world music that matches an irresistible beat with a refreshingly quiet grace. Joined by a small group that features guitarist/accordionist/co-producer/crossover MVP Tony Cedras, Samite shines throughout this hypnotic set, the highlights of which include the gentle undulations of "Ngwino Rukundo," the stark, mesmerizing arrangement of

"Bandekawo," the rhapsodic harmonies of the title cut, the plaintive a cappella vocals on "Ndere," and the serene grooves of "Just For You" and "Ekiabo."

LATIN

★ LYDIA MENDOZA

First Queen Of Tejano Music
 PRODUCER: Chris Strachwitz
 Arhoolie 392

Another splendid Tejano-rooted reissue by this archival imprint expertly chronicles the revered singer's musical career from 1950 to 1964. Mendoza's stately, yet expressive delivery lends a timeless air to many of the 26 entries, including "Por Qué Pensar En Ti," "Acábame De Matar," and "Cariño Ciego."

NEW AGE

VARIOUS ARTISTS

Guitar Fingerstyle
 PRODUCER: none listed
 Narada Lotus 61056

"Guitar Fingerstyle" continues the vaunted legacy of the Windham Hill guitar samplers of the '80s. Narada Records has gathered a group of relative unknowns, all playing in the intricate, finger-picking technique championed by such artists as John Fahey and Alex DeGrassi. Most of this music emerges out of the folk and country finger-picking tradition, even D.R. Auten's dusty meditation "If I Only Had Wings." Among the many highlights are Tim Farrell's delicate reading of the Allman Brothers Band's "Little Martha," Billy McLaughlin's hammer-on cycles on "Helms Place," and Muriel Anderson's strangely phased "To B Or Not To B."

GOSPEL

► DOTTIE PEOPLES & THE PEOPLE'S CHOICE

CHORALE
Count On God
 PRODUCER: Dottie Peoples
 AIR 10221

Dottie Peoples and her band and chorale have steamrolled straight out of the box to the top with this set. Peoples, long one of the great women of gospel, clearly knows who she is and what she wants. In addition to producing the disc, she shows herself to be a gifted songwriter (penning the title track and the haunting "Oh Lord Let Me Lean On You") and arranger of traditional songs. "Little Wooden Church" is irresistible, high-energy, old-school gospel, while "Handwriting On The Wall" is sparsely instrumented but overwhelmingly powerful. As commanding a vocal presence as ever, Peoples elevates all she touches beyond categorization into a place where nothing but pure excellence and inspiration reign.

CONTEMPORARY CHRISTIAN

BIG TENT REVIVAL

Open All Night
 PRODUCERS: John Hampton and Dana Key
 Ardent/ForeFront 5147

Big Tent Revival's debut album netted this talented rock outfit a Grammy nomination, and this fine sophomore album should yield major accolades based on the strength of its melodic songs and strong performances. A heavy tour schedule seems to have solidified this talented band's musical personality. Guitarist/vocalist Steve Wiggins imbues each song with a poignant charm, and musically, the band cooks on each track. Among the best moments are the uplifting message of "The Best Thing," the powerful statement of "Thing Called Jesus," and the thought-provoking "Letting Go."

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 form. CRITICS CHOICES (★) New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (JM): 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 (rap/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).

Reviews & Previews

SINGLES

EDITED BY LARRY FLICK

POP

► MARIAH CAREY *Forever* (3:43)

PRODUCERS: Mariah Carey, Walter Afanasieff
WRITERS: M. Carey, W. Afanasieff
PUBLISHER: not listed
Columbia 8432 (c/o Sony) (CD promo)

The ever-hot "Daydream" continues to spawn sparkling hit singles—this time in the form of a sweet and swaying nugget. Within a retro-pop musical setting that is warmly reminiscent of her breakthrough hit, "Vision Of Love," Carey plays the romantic ingénue with convincing, wide-eyed innocence and infectious hope. This is a pleasant change of pace from the street rhythms of the recent No. 1 smash "Always Be My Baby" and a delightfully playful shift from the project's mournful and monumental "One Sweet Day." Expect pop and AC radio to have a programming field day with this lovely effort.

► WHITNEY HOUSTON *Why Does It Hurt So Bad* (4:38)

PRODUCER: Babyface
WRITER: Babyface
PUBLISHERS: ECAF/Sony Songs, BMI
Arista 3213 (c/o BMG) (cassette single)

This should have been the follow-up to Houston's mega-hit, "Exhale (Shoop Shoop)." Better late than never, right? Paired with Babyface, Houston is positively luminous on this heartbreak ballad, performing with a perfect blend of theatrical melodrama and guttural soul. An excellent way to keep the singer visible on several radio formats well into the summer season, this is also the kind of record you sing along to with your best girlfriend.

► TINA ARENA *Show Me Heaven* (3:31)

PRODUCER: Peter Asher
WRITERS: J. Rifkin, E. Rackin, M. McKee
PUBLISHERS: Famous, BMI; Ensign, ASCAP
Epic 8027 (c/o Sony) (cassette single)

Arena's breakthrough hit, "Chains," is followed by a stirring rendition of a ballad made famous by Maria McKee. Arena has the voice and attitude to match the bombast of McKee's performance, but she wisely opts for a slow and stylish ascension to the song's requisite thunderclap climax. Actually, Arena sounds like a baby Celine Dion throughout much of this fine single—which is not necessarily a bad thing. That will likely take her far with youthful top 40 listeners. Use this cut as an excuse to check out Arena's excellent debut disc, "Don't Ask."

USHER *Dreamin'* (4:28)

PRODUCER: Joe
WRITERS: Joe, J. Skinner, M. Williams
PUBLISHERS: Fade 2 Black/Jo Skin/Zomba Enterprises, ASCAP
LaFace 4164 (c/o BMG) (cassette single)

The "Rhythm Of The Games" compilation celebrating the upcoming 1996 Summer Olympic Games should enjoy a nice radio boost from this charming pop/R&B ballad. The song's association with the sporting event results in lyrics that are a tad cloying at times, but Usher's earnest and charismatic delivery, matched with Joe's smooth and streetwise production, anchors the track and keeps it from getting too sugary.

THE CURE *Mint Car* (no timing listed)

PRODUCERS: Robert Smith, Steve Lyon
WRITERS: Smith, Gallup, Bamonte, Cooper, O'Donnell
PUBLISHER: Fiction Songs Ltd.
Fiction/Elektra 9572 (CD single)

Godfathers of modern rock (has it been that long?), the Cure offers its latest single after a fairly lukewarm reception to "The 13th." With most Cure songs,

there is little middle ground between hap-hap-happy and put-your-head-in-a-vice miserable. This single falls into the former category, with Robert Smith's gushing lovestruck vocals and peppy, bright beats making for a track that resembles "Show Me" without the addictive appeal. Unfortunately, "Mint Car" provides no rebuttal to questions that the band's appeal may be confined to its aging core audience. Though rock radio has shown strong acceptance of the track, its luster may be more from tradition than quality.

JORDAN HILL *For The Love Of You* (4:14)

PRODUCER: David Foster
WRITERS: E. Rogers, C. Sturken
PUBLISHERS: Music Corporation of America/Baygun Beat, BMI
143/Atlantic 6736 (cassette single)

Hill has already begun to woo pop programmers with this light and breezy funk shuffler. However, the onset of Tony Moran's vibrant dance remix increases the single's chances for success. By pumping up the beat, he better emphasizes the song's hook and fully showcases the zest of Hill's big and booming voice. If you passed on this one the first time around, give it a second chance. The party-inspiring remix is truly that good.

DOUG POWELL *Unmutual* (3:41)

PRODUCER: Peter Coleman
WRITER: D. Powell
PUBLISHER: not listed
Mercury 1593 (c/o PolyGram) (cassette single)

If your musical diet requires jangly guitar-pop but you're overloaded on Hootie and the Gin Blossoms, look no further. Powell cranks up the amps and comes across like a cute combo of both acts, tossing in appealing elements of Marshall Crenshaw and Greg Kihn for credible measure. A great car radio jam, with its sing-along chorus and dashboard-pounding beat. From his fun debut set, "Ballad Of The Tin Men."

GOODNESS *Goodbye* (3:01)

PRODUCER: John Goodmanson
WRITERS: not listed
PUBLISHERS: Akre Newcomb/Warner-Chappell, ASCAP
Lava 6714 (CD single)

"Goodbye" is a spunky, Pat Benatar-sound-alike that effectively quickens the pulse. Vocals carry the weight of this tune, providing it with its hearty character and spirit. Arrangement winds and curves but never goes off the road, maintaining a common rhythmic thread throughout. However, production is just a tad too clean, resulting in some distraction from the emotion of the song.

R & B

► ARETHA FRANKLIN *It Hurts Like Hell* (4:19)

PRODUCER: Babyface
WRITER: Babyface
PUBLISHERS: ECAF/Sony Songs/Fox Film, BMI
LaFace 3220 (c/o BMG) (cassette single)

The "Waiting To Exhale" soundtrack continues to spawn hit after hit. This time, the Queen of Soul wraps her glorious voice around one of Babyface's better ballads. She serves mature listeners with sophistication and educates the jeep generation on where singers like Mary J. Blige and Faith Evans draw their undisputed inspiration and influence.

DIAMOND *Good Thing* (3:11)

PRODUCER: Cirocco
WRITERS: Cirocco, A. Magee, Mr. G.
PUBLISHERS: Blair Vizzion/Kwang Kung/Pan World/Tank Music, BMI
Warlock 204P (CD single)

Can't get enough of those sexy slow jams? Here's a track to kick off your next session. "Good Thing" mixes crystalline vocals and laid-back raps, combined with some fairly standard horn/synth effects. There's a time and a

place for everything, and for "Good Thing," its over candlelight and glass of champagne.

COUNTRY

► BROOKS & DUNN *I Am That Man* (3:28)

PRODUCERS: Don Cook, Kix Brooks, Ronnie Dunn
WRITERS: T. McBride, M. Powell
PUBLISHERS: Warner-Tamerlane/Constant Pressure/Acuff-Rose, BMI
Arista 3018 (c/o BMG) (7-inch single)

An earnest song of love and devotion that is marked by Ronnie Dunn's tender lead vocals. The production is gentle and understated, allowing Dunn to wrap his voice around the lyric and deliver a poignant interpretation. Looks sure to be another hit for country radio's hard-riding twosomes.

► GEORGE STRAIT *Carried Away* (3:19)

PRODUCERS: Tony Brown, George Strait
WRITERS: J. Stevens, S. Bogard
PUBLISHERS: Warner-Tamerlane/Rancho Belita/Jeff Stevens, BMI
MCA 55204 (c/o Uni) (7-inch single)

Strait could sing the phone book or even an entire Fan Fair schedule, and the integrity in his voice would stir emotion in the hardest heart. Having said that, the strongest thing about this single is Strait's heartfelt delivery. The melody is pretty, but the lyric just seems a little clichéd and unworthy of Strait's vocal gifts.

► TY HERNDON *Living In A Moment* (3:51)

PRODUCER: Doug Johnson
WRITERS: P. Bunch, D. Johnson
PUBLISHERS: Pat Price/Sydney Erin, BMI
Epic 8334 (c/o Sony) (7-inch single)

The title cut from Herndon's upcoming sophomore album sounds tailor-made for country radio with its infectious hook and Herndon's smooth, strong performance. He's unquestionably one of country's most impressive young vocalists, and his delivery of this Pat Bunch/Doug Johnson tune is right on the money and should further enhance his base at radio.

► BILLY DEAN *That Girl's Been Spyin' On Me* (3:44)

PRODUCER: Tom Shapiro
WRITERS: M.T. Barnes, T. Shapiro
PUBLISHERS: Island Bound/Famous, ASCAP; Diamond Struck/Hamstein Cumberland, BMI
Capitol 10326 (CD promo)

The cloak-and-dagger spy intro gives way to tasty guitar, piano, and fiddle licks that percolate nicely on Dean's second single from his comeback Capitol disc, "It's What I Do." Hit songwriters Max T. Barnes and Tom Shapiro provide Dean with a catchy melody and cute lyric, to which he adds a playful vocal delivery. Summertime fun and a clever way to capitalize on the "Mission: Impossible" mania.

THE NITTY GRITTY DIRT BAND *Maybe Baby* (2:47)

PRODUCERS: Emory Gordy Jr. and the Nitty Gritty Dirt Band
WRITERS: C. Hardin, N. Petty
PUBLISHERS: MPL Communications, ASCAP; Wren, BMI
Decca 55206 (7-inch single)

Culled from the Decca tribute album, "Not Fade Away (Remembering Buddy Holly)," this cover pays homage to Holly in spirit, but Jimmy Ibbotson's distinctive vocal and the harmonica accents are pure Dirt Band. The result is a highly listenable version of one of rock's best-loved classics.

DANCE

► MOVEMENT UNDERGROUND *I Is What I Am* (8:07)

PRODUCER: Brinsley Evans
WRITERS: B. Evans, D. Martin, B. Brown
PUBLISHERS: Jelly's Jams/Big Virg/Hit, ASCAP
REMIXERS: Brinsley Evans, Darrin Friedman, Pete Arden
G-Zone 162531 (c/o Gee Street) (cassette single)

Uncanny Alliance producer/composer

joins forces with venerable diva Annette Taylor for an anthem that is built on a percolating house beat and self-esteem-boosting lyrics. Taylor belts the line "I ain't got no shame" like she's lived it, stomping into a chorus that will have summertime twirlers shrieking with glee. The track comes with a barrel-full of smart remixes that range from riotous to underground, with splash of tribal/NRG tossed in for good measure.

AC

STYX *It Takes Love* (3:26)

PRODUCER: Dennis DeYoung
WRITERS: G. Burtnik, B. Berger
PUBLISHERS: WB/War Bride/Big Brave, ASCAP
A&M 00271 (c/o PGD) (CD promo)

If you need further proof that all things in music tend to travel full circle, here it is. This band once ruled pop and rock radio and is back in action with a fresh recording of an old favorite. This cut previews "Greatest Hits, Part 2," and it is clearly designed to primarily connect with folks who are proudly awash in the media's endless tidal wave of '70s nostalgia. Dennis DeYoung's quivering tenor voice is as stagey and over-the-top as ever, and he is surrounded by light-rock guitars, grand piano lines and quasi-operatic harmonies. This will have you reaching for your 7-inch versions of "Babe" and "The Best Of Times."

SHARON SHANNON *Cavan Potholes* (4:09)

PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
EMI 11609 (CD single)

Whether or not America's ready for Sharon Shannon, the Irish accordionist is likely to receive more recognition when the "Common Ground" album hits stores later this month. Shannon's track is one of the more interesting pieces on a record that also features contemporary Irish music performed by such familiar artists as Elvis Costello and Sinead O'Connor. Although Shannon's folk style of playing takes center stage, her performance is girded by contemporary-sounding jazz guitar and horn playing. A nice tweak for jazz and AC station playlists.

ROCK TRACKS

★ STEVIE NICKS & LINDSEY BUCKINGHAM *Twisted* (4:12)

PRODUCER: Lindsey Buckingham
WRITER: S. Nicks
PUBLISHERS: Welsh Witch/Sony/ATV Song, BMI
Warner Sunset/Warner Bros. 8226 (CD promo)

Although the grunge generation will not even notice, this cut from the soundtrack to "Twister" marks the unexpected (but downright delicious) reunion of one of rock's most enigmatic couples. Nicks continues to weave mystical poetry about storms and crystal visions, while Buckingham still manages to provide a firm retro-pop anchor. After all these years, their voices still ooze with sexual tension and ragged harmony. Do we dare wish for an entire album revisiting and updating the glory of their past?

SCREAMING TREES *All I Know* (3:55)

PRODUCER: George Drakoulis
WRITERS: Y. Conner, G. Conner, M. Lanegan
PUBLISHERS: Sony Songs/Ripplestick Music/Glowing Eel Music/Solomon Greedy, BMI
Epic 8187 (c/o Sony) (CD single)

This could be the song that reintroduces the Screaming Trees to radio after a long, unfortunate absence. The Trees have a knack for nailing a record when they are getting along. On this track, they play with great coordination. Beautifully assembled with an entertaining blend of straight rock elements flavored with occasional organ and harmony licks. Mark Lanegan's smooth vocals are true ear candy. That's "All I Know."

JAMES HALL *Ilingness* (3:40)

PRODUCERS: Phil Nicolo, James Hall, Mio Vukovic
WRITER: J. Hall
PUBLISHER: Annunciation, BMI
Geffen 4908 (c/o Uni) (CD single)

James Hall lights up this roots-rock track with a searing, confessional style reminiscent of Black Crowes vocalist Chris Robinson. Interestingly, the former Mary My Hope front man spent some of his early days hanging with Steve Gorman, drummer for the Crowes. Still, Hall strikes us as one of the more solid lead men coming out with blues/country-influenced rock tunes. Produced by Hall, onetime Geffen A&R rep Mio Vukovic, and Phil Nicolo (Urge Overkill, Anthrax), "Ilingness" captures the rare magic balance of studio sound and honest performance that does justice to a song's essence.

SON VOLT *Route* (3:56)

PRODUCERS: Brian Paulson, Son Volt
WRITER: J. Farrar
PUBLISHERS: Warner-Tamerlane/Grain Elevator/Ver, BMI

Warner Bros. 8183 (CD single)
Somewhere between its hits and misses, Son Volt often lands in the middle ground, with a sound exemplified by bands like Screaming Trees. Contains some nice lyrical touches and decent playing that maintains an even keel but never ascends to anything beyond satisfactory. Even with bassist and guitarist filling this track to the brim with rock rhythm guitar, the song remains mundane.

RAP

★ THE GROOVE ROBBERS FEATURING DJ SHADOW *Hardcore* (5:21)

PRODUCER: DJ Shadow
WRITER: J. Davis
PUBLISHERS: Reconstruction/Mo' Wax/MCA, ASCAP
Mo' Wax 005 (cassette single)

This is the future of hip-hop. It ain'ta butch jock-holding, bang-bang gangsta ranting, or even posturing unity chants; this is simple, virtually wordless fare that lets insinuating hooks and tight grooves do the talking. Scant bars into this wicked jam, you not only feel the vibe and want to move—you are inspired to conjure up your own vivid mental images. The music goes beyond lazy samples and loops, offering textured sounds and crafty progressions that stay with you long after the single's close. Equally powerful is the live and rumbling "Fully Charged" by Mo' Wax labelmate Cheif Xcel on the flipside. The future is upon us... open your minds and let it happen.

OUTKAST *Elevators* (no timing listed)

PRODUCER: OutKast
WRITER: not listed
PUBLISHER: not listed
LaFace 4177 (c/o BMG) (cassette single)

The groove is deep and chilling. The rap is icy cool and rife with enough realism to make you shudder. And the chorus has a chant that is designed to permanently haunt the mind. Purists will be pleased, while everyone else may need a moment to soak in the quality of this oh-so-intense single.

KINFOLK *Players* (no timing listed)

PRODUCER: Dave "Swang"
WRITERS: S. Dollar, T. James, D. Knight
PUBLISHERS: Onbehalfofnutty/Folkatosis/Phonkie Habitat Music, BMI; PolyGram, ASCAP
Wild West/American 8012 (CD single)

Though "Players" does have a groove quality that could set beat heads grooving, this track is a letdown compared with some of the act's other songs. Instead of roll-calling band members' skills, Kinfolk would have done well to utilize them on this track. Well-executed and subtle piano and synthesizer flourishes are well-produced and show a hint of what could have been, if more thought been given to this song.

SINGLES: PICKS (►): New releases with the greatest chart potential. CRITICS CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention. Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to Larry Flick, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Deborah Evans Price, Billboard, 49 Music Square W., Nashville, Tenn. 37203. Contributor: Doug Reece (L.A.).



MUSIC

ANNIE LENNOX LIVE IN CENTRAL PARK

6 West Video/BMG Video
85 minutes, \$19.95

La diva Annie Lennox's soulful descent on Central Park's Summerstage last September is the cornerstone of this triumphant tape. Her stunning stage presence and fortified voice—which powers through 12 emotion-drenched songs ranging from “Money Can't Buy It” to “Walking On Broken Glass” to “Train In Vain”—is complemented by four fine-tuned videoclips. There's a smattering of interview footage and off-stage documentation to round out the score, but the focus here is right where it should be—on the music. This title follows Lennox's first powerful longform, “Diva.”

CHILDREN'S

WORDS OF WISDOM: LIFESONGS FOR KIDS

Dutchmark Enterprises
25 minutes, \$19.95

Philadelphia Phillies all-star Darren Daulton produced this video to help teach preteens the merits of tolerance and truthfulness through a medium they can understand and enjoy. And he largely succeeds, with a program that melds pop-flavored music and live-action sketches. Respect, self-esteem, self-control, and other positive values come into play via the lyrics to seven upbeat original songs. Parents and educators might want to share this with the target youngsters. Contact: 800-677-9958.

THE BEGINNER'S BIBLE SERIES

Sony Wonder
approximately 30 minutes each, \$12.98 each
This trio of titles together serves as what could be called Sunday school in a box. “The Story Of Noah's Ark,” “The Story Of David And Goliath,” and “The Story Of The Nativity” each boast an animated half-hour that infuses a modern sensibility into some of the Bible's best-known stories. The story lines are rather nonsecular, with emphasis on general positive values rather than specific religious practices. The only strike against all three stories is the original song they share performed by none other than Kathie Lee Gifford, who's sweating out having to defend her own personal values these days.

STRAUSS: THE KING OF 3/4 TIME

Sony Classical
48 minutes, \$19.98
Waltz wunderkind Johann Strauss grabs the spotlight in this fourth entry in Sony Classical's Composers' Specials series. The program, which premiered June 3 on HBO, follows in the footsteps of Sony's other live-action titles, looking back into the minds and music of the greatest composers via the eyes of a child. The heady Vienna of 1868 serves as the backdrop for a young Strauss' busy life entertaining the rich and famous with his new compositions. When he befriends a boy struggling to cope with an abusive stepfather, both have lessons to learn from each other. Of all of the Composers titles, the touching Strauss story most closely resembles “Beethoven Lives Upstairs.” “Rossini's Ghost” and “Handel's Last Chance” are due in September and December, respectively.

HEALTH & FITNESS

SHIM SHIN KEY

Time Life Video
60 minutes, \$24.95

Jhoon Rhee, the martial-arts master behind the “Shim Shin Key” low-impact exercise program, has quite a list of credentials on his hands. With “clients” ranging from members of Congress to boxing great Muhammad Ali, Rhee has cultivated

a true mind/body program that can benefit people of all ages and athletic abilities. It's not exactly yoga or target training, but the “workout” combines elements of both in a unique way. Time Life's new tape comes packaged with massage rollers so that viewers Shim-ing along at home have all the tools they need to complete the exercises at their fingertips.

DOCUMENTARY

RAINBOW OF STONE

Terra Productions
40 minutes, \$24.95

A majestic tribute to one of the greatest natural wonders on earth, this video falls somewhere between documentary and soothing, nature-saturated video wallpaper. Filmed in all its dramatic glory by award-winning cinematographer Blair Robbins and possessing one of the most intriguing geologic stories of all time, the Grand Canyon makes for a simply wonderful protagonist. The program—suited to nature lovers and past and future visitors of Grand Canyon National Park—dives deep into the 2-billion-year-old history of some of the canyon's rocks to create a relaxing, engaging experience.

SPORTS

KEN GRIFFEY JR.: ADVENTURES IN BASEBALL

ABC Video
50 minutes, \$19.95

Second-generation all-star Griffey has been riding a towering publicity wave since the 1995 playoffs that most recently culminated in his mock entry into the presidential race. This video provides a peak at both the personal and professional lives of the Seattle Mariner, as it spends as much time visiting with Griffey's parents (especially his inspiration, his baseball-star dad) as it does on the field with high-energy footage. Besides providing career highlights, the tape recalls Griffey's Little League days and includes snapshots from the good old days and interviews with contemporaries. For viewers who find themselves anxious to get out on the field themselves, Griffey also provides a brief lesson on stance, swinging, and stride.

MUHAMMAD ALI: SKILLS, BRAINS & GUTS

MPI Home Video
87 minutes, \$19.98

MPI steps into the ring with this feature-length sendup of poet, prophet, and pummeling machine Ali. The label's new Legends of the Ring series also includes tapes saluting previous boxing greats Jack Johnson and Sugar Ray Robinson. Ali's story is one of determination, confidence, and the genuine ability to back up all that talk for which he remains so famous. Packed with ringside footage of the “Louisville Lip's” greatest fights and the telling interviews he gave before and after them, this video is a juicy slice of boxing history.

INSTRUCTIONAL

BACKYARD BIRD WATCHER

Willow Creek Press
45 minutes, \$19.95

If the idea of traveling to a far-away locale to wait for an exotic bird or two to wing by sounds like a dud, this video provides a closer-to-home answer. A step-by-step lesson in how to turn an ordinary backyard into a sanctuary for birds, the tape is narrated by noted author George Harrison (not the Beatles guitarist) and includes some pretty lofty projects, including a complete landscape redesign for maximum bird attractiveness. More realistic suggestions include a less ambitious flora blueprint, best bets for a water supply for various species, birdhouses, and natural and man-provided food sources.



VOYEUR II

Philips Media
PC/Macintosh CD-ROM

“Voyeur,” the steamy full-motion-video game, was a novelty hit when it was released a couple of years ago. The title was received fairly well by critics and

consumers, who had yet to experience many movie-like games. However, times have changed, and movie-style games are now eyed with considerably more suspicion by many diehard gamers. “Voyeur II” won't necessarily change those suspicions, but it is a considerable improvement over its predecessor. The game contains plenty of cinematic plot twists that will intrigue players who prefer mystery and adventure over blast-and-twitch titles. Jennifer O'Neill and Dennis Weaver co-star in this adult-themed game, which requires the player to eavesdrop on the various ongoings in an apartment complex. Snoop in the right place at the right time, and you gain valuable clues needed to solve a murder. The “film” can last as little as 20 minutes, but multiple plays are necessary to appreciate the complexity of the game. More than 80 minutes of video are contained on this two-disc game. Worth looking for, if you like this kind of thing.

LITTLE GOLDEN BOOK INTERACTIVE STORY: THE SAILOR DOG

Powerhouse Entertainment
Windows 3.1/95 CD-ROM

As any retailer will confirm, the “education” software genre is overcrowded, and most of the titles clone the successful Broderbund “Living Books” or Disney Interactive storybook series. It is becoming increasingly difficult to stand out in the pack these days, but a strong contender may be on the way in the form of the Golden Book series of interactive CD-ROMs. The Golden Book name alone may be worth, well, gold in today's retail environment; quite a few parents will instantly recognize the name, which has appeared on numerous children's books over the past 49 years. Aimed at 3- to 7-year-olds, the first of at least six planned titles in the series does not disappoint. Parents and children will likely expect a basic point-and-click read-along, interactive storybook, which they will get. However, this title also includes four simple games that are weaved almost seamlessly into the story. The game “Dogger,” which looks

suspiciously like the '70s arcade hit “Frogger,” requires the Sailor Dog to safely navigate his way across a busy freeway. One false step, and the doggie is road kill. (Actually, the game tastefully avoids any display of violence, much to the relief of parents.) Two original songs and music videos are also contained on the disc, which is a cut above most other titles in the genre.



PUSH

By Sapphire

Read by the author
Random House Audiobooks

3 hours (abridged), \$18.00
“Push” is, without a doubt, the most powerful, moving audio of the year so far. Written by a performance artist and former teacher who taught reading in New York's Harlem and the Bronx, “Push” is the story of Precious Jones, a 16-year-old Harlem girl whose future looks bleak. Molested by her father and pregnant with his child, poor and illiterate, Precious gets a second chance at life when she gets into an adult literacy program. With the help of a caring teacher, she learns to read, to write, to express herself, and to believe in her own self-worth. But this is not a story with easy answers: Precious struggles every step of the way, dealing with poverty and an uncaring welfare system, trying to raise her child, and dealing with the pain of her traumatic childhood. Through it all, her dreams and resilient spirit shine through. “Push” is an outstanding example of the power of the audio medium. Street dialect and slang that may look awkward on the page spring naturally from Sapphire's lips, and the heartbreak, anger, hope, and determination in her voice give the story an intimacy and resonance far beyond that of the written word. Precious is a character worth caring deeply about, and “Push” is a story that lingers in the listener's mind long after the audio is finished.

BEAUTY

By Susan Wilson

Read by Polly Draper
Dove Audio

3 hours (abridged), \$17.95
This is a pleasant but predictable romance based on the old tale “Beauty And The Beast.” In this updated version, artist Alix Miller is commissioned to paint a portrait of wealthy recluse Lee Crompton, a hermit who suffers from a disfiguring disease. At first repelled by his appearance, Alix comes to appreciate his immense kindness and gentleness. Later in the story, after she leaves his house, her father falls ill and dies, and it's Lee who supports Alix in her hour of need while her handsome, self-centered boyfriend makes himself scarce. It's the kind of flimsy but enjoyable listen that doesn't require too much concentration. But there is one big flaw in the audio, and that's the choice of reader. Draper's voice is bland and unemotional, even when saying things like “I was filled with fear.” The only time she comes to life is during crying scenes; she has a knack for tearful dialog. Other than that, her performance is flat and uninvolved. She mispronounces words, saying “mis-CHEEV-ee-ous” instead of “mischievous,” “Brutano” instead of “Boitano” (referring to champion skater Brian Boitano), and once she even mispronounces the heroine's name as “Alec.” A better reader would have improved the audio greatly.

IN PRINT

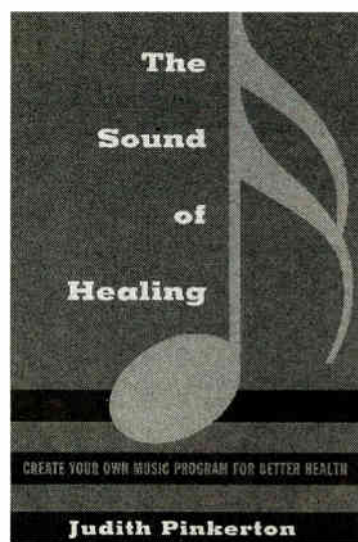
THE SOUND OF HEALING

By Judith Pinkerton
Alliance Publishing Inc.
195 pages, \$16

In this fascinating book, music therapist/motivational speaker/violinist Judith Pinkerton uses the strategies of music therapy to show how music can change one's mood. Of course, most of us have instinctively used music in this way at one time or another, such as putting on a favorite song to cheer ourselves up, but Pinkerton takes this idea further, explaining how to structure a program of music to most effectively dispel anger, calm the nerves, motivate oneself, chase the blues away, or even alleviate physical pain. Pinkerton discusses the basic components of music that affect emotion, including tempo, rhythm, melody, harmony, instrumentation, and intensity, and uses those components to categorize the mood of a piece: unsettling, soothing, sad, anxious, cheerful, angry, etc.

Her theory is that to effectively use music, one should first listen to music that exactly matches one's mood. Then, gradually, as one

changes the music, one's mood will change. So, for example, if one is angry, listening to soothing music can actually be jarring—the contrast between one's angry mood and the calm music can be irritating and annoying. Instead, Pinkerton advises listening to angry, unsettling music



first, to equate the music with the mood. Then, when one changes the music to a soothing selection, one's mood will follow suit. Finally, an energizing, cheerful piece can put the listener back in a good mood.

Pinkerton offers many examples of music that fit each emotion. First, she discusses each emotion and talks about music that works for almost everyone (for example, nearly everyone will be soothed by Pachelbel's Canon in D Major). Then she discusses specific genres of music—blues, gospel, soul, folk, country, jazz, R&B, rock, rap, country, new age, classical—so that fans of each genre can get a wide range of examples of music they can use in structuring a personal music-therapy program. The book also includes quotes from musicians and singers, including Natalie Cole and Burt Bacharach.

Pinkerton also cautions that music is not a cure-all: For deep depression or emotional problems, professional help should be sought. But for an average person seeking to dispel a temporary bad mood, this book can be an invaluable resource.

TRUDI MILLER ROSENBLUM

Programming

RADIO • PROMOTIONS • NETWORKS • SYNDICATION • VOX JOX • MUSIC VIDEO • VIDEO MONITOR



Ivey League. Following WXKS (Kiss 108) Boston's monster outdoor Kiss Concert 17 on June 1, PD John Ivey cozies up to Melissa Etheridge, one of more than a dozen high-profile artists that took to the stage. Kiss 108 donated \$50,000 in proceeds from the concert to the Genesis Fund, a community charity.

Amusement Parks' Serious Radio Stations At Theme Parks Offer Tie-Ins Galore

The following story is the first of a two-part series on radio station tie-ins with theme parks. This week Patricia Bates examines on-site community radio stations. Next week, Billboard will look at permanent remote sites at amusement parks.

While theme parks are constantly vying to outdo one another with the biggest, scariest, and most novel thrill rides, several attractions around the U.S. are aiming for new terrain: the airwaves.

From Opryland to Dollywood, a number of venues have established permanent radio stations on the premises that serve their communities as a whole. They offer a bounty

of promotional tie-ins to link the park and station, while tempting advertisers and corporate sponsors with the presence of a uniquely on-site audience.

Perhaps the most celebrated marriage between radio and amusement parks is that of WSM Nashville and the Grand Ole Opry, which have long been regarded as synonymous with Opryland.

THE RADIO VOICE OF OPRYLAND

"We are the radio voice of Opryland," says Kyle Cantrell, interim PD for WSM-FM Nashville and PD for WSM-AM, which broadcast year-round from Opryland and the Opryland Hotel, respectively. "Nearly everyone that comes here will pass by us, and it's where we do the meet and greets with all the acts in Nashville."

On the FM, DJs play music and commercials in the 20-by-20-foot studio within Opryland, which includes the boards and three mobile racks of cabinetry inside. When they conduct interviews, artists are not particularly visible to passersby, though they can talk to them via a two-way microphone. News broadcasts, meanwhile, come from the main WSM studios, about a mile away.

Because of the time-honored bond between radio and the Grand Ole Opry, both stations are heavily involved in promoting activities at Opryland. "At the Chevrolet Geo Theater, air personalities from WSM-FM introduce every concert," Cantrell says. "We actively promote whatever is going on at Opryland."

The AM broadcasts in the hotel and does a number of special events, often tape-delayed, such as the annual Gospel Jubilee; it also broadcasts from backstage during the Grand Ole Opry. This program has been continuously running on WSM since Oct. 5, 1925, and is the longest continuously aired show in the world.

A CUME WORTH KEEPING

From Memorial Day through Labor Day, country WDLY (105.5 FM) Knoxville, Tenn., emanates daily from studios at Dolly Parton's Dollywood theme park.

"We're in a visitor's intercept market, where 10-15 million people come through the Gatlinburg, Pigeon Forge, and Sevierville, Tenn., area a year," says Carol Meadows, station manager for WDLY. The station is licensed to Gatlinburg, Tenn.; before June 1, 1990, it was WVTN-FM, and before that, WSEV-FM. WDLY's sister station, WSEV-AM, is in its 41st year.

"We specialize in resort and tourist broadcasting," says Meadows, adding that every two years,



Bruce "Sherm" Sherman has been an on-air personality at WSM Nashville for 15 years. The station operates year-round from Opryland USA. (Photo: Patricia Bates)

the station employs the services of AudioScan to determine how much highway traffic passes through its signal-coverage area. "We just don't have a need for Arbitron."

In addition to great exposure for the enduring artist (every other hour, WDLY DJs throw a Parton song in rotation with its playlist of new country acts), the tie-in with Parton offers a built-in bevy of promotional possibilities.

Parton herself records sweepers, jingles, and voice-overs, while billboards throughout the Smoky Mountains depict the artist enticing listeners to "Turn me on!" Fans in the park who talk with DJs are awarded buttons that say, "I'm turned on to Dolly's station, 105.5 FM WDLY."

"We go where the action is at Dollywood," says Jay Adams, special events coordinator and promotions manager at WDLY. "When [Parton's] new \$8 million movie section, Dollywood Boulevard, opened this April in Dollywood, we were there live."

For Parton's 50th birthday, Jan. 19, WDLY held a party Jan. 15 at Dollywood's Emporium gift shop. WDLY ordered "Fifty never looked better" T-shirts printed by the merchandising department at Dollywood. The cake was baked by Dollywood chefs.

Even so, Meadows says that in business terms, the station "treats Dollywood as just another on-air advertiser."

WDLY views itself as an "added attraction" at Dollywood. It broadcasts from Radio Square, near the Celebrity Theatre, where 30 acts perform during the season, offering interviews as they arrive for 2 and 7 p.m. shows. The artists autograph two guitars for WDLY during the year: one that auctions for as much as \$3,700 a year for the Dr. Robert Thomas Foundation; Thomas is the

(Continued on next page)

How About A Walk-On On 'Seinfeld'? Company Offers Stations Offbeat Prize Packages

BY CARRIE BORZILLO

LOS ANGELES—So, the trips to Tahiti, luxury cars, and wads of cash giveaways don't excite your listeners like they used to?

More radio promotion and marketing directors are finding that these days, the best prizes to give away are those unattainable by the average listener, such as a walk-on part on a hot television show like "ER," "Baywatch," "Seinfeld," or "Beverly Hills 90210."

Radio Promotion Marketing Consultants—which specializes in travel promotions and has offices in Calabasas, Calif., New York, and London—offers impressive deals to radio stations. In addition to the walk-on spot on a TV show, the package usually includes round-trip airfare to Los Angeles, three nights of first-class hotel accommodations, transportation to and from the filming, one-day admission to Universal Studios, transportation to and from Universal, dinner at the Hard Rock Cafe, and travel accommodations between the airport and hotel.

"Through the years, we've [given away] trips to Hollywood, but you can only do X, Y, and Z so many times, so we were looking for something to make it an exciting, once-in-a-lifetime opportunity by putting people on a TV show," says Robert Olshever, managing partner at RPMC. "It's a new spin to the typical trip-to-Hollywood giveaway."

Wendy Courtemanche, promotion coordinator at CIGM (Q92) Toronto, says the station's promotion to send two listeners on a fun-filled trip to L.A. with a walk-on role on "Seinfeld" was one of the most successful promotions CIGM has had.

"This was a promotion where everyone and their mother called in

to win," Courtemanche says. "We did a 'call-in and win' and some direct mail and gave away a Seinfeld mug for those that qualified, with the grand prize being the trip."

The way the promotion works is twofold. Either RPMC deals direct-

PROMOTIONS & MARKETING

ly with the radio station, charging it anywhere from \$5,000 to \$10,000, or RPMC ties in with a client like Giorgio fragrances, which recently did a 25-market radio promotion, and it can cost the station nothing.

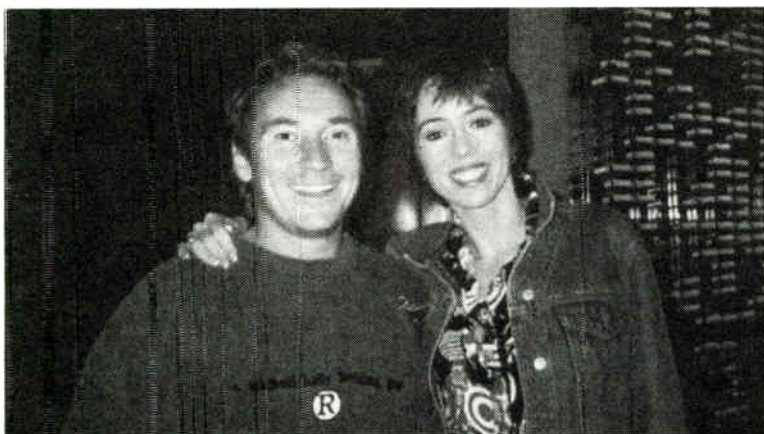
Due to licensing issues, Olshever says, the radio station cannot mention the TV show by name; rather, it has to promote the giveaway as a generic "walk-on part on a TV show."

For the past two years that RPMC has been offering these once-in-a-lifetime opportunities, the majority of its radio stations have been outside of the U.S. The focus has been on stations in Canada and Australia.

"Usually, domestic stations have contacts with the studios to develop these opportunities," Olshever says. "We do a lot of work with stations overseas, because it's harder for them to get this on their own."

Paul Nathan, promotion director at CKAT Toronto, which also gave away a trip to L.A. and guest spot on "Seinfeld," says this kind of promotion is an effective way to get the noncontest "pigs" to participate in the station.

"We found that there's a certain group of listeners that are strictly contest players, but this promotion brought in a much wider scope of people, more than a dinner for two or ticket giveaway promotion does," Nathan says. "It's farther-reaching."



Child Stars Can Make A Living! WLUP Chicago personality and onetime Partidge Danny Bonaduce poses with fellow '70s sitcom star Mackenzie Phillips of "One Day At A Time" during a recent station visit. Phillips appears as Rizzo in the touring company of "Grease."

Adult Contemporary

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★★ No. 1 ★★★					
1	1	1	17	BECAUSE YOU LOVED ME 550 MUSIC 78237	◆ CELINE DION 13 weeks at No. 1
2	3	3	14	ALWAYS BE MY BABY COLUMBIA 78276	◆ MARIAH CAREY
3	2	2	21	NOBODY KNOWS LAFACE 2-4115/ARISTA	◆ THE TONY RICH PROJECT
4	7	10	8	GIVE ME ONE REASON ELEKTRA 64346/EEG	◆ TRACY CHAPMAN
5	5	6	11	REACH EPIC 78285	◆ GLORIA ESTEFAN
6	8	8	23	INSENSITIVE A&M 581274	◆ JANN ARDEN
7	4	5	15	COUNT ON ME ARISTA 1-2976	◆ WHITNEY HOUSTON & CECE WINANS
8	6	4	29	DON'T CRY ZTT 17708/WARNER BROS.	◆ SEAL
9	10	9	7	FASTLOVE DREAMWORKS 59001/GEFFEN	◆ GEORGE MICHAEL
10	9	7	13	DON'T WANNA LOSE YOU MERCURY 852857	◆ LIONEL RICHIE
11	12	14	46	BACK FOR GOOD ARISTA 1-2848	◆ TAKE THAT
12	16	18	7	LET IT FLOW ARISTA 2-4160	TONI BRAXTON
13	15	15	30	MISSING ATLANTIC 87124	◆ EVERYTHING BUT THE GIRL
14	11	12	36	BLESSED ROCKET 652393/ISLAND	◆ ELTON JOHN
15	13	13	22	SO FAR AWAY LAVA ALBUM CUT/ATLANTIC	◆ ROD STEWART
16	14	11	32	ONE SWEET DAY COLUMBIA 78074	◆ MARIAH CAREY & BOYZ II MEN
17	18	17	57	AS I LAY ME DOWN COLUMBIA 77801	◆ SOPHIE B. HAWKINS
18	17	16	52	KISS FROM A ROSE ZTT/SIRE 17896/WARNER BROS.	◆ SEAL
★★★ HOT SHOT DEBUT/AIRPOWER ★★★					
19	NEW ▶	1	1	CHANGE THE WORLD REPRISE 76991	◆ ERIC CLAPTON
20	19	19	8	OLD MAN & ME (WHEN I GET TO HEAVEN) ATLANTIC 87074	◆ HOOTIE & THE BLOWFISH
21	25	—	2	ONE BY ONE REPRISE 17695	CHER
22	22	24	4	YOUR LOVE AMAZES ME CURB 76991	MICHAEL ENGLISH
23	23	22	5	SUDDENLY ISLAND 76991	◆ SORAYA
24	21	25	3	YOU STILL TOUCH ME A&M 581582	◆ STING
25	24	23	7	I'M GETTING USED TO YOU EMI LATIN 58554 EMI	SELENA

Adult Top 40

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★★ No. 1 ★★★					
1	1	1	17	BECAUSE YOU LOVED ME 550 MUSIC 78237	◆ CELINE DION 12 weeks at No. 1
2	2	2	12	GIVE ME ONE REASON ELEKTRA 64346/EEG	◆ TRACY CHAPMAN
3	3	3	15	ALWAYS BE MY BABY COLUMBIA 78276	◆ MARIAH CAREY
4	4	5	16	FOLLOW YOU DOWN A&M 581380	◆ GIN BLOSSOMS
5	5	6	10	OLD MAN & ME (WHEN I GET TO HEAVEN) ATLANTIC 87074	◆ HOOTIE & THE BLOWFISH
6	6	8	16	IRONIC MAVERICK 17698/REPRISE	◆ ALANIS MORISSETTE
7	7	4	27	WONDER ELEKTRA 64376/EEG	◆ NATALIE MERCHANT
8	8	7	21	NOBODY KNOWS LAFACE 2-4115/ARISTA	◆ THE TONY RICH PROJECT
9	9	9	19	CLOSER TO FREE SLASH 17674/REPRISE	◆ BODEANS
10	11	11	23	INSENSITIVE A&M 581274	◆ JANN ARDEN
11	10	10	30	MISSING ATLANTIC 87124	◆ EVERYTHING BUT THE GIRL
12	12	13	37	NAME METAL BLADE 17758/WARNER BROS.	◆ GOO GOO DOLLS
13	16	16	55	RUN AROUND A&M 580982	◆ BLUES TRAVELER
14	14	15	8	FASTLOVE DREAMWORKS 59001/GEFFEN	◆ GEORGE MICHAEL
15	15	14	45	ROLL TO ME A&M 581114	◆ DEL AMITRI
★★★ HOT SHOT DEBUT/AIRPOWER ★★★					
16	NEW ▶	1	1	CHANGE THE WORLD REPRISE ALBUM CUT	◆ ERIC CLAPTON
17	13	12	29	DON'T CRY ZTT 17708/WARNER BROS.	◆ SEAL
18	19	18	20	THE WORLD I KNOW ATLANTIC 87088	◆ COLLECTIVE SOUL
19	18	17	34	TIME ATLANTIC 87095	◆ HOOTIE & THE BLOWFISH
20	17	19	25	I WANT TO COME OVER ISLAND 854528	◆ MELISSA ETHERIDGE
21	22	21	7	YOU STILL TOUCH ME A&M 581582	◆ STING
22	21	22	14	EVERYTHING FALLS APART COLUMBIA ALBUM CUT	◆ DOG'S EYE VIEW
23	27	29	5	YOU LEARN MAVERICK ALBUM CUT /REPRISE	◆ ALANIS MORISSETTE
24	25	27	4	JEALOUSY ELEKTRA 64301/EEG	NATALIE MERCHANT
25	23	23	6	THEME FROM MISSION: IMPOSSIBLE MOTHER 57667/ISLAND	◆ ADAM CLAYTON & LARRY MULLEN

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 39 adult contemporary stations and 47 adult top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. □ Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to songs which attain 300 adult contemporary detections or 600 adult top 40 detections for the first time. © 1996, Billboard/BPI Communications

AMUSEMENT PARKS' SERIOUS RADIO

(Continued from preceding page)

country doctor who delivered Parton in her Smoky Mountain cabin. The other guitar is a giveaway.

WDLY also promotes itself with a hot pink fire engine, the Heatseeker, for live remotes around east Tennessee. And Parton's self-penned "9 To 5," a No. 1 hit on Billboard's Hot 100 in 1981, has led to WDLY's weekly 9, 2, 5 contest. At 9 a.m., 2 p.m., and 5 p.m. on Fridays, listeners can win front-row seats to see acts at the Celebrity Theatre.

NO STRANGERS TO TEXAS

The studios of KAJA (KJ-97) San Antonio, Texas, have been operating for five years in what used to be known as Fiesta Texas amusement park. In February, Six Flags Theme Parks bought Fiesta Texas after Gaylord Entertainment Co. (which also owns Opryland) divested its minority interest in January.

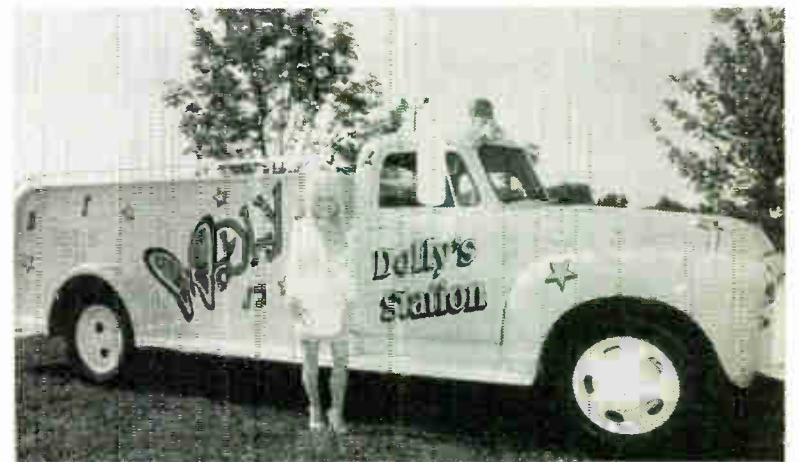
While the association started only six months ago, both parties are experienced in the state of Texas. Six Flags also has four properties in Dallas and Houston, while KAJA is operated by the largest radio group owner in the U.S., Clear Channel Communications, which holds six stations in Houston, five in San Antonio, and four in Austin (and a total of 108 nationwide).

"We're two independent companies, so we're just getting to know one another," says Bob Cohen, VP/GM of Clear Channel's San Antonio properties. "We're a media partner in everything Six Flags wants to do with us in San Antonio. We can cross-promote with our affiliates. I can't think of anyone else but sports teams who would have access to in-house radio."

KAJA's studio is located next to the 6,000-capacity Lone Star Lil's amphitheater. For country headlin-



The studios of country KAJA (KJ-97) are a major attraction at San Antonio, Texas, theme park Six Flags Fiesta Texas. (Photo: Patricia Bates)



WDLY Knoxville, Tenn., which broadcasts from the Dollywood theme park, plays a Dolly Parton song every other hour. She's pictured here with the station's very pink station vehicle.

Radio Ad Revenues Up For 44th Month

Forty-four and counting: The Radio Advertising Bureau reports that radio enjoyed yet another month of advertising revenue gains during April, accounting for nearly four years of solid industry growth.

Both local and national spot revenue increased 6% compared with the same month in 1995, while year-to-date comparisons reflect a 2% national spot gain over last year and a 7% increase for local advertising.

The RAB reports that local increases were seen in every region of the U.S., while local accounts excelled in all but the Midwest.

"Local revenue continues to pace the industry, while national spot revenue is also showing great promise in virtually all regions of the country," says RAB president Gary Fries. He adds that radio revenue has increased more than 30% over the last three years.

The RAB's monthly calculations are based on radio stations in the top 100 markets and are compiled by the accounting firms of Miller Kaplan Arase & Co. and Hungerford Aldrin Nichols & Carter.

CHUCK TAYLOR

ers, the station offers ticket giveaways and off-stage interviews with performers. DJs often host the concerts. This year, Wyncnna opened the season on April 6.

"The listeners haven't noticed any difference in what we do on the air" since establishing a studio at the park, Cohen says. "We didn't originally go into Fiesta Texas in 1991 to change that, but to make this an added attraction for them."

While its Six Flags studio is considered KAJA's secondary location, it offers more square footage than the primary one elsewhere in San Antonio. "We were in with Opryland on the ground floor of construction in 1989 at Fiesta Texas," says Cohen. "We didn't model ours after WSM, but we spent a lot of time

with their designers. We kept our look clean; WSM-FM has a split-level console at Opryland USA, so you can see more of their equipment.

"At Six Flags Fiesta Texas, we have a real working station with Denon CD players, two reel-to-reels, cart machines, microphone processing, a computer link—everything," says Cohen.

That realism of broadcasting from a remote location with a permanent, complete studio adds to the charm and fun of theme parks, he says.

"These days, remotes are all about props, vans, and inflatables. Most of it is for show," Cohen says. "When I was growing up, you could watch the DJs as they played records on the turntable."

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Former PD Sues WMTX For Harassment; DAB Delays Could Prove Deadly To Radio

TALENT TRAUMAS: Former WMTX Tampa, Fla., PD/morning man Mason Dixon (now at crosstown WUSA) has been sued by **Rockie Don Reigle Jr.**, a former P/T WMTX jock who makes horrendous claims against Dixon and the station, including charges of harassment, battery, and defamation.

Among the allegations, Reigle says he was punched in the groin, drawing blood in his urine; he was tripped, grabbed, and pushed; he was denied workman's compensation for a job-related injury and refused overtime pay; and he was portrayed as the "station buffoon" with on-air attacks and harassing phone calls that were recorded and played over the air without consent. But perhaps most unsettling, Reigle accuses staffers of spiking beverages with hot sauce, pepper, and sugar—a dangerous prank if indeed factual, given his diabetic condition.

David Manning, a VP with WMTX owner Clear Channel Communications, did not return calls from Billboard; however, he told The St. Petersburg Times that the allegations "are not Clear Channel's style. We are a people-oriented company." He had not yet read the suit.

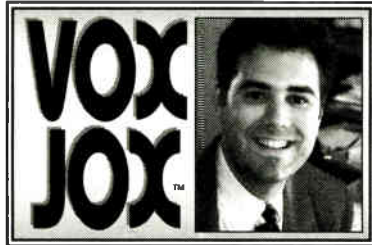
Meanwhile, in Providence, R.I., WWKX (Kix 106) morning jock **Bill Keeler** was suspended for two days without pay last week after he aired a prerecorded interview with **Jesse Sheidlower**, editor of a book titled "The 'F' Word." During the bit, that taboo word ended up on the air. PD **Joe Dawson** says he was not notified ahead of time.

Digital dilemmas: **President Clinton** has suggested that spectrum auctions for imminent satellite-delivered digital audio (DARS) technology could raise \$2 billion for education assistance programs. Start-up delays prompted by this potentially costly obstacle could, in turn, help traditional FM and AM broadcasters buy time in the development of an equally competitive digital audio broadcasting standard. Most terrestrial radio broadcasters are terrified of the potential of satellite audio, which they say will spawn a fortress of mighty radio networks, threatening the long-heralded ideal of local radio.

In defense, you'd think traditional radio broadcasters would exhibit a unified spirit with an eye toward protecting radio's future against such competitors. Instead, more bickering ensues in the DAB development team's inner circle. Proponent **USA Digital Radio** has pulled out of field tests, condemning test facilitator the Electronics Industries Assn. for insisting on cost comparisons of USADR's in-band

system with alternative-band systems. USADR also says the EIA released data prematurely in earlier lab tests.

"To suggest that the test results of all systems should not be evaluated and compared is a disservice to the industry," says EIA president **Gary Shapiro**. "USADR's demand that [we] relinquish [our] right



by Chuck Taylor

to analyze and compare test data and make recommendations to the FCC is a condition to which no trade association could agree and still call itself a true representative of its industry."

This latest snafu in the technology's development is indeed tragic. Field tests were originally scheduled to begin in March but have been delayed time after time. The EIA now hopes to begin the trials—says USADR—this month.

Certainly, each proponent is protective of the investment it has made toward becoming the chosen standard, but if those involved in this essential testing phase don't get it together soon, they might one day find FM/AM radio about as relevant to consumers as AM stereo.

On a brighter note, **Goodby Silverstein & Partners**' "Woman," a radio commercial for Sega of America, won top honors—and \$100,000—at the fifth Radio-Mercury Awards June 12. The black-tie event, which honors radio's most creative spots, attracted 1,000 industryites to New York's Waldorf-Astoria and was hosted by **Dick Clark**.

Following last week's update on former country **WYNY** New York staffers, former morning news anchor **Shelli Sonstein** took time to write in with more: **DJs Charlie Burger** and **Randy Davis** are P/T on its successor, **WKTU**, **Bill Rock** is a TV network announcer, **Kathleen Maloney** is doing public affairs programming for **WKTU**, and **Susan Browning** is morning co-host at **WLIR** Long Island, N.Y. Morning show producers **Joey B.** and **Joan Chin** are at **WKTU** and **WFAN** New York, respectively. As for **Sonstein**, she and husband **Keeve Berman** (a former ABC network news

anchor) have a morning show prep and audio service, both of which are distributed to 500 CBS stations. Their Montclair, N.J., company is called **B.S. Entertainment News**. The "B" and "S" stand for **Berman** and **Sonstein**, naturally.

On the corporate front: **Westinghouse** CEO **Michael H. Jordan** has recommended to the company's board of directors that the broadcasting and industrial arms of the conglomerate be separated. They're aiming to have a plan in place for fourth quarter '96.

And lastly, any reader who's ever called the radio section desk at **Billboard** knows that more often than not, we get about two minutes into a chat before the **Deadline Demon** is pointing at the clock and my "to do" list begins blinking in bright neon colors.

If you have questions about how broadcasting affects the music industry or want to pick my brain on other relevant issues, I'm serving throughout June as a guest editor on **Billboard Online**. Along with downloading nude photographs of the staff here, you'll find chart info, news articles, and music trivia. Access our **World Wide Web** site on the Internet at <http://www.billboard-online.com>, and head for the page called **Ask the Experts**. You can also E-mail me at ctaylor@billboard.com (and please, no press releases).

P.S. Just kidding about the nude photos. But you knew that, didn't you?

FORMATS: ALICE GETS WHACKED

Album rock **KRQR** San Francisco flips to modern AC as **Alice 97.3**, prompting a letter from **Secret Communications**, owner of **KALC** (Alice 106) Denver, threatening legal action unless **KRQR** sends "one large case of mushrooms from the Bay Area" and reads "A Whack On The Side Of The Head," a book about stimulating the imagination.

KLRZ New Orleans segues from top 40 to classic rock, while crosstown talk **WEZB** (B97) goes top 40/adult. **WEZB** PD **Harry Valentine** and music director **Joey Giovingo** remain on board. **Howard Stern** is off mornings (but picks up album **WBUR** Toledo, Ohio, affiliate No. 31).

Speaking of **Stern**, who reminds some of morning man nemesis **Don Imus**, the **I-Man** picks up **WGMP-AM** Philadelphia and **WYST** Detroit. **Westwood One's** **Imus** is now heard on 85 affiliates.

WHEN-FM Syracuse, N.Y., flips from country to top 40 as **Hot 107.9**. New calls will be applied for: **PD Wally McCarthy** and **GM Josh Gertzog** are out. **Joel Delmonico**, GM of local sister stations **WYYY/WBBS/WSYR**, adds those duties at **WHEN-FM** and sports/talk **WHEN-AM**. The change follows a week-end of stunting as **Quick 108**, during which the station played auditorium-test hook tapes from several formats. **Liners** included "We play the part of the music that you sing in the shower." That stunt was followed by 12 hours as modern rock "the End" before **Hot 107.9** debuted.

FOLKS: TISA'S MODERN TITLE

Assistant PD/MD **Chuck Tisa** is named PD at modern rock **WPLY** (Y100) Philadelphia following PD **John Knapp's** departure last week.

Airplay Monitor editors Sean Ross, Kevin Carter, Phyllis Stark, John Loscalzo, Janine McAdams, and Marc Schiffman contributed to this column.

Check's WAEB: Top 40 With Traffic Reports, Too

WAEB-FM (B104) Allentown, Pa., scored a 12.0 in the winter Arbitrons and has been No. 1 in the Lehigh Valley for five straight books.

It's interesting to note that in an era of declining top 40 numbers nationally, nearby **Wilkes-Barre** and **Harrisburg, Pa.**, also feature market-dominant, heritage top 40 stations: **WKRZ** and **WNNK**, respectively. And they're all stations that don't fit any national profile for top 40, throwing in '70s oldies and classic rock cross-overs that are unusual for the format.

Given the conservative nature of the area, station manager **Brian Check** says B104's success lies in mass-appeal pop/rock music. "We're very late on dance or alternative music, and we don't add many records out of the box," he says, although recent auditorium tests have shown steadily increasing acceptance for pop alternative music.

Because **WAEB** enjoys the luxury of market dominance, it has the ability to create its own signature records. "As long as it's a song that fits that pop/rock position, if we give it enough spins, we know it will test, so it becomes a self-fulfilling prophecy," Check says. He finds that about 28% of market listening is for Philadelphia outlets, mostly for programming not available in Allentown. "Mostly **Howard Stern** or the country station, which we don't have here," he says.

"We've always had huge cume; the game here is to increase our time spent listening," Check says. In the winter book, B104 beat **AC WLEV** with some of the AC format's own medicine—the "no repeat workday." "Our qualitative research said we repeated songs too much," says Check. Because it has no direct format competition, B104 was able to pull off slower hot AC rotations and 10 songs in a row every hour.

"This just isn't a hip radio station," says Check. "Our No. 1-testing title overall is **Billy Idol's 'Mony Mony'**, which says something about us. We're careful never to be too hip for the room."

Here's a recent 2 p.m. hour on B104: **Annie Lennox**, "Walking On Broken Glass"; **Tony Rich Project**, "Nobody Knows"; **Journey**, "Don't Stop Believin'"; **Smashing Pumpkins**, "1979"; **All-4-One**, "I Can Love You Like That"; **Peter Gabriel**, "In Your Eyes"; **Melissa Etheridge**, "I Want To Come Over"; **Bryan Adams**, "Please Forgive Me"; **Billie Ray Martin**, "Your Loving Arms"; **Modern English**, "Melt With You"; **Mr. Big**, "Wild World"; and **Adam Clayton & Larry Mullen**, "Theme From Mission: Impossible."

"Not to make light of it, but the easiest part of my job is the music," Check adds. "Localizing the station is the challenge, which includes packaging, marketing, and promotion."

Then there's B104's unusual (for top 40) position in the market as "the can-

cellation station." The market demands the old-fashioned, full-service approach to top 40 radio, stopping short of school-lunch menus and lost-dog reports but including school closings and traffic. "Our slogan is '10 in a row and everything you need to know,'" says Check. B104 airs traffic reports every 10 minutes during drive time and even has its own plane. So how bad could gridlock be in downtown Allentown?

"Traffic is a huge perceived problem in our research, which makes it important," Check says. Many B104 traffic reports are less than 10 seconds, and they are often dropped over intros.

B104 taps the resources of **N/T WAEB-AM** and customizes the newscasts for its 18-34 target audience. It uses the **Audio Clip Art** service from **Radio Today**, along with some authentic **Gen-X** beeps and boops for that maximum **MTV** effect. "The newscasts are short, in headline

form, and full of soundbites and action words," Check says. He must be doing something right: B104 recently received an **AP Award** for its news.

All this is a change for a guy who cut his radio teeth at **WCAU-FM** Philadelphia. "I quickly learned how to edit my thoughts down to a specific point and be a much more effective communicator," Check says.

Check has been with B104 for six years; he spent the first three as sales manager. He did sales at **WCAU** and **WKRZ** with former owner **Jim Shea**, now COO for B104 owner **Commodore Media**.

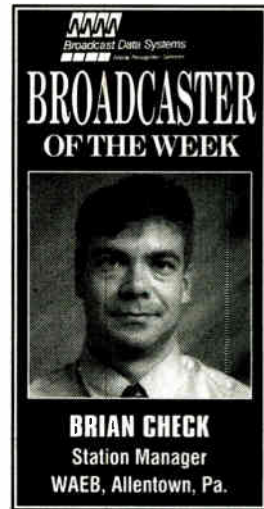
Morning man **Ken Matthews** is the station's ringmaster of news, traffic, phones, and comedy bits, and he still plays up to 10 songs an hour. Midday jock **Jennifer Knight** recently moved up from nights; three-year station vet **Chuck McGee** does afternoons; and nights are handled by **Mike Kelly**, who moved up from overnights.

"I love to promote from within," says Check. "I need someone with the right attitude and good basic talent, and I enjoy coaching them." A recent example is promotions director **Laurie St. James**, who started as an intern three years ago. She replaced **Maggie McAleer**, now at **WPLY** (Y100) Philadelphia.

GM Rich Lewis is "creative and forces me to think in new directions," Check says. "I consider myself a safe programmer, but Rich pushes me to the edge and wants me to take chances," a role reversal from the traditional GM/PD relationship.

"My ultimate vision is to be a GM like Rich, but I'm in no hurry," says Check. "I love my job, and it's given me a few less sleepless nights than when I was a sales manager."

KEVIN CARTER



newsline...

BRUCE REESE is upped from **Bonneville International** executive VP/COO, a role he maintains, to president/CEO.

DENNIS WHARTON is named VP of media relations for the **National Assn. of Broadcasters**. He previously served as Washington, D.C., bureau chief for **Daily Variety** and **Variety**. **Wharton** succeeds **Lynn McReynolds**, who has taken a position with the **Discovery Channel**.

PAUL MARTIN is named VP/GM of the **Salem Radio Network**. He was founding manager of its national rep firm.

STATION SALES: **WXNU** Louisville, Ky, from **Otting** to **Cox**.

The Butthole Surfers, the makers of such frighteningly unhinged and even more frighteningly influential albums as "Locust Abortion Technician" in the '80s, have concocted, of all things, a No. 4 Modern Rock Tracks hit with "Pepper." The first single from "Electric Larryland," the Surfers' second album for Capitol and 13th overall, "Pepper" demonstrates the band's development as well as its continuing dementia.

"Pepper" started out with guitarist Paul Leary recording alone to a funky metronome click, and the remainder of the song hangs on that skeleton. "It was an experiment—like a lot of things we've done," Leary says. "Except that for once, the experiment worked."

"Although, supposedly, we ripped off Beck."

Leary adds. "But the the drum loop is probably the most derivative thing about the song, and the producer, Steve Thompson, came up with that. So blame him."

Leary's comrades and fellow Texans are drum-



"We were making hideous music to irritate your parents. Now, we're not hideous, we're just mildly annoying."
—Paul Leary of the Butthole Surfers

mer King Coffey and notorious singer and hell-raiser Gibby Haynes. "Pepper" serves as a springboard for a typically twisted tale from Haynes. "It

sounds like Gibby's talking about a lot of the people we know from Dallas: Bobby, Sharon, Markie—weird folks," Leary says. "It was always good to play a show in Dallas and see Markie pull out a butcher knife in the mosh pit."

Besides having a Modern Rock hit in the U.S., the Butthole Surfers have been selling out 1,000-seat theaters in Europe, and the band is big in Brazil. Such attention is a far cry from the early days, Leary points out: "Before, if anyone came to the shows, it was just to throw stuff at us."

As the times and audiences have evolved, so has the Butthole Surfers' music. "The records we were making were always just hideous, ghastly music to irritate your parents by," Leary says. "Now, we're not really hideous, we're just mildly annoying."

Billboard® FOR WEEK ENDING JUNE 22, 1996

Mainstream Rock Tracks™

W.K.	L. W.K.	2 WKS.	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	LABEL/DISTRIBUTING LABEL
1	1	1	4	UNTIL IT SLEEPS	METALLICA
No. 1					
2	3	3	14	COUNTING BLUE CARS	DISHWALLA
3	2	2	8	HUMANS BEING	VAN HALEN
4	5	5	8	PRETTY NOOSE	SOUNDGARDEN
5	8	11	7	TRIPPIN' ON A HOLE IN A PAPER HEART	STONE TEMPLE PILOTS
6	4	4	14	WHERE THE RIVER FLOWS	COLLECTIVE SOUL
7	6	6	7	WORK IT OUT	DEF LEPPARD
8	7	7	18	MACHINEHEAD	BUSH
9	9	9	11	TOO MUCH	DAVE MATTHEWS BAND
10	11	12	7	AGAIN	ALICE IN CHAINS
11	12	10	27	SANTA MONICA (WATCH THE WORLD DIE)	EVERCLEAR
12	10	8	11	CHAMPAGNE SUPERNOVA	OASIS
13	14	13	28	IN THE MEANTIME	SPACEHOG
14	16	19	7	BANDITOS	THE REFRESHMENTS
15	15	15	17	WATER'S EDGE	SEVEN MARY THREE
16	22	30	4	LONG WAY DOWN	GOO GOO DOLLS
17	17	17	9	PHOTOGRAPH	THE VERVE PIPE
18	19	22	5	LEAVE ME ALONE	JERRY CANTRELL
19	20	21	5	WILD CHILD	SCORPIONS
20	21	27	7	FLOOD	JARS OF CLAY
21	18	18	9	MOTHER MOTHER	TRACY BONHAM
22	27	33	6	VANISHING CREAM	THE HUNGER
23	13	14	10	OLD MAN & ME (WHEN I GET TO HEAVEN)	HOOTIE & THE BLOWFISH
24	39	—	2	TONIGHT, TONIGHT	THE SMASHING PUMPKINS
25	24	20	23	SISTER	THE NIXONS
26	23	16	14	BIG BANG BABY	STONE TEMPLE PILOTS
27	28	32	6	HELLO FROM VENUS	THE SCREAMIN' CHEETAH WHEELIES
28	37	—	2	BURDEN IN MY HAND	SOUNDGARDEN
29	30	34	5	HEARTSPARK DOLLARSIGN	EVERCLEAR
30	25	35	4	DAY JOB	GIN BLOSSOMS
31	26	24	6	I JUST WANT YOU	OZZY OSBOURNE
32	32	26	26	BRAIN STEW/JADED	GREEN DAY
33	31	38	3	SKIN & BONES	THE HAZIES
34	25	23	9	ANGELINE IS COMING HOME	THE BADLEES
35	36	28	20	WHAT DO I HAVE TO DO?	STABBING WESTWARD
36	NEW	1	1	6TH AVENUE HEARTACHE	THE WALLFLOWERS
37	35	29	15	ZERO	THE SMASHING PUMPKINS
38	38	36	4	BULLS ON PARADE	RAGE AGAINST THE MACHINE
39	NEW	1	1	WALKING CONTRADICTION	GREEN DAY
40	33	25	8	SALVATION	THE CRANBERRIES

Billboard® FOR WEEK ENDING JUNE 22, 1996

Modern Rock Tracks™

W.K.	L. W.K.	2 WKS.	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	LABEL/DISTRIBUTING LABEL
1	1	1	12	MOTHER MOTHER	TRACY BONHAM
No. 1					
2	4	3	7	PRETTY NOOSE	SOUNDGARDEN
3	3	4	12	COUNTING BLUE CARS	DISHWALLA
4	11	10	6	PEPPER	BUTTHOLE SURFERS
5	2	2	11	SALVATION	THE CRANBERRIES
6	10	12	6	TRIPPIN' ON A HOLE IN A PAPER HEART	STONE TEMPLE PILOTS
7	7	6	13	PHOTOGRAPH	THE VERVE PIPE
8	12	14	9	SPIDERWEBS	NO DOUBT
9	5	8	11	HERE IN YOUR BEDROOM	GOLDFINGER
10	8	7	11	TOO MUCH	DAVE MATTHEWS BAND
11	9	9	6	YOU LEARN	ALANIS MORISSETTE
12	6	5	18	MACHINEHEAD	BUSH
13	13	11	5	TAHITIAN MOON	PORNO FOR PYROS
14	14	16	9	BANDITOS	THE REFRESHMENTS
AIRPOWER					
15	22	25	4	TONIGHT, TONIGHT	THE SMASHING PUMPKINS
16	15	17	8	WHO WILL SAVE YOUR SOUL	JEWEL
17	16	15	10	BULLS ON PARADE	RAGE AGAINST THE MACHINE
AIRPOWER					
18	25	34	3	STUPID GIRL	GARBAGE
19	17	13	8	HEARTSPARK DOLLARSIGN	EVERCLEAR
AIRPOWER					
20	18	23	4	MINT CAR	THE CURE
AIRPOWER					
21	26	39	3	STANDING OUTSIDE A BROKEN...	PRIMITIVE RADIO GODS
AIRPOWER					
22	27	—	2	WHERE IT'S AT	BECK
23	19	18	15	SISTER	THE NIXONS
24	21	21	6	DAY JOB	GIN BLOSSOMS
25	28	24	17	GUILTY	GRAVITY KILLS
26	23	22	9	LOVE UNTOLD	PAUL WESTERBERG
27	29	29	3	UNTIL IT SLEEPS	METALLICA
28	20	19	18	CHAMPAGNE SUPERNOVA	OASIS
29	NEW	1	1	DON'T LOOK BACK IN ANGER	OASIS
30	24	20	14	BIG BANG BABY	STONE TEMPLE PILOTS
31	38	—	2	WALKING CONTRADICTION	GREEN DAY
32	31	30	5	BOY OR A GIRL	IMPERIAL DRAG
33	32	31	22	BIG ME	FOO FIGHTERS
34	37	40	3	FEARLESS	SOLUTION A.D.
35	30	27	19	ZERO	THE SMASHING PUMPKINS
36	35	36	5	INSIDE	PATTI ROTHBERG
37	36	—	2	AGAIN	ALICE IN CHAINS
38	NEW	1	1	WAX ECSTATIC (TO SELL ANGELINA)	SPONGE
39	34	32	17	FLOOD	JARS OF CLAY
40	NEW	1	1	OPEN THE DOOR	MAGNAPOP



HITS! IN TOKIO

- 1 You're The One / SWV
- 2 Fastlove / George Michael
- 3 How Crazy Are You / Meja
- 4 Walking Wounded / Everything But The Girl
- 5 Because You Loved Me / Celine Dion
- 6 Reach / Gloria Estefan
- 7 When Love Comes Calling / George Benson
- 8 How Deep Is Your Love / Take That
- 9 Salvation / The Cranberries
- 10 Sing A Song / Take 6
- 11 Beach Baby / Baha Men
- 12 Old Man And Me / Hootie And The Blowfish
- 13 Message In A Bottle / Maxi Priest
- 14 La-La-La Love Song / Tosaincub Kubota With Naomi Campbell
- 15 Killing Me Softly / Fugees
- 16 The Riverboat Song / Ocean Colour Scene
- 17 Always Be My Baby / Mariah Carey
- 18 Work It Out / Def Leppard
- 19 When The World Is Running Down / Wendy Moten
- 20 Girl Talk-Never Fall In Love Again- / Cosa Nostra
- 21 J'attendrai / Nadege
- 22 She Used To Be Mine / Spin Doctors
- 23 7 Gatsu 7 Nichi, Hare / Dreams Come True
- 24 The State I'm In / Trine Rain
- 25 The Only Thing That Looks Good On Me Is You / Bryan Adams
- 26 1,2,3,4 (Sumpin' New) / Coolio
- 27 Sexuality / K.D. Lang
- 28 The Earth, The Sun, The Rain / Color Me Badd
- 29 Everybody / Kiss Of Life
- 30 Dareyori Sukinanoni / Touko Furuuchi
- 31 Nothing To Declare / Cloudberry Jam
- 32 You Got To Have Freedom / Boogaloo
- 33 Agua Dulce, Agua Salada (Readymade Radio Edition) / Julio Iglesias
- 34 (It Could Happen) Any Day Now / Swoop
- 35 Got To Be Real '95 / Cherly Lynn
- 36 Ironic / Alanis Morissette
- 37 Db-La-Di, Db-La-Da / Youssou N'Dour
- 38 Forever More / Puff Johnson
- 39 For The Love Of You / Jordan Hill
- 40 She Knows / Melanie Barside
- 41 Tommygun / Candy Dulfer
- 42 Lucky Love / Ace Of Base
- 43 Theme From Mission: Impossible / Adam Clayton And Larry Mullen
- 44 Star Tours / Great 3
- 45 I Wanna Be With You / Fun Factory
- 46 Bulls On Parade / Rage Against The Machine
- 47 Words Of Love / Original Love
- 48 Inside / Patti Rothberg
- 49 Always There (David Morales Mix) / Incognito
- 50 Calling Home / Noa

Selections can be heard on "Sapporo Beer Tokyo 100" every Sunday 1 PM-5 PM on J-WAVE / 81.3 FM in TOKYO

81.3FM J-WAVE
Station information available at:
<http://www.infojapan.com/JWAVE/>

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 104 Mainstream rock stations and 76 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 900 detections (Mainstream Rock) or 1,100 detections (Modern Rock) for the first time. ♦ Videoclip availability. © 1996, Billboard/BPI Communications.

Music Video

PROGRAMMING

Labels Learning From Colleges IT Generating Info On Musical Preferences

BY DOUGLAS REECE

LOS ANGELES—The Laser Video Network's Interactive Television, which provides music video programming to public kiosks at more than 230 colleges nationwide, has started an ambitious new program that gives record labels free research reports on the videos it plays.

The programmer hopes that by making its previously private data public, it will boost its position as a solid player in the music video industry.

The request report, first issued in January, is made up of data gathered from selections made by college students, who can choose from about 100 videos that are available on demand at public kiosks placed in eating areas of campuses nationwide.

Information on each request, which is gathered from the kiosks' hard drives, is submitted monthly to Laser Video Network's New York office, which uses the data to compile the overall number of requests received for each clip, as well as a breakdown of requests for each school.

To keep the material as timely as possible, reports are accepted from only the first 100 schools to return their data.

The April report, for example, shows that D'Angelo's "Lady" received 8,121 requests in 100 schools for the month. That contrasts sharply with the Odds' "Truth Untold" clip, which received only 567 requests at the same outlets. Labels learn which schools are making the most requests for each clip on the IT playlist.

Nick Schittone, video coordinator for IT, says that the ability to gather the data has always been present in the kiosks. The information from the hard drives was initially used internally, in traffic schedules and affidavit reports, until Schittone struck upon the idea of servicing the labels with the information after attending Billboard's 1995 Music Video Conference here.

"I was on a panel at the conference, and there were all these video shows talking about how they weren't getting enough support from the labels," says Schittone. "Meanwhile, the labels were arguing that they needed some kind of added value, or an additional incentive, to work with the shows."

"That's when I thought, 'We have

something special here. Why don't I take advantage of [this information] and see what the labels can do with it?'"

Diane Valensky, national director of video promotion at EMI, says that the reports proved encouraging when label artist D'Angelo's clip was ranked No. 1 on the April IT report.

"We were pleasantly surprised to find out that it was a No. 1 video. That kind of information can really help you out when you're feeling resistance [to an artist], whether it be radio or whatever."

In fact, many label video executives say they are impressed with the reports and find them useful in substantiating plans and discovering new pockets of interest for their artists. The reports have also helped to expose IT as a legitimate programmer in the music video industry.

Andrew Berkowitz, associate director of national video promotion at Arista, says the report has helped the label gauge IT's reach and speculate about potential audiences.

"I can pinpoint where an artist's fan base might be or where we might need additional promotional efforts or discover if our current efforts are worthwhile," he says.

"It's also really interesting as a point of comparison, to see what artist is being requested where, and I'm not just talking about our artists," adds Berkowitz. "If an R. Kelly clip is requesting big in one area, and I have a similar style of artist, I might focus on the same area. It gives you the opportunity to fine-tune your promotional strategy."

Schittone says that as a byproduct of the report, he has been able to use the information to enforce the credibility of IT's reach and to augment his promotional strategies according to a school's genre preference.

"It really gives us a better understanding of who's selecting different kinds of music at different colleges. UCLA may love rock, but Kentucky State loves country, so it lets me focus my promotions. I mean, why do a rock promotion at an R&B school?"

In fact, Schittone credits the request

report with helping him gather the attention of Virgin and RCA, both of which ran album promo spots and contests via IT in May.

Stephanie Seymour, national manager of video promotions at Virgin, supports IT, saying the report helped the label gear its Cracker promotion to rock-oriented schools. The promotion, which consisted of 30-second artist commercials and contest information, generated about 800 responses to IT's World Wide Web site at <http://www.itnet.com>.

However, some label execs say the report still has some problems. One executive says the playlist is too mainstream and does not collect data on all artists, while another executive expresses concern about the timeliness of the reports.

However, Schittone says that IT will soon be able to provide quicker turnaround with the monthly reports, perhaps allowing for weekly analysis in the future.

PRODUCTION NOTES

LOS ANGELES

Super 8's "King Of The World" was directed by Nick Egan, while Alison Newling produced. Martin Coppin directed photography.

Chris Applebaum directed Super Drag's "Sucked Out" video. Allen Wachs produced, while Tim Ives directed photography.

Tommy Keene's "Turning On Blue" was directed by Grady Cooper. Shirley Moyers produced, while Shawn Maurer directed photography for Bonfire Films of America.

NEW YORK

David Nelson directed the new Monica video, "Ain't Nobody," which features Treach from Naughty By Nature. Tim Ives directed photography, while Danielle Schilling Lovett produced.

Director Parris Mayhew shot Trigger's "My Crew Can't Go 4 That." Allen Ferguson directed photography, while H.M. Coakley produced.

Jodeci's "Get On Up" was directed by Marcus Nispel. Vincent Oster produced for Portfolio/Black Dog Films.

Brian Luvar directed Blahzay Blahzay's "Pain I Feel" video, which was executive-produced by Andrena Hale. Reggie Scott produced, while Barron Claiborne directed photography.

OTHER CITIES

Deftones' "Bored" video was directed by Nick Egan, while Alison Newling produced the Sacramento, Calif., shoot. Martin Coppin directed photography for Satellite Films.

Grady Cooper is the eye behind Knapsack's "Effortless" video, which was produced by Shirley Moyers. Chuck Ozeas directed photography in Lancaster, Calif.

Ben Harper's "Excuse Me Mr." was directed by J.P. Plunier. Shirley Moyers produced, while Patrick Simpson directed photography in Salton Sea, Calif.

Music Second For VH1 VPs; MTV Leaves Gibson Speechless

VH1 EXECUTIVES EXIT: VH1 senior VP of programming and production Linda Corradina and VP of production Mark Angotti have resigned over differences with president John Sykes about the "music first" creative direction of the channel. Sykes has been vocal about his intention to streamline VH1 into a music-only service and has replaced almost all nonmusic content on the channel in recent months. Corradina reportedly was anxious to develop more diverse content, including news and pop-culture programming. Corradina exits VH1 to become an independent producer and will develop a series for VH1 in 1997. A spokeswoman from VH1 had no comment on the changes but did confirm the resignations.

Veteran media executive Jeffrey Gaspin replaces Corradina in the same position. Gaspin will be responsible for overall programming strategies for the channel and will oversee production, acquisition, program development, on-air talent, and studio operations. Gaspin was most recently an independent producer; he was developing a relationship game show for Columbia TriStar Television and a reality-based series for DreamWorks SKG.

MEL WALKS: Wild. Wacky. Weird. Yes, the '96 MTV Movie Awards, held June 9 at the Disney Studios in Burbank, Calif., were odd. But what do you expect from an awards show that honors the best sandwich in a film? The winner, incidentally, was ham and cheese from "Smoke." (Were you expecting a BLT from "Babe"?)

The most memorable part of the evening was something that was not part of the June 13 telecast. Actor Mel Gibson, who was scheduled to accept an award for best action sequence for his opus "Braveheart," abruptly left the taping after an impromptu on-air interview with host Janeane Garofalo went sour. Gibson apparently was not impressed with the skit, which consisted of Garofalo interviewing Gibson about, well, Garofalo.

"Does this dress make me look fat? I'm worried that it shows my arm fat," said Garofalo. Gibson looked stunned.

"Going back to 'Birth Of A Nation,' which movie do you think I would be best in?" Gibson's answer: "King Kong."

"Which of my movies do you like the best? Hey, did you know that I'm America's sweetheart?" The questions went on. Gibson remained stunned.

After the backstage segment, Gibson was like a ghost—he vanished.

A spokeswoman for MTV says that the segment was edited out of the

telecast because the channel did not think that it worked in the context of the entire program.

However, the audience reacted warmly to the skit. It is likely that MTV is trying to preserve its relationship with Gibson, who was clearly not happy with the incident.

Presenter Jamie Lee Curtis accepted the award on the absent Gibson's behalf.

Coincidentally, Adam Sandler later performed the comedic track "The Excited Southerner Meets Mel Gibson" in front of a large TV screen filled with shots of manly Mel in stills from his many theatrical roles. As my grandmother would say, "That's kooky."

The musical highlight of the program was a surprise appearance by Roberta Flack, who joined chart-toppers the Fugees on their remake of her smash "Killing Me Softly."

In other awards-show news from MTV, the channel has set Sept. 4 as the date for the 1996 Video Music Awards. The event will be held for the third consecutive year at Radio City Music Hall in New York.

ANOTHER WARNING: The Eye recently reported on music-industry concerns about programming services that may be promising more than they can deliver (Billboard, May 18). Several record executives have made the Eye aware of yet another problem programmer that is allegedly falsely representing to the industry its playlist and audience reach.

This satellite-delivered show, which was recently dropped by the network that aired it, has sent numerous false video playlists to record labels and some music-industry media outlets, including Billboard. However, most of the songs that were listed on the show's video playlist were never played. In addition, the program allegedly asked labels for free music product for its on-air promotional giveaways. However, it is believed that no such contests were ever held.

The Eye once again cautions the music video industry to be wary of any programmer that cannot provide evidence of its playlist, on-air promotions, and audience reach.

BRETT ON THE NET: Billboard music video/Enter* Active editor Brett Atwood is appearing on Billboard's Internet World Wide Web site during June to answer questions about the music video and multimedia industries. Send questions to BATwood@billboardgroup.com and look for answers in the "Ask The Editors" section of Billboard Online on the Web at <http://www.billboard-online.com>.

THE EYE



by Brett Atwood



What's Cookin'? Members of the Moog Cookbook, aka Brian Kehew and Imperial Drag's Roger Manning, ham it up with MTV's Kurt Loder and Restless marketing manager Lyndsey Parker during their recent performance on MTV's "Week In Rock." Pictured, from left, are Kehew, Loder, Manning, and Parker.

Billboard Video Monitor

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS
"NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD



14 hours daily
1899 9th Street NE,
Washington, D.C. 20018

- 1 Bone Thugs-N-Harmony, Tha Crossroads
- 2 Crucial Conflict, Hay
- 3 Jayz, Ain't No Niggas
- 4 De La Soul, Stakes Is High
- 5 Monica, Why I Love You So Much
- 6 Immature, Please Don't Go
- 7 J'son, I'll Never Stop Loving You
- 8 Michael Jackson, They Don't Care About Us
- 9 MC Lyte, Keep On Keepin' On
- 10 Fugees, Killing Me Softly
- 11 R. Kelly, I Can't Sleep Baby (If I)
- 12 Total, Kissin' You
- 13 Mobb Deep, Back At You
- 14 Mack 10, Hoo-Bangin'
- 15 SWV, You're The One
- 16 Montell Jordan/Slick Rick, I Like
- 17 Toni Braxton, You're Makin' Me High
- 18 Case, Touch Me, Tease Me
- 19 Faith Evans, Ain't Nobody
- 20 Ladae, Party 2 Nite
- 21 Jodeci, Get On Up
- 22 Busta Rhymes, Woo-Hah! Got You All In Check
- 23 Kris Kross, Live And Die For Hip Hop
- 24 Maxwell, ...Til The Cops Come Knockin'
- 25 2Pac, 2 Of Amerikaz Most Wanted
- 26 Monifah, You
- 27 Geto Boys, The World Is A Ghetto
- 28 112 Feat. The Notorious B.I.G., Only You
- 29 D'Angelo, Lady
- 30 The Tony Rich Project, Like A Woman

† Indicates Hot Shots

*** NEW ONS ***

- Motown Flavaz, Being Single
- Lonnie Gordon, Dirty Love
- Xzibit, Papparazzi
- Ambersonshower, Walter T.
- Nick Turale, Another Day
- L.A. Ganz, Like A Player
- Bob Marley, What Goes Around Comes Around



Continuous programming
2806 Opryland Dr.,
Nashville, TN 37214

- 1 Mindy McCready, 10, 000 Angels †
- 2 Shania Twain, No One Needs To Know
- 3 Wade Hayes, On A Good Night
- 4 Toby Keith, Does That Blue Moon Ever Shine...
- 5 Patty Loveless, A Thousand Times A Day †
- 6 Ricochet, Daddy's Money †
- 7 Tracy Lawrence, Time Marches On
- 8 Collin Raye, I Think About You †
- 9 Sawyer Brown, Treat Her Right

- 10 Marty Stuart & Travis Tritt, Honky Tonkin... †
- 11 Paul Brandt, My Heart Has A History †
- 12 Reba McEntire, Starting Over Again †
- 13 Ty Herndon, Living In A Moment
- 14 Sammy Kershaw, Meant To Be †
- 15 Larry Stewart, Why Can't You
- 16 Jeff Foxworthy, Redneck Games
- 17 Mandy Barnett, Maybe
- 18 Charlie Major, (I Do It) For The Money...
- 19 Neal McCoy, Then You Can Tell Me Goodbye
- 20 Blackhawk, Big Guitar
- 21 Frazier River, Tangled Up In Texas
- 22 Joe Ely, All Just To Get To You
- 23 LeAnn Rimes, Blue
- 24 The Mavericks, Missing You
- 25 Hal Ketchum, Hang In There Superman
- 26 George Ducas, Every Time She Passes By
- 27 Brooks & Dunn, My Maria †
- 28 Rick Trevino, Learning As You Go
- 29 Patricia Conroy, What Else Can I Do
- 30 Suzy Bogguss, Give Me Some Wheels
- 31 Marcus Hummon, Honky Tonk Mona Lisa
- 32 Kara Bonoff & Nitty Gritty Dirt Band, You...
- 33 James Bonamy, I Don't Think I Will
- 34 Steve Azar, I Never Stopped Lovin' You
- 35 Shelby Lynne, Another Chance At Love
- 36 Great Plains, Dancin' With The Wind
- 37 Terri Clark, If I Were You
- 38 John Anderson, Long Hard Lesson Learned
- 39 Tammy Graham, Tell Me Again
- 40 David Ball, Circle Of Friends
- 41 Chely Wright, The Love He Left Behind
- 42 Sky Kings, Picture Perfect
- 43 Trace Adkins, There's A Girl In Texas
- 44 Daryle Singletary, Workin' It Out
- 45 Paul Jefferson, Check Please
- 46 Keith Stegall, Fifty-Fifty
- 47 Emilio, I Think We're On To Something
- 48 Bobbie Cryner, I Didn't Know My Own...
- 49 Mark Collie, Lipstick Don't Lie
- 50 Dwight Yoakam, Heart Of Stone

*** NEW ONS ***

- Junior Brown, Venom Wearin' Denim
- Keith Gattis, Real Deal
- Kevin Welch, Life Down Here On Earth
- The Bellamy Brothers, Shine Them Buckles



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Fugees, Killing Me Softly
- 2 Bone Thugs-N-Harmony, Tha Crossroads
- 3 Alanis Morissette, You Learn
- 4 Green Day, Walking Contradiction **
- 5 Metallica, Until It Sleeps **
- 6 Coolio, It's All The Way Live
- 7 The Smashing Pumpkins, Tonight, Tonight
- 8 Soundgarden, Pretty Noose
- 9 Rage Against The Machine, Bulls On Parade
- 10 Garbage, Stupid Girl
- 11 Dave Matthews Band, Too Much
- 12 2Pac, 2 Of Amerikaz Most Wanted
- 13 Toni Braxton, You're Makin' Me High
- 14 Tracy Bonham, Mother Mother
- 15 No Doubt, Spiderwebs

- 16 SWV, You're The One
- 17 Gravity Kills, Guilty
- 18 Superdrag, Sucked Out
- 19 Tracy Chapman, Give Me One Reason
- 20 Hootie & The Blowfish, Old Man & Me
- 21 R. Kelly, I Can't Sleep Baby
- 22 Delinquent Habits, Tres Delinquentes
- 23 Oasis, Champagne Supernova
- 24 George Michael, Fastlove
- 25 Jewel, Who Will Save Your Soul
- 26 Goo Goo Dolls, Long Way Down
- 27 Red Hot Chili Peppers, Coffee Shop
- 28 Primitive Radio Gods, Standing Outside A...
- 29 Ozzy Osbourne, I Just Want You
- 30 Adam Clayton & Lamy Mullen, Mission: Impossible
- 31 Everclear, Heartspark Dollarsign
- 32 Alice In Chains, Again
- 33 LL Cool J, Doin It
- 34 Goldfinger, Here In Your Bedroom
- 35 Coolio Feat. L.V., Gangsta's Paradise
- 36 Bryan Adams, The Only Thing That Looks...
- 37 Patti Rothberg, Inside
- 38 Dishwalla, Counting Blue Cars
- 39 Stone Temple Pilots, Big Bang Baby
- 40 Presidents Of The United States, Lump
- 41 Jerry Cantrell, Leave Me Alone
- 42 Monica, Why I Love You So Much
- 43 Montell Jordan/Slick Rick, I Like
- 44 Red Hot Chili Peppers, Give It Away
- 45 Porno For Pyros, Tahitian Moon
- 46 Seal, Crazy
- 47 Immatue, Please Don't Go
- 48 Quad City DJ's, C'mon N' Ride It
- 49 Bush, Glycerine
- 50 The Refreshments, Banditos

*** NEW ONS ***

- Hootie & The Blowfish, Tucker's Town
- Mariah Carey, Forever
- 2Pac f/KC & JoJo, How Do U Want It
- Tevin Campbell, Back To The World
- Los Del Rio, Macarena
- Me'Shell Ndegeocello, Leviticus: Faggot Solution A.D., Fearless



30 hours weekly
2806 Opryland Dr.,
Nashville, TN 37214

- 1 Brooks & Dunn, My Maria
- 2 Hal Ketchum, Hang In There Superman
- 3 Mindy McCready, 10, 000 Angels
- 4 Ricochet, Daddy's Money
- 5 Paul Brandt, My Heart Has A History
- 6 Toby Keith, Does That Blue Moon Ever...
- 7 Bryan White, I'm Not Supposed To Love You
- 8 Collin Raye, I Think About You
- 9 Sawyer Brown, Treat Her Right
- 10 Tracy Lawrence, Time Marches On
- 11 Shania Twain, No One Needs To Know
- 12 Wade Hayes, On A Good Night
- 13 Reba McEntire, Starting Over Again
- 14 Sammy Kershaw, Meant To Be
- 15 Doug Supernaw, She Never Looks Back

- 16 Patty Loveless, A Thousand Times A Day
- 17 Marty Stuart & Travis Tritt, Honky Tonkin... †
- 18 Emilio, I Think We're On To Something
- 19 Ricky Skaggs, Cat's In The Cradle
- 20 James Bonamy, I Don't Think I Will
- 21 David Ball, Circle Of Friends
- 22 The Mavericks, Missing You
- 23 Mandy Barnett, Maybe
- 24 Neal McCoy, Then You Can Tell Me Goodbye
- 25 Suzy Bogguss, Give Me Some Wheels
- 26 Bobbie Cryner, I Didn't Know My Own Stre
- 27 Rick Trevino, Learning As You Go
- 28 Blackhawk, Big Guitar
- 29 Jeff Foxworthy, Redneck Games
- 30 Frazier River, Tangled Up In Texas

*** NEW ONS ***

- Junior Brown, Venom Wearin' Denim
- David Daniel, I'm Not Listening Anymore
- Keith Gattis, Real Deal
- Steven Craig Harding, Tonight My Heart Rides Again
- Larry Stewart, Why Can't You



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Celine Dion, Because You Loved Me
- 2 Tracy Chapman, Give Me One Reason
- 3 Hootie & The Blowfish, Old Man & Me
- 4 Adam Clayton & Lamy Mullen, Mission: Impossible
- 5 Bryan Adams, The Only Thing That Looks...
- 6 George Michael, Fastlove
- 7 Jewel, Who Will Save Your Soul
- 8 Gin Blossoms, Follow You Down
- 9 Alanis Morissette, You Learn
- 10 Mariah Carey, Always Be My Baby
- 11 Collective Soul, The World I Know
- 12 Natalie Merchant, Jealousy
- 13 Gloria Estefan, Reach
- 14 Sting, You Still Touch Me
- 15 Wallflowers, 6th Avenue Heartache
- 16 Dog's Eye View, Everything Falls Apart
- 17 Alanis Morissette, Ironic
- 18 Fugees, Killing Me Softly
- 19 Foo Fighters, Big Me
- 20 Jann Arden, Insensitive
- 21 Pete Townshend, Let My Love Open The Door
- 22 Blues Traveler, Run Around
- 23 Joan Osborne, One Of Us
- 24 Spin Doctors, She Used To Be Mine
- 25 Toni Braxton, You're Makin' Me High
- 26 Seal, Don't Cry
- 27 Dave Matthews Band, Too Much
- 28 Don Henley, The End Of The Innocence
- 29 Melissa Etheridge, I Want To Come Over
- 30 Melissa, More Than Words

*** NEW ONS ***

- Hootie & The Blowfish, Tucker's Town
- Joan Osborne, St. Teresa
- Mariah Carey, Forever
- Me'Shell Ndegeocello, Leviticus: Faggot
- The Isley Brothers, Let's Lay Together

CHAGE & ASKA LOOK WEST

(Continued from page 1)

"MTV Unplugged" special, the first such venture by an Asian act, according to its label.

Since their debut in 1979, Chage & Aska have sold 45 million albums and singles in Japan and other parts of Asia, according to EMI. But now, the duo is looking to gain exposure in Europe with "One Voice—The Songs Of Chage And Aska By Various Artists," due to be released on the EMI Premier label in the U.K. July 8.

The project got under way in 1992, when Safta Jaffery of SJP Productions met Chage & Aska while they were in London recording their album "Guys." Jaffery asked Yamaha Music Foundation, Chage & Aska's publishers, for some CDs by the duo and was impressed by what he heard.



Jaffery says, "I thought, 'These are great songs recorded by great artists whom the Western world knows nothing about. If some of these songs were to get recorded in English, French, or Spanish, surely they would still stand up as great songs.'"

Jaffery then contacted the duo's management, Real Cast, and the Yamaha Music Foundation; once they were on board, Jaffery was named the project's international executive producer.

He says artists taking part in the "One Voice" project were chosen not only for their vocal skills but for their ability to offer individual interpretations of Chage & Aska songs.

"We've got such a diversity of artists on this album," says Jaffery, adding that each track features a different producer. "We've got everybody from Maxi Priest to Michael Hutchence to Apache Indian."

"It's been a real pleasure to work on it—great songs and great people," says Hutchence.

The artists appearing on "One Voice" worked from basic translations into English of Chage & Aska's original Japanese lyrics and modified the text as they developed their interpretations. One performer, Spain's Alejandro Sanz, did a Spanish version of one of the duo's tunes.

"EMI Music... for many years has been wondering how to promote [Japanese] music around the world," says Peter Buckleigh, EMI Music's resident director for Japan.

"It's not easy—there are many difficulties," Buckleigh points out. "Language is the obvious one, but musical styles and fashions can be different. Some Japanese artists are shy about performing in front of foreign audiences, while the recording, promotion, and touring schedules of many of Japan's top artists are such that it leaves them no time for any international work."

There have been surprisingly few albums of overseas artists' covers of Japanese songs. Leading U.S. indie bands covered Shonen Knife material on the album "Every Band Has A Shonen Knife Who Loves Them," but "One Voice" is believed to be the first time a major Japanese act has had its songs interpreted by non-Japanese artists.

The album also includes Chage &

Aska singing English versions of two of their songs, "The River" and "Castles In The Air."

AN 'UNPLUGGED' BREAKTHROUGH

Chage & Aska say they hope to show off their English vocals further during their "MTV Unplugged" show, which is set to be recorded at London's Fountain Studios in Wembley Wednesday (19). Chage says he hopes his example will boost the confidence of other Japanese singers contemplating doing English vocals.

"We started out in folk music, so we're not too worried about doing things acoustically," Chage says.



"MTV has never recorded an Asian artist 'unplugged' until now," notes Peter Jamieson, president of MTV Networks Asia. On-air dates for the program will be set once the recording is completed, Jamieson says. Plans do not include a U.S. airdate, however.

"'Unplugged' is a separate project from the album... hopefully, it will form part of the international push [for the album]," he adds.

While the duo has established a solid presence in Southeast Asian markets, in terms of both CD sales and concert tours, its exposure in the rest of the world has been limited to having songs on the soundtracks of the films "Judge Dredd" and "Street Fighter II."

"We know there have been ideas like this before, to have Japanese music introduced outside of Japan, but they haven't worked," says Aska. "We've spent close to three years on this project... The hardest part of it was trying to get it done without the Japanese media finding out what we were up to."

Chage and Aska are signed to Toshiba-EMI as solo artists but remain with Pony Canyon as a duo.

"We became aware of the album 'One Voice' a few months ago, when our managing director, Roger Lewis, saw Chage & Aska perform in Osaka [Japan]," says Thierry Pannetier, marketing director at EMI Premier. "He was impressed with their musical skills, and we therefore decided to take on the challenge of releasing 'One Voice.'"

"'One Voice' is a priority release for EMI Premier," adds Pannetier, who says the label will spread the word about the album via the British music media and the Japanese community in the U.K.

The duo is set to do a showcase gig July 2 at the Cafe Royale in London.

The album will be released in Japan and Southeast Asia in late July. The Japanese version will include a few tracks not included on the U.K. release.

As for the rest of the world, EMI says the interest it hopes to create in the U.K. will likely spark interest among EMI affiliates in Europe and North America, although no commitments have yet been made.

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING JUNE 22, 1996.



Continuous programming
1221 Collins Ave
Miami Beach, FL 33139

AMERICA'S NO. 1 VIDEO

Bone Thugs-N-Harmony, Tha Crossroads

BOX TOPS

- Monica, Why I Love You So Much
- Domino, So Fly
- Total, Kissin' You
- 112 Feat. The Notorious B.I.G., Only You
- Quad City DJ's, C'mon N' Ride It
- Faith Evans, Ain't Nobody
- Quindon, It's You That's On My...
- J'son, I'll Never Stop Loving You
- Crucial Conflict, Hay (Strollin' On)
- Fugees, Killing Me Softly
- R. Kelly, I Can't Sleep Baby
- Mobb Deep, Back At You
- 2Pac, 2 Of Amerikaz Most Wanted
- Danny Boy, Slip & Slide
- Jayz, Ain't No Niggas
- Delinquent Habits, Tres Delinquentes
- Monifah, You
- Mista, Blackberry Molasses
- MC Lyte, Keep On, Keepin' On
- 2Pac, How Do U Want It
- R. Kelly, Down Low (Live To...Mix)
- George Michael, Fastlove
- Immature, Please Don't Go
- Toni Braxton, You're Makin' Me High
- Ice-T, I Must Stand
- Coolio, It's All The Way Live (Now)
- Montell Jordan, I Like
- De La Soul, Stakes Is High

NEW

- Busta Rhymes, It's A Party
- Def Leppard, Work It Out
- Deftones, Bored
- Eric Clapton, Change The World
- Isley Brothers, Let's Lay Together
- Jordan Hill, For The Love Of You
- Keith Sweat/Kut Klose, Twisted
- Ryan Downe, Scratch
- Stabbing Westward, Shame



Continuous programming
3201 Dickerson Pike
Nashville, TN 37207

- Randy Crawford, Cajun Moon
- Alanis Morissette, You Learn
- Def Leppard, Work It Out
- Beattles, Yesterday
- Clayton/Mullen, Mission Impossible
- Color Me Badd, The Earth, The Sun, The Rain
- Celine Dion, Because You Loved Me
- Steve Earle, Feel Alright
- Gin Blossoms, Day Job
- Gipsy Kings, La Rhumba De Nicolas
- Hootie & The Blowfish, Old Man & Me
- Jars Of Clay, Flood
- Kiss, Rock And Roll All Nite
- Billy Mann, Turn Down The World
- Joni Mitchell, How Do You Stop
- The Dixons, Sister
- Bonnie Raitt, Burning Down The House
- Lionel Richie, Don't Wanna Lose You
- Van Halen, Humans Being
- Verve Pipe, Photograph



Continuous programming
299 Queen St West
Toronto, Ontario M5 V2 Z5

- George Clinton, If Anybody Gets Funked (new)
- Patti Rothberg, Inside (new)
- Montell Jordan, I Like (new)
- Garbage, Stupid Girl (new)
- No Doubt, Spiderwebs (new)
- Butthole Surfers, Pepper (new)
- Jewel, Who Will Save... (new)
- Sloan, The Good In Everyone (new)
- Bone Thugs-N-Harmony, Tha Crossroads
- Fugees, Killing Me Softly
- I Mother Earth, One More Astronaut
- Hootie & The Blowfish, Old Man & Me
- Bryan Adams, The Only Thing That...
- Bush, Machinehead

The Tragically Hip, Ahead By A Century

The Cranberries, Salvation

Rage Against The Machine, Bulls On Parade

Stone Temple Pilots, Big Bang Baby



Continuous programming
1111 Lincoln Rd
Miami Beach, FL 33139

- Bryan Adams, The Only Thing That...
- Shakira, Estoy Aqui
- Maldita Vecindad, Don Palabras
- George Michael, Fastlove
- Metallica, Until It Sleeps
- Eros Ramazzotti, La Cosa Mas Bella
- Spacohog, In The Meantime
- Oasis, Champagne Supernova
- Ilya Kuryaki, Jaguar House
- Coolio, 1, 2, 3, 4 (Surpin' New)
- Queen, You Don't Fool Me
- Def Leppard, Slang
- Pet Shop Boys, Before
- Cowboy Junkies, A Common Disaster
- Hootie & The Blowfish, Old Man & Me
- Los Tres, Traje Desastre
- Los Enanitos Verdes, Dale Pascual
- Garbage, Only Happy When It Rains
- Soraya, De Repente
- Bush, Machinehead



Five 1/2-hour shows weekly
Signal Hill Dr
Wall, PA 15148

- Jimmy A, Sweet Angel
- DC Talk, Jesus Freak
- Jars Of Clay, Flood
- Steve Taylor, On The Fritz
- Guardian, Lead The Way
- Michael W. Smith, Cry For Love
- White Heart, Inside
- Carolyn Arends, Seize The Day
- Johnny Q Public, Body Be
- Tom Green, 40 Brave Soldiers
- Big Ten Revival, Two Sets Of Jones

Newsboys, Shine

T-Bone, Throwin' Out Tha...

Dakota Motor Co., Railroad

Raspberry Jam, Burden



Five hours weekly
223-225 Washington St
Newark, NJ 07102

- Butthole Surfers, Pepper
- Jewel, Who Will Save Our Soul
- Porno For Pyros, Tahitian Moon
- Super Deluxe, She Came On
- Lode, Legs & Arms
- Patti Rothberg, Inside
- Spin Doctors, She Used To Be Mine
- Frank Zappa, G-Spot Tornado
- Colour Club, If It's All Good
- Jim Carrey, Somebody To Love
- Primitive Radio Gods, Standing Outside A Broken Phone...
- Soundgarden, Pretty Noose
- Cracker, Nothing To Believe In
- Montell Jordan, I Like
- Salt, So
- Eric Clapton, Change The World
- The Cure, The 13th
- 311, Down
- No Doubt, Spider Webs
- Faith Evans, Ain't Nobody



CALIFORNIA MUSIC CHANNEL

15 hours weekly
10227 E 14th St
Oakland, CA 94603

- Total, Kissin' You
- 2Pac, 2 Of Amerikaz Most Wanted
- Quad City DJ's, C'mon N' Ride It
- Toni Braxton, You're Makin' Me High
- Bone Thugs-N-Harmony, Tha Crossroads
- SWV, You're The One
- Montell Jordan, I Like
- Jodeci, Get On Up
- Ladae, Party 2 Nite
- Passion, Where I'm From

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R.L. BURNSIDE BREWS BLUES ON MATADOR

(Continued from page 10)

that was all around, close. I watched them play, and I kinda put my style with it."

In 1967, fife-and-drum bandleader Othar Turner led folklorist George Mitchell to Burnside, who recorded several performances released by Arhoolie Records in 1968. For many years thereafter, he performed regularly in local juke joints, including one run by bluesman (and future label-mate) Junior Kimbrough. By the '70s, his fame had spread to the point that he toured in Europe and recorded for Swing Master in the Netherlands and Arion in France.

It wasn't until the '90s that Burnside gained fame in the U.S. He appeared in director Robert Mugge's 1991 documentary "Deep Blues" and on the 1992 Atlantic soundtrack album. He cut two acclaimed albums for the Oxford-based blues label Fat Possum Records (Billboard, June 11, 1994); the records, "Bad Luck City" (1993) and "Too Bad Jim" (1994), were produced by writer Robert Palmer, whose 1981 book was the basis for Mugge's film.

Last year, Burnside was exposed to a new audience via a surprising alliance with the Blues Explosion. Bandleader Spencer, a veteran of such manic punk units as Pussy Galore, the Gibson Brothers, and the Honeymoon Killers, founded the band in 1992 as a forum for his highly deranged approach to blues and R&B. The band has released three albums on Matador. (Spencer maintains another band, Boss Hog, with his wife, Cristina Martinez; the group records

for DGC.)

Spencer first heard Burnside several years ago on a single on Memphis State University's High Water Recording Co. He saw Burnside and Kimbrough perform in New York when Mugge's film was released there, and he later picked up on the Fat Possum albums.

"That record 'Too Bad Jim' was a real favorite of mine and the rest of the guys in the Blues Explosion," Spencer says. "So we really wanted to play with R.L. Burnside. Our booking agent called them up and tried to see about playing a show with them in New York City... They didn't know who we were, so they made this impossible [demand] for a ton of money and airline and hotels and everything. So it was like, 'There's no way we can do that.'"

However, a friend of Spencer told Matthew Johnson of Fat Possum Records, who manages Burnside, that blowing off the date was a mistake. "The next thing we knew, they were calling us up," Spencer says.

Burnside wound up opening for the Blues Explosion in 1995 on tours through the Midwest and Southeast, often collaborating on a jam at the end of Spencer's set.

Spencer recalls, "On that tour, at one club, I think it was in Knoxville [Tenn.], for one reason or another—I think there was some problem with the PA, it went out or something. We just called out for R.L., and R.L. came up, and it was at the end of our set, or the encore, so we just started playin' with him. That's how we started

playin' together."

Spencer confesses that he was uncertain about how his audience would react to Burnside's hypnotic blues: "I was wondering, well, maybe a little worried about how they'd react to it, but the crowds went for the music. I guess I shouldn't have been surprised, because it's great music. I think R.L. and his band were really happy to be playing to a pretty big and receptive audience, and also a younger audience."

Burnside says, "They got to like it good, 'cause a lot of times we'd open with the blues like we did, you know, and then I'd get up there and jam with 'em a bunch of times. And people enjoyed that."

Earlier this year, following some dates in the Southeast, Burnside, his protégé Brown, and the Blues Explosion decided to record together; Spencer thought at the time that the material would be used on a future album by his band. At that juncture, Fat Possum was embroiled in a dispute with its distributor, Capricorn Records, and Burnside had not released an album in two years.

"[The Blues Explosion] were in the process of making a record, and R.L. needed something out," Johnson says. "I think the idea was, where the hell else could it go?"

Since Fat Possum had shuttered its Oxford studio, Johnson, who was producing, set up shop at Lunati Farms in Burnside's hometown of Holly Springs, Miss., in early February in the middle of a horrendous ice storm that briefly stranded the Blues Explo-

sion in Birmingham, Ala., for a single four-hour session.

"They had this house in the middle of nowhere," Spencer recalls. "It's kind of a hunting lodge now; I think at one time it was a great big mansion... I don't know if it's because of [the storm] or it's like this all the time, but there was no heat or running water at the time. They just had a big fire in the living room, and we were all around there, and R.L. was sitting next to the fireplace, and he's got his Marshall next to him. The rest of us had our amps in different rooms all through the house, upstairs, just trying to get a little separation. And we just started playing."

Johnson says his intention was never to make a conventional Delta blues record. "There's no point in me getting Spencer and the Blues Explosion trying to mimic [drummer] Calvin [Johnson] or [guitarist] Big Jack Johnson. That wouldn't work... The purists would hate it anyway. This way, maybe we could have it so that the punk kids hated it and the purists hated it."

Spencer seems somewhat uneasy about how blues listeners will react, asking at one point, "What do you think about this R.L. record, as far as the off-color humor and the storytelling and the foul language, as far as what R.L. is doing?"

He adds, "When I was making it, I was having a good time, getting drunk. I'm such a fan of R.L.'s, I just don't wanna sound like some little jerk, especially when we're doing that comedy routine. I was just trying to

play as best as I could with him."

Burnside says that while "Ass Pocket" is as reflective of him as are his more conventional records, he'll play what he knows best on future albums: "I'm gonna still stick with the blues. I'm gonna stay with them... That's me [on the Matador album], all right. I just hope the people like it enough to buy it. But I like them old blues."

To market the album, Matador will not home in on the Blues Explosion's alternative fan base, according to Christina Zafiris, the label's U.S. director of marketing and product management.

"It's an R.L. Burnside album, and he has a fan base on his own," Zafiris says. "The fans of the Blues Explosion who will be attracted to this record will be directed to the record by a retailer. The retailers, especially at the mom-and-pop level, will be [highlighting] this record no matter what I do from here."

She notes that the cover art by Derek Hess, which features a caricature of a belt-wielding Burnside eyeing two curvaceous women with pint bottles in the back pockets of their cutoffs, is an important marketing tool. "[Hess is] an artist who traditionally draws a lot of rock images. I think when people look at it, they're going to figure out that maybe this is not just your straight blues record."

For point-of-purchase use, the label is producing a poster featuring a blue-tinted photo of Burnside and the cover art, as well as stickers featuring Hess' cover logo.

The traditional blues audience will not be ignored. "Most of the publications that we're going to be going into advertising-wise will be blues publications," Zafiris says. "I believe that we are doing a mailing to the blues specialty [radio] shows."

"Ass Pocket" will be distributed independently through Alternative Distribution Alliance, Caroline, Bay-side, Dutch East India, Feedback, and other indie wholesalers. In Europe, where the album will also be issued on Tuesday (18), the Matador/Real Time release will be distributed by Vital Music.

Zafiris says, "What I'm hoping is that the campaigns in Europe and America will complement each other. I've found that the English press or advertising coverage spills over into this country a lot."

Another Burnside/Blues Explosion tour alliance may be in the making. The bluesman is booked by Steve Hecht of Piedmont Talent, while the band is represented by the Billions Corp.

"We're hoping to hit the Northwest and the West Coast, the places we haven't been to with him," Spencer says. "We're trying to set up a tour of Europe this fall with R.L. Burnside and Doo-Rag, a band from Tucson [Ariz.]. I think that would be a really amazing bill."

Spencer anticipates that a new Blues Explosion album will be out in September. Both Johnson and a Capricorn spokesman say that the labels are close to resolving their differences and will probably issue a more conventional album by the bluesman, recorded by Palmer in 1995, later this year through Mercury.

Burnside says, "We got another one comin' out that's gonna be all just natural blues, like I usually play. But like I say, [the Matador album] may sell with the young people good. Way they talkin' now, it's gonna be pretty good."

IMAGO SUES DREAMWORKS, HENRY ROLLINS

(Continued from page 4)

423,000 copies, according to SoundScan. Rollins Band's 1992 album, "The End Of Silence," has sold more than 260,000 copies. The artist is also known for his spoken-word performances. Rollins' "Get In The Van: On The Road With Black Flag," released by Time Warner Audiobooks, won a Grammy in 1995.

Prior to the filing of the lawsuit, Rollins had claimed that his contract with Imago was nullified when the label lost its distribution deal with BMG on Dec. 31, 1994.

However, the label recently resurfaced as an independent, signing an exclusive national distribution deal with Port Washington, N.Y.-based wholesaler Koch International (Billboard, Feb. 10).

According to the suit, Ellis learned that DreamWorks was interested in signing Rollins from DreamWorks chairman Mo Ostin. Ostin "stated that he knew that if DreamWorks Records proceeded to reach an agreement with Rollins, it would have to make a deal with Imago, thus indicating that DreamWorks Records would, before signing any agreement with Rollins, negotiate an agreement with Imago to buy out his rights under the Imago recording agreement," the suit claims.

Ostin assured Ellis that he would contact Ellis regarding DreamWorks' interest in Rollins, but Ellis never heard from Ostin again, the suit states.

When Ellis heard rumors that DreamWorks had signed Rollins, he contacted Ostin and reminded him that the artist had a contractual agreement with Imago, the suit claims.

Ellis assumed that if DreamWorks

wanted to sign Rollins, the label would work out a deal with Imago, similar to the agreement DreamWorks made with Sony, allowing it to sign George Michael, the suit says.

Although it is not mentioned in the suit, Geffen Records, which distributes DreamWorks, reached a deal with Imago to sign Aimee Mann. In that situation, Ellis says that he received a phone call from Geffen chairman/CEO Ed Rosenblatt seeking to make a deal for Mann. Geffen did not release Mann's "I'm With Stupid" album until a deal with Imago was finalized, Ellis says.

INTERNET CONTENT LAW

(Continued from page 4)

of the law the day it went into effect. On Feb. 26, a 22-group coalition—including publisher, writer, and media watchdog organizations; the Recording Industry Assn. of America; and primary commercial online service providers America Online, CompuServe, Microsoft, and Prodigy—filed a second suit.

The act, part of the massive Telecommunications Act of 1996, prohibits the display of sexual and excretory material deemed "patently offensive" in "a manner available to a person under 18 years of age."

Lawyers representing opponents of the act successfully argued that it was "effectively a ban on certain speech that is suitable for adults." They also argued that such a ban would be unenforceable because companies would have to verify the identity and age of each World Wide Web browser (Billboard, March 9).

The Justice Department argued

Initially, Mann, Rollins, and another Imago artist, Paula Cole, were part of a proposed deal with Warner Bros. However, that deal fell apart when then Warner Bros. chairman/CEO Danny Goldberg exited the label, Ellis says. Of the three, Cole was the only Imago artist to sign with Warner Bros.

Sources say Warner Bros. and DreamWorks were not the only labels attempting to woo Rollins away from Imago. Virgin and Sony also expressed interest in the former Black Flag front man.

Rollins' attorney, Don Engel, says,

that such a law is necessary to protect children from online pornography and stated that it would initiate an "expedited appeal" that would bring the case directly to the U.S. Supreme Court for review. An expedited appeal provision is written into the act itself.

Paul Russinoff, the RIAA's associate general counsel and First Amendment specialist, says, "Hopefully, [this] decision sounds the death knell for one of the most chilling censorship laws our country has faced in recent memory."

In a written statement released June 12, Microsoft president Bill Gates calls the decision "a great victory for anyone who cares about free expression or the future of the Internet" and suggests that "technology can provide a much more effective safeguard" than a restrictive law.

America Online president Steve Case issued a statement June 12 that characterizes the decision as "a legal

"DreamWorks couldn't have possibly induced a breach of contract because Rollins was out of his contract for a year... Imago went out of business in January 1995 when it lost its distribution." At that time, Engel says, he wrote Ellis a letter stating that since the label was no longer doing business, Rollins was free of his contractual obligations to the label.

DreamWorks is the record label of the like-named entertainment company launched by Steven Spielberg, Jeffrey Katzenberg, and David Geffen.

Ostin and DreamWorks had no comment on the suit.

milestone in the development of the new interactive medium," adding that "parents—with the help of technological tools—are the most effective and appropriate determiners of what children should access online, not the government."

Prodigy calls the decision "a landmark ruling" in a company statement and mentioned technological controls, including its Cyber Patrol program, that "let parents block access to any areas of the Prodigy service (including chat) and the Web which they deem inappropriate."

Howie Klein, president of Reprise Records, one of many labels with an online site, says the law "was obviously unconstitutional." He adds, "It's not like we've been operating a porno site on the Web. We've been spinning music."

Assistance in preparing this article was provided by Brett Atwood in Los Angeles.

CHANDRA'S HARMONIC DRONES COME TOGETHER ON REAL WORLD

(Continued from page 9)

line when I've one album in my head," she says. "Albums take me two years to write. The next one could be a dance album, in which case Real World would not be a suitable outlet.

"It makes it far more equal in terms of bargaining—I have sold 100,000 albums for Real World in the past three years," she adds. "It's not leverage [that gives that kind of bargaining power], it's determination. If you're determined to preserve your musical independence, then there are avenues for doing that."

Chandra also manages herself and makes major decisions such as those about marketing her work. One such decision is not to do any live performances supporting this album, although previous appearances, such as those at the WOMAD festivals, have featured music similar to "ABoneCroneDrone."

"The way she presents her music is pure and dramatic, just her alone onstage with a drone," says Real World label manager Amanda Jones.

"She came to Real World, and she had never played live before, but she said she would like to do WOMAD," Jones adds. Her appearance at the festival led to her recording for Real World.

Chandra's lack of live appearances and the esoteric nature of her material on the album pose a marketing conundrum for Virgin and Real World.

Guy Hayden, Real World international marketing manager at Virgin in London, acknowledges that the project is "a tricky one."

He adds, "The areas in the U.K., at least, where I will be concentrating are the ambient and new classical markets. In the U.K., there isn't a 'new age' market such as there is in the States. Publications such as *The Wire* [which covers music across all genres] are perfect for this record. Apart from that, there's a whole group of people who will buy a record when they're properly introduced to it but would never dream of

going out and buying a four-boys-with-guitars album. Unfortunately, the record industry is geared up to marketing to the people who will buy those kind of records."

Expectations are strong in the U.S. and Australia, especially among new age audiences. Jones says, "In America she has a radio presence, especially among the new age market. That's her natural territory. We've sold a lot of cassettes in that market, and that tells us that they were going through new age shops."

In the U.S., cutting-edge retailers are excited about "ABoneCroneDrone." Mark Jeffrey, president of San Francisco-based retail marketing firm Access Productions, says, "It'll do extremely well in the alternative market and probably in the mainstream as well. The public seems to be searching

for interesting vocal stuff right now. This is going to turn a lot of heads."

Similarly, Don MacKinnon, president of nine-store, Boston-based Hear Music, says, "I like this record. Hear Music tries to find records that are different from anything else out there but are still interesting and really good—the kind of record that makes our customers go, 'I've heard nothing like that.'"

Because of the album's dronelike quality, its airplay prospects are limited, according to Chris Douridas, music director at NPR affiliate KCRW Santa Monica, Calif., and host of the station's "Morning Becomes Eclectic" program. Douridas says, "I suspect this album is going to generate less excitement for the DJs [than Chandra's two previous releases]. It's a great late-night-experience record. For daytime airplay, we'll have to be very selective."

HARD ROCK TO LAUNCH LABEL, SHOWS, VENUE

(Continued from page 4)

open Hard Rock Cafes in properties Morton builds and that Rank itself may put up casinos in territories for which Morton does not have licensing rights.

The acquisition of Morton's 17 cafes gives Rank 58 Hard Rock restaurants, of which 28 are company-owned and 30 are franchised.

In addition to building 12 Hard Rock restaurants in the next 14 months, the company plans to construct a 2,400-seat, 100,000-square-foot amphitheater, Hard Rock Live!, in Orlando, Fla. A joint venture with MCA Inc., the venue is expected to open in 1998. It is part of a \$2 billion expansion program undertaken by MCA in Florida in a joint venture with Rank, and it will be located between the main gates of the venture's theme-park attractions Universal Studios Florida and Islands of Adventure. Berk says the amphitheater seats will be removable for various kinds of shows.

The Florida venture is separate from

Hard Rock's plan to start a company to produce tours of major recording acts. Berk says he expects to produce "a couple of major rock tours domestically and internationally" in the summer of 1997. He adds that he is in negotiations with three companies to form a partnership for the tour productions.

Another plan is a live concert series at the Hard Rock Cafes. Every week, a show featuring local and regional acts will be staged, with no cover charge to customers (although Berk insists that the musicians will be paid). The series will be conducted in 12 clubs as a test, then rolled out to the entire system.

Hard Rock is also sponsoring a live rock concert to be broadcast on network television this fall, "Hard Rock The Vote."

For 1995, Hard Rock Cafe International reports operating profit of \$66 million on sales of \$231 million. Hard Rock America had an operating profit of \$26 million on sales of \$109 million,

THORN EMI POSTS ANOTHER RECORD YEAR

(Continued from page 3)

Heaven," and Roxette's "Greatest Hits."

In Germany, the company saw chart success with the emergence of Pur's "Abenteuerland," while Fettes Brot won the Echo Award for best national newcomer. In addition, the company says, "Virgin Germany sold more than 5 million units through its joint TV-advertised campaign with McDonald's."

In classical, the company singles out its Itzhak Perlman campaign and Vanessa-Mae's "The Violin Player," which sold more than 1 million units. In total, 30 of the company's albums sold more than 1 million copies each during the year.

EMI Music Publishing, which went through a torrid year in dispute with the European Union's collecting societies, delivered "another record-breaking year," according to the company. Among its portfolio of 1 million titles, highlights were Hootie & the Blowfish, Nirvana, Selena, Jodeci, Stone Temple Pilots, Simply Red, Boyz II Men, and Aerosmith. The company says it is the world's leading music publisher.

In retailing, HMV increased sales by 30% on a store-for-store basis,

with average same-store sales up 6.3%. Including Dillons, sales were up 53% to \$1.18 billion, and profits rose 40% to \$30.2 million.

The company says, "Strong performances by HMV U.K., Ireland, Japan, and Australia more than offset the impact of difficult retail conditions in North America."

"Operations outside the U.K. accounted for 135 of HMV's total chain of 231 music stores at year-end and for 53% of music [revenues]."

In the Asia-Pacific region, the company says, the retailer's entry into the Hong Kong market has "surpassed HMV's highest sales expectations. Two new stores have been added, and a 15% market share has already been achieved."

The company adds that HMV Australia is now earning a profit and that the chain is continuing to expand in Japan, North America, the U.K., and continental Europe. HMV is now in Northern Ireland for the first time, with a store in Belfast.

Thorn EMI reports in pounds sterling. The exchange rate used in this story is \$1.54 to the pound.

ROBERT MORGADO EMERGES IN CHINA

(Continued from page 4)

by Monday (17) (see story, page 4).

According to the IFPI, China's music business in 1995 generated sales of 123.3 million units, which sold for the equivalent of \$178.4 million, while pirate sales totaled 145 million units and generated the equivalent of \$168 million. Pirated material accounts for 54% of the country's total unit sales.

Esposito says Maroley executives believe that the U.S. music industry is taking the wrong approach to combating piracy in China. "Focusing on manufacturing plants is like focusing on the people who farm coca in Colombia, without going after the cartels that distribute cocaine," Morgado said.

Maroley executives also believe that the U.S. is making a mistake in making the piracy issue a unilateral one. Instead, Morgado says, the U.S. should have aligned support from its major trading partners before approaching China.

Esposito says that in addition to signing artists, Maroley is in the market to buy Chinese catalogs, among others.

"We will look at what overseas product works in the mix," he adds.

Esposito declined to provide additional details on Maroley's next moves into music, other than to say that the company is forming a music distribution company within China and plans to eventually launch a second label.

Phillips, born to an American father and Chinese mother, is fluent in Chinese and English. He was born and grew up in Taiwan, went to college in California, and has lived in New York since 1989.

Phillips released seven albums in Taiwan and Southeast Asia between 1982 and 1986, the first five through EMI and the last two through PolyGram. Those albums collectively have sold 10 million units, according to the labels. From 1986 to 1989, he released five albums on Pacific Audio & Video Distribution in China.

From 1989 through this year, Phillips' music career was on hiatus while he concentrated on acting; he has had roles in a number of Broadway plays, including "Miss Saigon."

MCA, CAPRI SPIN OFF TWISTED DANCE LABEL

(Continued from page 10)

tainment with Nobles, a former VP of strategy and planning at I.R.S., and Mitsakos, a Los Angeles-based investor. Tribal continues as a label for I.R.S., with new staff and new releases due this summer.

During their time at Tribal, DiStefano and Davenport enjoyed worldwide club success with recordings by such acts as Club 69, Danny Tenaglia, Roxy, and the Underground Sound Of Lisbon.

"Their reputations within the dance community are so strong that their names are synonymous with the most exciting dance music around," says MCA president (U.S.) Jay Boberg. "MCA's partnership with TWISTED Records simply provides them with the additional tools and opportunities to take their unique skills to the next level."

Although the label is eschewing specific executive titles, DiStefano will oversee A&R and artist development, while Davenport will cover sales and marketing. Nobles is the label's CFO, and Mitsakos will serve as an intermediary between MCA and Capri. The label will be based in New York, with satellite offices in Los Angeles and London. In addition to the four heads, TWISTED will start with a staff of six, including Bill Brewster, who will be managing director of the label's U.K. operations.

The deal between MCA and Capri calls for TWISTED to release 10 albums per year for five years, with no cap on

singles. DiStefano estimates that the label will issue approximately 40 12-inch singles per year, divided between cuts taken from albums and one-offs.

Initial signings include Club 69, Tenaglia, and Funky Green Dogs, the latter of which will christen the label with the single "Fired Up" in early August. Funky Green Dogs' first album is due in September, Club 69's latest set is due before Christmas, and Tenaglia is slated to offer an album at the beginning of 1997. DiStefano expects to pepper the TWISTED roster with a number of acts formerly connected to Tribal.

"It's an act of loyalty from both sides," he says. "There was always incredible mutual respect between us and our acts and producers. We look forward to continuing to work with as many of them as possible in the future."

Nobles adds that TWISTED will follow in Tribal's footsteps in more ways than creatively. "We were operating very efficiently on a financial level at Tribal," he says. "There were few, if any, records we put out that we didn't make money on. We kept our marketing percentage down and didn't overspend. We hope to continue that and expand upon it to sign artists to longer-term deals at TWISTED."

Assistance in preparing this story was provided by Carrie Borzillo in Los Angeles.

Nevertheless, Chandra is one of KCRW's "core artists," and Douridas says the station will continue to support her.

Along with Ravi Shankar, George Harrison, and latter-day acts, such as Loop Guru, Chandra has made a significant contribution to bringing Indian music into the mainstream. British audiences first knew her as one of the teenage stars of the kids' TV series "Grange Hill" in the early '80s.

Chandra's first musical foray was as the teenage lead singer of Monsoon, arguably the first commercial pop band to fuse Indian musical styles with MIDI-driven synthesizers and percussion. After a four-track EP on the Indipop label in 1981, Monsoon's single "Ever So Lonely" hit No. 12 on the British charts in April 1982. Signed to Phonogram by the label's then A&R director, David Bates, the band came under pressure to emphasize the pop side of its sound and broke up in 1982. Its debut album, "Third Eye," was released in 1983.

Four solo works by Chandra were released by Indipop, a label run by her musical and business collaborator Steve Coe, in 1984 and 1985. The albums range from the ambience of "Quiet" to the dance pop of "The Struggle." In 1986, Swedish indie MNW released the Indipop albums, many copies of which were sold on export. Indipop also issued "Roots And Wings" in 1990, plus a "best of" compilation titled "Silk."

Caroline began releasing those earlier Indipop albums in the U.S. last September.

In 1992, Chandra signed to Real World, and the following year she released "Weaving My Ancestors' Voices," which is one of the label's best-selling items to date. "The Zen Kiss" was released in October '93.

Real World's output is licensed exclusively to Virgin worldwide, and the label is renegotiating a further three-year pact with the major.

"Going through Caroline has really improved the situation in America," says Jones. "They were keen to promote the catalog material." In Australia, where Chandra has found significant exposure, Real World product is issued by Larrikin via a subdistribution deal with Virgin.

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

CHINA MOVEMENT

(Continued from page 4)

announcing the Chinese enforcement actions, Barshesky said that the U.S. delegation led by Assistant U.S. Trade Representative Lee Sands "completed two days of consultations today in Guangdong province. The delegation met Monday with Guangdong Vice Governor Lu Zhonghe and Tuesday with Chinese enforcement officials."

The vice governor reported on the initial results of a new "special enforcement period," including recent closures of certain factories and major distribution centers for pirated software and audio/visual products, she said.

The U.S. has laid out four conditions for withdrawal of the trade sanctions: border and customs enforcement of pirate product destined for other nations, an extended special government-enforcement period for pirate operations within China lasting until the end of August, shutdown of illegal CD plants and consequent government control of plant operations, and mar-

(Continued on next page)

KMFDM RIDES THE INDUSTRIAL REVOLUTION

(Continued from page 9)

soundtrack (Billboard, Sept. 30, 1995) and Gravity Kills (see story, page 1) will likely make more people pay attention to KMFDM.

Modern rock radio is already paying attention. The band scored its first points with commercial radio last year with "Juke-Joint Jezebel."

While the single, which is on "Nihil" and the soundtracks to "Mortal Kombat" and "Bad Boys," did not chart on Modern Rock Tracks, it did land airplay on the format and reached No. 27 on the Hot Dance Music/Club Play chart in July 1995.

VIRGIN TOUTS MAXI PRIEST AS THE POP 'MAN'

(Continued from page 9)

song reached No. 25 on Billboard's Hot 100 Singles chart. His 1990 album, "Bonafide," had sales of more than 700,000 units, according to the label, and yielded the piercingly erotic "Close To You," which topped the Hot 100 and reached No. 2 on the Hot R&B Singles chart. That year, Priest made the rounds of U.S. late-night talk shows and dueted with Roberta Flack on her single "Set The Night To Music" (which reached No. 6 on the Hot 100).

"Housecall (Your Body Can't Lie To Me)," his 1991 duet with DJ Shabba Ranks that was featured on the latter's debut album, "As Raw As Ever," was a No. 4 R&B single. "Fe Real" sold only 200,000 units, according to the label, and subsequent difficulties extricating Priest from former management tied up his recording career.

The intervening years were spent "touring, touring, touring," Priest says. "[I played] various outskirt places, not major cities, mostly in Brazil, the Middle East, Thailand, Hong Kong, Japan. They love reggae music. The wings of reggae are very wide, for which we give thanks to the honorable Bob Marley."

Fittingly, Japan was the launch site for Virgin's massive "Man With The Fun" promotional campaign, which started May 1 to capitalize on a previously

Modern rockers WKQX (Q101) Chicago, WOXY Cincinnati, and WXRK (X96) Salt Lake City are among the early believers in "Power," the first single from "Xtort," which, like "Juke-Joint Jezebel," features soulful female vocals.

"[Industrial dance/rock] has been missing since the guitar-heavy, three-chord punk stuff came around," says Dorsie Fyffe, music director at WOXY. "The timing is good because it's a change, though it's actually just going back to four years ago or so. We expect it to do really well. I imagine it will be a top song

for us in a few weeks. We've already gotten calls when we were just testing it."

"Xtort" marks the return of longtime album cover artist Brute, who has done every cover for the band except "Nihil."

The band is led by Sascha Konietzko, who recruited longtime friends Chris Connelly and William Rieflin of Ministry and Revolting Cocks fame and spoken-word artist/indie publicist Nicole Blackman for "Xtort." Konietzko is the one constant in KMFDM, whose lineup varies from album to album.

The newest album doesn't veer too far

from the KMFDM path.

"Every album is like a photograph: It freezes time and displays a certain situation that's going on," says Konietzko, who handles his own publishing through KMFDM Enterprises, which also handles Sister Machine Gun's publishing. "A lot of people tend to think of albums as something written in stone and are really thoughtful about it. I'm not very thoughtful about it."

"The main incentive behind the band, and probably always will be, is that as long as it's fun, it's good," he continues.

Two things are different this time around, though. Konietzko has decided to forgo the rash of remixes usually done for the band's singles and has no plans to tour anytime soon.

The moves are surprising, as KMFDM's success and reputation have been fueled largely by its larger-than-life shows and remixes.

"I'm bored with the [remix] concept," says Konietzko. "This is a step toward quality, rather than multitude. I wanted to get in the studio and work to make the best version of the songs there are."

However, this doesn't necessarily mean that KMFDM's fans will not see another remix or tour. Konietzko says he will consider doing a remix and hitting the road when the time is right, but he does not believe that the absence of either will hurt the band.

"The success of KMFDM, if you want to call it that, is not based on any promotional or marketing campaign," he says. "It's based on years and years of touring and making friends."

Konietzko keeps in constant touch with his fans via E-mail and the band's Internet World Wide Web site, which he

personally updates daily.

To help set up "Xtort," the label and the band's manager, Charlie Hewitt of San Diego-based Buzz International Group, found 50 die-hard KMFDM fans on the Internet to work as field reps for the group. The reps are handing out fliers and posters and working with music and nonmusic stores, such as tattoo parlors and surf shops. In addition, Wax Trax!/TVT has a variety of promotional pieces and giveaways to help spread the word about "Xtort."

The debut single, "Power," is on a cassette sampler, "Wax Trax! Summer Swindle," being polybagged with 45,000 copies of the July issue of Alternative Press. Another 50,000 copies of the tape will be handed out at summer college and beach events and given away at radio.

The label also printed 100 lithographs of Brute's handiwork on the cover of "Xtort" for radio stations to give away and mailed a prerelease poster and information sheet on KMFDM to 90,000 fans.

Additionally, "Retro," a promotional best-of compilation CD aimed at educating radio, retail, and press on the band's history, is being serviced, and a limited-edition, etched 12-inch of "Power" is available at key indie stores. "Retro" may be released commercially in the future.

"Xtort" will be included in retail pricing and positioning programs this summer, when a \$50,000 advertising campaign will kick in.

"We're very excited about this release," says Paul Burgess, national director of sales and marketing at TVT. "[KMFDM] did 300,000 in catalog sales last year. Besides Nine Inch Nails, they are our strongest-selling catalog. Each album sells better than the last."

scheduled 20-date tour of that country.

"He was met with overwhelming excitement," says Eric Ferris, Virgin's Los Angeles-based national director of product management (U.S.). "Sales have exceeded initial expectations, almost 100,000 [units]. He will be in Europe June 15-July 20 for promotional dates in countries including France, Germany, Spain, England, Greece, and Sweden." Beginning Aug. 12 and concluding "sometime in mid- to late September," according to Ferris, Priest will tour the U.S. as part of the package tour Reggae Madness (which also features Ranks and Shaggy).

Virgin's street marketing campaign also took off May 1, targeting dancehall clubs, mix radio shows, and reggae video shows in key U.S. reggae markets, including Boston, Washington, D.C., New York, Los Angeles, San Francisco, and Miami. It continues through June and focuses on a promo 12-inch of the album track "Heartbreak Lover," which contains two reggae remixes by stellar Jamaican producer Colin "Bulby" York, as well as the album and a cappella versions of the first single, "That Girl."

"Heartbreak Lover," which features Priest singing with DJ Buju Banton and vocalist Beres Hammond, was released in Jamaica in May through Big Yard Records.

Virgin also released a separate "That Girl" vinyl single that includes the album version of the track, as well as club and R&B mixes by David Morales and the album version of "Heartbreak Lover." "That Girl," which features Shaggy, went to stores June 11 in cassette and CD formats, hard on the heels of the 12-inch vinyl's street date.

Virgin plans to place the album in listening stations for large chain accounts. Point-of-purchase displays and advertising and radio airplay in tour markets are also in the works.

"The album will sell well, because his other albums are still selling, even though the last one came out in 1992," says Harold Maxwell, wholesale sales manager for Queens, N.Y.-based VP Records. Of the single, Maxwell says, "The combination of Shaggy and Maxi is a natural one, as they both have strong R&B flavoring."

Virgin is also capitalizing on Priest's keen performing ability and cuddly sex appeal that has already won the dreadlocked crooner a large contingent of female fans.

"We're targeting all kinds of television shows," says Ferris. "We're going to MTV, BET, the Box, and VH1 with the video directed by Hype Williams, who did the latest Busta Rhymes, 2Pac, and LL Cool J videos."

Appearing with Priest in the "That Girl" video are Shaggy and supermodel Beverly Peelle.

An extensive radio ad campaign launched June 10 targets "all formats, with initial focus on top 40 and crossover radio," says Ferris. "Two weeks later,

we're going to urban and R&B radio."

Most of the album's tracks were produced by the gifted and astute Robert Livingston/Sting (not the former member of the Police), the hit-making duo behind Shaggy's 1995 pop/R&B breakthrough. Other world-class producing talents involved include Jamaicans Clive Hunt and Handel Tucker, U.K.-raised Jamaicans Mafia & Fluxy, and American Andrew Marvel.

While Priest shares with his first cousin, the late reggae legend Jacob "Killer" Miller, the family trait of a powerful, honed vocal instrument and a wildly magnetic performing style, Priest was born and raised in England, a musical crossroads that exposed him to many genres.

"I just try to use the talents I have to do what I do to the best of my ability," he says. "[My style] grows naturally out of where I've come from. I was brought up with gospel music, first and foremost. My oldest brother used to bring a lot of old reggae and ska into the house. We played a lot of Elvis Presley. As a child, I was always told I could sing, and it was something I loved. So, I sought to achieve and to collect as much knowledge as possible within different styles of music."

Priest certainly spreads out and gets comfortable on "Man With The Fun." "With 'Fe Real,' [there was] too much dictation around me, people telling me what I should and shouldn't do," he says. "It came out a bit too polished. Everyone was running after the success of 'Close To You' for all 12 tracks. But this album speaks for itself—everything from R&B to reggae to ballads to world music."

"That Girl," the title track, "Happy Days" (with reggae crossover pioneers Chaka Demus & Pliers), and other tracks essay a rollicking blend of roots reggae's easygoing lope with a sweaty New Orleans R&B feel. That hybrid gives Priest room to encompass both the spiritual raptness of such songs as "Love Will Cross Over," "Human Cry," and "Watching The World Go By" and the love yearnings of "Heartbreak Lover."

"Ain't It Enough" is pure R&B, and the title tune bounces to Priest's and Shaggy's reggaeman machismo. "Frienemy" is an urban fast hustle, and Priest's exhilarating cover of "Message In A Bottle" outpaces the Police's original.

"I really love the concept of this whole album, because [Priest is] finally getting the opportunity to get out there on a commercial level with other artists of today, like Buju and Shaggy," says Sadiqi, host of "Reggae Dancehall Show" on KMEL San Francisco. "This is explosive. It's the best thing for crossover radio across the country right now. Maxi never fully took a road toward the American market totally. He always had a young female crowd, but now is the time for him to become the Jamaican crossover in America."

CHINA MOVEMENT

(Continued from preceding page)

ket access.

"Yes, there has been a recent swirl of enforcement activity," says Neal Turkewitz, Recording Industry Assn. of America VP of international operations. "For example, there has been either four CD plants shut down or two plants with two manufacturing lines. But not anything on the fourth condition of market access."

Sources here say the U.S. will probably not press the market-access section of the agreement at this time.

Jay Berman, chairman/CEO of the RIAA, who was requested by the administration to fly to Hong Kong in case he was needed during the last-minute discussions (Billboard, June 15), traveled to Beijing to consult with the USTR advance team and says that while he sees the plant shutdowns in Guangzhou as a "positive sign," it might not be enough to counterbalance the 14 months of inactivity and "pretending they can't find the other plants," he says.

Insiders in both the government and the private sector here say that experience indicates that China will wait until just before the deadline, perhaps the weekend of June 14, to effect a possible wide-scale closure of the CD plants.

Assistance in preparing this story was provided by Geoff Burpee in Hong Kong.

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Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 275 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

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 'KILLING ME SOFTLY' by Fugees.

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

HOT 100 RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, NAME, ARTIST (LABEL/DISTRIBUTING LABEL). Lists songs that have appeared on the Hot 100 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.

- List of songs from the Hot 100 chart, including 'TITLE (Publisher - Licensing Org.) Sheet Music Dist.', '1. 2. 3. 4 (SUMPIN' NEW)', '1979 (Chrysalis)', etc.

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. This data is used in the Hot 100 Singles chart.



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes top entries like 'THE EARTH, THE SUN, THE RAIN' by Color Me Badd and 'WHO WILL SAVE YOUR SOUL' by Jewel.

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

- Continuation of the Hot 100 Singles Sales list, including 'PLEASE DON'T GO', 'REACH', 'RELEASE ME', etc.

HOT 100 SINGLES SPOTLIGHT



by Jerry McKenna

PSYCHIC PHENOMENON: As predicted in the last Hot 100 Singles Spotlight, Bone Thugs-N-Harmony's "Tha Crossroads" (Ruthless/Relativity) holds down the No. 1 spot for the sixth consecutive week, while Toni Braxton's "You're Makin' Me High"/"Let It Flow" (LaFace/Arista) and 2Pac's "California Love"/"How Do U Want It" (Death Row/Interscope) make solid moves toward the No. 1 position. 2Pac's two-sided single, the biggest point gainer on the chart, zooms 64-6 and debuts at No. 3 on Hot 100 Singles Sales; Braxton's single moves to No. 2 and is the fourth-biggest gainer. Despite the significant growth of both of these singles, "Tha Crossroads" has such a commanding sales lead that it will be several weeks before either Braxton or 2Pac is able to pose a serious threat. Bone Thugs-N-Harmony's big lead has already begun to diminish, however, due to the fact that "Tha Crossroads" has been deleted as a commercial single. It sold more than 218,000 units during the last seven-day tracking period, a decrease of more than 19,000 units from the previous week.

THE MOVERS AND SHAKERS: The second-biggest overall point gainer is "Theme From Mission: Impossible" by Adam Clayton and Larry Mullen (Mother/Island). Its 10-7 move was propelled by an 86% increase in sales and a 16-4 jump on the sales chart. Closely following in overall point gains is Los Del Rio's "Macarena (Bayside Boys Mix)" (RCA). It jumps 16-12 as a result of a 33% sales increase and a 23% jump in audience reach. "Macarena" is No. 1 at WSSX Charleston, S.C.

Below the top 20 are the winners of this week's Greatest Gainer/Airplay and Sales awards. On the sales side, the honors go to Crucial Conflict's "Hay," which moves 38-27 on the Hot 100 and 19-14 on the sales chart. The airplay winner is Natalie Merchant's "Jealousy" (Elektra/EEG); it moves 55-49 on the strength of a 38-29 jump on the Hot 100 Airplay chart. "Jealousy" is top 10 at 13 monitored stations, including KRBE Houston, where it is No. 6.

NEW RIMES AND RHYMES: Debuting at No. 56 is 13-year-old Jackson, Miss., country artist LeAnn Rimes with "Blue" (Curb). The song, which was written 35 years ago for Patsy Cline, receives all of its Hot 100 points from sales generated by country radio play. "Blue" is No. 13 on the Hot Country Singles & Tracks chart. Could this '50s-sounding single cross over to top 40 radio?

Entering the chart at No. 65 on the strength of immediate airplay on top 40/rhythm-crossover radio is Queens, N.Y., rapper Nas with "If I Ruled The World" (Columbia). It debuts at No. 49 in airplay and is top 10 at three monitored stations, including WQHT (Hot 97) New York, where it is No. 3. Despite the fact that the single is commercially available only on 12-inch vinyl, it has sold 4,100 units, an impressive sum for that configuration.

BATTLE OF THE BOOGIE: Entering the chart at No. 92 after spending 17 weeks on the Bubbling Under Hot 100 Singles chart is Los Del Mar Featuring Wil Vezoz with their version of "Macarena" (Radikal/Critique). All of its chart points are from sales, even though the song has received Hot 100-monitored airplay in the past. With this week's Hot 100 debut, there is a strong possibility that new airplay will occur soon.

BUBBLING UNDER HOT 100 SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	4	6	IN THE HOOD	DONELL JONES (UNTOUCHABLES/LAFACE/ARISTA)
2	7	13	I'M NOT SUPPOSED TO LOVE YOU ANYMORE	BRYAN WHITE (ASYLUM)
3	13	2	TEASE ME	3T (MJJ/550 MUSIC)
4	3	5	GUMP	"WEIRD AL" YANKOVIC (ROCKY ROLL/SCOTTI BROS./ALL AMERICAN)
5	2	3	CAFE CON LECHE	EL PRESIDENTE (OUT OF CONTROL)
6	8	11	LET ME CLEAR MY THROAT	DJ KOOL (CLR)
7	14	4	NEVER TOO BUSY	KENNY LATTIMORE (COLUMBIA)
8	10	3	WHERE I'M FROM	PASSION (MCA)
9	—	1	REDNECK GAMES	JEFF FOXWORTHY WITH ALAN JACKSON (WARNER BROS.)
10	—	1	ANGELINE IS COMING HOME	THE BADLEES (POLYDOR/A&M)
11	5	9	I'LL BE ALLRIGHT	MITS (SUMMIT)
12	12	8	DOES THAT BLUE MOON EVER SHINE ON YOU	TOBY KEITH (A&M NASHVILLE)
13	18	5	PARTY 2 NITE	LADAE! (MOTOWN)

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
14	9	3	DA WIGGY	HELTAK SKELTAH (DUCK DOWN/PRIORITY)
15	11	17	OOH BOY/SLEEPING WITH AN ANGEL	REAL MCCOY (ARISTA)
16	19	3	HANG 'EM HIGH	SADAT X (LOUD/RCA)
17	17	3	IF I KNEW THEN (WHAT I KNOW NOW)	II D EXTREME (GASOLINE ALLEY/MCA)
18	—	1	YOUR LOVE AMAZES ME	MICHAEL ENGLISH (CURB)
19	15	2	FAKIN JAX	INI FEAT. PETE ROCK (ELEKTRA/EEG)
20	23	2	TAKE ME HIGHER	ENERGY (UPSTAIRS)
21	22	2	HE'S NOT GOOD ENOUGH	SOLO (PERSPECTIVE/A&M)
22	—	1	SO FLY	DOMINO (OUTBURST/DEF. JAM/MERCURY)
23	—	1	BY MY SIDE	LORRIE MORGAN & JON RANDALL (BNA/RCA)
24	21	3	I WISH	THE BARRIO BOYZ (SBK/EMI)
25	—	2	DOUBLE TROUBLE	MAJLON FEATURING KRS-ONE AND SPENDAK, STARR (WEEDED/NERVOUS)

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

WARNER COMPILATION CELEBRATES SOUTH AFRICA

(Continued from page 1)

mation in South Africa."

South African musician Victor Masondo, producer of "Place Of Hope," says there is "still work to be done" in his country and "a lot of cleaning up to do after apartheid. But there's hope now, and that's what the album is about. And I think that with everybody on the record, it reflects the communication that can take place between different people."

Banjo master Fleck connected easily with the form and feeling of South Africa's spirited musical heritage. "The roots of the music really pulled me in," he says. "Plus, this was the first chance I've had to bring the banjo back to Africa, where it originated."

Inspired after listening to a number of South African recordings prior to his trip to the country, Fleck composed the song "New South Africa." One of the album's highlights, "New South Africa" is a ringing hybrid of Fleck's bluegrass/jazz fusion and the *mbaqanga* guitar of Louis Mhlanga. An extended version of "New South Africa" will appear on Fleck's upcoming Warner Bros. concert album, "Live Art."

Lending the ultimate indigenous imprimatur to "Place Of Hope" is the participation of South African institution Ladysmith Black Mambazo, which has plied its *iscathamiya* style of a cappella vocalizing for more than 25 years. The best-selling group in Africa, Ladysmith was featured significantly on "Graceland"; won a Grammy for its 1987 album, "Shaka Zulu"; and just released its 36th album, "Thuthukani Ngoxolo" (Let's Develop In Peace), on Shanachie. Ladysmith has also toured the globe and collaborated with a wide array of musicians beyond Simon, from George Clinton to Dolly Parton. On "Place Of Hope," the group intones a Zulu chant as well as an arrangement by leader Joseph Shabalala of "Amazing Grace."

REGURGITATOR

(Continued from page 10)

rock and alternative music clubs have supported the pioneering act. The band's first two EPs reached the top 30 of the official ARIA album chart and topped the industry's independent charts, which currently list four Regurgitator singles.

"I've been a big fan since I first saw them live," says Triple J music director Arnold Frolows. "As musicians, they've been proficient enough to be assured about what they're doing. Their sound is very Australian, but they've rearranged their influences to come across as refreshingly new. Maybe that, and some of the lyrical content, has [caused] mainstream radio [to] stay away. But Regurgitator have got songs like 'Blubber Boy,' which are seductive and sweet and could have been major hits."

Formed in Brisbane in late 1993, the band came to Warner's attention when local promoter and manager Paul Curtis hawked a tape of Ely's previous band, Pangaea, in the hope of getting a distribution deal for his Valve label.

However, Warner was more interested in the B-side of the tape, which contained new demos Ely had done with Australian-Vietnamese guitarist/songwriter Quan Yeomans and drummer Martin Lee.

But when Parisi unexpectedly caught Regurgitator opening for a Primus show and watched the unknown act turn the venue into a giant moshing pit, he immediately offered the band members a deal.

Regurgitator has toured throughout Europe, New Zealand, and Japan.

After its summer visit to the U.S., the band will return to Europe for more dates.



ala of "Amazing Grace."

Shabalala says he learned "Amazing Grace" from Simon around the time of the "Graceland" performances and that the song holds special meaning: "Amazing Grace" is a beautiful thing that is for everyone, all people—black or white. When we sang it for 'Place Of Hope,' we just looked at each other, and the spirit was there."

Tracks on "Place Of Hope" include Nana Coyote Motijoane's version of "Fragile" with backup from Fleck and his band; "That's The Way Of The World," with vocals by Mark and Joel Kibble of Take 6, saxophone by Albright, and guitar by Mhlanga; "One Love," sung by Phiri and Royel; South African artist Jonathan Butler's "Heal Our Land," with vocals from Howard Hewitt, Al Jarreau, Jeffrey Osborne, James Ingram, Chanté Moore, and Dianne Reeves, percussion by Sheila E., and keyboards by George Duke; a version of Mr. Mister's "Broken Wings" set to Maya Angelou's poem "Still I Rise," with Claude McKnight from Take 6 on vocals; James Taylor's "Shed A Little Light," sung by Tsepho Tshola; a medley of the South African church hymn "Thula Sizwe" with "I Shall Be Released," sung by David Thomas of Take 6; and the title composition by Masondo with vocals by Joel Kibble.

"Place Of Hope" was conceived and executive-produced by South African expatriate Malcolm Du Plessis and Gail Hamilton, former Take 6 manager and co-producer of the R&B-flavored, Grammy-winning album "Handel's Messiah: A Soulful Celebration." "Place Of Hope" is dedicated to the students of Funda Community College of South Africa, who designed a mural of Tutu, President Nelson Mandela, and other South African heroes that was reproduced for the album package.

Chris Palmer, VP of progressive music for Warner Bros. Nashville, says, "Even though it's a crowded marketplace, we think we have a special record here. The album's not South African music, and it's not American. It's a real marriage of the two."

Palmer's enthusiasm is shared in key retail and radio quarters. Borders Books & Music placed a 6,000-unit order for "Place Of Hope," the largest of any chain, says Ornetta Barber Dickerson, WEA

VP of black music marketing.

Borders music buyer Andy Sibray says the chain plans to position "Place Of Hope" as a best-seller right out of the box, with sale pricing and listening-post slots. "Even if there isn't much radio support for the record, the international atmosphere surrounding the



Olympics should help," he says.

Palmer says Warner Bros. also plans listening-post programs for "Place Of Hope" during July and August in Tower, Camelot, Barnes & Noble, Kemp Mill, One-Stop Records, and Blockbuster Music stores.

Simultaneous with the album's release, Warner Bros. issued a four-track promotional CD to jazz/AC radio that includes edits of "That's The Way Of The World" and "Broken Wings," as well as album versions of "Fragile" and "New South Africa." It also serviced R&B outlets with an edit of "That's The Way Of The World" and sent the entire album to National Public Radio and American Public Radio affiliates. For contemporary Christian stations, Warner Bros. issued a four-track promotional CD with "One World," "Heal Our Land," "New South Africa," and "Amazing Grace."

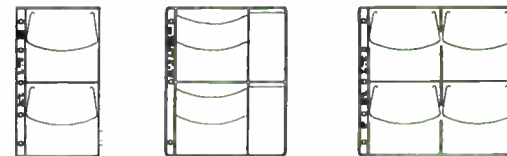
Contemporary jazz outlet WEBZ (the Oasis) Mexico Beach, Fla., just added "That's The Way Of The World" and "New South Africa." "I think both songs are going to fly, big time," says PD Terry James. "Once AC picks up on the Albright tune, we'll back off, but we'll probably stick with 'New South Africa' for a while. Béla is an established artist for us, and people haven't heard anything new from him for a couple of years."

There are several high-profile events in New York that will help promote "Place Of Hope," including three performances featuring Masondo, Phiri, Tshola, Butler, Duke, Herman, and Future Man from Fleck's band. On June 14, the ensemble plays at the Abyssinian Baptist Church in Harlem as part of "Harlem Renaissance Day"; on Sunday (16), it performs at St. Paul's Community Baptist Church in Brooklyn as part of UNICEF's "Day of the African Child" events; and on Monday (17), the group participates in a midday reception at the United Nations for the "Day of the African Child" and performs "One Love" at Rockefeller Plaza in the evening as part of the Olympic torch celebration.

On June 26, "Place Of Hope" will be released in South Africa, where there may be live performances to promote the album.

Shabalala says the collaborative spirit of "Place Of Hope" is a metaphor for what's necessary to build "a new nation" of South Africa. And, he adds, projects such as this are part of his primary goal: "to bridge the gap between people using music, our gift from God."

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	PEAK POSITION
				*** No. 1 ***		
1	1	1	7	THA CROSSROADS D.J.U-NEEK (BONE,D.J.U-NEEK,THE ISLEY BROS.,C.JASPER)	◆ BONE THUGS-N-HARMONY (C) (D) (T) RUTHLESS 6335/RELATIVITY	1
2	4	7	3	YOU'RE MAKIN' ME HIGH/LET IT FLOW BABYFACE,B.WILSON (B.WILSON,BABYFACE)	◆ TONI BRAXTON (C) (D) (M) (T) (V) (X) LAFACE 2-4160/ARISTA	2
3	3	4	12	GIVE ME ONE REASON D.GEHMAN,T.CHAPMAN (T.CHAPMAN)	◆ TRACY CHAPMAN (C) (D) (V) ELEKTRA 64346/EEG	3
4	2	2	12	ALWAYS BE MY BABY M.CAREY (M.CAREY,J.DUPRI,M.SEAL)	◆ MARIAH CAREY (C) (D) (M) (T) (V) (X) COLUMBIA 78276	1
5	5	3	16	BECAUSE YOU LOVED ME (FROM "UP CLOSE & PERSONAL") D.FOSTER (D.WARREN)	◆ CELINE DION (C) (D) (V) 550 MUSIC 78237	1
6	6	—	2	CALIFORNIA LOVE/HOW DO U WANT IT DR.DRE (DRE,DRE,R.ROCKWELL,THE ISLEY BROS.,L.TROTTMAN,N.DURHAM,W.CUNNINGHAM,JACKSON)	◆ 2PAC FEAT. DR. DRE & ROGER TROUTMAN (M) (T) (X) DEATH ROW 854633/INTERSCOPE	6
7	10	11	7	THEME FROM MISSION: IMPOSSIBLE L.MULLEN (L.SCHIFRIN)	◆ ADAM CLAYTON & LARRY MULLEN (C) (D) (T) (X) MOTHER 576670/ISLAND	7
8	7	6	28	NOBODY KNOWS T.RICH (J.RICH,D.DUBOSE)	◆ THE TONY RICH PROJECT (C) (D) (M) (T) LAFACE 2-4115/ARISTA	2
9	6	5	10	YOU'RE THE ONE A."ALLSTAR"GORDON,JR. (ALLSTAR,A.MARTIN,I.MATIAT,T.JOHNSON,C.GAMBLE)	◆ SWV (C) (D) (T) (X) RCA 64516	5
10	8	9	15	IRONIC G.BALLARD (A.MORISSETTE,G.BALLARD)	◆ ALANIS MORISSETTE (C) (D) (V) X MAVERICK 17698/REPRISE	4
11	9	8	7	FASTLOVE G.MICHAEL,J.DOUGLAS (G.MICHAEL)	◆ GEORGE MICHAEL (C) (D) (T) (V) DREAMWORKS 59001/GEFFEN	8
12	16	19	27	MACARENA (BAYSIDE BOYS MIX) C.DE YARZA,M.TRIAY (A.MONGE,R.RUIZ)	◆ LOS DEL RIO (C) (D) (T) (V) RCA 64407	12
13	14	16	3	WHY I LOVE YOU SO MUCH/AIN'T NOBODY D.SIMMONS (D.SIMMONS)	◆ MONICA (C) (D) (M) (T) (V) (X) ROWDY 3-5072/ARISTA	13
14	11	10	3	UNTIL IT SLEEPS B.ROCK (HETFIELD,ULRICH)	◆ METALLICA (C) (D) ELEKTRA 64276/EEG	10
15	15	20	7	TOUCH ME, TEASE ME (FROM "THE NUTTY PROFESSOR") K.SMOOVE,KORNEGAY (C.WOODARD,M.J.BIGEM,HOOTEN,K.KORNEGAY,D.YOUNG,SCHOOLY D)	◆ CASE FEAT. FOXY BROOK (C) (D) (T) SPOILED ROTTEN/DEF JAM 854620/MERCURY	15
16	12	12	20	INSENSITIVE E.CHERNEY (A.LOREE)	◆ JANN ARDEN (C) (D) (X) A&M 581274	12
17	20	25	15	C'MON N' RIDE IT (THE TRAIN) C.C.I."MONHEAD",J.MCGOWAN (C.C.LENDHEAD,J.MCGOWAN,B.WHITE)	◆ QUAD CITY DJ'S (C) (M) (T) (X) QUADRASOUND/BIG BEAT 98083/ATLANTIC	17
18	13	13	13	SWEET DREAMS CLICK PRODUCTION (G.A.SARAF,M.SONMEZ,M.THORNTON,R.HAYNES)	◆ LA BOUCHE (C) (D) (T) (V) (X) RCA 64505	13
19	17	14	20	FOLLOW YOU DOWN/TIL I HEAR IT FROM YOU J.HAMPTON,GIN BLOSSOMS (J.VALENZUELA,R.WILSON,M.CRENSHAW,S.JOHNSON,B.LEEN,P.RHODES)	◆ GIN BLOSSOMS (C) (D) (V) (X) A&M 581380	9
20	28	39	4	WHO WILL SAVE YOUR SOUL B.KEITH (JEWEL)	◆ JEWEL (C) (D) ATLANTIC 87151	20
21	19	26	8	KISSIN' YOU R.SAADIQ (J.JACKSON,R.SAADIQ,J.JOHNSON,B.JAMES)	◆ TOTAL (C) (D) (T) (V) BAD BOY 7-9056/ARISTA	19
22	22	22	6	GET ON UP MR.DALVIN (MR.DALVIN,K.CI,JOJO)	◆ JODECI (C) (D) (M) (T) (X) MCA 55123	22
23	18	15	9	OLD MAN & ME (WHEN I GET TO HEAVEN) D.GEHMAN (M.BRYAN,D.FELBER,D.RUCKER,J.SONEFELD)	◆ HOOTIE & THE BLOWFISH (C) (D) (V) ATLANTIC 87074	13
24	NEW	—	1	*** Hot Shot Debut ***		
24	NEW	—	1	TWISTED K.SWEAT,E.MCCAIN (K.SWEAT,E.MCCAIN,KUT KLOSE)	◆ KEITH SWEAT (C) (D) (M) (T) (V) (X) ELEKTRA 64282/EEG	24
25	27	31	7	CHILDREN R.MILANI (R.FONCINA)	◆ ROBERT MILES (C) (D) (M) (T) (X) ARISTA 1-3006	25
26	26	27	8	THE EARTH, THE SUN, THE RAIN N.M.WALDEN (E.WOLFF,S.PIERSA)	◆ COLOR ME BADD (C) (D) (V) GIANT 17654	21
27	38	45	7	*** Greatest Gainer/Sales ***		
27	38	45	7	HAY WILDSTYLE (W.MARTIN,M.KING,C.JOHNSON,R.LEVERSTON)	◆ CRUCIAL CONFLICT (C) (D) (T) PALLAS 56008/UNIVERSAL	27
28	23	21	26	SITTIN' UP IN MY ROOM (FROM "WAITING TO EXHALE") BABYFACE (BABYFACE)	◆ BRANDY (C) (D) (M) (T) (V) (X) ARISTA 1-2929	2
29	24	29	46	MISSING B.WATT,T.THORN,J.COXON (T.THORN,B.WATT)	◆ EVERYTHING BUT THE GIRL (C) (T) (X) ATLANTIC 87124	2
30	30	30	3	THEY DON'T CARE ABOUT US M.JACKSON (M.JACKSON)	◆ MICHAEL JACKSON (C) (D) (T) (V) (X) EPIC 78264	30
31	34	56	4	IT'S ALL THE WAY LIVE (NOW) (FROM "EDDIE") WINO,BRIAN G (A.IVEY,JR.,F.LEWIS)	◆ COOLIO (C) (D) (T) TOMMY BOY 7731/ISLAND	31
32	36	47	4	ONLY YOU S.COMBS,STEVIE J.,S.COMBS,S.JORDAN,M.SCANDRICK,Q.PARKER,M.KEITH,D.JONES,DJ.ROGERS,H.CASEY	◆ 112 FEATURING THE NOTORIOUS B.I.G. (C) (D) (M) (T) (X) BAD BOY 7-9050/ARISTA	32
33	21	18	15	KEEP ON, KEEPIN' ON (FROM "SUNSET PARK") J.DUPRI (J.DUPRI,MC LYTE,M.JACKSON)	◆ MC LYTE FEAT. XSCAPE (C) (T) (X) FLAVOR UNIT/EASTWEST 64302/EEG	10
34	25	17	14	COUNT ON ME (FROM "WAITING TO EXHALE") BABYFACE (BABYFACE,W.HOUSTON,M.HOUSTON)	◆ WHITNEY HOUSTON & CECE WINANS (C) (D) (M) (T) (V) (X) ARISTA 1-2976	8
35	35	34	29	WONDER N.MERCHANT (N.MERCHANT)	◆ NATALIE MERCHANT (C) (D) ELEKTRA 64376/EEG	20
36	32	32	7	YOU HEAVY D (HEAVY D,R.BURRELL,V.HERBERT,C.KING)	◆ MONIFAH (C) (D) (T) UPTOWN 56001/UNIVERSAL	32
37	37	37	6	FLOOD A.BELEW (JARS OF CLAY)	◆ JARS OF CLAY (C) (D) ESSENTIAL/SILVERTONE 42375/JIVE	37
38	43	46	9	TRES DELINQUENTES O.G. STYLE (L.MARTIN,E.THOMAS,A.MARTINEZ,S.LAKE)	◆ DELINQUENT HABITS (C) (D) (T) PMP/LOUD 64526/RCA	38
39	29	23	16	1, 2, 3, 4 (SUMPIN' NEW) J.CARTER,POISON IVEY (A.IVEY,JR.,A.SEAR)	◆ COOLIO (C) (D) (T) TOMMY BOY 7721	5
40	31	28	20	GET MONEY EZ ELPEE,THE NOTORIOUS B.I.G.,LITTLE KIM,L.PORTER,B.BEDFORD,RAYERS,S.SIRIPLINI	◆ JUNIOR M.A.F.I.A. FEAT. THE NOTORIOUS B.I.G. (C) (M) (T) (X) UNDEASIG BEAT 98087/ATLANTIC	17
41	41	42	33	BE MY LOVER A.BRENNER,G.A.SARAF (G.A.SARAF,A.BRENNER,M.THORNTON,L.MCCRAY)	◆ LA BOUCHE (C) (D) (T) (V) (X) RCA 64446	6
42	39	36	16	CLOSER TO FREE (FROM "PARTY OF FIVE") BODEANS (LLANAS,NEUMANN)	◆ BODEANS (C) (D) (V) SLASH 17674/REPRISE	16
43	47	43	32	THE WORLD I KNOW E.ROLAND,M.SERLETIC (E.ROLAND,R.CHILDRESS)	◆ COLLECTIVE SOUL (C) (D) (V) ATLANTIC 87088	19
44	49	57	12	COUNTING BLUE CARS P.NICOLLO,DISHWALLA (ALEXANDER,BROWNING,KOLANEK,RICHARDS,PENDERGAST)	◆ DISHWALLA (C) (D) (X) A&M 581462	44
45	45	44	8	PLEASE DON'T GO C.STOKES,C.CUENI (C.STOKES,C.CUENI)	◆ IMMATURE (C) (D) (T) MCA 55158	36
46	40	35	20	1979 FLOOD,A.MOULDER,B.CORGAN (B.CORGAN)	◆ THE SMASHING PUMPKINS (C) (D) (T) VIRGIN 38534	12
47	33	24	17	DOWN LOW (NOBODY HAS TO KNOW) R.KELLY (R.KELLY)	◆ R. KELLY FEAT. RONALD ISLEY (C) (D) (M) (T) (V) (X) JIVE 42373	4
48	33	28	28	JUST A GIRL M.WILDER (G.STEFANI,T.DUMONT)	◆ NO DOUBT (C) (D) TRAUMA 98116/INTERSCOPE	23

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	PEAK POSITION
49	55	—	2	*** Greatest Gainer/Airplay ***		
49	55	—	2	JEALOUSY N.MERCHANT (N.MERCHANT)	◆ NATALIE MERCHANT (C) (D) ELEKTRA 64301/EEG	49
50	50	55	12	AIN'T NO NIGGA/DEAD PRESIDENTS SKI (S.CARTER,D.WILLIS,A.MOON,T.THOMAS)	◆ JAY-Z FEAT. FOXY BROWN (M) (T) (X) FREEZE/ROC-A-FELLA 53233/PRIORITY	50
51	52	54	20	YOUR LOVING ARMS GRID,B.R.MARTIN (B.R.MARTIN,D.HARROW)	◆ BILLIE RAY MARTIN (C) (T) (X) SIRE 64450/EEG	51
52	48	41	20	ALL THE THINGS (YOUR MAN WON'T DO) (FROM "DON'T BE A MENACE...") JOE,J.THOMPSON (JOE,J.THOMPSON,M.WILLIAMS)	◆ JOE (C) (D) (V) ISLAND 854530	11
53	38	16	16	WOO-HAH!! GOT YOU ALL IN CHECK/EVERYTHING REMAINS RAW R.SMITH (T.SMITH,R.SMITH)	◆ BUSTA RHYMES (C) (M) (T) (X) ELEKTRA 64335/EEG	8
54	57	63	5	THE ONLY THING THAT LOOKS GOOD ON ME IS YOU R.J.LANGE,B.ADAMS (B.ADAMS,R.J.LANGE)	◆ BRYAN ADAMS (C) (D) (V) (X) A&M 581578	54
55	51	51	10	REACH EMILIO ESTEFAN JR.,L.DERMER (G.ESTEFAN,D.WARREN)	◆ GLORIA ESTEFAN (C) (D) (T) (V) (X) EPIC 78285	51
56	NEW	—	1	BLUE W.RIMES (B.MACK)	◆ LEANN RIMES (C) (D) (V) CURB 76959	56
57	NEW	—	1	BACK TO THE WORLD JAMEY JAZ (J.JAZ,M.RODERICK,R.PATTERSON)	◆ TEVIN CAMPBELL (C) (D) (V) QWEST 17629/WARNER BROS.	57
58	81	—	2	ONE BY ONE S.WARD (A.GRIFFITHS,C.PARKER)	◆ CHER (C) (D) (T) (V) (X) REPRISE 17695	58
59	56	52	11	MACHINEHEAD C.LANGER,A.WINSTANLEY,BUSH (G.ROSSDALE)	◆ BUSH (C) TRAUMA 98079/INTERSCOPE	43
60	40	16	16	DOIN IT R.SMITH (L.COOL,J.B.R.SMITH)	◆ LL COOL J (C) (D) (T) (V) DEF JAM 576120/MERCURY	9
61	62	64	14	RELEASE ME N.SAUCEDO (J.LERMA-LOPEZ,J.PRO,ANGELINA)	◆ ANGELINA (C) (T) (X) UPSTAIRS D115	52
62	54	50	14	RENEE (FROM "DON'T BE A MENACE...") MR.SEX,BUTTNKAKED TIM DAWG (T.KELLY,J.HARRIS III,T.LEWIS)	◆ LOST BOYZ (C) (D) (M) (T) ISLAND 854584	33
63	63	65	6	FOREVER MORE N.M.WALDEN (N.M.WALDEN,P.JOHNSON,S.J.DAKOTA)	◆ PUFF JOHNSON (C) (D) WORK 78297	63
64	65	59	19	DON'T CRY T.HORN (SEAL)	◆ SEAL (C) (D) (V) (X) ZTT 17708/WARNER BROS.	33
65	NEW	—	1	IF I RULED THE WORLD POKE,TOBE (JONES,J.OLIVIER,S.BARNES)	◆ NAS (T) COLUMBIA 78327	65
66	66	66	6	YOU STILL TOUCH ME H.PADGHAM,STING (STING)	◆ STING (C) (D) (V) (X) A&M 581582	66
67	60	60	19	I WANT TO COME OVER H.PADGHAM,M.ETHERIDGE (M.ETHERIDGE)	◆ MELISSA ETHERIDGE (C) (D) (V) ISLAND 854528	22
68	68	68	4	WRONG B.WATT (B.WATT,T.THORN)	◆ EVERYTHING BUT THE GIRL (C) (T) (X) ATLANTIC 87059	68
69	59	53	17	5 O'CLOCK BAM,LONNIE,KAPIN (D.STATEN,S.A.SIMMONS,JR.,K.L.FERGUSON,JR.,R.DILLA,HARRISON)	◆ NONCHALANT (C) (M) (T) (X) MCA 55075	24
70	73	75	9	SCARRED (FROM "EDDIE") D.RUDNICK (L.CAMPBELL,L.DOBSON,M.YOUNG)	◆ LUKE (C) (T) LUTHER CAMPBELL 164000	64
71	72	69	10	CHAINS D.TYSON (T.ARENA,S.WERTEL,P.RESWICK)	◆ TINA ARENA (C) (D) (T) (X) EPIC 78281	38
72	58	49	19	A THIN LINE BETWEEN LOVE & HATE (FROM "A THIN LINE...") R.TROUTMAN (R.POINDEXTER,R.POINDEXTER,J.MEMBERS)	◆ H-TOWN (C) (D) JAC-MAC 17699/WARNER BROS.	37
73	67	62	12	IN THE MEANTIME SPACEHOG,B.GOGGIN (R.LANGDON)	◆ SPACEHOG (C) (D) HIFI/SIRE 64303/EEG	32
74	71	73	11	AIN'T NOBODY/KISSING YOU C.THOMPSON,S.COMBS,BABYFACE (F.EVANS,C.THOMPSON,S.COMBS,BABYFACE)	◆ FAITH EVANS (C) (D) (M) (T) (V) (X) BAD BOY 7-9055/ARISTA	67
75	75	81	5	I'LL NEVER STOP LOVING YOU S.DIAMOND (S.DIAMOND,J.BLUME)	◆ J'SON (C) (D) HOLLYWOOD 64008	75
76	69	71	14	CAN'T GET YOU OFF MY MIND L.KRAVITZ (L.KRAVITZ)	◆ LENNY KRAVITZ (C) (D) VIRGIN 38535	62
77	70	67	11	DON'T WANNA LOSE YOU J.JAM,T.LEWIS (J.HARRIS III,T.LEWIS,L.RICHIE)	◆ LIONEL RICHIE (C) (D) (V) (X) MERCURY 852857	39
78	74	72	17	LADY D'ANGELO,R.SAADIQ (D'ANGELO,R.SAADIQ)	◆ D'ANGELO (C) (D) (M) (T) (V) (X) EMI 58543	10
79	79	83	4	HOUSE KEEPER S.WILLIAMS,T.RILEY (G.SPENCER III,T.RILEY,S.BLAIR)	◆ MEN OF VIZION (C) (D) MJJ 78274/550 MUSIC	79
80	87	96	4	ONE MORE TRY ROLLO,ROB D (ROB D,ROLLO,KRISTINE W)	◆ KRISTINE W (C) (D) (T) (X) CHAMPION 64533/RCA	80
81	78	76	13	AMISH PARADISE A.YANKOVIC (A.IVEY,JR.,L.SANDERS,D.RASHEED,S.VONDERA,YANKOVIC)	◆ "WEIRD AL" YANKOVIC (C) (X) ROCK N ROLL/SCOTTI BROS. 78061/ALL AMERICAN	53
82	76	70	19	I WILL SURVIVE S.HURLEY (D.FEKARIS,F.J.PERREN)	◆ CHANTAY SAVAGE (C) (D) (T) (V) (X) RCA 64492	24
83	NEW	—	1	YOU SAID S.BROWN (R.ODEN,FLEX,S.SAPP)	◆ MONA LISA (C) (D) (T) ISLAND 854630	83
84	80	80	16	ONLY HAPPY WHEN IT RAINS GARBAGE (GARBAGE)	◆ GARBAGE (C) (D) ALMO SOUNDS 89002/GEFFEN	55
85	82	87	12	SHADOWBOXIN' RZA (R.DIGGS,G.GRICE)	◆ GENIUS/GZA FEATURING METHOD MAN (C) (T) GEFFEN 19396	67
86	84	86	9	LIVE AND DIE FOR HIP HOP J.DUPRI (J.DUPRI,DA BRAT,MR. BLACK,N.M.WALDEN,J.COHEN)	◆ KRIS KROSS (C) (T) (X) RUFFHOUSE 78270/COLUMBIA	72
87	NEW	—	1	BOOM BIDDY BYE BYE MUGGS (MUGGS,FREESE,S.REYES)	◆ CYPRESS HILL (C) (T) RUFFHOUSE 78339/COLUMBIA	87
88	83	79	9	MY MARIA D.COOK,K.BROOKS,R.DUNN (D.MOORE,B.W.STEVENSON)	◆ BROOKS & DUNN (C) (V) ARISTA 1-2993	79
89	97	98	11	GUILTY GRAVITY KILLS (GRAVITY KILLS)	◆ GRAVITY KILLS (T) (X) TVT 5912*	87
90	90	90	3	FOR THE LOVE OF YOU D.FOSTER (E.ROGERS,C.STURKEN)	◆ JORDAN HILL (C) (T) (X) 143 87061/ATLANTIC	90
91	91	91	16	DO YOU WANT TO/CAN'T HANG D.SIMMONS (D.SIMMONS)	◆ XSCAPE (C) (T) (X) SO SO DEF 78263/COLUMBIA	50
92	NEW	—	1	MACARENA J.LAGRECA,D.LEPAGE (A.R.MONGE,R.RUIZ)	◆ LOS DEL MAR FEATURING WIL VELOZ (C) (T) (X) RADIKAL 15558/CRITIQUE	92
93	98	—	2	THIS IS YOUR NIGHT THE BERMAN BROTHERS (F.BERMAN,C.BERMAN,A.CREMER)	◆ AMBER (C) (D) (T) (X) TOMMY BOY 7735	93
94	85	85	6	HEARTSPARK DOLLARSIGN A.P.ALEXAKIS (A.P.ALEXAKIS,EVERCLEAR)	◆ EVERCLEAR (X) TIM KERR 58538/CAPITOL	85
95	NEW	—	1	I LOVE YOU ALWAYS FOREVER D.LEWIS (A.KILLEN (D.LEWIS)	◆ DONNA LEWIS (C) (T) (X) ATLANTIC 87072	95
96	77	77	8	SCARY KISSES P.VETI (E.T.BRYN,P.VETI)	◆ VOICE OF THE BEEHIVE (C) (D) DISCOVERY 74528	77
97	94	—	7	MR. ICE CREAM MAN MASTER P,K.FRAFFKIN,L.M.DICK,KLC (MASTER P)	◆ MASTER P (C) (T) (X) NO LIMIT 53218/PRIORITY	90
98	93	97	9	FEEL THE MUSIC G.ACOSTA (G.ACOSTA,B.DELEON)	◆ PLANET SOUL FEATURING BRENDA DEE (C) (T) (X) STRICTLY RHYTHM 12430	73
99	95	—	19	DREAMER LIVIN' JOY (LIVIN' JOY)	◆ LIVIN' JOY (C) (M) (T) (X) MCA 55017	72
100	86	94	14	ESA NENA LINDA DJ JUANITO (DJ JUANITO)	◆ ARTIE THE 1 MAN PARTY (C) (T) (X) GROOVE NATION/SCOTTI BROS. 78065/ALL AMERICAN	74

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. ◆ Videoclip 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 unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1996, Billboard/BPI Communications.

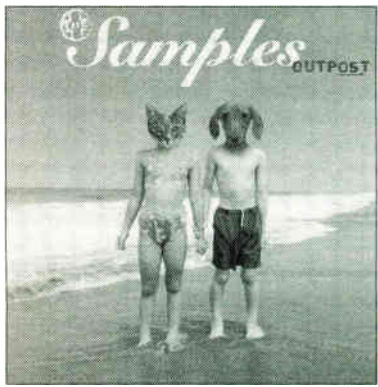
MCA TRIES SAMPLES

(Continued from page 9)

friend of his from Boulder sent him a tape when he was an assistant at Virgin Records. But it wasn't until he ended up at MCA that he found executive ears willing to pursue his find. "It was kind of an exciting period," Brody says. "At least, one of the most exciting periods for me at the company, and it's been nice that finally, five years down the line, I get to work with the band."

While "Outpost" is the first album the Samples have recorded for a major label, it will be their second major-label release. In 1989, at the beginning of their career, the Samples recorded a self-titled album for about \$5,000, according to singer Sean Kelly. New York-based Just Records released it and had sold some 5,000 copies when Arista picked it and the band up in 1990, moving another 40,000 units, Kelly says. When Arista dropped the band, it deleted the title, which then was picked up and rereleased by New York's What Are Records? Ltd. in 1993.

The band went on to record three more albums for the label, including



1994's "Autopilot." "They used to work off of boxes and had a couple of computers," Kelly jokes now of W.A.R.'s early days. "But they sold 400,000 records."

Ask anyone associated with the Samples how they've built such a strong following, and they will all give the same answer: touring. With that in mind, the band will be doing an assortment of pre-release warm-up club dates in June; a special performance at the Troubadour in Los Angeles for triple-A KSCA Los Angeles with the Why Store June 27; their annual headlining show at Morrison, Colo.'s Red Rocks Amphitheater June 30; and six dates on the H.O.R.D.E. tour July 10-16. The band is booked by Rob Prinz and Darryl Eaton at Creative Artists Agency and is managed by Rob Cos at Metropolitan Entertainment.

During the shows, MCA will be handing out 15,000 sampler cassettes that include the debut single, "The Lost Children (A Slow Motion Crash)." The label has also begun a win-before-you-buy promotion at selected radio stations. The single will be serviced to triple-A and rock radio on Monday (17).

The "Lost Children" single is highly anticipated at such stations as KSCA. "As soon as I get it, I'm going to play it," says PD Mike Morrison. "The Samples have a fanatical following that love them."

The band also has strong indie retail support, according to Rob Coble at Valley Record Distributors in Woodland, Calif., which has sold all of the Samples' independent releases. "We're glad to see them going through MCA and Uni," he says. "With their muscle, the music of the Samples will get out to more people. More people need to hear this band."

At the end of the day, Kelly just wants the band to be around for a while. "Things come and go so quick," he says. "I'd like to have a career out of this, rather than a flash."

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THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

FOR WEEK ENDING
JUNE 22, 1996



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION	
				*** No. 1/Hot Shot Debut ***			
1	NEW		1	METALLICA ELEKTRA 61923*/EEG (10.98/16.98)	LOAD	1	
2	1	1	17	FUGEES ▲ RUFFHOUSE 67147*/COLUMBIA (10.98 EQ/15.98)	THE SCORE	1	
				*** Greatest Gainer ***			
3	2	4	52	ALANIS MORISSETTE ▲ MAVERICK/REPRISE 45901/WARNER BROS. (10.98/16.98) HS	JAGGED LITTLE PILL	1	
4	NEW		1	JIMMY BUFFETT MARGARITAVILLE 11451/MCA (10.98/16.98)	BANANA WIND	4	
5	3	5	13	CELINE DION ▲ 550 MUSIC 67541/EPIC (10.98 EQ/16.98)	FALLING INTO YOU	2	
6	NEW		1	LOST BOYZ UNIVERSAL 53010* (10.98/15.98)	LEGAL DRUG MONEY	6	
7	4	6	30	TRACY CHAPMAN ▲ ELEKTRA 61850/EEG (10.98/16.98)	NEW BEGINNING	4	
8	5	2	3	SOUNDGARDEN A&M 540526* (10.98/16.98)	DOWN ON THE UPSIDE	2	
9	6	3	3	TOO SHORT DANGEROUS 41584*/JIVE (10.98/16.98)	GETTIN' IT (ALBUM NUMBER TEN)	3	
10	8	7	7	HOOTIE & THE BLOWFISH ▲ ATLANTIC 82886*/AG (10.98/16.98)	FAIRWEATHER JOHNSON	1	
11	NEW		1	SOUNDTRACK DEF JAM 531911*/MERCURY (11.98/17.98)	THE NUTTY PROFESSOR	11	
12	7	8	6	DAVE MATTHEWS BAND RCA 66904 (10.98/16.98)	CRASH	2	
13	9	15	46	BONE THUGS-N-HARMONY ▲ RUTHLESS 5539*/RELATIVITY (10.98/15.98)	E. 1999 ETERNAL	1	
14	12	11	8	RAGE AGAINST THE MACHINE EPIC 57523* (10.98 EQ/16.98)	EVIL EMPIRE	1	
15	13	12	8	BROOKS & DUNN ARISTA 18810 (10.98/15.98)	BORDERLINE	5	
16	18	18	67	SHANIA TWAIN ▲ MERCURY NASHVILLE 522886 (10.98 EQ/16.98) HS	THE WOMAN IN ME	5	
17	10	10	6	THE CRANBERRIES ISLAND 524234* (10.98/16.98)	TO THE FAITHFUL DEPARTED	4	
18	11	9	4	GEORGE MICHAEL DREAMWORKS 50000/GEFFEN (10.98/17.98)	OLDER	6	
19	14	14	36	MARIAH CAREY ▲ COLUMBIA 66700 (10.98 EQ/16.98)	DAYDREAM	1	
20	15	13	36	OASIS ▲ EPIC 67351 (10.98 EQ/16.98)	(WHAT'S THE STORY) MORNING GLORY?	4	
21	21	26	23	NO DOUBT TRAUMA 92580/INTERSCOPE (10.98/15.98) HS	TRAGIC KINGDOM	21	
22	19	17	13	"WEIRD AL" YANKOVIC ▲ ROCK'N'ROLL/SCOTTI BROS. 75500/ALL AMERICAN (10.98/15.98)	BAD HAIR DAY	14	
23	17	16	74	BUSH ▲ TRAUMA 92531/INTERSCOPE (10.98/15.98) HS	SIXTEEN STONE	4	
24	26	—	2	VINCE GILL MCA 11422 (10.98/16.98)	HIGH LONESOME SOUND	24	
25	16	19	4	SOUNDTRACK MOTHER 531682*/ISLAND (10.98/16.98)	MISSION: IMPOSSIBLE	16	
26	23	20	7	GEORGE STRAIT MCA 11428 (10.98/16.98)	BLUE CLEAR SKY	7	
27	NEW		1	GLORIA ESTEFAN EPIC 67283 (10.98 EQ/16.98)	DESTINY	27	
28	22	22	31	COOLIO ▲ TOMMY BOY 1141* (11.98/16.98)	GANGSTA'S PARADISE	9	
29	24	28	17	2PAC ▲ DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98/24.98)	ALL EYEZ ON ME	1	
30	28	34	17	JEWEL ● ATLANTIC 82700/AG (10.98/15.98) HS	PIECES OF YOU	28	
31	NEW		1	BRYAN ADAMS A&M 540551 (10.98/16.98)	18 TIL I DIE	31	
32	25	23	11	STONE TEMPLE PILOTS ▲ ATLANTIC 82871*/AG (10.98/16.98)	TINY MUSIC...SONGS FROM THE VATICAN GIFT SHOP	4	
33	27	25	30	SOUNDTRACK ▲ ARISTA 18796 (10.98/16.98)	WAITING TO EXHALE	1	
34	33	35	30	R. KELLY ▲ JIVE 41579* (10.98/16.98)	R. KELLY	1	
35	40	—	2	SOUNDTRACK WALT DISNEY 60893 (10.98/16.98)	THE HUNCHBACK OF NOTRE DAME	35	
36	32	30	7	SWV RCA 66487* (10.98/16.98)	NEW BEGINNING	9	
37	35	33	4	THE ISLEY BROTHERS T NECK 524214/ISLAND (10.98/16.98)	MISSION TO PLEASE	31	
38	31	21	5	PANTERA EASTWEST 61908*/EEG (10.98/16.98)	THE GREAT SOUTHERN TRENDKILL	4	
39	30	29	5	SOUNDTRACK WARNER SUNSET 46254/WARNER BROS. (10.98/16.98)	TWISTER	28	
40	36	36	20	TRACY LAWRENCE ● ATLANTIC 82866/AG (10.98/15.98)	TIME MARCHES ON	25	
41	43	41	51	NATALIE MERCHANT ▲ ELEKTRA 61745/EEG (10.98/16.98)	TIGERLILY	13	
42	39	39	33	THE SMASHING PUMPKINS ▲ VIRGIN 40861 (19.98/22.98)	MELLON COLLIE AND THE INFINITE SADNESS	1	
43	38	32	21	LA BOUCHE ● RCA 66759 (9.98/15.98)	SWEET DREAMS	28	
44	29	24	7	SOUNDTRACK ELEKTRA 61904*/EEG (10.98/15.98)	SUNSET PARK	4	
45	37	31	19	MARILYN MANSON NOTHING 92641/INTERSCOPE (7.98/11.98)	SMELLS LIKE CHILDREN	31	
46	20	—	2	PORNO FOR PYROS WARNER BROS. 46126 (10.98/16.98)	GOOD GODS URGE	20	
47	42	40	100	HOOTIE & THE BLOWFISH ▲ ATLANTIC 82613*/AG (10.98/16.98) HS	CRACKED REAR VIEW	1	
48	41	27	4	DEF LEPPARD BLUDGEON RIFFOLA 532486/MERCURY (10.98 EQ/16.98)	SLANG	14	
49	34	—	2	SLAYER AMERICAN 43072/WARNER BROS. (10.98/16.98)	UNDISPUTED ATTITUDE	34	
50	45	44	33	ALAN JACKSON ▲ ARISTA 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	5	
51	46	48	25	JARS OF CLAY ● ESSENTIAL/SILVERTONE 41580/JIVE (10.98/15.98) HS	JARS OF CLAY	46	
52	61	63	17	ADAM SANDLER ● WARNER BROS. 46151* (10.98/16.98)	WHAT THE HELL HAPPENED TO ME?	18	
53	59	68	35	GARBAGE ● ALMO SOUNDS 80004*/GEFFEN (10.98/16.98) HS	GARBAGE	47	
54	44	37	3	EVERYTHING BUT THE GIRL ATLANTIC 82912/AG (10.98/16.98)	WALKING WOUNDED	37	
55	60	58	4	BUTTHOLE SURFERS CAPITOL 29842* (10.98/15.98)	ELECTRICLARRYLAND	49	

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION	
56	47	46	29	LL COOL J ▲ DEF JAM 523845*/MERCURY (10.98/17.98)	MR. SMITH	20	
57	54	54	9	TRACY BONHAM ISLAND 524187* (8.98/14.98) HS	THE BURDENS OF BEING UPRIGHT	54	
58	57	51	6	CELLY CEL SICK WID' IT 41577/JIVE (10.98/16.98)	KILLA CALI	26	
59	72	69	101	SEAL ▲ ZTT/SIRE 45415/WARNER BROS. (10.98/15.98)	SEAL	15	
60	64	60	8	MASTER P NO LIMIT 53978*/PRIORITY (10.98/16.98)	ICE CREAM MAN	26	
61	76	82	252	METALLICA ▲ ELEKTRA 61113*/EEG (10.98/15.98)	METALLICA	1	
62	48	42	3	MONIFAH UPTOWN 53004*/UNIVERSAL (10.98/15.98)	MOODS...MOMENTS	42	
63	50	50	6	KIRK FRANKLIN AND THE FAMILY GOSPO CENTRIC 72127 (9.98/15.98)	WHATCHA LOOKIN' 4	23	
64	53	45	10	GETO BOYS ● RAP-A-LOT/NOO TRYBE 41555*/VIRGIN (10.98/16.98)	RESURRECTION	6	
65	49	43	12	VARIOUS ARTISTS QUALITY 6747*/WARLOCK (12.98/16.98)	DANCE MIX U.S.A. VOL. 4	37	
66	62	57	24	EVERCLEAR ▲ TIM KERR 30929*/CAPITOL (9.98/13.98) HS	SPARKLE AND FADE	25	
67	51	38	5	THE CURE FICTION/ELEKTRA 61744*/EEG (10.98/16.98)	WILD MOOD SWINGS	12	
68	56	53	43	THE PRESIDENTS OF THE UNITED STATES OF AMERICA ▲ COLUMBIA 67291 (9.98 EQ/16.98) HS	THE PRESIDENTS OF THE UNITED STATES OF AMERICA	6	
69	65	62	34	SEVEN MARY THREE ▲ MAMMOTH/ATLANTIC 92633/AG (10.98/15.98) HS	AMERICAN STANDARD	24	
70	55	47	13	STING ● A&M 540483 (10.98/17.98)	MERCURY FALLING	5	
71	58	55	42	JOAN OSBORNE ▲ BLUE GORILLA 526699/MERCURY (10.98 EQ/16.98) HS	RELISH	9	
72	68	66	21	THE TONY RICH PROJECT ● LAFACE 26022/ARISTA (10.98/15.98)	WORDS	31	
73	52	49	11	BUSTA RHYMES ● ELEKTRA 61742*/EEG (10.98/16.98)	THE COMING	6	
74	NEW		1	DELINQUENT HABITS LOUD 66929/RCA (10.98/15.98)	DELINQUENT HABITS	74	
75	67	61	19	VARIOUS ARTISTS COLD FRONT 6218/K-TEL (8.98/14.98)	CLUB MIX '96 VOLUME 1	51	
76	69	72	78	GARTH BROOKS ▲ CAPITOL NASHVILLE 29689 (10.98/15.98)	THE HITS	1	
77	66	56	12	THE BEATLES APPLE 34448*/CAPITOL (19.98/31.98)	ANTHOLOGY 2	1	
78	NEW		1	LORRIE MORGAN BNA 66847/RCA (10.98/16.98)	GREATER NEED	78	
				*** Pacesetter ***			
79	173	—	2	VARIOUS ARTISTS TOMMY BOY 1173 (11.98/16.98)	X-GAMES VOL. 1 — MUSIC FROM THE EDGE	79	
80	95	98	10	ANDY GRIFFITH SPARROW 51440 (9.98/15.98) HS	I LOVE TO TELL THE STORY: 25 TIMELESS HYMNS	55	
81	71	64	29	GARTH BROOKS ▲ CAPITOL NASHVILLE 32080 (10.98/16.98)	FRESH HORSES	2	
82	75	73	82	TLC ▲ LAFACE 26009/ARISTA (10.98/16.98)	CRAZYSEXYCOOL	3	
83	84	83	8	TOBY KEITH A&M NASHVILLE 531192 (10.98/16.98)	BLUE MOON	51	
84	79	85	47	MONICA ▲ ROWDY 37006*/ARISTA (10.98/15.98)	MISS THANG	36	
85	70	67	4	LUKE LUTHER CAMPBELL 161000* (10.98/16.98)	UNCLE LUKE	51	
86	74	70	65	COLLECTIVE SOUL ▲ ATLANTIC 82745/AG (10.98/16.98)	COLLECTIVE SOUL	23	
87	77	71	80	BLUES TRAVELER ▲ A&M 540265 (10.98/17.98)	FOUR	8	
88	82	91	31	ALICE IN CHAINS ▲ COLUMBIA 67248* (10.98 EQ/16.98)	ALICE IN CHAINS	1	
89	NEW		1	ICE-T RHYME SYNDICATE 53933/PRIORITY (10.98/16.98)	VI: RETURN OF THE REAL	89	
90	NEW		1	NEAL MCCOY ATLANTIC 82907/AG (10.98/15.98)	NEAL MCCOY	90	
91	93	89	46	VARIOUS ARTISTS ▲ TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1	30	
92	85	77	13	THE NIXONS MCA 11209* (9.98/15.98) HS	FOMA	77	
93	96	103	13	GRAVITY KILLS TVT 5910 (10.98/16.98) HS	GRAVITY KILLS	93	
94	89	88	85	BOB SEGER & THE SILVER BULLET BAND ▲ CAPITOL 30334* (10.98/15.98)	GREATEST HITS	8	
95	78	74	27	ENYA ▲ REPRISE 46106/WARNER BROS. (11.98/17.98)	THE MEMORY OF TREES	9	
96	73	65	42	GOO GOO DOLLS ▲ WARNER BROS. 45750 (9.98/15.98) HS	A BOY NAMED GOO	27	
97	63	—	2	SHYHEIM NOO TRYBE 41583*/VIRGIN (10.98/15.98)	THE LOST GENERATION	63	
98	80	80	27	SOUNDTRACK ● LONDON 448295 (10.98/16.98)	BRAVEHEART	45	
99	88	84	49	D'ANGELO ▲ EMI 32629 (9.98/13.98)	BROWN SUGAR	22	
100	91	86	11	BRYAN WHITE ASYLUM 61880/EEG (10.98/15.98)	BETWEEN NOW & FOREVER	52	
101	168	178	6	TINA ARENA EPIC 67533 (10.98 EQ/16.98) HS	DON'T ASK	101	
102	NEW		1	RHETT AKINS DECCA 11424/MCA (10.98/15.98) HS	SOMEBODY NEW	102	
103	92	81	88	DAVE MATTHEWS BAND ▲ RCA 66449 (9.98/15.98)	UNDER THE TABLE AND DREAMING	11	
104	83	75	7	VARIOUS ARTISTS MAMMOTH/ATLANTIC 92672/AG (10.98/15.98)	MTV BUZZ BIN	75	
105	97	96	13	JANN ARDEN A&M 540336 (10.98/15.98) HS	LIVING UNDER JUNE	93	
106	90	78	8	LIONEL RICHIE MERCURY 552240 (11.98 EQ/16.98)	LOUDER THAN WORDS	28	
107	102	101	83	EAGLES ▲ GEFFEN 24725 (12.98/17.98)	HELL FREEZES OVER	1	
108	87	59	7	THE SMASHING PUMPKINS VIRGIN 38545 (3.98/6.98)	ZERO (EP)	46	
109	125	132	3	SOUNDTRACK WORK 67654/COLUMBIA (10.98 EQ/16.98)	THE CABLE GUY	109	
110	86	93	17	TOTAL ● BAD BOY 73006*/ARISTA (10.98/15.98)	TOTAL	23	

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 album units (250,000 for EPs). ▲ RIAA certification for shipment of 1 million units (500,000 for EPs), with multiplatinum titles indicated by a numeral following the symbol. * Asterisk indicates LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. HS indicates past or present Heatseeker title. © 1996, Billboard/BPI Communications, and SoundScan, Inc.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION	
111	94	76	15	COWBOY JUNKIES	GEFFEN 24952 (10.98/16.98)	LAY IT DOWN	55
112	81	52	3	DR. DRE	TRIPLE X 51226 (10.98/16.98)	FIRST ROUND KNOCKOUT	52
113	NEW		1	DIGITAL UNDERGROUND	RADIKAL 15452*/CRITIQUE (10.98/16.98)	FUTURE RHYTHM	113
114	129	167	47	JEFF FOXWORTHY	▲ ² WARNER BROS. 45856 (10.98/16.98)	GAMES REDNECKS PLAY	8
115	110	114	36	TERRI CLARK	● MERCURY NASHVILLE 526991 (10.98 EQ/16.98) HS	TERRI CLARK	79
116	99	94	38	TIM MCGRAW	▲ ² CURB 77800 (10.98/16.98)	ALL I WANT	4
117	105	95	15	DOG'S EYE VIEW	COLUMBIA 66882 (7.98 EQ/11.98) HS	HAPPY NOWHERE	77
118	98	92	39	RED HOT CHILI PEPPERS	▲ WARNER BROS. 45733 (10.98/16.98)	ONE HOT MINUTE	4
119	127	—	2	SOUNDTRACK	ISLAND/HOLLYWOOD 524243*/ISLAND (10.98/16.98)	EDDIE	119
120	104	102	17	WYNONNA	▲ CURB 11090/MCA (10.98/16.98)	REVELATIONS	9
121	103	107	41	FAITH HILL	▲ WARNER BROS. 45872 (10.98/16.98)	IT MATTERS TO ME	29
122	111	138	15	SOUNDTRACK	COLUMBIA 67380 (10.98 EQ/16.98)	NOW AND THEN	107
123	122	125	6	MINDY MCCREADY	BNA 66806 (10.98/16.98) HS	TEN THOUSAND ANGELS	110
124	106	109	87	SOUNDTRACK	▲ ³ MCA 11103* (10.98/16.98)	PULP FICTION	21
125	115	118	33	OZZY OSBOURNE	▲ EPIC 67091 (10.98 EQ/16.98)	OZZMOSIS	4
126	118	110	7	GOLDFINGER	MOJO 53007/UNIVERSAL (10.98/16.98)	GOLDFINGER	110
127	133	176	14	311	CAPRICORN 942041/MERCURY (10.98 EQ/16.98)	311	56
128	108	104	3	DAVID LEE MURPHY	MCA 11423 (10.98/16.98)	GETTIN' OUT THE GOOD STUFF	104
129	107	106	17	GIN BLOSSOMS	● A&M 540469 (10.98/16.98)	CONGRATULATIONS I'M SORRY	10
130	100	90	17	SOUNDTRACK	● JAC-MAC 46134/WARNER BROS. (10.98/15.98)	A THIN LINE BETWEEN LOVE & HATE	22
131	113	108	25	EVERYTHING BUT THE GIRL	● ATLANTIC 82605/AG (10.98/15.98)	AMPLIFIED HEART	46
132	124	119	6	DISHWALLA	A&M 540319 (10.98/15.98) HS	PET YOUR FRIENDS	119
133	117	112	29	DC TALK	● FOREFRONT 25140/CHORDANT (10.98/16.98)	JESUS FREAK	16
134	114	116	42	SOUNDTRACK	▲ TVT 6110 (9.98/16.98)	MORTAL KOMBAT	10
135	101	111	20	TORI AMOS	● ATLANTIC 82862*/AG (10.98/16.98)	BOYS FOR PELE	2
136	123	123	42	COLLIN RAYE	● EPIC 67033 (10.98 EQ/15.98)	I THINK ABOUT YOU	40
137	119	115	61	WHITE ZOMBIE	▲ ² GEFFEN 24806* (10.98/16.98)	ASTRO CREEP: 2000 SONGS OF LOVE, DESTRUCTION	6
138	131	135	5	MAXWELL	COLUMBIA 66434 (7.98 EQ/11.98) HS	MAXWELL'S URBAN HANG SUITE	131
139	126	121	46	SOUNDTRACK	▲ ¹ MCA SOUNDTRACKS 11228*/MCA (10.98/17.98)	DANGEROUS MINDS	1
140	130	134	44	KORN	● IMMORTAL 66633/EPIC (10.98 EQ/15.98) HS	KORN	72
141	109	100	6	SOUNDTRACK	COLUMBIA 67626 (10.98 EQ/16.98)	THE CRAFT	98
142	136	130	111	LIVE	▲ ⁶ RADIOACTIVE 10997*/MCA (10.98/16.98)	THROWING COPPER	1
143	140	147	83	BONE THUGS-N-HARMONY	▲ ³ RUTHLESS 5526*/RELATIVITY (7.98/12.98) HS	CREEPIN ON AH COME UP (EP)	12
144	150	162	3	THE REFRESHMENTS	MERCURY 528999 (8.98 EQ/14.98)	FIZZY FUZZY BIG & BUZZY	144
145	138	124	37	THE MAVERICKS	● MCA 11257* (10.98/15.98)	MUSIC FOR ALL OCCASIONS	58
146	112	87	3	ANI DIFRANCO	RIGHTEOUS BABE 008 (10.98/17.98)	DILATE	87
147	135	131	32	DEF LEPPARD	MERCURY 528718 (10.98 EQ/16.98)	VAULT - GREATEST HITS 1980-1995	15
148	137	137	35	GREEN DAY	▲ REPRISE 46046*/WARNER BROS. (10.98/16.98)	INSOMNIAC	2
149	143	143	120	CELINE DION	▲ ⁵ 550 MUSIC 57555/EPIC (10.98 EQ/16.98)	THE COLOUR OF MY LOVE	4
150	149	129	22	KENNY WAYNE SHEPHERD	GIANT 24621/WARNER BROS. (10.98/15.98) HS	LEDBETTER HEIGHTS	108
151	139	139	61	SOUNDTRACK	▲ ² PRIORITY 53959* (10.98/15.98)	FRIDAY	1
152	RE-ENTRY		17	NEIL DIAMOND	● COLUMBIA 67382 (10.98 EQ/16.98)	TENNESSEE MOON	14
153	121	113	31	QUINCY JONES	● QWEST 45875/WARNER BROS. (10.98/16.98)	Q'S JOOK JOINT	32
154	132	120	7	MAC MALL	RELATIVITY 1505* (10.98/16.98)	UNTOUCHABLE	35
155	154	186	42	JODECI	▲ UPTOWN 11258*/MCA (10.98/16.98)	THE SHOW, THE AFTER PARTY, THE HOTEL	2
156	128	117	31	MADONNA	▲ MAVERICK 46100/WARNER BROS. (10.98/17.98)	SOMETHING TO REMEMBER	6
157	147	153	82	ABBA	▲ ² POLYDOR 517007/ISLAND (10.98/17.98)	GOLD	63

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION	
158	153	160	27	IMMATURE	MCA 11385* (9.98/15.98)	WE GOT IT	76
159	120	79	4	ELVIS COSTELLO & THE ATTRACTIONS	WARNER BROS. 46198* (10.98/16.98)	ALL THIS USELESS BEAUTY	53
160	151	141	16	STABBING WESTWARD	COLUMBIA 66152 (9.98/15.98) HS	WITHER BLISTER BURN + PEEL	81
161	156	99	3	SCORPIONS	ATLANTIC 82913/AG (10.98/15.98)	PURE INSTINCT	99
162	144	145	29	VINCE GILL	▲ MCA 11394 (10.98/16.98)	SOUVENIRS	11
163	159	156	186	KENNY G	▲ ¹⁰ ARISTA 18646 (10.98/15.98)	BREATHLESS	2
164	188	—	2	RICOCHET	COLUMBIA 67223 (10.98 EQ/15.98) HS	RICOCHET	164
165	146	155	39	SOLO	● PERSPECTIVE 549017/A&M (10.98/16.98)	SOLO	52
166	155	142	32	CYPRESS HILL	▲ RUFFHOUSE 66991*/COLUMBIA (10.98 EQ/16.98)	CYPRESS HILL III (TEMPLE OF BOOM)	3
167	152	148	29	VARIOUS ARTISTS	● TOMMY BOY 1139 (11.98/15.98)	MTV PARTY TO GO VOLUME 8	47
168	141	126	30	MELISSA ETHERIDGE	▲ ISLAND 524154 (10.98/17.98)	YOUR LITTLE SECRET	6
169	142	122	4	COLOR ME BADD	GIANT 24622/WARNER BROS. (10.98/16.98)	NOW & FOREVER	113
170	167	169	238	NIRVANA	▲ ⁷ DGC 24425*/GEFFEN (10.98/15.98)	NEVERMIND	1
171	178	182	16	NEWSBOYS	STARSONG 20075/VIRGIN (9.98/15.98)	TAKE ME TO YOUR LEADER	35
172	RE-ENTRY		29	ACE OF BASE	▲ ARISTA 18806 (10.98/16.98)	THE BRIDGE	29
173	189	144	4	PRONG	EPIC 66945* (10.98 EQ/16.98) HS	RUDE AWAKENING	107
174	116	97	6	SOUNDTRACK	N00 TRYBE 41533/VIRGIN (10.98/15.98)	ORIGINAL GANGSTAS	41
175	163	163	225	ENYA	▲ ⁵ REPRISE 26775/WARNER BROS. (10.98/16.98)	SHEPHERD MOONS	17
176	148	140	17	LONESTAR	BNA 66642/RCA (9.98/15.98) HS	LONESTAR	69
177	166	164	134	TOM PETTY & THE HEARTBREAKERS	▲ ⁴ MCA 10813 (10.98/17.98)	GREATEST HITS	5
178	169	170	234	PEARL JAM	▲ ³ EPIC 47857* (10.98 EQ/16.98) HS	TEN	2
179	157	168	274	ENIGMA	▲ ³ CHARISMA 86224/VIRGIN (9.98/13.98)	MCMXC A.D.	6
180	161	166	93	BOYZ II MEN	▲ ¹¹ MOTOWN 530323 (10.98/16.98)	II	1
181	177	173	88	THE CRANBERRIES	▲ ⁵ ISLAND 524050 (10.98/17.98)	NO NEED TO ARGUE	6
182	160	149	49	FOO FIGHTERS	▲ ROSWELL 34027*/CAPITOL (10.98/16.98)	FOO FIGHTERS	23
183	183	188	193	QUEEN	▲ HOLLYWOOD 61265 (10.98/17.98)	GREATEST HITS	11
184	185	—	33	SOUNDTRACK	CAPITOL 32617 (10.98/16.98)	CLUELESS	49
185	134	128	8	THE VERVE PIPE	RCA 66809 (10.98/15.98) HS	VILLAINS	128
186	182	159	5	SAMMY KERSHAW	MERCURY NASHVILLE 528893 (10.98 EQ/16.98)	POLITICS, RELIGION AND HER	115
187	165	152	63	JOHN MICHAEL MONTGOMERY	▲ ³ ATLANTIC 82728/AG (10.98/16.98)	JOHN MICHAEL MONTGOMERY	5
188	184	172	38	MICHAEL BOLTON	▲ ⁶ COLUMBIA 67300 (10.98 EQ/16.98)	GREATEST HITS 1985-1995	5
189	181	150	22	SPACEHOG	HIFI/SIRE 61834/EEG (10.98/15.98) HS	RESIDENT ALIEN	49
190	186	180	115	NINE INCH NAILS	▲ ² NOTHING/TVT 92346/INTERSCOPE (10.98/16.98)	THE DOWNWARD SPIRAL	2
191	194	—	115	TIM MCGRAW	▲ ⁴ CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	1
192	162	157	32	THA DOGG POUND	▲ ² DEATH ROW/INTERSCOPE 50546*/PRIORITY (10.98/16.98) HS	DOGG FOOD	1
193	179	179	46	TOADIES	● INTERSCOPE 92402 (10.98/15.98) HS	RUBBERNECK	56
194	174	174	329	ORIGINAL LONDON CAST	▲ ⁴ POLYDOR 831563*/A&M (10.98 EQ/17.98)	PHANTOM OF THE OPERA HIGHLIGHTS	46
195	164	146	11	MARK KNOPFLER	WARNER BROS. 46026 (10.98/15.98) HS	GOLDEN HEART	105
196	171	190	128	MARIAH CAREY	▲ ⁹ COLUMBIA 53205* (10.98 EQ/16.98)	MUSIC BOX	1
197	NEW		1	VARIOUS ARTISTS	WINDHAM HILL 11180 (12.98/19.98)	SANCTUARY: 20 YEARS OF WINDHAM HILL	197
198	191	193	36	REBA MCENTIRE	▲ MCA 11264 (10.98/16.98)	STARTING OVER	5
199	187	175	89	BRANDY	▲ ³ ATLANTIC 82610/AG (9.98/15.98)	BRANDY	20
200	172	177	22	KRIS KROSS	● RUFFHOUSE 67441*/COLUMBIA (9.98 EQ/15.98)	YOUNG, RICH AND DANGEROUS	15

TOP ALBUMS A-Z (LISTED BY ARTISTS)

- | | | | | | | | |
|------------------------------|--------------------------------------|---------------------------------|-------------------------------------|---------------------------------------|---|-------------------------------------|---|
| 2Pac 29 | Celly Cel 58 | Gloria Estefan 27 | Alan Jackson 50 | Maxwell 138 | Pantera 38 | The Smashing Pumpkins 42, 108 | Stone Temple Pilots 32 |
| 311 127 | Tracy Chapman 7 | Melissa Etheridge 168 | Jars Of Clay 51 | Neal McCoy 90 | Pearl Jam 178 | Solo 165 | George Strait 26 |
| Abba 157 | Terri Clark 115 | Everclear 66 | Jewel 30 | Mindy McCready 123 | Tom Petty & The Heartbreakers 177 | Soundgarden 8 | SWV 36 |
| Ace Of Base 172 | Collective Soul 86 | Everything But The Girl 54, 131 | Jodeci 155 | Reba McEntire 198 | Porno For Pyros 46 | SOUNDTRACK | Tha Dogg Pound 192 |
| Bryan Adams 31 | Color Me Badd 169 | Foo Fighters 182 | Quincy Jones 153 | Tim McGraw 116, 191 | The Presidents Of The United States Of America 68 | Brahearth 98 | TLC 82 |
| Rhett Akins 102 | Coolio 28 | Jeff Foxworthy 114 | Toby Keith 83 | Natalie Merchant 41 | The Refreshments 144 | The Cable Guy 109 | Toadies 193 |
| Alice In Chains 88 | Elvis Costello & The Attractions 159 | Kirk Franklin And The Family 63 | R. Kelly 34 | Metallica 1, 61 | The Tony Rich Project 72 | Clueless 184 | Too Short 9 |
| Tori Amos 135 | Cowboy Junkies 111 | Fugees 2 | Sammy Kershaw 186 | George Michael 18 | Lionel Richie 106 | The Craft 141 | Total 110 |
| Jann Arden 105 | The Cranberries 17, 181 | Kenny G 163 | Mark Knopfler 195 | Monica 84 | Dangerous Minds 139 | The Nitty Professor 11 | Shania Twain 16 |
| Tina Arena 101 | The Cure 67 | Garbage 53 | Korn 140 | Monifah 62 | Eddie 119 | Original Gangstas 174 | |
| The Beatles 77 | Cypress Hill 166 | Geto Boys 64 | Kris Kross 200 | John Michael Montgomery 187 | Friday 151 | Pulp Fiction 124 | X-Games Vol. 1 — Music From The Edge 79 |
| Blues Traveler 87 | D'Angelo 99 | Vince Gill 24, 162 | La Bouche 43 | Rage Against The Machine 14 | Mission: Impossible 25 | Sunset Park 44 | The Verve Pipe 185 |
| Michael Bolton 188 | DC Talk 133 | Tracy Lawrence 40 | Lorrie Morgan 78 | Collin Raye 136 | Mortal Kombat 134 | A Thin Line Between Love & Hate 130 | |
| Bone Thugs-N-Harmony 13, 143 | Def Leppard 48, 147 | Tracy Lawrence 40 | Alanis Morissette 3 | Red Hot Chili Peppers 118 | Now And Then 122 | Twister 39 | Bryan White 100 |
| Tracy Bonham 57 | Delinquent Habits 74 | Live 142 | David Lee Murphy 128 | The Refreshments 144 | The Nutty Professor 11 | Waiting To Exhale 33 | White Zombie 137 |
| Boyz II Men 180 | Neil Diamond 152 | LL Cool J 56 | Newsboys 171 | The Tony Rich Project 72 | MTV Party To Go Volume 8 167 | Spacehog 189 | Wynonna 120 |
| Brandy 199 | Ani DiFranco 146 | Lonestar 176 | Nine Inch Nails 190 | Lionel Richie 106 | Sanctuary: 20 Years Of Windham Hill 197 | Stabbing Westward 160 | |
| Brooks & Dunn 15 | Digital Underground 113 | Mac Mall 154 | Nirvana 170 | Ricochet 164 | | Sting 70 | "Weird Al" Yankovic 22 |
| Garth Brooks 76, 81 | Celine Dion 5, 149 | Madonna 156 | The Nixons 92 | Adam Sandler 52 | | | |
| Jimmy Buffett 4 | Dishwalla 132 | Marilyn Manson 45 | No Doubt 21 | Scorpions 161 | | | |
| Bush 23 | Dog's Eye View 117 | Master P 60 | Oasis 20 | Seal 59 | | | |
| Busta Rhymes 73 | Dr. Dre 112 | Dave Matthews Band 12, 103 | ORIGINAL LONDON CAST | Bob Seger & The Silver Bullet Band 94 | | | |
| Bullhole Surfers 55 | Eagles 107 | The Isley Brothers 37 | Phantom Of The Opera Highlights 194 | Seven Mary Three 69 | | | |
| Mariah Carey 19, 196 | Enigma 179 | | Phantom Of The Opera Highlights 194 | Kenny Wayne Shepherd 150 | | | |
| | Enya 95, 175 | | Phantom Of The Opera Highlights 194 | Shyheim 97 | | | |
| | | | Phantom Of The Opera Highlights 194 | Slayer 49 | | | |

GRAVITY KILLS GIVES TVT PULL

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pilation, it soon became No. 1 at that station. Remarkably, 18 months later, Gravity Kills' "Guilty" is once again No. 1 at the Point, as sales of the band's self-titled TVT Records debut are kicking in big time.

"Gravity Kills," released March 12 and mixed by John Fryer (Nine Inch Nails, Stabbing Westward), moves three places to No. 93 with a bullet on The Billboard 200 this week. The band, which hadn't even played a gig until it was signed to TVT, became a Heatseekers Impact act for the week ending Saturday (15), when the album climbed into the top half of The Billboard 200, at No. 96. The album was at No. 1 on Heatseekers for the weeks ending May 25 and June 8.

According to SoundScan, "Gravity Kills" has sold more than 103,000 units.

The radio picture is also bright. "Guilty" is No. 25 with a bullet on Modern Rock Tracks and No. 89 on Hot 100 Singles, marking the first TVT Records showing on the latter chart.

"I've been in the business for 10 years, and I've never seen anything like this," says Paul Burgess, national director of sales and marketing at TVT. "We tend to have records that aren't sure-fire radio hits, and now we have one that is. We were able to go to retail for the first time with 50 stations already behind us."

JUST ONE NIGHT

"It's weird," says Jeff Scheel, lead singer of Gravity Kills, whose publishing is handled by TVT Music. "We cranked out the lyrics [to 'Guilty'] in six hours, and the funny thing is that we weren't thinking, 'Let's come up with a hit song.' We were just like, 'Let's get this thing finished, we only have one night to do it.'"

Alex Luke, PD at the Point, which Burgess largely credits for the band's success, says he cannot remember the last time a song stayed No. 1 at the station for as long as "Guilty" has.

"The bottom line is that Gravity Kills made a great record," says Luke. "It's just connecting in a major way. We've thrown [industrial rock] stuff on, but nothing reacted like this."

Such reactions are driving fans to retail.

"When it comes on, it sounds fresh," says John Artale, purchasing manager for the 150-store, Carnegie, Pa.-based National Record Mart. "It's pop friendly, but it still has that kind of [industrial] sound to it. It's Nine Inch Nails with sugar on it."

Comparisons to Nine Inch Nails and the softer but like-minded Stabbing Westward are natural; however, Gravity Kills' sound is influenced by much more than the angry industrial anthems of those two bands.

When Scheel was growing up in Jef-

erson City, Mo., there weren't any good rock stations, he says, so he was left to listen to Casey Kasem's "American Top 40" and sweet pop bands, such as the Starland Vocal Band. The pop influences left their mark on him, he admits.



"We're not coming from the depths of hell, and we're not trying to sugarcoat anything. We're just trying to be ourselves," says Scheel, who cites Metallica and Killing Joke and even Led Zeppelin and Supertramp as influences. "If I'm a sugary version of Trent [Reznor], then so be it, that's what I am, and there's nothing I can do about it. I'm not the happiest person in the world, but I'm not the most miserable either, and I think the fans appreciate that. They don't always want to hear someone singing about how they want to kill themselves. You may feel that sometimes, but not all the time."

Although the bulk of the album was written in the studio, Scheel says Gravity Kills isn't a studio project. But he says the band—which also includes Kurt Kerns (bass, drums), Matt Dudenhofer (guitar), and Doug Firley (keyboards)—jelled during the sessions.

"That's really what made it a group project," he says. "Everyone had an equally important role that couldn't be replaced. . . . For me, I had gone through some weird times in relationships and employment and musically—I had become really disenchanted with trying to get to a level where I could make a living as a musician. That's what the album's about. Hopefully, we can carry whatever that fire in our belly was at that time to the next album. It remains to be seen. It also remains to be seen if we'll be a one-hit wonder."

GAINING CREDIBILITY

Gravity Kills' success marks the fastest rise to national recognition for a new industrial band. Its predecessors, including Nine Inch Nails, Marilyn Manson, and KMFDM (see story, page 9), took years to build underground followings before breaking through commercially.

But for Gravity Kills, everything seems to have come together with extreme ease, from its first song becoming an instant hit to signing a record deal without ever playing live. However, the

swiftness of the band's rise left the members a bit anxious about attaining credibility in a genre in which that is quite important.

"That's why we're working so hard now," says Scheel. "We've been touring since early this year, and going out with Sister Machine Gun was a major blessing for us. They are seen as a credible industrial band with a loyal core audience. That was great for us."

"At one show," he continues, "a guy in the audience screamed, 'Who are you guys?' I said, 'Gravity Kills, thanks for asking.' I'm friends with that guy now. I got him an advance promo of the album. We spend a lot of time with our fans. That's really important to us and to this kind of audience. I want them to know that I'm not some guy who's doing this kind of music so I can make a buck."

The band, which is booked by Artists & Audience and managed by Gloria Butler of Gloria Butler Management, is playing several modern rock radio station-sponsored shows and recently head-

METALLICA

(Continued from page 4)

Illusion I" and "Use Your Illusion II."

Elektra initially shipped slightly more than 2 million units of "Load," which lists for \$16.98. In addition to being thankful for brisk sales of the album, retailers say that their competitors were abiding by WEA's \$11.88 minimum advertised price for the title and, in many instances, were selling the album for more than that price, anywhere from \$12.99 to \$14.99.

On the other hand, retailers also say they were disappointed that the album did not carry any buy-in discount. That may have hurt Elektra's initial outlay of the album, as most retailers say they re-ordered the album the day after its June 4 streetdate. But so far, WEA is keeping up with demand, replenishing orders almost immediately, according to retailers and one-stops.

Reorders bring total retail sales to 2.45 million as of June 11.

Doug Smith, a buyer at Carnegie, Pa.-based National Record Mart, says, "Elektra did a great job in setting the Metallica album up. Elektra always sets up big albums well."

Steve Heldt, Elektra's senior VP of sales (U.S.), says, "We have every base covered. We are supporting the album initially with an advertising program that has a 60- to 90-day game plan."

Heldt adds that the Metallica catalog was also set up, thanks to WEA's spring catalog program, which included those titles. That promotion provides a 5% discount, with payment due Sept. 10.

The previous Metallica album, which is self-titled but is commonly referred to as the "Black" album, moved 18,500 copies for the week ending June 9, an increase of 38% over the previous week's sales, good enough for the album to jump 15 places to No. 61 on The Billboard 200. The band also placed three albums in the top 10 of the Top Pop Catalog Albums chart: "... And Justice For All" moved up one spot, to No. 4, with a 38% gain in unit sales to finish with a total of 9,000 units; "Ride The Lightning" moved up 10 spots, to No. 6, with a total of 7,500 units; and "Master Of Puppets" moved 12 notches to No. 7, with a 47% increase in sales to snare total weekly sales of 7,000 units.

Additionally, "Kill 'Em All," Metallica's debut album, sold about 4,000 units, good enough to land it on Top Pop Catalog Albums at No. 34.

lined the Point's "Pointfest." It's also on the Seagram's 7 Dollar Bill tour with the Nixons and Hog through June 27 and will head out with the legendary Sex Pistols July 31-Aug. 31.

"Whenever a project is promotional-driven by radio, there is a credibility issue," says Burgess. "Yet, we know this album is deep and they are not a one-hit wonder. For this style of music, it's a rare breed of a band that can cross over to pop radio. We knew we had to build a foundation for this band, and putting them on the road long before the album

came out helped do that."

The band's exposure got an added boost by the inclusion of "Guilty" and a demo version of "Goodbye" on the TVT soundtracks to "Mortal Kombat" and "Seven," respectively. Now, a remix of "Blame" is being used as the lead track for Lava/Atlantic's soundtrack to "Escape From L.A."

Burgess says that after "Blame," which is being serviced to mainstream and modern rock radio July 16, the next two singles will probably be "Enough" and "Down."



by Geoff Mayfield

HEAVERY, HEFTY, HUGE: After just one day of sales, totals polled from the account base by Elektra indicated that stores in a 13-chain sample of multistate accounts had sold some 217,000 units of Metallica's "Load." From that point on, the question was not whether the veteran hard rock quartet would open at No. 1—in fact, that was a foregone conclusion before it ever went on sale—but just how big its first-week sales would be. The answer, 680,000 units, amounts to the largest single-week total by any 1996 title, exceeding by 20% the 565,500 units that 2Pac's "All Eyes On Me" racked up during its first week in February.

Moreover, the new mark is a 13.7% improvement over the 598,000 units that the band's prior album, "Metallica," sold during its first week in August 1991. As happened then, the release of a new Metallica album triggers a rush on the band's earlier titles (see story, page 4).

ANOTHER LEVEL: An increase in bullets on The Billboard 200 over the previous chart suggests that the entrance of Metallica and the rest of the diverse slate of albums that came out June 4 drew an eager consumer base. The top seven albums all sell more than 100,000 units, with No. 2 the Fugees pulling 183,000 copies and No. 3 Alanis Morissette drawing 159,000. There were only three titles in that range last week. The bottom of the chart also shows a return to normal. Last week, titles were able to reach The Billboard 200 with sales of less than 5,000 units, but this week's No. 200 tallies a more typical 5,500 units.

DIFFERENCES: In its second week, "The Hunchback Of Notre Dame" pumps a 30% gain over prior-week sales. That's good for a five-place jump to No. 35 but still lags behind the early sales registered by the soundtracks from Walt Disney's two previous animated features. Like "Hunchback," each of those albums hit stores about one month before the movie hit screens, but music from those films enjoyed significant prerelease exposure.

In 1994, Elton John's "Can You See The Love Tonight" hit radio a full month before the soundtrack to "The Lion King" appeared. A year later, that movie's video release laid the groundwork for the "Pocahontas" soundtrack, because the tape of "The Lion King" began with a trailer featuring Vanessa Williams' "Colors Of The Wind." The video release came out more than two months prior to the release of the "Pocahontas" soundtrack; Buena Vista Home Video claimed shipments of 30 million copies.

Walt Disney is confident that sales of the "Hunchback" soundtrack will ramp up as advertising increases in anticipation of the film's Friday (21) debut. That campaign includes a music video-like spot featuring All-4-One's "Someday"—along the lines of the "Up Close & Personal" ad that centered on a Celine Dion clip—that will run on MTV and VH1.

WORLD-LY REWARDS: For the first time in its eight-year history, the World Music Awards telecast makes a dent on the charts, with labelmates Dion and Tina Arena the most obvious beneficiaries. The June 3 ABC special and a stop on "The Tonight Show With Jay Leno" serve to double the sales of Arena's rookie set, which earns a 9-1 jump on Heatseekers and a 168-101 vault on the big chart. Dion sees a gain of almost 8,000 units; she gets pushed back to No. 5 only because of displacement caused by the high debuts of Metallica and No. 4 Jimmy Buffett. Shania Twain (18-16), Seal (72-59), and Ace Of Base (a re-entry at No. 172) each bullet in the wake of the show, which ranked 29th for the week with an 8.8 rating and a 15 share, while Los Del Rio sees a 43-36 jump on The Billboard Latin 50. But the awards show wasn't a tonic for everyone: The latest albums by Michael Jackson and Diana Ross fall short of The Billboard 200, despite lavish exposure on the program.

SEEING DOUBLE: Wonder why John Tesh has two "Live At Red Rocks" sets on this week's unpublished Top New Age Albums chart? The new one, which debuts at No. 16, is a special edition that contains an additional CD of music; thus it is being tracked as a separate item. The original is still healthy, bulleting 7-6.

The new label name on Tesh's album is another story altogether. The company formerly known as GTS is now GTSP, and the change is unrelated to its recent affiliation with PolyGram. The letter P refers to new daughter Prima, as the logo is composed of the initials of Tesh's immediate family. Future replenishments of earlier GTS albums will bear the new logo, too, so we have reflected that change on our charts.



Pictured sporting their Heatseeker T-shirts are, from left, band members Matt Dudenhofer, guitar; Jeff Scheel, vocals; Doug Firley, keyboards; and Kurt Kerns, bass/drums.

MAJOR LABELS PUTTING ASIAN OPERATIONS IN HANDS OF LOCALS

(Continued from page 1)

in the region—who are all expatriate Westerners, with one celebrated exception—know that they must eventually transfer power and responsibility to local executives.

"I've always regarded it as my job to turn my [area] responsibilities over to Asian management when I leave," says Lachie Rutherford, president of EMI Music Asia. "I will have failed if they give it to another visiting *gwei-lo*," he adds, using the well-known Cantonese epithet for "foreigner."

At EMI, Hung Tik has been appointed VP of the Chinese repertoire group, reporting to Rutherford. He was managing director of the major's Taiwan company. Joining him, with regional Chinese A&R duties, is Herman Ho, previously managing director of EMI's Hong Kong affiliate.

"I can't imagine why no one's done it in the past," says Michael Smellie, senior VP for the Asia-Pacific region at BMG Entertainment International, of the need to appoint Chinese to senior regional management and A&R posts. Smellie recently recruited Landow Lee as VP of pan-China for BMG and gave him considerable authority to develop the company's Chinese-repertoire business throughout Asia.

Lee is best known as an experienced artist manager, whose most famous client, Andy Lau, is one of the four "heavenly kings" of Chinese pop music and a prolific movie star. Lau is now affiliated with BMG, as is

another new signing engineered by Lee: popular Hong Kong singer Anita Mui.

"There haven't been any Asians with any [executive] seniority up to now," says Smellie, who took over BMG's Asia-Pacific operations in January 1995. "It has to be a local. That's been Norman's ace in the hole."

He is referring to PolyGram Far East president Norman Cheng, the seasoned Chinese executive whose management of that record company (not to mention his connections as a top-rated musician and recording artist in the '60s) has made it the market-dominant player in Asia for many years.

Finally, the competitors are catching on. "PolyGram has done a great job, and Norman is a god to us in the record business," says Lee. "But it's also our goal to compete with him. PolyGram faces that now. They had their time."

BMG's recruitment of Lee and his Music Impact companies around Asia (Billboard, April 6) is seen as a significant step into Chinese repertoire that should boost the major's overall market share in the region toward 20% (from less than 10%). That

places BMG into hot competition with EMI for the runner-up slot to PolyGram, which is estimated to have anywhere from one-fifth to one-third of the market.



For its part, Warner Music International preceded EMI and BMG in giving top-level responsibilities to a Chinese executive. In

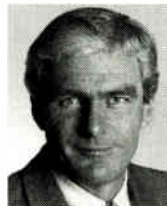
February, it appointed UFO Warner Music Taiwan chairman Wu Tsu Tsu as VP of the China region, reporting to Brian Harris, senior VP of Warner Music Asia Pacific.

"We tend to give our managing directors a great deal of autonomy," says Warner Music International president Stephen Shrimpton. "We like to see them operate independently but realizing the full importance of Chinese repertoire—particularly Mandarin. Wu Tsu Tsu is now in that role to oversee it."

Adds Wu, "I'll be focused on the greater China region, to coordinate it and, most importantly, to build up new regional artists." Also playing a key role is Warner Music Hong Kong managing director Lee Tsun



SHRIMPTON



SMELLIE

Frankie.

Major Chinese artists, such as Lau and Aaron Kwok, helped Warner make significant strides in market share in previous years. Shrimpton says, "Certainly we gained a lot of ground. Now you have to build a catalog, an artist roster that's going to stay with you—and you have to develop those new acts."

The previous strategy, and the considerable expense involved, was mostly "a buying-market-share exercise," according to Shrimpton (see story, page 57). "It was interesting, and we did well, but it's not where we see the future." That now lies in the experienced hands of Wu—whose 14-year-old record company in Taiwan, UFO, was acquired by Warner in 1993—and his team.

"I'm very pleased to see these appointments," says Paul Ewing, formerly VP/regional director for Warner Music in Southeast Asia. "Landow, Hung Tik, Wu Tsu Tsu—they're all excellent guys. I just hope that the companies mean this, that these aren't just titles without real authority."

Ewing continues, "[Warner Music International chairman/CEO] Ramon Lopez and I agreed that one reason we bought Tsu Tsu's company was because we saw him as a long-term [executive] star. If Warner gives him the authority that [PolyGram president] Alain Levy gives Norman Cheng, Tsu Tsu will succeed. However, a number of people in the industry in Asia feel that it's just a title. I hope they're wrong."

Like Warner, BMG and EMI have been developing their Chinese repertoire business with shrewd acquisitions and a variety of business ties. Smellie says, "We feel we have a very realistic shot in three years at being right on PolyGram," as a result of the BMG deal with Music Impact in Hong Kong, Taiwan, Malaysia, and Singapore. Lee will continue to have a minority share in all those firms, he adds.

"It's important for Chinese to keep a stake in something they've built," says Lee, who, like Cheng, was a musician and bandleader before he moved into the business side of entertainment. He opines that UFO suffered when Warner increased its equity position to full ownership.

Chinese entrepreneurs moving into a Western corporate structure have to adjust, Lee acknowledges, but not at the expense of their own style. "Michael [Smellie] gives me lots of freedom," he says. "If I have to report everything in detail, I don't have time to work."

EMI's Rutherford says, "The best people to be running the Chinese-repertoire business are the Chinese. But this isn't just an A&R issue, it's basic line management. Hung Tik will be running every aspect of our Hong Kong and Taiwan companies, including international repertoire exploitation, reporting to me. He's the line guy."

Sony Music Entertainment and MCA Music Entertainment have not yet structured their Asian operations to emphasize the development of Chinese repertoire on a regional basis, although the managing director of Sony's Taiwan affiliate, Matthew Allison, is also responsible for its mainland-China activities. Lee calls Allison, who is fluent in Mandarin, "very good and dedicated." MCA is relatively new to the region and has only recently started to develop local repertoire sources, in addition to marketing its international repertoire.

Rock Records is widely acknowledged as the leading force among independent companies operating in Asia; it has expanded from its Taiwan base into most of the region's markets, with a strong roster of Chinese artists. Industry estimates of its market share are around 7%, reportedly close to Sony's share and ahead of MCA's.

Rutherford concludes by suggesting that the majors' executive changes reflect the increasing sophistication of consumers in Asia. "Records with one good song don't sell anymore," he says. "You need albums and artists which can be marketed regionally and which satisfy consumers. To get those, you need the newer, younger generation of Chinese executives. They're chasing the tiger."

Assistance in preparing this story was provided by Geoff Burpee in Hong Kong.



LAU

GASSNER HAS LOFTY AMBITIONS FOR BMG

(Continued from page 3)

future, they also digested some facts from the present. BMG Entertainment International is expected to show revenues of \$2.5 billion for the 1995-96 financial year, which ends June 30, and what it calls an "operating result" of \$146 million. "It was not an outstanding year," concedes Gassner, compared with 1994-95 revenues of \$2.3 billion.

"But there's nothing wrong with that," he says, "especially where I come from, which is the repertoire side. You have soft patches. But the last two months, for example, are fantastic again."

Gassner continues, "We worked very hard for our revenue base, but we were not blessed with any major hit, which, in my book, is 10 million [units sold] or more. In fact, in some of the territories, especially in Europe, we had a cold patch as far as chart performance was concerned." But BMG's market share has not changed dramatically, he says.

"It was a flat year," affirms one of the label chiefs who attended the conference, preferring not to be identified, "but not a disaster. And remember, Bertelsmann doesn't have shareholders, like Philips."

The 1995-96 performance may even have allowed Gassner and his regional chiefs—Thomas Stein (GSA), Arnold Bahlmann (central Europe), John Preston (U.K. and Ireland), Michael Smellie (Asia Pacific), and Ramon Segura (Latin America)—to summon their people to make renewed efforts in pursuit of the 2001 goal.

That \$4.5 billion route is "growth," Gassner told attendees during the closing session, contrasted with maintaining the company's current course, which would, in five years, yield gross sales of \$3.8 billion, profits of \$315 million, and an unchanged No. 4 rank in

worldwide market share.

Earlier in the conference, the BMG regional chiefs reported on their area performances and on some of the difficulties they encountered. Stein noted that the German market is stagnating, while Switzerland is down and Austria up only marginally. There is a 9.4% unemployment rate in Germany, and "leisure-time industries are losing revenue." He also said that since GSA has the highest prices in Europe for recorded music, imports are on the rise. Stein's region was expected to yield gross revenues of \$520 million for 1995-96.

For the same period, central Europe will produce revenues of around \$415 million, according to Bahlmann, down from the previous 12 months. He confirms that it was "a difficult year." The company's market share of 15.2% fell short of its goal of adding an extra percentage point, and BMG had to weather widespread management changes during the year, with the French company, in particular, forced to endure cost cuttings, layoffs, and streamlining. "Six months ago, we did not have a single album in the charts in France," said Bahlmann. "Now we have a 12% share."

Segura reported on Latin America's \$250 million in sales, while Smellie identified the \$500 million that the Asia-Pacific region contributed. BMG's acquisitions of companies in Japan (Fun House) and Southeast Asia (Music Impact) are expected to help boost the latter region's revenues beyond \$600 million in 1996-97. Smellie anticipates revenue growth of 25% each year until 2000, when his unit should be contributing \$1.4 billion to BMG Entertainment International worldwide totals. "We only need to grow our overall market share to 12%

to achieve those results," he said.

The U.K. and Ireland was expected to produce gross revenues of \$200 million in the year ending June 30, spurred by domestic sales of 1.5 million and 1.4 million for albums by Take That and M People, respectively. (Internationally, Take That sold 3.5 million units in 1995-96.)

Preston added that BMG's U.K. market share by distribution was 16.2% in 1995-96, with 8.2% in local repertoire. "We're aiming for 10% next year and 15% by the year 2000." He also noted the success, in its second year, of TV merchandising unit Global TV, with revenues of \$30 million.

Other BMG sectors—including classics, catalog, home video, and interactive—made presentations during the conference, as did a number of repertoire units, including the Arista and RCA label groups. The evening artist showcases featured, among others, the Tony Rich Project, the Verve Pipe, Crash Test Dummies, and the debut solo performance by Take That's Gary Barlow.

Gassner concluded the convention by stressing the assets BMG Entertainment International has built over the past 10 years, noting, "The battle for No. 1 over the next 10 years will be won on the basis of repertoire." He later told Billboard, "What it really means is that in any given country, we must evaluate where we are. I want our executives to focus on repertoire coming from their country and evaluate what we need to do to improve our position: get the right A&R people, do the signings, develop the acts we have, make them bigger. If necessary, take a major act away from a competitor. Those are the tools we have. It's all about repertoire, repertoire, repertoire."

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AN UPDATE ON BBMG EVENTS & HAPPENINGS

Billboard Live Unveiled on July 28



Billboard Live, the first live entertainment venue associated with Billboard Magazine, will open July 28 in Los Angeles. This state-of-the-future, three-level club located at 9039 Sunset Boulevard will bring 21st century technology to the historic Sunset Strip in a luxurious, yet intimate environment for dining, dancing, and live music.

At the forefront of advanced technology, Billboard Live will be the only establishment to publicly display two 9'x 12' Sony JumboTron screens with full motion audio and video capability. Much like the screens' predecessor in New York City's Times Square, Billboard Live's JumboTrons will feature electronic previews, simulcasts of the action inside the club, the Billboard charts, original programming, and paid advertising. The Sony JumboTrons will enable the estimated 65,000 vehicles traveling daily through the Sunset Strip cor-

ridor to glance inside the club and receive an audio broadcast via a low-band FM radio station.

In addition to airing information about various cultural and community-related events, the Sony JumboTrons present record labels with the opportunity to premiere music videos; film companies space to run movie trailers; and corporate sponsors a high-exposure venue for product promotion.

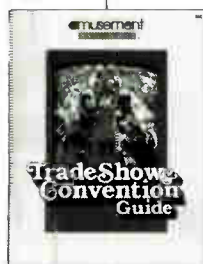
The club will regularly showcase musical acts appearing on the Heatseekers and Bubbling Under charts. In addition to being fully equipped for radio and television simulcasts, each Billboard Live site will be linked via satellite, allowing for global jam sessions and off-site viewing of performances.

For more information on Billboard Live's opening and Sony JumboTron advertising opportunities, please call Keith Pressman at 310-451-7111.



Amusement Business Offerings: The 1996-97 TradeShow & Convention Guide

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Other AB directories include: AudArena Stadium International Guide and Facility Buyers Guide (\$75), 1996 Directory of Fairs, Festivals & Expositions (\$55), Funparks Directory (\$55), Cavalcade of Acts and Attractions (\$60), International Amusement Industry Buyers Guide (\$45).

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Dance Music Summit • Chicago Downtown Marriott • July 17-19

Billboard/Airplay Monitor Radio Seminar • Sheraton, N.Y.C. • Sept. 5-7

Billboard Music Video Conference & Awards • San Francisco • Nov. 7-9

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MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

	YEAR-TO-DATE OVERALL UNIT SALES	
	1995	1996
TOTAL	273,966,000	289,088,000 (UP 5.5%)
ALBUMS	237,017,000	240,581,000 (UP 1.5%)
SINGLES	36,949,000	48,507,000 (UP 31.2%)

	YEAR-TO-DATE SALES BY ALBUM FORMAT	
	1995	1996
CD	150,422,000	171,351,000 (UP 13.9%)
CASSETTE	86,223,000	68,571,000 (DN 20.5%)
OTHER	372,000	659,000 (UP 77.2%)

OVERALL UNIT SALES THIS WEEK	
13,757,000	LAST WEEK
12,167,000	CHANGE
UP 13.1%	THIS WEEK 1995
12,424,000	CHANGE
UP 34.9%	

ALBUM SALES THIS WEEK	
11,208,000	LAST WEEK
9,776,000	CHANGE
UP 14.6%	THIS WEEK 1995
10,421,000	CHANGE
UP 7.5%	

SINGLES SALES THIS WEEK	
2,548,000	LAST WEEK
2,391,000	CHANGE
UP 6.6%	THIS WEEK 1995
2,002,000	CHANGE
UP 27.3%	

YEAR-TO-DATE SINGLES SALES BY GEOGRAPHIC REGION

	1995	1996		1995	1996
NORTHEAST	13,445,000	14,362,000 (UP 6.8%)	SOUTH ATLANTIC	42,164,000	42,867,000 (UP 1.7%)
MIDDLE ATLANTIC	33,953,000	33,713,000 (DN 0.7%)	SOUTH CENTRAL	34,907,000	34,916,000 (DN 0.03%)
E. NORTH CENTRAL	41,134,000	41,796,000 (UP 1.6%)	MOUNTAIN	15,649,000	16,316,000 (UP 4.3%)
W. NORTH CENTRAL	17,003,000	16,520,000 (DN 2.8%)	PACIFIC	38,763,000	48,089,000 (UP 3.4%)

ROUNDED FIGURES

FOR WEEK ENDING 6/9/96

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

Cher's Reprise On Reprise Is 50/50

'LET'S LAY TOGETHER' slips off the Hot 100, but Ronald Isley is still the senior artist on the chart, thanks to his No. 47 posting with R. Kelly on the former No. 4 hit "Down Low (Nobody Has To Know)." Isley first appeared on the singles chart the week of Sept. 21, 1959, with "Shout—Part 1" by the Isley Brothers. That gives him a chart span of 34 years and nine months. In second place on this week's Hot 100 in terms of seniority is an artist who first appeared on the chart the week of July 3, 1965—just two weeks shy of 31 years ago. She made her debut with a Bob Dylan song, "All I Really Want To Do," the same week that Billy Joe Royal debuted with "Down In The Boondocks."

That artist, of course, is Cher, who makes an impressive 23-point jump with "One By One," the single that marks her return to Reprise. She was last with the Warner Bros. imprint when she and Sonny recorded "Baby Don't Go" in 1964 (it charted in 1965, after "I Got You Babe" on Atco made its mark). Reprise is the seventh label that Cher has charted on as a solo artist, following stints with Imperial, Kapp, MCA, Warner Bros., Casablanca, and Geffen.

As William Simpson of Los Angeles notes, "One By One" is 50-year-old Cher's 50th chart single, including her duets with Sonny. Simpson also points out that among female solo artists, Cher's chart span is second only to Aretha Franklin, who has spent 33½ years on the Hot 100 to date. Tina Turner has spent 33 years on the chart, but her first 15 years of chart hits were shared with her then husband, Ike Turner. She didn't chart on her own until "Let's Stay Together" in 1984.

Cher's seniority status is in sharp contrast to three female artists who make their Hot 100 debut this week: LeAnn Rimes, Mona Lisa, and Donna Lewis.

There's more from Simpson: He cites Bone Thugs-N-

Harmony for having the second-biggest rap hit in history. "The Crossroads" (Ruthless/Relativity) is in its sixth week at No. 1, surpassed only by Kris Kross' "Jump," which enjoyed an eight-week run at the top in 1992. I concur with Simpson in not counting Snow (more reggae than rap) and Montell Jordan (whose "This Is How We Do It" didn't chart on Hot Rap Singles).

SWEET HALF-YEAR: Celine Dion's "Because You Loved Me" is in its 13th week at No. 1 on the Adult Contemporary chart, tying Mariah Carey and Boyz II Men's "One Sweet Day" as the longest-running AC chart-topper in history. "Because" succeeded "Sweet" at No. 1, which means that these two singles have monopolized the pole position for the last six months.

Elsewhere on the AC chart, Sophie B. Hawkins' "As I Lay Me Down" extends its record-setting run, moving back up in its 57th week.

EUROVISION: Winning the Eurovision Song Contest does not guarantee having a hit single, or even charting. However, Eimear Quinn's "The Voice" (Aimn) has performed well in its native Ireland. The single peaked at No. 3 last week and moves this week to No. 5, while debuting at No. 40 in the U.K. on Polydor. Some of the other entrants have reached the top 10 in their countries. In the Netherlands, Maxine & Franklin Brown's "De Eerste Keer" (CNR), a duet reminiscent of Marvin Gaye & Tammi Terrell, is holding at No. 3. That makes it one of the biggest Dutch Eurovision entries in recent memory. In Belgium, the engaging Lisa Del Bo peaked last week at No. 7 with "Liefde Is Een Kaartspel" (Columbia). And in Sweden, One More Time was also holding at No. 7 last week with "Den Vilda" (Columbia).



by Fred Bronson

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ARISTA

EUROPE... Artists



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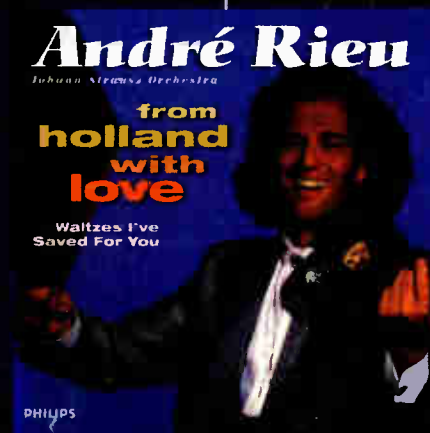
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